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# MODERN DRUMMER

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MAY '94

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Motörhead's Dee,  
Cavalera Of Sepultura

**Inside Pearl Drums**

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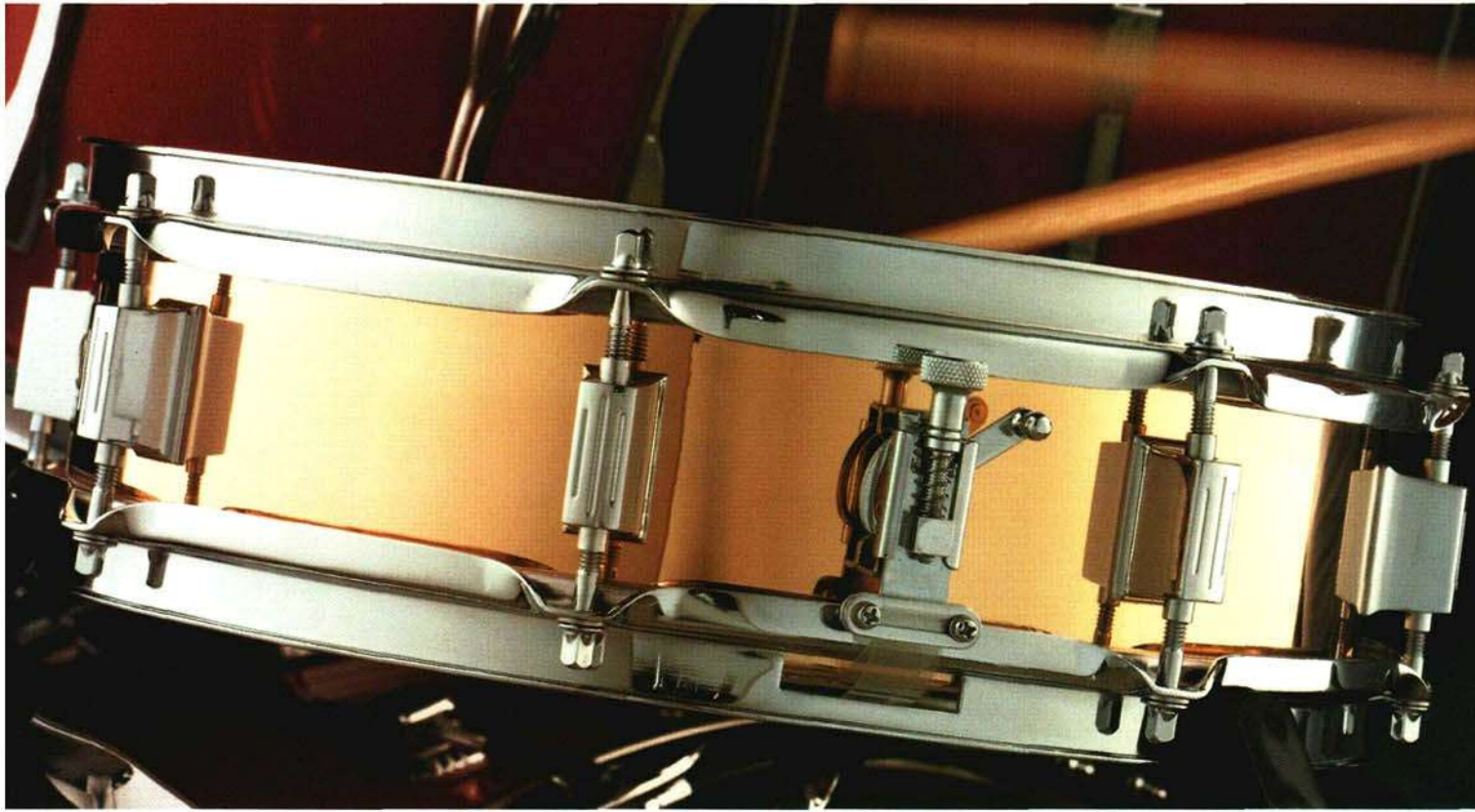
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### ARTHUR TAYLOR

Citing credits like Bud Powell, Miles Davis, John Coltrane, and Thelonious Monk might indicate a drummer whose best work is in the past. But in Arthur Taylor's case, nothing could be further from the truth: Taylor and his Wailers are burning bright.

• *Rick Mattingly*

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Actually, lots of drummers have been singing the praises of Tool's Danny Carey, Sepultura's Igor Cavalera, and Motorhead's Mikkey Dee lately. Find out why these heavy newcomers are inspiring such "we-are-not-worthy"-ness.

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# Achieving A Balance



Quite a few years ago, *MD's* good friend and noted session drummer Hal Blaine wrote a regular column for *Modern Drummer* called *Staying In Tune*. Hal offered a great deal of *practical* advice for drummers in that column, and would often stress the importance

of finding a proper balance between work and relaxation. Speaking from personal experience, Hal talked about how years of overwork in the L.A. recording studios eventually led to burnout. "When I was doing six record dates a day, and sleeping three hours a night, I kept telling myself I was happy," said Hal. "But I found out I was committing suicide."

Though I had edited Hal's articles, the fast-paced growth of *Modern Drummer* at the time prevented me from really hearing and absorbing the message Hal was trying to impart. That is until some years later, when *my* failure to allow sufficient time for diversion and relaxation led to my own moderate case of burnout. It came quickly and unexpectedly, put me out of commission for several months, yet at the same time, helped me to *fully* understand exactly what Hal was talking about. But like many of us, I had to learn the lesson the hard way.

Here's the point: We can all agree that it's fine to dedicate ourselves to improvement, to work hard to achieve our musical goals, and to strive for success in our drumming careers. But keep in mind that when taken to *extremes*, mental and/or physical exhaustion sooner or later takes its toll. Hal had often emphasized the fact that body and mind require a release from work, study, and practice, and need an adequate amount of relaxation and diversion. It was simple advice that seems to get by some of us. Interestingly enough, Hal's thoughts are just as valid today as they were when they first appeared in *MD*. So for those who may be striving just a bit *too* hard, think about these words, which certainly bear repeating:

"You must find a balance in your life," said Hal. "That goes for anyone. Drums might be your bread and butter, but man does not exist on bread and butter alone. There *has* to be some variety. Don't fall into the trap of practicing twenty-four hours a day to find greatness. You'll only find frustration in the end. Look for a proper mix between recreation, rest, and work. Too much of any one can be fatal. Thank goodness someone finally sat me down and explained what balance was all about. That's when I learned to cool it. Mix all the elements and be a happier, healthier person. The entire world is run on balance. If we lose it—*we fall*. Think about it."

## MODERN DRUMMER

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## Profile: Tommy "Mugs" Cain *of the Michael Bolton Band*



### PERSONAL DATA:

**Tommy "Mugs" Cain**

BORN: Chicago, Illinois, USA.

### CURRENT PROJECTS:

- Currently on a sold-out World Tour with Michael Bolton.

- Video release of live concert "This Is Michael Bolton"
- Recording and Performing with brother Jonathan Cain (Keyboardist, Journey, Bad English) on his solo album project.

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## NEIL PEART

After just renewing my subscription to *MD*, I had the pleasant Christmas surprise of seeing the February issue with Neil Peart on the cover. I put in the *Counterparts* CD (which I had purchased just that day) and read away. I want to thank *MD* for a great article with so much insight into a man who changed my life.

The way Neil and Rush have always striven to break new and different musical boundaries—while maintaining their subtle sense of humor, varied interests, and family lives—has been an immense inspiration to me, both musically and philosophically. Being a twenty-five-year-old drummer who's having trouble getting to play, Neil's influence helps to give me the courage to go against the grain, believe in myself, and not compromise.

Dave Bloodgood  
Point Pleasant Beach, NJ

Through your interview with Neil Peart, I was reminded of just *why* I begged for a drumset when I was eleven years old—about the time *Moving Pictures* came out. Neil has not only influenced the way I play, he's also changed and influenced my everyday life. I deeply thank Neil for almost twenty years of music, and I thank William F. Miller for a great story.

Mark Trippensee  
Longmont, CO

## BLACKMAN YES, WOOTEN NO

I applaud your choice of Cindy Blackman as an *Up & Coming* subject [February '94 *MD*]. She's a talented and versatile player, and it's good to see *MD* profiling a female drummer. However, I can't understand the choice of Roy "Future Man" Wooten for a feature story. Sure, he plays rhythms on his electronic gadget, and he serves the role of a drummer in the Flecktones. But I see him as a cross between a rhythm guitarist and a drum machine—hardly valid criteria for *MD* coverage!

Tim Lofton  
Allentown, PA

## SMITH/CHAFEE SOUND SUPPLEMENT

I want to thank you for the Steve Smith/Gary Chaffee *Sound Supplement* entitled "Seventh Heaven" in your February issue. I must ask two things, however. First, does Gary lie awake nights just thinking about how to write perversely challenging drum charts like this? And second, what planet did Steve Smith come from where they have the ability to play this stuff so well?

I'm going to try to learn Steve's part myself. I'll drop you a line in a few years to let you know how I'm doing.

Tim Matthewson  
Detroit, MI

## HELLO FROM HAL

I'd appreciate it if you could publish my new address, so that interested drummers may reach me directly. And to all those interested drummers: Keep those cards and letters coming!

Hal Blaine  
P.O. Box 1878  
Canyon Country, CA 91386

## THANKS FROM PAS

I would like to take this opportunity to thank *Modern Drummer* for sponsoring the drumset master classes at the Percussive Arts Society International Convention this past November. I am also very appreciative of the way *Modern Drummer* continues to support the P.A.S. PASIC '93 was quite successful, with a total attendance of 3,858. This was our biggest show ever, and we are grateful that *Modern Drummer* was able to be a part of it.

Steve Beck  
Executive Director  
Percussive Arts Society  
Lawton, OK

## ZAPPA FOR PAS HALL OF FAME?

I would like to enlist the aid of *Modern Drummer's* readers in nominating the late Frank Zappa to the Percussive Arts Society Hall Of Fame. Mr. Zappa's showcasing of percussion and drumming in his music and ensembles has contributed immeasurably to the percussive arts in general—and specifically to the careers of some of today's most famous drummers. I encourage anyone influenced by Mr. Zappa and interested in helping nominate him to send a brief letter of recommendation to: Hall Of Fame, Percussive Arts Society, P.O. Box 25, Lawton, OK 73502.

David Boardman  
Athens, GA

## LAZAR RESPONDS

*Editor's note: Drummers from across America responded to the "Cry For Help" letter from Lazar Dzamic of the Catch The Rhythm drum school in Yugoslavia, which appeared in the November '93 Readers' Platform. Richard Santorsola was one of those drummers. Shortly after he sent a copy of his book, Combinations, Richard received the following letter from Lazar.*

If I tried to explain how we felt when we received your letter today, I would certainly fail. My God, so much good will inside! Your book is excellent and of great value to us. In these hard times for all of us drummers in Yugoslavia, every friend is welcome. You've read the letter in *Modern Drummer*, but I assure you the real situation is even worse.

I have tremendous honor in saying that your gift was received with a full heart, and it will be remembered again some time in the future when we will be able to return the goodness. All of us wish you the best.

Lazar Dzamic  
Catch The Rhythm Drum School  
11300Smederevo  
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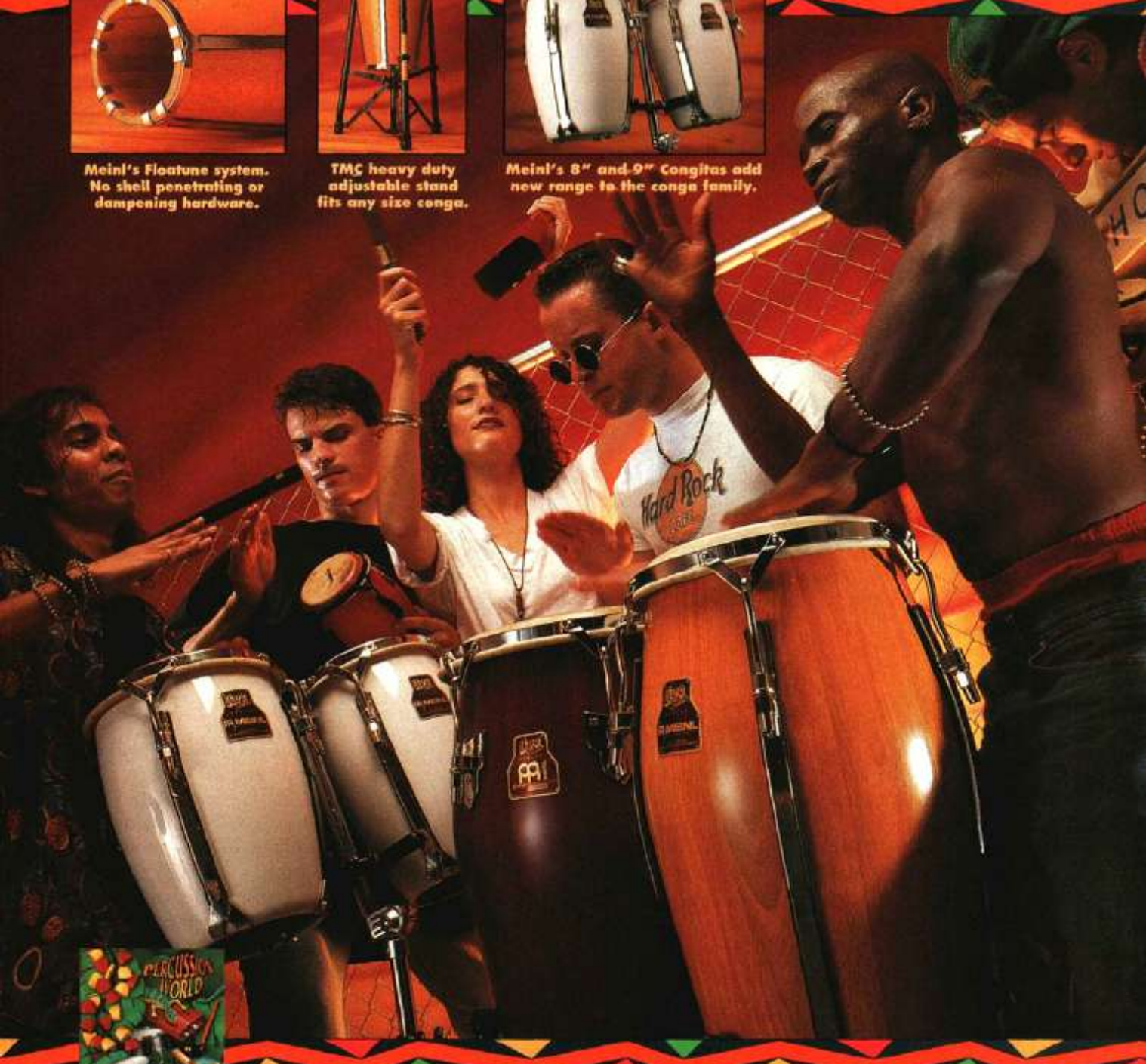
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## Scotty Hawkins

Scotty Hawkins says he believes he secured the job with Reba McEntire two years ago because he's a "take-control kind of drummer. The first day I met her," Hawkins recalls, "she walked in and told me that the groove was totally mine and to do whatever I wanted—she would follow me. Ever since then, I can flip the groove to an 8th-note feel or do whatever I want to do, within reason. She really encourages that, to make a spark or something magical happen. We work a lot with video, so there are things I do the same every night live. But for the most part I'm encouraged to go

fork."

Hawkins says he's very proud of the two bonus tracks he recorded for McEntire's current *Greatest Hits* album, "Does He Love You" and "They Asked About You." "We have such a tight unit and we work so closely with her that she says that's the way her records should sound. She stuck her neck out for us. I think part of the reason she liked the drum tracks was because I had a driving groove like Larrie [Londin] did on her earlier records." Scotty quickly catches himself: "Not to say, in any kind of way, that there is a comparison. But I

can add a similar *flavor*.

"It was exciting to record with the whole band," he continues. "What knocked me out the most was to hear her in the studio. She was so crystal-clear and nailed everything in one take. That motivated me to really put a lot into it. I had recorded for T. Graham Brown and a couple of others, but nothing on this scale. We did a couple of days of pre-production, and Reba and [producer] Tony Brown liked our arrangements, so the whole thing took about four hours and we were out of there."

•Robyn Flans

## Alan Cage

Popular as Quicksand's debut record is becoming, drummer Alan Cage doesn't want fans to get the wrong impression. "We're a lot more *live* than the record is," Cage says. "People like the record, and that's cool. But I like to feel we made it just so we could do the live shows. And people who listen to the record and then see us always say how much more they like us afterward."

That's hard to understand, considering the stellar results Quicksand achieved with *Slip*, a collection of mid-tempo, riff-heavy, bottom-ended tunes. *Slip* started out of the blocks slowly, but gained attention as Quicksand won fans while touring last summer with Anthrax and White Zombie.

Despite a seemingly assured approach on record, Cage says his first major-label studio effort was a nerve-wracking one. "It was

real stressful, and I just tried to keep it as basic as possible. We used a click for a portion of it, and I think it sounds sterile. We'll be a lot looser and maybe a little riskier with the next one."

Born from New York City's hardcore scene, Quicksand acknowledges only a loose association to the "metal" category they've been lumped into. "Hardcore and punk are real aggressive forms, so we have that in common with metal," Cage concedes. "And they *both* have the stage-diving. That's actually how I really messed up my back—stage-diving during the White Zombie set at Irvine Meadows. Now everybody's calling me a candidate for a *Nuprin* commercial!"

•Matt Peiken

## Alex Gonzalez

1993 was an incredible year for Alex Gonzalez, drummer for Mana, the most successful pop-rock band Mexico has ever known. The year saw them touring their mother country as well as Central, South, and North America. Their album, *Donde Jugaran Los Ninos (Where Will The Children Play?)*, went platinum in the United States.

Though the band has been together for eight years, Gonzalez says things weren't always so rosy. "About two and a half years ago, we were down in the ground," he says. "But we caught on from word of mouth. People would see us live and see

that we were good. Even though we weren't getting any airplay, the radio stations had to pay attention eventually because they were getting a lot of calls. Now they're calling it Mana mania," Gonzales laughs.

Alex says that he did not allow the leap from playing clubs to coliseums to alter his approach. "A lot of people have said that what makes this group different is that I'm like a second front man. Usually the lead singer is the most active onstage, but a lot of people say I'm very energetic live and have a great communication with the audience. The only change was that I had to get

a bigger kit, but my approach has never changed. It has only gotten better because we are in front of so many people that it pushes me to a greater level."

Aside from co-producing the band's last two albums, Gonzalez has been chief songwriter. And as a *drummer*, he says the band needs him to nail the Caribbean rhythms like reggae, ska, and calypso that the band plays. "They need the backbeat of a solid rock drummer, and of course my timing has to be solid. A lot of people like our music because it's a fusion of a lot of different rhythms."

•Robyn Flans





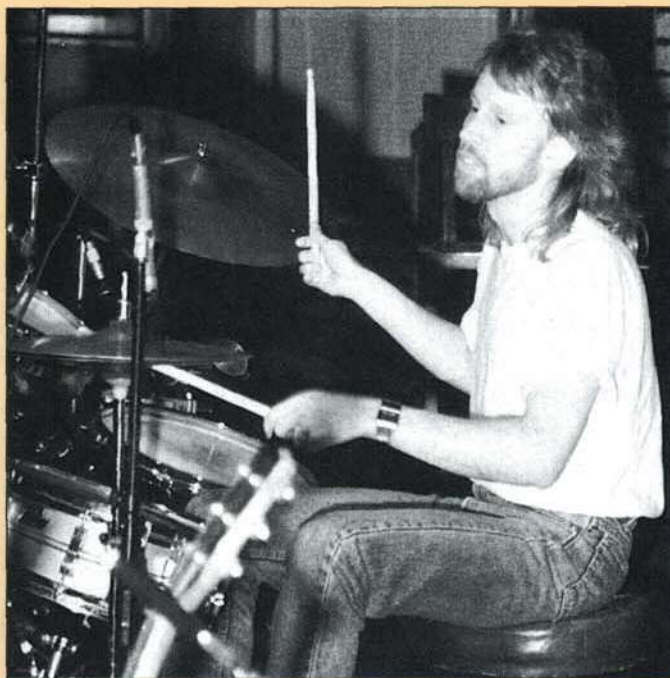
## Steve Grossman

Drummer Steve Grossman can attest to the fact that getting Gibson/Miller's first album out to the public was a long haul. "It was a pretty tight time," he says. "We were semi-fortunate in that we were doing demos for Dave Gibson's publishing deal, and there was some front money for signing the deal and playing on the album. Plus we were playing at a little club south of Nashville called the Dutch Treat Lounge to get people's feedback on what we were doing and to get tighter as a band. That was good, because when we went into the studio, we really knew what we were doing."

When the album, *Where There's Smoke*, finally came out, Grossman was pleased with the outcome, favoring several of its tracks. "I really like 'An Offer Her Heart Can't Refuse.' The things that have attracted me to country are the songs—the lyrical content, melodies, and chords. As a musician, what I love about playing it is presenting the song properly—the simplicity of staying out of the way or enhancing the track when it is appropriate. That song just seemed to come together for the whole band, with a real sensitivity.

"The other extreme would be 'Your Daddy Hates Me,' because it's raucous and I go for it throughout the whole song. We ran through it once and didn't like the arrangement, so we went back in and played it down another time. That first take is what is on the record. I was proud of that because a lot of interesting drum stuff that is on there was very spur-of-the-moment, go-for-it stuff, which was fun."

Grossman adds that he also likes "Thank Virginia," due to what he calls the song's "Eddie Bayers country beat. It's almost this swing pattern, but it's straightened out into straight 8ths, and it



mimicks the acoustic guitar. I loved playing that with Sweethearts Of The Rodeo, so it was fun getting to do it on record."

Grossman also spent a good portion of '93 on the road, promoting the debut album. Right now the band is finishing up album number two.

• *Robyn Flans*

## NEWS...

Check out **Max Weinberg's** recently released Rhino Records series called *Let There Be Drums, Volumes 1-3*, which he compiled from his own favorite tracks. Volume 1, *The '50s*, features such drummers as **Sandy Nelson, Fred Below, Earl Palmer, Billy Guesack, Jimmy Van Eaton, Frank Kirkland, and Milt Turner**. *The '60s* presents such drummers as **Gary Chester, Hal Blaine, Jerry Goldstein & Richard Gottcher, Ron Wilson, Roger Hawkins, Doug Clifford, and Al Jackson, Jr.**

And *The '70s* includes such drummers as **Charlie Watts, Bill Bruford, Bernard Purdie, Ringo Starr & Jim Keltner, RUSS Kunkel, Steve Gadd, Mickey Hart & Bill Kreutzmann, and Weinberg** himself.

**Bobby Rondinelli** on the new Black Sabbath LP.

**Al Webster** touring with Long John Baldry through July.

**Dean Lopes** on Electric Detective's debut LP.

**Mike Terrana** on tour with Yngwie Malmsteen.

**Tris Imboden** is on the

recently released Chicago album and an album by new artist Roscoe (with **Vinnie Colaiuta**), and has been recording with Cecilia Noel & the Wild Clams.

**Pete Thomas** on Elvis Costello's newest, *Brutal Youth*.

After a short tour with Billy Falcon, **Mike Radovsky** went back out with Beth Nielsen Chapman. He can be heard on her two new singles, as well as albums by Mac Gaydon and Bill Lloyd.

**John Dittich** on the new Restless Heart album.

**Keith Edwards** has joined McBride & the Ride.

**Carmine Appice** has been working with Edgar Winter.

**Bruce Cox** began this year in Europe on tour with Fred Wesley. He is currently on tour with the Pee Wee Ellis trio.

**Herman Rarebell** has been on a world tour with the Scorpions. They are currently on tour in the States.

**Sue Hadjopoulos** played percussion on the new David Byrne release.





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*Zildjian*

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## Nicko McBrain



**Q** (You are an incredible player—and one of my biggest influences. Your drumming is very tasteful and also very challenging to play along with. Songs like "Where Eagles Dare," "The Duelists," and "Caught Somewhere In Time" require a very strong right foot. Mine is decent, but it can get much better. I seem to have a tough time playing fast triplets on one bass drum—although I can play pretty quick doubles. Was there any special method that you used to develop such a fast right foot? Also, my band wants me to start playing double bass. I'm real comfortable with one bass drum, and I don't want to switch. Any suggestions?

Patrick Handlovsky  
No address given

**A** I didn't use any particular method to develop my right foot—just lots of practice. And when you practice, you should play to songs or rhythms that require the figures you want to improve on—like the triplets you mention. Play songs that call for those triplets, and work on them a bit slowly until your foot strengthens up and you can build up the speed. I also feel that balance is very important, in terms of the way you sit and the way you approach the pedal. It doesn't help to be too heavy on the front of

the foot. You need to be very relaxed in regards to the foot pressure on the pedal. I tend to play on the top right quarter of the pedal plate with the left side of the ball of my foot and my big toe.

You say that you play doubles quickly. A lot of figures that I play that *sound* like triplets are really only doubles. They combine with the bass guitar part to give the impression of three beats. On "Somewhere In Time," for example, I'm playing a double bass drum beat; there aren't any triplets. You might be trying to whip yourself a bit unnecessarily.

As to your band asking you to play double bass, if you're comfortable with one bass drum I'd suggest that you stay with it—unless you have an ambition of your own to play two. If the band's pushing you, that won't work—things could get messy. To be diplomatic, you might agree to try it, but don't rush out and get an extra bass drum. Try borrowing or renting a double pedal from somebody and practice with it for a while. Take it to a rehearsal or two and see how you get on with it. Even if you find that you want to get into double-bass playing, I'd still recommend a double pedal on a single drum, because then you don't have to change your setup—which you would have to do in order to accommodate a second bass drum.

I realize that in some cases a band's desire for their drummer to use a double bass kit is more for appearance than for playing purposes. And there's something to be said for the contribution that image and visual appearance can make to a band's success. But for purely musical purposes, it's more important to be comfortable with what you play—and after all, the music is supposed to be the most important thing. If your band is really pressuring you against what you feel is right for you, you need to sit and talk with them.

## John "J.R." Robinson

**Q** I'm a Swedish drummer, and I've always been impressed by your excellent drumming on different records over the years. Your sound is also very good, which brings me to my two questions. First, how do you get that fat and solid kick-drum sound? Second, your snare drum sound on Jeff Lorber's latest record, *Worth Waiting For*, is so good. What drum, heads, tuning, and sound processing did you use?

Sven Bohlin  
Akersberga, Sweden

**A** I get my bass drum sound using a 24" drum fitted with Remo *Ambassador* heads. I tune the batter head a bit lower than the average drummer might. The front head is tuned just so it's snug, and it has a 12" hole cut out of it. I mike the drum with an Audio Technica *ATM-25* bass drum microphone, and I hit it with a *JR* model square wood beater made by Danmar Percussion. The key is to play flat-footed and release the beater from the head.



On Jeff's album, I used a 4x14 Yamaha *Recording Custom* snare. The batter head was a custom-coated Remo *Emperor* with a coated dot on the top. The snare-side head was a Remo *Ambassador*. I tune my snare drum very high at first, then I bring the pitch down to suit the song. The only processing is the reverb in the mix.



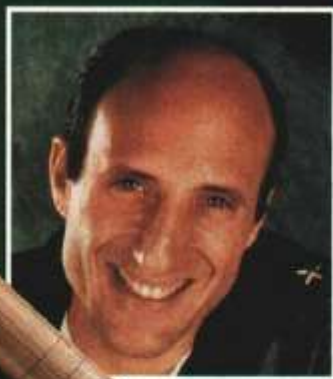


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## Parallel Vs. Standard Snares

**Q** What are the pros and cons of a parallel snare strainer versus a simple side-throw strainer? I'm interested in the advantages and disadvantages both miked and unmiked.

T. Russo  
Houston, TX

**A** Parallel snare strainers were designed to provide more contact between the snare wires and the snare-side drumhead. Rather than holding a set of snares—including the end pieces—against the bottom of the head, they allow the wires to extend completely over the edges of the shell, where they are contained in either a solid end piece or in an individual tensioning mechanism. In addition, the mechanics of a parallel strainer's throwoff system allow the snares to be raised or lowered against the head evenly, rather than being pulled in a more or less lateral manner from one side or the other.

The factors above are said to produce

more snare sensitivity and more consistent snare response. They also allow for snares to be completely lowered away from the bottom head for "snares off playing."

The advantages of the standard snare throwoff lean more toward cost and simplicity. They cost less, involve less mechanics, and can usually provide as much snare control as a drummer would need. There are some drummers who prefer them for acoustical reasons, however. They believe that the complicated mechanics of a parallel system—which usually include a rod that passes completely through the drum from one side of the shell to the other—interfere with the acoustic properties of the shell itself.

Depending on how the snares are tensioned, it is possible that a standard throw-off may not "drop" the snares far enough away from the bottom head to prevent some residual snare buzzing when the drum is played "snares off." This could be a problem with a miked-up drum. Other than that, how a microphone perceives the snare response and tonality of a drum will

more likely relate to the way the drummer has adjusted those snares and how he or she plays the drum than it will to what type of snare mechanism the drum employs.

## Premier Olympic Snare

**Q** I recently bought a Premier snare drum for \$50. It has a tag identifying it as an "Olympic" model, with a serial number of 4562. Could you tell me when it was made, whether it's a beginner or professional model, and what it's worth?

R.B. Harper  
Clifton, NJ

**A** Drum historian Harry Cangany responds: "Olympic was a brand name given to a division of Premier, and was available in the '60s. Their slogan was 'World's lowest-priced quality drums.' The 5 1/2x14 snare, for example, had less-expensive features than the corresponding Premier model. Premier used die-cast hoops; Olympic used triple-flanged hoops.

continued on page 48

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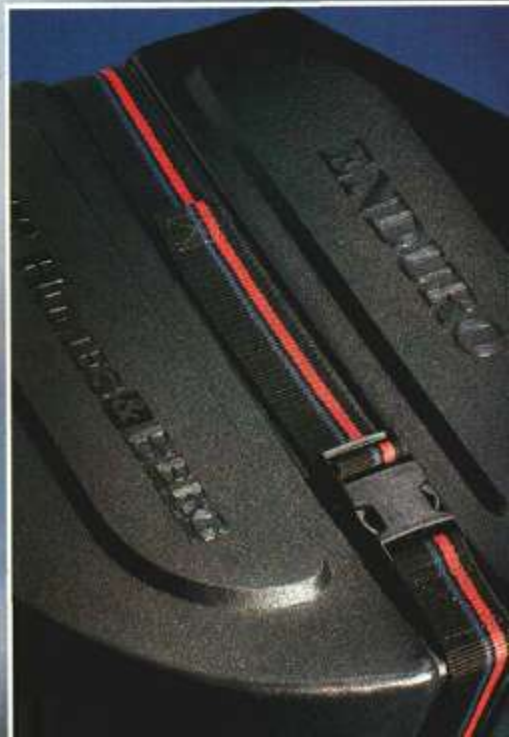




Photo by Neil Zemanover



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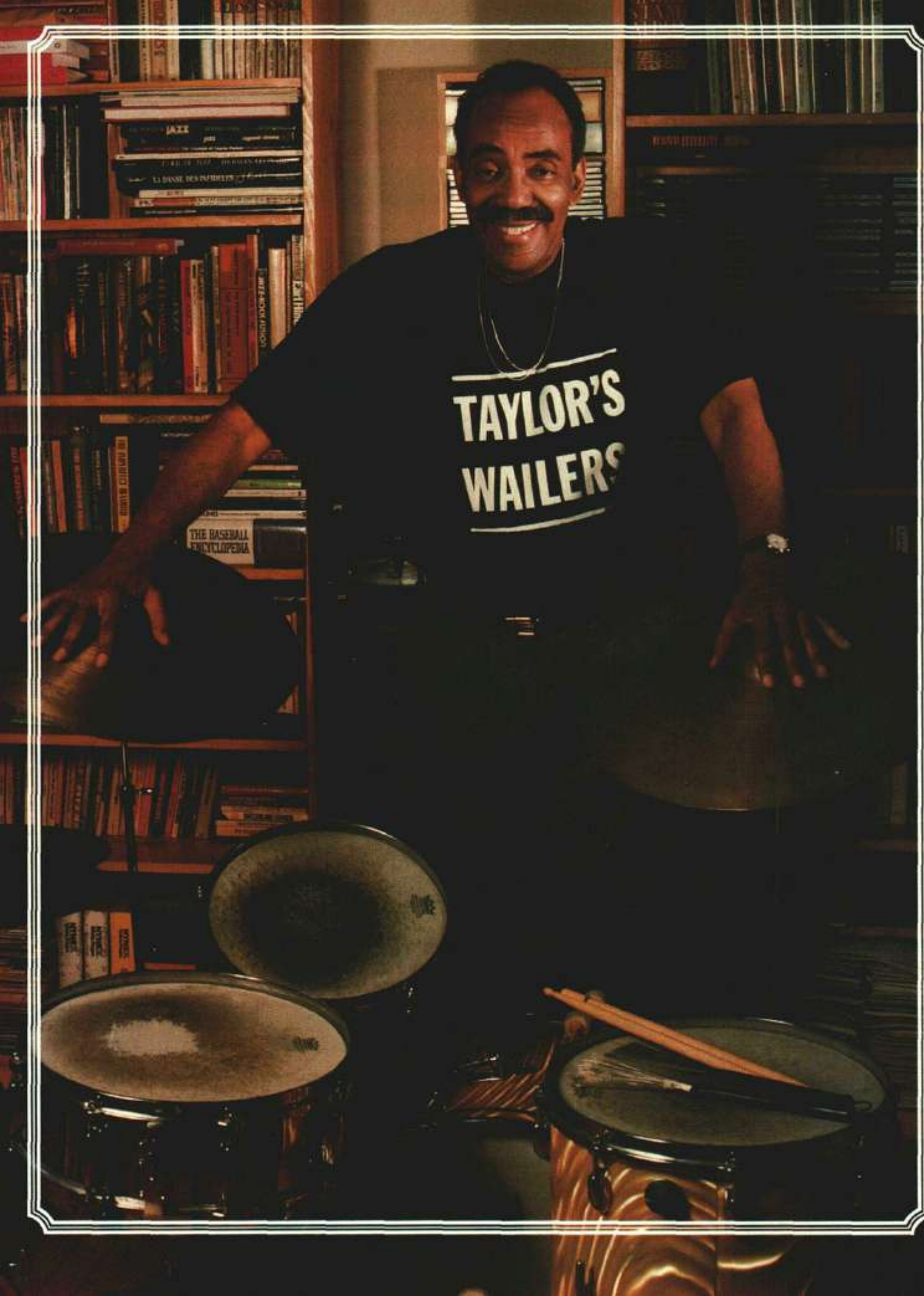
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# Arthur Taylor

## JAZZ ELDER STATESMAN LIVES ON

By Rick Mattingly

Photos By Ebet Roberts

**"I don't see anything that's happened that surpasses what Bird, Coltrane, Bud Powell, Roach, Blakey, or any of those people did. Nothing much has come along that's made *any* impact on the music."**

Perhaps the best indication of Arthur Taylor's status as a musical legend came at the end of '93 when *Musician* magazine included his name in a list of players who had died.

