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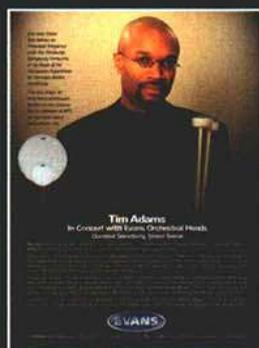
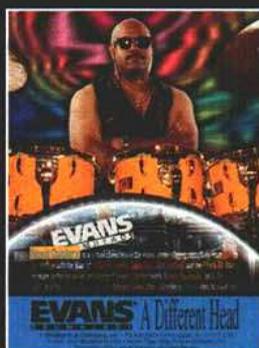
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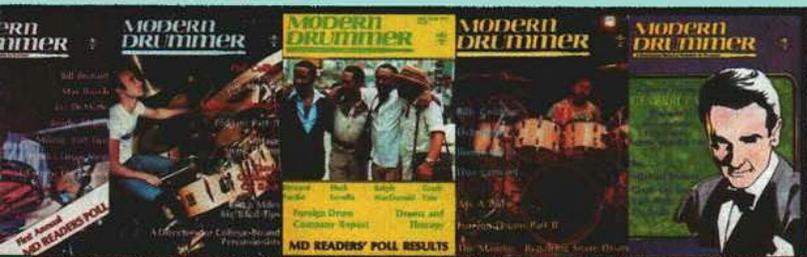
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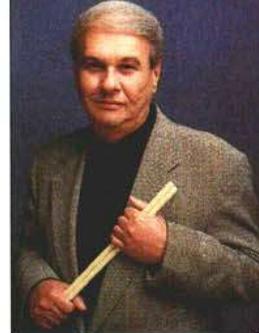
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Twenty-Five Years Of Modern Drummer

Hard to believe, but true: A quarter century after starting out, in 1977, on a shoestring budget in a basement office, *Modern Drummer* now celebrates its twenty-fifth anniversary with this very special issue.

It seems like only yesterday when a mere 3,000 copies of our 32-page premier issue rolled off the presses with Buddy on the cover. When only 1,500 subscribers signed on, and all of five advertisers came on board. When three of us were crammed into the corner of a small basement and we labored for months to make MD's debut issue something very special. When only a handful of music shops agreed to carry the first issue, and wary newsstand distributors said, "Yeah, call us in a year." When we anxiously awaited a response to the first issue to determine whether or not to move forward with a second.

Who would have known back then that I'd be writing this editorial twenty-five years later, or that *MD* would eventually

reach nearly a quarter of a million drummers in over eighty countries each month? Who would have guessed that three staffers would become seventeen, and that our small basement office would become a plush, 8,000-square-foot building? And who would have predicted that four magazines a year would grow to twelve, and 32-page issues to nearly 200? That a Book Division, clothing line, videos, credit cards, calendars, a sister trade publication, and a Drum Festival that brings our industry together for one week-end out of every year, would all spin off from the magazine?

Who knew that over the course of twenty-five years, hundreds of drummers would be interviewed, tons of playing tips would be passed along, scores of transcriptions would appear, and thousands of new products, books, videos, and recordings would be reviewed in over 250 issues? Who knew? Certainly not me.

But there's one thing I do know for cer-

tain after a quarter of a century at the helm of *Modern Drummer*. Hundreds of people have played a very important role in helping us reach this milestone issue. And so, my sincere thanks go to all of MD's talented writers and photographers, the music shops and newsstand dealers who carry the magazine, and the industry people who have advertised their products and services with us year after year. And, of course, a marvelous in-house staff that makes it all happen month after month.

Finally, and perhaps most importantly, my thanks go out to all of you, the loyal readers of *MD* around the world. A devoted readership is the bedrock of any successful publication, and I want to express my deepest thanks for twenty-five years of support, and for making this very special twenty-fifth anniversary edition of *Modern Drummer* a reality. Enjoy.

MODERN DRUMMER

Volume 25, Number 1

The World's Most Widely Read Drum Magazine



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Jon Fishman



The October 2000 cover feature on Jon Fishman was long overdue. I learned more from that one article than I have from watching the local cats in town for two years. (And I live in Las Vegas and work at a musical instrument retailer!) Jon articulated concepts that are essential for personal growth, let alone artistic growth.

Dave Avillion
Las Vegas, NV

As a huge Phish fan and avid *MD* reader, I had been waiting to see an article on Jon Fishman. In fact, when I got the September issue, I decided to send a letter requesting one. As I sat down to start writing, I flipped to the back of the magazine, and there it said, "Next Month: Jon Fishman!" I couldn't believe it.

The article was extremely well put-together, and I loved hearing about how Tubbs does his thing. I got some new ideas for my own playing, and a new insight into some of my favorite music. Thanks again for knowing what drummers want to read...before we know ourselves!

Jeremy Duperree
Philadelphia, PA

Hal Blaine

Thank you for the wonderful interview with Hal Blaine in your October 2000 issue. It's the first major interview you've done in a long time that I simply could not put down. I bet Hal could fill a library with stories from the Wrecking Crew. (Has any member of The Crew written a book?)

My only complaint has to do with the story's position in the magazine. Considering Hal's 42 Number-1 hits, 360 Top-10 hits, eight Songs and Records of the Year, and firm claim on being "The

Vinnie Paul On Hearing

Vinnie Paul's opinion on hearing protection (expressed in your October 2000 *Reflections* department) has me alarmed. The author of the article speculates, "With all the pounding year after year, and no earplugs, one has to wonder how Vinnie's hearing has held up." Vinnie then replies, "My right ear is probably down 5 dB at around 3 k, from bashing on the ride cymbal. But my left ear is great. When you do three hundred shows a year, something has to give sooner or later. I just put big monitors behind me, turn the drums up loud, and rock, man. There have been times when I have had some ringing in my ears, but it's never been a permanent thing. It goes away when I get a break from it all."

Kids might read this and think, "Cool! My hearing won't be damaged no matter how loud I turn it up!" which is obviously *not* true. That ringing in your ears is your body telling you that your hearing is being damaged. Long periods of exposure to loud music can lead to hearing damage, tinnitus, or any other number of hearing problems—all of which are permanent. Our hearing is one of the most important things for us musicians. We should all be using hearing protection when practicing, performing, or just going to watch a show.

Leif Madsen
Petrolia, Ontario, Canada

Most Recorded Drummer Of All Time," I thought it was sad that his photograph was not on the issue's cover. The article and the legend are certainly worthy of it.

Ralph Taylor III
Fort Smith, AR

MD Festival Weekend

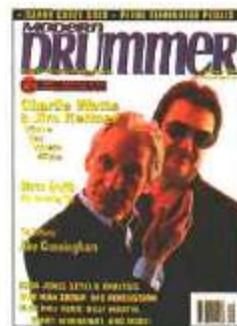
After playing with Billy Ward at *Modern Drummer's* Festival Weekend, I want to comment on what a good job this magazine does, and about the good feeling I walked away with at The Festival. The world of guitarists (and the periodicals that promote them) has much to learn from your organization. *MD* shows great reverence and respect for the players it promotes, as well as keeping the business out of the way of the camaraderie of a common and true love: music!

Jon Pousette-Dart
New York, NY

Elvin Jones Style Analysis

Your magazine is a treasury of knowledge for percussionists. John Riley especially hit the mark with his "Styles & Analysis" series on Elvin Jones, which began in the September issue. John is a superb educator, and he is always insightful in conveying practical knowledge about drumming.

Elvin Jones has an extensive discography, all of which is meaningful. But there is an album called *Unity*, by Larry Young, that I have had since childhood. The album's second track is a piece called "Monk's Dream." It's an excellent jazz tune for practicing the comping rhythms that John Riley explained in the first part of his series on this legendary drummer.



Thomas Biuso
Lancaster, PA

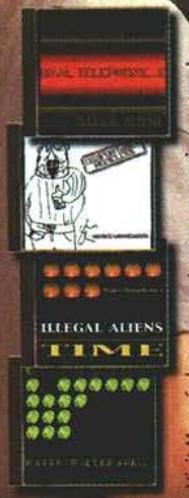
Origin Of The Kick Drum

I always look forward to Rick Van Horn's columns, and they never disappoint. But I beg to differ with Rick's statement concerning the origin of the term "kick drum," as expressed in his *Basics* column in your September 2000 issue. Rick states that the term came about in the mid-1960s when rock drummers started playing almost exclusively in the heel-up style—basically "kicking" their bass drum pedals. While this stylistic change did take

MARCO MINNEMANN

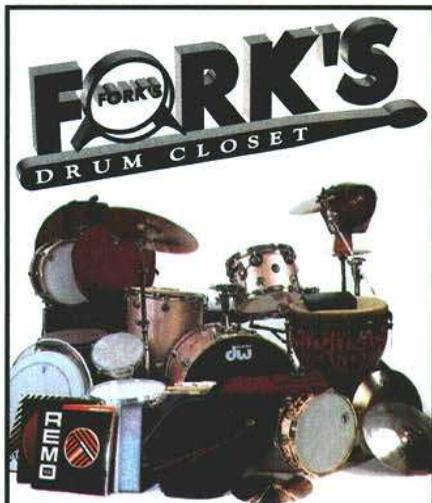
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place, I don't think that's why the term "kick drum" came into being.

In the late 1960s and early '70s, when drums were first individually miked, a problem was created at the soundboard. Since a sort of quickie shorthand was normally used to label channels—gtr, keys, snr, tom 1, tom 2, etc.—some sort of new label was required to distinguish between the "bass" guitar and the "bass" drum. Necessity being the mother of invention, the term "kick drum" (or just "kick") was coined.

David Norris
Toronto, Ontario, Canada

Editor's Note: Rick replies, "Absolutely true. But why not 'pedal drum,' 'foot drum,' or even 'bottom drum'? Engineers chose the term 'kick drum' because what they saw rock drummers doing—playing heel-up—appeared to them to be kicking the bass drum pedal. So I think we're both right."

CORRECTIONS

In the October 2000 *MD*, Festival performer Tony Medeiros's Web address was incorrectly listed. It is www.tonymedeiros.com.

In our September 2000 issue, the Web site listed in the *Product Close-Up* on Canopus drums is their Japanese-language version.

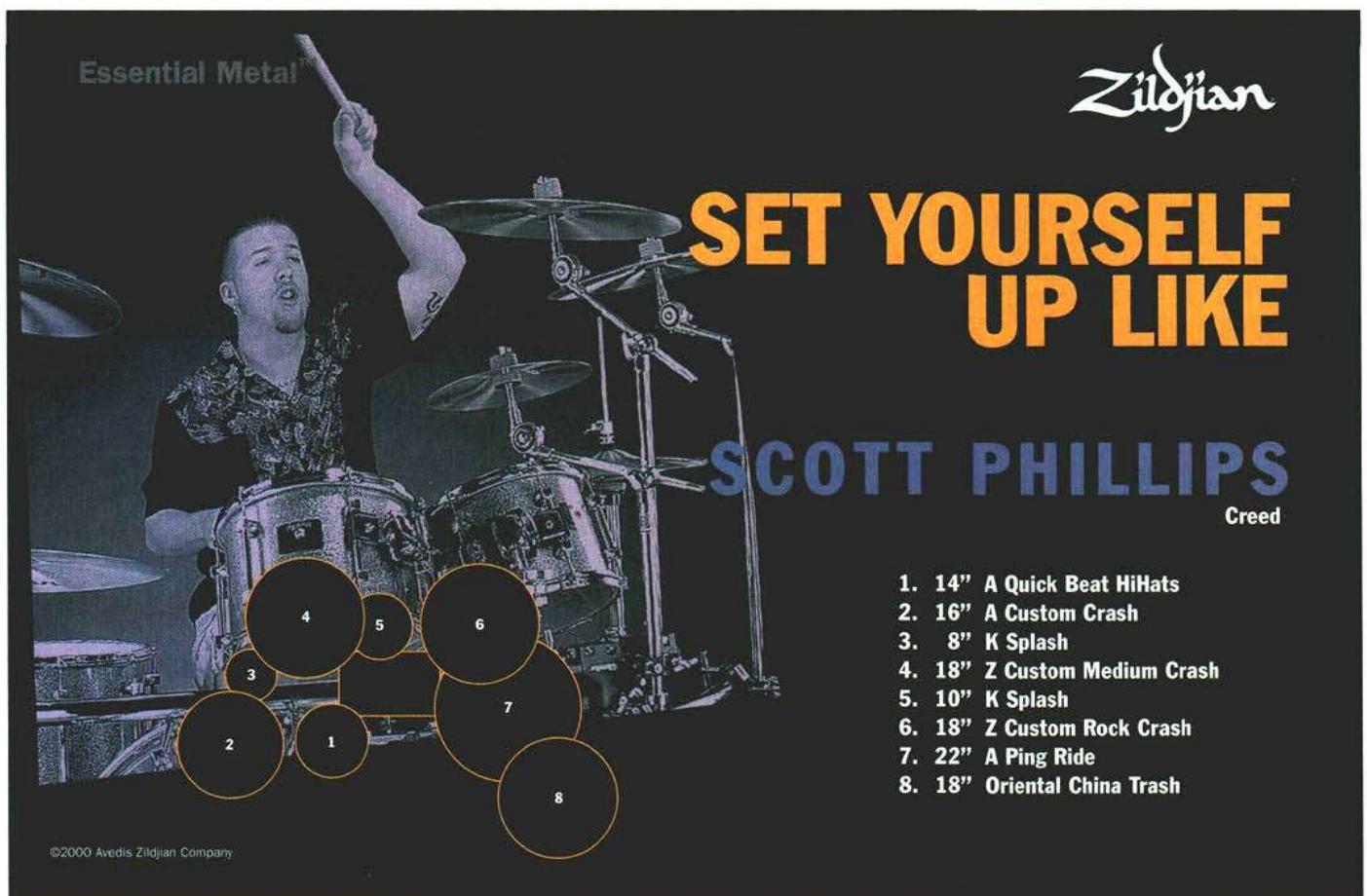
The English version address is www.canopusdrums.com.

Finally, in September's cover feature on Jim Keltner and Charlie Watts, we misspelled the name of Charlie's long-time drum tech, Chuch Magee.

Our apologies to all concerned.

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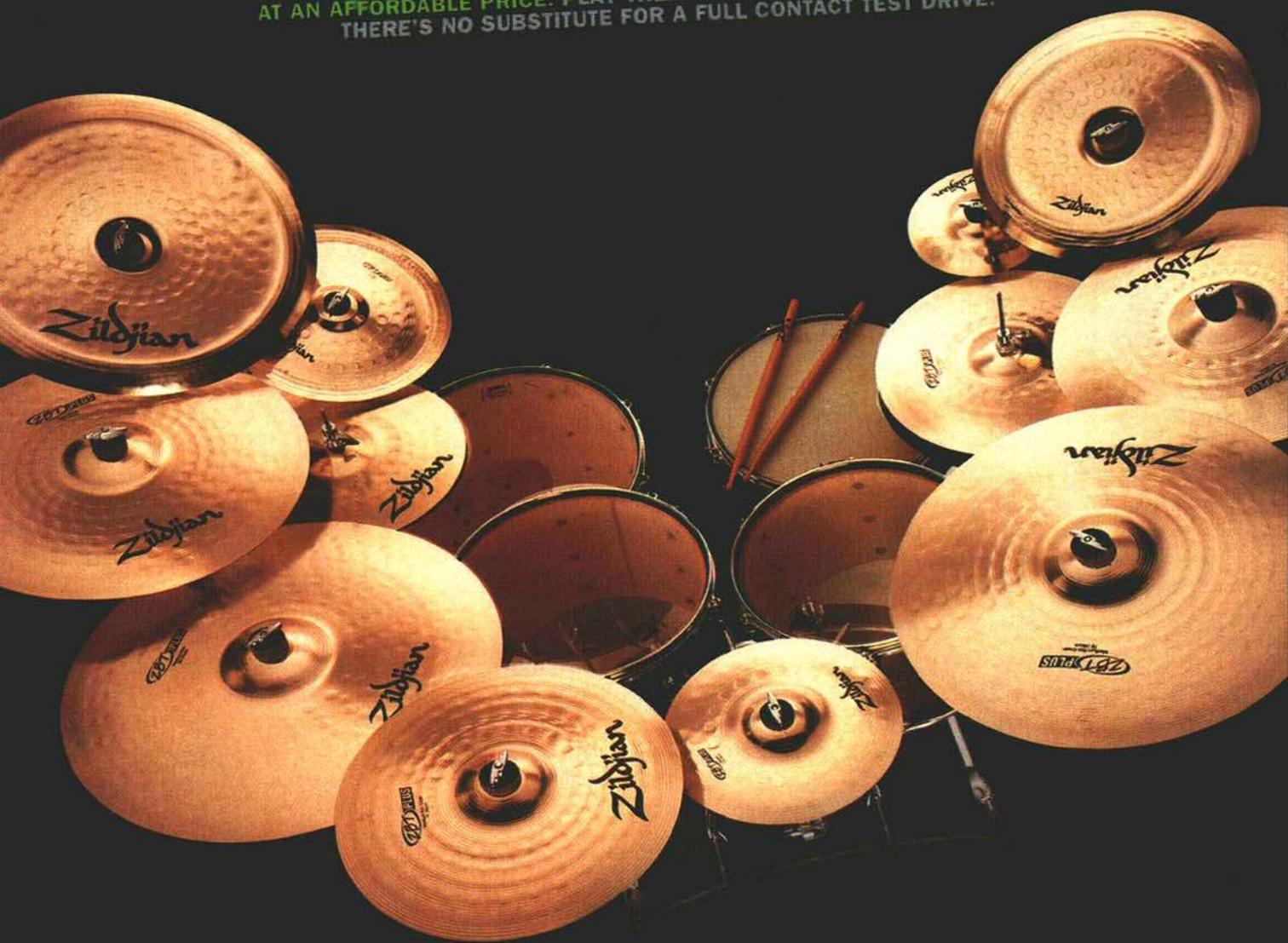
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NEIL PEART

(December 1986)

How do you play songs—on stage—that are identical, note-for-note, to what's on the records? Are there any special techniques or practice methods you use?

David Wilson
Lansing, MI

You've opened up the proverbial "can of worms" here! In general, I spend a lot of time working out exactly what I want to play on the record, and a lot of time getting it right. Thus,



the recorded version is a carefully arranged and very challenging part for me to play—usually with a few areas that were spontaneous in that performance. Since it represents the very best that I can do, it is a challenge to try to recreate it every night on stage. As long as it remains demanding and satisfying enough as it is, I don't feel compelled to change it. With older songs, where the challenge is no longer great enough, I will find ways to change it to make it more interesting and satisfying to play. It's a balance we strike with all of our material to make sure that our performances never become automatic or insincere.

When preparing myself for a tour, I practice along with the songs that we will be playing—on tape—to build up my stamina and accuracy. Other than that, when I sit down at the drums, I just play what seems interesting and enjoyable at the time.

LOUIE BELLSON

(October 1982)

Q I'm not getting the sounds I want from my drums, and they ring excessively. Any suggestions to stop the ringing and get a better sound?

Paul Christopherson
Muscatine, IA

A I try to tune my drumset so I've got a "choir" sound: soprano, alto, tenor, and bass. I don't tune the drums to specific

notes, because timpani and RotoToms are the only things that can get a definite tonality. But I use that "choir" idea, with the snare drum being the soprano voice, the small tom-tom being the alto, the large tom-tom being the tenor, and the bass drum being the bass voice.

When tuning the heads, I'm differing from what I did years ago. Back then, we used to tighten the batter side much tighter than the opposite side. Today, drummers are tuning the opposite side a little tighter because they want a little more flexibility on the playing side.

As far as the ring in the drum—I think every drum should have a little bit of ring. I keep pretty much of an open sound, because I've got to have some carrying power. If your drums



have to cut through a big band, you've got to have some guts back there. Otherwise, the band is going to look back there and say, "I thought we had a drummer. We can't hear him." Your sound has to carry through to the audience. If you have a little bit of a ring, it shouldn't bother you because by the time the sound reaches the audience, the ring is gone.

As far as recording is concerned, that's another technique. I've been on record dates where I've had to put tape on the snare drum and tom-tom heads. But basically, I hate to put things on my drums. I like the heads clear. So if I *have* to muffle, I try to do it on the internal side of the drum.

CARMINE APPICE

(November 1984)

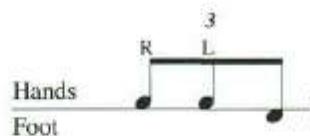
Q I saw you playing live recently, and during your drum solo you employed a technique using four sticks—two in each hand. How did you develop this technique, and could you give some tips on applying it to a drumkit?

Michael LaBue
Jersey City, NJ

A I learned the four-stick technique from Louie Bellson. It's easy to grasp the

concept. Put one stick in your hand as you would for playing matched grip (between your thumb and index finger). The other stick goes in between your index and middle fingers. This creates a "V" look in each hand.

Next, work up some exercises around the drums, starting slowly at first. A good exercise to use is the triplet between hands and feet:



Start slowly and build up speed, using your toms and snare for the hands. I haven't really developed or practiced a special technique for this; I just do what I feel is right at the time that I do it. The hardest thing about it is keeping the "V" shape close enough together with each stick so that both sticks strike towards the center of the drum you're hitting.



VINNIE COLAIUTA

(May 1985)

Q What's the best advice you can offer for approaching odd time?

Jeffrey Jarboe
Louisville, KY

A I suggest picking a time signature and playing it for quite a while, shifting the placement of the subdivisions and/or the backbeat. Then pick another and play *that* for a while. Then try going between them. Soon, it's like a language. The more you approach it like that, the smoother the transition between thought and execution.



Lissa Wales

Light 'em up

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SIMON PHILIPS

(May 1986)

Q I'd like to get into studio work like you do. What type of books did you use, and what books would you recommend, to prepare for that line of work?

Norty
Liverpool, NY

A I think that any book would be useful, as long as the books you choose cover a wide range of different aspects of playing—and above all, are fun to use. I was never

very good at following books, but I did have the advantage of having a father who, being a bandleader, would present me with freshly written charts that he had just arranged for his band. I think it's important to have new things to read as often as possible.



JEFF PORCARO

(July 1986)

Q Can you please elaborate on your tuning methods?

Shawn Wright
London, Ontario, Canada

A I really don't have any tuning method. I usually tune the drums differently for every new song or every situation. When putting on new heads, I'll tighten each head as tight as I can get it, play on it a while to let it stretch, and then tune it up from there. I don't worry about the head being tensioned evenly; it generally isn't. I just tune it until it sounds good. Sometimes it takes two hours; sometimes it takes two minutes.

I do have a philosophy about cymbals. When I use a crash cymbal in the context of a song, such as on a verse where it's a softer dynamic, I like people to hear the cymbal's tone and sustain ring over a bar or two. To me, a lot of crash cymbals cut off



Randy Bachman

too soon. They're there—splash!—and that's it. I have a couple of those for when I *want* that sort of thing. But basically, when I hit a crash cymbal, I like it to ring over the bar—and sometimes two or even four bars. I like it to be *heard*; that's why I have such big crash cymbals (18", 19", and 20"). Over a loud band, either live or even in the studio, I still like the cymbal to cut through loud dynamics. The ring—the "overhang" of the cymbal—should be there.

DENNIS CHAMBERS

(June 1990)

Do you favor the heel-up or heel-down bass drum style? Also, I understand that you are pretty much self-taught. How would you suggest that someone begin learning to play in the linear style that you have mastered?

Peter LaCasse
Brighton, MA

A I play my bass drum pedal with my heel up, but not very far up. I play on the ball of my foot, and I sit pretty low.

I am self-taught. I started developing my style by first learning how to play a groove, and that's what I'd suggest to anyone else getting started. Just play 2 and 4 first; all the other stuff comes later. A lot of beginning drummers want to play in 19/4, then they wonder why they can't get gigs after they perfect that. They can't support themselves because they don't know how to play grooves.

When I play, I try to support the music and make sure it feels great. I also developed good ears so that I can pick up things very quickly.

DANNY CAREY

(April 1995)

Q I've never seen a drummer nearly as creative or as musical as you are in any other metal band. Your beats are always more interesting than the usual fare, using syncopation, tom patterns, and the hi-hat. Can you give any tips on coming up with beats that fit the songs so well?

Bill Cumby
Swarthmore, PA

A When conceiving a beat for a song, the most important thing is to let its natural pulse preside over the rhythm. But *you* take over the emotional controls. You guide the journey that everyone is involved in and interject your touch when your taste tells you it fits. It's the drummer's responsibility to lead songs in this way, because his or her tools are the best-designed for the job. Drums and cymbals contain the power to go many places in countless ways. Never limit yourself!



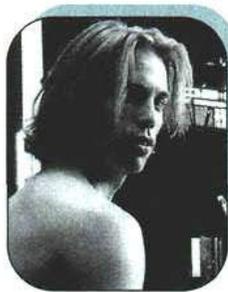
MATT CAMERON

(May 1995)

Q I'd like to know at what age you started playing and how much you practiced in order to acquire your skills. Also, in the solo section of Soundgarden's "Reach Down," did you guys just jam off the tops of your heads or was all of it pre-arranged?

Frank Burns
Baldwin, NY

A started playing the drumset at around thirteen years old. Before that I was always beating on coffee cans, my knees, my siblings, and the dashboard of the family station wagon while playing along with the radio. By the time I got to play a real drumset I was ready. Although I had no training I did have some natural ability and a good sense of rhythm. I learned a lot by listening to records and playing in bands with kids from my neighborhood. I started to get serious at about seventeen. I took lessons for two years from Jon Szanto of the San Diego symphony. Jon taught me a lot about control, balance, and body mechanics. The first year was mostly snare drum work. The pieces he taught me were very difficult to read because of multiple time signatures, dynamics, varied tempos, and crazy rhythmic structures. The second year



...and why



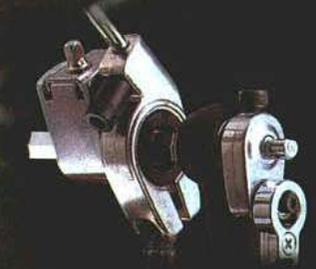
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was still more snare drum, along with drumset playing. I practiced rigorously during these two years—anywhere from two to six hours a day.

The solo section of "Reach Down" was planned insofar as the fact that the structure of the song dictated a solo at that moment. However, what we actually played was not pre-planned. Most of the music on that album was barely rehearsed when we got in to the studio. I was lucky enough to work with great musicians on that project, so being unrehearsed led to more spontaneity.

DAVE ABBRUZZESE

(November 1994)

Q I've read that you suffer from carpal tunnel syndrome. How serious is this condition, and are there any preventive exercises for us drummers?

Tim Carter
Columbia, SC

A I do suffer from carpal tunnel syndrome, as well as tendon damage and the occasional muscle strain. When my problems first started I read everything that I could get

my hands on. I was, as you can imagine, very worried about my future as a drummer.

Many people mentioned surgery, and that—to me—was a frightening option. I know some friends who have been helped by surgery, and some who haven't. So I decided to keep checking out my options. Eventually, with the help of Dr. Sharon Zadonoff and Max Weinberg, I was able to manage my condition enough to be able to play two-and-a-half-hour shows with minimal difficulties. The treatment for my problem had two parts. Part one was provided by Dr. Sharon, and involved acupuncture and herbs with a daily intake of 200 to 300 mg of vitamin B6. Part two came from Max: ibuprofen before playing to help with the swelling, a before-show warm-up with heating pads for twenty minutes and sticks on a practice pad, and icing the problem area immediately after the show for fifteen minutes to reduce swelling. These practices really have helped me, but I have



heard of other things from other people as well, so I always suggest seeking the help of a physician or alternative medical practitioner.

The biggest "tips" I can give to help prevent these kinds of problems are: 1) Be aware of your body. If you feel pain, back off. "No pain, no gain" is untrue. 2) Be as comfortable and relaxed as possible when you play. You can be aggressive and relaxed at the same time. 3) Don't wait until your little problems become big problems. If you're in pain, try to find the source and take action. 4) Most of all, make every attempt to stretch and warm up before you play.

CHAD SMITH

(September 1994)

Q After listening to the Chili Peppers' *Blood Sugar Sex Magik*, I was impressed at how closely your bass drum chops complemented the bass lines. Can you suggest an exercise that would help me improve my bass-drum playing?

Chris Gabris
Sweetwater, NJ

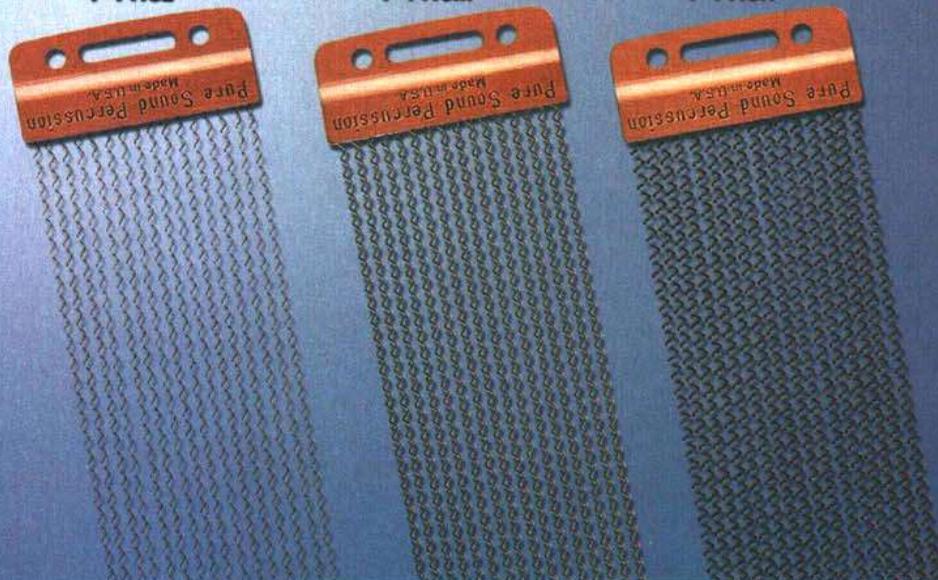
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A The Peppers are a very rhythm-oriented band, and with our brand of funk, the bottom end (Flea and myself) propels the band with often-synco-pated feels. Therefore



it's essential that we lock into each other's playing. Hands and feet are great, but don't forget about the ears!

Improving your kick drum work is a lot about balance. Try sitting down at your kit without your sticks. With your feet, alternate rudiments (like paradiddles or triplets) or try to get a smooth samba pattern going. It feels weird not to use your hands, but it's great for balance and independence. Oh...and don't leave the beater against the head. Hit the drum and get off it. It's less work and it sounds better!

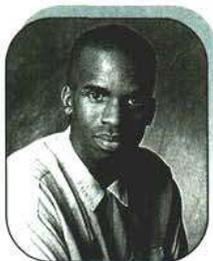
WILL KENNEDY (August 1990)

Q I've been very inspired by your tasteful playing on the Yellowjackets record-

ings. You seem to have your own unique sound, which separates you from most of today's top pro drummers. I'd like to know if there was something—besides hard practice and listening to a wide variety of music—that helped you to develop your playing and your sound.

Kai Erlund
Ashland, WI

A Coming up as a young drummer, I copied everything I liked. I stole all of James Brown's and Sly Stone's grooves and automatically began to alter them—



simply because I thought I was making the grooves easier or because I just wanted to play them differently. Later, I realized that I was copying, but also going a step further by adding my personality. That made me think: What did all the great drummers I was stealing from have in common? They all were one of a kind, and they all had their own individual sound!

As a drummer—and an individual—you are capable of playing grooves and endless other ideas like no one else. The challenge you have before you is discovering your uniqueness and developing this special part of you that makes you more than "just another drummer" and puts you in a group of musicians who are making contributions to the music industry. So experiment; take some chances! Go a step beyond your practice schedule and spend a little time on creativity. You'll be glad you did.

LARRIE LONDIN (May 1985)

Q The snare drums that you use always sound deep. Is there a special tuning that you use to make them sound that way? Also, how do you avoid sympathetic snare "buzz"?

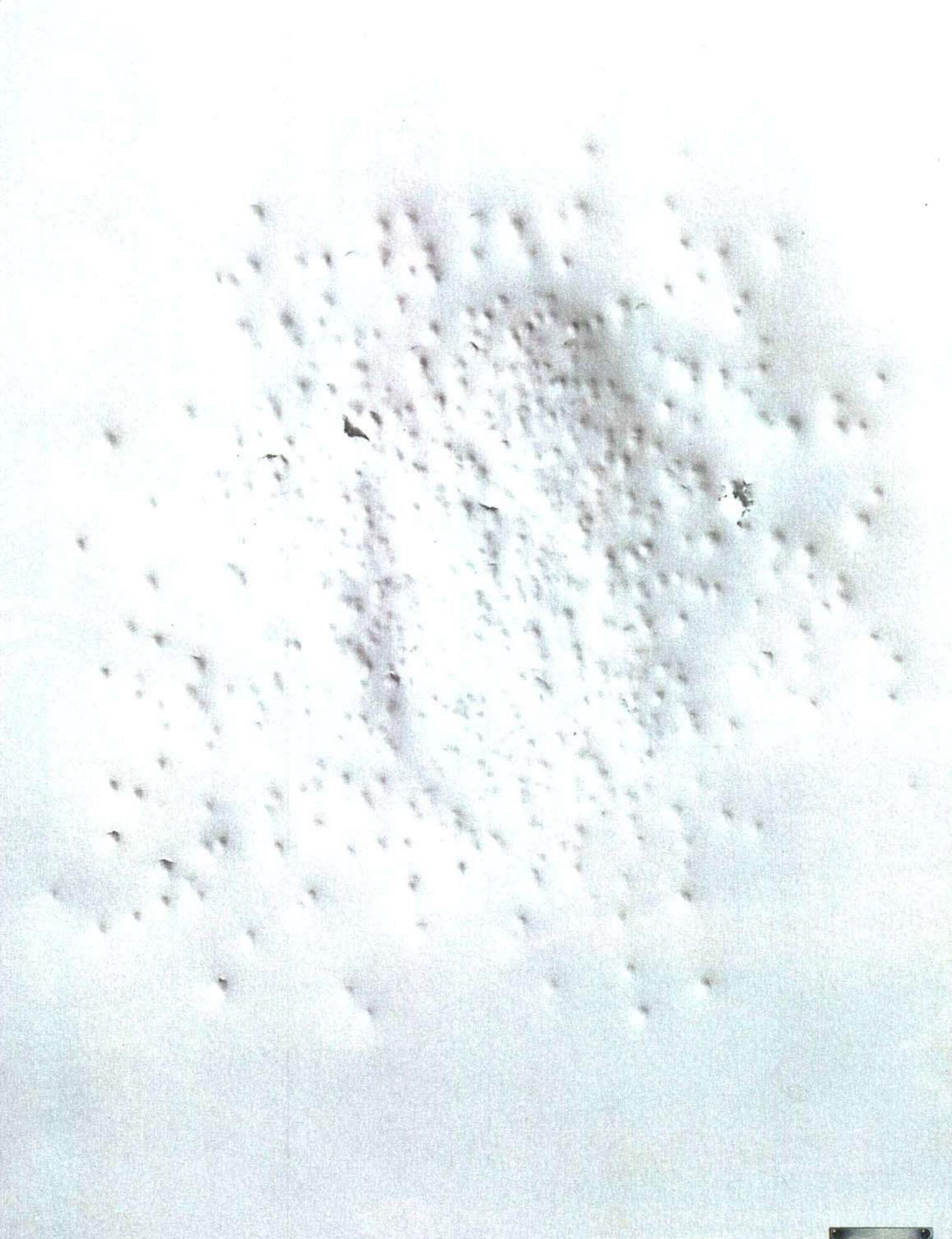
G. Spelvino
New York, NY

A To begin with, I use a Remo Emperor smooth white or a CS/Pinstripe on the

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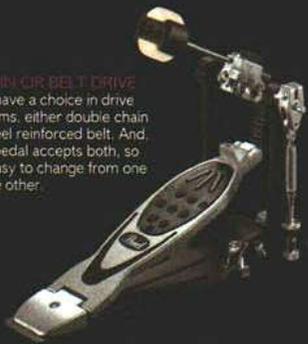
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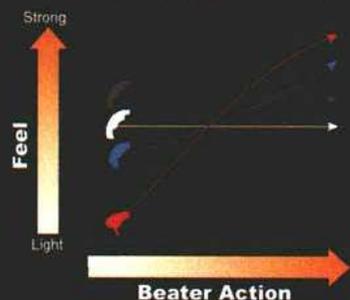


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top head, and an Ambassador snare-side head. I use 42-strand Duplex snares on the bottom.



I do most of my tuning with the bottom head. I detune one lug on each side of the strainer (that's right and left at both ends of the snare strainer), so there are four lugs that I detune. That keeps the rattle of the snares down from toms and other outside sources.

I have the throw-off on my left, so I start there. I start detuning that lug, then the lug on the other side of the strainer, then I go to my right and do the same thing. I may have to readjust some of the other lugs because they loosen up as I detune the first four. I still keep the same kind of tension overall, such that I can actually push in a wee bit on the snare head.

With the top head, I start with it pretty firm, and I usually use a piece of old drumhead cut out in a circle and laid on top of the drum, or an external muffler that clamps down. It's kind of like putting your old wallet on the drum. I don't like mufflers coming up from underneath the top head. If I still have the snare buzz—even with the head basically tuned so the feel is the way I want it—I detune the two lugs furthest from me across the drum. I create a little ripple in the drumhead, and that helps cut down the buzz. There again, I have to adjust some of the other lugs to take up the slack and get the feel back on the drum to where it was.

As far as snare tension goes, when I loosen the bottom lugs, the snare sound tightens up. Then I can loosen or tighten the snares to get the sound I want. If I want a very crisp sound, I leave the snares reasonably tight. If I want that loose, wet sort of sound where the snares sort of "splatter," I loosen them up and the drum sounds deeper.

I developed my detuning method out of necessity, primarily for the studio. But it also works live. You can even bring the drum up in overall pitch, but keep this detuning method, and it still cuts down the outside ringing of the drum.

MIKE PORTNOY

(November 1996)

Q Do you have any tips on increasing hand and foot speed? Also, how do you go about creating a drum solo?

Karl
Western Australia

A The two most important keys in developing speed and accuracy are: 1) Play to a metronome, and 2) Start slow and build up the tempo gradually. You have to learn to walk before you can run.



To me, a drum solo is an opportunity to pull out all the stops and just let all the chops hang out. I do try to have a basic blueprint in form—but I always improvise within that blueprint. I also try to use a lot of dynamics throughout the solo—going up and down constantly from moments of total chaos to moments when you could hear a pin drop. In addition, I try to use my solo spot to show a bit of my personality. For instance, because I am a huge boxing fan, my solo always begins with Michael Buffer announcing, "Let's get ready to rumble." I've also played a lot to sampled riffs of bands I dig, from Pantera and Slayer to Public Enemy.

BILLY COBHAM

(January 1984)

Q How can I develop the concept of playing rudiments around the drumset?

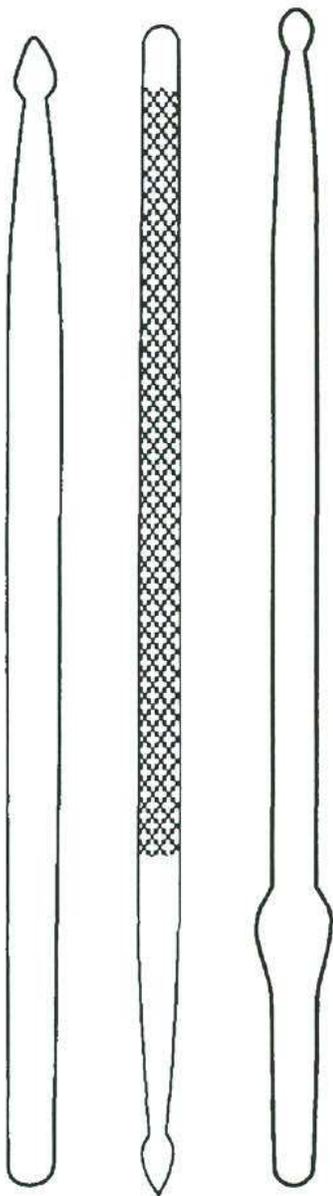
Michael Banks
New Orleans, LA

A You can use your imagination. For instance, take a paradiddle. Break it up between your snare drum and your smallest tom-tom. Play it equally between the two (alternating hands, of course). Then you can extend it, play it between the other two toms, and use every possible combination available to you.



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TONY WILLIAMS

(Aug./Sept. 1982)

Q What would make you intentionally play on top of the beat?

Randy Stiles
Bethany, CT

A There are a few reasons. Two of them would be; first, if I was playing with a bass player who seemed to lag. Second would be to lend excitement to the music at a particular time.



BUDDY RICH

(June 1982)

Q What do you concentrate on when you are playing?

Fred Suder
New Orleans, LA

A My concentration is focused on the band playing well as a unit, rather than my own playing as an individual musician.



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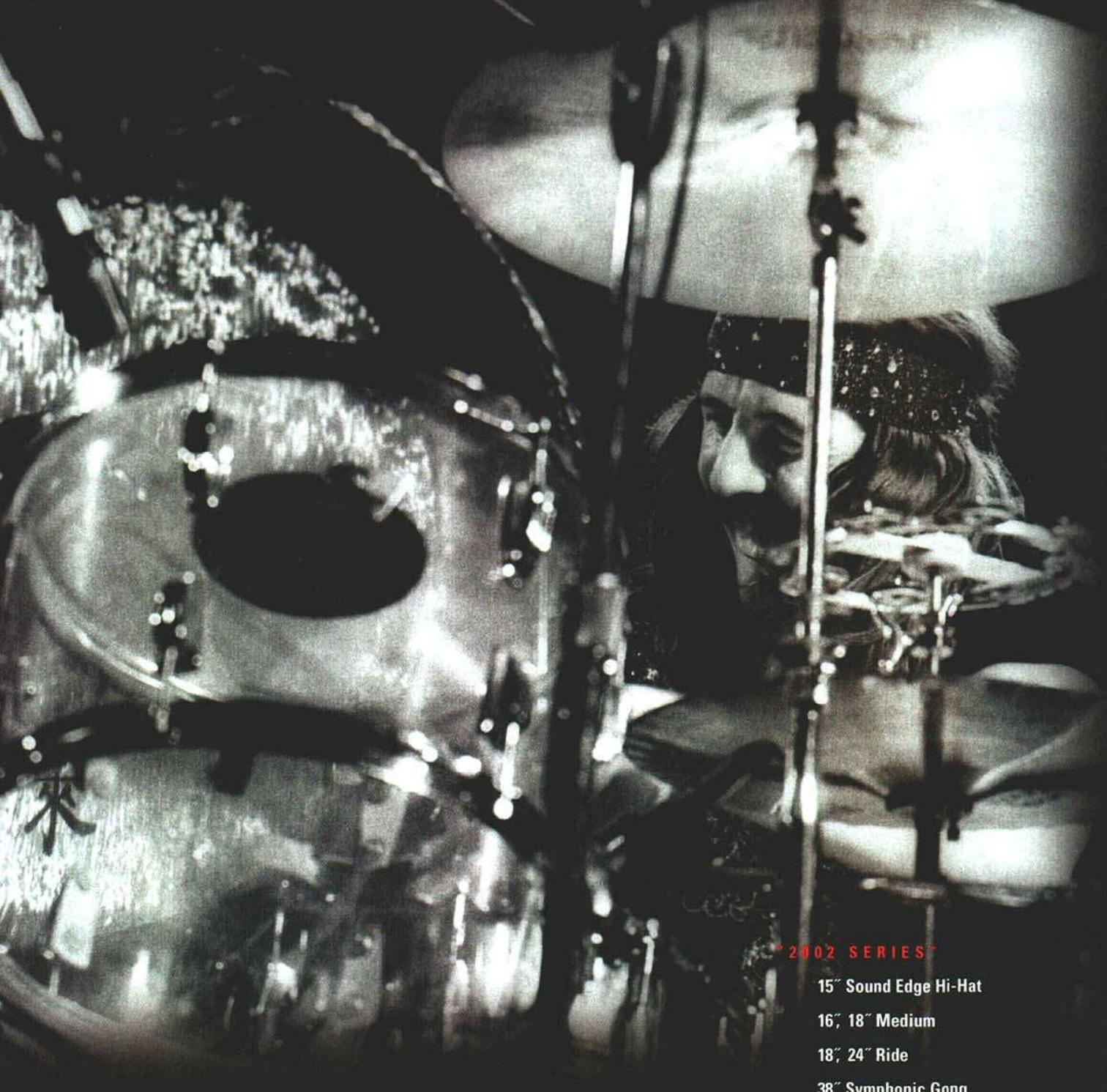


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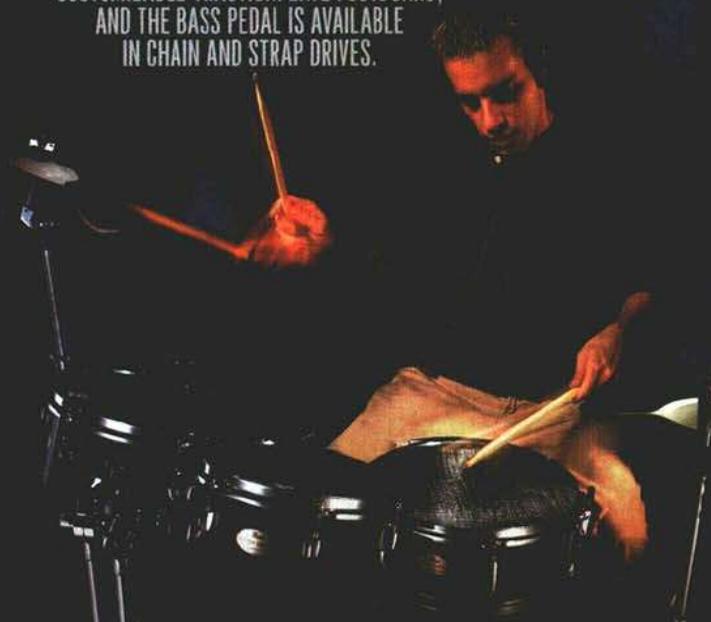
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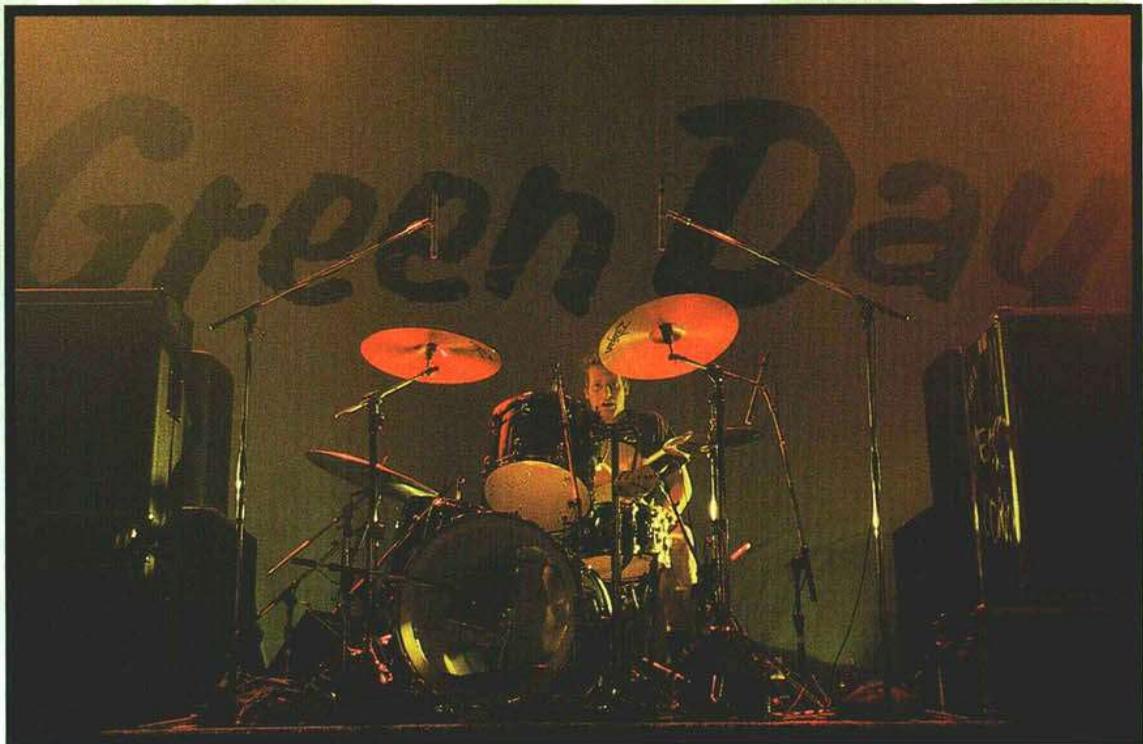


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Tré Cool

Back With A Warning

By just looking at Tré Cool you can tell there's a touch of the devil in him. Listening to *Warning*, the latest collection of tunes he and his Green Day cohorts put out in October, it's obvious Beelzebub rears his horns once Cool gets behind the kit and the adrenaline starts to surge. Of course, that's also been obvious since the band's 1994 major-label debut, *Dookie*, as well as the 1997 follow-up, *Nimrod*.

While Cool's playing has stayed true to his punk roots on such songs as "Castaway" and "Blood, Sex And Booze," he says this album challenged him. "I had to relearn how to play drums on five different songs," he admits. "There were beats that I had never played before." So did he jump into lessons while recording? "No, I just make stuff up." Ah, such is life in the

punk-rock world.

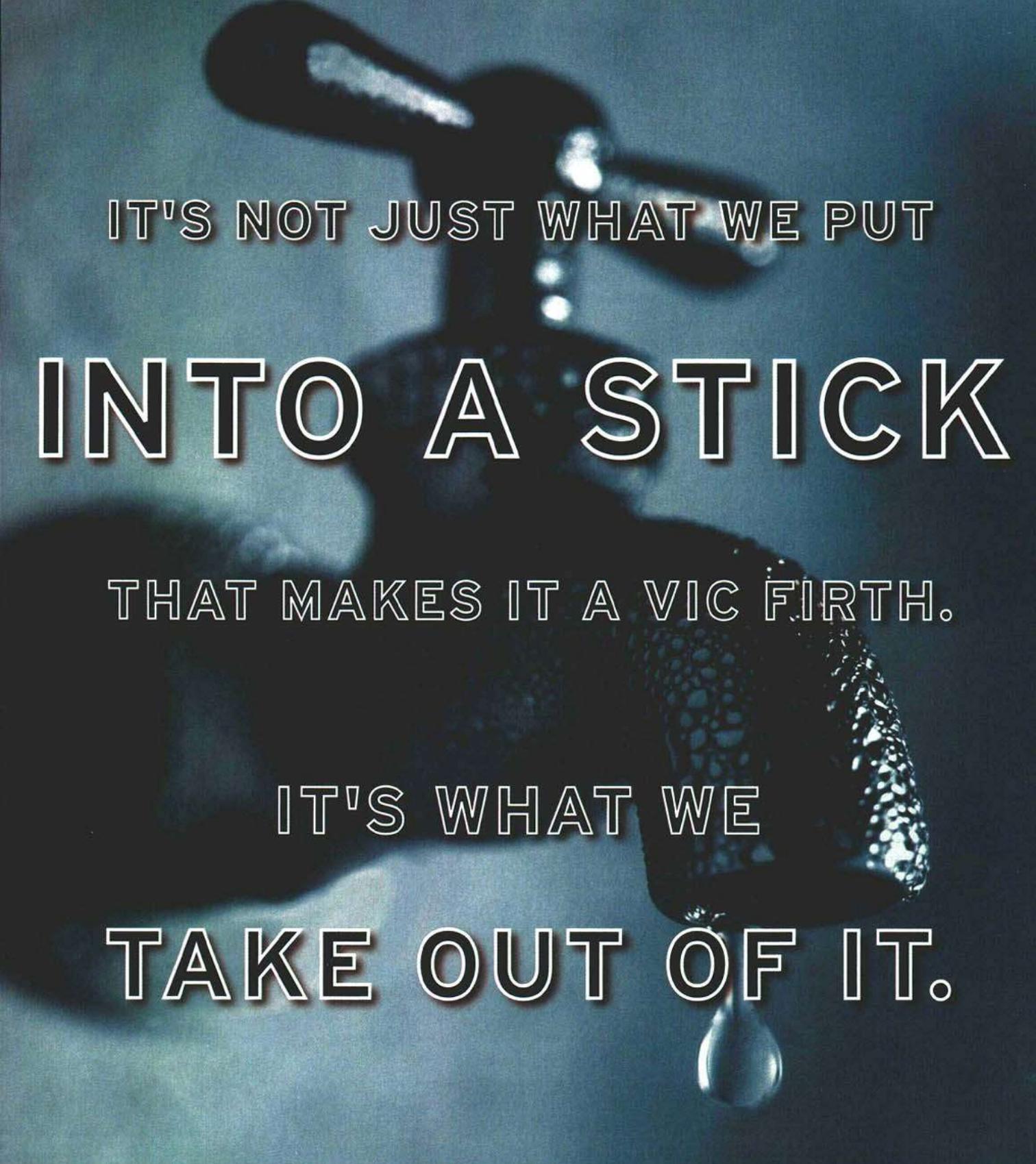
While he was busy uncovering new grooves, Cool turned to the same kit he used on *Nimrod*. "I'm not playing a big, fancy kit," he explains. "It's a four-piece. But I did use lots of different snares for different songs. We also switched up cymbals to get the right sounds for the songs. We're just trying to get as many good sounds as we can."

Before Cool, guitarist/singer Billie Joe Armstrong, and bassist Mike Dirnt went into the studio to record *Warning*, the band got together five days a week to practice new songs. More than anything, Cool explains, a Green Day song comes to fruition with all three of them in the mix and Billie's voice up front. "Billie's voice is what connects the music to a Green Day song," he says, "because we

can go different directions now. I think we kicked open a lot of doors stylistically with *Warning*, but the one stitch that keeps it together, that keeps it Green Day, is Billie's voice. Mike and I are a pretty unique rhythm section, too. If you hear a Green Day song, I think you're going to know it's us."

Warning was recorded and mixed quickly enough for the band to support it on last summer's *Vans Warped Tour*. "We just went up there and blazed through it," he says. "We loved it. We live for that half hour a day. The other twenty-three and a half hours we have our thumbs up our butts." That said, wasn't it frustrating to only get a half-hour? "No, it's alright. We've been in the studio for a while, so it was kind of cool to ease back into it."

David John Farinella



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WUV

Road Grind With P.O.D.

PO.D. drummer Wuv deserves a break. Why? His touring schedule has been nothing short of exhausting. "We're finishing up five months of touring without being home," he says from a Phoenix stop on the last day of the tour. "We did a month and a half with KoRn in Europe. Then we flew into the US to do MTV's month-long *Return Of The Rock* tour. Then we went right into *Ozzfest*, which was two months long."

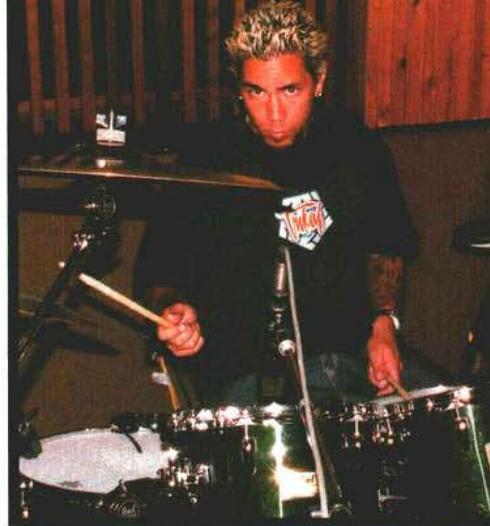
While it's been grueling, all of this touring has helped make P.O.D.'s Atlantic release, *The Fundamental Elements Of Southtown*, a major hit. But how's about some rest? Unfortunately, Wuv's upcoming break comes in the form of work—a little studio work, that is. "We're flying to LA to do a soundtrack with [producer] Rick Rubin," he says. "Then we'll take a couple days off."

All of the aforementioned touring has changed Wuv's drumming approach from studio to stage. "When you first get done recording an album," he says, "you end up

performing the material live exactly the way it is on the album. But once you've done three tours back to back, you start loosening up on the parts to where you're throwing in some fun stuff, like rolls, fills, and accents. The fans don't really notice, but I'm having fun by doing it."

It should be noted that Wuv's not just a touring machine. *Southtown* is certified gold, and shows the drummer's skill in the studio, although he's quick to acknowledge the help of producer Bobby Brooks. "Bobby was bad, man," the drummer says. "Homeboy definitely has a dope vibe. He was just real relaxed, so it was real laid back. He helped me to play my best."

Wuv also took advantage of the time allotted to soak in the whole studio experience. "This was the first time we ever spent that kind of time in the studio," Wuv admits. "We had recorded four albums before this, but they were all done in a day. But *Southtown* took three months, and when you



get that kind of time, you're like, This is dope!"

And despite being the smashing drummer that he is, Wuv likes to keep his kit compact and tight. "I've got a full Pearl endorsement," he says, "but I'm using a smaller kit with a 20" kick. I love jazz, and I really like smaller kits. My guitarist and bassist have such fat tones and so much gear, I find that the smaller drums just cut through the mix better. I also play a 12" Orange County snare. I just love that crack."

Waleed Rashidi

Nicko McBrain

The Return Of Iron Maiden

We managed to track down Nicko McBrain in Madrid, Spain while in the midst of Iron Maiden's successful world tour. "Who'd have thought even ten years ago that we'd still be going strong," the drummer says. "With Bruce [Dickinson] and Adrian [Smith] back in the band, it's absolutely fantastic. It's a shot in the arm."

McBrain says that any personal problems the band had when Dickinson departed seven years ago have all dissipated with time. "Things change," Nicko says. "You get older and wiser, and you become more positive about where you want to go with things. Besides, you can't hold a grudge forever. We all put our disagreements to bed early last year and went on to make one of the best albums we've made since *Peace Of Mind*."

The new album Nicko's referring to is *Brave New World*, and apparently it was a joy to make. "It was a collaborative effort," he says. "It began with writing rehearsals in Portugal in '99. We rehearsed all of the material prior to going into the studio. The

last three or four albums were done in bits—we learned stuff in the studio. This time we performed the material in the studio as if we were playing it live. The rhythm tracks were done in four days. It was a terrific experience for all of us."

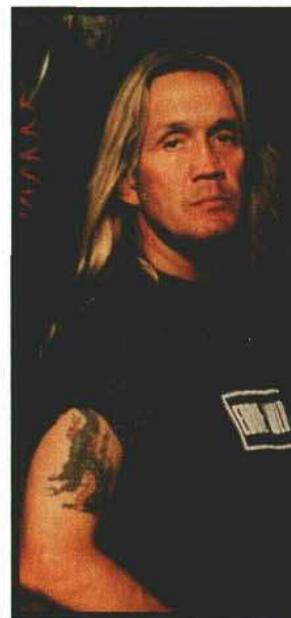
The band recorded in France in a studio that McBrain describes as a "mini theater." "There was a big room where we did the drums and the bass track," he explains. "There was another room within the studio that was like a mini studio that contained a drum booth and a vocal booth. For this record the guitarists used that room. I used the big room, and it loved my drumkit. Not only do we have fantastic songs on this record, my drums sound amazing as well."

After all these years the process of making music is still exciting to McBrain. "I think if it ever gets old," he says, "then it's time to hang up the sticks. If you don't have those nerves when you go on stage, if you're nonchalant about it, it's time to give it up. That's why I think Maiden is still

where we are. We still have that edge and don't take things for granted. We know that if we don't make good music, we're not going to do any business and people aren't going to come see us."

What are some of the pros and cons of being in a band that has been together as long as Iron Maiden? "You get to know who has smelly feet," Nicko jokes. "I suppose that's a pro. The cons are getting to know who makes the most mistakes on the gig—and it's *certainly* not the drummer. You also get to know who's the best looking guy in the band, and that *is* the drummer."

Robyn Flans



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DAVE KRUSEN

PEARL JAM, Candlebox, Unified Theory?

Those of you who closely read album credits may have noticed that it wasn't Dave Abbruzzese playing drums on Pearl Jam's breakthrough album, *Ten*. Listed in the album is actually another Dave—Dave Krusen. Granted, to date the album was Krusen's fifteen minutes of fame, but he's quick to assert that it's not his last chance. He's even had other brushes with notoriety here and there—namely with Hoovercraft (who opened for The Who) and Candlebox (one of the many Seattle bands that broke in the early '90s). So it's fitting that his latest rumblings in the band Unified Theory should be taken seriously.

Krusen explains how he walked into his current gig: "After finishing the Candlebox

record, I was back in Seattle when Brad Smith [bassist of Unified Theory, formerly of Blind Melon] called. He said, 'We're recording. Could you come over and lay down some drums for a couple of ideas we have?' I said, 'Yeah, sure,' and went over. The recording went so well that two songs we cut actually ended up on the new record."

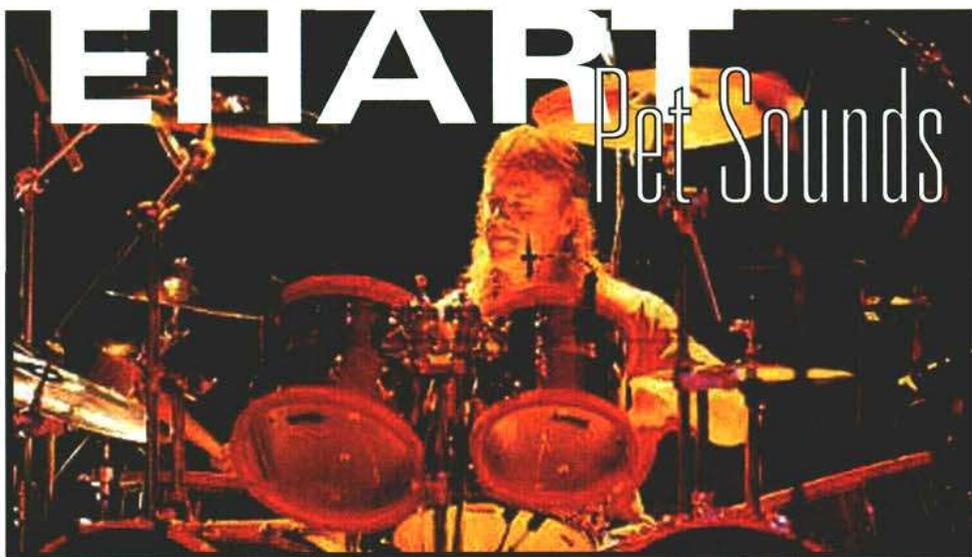
Krusen actually worked "backwards" while cutting some of the tracks for the band's self-titled debut. "On a couple of tunes I recorded the drums over pre-existing tracks," he says. "There were loops that I played to. It's kind of a fun experience in a way, but I prefer to do things as live as possible."

A prior commitment to tour with Candlebox soon called Krusen out of the Unified Theory recording sessions. So the band had to cut a few tracks on the record with another drummer. But after Krusen returned from the tour, he bid farewell to Candlebox and became a permanent member of Unified Theory.

But what about the big question? Did Dave have any bad feelings about parting ways with Pearl Jam earlier on? "I had a drinking problem back then," Krusen admits. "I left the band to go for treatment. I tackled my demons as of about five years ago, and since then things have gotten progressively better. I'm feeling very lucky."

Waleed Rashidi

PHIL



There's nothing quite like a little quality time with some cows to spark the old creativity.

It's been seventeen years since the original Kansas lineup recorded together. Such an event merits special circumstances, for sure. So when Kansas founder Kerry Livgren realized the solo material he'd been working on would be perfect for his old band, recording at his Grandyzine farm/studio in Topeka seemed appropriate. The band's strong return to form, *Somewhere To Elsewhere*, certainly benefited from the relaxed vibe.

"We'd play a track and then go hang out with the sheep," reflects drummer Phil Ehart. "We'd pet the horse; the turkeys would gobble at us. It was an interesting way to work."

Besides taking advantage of ultra-clean digital recording technology, the band consciously trimmed arrangements, making

their powerful "American progressive" music more hard-hitting. "It's easy to layer a lot of things in our music," Ehart explains. "There's so much going on. But we tried hard to keep it uncluttered. And in the past we'd sometimes rehearse an album to death. This time we worked up much of the music in the studio. So there's a lot of spontaneity."

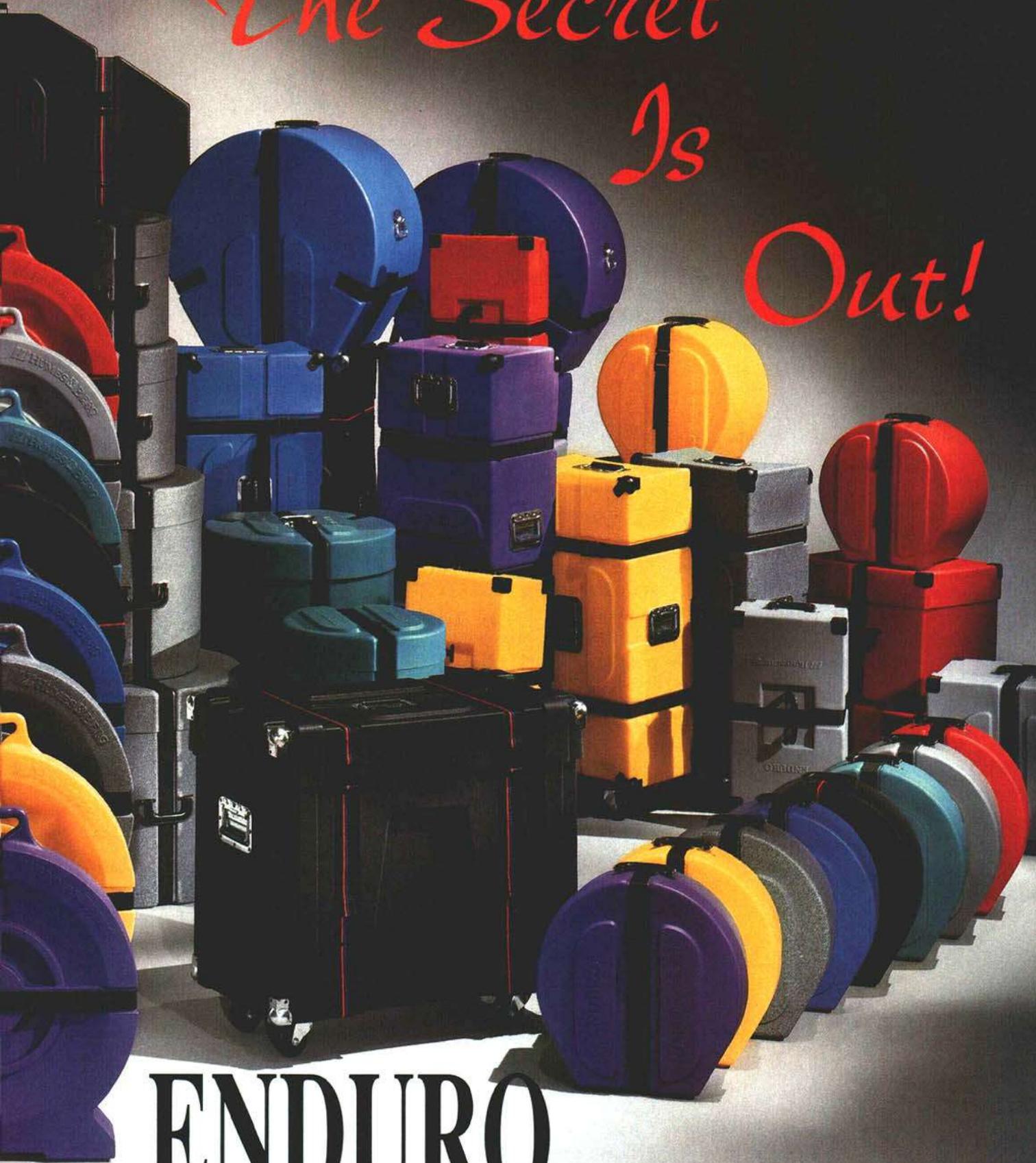
Judging from the audience reaction during the band's recent tour with Yes, their

instincts were right. Playing a mix of old and new album tracks, Kansas hypnotized the crowd, many of whom surely came to see the Headliners' historic *Masterworks* show. When Kansas returned to the stage for an encore of their big hits "Dust In The Wind" and "Carry On Wayward Son," the audience positively exploded. It seems all that "talking turkey" has paid off.

Adam Budofsky

*The Secret
Is*

Out!



ENDURO

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TREY GRAY

Enjoying The Ride

"I had horrible gigs when I moved to town," Trey Gray recalls about moving from his hometown of South Bend, Indiana to Nashville, Tennessee. "Sometimes the gigs I did were only for the door, so I might only make a couple of bucks a night. It was a struggle, but worth it."

That was then, Faith Hill is now. Gray knew since the age of five that drumming would become more than a hobby, with influences like Kenny Aronoff, Steve Jordan, and Harry Stinson inspiring him along the way. Then in 1990, when the "pop" country sound coming out of Nashville hooked millions of ears, Gray was also inspired. At nineteen years old he packed up and moved, fulfilling a lifelong dream. After drumming for anyone he could, he landed a gig with a forgettable new act on RCA in 1993. Nine months later it was over. A year later he auditioned for a budding new artist, Faith Hill, and has been with her throughout her steady climb to success.

"The best thing about playing with Faith is that from day one we were treated with respect," Gray says. "She always made us feel like we were as much a part of her suc-



cess as anyone else." With Hill, Gray plays between fifty and eighty shows per year, not to mention her high-profile performances on *VHI Divas*, award shows like the Grammys, and late-night shows. "I always wanted to be on Letterman," Gray admits. "The first time was amazing, and now I think I've been on seven times. Each time gets better."

Prior to a gig, Gray has about an hour

routine of stretching, light yoga, and warm-up on a practice pad. He also keeps toned by working out with small weights. Gray has started a production company with two members of Hill's band and does a fair amount of independent recordings. "I don't do sessions simply for the money," he says. "To me, the high comes from playing. It's been a great ride."

Mandy Strunk

drum dates

This month's important events in drumming history.

Gene Krupa was born on January 15, 1909.

