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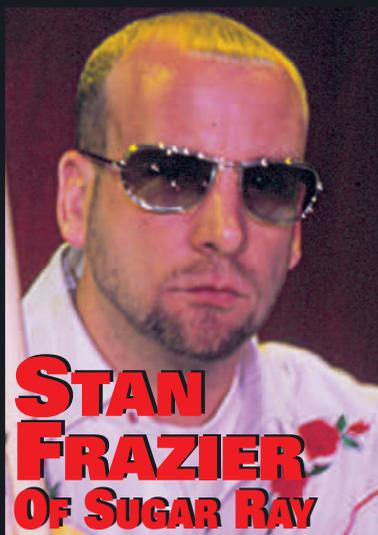
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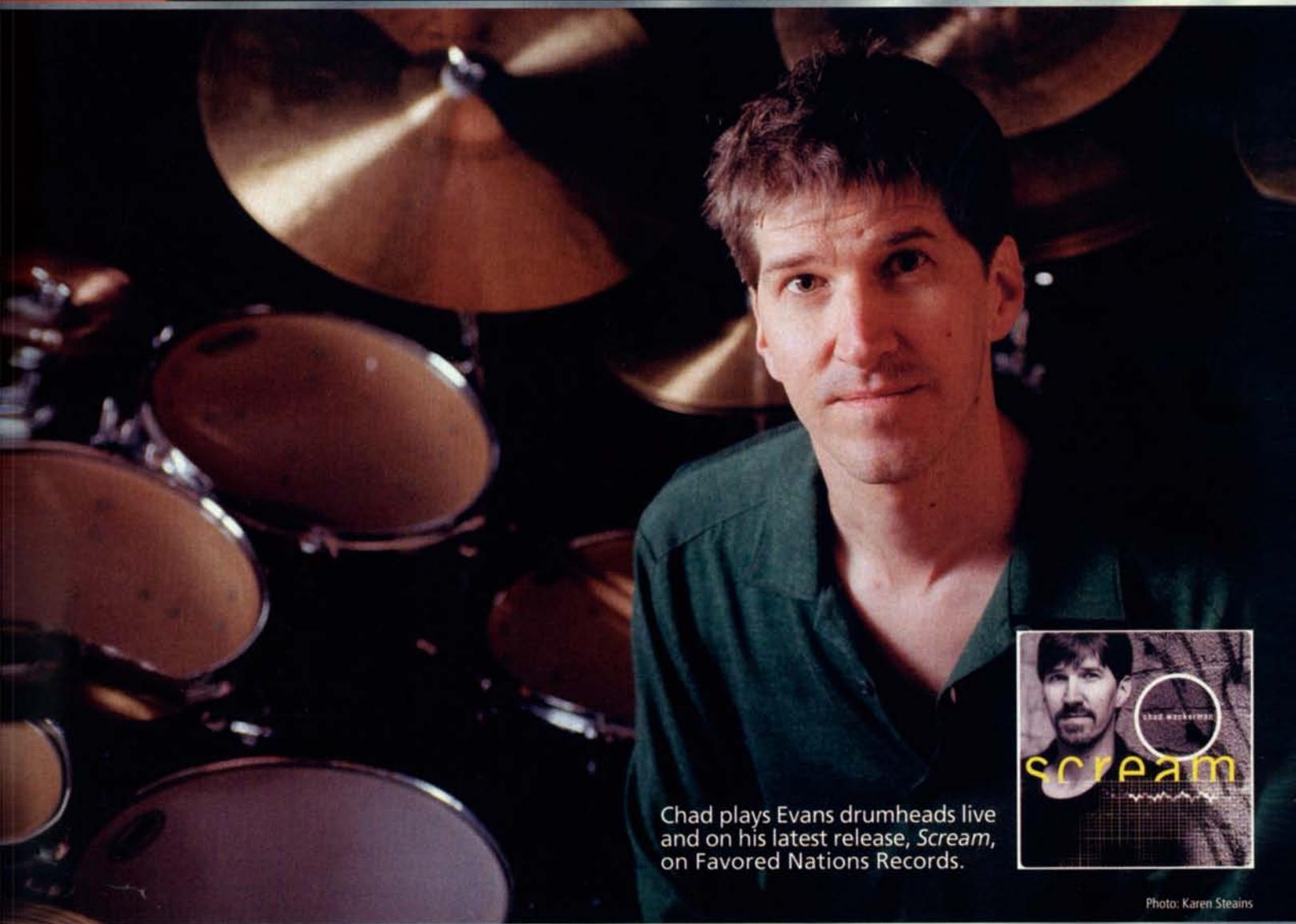


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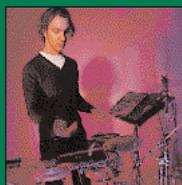
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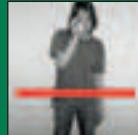
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Let This Be Our Sanctuary

About a week ago I sat down to write an *Editor's Overview* to discuss Internet chat rooms and the pervasive anger that sometimes presents itself in that forum. I planned on exploring a few of the frustrations voiced by the drum community towards this magazine, other magazines, message boards, music, equipment manufacturers, and industry politics.

I had spent six months reading chat-room topics, and I hoped that I could point out a couple of truths and expose a few myths. I wanted to let the drumming community know that we at *MD* read the discussions and take them seriously.

Then the World Trade Center went down.

Indeed, drums are our passion. They inspire us and give us direction. They define who we are. They are why this magazine exists, and they are why you are reading this editorial. Drumming matters to us, and it should.

But isn't it now clear that being *angry* about drums, cover artists, drum competitions, advertisers, industry politics, or endorser issues is just a little bit silly? It has been said countless times that we should all be tolerant of others, accepting of new ideas, and willing to explore something of which we are ignorant. These are not new concepts. But they have surely never been more clear than right now.

Be frustrated and angry about other things. Let drums be your sanctuary. When you play, play free. When you read any magazine, dig in with gusto. If you see something you don't like, skip it and move on. There are plenty of things that demand your anger's attention other than *anything* regarding drumming. If you do not care for a particular cover artist or style of music, you can still listen to your favorite drummer any time you want; no one has taken those CDs out of your collection.

Let your drums be your joy, your retreat, and your own little world. There isn't anyone who can take that away from you.

Ted Bonar

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Mike Mangini (Steve Vai)

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Jimmy DeGrasso (Megadeth)

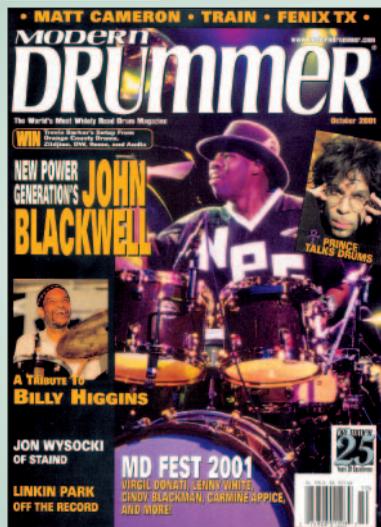
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JOHN BLACKWELL



It's great to see *MD* feature the hottest, most grooving, and most visually exciting drummer to hit R&B in a generation (no pun intended). With all due respect to giants like Jonathan Moffett, Gerry Brown, and Sonny Emory, John Blackwell has it *all* down! I caught John on Prince's *Hit & Run* tour, and he's everything your article said about him, and more. And he's humble enough to count his dad as his major influence. That's some class.

Willie Franklin
Detroit, MI

BILLY HIGGINS

Your tribute to Billy Higgins in the October issue was thoughtful and sincere. Including John Riley's Style & Analysis piece on Billy's playing was a nice touch, since it helped to explain just *why* Billy was so important to jazz drumming. I also enjoyed the various letters in your *Readers' Platform* section. My only criticism of the issue is that Billy wasn't the cover artist. I mean no disrespect to John Blackwell, who I'm sure is a fine young player. But he hasn't lived long enough, much less played long enough, to have amassed the musical history and adulation that Billy Higgins enjoyed. Better to have reversed their positions.

Samuel French
Milwaukee, WI

THANKS FROM DEREK

I can't tell you what an honor it was to be given "honorable mention" in your Undiscovered Drummer Contest. [Reported in *On The Move*, October 2001 *MD*.] I had no idea that I'd get that far, because I had not included a bio or any information about myself. I had just returned from a tour with my band, and had only a couple of days to record something and get it to you. I play in a death metal band called Hate Eternal, with Morbid Angel's second guitarist, Eric Rutan. We're in the process of recording a new record for early 2002 release.

I also appreciate your printing Pete

Hammoura's letter, "Credit Where Credit Is Due," in the October *Readers' Platform*. In that letter, Pete stated that I was the drummer on Nile's *Black Seeds Of Vengeance* CD. That CD had been reviewed in *MD* a few issues earlier, with Pete credited for the drumming. The reviewer would naturally have assumed this, because Pete was a member of the band, and the CD jacket said only "Additional drum tracks: Derek Roddy." But I had actually played on eight of the nine tracks, covering for Pete while he recuperated from an injury. I thank Pete and *MD* for setting the record straight.

Derek Roddy
via Internet

ELECTRONIC INSIGHTS

Just wanted to say I really enjoyed Dave Hill's *Electronic Insights* article in October's *Modern Drummer*. Our band is an electronic-acoustic hybrid, and I've just started to get into some of the things Dave discussed in his article. He offered some avenues to explore that I hadn't thought of, so thanks again and keep up the good work!

Scott Dill
via Internet

ADAM'S POTENTIAL CONTESTS

Immense kudos to Adam Budofsky for his humorous and insightful October editorial about drum contests. I agree wholehearted-

ly that truly creative drummers get passed over in such events, in favor of speedy overplaying or just plain popularity.

I was recently asked to judge a drum contest at a local music store, and I found myself in total disagreement with the other judges. I was looking for an even balance of creativity, musicality, showmanship, and technique, and I chose the drummer I thought came closest to this criteria. But I was outvoted by the other judges, who all chose a contestant who played *one* signature speed fill that wowed the audience. He kept doing that fill throughout his solo, returning to it every time he got into trouble with another technique.

I found Adam's suggestions for "alternative" drumming events not only entertaining, but also serious food for thought for anybody planning such a contest. Being a club drummer for over seventeen years, I was particularly fond of the "Fastest Breakdown" contest. Other suggestions of my own include: "Find The Cymbal Wing Nut In The Dark," "Name That Tune (From *Just The Drum Part*)," and "How Many Gigs Can You Play Wearing The Same (Unwashed) Suit." Not that I would excel in any one of those contests, but...well, you get the picture.

Larry Paschall
Upland, CA

WOODSHED

I want to thank you for the new *Woodshed* section. I always love getting a peek at my favorite drummers' home studios. It's commonplace to include pictures of keyboardists' or guitarists' recording layouts, but not so with drummers. I hope this will become a regular feature in your outstanding publication!

Pat
via Internet

RINGO & SHEILA

I've just returned from seeing Ringo Starr and his All-Starr Band in Portsmouth, Virginia—and what an experience it was! I particularly enjoyed the musical communication between Ringo and Sheila E. It was obvious that they were taking great care to listen to each other.

A great example is how they had worked out the drum part for "In The Court Of The

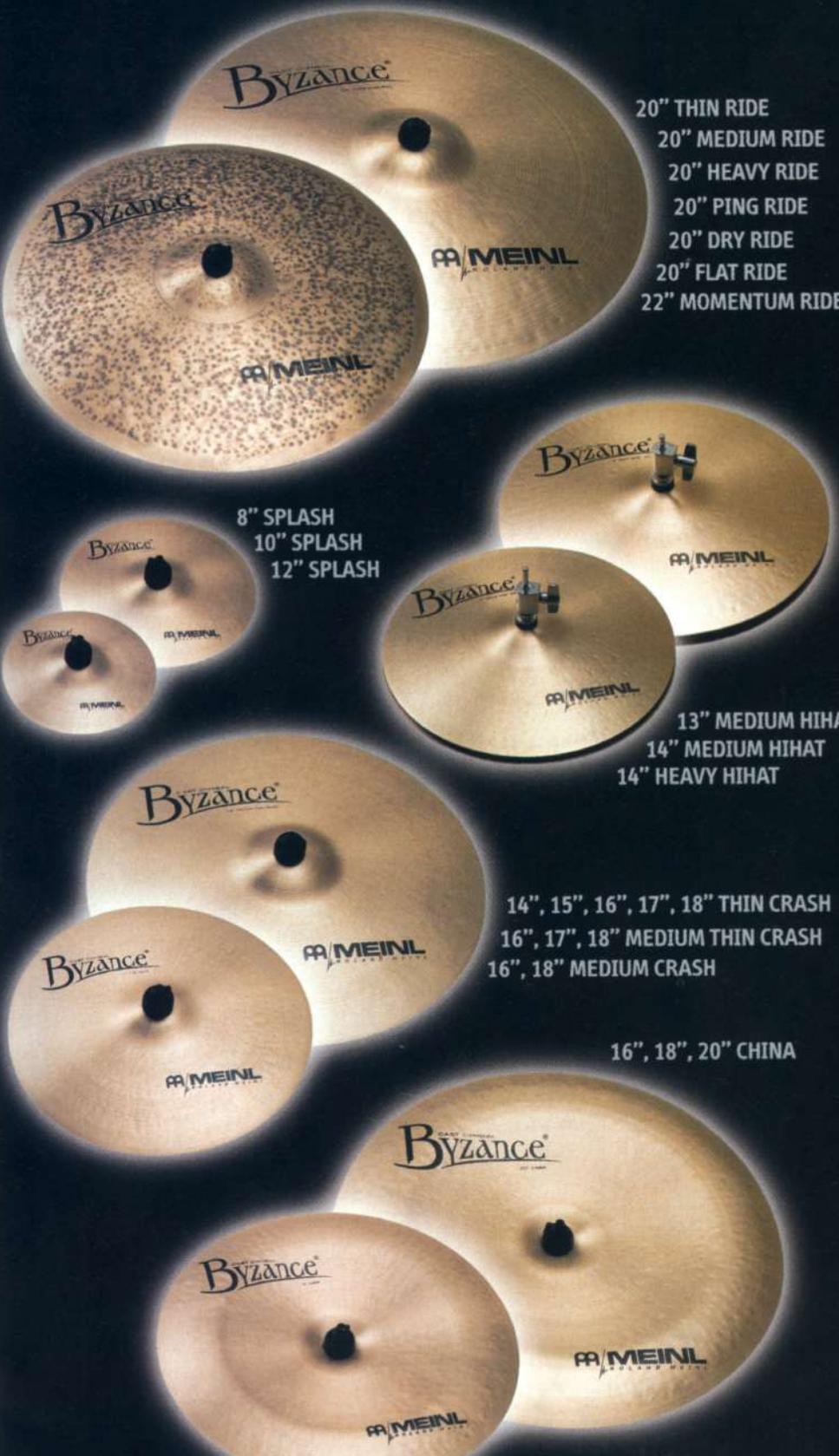
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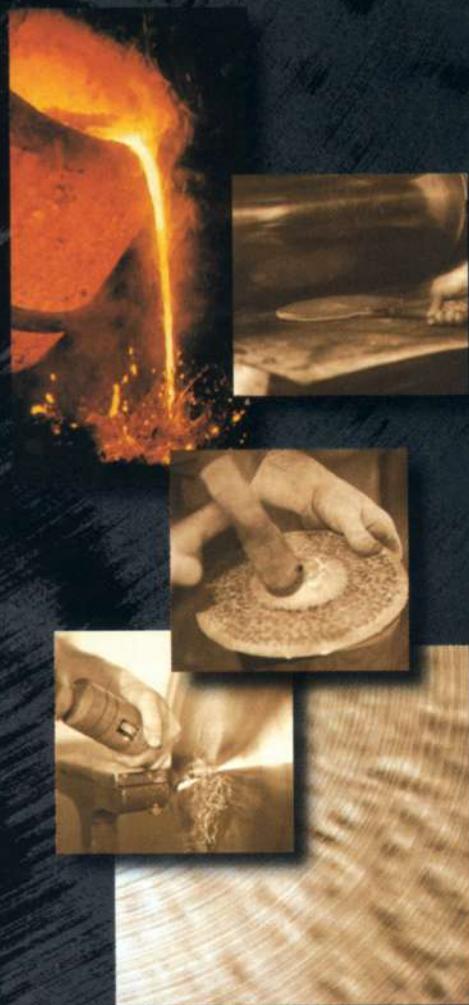
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16", 18", 20" CHINA



Crimson King.” Sheila played the tom/cymbal part, while Ringo played the roll. It would have been very easy for either one to lay out during the verse and just come in on the chorus, but they didn’t. They cared enough about the integrity of the original recording to play the original drum part—and they played *together*.

The respect and love that Sheila and Ringo showed one another was as moving as the music. Let all of us use this as a tremendous example of how we should treat fellow drummers.

John F. Golden Jr.
via Internet

CREDIT WHERE IT’S DUE

Several of my students have brought your September *On The Move* column to my attention—specifically, the Josh Riskin segment. As written, the segment gives the impression that Josh is the principal drummer for the hit San Francisco show *Beach Blanket Babylon*. This is not the case. I am the principal, and Josh is the understudy.

I began as an understudy myself in 1986, and became the principal drummer in 1990. Since then I’ve played at least seven sold-out shows per week. It’s a highly demanding and always-involving theater gig.

I mention *Modern Drummer* in my *BBB* program bio, and I use your publication extensively in my Bay Area teaching practice. In the interests of accuracy and fairness to everyone concerned, I’d appreciate the opportunity to set the record straight.

Robert Danielson
San Francisco, CA

HOW TO REACH US

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In Memoriam

More than six thousand people lost their lives in the World Trade Center and Pentagon attacks on September 11, 2001. Among that number, there were undoubtedly a few drummers. They may have been professionals, weekend warriors, or basement hobbyists. But they were all human beings and innocent victims, and we mourn their loss even though we don’t know their names.

However, there is one drummer’s name we *do* know. **Mark Bingham**, a resident of San Francisco, was flying home from Newark, New Jersey on United Airlines flight 93 when it was hijacked on that Tuesday morning. Most of the plane’s passengers were forced into the first-class compartment near the front by the hijackers. But Mark, along with nine other passengers and five flight attendants, was ordered to sit on the floor in the rear of the plane. A few of the passengers were able to place cell-phone calls from the plane, alerting others on the ground to the situation.

Mark also called his family from the aircraft, and told them that he loved them. Then, he is believed to have

joined with the others in attempting to overpower the armed hijackers. Ultimately, the plane was forced down in a remote area eighty miles southeast of Pittsburgh. Officials later stated that the sacrifice made by these individuals is likely the reason why the plane crashed in Pennsylvania instead of into another populated building or landmark.

Following the tragedy, CNN interviewed Mark’s mother. Photos of Mark were displayed throughout that interview. The last photo showed Mark on his drumkit, smiling from ear to ear.

Upon learning of Mark Bingham’s heroism, the members of the Drum Center Of Indianapolis Drum Forum (an internet discussion group) commissioned custom drum builder Ronn Dunnnett to create a snare drum to honor Mark’s memory.

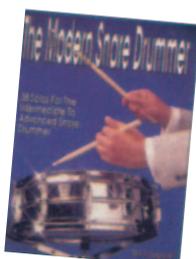
The drum features a 6½x14 titanium shell stamped with the date 9/11/2001. The lugs and hoops are plated in black chrome, and the inside of the shell contains an engraved dedication to Mark.



In late September the drum was put up for auction on eBay. It was purchased by drummer Scott Hanson for \$1,625, which will be donated to the September 11 Relief Fund.

Speaking for the members of the Forum, Dunnnett commented, “It is our belief that the heroic efforts of Mark, along with those of other passengers on United flight 93, likely resulted in the plane’s failure to reach its intended target, thus preventing a substantial loss of life. We did not know Mark, but we share in feeling a profound loss, and we felt compelled to respond.”

Editor’s note: We gratefully acknowledge the contributions of Kelly Brady of Brady Drums, Ronn Dunnnett of Dunnnett Custom Drums, and The Pittsburgh Post Gazette in the preparation of this item.



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Andy Newmark's "Lennon" Sound

Q I admire your work on all of John Lennon's albums. One song that particularly caught my attention is "Watching The Wheels." I would love my drums to sound like yours from that session. What kind of drumset and cymbals were you playing? How did you tune your kit?

Darrin DeGuia
Anaheim, CA

A The kit I played on John's albums was a black Slingerland drumset given to me by Sly Stone. When I was playing with Sly in 1971, my drums were stolen off the back of his equipment truck while it was parked on 8th Avenue in New York City. So we both went straight to Frank Ippolito's Drum Shop, two blocks away, where Sly bought me the drumset of my choice. The bass drum was a 14x20, the rack toms were 8x12 and 9x13, and the floor tom was a 16x16. The snare was a 5½x14 metal model. The cymbals on the Lennon albums were A Zildjians, including 14" hi-hats, a 20" ride, and 17" and 18" crashes.

The kit was tuned as per my usual way. I tune the drums as low as I can without the sound buzzing or breaking up. The snare and toms had paper towel and gaffer's tape over about 5" of their heads, next to the rims. The bass drum would have been stuffed with pillows or blankets for a totally dead sound: no ring, just a



thud. This kind of tuning affects my playing. I have to play "open stuff" (not busy or fast), because the drums respond slowly and need more time to speak. So the notes can't be too close to each other.

If you were to sit behind the kit, you might actually think that the drums don't sound very good. However, on tape they sound nice and fat—not with a "point" on each note, but more blunt. This is still how I record, unless otherwise instructed.

On The Record With **Cliff Almond**



Q I have been playing drums for seven years, and you have been one of my biggest influences. Listening to you play on Michel Camilo's *Once More* and *Thru My Eyes* CDs opened my ears greatly. I would like to know the setup you used for the recordings, how I can obtain more of your recordings, and whether or not you give lessons.

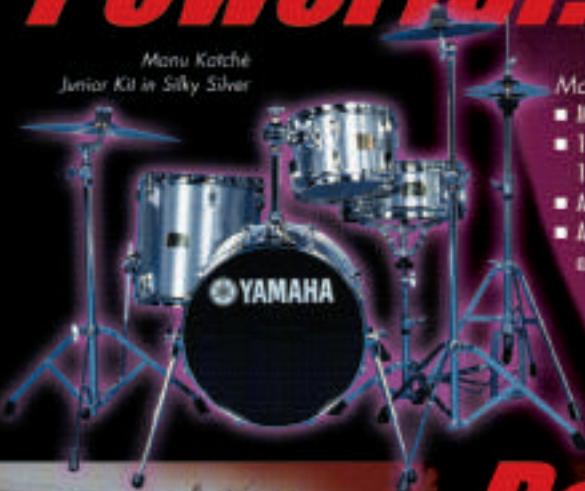
Louise G. Santiago Jr.
New York, NY

A Thanks for the kind words. At the time those CDs were recorded, I was endorsing Noble & Cooley and using one of their CD Maple kits. (I have since been using Yamaha drums.) I used a few different snare drums, ranging from wood piccolos to deeper brass drums, along with the Noble & Cooley Alloy Classic snare drum. The cymbals I used were different combinations of Zildjians. And obviously a great engineer had a lot to do with the crispness of that sound.

In regard to my recordings, most of my work lately has been foreign releases. Some of them might be hard to find in the US, but here are a few names: *Taking Notes* (Jeff Berlin), *Innu Nikamu* (Nilda Hernandez, France), *For You To Play* (Bunnie Brunell, Japan), *Something Old, Something New* (John Tropea), and *Live Twilight* (Akiko Yano, Japan). The last one is a live trio record with Anthony Jackson on bass. I'm not currently doing any teaching.

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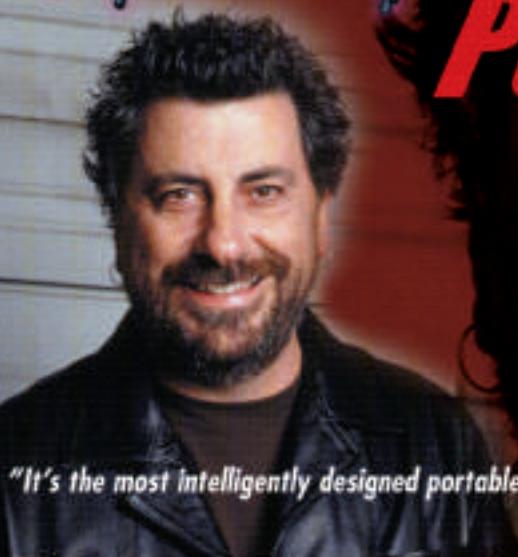
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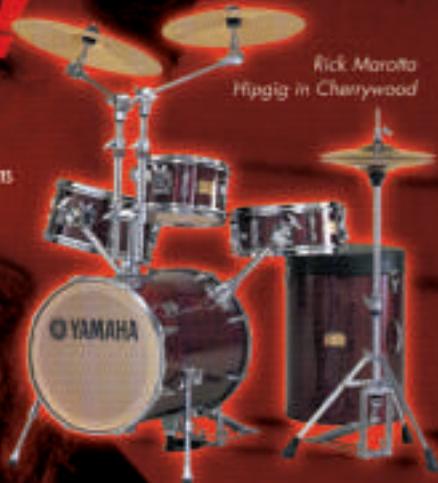


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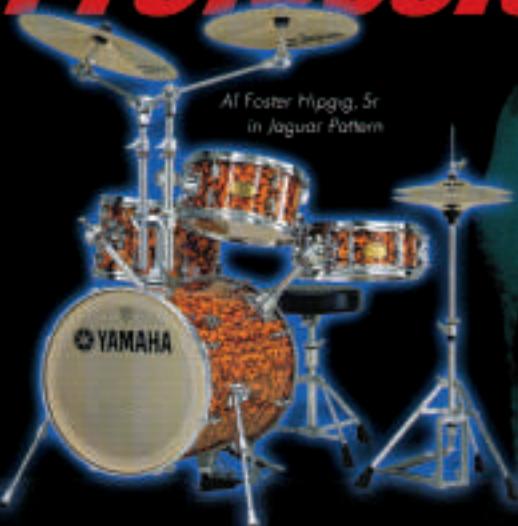
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WHAT MANU, RICK AND AL PLAY

Phil Collins On Drum Duets

Q I'm sixteen and I've been a long-time fan of yours. I recently bought Genesis's *The Way We Walk: Volume Two*, which has a drum duet featuring yourself and Chester Thompson on it. At one point you go extremely fast. How did you do it? Another drummer and I are planning a drum duet, and I was wondering if you had any tips for us.

Brian
via Internet

A It's impossible for me to explain "how we played that fast," being that it didn't seem particularly fast when we played it. That's probably the result of years of experience, lots of rehearsal, and the energy Chester and I felt when we performed live.

If there is any secret to drum duets, it is to *listen* to each other at all times, and not to do anything over-complicated. The groove of two drummers is far more exciting than the speed or "show off" types of duets.



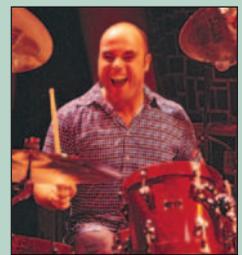
Helen Glassman

Repeat Bar

A Classic Quote
From MD's Past

"I've been guilty of getting a perfect performance in terms of the drum part—but not providing the right vibe and energy. A song has to have spontaneity, joy, and spirit more than anything else."

Barenaked Ladies' **Tyler Stewart**, February 2001



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Sanding A Drum's Interior

Q I bought a Dixon 4x13 maple snare drum a while ago. The interior surface of the shell is very rough, which seems to kill the resonance of the drum. I'm thinking of sanding the inside of the drum to make it smooth. I have all of the tools required to do the job, or I could take it to my local drumshop and have it sanded by the trustworthy guy who sells me all my stuff. What should I do?

Michael Bettiol
via Internet

A Sanding the inside of a shell to increase its reflectivity is a reasonably easy job, which you can probably do yourself. We'd suggest doing it by hand, rather than by any sort of machine sander. Owing to the curvature of the shell, a traditional "sanding block" would not be appropriate. Try using emery cloth rather than actual sandpaper, and wrap it around a large but soft sponge. The idea is to get the sanding cloth to conform as much as possible to the curvature of the shell, and to avoid putting too much pressure on any one small point.

Here's a tip: If sanding alone doesn't brighten up the resonance of the shell for you, you might consider applying a coat or two of urethane lacquer to the sanded surface. This will increase the reflectivity a great deal more than sanding alone can do.

Solutions For Stiff-Necked Drummers

Q About eleven months ago I had neck surgery to remove two discs and fuse the vertebrae around them. Since that time I've been trying to get back into drumming shape. Switching to a throne with a back for support has helped tremendously. However, the right side of my neck and shoulder still get extremely tight, and they fatigue easily. Do you have any suggestions that may help me, in terms of stretches, exercises for flexi-

bility, or anything that could make playing a little more comfortable?

Mike
via Internet

A We referred your question to Jennie Hoefl, who, in addition to being a fine drummer, is a certified personal trainer (and the author of several columns for *MD*). This is her response:

"Disruptions in the intricate actions of the spinal cord or the surrounding spinal column can cause lots of aches and pains elsewhere in the body. Because of the loading/lifting, seated/arms extended activity involved in drumming, a drummer's spine should be nurtured, strengthened, stretched, and properly rested.

"I see a chiropractor, Dr. Jim Dedmon, regularly to keep things 'lined up' in my own spinal structure. I asked him about

your situation. He explained that when two out of the seven vertebrae in the neck lose function, the other five have to work twice as hard to stay mobile and lucid. A fusion can cause a tremendous decrease in flexibility on both sides of the body. The discomfort you're experiencing on the right side may be because your right side is stronger, and is responding to the healing process.

"Based on what I've learned from study and personal experience, my advice is this: Keep the throne with the backrest, and use the backrest as necessary to relax against. Strengthen the trunk muscles (abs, low back, sides) so that your foundation is solid. Exercises for this include crunches, back extensions on the floor, and side crunches. Remember to *always* support your neck during these exercises.

Ludwig Stainless Steel Toms

Q I'm searching for Ludwig Stainless Steel toms larger than 10x14. My problem is, I'm not sure that they ever existed. Could you give me some information on the various sizes that Ludwig made in its Stainless Steel drum line?

Terry Decker
via Internet

A Ludwig's Jim Catalano replies, "Ludwig did manufacture single-headed Stainless Steel melodic toms in 10x14, 12x15, and 14x16 sizes. But it seems that the largest double-headed size was 10x14. However, it wouldn't be impossible to add a bearing edge to the bottom of a single-headed tom, and then fit it with lugs, a bottom rim, and a bottom head in order to *create* a double-headed drum.

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Vintage Drum Center, www.vintagedrum.com

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Odd Tom Order

Q In your October 2001 *MD* Festival Weekend report, I noticed that Virgil Donati has set up his kit so that his rack toms are in reverse order, in terms of size. This differs from the setup you usually see, with the toms in smallest-to-biggest order from left to right (or right to left, depending on the setup). A while back I noticed Kenny Aronoff does the same thing with his toms. Any idea why they do this?

Tim Bullis
via Internet

A Virgil and Kenny vary the order of their rack toms in order to break up the “regularity” of tom patterns that are achieved with more traditional setups. This system helps them avoid drum fills that sound like musical clichés. Billy Cobham, Jimmy Chamberlin, and Marco Minnemann are other drummers who take the same approach.



Alex Solca

“Watch a video of yourself playing and note any imbalances in your posture. Are you playing as relaxed as possible? Are your ears aligned over your shoulders? An injury can bring to light lots of different glitches that you can now improve upon.

“Stretch and strengthen. Cross your right elbow over your left, in front of your

body. Touch your palms together as much as possible. Look over your right shoulder. Hold for twenty seconds, then switch sides.

“Reach your right hand and arm behind the back, palm facing out. Look left. Hold for twenty seconds, then switch sides.

“Extend your arms in front of your

body, clasping the hands, with palms facing in. Allow the upper back to round, spreading the shoulder blades apart. Hold for twenty seconds.

“Use a light-resistance Thera-Band or tube to exercise the upper chest and upper back. Follow the instructions in the booklet.

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Volume Issues

Q I'm in a three-piece rock band, and I've been debating the subject of volume with our guitarist for the past few months. He feels that any band, regardless of style, should be able to adjust their stage levels and PA volume according to the room, and that no one in the band or audience should have to wear hearing protection. I feel that it depends on the type of band and venue you're in. I don't believe that an audience should be *bombarded* with volume, but we're not an "easy-listening" lounge act.

According to information I've read, drummers like Neil Peart and Kenny Aronoff play loud. I've also worked with many people in the studio and live who, more often than not,

appreciate a loud drummer. As a drummer playing an acoustic kit in a rock band, I can't imagine not wearing hearing protection, even if I'm the only one playing.

I'd like to know how it is in the "real world." Did drummers—rock drummers in particular—just get out of control with their volume levels in response to the invention of Marshall stacks? Don't jazz and fusion drummers like Dave Weckl play pretty loud?

I'm open to adjusting my approach. But I get frustrated when our guitarist states that you should be able to listen to any live band as if you were in a piano bar. In jest, I keep telling him *it's rock 'n' roll*.

James Albrecht
via Internet

A "Rock 'n' roll" does imply a certain amount of sonic intensity. It's physically impossible to play punk or metal styles without employing an aggressive, volume-producing approach. But it's also hard to deny that things have gotten more extreme in the volume department. As rock bands became more popular in the 1960s, they started playing bigger venues, where greater volume was required. Rock players got used to that high volume, and it became

the norm—sometimes whether or not the size of the venue warranted it. As a result, today you hear some local club bands playing at arena levels.

These days, musicians and audiences alike need to wear ear protection. But if we *all* have to plug our ears, one might question the point of the music being so loud. And some (like your guitar player) might ask, Why not reduce the output volume to where everybody can enjoy the music naturally, without the adulteration of earplugs?

To answer one of your specific questions, drummers like Dave Weckl do play forcefully. But Dave is certainly *not* a basher. Playing overly loud means hitting overly hard, which reduces your ability to execute proper technique. Dave is well aware of this, so he utilizes miking to reach the audience when necessary. But it's also true that in many small club situations, miking a drumkit is overkill (as long as the rest of the band scales *its* volume to an appropriate level for the size of the room).

Nobody has heard Neil Peart play in anything smaller than an arena in over twenty years, so playing loud is appropriate for him. Being in a small space when Kenny Aronoff

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is playing is actually painful. Kenny is used to controlled-environment studios (where he's playing for the benefit of the tape) and high-energy live gigs of significant size. He's not a local-club sort of guy, either.

You have to temper your musical efforts to your environment, at least to a certain degree. You aren't going to entertain or impress anybody if they leave your show complaining about their ears ringing. We suggest that you honestly assess your own volume, and see if you can communicate the same passion at a lower level. Try experimenting with alternatives to your regular sticks. Be innovative, and you may find a way to make your guitar player, your audience, and yourself happy at the same time.

Avoiding Blisters

Q I'm constantly getting blisters from holding my sticks too tightly when I get excited or winded. I know the obvious answer is to loosen up. Are there any exercises to help me develop a relaxed grip?

Greg Slader
via Internet

A We know of no exercises specifically designed to help you relax your grip. However, you can actually create a program for yourself. Start with any good sticking book, like Stone's *Stick Control* or Joe Morello's *Master Studies*. Pick out a couple of challenging exercises that really give your hands a workout. Practice these exercises at a slow tempo until you reach the point where you don't have to think about them to play them correctly.

Next, increase the speed. This will automatically put a bit more strain on your hands—which, in turn, will likely make you want to tighten your grip. At this point, focus on relaxing that grip while you play. This now becomes the real purpose of playing the exercise.

As an alternative (or additional) approach to your problem, you might want to consider trying slightly larger sticks. Larger sticks are easier to grip, and thus easier to control in a relaxed manner, even when you're excited or winded. If larger hickory sticks feel too heavy, consider trying some larger maple sticks. Maple is a lighter wood than hickory, so you can get away with using larger models and still keep the weight comfortable for you.



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TEDDY CAMPBELL

Backstreet Beat

After working as drummer and musical director for 98°, Teddy Campbell was asked to join The Backstreet Boys band by Ricky Miner, who put both bands together. Campbell and The Boys have been touring constantly, with dates booked well into 2002.

When Campbell got the gig, one of the first things he did was figure out how to expand his setup so it would adequately fill the stage space and catch people's eyes. "My Yamaha kit has three jazz-size rack toms—8x8, 8x10, 8x12—then a 10x12 on the left side of my hi-hat," Teddy explains. "Plus I'm using 14" and 16" floor toms. I have three snares—a 5½x13, which is my main snare, a 5x10 to my right, and a 4x10 to my left. I use two sets of hi-hats and about twelve other cymbals. And the rack for all of this is massive; it curves all the way around me."

Then there are the electronics, which Campbell has managed to cut back since the first rehearsals. "In the beginning," he says, "I had to play a lot of sampled sounds—kick, snare, rimshots. But I found a way to get rid of most of that stuff before we went out. I scaled it down to only having to trigger some snare sounds on a few songs. I was using a sampled kick on a few songs in rehearsal. But when we got on the road, the house engineer told me he wasn't using the kick sounds in the house anyway, so I was able to get rid of that. Then I was able to get rid of the rimshot sample by using Yamaha's Groove Wedge, which is like a cool-sounding woodblock that you attach to your rim."

One very important element for the Backstreet band is in-ear monitors. "I *have* to wear the in-ears," Teddy insists, due to screaming crowds. "But I can't put much of The Boys' vocals in my ears because the crowd noise bleeds through their mic's. I end up hearing more of the crowd than them. So I work off of the other instruments and just try to keep an eye out for cues."

Campbell says his biggest challenge is interpreting the recorded versions of the songs live, since they were recorded with sequencers, not live drums. "I try to cop the same vibe as the record," he says. "But I try to make it feel more live by using fills and switching up some of the patterns to make it more danceable—and exciting."

Robyn Flans





RYAN POPE

Gettin' Down With The Get Up Kids



Smart, melodic, and unflaggingly energetic, The Get Up Kids are part of a Midwestern pop-punk tradition that stretches from Cheap Trick through The Replacements and up to the current “emo” scene. But one of the factors that distinguishes this Kansas City quartet is its powerful but nimble drummer, Ryan Pope.

Fellow musicians who saw Pope hammering away on his simple four-piece kit during the band’s recent tour with Weezer often found themselves wondering, *How the heck did he do that?* The twenty-two-year-old drummer has a serious command of technique based on a grounding in the rudiments, though he downplays the importance of the lessons that he took as a high schooler in suburban Olathe, Kansas. “I just had a lot of nervous energy, and playing drums allowed me to spazz out for a while without looking too weird,” he says, laughing.

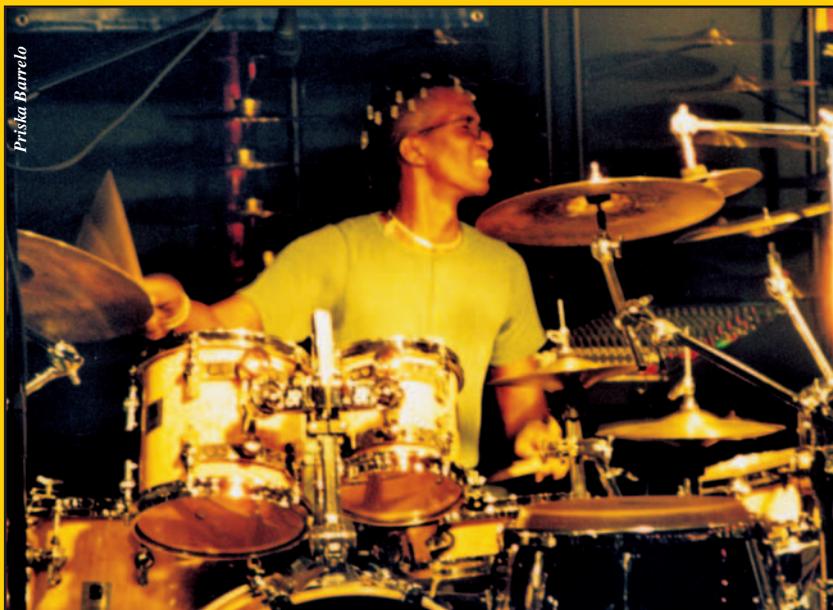
What’s the real secret to Pope’s dexterous rhythms and unconventional fills? “I’m left-handed, but I play on a conventional setup,” he says. “Because I play open-handed, it sort of opens up a whole new world as far as what I can do, cutting out that crossing-over thing and allowing me to do beats off and on the hi-hat.”

Pope also has a sophisticated sense of dynamics; on 1999’s *Something To Write Home About* (Vagrant), his playing recalls other “song-oriented” greats like Charlie Watts and Jim Keltner. “It’s more important to maybe make some sacrifices for the tune instead of pounding away and thinking of yourself as an individual player,” he maintains.

The Get Up Kids are gearing up to record again with producer Nigel Godrich (Radiohead, Travis) for a spring release. This time, Pope promises “more straight-up rock” à la Neil Young and The Rolling Stones, as well as a new level of playing from the rhythm section, which is completed by his one-year-old brother, Rob. “We’re really getting our stuff together right now,” he says. “We’ve always been able to play off each other, and that’s been cool. But we’re learning how to complete the song and make it what it really needs to be—and that’s rad.”

Jim DeRogatis

JULIO BARRETO Mountain Moving Time



Fidel Castro may have squandered what many consider the best of Cuba. But he also developed exceptional arts institutions, which, even today, continue to nurture amazing talents. Among them is Latin drumset king Horacio "El Negro" Hernandez.

Hernandez honed some of his formidable chops with keyboardist Gonzalo Rubalcaba. When "El Negro" departed, another stalwart time-dancer, Julio Barreto, stepped up. With the release of *Iyabó*, his premiere album as a bandleader, Barreto is destined to climb his own pinnacle of success.

Barreto was born in 1967 in Guanabacoa, la Habana, and when he was young, his siblings introduced him to Cuban folkloric music. He also received tutelage from his two uncles, Justo Barreto Rodriquez (Louis Armstrong's pianist) and Alberto Barreto (Benny Moré's composer). His public debut was at age twelve; his formal education began three years later "at The Academy of Amadeo Roldan. I studied classical music there," Julio explains, "but I didn't learn to play jazz at school. I've learned a lot by listening." Barreto completed the nine-year program in six, and worked with Afro-Cubano luminaries before joining Rubalcaba in '91.

Julio has participated in five of Rubalcaba's albums, among them the commanding tone poem, *Antiquo*. "That was a very interesting project," says Julio, "because it included a large musical territory of different styles. It's the fusion between the past, present, and future. In Cuba, there's a very deep music tradition, and rhythm is paramount. It's a product of the folklore and traditional music, and there are many different styles. To learn it all—that's a *real* rhythm school."

Like Hernandez, Barreto eventually defected, and today lives in Switzerland. The drummer formed his own ensemble in '97, comprised of Cuban expatriates in Europe. He describes *Iyabó* as "the fusion between Afro-Cuban and jazz-rock." The album dances joyously on the virtuoso edge. "Songs like 'Cantar Bueño' are traditional rumba with modern elements," Julio explains. "In 'Donna Lee,' I tried to retain its essential bebop character, but with an Afro-Cuban atmosphere." Barreto took only six months to compose, rehearse, and record *Iyabó*. Which makes it—and him—all that more extraordinary. *Iyabó* is available through Connector Music, www.efa-medien.de.

Robert Kaye

The Rollins Band's

Jason Mackenroth

Jason Mackenroth doesn't seem to understand the term "downtime." Not only is the drummer simultaneously playing in both The Rollins Band and Mother Superior, he's playing back-to-back sets on tour. Sure, The Rollins Band *is* Mother Superior with Henry Rollins leading the charge. Even so, the first show of the tour was a little rough for the drummer. "There's that adrenaline that hits when you go on stage," Mackenroth says. "I was a little nervous, but I got through both sets okay."

Mackenroth's previous punk and metal experiences, which are blended into the Rollins gig, are serving him well. "We're not totally straight-ahead rock," he says. "We're not full-out punk rock either. But it has elements of all that in it. I feel like it's all melded together at this point, because here I am with an icon of punk, and his music has developed the same way." Jason's own Rollins Band personal highlights include the tunes "One Shot," "Up For It," "Your Number Is One," and "I Want So Much More" from the band's latest release, *Nice*.

The Mackenroth influence list is varied: Peter Criss from KISS, The Meters' Joseph "Ziggy" Modeliste, and Jerry Allison from The Crickets. But it's *music* that inspires Jason the most. "Rock 'n' roll is my thing, and when I say 'rock 'n' roll,' I mean great music," he explains. "Miles Davis rocks. Chuck Berry, of course, rocks. I just have so much fun playing that I'm always trying to better myself, and I'm always trying to sound as great as I can."

David John
Farinella



Travis Demsey

BREATHING LIFE INTO THE LIVING END

“There are too many bands that play it safe these days.” So says Trav Demsey, the flamboyant drummer with one of punk’s most driving bands, The Living End. “The goal should be to play out of your head,” he says. “I want people walking away going, ‘Wow, I saw them six weeks ago and they were completely different tonight. They were like a different band.’”

Though Demsey’s playing might be loose and frenetic, The Living End offers a tight brand of punk rock. But Trav’s list of drumming inspirations prove the point: Topper Headon of The Clash, The Jam’s Rick Buckler, and Paul Cook of The Sex Pistols dot his list, as do Keith Moon, Charlie Watts, and Ringo Starr.

While Trav endorses Premier drums, Sabian cymbals, and Vater sticks, nothing is permanent in Demsey’s world—at least as far as his setup goes. “I’m constantly changing it,” he admits. “I don’t have any specific sizes. Sometimes I use 18” crashes for hi-hats.” And for heads? “I pretty much stick with Remo, but I’m constantly changing what kind of head. One week I was using CS clear dots because I was going through my Sex Pistols phase. This last week I was back on coated Ambassadors. Next week I’ll probably be in a hardcore New York phase, and I’ll be using Pinstripes. I like to leave myself open to interpretation on any given day. I like our sound to be constantly evolving.”

David John Farinella

Joe Travers

AT THE CENTER OF ZAPPA’S UNIVERSE

Joe Travers, a self-confessed “music addict,” experienced both his first concert and his first drumset at age five. His unusually advanced tastes led him to Frank Zappa by age ten. Looking back today, the path from Erie, Pennsylvania to steady work in Los Angeles seems to have been preordained.

Just months after arriving in LA back in 1992, the obsessively determined Travers landed the gig with Dweezil and Ahmet Zappa’s band Z. That eventually opened the door to touring with Duran Duran (through another Zappa alumnus, guitarist Warren Cuccurullo). Duran’s hectic schedule of late—Western Europe, Russia, Japan, America several times—played into Travers’ self-confessed need to stroke his “Leo ego.” Stagefright? No concept of it.

“Not at all,” Joe agrees with a laugh. “If I don’t play in front of people for a certain amount of time...it’s not good. I start getting really antsy and think there’s something wrong in my life, have an anxiety attack, need a shrink....”

Travers’ road fix consists of a five-piece DW Collector’s series kit, Zildjian cymbals (primarily K Custom Darks), Vic Firth sticks, and Remo heads. And when off the road, the man has quite the day gig: gatekeeper to Frank Zappa’s vault of myriad unreleased recordings stretching back to the 1960s. Job duties include evaluating and cataloging the material for possible future release, a gig Travers calls “beyond anything I could ever have dreamed of.”

While Z afforded Joe an opportunity to showcase his hyper-developed technical skills, nowadays he’s stretching out. He recently recorded tracks with Lisa Loeb and played select dates with The Motels. He’s also summoning earlier influences (John Bonham, Grand Funk Railroad’s Don Brewer) for the power trio Ball, led by erstwhile drummer Brian Tichy (Ozzy Osborne, Billy Idol) on guitar.

Ultimately, this owner of a thousand CDs sees his horizons broadening. “I love drumming, and I consume music constantly,” Joe says. “So a dream gig would be any musical outfit that allows me to be myself at all times—base things off of parts, but open them for interpretation, stretch it a little here and there.”

Somewhere, Frank is smiling.

Bryan Beller



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NEWS

DRUM DATES

Sheila E's new release, *Heaven* (Concord Records) is just out. Sheila recruited a host of stellar musicians for the CD, including George Duke, Gerald Albright, and Ray Obiedo. Sheila has also teamed up with MARS Music stores to sponsor a contest for kids, which culminates in a recording session with Sheila and her own Lil' Angel Bunnies Foundation, which helps children in need.



Rob Shanahan

Evan Bivins is on Little Children's *Vertigo*. **Scott Travis** is currently on the road in support of Judas Priest's newest album, *Demolition*.



Joe Eshkenazi is on tour with Endo.

Tony Thompson is recording with Jimmy Page. For more on what Tony's been up to, surf to www.undertheonesky.com.

