

• TERRI LYNE CARRINGTON • SPOTLIGHT ON SONOR •

MODERN

The World's Most Widely Read Drum Magazine

DRUMMER

April 2003

BRAD WILK
RAGING WITH
AUDIOSLAVE

WIN
Exciting Sights
And Sounds
From Sabian &
Hudson Music



AL FOSTER
MILES' MAIN MAN RETURNS

GED LYNCH
UP WITH PETER GABRIEL

DISTURBED'S
MIKE WENGREN

THE INSIDE SKINNY ON CLUB DATES

CHAD SMITH OFF THE RECORD

WIN A Drum Lesson With Tico Torres

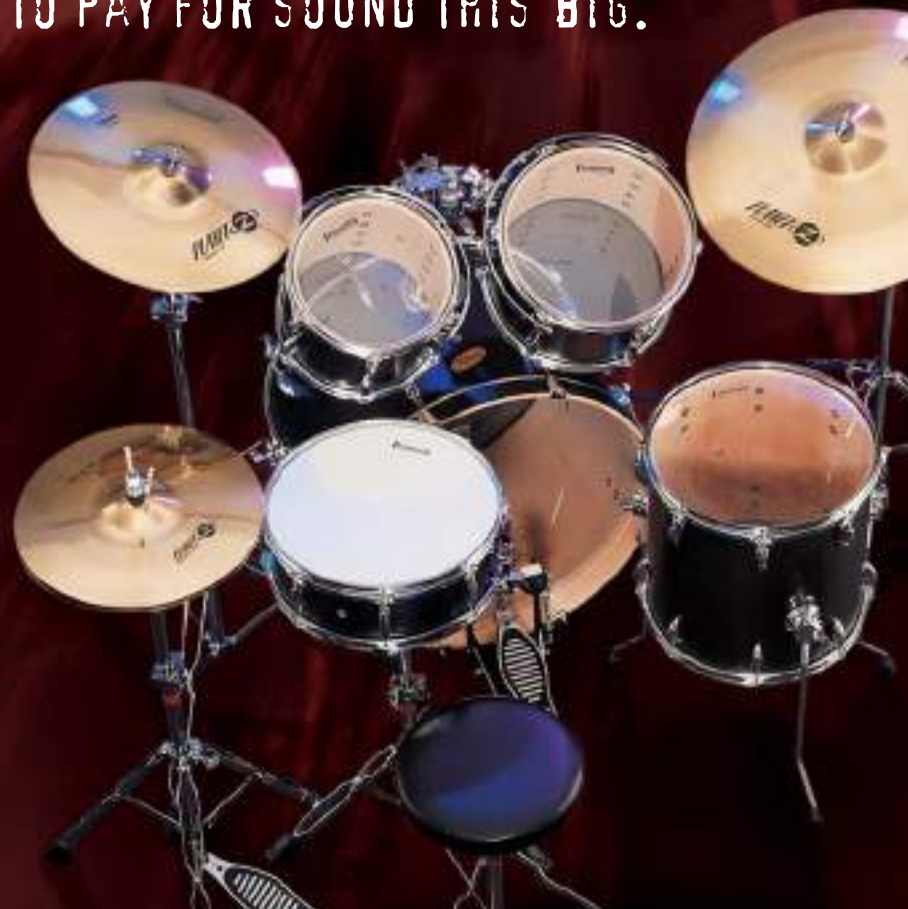
www.moderndrummer.com

\$4.99US \$6.99CAN 04>

0 74808 01203 9



A SMALL PRICE TO PAY FOR SOUND THIS BIG.



THE SOUND.
www.ludwig-drums.com

Min-EMAD

Externally Mounted Adjustable Damping
for Snares and Toms

- Externally mounted for easy access
- Adjustability allows for greater acoustic control in the studio and live
- Eliminates only the unwanted overtones
- Adds focus to the attack and tone
- 3 different sizes for a variety of damping options



Minimal Damping



Moderate Damping



Aggressive Damping



Undamped

For a detailed presentation of the Min-EMAD, visit www.evansdrumheads.com.

For a limited time, a **FREE** Min-EMAD will be included in specially marked boxes of Coated G1s!



THE FIRST. THE FINEST. THE FUTURE.

J. D'Addario PO Box 290 • Farmingdale, NY 11735 • www.evansdrumheads.com

Made in USA





THE NEW AUDIX D6

FEEL THE POWER



**D-6
SILVER**



**D-6
BLACK**

LIGHTNING FAST RESPONSE
THUNDEROUS SOUND

AUDIX, THE INDUSTRY LEADER IN DRUM
AND PERCUSSION MICROPHONES,
INTRODUCES THE LATEST ADDITION TO
THE D SERIES OF PROFESSIONAL
INSTRUMENT MICROPHONES, THE D6.

- ◆ HUGE, CLEAN, UNDISTORTED SOUND
- ◆ CONVENIENT SIZE, EASY TO POSITION
- ◆ NO EQ REQUIRED
- ◆ PRECISION MACHINED FROM SOLID ALUMINUM
- ◆ FREQUENCY RESPONSE OF 30HZ - 15KHZ
- ◆ CARDIOID PICK-UP PATTERN
- ◆ MADE IN USA



SET UP IS A BREEZE

AUDIX CORPORATION
PO BOX 4010
WILSONVILLE, OR 97070

IN CANADA, D-TEC
TEL 604-942-1001
FAX 604-942-1010

©AUDIX CORP 2002.
ALL RIGHTS RESERVED.
AUDIX AND THE AUDIX LOGO
ARE TRADEMARKS OF AUDIX
CORPORATION.

AUDIX
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261
TEL: 503-682-6933 FAX: 503-682-7114 WWW.AUDIXUSA.COM



stewart
copeland

8" 2002 Bell
8" Signature Splash
10" Signature Splash
13" Signature Heavy Hi-Hat
16" Signature Full Crash
16" Signature Fast Crash
18" Signature Full Crash
18" Signature Fast Crash
22" Signature Dry Heavy Ride

CYMBALS SOUNDS GONGS

PAiSte

Contents

Volume 27, Number 4

Cover photo by Alex Solca
Inset photo by John Abbott

AUDIOSLAVE'S BRAD WILK

Brad Wilk isn't dealing with hip-hop rhythms in his new band, featuring Soundgarden's Chris Cornell and Brad's Rage Against The Machine bandmates Tom Morello and Tim Commerford. But don't you worry, Wilk is still shaking the earth with huge beats, and tweaking the brain with subtle variations.

by Michael Parillo

50



JAZZ GREAT AL FOSTER

Many drummers were first turned on to Al Foster via his blisteringly funky support to Miles Davis's genre-bending '70s and '80s recordings. But at heart, Foster insists he's a jazz man, all the way.

by Ken Micallef

64



DISTURBED'S MIKE WENGREN

A killer combination of new-school precision and old-school bombast, Mike Wengren's drumming has helped push Disturbed to the top of the hard-rock class of 2003.

by Waleed Rashidi

82



PETER GABRIEL'S GED LYNCH

Ged Lynch shuddered when he learned he was about to record his own drum performance over a Peter Gabriel track that already featured the great Steve Gadd on drums. Turns out this electronic/acoustic powerhouse had very little to worry about.

by Mike Haid

128



MD GIVEAWAYS

Win John Blackwell and Mike Portnoy DVDs from Hudson Music and exciting cymbal setups from Sabian!

62

Win a drum lesson from Bon Jovi's Tico Torres, plus a trip for two to Los Angeles to see Bon Jovi live in concert!

115

UPDATE 28 Stewart Copeland

with The Doors

Terri Lyne Carrington

conjurs Papa Jo

Nick Tosco

of Justincase

funk and jazz master

Mike Clark

Rick Woolstenhulme

of Lifehouse

Jerry Leoni

with The Letterman

FROM THE PAST 104 VIOLA SMITH

Today we take for granted that women make serious contributions to the percussive arts. But in the '40s, when big band drummer Viola Smith was doing her thing, a female trapster was quite an unusual sight on the bandstand.

by Beverly Collins

IN MEMORIAM 157 ARMAND ZILDJIAN

The drumming community lost one of its true giants late last year, when Armand Zildjian, patriarch of his venerable cymbal-making family business, passed away. History will remember Armand as a warm and wise friend to the greatest drummers of our time.

by Rick Van Horn

Education

- 92 ROCK CHARTS**
Disturbed's Mike Wengren: "Prayer"
Transcribed by Joe Bergamini
- 98 OFF THE RECORD**
The Red Hot Chili Peppers'
Chad Smith: By The Way
by Ed Breckenfeld
- 100 ROCK 'N' JAZZ CLINIC**
Hi-Hats Are The Best!
Part 2: More Options
by Billy Ward

- 102 RUDIMENTAL SYMPOSIUM**
Focus On Fingers
by Pat O'Shea
- 108 THE JOBBING DRUMMER**
The Inside Skinny On Club Dates
Part 1: How To Land The Gig
by Steve DeLuca
- 110 FIRST PERSON**
It's Almost Nine:
A Gigging Drummer Reflects
by Scott Small

- 112 CONCEPTS**
Exceeding Yourself:
Approaches To Personal
Improvement
by Bob Boyd

Departments

- 8 AN EDITOR'S OVERVIEW**
A Drummer's Dream Archive
by William F. Miller
- 10 READERS' PLATFORM**
- 16 IT'S QUESTIONABLE**
- 24 ASK A PRO**



Page 146

- Abe Laboriel Jr., Jeff Hamilton, and
Chad Wackerman
- 116 ON THE MOVE**
- 136 MD'S 25TH ANNUAL
READERS POLL BALLOT**
- 146 CRITIQUE**
- 150 BACKBEATS**
The Percussive Arts Society
International Convention and more
- 154 DRUM MARKET**
Including Vintage Showcase
- 160 DRUMKIT OF THE MONTH**

Equipment

- 34 PRODUCT CLOSE-UP**
Sonor Giant Step Middle Pedal
by Rick Van Horn
- 36** Audix D6 Bass Drum Microphone
by Mark Parsons
- 38** Custom Showcase: CLE Drums
by Kevin D. Osborne
- 40** Mountain Rythym Circle Series
And Pro Series Djembes
by Norman Arnold
- 42** Unigrip Flipstix
by Rick Van Horn
- 43** Quick Looks:
Casecore Coffin Case Stick Cases
by Chap Ostrander
- 46 ELECTRONIC REVIEW**
Yamaha DTXPRESS II
by Rick Long
- 118 SPOTLIGHT**
MD Visits Sonor Germany
by Rick Van Horn
- 138 NEW AND NOTABLE**



Page 40



Page 138

"add some flavor



Meinl Artist Series Kenny Aronoff
Signature Cowbell -
THE drummer's cowbell.
LOUD, cutting, aggressive.



TMB: Percussionist's first choice
bongo stand. Solid, easily positioned,
rubber padded tubes to protect shells.
Patented design.



Mini Tinbale and Drummer Tinbale
come with traditional tinbale lugs
that hold the highest tunings.
Heavy duty mounting clamp fits
most tom arms.



The TMT2 Setup Tambourine features a
strong mounting clamp, and a serrated
scratching surface for guiro sound
effects.

to your groove"



GUIRO: High-strength plastic guiro with three different striking zones and rubber-ringed grip holes.



Luis Conte Artist Series Studio China provide cutting, smooth, musical tones.



TARRALIM: Traditional Brazilian Samba Tarralim, high end patented floating design, full, tunable.



Luis Conte Signature Artist Series Timbales - the best timbale available. Hard, hammered brass shells, double flanges, flared out bottom edge for increased projection and stability.



Fiberglass construction Ibo drum - nearly unbreakable, authentic sound.

MEINL
ROLAND MEINL

www.meinl.de



A Drummer's Dream Archive

If you've checked out the last couple of issues of *Modern Drummer*, you may have run across the advertisement for our latest offering, *MD's 25-Year Digital Archive*. After spending some time experimenting with it, I have to say that our *Digital Archive* is downright amazing. Without a doubt, it contains the most drumming information ever stored in one place.

And just what is it? Well, we've taken the first twenty-five years of *Modern Drummer*—a whopping 265 issues—had the material converted to digital information, and placed it all on one handy, CD-Rom set (or one computer DVD). And when I say all of it, I'm talking *all* of the editorial content, *all* of the photos, *all* of the ads—everything, just the way it originally appeared in the magazine. (I'm told it's over 35,000 pages of drumming stuff.)

Yes, it's great to have all of that information in one easy-to-access location. But for me, the hippest feature about the *Digital Archive* is the search function. It's set up so that you can easily find drumming info of any kind. Let's say you're in the mood to shed some Philly Joe Jones solos, or check out what experts like John Riley or Peter Erskine have said about him. Well, with the press of a button, a *list* of Philly Joe items comes up. What if you're researching the best recordings of Steve Gadd? How about Buddy Rich's favorite drumkit? Or the best way to re-cover a drumset? How about reviews of practically every cymbal ever made? It's all here. If you have an interest in a drumming topic, more than likely you'll find *several* gold mines to check out.

Other *Archive* features of note include the ability to zoom in (and out) of any page, allowing you to get a better look at things like Danny Carey's setup, Adrian Young's practice space, or Joe Morello's hand grip.

Another benefit to the *Archive* is its portability. I like the feel of holding a magazine in my hands, but I hate lugging around boxes of back issues. If you move a lot, are on the road, or have moved away to college, keeping your favorite old issues of *MD* around can be difficult. But with the *Digital Archive*, it's easy to have all of that drumming info with you wherever you go.

As you can imagine, creating *MD's 25-Year Digital Archive* was a massive project, requiring more than a year to put together. However, we feel it's turned out to be one of *Modern Drummer's* finest achievements.

On a technical note, the *Archive* is currently only PC compatible. However, a Mac version will be available within a year. For more information on *MD's 25-Year Digital Archive*, please see the ad on page 96 of this issue. And if you'd like to try a demo of the *Archive*, visit our Web site, www.moderndrummer.com.

Bill Miller

MODERN DRUMMER

Volume 27, Number 4

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER	RONALD SPAGNARDI
CHIEF FINANCIAL OFFICER	ISABEL SPAGNARDI
ASSOCIATE PUBLISHER	TRACY A. KEARNS
SENIOR EDITOR	RICK VAN HORN
EDITORIAL DIRECTOR	WILLIAM F. MILLER
MANAGING EDITOR	ADAM J. BUDOFKY
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ASSISTANT ART DIRECTOR	MICHELE M. NEWHOUSE
ASSISTANT ART DIRECTOR	JOSEPH KING
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
EDITOR/ADVERTISING ASSOCIATE	BILLY AMENDOLA
WEB SITE DIRECTOR	KEVIN W. KEARNS
OFFICE ASSISTANT	ROSLYN MADIA

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2003 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: **MODERN DRUMMER Publications**, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com

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

SUBSCRIPTIONS: US, Canada, and Mexico \$34.97 per year; \$56.97, two years. Other international \$41.97 per year, \$79.97, two years. Single copies \$4.99.

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

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

REPRINTS: For reprints contact Heather Osborne at PARS International Corp., tel: (212) 221-9595, ext. 333, fax: (212) 221-1468, heather@parsintl.com, www.magreprints.com.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 700 Post Road, Scarsdale, NY 10583, (914) 723-4700.

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

MEMBER: Magazine Publishers Of America, National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES



Brain

[Guns n' Roses]



Gerald Heyward

[Mary J. Blige]



Abe Laboriel, Jr.

[Sting]



Stephen Perkins

[Jane's Addiction]



Steve Smith

[Vital Information]

"A totally unique patented design. You can see the difference. You can feel the difference. The DW 9000 single and double bass drum pedals. Hold the beater with your right hand and spin the independent drive shaft with your left and you will see there is something going on here that has never been done before. Push down on the footboard with your finger and check out the feather action and the cam follower spring. Put it under your foot and it disappears. It's like having the pedal become part of your body."



Don Lombardi
President, Drum Workshop, Inc.



Floating Rotor

Independent Drive Shaft

Cam Follower Spring

Ball-Bearing Hinge

Single-Post Auxiliary

Precision Universal



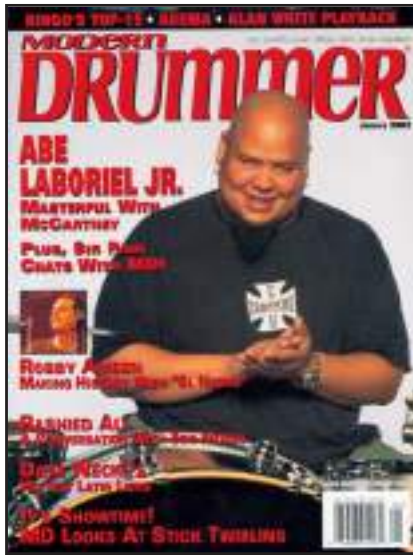
Infinitely Adjustable Cam

Drum Workshop, Inc.

The Drummer's Choice® • www.dwdrums.com



ABE LABORIEL JR.



Big man...big drums...big sound...big smile...big heart. Big gigs, too. I'd say something like, "This guy's gonna be huge," but that would be sort of re-stating the obvious, wouldn't it?

Frank Foster
Santa Fe, NM

ROBBY AMEEN

Robby Ameen has been one of the hottest Latin/pop/jazz players in and out of New York City for years. It's great to see him finally get the recognition he deserves in the pages of *MD*. Kudos to Ken Micallef for successfully conveying Robby's enthusiasm and spirit. I can't wait to hear the Third World War project with "El Negro."

Phil Amano
New York, NY

RINGO'S TOP-15

Jim Duffy's January *Rock Perspectives* piece, "Ringo's Top-15," was the most enjoyable article I've read in fifteen-plus years of reading *MD*. Ringo is one of my favorite musicians, and Jim was right on with his commentary.

Ringo has an innate talent that just can't be taught. I've been going back and listening to his drumming—and marveling at his perfect timing and wonderful fills. Thank you, Jim Duffy and *Modern Drummer*. Your article was a credit to Ringo as a person and as a talent.

John Nokovic
Necedah, WI

THOSE WHO CAN...

To Ron Spagnardi: Your fine editorial on "The Teacher/Player Myth" in the January 2003 issue was well said and long overdue. I was glad to be mentioned in it. I think you'll like this *new* mantra: "Those who can, do. Those who can do *more*, also teach!" It was coined by a successful author/teacher who was tired of the dumb original saying.

Ed Shaughnessy
Woodland Hills, CA

I can't count the number of gigs on which the following scenario has played out: The band takes a break and fans in the crowd approach to chat. I'm asked who my influences are, and when I list Ringo Starr at the top, I hear, "Really? I didn't think he was any good."

The general public's misunderstanding of Ringo's talent and influence is one of life's mysteries. I like to ask, "If Ringo is so simple and not really very good, how come he is so hard to copy? Why do his drumming peers—the people who know best—think the world of him?"

I was nine years old when I saw Ringo for the first time on the Ed Sullivan Show, and he blew me away. Drums have been a huge part of my life since then—and I play them because of Ringo Starr. Recently, I started studying some transcriptions while listening to Beatles tracks. After nearly forty years, Ringo still blows me away.

Mark R. Cavanaugh
Buellton, CA

Although I think your selection of songs was excellent, I would have included "All My Loving," "A Hard Day's Night," and of course, "A Little Help From My Friends." I'm also curious as to why there was no mention that Ringo is a southpaw—a natural lefty, playing on a right-handed kit. This contributes to his unique style, as well as to the difficulty of emulating him. Ringo has great hands, and he helped shape music as we know it today.

Gary Randazzo
via Internet

RICK ALLEN

Regarding the *Update* on Rick Allen in your January 2003 issue: Rick truly



Rick Allen

personifies the feelings that we musicians have for our music. No matter how challenged emotionally or physically we are, the sound and performance of it transforms us all. Rick's story clearly demonstrates that any obstacle can be overcome to make this a reality. His example is inspiring to musicians and listeners alike.

David J. Hamrock
Hermitage, PA

THANKS TO ED

The transcriptions you publish are my favorite part of your magazine. With that in mind, I'd like to call attention to one of your outstanding writers, Mr. Ed Breckenfeld. I emailed Mr. Breckenfeld with some questions about the *Tool Off The Record* article that appeared in the June 2002 issue. He not only took the time to answer my questions, he even attached a hand-written transcription to help me understand.

Modern Drummer's constant commitment to education literally pushes the art of drumming. Ed Breckenfeld has represented your magazine with honor by taking his personal time to further educate one of your readers. Thanks to Ed and to *MD*.

Matthew Curl
via Internet

VINNIE AND FAITH

Okay, it's Thanksgiving night, and there's not much on the tube. So I happen to channel-surf to Faith Hill's TV special. Lo and behold, who's behind the drumkit? None other than Vinnie Colaiuta. What a testament to the talent and versatility of this modern drumming legend. I was truly impressed by the way a man of his virtuosity and technical prowess drove the band through a set of country/pop/rock tunes, showing the fundamental respect for "the groove" that it deserves. We all know that Vinnie can lay



How hard can you hit?

WITH OUR NEW EMPEROR X™ SHARE HEAD, YOU CAN HIT AS EARTH-PENETRATING AS A CONSTRUCTION TOOL OR AS MONSTER AS TRAVIS BARKER. TRE COOL MIKE FASANO AND JOHN TEMPESTA. AFTER ALL, IT HAS 2-PLY 10 MIL (20 TOTAL) DUPONT™ MYLAR® WITH A BLACK DOT FOR SUPERIOR DURABILITY. PLUS COATED FOR ADDED WARMTH AND THAT SLAMMIN' CRACK SOUND YOU'VE ALWAYS WANTED. HOW'S THAT FOR HARD-HITTING TOUGH GUY?



NEW RELEASES



K CUSTOM

RIDES AGAIN



PETER ERSKINE

The all important Left Side Ride. The perfect combination of spread and precision. The High Definition Ride for electric and acoustic Jazz. Express your personality in every musical setting.



TERRI LYNE CARRINGTON

Zildjian

© 2003 Avedis Zildjian Company

down a mean Sting-esque pop groove in seven, but to contribute to Faith's music in the manner that he did was a true inspiration to a working drummer like me.

I'd love to know how this gig came about for Vinnie, as I'm sure many others might as well. I'm also sure many of the "purists" out there will see this as Vinnie "lowering" himself. But it's those very types who really just don't get it. Thanks, Vinnie, for tackling yet another artist's genre and giving the music exactly what it needs to take the live performance to another level. Well done.

Tony Kirchner
Lancaster, PA

RESPONSE FROM DAVE

I appreciate David Latour's enthusiasm for the music and kind words about my playing in his January 2003 "Latin Style & Analysis" piece on me. However, the material cited, "Festival de Ritmo," is thirteen years old and most certainly *not* what I would play now—especially regarding Latin grooves.

Also, as with most transcriptions, the musical aspect is left out in important places where the notes/time are stretched to give the feel of Latin music. I'd suggest that readers take it lightly, and just for the basic idea. For a more current update on my Latin playing, check out "Tiempo de Festival" on my *Perpetual Motion* CD on Stretch/Concord Records."

Dave Weckl
via Internet

RESEARCH PROJECT

I'm a drummer/producer in the Dallas, Texas area, and I've written for *MD* in the past. I'm writing in response to information presented in the *It's Questionable* section of the July 2002 issue of *MD*. I regret taking this long to write, but I had to do some research before contacting you.

In that issue, a reader asked the whereabouts of Ray Torres, an influential drummer featured in Jim Payne's book *Give The Drummers Some*. It was mentioned that Ray had played with a number of important artists including Delbert McClinton and Bruce Channel, and was the drummer on Channel's "Hey Baby." This 1962 recording is important because of the impact it had on many musicians of that period. It's well documented that The Beatles were crazy about that record, and Ringo's playing on many of the early Beatles records has that same wonderful, lazy feel that lies somewhere between

8th notes and triplets. Most drummers moving from the swing of the 1950s into the rock of the '60s were caught in this gray area, but very few handled it as gracefully as did the influential drummer on "Hey Baby."

Which brings me to the main point of my letter. It was my impression that the drummer on "Hey Baby" is actually Ronnie Dawson, a very influential musician from the Dallas/Fort Worth area. Upon reading the *MD* article, I called Mr. Dawson and asked him about it. He remembered that producer Smokey Montgomery—also the arranger and piano player on "Hey Baby"—hired all the musicians, including Dawson and McClinton, to record that single at Clifford Herring Studio in Fort Worth.

To sort out this question, I asked Paul Leim to help me contact Delbert McClinton and Bruce Channel. Delbert couldn't remember who the drummer on "Hey Baby" was, but Bruce said he thought it was Ray Torres. With that response I suddenly found myself launched on a mission involving five months of detective work. After I collected enough information to write a book, I sent the results to Bruce Channel for comment. Six weeks later he has not responded.

Before Smokey Montgomery died last year, he told me that Ronnie Dawson played drums on "Hey Baby." He's quoted saying the same thing in a new book about the famous Texas Swing group The Light Crust Doughboys, by John Mark Dempsey. Bill Hudson, who played guitar on "Hey Baby," is sure that Ronnie Dawson played drums on the song. Bob Sullivan, the recording engineer, is 99% sure that it was Dawson, based on the fact that Smokey Montgomery always used the same players on all of his sessions.

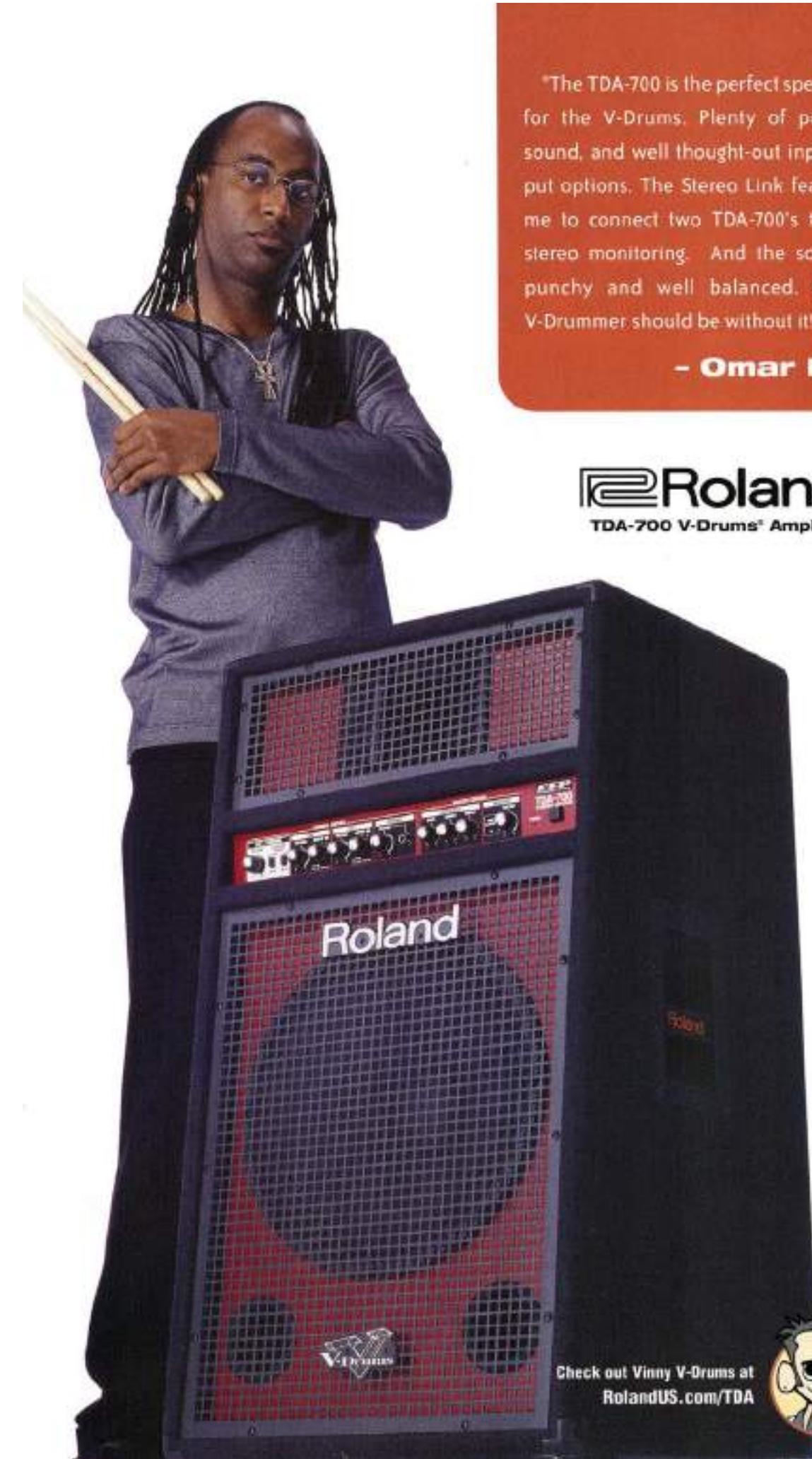
I absolutely do not want to make Ray Torres uncomfortable in any way. His credentials and importance to drumming are undeniable. But credits are extremely important to all artists, and the evidence must be examined. Sometimes demos become masters, and sometimes they get re-recorded and become hits. The drumming on "Hey Baby" is definitely worth all the attention.

John Bryant
Dallas, TX

HOW TO REACH US

Correspondence to
MD's Readers' Platform may be sent by mail:
12 Old Bridge Road, Cedar Grove, NJ 07009,
fax: (973) 239-7139,
or email: rvh@moderndrummer.com.





"The TDA-700 is the perfect speaker system for the V-Drums. Plenty of power, great sound, and well thought-out input and output options. The Stereo Link feature allows me to connect two TDA-700's together for stereo monitoring. And the sound is full, punchy and well balanced. No serious V-Drummer should be without it!"