Cozy Cole passed away on January 29, 1981.

On January 12, 1969, the world is introduced to **John Bonham**, when Led Zeppelin releases their self-titled debut.

On January 1, 1972, Grand Funk Railroad (with **Don Brewer** on drums) hits number 5 on the album charts with *E Pluribus Funk*.

In January of 1977, *Modern Drummer Magazine* makes its debut with **Buddy Rich** on the cover.

Don Henley hits number 1 on the Billboard album charts with The Eagles' *Hotel California*, on January 15, 1977.

Happy Birthday

Max Roach (January 10, 1924)
Jimmy Cobb (January 20, 1929)
Ed Shaughnessy (January 29, 1929)
Grady Tate (January 14, 1932)
Nick Mason (January 27, 1945)
Corky Laing (January 26, 1948)
Eddie Bayers (January 28, 1949)
Phil Collins (January 31, 1951)
Dave Grohl (January 14, 1969)

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news

There's good news for **Neil Peart** fans. After a long hiatus following the death of his daughter in a car accident in 1997 and the loss of his wife to cancer less than a year later, Neil is back in action. He and bandmates Geddy Lee and Alex Lifeson are going back into the studio to record Rush's first album since 1996's *Test For Echo*.

On a happy personal note, Neil has remarried. He and photographer Carrie Nuttall were wed September 9, 2000, in Montecito, California. *Modern Drummer* sends its congratulations to Neil and Carrie.

Steve Smith on *The Light Beyond* by Gambale/Hamm/Smith.

Terry Bozzio recently performed with the Louisville Ballet for their Free Form 2000 festival, playing unaccompanied while the dancers interpreted his rhythms.

Eddie Bayers has been in the studio with Leanne Rimes, Alan Jackson, Richard Marx, George Strait, Brad Paisley, George Jones, Toby Keith, and Lane Brody. On the live front, Eddie played two concerts with Joe Walsh in St. Charles, Illinois to introduce Sony's new HD movie screen. He also played a benefit concert with Dolly Parton to aid the Mary Kirkpatrick Scholarship Foundation, which helps deserving high school students in the state of Mississippi.

Hal Blaine can be heard on America's three-CD box set, *Highway: 30 Years Of America*.

Dan Hickey on *Rollin' Into Memphis: Songs Of John Hiatt*.

Carlo Nuccio on Royal Fingerbowl's *Greyhound Afternoons*.

Paul Shkut on Under The Sun's new disc.

Curt Bisquera on Teddy Thompson's self-titled album.

Adam Carson on API's *The Art Of Drowning*.

Gary Novak, Alex Acuna, and Brian McLeod on Steve Tavaglione's *Silent Singing*.

Tony Mellace on Seventeen's debut album, *Bikini Pie Fight*.

Chris Hamilton on Downset's latest release, *Check Your People*.

Guy Hoffman on tour with The Violent Femmes in support of their recent release, *Freak Magnet*.

Wayne Chin on Sugar Minott's *Dancehall Business*.

Klaus Suonsaari on Scott Robinson's *Melody From The Sky*.

Style Scott on reggae artist Gregory Isaac's latest, *Dancing Floor*.

Mark Bosquist on 34 Satellite's *Radar*.

Dave Rankin on 6gig's *Tincan Experiment*.

Jason Batchko on Caviar's self-titled debut.

Scott Mason on The Starlight Mints' *The Dream That Stuff Was Made Of*.

Jimmy Lehner on Tristeza's *Dream Signals In Full Circles*.

Graeme Edge on The Moody Blues' *Hall Of Fame*, recorded live at The Royal Albert Hall this past May.

Chris Franz on The Tom Tom Club's *The Good The Bad And The Ugly*.

Bobby Jarzombek on Rob Halford's

Resurrection.

Ben Wittman on Patty Larkin's *Regrooving The Dream*.

Tommy Decker on Spineshank's *The Height Of Callousness*.

Brian Carhart on One Way Ride's *Straight Up!*

Dave Bryson on Bluetip's *Hot (-) Fast (+) Union*.

Aaron Harris on *The Mosquito Control* by Isis.

Jeff Hamilton on *Shout Me Out!* by The Clayton-Hamilton Orchestra.

John Steward is on tour with Fishbone.

Evan & Jaron's self-titled CD features drummers **Mick Fleetwood, Jim Keltner, Matt Chamberlain, Michael Bland, and Dorian Crozier**.

Brett Crook is on Virginwool's debut, *Open Heart Surgery*.

Noah Levy is on The Honeydogs' new CD, *Here's Luck*.

Steve Coulter is on tour with Tsar, supporting their debut self-titled CD on Hollywood Records.

Anthony J. Resta played drums and co-produced Shawn Mullins' new Columbia release. (**Vinnie Colaiuta** is also on the record.)

Gary Ferguson is on the new Glenn Hughes CD, *Return Of Crystal Karma*.

Craig Smith is on Liquid Gang's new Lava/Atlantic release, *Sunshine*.

Congratulations to R&B drummer **Omar Phillips** and his wife Gabby on the birth of their daughter Kayla Elizabeth. Omar has been touring with The SOS Band. He is also on the new Donnell Jones CD, *Where I Wanna Be*.

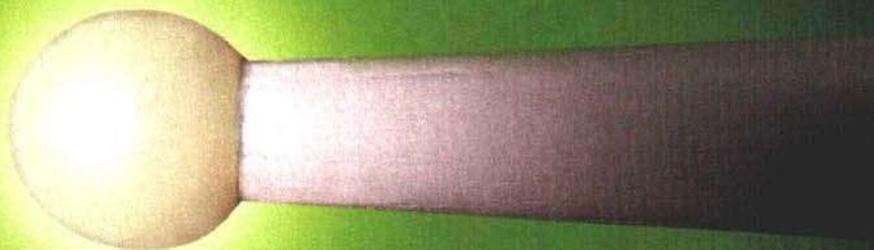


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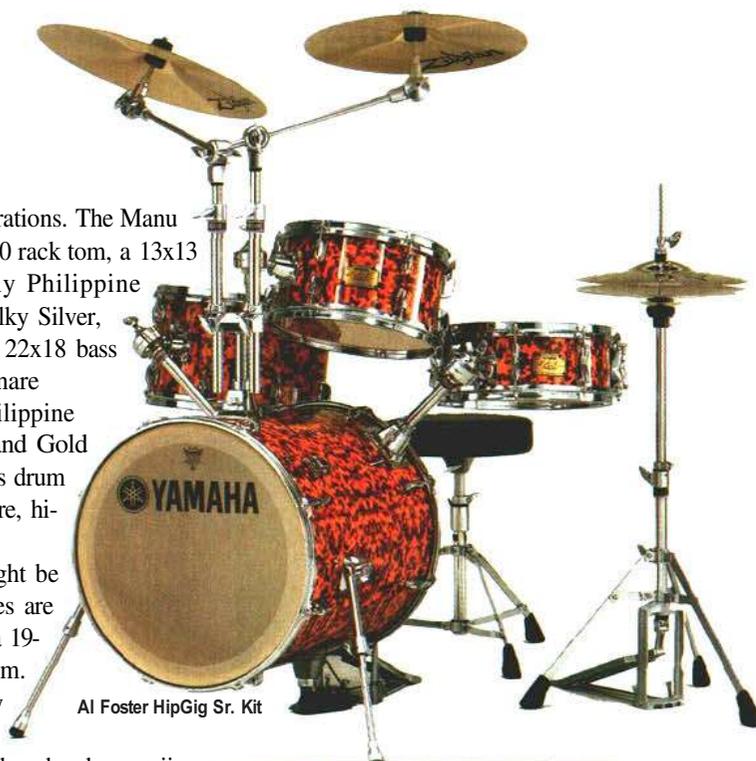
Express yourself.



It's Hip To Be...Small Yamaha Manu Katché And Al Foster Kits, Russ Miller Wedges

Yamaha's line of portable HipGig drumkits has two new configurations. The Manu Katche Signature Junior set consists of a 16x16 bass drum, a 7x10 rack tom, a 13x13 floor tom, and a 5x12 snare drum, all constructed of 9-ply Philippine mahogany. The kit is available in Night Black, Marine Blue, Silky Silver, and Sun Yellow finishes. The Al Foster HipGig Sr. features a 22x18 bass drum, a 6½x12 rack tom, an 8½x14 floor tom, and a 5x13 snare drum. The Foster kit is constructed from 7-ply birch and Philippine mahogany, and is available in Jaguar, White Marine Pearl, and Gold Marine Pearl finishes. Both kits feature the Yamaha floating bass drum system and a newly designed bass drum lift. Tom mounts, snare, hi-hat, and two cymbal stands are included in each package.

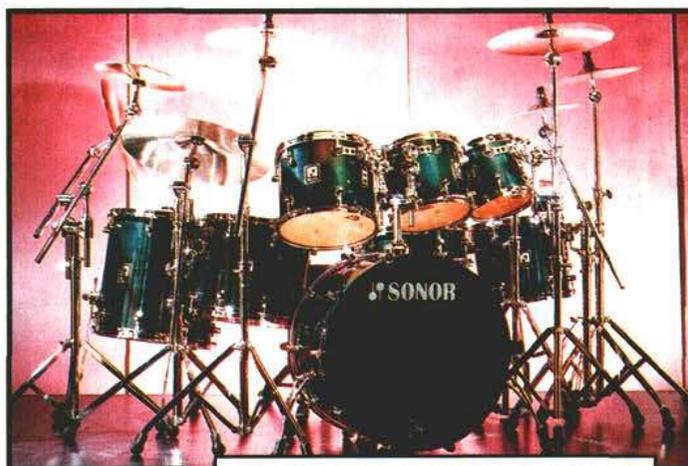
Having a wedgie might be a drag, but playing a Wedge might be very cool. Designed by drummer Russ Miller, four such Wedges are now available. The RMGW Groove Wedge is 6" - 7" section of a 19-ply wood hoop that mounts to the lugs on the side of a snare drum. It's designed to produce enhanced cross-stick sounds—especially on snare drums with small diameters. The RMJW Jingle-Wedge is identical to the Groove Wedge, but has four sets of phosphor bronze jingles mounted to it. The RMCW Cascara Wedge is a 7-ply, all-maple percussion board that can be mounted on the side of any tom and allows playing the side of the drum without damaging the instrument. The RMCJW Cascara Jingle-Wedge includes the same features of the Cascara wedge but adds four sets of phosphor bronze jingles. Prices range from \$45 to \$79.



Class Consciousness Sonor S-Class Pro Series And Jubilee Snare Drum

You can consider them as high-midprice or as affordable high-end. Whichever approach you choose, Sonor's German-manufactured S-Class Pro Series drums fit the bill. They feature a full maple shell and are available in the customary Sonor lacquer finishes. Sonor's new AX Ball Clamp system provides easy and flexible tom set-up, and the bass drum is fitted with newly designed folding spurs.

Sonor is celebrating its 125th Anniversary with the introduction of the Jubilee snare drum. The 5x14 drum features an extremely thin Vintage Maple shell finished in a high-gloss black lacquer stain. The drum has die-cast rims and ten tension rods top and bottom. Production is strictly limited, and each owner will be given a registered serial number. Finally, unlike other signature drums with the name of a top endorser, each Jubilee drum will be engraved with the signature of the owner on a custom brass badge.

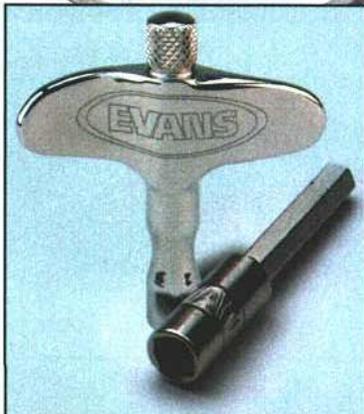


Size Does Matter

Tama 18x22 Rockstar Bass Drums And SUMO Thrones

On the simple theory that "bigger is better," Tama is now offering a Rockstar Custom kit that includes an 18x22 bass drum for the same price as a kit with a 16x22 bass drum: \$1,499.99. The rest of the kit includes 10", 12", and 14" deep-shelled rack toms and a 5½x14 matching finish wood snare drum. All Rockstar Custom rack toms feature the Star-Cast free suspension mounting system.

And for the "bigger" drummers out there, Tama's 1st Chair throne series now includes the new SUMO Seat. It's nearly 20" front to back and over 17" wide. The SUMO-equipped throne lists for \$299.99. Also new is the HT35 Saddle Seat, the second in Tama's new line of affordable thrones. It's priced at \$79.99.



Keys To The Kingdom

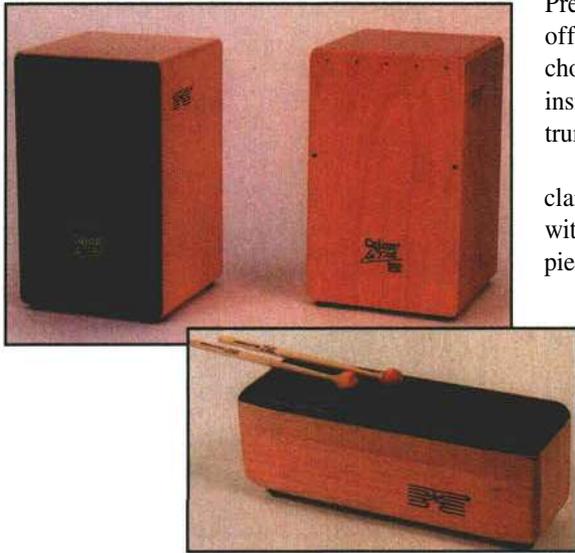
Evans Drum And Bit Keys And New Bass Drum Heads

What drummer hasn't dropped a drumkey during a hurried head change? Or experienced the aggravation of a rattling key mounted on a floor-tom lug? Evans' new key—designed by Ned Steinberger, of guitar- and bass-making fame—eliminates those problems. The key is drop-forged, which the company says makes it more durable than die-cast models. (A lifetime warranty supports that claim.) It's also ergonomically designed for comfort, has a knurled knob for quick spinning, and features a magnetic head that keeps it from slipping off a lug during tuning, or rattling during playing. And for even faster head changing, Evans now offers a special drumkey bit designed to fit most variable-speed cordless drills and screwdrivers.

Of course, Evans' main products are drumheads, and they've introduced several new ones recently. These include EQ1 and EQ3 coated white resonant bass drum heads, and G1 clear and coated bass drum batters. The resonant heads have the sound qualities of their existing black counterparts, but with the traditional white-coated look that's becoming more popular again. The new G1 clear and coated batters are replacing Evans' Uno 58 single-ply heads, and are said to be excellent for a popular jazz sound.

Hard To Pronounce, Fun To Play

Schlagwerk Percussion Cajon La Peru, Frame Drums, And Log Drums



Previously only available in Europe, Schlagwerk Percussion products are now offered in the US. Schlagwerk's Cajon La Peru features an alder body with a choice of beechwood (\$334) or rootwood (\$356) playing boards. Adjustable strings inside and the different sounds achievable on the front board allow for a wide spectrum of uses.

Schlagwerk offers two types of 23½" frame drums. The RT61S (\$378) is claimed to be the world's only tunable frame drum. It's made from solid beech with a 100% natural goatskin head, and features a tuning mechanism and a two-piece shell. The TR60 (\$288) is made from the same materials, but is pre-tuned.

Among Schlagwerk's line of tuned log drums are the 8-tone 60P82 and 60D81 models (\$355 each). Each is handmade from hemlock with tops and tone tongues made from padouk. The 60P82 is tuned pentatonically, and the 60D81 is tuned diatonically. Schlagwerk also offers 4- to 10-tone log drums in different scales and materials.

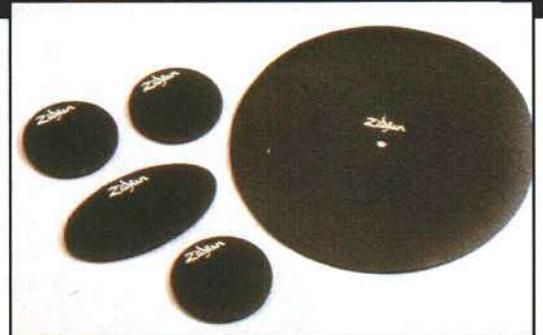
These Guys Have A Lot Of Brass...Er, Bronze

Zildjian Updates And Additions

The cymbal folks in Norwell, Massachusetts must have been working overtime lately, considering the number of changes that have taken place within various Zildjian cymbal lines. To begin with, the entire Z Custom series has been updated. Crash cymbals now have lighter weights, creating what Zildjian describes as, "faster, brighter cymbals that are significantly more responsive and versatile than their predecessors." New hammer shapes and patterns are said to provide greater volume potential, more cutting power, and a new look (including a redesigned Z Custom logo). Prices range from \$157 for a 12" splash to \$392 for a pair of hi-hats.

Zildjian has also made a few additions to other cymbal lines. The 20" K Custom Dry Light ride now has a 22" big brother (\$492). The model combines characteristics of the K Custom and Re-Mix ranges. Unlathed, extra-hammered, and unusually thin for a ride, Zildjian considers it ideal for electric and acoustic jazz. New 15" Mastersound hi-hats (\$430) feature alternating raised and lowered contact points between the bottom and top cymbals. Also at 15" are A Zildjian Sweet Hats (\$430), designed by Armand Zildjian to have enhanced warmth and darkness and more low-end overtones. There's a new 8" splash (\$58) and an 18" China (\$121) in the entry-level ZBT series, and 14" medium-weight marching pairs in the Stadium Series (\$392).

Finally, Zildjian's new Cymbal Mutes combine neoprene sponge rubber with a reusable adhesive to enable low-volume teaching, apartment practice, or studio sessions. The adhesive Mutes can be easily applied and removed without leaving any sticky residue on cymbals, and are offered in a number of configurations from \$12 to \$32.



Shift Into Hi-Hat Gear

Pearl Eliminator Hi-Hat

Hard on the heels (no pun intended) of the Powershifter Eliminator bass drum pedal comes Pearl's Eliminator H-2000 hi-hat. It features the same interchangeable cams as its bass-pedal sibling, along with a tension dial that allows players to quickly adjust the pedal's feel. Three preset adjustments can change the angle of the footboard for light, medium, or heavy action. Even the "grip" of the footboard is adjustable, thanks to its TractionPlate feature. The H-2000 is built with swiveling dual legs to facilitate positioning with double bass or other accessory pedals. Available as of January 1.

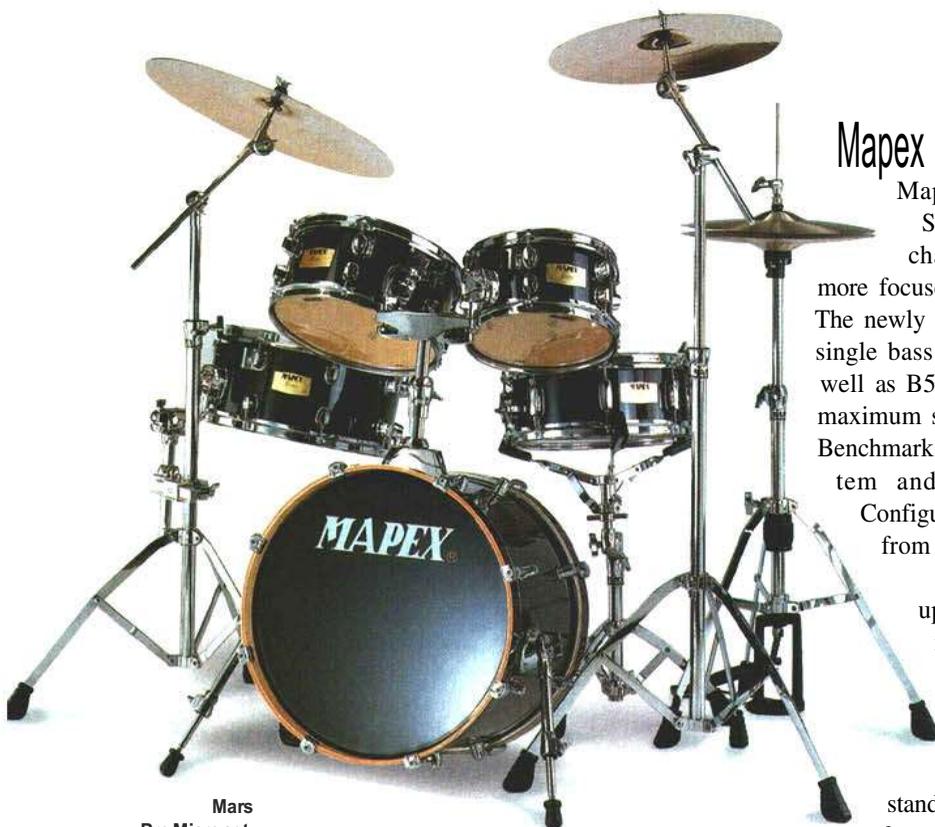


What's In A Name?

Mapex Pro M And Mars Pro Micro Upgrades

Mapex has upgraded and re-named its Mars Pro Special Edition drumset. The shells have been changed to maple and basswood "to bring out a more focused sound while retaining warm characteristics." The newly named Pro M kit is equipped with a 750 series single bass drum pedal and single-braced hi-hat stand, as well as B550 double-braced snare and cymbal stands for maximum stability. The Pro M set is available in Mapex's Benchmark and Ice finishes, with the ITS tom-mounting system and Remo self-muffling bass drum heads. Configurations of four, five, and six pieces are available from \$1,349 to \$1,829.

The compact Mars Pro Micro set has also been upgraded. The shells have also been changed to maple and basswood, and the bass drums have been resized to 18x20 and 14x18. The Micro sets have also received a hardware upgrade with the introduction of the 750 series single bass drum pedal and single-braced hi-hat stand, as well as the B350 single-braced boom stand for reduced weight.



Mars
Pro Micro set

In The Beginning...

Ludwig Upgraded Accent Kit Import Metal-Shell Snare Drums, And World Standard Drumheads

With an eye to the ever-increasing entry-level market, Ludwig has upgraded their entry-level Accent kit. An improved double tom holder uses a poly-ball and L-arm system and easy-access brackets on the toms. The baseplate on the bass drum is solid and features a memory clamp as standard. Extra hardware can also be attached on the tom holder with a handy clamp bracket. Low-mass teardrop-shaped lugs mimic the styling of professional drums, key rods have replaced T-rods on the bass drums, and new removable folding spurs are included. Black, blue, and wine covered finishes are available, and Ludwig Classic 600 Series hardware is standard.

Ludwig has also introduced new metal-shell snare drums manufactured overseas. Offered in 5x14 and 6½x14 sizes, each model features a seamed shell available in chrome-plated steel, bronze, and brass. Classic lugs, Rocker-style snare strainers, and 2.3 mm triple-flange batter and snare hoops are standard. Prices range from \$175 to \$315, depending on the size and type of metal.

In the area of mid-level drumheads, Ludwig is offering their World Standard line. Clear and coated bass drum heads range from 18" to 26" in double-ply batters and economy-priced Universal single-ply versions. Front bass drum heads are also available. Tom and snare heads range from 6" to 18" in single- and double-ply models in both clear and coated, plus an economy Universal coated batter. Thin tom bottom heads and snare-side heads are also available. Prices range from \$15 to \$28, depending on size and model.



Anchors Aweigh! MAPA Drum Accessories Bass Anchor

MAPA's Bass Anchor is a new solution to the age-old problem of bass-drum "creep." It's made of heavy-gauge steel, and it uses industrial-strength hook-and-loop fastener to secure it to MAPA's Drumat (or any other carpet-style drum rug). The lip of the Bass Anchor is padded to protect the rim of the bass drum from scratches. It's priced at \$22.

In At The Finish Cartagena Drums

Cartagena Drums have developed what they term an "Advanced Design Acrylic" drumshell. Made of high-density acrylic material that is 100% UV stabilized, the hand-made drums are said to have "a solid feel with plenty of volume and sensitivity." In addition, they come in a variety of striking finishes that will not fade with time—because those finishes are part of the shell itself. There is no paint or wrap on the shells to affect the sound of the drums. Available finishes include silver and blue sparkle, black galaxy, lemon-lime swirl, and African Bubinga, among others. As an added feature, the swirl finishes can be illuminated, using standard lighting. According to Cartagena, this produces "a stunning effect that will enhance any stage or video performance."

Cartagena currently offers custom snare drums in 5x13, 4x14, 5x14, and 6x14 sizes. Prices vary depending on hardware and color choice. Full sets will be available on a per-order basis.



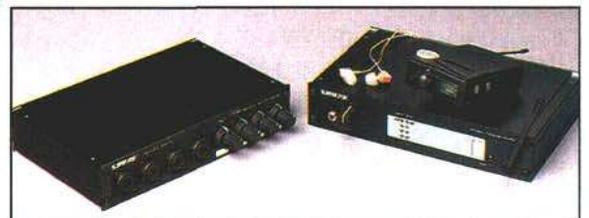
Sound Advice

Shure Drum Microphone Kit And PSM 400 Personal Monitor System

Joining the growing club of microphone manufacturers offering drum-specific mic' packages, Shure now offers the DMK57-52 Drum Microphone Kit. It contains three of Shure's classic, all-purpose SM57 microphones, one Beta 52 microphone specially tailored for bass-drum use, three A56D drum mounting systems, and all necessary cables. Each kit comes with its own light-weight and durable carrying case. Retail price is \$663.

Of course, no drum—and no music—will sound good if you can't hear it properly and safely. To that end, Shure has introduced the PSM 400 Personal Monitor System and P4M Personal Mixer. The PSM 400 provides an alternative to traditional floor wedge monitoring systems, offers a personal mix free of unwanted stage sounds, allows individual volume and balance control, grants freedom of movement, is easily portable, and is priced to appeal to working musicians. Even more importantly, PSM systems, when used properly, can aid drummers in protecting their hearing. The P4M mixer brings control of the in-ear mix to the individual.

These new products are offered as complete Personal Performance Packs as well as individual components, and in hardwired or wireless versions. The complete PSM 400 Wireless Personal Performance Pack lists for \$1590, the hardwired version is priced at \$990.



And What's More

Rather than selling sticks simply in matched pairs, **REGAL TIP** now offers the opportunity to buy a set of *three* perfectly matched sticks, packaged together in a convenient reusable mesh holder. The new "Pair & A Spare" packaging is available in all models, at \$15.75 for wood tips and \$16.50 for nylon tips.

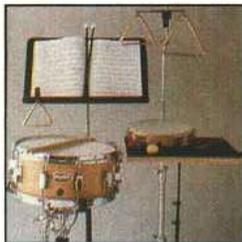


AQUARIAN'S Precision Corps *Kevlar* marching snare drum-head is now available in black, for \$49. Made with Aquarian's

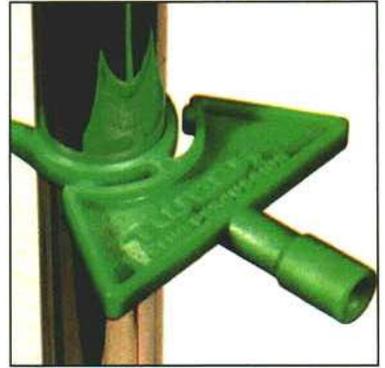


"Compressed Resin Process" to seal and protect the *Kevlar*, the single-ply heads are said to produce "more volume and projection than conventional *Kevlar* heads that are combinations of layers of film and *Kevlar*."

Projection-Plus snare drums from **GROVER PRO PERCUSSION** have been upgraded. Available with either maple or CST composite shells, the drums now feature the Grover Piston Strainer, precision DNC bearing edges, low-mass tube lugs, extended non-spiral custom snare wires, nodal venting, and the Grover Snare Outrigger System with 5-point tuning adjustment. Maple models are available in natural, charcoal ebony, walnut, and mahogany hand-rubbed lacquer finishes.



SLUG PERCUSSION has introduced a bright-green version of the popular Tweek drumkey-clip. The new color is a result of requests from drummers for a higher-visibility Tweek that is less likely to be lost in low-light venues. Slug Percussion's new fifth-anniversary catalog has also been released.



Workshop Series drumsets from **DRUM WORKSHOP** are now available in a choice of Classic (orange to red) and Mint (green to black) fade finishes. These are high-gloss lacquer finishes, and join the current Royal, Teal, and Cranberry color options offered for a limited time.



Making Contact

AQUARIAN, (714) 632-0230, aquarian98@sprintmail.com. **CARTAGENA DRUM COMPANY**, (973) 398-4499, www.cartagenadrums.com. **DRUM WORKSHOP**, (800) 45 DRUMS, www.dwdrums.com. **EVANS**, (800) 323-2476, www.daddario.com. **GROVER PRO PERCUSSION**, (781) 935-6200, www.groverpro.com. **LUDWIG**, (800) 348-7426, www.ludwig-drums.com. **MAPA**, (609) 465-1037, www.drumat.com. **MAPEX**, (615) 793-2050, mapex@mapexdrums.com. **PEARL**, (615) 833-4477, www.pearldrums.com. **REGAL TIP**, (800) 358-4590, www.regaltip.com. **REMO**, (661) 294-5600, www.remo.com. **SCHLAGWERK**, c/o Salwender International, (714) 538-1285, www.salwender.com. **SHURE**, (800) 25 SHURE, www.shure.com. **SLUG PERCUSSION PRODUCTS**, (312) 432-0553, www.slugdrums.com. **SONOR (HSS, Inc.)**, (804) 515-1900, www.hohnerusa.com. **TAMA**, (800) 669-4226, www.ibanez.com. **YAMAHA**, (714) 522-9011, www.yamahadrums.com. **ZILDJIAN**, (800) 229-8672, www.zildjian.com.



Make the Move. [they did]

More of today's top players have chosen to play Vater drumsticks over all the rest. They recognize superior balance, consistency, durability and quality craftsmanship. Their final choice? Vater.

Top row from left to right:

Brooks Wackerman, Suicidal Tendencies (2B Wood),
John Wackerman, Independent (5B Wood, Acoustick and Retractable Brush),
Morgan Rose, Sevendust (Hammer),
Mike Levesque*, David Bowie/Candybutchers (5B Wood, Session, Splashstick),
Stefanie Eulinberg, Kid Rock & Twisted Brown Trucker Band/Unle Kracker (Power 5B Wood)



Bottom row from left to right:

Ken Jay*, Static-X (3A Nylon), **Joe Siros***, Mighty Mighty Bosstones (3A Wood), **David Silveria**, Korn (Nightstick Nylon, Black Stick and Finger Tape), **Lil' John Roberts**, Lucy Pearl/Janet Jackson/Independent (5A Wood), **Allen Shellenberger**, Lit (Power 5A Wood)



*Photo by Dave Green

TAMA STARCLASSIC

Tama Starclassic
"The idea is to keep everything changing"

In our series on the different kits of Tama artists, Joey Waronker's set may be the most different so far.

"One part of me is definitely drawn to the playing of someone like Art Blakey, where you've got that great sense of time and feel. But another part of me is drawn to just creating colors.

"Back when I was playing with Beck, I kept my kit simple and just explored the groove. Then I realized it would be fun to go in an opposite direction. If I think there should be a bell tone that happens only once in a song, why shouldn't I have a bell just to do that? So my style and my set began to change.

"But it's basically still a five piece kit. Of course, there are some differences. For one, the bass drums don't necessarily do a double kick thing. The 26" is the main and the 22" is the auxiliary.

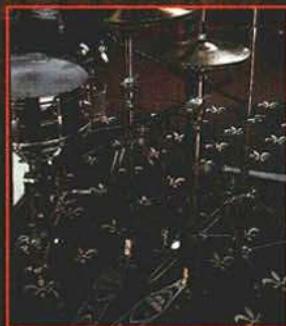
"Another difference are the two hi-hat stands. I'll have eighth notes going on one hi-hat with my toe and quarter notes with my heel on the other. To make this work, I have to be able to get the footboard angles just so. Having hardware that can do this has helped me get to the next level.

"I love the multi-clamp gadgets. They're great for getting all my hand percussion to work with the kit. In REM there's so much variation going on in each song so I'm always moving the percussion around. I'll put an effect cymbal on top of a tambourine for one song. And then I'll take the whole thing apart.

"The idea is to keep everything changing. Which is why I need equipment that's reliable and flexible. I want my own character out of my drums, but I don't want to sit with them for two hours to do so. It's just really nice to have instruments that respond to what I want to do."



"Right now, I like the very solid feel of having the 8 x 12 rack tom on the snare stand."



Two HH905 Lever Glide Hi-Hat Stands. "I'll have eighth notes going on one with my toe and quarter notes on the other with my heel."



PB355 Bronze 5 1/2 X 14 With Custom Plating. That's the baby. It's full sounding and it's got the combination of both warmth and crack. I'm thrilled with it."



Iron Cobra Pedals: HP900PTWL And HP900F With 6712 Felt Beater. "I love the Flexi-Flyer pedal with the strap. It's just the smoothest pedal."



Joey Waronker

REM

B16x22

B12x26

T8x12

F15x16

S6x14

2 Bass drums have
custom four inch wide hoops

TAMA



MD READERS' TOP 25 Drummers Of All Time

by William F. Miller

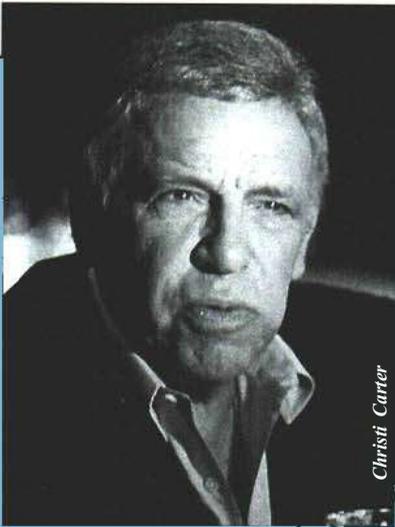
Let the fun begin! When we began discussing ways to commemorate the twenty-fifth anniversary of *Modern Drummer*, we knew that we wanted you, the reader, to be involved. At first we thought of a few small ways of doing that (a cool contest to win a custom-made silver drumkit being one of them). But then it occurred to us, why not go for the big one, the big score, the big enchilada? Why not find out who *you* think are the greatest drummers of all time? Well, we asked, and you answered—in record numbers.

Last spring we placed a notice on *Modern Drummer's* Web site, www.moderndrummer.com, asking you to list your favorite players. Over the course of the next two months we received *thousands* of responses. You guys were into this! Not only did you send us lists of your faves, many of you also included the reasons *why* you like these drummers so much. It took a

few months to tally the votes and assemble all of the information.

And the results? Impressive. We were especially surprised and happy to see that you acknowledged drummers from different styles and earlier eras. It just confirmed to us that *MD* readers really know the history of the instrument. We've listed the top twenty-five vote-getters, plus an "honorable mention" list of the next ranking twenty-five artists. Also included within the list are editorial comments on each drummer and some reader quotes.

One more thing: We were so excited at the response of this poll that we decided to create a special poster featuring the honorees, which you've probably noticed elsewhere in this issue. (The two-sided poster also features every *MD* cover.) It's just our way of showing our appreciation to you for getting involved with this event and for your support throughout the years. Thanks!



Christi Carter

1

BUDDY RICH

No surprise here: Buddy Rich was a drumming genius. His natural ability, phenomenal speed, pinpoint control, and unbelievably swinging approach inspired—and continues to inspire—legions of drummers.

Reader comments: "The greatest who ever lived." "He knew how to kick a big band." "Buddy was the most exciting drummer I ever saw." "He had a god-given gift." "Nobody will ever be able to do what Buddy did—the king of drumming!"

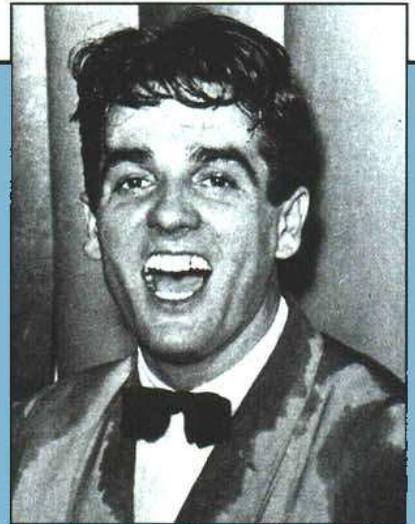
GENE KRUPA

2

Gene Krupa looms large in the evolution of drumming, as much for his popularization of the instrument as for his musical contributions. Krupa was responsible for bringing the drums out from the background and into the center-

stage spotlight.

"Krupa's tom-tom solo on Benny Goodman's 'Sing, Sing, Sing' is one of the most exciting solos ever played." "Man, could he swing." "Gene was a great ambassador of drumming."



Charles Stewart

3

STEVE GADD

It's hard to measure just how huge an impact Steve Gadd has made on both drumming and the contemporary music scene. Over the past thirty years he's recorded some of the most important and innovative tracks of all time, with an astonishingly

wide range of artists.

"His work with Chick Corea alone would place him on the list." "Who can play as many styles as Gadd? Nobody!" "He's inspired more imitators than any other player." "The greatest studio drummer ever."

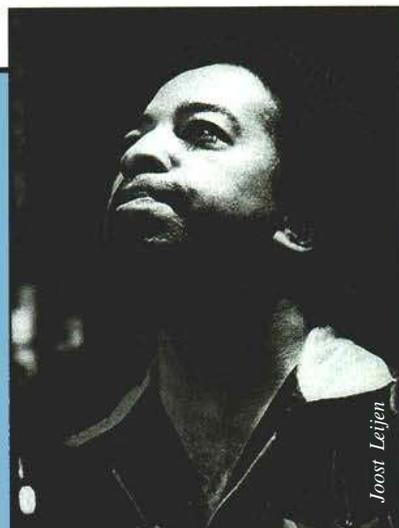
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TONY WILLIAMS

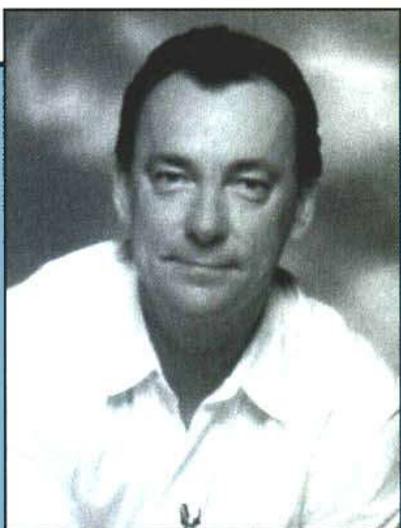
The art of modern jazz drumming made a giant leap forward in the '60s with the arrival of Tony Williams, a young innovator who would ultimately change the face of jazz. His playing with Miles Davis's second great quintet was groundbreaking. And later on, with his

own Lifetime group, Tony helped to spawn the fusion movement.

"Tony was a bad cat." "He had such a unique sound." "Tony played with so much swagger." "My all-time favorite soloist." "Can't believe he's gone—he left us too soon."

**5**

NEIL PEART



The most influential rock drummer of all time, Neil Peart's work with the progressive-rock trio Rush is considered to be classic. Many drummers relate to and are excited by Peart's powerful big-kit approach. But what really makes his drumming stand out are the creative pat-

terns and combinations that he applies to the band's music.

"Neil rocks!" "Nobody solos better than the professor." "Very creative." "One of the greatest minds in rock music, not only for his drumming but for his lyrics." "The biggest influence of my whole life."

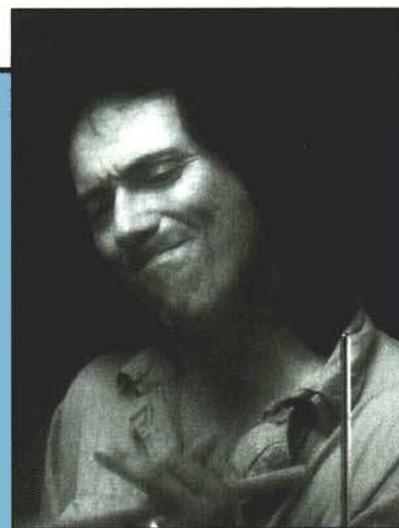
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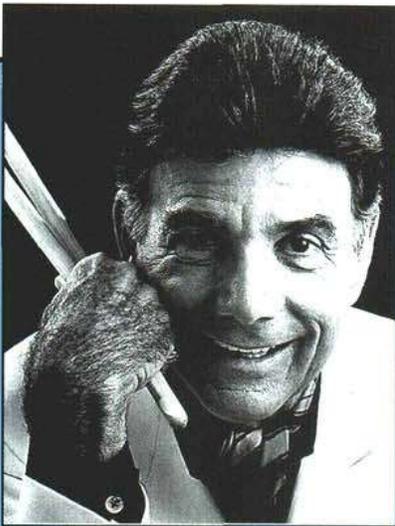
VINNIE COLAIUTA

Vinnie Colaiuta's mastery of the drums is unquestionable. His total dedication to the instrument has given him a depth that few others have reached—and he's proven that fact on hundreds of recordings. (His long associations with artists like Frank Zappa and Sting have produced some particularly memorable drum

performances.) When it comes to technique, musicality, and imagination, Vinnie is *the man*.

"Nobody comes close to Vinnie." "He kills odd meters." "I love the way he's able to stretch and go beyond the typical rhythmic stuff that most guys play." "Not only does he have unbelievable technique, he also grooves his butt off."





7

LOUIE BELLSON

An extraordinary technician with a dynamic solo style, Louie Bellson is noted for his razor-sharp timing and aggressive propulsion of the many big bands and small groups he's performed with. He's also recognized as the first drummer to successfully utilize double bass drums. And it's important to note that besides being a tremendous drumming talent,

Bellson is also an accomplished writer and arranger.

"Louie's feature piece with Duke Ellington, 'Skin Deep,' has some of the best drumming I've ever heard." "I love the way he swings a band and how much precision he plays with." "Louie Bellson gave the first drum clinic I ever went to, and he was the nicest, most sharing person I've ever met." "He's a saint."

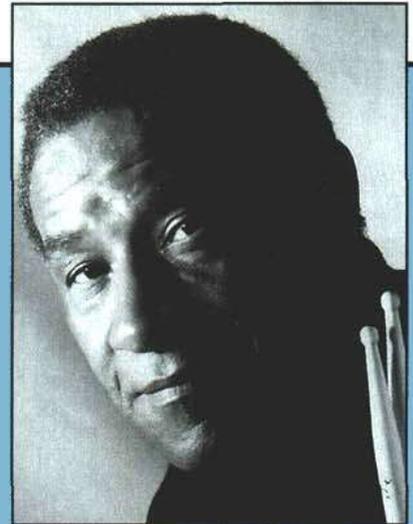
MAX ROACH

8

It's no exaggeration to say that Max Roach changed the course of drumming. His groundbreaking work in the 1940s and '50s with artists such as Charlie Parker, Dizzy Gillespie, and Bud Powell laid the foundation for modern jazz drumming. Among other things, his ability to break up the time

was revolutionary. And his drum solos were the first to feature a more melodic approach.

"Max is so creative, always coming up with new concepts." "His 'Big Sid' solo is my favorite." "The recordings he made with Clifford Brown have some of the best jazz drumming I've ever heard."



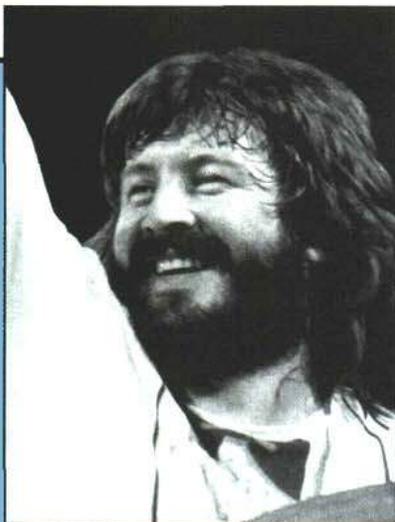
9

JOHN BONHAM

John Bonham is no less than a deity to rock drummers. His work with Led Zeppelin was a powerful combination of brute force and solid, unrushed groove, plus a certain amount of subtlety within the bombast. Bonham did not flail; he laid down some super-fat grooves,

and he did it with a sound that was larger than life.

"Bonham had a quick right foot. His bass drum triplets were killer." "Anybody who has played in a rock band since 1970 has been influenced by him." "Bonzo lives!"



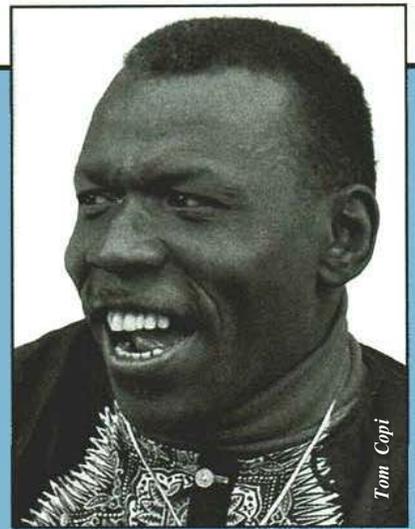
10

ELVIN JONES

The most influential jazz drummer of the '60s, Elvin Jones' dynamic drumming encompassed many diverse elements that included complete four-limb independence, the variation of tone colors, and a unique sense of phras-

ing. Elvin's work with John Coltrane completely redefined jazz drumming.

"Elvin is from another planet!" "What a great spirit." "It's amazing how he builds tension in the music and then releases it." "A trailblazer, for sure."



Tom Coppi

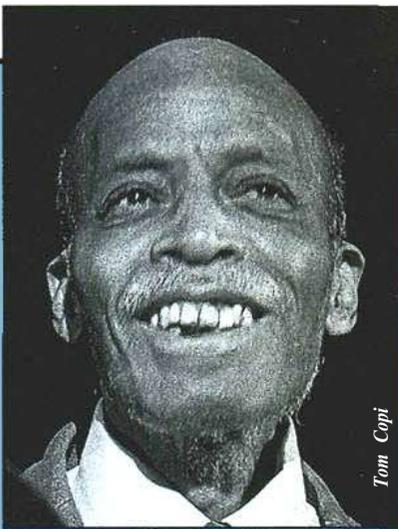
11

PAPA JO JONES

Jo Jones' work with Count Basie's band in the '30s and '40s laid the foundation for swinging jazz drumming. More than any other drummer in history, he developed the hi-hat into an instrument of great rhythmic and tonal variety. And Papa Jo injected relaxation, elegance, humor, and impec-

cable taste in his drumming.

"Jo Jones could swing you into bad health." "I saw some rare footage of him once. He used two floor toms—one in the normal spot and one to the left of the hi-hat, and he played some flashy cross-over licks between his snare drum and the two toms. Amazing."



Tom Coppi

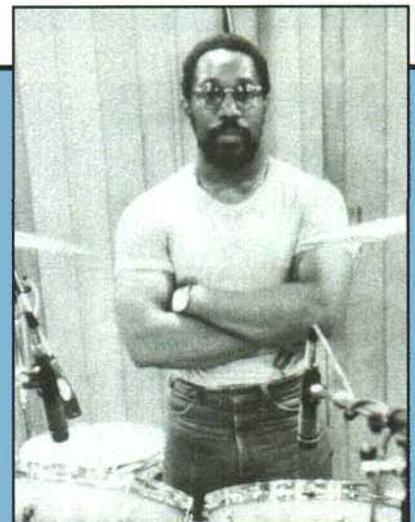
12

BILLY COBHAM

In terms of technical virtuosity, Billy Cobham raised drumming standards when he emerged on the scene in the early 70s. No one before had played with the kind of blistering speed, tremendous endurance, and sheer power that he demonstrated. Plus Billy's work with the Mahavishnu Orchestra

displayed a mastery of odd time signatures and double bass drumming.

"I think Billy inspired thousands of drummers to get their chops together." "I've never seen anybody play as fast as him." "People don't remember this, but Billy helped legitimize matched grip." "Monster man."



Tom Coppi

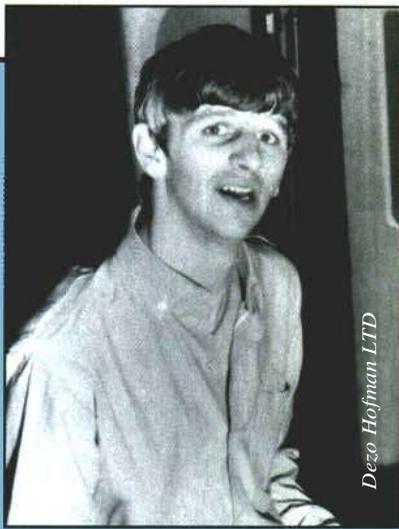
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13

RINGO STARR

Ringo Starr's contribution to drumming is almost immeasurable. His work with The Beatles inspired tens of thousands to pick up the sticks. He made drumming look and sound fun. And as The Beatles' music evolved, Ringo added just the right touch, an admirable

amount of creativity, and a heavy dose of charm that helped make the Fab Four's music unforgettable.

"Ringo is the reason I play drums." "Ringo is the reason I play drums." "Ringo is the reason I play drums." "Ringo is the reason I play drums."

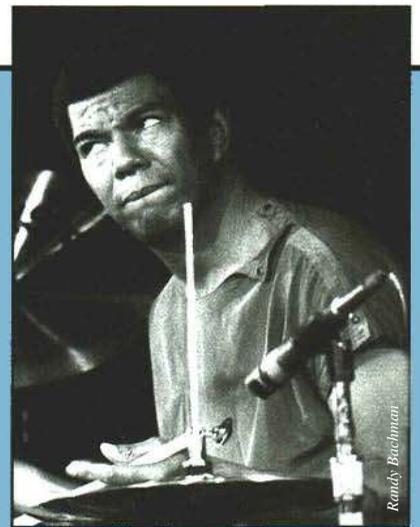
JACK DEJOHNETTE

14

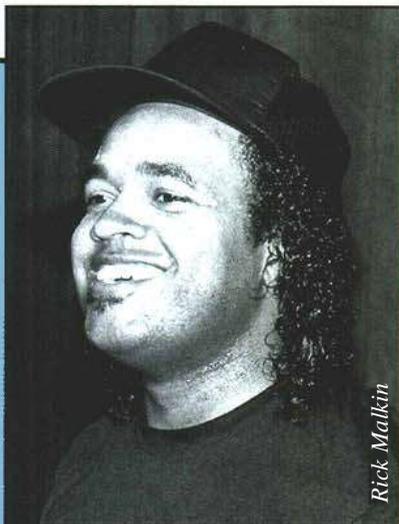
Often described as a composer at the drumset, Jack DeJohnette's playing marked another major move forward in the evolution of jazz drumming. Jack's style oftentimes utilizes all the components of the drumset to create a wash of rhythm that inspires soloists and listeners alike. DeJohnette's work in the early 70s

with Miles Davis, along with practically all of the giants of jazz throughout his career, has helped to establish him as one of the most influential drummers of all time.

"His work on Miles' Bitches Brew is stellar." "He plays so loose." "With DeJohnette it's all about flow; his motions are so fluid."



Randy Bachman



Rick Malkin

15

DENNIS CHAMBERS

With his arrival on the scene in the mid-'80s with the John Scofield group, Dennis Chambers *immediately* raised the bar with his drumming abilities. It was clear to anyone who heard him play that no drummer before had both the level of sheer technical excellence (dizzily fast hands, double-pedal chops) and the ability to

lay down an unbelievably heavy groove. It's this combination that has won him fans the world over *and* work with some of the biggest names in the jazz, funk, and rock worlds.

"Awesome." "The guy is nuclear-powered." "It's unfair that someone can play that fast and groove so hard." "My favorite drummer forever."

Paiste Signature

Patents
Europe 0 300 181
USA 4.809.581
China 88104594.2
Mexico 171.574
Japan 2.596.981
Argentina 239.297
Brazil PI 8803560-3
Russia 1.660.592
Canada 1.309.279
Switzerland 672.855-8
other patents pending



The cymbals that turned the world upside down.

Before we could create "Signature" cymbals, we had to invent an entirely new bronze alloy. Only then could we apply our generations old experience in hand manufacturing to craft some of the finest cymbals ever. The result, our patented "Paiste Sound Alloy" features unprecedented sound potential and richness in harmonics.

"Signature" cymbals brought Paiste sound to new levels of excellence. Their versatility and musicality continues to inspire artists in their creative endeavors. They encouraged us to venture into new sound worlds and develop new techniques for crafting cymbal sound. An explosion of new sound truly turned our world upside down.

Today, "Signature" cymbals have earned the widespread critical acclaim of professionals and enthusiasts. They represent the ultimate in classic Paiste sound.

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PAiSte
CYMBALS SOUNDS GONGS

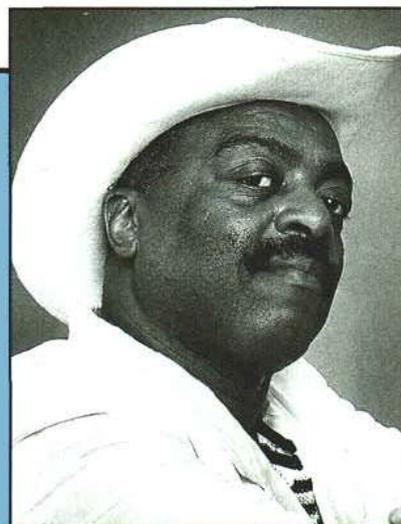
ROY HAYNES

16

One of the most important jazz drummers of the past fifty (!) years, Roy Haynes' unique, "snap, crackle, pop" approach has inspired legions. Roy was one of the first drummers to break away from 2 and 4 on the hi-hat, and his heavily syncopated approach helped to imply bar lines rather than define them. And the list of

artists he's worked with is astounding, including legends like Charlie Parker, Billie Holiday, Ella Fitzgerald, Sarah Vaughan, John Coltrane, Chick Corea, and Pat Metheny.

"A terrific combination of energy, creativity, and musicality." "Roy is a complete original. Nobody plays like him."



17

TERRY BOZZIO

The idea of a "drum solo" has been stretched to the limit by Terry Bozzio. Over the past several years his solo performances have become the stuff of legend, featuring highly complex, ostinato-based pieces played on a massive drumkit. But that's only part of the story: Bozzio's original approach to drumming has graced the music of Frank Zappa, The Brecker Brothers, U.K., Missing

Persons, Jeff Beck, and many others.

"Bozzio's playing on the Brecker Brothers' Heavy Metal Be-Bop is incredible." "He rips on double bass—super fast." "His work with Zappa is scary, especially 'The Black Page.'" "I love the sound combinations he comes up with." "For my money, the most innovative drummer of all time."

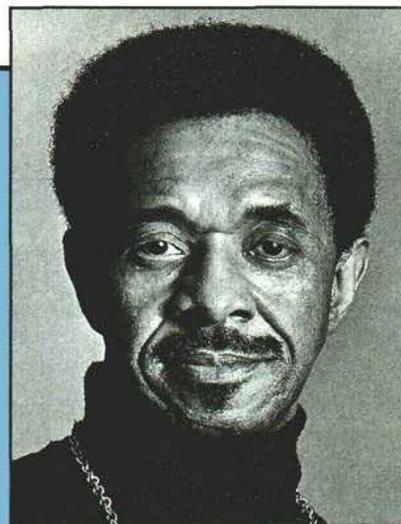
PHILLY JOE JONES

18

Philly Joe Jones goes down in jazz history as one of the greatest of the hard-boppers. Not only could he swing, he was versatile, had great technique, and was a master of the brushes. He worked with hundreds of "name" artists, including Duke Ellington, Dizzy Gillespie, Freddie Hubbard, and even Buddy Rich. (Philly Joe was one of Buddy's favorite drummers. He was

hired to play drums so Buddy could lead his band from the front.) But it was Philly Joe's work in Miles Davis's first great quintet in the 1950s that completely showcased his mastery of jazz drumming.

"One of the greatest brush players of all time." "Philly's drumming on Miles' Milestones record has to be some of the best ever." "I loved his solos—fantastic hands."



The Sound

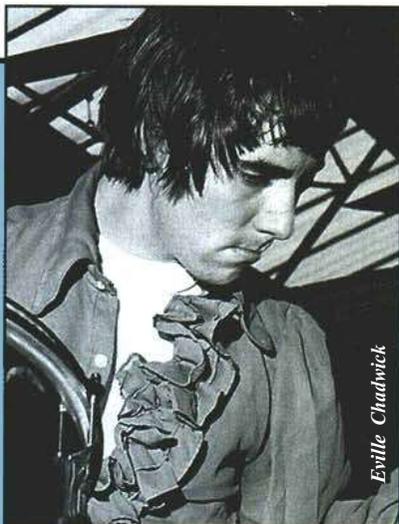


Of Innovation

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19

KEITH MOON

Yes, Keith Moon was a wild man. But that unbridled spirit and energy behind a set of drums created some of the most exciting rock music ever performed. Moon's pounding 8th-note bass drum, driving round-house tom fills, and hyper, odd-placed cymbal crashes added a gutsy brava-

do—and at the same time a certain playfulness—to The Who's music. He'll go down in history as one of the greatest—and most eccentric—rock drummers.

"Every time I hear Keith on a Who song I smile." "Larger than life." "The guy was crazy, but he could play."

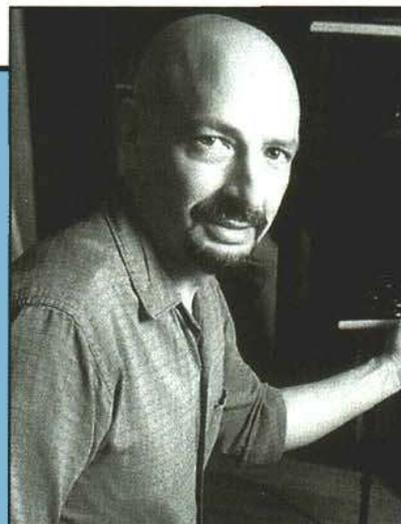
STEVE SMITH

20

Without a doubt, Steve Smith is one of the finest all-around players ever. His depth of knowledge of drumming and his tremendous technical abilities have allowed him to move easily from one musical style and setting to the next. Heavy rock, pop, fusion, jazz, big band—he's done it all, and has

set new standards for each" style along the way.

"Loved his double bass work with Journey." "His playing on Jean-Luc Ponty's Enigmatic Ocean is some of my favorite fusion drumming." "He knows all of Buddy's tricks—and he can play them!" "Thanks, Steve, for all the years of inspiration."



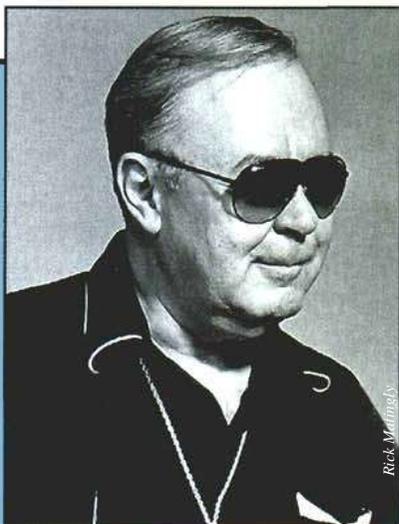
21

JOE MORELLO

Throughout his career, Joe Morello has revealed an exceptional sense of swing and finesse combined with astounding technical ability. Back in the '60s, thousands of aspiring drummers were both awed and inspired by his technical facility. Along with witty and inventive solo work, Joe was extremely adept at negotiating odd time

signatures, an ability that was on display during his tenure with the wildly popular jazz group, The Dave Brubeck Quartet.

"'Take Five' is the best drum solo ever recorded." "Joe's hands were so fast, they should be cast in bronze." "People always talk about how fast he played, but I also loved Joe's swing feel."



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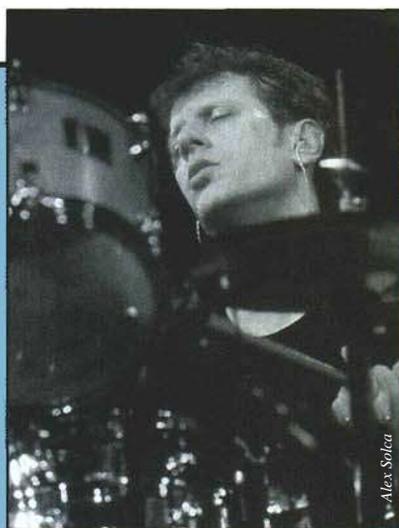
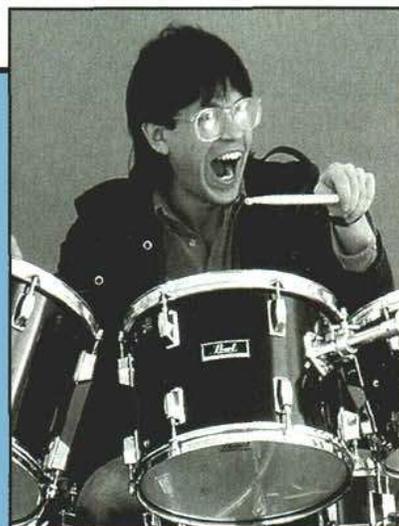
JEFF PORCARO

22

It's hard to imagine what popular music would have sounded like had Jeff Porcaro not been around to add his impeccable groove and subtle parts to so much of it. So many important sessions, so many awesome drum tracks...Jeff was undeniably the most important studio drummer in LA in the 70s and

'80s. His work with Toto, Steely Dan, Boz Scaggs, and hundreds of others was simply outstanding.

"Toto's 'Hold The Line' and 'Africa' have some of the most groovin' drumming I've ever heard." "Nobody played a shuffle better than Jeff." "My all-time favorite studio drummer."



23

DAVE WECKL

When Dave Weckl burst onto the scene in the mid-'80s, it seemed as if drumming took another leap forward. Dave's combination of finesse, sensitivity, chops, groove, and *incredible* precision had never been heard before. His landmark work with The Chick Corea Elektric Band, and later The Akoustic Band, shook the drumming world. Dave has gone on to

have a successful career as a solo artist, and he continues to educate and inspire drummers the world over at his many concert and clinic performances.

"Weckl can play so precisely that he can sound like a machine if he wants to." "While I enjoy his playing, I've really admired the sound he gets from his drums and cymbals." "Dave plays with great confidence."

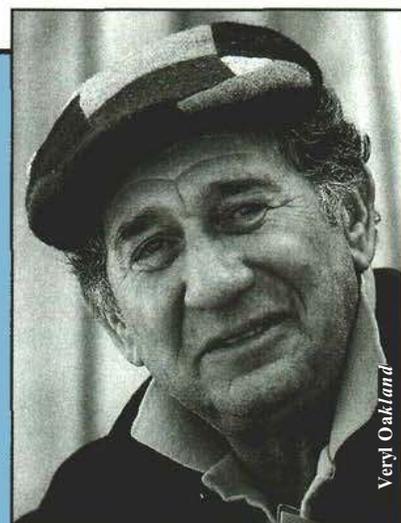
SHELLY MANNE

24

As the founder of the West Coast "cool" school of jazz, Shelly Manne's place in drumming history is vitally important. His thoughtful, swinging, and inventive playing inspired thousands of drummers. We're talking the ultimate in taste, time, and timbre. Manne also worked in a variety of settings, including with such greats as Stan

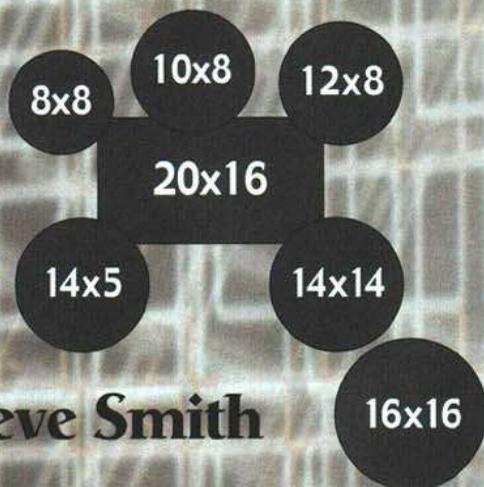
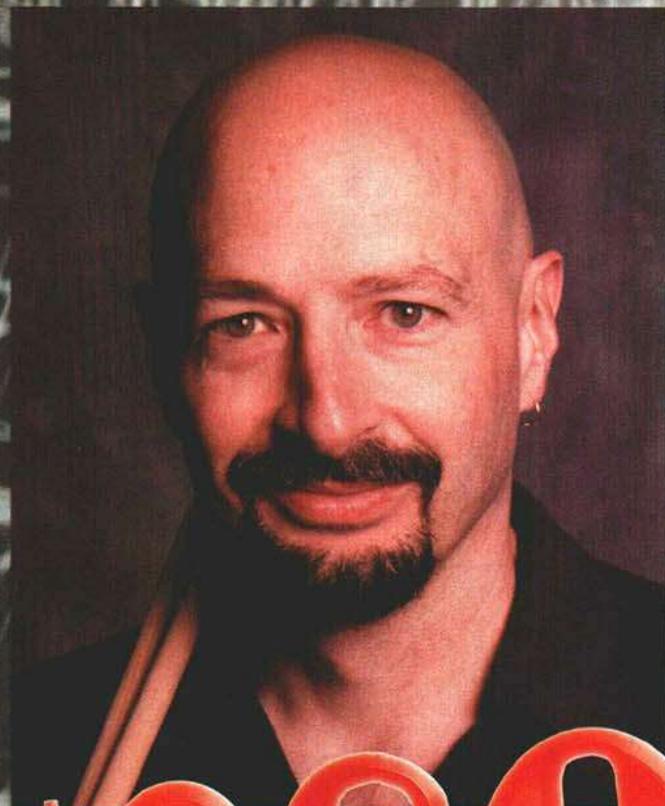
Kenton, Woody Herman, Benny Goodman, and Les Brown. He also went on to become one of the most important studio drummers of the 1960s.

"The most musical drummer I've ever heard." "Shelly always got such a beautiful sound out of the instrument, especially with brushes." "Loved his personality on the drums."



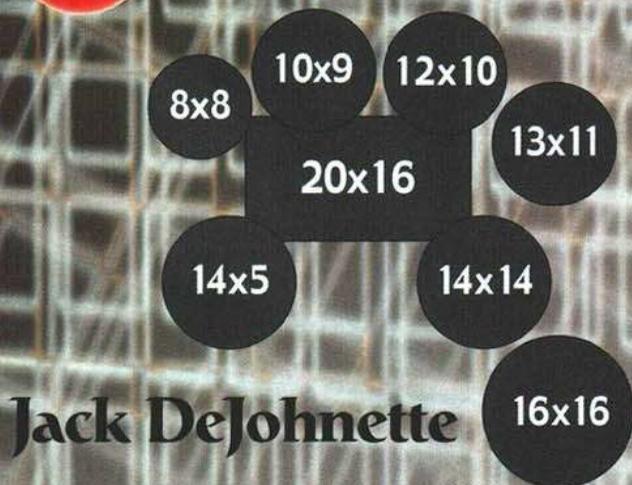
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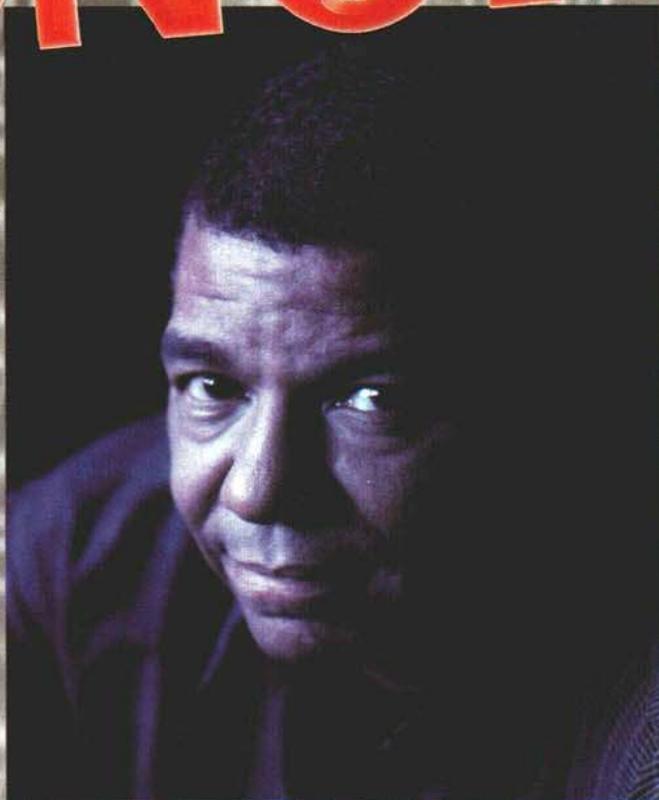


Steve Smith

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25

SIMON PHILLIPS

Double bass drumming will never be the same, thanks to Simon Phillips. His innovative work with two kicks alone would have earned him a place on this list. But when you consider his other abilities—tremendous hands, a mastery of odd meters, inventive (and seemingly unplayable) drum patterns, great power and endurance, plus a high level of precision—you realize what a

major contribution Phillips has made. His recorded work with Jeff Beck, Pete Townshend, The Who, and Toto, and on his solo albums, is impressive.

"Simon's double-bass playing on Jeff Beck's There & Back set new standards." "He gave one of the best clinics I ever saw." "The guy can play in 33/8. (See his video if you don't believe me.) Who else but Simon Phillips can do that?"