Sterling Campbell is out with the B-52's.

Ray Brinker, who has been touring with Pat Benatar, appears on Tierney Sutton's new CD, *Blue In Green*.



Marc Slutzsky (Splender) is on Jenn London's *Crazy Thoughts*.

Andrea Valentini is touring with David Clayton-Thomas And Blood, Sweat & Tears.

Richie Morales is touring with Mike Stern. Richie is also on the Grover Washington tribute CD, *To Grover With Love*.

Tom Galbraith is on The Mink Lungs' new album, *The Better Button*.

Simon Phillips and **Gregg Bissonette** are on Japanese pop singer Mari Iijima's latest, *Right Now*. Much of the album, which also features Steve Lukather, Mike Porcaro, and Robben Ford, was recorded at Simon's Coy Sound studio.

Aaron Comess played and produced a few tracks for Interscope recording artist Bilal. Aaron's also on Laura Dawn's new CD and the new *Best Of The Spin Doctors* release.



Paul La Raja

Drummer/leader **Charles Zeuren** has released his latest disc, *Why Not??* Zeuren recently toured Europe and did a "reunion" gig in the States with **Dave Samuels** and Billy Taylor bassist Chip Jackson.

Jonathan Dresel is on John Waite's *Figure In A Landscape*.

Ryan Vandeberghe is touring with The Suicide Machines to promote their new CD, *Steal This Record*.



This month's important events in drumming history

Gene Krupa was born on January 15, 1909.

Cozy Cole passed away on January 29, 1981.

"The Boot Hill Boomer," a 7' drum and drumheads made by **Evans**, made its debut at the Rose Bowl in January of 1961.

Rolling Stones drummer **Charlie Watts'** book *Ode To A High Flying Bird*, a tribute to jazz giant Charlie Parker, was published on January 17, 1965.



The Who, featuring **Keith Moon** on drums, appears on the final episode of the ABC TV show *Shindig*, on January 8, 1966.

The Police (with **Stewart Copeland**) begin recording their debut album on January 13, 1978.

Led Zeppelin's last album with **John Bonham**, *In Through The Out Door*, goes platinum on January 7, 1980. Fifteen years later, on January 12, 1995, Led Zeppelin are inducted into The Rock & Roll Hall Of Fame.



Matt Chamberlain is on Stone Gossard's solo release, *Bayleaf*.

Jose Pasillas is on the road with Incubus.

Rob Green is on Toploader's debut album, *Onka's Big Moka*.

Carlos Aguilar is on 40 Below Summer's new *Invitation To The Dance*.

Prog drum greats recently hung out backstage at the Detroit date of the G-3 tour: **Mike Portnoy** (Dream Theater), **Pat DeLeon** (Tiles), **Virgil Donati** (Steve Vai, Planet X), and **Jeff**



Campitelli (Joe Satriani). Bluebird First Editions is re-releasing several older recordings, including Bing Crosby and Rosemary Clooney's *Fancy Meeting You Here* (with **Mel Lewis**) and Carmen McRae's *Carmen Sings Monk* (with **Al Foster**). Also released is Gil Scott-Heron's *Free Will* (with **Bernard Purdie**).

Jeffrey "Thunderhouse" Clemens plays drums and percussion on *Electric Mile* by G. Love & Special Sauce.

Sketchy Shay is on Dope's new Epic release, *Life*.

Neil Primrose is on tour with Travis.

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)

Aynsley Dunbar (January 10, 1946)

Corky Laing (January 28, 1948)

Eddie Bayers (January 28, 1949)

Phil Collins (January 31, 1951)

Dave Weckl (January 8, 1960)

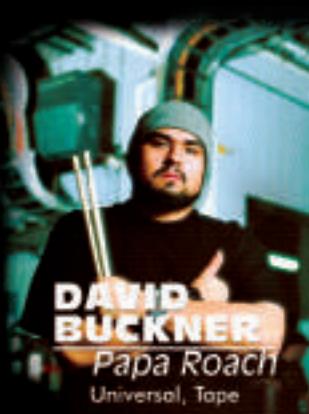
Steven Adler (January 22, 1965)

Dave Grohl (January 14, 1969)



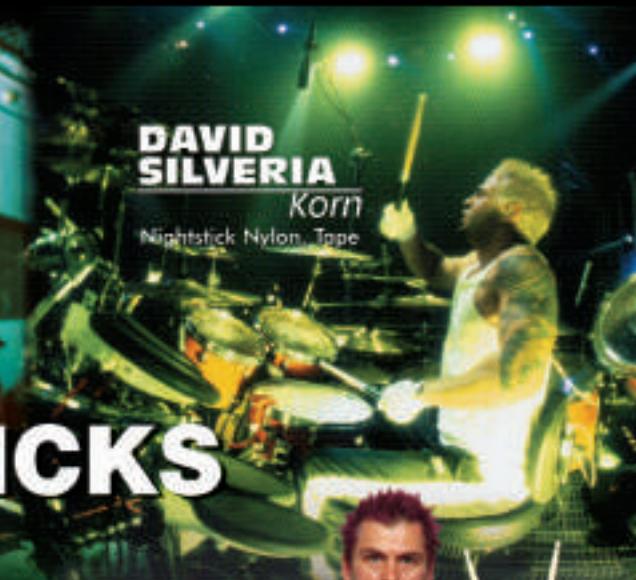
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**DAVID
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Korn
Nightstick Nylon, Tape



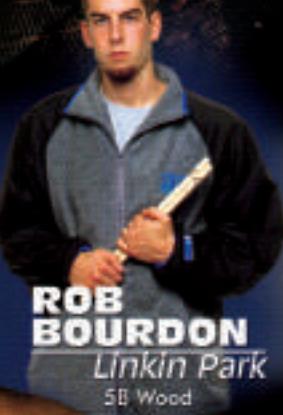
**MIKE
WENGERN**
Disturbed
Power 5B Nylon, Tape



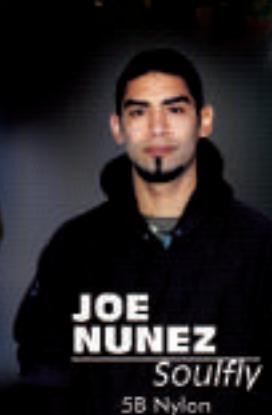
**KEN
JAY**
Static-X
3A Nylon, Tape



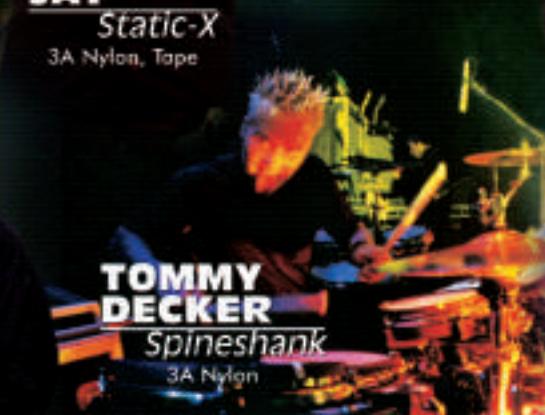
AL3
Powerman 5000
Universal, Tape



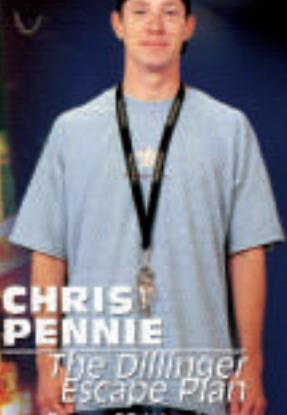
**ROB
BOURDON**
Linkin Park
5B Wood



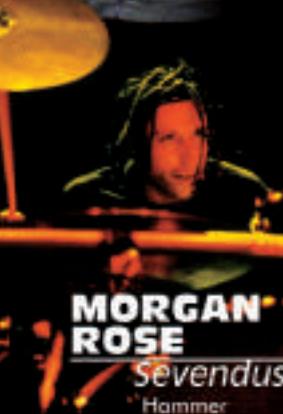
**JOE
NUNEZ**
Soufly
5B Nylon



**TOMMY
DECKER**
Spineshank
3A Nylon



**CHRIS
PENNIE**
*The Dillinger
Escape Plan*
Power 5B Wood



**MORGAN
ROSE**
Sevendust
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(REM)

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(ROB ZOMBIE)

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(FOO FIGHTERS)

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DEAN BUTTERWORTH

FRANK BEARD
(ZZ TOP)

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"Other pedals sometimes stumble. They're not always able to articulate what you want to play. But whether I'm using Iron Cobra single or double pedals, every beat I play comes across exactly as I intended."

JOHN BLACKWELL (PRINCE)

TIM ALEXANDER

RAYFORD GRIFFIN

PAUL BOSTAPH
(SLAYER)

JOHN DOLMAYAN
(SYSTEM OF A DOWN)

"They're the only pedals that handle the speed I play and take my punishment night after night. You can get Iron Cobra to conform to any playing style whether it's heel up or heel down."

JOEY JORDISON (SLIPKNOT)

Jethro Tull's Doane Perry On...

by Robyn Flans



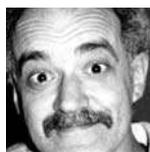
Doane Perry needs little introduction. Eighteen years as the drummer with Jethro Tull have given him countless opportunities to demonstrate his creative and artistic approach as a musician. When we spoke, he was in the midst of a world tour with the band. They're also compiling material for a DVD.

Doane's passion for music is such that no sooner does he put down his sticks from a Tull project than he picks them up to do something else. He's recently completed an album called *Marked For Madness* with an artist named Michelle Young—on which, he says, he was given a great deal of latitude for

expression. He can also be heard on Valerie Landsburg's new album, as well as with a Japanese band called T Square, which Doane describes as "Steely Dan meets Larry Carlton."

In addition to scattered live gigs with local musicians in LA, Doane has been working on material for a project of his own, as well as another Thread CD with keyboardist Vince DiCola. These are the things he does in his "time off." Of course, there isn't much of that for Doane. Nonetheless, while on a ten-day "home visit" from the Tull tour recently, he managed to devote some time to reflect on the work of several of his peers.

Clive Bunker



Clive was one of my earliest and most important influences. He was an amazing stylist with a combination of technical facility and feel unlike anything I'd ever seen before in rock music. And what a great soloist! He played with sensitivity and dynamics, yet he was incredibly powerful when he needed to be. As far as I'm concerned he was the drummer who bridged the playing of Ginger Baker and Billy Cobham.

When I finally met Clive, I was surprised at his modest, humble nature and the fact that he was largely a self-taught player who had only been playing for a few years when he made the first Jethro Tull record. Ask anyone who saw him live during that period and they'll attest to the indelible mark he left. We've become good friends over the years, and I felt honored when we performed together with Tull at a fan convention in Italy this past summer. We played together and traded solos on one piece, which was really a personal highlight for me.

Barriemore Barlow



Initially, I found it a little difficult to get inside of Barrie's drum parts. His style didn't fall as easily under my hands, so I had to dig down a little bit more and figure out what made him tick.

Barrie had a quirky, complex, idiosyncratic style, and he played some wild things with Tull. For instance, he was one of the first drummers in that period to play very active double bass drum parts that weren't just a string of 16th

notes. Barrie also brought a great sense of arrangement, dynamics, and detail to his parts. He came up with very off-the-wall breaks, some of which became integral to the song. It was challenging to try to stay true to the original feel and at the same time play something that felt natural to me.

Mark Craney



I first got to know Mark and his playing on Gino Vannelli's *Brother To Brother* tour. I was playing with Phyllis Hyman, who was the opening act. I watched Mark play brilliantly every night. He had this wonderfully relaxed way of playing very complex music. He also had a fantastic sound: very clear and articulate, cutting through a large electric band. And he played these great angular fills, which I've come to recognize as an identifiable characteristic of his style. It was during this period that Mark really created a recognizable voice for himself.

Mark and I have played together a lot over the years. I always marvel at the things he comes up with. He's a very original, very inspirational player—powerful and subtle. Plus he's one of my best friends and a great human being.

Billy Ward



It's fantastic to see Billy getting some of the recognition he so richly deserves. I've known him for almost twenty-five years, and I've loved his playing from the first moment I heard him. He was so colorful and got so many extraordinary sounds out of this oddball little drumset. He's a crazy

combination of Elvin Jones meets Keith Moon—and it works!

Billy has an eclectic musical sensibility about everything he does, which is always punctuated by his tremendous drive and great sense of humor. How many people could go from playing with The George Russell Orchestra to The Knack? He's an anarchist and a real thinker who brings a great sense of personality to everything he does. His duets CD, *Two Hands Clapping*, is one of my favorites.

Elvin Jones



Elvin is a force of nature. He's one of those rare individuals who represents himself as well on record as he does live. His thundering, rolling-and-tumbling, always-evolving, linear sense of playing just explodes out of the drumset with intensity, passion, and joy. I got to see him play a lot when I was growing up in New York. I was too young to be legally allowed into the gigs that he was doing, but if his good wife Keiko saw me loitering around outside, she'd hustle me in. She'd usually sit me about ten feet away from Elvin, whereupon I just became a sponge! He had a very heavy influence on me, and whenever I do get a chance to play in that style I recognize the enormous effect he had on my playing.

Billy Cobham



I consider myself incredibly lucky, because I had the chance to study with Billy for a year and a half while he was defining his style in the early days of the Mahavishnu Orchestra. I was still in high school, but I had just enough technique to pick his brain.

At that time, if you were into that music, there was Billy...and then there was everybody else. He raised the bar for everybody playing jazz/rock.

I had seen Billy play with Dreams, and I was completely awestruck at this lefty drummer playing on a right-handed kit. But more than the chops and technical virtuosity that he developed within Mahavishnu was the deep musicality that he brought to it. Their music was so intense, beautiful, joyful, and spiritual that it completely transcended the amazing technical ability that the band possessed. A Mahavishnu concert was a deeply emotional experience, and anybody who ever saw them knows *exactly* what I'm talking about. That was a moment in time.

Barry Altschul



Barry was another musician whose whole concept of music had an enormous effect on me. I first heard him in Circle—one of Chick Corea's early groups—and then later in a group with Sam Rivers and Anthony Braxton in New York City. I loved his playing, and I asked if I could study with him.

Barry had a highly developed sense of sound and tuning. He played very lightly, and he had an amazing array of percussion around his beautifully tuned drumset. He also played keyboards, which gave him a great sense of melody and phrasing on the drums.

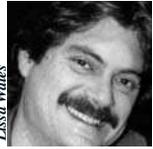
Barry would sit me at the drums, make me sing a phrase, and then have me try to execute that phrase on the drums exactly as I sang it. He was trying to help me establish an immediate connection between any conceptual idea and its execution.

Doane Perry On...

Today, I often find that if I can hear a phrase and sing it, I can usually find a way to orchestrate it on the kit.

For a good example of Barry's playing, check out Dave Holland's *Conference Of The Birds*. Fantastic record!

Carlos Vega



Carlos was a musician who had that unerring sense of what was musically right. He had beautiful technique, but it never got in the way of the music. From Karisma to James Taylor, Carlos always played the right thing—and created an impeccable groove doing it.

Carlos had a unique way of being able to sit way back behind the beat yet never drag it. It was interesting hearing him apply that to his Latin playing. Most Latin players sit right

up on the front of the beat, but Carlos would play these intense Latin grooves sitting way back on them—which created the most amazing, toe-curling tension. And what a wonderful, warm, funny person he was. He is really, really missed.

Paco Sery



About two years ago, Mark Craney and I had a religious experience watching Paco Sery play with The Joe Zawinul Syndicate. I had heard of Paco, but I'd never seen him play. I was completely, utterly floored. Seeing the Syndicate gave me renewed faith in the future of instrumental jazz. Paco and Richard Bona formed the best rhythm section I'd seen in many years. Paco's feel was incredibly deep—and yet so light at the same

time. He has amazing technical facility, but not once did he ever play a gratuitous note or resort to "smarty pants" drum playing. He also took a kalimba solo that night that McCoy Tyner would've been proud to play. Zawinul introduced him as a genius who just happens to play drums. I couldn't have said it better.

Trilok Gurtu



The sounds and textures that Trilok coaxes out of that crazy, hybrid drumset of his are all the more amazing when you realize he doesn't play bass drum and hi-hat in the traditional way we Westerners do. The first time I heard him on record, I couldn't understand how he was doing it. When I actually saw him play, it was even more baffling.

Trilok's beautiful, gentle, light touch—combined with his ability to

play complex passages at dizzying speeds—is stunning to hear and watch. His natural ability to blend intricate Indian rhythms and sounds into a traditional drumset is completely original, putting him in a class of one. His *Crazy Saints* is a colorful illustration.

Phil Collins



I was first introduced to Phil Collins' playing in 1975 or '76 on a Genesis track called "The Carpet Crawlers." It was the first time I'd really listened to Genesis, and I was amazed that I had completely missed out on the band up until that point. Even back then Phil had a real sonic identity, with those open single-headed toms. He brought intelligence, musicality, and such a great feel to the music. I think people forget what a really great drummer he

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Doane Perry On...

is because he's had such a successful career as a singer and songwriter.

I also think we drummers have a lot to thank Phil for. Along with Gene Krupa, Buddy Rich, Art Blakey, Max Roach, Billy Cobham, and a few others, Phil has helped to elevate the status of drummers in the public's consciousness. From "back of the bus" citizenship, we're now able to be legitimately respected bandleaders in our own right if we choose.

Al Jackson



Al Jackson made a major impression on me when I was very young. I had the unique experi-

ence of sharing the stage with him at the first concert that I ever played. At the age of twelve I was performing with my sister's band at Hunter College in New York City. We were one of the opening groups for a day of music culminating with Booker T. &

the MG's. I'd already been playing drums for a *whole year*, so of course I knew everything there was to know about the instrument! Then Booker T. & the MG's came on, and Al Jackson promptly put me in my place.

I had never heard anyone draw sounds out of the drums like Al did. He really knew how to tune his drums, and he had the most amazing snare drum sound I had ever heard. He also played with a crispness and authority that I had never seen. He was incredibly gracious, taking the time to show me how he tuned his drums. I realized I really didn't have a clue and had a very long way to go. So I went home and practiced.

Billy Martin



Billy Martin plays with a deep sense of the history of the drums. You can hear it in his tuning, his phrasing, and the swing-

inflected feel he brings to everything he plays. I hear many of the great jazz drummers in his playing, yet he is really his own man. He draws amazing sounds out of a very small drumkit, and I love the earthy, surging, rolling grooves that he creates. He is a really refreshing player in a highly quantized universe. Check out his *Percussion Duets* record with G. Calvin Weston. Sophisticated and primal.

Max Roach



Simply put, Max Roach set a standard that revolutionized jazz drumming. He was the

first drummer I ever heard who played an ostinato with his feet and then soloed over it. I spent endless hours at my drums trying to play "The Drum Also Waltzes."

Max had a beautiful touch—not to mention great technique, which he could display effortlessly at ridiculous

tempos! And the musical conversations he would have—interacting with the front-line with his left hand alone—was worth the price of admission.

Max is also an excellent composer and a well-rounded musician. His empathetic approach to music is very evident in the way he plays with others. I remember seeing him a number of times with M'Boom, his melodic percussion group with Joe Chambers, Warren Smith, Roy Brooks, Omar Clay, Freddie Waits, Ray Mantilla, and Fred King. It was an incredible sight to see such strong individual percussionists playing together so sympathetically and so musically.

Gregg Bissonette



Gregg is a fantastic all-around drummer, and an eternal student of the instrument. He's

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Doane Perry On...

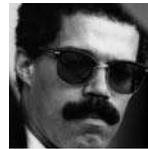
constantly evolving, always putting his own recognizable stamp on the music with a seemingly effortless, fluid technique. I've seen him play in many different situations, and he always fits into each one like he was born just to do that. That's a very rare quality, and I think it stems from the fact that Gregg genuinely loves so many different forms of music.

Musicians' personalities are often reflected in their approach to their instruments. Gregg's openness to people and music is very much in evidence when he sits down to play. He's a very inspirational musician, and one of the finest, funniest people I have the pleasure to know. He's a darn fine trumpet player, too!

funk/jazz/rock scene. Apart from guys like Steve Berrios, who was playing with Mongo Santamaria, very few drummers were applying Latin rhythms to the drumset. When Richie started playing with Ray Barretto, he was forced into covering a lot of the timbale and percussion parts because it was a small band.

It was interesting to watch Richie deal with all the new information that he was being given, and then develop the facility to play those composite parts. There were very few people he could look to for guidance or inspiration. But Richie is a very intelligent guy, and he dealt with it beautifully.

Richie Morales



Richie is a very fiery, precise, exciting player. When we first met in the '70s, he was mostly coming from the

Marco Minnemann



Marco is one of the very best of the new breed of young drummers. I first heard him

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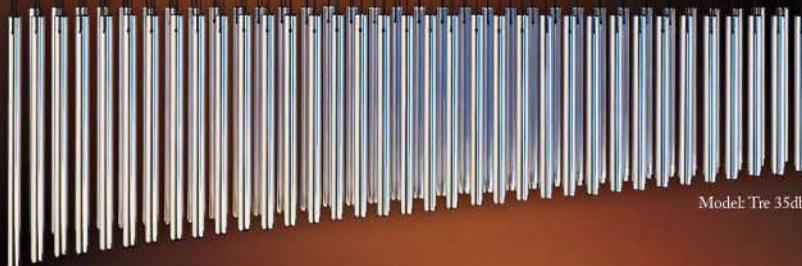
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Doane Perry On...

when he turned up at a Tull concert in Germany and gave me a few of his CDs. I was absolutely stunned. His phenomenal technique, combined with so many creative compositional ideas and musical maturity, really struck me. It's good to see more and more drummers, young and old, stepping out in front and becoming leaders. This guy has a great future in front of him. He is going to go very far.

Ringo Starr



For me, everything drumming-wise began with Ringo. He was my original inspiration to want to play drums at all. I played piano for several years until the Beatles came along. Then I started playing drums.

How much Ringo did to revolutionize the instrument in pop and

rock music cannot really be calculated. Apart from inspiring tens of thousands of aspiring young musicians to play drums, his true worth should be measured by the incredibly creative parts he came up with. He played very original beats and fills with a great, natural feel. Plus, he was the first rock drummer to tune his drums down really low, and to play those open, spacious fills that are so associated with that style of English drumming.

Several years ago I had the great fortune to meet Ringo. I told him that if not for him I'd probably be playing piano somewhere—badly. He characteristically replied, "That's what I aspired to do!" Well, we should all be glad he stayed with the drums. Thank you, Ringo.



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it's a *lot* to ask of a drumhead,

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Yamaha's Steve Jordan 6½x13 signature snare drum is designed to produce Steve's unmistakable trademark sound. It features an all-maple 4-ply shell with 6-ply reinforcement hoops. But it also represents Steve's commitment to environmental issues. For example, the maple wood is chosen from areas that are replanted after harvesting to ensure that the forest is replenished as quickly as possible. The drum is manufactured using only environmentally friendly methods, finishes, and adhesives. Even the 20-strand snare set is non-plated to minimize the use of chemicals in its manufacture. The result is a drum with a natural appearance and "a warm sound suited to all playing styles." It lists for \$495.

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Give The Drummer Some...Pads

Pintech Vision And Escape Series Electronic Pad Kits

If you want state-of-the-art mesh-head electronic pads, but you'd prefer slightly more traditional acoustic-drum-like looks, Pintech's Vision series pad kit is the ticket. It's a road-worthy kit that combines mesh-head technology with 5"-deep wood shells (in 10", 12", and 14" diameters) available in over one hundred custom finishes. Heads are mounted on the tops *and* bottoms of the shells, and the kits are supplied with a heavy-duty Gibraltar Road Series drum rack. They list for \$2,790.

At the other end of the scale, Pintech's Escape series is an entry-level kit that incorporates the company's mesh-head dual- and single-zone ConcertCast pads for the drums, along with single-zone rubber pads for use as hi-hat and cymbals. The complete kit, with rack, sells for \$995. (Sound modules and bass drum pedals not included in total cost of kits.)

☎ (800) 445-0506, 🌐 www.edrums.com



Stick It Heavy Or Stick It Light

New Vic Firth Corpsmaster And American Jazz Drumsticks

So, you say you're a drum corps drummer and you need a stick that will let you explore new sound possibilities, like orchestral techniques and special effects? Vic Firth and Thom Hannum have created two new Corpsmaster models just for you. The STH3 Thom Hannum Piccolo Tip combines a full-sized marching shaft (16 $\frac{5}{8}$ " long, .690" in diameter) with an exceptionally short taper and a very small tip for a stick that "clearly defines the highs and creates unique timbre possibilities."

The STH4 Thom Hannum Double Tip is a special-effects model. It features a 17"-long, .690"-diameter shaft, with a different tip at each end (those of the new Thom Hannum Indoor and Piccolo models). This design allows the player to explore traditional marching and orchestral techniques with a quick flip of the stick.

Drumset players looking for a lighter stick with "perfect rebound" should check out Firth's new American Jazz series. The line consists of six models that feature a long taper for great feel, neck specifications sizeable enough to create dark cymbal sounds, and a small teardrop tip to keep everything in focus. The AJ1 has a 5B shaft "that feels full-sized yet plays lightning fast." The AJ2 has a 5A shaft for a light touch. The AJ3 has an 8D shaft "that feels like it plays itself." The AJ4 is a thin stick, but is said to still produce a good cymbal sound. The AJ5 is the thinnest stick in the Firth catalog. It's built "with great balance in mind, making it light and easy to play." The AJ6 features a 7A-like shaft coupled with a very small neck and tip "for the sweetest cymbal sounds."

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Surf's Up!

New Web Site Information

The updated site for **LUDWIG/MUSSER** is www.ludwig-drums.com. It features news, an educational section, and sections on Musser mallet instruments, educational kits, keyboard mal-

lets, timpani, and concert drums.

WWW.CYMBALHOLIC.COM is a new site that focuses on the various makes of vintage and modern cymbals. Surfers can find historical information about vintage Istanbul-made K Zildjian cymbals, as well as reviews about more contemporary cymbals, such as those made by Italian cymbal smith Roberto Spizzichino.

DRUM WORKSHOP has re-launched its site with an entirely new look and more interactive features. Product info, stats on DW artists, clinic schedules, and interactive creation of DW kits are just some of the items to be found at dwdrums.com, along with an easier-to-navigate layout.

WWW.CONGAHEAD.COM is Latin Percussion founder Martin Cohen's personal site. Features include artist bios, stories, and interviews, QuickTime and RealVideo movies that present



great performances and exclusive interviews, highlights (in words and photos) of Martin's experiences at clubs, parties, and gatherings around the world, and photos documenting legendary musicians and events over the past forty years.



When You Need Help To Be Heard

Audix Fusion Series Drum And Percussion Mic's

Audix has had great success with their DP mic' packs, featuring their high-end D1, D2, D3, and D4 drum and percussion mic's. Now they've taken things a step toward affordability with their Fusion series.

The new line includes the F10 dynamic (for snare, toms, and bongos), the F12 dynamic (for kick drum and congas), and the F15 condenser (for over-heads, hi-hats, and percussion). The F-10 and F-12 each come with an integral clip to help simplify set-up. The mic's are available in two package configurations. Fusion Series 4 (three F10s and one F12) is priced at \$449. Fusion Series 6 (three F10s, one F12, and two F15s) is priced at \$699.

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Sabian Cymbal Muting System And Drum Practice Discs



Most cymbal companies tout the projection and penetration of their cymbals. But there are some times when those qualities aren't necessary...or even desirable.

Sabian's Cymbal Muting System is designed to control cymbal volume in such situations. It consists of adhesive-backed rings of high-density foam-rubber construction. The interchangeable rings are available in various sizes, for various degrees of muting. When applied to the bottom of a cymbal, the rings cut volume while enabling the top to be played with normal stick response.

The rings can be placed on the top of the cymbal to create a rubber playing surface and minimum volume. A 4" Utility Disk

is available for minor mut-

ing or for use with other discs for additional sound reduction.

Not forgetting the drums, Sabian offers Drum Practice Discs for drum-sets, snare drums, and marching drums. The discs, which are made of high-density RO15 open-cell foam rubber for a firm feel and realistic response, are designed to offer practical and affordable sound reduction for drummers rehearsing in volume-sensitive situations. They're available individually in 10", 12", 13", 14", and 16" sizes, and in sets.

☎ (506) 272-2019, 🌐 www.sabian.com.



My, My, My...

MyMi Drums

Several drum companies have offered “free floating” designs over the years. But they generally involved a tensioning system that still physically interacted with the shell in some fashion. MyMi’s 4-D line features a patent-pending tensioning system that suspends the drumshell between the top and bottom heads. The shell is thus allowed to resonate freely, without any physical contact between it and the hardware. Yet the system maintains the ability to vary the tensions between the heads independently. According to the manufacturer, “This results in an incredibly clear, full sound while substantially reducing the overall weight of the drum.”

MyMi drums are custom-built in the USA. They offer a wide variety of shell compositions, sizes, and finishes (including hand-lacquered exotic woods and rock maple wood rims).

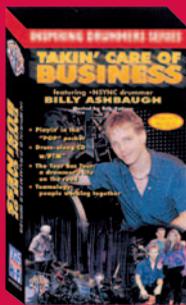
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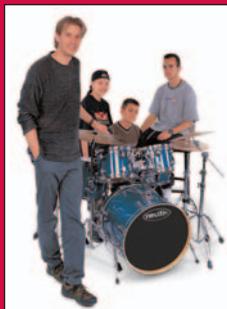
If you’ve ever dreamed of playing behind a super-successful group like ‘N Sync, this might be your chance. In the latest addition to its *Inspiring Drummers* video series, **WARNER BROS. PUBLICATIONS** has released *Takin’ Care Of Business*,



a video/CD package from ‘N Sync drummer **Billy Ashbaugh**. Billy demonstrates his drum prowess, and shares his percussion techniques and insights. Also featured are a “tour-bus tour,” a look at Ashbaugh’s practice setup in the bus, and a live clinic staged for middle- and high-school students. The CD also features play-along mixes of ‘N Sync songs. The package is priced at \$39.95. ☎ (800) 327-7643, 📧 www.warnerbrospublications.com.

Also new from **WARNER BROS.** is an extended association with rock legend **Carmine Appice**. The company will be making major revisions to Carmine’s best-selling *Realistic Rock*. Sections on odd time meters and double-bass combinations between hands and feet will be added, along with two play-along CDs. Also to be released is *Realistic Rock For Kids*, aimed at children as young as five. This book/CD package will include eighteen drum patterns and grooves such as “My First Drum Fills” and “My First Drum Solo.” The book will also feature a “Carmine The Drummer” cartoon character based on...well, you know.

HUDSON MUSIC has released *Getting Started On Drums*, an educational project available on videocassette or DVD—marking the first “educational video” to appear in DVD format. The project features top drummer/educator **Tommy Igoe**. Sections include “Setting Up” (covering selection of a kit, assembly, tuning, and ergonomic positioning of equipment) and “Start Playing” (featuring lessons on drumming technique, stick selection, grip, the importance of time, and playing patterns and fills). A final section offers play-along examples with instrumental tracks and printable sheet music as downloads from the Hudson Web site. The DVD or a full-length videocassette retail for \$29.95, and each section is available on video separately. Hudson Music, ☎ (888) 796-2992, 📧 www.hudsonmusic.com.



Also new from **HUDSON** is a DVD version of one of their most popular videos: *Classic Solos And Drum Battles*. The new release provides enhanced digital picture and sound quality, as well as “an entertaining and informative perspective on the great traditions and rich history of modern drumming.” It also includes com-

mentary by noted drummer Peter Erskine that the viewer can switch on or off. The 60-minute DVD retails for \$29.95.

Berklee Practice Method: Get Your Band Together is an interactive book/CD series from **BERKLEE PRESS** that teaches rock, jazz, and pop musicians not only how to play, but how to play successfully in a band. Individual volumes for different instruments (including drumset) break down the same play-along song samples and practice routines, so that the books can be used together to help an entire ensemble learn to play together. A variety of popular styles are covered, including rock, funk, jazz, blues, swing, and bossa nova. ☎ (617) 266-1400, 📧 www.berkleepress.com.

R&B studio great **BERNARD PURDIE** has released a three-volume video set called *The Most Important Educational Function—With Bernard “Pretty” Purdie*. Volume 1 focuses on funky playing, with concert and club performances including a hot James Brown medley, and a close look at Purdie’s use of ghost notes. Volume 2 goes onstage with Purdie’s band for some Latin grooves, attends a master class for some N’awlins gumbo, and eventually gets to the legendary Purdie Shuffle. Volume 3 examines more of the Purdie Shuffle, features close-ups of Purdie’s bass drum and hi-hat pedal action, and includes comments from Purdie’s bandmembers about his approach to drumming. The volumes are \$64.95 each; the entire set is priced at \$168.50. 📧 www.bernardpurdie.com.

And What's More



PEARL's new CST 80 Cymbal Stacker features a dual-action tilter to eliminate the limited positioning options offered by similar devices of the past. The dual-action tilter can be mounted at the end of the stacker arms in the traditional manner, or it can be mounted anywhere along the length of the stacker arms by simply turning it on its side. In either mounting option, the tilter can be rotated 360° for precise cymbal placement. The CST-80 is equipped with two dual-action tilters for "limitless positioning possibilities." It fits all Pearl 800W and 70W series cymbal/boom stands and the CH-70 mini-boom holder, and accommodates hi-hats as well as individual cymbals. List price is \$50. ☎ (615) 833-4477, 🌐 www.pearldrums.com.

Hand drummers playing traditional West African rope-tuned drums should check out Power Grip cleats from CLAMCLEATS LIMITED. The Power Grip 1 (single-hand) and Power Grip 2 (two-hand) models allow the player to pull the rope twice as hard as with a bare hand to achieve extremely high tension on skin heads. The cleats are said to be easy to use and convenient to put on a rope close to the body of a drum. 🌐 www.clamcleat-rope-cleats.com/non_marine_apps.htm.



The affordable ROCKWOOD BY HOHNER drumkit line now comes in a new blue metallic finish, in addition to the previous wine red, black, metallic silver, and metallic green colors. The five-piece package kits, with hardware, list for \$650. ☎ (804) 515-1900, 🌐 www.hohnerusa.com.

YAMAHA has upgraded its popular entry-level DTXPRESS electronic drumkit. While retaining its list price of \$1,295, the kit now includes a stereo cymbal pad, a stereo snare pad, and extra rack support bars. The cymbal pad allows drummers to duplicate a realistic cymbal choke, while the snare pad will reproduce more natural-sounding snare characteristics, including rimshots. The frame crossbars add extra playing stability. ☎ (714) 522-9011, 🌐 www.yamahadrums.com.



CASECORE's Coffin Stick Bag is black, with a red plush diamond-tuck velvet interior. Its coffin shape is more than a trademark; it's also practical for holding mallets, brushes, and other items that tend to "bulk up" near the top of a bag. The bag is also reinforced with a special composite material called Amour Frame to help it keep its shape and add durability. It can hold up to four dozen sticks, and it's priced at \$39.95. ☎ (818) 767-3511, 🌐 www.coffincase.com.

They say that drumming is good for the soul and healthy for the body. In that spirit, LP offers their Jammers conga. At 20" high and 8" in diameter, it's an easy-to-carry and easy-to-play drum that, the makers say, is ideal for participation in jam sessions and drum circles, or for just thumpin' around the house. Each drum comes with a strap, a pre-tuned plastic head, and a wood shell that features the same construction as full-sized LP drums. The Jammers conga is available in natural, teal, and dark wood gloss finishes and a satin brown flat finish, and is priced at \$139. ☎ (973) 478-6903, 🌐 www.lpmusic.com.



REMO has totally redesigned the hardware on their MasterEdge drumkits. New features include tom holders with memory locks and ball & socket joints that allow the drums to be inverted for quick tuning of bottom heads. Tom-post screws face forward to allow for extreme angle adjustments and "scratchless" positioning. An additional clamping slot adjusts for any accessory arm. Remo's suspension system gives a consistent look to the entire set.

The 6300 bass drum pedal features a rotating beater for full head contact at any angle, an adjustable weight for tailoring the action, a ball-bearing hinged heel plate, and an infinitely adjustable footboard cam. The 6300 stand series features a wide variety of design improvements. Other new items include a Multi-Clamp Tom Arm bracket that clamps onto small or large stand sections. ☎ (661) 294-5600, 🌐 www.remo.com.



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Pacific,
Zildjian ZBT
and Vic Firth
make it
easy to play
the right way,
right away!"

Tommy Stewart (Godsmack)

photo © Steve Jennings



**Free!
Bundle
Bonus Pack**

Pacific, Zildjian and Vic Firth— three of the top names in drumming— have teamed up for one incredible offer. Purchase a Pacific CX or CXL Series drumkit, a Zildjian ZBT-Plus Cymbal Pack or a Vic Firth Starter Pack at a participating drum shop between September 15 and December 31, 2001 and you'll receive bonuses worth up to \$200, absolutely free. Buy all three items together and you'll get a redemption certificate good for an additional bundle bonus pack valued at \$150 (see details below). Offers are valid for a limited time and only while supplies last. See your local dealer or go online at www.pacificdrums.com for more information and get started drumming right away, the right way!



Pacific CX • Zildjian ZBT • Vic Firth Bundle

	Bonus	Bundle Bonus
Pacific CX or CXL Drumset 5-piece kit with hardware including double BD pedal (lacquer or covered finish)	CS800 Cymbal Stand DT800 Drum Throne	} Hudson Music's "Getting Started On Drums" DVD or Video Set of Mesh Practice Heads Limited Edition "Right Way" Long-Sleeve T-Shirt
Zildjian ZBT-Plus Rock or Pro Pack with 20" ride, 18" crash and 14" hi-hats	Cymbal Bag T-Shirt & Hat	
Vic Firth Starter Pack with 3 pr. 5A sticks, 1 pr. Rute	Stick Bag	



Pacific LX Drums

Pro Quality At A Semi-Pro Price

HITS

DW's quality workmanship in drums and hardware

excellent tone quality out of the box

ultra-versatile tom mounts

MISSES

drums and hardware are heavy

bass drum muffling pillow is too small

by Mike Haid

Drum Workshop has consistently produced some of the best-sounding drums and quality hardware on the market. Their Pacific line is no exception. This beautifully crafted set comes standard with lots of extras that normally separate top-of-the-line kits from those at the "mid-price" level. From the supreme tone quality of the thin, North American rock maple shells to the sturdy, user-friendly hardware, the LX kit is a true value for the serious drummer.

The Drums

The Pacific LX kit that was sent for review was finished in a stunning Amber lacquer wood grain. The other natural wood grain finishes available in the LX series include charcoal, cranberry, natural, purple metallic, and royal blue. The drums came equipped with coated/clear one-ply batter heads on the toms and bass drum, with clear one-ply bottom heads on the toms and an Ebony front head (with no hole) on the bass drum.



The 5½x14 snare sounded great out of the box, but a couple of clockwise turns on each tension rod of the snare brought even more life to the single-ply coated batter head. The maple shells produced a warm yet powerful tone. No muffling was needed on the snare or toms due to the coated snare head and the coated ring around the clear tom heads.

The 18x22 bass drum had a huge sound. Surprisingly, the bass-drum muffling pillow that comes with the set wasn't long enough to touch both heads, which resulted in an unpleasant, hollow tone. I took the pillow out of the drum and applied the Simon Phillips method of bass drum muffling by rolling up two towels and placing them along the bottom half of each head where they meet the shell. This created a massive bass drum sound, with warmth, punch, volume, and a remarkably open tone.

The tuning range of this kit is exceptional. Whether you prefer deep, fat tones or a high-pitched, jazzy sound, there really isn't a pitch point at which these drums sound weak or unnatural.

On The Edge

Amid all the variables involved in the production of sound by an acoustic drum, the bearing edge may be the most crucial. Simply put, the bearing edges on the LX drums I examined were flawless—equal to those of any drum I've seen at any price level.

Heavy Construction

Although the thin maple shells resonate beautifully, the detail in hardware design also helps in supporting the tone quality. Each tom is supported by the STM (Suspension Tom Mount) system, which suspends the drum by surrounding the lugs (instead of the tension rods). The area of the mount that surrounds the lug is insulated with rubber to eliminate vibration noise. The oval lugs are also insulated from the shell with rubber insulators. The only drawback is that the heavy-duty oval lugs, thick steel counter hoops, and STM system make the drums a little heavy. If you're a weekend warrior or a busy traveling player and have to cart your own gear around, be prepared.

Add-Ons

The kit that was sent for review included the two available add-on drums: a 14x16 floor tom (with heavy-duty Full-Sustain

legs) and a 7x8 rack tom (with STM mount). These drums make for a nicely extended pitch range on both ends of the sonic spectrum.

Hardware

DW established their reputation with durable, innovative hardware. They've put the same craftsmanship into the Pacific 900

Series hardware that comes standard with the LX kit. All stands in this series feature double-braced legs, telescoping tubes, captive wing screws, insulated tube clamps, and memory locks at all tube connection joints.

The bass drum pedal and hi-hat stand feel as quick and effortless as anything DW has come out with. Both cymbal stands came equipped with a single tom clamp for mounting the 12x14 tom (as a suspended floor tom) and the 7x8 add-on tom. The snare stand is easily adjustable, but finding a comfortable position for the snare drum without the short

stand legs setting the drum off balance proved tricky.

The coolest hardware in this package is the three-way double tom mount with accessory clamp. It's one of the most versatile tom arms around, capable of quick and easy adjustments.

The LX 900 series hardware is efficient and durable. It's also heavy, which leads me to say once again that the LX is not a lightweight kit. But you're not a lightweight player, are you?

Bottom Line

Versatility in sound and size options is paramount with the Pacific LX kit. I can't think of any playing situations for which it would not be suited. It also looks terrific, is constructed flawlessly, and comes at a price that keeps it within the reach of a working player.

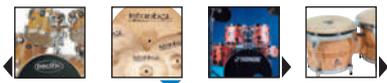
All Pacific drumkits include a beginning drum video with tips on setting up and tuning, as well as a first-time drum lesson. If the LX kit is your first set as a beginner, consider yourself blessed. If you're a more experienced drummer looking for a new performance set, the LX should be high on your check-out list.

THE NUMBERS

Configuration: 18x22 bass drum, 5½x14 snare drum, 8x10, 9x12, and 12x14 toms. Optional add-on toms include a 7x8 rack tom and a 14x16 floor tom with legs. 4-ply all-maple shells. Amber lacquer natural wood-grain finish. Pacific 900 Series hardware, and SP500 single bass drum pedal. Optional add-on hardware includes tom clamp for 7x8 tom and Full Sustain floor tom legs for 14x16 floor tom.

List Price: \$2,649 without add-ons. 7x8 add-on rack tom: \$285, 14x16 floor tom: \$629.

Y (805) 485-6999, www.PacificDrums.com.



Istanbul Mehmet Cymbals

Classic Sounds From The Cradle Of Cymbal Making

HITS

Traditional models have old-world characteristics, but general-purpose versatility

Nostalgia and Legend crash/rides can truly be both

by Chap Ostrander

Istanbul Mehmet cymbals embody the art of cymbal making that began in Turkey four centuries ago. Master cymbalmaker Mehmet Tamdeger combines a secret bronze alloy with hand-hammering techniques to make each cymbal an individual instrument. Since there are so many approaches that can be taken in terms of hammer pressure and angles, each cymbal is guaranteed to be different. Add to that the variations that different lathing can create, and you have the potential for lots of different models offering lots of different sounds. In fact, Istanbul Mehmet offers so many models that we're going to examine some of them now, and a few more in a later installment. We'll start with Istanbul's most traditional, jazz-oriented models this time, and cover the more esoteric models later.

Traditional Series

The Traditional series embodies the qualities of hand-made Turkish cymbals. Yet they aren't so specialized that they couldn't apply to a wide variety of applications. I played them on several types of gigs, from show work to pop to jazz. They easily fit the bill in each situation. So I'd consider these to be Istanbul Mehmet's most general-purpose models.

20" ride (2,120 grams): This ride was fairly bright, especially for a Turkish-made cymbal. However, its full-sized bell was dark in nature. Playing at different volumes elicited varying amounts of undertones, but they always stayed under control. The weight of the cymbal gave it great stick response and feel.

16" crash (915 grams): This was a very responsive crash. It had a bright attack with lots of warmth underneath. The bell is full-sized, with a clean, usable sound for special effects.

14" hi-hats (top 1,060 grams, bottom 1,250 grams): This set of hats was crisp and clear. The wash between them was warm and pleasant due to their moderately light weight. Stick response was precise, as was the chick sound when the cymbals were closed.

10" splash (265 grams): I find most splash cymbals these days to be too thick, but this one leaned more toward the splashes of old. Its splash sound was bright and cutting, and even its bell sound was clear, with gong-like qualities. This would be a great accent voice.

A notable cosmetic feature of this splash was the openness of the hammering pattern. The marks were small, round, and spaced about $\frac{1}{4}$ " to $\frac{1}{2}$ " apart.

Nostalgia Series

The Nostalgia series harks back to the old days of hand-hammered jazz cymbals. While they don't look much different from the Traditional models, they're acoustically tailored to produce darker sounds with a more "vintage" character.



The Traditional series includes (from left) a 16" crash, a 10" splash, a 20" ride, and 14" hi-hats.



The Nostalgia series includes (from left) a 16" Dark crash, a 21" ride, 14" hi-hats, and a 20" crash/ride.

21" crash/ride (2,595 grams): This cymbal featured a controlled wash that built up under continuous playing to a certain level and then stayed there. It also responded well to mallet work. Along with its 20" counterpart, this cymbal embodied a quality that I seldom find in models designated as "crash/rides." Usually such cymbals are really one or the other, but not both. These *were* both. I found that I could crash them, and then immediately begin riding—and have the ride pattern come through while the crash sound finished. The bell on the 21" model had a greater concentration of hammering than the rest of the cymbal did, while the hammer marks on the body looked slightly larger than those on the other sizes in this series. The bell sound was clear and clean, and the stick response was fine.

20" crash/ride (1,890 grams): Thinner and lighter than the 21" model, the 20" sounded significantly darker. Otherwise, it possessed the same overall ride qualities as its larger sibling. It also had a good bell sound. This bell had no hammering whatever, and the marks on the body seemed smaller than those on other sizes.

16" dark crash (955 grams): The Dark crash is almost haunting in its effect. It has a dark voice that rises immediately, then dies away just as quickly. This is a great accent cymbal with lots of color.

14" hi-hats (weights not indicated): I really liked the wash between these hats. The chick sound was very clean, and stick definition was good. Yet they had the warmth, softness, and "old-time" sound characteristic of this model line. Not what you'd call penetrating, but very tasty.

Mehmet Legend Series

The Mehmet Legend series is sort of a sub-series of the Nostalgia line. Not only are they old-time jazz cymbals, they're replications of some very *specific* old-time jazz cymbals. In fact, the Mehmet Legend series was formerly known as the Mel Lewis signature line. So these models are designed to produce the sort of acoustic performance that jazz great Mel Lewis personally favored.

21" ride (2,180 grams): The first thing that impressed me about this ride is the two rivets installed about 6" apart along the edge. The next thing was its sound. Dark and deadly is the best way to describe it. The ride possesses a lovely undercurrent that stays in complete control, and the rivets add just

enough sibilant hiss to enhance the wash. The bell has a low profile and a sound that's consistent with the dark overall voice of the cymbal.

19" crash/ride (1,700 grams): The 19" has all of the acoustic qualities of the 21", but with a slightly higher voice. The bell is also slightly smaller. Again, I was impressed by the fact that I could crash it and still ride under the crash sound. (Mel Lewis believed that you should be able to do both on virtually any cymbal.) This cymbal responded to mallets by getting louder, but without any extra overtones building up. Considering the light weight of this cymbal, ride-pattern stick response was surprisingly good. (This was also the case on the 21" model.)

14" hi-hats (top 840 grams, bottom 1,045 grams): This is a tight set of hats. The wash between the two was very pleasing, and they had a narrow range of overtones. Again, the focus was on warmth and subtlety, rather than on volume or penetration.



The Mehmet Legend series offers a 21" ride, a 19" crash/ride, and 14" hi-hats.

Cymbally Wonderful

Istanbul's traditional-style cymbals offer lots of rich, warm sounds—especially if you're a jazz player (or any sort of player who appreciates lots of character in a cymbal). But that's far from all the company offers. Our next examination of the line will include models for pop, rock, and who knows what other applications. So stay tuned for that.

Universal Percussion is the exclusive US distributor for Istanbul cymbals, and a dealer network is just being established. Contact Universal or check their ads for information on a dealer near you.

☎ (800) 282-0110, 🌐 www.universalpercussion.com, www.istanbulcymbals.com.