- Omar Hakim

Roland®
TDA-700 V-Drums® Amplifier

9100 S. Eastern Avenue, Los Angeles, CA 90040-2538 Tel: (323) 890-3710

Check out Vinny V-Drums at
RolandUS.com/TDA





Starclassic EXOTIX III

Midnight Storm

African Quilted Sapele/Bubinga

Tama's Starclassic Limited Edition Exotix drums are crafted of unique combinations of materials and rare woods and accented by just the right finishes. Our first and second Exotix sets were received to wide critical acclaim, with Starclassic Exotix II being voted 2002 Drum of the Year by the readers of Drum! Magazine. For 2003, Tama is proud to present our third offering of unlimited prestige but limited numbers. Only 100 Starclassic Exotix III 7pc kits will be available worldwide.

The Pros Preview The 2003 Exotix III Limited Edition Set...

"Full sounding, very responsive. The toms have perfect decay, full tone. The snare is tremendous." - Joey Waronker

"The best drums ever! Bubinga rules! Warm, punchy and a great response. You have outdone yourselves!" - John Tempesta

Special Thanks To Maja Studios, Phila. PA. www.majaaudiogroup.com



TAMA



Starclassic Exotix III drums feature shells with an outer ply of rare African Quilted Sapele wood and eight inner plies of select African Bubinga rosewood. Each drum is fitted with brushed black nickel-plated hardware and is inlaid with genuine abalone. The rich visual textures of the African Quilted Sapele outer-ply are enhanced by Tama's super high gloss Midnight Storm finish.



www.tama.com

For more information on Tama's Exotix III Limited Edition drum set, please visit our web site.

Leedy Broadway Standard Snare Drum

QI have a 5x14 Leedy Broadway Standard snare drum. I believe that all of the hardware is brass, including the engraved top and bottom rims. When I tension the top head, the rim pulls over the counterhoop of the head. I'm not over-tensioning the drum; I'm careful to tune it within a normal range. Is this problem because of a variation between the size of modern heads and the original calfskin? Or could I have a warped rim? Or is there another possibility? I'd appreciate your insight. This is a wonderful drum that I want to play and enjoy.

John Bacon
via Internet

AMD drum historian Harry Cangany has a special place in his heart for Leedy drums. He replies, "You're correct about the use of brass for the rims and hardware back then. As for the rim pulling down over the head, the shells were a bit undersized (Leedy called it the 'Floating Head Principle') and the original calfskin heads were tucked into a flesh hoop, which came out farther than today's plastic heads that are tucked into metal hoops. So that's the likely reason. However, it is possible that the hoop may be 'out of round.' After years of being played, those soft hoops can take on an egg shape. It may be hard to see, however. See if a newer triple-flange hoop fits. If it does, use that hoop to play the drum, but keep the original for display and/or resale purposes."

Pork Pie Pundit

QI need some insight about bearing edges. I have a mid-1970s Ludwig Classic maple kit. I also have the assistance of a master cabinetmaker with every power tool imaginable. Bill Detamore, of Pork Pie Percussion, has

mentioned bearing edges of 60°, and also rounded edges. I'd like to get more detailed info on this subject before I attempt to work on the edges of my kit. What I'm trying to achieve is a more current, up-to-date drum sound.

Dennis McCafferty
via Internet

ASince you referred to Bill Detamore's comments, we approached Bill for elaboration. He replies, "Giving advice about re-cutting bearing edges is very hard. There is so much more to it than having a pile of tools at your disposal. I've been doing bearing edge work for almost twenty years, and I can't tell you the number of times I've had to redo a job or tell a guy that a drum is ruined and needs to be replaced. So my strongest advice is to go to a pro who's been doing it for a long time. I learned how to cut edges by buying old drums and experimenting. So be *very* cautious about trying it on your only kit.

"That being said, if you really want to try the job, always think safety first. Always wear safety goggles or glasses. If it feels like something doesn't make sense, stop and think about it. If it still doesn't make sense, don't do it. As far as tools go, use a router table where the router is mounted from underneath. The router bits or blades need to have a bearing that's used as a guide. This goes for inside cuts (like the 60° cut I use) and outside cuts. Use a big piece of glass (not tempered) with sandpaper glued to it as a way to grind down the original edges. Start out making small cuts. You can always make a bigger cut, but it's very hard to go back.

"I use a 60° edge on Ludwig drums that have reinforcing hoops. I do this because I'm trying to enhance the original sound of the drum, not completely change it. In addition, improving the edges will make tuning easier, and it will help the drums stay in tune better. I use a round-over counter-cut on the outside

because I want a 'marriage' between the head and the shell in order to achieve maximum vibration.

"I hope this helps you out a little. If you have any questions, please feel free to contact me."

Ludwig Drums In The '60s

QWhat woods were Ludwig drums made of in the 1960s? And did Ludwig make 8x10 toms back then?

Mark Hopkins
via Internet

AAccording to Ludwig product manager Jim Catalano, "The most widely played professional Ludwig drums of the '60s were called Super Classic, although there were many models and series of drums at the time at various price points. Ludwig did not make 8x10 toms in those days.

"Shells in the '60s were made from African mahogany, with poplar cores. They were reinforced with rings of solid maple to keep the shells round. Today's Ludwig drums, made in our plant in Monroe, North Carolina, feature precision-cut plies that are glued in die electric molds to create a round, strong shell. So reinforcement rings are no longer required."

Flat Ride Cymbals

QHow does the sound of a flat ride typically differ from the sound of a ride with a bell?

Michael Ray
via Internet

AAll other factors being equal, a flat ride will have much less projection, less "wash," and a much more defined stick sound than a ride with a bell. This performance characteristic makes flat rides especially popular in low-volume jazz and recording situations.

continued on page 18



Fly with the Dragon



Flying Dragon



The Fury. The new Yamaha Flying Dragon pedals deliver rock solid stability and a quick release bass plate.



The Heat. Flying Dragons emerge from the foundry within the Yamaha motor-cycle factory featuring a newly designed aluminum die-cast frame.



The Power. Control is power. Set footboard, beater angle and spring tension and lock your settings with confidence.



The Drive. Direct Drive, Double Chain, Strap, Single Chain. The flexibility to choose your drive.

Shallow Drums

QI'm thinking of purchasing an Orange County drumset. But since I live in Holland, it's been hard for me to obtain information on American drums. I'm considering ordering a drumset in the same diameters I normally would, but with shallow depths. I'm thinking of ordering a 12x22 bass drum, 4x10 and 5x14 toms, a 12x20 gong drum, and a 3½x14 vented piccolo snare drum. The toms and the gong drum will be mounted with the RIMS suspension system. Could you tell me what the characteristics would be for such drums?

Victor Freriks
via Internet

AWe referred your question to John Machado, vice president of Orange County Drum And Percussion. Here's his response: "Since many of our endorsers have compact kits, we have quite a bit of experience with them. Adrian Young, for example, uses compact toms on all his kits.

"Compact drums have more attack than a standard-size shell will. If you use a thin



shell with good edges, the toms can sound much like larger toms. The bass drums are not as powerful in live settings unless they are miked, but they still sound great. Both Travis Barker and John Otto recorded parts of their recent CDs using their compact drums. The drums are also convenient to transport. I recommend them highly."

Tips For A Beginner

QI've only been drumming for a little less than a year. I always thought drumming was just about making up a beat and trying to go fast. But when I went to the Montreal Drumfest last November and saw drumming greats such as Joe Morello and Steve Smith, I realized that there is much more to be aware of.

What tips would you give a beginning drummer to develop better timing and basic skills? And can you explain what rudiments are?

Phil
via Internet

APhil: Our strongest tip is to get a good teacher. No amount of self-research into books, videos, or other material can substitute for the guidance of an experienced instructor. Next, when you practice, always work with a metronome, drum machine, or other time-keeping device. This doesn't have to be expensive; there are any number of digital "beatkeeping" devices that you can use with headphones.

MRP DRUMS

The Company world-renowned for its Custom Drums, and the unique service of MRP EdgeWorks now proudly offers our own line of double braced stands and hardware. Using the same craftsmanship and details as drum building, MRP set out to build stands that 'stand' out from other manufacturers in a practical way!!!

The Industrial look/design and exceptional strength of the stands created by Mark Ross has been a 19 month R&D project. "I obsessed over an alloy that is much stronger than what you'll find in typically available stands. Our stands weigh between 11%-19% less than our competitors similar models."

While chrome is the typical hardware finish, with MRP Hardware you can have your stands in the same durable Black Chrome Finish as you'll find on our Stainless Steel Snare drum! It makes for one dramatic statement about you and your kit!

Really want to set your drum set apart from everyone else's?

New MRP Hardware available in BLACK CHROME or CHROME



Just like our Custom Drums,
MRP Hardware is available directly from the company only.
MRP Drums • 514 West Valley Stream Blvd. • Valley Stream, NY 11580
PH: 516.568.2820 • FX: 516.825.4485 • www.mrpdrams.com
Email: mark@mrpdrams.com

1957-2002
45
YEARS OF QUALITY

We'll Stop Using Humans to test our sticks when computers Start Attending Concerts.



Drumming is a human
experience. Sound is a
human experience.
Choosing a stick is a
human experience. And
sure, computers play a
role
in making sticks perfect.



There is no software that can measure a pair of sticks quite like the human touch. No hardware that can appreciate the weight and balance like the grip of a real drummer. So even though we use the latest technology to guide the exacting standards of our sticks,

The World's Best Sticks™

promark-stix.com

It's Questionable

If you're just starting out, your progress will be gradual. Set reasonable goals. But do *set* goals, so that you can measure your progress and appreciate each accomplishment. And remember to have fun with your drumming. Practice your exercises, then just find some music you like to play along with. Even if all you can do at this point is keep a very simple beat, the idea is to get your drumming into a musical context. That's what it's all about.

Rudiments are the "alphabet" of drumming. They are specific sticking patterns from which all other beats and more complex patterns can be created. Rudiments fall into three categories: single strokes, double strokes, and flams. From there, the strokes are combined in different ways to create the specific rudiments. For generations there were only twenty-six recognized rudiments, but in recent years more have been added by various drum authorities and organizations. The Percussive Arts Society now considers there to be somewhere over forty rudiments. (Even so, some of the later ones are really varia-

tions on the earlier ones.)

For more information, we suggest you check out the Percussive Arts Society's Web site (www.pas.org). You can view the rudiments there, or download them. You can also check with a drum teacher or a drumshop about publications that include a listing of the rudiments.

Budget Paistes

QI have a Paiste 20" 505 ride and Paiste 404 hi-hats purchased in 1983. Where did these cymbals stand in the pecking order of the day? What is their equivalent today?

Joe Stack
via Internet

APaiste's Steve Riskin responds, "The Paiste 505 (1978-86) and 404 (1978-87) were mostly machine-made lines. In their day they were listed as our budget cymbals, made from B8 alloy. Both lines encompassed a full sound spectrum. They were predecessors to today's Paiste 502 and 802 cymbal lines, which are also made from the B8 alloy."

Physical Development

QI'm thirty-four, and I've been playing drums for about twenty-five years. I also like to work out with weights. I'm concerned about hindering my full playing potential if I continue to do calf exercises. I want strong calves so I can play longer and more effectively. But when I look at other drummers, whether in person or in your magazine, they all tend to have skinny legs, let alone small calves. My calves are tight due to exercise. Should the muscles and/or tendons be more flexible?

John Salese
New York, NY

AIt has always been *MD's* position, supported by comments from drummers who are also into fitness and bodybuilding, that the development of *any* part of the body should be a combination of strengthening *and* stretching. To answer your specific question, strengthening exercises for the calf should be balanced with stretching and relaxation techniques, in order to keep the muscle limber and flexible.

70 YEARS:

AVERAGE AGE OF OUR TENNESSEE BLACK WALNUT

Listen. It matters.



TREEWORKS[®]

HAND CRAFTED CHIMES

MADE IN NASHVILLE, TENN.

For free catalog call now 1.877.372.1601 or www.treeworkschimes.com

SOUND PHILOSOPHY

SONOR ARTIST SERIES

Each drum in Sonor's new Artist Snare Series was developed in cooperation with a renowned Sonor endorser to meet individual preferences for snare performance. The resulting series contains seven unique snare models with varying materials and specifications, from 27-ply natural beech shells to cast bronze. Offering today's discriminating drummer total tonal variety, you're sure to find an Artist Snare to meet your musical needs.



Adam Mussbaum

"I like the AS 1405 Vintage Maple Shell Snare drum because of the richness of tone and because its maple shell combines projection and warmth with sensitivity and clarity."

Will Calhoun

"The sonic versatility and craftsmanship of this Sonor snare drum is unattainable in today's drum market... creating an atmosphere for your own personal identity."

Steve Smith

"As a longtime Sonor endorser, I know that Sonor makes the highest quality drums in the world. Sonor has put all these qualities together in their new Artist Series Snare Drums, that's why I'm so happy with my new Sonor AS 1405 Vintage Maple Shell Snare."

DRUMS



Distributed by

HSS
Division of HOHNER, INC.

Visit your local Sonor dealer and
check out Sonor's Artist Snares today!

SONOR
GO FOR THE BEAT!

Go to www.hohnerusa.com for a list of SONOR Dealers.

NEW RELEASES

fx THE NEXT GENERATION



ALEX ACUNA



Our popular Azuka Timbale Cymbal features a refined new sound. While the foreboding voice of the Oriental Crash of Doom now comes in a new smaller size.



DENNIS CHAMBERS



Zildjian

© 2003 Avedis Zildjian Company

Custom-Colored Hardware

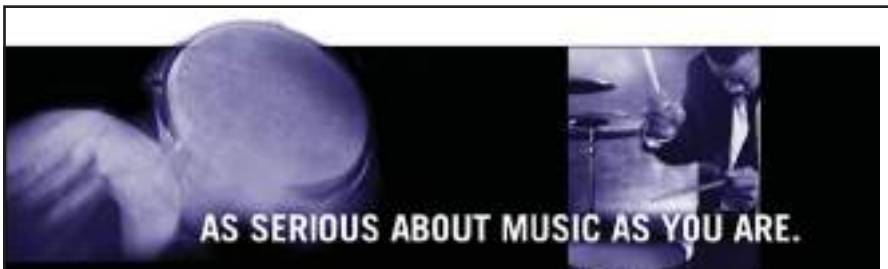
QI'm a fifteen-year-old drummer from Miami and I have been playing seriously for nearly seven years on the only drumkit I have ever had. However, the drumkit is an entry-level set and I now feel that it's time to think about upgrading.

I have recently settled on what to purchase as far as my next drumkit, and I'm leaning towards DW 9000 series hardware to complement the drums. However, I still have some questions regarding the 9000 series hardware. I recently observed several drummers (including Neil Peart and Terry Bozzio) who appeared to have 9000 series hardware, but with a different finish (such as gold or black chrome). Is this a special custom job, or can a "regular" drummer order hardware in these finishes from DW?

Nathan
Miami, FL

AThe hardware you've seen used by Neil and Terry has been custom powder-coated by a separate company, independent from DW's own production. The only option DW offers on 9000 series stands (or any series of DW hardware) is the standard chrome finish.

Powder-coating is a very expensive process when done on a small job, but it can be done. It should, however, be done to raw, unfinished hardware, since chromed hardware would have to be stripped before being powder-coated—adding even more expense to the process.



AS SERIOUS ABOUT MUSIC AS YOU ARE.

Legendary drum instruction books from Berklee College of Music



Drum Set Warm Ups

By Rod Morgenstein

Step away from the practice pad! Legendary drummer Rod Morgenstein reveals his warm-up method designed to limber up your entire body.

Book 50449465



The Reading Drummer

By Dave Vose

Take your drumming to the next level by learning to sight-read drum notation.

Book 50449458



Beyond the Backbeat

By Larry Finn

Learn how to take any rock drum beat and morph it into jazz and world music feels.

Book 50449447



Berklee Practice Method: Drum Set

By Ron Savage, Casey Scheuerell, and the Berklee Faculty

Introducing the first-ever method that teaches you how to play in a band! Master your role in the groove and become the great drummer that everyone wants to have in their band.

Book/CD 50449429



Mastering the Art of Brushes

By Jon Hazilla

In-depth workshop on the concepts of brush playing. Develop brush dexterity, coordination, and technique, and expand your versatility.

Book/CD 50449459



Instant Drum Set

By Ron Savage

Play right now! No matter what your level of musical knowledge, this book offers a simple, fun way to start playing drums.

Book/CD 50449513



To order books or locate a retailer near you:

visit berklee.com

or call 617-747-2146

DISTRIBUTED BY HAL LEONARD



www.moderndrummer.com

Never Miss A Beat!

So...what's on your kit?



Mike Portnoy of Dream Theater

This is what's on Mike's:

LP Tito Puente Brass Timbalitos

LP Rock Ridge Rider Cowbell

LP Jam Block - High Pitch

LP Granite Blocks

LP Cyclops Mountable Tambourine

LP Li'l Ridge Rider Cowbell

LP Blast Block - High Pitch

LP Jam Block - Low Pitch

LP Mountable Sambago Bells

LP Concert Series Bar Chimes

*Because your kit is more than just drums...
for more information visit your local dealer or lpmusic.com*



160 Belmont Avenue · Garfield, NJ · 888-LPMUSIC



**LATIN
PERCUSSION INC.**

Trust the Leader.®

Abe Laboriel Jr.'s Big Drums



Q I've been an admirer of your playing for some time. I especially enjoy listening to your performance on "Lowdown," from David Garfield's *Tribute To Jeff* CD. I also enjoyed your recent *MD* cover feature. However, I was disappointed that you

didn't elaborate on your large drum sizes.

I'm especially interested in your use of large bass drums. I've been considering experimenting with a larger bass drum myself. Unfortunately, I've never seen one on display at any local music stores, and I'm hesitant to buy one without first trying it out. I've heard that even though larger bass drums give you a lot more power and low end, they can be difficult to control in terms of excess resonance, especially in the studio. I'd like to know what you like about larger-sized drums, and if you've ever had any problems working with them in either live or studio situations.

Phil Bowden
Seattle, WA

A Hey Phil, thanks for your kind words. To answer your question, I play large drums for two reasons. The first reason is that I'm a big guy, and I look normal behind a kit of large drums! The second reason is the extra low end and resonance they project. They can also handle more physical pressure from the attack without choking.

You can control the drums through head combinations, tuning, and—with respect to bass drums—heel technique. Playing with the heel up and allowing the beater to rest on the head should dampen the drum. Playing with the heel down and pulling the beater away from the head should allow the drum to resonate. It takes some experimentation, but the expanded dynamic range that larger drums have is worth the experiment.

Jeff Hamilton On Cymbals And Brush Playing

Q I'm a huge fan of your small-group playing with Ray Brown, as well as your big-band drumming with the Clayton-Hamilton Jazz Orchestra. How do you select cymbals that work well with the small group but still cut through the orchestra? I've been playing with my college big band, and the cymbals I prefer don't have much clarity at high volumes.

Also, where did you learn to play the brushes the way you do? Any books or recordings you could recommend would be a great help.

Scott T. Cummings
via Internet

A Thanks for your kind words and interest in what I do. My signature Bosphorus Hammer Series cymbals are a direct result of the same questions I had when seeking out the right instruments. The ride cymbal blends well with either large or small groups without being "ping-like." I'm not a fan of cymbals that "cut through" the band. After all, we're supposed to be playing music *with* other musicians, not "cutting through" them. The Hammer cymbals have the right balance of clarity of stick sound, warm overtones, and warm crash qualities. One can ride and crash on all of them.

A heavy stick can cause an unbalanced cymbal sound, resulting in more overtones and not enough stick sound. I prefer a lighter stick (compared to most). I used Don Lamond's Gretsch stick until it was discontinued in the late '70s. Today, I use my Regal Tip signature model, which is similar but has more "meat" to the shoulder. I break a stick about every other year.



I began playing brushes when I started drum lessons at the age of eight. Closely watching Shelly Manne, Ed Thigpen, Jake Hanna, Papa Jo Jones, and Philly Joe Jones greatly influenced me. Any Oscar Peterson recording with Ed Thigpen is a great lesson. My Regal Tip signature model brushes allow me to "let the brush do the work" instead of trying to control them. Good luck in your pursuit of serving the music.

Musical Tips From **Chad Wackerman**

Q I have been a huge fan of yours for many years now. I especially like the playing you've done with Allan Holdsworth, Frank Zappa, and Andy Summers, as well as on your solo records. Your distinctly original playing has been a tremendous influence on me. So thanks for being so great at what you do, and for being such an inspiration to all of us drummers out here!

Would you please elaborate on what you're playing in the song "Water On The Brain, Pt. II" from Allan Holdsworth's *Road Games* record? Also, would you please explain in detail how you tune all of your drums to get your terrific drum sound? Please include what heads you use (batters and bottoms), muffling (if any), how you mike your drums and cymbals, and what mic's you use for them all.

Victor Deaton
via Internet



I use Evans clear single-ply G1 heads for all the toms, top and bottom. On the snare I use a G1 coated or a Power Center head. On the bass drums I use EMAD batters, with the small ring attached, and with an EQ Pad (muffling pillow) lightly touching each batter head. I don't use a beater patch since I don't play the kick drums very hard. The front bass heads are EQ3s. Every head is single-ply, so I can get

A Thank you so much for your compliments. *Road Games* was the first record I recorded with Allan Holdsworth, back in 1983. We've played "Water On The Brain" on many tours since. Allan always wants us to put ourselves into the music. That's why each of his bands sounds entirely different from the others. Allan has always stressed the importance of individuality, and he encourages the bandmembers to help create the band's direction and sound.

"Water On The Brain, Part 2" took some time to figure out. The guitar part for the A section has rhythmic chordal stabs. On the recording, the first bar is in 7/8, although the entire tune can be played with the 7/8 bar in the middle of the tune! Most of the piece is in 4/4, with the exception of a 3/4 bar at the bridge and a 5/4 bar at the end of the bridge. The melody flows over these hits beautifully, so a repetitious drum pattern would not really help the flow. I went for more of a random approach, improvising through the piece but also doubling important hits with Allan. The bridge did need certain figures to be played, and dynamically it does get very quiet, so I was going to bring the band down in that part. The bass solo (it's my favorite solo of Jeff Berlin's) is over the A section of the tune. Jeff always preferred the drummer to be strong behind his solos, so I tried to support him with a good amount of intensity.

To get a good sound on any instrument, you need to start with a musical touch. Getting a big sound out of the kit doesn't mean overplaying with force. You should strive for tone. Beyond this you need the best instrument you can afford. I've played DW drums since 1982 and Paiste cymbals since 1983, and they help give me my sound.

the drums to vibrate a lot and roar when I need them to.

I use the plastic side of the DW beaters on the bass drums, and I play with Chad's Firesticks drumsticks by Vic Firth. I mention these because your beaters and sticks can dramatically change the tone of your drum and cymbal sound. I play with the bass drum beater "off the head," just like hitting a snare or tom. I get more low end out of the bass drum this way.

On my last record, *Scream*, no EQ was used on the drumkit. But we did spend time experimenting with mic' placement. I use AKG mic's. These include either EB451s or C414 B-ULSs for overheads. For the bass drum I use an AKG D112 that's internally mounted using the May EA system. Sometimes we'll use another D112 about 1' to 2' in front of the bass drum for more "air." I use C535s on the hi-hats, C419 micro mic's on the toms, and a D440 on the snare drum. This is my live setup. For recording I also use two room mic's for ambience: either two Solidtubes or two C12VR tube mic's. You should be able to get a great sound by starting with the overheads and bass drum mic's alone. Then bring up the others into the mix.

My concept for tuning is to go for clarity. I like large intervals between each drum in order to get a clear, distinctive sound. I use a 5x13 Collector's Series snare drum tensioned fairly tightly, and very low pitches on the 18x22 bass drums. I tune my rack toms a little bit higher than most drummers do, but the floor toms go quite low in pitch. Most of the bottom heads are about a half-step higher than the batter heads.

I hope this helps. Thank you so much for listening to the music.

Repeat Bar A Classic Quote From MD's Past

"Between constantly practicing and being on tour—and teaching a bunch of students—I'm always up on my instrument. I don't want anyone to ever see me play and think I sucked."

Blink-182's **Travis Barker**, August 2001



Would you like to ask your favorite drummer a question?

Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.



Serious style.



Jazz, Rock, Fusion, Pop, R&B and Latin. With so many great musical influences to choose from, today's drummer requires a drumset that can prevail in any sound, style or situation. That's why the world's leading players play DW Collector's Series® custom drums.

Every DW drumset is individually handcrafted and features the innovation, consistency and performance of Timbre Matched® all-Maple and all-Birch shells with proportionate-ply, graduating reinforcing hoops*, precision bearing edges, True-Pitch® tuners, Coated/Clear heads and Suspension Tom Mounts not to mention a virtually limitless selection of spectacular FinishPly™, Satin Oil and Lacquer finishes.



Winner of the Modern Drummer Consumers Poll awards for Best Quality & Craftsmanship and Most Innovative Drum Company.

How does one set of drums meet the needs of so many different drummers? Well, when a company takes your drumming as seriously as you do, they can create some pretty serious drums.

DW Collector's Series® Drums in new Spider Pine Exotic Lacquer finish
*Reinforcing hoops are standard on Collector's Maple Drums, only.

Get Serious.
Your style.
Your sound.
Your set.
www.dwdrums.com



Serious sound.



DW DRUM ARTISTS (FROM LEFT TO RIGHT): SHAWN PELTON (SATURDAY NIGHT LIVE), GREG UPCHURCH (PUDDLE OF MUD), GERALD HEYWARD (MARY J. BLIGE), ALEX GONZALES (MANA), CARL ALLEN (CARL ALLEN & NEW SPIRIT), GARY NOWAK (BOB BERG), CHESTER THOMPSON (PHIL COLLINS), STEPHEN PERKINS (JANE'S ADDICTION), CURT BISOJERA (L.A. STUDIO), JOEY CASTILLO (QUEENS OF THE STONE AGE).

drums
dw

Stewart Copeland

Breaking Down The Doors

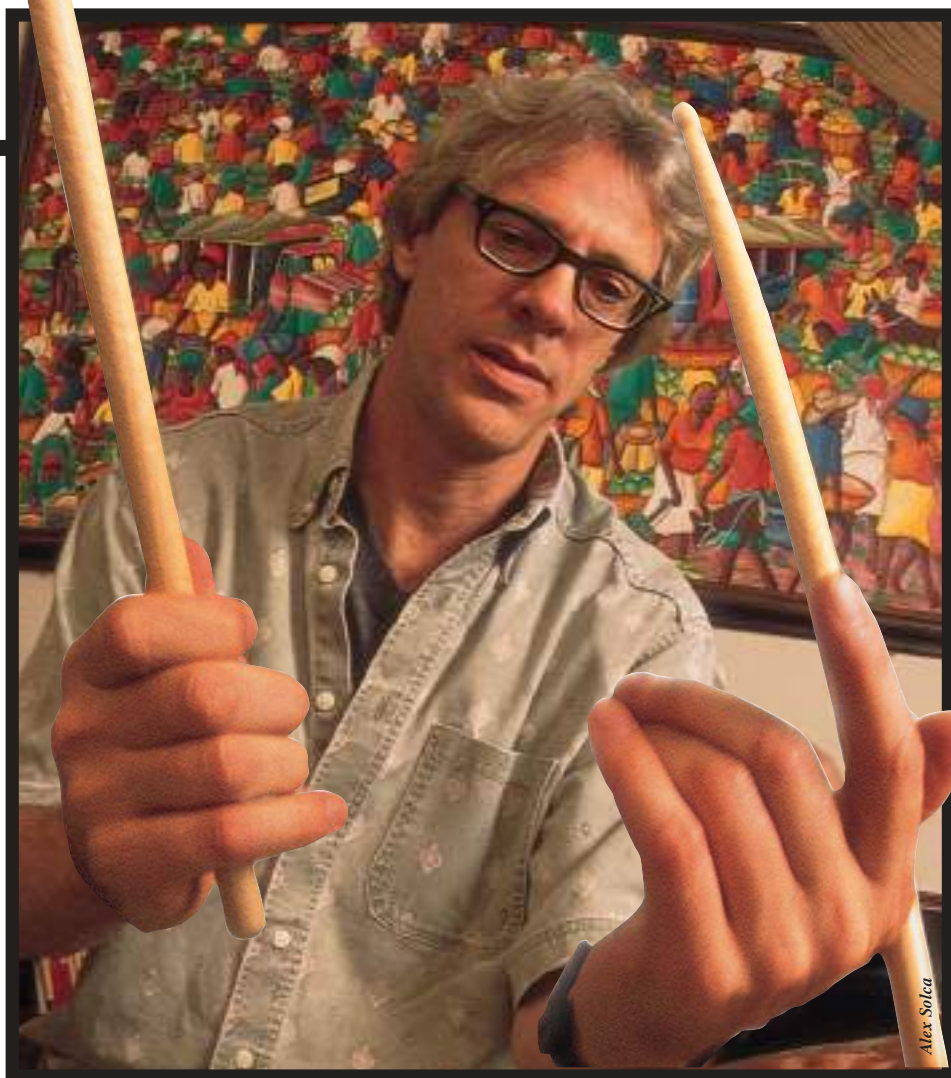
Stewart Copeland says he's been having a blast playing with The Doors. "I love those songs," the former Police great says. "And I like playing drums on a big stage with a lot of people going 'Hoo-yeah!' This has been a fun gig."