Honorable Mentions

- 1) Phil Collins
- 2) Art Blakey
- 3) Carter Beauford
- 4) Mike Portnoy
- 5) Peter Erskine
- 6) Ginger Baker
- 7) Omar Hakim
- 8) David Garibaldi
- 9) Bill Bruford
- 10) Kenny Clarke
- 11) Jim Keltner
- 12) Ed Shaughnessy
- 13) Hal Blaine
- 14) Charlie Watts
- 15) Chick Webb
- 16) Carmine Appice
- 17) Bernard Purdie
- 18) Kenny Aronoff
- 19) Carl Palmer
- 20) Dave Tough
- 21) Mel Lewis
- 22) Marvin "Smitty" Smith
- 23) Stewart Copeland
- 24) Virgil Donati
- 25) Trilok Gurtu



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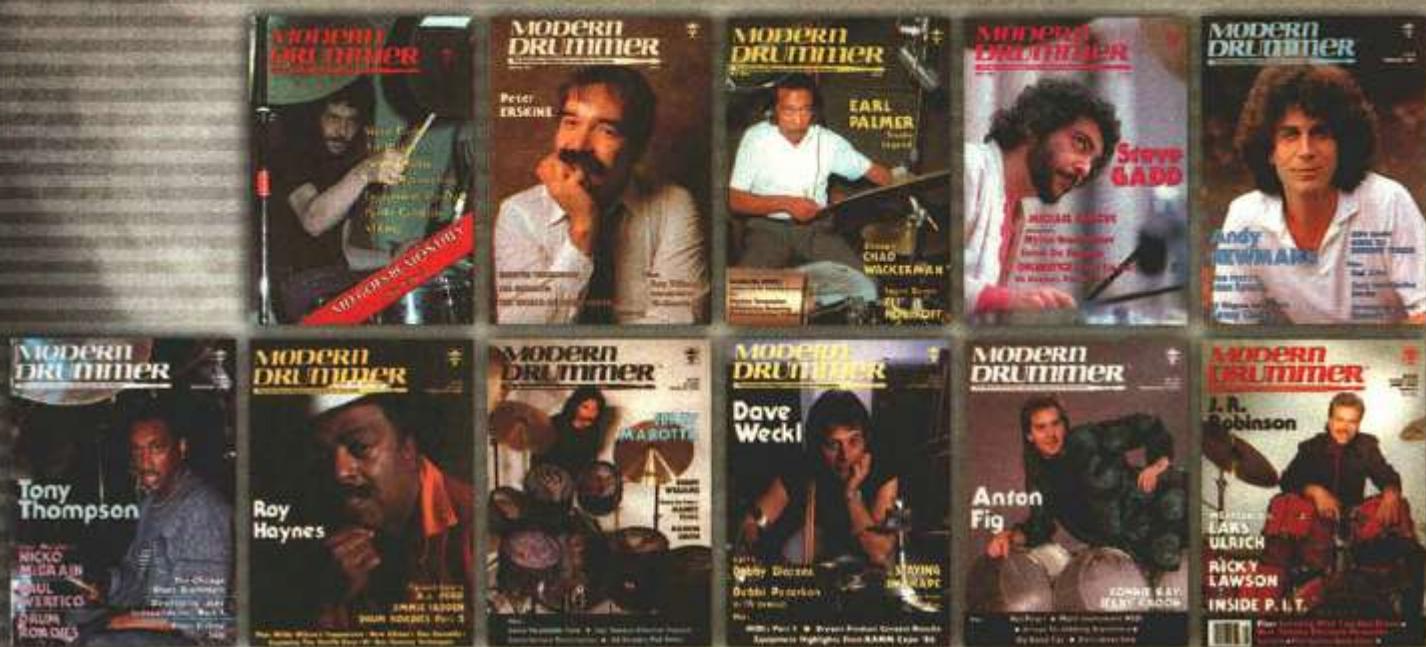


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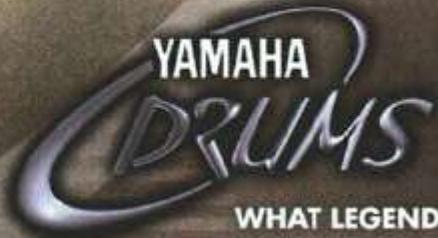
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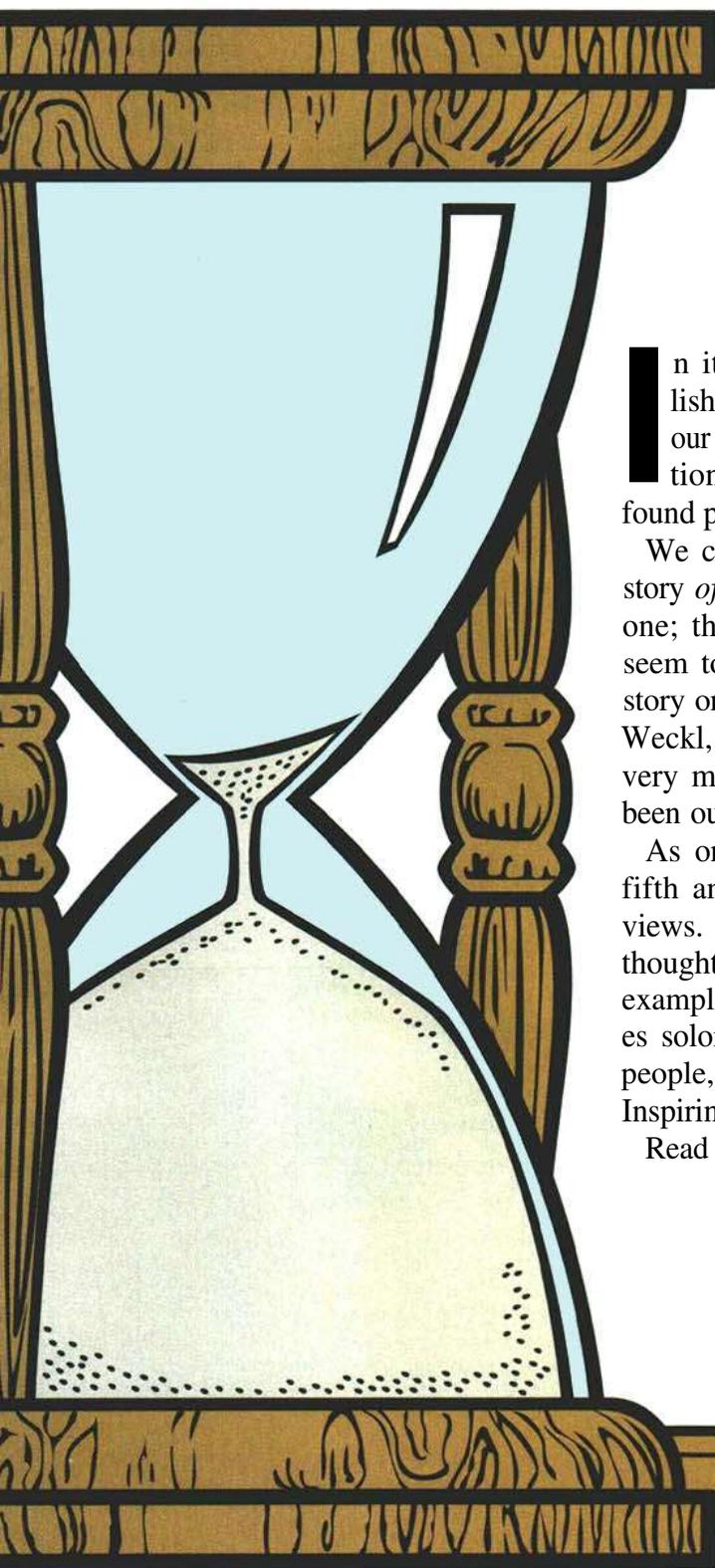


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Timeless Drum Chat

Revisiting MD's Classic Interviews



In its twenty-five-year history, *Modern Drummer* has published hundreds of interviews with the hippest drummers of our time. But it's funny how particular stories are often mentioned by readers as the "classic" ones—the stories they found particularly educational, inspiring, or thought-provoking.

We constantly receive requests for certain pieces. The cover story of *MD's* first issue, with the legendary Buddy Rich, is a hot one; that issue is even considered a collector's item. Readers seem to be the most interested in checking out the *first* cover story on an artist: Steve Gadd, Neil Peart, Vinnie Colaiuta, Dave Weckl, and the late, great Jeff Porcaro's original features are very much in-demand. Unfortunately, all of those issues have been out of print for years.

As one of the special events commemorating *MD's* twenty-fifth anniversary, we're revisiting some of these classic interviews. What you'll see in the next several pages are "the early thoughts" of ten important players. It's fascinating to read, for example, how Buddy felt about practicing, how Gadd approaches soloing, how Peart feels about performing in front of 35,000 people, or how Porcaro laid it down in the studio. Educational? Inspiring? You better believe it.

Read on, and enjoy.

Buddy Rich

January 1977

by Jim Warchol



MD: Where are you originally from?

Buddy: Brooklyn.

MD: Is it true that your parents were in vaudeville and that you were a pretty good tap dancer when you were young?

Buddy: Yes, that's right, I used to be.

MD: What about your formal background? Have you ever taken a lesson or been to a music school?

Buddy: No, I've never taken a lesson. As far as music school goes, I walked through Berklee one time to visit with some people I know.

MD: Do you remember the first set of drums you ever had?

Buddy: Well, I've seen pictures of one of the first sets of drums I had. When I first started playing, they weren't making tunable tom-toms, they weren't making sets like they do now.

MD: When you were traveling with your parents and they sat you in the orchestra pit, did you always take an interest in drums first?

Buddy: Yeah.

MD: Did you practice much?

Buddy: Well, I never really practiced because I never had the opportunity to practice. I've been working all my life...I've been playing drums all my life, and now, I'm too lazy to bother with it. I have other things that I have to do—practice my martial arts, take care of my cars.... I don't put too much emphasis on practice anyhow.

MD: Would you mind elaborating on that?

Buddy: I think it's a fallacy that the harder you practice the better you get. You only get better by playing. You could sit around in a room, in a basement with a set of drums all day long and practice rudiments and try to devel-

op speed. But until you start playing with a band, you can't really learn technique, you can't learn taste, you can't learn how to play with a band and *for* a band. Once you've attained a job, any kind of job, like playing with a four-piece band, that's an opportunity to develop. And practice, besides that, is boring. I know teachers who tell their students to practice four hours a day, eight hours a day. If you can't accomplish what you want in an hour, you're not gonna get it in four days.

MD: You were good friends with the late Gene Krupa, weren't you?

Buddy: Yes, he was a very good friend of mine.

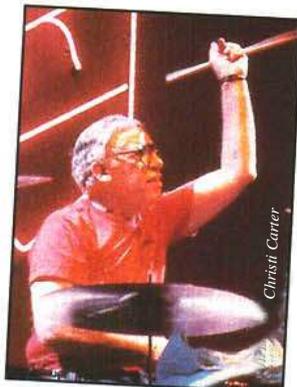
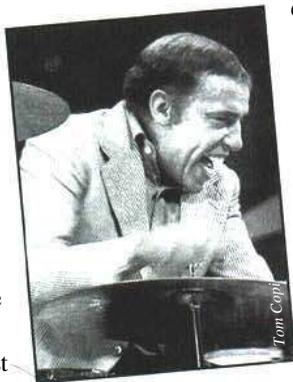
MD: Do you consider him an influence?

Buddy: I consider every drummer who ever played before me an influence, in every way. There were so many individual styles thirty or forty years ago. Every drummer that had a name *had* a name because of his individual playing. He didn't sound like anybody else. So everybody that I ever listened to, in some form, influenced my taste.

MD: Was there any one person who really influenced your style? Any certain kind of music?

Buddy: Yeah, I think probably the Goodman and Casaloma bands were my first two influences in jazz. And, of course, Count Basie. I think all of the black bands of the late '30s and early '40s had an influence on everybody, not just

"I consider every drummer who ever played before me an influence, in every way."



drummers. They had an influence on the entire world of jazz. There were so many creative artists, so totally different from one another.

MD: Did you like the music you were playing with the big bands of thirty years ago better than you do now?

Buddy: I think I liked everything I ever played. I mean, I think I liked every band I ever played in because each band was different, each band had a different concept, and each bandleader was different—different personalities and musical tastes. So if you don't listen to all that you become stagnant and you stay in one thing. But I've played with so many varied bands with varied musical tastes that I feel qualified to have my own musical tastes at this point in my life.

MD: Do you like recording?

Buddy: No, I don't like recording. It's a bore.

MD: Does it take long for you to record an album?

Buddy: Not really. It takes us about four or five days to get an album out.

MD: It seems as though you have no set format on the bandstand. You seem to select each chart on the spur of the moment.

Buddy: That's how we do it. The format is, never come on the job knowing what you're gonna do because, then again, it becomes mechanical. You can't play the same thing tonight as you did last night. The reason you have such a large library is so you can change pieces of music. It gives your eyes a chance to read something different every night, rather than play the same thing night after night. To come in with a set routine is something I've never believed in. It should depend on how you feel, because you play what you feel.

MD: When you play a solo, is it counted out?

Buddy: No, I count the band *in*.

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"I never really practiced because I never had the opportunity to practice. I've been working all my life."



Steve Gadd

October 1978

by Aran Wald

MD: Suppose we start out by back-tracking a bit, to your youth and your formative days with drums and music.

Steve: My uncle Eddie fostered my interest in drums. He gave me a pair of sticks and showed me how to handle them. We'd sit together and play along with records on a piece of wood. My late father, Kendall Gadd, would take me to clubs in Rochester. I got a chance to hear a lot of great bands that passed through town.

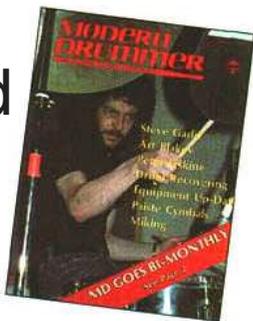
My family was always very close. They were always behind my brother and me in whatever we did. My brother Eddie is a very talented musician and he's also an expert horseman.

MD: What kind of formal training did you have?

Steve: I had private lessons from Bill and Stanley Street. They were two very well-known drummers in Rochester. Later I enrolled in the Manhattan School of Music in New York. After two years I transferred over to Eastman School of Music back in Rochester. I never consciously made a decision to be a professional musician; it was just something that happened.

MD: There are a lot of young drummers who would love the opportunity to study with you. Do you have any plans to teach?

Steve: No, not until I have the time. Teaching requires just as much time and effort as playing. There are a thousand ways to ask one question and a thousand ways to answer it. You've got to have the time to understand your students' problems and convey your ideas to really offer something. For now, I'd rather play.



"Sometimes I'll go into the studio and there will be a beautiful tune. One of the most musical approaches if to say, 'I don't really hear any drums on it. It's pretty the way it is.'"

Maybe someday, but I don't think it would be fair right now.

MD: Have you ever thought how you might approach a teaching situation?

Steve: I would approach each student as an individual. I don't believe there's one method. I'd have to see where each person was at and go from there. I wouldn't try to change anybody. How to approach the music is the key thing. You might come up with a way to play something somebody else played,

with completely different sticking. You might try to duplicate it, but it's not necessary to duplicate it technically. It could open your head up to a whole new thing, based on another person's idea.

MD: You're going to be an influence on drummers coming up the same as Tony, Buddy, and Elvin are influencing drummers today. How do you feel about that?

Do you feel any special responsibility to young drummers?

Steve: I never really thought about it. If I am an influence, I hope I'm a good one. I don't play to be an influence on anyone. I feel a responsibility to the music I play. Let's say, being responsible to the music is the first step in accepting responsibility for people coming up. Sure, you play the drums, but

the main thing is to play the drums for the music, with the people in that particular situation. You can't go for yourself. There's some good music out there that can really open you up. And playing good

time is very important, whether it's slow time, or hardly playing anything sometimes and leaving space.

MD: Have you been influenced by many other musicians?

Steve: You have to allow yourself to be influenced by everyone you play with. If you don't put yourself in that frame of mind, you could end up on the bandstand with that person, but not actually playing with him. You can't go up there and play for yourself. You have to be ready to be with those people.

For me, finding a way to make it flow helps musically. Some rhythm sections might be into laying back more than others, so I can play more on top. You've got to be able to go either way or it ends up straining. I'm influenced by everyone I play with in terms of where I keep myself musically.

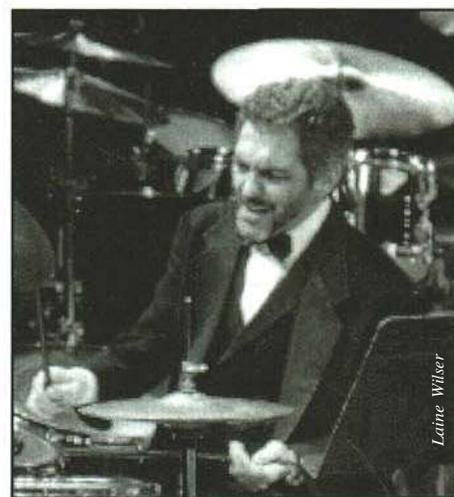
MD: Do you structure your drum solos in advance?

Steve: My solos are influenced by what occurs just before the solo. If I'm in a band that really sets up a groove, I'll never play a free-style solo, I'll play in phrases. With Steve Kahn's music, it gets very free, no tempo. It depends on the band. It also depends on what the solo is following and what it's supposed to set up. I don't know exactly what I'm going to play, but I'll know where I want to go with it. Sometimes I'll play over the tune. But if the solo comes after a vamp, which doesn't adhere to the changes of the tune, then I'll just play phrases. There's no rule as long as you play the music.

Sometimes I'll go into the studio and



continued on page 84



Elvin Jones

August/September 1979

by Harold Howland

MD: You're a prime contributor to the development of a wider concept of timekeeping. How do you view the drummer's traditional role in this respect?

Elvin: None of the essential things about being a drummer have changed. The drummer should be a timekeeper and be conscious of his role as an accompanist.

Time exists for me the same as it does for everyone else. The difference is the way time is utilized. I'm not doing anything different from anyone else. I just do it my way. Jazz is a personalized art form and can be applied to individuals. This is what makes it such a great form of expression.

A drummer can also have aspirations towards being a soloist. Throughout the world percussion is coming to the fore and being accepted as a highly sophisticated field. We can all get our heads down and start thinking about the kinds of solos that we're going to play.

This is something that is going to occupy our thoughts for the next two or three generations.

When one says "solo," that's quite a big word. You think about all the other solo instruments and what can be accomplished with them. This challenge is something that we can accept with gratitude and a deep sense of responsibility.

MD: Your solos have distinct, poetic qualities. The turning points and moments of reflection, tension, and release flow together to create a clear impression of you as a storyteller.

Elvin: When I was a young man, my parents and their peers had ways of encouraging the young people, and there was an expression they would use: "Tell your story." What the people meant was, "Do it

your way and make it for all of us." This is the way I believe a song is supposed to be rendered, whether it's a drum song or a saxophone song or any other song. The composition should be expressed in a form that can be recognized as a story. If that's what people are hearing, then that means I'm doing it!

MD: You sing to yourself much of the time when you play. Do you sing anything in particular?

Elvin: I think it started when I would go through my exercises late at night on the drum pad. Instead of hitting a cymbal or reading a rest, I would sometimes

make a noise with my mouth. This would create a kind of continuity for me. It was a habit I got into way back then and it's never left.

MD: What are your ideas on tuning the drumset?

Elvin: Playing as I do in a small-group format, it's better to set up a very basic tone pattern. What that pattern is depends on the individual. It should be your foundation, something that you can recognize. If you're going to build a pattern around these pitches and you recognize them, you can use them more intelligently.

Almost the whole time I've been playing, the bass

drum has been tuned to around a G. I try to get the tom-toms a third or a fourth from that. That's the formula. This is something very fundamental and I don't think it requires a great deal of fine-tuning. It happens without your thinking about it.

MD: Your setup is somewhat unusual in that your bass drum is smaller than your largest tom-tom. How did you arrive at this?

Elvin: I think Max Roach and Art Blakey first came out with that 18" bass drum. The drum I was using before was a 22". I went from a 22" to the 18" seventeen years ago. It's less boomy and very practical, as it packs up and

fits right into the trunk of your car. For small groups traveling around, it takes off a little of the dreariness of hauling the stuff. The difference in sound is insignificant.

I used to carry a 14x14 tom-tom, but I stopped. By using the 16" and the 18" I get the same sound pattern with more timbre.

MD: Your wife Keiko is very visible at your performances, setting up and tuning the drums and keeping things under control. How did she become so involved in your career?

Elvin: I could never begin to tell you of the help that she's given to me because of her intense interest. Even before she met me, Keiko was a great jazz fan. She had one of the best and most extensive collections of jazz recordings in Japan. She was an authority among connoisseurs. There was no mercenary attitude. People who loved the art would use their private resources to accumulate this material, and it would run into considerable expense.

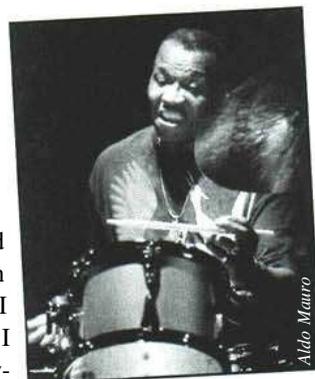
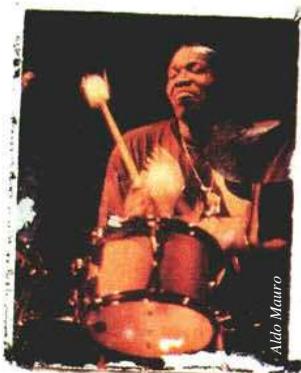
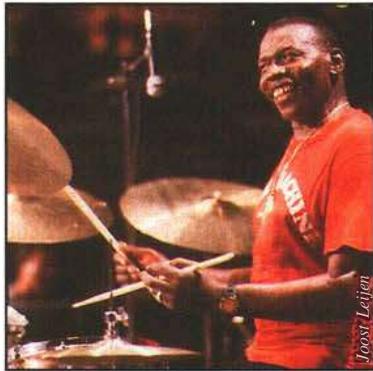
When I first visited Keiko's home in Nagasaki, it was like walking into a radio station. There was this fantastic hi-fi equipment and thousands of records that she had accumulated since childhood. I was very impressed. And her taste has always been excellent.

After we became involved, she'd be right there and would pitch in when I was going to set up my drums. Now she can set them up quicker than I can. She also tunes the drums, changes the heads, and sets up the stage and sound system. Keiko is not just some pretty little girl messing around, she knows what she's doing and does it very well.

MD: Tell me about two of the lesser-known episodes from your experience, your brief tour with Duke Ellington, and the film *Zachariah*, in which you acted.

Elvin: The same day that I left Coltrane, Duke called me from Spain saying that he would like

"Time exists for me the same as it does for everyone else. The difference is the way time is utilized. I just do it my way."



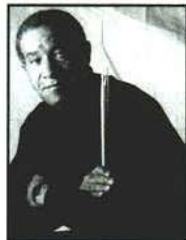
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Max Roach

June 1982

by Scott K. Fish

"After you've mastered technique and you've got good hands, good feet, and good coordination, the next step is developing *ideas*."



MD: As far back as I can remember from listening to your records, you've always had an identifiable sound. Can you remember a time when someone might have listened to you and not known it was Max Roach?

Max: Well, there must've been a time. The people I grew up with—like Cecil Payne—all strived to find their own kind of identity. We were aware of that because the "old-timers" would *tell* us when we got a chance to go to the theaters and hang out backstage and listen. They would always make sure that we knew that the only way we were going to get over, *really* get over, was to find our own musical personality. Everybody knew who Coleman Hawkins was and what he sounded like. Everyone knew how Chick Webb dealt with things.

Today, if you get a hit record, it's beholden upon others to copy it. That's part of this business. But I do believe that the artists who have really taken the time to develop their craft and pursue the part of themselves that stands out in any situation seem to last longer. They may not get rich overnight, but their careers last longer. Sometimes they *do* get rich overnight!

MD: Is it more difficult to make money with a band on the road today than it was in the '40s and '50s?

Max: I think it depends on who the artists are and how much money they can demand. It's complex today. Id you have a record out, is the record being promoted or pushed? Then trying to stay above the high cost of

transportation and all of the other things that keep a group on the road is a challenge.

MD: In the '50s, in the classic band you had with Clifford Brown, if you wanted to go on the road, what was involved?

Max: The overhead wasn't that great. We traveled by car. We had two cars for the five of us. We had no problems. We didn't make a *lot* of money but we took care of our bills and our families.

MD: Do you consider it important for musicians to be aware of the business aspects of music?

Max: I think it's important to be aware of it. I think musicians should know what it's about so they can check and cross-check agents and managers so they won't be taken advantage of. But I also think that professional negotiators and folks like that should be involved in handling a musician's business. A musician should have accountants and negotiators and legal expertise. These are *essential* in today's business.

That said, when I teach, I advise students to concentrate on the art. Concentrate on developing technique in every aspect. I'm a firm believer that every drummer should also perform on a melodic instrument—

preferably a mallet instrument, and, of course, keyboard harmony on piano. That was my major in school, not percussion.

MD: Did you and people like Art Blakey and Philly Joe Jones ever get together and toss around ideas?

Max: Oh yes. By listening to other people you can learn what to do and what not to do.

MD: Were the older drummers receptive to you as a young guy? Could you go up to Baby Dodds or Jo Jones

and say, "Hey, what is that you're doing?" Or would they say, "Get lost, kid"?

Max: They would have to come to you. I wouldn't dare approach them. You'd learn from

them by listening to records and watching them play whenever they'd come to town. It's not so much asking them "how" they did it. You don't necessarily want to do *what* they did but you want to be as creative as they are. That's what it's about.

MD: Do you think it's a bad approach for a kid to learn from a book that might have a Steve Gadd drum part written out with the sticking?

Max: It's always been like that, even with the old books. They always put stickings in. But I know what you mean. What would happen when we'd learn the stickings was, sometimes I would play something that *sounded* like what I heard on a record. I'd create my own stickings, but it would be totally different when I'd go to a theater and see Jo Jones do it. I'd say, "Wow, he does it completely different." But, the *sound* was there. I had the sound. You can create the same sound so many different ways as far as sticking is concerned.

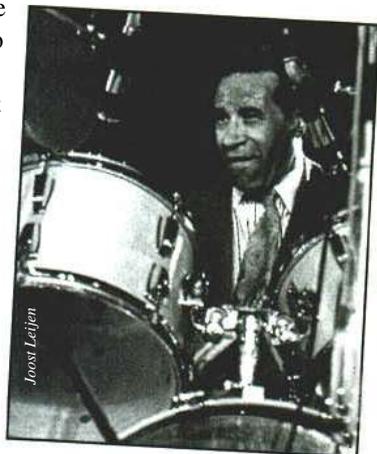
I never think about sticking. I just hear the sound. I hear a certain amount of sound in a certain amount of space, but how I create that sound in that space doesn't necessarily depend on the sticking. I'd be interested to slow it all down and say, "Aha, *that's* what my sticking was." But, basically it's singles and doubles.

I hear some people who run up and down the piano, but it's not musical. All I can say is, "Well, he's got good technique." But, I never say he's playing music, or he's creating some design. So, when I build a solo, it's designed within the structure of something, just like creating a poem, a painting, or anything else. Space is important and dynamics are important, and things like sequences or sequential things are important. How you relate to certain timbres on the set itself is important. That's how you build a solo.

MD: Where do the initial ideas for your solo pieces come from?

Max: Well, they come from maybe a phrase that I've improvised. They can come from a time signature. After you've mastered technique and you've got good hands, good feet, and good coordination, the next step is developing *ideas*. You have to create and invent new ideas that do things, and each idea has to

continued on page 86



Character.



*DW Drum Artists (from left to right):
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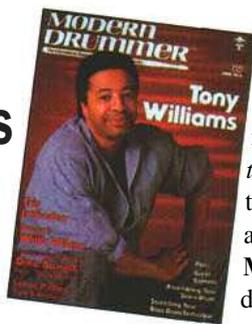
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Tony Williams

June 1984

by Rick Mattingly



"It seems to me that playing jazz gives a drummer more sensitivity for the drumset and much more of a rounded concept."

MD: I recall a quote from an earlier interview where you were talking about musicians you admired. You said that the thing they all had in common was a personal sound.

Tony: Yeah, they have a way of playing. You can tell one musician from another by their sound. That's what jazz is about. That's what most music is about.

MD: Regarding your own way of playing, what would you say is the link between your drumming with such groups as Lifetime, The Great Jazz Trio, V.S.O.P., Stanley Clarke, and Ronnie Montrose? Some people might hear those musics and it would not even occur to them that it was the same person playing drums. What do you think are the things about your style that are consistent in all of those situations?

Tony: I would think that it would be the strength, the consistency, and the time. In all those different bands and in all those different things that I do play, I'm always trying to express the time.

MD: There's also a certain energy that comes through all of those situations. This drummer isn't laid-back. This is someone who plays the drums and means it. To me, that came through just as well with The Great Jazz Trio as it did with Lifetime.

Tony: It's an aggressiveness too, and the willingness to be a part of it. I'm not playing a role. That's what I always strive for: Whatever style I play, I *play* the style rather than *attempt* to play it. It's two different sounds. You can hear when jazz

drummers *attempt* to play rock, or when rock drummers *try* to play jazz. It's not quite there. You have to really work at that.

MD: When you play rock, you don't sound like a jazz drummer trying to play rock. You sound like a rock drummer.

Tony: That comes from the aggressiveness. But I must say that it also comes from my training in jazz, because it seems to me that playing jazz gives a drummer more sensitivity for the drumset and much more of a rounded concept. It's hard to explain that without someone feeling like I'm trying to say that I want them to play jazz. I'm not. I'm saying, "What I want you to do is play the drums better." It just so happens that, if you learned a lot about jazz, practiced for two or three years, and really tried to be good at it, you would become a better drummer.

Drummers spend a long time not feeling good on their instruments because of the things they don't want to do. Everyone has prejudices and fears. But anyone with experience knows that if you do take a couple of

years to study something, several years later you will be very glad that you spent that amount of time improving yourself. Sometimes you don't realize how much good something has done you until years later.

MD: Another thing that probably influenced your rock playing was that you grew up with rock tunes. I believe you once said that, when you were with Miles Davis, you had a Beatles poster on your wall at home.

Tony: Yeah, when I was with Miles, I was seventeen. The Beatles are all older than me. So why would people find it odd that I like that music? When I was growing up, I would watch *American Bandstand* when I came home from school. I was leading two lives. I played with toy guns and holsters right up until I was about fourteen, and I joined Miles when I was seventeen.

MD: So I guess the question should not be

how could you play rock, but what were you doing playing with people like Miles?

Tony: Right. Yeah. I think I had a very full childhood. My childhood lasted into my twenties, believe me. I'm still trying to shake a lot of it. But I didn't miss anything.

MD: Lifetime was the group that seemed to lead you back to rock. This is something I read in a review once and I thought I'd ask you about it. The reviewer said, "It must have been galling for Williams to watch everyone else making money out of fusion knowing that his band, Lifetime, was among the seminal crossover bands." Do the people who set the direction necessarily reap all of the rewards?

Tony: Of course not. But then, I don't see anybody making a lot of money. I'm not sure who they are talking about.

MD: Groups like The Mahavishnu Orchestra, Return To Forever, all the way up to The Pat Metheny Group have maybe benefited from the seeds you planted.

Tony: Well, that's nice to hear.

MD: In fact, I would say the popular opinion is that you were one of the founders of fusion, crossover, or whatever you want to call it. Do you not see it that way yourself? People sometimes have a different view of themselves. Where do you see yourself in history, or do you even think about that?

Tony: I try not to. I mean, I do, but I try not to also. It's kind of second-guessing

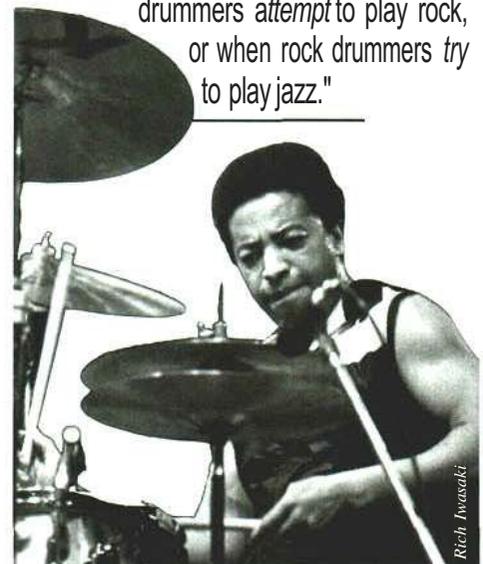
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Joost Leijen



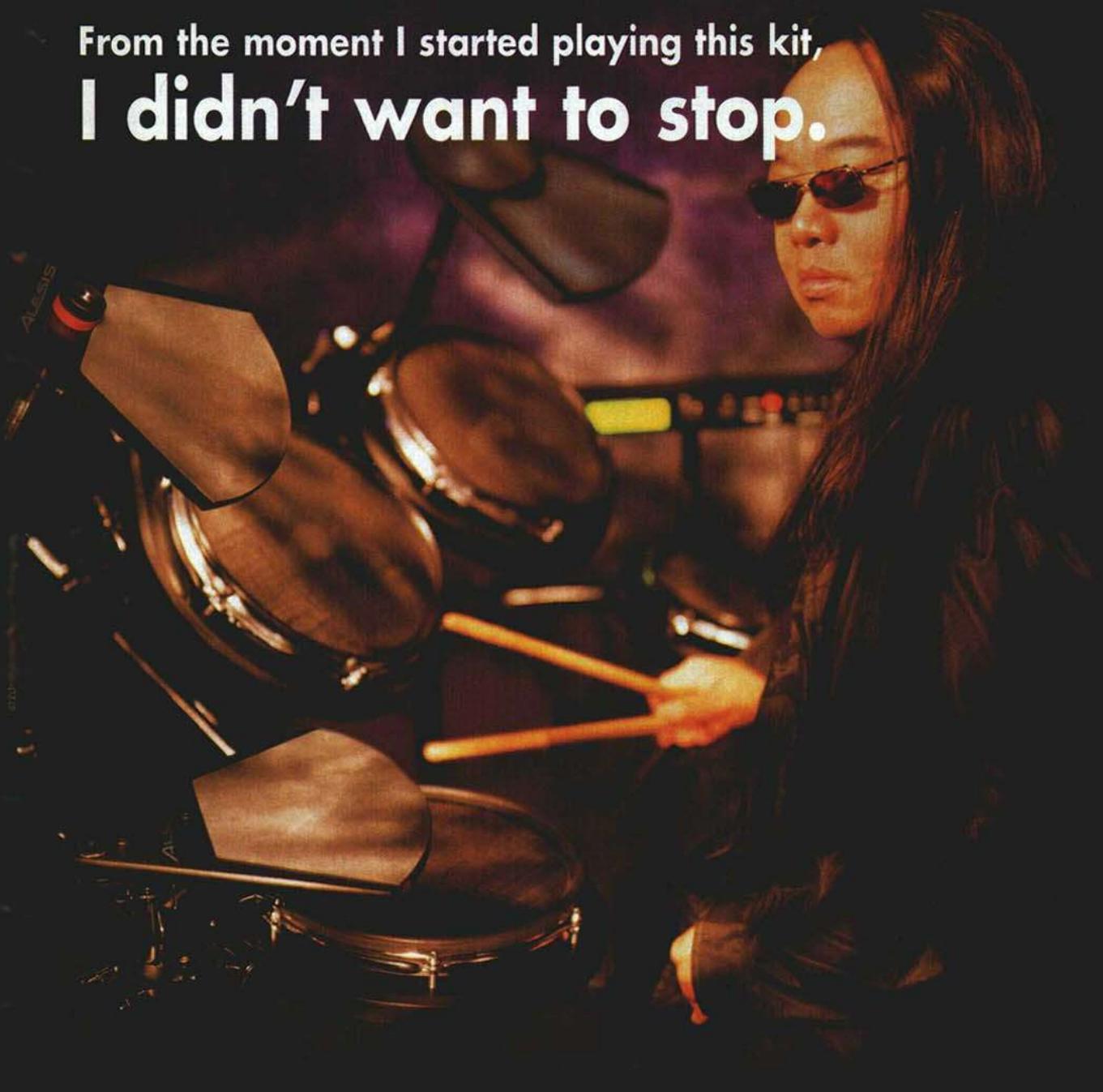
Joost Leijen



Rich Iwasaki

"Whatever style I play, I *play* the style rather than *attempt* to play it. It's two different sounds, you can hear when jazz drummers *attempt* to play rock, or when rock drummers *try* to play jazz."

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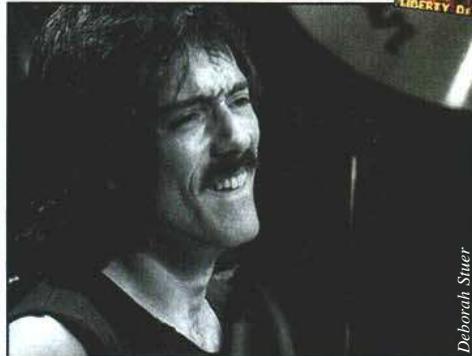
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Vinnie Colaiuta

November 1982

by Robyn Flans



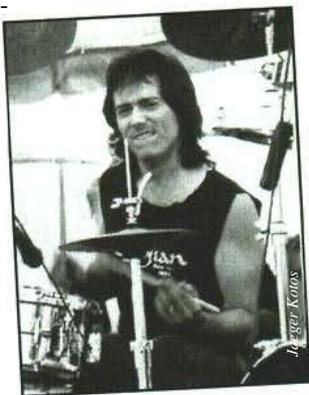
Deborah Stuer



"I auditioned for Frank Zappa on Bozzio's drums. I had never played on two bass drums, but I said, 'Screw it—I'm going for it!'"

compositional kind of stuff, and rhythmically it was incredible. These guys would sit there and they could play grooves but they couldn't read, or vice versa. He looks for a special combination of elements in a person and I guess they weren't there.

I auditioned for Frank on Bozzio's drums. I had never played on two bass drums, but I said, "Screw it—I'm going for it!" He put this thing in front of me, "Pedro's Dowry," and it was the melodic part that I had to sightread in unison with the marimba. So I read a little bit of that. I just had to concentrate on it completely, and to my surprise, I didn't make any mistakes.



Jagger Knotts

He was about to give me "The Black Page." I had tried my hand at transcribing it, so I had it memorized and before he gave me the music I started playing it. I got about two-thirds through it and I guess he had heard enough

because he said, "Okay, yes, you *can* read." Then he started playing this thing in 21/16 and he wanted me to play along. I grasped it; it was all subdivided in threes

and twos. Then he told me to take a solo, so I played on it. Then he came back in and played and said, "Okay, that's enough of that." He started throwing tune after tune at me. The whole thing lasted about fifteen minutes, which was like a record. Then he pulled me aside and asked me when I could start. I turned white and

said, "Any time." And that was it. That bailed me out of my whole living and financial situation.

MD: You played double bass with Zappa?

Vinnie: Here's what happened. When I started with Frank, for the first two tours, I had this little Gretsch sei with one 20" bass drum, and he loved it. But after a while, I wanted to go out and get a bigger bass drum, a 22" or something. He said, "No, I'll make it sound good." So he went out and got a lot of outboard gear and made it sound good. He just loved the idea of this little set I was playing. I sat like two inches off the ground and he kind of liked the concept of where I was coming from. I guess he wanted to get into a different approach, drum-wise.

Finally, on the last tour I told him I wanted to play two bass drums. He said, "No, because we'd have to leave one mic open all the time and there would be problems acoustically." But finally I convinced him and just took them on the gig. I didn't really practice on them, but when you rehearse a tour with Frank, you rehearse for like two months, eight hours a day, before you go out. So I got a chance to get used to them in rehearsals. But it took a while. We went on the road for three months or something, and by the middle of the tour, they started feeling good.

MD: You really went out there at times with Zappa.

Vinnie: Yeah. In the beginning, when I first started doing it, I was pulling it off, but there were a lot of loose spots. But I had to make it come out in order to develop it. Otherwise, how was I going to do it? Then I got more accustomed to it. I had a good time doing it because it was the only time and place I could do that. Frank loved it because he said, "This cat has the capability to do it and I'm going to get it out of him one way or another." He would make me do it, so I started developing it. If it wasn't for that, I probably wouldn't have gone for it.

It *did* get loose every once in a while. We'd be out there, and when you've got four or five guys playing along and the drummer is going out to Mars, what are they going to think? They've got to get used to it too, if it's something they haven't encountered. I had a rapport with the whole rhythm section and those guys were right with me. I got to the point where I was able to follow Frank and do that stuff much more confidently and accurately, plus monitor, with

MD: How did you get the gig with Frank Zappa?

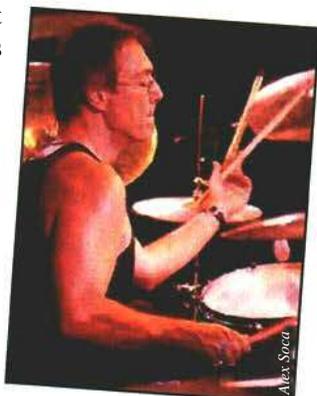
Vinnie: I had always been a big fan of Zappa's and had every record. In fact, I had just bought *Live In New York* and loved it. It was funny and it was musically great. The irony is that I called the office and bugged the hell out of them, asking if I could bring a tape by. They said, "No tapes," but I dropped one by anyway. I'd go there every day until one day they called and said, "Alright, Mr. Zappa will listen to you Wednesday night." I literally sank to the floor. I was so happy, not just at the prospect of a gig, but because it was *him!*

MD: What was the audition like?

Vinnie: I just went in there with the attitude that I was going to shoot my shot and was not going to get real uptight because it was Frank Zappa. I would just go for it. This was it and I was going to put it all forward. I went there and was watching these other drummers audition. The average time they lasted was like fifteen seconds.

MD: Why do you think they weren't cutting it? What was lacking?

Vinnie: It seemed as though they just couldn't go through with what Frank wanted out of a musician. Frank would put this music in front of you that was ridiculously difficult, like equally on par with twentieth-century



Alex Sauer

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the cutting edge

Photo by Alex Solis



adrian young
no doubt



scott phillips
creed

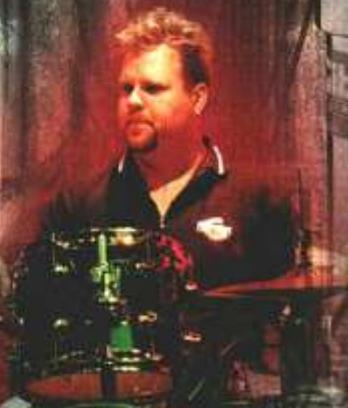
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Neil Peart

April/May 1980

by Cheech Iero

MD: Do you enjoy the hectic schedule you keep on the road?

Neil: To me, it's just the musician's natural environment. I won't say that it's always wonderful, but it's not always awful either. As with anything else, I think it's a more extreme way of life. The rewards are higher, but the negative sides are that much more negative. I think that rule of polarity follows almost every walk of life. The greater the fulfillment that you're looking for, the greater the agony you'll face.

MD: During your soundcheck, you not only use the opportunity to get the proper sound, but also as a chance to warm up and practice a bit.

Neil: Well, soundcheck is a nice time to practice and try new ideas, because there's no pressure. If you do it wrong it doesn't matter. And I'm a bit on the adventurous side live, too. I'll try something out. I'll take a chance. Most of the time I'm playing above my ability, so I'm taking a risk. I think everyday is really a practice. We play so much, and playing within a framework of music every night, you have enough familiarity to feel comfortable to experiment. If the song starts to grow a bit stale, I find one nice little fill that will refresh the whole song.

MD: Refresh it for the rest of the group as well.

Neil: Sure, for all of us. We all put in a little something, a little spice. The audience would probably never notice, but it just has to be a little something that sparks it for us. And for me the whole song will lead up to that from then on and the song will never be dull.

MD: When you listen to another drummer, what do you listen for?

Neil: I listen for what they have. There's a



"As with anything else, I think it's a more extreme way of life. The rewards are higher, but the negative sides are that much more negative. It's just the musician's natural environment."

lot of different kinds of drumming that turn me on. It could be a really simple thing, and I don't think that my style really reflects my taste. There are a lot of drummers I like who play nothing the way I do. There's a band called The Police and their drummer plays with simplicity, but with such gusto. It's great. He just has a new approach.

MD: Who are some of your favorite drummers?

Neil: I have a lot. Bill Bruford is one of my favorite drummers. I admire him for a whole variety of reasons. I like the stuff he plays, and the way he plays it. I like the music he plays within all the bands he's been in. There were a lot of drummers who, at different stages of my ability, I've looked up to, starting way back with Keith Moon. He was one of my favorite mentors.

It's hard to decide what drummers taught you what things. Certainly Moon gave me a new idea of freedom, and that there was no need to be a fundamentalist. I really liked his approach to putting crash cymbals in the middle of a roll. Then I got into a more disciplined style later

on as I gained a little more understanding on the technical side. People like Carl Palmer, Phil Collins, Michael Giles—who was the first drummer from King Crimson—and of course Bill, were all influences.

There's a guy named Kevin Ellman who played with Todd Rundgren's Utopia for a while. I don't know what happened to him. He was the first guy I heard lean into concert toms. Nicky Mason from Pink Floyd has a different style. Very simplistic yet ultra tasteful. Always the right thing in the right place. I heard concert toms from Mason first, then I heard Kevin Ellman, who put his arms into it. You learn so many

things here and there. There are a lot of drummers we work with, Tommy Aldridge from The Pat Travers Band is a very good drummer. I should keep a list of all the drummers I admire.

MD: Do you follow any of the jazz drummers?

Neil: I've found it easier to relate to the so-called fusion, actually. I like it if it has some rock in it. Weather Report's *Heavy Weather* I think was one of the best jazz albums in a long time. Usually, just technical virtuosity leaves me completely unmoved, though academically it's inspiring. But that band just moved me in every way. They were exciting and proficient musicians. Their songs were really nice to listen to. They were an important band, and had a great influence on my thinking.

MD: What drew you towards drums?

Neil: Just a chain of circumstances. I'd like to make up a nice story about how it happened. I just used to bang around the house on things, and pick up chopsticks and play on my sister's playpen. For my thirteenth birthday my parents paid for drum lessons. I had taken piano lessons a few years before that and wasn't really that interested. But with the drums, somehow I was interested. When it got to the point of being bored with lessons, I wasn't bored with playing. It was something I wanted to do every day. So it was no sacrifice. No agony at all. It was pure pleasure. I'd come home every day from school and play along with the radio.

MD: When you were coming up, did you set your sights on any particular goals?

Neil: My goals were really very modest at the time. I would get in a band and the big dream was to play in a high school. Ultimately, every city has the place that's the "in" spot where all the hip local bands play. I used to dream about playing those places. I never thought bigger than that. For every set of goals achieved, new ones come along to replace them. After I would achieve



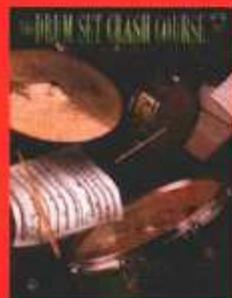
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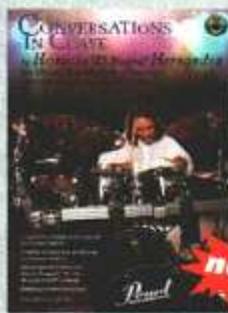


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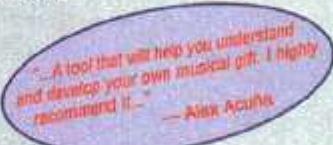
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Jeff Porcaro

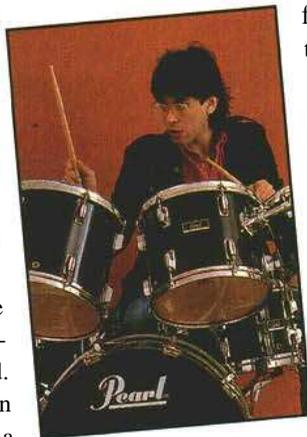
February 1983

by Robyn Flans



That's going to be there forever. Sometimes I'm unhappy about time, feel... certain things just bug me, things I've *let* bug me. In all honesty, I would have to say the Steely Dan tracks I've done are the most challenging as far as perfection goes, so I would say they're my personal favorite performances."

Jeff has played in a varied spectrum, from Steely Dan to Barbra Streisand, and he is one of the integral forces of Toto. But then, according to Jeff, there has been an awful lot of non-successes in his book. So why do people hire Jeff Porcaro?



"If I asked myself that question, I'd be staring at the walls, all nervous and freaked out right now because I've tried to figure that out before," he laughs. "Seriously, if I looked at it seriously, half of it would be political reasons, a la, a name. No matter how ridiculous that sounds, I have definitely been hired by people who could have hired somebody else who would have done a lot better job, been more right for the music, and who maybe was starving a little more to do a better job. But they hired me because I've done other records. It's prestigious to have a name player on your first album, or something like that. That's one way of looking at it and that's real honest. In some instances, I know that for a fact.

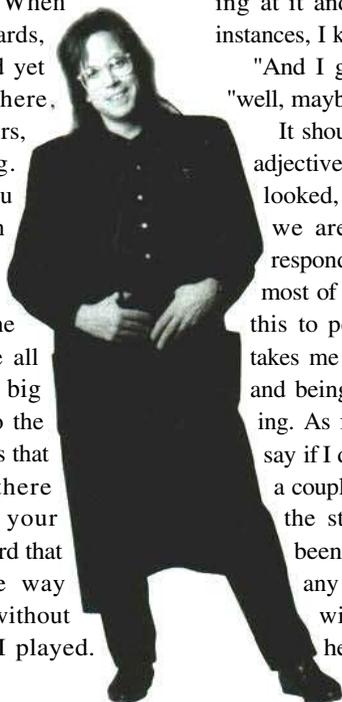
"And I guess the others," Jeff laughs, "well, maybe they just dig the way I play." It should be apparent by now that the adjective "perfectionist" cannot be overlooked, and when it is suggested that we are our own worst critics, he responds, "No, because I'm not. I hate most of what I've done, seriously. I say this to people sometimes and nobody takes me seriously, but I enjoy listening and being a critic more than I do playing. As far as myself, I'll be the first to say if I did something cool. I have done a couple of cool things. I think most of the stuff I've done with Steely has been cool. I have no regrets about any of that stuff. That, and the stuff with Boz Scaggs. But see, now here's the thing: I listen to 'Silk

"In this business, you have to put up with temperaments sometimes, but you should never have to put up with abuse."

Whether listening to Jeff Porcaro on vinyl or watching him in the studio or on a live gig, a multitude of adjectives come to mind. First and foremost is finesse: an artful delicacy of performance, a tastefulness and subtlety. And then there's his impeccable time, which he is quick to dispute with a ludicrous utterance such as, "My time sucks," however spoken in earnest. "Jim Gordon, Bernard Purdie, and Jim Keltner all have unbelievable time."

He is serious about even the most simplistic of studio gigs and always conscientious and concerned about the outcome. He totally immerses himself in the music, and his definition of a good track is the coming together of the tune where his part must be totally complementary.

"Nothing has been too ridiculous a demand, except for hours spent on mediocrity. *That's* ridiculous. When something is ass backwards, everybody knows it, and yet somebody keeps you there, working for endless hours, and it's not happening. There are times when you have to record six tunes in three hours and do it perfect. And there are times when you only have one tune to do and you have all day to do it, and it's a big party. It depends on who the artist is. But the ultimate is that you've got to leave there knowing you've done your best. There's not one record that I can listen to all the way through that I've done without getting bugged at how I played.



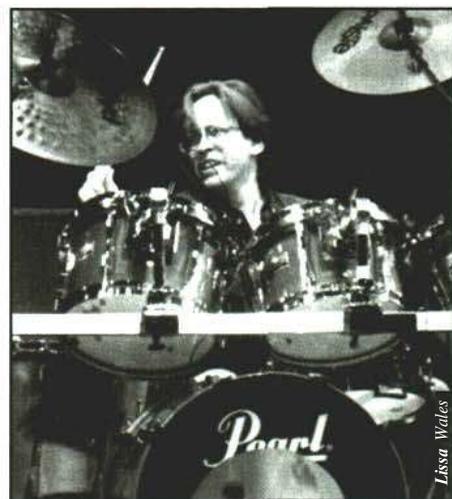
Degrees' and I cringe, and anybody would if I pointed out one particular thing. As soon as people said, 'Oh yeah,' they would start hearing that thing all over the place and it would start bugging them too. But it was good for its time," he concedes.

Adjectives "quiet" and "shy" are accurate, and "modest" is an understatement. Yet Jeff is personally assertive. He is the first to admit that studio work is not easy and that one must roll with the punches. Yet he's been known to stand up for himself as a human being on more than one occasion.

"In this business, you have to put up with temperaments sometimes, but you should never have to put up with abuse. I say that not from having an attitude, but as a person. You should be treated as one. You also have to put up with rumors and people talking. But you can't let those kinds of things get to you. You can't worry about what people think.

"I've seen situations where it's a guy's first session, and a producer or artist destroys him in front of a lot of well-known musicians, who the guy was very excited about being there with. And I've seen guys cry in the studio. People can get affected that way, but you can't let someone do that to you. They're just people, and you've got to put everybody in perspective.

"A helpful hint for anybody who is doing sessions, really the number-one rule is, don't even be thinking about what you're going to do, or how people in the studio are going to look over and dig that you're doing a good job. Try to be completely aware of the song; try to hear the song as many times as possible, and play for the song."



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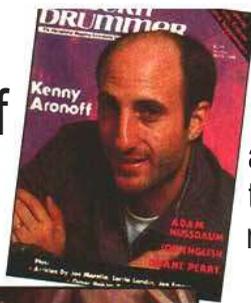
Kenny Aronoff

June 1986

by Rick Mattingly

Many drummers have trouble coming up with different ways to approach "simple" drumming. And while simplicity can be a virtue, it can also be boring. That's a problem that Kenny Aronoff has learned to overcome, as a result of having to deal with it on a regular basis.

"When I first joined the Mellencamp band," Kenny says, "I noticed that I was playing the same beat on every song. It wasn't because I couldn't think of anything else; it was just that all of John's songs seemed to work best with the same beat. For the first couple of albums, I didn't worry about it too much, because I was concentrating on making it feel good, and learning how to sound good in the studio. But after I got those things under control, I started thinking more about being creative. Not only are we talking about the same beat, but the kind of music that we're playing doesn't demand an excessive number of notes. That's when I started experimenting with taking a basic beat, and then adding or subtracting notes from it. Before you know it, you've got four variations of the same beat. Then you start running different combinations of the beat together, based on what the music and the lyrics are doing. You end up with



"The more trimmed down and simple a drum part it, the more it has to be exactly right."

flowing kind of beat. You're not repeating yourself too much, but you're not losing the characteristic of the song either, and it's still a basic, simple beat.

"After a while, you learn that you can just play a song the way it sounds. When John brings in a new song, usually what I call the 'characteristic' beat will immediately pop into my head. But sometimes that isn't enough. Sometimes I have to be

more creative and come up with a beat that doesn't sound like it should be there, which makes the bandmembers rewrite their parts to fit around that beat. On a lot of our songs, if you change the beat, it becomes a different song. That's the way simple things work. They approach perfection. The more trimmed down and simple a drum part is, the more it has to be exactly right. If you alter that perfect thing, it becomes something different."

Kenny is so identified with basic, simple beats that it's difficult to imagine that he ever had trouble with them. But, in fact, one of the biggest challenges Kenny had when he joined the John Cougar Mellencamp band was simplifying his style, as he had come from a fusion background and was used to playing a lot of notes. How did he manage to turn his playing around to such a degree? "I did what anybody has to do when he or she wants to commit to being good at something," Kenny answers. "I practiced. I practiced timpani for five hours a day when I studied with Vic Firth, and I practiced five or six hours a day when I was getting mallets together with George Gaber. That's the only way you're going to get good at something. So when I started seriously playing rock 'n' roll full-time, I knew what I had to do.

"Instead of playing with my heels down on the pedals and only playing with my wrists and fingers on the drums, I practiced with my heels up, doing things with the full leg and full arm. I had to learn to swing

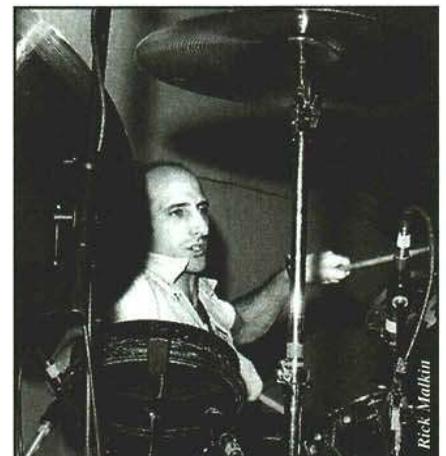
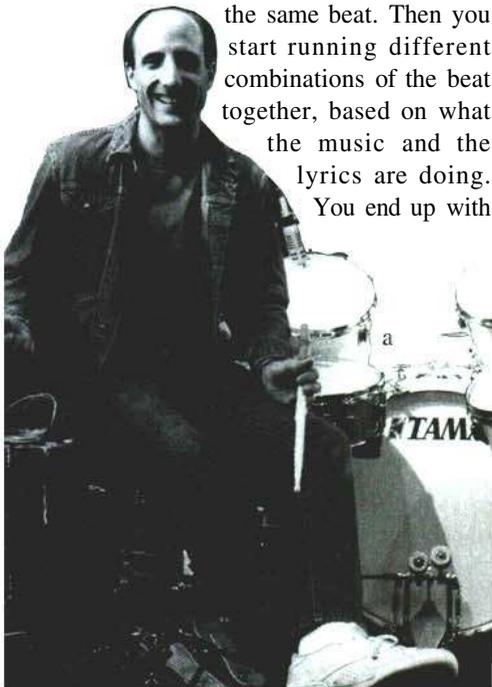
from the arm and from the leg, which I hadn't done before. I practiced real simple stuff over and over again, until I could groove using the whole limb for power.

"People have asked me, 'Why do you play so hard?' But the way you hit a drum is who you are. That's your soul. That's your spirit. That's your happiness or your anger. Sure, the mic's can make you louder, but hitting it hard is your personality. If I played softer, it wouldn't have the same energy that it has when I play loud. I'm not saying that loud is good and soft is bad. I'm just saying that the way you hit a drum is a distinct reflection of who you are—especially in our music, because everything is so exposed.

If anyone has a learning mentality, that person is Kenny Aronoff. Whenever time permits, he loves to teach and do clinics. "I've always been into education," he says, "probably because I spent so many years being taught. I had so much instruction that it feels very natural for me to be involved with that, and it's exciting to be on the other side of the fence as a teacher. I get a kick out of sharing my experiences. I know what it's like to want to know the answers, and it gives me great pleasure to be able to give a few answers to people who are looking for them.

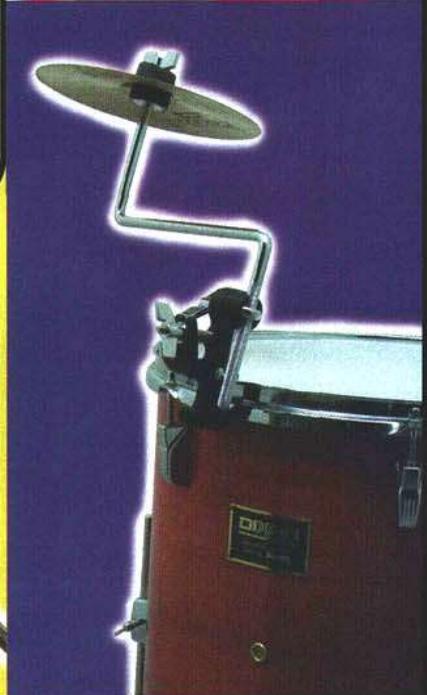
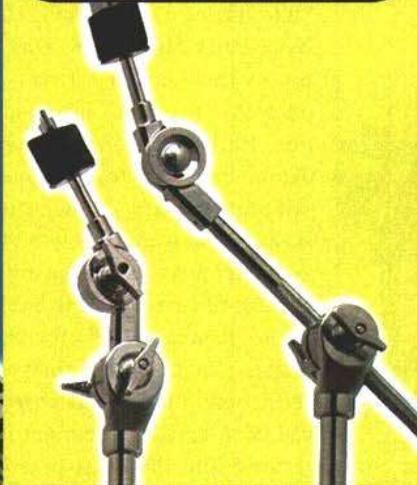
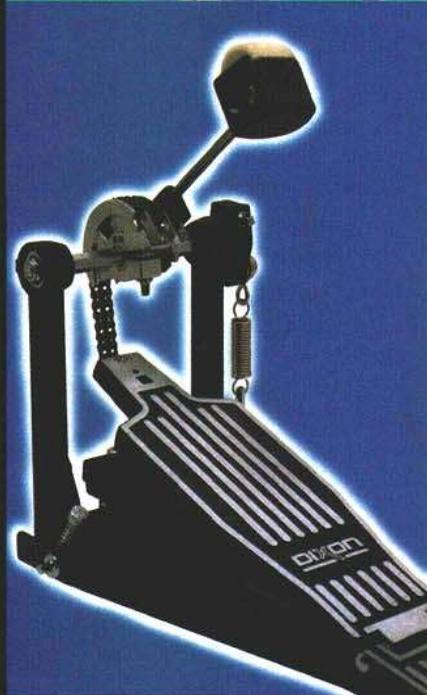
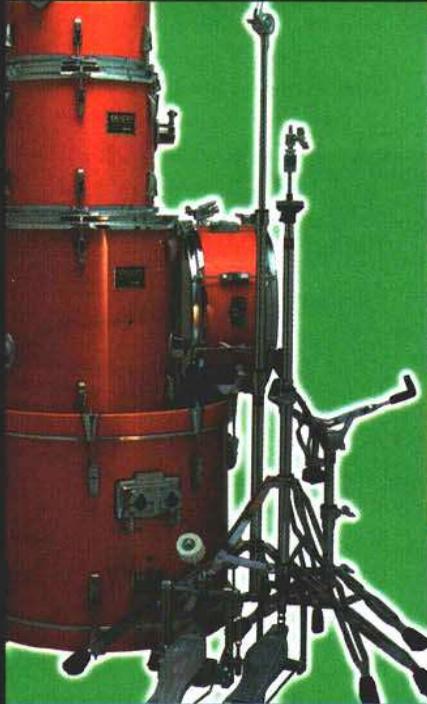
"The clinic thing is great, because it gives me the chance to put together my own little show. It keeps me very organized about who I am, what I've done, and what I'm doing. It also gives me the chance to do some different things. For example, with John Cougar Mellencamp, I use one bass drum, but on clinics I'll use a double bass pedal, and I'll play some of my old fusion stuff.

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Dave Weckl

October 1986

by Jeff Potter



dio keyboardist/arranger/composers, had strolled in. Overhearing Weckl's name, Mathews settled into a soft chair, adjusting his famous ever-present skipper's cap. "If I may interrupt," he piped in, "I can testify for Weckl's case. The word of mouth on him was very strong. I can remember Anthony Jackson coming around saying that he had just played with one of the best drummers he had ever heard!"

That's a heavy compliment, coming from perhaps the most sophisticated electric bass player on today's studio scene. It's a recommendation as good as a gold key. But that key wasn't bestowed upon Weckl out of pure luck. The gunslinger figure is a combination of fact and fantasy, and there is a long road to the showdown. But as far as "new kid in town" figures go, Dave Weckl is about as good an example as one can find. Currently making a splash on tour with Chick Corea's Elektric Band, Dave is now getting the inevitable national attention that he deserves.

In The Elektric Band tour program, a heading reads, "Introducing Dave Weckl." In New York, however, Dave is—as they say in Vegas—a man who needs no introduction. He has been the buzz on drummers' lips for the past couple of years—a twenty-six-year-old who quickly built a reputation as one of the elite handful of first-call New York studio players. Dave's breathtaking combination of finesse, sensitivity, chops, and power had been knocking 'em out in

the clubs, earning him the most prestigious word-of-mouth title in musical Manhattan: "the next guy."

Dave was born on January 8, 1960. He moved from his birthplace, St. Louis, to Connecticut in order to enroll in the jazz

studies program at the University of Bridgeport and to be closer to his ultimate target, New York. "I was nineteen when I came up here, and I wanted to kill the world," he laughs. "At that time, my main goal was to get into Maynard Ferguson's band. My friend, Jay Oliver, who is a phenomenal keyboard player I grew up playing with, had landed in Maynard's band at nineteen years old, and I wanted to get into the scene so badly.

"When I went to study with Gary Chester, it made me cool out and realize that I wasn't really ready to jump in. I realized that I had to use the time to get it together. My most productive time was during my first year at college. I had the whole summer off, I didn't know anybody, and I was up at school alone.

So I made up a practice schedule, and hit it ten to fifteen hours a day for about three months. I went through two summers of that, and it never got under six or seven hours, even when school was in session. I was really concentrating. I always taped myself and said, 'Aww, that doesn't sound mature; I still sound like a little kid.' It really bugged me that I had all this nervous energy and I couldn't lay back. So I worked a lot on that."

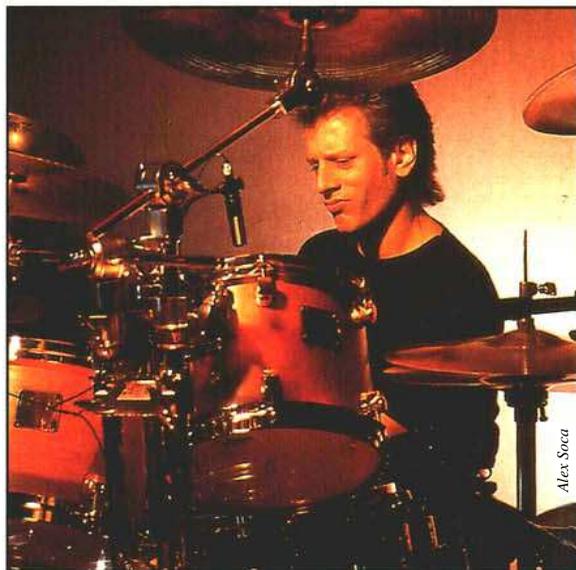
While Dave valued the importance of developing his own personal style during his woodshedding years, he also realized the value of setting practical goals. "I

continued on page 95

"My most productive time was during college. I made up a practice schedule, and hit it ten to fifteen hours a day. I went through two summers of that, and it never got under six or seven hours, even when school was in session."

The new kid in town strides down Broadway, sticks in holster, silver spurs on his Speed King, and he's a-gunnin' for the Apple.

More than a few drummers have acted out that *High Noon* scenario in their musical daydreams. I once asked a major music contractor about that mythic showbiz figure. "Let's take a hypothetical situation," I proposed. "The new kid comes to town looking to break in big..." "Forget it," the contractor blurted, cutting me off. "But," I persisted, "let's say he has very special talent..." "It's impossible," he abruptly concluded.



Then I resorted to a little gunslinging of my own: "Okay," I said, "let's not be hypothetical; let's take the example of Dave Weckl, a drummer you often hire." During the course of our debate, Dave Mathews, one of New York's busiest stu-



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Buddy Rich

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MD: Do you do any limbering up before you perform?

Buddy: Yeah, I usually take my hands out of my pockets.

MD: Have you ever played with your bare hands?

Buddy: Yeah, but why destroy your hands? I can think of a lot better things to do with my hands than to cut them up on the rim of a drum.

MD: You're into martial arts. Does this help your playing in any way?

Buddy: No. I do it for relaxation, recreation, and for the art.

MD: How long have you been practicing martial arts?

Buddy: About fifteen years.

MD: Are you a black belt?

Buddy: Yes.

MD: About the thing on "What's My Line," you know, the playing upside-down thing?

Buddy: That was something that one of their directors thought of doing. I had never done anything like that before. Until you've tried it, it's very difficult to explain. You're playing against gravity and...it was a real challenge, it was interesting. I didn't know what to expect because I had never done that kind of thing before.

MD: What do you think of drummers who use theatrics of that sort regularly?

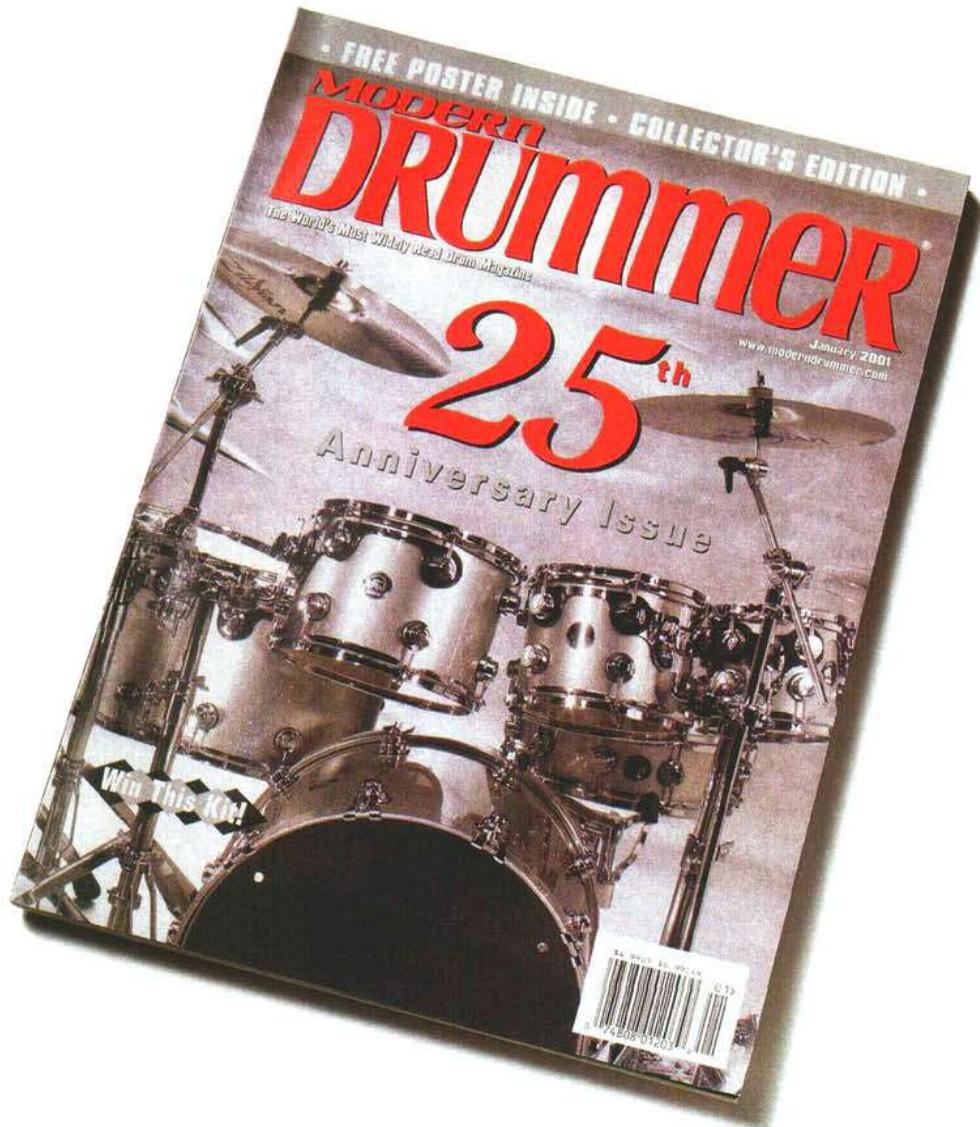
Buddy: I think they're full of shit.