THE NUMBERS

Traditional series	
20" ride	\$390
16" crash	\$240
14" hi-hats	\$405
10" splash	\$140
Nostalgia series	
21" crash/ride	\$475
20" crash/ride	\$430
16" Dark crash	\$275
14" hi-hats	\$450
Mehmet Legend series	
21" ride	\$460
19" crash/ride	\$370
14" hi-hats	\$440



Sonor Force 2001 And 3001 Drumkits

German Quality At A Surprising Price

HITS

beautiful finishes

easy-to-use tom mounts

big sound

affordable price

MISSES

some lack of low end in 2001 bass drum

limited tuning range on 2001 snare drum

by Fran Azzarto

There was a time when only top-level drummers could afford a sweet-sounding Sonor kit. Well, the times they are a'changing! The 125-year-old German company now offers two drumkit lines that are priced to move. That's right, I said *two*. Sonor's Force 2001/3001 series is designed with the entry- and mid-level drummer in mind. Even you pros should take a listen.

Looks Aren't Deceiving

Simply put, these kits look amazing. When set up next to each other, there's plenty of eye candy to go around. The 2001 series has an elegant "wax stain" flat finish that gives the drums a warm natural appearance. A finish this slick is a rarity among entry-level kits. The 3001 series comes with a high-gloss finish so well done that backstage mirrors may no longer be necessary. Both finishes allow the natural wood grain to shine through, with stunning results. The low-profile Force lugs and standard-size flanged hoops only add to the overall beauty of these kits. And let's not forget about bass drum hoops. Where most companies would scrimp and save, Sonor has included wooden bass drum hoops that match the color of the kit (3001) or come in a contrasting black (2001).

Below The Surface

Sonor has spent plenty of time making certain that the beauty of these kits is not just skin deep. All the drums feature 9-ply maple-and-basswood shells made according to Sonor's "CLTF" (Cross-Laminated Tension-Free) process. It's the same process used to make more expensive Sonor kits, and it's designed to create an extremely strong and round drum. (Sonor claims that

these drums will keep their shape even if cut in half—but don't try that at home!)

The drums also feature Sonor's "Tune Safe" die-cast lugs, which have a washer inside the lug that helps reduce slippage during those big rock moments. Between these lugs and the shell trueness created by the CLTF process, these drums are a dream to tune. That's a nice touch for the entry-level drummer who is just beginning to learn how to get that great sound. Now that these drums are all tuned up, let's have some fun.

The Expensive Sound

One quick fill around the toms on both of our review sets pretty much says it all: rich, warm, and big. No need to worry about being heard over your deaf guitar player. These drums pack a big punch. Each tom was fitted with clear Remo-UT



Force 3001

heads. These wouldn't be my first choice, but they seemed to do the trick. You'll probably replace the heads not too long after a few good gigs, so have some fun and try out some different models.

Besides being easy to tune, these drums offer a fairly extensive tuning range. When cranked up, they had a clear resonance comparable to that of many higher-priced toms. At the opposite end of the sonic spectrum, when the heads were tuned more loosely, the low end started to sing. The drums produced a big sound without the big price.

Speaking of low end, the bass drums were a nice surprise. The low end that came out of the 3001 bass was monstrous—plenty of attack without losing the deep, rich tone. The bass drum on the 2001 set had plenty of punch, but it seemed to lack a little of the low end that the 3001 possessed. This may have something to do with what seemed to be a thinner wood hoop that is included on the 2001. Or perhaps it's because the tom mount, lugs, and spur mounts don't have the felt spacers found between the drum and the metal, as are found on the 3001. Nonetheless, it wasn't a bad drum to "kick around."

Each kit came equipped with matching wood snare drums. There's nothing too fancy about these snares; each was simply a good-quality drum. Both drums came equipped with the Remo-UT white coat heads, which I thought contributed to a certain lack of snap. Swapping to an Ambassador would likely put that snap back. Both seemed to sound their best when tuned at a fairly high pitch. In the lower tuning range, however, the 2001 snare started to lose its attack, while the 3001 kept its punch. This is most likely due to the fact that the 3001 snare came with a 2.3 mm Power Hoop, while the 2001 had a standard flanged hoop. Also, the 2001 snare has eight lugs for each head, while the 3001 has ten. More lugs usually means greater control of pitch. Hoops and lugs aside, each drum let out a good crack when struck towards the outer edge.

The throw-offs are fairly simple, and I'm sure they'd be easily replaced if broken. That's an important trait when you're playing out in clubs. You always want to be sure that you can find spare parts in local music stores. The lug screws are another nice touch. Each is given an extra plastic washer, which helps the lug bolts hold their tension even when tuned fairly loosely. Go ahead and hit some rimshots. These drums are not going out of tune.

Time For Some Metal

Each kit came with one straight cymbal stand, one mini-boom stand, a snare stand, a bass drum pedal, and a hi-hat stand. Both cymbal stands are double-braced yet surprisingly light in weight. The snare stands are small and fairly short, but did the trick. A nice surprise was the incredibly simple and responsive kick pedal. You usually have to spend a lot of money to get this kind of action out of a pedal.

The 2001 came with a basic, single-braced hi-hat stand that



was capable of handling some pretty quick footwork. The 3001 package upped the ante by adding a double-braced hi-hat with adjustable spring tension (an extremely nice touch, considering that this stand would probably cost a bit of money on its own). The only other difference in hardware packages is that the 3001 included a small yet comfortable drum throne. All the stands are light, sturdy, and very compact when broken down. No more sore arms when carrying these stands to your next gig.

The stars of the hardware show are the tom mounts. Both kits come with Sonor's Force Ball Clamp System and Force Prism Mounting System. This incredibly easy and flexible mounting system is a joy to work with. I like to set my toms fairly flat and close to the kick, which can be very difficult with some tom mounts. No problem here, and best of all, no slip-page. Sonor has included memory locks on all tom L-brackets, bass drum spurs, and floor tom legs. This is guaranteed to make those rushed setups quick and easy. (The 2001 didn't have the memory locks on the bass drum spurs, and its floor tom is mounted on a cymbal stand.) All tightening knobs are easy to use and do not get in the way of a tight tom setup.

The Verdict

It should come as no surprise by now that I was really impressed with Sonor's Force 2001 and 3001 kits. Their appearance, construction quality, sound, and price make them a must to check out. I'm sure glad the times have a'changed

 (804) 515-1900,
 www.hohnerusa.com.

THE NUMBERS

Configurations: Force 2001: 9x10, 10x12, and 12x14 suspended toms, 16x22 bass drum, and 5x14 snare drum. Force 3001: 10x12 and 11x13 rack toms, 16x16 floor tom, 16x22 bass drum, and 5x14 snare drum. 9-ply maple and basswood shells. Force hardware, including single-braced hi-hat on 2001, double-braced on 3001. (2001 comes with additional tom holder and clamp. 3001 comes with light-duty throne.)

Finishes: Force 2001: wax stain flat finish. Force 3001: natural stain high-gloss finish.

List prices: Force 2001: \$995. Force 3001: \$1,349.



LP Aspire Supreme Congas And Bongos

An Entry-Level Series Grows Up

HITS

great-sounding congas

comfortable rims

well manufactured

good price

MISSES

bongos sound dull

shakey conga stand

by Norman Arnold

LP's new Aspire Supreme congas and bongos are a step up from their basic Aspire series. Although made of the same Siam oak, the new models are two inches taller and offer different diameters. Additionally, the Supreme models feature a distinctive high-gloss finish.

When the Aspire Supreme congas and bongos showed up for review, I wanted to do what any first-time conga buyer would do: play the drums as much as possible. So I set out to play them in as many situations—and to evaluate them with as practical an approach—as I could. I even took them along to a couple of recording sessions. Overall, I was definitely pleased with the musical range of these entry-level drums.

Congas

The drums tuned up easily, and it didn't take much tweaking to get warm, round, full tones from each of them.

I tend to play conga drums mainly on the floor, as opposed to on stands. (I sometimes tilt up the tumba by putting a couple of timbale sticks or a wallet under the bottom rim, to open the sound up and get just a bit more low end.) When played in this fashion, the tumba responded well and had a great tonal range. The quinto responded very well to slapping, and it produced a very warm and thick "pop" with each slap. It didn't sound weak or tinny, as one might expect from some entry-level drums.





Since the quinto and conga come as a pair with a stand, I set them up on the stand and played them for a while. They have a nice sound up in the air, but I found the stand a bit shaky. LP offers cradle stands for individual congas, as well as a higher-end double conga stand. If you hit pretty hard and plan to play standing up, you might want to upgrade to these stronger stands fairly soon. But for a student player who isn't likely to generate so much impact right away, the Aspire stand would probably do fine.

The Comfort Curve rims on the congas made them very, well...*comfortable* to play on. This would be especially important for an inexperienced player just learning conga technique. There's nothing more discouraging than hands that hurt from hitting steel rims.

Although Remo and Evans now offer fine synthetic conga heads, most congas are still fitted with heads made from animal hide. This means that they will change in pitch depending on the moisture in the air. If you live in Seattle, you'll spend a lot of time tuning *up* your drums. In Arizona you'll have the opposite problem because of the dryness.

In southern California, where I live, it's either hot as Hades or we're floating in floodwater. Fortunately for you, we experienced both extremes over the course of the time I had the drums for review. The heads, lugs, and shells responded well to the heat and moisture, and I was able to get a consistent tone from all three Aspire Supreme congas. Their high-quality water buffalo-hide heads produced a warm tone and offered a great skin-on-skin feel.

Although the Aspire Supreme congas aren't marketed toward pro players, I'd be confident using these drums live by myself (as a set of three) or in a classic rumba or guanguanco setup with two of my Cuban expatriate friends. I also took them on a couple of recording sessions, where they sounded great under the microphones. If your personal aspirations as a conga player involve studio session work, you'll be pleased to know that you can go there with these congas.

Whether you're a drummer whose band is getting "unplugged" more and more, an educator looking for drums for your school applications, or a student looking for a durable (and acoustically inspirational) instrument, the Aspire Supreme

congas could be your answer. Their construction quality and consistency is very high, they're a pleasure to play, and they sound great. And they do it all without breaking the bank.

Bongos

I hate to say it, but this is where the love affair ended for me. Let me state for the record that I have tons of LP instruments. I even have a bunch of LP's earlier Cosmic brand entry-level gear. I spent my own hard-earned money on that stuff, and it's all great. So I'll give LP the benefit of the doubt here: Maybe it was the heads on the Aspire Supreme bongos I got to review. But for the life of me I couldn't get them to really crack.

I experimented with a range of head tensions, and I played the drums on different days to allow for the effects of different weather. I employed all sorts of variety, but I couldn't get a sound that really pleased me. Like the congas, I tried the bongos out at a recording session. But I ended up reaching for my trusty LP Generation IIIs instead.

Of course, sound is pretty subjective, and the sound that impresses me might not be to your taste at all. But I'd recommend playing these drums for a while in your music store to make sure they sound the way you'd like. That's what really counts.

With that in mind, I have absolutely no reservations in saying that the Aspire Supreme bongos look great and are *very* well made, with a reinforced ridge in the shell and a steel ring at the bottom for extra durability and strength. And to be fair, the drums are targeted at less-experienced players who may not need the ultimate in acoustic performance just yet. So if you *do* like their sound, by all means grab them.

THE NUMBERS

Congas

Sizes: 11" quinto, 11³/₄" conga, and 12¹/₂" tumba, all 30" in height

Heads: Tucked natural water buffalo hide

Prices: Quinto/Conga set, with double stand: \$699 Tumba (sold separately): \$340.

Bongos

Sizes: 6³/₄" and 8"

Heads: Tucked natural rawhide

Price: \$120

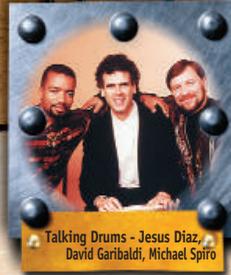
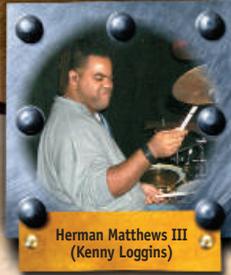
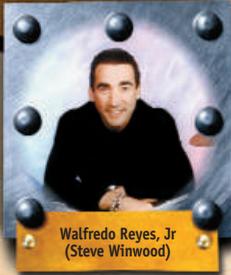
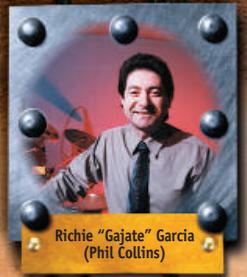
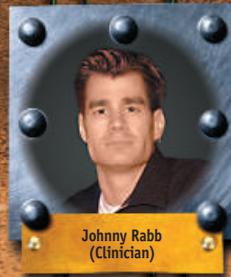
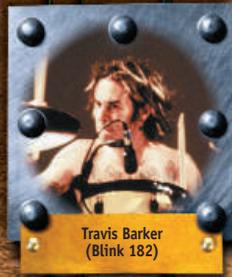
Congas and bongos available in Natural, Dark Wood, and Teal colors, with Aspire Supreme exterior finish. All drums feature LP's Comfort Curve Rims.

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AUDIX
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL:

Slipknot's

Joey Jordison

Talent Behind The Mask

Story by Jeff Perlah • Photos by Paul La Raia

It's the final weekend of Ozzfest 2001, and the huge backstage area at PNC Bank Arts Center in Holmdel, New Jersey is heating up with heavy metal fever. At the moment, Papa Roach are whipping the crowd into a frothing frenzy with their rap-and-punk-inspired approach. Later, the ferocious, nine-member Slipknot will pulverize everyone's eardrums and eyeballs with their percussion-packed metal, hideous masks, and bad-ass behavior.

I'm shaking hands with Slipknot drummer/songwriter Joey Jordison (a.k.a. #1), whose thin, 5'4" frame and baby face is quite a contrast from the bloody Kabuki mask and menacing coveralls he sports on stage. After we chat for a few minutes, the customary backstage vehicle—a golf cart—arrives, and we jump in but almost fall out as the cart

zooms away. "I hate golf," Joey blurts from the front seat. "It's too civilized for Joey," the driver clarifies, as the cart crunches over plastic forks and other scattered debris while trekking towards the plush Slipknot tour bus.

Joey might not dig golf, but he certainly could afford the whole country-club lifestyle if it appealed to him. Slipknot's 1999 self-titled Roadrunner debut has sold almost three million copies worldwide and hit number 1 on *Billboard's* Heatseekers chart. Now this musical monstrosity—which also features the clattering percussion of Chris Fehn (#3) and Shawn Crahan (#6)—have returned with their scorching second offering, *Iowa* (also Roadrunner), an even harder-hitting and more intricately woven effort that pays homage to the band's home turf. The album debuted at number 3 on the *Billboard* top 200 album chart.

"When we first came out [with *Slipknot*], we kind of downplayed our home state because we had constantly gotten the middle finger thrown at us for years while we were in previous bands," Joey says while sipping a Red Bull energy drink inside the air-conditioned bus. "No radio stations or newspapers would help us, and no one would be at the shows. We did this for like ten years. Those bands broke up around the same time, and Shawn, bassist Paul [Gray, #2], and I got together and said, 'Let's make the ultimate band, the band that we would like to see.' This record is like a tribute, because if we didn't have the work ethic that we got from being in Des Moines, Iowa—considering there were very few outlets for music there—we wouldn't have created the band we have now."





ince Slipknot tied the knot in 1995, their sound has evolved into a seething amalgam that blends all sorts of metal styles (including speed and death metal) with hardcore punk and electronica.

When you enter *Iowa*, you soon discover how Joey's chops have matured since *Slipknot*. All his trademarks, like his speedy double bass kick, rapid hand rolls, eyebrow-raising quadruplets, and black metal-inspired blast beats, sound more powerful and confident. "On the first record the drums were more raw-sounding," Joey explains. "On *Iowa* they're punchier, and there's more technical excellence. I had to use a lot more intricate patterns—and not just do the fast stuff. But if I played a fast part, I made it almost twice as fast and sometimes twice as long."

Then there's the way he interlocks with cohorts Chris and Shawn. On scathing statements like "Skin Ticket," "Gently," "Metabolic," and the expansive finale, "Iowa," it's painfully clear that this percussion team is no overnight creation. "You know how hard it is to play the same beat with another drummer?" Joey asks rhetorically. "It often sounds like flams. But we've played together so long, and we've had such long, brutal practices for all those dates of touring in two plus years. It just sank in. Now it's like clockwork. It just flies out of us, and we think as one brain. The thing that makes Slipknot Slipknot is the three drummers. People are like, 'Man, you guys are so heavy!' A lot of that doesn't necessarily come from the riffs we write, but from all the drums."

Indeed, drumming is a subject Joey loves to talk about. At this point, he pulls himself closer to the tape recorder, and the conversation rolls on.

We drew a lot
from KISS.
We're like a
hellish version
of them.





#1 Drums

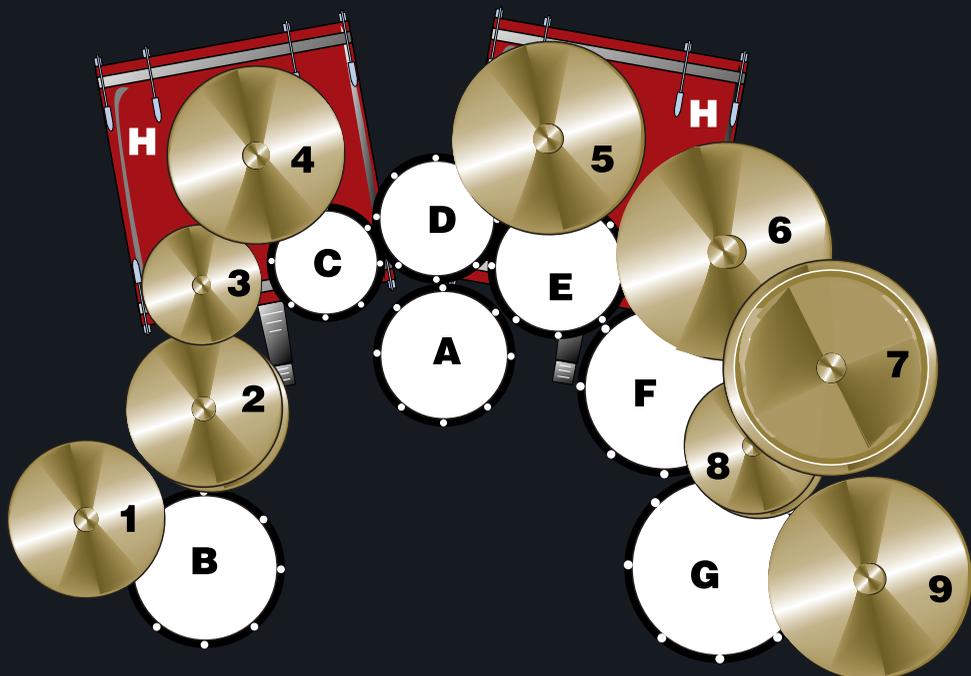
Drums: Orange County Drum & Percussion (either acrylic or maple-shelled)

- A. 7x12 snare (30-ply vented shell)
- B. 14x14 floor tom
- C. 7x8 tom
- D. 8x10 tom
- E. 9x12 tom
- F. 16x16 floor tom
- G. 18x18 floor tom
- H. 20x22 bass drum

Cymbals: Paiste

- 1. 14" Rude crash
- 2. 14" Rude hi-hats
- 3. 10" splash (inverted)
- 4. 16" Rude crash
- 5. 18" Rude crash
- 6. 20" Rude ride
- 7. 20" Rude China
- 8. 13" Signature Dark Crisp hi-hats (mounted on fixed hat)
- 9. 19" Rude crash

Hardware: Tama rack, stands, and Iron Cobra bass drum pedals (with very tight spring tension)



MD: How does Slipknot typically create music? And when are the drums and percussion conceived?

Joey: I handle a lot of the songwriting even before I think about putting drums to anything. Paul and I write most of the music. We usually get a good song structure going, and then we'll show it to the guitarists. They might throw a riff in or change some chords. And once guitarists Mick [Thompson, #7] and Jim [Root, #4], Paul, and I have the basic core of a song, the band thinks about the percussion parts. A lot of times the percussionists will come in and see what I'm doing and feed off of it a little bit, or I'll have an idea and say, "Maybe we can go *here*." Sometimes they mimic what I do, sometimes they don't.

On "Metabolic," Shawn plays all the way through to a guitar break, and I don't even play. He wrote that part. It just depends on what the song calls for. If it's a straightforward riff, we'll play really straightforward and powerfully, and kind of mimic each

other.

MD: Did your playing improve while making *Iowa*?

Joey: Yes. With the first record, we wrote songs and I played what was needed for them. With this record, I had to practice to play the parts that I wanted to write. I had to practice *hard* for this record. Songs like "Disasterpiece," "People = Shit," and "The Heretic Anthem" have the hardest stuff I've ever had to do.

"The Heretic Anthem" has fast 16th-note double bass through almost the whole song. Now that I'm so in the groove of doing it, it's becoming more natural. My body's accustomed to it and my brain can keep up with what I want to do; it's kind of like a balancing act between my brain and my limbs.

But I'll tell ya, in the beginning it was ruthless. I had to jog like two miles every day before I even did my tracks. That was to help me play the stuff. I used a Gretsch maple kick drum, and it had a great sound.

But it was hard to get bounce-back from the head. I almost felt like I was kickin' mud.

MD: Do you normally run?

Joey: No. Exercise sucks! There's a reason I wasn't in track. The jogging was just for the album.

MD: Do you ever get cramps in your legs?

Joey: Occasionally. But it's not too bad, because I've been playing so long on recent tours. I've been playing drums for so long that I think my body has gotten accustomed to knowing when it's gonna get cramps.

MD: Let's hear more about the *Iowa* recording sessions.

Joey: I'll tell you a funny story: Sound City studio in Van Nuys, California is one of the most requested drum rooms. Bands come from all over the world to use this place. So when we were setting up the drums, everyone expected me to set up in their big wooden room. I didn't. I found the smallest, dingiest room. And my manager was all pissed off. "You're not using the big drum room?!" And I was like, "Watch!"





We crammed all nine guys in this little room, along with my drumset, so you can imagine how tight it was. That's how we tracked my drums. Everyone and everything was in my face, and we all had headphones on. We got three or four takes for most of the songs. And it's cool because the sound of the drums on the new record is so good and punchy that it's hard to imagine that they came out of that little room. But we do everything opposite of every other band, so it felt natural doing it in a small room as opposed to a big one.

The other guys in the band just played scratch tracks, and we recorded over them later. They were just trying to give me the ultimate vibe. We were sweating and spitting on each other. We record like we perform live—totally slammin' the whole time. Meanwhile, I had pictures of my family and friends on my work box.

Corey would explain what each song meant before we recorded it, so we'd focus on the initial purpose of the song. The first one we tracked was "People = Shit," the first song on the CD. The last song we tracked was "Iowa," the last song on the record. I remember Corey explaining the whole history of playing in Des Moines, all

the ridicule we faced, our rise to success, the touring, and going platinum. He reminded us of how people thought they figured us out and were ready to knock our second album before we even recorded it. He explained a lot of that before we tracked, and it was probably the most pissed off we've been before tracking a song.

MD: What was it like recording the title track?

Joey: We did the drumming and percussion in one take. And we sat in silence for probably thirty minutes beforehand and decided not to do any overdubs. At the end I get so out of control and off-time while the percussionists keep the same time with the guitarists. I spaz out so much. *Wam wack, woom, voom!* [Joey swings his arms wildly.] But they keep the same beat. It was totally tribal. It's such a mental song.

MD: Was that the only song you nailed in one take?

Joey: Yep, and it's the longest song on the album. It's about fifteen minutes. We were using analog tape. Well, we went analog and then to digital. The only thing that's analog on the album is my drums because I wanted a '70s vintage sound. The thing is, 2" analog tape is about fifteen minutes long. Right at

the end, [co-producer] Ross Robinson is like, "This is totally kickin' ass but the tape is gonna run out!" As the last vibration of the guitar faded, the tape ran out.

MD: Did you take any new approaches while recording your drums on *Iowa*?

Joey: We recorded "Skin Ticket," but it seemed so light on the drums. It sounded too empty. I was like, "Get me the biggest marching kick drum and snare you can find." I used those and also cranked up the limiter on the board to make it sound totally static-y, like an AM radio. On the verse of "Skin Ticket," when Corey's singing, there are two drum patterns at once, and it's really trippy. There's this snare going really light, and the kick is a big, warm timpani.

MD: Does producer Ross Robinson ever influence or inspire your drumming?

Joey: I'm a very busy drummer, and he doesn't like to take that away from me. But sometimes I need to lay back a little and let the riffs breathe more, rather than play over-the-top. Ross helps me a lot with that. And he helps me to make sure every cymbal hit is like total power. He's an awesome coach in the studio.

MD: Former Police drummer Stewart Copeland recently told *Modern Drummer*

Joey Jordison

that he saw you perform in San Bernardino, California during the *Tattoo The Earth* tour. He said he was impressed.

Joey: I heard that. That blew me away because I'm a big Police fan. "The Other Way Of Stopping" [from 1980's *Zenyatta Mondatta*] has really amazing drumming. He's an amazing drummer regardless, but that song really shows his talent.

MD: Copeland also said that he started practicing with a double pedal because he was inspired by your double bass drumming.

Joey: Really?! That's like the ultimate honor, because he's not a metal player. I've been inspired by that guy for so long as a drummer and as a composer, even though I play totally opposite of the way he does.

MD: How did you get started drumming?

Joey: I started out playing guitar at my grandpa's house when I was really young. I got used to it and really liked it. I was playing guitar in a band when I was ten, and my bandmates were older. But the drummer couldn't keep up and was sloppy. It just got frustrating. So one day I said, "I'll do it until we find another drummer." I started working on my drumming, but I never stopped play-

ing the guitar either. I just kept getting better at the drums, and it became my first love.

MD: Were you in many bands before joining Slipknot?

Joey: I was probably in a dozen bands, but I don't want to name any.

MD: Did you have a day job before Slipknot formed?

Joey: Yeah. I worked in a gas station on the graveyard shift for ten hours a night. Shawn and Paul would come down and we would come up with all these ideas. We scared everyone away because we'd blast Obituary and Deicide all night while coming up with our own ideas. It was like cramming for a test that took place four years later, when we recorded our first album.

MD: How does it all work on stage with you, two percussionists, and six other guys?

Joey: It's pandemonium. But we thrive on it. And we thrive on pain. Once this band is comfortable, it will cease to exist.

MD: Slipknot performances have been known to be very physical and sometimes out-of-control.

Joey: One time Shawn broke a pipe over a keg. The pipe broke in half, flew in the air,

spun around, and cracked me on the head and cut me open—a huge cut. And I've pulled my drums down on top of me a hundred times. I have scars all over my body to prove it. There have been broken ribs and fingers, and lots of stitches on all of us. Shawn's whole knee is bandaged up right now, and he can barely walk. When we get on stage, something just comes out of us, dude. It's like a war zone. I can't even put it into words.

MD: How difficult is it to perform with your mask on?

Joey: It ain't easy. There's no mouth on my mask really, just a little slit, and the mask is molded to my face. But I built up a tolerance to it. I remember the first show we wore the masks, on April 4th, 1996, and being like, "I can't believe we came up with this damn idea. What the hell were we thinking?" This was in Des Moines at the Safari Club. It was the same mask back then that I wear now, it just didn't have the scar lines and blood. Through time, it's gathered up a bunch of scars.

MD: A couple of years ago, guitarist Mick told me he played a Slipknot show in a

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Little Bo Peep costume.

Joey: Oh yeah! [laughs] That only happened once. We did it as a joke at a New Year's Eve show several years ago in downtown Des Moines. Paul wore a wedding gown, Mick got a Little Bo Peep costume and a big staff.

We used to wear different costumes, but then we felt we needed to look more like an army, a solid unit. Let everybody be different as far as the character and face, but still be an army. Now we're like a gang.

MD: Is the band trying to look like monsters with these masks?

Joey: Not at all. We're trying to look like ourselves from the inside. The mask I wear represents what this music makes me feel like inside. And no one picked anyone's mask for them. When we put the masks on, we go into a deeper, darker place.

MD: How do the members cue each other on stage? It must be challenging because you're wearing masks.

Joey: We do it by eye contact, by giving "the big eye." And we've known each other for so long that we know our mannerisms, certain arm movements, finger gestures, or

whatever. Sometimes I'll cue them by the way I play. Maybe I'll take a deep breath and lean back on my seat and smash the cymbals really hard, like for a downbeat, and they'll know when to come in.

MD: Does the band separate their on-stage personas from their everyday lives?

Joey: We get that poison out every day for about an hour on stage. People ask, "Why are you guys so pissed off?" Well, you keep a baboon locked up for years and then let him out—he'll have a lot to say. The other twenty-three hours we can rest. We get off so hard for that hour that we get it all out so we can live normal lives on the outside.

MD: What main messages and sentiments does Slipknot convey to their fans?

Joey: We don't write about stuff we don't know about. A lot of kids can relate to the things we write about, because they've gone through the same things day in and day out.

MD: Like what?

Joey: It depends on who you talk to. And even if we're talking about a different subject, a kid might relate it to him breaking up with his girlfriend or losing his job. But we're not talking about politics. We're not

politicians. We're musicians who grew up in a scene where we were totally rejected. I'm just like those kids. I don't want to distance myself from their realities. And I want those kids to get their tensions out. We're the punching bag for them, and they're the punching bag for us. That's why the live show is so important.

MD: Let's talk about your kit.

Joey: They're from Orange County Drum And Percussion. The kit I'm using right now is acrylic. It's deep purple and see-through, so I can put black lights on it. But I mostly play a maple kit from Orange County. It has a black "serpentine" finish. And my drums are set up really close together. I can't be reaching, especially since I'm only 5'4".

MD: Some associate heavy hitters, like metal players, with big brawny guys.

Joey: I find that the big muscle-bound guys tend to be light hitters.

MD: Obviously Slipknot is a very loud band, but anybody who has seen you play knows that you don't pound the drums into submission. You have a surprisingly light touch.

Joey: The power you get has more to do with how you hit a drum. There's a certain

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snap of the wrist that makes the drum resonate right. It comes from years of practice. And you can't just pound a drum and expect it to sound good.

MD: At what height do you set your seat? Does the height benefit your kick drumming?

Joey: I sit pretty low. I like my knees and heels to be up. That way I get more foot action and get my lower calf muscles involved, as opposed to my legs working. When I use too much leg, I get tired really quickly and it's too clumsy.

MD: What kind of bass drum pedals do you use to play so fast?

Joey: My pedals are Tama Iron Cobras, double-chained. I have them tensioned very tight. They're really hard to push down.

MD: Why keep them that way?

Joey: If they're not tight, I can't get the right bounce back from the head to be able to play fast. And that spring tension also helps to keep my feet and legs in shape.

MD: On some songs you boast a splashy hi-hat tone. Is one of your hi-hats permanently open?

Joey: My right hi-hat is always open about a half inch, which works perfectly for that sloshy effect. I can open and close my regular left-side hi-hat, so I keep the right one open.

MD: Do you use any unconventional equipment in your kit?

Joey: No, but the percussionists use oil cans, big propane tanks, and old sheet metal. They come up with that weird stuff. It's their forte.

MD: Some drummers don't appreciate performing with other percussionists. Yet Slipknot has created an outrageous art form out of three-way percussion.

Joey: Some drummer might say, "I don't want people stepping on my toes and getting in my face!" I'm not like that. That percussion drives me. It makes me want to be a better player. It makes them want to be better players. We all keep on our toes—no one slacks—because you have two other drummers lookin' at you at all times! [laughs] I love having it this way. The more drums the better.

MD: And what about your influences? Who has inspired you the most?

Joey: Keith Moon, for sure. And to tell you the honest-to-God truth, it's because he was a nut. I can relate to his personality. I have a lot of personality on stage too; I'm flippin' sticks behind my back. Whatever it takes to get the audience off, I'll do. I like being animated.

MD: That's not surprising, considering Slipknot's wildly visual stage show.

Joey: Exactly. Plus the music makes me so nuts that I can't sit still anyway. That's why I like Keith Moon.

MD: Who else?

Joey: John Bonham, of course. How can you *not* give that guy props? And of course, when I was younger, there was Peter Criss of KISS. I love that band so much. I remember practicing Peter's solo on "100,000 Years" off *Alive!* I had it down to a tee at nine years old. Then I learned the solo from *Alive II*.

Another drummer I have to give props to is Dave Lombardo, formerly of Slayer. On "Angel Of Death," one of the most famous Slayer songs, he does a really long double bass roll and then three tom hits. I do that exact fill in the middle of "The Heretic Anthem" as a tribute to Dave. He's definitely one of my main influences.

I'm into death metal and black metal too, and all their drummers, like Trym from Emperor, Nick Barker from Dimmu Borgir, Hellhammer from Mayhem. A lot of these kids at Ozzfest have never heard the blast beats prevalent in black metal. But we're not a death or black metal band. We don't want to be, yet we still have our influences.

MD: KISS must have been a big influence on Slipknot, considering their use of costumes and other visual elements.

Joey: We drew a lot from KISS, no question. We're like a hellish version of them. Every musician's a thief, everyone steals, but it's what you do with it—how you make it your own and piece it together—that makes you original. You get the influence, punch it in the face, and see what you come up with.

MD: What advice would you give to up-and-coming drummers?

Joey: Have ingenuity and perseverance—and practice *a lot*. That's the only way you're going to make it. And don't just be a follower, be a leader.

A lot of players don't realize what they have. To me, the most important band out right now is the one in a garage somewhere obsessing over their music, just like we did ten years ago. We were those kids. We haven't heard of them yet, but they're the ones with the vision. As far as I'm concerned, those are the most important musicians right now and the ones who are gonna shape the future.



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Sugar Ray's STAN FRAZIER

Sweet Smell Of Success

Story by Billy Amendola • Photos by Paul La Raia

The SoCal band Sugar Ray, with poster-pinup lead singer Mark McGrath, guitarist Rodney Sheppard, bassist Murphy Karges, DJ Craig “Homicide” Bullock, and drummer Stan Frazier, has definitely proved to all the critics who once labeled them one-hit wonders that they’re here to stay.

Since their 1995 debut, *Lemonade & Brownies*, Sugar Ray has dramatically established themselves as serious chart contenders. Their 1997 double-platinum second disc, *Floored*, contained the smash hit “Fly.” The band’s triple-platinum third album, *14:59*, featured the mega-hits “Every Morning” and “Someday.” And their latest record, simply titled *Sugar Ray*, is traveling up the same path of success.

For those of you unfamiliar with the band—except for the radio-friendly hits—you may be in for a surprise to hear that Stan Frazier can create a lot more than just those good-feelin’ beats over loops. This dude can *play*. And not only drums: Stan also plays guitar *on stage* with the band. Plus he’s co-written many of those songs you hear on the radio. Still, while Stan has many different interests as a musician, there’s no doubt that his number-one priority is drumming.



Stan's Kit

Drums: Gretsch maple in green sparkle finish

- A. 6 $\frac{1}{2}$ ×14 snare
- B. 8×10 tom
- C. 9×12 tom
- D. 11×14 tom
- E. 13×16 tom
- F. 18×22 bass drum

Cymbals: Zildjian

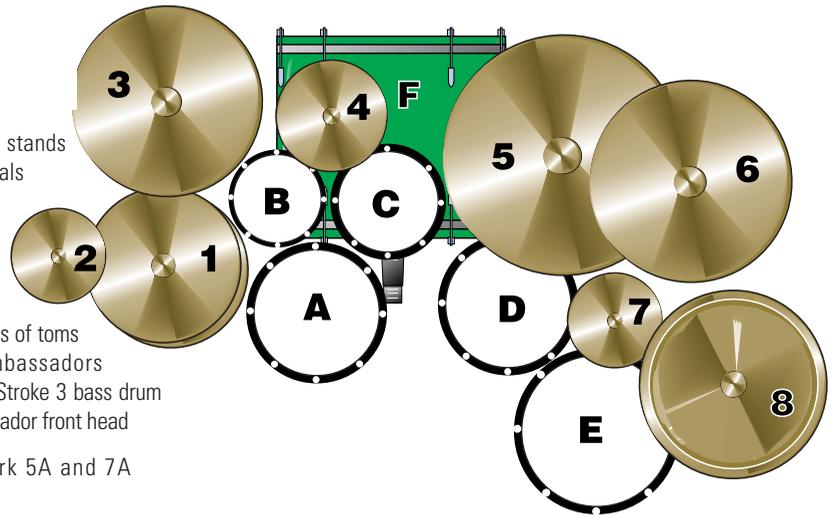
- 1. 14" Mastersound hi-hats
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- 3. 18" A Custom medium crash
- 4. 10" Oriental splash
- 5. 22" A Custom Ping ride
- 6. 19" A Custom crash
- 7. 8" Zil-Bel
- 8. 18" Oriental China

Hardware: Tama stands and Iron Cobra pedals

Heads: Remo coated Ambassador on snare batter, coated Emperors on tops of toms with coated Ambassadors underneath, PowerStroke 3 bass drum batter with Ambassador front head

Sticks: Pro-Mark 5A and 7A hickory models

Microphones: Shure



MD: When did you start playing drums?

Stan: I guess it was in the sixth grade. I started a band with Rodney in the eighth grade, and it lasted all the way through high school. We were called The Torries. Rodney played bass back then and a guy named Nick Sopkovich was on guitar. It was a slammin' trio. We started out playing Cream, Jimi Hendrix, Rolling Stones, The Beatles, and Love. We played the high school circuit in our area.

MD: So you were getting experience gigging at a young age.

Stan: Yeah, and we did a lot of playing. We played clubs too. We'd actually have our parents drive us to the clubs and pick us up afterwards. This was when we were

in eighth grade. All my friends were home doing their algebra homework and I was out playing club gigs, which was really weird. So I got a really good taste for gigging, which was awesome because I got to see other bands.

MD: Did you have any formal training?

Stan: I never took formal lessons. I had a kind of mentor drummer, a neighbor and friend named Tony Motakaf. Tony had just come over from Iran. He had some amazing chops, and he was the one who really got me into playing. He would set up his drumkit and I would set up mine, and we'd just go back and forth. He showed me a lot of licks and stuff. That was the only training I had, until right before *Floored* came

out. I took a few lessons from Dean Butterworth at that point.

MD: How did that come about?

Stan: Dean and I go way back. He's been a friend of our band since the days when we were called Shrinky Dinx. He also played with Rodney in a reggae band. He was living in LA at the time, and I always knew what a bad-ass drummer he was, so I asked him for a few lessons.

MD: Specifically, what did Dean teach you?

Stan: The fundamentals. We went back to the beginning—rudiments, stick control, etc.

MD: What was your practice routine like growing up?

"I'm a big fan of drummers and do other things."



Stan: I played along to my favorite records in my parents' garage. That's how I figured out how to play. That's what guided me in learning to play grooves. Whenever our band wasn't rehearsing, I'd just go in the garage and play.

The band saved up our money one summer and bought enough carpet and foam to pad my parents' garage. My parents put all their stuff in storage to let us have a real official studio. And my brother installed all of it.

MD: It must have been encouraging that your parents were so supportive.

Stan: My mom and dad were always supportive of my playing because my mom was a singer. I get my musical talent from

her. She had gotten a vocal scholarship to college. She did summer stock and played piano.

My brother was also a big musical influence. He's seven years older than I am. [Stan is thirty-three.] He was the one who was always playing music around the house. The first thing I ever heard that I really flipped over—you know when you hear something for the first time and you go, *Oh my God*—was The Doors. My brother was playing a Doors record, and I ran into his room, freaking out, *What is this?*

Check this out: Last night I met [Doors keyboardist] Ray Manzarek. We were at the Hudson Hotel in New York, and I saw

Ray Manzarek walk by. I went over to him and said, "Hey Ray, what's up? It's a pleasure to meet you. I play in a band, Sugar Ray." And he'd actually heard of us! He was asking questions about us and I was like, Oh my God! I could completely just quit today—I've met Ray Manzarek. [laughs] I was like, "Dude, you got me into music." And there he was, walking to the bar with a toothpick in his mouth and a big smile on his face. It was cool.

MD: What other bands influenced you at an early age?

Stan: Ringo and The Beatles had a lot to do with my drumming. I was also into The Who and The Rolling Stones.

MD: Speaking of The Stones, what was it

who come **Out** from behind the **drums**

I **love** being a **multi-dude**"



Platinum Tracks

These are the recordings that Stan says best represent his playing.



Artist	Recording
Sugar Ray	Lemonade & Brownies
Sugar Ray	Floored
Sugar Ray	14:59
Sugar Ray	Sugar Ray

And these are the ones he listens to for inspiration.

Artist	Recording	Drummer
The Police	all	Stewart Copeland
The Who	Who's Next	Keith Moon
Queen	(any before '91)	Roger Taylor
The Kinks	One For The Road	Mick Avory
Sting	The Soul Cages	Manu Katché
Led Zeppelin	Physical Graffiti	John Bonham
Cheap Trick	At Budokan: The Complete Concert	Bun E. Carlos
Elvis Costello & The Attractions	Trust	Pete Thomas

like opening for them?

Stan: That was probably the best experience of my entire life. Rodney even got The Stones logo tattooed on his arm. It all relates back to the cover band we were in as kids, playing their tunes.

Our first show with them was in Las Vegas at the MGM Grand. When we walked into the venue we were just looking up in awe at the arena that we were about to play in. Then, all of a sudden, out of a small hole in the back of the stage came The Stones. They walked out to do their sound-check and did "Wild Horses." No joke, I went over to where no one could see me and just started crying—just balling. It was so bizarre.

One other funny anecdote about that is, on that first night, we were three songs into our set—and I was probably pushing the tempos up by five bpm just from being so nervous—but I was playing along and I felt some weird presence behind me. I looked around and it was Mick Jagger. He was standing behind my drum riser. He wasn't really watching me, but he was kind of watching the crowd and the band. Then when I looked back again, he was checking out my playing. It was so bizarre. Mick Jagger is three feet behind me, watching me play. I'm not worthy! [laughs]

MD: That's got to be a great feeling.

Stan: Way cool. We also opened up for The

Sex Pistols a couple of times in Germany when they did their comeback tour, which was amazing. When I was a kid I went through a phase where a lot of English punk rock was really influential to me.

MD: You can hear that in your early records.

Stan: Absolutely. The Police are probably one of my top-five favorite bands. I also loved Queen. Those two bands right there were it for me. You ask anybody in my band, and without a doubt they'd mention those two bands as my major influences, along with Elvis Costello.

MD: What other drummers were you influenced by?

Stan: John Densmore, because of that Doors experience. John Bonham—I think everyone has such an appreciation for Bonham's footwork, playing all the double kick stuff with one pedal. It just shocked me, not to mention his huge presence on the kit.

We were in an arcade last night that was connected to the venue we were performing at, and they had this arcade game that's a drum booth with pads. The idea is you play along to different tracks. Well, I went in and played a bunch of Zeppelin songs, and it was so much fun. I haven't really played along to Zeppelin in a long time. I was thinking about how cool some of those grooves are, like "D'Yer Mak'er," "Rock

And Roll" and "Whole Lotta Love." There are just so many.

Other drummers that inspired me include Ginger Baker. I used to listen to Cream over and over, just checking out his tom work. Mitch Mitchell was another. I also love Keith Moon—Mark [Magrath] likes to say that I emulate him, but I think it's more of an appreciation.

MD: Who do you dig nowadays?

Stan: I'm a huge fan of Sting right now—especially his drummers Omar Hakim and Vinnie Colaiuta. I listen to those records like a schoolgirl, going, Oh my God! I can't even understand some of the chops they have. It makes me want to learn more. It makes me want to experiment and get more into that type of drumming. I have a total appreciation for those guys.

I have a funny story about Vinnie—even though he probably doesn't know who I am. I wasn't able to bring my kit to some of the shows we've been doing—like the two shows with Bon Jovi at Giants Stadium in New Jersey. My kit was in Portland and I needed a Gretsch kit for these gigs. Vinnie has a kit on the east coast that he loans out to other Gretsch artists. So I got to play *his* kit a couple of times. It's an off-white kit with black powder-coated rims—a standard kit, but it just sounded awesome. I sat there thinking, Man, I can't believe the things that have gone on behind this kit, you know



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Stan Frazier



what I mean?

MD: While we're on the subject of equipment, what cymbals, sticks, and drumheads do you use?

Stan: Zildjian cymbals—I love them! I use Pro-Mark sticks. They're great, and Pat Brown and the other guys at the company are really awesome. And I use Remo heads. I

feel bad because I left Remo off the "thanks" list on our last record. It was a total oversight on my part. I had to call up those guys and apologize. They were cool about it.

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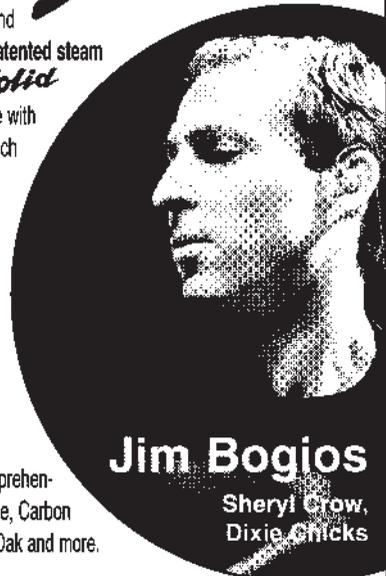
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MD: Besides playing drums, you play guitar on stage with Sugar Ray. When did you start playing guitar?

Stan: Guitar playing came about two years after I started messing around with the drums. I was probably about thirteen or so. My guitar-player buddy, Nick from The Torries, was a real multi-instrumentalist. He was writing songs at thirteen that were really complex, super meaningful, and with great lyrics—some very cool stuff. Sugar Ray actually covered his songs on our last two records. He's a tremendously talented guy. Nick got me started on guitar.

I play guitar live on most of "Fly." I go back and play drums on the bridge. We were going to hire another guitarist to come out on tour, but we were like, Why do that? I'll just jump out from behind the kit, throw on a guitar where the drum loop comes in, and then go back.

I play guitar on four other songs at every show. And it's awesome for me because I get to have a different perspective and see some of the crowd. I love being a multi-dude. I'm a big fan of drummers who come out from behind the drums and do other things, like Dave Grohl. I have huge respect for that.

MD: Let's talk about working with producers.

Stan: On this last record we changed producers. We used Don Gilmore. He's very band-oriented. The producer we used before that was Dave Kahne. They're both so talented and such great guys. We got along with both of them. Most importantly, those guys can collaborate. And they're professionals. They'd be like, "Look, we have a deadline. We need to get this done." So they made things happen; they made us work.

Dave is very in touch with the concept of creating pop singles and the songwriting process. Don is more of a meat-and-potatoes guy. We would bring him a song that was eighty percent finished and ask, "What can we do with this?" And he would say, "Well, I know we can do something better with the bridge." Then he'd come out into the tracking room with me, strap on a guitar and a pair of headphones, and we'd work out a part with just drums and guitar.

I like the recording process, but it's hard. Playing to a click, locking in with the other guys, and making it all groove is a challenge. And it gets frustrating at times. I had

a hard time with a couple of songs on *14:59* because I just wasn't feeling it. I wasn't getting the takes or hitting a groove.

MD: Were you playing on top of loops?

Stan: Only on a couple of tracks. On the first record, *Lemonade & Brownies*, I played over loops on several tunes. The second record, *Floored*, had live drums, but it also had songs like "Fly," "Sunday," and "Falls Apart," which are half-loops. But this recent record has the most live drums I've played in a long time.

MD: You also get to play with DJ

Homicide in the band. You've said in the past that playing with a DJ is like playing with another drummer.

Stan: It feels that way at times. We have a functioning, un-functioning thing happening in our band with Homicide and me. We have a live situation and we have a studio situation. The live situation to me is when we do a lot of spontaneous stuff. Our whole show is kind of like a big circus. We have a lot of weirdo stuff happening, like we'll bring people up on stage or all of a sudden someone will go into a groove and



Stan Frazier.

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Stan Frazier

we'll just start playing something while Mark introduces a song.

On some of the songs there are parts where we feed off each other, like in the chorus of "Under The Sun." The verses on that one are all drum loops. I'm playing on top of the loop during the first part of the song, then I lay out and the loop plays. When I come back in, Homicide lays out. And then there's a part where I'm playing on top of him. So at times it's like having two drummers.

MD: When you tracked your parts, were you out in the open or in a booth?

Stan: We tracked at NRG Studios this time, and they have two great rooms. The drums were all out in the open.

MD: Tuning-wise, what did you do to get the most out of that setup? Do you like muffling on the drums or do you like them wide open?