Copeland says the gig came out of the blue—and was most welcome. "It just so happens that I'm right in the sweet spot of Doors fandom," he says. "When they were hitting big, I was sixteen, so that music has a special place in my heart. As overjoyed as I was to get the call, I was concerned at first, thinking hopefully the guys had moved on somewhat and had grown in the last thirty years. Well, they have. They still sound like themselves and the material still sounds so good, but there's a freshness to the music."

But how does the group replace one of the most legendary frontmen in rock history? "Jim Morrison is irreplaceable," Copeland admits. "But Ian Astbury, the singer with The Cult, is pulling it off. Ian really is a rock star, too. He's got the vibe. I'm a weekend rock star. I'm a film composer during the week, and then I go out on the weekends and put myself into leather pants that don't fit anymore."

Although Copeland says the material was already "printed" in his brain, mastering John Densmore's licks was tricky. "He was a very innovative drummer and out of the ordinary," Stewart admits, "which is one of the things I always liked about The Doors. I had a lot of trouble drumming like him when I was a kid playing in my high school band. The hardest tune for me to play now is 'Break On Through,' because of that quirky bossa nova beat. I can play it, but I don't know if I'm capturing that feel John brought to it."

Copeland is also getting a new kit for the project. "For Oysterhead (his trio with Phish guitarist Trey Anastasio and Primus bassist Les Claypool), my kit was a humongous affair—two drum risers, with all kinds of bells and whistles and extra drums. But for The Doors, I'm going retro—one tom-tom in the front and two on the side, basically the Buddy Rich kit. I like the smaller setup because everything is closer and a bit cozier."



While it started out as only being a couple of shows, Copeland says this Doors gig may end up going for a while, including some touring. Unfortunately, plans are on hold for the moment while Stewart heals up from a recent bicycling accident. "Yeah, I was riding over the Thanksgiving weekend," he says, "and a child stepped into the bike lane. I swerved to avoid him, and ended up crashing, breaking my arm." But Copeland hopes to be back on the drums—and with The Doors—as soon as possible.

And for you Police fans, the famed trio *will* reunite and perform in March at their induction into the Rock And Roll Hall Of Fame.

Robyn Flans

Taking time out from touring with Herbie Hancock's current acoustic quartet, Terri Lyne Carrington presented her own music in a program called "Grooves Upfront" as part of Jazz At Lincoln Center's year-long celebration of the drum. Joining her for a three-night run at the Stanley Kaplan Penthouse (filmed for later broadcast on the BET network) were tenor saxophonist Gary Thomas, bassist John Patitucci, pianist Mulgrew Miller, and harmonica marvel Gregoire Maret.

The prestigious Penthouse gig came in the wake of Terri Lyne's latest recording as a leader, *Jazz Is A Spirit* (ACT Records), her follow-up to 1998's Grammy-nominated *Real Life Story* (Polygram). While *Real Life Story* highlighted her pocket playing in more of an electrified groove-oriented context, Terri Lyne's new one showcases the drummer's aggressively

swinging pulse in an acoustic jazz setting. On burners like "Little Jump" and "Giggles," or well-crafted originals like "Middle Way" and "Princess," Carrington showcases her formidable chops and modernist sensibility as a composer. And on "Samsara," a touching homage to her former employer Wayne Shorter, Terri Lyne reveals an alluring touch with brushes.

An emotional highlight on *Jazz Is A Spirit* is "Mr. Jo Jones," a dramatic drum solo played against spoken-word testimony from the drumming legend himself. "I had a rapport with him since I was a little kid," says the one-time child prodigy, who was given a full scholarship to Berklee College of Music at age eleven. "The tape is from the last time I saw him. I was eighteen and had just moved to New York. Papa Jo was sick, so I went to visit him at

his apartment, and I brought a little tape recorder along. He was not doing well at all, but that day I put the tape recorder on and he talked and talked. A lot of the stuff he said I couldn't put on the record because he was kind of salty. But he did give me a lot of encouragement and good advice too. In some ways that tape captured his essence, and I just wanted to share it on this record."

Carrington can also be seen in concert with Herbie Hancock's cutting-edge electric ensemble on the new Columbia DVD, *Future 2 Future—Live*, recorded in 2002 at The Knitting Factory in Los Angeles. Meanwhile, Berklee has endowed a scholarship in Terri Lyne's name for young female musicians. She will also receive an honorary doctorate from Berklee in September 2003.

Bill Milkowski

Terri Lyne Carrington

In The Spirit Of Jo



Nick Tosco

Playing Justincase

It seems that the music industry is getting younger and younger. Nick Tosco, who just turned seventeen, along with his siblings Justin (nineteen) and Hannah (sixteen), just had their debut CD released by Madonna's label, Maverick. (It's also the home of another young music sensation, Michelle Branch, who co-wrote one song on Justincase's disc and performs on another.) The debut CD is radio-friendly pop music and is a favorite with the Nickelodeon and MTV crowd.

"I've been playing drums since I was ten years old," Nick says. "I grew up playing along to my dad's Beatles and Led Zeppelin records. Ringo Starr and John Bonham are two of my biggest inspirations."

One of Nick's other main influences is Kenny Aronoff—who you might assume was playing on Justincase's recording, given the energy and vibe of the drumming, which are so reminiscent of Aronoff. But it was *all* Nick. "Thank you for the compliment," he replies. "I've studied Kenny's playing. I've seen him do clinics. I'll admit, I tried to emulate him the best I could."

As it turns out, Kenny *was* there when the family was cutting their tracks. According to Nick, "The producer had studio players there just in case we couldn't cut it. But I'm happy to say that when they and the label people heard the tracks, they loved them."

Kenny Aronoff confirms this story. "Nick's a wonderful person," the star drummer says. "He's also a really good player. He has great time and a great feel, and he plays great parts for the songs." You'll want to keep your ears open for this up & coming drummer.

Billy Amendola



Mike Clark Jazz Thrust

During his mid-'70s run with Herbie Hancock's Headhunters, Bay Area resident Mike Clark established himself as a funk drummer extraordinaire through his groundbreaking beats on *Thrust*, *Man-Child*, *Flood*, and *Death Wish*. The interactive grooves that he innovated alongside bassist and rhythm mate Paul Jackson on those landmark albums added a new chapter to the book of pocket playing. As Clark says of that golden era, "I was just using the jazz lexicon inside of 8th-note music. I was basically taking what Philly Joe Jones, Jack DeJohnette, and Tony Williams had done with the bass drum, hi-hat, and snare and employing it in a more groove-oriented setting."

On his latest release as a leader, *Summertime*, on JazzKey Music, Clark addresses his jazzy roots with authority on swinging renditions of Wayne Shorter compositions "Fee Fi Fo Fum," "Prince Of Darkness," and "Dolores," along with Duke Ellington's "Angelica" and a particularly original take on the George Gershwin-penned title track. "My whole thing from the time I was a child was always bebop," says the funk icon, who relocated to New York City twenty years ago. "My father was a jazz head and had a tremendous record collection—from Benny Goodman and Louis Prima to Wynonie Harris and all the blues and boogie-woogie guys to Charlie Parker, Art Blakey, Max Roach, and all the bebop guys. So that's what I heard around the house



Alex Solca

growing up. I never consciously thought about this funk thing. Eventually, that's what you had to play around the Bay Area to make money when you couldn't get jazz gigs, and it was fun. But all the time I was playing those funk gigs I was still listening to and playing jazz. Consequently, I never saw myself as a funk drummer."

Although Clark has recently been sighted around New York in various straight-ahead jazz settings, he continues to put up the funk while touring with The Roots Funk All-Stars, a loose assembly of funksters

whose ranks include legendary trombonist and former James Brown sideman Fred Wesley. "It's a bunch of jazz cats who got stereotyped playing funk," says Clark. "And like all of those guys, I don't draw a distinction between funk and jazz. While I know the difference, I don't *feel* the difference. It all seems like it's coming from pretty much the same root, which is the blues. From there, you can either make it swing or you can't."

And on *Summertime*, Clark does indeed swing.

Bill Milkowski



Rick Woolstenhulme Climbing With Lifehouse

After finishing up a headlining tour in support of their first album, *No Name Face*, Lifehouse did a week of pre-production on twenty-two new songs for their latest, *Stanley Climbfall*. This is actually drummer Woolstenhulme's recording debut with the band, since he joined them just after the first album was completed.

In filling the drumseat, Rick speculates that the band needed someone who wasn't afraid to light it up. "I think they wanted someone young with some fire, who could energize the songs," Rick says. "By the way, it was the quality of the songwriting that really got me interested in Lifehouse. When I heard the songs, I thought, 'Wow, this guy [singer Jason Wade] is my age, and he's a very serious musician who takes a lot of pride in his songwriting.'"

As a graduate of the Los Angeles Music Academy (LAMA), Rick says he got a lot out of studying with drumming great

Mike Shapiro. "Mike kicked the crap out of me," the drummer admits. "He picked on me and singled me out. It was hell for a year. I hated the guy. But when I graduated, we started talking outside of the classroom and became friends. And I realized that his toughness helped shape my playing in so many ways." You can hear Woolstenhulme's impressive abilities all over *Stanley Climbfall*.

Lifehouse recently traveled to Europe, Australia, and Japan on what has been almost a non-stop two-year tour. "It's been the most amazing learning experience," Rick says. "I learn something every night. Lately I've been focusing on trying to play more relaxed, keeping my hands loose, and warming up properly on a practice pad for a good hour before a show. I've been working every day on the weaknesses in my playing, making little repairs."

Robyn Flans

Jerry Leoni

Delivering With The Lettermen

Jerry Leoni is one of the lucky ones. He's worked regularly with The Lettermen since 1993. The famed vocal group caught Leoni at that time performing with Connie Stevens, and auditioned him right away. "I'm not a great reader," Leoni admits, "but I have really big ears. I learned their show from tapes, and the audition went well. It's been great ever since."

The classic group could tell from the get-go that Leoni would be able to handle the multi-styled material that they play. "I started playing in polka bands in Republic, Pennsylvania as a kid," Leoni says, "and I cut my teeth doing top-40 bands, eight-piece horn bands, trios, and even country gigs. I then worked with Marie Osmond for a while. But in the Lettermen show, we start off with sambas, then go into Sinatra-type swing. Sometimes when we do a show in a place like Atlantic City, we'll have a horn section. One of the singers, Donovan Tea, does country tunes, and Darren Dowler does commercial pop stuff. Then there are sequenced things. It's my job to cover all the angles and make them happy."

Leoni uses a click throughout the show when it's just the band, which also features a keyboard/bass player and guitarist. "The click is my buddy," he says with a laugh. "When we're not working with an orchestra, the whole thing is sequenced. I use ddrum triggers and a Roland TD-10, and I have my own Mackie board so I can create my own mix. This way there's no confusion."

Leoni says the gig is ideal, the band is like a family, and there is wonderful financial security. They work about two hundred dates a year, which, factored in with the travel days, adds up to being on the road a lot. "My suitcase is my other wife," Jerry says, laughing. "But the situation is great and the guys are like my brothers. We have so much fun on stage. We look at each other and start laughing. We can read each other's minds."

When Leoni is home in LA, which isn't often, he works with his bass player brother Danny and tries to fit in extracurricular gigs when possible. He recently played the Osmonds' Christmas tour and worked for producer Michael Sembello on a record by Bill Haley's daughter, Gina Haley.



Robyn Flans

DRUM DATES

This month's important events in drumming history

Lionel Hampton was born on April 12, 1909.

Tito Puente was born on April 20, 1923.

Bobby Rosengarden was born on April 23, 1924.

Robbie McIntosh (Average White Band) was born on April 25, 1950.

Jeff Porcaro was born on April 1, 1954.

Buddy Rich passed away on April 2, 1987.

Percussionist/teacher **Frank Malabe** passed away on April 21, 1994.

Cozy Powell was killed in a car crash on April 5, 1998.

Carlos Vega passed away on April 7, 1998.

Nazareth drummer **Darrell Sweet** passed away on April 30, 1999.

Claudio Slon passed away on April 16, 2002.

MD's April 1999 cover artist, **Mickey Hart**, joins **Bill Kreutzmann** as The Grateful Dead's second drummer on April 10, 1968.

On April 2, 1971 **Ringo Starr** releases what will become his first top-10 solo hit, "It Don't Come Easy." (**Jim Keltner** played maracas on the tune.)

Women rule the album charts the week of April 10, 1982 when The Go-Go's (with **Gina Shock** on drums) stay at number-1 for the sixth week with *Beauty And The Beat*.

Happy Birthday!

Joe Porcaro (April 29, 1930)

Jim Keltner (April 27, 1942)

Clyde Stubblefield (April 18, 1943)

Steve Gadd (April 9, 1945)

Doug "Cosmo" Clifford (April 24, 1945)

Steve Ferrone (April 25, 1950)

Max Weinberg (April 13, 1951)

Bruce Gary (April 7, 1952)

Narada Michael Walden (April 23, 1952)

Denny Fongheiser (April 21, 1959)

Chris Mars (April 26, 1961)

Patty Schemel (April 24, 1967)

Stan Frazier (April 23, 1968)

Aaron Comess (April 24, 1968)

Greg Eklund (April 18, 1970)

NEWS



Jim Keltner is on George Harrison's *Brainwashed*. Jim (along with **Ringo Starr**, **Henry Spinetti**, **Steve Ferrone**, and **Jim Capaldi**) also performed at the George Harrison tribute concert held at the Royal Albert Hall in London last November. Keep an eye out for the DVD of the event, due out soon, and look for an interview with Keltner at www.moderndrummer.com.

Scotty "Kanikki" Carneghi is on the new disc by hardcore metal band Grade 8.

Don Brewer is on the reissue of *Phoenix, On Time*, and six other classic albums by Grand Funk Railroad, most of which include bonus tracks.

Chris Worley is on Jackyl's new CD, *Relentless*.

Paul Crosby is on Saliva's new one, *Back Into Your System*.

Ibis Recordings is announcing the reissue of **Peter Magadini's** groundbreaking album, *Polyrhythm*, now digitally re-mastered for CD. Go to Pete's Web site at www.petermagadini.com for more info.



Rich Redmond has been in the studio recording with Rushlow, Sodium, Michael Harter, Britton & Jack, Emily West, and Jason Aldean. He's also on Pam Tillis's *It's All Relative* and Peter Moon's *Postcards From Earth*.

Willie Wilcox is writing, producing, and playing on upcoming Todd Rundgren & Utopia productions. He's also on staff as the senior music composer and sound designer for the Sci-Fi channel and USA networks.

Jeremy Stacey, who played on Sheryl Crow's *C'mon, C'mon*, is on Chris Robinson's solo CD, *New Earth Mud*. Jeremy is also touring with Robinson.

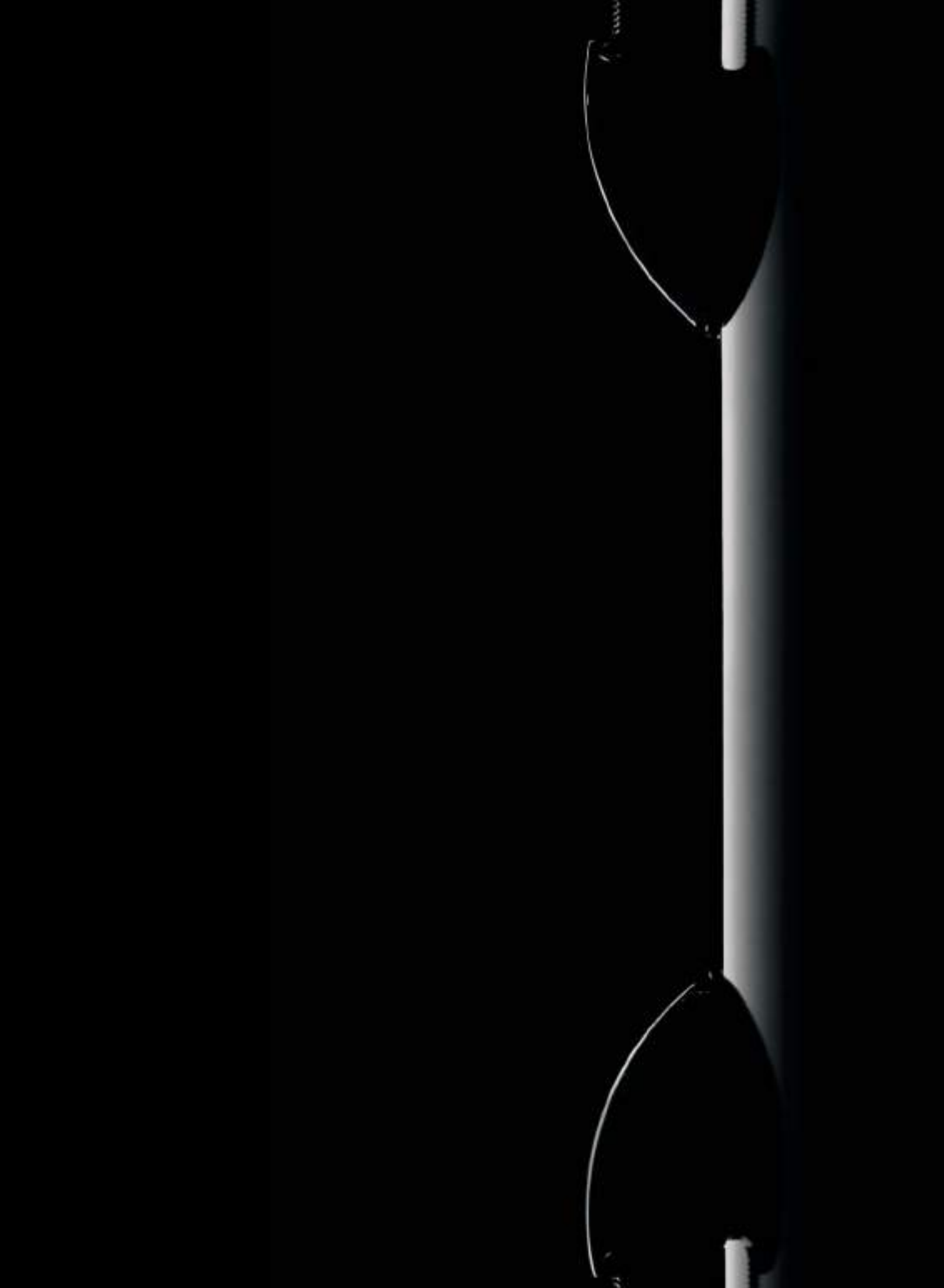
Derrick (D*Loc) Walker, **Alex Acuña**, and **Joel Taylor** are on Brian Bromberg's *Jaco*.

Hal Blaine was the musical supervisor for the independent film *The Dr. Jekyll/And Mr. Hyde Rock 'N' Roll Musical*. Hal also made a guest appearance in the film.

Former Extreme and Van Halen vocalist Gary Cherone's new band, Tribe Of Judah, are on the road in support of their debut album, *Exit Elvis*. Former Godsmack drummer **Tommy Stewart** will be behind the kit for the live performances. **Mike Mangini** is on the CD.

Amir "uestlove" Thompson is on The Roots' new CD, *Phrenology*, as well as Common's *Electric Circus*.





sound engineering

Premier



Sonor Giant Step Middle Pedal

Striking A Blow For Symmetry!

HITS

allows centered positioning of bass drum

provides ergonomic approach to double-pedal playing

outstanding construction quality

MISSES

currently lacks eccentric drive option

Several years ago, I wrote a *Club Scene* column titled "Ergonomics." In it, I mentioned that I offset my single bass drum to my right, in what would be the standard position for the right drum in a double-bass setup. I do this because I want to sit facing straight forward toward the audience, and I don't want to have to twist my leg or ankle in order to play a bass drum that's also facing forward. Since the natural position of my feet is at 45° angles to the left and right when I'm facing forward, I put my bass drum at that angle.

That works out fine in terms of playing the bass drum. But over the years it created problems for the rest of my setup—especially the positioning of rack toms mounted on the bass drum. They got pushed over to the right. At first I compensated by mounting the rack toms on a floor stand in front of my snare drum. Later I switched to a drum rack, which allowed me to put the toms anywhere I wanted, independent of the bass drum.

Okay, that solved the positioning problems. But I have to say that the drumkit always *looked* a little off-balance with the single bass drum angled to one side like that. Later on, when I switched to a double bass drum pedal, it became obvious that I could put the bass drum back in the "normal," centered position, if only there was a double pedal that would incorporate two "slave" units to the left and right of a centralized twin-beater unit. But such a pedal wasn't available, so I remained with my offset bass drum.

Till now. In the latest addition to their innovative Giant Step pedal series, Sonor offers the aptly named Middle Pedal double pedal system. It's exactly what it sounds like: a double bass drum pedal that allows you to place your feet on pedals comfortably angled on either side of a centrally placed bass drum. It consists of two identical "slave" pedal units, each of which links (by means of an



adjustable axle with twin universal joints) to a central yoke that attaches to the bass-drum rim and holds the two beaters. The beaters themselves are placed so as to “split” the center point of the head (just slightly to the left and right of dead center) in order to achieve the closest possible sound and response. The slave pedals can be fitted with either chain- or strap-drive connections.

In the interest of historical accuracy, I want to mention that Australian drummer/inventor Don Sleishman created a twin-pedal device with a centralized beater unit almost twenty years ago. However, as is often the case with pioneering ideas, Don’s pedal design was ahead of its time and didn’t become a commercial success. But he does deserve credit for its creation.

What The Middle Pedal Offers

Before we examine the Sonor Middle Pedal itself, let’s take a quick look at the advantages it offers. First, it puts the bass drum smack in front of the drummer, centrally located on the drumkit. This, in turn, makes rack-tom positioning much easier and more flexible, while providing the most ergonomic pedal positioning for the player. Second, the equidistant drive pedals provide absolutely identical action, feel, and response (assuming you set them up that way). No longer are there obvious “primary” and “secondary” pedals that can often feel and sound different on the drum.

Questions, Questions

One of my editorial colleagues at *MD* wondered whether using one’s “primary” bass-drum foot on what was, in fact, actually a remote pedal would feel “detached” or strange in some way. To the contrary, I found that the power and response of the right pedal (the “primary” for me) was in no perceptible way any less than that of a pedal attached directly to the drum. And the upside was that the feel of the two pedals was so close that I found my weaker foot (my left) better able to match the action of my right foot. The overall balance between the two pedals gave me the feeling that my *playing* was also more balanced.

Another concern that was raised had to do with potential conflict between the centrally mounted twin beaters and a snare stand. I use a snare stand with an offset basket tilter. I found that placing the stand in such a way that the snare drum was offset toward the bass drum automatically put the stand’s tripod closer to me—and far enough away from the beaters to avoid any conflict.

Not Yet Perfect

I was given a Middle Pedal that came off the production line fairly early. It had all the terrific features of the Giant Step series (outlined extensively in Mike Haid’s review of the Single and Twin Effect models in the November 2002 *MD*). These include the nifty Docking Station and Quick Connect clamp/release system, the unique sliding floorboard, and enough adjustment points to keep you tweaking for quite a while to find all the “perfect” settings. On the other hand, it had a couple of problems, which Sonor has either already corrected or is in the process of correcting.

The first problem was that the connecting axles between the slave pedals and the central beater unit were too long. Even at their shortest adjustment point they put the slave pedals an uncomfortable distance apart. (I have short legs, so to be fair I consulted with *MD* editorial director Bill Miller, who has much longer legs. He was



uncomfortable with the spread, too.) Since receiving the pedal, I’ve learned that Sonor has shortened the axles by half. Since they can be extended to almost twice their minimum length, this should provide enough positioning range to suit drummers of any leg length.

The other problem I discovered actually related to my own playing experience, rather than to any flaw in the Middle Pedal. I’m used to playing a double pedal with an eccentric drive. And while the Middle Pedal does feature a reversible plastic cam to adjust its drive action somewhat, neither of the cam positions provides the leverage that an eccentric drive does. The action and feel of the pedal can be tailored in many *other* ways (spring tension, beater height, beater throw, footboard position, and so forth), but none of those addresses the leverage factor. As a result, I had trouble getting used to what seemed to me to be the somewhat “heavy” feel of the Middle Pedal.

Again, I stress that this isn’t a design flaw in the pedal. Rather, it’s a design *choice*. Many drummers who don’t play eccentric-drive pedals now would probably have no problem whatever jumping right onto the Middle Pedal and stomping blissfully away. However, given the number of drummers who *do* play eccentric-drive pedals, I was surprised that Sonor didn’t have a replaceable-cam option to provide such an action. When I spoke to them about it, they were very receptive to the idea, and my understanding is that they’re working on it as you read this.

Construction, Function, And Value

Anyone familiar with Sonor products knows that engineering innovations, construction quality, and attention to detail are always major ingredients. The Middle Pedal is a classic example of this philosophy. It’s built to last, and it features outstanding performance characteristics. It also provides a function served by no other product currently on the market. To me, that adds value that helps to justify the unit’s admittedly steep price. If you subscribe to the concept of “you get what you pay for,” then this pedal definitely delivers—right down the middle.

THE NUMBERS	
List Price	\$1,195
☎ (804) 515-1900, 🌐 www.hohnerusa.com , www.sonor.com .	



Audix D6 Bass Drum Microphone

Small Package...Big Performance

HITS

exceptional acoustic performance even with no processing

small size for easy positioning

rugged housing

by Mark Parsons



Question: Since Audix already has a nice kick mic' in the D4, what's with the new D6? Is it a "new & improved" version of the D4? Does it replace the D4? Or is it possibly a "budget" version of it?

Answer: Absolutely none of the above.

The D4 is a very good microphone that yields a faithful reproduction of high-impact/low-frequency sounds. However, there's a sizeable group of folks who aren't as interested in fidelity as they are in character. They *want* some color in their mic's. Look at all the tube-based sound gear on the market these days. Or more to the point, look at all the "pre-emphasized" kick mic's out there. The new D6 is, in fact, another pre-emphasized mic'. But it's definitely not *just* another pre-emphasized mic'. It's the pre-EQ'-ed mic' to end all pre-EQ'-ed mic's.

Let's face it, beyond a certain point these things become subjective. Just like wine, cars, and cymbals, it's part technology and part personal taste. (The larger part, I might add.) And while I'll try not to let *my* personal taste get in the way of an objective description of the D6, before we go any further I've got to tell you—this thing does it for me. However, there are sound scientific reasons for my technolust regarding the D6, so let's back up and look at some of the factual aspects first.

History Lesson

Even though this is a new product, Audix didn't just decide to jump on the "pre-curved" bandwagon yesterday. Shortly after the D-series made its debut a few years ago, they hinted that they were working on something like this. It must be easier to make a relatively linear mic' than a precisely tuned non-linear one, because in the interim they put out the D4. But Audix kept tweaking the D6 until they were sure they had it just right.

Actually, the tricky part isn't making a non-flat microphone. Almost all mic's fit that description (although many do it unintentionally). The extremely hard part is tweaking the curve such that it enhances the intended sound source without exhibiting any weird phase problems or other aberrations. And the mic' must also be somewhat "universal" in application—at least within the family of intended instruments. Let's see what the folks at Audix did regarding this multi-pronged dilemma.

Design

The D6 looks just like the other mic's in Audix's D-series, but for its dimensions. The main body is 2" in diameter and 3" long, with the narrow tailpiece adding another 1½". (Making the tailpiece the same size as on the other D-series models means that all Audix clips and clamps will fit the D6. Good thinking.) The sturdy one-piece housing is machined from a solid block of aluminum and given a semi-gloss black anodized finish. (A "silver" finish is also available.)

Overall, the D6 exemplifies the edict that form should follow function. It's as big as it needs to be to house the capsule and associated electronics, and no bigger. This pays dividends when it comes to placement, as we'll see.

So physically, the D6 is a solid, functional design. But that can be said of a number of other mic's. What sets this design apart is what's on the *inside*. One look at the response curve tells you there's something interesting going on here. There's a significant boost in the low end, but instead of it being centered in the usual 125 Hz

region (which can add to the “boom” characteristic of a bass drum), it’s centered an octave below that. This contributes to the “thud” characteristic instead. Then there is a reduction in the lower mids that is both broad *and* deep, centered at 600-800 Hz, but extending from perhaps 200 up to 1,500 Hz. This reduces the dreaded “boxy” midrange ring that is death to a tight kick sound.

In the high frequencies, the expected boost at 4 kHz is there, which accentuates the punch of the beater attack. But there’s another (even stronger) peak up around 10-12 kHz. This gives you the beater “click,” which adds pinpoint definition to the attack. It would be almost meaningless to say “there’s an 8 dB cut at such-and-such a frequency,” since *nowhere* along the response curve is the graph flat. There’s no real baseline from which to measure. Suffice it to say that this is the most non-linear mic’ I’ve seen in a while: Both 60 Hz and 10 kHz are a good 12 dB (or more!) above 700 Hz.

The polar chart is very interesting. In brief, this mic’ is *very* good at rejecting midrange (500 Hz) from the rear, but quite a bit more “omni-ish” when it comes to the lower frequencies. This means that when it’s placed inside a kick drum, it will theoretically reduce more of the harsh shell ring coming from off-axis in proportion to the warmer overtones it picks up.

In Use

Because I got one of the first models off the line, the D6 I tested arrived without any literature. Therefore I started by simply placing it in some typical locations and listening, making notes of my initial impressions. Here are some excerpts from my first listening session:

“I’m especially enjoying the way the high end of the curve is tuned to pick up the beater click. Other non-linear kick mic’s have an upper-mid boost, but it sounds like the emphasis on the D6 is at a higher frequency, resulting in less harshness and a better kick attack. The major reduction in the lower mids makes for a very smooth sound. And there’s lots of beef on the *bottom*....”