"That was incredible," Taylor said a few weeks later, his deep voice expressing his bemusement. "All these people were calling me up and saying, 'I heard that you died.' So I said, 'Does it sound to you like I'm dead? And why are you calling if you think I'm dead? Why didn't you call when I was alive?'"

"My daughter was kind of upset by it—not so much by the announcement that I had died as by the fact that an article in the same magazine called me a 'deep thinker.' She said, 'What are they talking about? You're no deep thinker. You just like to play the drums and have a good time.'"

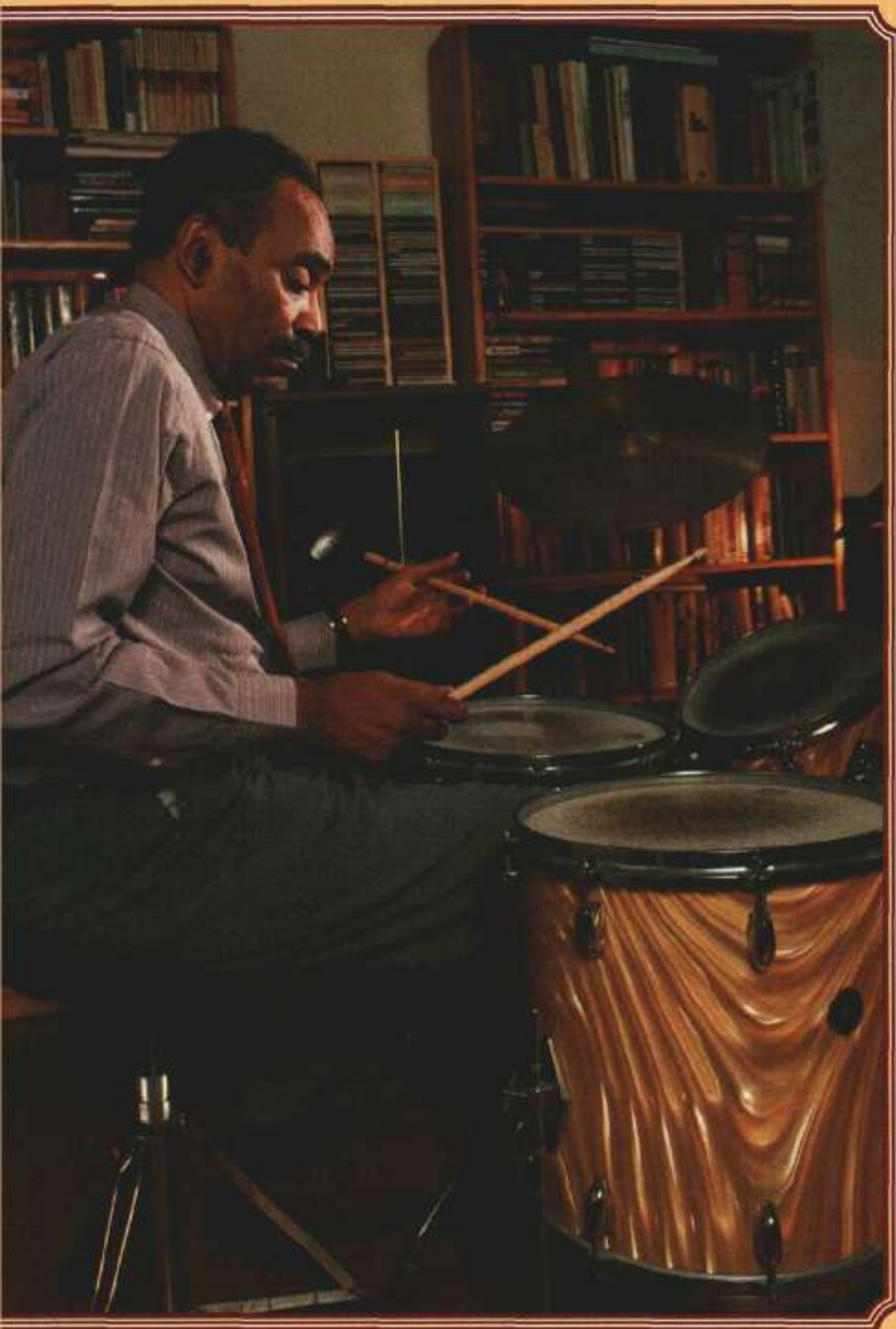
Taylor has had a good time playing drums for quite a number of years. He was born in New York City in 1929, and grew up in the Sugar Hill section of Harlem, where his boyhood friends included Kenny Drew, Jackie McLean, and Sonny Rollins. After some early gigs with Howard McGhee and Coleman Hawkins, Taylor did his first recording date with Oscar Pettiford and went on to record with such artists as Bud Powell, Miles Davis, John Coltrane, and Thelonious Monk. In all, he has appeared on over three hundred recordings.

In 1963 Taylor moved to Paris, where he played with fellow Americans such as Don Byas, Dexter Gordon, and Johnny Griffin. A book of interviews he conducted with jazz musicians in the late '60s and early '70s called *Notes And Tones* was first published in Belgium in 1977, and an expanded version was recently published in the U.S.



Taylor returned to New York in 1981 and was the host of an interview program on radio in 1984. In the late '80s he reorganized his band, Arthur Taylor's Wailers, the name he had used for his band in the late '50s. The group recorded an album called *Mr. A.T.* for Enja Records in 1991, and last year released a live album called *Wailin' At The Vanguard* on Verve.

The album is no-nonsense bebop, with Taylor's depth of experience balanced by the youthful aggressiveness of his bandmembers. Above all, you can hear Taylor's energy and enthusiasm, a spirit that recalls a statement he made in the foreword to *Notes And Tones*: "When I first started as a professional drummer, my decision was based on the pure joy and pleasure of playing music. It was a passion then and still is now."



**RM:** A lot of jazz drummers are more cymbal players than drummers, but you really use the drums.

**AT:** Yeah, I know what you mean. There are not that many *drummers*, and it gets to be a little annoying sometimes. But I am a drummer. I was originally influenced by J.C. Heard, who was my idol when I started playing as a kid. My father took me to see him at the Apollo Theater, where I saw Duke and Basie and Buddy Rich and Charlie Barnet and all the big names like that. When I saw J.C., that really solidified my idea to play the drums.

I was influenced by a whole conglomeration of musicians, like Big Sid Catlett, Philly Joe Jones, Max Roach, Art Blakey, Tony Williams, Elvin Jones, and all those people. I picked up little things from each of them, which I have put together and used, but when it's finished it sounds like me. And I can't forget Kenny Clarke, because I studied with him for three years when I lived in Paris, which helped me learn what I was doing all the years I didn't study. I'm a natural musician, I'm not a trained musician. But Kenny and Howard McGhee were always on me to study and to really fulfill myself because they thought I was talented. It was very nice to have people like that think that about you.

**RM:** Specifically, what things did you admire about each of the players you mentioned?

**AT:** With Max it was the technique and the ideas; Blakey, the power; Philly Joe, the finesse; Tony, the tremendous technique and control. I really believe I took something from all of those people. I know I have,



because when I hear a drummer play something I like, I learn to play it. After you play it for a long time, it isn't like something you stole from somebody else. It becomes almost your own, because you sure can't play it like anybody else did. You can just give your version of what it sounds like.

**RM:** There are some press rolls on *Wailin' At The Vanguard* that remind me of Art Blakey.

**AT:** I was very influenced by Blakey, because at the time I was starting to play, he was one of the older musicians who would always take the time to sit down and talk with me and try to get me on the right track. I was also greatly influenced by Bud Powell, and still am. My rhythmic conception comes from Bud, and I'm still working on it. I haven't got it together yet. There are some people who are influenced by musicians who play another instrument. For Freddie Hubbard it was John Coltrane, and in my case it was Bud Powell. I try to incorporate a lot of his piano rhythms onto the drums, which is very difficult.

I'm also an admirer of Tony Williams. He and Sonny Rollins are two musicians who can play like anybody who plays their instrument. I mean, they can sound like *anybody*. That's quite a study to be able to do that.

**RM:** Joe La Barbera once described a clinic he attended in which Tony demonstrated the history of drumset and showed how Max, Art, Philly, and all the influential drummers who came before him played.

**AT:** Boy, the work that went into that! And that's why he can play the way he plays, because he did a serious study of all the people who could really play. And naturally he has his own sound, of course.

**RM:** Did any of the musicians you've worked with ever say anything that had an effect on how you played the drums?

**AT:** Oh yes. One of the most striking was Gene Ammons. I used to make all his recordings, and he was always asking me to drive very hard into the chorus and push him further. He was emphatic about that. "Yeah, A.T., *push* me." I learned a lot

from that about how to drive a musician onto something else.

Miles and Kenny Dorham were always after me to play the sock cymbals softer. I was trying to play them hard, like Blakey. So you try for one thing and somebody tells you not to do that. At this point, I've learned how to blend the cymbals where one instrument is not more predominant than the other and it just has an overall sound.

**RM:** Did you learn anything by interviewing musicians for your book that had an effect on your playing?

**AT:** Doing the book really put me on the right track, in a sense. I was a well-known drummer who had been on all those great

recordings, and then I came out with this book. People started saying, "He wrote a book; he must not be able to play anymore." So I knew I had to play better than I had ever played in my life to survive the situation.

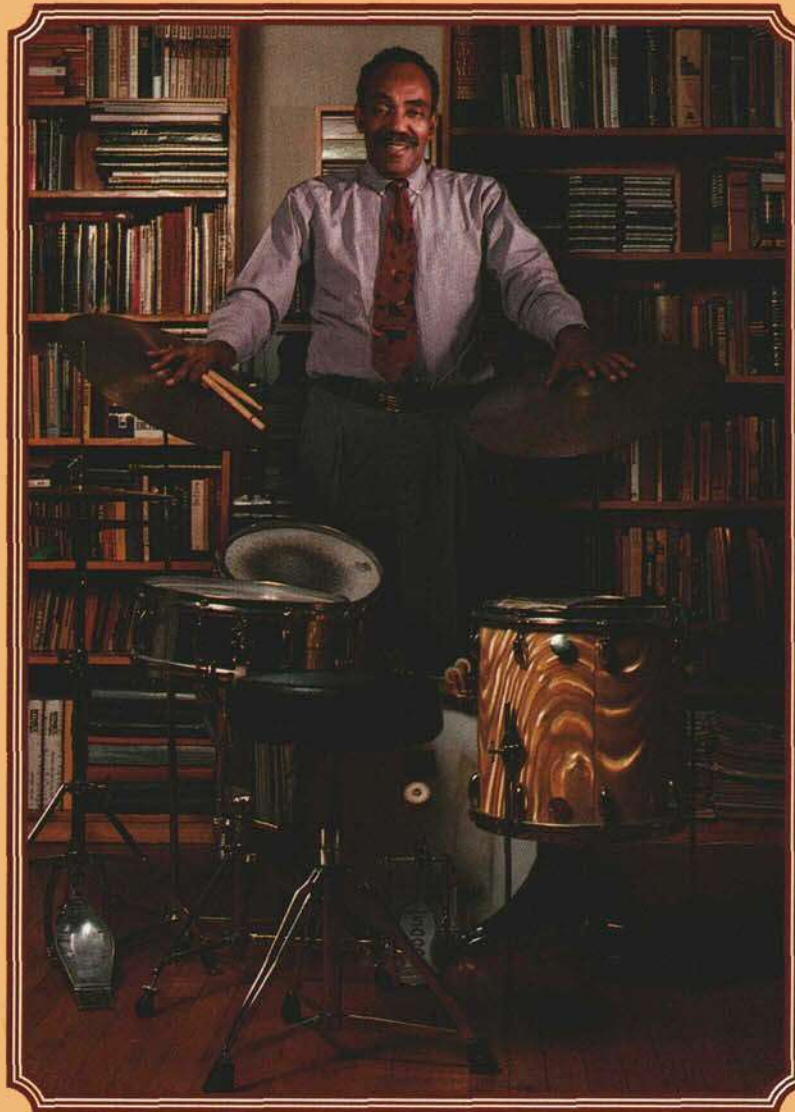
**RM:** You made a lot of records. What did you do that people wanted?

**AT:** A lot of people were upset that I was making so many recordings with the top guys, so one day I asked John Coltrane, "Why do you always hire me to make these records?" He said very directly and without any hesitancy, "I hire you because you don't get in my way. Even if you're busy or playing some different kind of rhythm, it doesn't interfere with my playing."

**RM:** Someone could interpret that to mean that you should just stay in the background. But you didn't do that. You were always in there making your own contribution.

**AT:** Yeah, I wouldn't want someone to misinterpret what he meant—and in fact *I* didn't completely understand what he meant when he said it. But now I understand it much more. It's like the interview I did with Richard Davis. I relate a lot of things to these interviews I've done. He was talking about drummers who play *at* you, but I play *with* people. So that's quite a difference.

If I'm playing with Johnny Griffin or Jackie McLean, I'm not going to play the same things I play with Dexter Gordon or





Coleman Hawkins. It wouldn't fit. You have to be sensitive to a person's sound and tone, and that's getting into serious areas. Most people just play "one two three four" and keep on going. But there's more to it than that.

**RM:** The level of players you were recording with wanted everyone in the band to be making a contribution.

**AT:** That's why some of those records were so great, because they were all great people playing. I wasn't out there playing with a bunch of kids. I always played with people who were better than me, like Coleman Hawkins or Charlie Parker or Bud Powell or Oscar Pettiford. So I was always learning something from these people. A lot of musicians today don't have that opportunity. They can only play with people who know as much as they know, and they're no geniuses. So what can they learn?

It takes me a long time to understand things. I didn't develop as quick as a lot of musicians, and I believe the reason I'm playing better than I ever played in my life is *because* I didn't develop as quickly as some other people did. I really believe that.

**RM:** You've continued to learn.

**AT:** Yeah, I kept learning. I'm a slow learner, too. I know other drummers who pick up things so quickly, but it takes me a long time. Once I learn it, though, I'll never forget it as long as I live. I can play arrangements I played thirty years ago without missing a beat. After playing the first two or three bars it all comes back. My brain is like a computer. I just go through it like I had done it yesterday. It amazes me, in a sense, that I have such a tremendous memory.

**RM:** I would guess that the ability to remember what you played would have something to do with playing things that were significant.

**AT:** I would think so. Especially in regards to the arrangements. I never forget an arrangement.

**RM:** That's probably because you actually play the arrangement. Some jazz drummers just play generic time, and if you just listen to the drummer, all the songs sound about the same. But if you genuinely play the arrangement, and everything you do is on purpose, I would think that you would be more likely

to remember it.

**AT:** I agree with that. But I got a great tip from Charlie Parker when I was a very young fellow. I was playing with him and he said, "You have to learn the lyrics to all the standard songs, and learn to sing all the songs we play." Not that you're going to be thinking about those lyrics when you play, but it's in your subconscious, and knowing the lyrics to a song, you would not play something that is uncouth and that would turn a musician off. You would always play something that would be in context. That has helped me tremendously.

There have been times in the recording studio when the other musicians were having a little difficulty with a certain section

of a tune. If they knew that I knew the song, they would say, "Sing it, A.T." And when I would sing it, they would immediately know what it was supposed to be. Even today, with the band I have, when I sing a song to them they understand it clearly. And when I tell them the chords are not right, they know that I can hear that. So I am very proud that I'm able to sing things—and in tune, for the most part.

**RM:** How do you apply that to instrumental tunes that don't have lyrics?

**AT:** I sing the melody. Like with a Charlie Parker song, I would sing "Ba doo da doo da doo da doo dit" [scat sings "Scrapple From The Apple"]. I can sing every one of the notes.

**RM:** So you keep the tune going through your head when you play a drum solo?

**AT:** Subconsciously, yes.

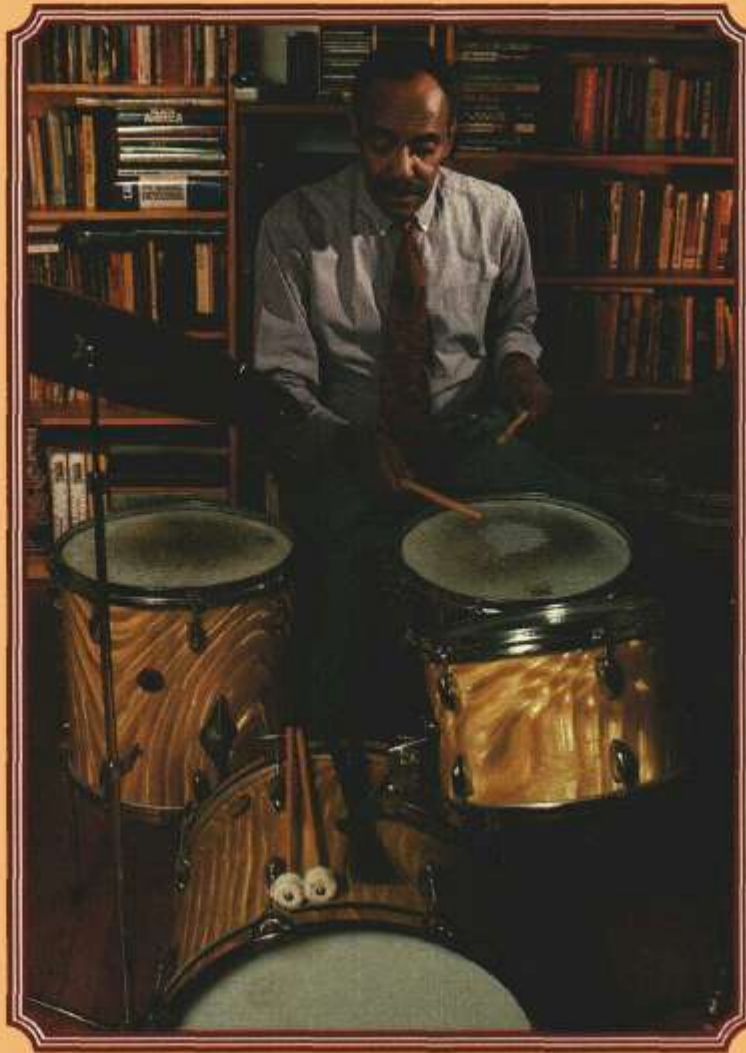
**RM:** That says a lot about why your solos always seem to be part of the song.

**AT:** It gives me a tremen-

dous advantage in the situation, which other people don't seem to know about.

**RM:** For all the contributions you made on records, sometimes people didn't know it was you. For example, everyone associates Elvin with Coltrane, but you were the drummer on one of Coltrane's most famous recordings, *Giant Steps*.

**AT:** Right, and on *Town Hall* with Monk and *Glass Enclosure* with Bud Powell and *Miles Ahead* and all those things. But I think a lot of people know that, because when I travel around the world, people ask me about those things.



**RM:** Great players can sit down at anybody's drumset and sound like themselves. By the same token, certain players are associated with certain equipment. Your drums and cymbals appear to have been around for a while.

**AT:** I've been using the same cymbals since 1959. They're the same ones I used on *Giant Steps* with Coltrane and *Soultrane* and those things. I take care of them because they're K Zildjians from Istanbul, Turkey, and they're the only cymbals I've used since I started playing Gretsch drums years ago. I just like the sound. They have a low pitch to them. I hope all the other drummers keep playing the cymbals they're playing now, because they sure don't sound like mine.

Even the drums I use are very old. That's something I've always wondered about. A bassist is always trying to find a bass from the 16th century or something like that. But I used to get a new set of drums every year. That's quite a job breaking in a new set of drums. So the drums I have are very old, and when musicians hear them they say, "Man, those drums sound

**"Sound is the important thing. It takes about fifteen years for an improvising musician to get his own sound."**

But Charli said, "Man, that bass drum has a *sound*." A couple of days later I realized what had happened. I had a microphone that I used to make announcements, and I forgot to switch it off, so the bass drum was coming out over the microphone. It was very low, but that increased the power.

**RM:** That brings up the fact that a lot of people thought that drummers stopped playing the bass drum in the '50s and '60s.

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## Excerpts From *Notes And Tones*

Da Capo Press recently published an expanded edition of Arthur Taylor's book, *Notes And Tones*, which consists of interviews with prominent jazz musicians including Miles Davis, Sonny Rollins, Thelonious Monk, Ornette Coleman, and Dizzy Gillespie. Following are excerpts from Taylor's interviews with several drummers featured in the book, which is available at your local bookstore or by calling (800) 321-0050.

### Philly Joe Jones

"I think freedom music should be limited to those that can play it. It's nothing to open up and play freedom. I like it sometimes, just chaos on your instrument. At least I have a ball with it, because whenever I do something like that, I do it without any unity. I just run through everything my hands will let me do. And my hands will let me do most anything I want to do. I don't feel limited. Some guys, especially drummers, get hung up because they haven't learned the foundation of the instruments first and can do nothing but make noise. I don't think freedom means just making noise. Everybody's been playing free. Every

time you play a solo you're free to play what you want to play. That's freedom right there. I don't dig it the other way."

### Max Roach

"When people say 'electronics,' they act like it just happened, but electronics have been in existence since the beginning of time. We have always had electricity in the atmosphere, and now mankind is beginning to harness and utilize it. It's always been here, so it's good. Man is slowly beginning to use some of these devices that have been here, were here, and always will be here. I think it's an asset."

### Tony Williams

"Jazz is like a life-style. Sometimes I feel if jazz ever became successful and the musicians really started making money, it wouldn't be jazz anymore. Because jazz has always been down in the basements. Other times you feel you're supposed to get what you're worth; everybody should have some bread, sell a lot of records, and be successful. It's all moods; it depends on how I feel. I'm an authority on nothing."

### Kenny Clarke

"I think any musician needs just enough technique to express himself; I don't think he should go beyond that. It becomes meaningless if it goes beyond his feelings. It's always good to have a little technique to spare, but I don't think you should become wrapped up in technical things as far as music is concerned, because music comes from the heart! It has nothing to do with technique at all as we know it."

### Elvin Jones

"You develop control through practice and mainly through trial and error. Every time you play you're going to get that many more minutes of practical experience on the instrument. I think any true student should feel that whenever he plays, he will have learned something when he gets up. No matter how great or small, he will have found out something else about his instrument."

Da Capo Press, 233 Spring Street,  
New York, NY 10013  
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# Unsung Heroes

**Danny Carey**  
OF TOOL

**Igor Cavalera**  
OF SEPULTURA

**Mikkey Dee**  
OF MOTORHEAD

By Matt Peiken

Danny Carey, Igor Cavalera, and Mikkey Dee have never met. But if they turned around, they'd be staring each other straight in the face.

In their separate ways, each has worked since the mid-'80s to reach the common ground of artistic and commercial success they share space on today. And judging by the amount of mail *Modern Drummer* has recently received on these three until-now unsung players, their ability has been more than noticed by the drumming community. The roads they took getting to this point, though, literally began thousands of miles apart.

Carey, after moving to Los Angeles from Kansas City, spent years spinning the roulette wheel of musical opportunity before the ball stopped at the promising slot of Tool. Cavalera and his brother broke out of the politically and economically strained climate of Sao Paulo, Brazil to only recently make Sepultura a household name in thrash metal. And Swedish-born Dee came to the United States with King Diamond seven years ago, but hadn't focused the picture of his career until now, as a member of Motorhead.

With their respective bands releasing strong records in the second half of 1993, and with double kick drumsets in tow for the '94 touring schedule, each drummer expressed hope that the roads they've taken—no matter how windy or steep—will continue rising skyward.

# DANNY CAREY

When Danny Carey moved from Kansas City to Los Angeles, he was just like the thousands before and after who've traveled to L.A. in search of the platinum rainbow. Carey said yes to every drumming job that came his way. He simultaneously worked in a country band and two rock bands (one of them the animated *Green Jelly*) and did spot session work, all in the hopes that one of these opportunities would flower.

That the rhythmically thunderous and adventurous Tool would blossom first, though, took him by surprise. The group's 1992 debut EP, *Opiate*, sold just 13,000 copies. Tool went over the top, though, in 1993: *Undertow* went gold in the U.S. and the band toured to packed clubs after seeing mostly empty floors just the previous year.

"We knew the record turned out well," says Carey, "but we never dreamed it would take off like it did. Obviously, we don't write anything for any kind of commercial appeal. The video for 'Sober' was really good, and MTV gave us a lot of exposure, but we feel Lollapalooza and touring our asses off really put us over the top."

While the public regards Tool as a new band, Carey went through a lot of seasoning to get to the point he's at. And it's easy to appreciate his playing not only by listening to him, but by watching him perform. Danny's musical and controlled approach is rarely found in power rock circles. To see him pull it off in concert is stunning. His precise and effortless motions—the sheer velocity and number of notes coming off his drums. And with Tool's public emergence, Carey's talents are only now coming to the forefront. But even at thirty-one, he doesn't mind being considered one of the new kids on the block of cutting-edge drumming.

**MP:** A lot of people who attended last year's Lollapalooza shows felt Tool was the surprise hit of the tour.

**DC:** Well, they were by far the largest shows we'd ever played, but our name was still very new to most people, so I don't think anybody knew what to expect from us. And we didn't really know how well we'd go over on that kind of tour. But it worked out wonderfully for us. We did the small stage for the first half of the tour and the main stage the second half, so it was a great experience.

**MP:** From what you'd been telling me, every step of this band's career has kind of surprised you, because you were involved in a lot of other projects at the same time Tool was starting up. When did this band become a priority?

**DC:** Probably when we got our first American tour set up. It wasn't so much a musical priority, but more a matter of necessity, because I had to move everything else aside so I could go on the road for three to four months. It forced my focus into Tool, and it was good for me to do that because it helped the band develop more character.

I'd been in Green Jello for three years at that point, and Tool had only been together eight or nine months. But it wasn't a tough decision for me where to go, because Green Jello was never a situation that any of us took seriously on a musical level. We were great fans and it was a lot of fun, which is why I think we became successful. That was around the same time I was doing a Carole King project, playing with Pygmy Love Circus, and doing a TV sitcom called *Sibs*.

They were all great gigs, especially the TV show, because I got to play James Brown and Sly &

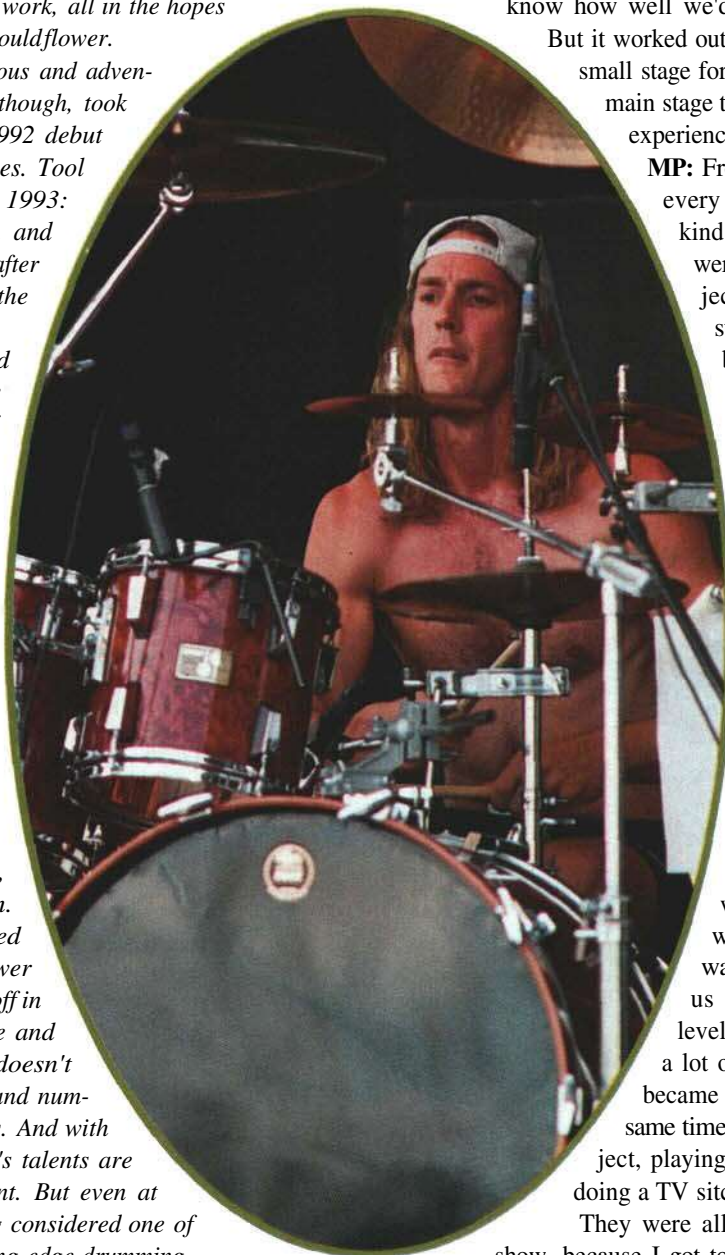


Photo by  
Rick Gould/ICP

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# IGOR CAVALERA

*Sepultura may not exactly be Brazil's ideal picture of good-will ambassadors, but perhaps nobody has done more in the '90s to paint Americans a vividly realistic picture of that country's counterculture.*

*Poverty and politically charged violence—strife that surrounded the members of Sepultura while growing up in Sao Paulo—have been staple themes of the group's recorded material since their 1986 debut, Morbid Visions. So by the time Sepultura came knocking on American doors three years later, metal fans here needed little prodding to soak up the band's aggressive take on current events, political science, and cultural history.*

*For his part, drummer Igor Cavalera was thankful to have a receptive audience and the cultural exchanges. "Now we've had the chance to travel a lot, and we've seen that people in other countries go through a lot of the problems Brazilians do," said Cavalera, who formed the band in 1984 with his brother/singer Max. "But we also like to think of this as an opportunity to let people know what's going on in Brazil. Our songs are stories, but I think our music tells a story, too. And they're stories only we can tell because that's where we came from."*

*Those stories—lyrical and musical—have never come across cleaner or bolder than on Chaos A.D., Sepultura's fifth record. Cavalera takes advantage of the album's diversity to delve into new percussive and dynamic territory and give drummers a deeper look into his previously unheralded talents. The next step, he says, could well be metal-samba.*

**MP:** When and how did music enter the lives of you and your brother?

**IC:** Max and I were really into soccer when we were kids, and they have a lot of music in football stadiums in Brazil. So we'd go to the stadiums and play samba-style music, and that's how I got

interested in drums and music. I was seven or eight years old at the time. I started getting into the drums, so Max chose the guitar. And then I took some lessons when I was about nine, but I didn't like them because I felt better just playing on the sofa in my house to albums rather than from a book. There was no energy there.

**MP:** The new record has some surprising dynamic turns, but you still managed to keep the aggression.

**IC:** For Sepultura, playing live is the main thing, more than experimenting with sounds or the music. We try to write songs and record them like we would if we were playing live.

**MP:** Maybe that's why your band has such a devoted following, because you haven't compromised the energy that attracted fans in the first place.

**IC:** Well, when we started out in Brazil about ten years ago, we were just playing covers in our city. The clubs wouldn't accept us because we were real noisy, so we played college festivals and put a fake name on the ads so people would think we were a band that played normal music. There were a few heavy bands out there, but not many. The music scene wasn't used to anything like that.

**MP:** Were there any drumming role models for you in Brazil, or was your development pretty much an outgrowth of percussion?

**IC:** The variety of drumming in Brazil is very large. The energy of the drums, especially at Carnaval, when you have five hundred people playing drums at once, has such a strong feeling on you, something you can't get with a P.A. no matter how big it is. It's just something that comes from the heart. From that I found out how cool it was to play drums. And then I started to get interested in the whole drumset when I started listening to rock music. But before that, it was just the samba.

**MP:** Did you perform or study much percussion when you were growing up or have opportunities to play in non-rock styles?

**IC:** Actually, I played what's called *pepeniki*. It's kind



Photo by  
Eddie Maltuk

continued on page 67

# MIKKEY DEE

Mikkey Dee never expected Motorhead to give him a fresh place to redirect his drumming career. But after a series of highs and lows with other groups of marginal notoriety, Dee says he hasn't been happier since moving to the United States from his native Gothenburg, Sweden.

Dee, an ice hockey player and ski teacher as a youth, first broke out musically with King Diamond—known as much for their devil-worshipping frontman as for their instrumental prowess. Things turned sour shortly after the band moved to Los Angeles in 1987, and Dee toiled in other bands and hung out in clubs looking for another promising situation to come along. When Lemmy Kilmister of Motorhead called him for the third time, Dee couldn't say no.

"I've been in bands that were great musically, but that didn't have the rest of their stuff together. And I've been in bands where I just wasn't happy with the music," Dee says in his thick Swedish accent. "But I really feel I've got it all with Motorhead. The music is great, the guys are great, and they've been doing it so long it seems they're just going to keep playing until they die!"

If the band's latest album is any indication, Dee's perception might not be far off the mark. *Bastards* is clearly the most inspired record Motorhead has done in years. And Dee says that has everyone in the band's camp ready to run more laps around the rock 'n' roll track.

**MP:** King Diamond is obviously a little "out there," so was it a weird experience?

**MD:** Kind of, but I'd always been playing heavy stuff, even before I got in his band. And as a drummer, it was great—kind of a cross between Rush, Black Sabbath, Queensryche, and speed metal. Each song was a challenge, but to tell you the truth, I never really thought of it that way at the time. To me, we were just a bunch of friends in

a good band. It felt right and everything went naturally. We didn't plan on being a certain type of band, and I think that's why the band was so good. It wasn't until later on, when we moved to Los Angeles, that it became a different thing.