Stan: I like them wide open. I'm really into the sound of Gretsch drums with Remo coated Ambassador or Emperor heads.

MD: Is that the kit that you used for the record?

Stan: Yeah. I did rent a Black Beauty snare from Drum Doctors. I used two or three dif-

ferent snares throughout the whole record. I tweaked the tuning pretty much to ear, just going from lug to lug—nothing too crazy or fanatical. I like a very hip-hoppy, pingy type of snare. I love a fat '80s snare too, but only once in a while. I just became a fan of ska-type snares—very pingy and high-tuned. But it all depends on the tune.

MD: Are there any Sugar Ray songs that have a special meaning to you?

Stan: It's hard for me to say. There are songs that are very important to me that are drum songs, and then there are also songs that are important to me like "Fly," because I wrote the chorus. I feel that the way it came together and the way things came about with it were monumental in the development of Sugar Ray.

MD: Did you play drums on that song?

Stan: I didn't. That's all a programmed drum loop. That's the thing: Am I mad I didn't play drums on it? Not really, because that song, to me, will always have special meaning. There are songs like "Personal Space Invader" where I love the drumming. That's a total '80s song—I did some rimshot stuff and a straight-open heavy groove on that one. "Speed Home

California" is a really fast kind of punk song. "Answer The Phone" is just a straight-ahead 4/4 groove. I had a lot to do with that song as far as lyrics go. "Satellites" is another song where there's a loop happening, and then a drum fill into the big chorus.

MD: If you weren't playing drums, what do you think you'd be doing?

Stan: I'd be involved in music one way or another. I think what I would have done is gotten into the business side of music. Back before the band had any success, I went for some interviews with different record labels. I tried to get a job at Capitol Records in their mailroom. I just wanted to get in. I needed to find out what it was like to be in the music business. I wanted to work with bands and develop artists. As far as where I'd like to go from here, I'd like to produce, write, and maybe someday score a film.

MD: Do you have any advice for our readers?

Stan: My whole take on drumming is, if you really feel it and you really want to do it, you just have to go for it. As long as you want to get behind the kit and play, well, there you go. For me, that was always what it was about.

Looking back, should I have taken drum lessons and learned to read? Well, yes. I would love to know how to read well, and I really wish I had learned. Back then it was just about being able to get behind the kit and express myself. But for kids coming up today, I recommend practicing as much as possible and learning as much as you can. It's your best chance at making it.

My grandparents forced my mom to learn piano, and she hated it. By the time I came along and was old enough to play an instrument, she asked, "Do you want to learn piano?" I said, "I'd rather play the drums." She didn't force me to play piano.

I was a kid exposed to rock 'n' roll, and I wanted to play it. I worked summer jobs to buy a drumkit. And I loved that kit. That fire for drumming was in me, and I still have it. All I can say is, once you catch the fever of drums, good luck trying to put them down.

For more on Stan Frazier, go to www.modrndrummer.com.

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KENNY

WOLLESEN

Downtown Sex Mobs And Santa Cruz Swing

“I see a lot of **musicians** coming into their own **voice**. They’re **unique**; they’re not just **jazz heads** or **rock heads**. They’re simply into **music**.”

Most drummers await their first *Modern Drummer* feature like a seventeen-year-old girl looking forward to the senior prom. They’ve done the work and they want the recognition, whether it’s from the hunky quarterback (in the case of the damsel) or drum-crazy readers cracking fresh plastic on their latest issue of *MD* (in the case of the drummer).

But not so for Kenny Wollesen. We had to convince him to give us an interview. He didn’t think he had anything to offer. Well, Kenny...hello! Let’s ask the thirty-plus leaders Wollesen has worked/recorded with if *they* think he has anything to offer. Shall we ask guitar geniuses Jim Hall and Bill Frisell, or renegade composer Tom Waits? What about alt-rocker Sean Lennon or soft-pop boy Ron Sexsmith? How ‘bout the members of Kenny’s own bands, Sex Mob, New Klezmer Trio, or even The Wollesens?

The list of pop stylists and avant-garde jazz revolutionaries to whom Kenny Wollesen has offered *something* is long and impressive—Crash Test Dummies,

Leni Stern, John Scofield, John Zorn, John Patton, to name a few more. Self-effacing and humble to a fault, Wollesen is one of New York City’s busiest and most heavily recorded drummers. But his playing (on drums, vibes, and percussion) is so unselfish, so in the moment, so yielded to the music, if you don’t listen up you might miss his magic. And magic it is. If you only checked out Kenny’s pliant and willowy drumming on Frisell’s *Blues Dream* or Sex Mob’s *Din Of Inequity*, you might think, “Hmmm. Nice pocket.” But dig and listen deeper.

There’s a world of uncharted jazz in Manhattan’s far-flung reaches, stretching from clubs like the Knitting Factory to Tonic to East Side coffee bars to the infamous Bar 55. It’s here that a new music is busting out and burning, built from new melodic forms and diversely colliding rhythms. Musicians such as Andrea Parkins and Dave Binney, Ellery Eskelin and Curlew, Drew Gress, and Lan Xang play highly improvisational music that is free of cliché yet melodically structured and accessible.

Story by Ken Micallef
Photos by Alex Solca

With these and other artists, Kenny Wollesen has cut a wide path with his big sound. At times sounding like the wind or a barnyard of percussion gone mad, Wollesen's drumming is almost more felt than heard. Whether burning a Tony Williams-styled funk beat with Drew Gress's Heyday, rustling like a Texas tumbleweed with Bill Frisell, or rattling his drums like circus cages with Lan Xang, Wollesen always adds unique commentary with unyielding rhythmic support.

In contrast to his shy demeanor, Kenny Wollesen has much to say. But like the wise man he is, he knows there's a time and a place for everything. At his apartment in an ornate, turn-of-the-century Manhattan building, which was once owned by Irving Berlin, the thirty-five-year-old percussionist displays his amazing collection of records, drums, and junk. A Brazilian Bamento 20" bass drum with wooden hoops and rope for tensioning sits in one corner next to a Contemporania

Naugahyde bass drum head from Sao Paulo. Two drumsets are stacked under a hanging gong next to a small wooden slit drum. Pictures of Billy Higgins, Howlin' Wolf, Billie Holiday, Louie Armstrong, and Roy Acuff fill a bookshelf, along with a homemade tape of Levon Helm.

Dozens of vinyl LPs litter the floor of Wollesen's digs, including George Duke's *The Aura Will Prevail*, Frank Zappa's *Shut Up 'N Play Yer Guitar*, and Duke Ellington's *At Fargo*, plus the recorded works of Webern, Motown, Stax, Harry Partch, and a box of 78s titled *Decca Presents Drummer Boy* featuring Ray Bauduc, Frankie Carlson, Gene Krupa, and Chick Webb.

Get the picture? Wollesen is a new breed of musician who listens to everything, from every era. That affects his loose-limbed approach to music and his everything-and-the-kitchen-sink drumming and percussion soundfield. Like the Jimmy Stewart of the drums, Kenny Wollesen says a lot by just saying a little.

MD: You're consistently involved in many different styles as a drummer and percussionist. Your drumming is very textural. At times you sound like a percussionist who happens to play drums.

Kenny: It does sound like that. Percussion has played a big part in my development.

MD: You grew up playing drums in Santa Cruz?

Kenny: Yeah, and I played vibes for a while. There's a really great jazz club in Santa Cruz called the Kuumbwa Jazz Center. It's been there since 1975. Everybody who came through LA and San Francisco on tour would play at the Kuumbwa. I got to see all kinds of great stuff. It was amazing. I saw Elvin Jones, Ed Blackwell, Don Cherry, Jimmy Smith, McCoy Tyner with Louis Hayes on drums, Dexter Gordon, Art Blakey—*everybody* came through. Oddly enough, I just played there with Bill Frisell a couple of weeks ago.

MD: A homecoming.

Kenny: Right. It was nice. In fact, I worked there when I was a kid, so I got to see all the shows for free.

MD: Did you play vibes before the drums?

Kenny: I played drums first. I got into vibes simply because there were too many drummers in my high school jazz band. Playing vibes was a way for me to get in.

MD: Who was the first drummer that inspired you?

Kenny: Elvin Jones. He was the first drummer I ever saw, when I was about twelve or thirteen.

MD: You've obviously taken lessons to be able to play vibes, percussion, and drumset.

Kenny: I took private lessons with guys in Santa Cruz. And I played in high school band, orchestra, and marching band.

MD: Did you spend hours in the practice room on the drums?

Kenny: There were definitely periods when I did that. And now I feel like I'm at a point where I really want to start practicing a lot again. But that first period hit me when I was in my early twenties.

MD: Were you playing jazz initially?

Kenny: Yes. All my friends played jazz. We even started a band and played standards. The saxophone player was one of my best friends, Donny McCaslin. His father is a great vibes player in Santa Cruz, and he had a band that played six days a week downtown. So we would go down





Wollesen's Rig

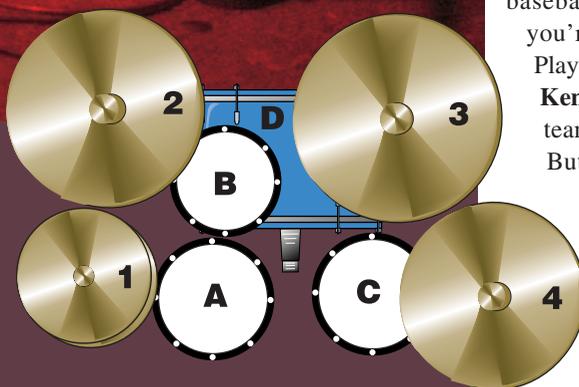
Drumset: various

- A. 6 $\frac{1}{2}$ x14 Ludwig & Ludwig (vintage) snare
- B. 8x12 Sonor tom (from 1960s)
- C. 14x14 Sonor floor tom (from 1960s)
- D. 14x20 WFL bass drum

Cymbals: various

- 1. 14" hi-hats (K Zildjian top, Paiste Sound Edge bottom)
- 2. 21" Istanbul Mel Lewis ride (with rivets)
- 3. 22" K ride
- 4. 20" Wuhan China

Alternate Drums: 14x18 Sonor bass drum (with Sex Mob), 12x26 Ludwig Universal marching bass drum (with Bill Frisell), 5x14 Ludwig Supraphonic snare drum, Johnny Craviotto Lake Superior snare drum



Hand Tools: Joe Cusatis 5A model sticks from Modern Drum Shop (NYC), various brushes ("I own fifty different pairs, but my current faves are from Brazil.")

Percussion: slit drum, chimes, 12' Guatemalan marimba, standard marimba, timpani, various baliphones, bells, tabla

and play with them. That's all we were into.

At that time, Santa Cruz had a strong jazz community. We had good teachers. I was at the tail end of Proposition 13, which cut out all the arts programs in schools. Around the time I left, all of the music programs were cut, which is a total shame. But all the teachers there were into jazz, and they were amazing. My seventh-grade music teacher actually took me to see Elvin Jones—and she didn't even know who he was. It was a clinic, and she thought it would be good for me to check it out. That teacher is one of my biggest inspirations. She was into any kind of music and would play anything. She was seventy years old and she could kick ass on anybody.

MD: The political right wing wants us to believe that we don't need arts funding, like everybody should just watch wrestling, car racing, and basketball.

Kenny: But music is such an amazing thing. It says something about you and your individuality. When you play in a group, you want to be yourself, but you're also part of a group. That's a deep thing to learn, to be a part of something but also retain your individuality. That's what's so cool about music. You don't learn that being a mathematician. Not to put them down, but that's just a skill.

MD: But it can be spooky sometimes when, as a musician, you're communicating with other players. It can be very intimate. It's totally different from playing baseball, or something like that, where you're still essentially inside yourself. Playing music is on a higher level.

Kenny: In baseball, it's more about the team. Individuality is not encouraged.

But in music, and especially in jazz, you're encouraged to find your own voice. Fitting your own voice within the group—that's the trick.

MD: Society often seems to criticize the idea of the individual now.

Kenny: That's true, and that's why I feel it's important now to play this music.

MD: On Lan Xang's *Hidden Garden* and with Drew Gress's *Jagged Sky*, it seems as if you're very free to interpret the music in many ways, from playing on the rims, to buzz rolls on the snare, to swinging on the ride cymbal. How did you learn to respond



Kenny's Kuts

These are the recordings that Wollesen says best represent his playing.

Artist	Recording
Sex Mob	Din Of Inequity
Sex Mob	Solid Sender
Sex Mob	Sex Mob Does James Bond
Bill Frisell	Blues Dreams
New Klezmer Trio	Masks And Faces
New Klezmer Trio	Melt Zonk Rewire
New Klezmer Trio	Short For Something
Drew Gress's Jagged Sky	Heyday
Lan Xang	Hidden Gardens
John Zorn	Bar Kohba
Tom Waits	The Black Rider
Ellery Eskelin	The Sun Died
Jesse Harris	Ferdanandos

And these are the ones he listens to for inspiration.

Artist	Recording	Drummer
Miles Davis	Bags Groove	Kenny Clarke
George Duke	The Aura Will Prevail	Leon "Ndugu" Chancler
George Duke	Faces In Reflection	Leon "Ndugu" Chancler
George Duke	Liberated Fantasies	Leon "Ndugu" Chancler
Count Basie	Live 1937	Jo Jones
Wayne Krantz	Greenwich Mean	Keith Carlock
Hampton Hawes	High In The Sky	Donald Bailey
Hampton Hawes	The Seance	Donald Bailey
John Coltrane	Crescent	Elvin Jones
John Coltrane	Africa Brass	Elvin Jones
John Coltrane	Coltrane Plays The Blues	Elvin Jones
John Coltrane	Live At Birdland	Elvin Jones
Allen Toussaint	Southern Nights	Zigaboo Modeliste

so quickly and in such different ways?

Kenny: You just listen to what the music is saying to you. Then it's just a matter of what my interpretation of the music will be. And it can be so different every time the music is played.

MD: So you don't look to create a defined part when you're recording with someone?

Kenny: I try not to. Well, sometimes I do, but even that part has to have the ability to move with the music. The music changes. And there are different kinds of music, too. Pop things are not as free as playing with Lan Xang, for instance. But you can get something else within that structure; you can find some freedom.

MD: The music of Sex Mob is very straight in comparison to Lan Xang or Drew Gress's Jagged Sky.

Kenny: But in some ways Sex Mob feels free too. Certain songs require a certain kind of beat or rhythm. But within that I feel like I can do anything. If I wanted to stop and play something else, I could. But you have to listen to the music. It's all about the music. You can't just do something arbitrary. The music is saying one thing and you have to follow it.

MD: Thinking of the "downtown scene" in New York, what draws you to this kind of jazz, which is not the traditional jazz often celebrated in the media?

Kenny: The artists playing there are trying to find their own voice. That attracts me more than somebody who is trying to copy someone else's voice. I don't care if it's jazz, downtown music, Klezmer music, or whatever, if you have your own voice it's way more exciting to play with you. It's fun to be a part of that even if you're playing a simple rock beat.

MD: But it's good to discuss this music because readers in the Midwest, somewhere away from New York or the East Coast, may not have this music available to them. If more people heard it they wouldn't think jazz is only about Wynton Marsalis.

Kenny: But to tell you the truth, I think things are really changing. People are yearning for something where there's some kind of uniqueness or something to jar people out of the ordinary. Musicians are starting to think about this kind of stuff. I hear music now that is some of the most refreshing, amazing music.

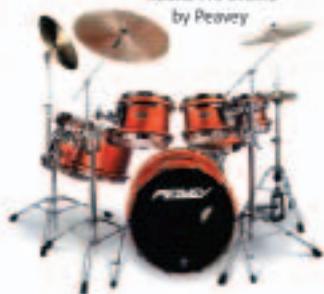
MD: Like what?

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Kenny Wollesen

Kenny: Have you checked out Keith Carlock with Wayne Krantz at Bar 55? That is some crazy stuff, and I don't know *what* it is. What do you call it? Rock? Jazz? It's influenced by everything. A lot of music is like that now. We're in a different era. Now people have access to so much music.

For a long time musicians were trying to mix certain cultures together. Now people listen to music that's from everywhere even if they don't realize it. The consciousness is changing, and I think musicians are responding to that. All the musicians I know

listen to all kinds of music. And that's changing the way they make music.

I see a lot of musicians coming into their own voice. That's very inspiring, like [saxophonist] Dave Binney, [trumpeter] Steven Bernstein, and Ben Perowsky, who is one of my favorite drummers in the world—talk about somebody with his own voice! I'm inspired by all of these people. They're unique; they're not just jazz heads or rock heads. They're simply into *music*.

MD: Speaking of your voice, you've recorded a lot of vibes on different artists' record-

ings. Did you get work as a vibes player before you did as a drummer, and did that help you work in different styles of music?

Kenny: I've always doubled on vibes, but I'm not a very good vibes player. Oddly enough, people use me *because* I'm not very good. Tom Waits is not going to hire a classical percussionist to play on his record, even though that percussionist is technically a lot better than I am. It's a different side. I can give Tom more of what he wants than a classical percussionist can. And I have some odd percussion instruments that most percussionists don't have—different wood drums, marimbas, handmade pieces...stuff that artists like Tom Waits love.

MD: What's he like to work for?

Kenny: He's a great percussionist and has a lot of different instruments. You should interview him sometime. He has a garage full of unique percussion.

MD: You played on his *Black Rider* album. Was that as unique an experience as it sounds?

Kenny: It was about as unique as anything else. I auditioned for the gig, and I played so badly that I got it. I was horrible. I think that impressed him.

MD: What, like he thought he had to hire you because no one else would?

Kenny: Exactly. [laughs] No, I really think that. If he could, Tom would hire nothing but seventh graders. Because I played a little marimba, I was different. I didn't play trap drums. He doesn't use trap drums anymore. He'll set up a different setup with different sounds where those functions of the bass drum and the snare drum are covered, but not in the usual way.

MD: He would set up the drums in different ways and you'd have to play them?

Kenny: He wouldn't tell me what to do. He just wanted something different. He also lets you do your thing. He's a great guy and really cares about the music. He called me a couple of weeks ago because he's making a new record. I'm looking forward to working with him again.

MD: In the downtown scene, are you usually asked to work from a lead sheet?

Kenny: Yes. For Lan Xang, it was all lead sheets. But every note isn't written out. It's just a sketch, a springboard for something to happen. While having a roadmap is helpful, I find that the farther I get away from the paper, the better.

MD: In those kinds of sessions, where there

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is so much improvisation required, how do you decide what the best take of a track is?

Kenny: In a group like Lan Xang, it's collective, there's not one leader. If it's somebody's song, maybe they'll make that ultimate decision. I don't think everyone can always agree if there's something wrong here and something wrong there. But if you listen as a *whole*, people can usually agree on a take.

MD: Sex Mob and Lan Xang are both collectives?

Kenny: Sex Mob is really Steven Bernstein's band. There are distinctions in each band. Bernstein is a strong leader. If you see Sex Mob live you would see how the show is freer than the record. We just

recorded a new album, *Sex Mob Does James Bond*, with organist John Medeski. And you can hear how organized the material is.

One band that I call the shots in is The Wollesens, which is my own band. We're currently working on a new album. I write some of the material, and we cover some things like George Duke's tunes from his *Let The Aura Prevail*. The Wollesens have been playing for years around New York with a lot of different players, but it's fun and funky.

MD: How does your drumming change when you're the leader? Or *does* it change?

Kenny: I think it does, but it's hard to be the leader and the drummer. It's hard to give directions, and I don't know why that is. A



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Kenny Wollesen

saxophonist can turn around and play the melody to indicate where he wants to go, or stop the music and direct the band. Steven Bernstein does that with Sex Mob, and so does John Zorn with his groups. Both of them are really loose about it, but they do stop and turn around. But it's hard to do that if you're the drummer. You don't want to shout across the music. It's not as if there's a lot of direction happening. But then you have Joey Baron. *He* is a good leader.

MD: Going back to your drumming, when you were doing your heavy shedding, what did you practice?

Kenny: I really liked *Stick Control*, and I got a lot out of it. I would practice rudiments a lot. I liked the Charles Wilcoxon book, too.

MD: *Rudimental Swing Solos*?

Kenny: *The All American Drummer* was the one I worked out of. I also spent a lot of time with Ted Reed's *Syncopation*. Besides the technique stuff, I also just liked learning different beats, different kinds of odd-sounding grooves.

MD: Did you try to sound like anyone in particular?

Kenny: Totally, but it changed weekly! I did my best to copy Elvin Jones, Ed Blackwell, and Donald Bailey. I really liked Bailey's drumming. He played on a lot of Jimmy Smith records. He's great. The records don't often capture his stuff, but live is totally different. *High In The Sky*, by Hampton Hawes and Leroy Vinegar, showcases Bailey pretty well. Hampton Hawes had a gig at the LA airport for a while, so they recorded it there. And Bailey is also on Hawes' *The Seance* [plus *I'm All Smiles* and *Here And Now*]. Donald is amazing.

MD: What's the essence of his playing?

Kenny: He's able to be free *and* keep the time, energy, structure, and form. All of my favorite drummers can do whatever they want, but never mess with the groove or the structure.

MD: That's a good description of what you do on "Dolomite" [from Drew Gress's *Heyday*]. You keep the tension going but with an individual groove.

Kenny: I like that style a lot. If you think about it, Elvin plays like that, Billy Higgins played like that—all my favorite drummers and musicians do that.

MD: But the older guys keep it more cymbal-based; you spread it around the drums.

Kenny: Man, you have to check out Donald Bailey. And Zigaboo Modeliste is like that

too. He plays all kinds of stuff, but he never loses the groove. I love that.

MD: How do you learn to do that?

Kenny: You have to learn the structure, which is the same as saying you have to start simply. If you don't have the structure, nothing is going to sound good.

MD: Did you play with records as a kid, or were you always in bands?

Kenny: I didn't play with records that much, though I *listened* to records a lot. I was always in bands, playing music with my friends. We started a band when I first started drumming, and there hasn't really been a period since then when I wasn't working a lot. I was playing music and playing gigs with lots of people.

MD: When did you come to New York City?

Kenny: I came here when I was nineteen, played a while, but then moved back to San Francisco. Then I came back to stay nine years ago.

MD: Did you play a lot of different styles of music before you graduated to the upper tier of players like Jim Hall?

Kenny: I played all kinds of stuff. I did the same thing I do now—played with different bands. A gig is a gig. I did a lot of pit band gigs for musicals. There's a lot of percussion in those gigs, and my experience with that came in handy.

MD: You've recorded with Ron Sexsmith, who is very pop. But then you've gone to the extreme, having worked with something like New Klezmer Trio.

Kenny: The Sexsmith thing was just a phone call—he needed a vibes player. New Klezmer Trio is *fun*. That includes Ben Goldberg on clarinet and Dan Seamans on bass. We played years ago in Santa Cruz, where we had a Jewish wedding band that did old Klezmer tunes.

MD: How did you learn to do that? Those guys are ripping.

Kenny: It wasn't hard. We listened to old records. But we wanted to do something different with it. At heart, we're all jazz players. We wanted to integrate it with other kinds of music. We were intrigued because at a certain time Klezmer just stopped. It just died out and nobody played it, but now it's being revived. But some musicians are picking it up as a revival, and they play it like the records. We want to play it in relation to the time we live today.

MD: As the drummer, do you have room to

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Kenny Wollesen

play in Klezmer music?

Kenny: In what we do, I can do whatever I want. The basis for Klezmer is the dotted quarter note. The hands are playing a kind of march vibe. Originally there wasn't a drumset in Klezmer music. But it does have similarities to early Dixieland.

MD: Do you prepare differently for different sessions?

Kenny: On a basic level, you have to get your instruments together, whether it's timpani, vibes, or drums. Mentally, you want to be fresh and alert.

Every gig I play is different. I use a different setup for each. I play different drums with Bill Frisell than I do with Sex Mob. I switch them around. Sex Mob is a lot louder band, so I use a metal snare drum with them. I might use two different snare drums with Bill, or add timpani or a floor tom with Sex Mob.

I change my drums around a lot. I have eight different drumsets. I bring different drums for different sessions. They're all at my studio in midtown Manhattan. I have marimbas, vibraphones, bells, chimes, big wooden drums, many different snare drums, cymbals—I'm a collector. You have to be if

you're a percussionist. But none of my stuff is fancy; it's all beat up and meant to be played.

MD: One more point about your vibes work: How does playing the vibes inform your drumming?

Kenny: I've learned a lot about playing drums from playing the vibes. As a soloist, you need support. If the drummer isn't playing that way, it makes a soloist feel funny. That made me think about playing behind somebody. I don't play drums soloistically. I'm always playing behind somebody else. I realized how to do that from playing the vibes.

MD: On the opening track to Drew Gress's *Heyday* disc, you play a Tony Williams-ish fusion groove. Do you remember what he asked to hear there?

Kenny: He just wanted a loose, funky groove.

MD: In "One Man Mexico City," you play buzz rolls on the snare, the swing rhythm on the cymbal, taps on the rims...it sounds as if you're thinking like a percussionist.

Kenny: I was just trying to get some different sounds, it's as simple as that. You can get a lot of different sounds from the drum-

set if you think about it: where you hit the drum, how you hit the head, what stick you use—a mallet or a brush or some kind of made-up thing. You can turn a drum upside down, you can tune it down, tape a cymbal, put your foot on a head while you play it—all kinds of stuff.

MD: You play a brief solo on "Beeline" off of *Heyday*. Do you enjoy soloing?

Kenny: Yeah, but I'm not that good at it. I'm not a very good "drummer man." Technically, I am very self-conscious. I like to keep the solos short. But I'll get better at it.

MD: Geez, man, you play great. And all your employers agree.

Kenny: Well, I'm very inspired these days. I see music changing. It sounds really fresh to me. And I know a lot of musicians who really care about the music. There's so much information coming at me. I've been playing a lot, listening, and learning. I feel real lucky right now.



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BRIAN
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Brian Reitzell was psyched. Tomorrow was the beginning of the European leg of Air's 2001 world tour. The band had already played to rapturous audiences throughout the States earlier in the year, supporting their brilliant modern psychedelic pop album *10,000 Hz Legend*. But in Europe they're accorded nothing less than godly status. The next couple of months would surely be filled with adoring audiences, exotic gig locales, and star treatment.

But Brian wasn't thinking about that stuff now. "Yesterday I downloaded a bunch of new plug-ins. And I've figured out a way to play some of my electronics without any power cords—I'll be cable-free!"

It's times like this when I agree with Reitzell's self-assessment, which I've probably heard him say a hundred times in the six years I've known him: "I'm a drum geek."

Yes, Brian, you are. And that's why we like you so much.

You see, beyond being self-deprecating, the "geek" tag in this case is also a badge of honor—and one that Brian Reitzell should be proud to wear. Brian's musical obsessions—in support of leaders Nicolas Godin and Jean-Benoit Dunckel's maturing musical vision—have helped make the previously *cool*/Air into a truly fascinating unit. His taste both for "classic" drum machines and cutting-

edge electronics, his wild-eyed experimental nature, and his fascination with the styles and sounds of the past can be heard all over *10,000 Hz Legend*. In 1999, he and Roger Joseph Manning's dead-on faux-'70s tribute soundtrack, *Logan's Sanctuary*, provided an even clearer reflection of his tastes and talents. And before that, Reitzell's slamming drum style with LA pop/punk legends Redd Kross showed that there was a real rocker behind the studio wizard.

Reitzell is also a perfectionist, extremely motivated, and a little bit of a control freak. These traits certainly came in handy when he took on the task of producing the super-cool all-drummer album *Flyin' Traps* in 1997. By highlighting the talents of the best drummers of its generation, *Flyin' Traps* proved that today's player is someone to be reckoned with on a complete musical level, not just in terms of timekeeping.

Above all else, though, Brian Reitzell is a music *obsessive*. The number of times I've called him about some business matter, only to realize, after an hour chatting about Ennio Morricone, or The Zombies, or Keith Moon, that I forgot my original reason for calling...well...just don't remind my boss about the phone bill. Reitzell simply never stops thinking about Music, and that enthusiasm is contagious—and evident in every project he takes part in.

BRIAN REITZELL

Electronic Performer/Acoustic Transformer

STORY BY ADAM BUDOFSKY • PHOTOS BY EDWARD CLOVER

MD: Each song on *10,000 Hz Legend* was constructed uniquely in terms of the equipment you used. How did you figure out how to play this stuff live?

Brian: Recording was relatively easy. Planning the live show was the tricky part. I wanted to play a lot of the sounds on the album, so the only way to do that was to trigger. The band and I refused to use any drum machines live, which meant we would have to play everything.

Fortunately, electronic drums and technology are very good right now. A friend who is an engineer recommended I use the Alesis DM Pro sampler. It takes up one rack space, and all your memory is on this tiny card. You take your files, edit them, and then dump them straight into it.

MD: Where did you download the sounds from?

Brian: From the recording itself. When I went to Paris to rehearse for the tour, I

brought my laptop and DM Pro, and I spent a day in the studio with a Pro Tools engineer named Bruce Keen. We listened to the whole record, and I picked out all the pieces that I wanted to use.

MD: Can you run down the process?

Brian: All the drums were recorded to 24-track 2" tape, though the board was locked to Pro Tools, which gave us something like ninety tracks to work with. After recording, all the tracks were mixed in Pro Tools.

Since the rough sounds that we recorded were "sculpted" or tweaked to either fatten them up or use an effect of some kind, I took the sounds from the final mixes, prior to mastering. It would be ridiculous, for instance, to take an actual Synare on stage and run it through a pre-amp, a delay, and a reverb. It's much easier to use the finished sound.

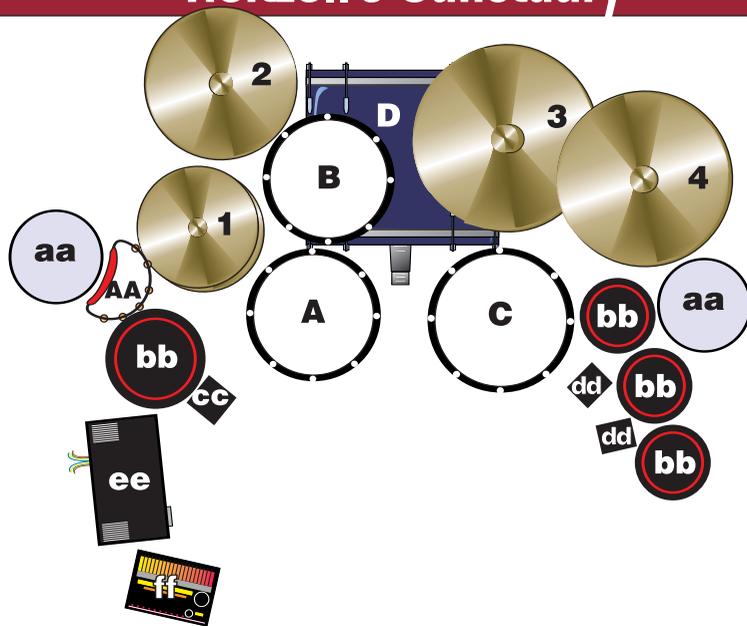
So in Paris Bruce and I went through all the final multi-track mixes from the Pro

Tools sessions; we're not dealing with tape anymore at this stage. I found the sounds that I needed, and we copied them and sent them to a new folder. The copied files were then edited in a program called Recycle to tighten up the sample time. Then we put them into a filing program called Peak, which makes everything even tighter.

Next we burned a CD of the final audio files. I took those files back to my hotel, put the CD into my laptop computer, and dumped the files into the Alesis Sound Bridge program. Via a MIDI interface, I was able to "drag and drop" the files from my laptop directly into my DM Pro. A PCI flash RAM card allowed me to store the sounds into memory. I was able to play the sounds the next day.

I know this sounds immensely complicated, but it wasn't at the time, thanks in part to Bruce and the nice folks at Alesis. It was so exciting using such new technology. The

Reitzell's Sanctuary



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D. 16x20 bass drum

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2. 16" K Dark crash (thin)
3. 20" K Jazz ride (brilliant)
4. 19" A medium-thin crash with four rivets

Electronics: various, including a Roland SPD-6 positioned at the front of the stage

aa. Visu-Lite electronic cymbal triggers
bb. Pintech Concert Cast electronic drum pads
cc. Boss foot switch (for Roland TR-808)
dd. Pintech bass drum triggers
ee. Rack that houses a Rolls 10-channel mixer, a Roland SP-303 mixer, an Alesis DM Pro sampler, and an Alesis DM4 MIDI trigger module
ff. Roland TR-808 drum machine

Percussion: **AA.** Rhythm Tech tambourine (mounted)

Hardware: all DW, including three single bass drum pedals (felt side of beater used)

Heads: Remo coated Emperor on top of snare with clear Ambassadors on bottom, clear Emperors on tops of toms with clear Ambassadors on bottoms (Moon Gel used for muffling of snare and toms), PowerStroke 3 on bass drum batter with coated Ambassador on front (large pillow used for muffling)

Sticks: Vic Firth 8D model with wood tip, various Vic Firth mallets and brushes



process inspired me a great deal, made my drumkit a million times more musical, and opened my eyes and ears to infinite possibilities for the future.

MD: Did this process present any performance issues, insofar as recreating the parts you played?

Brian: The first song on the record, "Electronic Performers," has this loop that was hard to figure out. I couldn't go back to the original sounds because the initial drum machine program was erased. Since I didn't want to trigger any loops, I was just going to try to play that. But it was impossible to separate the sample, because when we recorded, oftentimes there would be just one track on the analog tape with bass drum, snare drum, and hi-hat.

MD: How come?

Brian: The band was opposed to using Pro Tools at first, so when we started recording, everything I did was set to tape. After a year—it took over a year to record this album—they found Pro Tools to be their friend.

MD: You use a lot of unusual equipment. Did you ship it all to France?

Brian: Yes, but I only brought my electronics and of course all my cymbals. I have some stuff that you just can't get anywhere, at least not easily, like Syndrums, Synares, old '70s and '80s electronics that I've accumulated.... I also brought a couple of snare drums.

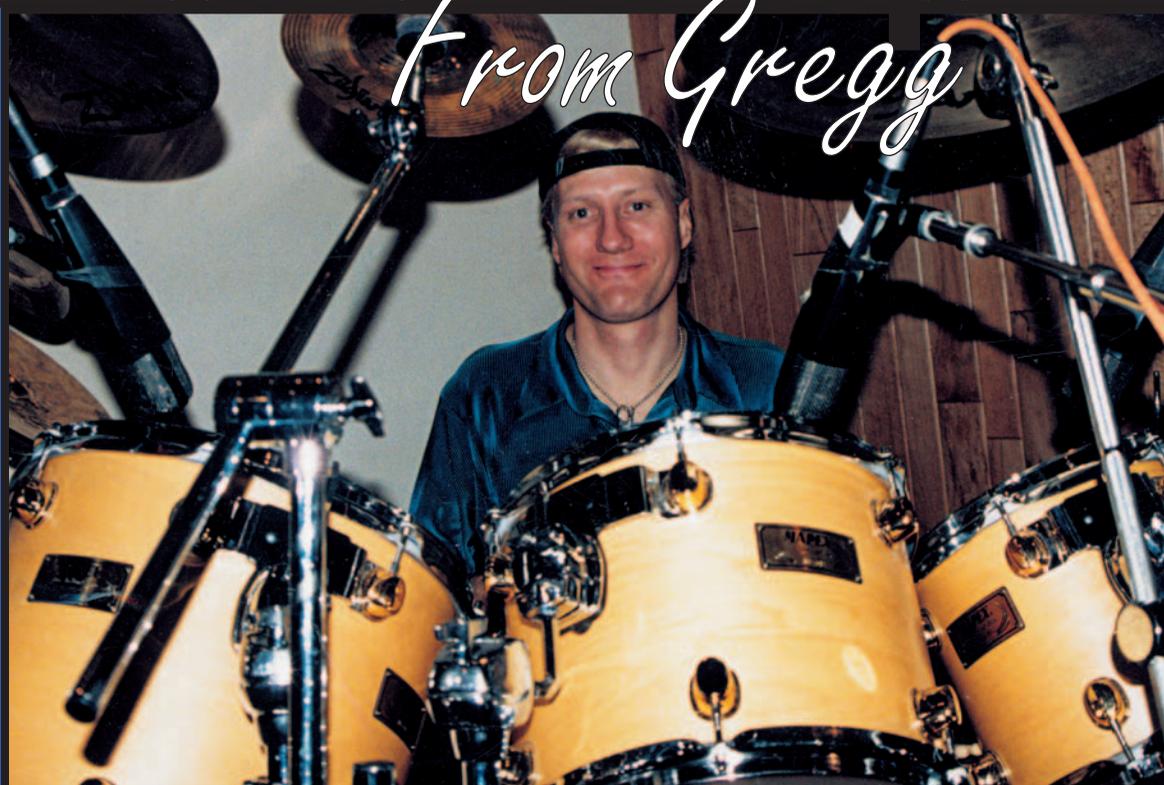
They had this beautiful old black oyster pearl kit that they had bought for me to record the *Virgin Suicides* soundtrack with. It was a Rogers Holiday kit, which they thought was cool. But when I sat down to tune it, I realized there was a 22" kick drum, two 13" toms, and one 14" floor tom. I just picked the 13" tom that sounded better, and it worked out fine. The majority of the record was done on that kit.

MD: What was an average recording day like?

Brian: Every day was different. I set up the drums in very strange ways. I'd move the floor tom to my left, switch cymbals for every song, try different tunings. There's a song called "Radian" that I played mallets on, and we tuned the drums to the piano. It's a very melodic part. I was tuning drums one day, and I played that part, and then we recorded it and put the music around it. We didn't loop anything, so that was very difficult to record, because it's so repetitious. I found myself spacing out a little.

Take A Tip

From Gregg



"I first started reading *Modern Drummer* when I was in music school, and it's been a huge help to me in my drumming career. Reading all of the interviews, and learning about new products, concepts, grooves, and licks, really keeps me on top of what's going on in drumming. *MD* is an amazing link to drummers around the world, and it *always* inspires me."

— Gregg Bissonette

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MD: Are you using tea towels on the toms on that song?

Brian: Yeah, I brought my whole collection to Paris. There's a lot of tea towels on the record. Different weights give different sounds. I don't generally hit the actual towel; I usually place it half on, half off. Those towels are priceless to me. You can take my vintage K, but stay away from my towels! [laughs] I have a friend who's been writing a book on The Beatles and their recording experiences, and he told me what kind of towels Ringo used.

Another thing I stole from The Beatles was on "People Of The City." We wanted a very '60s, dead-sounding snare—very French. Ringo used to tape a pack of Chesterfields on his snare. So I spent about an hour experimenting with how many cigarettes to have in the pack and where to put it. I tried putting nuts and bolts in a hard pack.... In the end I think I settled on eleven cigarettes in a soft pack with the plastic off. We loved the sound so much, we left the cigarettes taped to that drum.

MD: What's up with the drums at the end of "Radio #1"? The whole track just wilts from the sound of these over-saturating drums.

Brian: That was my deepest achievement on the record. That's when we realized we were going to have to use Pro Tools, because we used 24 tracks just for the drums on that song. I wanted to do something very extreme, something improper but in a cool way. It started out with a snare and kick part on an inexpensive Boss drum machine. Then I played a part over it with the toms. We recorded the drums, and then we took each drum, hit it individually, and sampled it to get the right sound. I took all those sounds, put them into an MPC 2000, and programmed my beat.

Then, on the parts that you are talking about, where it's overdriving the mic's—once again, this is a Beatles reference—I thought about when Ringo would overdub fills. On *Abbey Road* in particular the drum experimentation is so genius. I wanted to have all these different sorts of colors: The verse would be one drumset, and then the chorus would be a completely different animal. I'm a huge fan of compression, so we used just two overhead mic's on the drumset, which we compressed the heck out of.

The fun thing about recording with Air is that there's no producer or engineer. We have an engineer come when we first start recording drums, but then we'll send him

What Becomes A Legend Most?

10 Dave Reitzell Raves



Who's your favorite new wave drummer?



It would be a tie between Hugo Burnham from Gang Of Four and Terry Chambers from XTC. The thing about new wave drumming that is so beautiful and unfortunately overlooked is how linear it was. People were trying to be "modern." And to be modern you sort of wanted to sound mechanical. The guy who played drums in Kraftwerk, Karl Bartos, was a regular drummer before he became this weirdo who played with mechanical pens on stage. His drumming is ultra-simple, but he was great. Then guys like Terry Bozzio took the linear qualities of new wave and applied some kind of rocket science to them for us musical geeks. You had to be a good drummer to play those chopped-up, linear beats on "U.S. Drag." That first Missing Persons record is the epitome of new wave.

Favorite punk drummer?

Earl Hudson of The Bad Brains. That guy was phenomenal.

Favorite classic rock drummer?

Classic rock is the hardest for me to pick favorites, because John Bonham is classic rock, Ringo is classic rock.... But I'm a huge fan of Bev Bevan from ELO. Gary Malaber, who played on Steve Miller's *Fly Like An Eagle*, was a brilliant drummer. Roger Taylor from Queen: That whole pea soup thing he does with his hi-hat—you know, the opening hi-hat "psst psst"—so bad-ass. Though apparently he couldn't stop doing that if he wanted to.

Favorite Who album?

Live At Leeds blew my mind. It had so much energy. But *Tommy* was a huge influence, such a fantasy world for me when I was a kid.



Favorite drum shop?

EBay. But in terms of real stores, for acoustics my favorite shop is Pro Drums on Vine Street in Hollywood, if for nothing else than all the 8x10s on the walls. It's just a museum. And the guys there are really nice. For electronics there's a shop in LA called Black Market Music. It's a great place to find vintage stuff like Synares.

Favorite movie music?



One of my favorites is *Danger: Diabolik*, the Morricone score. It's got everything: garagey guitars, this spy-type music, and then these lush, beautiful string arrangements. And I love the way Morricone uses the voice as an instrument, like a violin. As a drummer, I would say *Rumble Fish* was great, certainly the best thing Stewart Copeland ever did. And the soundtrack to the animated film *Fantastic Planet* is beautiful.

Favorite concert movie?

I'm one of those guys who loves *The Song Remains The Same*. I have it on the tour bus right now. It's corny, but as a kid I loved the movie. John Bonham's drums sound great, and he really played his ass off. *Pink Floyd At Pompeii* is great too, and *Urgh! A Music War*, with XTC, Devo, and Gary Numan, is fantastic.

How do you measure drumming greatness?

Having a billion chops doesn't make you a great drummer. That's easy for me to say, because I don't have a billion chops. But I think to be great is to have your own thing. If you asked me who I thought the greatest drummer of all time was, I would probably say Art Blakey. I hear so many guys play the same kind of music, but I can always tell when it's him.



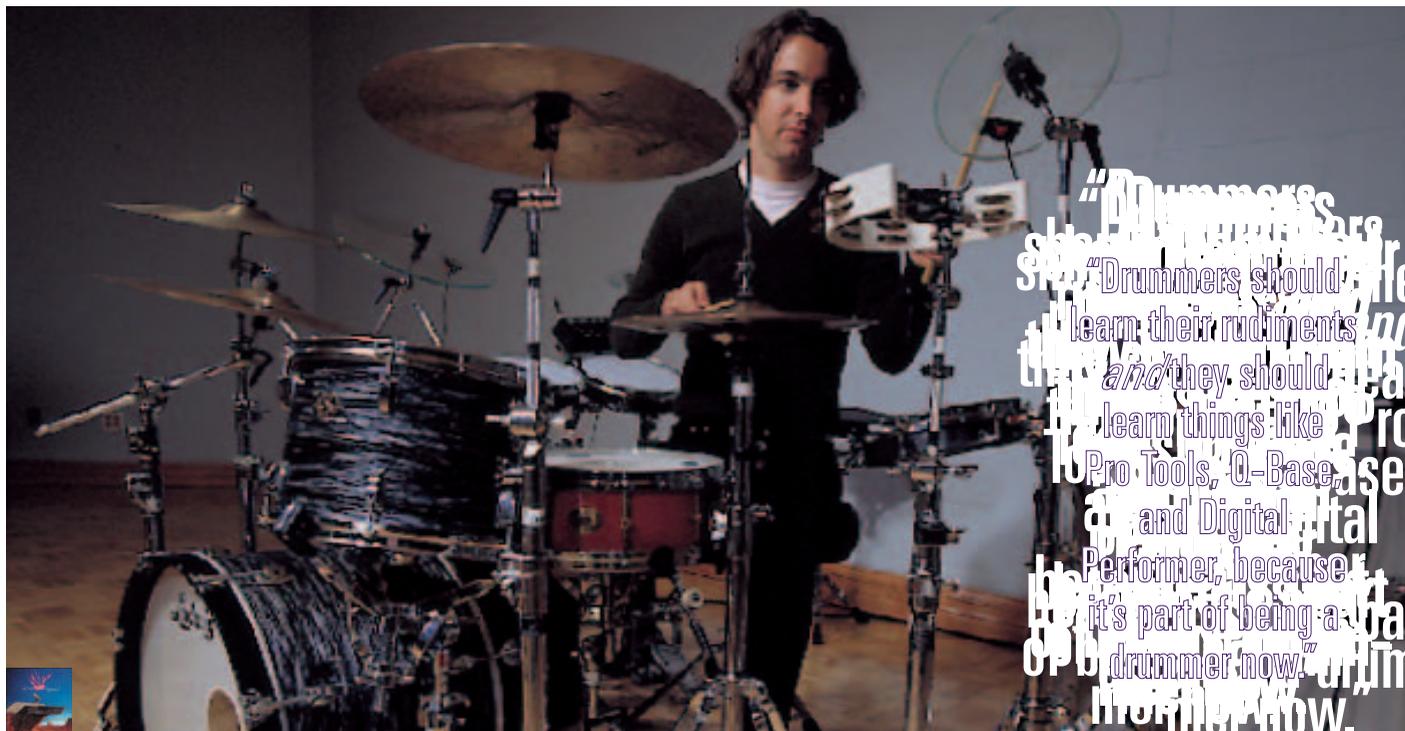
When I was twelve I had an assignment in English class to write a professional business letter. So I decided to write a letter to Neil Peart. I asked him, "What's a great drummer?" And he wrote back to me! That was a very happy day for me because I was a big Rush fan as a child. But Bill Bruford, Danny Gottlieb—all these drummers wrote me back and said the same thing: "Be yourself." C'mon, Moe Tucker was a great drummer.

What makes a drummer funky?

One of my favorite drummers is Bernard Purdie, and a lot of that was his hi-hat. It's the stuff that you don't even hear. I lost nuance for about four years because I was playing grunge rock. I was so busy hitting as hard as I could that all my muscles became stiff, and I couldn't play a ghost note.

What makes a drummer rock?

It's very different from what makes a drummer funky. Funk is about feel, whereas rock drumming is more about placement. Nobody rocks like Phil Rudd. He's a very simple drummer, but it's where he puts things and where he doesn't that makes him rock—like the beginning of AC/DC's "Live Wire," where he's just playing hi-hat. It's so simple, but it rocks.



home. They think that a proper engineer would be bored out of his mind while we spend an entire day working on a piano part, and they don't want to feel pressured to work fast.

MD: “The Vagabond” has some cool low-fi kit sounds juxtaposed with more conventional sounds. The timing of the overlap is interesting.

Brian: That's the one song on the record where my drums were cut up and rearranged, but I think what they did is brilliant. They used me like a drum machine, putting all the different parts where they wanted. I *can* take credit for the way the drums sound. But I didn't play those fills there.

MD: Air is a big stylistic change from Redd Kross.

Brian: I had to adjust. When I first played my drums, Nicola turned to me and said, “Oh, the drums are too loud,” and I was playing *really* soft. So I realized I had a huge challenge. On the one hand, they wanted me to go crazy, but I couldn't hit my drums hard. So I started making them as dead as I could, and I switched to lighter sticks.

MD: Your live shows aren't exactly quiet, though.

Brian: No, it's changed a bit now. But still, there's a difference between a chrome snare drum that's tuned high and wide open, and a wood snare with a ring muffler. It's not necessarily the volume, it's the grittiness of it. I think that's more what they meant. But physically it was quite difficult—still is. I've

managed to hurt my left arm in the process.

MD: How?

Brian: Because my drums are so dead, at shows I have to hit very hard to get any response out of them. Plus, you have to really pull the stick back up.

MD: What are you doing to make the sounds dead on stage?

Brian: Moon Gels, thick heads, tape, muffle rings—I'll use anything. And of course I tune them correctly.

MD: What about the feel of the electronic pads? Is there an adjustment you have to make?

Brian: Well, I'm not doing what somebody like Omar Hakim does, where he plays electronic drums similar to the way he plays acoustic drums, with ghost notes and nuances. What I play is relatively bone-headed. I hit something and it triggers a sample. One volume, one sort of velocity.