Shortly after that session, Audix emailed me some specs and charts on the mic’, and I had to smile. First, it was nice to know that my poor, abused ears still worked. But more importantly, it was reassuring to note that everything I was hearing was *intentionally* designed into the mic’. The way this thing responded to a kick drum wasn’t even partially the result of serendipity.

Let’s examine some specifics. I started with the D6 placed about 6” in front of the kick drum. It sounded a bit fatter and had significantly better articulation than other mic’s I’ve used. It was also much smoother, due to the greater attenuation of the mids. Another thing was immediately apparent: The output of the D6 was lower than the other mic’s I’d been using. This can be problematic when you’re using a microphone on very quiet sources, because you have to raise the gain—which also raises the noise floor. However, in percussive applications all it means is that you won’t have to use a pad on your board. (And since the D6 can take a max SPL of 144 dB, you won’t be running out of headroom.)

Next, I tested the mic’ inside a kick drum. Its compact size (for a kick mic’) made it easy to position through the port in the front head. Here the D6 *really* shone, producing what is probably the best unprocessed (no EQ or compression) contemporary kick sound I’ve ever heard. It had significant weight to the sound, with

more articulation than I’ve heard on a kick without any added harshness. It was also incredibly smooth through the midrange.

I immediately unscrewed the mic’ and looked inside, expecting to see a tiny soundman hard at work on a miniature mixing console. How else could a completely dry mic’ signal sound so professionally produced?

With a record of two for two, I decided to stretch the envelope a bit and try the D6 on a 12x14 tom. Here, too, the sound was very fat, smooth, and articulate. All without turning a single knob. Wow.

Now Hold On

Along with the D6, Audix also sent along their new D-clamp. (This wasn’t available when I tested their D-vice mount during a recent review of the Micro-D microphone.) The D-clamp is designed to mount a mic’ on a conga (or pretty much any hand drum that uses tension hooks). The short story is the D-clamp works great, holding tightly to the drum yet allowing plenty of positioning flexibility via a thin gooseneck.

As long as the mount was clamped to a conga, I figured, Why not put the D6 on it and see what’s up? Well, I think we finally reached the boundaries of the D6’s job description. The result was a little *too* smooth, and the drum needed a little more midrange in its sound than the D6 was willing to give. In this application I’d go with a less contoured microphone, such as an Audix D2 or a Shure SM57. Please note, however, that Audix isn’t touting the D6 as a conga mic’.

One “outside the envelope” application that *was* a success, however, was using the D6 in front of the drumset as an ambience microphone. I placed it approximately 4’ in front of the kit, and 18” off the ground. Of course there was a lot of kick in the signal, but the D6’s enhanced transients also allowed it to do an excellent job of picking up the rest of the set. The resulting sound was a big/full/live “mix” that would sound great in certain settings. I could really see using a compressed version of this signal to add some “splat” underneath a typical drum mix.

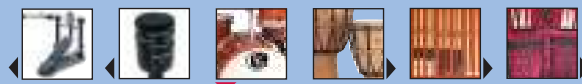
Conclusion

The D6 was designed with one goal in mind: to be a no-compromise contemporary kick mic’. If you’re a purist looking for a linear, “just the facts” bass drum mic’ (and there are certainly times when this is desired), then the D6 obviously isn’t the mic’ for the job. But if you want a painless way to get an absolutely rocking professional sound with a ton of serious beef on the bottom and that Lars-type “click” on top, then this is the stuff.

To paraphrase Will Rogers, I never met a mic’ I couldn’t use (given enough EQ, in some cases). But there’s a big difference between “something that works” and something so perfectly tailored to the task that it makes the job effortless. The D6 is the latter, and it was definitely worth the wait.

THE NUMBERS

Audix D6 Bass Drum Microphone	
Type	Cardioid Dynamic, “Tailored” Response
Frequency Response	30 Hz – 15 kHz
Max. SPL	144 dB
Housing	Machined Aluminum
Available finishes	Black or Silver Anodized
Dimensions	2” diameter x 4½” overall length
Weight77 oz.
List Price	\$349
☎ (800) 966-8261, 🌐 www.audixusa.com .	



CLE Drums

Size And Sound Set These Beauties Apart

HITS

unique construction

quality sound

great finishes

by Kevin D. Osborne

Michael Latini is the owner, innovator, supervisor, and shop laborer behind CLE Drums. His mission statement is "to build a drum that's unequalled in its combination of warmth and resonance." He may very well have succeeded.

Once a drumshell is delivered to Michael's shop, it doesn't leave until it's a finished drum. Michael cuts the bearing edges, drills all necessary holes, sands, finishes, and assembles each drum all on the premises. And the finished product is impressive.

CLE Drums will make any size of drum or style of drumset that a drummer wants. They can and do advise drummers about potential choices, based on the music they play and where they play it. CLE can also finish a drum in virtually any requested color and look.

But size and color are not the only reasons CLE Drums are custom. Their bearing edges are different from most bearing-edge designs. The innovative lugs are simple, lightweight, and strong, and they take up little space inside and outside the drum. Finally, CLE drums are proportionately sized to deliver optimum resonance.

We received a Jazz kit and a Rock/Fusion kit for review. The Jazz Kit was finished in a high-gloss Earth Tone lacquer, which had a beautiful sheen. The finish on the Rock/Fusion kit was Ghost Black Satin Oil Varnish, which had a no-nonsense elegance to it. It's a flat black finish that says "Let's get down to business!"

Construction

The Jazz kit featured 6-ply toms and an 8-ply snare drum. The Rock/Fusion kit toms were 8-ply, while the snare was 10-ply. Both bass drums were 8-ply.

The inside bearing edges of bass drums and toms are cut to 60°. Snare drum edges are cut to 45°. According to Michael Latini, these cuts deliver the best rates of decay for his drums. The outside bearing edge is cut to a radius, which means that instead of a sharp angle, the edge has a curved bevel that meets the top of the inside 45° or 60° edge. This radius matches the inside curve of a drumhead collar. Accordingly, the part of the drumhead that's pulled down over the outside edge of the shell makes optimum contact with the drum. This contact reportedly transfers more of the head vibration to the shell, thus contributing to the drum's warmth and sustain without reducing its attack and volume.

Jazz Kit



A proprietary finish is applied to the insides of the shells, as well as to the bearing edges. This finish seals the drum but doesn't coat it, since a coating can stiffen the wood and change the drum's sound.

Another unique feature of CLE drums is the lugs. Designed by Michael Latini, each lug is a sphere sitting on a cylinder—a simple but original design that incorporates elemental forms. The lugs are machined from a very strong aluminum alloy, then drilled and form-tapped. Form-tapping is a procedure that presses the threads into the metal, increasing its density and strengthening the threads. The tension rods on all CLE drums come with polycarbonate tension washers.

Large-diameter stainless-steel washers and button-head screws hold all the drum hardware in place. The button-head screws are shaped to allow air to flow over them, and there's only one screw per lug. Air vents and even the mounts for the floor tom legs are horizontally located in line with the lugs. All this combines to increase the area of the drum's interior that is free from obstruction. Since vibrations are stronger in this increased open area, the resonance of the drums, according to CLE, is enhanced.

Size Matters

CLE drums are available in some unique sizes. Latini has determined that drums with a depth of 75% to 80% of the diameter deliver the best resonance. For example, the bass drum on the Jazz kit is 15x20. That's a 75% ratio. The mounted tom is 9x12—another 75% ratio. On the Rock kit the ratio is closer to 80% for the bass and toms (except for the 10x10). This gives the Rock kit a deeper sound, while its 8-ply shell construction delivers more volume with only a little less resonance. Michael says that toms and bass drums constructed to the 75%/80% proportionate size will resonate with each other, adding to the overall sound of the kit.

Sound

The Jazz kit was built with a "retro" sound in mind. The toms and bass are small in diameter, and use vintage-type drumheads. Combined with the proportionate size of the drums, this produces a rich tone and a warm sound. The 5x14 snare has eight nodal-mounted lugs and a Nickel Drumworks strainer. This drum produces a crisp and clear snare sound with some spread to it.

The drums respond very nicely to being tuned up to pitches that stand out to the listeners' ears. As I tuned up the bass drum, some of the ring diminished and the drum's punch stood out, without any loss of warmth.

The 9x12 mounted tom falls right between the more traditional 8x12 and 9x13 tom sizes. It has good presence and resonance. The 12x14 tom is one of a kind, especially when it stands alone as the only floor tom. The resonance carries the sound for a long distance. Listening to the drum without seeing it, you'd be inclined to think that it's much larger than it really is.

I enjoyed the warmth and tonality of the Jazz kit. But I *loved* the power of the Rock/Fusion kit. This is a set that's in your face from the get-go. You can almost hear the sound of the stick touching the head before the drum speaks. And when it does, it speaks vol-



Rock/Fusion kit

umes (pun fully intended).

The 6x14, 10-ply, 16-lug snare drum comes with die-cast hoops. It delivers a focused, throaty sound with a defined percussive punch. The snares are very responsive and respond well to soft as well as aggressive playing.

Spending the time to tune these drums rewards you with great overtones and harmonics. You can literally hear them appear as each drum is brought up to its optimum pitch. I put a small drum pillow inside the bass drum to take out some of the ring. That left the drum with a deeper, more direct sound that had punch, attack, and good resonance. These are just *great* drums for rock playing.

Final Words

CLE Drums may be new on the market, but they've paid their dues in preparation. Michael Latini has produced a fine, innovative series of drums that will meet the demands of the discerning drummer. CLE Drums are available from independent dealers. Check the CLE Drums Web site for

THE NUMBERS	
Jazz kit: 15x20 8-ply bass drum, 9x12 6-ply rack tom, 12x14 6-ply floor tom, 5x14 8-ply snare drum.	List price \$3,935
Rock/Fusion kit sizes: 17½x22 8-ply bass drum, 10x10 and 10x12 8-ply rack toms, 13x16 8-ply floor tom, 6x14 10-ply snare drum.	List price \$4,118
☎ (410) 876-7950, 🌐 www.cledrums.com	



Mountain Rythm Circle Series And Pro Series Djembes

Ever Hear Of Afro/Canadian Sound?

HITS

excellent construction at all price ranges

Circle series pine drums are lightweight

Pro line drums offer huge sound

MISSES

tuning system can be tricky

Mountain Rythm is a small company in Canada that offers an exceptional selection of hand-made ethnic drums for all levels of players. We had a chance to examine djembes from two different price ranges: The Circle series and the Pro series. Each has unique features to offer. Let's take a look!

Circle Series Pine Djembes

The Circle series includes djembes in four sizes (10", 12", 13", and 14") and three wood choices (pine, butternut, and maple). For this review the pine drums were used. The shells are constructed of kiln-dried wood and are sealed on the inside and outside to protect them from cracking. Pine is a very light wood, making the drums easy to carry around.

The sounds are very tight and focused. The 10" has a great tone and the slap is easy to attain. I really liked this drum. It's small and light enough to sling over your shoulder, but still has a very distinct djembe sound. The 12" drum has great resonance and produces a fabulous bass tone. In addition, its slap and open tones are crisp and really ringy. The 13" model had a mellower tone—though not quite as ringy as the 12". I thought that part of its tone might have been the result of the head settling in, so I experimented with it for a while. In doing so, I was surprised at how versatile these drums can sound in



Circle Series Pine Djembes

all tuning ranges. The manufacturing of the shells is very consistent, and one can logically expect that to be true for the butternut and maple versions as well.

The heads on all the drums are made of non-bleached goatskin. They're tied on in traditional djembe fashion, using "marine static chord." (That would be rope to you and me.) It's kind of like a high-quality bungee cord, and it's not going to budge while you play.

The rope is well below the top of the head, and the shells around the rims are very smooth and easy on the hands. In fact, all the drums are very comfortable and easy to play.

The tuning mechanism on all the Mountain Rythm djembes deserves its own paragraph. We'll get to that after we discuss the Pro series.

Pro Series Maple Djembes

The maple Pro drums are clearly the heavyweights in the MR lines. Made of Canadian rock maple, these drums sound *huge*. Their construction is different from that of the Circle series, in that the contour of each stave on the Pro series drums is shaped from the original piece of wood, so there is no bending. The overall body of the drum is also shaped and contoured more than the straighter Circle models. The use of hard maple also accounts for a significant increase in the weight of the drums.

The sound produced by the Pro drums is large and in charge. The resonance is immediately obvious. I put up a mic' and recorded a couple passes of each of the drums, and they really recorded well. I used a room mic' at a pretty good distance away, and the low end was always very pronounced.

The 13" head provides a lot of area to work with, and is great for slaps and open tones. The bass tone is warm and smooth. The rounder, wider body on the Pro series drums helps create a unique tone.

Although much heavier than the pine drum, the 12" Pro model is still a perfect all-around drum for drum circles, studio work, or live applications. It's compact enough to carry around, but it produces a solid and distinct sound, with a very tight slap. It would be a great addition to a set of congas in a live touring setup. It also records really well. I have to admit I might be getting a crush on this drum. It's really fun to play.

The Tuning

First things first: Out of the bag, all these drums sounded very good. I didn't feel any need to change anything on the Pro



drums. But I did want to tweak the Circle drums a little.

Remember the "marine static chord"? There's a twist peg or hard piece of molded plastic intertwined in the rope that you have to "flip" in order to tighten the cord. MR includes a "flipper" to help with this process—which is a good thing, because I certainly couldn't flip one with my fingers. This was a new tuning technique that took me a few tries to figure out. And when the twist peg fell out of the rope, it took a while longer to figure out how to get it back in. Once I had it figured out, I realized that the system wasn't really difficult. However, I did discover that if something slips, the twist peg can whip down on one's fingers under the tension in the rope. So let's just say that the tuning process can be a little tricky, and will require some practice.

Conclusion

Mountain Rythm offers up a great range of drums, from the light Circle series pine to the heavyweight Pro series maple. It's great to play drums with such a strong sound and tone. The bass response of the maple drums is fantastic. Even the small pine drums sound great. All are made with the same care and quality.

THE NUMBERS	
Circle Series Pine Djembes	
20x10	\$273.99
26x12	\$358.99
27x13	\$388.99
28x14	\$419.99
Pro Series Maple Djembes	
22x10	\$449.99
26x12	\$549.99
28x13	\$619.99
30x14	\$699.99
☎ (705) 657-7089, (905) 764-6543, 🌐 www.mountainrythm.com	



Unigrip Flipstix

Nifty Tools Of The Trade

HITS

acoustic versatility

reduced need for different tools

by Rick Van Horn

I've been playing a lot of "pit percussion" lately, for shows in local high schools and community theaters. In virtually all cases, I've been doubling the drumset and percussion parts. And in most cases, I've been faced with the problem of creating this acoustic variety on the kit while keeping the volume under control.

When I played clubs, my usual choices of tools boiled down to one pair of sticks for 95% of the night, and perhaps a switch to brushes and/or mallets for the other 5%. Not so on a show gig. I've been playing with different sticks, brushes, rods, and mallets almost in equal proportion (sometimes within a single piece of music). Switching between these tools calls for a lot of rapid "put down/pick up" action on my part. So I was pleased to discover the combination tools offered by Unigrip in their Flipstix line. Using these "combo sticks" allows me to dramatically reduce the number of items I have to reach for in order to have different sonic options.

Bamboo Flipstix

The two Bamboo Flipstix models consist of a general-purpose, wood-tip 5A stick and a thinner Jazz stick with a delicate barrel tip. Each has 3" bamboo rods on the butt end. The length of each model is 16⁵/₈". The bamboo rods produce a stiff response similar to that of wood dowels. That response is very useful on ride cymbals (when sticks are too loud but brushes can't be heard), and also on snare drum backbeats that need to be controlled, volume-wise. But what's special about bamboo dowels is that they don't split and break like wood dowels do. Instead, they tend to shred into finer dowels and fibers. (And this takes *quite* a long time, owing to bamboo's durability.) Granted, this will ultimately change the sound they produce, but it allows them to retain their usefulness as an instrumental tool.

The Bamboo Flipstix are more than an inch longer than the nylon-tipped versions of the same sticks. This gives them more reach and power, which is in keeping with the likely use of the stiffer bamboo ends, which produce a sharper and louder sound than their nylon siblings.

Nylon Flipstix

With the above comments in mind, the Nylon Flipstix proved perfect for moderate- to low-volume playing (especially with the Jazz stick version). Their shorter length (15⁵/₈") gave them a great balance for traditional-grip playing, and their 2¹/₂" nylon rods served well as an "in-between" alternative to sticks or brushes. Their sound was definitely softer and had more "spread" than that of the bamboo rods, but it was still distinct and audible on drums and cymbals.

Flipstick Mallets

The Flipstix Mallet was my favorite tool among this entire group. It features a hard felt mallet on the butt end of a nylon-tipped 5A hickory stick.



Flipstix Models (from left): 5A and Jazz Bamboo, 5A and Jazz Nylon, 5A and Marching Mallets, Bamboo Brushes, and L-Groover Brushes

Michele Newhouse

That particular stick features a narrower taper and more delicate bead than the wood-tipped 5A, so it's really an entirely different stick in feel, balance, and especially ride-cymbal sound. I found that I could play drumstick patterns quite comfortably with the mallet stick, so on several pieces of music I didn't bother to switch to "standard" sticks at all—even if I didn't need the mallet option. But when I *did* need the mallets, I merely had to spin the sticks around in my hands to get them. Quick, convenient, and comfortable.

Unigrip also offers a Flipstix Marching Mallet. Although it was much too big and powerful for my pit playing, it would undoubtedly be a helpful tool for marching snare or timp-tom players looking for acoustic variety in their on-the-field playing. By today's marching standards the sticks aren't massive: 3A hickory models, approximately 15³/₄" long and about 5/8" in diameter. But their thick necks and large, nylon ball tips would give them plenty of volume and articulation on snare drums, while the hard felt mallets could provide quick response from toms. (Or what the heck, swap 'em around on the drums for different sounds.)

Bamboo Brush And L-Groover Brush

These two models are identical but for their grips. They feature 8¹/₄"-long bamboo rods set in a slightly loose pattern to get a more brush-like "spread" than traditional rods would produce. (However,

if you *wanted* a more pointed rod-like sound, it would be a simple matter to add a rubber O-ring or use a little tape to gather the rods more tightly.) The sound produced by these bamboo rods is less brittle than that of wooden dowels, but significantly more pointed than wire or plastic brushes (of any gauge).

The regular Bamboo Brush features a 5B-size smooth hickory grip. The L-Groover Brush features Unigrip's proprietary L-Groover grip, which consists of a grooved shaft covered in a black rubberized coating. I can't imagine playing hard enough with these "brushes" that stick slippage would be a problem, but the L-Groover grip is secure and comfortable even under low-intensity playing situations.

A Great Group

As a group, all of the Flipstix offer terrific versatility and acoustic potential. They're made well, feel great to play with, and can cut down the number of items you need to carry in your stick bag. Sounds like a winning combination!

THE NUMBERS

Bamboo Flipstix	\$27.95
Nylon Flipstix	\$27.95
Flipstick Mallet (5A)	\$26.95
Flipstick Marching Mallet	\$27.95
Bamboo Brush	\$25.95
L-Groover Brush	\$26.95

 (800) 474-7068,  www.unigrip2000.com



Quick Looks

Casecore Coffin Case Stick Cases

While I first thought that it might be quite an undertaking to use stick containers shaped like coffins, my grave misgivings wore off quickly as I put them to use.

BB-100 Stick Bag



Your first response upon seeing the BB-100 bag might be to say, 'Is it just cool-*looking*, or is it also a good stick bag?' I'm happy to say that it's both.

I packed and closed the bag, and was shocked that it didn't bulge from all the sticks, mallets, brushes, and accessories I'd put into it (including a hi-hat clutch). Mallets fit particularly well, because the coffin shape provided a little extra space for the size of the heads (where a traditional stick

bag would bulge in the same situation).

The stick pouches inside the case are padded in red plush fabric with covers over the sticks. The covers tuck behind the sticks while in use. The case features utility pockets created with netting, which allows you to see what's inside. (This eliminates the unenviable experience of reaching blind into a stick bag for a drumkey, and jabbing yourself with a pencil in the process.)

The BB-100 includes the "Armor Frame," which is a kind of internal piping that strengthens the bag. When the case is unzipped, the two sides are fairly soft and pliable. When the case is zipped closed, it feels rigid and extremely solid. The only color choice is black with a red interior. List price is \$50.

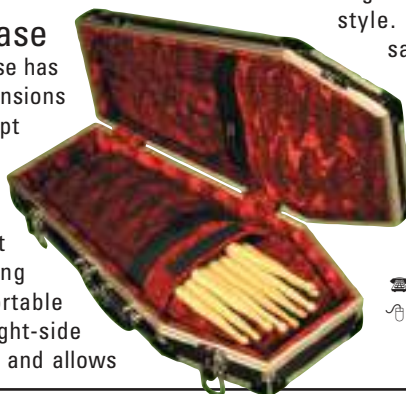
LF-150 Hard Case


The LF-150 hard case has the same basic dimensions as the BB-100, except that the stick pouches are enclosed in a flight-style case shaped like a coffin. It features two locking latches and a comfortable metal handle. The right-side stick pouch "sits up" and allows

you to access your sticks while the case stays on the floor. Hook-and-loop fasteners let you control the angle. The right side is also removable, with a loop on the top to let you hang it from your floor tom.

It occurred to me that since the right-side stick pouch is indeed removable, maybe I should remove it and see what I had left to work with in the case. What I got was a space about 8" across at the widest point and about 1¹/₂" deep. This opened up a world of possibilities, such as carrying splash cymbals, triangles, slide whistles, spare minidisks or DATs, and just about any sort of small accessory that you don't want floating around loose in your trap case.

My first impression of the LF-150 was that it was a fine way to transport sticks while looking different and doing the job in style. But add in the ability to safely carry just about any small thing you want to keep with you, and it becomes a great value. It's available in silver with the same red interior as the soft case. List price is \$80.



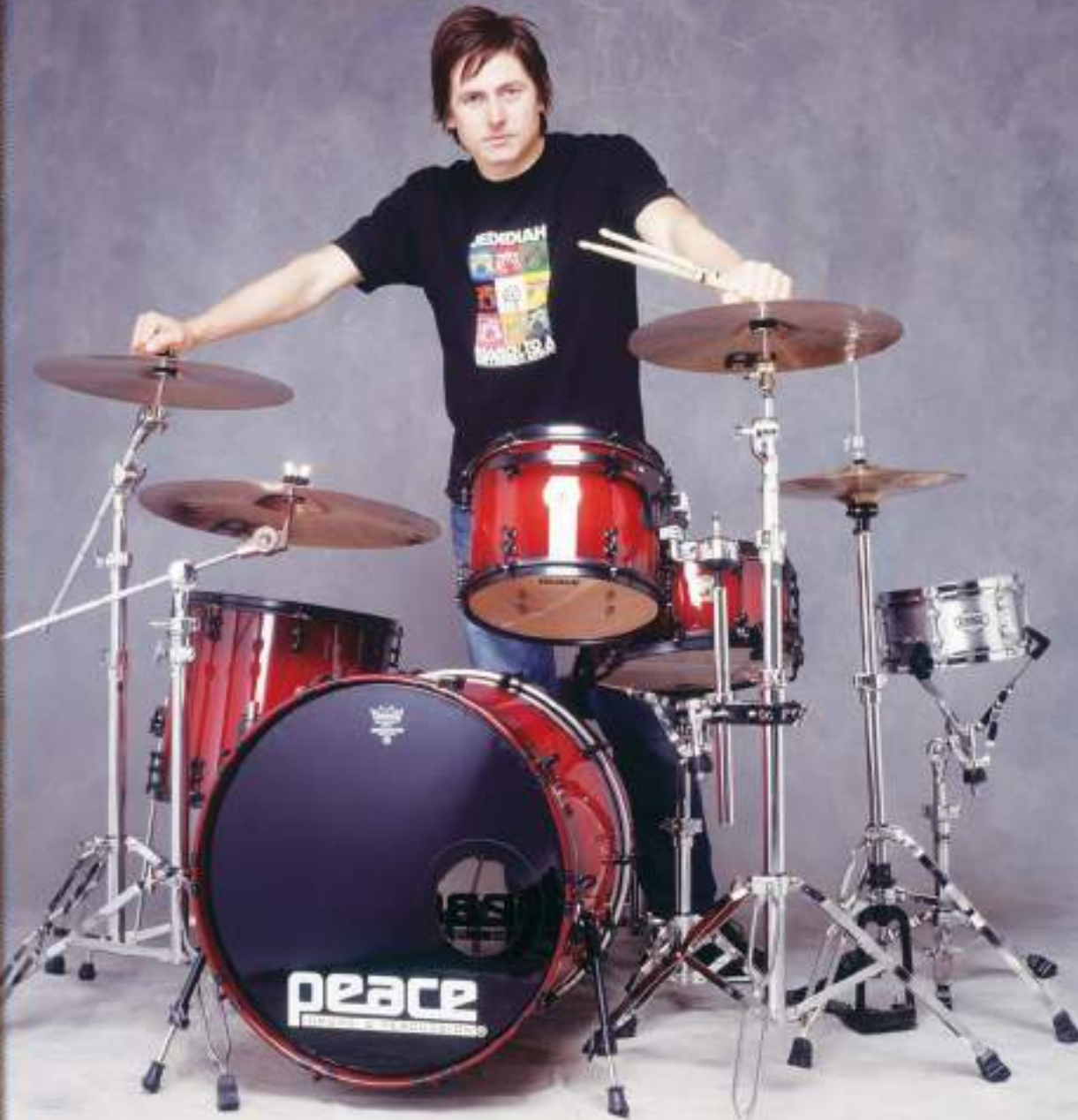
 (818) 767-3511,

 www.coffincase.com.

Chap Ostrander



IF PICTURES TELL A THOUSAND WORDS,
WAIT 'TIL YOU HEAR HOW THEY SOUND!

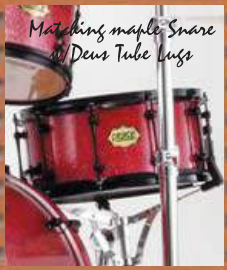


HEAR CHAD BUTLER'S PARAGON™ KIT ON THE BEAUTIFUL LETDOWN,
THE NEW ALBUM BY SWITCHED ON SONIC IN STORES FEBRUARY 25.

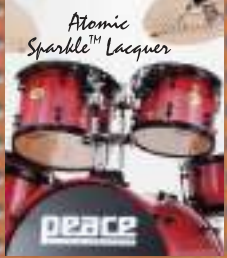
PARAGON

STAGE TWO

S E R I E S D R U M S



Matching maple Snare
w/ Deus Tube Lugs



Atomic
Sparkle™ Lacquer



NEW ARIAL LOCK™

Tom
holders EXPRESS™
Clamp
mount



Raven-Plated™
L.I.F.T.S.™
Tom
mount



Slim Jim Phantom



Tom Z. Godhead



Jay O'Brien Allday



Johnnie Barber Merle Haggard

PEACE DRUMS AND PERCUSSION PRESENTS
BRAVE NEW GEAR FOR A BRAVE NEW YEAR



*Adam Hamilton from Rusted the Superheroes
 playing Paragon™ Maple w/18" x 24" kick*



*Paragon Stage Two™ 5-pc. kit in
 Atomic Fireball Sparkle™ Lacquer*



*NEW X-3™ Series in Red Satin Stain
 TOTAL INDEPENDENCE!*



*Omye™ Series w/Raven Plated hardware
 in Honey Lacquer*



*NEW Mantra™ Series 6-pc. kit
 in Mirror Chrome wrap*



*NEW Meridian™ Series kit
 w/Arial Lock™ suspension mounts*

PEACE
 DRUMS & PERCUSSION®
 PLAY LIKE YOU'RE FAMOUS!

Peace Drums and Percussion
 PO Box 5306, Hacienda Heights, CA 91745
 Tel: 626-581-4510 • Fax: 626-581-4710

**VISIT US ONLINE@
 WWW.PEACEMUSIC.COM.TW**

**VISIT US AT
 WINTER NAMM 2003,
 BOOTH#3092
 AND SEE THE NEW PEACE
 ATTITUDE FOR YOURSELF**

All Photos By Glen Laterman • Switchfoot Live Photos By Andrew Barron



Eric Dover Sextus



JJ Farris
 Mixing Room Studios



Scott Ballew
 The Shazam



Neil Selba
 Jamestowne LA Studio



Live At FCD

Yamaha DTXPRESS II

Better Than Ever—At No Extra Charge

HITS

pre-assembled rack with ribbed tubing

three-zone triggering from the snare pad

cables are ready for pad upgrades

by Rick Long

Yamaha scored a major hit with the release of the original DTXPRESS electronic drumkit (reviewed in the November 1999 issue of *MD*). That kit brought electronic drums well within the reach of most drummers. Along with a very affordable price tag, the DTXPRESS had great drum sounds, internal songs and grooves to practice with, and quality construction.

Rather than let a good product sit around without attention, Yamaha recently decided to upgrade the DTXPRESS. The DTXPRESS II retains the general look of the

first version, but there are some major upgrades in the sound module, pads, and rack. Let's take a look at each section of the kit and examine the changes.

On The Rack

The rack is now made in Indonesia, in the same factory where Yamaha's motorcycle frames are made. The rack poles are now ribbed, which allows the clamps to grip more firmly with less effort. But the best feature of the new rack is that it comes pre-assembled. I've always liked drumkits with racks because of the stability and consistency of set-up. But the initial assembly of a rack system can be quite time consuming. Yamaha's pre-assembled rack only needed a few adjustments to get it properly situated for my playing style.