**MP:** Did the band's musicianship get overshadowed by King Diamond's pagan image?

**MD:** Actually, I thought it was the opposite thing. We had two types of people in our audience. There were the guys who just loved King and everything he was all about. But there were a lot of people who were only into the band. When we did the *Abigail* tour in the U.S. in 1987, suddenly it seemed like half the places were filled with chicks and just regular rock 'n' rollers, even the glam boys. It was a real variety. We had a lot of theatrics involved, but at the heart it really was a good band.

**MP:** If things were going so well, why did you leave?

**MD:** Basically I was just fed up. The whole thing with King's band was that we were trying to break out of that underground scene. Mercyful Fate was caught in, and we did that. Everything was going really well for us, especially after *Abigail* and *Them*, which were two really big albums for us. But then we moved to the U.S. and King just kind of flipped out. The music wasn't suffering, but the whole image and direction of the band was changing. All the magazines had King's ugly face on there and there was never any mention of the band. It hurt my ego a little, but the big thing was that I think it hurt the band because we were cutting ourselves off from fifty percent of our fans, who were really into the musicianship.

**MP:** That must have been tough on you, considering that you'd moved halfway around the world and changed your life to try to bring this band to the next level.

**MD:** It was a big disappointment for me. But I never thought about moving back to Sweden, even though I love it there, because there was nothing for me back there and I really liked living in the U.S. Another big factor, from my drumming point of



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# Inside



# Pearl

A combination of popular products, good business sense, and some fortuitous timing can often lead to substantial growth for a manufacturer. Nowhere in the drum industry is this more true than in the case of Pearl Musical Instruments—which has grown from what can only be described as "humble beginnings" to become the world's largest drum company.

Pearl's Japanese facility, including the staff for the corporate headquarters, fills three buildings and employs 260 people. The company's manufacturing operation in Taiwan fills five buildings totaling 150,000 square feet, and employs another 350 workers. The upper floor of just one of the Taiwan factories is the size of an aircraft hanger, and is absolutely full of incoming materials and parts ready for assembly. Half of another entire building is filled with stacks of finished hardware

ready to be combined with drums to become packaged kits.

What does this mean in terms of drum output? Tak Isomi, president of Pearl Corporation (the company's wholly owned U.S. distribution arm) puts forth the figures. "We average 20,000 covered drums, 4,000 lacquered drums, and 32,000 stands a month. Fifty percent of that goes to the U.S.A. We also move 10,000 to 20,000 student snare kits per year. And then there's marching percussion...."

"Let me put it another way," Tak continues. "A 40' container for ocean freight holds 170 sets. Pearl ships about 1,000 containers of merchandise, world-wide, per year."

That's a lot of drums and hardware. How did Pearl come to be such an enormous producer of percussion equipment?

**By Rick Van Horn**





## History

Pearl's story begins just after World War II, when Katsugi Yanagisawa, a violin player and teacher, opened a side business making music stands. The war's end saw the establishment of many American military bases in Japan, and there was a lot of musical activity on those bases. A shortage of music stands helped Katsugi's business to become successful.

Interest in music spread to the Japanese populace—creating a demand for instruments. A friend of Katsugi's suggested that he manufacture drums to take advantage of this demand. With no knowledge of how to make drums, the easiest thing for Katsugi to do was to obtain some American-made drums and copy them. In 1950 he began making snare drums, calling his business Pearl Industry Ltd.

"Even though he was starting small, my father wanted a name that would work world-wide," says Masani Yanagisawa (son of Katsugi and now Pearl vice president). "The word 'pearl' is understood in most parts of the world—and even where it's not, it's still easy to pronounce. It also implies gem-like beauty and quality—along with being associated with Japan, as pearls are. The name created a good, generic image."

Katsugi's first products hardly exemplified the "pearl" image. "The early drums were very crude," agrees Masani. "Their sizes weren't very accurate, and hoops had to be made one at a time to fit each individual shell. And in those days there was no die-casting; all metal parts had to be sand-cast."

Crude though Katsugi's drums were, the growing music market created a demand for them. He hired machinists and engineers to develop dies for manufacturing shells, hoops, and other parts. By 1953 the newly named Pearl Musical Instrument Company was producing basic drumkits, Latin percussion, marching and symphonic percussion, stands, and accessories.

Masani Yanagisawa's older brother,

Mitsuo, had started working for his father part-time while in high school and college. Upon graduation in 1957, he joined the company full-time, devoting his energies to expansion. He recognized the value of foreign markets, and started exporting products through agents and trading companies.

"In the '50s and '60s," recalls Masani, "the term 'made in Japan' really meant

pushing *price*. They weren't interested in improving the quality of the drums—and they certainly weren't interested in promoting our company.

"My father got tired of this situation," Masani continues, "and decided that we should handle all of the operations ourselves. Fortunately for us, his decision coincided with the 'Beatle boom' of the mid-'60s, when the world-wide demand for drums just exploded. So in 1966 we introduced Pearl drums into the market. We didn't change over right away; we started with about 10% of the business dedicated to Pearl products, while the other 90% was still OEM [original equipment manufacturer]."

Mitsuo Yanagisawa recognized that Pearl's manufacturing facilities would have to expand still further to meet the world-wide demand for drums and percussion. This would be difficult and expensive to do in Japan, so in 1973 a factory was established in Taichung, Taiwan, in a special "Export Processing Zone" offering tax benefits to companies making products exclusively for export. The Chiba factory was retained for domestic Japanese production.

"After we set up the Taiwan operation" says Masani, "our production capacity got bigger and bigger. Mitsuo was managing the company by then, and he realized that as long as we mainly made drums for the OEM market and depended on outside orders, we could never know what was going to happen from year to year. We had to establish

and promote our own product line so that we could make our own long-range plans. Today we don't make any OEM products, so it's very easy for us to decide when to invest in new machinery for the factory, or what type of promotional campaign to begin."

This decision took courage, because producing OEM products was extremely profitable. It required no advertising, endorsing artists, or any other sort of promotion; the OEM customers took care of all of that.



**Mitsuo Yanagisawa (seated), president of Pearl Musical Instruments, is flanked by (left to right) Yasuhara Ishizawa, president of Pearl Musical Instruments of Taiwan; Tak Isomi, president of Pearl Corporation (the U.S. distributorship); and Masami Sato, Pearl's general manager for corporate planning.**

'junk.' To be honest, this applied to our drums; the quality was terrible. Even so, business got bigger and bigger, until we had to open a new, larger factory in Chiba, Japan, which is near Tokyo.

"We were manufacturing drums strictly for others to sell under their own brand names," says Masani. "At one time, we were making over thirty different brands of drums. But we were still just copying what was already on the market. And the trading companies we were selling through kept

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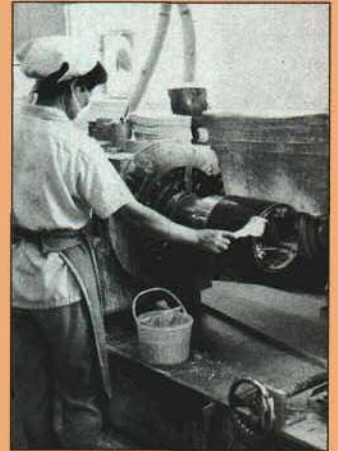
Pearl's drumshells are created by gluing overlapping plies of wood in a heat-compression process.



Many production functions are performed by specially designed machines—like this one that sands inside and outside bearing edges simultaneously.



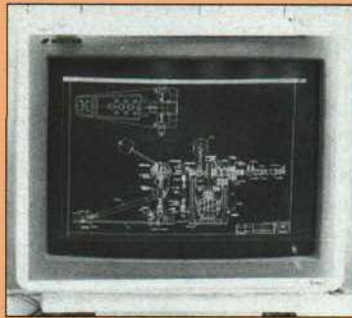
The use of double-sided tape makes shell coverings easy to change if a drummer desires a new look.



Finished shells are carefully waxed and buffed.



Lacquered shells are carefully hand-sprayed, sanded, and sprayed again in several stages.



All Pearl products start life as an engineering design—such as this design for a bass drum pedal displayed on an R&D computer.



Solid-wood snare drum shells are created by bending microwaved boards around a circular mold.

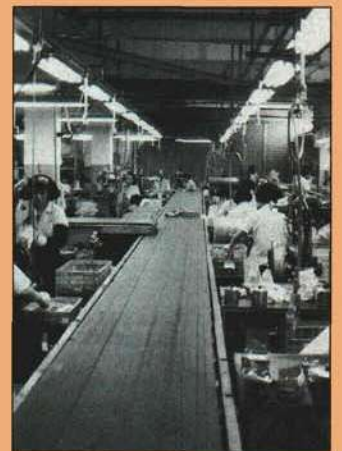
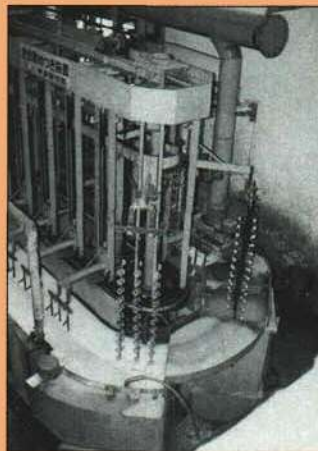


Designs start to become reality when machinists turn raw materials into component parts.



Afro cowbells are welded under the control of a computer and the watchful eye of a technician.

This bird's-eye view shows only a portion of Pearl's massive plating operation.



This hardware assembly line is one of several that help to turn out thousands of stands and pedals per month.



# HIGHLIGHTS OF THE 1994 NAMM WINTER MARKET

Neither earthquakes in California nor arctic conditions in the East could deter the music industry from convening once again in Anaheim for the National Association of Music Merchants (NAMM) Winter Market this past January 21 through 24. Even though a few manufacturers were forced to cancel as a result of nature's displays of power, the show still surpassed all previous records for number of exhibitors.

In the area of drums and percussion, this year's show was notable for the number of totally new products introduced—from interesting "gadgets" to several complete lines of drumkits. Here's a look at what was new and exciting for drummers at NAMM '94.



Page Drums offered their unique rope-tensioned drums on a custom drum rack from Ram Products.



Tom-toms in traditional, power, and square sizes were displayed on this Darwin kit.



Peavey's entry into the drumset market features a "radial bridge" design, giving the drums an unusual appearance.



Slingerland's Groove King kit—from their Artist Classic series—includes a 20" floor tom with wood hoops.



Drum Workshop displayed kits featuring their "fast" tom sizes, along with solid-shell snare drums by Johnny Craviotto.



Stingray introduced a new line of drums with solid, "poly-thin" shells.





A striking contrast between black sparkle shells and blond wood hoops distinguished one of the kits displayed at the Gretsch exhibit.



Sonor introduced its all-new *Designer Series*, which features choices of shell materials, thicknesses, and types, and also offers a variety of hardware innovations.



Pearl's *Prestige Session* series offers a variety of new finishes, including sunbursts.



Hand-applied marble finishes graced these Ludwig *Classic* and *Super Classic* kits.



Ayotte Custom Drums offered kits that featured their traditional/high-tech *WoodHoop* drums.



Custom drum configurations and exotic finishes are major attractions of GMS drums.



Grover Pro Percussion is another new entry into the drumset field with their *CST* line, offering composite shells formed from the inside out.



Tama re-introduced its well-known *Swingstar* series to address the low-end market.



Custom-look finishes are a major element of the Mapex Mars Pro mid-priced series.



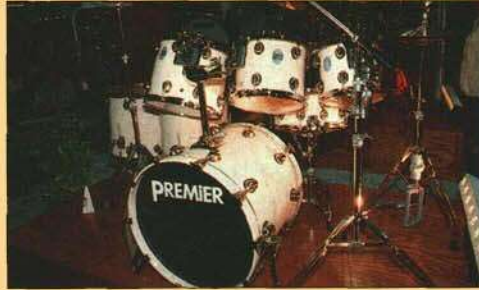
Noble & Cooley's *CD Maples* kits now employ RIMS mounts mounted below the upper tension lugs, improving resonance and allowing easier head changes.

Photos by Michael Bloom





A new semi-pro series called *Club Custom* was introduced by Yamaha. It features a totally redesigned tom mount now included on all Yamaha kits.



Premier launched their *Genista* series, a completely new high-end birch drumkit line.



Engraved *Galaxy* snare drums are a specialty of Drum Heaven.



A 14" snare drum in an 8" depth is new to Trick Percussion's *Kodiak T6* line of solid aluminum drums.



UFIP cymbals from Italy are now being distributed in the U.S. by Premier Percussion USA.



*Visions* cymbals, designed in conjunction with Terry Bozzio, were among those displayed by Paiste.



Simmons introduced their Stereo Hexabug drum trigger, which can trigger from either the head or the rim.



Zildjian's introductions included *Oriental Trash* remote hi-hats, *Z Custom* rides, *Chinas*, and hi-hats, new *A Custom/Z* Series hi-hat combinations, a *Burma Bell*, and a re-designed *Cymbal Safe*.



The *ddrum 3* is a 16-bit linear drum sound reproduction system offered by ddrum.



Sabian included *Jack DeJohnette Encore* Series cymbals in their collection of new releases.





*The Bone*, from Trigger Perfect, is a remote trigger pad that can be mounted on a drum rim or atop a hi-hat.



*Padman* trigger pads are new from K&K Systems.



Dauz Designs offers a line of compact trigger pads.



This elaborate setup combined acoustic drums with *Stinger XL* dual-trigger pads and X-Wing 1 and 2 single- and dual-trigger percussion pads from S&S Industries.



The new Mark V Series *Rok Blox* electronic drumkit was displayed by a.d. Speaker Systems.



*The Walkabout* is a mobile/wireless MIDI percussion system offered by Walkabout Percussion Systems.



Electronic Percussion Systems debuted several items, including the *Visu-Lite QuietDrum Triggering System*.



Roland introduced their SPD- 11 Total Percussion Kit.



Vic Firth introduced *American Concept* artist-designed sticks.





Remo continued their focus on hand percussion with *Ashiko* drums.



Joe Porcaro was promoting his Porcaro Pro Covers by Beato Musical Products.



Bernard Purdie was on hand at the Cappella booth to promote his model in the company's *Celebrity* stick line.



New drumstick models in the *Ahead* series and new *Pro-Corp* marching sticks were offered by Easton.



Pro-Mark introduced a unique, self-adjusting bass drum beater.



Vater's drumstick line drew a lot of attention.



Toca *Player's Series* fiberglass congas were new from Kaman.



Wind chimes, triangles, and shakers are just a few of the products offered by Rhythm Tech.



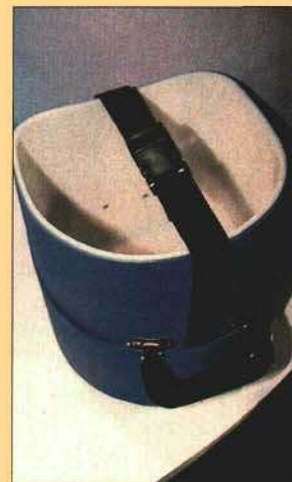
Galaxy congas, from LP Music Group, now feature improved *Comfort Curve* rims.



Knight Designs displayed the *Kit Caddi*, a one-load drumkit transportation system.



Anvil introduced their *Light Heavyweight Champ* line of fibre drum cases.



Molded plastic cases from the *Protector* series were displayed by XL Specialty Percussion.



Play-along book/audio packages were offered by CPP Belwin, Inc.



HQ Percussion Products displayed their *Realfeel Brush Pad*.



The *Axis* hi-hat, which features tilting capability and a unique pedal linkage, was introduced by Engineered Percussion.



Aquarian Accessories is now manufacturing *Coated Clear* drum-heads (designed by DW's John Good) for installation on Drum Workshop drums and as retrofit items.



**Modern Drummer**  
magazine is pleased  
to present these  
outstanding artists at:

# MD's Festival

**SATURDAY  
MAY 21**

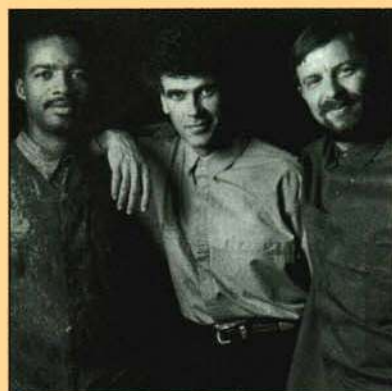


## **MARVIN "SMITTY" SMITH**

One of contemporary jazz drumming's most exciting players

### **and his SEPTET**

(Courtesy of Pearl Drums)



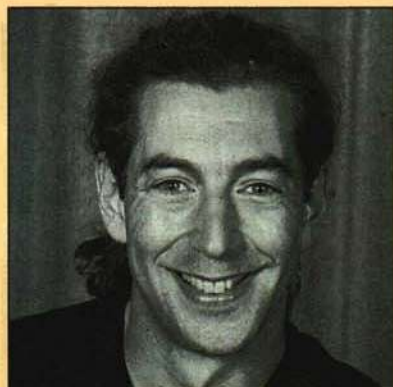
## **TALKING DRUMS**

Creative drumset/Latin percussion ensemble

**Featuring David Garibaldi,**

**Michael Spiro, and Jesus Diaz**

(Courtesy of Paiste Cymbals, Yamaha Drums, and LP Music Group)



## **SIMON PHILLIPS**

Rock giant with Pete Townshend, Toto, and the Who,  
and dynamic solo artist

(Courtesy of Zildjian Cymbals, Tama Drums,  
and Pro-Mark Drumsticks)



## **Special Attraction PAN AROUND THE NECK**

Unique marching steel-drum band  
(Courtesy of P.R. Percussion, Tropical Hammer  
Steel Drums, and the Arts Council Of  
Hillsborough County Schools)



## **CHAD SMITH**

Funk master with the Red Hot Chili Peppers

(Courtesy of Vater Drumsticks)

**Saturday, May 21 and  
Sunday, May 22, 1994**

Memorial Auditorium, Montclair State College,  
Upper Montclair, New Jersey  
(Located within convenient traveling distance by public  
or private transportation from anywhere in the  
New York City/North New Jersey area)

**Doors open 12:30 P.M.—Show begins 1:00 P.M.**

(New Jersey weather can be fickle, and previous Festivals have  
been touched by rain. We suggest you come prepared.)

Seating is limited, and all previous Festivals have sold out well in  
advance. Ticket orders must be handled on a first-come, first-  
served basis, so *send your order today!* Please use the form on the  
next page (or a photocopy) to order your tickets, and note that  
your order must be postmarked *no later than April 22, 1994.*

Tickets will be accompanied by a flyer giving local  
directions and transportation information.

### **Attention long-distance travelers!**

For the best available airline fares and reservations, along with  
hotel accommodations at discount rates, call MD's exclusive  
Festival Weekend '94 travel agency, Travel Ventures, at (800)  
863-8484 [(201) 239-8900 in New Jersey], or fax them at  
(201) 239-8969. Identify yourself as a Festival-goer upon calling.



# Weekend '94



## ROD MORGENSTEIN

Progressive Rock Powerhouse

### and THE DIXIE DREGS

Featuring Steve Morse, T Lavitz,  
Jerry Goodman, and Dave LaRue

(Courtesy of Sabian Cymbals, Premier Drums,  
and Vic Firth Drumsticks)

SUNDAY  
MAY 22



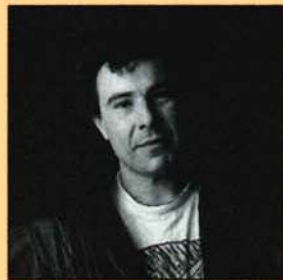
## CLAYTON CAMERON

Jazz-brush stylist and drummer for Tony Bennett  
(Courtesy of Ludwig Drums and Calato/Regal Tip Drumsticks)



## JOHN "J.R." ROBINSON

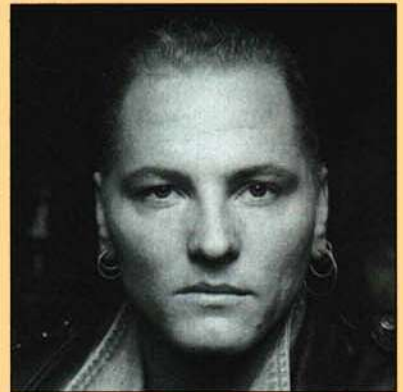
Legendary studio drummer with Steve Winwood,  
Michael Jackson, and countless others  
(Courtesy of Zildjian Drumsticks)



## Special Attraction

### ED URIBE

Innovative electronic percussion specialist  
(Courtesy of KAT, Inc. and Vic Firth Drumsticks)



## MATT SORUM

Driving force behind Guns N' Roses  
(Courtesy of Easton AHEAD Drumsticks and Zildjian Cymbals)

## MD's Festival Weekend '94 TICKET ORDER

I understand that tickets are available on a first-come, first-served basis, and that my order must be received by MD postmarked no later than April 22, 1994. I also understand that if tickets are no longer available upon MD's receipt of my order, my money will be refunded.

NAME (please print) \_\_\_\_\_

Sat, May 21: \_\_\_\_\_ Tkts @ \$23.00 each = \$ \_\_\_\_\_

ADDRESS \_\_\_\_\_

Sun, May 22: \_\_\_\_\_ Tkts @ \$23.00 each = \$ \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Sat/Sun Tkt Pkg: \_\_\_\_\_ Pkgs @ \$42.00 each = \$ \_\_\_\_\_

PHONE \_\_\_\_\_

Total = \$ \_\_\_\_\_

All prices include New Jersey sales tax.

(PERSONAL CHECKS OR MONEY ORDERS IN U.S. FUNDS ONLY; CASH CANNOT BE ACCEPTED.)

Mail order form to: MD FESTIVAL WEEKEND '94, 870 Pompton Avenue, Cedar Grove, NJ 07009.

(Note: Artists scheduled to appear are subject to change without notice.)



# Pertek Engineering MonitorMate

by Rick Van Horn

**This little black box can really help you hear what's going on.**

You've read it in a hundred interviews and heard it from dozens of clinicians: One thing a drummer *must* do in order to play well is to listen to what the other musicians in the band are doing. Unfortunately, that's not always as easy as it sounds. Drummers tend to be positioned at the rear of their bands—often in line with the on-stage amplifiers and invariably behind the P.A. cabinets. This means that very little sound is actually directed towards them. Even with today's substantial volume levels, what drummers often hear is a lot of din rather than a clear acoustic image of what's going on in the music. And when it comes to hearing the vocals clearly...forget about it.

"Well," you say, "that's what monitors are for." True. But it can be very difficult to place monitor speakers in an effective position near a drumkit, since a drummer is virtually surrounded by equipment that would block their projection. Besides that, most bands can't afford a sound system sophisticated enough to provide separate monitor mixes to each person. It's rare that the drummer's desires are given top priority in a general band mix.

Enter the *MonitorMate*, from Pertek Engineering. This mini-mixer/amplifier was specifically designed for individuals needing to control their own monitor situation independently from that of the rest of the band. In addition to live monitoring situations, it can be used for home practicing with recorded music, or to provide a personal headphone mix in a studio situation.

## General Description

The *MonitorMate* is small enough to be placed almost anywhere on a drumkit. It measures 4" x 6" x 2 1/2"—about the size of a fat paperback novel—and weighs four pounds. It's fitted with a spring clip so that it can be attached to the bottom section of a mic' stand. (This clip will also fit many tom or cymbal stand pipes, and three other sizes are available as inexpensive accessories.) In an example of simple and efficient design, all cable connections are on the bottom of the unit, while all controls are on the top. Its electronics are mounted in a durable steel case that's painted black so as to be inconspicuous. The control dials are small and close together, but once you learn what each dial does you really don't need to read their names on the case; you just deal with them by position.

Besides the AC power cord and a 2-amp fuse, the connection panel on the bottom of the *MonitorMate* includes the following

features:

1. Ground lift toggle switch. This switch allows you to connect to or disconnect from the electrical ground line at your venue. This can be important for removing signal noise from your system.
  2. Line/Spkr In. This 1/4" jack is the stereo input for the monitor mix coming from the main mixing board (or a studio headphone distribution system, if you're in the studio). The input signal can be speaker or line level, which means that it can either come directly from the mixing board or be daisy-chained out of a stage monitor speaker.
  3. Line/Spkr Out. This is a parallel 1/4" output of the Line/Spkr In source to allow daisy-chaining the unit with additional *MonitorMates* (or other monitoring systems).
  4. Mic' In. This is an XLR input for any balanced low- or high-impedance source (such as a microphone or a studio monitor send). This is a high-impedance input, so your original mic' level is unaffected.
  5. Mic' Out. This is a balanced, low-impedance XLR output of the Mic' In signal, which you can connect to the main mixing board. With the Mic' Out switch (on the top panel) in the "direct" position, this output is the same as the Mic' In signal. Thus your sound engineer retains control over the volume of your vocal mic' (or drum sub-mix) in the house and stage mix. With the Mic' Out switch in the Processed position, you can control the level of this output with the Mic' Out control (on the top panel).
  6. Mix Out. This is a 1/4" line-level stereo output of your own personal monitor mix. This will be a mix of the Line/Spkr In signal (the mix of the band's total sound) and the Mic' In signal (your personal vocal or drum sub-mix). This signal can be connected to a powered monitor speaker, any amplifier, or a tape deck (for recording purposes).
  7. Spkr Out. This is a 1/4" speaker-level mono output of your personal monitor mix. This, too, will be a mix of the Line/Spkr In and Mic' In signals. You can connect this output to any speakers totaling at least 4 Ohms in impedance—such as the *Hot Spot*-type of compact personal monitor speakers.
- Included on the panel on the top of the *MonitorMate* are the power switch, power indicator L.E.D., and the following controls:
1. Line Mix dial. This controls the signal connected to the Line/Spkr In to any desired level in your personal monitor mix. (That's usually the monitor-send signal from the main mixing board, with the total band sound.)
  2. and 3. Bass and Treble dials. These controls tailor the sound of your personal monitor mix.
  4. Headphone jack. This is a stereo headphone (mini-plug) output of your personal monitor mix. A mini-to-1/4" adapter may be used for headphones with a 1/4" plug.
  5. Line In switch. This controls the sensitivity of the Line/Spkr In

signal. In the Spkr position, the sensitivity is set for mono speaker level inputs at the Line/Spkr In connector. (This allows you to take a signal directly out of a floor speaker's "extension speaker" output, or from the "speaker out" jack of an amplifier.) In the Line position, the sensitivity is set for stereo line-level inputs at the Line/Spkr In connector (for a line-level signal directly from your main mixing board).

6. Mic' Out switch. This controls which signal is routed to the Mic' Out connector. In the Direct position, the Mic' Out signal is the same as the Mic' In signal. (This is how you'd have the system configured in order to send your mic' signal—unaffected by the *MonitorMate*—directly to the main board.) In the Processed position, you can control the level of the Mic' Out signal with the Mic' Out control dial.

7. Mic' Out dial. This controls the level of the signal at the Mic' Out connector when the Mic Out' switch is in the Processed position.

8. Mic' Mix dial. This controls the signal connected to the Mic' In (your vocal mic' or drum sub-mix) to any desired level in your personal monitor mix.

### Live Monitoring

The lists above might make the *MonitorMate* sound more complicated than it really is. All you need to know is that there are three ways to use the *MonitorMate* for live monitoring: with a personal monitor speaker powered by the *MonitorMate's* internal amp, with a larger monitor speaker powered by an external amplifier, or with headphones. You vary the connections and controls of the *MonitorMate* according to which method you are using, following very clear instructions in the manual.

I tested all three methods on gigs with my Top-40 club band. (While we don't reach arena volume, we do get cranked up to ear-ringing levels by the middle of the gig, so effective monitoring is very important to me.) The compact size of the *MonitorMate* allowed me to clip it to the vertical section of a cymbal boom arm mounted to my left on my drum rack—putting the controls within easy reach. (I also tried mounting it under the cymbals on my hi-hat, and on a free-standing mic' stand—all with equal success.)

I first tested the *MonitorMate* with a pair of Peavey *Impulse II* personal monitor speakers. (I used two to obtain the correct impedance.) My idea was to set one up on either side of my kit to give me a sort of "headphone" effect. The result was unsatisfactory. The 15-watt power level of the *MonitorMate's* internal amplifier just couldn't provide enough volume to compete with the stage level of the band. This system might work wonderfully for a guitarist doing a single in a lounge, but it isn't practical for a drummer in an amplified band. (However, I've heard from Pertek Engineering that a *MonitorMate II* model, with much more power and several more features, will be available shortly. That model might very well make this method practical.)

My second test involved the use of two JBL *Cabaret Series* floor monitor cabinets, powered by a UREI 6260 amplifier. I was



duly impressed. There was no problem with volume now, and the *MonitorMate's* bass and treble controls allowed me to get a respectable level of fidelity on my personal mix. In any stage situation where monitor cabinets could be placed to direct their sound right at the drummer, this monitoring method would be extremely effective.

However, since my JBL cabinets were floor wedges rather than side-fills (and since the space on our club stage was limited), I had to put them on the floor in front of my kit. As a result, I still had to deal with the distance between the speakers and my ears, and the fact that I still had the band's live stage sound to contend with as well. So I tried the third option offered by the *MonitorMate*: headphones.

To be accurate, I didn't use headphones, but rather the *ER-4 Canal Phones* I reviewed back in the November '93 issue of *MD*. These are high-fidelity earphones mounted into very effective earplugs. They transmit the monitor signal while blocking out



ambient stage noise. For me, this was the ultimate system. The *MonitorMate* provided effective mixing, volume, and equalization controls, allowing me to tailor the balance between my vocal mic' and the rest of the band's sound to where I was completely comfortable. I could do whatever I wanted with my own mix, while the volume of my mic' in the main board mix remained totally unaffected.

### Conclusions

I've used a variety of personal monitoring systems over the years, but I've never encountered one that was as efficient, as versatile, and as compact as the *MonitorMate*. I can't recommend it

as the power source for a small, personal-speaker system. But when used to control a powered speaker system, or when used in conjunction with quality head- or earphones, the *MonitorMate* can offer a drummer the acoustic independence and comfort that only a personally controlled monitor mix can provide. It's built to last, sized to fit almost anywhere, and designed to serve in a multitude of applications. You can't ask for much more than that. It lists for \$349, and you can get more information about it from Pertek Engineering, 22431-B 160 Antonio #459, Rancho Santa Margarita, CA 92688, tel:(714) 858-1685.

# Carolina Drumsticks

by Rick Van Horn

## Do we really need another drumstick company? Could be!

The drumming world is anything but short on drumstick manufacturers, so one might wonder if a new company has much of a chance in today's market. However, the Carolina Stick Company does have at least two things going for it. First, it's headed up by three (count 'em, *three*) drummers: Eddie Tuduri (veteran of the L.A. and Nashville studio/touring scene), Paul T. Riddle (founding member of the Marshall Tucker band, teacher, and retailer), and Steve Hyatt (drummer, percussionist, and retailer). This pretty much ensures that the needs—and even the whims—of working drummers will be high on the company's priority list. Second, as long as drums are struck with drumsticks, there will be drummers who want "something different" from what is already on the market.

Of course, a successful new business can't stray too far from the tried-and-true, either, so Carolina wisely includes all the "standard" models in its line: 7A, 5A, 5B, 2B, and 3S. But it was their special models—what they term "alternative styles"—that we found intriguing, so we asked them to send us samples of those for this review. Those models include the *C-Between*, *Fatback*, *Funkbutt*, *Better 'B,'* and *Carolina Hammer*. We also received a pair of 5Bs fitted with Carolina's optional *polyolefin* sleeve, which they call *The Grip*.

### General Overview

All Carolina sticks are made of select hickory, with controlled

moisture content to ensure less warpage and promote durability. All of our test models were straight, cosmetically flawless, and nicely finished. Very little lacquer is used on Carolina sticks, and the natural grain texture of the wood is retained—giving the sticks a secure grip and a very nice feel in the hand.

The company has a very respectable—and somewhat refreshing—attitude toward quality control. As Eddie Tuduri states in the Carolina Stick catalog: "...the only one with an exclusive on wood is GOD! I can't tell you every stick is weighed, matched, tapped, flipped, dipped, tweaked, white, red, yellow, or blue, cured, rolled, or bowled. We're dealing with *human beings* and *trees!* We promise to give you the very best product that it is in our power to create. If a Carolina Stick is warped or a tip flies off, we'll replace it. How's that?" Sounds pretty fair to me.

### Models

Here's a quick run-down on the test models sent to us by the Carolina Stick Company. The sticks are listed in order of increasing size.

**C-Between.** The catalog states that this stick falls "smack dab in the middle" between a 5A and a 5B. Well, that depends on *whose* 5A and 5B you're talking about; I've played some brands of 5As that were this large or larger. However, the *C-Between* is certainly in the 5A range and design style. It's a general-purpose stick with a gradual taper to a thin neck—resulting in excellent rebound and a very pleasant sound on a ride cymbal. (Our test pair featured nylon tips, which naturally pull a bit more high end out of a cymbal.) The *C-Between* is offered in a distinctive red hickory, as opposed to the lighter white hickory of the other models we tested. If you normally play a 5A of any brand, this stick would probably feel very comfortable to you.

**Fatback.** This model is 16" long and just slightly smaller in diameter than a 5B, yet it is an extremely powerful stick. That's

because it features a very short taper to a moderately thin neck and a round bead. The result of this design is that the stick—though not massive—is *very* front-heavy. It provides a tremendous, punchy impact in relation to the amount of force behind the stick. This produced a *great* backbeat on a snare drum and solid attack on toms. But it also made for a very clunky ride cymbal sound. The front-heavy balance also provided little or no rebound, causing rapid hand fatigue when I tried to play speedy rudimental patterns—or even straight disco-style 16ths on the hi-hat. My feeling on this stick is that, while it might not be what you'd want for intricate playing, it would be terrific for open, punchy patterns. It's a fairly small stick that could do a lot of the work necessary to produce fat, solid drum sounds.

**Funkbutt.** Carolina says that this stick might be called "a longer *Fatback*," but I disagree. Although cosmetically it appears similar, the fact that it is 3/8" longer and has a 3 1/2" taper makes a world of difference. (It also has a slightly smaller tip.) The added length and the more gradual taper made this stick much more evenly balanced than the *Fatback*, and thus provided more rebound and a more delicate sound on a ride cymbal. One element of the *Fatback* that the *Funkbutt* did retain (albeit to a slightly lesser degree) was the solid, pinpoint attack sound provided by the round tip.