MD: Live, you have more responsibilities than your average drummer.

Brian: The only time I'm really having fun on stage is when I'm playing just the drums. With the electronics I'm afraid that something is going to happen beyond my control, like a trigger isn't going to fire, or something is going to play back at the wrong pitch. All these things *have* happened to me—not on stage, knock on wood. Inevitably they will, though, and that scares me, because it's going to happen in front of 5,000 people!

There are also times when I'm playing parts that seem simple but require a certain amount of independence. And with all this

very loud, bizarre music going on around me, and the lights strobing, if you stop to think for a second, you're going to lose it. During “Electronic Performers” the strobe is completely in time with this one-bar loop I'm triggering, and then I play an 8th-note part over it, and the strobe lights mimic what I'm playing. Then the light beam actually hits me, so that screws with my head a little bit. When I'm just playing drums, I can play relatively complex stuff and leave my body. But with these electronic parts, I have to concentrate.

MD: You play a lot of cross-stick.

Brian: There's probably cross-stick on seventy percent of the songs. On “Radian” I play snare and cross-stick at the same time. I'm a huge Stewart Copeland fan, so at an early age I got into playing cross-sticks. You don't have to be as consistent live as in the studio. But I have a piece of Moon Gel on my snare, and I aim just beyond that spot.

To play consistent cross-sticks you need a snare drum that's tuned evenly, because if you hit close to one lug and the one next to it is at a different tension, then you're going to get two tones. On one song I build up the dynamics, so I start with my hand on the drum, and then as it gets louder I touch less of the drum. The way my drum is tuned, it doesn't ring, it just gets louder.

MD: Air has given you a rare opportunity to experiment with and perfect your drum sounds. You have a lot of control.

Brian: Yeah, in Redd Kross what I could do to the drum sound was pretty small. With a

Brian Reitzell

big rock drum sound, you're going to have reverb, gates, and compression, which change the sound. But tuning is always *hugely* important. Cymbal sound is huge; the choice of good-sounding cymbals is so overlooked. I will fight to the death with a producer or engineer about cymbals. Luckily I've only had to fight a handful of times.

MD: What was that argument generally over?

Brian: When I was in Redd Kross I used a 24" ride cymbal, and I wanted it to pretty much obliterate everything. I wanted it to be this giant wash of white noise, and the engineer was like, "It needs to be more contained."

With Air, how I'm tuning and playing is responsible for much more of what the finished product sounds like. Granted, we'll take that sound and manipulate it. But the equipment I'm using now is much more precise. It has a specific sound, which is why I'm using it. But back when I was making big rock records, I had a lot less control over the drum sound. In fact, I can hardly listen to those records. They just sound terrible to me.

MD: Why do engineers and drummers battle over sound?

Brian: You're asking a strange person, because I want the exact opposite of what most people want in a drum sound. I don't want a big ringing snare drum. I don't want my snare to be the loudest instrument. If a snare drum is the loudest thing in the mix, then it's probably somebody's demo tape, because good engineers know how to balance things.

But drummers are more specifically concerned with their sound, whereas an engineer has a broader picture of how the drums should sit in the mix. When I was younger I used to fight with the engineer: "Make this drum fill come out more," blah, blah, blah. Drummers have their egos.

I was recently hired to play on a record by Action Figure Party. I don't normally like to do this, because I will only play and sound the way that I play and sound, which admittedly isn't for everybody. But this case was a little different because Greg Kursten, whose band it is, heard *Logan's Sanctuary* and *The Virgin Suicides*, and he wanted me to play and sound like me. But as I was setting up my kit and the engineer was placing mic's, I got out my tea towels and started putting them on the drums. And the engi-

Hz So Good		
These are the recordings Brian Reitzell says have inspired him most.		
Artist	Recordings	Drummer
Art Blakey	Holiday For Skins, Vol. 2	Art Blakey, Art Taylor, Philly Joe Jones
Miles Davis	Bitches Brew	Lenny White, Jack DeJohnette
Lifetime	Believe It	Tony Williams
The Who	Sell Out	Keith Moon
The Zombies	Odyssey & Oracle	Hugh Grundy
Ennio Morricone	Metti Una Sera A Cena (O.S.T.)	Vincenzo Restuccia
The Beatles	Abbey Road	Ringo Starr
Serge Gainsbourg	Histoire De Melody Nelson	Dougie Wright
King Curtis	Live At The Fillmore West	Bernard "Pretty" Purdie
Led Zeppelin	Houses Of The Holy	John Bonham
David Bowie	Low	Dennis Davis
Joy Division	Unknown Pleasures	Stephen Morris
Siouxsie & The Banshees	Kaleidoscope	Budgie
Talk Talk	Spirit Of Eden	Lee Harris
Red Red Meat	Bunny Gets Paid	Brian Deck, Ben Massarella
DJ Shadow	Endtroducing	various

neer was like, "What are you doing?" He thought it wasn't going to work, but to his credit he said, "This is some serious '70s Hal Blaine damage...let's see what it sounds like." So we recorded a take, and he loved it. I think most engineers would have had a hard time with that.

MD: You knew the engineer was going to say something when you whipped out your tea towels, right?

Brian: Well, I had never met him before that, but, yeah, most people look back at those '70s drum sounds and think that they are boxy and horrible. And a lot of them *were* boxy and horrible. But in some instances they were beautiful—and unique. In the early '90s I put Emperors on top and Ambassadors on the bottom, tuned the drums to get the most resonance possible, and then hit as hard as I humanly could—and made my snare drum *ring*. And I still love the John Bonham sound. But with Air, that sound won't cut through the wash of the keyboards. Believe it or not, the only thing that cuts through is a dead drum.

MD: That's the opposite of what drummers are usually told.

Brian: Yeah, but if you listen to '70s records, you'll hear the drums cut through the synthesizers. And a lot of the synthesizers that we use in Air are from back then. You have way more control when the drum is deader. Now, I don't *always* play dead-sounding drums, but currently I do.

The problem with drummers is that most of them sound the same. Bill Bruford had to fight in the studio for that snare *boink* of his—and God bless him for it, it's become his signature.

MD: Do you think engineers have more power today than in the past?

Brian: Actually I think it's a little better now than it was a few years ago. All those high-pitched, ringing snare drums were everywhere. And now I listen to them and they sound so dated. Some drummers just have to grow up, listen to a lot of records, and learn to play more for the song and less for the drums. I know that I couldn't play with Air if I was Brian Reitzell, age twenty-three. If you told me to put a towel on my drum back then I'd tell you to f**k off.

MD: You're also in an unusual situation. For a young drummer on a major-label recording, there's not necessarily going to be room for his opinion.

Brian: I know. I'm very fortunate. It's a different kind of music. I don't want to sound like an asshole, so let me rephrase what I said before. What drummers *really* need to do is learn how to use Pro Tools. Because what's happening now is that so many records are being made on Pro Tools, engineers are using drummers the way they used drum machines when MIDI came around in the mid-'80s. Drummers got afraid they were going to lose their jobs. And they *did* lose their jobs. Now there are programs like Acid and all these drum samples, and most artists don't even need drummers anymore, except to play concerts.

But drummers inherently have this gift of rhythm, and it seems like Pro Tools and programs like that are very much *about* beats and rhythms. When I started learning Pro Tools I found it to be easy. Then when I did a Pro Tools record, I had so much more control over my part as a drummer: "What if we



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Brian Reitzell

used Pro Tools to blend this snare drum on top of this one...?" When you learn about those things, suddenly you are not just the guy in the back anymore. It's so exciting.

Inevitably you're going to come across this. When I used to make records, it was hard to punch drums in because they bleed into mic's. But now with Pro Tools you can cut drums up however you want. So you can send a drummer in—especially a young drummer—have him play the song three times, and say, "Okay, you're done. We'll piece it together." Then you end up hearing stuff on the radio that is completely "perfect."

MD: How many rock records are done this way today?

Brian: Probably all of them. Well, I don't know for sure, because I don't make those kinds of records. But I can hear Pro Tools, and I can hear when things are too perfect. It just kills the whole vibe...it's *weird*. Even if it's somebody with a great feel, even a genius drummer like Bernard Purdie, it's still too perfect, because it's the same bar over and over.

Still, I'm all for Pro Tools. I'm just saying that drummers should learn their rudiments *and* they should learn things like Pro Tools, Q-Base, and Digital Performer, because it's part of being a drummer now.

MD: You've described yourself as a "drum geek."

Brian: Oh yeah. I have a pair of sticks and a practice pad and a metronome in my hotel room, and I take *Accents And Rebounds* and *Stick Control* on the road with me.

I play the drums pretty much every day, though I did have trouble with my hand and I needed to stop. During that time I would play with just my right hand, which is something that I am going to start doing even more. With sampling, I need to be able to detach my limbs from one another. For instance, when we play "Sexy Boy," I have a sample of a snare drum playing in reverse at the start of the song, and it's a little out of time because the sample is too long. So I have to anticipate when it's coming in, pause for two beats, hit a button so the sample is no longer in reverse, then swing around, lead with my left hand on the ride, and play like that.

MD: What has your practice routine been like over the years?

Brian: When I was about ten I started playing in school bands and practicing about



four hours a day. When I got a drumset it was even more. Luckily my parents were supportive and let me play my drums in my room along to Queen records. But when you start joining bands there's not as much of a need to practice, because you're playing every day. When I was in Redd Kross we played like it was a job—five days a week. So I didn't practice much then. And with Air, since they're in Paris and I'm in Los Angeles, we don't play that much, so I do other projects. I find that I don't practice as much as I used to, but I do *play* more than I used to because I can play at home. Sometimes it's just on a computer, or on a drum machine. But to me that's still using my brain, it's still "playing."

MD: Do you warm up before a show?

Brian: I always warm up. I stretch my legs, arms, and fingers. I roll my shoulders throughout the day, especially doing the stuff I do on stage. I try to get a massage once a week and to breathe well and relax. And when I'm at home I work out at the YMCA.

MD: What about warming up on the pad?

Brian: Redd Kross was on tour a few years back with Foo Fighters, and Taylor Hawkins and I used to warm up together. We'd do this fantastic exercise that Phil Collins and Chester Thompson used to do. You start at ten strokes in each hand and work all the way down to one. Unfortunately a lot of musicians think it's uncool to practice and warm up.

MD: How did you get into drumming?

Brian: I started playing drums when I was pretty little, in northern California. My uncle had a drumset that I used to sneak in and play when I was like five. And my older brother took to guitar, so he needed me to

play drums. I got a snare drum when I was ten and started playing in the school band. When I was twelve my uncle loaned me a beautiful Ludwig gold-sparkle drumset. It's actually a very sad story because I trashed the set: I turned the snare drum into a tom, I destroyed his 18" Zildjian with rivets. Anyway, for my sixteenth birthday my family had my friends and relatives pitch in to buy me a drumset. Before they gave it to me they roasted me, like those old Dean Martin roasts where everybody says something embarrassing about you. I couldn't understand what was going on. But then they said, "Brian, for putting you through all this...," and in my room there was this drumset. I broke down and cried. Though I think I complained because it was some cheap kit like a Maxtone!

MD: Did you take formal lessons?

Brian: I took a few lessons with a Bay Area guy named Kurt Wortman. He played with Van Morrison, and he became the Bay Area electronics drum guy. I didn't like lessons, though, because I'm not good when someone tells me what to do, even if it's going to make me a better musician. I was just a know-it-all kid—probably still am. But I was in the school band for a little while, and even though I quit because I didn't like the repertoire, I used their practice rooms at lunchtime to play along to Police records.

When I was in high school I left prog and jazz and fusion behind and became obsessed with new wave and punk. Siouxsie & The Banshees were a huge influence on me; Budgie was a genius drummer. The Cure, of course. Killing Joke. I wanted to play that music. One of the biggest bands in San Francisco at the time was Wire Train, and the guitar player, Kurt Herr, had just left the



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Brian Reitzell

band. Meanwhile, I was in a band in the country with his bass player, who was a childhood friend of mine, and we needed a guitar player. So I called Kurt up and said, "Hey, you want to join our band?" He said, "No, but I'm looking for a drummer." So I went down to San Francisco to audition. I remember all his songs were on a Roland 606 drum machine, which to this day is still my favorite machine.

But Kurt was cool because he was older than me and played in one of my favorite bands. Their drummer was Brian MacLeod, who followed Terry Bozzio in Group 87. He's still a phenomenal drummer. Anyway, we started this band called Missile Harmony, and I just used toms, one beat-up white-noise cymbal, some saw blades, and a hi-hat. Kurt turned me on to weird music like Sonic Youth and Glen Branca, who had this "guitar orchestra," which is what we tried to do. The band was getting popular, very close to being signed, and then I quit.

MD: How come?

Brian: They were all older than me, there were some drug problems, and I wanted to do something different. What we were doing started out very strange, but it became



very normal. So I started my own group with some childhood friends. We were obsessed with bands like The Replacements and The Who, so we would do a show and destroy our equipment. None of us had much money, so this was not a very smart thing to do. We were doing okay in San Francisco, but it was kind of a dead end.

About that time, I was working in a record store in Santa Rosa with the girlfriend of Andy Sturmer, who played drums with Jellyfish and was friends with the guys in Redd Kross. Andy said, "Brian, you should go to LA and play with Redd Kross." Jack Irons from Red Hot Chili Peppers was

touring with them, but he was going to leave. So I went down to LA, auditioned, and they hired me.

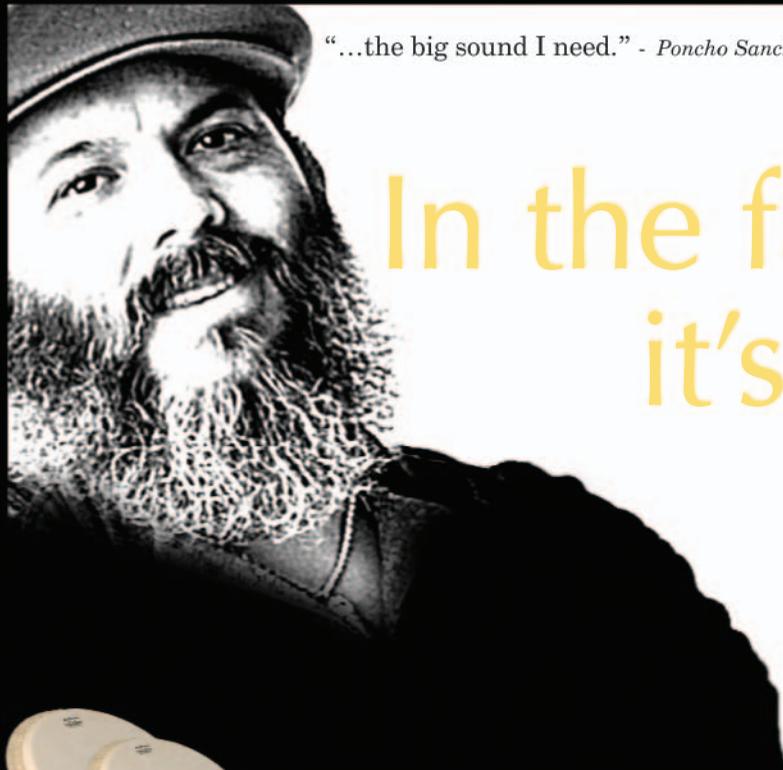
I played in Redd Kross for eight years, made a handful of records, toured the world, made very little money, and had a great time. We played with so many wonderful bands. We were a big part of the whole grunge rock thing, which was a great time in music. We weren't a huge hit in the US, but in some countries we were. But then I quit to play more experimental music. I was burned out on pop and rock and punk.

MD: Is it true that Air hired you unheard?

Brian: It's one of those opportunity-knock-

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ing stories. Sofia Coppola, the director of *The Virgin Suicides*, asked me to be the music supervisor of the movie. Originally I was going to try to score it as well, because that's one of the directions I wanted to go in after Redd Kross. But Sofia wanted Air to score it because they were her favorite band.

Air was in LA doing a video at the time, and the video director, who was a friend of mine, invited me to the wrap party at his house. Unbeknownst to me, before I got there, Air and their band, which included bassist Justin Meldal-Johnson and keyboardist Roger Joseph Manning—all people I knew—were discussing who was going to play drums for their upcoming tour. Right then I knocked on the door. My friend Mike, the video director, opened the door and said, "Brian plays drums!" I talked to the French guys for two or three hours, and then they hired me. Two months later we were in a room together, rehearsing for the tour, and they still hadn't heard me play drums yet.

MD: They'd never heard Redd Kross?

Brian: No. It was more about a vibe. A lot of times I think that's the most important thing. Just talking, we totally related musically.

MD: Why did Sofia Coppola hire you to be music director?

Brian: We're pretty tight friends. She dated the bass player in Redd Kross, and my girlfriend, who I met at that time, was her best friend—still is. And I'm such a music geek, when Sofia and I would be in the car and she'd hear a song on the radio, she'd say, "Brian, what is this?" "Jefferson Airplane, 1968." So when it came time for her to make her movie, she asked me to be the music supervisor. Since then I've also done a movie with her brother Roman called *C.Q.* I worked on the score to that as well, with another French band, Mellow. I only played drums on one piece, but I hired an orchestra and a string arranger, and I acted like a producer.

MD: After touring *Moon Safari*, you began the *Virgin Suicides* score.

Brian: Yeah, we cut the drums in under a week in France. It was cool being music supervisor *and* playing drums on the score. That was very fulfilling, because I want to use more parts of my brain and explore other aspects of the whole film/music process.

MD: Next came *Logan's Sanctuary*.

Brian: In 1999, after *The Virgin Suicides*, I got Pro Tools and began experimenting with playing weird stuff in my house, and trying

to get into film work. Emperor Norton Records asked me if I would do a fake sequel to the movie *Logan's Run*, and I said I'd love to. I hired Roger Joseph Manning, who was working with Beck. But I was going to go to France to record the new Air record, so we had to do it very quickly. We wrote and recorded *Logan's Sanctuary* in about a month. I did the art direction, worked on the cover, and hired everybody. At first it was just a novelty, a fun idea, but I actually wrote scenes so we could score them. Roger was very good at Pro Tools, so we would record at his studio, which is just a Pro Tools room. Plus I would do some stuff at home. Then we recorded all the drums in one day.

MD: Was this the biggest project you'd done in terms of your own input?

Brian: Yes. Doing the *Flying Traps* record gave me the confidence to think, "I can do whatever I want to do." I may not make a lot of money, and I may fail miserably. But there are so many opportunities, and there are so many things you can do yourself now. I can make a record in my house. With *Flying Traps* I didn't have the control that I would like to have had, because I gave that up to the different musicians. And that's

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Brian Reitzell

fine, I chose those musicians for that reason. But because of that record, I realized I could be more than just “the drummer in Redd Kross.”

MD: *Flyin’ Traps* also forced you to learn new skills.

Brian: I learned a lot about licensing, budgeting, record deals.... When I was in Redd Kross, I was signed to a publishing deal with the band. But the band already had a huge debt, because they had been around forever—and suddenly I was part of that. So I learned a lot about legal documents, and I learned how to walk into a record company and say, “Here’s my budget, here’s my concept, let’s do a record.” It wasn’t easy to get the deal for *Flyin’ Traps*, because who wants to put out a drum record? And I had very lofty goals for it. But I found that if you have a concept, don’t wait to get a record deal, don’t wait for somebody to give you any money, just do it. Eventually those things will come.

MD: Tell us about Softcore.

Brian: Softcore is actually a classic example of this. The night we got the final mixes of *Logan’s Sanctuary*, Roger and I looked at each other and said, “Okay, what do we do next?” We had so much fun doing *Logan’s Sanctuary* and we were so proud of it, we wanted to do something else.

Our concept was to do sort of a new wave record like Wire, New Order, Gang Of Four, or Killing Joke. So we got Jason Falkner, who had played in Jellyfish and had sung on *Logan’s Sanctuary*. And he’s just a brother. We wanted to be a proper band, but we didn’t want to take money from a record company at that point because we didn’t know how much to ask for. We didn’t want to sell ourselves short and say, “Okay, give us \$20,000,” when we should be asking

for \$200,000. A friend who has his own amazing recording studio was nice enough to let us work there on spec. So we recorded it in about a month. We thought it was going to be a fun new wave record, but it’s turning out to be something we think can coexist with the music that’s happening now.

MD: You’ve described yourself as naturally shy, and you’re not a big partier. But you’ve done well on the LA/Hollywood scene. Many musicians are convinced that you have to walk the walk and talk the talk in LA.

Brian: Well, moving from San Francisco to Los Angeles was one of the most difficult things I’ve ever done. I was hardcore San Francisco. The stereotype everybody has about LA—especially by people from northern California—is that it’s ugly, the people are plastic.... But I had to be here to be in Redd Kross, and luckily I toured constantly, so I wasn’t here for a long time. Now I can say, after living in Los Angeles for about ten years, that I would not live anywhere else.

MD: Why the change of heart?

Brian: Because Los Angeles is the land of opportunity. I *am* uncomfortable at big social things, and I’m not good at kissing ass and wearing the right clothes or whatever. But I found that the circle of friends I have are a lot like me. Some of them may play the game more than me. But when we’re together, we’re like you and me talking, we’re friends. There’s no bullshit. Actually, I now think that Los Angeles gets kind of a bad rap. Most of the people I know that are here are not originally from here. I also think it’s the best place in the world for music, because if you want a particular piece of gear, you can get it.

MD: What about the typical cliché things: the money, drugs, the egos. Do you have to consciously ground yourself not to let that stuff affect you?

Brian: I like to go to parties, as long as it’s the right kind of party. I’ve never done hard drugs, and I’m very proud of that. In San Francisco I had a roommate who shot himself in the head because he was a heroin addict—right in my living room. When I was in Red Kross my guitar player died from heroin. People who do that stuff look like ghosts. I was actually into that look. I used to keep lipstick on a pedestal next to my front door; I never left the house without it and my hair sticking out. But these people...their teeth were rotten and they just looked awful. Why would I want to go down that road?

MD: [R.E.M. drummer] Joey Waronker and I were talking about the importance of pure will in regards to getting ahead in music. Joey cited you as an example of someone who identifies what needs to be done and makes it happen.

Brian: I always liked it when musicians in bands would do solo records, like when Stewart Copeland did his *Rhythmist* thing. I’m a Capricorn, so maybe that says something, but I’m probably more driven by necessity. As a kid my family was on welfare, and I never had money. Later I was playing the Fillmore with my band, even though I didn’t have nice gear. But I was the guy who would be the manager and book the shows, because I always wanted something to happen. I always wanted to be on stage, and I wanted to make records and take it where we dreamed of taking it as kids. It’s a shame that I was in Redd Kross for seven or eight years and only made two and a half records. I’ve been with Air since ’98, and we’ve already done two records together. I feel like now I’m really getting some work done.

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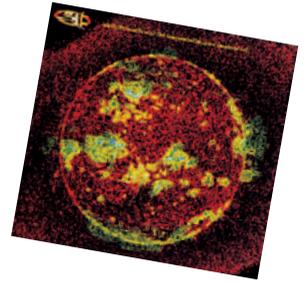
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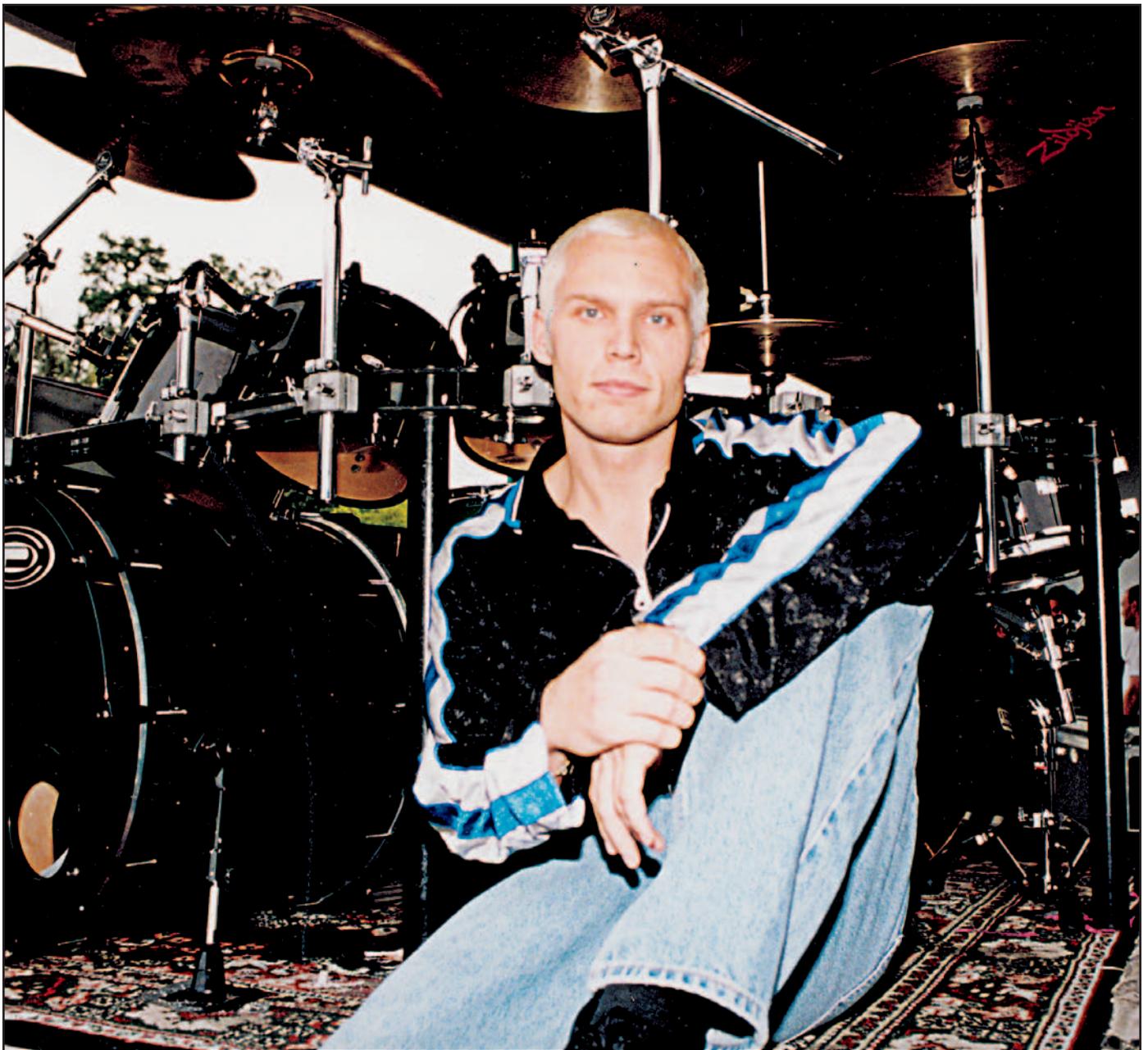
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311's
Chad Sexton
From Chaos



by Ed Breckenfeld



MUSIC KEY

Open	○	Semi-Open	◊
H.H.	○	H.H.	◊
T.T.	●	T.T.	◊
S.D.	●	S.D.	◊
T.T.	●	T.T.	◊
B.D.	●	B.D.	◊

Add'l Ghost Toms Note

Veteran rap-rockers 311 are back with more of their blend of funk/metal/ska/pop/you-name-it. Once again, Chad Sexton and bassist P-Nut lay out the groove foundation for Nicholas Hexum and S.A.'s vocal interplay.

Chad plays so many different patterns on this album (sometimes in the same song!) that we'll just be scratching the surface here.

"Sick Tight"

Under quarter-note crashes, Chad's kick and snare lock to a guitar riff.

Tempo: ♩ = 113

Later in the song, this contrasting beat supports a melodic vocal passage.

"You Wouldn't Believe"

The album's first single features some cool phrasing by Chad (from the fourth beat of measure one to the third beat of measure two).

Tempo: ♩ = 84

"From Chaos"

Sweeping tom fills live on! Check this sequence from the chorus of the title track.

Tempo: ♩ = 89

"I Told Myself"

Chad's "barely there" ghost notes on the snare fatten this groove.

Tempo: ♩ = 122

"Wake Your Mind Up"

This song's lyrical message is mirrored in the drum track. Note the chaos-to-clarity change from the first measure to the second.

Tempo: ♩ = 112



Listening To Learn

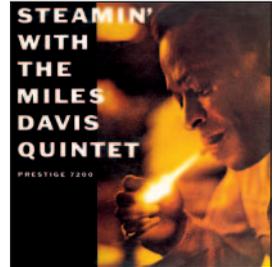
by Dave Miele

MUSIC KEY	
R.C.	×
S.D.	●
H.H. w/foot	×

Learning to play different styles of music is an important part of studying to be a professional drummer. And the best way to learn the nuances of a particular style of music—jazz, for instance—is to listen to recordings.

For players coming from a pop or rock back-

ground, certain styles are more accessible than others. Most beginners would find it easier to play along to a CD by Aerosmith or Matchbox Twenty than a Miles Davis or John Coltrane album. Yet there are several jazz recordings, by those legends and others, that lend themselves to helping a new student of jazz find his way. One such album is *Steamin' With The Miles Davis Quintet*.



The album starts with an arrangement of “Surrey With The Fringe On Top.” The form is AABA (thirty-two bars), and you’re sure to know the melody. The tempo is moderate, making this a perfect tune to play along with. There’s a standard “tag” rhythm, which appears (repeated three times) at the beginning of the tune and then at the end of each solo, followed each time by a two-bar break.

The head is played “in two,” with the B sections switching to four. This is a standard concept in jazz. Listen also for the inverted quarter-note-triplet ideas Philly Joe Jones plays against the ride pat-

tern during John Coltrane’s sax solo.

Or

Next up is Dizzy Gillespie’s “Salt Peanuts.” There are three words to describe the tempo of this standard: up, up, and up. Listen to the arrangement, with the drums implying the melody during the “salt peanuts” sections. Work on developing uptempo studies by playing the ride cymbal pattern (mixed with quarter notes for relief) with the hi-hat on beats 2 and 4.

An inspiring drum solo finishes the tune. One idea Philly Joe employs towards the end of the solo is triplets and 16th notes played on the snare with random accents. This kind of technique

can be developed by using any number of reading texts (such as Ted Reed’s *Syncopation*), and playing the accented notes as rimshots.

“Something I Dreamed Last Night” provides ample opportunity for the student to practice his brushwork. Notice how Philly Joe goes in and out of double time, in support of the soloists. Listen for these changes while playing along. Also listen for the double-time straight-8th-note vibe, which the rhythm section alternates with straight time four bars at a time.

The next tune, “Diane,” is a medium tempo that starts with brushes. Philly Joe swings without playing busy or complicated. Some of the same quarter-note-triplet ideas as in “Surrey” are present, as is the two-bar tag rhythm. This time it ends the tune, again played three times, with one extra final bar, a standard ending. (Also listen for the curve of the dynamics from the rhythm section, in reaction to the soloists.)

Thelonious Monk’s “Well You Needn’t” (another standard) follows. The head is interestingly arranged, and the last sixteen bars are played in a canon, with the melodic lines staggered so as to end one after another. Philly Joe even joins in during the last A section, imitating the last two melody notes of the phrases, after the horns and piano. This is a great tempo to play along with while reading independence exercises.

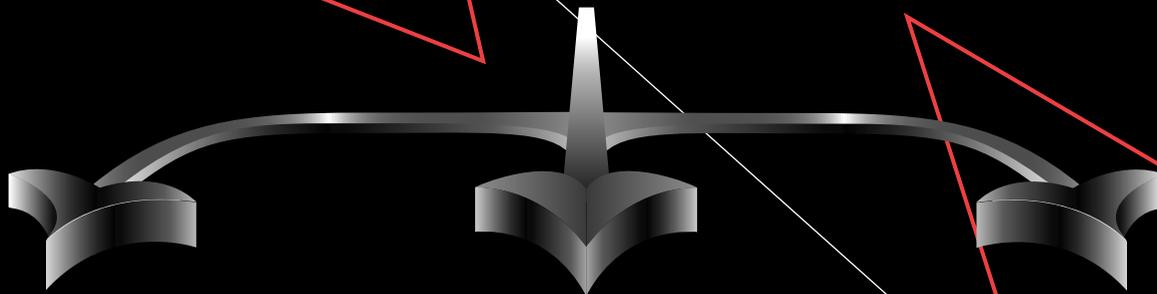
The last cut is a beautiful version of “When I Fall In Love,” another ballad perfect for working on your brush technique. Playing brushes on a slow ballad is not nearly as easy as the idea might suggest, so be sure not to skip this one.

Steamin' With The Miles Davis Quintet makes an excellent addition to any jazz fan’s CD collection, and it’s a great album to practice with and listen to. Be sure to spend plenty of time listening *without* playing along. For one thing, most of the ideas discussed above won’t make much sense if you don’t. And for another, each time you listen to any legendary jazz recording, it’s a lesson learned.



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Understanding The Language Of Music

Part 4: Key Signatures And Scales

by Ron Spagnardi

There are twelve major scales in music, one for every note on your keyboard. Every scale has its own key signature, ranging from no sharps or flats (the key of C), up to five sharps (the key of B), and six flats (the key of G^b). The key signature appears at the very beginning of the staff on the lines and spaces. It tells us what

notes are played sharp or flat throughout the piece, unless cancelled by a natural sign.

The example below shows the key signatures for each of the twelve major keys.

The image displays twelve musical staves, each representing a major key signature. Each staff begins with a treble clef and a key signature symbol (sharps or flats) on the appropriate line or space. The keys are arranged in three rows of four:

- Row 1: C Major (no sharps or flats), G Major (one sharp), D Major (two sharps), A Major (three sharps)
- Row 2: E Major (four sharps), B Major (five sharps), F Major (one flat), B^b Major (two flats)
- Row 3: E^b Major (three flats), A^b Major (four flats), D^b Major (five flats), G^b Major (six flats)

The Twelve Major Scales

The twelve major scales (one octave ascending and descending) appear in the following example. They're the building blocks of everything that will follow in this series. Practice each scale on your keyboard slowly, and try to learn one new one every day.

Keep in mind that the accidentals (sharps and flats) would not normally be written next to each note, as that's already been established by the key signature. We've included them here simply to make it a bit easier for you to learn each scale.

Also, notice the numbers (1 through 8) beneath each note.

Every note of an eight-note scale is assigned a number. These are called the scale degrees. Using the C major scale below as an example, C is the first degree, D is the second degree, E is the third degree, etc.

This month, practice all of the twelve major scales. Also pay careful attention to the *scale degree* numbers beneath each note. You'll need to be familiar with them when we move on to basic chord structure next month.

Ascending

Descending

C Major (no sharps or flats)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

G Major (one sharp: F#)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

D Major (two sharps: F# and C#)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

A Major (three sharps: F#, C#, and G#)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

E Major (four sharps: F#, C#, G#, and D#)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

B Major (five sharps: F#, C#, G#, D#, and A#)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

F Major (one flat: Bb)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

Ascending

Descending

B^b Major (two flats: B^b and E^b)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

E^b Major (three flats: B^b, E^b, and A^b)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

A^b Major (four flats: B^b, E^b, A^b, and D^b)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

D^b Major (five flats: B^b, E^b, A^b, D^b, and G^b)

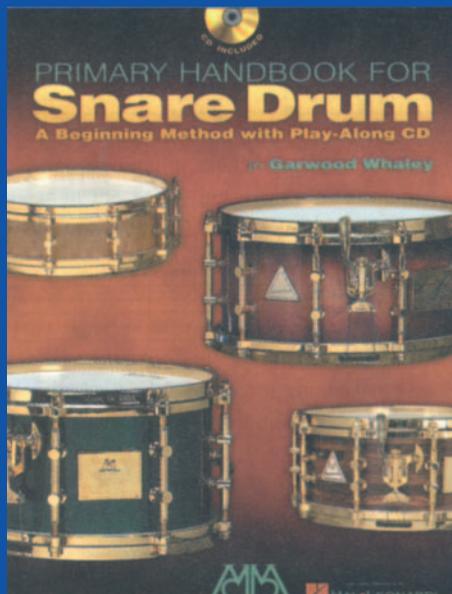


Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)

G^b Major (six flats: B^b, E^b, A^b, D^b, G^b, and C^b)



Scale Degree: (1 2 3 4 5 6 7 8) (8 7 6 5 4 3 2 1)



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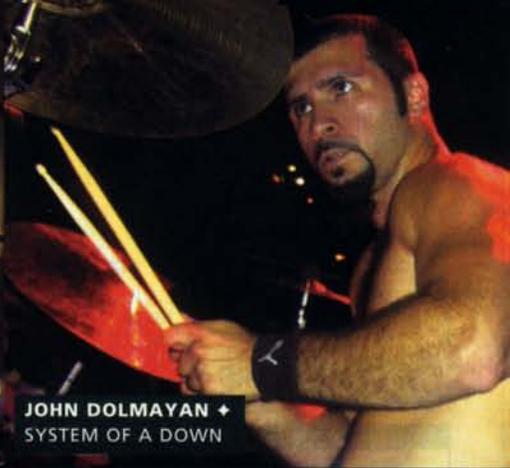
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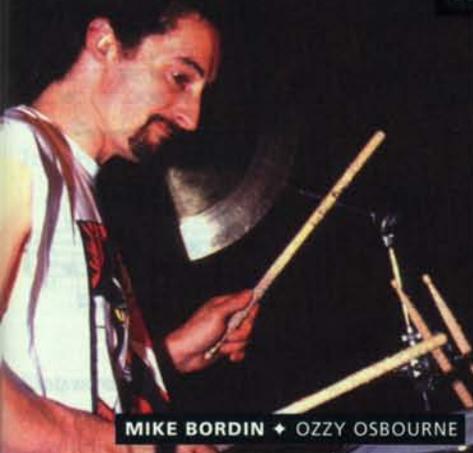
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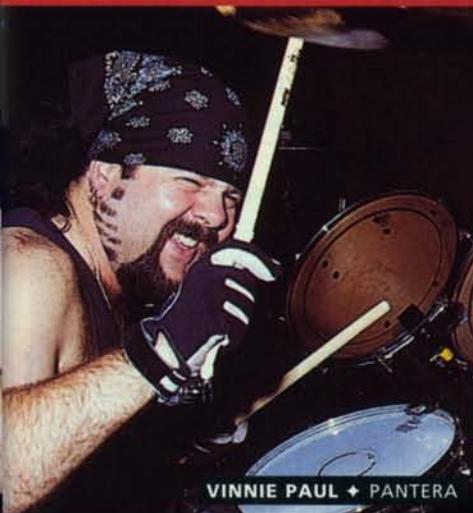


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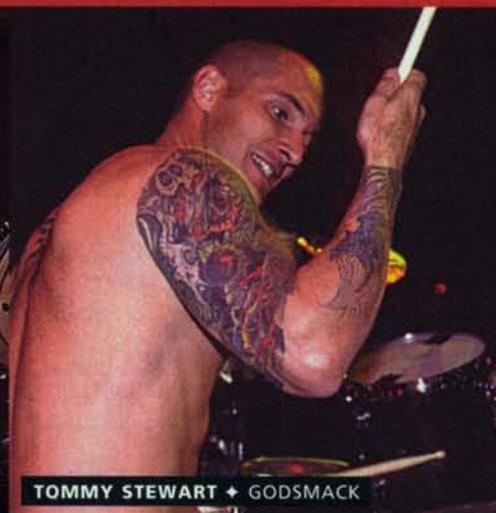


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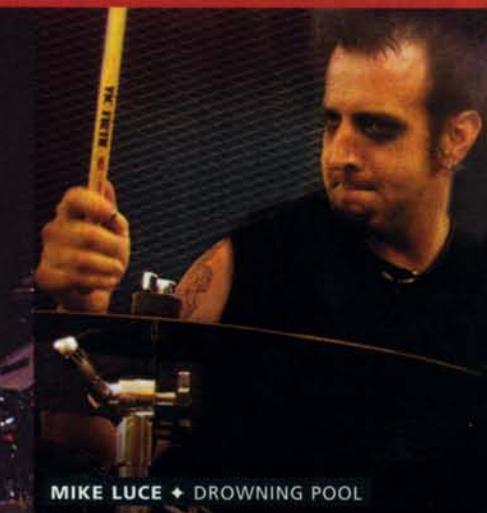
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Paradiddle Funk

by Darryn Farrugia

MUSIC KEY	
H.H.	X
S.D.	●
B.D.	●

In the September 2001 issue, I presented an approach to playing linear grooves based on using paradiddle inversions. This month I'd like to present an approach to playing grooves based on hand patterns, once again using the four paradiddle inversions. First let's look back at the different paradiddle stickings.

Single	Reverse
Inward	Outward

The next step is to move the right hand to the hi-hat and apply accents to some of the strokes. In this case, applying dynamics is very important if we want these grooves to feel good.

First, play all snare drum accents as rimshots, and play any non-accented notes as "ghost strokes" (a low stroke starting from about an inch above the drum). The hi-hat accents should be played on the edge of the hi-hat with the shoulder of the stick, and the non-accented notes should be played with the tip on top of the hi-hat. The bass drum will play a "samba" pattern. (You can simplify this to quarter notes to begin with.)

Group A Accents

Group B Accents

More Possibilities

To be more flexible in playing an accent on any part of a paradiddle, I suggest working through the following examples. Once you can play these, you'll have covered every accent possibility.

Single Paradiddle

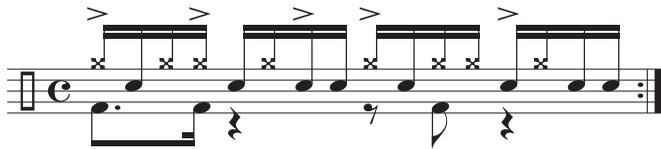
Reverse Paradiddle

Inward Paradiddle

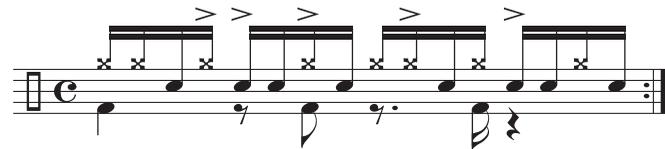
Outward Paradiddle

Here are some grooves based on the four paradiddle types.

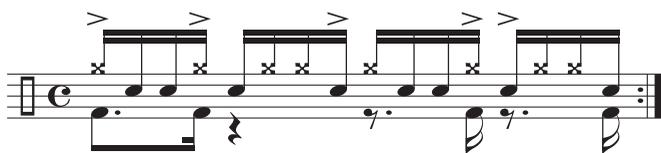
Single Paradiddle



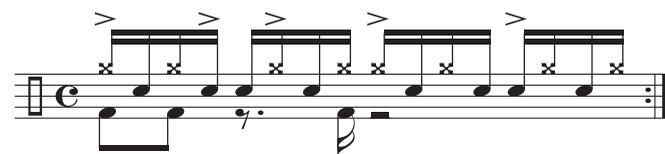
Reverse Paradiddle



Inward Paradiddle

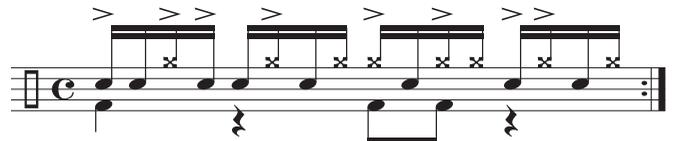
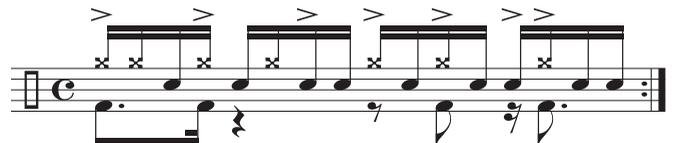
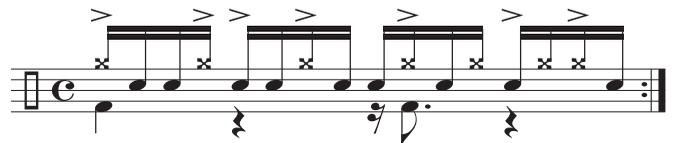
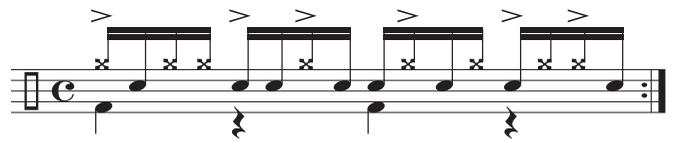


Outward Paradiddle



Combined Paradiddle Grooves

The final step here is to create interesting-sounding hand patterns by combining various paradiddle types within one measure. This opens up a whole world of sticking and groove options. Use your imagination.



Remember to always start slow (try quarter note = 60) and work your way up. Focus on dynamics and being relaxed. And have fun with these.



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Foot Speed, Strength, And Interdependence

by Rod Morgenstein

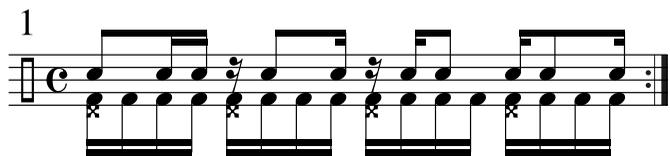
MUSIC KEY

S.D. 
 B.D. 
 H.H. 
 w/foot 

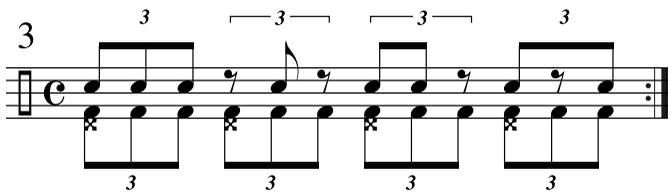
This month's article focuses on increasing foot speed, strength, dexterity, coordination, and independence between the hands and feet (or, as some refer to it, "interdependence"). Drummers have up to four limbs with

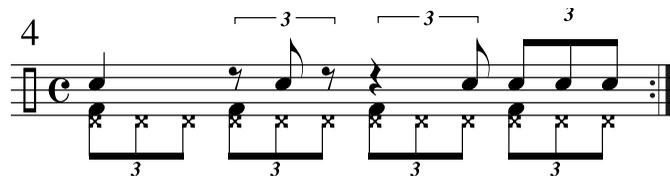
which to make music. But a case can be made that the hands generally receive far more attention and consideration than the lower half of the body.

Examples 1-4 have either the bass drum or hi-hat playing constant 16ths or triplets, with the other foot playing quarter notes. The accompanying syncopated hand pattern can be played with alternating right-left strokes or with both hands together on the same (or different) drums. The goal is to have all four limbs operating comfortably. If these exercises prove difficult at first, omit the quarter-note pattern and work it back in gradually as you get comfortable.

1 

2 

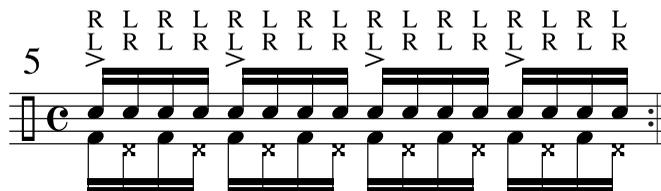
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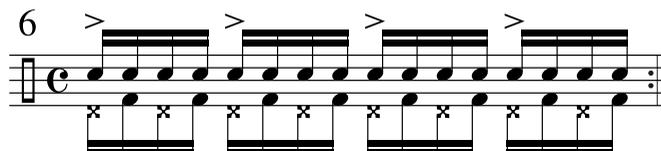
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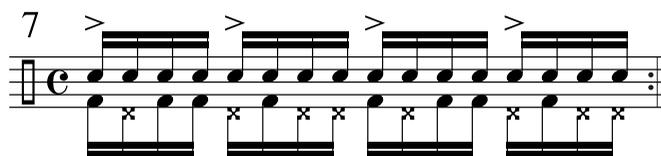
Examples 5-8 consist of alternating RLRL 16ths with the hands and feet. Example 5 is basic, with the right hand and foot playing simultaneously and the left hand and foot doing the

same. Exercise 6 reverses the hands and feet: right hand with the left foot and left hand with the right foot. Obviously this will be a bit more difficult. The challenge increases with examples 7 and 8, which have the feet playing a paradiddle (example 7) and a mixed sticking—or better yet, mixed "footing" (example 8). With examples 5-8 (and the following examples), double bass players can also play the left-foot hi-hat parts on a second bass drum.



5 

6 

7 

8 

Examples 9-12 are essentially the same exercises as above, but with triplets. Examples 9 and 10 are alternating single strokes, example 11 is a paradiddle-diddle with the feet, and example 12 is a mixed footing.