Padding The Issue

The new DTXPRESS pads (also of Indonesian manufacture) are more heavy-duty than their predecessors. The dual-zone snare pad has a grooved indentation around its circumference (on the rim), which makes it easy to distinguish from the single-zone tom pads. The cymbal pads have a new dimpled surface similar to that found on hand-hammered acoustic cymbals. This doesn't have any functional purpose, but it's a nice aesthetic addition. One of the cymbals is dual-zone (for use as a ride) and the other is single-zone (for use as a crash). The bass drum pad has been widened so that double pedals can easily be used.

The hi-hat controller is also new. It's a low-profile model with a footboard that matches the styling of the new Yamaha bass drum pedal line. The action is smooth and the full range of hi-hat sounds is easily obtainable. Heel splashes seem easier to obtain with this model than with previous versions.



Sound System

The DTXPRESS II sound module inputs have been upgraded. The snare and cymbal inputs are three-zone. This allows for cross-stick sounds on the snare (with a stick on the pad and the rim) and improved cymbal options. Another improvement is that the controls have been moved for greater convenience. The on/off/volume control is on the front panel instead of in the back. The auxiliary input now has its volume control placed right up front. Both these changes make adjusting the mix between the kit and the incoming audio much easier. As with the original DTXPRESS, full General MIDI capabilities are onboard.

Also noteworthy is the headphone output. The signal strength has been increased to allow for improved sound quality even with inexpensive headphones. After playing this kit for several hours at the Yamaha headquarters showroom, I asked about the headphones I had been given for the demo. I thought I was using studio reference phones. They were actually \$19.95 standard headphones, but the kit was able to push them so much that their inherent inef-

iciency was overcome and a full-spectrum frequency response was obtained.

A standout feature of the DTXPRESS's sound module is the song and groove function. In particular, kits #30 and #31 have great background combo patterns that help you practice grooving with a band. And I'm pleased to say that the internal songs aren't hokey. They're interesting songs that cover every style of music. As such, they'll definitely help to prepare you for work as a professional drummer. For added fun, get your lead-playing friends to come over and jam along.

Fun, Fun, Fun

A good test of any drumkit is whether or not it makes you want to play it longer than you had expected when you sat down. The DTXPRESS's drum sounds and captivating groove patterns are likely to inspire you to want to play it for hours. While conducting this review, I played the kit for three hours before getting up from the drum throne. That should tell you something.

Yamaha also appears to be equipping the DTXPRESS with the future in mind. Despite the fact that the tom pads and one

cymbal pad are single-zone, all cables are stereo so that you can upgrade the toms to dual-zone pads (which are already available) and three-zone cymbal pads (which are slated to become available in early 2003).

And The Best Part Is...

Upgraded equipment usually means an upgraded price. But Yamaha has chosen to leave the suggested retail price of the DTXPRESS II the same as the original DTXPRESS's. This should lead to an even lower and very attractive "street price" through the usual mass marketers. Such a deal!

THE NUMBERS

Configuration: Sound module, one two-zone snare pad, three single-zone tom pads, one two-zone "ride" cymbal pad, one single-zone "crash" cymbal pad, hi-hat foot controller and single-zone pad, and kick-drum "tower" pad capable of accommodating double pedals. All mounted on pre-assembled rack featuring ribbed aluminum tubing.

List price **\$1,295**

☎ (714) 522-9011, 🌐 www.yamahadrums.com



"from Jeff's hands to yours..."

dark and complex cymbals,
with warm low undertones.
The search is over...



The Hums-75713c by Bosphorus
Designed by Jeff Hamilton.



Jeff Hamilton (Osana Krall and The Jeff Hamilton Trio) Plays and endorses Bosphorus Cymbals.

visit us on the web at www.bosphoruscymbals.com or (770)205-0552 for more information.

Photo By: Geoffrey Chesseman

so what do these guys know about pedals???

With Iron Cobra there's plenty to know about—for too many to memorize.

So just keep two things in mind:

- No. 1. No other bass pedal has Iron Cobra's supernatural smoothness and sensitivity—the Feet Is Unreal.
- No. 2. No other pedal has Iron Cobra's legendary reliability and durability.

Of course, if you want to check out the lengthy list of Iron Cobra features and innovations (as well as which artist uses which model(s) of Iron Cobra), check out our website at www.tama.com



free case

Precision instruments should be treated like precision instruments. That's why Iron Cobra was the first pedal to come with its own hardshell carrying case.



www.tama.com For more information on Tama Drums and Hardware, send \$3.00 to: Tama, Dept. MD23, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403

PLENTY!



JOHN DOLMAYAN
system of a down



MIKE PORTNOY
dream theater

The tension is great. The response is precise. A great variety of adjustments—if you want to leave the footboard in the stock position, but put the beater further back so you can do that.

The durability is phenomenal. I've never had a problem, never had a broken pedal.

DAVE LOMBARDO fantomas



RODNEY HOLMES



ART DUNNINGHAM
gentles



FRANK BEARD
zz top

First of all the name and the look just captures everything—very scary. Seriously, I've never had any problems with them on tour. I beat the hell out of these things and nothing has ever failed on me. The most solid pedal I've ever played and really smooth at the same time.

JOHN TEMPESTA rob zombie



MORGAN ROSE
stone island



STEWART COPELAND
the police



KENNY ARONOFF



BRIAN FRASIER-MOORE christina aguilera



MIKE MALININ
go go gals

The Iron Cobra also has a lot of control—definitely. It works with you, not against you. The response is quick and the action is light. If you're trying to pull off some doubles, it doesn't move around on the floor—I play very precisely so that kind of stability is important.



STEFANIE EULINBERG
led zeppelin



DAVID SLEVIN
korn



JOHN BLACKWELL
prince

Infinite adjustability, great playability, roadworthiness—I'm still on my original (black footboard) pedal. This is one part of my gig that I don't worry about.

JOEL ROSENBLATT spyro gyra



SCOTT TRAVIS
judas priest



GILSON PHILLIPS



ZACH LIND
jimmy eat world

Pedals are the kinds of things that I would rather not have to think about. I just want them to be smooth and dependable ...to help me along the way to do what I want to do. The Iron Cobras are the best examples of that by far.

JOEY WARONKER rem





Audioslave's Brad Wilk Reborn

Guitar wizard Tom Morello first met the drummer of his future through an ad Brad Wilk placed in a Los Angeles music rag. "I wish I had saved it," laughs Morello. "It read something like, 'Rhythmic powerhouse, influences James Brown and Led Zeppelin—please call.'"

Story by Michael Parillo

Photos by Alex Solca

Morello called, and so began the genesis of Rage Against The Machine, which kick-started in 1991 and ended in 2000 with the departure of vocalist Zack de la Rocha. But a dozen years and millions of record sales after their fateful meeting, Wilk and Morello are still a team, this time in Audioslave. Rounded out by Rage bassist Tim Commerford and Soundgarden singer Chris Cornell, this new group trudged through some early stormy weather to release its muscular yet melodic debut album late last year.

While Audioslave hammers out plenty of "raging" riffs, gone are the hip-hop edge and activist lyrics that helped define Brad's former group. Adding Cornell to the fold—producer Rick Rubin's idea—has brought a softer side to a tried-and-true sound. Noise-master Morello even pulls his most far-out sonic trick yet: playing *acoustic* guitar. "Rage was basically an outlet for anger and frustration," Wilk says. "The emotions were obvious. And while I love nothing more than rocking hard, to have more range makes me feel fuller as a person and feel like I'm in a fuller band."

"Right off the bat I felt like the missing spark plug was put in and suddenly we were firing on all pistons. People call it a supergroup, but to me it's just four guys in a room pouring their hearts out into the music."

To this day, Brad continues to find inspiration from the artists mentioned in the ad he placed when rock stardom was just a dream. The influence of Zeppelin's John Bonham is clear: power combined with finesse, an uncluttered approach marked by sheer conviction, and one hell of a bass drum sound. Then there's James Brown, who made an impression on Bonzo as well. The Godfather Of Soul, along with his drummer Clyde Stubblefield, taught Brad lessons in groove that have helped distance him from his generation's pack of bashers. In fact, there isn't a funkier drummer in hard rock today.

"When I was in high school," Wilk says, "I listened to a *ton* of James Brown, Parliament, and George Clinton. I would go to sleep with funk records on repeat. I don't know if that was the ticket, but I felt like it really instilled that into my head."

On Audioslave's self-titled LP, Brad has scaled back the syncopation that he sharpened with *Rage*, but his deep pocket remains, even as he digs into each backbeat with a power that literally lifts him off his seat. Though never much for big, wild fills, Brad has reached a new level of restraint, adding minimal embellishment to relatively straightforward patterns. But what may at first seem like little more than surface-level pummeling deepens on closer inspection—the mark of music that lasts. Cleverly placed ghost

notes, simple but creative orchestration, and Wilk's unwillingness to play anything that isn't absolutely necessary give precious breath to the songs, where a more jumbled approach could have suffocated them.

MD caught up with Brad just before the release of *Audioslave*. Talking past, present, and future, he was thoughtful and enthusiastic—and downright itching to bring his new band to the masses: "I haven't played a show in two years, and when I do I'm going to lose my mind!"



MD: How did you decide what to do after *Rage* ended?

Brad: The three of us had a lot of questions in our heads, so we took some time off. But after two months it was very clear. I cherish the chemistry I have with the other two guys, and I don't take it for granted. We had a well of creativity that was maybe fifty percent tapped, so it made perfect sense for us to carry on.

MD: Was it a shock when Zack left the band?

Brad: Not at all. But was it difficult? Yeah. You have to go through the whole mourning period and get it out of your system. I don't hold any grudges—I actually feel it was a blessing in disguise for everyone. In the past the negativity wasn't outweighing what *Rage Against The Machine* was, and the essence of *Rage* was still shining bright. But toward the end the personal turmoil was outweighing the good parts, and that's no way to be in any relationship.

MD: The implication might be that because the three of you stuck together....

Brad: That it was three against one? That's not necessarily true. We all had problems with each other in the past. The three of us had a great deal of respect for each other and we cared for each other, and arguments and disagreements were part of the process. But when you start losing trust and you get into some real ill shit on a personal level, it becomes a struggle for an outcome that doesn't outweigh the struggle itself.

MD: What was it like when you first got together with Chris Cornell?

Brad: We all met in a rehearsal room and talked for a little bit, and then we went to jam. I closed my eyes and heard this voice that I had been listening to on records. Chris is one of my favorite vocalists, and all of a sudden he was in the room. It was an awesome feeling.

Right off the bat I felt like the missing spark plug was put in and suddenly we were firing on all pistons. People call it a supergroup, but to me it was just four guys in a room pouring their hearts and souls out into the music. It's one thing to find a great singer. It's another thing to find a great singer *and* great chemistry.

MD: So Audioslave isn't just a "project"?

Brad: This is a real band. I know there were rumors of Chris leaving and whatnot. What really happened is that having two management companies wasn't working. It



was starting to feel divided. We each had important relationships with these people, and it's not their fault. But we were smart enough to go, "Look, this music is more important than our managers' ego battles." The time we spent writing and recording was great, but when it got down to business it was really difficult. Now we're managed by The Firm, and they've been great.

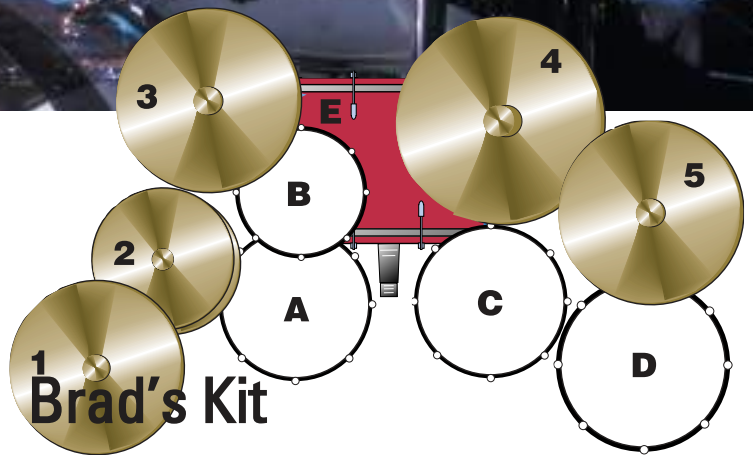
MD: You also dropped out of last summer's Ozzfest at the last minute.

Brad: Hindsight is 20/20, but I'm thankful we didn't do Ozzfest. The record wasn't even done. Being able to take a step back and really bond with one another, we got tighter. What began as a musical venture turned into strong friendships. Once you're placed out into the public, having that bond makes everything a lot easier. Kids aren't stupid—you can tell a contrived, put-together band from a real band.

MD: So with you, Tom, and Tim in a new context, did you fall back on old patterns in the studio, or was there a fresh approach?

Brad: In Rage Against The Machine, Zack rapped, and playing extremely percussive hip-hop-style beats sounds great over rap. But Chris says a lot without a lot of words, and there's a lot of space. Playing super-percussive stuff over that tends to sound cheesy to me. So I had to completely rethink my style of playing.

I put most of my creative energy into the stuff that's



Drums: Gretsch in chrome finish with black sparkle stripe

- A.** 8x14 Tama bell brass snare
- B.** 8x12 tom
- C.** 14x14 floor tom
- D.** 16x16 floor tom
- E.** 18x22 kick

Cymbals: Zildjian

- 1.** 18" Z Custom crash
- 2.** 14" New Beat hi-hats
- 3.** 19" K Dark crash
- 4.** 21" A Rock ride
- 5.** 18" Z Custom crash

Hardware: DW, including a 5000 bass drum pedal (with tight spring

tension)
Heads: Remo coated Emperor on snare batter with Ambassador underneath (tight head tension but with some ring), coated Emperors on tops of toms with clear Ambassadors on bottoms, clear Pinstripe on kick

Sticks: Vic Firth Extreme 5B model (hickory with wood tip)

going on between the beats—the ghost notes that are more felt than heard. It gives more space to the music and works a lot better with Chris’s vocal approach. It makes the grooves lean or swing one way or the other. That’s what sets drummers apart from each other, I think.

At the time I was reading *Siddhartha* by Hermann Hesse and books on Buddhism, which is all about simplifying—the whole less-is-more philosophy. So the parallels were right there in my face. It was about taking a step back and yielding to the song more than anything.

MD: This is one of your leanest records, that’s for sure.

Brad: I wanted to simplify. I’ve never been a big fill player. It’s an easy trap to fall into. I know this is *Modern Drummer* and there are kids who absolutely love that, but there are definitely two sides to drumming. When I was fourteen or fifteen, I was the guy with the Neil Peart drumset. I didn’t know how to write music, but I was writing out Rush’s *2112* in my own notes, and I was really into that stuff. As time went on, I just saw a different light. There’s so much to be said for *space*. The way you use space is just as important as the notes you play.

I also didn’t want my drumming to sound anything like a Soundgarden record.

I was into letting Chris groove the whole way through without having to count out odd time signatures and whatnot. [Soundgarden drummer] Matt Cameron and I couldn’t be more different. I just heard “Black Hole Sun” today on the radio. His playing on that is awesome—it sinks into the abyss. Matt’s a *great* “drummer’s drummer,” while I’m more into the sport of field bouncing and drumming for the people. No tricks up my sleeve, here it is. Play every note from the heart.

MD: Field bouncing?

Brad: In other words, when everyone in the crowd is bouncing up and down to your rhythms. I get off on that more than anything. I remember the first time I realized the power we had to move an audience and the power an audience had to move us back. It was the very first Pinkpop festival show Rage played. The crowd was bouncing up and down so much that it actually registered on the Richter scale in Holland as an earthquake. [laughs] That was the day I went, “Holy shit, something exciting is happening here.”

MD: So you consciously avoided Soundgarden comparisons. Did you also think about not making it sound like a Rage record?

Brad: Absolutely. At first I tended to play as funky as I could, and we’d listen back and it just didn’t have the same flavor. When you bring in someone else the chemistry completely changes. Chris has such a dark, beautiful, intense voice, and that’s what I wanted to relay in my drumming as well: dark, spacious, heavy-sounding drum styles.

My two biggest influences on this record were John Bonham and AC/DC’s Phil Rudd. John Bonham—probably my favorite drummer—played a lot of grace notes with a lot of feel, and he was ridiculously funky. Everyone thought he was a basher, but he had so much going on between the beats as well. He was hugely influenced by Motown records and stuff like that.

The Phil Rudd side of it was playing everything solidly through, without having fills or odd breaks between verses or anything like that. One night during pre-production, Rick Rubin asked me, “Have you ever seen [1996 live video] *No Bull* by AC/DC?” With this big Buddha grin he said, “You should check it out.” That night I got it, and I saw the effect they had on a

Tom Morello

“Wilk’Il Rock Ya”

When *MD* asked Brad’s longtime partner to talk drums, the guitarist had plenty to say, calling his buddy “my favorite drummer of all time.” He also mentioned the Richter scale shake-up at Pinkpop—Morello says it was a 1.1—adding with a laugh, “That’s Brad at work.”

MD: Besides Brad, what drummers are you into?

Tom: Stephen Perkins is an excellent drummer and unique stylist. I’m a huge fan of John Bonham, his being the records that made me want to rock to begin with. And I love Topper Headon from The Clash. They’re probably my favorite band, and they were able to branch off into so many areas because of him.

MD: Do you play drums?

Tom: I do, as a matter of fact. I can’t keep time to save my life, but if you need me to spin some sticks and catch some cymbals, *I’m your guy*. [laughs]

MD: Let’s talk about your early days with Brad. After you answered his ad, what happened next?

Tom: He auditioned for my former band, Lock Up. I loved his playing and I loved him as a person—he was a great, affable guy, and we really clicked. But as we finished the first song, he hit the last mighty cymbal crash and his stand fell over. I was thinking, “That dude’s great, but I don’t know if his gear can hold up for a gig.” Stupidly, the band didn’t choose him. But when we broke up, he was the first guy I called. I knew it was quite possible that we had an excellent rock future together.

MD: How has your partnership evolved over the years?

Tom: I’ve become more creative playing off Brad’s rhythms. I know what it’s gonna sound like when the Richter scale is being challenged, which has grounded me and helped me branch off into crazier areas. Even when I jam with other musicians, I long to stand next to that kick drum.

MD: Brad’s power is legendary. How loud *is* he?

Tom: [laughs] Thunderous. He doesn’t mess around. For years we rehearsed in the room where we recorded *Evil Empire*. It was *really* small. After playing in that room, my *equilibrium* would be off!

MD: What are some of your favorite Brad moments?

Tom: There are countless ones. On a couple of Rage tours, Brad played with his back to the audience. He had a little mirror screwed onto one of his stands, and when it came time for cues I’d come over and see just one big eyeball. We’re eyeball to eyeball and we go, “Okay, drop the beat.” [laughs]

On the new record, I love the beat in “Hypnotize.” I also love the feel of “Like A Stone.” It’s so effortless and beautiful and makes for a haunting song. The slower tunes were the most challenging to play, and those are some of the ones I’m most proud of. “The Last Remaining Light” is something we’d never touched before. Brad does this great little roll in the midst of the beat. Nobody else would have thought of that.



Michael Parillo

crowd. It was *unbelievable*. I thought Rage was the massive field-bouncing band, but Phil Rudd is the king. It's that whole less-is-more philosophy *really* working. He's got magic going on in his hi-hats too—I don't know what it is.

MD: And compared to him, you're playing a lot of notes.

Brad: [laughs] Exactly. It's crazy!

MD: Like Bonham, you've been singled out for hitting incredibly hard. Your hi-hats sway like nobody else's.

Brad: Yeah, I'm a hi-hat basher. [laughs] But most of my power comes from a very short distance and a crack of the wrist, sort of like the Bruce Lee theory. [Lee could land a devastating punch from an inch away.] The rest of it's just going through the motion.

MD: In conjunction with your muscle, you and Tim are incredibly funky.

Brad: I don't hear that very often, so it means a lot to hear you say that. It's a fine line between hitting hard and still carrying the funk.

I'm so lucky to have found Tim. We came from similar backgrounds. We both love funk and got really into hip-hop. The guy has amazing tone, and he's just *so* solid. I know that when I'm kicking the shit out of my kick drum, those strings are right there with me. That's a real good feeling.

MD: "Like A Stone" has a great groove. It's a straight-ahead tune, but it's got so much bounce because of the way you play.

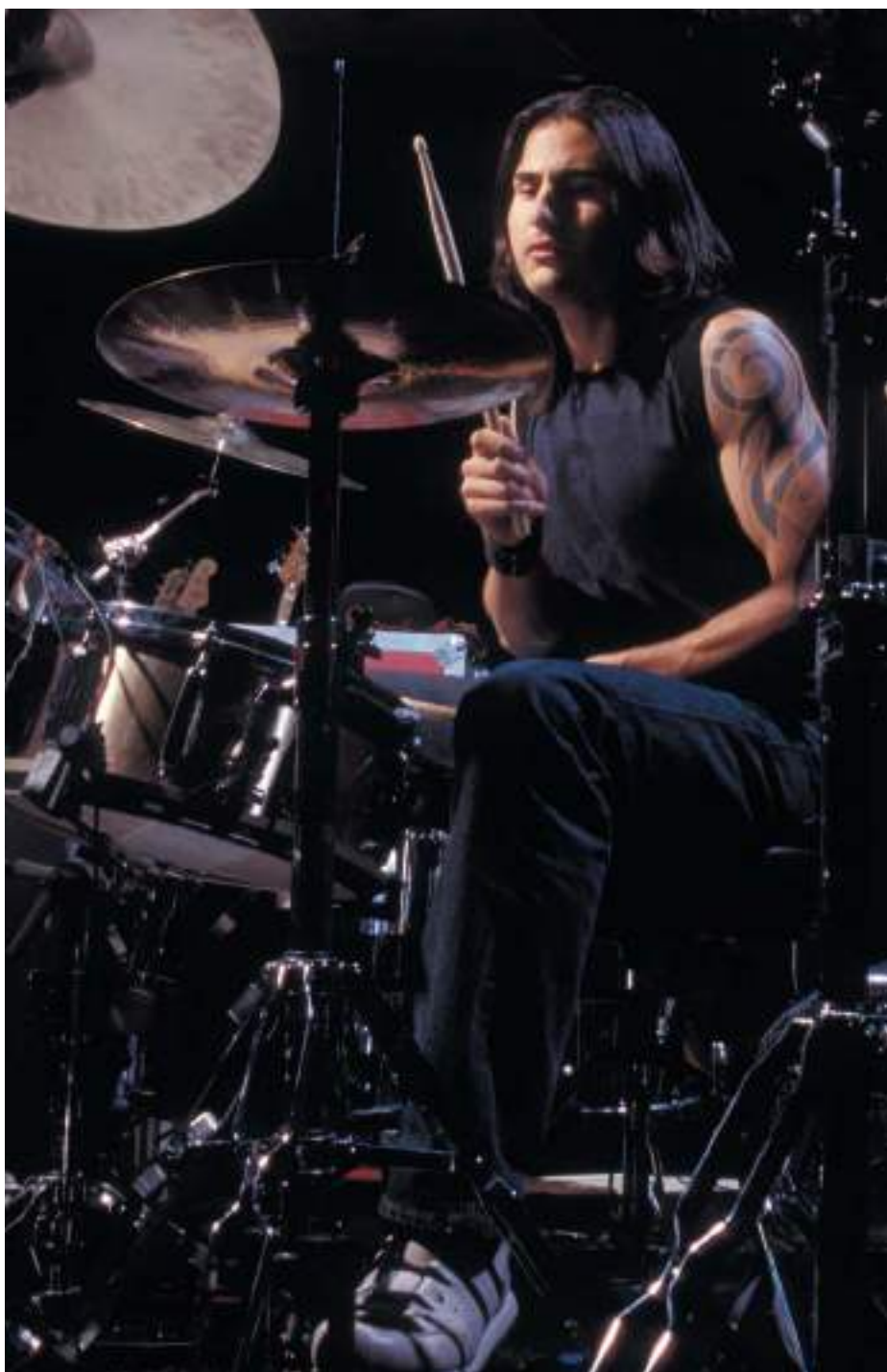
Brad: That song to me almost sounds like old boogaloo or something like that. The verse is really reserved, and then you hit the chorus and you're expecting to hear a ride cymbal, but instead I switch to the side of my floor tom, and it opens up even more space and becomes even *more* reserved. I spend a lot of time thinking about stuff like that.

MD: What was the writing process for *Audioslave*? Were the songs written together on the spot?

Brad: It came in different forms. Most songs started out as a small part and grew in the room. We were really excited and it was really flowing. It didn't feel like work. Everyone was supportive and gave each other space when they needed it.

MD: What's your approach to crafting a part for a new song?

Brad: For this record it was more instinctual on all our parts. It's like that saying



about your first thought usually being your best. We'd get something on tape and I would go home and listen to it. I'd have the obvious beat picked out, and then I'd try all that in-between stuff in different places. I'd accent things more or less, or ride on cymbals, or not play cymbals....

Sometimes when you first start playing—especially when you're creating—you're really paying attention to what *you're* doing. It's good to be able to sit back afterwards and really hear everybody else. But for the most part, the meat 'n'

potatoes of the grooves were there from the first day. That was really cool, and different from what we had done in the past. With Rage it was playing a part, messing around with it, over-thinking it to death, and then coming back to the original idea. [laughs]

MD: One song that's different for you is "Hypnotize," which has a techno vibe.

Brad: I loved doing that. It was one drum take, right when we got in that day. It's kind of a bastardization of a Clyde Stubblefield beat. I knew I didn't want the

beat to change *at all* throughout the song, but I'll switch on flangers here and there in certain parts.

MD: Did you record it that way, or add effects in the mix?

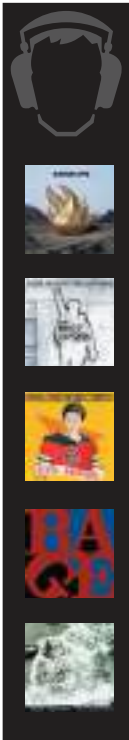
Brad: For the recording, Rick Rubin told me not to worry about that. But live I've got flangers and delay pedals right there. Delay is fun to get into. I can lose myself for hours playing with a delay that's set up to a kick and snare. You get into weird accents, depending on where you set the delay. There are accents that you're hearing but not playing, and it makes you think about the groove in a whole other way.

MD: Did Chris play any guitar during the writing sessions?

Brad: He was singing mostly, but when we were searching for something he would grab a guitar and help come up with parts. He has such a unique musical sense. Some of my favorite parts are bridges that Chris brought in, because for me it was such a new thing. You know what else? Chris plays the drums *really* well.

MD: And his lyrics on *Audioslave* are fantastic.

Brad: When he was done with the record,



BRAD ON RECORD

RECORDINGS

Artist	Album
Audioslave	Audioslave
Rage Against The Machine	Battle Of Los Angeles
Rage Against The Machine	Evil Empire
Rage Against The Machine	Renegades
Rage Against The Machine	Rage Against The Machine

FAVORITES

Artist	Album	Drummer
Led Zeppelin	all	John Bonham
The Who	The Kids Are Alright	Keith Moon
John Coltrane	Legacy (video)	Elvin Jones
Black Sabbath	Master Of Reality	Bill Ward
Black Sabbath	Paranoid	Bill Ward
James Brown	all	Clyde Stubblefield
Parliament	Best Of	Dennis Chambers
De La Soul	3 Feet High And Rising	samples (many)
Police	all	Stewart Copeland
AC/DC	Dirty Deeds Done Dirt Cheap	Phil Rudd
AC/DC	Highway To Hell	Phil Rudd

he gave us his lyric sheets, which was such an amazing thing for him to do. Two of my favorite writers are J.D. Salinger and Anne Rice, and I thought he surpassed both of

them. For me to be connected in some way to these beautiful poems was so deep.

MD: Chris's style is utterly different from Zack's. His words are much more intro-

PLAY WITH FIRE

THE PERFECT TOOLS FOR THE JOB

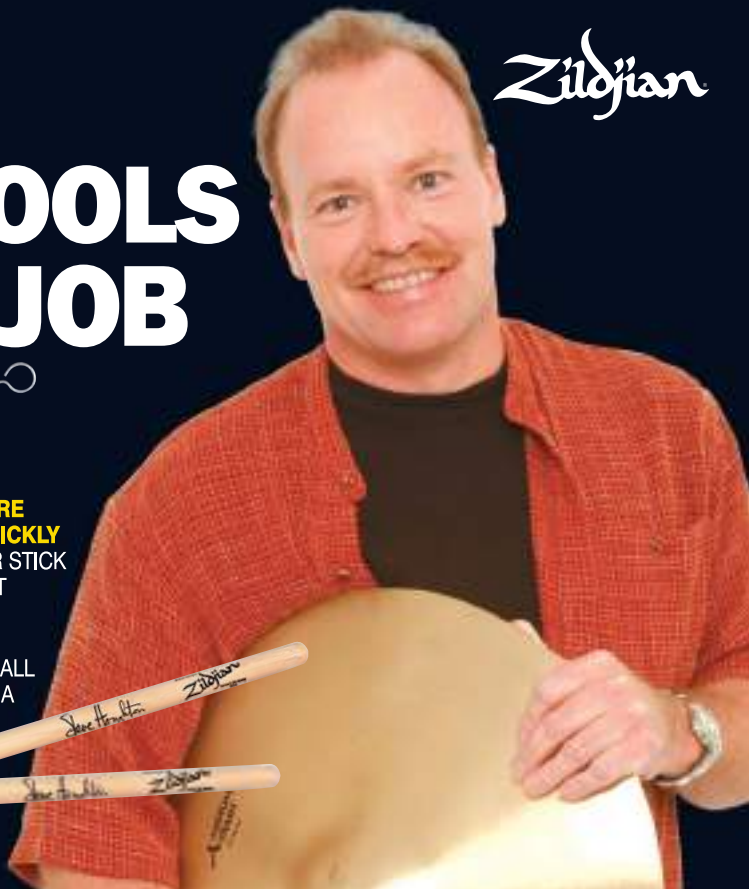


STEVE HOUGHTON'S REVOLUTIONARY **WIRE BRUSH** GIVES YOU THE ABILITY TO **ADAPT QUICKLY** TO A WIDE RANGE OF GIGS. A **WOOD HANDLE** FOR STICK EFFECTS, A **SOFT TIMPANI STYLE HEAD** FOR MALLET SOUNDS AND A **WIRE RING** FOR METALLIC EFFECTS.