MD: Hiding their abilities, or their non-abilities, so to speak?

Buddy: Well, I think it's a matter of making a statement that you're saying in essence, "I can't play, so look at all the gimmicks." If you can do something without any fanfare, you can do it. But when you have to resort to turntables, trick lights, flashing lights, fire, and all that, you're actually saying, I need this because what I do is not all that together.

MD: That little trick of using both ends of one stick to play two different drums—is that something you thought up?

Buddy: Almost everything I've done, I've done through my own creativity. I don't think I ever had to listen to anyone else to learn how to play drums. I wish I could say that for about ten thousand other drummers.



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MD: Your setup is simple and basic. Have you ever used more drums?

Buddy: The difference between a lot of drums as opposed to a few drums is just the amount of drums. You could have five sets of drums up there, but what does that mean? If you have two bass drums, six tom-toms, twelve cymbals, what does that mean? You only use the basic four cymbals, a bass drum, a snare drum, a pair of hi-hats, and a couple of tom-toms. Any more than that is superfluous. They're not

really basic drums, but a perfect set of drums.

MD: What do you see in the future of drums?

Buddy: Somebody asked me that question about thirty years ago, and sitting here being asked the same question thirty years later, I'll have to give you the same answer. The people who can play will continue to play, and the people who steal and copy will continue to be bad imitations and thieves.

Q

Steve Gadd

continued from page 66

there will be a beautiful tune. One of the most musical approaches is to say, "I don't really hear any drums on it. It's pretty the way it is." Not playing sometimes could mean you came up with a really good part, a very wise musical decision. It's not a matter of all you can get in. Sometimes it's better not to have drums. It's important to bend with the situation.

People separate drums from other instruments. Drummers themselves are as much a cause of that as anybody else. There's a lot of good players out there, but there's a difference between someone who's a good player and a guy who's a good player and a good musician. If you get too involved in the playing of the instrument itself, you forget that the whole purpose of what you're doing is to

"If you've got a lot of chops and you get bugged because the music doesn't require great chops, it's difficult to be open-minded about the music, you have to get beyond that wall you set up for yourself."

add to the music. It doesn't necessarily have to focus the attention on the drums.

Many times I'll purposely spend time thinking about doing something that won't bring attention to the drums. There's more to music than having control over the instrument. If all you think about is you and the instrument, that's not being a good musician. If you listen, you'll be motivated by the people you're playing with. The music is the motivation. The instrument merely gives you a way to express your feelings.

There's a difference between keeping your chops in shape, and being able to play the music. I could be playing for a month and never run into anything that requires a lot of technique. It might require that I play very simply. If you've got a lot of chops and you get bugged because the music doesn't require great chops, it's difficult to be open-minded about the music. You have to get beyond that wall you set up for yourself.

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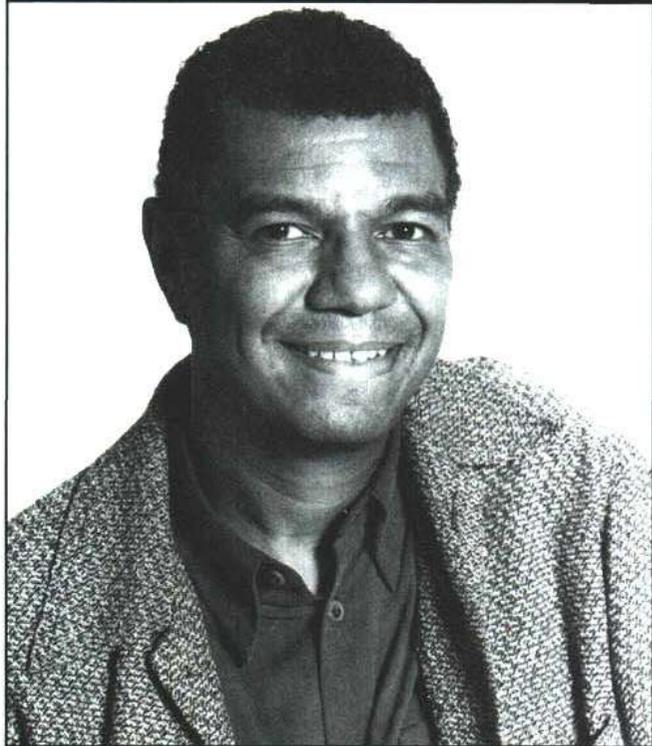
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Elvin Jones

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me to join them and finish a European tour. I was able to say yes, and met them in Germany. When I got there, he already had a drummer, the same setup I had just left with John, two drummers on stage. I really could never generate any enthusiasm for that idea, it's not musical. On quite good terms, I told Duke, "I like you, I like the band, but I don't see myself being cast in this role again."

Zachariah was billed as the first electric western. I co-starred, playing the part of a gunfighter—a gunfighter/drummer. After the gunfight in the saloon, I went over to the drumset and played a solo! It was a crazy movie, but a great experience. It was always my secret ambition as a kid to be a cowboy—who doesn't want to be a cowboy? The film has been shown all over the world. Maybe they'll revive it. I hope they do.

MD: Looking back on your youth in Pontiac, Michigan, how would you describe your opportunities to experience jazz then as

compared with the situation of young Americans today?

Elvin: Next to church music, jazz music was the next thing on the social order. It was something people did, and it was utilized and accepted as part of our free expression. It made you feel like the church music. It had those deep, emotional overtones. That's what made us interested in it.

There were a lot of great bands at that time; all the big bands were flourishing. The industry was very strong. Jazz, vaudeville, burlesque—it was all there, and they had very hip radio programs. This music was getting to everybody, and that's the greatest thing that could have happened to anybody at that time. It isn't happening now. There's a lot of great music, but it isn't available; one almost has to be a connoisseur.

Americans still have that old thing where we don't know whether it's good enough for our kids. We're so full of prejudice, it's shameful. As much as we try to say we're not, we are, and it spills over into areas where we could do so much good. The music is the validity of the art form, a contribution to the world. ○

Max Roach

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be different. It has to be a different challenge. If this idea is dense, then maybe the next idea you're playing can be very open. There are gradations *between* dense and open, too.

MD: Obviously you're still practicing. Do you still work out new ideas on the drumset?

Max: What I do now is practice to keep my chops up. I practice singles and doubles with my hands *and* feet. Sometimes I practice combinations. Say you have four 8th notes: The first 8th note may be your bass drum, the second one would be the right hand, the third one would be the hi-hat, and the fourth one would be the left hand on a different part of the set. So it would sound like: Bass drum; right hand maybe on a ride cymbal; hi-hat "chick"; and snare drum. That's a combination. There are *unlimited* ways of doing it. But I don't practice what I'm going to play. I want everything to be fresh. ○

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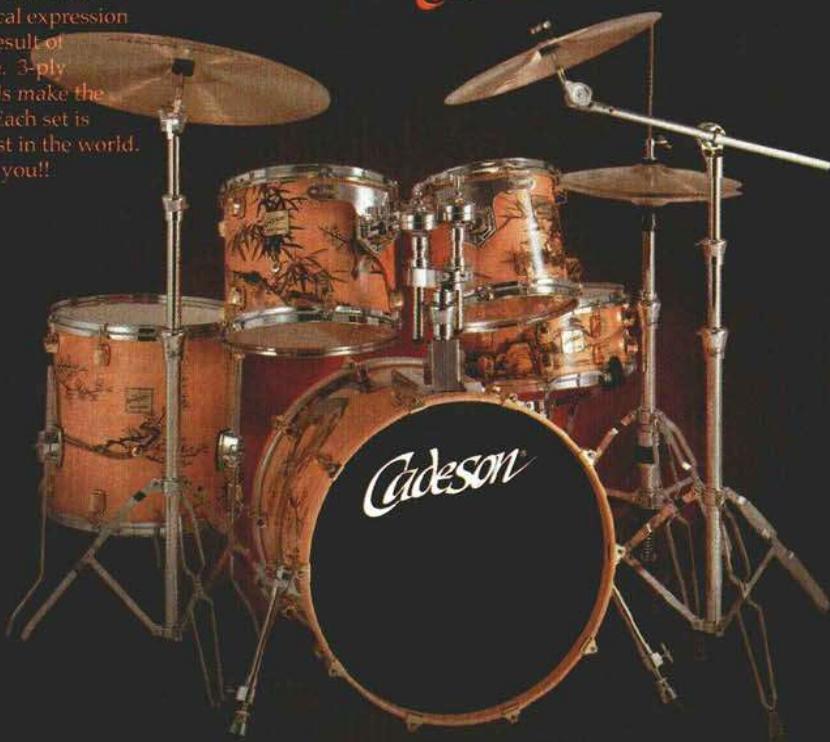
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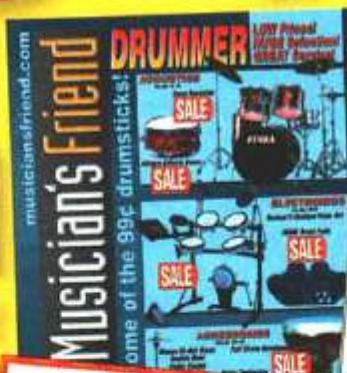
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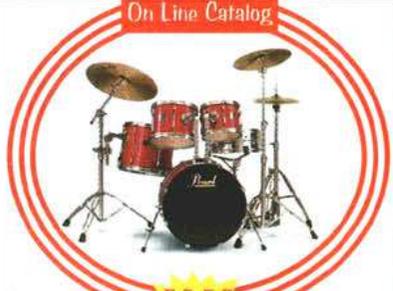


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Tony Williams

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yourself. I've been guilty of that sometimes, and I don't like doing that. On those first records with Lifetime, or even those early Blue Note records, I was just trying to do something that no one else had done. I had been hearing things that other people had done and I thought, "Wow, if they can do *that*, then I can do *this*." That's how it came about.

The problem I had was that I didn't think about money. If I'd had that in mind, things might have been different. The music might not have been what it was. I don't know. If I had thought about money, I might have gotten involved with studio work, or gone in some other direction. But I wasn't involved in watching other people make money; I just wanted to work. That's been the major thing that's been frustrating—the fact that I wanted to work, and I wanted to play. Like anyone else, when I was a kid, I thought that all I had to do was be the best at what I did, and everything would be okay. But I found out that it wasn't that way. It was very confusing.

MD: You once said in an interview that no one could look at your career, and then accuse you of doing things just to make money.

Tony: Yeah. Everything I've done, I've done because I enjoyed doing it. Also, I didn't want to repeat what I had already done. The reason that Miles' band was so wonderful was because it was fresh. When you ask people to do the same thing year after year, it is no longer fresh. If I want that spark again, in myself, then I have to go on to something else. I have to find a fresh kind of thing that I'll want to get up there and do. Another thing: What's wrong with money? Money is o-kay. [laughs]

MD: It seems that a lot of people try to imitate your licks and technique.

Tony: When I was a kid, for about two years I played like Max Roach. Max is my favorite drummer. I don't know if I've ever said this clearly and plainly, but Max Roach was my biggest drum idol. Art Blakey was my *first* drum idol, but Max was the biggest. So I would buy every record I could find with Max on it and then I would play exactly like him—exactly what was on the record, solos and everything. I also did that with drummers like

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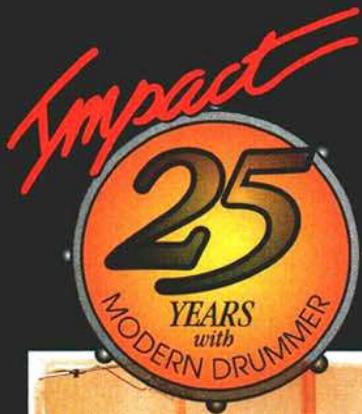
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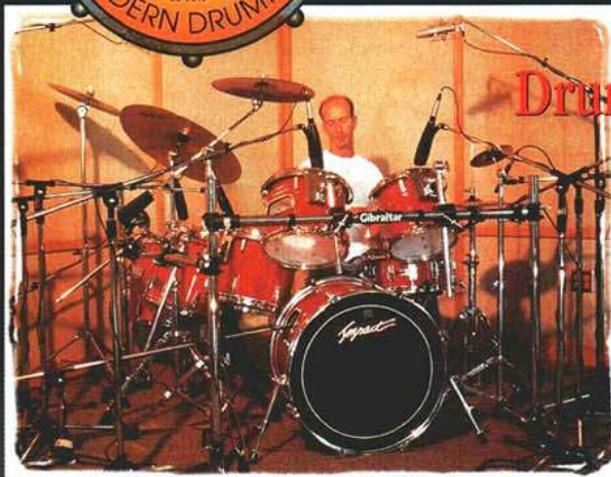
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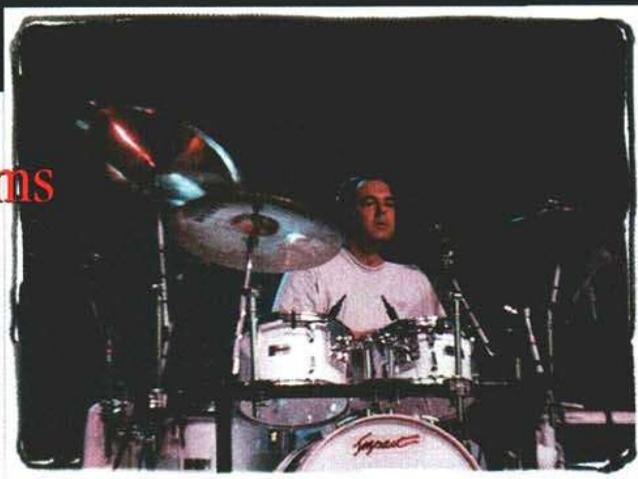


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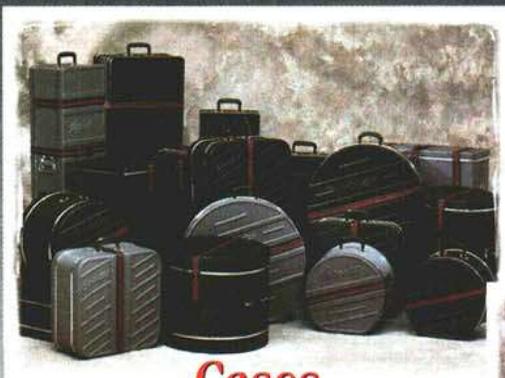
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Art Blakey, Philly Joe Jones, Jimmie Cobb, Roy Haynes, and all of the drummers I admired. I would even tune my drums just like they were on the record. People try to get into drums today, and after a year, they're working on their own style. You must first spend a long time doing everything that the great drummers do. Then you can understand what it means. I've found that not only do you learn how to play something, but you also learn *why* it was played. That's the value of playing like someone. You just can't learn a lick. You've got to learn where it came from, what caused the drummer to play that way, and a number of things. Drumming is like an evolutionary pattern.

MD: Young drummers today are naming you as an influence. What do you hope they are getting from you?

Tony: I hope that what they get from me is what I got from the people who influenced me. I would like to be able to give off the same things that inspired me to really love the instrument and love music. That was one of the things that impressed me when I was a child and saw these people who I

thought were great. One of the things I noticed was that they inspired others. If you can do that, *that's* a lot.

MD: You really seem to enjoy playing the drums.

Tony: The whole idea of the drummer has been a motivating factor for me for many years. Really, I love the drums. This is kind of a sappy story, but I remember one time as a kid listening to a band. The drummer was a very cold drummer, and he played louder and louder, and stiffer and stiffer. I looked at him and started crying. I thought, "This guy is really playing the drums terribly." And I just got very emotional because I really love the drums and I want the drums to sound good. I see a lot of romance and beauty in a drum roll; I really hear it as a beautiful thing. So the idea of a drummer, and being part of that fraternity, has been strong, and it has carried me.

MD: From your experience as a teacher and clinician, are there any particular misconceptions that you keep running into about drums and drummers?

Tony: There are a few of them. One of

them is the matched grip. And I can't blame people because the traditional grip can seem very awkward to a beginner, but it's because no one's teaching it. I've been trying to write a book to show these things, because they're really easy to do. The only reason people don't play that way is because it appears to be awkward and it doesn't feel good in the beginning, which are valid reasons. But it doesn't have to be that way. Everyone I've taught how to do it has gotten it and said, "Wow, that's great." People say, "Well, I play matched grip because it's the same thing on both sides." I kind of knock all that down because I tell them that the reason I play the way I play is that I enjoy having a right and a left. That's part of life. When you have things that are opposite, they have to work together. If you try to make things the same, they become neutral.

Matched grip is great as a tool, but my concept is alternatives. That's what I'm asking people to do. With traditional grip, there are certain things that the mind thinks of. When you're in matched grip, you won't think of these other things. When



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you turn your hand around, you'll think, "Oh, I'll do this other thing." There's the whole world there for you to learn, so why not learn it? It's like saying, "I'm going to be a piano player, but never in my life am I going to play an F." People should learn how to play rolls comfortably—single stroke, double stroke. They should learn these things to be drummers. People come to me who have already been playing. "How long have you been playing?" "Five years." I say, "Play me a roll." They can't play one, but they say, "Show me these licks—these polyrhythmic things you do." And this person can't play a roll.

MD: A lot of people seem to be looking for *the* thing that will solve all of their problems—the grip, the exercise, the book....

Tony: That's what I'm talking about. In the '60s, rock 'n' roll exploded with The

Beatles. Since then, everybody and his grandmother is a musician. It's great. It helps everyone tap into their own abilities as artists. Everybody is a songwriter; everybody plays an instrument. Wonderful, but if you want to be a drummer...'. This analogy is another one that I'm trying to get better at explaining. If you have a drumset in the room and the postman walks in, he will sit down and go "dat, dat, dat, do, do, do, buzz, buzz, buzz, bam, boom, boom." Anybody can do that and keep a beat. If you're really serious about drumming, don't you think that there's something more to it than that? There's a technique that really takes concentration, work, dedication, discipline, and time. Right? But nobody thinks of that. Anyone can sit down and bang on the drums. My mother could come in here and bang on the drums. There must be more to it than that. ○

Vinnie Colaiuta

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another part of my ear, exactly what was going on in the rest of the band too.

MD: What are you thinking of when you're out there? Are you keeping count?

Vinnie: I definitely think that the key to it is counting first. Then you become comfortable to the point where the count becomes ingrained in your subconscious. You learn how to do it from counting it, and then it's feeling it. A guy who can't read, or who can read but isn't an ace reader, can feel it. There was one guy in the band, Ike, who hadn't really had any formal training in terms of polyrhythms and stuff. But this guy could feel that stuff. I used to go out there, to Uranus and back, and this cat was right there, always. We've had discussions about it and he told me he just feels it. It's like a pulse to him.

MD: Why did you leave Frank?

Vinnie: I was going through stuff like, "Wow, I'm on the road all the time and when I get off the road I can't work." I wanted to get into the studio.

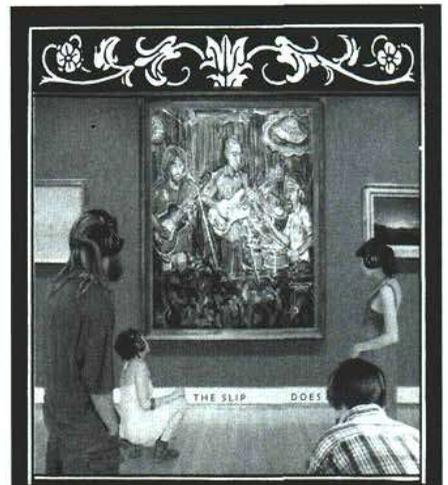
MD: Why?

Vinnie: Because I like recording a lot. I love playing in the studio; I love the way it sounds and feels in the studio. When I was back east, there were three studios in town and it was something that always fascinated

me and something I wanted to do as a musician. Even though I enjoy going out on the road, after a while I said, "I want to be at home and I'll never work in the studios if I'm not around long enough for people to call me." Just because I can go out live and play my ass off doesn't mean I'm going to be able to go into the studio and play well, unless I go in there and do it and work for different people and be able to please all kinds of different people.

MD: Now that you're immersed in the studio scene, what do you see that makes a good studio drummer? What do the producers in the studios want?

Vinnie: Somebody who has real good time, is an excellent reader, whose drums sound good, someone other musicians are comfortable playing with, and someone who can assimilate a variety of styles. It's a real personal thing, trying to read their minds, depending on how tangible the producer or the artist is. It's great when somebody comes up with a tune and it's just a bunch of chords on paper. You're sitting there and nobody has any idea of what the tune is like except that it's in 4/4 and has a certain number of bars. Again, there's so many different factors. It's almost like you have to have a good knowledge of all the elements of music and be ready to draw on that mental rolodex at any time and really be able to efficiently pull it off, regardless of the



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amount of communication you have with who you're working with. Sometimes it happens and sometimes it doesn't. It depends on how difficult the people are to work with, it depends on the other musicians and how competent you are. At least, that's what I've found.

MD: How did you break into the studio scene?

Vinnie: Probably the one person most responsible was Neil Stubenhaus. The first date I can remember being hired on was a date where Neil said, "You have to get Vinnie." He's helping me so much in my career. I think the people most responsible for getting me work were Neil, Tom Scott, Pat Williams, and Hank Cicalo. It does have a lot to do with people you know.

MD: What about working with a click track? Did you find that difficult to adjust to?

Vinnie: Not really. Maybe at first it kind of took me aback, but it was a kind of thing where you'd better get used to it real quick or else. So I did. You approach it cautiously until you're comfortable with it. If you have a good intrinsic sense of time, then you can probably adjust to a click track

well. I suppose if you play with a click track, it could help your time. But if you have a good intrinsic sense of time and you're not playing with a click track, it's not like you're going to conceptualize your time or try to play like a click track as much as you are just making the time be real good and feel good.

Sometimes I've worked with a click track where it helped and it was definitely advantageous to use it. Other times it was like, "Why are you putting this thing on?" There are situations where the producer thinks it's just the right tempo, although it's too slow. The musicians are just sitting there suffering through it, but the guy insists on it and can't hear that it's killing the tune. You have to do it anyway and just go through it. Meanwhile, the tune sounds like it's lumbering along to its own unnatural death.

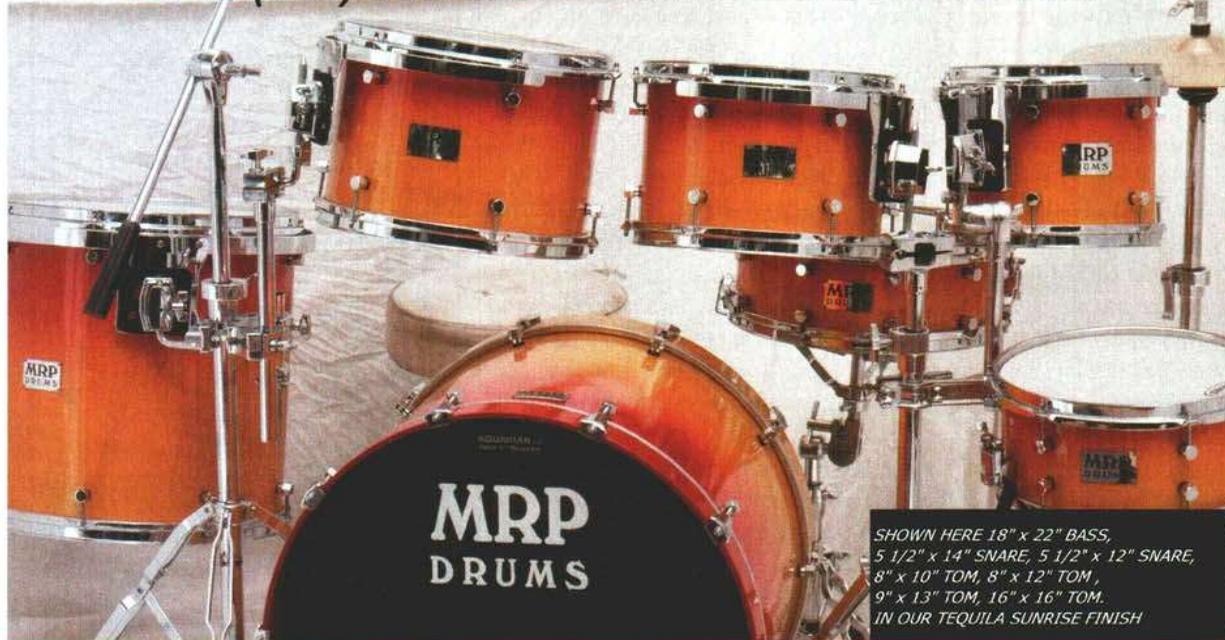
MD: What, to you, is a good solo?

Vinnie: About the only thing I can say about that is, to me, a good solo is something that makes sense musically in a way that is an overall complete musical statement. But within itself, it has to tell some kind of a story where the whole thing starts

at one point, goes to a climax, and has an end, regardless of whether it has sections to it or it is a free-form solo. I suppose, depending on the type of solo, if it's a live situation where you have to capture the audience's attention, you have to really think about being effective. You can't lose them with anything that's too cerebral, and you have to think of the stuff that's going to be effective. You have to think about the form and make a valid statement for that particular song. That's pretty much what interests me.

As far as effectiveness goes, again, I suppose it depends on the tune, the audience, and whether or not it's a concert situation or, say, a jazz situation. When I was playing solos with Frank, it varied. I would play a solo in the same place every night and I would try to do things that were effective and things the audience would enjoy. After a while, I got to the point where I said, "Can I solo on a different tune tonight?" That's just where my head is at about it. I'm not the type of person who can say, "I've got this solo worked out and *dig this!*" To me, that's where I'm going to improvise. So I improvise and if it gets to the point where I don't

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feel I have anything to say on a particular tune, I don't want to do it. Sometimes it's like, "Let me trade fours with the bass player on this funk tune and maybe I'll have something to say." Maybe I just don't want to do a solo. I have nothing to say. That's the only kind of soloing that interests me. If I have to play a solo at a certain place and I'm getting paid for it, if I'm capable of doing it, by all means, I'll do it.

MD: Is there a goal either to continue the studio scene or be a member of a band?

Vinnie: Let me put it this way: I don't think the studio is an end in itself. But on the other hand, I wouldn't feel insulted if I were a full-time studio musician. I love doing it. Some guys have the attitude of, "You want to be a session player for the rest of your life?" I say, "What the hell is wrong with

that?" On the other hand, it's not something that I'm saying to myself, "Yes, this is it! I've found my holy grail and that's it." I'm just enjoying it for the moment.

If somebody came along and offered me a position in some band that was musically great, and/or offered me the chance to enjoy some sort of unbelievable financial wealth and/or status, I certainly wouldn't reject it. It's hard to find that kind of situation where the chemistry works out and everybody gets along. Or if it's not a band that's established and you've got a bunch of guys who want to start a band, that's tough too. Every once in a while I get a creative urge to write also, and I've often wondered if I have any talent that lies in that direction. But I'm just going to take it as it comes. I'm not pushing anything. ○

Neil Peart

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one goal it would mean nothing.

There's a hall in Toronto called Massey Hall, which is a 4,000-seater. I used to think to play there would be the ultimate. But then you get there and worry about other things. When we finally got to play there we were about to make an album, and thought about that.

MD: Your mind was a step ahead of what you were doing at the present.

Neil: Yes. I think it's human nature not to be satisfied with what you were originally dreaming of. Whatever you were dreaming of, if you achieve it, it means nothing anymore. You've got to have something to replace it.

MD: What are some of your thoughts on drum soloing?

Neil: I guess I have mixed feelings. How musical it is depends on the drummer. I find it very satisfying. I guess a lot of drummers do improvise all the way through their solo. I have a framework that I deal with every night, so I have some sort of standard where it will be consistent. And if I don't feel especially creative or strong, I can just play my framework and know it will be good. But certain areas of my solo are left open for improvisation. If I feel especially hot, or if I have an idea that comes to me spontaneously, I have plenty of room to experiment. I try to structure the solo like a song, or piece of music. I'll work from the introduction, go through various movements, and bring in

some comic relief. Then I'll build up to a crescendo and end naturally.

MD: Describe your feelings, walking on stage and looking at an audience of 35,000 screaming fans.

Neil: Any real person will not be moved by 35,000 people applauding him. If I go on in front of 35,000 people and play really well, then I feel satisfied when I come off the stage. I'm happy because those 35,000 were excited. If we're in front of a huge crowd and I have a bad night, I still can't help being depressed. If I come off stage not having played well, I don't feel good. I don't see why I should change that. Adulation means nothing without self-respect.

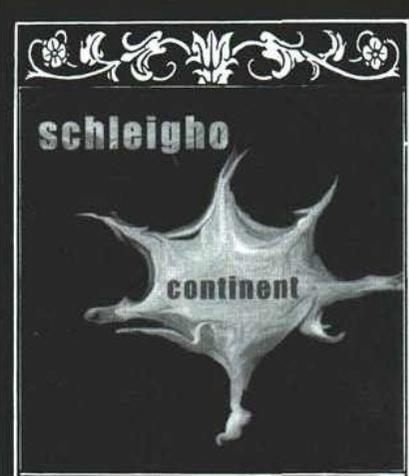
MD: You feel you must satisfy yourself first.

"Any real person will not be moved by 35,000 people applauding him. If we're in front of a huge crowd and I have a bad night, I still can't help being depressed. Adulation means nothing without self-respect."

Neil: I never met a serious musician who wasn't his own worst critic. I can walk off stage and people will have thought I played well, and it might have even sounded good on tape, but I still know I didn't play it the way it should be. Nothing will change that.

MD: Do you feel there are certain things that contribute to a particularly good or bad night?

Neil: I don't think there is anything mystical about it at all. I just think it's a matter of polarity. I go looking for a lot of parallels. I



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find it in that, because certain nights it is so magical, and the whole band feels so good about how they played. The audience was so receptive and there's feedback going back and forth, and good feelings generated by the show. That has to be the ideal. That particular show might happen five or six times out of the whole two-hundred-show tour. But that is the ideal show. Every other show has to be measured on those standards.

Our average is good. We never do a bad show any more. We have a level where we're always good. Even if we're bad the show will be good. Somerset Maugham, I believe, said, "A mediocre person is always at his best." And that's true. If you play really great one night, you're not going to be equally great every night. As far as my experiences go anyway, I've never known any musician that was. I'm not. Some nights I'm good and some nights I'm not good. Some nights I think I stink. I think it's just a matter of knowing that you have an honest appraisal of what your ability should be, and know how well you've lived up to it. To me, there's no mystery about that at all. You know inside. ○

Kenny Aronoff

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"One of the most important things I cover," Kenny continues, "is how to practice and how to utilize your time. When I was in music school, I had hours and hours of time to practice, but now I often only get a couple of hours a day—if I'm lucky. So I had to learn how to practice efficiently. There are a lot of drummers who are in the same position. They've got nine-to-five jobs, and they play drums on weekends. The only time they have to practice is at night. But you can accomplish so much in just a half hour if you get organized and set your mind to it. So I'm into teaching that along with many other concepts.

"Right now, I love being a rock drummer, but I'm concerned for a couple of reasons. Physically, I play so hard. It's part of my sound. But I wonder how my body will be able to deal with this later on. We're doing a two-and-a-half-hour show, and that takes a lot out of you. I wonder if I'll be able to go out there ten years from now

and hit the drums the way I hit them now. My mind wants to do it, but my body will be going through changes, and that can affect the mind.

"I'm really trying to pay attention to my mind. Everyone knows that you've got to take care of your body, but I don't think people take care of their minds enough. If you want to develop your body, you exercise it. If you want to develop your single-stroke roll, you exercise that. If you want to develop your speed around the tomtoms, you exercise that. The mind is the same way. If you want to learn to write, you write and write, and you keep writing until you get stronger at it. If you want to

"People have asked me, 'Why do you play so hard?' But the way you hit a drum is who you are. That's your soul."

develop a positive attitude, you have to work on that, too. It won't just happen.

"So I'm looking more and more into working on my mind. There are many ways to do it: You can be religious; you can med-

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itate; you can study philosophy. Whatever it is that keeps you together, you need to do it, just like you practice drums. I was always bumping into walls. I would wonder why I couldn't get myself focused in certain ways. It was because I wasn't doing anything about it. The mind is like a muscle, and it needs exercise. It's like football: You need to build yourself up so that, if somebody hits you, you can take it. People can hit you mentally, too, so you've got to be able to deal with it. People get tired and exasperated, and they snap at each other. But there are things you can do to have a better

understanding of the people around you and to keep yourself happy, which in turn makes people around you happy. You get back what you dish out.

"That's where I'm heading now, because when I feel happy, I play happy. When I'm angry, I play angry. I want to sound happy. I have a lot of joy inside me, and when it flows, it's great. But for some reason, I have a way of shutting it off when I get depressed or bummed out. I want to be as happy as I can all the time, so that other people can feel it from me and maybe be influenced by it." ○

Dave Weckl

continued from page 80

latched onto a lot of albums and said, 'The musicians on these records are working; they must be doing something right.' That was always my philosophy: to find out what it was that the busy working musicians were doing. I would 'steal' and learn the authenticities of certain styles to throw into my bag. My intent was not to copy anybody in my playing exactly. That's not happening. A lot of people believe that learning other people's things is not the best way to learn or to construct your own vocabulary. But I believe it's like speech: You have to learn the given language before you start experimenting with other languages or even using the more difficult words in that vocabulary. Now, within the past four years or so, I have been able to concentrate on what I want to sound like and what kind of statement I want to make as a player that will be my own. But it all had to come from somewhere."

That musical bag amassed by Dave is bigger than Santa's sack. Its varied contents have prepared him for the challenges of jingles, television, movie soundtracks, live performance, and pop and jazz album dates. Dave picked up the sticks at age eight. After a musical prepubescent rite of passage ("Those days were filled with playing along with The Monkees"), Dave was influenced by jazz drummers early on. "My dad played piano, and he had a bunch of Pete Fountain records around the house. The drummer was Jack Sperling, and he became my first major jazz influence when I was around ten. So

I stole all of his stuff—all of his left-hand comping. I always thought he swung really well.

"Immediately after that, I got into Buddy. The first thing I tried to play with Buddy was 'Time Check' on the *Roar Of '74* album. I was overwhelmed by him and bought every Buddy record that I could find. I was always a technique nut. In those early days, Buddy Rich was my mentor. My parents had this old record player that would go down to 16 RPM. In order to figure out this stuff, I slowed it down until Buddy's snare drum sounded like a 20" parade drum. I practiced single and double strokes for hours, and figured out things on records.

"I did a lot of single-hand exercises, incorporating finger control, because I play conventional grip 90% of the time. Jim Petercsak was responsible for showing me that left-hand technique. It's a two-finger control using the index finger and the finger next to it. It's like getting the feeling of bouncing a basketball low to the ground. I also use another type of technique that involves using more thumb when I need more power."

Other influences at that time included the funk/fusion stylings of Billy Cobham,

"I am in the middle of the first goal now: the playing tide of my career. I really want to make a creative statement."

as well as Peter Erskine's swinging big band work with Stan Kenton. Later on, Steve Gadd also had a strong impact on Dave. At that time, coincidentally, Gadd's grooves were backing Dave's future

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bandleader, Chick Corea. "The first thing I remember hearing Steve on was Chick Corea's 'Humpty Dumpty.' When I heard him play, I *lost* it. After that, I listened a lot to Steve's work with Chick." During his St. Louis days and up through his college years, Dave collected other diverse influences in his bag: the mainstream/bop of Max Roach, Philly Joe Jones, and especially Elvin Jones; the clean funk syncopations of David Garibaldi ("There were years in St. Louis when Tower Of Power tapes were all I had in my car"); the urgent spontaneity of Jack DeJohnette ("He still remains one of my favorites"); The Police grooves of Stewart Copeland; and the socked-in pocket playing of Harvey Mason.

In St. Louis, the local music scene was always alive with big bands. Playing with the groups at a young age gave Dave an early start at acquiring the fine art of big band driving and chart interpretation—experience that would later prove invaluable for the mastery of studio skills. Arriving in Connecticut, Dave picked the

brains of local teachers, first with Randy Jones and Ed Soph at the University of Bridgeport, and then later with Gary Chester. Between woodshedding and venturing back and forth to New York City, Dave found time to play in a local band of strong musicians, Nite Sprite. "It was a good band," he recalls. "Basically, we were a bunch of kids trying to play the hardest music we could."

Nite Sprite played small Manhattan clubs, and built a modest but devoted following. One steady fan was hot studio guitarist Steve Khan, who often brought other name players along with him. Eventually the group graduated into more prestigious rooms, clubs such as Mikell's and Seventh Avenue South, where top players are apt to walk in. One night, Khan brought along his friend Peter Erskine.

"I had been in touch with Peter for the previous two or three years," says Dave, "when he was still living in California and I was at Bridgeport. Peter was a major influence on me. I used to send him tapes

and call him up constantly out of the blue. He was always encouraging and nice to me. When Peter moved to New York, I kept in touch with him and always went to see him when he played. Finally, he saw Nite Sprite and dug it. "

Dave's tapes had been impressive, but after seeing him live, Erskine knew that Dave could handle a serious challenge. At that time, French Toast, a prestigious group of New York studio notables, was seeking a drummer. The group, led by French horn player Peter Gordon, has held in its ranks such players as Lew Soloff, Steve Gadd, Jerry Dodgion, Michel Camilo, Anthony Jackson, Lou Marini, Gordon Gottlieb, Steve Ferrone, and Sammy Figueroa. Ferrone was leaving the drum chair for an Average White Band tour, and French Toast invited Erskine to fill the opening. Erskine handled one gig but had schedule conflicts for later dates. The group asked Peter to recommend someone who could fit the bill. Dave Weckl—a "new name"—was his recommendation. "We said to Peter,

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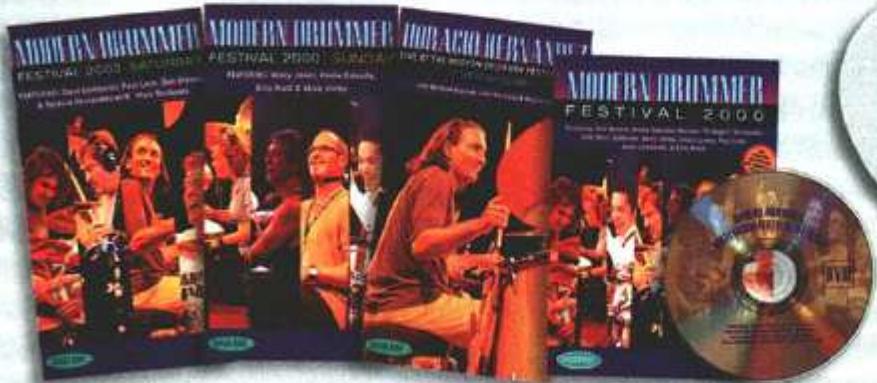


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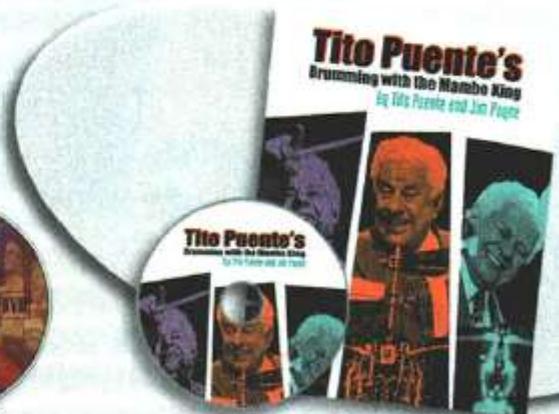
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out in the chances that we took on stage. Apparently he had been looking for the same kind of ideas. So we went out *immediately*, and it wasn't a matter of explaining anything to him. He dug it, and he went for it as well. There was an instant chemistry among the three of us."

While playing with French Toast, Dave was still bringing in his bread & butter with wedding/club-date work. In the meantime, Jackson was on the march, recommending Dave wherever he and his six-string bass roamed. Michel also spread the word, leading to a soap-opera date and eventual jingles. "I owe it to a lot of people that there are a lot of studio dates coming in now," says Dave, "but Anthony is the one who wouldn't quit." Dave's bass deity was working with Paul Simon on the *Hearts And Bones* album at the time that Simon was considering drummers for the upcoming Simon & Garfunkel tour. Anthony was once one of those hot new kids in town himself. Leon Pendarvis had stuck his neck out to break Anthmny in with the studio heavies.

Anthony wanted to pass on that kind of break to another deserving talent.

Jackson pulled Simon aside and stated his case: "I said, 'You have *got* to call David Weckl. Don't even listen to him; just call him.' Then I did something I had never done before. I went further and said, 'I stake my professional reputation on this guy; call him, sight unseen. I'm warning you: If you don't, you're going to hear him later, and you'll be pissed!'"

In January of 1985, Chick Corea was in New York with his group Trio Music. The concept of The Elektric Band had been brewing in his brain for some time, and he was keeping his scouting eye open. While Chick was visiting his friend, the effervescent Brazilian pianist/singer Tania Maria, she popped on a Michel Camilo tape. Pricking up his ears, Chick inquired about the drummer. Tania told him it was Weckl. The name had been mentioned to Chick by Michael Brecker and other musical peers. There it was again! Chick's curiosity was aflame. Coincidentally, Dave was appearing at The Bottom Line with Bill Connors,

so Chick headed to the Village to hear the new kid. After the show, the two met, and it was clear that their musical ideas would mesh. Two weeks later, Chick called to invite Dave to join The Elektric Band for an initial two-week stint. A more extensive fifty-city tour followed, during which the band cruised the country in a road-worthy bus formerly owned by Merle Haggard.

It takes a lot to persuade a player with steady in-town studio work to put business on hold and go out on the road. But Chick's music was a strong enticement for Dave. "I got called to do quite a number of things last year," says Dave. "John McLaughlin called me to play with Mahavishnu. As much as I would have loved to play with John, I decided not to leave town. The balance of live and studio playing is very important, and I feel that, at my age, there are many different goals in the music industry I want to pursue. I am in the middle of the first goal now: the playing side of my career. I really want to make a creative statement."



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The Evolution Of Modern Drummer

by Adam Budofsky

1977

"New Kid In Town" The Eagles

Number 1, February 26

Maybe it was the emotional void left after the bicentennial celebration of 1976. Maybe it was the rise of arena rock, which helped Bic sell some lighters, but left many fans feeling distanced from their musical idols.

Whatever the reasons, 1977 turned out to be the perfect time to start a new magazine, one written *by* musicians *for* musicians. It would be grass-root, addressing everyday issues. It would be fun *and* educational. And, above all, it would be *real*.

Save for some truly lame jokes concocted by singers, guitarists, and sousaphone players, drummers had never been able to *buy* attention from the general public. Ask your average person to name five drummers, and they'd probably only come up with Animal from *Sesame Street*, Ringo Starr, and Buddy Rich, in that order. Then they'd stop, dumbfounded. In fact, we might have to thank Animal for inviting Buddy onto *The Muppet Show*; otherwise the list would probably stop at Ringo.

But even sousaphone players knew that drummers deserved respect. Admiration. Roadies! Groupies!! THEIR OWN MAGAZINE!!!

At least one man, a drummer named Ron Spagnardi from Bloomfield, New Jersey, was convinced he could make such a magazine fly. (Little known fact: Ron's first idea was in fact a professional groupie service just for drummers. His lovely wife, Isabel, was significantly more enthused about going into publishing.) So, armed with a crusty old typewriter whose "L" key would always stick, a wooden desk picked up at a garage sale for ten bucks, and a batch of great ideas, Ron set to work on the first issue of *Modern Drummer*.

The rest is the stuff of legend: an

eleventh-hour opportunity resulted in Buddy Rich, the world's greatest drummer, agreeing to be the first cover artist. (Animal, Ron's original choice, had to back out at the last minute because he couldn't raise bail—long story, another time.) A second issue was paid for with the profits from the first, and soon the drum

industry began to take *MD* seriously. Readership increased dramatically and quickly. Music shops begged to stock the magazine. And all this attention for a forty-page, black & white, home-made publication dedicated to the lowliest guy on stage, the drummer.

We showed 'em, huh?



MD's first issue. Animal had to get back to us.

1978

"Stayin' Alive"

The Bee Gees

Number 1, February 4

MD's first full-color cover appears in July, featuring *The Tonight Show's* venerable big band star Ed Shaughnessy. The magazine is more than just stayin' alive, it's flourishing, as the print run tops 15,000.

1979

"I Will Survive"

Gloria Gaynor

Number 1, March 10

By '79 it was clear *Modern Drummer* was going to be around for a while. That was the year we went bi-monthly, instituted the famous MD Readers Poll, added David Garibaldi, Butch Miles, and Ed Soph as columnists, and moved to an honest-to-goodness, 3,000-square-foot office.

1980

"Sailing"

Christopher Cross

Number 1, August 30

Ads for electronic drums became increasingly common in *Modern Drummer* by this time. MD editors found themselves embroiled in a series of court cases in which the magazine was blamed for everything from sore wrists caused by excessive pounding on Simmons pads, to spousal abuse resulting from hideous and irreversible new-wave wannabe hair styles. Meanwhile, Carl Palmer, Louie Bellson, and Neil Peart appear on MD covers for the first time.

1981

"Celebration"

Kool & The Gang

Number 1, February 7

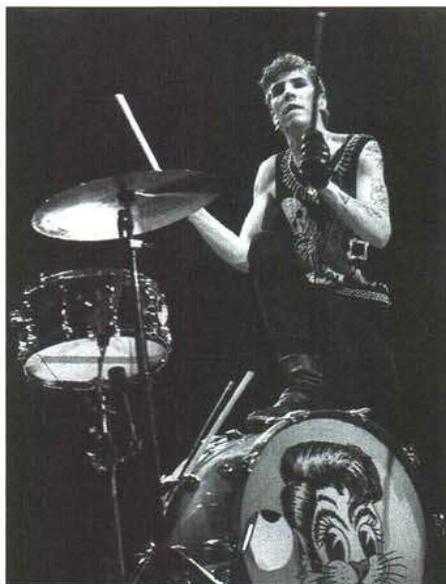
To celebrate MD's fifth year in production, we revisit the great Buddy Rich, and later in the year reprint MD's entire first year in one handy volume. (Stock of each of the first four issues was completely depleted by this time.) Publication frequency also jumped to nine times a year in '81.

1982

"Don't You Want Me"

The Human League

Number 1, July 3



Slim Jim Phantom: No use for a Neil kit.

A lucky MD reader with a flair for essay-writing won an entire drumset—Rush drummer *Neil Peart's* drumset. Ironically, the winner was The Stray Cats' Slim Jim Phantom, who was so traumatized by schlepping the entire rig into his basement that he vowed only to ever use a bass drum, ride cymbal, and snare drum for the rest of his playing career.

1983

"Beat it"

Michael Jackson

Number 1, April 30

Thousands of drummers found themselves at the top of their own drumming worlds, when they finally nail the exercises in

MD's first Book Division offering, Joe Morello's now-classic *Master Studies*. Meanwhile, MD goes monthly, and drum manufacturers react to a slow economy by introducing high-quality entry-level kits, notably Pearl's Export line.

1984

"Let's Hear It For The Boy"

Deniece Williams

Number 1, May 26

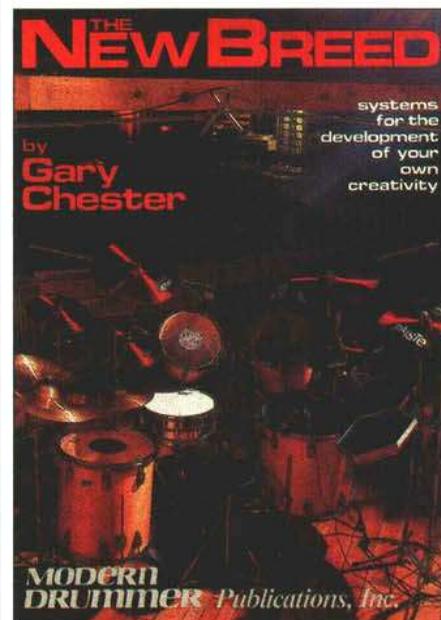
The year Dave Weckl broke. A young phenomenon who took drumming to dizzying new heights with Chick Corea, Weckl—not to mention his Yamaha drumset configuration—was ubiquitous by the mid-'80s. (Like, *everywhere*.) At the opposite end of the drum spectrum in many ways, drum philosopher/guru/bandleader Bob Moses saw his influential and groundbreaking *Drum Wisdom* book published by MD.

1985

"Heaven"

Bryan Adams

Number 1, June 22



The New Breed. Curses!

Though we grieved the loss of drum giants "Papa" Jo and "Philly" Joe Jones (no relation), *MD* continued to grow, and we moved into a three-level, 7,500-square-foot office building in Cedar Grove, New Jersey. In our Book Division, we published Gary Chester's *The New Breed*, which many drummers still consider the most significant and advanced drum tutorial on the shelves.

1986

"Invisible Touch" Genesis

Number 1, January 26

The studio scene was in the throes of the electronic revolution by now, and huge hits were being recorded without a drummer anywhere in sight. *Modern Drummer* responded to the "If you can't beat 'em, join 'em" theory espoused by many players by initiating several electronics-oriented columns. Also new in '86—our tenth-anniversary year—were the *MD* Consumers Poll, Equipment Annual, and Honor Roll, which recognized drummers who had won their respective Readers Poll categories five times.

1987

"Livin' On A Prayer" Bon Jovi

Number 1, February 14

It was this year that 1,700 drummers crossed their fingers and mailed in cassette tapes of their original drum solos to the *MD* offices. The man responsible for such fervor was, of course, Mr. Peart, who this time offered not one, not two, but *three* of his drumsets to the winners. (Thanks, Neil. We're still finding stray tapes behind file cabinets.) In perhaps even bigger news, '87 also saw the first *MD* Drum Festival, featuring Kenny Aronoff, Alan Dawson, Rod Morgenstein, Dave Weckl, and Steve Gadd. The Festival is still considered the world's premier drum event.

1988

"Roll With It" Steve Winwood

Number 1, July 30

Yes/King Crimson drummer Bill Bruford put his inimitable grooves and dry wit into *When In Doubt, Roll!*, a perennially popular *MD* publication. And the 1988 *MD* Drum Festival, which featured Dennis Chambers, Peter Erskine, Harvey Mason, Carl Palmer, and Steve Smith, amazingly recaptured the spirit and excitement of the first event.

1989

"Good Thing" Fine Young Cannibals

Number 1, July 8

"If they like a one-day event, they'll love a weekend-long Festival." That's what we figured in '89, and it seems we were right, because it's been that way ever since. Drum greats Gregg Bissonette, Danny Gottlieb, Chad Wackerman, Vinnie Colaiuta, Michael Shrieve, Jack DeJohnette, David Beal, Liberty DeVitto, and Dave Weckl helped us celebrate all things drumming in a big way.

1990

"Nothing Compares 2 U" Sinead O'Connor

Number 1, April 21

Nineteen-ninety saw the *MD* Editor's Achievement Award initiated, which honors individuals who have made landmark contributions to our art. Recipients that year were jazz drumming legend Papa Jo Jones, *Stick Control* author George Lawrence Stone, "The World's Most Recorded Drummer," Hal Blaine, and industry maven William F. Ludwig. *Modern Drummer* itself was honored by *Magazine Week* with their Publishing Excellence Award.

1991

"The First Time" Surface

Number 1, July 19



These things were hip back then, we swear!

MD introduces *Photo Gallery*, a popular column featuring very cool full-page photos of top players in action. Also introduced that year was the Modern DrummerWare clothing line. (Okay, those satin jackets might not be so hip anymore, but the orange painter caps—now *those* were da bomb.)

1992

"Baby Got Back" Sir Mix-A-Lot

Number 1, July 4

Inspired by all the drummers who've sent us photos of their prized, personalized instruments over the years, the *MD* editors began dedicating a page in the back of the magazine to the *Drumkit Of The Month*. Everything from the weird to the wonderful has appeared in the column. (We never cease to be amazed at the imaginations of you guys.) Also new in '92 was publisher Ron Spagnardi's critically acclaimed book *The Great Jazz Drummers*.

1993

"Informer" Snow

Number 1, March 13

Modern Drummer Publications took an important step forward in 1993, when we founded the trade publication *Drum Business*. Since its inception, *DB* has been the only place drum-industry insiders can get strictly business-related drumming information. Meanwhile back at the mother-ship, a classic Buddy Rich solo appears on a *Modern Drummer* Sound Supplement.

1994

"Stay (I Missed You)"

Lisa Loeb & Nine Stories

Number 1, August 6

One of the most popular columns *MD* has ever run in its quarter-century history is *Concepts*, which was almost exclusively authored by big band great Roy Burns. Roy has a knack for imparting useful drumming advice in a down-home, friendly manner. In 1994, sensing that there were many newer *MD* readers who would love to read prime Burns, we compiled the best of Roy's articles into the cleverly titled *Best Of Concepts*.

1995

"Take A Bow"

Madonna

Number 1, February 25

Let's face it, some of the coolest bands—and their drummers—simply can't sustain mass popularity forever in the competitive music world. In January 1995 *MD* paid homage to great drummers who had made a blast in the past, but had dipped below the radar in recent years, with the first "Where Are They Now?" feature. It proved so popular, we did it again a couple years later—and a third time in this very issue.

1996

"The Crossroads"

Bone Thugs-N-Harmony

Number 1, May 18

By 1996 many musicians were becoming intrigued by the possibilities of the Internet. *MD* realized the vast potential of the Web early on, and started moderndrummer.com in response to the growing demand for drum info on the Web. In the bricks-and-mortar world, we came up against a bigger crossroads in '96: We ran out of office space! So we picked up and moved to a brand-new facility in Cedar Grove, where *MD* HQ remains today. Amid the melee, we managed to give away a \$15,000 dream drum package, celebrate our twentieth anniversary, and publish two popular books, *The Great American Drums* and *The Drummer's Studio Survival Guide*.

1997

"I'll Be Missing You"

Puff Daddy & Faith Evans

Number 1, June 14

The drumming world was rocked on February 23, 1997, when we lost one of the most ferociously creative drummers in history, Tony Williams. *MD* responded the only way we knew how, by dedicating the August issue to Tony's enormous contributions. In happier news, '97 marked the first year we videotaped the Drum Festival (our tenth), and offered our first Special Supplement, highlighting world percussion.

1998

"Truly Madly Deeply"

Savage Garden

Number 1, January 17

As *Modern Drummer* readers voted for the drummers who set their hearts aflutter in the twentieth annual Readers Poll, *MD* editors broke with tradition and offered our first non-personality cover story. February's exclusive report on entry-level drumsets turned out to be one of the most popular features ever, inspiring subsequent gear-oriented issues.

1999

"No Scrubs"

TLC

Number 1, April 10

Ah, the drum solo. Where the men are separated from the boys. Drummers have always argued over who's the fastest, flashiest, and wildest drum soloist on earth. No doubt furthering the debate rather than settling it, *MD* honored the greatest drum soloists in history with a feature story in the August issue. Two new *MD* books came out in '99 as well, *The Modern Snare Drummer* and *The Drummer's Time*.

2000

"Everything You Want"

Vertical Horizon

Number 1, July 15



The sound of a thousand piggy-banks breaking.

Remember the first time you saw a shiny new kit in a drumshop, and imagined yourself on stage, in front of ten-thousand adoring fans? Of course, you were playing on the raddest drumset imaginable—say, one of the kits in our "Drumkits To Dream Of" feature from February. For once, drummers were excused for drooling. Later in the year, we picked our first two Undiscovered Drummer contest winners. We think it's a pretty sure bet that our under-eighteen winner, *twelve-year-old* Mike D'Angelo, will be leading us all to the next century's drumming horizons.

Number-1 songs provided by Billboard magazine.



25 Years In The Drum Industry

Looking Back To See What May Be Coming

by T. Bruce Wittet

a silver anniversary is a time to party—but it's also a time for reflection. This article looks at the drum industry today *and* how it's evolved over the past twenty-five years. To get the real story on this evolution, "industry insiders" have weighed in with their opinions. (It's interesting to note that some of these reps have been around for twenty-five years themselves.) They have interesting insights on all things drum-like.

We take so much for granted these days. We hop onto the Internet and click on the flashy Pearl site, slick black screens and all, and forget that when *MD* started up, people still sent telegrams! My, how times have changed.

Back in 1977, the first issue of *Modern Drummer* reflected founder Ron Spagnardi's view of drumming—part job, part hobby, all passion. From the very first issue on, the magazine explored trends in acoustic drums, electronic drums, drumming styles, manufacturing, retail, and education.

Black & white was all Spagnardi could afford in those early days. Pro-Mark's Pat Brown recalls, "Okay, it looked a little shabby—nowhere near as clean or as well put together as today—but to us it looked great!" Don Lombardi, president of Drum Workshop, adds, "I was astounded: I didn't think there were enough drummers to warrant a magazine! *MD* immediately provided a voice for manufacturers, but it also reflected the camaraderie drummers share."

Life Before MD

Before *Modern Drummer*, information was hard to come by. Occasionally *Down Beat* would publish an issue on jazz drummers. Of course, there were annual drum company catalogs, which gave us *something* to look at. In that respect, it was a relief back in the '70s to see fresh-faced Pearl arriving with a full-color glossy catalog that gave equal space to endorsers, kit layouts, finishes, and, of course, hardware.

It was the same story in other parts of the world, confirms Zildjian marketing manager Colin Schofield, who grew up in England. "It was difficult to find *MD* in Britain at the very beginning," he recalls. "I can guarantee you the drummers of my age in the UK at that time had absolutely no idea what Steve Gadd looked like, even though he was famous."

Gear-wise, drummers were patriots, squarely behind Ludwig and the other classic American companies, warts and all. And as for cymbals, "It was Z and P all the way," reports Nort Hargrove, vice president of manufacturing for Sabian, referring to Zildjian and Paiste.

Hardware & Lugs

The Japanese scored their first direct hit in the hardware department. "Pearl came out with hardware that was twice the size of Ludwig—and at half the price," recalls Don Lombardi. "The handwriting was on the wall".

Roy Burns, veteran drummer and president of Aquarian Accessories, views things from a different angle: "In fact, Rogers was the first company to make really heavy-duty hardware, with Memriloc. Everyone

"MD immediately provided a voice for manufacturers, but it also reflected the camaraderie drummers share."



Don Lombardi, Drum Workshop

said they were ugly and too heavy, but within six months all the manufacturers had their own versions."

Don Lombardi discovered that the Asians seemed to be neglecting the bass drum pedal. "The cheaper they could make it to keep the price of their drumset down, the better," he says. "Meanwhile, the American pedals had gone down in quality, leaving an obvious hole there. That's where DW came in."

Says Yamaha design guru "Hagi" Hagiwara, "My idea has always been hardware *and* shell, together as a unit. In the 1970s, companies such as Rogers were using a hexagonal rod to mount the toms. I started this for Yamaha early in the 1970s. We have stayed with the ball joint and hexagonal rod for thirty years!"

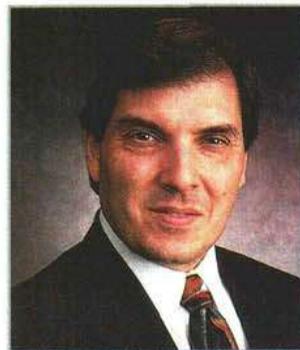
Tama's Bill Reim shares a recollection: "A friend told me in 1978 that Tama hardware was incredible, strong and double-braced. A number of years later, I became the art director for the same company! By 1981 Tama was the real leader in terms of hardware innovation."

Lug designs changed frequently over the years, not due to any structural weakness, but according to the whims of fashion. Long lugs, stretching across the shell, were in vogue. Ironically, Premier, the company that pioneered such lugs, was trying to *retire* them from their catalogs. Pearl went from a blocky, Rogers-inspired lug to long, high-tension lugs, stopping briefly along the way with "snap off fixtures designed to speed head changes.

DW's round lug is a carryover from Camco. Says Don Lombardi, "That lug elicited strong opinions in the early days because it was so different. It took me five years to get a trademark on that design; I think it brings back a lot of history." Ludwig's Jim Catalano notes that Ludwig's traditional lug has prevailed, but that, "Our standard lugs are now the smaller ones that were popular in the '60s, the Mini Classics."

Before his current life as marketing manager of D'Addario/Evans, John Roderick worked at Gibraltar. "With hardware," says Roderick, "you could draw an analogy with the auto industry: It's just kept getting better and better. When I was running Gibraltar, my goal was to take your mind off the hardware and put it on the instrument."

"We talk about vintage finishes, but to the young drummer, they're not vintage. They're new and different."



—Jim Catalano, Ludwig Drums

Watch your back, cautions Don Lombardi. "I think what the market needs is lightweight hardware of professional quality. The mind-set of manufacturers has been the lighter it gets the cheaper—in price *and* in quality."

Budget Lines And Expansion

Jim Catalano's thesis: "Twenty-five years ago, you could get a good-quality kit for a thousand dollars. Today, you can get a good entry-level kit for a thousand dollars, and it's not really any lower in quality than that pro kit of yesterday!" Bill Reim agrees. "The quality of a drumset you can get nowadays with so little money just blows my mind."

Back in the '70s, American companies just couldn't get a handle on budget lines, says Don Lombardi. "Pearl figured out the margin here," he says. "They did it right way back when they set up a huge facility, introduced the Export Series and, up until today, were able to skin the cat price-wise against everyone."

Low-end cymbals have seen similar progress. Says Zildjian's Colin Schofield, "There's been a huge growth there in the last five years. Advances in manufacturing technology have enabled us to create sounds like the K Constantinople cymbals and to create products like the ZBT cymbal, which is a really great-sounding product at a great price."

Sabian's Nort Hargrove emphasizes, "When I talk about 'budget cymbals' these days, I mean *budget-priced*. Look at Chad Smith: He plays some of our more reasonably priced cymbals, but it's the *sound* he's after. We make sounds."

The great thing about it all, stresses Don Lombardi, who has recently entered the mid-level fray with Pacific Drums, is that "the beginning drummer can get a quality kit for a lower price."

Adds drum industry consultant Steve Ettleson, "I've seen all aspects of the low-end take off over the years. For example, I've put [entry-level] Yamaha Stage Customs on stages at the Monterey Jazz Festival and New Orleans Heritage Festival, and nobody complains!"

Shells And The Tyranny Of Maple

If anything, the past twenty-five years have been characterized by an unnatural preoccupation with "pure maple" shells. Yet Ludwig's most revered shells from the '60s were crudely cobbled together. Remarks Catalano, "They would spray the insides white to make them match. One inside ply might be mahogany, the other bass wood, maple—whatever. Yet those are the drums people swear by as the best-sounding drums in the world".

Why maple? "I don't know," responds Bill Reim. "That's the trend, I guess. I always thought birch sounded a little warmer and rounder."

It's common knowledge that many drum companies "send out" for shells. Not every manufacturer has the inclination to get involved in the tricky business of shell fabrication. Indeed, some of the great drums of the past—Rogers and Camco, for example—were basically Keller or Jasper shells with the drum company's hardware added. In this respect, Catalano is proud of Ludwig's mandate: "We are a manufacturer of drums *and* drum shells. Today people

are telling us that our 6 mm maple drums are sounding even more resonant—and resonance happens to be 'in' right now."

Recently DW stopped ordering out and now manufactures its own high-end shells. "A whole generation of drummers," says Don Lombardi, "has grown up not knowing the old American style of drumset—the maple shell with reinforcing hoops top and bottom. From a manufacturing standpoint, it's almost twice as expensive to make that way, and that's why companies have abandoned it over the last twenty-five years."

Yamaha has always manufactured its own shells on high-end drums. Maple or birch is a non-issue for the company, especially when key Yamaha endorsers, such as Manu Katche and Akira Jimbo, sit solidly behind their beech kits. Hagi Hagiwara is more concerned with the integrity of the shell and whether the hardware will help or impede resonance. He's also a fanatic about the insides of his shells.

"If the drum isn't finished properly inside," confirms Steve Ettleson, "then the sound might be projecting away from you but you don't get what you need coming back at you. I remember one of the first

vintage finishes Yamaha put on the inside of a kit for Dave Weckl. We set them up and Dave sat behind the kit. He said to me, 'Steve, you've got to come back here and hear these!' It was really dramatic."

Clear heads on drums have kept interior cosmetics honest. Says Bill Reim, "Our Imperialstars had white-flecked coated interiors. Everyone used to think it was fiberboard, but it was simply a sealer against moisture. But people wouldn't accept that today."

Finishes

It's hard to beat the wonderful sheen of an early '70s Gretsch rosewood kit, but Yamaha went head-to-head with it with their famous Recording Custom piano black. Also available in various stains, it was Hagi's development. "This was an idea that grew out of visits to Frank Ippolito's drum shop," he enthuses. "We had long discussions about how coverings can choke the drum sound. I wanted to develop a beautiful finish, just as durable as plastic."

Reflects Bill Reim, "In the '80s, everything had to be solids and metallics. As we hit the '90s, we began doing drumsets with

birds-eye maple and started getting into sparkles and pearls—always as lacquers, never wraps."

And yet 'wraps'—drums covered with plastic—are back. Jim Catalano notes, "We talk about *vintage* type finishes, but to the young drummer, they're not vintage. They're new and different."

Cymbals

"One of the biggest offences is the way they record drums," says Nort Hargrove. "Seventy-five percent of the time, all you hear is the kick and the snare drum. Legendary Nashville session drummer Larrie Londin told me that once an engineer told him, 'No more iron!' The engineer was talking about cymbals!"

Colin Schofield sketches the time line: "MD came on board right at the time where the drumming torch was moving away from the jazz drummers. Through the end of the '70s, Zildjian really only had one name line of cymbals, the A Zildjian range. But then in the '80s, you had mass popularity of the heavy metal bands, and suddenly there was this explosion of different ranges. By the mid-'80s, you got cosmet-

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"I can guarantee you the drummers of my age in the UK at that time had absolutely no idea what Steve Gadd looked like, even though he was famous."



Colin Schefield, Zildjian Cymbals

ics—platinum-finished cymbals and Paiste colored cymbals. By the beginning of the '90s, you have grunge. People came back looking for 'authentic' products. The K is becoming very popular again."

In a bold and selfless move, Paiste removed the usual stenciled company logo from its Traditionals line, leaving the extensive hammering and moon-like appearance to speak for itself. It is typical of the renegade attitude that has led that company to numerous "firsts."

Sabian is now old enough to have seen

trends come and go. Says Nort Hargrove, "Our Sound Control crash and ride cymbals are making a comeback now. The flange we put at the edge of the cymbal almost 'gates' it. Young players can really smash them and they're contained, yet they're basically soft sounds. Anybody can make a 'hard' cymbal like a ping ride, but getting into delicate sounds, like our Manhattan Ride, is what it's all about amongst discerning players."

Colin Schofield muses about a company benchmark: "The Zildjian A Custom 16"

crash jumps to mind. Every one of them is that dream 16" crash everyone used to look for all the time," he says. "There are certain other cymbals that are 'watershed cymbals,' and I think the 16" A Zildjian thin crash or the 14" New Beat hi-hats are the first cymbals everybody buys."

Sticks

Regal Tip's Carol Calato sums it up: "Twenty-eight years ago, we probably had ten stick models in nylon tip—our innovation—and eight models of wood. Now there's a huge catalog including many specialized models. Sticks have had to change for playing styles. They've gotten longer and beefier at the neck to a point where it's actually changed the balance of the stick. Drummers used to like a longer, narrower tip. Now tips are squatter. But with all the changes, our standards, like the 5As, 5Bs, and 7As, are still among our top-selling models."

Pro-Mark's Pat Brown agrees. "A few years ago, drummers were going for heavier sticks, but recently there's been a noticeable trend to your basic 5A—a lighter stick. A lot of drummers, as they

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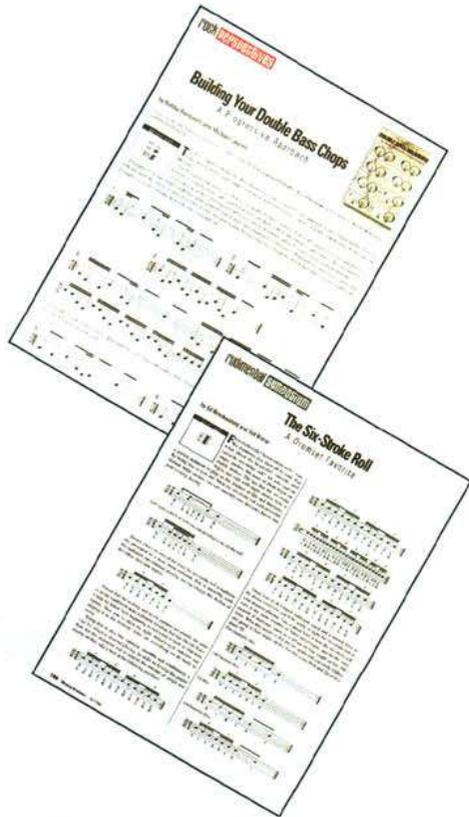
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begin to mature as players, start to realize that you don't have to always break the head or sticks to get a good sound."

Synthetics have made major inroads. Ahead aluminum sticks are a prime example, following the examples set by baseball bats and tennis racquets. Other companies are experimenting with extruded plastics.

And good news, the brush has returned with a vengeance! "Brush sales are up enormously," exclaims Joe Calato, founder of Regal Tip. "I give myself credit for putting a brush on the market that will hold up longer."

Heads

In the 1970's, Remo rocked the drum world with Black Dot and Pinstripe heads. In the late '80s, it was Evans' turn with EQ bass drum heads. Aquarian now catalogs signature heads and vintage heads. Attack also produces a complete line, again with signature models. Meanwhile, never asleep at the switch, Remo designed the Mondo series and revamped the Fibreskyn line to bridge the gap between plastic and calf/goatskin—something that has become important in the age of world percussion.

Why has there been no rise in budget heads?" Explains John Roderick, "Basically, if you start with a cheap film, you're going to have a cheap head. It's almost like cymbals, where if you start with a cheap alloy mix you've got a cheap cymbal. I think all companies now make a better drumhead."

Competition in drumheads has been a good thing, agrees Steve Ettleson. "When you're dealing with plastic, if it isn't right, you're tuning lugs tighter on one side just to make them sound even. After D'Addario bought Evans, other companies spent a lot of money to get the quality up and prevent such problems. Competition forces you to be better."