I found the *Funkbutt* very comfortable to play—which is remarkable, because I generally don't like longer sticks. Some drummers might appreciate the added length for the additional reach it would provide. I just liked the way it balanced out the stick. I found the stick surprisingly fast for a long stick, and I experienced no fatigue when playing intricate or repetitive sticking patterns. The *Funkbutt* turned out to be my favorite of all our test group.

**5B with The Grip.** From a design point of view, the Carolina 5B is pretty standard. It's 16 1/8" long, 5/8" in diameter, and features a gradual taper. This design gives the stick excellent balance; its larger overall size gives additional power as compared to the smaller models. Ride-cymbal response from the 5Bs was quite respectable, considering the size and weight of the stick. Our test pair featured nylon tips, which maximized the "ping" and cut of the cymbal sound.

The *polyolefin* sleeve (*The Grip*) fitted onto the grip area of the stick was comfortable to work with and didn't seem to affect the balance. The surface was smooth and non-abrasive, but still seemed a bit more secure than a natural wood surface would be. Carolina claims that *The Grip* not only improves grip security, but also improves stick control and absorbs shock. The material seems a bit thin to be particularly effective in the shock-absorbing department, but if stick shock is a problem for you, *The Grip* at least offers some amount of buffer. Available colors for *The Grip* include red, yellow, black, blue, and clear.

**Better 'B.'** According to the Carolina catalog: "The *Better 'B'* is a 5B, but 3/8" longer. Its extra length provides an alternative balance, weight, and reach one might interpret as *better*." It certainly is an alternative; whether or not it's better would be a matter of personal taste. Extending the length of the 5B makes it very front-



heavy, increasing impact power significantly—but reducing rebound significantly, too. This might be good or bad, depending on what you want from a stick.

**Carolina Hammer.** This is Carolina's rock 'n' roll stick. Although it's not as massive in diameter or as heavy as some comparable models from other brands, there's nothing subtle about the *Hammer*. It's a 2S-sized stick with 17" of length, a fairly gradual taper to a moderately thick neck, and a large, oval tip. It's predictably clunky on a ride cymbal, but is perfect for walloping the daylights out of the bell. If you plan to hold a stick this long at its butt end, you'd better have wrists of steel. However, if you can maneuver this baby successfully, you'll definitely get the impact *power* of a hammer!

### Prices And Conclusion

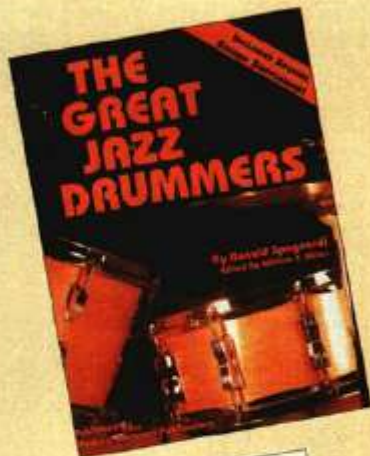
Carolina's wood-tipped 7A, 5A, *C-Between*, 5B, 2B, and 3S models are priced at \$8.95 (\$10.70 with *The Grip*). Nylon-tipped versions (not available in the 3S) list for \$9.25 (\$11 with *The Grip*). The *Fatback*, *Funkbutt*, *Better 'B'*, *Carolina Hammer*, and a *Timbalero* timbale stick are available in wood tip only at \$9.95 (\$11.70 with *The Grip*).

With a current total of seventeen models, the Carolina Stick Company is making only a modest entry into the drumstick field. But that entry shows consideration for the needs of prospective customers, and a realistic attitude toward marketing. If you can find Carolina sticks in your local drumshop, give 'em a try. If not, it might be worth your while to contact the company at P.O. Box 2186, Spartanburg, SC 29304, tel: (803) 591-1740, fax: (803) 573-8650; in Los Angeles, tel/fax: (818) 907-STIC.





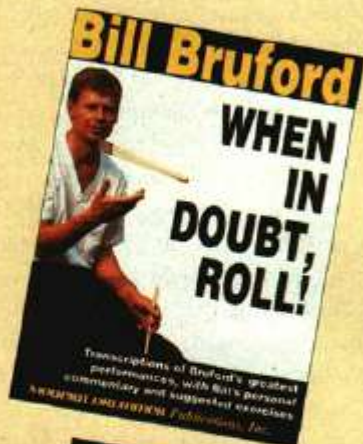
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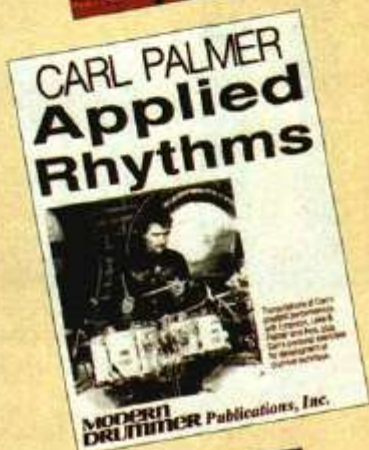
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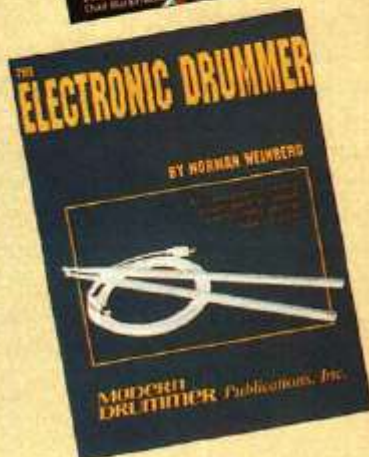
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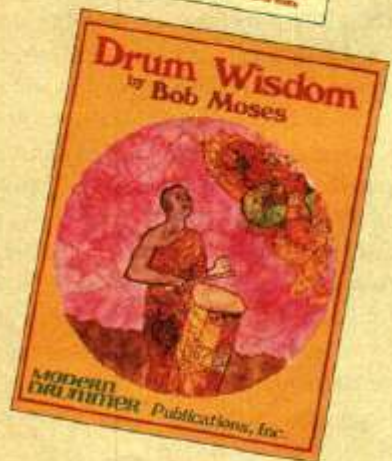
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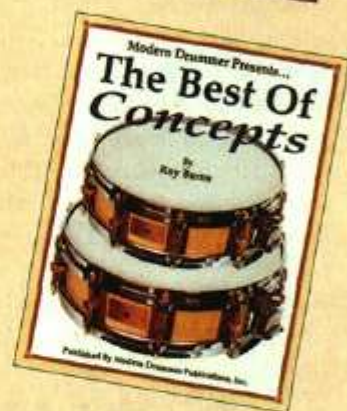
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## IT'S QUESTIONABLE

continued from page 16

Premier used a parallel strainer; Olympic had a simple lever model that they also sold to Rogers. The lugs were similar. Suffice it to say that Olympic drums were designed to save money, so any available cost-cutting measures were taken. For example, the bass drums had only six separate-tension lugs for tuning.

"The serial number was required by the U.S. government. It is not a model number, and probably no record exists (if Premier is like other vintage drum companies). If you have a 5 1/2x14 snare with eight lugs, it would have retailed for \$69.50 in 1965. If it has six lugs, the cost would have been \$59.50.

I believe that the Olympic brand was phased out in the 1970s. I know that it existed when Selmer distributed Premier (before Selmer bought Ludwig in the early '80s). I don't think there is an established value for your snare, but an estimated retail price would be between \$80 and \$100—so you got a good deal."

## Slingerland Black Gold Hardware

**Q** I recently purchased a used Slingerland *Black Gold* drumset. The person from whom I purchased the kit told me it was a limited edition. If this is true, can you please tell me more about it? Also, the previous owner did not take very good care of the drums. I found mold and cobwebs inside the shells of the toms and the snare. The gold hardware is scratched and oxidizing, and the front hoop and lugs of the kick drum are missing. I would like to replace the hardware, but I haven't found gold hardware anywhere. Can Slingerland help me replace these parts, and is it still possible to obtain new pieces for adding on to this kit?

Rod Person  
Homestead, PA

**A** According to Buz King, Slingerland's sales, marketing, and product design manager: "The *Black Gold* series was indeed a limited edition. The

hardware and castings were brass-plated, as were the hoops and rods. These parts, of course, are no longer being made, and little (if any) stock is available. If you desire to restore the kit to its original luster, my advice would be to purchase as many current replacement parts as possible from your nearest Slingerland dealer, and have them re-plated to match the original *Black Gold* look. The lugs and hoops used on today's production models are identical to those used on the *Black Gold* kits, except for their color. Unfortunately, the spur castings and tom mount brackets on your kit are not exactly the same as today's models, so you would need to retain them and have them stripped and re-plated. In order to add additional drums, you might choose to purchase drums from the Slingerland *Spirit* series (which are constructed similarly to the way *Black Gold* drums were, and would therefore have a similar sonic quality) and have the fittings re-plated."



# Sound Alternatives

## Bundle Stix<sup>®</sup>

When a stick is too much and a brush isn't enough, Bundle Stix<sup>®</sup> are the answer. Bundle Stix are composed of multiple, unrestricted rods which allow for light drum stick sounds and greater brush-like choices. Their unique design including multi-sided grip for precise handling, provides a great feeling stick with amazing response.



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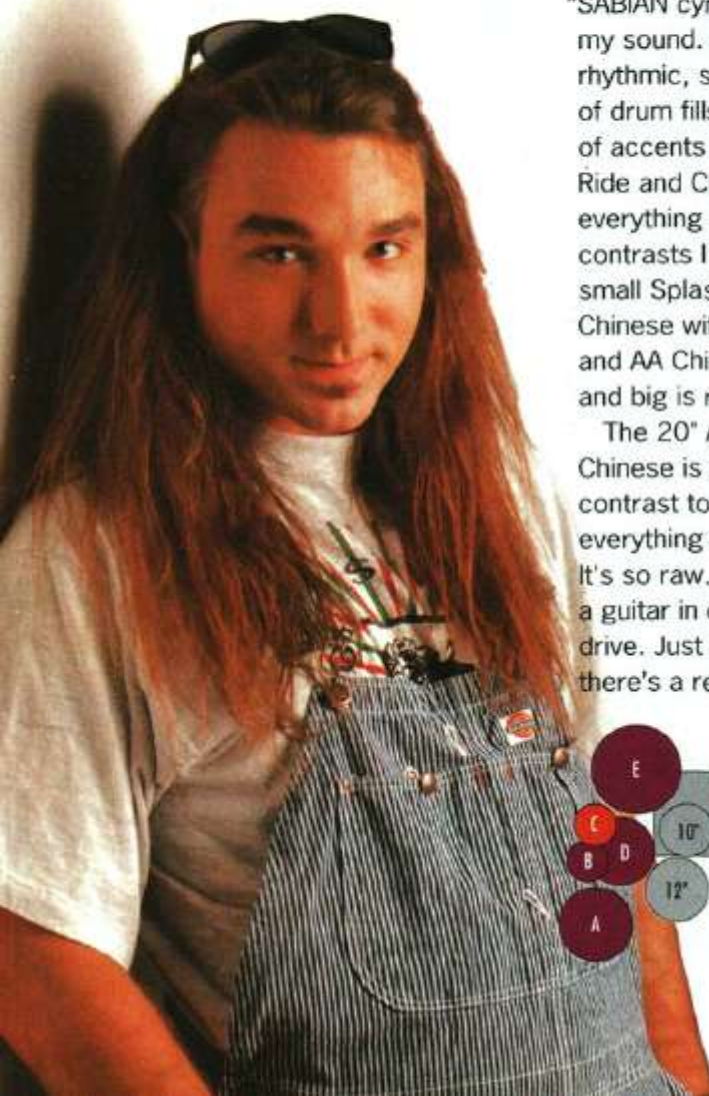
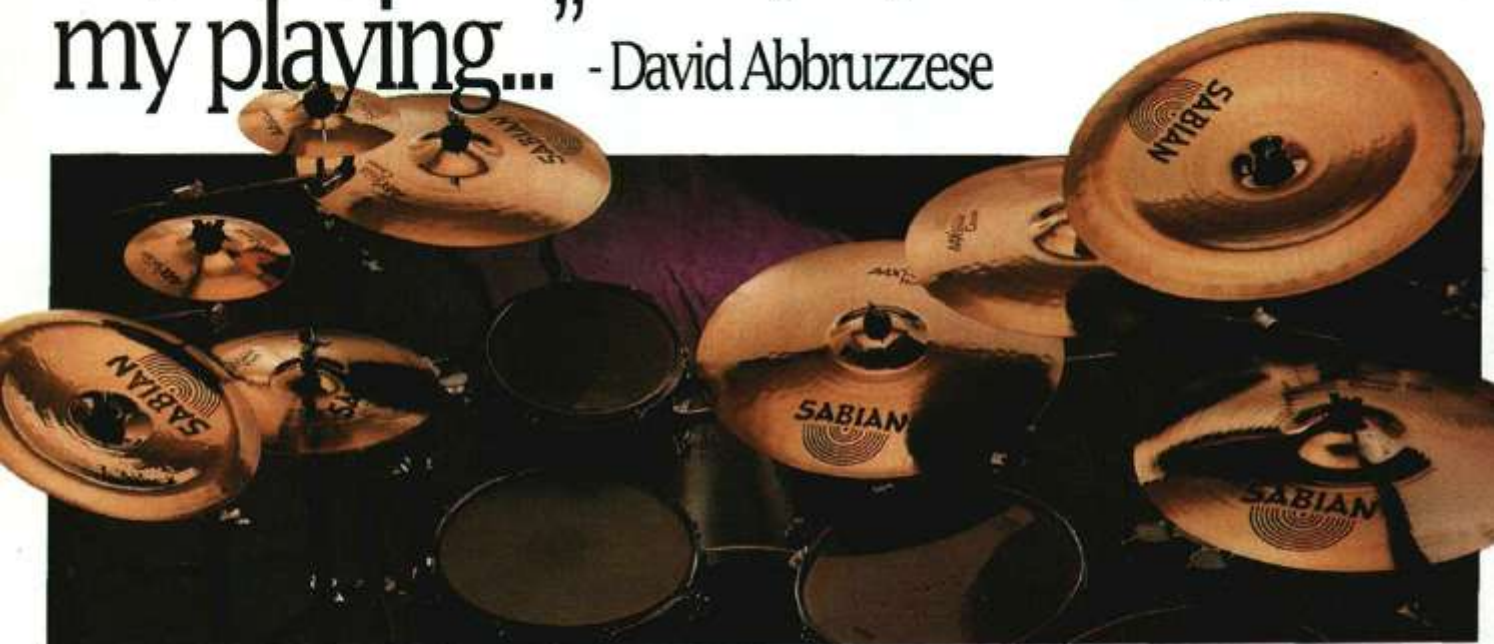
*Living Colour's Wil Calhoun uses Wood Whacks<sup>™</sup> live and in the studio.*



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“Having SABIANs on both sides of my setup has really opened up my playing...” - David Abbruzzese



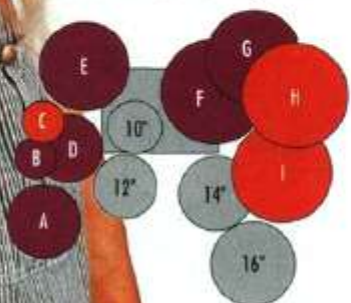
“SABIAN cymbals are a huge part of my sound. Pearl Jam music is really rhythmic, so rather than play a lot of drum fills, I splash and crash lots of accents or play heavy on my Ride and Chinese cymbal to tie everything together. I really like the contrasts I get by mixing up the small Splashes and 14” AAX Mini Chinese with the bigger Crashes and AA Chinese. That mix of small and big is really dynamic.

The 20” AA Chinese is a total contrast to everything else. It’s so raw... like a guitar in over-drive. Just hit it - there’s a real change of

focus. It’s great for riding, or crashing to start or finish a fill.

You can see that I’ve got the 8” AA and AAX Splashes and Mini Chinese by my Hi-Hat. Having cymbals on both sides of my setup has really opened up my playing... I’m doing lots of two-handed cymbal patterns and fills, like rolling from the snare to the Hi-Hat and up to the Splashes. Or nailing the Mini Chinese and the snare at the same time... what a great sound.”

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ARTHUR TAYLOR

continued from page 25

**AT:** That's a very interesting subject. If you don't play the bass drum you don't have any bottom. I have a few of students I have been working with for a number of years. One is in Germany, another is in Australia, and one is in Japan. They come over once a year and take half a dozen lessons. They always come in and play all these fantastic things, and I say, "Well, that's wonderful, but play it with the bass drum on every beat, playing it so that you hardly even hear it. If you don't play it, there's no bottom. Just touch that bass drum, and if you can do all those combinations and play that too, there's no way you're not going to be a good drummer, because you have a foundation for the other musicians to play on, and your timing is going to be better."

I've often worked without a bass player, and people ask me how I can do that. I say, "I play bass drum. I don't need a bass player. A bass drum is a *bass* drum." There are certain things you can do that can almost sound like a bass, depending on how you use shading and different strokes.

**RM:** You use brushes very aggressively. A lot of drummers just use them to swish gently behind a ballad.

**AT:** Blakey always talked about how Sid Catlett could play so softly with sticks, and he could pick up the brushes and make them sound like sticks. That always stayed in my mind. He spoke a lot about Big Sid to me, and of course I heard Big Sid, who to me was the epitome of the modern musician. He had the facility to play with anybody from Louie Armstrong to Dizzy Gillespie. It didn't make any difference. That's quite a variance in style.

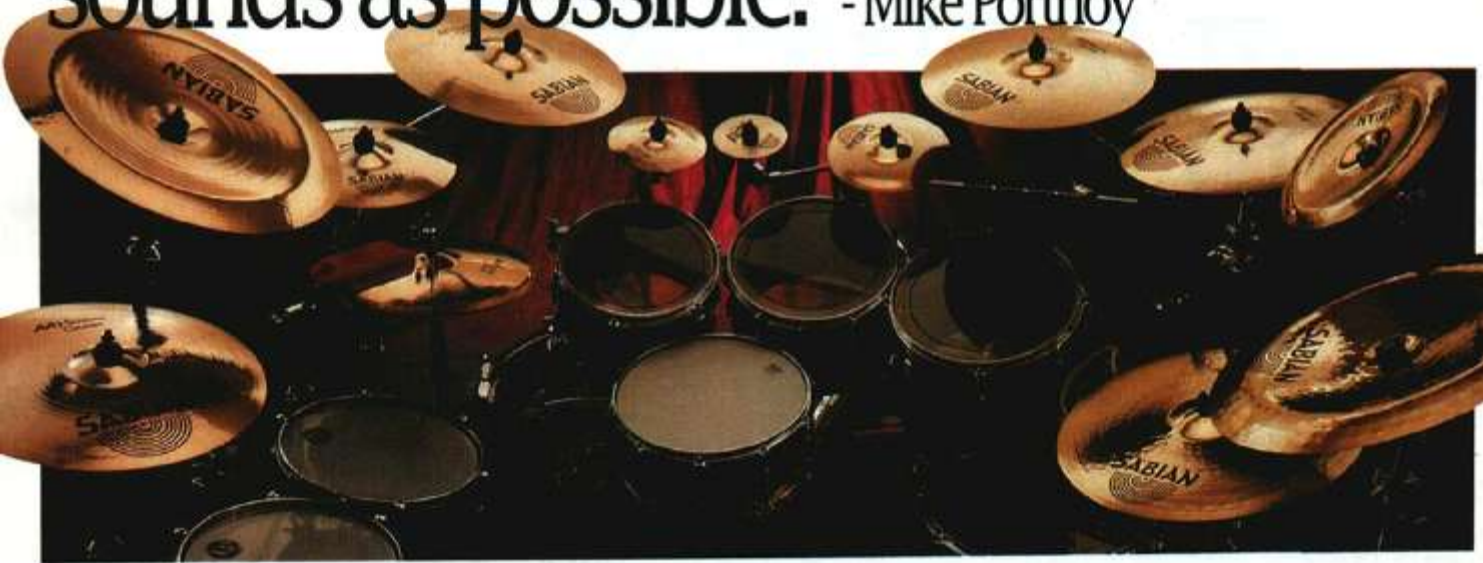
A lot of people mistake volume for power. You need power in music, but power is not volume. I've heard drummers playing so loud you couldn't hear anybody else, but it wasn't powerful. And I've heard somebody playing very soft, but it was very powerful.

**RM:** You've got that power in your brush playing.

**AT:** I hope so. Philly Joe was always trying to show me different techniques with the brushes. "You've got to know this." I'd say, "I'm too lazy, Joe." He stayed on me, but I never did learn these strokes he tried to show me. He put a beautiful book out on



"I'm playing a big mix of AA, AAX, HH and B8 Pro, so I can control as many sounds as possible." - Mike Portnoy



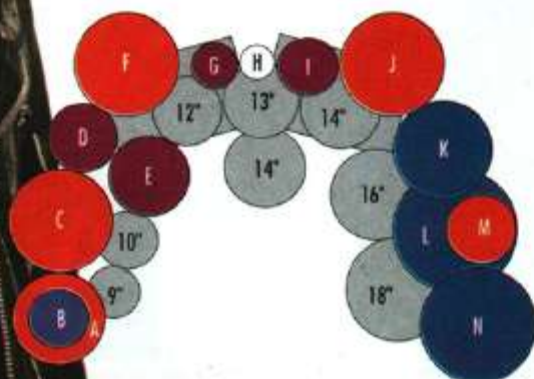
"I'm into technique. But with Dream Theater, we get into some pretty big musical concepts, so my sounds are as important as how I play them. I'm playing a big mix of SABIANS, so I can control as many sounds as possible.

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brush work, and he was trying to show me the things in that book. I said, "Joe, I'll stay with the two or three strokes I know and try to keep them together."

**RM:** Louie Bellson says that Dave Tough could swing a big band on a shout chorus with brushes.

**AT:** Yes, I was an admirer of Dave Tough. I would go hear him whenever he played, and I liked him tremendously. He had a different kind of sound than most drummers, and a different approach.

**RM:** It's not just about techniques and rhythms, it's also about sound.

**AT:** Yeah, and sound is the important thing. It takes about fifteen years for an improvising musician to get his own sound. I know this for a fact because I have researched it. Not that you're going to sound like anybody else anyway, but it just comes through practice and experience.

That's when a musician has arrived, as far as I'm concerned. When you put a record on, you can say, "That's so-and-so." There's no doubt because nobody else plays like that. Whether you like it or not, that musician still has his own sound. But with a lot of people, you don't know who's playing. It could be anybody. Everybody just copies off each other and a lot of people don't have any originality or ideas.

People will say, "Taylor's Wailers sound so great." I take exception to that, in a sense, because maybe it means everybody else is sounding so sad that we sound great by comparison. That's maybe a harsh way to look at it, but I sometimes think of it when people compliment me.

**RM:** Lets talk about being a bandleader. What's your basic philosophy about leading a band?

**AT:** My basic philosophy is to have good manners and hire decent people. Being respectful. Being humble. Being aware. My people are from Jamaica, and Jamaicans are known for having good manners. If you're going to have a good sound, you have to have good things in your mind and have a good feel for the people. It's like old man Jo Jones always

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said, "You can't play if you have some kind of hate in your heart." That's why some guys can't play. They think they can play, but when it gets to the bottom line they should have a day job.

**RM:** Would you distinguish between hate and anger?

**AT:** There's no place for thoughts or feelings like that in improvised music, because you're putting your soul right out in front, and people can look right through you. So you try to keep a clean mind. That helps tremendously.

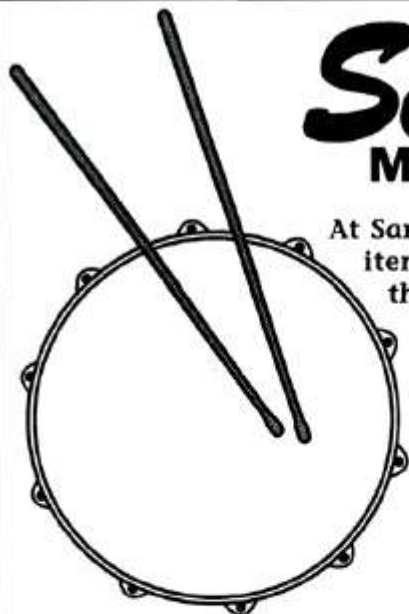
**RM:** How do you feel about something like Max Roach's *Freedom Now Suite*, which was a civil rights protest?

**AT:** That's quite a piece. At that time it had quite an impact, because not many musicians brought those aspects into the music. Most musicians just played, and took care of their families and tried to live a decent life as human beings. But Max brought a political aspect to the music. I've had terrible arguments with political advocates who felt that musicians like myself have not really put themselves on the line for the betterment, politically and socially, of our people.

**RM:** Some people feel that the best thing you can do for people is give them something that will help them forget about their troubles for a little while and raise their spirits.

**AT:** That's where I'm coming from. I like to have a good time, and nine times out of ten, if I have a good time playing music, everyone else is going to have a good time. When it happens, it's really beautiful and the people are happy. It's not like they're at some kind of seance getting some kind of special messages from somewhere. Music is supposed to be fun. When jazz was associated with pimps and whores, that was a much groovier atmosphere for the music than this intellectual thing where people sit there like it's really special, and the musicians are standing there like *they're* special, and nobody's getting anything. Some music really turns people on, and some music doesn't turn *nothin'* on.

I've heard some musicians tell people in a nightclub, "Don't talk when I'm playing!" If they were really playing anything, nobody *would* be talking. So then it gets to the point where nobody says anything at all. We're talking about a club atmosphere,



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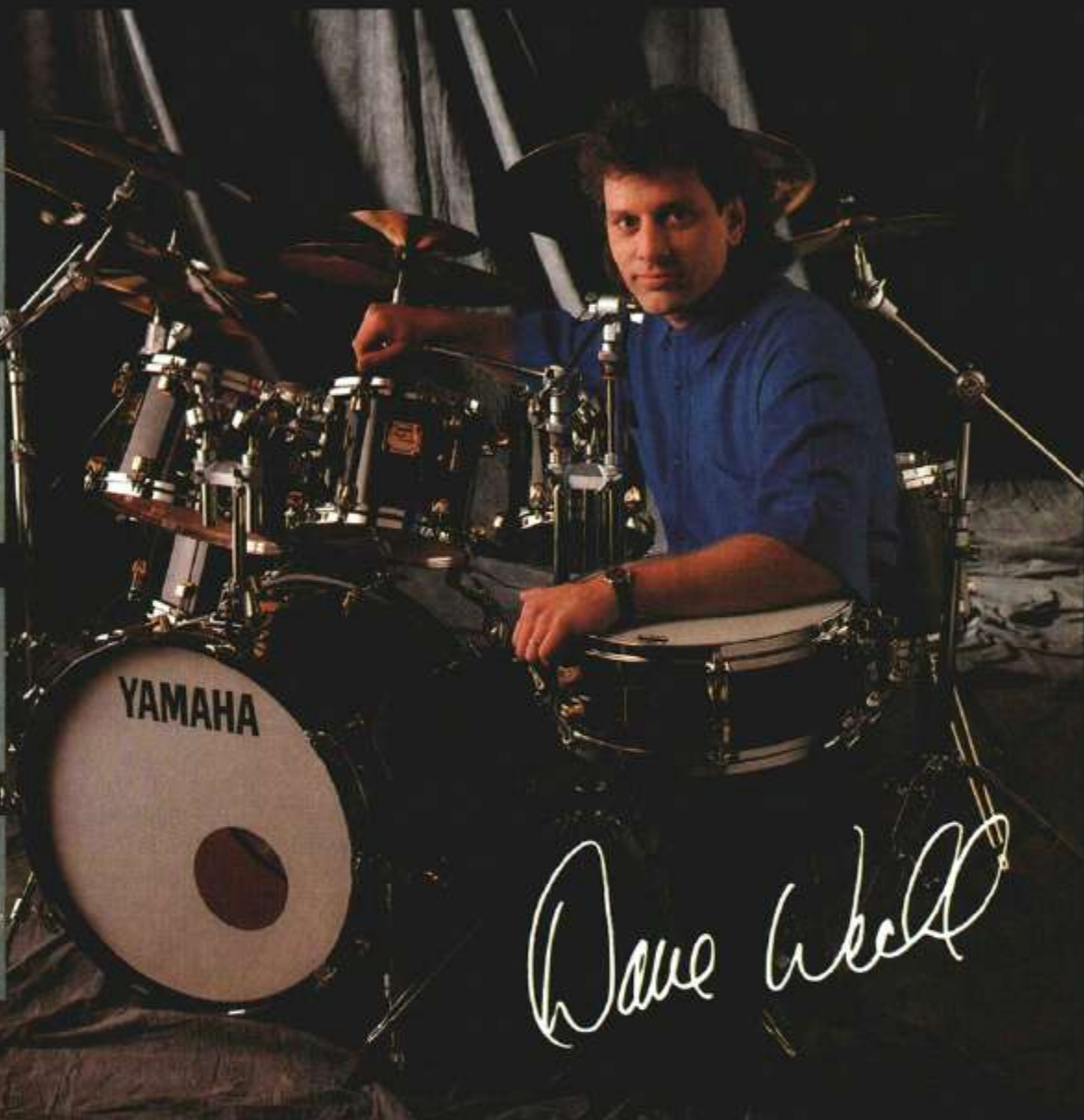
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where they're selling liquor and people are there with their friends. It's not a seance or a concert. But if you're really playing something, people are going to listen.

**RM:** Going back to what you said about having manners, you always wear a coat and tie when you play. To me, it indicates that you have respect for the audience.

**AT:** That is correct. The people I came up with were always known for being well-dressed. Roy Haynes and Max used to make the *Esquire* magazine Ten Best-Dressed Men in America list. That's the thing that bothers me about some musicians. They seem to be following the guys in the street; they're not original in their clothing. Even if they're dressed up, they look ordinary. Whereas the musicians used to look really sharp, and they influenced the whole community. If we wore something, other people would start wearing it. That affects the music, too. I don't wear the same thing twice, and I don't want to sound the same way every time.

**RM:** You mentioned your Jamaican heritage. There's a tune on *Wailin' At The Vanguard* called "Harlem Mardi Gras,"

where you're using a lot of drums. Again, some jazz players approach Latin music from more of a Brazilian aspect and use a lot of cymbals. Does the heavy drum thing reflect your Jamaican heritage?

**AT:** I would think so. Certain things are in your blood. Whatever particular group you come from, there's no way you can deny that because it's part of your heritage as a human being. So I really do hope that my Jamaican heritage is part of me, and I hope it has helped my drumming to a degree.

There are a lot of guys who come from a Caribbean heritage, and they have another kind of beat in their music, like Wynton Kelly or Randy Weston, for example. They have a different approach to their rhythm than a guy who comes from, say, Georgia or Louisiana. I know this for a fact. It's like all the great musicians who came out of Detroit, for example, or the great musicians who came out of Philadelphia. Philly Joe and Coltrane had that Philadelphia swing, which engulfed the modern era.

**RM:** Most of your work that I've heard is mainstream jazz, but I know that a lot of the jazz drummers of your era did their

share of R&B gigs.

**AT:** I did too. I started out with Hot Lips Page and Buddy Lucas and people like that, which is what you would call commercial music or rock 'n' roll today. You played the backbeat and the shuffle, and the hours that you log playing that music helps you later on. You can always call on something that can help you in a particular situation. So I did my share of that.

**RM:** Max Roach says that Blakey was one of the greatest shuffle drummers in the world, and you could hear that influence even when he was playing straight-ahead.

**AT:** Blakey was an amazing man. I am grateful that I got to know him as well as I did. My mother knew everybody—Miles and Sonny and Jackie McLean and Bud and Monk and Blakey and all those people. A lot of them used to give her compliments about how I was raised. I think they were just jiving her so that she would fix them a sandwich or make them some lemonade. They would say, "Your son has such fine manners. What a fine family he must come from," and she would be thrilled by that and go bake a cake for them or something.

**RM:** Musicians liking you because of your manners almost goes back to Coltrane's comment about not getting in his way. As a person you had manners and as a musician you had manners.

**AT:** Musical manners. It's the same thing.

**RM:** Are there any young drummers that you admire?

**AT:** People ask me that all the time. I really haven't heard anybody that's impressed me. I haven't caught up with everything Philly Joe and Art and Max and Kenny Clarke and all those people were doing, so it's hard for me to go on to something else.

People say to me, "Why don't you try to play more commercial? You'd make more money and be famous." I've been trying to get those Bud Powell rhythms together all my life, and I haven't got it yet. To do something else to make money or be famous, I'd probably have to go to a psychiatrist or something after that. [laughs] I don't hear that much that really interests me, because I don't hear anybody doing anything that hasn't already been done. Everything has been done over and over.

I'll give you an example. Once a year I do a clinic or a workshop at the University of Hartford, where Jackie McLean is a pro-

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fessor. I was stunned the last time I was there. There were seven or eight drummers, and when they got to play their solo, every single one of them played something that came directly from Max Roach. I guess that is quite a compliment to his contribution to modern music. But I was kind of amazed to see that.

**RM:** One of the biggest complaints about the "young lions" is that they are just re-creating the past verbatim. But we were talking about Tony Williams, who learned everything that went before him and then used that to create his own style.

**AT:** Right, he didn't stop there, he went on. When I interviewed him for my book, he said there was about a seven-year period where he practiced eight hours a day, every day. Whew! That's something else. It takes a tremendous amount of discipline to do something like that. I don't have it myself. I could have been a better drummer if I had done something like that, but that's a long time to be alone. [laughs]

But I always had people pushing me to be better, like Kenny Clarke, Howard McGhee, Blakey. So I had to do something rather than just sit around all the time and have fun. I'm really grateful that those people thought enough of me to prod me to be better. They did it for me; there was no benefit for them.

And then I've done so many man-hours of playing that I've had plenty of time to experiment. In Europe one time I changed my whole style of playing. I always played for myself and for the musicians, and one day I turned completely around and did everything just for the audience. I didn't sacrifice swinging or making the band sound good, but I sacrificed to the point where I played more for the audience. I did that for about three years, and I could do certain things that would affect the audience. After a while I got bored with that and I went back to where I was, which is where I am right now. I play for my personal enjoyment and for the musicians, and hope the people like it.

**RM:** When you were playing for the audience, what kinds of things did they like?

**AT:** Little tricks, gimmicks. One thing happened that was interesting. I wish I had studied psychology so I could understand things like this better. In a typical year I might drop a stick two or three times, by accident. But I went through a period

where I was dropping half-a-dozen sticks every set, and the people would applaud like I had done the greatest thing I had ever done in my life.