STEVE'S ARTIST MODEL **DRUMSTICK** FEATURES A SMALL **ROUND BEAD** FOR ARTICULATE CYMBAL TONES AND A **WELL-BALANCED SHAFT** FOR VARYING DYNAMICS.



©2003 Avedis Zildjian Co.



Zildjian

spective, and they're apolitical.

Brad: Nothing would horrify me more than if anyone asked Chris to write political lyrics or something like that. Chris is a strong enough personality that he's staying true to himself, and I wouldn't want him to do anything but that.

Rage Against The Machine was on a mission. But while our music was pretty much a hundred percent political, I felt we often fell short on action due to the personal turmoil within the band. Going to do a benefit, for instance, we couldn't even get together to play because we weren't speaking to each other. We got asked to go to Cuba three or four times, which we were really interested in doing, but it never came to fruition. The whole Mexico City show [filmed for 2001's *The Battle Of Mexico City* DVD] almost didn't happen. I'm not pointing fingers at anybody. I want to make that clear. It's nobody's fault—it's everybody's fault.

MD: Some Rage fans just wanted to rock, including some who agreed with the activist message. Did the band dislike that type of fan?

Brad: I will say that everything we did, it was all about politics. That's a big reason why the music didn't get as much recognition as it would have had we not been such a politically influenced band. But it's awesome because it really challenged the listener. We'd seduce you with this music, and all of a sudden it's, "Whoa, there's a message here. Am I into this message?"

Personally, it didn't bother me if people disagreed with what we were saying. As long as we were provoking people to think for themselves—even if we were pissing them off. Anything but indifference. I think we succeeded on that level.

But what we have now—and Tom has been key in setting this up—is a subsidiary of Audioslave called Axis Of Justice, where anyone in the band can take on any type of political action they choose. We actually have an incredible opportunity to do more on a political-action level than we did in Rage.

MD: How exactly is Axis Of Justice related to the band?

Brad: You can get to it through the Audioslave Web site. And playing shows, for example, we can roll into town and have food drives or get booths out—like Refuse And Resist!—and do it through



For an Acoustic gig it's a Natural

Introducing Toca Unplugged Percussion — our new specialty hand drums. Wood-top djembes and bongos. A jingle snare. A distinctive sound. A great addition to your drumset. You can even trade your drum throne for a cajon. And did we mention, they're a natural for an acoustic gig? Discover them today at your favorite drum shop.

TOCA SUPERIOR SOUND. HANDS DOWN

www.TocaPercussion.com Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002 USA

Axis Of Justice rather than through Audioslave, so it doesn't put anyone under any kind of pressure.

MD: Sounds perfect. Back to the album. Did you record live in the studio?

Brad: Absolutely. That works for us. And it was the first time I've ever done a record where I actually had the vocalist there doing his thing. That's important, because what's going on vocally has a lot to do with how you're accenting. On "What You Are," the hi-hat and vocals are attached to each other in a way that's simple but really hypnotic. And "Cochise"—I feel like that's the sluttiest groove I've ever played. [laughs] I don't know how else to describe it. I don't think I could've played those songs like that had Chris not been there.

MD: They were scratch vocals, not final takes, right?

Brad: Yes.

MD: Did your velocity change considerably from song to song?

Brad: I started playing softer on softer songs like "Getaway Car," "Like A Stone," and "The Last Remaining Light." But Rick said, "When you play those harder, they sound better. The dynamics are still gonna be there. Trust me." I did, and he was right.

So we have slower songs that are in a more ethereal light, but it's still a solid block of a record.

MD: As always, your kick drum sounds great. Do you have a secret?

Brad: It's not a secret, it's just that I grew up listening to heavy funk and John Bonham, and it was all about laying down on the 1, playing it a little bit late, and making sure that everyone knows where the 1 is. That's the essence of funk to me.

MD: So it's staying slightly behind the beat?

Brad: Yeah, and really laying in. You can't namby-pamby that pedal. [laughs] Actually, on Rage records I did a ton of grace notes on the kick drum just before the 1—that "ga-boom" that adds more of a swing. I scaled that back on this record and used more of the grace note from either my hi-hat or snare drum. So when the 1 actually hits, it has this more intense feel that's slightly behind, and you're not expecting it as much because there's not a kick grace note just before it.

MD: Did you use the same kick from the last few Rage records?

Brad: No, but they're similar. In the studio, I use vintage Gretsch kicks and toms


for the most part, with different snare drums. I've used the Tama Bell Brass quite a bit. I love it because it really takes on the character of your hand and your stick—the soul of whoever's hitting it.

MD: Most of your work has been in the midtempo zone. There's been talk of your punk influence, but it seems more in attitude than musical content.

Brad: I think punk is an abandonment of rules. It's not about being a learned musician—it's about freedom of expression and what's emanating from your heart as much as your mind. So in that regard it did have a big influence.

I remember the first time I heard The Sex Pistols. I was a *huge* rock fan and all my friends were getting into punk. For months I was just like, "Not into it," though I never even listened to it. I finally heard it at a friend's house, and I remember being blown away and almost scared because I knew I liked it. I was like, "Oh, shit, this is gonna change *everything* for me."

I got really into drummer Spit Stix from Fear. I know vocalist Lee Ving was homophobic and his lyrics weren't so PC, but there was something about the music that was honest, and the drumming style was



BRAD WILK

www.gretschdrums.com
Kaman Music Corp., P.O. Box 507, Bloomfield CT 06002



HEAD FIRST™
CUSTOM BASSDRUM HEADS
WWW.HEADFIRST-ONLINE.COM

**Anything You Want
On A
Bass Drum Head**

Head First can take your artwork, logos, or computer files and reproduce them in full color, photographic quality on a bass drum head. Average cost is only about \$139 for a head with your artwork.

Log on to
www.headfirst-online.com
or give us a call and see how easy and affordable it can be!

279 A Centre Street, Holbrook, MA 02343 781.963.4323



ENDURO

*Your Link to
the Road*

available
in
17 COLORS

**HUMES
& BERG**
MFG. Co. Inc.

ENDURO

800-348-9737
humes-berg.com

PLAY WITH FIRE

GIVE US YOUR
SLEEVES

WE'LL GIVE YOU OUR
SHIRT



..or our stick bag.....

..or our cymbal bag...

Between now & JULY 31, 2003
trade in your Zildjian Drumstick
sleeves for **FREE STUFF**. See
your **LOCAL RETAILER** or log
on to **ZILDJIAN.COM** for details.

Because after all, playing
ZILDJIAN DRUMSTICKS can
be a **VERY REWARDING**
experience.

Zildjian

© 2003 Avedis Zildjian Company

really cool.

MD: We haven't heard many punk-rock tempos from you.

Brad: I think the most punk-rock song I've ever recorded is [Minor Threat's] "In My Eyes" on Rage's *Renegades* record. I loved banging that out. But I always preferred to dig in rather than crash and burn.

MD: Indeed. When I saw Rage live, the tempos seemed even slower in some cases than on the recorded versions.

Brad: We were unafraid to do that and make it sound as heavy as possible. There was a serious amount of weight combined with intensity. A lot of bands that were coming up around the same time were really intense, but on a faster level.

On Rage's first record I was thinking it would be cool to play some faster songs. But after shows, bands we were into would give us props on how we were very deliberate and thumping and in this midtempo range that you *really* felt. The more I heard that, the more comfortable I was playing those tempos.

MD: Do you have a practice or warm-up routine when you're on tour?

Brad: Before every show I stretch for a long time. I didn't do that the first four or five years in Rage, and one night at the end of "Bullet In Your Head" I ripped the muscles in my back all the way to my chest. It was freezing out and I would never warm up, and it just got to me. After that I got into a stretching routine. I know it's not very punk rock to say you stretch before shows [laughs], but it's helped me tremendously. And then I'll just hit the practice pad and do rudiments, mostly single-stroke rolls, accenting different notes and getting my wrists as warmed up as I can. I start out really slow and eventually try to do it as fast as I can.

MD: Well, we're excited to see Audioslave get out there and rock audiences.

Brad: I'm so ready. I look forward to being able to do a little bit more and have these songs take on a meaning of their own on a live level. I don't mean by throwing in weird, tricky stuff or anything, just doing things naturally—without messing up the grooves.

MD: So you tend to experiment with your parts onstage?

Brad: Hell, yeah. Otherwise it becomes pretty boring. At the very least we're playing jams every night. One thing that was

my favorite part of the night with Rage was just creating a song on the spot. Nobody would talk about it—we would just start jamming. People in the audience would think we were playing a new song. Some of them were better than others, and it was really challenging. I highly recommend doing that.

For me, the live experience is more than half of why I do what I do. That connection with the audience, that ball of energy and vibration that's felt but not seen, is so real. When you experience that on such a deep level, there's nothing else like it. Which brings me to the name Audioslave.

MD: I wanted to ask about the name.

Brad: A lot of people probably think it means we're slaves to the music. For me, it doesn't mean that at all. After we had named the band, I came across this beautiful book called *Music* by [early twentieth-century Indian mystic] Sufi Inayat Khan. It describes basically that creation is phases of sound and vibration manifested in different grades in all forms of life. So music, audio, our soul—they're all made up of the same thing: vibration.

That's why people are so touched by music, I believe: It's actually the audio that is enslaved by our bodies. The soul is a free thing—it was never meant to be imprisoned by the body—and it loses its freedom by entering the body. But by doing so, the soul gains the experience of human life. So to me the name is basically saying that it's the audio that's enslaved by *us*.

MD: Did you come up with the name?

Brad: No, Chris did, and while I loved it, about a month later I came across this book, and the hair was standing up on my neck as I was making this connection.

MD: Okay, last question: It's been about ten years since the first Rage record. How do you feel you've developed since then?

Brad: Well, all I can say is I might sometimes foolishly think I know a thing or two about a thing or two, but the reality is that it's still a big mystery to me, every day. I don't even know why I'm here, you know? But I feel like the less I think I know, the better off I am and the more open a person I am. I hope that kind of answers that question. [laughs]

MD: It's a beautiful way to answer the question.

Brad: Great. That's awesome. It's honest.





WE JUST RAISED THE BAR.

PDP Super Rack • Stainless Steel Drum Hardware System



Interlocking, hinged clamps and memory locks.

Super-gripping, heavy-gauge Stainless Steel tubing.

Triple-secure cross-bar clamps with TechLock™.

Molded feet with ribbed surface and built-in spurs.

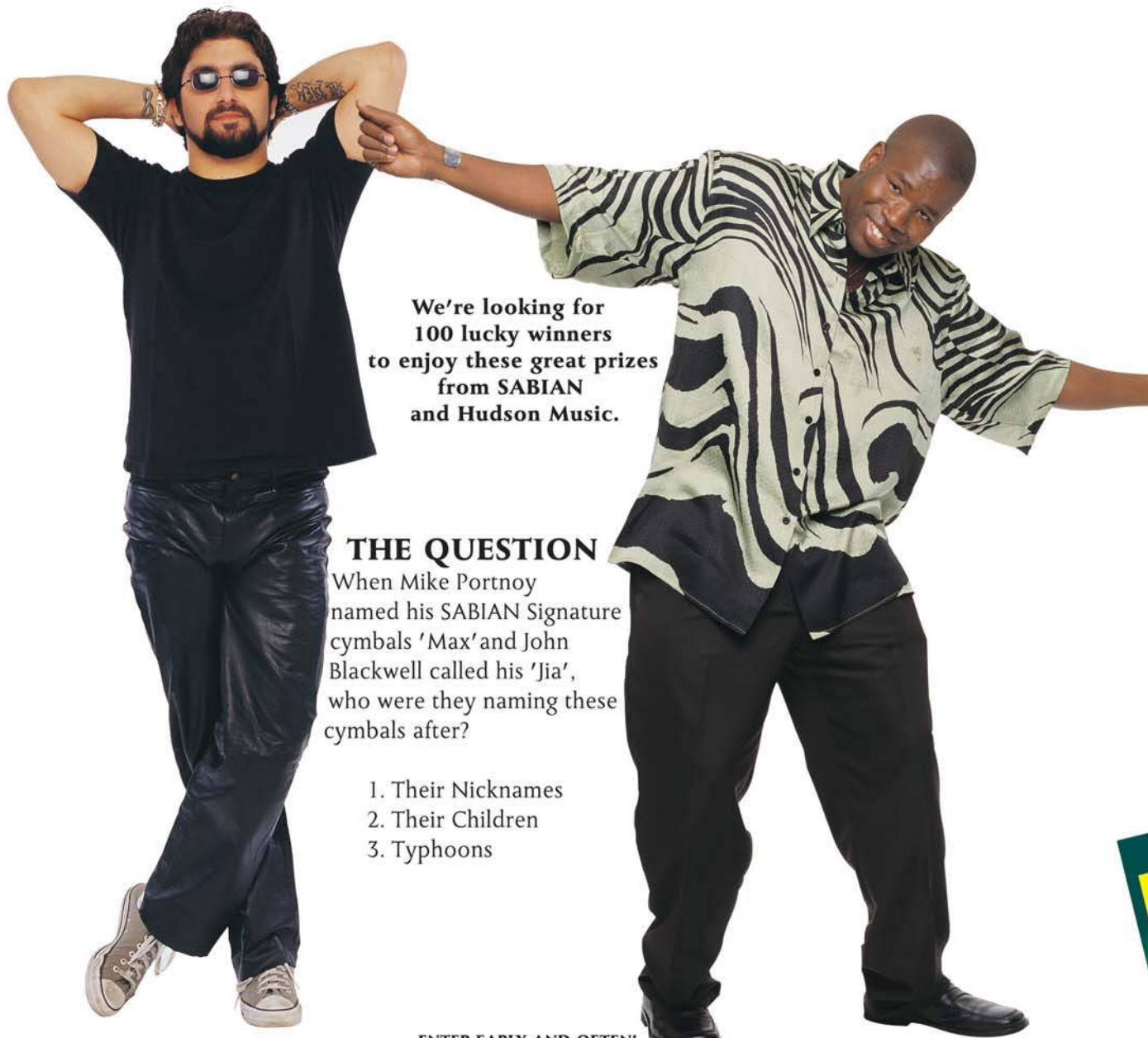
Pacific's new Super Rack Drum Hardware System offers the superior security of stainless steel tubes with specially designed clamps, locks and feet. The Super Rack's strength and stability, along with its hi-tech appearance and wide selection of component bars, clamps, arms and accessories, make the "rack of steel" perfect for standard or custom drum and percussion configurations. Visit your local Pacific dealer and "Super-Size" your kit today!



www.pacificdrums.com

WIN PORTNOY

Sights and Sounds from



We're looking for
100 lucky winners
to enjoy these great prizes
from SABIAN
and Hudson Music.

THE QUESTION

When Mike Portnoy named his SABIAN Signature cymbals 'Max' and John Blackwell called his 'Jia', who were they naming these cymbals after?

1. Their Nicknames
2. Their Children
3. Typhoons

ENTER EARLY AND OFTEN!

Consumer Disclosure

Send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: MD/Sabian/Hudson Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009, USA. 2. Enter as often as you wish, but each hand-written entry must be mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 2/1/03 AND ENDS 4/30/03. POSTCARDS MUST BE POSTMARKED BY 4/30/03 AND RECEIVED BY 5/5/03. 5. Grand Prize Drawing: Winners will be selected by random drawing on May 12, 2003 and notified by phone on May 16, 2003. 6. Employees and their immediate families of Modern Drummer, Sabian, Hudson Music, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the U.S. and Canada (except in Florida and the Province of Quebec), 12 years of age or older. California residents under 18 may not participate. Void where prohibited by law. 9. 100 winners will be selected, with prizes awarded in descending order of dollar value: Max Splash Set (\$375.); Max Stax (\$331.); Jia Chinese (\$360.); Liquid Drum Theater (\$50.); Technique, Grooving and Showmanship (\$30); Mike Portnoy: Anthology Vol. 1 (\$25.). Approximate retail value of all prizes: \$8,230.00. 14. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 15. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

& BLACKWELL

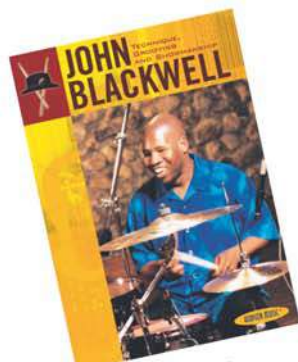
SABIAN and Hudson Music



Signature John Blackwell Jr. 'Jia Chinese'

Designed to deliver a 'trashier' sound, this special model features a no-bell, raw top for riding, and a lathed and flanged edge for funky accents.

5 prizes



Technique, Grooving and Showmanship - DVD

'Funky' John Blackwell Jr. struts his stuff with technique-building tips and performance clips from the 2002 Modern Drummer Festival.

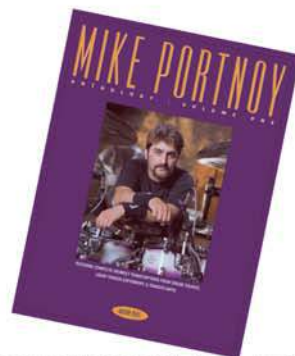
30 prizes



Signature Mike Portnoy Max Stax

This stacked combination of special-design China Kang top and Splash bottom delivers dirty 'white noise' responses for a rapid burst of brutal attack.

5 prizes



Mike Portnoy: Anthology Vol. One - Book

Nine amazing transcriptions include DT's 'Metropolis Pt. 1', LTE's 'When the Water Breaks', and TransAtlantic's 'All of the Above', plus much more.

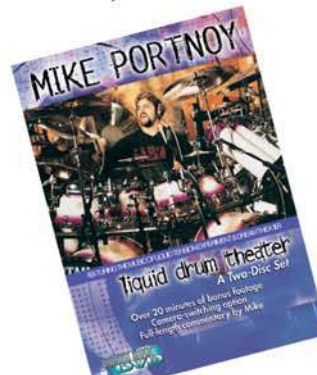
30 prizes



Signature Mike Portnoy Max Splash Set

Set of odd-size (7", 9", 11") models responds with rapid, glassy, and cutting penetration for fast and punchy accenting in even the tightest odd-time tunes.

5 prizes



Liquid Drum Theater - Double-Disc DVD

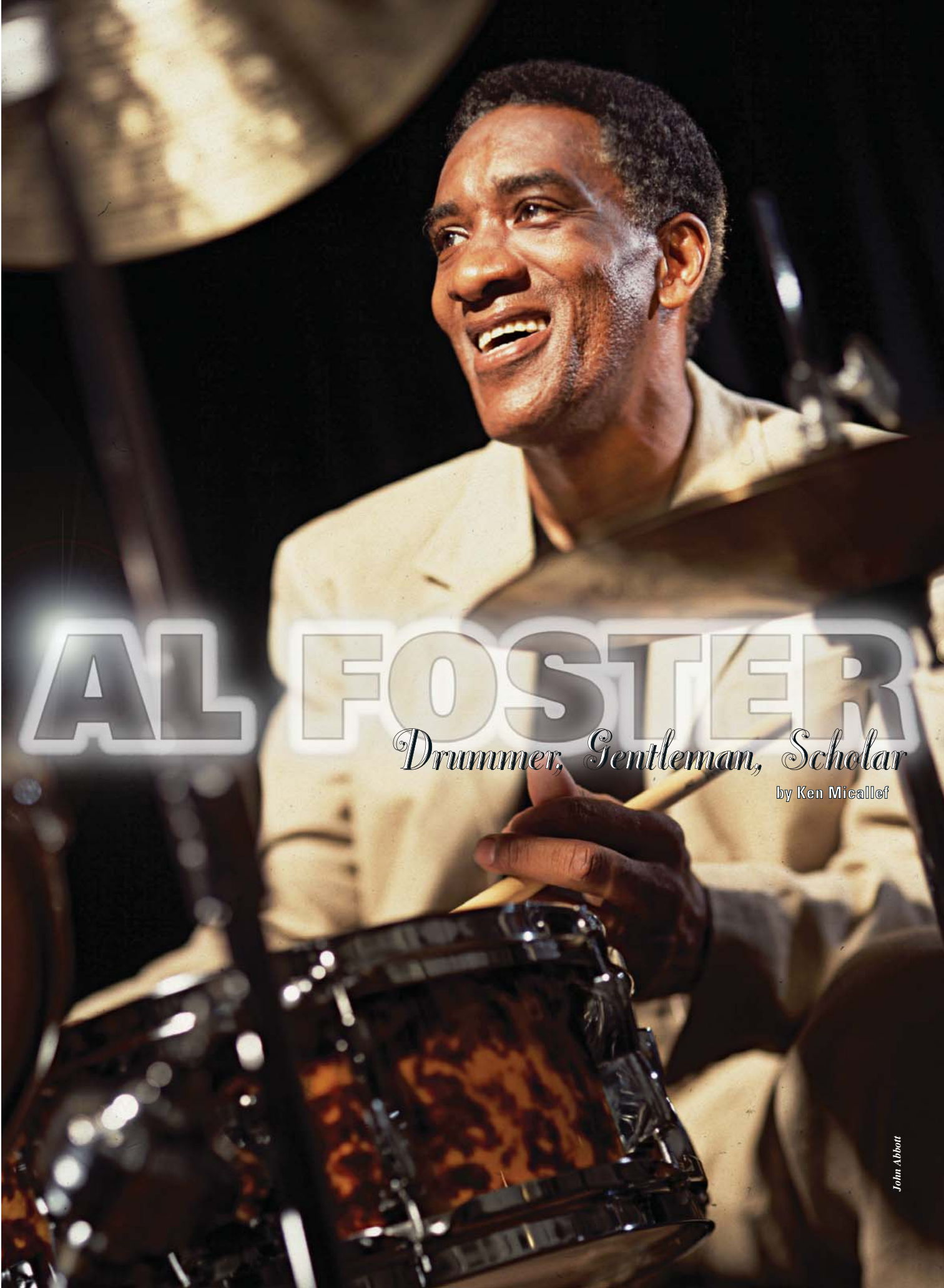
Featuring Mike Portnoy in Liquid Tension Experiment and Dream Theater settings, this double DVD is loaded with tips and performances.

25 prizes

Sonny Rollins has called Al Foster “the last of the great living jazz drummers.” Miles Davis counted Foster as his drummer for twenty years and nineteen albums. (Al was also one of Miles’ closest friends.) And Joe Henderson named Foster as his favorite drummer, *period*.

As a Harlem resident in the late ‘50s and early ‘60s, Foster closely studied the drumming of Philly Joe Jones, Art Taylor, and Elvin Jones at such mythologized jazz spots as Minton’s Playhouse, Small’s Paradise, and the Apollo Theater. Oddly enough, a teenage Al once cried when Miles Davis rebuked him for asking for an autograph. Twenty years later, Al would rebuke *Miles* when he repeated the same offense to fans.

In addition to Miles, Rollins, and Henderson, Foster has played and recorded with such titanic figures as Thelonious Monk, Cannonball Adderley, Freddie Hubbard, Herbie Hancock, Tommy Flanagan, George Benson, McCoy Tyner, and Charlie Haden. But for all his success, talent, and unique history, Foster is one of the most humble musicians you could ever meet.



AL FOSTER

Drummer, Gentleman, Scholar

by Ken Micallef

At a recent gig with French pianist Jacky Terrasson at Manhattan's Smoke, Foster perched his long, lanky frame down low behind a small set of Yamahas, with cymbals placed spherically high and at hard ninety-degree angles. A pickup gig without rehearsal, the trio (including bassist Sean Smith) searched for footing. Through careful listening and interaction, Foster and Terrasson lit up the night with flashes of brilliance. A pianist in the mold of Keith Jarrett, Terrasson played long, melodic phrases, which the drummer answered, but not by the usual means.

One element of Foster's style is his ability to find new ways to say old things. Like a history teacher, Al alludes to many great drummers of the past, yet does so with his signature style intact. Playing cymbal trills with his left hand, rolling on the rims, playing the snare head with his massive and meaty hands, laying down a springboard Philly Joe-ish cymbal beat, Foster works the drumkit like a masseuse kneading a fat man.

Foster's sound is large and lovely. While he executes clever snare and cymbal illustrations over chunky snare/bass propulsions, his pulse is weighty. Drummers often explain their style as bottom-up or top-down, but Al does both at once, giving his drumming an airy sheen and massive feel that is remarkable. His years with Miles may have enhanced his groove, but his time with Joe Henderson brought out his sense of refinement.

"Al is a melodic player," says saxophonist/composer Joe Lovano, "and he learned how to play by playing great songs. The way he plays within your solos, it's all about composition. He has a very melodic conception as a musician. Plus the similarities with all of his heroes are there: Max Roach, Billy Higgins, Elvin Jones, Philly Joe Jones—you can hear it. Al has also developed ways of playing counterpoint within his four limbs that are all his own. He is clear, clean, and technically beautiful. Al has that magical flow."

Foster is particularly known for his

left-foot hi-hat technique. Using his heel and toe to affect a marked chick/splash effect, Foster creates a counter pulse that aids his timekeeping and solos. Many also cite his influential groove playing on such Miles albums as *Pangea*, *We Want Miles*, and *You're Under Arrest*, which are filled with Foster's mighty snare drum punch, slammin' bass drum, and storming hi-hat punctuations. And even

more brightly *after* he left Miles. Today, his drumming has matured into a style that is recognizable from fifty yards.

Al was recently enlisted for jazz supergroup ScoLoHoFo, which includes John Scofield, Joe Lovano, and Dave Holland. The group's new album, *Oh!*, has just been released on Blue Note. Foster contributed two songs and plenty of jazz conversation. ("Al writes with a beautiful

and melodic approach," Lovano says.) And always a first- and repeat-call drummer, Foster has never had to ask for work. His nearly endless recording résumé reads like a paid-off union contract: Blue Mitchell, Steve Kuhn, Illinois Jacquet, Bob Berg, Randy Brecker, Kenny Barron, Donald Byrd, Hank Jones, Roy Hargrove, Bobby Hutcherson, Steve Kahn, Antonio Carlos Jobim, Carmen McRae, Art Pepper, Dave Liebman, Renee Rosnes, Horace Silver.... The list goes on and on, including recording some four hundred fifty albums, not counting Foster's two solo discs, *Mixed Roots* and *Brandyn*.

Foster is also renowned among musicians for his distaste of interviews. His last *MD* interview was in 1989, and this writer has been chasing him since 2000 for a follow-up. When this interview finally happened, Al was engaging and warm, divulging as much in personal anecdotes as in drum wisdom.

Al Foster comes from a different era, when life and the music business were simpler, and fellow musicians were friends and compatriots, not just business partners. Foster recalls memories of Harlem and Miles Davis, of '60s sessions, and concert experiences with bittersweet

nostalgia and hard lessons learned.

A link between past masters and present-day titans, Foster holds a rare position in the jazz lexicon. He survived Miles Davis. He developed his own style of jazz drumming. He continues to hold down one of the busiest schedules of any drummer around. But he maintains an old-school charm and sophistication. Foster exemplifies that old axiom: drummer, gentleman, scholar.