9

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

10

11

12

Examples 13 and 14 are five- and ten-measure exercises with stickings that change (usually progressively smaller) from measure to measure. Both hands can play on the snare, or you can try right hand on floor tom/left hand on snare. Or move around the drums in any manner you wish.

13

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

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

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

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

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



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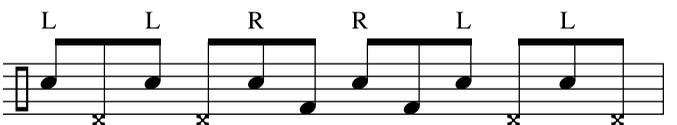
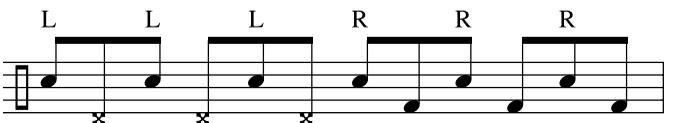
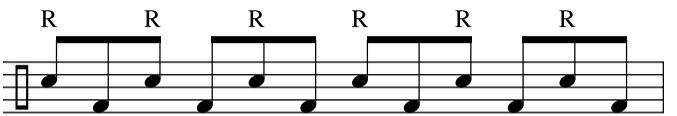
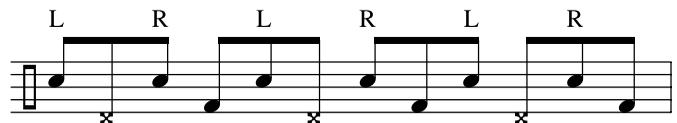
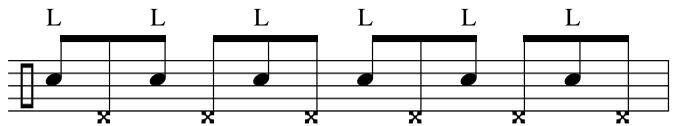
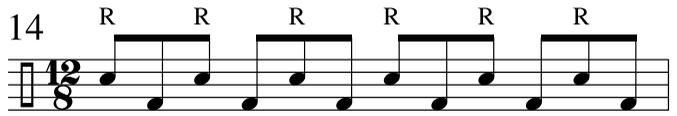
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TAKIN' CARE OF BUSINESS

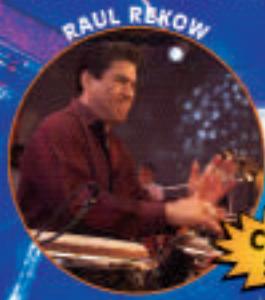
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Takin' Care of Business is a testament to the important creative roles drummers have on the music we listen to and enjoy so much. This program presents four original instrumental songs and six top 100 tunes remixed from the original masters to play along with. This great new video/CD package explores the depth and diversity of Billy Ashbaugh's drumming talents, Justin Timberlake, Joey Fatone, and the *NSYNC band discuss the drummer's hot seat and Billy's major contribution to *NSYNC's live sound.

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Working With Sound Engineers

Part 1: How To Get The Most Out Of Your Live Performance

by Pat Danz

As a long-time sound engineer, I've heard stellar players display incredible technique on drums that didn't sound very good. I've also heard some average players on budget-line drumkits sound *stupendous*. Whether you're a beginner about to play your first "Battle Of The Bands" or a seasoned pro on the touring circuit, you'll most likely come across a sound engineer at some point in your career. Why not strive to work in tandem with that engineer so that, in addition to playing great, you *sound* great too?

A good relationship with your sound engineer starts with understanding what a sound engineer does, and how you can help him or her make you sound your best every time. The purpose of this and subsequent articles is to help you establish that relationship.

In The Beginning

Actually, it all begins with you. As the artist, you have the greatest responsibility for the way you sound. This is true whether you're playing through a 100,000-watt PA system or playing acoustically with a combo.

I've heard phenomenal drummers playing on \$7,000 kits that sounded horrible because they weren't tuned.

Take a serious, critical look at your drumkit. Are the heads worn? Are the cymbals dirty or cracked? Is your hardware in good condition? Every piece in your setup is a factor in how your drums sound.

If the heads are dimpled, they'll most likely buzz and/or sound very flat—not to mention that they'll be almost impossible to tune. Dirty cymbals tend to sound muffled, and they don't sustain to their optimum ability. Cracked cymbals will buzz at the crack, and their sustain will be dramatically reduced. Worn-out or poorly maintained hardware will also cause big problems. Drums are resonant instruments, and they

will self-amplify any rattles, squeaks, or buzzes.

Now, I'm not suggesting that you change your heads every day, or that you power-buff your cymbals and hardware to a blinding shine. What I *do* recommend is that you keep your equipment in good working condition at all times. Here are a few tips:

Clean your gear as you pack up. Sweat, water, beer, or other liquids can shorten the life of your equipment. Oils in your fingers can tarnish the finish of your cymbals. It only takes a moment to towel items off as they are packed away.

Check all of your hardware for proper fit and tightness. Replace cymbal felts and nylon sleeves regularly. Make sure all of your wing nuts are nice and snug. Use dry or water-based (silicone) lubricants sparingly on moving parts, like pedals and hi-hats. Replace squeaky pedal springs.

It's a good idea to have spare parts with your kit. Hardware isn't cheap these days. Take care of your hardware in order to get the most for your money. A friend of mine had a kit that dated back to 1970. It looked pristine until the day his rehearsal space caught on fire!

Keep your drumheads fresh and responsive. Bottom heads can last for quite a while, but I recommend changing the batter heads as often as you can afford to.

Tune your drums. I cannot stress this enough. I've heard phenomenal drummers playing on \$7,000 kits that sounded horrible because they weren't tuned.

Sometimes set-up or load-in times won't allow for a serious tuning check. In such cases, I've used some of the quick-tuning aids on the market (like the Tama Tension Watch, the Evans Torque Key, or the Neary Drum Torque) with pretty good results. The tension may not be perfect, but these items are a blessing when the band is ready for a soundcheck and you're still trying to get that snare drum "just right."

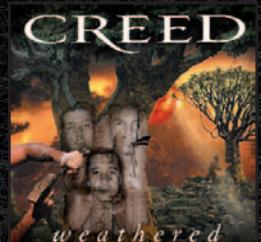
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where you strike a drum or cymbal affects how it sounds. You may want to save that “killer lick” until the next performance, after you’ve had more time to perfect your technique. Remember that everything you do is being amplified.

Keep in mind the magic rule for live performance: Garbage in, garbage out. A soundman can have thousands of buttons, knobs, and faders, racks full of effects and processors, a masters degree in electronics from MIT, and a PA system worth millions of dollars. None of this makes any difference when the drumkit being amplified is poorly maintained, tuned, or played. Again: The single most important factor toward achieving good sound is *you*.

The Big Guys Do It, Too

I’ve had the pleasure of getting “up close and personal” with some of the legends of drumming. I’ve learned a lot from their technique and styles. I was also fortunate enough to learn from the way they cared for their instruments. For example, Tommy Aldridge and Charlie Watts are probably the most meticulous musicians I have ever met

when it comes to their equipment. Obviously, these gentlemen are endorsed by some of the top manufacturers in the business, and they could get anything they ever needed. Yet whenever I saw them perform, Tommy and Charlie first went through exhaustive checking, cleaning, and tuning of their gear and the area around them. I even saw Charlie stop a Rolling Stones soundcheck so he could pick up a cigarette butt that Keith Richards had tossed on his carpet!

The bottom line is simple. Take care of your equipment, and come ready to play at your best. With that beginning, you’re ready to work with your engineer to reach your audience with the best possible sound. Next time we’ll get into just what “working with your engineer” can mean in the real world. See you then!

Pat Danz is an entertainment services manager for Acme Global Logistics, a major production company. He is also a veteran drummer and sound engineer with thousands of professional shows to his credit.



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A Practical Guide To Noise Reduction

Part 2: Creating A “Wall Of No Sound”

by Mark Parsons

Last month we discussed the realities of noise abatement and room treatment as applied to a practice or rehearsal space. This time we’re going to discuss the effective—and affordable—creation of such a space. And we’re going to begin with the walls that will enclose it. So strap on your tool belt, and let’s get started.

Stuff ‘Em!

For every part of our project, we’re going to remember the steps that create effective sound reduction: add mass, insulate, isolate, and seal. With walls specifically, the first step is to insulate. (Insulation actually combines two of our principles in one: the efficient use of mass to trap dead air.)

If you’re starting with an unfinished garage, basement, or attic that has exposed studs, you can simply install fiberglass insulation in the stud bays prior to nailing up new wall sheathing. In an attic or other wood-walled room, you can do this easily. In a basement or other setting with block or brick walls, you may need to install furring strips first in order to have something to attach the fiberglass batts to. (See photo 1.)

Contrary to what you might think, cramming extra insulation into the wall isn’t a good idea. Compressing R-19 insulation (made for walls with 2x6 studs) into a wall made with 2x4 studs is acoustically worse (and more expensive) than installing the proper size (R-11). Use the type specifically designed for your wall thickness.

If your room has finished but non-insulated walls, you have a few options. You *can* pull off the existing drywall, add insulation, and then re-install new drywall. However, this is a messy and labor-intensive job.

Another option is to blow insulation into the existing wall. You drill a 2" hole in the wall (from the inside or the outside) and blow in chopped-cellulose insulation with a vacuum cleaner-like hose connected to a large hopper. Then you find the next stud bay with a stud finder (or a straightened clothes hanger inserted into the first hole), drill another hole through the wall into that bay, and continue. When you’re done, you patch and paint the holes. The machines are available at many rental outlets, and the operation is simpler than a complete “rip and replace” job. The final acoustic result may not be *quite* as efficient as hand-laid fiberglass batts (because small nooks and crannies may get missed), but it’ll be close.

For those with time, money, and square footage to spare, a third option is to build additional, insulated walls inside the original ones. We’ll talk more about this “room within a room” concept in a later installment of this series.



Photo 1: Furring out a block wall prior to adding insulation and sheetrock. Photos 2 and 3: Expanding foam will seal gaps in framing, while silicone caulk should be used on all floor, ceiling, and corner joints. Photo 4: Outlets and switch boxes should be sealed with insulating gaskets made specifically for this application.

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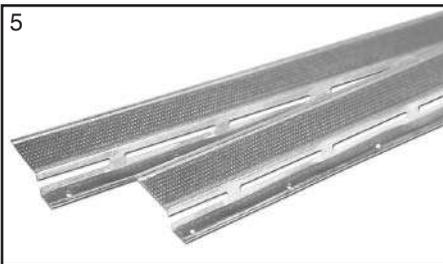
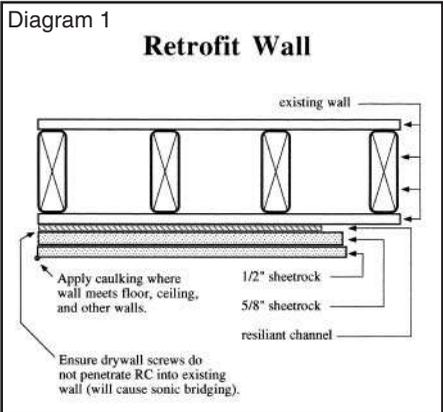


Photo 5: RC Channel helps to provide separation between wall layers. Diagram 1: A retrofit wall, showing new sheetrock laid over the existing wall. Photo 6: Framing a separate interior wall.



a layer of soundboard (manufactured by Celotex and others) or MDF *between* the layers of drywall. Regardless of which method you choose, tape all seams securely before going on to the next layer, and do a thorough job with the tape and joint compound on the finish layer.

There will be some minor issues with outlets and light switches, as well as door and window casings. If you care more about function than esthetics you can just cut the drywall closely around these openings and leave the openings rough. (Be sure to read the next part about sealing first.) Otherwise it's a fairly simple operation to extend outlets and switches so they're flush and finished. For a finished look with door and window openings, remove the trim before adding the drywall, then re-trim and paint.

Mass Attack

Okay, our walls are now insulated. Let's add some mass. The most direct route is to add an additional layer of dry-

wall directly over the existing wall. Be sure to either stagger the seams or orient the sheets 90° from the original (horizontal instead of vertical) so the seams in the new layers are offset from the seams in the original drywall. Even better is to add

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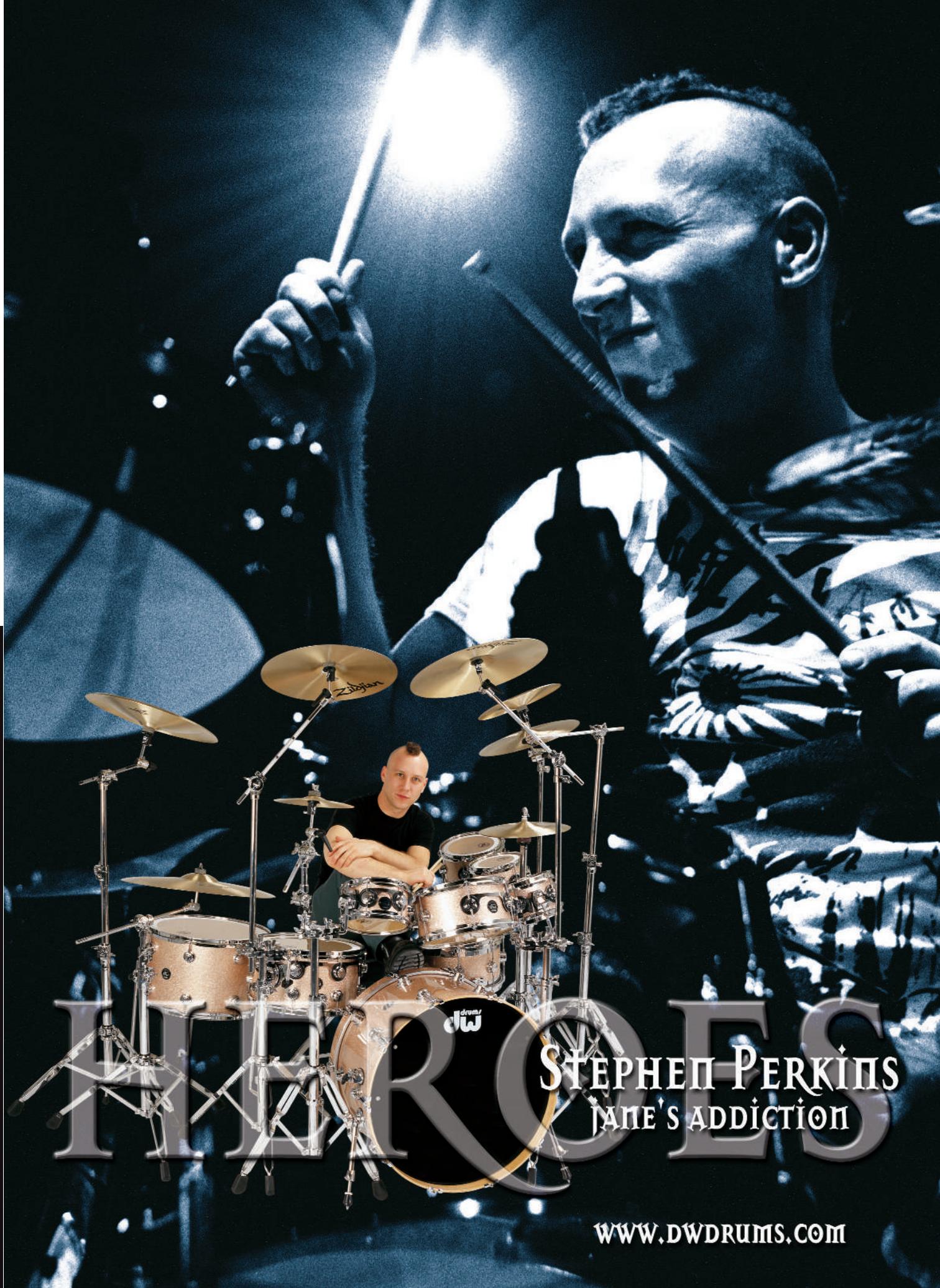
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Seal It Tight

If you leave gaps in your wall construction, all your hard work will be for naught. So be sure to seal everything as tightly as possible. Use expanding foam (available in cans at home improvement stores) to seal gaps in framing, and apply silicone caulk at all floor, ceiling, and corner joints of your new drywall (See photos 2 and 3.) Use the foam in the gaps around and behind electrical boxes, then seal the front of the boxes (outlets and switches) with insulating gaskets made specifically for this application. (See photo 4.)

The bottom line here is to be meticulous about sealing *all* potential cracks, gaps, and holes. A 1" hole—or several tiny gaps adding up to that size—will cut the efficiency of a highly sound-resistant wall in *half*. So get busy with your tape, drywall mud, expanding foam, caulking, weatherstripping, and gasketing, and seal that room up *tight*.

Set It Apart

Need even more sound resistance? The next level is to use mechanical isolation to help physically de-couple the new layers from the existing wall. The most direct method is to use resilient channel (also known as RC, Z channel, or hat channel). This is sheet metal channel, usually in 8' lengths, that has a profile like a "Z." (See photo 5.) You screw one leg of the Z to the existing wall, and fasten the new sheathing to the other leg (using short drywall screws so you don't penetrate the stud and destroy the isolation you're attempting to obtain).

This "shock-mounts" the outer drywall, preventing it from physically passing vibrations through the wall structure. (See diagram 1.)

Starting From Scratch

If you have to build a free-standing wall (to create a practice space by walling off a larger area, for example) you can get lots of isolation by building *two* walls a few inches apart. However, there's an easier and cheaper way that will also yield good results: the "staggered stud" wall.

Imagine building a standard interior

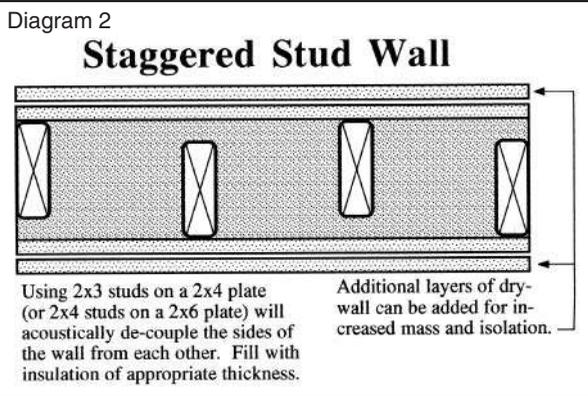


Diagram 2: The design of a staggered-stud wall. Photo 7: A ceiling view of a staggered-stud wall used to divide an interior space

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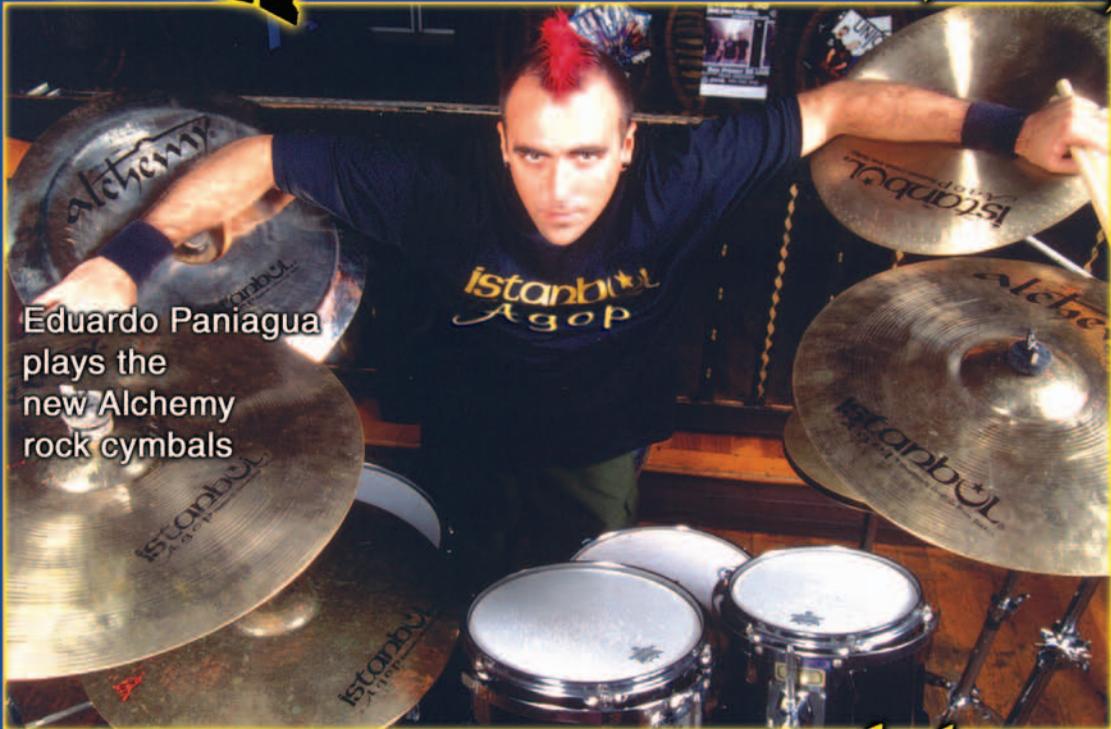


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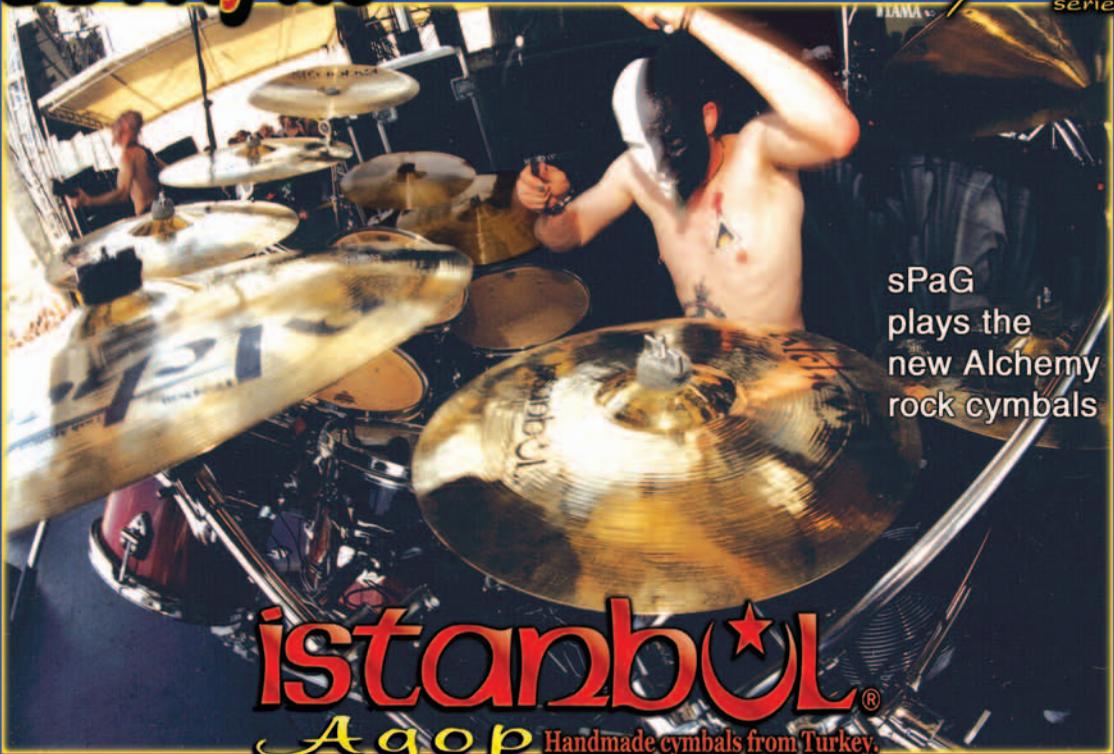
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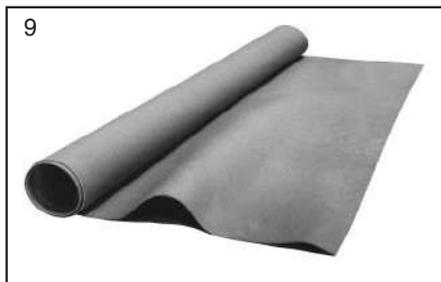
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wall, with the usual 2x4 top and bottom horizontal plates. (See photo 6.) But instead of 2x4 vertical studs on the standard 16" centers, you use 2x3s on 12" centers—with every other one staggered so that half the studs are flush with one side of the wall and half are flush with the other.

(See diagram 2 and photo 7.)

Insulate the frame with R-11 fiberglass, sheath it with two layers of drywall on each side (preferably $\frac{5}{8}$ " topped with $\frac{1}{2}$ "), and you have a very efficient wall. Because there's no mechanical connection from one side of the wall to the other (except at the top and bottom plates), much less sound is transmitted through it. The beauty is that it costs no more than the same wall built with 2x4s. (Although you use a few more studs with 12" centers vs. 16", 2x3s cost less than 2x4s.) Even better would be to build the same sort of wall using 2x6 plates, 2x4 studs, and R-19 insulation.

If you're installing your new walls above



Limp mass vinyl sheeting, such as Auralex SheetBlok, can easily add sound-isolating mass to a wall.



Using powder-actuated fasteners to anchor a new wall to an existing slab

a wooden floor, you can anchor them with nails or screws. If you're working over a concrete slab, however, you'll need to employ powder-actuated fasteners. These are nails actually "shot" into the masonry using a powder charge. They're not difficult to use, but there are some safety issues. So be sure to get instruction from the rental shop if you rent the gear, or read the manual thoroughly if you buy it. (See photo 8.)

An Added Touch

Want to kick the isolation level up a final notch without adding any noticeable thickness to your wall? Consider adding a layer of "limp mass vinyl" under the outermost layer of drywall. Once again we have a product that applies two of our fundamental principals: mass and mechanical isolation.

Limp mass vinyl sheeting is approximately $\frac{1}{8}$ " thick and non-resonant. At a pound per square foot, it can add mass to even a small wall very quickly. Two versions that I'm familiar with are dB-Bloc (from NetWell) and SheetBlok (from Auralex). (See photo 9.) I've used this material (with insulation underneath) to wrap drainpipes in studio walls. It also works well under the bottom plate of a wall to isolate the wall from the floor.

Okay, now we've created some really nifty walls to contain our sound. But sound moves up and down as well as sideways. So next month we'll address the ceiling and floor of our practice space. See you there!

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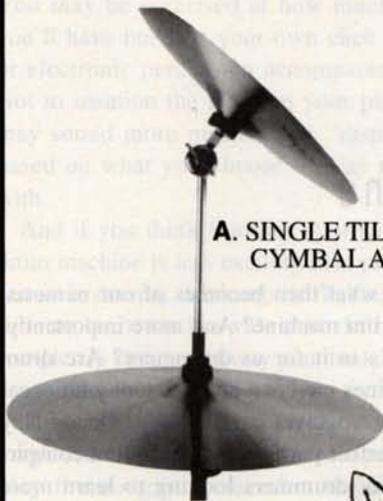
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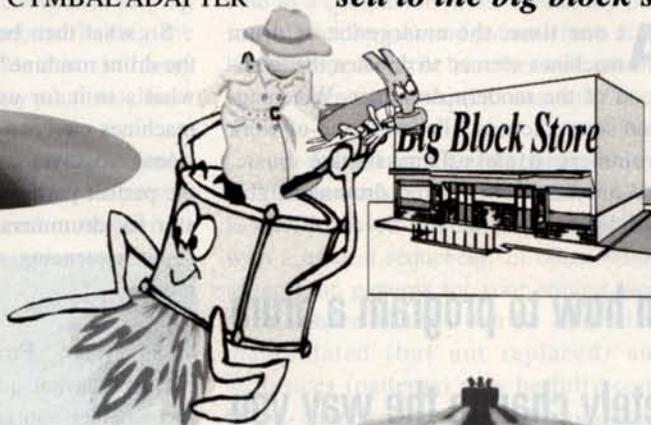


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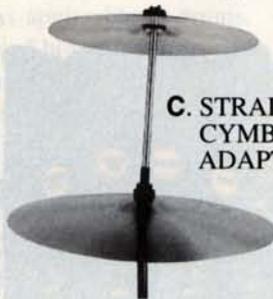
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Drums & Wires

Part 2: Monster In The Machine

by Dave Hill

At one time, the emergence of drum machines seemed to threaten the livelihood of the modern drummer. We imagined soup kitchens filled with out-of-work drummers, lifeless dispassionate music, and another slew of tired drummer/light-bulb jokes.

rhythmic choices.

So what then becomes of our nemesis, the drum machine? And more importantly, what's in it for us drummers? Are drum machines merely a practice tool with occasional crossover in the studio? Or are they the perfect partner and co-rhythm-conspirator for drummers looking to learn more about sequencing, sampling, and electronic music?

Taking the time to learn how to program a drum machine might completely change the way you think about drumming.

Power On

Despite what questions you may have, and whether you are diving into the MIDI kiddy pool or swimming amidst oceans of sample-head sharks, you've really been hearing drum machines for a long while now. Whether the reference is Prince's "Let's Go Crazy," Thomas Dolby's "She Blinded Me With Science," Tears For Fears' "Shout," or even LL Cool J's "I Can't Live Without My Radio," each of us knows (somewhat instinctively) what a drum machine sounds like and what sounds good to us.

The '80s were an era of early inspiration and investigation for drum programmers. But many influential musicians were discovering the power locked in the tiny drum boxes as early as the '70s. Artists as diverse as Sly Stone and Brian Eno helped thrust drum machines into commonplace status and provide a foothold for how musicians would use them in the future.

But a funny thing happened on our way to robotic replacement. The once cocky drum machine programmer discovered how truly tricky it is to replicate a live drummer's feel. More importantly, no machine could ever be as spontaneous, creative, inventive, or intuitive as an actual



musician. Real musicians can draw upon years of experience, usually reflected by individual and often subtle nuances in feel, sound selection, and

Where To Begin?

To those who have not experienced the flexibility that drum machines can provide in pre-production, songwriting, and groove composition, now is really a great time to embrace these "power tools" and enjoy what they have to offer. Drummers who were once frustrated by the appearance of drum machines in the studio have come to love the little guys, which have evolved

from “time-cop” to practice partner, customizable click track, and beat composer. You may be surprised at how much fun you’ll have building your own click track or electronic percussion accompaniment. Not to mention the fact that your playing may sound more musical and “inspired” based on what you choose to play along with.

And if you think learning to program a drum machine is less exciting than playing acoustic drums, think again. Taking the time to learn such a valuable skill may completely change the way you think about drumming.

Think back to the first time you played a tough drumset part or tried to learn how to

play the congas. Remember the initial struggle you had creating something musical or fun? Eventually you got past the growing pains and learned to control the instrument to your own ends. Well, think of a drum machine as a new instrument to master.

Personally, I’ve learned more than a thing or two about my own playing by using and programming a drum machine. And as a companion in the studio, my personal “click” tracks and patterns have often helped turn a sterile or otherwise uncool environment into a musical situation.

Ghost In The Machine

A drum machine, at its most basic form, is a ROM-based sample player combined with a modest sequencer. In other words, sounds and patterns for your editing pleasure, where sounds can be altered or manipulated (but not replaced) and sequences (patterns) may be fully composed, quantized, or changed (from existing factory presets).

Like most electronic components, drum machines come with a variety of different feature sets and capabilities, depending upon the unit. Most machines are capable of both “step” programming and “real time” rhythmic composing, where you may create short patterns (grooves) that may be arranged (sequenced) to make up a song.

A drum machine sequencer is similar to any MIDI sequencer, except for some special considerations applicable to drums. For instance, a closed hi-hat sound usually overrides an open hi-hat sample (or vice versa). Also, the transpose function, a scale or key modulation feature standard in most MIDI sequencers, is only included in the most sophisticated of drum machines, as it does not normally apply to instruments without pitch considerations.

Regarding sounds, the current trend for drum programmers and producers is to use sampled drum sounds, rather than internal sounds that come with a machine. The advantage here is that sampled drums inherently possess more individuality and offer more creative freedom to the artist. With samplers, you may buy pre-made “professional” sounds, or record yourself smacking a cardboard box. This is not to say drum machine sounds are shabby or unprofessional. It’s just that when a sam-

pler is involved, the sounds can be changed in limitless ways.

TR-808, LM-2, What The...?

While legacy instruments like Roland’s TR-808, Linn Electronics’ LM-2, and Emu’s Drumulator still command top dollar on auction Web sites, there are several powerful, moderately priced drum machines ready, when you are, to do the job.

If you’re new to electronics, sequencers, or MIDI programming, you may be smart to invest in a simple, dedicated drum machine like the Korg Electribe-R (ER-1), Boss’s Dr. Groove (DR-202), or one of the Zoom RhythmTrak drum boxes (RT-123 or RT-234). All of these boxes are priced under \$500 and come with ready-made patterns for you to learn from and eventually tweak to make your own.

Other options, like Roland’s Groovebox line (MC-303, MC-505, and the new D-2) and Emu’s MP-7 and XL-7 performance sequencers, are packed with even more sounds and effects, as well as deeper features. Subsequently they are more expensive (and professional) units. If you are a seasoned programmer, you most likely have a favorite, which may include the ever-popular Akai MPC-2000 or even a computer-based sequencer driving a drum sound module or sampler.

Get Your Groove On

If you’re initially put off by the electronic bleeps and blops emanating from your new drum box, take five or ten minutes and tweak the kicks and snares to your liking. Most modern drum machines allow you to personalize the sounds by changing the volume, decay (length of note duration), and pitch. These parameters may sound limited, but experimenting with them can create some interesting results. And if by chance your guitar player left his delay or reverb pedal in your basement rehearsal space, do a little sonic experimentation to see how effects add or detract from what you are trying to achieve.

Once you’ve found the right sounds, the next step is to program something. Start small and simple so as not to get discouraged. Plan on spending a little time flipping through the manual and experimenting with those slick-looking buttons and knobs.

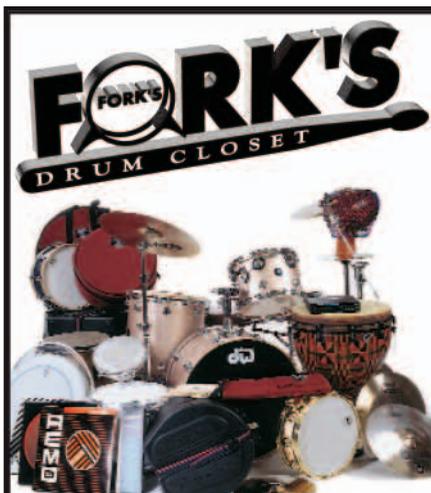
Can’t Beat A Good Book

Sometimes you’ve got the mojo, and sometimes you need a creative spark. One suggestion for fun and practice is to try programming a couple of patterns from your favorite drumset or percussion books. You may program grooves you’re working on, or interesting accompaniments to your own music. I suggest starting out with just a groove or two and get to the playing part as quickly as possible. Above all, have fun!

Future Sounds by David Garibaldi. If you haven’t heard David Garibaldi’s intricate funk grooves, check out any early-’70s Tower Of Power record for some quick inspiration. David used to send other drummers some of these grooves in the form of a holiday card, calling them “Christmas Card Beats.” This book is an inspiring collection of tasty ’70s funk rhythms that are both good programming practice and an excellent drumkit workout.

Advanced Funk Studies by Rick Latham. Rick is a certified master of what’s called “linear drumming” (where no two notes occur at the same time). This book contains Rick’s rhythmic concept as well as transcriptions of classic funk and fusion grooves by Peter Erskine, Steve Gadd, Harvey Mason, and many others.

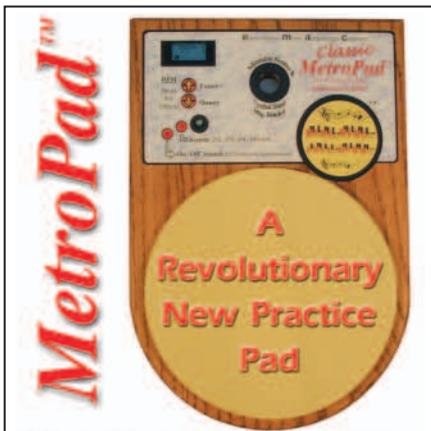
Commandments Of R&B Drumming (Volumes 1-3) by Zoro. Zoro is a solid R&B specialist who’s lent his talents to the likes of Lenny Kravitz, Philip Bailey, and New Edition. These three books dish out the basics, show how to break the rules, and wrap up a few of the more mystical styles of American pop drumming—soul (vol. 1), funk (vol. 2), and hip-hop (vol. 3).



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When it comes to pattern programming, you may elect to start from scratch, but this is not always necessary. Most drum machines contain a number of factory-pre-set rhythms and fills (samba, rock, funk, drum 'n' bass, etc.), as well as open areas where you can write your own beats.

If you do decide to start with a clean slate, you'll first need to decide on the pattern's length, time signature, and tempo. For learning's sake, start simple and small. This means four beats of 4/4 time at about 85 beats per minute.

Next, you'll want to choose between real-time pattern writing or step programming. In real-time programming mode, you will physically play (or trigger) the sounds, with overdubs of course. You may find it easiest to use a MIDI keyboard or drum pads to trigger the sounds, especially if your drum machine buttons are small or awkward. The step programming feature on most drum machines is a little more involved, but is helpful when fine-tuning dynamics or fixing note timings and selection. Also, step programming is a good option for programming beats out of a drum book, or for creating odd time patterns.

Neat Beat Manufacture

Whether you begin with a kick and snare pattern or a percussive hi-hat and cymbal bell line, this is not the time to ostinato yourself into programming paralysis. Remember, the simpler the pattern, the more entertaining it will be to play along with. And even if your first couple of grooves feel a little rhythmically challenged, remember you are learning a new skill. All drum machines can quantize, meaning they can straighten out rhythmic discrepancies after the fact. Tip: try quantizing the kick and snare, but leave the hi-hat and cymbals alone to "float," giving your pattern a little more human feel.

As you set out on your programming adventure, remember what your musical purpose is. If you're merely looking for a cooler click track, that's okay. But if you're looking for Mongo Santamaria-like accompaniment, start with one or two sounds, and then overlay other performances. You can always delete—or start over. Each time you begin, you'll have gained just a little more experience, and your beats will become progressively more musical and effective.

Quick Tip List

1. Keep the kick and snare parts simple.
2. Focus your detailed dynamic changes on hi-hats and decorative percussion rather than the kick and snare.
3. Avoid placing the snare and kick together at exactly the same time, unless you're looking for an attention-getting, speaker-peaking, over-the-top effect (or you're programming a techno groove).
4. Try programming in your favorite funk or hip-hop groove along with the record.
5. When playing two kick drums close together, say, two 16th notes, make one louder than the other.
6. After programming a pattern you like, save it to a new pattern. Start changing the sounds. Add one more drum or cymbal, or, while the pattern is playing, scroll through different kits to audition how they sound.

Software

If you're planning on creating an entire album with a drum machine (and it has been done), fine. But you may save precious studio time—and require a lot less Excedrin—by using a more high-power software-based sequencer and a sampler, or a self-contained software drum machine.

If you have access to a computer, there are several incredible software-based, "virtual" drum machines that are both highly programmable and sonically flexible. ReBirth 2.0 by Propellerheads (www.propellerheads.se) and FruityLoops 3.0 (www.fruityloops.com) include synthesizers and effects in addition to their powerful drum machine functionality, and they are priced under \$200.

Keep in mind, however, that if you are planning on playing along with your created patterns, you'll need either a headphone connection for your computer or external speakers. Either way, chances are that once you get a taste of the power of on-screen music editing, you'll not easily shrink back into the world of analog. You may even want to try recording your acoustic drums into your computer. Oh, wait, that's for the next column!



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The Producers' Cubby O'Brien

From Mickey To Mel

by Rick Van Horn

Anyone who follows Broadway theater...or watches the Tony Awards...or even glances at a newspaper or magazine now and then knows that *The Producers* is the biggest thing to hit Broadway since...well, *ever*. Based on the classic Mel Brooks movie (and composed, co-written, and co-produced by Mel himself), *The Producers* swept the 2001 Tonys, set box office records even before it opened, and has single-handedly lifted the New York musical theater scene out of the doldrums of semi-operatic tragedies and "contemporized" revivals.

No small part of the show's success is its delightful score, with Tony-winning orchestrations (natch!) that feature some truly outstanding drumming. And the drummer who's playing this historic show brings to it a certain amount of history all his own.



**"When you come to see *The Producers*,
you're going to hear lots of drums."**

Cubby O'Brien was a major drumming influence on American youth long before Ringo and The Beatles made their mark. But he did it the same way: via television. From 1955 to 1959 the diminutive drummer played his way into America's heart as the youngest male member of the original Mickey Mouse Club. That's right. He's *that* Cubby.

Since retiring his mouse ears in the early '60s, Cubby has enjoyed a non-stop professional career. He spent six years as staff drummer for the Carol Burnett TV show. He played tours and TV specials with The

Carpenters, Andy Williams, Ann-Margret, Diana Ross, and Cher. He's been personal drummer to dozens of nightclub stars, including Shirley MacLaine, Bernadette Peters, Juliet Prowse, Ben Vereen, and Debbie Reynolds. He's been on several movie soundtracks, was the drummer and musical director of the original LA production of *Hair*, and has played other theatrical musicals including *West Side Story*, *Beauty And The Beast*, and *Annie Get Your Gun*. And all of that is just the tip of his résumé iceberg. Cubby's been a busy guy, and now he's even busier playing eight performances a week of Broadway's most successful show.

MD: How did you come to be involved with *The Producers*?

Cubby: I came to New York doing *Annie Get Your Gun* with Bernadette Peters. I've played for Bernadette's nightclub act for

many years, and she wanted me for the show. After Bernadette left and Cheryl Ladd took over, the contractor, John Miller, called me about coming into the early production stage of *The Producers*. I had worked for John when I was touring with *Beauty And The Beast*, but I'd never met him because I had joined the show on the road and he was in New York. But he knew who I was because of some mutual connections that we had.

Patrick Brady, who's the musical director for *The Producers*, had a couple of other drummers under consideration. But they turned the show down—wacky as that may seem in retrospect. So John Miller called me and said, "Get your résumé together and talk to the director, Susan Strohman." I did that, and I got the show.

We started rehearsal in late October of 2000. Then we went to Chicago for six weeks to fine-tune and make a lot of changes. We opened in Chicago to great reviews. Then we came back to New York, rehearsed for a couple more weeks, and went into previews.

MD: You said the show went through a lot of changes. What did that involve for you?

Cubby: It started right from the first days of rehearsal. Glen Kelly, who wrote some of the music with Mel Brooks, was also the rehearsal pianist and dance arranger. We were together in the rehearsal hall with Susan Strohman from the very beginning. She had to put her ideas together with a skeleton group of dancers until the full cast came in.

MD: Is it standard to have a drummer at early rehearsals? Don't most shows just use a rehearsal pianist?

Cubby: It works both ways. Susan is a director/choreographer, so she *loves* to hear the accents. It's the best way for us to catch the things that she wants caught. I wrote down on the manuscript where the crashes and accents were going to be, so in essence I was creating the drum book as we went along. By the time the orchestrator, Doug Besterman, came in, Glen and I had jotted down enough information to give him a pretty good idea of what Susan wanted to hear out of the orchestra.

MD: Did the orchestrator, the musical director, or anyone else have any input into what you played, or what your drums should sound like?

Cubby: I haven't had many musical directors or orchestrators say anything about my drum sound. I tune a certain way, strictly according to the way I want it to sound: different pitches between the 10" and the 12" toms and so forth. But as far as *what* I played, yes—there was a *lot* of input.

When a Broadway show is being put together, there's a point at which the orchestra does a play-through of the rough draft of the orchestrations. It's a lot like how actors do a first read-through of a new script. We did this in Chicago for *The Producers*. Susan Strohman, Mel Brooks, Doug Besterman, Patrick Brady, Glen Kelly, and a table full



The drumming Mousketeer, in 1955.

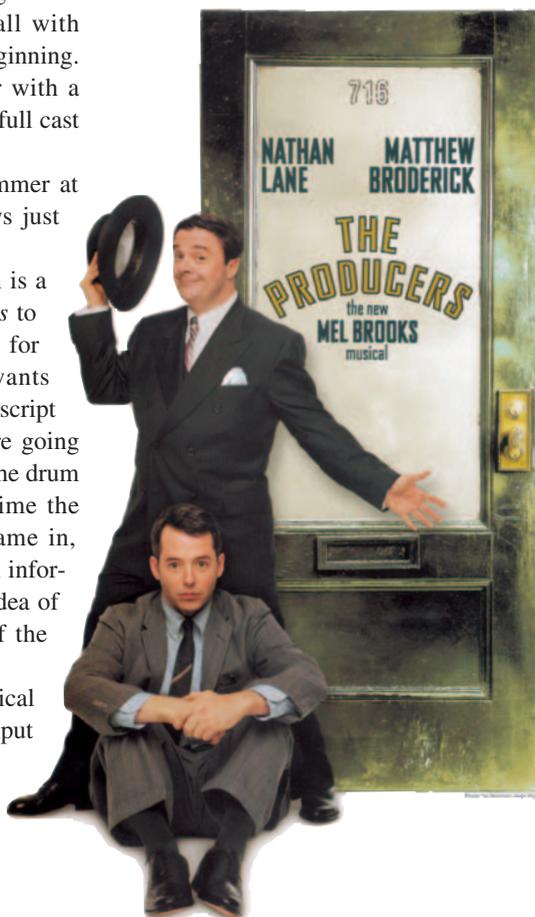
of copyists were all there. As we played each chart down, they'd stop us and say, "Cubby, on the third beat in bar 27, try that cymbal crash on a higher-sounding cymbal." Or, "I want to hear those two accents on the same cymbal." Or, "That accent was on the small tom in the rehearsal room, but I think we should put it on the big tom-tom this time."

Many things that worked in rehearsal with just drums and piano don't work with the orchestra. Parts change, and dynamics change.

MD: Did you have input as well?

Cubby: Oh sure. I had lots of chances to come up with ideas. Susan made it very

"Nathan and Matthew are constantly cracking each other up. Sometimes we have to stop for thirty seconds while they're laughing their guts out at each other."



clear to all of us that she appreciated any suggestions. That's partly what we were there for, to try things and see what worked and what didn't.

After the changes were inserted into the orchestrations, we went into rehearsal with the full cast and orchestra. Even then the changes kept coming. Almost every night we'd come in to find a list that would say something like, "Cut from bar 223 to bar 462, delete the accents on 2 and 3 of bar 145." We continued to mark those changes in our parts until the show was what they call "frozen," which is the point at which Susan and Mel determined that it was finished. There were no more changes after that. But that was only about a week or so ahead of opening night.

MD: While many recent musicals have had the band or orchestra on stage, the orchestra for *The Producers* is in the traditional pit location. Where are you situated within the pit?

Cubby: I'm right in front of Patrick Brady, who conducts the show. I have the

music pretty much memorized at this point, so I don't take my eyes off of him. I'm also wearing a headset so I can hear exactly what's going on onstage. If one of the actors should drop a line or get screwed up somehow, my job is to work with Patrick to make the right adjustment and take the orchestra where it should go.

MD: Do you also have to deal with on-stage cues?

Cubby: Oh yeah. I need to catch quite a few sight gags, so I have a video monitor. Between that and my headset, I'm pretty much tuned into the show.

MD: And what does this show require from you as the drummer?

Cubby: This show combines almost everything that one could possibly do musically.

It's kind of a throwback to a lot of different old shows. We have lots of tempo changes, feel changes, mood changes—everything.

chick boom-chick, "There's No Business Like Show Business" stuff. There's a lovely ballad at the end of the show. And of course we have spectacular production numbers with dozens of dancers, huge scenery, and elaborate costumes. So it's an extravaganza.

Fortunately for me, Susan Strohman and Doug Besterman both like to hear drums. When you come to see *The Producers*, you're going to hear *lots* of drums—kicks and punches, set-ups and fills. Even on the cast album, a lot of people are surprised to hear drums for a change.

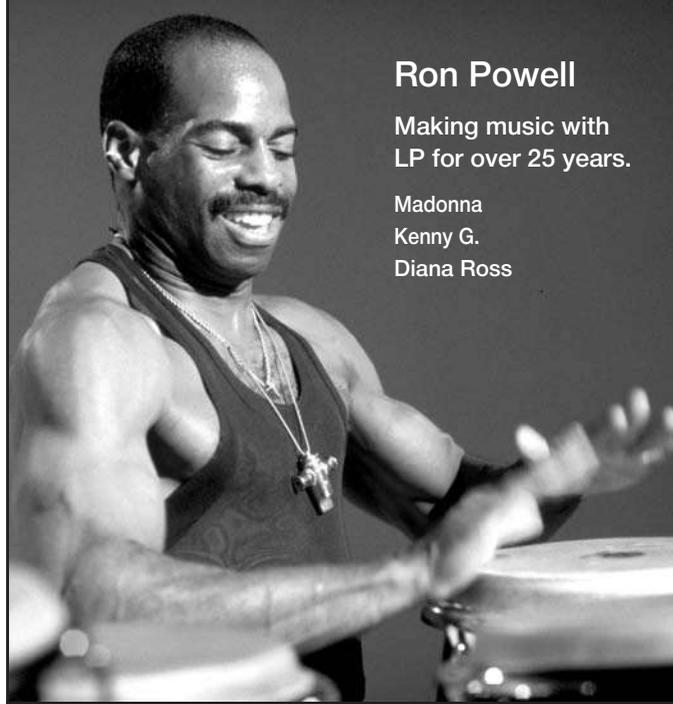
MD: Speaking of the original cast album, your drumming on it has already generated an inquiry to *MD* about the cymbals you used on that recording.