Electronics

In the '80s, electronics came on like the plague, wiping out acoustic drummers. Joe Pollard's Syndrum and then the Simmons SDSV paved the way with their caricature, pitch-bending sounds. The Linn Drum introduced the dreaded programmer. It also introduced a new breed of drummer jokes about how machines don't show up late. Ha, ha, ha.

Electronic drum pads have become viable alternatives to acoustic drums, much more palatable than their '80s forerunners. Adds Hagi Hagiwara, "Think about Akira Jimbo's style: He's using the DTX triggering system with piezo pickups, combining acoustic and electronic drums. That is something to watch for."

Yamaha's Jerry Andreas adds this perspective: "The problem in the '80s was that you had drum machines that *sounded* like machines. Electronic drums weren't expressive. We made ours expressive—but they were expensive. Now you can have good electronic drums at the same price as any entry-level set."

Percussion

To put it mildly, there has been an expansion in percussion and its acceptance among non-drummers. LP founder Martin Cohen stresses, "Our priorities have been to handle professional needs. To give you an example, we probably have twenty-five different models of cowbells. This is not to say that we're not embracing other aspects of percussion from education to health."

Always in search of a new angle, Remo Belli says, "We're in the 'life enhancement' business. We believe that everyone alive is a potential customer. There will be a continued interest and a growth in the drumset, but the drumset will not in any way keep up with the demand of what we're currently calling world percussion."

Endorsers

Endorsers bring home feedback and help sell gear. In the '50s, Gretsch had the Max Roach model snare drum. Leedy-Ludwig had Humberto Morales timbales. Today, Pearl has a Chad Smith snare drum (to single out only one from a staggering array).

"Companies look for someone who has name recognition and credibility," says Pat Brown. "Having said that, there are the exceptions, as in Marco Minneman: Every now and then a talent comes along that is just remarkable and displays an ability that goes far beyond his or her years. We believe that this type of person, like Marco, is going to have a long and successful career."

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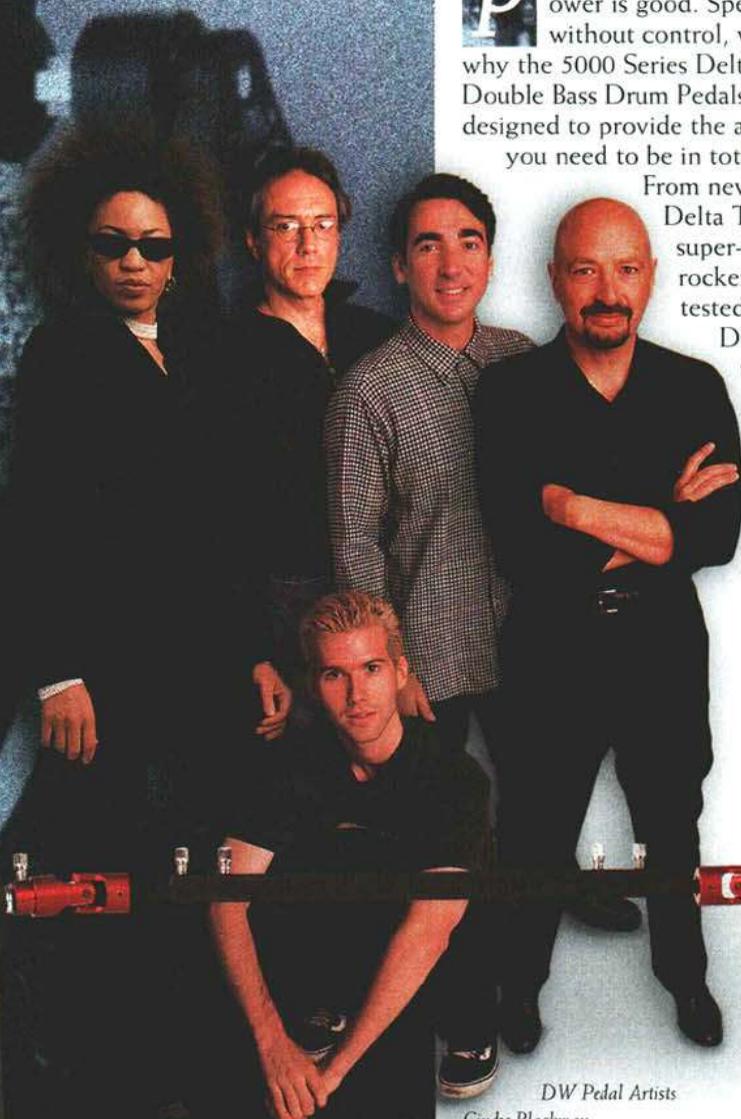
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With endorsers come clinics. Once a scarce commodity, the clinic has become an integral part of the drumming experience and, in fact, an integral part of some endorsers' income. For this reason, some drummers over the years have switched allegiances, moving to companies that will provide a busier clinic schedule.

On Quality, Technology, Environment

One thing is certain, according to Pat Brown: "There's no junk left out on the market anymore. If you're making junk you're not going to survive, period." And all the companies are environmentally aware. "We use a material and a process now that's 100% environmentally friendly and is not toxic."

If you look at Ludwig catalogs circa 1976, you'll see plenty of references to "total percussion." Says Roy Burns, "What's happened now is that companies have specialized in certain niche products. I think the drummers have more choices. Natural competition has caused the quality of products to go up. Maybe they're more expensive, but they're better overall."

This ties in with the rise of "boutique" drum companies—small manufacturers that produce limited quantities of instruments. Remarks Burns, "Some of their products are so expensive, it's hard to convince a young drummer that this so-called handmade drumset is worth thousands of dollars more than a massed-produced one."

Advertising

Carol Calato points out, "Nobody did the advertising we're doing today until *Modern Drummer* came along. Before that, 'advertising' was drummers traveling around, sharing information and tips."

Surprisingly, manufacturers do a lot of those flashy ads in house. Tama's double-page spread on Rodney Holmes is a good example. "That was something that I came up with," says Bill Reim. "I want to stand behind the guy's kit and see what it looks like. I don't care if it shows other products that aren't ours. I want to give people information."

On the other end of the scale is Aquarian's no-frills approach. The ads consist of text and line drawings. Roy Burns explains, "I think the simpler you say it, the better your message gets through—and a black & white ad costs less than a color ad."

Drumshops And E-Commerce

Local drumshops still exist, though perhaps not in their former numbers. Carol Calato reminisces, "I remember the first time I entered Maury Lisbon's shop in Chicago. I took the elevator to the fourth floor, the door opened up, and it was floor to ceiling full of drums! Maury and his wife Jan were wonderful. The drum industry was their life."

The trend now is the big-box store. Some larger stores manage to maintain personal, friendly service in spite of size; others fail miserably. In a two-block area around Times Square in New York City, you witness both within spitting distance.

The reality is that you've got to *deal*, either in person or by mail order. The major manufacturers are not going to sell drums and cymbals via the Internet in the near future, notwithstanding attempts by Ayotte and smaller companies. The main reason is that to do so would be to breach the bond of trust between dealer and manufacturer.

If you can't purchase everything you want on the Internet, or if your dealer is woefully ignorant (and it's hard to keep up on all the products mentioned in *Modern Drummer!*), you can click onto the Internet. In moments, you can get the necessary information to make informed decisions about purchases.

What Role, MD?

"MD has raised the level of drumming," says Joe Calato. "When I learned to play, there was no place we could go. We took lessons for three months and then went out on a gig!"

Steve Ettleson: "What Ron Spagnardi has done is out of passion. I would say that he has changed the face of drumming."

Colin Schofield: "MD has, on one hand, reaped the benefits of the growth of the percussion industry and at the same time stimulated it. I also think people don't realize how influential the magazine is outside of the US."

John Roderick: "MD actually shaped the way for me as a marketing person. It was also a trade magazine for drummers. If it was in MD, then it was worth stocking."

Nort Hargrove: "MD is an essential forum for drummers. A little information is a powerful thing."



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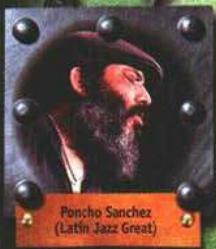
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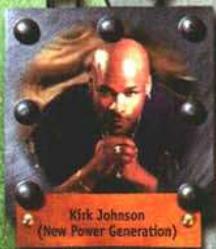
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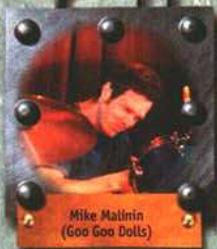




Poncho Sanchez
(Latin Jazz Great)



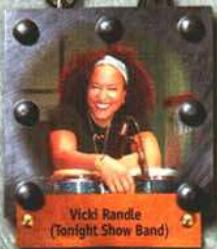
Kirk Johnson
(New Power Generation)



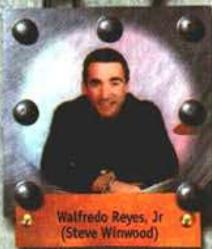
Mike Malmin
(Goo Goo Dolls)



David Leach
(Ben Harper)



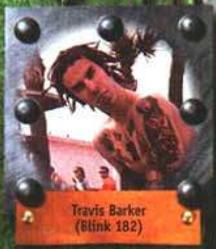
Vicki Randle
(Tonight Show Band)



Walfredo Reyes, Jr.
(Steve Winwood)



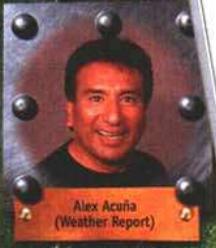
Giovanni Hidalgo
(Master Conguero)



Travis Barker
(Blink 182)



Zoro
(Lenny Kravitz)



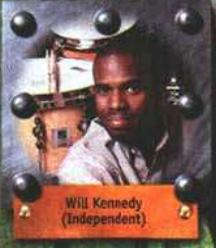
Alex Acuña
(Weather Report)



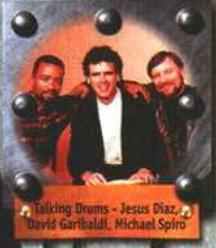
Vera Figueiredo
(Solo Artist, Brazil)



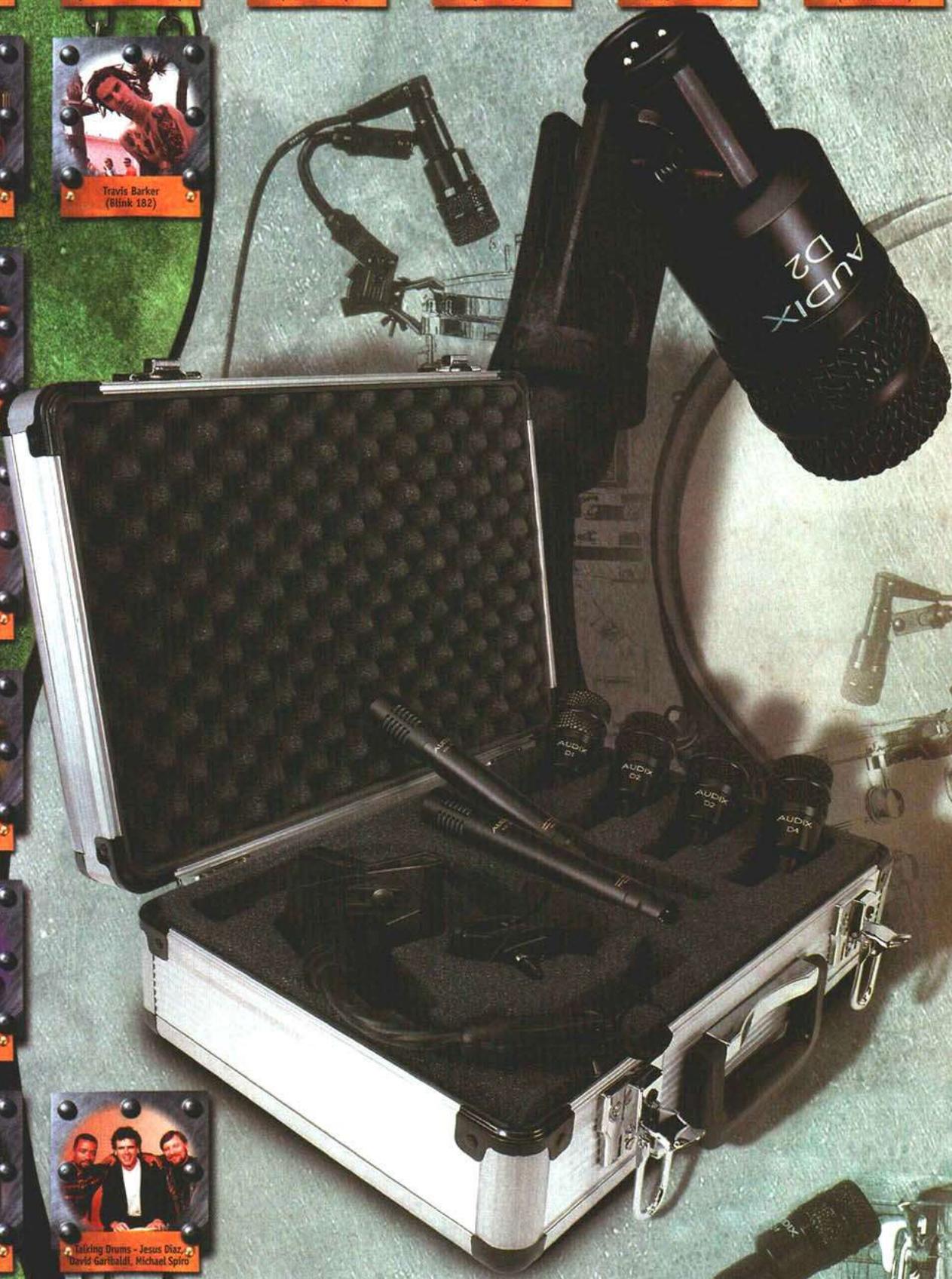
Luis Conte
(Independent)

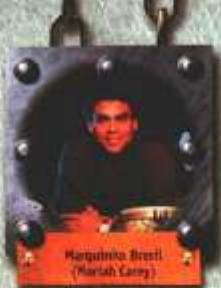


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Where Are They Now?

More Of Your Favorites Found

by Robyn Flans

It seems appropriate that we're running an installment of this very popular series in our 25th-Anniversary issue, because, to me, this feature is the truest celebration of the drummer. The players included in this article are working drummers, musicians who are making music and sharing their talents with the world. The new drummers coming up are vital to music-making. But the guys who have been out doing it for years must be applauded for their dedication and body of work. Experience and time only make drummers better at their craft. These players, who have been in and out of the limelight, are to be commended for their commitment and consistency.

There is no greater joy than to be able to make a living doing what you love. All of the following players have weathered ups and downs in the music business because of their passion for playing. Frankie Banali expressed it best when he said, "You don't tell a carpenter to stop using a hammer and nails simply because he's older or he's not the best-looking guy anymore. You would never tell Miles Davis to stop playing his trumpet. I find it very insulting that some people have the assumption that just because you get to a certain age or because you're not as popular as you once were, that you no longer have the talent."

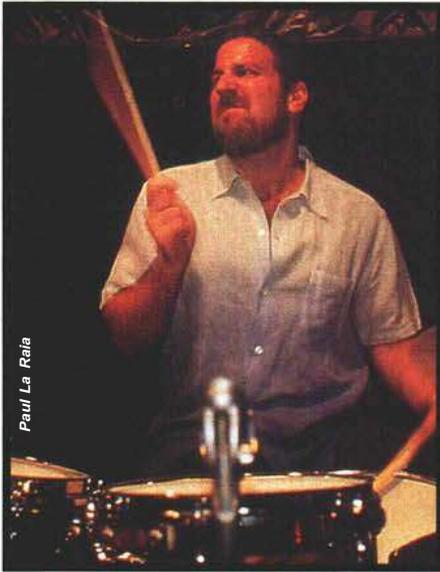
The following updates are a celebration of that dedication.

3

Aaron Comess

(The Spin Doctors)

Aaron Comess has been keeping very busy while The Spin Doctors take a hiatus. Following a couple of huge hits, including "Two Princes," and a fourth album, *Here Comes The Bride*, lead singer Chris Barron lost his voice. Upon his recovery, Comess was doing some recording and gigging with him. "The Spin Doctors are still alive and well," Comess says. "We just made a decision to take a break and give everybody the opportunity to do some other stuff."

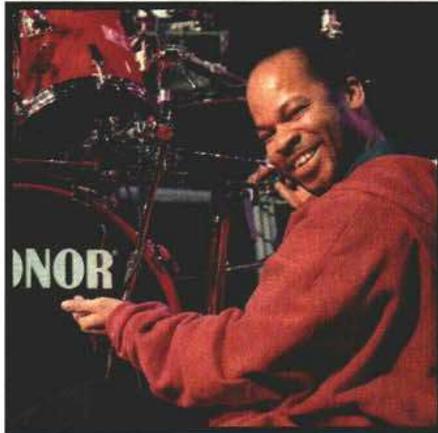


And Aaron has definitely been doing his fair share. Most recently, he's been gigging with Aaron and Ivan Neville. He's also done some producing and recording for Joan Osborne; his song "Baby Love" is on her new release, *Righteous Love*. Aaron also produced and played on an album by Interscope R&B artist Bilal. And he's been doing some live work with a jazz group called Turquoise, which he describes as "a Turkish jazz group," which has a big band offshoot. Aaron has also recently produced a record for a new artist named Swati, and he's working on albums by Isaac Hayes, Marc Cohn, Deanna Kirk, Planet 14, and Laura Dawn.

"Throughout my life I've always had a love of different kinds of music," Comess says. "I always try to do as much of a variety as possible. I'm sure at some point The Spin Doctors will get together and do some gigs or recording. But until then, I'm enjoying what I'm doing."

Blair Cunningham

(The Pretenders, Paul McCartney)



Blair Cunningham began playing with The Indigo Girls in September, 1999 and says it's a fascinating gig. "To see how they work together is unbelievable," he says. "You just don't see that. It's like a Sam & Dave kind of thing, the real classic couples. Musically, it's great because it's not one certain type of music. It's such a mixture, which makes my playing feel so fresh. It's very exciting to work with them."

Prior to this job, the London-based Cunningham wasn't very visible in the States, as he was working with a German artist, Marius Muller Westerhagen, who Blair describes as the "Bruce Springsteen/Bob Dylan of Germany." He joined Westerhagen in 1995, recorded an album with him, and toured with him until joining The Indigo Girls.

Fred Coury

(Cinderella)

After five years apart, '80s heavy-metal monsters Cinderella re-formed in 1998, most recently sharing a bill with Poison.



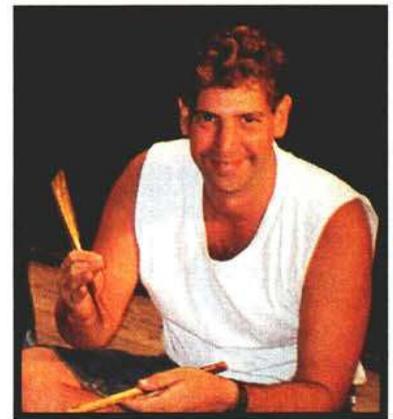
Fred Coury had been working with a band called Arcade before re-joining Cinderella for the club tour. He moved to Nashville about five years ago, where he opened a studio originally called Project One Recording (now called Atlantis), whose clients have included Todd Rundgren and Cleopatra.

"The club tour was fun, but you get burnt on it really quickly," Coury says. "Playing the big places is so much easier than doing clubs. The hours are a lot more human, there are production people helping, and catering helps you eat healthy." Speaking of healthy, Fred jogs every day to keep in shape.

Cinderella fans will be happy to hear that the band has signed a deal with Sony to release a new album, and the band is about to go into the studio to begin recording. Expect a disc by mid-2001.

Danny Gottlieb

(Pat Metheny, Elements)



Danny Gottlieb has been enjoying a multitude of career highlights in recent times. Among those are a concert in Thailand and a recording with Swiss sax player Fritz Renold and French keyboardist Christian Jakob & The Royal Thai Navy Band. Lew Soloff's recent record, *Rainbow Mountain*, features Danny, as does a 1998 release by singer Neehna Freelon called *Maiden Voyage*, on which Danny got to play with Herbie Hancock on the title track. Records with Jeff Berlin and Mark Egan (as well as with their group, Elements), gigs with The Blues Brothers, Bobby McFerrin, and The Manhattan Transfer, and clinics and duo performances with his wife, percussionist Beth Gottlieb, have filled out Danny's

schedule.

"My goal has always been to keep growing and playing as much creative music as I can," Gottlieb explains. "I like the fact that I get called for all kinds of different gigs, from Bobby McFerrin to The Blues Brothers to The Manhattan Transfer. And I enjoy playing with great musicians who are also long-term friends, such as Mark Egan and Lew Soloff.

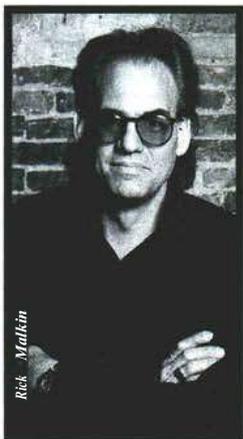
"My most recent thrill, though," Danny says, "has been playing concerts with my wife. Inspired by touring together with Bobby McFerrin, we started performing in concert, teaching, and doing clinics as a percussion duo. We discovered we can cover a full spectrum of percussion. Performing together allows us to grow, both musically and personally."

Liberty DeVitto (Billy Joel)

Billy Joel supposedly retired on New Year's Eve 2000, but Liberty DeVitto is not so sure. He says that Joel may have trudged through his last long tour, but surely they'll be performing at some future date. In the meanwhile, DeVitto has a band called Big People with Ben Orr from The Cars, Jeff Carlise from .38 Special, and Derek St. Holmes from Ted Nugent. They've been playing festivals throughout the country.

DeVitto is also part of a four-piece rhythm section with two horns called The Fun(k) Club. "We do instrumentals," DeVitto says. "We're writing our own material in a funky, jazzy vein. I'm a rock drummer, so it's more rock than jazz. But the saxophone player and organ player make it a more jazzy sound." The Fun(k) Club is currently finishing up a CD that will be available on the drummer's Web site, libertydevitto.com.

While DeVitto is doing a little bit of everything, he says he still misses "the big crowds and all of that. To be doing it for



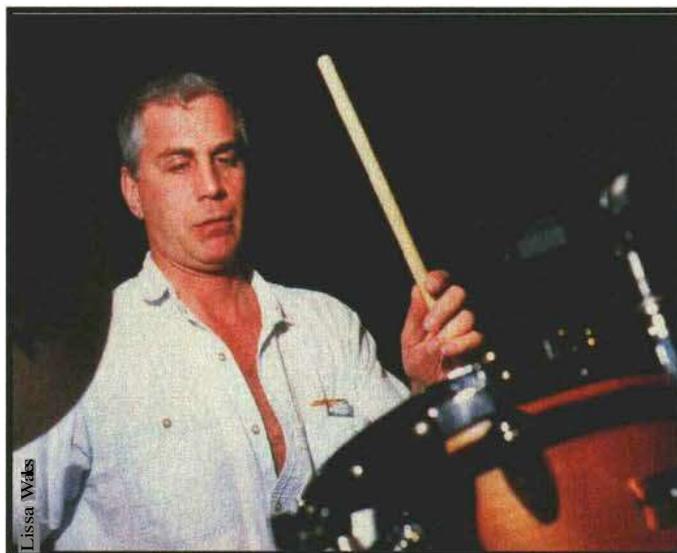
twenty-seven years, making a career out of something I love, has been really amazing."

Andy Newmark (Sly & The Family Stone, Carly Simon)

For Andy Newmark, the declining studio scene in New York, coupled with a relationship with an English woman, dictated a move to England in 1992. "I had quite a few English clients through the years," Newmark explains, "and I love the English countryside. I was ready for a change."

Newmark is currently the drummer for the London stage production of *The Lion King*. "It's eight shows a week," he says, "like a steady nine-to-five gig. I love it. I haven't played so much since I was twenty-one-years old. It's three hours of non-stop playing for me. The show is all drums, all African-derived music, and the drummer is in the hot seat. So I'm playing better than I've played my whole life. I've probably been spending more time on my instrument in the last year than I have in the last fifteen years."

Andy also does sporadic sessions throughout Europe, although with artists whose projects are not released in the States. "It's been really neat, because I've been rediscovered by the younger generation who is picking up on Sly & The Family Stone and finding out I'm living here. I'm working for young bands with musicians who could be my kids. I'm fifty, and some of these kids are twenty. It's cool."



Ron Tutt

(Elvis Presley, Neil Diamond)

We're very fortunate to still have Ron Tutt with us. In July of '99, while he was backstage in Bakersfield, California, ready to start a show with Neil Diamond, Diamond's dresser insisted a doctor take a look at Tutt, who didn't appear to look well. Thankfully it was noticed, for Tutt was actually having a heart attack, which resulted in double bypass surgery.

"I was down about as far as you can go,"



Tutt says. "It was not looking good, but the bypass worked, and recently I graduated from Vanderbilt's cardiac school of rehab. Even though there's been 40% permanent heart damage, through exercise, treatment, and diet, it's been a miraculous comeback." Complicating matters, Tutt, sixty-two, also suffered a stroke. But amazingly, by this past summer, he was ready to go out and wow audiences in Europe and the States with a moving show called *Elvis, The Concert*.

"It's as close to a real Elvis concert as you'll ever see," Tutt explains. "It is real, although he's the only one who is not. With the video enhancement and three screens, the audience gets caught up in the excitement. There are live cameras shooting shots of us playing live, and there's footage of us from thirty years ago when we were with Elvis."

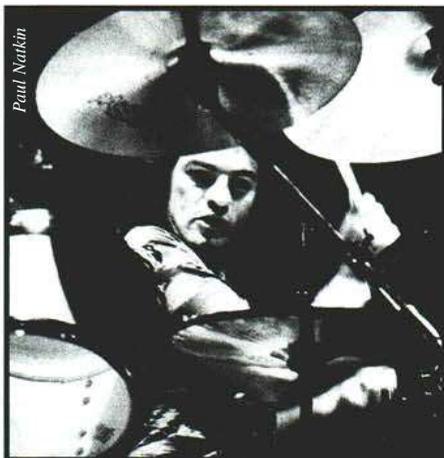
Tutt also played with Neil Diamond in a film called *Saving Silverman* — a movie about three Neil Diamond impersonators.

"I don't recommend what happened to me to anyone else," Ron says. "But it was a neat time in that so many people reached out from all over the globe. That made me feel so great."

Joe Vitale

(Joe Walsh, The Eagles)

In the last several years, Joe Vitale did an abundance of touring with Crosby, Stills & Nash, as well as dates with Joe Walsh and several recordings. Since 1997, Vitale's recorded work includes Joe Walsh's *Rocky Mountain Way* and *Greatest Hits: Little Did He Know*, Dan Fogelberg's *Portrait: The Music Of Dan Fogelberg*, and *So In Love* by Saison. In 1998, Vitale worked on the TV soundtrack



for *The Drew Carey Show*, as well as Crosby, Stills, Nash & Young's *Looking Forward*. This past year, he finished a solo album called *Speaking In Drums*.

"It's not just a drum record," says multi-instrumentalist and vocalist Vitale, who plays everything on the album except guitars. "It's a song album. I write songs. It's more like classic rock stuff, because that's where I come from." Vitale also recently produced a solo album for Stephen Stills that he describes as "very Latin rock."

Vitale looks forward to the next tour on which he can work with his twenty-three-year-old drummer/percussionist son Joe Jr., who also worked on a couple of prior CS&N tours with Vitale. "It's so cool to look over and see him!"

Levon Helm

(The Band)

Levon Helm says he is very thankful to God and Sloan-Kettering Hospital that his bout with throat cancer has had a happy ending. About four years ago he was diagnosed and began radiation in the summer of '98.

"It was a big wake-up call for me," he says. "It scared the hell out of me and got me focused on a program of good health and clean living." Levon says that since he quit smoking, he's felt great and has had a great deal of energy.

Since The Band stopped performing, Helm has enjoyed joining forces with his twenty-eight-year-old daughter Amy in a band called The Barn Burners. "All we do is play the blues," Levon says with a hearty laugh. "What's not to like?" Helm isn't singing anymore, but says he doesn't miss it since he's able to concentrate on playing the drums. "I never really wanted to be a singer, but ended up doing my share in The Band since we never wanted to hire a lead singer. I enjoyed it, but I don't miss it. I'd rather hear Amy and Chris (O'Leary), the other member of The Barn Burners, and get to play with them."

Levon says he'd love to do some more acting, which he modestly says "wasn't bad for a drummer." But despite critical praise in movies like *Coal Miner's Daughter* and *Feeling Minnesota*, Helm says he's happy playing music. The Barn Burners are currently recording a CD of original material, and the drummer can also be heard on a super session with Hubert Sumlin. "Clapton showed up for it," Levon says excitedly. "That was so much fun."



Jim Shea

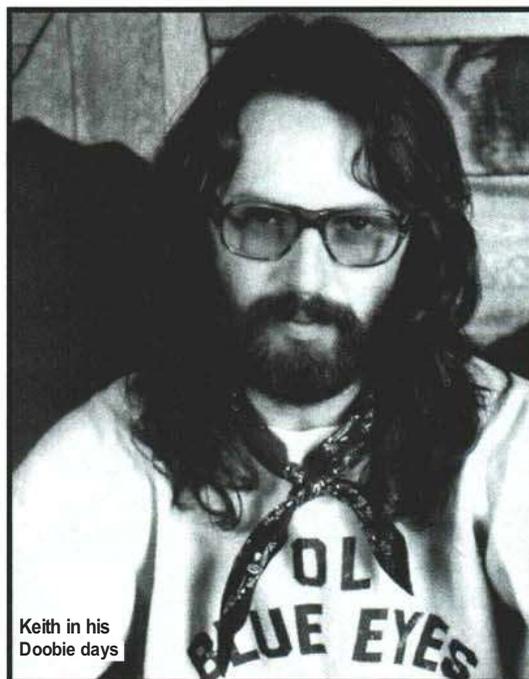
Keith Knudsen

(The Doobie Brothers)

After stints with the country-rock band Southern Pacific in the late '80s and several tours with Yazawa, Keith was pleased to return to the Doobie Brothers' fold to play drums alongside Michael Hossack. The band has a new studio album out called *Sibling Rivalry*—their first in eleven years—which Knudsen says has an appropriate title.

"We produced it ourselves," says Knudsen, who relocated to Northern California in '98. "I was one of the people going, 'How many records have we made? Of course we can make a record by ourselves.' I was wrong—in only one respect—in the actual picking of the material. We don't need a producer in the studio helping us to make a record. We just need an objective set of ears to help us pick the songs."

"This is probably one of the best albums we've made as a band," Knudsen continues. "It can't help but sound like The Doobie Brothers, because we're the guys who recorded most of those albums, and you can hear that in the music. But it is a little different. Lyrically it's way more introspective than previous albums."



Keith in his Doobie days

And it's definitely more musically diverse." Keith says he also plans to record a solo album when the Doobie Brothers' schedule allows.

Walsh's *Rocky Mountain Way* and

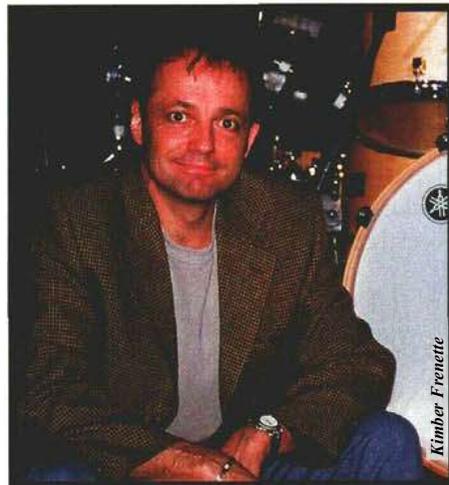
Richard Bailey (Jeff Beck)

London-based Richard Bailey, who graced guitar hero Jeff Beck's classic *Blow By Blow* and *Wired* albums, has been working with acid jazz trailblazers Incognito for the past five years. The band is currently finishing up a new album to be released early in 2001, at which point they will take to the road again.

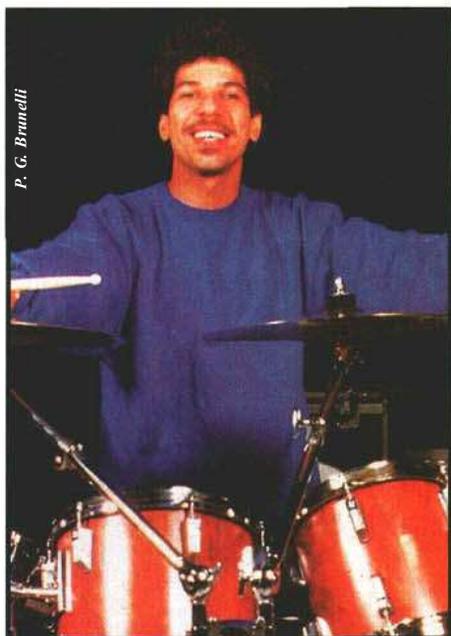
"There is always something different to look forward to on an Incognito album," Bailey says. "The band is great to work

with, and they are such great musicians. Although in the studio it's quite produced, on the road we play quite a bit and it's not very restrictive. It's very funky, and that suits me fine. It's one of the best bands I've played with, a fourteen-piece band, like the old Earth, Wind & Fire or Tower Of Power."

Bailey has also been doing some teaching, as well as working on a solo album. "It won't be a lot of drum features," Richard says, "but more like grooves—Latin, funk, etc., the kind of stuff I enjoy. I've written most of the material myself. I hope to complete it this coming year."



Kimber Frenette



P. G. Brarelli

Matt Frenette (Loverboy)

After ten years together and several big hits, including "Working For The Weekend," Loverboy decided to take a hiatus in 1989. Canadian-based Matt Frenette says his wife pushed him to go to the winter NAMM show in LA that year to pursue other musical avenues.

"Nothing happened at the show," Frenette recalls, "but as I was about to check out of my hotel to go back to Vancouver, feeling a little blue, the phone rang. It was the brilliant Canadian songwriter/guitarist Kim Mitchell. He wasn't telling me I had an audition, he was telling me I had the gig. That was the beginning of my breaking the Loverboy mold."

Frenette enjoyed the material, which was somewhat more complex than the Loverboy set. He followed that gig with country/pop artist Sue Medley. According to Matt, "I went to lighter sticks, a smaller drumkit, and blasticks, brushes, and a lot of side-stick. It was completely different for me. It was wonderful."

Just as that gig was ending in '91, Matt joined up with Tom Cochran for two years, supporting his *Life Is A Highway* album. Although Mickey Curry had played on the record, Frenette enjoyed playing the hit material live. When the tour finished at the end of '92, Matt decided to take a break and await the birth of his first child.

"Sobriety was part of my life too," Frenette admits. "I had decided to stop drinking alcohol at the end of '91. It was starting to become a problem. I decided to

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take control of my life and think about my family. I'm in my eighth year now and I feel great. Sobriety and the start of a family was a big turning point for me."

During the Loverboy hiatus, Frenette had worked on Loverboy guitarist Paul Dean's two solo albums and lead singer Mike Rene's solo record. Then during the summer of '93, all the original members of Loverboy re-formed. After testing the waters, they found there was still an audience. Today they're *still* on the road.

Loverboy continues to thrive on record, too. The band was thrilled that an album of their classics went gold in 1998. Recently Sony/Legacy released an '80s-era live album. Frenette co-produced and helped choose the material from the resurrected masters.

Chet McCracken

(The Doobie Brothers)



Chet McCracken has continued to play in his own jazz trio, which is currently working on a new CD. "It's primarily instrumental, but with a few vocals," McCracken says of *Heart To Mean*, which will be available on West

Maui Recordings. (To find out where and when, check out his Web site at www.krew.co.uk/chet/.)

McCracken has also been working with two other former Doobie Brothers—Cornelius Bumpus and Dave Shogren—in a band they've aptly dubbed The Former Doobies. They've done a bit of traveling, playing some of the old Doobie material as well as their own original tunes. Chet's also producing some pop/rock tracks with the group in his own studio.

For the most part, though, Chet has been staying fairly close to home. He says his biggest joy in life is being a dad to his nine-year-old daughter. "It's great to be able to stay at home and still make music," he says. "And when I do have to go out on tour, it's especially nice to come home."

Earl Palmer

(Studio Legend)

Earl Palmer was inducted into The Rock 'N' Roll Hall Of Fame this year. Palmer works occasionally with his trio in LA—check out the schedule at Charlie Q's in Van Nuys to see when he performs—but admits that age has slowed him down a bit.

"It's not so much a problem playing," says the seventy-five-year-old veteran, "it's hauling the drums. I still enjoy the playing, but I'd rather stick around as



Rick Malkin

long as I can rather than push myself. If I listen to my automobile mechanic about my car, why not my doctor about me?"

Michael Bland

(Prince, Paul Westerberg)

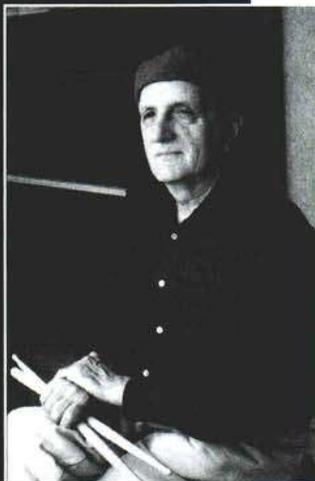
In March of 1996, immediately following his tenure with Prince, Michael Bland began to work actively with Paul Westerberg, with whom he had previously done some recording. It took a little getting used to playing smaller venues, but Bland says he appreciated the slower pace. "At that point I really felt like I needed to escape the pattern my life had been in for the seven years prior to that," Bland says. "It was good to get away from the environment of a rock star. It was a

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Elvin Jones on Syncopated Rolls for the Modern Drummer

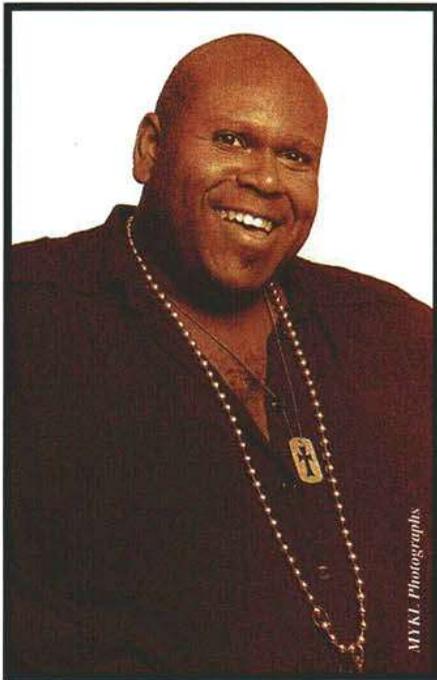
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in my heart it wasn't right," he says. "The whole situation was a nightmare. I ruined my friendship with Paul over the lure of some money."

Since then, Michael has worked with Chaka Khan, French artist France Gall, and David Sancious, as well as former Miles Davis sideman Poley McCreary. He also did a tour with R&B artist Maxwell. Currently Bland is working with the Italian star Giorgia. He's also excited about having recorded "Crazy For This Girl," the debut single from twin musicians Evan and Jaron (on Sony).

"Most of what I'm doing now is not very high-profile. That's taken some getting used to, because Prince was my first gig," Bland explains. "It left me with a little bit of an identity complex."

Michael's own band, Sons Of Almighty, has recently finished recording their debut album, *The Great Tribulation*. Sonny T. and Tommy Barbarella (also formerly of Prince) help him make the music that he describes as "hardcore gospel." According to Bland, "It's a sonic assault, a progressive gospel record."

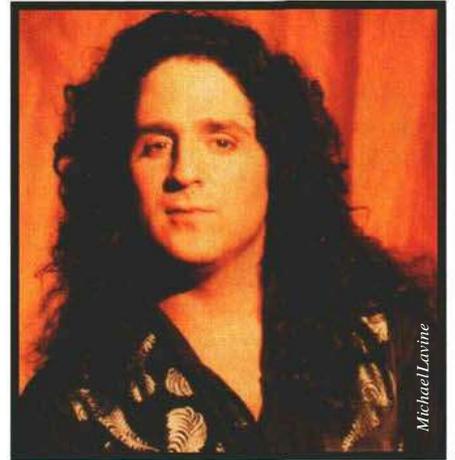
refreshing change."

Bland enjoyed his time with Westerberg and getting back to the basics of straight-ahead rock music, and says he regrets that he left the second leg of Westerberg's tour to audition for Michael Jackson. "I knew

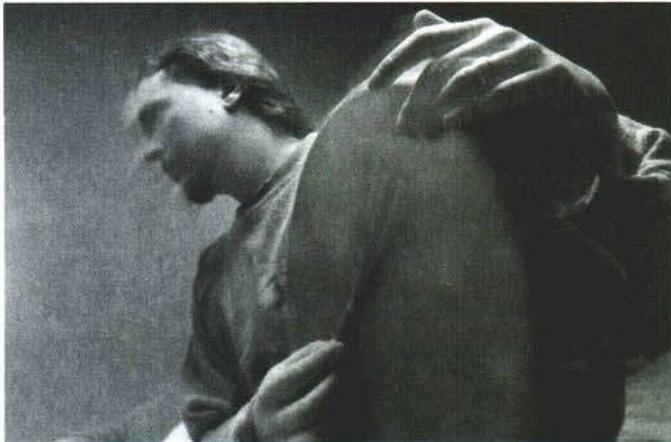
Deen Castronovo

(Bad English, Ozzy Osbourne)

Deen Castronovo never had time to cry over spilt milk, for after being let go from Ozzy Osbourne's gig after three years of service ('93-'96), he immediately began working with Italy's Vasco Rossi for a year. But the Ozzy "firing" still has Castronovo confused. "I still don't know why I got fired," he says, addressing what he calls "the Ozzy fiasco." "Part of it may



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have been that I got a call to do Journey back in '96, and I told [Osbourne's wife and manager] Sharon that I had gotten the offer, but wasn't going to do it. But then, boom, I got booted."

When Castronovo eventually did accept the Journey gig, in 1998, that band invited him to be a full partner. So Deen joined veteran bandmembers Neal Schon, Ross Valory, and Jonathan Cain, as well as new frontman Steve Augeri, to record *Arrival*, which recently hit the stores. "It's vintage Journey," Castronovo says. "It reminds you of the older stuff, but with an edge. I'm very proud of it. Not only did I get to play drums, but I got to sing on it as well.

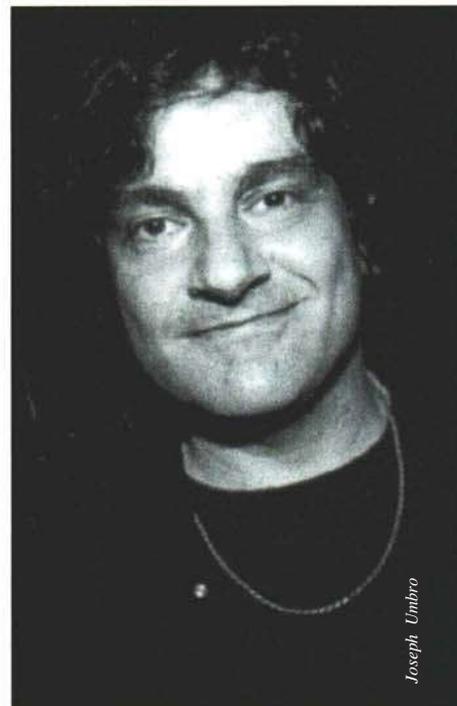
"I love the musicality of this band," Deen continues. "Live, I get to create—although obviously I'm playing Steve Smith's parts because, as they say, if it ain't broke, don't fix it! As a player, Steve's parts were monumental, and he's the best all-around drummer I've heard in my life. He's also so sweet. I went to his house to work on 'Don't Stop Believin' because I wanted to make sure I had the part nailed. Then we sat and checked out

some of his Vital Information recordings. While I'm playing in Journey now, Steve Smith will always be the drummer for that band as far as I'm concerned."

Vinny Appice (Dio, Black Sabbath)

In the summer of '98, while on tour with Dio, Vinny Appice received a message on his hotel machine from his wife saying that Black Sabbath's Tony Iommi had called. When Vinny called him back, Iommi told Appice that Bill Ward had a minor heart attack while rehearsing for a Black Sabbath/Ozzy Osbourne reunion. Vinny had already learned a good deal of the material because he had been put on standby earlier in the year due to other reasons. When Bill took ill, Appice contacted Simon Wright to take his place in Dio, and Appice left as soon as Wright was ready to take over. Appice rehearsed in England with Sabbath for a week, and the tour commenced with several European festivals.

"I've played big shows before," Appice says, "but never headlined them. One show

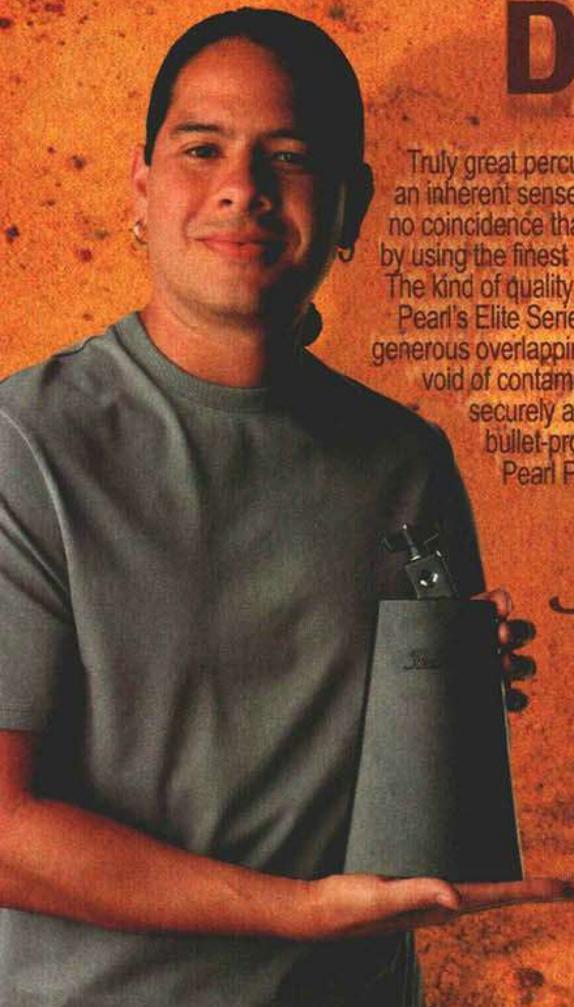


Joseph Umbro

had 65,000 people. That was definitely the highlight of my career. And playing 'Paranoid' and seeing Ozzy up front was pretty unbelievable."

By the winter, Ward was ready for action, but they kept Appice at the shows

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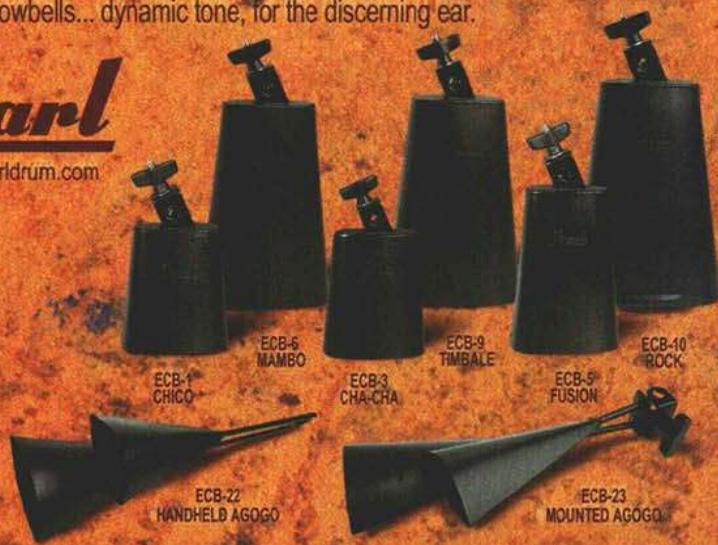
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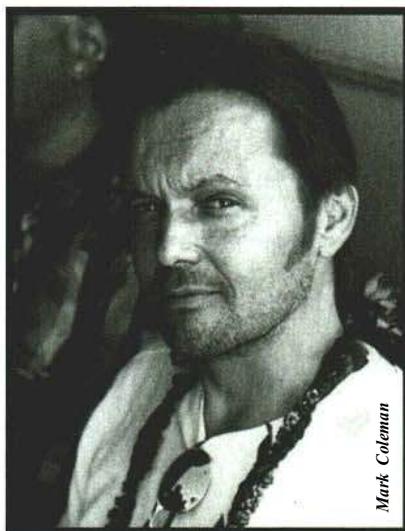
on standby, just in case. "It was really frustrating not being able to play," Vinny admits. "For two months I was going crazy, but it was great watching the show every night."

Upon his return to LA, Appice put together a band called Hunger Farm, which recorded one track for the film *Bedazzled*. The band is currently seeking a record deal. In his spare time, Vinny enrolled in a seven-month computer program and became a Microsoft Certified Systems Engineer. Now, in addition to playing music, he's gone into business building computer systems. "I love this stuff," he admits. "It relates to what we do. For the song we did for *Bedazzled*, we did drums in the studio and then everything else on computer."

Mark Craney (Gino Vannelli)

Unfortunately, due to his ongoing health problems, Mark Craney had to stop working with British rock icon Eric Burdon in 1995 after three years of service. "I had to surrender to it," he says. "I've been doing dialysis for nearly five years, and I'm still waiting for a kidney and a pancreas. I'm not too good at hauling drums in and out of the car right now."

Craney says his girlfriend is the person who keeps him going. He's also doing some teaching, which is keeping his morale up. "There have been some dark tunnels," Mark admits. "Now I would just like all of this resolved so I can start making some plans in my life."



Frankie Banali (Quiet Riot)



By the end of the '80s, Quiet Riot, who scored big with a cover of Slade's "Cum On Feel The Noise," suffered too many personnel changes to continue. In 1991, a couple of the members reorganized the band, and Banali re-joined them in 1993. That lineup lasted about three years. Then, when Marilyn Manson requested that Quiet Riot's original lineup play at one of his 1997 after-show parties, the band agreed—as a one-off. But it felt so good that the group got back together again and asked Banali to take care of the band business. So he opened up a limited-liability corporation, hired a new accountant, investigated the most economic form of travel, and commenced booking the band. Frankie found that there was still interest in the band, and VH1 even produced a *Behind The Music* show about them. Recently they've performed in Japan and Moscow.

Banali says the band is now enjoying performing for a varied audience of old and new fans, and has been treating concertgoers to autograph sessions following their shows. "I am incredibly grateful that at this point in my life and career there are people out there who care about the band," Frankie says. "I am so thankful to the fans. Internally, the thing that makes the band work is that the individuals have matured. We've all grown up."

Apparently they've improved musically, too. "The comments I've been getting from the band now are that I have a lot more power and passion about my playing than I used to," Banali says. "I think what they get from me is a driving force as the drummer. On the business front, I bring stability. I make them have meetings and I hand out calendars and itineraries. I take it

very seriously."

In 1999 a small label released *Alive And Well*—a combination of re-recorded hits and new material—and then did little to promote it. The band plans to tackle another record deal in the coming year. In the meantime, Banali can also be heard on several tracks of WASP's new record.

John Densmore (The Doors)

Former Doors drummer John Densmore is finally fulfilling a longtime dream: making a jazz CD with a project he calls Tribaljazz. "I've been saying I was a jazz drummer since before I got into The Doors," Densmore says. "In the years since then, I still claimed to be a jazz drummer. The problem is, I've never actually made any jazz records. Finally, I'm putting my sticks where my mouth is."

While performing a concert with Randy Newman to benefit his son's diminishing school music program, Densmore met jazz veteran Art Ellis, with whom he began to work. "We began reworking the wonderfully melodic lines of Art's music into a synthesis of world rhythms and acoustic classic jazz that pleased us both," Densmore says. "The result was the infusion of a 'tribal' sound with accessible, heartfelt jazz tunes."

They took the music into the studio along with pianist Quinn Johnson, bassist Osama Affifi, conga player Miguel Rivera, and percussionist Christina Berio, and recorded a CD. (While distribution was uncertain at press time, as soon as it's available *MD* will inform you through the *Update* column.)

"The CD shows the range of Tribaljazz music," says John. "Everything from the loping groove of 'Blues For Bali,' to a bossa nova beat I used on 'Vegetable Wizard' that's similar to the one I used on The Doors' 'Break On Through,' to a more



obvious tip of the hat to my old band with a salsa version of 'Riders On The Storm.'"

Tony Braunagel (Bonnie Raitt)

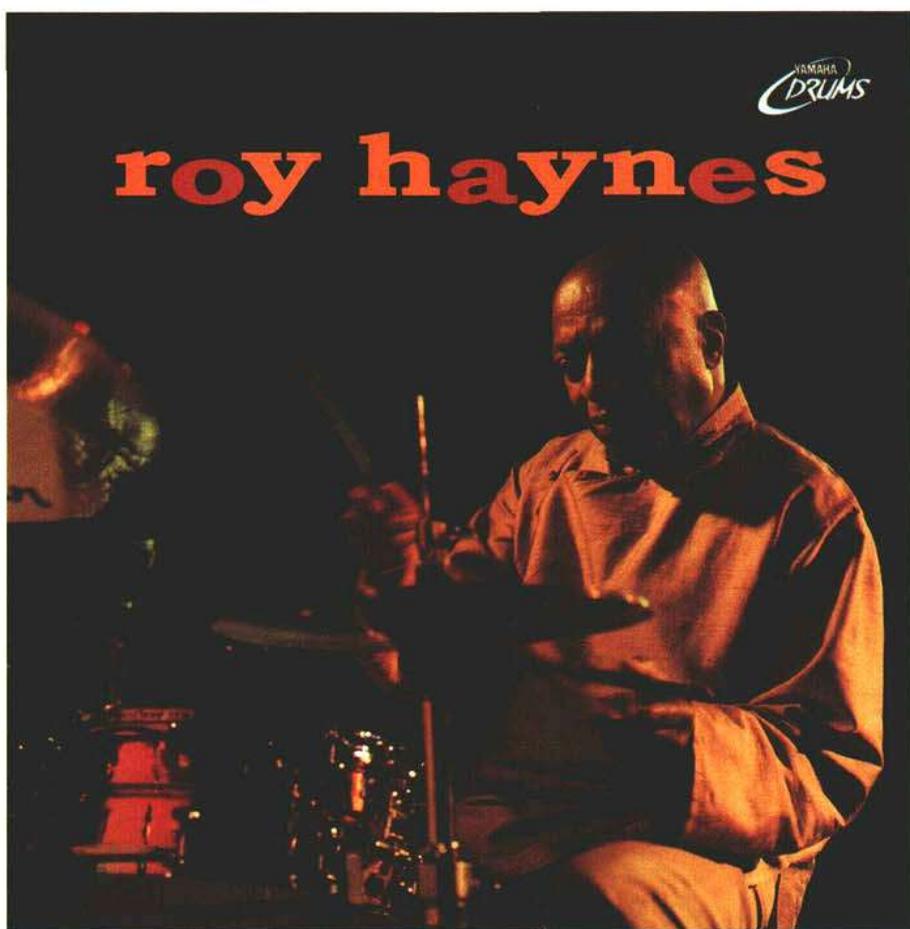
While Tony Braunagel's high-profile gig with Bonnie Raitt ended in 1991, the LA blues explosion never gave him a moment to think about it. Tony says he *still* gets comments about his playing on Raitt's classic "I Can't Make You Love Me," from *Luck Of The Draw*. Braunagel describes the recording of that track as spontaneous. "I walked into the studio to do something for Bonnie on another track, but producer Don Was met me in the parking lot and said I had to get into the studio right away because



they were trying to make the ballad float all morning. My drums had been teched and the sound had been checked, so the musicians started playing and I fell in. I didn't even know where they were. We did a magical take and everybody was holding their breath afterwards. Don said [from the control booth], 'You have to come listen to this.'"

After leaving Raitt, Tony began writing again, played some minor sessions, demos, and TV and movie tracks, and he worked for a while with Jack Mack & The Heart Attack. "The blues never go away," he says, "but it seemed like they were particularly on the rise at that point. I grew up playing a lot of that in Houston, so it really felt cool with the roots surrounding me." Braunagel then played on three Taj Mahal records, all of which received Grammy nominations. He also worked on records by Otis Rush and Buddy Guy, and became the house drummer for the House Of Blues with a band called The Sacred Hearts, which does outside gigs with Jim Belushi.

Recently Braunagel has been working live with Taj Mahal. Mahal's newest record is called *Shouting In Key*, which



features Braunagel's debut production credit. Since then, he's taken on more production jobs, "My style of producing is from behind the drumkit. I've always been able to play and direct a band as a drummer, so I'm still thinking that way in the studio."

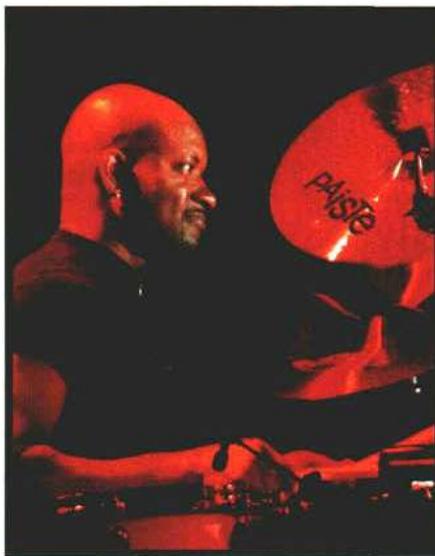
In his spare time, Braunagel teaches. He's also slated to work on an instructional video. And he and Ivan Neville have been in discussions about a project. According to Tony, "I feel I'm just getting better and better."

Rayford Griffin

(Jean-Luc Ponty)

Rayford Griffin is always up to something. Although he does most of his work in the jazz arena, he has not only been playing with Everett Harp, Gerald Albright, Dwight Sills, and The Isley Brothers, but he did a recent TV show with Toni Braxton.

"I really like jazz-oriented gigs, where I can be more expressive," Rayford admits. "But the Toni Braxton gig was enjoyable. Nowadays pop has a lot of technology involved, which has its own challenges that



are a little bit beyond just playing the music, like playing with triggers and click tracks. It's almost opposite from playing jazz, which is totally free and expressive."

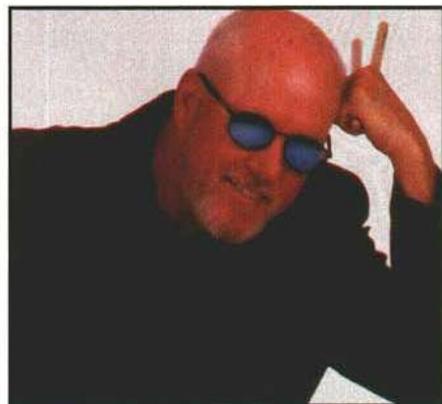
Griffin is on a few tracks of Doc Powell's current release, and he recently finished his own CD. Rayford wrote or co-wrote the majority of the material, which is predominantly instrumental, with just a couple of vocal tracks. "It's sort of jazz/bebop/funk, with a little seasoning of fusion."

Russ Kunkel

(James Taylor, studio legend)

As usual, the multi-talented Russ Kunkel continues to wear many hats. Since Carlos Vega's untimely death, Russ Kunkel has returned to James Taylor's drum seat, which he occupied from 1970 to 1981. "What James needs is for me not to play too loud," Kunkel explains. "He also needs consistency from a drummer. After the tragedy he experienced losing Carlos, I think it was comforting for him to know I was back there. I felt like an old shoe."

Beyond drumming, Russ has produced Jimmy Buffett's last six albums. He's also been teaming with his engineer son Nathaniel on a solo record for Graham Nash as well as one by the band Kara's Flowers. As a songwriter, Russ had a European hit with Joe Cocker's cut of his "N'oublais Jamais" ("Never Forget"). And as a session drummer, he's been playing on records with Lyle Lovett, Neil Diamond, and Graham Nash.



Kunkel says being a drummer can't help but make him a better producer. "The most important characteristic of a producer is that you be able to listen," he says. "You always have to remember when you produce an artist or a band that it's not your record—you're there for *them*. Sometimes producers lose sight of that and think, 'I'm the one with the experience, you should listen to me.'"

"I think being able to listen is what's helped me out in music in general," Russ continues. "When I started playing with James Taylor, I had to really play to the lyrics and listen to what was going on in the song so that the drums would fit. So, to me, it's all about listening."



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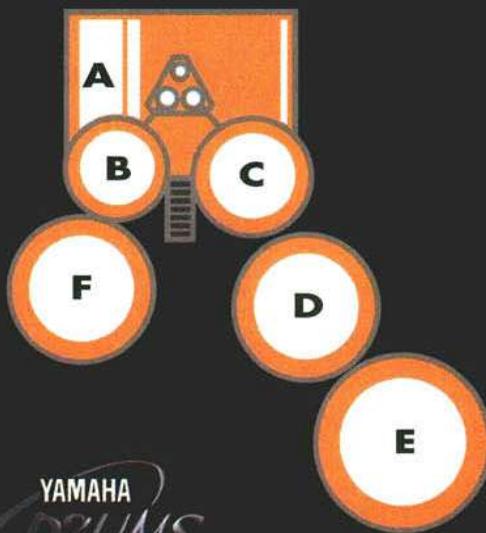
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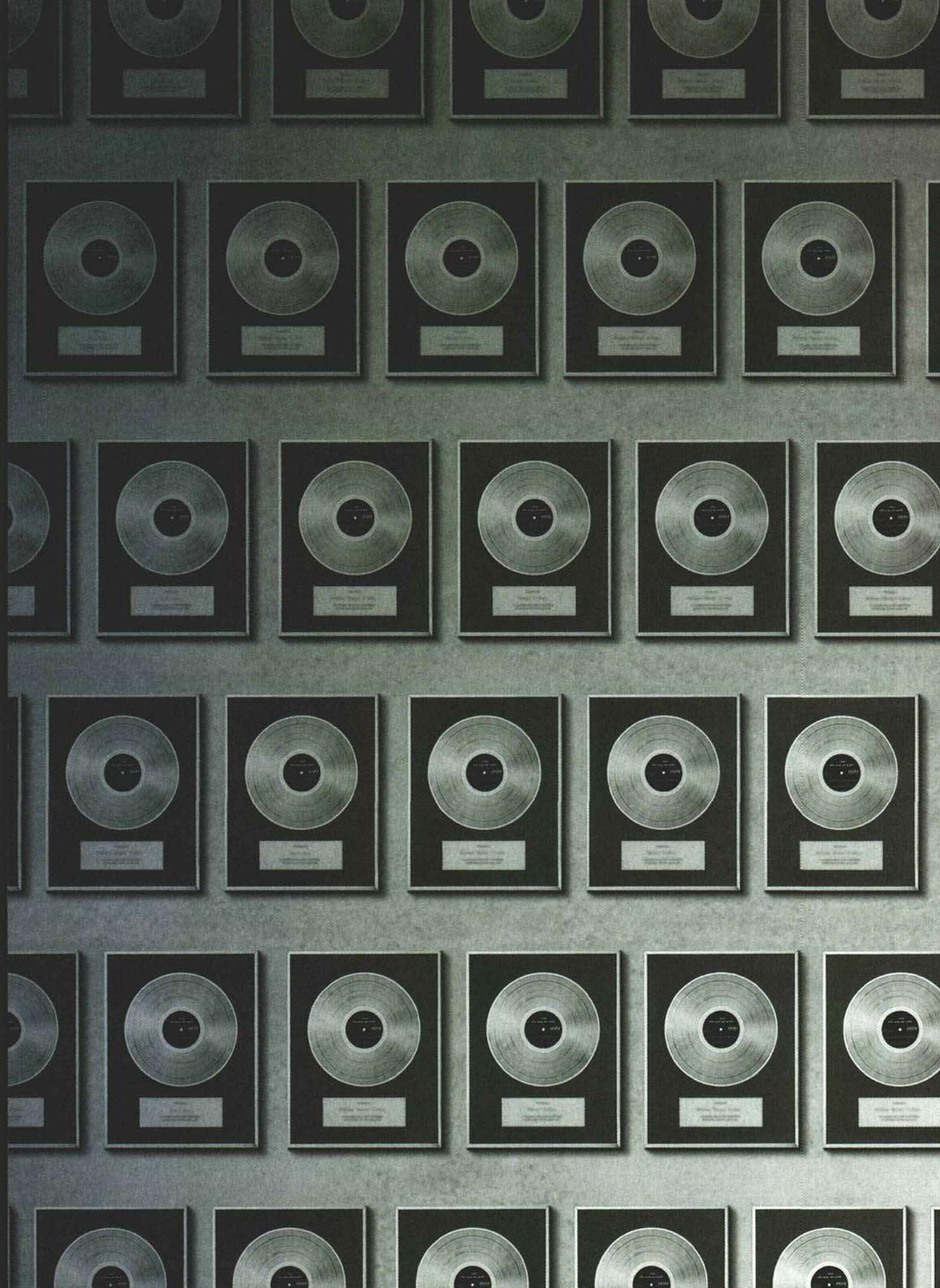
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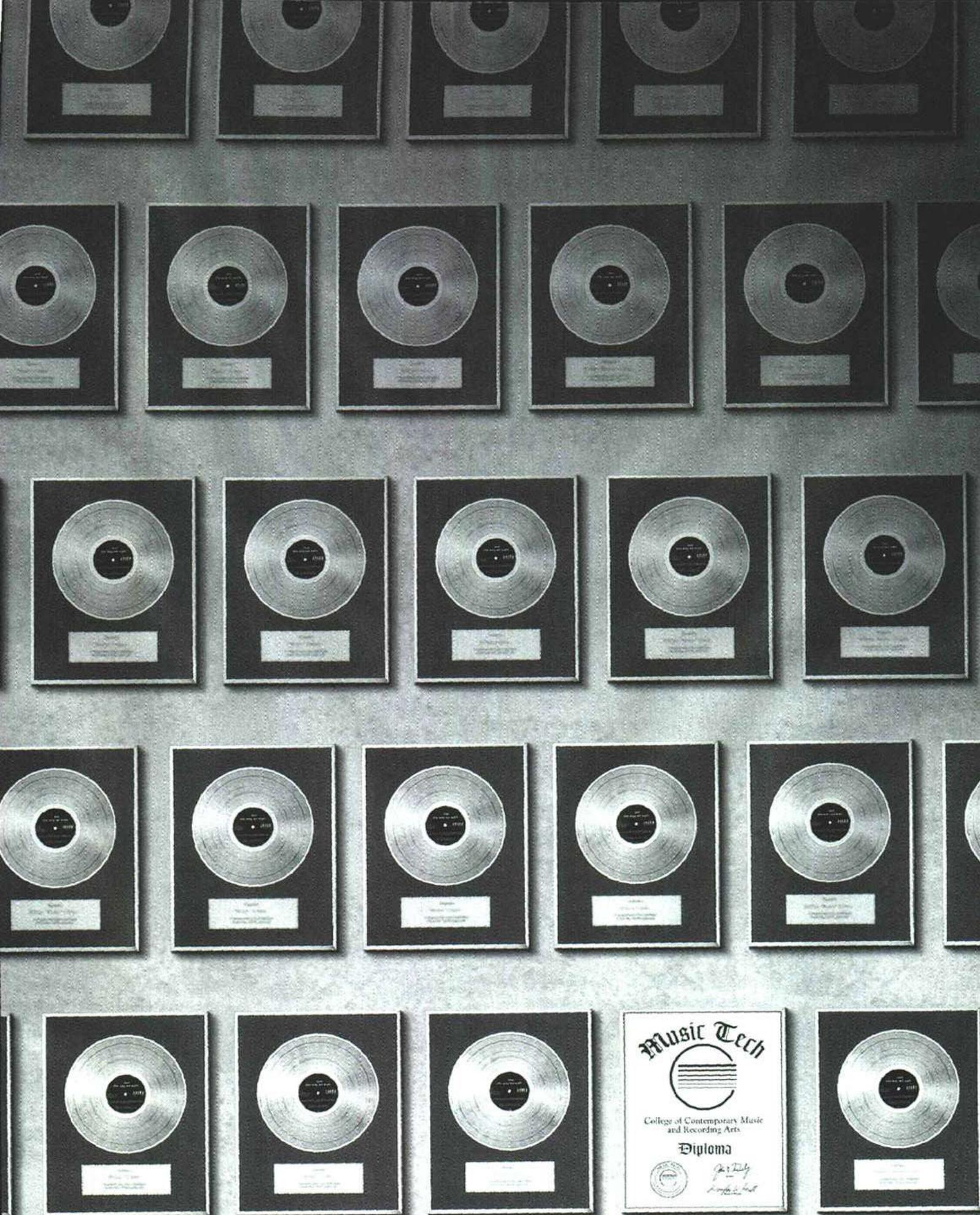
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Drum Inventors

While considering stories for *MD*'s twenty-fifth anniversary issue, the editors got to pondering: What were the most important drum-related inventions of the past century?

Two items were obvious. William F. Ludwig's development of the first practical bass drum pedal (circa 1910) allowed one drummer to do the work of three, and thus made the drumset possible. And the first plastic head—invented by Marion "Chick" Evans, then turned into an industry standard by Remo Belli (circa 1956)—facilitated the advent of rock music and the drumming boom of the 1960s. But beyond those indisputable choices, we realized that there were two other innovations that had also revolutionized the industry: the Rogers Memriloc system, and RIMS suspension mounts.

Today, virtually no drumkit is sold without incorporating some version of the memory collar concept that Rogers introduced. And the RIMS mounting system was so successful at improving drum resonance that many companies adopted it for use on their drums, while others felt compelled to invent their own "suspension" systems to compete with it. The concept of "resonance isolation suspension" has become an accepted standard for optimum drum performance.

Much has been printed about William F. Ludwig, Chick Evans, and Remo Belli. But the tremendously creative individuals behind Memriloc and RIMS have yet to receive the recognition they richly deserve. This article's purpose is to correct that oversight.

*Then
And
Now*

by Rick Van Horn

Dave Donahoe

If Memory Serves...