Gigs

Miles Davis

Sonny Rollins

Joe Henderson

Thelonious Monk

Cannonball Adderley

Freddie Hubbard

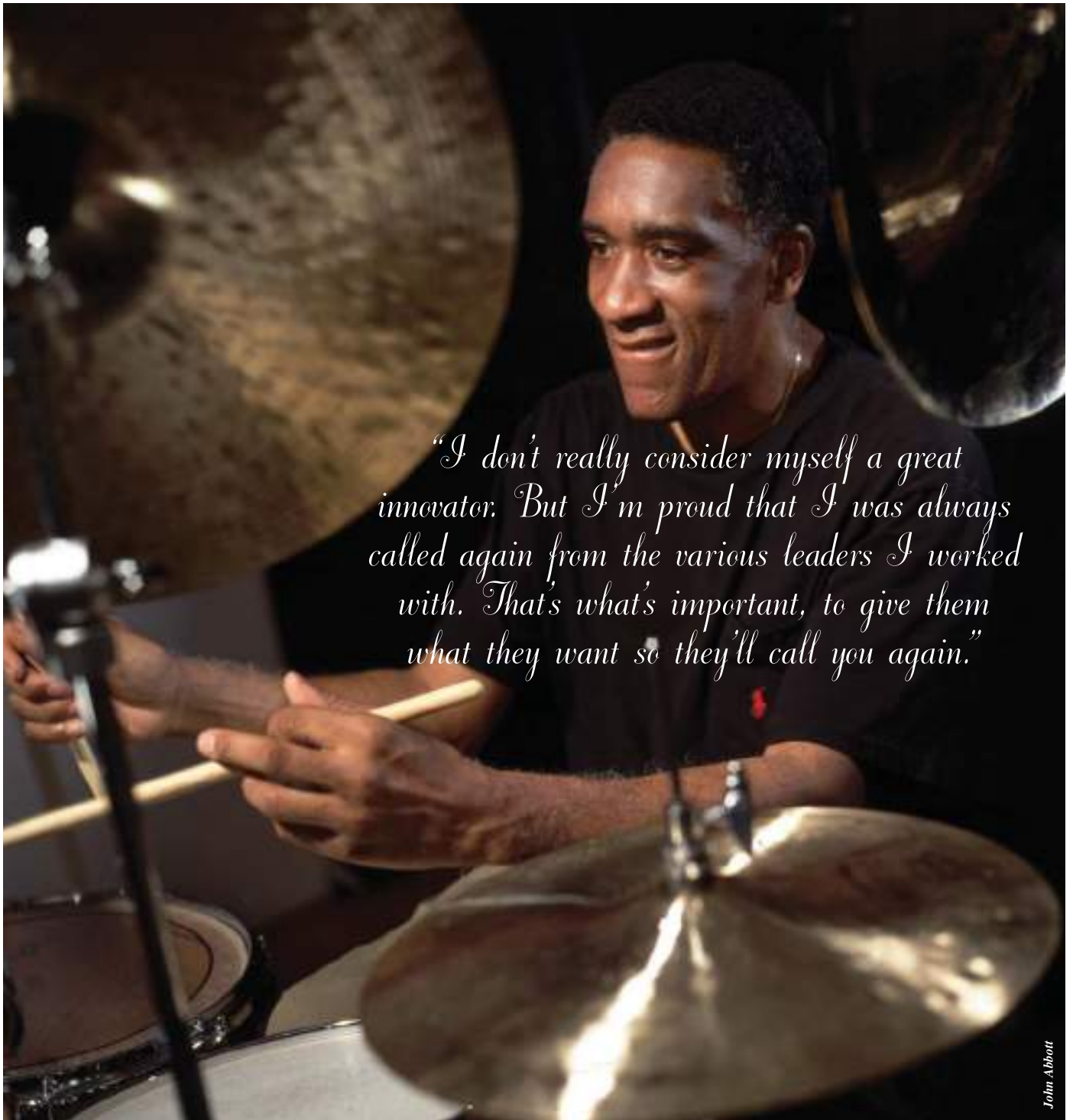
Herbie Hancock

George Benson

McCoy Tyner

though Al says he dislikes most of his drumming on those albums, give a listen to *Get Up With It*. It shows his groove at full force—and that's not all. With bassist Marcus Miller, Foster generates interlocking patterns that are stinging and supple, melodic drumming with a hard urban edge matching that music's near manic intensity.

Foster only recorded swing with Miles on his last studio effort, 1989's *Amandla*. But Foster's crafted jazz output shone



John Abbott

“I don’t really consider myself a great innovator. But I’m proud that I was always called again from the various leaders I worked with. That’s what’s important, to give them what they want so they’ll call you again.”

MD: The music scene in New York is very different today compared to when you began gigging here in the early 1960s.

AI: My generation was a lot different. We didn’t really think about playing with this guy or that guy to boost our career. We just wanted to play with good people. A lot of young musicians today have it mapped out already. If they play with me or such and such a person they think it will further their career. I even hear them talking that way. I

don’t know if that’s a bad thing. But I’m just from another generation.

I remember Buster Williams telling me that Miles Davis wanted him to join the band after Ron Carter left. Buster was with Nancy Wilson at the time. He regrets not doing it now. He realizes that his name would be bigger and he would be associated with Miles. But he turned it down. My generation didn’t think that way. Even Wayne Shorter stayed with Art Blakey

when Miles wanted him. But times are different. We came up with Martin Luther King, Malcolm X, and Bobby and John Kennedy.

MD: There was a lot of inspiration for the music then.

AI: Definitely. And there were more innovators around: Monk, Trane, Joe Henderson, Miles, Tony Williams, McCoy Tyner. Every band had its own concept.

MD: Louis Hayes once told me that he

H.E.A.R.
hearnet.com™

"The real reason that I haven't performed live for a long time is that I have very severe hearing damage. It's manifested itself as tinnitus, ringing in the ears at the frequencies that I play the guitar. It hurts, it's painful and it's frustrating."



H.E.A.R. Founding Donor, Musician Pete Townshend
Rolling Stone Magazine
July, 1999

Photo by Chasty Daulton

H.E.A.R. is HERE

for musicians, DJs, sound engineers, music fans and anyone that may need help with their hearing.

"H.E.A.R. is how you can HELP"

Visit our website for hearing resources. Make a contribution online, or donate your tax deductible items for the H.E.A.R. Charity Auction on Ebay.

Contact:

PO Box 450847
San Francisco, CA 94146
415-773-9590
hear@hearnet.com
WWW.HEARNET.COM



© H.E.A.R. 2009

H.E.A.R. is a non-profit 501(c)(3) organization

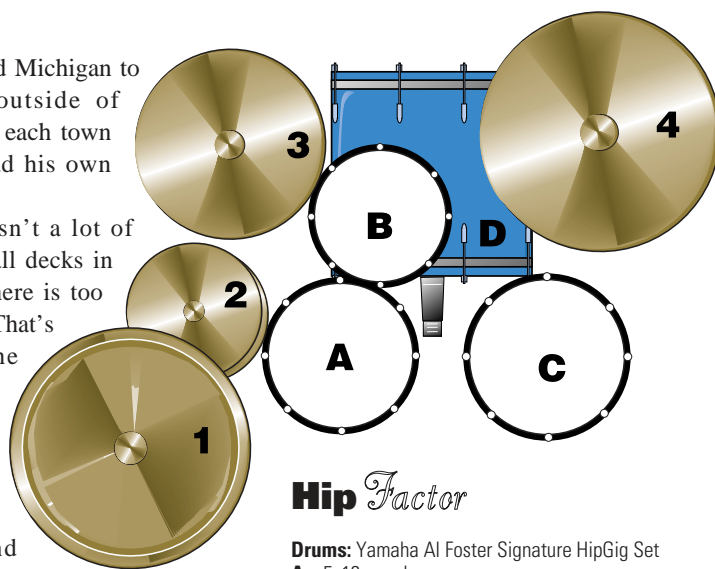
would travel around Michigan to hear drummers outside of Detroit, because in each town every drummer had his own sound.

AI: And there wasn't a lot of recording with small decks in clubs then. Now there is too much information. That's what keeps the younger musicians from having that individual concept. That said, I really like Bill Stewart, Brian Blade, and Billy Drummond.

They're actually finding some new things to say on the instrument. Bill has taken some of Roy Haynes' stuff and made his own language out of it. With Brian, I hear a lot of Tony, but a lot of himself also. He doesn't play a lot of time, but you don't miss it. His time is so good that you can always feel his pulse. And Drummond is a very versatile player who has a great sound. Billy actually collects cymbals that capture the sound of all the great innovators.

MD: Art Taylor was one of *your* big influences.

AI: I liked his time feel and his bebop way of comping with his left hand and bass drum. I wasn't that into his solos, just the



Hip Factor

Drums: Yamaha AI Foster Signature HipGig Set

- A.** 5x13 wood snare
- B.** 6 1/2x12 tom
- C.** 8 1/2x14 floor tom
- D.** 22x18 bass drum

Cymbals: Zildjian

- 1.** 22" Oriental China Trash
- 2.** 13" K Custom Dark hi-hats (heavy bottom)
- 3.** 18" K Constantinople crash
- 4.** 22" K Custom Dark ride

Sticks: Zildjian Jazz model

way he swung. His swing actually came out of Art Blakey and Philly Joe Jones. His left hand was like Max Roach, but it was different. He was from New York, a Harlem guy, and I grew up five blocks away from him. I met him when I was fourteen.

Listening With AI

Recordings

Artist	Album
ScoLoHoFo	Oh!
Gil Goldstein	Remembering Bill
Blue Mitchell	The Thing To Do
Blue Mitchell	Down With It
Miles Davis	We Want Miles
Miles Davis	Amandla
Joe Henderson	So Near, So Far (Musings For Miles)
Randy Brecker	In The Idiom
Bruce Barth	Live At The Village Vanguard
Joe Lovano	Tenor Time

Inspiration

Artist	Recording	Drummer
Max Roach & Clifford Brown	Vols. 1&2	Max Roach
Max Roach	Max Roach Plus Four	Max Roach
Miles Davis	Milestones	Philly Joe Jones
John Coltrane	Giant Steps	Art Taylor
Miles Davis	Seven Steps To Heaven	Tony Williams
Lee Morgan	Sidewinder	Billy Higgins
Joe Henderson	Mode For Joe	Joe Chambers
McCoy Tyner	The Real McCoy	Elvin Jones
Art Blakey	The Big Beat	Art Blakey

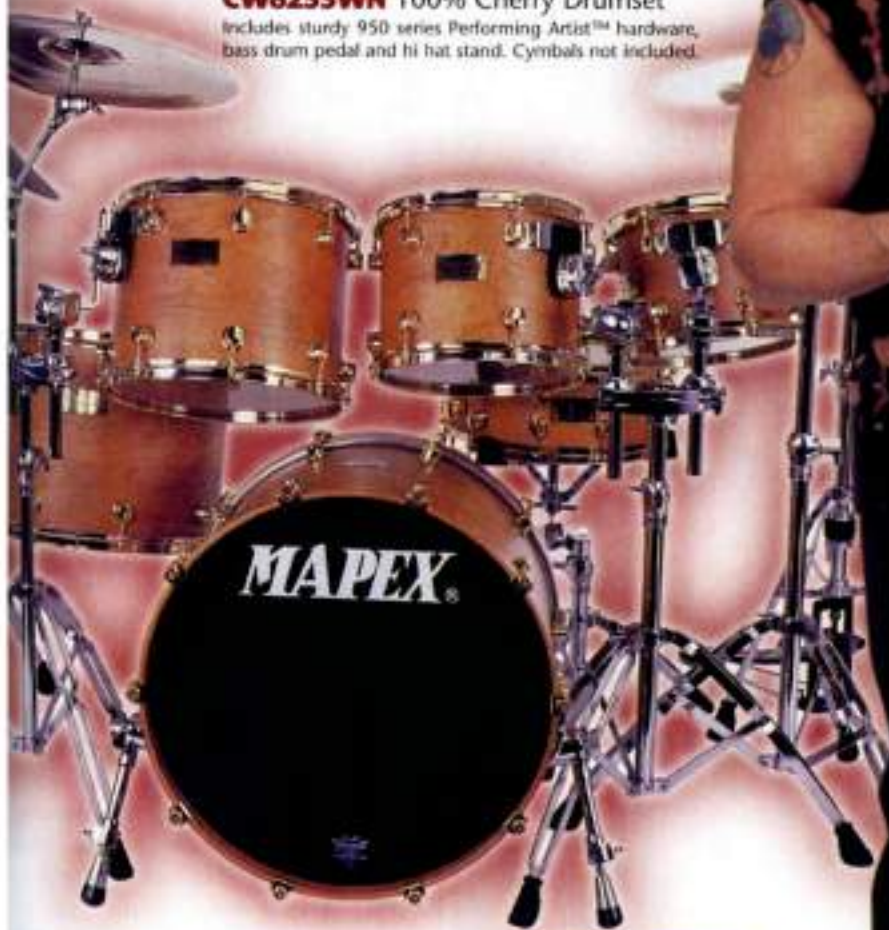
"Why take my word for it? Decide for yourself"

MAPEX Deep Forest Project

The only way you'll ever know if the Deep Forest is the finest drumset made is to play one for yourself. We can tell you about the **handcrafted 100% Cherry set with unequalled projection and optimal sensitivity**, and the **rich deep voice of the 100% Walnut drum set**, but your ears are the only endorsement that matters. Play a Deep Forest set today and you'll know why they're the best sounding drums made.

Mark Schulman
Cher

CW6255WN 100% Cherry Drumset
Includes sturdy 950 series Performing Artist™ hardware,
bass drum pedal and hi hat stand. Cymbals not included.



Get behind a Deep Forest at your
local authorized MAPEX dealer.



istanbul

Mehmet Handmade cymbals from Turkey.



This melody will continue for ever !...

series RADIANT

New Series

Murathan



www.istanbulmehmet.com

Distributor in U.S.A.
www.universalpercussion.com

Al Foster

MD: Who else was an influence?

Al: Max Roach. He's the reason I play today. I heard "Cherokee" with Max and Clifford Brown, and that was it for me. I didn't know that you could make music on the drums like that. Before that I was into Gene Krupa. He was the only drummer I knew about. I had a set when I was ten, and my solos were all on the tom-toms. But when I heard "Cherokee," it was amazing. It was so fast and the drums were tuned so tight, which I didn't understand.

MD: What did you practice back then?

Al: Just what I heard, because I didn't have any lessons or training. I would put my ear to the speakers and learn. I would wait until Max Roach came out with a new album so I could learn his new ideas. I still hear Max in my playing, though a lot of people say I have my own thing.

MD: You were able to see Max, Art Blakey, and others play in the city?

Al: At that time the Apollo Theater would



have a jazz show at least once a month. I would play hooky from school and go. The first show was at eleven o'clock. I would pay seventy-five cents and sneak into the bathroom during the intermissions so I could stay. Or I would go backstage to look at all the giants. I saw Miles Davis with Philly Joe Jones and Trane. Gil Evans had an orchestra with Elvin Jones on drums. Donald Byrd, Pepper Adams, Moms Mabley, Redd Foxx, McCoy Tyner—all the big names would perform.

I went down to Gretsch Night at Birdland to see Philly Joe, Elvin, and those



Shannon Lawson's
Lee Kelley

Carolyn Dawn Johnson's
Jeff Marino

NASHVILLE

Taye Drum Country

Lee and Jeff are two of the hot young drummers who are part of Nashville's new country sound. When they are not on the road playing hundreds of concerts per year, they are in constant demand for recording sessions.



TAYE Drum Company
DEDICATED TO MAKING BETTER DRUMS.

4881 Chino Avenue, Chino, California 91710 USA
T : 909.628.9589 F : 909.628.1799 email : info@TAYE.com

www.taye.com

Al Foster

guys in 1961, and Miles was there. I saw Art Blakey actually pick up Miles and carry him backstage, like a baby. I had brought a Miles record with me, hoping to get Philly's and Miles' autograph. But

elbow or foot when he didn't want to sign an autograph. Then he would do it, although he didn't want to. He'd say, "Al, you're too much, man." But that was the '70s. Miles changed and got warmer in the

Seventh Avenue. That's where I first saw Tony Williams with his band Lifetime, with John McLaughlin and Larry Young. Joe Zawinul was in the audience. Before that I saw Miles there with Tony Williams opposite Max's band with Freddie Hubbard. There was also Small's Paradise on 135th Street and Seventh Avenue. Minton's Playhouse was still open. I used to play there a lot in '64 with Blue Mitchell and Chick Corea. In fact, Blue Mitchell's *The Thing To Do* was my first recording session. I was twenty.

MD: Your groove is also very strong on Mitchell's following record, *Down With It*. How did you evolve from practicing to gigging and developing such a strong pulse?

Al: I don't know if I was that strong at the time. I remember on that session I played loose like Tony Williams on a couple of tunes. On the first takes I played it straight like Art Taylor, but then Alfred Lion [Blue Note producer and founder] said it wasn't swinging. Junior Cook told me to loosen up. I was starting to understand Tony, so I began to play more modern. Tony and Elvin were dominating the scene then. I didn't really understand those guys because I was into



Kings of cool:
Miles and Al,
circa 1974

when Miles came out he said, "Get out of here. Leave me alone!" I had tears in my eyes, and my friends were laughing at me. I told Miles about it years later, but he didn't remember. So when I was around him I would always hit Miles with my

'80s. Cecily Tyson got him straight.

MD: What was Harlem like when you were a kid?

Al: There was quite a bit of jazz back then. I lived on 140th and Amsterdam Avenue. Count Basie had a club on 132nd and

www.bigbangdist.com

→ → →

ROLLIN ROLLIN ROLLIN

HARDWARE CASE WITH WHEELS

PROTECTION RACKET *nothing comes close*

Hardware cases with wheels available in 3 sizes:-

- 8830W 38" x 12" x 12"
- 8847W 47" x 12" x 12"
- 8854W 54" x 12" x 12"

M.I.T.S.
drums division

Big Bang Distribution 9420 Reseda Blvd., PMB 350, Northridge, CA 91324 (800) 647-6401

Take A Tip

From Clayton



"Reading *Modern Drummer* keeps me on top of the latest in the world of drums. I'm often inspired by some of the most creative artists in the drumming world. You gotta love *MD*."

— Clayton Cameron

Modern Drummer...
The World's Most Widely Read Drum Magazine.

Subscribe Today!

www.moderndrummer.com
1-800-551-3786

Al Foster

Max, Art Taylor, Philly, and Art Blakey.

During the period from the late '40s up to the time of Tony and Elvin, most drummers would play drum solos based around paradiddles, and the musicians could really hear the four bars. But Tony and Elvin were playing over the bar line, breaking it up, and even playing over the four bars, but they knew where they were. And they didn't play paradiddles. They were phenomenal. And then when Jack DeJohnette hit the scene, he took that freedom and looseness even further.

MD: How did your technique and approach come together?

Al: As I said, I'm totally self-taught. I don't read music at all. But as a kid I would play for hours and hours, coming up with different ideas. Back when I played with Miles, I was really a bebopper, but I was playing that heavy backbeat for two hours a show. It was cool, but I wasn't doing any jazz gigs at all. I really wanted to get my own sound. No one wants to be a carbon copy of someone else. So I started thinking heavily about finding my own thing.

I practiced a lot at home, for the most part just focusing on time. That did a lot for my playing. Then I drifted into other things. I found myself playing the hi-hat with my left foot with an open heel/toe effect. I started developing the technique, and I thought it was something of my very own. A lot of people told me that. But then I saw an old video of Papa Jo Jones doing it! I thought I came up with something new, but nothing is really new.

MD: I think it's all of the little things that you do that also help to define your style, like rolling on a cowbell, or playing grace notes on the cymbal with your left hand, or your touch. With Jacky Terrasson, I was struck by how light your sound is, but you still have such a big, weighty pulse.

Al: I'm not happy with my sound at all. I wish I sounded like Art Blakey or Elvin Jones. You have to be born with a certain feel or touch. Blakey had that African sound. It was so physical. Art played on my old Slingerland drums once at Minton's Playhouse, and they were tuned tight like Max's. But Art managed to capture his own deep sound on my drums. That's when I realized it's really physical. But maybe playing that heavy rock stuff with Miles helped my groove sound big.

MD: You had a distinct sound with Miles. Your phrasing and conception was strong.

Al: That's the Max Roach influence; I could hear the changes. I tried to make music or tell a story within the rhythmic pattern. Like with eight-bar phrases, the first four bars would state an idea, and in the next four bars I would try to complement that.

MD: Your drumming is always telling a story. I never hear you reacting randomly.

Al: I did that from the beginning. That came from listening to Max Roach and Sonny Rollins. Max always told a story and stuck with the tune. He played the whole chorus, then another chorus. He never changed the tempo so he could play some fast stuff like a lot of drummers do. There's nothing wrong with that. Drummers don't have to play the melody unless you're on a record date and you only have one or two choruses.

MD: But it's great to hear someone play the melody. That's what struck me overall about your drumming, that sense of melody and sound. Are you drawn more to beauty than brawn?

Electroacoustic Percussion Products since 1989
!!! ONLINE DRUMSET GIVEAWAY !!!

World Leader in Innovative Design, Quality, Accuracy and Durability.
All HART PROFESSIONAL and ACUPAD drums feature TE3® Trigger Systems (Patent Pending) with CONTROL SCREEN® "silent" heads. Drumsets feature Patented ECYMBAL Electronic Cymbals and are available from \$699 (Retail). Please visit your nearest stocking Dealer or our website to see why those who know choose Hart Dynamics Electroacoustic® Percussion Products

HART DYNAMICS
LIFETIME GUARANTEE

1-800-769-5335
www.hartdynamics.com

TE3
ECYMBAL II

STUDIO
PROFESSIONAL

ONLINE DEMOS

Made in the U.S.A.

AI: Probably so, beauty and taste. I think Miles was extremely tasteful. He could put one note in a chord and that one note would wipe out most trumpet players playing 32nd notes.

MD: Do you still like your drumming on Miles' records?

AI: No. I do like *Amandla* and *We Want Miles*. But a lot of what I played in the '70s is not tasteful. And some of the music I don't care for. I thought I was going to play jazz when Miles hired me. I went to his house, and he told me to listen to Sly Stone and Jimi Hendrix. I had to buy all that stuff. But I was very happy when Miles called me to play on *Amandla*. It's just Marcus Miller, Miles, and myself. We got a nice jazz groove going. When he called me for the album I asked him, "What kind of music are we doing?" and he said, "Jazz, mother-fucker!" and he hung up on me. He knew I was tired of playing the backbeat with him.

I did push him to play some swing. He had been doing some swing in the '70s. I don't know if I should mention this, but we played "Milestones" at a gig at the Keystone Corner when Dave Liebman was in the band. That was the opening tune, and

we played it for maybe fifteen minutes. But I just stopped playing because I thought it sounded so bad. The band couldn't cut it. We had a Motown bass player. To me, we sounded like a high school band trying to play like Miles. That's what I said to Miles. He saw that I wasn't going to play, so he walked off. Then we all left. The club owner had to give people back their money.

After I told Miles what I thought that night, I thought I'd be fired. But he and I became real tight. I think he wanted people to be honest with him. Everybody really looked up to Miles and loved him. But he knew that I was honest and loyal.

MD: Did you have to audition for Miles?

AI: No. The first time I played with him was on a record. I think it was *Big Fun*. I walked in the studio after he heard me at The Cellar. He called me to come to the studio. Herbie Hancock, Billy Hart, and a bunch of great people were there. Miles came over and gave me the music, and I thought, "Oh shit." I got up the nerve and said, "Miles, I don't read." He said, "Don't worry about it. I'll show you what to play."

MD: It seems that you also had a special rapport with Joe Henderson.

AI: That whole era from the '40s to the '60s produced such great musicians. I don't really consider myself a great innovator. But I am proud that I was always called again from the various leaders I worked with. That's what's important, to give them what they want so they'll call you again. And everybody I've played with has called me again.

Sonny Rollins told Stanley Crouch that I was the last of the great living jazz drummers. What a compliment, especially coming from such an innovator. But I always try to complement everyone I work with, whether I like what I'm playing or not. After a while you know what people want.

MD: What do you practice to develop touch?

AI: I try to practice lightly. I played so loud and hard with Miles, and even on some of the gigs I did with Sonny. That's what they wanted. But now I'm going back to the '60s, approaching things in a much lighter way. I just don't think you have to bash. You can get the same intensity without bashing. Billy Higgins proved that. You could feel the tune building with each chorus when he played. You could feel the fire

手工制造
**GENUINE
WUHAN[®]
CYMBALS
AND GONGS**

For the complete line of
Wuhan cymbals and gongs and
other fine products from
Universal Percussion, Inc. go to
www.universalpercussion.com

Universal Percussion, Inc.
1431 Heck Road Columbiana, OH 44408
1.330.482.5750

YOU NEED MY WEBSITE!
www.ajpropercussion.com



YOU NEED MY CATALOG!
Formerly of Thoroughbred Music, A.J. has been
serving drummers throughout the USA
for over 22 years!

CALL FOR FREE CATALOG
CALL 1-800-545-7668
4340 W. Hillsborough Ave. Suite 208
Tampa, Florida 33614
Shop On-line • www.ajpropercussion.com



MUSICIAN'S FRIEND



Pearl

Piccolo Steel Snare Drum
Affordably priced - a great first or second snare.
3" x 13"
447957 List \$199.00

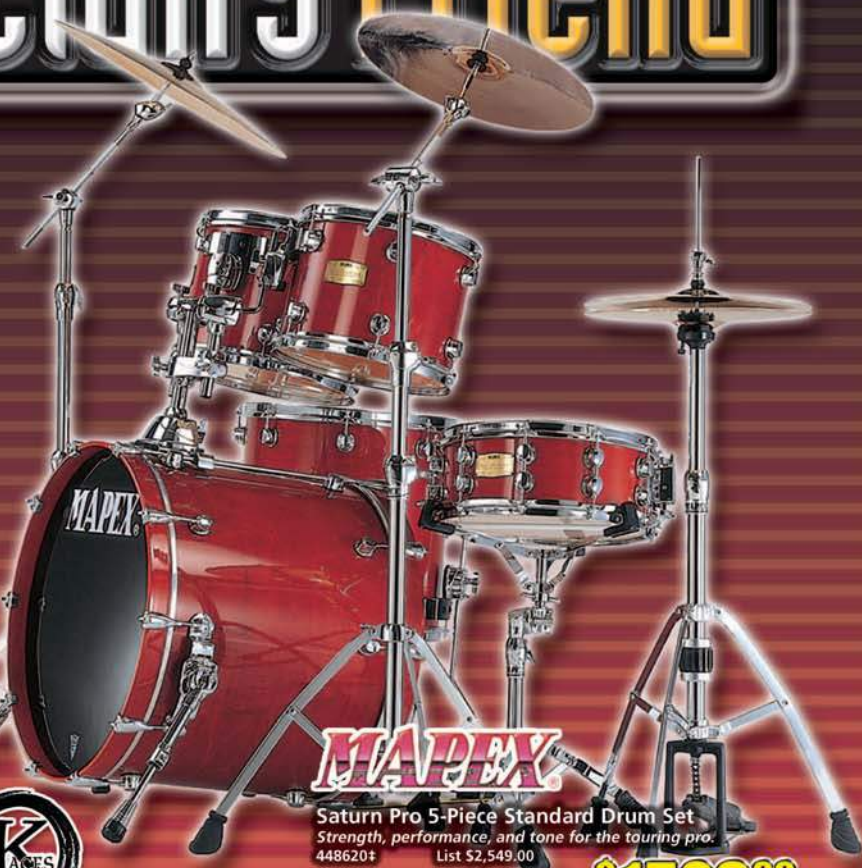
Sale! \$99⁹⁹



QWIK TIME

QT-7 Quartz Metronome
Here's a great metronome with extra features and low price!
210251 List \$24.95

\$19⁹⁹



MAVERICK

Saturn Pro 5-Piece Standard Drum Set
Strength, performance, and tone for the touring pro.
448620† List \$2,549.00

\$1529⁹⁹

AKG MAY



May/AKG D112 Bass Drum Microphone with AVC2
Bass drum shockmount and adapters plus an AKG D112 microphone.

442162 List \$369.00

\$299⁹⁹



Not Leather Deluxe Stick Bag
Feels just like leather, but it's actually a revolutionary man-made material.
547809 List \$69.95

\$29⁹⁹



MUSICIAN'S FRIEND

Hickory Drumsticks 10-Pack
Good wood, good sticks, great price.
444616

\$9⁹⁹

FREE CATALOG!

ONE-YEAR SUBSCRIPTION!



OPEN 24 HOURS A DAY 7 DAYS A WEEK

Call or Click!



WEEKLY WEB GIVEAWAY! FREE GEAR

WORTH UP TO \$1000!

800-391-8751



musiciansfriend.com



TAMA

2002 Rockstar Standard 6-Piece Drum Set
 Huge mahogany shell tone with high-end hardware!
 442766†
 List \$1,479.99

\$899⁹⁹

Drums
DW

7000PZ Single Bass Drum Pedal
 Sterling quality at a very affordable price!

448956
 List \$165.00

\$99⁹⁹



Catalog Exclusive!

Zildjian

ZBT 4-Piece Cymbal Set
 16" crash, 20" ride cymbal,
 14" hi-hats.
 443829
 List \$371.00

\$199⁹⁹



Includes FREE bag, sticks & 18" China!



Cymbal Case
 The serious protection you need for your most valuable instruments!
 Fits up to 22" cymbals.
 545559† List \$111.00

\$49⁹⁹



SABIAN

B8 Cymbal Performance Pack
 16" crash, 20" ride, 14" hi-hats.
 Precision formed from uni-rolled bronze.
 441007
 List \$584.00

\$189⁹⁹

Catalog Exclusive!

Includes FREE 10" China & case!



APPLY TODAY!
 Musician's Friend Platinum Member
YOUR CHOICE
 SAME AS CASH!

3 MONTHS
 Minimum Purchase
\$199

6 MONTHS
 Minimum Purchase
\$499



YAMAHA

Stage Custom Snare
 Add a unique voice to your kit.
 445256 5" x 13" List \$180.00

\$119⁹⁹

FOUR EASY WAYS TO ORDER! 45-DAY DOUBLE GUARANTEE!

- 1 Call: 800-391-8751
 - 2 Click: www.musiciansfriend.com
 - 3 Fax: 541-776-1370
 - 4 Write: P.O. Box 4370
 Medford, OR 97501
- Money-Back Satisfaction Guarantee
 - Best Price Guarantee
- RAPID DELIVERY!**
 • Most orders shipped same day!

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply.
 *On orders received by 5PM ET Mon.-Fri. †Additional delivery charges for 2-day service.

To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 4370, Medford, OR 97501

Name _____
 Address _____
 City _____ State _____ Zip Code _____
 E-mail address _____
 Area(s) of interest: Guitar Bass Keyboard Drum
 Studio (recording) Stage (PA, lights, etc.) DJ

SOURCE CODE: DRCD

Al Foster

getting hotter without the volume getting louder. That's what I'm trying to get back to.

MD: Any advice you can give on finding one's own style?