Cubby: Well, I'm a Zildjian endorser. I



Paul Kobrik

There's a Fred Astaire/Ginger Rogers-type number. There's a straight-ahead, boom-



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Cubby today, in the pit for *The Producers*

have a couple of little splash cymbals that are a different brand, but all my life I've pretty much used Zildjian. Cymbal tastes are very individualistic from one drummer to the next, and I go strictly by what I want

to hear. On this show I use a 16" medium crash on my left, a little heavier 18" crash on my right, a 20" ride, and 9" and 7" splashes, which I use a lot. I used those same cymbals on the recording. I should

also mention that I play Remo drums and drumheads.

MD: The score for *The Producers* features some heavy percussion, but I didn't see a percussion setup in the pit.

Cubby: That's because he isn't in the pit. Ben Herman is the percussionist for the show. He's been in the Broadway scene a long time, although this is the first time I've worked with him. Even though we play together, I never actually see him. There isn't much room in the pit, so Ben and the harp player are in a little room on the seventh floor. I hear Ben through my headset, and he hears me through monitors. He says we stay together pretty well, though. [laughs]

MD: Some drummers can't imagine playing the same material night after night for an extended run. Do you literally play the book the same way for every show, or do you have any latitude to vary things a bit?

Cubby: There is some latitude. But you know, in my career I've worked with artists like Shirley MacLaine, Andy Williams, Juliet Prowse, Ann-Margret, and Debbie Reynolds. Artists like these—especially if they're dancers, like Shirley and

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Cubby O'Brien

Juliet—would rather have you play the same thing every night. It's a matter of cues for them; they know what's coming up and they get used to hearing it. That's even more important in a scripted Broadway show. So my challenge is to be consistent, to keep the tempos exactly where they are supposed to be, and to try to do a perfect performance at every show.

MD: If such consistency is so important, why doesn't a show like *The Producers* just utilize tracked orchestrations?

Cubby: As I mentioned earlier, there are lots of points in the show where we have to react to musical cues, line cues, and dance cues. Those vary from night to night as to exactly where they occur. Beyond that, you *never* know what's going to happen on stage. Nathan Lane and Matthew Broderick [the show's stars] are constantly cracking each other up. Sometimes we have to stop for thirty seconds while they're laughing their guts out at each other. So this show *couldn't* be on tape. However, to be accurate, I should say that there are two small sections in the show where we do play to a click and a vocal track while some of the cast is changing backstage. Susan Strohman wanted the vocals to sound like there are more people on stage than there actually are. So it's just choral enhancement on the track.

MD: You've been working on *The Producers* since its inception—first as rehearsal drummer, then through previews, and into the run. At eight performances per week, that's a lot of playing.

Cubby: I played for six months straight before I actually took a break. These days I do have some subs. In particular, Ray Marchica comes in for me. Ray's a fine, experienced Broadway drummer who also does Bernadette's stage show for me when I'm not available. [*Modern Drummer* profiled Ray as a member of the *Rosie O'Donnell Show* band in the November '97 issue.]

MD: After so many years in LA and on the road, are you going to stay in the New York scene for a while?

Cubby: I think so. I'm having a great time doing *The Producers*. Of course, Bernadette is going to do another show sooner or later. She's got things in the works right now, so who knows what I'll be doing three or four years down the road.



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(Uncle Kracker)

Kris Kohls
(Adema)

Jarrold Montague
(Taproot)

Sam McCandless
(Cold)

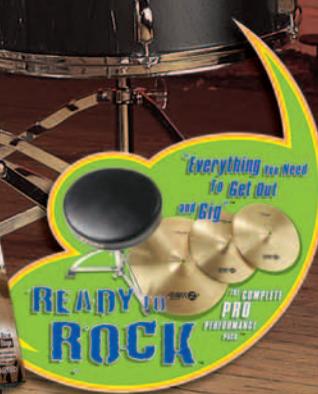
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Bill Frisell

Trusting The Drummer

by Michael Parillo



Since the early 1980s, guitarist/composer Bill Frisell has been honing a truly individual aesthetic that defies categorization, and he's brought several generations of top-shelf drummers along for the ride. "The drums are so important," Frisell says. "I really thrive on the power that's in a

is that energy that's flying around between people."

After releasing a debut LP without a drummer (1982's *In Line*), Frisell enlisted Paul Motian for his second offering as a leader, 1984's *Rambler*. (The guitarist had previously played on Motian's 1983 album, *The Story Of Maryam*.) *Lookout For Hope* (1987) saw the formation of The Bill Frisell Band, with Joey Baron seated at the throne. Baron remained Frisell's primary timekeeper until 1995, when the drummer left to delve deeper into his own music. By then, Frisell had done a two-LP side project with Ginger Baker, which yielded the mid-'90s records *Going Back Home* and *Falling Off The Roof*. Soon the floodgates really opened, and Frisell started playing with more of the best in the business, including Jim Keltner, Jack DeJohnette, and Brian Blade. By 1999,

"I have those people around me because I know they're going to make the right choices... or choices that I like."

beat. When I play with any musician, I try to soak up whatever I can of the energy that's coming off that person. You think you're doing it yourself, but a lot of music

Kenny Wollesen had become the guitarist's main working drummer. And on Frisell's latest release, he is joined by none other than Elvin Jones.

Sessions for *Bill Frisell With Dave Holland & Elvin Jones* came about as a result of the guitarist's friendship with former Santana drummer Michael Shrieve. (Frisell played on Shrieve's 1995 album *Fascination*.) In the years since a teenage Shrieve sneaked into a club to hear The John Coltrane Quartet, he has become close with Elvin, and it was his idea for Jones and Frisell to play together. The tracking of the LP was done in a couple of days, with Frisell adding layers of guitar overdubs after the rhythm section had gone home. The finished product, full of deep, hypnotic grooves, marks a new level of restraint for Jones. Says Frisell, "It's definitely not a jazz-trio-blowing thing. It's not the 'wall of sound' Elvin. He's an incredible *ballad* player too; what he does with brushes is amazing. And I hear so much blues in what he plays. His whole presence is like this kind of blues guy."

Indeed, on "Outlaws," the album's opening cut, Elvin plays a shuffle with quarter notes on the snare that perfectly illustrates the connection between blues and jazz timekeeping. And though he's not necessarily melting cymbals with his 8th notes or firing off bar-breaking tom rolls on every track, the album nonetheless contains plenty of vintage Elvin.

How did Frisell feel about having his music interpreted by one of the greatest drummers ever to walk the planet? "It was an honor and a thrill," he says. "I had no idea how Elvin would respond to the music. But he was totally there and enthusiastic. I was in tears a couple times, just at the energy he put out to get into the tunes. I think he liked that I didn't just say, 'Well, let's play "Impressions."' Maybe he appreciated that I was trying to push it in a bit of a different way."

The fact that Frisell had so little time in the studio with Jones raises the question of whether the drummer was given any direction. But Frisell says he prefers not to tell his musicians *anything* about what he'd like to hear from them. "When I write music, I never have specific parts in mind. I try to leave room for the drums. If I've got the right guy—and this goes for all the people I play with—I'd rather not have to

talk about anything."

That level of trust makes sense when you examine the caliber of the drummers Frisell has played with. "I have these people around me because I know they're going to make the right choices," he says, adding with a laugh, "or choices that I like. If I try to figure out and explain something that's not working, it doesn't really help that much. These drummers have spent their whole lives in that area, and I can barely tap my right foot in time."

Anyone who has seen Frisell live knows he's just being modest. The guitarist often begins tunes with unaccompanied tempo-establishing introductions that utilize space so beautifully they practically *breathe*. This would be impossible without an impeccable sense of time. But has Frisell had any actual experience behind the kit? Not much, he claims, though he did exchange a few lessons years ago with the late D. Sharpe, who played with Carla Bley's band in the 1970s and '80s. "Before I hooked up with Joey Baron, D. was my man," says Frisell. "I could go on and on about how great he was. I'd give him harmony/theory lessons, and he'd give me drum lessons. It was incredible. Just ultra-simple stuff, but it heightened my awareness. It wasn't even to get me to really play anything, but it gets things going in your body. It also made me that much more aware of what was going on the next time I played with a drummer."

Early in 2001, Frisell released *Blues Dream*, his first recorded work with Kenny Wollesen, who'd already been a fixture in the guitarist's live shows. Wollesen, with his loose, flowing time feel and inventive way of slipping a maraca into his shoe to shake along with his bouncing hi-hat foot, is emerging as a fantastic foil for Frisell's endlessly crafty improvisations. Like Joey Baron before him, Wollesen can handle the polar demands of a Frisell gig—loud and soft, fast and slow, swinging and straight. "With Kenny I can go in any direction I want at any moment," says Frisell. "We

don't have to figure anything out."

The topic of swing raises an interesting question. Frisell spent many formative years playing jazz licks on a fat hollow-bodied guitar, and you still find his records in the jazz section. But as his music moves rapidly toward a zone that cannot be tidily defined by genre, is it still vital that his drummers be able to swing? "Well, yeah," he says. "Even though there's less and less

straight-ahead jazz feel in my music, there's this kind of unspoken understanding that it *can* go there, even if it doesn't. That's important to me. Kenny gets that."

Frisell goes on to praise Wollesen's individuality. "He's got everything I love. Where he puts the beat is the most important thing. But then you add his absolute openness to everything. I guess there's some danger in

being super-versatile, but it's not like he's just jumping from one thing to another. He can play in any style, but his own sound is in there all the time. After my band with Joey Baron stopped, I was sort of floating around between projects. When Kenny came along, it was like an angel coming down. I sort of felt like he saved me."

Replacing Joey Baron as Frisell's first-call drummer was no mean feat, as Baron was essentially there from the beginning. Says Frisell, "He and [BF Band bassist] Kermit Driscoll gave me support and confidence when I wrote my first tunes. They were really the ones who made them work. I don't know what I would have done without those guys."

In fact, at the height of their partnership, it was hard to imagine Frisell's music without Baron's sparse, playful drumming at its base. That taped-up ride cymbal that almost sounded like a hi-hat, and that little un-muffled bass drum that rang like a 26-inch were as vital to Frisell's identity as the volume pedal the guitarist was once famous for using. All of Frisell's albums with Baron are worth checking out, but a few fan favorites are 1991's *Live* and 1994's *This Land*. "I felt so connected with

Frisell Faves

Ginger Baker

Joey Baron

Brian Blade

Jack DeJohnette

Peter Erskine

Elvin Jones

Jim Keltner

Paul Motian

Kenny Wollesen

Bill Frisell

Joey,” says Frisell, who tells the following story to illustrate their magic combination.

“I grew up in Denver, and I played in R&B bands during high school. After school I moved away, and I didn’t go back for twenty years. But about ten years ago I got a gig there with my band. It was like some kind of weird high school reunion. All these people I knew were coming out of the woodwork, and I was kind of freaked out. It was real emotional. As soon as we began, Joey started playing this R&B beat. It put me back in time, as if I was playing for the high school prom. It’s hard to explain, but he knew right where I was. He dispersed my nervousness, and then I was just off into the music. It was so cool. I don’t think anybody else could have played that feel at that particular moment.”

Surely Baron couldn’t have planned that perfectly placed beat? “No,” says Frisell, “but he felt it. There’s so much psychic stuff going on in music all the time. He checked out these people, and he knew. Somehow we had this common experience.” The good news is that Frisell gets to explore his almost telepathic connection with Baron again, this time in the drum-

mer’s band Down Home, with bassist Ron Carter and saxophonist Arthur Blythe. “It really feels great to get to play Joey’s music,” says Frisell.

When Baron left Frisell’s band in 1995, the guitarist found himself without the support system he’d come to rely on. So what did he do? He simply made two records (’96’s *Quartet* and ’97’s *Nashville*) without a drummer. “I’d played with Kermit and Joey so much that I wanted to totally break the thing open,” he says. “I didn’t want to try to *replace* those guys, I just wanted to do something completely different.” Incredibly, *Quartet*, on which Frisell’s guitar is partnered with violin, trumpet, and trombone, is so rhythmically sophisticated it’s almost as if he sneaked a drummer in through the back door. Staccato notes on the horns, muted guitar picking, and plucked violin strings very capably take the place of traditional percussion.

Soon, though, it was time to record with a drummer again. That drummer turned out to be none other than studio ace Jim Keltner. Frisell had first met Keltner while recording with Ginger Baker. “Jim’s a big hero of mine,” says Frisell, “and I couldn’t

believe I got to meet him. He was the most humble, sweet guy, and I wondered if he would consider playing with me.”

Their first collaboration was 1998’s *Gone, Just Like A Train* with bassist Viktor Krauss. (Keltner would also play on Frisell’s 1999 release *Good Dog, Happy Man*.) Like much of Frisell’s recent work, *Gone* blends gentle acoustic numbers with more fiery electric material. Keltner played it all on an unconventional setup, which kept Frisell on his toes. “He used pedals to trigger different sounds,” says the guitarist. “It was really confusing as to just where things were coming from. He had a bunch of snare drums all around where there normally would be toms, and sometimes a snare-drum sound was coming from a foot pedal. Bizarre.”

The first track from *Gone*, “Blues For Los Angeles,” is essential listening for anyone who sees Keltner as just a crisp-playing pop drummer. He’s clearly inspired by Frisell’s open-minded aesthetic, and he takes full advantage of the freedom by playing an incredible woozy-shuffle feel that’s utterly loose and anything but typical. Says Frisell, “When you think of Jim

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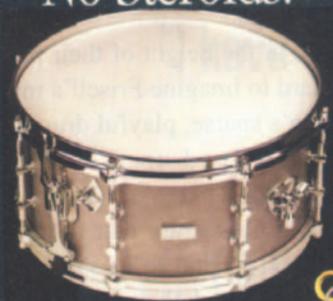
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Keltner, you don't think 'avant-garde.' But I have to say he's one of the most 'out' drummers I've ever played with as far as being completely unpredictable, in the moment all the time, and never repeating himself. He's really something."

Frisell compares Keltner to another of the great drummers he's played with. "Jim has the same quality as Paul Motian, this constant creative thing going twenty-four hours a day. You never know what's going to happen, and it keeps the music fresh. On the surface, you wouldn't think of those two guys as similar, but in some deeper way there are lots of similarities."

Frisell should know. He's been making music with Motian for over twenty years. "It's probably the most major musical relationship I've ever had," he says. "I can't even begin to tell you what I've learned from playing with him." The Paul Motian Trio, with Frisell and saxophonist Joe Lovano, is one of the more adventurous groups in modern jazz. Motian's fluttering, pulse-oriented drumming and angular melodies are the launching pad for Frisell and Lovano's far-reaching explorations, and the music can shift from peaceful ele-

gance to raging abstraction in the smack of a rimshot.

To an audience member, Motian's playing can be downright confusing, as he loves toying with the perception of time, and often obscures the 1. Has playing with him, which Frisell has also done in a duo setting, forced the guitarist to perfect his own inner metronome? "Yeah," says Frisell with a laugh. "Everybody has to have incredible concentration. I think I've sweated more when playing with Paul than with anybody, just because you have to be there at every micro-millisecond. There are no obvious cues. If you don't have the thing going internally, you're in trouble. He always knows where *he* is, so it's a lot of responsibility to know where I am. He's right there in the tune, but sometimes it's stretched so far."

Wanting to quell any perception that Motian might play abstractly just for the heck of it, Frisell adds, "Everything he's doing is for the overall sake of the music. He's incredibly supportive, just not in an obvious way. He doesn't hand it to you on a platter. And it's not the first thing you notice, but there aren't many people on the

planet who can play straight time like Paul. So no matter how abstract he gets, that's always at the core of what he's doing."

As Frisell continues his work with The Motian Trio and his own groups, he somehow finds the time to squeeze in detours, like soundtrack and session work, and the two albums with Ginger Baker. "What a trip," says Frisell. "Ginger didn't know who I was. I walk in and it's like, 'Hi, I'm the guitar player.' He sort of grunts at me, and we start playing. Luckily, the more we played, the more he liked it. We really hooked up and had fun. Ginger's got a kind of oddball feel that's unlike anybody else's."

In 1999, a session for Don Byron's *Romance With The Unseen* paired Frisell with jazz great Jack DeJohnette. "I first heard Jack live with Miles Davis in '71, and his own bands were really inspirational to me," says Frisell with a "pinch me" lift in his voice. "Jack was so much fun to play with—just wide open. We'd do a take at the beginning of a tape, and we'd keep on playing for the rest of the reel. Stuff would go on for forty-five minutes."

Also in '99, Frisell got the chance to

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Bill Frisell

record with Brian Blade on *The Sweetest Punch*, the guitarist's arrangements of songs written by Elvis Costello and Burt Bacharach for their *Painted From Memory* LP. "There's not enough I could say about how much I love playing with Brian," raves Frisell. "It's so inspiring." Lately, when Kenny Wollesen can't make a gig, Frisell summons Blade to fill in. "We never rehearse; we just start playing and he always knows exactly what to do."

Going back a bit further but worthy of mention are the two records Frisell cut with bassist Marc Johnson's Bass Desires group, featuring John Scofield on guitar and Peter Erskine on drums. Both LPs, the self-titled debut (1986) and the follow-up *Second Sight* (1987), continue to rope in listeners eager to explore electric jazz. Of working with Erskine, Frisell says, "Peter is an incredibly versatile and complete musician. He can play in the most delicate, subtle way, and he's got all that power too."

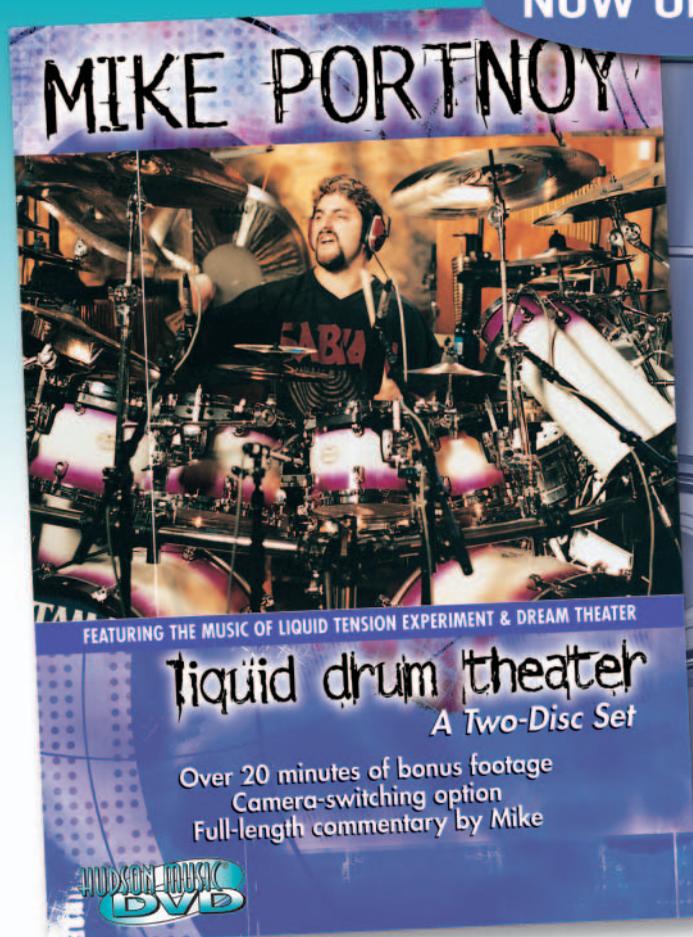
Though it's been years since Bass Desires has convened, Frisell keeps an ear out for what Erskine's up to. "Recently I heard Peter on a recording of an orchestral piece by the composer Mark-Anthony Turnage [*Blood On The Floor*], which also featured John Scofield. He made the whole orchestra 'feel' good—rhythmically, sonically, and texturally. He sounded great. I hope someday we'll have a chance to play some more music together."

After Frisell has finished discussing many of the drummers in his life, he's asked to conclude by noting general qualities that he appreciates in his collaborators. "I like when there's a lot of mystery about things, and you can't quite put your finger on where it's coming from or why it's there," he says. "You try to learn as much and get as deep into it as you can, but without showing it all the time. You don't want to hear a drummer play everything he knows at every moment. It's much more magical if little hints are revealed here and there. The guys we've been talking about have a really deep understanding of many different kinds of music. They can play one simple hit on the cymbal, but you know it's all beneath the surface somehow."



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Disc Two focuses on the music of Dream Theater. Mike performs eleven songs/segments from the "Falling Into Infinity" and "Scenes From A Memory" CDs and isolates the drum parts from each song. He discusses playing in odd-time signatures, developing double bass technique, soloing, and more. Includes exclusive live footage of Dream Theater from their 1998 World Tour.



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Modern Drummer Festival 2000 - Saturday and Sunday Highlights DVD	170 minutes		○ \$49.95
Modern Drummer Festival 2000 - Saturday Lombardo, Leim, Brewer, Hernandez	80 minutes	○ \$29.95	
Modern Drummer Festival 2000 - Sunday Jones, Colaiuta, Ward, Jimbo	90 minutes	○ \$29.95	
Modern Drummer Festival 2000 Horacio Hernandez	63 minutes	○ \$29.95	
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Getting Started On Drums-Setting Up!/Start Playing! Tommy Igoe	140 minutes	○ \$24.95	○ \$24.95
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Getting Started On Drums-Start Playing! Tommy Igoe	75 minutes	○ \$19.95	
Document Karizma featuring Vinnie Colaiuta	Music CD	○ \$15.98	
Drumming With The Mambo King Tito Puente with Jim Payne	Book and CD	○ \$35.00	

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Richard Burr

Richard Burr is an anomaly in country music: a singer/songwriter/drummer. But he comes by this title honestly. He's been performing and recording as a drummer since 1976 and writing songs since 1991. Richard's first CD, *Mile After Mile* (Kickin' Dust Music, 1999, www.MP3.com/richardburr) placed high on various country charts and earned him a number of "rising star" awards. His latest release, *Let It Rain* (www.richardburr.com), contains a varied lineup of contemporary country tunes, all of which feature Richard on drums as well as lead vocals. Richard's drumming is solid and supportive, with the taste and creativity necessary to give each tune its own distinct musical and rhythmic character.

Richard grew up in the heart of California's San Joaquin Valley, an agricultural district where the popular local music was a blend of country and Latin. This led Richard to develop drumming skills that eventually landed him the drum chair with Texas Tornado alumni Louie Ortega's Wild Jalapeño Band. He polished his skills recording and performing with Nashville hit writers Randy Sharp and Karen Brooks. Along the way he opened for such acts as Asleep At The Wheel, The Oak Ridge Boys, Joel Sonnier, and Johnny Rodriguez.

Critical commentary on Richard's music states that "his inventive blend of interesting rhythms, electric guitars, and thoughtful lyrics clearly reflect his early years growing up in a small-town California community." Richard himself simply says, "There are no dreams that can't come true through the gift of music."



Chris Smith

Fife, Scotland's Chris Smith began playing at the age of fourteen, in 1981. He found that he took to it naturally, and gained skills so rapidly that in 1989 and 1991 he represented Scotland in the Scottish heat of the all-UK Drummers Alliance competition.

From 1989 through 1994 Chris recorded and toured with Nazareth, Big Country, The Platters, Dougie MacLean, and jazz guitarist David Allison. One gig took place at Edinburgh Castle, before a crowd of 10,000. From 1995 through 2000 Chris worked and recorded with Allison, including a tour of Russia. He currently tours the UK with a nine-piece soul band called The Peanuts.

However, the thirty-four-year-old drummer's most recent claim to fame is his CD, *Fantasy* (www.createamasterpiece.co.uk). To his (and our) knowledge, it's the first all-classical recording composed and performed entirely on the drums. Chris devised a process by which he would record a melodic idea as a rhythm on a Roland TD5 drum pad. Later he would assign instrumental sounds (piano, flute, harp, and so forth) to the beats within the rhythm, and move those sounds/beats up or down the scale using a computer and Cubase VST software until he had the melody he wanted. He repeated the process beat by beat and note by note until he had achieved an orchestral piece. Ironically, with the exception of one timpani part, the finished recording has no drum sounds on it—even though it was created on drums by a drummer! Scottish reviews cite the album for "staggering inventiveness," and refer to Chris as no less than "a modern-day drumming Mozart."



Steven Allen

Sixteen-year-old Steven Allen has taken a slightly different career path from that of your average teenage drummer. With only four years of drumming behind him, the Brick, New Jersey drummer has already gained impressive technique, strong reading skills, and a sharp ear. He's made a point to play with older musicians, gaining experience at everything from Broadway and cabaret music to classic and contemporary rock. He's also developed the



ability to jump into a situation on short notice, giving a strong, supportive performance with little or no rehearsal.

For the past three years Steven has been the drummer for the Jackson, New Jersey Arts Council, doing summer

theater and cabaret shows. He also put together a swing band for a recent production, and he's responsible for some of their musical arrangements. Meanwhile, he played in the pit for local

high school productions of *Pippin* and *Little Shop Of Horrors*.

Influenced by Neil Peart and Todd Sucherman (Styx), Steven expresses his "rock side" as a member of The Eleventh Hour, a hard rock band currently recording its first CD. He plays on a variety of equipment, including Pearl, Ayotte, and DW gear.

"My goal," says Steven, "is to be a versatile, independent drummer who can satisfy a wide variety of needs, including studio work, Broadway, and rock performances."

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

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

you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



On September 11, 2001, we learned that what we
have in common is far more important than our differences.



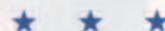
What really matters in life was right there in front
of us all along . . . if only we had taken the time to look.



Our shared grief and our resolve to
move forward honors the brave heroes of that tragic day.



We wish you, your families and all people
in the world . . . peace



The Brochstein Family and everyone at

pro·mark

RECORDINGS

8 New Order *Get Ready*

Stephen Morris (dr), Bernard Sumner (vcl, gtr), Peter Hook (bs), Gillian Gilbert (kybd)



One of the most innovative groups of the '80s, New Order bridged the then alien worlds of new wave, dance, and pop while techno and trip-hop were only a nascent sampler blip. More stripped down than their last album, 1993's *Republic*, *Get Ready* is that unusual new-millennium album that is rife with power pop poise and dance floor muscle. New Order are chameleons, recalling everyone from The Who to Art Of Noise, The Chemical Brothers, even Madonna, all with their trademark melodicism.

Stephen Morris is rock-solid and Ringo-esque throughout, whether driving raw rock 'n' roll or locking dance grooves with synths, loops, and Peter Hook's reverberant bass playing. Morris's drumming sounds like distorted big-beat loops on the opening "Crystal" and "60 Miles An Hour," then entirely programmed on the hypnotic "Vicious Streak," rendering a gentle groove with handclaps and an '80s-ish drum machine snare. His patterns are minimal and streamlined throughout, supplying clean glue to the band's joints. This is synth pop, so there's no need for mad fills or accents. But Morris somehow sounds human amid the cooing machines and dreamy melodies. (Reprise)

Ken Micallef

8 Slipknot *Iowa*

Joey Jordison (dr), Shawn Crahan, Chris Fehn (perc), Corey Taylor (vcl), Mick Thompson, Jim Root (gtr), Craig Jones (sampler), Sid Wilson (turntables/DJ), Paul Grey (bs)



Iowa forces you to look beyond Slipknot's extreme costumes and antics, and to realize that solid skill keeps this

nonet afloat at the top of the heavy rock charts. Drummer Joey Jordison's precision performance (along with percussionists Shawn Crahan and Chris Fehn) lends a pair of worthy hands (and feet) to the band's fast-paced songs, at times recalling a younger Dave Lombardo with his double-kick placement and tom fills. More conservative with his playing than his appearance, Jordison seems to exercise restraint in pockets that might be filled with excessive licks by a younger, less-experienced skinsman. And bear in mind, all is not full-tilt on *Iowa*, and that's where Jordison creates ample breathing room, utilizing dynamics and bringing home a little rest for what's to come. (Roadrunner)

Waleed Rashidi

SIGNIFICANT REISSUES

Thelonious Monk



Frankie Dunlop

The tracks on *Monk In Tokyo* and *Live At The Jazz Workshop Complete* were previously available only as an import (*Tokyo*) or as partial sessions (*Jazz Workshop*). Each a double CD, these two offerings feature vastly improved digital sonics over the original LPs, and showcase two titanic jazz drummers of the old school.



With their very different personalities, **Frankie Dunlop** and **Ben Riley** bring two different schools of Monk to light. On *Jazz Workshop*, with Riley, Monk plays the extrovert, plonking his mad chords and delightful solos with great drive and glee.

On *Tokyo*, Dunlop arouses the more sentimental and cerebral Monk. Riley is easily the more muscular of the two, his swing and Latin playing forceful and assured. At times his blazing single-stroke rolls bring another drummer to mind: Buddy Rich. Dunlop is much more ethereal and airy, filling his solos with space instead of notes, his ensemble playing more like a sympathetic Ed Blackwell than a prodding Philly Joe Jones. Even their tunings are worlds apart, Riley favoring deep toms and a tight snare, while Dunlop's drums all resonate with a gingerly, dance-like charm. Listen and learn. (Columbia/Legacy)



Ben Riley



Ken Micallef

8 Dave Holland Quintet *Not For Nothin'*

Billy Kilson (dr), Dave Holland (ac bs), Chris Potter (sx), Robin Eubanks (tbn), Steve Nelson (vbs, mrrmb)



Rising star Billy Kilson is building an impressive resume, including high-profile gigs with Dianne Reeves and Bob James.

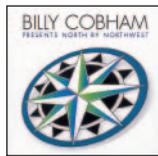
But Dave Holland's superb quintet is the jazz forum where Billy really gets to strut his plumage. On his third CD with the group, Kilson seamlessly maneuvers the band's complex yet lyrical compositions, unleashing dense clusters within the shifting meters while outlining the tight arrangements peppered by brilliant ensemble improv. Perhaps Kilson's biggest feat is meshing a deft touch and "fusion" power into an acoustic setting. In addition to his A-list bass playing, Holland has always shown the creative leadership that births bands with distinct identities. This is one of his finest groups yet, and Kilson is an inspired choice for a demanding drum chair. (ECM)

Jeff Potter

rating scale **poor** 0 1 2 3 4 5 6 7 8 9 10 **classic**

8 Billy Cobham North By Northwest

Billy Cobham (dr), Cennet Jönsson (bs clar. sx), Scott Stroman (tbn), Johannes Lundberg (ac bs), Jacob Karlson (pno)

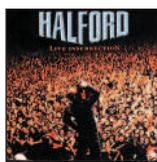


Drum god Billy Cobham has found the secret to gracefully growing older—by returning to his jazz roots. A couple of years back Billy released one of the finest albums of his career, the acoustic jazz-based *Nordic. North By Northwest*, while not quite as strong, still beautifully showcases this more contemplative Cobham era. The compositions here, not all written by the drummer, are involved. Billy navigates them with a confident—but not dominating—approach. Yes, his superchops are still evident. (Breathtaking interplay with soloists along with a few of his own solos pop up throughout.) But what's really emerging at this point in Cobham's play is a deeper appreciation for touch, timbre, and the moment. All this, combined with his masterful technique, makes for captivating music. (www.billycobham.com)

William F. Miller

7 Halford Live Insurrection

Bobby Jarzombek (dr), Rob Halford (vcl), Patrick Lachman, Mike Chlasciak (gtr), Ray Riendeau (bs)



Former Judas Priest vocalist Rob Halford returned to his metal roots in 2000 with his self-titled band and the powerful *Resurrection*. This hot new double live release is kind of a Rob Halford anthology, including several strong renditions of classic JP tunes, a few songs from his short-lived project Fight, energized versions of Halford's *Resurrection* material, and three new studio tracks. Drummer Bobby Jarzombek does justice to every phase of Halford's metal music, displaying solid chops with few frills. Bobby's thick and heavy drum sound is exactly what Halford needs for his authentic metal meltdown. Often in live situations drummers will stretch and take chances. Jarzombek stays in the pocket at all times, never allowing the music to turn to a jam-fest. This is a solid double set of metal mayhem as only Rob Halford can deliver. (www.RobHalford.com)

Mike Haid

8 Rodney Jones Soul Manifesto

Idris Muhammad (dr), Lonnie Plaxico (bs), Rodney Jones (gtr), Maceo Parker, Arthur Blythe (al sx), Dr. Lonnie Smith (org)



Idris Muhammad is so much fun to listen to—one of the great groove players in history. He's creative and understated, and just lives in that pocket. On *Soul Manifesto*, guitarist Rodney Jones uses Idris to deliver a healthy dose of old-school funk, and also brings in fellow James Brown alumnus Maceo Parker. Jones sounds right at home leading this dream band, poking some witty melodic aside or cruising like the smartest, bluest George Benson. And the feels are wonderful; Muhammad is a master of a simple, affecting groove that pumps like hell. Idris brings the serious funk on "Soul Makossa," "Möbius 3," and "Groove Bone," and fits right into organ trio, punk jazz, or bebop flavors. (Blue Note)

Robin Tolleson

7 Johnny Wishbone Make It Nice

Doug (dr), Springs (perc, samples, turntables), Milk (vcl), Raymond (gtr), Hugh (bs)



Rap-rock, funky fun, and guitar-driven power choruses are all let loose here by Johnny Wishbone. Things are moving from the opening track, thanks to Doug's upbeat set work and a bongo breakdown courtesy of Springs. But everyone has some say in the groove here, with booty-shaking bass and obscure guitar lines hanging on Doug's head-nodding beats. The verse of "Hot Dog" is a nice example of the laid-back momentum that the interlocking rhythms of this group create. Mellow guitar/drum unison licks float midway through "Funk Punch." And check out "Yo Yonsio" for some funky ghost note-laden set playing, before things kick into a power chorus. Doug and Springs have their hands on the genre-blending groove generator.

(Six Second Blackbelt)

Martin Patmos

TWO LIVE FUSES

7 Jazz Is Dead Great Sky River

Rod Morgenstein (dr), Jimmy Herring (gtr), Alphonso Johnson (bs), T Lavitz (kybd)



Honestly, Jazz Is Dead isn't so jazzy. There's a fusion-y vibe to the quartet's instrumental musings on the Grateful Dead canon, but the sound lands squarely on the rock side of the fence. "Jazz" applies more to the spirit of exploration than to any chords or textures.

JID's debut, *Blue Light Rain*, covered some of The Dead's long-retired trickier tunes, and *Laughing Water* was a song-by-song retelling of 1973's *Wake Of The Flood* LP. Now the live *Great Sky River* wisely showcases in-concert Dead staples like "China Cat Sunflower." It's the best of the bunch, though some Deadheads may bemoan its slickness. Rod Morgenstein is a dynamic replacement for JID founder Billy Cobham, and stokes the heat under the incredible Jimmy Herring. Rod's spot-on 7/4 solo in "Estimated Prophet" brings a high-octane new dimension to a crunchy classic. (www.zbradisc.com)

Michael Parillo

8 V/A Live At The Baked Potato Vol. 2

Vinnie Colaiuta, Gregg Bissonette, Tom Brechtlein, Simon Phillips, Dave Weckl, Danny Gottlieb (dr), others



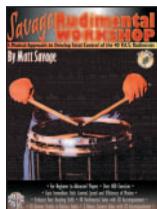
While *Live At The Baked Potato Vol. 1* went for quantity over longer and more revealing improvis, *Vol. 2* is broader with fewer tracks, showing some of

our fave drummers stretching out in familiar and unusual formats. It's a given that Vinnie Colaiuta will displace and derange a reggae/rock groove with his usual fire, and Danny Gottlieb can play sumptuous swing, but there are greater surprises in store. Former big band drummer turned heavy metal kid Gregg Bissonette plays swinging good time with pianist Russell Ferrante throughout "On The Trail." Hearing Simon Phillips play loose, half-time funk on Jan Hammer's "Star Cycle" is a revelation. And Tom Brechtlein's sparse experimentalism reveals his malleable approach on the Miles-esque "Leap Of Faith." Bringing up the rear is consummate pro Dave Weckl, who plays it low-key and intimate. If you can't find the recordings that made these guys legends, this is a good alternative. (Tone Center)

Ken Micallef

9 **Savage Rudimental Workshop** by Matt Savage

level: all, \$24.95 (with two CDs)



With its detailed exercises and solos, *Savage Rudimental Workshop* takes learning the rudiments to a higher level than previous books of its ilk.

Matt Savage has taught all levels of music, from elementary to collegiate, and has instructed several top drum & bugle corps. His pedagogical expertise is evident in the step-by-step exercises to learn and perfect each rudiment. He clearly notates natural (rebound) strokes, downstrokes, upstrokes, and taps in the exercises, and includes pictures and descriptions of the basics. He also groups the rudiments in order of difficulty (single-stroke roll to flam paradiddle-diddle), frequency of use (single-stroke roll to single flammed mill), and a suggested teaching order.

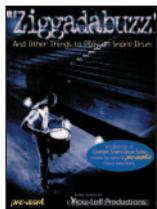
The two accompanying CDs (be careful not to mix them up, they are not clearly labeled!) include examples (performed by Savage) of most of the exercises and all forty solos. The solos are accompanied by piano and/or a variety of other melodic and rhythmic instruments. The CD is separated into channels, so one can play along with Savage or just the accompaniment. Matt also includes ten Groove Tracks, which can be used to practice any of the rudiments.

There are two "bonus solos" at the end of the book, incorporating a variety of the rudiments used throughout. Savage has added a thoroughly educational and fun book to the rudimental repertoire. (Warner Bros.)

Andrea Byrd

8 **Ziggadabuzz And Other Things To Play On Snare Drum**

level: all, \$15



What do Lee Beddis, Robert Brannock, Kevin Brubaker, Ward Durrett, Edward Freytag, Jason Hall, Jeff Hartsough, Jeff Moore, Al Murray, JJ Pipitone, Charlie Poole, Danny Raymond Jr, Dr. Lisa Rogers, Neil Sylvia, and Clif Walker have in common? They are all Pro-Mark educators who have contributed to *Ziggadabuzz*, a collection of fifteen rudimental and concert snare drum solos. This clever concept has gathered four "easy," six "medium," and five "advanced" solos in one book, complete with exercises before each section emphasizing the rudiments and rhythms utilized in each piece, along with a few program notes. At the end of each solo is a list of the rudiments contained in it.

Some of the composers are affiliated with top DCI corps, such as The Crossmen (Beddis) and The Madison Scouts (Moore). Moore's solo "Rhythmic Incantation" features sections in orchestral/concert, Latin, and rudimental styles, including contemporary rudiments like "cheese flam accents" and "huertas." "Igidibick" by Beddis utilizes sticks and brushes and will challenge even the most advanced players. Rogers' solo "Kiwi" emphasizes four-stroke ruffs and buzz rolls, while "Isle Of The Drum" by Brannock adds a foot pedal part for cowbell, wood block, or hi-hat. Even beginners should be able to play Freytag's "Syncho De Mayo" with all the right accents and stickings. (Row-Loff Productions)

Andrea Byrd

6 **Bucket O' Cadences** by Chris Crockarell and Chris Brooks

level: beginner to intermediate, \$30 (score/parts/CD)



This collection of seven easy cadences would be perfect for young drumlines. The pieces here are scored for snare drum, tenor (four drums), cymbals, bass drum (two, three, or four drum versions), and auxiliary percussion (claves, tambourine, cowbell, etc.). Featured are three eight-measure cadences, two twelve-measure cadences, and two sixteen-measure ones. It should be simple for young drummers to master these rhythms while keeping steady time. Drumset players can even try out their marching chops by playing the various parts on their kit. And the CD is the definitive example of what it should sound like, making this volume a good companion to Row-Loff's *Bag O' Cadences*. Samples of all the publisher's music can be heard at www.rowloff.com. (Row-Loff Productions)

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Andrea Byrd

HIP POCKETS

6 **The Working Drummer's Groove Dictionary** by Sandy Feldstein

7 **Developing Your Own Jazz Feel** by Seth Goldberg

8 **A Guide To Your Percussion Section** by Vic Firth

level: all, \$5.95 (each)



Someone calls out a rumba clave at a rehearsal. You think, "Jeez, is that the two-beat Afro-Cuban rhythm where the last beat ends on 4, or is that last beat displaced by an 8th note?" Well, the answer is in *The Working Drummer's Groove Dictionary*. So is the rumba dancehall beat (no relation). On a more secular level, the twist beat is laid out with its signature double snare hit. Bet you'd be stumped if they called out the Troika! Come to think of it, besides rehearsal, better bring this book to the bandstand too.



Here's one you might approach with skepticism. At a mere \$5.95, and with Jim Chapin selling at buckets more, what are you going to learn from *Developing Your Own Jazz Feel!* Loads, as it turns out. Try swing feels in various time signatures, appropriate places for the cross-stick, ideas for left hand and bass drum, ride cymbal variations, and fast (breakneck) tempos. Try brush patterns, plotted in diagrams, or "Groovin' With The Bass Player." It's pretty scary what you can pack into a skinny book!



Hate to bring up price again, but at \$5.95 you can afford to speculate about *A Guide To Your Percussion Section*. With Vic Firth at the helm, however, you don't have to. Put this one in your library; you'll find a use for it. *Guide* is chock-full of postage stamp-size photos of gongs, tambourines, hand cymbals, concert bass drums, and so on. (I'd kill to hear the odd Chinese cymbal on page 25.) But it's more than snapshots. Firth guides us in the usage of all these drums, percussion, and mallets. And he offers many diagrams, including one indicating the relative pitch range of various drums. Vic even throws out tips on muting timpani and suspending cymbals. If you don't get this book for your own library, make sure your school band has a few copies lying around. (Carl Fischer)

T. Bruce Wittet

8 The Drummer's Daily Drill by Dennis DeLucia

level: beginner to intermediate, \$12



Dennis DeLucia is a well-known marching percussion teacher, arranger, clinician, and judge. His *Drummer's Daily Drill* establishes a program for beginner to intermediate drummers and percussionists. The 92-page book is divided into sections on "essentials" (basic stick control exercises and explanations), snare drum (including rudimental and orchestral styles), drumset, mallet percussion, and timpani. Each section includes exercises, solos, and excerpts. The eleven-page section on drumset includes independence exercises in rock and swing styles, thirty-three groove patterns, and an example of a drumset chart that might be encountered on a gig. This book would be especially useful to a drumset player who is weak in the percussion areas. Scales and arpeggios are clearly written out, and orchestral styles are carefully explained. Conversely, a strong concert percussionist could make use of the drumset and rudimental basics. And DeLucia's "words of wisdom" are practical and fun to read. (Row-Loff Productions)

Cody Alvin Cassidy

9 Simple Steps To Successful Snare Drumming by Kennan Wylie

level: beginner, \$15 (with CD)

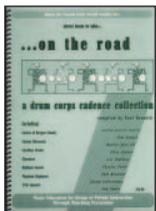


Kennan Wylie has developed one of the strongest high school percussion programs in the country at Marcus High in Flower Mound, Texas. Now he's incorporated his successful "common sense" approach to the snare drum in this new method book. In twenty-five "steps," this 74-page, spiral-bound book progresses from basic stickings, through reading music (notes and rhythms), to rolls, flams, and drags. The two CDs are an added bonus. One features a warm-up sequence, the other includes play-along exercises with musical accompaniment from throughout the book—a definite motivator for young (and old) drummers. Not only is this an excellent book for beginners, but it would be a great way for a mature drummer who can't read music to learn the basics in a logical fashion. (K. Wylie Publications)

Andrea Byrd

9 Street Beats To Take On The Road compiled by Paul Rennick

level: advanced, \$15



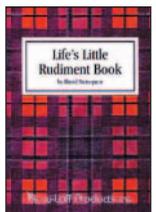
Thanks to *Street Beats*, any drum line can sound like The Cadets Of Bergen County, Canton Bluecoats, Carolina Crown, Glassmen, Madison Scouts, Phantom Regiment, or 27th Lancers—literally a who's who of drum & bugle corps. Scored for snare, tenors, bass, and cymbals, the parts are clearly notated (complete with stickings, accents, dynamics, and performance notes), and each has a page of background and history of the cadence written by its composer. Paul Rennick, currently the caption head for Carolina Crown and director of percussion and percussion manager for *Blast!*, has compiled music by some of today's top marching percussionists: Tom Aungst, Hawley Gary III, Allen Joanis, J.J. Pipitone, Charley Poole, Shawn Schietroma, and Jim Yakas.

This 29-page spiral bound book is an excellent example of "music education through marching percussion." Even non-marching drumset players can apply the music in a variety of styles (funk, clave, Brazilian, fusion, and traditional rhythms) to their kit. Enjoy! (drop6 media)

Andrea Byrd

7 Life's Little Rudiment Book by David Steinquest

level: beginner to intermediate, \$8 (with CD)



David Steinquest, professor of percussion at Austin Peay State University and a former member of the US Military Academy Band at West Point, explains that "rudiments are the building blocks of the drummer's art." Although there are many sources for the 40 PAS International Drum Rudiments (which include the original Standard 26 American Drum Rudiments), *Life's Little Rudiment Book* may be the first to incorporate exercises that break the rudiments down into their component parts and show what each hand does. The accompanying CD demonstrates each rudiment open-closed-open, and then plays each exercise four times (two slow, two fast). A great way to learn and perfect the basics of the drum language. (Row-Loff Productions)

Cody Alvin Cassidy

VIDEOS

7 Terry Bozzio & Chad Wackerman

Solos & Duets

level: all, 85 minutes, \$29.95



Bozzio and Wackerman share the Frank Zappa band pedigree (Chad followed Vinnie Colaiuta, who followed Terry), as well as a common drum company sponsorship. DW recorded their two-drummer show (*not* a clinic) before a curiously smug crowd at Musicians Institute in Los Angeles. (What *do* Terry and Chad have to do to get an ovation?) Wackerman's opening solo in 7/4 is a remarkable example of concentration and musicality. It's an independence class as he belts melodic tom and bell parts with his left hand while his right hand and kick keep up the steady seven in many combinations. Chad might not be "teaching" licks per se, but he certainly lays them out on a plate for us to devour.