So I asked Johnny Griffin, "What is this, man? I'm beating my brains out playing stuff and people just sit there. Then I drop a stick and everybody flips out like it's the greatest thing that ever happened." And his explanation was, "When you drop a stick, the audience hears you say 'Damn!,' and they see your frustration. They know you're giving everything you've got and they love that."

I've gotten bigger applause from dropping a stick than anything I've ever done. That's incredible. But his explanation seemed logical. I don't drop too many sticks now. It was just a period I went through.

**RM:** I can maybe understand it, though. There was a period where jazz musicians became so cool and aloof....

**AT:** Yeah, they got *too* cool. They're too cool right now, and they don't have any fun. When I play with my guys, a lot of times we are laughing hysterically when we come off the bandstand. But a lot of guys come off like they're at a funeral or something. Like this is some kind of great music and I'm great and blah, blah, blah.

Somebody asked me recently what I think about jazz being made a national treasure. It doesn't mean a thing to me. All it means is that somebody who doesn't even play music is going to have a job pushing a pencil. It's not going to make the music any better. The greatest music was produced in the '50s, as far as I'm concerned. I don't see anything that's happened that surpasses anything by Bird or Coltrane or Bud Powell or Roach or Blakey or any of those people. Nothing much has come since that's made any impact on the music, to my thinking. Maybe it has, but I don't see it myself.

But I don't think people hear as well as they used to. I think electronics have messed up people's minds. All those earphones on their ears. I wouldn't dare put earphones on my ears, because it damages the ear drum. There's a place in my book where Kenny Durham talks about automation and electronics, when inventions become freaks. Everybody has answering machines and fax machines and music machines and this machine and that

machine, and all these things lose the human element. The bass players put the electronic thing on their bass, so here I am beating my brains out and he's moving his fingers just a little bit and getting a bigger sound that I am by turning his volume up. Elvin Jones says that when musicians start out playing electronic instruments, they never develop the muscle structure and tone that they need.

**RM:** You obviously prefer the traditional ways of doing things.

**AT:** Right, like the recordings. Maybe you know one called *Mr. A.T.*? We did that in about two and a half hours, with maybe a coffee break in between. We used the old techniques, just the way I made those old Blue Note and Prestige records. The cassette I was given when we left the studio was the same as the record. There was nothing to mix. It's not about mixing this and redoing that, because I was influenced by people like Miles and Bud Powell. We don't make no second takes. You make it and that's it. You're not going to do it any better.



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## Linear Gadd

by Steve Snodgrass

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H.H.	X	R.C.
S.D.	■	
B.D.	■	

Here's one of my favorite "How did he do that?" licks from the master of taste and control, Steve Gadd. It's a dazzling linear groove, but it's reasonably easy to learn when broken down. Just be sure your double strokes are together before digging into this one!

Remember to take it *slowly* at first, and mind the stickings.

Let's start with the basic element, a half-time backbeat on bass and snare.

Now let's complete the bass drum figure.

And now add the hi-hat. (Note that we haven't used the left hand yet.)

Let's complete the pattern by adding the left hand playing unaccented snare drum notes.

A challenging variation of this pattern is based on triplets rather than straight 16th notes. We'll look at it in 12/8 time instead of 4/4 for the sake of simpler notation, but you should still count and feel it in four.

Again, let's start with the basic bass and snare backbeat.

Now complete the bass drum figure.

This time we'll add the hi-hat and unaccented snare notes together. Take it slow, and go for even spacing and a comfortable flow through the measure.

Once you've mastered the full pattern you'll be ready for the finishing touch. As shown below, double stroke the snare's unaccented notes with the left hand. I've written this doubling using a slash instead of 32nd notes to more accurately notate an important subtlety; try to space the two taps *evenly* between the surrounding 16th notes.

The key to learning this groove is to start slowly and gradually increase your speed while maintaining precision in your timing; a smooth and seamless, linear flow should be your goal. If you want to hear Steve lay it down, check out "Egyptian Danza" on Al DiMeola's *Tour De Force Live* (CBS CK38373), "Things Ain't What They Used To Be" on the Gadd Gang's *Here & Now* (Columbia CK44327), and the ending solo of "Fifty Ways To Leave Your Lover" on Simon and Garfunkel's *The Concert In Central Park* (Warner Bros. 3654-2).

Once you've got it nailed, try some different variations of your own and see what happens. Here are two of my own variations on the original pattern to give you an idea.



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# Sitting Pretty

by Steve Luongo

You have just gotten a new set of drums, and the first thing you have to do is set them up. Where do you start? Well, if you're not sitting properly, everything else you do on the drumset will suffer. So the best place to start is with the drum stool and bass drum.

Setting up these two pieces of the set first will make it easier to find a comfortable sitting position. From there you will be able to make the proper decisions about how to set up the rest of your drumset.

How do you know if you are sitting properly? This article offers some guidelines that should help you get started. But before we begin, keep in mind that everyone's body is built differently. Each person will require a little individual fine-tuning of his or her sitting position and setup. No two drumsets will be the same.

We'll start by setting up the bass drum and adjusting the height of the drum stool. Attach the bass drum pedal to the bass drum and adjust the legs on either side to keep the drum stable. Once you have done this, sit on the stool and put your foot flat on the pedal. Depress the bass drum pedal so that the beater is against the bass drum head—as if you had just played a note—and hold it there. Observe the position of your leg. Your knee should be parallel to your hip and your ankle should be directly below your knee.

This will give you the proper distance between your stool and the bass drum. If you look at this posture from the side in a mirror, you should see your leg creating a

90° angle. If your knee is above your hip then you're sitting too low, and you'll find it more difficult to raise your leg. If your knee is below your hip then you're sitting too high, and you'll experience a loss of power in your bass drum stroke. This may also cause you to lean forward—which can lead to other playing difficulties.

Once you have adjusted your drum stool, you can add the snare drum. Place the snare to the left of the bass drum pedal if you are right-handed, to the right if you're a lefty. There are two adjustments to be considered here: the distance between you and the snare drum and the height of the snare drum stand. Both adjustments are determined by the position of your arms

Raise the snare stand until the tips of your sticks make contact with the snare drum head. Now move the snare drum stand so that the tips of your sticks line up with the center of the drumhead. This should provide the proper playing position.

Now you must address the rest of the drumset. What you do from this point on is up to you, and depends on how many additional pieces (tom-toms, cymbals, cowbell, etc.) are in your drumset.

It's impossible to discuss all of the various setup possibilities—but the basic formula is the same. Balance and good posture are most important. You should be able to move from target to target without compromising your balance. If you have to



Correct seat height



Correct snare drum position

and hands.

Remember that you are setting the drums up to accommodate your body—not the other way around. Like your legs, your arms should be creating 90° angles. This is done by straightening your back and letting your arms hang naturally at your sides as you sit on the stool. Raise your hands (by bending only your elbows) and stop when your hands are even with your elbows. This should result in a 90° angle, with your forearms parallel to your thighs. Hold the sticks in your regular playing position.

stretch to reach a specific item on your kit, you may want to try a different placement for that particular piece.

Watching yourself play in a mirror or on videotape can be helpful. It will be easy to see when you are in an unnatural position. If these things are unavailable, use your best judgment. Trust your instincts. Your body will give you the feedback you need. The object is to attain an ergonomic playing environment.



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Frank Ferraro  
Omaha, NE

## STOPPING HI-HAT CREEP

If your hi-hat (or any other stand) creeps away from you—even if you use a drum rug—here's a way to stop it. Buy some *Velcro* strips with adhesive on their backs. These strips come with a fuzzy side and a prickly side. Use the prickly side, and attach pieces of *Velcro* to the bottoms of the rubber feet on your stands. You might further secure the strips by pushing tacks through them and into the rubber feet. (I use four 5/8" steel tacks per rubber foot.) Now your stands will stick to any fuzzy surface, so use a dense drum rug (not shaggy) for best results.

Chris Kirkham  
Davis, CA

## FOUND PERCUSSION INSTRUMENTS

I'm always looking for interesting sounds to use in the studio. I've found a bunch of old aluminum pot lids at thrift stores for about 25¢ apiece. After drilling holes in their centers and mounting them on cymbal stands, I've used them as bells and to cre-

ate Gamelan gong sounds (using wound mallets or sticks). You can bow some of them, or dunk them in a bucket of water after hitting them to create great effects.

Car springs can be bought very cheaply at junkyards. After cleaning these up and suspending them from a stand with string, I've used them as bells. They also make amazing bell trees when you rake the coils with a triangle beater.

John Herron  
Salt Lake City, UT

## ACRYLIC DRUMSHELL CARE

I recently spent a couple of hours with a master craftsman who works with acrylic, and boy did I learn a lot about the medium. Here's my tip to owners of Ludwig *Vistalite* or Fibes acrylic drums: Stop using household glass cleaner to clean the shells. Most glass cleaners contain elements that will attack the luster of acrylic shells. Instead, use isopropyl alcohol and a soft cloth. Then use Meguiar's *Mirror Glaze #17* to remove any fine scratches.

Jonas Aronson  
Centreville, VA

## CUSTOMIZED RESONANT BASS DRUM HEAD

Want some extra resonance out of your bass drum? Start with a *Pinstripe* batter head with the first layer ripped but the second still intact. (I rarely break these heads all the way through; I usually catch them after the first layer breaks.) Peel the first layer all of the way off. If necessary, use a razor blade to get off the excess around the mounting hoop. Next, take a small (1/8" or smaller) nail and poke holes approximately 1/2" in from the mounting hoop and 3/4" to 1" apart around the perimeter of the head. The holes will allow the drum to breathe without sacrificing sound or resonance. Now you have a finished resonant bass drum head that is thin, and—if tuned appropriately—will give you that *big* sound you may be looking for. I use this type of head on my 24" bass drum, with a coated *Ambassador* batter and no muffling at all.

Joe Salles, Jr.  
Tracy, CA

## CYMBAL HOLE PROTECTION

Are you tired of constantly checking the nylon sleeves on the posts of your cymbal stands to make sure they haven't worn down (exposing the threads and possibly notching your cymbals)? This can be a problem if you forget to check them while you're set up in the same club for several weeks with no need to tear your kit down. To overcome this problem, I've inserted rubber grommets into the cymbal holes, and removed the nylon sleeves from the stands. (The grommets are normally used to protect electrical wires from the sharp edges of holes drilled through metal surfaces.) These grommets can be picked up at most hardware stores for a few cents each. I'm presently using grommets that are 1/4" thick, with an inside diameter of 3/8" and an outside diameter of 5/8", with a groove of 1/16" width and 15/32" diameter. They work great, and I haven't had one wear out yet.

Harv Horvath  
Northwood, OH

## ANCHORING BASS DRUMS

To stop my bass drums from creeping I remove the bolts that attach the heel pieces of my bass drum pedals to the plates below the pedals. I substitute long wood screws through the same holes, using the screws to secure the pedals directly to the stage or drum riser. Since this anchors the pedals themselves, there is no forward pressure on the bass drums. As a result, the bass drums stay put without my having to put any blocks in front of them or attach chains to them.

Kevin Haverlah  
Charlotte, NC

*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.*





# EVERYTHING YOU NEED TO KNOW ABOUT DRUMSTICKS

## Chapter Two: The Anatomy Of A Drumstick.

### THE BODY

The largest part of a drumstick, the Body, is made up of its length, diameter and weight; three related elements that influence the stick's comfort, control, durability and dynamic capabilities.

Although shorter, thinner, lighter sticks are often used to support more finesse drumming styles, small to medium size sticks can be used effectively in a wide variety of settings since they also allow drummers to achieve increased intensity without overpowering the band. "I prefer a midrange stick like the Regal 8A so I can have a heavy sound and more comfortable feel without playing a heavy, less controllable stick," says Dennis Chambers (Grafitti).

Longer, thicker, heavier sticks, on the other hand, help facilitate louder, more power-style playing. But drummers should keep in mind that "carrying a big stick" carries a trade-off and is not necessarily the right solution for every situation. Even though big body sticks are somewhat more durable and produce a fatter sound, they may also be less comfortable and more difficult to control.

Mickey Curry (Bryan Adams) uses Regal's 7B for exactly those reasons. "It's a big stick that's not too wide or too long which makes it perfect for my live and studio work," he says.

### THE NECK & TAPER

Historically drumsticks have been classified by the strength and responsiveness generated by their neck and taper. "A" model sticks had thinner necks and longer tapers for lighter, more intricate "orchestral" playing while

"B" and "S" model sticks had thicker necks and shorter tapers for more powerful "band" or "street" playing. Today, although these designations are a bit inconsistent and outdated, determining the size of the taper and neck remains a fundamental way of differentiating between various models of drumsticks and their intended usage.

For jazz drummers like Jake Hanna Long Taper/Thin Neck sticks offer increased speed and stick response for lighter, more traditional, finesse drumming styles. "I use the Regal Tip 5A model because it has a nice, thin neck that lets me play fast, articulate swing ride patterns all night long," says Jake.

Conversely, Jack Gavin (Charlie Daniels) plays a Regal Rock model due to its relatively Short Taper/Thick Neck that provides increased power and strength in high energy, high volume modern drumming situations. "I prefer a stick with a wider neck because it's stronger, louder and less vulnerable," he says.

### THE TIP

Because they are the point at which the sound is initiated, the type, size and shape of the stick's tip can greatly affect the tone of drums and cymbals. In general, round tips are more articulate and large tips more powerful. Nylon tips produce clean, bright sounds while wood tips produce dark and fat ones. In the modern era three basic styles of tips have evolved: Oval, Round and Flat.

Variations of the classic Oval Tip include the Pointed Oval, Rounded Oval, Elongated Oval and Acorn styles which provide a midrange curvature and playing surface best suited to the artic-

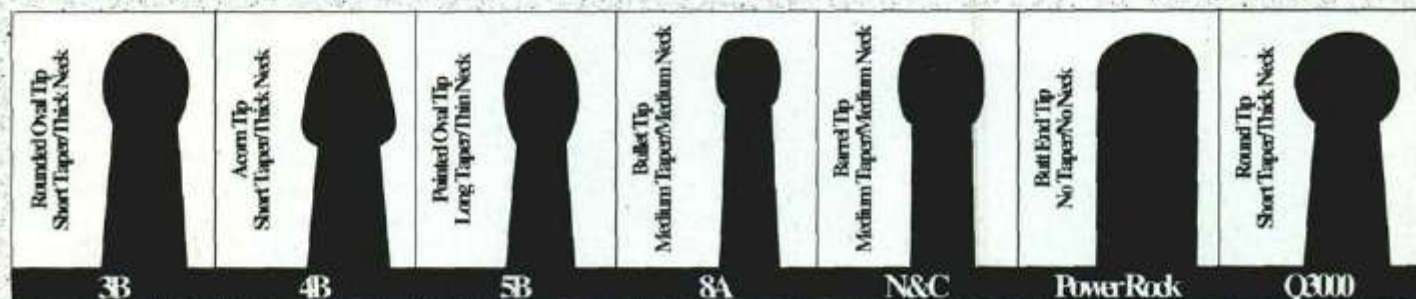
ulation and tonal requirements of all-around drumming situations. Chester Thompson (Genesis), for example, prefers the Elongated Oval tip of a Regal 1A. "I need a stick with a more conventional, curved tip that gives me the versatility to cover a variety of musical styles," he says.

John Stanier (Helmet) is among the drummers who prefer the smaller, more concentrated playing surface of round-tipped sticks due to their increased definition and brighter tone in Drumset, Band, Orchestra and Drum Corps applications. "I was first exposed to Round Tips during my Drum Corps days," John says. "I found the tone and clarity of sticks like Regal's Quantum 3000 made sense for Corps as well as the new styles of Rock drumming."

Recently, Flat Tip sticks have been developed to achieve a larger playing surface for a fat, dark sound in many contemporary drumming situations. Flat Tips types range from the Bullet and Barrel to the Butt End. Of his Regal 8A's Clayton Cameron (Tony Bennett) says, "I depend on the small, flat tips of the 8A's to provide a big sound and good definition from my drums and cymbals", though alternative-rock drummer Jack Irons (Eleven) likes the "wall of sound effect" that the large Butt End Tip of Regal's Power Rock Stick creates.

And, as further evidence of the growing popularity of Flat Tip sticks, studio and live players such as Jim Keltner, Dennis Chambers and Sonny Emory have chosen them for much of their work; using Regal Tip's Noble & Cooley, 8A and 9A models, respectively.

Coming next month: Chapter Three: "Picking The Perfect Stick."



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### DANNY CAREY

continued from page 27

the Family Stone material. I'd never been hip on the '60s music because it was before my time. I was more into the '70s-era bands, like Zeppelin, so I learned a lot from that. And I was also playing in a country band with the bass player from Carole's band. So it was rehearsals or gigs every night, and up until Tool got signed, I was also working a day gig. I was literally sleeping three to four hours a night and playing the rest of the day. It got to be too much. So settling in with Tool really gave me a break mentally and physically more than anything.

**MP:** Did all this fall into your lap right after you moved to Los Angeles?

**DC:** No, I'd been out here a good three or four years before things started really happening for me. Like anybody else who comes out to L.A., you're totally lost, so you start looking in places like *Recycler* and *Music Connection* for auditions that are worthwhile. And you end up wading through a lot of crap before you find something that might be promising. It's an experience everybody should go through.

[laughs]

**MP:** What made you commit to moving to L.A. in the first place?

**DC:** It was pretty much just deciding that music was definitely what I was going to do. I got my first drumset when I was thirteen, and I was pretty obsessed throughout high school. But I was also really into playing basketball. I still am. I had a few offers to play ball in college, but mainly from smaller schools, and I wanted to go for *something* big-time in one way or another. So I just figured my best odds were in drumming.

**MP:** But what kind of offers or hopes did you have musically at that point? That must have seemed like an equally big risk, committing yourself to music.

**DC:** Even when I was in high school, from my first concert experience of watching Lynyrd Skynyrd, I had the dream of, "Wow! This is what I want to do." I didn't know how realistic it was, and it took me a while to make that commitment. I had a scholarship to go to the Conservatory of Music in Kansas City, so I did that. It was mainly oriented in classical music, although they did have a jazz band I played in. I'd read some charts in high school and



did more of it in college.

Anyway, back to your question, it wasn't until after I was twenty-five and after I moved out to L.A., six months to a year before Tool got signed, that I decided to take every project I could get my hands on and make it a do-or-die situation. Otherwise, I was just going to let it be a hobby. I learned pretty quickly in L.A. that even if you're in a hot band, things might not happen for you. So I figured the more irons I had in the fire, the better my chances were. I liked playing in all kinds of musical situations, but I never had any aspirations of being a session player. I always wanted to be in a band environment.

**MP:** Did you care at the time what style of music you ended up playing with a band?

**DC:** I was really into jazz in high school and college and I was in a phase where that's mainly what I listened to, because a lot of the rock going on in the early '80s—the new wave stuff—didn't have a lot of drumming on it. Nobody was playing, everybody seemed to be using Linn machines. So I got totally into jazz, and I felt that anybody who wasn't playing jazz didn't matter.

So when I moved to L.A. I told myself I wouldn't mind playing in a fusion band. But in playing jazz, there was a part of me I wasn't able to put into the music. I get a lot more satisfaction out of playing in Tool than I ever did playing jazz. I feel I can put a lot more emotion into our songs. They're better vehicles for me to say what I want to say musically.

**MP:** What elements of your playing now do you owe to jazz?

**DC:** A lot of my cymbal playing comes from an old jazz teacher I had who stressed changing textures with the soloist in the bridges, thinking about different sections of songs and using the drums to set them up to give it all a fluid feel and give a direction to the composition. When I hear some other rock drummers do that, it sounds so natural, but I feel I'm more of a learned player.

**MP:** How did you develop your double-bass style? You seem very fluid and controlled, yet most of it's really fast.

**DC:** That's one of those things people have complimented me on, but I think sometimes I just flub my way through it. I mainly use the double-bass to reinforce fills and

fill in the bottom end when that's called for.

But I grew up listening to the great double-bass players. Billy Cobham was the first guy I was totally into. I still have all my old Cobham records, the ones from the early '70s that I suppose only sold a few copies. But his playing on those is really great, and I used to try to visualize what he was doing. The challenge was trying to get my feet to do what I thought he was doing. And that's where a lot of the quads come in. I heard a lot of those old records and

spent time getting my hands and feet to pull them off cleanly. Now it's to the point where I don't have to think about those things as much, and I can pretty much pull them off as they come to me.

**MP:** When you recorded *Undertow*, were there any studio tricks you used to get your toms to sound so full?

**DC:** Just getting them in tune played a big part. I actually tuned the drums to the keys of the songs. For the songs that were in D, my drums were tuned to D. And for the songs in B, my drums were tuned to B, and

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so on. My first floor tom would usually be the root of the chord because I tend to lean on that drum the most. We'd just build a triad of notes from there. It takes a lot of time, but it's worth it because you get a lot of depth. It feels so much better to play a fill when you know all your drums are in tune together.

**MP:** What areas of your drumming do you see yourself spending time developing in the future?

**DC:** Independence is the main thing. Like it is for most drummers, it's a never-ending battle for me to maintain different rhythms with different limbs. When I was younger, I was into making my hands fast so I could just wail away. I practiced my rudiments and took rudimental solos to all the high school contests. But you get to a point where you want more, and for me that means improving my independence on the drumset. That's where I get the most out of it.

## IGOR CAVALERA

continued from page 28

of a high tom—like a 12" off your drumset—tuned real high and played with sticks that are thinner than normal sticks. And together with the snare drum, it's really fast playing. In the samba style, it's the fastest stuff you can play—really energetic.

**MP:** Did playing in that style help you when you got more involved with the drumset?

**IC:** It's really natural for drummers from Brazil to move from the samba style of music they play in the streets to playing the drumset. But it was kind of weird, because when I started playing drums, I didn't have any money to buy a set. So I actually used some of those instruments to make up my set. I didn't have a bass drum; it was just a snare, a floor tom, and one of the *pepeniki* drums with a cymbal. I wasn't using my feet at all, and I played like that for over a year. I would imitate sounds I would hear on rock albums, but just with my hands. It was a drag at the time because when I finally got to play a real set, I got confused. I wanted a bass drum really bad, but I couldn't afford one and the band was ready to practice. So I wasn't going to sit around and wait until I could

get one; I just used what I had. Today, I'm glad I started out that way.

**MP:** That's funny, because now you're known in the metal circles for your double-bass drumming. How did you learn to play with two feet after starting without any?

**IC:** First I got a kit with single bass. But I started listening to music with two bass drums, so again I had to improvise. I took my floor tom off my set and sat it on its side with another bass pedal, and I tuned my real bass drum higher so the sounds

would kind of match.

For me, having two bass drums made a big difference in our music because it made the songs sound like there was a tractor in there. The most difficult part of it, though, was the pedals. The ones made in Brazil are really poor quality, and the good ones are fragile. Now I'm using Drum Workshop 5000s. They're great pedals, but I still break those, too. Zildjian also isn't very happy with me because I'm always sending back cracked cymbals, [laughs]

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is currently leading his own band earthworks, and has played with yes, king crimson, genesis and rational heart to name but a few.

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**MP:** From what I understand, you grew up surrounded by a lot of political and economic strife. How did you manage to concentrate on music?

**IC:** Music was like an escape from the repression. Practicing was good for us to release our anger against everything going on around us in Brazil.

**MP:** Did people pay immediate attention to what you were doing?

**IC:** It was weird in the beginning because we were the most hated band, not just in Brazil, but outside our country as well. [laughs] We sent some tapes out, and a magazine in Germany said our first EP was

one of the worst EPs ever released! We thought that was great, though. At least someone was talking about us. Today, the same magazine thinks our new album is one of the greatest. We just laugh at the whole thing.

**MP:** What do you think turned it around for Sepultura?

**IC:** In the beginning, it was really difficult being a band from Brazil. But that's a lot of the reason we sound different from groups from America. Our attitudes are different. When we went to play in places like Indonesia and South America, most musicians from America said they were kind of scared to go there, maybe because they didn't know how they'd be treated. But just the fact that we're not one of those bands and that we come from a place like Brazil probably helped us.

**MP:** Tell me about the new record. There are some interesting and different things on there—softer songs like "Kaiowas"—that reflect the music from your own culture.

**IC:** That's not really new or difficult for us. Even from the beginning days of the band, we had ideas for music that had some

of our Brazilian influences. With "Kaiowas," first we thought it would just be the four of us playing drums, but then we decided to add some acoustic guitar. I took my drums apart and set some of my toms and cymbals up on this little percussion stand. I gave my floor tom and mallets to our bass player, and it was really simple. We recorded it all live very quickly with just ambient mic's, so there is a very natural sound.

**MP:** What are some areas you plan to get into with your drumming?

**IC:** I want to introduce more Brazilian styles into our music. I've been working with friends in Brazil on some drum projects I want to get out this year. I want to do an album based in samba style with a lot of drummers playing together. It wouldn't be metal, but something more instrumental with a little acoustic guitar and other percussion instruments. This wouldn't be like the samba they teach you in schools, though. It would be faster and something more from the streets.

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**MIKKEY DEE**

continued from page 29

view, was that I'd started jamming with some really hot players at some of the clubs in L.A. The music in King Diamond was very technical, but I suddenly started playing some straight-ahead rock 'n' roll, something I hadn't done in a long time. I'm so happy today that I discovered this was happening to my playing. It's so easy to get absorbed in all the fancy stuff and blinded by your success that you lose perspective of what really drives the beat and the music. I decided then that I wanted to get into a more commercial band, but still play heavy music.

**MP:** When did things start to look up for you again?

**MD:** After I quit King in '88, they were getting ready to do the *Conspiracy* album. But they called me back in '89 because the drummers they had tried didn't work out. Meanwhile, I was practically broke; there just wasn't anything opening up for me and I was a little scared. I needed the cash, so I decided to do the record.

I had to study the songs quickly because they were already in the studio. I figured I'd do the record and just get the hell out of there, and I feel a little ashamed by that now because I think I could have done a lot better on that record. I needed more rehearsal time to get the songs down, and I should have insisted on that. What's funny is that a lot of people feel that's one of King's best records.

Anyway, Don Dokken called me next, right when Dokken had broken up. He loved my drumming from King Diamond, and we got some great players together, like Peter Baltes from Accept and Billy White from Watchtower. I jumped on that because Don had a deal with Geffen and I liked all the guys in the band. But that situation turned into a complete disaster. The demos we did were really heavy, but the record company got their hands on it and ruined the energy. That was my first experience with record company suits deciding how we should play—I didn't feel like a musician anymore.

But I must say that when we played live we kicked ass! Touring with Dokken was great. We played with Judas Priest and Poison and then we headlined in Japan.

**MP:** How did you hook up with Motorhead?

**MD:** King Diamond toured Europe with Motorhead in '87, so that's when I met them. Lemmy offered me the job right then, but we were still doing great with King, so I had to say no. Then he asked me again one week before I was about to start a one-year tour with Dokken, so the timing obviously wasn't right. Then he called me a *third* time, about two weeks after I left Dokken. I had just started helping out World War III, after Vinny Appice left. So I said, "Hey, Lem, let's go!"

It was the same situation I had before.

We went down into the studio right away and did "Hellraiser" for the movie soundtrack. We recorded while I was still learning the song, and then we went straight out on the road. It was all a crash course, and I've been with them almost three years now, but the *Bastards* record is the first full album I've done with them.

**MP:** Going from such technically demanding groups like King Diamond and Dokken into Motorhead must have been quite a change.

**MD:** No, it was great and it felt right. What

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I loved right away about Motorhead was that they write the music they want to write and they play it *their way*. But I have to tell you, Motorhead has been doing it so long that they barely rehearse anymore. I got in the band and Lem goes, "Hey, Mick, you know the songs." He wasn't asking me, he was telling me! And I go, "What?! Aren't we going to rehearse?" We were about to

go out with *Ozzy*, so I had to learn eighteen songs on the flight from L.A. to New York. I was about to play in front of forty thousand people without even rehearsing the songs once! I was scared shitless, but everybody loved it.

**MP:** Did you feel at home in the band right away?

**MD:** Definitely. I've been involved with the songwriting since day one. They've always been open to my ideas and they appreciate what I come up with. And if you listen closely to *Bastards*, you'll hear a lot more technique in the music than has ever been on a Motorhead record. I went into the recording of it wanting to get the dust off Motorhead's shoulders and color their music without destroying the straight-ahead rock 'n' roll energy.

**MP:** I have to say that the record sounds very live, but cleaner than any Motorhead record I've ever heard.

**MD:** The songs weren't recorded with any click tracks, and I was very happy with how the drums sounded. But honestly, it was kind of a surprise to all of us that it came out so live-sounding. It only took us

four weeks to write *and* rehearse the songs, and I did all my drum tracks in about two and a half days. But it took us about eight months to finish the record because we'd do some tracks and then go on tour for a few weeks and then come back to the studio and do more work.

**MP:** It seems like you finally settled into a solid career situation. How long do you see yourself with Motorhead and what more do you want to do in music?

**MD:** I'm very happy in Motorhead right now. I don't think I could play in the older Motorhead; I mean, you can't play "Ace Of Spades" and "Overkill" on every album. It's really a fresh Motorhead now and some of the people who've been with the band since the beginning—eighteen years—are saying this is probably one of the best records in the whole catalog. It's like a new band for everybody, and I'm really happy to be part of it. With all the misery I'd been through before, this really picked me up. It kicked my ass and I think I kicked their ass—we're just happy kicking each other's asses!



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# Developing Improvisational Skills: Part 1

by Ed Soph



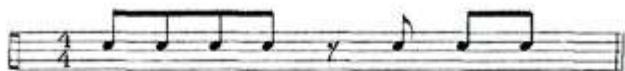
We practice to prepare ourselves for the challenge and enjoyment of making music with others. One sure way to expand our musical communication skills is by learning and creatively practicing actual tunes. By using a musical format for practicing, we discover

limitations of execution, dynamic control, accent coordination, melodic construction, and improvisation skills. Here are a few ideas for applying actual tunes to the drumkit, putting technical skills to musical use.

1. Learn a tune. To do this, find a recording of it. Then play the melody on the piano, vibes, or marimba, or have a friend play it for you. You should know the melody well enough to be able to sing, scat, or in some manner vocalize the melody.
2. Vocalize the rhythmic fills where you think it appropriate within the melody.
3. Play the melodic rhythm on the snare drum only. Use embellishments like flams, ruffs, and rolls. Play in different areas of the head for different colors and textures of sound. Use the rims. How much can you get out of just the snare? How musical can you be on one drum? Use your imagination.
4. Again, play the melody on the snare. This time also play those rhythmic fills you vocalized around the melody. They too may be played on the snare, or play them on the bass drum.
5. Play the melodic rhythm on the snare by accenting it within these two rhythms:



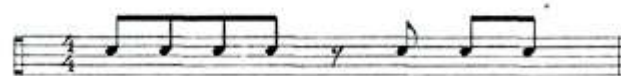
Use these stickings: alternating, starting with your right hand; alternating, beginning with your left hand. Here's an example:



"Swung"



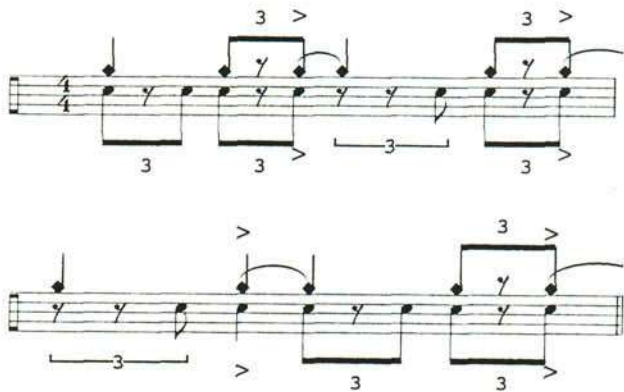
6. Follow the same procedure as in 5, but now move the accented notes to other drums/cymbals, leaving unaccented notes on the snare.
7. Play the melody on your entire kit. Outline the melodic directions of the tune: high to low, low to high, mid to high, mid to low. Try to play repetitive melodic patterns with the same kit voices. Listen. Play long notes with long sounds. Use dynamics, accents, and embellishments. (Play your hi-hat on 2 and 4.)
8. Play the melody on the kit again, but this time play only those notes that you *hear* as accents. (Be sure to outline the melodic directions of the tune.) For example:



9. Play the melody on the snare with one hand while playing a repetitive ride pattern with the other. Play your hi-hat on 2 and 4. You may also want to try playing a soft four on the bass drum. Strive for the same attacks and nuances that you had when playing

the melody with both hands on the snare.

10. Play the melody again as in 9, except this time experiment with phrasing the ride pattern with the rhythmic phrase so as to make the ride rhythm non-repetitive. For example:



Play the accented ride notes with a shoulder crash, rather than with the bead of the stick. Don't strike the cymbal any harder than you do to play unaccented notes with the bead of the stick. The darker sound produced by the shoulder of the stick will suffice to make the note sound accented.

Digest the concepts covered here. Next month we'll go to the next level and come up with a few more ways to apply tunes to the drumkit.



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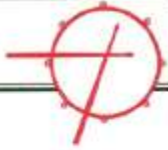
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# Peter Erskine On...

by Ken Micallef

"I've gotten over my ambivalence about being a bandleader," says Peter Erskine, former drummer with such illustrious outfits as Weather Report, Steps Ahead, the Stan Kenton Big Band, and, more recently, the reformed Steely Dan.

In the studio recording with vibraphonist Gary Burton, Erskine was his usual articulate self in describing *You Never Know*, his latest CD with pianist John Taylor and bassist Palle Danielson. "This record is an arrival," says Peter, "but also a departure point for this very specific kind of place I wanted to go musically. You get there partly by working with understatement and letting the music do what it's going to do. Then, when you decide to crank it up, it has a lot more impact. I'm happy as a clam doing that."

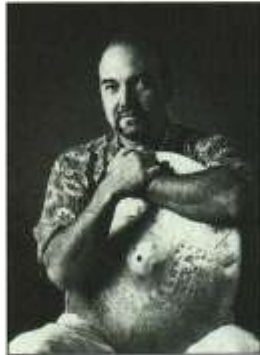


Photo by Shigeru Uchiyama

## ...Ben Perowsky

Lost Tribe: "Fool For Thought" (from *Lost Tribe*)

Perowsky: drums; Fima Ephron: bass; Adam Rogers: guitar; Dave Binney: alto saxophone; David Gilmore: guitar

**PE:** I've heard Ben on a lot of things, and he always sounds excellent. He's got great hands. This was a little vertical-feeling for me—kind of straight up and down and a little stiff. That's just a quality of the execution being so dead on. I perversely like it when there's a little more air, and that comes from stuff not being so precise.