In 1965, Dave Donahoe—a machinist by day and a drummer by night—was gigging around Akron, Ohio on a \$100 Japanese drumset. By 1966 he'd saved enough money to purchase a professional kit. "I had in mind to buy a Rogers set," says Dave. "But I didn't like the Swiv-O-Matic ball & socket hardware. So I started looking at other brands. I didn't like Slingerland's hardware much better than Rogers', but I liked the red satin finish they had. So I bought that."

In 1967 Dave moved to California with his wife and son, seeking a musical career. While looking for a band gig, he got a day job working as a machinist. At the same time he decided to upgrade his Slingerland drumset. He went to one of the major stores in Hollywood, where he saw a Sonor drumset for the first time. "I would have bought a Sonor set back in Akron if I had seen their hardware then," says Dave. "What I liked about the hardware was that it was really sturdy. When you put it on and clamped it down, it stayed put."

Dave outfitted his kit with the Sonor hardware that had so impressed him. But when it came time to reposition all of his drums and cymbals with the new gear, it was almost impossible. "I had to play with it for *hours* to get things back the way they had been," Dave recalls. "That made me look at the hardware real close with my machinist's eye. It didn't take me long to design some circular clamps that fit around the tube of each tom arm. Each little clamp had a pin coming out of the top side. I put each tom into place, and then marked where the pin on the clamp touched the tom arm. Then I drilled a hole in the tom arm at that point. When I'd finished, I could line the pin up with that hole every time I set up the drums, and the position

would always be the same."

Voila. The first locking memory collar.

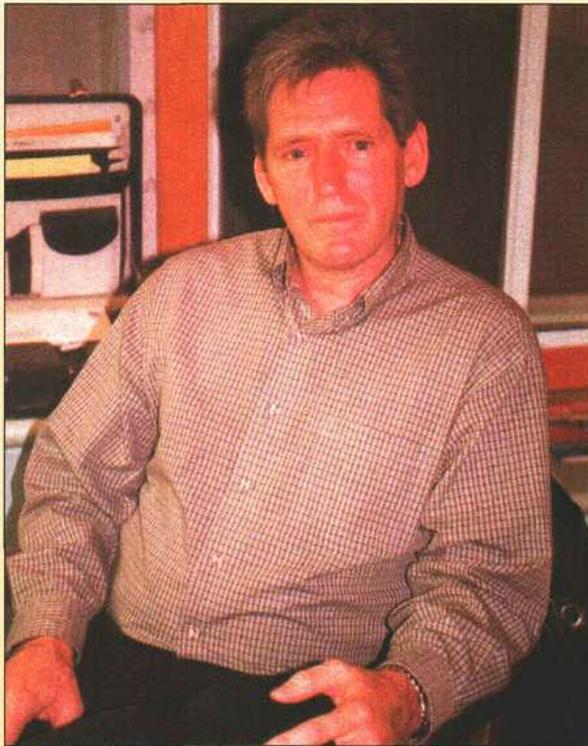
But that wasn't the only "first" for Dave. A short time later, Dave started working in a situation that called for miking his drumset. But often there wouldn't be room for boom stands on the small stages his group played on. So Dave went back to the drawing board. "I designed some clamps that held Electro-

Voice mic's, to eliminate the need for mic' stands. To my knowledge these were the first clamp-on mic's."

But it was yet another small, specialized accessory item that finally brought Dave into the drum manufacturing industry. Again, that item came about simply because Dave needed it for his gig. "Because of the arrangements of our sets, my band often went right from one song to another," Dave explains. "I played double bass drums, and to use both bass drums and still ride a closed hi-hat I'd have to release my top hi-hat cymbal with my hand. Then I'd have to reposition it when I wanted to play the hi-hat normally. It was a real hassle. I happened to have a music stand that had a little lever/clip to adjust its height. I got to looking at that, and then I took my hi-hat clutch and modified it with a similar clip. That became the first drop clutch. My wife

thought it was really cute. She said, 'You ought to do something with that.'"

This time, Dave agreed. In 1972 he was living in Lakewood, California. CBS Musical Instruments—who owned Rogers drums by then—was in the nearby town of Fullerton. Dave called Rogers' marketing director, Don Canady, and asked if



Like many inventors before him, Dave Donahoe was only trying to find a solution to a problem he had.

continued on page 138

*"I don't think Rogers realized what they had,
or how much impact it would have"*

Gary Gauger

Keeping Us In Suspense

Gary Gauger discovered the principle of resonance isolation in 1960, at the age of sixteen. "I had a Ludwig set with calfskin heads," says Gary. "I remember taking the tom off the kit and tuning it, and it had a beautiful sound. Then I put it back on the tom mount and hit it, and it just went *thunk*. That beautiful resonant sound had *disappeared*. In addition, the sound of the floor tom would change depending on the surface it was sitting on. I kept wondering about this phenomenon. Why did the drums not sound the same on or off the kit?"

Gary continued wondering as his drumming career progressed. While he was a drummer in the service, a friend of his had a Gretsch kit that Gary really liked the sound of. "He had put the toms on separate snare drum stands, and they had an *incredibly* resonant sound," Gary recalls. "So I bought a Gretsch kit and mounted my toms the same way. Later, I moved to Toronto and started doing a lot of recording work. By that time I had 12", 13", and 14" rack toms, and a 16" floor tom. I couldn't put them on separate stands; there were just too many of them. So I would hang them by ropes just so I didn't have to touch the shells. Meanwhile I tried to come up with a more practical method."

Gary was an experienced woodworker, so his first holding device was a wood frame that clamped to the drum's hoop. "I made one for each drum, and used them for about seven or eight months in the studio with good results. But then the drums started sounding sort of dead. When I examined them closely, I found that the holders on my frame had actually started to bend the hoops out of shape. I needed to go with something that better supported the weight of the drum. So I designed a metal frame that bridged

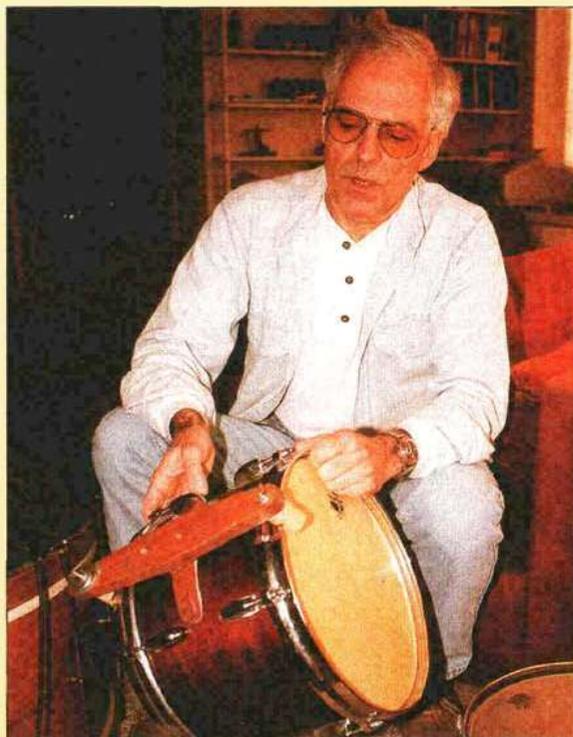
across two lugs. That design gave the holder some play and adjustability, and it produced a little more sound. But I was still losing the bottom that I really wanted to capture."

By this time Gary had moved to Minneapolis, where he designed his third mounting system. This version involved using pressure against the tension rods to hold the drum, with a counterbalancing foot pushing against the shell.

The problem with that design, however, was that it put torque on the rods themselves. Then one day Gary noticed his son picking up a drum. "He did it the way anyone would do it the first time," says Gary. "He held the rim between his thumb and fingers. That's a natural way to hold the drum and stay away from the shell. So I created yet another version of my mount that held the drum that way. It had its problems, too. In fact, all of my initial ideas now seem very archaic. But with each one I discovered how a given design changed a drum's resonance. So each one of them was a step.

"Finally," Gary continues, "I thought, 'I want to hold this drum the easiest, most natural way, in a manner that divides its weight equally.' To do that, I had to create some holding device that went from one point on the drum around to a point on the opposite side, without touching the shell. Once I had that concept, the

design just came to me. I went down to the hardware store and bought the components that became the first real RIMS mount: four rubber electrical grommets, some strip aluminum, and a piece of strip steel. I made up a prototype, attached a tom mount to it, and put it on the drum. When I set the drum on the stand and hit it, its sound was absolutely identical to the sound that it



Gary Gauger's first drum-suspension idea involved a wooden frame.

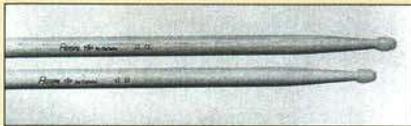
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"The drum companies and the stores didn't want it. Everything that RIMS has become is totally because of drummers."

The Inventive Spirit

Dave Donahoe and Gary Gauger are major representatives of the inventive spirit possessed by drummers. They share that spirit with a number of other individuals who've also had significant impact on drumming technology during the last half of the 20th century. Here's just a short list:

In 1957, Niagara Falls, New York drummer **Joe Calato** got tired of having the wooden tips of his sticks chip and wear away. He shaped one end of the plastic handle of a screwdriver, and glued them to a pair of sticks. The result revolutionized the sound and durability potential of drumsticks—and launched the Regal Tip drumstick company.



In the late 1970s, Connecticut drummer **Richard Zalmer** designed a flexible cable connection between two bass drum pedals, allowing the left pedal to operate a second beater mounted on the right pedal. His creation was arguably the first double pedal of the modern era. Although it was not a major commercial success itself, the Zalmer Twin set the stage for dozens of successful double pedal models that followed.



In 1978 drummer/engineer **Randy May** came up with the idea of combining the variable pitch afforded by Remo RotoToms with the projection provided by deep drumshells. Pearl marketed Randy's idea as their Vari-Pitch drumkit series for the next few years. But many drummers thought the system a bit too complex, and the line was discontinued.

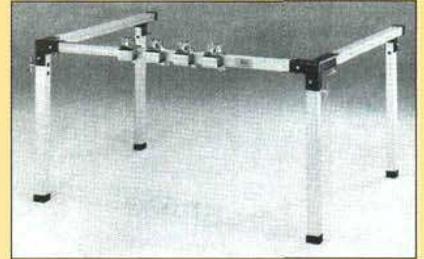


Randy had better luck with his next invention: the MAY EA (Electro-Acoustic) system for internal mounting of drum microphones. Although it met with some initial resistance, the MAY EA system has since found favor with many major drummers, along with dozens of top sound engineers. It has even influenced *external* drum miking. In order to compete with the convenience of internal miking, microphone manufacturers have been forced to develop compact, clip-on mic's.



In the mid-1980s, studio legend **Jeff Porcaro** and ace drum tech **Paul Jamieson** designed what became the Pearl DR-1 Drum Rack. Although the concept of mounting multiple items on a single system dates back to the "rail consoles" of the 1920s, the DR-1 made the concept practical

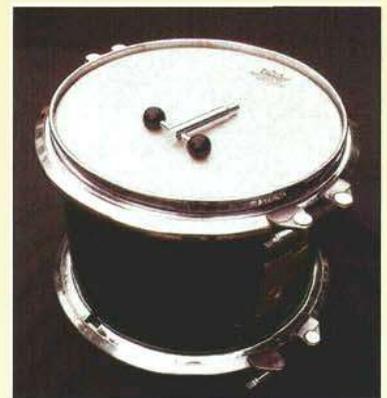
for contemporary drummers. From that point on, drummers could create ever more complex kits without worrying about setup and positioning headaches.



In 1968 English drummer/drumshop owner **Ivor Arbiter** wanted to offer an English-made drumkit that could compete with the best American-made sets. He partnered with an existing company called Carlton, lined their wood shells with polyurethane for greater projection, fitted the drums with distinctive turret-style lugs, and reintroduced them as Hayman drums. The company was quite successful until the mid-1970s. But by then Ivor had left it, preferring to pursue a new idea he had come up with.

In 1975, Ivor was closing a jar of pickles. This operation got him to thinking how he might apply the "screw-top" principle to drum tuning. Thus were born Arbiter Auto-Tune drums. But technological limitations at that time prevented them from fulfilling Ivor's design concept, and they were not a success. But Ivor is a patient man. He simply waited for technology to catch up, and by 1997 it had. In that year Ivor took a V-clamp from aerospace technology, com-

continued on next page



The Inventive Spirit

continued from page 137

bined it with a single, horizontal tuning lug per drumhead, and created a system that makes tuning quick and consistent. The result was Arbitrator AT (Advanced Tuning) drums. The idea has since been applied to shell-less drums as well, to create the compact and portable Flats kit.



In 1998 French drummer **Jean-Francois Miguel** decided that he didn't want to carry a regular hi-hat stand and a double bass drum pedal.



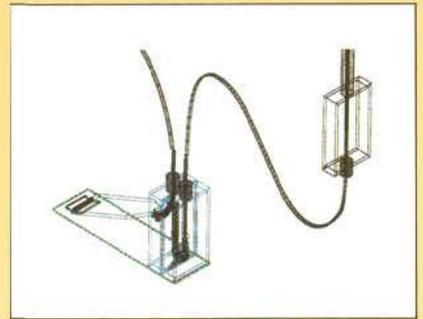
So he devised a clever way of "shifting" a single footboard to operate either a hi-hat or the "slave" portion of the double-bass pedal. *Voila*: the Janus Pedal (now marketed by Mapex).

But don't get the idea that the inventive spirit is all in the past. Its future is bright too, if **Brian Richardson and Kurt Gould** are any indication. Brian began designing and modifying drum hardware and rack systems in 1993, following a serious bike/car accident that made it painful for him to play his kit. In 1995 Brian met audio/technical engineer Kurt Gould, who shared Brian's "nuts and bolts" attitude. Brian and Kurt quickly began working together on a variety of special hardware designs.

One such design is for double alternating hi-hats. It consists of a single pedal that operates two sets of remote hi-hat cymbals in opposing directions. That is, when the pedal closes the master hi-hat, the slave

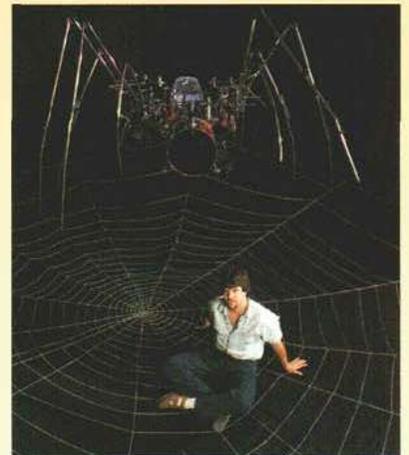


will open. The device isn't a "one trick pony," because the slave can be released and the master can be played as a regular remote hi-hat. An extensive program of computer-assisted designing has led to the creation of a prototype. It primarily utilizes DW hardware, along with some parts machined by Brian Richardson and machinist Glen Napert.



You may also remember Brian's name in conjunction with the Spider Drumkit, which was featured in MD's *Drumkit Of The Month* department in the April 2000 issue. Brian, Kurt Gould, and drum technicians Drew Barr and Ryan Costa combined fifty Gibraltar rack bars, sixty clamps, a car seat, and several DW pedals and hi-hats (which they specially modified themselves) to create a comfortable kit for Brian to play following his accident. This was a clear case of drastic necessity being the mother of dramatic invention.

Yup...the inventive spirit is alive and well!



The inventive spirit is represented today by drummer/inventors like Brian Richardson, shown here with his Spider Kit.

Dave Donahoe

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he'd be interested in looking at a product idea. Don set up a meeting that also included sales manager Ben Strauss and artist/consultant Roy Burns. Dave demonstrated the hi-hat clutch, and was told that Rogers would be pleased to add it to their accessory line.

"They asked me what I wanted for it," Dave says, laughing. "I wasn't quite sure. I hadn't been certain they'd be interested, so the idea of money had never come to my mind. After giving it some thought I said I'd like \$600 for the idea. Back then that wasn't too bad. They thought this was fair, so we made an appointment for me to come in and settle the agreement."

As it turned out, the Rogers team also wanted to hire Dave to work in the R&D

department. This idea appealed to Dave. "My music career seemed to be winding down anyway," he says. "The thought of a steady paycheck, benefits, and paid vacations caught my attention. I started working the next Monday."

On Dave's first day he was called to a marketing meeting, where he received a bit of a shock. The company was not showing a profit. As a matter of fact, they were running in the red. They were hop-

ing that Dave could come up with something that might turn the situation around.

Dave only had to think for a moment. "I told them that if it were up to me I would do a complete redesign of all the Swiv-O-Matic hardware," he says. "Well, suffice it to say that wasn't what they had in mind. They wanted something else—different finishes and a more modern look. They weren't thinking hardware. But I told them that years ago, when I had the money to buy any drums I chose, I didn't buy Rogers *because* of their hardware. I speculated that if I felt that way, other drummers probably did, too. I suggested that since Rogers drums looked and sounded good, the poor sales had to be due to the hardware. I told them about the hardware design that I had incorporated on my own drumset. I offered to bring my kit in so they could take a look at it."

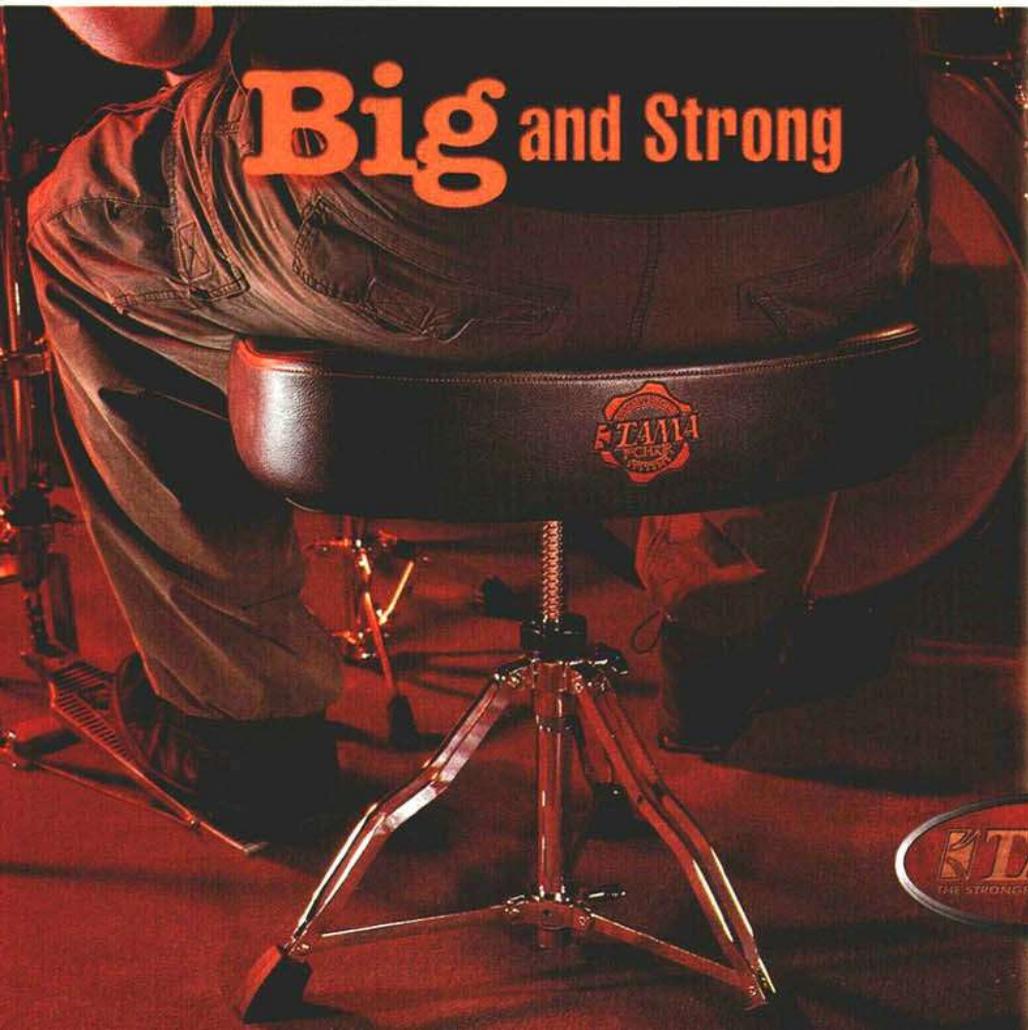
The next day Dave brought in his drumset, set it up in the R&D department, and called the marketing people down. Initially, they balked at the idea of a hardware redesign. But after Dave demonstrated how well his hardware and positioning

clamps worked, their tune changed. As Dave recalls, "Roy Burns was a drummer. Don Canady played drums. Everybody at that meeting understood the problem of repositioning things on a kit. If a guy sits in on your drumset and moves the tom-tom half an inch, when you get back you know something is wrong—even if you can't figure out what it is. Or maybe you had to set up in a hurry, and you didn't get the kit adjusted perfectly. It's a miserable feeling. The memory lock concept allowed you to get your hardware back *exactly* like it was last time. Yet if you *wanted* to reposition something, it was easy to do. That was the whole idea."

The hardware redesign was a definite go. In fact, at that first meeting it was determined that not only should rack tom holders have the clamp system, but also cymbal stands, hi-hat stands, and floor tom legs. Prototypes were created using 5/8" steel tubing. Then Dave decided to give the hardware a beefier look, so he designed it with 3/4" tubing. "When I presented the finished prototype drumset to marketing, the first thing Don Canady

said was, 'Let's see what it would look like with 1" tubing,'" laughs Dave. "I thought he was kidding. The 3/4" tubing looked too large to begin with. But he insisted, so I made up a prototype using 1" diameter tubes. I laughed when I was finished. It looked like the tom-toms were mounted to 12" sewer pipe. However, marketing liked it because it appeared massively strong—like no other hardware at that time. So that's what was decided on. Of course, by today's standards it doesn't look that big."

Rogers had an innovative product, but it had no name. The solution to that problem came from an unexpected source. "There was a guy by the name of Forrest Clark working in the R&D department," says Dave, "who assisted me greatly in the construction of the first prototypes. One morning he came to work and said that he'd been discussing the new hardware design with his wife. She said a good name for it would be 'Memory Lock.'" The Rogers marketing folks adapted Mrs. Clark's idea to Memriloc, which became the trade name for this historic hardware line.



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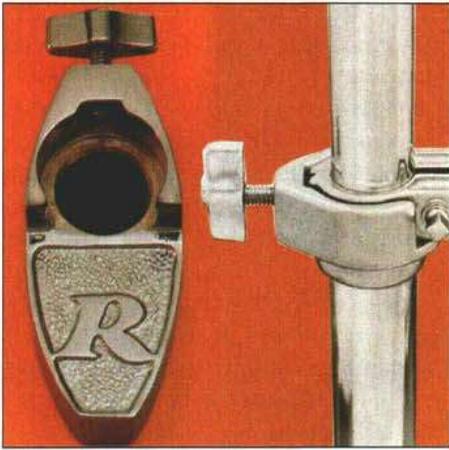
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Dave Donahoe's idea was simple: a locking collar that mates with a receiver on drum mounts or stand sections. But it revolutionized the way drumkits were set up—making monster kits like the one at right possible (if, perhaps, a little impractical).

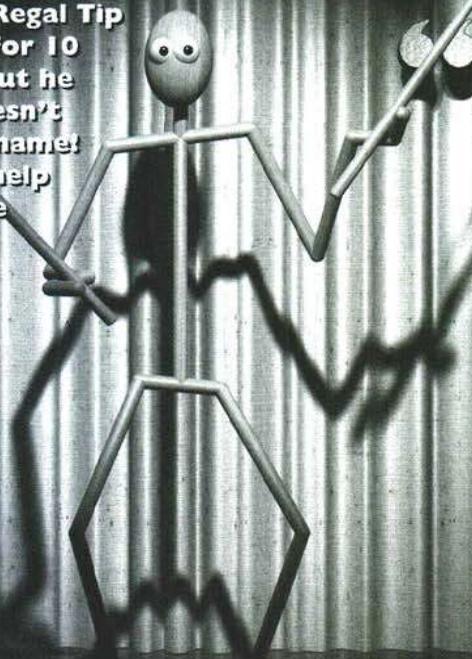


Rogers drumsets with Memriloc hardware were introduced to the market in the late 1970s—and gave the company the boost it was hoping for. The system involved more than just the memory collar. It also featured interlocking components that allowed multiple mounting

options. It offered the first triple tom holder, the first cymbal stackers, and what might be called the first multi-clamps for

attaching tubing sections together. The tom arms also featured oversized ratchet joints that were easy to handle and that

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really held on.

An early Memriloc advertisement in the late 1970s featured David Garibaldi on an unusual setup that stacked toms and cymbals on several Memriloc arms. Another ad, featuring Roy Burns, stressed the convenience of the system. Several photos followed Roy, from walking in with his cases to sitting down and playing. The ad copy focused on how little time it took to set up the kit.

Of course, the introduction of Memriloc stands was not without some controversy. In order to take advantage of the memory collars, stands couldn't collapse into themselves anymore. Each section had to be packed up separately—which might call for a bigger trap case. Says Dave, "We knew of that problem when we started. But our thinking was, What's more important to the drummer: carrying a small trap case, or being able to reposition his or her stands and drums perfectly with every setup?"

Most drummers agreed with Dave. As a result, the Memriloc concept literally revolutionized the industry. Within a couple

of years every brand of hardware had at least a memory collar. Others developed similar modular systems, using a variety of accessory clamps and hardware components. One wonders why Rogers didn't try harder to protect such an influential idea. "They did have a patent," says Dave. "But I don't think they were willing to go through the patent protection procedure, because of the cost. Beyond that, I don't think they realized what they had, or how much impact it would have."

That impact is hard to overstate. The Memriloc concept unquestionably changed the lives of virtually every drummer from the moment it was introduced. How does Dave feel, knowing that he single-handedly made the lives of successive generations of drummers much easier? "Well, it's sort of funny," he replies. "I can accept that idea now, in retrospect. But when you are actually *doing* that kind of stuff, you just never give it a thought. It's just today's gig for this week's paycheck."

Dave spent several years working for Rogers. During that time, he became

acquainted with Ron Marquez, owner of Aquarian Powder Coatings, who coated some of Rogers' hardware parts. At the time Dave decided to leave Rogers he had an idea for a spring-loaded cymbal tilter system. "I wanted some of the parts powder-coated," Dave recalls, "so I went to Ron. When I showed him my idea, he asked me if anyone else had anything like it. When I said I didn't think so, he said he'd be interested in manufacturing it. So I ended up working with Ron, and that's where Aquarian Accessories came into being. The Cymbal Spring was our first product. Roy Burns also got involved, and the company grew from there."

Dave Donahoe left the music-products industry a few years ago (although he's kept up his drumming skills and still plays gigs occasionally). He's now applying his engineering talents to the development of innovative toys. As usual, his ideas have translated into commercial success. The company he's working with grossed \$10 million in their first year. "All you have to do is get one little hit," says Dave, smiling. "And we got some hits."

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Gary Gauger

continued from page 136

made when held with two fingers. This was June of 1977—three years after I had made my first prototype."

Like most drummer/inventors, Gary hadn't designed his RIMS mount as a commercial product. He just wanted to solve a problem with the set that he was using. But an engineer at Sound 80 studios in Minneapolis couldn't believe what he was hearing in the booth. As Gary recalls, "He'd come out and ask, 'Why do your drums sound so much larger than the ones on the kit we have here?' When I told him about my mounts, he was intrigued. So we did some recordings where he totally rolled off all of the bottom—when he normally would *add* bottom. At that time everybody was using Deadringers and tape like crazy. I eventually realized that drummers weren't trying to *muffle* their drums as much as they were really trying to get rid of the highs in order to hear more of the lows. When I suspended the drums it took away the need for tape or muffling,

because all of a sudden you *had* the bottom—and you had the full sound that the drum could produce."

Word got around, and it wasn't long before local drummers were asking Gary for RIMS mounts for their drums. By 1979 Gary had obtained a patent on his design. But he was still hand-making the units in his garage. He figured if he *was* going to go commercial, it would make more sense to have a major manufacturer take over production. He first approached Remo, who expressed interest but couldn't take the product on right away. Then he went to Slingerland and Ludwig. Much to Gary's surprise, neither company was interested at all.

"When I came up with the final RIMS design," says Gary, "I thought, 'I've solved the resonance problem. The drum companies are going to *love* it.' I thought I was doing them a favor by solving a problem I was sure they knew existed. But they *didn't* know it existed, which really blew my mind. The fact is the industry did not want to admit certain things. They were selling a product that *looked* wonderful.



Three years of experimentation led to the creation of the RIMS mount as we know it today.

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"I have an axiom, which is that you can always make a great-sounding drum look good, but you can't make a *great-looking* drum *sound* good if it doesn't sound good to begin with. So many kits out there were terribly inconsistent. You'd get a kit with a killer 12" tom and a totally dead 13". And that wasn't specific to any particular make



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An ad in the November 1982 *Modern Drummer* made a bold statement about the acoustic benefits of RIMS mounting.

of drum—they *all* had these problems, because we're talking about a mass-produced item."

Gary returned from his unsuccessful visits to the drum companies, somewhat discouraged. He spoke with his attorney, who told him, "If you *are* going to do something, you'd better get moving. I don't think you're going to get anybody to take it." By a fortunate coincidence, jazz drummer Bill Goodwin was in town performing with Phil Woods. Gary knew Bill, and he asked him what he thought he should do. Bill suggested contacting Russ Kunkel, who was one of LA's elite studio drummers at that time. "Bill had Russ's number," says Gary, "so I called Russ up out of the blue, saying, 'I've got this suspension system, and Bill Goodwin suggested that I call you about it.' I sent him pictures, and a few days later he called me and said, 'This is a great idea. I've got a concert with Linda Ronstadt coming up in San Francisco. If I send you my tom mounts, could you fit them with RIMS?'"

So back to the garage Gary went, to custom-make a set of RIMS for Russ. "I painted them black, because I didn't have time to plate them," he recalls. I sent them out to Russ, and he sent a note back saying they sounded fantastic. Then he ordered another set. He also showed them to Jim Keltner, and Jim called me. It got to a point where I was making these things out in the garage night and day. Finally I turned much of the

fabrication over to a local manufacturer."

At first, virtually everything Gary was making was going to recording drummers. As a result, RIMS were an "inside secret" that no one in the general marketplace was seeing. Finally, in 1981, Gary got a call from Kenny Aronoff, who had been with John Mellencamp for about a year at that point. Harvey Mason also called. Eventually more touring drummers started using RIMS, and the demand started to grow.

But the demand was from individual drummers, not dealers. Only a few stores were interested in carrying the somewhat mysterious new mounting brackets. So Gary placed a direct-sales ad in an early issue of *Modern Drummer*. "What really got RIMS going," says Gary emphatically, "is that because the drum companies and the stores didn't want it, I ended up going directly to drummers. And they saved it. Everything that RIMS has become is totally because of the drummers. To this day, when drummers call me, I'll take any amount of time they want talking to them, because that's what I learn from."

Things might have stayed on a very minor, direct-sales basis were it not for a 1983 *MD* cover story on Jeff Porcaro. That story featured a full-page lead photo of Jeff holding a drum fitted with a RIMS mount. When asked in the article about his use of RIMS, Jeff said, "The tom-tom stays floating; there's nothing going into the shell, so you're getting the most out of the drums." Sales of RIMS immediately doubled.

A few years later, Gary became associated with the PureCussion company, who took over the manufacture of RIMS and also introduced several of Gary's other ideas. These included the shell-less, compact PureCussion drumset, which had originally been marketed as the RIMS Headset. Over the next several years, Gary's resonance isolation concept was finally validated—in spades. It became rarer to see a drumkit *without* RIMS than with them.

Unfortunately, quality control issues and other problems led to PureCussion's demise in 1996. Things remained in limbo until January of 1998, when the original RIMS patent expired. Gary licensed the trademark to Drum Workshop, who have been the distributors ever since.

"I went to Drum Workshop," says Gary, "because I like their obsession with quality.

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One thing about RIMS that most people don't realize is that they have to fit a certain way on the drum. They can't be pulled out of shape or have any tension—or you might as well go back to putting a mount right on the shell. When DW took them over, I went out and showed the guys that each size has to fit within a certain parameter. It can't be more than about one-sixteenth of an inch off. If they don't sound right on the drums, it could be they are bent out of shape or twisted. A RIMS mount is more than just a metal arch: It has to be a *proper* metal arch. It's a simple device, but it's doing something very complex."

In retrospect, Gary may have had a greater influence on the industry by *not* convincing one drum company to make his RIMS than if he *had* succeeded. The undeniable acoustic attributes—and sales figures—of his independently manufactured mounting system sent drum-company designers scurrying to their drawing boards in the late 1980s and early '90s. Today, many major companies have their own "suspension" or "isolation" system—essentially trying to achieve the advantage that RIMS mounts have offered since 1979. But, while imitation may be the sincerest form of flattery, Gary has strong opinions regarding some of the other designs.

"Once you grasp the principle of how something works, you can then change a lot of things," says Gary. "But you have to understand it first. A lot of drum companies don't seem to realize that there is a trade-off on anything that you do in suspension. For example, one company's system actually attaches to the shell. But it works, because it's touching at a very small point, so it's not grabbing the resonance of the shell. However, when you attach anything of that nature to a piece of wood in that small an area—especially when you get above a 12" drum in size—it's just common sense that you're going to put tremendous stress on a very small section of the shell. The same goes for attaching to one section of a drum rim. It works to some degree, but there's tremendous pressure on the hoop. I would think that on larger drums you're eventually going to have a contorted hoop. Plus you are changing the normal resonance. The normal resonance is not being held at a logical or a mathematical point where you can separate it. It's not at a nodal point. There's just one

clamp at an arbitrary point on the rim.

"To be honest," Gary admits, "the RIMS system has some drawbacks, too—as many drummers have pointed out to me over the years. It can separate toms more than a drummer might like, and it can make head-changing inconvenient. But even with those drawbacks I believe it's still the best system for a drum. But again, it comes down to understanding what RIMS are designed to do. For example, they've gotten a bad rap a lot of times because drummers would put them on a bad drum, expecting them to work miracles. They *won't* work on a drum that's out of round or that has bad bearing edges. The whole concept of RIMS is that they free up the resonance inherent in a drum. If the drum doesn't *have* any resonance to begin with, there is nothing to free up.

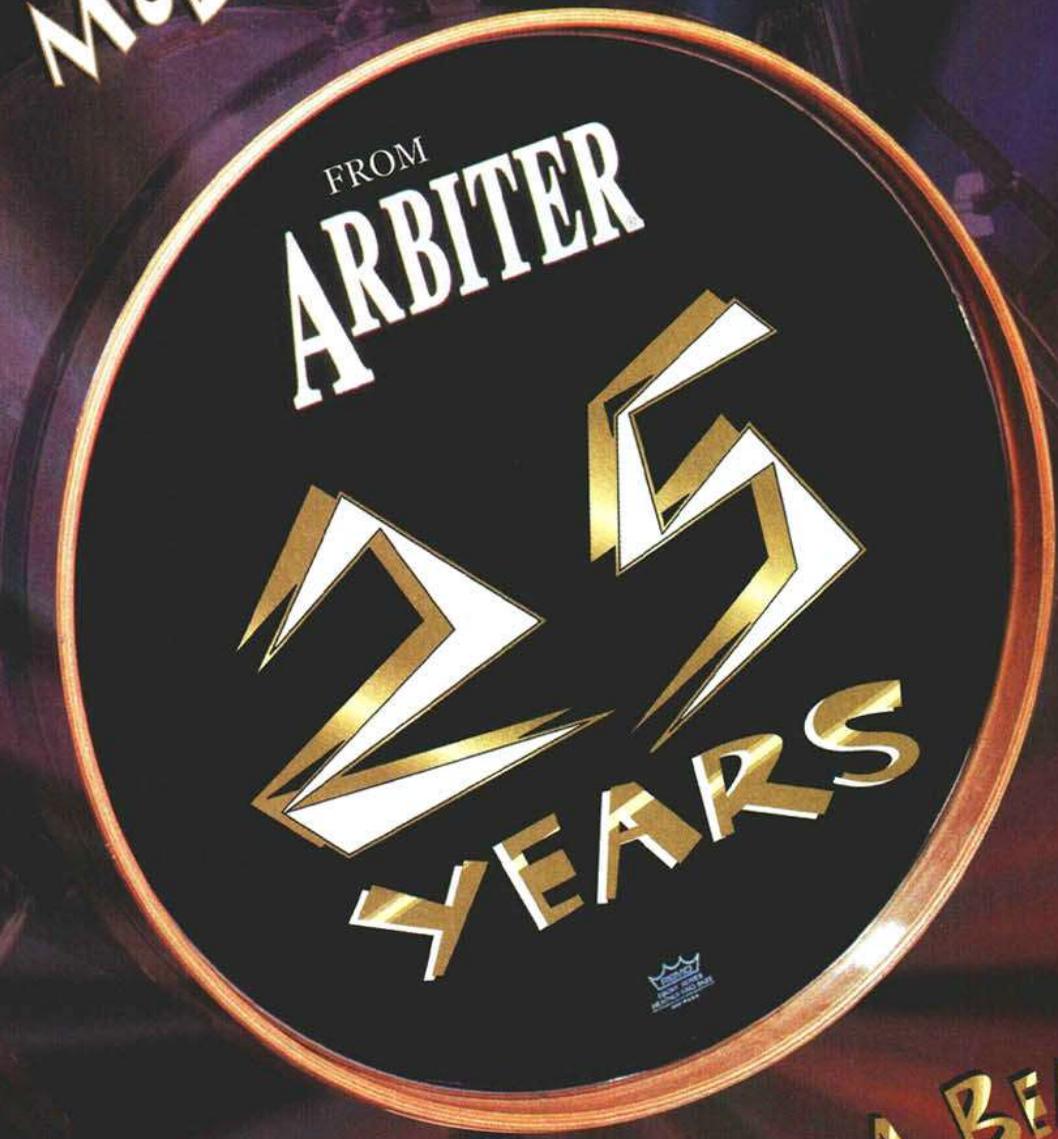
"If somebody calls me and says, 'I've got this set that sounds awful. Will RIMS make it sound any better?' I say, 'Take your 12" tom off its mount. Tune it so that it sounds great when you hold it with two fingers. Then put it back on its mount. If the sound goes dead, then go get some RIMS. But if the drum doesn't sound good when you're holding it yourself, RIMS aren't going to make much of a difference."

Gary is no longer involved in the manufacture or sales of RIMS, but he's actively developing a wide variety of new drum-related products. Some he has released himself through his company, Gauger Percussion. Others have been licensed for release through Drum Workshop. But whatever the outcome of those or any future products he might create, Gary Gauger's position in drum history is secure. Even if the drum world at large doesn't recognize his name, they do recognize the importance of his contribution.

"An amazing thing has been happening to me," Gary concludes, smiling. "I go to a lot of trade shows, and people like Don Lombardi or Bob Gatzen will introduce me to a drummer, saying, 'This is Gary Gauger.' And the drummer will usually just say hello. But when they add, 'Gary invented the RIMS system,' the drummer's eyes will light up, and he'll say, 'Oh, *you're* the guy.' It's very humbling to have people express their admiration for something I created. That's why I feel such an allegiance to drummers: because they've really supported the product—and me."



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1) Winners to be selected by a panel of MD editors. 2) Employees and the immediate families of Modern Drummer, and their affiliates, are ineligible. 3) Winner under the age of 18 **must** be accompanied to MD Drum Festival by a parent or guardian. Travel and accommodations for additional person(s) are not included in prize package. 4) Odds of winning depend on the number of eligible entries received. 5) Contest begins December 1, 2000 and ends March 1, 2001. Entries must be received on or before March 1, 2001 to be eligible. Winners will be notified by phone on or before April 1, 2001. 6) Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7) Contest open to drummers everywhere, void where prohibited by law. 8) Each of the 2 winners will receive an all-expenses-paid trip to Montclair, New Jersey (including round-trip airfare, hotel accommodations, ground transportation, special backstage access, and attendance at MD's Drum Festival Weekend 2001 and related activities), a featured write-up in Modern Drummer magazine, a 2-year subscription to Modern Drummer, an award plaque, a selection of Modern Drummer books and clothing, and a check for \$500 US. Approximate retail value: \$1,500. 9) Approximate value for all prizes: \$3,000. 10) No prize substitutions will be permitted. 11) Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 12) This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winners' names, send a self-addressed, stamped envelope to: Modern Drummer Publications/Undiscovered Drummer Contest/Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.

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no later than
March 1, 2001.**

Steve Gadd: "Aja"

Transcribed by Chuck Kerrigan

MUSIC KEY		
Open	○	R.C. LL
H.H.	×	×
T.T.	×	
S.D.	×	
T.T.	×	
B.D.	×	
H.H.	×	
w/foot	×	

We knew we had to pick a special solo to include in our 25th-Anniversary issue. In fact, we went digging way back to the early days of *MD* for this one, back to our July 1978 issue.

"Aja," the title track from the classic Steely Dan record, features an amazing performance by the great Steve Gadd. Of course, legend has it that Gadd laid down this extremely difficult track in one take. That's almost unbelievable. But when it comes to Steve Gadd, anything is possible.

Pick up the disc (or dust off your old vinyl copy) and follow along as the master drummer displays some of his trademark licks in a musical—and exciting—way. The solo occurs near the end of the tune, at the 6:56 mark. It's a drum treat.



fade out



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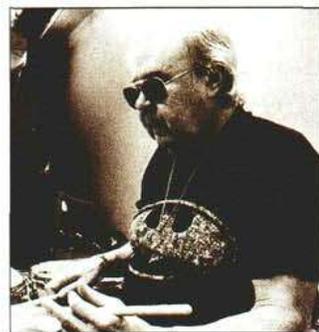
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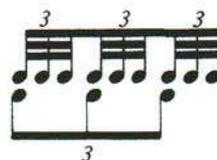
by Joe Morello

Drumming legend Joe Morello has consistently written excellent technique-building pieces for MD for many years. The following article, which originally appeared in our June 1986 issue, was excerpted from Joe's classic book, Master Studies.

This exercise will help you develop your single-stroke roll and your ability to play various subdivisions evenly. At first you should accent the first note of each rhythmic grouping, as indicated. As your proficiency increases, eliminate the accents.

Start the exercises slowly, at a metronome marking of about 53. As your technique and speed develop, increase the tempo setting on the metronome. Eventually, you should play this exercise at a marking of about 100. But start it slowly at first, making sure all the notes are even. Playing this smoothly and evenly is more important than playing it at a fast tempo.

Following are some suggestions to help you play the larger groupings. **Nine**—This is based on the 8th-note triplet. Think of dividing an 8th-note triplet into triplets.



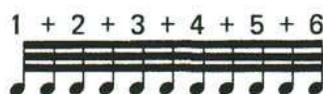
Ten—Based on the group of five. Play a five on each 8th-note beat, or think of playing a five grouping with the right hand and filling in with the left.



Or



Eleven—This does not subdivide equally, but at first it might help you to count as shown.



Twelve—Play a six grouping on each 8th-note count, or think of playing a six with the right hand while filling in with the left.



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13 staves of musical notation in bass clef, common time (C). Each staff contains a rhythmic exercise. The exercises progress from simple quarter notes to increasingly complex patterns involving accents and multi-measure rests (3, 5, 6, 7, 8, 9, 10, 11, 12).





Filling In The Holes

by Rod Morgenstein

MUSIC KEY

Open
 H.H.
 S.D.
 B.D.

Fusion/prog-rock master Rod Morgenstein may very well be one of MD's most popular columnists. He's certainly one of the most prolific, having regularly contributed to the magazine for many years. Rod always comes up with a new, fun exercise to inspire our drumming.

Here's a tasty one from January 1991.

Some time ago, in a quest to come up with something sounding a little bit different from the same old same old, my hi-hat hand broke with tradition. Instead of playing a constant pattern of quarter notes, 8th notes, or 16th notes, I began filling in the holes—that is, playing the hi-hat on every 16th-note space that was not being played on the bass or snare. This approach created a very interesting and funky-sounding linear beat (linear meaning only one playing surface sounding at a time). It works most effectively when applied to bass and snare patterns that are somewhat syncopated.

Take, for instance, example number 1 in the next column:

1.

If we omit the "traditional" hi-hat pattern of 8th notes, we're left with this bass and snare figure:

2.

Now fill in all the available 16th-note spaces that are not sounding on the bass or snare:

3.

In comparing this example to the original beat, the sound and feel are quite different.

Let's follow this process with the following beats:

Traditional Hi-hat Part	Omit Hi-hat	Filling In The Holes

Here are some slightly tougher patterns to try:

Traditional Hi-hat Part Omit Hi-hat Filling In The Holes

The following examples are very syncopated and don't always have the snare sounding on the backbeat.

Up until now everything we've played has involved some kind of snare/bass/hi-hat combination. Be sure to experiment with this concept by incorporating different sound sources (toms, cowbell, etc.) into the "holes." See ya!



The Ride Cymbal

by Peter Erskine

Contemporary jazz drumming giant Peter Erskine wrote a long series of educational articles for MD back in the '80s. The series was one of the most popular in our history. Here is the first of Peter's pieces, from September 1987.

Recently I was listening to music in a crowded Manhattan jazz club, and I found myself watching the audience a good portion of that time. What I saw in each and every face of the crowd was enlightening and reaffirming. I sensed that, to each listener, the performance brought pleasure and a sense of adventure. And in addition to stimulating each person's own wealth of memories and emotions, the musical performance brought everyone in the room together for that moment. Such is the power and magic of art.

For me, as well as many thousands of others, jazz is the most generous of musics. First of all, good jazz feels good. Second, the music invites—indeed, demands—improvisation, and so brings out the individuality of the musician. There is exhilaration in hearing and watching a jazz musician successfully explore the outer bounds of the envelope (to borrow the expression from *The Right Stuff*). Jazz's form, as well as its forum, has always been of a more open nature than that of other musics. The musician and the listener can join in on the fun.

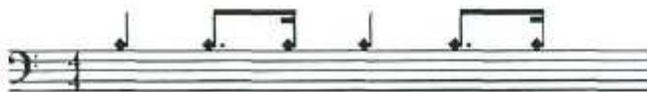
The interplay, teamwork, and individualism on the bandstand that were responsible for so many happy faces and tapping toes that evening got me to thinking, like I usually do, about what it is that makes this music so special and what part the drummer has in it. The answer is, in one word: plenty! Thus, I continue an odyssey, and explore and share in these pages of *Modern Drummer* some how-to's and why's of jazz drumming techniques.

For the music to sound and feel good to the audience, it certainly has to feel good to the musicians playing it. And that is the number-one priority among musicians when assessing a drummer: "Hey, it feels really good," or "It swings" (which are the same thing). The quality in your playing that other musicians will be looking for is the way the beat lays or feels—not, for example, how fast your right foot is. By satisfying this criterion, you'll find yourself being able to play with better and better musicians. That, in turn, will give you more and more playing opportunities and the chance to grow.

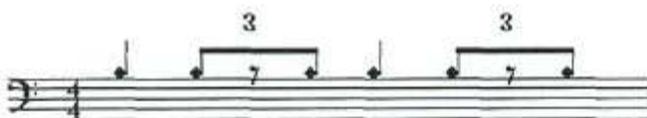
I begin this discussion of time playing with the ride cymbal and the quarter-note pulse. The quarter-note pulse is the primary rhythmic factor in contemporary music (whether it be jazz, rock, funk, or pop). The 8th and 16th notes, or subdivisions of the bar, determine the feel of the music, for example "swing" 8th notes as compared to "straight" 8th notes. In jazz, the 8th notes are generally swing. Two swing 8th notes resemble the first and third beats of an 8th-note triplet.



Traditionally, the jazz cymbal pattern has been notated:



It's not played quite that way, however. The ride-cymbal pattern is more like this:



Written notation is only an approximation of the actual placement of the swung 8th note. A ride-cymbal pattern may be phrased any way you hear it. The bottom line is that it has to sound and feel good. Consistency and clarity are of great importance. The other musicians you're playing with, as well as your audience, must be able to clearly hear and feel the pulse of your time and your subdivisions.

As a starting point, do not accent beats 2 and 4 on the ride cymbal. By way of example, think of a walking 4/4 bass line:



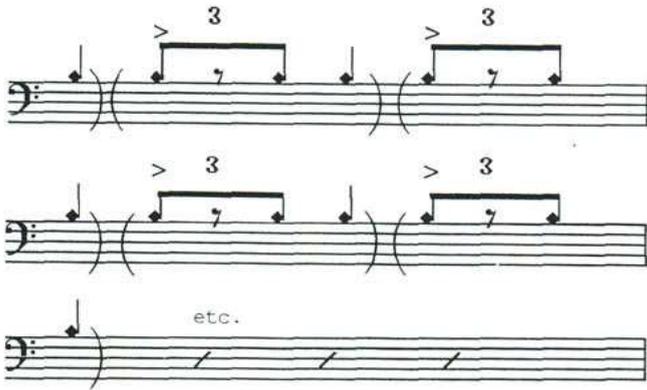
The bass does not accent on 2, 4, or any one beat of the bar. Each quarter-note pulse is as important as the next—driving and moving forward. This applies to any tempo of 4/4.

The ride cymbal should be thought of in the same context as the bass:

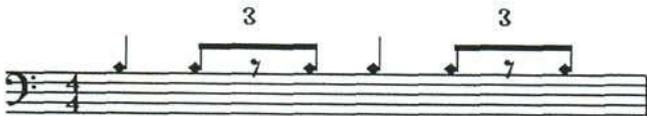


Even though we have all been taught to accent the 2 and 4 of the ride-cymbal pattern, my reasons for advising another look at that maxim are as follows: Accenting beats 2 and 4 usually results in the drummer physically (and thus, sonically) breaking up the bar of 4/4 into two halves. And then, instead of a bona fide quarter-note pulse, we instead hear a three-note phrase.

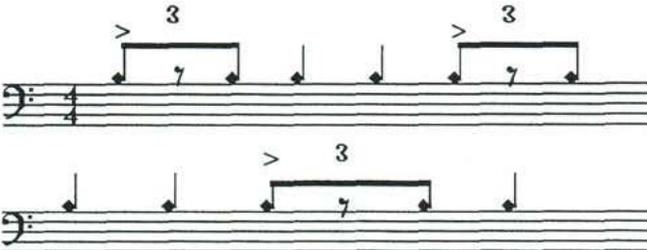




This three-note phrase can negatively manifest itself when the drummer attempts to "dance" with, or change up, the cymbal beat from the basic:



to something such as:

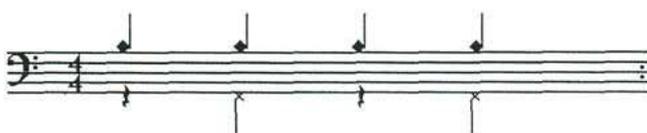


The detrimental aspect of this is that the clarity of the quarter-note pulse is gone—not only to the other musicians and listeners, but internally (for the drummer) as well. My experience has shown me that, by developing the inner sense of time with full consideration of the quarter-note pulse (coordinated with the physical act of playing the ride cymbal), the drummer builds and strengthens his or her understanding and feel for the *motion* of the music.

Keep in mind that Art Blakey has made a lot of great music while accenting beats 2 and 4 on the ride cymbal—although most of that accenting on 2 and 4 does come from the hi-hat. (In fact, a strong 2 and 4 on the hi-hat provides much of the "push" in jazz timekeeping.) Elvin Jones swings harder than anybody, and he's accenting the "&" of 2 and 4. Both of these drumming masters play it the way they hear it, but at the same time, I strongly sense that these gentlemen are fully conscious of the role of the quarter-note pulse.

Consider my advice as counsel for training, but play it like you hear it. Some ride-cymbal beats are "8th-notey," à la Harold Jones of Count Basie's band. Elvin's ride cymbal beat has a rolling, triplet feel. Think of time playing (that is, the ride cymbal) as not only the motor, but also the golden thread that weaves through and connects the music.

Practice playing a "driving" quarter-note pulse on the ride cymbal, with the hi-hat playing on beats 2 and 4.



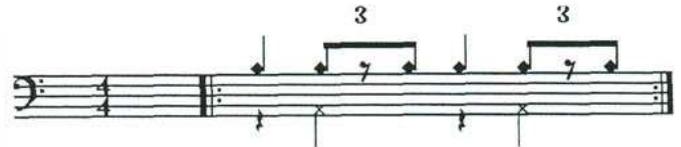
Let's add the swung 8th-note syncopation to the quarter note. How you phrase the swung 8th note is your drumming signature.



Adding the swung 8th notes to the quarter notes will change your arm motion slightly. Think of the swung 8th note as a pickup to the next quarter note, in that the downward arm motion for the quarter notes on beats 1 and 3 is part of the same downward arm motion for the swung offbeat 8th note. Don't move so much of the entire arm to play the syncopation. Use more of the wrist and fingers. The weight and velocity of the quarter-note pulse will thus not be affected.

Keep in mind the consistency of rebound and sound. I get a consistent rebound of close to one inch off the cymbal or whatever part of the drumkit I'm playing. Each stroke originates from the same place.

Play the following ride-cymbal pattern with hi-hat on 2 and 4 at a slow tempo, such as mm = 80, and work it up to mm = 176.



Your assignment is to listen to the ride-cymbal playing of Philly Joe Jones, Art Blakey, Max Roach, Jo Jones, Buddy Rich, Roy Haynes, Elvin Jones, Tony Williams, and Jack DeJohnette (among others) to get an idea of what I've attempted to describe.



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The Art Of Soloing

by Neil Peart



Besides being a major artist, Rush's Neil Peart has been a frequent contributor to MD over the years. The following article, which originally appeared in our December 1983 issue, is one of his most popular.

I may as well admit the obvious: I am, *indeed*, a practitioner and partisan of that much maligned and oft-persecuted musical form, that thudding, plodding, torment of tedium, that dazzling display of passion and virtuosity—the drum solo. Much contempt has been rained down upon that time-honored institution by bitter critics and by many drummers. Why? I'm not sure I know, but I've been giving it a bit of thought.

The concept of a drum solo is like any other form of self-expression in one respect. It can be very good, and it can be very bad. One can dismiss the self-righteous and oh-so-tired accusations of "self-indulgence" and "ego-tripping" in the face of so much obvious appreciation from audiences for even a simple or mediocre drum assault. It certainly is *not only* the player who receives pleasure from the "ego trip."

"It has always seemed to me that a concise, well-paced solo always elicits positive audience response. Can this really be self-indulgent?"

Let's face it. Most people *do* like to hear drum solos. There is a definite primal fascination, which the rhythmic thrashing of drum-like objects has on those who haven't yet glossed over their essential nature with too much self-conscious hipness.

It is unfortunate that the true obligatory drum solo has become a kind of *de rigueur* sideshow in the artillery of most every rock band. An uninspired and uninteresting solo can certainly be very dull. *Anything* that can be done well can easily be cheapened and bastardized. But it has always seemed to me that a concise, well-paced solo *always* elicits positive audience response. Can this really be self-indulgent? Perhaps just a little, little bit!

Not all drummers *should* take solos. I've seen and heard drummers who had excellent timekeeping, and a flair for spicing up a song with adventurous fills and inventive rhythms, but when it came to the solo spot, it was just a meandering and featureless digression. The opposite is also true. I know a musician who for

many years was better at performing solos than at playing songs. This is not very good either.

The real point of it all is that some drummers *do* like performing solos. Who knows? Maybe the others are telling the truth when they claim they *don't* like to. Some drummers definitely do justice to the tradition, and many listeners enjoy them on many levels of understanding and instinct. And your fellow bandmembers usually don't object to a short breather at your expense.

And now, a few words about my own approach. I like to think that my solo is constructed like a song or a story, in that it has a beginning, a middle, and an end. Over the years, I have developed a changing arrangement of rhythmic and dynamic steps, much as a writer must do. Thus the bridges and transitional sections are organized and fixed, while the individual sections themselves are loosely structured with some repeating passages. However, basically the parts are off the top of my head. There is always improvisation, and always room to stretch out when I feel particularly strong or rambunctious.

The drum solo certainly serves me well as a field of research and development in which I can explore and refine new areas of approach. I like to know how a thing works before I venture it in a song with possibly disastrous consequences. Many ideas find their way out of my solo and into new songs that we might be working on. Some ideas find their way out of my solo and into the garbage.

There is also a kind of autobiographical scrapbook that I keep in my solo. Certain patterns that I spent a long time learning, or those few that I consider relatively original, give me the most satisfaction. There are some things that have been in my solo for ten years. Of course, there are things that have only been there for ten days. And I'm sure there have been many accidental improvisations that have only occurred once.

I remember my drum teacher telling me that the two most difficult things I would have to learn would be independence, and that flashy exercise in coordination known as the "double-hand crossover." Of course I'm still working on the limitless universe of the former. But how well I remember that hot summer day in my parents' garage when I finally learned the *trick* of the latter. In retrospect, it really couldn't have been all *that* difficult, but what a shot of confidence and pride it gave me. Those few seconds of nostalgia will probably remain in my solo forever.

In comparing my two recorded solos from *All The World's A Stage* (1976) and *Exit: Stage Left* (1981), it is interesting for me to trace those ideas that have been maintained, those that have

developed further, and those that have been replaced by new ventures. With some lack of humility, I sincerely hope that my drum solo at least represents five years of working towards improvement.

Even the current version of my solo differs significantly from the latest recorded one, although the arrangement remains substantially the same.

Enough of what I do. Here's what I *think*: To me a solo on any instrument should combine emotion and technique to varying degrees. It should possess smooth continuity and exciting dynamics, lead to a definite climax, and incorporate a variety of colors and textures. I think a touch of subtle humor is good. I am fond of my little collection of semi-melodic cowbells, with their various, tuneless "clunks" and "clanks." They have an innate kind of goofiness, which lends a nice break to an intense percussive onslaught. With a little care and sensitivity, drums can be a very emotive and expressive solo instrument. So why should the whims of fashion relegate them to the backup role from which so many great drummers fought so hard to extricate them?

Brought down to basic principles, if you enjoy soloing, if your fellow bandmembers agree, and if the audience responds to it, who can possibly have cause to criticize the truth and beauty of that relationship? Go wild!



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Listening And Learning

by Mel Lewis

Mel Lewis was widely regarded for his tasteful, "small-group approach" to big band drumming. He came to prominence with the Stan Kenton band in the 1950s, then went on to become one of the best-known drummer/leaders in the genre with his own Mel Lewis Orchestra.

As unique a personality as he was a musician, Mel had strong opinions on just about everything—but especially on drumming. He shared those opinions with MD readers in several Driver's Seat columns that appeared in 1980. Three of those columns are synopsized here.

If you're interested in becoming a competent big band drummer, it's very important that you do some research. When I say "research," I don't mean going back ten years or so. You've got to dig back further than that, preferably before the bop era. It's essential to go back and listen to what happened before to develop a better understanding of what we're doing today.

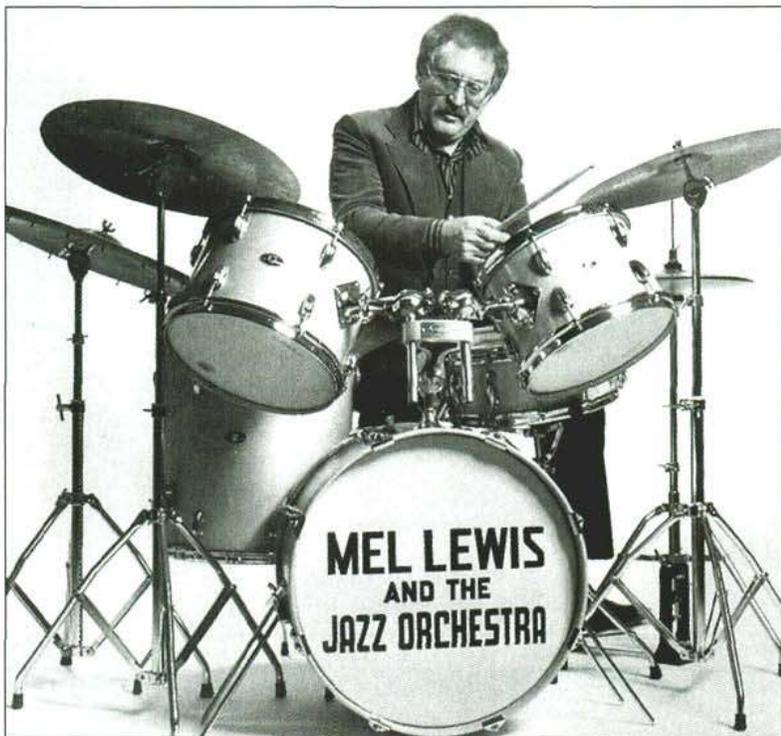
There were numerous great big band drummers during the swing era, and it is important for you to familiarize yourself with the styles and contributions of each of them. It's essential to go back and listen to what it was that made them such unique, great players.

For example, listen to Gene Krupa in the '30s with the Benny Goodman band. Then listen to Krupa in the '40s with his own big band to hear where he went and how his style evolved. If you're listening carefully, you'll hear a distinct difference between the Goodman years and the years that Gene fronted his own band.

Listen to Buddy Rich with Tommy Dorsey in the early '40s and compare it with Buddy today. Of course, you'll still hear Buddy, but you'll also hear a much improved player who evolved after forty years of big band experience with varied bands and hundreds of different players.

When you listen, develop an analytical ear. Take special note of how the great big band drummers each had the ability to lend something quite unique to the band. Listen carefully and you'll hear how the same band could be made to sound totally different with different drummers in the driver's seat. You can hear how each drummer altered the entire feeling of the band. Listen particularly to the Benny Goodman band over the years with Dave Tough, then with Sid Catlett, and later Morey Feld. Listen to the Duke Ellington band with Sonny Greer, then Louie Bellson, and later with Sam Woodyard. *Note how the band itself changed.* You can hear how each drummer literally turns the band into *his* band.

Listen to the Stan Kenton band with Shelly Manne, with Stan Levey, with Mel Lewis, and later with Jon VonOhlen and Peter



Erskine. You'll hear how the character of the Kenton band was altered with each new drummer. This should give you some idea of the tremendous influence a drummer can have on a big band.

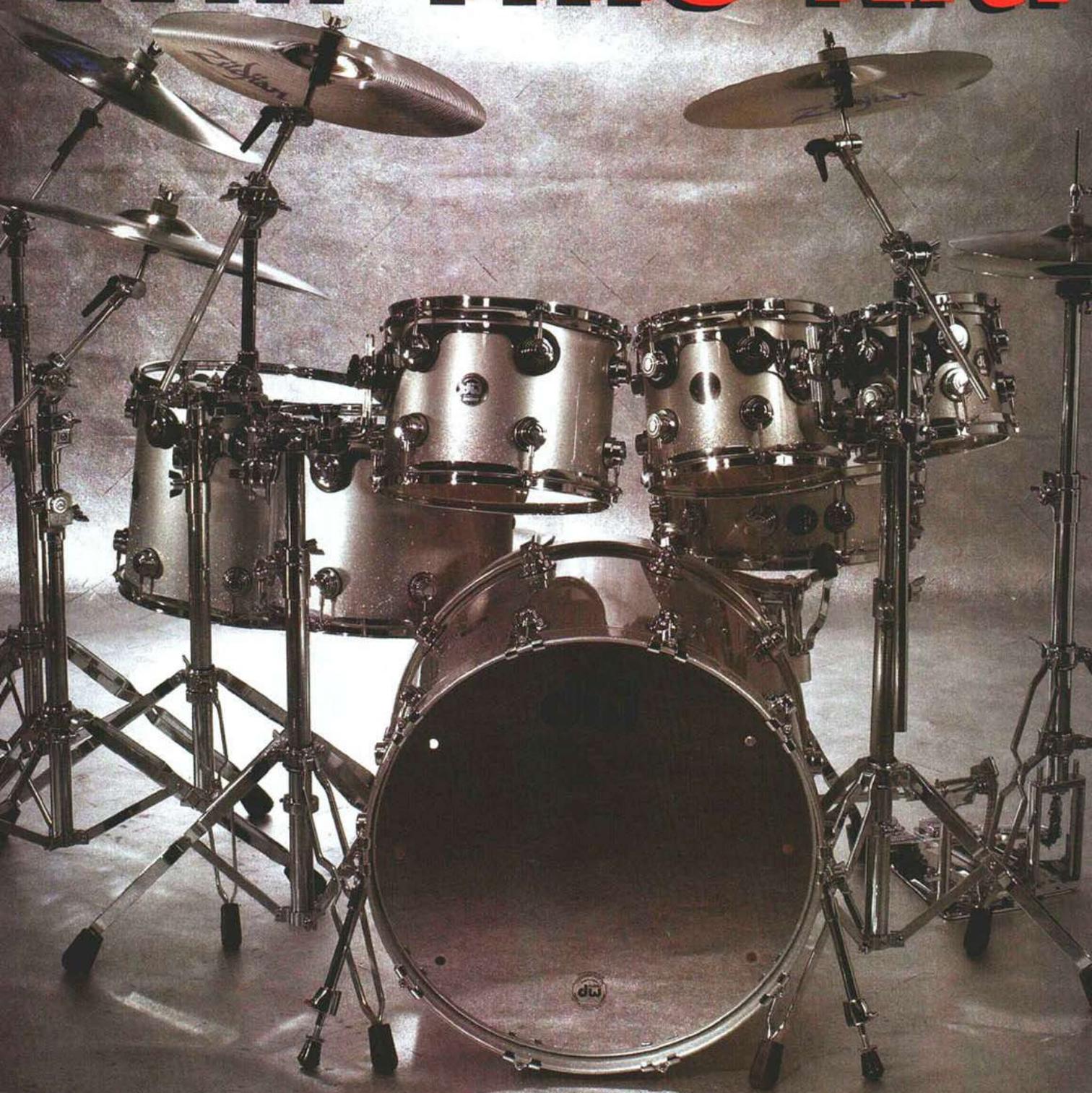
Perhaps the *only* exception would be the Basie band, simply because that band has been so great for so long that no one drummer could *truly* change its character very much over the years. Each drummer did, however, lend something unique to the Basie band. Listen to it over the years with Jo Jones, Shadow Wilson, Gus Johnson, Sonny Payne, and Harold Jones. Listen and learn.

Learning From Other Musicians

A great many young drummers come to me and complain about being treated unfairly by other musicians in the band, particularly lead trumpet players, piano players, and, oftentimes, leaders. Surely we all have experienced this kind of thing as young players, myself included. In retrospect I've learned that, in almost every instance, any musician who criticized some element of my playing ultimately opened my eyes to something new. I soon discovered that that person was actually helping me to become a better player. A drummer can often learn more in this manner than he could from all the drum lessons in the world.

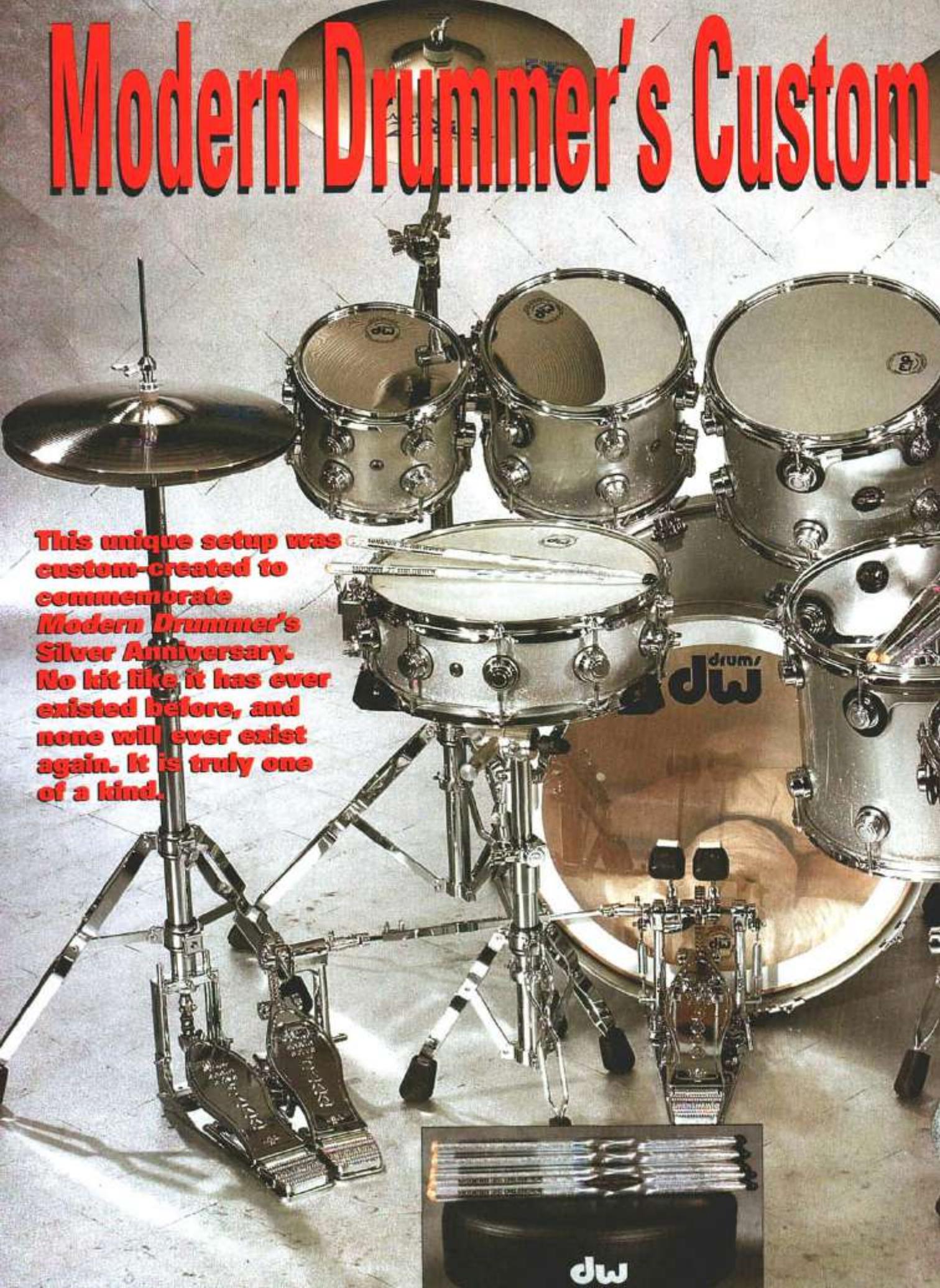
Drummers must learn to avoid getting angered and annoyed at the lead trumpet player or leader who criticizes constructively. If some-

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From Hot Sticks: Twenty-four pairs of Macrolus 5B drumsticks. Each stick is foil-wrapped in a silver sparkle finish to match the drumkit, and features a customized version of the *Modern Drummer* 25th Anniversary logo!