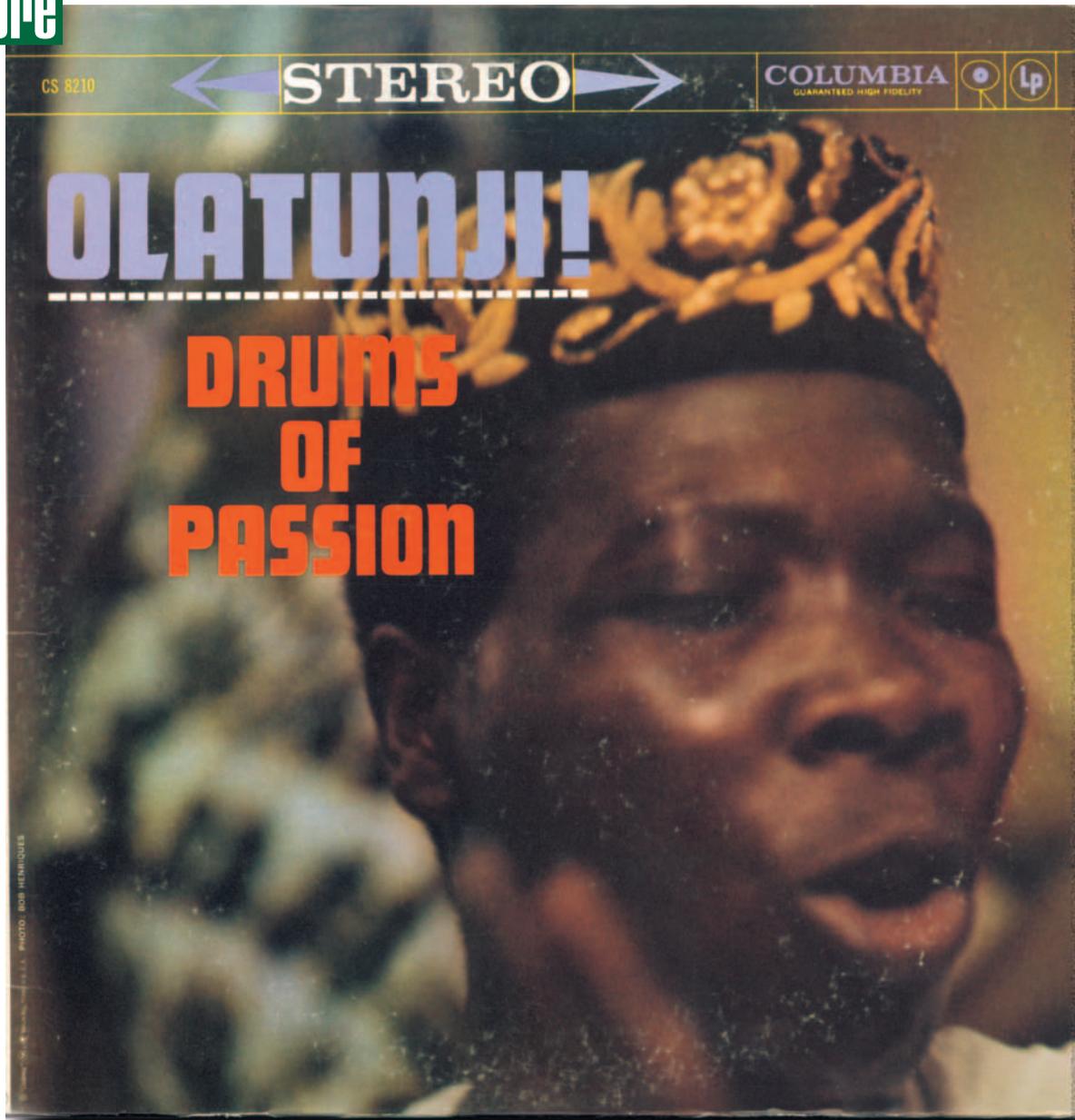
Bozzio's solo percussion composition, "Etude," is a beautiful melodic piece with the drummer working his magic on timp-toms and a mountain of cymbals. Terry carefully brings each new note into the pattern, shading and coloring thoughtfully and melodically. Later the drummers reminisce about the schooling they got in the Zappa hot seat, then take on his famous drum solo composition, "The Black Page," in duet fashion. Although it may appear like Chad and Terry are gushing about each other's playing abilities, inner clocks, and sensitivity, you can't really fault them, because it's all absolutely true. (DW)

Robin Tolleson

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CORRECTION

Ex-Helmet drummer **John Stanier** played drums on Primer 55's (*The New Release*, not **Preston Nash**, as stated in our November *Critique*. Nash joined the band after recording began, and added live percussion and loop programming to the album.



Babatunde Olatunji Drums Of Passion

Babatunde Olatunji, Montego Joe (Roger Sanders), Taiwo Duval (dr), Ida Beebee Capps, Afuavi Derby, Akwasiba Derby, Helen Haynes, Dolores Oyinka Parker, Ruby Wuraola Pryor, Barbara Gordon, Helena Walker, Louise Young (vcl)

Akiwowo (Chant To The Trainman) • Oya (Primitive Fire) • Odun de! Odun de! (Happy New Year) • Jin-Go-Lo-Ba (Drums Of Passion) • Kiyakiya (Why Do You Run Away?) • Baba Jinde (Flirtation Dance) • Oyin Momo Ado (Sweet As Honeybee) • Shango (Chant To The God Of Thunder)

These days it seems you can't walk down a city street without bumping into someone with a djembe slung around his or her shoulder. But in the late '50s, when Nigerian percussionist Michael (Babatunde) Olatunji came to New York to attend school, "world music" was strictly the stuff of cheesy soundtracks to movies set in "the deepest, darkest jungles of Africa."

Initially Olatunji didn't intend on making music his profession. But after his performing reputation began to gain steam, things changed fast. Socially conscious musicians like Art Blakey and John

Coltrane began hangin' with the drummer, hoping some of that authentic Nigerian thing would rub off on them. Music impresario John Hammond "discovered" Olatunji at a Radio City show, and whisked him into the studio to record his exotic music.

Drums Of Passion is reportedly the first album of African music recorded in the United States. Perhaps more importantly, it was a huge success, selling in the millions and helping spread the depth and beauty of West African music and culture throughout the world. Among those who fell under

its spell were The Grateful Dead's Mickey Hart, who later enlisted Babatunde for his Planet Drum group, and Carlos Santana, who would go on to record "Jin-Go-Lo-Ba."

Babatunde has remained active since *Drums Of Passion* was first released, performing all over the world, composing soundtrack music (*A Raisin In The Sun*, Spike Lee's *She's Gotta Have It*), and working to support multi-culturalism, civil rights, and, above all, the healing power of music.

Adam Budofsky



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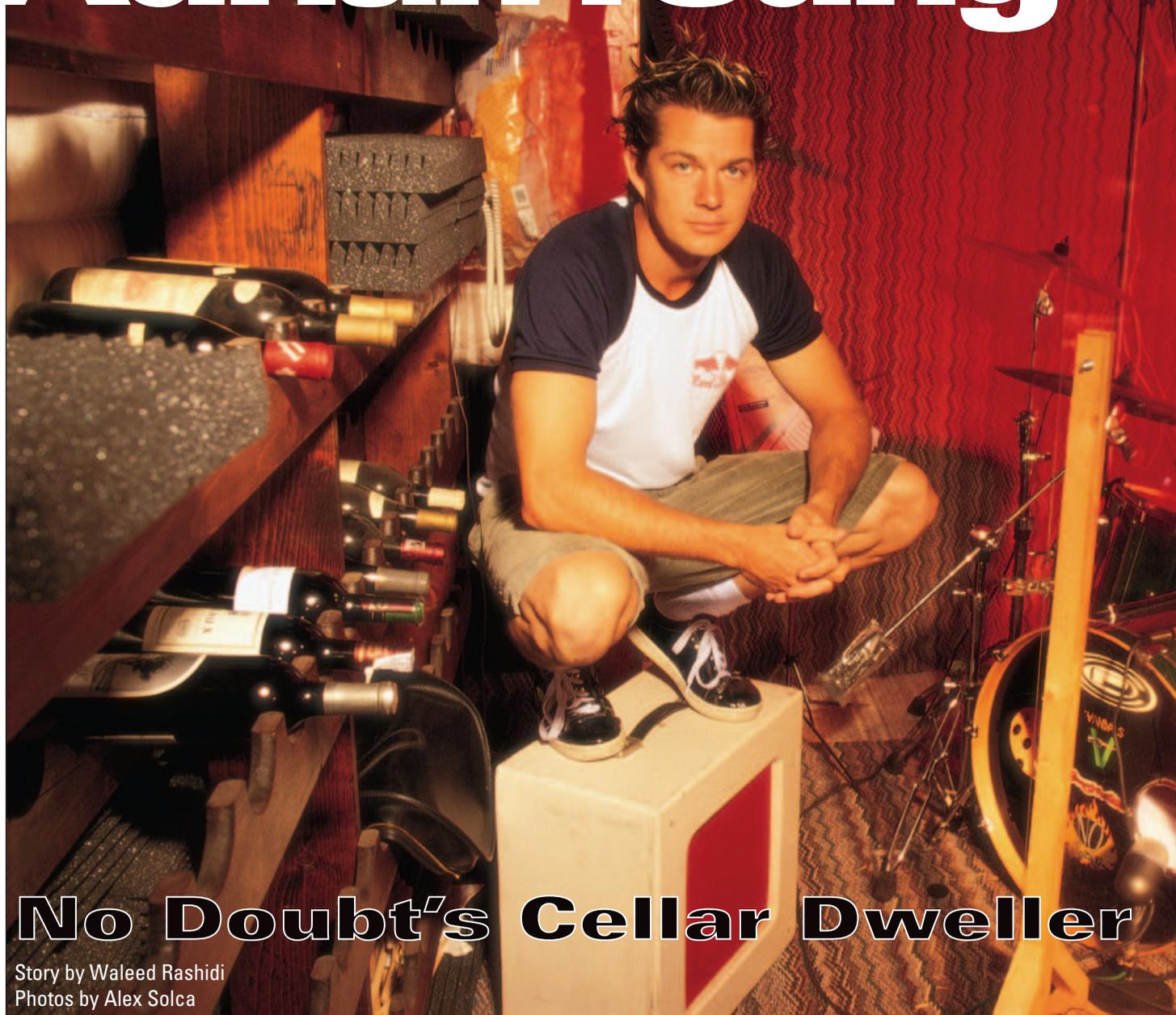
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Adrian Young



No Doubt's Cellar Dweller

Story by Waleed Rashidi
Photos by Alex Solca

It's a given that No Doubt drummer Adrian Young's main passion and livelihood is playing music. The multi-platinum albums and numerous music-industry awards are proof enough. But Young also has a passion for something a little more relaxing than slamming out an hour's worth of rock songs in stadiums: golf.

In fact, Adrian is the former publisher of a hip, cutting-edge golf magazine called *Schwing*. He holds a membership at an exclusive country club in Los Angeles. And not only is his 1947 home decorated with

golf memorabilia, it's also located a chip and a putt away from a golf course, which is the only sight out of his living room's front windows.

Young moved into his current house with his wife, Nina, and his cat, Sam, from tight quarters in the Naples section of Los Angeles. Young's place isn't in a posh, gated community in some snobby neighborhood, but it's certainly the polar opposite of a fixer-upper. "We definitely chose this place for the house, not the location," Adrian insists. And though his backyard is

large enough for his and his wife's two hundred fifty wedding guests—and those enticing 18 holes *are* within spitting distance—the main selling point for Young's 6,100-square-foot property was the wine cellar.

"Once I saw that," Adrian says excitedly, "I thought, Oh my God, I could practice drums whenever! It took the house up another notch." Hidden underneath a couch in the living room, a trap door in the floor reveals a steep, downward staircase. Fifteen steps later, you're in Young's



Tony Kanal jam down here a half dozen times. And when we get ready to go out on tour, the three of us will start here. We'll go through all the music, which will take a lot of time, because on the new songs we're incorporating a lot of electronica sounds. So we'll have to

found a couple of spots for mic's that work real well. I have one microphone that I put in the bar, which is above my drumset. It has awesome natural reverb. And I have another mic' that I have in the heating duct of the bathroom next to the control room, because the heating system is next to the drumkit. Right now I don't have any electronic effects—those mic's are all my effects!"

Not only does Adrian experiment with mic' technique, he's also been making use of his practice spot to tweak his drum tones. "I recorded a song last night with a 10" snare drum," he explains, "and the song before that was with a Ludwig Black Beauty. But my toms have been really consistent. I've been using the compact toms for about six years, and I think they sound good."

figure out how we're going to do that."

In addition to his band work, Young says, "I probably play drums down there three or four days a week, for about an hour, hour and a half at a time."

Adrian also has a small recording setup above the cellar, in what was originally a maid's quarters. "I decided that I might as well make a cool little demo studio out of it," he explains. Now it's home to a triple stack of DA-88 machines, an analog Ramsa console that belongs to Dumont, and Eastern tapestries covering the ceilings and walls.

"Right now it's totally bare-bones," Adrian adds, "but it sounds really good. I've been able to experiment with some sounds, and I

Young leaves us with his philosophy behind keeping his studio setup simple: "I'm just a minimalist, I guess. While everyone else is getting their Pro Tools and fancy setups, I've got my old analog board and DA-88s. I still use one of my old Zildjian hi-hat cymbals that I bought used for \$40 before I got endorsed. It still has the original owner's initials on it. But, hey, it all works for me!"

rehearsal room. This "L"-shaped cellar accommodates his Orange County Drum And Percussion kit (a company where he's not just an endorser, but also one of the owners), a couple of small practice amps, the original wine racks, and not much room for anything else. It's a snug and intimate spot, but it's one of the primary locations where the No Doubt boys have been hashing out parts for their forthcoming album.

"Most of the work is done at [No Doubt guitarist] Tom Dumont's house," Adrian explains. "But we've had Tom and [bassist]



The Mechanics Of Excellent Driving

Part 2: Mechanisms Of Time

by Billy Ward



“Keeping time.” What a strange phrase. I’m a drummer, but I don’t keep time. I don’t own it. I *observe* time. At best, when I play, I slice through time like a knife through pie, marking it at musical intervals. This process makes me feel like a very intricate Swiss watch full of tiny gears and levers. The wheels and levers inside my head constantly spin and measure, keeping me informed and helping me to gauge my pace.

We’ve all played gigs where the leader has *no* time, and we’re drumming away feeling like we’re trying to keep the Titanic from sinking. We get all the blame, and the “time phobia” begins.

These days, some producers judge our drumming by looking at it on a computer screen, instead of listening to the track. But let’s not freak out

about it. In today’s recording environment there are some drummers who can bury a click by playing in perfect time. Other

drummers may play a teeny bit around the click, giving the music a more personal character. I tend to favor “character” players over “perfect” players, but both types of drummers have a place in a pro environment. It’s all music, and each person’s music reflects his humanity.

I hope you have an opinion on this. Whether you agree or disagree, developing your aesthetic is important to your musical growth. My last article (November 2001) spoke mostly about habits and emotion. It promised some hard-core information. I’m going to share some seriously personal things this month; I hope they help you to better find your way on your musical path.

Getting Started

I’m going to begin with the assumption that your drumset is arranged so that you don’t have to reach too far to hit any particular object. If that *isn’t* the case, change it! Make your drumset your ally. I speak of this in depth at my clinics, because I believe that an inefficient drumkit setup is the prime reason that many drummers have bad time. Also, if you’re not sure about how best to hold your sticks, take a lesson with someone who’s “been there and done that.” If you feel that no one in your area can help you, the

Baseball pitchers all speak about their mechanics. Pitching a baseball over ninety miles an hour is much more physical than drumming. I think we can learn from these guys.

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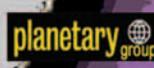
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Billy Ward

legendary Jim Chapin is at many drummer functions, like the recent *Modern Drummer* Festival. Jim is a great (and in my opinion, accurate) source of information about grip. I'm grateful that he shares his knowledge with us all. That said, here we go.

Creating The Mechanism

I sometimes scare people when I say that we should get more mechanical in our drumming. That's because people think I mean to *play* mechanically, without feeling. That's definitely *not* what I mean. I mean we should operate like a watch. *Become the mechanism* of good time and tempo. And employ your own mechanisms to help you do that.

Let's say you're on a really big gig and you're just too darned excited. You're not operating according to your normal habits. Well, those habits that you normally have can become tools that I call mechanisms. How high you raise your backbeat hand...the feeling of the stick in your hand...the feeling in your hand when you play the ride cymbal...the height of your seat...your posture...even the volume at which you're playing, and the sound of your drums...all these habits can come to your aid

in a time of distress. You're hyperventilating? Thinking too much to really play inside the music? Feeling extra clumsy? Consult your habits! Make them mechanisms to propel you into the right artistic "zone."

Baseball pitchers all speak about their mechanics. Pitching a baseball over ninety miles an hour is much more physical than drumming. I think we can learn from these guys. When Hall of Fame pitcher Tom Seaver played baseball, he'd speak about his pitching "mechanics," and how maybe he failed that day because he didn't "stay inside himself." After hearing other baseball pitchers speak, I realized that "staying inside myself" means obeying my mechanics and allowing my body to become a mechanism. So I'm not talking about becoming mechanical. I'm talking about having mechanisms that are based on good habits. Seek good mechanisms and employ them every time you play. Allow your whole self to become a mechanism.

Habit/Mechanism Idea #1: Outward Emotion

Get into the habit of maintaining the same emotional zone when you play the drums, no matter the gig or obstacle. Big gig? Lame

gig? Not your drumset? Get over it! Take note of your emotional state when you play a good, solid gig, and try to live there every moment of every day. Whether it's a live gig in front of eighty thousand people or for one person, a studio session or a jam session—make it all the same, as far as your approach is concerned. Get mechanical (in a good way) about this.

Habit/Mechanism Idea #2: The Physical World

Observe all your physical habits as often as possible. This topic could be a book unto itself, but here are a few ideas.

How do you play your snare drum? How high do you raise your sticks? What's up with your wrist angle and your grip? Take mental snapshots of all these things and more: your hands...your feet...your posture...your throne height...your pedal tension. Listen to what your muscles tell you. Are you relaxed?

I've found that employing this mechanism (along with #1 above) can get me into a playing zone under all kinds of awful conditions. But there are still times, even when I have both mechanisms happening, that I'm still totally unattached to

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the music—and starting to panic! Which leads me to...

Habit/Mechanism Idea #3: Breathing

Feeling distracted? Starting to panic? Remembering the mechanism of how I breathe can get me back to playing the music. Mechanisms #1 and #2 can help here too. (They *all* help each other.) But it's important to remember that there are other things to look for beyond the feeling of the stick on the drumheads—non-drumistic things.

I try to be aware of the sounds inside my body as the “wheels turn.” There *is* something down there in my stomach when I'm playing. What is it? Hamsters in a cage? A ferris wheel? Whatever it is, it will show up and help me out once I get enough mechanism “wheels” turning. Drummers with good time usually know when they have sped up or slowed down because something in their stomach told them as it happened.

A Simple Exercise

Cool so far? I hope so. There are many other mechanisms. Different tempos require different mechanisms. When I play really slowly, I add more “wheels” inside my body

so I can flow through the time without playing more notes. What do I mean? Oceans have an undertow. So do rhythms!

Let's take a 4/4 pattern at a slow tempo, say 45 bpm (beats per minute). If you don't have a metronome, just focus on playing really slow. Now, play quarter notes with your ride hand. Were you sub-dividing between the quarter notes inside your head? Were they 8th notes? 16th notes? Try triplets inside your head as you play the quarter notes. How about quarter-note triplets? And if you really want to up the ante, try half-note triplets.

Time Out

Have you discovered any mechanisms as you've been practicing? Go back to the simple stuff above and *feel* the stick in the hand. Does it feel like it always does? Is your posture the same as usual?

Now play an entire beat with all your limbs on the drumset, at any tempo that is comfy for you. Check your mechanisms as you play. Can you find new mechanisms just for you?

Back To The Example

Let's go back to the terribly slow quarter

notes. Only now, add the other limbs and play the most simple, exposed beat you can at 45 bpm.

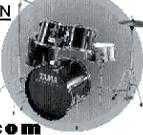
It's *hard* to play this slow. At least it is if you truly care about tempo and musicality. There isn't enough movement with our bodies at this slow tempo to fill the space with mechanisms. So when this happens, I utilize parts of my body that don't make a sound. For example, my mouth. Try singing a melody while you're playing. Now you're accompanying a soloist with your quarter notes. It's far more musical than 8th notes!

When I play slow tempos, I make noises. Microphones don't seem to mind the sounds that I make, and it helps me to groove inside the rhythm. The late Jeff Porcaro did the same thing. In fact, many drummers do it. John Riley once told me that jazz great Elvin Jones started making noises as a young drummer. It seems his teacher suggested making a vocal sound when there were rests in the music, as a way for Elvin to follow the rests and not play through them. That teacher was smart. He gave Elvin a mechanism.

I'll also use both of my heels to help mark time. You can do this no matter what your pedal technique happens to be. Whichever

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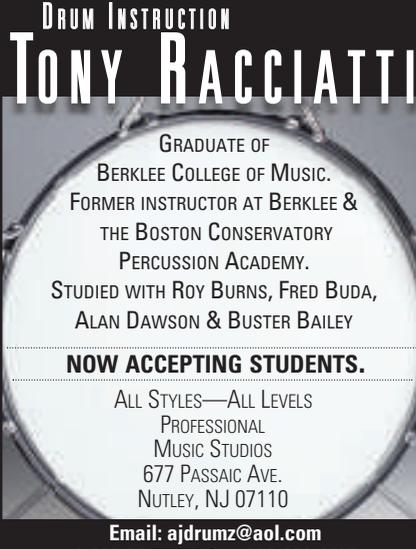
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Billy Ward

heel isn't playing at the moment is available for a little movement. Just a small click on the heel plate can help keep you inside the groove.

What sort of mechanisms you utilize is not really important. What is important is that you have them available to call on, in order to help you feel comfortable and confident within yourself, no matter what the musical situation. When all that is going on, then the *total* mechanism that is you, the drummer, will be running like that proverbial Swiss watch: smoothly, efficiently, and accurately.

Billy Ward is a successful session and touring drummer who has worked with a long list of major-league talent, including Carly Simon, Robbie Robertson, Richard Marx, Yoko Ono, Ace Frehley, John Patitucci, Bill Champlin, and Joan Osborne. Billy can be reached at his Web site, www.billyward.com.

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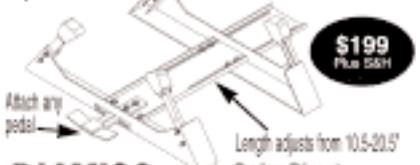
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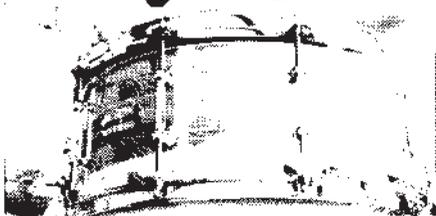
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HIGH PERCUSSION AWARD, DIVISION II, SEMI-FINALIST



2001 DCI World Championship Results

by Lauren Vogel Weiss

The 2001 Drum Corps International (DCI) Championships were held on August 11 at Ralph Wilson Stadium in Orchard Park, New York. For the second year in a row, the **Cavaliers** from Rosemont, Illinois were crowned World Champions. Second place saw a tie between the **Blue Devils** from Concord, California and the **Cadets Of Bergen County** from Bergenfield, New Jersey. The Cadets won the “high drums” award (renamed this year to honor the late Fred Sanford) for the first time since 1990.

The **Cavaliers** won their fourth title in ten years—as well as the General Effect caption—with a score of 98.35 (9.8 out of a possible 10 in drums). Their show, “Four Corners,” was an original work written by brass arranger Richard Saucedo and percussion arrangers Bret Kuhn (battery) and Erik Johnson (pit). “The four corners represent certain composers who have had an influence on Richard,” explains Kuhn. “The first corner is Pat Metheny, the second is Barber and Copland, the third is Michael Daugherty, and the fourth

third movement was based on Daugherty’s ‘Bizzaro.’ It had a very hip-hop feel. The tenor break went into a snare break. We were actually split fifteen yards apart—with rifles being thrown between us—so everything had to be very integrated.”

The **Cadets Of Bergen County** placed second with a score of 97.60—but won “high drums” with a 9.85 for the evening. (For the first time, the caption awards were determined by averaging the scores from quarterfinals, semifinals, and finals.)

The Cadets’ program, “Juxtapformance,” featured music from Benjamin Britten’s “Young Person’s Guide To The Orchestra,” “Moondance” by Van Morrison, the ballad from *Hannibal*, and “Farandole” from Georges Bizet’s “L’Arlesienne Suite No. 2.” During the drum solo in “Moondance,” there were *six* drumsets on the front sideline: one in the pit and five others being played by the tenor drummers. (Surprisingly, only one player had any previous experience on drumset; the rest learned during the summer.)

“We wanted to be authentic with the music,” explains percussion arranger and caption head Tom Aungst. “It was a Buddy Rich-style arrangement, so the only way to do that was to use four-piece kits set up on rolling carts. We also integrated the drumline into the feature. As a result, ‘Moondance’ was the highlight of our show.”

The other “silver medalist” was the **Blue Devils**, with a 97.60 overall (and 9.75 in drums). They also won the Best Visual Performance, High Brass, and Best Color Guard caption awards. Their

“Awayday Blue” program was built on the piece of the same name by Adam Gorb, along with Donald Grantham’s “Fantasy Variations.” “It was a tribute to the vaudeville theater,” elaborates director of percussion Scott Johnson. “We called the drum solo the ‘big boogie woogie’ because of its ‘Sing, Sing, Sing’/Gene Krupa feel. The snare line picked up horizontal bass drums and cut loose.” The nine extra bass drums, ranging from 16” to 24”, were played with indoor



The Cavaliers, from Rosemont, Illinois, won the 2001 championship. Their snare drum line marched with hi-hats mounted to the drums.

is a collage of all of them.”

“We tried to bring some new colors to the game,” adds percussion caption head Mike McIntosh. “We used a lot of different cymbal textures to create distinct sonorities on the field that no one has ever explored before, including hi-hats on the snares and small splash cymbals on the tenors. The cymbal sounds didn’t stop at the pit, they went all the way out onto the field with the battery. The drum solo in the



Lauren Vogel Weiss

The Cadets Of Bergen County (New Jersey) tied for second overall, but their drumline won the Fred Sanford Award for Best Percussion Performance. Their show included the tenor line playing on five drumsets.

bass drum mallets to get enough articulation during the driving rhythms.

"We had an incredibly talented drumline this year," Johnson continues, "so we featured them a lot throughout the entire show. One of their highlights was during the 'Fantasy Variations II' when the quad line was featured, followed by the snares. The ensemble just *rocked* after that."

The **Santa Clara Vanguard** from Santa Clara, California scored a 95.35 (9.5 in drums) to finish fourth. They also won the "Spirit Of Disney" award for showmanship, creativity, and entertainment. Their program, "New Era Metropolis," opened with an original composition called "Alarm" by percussion arranger Jim Casella and brass arranger Dean Westman. Next up was "Short Ride In A Fast Machine" by John Adams, followed by Donald Freund's "Jug Blues And Fat Pickin'," "Variants On A Medieval Tune" by Norman Dello Joio, and finally "New Era Dance" by Aaron Jay Kernis.

"We had a tenor feature at the beginning of 'Jug Blues And Fat Pickin'" where they had a divisi part and then they did a solo riff to kick the tune off," says Casella, who is also the percussion caption head. "Another highlight was the chant in 'New Era Dance.' We pretty much did it verbatim, along with a djembe part that I added. Plus we had some flexatones in the pit playing the trumpet melody from the original. We didn't treat the score as a brass book, a battery book, and a pit book. We saw it as one overall orchestral score on the field."

The **Glassmen** from Toledo, Ohio scored a 94.30 (9.7 in drums) to finish in fifth place. Their "Imago" program included excerpts from Alberto Ginastera's ballet "Panambi" and Julián Orbón's "Pavana." The show opened with eighteen percussionists in the pit playing four concert bass drums, four large gongs, and lots of cymbals and metallic effects.

Percussion designer

and caption head Colin McNutt describes the drum solo. "It was a literal transcription of the original version of 'Panambi.' There was a big drum motif in the pit, with melodies in the tenors, snares, and top bass drums, while the rest of the bass drums and cymbal players (on double toms) played the ostinato. There were a lot of tambourine sounds in the original, so we used jingle cymbals. We also used real bongos on the tenor setups. The highlight of our show may have been the integration of the pit and the battery together as one percussion ensemble voice."

In sixth place, with a score of 91.90 (9.4 in drums) was the **Phantom Regiment** from Rockford/Loves Park, Illinois. Their "Virtuoso" program showcased "Concerto For Orchestra" by Bela Bartok and "Festive Overture" by Dmitri Shostakovich.

"We layered in musically appropriate battery sounds with different keyboard textures," explains percussion designer Brian Mason. "In the middle of the drum solo, we had a cool backsticking-down-the-line effect, followed by an 'old school' sixteen-count long roll. We generated tension with what we called the 'snake roll,' where the snares wind in and out of the tenors. Other strong points included our marimba voice, as well as the way the front ensemble was integrated into the show."

Taking seventh place were the **Crossmen**, from Newark, Delaware and Philadelphia, Pennsylvania, who scored a 91.15 (9.1 in drums). Their production of "Late Night Jazz" featured finger-snapping tunes such as "Harlem Nocturne" by Earle H. Hagen, "Flyin' Home" by Benny Goodman and Lionel Hampton, Arturo Sandoval's "Guaguanco," and



Dan Scagfidi

Patrick Fitz-Gibbon of the Madison Scouts took Best Individual Snare Drum honors for the second straight year.



Lauren Vogel Weiss

Blue Devils tenor player Devin Namaky won for Best Individual Tenor Player.



Dan Scagfidi

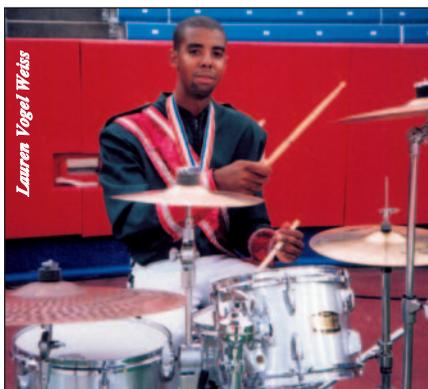
The Phantom Regiment's Andy Beall was named Best Individual Keyboard Player.

"Firedance" by Jeffrey Tyzik and Allen C. Vuzzutti.

Explains percussion caption head and arranger Lee Beddis, "I tried to bring drumset jazz to the drum corps idiom, along with rudiments. 'Harlem' took an orchestral approach, 'Flyin' Home' was more of a big band drum solo. At the end of the solo, the snares and tenors got a groove going, and then ended it slammin' like a drumset would.



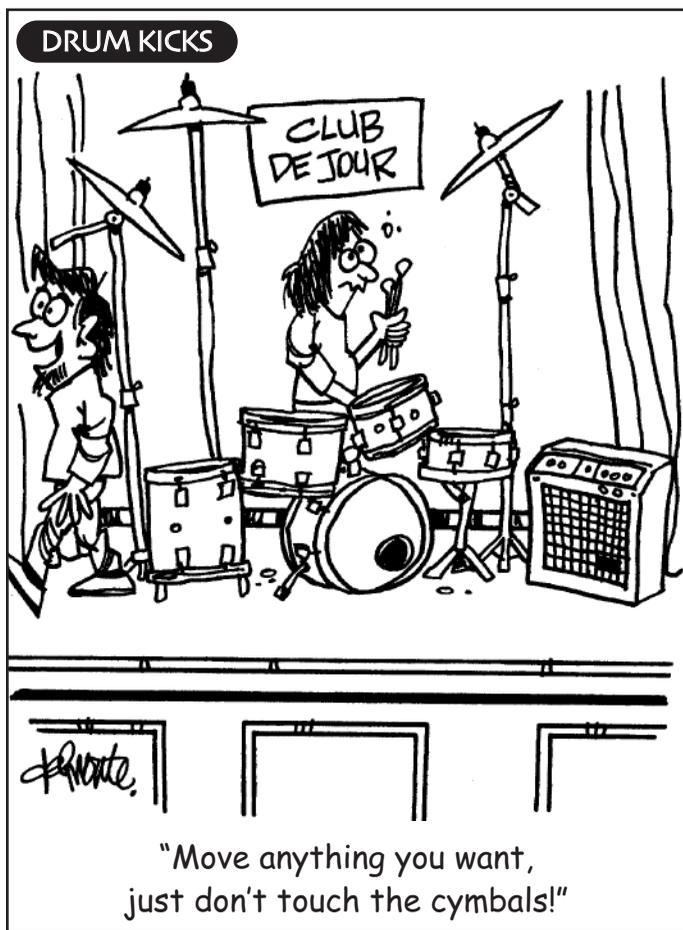
Justin Stolarik of the Madison Scouts took Best Individual Timpani honors.



The Scouts' Phil Beale was named Best Multi-Percussionist.

And in 'Firedance,' we put a cymbal on a snare drum to get a metallic, Afro-Cuban hi-hat sound on the field."

Scoring a 90.75 (8.9 in drums) to finish eighth were the **Bluecoats** from Canton, Ohio. Their "Latin Sketches" program highlighted the dance music of Michael Daugherty,



including his "Candelabra Rumba" (dedicated to Liberace) and "Red Cape Tango." The introduction was an original composition by staff arrangers Dan DeLong, Doug Thrower, and Jim Weaver.

"It was a very infectious show, especially the tango," commented percussion education director and coordinator DeLong. "In the drum solo, we tried to create polymeters between the snares, tenors, and bass drums, while the pit had two different melody lines going on simultaneously. We also experimented with different sounds, like Vic Firth Dreadlocks, to vary the musical texture and keep things fresh."

The **Boston Crusaders** of Boston, Massachusetts finished ninth with a score of 88.80 (9.0 in drums). Their program, titled "Harmonium," utilized "Wild Nights" from John Adams' *Harmonium*, Minoru Miki's "Marimba Spiritual," two movements from Ennio Morricone's soundtrack to *The Mission*, and the music of Dana Wilson.

The drum solo was based on a chant from Wilson's "Shakata." "It was a call & response between four surdos in the front and the battery in the back," explains Crusaders percussion caption head Rudy Gowern. "It was full of energy and had a lot of impact. World percussion is something that drum corps really hasn't explored enough. We were trying to take it to the next level."

Carolina Crown from Fort Mill, South Carolina scored an 86.95 (9.3 in drums) for tenth place. Based on the concept of "Industry: Wood, Rubber, And Metal," their show featured original music by brass arranger Marty McCartt. "Wood" was illustrated by David Gillingham's "Concertino For Four Percussion And Winds." "Rubber" was represented by the ballad from *The Cider House Rules* by Rachel Portman. And the finale was from Michael Daugherty's "Motown Metal."

"The beginning of 'Metal' was a percussion interlude that involved ten cymbal players with all different kinds of cymbals and metal effects," describes Paul Rennick, Crown's percussion caption head and arranger. "In 'Wood,' we played with large wooden dowels on planks held up by the color guard, along with some open-ended wooden boxes in the pit. 'Rubber' was challenging because it doesn't make a distinctive sound, except for bending a timpani note here and there. So we dipped a lot of things—including crotales—in water to get a 'rubbery' sound effect."

The **Madison Scouts** from Madison, Wisconsin finished eleventh with a score of 86.55 (8.4 in drums). Their "Hot Jazz—Madison Style" program included selections from *Stereophonic Suite For Two Bands* by Les Brown and Vic Shoen. The Scouts had the largest drumline on the field during the 2001 season, including their popular marching

cymbal section (expanded to six during the closer) and a drumset player in the pit.

"The drum solo, from a selection called 'Ballet In Brass,' was a 12/8 Afro-Cuban naningo," explains percussion director Jeff Moore. "The snares and tenors faced in opposite directions while playing split parts, so as they turned around you heard one side and then another. And as they pinwheeled, we threw cymbals over their heads! The crowd really liked the acrobatics."

Returning to the "Top 12" after a year's absence were the **Colts** from Dubuque, Iowa, who scored an 84.90 (8.6 in drums). Their "Chivalry" program was based on music with medieval themes, including "Sinfonia Voci" by David Holsinger, the "Allemande" from "Courtly Airs And Dances" by Ron Nelson, and two tunes from *Henry V* by Patrick Doyle.

The drum solo in the middle of the show was an original composition by percussion caption head and arranger Mark Smith and snare technician Ryan Thomas. "It was an attempt to depict battle," Smith describes. "There was a lot of conflict happening in the orchestration of it, from the front ensemble to the battery. The closer allowed us an expressive aspect with metallic timbres; we were one of the few corps that used China cymbals on the field."

Rounding out the semifinal lineup were **Spirit From JSU** from Jacksonville, Alabama (84.05), the **Blue Knights** from Denver, Colorado (83.90); **Southwind** from Lexington, Kentucky (80.05); **Mandarins** from Sacramento, California (79.30); and the **Seattle Cascades** from Shoreline, Washington (78.30).

The Mandarins also won the Division II Finals (corps averaging eighty members) with a score of 97.80 (9.85 in drums). The Division III title (corps with up to sixty members) went to the **Blue Stars** from LaCrosse, Wisconsin, who scored an 88.55 (9.05 in drums).

During the pre-show festivities, **Thom Hannum** was inducted into the DCI Hall of Fame. As the former percussion instructor and arranger with the Garfield Cadets (now Cadets Of Bergen County), in 1987 Hannum led their drumline to win the "high drums" category a perfect score of 20—the only such win in DCI history. Hannum also worked with Star Of Indiana and the



Best Percussion Ensemble honors went to the Phantom Regiment. Back row, from left: Tim Holcomb, Joni DeClercq, Mark Eichenberger, Chris Beville. Front row, from left: Dominic DiMaggio, Emily Winchip, Melissa Gilliam, Andy Beall, Bob Thalhuber.



The Carolina Crown cymbal ensemble took top honors in their category. Standing, from left: Robert McConnell, Will Estabrook, Vino Salinas. Kneeling: Mizuki Iwata.

QUICK BEATS

PAUL DOUCETTE (MATCHBOX TWENTY)

What are some of your favorite grooves?

Andy Newmark on "Watching The Wheels" (John Lennon), John Bonham on "Fool In The Rain" (Led Zeppelin), Manu Katché on "In Your Eyes" (Peter Dinklage), Raymond Pounds on "I Wish" (Stevie Wonder), and Stevie Wonder on "Isn't She Lovely."

What are some of your favorite grooves that you've recorded with Matchbox Twenty?

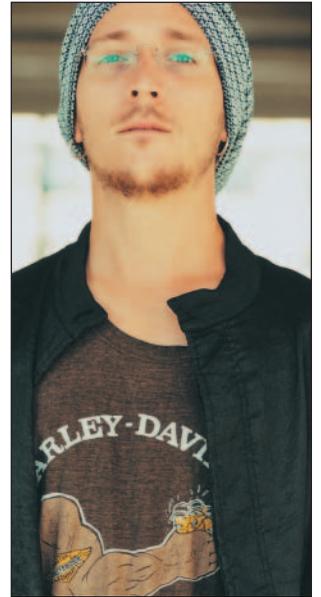
"The Burn" and "You Won't Be Mine" from *Mad Season*. I also like the intro to "Bent" and the live version of "Mad Season."

What records did you play along to when you first started drumming?

Every Van Halen record. I would set up a make-believe drumkit with chairs and pretend to be Alex. Later on it was Ringo and The Beatles.

What was your most memorable gig?

I have two. One was in London recently with Matchbox Twenty. Mick Jagger was watching from the side of



the stage and doing his dance. The second was in San Jose, when Carlos Santana came on stage to play "All Along The Watchtower" with us.

Crossmen, is the associate band director at the University of Massachusetts, and most recently was a member of the design team for the Tony-award winning production of *Blast!*

Individual And Ensemble Winners

On Wednesday, August 8, participants in the Individual And Ensemble contest performed at the Adams Mark Hotel in downtown Buffalo. For the second year in a row, the individual snare drum award went to **Patrick Fitz-Gibbon** of the Madison Scouts, who scored a 98.75. The 21-year-old University of Wisconsin—Eau Claire junior played an original composition called "Scouts Honor." His solo featured a variety of dynamics, flams, backsticking, and a one-handed roll.

Devin Namaky

(22), a rookie with the Blue Devils, won the individual multi-tenor award with a score of 94.70. Devin is a former member of the Bluecoats, Phantom Regiment, and Glassmen, and is currently a senior

at the University of Cincinnati. Devin's solo was also an original composition, titled "Ode To Bill."

Andy Beall (21), who's a classical percussion student at the Manhattan School of Music, won the individual keyboard award with a score of 98.60. Andy, a three-year member of the Phantom Regiment (and former member of the Bluecoats and Kiwanis Cavaliers) played Nebojsa Jovan Zivkovic's "Variations On Ultimatum 1" on marimba.

The individual timpani award went to **Justin Stolarik** (20) of the Madison Scouts, who scored a 95. He played an original composition called "Martian Variations," a piece that, earlier in the summer, helped him to win the Drum Corps Midwest (DCM) timpani title.

The multi-percussion award went to **Phil Beale** (20), a music major at Northern Illinois University in DeKalb, Illinois. Phil, a rookie member of the Madison Scouts, also won the \$1,000 Avant Garde Scholarship thanks to his score of 99.30—the highest of any solo percussion winner—as well as being a part of the winning "Mixed Ensemble" featuring horns and percussion. More about his drumset solo will appear in an upcoming issue of *MD*.

The percussion ensemble award (for a score of 98.75) went to nine members of the **Phantom Regiment's** pit: Andy Beall (21), Chris Beville (20), Joni DeClercq (20), Dominic DiMaggio (18), Mark Eichenberger (18), Melissa Gilliam (20), Tim Holcomb (20), Bob Thalhuber (21), and Emily Winchip (18). They performed the world premiere of "Rochambeaux," an original composition by the Regiment's percussion designer, Brian Mason.

Carolina Crown won the best cymbal ensemble award for the second year in a row with their performance of "Crashing Tigers, Hidden Dragoness" by Christopher Deane. Scoring a 94, the ensemble kept in the spirit of the music by wearing Chinese costumes and performing mar-



Winners for Best Bass Drum Ensemble were the Blue Knights. From left: Sean McElroy, Tony King, Eric Gibbons, Josh Nelson, Dan Barman.

tial arts-type movements choreographed by cymbal tech Jeremy Gomez. They also used special black cymbals. The ensemble members were Will Estabrook (20), Robert McConnell (18), Vino Salinas (20), and returning veteran Mizuki Iwata (21).

Also winning for the second year in a row was the bass drum line of the **Blue Knights**: returning champions Eric Gibbons (22), Tony King (22), Sean McElroy (19), and Josh Nelson (20), along with new member Dan Barman (21). Scoring a 97.50, their original composition took the audience through the various styles of a bass drum ensemble.

The 2002 World Championships return to Camp Randall Stadium in Madison, Wisconsin August 5–10, 2002. The event will mark the 30th Anniversary Celebration of DCI. For more information on drum & bugle corps, write DCI at 470 South Irmen Drive, Addison, IL 60101, call (800) 495-7469, or surf to www.dci.org.

Championship Stats

Total Drum Corps	Snares	Tenors	Basses	Cymbals	Battery	Pit	Total Drum Line	Drum Company	Cymbal Company	Drumstick Company	Mallet Company	Drumhead Company
Bluecoats	8	4	5	5	22	9	31	Pearl	Sabian	Vic Firth	Vic Firth	Evans
Blue Devils	9	5	5	0	19	8	27	Dynasty	Zildjian	Vic Firth	Vic Firth	Remo
Boston Crusaders	8	4	5	0	17	12	29	Premier	Zildjian	Vic Firth	Vic Firth	Remo
Cadets Of Bergen Cty.	8	5	5	0	18	11	29	Yamaha	Zildjian	Vic Firth	Vic Firth	Remo
Carolina Crown	7	4	5	4+1	20/21	11/10	31	Pearl	Zildjian	Innovative Percussion	Innovative Percussion	Remo
Cavaliers	9	5	5	0	19	9	28	Yamaha	Zildjian	Innovative Percussion	Innovative Percussion	Remo
Colts	8	4	5	4	21	10	31	Premier	Sabian	Vic Firth	Vic Firth	Remo
Crossmen	7	4	5	4	20	10	30	Yamaha	Zildjian	Vic Firth	Vic Firth	Remo
Glassmen	9	3	5	5	22	10	32	Pearl	Zildjian	Innovative Percussion	Innovative Percussion	Remo
Madison Scouts	7	4	6	4+2	21/23	12/10	33	Yamaha	Paiste	Pro-Mark	Pro-Mark	Remo
Phantom Regiment	7	4	5	0	16	9	25	Pearl	Zildjian	Vic Firth	Vic Firth	Evans
Santa Clara Vanguard	9	4	5	5	23	9	32	Pearl	Zildjian	Vic Firth	Innovative Percussion	Remo

A Celebration Of The Drumset: Give The Drummer Some

This past July, jazz drummer/timpanist Newman Taylor Baker was joined by fellow drummers Steve Berrios and Susie Ibarra at the Warwick Summer Arts Festival in Warwick, New York for A Celebration Of The Drumset: Give The Drummer Some. The concert was dedicated to the memory of Billy Higgins.

The concert was based on Baker's Singing Drums concept, which he developed several years ago. It combines his background as a timpanist with the cultural importance of the drumset as an American instrument. This thinking led to a unique drumset design. "I wanted the drums to have the quality of sound of floor toms, so I had all the toms made with the same depth and diameter, the way most floor toms are made."

Baker's set includes 10x10, 12x12, 13x13, 14x14, 15x15, and 16x16 toms. Such sizes were unavailable when he conceived of his kit, so he had the Eames drum company custom build them. Baker fulfilled his concept by tuning his toms to specific pitches (G, A, B^b, C, D, F, with the G starting on the 16x16), then applying melodic patterns and playing songs on the drums.

For the Warwick Arts Festival, Baker performed selections from *Drum-Suite-Life*, a piece honoring the drum in African-American culture. In writing the suite, Baker based his themes on traditional forms. "I have one that's a blues, one that uses a marching rhythm—and each piece is inspired by a spiritual."

Opening by playing with brushes on a slow blues, Baker stated the melody on the toms, gradually expanding on that melody and soloing around it on the kit. Other pieces were based on straight-ahead jazz playing and marches, always drawing on the wealth and history of American music and keeping the song in mind. Baker is a deep, soulful player who puts a lot of thought and feeling behind his drumming.

Steve Berrios, who opened the show, demonstrated a fluid and seamless command of jazz and Latin styles, with an earthy feel all his own. Berrios, who was born in the US, explained, "I don't make a separation between playing straight-ahead jazz and Latin. I grew up with both at the same time." Soloing with themes based on bata rhythms and traditional bell patterns, his playing was crisp, with a

flawless command of polyrhythms. Cross-sticking and tom rhythms weaved through bell patterns, to be transformed into solid swing.

New York City "Downtown Scene" drummer Susie Ibarra wowed the audience with her control of the kit and use of unorthodox techniques. Playing her *Songbird Suite* (adapted from her upcoming album), Susie added Chinese gongs, bells, and shakers to her soundscapes. She played them individually, then placed them on her drums to create new sounds. Cymbal washes led to tangs and clicks, and cubist rhythms quieted to muted tom rolls, only to come roaring back in a new direction. Throughout, the abstract beauty of Ibarra's playing was musical and uniquely imaginative.

Prior to the show, I talked with Baker, Berrios, and Ibarra about playing solo drums as opposed to playing with a band. Susie Ibarra commented, "You play differently, because you have a different role from playing within a rhythm section. The drumkit is capable of being the rhythm section player *and* the soloist at the same time, which you can't do with a lot of instruments."

Berrios explained, "I hear the drumset melodically and harmonically. Without the melody and harmony, you wouldn't have the rhythm."

Added Baker, "To me, the greatest freedom about soloing is that you can make your choices based on music and not on who you're playing with. You do things because they're appropriate to you musically. The drummers who I admire are exceptional musicians. They don't just keep time, they play the music."

All three drummers joined together to close the concert with a formidable display of the drumset's musical possibilities. Following the song's opening theme, the three diverged, with each drummer soloing over the contrasting rhythms created by the other two. The three drumsets sounded terrific together, yet remained identifiable and distinct. Likewise the individuality and diversity of each drummer's style was highlighted in comparison to the others. In all, it was a beautiful and stirring evening that featured the drums in a way we seldom get to experience.

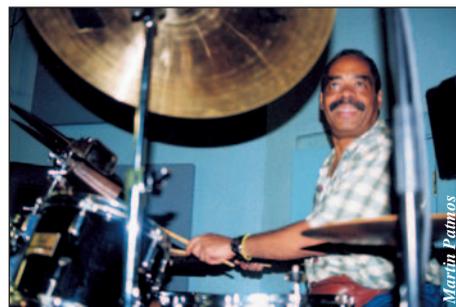
Martin Patmos



Newman Taylor Baker sang away on his drums, showing his melodic ideas.



Susie Ibarra's brushwork went in unexpected directions.



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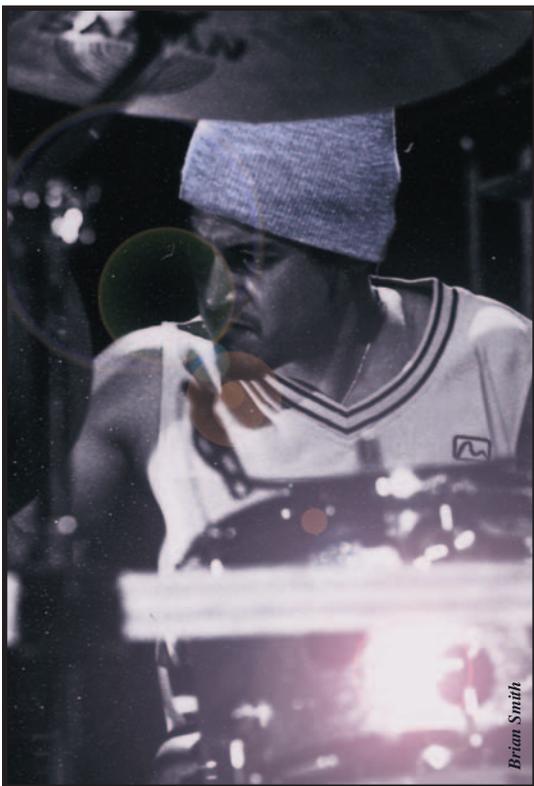
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