**KM:** How do you like the music outside of the drumming?

**PE:** The playing is excellent, but it's not the kind of thing I'd want to hear outside of this initial listening. On recording sessions of late, if a tune like that came up I would pose the question: "Is anyone going to want to listen to this again after the first time?" The playing is great, but you wonder what end is trying to be achieved. But Ben is an excellent player.

## ...Greg Hutchinson

Joshua Redman: "Salt Peanuts" (from *Joshua Redman*)

Hutchinson: drums; Redman: tenor saxophone; Chris McBride: bass

**PE:** That was a snicker of delight. I loved the way the drums were tuned; I loved the way the guy played. That was a newer recording, wasn't it? Who is it?

**KM:** Greg Hutchinson with Joshua Redman.

**PE:** I'm not familiar with him. He sounds great. A gorgeous drum

sound, a wonderfully shaped solo—and it swung! I thought he was very musical. The arrangement was very hip—the way the drums stopped. Joshua has brought a lot of very different things into his playing. His rate of improvement is remarkable, and he's got wonderful charisma. There's a reason for the excitement surrounding him. I'd like to hear more of Greg Hutchinson. I thought possibly it was Brian Blade, who also played with Joshua. He's one of my favorite new drummers.

## ...Zach Danzinger

Wayne Krantz: "But I Know When I See It" (from *Long To Be Loose*)

Danziger: drums; Krantz: guitar; Lincoln Goines: bass

**PE:** Sounds like Dave Weckl or Dennis Chambers, but a little looser. There's a lot of chatter and constant tiki-tiki-tiki. It's very impressive—a neat tune that's very obtuse. [pauses] I hope you're going to play me something that just has a really nice melody. That's just the mood I'm in.

I have no idea who the guitarist is, but the playing sounds very modern. And the bassist is on the money. Who is it?

**KM:** Zach Danzinger with Wayne Krantz.

**PE:** He's a hell of a drummer. He gets better every time I hear him. To be that young and to be able to record that well—I really admire that. The new generation of drummers are much smarter than I was. They're so well-versed. I'm talking about the guys that come out of that straight-8th-note drumming. That term "linear" always annoyed me, but it's an apt description.

## ...Ed Soph

Woody Herman Big Band: "La Fiesta" (from *Giant Steps*)

Soph: drums; Andy Laverne: piano; Joe Beck: guitar; Wayne Darling: bass; Ray Barretto: congas; Woody Herman: clarinet, soprano, and alto saxes; various winds and reeds by numerous players

**PE:** Ed always sounds great. A lot of times when you're asked to comment about other drummers you end up talking about yourself. But in this case, to explain my relationship with Ed, it makes sense. I used to go to these Stan Kenton summer camps. I was this twelve-year-old kid drummer. I didn't know them, but everyone was there: Don Grolnick, Keith Jarrett, Dave Sanborn, Randy Brecker. They were students, too. In one rhythm workshop run by Ed Soph, Stan Kenton, and Dee Barton, I was the guinea pig. They literally took me apart—but very graciously put me back together again. I needed that. It was the first indication I had about playing time on the kit.

Ed was the first guy I heard who approached the big band with a small-group feel. His interplay with the hi-hat and snare exemplified that. That's what I wanted to be able to do: be able to play small group with that feeling. My playing had gotten very heavy by the time I'd gotten with Kenton. I knew I couldn't get the dance happening... get the interplay happening.

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My favorite recording of "La Fiesta" is on Elvin Jones' *Merry Go Round*. They play it very slow and snakey. Chick Corea told me he didn't like it at that tempo. But I like it when everything can breathe. But hey, to make a critical comment of an old recording with a Fender *Rhodes* and a Mutron *Biphase* would be a cheap shot. [laughs]

...Philly Joe Jones

Hank Mobley: "Smokin'" (from *Workout*)  
Jones: drums; Hank Mobley: tenor sax;  
Grant Green: guitar; Wynton Kelly: piano;  
Paul Chambers: bass

PE: That's Philly Joe—who else? There's such a great wit to his playing. If you want to learn how to play jazz drums you have to listen to Philly Joe. It's obviously a Blue Note record by the way the drums sounded in the room. Philly Joe always got a great snare drum sound anyway; he had a terrific touch. The fours are stupendous. There's no flash, technique-wise or speed-wise, that makes you say "wow." But that's also what's so great about it. It swings. There's great clarity to the idea, and it breathes. Everything isn't filled up.

...Paul Motian

"Evidence" (from *Monk In Motian*)  
Motian: drums; Joe Lovano: tenor saxophone; Bill Frisell: guitar

PE: That's the trio with Lovano. [gets down on hands and knees and begins saluting] We are not worthy! [laughs] Paul has become my hero. He's a genius. He plays the drums like Picasso painted. It has the

simplicity, naivete, and the perfect innocence of a five-year-old. Everything about this track is great. They are three of the great musicians of our time. There is so much music; just in the first eight bars it bathed away the grime of a day in New York. The amount of music—and at the same time the amount of space—is all you have to listen to. That's brilliant. Paul's music is blue skies and chirping birds and soul. I felt like I was spending a minute out in the Rockies. Four thousand stars.

KM: How do you think they get such a full sound without a bass player?

PE: Because they respect the music. It's pure music. If you make pure music you can do it with *any* instruments. The one neat thing about it is, it lets you fill in—compared to some of the other tracks where there's no room for your imagination. They're all filled in. With Motian, there's air. As a listener you can get in. One of the worst crimes of fusion music was that the musicians put up a barricade of notes so you couldn't enter into it.

Jazz is very improvisational music. But a lot of jazz musicians confuse "creative" with "busy." The art is when to comment and when not to. You have to be careful; you don't want your music to be like pornography. If there's nothing left to the imagination—if everything is graphically there—to me it's become the same thing. We've gotten sloppy as a society in our relationships, and the world is incredibly noisy. I think what happens is there's no room in people's brains. You've got beepers, faxes, telephones, TV, and electric lights all over the place. In the old days, darkness served a function. When it got dark, things became quiet. The lucky people are the ones who can enjoy the silence. If you give people space and you respect their intelligence—and if you're not afraid of the silence and the space—then you can have a trio without a bass. Motian, Lovano, and Frisell—they're not afraid.

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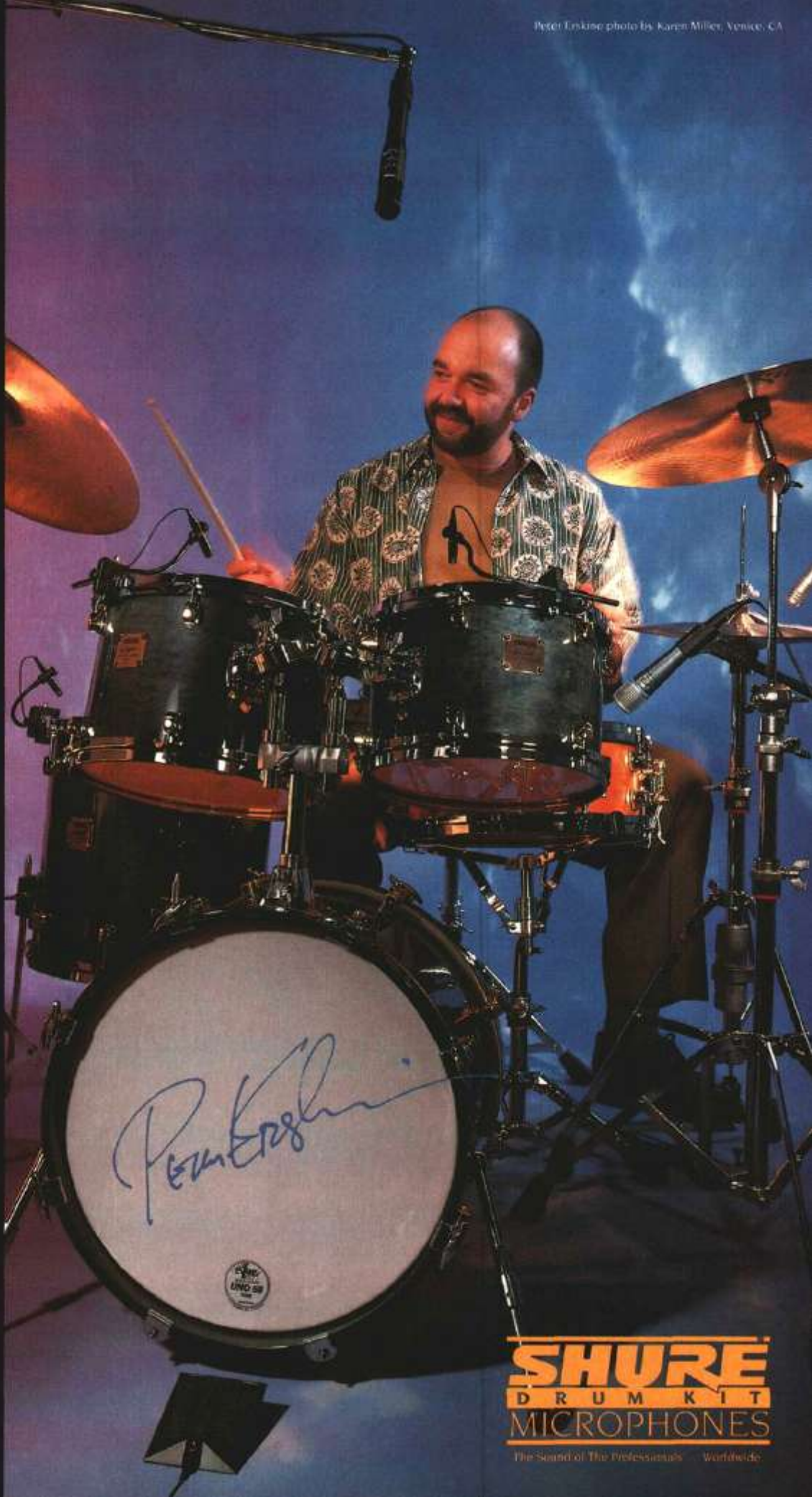


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# Half-Time Latin Feels



by Chuck Silverman

**MUSIC KEY**

Open	O	RC
HH	X	●
SD	○	■
BD	□	▲

Very useful and interesting half-time feels can be developed by using some common and not-so-common Latin-inspired patterns. These particular ideas will be using 16th and 32nd notes, with the main accent found in the snare drum. Two of the examples find that accent on beat 3, while the other has the snare accent displaced to another part of the beat.

First we'll use an application of the 3/2 rumba clave. Here's the typical pattern.

Next is a sticking application of the previous pattern utilizing paradiddles and paradiddlediddles. I suggest practicing this at a tempo range of half note = 96-104. This technique involves all four limbs and is something I learned from the great snare drum teacher Murray Spivack.

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

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

After learning this sticking application, try the following half-time groove idea. This original idea utilizes 32nd notes. Take your time with this pattern and don't let the 32nd notes throw you. There are two 32nd notes per 16th note. Just count the 16th notes and play two notes for each count wherever there is a 32nd-note figure.

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

Two applications of the mozambique rhythm are presented next. Mozambique is a rhythm from which many useful and exciting innovations can be derived. (The typical pattern will be examined in later columns.) A linear, one-surface approach to the pattern yields the following sticking idea. Typically, the right hand would be playing cowbell. Again, practice this slowly in order to

achieve a seamless flow. Keep both feet moving with the metronome, half note = 120-138. This pattern is written in cut time mainly because Latin music is almost always written this way. The clave direction in this example is 2/3.

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

Manipulating the sticking yields this variation.

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

And now, the half-time drumset application: Notice that the left hand plays both the hi-hat and snare. (The sticking is the same as example 5.) The accents, meant to be played on the bell of the cymbal, manipulate the time in a very interesting way.

Finally, a half-time feel courtesy of Dave Weckl: Once again mozambique is used, but this time it's in the 3/2 clave direction. Here's a one-surface sticking pattern for you to master. Practice this at the same tempo markings as example 4.

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

The actual groove features the right hand playing cymbal and snare, while the left remains on the hi-hat. Try this at half note = 120.

Each of the half-time drumset ideas was preceded by a sticking idea. These sticking ideas can provide some very interesting exercises, both as beat ideas and as fill and solo ideas. Practice slowly until you are comfortable, and then attempt some original, creative applications. *Hasta la proxima vez*—until next time!





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# 6/8 Funk



by David Garibaldi

**MUSIC KEY**

HH	X	Cowbell
SD	X	
BD	( )	
	LH	on HH

Triplets are a rarely explored rhythmic group, yet they offer a lot of possibilities for interesting grooves. The following exercises are based on a four-bar pattern. Here is the basic sticking:

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

This is a linear sticking pattern based on the concepts of Gary Chaffee. (Gary's books contain some fantastic rhythmic ideas that can help players of any instrument.) Even though the exercises are written in six, count them in two.

There are six exercises in this study. The hands remain the same throughout, while the bass drum part plays all the variations. The right hand plays a cowbell, the left hand plays hi-hat and snare drum. To begin with, though, play the right hand on the hi-hat and all the left-hand notes on the snare drum. Then practice counting aloud as you play the basic sticking on hi-hat and snare drum. The bass drum note in parenthesis in measure four of example 6 is optional.

1

2

3

4

5

6

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# Jack Irons

## An Ex-Chili Pepper Plays A New Beat

by Matt Peiken

*The last thing Jack Irons wants to do right now is spend his days in a travel-trailer and his nights playing on postage-stamp night-club stages. But he grins and bears it for now, realizing it's the temporary price for getting his life back.*

*Irons' days as a Red Hot Chili Pepper (he played on the group's breakout Uplift Mofo Party Plan) seem like a lifetime ago. And in a way, they are. When Irons lost childhood friend (and Chilis guitarist) Hillel Slovak to suicide, Irons also lost his grip. Not only did he leave the band, he left music completely, briefly holing himself up in a mental hospital*

*Ultimately, it was music that pulled him out of his emotional recession. Now married and the father of two-year-old Zack, Irons has left the funk behind and re-emerged with Eleven, a decidedly heavier trio founded in straight-ahead, de-tuned, mid-tempo rhythms.*

*Irons, who illustrated the cover art for Eleven's self-titled second album, is affable and open in discussing the windy path that got him from devil-may-care teenager to pragmatic thirtysomething adult. Important as music is to him, he says his second shot at a career will never usurp the real priorities in his life.*

**MP:** Most bands in your position would love to be out on the road, but you don't really seem to be into touring that much.

**JI:** Sometimes the road is cool, but my priority is my family. I want to be one of those old men who are sitting at home with their old wives and see their children all grown up. To me, that's what life is really about and what will make me happy in the long run. I don't want to be into thinking I'm this "artist" who has to create all the time and have people see me. It's hard to combine the lifestyles sometimes, and I have a hard time when the music side of my life pushes my family.

Whether I can handle the road well or not depends on what the tour is and how smooth things are going. But it's good to have people hear your music. When you're young, you don't worry about a thing. My very first tour was a complete party, with eight people in one van. We saw the country and it was great. But I'm older, my life's different, and other things mean more to me now.

**MP:** What did it take for you to develop that sense of realism?

**JI:** The major experience was the death of my friend, Hillel, and what it did to me emotionally. All the years of growing up and



touring with him—and then losing him—just tore me up, and I lost my bearings. It's hard to lose anybody, but it was just a piece of the emotional explosion I went through. Getting through it was a matter of discovering things about myself and where my priorities should really be at.

**MP:** Did you feel at the time that music was at the root of your problems?

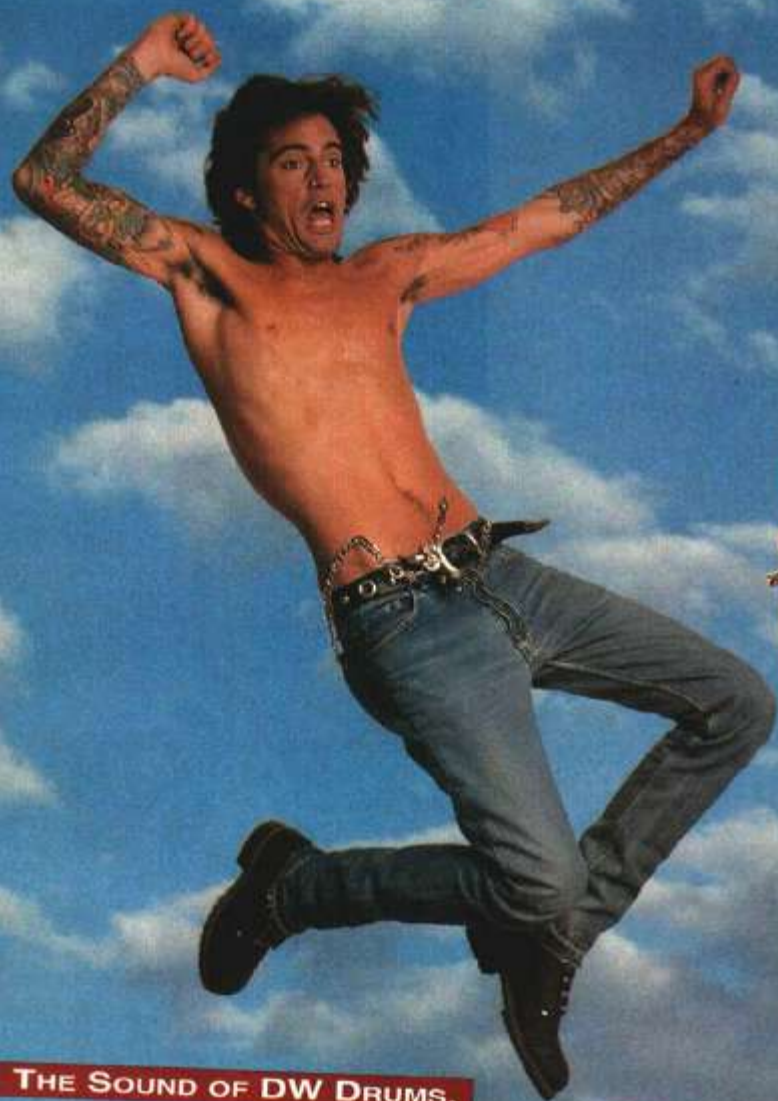
**JI:** There are aspects about the *business* of music that come very difficult for me, like touring. But that wasn't my problem. My problem was just what was happening to me. It was music, actually, that helped me *out* of the emotional hole I found myself in. People knew I wasn't in the Chili Peppers anymore, but nobody knew where I was or what I was doing. They figured I couldn't cope and just left the band. They didn't know I was really flipping out somewhere in a mental hospital!

A bass player named Lonnie Marshall, who comes from a band called Weapon of Choice, was playing with Joe Strummer at the time. He liked my playing, so he tracked me down at the hospital, where we got our calls on a pay phone. At first I was thinking, "Do you know where you're calling me?!" But then I started thinking about playing with Joe Strummer—I love Joe, the Clash, and all the other stuff Joe's done—and I started thinking this would be something to get me back on my feet again.



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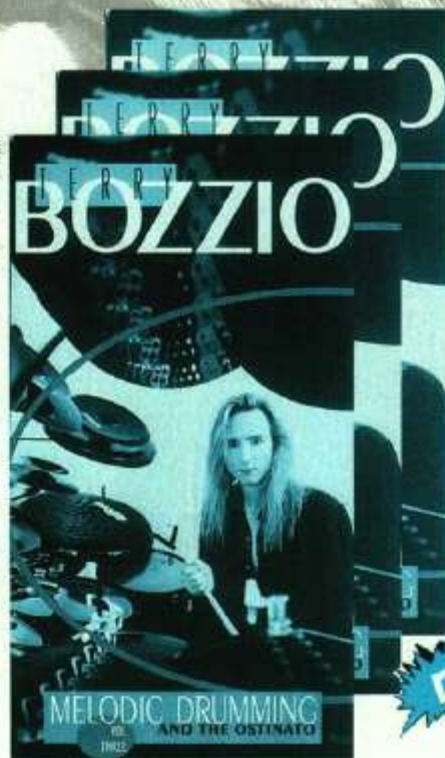
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## DOANE PERRY: CREATIVE LISTENING

Doane is currently best known for his powerful, creative and dynamic style of drumming in Jethro Tull. His unique musicality has enabled him to work with many other artists including Bette Midler and Todd Rundgren.

In *Creative Listening*, Doane demonstrates, through five original compositions, the process of "hearing" music and the creative responses which serve it. Examples include double bass drumming, orchestration, free-form soloing, and working within the framework of a click track. This video includes an audio tape, music with and without drums, complete with click track, a booklet with charts, and rare heretofore unreleased Jethro Tull footage at the end of the video. Level: *Beginning to Pro* / Running time: 85 minutes

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## JOE PORCARO: ON DRUMS

With thousands of album and soundtrack credits, Joe is highly acclaimed and certainly one of the busiest TV / film session percussionists. He is also co-director of the world famous Percussion Institute Technology (P.I.T.).

In *Joe Porcaro On Drums*, Joe presents methods which he teaches privately at P.I.T., and includes the demonstration and discussion of orchestrated cymbal turnarounds, Tehais, drum fills, odd groupings, and Joe's famous hand and finger techniques. The video also features Joe and his great trio which includes Kenny Wild (bass), and Tom Ranier (piano).

Level: Intermediate-Pro / Running Time: 65 minutes.





When it came time for my audition, I hadn't played at all in over two months and I was having all kinds of anxiety disorders. I went into the studio and they had the drums all set up for me. I tried to warm up, but I had so much nervous tension that I just couldn't do it. I was worried about what the song was going to sound like, but we just started playing and we cut the track in about half an hour. They told me I got the job, and I said, "Great, I'm glad...but I don't stay up late and I don't do shuffles." [laughs] The Clash had a lot of great shuffle grooves, but those shuffles aren't very easy for me and I just didn't want to struggle with it at the time.

**MP:** When you finally got to play, how did it feel to sit behind the kit again?

**JJ:** I'd never want to put myself back in the weirdness of that situation, that's for sure. We did the record and then Joe took off for five or six months before we did a three-month tour through Europe and a couple of shows in the States. As much as the road can be a real drain, it was a good test for me. My thinking was that if I could get through a tour with people I didn't really know too well and not let my emotional disorders get to me, then I was going to be okay. I had some rough times, but I made it. I'll be grateful to Joe Strummer forever because of the opportunity he gave me to tour and to prove to myself I could still make a record. And when it was over I got my rest, and that's when I started Eleven.

**MP:** What's your drumming background?

**JJ:** I wanted to play drums at nine years old, but my parents didn't support me because they didn't think I was serious enough. I got into rock 'n' roll music when I was about thirteen, listening to KISS records. When I was fourteen Hillel and I were into music together—he wanted to play guitar, I wanted to play drums—so we decided to sign up for lessons. Being serious enough to sign up for lessons on our own made it legitimate for my parents, so they let us rehearse our band in our house.

I took lessons for three years and I was very serious about the technical side. I saw the guys in the high-school marching band doing double-strokes, and I was fascinated by the rudiments. I worked hard on those doubles, and I still incorporate them into everything I do. I was into all the heavy guys who are known for being technically great, but I never took it to that level myself. I have a certain style of playing with a band, and that's where I fit in best.

**MP:** Did you start playing in bands right away?

**JJ:** My band, What Is This, came right out of high school. We gigged around L.A. for three years to get a record deal, made two records, and did two cross-country tours. I started the Chili Peppers with the other guys in '83, and then left for a while to do What Is This again. That band kind of dissolved and I re-joined the Chili Peppers.

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**MP:** Through all of this, was music something you felt you were going to make a career out of?

**JJ:** I felt that way even before graduating high school. I remember quitting my job on New Year's Eve in 1980 and saying I'd never go back to a day job. I wouldn't say that today, because I know how life can be sometimes. My dad is sixty years old. He had a successful business for a while, but then fell on hard times. Now he's a salesman. What are you going to do as a musician if you can't make any money at it? I've been fortunate so far; I haven't had to go back to that day job. But you never know what can happen. Out of all the people who ever try, only a handful of musicians ever get to the point of being successful and constantly working. I'd like that for myself, but I can't control that. So I have to make my priority love and family—because those things are real and I can make them work.

**MP:** You play with a lot of force and a lot of arm movement. Have you always played so heavily?

**JJ:** Not until I started touring. When you're on the road and playing the same songs every night for four or five months, you start to wonder what you can do with those songs. I just decided I was going to be more forceful with them. The road is a serious place for developing a particular style, and that's where I shaped my playing.

**MP:** It's not surprising, then, that Eleven's new record sounds a lot heavier, more determined than the group's first effort.

**JJ:** Well, it was a heavy session. We'd be up all night, then get up in the morning, go to the studio, and work the whole time. We spent three weeks cutting basic tracks instead of seven days. We

worked a lot on the sound—but organically. The sounds weren't dictated by any digital gear, and the drums weren't doctored up after they went on tape. We were pushing air through the mic's, and we wanted to capture the vibe of the band.

**MP:** You told me that you used some old studio tricks to get different sounds and pitches.

**JJ:** When you play with the speed of the tape, the sheen of the drums drastically changes. You might not notice it as much when a song is completed, but it does set up a mood through the whole song during the recording. And that's what people ultimately hear: the feel of the song.

One song I'll give away is "Yes, Alright," because it was a major slow-down procedure. We sped the tape up 22% when we were recording, and I played the song 22% faster than I normally would. When we played the tape back at normal speed, the pitches of the drums were a lot lower. Things like that set up a great mood for the songs, and that led to a great overall feel for the record. And yet there were other songs, like "Ava Tar," where we spent the whole day trying to get a big compressed drum sound, but ended up just going with the natural tone of the drums.

**MP:** This band's a lot different than the Chili Peppers. Do you ever miss playing their brand of fast, funky rhythms?

**JJ:** We kind of created that sound all together. It was a fun way of playing and performing, and I still like to play the old stuff when I warm up and practice. I'll still jam with Flea here and there, and the Peppers and I are all still really good friends. But it's been more than six years since we were in a band together, and we've got our own directions. The band I'm in now has gravitated toward

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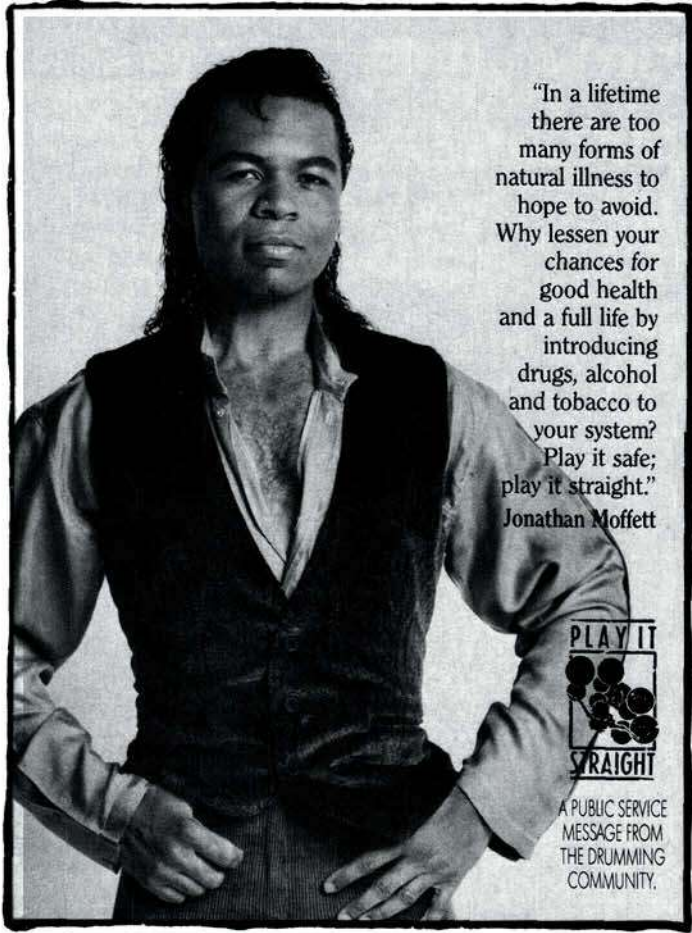
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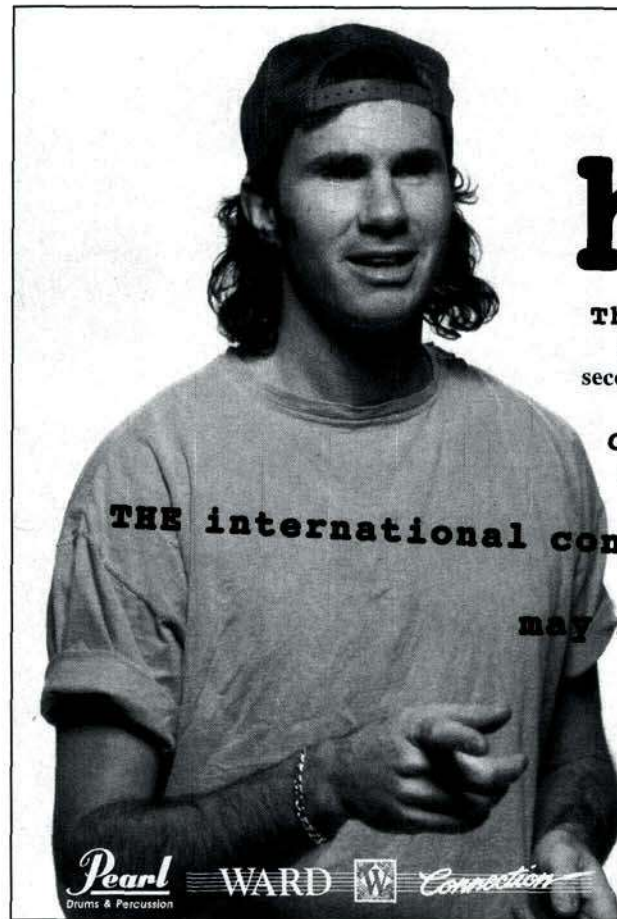
A PUBLIC SERVICE MESSAGE FROM THE DRUMMING COMMUNITY.

mid-tempo stuff, and I feel comfortable with that now. I'd have a hard time playing in a mega-happening, fast band now because that's not where I'm at.

**MP:** When you're not on the road, do you play much on your own?

**JJ:** Not usually on drumsets, because it's difficult for me to set them up at home. I have a nice chair that I play on and music I play that I can work my rudiments on. But we're always rehearsing and working on new songs. That's where most of my playing comes in. I enjoy being able to go off to rehearsal for a couple of hours and then come home again. I enjoy creating music on that level more than anything. That's the only thing about this band that's in our hands. The other stuff is up to people we don't even know.

As for my own future, I don't even think in long terms; I'm more of a "today" person. I don't know what's ahead of me, but I know what's behind me—and I think I'm better off for everything that's happened to me. The one thing I've learned is that nobody can lead me astray from my priorities. Family is what gives me peace of mind, which allows me to continue my musical pursuits and everything else in my life.



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**The Pearl Players Challenge**, the exciting drum competition with finals held during Music West, is back for its second year and is now accepting tape entries\*. Find out how you can be a hot shot, contact the Music West office for details.

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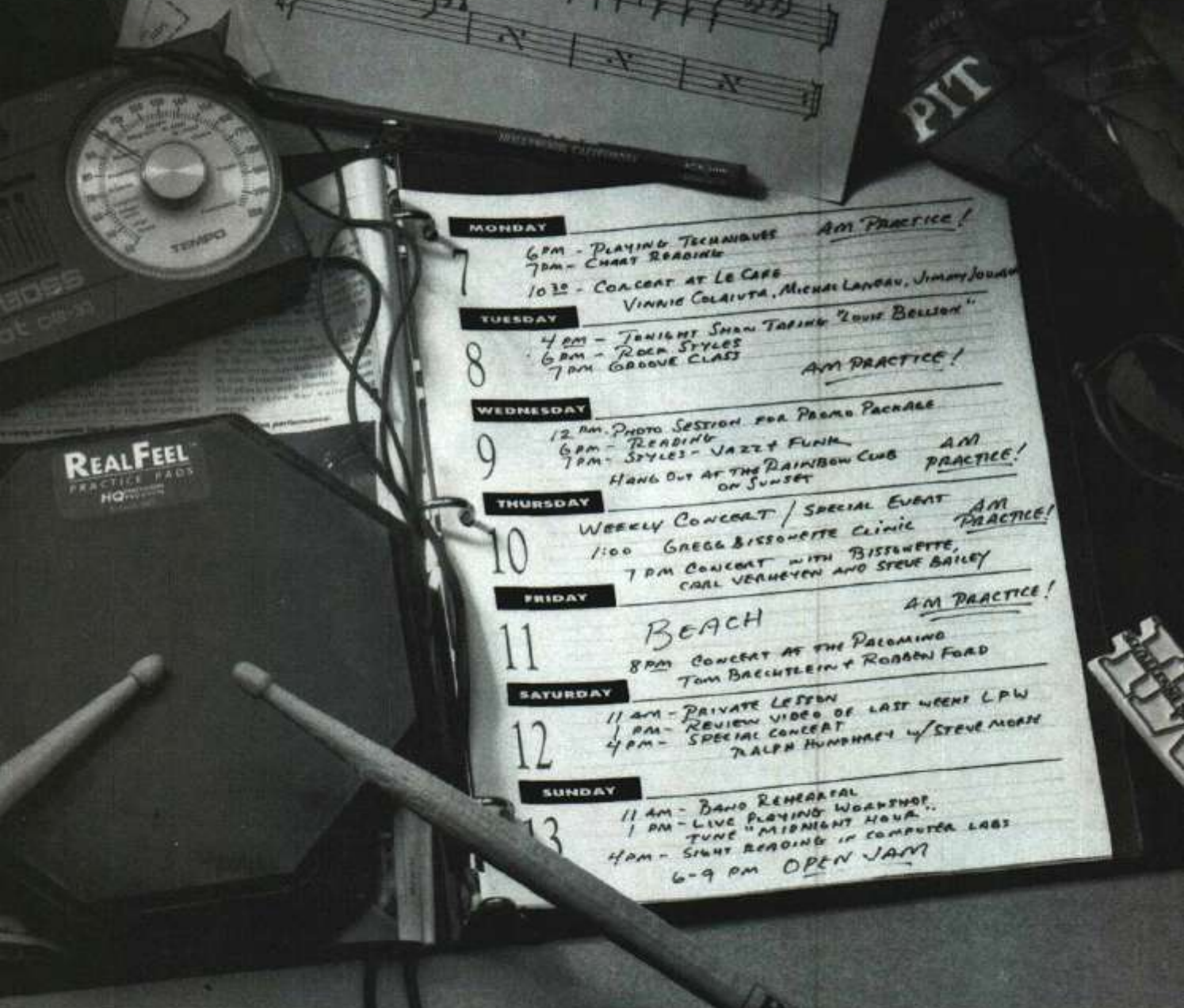
\*Three competition categories: 16 & under; 17 & over; and open. Each category has its own outstanding drum prizes. Entries must be received before April 15th, 1994.