Consumer Disclosure

1. Two ways to enter: (a) call (900) 786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/MD's 25th Anniversary Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 12/1/00 AND ENDS 2/28/01. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EDT 2/28/01. POSTCARDS MUST BE POSTMARKED BY 2/28/01 AND RECEIVED BY 3/5/01. 5. Winners will be selected by random drawing on March 12, 2001 and notified by phone on or about March 13, 2001. 6. Employees and their immediate families of Modern Drummer, Drum Workshop, Zildjian, Remo, Hot Sticks, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except in Florida and the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THIRAGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void where

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one says, "I think it would help if you do so and so at this point," don't get angry, *try it!* You might just find that he's right and it works. You could possibly pick up something from a player who may have worked with a lot of very good drummers. Maybe what he's trying to tell you are little things that the good players did. He could be laying a little lesson on you in terms of something he carefully observed. Taken in the right frame of mind, you stand to learn from it. He's helping you, or at least trying to help you.

Of course, if a leader or lead player is harping on you unjustly, or is essentially wrong in what he's suggesting, then you have all the right in the world to speak up. If someone is unfairly accusing you of dragging, when in fact *he* is rushing, there is no need to sit back and take it. Be ready to explain how you view the situation. If he's any kind of a musician, he'll see the truth of the matter and an adjustment can be made, or at least a compromise of some sort can be reached. If he's not a good musician, then you don't want to be working with him anyway.

Controlling The Bass Drum

One very common pitfall of many young big band drummers is the manner in which they play their bass drum. Too many novice drummers seem to feel a need to pound the bass drum when this is not necessary at all. Pounding your bass drum heavily on all four beats tends to make the swing of the arrangement go right out the window.

This is not to say that the bass drum is not important. All the great drummers play bass drum. Modernists like Elvin Jones and Tony Williams swing because of their bass drum. There isn't a swinging

drummer around who doesn't play his bass drum. The key thing to remember, however, is that the bass drum *doesn't* have to be pounded to be effective. It's supposed to be felt like a heartbeat, rather than heard.

As far as sizes go, I would never recommend an 18" bass drum in a big band situation, yet by the same token, I see no logical reason to use a 24" either. A 22" is the largest you should ever have to use to get a sound that will blend well with a big band. I personally prefer a 20" simply because of its inherent small-group feeling and versatility.

"If someone is unfairly accusing you of dragging, when in fact he is rushing, there is no need to sit back and take it. You have all the right in the world to speak up."

Playing For The Band

Another predominant problem I've noted in listening to young stage band drummers is their tendency to play too much. Remember, you can't play a lot of anything unless it absolutely means something. It has to have something to do with the music. If it has nothing to do with the music, there is really no point in playing it, is there? If you're not listening to the music, then what you're doing doesn't mean a thing. If your primary concern is to impress someone in the audience, you're actually listening to yourself up on that bandstand, and that means you're not really *listening* at all.

The trick is not to listen to yourself, strange as that may sound. First, you should know your instrument so well that whatever you do, you do it automatically. Knowing your instrument, among other things, means knowing where everything is. You shouldn't have to look at your cymbal. You should know where it is and you should know what it sounds like. It is absolutely essential that you know your instrument so well that you never have to worry about listening to what you are doing. You should only be hearing what's going on within the band and within the music.

Your main purpose is to inspire the other players in the band. *The band must come first.* Everything I do in my band is not to impress the audience, it's to inspire the band to play better. The total sound of the band is what's important, not what you as a drummer do. Nobody should stand out, except of course in a solo situation.

Playing For Soloists

Remember, in a big band, when the band drops out and the soloist takes over, you are now actually a quartet, and you remain a quartet until the band re-enters. It's essential to constantly be thinking ahead in order to set up the entrance of the orchestra. You should know how the band is going to enter while you continue to accompany the soloist. How do you cover both at the same time? By having your ears wide open and knowing the chart forwards and backwards.

You must be aware of how the band is going to enter. If the band is going to come in heavy, you should be thinking about bringing the soloist up by building behind him. Conversely, if the band is entering softly, you might want to think about bringing the soloist down dynamically, leading him out. Keep in mind that *you* are in the driver's seat. As a drummer, you have the power to control every situation literally at your fingertips.



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The World's Greatest Drummer—And Other Hang-Ups

by Roy Burns

Drummer/author/educator Roy Burns wrote his Concepts column between 1980 and 1992. In that time he offered opinions, guidance, and advice on dozens of subjects of interest to drummers of all ages and at all levels. Concepts was continually rated among the top three columns in popularity among MD readers. The article presented here originally appeared in the June 1981 issue.

I've been asked many times, while presenting clinics, "Who is the world's greatest drummer?" I usually respond by asking, "What style? Big band, rock, studio, funk, Dixieland, Latin, symphonic, rudimental, fusion, all-around percussion? There are many ways to play, many kinds of music, and many great players. No one player has it all covered.

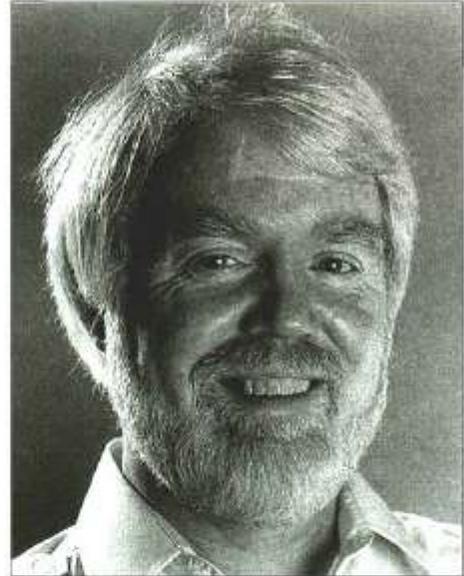
If you ask ten top professionals, "Who is the world's greatest drummer?" you just might get *less* than ten answers because some pros I know would not answer what they consider to be a stupid question. Or, each pro might name ten drummers that he really respects musically. This last answer would more than likely be the most honest, and it is the one I personally prefer.

practice schedules. I met one young guy who was attempting to train himself to sleep four hours a night so that he could have more time to practice. This is what I call overdoing it.

Some young drummers think if they practice twice as hard and long as anyone else they will automatically be the best.

Again, Maybe...Maybe Not!

Hours and hours of repetitious patterns played over and over in an effort to play louder and faster than anyone else alive doesn't always produce great results. In fact, this sort of over-practicing often results in a tense, over-rehearsed, and insensitive young drummer. In an attempt to be super impressive, this type of young drummer usually rushes drum breaks,



Another scary thing about metal drumsticks is the possibility of developing a bone-bruise. This is very painful and can take months to heal. Treat your hands with respect. A slightly heavier stick for practicing is fine, but don't overdo it. Punishing your body will not make you a better musician. Developing control in cooperation with your body will help to produce a more musical sound and feel, no matter what style you play.

A balanced approach to practicing is always rewarding. Consistent practice over a long period of time yields the best results. Practicing *hard* can be valuable, but only if it is combined with good information. Effective, productive practicing in a relaxed manner is usually the most natural way to learn. *Forcing yourself to continue to practice after you're exhausted won't help much.* Practicing with intelligence as well as energy will bring about real improvement.

Another problem that arises partly because of the "world's greatest" mental-

"The best goal is to be the very best you can be."

I've talked with quite a few young drummers who say their goal is to become "the world's greatest drummer." Some people encourage this idea to become number one, as though drumming were some sort of athletic event. Well-meaning parents and an occasional drum teacher will tell the student, "You can be the greatest if you work *hard* enough." Maybe...maybe not!

This "world's greatest" thing can be a real hang-up for many young drummers. It encourages self-brutalizing and unrealistic

loses the tempo, and wonders why other musicians don't want to play with him.

I've met young drummers with blisters and sores on their hands that were the result of practicing with extremely heavy sticks. In some instances they were using heavy metal sticks. I've never been a believer in metal drumsticks, and from what I've seen, they do more harm than good, especially when used in a relentless, hard practice routine. Practicing with very heavy drumsticks will not help you play faster.

ty is one of "attitude." If a person really believes he is or is about to become the greatest, he quickly becomes unteachable. He feels he knows it all. He is critical of other drummers and acts in a superior and conceited manner.

This type of personality may also have an idol, someone he feels is great. He may imitate his idol's style of playing, his manner of dress and speech. This type of acting is usually not much fun to be around. It gets old very quickly.

This same person may become overly competitive. He feels he has to outplay every other drummer in order to prove how great he is. The problem here is one of attention. Instead of concentrating on accompanying the other players, he may be thinking about the drum solo he is going to play later on in the set. Usually the tempos and feel suffer because mentally the drummer is somewhere else.

Young drummers also spend hours criticizing name drummers while defending their particular favorite. This is a waste of time. Each person leaves the argument with the same favorite drummer he started

with.

It would be more productive to analyze what famous drummers do that makes them successful. In this way you can really learn from them, and respect them for what they do best.

A balanced approach to your career goals is always more productive than "I'm the greatest." The best goal is *to be the very best you can be*. Study, listen, talk with other drummers, play as much as possible, and practice consistently. Let all of your energy go into learning music as well as drumming. Keep an open mind, avoid weird theories, and learn from everyone. An open mind is a balanced mind.

If you really do your best, you've done all you can do. And if you become a great player, others will hear it. If you don't become so great, at least you'll know you gave it all you had. If you do that, you will be *the world's greatest you!*



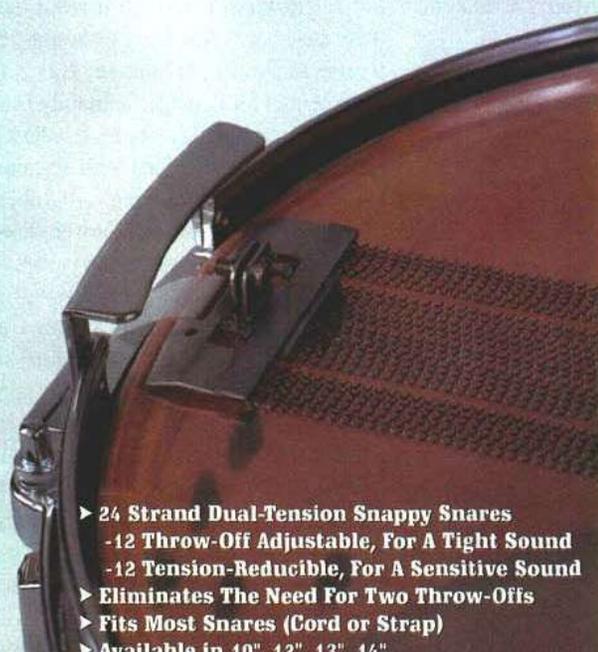
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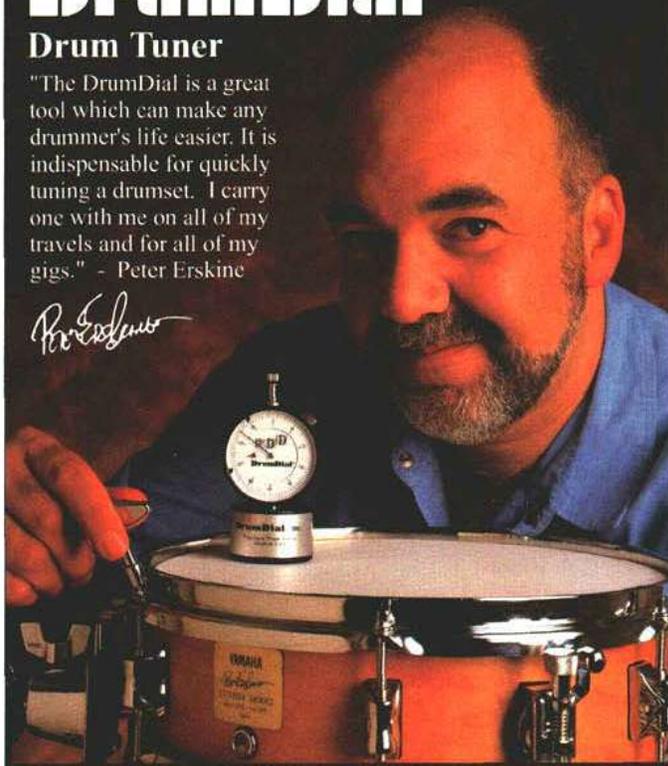
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Watch Your Ears

Safeguarding Your Most Valuable Assets

by Mark Parsons

Mark Parsons has been a valuable contributor to MD for many years and on a wide variety of subjects. But on no occasion was his input more important than when he tackled the critical subject of hearing loss and protection. The article presented here originally appeared in the November and December 1997 issues.

Part 1: The Problem

I'm about to reveal my stupidity to the world at large, in the hope that it'll help someone else avoid hearing problems I've experienced. My situation is all too common among musicians, especially drummers. The interesting part is that I can pinpoint the actual incident that drove my ears over the edge into hearing damage and tinnitus. In retrospect, I made several classic mistakes, which we'll examine shortly.

Cram & Jam

The proverbial "straw that broke the camel's back" occurred when my friend Tim and his wife Marie had their annual "Cram & Jam" party on the day after Thanksgiving. Marie cooks up a huge Italian feast for all their friends, after which the musicians among them waddle to Tim's music room to sweat off some of those extra calories with an extended jam session.

Tim's music room is replete with drums, guitars, basses, amps, PA, etc.—everything you need to make a little noise. The only drawbacks are that it's not very big (maybe the size of a large bedroom) and it has bare walls and an eight-foot ceiling. Add to this the fact that the drums were set up in the corner, and you begin to get the idea that this was potentially a high-volume playing environment. When I gave the metal snare a few trial whacks it seemed incredibly loud, so I threw on a Zero-ring. By the middle of the second song I sensed that my unmiked drums weren't "keeping up" volume-wise, so I pulled the Zero-ring off. By the third song I'd

switched to 2B sticks, and I was playing as hard as I could.

In the back of my mind I knew I should either put in some ear plugs or stop playing. But I didn't do either one, for several reasons. First, although I almost always carry ear plugs in my pocket, I'd left them out in my van, and it would have taken all of five minutes to go retrieve them. Besides, even though it was damn loud in there, my ears didn't hurt. I'd been in situations before that exceeded the threshold of pain, but this wasn't one of them. The music felt good and I was having too much fun to stop. On top of everything else I was the only drummer in the house at that moment. I knew that a couple of other drummers were slated to show up later, and I promised myself that as soon as one of them arrived I'd relinquish the throne.

We wailed away for an hour before taking a break, by which time I had a headache and my ears had that numb, buzzy feeling that comes from too much volume for too long. By then another drummer had shown up, so I called it quits for the evening. (In retrospect, it was fortunate that I did!)

As I lay in bed that night I could hear my ears—particularly my right one—ringing. Many of you have probably experienced this after playing a high-volume gig or attending a loud rock concert: a high-pitched ringing that persists for a few hours or occasionally into the next day. This was like that except for one thing: It's been months now and the ringing hasn't gone away. According to my audiologist, it probably never will. To make matters worse, there's been a slight but noticeable loss of the highest frequencies in my right ear.

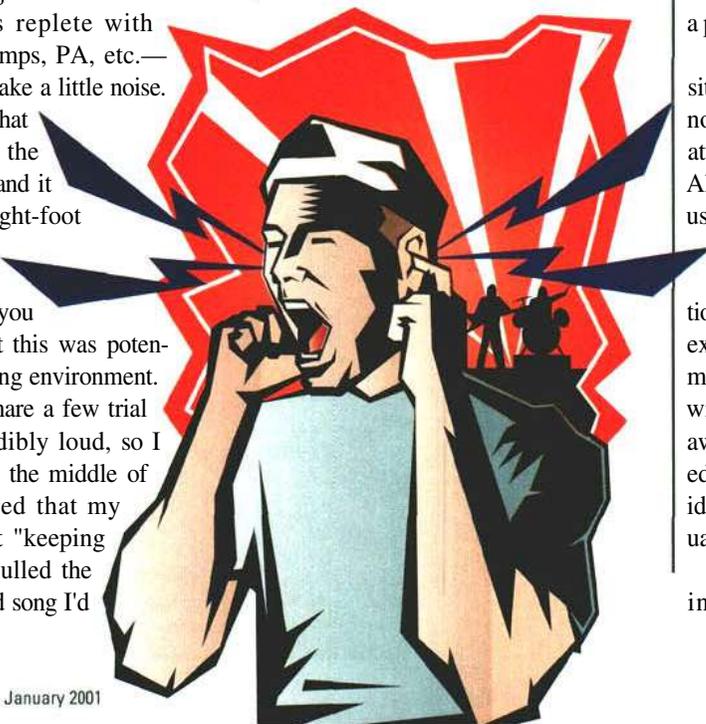
Classic Mistakes

There are several common misconceptions about noise-induced (sensorineural) hearing damage, some of which I fell victim to. Let's look at four of them:

1. "It doesn't hurt, so it's not damaging my hearing." Not true, although the converse statement, "It hurts my ears, so there's a potential for damage," certainly *is* true.

For one thing, our hearing adjusts to the situation at hand. Faced with sustained high noise levels, our hearing will subjectively attenuate in an attempt to lessen discomfort. Although this may seem like we are "getting used to" the situation, in reality our ears are still taking a beating. It's just that our brain is passing on less of this information in an effort to spare us some pain. As an example, when I first hit the snare in Tim's music room, I winced at the volume. Yet within a few minutes I was happily bashing away because my hearing had accommodated the noise. Because of this, it's a good idea to go with your first impression if a situation seems dangerously loud.

Another reason that pain isn't a reliable indicator of dangerous noise levels is



because levels that seem quite moderate can damage your hearing, given enough exposure time. Take a look at the time-weighted exposure table below. Even 90 dB (lawn mower, truck traffic, etc.) can be harmful to your hearing if you're exposed to it all day.

Human hearing is more sensitive than many people realize, and for good reason. When our hearing was evolving, its main function was to warn us of impending danger, and acuity was to be prized above all else. Except for the occasional lightning storm, most sounds in nature are relatively quiet, and it's important to realize that our ears were never really designed to deal with thousand-watt subwoofers, Marshall amps, and brass piccolo snare drums.

2. "It's only for a little while." This is the other half of the equation. Take another peek at that table. Sound levels of 115 dB, such as a loud rock concert, can damage your hearing in as little as fifteen minutes. (And how many of us have ever been to a concert that only lasted fifteen minutes?) As we'll see, in some circumstances a drumset can generate these same sorts of levels.

Also, there are some types of sounds (extreme feedback, spikes from PA malfunctions, headphone accidents, etc.) that

can harm your hearing almost instantly, so don't think that just because an exposure is brief it's necessarily safe.

3. "I've been playing this way for years with no major problems, so it's probably safe." Don't bet on it! In fact, the longer you've been exposed to even moderate noise levels, the more likely it is that you'll eventually have problems, because of one insidious fact: Noise-related hearing damage is cumulative.

My auditory misadventure probably wouldn't have had much of an impact on my hearing if it hadn't been preceded by twenty-five years of playing in rock groups, along with additional exposure from power tools, firearms, etc. Most noise-related hearing loss occurs gradually, over years, and may go unnoticed until the victim finally (for example) realizes that he's having trouble understanding his wife across a table at a crowded restaurant. In fact, one of the classic signs of sensorineural hearing loss is the reduced ability to comprehend higher-pitched voices in environments with high background noise.

So if you've been exposing your ears to high volume for quite a while with no noticeable effects, you should consider



Realistic Sound Level Meter, available from Radio Shack

Time-Weighted Exposure Table

Sound Level	Representative Examples	Allowed Exposure
25 dB	quiet bedroom	no limit
65 dB	normal conversation	no limit
85 dB	manual machinery	no limit, but continual exposure may cause damage
90 dB	lawnmower	8 hours per day
95 dB	truck traffic	4 hours per day
100 dB	drill press	
	chain saw	2 hours per day
	snowmobile	
105 dB	paint sprayer	1 hour per day
	kick drum (at drummer's ears)	
110 dB	power saw	
	10" tom (played hard)	30 min. per day
115 dB	rock concert	15 min. per day
	21" rock ride (played hard)	(max. w/o protection)
120 dB	snare rimshot (played hard)	
	18" China cymbal (played hard)	never w/o protection
125 dB	open hi-hats (played hard)	
	threshold of pain for most people	never w/o protection
140 dB	firearms	15 min. per day
	jet engine	max. with protection

Information sources: US Department of Labor, Occupational Safety and Health Administration; California Occupational Safety and Health Administration; American Academy of Otolaryngology; Physician's Hearing Service; author's field measurements

yourself lucky. But don't push your luck—you may be on the last of your ears' nine lives. Instead, start taking precautions now. We'll cover this in detail later, but in brief: Limit noise levels, limit exposure time, and, most importantly, wear hearing protection.

4. "We're not using huge amps and speakers, so how bad can it be?" Plenty bad, given the right circumstances. In my studio, a fairly live room of moderate size, I have no problem getting my drums to generate levels in excess of 120 dB all by themselves. And even little amps can generate dangerous levels in close proximity. In fact, one of the highest onstage levels I've ever experienced was from a small guitar amp. We were on the road and had loaded into a new club whose stage was deeper than it was wide, so our guitar player ended up placing his amp on a chair almost directly behind me. During sound check the level from that amp was so high that I experienced pain and vertigo—the room seemed to tilt sideways and I felt like I was going to throw up. The guitarist balked at relocating his amp until I told him he'd sound pretty lame without a drummer.

You big band drummers don't get off easy, either. Without an amp or speaker in

sight, a horn section can create enough volume to set your ears ringing. And I shudder just to *think* about a marching band rehearsing indoors! The point is, noise is where you find it, and high levels of noise from *any* source—amplified or acoustic—can damage your hearing.

The Danger Factors

There are six interrelated factors that combine to create a hazardous situation. They are:

1. Intensity. Obviously, the louder the noise, the more danger you're in. But most folks don't know just how loud a given sound is. One way to tell is to memorize some common values from a noise exposure table. But a better method is to get a dB meter and measure your environment. (Radio Shack sells a decent meter for \$40.)

Once you start measuring, you might be surprised at what you find. I measured a drumset, with all readings taken near the drummer's head, to determine the approximate maximum volume of each piece, starting with the kick at 105 dB. Next were the toms in the 110-112 dB range, followed by most cymbals at 115 to 118 dB. The snare,

as you might expect, put out some serious volume with rimshots peaking at around 120 dB. A pair of 15" heavy hi-hats could just about keep up with the snare when played hard, halfway open. But the loudest thing I measured was a pair of 14" Paiste 2002 Sound Edge hi-hats. When played in a serious "wash," these puppies generated levels up to 125 decibels. (Note: all measurements are in the "A-weighted" mode, which is what OSHA uses for occupational exposure limits. It approximates the frequency response curve of the human ear.)

To put all this into perspective, keep in mind that the absolute maximum level OSHA will allow unprotected ears to be exposed to is 115 dB, and this exposure must be for less than fifteen minutes per day in order to avoid hearing loss. Kind of sobering, isn't it?

2. Frequency. All sounds are not created equal. At any given volume, sounds of a higher frequency are more damaging to your ears than sounds containing low frequencies—which is why hi-hats, China cymbals, and high-pitched snares are particularly dangerous. Fortunately, most types of hearing protection reduce the higher frequencies

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most of all.

3. Environment. The acoustic space in which your drums are played makes a big difference in the overall amount of sound bombarding your ears, due to the fact that the total sonic output of a drum (or any other sound source) is the sum of the direct sound and the reflected sound.

Small, reflective spaces can raise moderately loud sounds to dangerously high levels. For example, from a distance of 10' in a non-reflective environment, such as outdoors, snare rimshots generated only 100 dB. In a highly reflective environment—round room/bare walls/hard floor—the same drum generated 114 dB at 10'.

All of this explains why levels that might not bother you onstage at a roomy club can be sonic torture in a bedroom.

4. Time. The longer you're exposed to a high noise level, the more damage your ears can suffer. That seems straightforward enough, but there are a couple of things to take into consideration:

The first is that "safe" exposure times are cut in half for every 5 dB increase in noise levels. This means that if the limit for 105 dB is one hour, it goes down to thirty min-

utes at 110 dB (and I don't know anyone who can reliably tell the difference between 105 and 110 without a meter).

The second thing to remember is that these exposure limits are daily totals, taking into account your cumulative exposure over a twenty-four hour period. Once you've listened to music at 105 dB for an hour in the morning, you can't go out later that afternoon and do something else at 100 dB for two hours—you're done for the day. Period. Technically, anything over 85 dB is potentially damaging and becomes part of your daily exposure limit.

5. Proximity. The closer the noise, the more damaging it is. Recent studies have indicated an increase in hearing loss in young people, and much of it is attributed to the use of personal stereos with headphones. While a pair of phones may look pretty innocuous compared to a massive subwoofer, they can generate some very high levels because they're so close to your ears. As an example, I recorded levels of 110-120 dB on a pair of AKG K-240 studio standard headphones when measured inside the earcup, where your ear normally resides.

As further testimony to the danger of

headphones, Peter Erskine has attributed some of his hearing problems to a single massive overexposure he received when an engineer mistakenly sent an incredibly loud signal to his headphones during a recording session. Pete Townshend, when once asked during an interview about the causes of his infamous tinnitus and deafness, replied simply, "Headphones, headphones, headphones!"

Drummers typically run their phones hot in the studio in an effort to hear them over their drums, but as we'll see in the second half of this article, there are isolation phones available that greatly attenuate external sounds, allowing you to set your headphones at a sane level.

6. Your personal exposure history. As stated, exposure—and subsequent hearing damage—accumulates over your lifetime. If you've already experienced years of high-volume music, the standard OSHA guidelines may not necessarily be safe for you. As for me, I've now got a whole new set of guidelines: When things get loud at all—say, over 90 dB—I wear hearing protection of one form or another.

And that brings us to our next topic:

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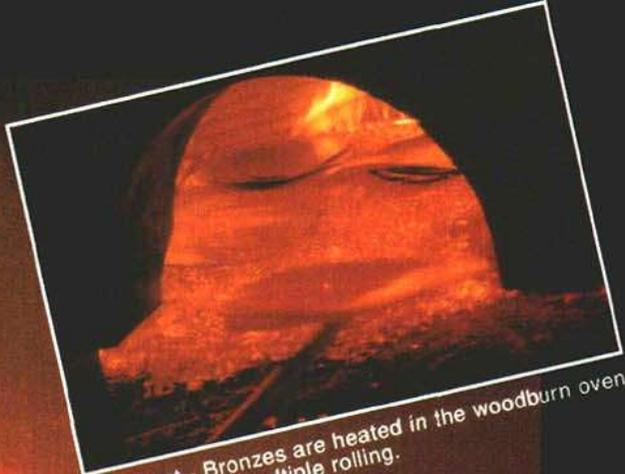
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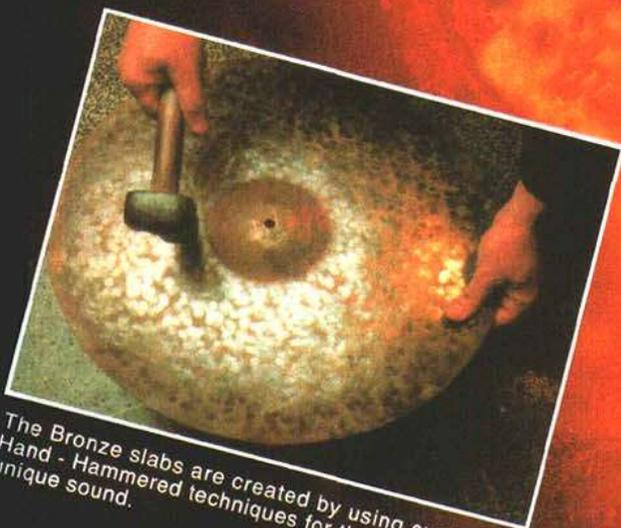
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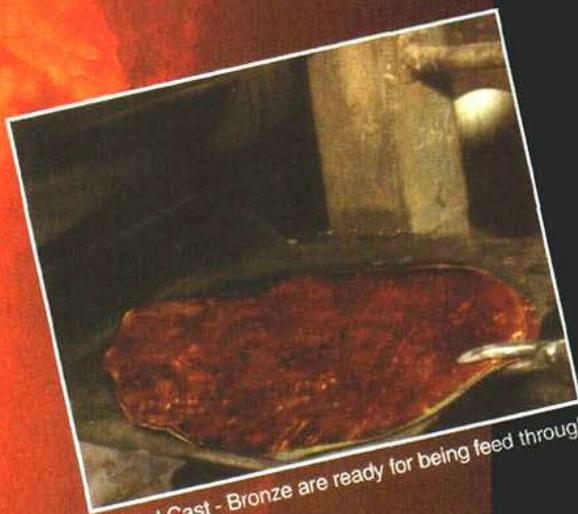
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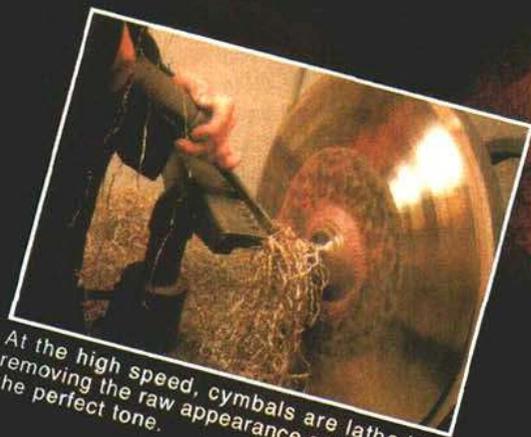
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Part 2: The Solution

At this point we're going to move on to the practical implications of hearing damage. And we'll discuss some real-world ways to avoid it.

Damage Factors

Before we consider the mandatory use of hearing protection, let's go back and look at the six factors that contribute to hearing damage, which I listed above. Depending on the style of music you play, attention to these factors may even make hearing protection unnecessary. Most of them can be reduced to one degree or another, as follows:

Intensity. I'm not going to tell you to play your drums quieter onstage—assuming you play at the level you do for musical reasons. But consider this: Some percentage of your time behind the set is spent practicing alone, and here is one place you can really make some improvements. You can, of course, simply practice quieter. But beyond that, there are several devices available to reduce the sound level being generated by your drums. At the mild end

are Zero-rings, all the way up to rubber or foam "drum silencers," which drastically muffle your drums and cymbals. Yes, these latter products change the feel of your kit. But at least they'll let you do non-precision work (like stamina workouts) without taking a toll on your ears. For snare practice lately I've been using Quiet Tone's Drum Mute, which lets you have the feel and articulation of a real snare at a greatly reduced volume. Today's new mesh drum-heads also offer silent practice with surprisingly good feel. Their only drawback is that you have to swap them with your regular heads to use them on your kit.

During rehearsals you can experiment with seeing how much you can decrease the entire band's volume and still get an effective rehearsal. You can usually accomplish this by turning down the amps and then getting everything else to match. If you're playing gigs where your drums aren't miked, you'll have to play at whatever volume works for your music. But if your band is going through a sound reinforcement system, then the onstage volume is pretty much up to you and your band: You can play as quietly as you want (within reason) and still



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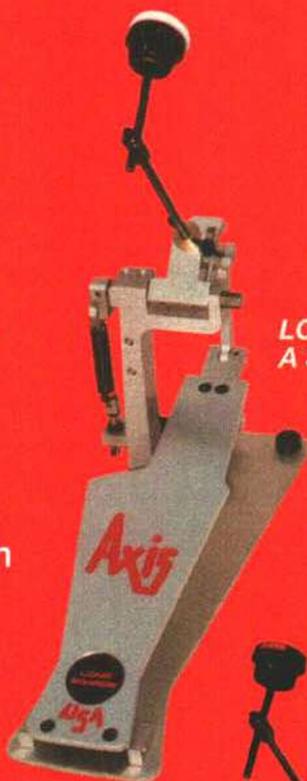
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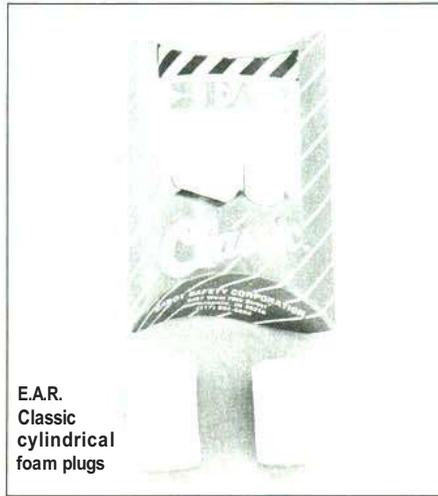
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get a big sound in the house via the PA. And watch your monitors; they can account for more actual volume to the musicians' ears than just about anything else on the stage.

Frequency. There's not a whole lot you can do about the frequency content of your music. Just remember that high frequencies are directional in nature, so if you can keep your head off-axis to things like PA horns and guitar amps, you can save some wear on your ears. (And try not to run your monitors so bright that they tear your face off!)

Environment. A dampened rehearsal space will be much less abusive on your hearing than a bright, reflective room. Carpets, wall coverings, curtains, acoustical tiles, padded furniture, and high ceilings will all help the cause. As I mentioned earlier, the difference between a reflective and non-reflective environment can amount to many decibels.

Time. As with volume, I'm not going to suggest you limit your actual practice or performance time. But do try to reduce your exposure to non-essential noise. Let's say your band is doing some recording and it's time for your guitarist to track some high-volume overdubs. Rather than hanging in



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the room with him, this would be the perfect time to find a quiet area to take a break.

Apply this concept to the non-musical areas of your life, too. Given the option of spending time in a high-noise or low-noise area, choose the quieter one, whether at an airline terminal or waiting for your car at a repair shop.

Proximity. Beware of close sound sources. We've talked about headphones and floor monitors, but don't forget about

near-field studio monitors and car stereos. It's easy to abuse these because "they aren't really that loud." Maybe not in terms of moving massive volumes of air, but they're second to none at delivering damaging levels to your eardrums. Either back off, turn them down, or both.

Warning Signals

Even if you apply all the above precautions, how can you tell if things are still too loud? Besides taking actual sound

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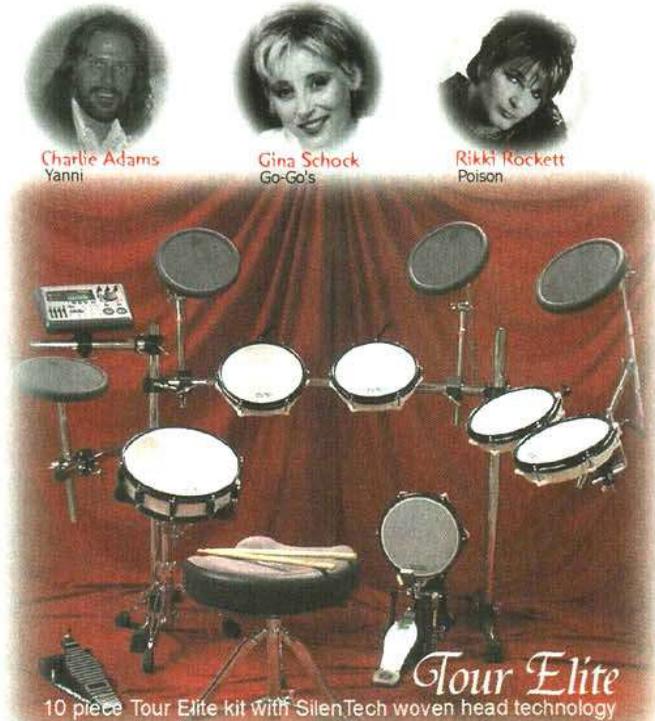
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level measurements, audiologists suggest four practical methods to help determine if a situation is hazardous. Two of these can be used during exposure to the noise, and two are for after the fact to determine if you've already been exposed to damaging levels. (Take it from me, before is better than after!)

1. As a general rule, if you have to shout to make yourself heard over the background noise, you're in a potentially dangerous situation.

2. If the sound hurts your ears, it's hazardous. Although not all dangerous noise levels are pain-inducing, not everyone's pain threshold is the same. Also, an individual's pain threshold can be reduced after suffering hearing damage. I've lost approximately 20 dB of "pain headroom" since my overexposure. Things that didn't used to bother me now feel like a spike being driven into my eardrum.

3. If your ears ring afterwards, you've definitely been overexposed. The ringing usually goes away, but too many such incidents can lead to permanent tinnitus

and hearing loss.

4. If you experience temporary hearing loss after exposure to loud noise, you've done some damage to your ears. This, too, usually goes away after a while (a few hours to a few days). However, like the ringing, it should be taken as a serious warning.

Hearing Protectors I Have Known

Okay, time for the serious medicine. I'm going to divide hearing protectors into two groups, based on their sonic qualities. Those in the first group are primarily designed for industrial or sporting use, and cut out as much noise as possible without regard for the frequency response of the sound that does get through. The second category consists of hearing protectors that, while reducing the sound a significant (and in one case, variable) degree, also make an attempt to maintain a linear frequency response, which keeps things sounding natural. These devices are designed for musicians and concert-goers.

Please note that I'm only going to dis-

cuss those products with which I have personal experience. There are many others available that should give similar results within a given type, especially in the first category. (Most passive muffs are alike, as are most foam plugs. It's when you get into the "musician's" hearing protectors that they start to take on a personality of their own.) Let's start with the industrial/sports category.

Earmuffs. Sold as "shooter's earmuffs," these are available for \$15 to \$50 at most sporting goods and hardware stores. I've used half a dozen various models over the years and they're pretty similar from a sonic point of view, with the main difference being comfort. (So try before you buy.) Variations include models that allow you to position the headband in back instead of on top, and slim-line collapsible models, which fold up for easy transport and storage. Most earmuffs have a Noise Reduction Rating (NRR) of between 20 and 30 decibels, which is more than adequate for our use.

I'm currently using a pair of fairly

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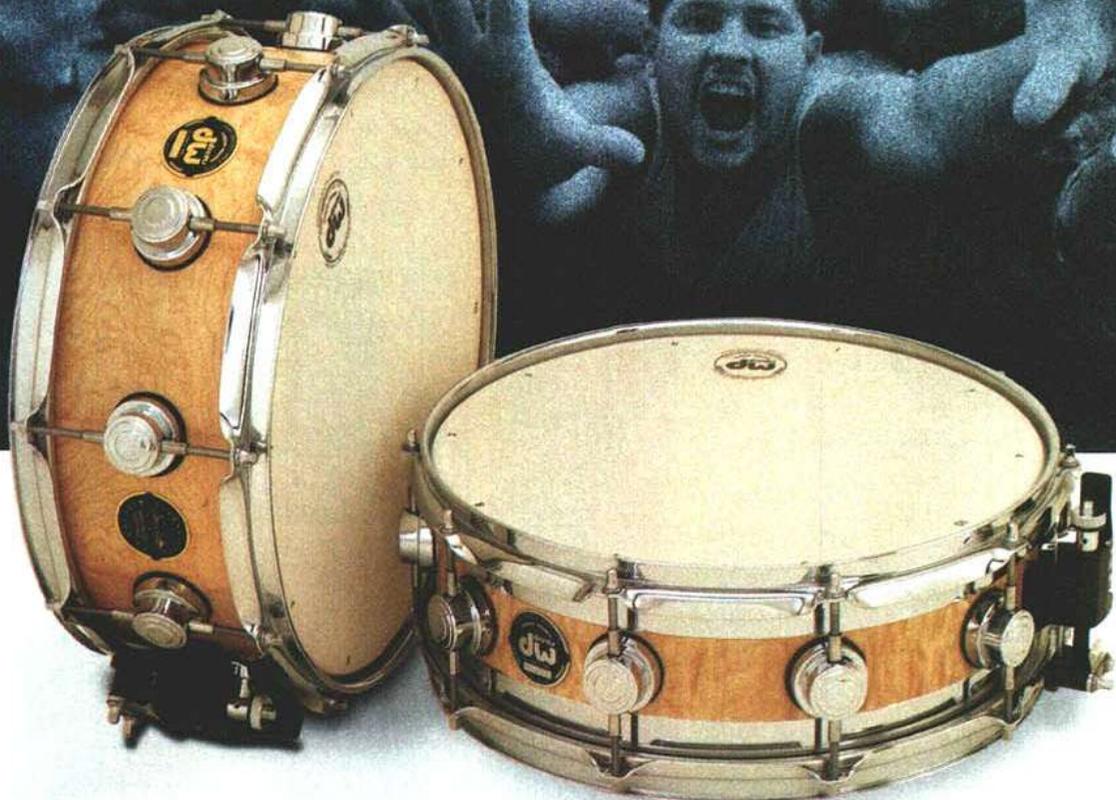
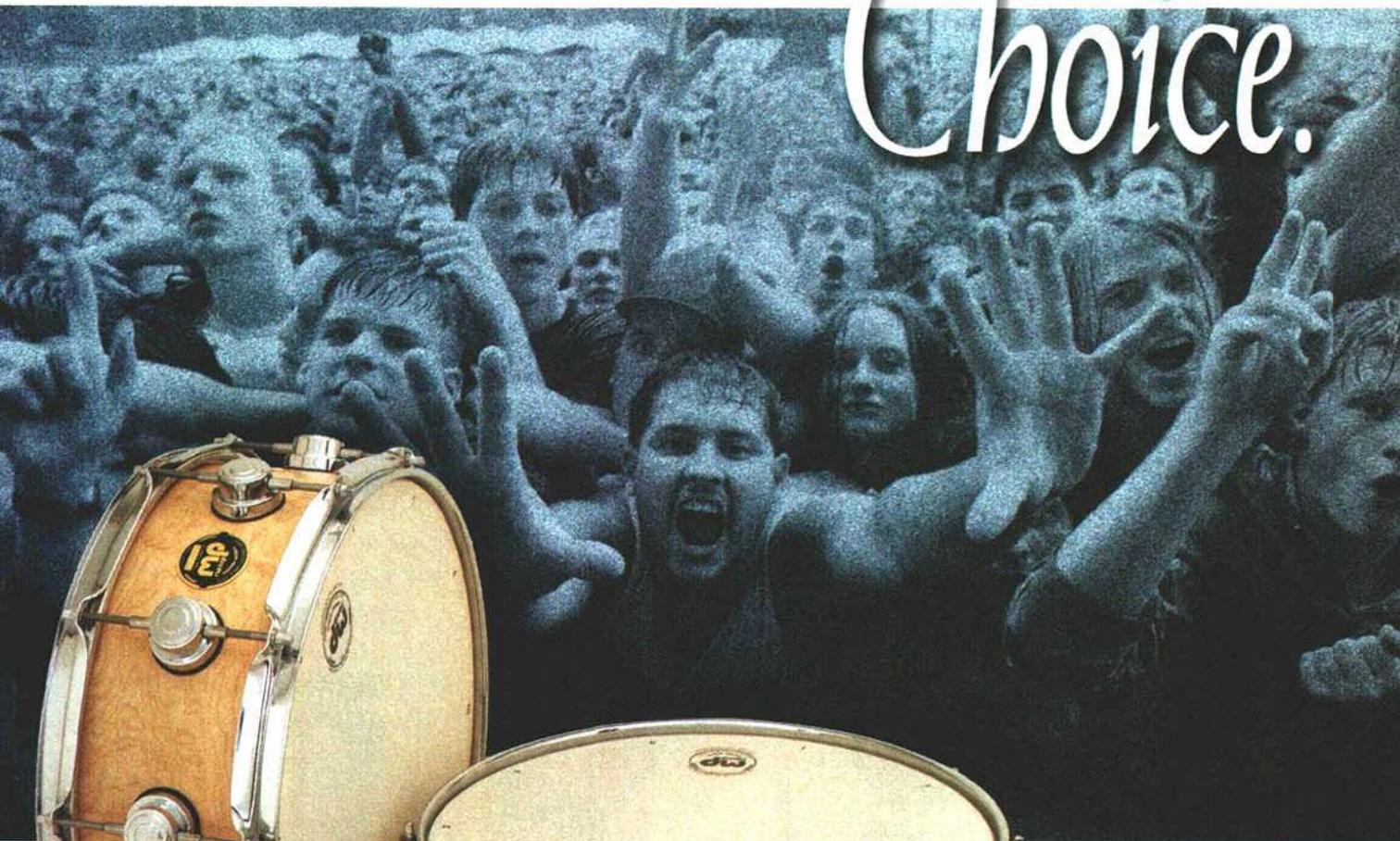
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generic Norton Gun Mufflers, which I'm happy with. To me, the applications where muffs shine is solo practice—you can play as loud and as long as you like, and your drums still feel like drums. And to tell the truth, I actually like the way drums sound through a pair of earmuffs; the mids and highs are attenuated more than the lows, so drums end up with a smooth, warm "studio" sound that's easy to listen to.

I don't really like earmuffs for band rehearsals. They make me feel too isolat-

ed and I have a hard time hearing exactly what the other musicians are doing. This goes double during gigs. Some people also find earmuffs visually distracting onstage.

There is a specialized type of earmuff we should mention here—the "isolation headphone." These are basically shooter's muffs with headphone drivers installed inside the earcups, and they can be a real boon to drummers. You can play along with a CD, tape, or external-output

metronome without having to turn your phones up to dangerous levels in an effort to hear them over your drums. The only model I have any real experience with is the O.K. DrumPhones. These provide excellent isolation and decent sound quality. I've also heard good things about Metrophones, from Big Bang Distribution.

I bought four pair of DrumPhones for my studio for around \$150—about what you'd expect to pay for a single pair of high-end phones (isolation-type or otherwise). Musicians use them while cutting basic tracks, such as any time there are live drums going down, and it's worked so well that my band now rehearses through them. No more bleeding ears after practice—how nice!

Earplugs. The short story on plugs is that they have many of the same attributes as earmuffs, but you can carry them in your pocket and they're almost invisible in use. Sonically they're not quite as

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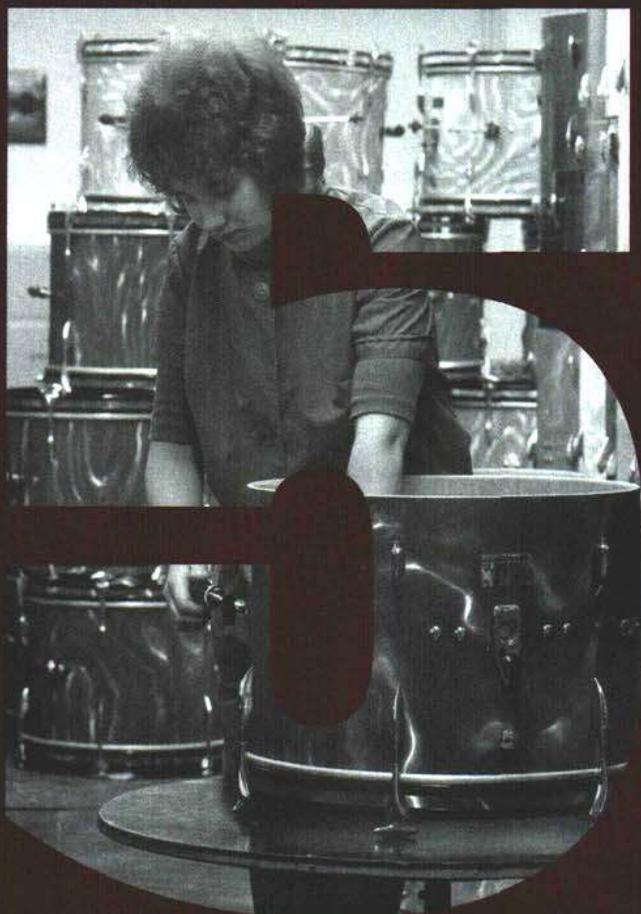
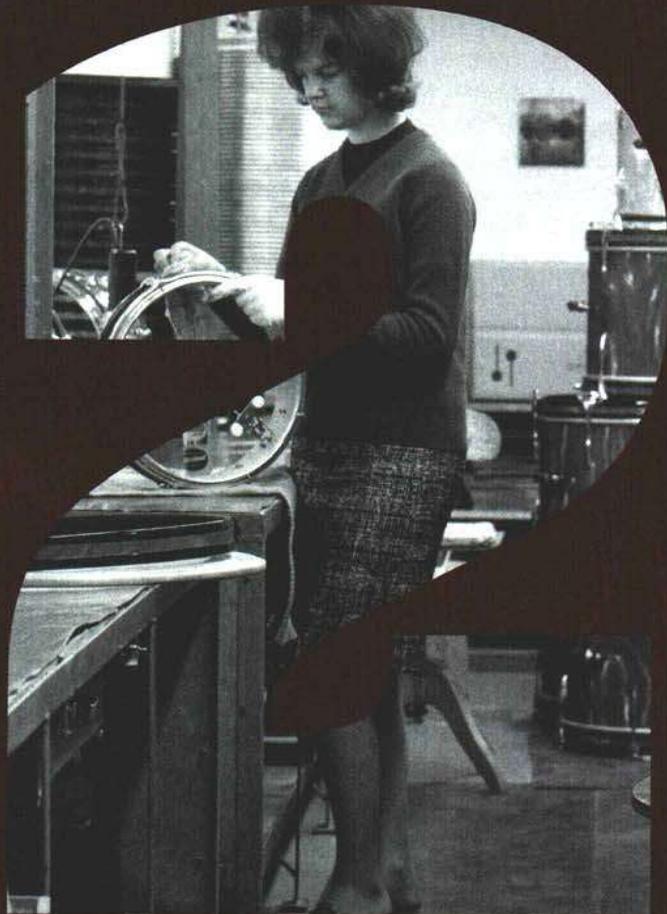


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warm, but the difference is not great.

Earplugs are available made of silicon, wax-impregnated cotton, or foam. For my money foam plugs are the best. They're reusable and inexpensive, and they provide a positive, comfortable fit on just about anyone, provided they're installed correctly. They come in two basic shapes: cylindrical and conical, as exemplified by the E.A.R. Classic (NRR 29) and the Pura-Fit 6800 (NRR 31). I have a slight preference for the conical ones—they block out more sound and are a bit more comfortable to me for long-term use. They're available pretty much anywhere for a buck a pair, and last for quite a while provided you wash them occasionally.

As with muffs, I don't like to gig with foam earplugs, unless it's extremely loud onstage. But for some folks they're the answer to preserving their hearing. Gregg Bissonette told me that he basically wears foam plugs whenever he plays, even in the studio. He just puts them in and turns up the phones.

Before I adopted my current hearing protection (more about that in a minute), I

used to rehearse with foam plugs by putting them in halfway so I had maybe a 10 dB reduction. Not very scientific, but better than nothing. Probably the best thing about foam plugs is that they're so small, light, and inexpensive that you can afford to carry a pair with you at all times. I don't know how many times I've had my hearing saved by my trusty foam plugs while attending a 120 dB concert. Buy a pair and keep 'em in your pocket. Now, on to some of the more linear-sounding models.

Over-the-counter musician's earplugs.

These come in two basic styles. The E.A.R. HI-FI is a good example of the first type. It's a "one size fits all" silicon affair with circular flanges of decreasing diameter designed to seal in various sizes of ear canals. They have a fairly flat response—much more natural-sounding than muffs or foam plugs—and a noise reduction rating of 12. So they provide adequate protection in most cases, yet not so much that you can't rehearse or gig in them. They sell for around \$16 and come with detailed instructions regarding their use, care, and clean-

ing. For me the biggest drawback is that they are somewhat uncomfortable, but they may fit you just fine.

The other type of plug doesn't go in the ear canal at all. Manufactured by International Aquatic Trades, Inc. under the moniker of Doc's Pro Plugs, these clear silicon plugs fit into the user's outer ear. Because of this the fit must be fairly precise, which is why Pro Plugs come in eight different sizes. To facilitate proper fitting, the company makes a template printed on clear plastic, which you hold up to your ear to determine the correct size. It's not a perfect system (some ears—like mine—fall between sizes) but it's probably the best you can expect without going to the expense of a custom fit. Being a "vented" system, Pro Plugs provide a moderate reduction and a natural response without the plugged-up feeling of foam plugs. And at \$8 a pair they're not going to break your budget.

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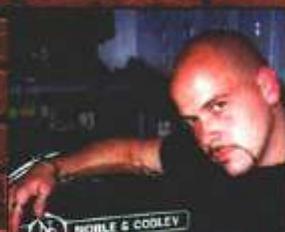
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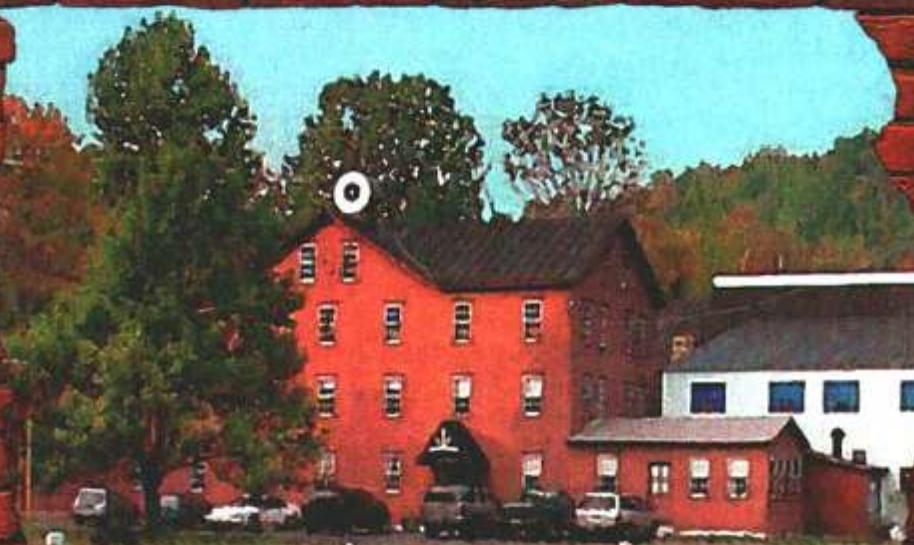
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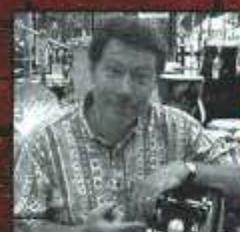
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Westone/Etymotic Research (ER) Ear Gear system, so I'll direct my comments accordingly. But comparable products may also be available from other manufacturers.

To order a pair of custom earplugs, the first thing you need to do is contact an audiologist who is a dealer for these sorts of products. The manufacturer can supply you with a list of audiologists in your area who carry their product. Keep in mind that it pays to call more than one for a quote. One audiologist wanted \$120 to fit me with a pair of Westone ER-15 plugs, while another quoted a price of only \$70.

At your initial appointment your audiologist will discuss your needs, then take an impression of your ears by injecting a plastic compound into your ear canals, where it sets up in a few minutes. These impressions are then sent to Westone (a major supplier of hearing aids), who makes your permanent earpieces from them. After a few weeks your earpieces will be ready. You'll then return to your audiologist for a final fitting, along with sanding and buffing of the plugs if neces-

sary to ensure fit and comfort.

Two models of Ear Gear are available for musicians: the ER-15 and the ER-25. The number indicates the dB reduction available from each model, and is determined solely by which of two available filters is inserted into the earpiece. I ended up getting the ER-15s and an extra pair of the ER-25 filters so I'd have different amounts of attenuation available. This set me back an additional \$35, but they've already earned their keep.

In actual use the Ear Gear plugs have been everything I could have asked for. The first thing I did was put them in and play my drums, which ended up sounding just like my drums—only a lot quieter!

The ER-15s offer the most natural-sounding hearing protection I've ever experienced. And while switching to the 25 dB filters yields a sound with a slightly reduced high end, they still sound far superior to anything else with that much attenuation. The 15 dB filters seem to provide about the right amount of noise reduction for most rehearsing and performing situations (although you metal-

heads might want to stick with the stronger filters), and the plugs are comfortable for extended wear.

Conclusion

I've learned two things during my little auditory odyssey, which I hope you can take from me and not have to learn firsthand. First: Our ears are not bulletproof. If most of us continue on our current path, we're facing hearing damage some time in the future. And second: Noise-induced hearing loss is preventable. Lots of "drummer-friendly" hearing protection is available, and we should all take advantage of it and preserve our hearing so we can enjoy an extended musical career. This is especially important if you've already experienced significant exposure and/or hearing damage. Except for moderate-volume situations in acoustically "nice" rooms, I'll rarely—if ever—play again without some sort of hearing protection. Putting up with the minor inconvenience is a small price to pay for keeping my hearing intact.



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Apples In An Orange Crate

by Rick Van Horn

From 1980 through 1992 Rick Van Horn's Club Scene offered practical advice to working drummers. Presented in an informative yet entertaining fashion, Club Scene was one of MD's most popular and enduring columns. The article presented here originally appeared in the March and April 1989 issues.

Playing in a club band can be one of the most comfortable gigs in the entire music business. That's because club bands generally perform in rooms for which their music is appropriate, their performance fits the requirements of the room, and their own personalities are compatible with those of the clientele. And because club bands often work the same rooms for extended periods of time or for multiple repeat engagements, a certain sense of "homey-ness" can often come with the gig.

That is, of course, until you get a booking for which all the wonderful characteristics listed above don't apply. This doesn't happen often—thank goodness—with full-time, professional club bands, because they generally have a pretty good idea of their own musical and visual image, and either book themselves into appropriate rooms or rely on agents who share their understanding and will do the same. Unfortunately, weekend bands or club bands just getting themselves off the ground may not be so organized, and as a result may encounter inappropriate bookings with alarming frequency. The nasty thing about that is, a pro band is more likely to have the experience necessary to cope with such a situation: a semi-pro or newly formed band may be really thrown by it.

I've played in clubs for more than twenty-five years. And I mean *all kinds* of clubs, with *all kinds* of bands. I've played in situations that weren't to my personal liking any number of times. (That sort of goes with this business.) But fortunately, I've only been in situations where the *whole band* felt like "apples in an orange crate" a very few times. Some were humorous, some were quite serious—but all of them were learning

experiences. I thought I might share some of that learning, in the hope that I may help you to avoid having to get it "the hard way."

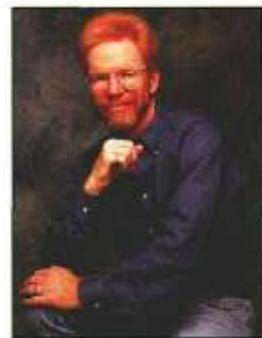
The Show Must Go On?

In 1975 I joined a theatrical show called Bonnie & Clyde & The Hit Men. It was an act that was born in an environmental dinner theater, where the show's characters were "on" from the moment the audience came in the door until they left. In other words, it was "showtime" all evening long. When this act was taken on the road, however, it was booked into hotel lounges trying to promote themselves as nightclubs. We did two shows a night, opening with three band numbers, and then bringing on the two "front" artists for the next forty-five minutes or so. Our first booking was a tremendous success, and we were elated, since this was the first time any member of the act had ever been on the road.

That elation was short-lived, however. At our very next booking, the manager informed us that he was happy to have the two shows each night. Then he asked what sort of music the band did during the dance sets in between shows. *Dance sets!?* Who said anything about dance sets? We were a *show act!* We weren't prepared to do anything "between shows." Needless to say, there was a bit of consternation as a result of this unforeseen development. Should we insist on doing things our way? Or should we swallow our pride, woodshed like crazy, and see how many songs we knew between us that could be whipped quickly into a couple of acceptable dance sets? Economics won out, and we did our best to come up with the dance music.

I wish this story had a happy ending, but

it doesn't. The fact that we hadn't gone out prepared to do both dance music and our show turned out to be a fatal flaw. Although we struggled through that



one gig, we were unable to get any further bookings within a short enough time to keep us solvent. Consequently, we had to return home and disband. This was a simple situation of taking too much for granted, and not being prepared to react to unforeseen situations. Had we communicated better with the various employers at the time that our bookings were lined up, we would have understood their requirements and could have taken steps to meet them. At the very least, we could have informed them in advance that we did *only a show*, and discussed each booking further on that basis.

However, the experience was not without educational value. Eight months later, I got a call from the leader of the Bonnie & Clyde show. He had put together a new band—complete with dance material—and had updated the show as well. Bookings were already lined up across the country, and things looked great. Would I come back out on the road under those circumstances?

I did, and we had a wonderful time for the next ten months—generally speaking. As long as we performed in reasonably "classy" rooms where theatrical-style shows were familiar—or at least comprehended—we were very favorably received. But we learned another lesson on this second "tour," which was that sometimes a room can be too casual to accept a polished show. (Or, perhaps, your presentation can be too slick for its own good. It all depends on which side of

the stage lights you're on, I suppose.)

We left a tremendously successful engagement at the Hyatt Regency Hotel in downtown Denver, and were rejoicing at the fact that our next booking was only a little over a hundred miles away in Colorado Springs. (We were used to fourteen-hour treks between gigs; specialty acts are sometimes hard to route.) The club we were to move into was called "The Godfather's," and we thought that sounded like a good omen, since we had a gangster theme to our show. It wasn't to be.

When we arrived at the club in mid-afternoon, we found it all but deserted. The stage was adequate in size, but the only source of illumination was two floodlights dangling from the ceiling by their cords. The club itself was large, and probably would have accommodated a large crowd of dancers and/or seated audience members—were it not for the four pool tables placed directly across the dance floor from the stage. As a matter of fact, from stage level, we were looking not at our audience, but straight into a row of imitation Tiffany-style pool table lamps emblazoned with *Cola-Cola* logos.

Undaunted—well, *almost* undaunted—we set up our equipment (which included a great deal of stage decoration and props) and prepared for the evening's engagement. We were told that the crowd liked fairly loud rock music, which was okay with us, since the band was now prepared for that. What we were *not* told was that the "crowd" generally consisted of a dozen or so hardcore pool players and their dates, two or three passing truck drivers, and five "regular" ladies—who turned out to be topless dancers from the go-go bar down the block. None of these people had ever seen a nightclub act before.

We opened our first night with an optimistic outlook. The band played every rock tune we knew, and seemed to go over well enough. Nobody *danced*, but we did get a certain perfunctory acknowledgment from the patrons that we interpreted as approval. When it came time for the first show, we asked the manager how we could turn out the lights over the pool tables and direct the audience's attention more toward the show. He looked at us as though we'd asked him for directions to Mars.

Suffice it to say, we played the rest of the engagement to accompanying whacks, clicks, and thunks from the pool tables, and

pretty much to the backs of our "audience." If they understood that we were trying to do a show, they were keeping that understanding to themselves. We took our leave at the conclusion of the week, secure in the knowledge that we had failed to raise the cultural level of Colorado Springs. But we had also learned another important lesson, which was that our booking agent needed to understand the nature of the clubs he was putting us into a good deal better before signing us up.

The Little Band That Wasn't There

In 1976 I joined a Top-40 trio, consisting of acoustic and Fender Rhodes piano, bass, and drums. We could cut a surprising variety of material, due primarily to the talent of the keyboard player and a certain cocky confidence that we all shared. We were willing to attempt almost anything, putting our own arrangement to it and coming up with our own sound.

Owing to the small size and musical versatility of this group, it should have been fairly easy to book us into small to medium-sized hotel lounges. And that proved to be the case—except in one instance. As can happen at any time in a band's career, a booking fell through at the last minute. Now, when you're at home and can just sit tight for a week, a situation like this general-

ly is inconvenient, but not disastrous. However, when you're out on the road it can be catastrophic, since you have to put yourself up at your own expense on top of not making any income. As a result, one tends to jump at any lifeline that is offered.

Our "lifeline" came in the form of an 11th-hour offer from small club in a lumbering town called The Dalles, on the Columbia River, in Oregon. Our agent couldn't tell us too much more about it, except that it wasn't attached to a hotel, and we would have to put ourselves up in a motel while we played there. He did know that they had a trio performing in the club at the present time that had been held over for a second engagement. That sounded encouraging—and besides, we were a little desperate. So we agreed to take the gig.

We closed our previous gig on a Saturday night. The club in The Dalles ran bands Tuesday through Sunday. So we had the opportunity to drive into town, check into a motel, unpack, and go to the club to catch the departing band's last night. This was quite a novelty for us, since we were used to coming into a new room "cold," after the previous band had left. I'll never know what beneficent spirit was watching over us and made that situation possible, but I'll be forever grateful.

As I said earlier, we were a lounge trio. We did not use synthesizers, we had no lead guitar, and we sang through a Shure Vocal Master PA system—not exactly megawattage or stadium volume. We played rock music, to be sure, but it was tempered by lounge arrangements and slick presentation. We were nobody's hard rock band.

"When we arrived at the club, the first thing we noticed was the number of motorcycles parked in front of it. They stretched, side by side, for the better part of two blocks."

When we arrived at the club, the first thing we noticed was the number of motorcycles parked in front of it. They stretched, side by side, for the better part of two blocks. Clearly. As clearly as though we were standing inside the club. We were almost afraid to *go* inside the club, but we did.

Our agent was right: There was a trio playing there. But having three musicians in the band was where their resemblance to us ended. You could hardly see them behind the mountains of equipment they were using, including a PA system that would do justice to a 5,000-seat arena, and synthesizers stacked to the ceiling. We entered at the end of an ear-splitting, pre-break closing number—just in time to hear a burly patron shout from the dance floor: "Hey, can't you guys get *heavy!*?"

As we scurried into a booth in the rear, one of the bandmembers spotted us.

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Recognizing the panic in our eyes, he came over to our table and asked if we were the incoming band. When we said—weakly—that we were, he replied, "Thank God! We thought we'd never get out of here!" When we commented that we thought his band had been held over, he told us that they had been "requested" (in no uncertain terms) to stay when the band booked to replace them had taken one look at the club and kept on driving. He went on to say that if we were smart, we'd do the same.

He informed us that the clientele of this club consisted of two factions: white lumberjacks and Native American lumberjacks. Most of them were "bikers," and all of them hated each other. He also warned us against trying to make polite conversation with any female in the room, since, as he put it, "Every woman here has a husband, an ex-husband, a boyfriend, and an ex-boyfriend. And they're all here too!" As a matter of fact, the keyboard player had had his bath interrupted one night when his motel room door was kicked down and three massive individuals stormed in with a greeting that went something like: "Stay away from my woman if you want to stay alive!"

ally walked out on a booking. But the prospect of a week's stay in that threatening environment seemed to justify our decision. In this instance, we learned that "desperation" is a relative term, and that even though we were desperate for a source of income, we weren't desperate enough to risk our personal safety for it.

Lose Some, Win Some

Not all bookings that turn out to be different from what the band expects are as dire as this last one. Not all are negative experiences that result only in lessons learned "the hard way." In fact, some even offer opportunities to overcome a challenge and emerge victorious. Such a situation occurred for me a few years after the debacle in The Dalles. Let me set the scene for you, and then I'll elaborate on what happened.

My group at the time was a '50s/'60s rock 'n' roll party band. We played a bit of contemporary music as well, but only tunes that still retained the fundamental '60s rock character (Bruce Springsteen, Billy Joel, Bob Seger, etc.). The instrumentation consisted of lead and rhythm guitars, a bit of '60s-style keyboard

"It was definitely a 'class A' room. We immediately wondered what the heck we were doing there."

Our newfound friend's story was interrupted when a scuffle arose on the dance floor. Someone broke a bottle, threatenine a patron with the jagged end. It turned out to be the *manager*—a lady who looked as if she did this regularly—putting a rowdy customer out of the bar! Somehow, we knew that our first-set opener of "Java Jive"—and probably our last-set closer of "Free Ride" as well—wasn't going to make it with this crowd. We thanked our musical compatriot for his sage advice, and quietly left the club. We returned to our motel, packed and checked out, and drove a hundred miles toward Seattle. Only then did we stop and call the club to let them know that we could not accept their booking after all.

This was the only time in my career that I, or a band in which I was a member, liter-

(heavy on the Farfisa and Hammond B3 sounds), bass, and drums. We used no sophisticated synthesizer sounds, no electronic percussion, and no sequencers. We stressed vocal harmonies, as employed by The Beatles, Beach Boys, and countless generic doo-wop groups. Our approach was loose and easygoing, with an emphasis on classic tunes played for the sheer fun of hearing and dancing to them. Within this context, we were quite good at what we did and were pretty popular in the clubs we normally played. Those clubs were generally neighborhood taverns and bars in the northern New Jersey area, where the age group was basically thirty and up. The patrons of these clubs had grown up with the '50s and '60s music that we played. And since so much of that music was back on the charts at the

time (either in original form—from the soundtracks of movies like *The Big Chill*, *La Bamba*, and *Dirty Dancing*—or as cover versions from artists like Billy Idol and Phil Collins), the club patrons could get into our performances on both a contemporary and a sentimental level.

However, once in a while we would be booked into a room patronized by a different age group—or people who were into a different style of music entirely. In the situation of my story, we were faced with two completely different audiences at two different times in the evening, and a manager who wanted us to please both groups while attending to his specific instructions—which actually presented a third set of requirements!

The First Night

Instead of a local tavern, we were booked into a floating restaurant built into an old steam ferryboat. With dining rooms on several decks and a dance lounge up two staircases to the topmost level (naturally!), the boat offered fine food, entertainment, and a breathtaking view of the Manhattan skyline and other sights along the Hudson river. It was definitely a "class A" room. We immediately wondered what the heck *we* were doing there.

We were aware that the early part of the evening was going to require a "dinner set," since people would be dining in the lounge until well past 10:00 P.M. We weren't a lounge band, but we were prepared to do some of our nicer ballads and

quieter, medium-tempo tunes during this period of time. It called for a little restructuring of our set list, but that wasn't really much of a problem.

What we weren't prepared for was the fact that we were to alternate our sets with a deejay. Apparently, this room featured live bands only on weekends, and a deejay for the balance of the week. As a result, it had gained more of a reputation as a dance club than as anything else. We found out (after we had already arrived for the gig) that the manager had hired us because *he* liked '50/'60s music. As far as the regular crowd was concerned, we were likely to be perceived as pretty alien.

Upon our arrival to set up on Friday night, we were met by the manager. Predictably, his first words were, "Keep it down guys; I've got people eating dinner." As I said, we were prepared for this. But we found ourselves wondering just how far "down" he meant, since the deejay was already playing music that seemed fairly loud by "dinner music" standards. At any rate, we set up at one end of the small dance floor, using what appeared to be the stage as best we could. It was only four feet deep, so I put my drum riser top on one end (extending out a foot or so), and we put the amps on the rest of the stage. The guys in the band stood in front on the dance floor. We played our first set, being excruciatingly careful to keep the volume down. We received a smattering of polite applause from the diners at their tables, and one or

two couples actually got up to dance to the ballads. Other than that, there wasn't much response.

When we took our first break and the deejay took over, we were immediately made aware of our "alien" status in this environment. The recorded dance music kicked in with a vengeance—and at three times the volume at which we'd been playing. The bass was thunderous and inescapable, in classic "disco" tradition. (As it turned out, our "stage" was actually sub-woofer cabinets built along one wall!) The material being played was quintessential 120-bpm disco, segued from one tune to the next in a seemingly endless medley of indistinguishable songs. By this time the diners had left and had been replaced by the dance crowd: young people very much into trendy dancing, clothes, and personal image. This was not our normal type of crowd.

When we went back on after about twenty-five minutes of this competition, we were a bit daunted. We played what we thought was strong material from our repertoire, but it didn't seem to generate much enthusiasm in the crowd. We were also still trying to adhere to the manager's dictum to keep the volume under control. (He only seemed to be around when *we* were playing. Where was he when the dance music was blasting?) While a few dancers seemed enthusiastic about our "different" material and its correspondingly different dance style, the majority of the crowd seemed to be waiting on the

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sidelines for the "real music" to begin again—when we took our next break.

Suffice it to say, the evening went on pretty much like this. Friday night's score was definitely: deejay 1, band 0. However, we were determined that this would not be the case on Saturday.

The Second Night

We realized that we had come in on Friday as an "unknown quantity." The crowd didn't understand what we were all about. It was up to us to inform them—as soon and as often as possible—that we were something new and different, something that offered an exciting element of variety to the evening's entertainment. So on Saturday night, from the very start of the evening, we announced that "Tonight's music will feature the best of classic rock 'n' roll and contemporary dance music," indicating that we would be providing the classic rock, while the deejay would handle the balance of the music. Instead of our "different" repertoire giving us a handicap, we promoted it as an advantage.

We also checked with the deejay to see if he had any original or cover version of '60s tunes. It turned out that he did, so we arranged for him to put those tunes on for a half-hour before we started playing (thus "setting the stage" for our opening). During the balance of the evening, he continued to mix '60s tunes into his normal repertoire. He tended to rely more on the contemporary cover versions, but that was fine with us, as long as the material still tied in with ours.

In terms of our own playing, we realized that we had adhered a bit *too* closely to the manager's request to keep the volume down. Once the deejay's music had established an intensity level, we had to at least match it or seem wimpy by comparison. We still kept the volume down for the first set while people were eating. But after the first break (and following the first deejay dance set) we came back on much stronger, with tunes that were guaranteed dance motivators.

Once again, this called for restructuring our set list, but the strategy worked marvelously. This time, the dance crowd got

into the idea of rock 'n' roll dancing, and we all had a good time. (Interestingly, we never heard a comment regarding our increased volume from the manager. He only approached the stage area once, noted the packed dance floor, nodded approvingly, and turned away.)

We continued in this mode throughout the evening. As the deejay's music got hotter, so did ours. The crowd seemed to enjoy this "competition." They responded by dancing feverishly, buying a significant number of drinks (which made the manager even happier), and actually starting to request classic rock tunes from us. The final score on Saturday night was: band 1, deejay 0.

I guess you could say we "broke even" for the weekend. But by doing so, we were able to prove to ourselves that we could overcome the obstacles inherent in an "apples in an orange crate" situation if we applied a little thought and musical skill towards the problem. The happy ending to this story is that we were booked for several more engagements in that room!



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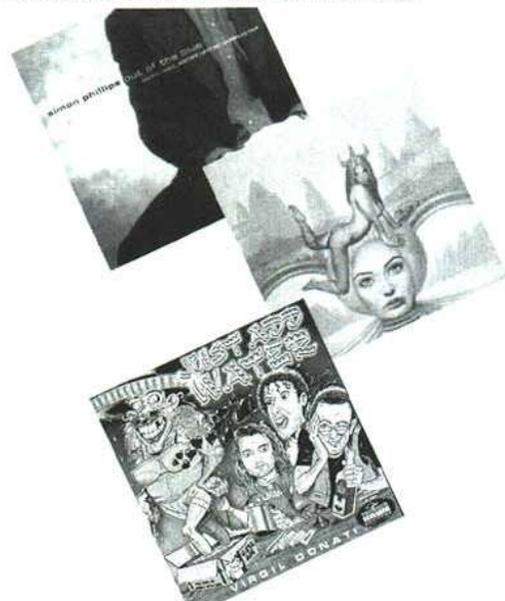
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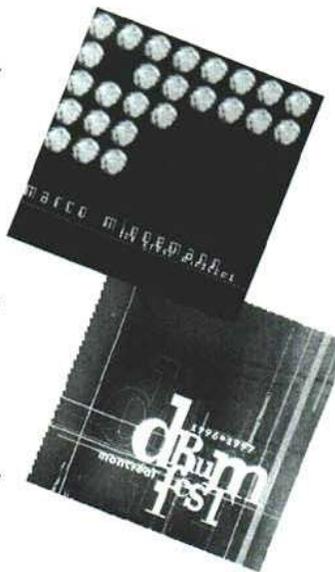
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2000 DCI World Championship Results

Story and photos by Lauren Vogel Weiss

On August 12, 2000, Byrd Stadium on the College Park campus of the University of Maryland played host to the 2000 Drum Corps International (DCI) Championships. In a finish that perhaps reflects the parity among DCI's top-ranked corps, for the third time in five years there was a tie for first place. This year it came between the **Cadets Of Bergen County** from Bergenfield, New Jersey and the **Cavaliers** from Rosemont, Illinois. Each corps scored a 97.65 to share the top spot.

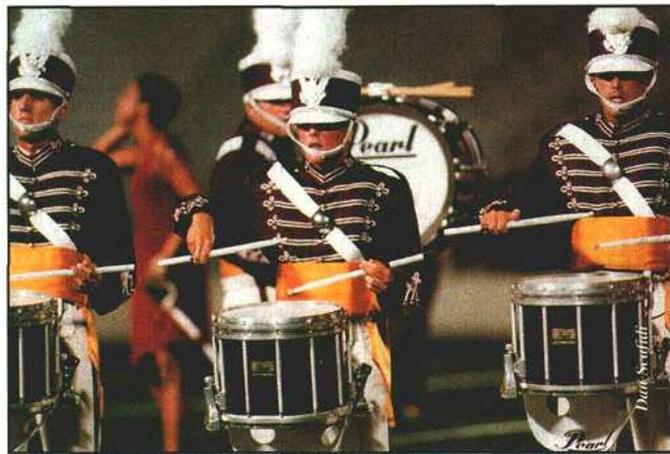
Corps Competition

For The Cadets, who were undefeated during the 2000 season, it was their eighth world championship—and the fourth of this decade. Their "We Are The Future" program featured music (by Gavin Greenaway and Ira Antelis) from Walt Disney World's Millennium Celebration. The opening sequence showcased a variety of "clock" sounds—from giant-sized multi-rods struck on the bass drums, to brushes on snare drum shells—before the corps moved into "Chaos," "Reflections," and "Life." "Adventure—The Challenge" featured the percussion section in one of the most entertaining drum solos on the field. It began with solo snare drummer Timothy Green (from The Bronx, New York), followed by the tenors, the complete snare line, and the bass line. The four tenors then moved to the front sideline, where they played on five sets of drums. To the delight of the crowd, each section in the drumline seemed to be "trading fours" while trying to outdo the others. Their energetic performance helped them score a 9.75 (out of 10) in drums for second place.

"I'm actually happy for both corps," comments Tom Aungst, percussion arranger and caption head for The Cadets. "It meant more kids went away feeling good about themselves. For The Cadets it was one of the best seasons we've had. It was especially thrilling to watch the percussionists play, and they loved the reaction from the audience."

The Cavaliers' show featured the music of "Niagara Falls" by Michael Daugherty. The strong battery was complemented by an even stronger pit, complete with multi-percussion setups mounted on the keyboard frames. The drumline scored a 9.80 to win the first "Fred Sanford Award For Best Percussion Performance," presented by Fred's widow, Sheri. Although the Cavies won "High Drums" last year, this trophy meant more. In a solemn moment amid the joy of celebration, percussion arranger Bret Kuhn commented, "Because of all the support that Fred always gave us—and because of what he did for the activity—this award was very special to us."

Brian Spicer—a three-year veteran of the Cavies who won the "Best Individual Tenor" award in 1999—summed up the members' feelings on winning the co-championship. "The entire corps was solid all year long, and it was great to come out on top on the big night. But for the drumline, our most memorable night was the



The Cadets Of Bergen County were 2000 DCI cochampions.



The Cavs shared the championship spot and won in the category of "High Drums."

semifinals. We received our highest score of the year: a 9.95. It came out of nowhere, and it made the whole summer worthwhile!"

Last year's co-champion **Blue Devils** from Concord, California took third overall, with a score of 96.90 (9.35 in drums). Their "Methods Of Madness" program featured the cinematic music of Bernard Herrmann, including works from *Taxi Driver*, *On Dangerous Ground*, *Psycho*, *Fahrenheit 451*, *Vertigo*, and *North By Northwest*. Due to a three-week tour of Europe during the summer (and limited space while traveling), the Devils didn't have their usual number of "percussion goodies" on the field. But the scuba tanks were still there!

Director of percussion Scott Johnson describes some of the highlights of the Blue Devils' drum show. "We played a program with lots of metric modulations—like playing 'five-lets' and 'seven-lets' over two counts. One of the best effects was when the tenors started fast and went from ten beats over two counts to nine beats to eight beats to seven beats—while the snare line did the opposite, doing a cross-modulated accelerando through that." Johnson gives credit to a younger drumline, which was due to the many age-outs after last season. "This was probably one of the most challenging books we've ever attempted, and they handled it

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Santa Clara Vanguard

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Santa Clara Vanguard

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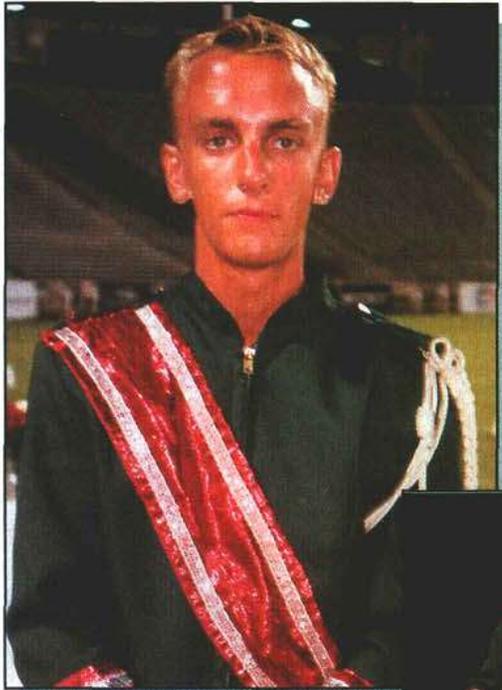
Crow Knight of the Blue Knights

Multi-Tenor Champion

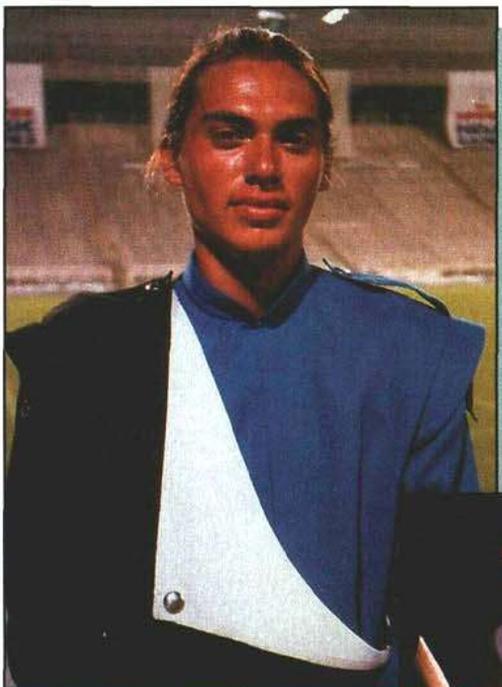
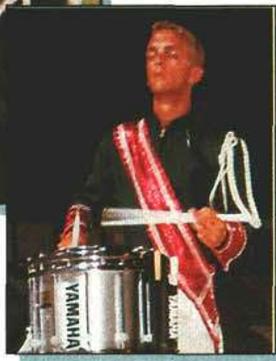


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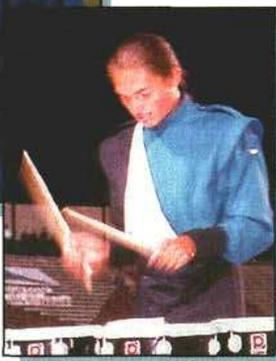




Patrick Fitz-Gibbon of the Madison Scouts took Best Individual Snare Drum honors.



Blue Knights tenor player Crow Knight won for Best Individual Multi-Tenor Player.



pretty well by the end of the year."

Last year's other co-champion, **Santa Clara Vanguard** from Santa Clara, California, scored a 94.70 (9.40 in drums) to finish fourth. Their "Age Of Reverence" program showcased 20th-century music originally written for chamber ensembles: "Prayers Of Kierkegaard, No. 4" and "Adagio For Strings" by Samuel Barber, and Bela Bartok's "String Quartet No. 4" and "Piano Concerto No. 1." "Stained Glass," by David Gillingham, was originally written for percussion ensemble.

"We arranged a lot of Gillingham's percussion parts for brass," explained Jim Casella, SCV's percussion arranger and caption head, "and then tried to fill in the gaps with the percussion book. We chose original music that didn't have as many built-in elements, so we had to create a lot of those on our own. We felt like we brought something new to the table by doing that." The percussion's source of color came not from different instruments, but from the techniques of playing them: beating on different spots on the head or with different styles and implements. One beautiful moment came at the end of Barber's "Adagio" when fifteen members of the battery moved to the front left sideline to create a giant crescendo of sound on eleven cymbals and four gongs.

The surprise finish of the season came from the **Boston Crusaders**, who held on to fifth place through the entire week of championships. Their score of 92.35 (8.85 in drums) moved them into their highest finish in the corps' sixty-year history! They also won the Spirit Of Disney award, which recognizes showmanship, creativity, and entertainment. Their program, titled "Red," utilized the theme from Ravel's "Bolero" throughout the show. It opened with the well-known snare part played on a rope drum, and ended majestically with the horns and gongs. In between, the corps played "Intensity" by Marty McCarrt, the ballad "Time To Say Good-bye" (accompanied by the corps singing in Italian!), and Clifton Williams' "Symphonic Dance # 3, Fiesta."

Rounding out the Top 6 was another corps reaching their highest rank to date: the **Blue Knights** of Denver, Colorado. Scoring a 92 (and a 9.55 in drums for third place), they presented "Colors Of Brass And Percussion" featuring the music of Peter Graham: "Montage" and "The Essence Of Time".

The drum feature in "Montage" was probably the highlight of the drum show. "We displayed two or three different approaches to the instruments," explains percussion arranger (and recent DCI Hall Of Fame inductee) Ralph Hardimon. "We tried to use as many styles and touches and approaches to the drums as we could to get all the different qualities of sound that are available."

The Phantom Regiment from Rockford/Loves Park, Illinois was one of the few corps to change placement during finals week, moving from eighth place in Quarterfinals to seventh with a final score of 90.65 (9.45 in drums). Their "Masters Of Mystique (The Dawn Of Modern Music)" program featured "Jeux" by Debussy, "Petrouchka" and "Rite Of Spring" by Stravinsky, and "Transfigured Night" by Schoenberg.

Although their twenty-three-member drumline was the smallest of the Top 12, the Regiment featured an unusual instrumentation in their closer. During "Rite Of Spring," the seven snares and four tenors swapped their traditional instruments for special units (fin-

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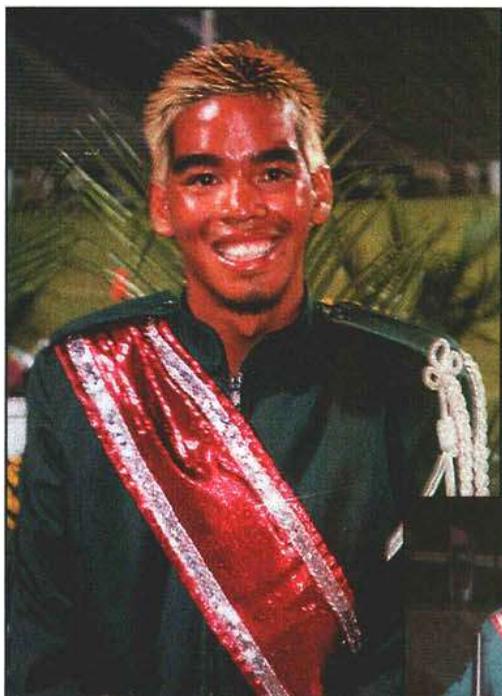
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Best Individual Keyboard went to Josh Jennings of the Madison Scouts.



ished in bright red) with 10", 12", and 14" toms, a 3x10 miniature snare, and two China cymbals—a 14" on top of a 16". When they returned to their original instruments before the end of the show, the snares added a 6" "spock" drum mounted to the right. "During every new phrase of the music," elaborates Brian Mason, percussion program administrator and designer for the corps, "something different happened with the percussion colors. This added a lot of variety to our show."

Dropping three places from their 1999 finish, the **Classmen** from Toledo, Ohio scored a 90.35 (9.10 in drums) to finish eighth. Their entire show was based on "Concerto In F" by George Gershwin. The keyboards in the pit created a lot of the sound colors created by the piano keyboard in the original.

The Grossmen from Newark, Delaware and Philadelphia, Pennsylvania finished ninth with a score of 88.55 (8.70 in drums). Their production of "At The Crossroads" featured toe-tapping tunes such as "In The Mood" by Glenn Miller, Duke Ellington's "Caravan," "Nobody Does Me" by Diane Schuur, and the ever-popular "Birdland" (as arranged for The Manhattan Transfer).

The **Madison Scouts** from Madison, Wisconsin finished tenth with a score of 85.50 (8.95 in drums). They performed a variety of traditional Eastern European music in their "Cossack Brotherhood" show, including Shostakovich's "Gadfly" and "Ballet Suite #1," the traditional "Meadowlands" and "Karabuschka," Khachaturian's "Gopak" and "Masquerade," "Taras Bulba" by Waxman, and finally an excerpt from Khachaturian's "Piano Concerto." Special percussion effects were created by a "marching machine" in the pit and the use of wire brushes on the tops of two bass drums to create snare responses for a more "military" drum sound.

Carolina Crown from Ft. Mill, South Carolina scored an 85.15 (9.15 in drums) for eleventh place. Their show, based on Thomas Horner's film score for *The Mask Of Zorro*, featured heavy castanets as well as a lot of 3/4 and 6/8 rhythms in order to create a Spanish feel.

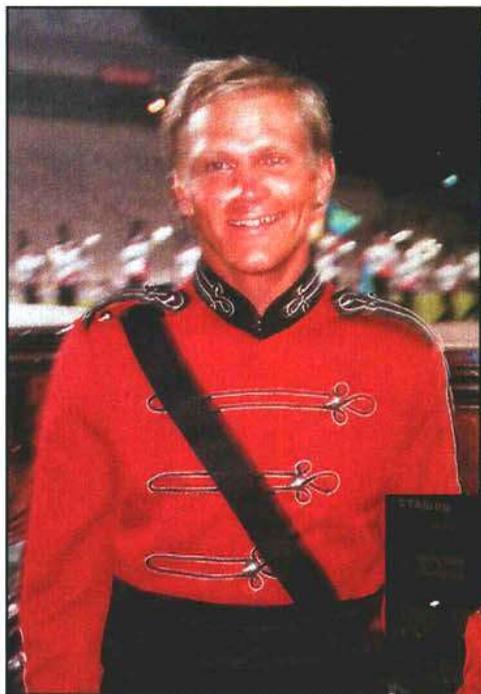
Returning to the Top 12 after a year's absence were the **Bluecoats** from Canton, Ohio who scored an 84.40 (8.75 in drums). Their "Threshold" program was based on the music of Patrick Williams, best known for writing themes for popular television shows like *Newhart* and *The Mod Squad*.

Finishing 13th (their highest placement ever) was **Southwind** from Lexington, Kentucky, who scored an 84.95. Rounding out the Semifinal line-up were the **Colts** from Dubuque, Iowa (82.30) who had placed twelfth in 1999; **Spirit of Atlanta** from Atlanta, Georgia (80.65); **Pioneer** from Milwaukee, Wisconsin (77.60); and the **Vanguard Cadets** from Santa Clara, California.

The Vanguard Cadets also won the Division II Finals (corps averaging 80 members) with a score of 94.35 (9.95 in drums). The Division III title (corps with up to 60 members) went to the **Seattle Cascades** from Shoreline, Washington, who scored an 89.70 (9.35 in drums).

Individual And Ensemble Winners

On Wednesday, August 9, participants in the Individual And Ensemble contest performed at various venues around the University of Maryland campus. The individual snare drum award went to **Patrick Fitz-Gibbon**, a twenty-year-old member of the Madison Scouts, who scored a 94.5. Marching his fourth year with



Jason Kitchen of the Boston Crusaders was named Best Individual Timpanist.



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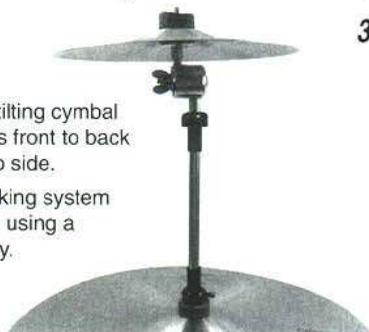
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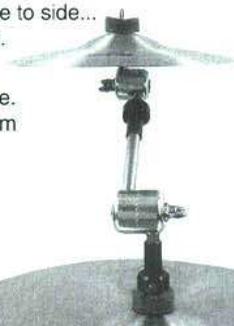
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The Cavaliers' top-ranked percussion ensemble included (back row, from left): Jeff Link, Jason Hartmann, Keith Rawlins, Matt Ferry, Eric Kausch, (front row, from left): Mike Dixon, Brad Palmer, Francois Morin, and Matthew Holm.



The winning Bass Drum Ensemble came from the Blue Knights (from left): Anthony Morton, Tony King, Eric Gibbons, Josh Nelson, and Sean McElroy.



Best Cymbal Ensemble went to the Carolina Crown, with members (back row, from left): Jason Blohm, Andy Eldridge, Robert Cooney, Matthew Shumaker, (front row, from left): Mizuki Iwata, Christi Veal, Joshua Love, and Cynthia Williams.



the Scouts, the University of Wisconsin—Eau Claire sophomore math major played an original composition he has been compiling over several years. Some of the highlights were flam drags and a one-handed roll.

Crow Knight, a twenty-two-year-old who was aging-out after six years with the Blue Knights, won the individual multi-tenor award with a score of 97.5. Knight hails from Denver, Colorado, and attended the Berklee College of Music in Boston. Crow's solo was also an original composition, this one influenced by Terry Bozzio and featuring many difficult stick tosses.

Josh Jennings, another twenty-year-old four-year veteran with the Madison Scouts, won the individual keyboard award. He also won the \$1,000 Avant Garde Scholarship, thanks to his score of 98.5—the highest of any solo percussion winner. Josh played "La Llorona," an arrangement for marimba and vibes of traditional Mexican folk songs.

The individual timpani award went to **Jason Kitchen**, an eighteen-year-old rookie with the Boston Crusaders, who scored a 92.0. The crowd sat spellbound as he pedaled the melody to "Bolero" on the kettle drums and played other excerpts from the timpani book of his corps' show. Jason is a sophomore at the University of South Florida.

The final individual percussion award went to **Craig Borchers**, a rookie member of the Racine Scouts. More about his drumset solo, which won the multi-percussion category, will appear in an upcoming issue of *MD*.

The best percussion ensemble award (with a score of 99.0) went

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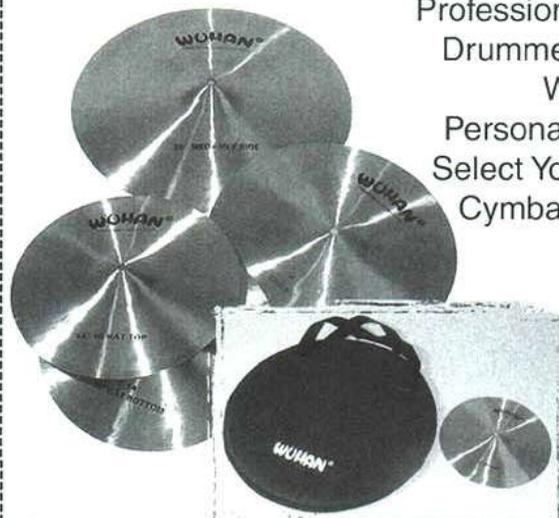
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Blue Devils	8	4	5	0	17	9	26	Dynasty	Zildjian	Vic Firth	Vic Firth	Remo
Blue Knights	7	4	5	0	16	10	26	Premier	Sabian	Vic Firth	Vic Firth	Remo
Boston Crusaders	7	3	5	0	15	13	28	Premier	Zildjian	Pro-Mark	Pro-Mark	Remo
Cadets Of Bergen Co.	10	4	5	0	19	10	29	Pearl	Zildjian	Vic Firth	Vic Firth	Remo
Carolina Crown	6	4	5	4	19	10	29	Pearl	Zildjian	Innovative Percussion	Innovative Percussion	Remo
Cavaliers	9	5	5	0	19	9	28	Yamaha	Zildjian	Innovative Percussion	Innovative Percussion	Remo
Crossmen	7	3	5	4	19	10	29	Pearl	Zildjian	Vic Firth	Vic Firth	Remo
Glassmen	6	4	5	4	19	8	27	Pearl	Zildjian	Pro-Mark	Innovative	Remo
Madison Scouts	8	5	6	4	23	10	33	Yamaha	Paiste	Pro-Mark	Pro-Mark	Remo
Phantom Regiment	7	4	4	0	15	8	23	Pearl	Sabian	Vic Firth	Vic Firth	Evans
Santa Clara Vanguard	7	4	5	4	20	8	28	Pearl	Zildjian	Vic Firth	Innovative Percussion	Remo

to nine members of the **Cavaliers** pit: Mike Dixon, Matt Ferry, Jason R. Hartmann, Matthew Holm, Eric Kausch, Jeff Link, Francois Morin, Brad Palmer, and Keith Rawlins. They performed "Omphalo Centric Lecture" by Nigel Westlake (arranged by Gary Rudolph) and were coached by Cavies' front ensemble arranger Erik Johnson.

Carolina Crown won the best cymbal ensemble award with their performance of "Nayamar" by Poovlar Srinivasan. Scoring a 96.5, the ensemble kept in the spirit of the music by wearing traditional Indian attire of white and earth tones and no shoes while each girl had a bindi mark on her forehead. The ensemble was comprised of the four marching cymbals and four members of the pit: Jason Blohm, Robert Cooney, Andy Eldridge, Mizuki Iwata, Joshua Love, Matthew Shumaker, section leader Christi Veal, and Cynthia

Williams. They were coached by cymbal tech Jeremy Gomez.

The best bass drum ensemble award (with a score of 94.8) went to the five-member bass drum line of the **Blue Knights**: Eric Gibbons, Anthony "Opie" Horton, Tony King, Sean McElroy, and Josh Nelson. They presented a humorous look at "A Day In The Life Of A Bass Drummer," and were coached by bass tech Joe Fant. All of the I&E winners performed in exhibition at the Division II/III Finals during finals week.

In 2001 the DCI World Championships will take place August 6-11 at Ralph Wilson Stadium in Buffalo, New York. For more information on drum & bugle corps, please contact DCI at 470 South Irmen Drive, Addison, IL 60101, (800) 495-7469, www.dci.org.

KoSA International Workshop

The fifth annual KoSA International Percussion Workshop was held July 31 - August 6 on the campus of Castleton State College in Castleton, Vermont. The seminar was a week of intensive communication between more than a hundred avid percussion students (of all ages and experience levels) and a faculty made up of some of today's premier artists and educators.

Participants came from all over North America and several foreign countries to gain the information offered by the KoSA faculty. Each day's program consisted of a morning master class followed by three class tracks. There were also jam sessions and informal meetings among students and faculty. Class sizes were kept small so students and instructors could interact on a personal basis.

The KoSA "curriculum" stressed the variety of percussion today, from traditional Western drumset to the ethnic rhythms of India, Africa, and Latin America, and from the ritualized power of Japanese taiko drumming to the finesse of classical symphonic percussion. Class tracks were structured so that each student could gain



Steve Smith opened his classes with a discussion of rhythmic history.

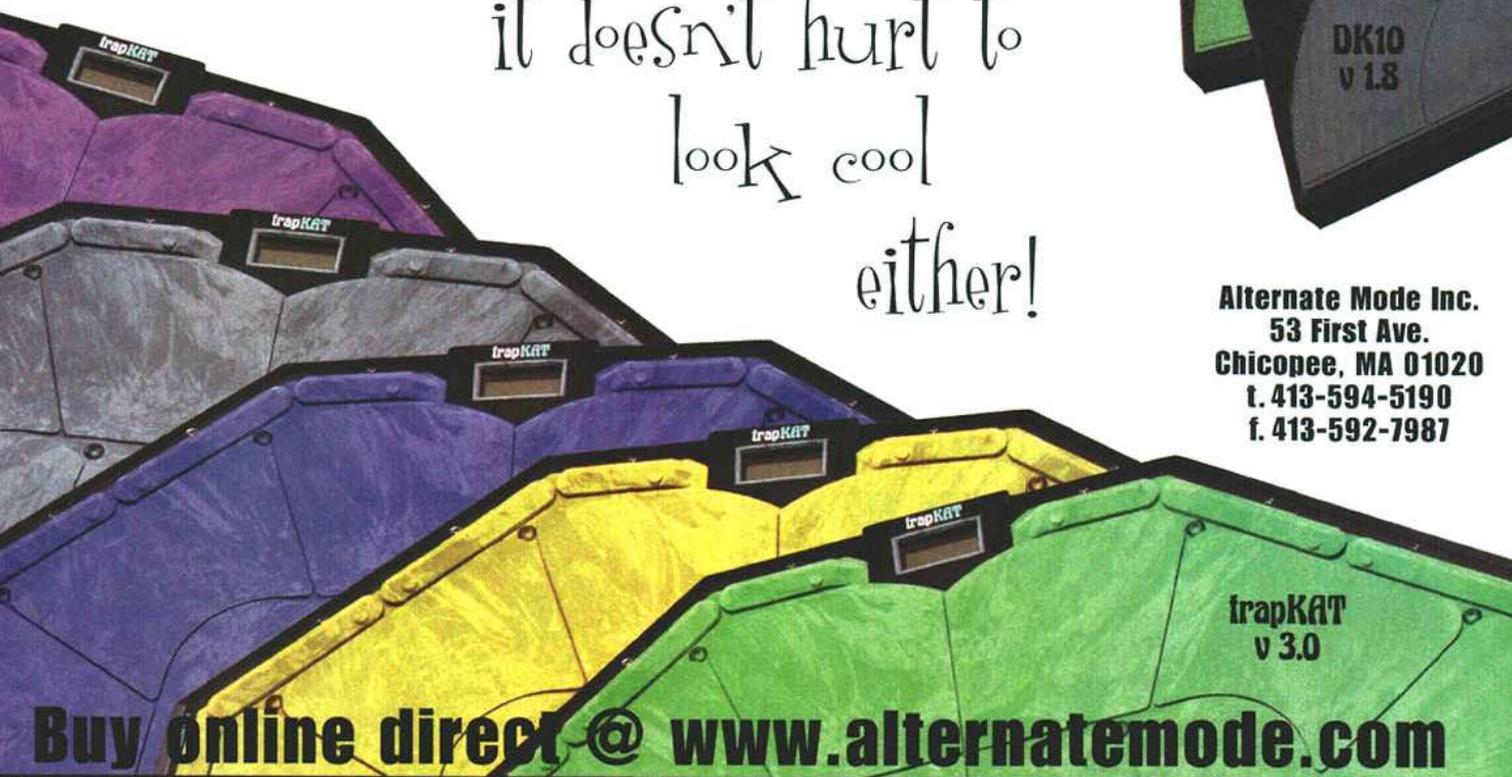
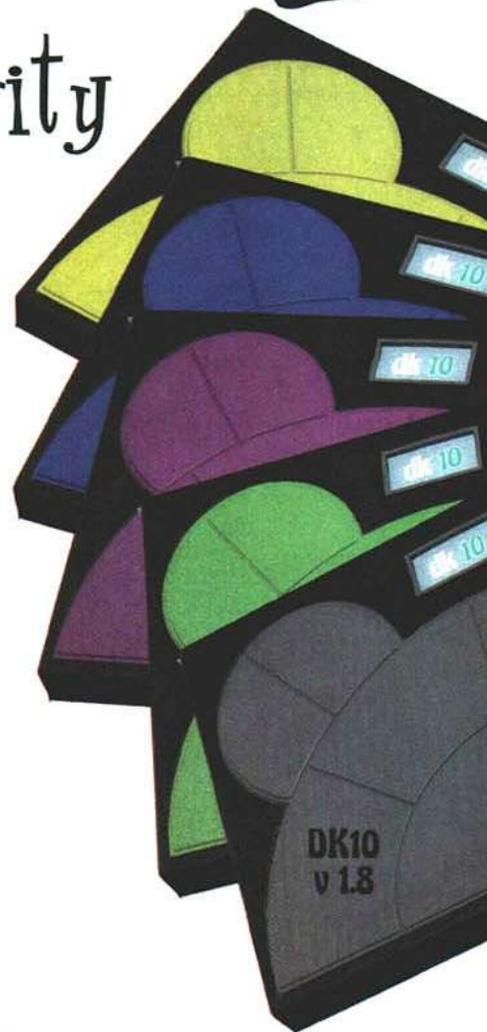


Efrain Toro focused on the organic nature of world percussion.

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a broad perspective of percussive approaches.

Led by KoSA artistic director Aldo Mazza, the seminar's faculty included drumset artists Steve Smith, Horacio "El Negro" Hernandez, Efrain Toro, Dom Famularo, Charlie Adams, Paul Picard, Johnny Rabb, Frank Bellucci, Jeff Salisbury, and *MD* senior editor Rick Van Horn. Ethnic percussion was represented by legendary congero Giovanni Hidalgo, frame drum artist Glen Velez, taiko authority Marco Lienhard, South Indian mridangam master Umayalpuram K. Sivaraman, studio percussionist Gordon Gottlieb, and top Canadian percussion ensemble Repercussion. Mario De Ciutiis offered classes on electronics, PAS Hall Of Fame member George Gaber conducted the concert percussion track, world-renowned marimba soloist Leigh Howard Stevens focused on mallet playing, and Lou Robinson revealed the earthy and spiritual nature of the Australian didjeridu.

A new element of this year's program was the KoSA Music Festival. Open to the Castleton community as well as to KoSA students, the Festival presented various faculty members in nightly performances throughout the week. The Festival also featured a guest

performance by jazz drummer Ron Thaler and his True Story Band. On Friday, August 4 the program consisted of a student recital, giving many of the seminar's participants the opportunity to demonstrate what they had learned.

The entire week was capped by a faculty recital on Saturday, August 5. Most of the instructors played in solo spots, but Repercussion (Aldo Mazza, Luc Langlois, Robert Lepine, Chantal Simard, and dancer Delphine Pan Deoue) offered an exciting ensemble presentation. The event was brought to a rousing conclusion with a group performance featuring all of the evening's artists.

The KoSA International Percussion Workshop has more than quadrupled in the number of students from 1996 to this year. Considering the unparalleled educational experience it has to offer, that growth is likely to continue. Interested percussionists should therefore get in touch with KoSA early to obtain information about the 2001 program. Contact KoSA USA at PO Box 332, Hyde Park, VT 05655, tel: (800) 541-8401, or KoSA Canada at PO Box 333 Station A, Montreal, Quebec, Canada H3C 2S1, (514) 934-5540, email: kosa@istar.ca, Web: www.kosamusic.com.



Gordon Gottlieb (center) and George Gaber (center, rear) taught drummers how to play together in a percussion ensemble.



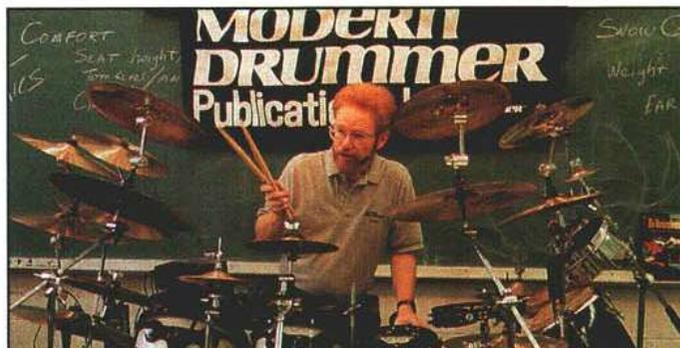
Marco Lienhard (right) led the taiko classes.



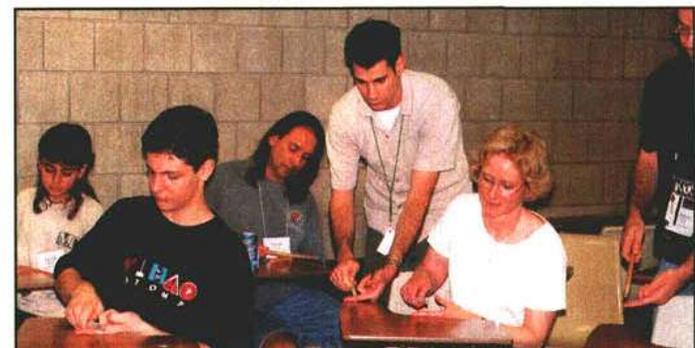
KoSA artistic director Aldo Mazza offered classes ranging from West African drumming to electronic percussion.



Marimba soloist Leigh Howard Stevens delivered a master class on mallet percussion.



MD senior editor Rick Van Horn's classes took a workingman's approach to setups, tuning, and club performing.



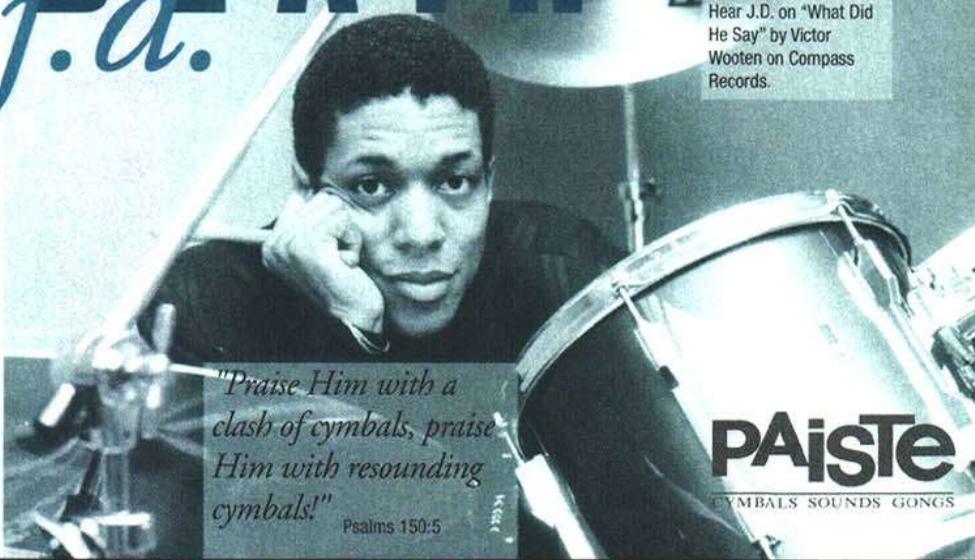
Johnny Rabb (standing, center) captivated his students with his unique "freehand technique."

BLAIR

J.D.

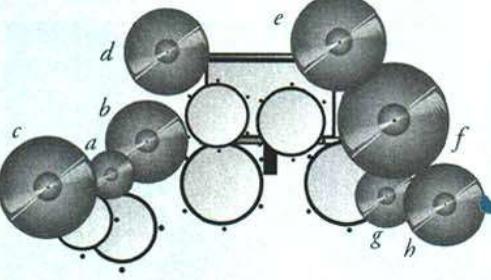
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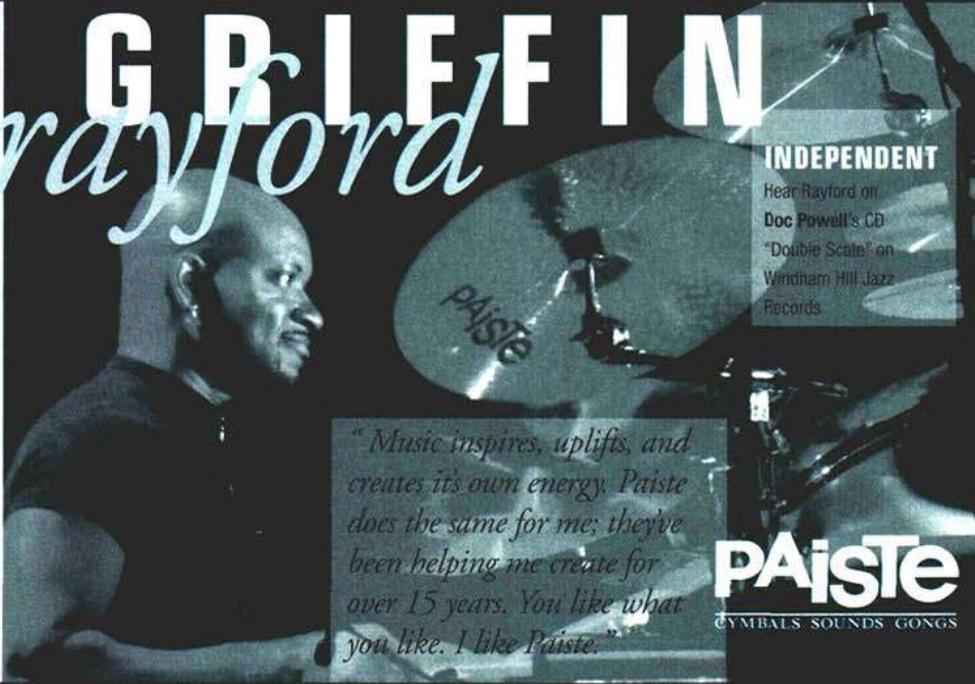
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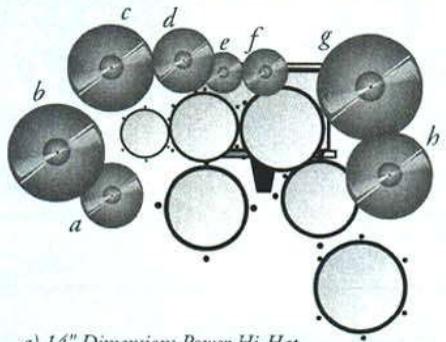
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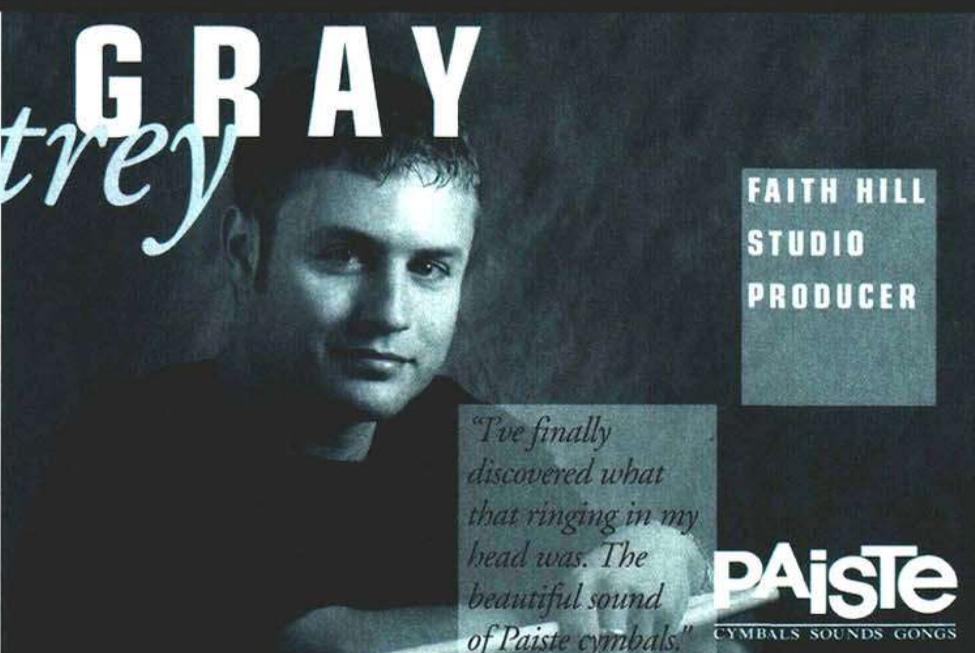


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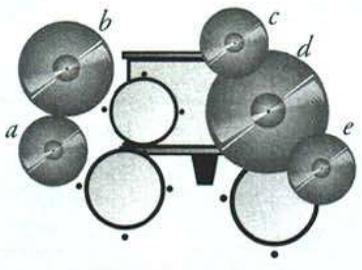
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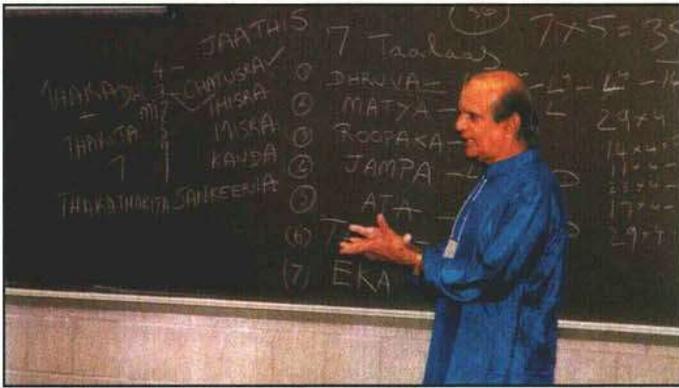
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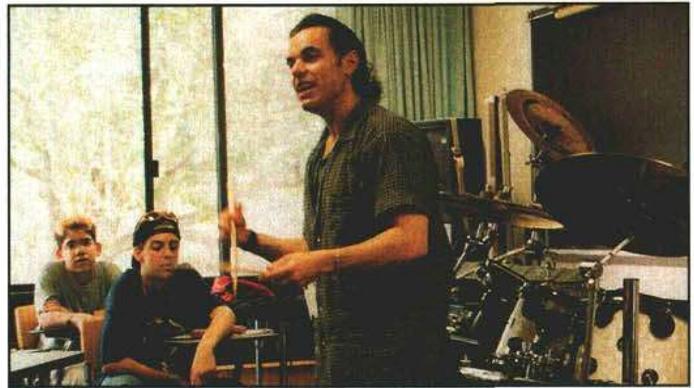


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Mridangam master Umayalpuram K. Sivaraman explained the principles of the South Indian rhythmic system.



Hand speed and foot technique were subjects of Frank Bellucci's classes.



Repercussion members Robert Lepine and Chantal Simard, along with dancer Delphine Pan Deoue (backs to chalkboard) presented classes in West African drumming and dance.



Johnny Rabb (center) joined students Carlos Aponte (congas), Sasha Isbell-Sirotkin (doubek), Joe Coins (bongos), and Brennan Mangan (kit) in an eclectic percussion ensemble at the KoSA student recital.

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Faculty members who performed during the week-long KoSA Music Festival included Dom Famularo...



...Aldo Mazza, Johnny Rabb, and Mario De Cuitis...



...Charlie Adams...



...Giovanni Hidalgo and Horacio "El Negro" Herdandez...



...and Glen Velez.



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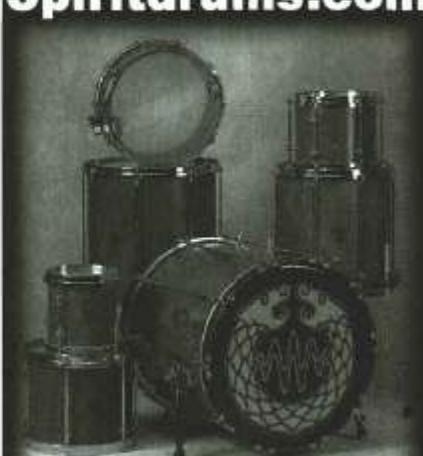


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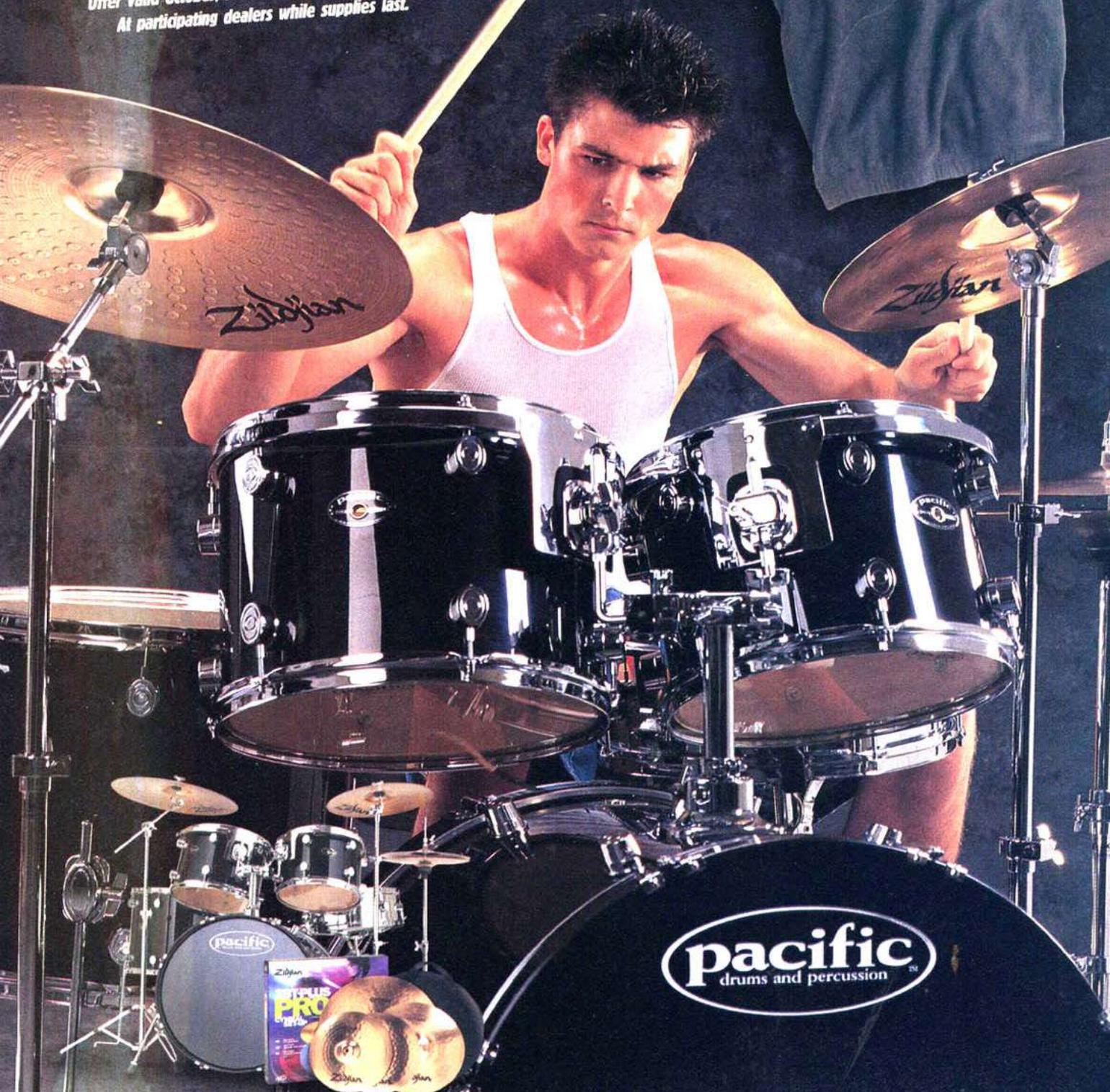
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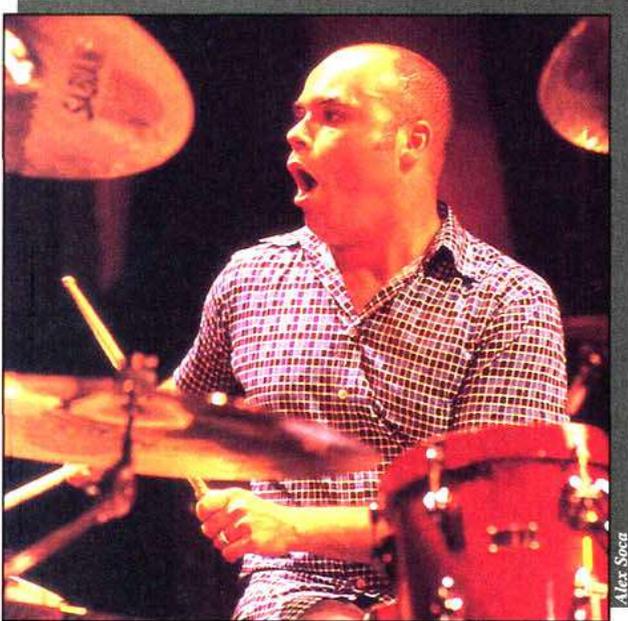
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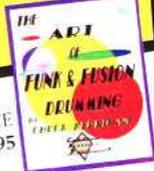
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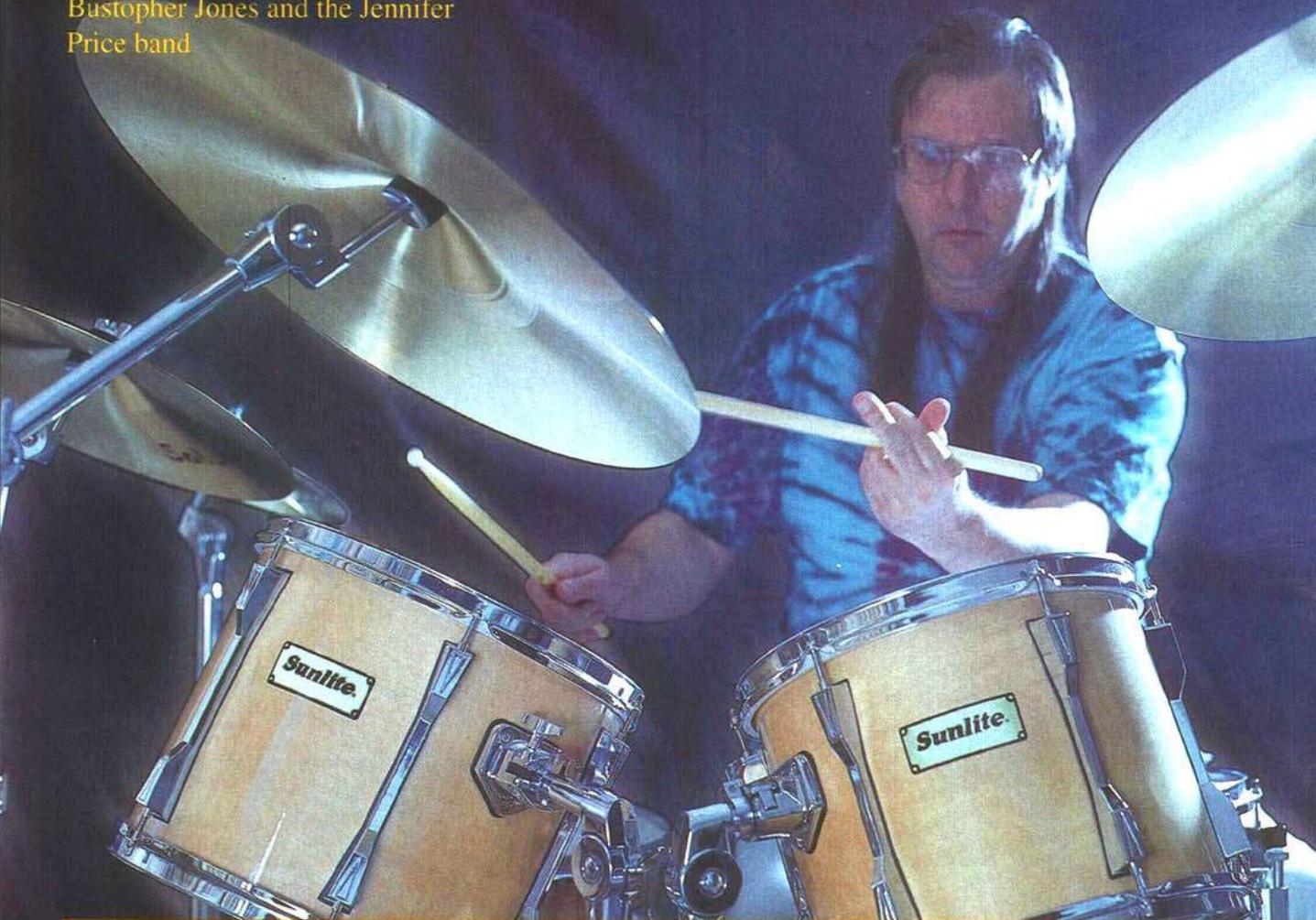
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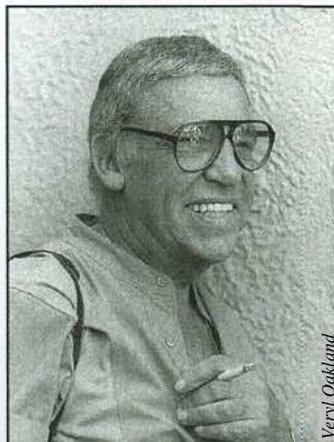


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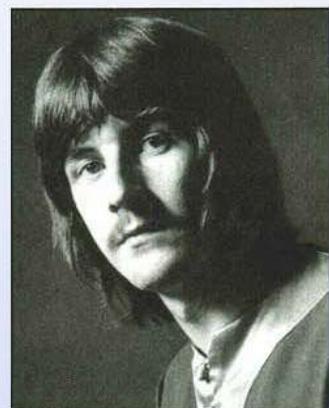
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(1945–1997)



Buddy Rich
(1917–1987)



John Bonham
(1947–1980)



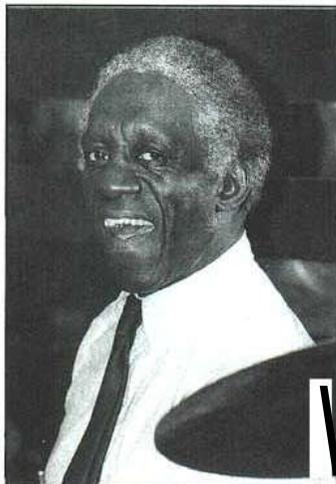
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(1923–2000)



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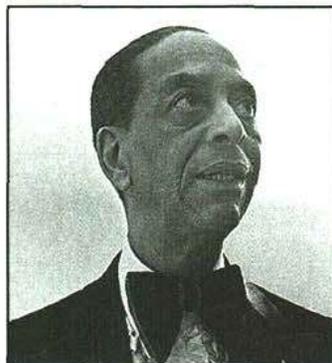


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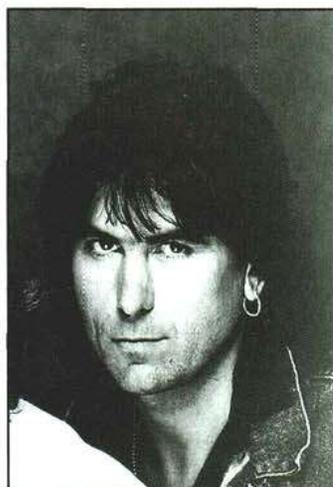
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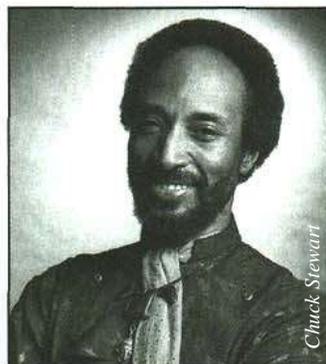
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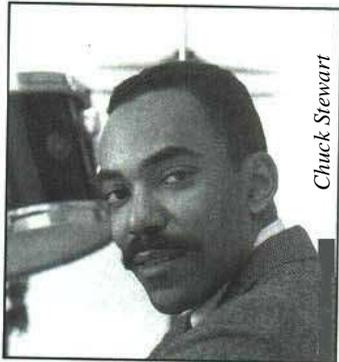
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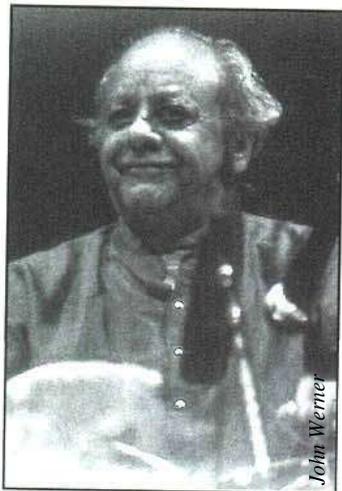
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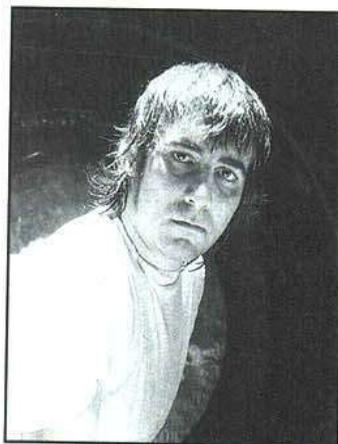
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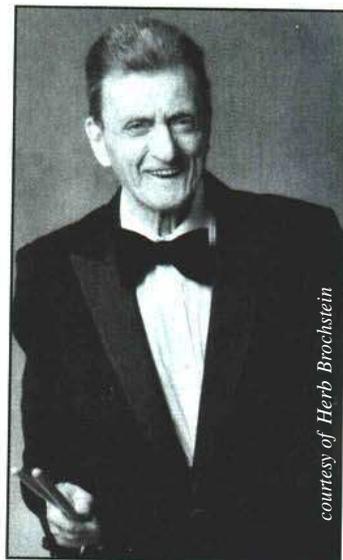


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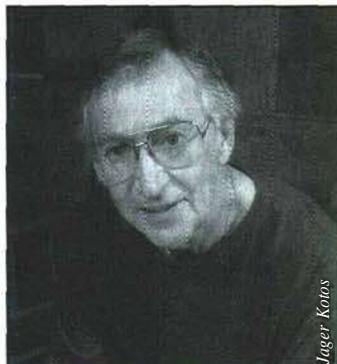


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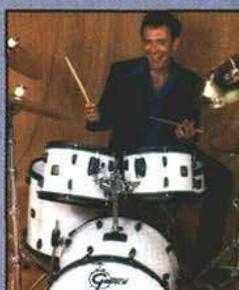
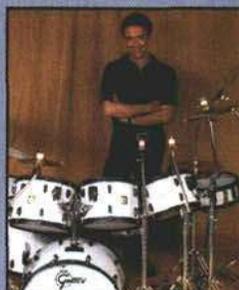
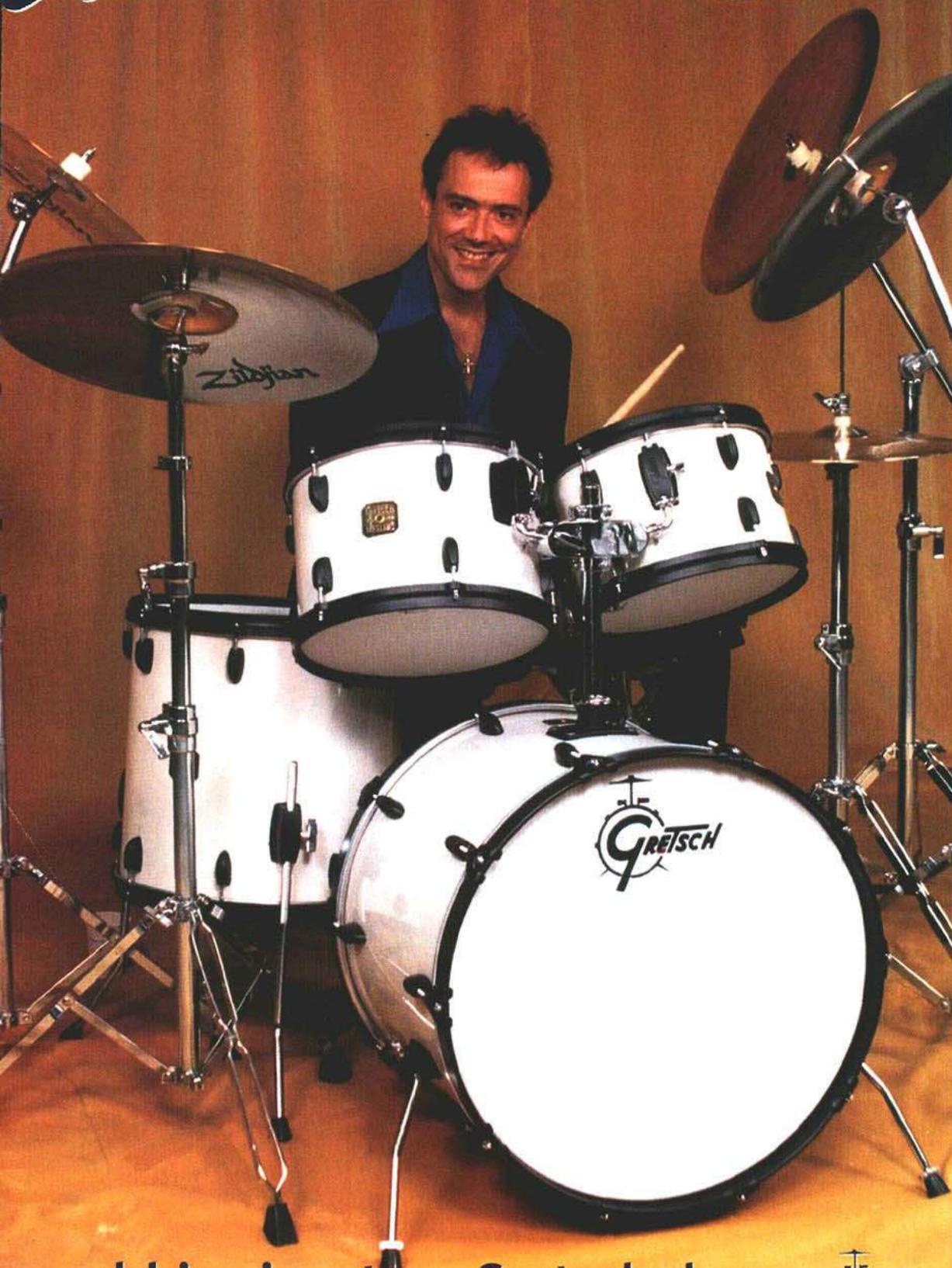
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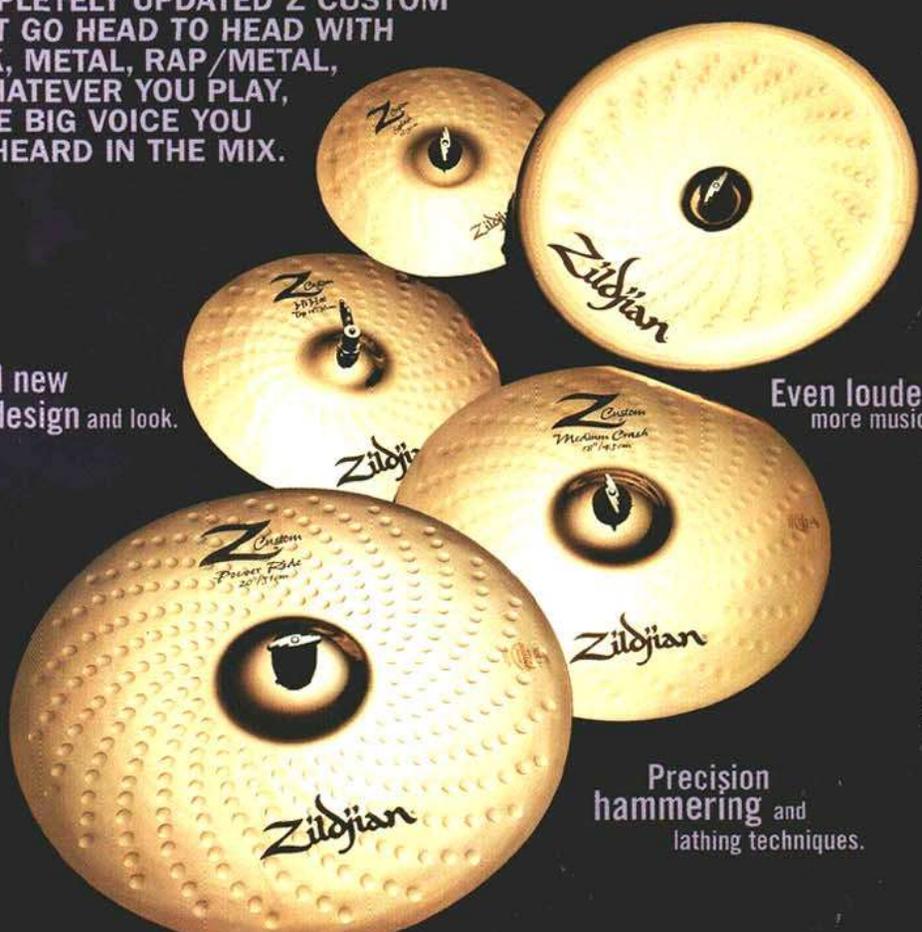
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