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## RECORDINGS

### MURDER INC. MURDER INC.

(Futurist 11031)

**Martin Atkins, Paul Ferguson: dr**  
**John Bechdel: kybd**  
**Chris Connelly: vcl**  
**Paul Raven: bs**  
**Geordie Walker: gtr**

Murder Inc.; Last Of The Urgents; Mania; Supergrass; Red Black; Hole In The Wall; Uninvited Guest; Gambit; Motion Sickness; Last Of The Biochemical Urgents

Basically a reunion of influential '70s band Killing Joke, Murder Inc. revel in macabre industrialism (reminiscent of Ministry, Prong, and Therapy), societal anarchy, and compelling arrangements that feature the double drumming of Martin Atkins and Paul Ferguson. This brooding music lives on rock's edgy recesses, cynically questioning everything while wrapping itself in catchy, repetitive guitar licks, blurbs of clever sampling, and chant-like vocals. Too smart for Beavis and Butt-head, too scary for the Bon Jovi crowd, Murder Inc. have both brains and bite.

Martin Atkins is very prolific of late, showing up on PiL records, leading the Pigface roadshow, and performing his spo-



ken-word projects. He and Ferguson (Crush, Killing Joke) create a looming, unruly web of syncopated 16th-note marches and savage tribal rhythms that propel everything like a Sherman tank. Never content to play a straight 4/4 beat, their staggered unison grooves are very creative in their full use of the entire drumset and loop-like efficiency. Ferguson and Atkins know how to breathe together, playing loosely while seemingly reading each other's thoughts. The drums are spacially recorded, so each pattern is clearly defined—as are the slight variations in execution between the two drummers. One drummer alone playing these rhythms would

be interesting enough; two drummers so empathetic add to the tension and punch of this trance-like industrial rock. (*Futurist*, 6 Greene St., 2nd FL, New York, NY 10013, [212] 226-7272)

• Ken Micallef

### THE LONELY BEARS

#### *The Lonely Bears*

(Nato 53017.2)

#### *Injustice*

(Nato 53007.2)



**Terry Bozzio: dr**  
**Tony Hymas: kybd**  
**Hugh Burns: gtr**  
**Tony Coe: wdwns**

*The Lonely Bears*: Our Red Sea; Zugzwang; Eastern; Oka; The Freedom Of The Wind; Trois Tambours De Abed; Canterbury Song; Sartre; The Alps As We Know Them; Chanson Du Bonhomme; Alarums; ...And Excursions; Nana

*Injustice*: March Past 29 145 749 B; Quannah Parker; Kill King Rat; Jennifer; Entre Le Tigre Et L'Euphrate...; Dancing For The Elders; Moonwatcher

In this month's cover story, Art Taylor suggests that the real goal for any musician is that someone can put on a record and immediately recognize that person's playing. Terry Bozzio is one of the mere handful of drummers who have realized that goal, and never

moreso than on these two recordings from France that are now available in the U.S.

The one simply titled *The Lonely Bears* has a remarkable range of styles and influences, ranging from straight-ahead driving fusion to more esoteric tone poems and including a piece based on a traditional Iroquois Indian dance. The eclectic blend gives Bozzio the opportunity to display numerous facets of his style besides the double-bass-driven power grooves he is so well-known for. There are also songs built around the kind of ostinato-based patterns that he has been using for solos for several years

now, and some very orchestral-flavored percussion work that shows off his more sensitive side. My personal favorite is a short duet between clarinet and Bozzio's military-flavored snare drum, which has strong overtones of Stravinsky. Other sections of the music evoke images of Frank Zappa, Steve Reich, and Metallica, but the overriding impression is that this is a totally unique ensemble that knows no limits.

*Injustice*, by contrast, has a larger percentage of songs that feature driving drum beats, many of which are more traditional in the sense that they feature a strong hi-hat pulse over

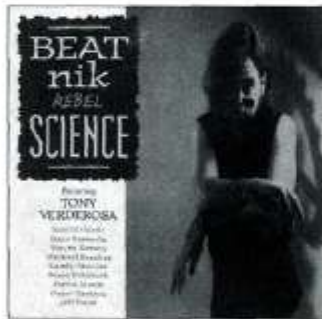
bass and snare patterns, as opposed to the totally drum-based patterns that dominate the previously described album. But it's still pure Bozzio, with clean double-bass work providing plenty of power and punch. There are some lighter moments as well, including some almost Latin-sounding pulses and a very free piece that features a variety of metal sounds.

Both CDs are available in the U.S. for \$20 each from Slam International, P.O. Box 6629, Woodland Hills, CA 91365-6629.

• **Rick Mattingly**

## TONY VERDEROSA *BEATnik Rebel Science*

(Cyberjam Recordings 7000122)



**Tony Verderosa: dr**  
**Dave Samuels: vbs**  
**Dave Mann, Michael Brecker: tn sx**  
**Wayne Krantz: gtr**  
**Randy Brecker: trp**  
**Oscar Cartaya: bs**  
**Mark Falchok: pno**  
 Tokyo 98; Picture This; Krantz Dance; Guy Smiley; Sleepwalking; Rain Forest; Jelly Roll; X-Factor; Rebel Science; Squeal; Meet The V Man

Tony Verderosa takes the corny notion of a "one man band" and turns it into a unique musical approach to incorporating all manner of electronics into funk, fusion, and Latin musics. Using his "Rebel Science Kit," an acoustic/elec-

tronic hybrid through a MIDI interface, he is able to "strike and play melodies, bass lines, and chord voicings from synthesizer modules using sticks."

At a Verderosa performance, melody lines, bass parts, sampled voices, melodic solos, and percussion all roll out of his four limbs, leaving the audience a bit confused and very curious. On *BEATnik Rebel Science* "the V Man" surrounds himself with a hefty cast to play his pleasing, Elektric Band-ish compositions. Even in a full band format, it's hard to know who's playing what, except for the ample flying time accorded the soloists. Especially striking here are Wayne Krantz and Dave Samuels, taking full advantage of Verderosa's lush ground-work.

On top of the good tunes and strong solos, Verderosa is a smart, tasty drummer with exacting chops, playing an all-out solo on only two tracks. The final track demonstrates the progression from acoustic sticking to the final, band-simulated effect.

Verderosa has put in the serious work necessary to make the mergence of electronics, drums, and music sound so natural. In this post-punk, grunge-infested, instant gratification era, that's quite a feat. (Cyberjam Recordings, P. O. Box 2469 [JAF], New York, NY 10116-2469, [212] 387-2003, [800] 451-BOSE, outside of U.S. and Canada, [508] 879-1916, x2008)

• **Ken Micallef**

## BOBBY SANABRIA & ACENSION *!N.Y.C.Ache!*

(Flying Fish FF70630)



**John DiMartino: pno**  
**Gene Jefferson: fl, al sx**  
**Hiram Remon: vcl, sonero guiro**  
**Eddie Bobe: congas**  
**Donald Nicks: bs**  
**Lewis Kahn: vln, tbn**  
**Jay Rodriguez: tn sx, fl**  
**Bobby Sanabria: dr, perc**  
**Guests: Tito Puente, Oscar Hernandez, Paquito D'Rivera**  
 Elegba; Guardian Of The Crossroads; Brindando El Son—Que Rico Es; El Saxofon Y El Guaguanco; Blue Monk; Plenas En Cadena; Two Generations Part 1; Introduction; Llegue; Delrio; Do You Know?; La Cumbiamba; Caribbean Fire Dance; Two Generations Parts 2 and 3; Adios, Mario

There is painful irony in the recent passing of Mario Bauza, legendary musical director of the Machito Orchestra in the '40s and bandleader in his own right. While a shattering blow to his longtime drummer, Bobby Sanabria, it injected a sense of mission to *!N.Y.C. Ache!* (after the Yoruba word for power, that which connects and heals).

A quirky version of "Blue Monk," with violin (!) head, and the smoky, poignant "Adios Mario" are set among compositions in the son, rumba, and plena traditions, all lovingly documented in profuse liner

notes. The recording quality is excellent, the mix evocative of a live performance by Acension, with the numerous percussion instruments achieving what a purist would call a true balance. What this means is that the drumset is sometimes buried a little for the sake of propriety.

Any student of music in the Afro-Cuban tradition should seek out this CD, particularly to balance popular interest in certain Latin fusion styles. Sure enough, there's *songo* here, as well, but what you'll hear on this recording is, to quote the marquee on Buddy Rich's touring bus, "What it is." No question about it: Somewhere, Mr. Bauza is smiling. (*Flying Fish*, 1304 W. Shubert, Chicago, IL 60614, [800] 394-3474)

• **T. Bruce Wittet**

## MAMADOU LY *Mandinka Drum Master* (Village Pulse VP-1001)



**Mamadou Ly, Lamin Sanyang, Demba Balde, Wouri Balde: dr**  
 Bougarabou/Lenjen; Chingo; Karoninka; Madiba; Fere; Jambadon; Dimba; Lenjen; Yovoringo; Bougarabou; Bansango; Lenjen; Mandinka Greeting

The Mandinka have inhabited West Africa since the 1200s. The thirteen tracks here, digitally recorded in Senegalese villages, represent traditional rhythms played at initiations,



weddings, child-namings, wrestling matches, dances, circumcisions, and other social occasions. Each of three players wears a bracelet of iron bells on one wrist and uses either one hand and a small stick or both hands on a vase-shaped drum carved from a mango or mahogany log and fitted with a peg-lashed goatskin head. From the smallest to the largest, the drums are called kutirindingo, kutiriba, and sabaro. Interestingly, it is the largest drum, the sabaro, that is used for improvised soloing, while the two smaller drums provide support. The main soloist here is Mamadou Ly, who in 1966 helped found the National Ballet of Senegal.

Most of these pieces are in a highly polyrhythmic 6/8, with frequent cross-rhythms and metric modulations. The players lock in and exhibit astounding flexibility as the soloist initiates sudden changes of dynamics or texture. The small stick punctuates with accents, buzzes, and clean doubles. A drumset player will recognize the seeds of jazz, rock, samba, go-go, and other familiar styles, and may be inspired to sit down and ride these fascinating patterns into the 21st century. (*Stern's African Records*, 598 Broadway, New York, NY 10012, [212] 925-1648)

• Hal Howland

## VIDEOS

### EARL PALMER & HERMAN EARNEST

#### *New Orleans Drumming: From R&B To Funk*

(DCI Music Video/ CPP Media)  
\$39.95, 63 minutes

In literature, a successful trilogy is made of individual volumes that are important in themselves yet gain resonance

when read as a whole. The *New Orleans Drumming* series, now available in a box set, is such a "trilogy." Each video is a worthy instructional tool. Combined, they make a cultural statement.

*From R&B To Funk* features ground breakers from two generations performing solo and with their own quartets. Elder statesman Palmer demonstrates beats he pioneered with early R&B/rock artists such as Fats Domino, Professor Longhair, and Little Richard. Especially interesting are his analyses of the hometown ingredients within these seminal beats, including the street beat influences in Fats' "I'm Walkin'" and the dotted-8th drum shuffle straddling the straight 8ths of Little Richard's piano figures.

Transcending trademark licks or patterns, Palmer's *veryfeel* has influenced modern funk, rock, and R&B more than most contemporary drummers realize.

Ernest carries Palmer's torch to a harder modern funk style. The animated drummer relates his roots and details the step-by-step process by which he created the ideal grooves for memorable tracks with the Neville Brothers, Dr. John, and Labelle. A lot of history is captured in these 63 minutes. Grab this volume and discover/rediscovers the rest.

• Jeff Potter

## JOE MORELLO

### *Drum Method 1*

(Hot Licks)

\$49.95, 60 minutes

Subtitled "The Natural Approach To Technique," this video documents various facets of Joe Morello's extraordinary control of drumsticks, including his system of full strokes, half strokes, and control

strokes; wrist, arm, and finger movements; and buzz rolls and double strokes. Morello demonstrates various exercises from his book *Master Studies*, and also gives tips about different grips and about tuning the drums. Vintage footage of Morello soloing with the Dave Brubeck Quartet in 1964 is also included.

In his explanations, which are spiced with Morello's quirky humor, he stresses that good technique is dependent on natural movement and that relaxation is a key element to playing fast. Although the dialog rambles somewhat and the production could have benefited from tighter editing, the opportunity to watch Morello's hands is educational and inspiring. The fluidity of movement and cleanliness of execution are superb as Morello rips off licks at a speed that one would think impossible if the proof were not there to be seen and heard.

Although Morello discusses such "introductory" topics as holding the sticks and making fundamental strokes, there is nothing elementary about the level of technique addressed in this production, from which serious students can gain a great deal. (*Hot Licks*, P.O. Box 337, Pound Ridge, NY 10576)

• Rick Mattingly

## AIRTO MOREIRA

### *Listen And Play*

(DCI Music Video/ CPP Media)  
\$39.95, 60 minutes

A one-man carnival parade, Airtto pulls more colors out of a snare drum—through hand muffling, rim clicks, and strike placement—than most get out of a whole kit. That's why he's fun to watch and why it's essential to have a rewind button handy.

The second video in a series of three, this release is quite similar in style of Airtto's previous *Rhythms And Colors*: plenty of performances by his quartet, Fourth World, and demonstrations of his Brazilian kit grooves. One highlight is his discussion on how he altered some of these grooves to fit the musical personality of the original *Return To Forever*. Spirited and spontaneous, you'll want to play and listen to *Listen And Play* over and over.

• Jeff Potter

## BOOKS

### DRUMMERS: MASTERS OF TIME & JAZZ DRUMS: STYLE AND ANALYSIS

by Steve Davis

(Jamey Aebersold)

*Drummers*: \$8.95 (book & cassette)

*Jazz Drums*: \$14.90 (book & CD)

For all of the material that teaches jazz drummers how to play anything they want on the snare and bass drums while maintaining timekeeping patterns on the ride cymbal, there is little that tells you how to use that coordination realistically. Steve Davis has taken a big step towards remedying that situation with these two packages, each of which contains transcriptions of timekeeping and comping culled from rhythm-section backgrounds used on Jamey Aebersold's play-along series.

*Drummers: Masters Of Time* has seventeen examples of prominent drummers, including Billy Higgins, Al Foster, Ben Riley, Ed Soph, Adam Nussbaum, Billy Hart, Louis Hayes, and others. The tape features the drums on the right stereo channel with piano and bass (and occasionally saxophone) on the left channel, so

that you can hear what the drummers played in context—as well as isolate the drums in order to hear every little nuance and ghost note while following the transcription in the accompanying book. By switching to the left channel only, one could also use this as play-along material. However, because most of the examples are only one chorus long, the second side of the tape, which contains four complete songs, is better for practicing your own timekeeping and comping ideas. The bulk of the material is swing- and bebop-oriented, with some Latin and 3/4 examples.

One drummer not included on *Masters Of Time* is Davis himself. On *Jazz Drums*, Davis has transcribed his own playing from Aebersold's *Maiden Voyage* package. The format is

similar to *Masters'*, except that each of the fourteen selections on the *Jazz Drums* CD has several choruses each, making them ideal for play-alongs. In the book, only representative choruses are transcribed to give the basic idea of the timekeeping and comping patterns that are utilized. There is a nice blend of swing and straight-8th-based material. (*Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150, [800] 456-1388*)

• *Rick Mattingly*

### Correction

In *MD'*s February, 1994 *Critique* column, the review of Season To Risk's self-titled album mistakenly credited Chad Sabin as the drummer on the recording. While Chad is currently in the band, Peter Murray actually played drums on the album.



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## INSIDE PEARL

continued from page 32

Additionally, many other companies had already established their names in the U.S. market. But Pearl's management team was confident that they could compete. So in 1979 Tak Isomi was sent to the U.S. to begin a serious effort there.

"We opened up an office in Los Angeles," says Tak, "and eventually opened distribution centers in Texas and New Jersey. In 1990 we centralized everything in Nashville. Operating as Pearl International, we originally sold through various distribution networks—the most recent of which was the Gibson organization. But we decided to leave Gibson because the guitar mentality doesn't sell drums. We wanted to be able to move quickly in response to trends within the *drum* market. We felt that by going independent we would gain control of all the elements of our business: production, distribution, dealer relations, and promotion. So we established our independent Pearl Corporation in 1992. It's been a successful move."

### Product Development

No brand can be a leader if its products don't meet the needs of its customers. Pearl is acutely aware of this, as Tak explains. "We tend to respond to the demands of the marketplace," he says, "rather than coming up with something and then trying to convince the marketplace that it needs that item. I visit dealers in lots of regional areas every month. I also get feedback from my district sales managers and from endorsing artists. I ask them about trends they see in color, shape, size, etc. I analyze this information personally and come up with suggestions to forward to the factory. The company tends to follow what we do in America, because America is such an influential market. Sometimes we'll get an inquiry from the R&D people in Japan, saying, 'We're working on this. What do you think?' I'll call my product specialists and sales managers together and ask them their opinions. We examine the idea in light of what trends we see happening in our markets, and then send that feedback to the factory.

"Pearl also tends to listen to the sales and marketing people from our branch divisions throughout Japan and in the U.K.,

and to our distributors in European countries," continues Tak. "Their suggestions are made with marketability already in mind."

When a new item is being developed, drummer input is sought. "We'll ask one or more of our endorsing artists to try things out before we go into any production," says Tak. "We don't say anything about the equipment at the time; we let them form their own opinions. Later, we contact them and brainstorm over the equipment—getting their likes and dislikes and any suggestions they have. We use that input and information to help us decide whether or not to develop the item, and how it should be made if we decide to make it."

That input eventually finds its way to Pearl's research & development department. The department's director, Mr. Shunzo Tajima, has been with the company almost thirty years. His small but talented staff listens to, digests, and considers all suggestions. But they also have to consider the realities of manufacturing and marketing economics. Says Tak, "It's easy for an artist to say, 'I want you to make this....' But 70% of such ideas are not workable for

one reason or another. And of the remaining 30%, many of them may be *doable*, but not *marketable*. Almost anything is easy to make—if you spend money. But you have to consider how many you might be able to sell, and what kind of return you can expect on your investment. The R&D people have to figure this out in discussions with the sales people."

Naturally, the R&D staff constantly examines the products made by other manufacturers. According to Mr. Tajima, "Everybody in the industry compares their ideas to everyone else's, and we are no different in that respect. We take things apart, analyze them, discuss their pros and cons—and consider what we might do to make our version of those items even better. However, we cannot *copy* someone else. Pearl's management demands originality. We have pride...and other people have patents."

Once an idea is determined to be both workable and marketable, Mr. Tajima gives the design assignment to the staff member he feels has the best talent for that particular project. From that point on, the project depends totally on that individual.

Drawings are made, and wooden models are created from the drawings. Everything is recorded on computer as it happens, so that when the final version is achieved, all the specs will already be in place.

"Every step along the way is evaluated and discussed," says Tak Isomi, "which often results in alterations to the original design. And if we're talking about something like a new stand, the designers have to go through this with every component part. It's a process that sometimes utilizes a lot of time and money before a product is realized. But it's the only way we know to get the best possible output from these creative people."

That output isn't only realized as drum products. At least 50% of the R&D staff's time and effort is spent in designing Pearl's manufacturing equipment. Says Tak, "They help us cut costs by designing gadgets to do things faster and more efficiently. So they not only have to figure out what products to make, but how to make them, as well!"

### Multiple Lines

Pearl offers three pro-level series in two

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wood types each, a mid-price series, an entry-level series, and a "budget" series. Few other drum companies come close to this variety. Why so many different drumkit lines?

"I look at it like the cymbal business," replies Tak. "Different drummers demand different cymbals, from thick, to medium, to thin. Now we offer that choice in our pro drumkit lines. Some want square sizes, some want a two-inch difference, some want regular sizes. We have them. We also offer a choice of birch or maple in each of the pro lines, and choices of shell types using birch and mahogany among the cheaper lines. Lately we added our *Integrated Mounting System* as an option for drummers who don't want to drill their shells or mount hardware on them. We also offer the RIMS system as optional equipment. We've expanded our color options too—although we never seem to be able to satisfy everybody in that area. You want a rack system? We've got it—in several sizes and two price ranges. You want stands? We've got them. So we are able to comply 100% with customer demands."

This product variety does have its down

side—at least for Tak's American operation. "Distribution is a nightmare for me," he admits. "A Japanese dealer can order a kit directly from the Japanese factory. They don't *make* the kit until they get an order. But I have to predict what I think is going to sell months from now, order it from the Taiwan factory, and then wait for it to be made and shipped. And then I have to store it until a dealer orders it from me."

America also offers a specialty market that Pearl is becoming more and more active in: marching percussion. Several high-profile drum & bugle corps have been outfitted with Pearl equipment as endorsers—which is an expensive undertaking. What's the company's reasoning?

"It makes sense to outfit a major championship corps," says Tak, "even though it's a sizable investment to do so—because we get a good return on that investment in sales to university, college, and high-school bands. Band directors are watching the drum corps, and the styles have gotten more and more similar. So the equipment requirements have gotten more and more similar, as well. Another important aspect of our involvement is the R&D potential.

Anything that survives a season of drum corps is guaranteed to last."

Although Pearl is the major brand of orchestral percussion in Japan, the company hasn't really promoted this line elsewhere. Tak explains that this is a result of a realistic attitude toward the market. "It's not easy to enter a crowded market in which you have no established presence," he says. "A number of companies dominate the orchestral percussion market with excellent products at the moment. We came to the conclusion that our focus needed to be on our 'basic gig': drums. Our long-term goal is to become a total percussion company for the world market. But it will take time, and it must be done without losing the main business momentum."

With that philosophy in mind, why has Pearl recently entered the Latin and hand-percussion market with its Afro line? "Mainly to comply with demand," Tak replies. "We've had a lot of requests from our dealers around the world to provide products in this area. Besides, frankly speaking, we figured out recently that the total dollars-and-cents figure for Latin percussion in the global market is about ten

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million dollars. Obviously, it would be nice to have 10% or 20% of that. And while our Afro line may not make an immediate impact, again we're looking at a few years down the road."

Speaking of the world market, Tak expresses concern about the health of the drum industry as a whole: "Competitors are getting fewer and fewer," he says, "and though it may sound odd to say, that's not a good situation for Pearl. We have a mission to help the market grow; that's why we get involved in educational programs and promotional events to encourage drumming. The more drum companies there are doing similar things, the more the overall market will grow. We can't do the job that's necessary all by ourselves; no one can. We need other, healthy drum companies to share that effort."

### Production

Production of Pearl drums is essentially the same in both its Chiba, Japan and Taichung, Taiwan plants. The difference is that the Japanese operation is much smaller and is dedicated to the Japanese domestic market only. The Taiwan plant also utilizes

more modern machinery.

The Taichung plant is located in a special area known as the "Export Processing Zone." Products manufactured there must be exported for sale out of Taiwan, and thus are not subject to Taiwanese sales tax. However, nothing that enters the zone may be sent back to its original supplier—which means that Pearl can't return any defective raw materials or sub-contracted parts. To get around this problem, the receiving department for those items is outside the zone. This facility does some manufacturing as well, but its major function is to act as a quality control station. Materials not meeting Pearl's standards can be returned from this location. "With this system," comments Tak, "only 100% good parts and materials come into the factory, so only top-quality instruments leave it."

### Shell Construction

Maple for both the Japan and Taiwan plants is purchased from North America, while birch comes from Japan. The wood is purchased as veneer sheets, pre-cut to various shell sizes. Each sheet is beveled for proper fit in the mold and to maximize

the strength of the glue joint. The beveled sheets are run through a large rolling machine that applies glue to their entire surface, then laid together in a staggered manner (for staggered seams). A technician applies glue to the edges by hand to make sure that the seams glue properly.

The glued veneers are placed in molds that use both heat and mechanical pressure—a process called Heat Compression—to form them into drumshells. "Because of the hardness of our special glue," says Tak, "and the way the pressure process actually presses it into the cells of the wood, the finished shell is like one piece of wood. Our reinforcement rings are made according to the same process, but in different molds. We want them to have the same integral structure as the shells, so that when they are glued into a shell, it still is one body. It just happens to be a body that is thicker at the edges than in the middle."

After three minutes in the mold at 80° centigrade, the shells are formed and the glue is cured and dried. A variety of specially constructed saws, routers, and sanding machines are then used to trim the shells to size, create their bearing edges



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(and snare beds, when necessary), and surface-sand them prior to painting or covering. Many of these machines were designed expressly for Pearl and can perform multiple tasks. However, no shell leaves a machining process without being inspected and hand-finished by the operator. When all shaping and sanding is completed, the shells are ready to receive either a covering or a lacquer finish.

### Custom Classic Snare Drums

Pearl makes its *Custom Classic* one-piece snare drums only in the Japanese plant. Maple boards are softened in a specially made microwave oven, rather than by steam bending. The boards are then bent around a circular mold. A special frame is used to join the two ends of the board together so that they can be glued to form a drumshell. The clamping process must be done very carefully in order to keep the shell "in round." The shells are "cured" for thirty days to allow them to dry to the proper moisture content and make sure they stay in the proper shape. Then they receive their edges and lacquer finishes. The total process takes three months. The fact that most drums can be made in a single day illustrates the complexity and care involved with these unique snare drums.

### Lacquer Finishing

A drum's sales appeal can often depend as much on its appearance as on its sound. With this in mind, Pearl devotes a great deal of time and effort to its polyurethane-lacquer finishing process. "There are seven complete cycles for each drum," says Tak. "Each cycle involves some preliminary sanding, then spraying, then after-sanding and buffing prior to the next spraying. Counting all these operations, each drum moves twenty-five times."

Some spraying is computer-controlled, but most is done by skilled artists. And in the case of Pearl's new *Masters* series drums, the desire for an extra-fine finish requires that the layers of color be hand-applied and hand-rubbed; only the clear lacquer is sprayed.

After the lacquering process has been completed and the surface has dried, the shell is buffed, using a wax compound to give it a gloss. This includes the insides of the shells, since they get a very thin coating

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of sealer/lacquer. As each drum is removed from the buffing machine, the operator inspects and polishes it by hand—giving it yet another "human touch" before it goes on to the assembly department.

### Covered Finishes

Covered drums outnumber lacquered drums by five to one, so Pearl devotes a lot of attention to this important operation. Choosing colors and finishes is a tricky business, since tastes vary widely around the world. Naturally, it's to Pearl's benefit to offer only the most popular finishes in each region. However, the company can and does respond to special requests. "Drummers in New York and L.A. go into foreign bookstores and pick up Japanese drum magazines in which our drums appear," says Tak. "They see a Japanese-only finish, and they want it. It becomes a special-order situation—but we can accommodate it."

In order to cover a drumshell, sheets of plastic covering material are first pre-cut to size, then matched with the appropriate shell and carefully wrapped around it. Contrary to most drum companies, Pearl

does not glue the plastic covering to the drumshell. Instead, double-sided tape is used at each end of the covering sheet.

"People ask us why we don't apply glue to the entire covering," says Tak. "Perhaps they think that the covering isn't secure. But by the time the lugs and other hardware are attached, the covering is not loose in any way. We've been doing it this way for over thirty years, with no problems. The primary reason we don't use glue is that plastic covering—no matter what color or how high in quality—can bubble from heat if the drums are left in a car or played outdoors. Drummers can't afford to replace an entire kit because of that—but they might very well want to re-cover it. Our way of attaching the covering makes re-covering our drums a very easy operation. Trying to remove a covering that has been completely glued down is a nightmare."

### Drilling And Assembly

After being lacquered or covered, the shells are drilled to accommodate lugs, mounting brackets, snare strainers, and other hardware. This is accomplished by a battery of drilling machines set up for dif-

ferent shell sizes and the hole configurations of specific hardware pieces. Many of these machines drill multiple holes in the shells from two directions at once.

Logo plates are grommeted onto each drum, then they're sent to the assembly department to be fitted with lugs, rims, heads, and all other necessary items. Fasteners (such as screws, bolts, and rivets) for low-end kits are sourced in Taiwan; high-end kits use hardware made in Japan because the hardening processes and quality control are better.

Drums are assembled along a conveyer system, with several technicians performing one or more operations each. At the end of the line the rims, shells, and heads are all wiped by hand to remove any fingerprints. Each drum is then wrapped in white plastic sheathing, a clear plastic bag, and finally cardboard, before being placed into a shipping box.

### Hardware Construction

Pearl is one of the few major drum companies that manufactures all of its own hardware in-house. According to Tak, having control over stands and hardware pro-

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- #86—DECEMBER 1986  
Simon Phillips, Dave Holland, *Industry Insights with Remo Belli*, MD 10-Year Index.

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duction—especially casting and plating—is the key to success. "Other manufacturers have to buy their hardware stock," he says. "They have no control over the quality of production. And the 'jobber' manufacturers they buy from make for everybody—so what's the point? No drum company's hardware is significantly different than any other company's that way."

The steel used in the manufacture of hardware is purchased in Japan. Even though it's costly in terms of import duty, Pearl feels it is critical to the quality-control aspect of the Taiwanese hardware operation. The steel is cut, stamped, punched, drilled, and otherwise shaped by dozens of special machines into the component parts for stands and accessories. After shaping, the parts are machine- and hand-buffed in preparation for chrome plating.

## Plating

Pearl is one of only two drum companies in the world with an in-house plating operation. All parts, from the low-end *Export* series to the top-of-the-line *Masters*, get

exactly the same treatment. The plating process is a multi-step electro-chemical dipping operation. A huge, computer-controlled conveyer dips, lifts, and moves racks of parts through tanks containing cleaners, chemical baths, and rinses, before ultimately passing them through a dryer. Each piece goes through forty-one different dips before being completed. The entire process takes one hour and twenty minutes per item.

When parts come off of the racks, they are carefully hand-rinsed with pure water, then dried and placed into a matching molded slot in a plastic tray—much like eggs in an egg carton. This prevents any scratching from contact with other parts. Filled trays go to the assembly department, where the parts are used to create drums and hardware. Then the trays are returned to the plating department for re-use. Besides protecting the quality of the plated parts, this system demonstrates Pearl's concern for both economy and ecology.

Speaking of ecology, even though environmental protection regulations are not as strict in Taiwan as in the U.S., there still

are such regulations. As a result, Pearl has a sizable water purification/reclamation operation to treat the water used in the plating and machining operations. The government spot-checks monthly, without notice, to make sure that chemical levels are within specifications. Any levels exceeding those specifications result in a sizable fine—so Pearl works hard to meet the regulations.

## Die-Casting

Die-casting is the process by which zinc is melted, poured into molds (or dies), and shaped into tension casings, pedal plates, tom-tom mounts, and dozens of component parts for other hardware items. Those parts are carefully trimmed by hand to remove scrap—which is re-melted and re-used as often as possible before the quality of the zinc is lost.

Following the casting, the parts undergo a number of machining operations—to add holes, threads, and other features. Then they are buffed and polished, and some are plated. Spot-checking takes place all along the way, and even finished parts will be

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rejected if they have cosmetic or functional flaws. Those parts go back to be melted.

### Hardware Assembly

All of the buffed and finished parts from the machining, die-casting, and plating operations (along with a few parts made by outside sub-contractors) come together at the hardware assembly plant. The average drummer might be surprised at how many component parts go into something like a bass drum pedal or a hi-hat stand.

Considering things like legs, tubes, rods, grommets, rubber feet, hinges, rivets, bolts, and felts, any given piece of equipment might have thirty or more component parts. Tak puts it in perspective, saying, "We have close to a million parts in our working inventory. And every month we have to inventory them—down to each nut and bolt!"

One assembly line in the hardware plant is dedicated exclusively to bass drum pedals. Nine technicians use power and hand

tools to assemble the various parts. The efficiency is impressive, not only in terms of the intricacy of working on the parts, but also the volume of the output. A completed bass drum pedal comes off the line an average of every ten minutes—eight hours a day, six days a week. And the pedal assembly line is only one of four hardware lines in the factory!

On the main line, snare, cymbal, and hi-hat stands are assembled simultaneously. At the end of the line, a different technician is responsible for polishing, inspecting, and wrapping each specific model of stand—using clean white cotton cloths and wearing white cotton gloves. After everything is polished, the Pearl nametape goes around the base of each stand. Then the item is wrapped, rubber-stamped with its model designation, and boxed. The inspectors also stamp their initials, in a declaration of both accountability and pride.

### The President's Message

Pearl Musical Instruments will shortly reach its fiftieth anniversary. Asked about his philosophy for the future, company president Mitsuo Yanagisawa replies (with a twinkle in his eye): "A philosopher never makes money. Being concrete, asking what the point is—that makes money."

"I'm always trying to give 100% satisfaction to all customers," Mitsuo continues, "end users, dealers, wholesalers, educators—everybody. Since I took over my father's job as president twenty-eight years ago, we have grown—and will continue to grow—with drums. We never think about anything else. We take a lot of pride in being the biggest drum company. But we take even more pride in our belief that we are also the best."



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## CORRECTION

The advertisement for a.d. **SPEAKER SYSTEMS**, Rok Blax electric drumkit that ran in MD's February, March, and April issues contained a typographical error. The company's correct phone number is **(803) 626-3415**



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# Victor Lewis: "Voyage"

Transcribed by Phil Smith

This month's *Drum Soloist* features Victor Lewis on a track from a live Stan Getz record, *Serenity* (EmArcy 838770, released '91). On "Voyage," Victor solos over the form of the tune, making a musical statement even at this fast tempo. Watch (and listen) for the pitch bend on the tom (in measures seven and eight), Victor's use of flams and accents, and the way he repeats short rhythmic phrases over the bar line.

**MUSIC KEY**

C	C	↑
T	T	↑
S	D	↑
F	T	↑
B	D	↑
H	H	↑
sl	sl	↑
w/foot		↑
X	X	↑
O		↑



Photo by Ebel Roberts

$\text{♩} = 240$

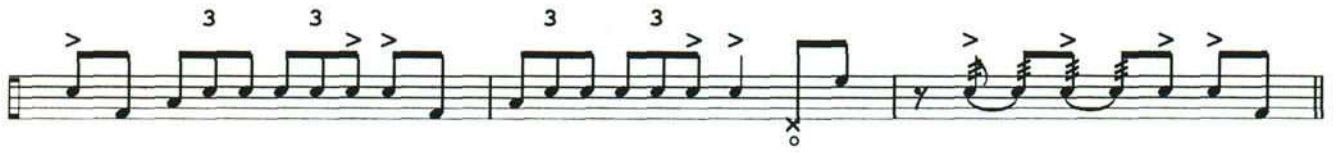
4/4

3 3 3 3 3 3

(pitch bend on tom)

3 3 3

The musical notation consists of four staves of music in 4/4 time. The tempo is marked as quarter note = 240. The first staff contains six measures of music, each starting with an accent (>) and a circled 'X' below the first note. The notes are eighth notes, with triplets of three eighth notes in measures 2, 3, 4, 5, and 6. The second staff contains two measures, with the second measure featuring a circled 'X' and a note with a pitch bend symbol (a curved line) above it. The third staff contains two measures, with the second measure featuring a circled 'X' and a note with a pitch bend symbol. The fourth staff contains three measures, each starting with an accent and a circled 'X' below the first note. The notes are eighth notes, with triplets of three eighth notes in measures 2, 3, and 4.





# The Story Of Walberg & Auge

## The Small Manufacturer With A Huge Impact

by Woody Thompson

Wire brushes...the hi-hat...tripod drum thrones...clamping-basket snare drum stands...shell-mounted bass-drum spurs and tom-tom holders—these components are so much a part of the modern drumset that today's drummers may be tempted to think that they have always existed. But, in fact, they were all developed and fabricated by a remarkable manufacturing company founded in Worcester, Massachusetts at the turn of the century.

The Walberg & Auge Company manufactured musical accessories of all kinds and was a major innovator of drum and percussion equipment through the 1970s. Between the 1930s and the early 1960s all five American drum companies—Slingerland, Ludwig & Ludwig, WFL (later Ludwig), Leedy, and Gretsch—were using W&A stands, holders, thrones, and hi-hat pedals in their drum lines. When the Rogers drum company was revived in 1952, they too used W&A hardware. If you played American-made drums between 1930 and the mid-1950s, some part of your set was made by the Walberg & Auge Company.

Walberg & Auge was founded in 1903 by Bernard E. "Barney" Walberg and Alphonse L. Auge. Auge, an instrument repairman, died in 1910, leaving sole ownership of the company to Walberg. Barney, who was to guide the company until his death in 1958, had emigrated to the U.S. from Sweden as a child. Raised in desperately poor circumstances, he became a professional trombone player and worked in various well-known brass bands and orchestras. While working in the Worcester steel wire mills as a young man, he invented a pin for holding music on a music stand. This was W&A's first manufactured product.



The Walberg & Auge factory circa 1910

During the early years of Walberg & Auge, Barney continued to work as a trombonist. In 1905 he hired Harry Osgood—a drummer and bandmate at the local vaudeville theater—to help with the company. Osgood became factory superintendant and helped steer the company's efforts toward percussion instruments and accessories. A great deal of the company's success was undoubtedly due to the fact that Barney Walberg and his formen always maintained a close connection with working musicians and their specific needs. One of their first successes was a bass drum pedal that could be folded up and carried in an overcoat pocket—a product that was a direct response to the wishes of the working drummer.

The role of the drummer was continually evolving during these early years, and W&A made it their business to provide players with the equipment they needed to do their jobs well. This was the era of vaudeville and silent films, and the demand for sound effects was high. The company made wooden ratchets, bird whistles, boat

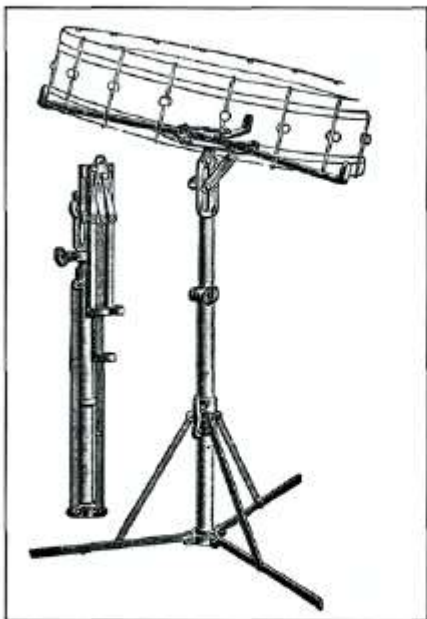
and train whistles, horse hooves, slide whistles, pop guns, castanets, sleigh bells (the first to be mounted on a handle), slapsticks, temple blocks, triangles, and tambourines. Walberg, working with a group of mostly Swedish-American engineers and machinists (including chief engineer Elmer Soderberg), developed devices to replicate the sounds of wind blowing, bears growling, lions roaring, dogs barking, and frogs croaking. Spike Jones is said to have been one of the company's best customers. Walberg also came up with a device to produce the sound of the sea, a trap table that drummers could attach to the top of a bass drum, and a "carry-all" bass drum that split in half to allow drummers to store their traps and accessories inside the shell.

W&A also built cymbal, drum, and music stands, drum mufflers, practice pads, pointed spurs, cowbell and woodblock holders, drumsticks, and mallets—as well as a line of rope drums used by New England military bands. An early Walberg & Auge catalog also features a "transposing xylophone" that eliminated the need for

cross-sticking when performing on the instrument in a wide variety of keys.

Walberg & Auge was a company interested in developing young musicians—particularly percussionists. One of their most successful products was a line of rhythm instruments constructed for school-age children and marketed under the brand name Kinder. These included percussion instruments and various bell and marimba instruments that taught basic musical scales. Over the years, many drummers were inspired to take up percussion as a profession or an avocation due to the influence of these elementary rhythm instruments.

According to George Capuccio, who started with W&A in the mid-1930s and is now eighty-five years old, Barney Walberg built the first drum throne. "Most drummers at that time had to sit on a chair with a couple of pillows or something of that sort," remembers Capuccio. "Barney



W&A offered this collapsing snare stand in the early '20s.

invented a three-legged stool that could be raised or lowered. There was a clamp to hold it in place, so unless you weighed four hundred pounds, it would hold fine. It was steady and very popular; they're still using them today."

Walberg & Auge was also responsible for developing another essential piece of drumming equipment. According to Robert Bernard—who made drums at Walberg for many years, as his father did before him—"Barney invented the hi-hat. The hi-hat originally started as a 'low-boy,' about eight to ten inches off the floor. You were just supposed to play it with your foot. But some drummer asked, 'Could you make it taller so I can hit it with my stick, too?' We did, and that started the hi-hat." Bill Ludwig suggests that this would have been in 1926, one year after Victor Burton patented the low-boy.

The first telescoping wire brushes were also a Walberg innovation. "They pioneered the jazz drum brush," says Tom Tsuji, a former timpanist for the New Orleans Symphony who ran the Walberg retail store until its demise in 1979. "Before that, drummers only had some crazy concoction—very heavy, ungainly, and the wires would fall out. Barney's outfit made a fine aluminum drum brush with

wires that could be closed up in the handle. The first one had an aluminum casing; then they made one with a ball end and then one that was rubber-covered."

The first heavy-duty, clamping-basket snare drum stand was designed by W&A. They named it the *Buck Rogers* stand (after the early fictional space traveler) because it resembled a rocket ship when it was folded up. The *Buck Rogers* stand was standard equipment in most top-of-the-line U.S. drumsets sold during the post-WWII years, and is still the most popular design for snare stands today.

Following WWII, Barney Walberg continued to innovate drum products by associating himself with a drumshop owner named Bill Mather. Bill Ludwig describes the relationship between Walberg and Mather: "Mather was an Englishman who opened one of the first professional drum shops in New York City. He was customizing drumsets with shell-mount tom-tom holders, shell-mount cymbal holders, and shell-mount spurs—which was unheard of at the time; we were still fastening those things on hoops. Bill Mather would go to Barney Walberg in Worcester and tell him what to make; he was Barney's conduit to the world of drummers. Barney wouldn't sell the stuff to us for a long time—and we

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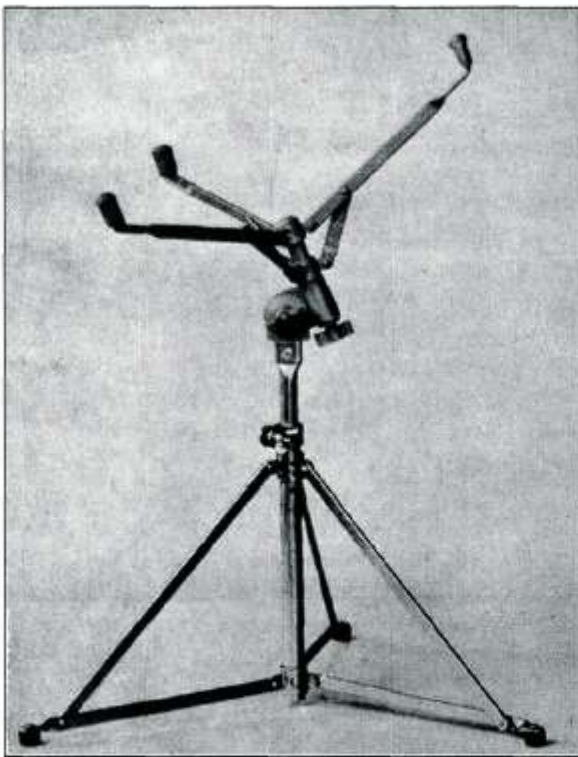
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This bass drum, from a 1920s catalog, doubled as a carrying case.





Drum thrones with backrests were in W&A's line early in the 1960s.



This 1960s-era *Buck Rogers Junior* stand was the budget version of W&A's famous clamping-basket snare stand.

couldn't compete. I think it was 1956 or '57 when I finally got Bill Mather to agree to let Barney sell his shell-mounted accessories to us. I think Mather got a cut on every order."

Walberg & Auge also put out a line of marching drums, concert drums, and drumsets—some of which are in the hands of collectors today. The drum line was sold almost exclusively to the local market through the company's retail store. The early Walberg and Auge drums were solid-wood, single-tension drums made mostly from birds-eye maple and marketed under the name Perfection. At some point the company ceased making their own shells and started buying laminated shells and hardware from the major drum makers. The Gretsch company provided shells; rims and lugs came from Slingerland, Ludwig, and Gretsch (often in return for W&A drum accessories), and the company made their own tension rods and snare strainers.

Robert L. Bernard (and later his son Robert G. Bernard) would cut the shell to size from a long cylinder, taper the bearing

edges, cover the drum with *Viscolite* (there were no natural finishes), and mount the hardware. The elder Bernard painted the shell interior black while Robert G. would leave it natural. Both men wrote their initials and date of manufacture inside the shells opposite the vent hole. Drummer Frank Capp (who went on to become an important player and music contractor in Los Angeles) worked at Walberg & Auge at age fourteen, and he remembers the W&A line of drums. "They were good drums. They were made well, because everything at Walberg's was made very well. But they didn't seem to have the appeal—maybe because

they were an off-brand."

As a musician himself, Barney Walberg made sure that his operation was "musician friendly." Not only did he develop products to make the life of musicians easier and more fruitful, but he gave many local Worcester players a chance to enjoy full-time, stable work. "Barney employed forty-two workers in the plant, and most of them were musicians," says George Capuccio. "Many of them played in theaters, and if they had an afternoon session, they would work in the morning. I was a trumpet player, and if I had a wedding to do I had the privilege to play it and then come back and do my work. We had the beginning of a symphony orchestra here, and people who worked at Walberg played in that, too. Barney knew what it was to go out and play.

"It was a fun place to work," Capuccio continues. "We were all musicians, so we'd come to work and talk about what happened Saturday night. There was always some kind of story. That would create a little more interest."

Following Barney Walberg's death in 1958, leadership of the company passed to Clarence Walberg. Over the years Barney had sold stock in the company to his long-time employees, and with his death these employees became owners of the company—with Clarence and Elmer Soderberg named as trustees. Gradually Clarence, with his brother Louis as a silent partner, bought back the company stock from retired employees or their widows and regained ownership of Walberg & Auge. Clarence was apparently content to keep on manufacturing the existing line of Walberg products, and the company was no longer the innovating enterprise it had once been. Ben Strauss, marketing director for Rogers, does, however, remember sitting down with Elmer Soderberg, Clarence, and Joe Thompson (the chief Rogers designer) in Worcester to come up with the first hi-hat pedal with spurs.

During the 1950s the major drum companies (who had always used W&A products) gradually began to make their own stands and holders—most often direct copies of the W&A items. The exception

was the Gretsch company, which continued using W&A hardware for many years after other drum makers started to use heavier-duty and more updated equipment. Although Clarence had begun to stamp "Patent Pending" on some W&A products, the Walbergs had never patented any of their developments. Since, in later years, their equipment was sold exclusively to wholesalers and jobbers, they had stopped putting their name or identifying marks of any kind on their products. "Between 1947 and 1952 we were dependent on Barney Walberg for equipment," says Bill Ludwig. "After 1953 we were on our own. We started to tool up, copied everything that they made, and did it ourselves. Gradually all the companies started making their own shell-mount holders. But even after we were independent of shell-mount holders, we still bought Walberg & Auge products, like the *Buck Rogers* stand, up until the '70s."

Clarence was not concerned with modernizing the Walberg operation, and the factory gradually became an anachronism in a streamlined age. Ben Strauss recalls that Clarence still worked off a price list from 1939 in the 1950s, and that when he needed to speak to Elmer Soderberg in the second floor manufacturing area he would shout up the elevator shaft. During the '60s many of the original workers retired or passed away, and some of the younger ones left for jobs that paid better and had better benefits.

The Beatles boom of the mid-1960s showed clearly that, without modernization and expansion, Walberg & Auge was not up to meeting the demand for drum equipment that had developed by that time. "When the Beatles came in, all the drum companies were screaming for stuff," says Tom Tsuji, "and we couldn't supply them. The company couldn't keep up; all the drum companies wanted everything tenfold. I used to write letters to the customers and try to calm them down and tell them what was what with their orders. We only had a certain number of people, and we could only turn out a certain number of things. So then they started importing from Japan. But even then we had more than we

could handle."

When the pressure for orders got too great, Clarence Walberg himself started to suggest that the drum companies make their own stands, pedals, and holders. "Bud Slingerland phoned Clarence and said, 'Clarence, send me one of your drum stands, I want to copy it,'" remembers Tsuji, "and Clarence mailed it to him."

In 1967, the city of Worcester planned extensive urban redevelopment in the downtown area, and the building at 86 Mechanic Street that Walberg & Auge had inhabited since 1905 was slated for demolition. Clarence moved the company to near-by Auburn, Massachusetts. Eight years later he made the decision to retire and sell Walberg & Auge.

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In October of 1975, Granger Norwood bought the little manufacturing company. The task Norwood faced in getting the company competitive again was daunting. "When Clarence took over the company it was pretty much on 'coast,'" says Norwood. "It was 'make parts that we don't have to spend any more money on, and just keep doing it.' The machinery was old, and nothing had been done with it in a long time. Then along came Japan with a lot of competition on price. We tried to walk into the twentieth century and started to make some changes. The prices had to go up—to the point where the foreign competition started to look real good to our customers. The Japanese stuff came in nicely chromed, but it was all stampings and thin walls.

"The market was peculiar," Norwood continues, "and it was very difficult for us to get a handle on it, because at that time we were going through terrible fluctuations in the steel industry. Prices of steel were changing on the day of delivery. We'd try to re-price a stand, but by the time we got the steel in, it might be costing us a great deal more than

we'd figured."

In 1978 Norwood moved the company back to downtown Worcester in an effort to improve business at the retail store. A year later the company was taken over by Mechanics National Bank. Seventy-six years after its founding, Walberg & Auge was out of business. To Norwood, who had tried to make a go of the legendary company, it was a very sad day. "It broke my heart to see it go down," he says. "I was just not able to bail it out."

Even though the Walberg & Auge company is no longer in existence, its legacy is apparent in almost every piece of equipment used by drummers today. Barney Walberg's idea was to maintain an artist-driven company, and drummers throughout the world are currently enjoying the results of that philosophy. As such, George Capuccio's earlier comment makes an appropriate epitaph for this innovative American company: "They're still using them today!"

*Special thanks to Louis Walberg for his help in researching this article.*



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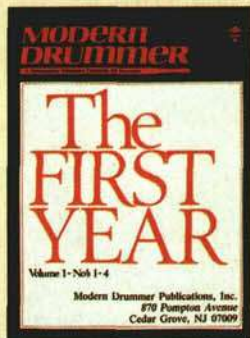
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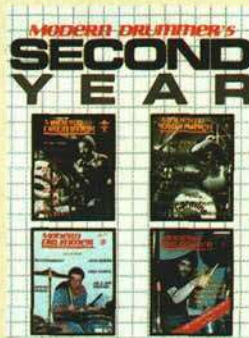
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## In Memoriam: Jerry Edmonton

Drummer Jerry Edmonton, a founding member of Steppenwolf, was killed in an automobile accident on November 28, 1993, near his home in California.

Edmonton (born Gerald McCrohan in 1946 in Oshawa, Ontario, Canada) was a self-taught player, originally influenced by R&B and blues. His first musical success occurred with Jack London & the Sparrows, who notched a number-one single on the charts in Canada. After singer/guitarist John Kay joined, the band became Sparrow, who in 1968 reorganized as Steppenwolf and had hits with "Born To Be Wild," "Magic Carpet Ride," "Rock Me," "The Pusher," and others. Edmonton's musical involvement with Steppenwolf ended in 1976, although he remained a partner in the group's business activities.

In the late '70s and early '80s, Jerry put together several bands with former members of Steppenwolf, while pursuing second careers in photography and graphic arts. According to John Kay, "Jerry was small in stature, but large in talent. He kept nice, even tempos way before the days of click tracks. Jerry was a very integral part of the Steppenwolf sound; he would really listen to the arrangements objectively. Young drummers should listen to Jerry's playing not for virtuosity, but for the way he played to benefit the band's material. He always did it with quite a bit of taste and class."

• Bob Cianci

## Reorganized PAS Begins New Year

The Percussive Arts Society begins 1994, its 32nd year, with a newly elected Board of Directors and a reorganized headquarters staff.

Members of the 1994 Board of Directors are Alan Abel, Dean Anderson, Mike Balter, Dave Black, Robert Breithaupt, James Campbell, Jim Coffin, Evelyn Glennie, Genaro Gonzalez, Neil Grover, Richard Holly, Steve Houghton, Douglas Howard, Kathleen Kastner, Rebecca Kite, James Lambert, Rick Mattingly, Lloyd McCausland, Michael Rosen, Larry Snider, Ed Soph, Gordon Stout, Ed Thigpen, Michael Udow, Lauren Vogel Weiss, Dean Witten, and Doug Wolf.

According to PAS president Garwood Whaley, 1993 was the first year that final elections to the PAS Board of Directors were open to the entire membership. (Previously, PAS members were able to nominate members to the board, but the actual election of board members was made by the Board of Directors in-office at election time.) Of the twenty-seven board members, thirteen were current (not up for re-election), all nine incumbents were re-elected, and five new members replaced the scheduled outgoing members.

The PAS Board of Directors is directly involved in decision-making for the organization and in implementing the goals set at annual board meetings. Board members are limited to no more

than four consecutive two-year terms.

At PAS headquarters, three staff members have been named to new positions. Steve Beck, who has served as administrative manager for the society for the past five years, will now serve as executive director. Cheryl Copes, in her third year with the organization, has assumed the duties of administrative manager. *Percussive Notes* art director Shawn Brown is the newly appointed director of publications.

## Camps and Clinics

California State Polytechnic University will be sponsoring **Live Electronic Percussion**, a two-week camp/clinic/performance, July 18-31. The event is part of the CSU Summer Arts program on the campus of Humboldt State University in Arcata, California and will cover all topics of electronic percussion, including creating personal electronic setups, developing performance techniques, and putting together creative compositions. The program will culminate with a concert featuring selected student compositions.

Live Electronic Percussion is designed for the serious drummer, percussionist, or educator with no experience in electronic percussion. Interested participants should send a letter of application indicating previous experience on drumset or orchestral, Latin, or keyboard percussion, as well as the number of years involved in percussion and names of instructors they've studied with. The deadline for consideration is May 1, 1994. Material should be sent to course coordinator Stan Gibb at the Department of Music, California Polytechnic University, Pomona, California 91768, (714) 869-3560.

**Trilok Gurtu** gave a rare clinic at Drummers Collective in New York City this past December 6, sponsored by Zildjian. In related news, late last year Zildjian sponsored what they're calling "the largest drum presentation ever in the U.K.," Zildjian Day London. This was the first time the event was held outside of the U.S. Clinicians included (shown below, left to right) **Dennis Chambers**, **Gregg Bissonette**, **Trilok Gurtu**, and **Simon Phillips**, all of whom



joined together at the close of the show in a joint interpretation of an Indian timekeeping exercise provided by Trilok.

**Dom Famularo** recently completed the first-ever drumming event in Guangzhou, China, sponsored by Sabian and their distributor Tsang Fook Piano Co. Several hundred local drummers

attended the clinic. The Guangzhou event was part of a four-month clinic tour that covered Australia, New Zealand, Asia, and most of Europe. Other cities covered on the clinic tour included Sydney, Melbourne, Adelaide, Perth, Brisbane, Christchurch, Wellington, Auckland, Singapore, Kuala Lumpur, Jakarta, Hong Kong, and Guangzhou.

**Robin Horn** recently completed a clinic tour demonstrating the new Yamaha *TMX* electronic drum system. Robin's clinics were sponsored by Yamaha's Band & Orchestral Division, with assistance from Sabian Cymbals. Clinic sites included Whittaker Music of Long Beach, West Coast Drum of Santa Ana, The Drum Circuit of San Luis Obispo, New World Music & Sound of San Diego, and Workshop Music of Tucson.

The New Jersey State Chapter of the Percussive Arts Society and the Ridgewood High School Percussion Ensemble held the **4th Annual Percussion Ensemble Festival** this past March 6 at Ridgewood High School in Ridgewood, New Jersey. The Festival is a non-competitive event held as a showcase for young percussionists, who had the opportunity to work with leading percussionists in a master-class format and witness a performance by a professional percussion group. The event is free and open to the public; information for future Festivals can be obtained by contacting Gary Fink, director of the RHS Percussion Ensemble, at 1408 79th St., North Bergen, NJ 07047, (201) 861-8601, or Glenn Weber, NJ Percussive Arts Society, 16 Northfield Ave., West Orange, NJ 07052, (201)736-3113.

DiCenso's Drum Shop and Zildjian sponsored a performance/clinic by **Louie Bellson** this past December 19 at the high school in North Quincy, Massachusetts. Over three hundred fifty people attended the event. Louie was presented with a Certificate of Recognition from the city of Quincy, as well as a Lifetime Achievement Award from Zildjian. In addition to playing solo, Louie played a duet with djembe drummer Bob Bloom.

Several Yamaha clinician/performers have been busy lately, including **Gregg Field**, who was recently featured at a clinic sponsored by Jazz In Arizona; **RUSS Miller**, who conducted a clinic at the Miami Percussion Institute's first percussion weekend; and **Dave Vose**, who acted as guest adjudicator and clinician at the second annual Nevada Percussive Arts Society Marching Percussion Festival. Eight Las Vegas area drum lines competed in the event, which was sponsored by Yamaha, Zildjian, and Mahoney's Pro Music and Drum Shoppe in Las Vegas. At the Arizona Percussive Arts Society Marching Percussion Festival, the Arizona State drum line gave a performance that included the use of Yamaha's *TMX* Drum Trigger Module with snare drums, bass drums, and quads.

## Indy Quickies

**Pro-Mark** is embarking on a major expansion of its Houston-based facility. Plans include the addition of manufacturing space as well as the installation of new machinery.

**Pearl** has recently installed a new conveyer system, which includes a banding machine that straps small cartons together, eliminating the need to re-package them into larger cartons. This saves packaging time and greatly reduces the consumption of paper products. Another newly installed machine cuts and pre-crumbles the paper used in packaging. The improved efficiency allows more packages to be processed per day. Pearl states that they only use 100% recycled paper in their packaging.

## Endorser News

**Eddie Anzueto and Ringo Jukes** endorsing Vic Firth sticks.

**Ernest "Zebulon" Williams** (Awareness Art Ensemble) playing Slingerland drums.

**Deen Castronovo** now using Vater sticks.

**Tim Alexander, Brad Wilk** (Rage Against The Machine), **Brain** (Buckethead, Limbomaniacs), **Colin Sears** (Dag Nasty), **Dimitri Matsis, Carey Williams, Aaron Harris, Jim Carnelli, Tony Jones, Joe Seemayer, Brian Levy, Chris Brady, Rich Young, Steve Talac, Jeff Stern, Tom Wenzel, M.B. Gordy, Stan Turner, and Scott Marcus** are playing Pork Pie Percussion products.

The list of Rhythm Tech endorsers now includes **Erin Davis, Dennis DeLucia, Matt Sorum, Ed Shaughnessy, Steve Reid** (the Rippingtons), **Walfredo Reyes, Eric McCain** (James Ingram), **Billy Ward, John Hernandez, Cheron Moore** (Dr. Dre), **Dann Gillen** (Annie Lennox), **Jamie Oldaker, Pablo Batista** (Grover Washington), **Ernie Adams** (Art Porter), **Sammy Figueroa, Gordy Knudtsen, Mark Pettey and Gary Guzzardo** (Marshall Tucker Band), **Brooks Wackerman** (Infectious Grooves), **Keith Wechsler** (Greg Lake), **Jack White** (Rick Springfield), **Chris Frazier** (Tribe After Tribe), **Sonny Ortiz** (Widespread Panic), **Dave Halpern** (Mr. Reality), **Chris Gohde** (My Sister's Machine), **Harry Rushakoff** (Concrete Blonde), **Fred Mollin, Dom Moio, Chuck Silverman, and John Xepoleas**.

Recent Paiste signings include **Dony Wynn, Brian McCleod** (Tears For Fears), **Denny McDermott** (Marc Cohn, Donald Fagen), **Tony Cintron** (Patti Austin), **Mackie Jayson** (Bad Brains), Roy Stayley (Green Jelly), **David Anderson** (David Benoit), **Steve Brewster** (Michael W. Smith), **Jeff Campitelli** (Joe Satriani), **Danny Carey** (Tool), **Roger Carter** (Lita Ford), **Lionel Cordew** (Special EFX), **Joachim Cooder** (Ry Cooder Band), **Criss Crass** (The Muffs), **Jesus Diaz** (Talking Drums), **Chad Fischer** (School Of Fish), **Johnny Haro** (Freak Of Nature), **Ralph Kinsey** (Kinsey Report), **Jon Knox** (Whiteheart), **George Lawrence** (Larry Stewart Band), **Phil Leavitt** (dada), **Don Preston, Rhino** (Manowar), **Woody Newland** (Nudeswirl), **Art Rodriguez** (Eric Marienthal), **Myckale Thomas** (the Commodores), **Mason Treat** (John Anderson), **Ricky Parent** (Enuff Z'Nuff), **Mark Nash** (Pray For Rain), **Ramon Yslas** (Shadowfax), **Paul Bostaph** (Slayer), **Siggi Baldursson** (the Sugarcubes), **Ian Pai** (the Blue Man Group), **Hip Pickles, Mandarins Drum & Bugle Corps, and the Capitulares Drum & Bugle Corps**.





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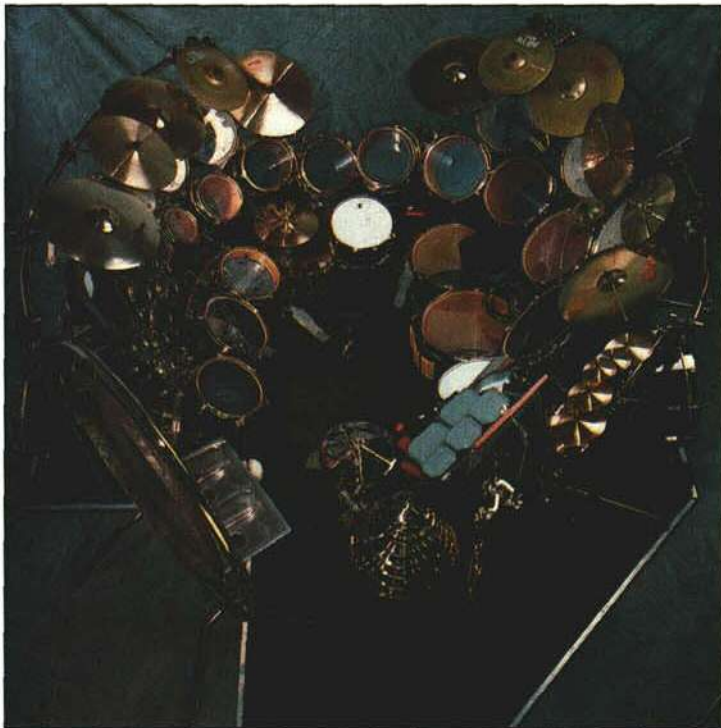


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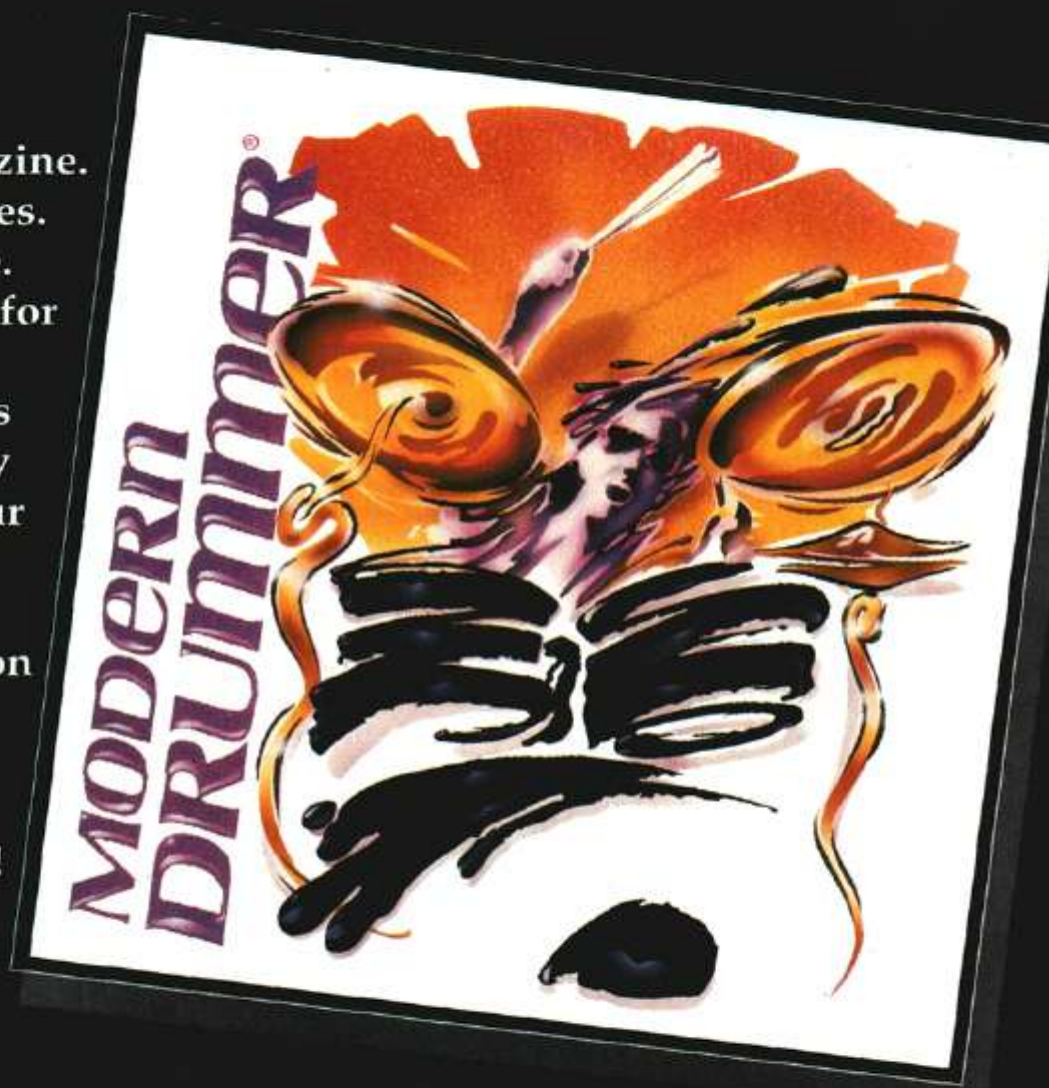
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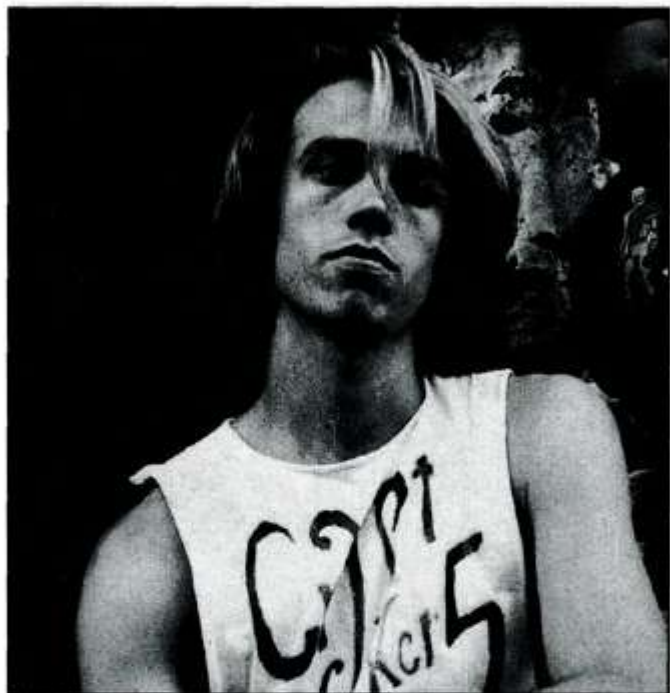
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