Al: You should be able to find things for yourself without copying somebody else. You can get an *idea* from somebody. That's what Bill Stewart does with Roy Haynes. It's impossible to totally do your own thing. All the things I have come up with, different stickings and such, still sound like Max to me. But the way I play it makes it totally mine.

MD: Why do you sit so low and have your cymbals positioned high?

Al: I've been doing it for many years. I saw Art Taylor at the Apollo with Thelonious Monk and he had his cymbals up high, but I didn't realize that he was also sitting high. So I went home and raised my cymbals but not my seat. I assumed he was sitting low. Now it's such a habit for me that I can't change. It's not a good way to play. I'm actually trying to change.

MD: But doesn't that give you a lot of rebound off the cymbals?

Al: I think you can keep better time when cymbals are positioned lower. Your arms aren't hanging in the air. So I've been working on getting comfortable with a lower position.

MD: On the *State Of The Tenor* records with Joe Henderson, you often play long rhythmic phrases that seem to match his melodic phrases. What did you learn from him?

Al: What I learned from *all* of those guys was how to tell a story. Joe sounded like a drummer to me. He played a lot of rhythmic patterns. I get off when I play with people like that. You can copy some things from them and it will sound like you. I miss Joe a lot. He would always call me when he worked in New York.

MD: Did you have to play differently with Henderson as opposed to Sonny Rollins?

Al: I had to play harder with Sonny. That's what I felt he wanted. If I didn't, if I "tipped" a little bit, sometimes he thought it wasn't happening or wondered where the energy was. My whole thing is to give people what they want. They're paying me, so my job is to make them comfortable and

make them sound good. Joe never said anything to me except that I was his favorite drummer. He really loved the way I played.

MD: You were gigging around New York before you started recording?

Al: Yes. I did five years at the Playboy Club, then two years at The Cellar, from '70 to '72, which is when I met Miles. We played jazz and a little top-40 at the Playboy Club. The band included pianist Larry Willis, the great trombonist Kai Winding, Earl May on trumpet, and Al Gaffer on guitar. So many great people would sit in—Billy Cobham, George Benson, Stan Getz....

During those times I was raising four daughters by myself. So it was a great thing that I had seven years of solid work in New York City. I believe that God gave me that work because I had the children. And it's funny, but Miles didn't believe that I had the kids. He told me to bring them by to meet him. I did, and he scared the shit out of them. They didn't like him *at all*. But Miles was my friend. I miss him.

Miles was such a hip human being. I felt



RMV® Drums

Exclusive Exotic Brazilian Bapeva Wood Shell
30% denser than Birch, 18% denser than Maple.
Loud attack, full body with superior stick definition.

Handmade WrapArt Shell Finishes
A beautiful selection of finishes, including fades and sparkles.

Mini-Mass Lug System - pat. pend.
Oversized metallic swivel nut encapsulated into a solid composite with carbon fiber structure. Chrome or black casings. The light yet ultra rigid lugs allows the shell to vibrate freely.

Sturdy 2.3mm Steel Hoops
Stable and rigid, providing precise and lasting tuning.

Tom-Toms Equipped with Suspension System
Providing full resonance, maximum sustain and a focused sound.

rmvdrums.com

Check them out at a Five-Star Professional Drum Shop



funny being younger than he was, because I was so much more old-fashioned than he was. I just wanted to play straight-ahead jazz from the '60s. He was always reaching for things. His last record was a rap record.

MD: You recently recorded with the "supergroup" ScoLoHoFo. You wrote a couple of the songs.

Al: I wrote two tunes, a bossa nova called "Bittersweet," and one that I wrote for my son, titled "Brandyn." It's an uptempo tune with an eight-bar vamp after each chorus. I've always been insecure about my writing, so I never push my tunes on anybody. I regret it now, though. I would have loved to hear Joe Henderson play my songs. I have quite a few tunes. Miles even recorded one of them in 1983, although it was never released.

MD: Do you compose on piano?

Al: Yes, by ear. I can play a few chords.


MD: When did ScoLoHoFo come together?

Al: We actually put the band together a couple of years ago and went to Europe. It was a great tour, so we decided to do it again. It's always good playing with such incredible musicians. We went out on tour this past summer, did the record, and we'll be playing again in the spring. I can't wait. I'm practicing very hard for it right now.

MD: What do you practice now?

Al: I just sit down and play and develop what comes out. When I'm working on soloing, I like to incorporate a lot of doubles into my playing. I'll start them with either hand, and move them all over the drums and cymbals. I also like to break up the doubles between different sound sources, like cymbals and toms, or snare drum and floor tom, that sort of thing. It ends up sounding like I'm playing some very complex patterns.

MD: Finally, why do you think everyone wants to hire Al Foster?

Al: Well, I guess it's because I consciously try to give the leader what he wants. I've been lucky enough to come up with something that would fit what a leader was doing and make them happy. You can almost always tell on the first night how things are going to go by how many compliments you get. If they like the first night, you know you're on the right track. 

FIVE-STAR PROFESSIONAL DRUM SHOPS THINK OUTSIDE THE "BOX".

2112 Percussion

Steve Johnson (owner)
1003 East Whitaker Mill Rd
Raleigh, NC ★ 919/833-0046

AJ's Pro Percussion

A.J. Alteri (owner)
4340 W. Hillsborough Ave. #208
Tampa, FL ★ 813/353-1829

Bentley's Drum Shop

Dana Bentley (owner)
1503 E. Shields Ave
Fresno, CA ★ 559/222-5011

Buffalo Drum Outlet

Paul Msilli (owner)
934 Walden Ave
Buffalo, NY ★ 716/897-0950

Cadence Drums

Dick Hoppe (owner)
2109 Buffalo Rd
Rochester, NY ★ 716/247-8690

Columbus Percussion

Jim Rupp (owner)
5052 N. High St.
Columbus, OH ★ 614/885-7372

Drum Center of Indianapolis

Harry Cangany (owner)
5874 E. 71st St.
Indianapolis, IN ★ 317/594-8989

Drum Circuit

Steve Hilstein (owner)
280 Higuera St.
San Luis Obispo, CA ★ 805/543-0338

Drum Headquarters

Rob Birenbaum (owner)
7241 Manchester Rd
St. Louis, MO ★ 314/644-0235
271 Centre Pointe Dr.
St. Peters, MO ★ 636/928-0235

The Drum Shop

Jonathan Lerner (owner)
223 Grove Ave
Prescott, AZ ★ 928/771-0216

Drum World

John Buswell (owner)
1020 Castle Shannon Blvd
Pittsburgh, PA ★ 412/343-2600

Drums 'n' Moore

Rand Moore (owner)
6300 Monona Dr.
Monona, WI ★ 608/222-3786

Ellis Drum Shop

Tim Ellis (owner)
524 Snelling Avenue North
St. Paul, MN ★ 651/603-0848

Explorer's Percussion

Wes Faulconer (owner)
8050 Wornall Rd
Kansas City, MO ★ 816/361-1195

Fork's Drum Closet

Gary Forkum (owner)
2707 12th Ave South
Nashville, TN ★ 615/383-8343

Ray Fransen's Drum Center

Ray Fransen (owner)
2013 Williams Blvd
Kenner, LA ★ 504/466-8484

Jersey Drums N' Percussion

Bill Richmond (owner)
485 Rte 1
Edison, NJ ★ 732/985-9099
294 Brick Blvd
Bridgetown, NJ ★ 732/451-0888

Lemmon Percussion

Galen Lemmon (owner)
820 Willow St. #200
San Jose, CA ★ 408/286-9150

Memphis Drum Shop

Jim Pettit (owner)
878 S. Cooper St.
Memphis, TN ★ 901/276-2328

Midwest Percussion

John Litrenta (owner)
10137-C So. Harlem Ave
Chicago Ridge, IL ★ 708/499-2314

West Coast Drum Center

Darren Carr (owner)
3636 S. Bristol St.
Santa Ana, CA ★ 714/545-2345

Zampino's Drum Shop

Scott Grewell (owner)
623 S. Main St.
North Canton, OH ★ 330/499-1198

www.fivestardrumshops.com

the MD CLOTHES LINE



Long-Sleeve Tee

- 100% Pre-shrunk heavyweight cotton, Heather Grey
 - Features the modified MD block logo on the front
 - Sizes: S, M, L, XL, XXL
- \$17.95**



Bucket Hat

- 100% cotton in khaki green
 - Features the MD block logo embroidered on the front
 - Sizes: S/M, L/XL
- \$14.95**



Ladies Rib Long-Sleeve Contrast Baseball Tee

- 100% Pre-shrunk heavyweight cotton, white body with black raglan sleeves
 - Features the MD script logo across the front of the shirt
 - Sizes: M and L (note: Shirt runs very small)
- \$14.95**



Short-Sleeve Tee

- 100% Pre-shrunk heavyweight cotton Black Tee
 - Embroidered with the MD white block logo on the front
 - Sizes: S, M, L, XL, XXL
- \$14.95**



Knit Black Hat

- 100% Heavyweight acrylic knit
 - Features the MD block logo embroidered in white
 - One Size fits all
- \$11.95**

size	qty	item	price	total
		Long Sleeve Tee	\$17.95	
		Short Sleeve Tee	\$14.95	
		Ladies Rib Tee	\$14.95	
		Bucket hat	\$14.95	
		Knit hat	\$11.95	
subtotal				
For shipments to NJ, add applicable 6% state/local taxes to hat orders only.				
merchandise subtotal				
shipping & handling charges*				
grand total				

Make check payable & mail to:

Modern Drummer Publications
Attn: Clothing Line
12 Old Bridge Road
Cedar Grove, NJ 07009

*Shipping and Handling Chart (before tax):

1-3 items, add \$5.00
4-6 items, add \$6.50
7 or more items, please add \$9.00

Foreign delivery add additional \$4.00 to your order.

name (please print) _____

address _____

city _____ state _____ zip _____

phone _____

Visa MasterCard

Visa/MasterCard# _____ exp. date _____

name on card _____

All checks or money orders payable in US funds only (no cash).

No C.O.D. Please allow 10-14 days for delivery.

Clothing can be shipped to street address only; no PO Box deliveries.

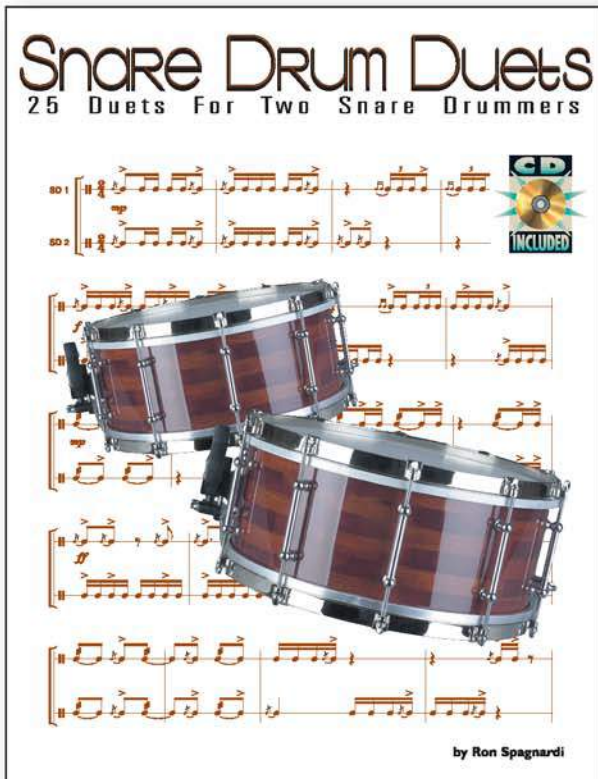
Order online at www.moderndrummer.com

Phone orders to: (973) 239-4140, fax orders to: (973) 239-7139. Business hours: 9:00 A.M. – 5:00 P.M., MON – FRI.

More From The MD Library

Snare Drum Duets

25 Duets For Two Snare Drummers



By Ron Spagnardi

This new book by *Modern Drummer* Editor Ron Spagnardi offers a great selection of 25 challenging duets ranging in difficulty from simple to complex.

Practice both parts individually to improve your basic reading skills and facility with varied time signatures.

Ideal for high school and college-level percussionists.

An excellent source of supplemental reading material that's fun for students and teachers.

Can't find a playing partner? No problem. The enclosed CD contains both parts recorded separately so you can play either part along with the other on the CD!

Snare Drum Duets. Another outstanding addition to the MD Library.
Order Your Copy Today! (800) 637-2852 , www.moderndrummer.com

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed Visa MC Discover AmEx

Card# _____ Exp Date _____

Signature _____

Make check payable and mail to:
 Music Dispatch
 PO Box 13920
 Milwaukee, WI 53213

Or to phone in your order call toll-free:
 (800) 637-2852
 MON-FRI, 9:00 A.M. - 8:00 P.M.,
 SAT, 9:00 A.M. - 2:00 P.M. CST

Quantity	Book	Price	Total
	Snare Drum Duets (HL06620072)	\$14.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.			TAX
GRAND TOTAL			

SHIPPING AND HANDLING
 up to \$25.99: add \$4.50
 \$26.00 - \$40.99: add \$5.50
 \$41.00 and up: add \$6.50

KEY CODE MOD 24

• All checks or money orders payable in US funds only (no cash) •

Disturbed's

M





Mike

Shining Up The Metal

“This is so killer. I’m so nervous, I can’t believe this is happening.”

Disturbed rhythm great Mike Wengren is saying this in all seriousness about his interview for *Modern Drummer*. Although he’s literally minutes away from performing to a sold-out crowd in Long Beach, California as the main support for Korn’s Pop Sux Tour, the Chicago native is actually more rattled about the interview that’s about to take place backstage.

It’s that kind of real-world humility that has kept Wengren grounded throughout the stratospheric ride he and his Disturbed bandmates have undertaken since the release of their debut Reprise disc.

Now it’s a couple of years later, and Wengren and company are back with a second round, the album *Believe*. Notably more defined, focused, and fine-tuned than their debut, *Believe* spotlights Wengren as the valedictorian of the Vinnie Paul School Of Drumming. His syncopated kicks and tom accents are unmatched (well, maybe only by that of Mr. Paul himself), and his well-executed minimalistic approach allows for ample breathing room throughout *Believe*’s twelve tracks.

“The first time I heard Pantera’s *Cowboys From Hell*, oh my God, it just took it to a whole new level,” Wengren recalls of his initial exposure. “Vinnie was a huge, huge influence on me. He’s a fan of our band now, and he mentioned that he noticed the syncopation. I was like, ‘Dude, listen to the record, you know where it comes from!’”

It’s that unique melding of an old-school education and tradition (double kick drums, all heavy cymbals, thick-sounding snares) with a new-school edge that Wengren brings to the table with Disturbed, blending a noticeably fresh concoction of ideas, past and present. Wengren agrees: “We never classified ourselves as nü-metal. Rather, we like to think of it as, we’re putting the old metal back into the new.”

Mike's

Drums: Pearl Masters Series

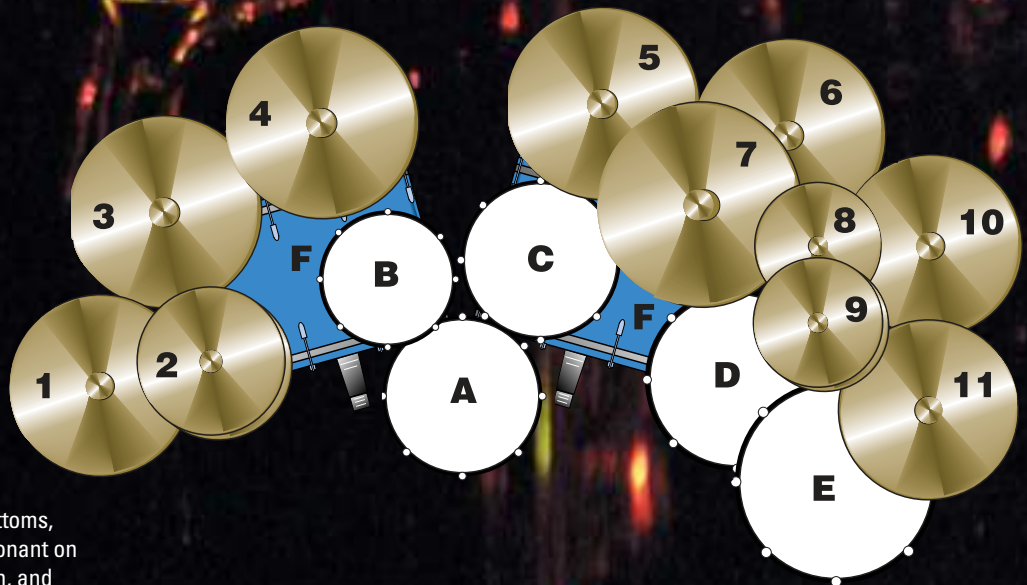
- A. 6 1/2x14 snare
- B. 10x12 tom
- C. 12x14 tom
- D. 14x16 floor tom
- E. 16x18 floor tom
- F. 18x22 kick

Cymbals: Sabian

- 1. 18" AAX Metal Crash
- 2. 14" AAX Metal Hats
- 3. 19" AA Chinese
- 4. 19" AAX Metal Crash
- 5. 19" AA Rock Crash
- 6. 19" AAXtreme Chinese
- 7. 20" AA Rock Ride
- 8. 12" Ice Bell
- 9. 13" AAX Fusion Hats
- 10. 18" AA Rock Crash
- 11. 17" AA Rock Crash

Heads: Evans Rock AF model for snare batter, Glass 500 on snare side, clear Hydraulics on tom batters with clear G1s on bottoms, EQ3 batter on kicks with EQ3 resonant on front (with 5" offset port, AF Patch, and an EQ Pad for muffling)

Sticks: Vater Power 5B model (with nylon tip), Stick And Finger Tape



MD: Are there certain things you did differently with this new disc?

Mike: When we made our first record, we had our whole lives to do this—years and years—so we wrote everything down at the rehearsal space in a live situation, playing full volume and all that stuff. The problem is that you can't hear the intricate things each person is doing. So when we went into the studio to record the first record, my bass player was like, "I didn't know you did that kick pattern," because we could never hear each other.

So I would say, first and foremost, as a band, one thing that we did differently this time was that I went to my guitar player's house and set up a Roland V-Drum kit in his bedroom and just plugged them directly into a ProTools rig. He plugged his guitar into the POD, and we wrote the whole record wearing headphones. We could all hear every single little thing each of us was doing.

MD: It must have bolstered your ability to syncopate and lock in your kicks with the guitar and bass parts.

Mike: It's always been something I've tried to make my own. I was always a big guitar fan. I listen to the chug of the chunky guitar, and I love following it with a kick. And with Dan's [Donegan, guitarist] rhythms, I just love locking with him. Being able to hear all the things he was doing certainly made it easier to do that.

MD: How did you pick up drums?

Mike: The usual cliché—when you're little, you beat on your mom's pots and pans. Did I have it in me? I guess. It was always something I was interested in. When I was in sixth grade, my mom tried to get me to take lessons, and she hired this guy to give me private lessons. It sounds shady, because he used to come to my school once a week, knock on the door of my classroom, take me out of class, and we'd go into the basement of the school. Don't worry, he didn't molest me or anything—I know that's what you're thinking! [laughs]

He was this mean old guy. He would scream at me. He'd open up a drum book, I'd play on a bench, and he would be all over me. I hated it. All I wanted to do was play drums. But after a month, he stopped coming. Later on I found out he had a stroke and died. But he completely took the fun out of playing drums for me.

I got away from drumming for a while.

But a few years later, right before high school, my aunt got married to a man who was a drummer. He had a five-piece Slingerland kit. One day, I went over to their house and I tapped on it when he wasn't looking. I thought he'd be mad at me, but he was like, "Go ahead, sit down." He showed me some things and from that point on I was like, "Okay, this is more like it."

MD: You then started playing in bands in high school?

Mike: Yeah, high school was my first garage band. I went out and got a job and saved all my money. Two years later, I could afford some generic five-piece kit. I'd sit in my room, put in my Mötley Crüe cassettes, and try to emulate Tommy Lee. I went out and jammed with other guys and I was like, "Whoa!" A whole new world opened up to me. That's when I knew this is what I had to do. That was it.

MD: Did you launch your music career in your hometown of Chicago, or did you move elsewhere to seek gigs out?

Mike: My whole career was pretty much based out of Chicago, except for one small period in '94 when I moved out to San Francisco. I got a gig, went out there, the band broke up, and I moved back to Chicago.

MD: Do you think that your locality was a factor in your success, being a metal-influenced rock band from a city that's not known for being metal?

Mike: I definitely think so. In a city like LA or New York especially, the scene is inundated with so many bands. There really wasn't much of a metal or rock scene happening in Chicago at the time. The only bands that were playing shows out there were the alterna-pop groups like Smashing Pumpkins, Local H, and Veruca Salt.

MD: What year are we talking about here?

Mike: We formed in '96 and got signed in August of '99, so it's the mid to late '90s. That scene was slowly starting to taper off, but they still wouldn't have anything to do with anything that was even remotely heavy. All the cool clubs downtown, which was the only place you'd ever get noticed, didn't want anything to do with us. So for years and years, we'd play every weekend at all these dive bars in the southside suburbs of Chicago. Over the course of time, we'd build a following and we were soon selling out two-hundred-seat bars.

At the same time, we were big-time into



Mike Wengren

self-promotion. The little money we'd make at gigs we'd save up until we could afford some studio time. Then we'd go and track a three-song demo, mass-produce it, and make a cassette. Whenever there was a major show in town, at the small clubs or big arenas, we'd go outside and hit people with hundreds of cassettes. We did that for a year and a half. We made two demos and it just built from there.

MD: Was this your full-time gig at that point, or did you have the typical wretched day job?

Mike: Yeah, in high school I had the usual crummy jobs, working as a bus boy. But actually, for the last few years of struggling, trying to make a career out of our music, we all had good career-oriented day jobs. I was an assistant manager of the auto parts counter at a Cadillac dealership. I was making good money. Two of the other guys in the band were in construction, making big-time money. And our singer ran a nursing facility. Things were going fine. We didn't have to do this. But I wanted it so bad. I only started doing a day job because I had to pay for all the heads, sticks, and cymbals I'd break.

"I've always been a two-kick guy. I just feel more comfortable on a symmetrical setup."

We just figured we'd go for it. Once we got the buzz going and the labels started returning our calls, we focused 100% of our time and energy into it. Nine months later, we were signed.

MD: What were rehearsals like back then?

Mike: They were *rough*. We'd get up super early, go to our day jobs, put in our eight to ten hours. I'd come home, have maybe ten to fifteen minutes to get something to eat and change my clothes, and off to rehearsal I would go. We'd be there 'til one or two o'clock in the morning, every day, just busting our humps.

MD: And with all that rehearsing came years of time to compile material for your debut record. Now, for this second record, you only had a couple years.

Mike: We wrote ten of the songs in a two-and-a-half-month period. We wrote two of the songs, including "Prayer," which is the first single off the record, on the road. I had a V-Drums kit and a Pro Tools rig in the dressing room. It was crazy! Dan is always playing his guitar. He always has a million riffs in his head, so it wasn't like we had to dig for material. It was just a matter of getting off the road, clearing our heads, and then focusing on playing.

MD: How involved are you in the songwriting process? Does Dan present the drum beat to you, or are you left to do whatever you want?

Mike: Since we've played with each other for so long, he usually won't say anything. He'll just start playing and let me do my

The advertisement for Alchemy Cymbals features a central collage of various cymbal types, including hi-hats, crash cymbals, and a large, prominent ride cymbal. The word "ART" is visible on some of the cymbals. To the right, a vertical banner reads "EXPAND YOUR SOUND" in bold, black letters. The Alchemy Cymbals logo is in the top left corner. At the bottom, it says "Distributed by DR Music", "201 - 599 - 01 00", "istanbul@drstrings.com", and "www.alchemycymbals.com". A small signature "BY ISTANBUL ADD" is in the bottom right corner.



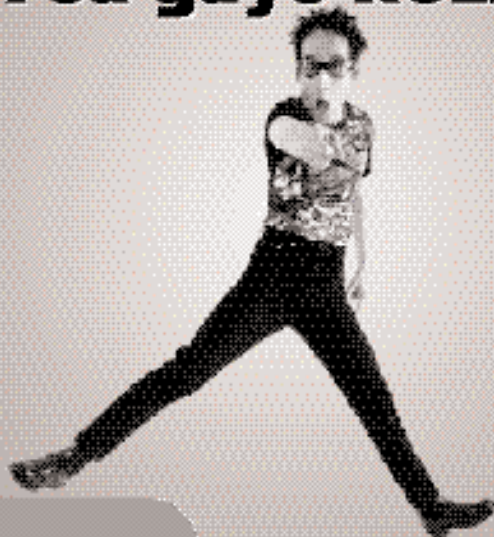
thing. If he has anything that's preconceived, he'll suggest it and we'll hash it out from there. But for the most part, he lets me run with it.

MD: Do they allow you to be liberal in your performance?

Mike: Actually, they encourage me to set up the overall performance on the record.

There's a song on the record called "Awakening," and at the end there's some really tough double-kick stuff. I remember sitting in the room at the time, and I was

You guys RULE!



midwestpercussion.com

EASIEST NAVIGATION ON THE INTERNET.
CAN'T FIND WHAT YOU NEED AS EASY AS YOU THINK? TRY US.
NOT ONLINE? - CALL 1-800-859-2234 FOR CATALOG.

find it
fast
get it
fast



10127 W. 52nd Ave. • Overland Park, KS 66204

TURN IT UP & LAY IT DOWN

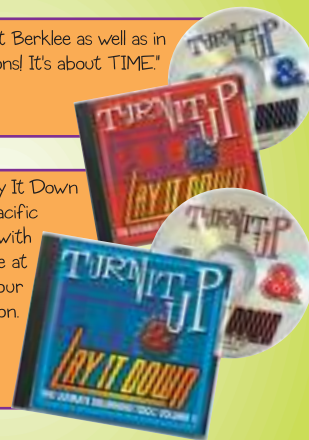
A Berklee College of Music recommended play along CD for Drummers and percussionists of all skill levels. *The Series*

"I use it in my private lessons here at Berklee as well as in an array of other classes. Congratulations! It's about TIME!"

-Kenwood Dennard,
Berklee College of Music.

"I've been using your Turn It Up & Lay It Down CD with my students at Seattle Pacific University. They love it! It beats playing with a metronome and they can be creative at the same time. Thank you for your contribution to percussion education. Keep up the good work!"

-Dan Adams,
Director of Percussion Studies



Vol. I & II NOW AVAILABLE at:
www.moderndrummer.com
& fine retailers worldwide.

DrumF12.com

Seriously... just for the **F12** of it!

Dealer Inquiries - Rhythm Tech: 800.726.2279

More Stuff!

You Need It.
We Have It.

Roland

EVANS

Zildjian

Gibraltar

PAISTE

LP

SABIAN

TAMA Pearl



YAMAHA

DW
HARDWARE

and more!

Visit LandMmusic.com
for a FREE CATALOG



1-800 876-8638
8-SOUND-8

6228 AIRPARK DRIVE
CHATTANOOGA, TN 37421

Mike Wengren

playing a completely different double kick pattern, but it sounded better in another song, so we swapped it. I didn't have anything for the end of this song. And Fuzz, our bass player, said, "Well, why don't you try doing this?" He played a rhythm on his bass that would be really difficult to play with two kicks. But they trusted me to do it. So I practiced and I got it down. Now it sounds cool. The point is, we're always pushing each other.

MD: Tell me about the progression of your playing. What kind of drummer were you earlier on?

Mike: I think I screwed up. What most normal people do is start out on a single kick, master all of the rudiments and fundamentals, and then move on from there. But, I was into a lot of '80s thrash and metal, like Testament and Judas Priest, especially when they had Scott Travis on drums. I was also into that Shrapnel Records stuff like Cacophony and Vinnie Moore, Marty Friedman, and Jason Becker. All those guitar players got the attention, but the drummers in the background all played these crazy parts as well—lots of double kick and intricate stuff.

I only played a single-kick kit for a year. It got boring for me, because I wanted to play what the drummers I was listening to were playing. So I went out and got a double-kick kit and started playing it right away. My problem with that is my right foot suffered. It's not as quick now as it would be if I had mastered it. There are parts I play with two feet that a lot of guys could probably play with one. I've had guys watch me from behind and say, "Wow, that's cool how you throw your left foot in there." I'm like, "Uh, thanks, but that's the only way I know how to do it."

MD: You play a pretty good-sized kit, don't you?

Mike: Yeah, two racks, two floors, two kicks.

MD: Have you always wanted to have a monster kit?

Mike: Yeah, back in the club days, I had a bigger kit than this, with RotoToms and a couple more cymbals, like dual rides on each side. The guys in the band used to call it The Enterprise, and they'd tease me about it. When we started touring and we didn't have any techs, I had to downsize.

MD: So you're now playing the smallest kit anyone's seen you play in Disturbed?

Mike: Actually, when the first record came out, I was playing one kick with a double pedal, just for space and quickness of setup issues, even though I've always been a two-kick guy. At the end of the last tour, I finally got a chance to go back to the two kicks. It's where I came from, and I always wanted to go back but couldn't afford it. Now we've got semis and U-Hauls, so moving the gear is easier.

MD: Is having the two kick drums rather than a double pedal a feel issue?

Mike: Oh, definitely. For me, with two kick drums, I feel more even on the set. In fact, my kit is set up to be even on both sides. A kick here, a kick there, a tom here, a tom there—perfectly symmetrical and equally spaced. I still use a double pedal in the studio for consistency. I've always had trouble with the tuning of two kick drums in the studio, but live I prefer two drums.

MD: So *Believe* was done on a single kick drum with a double pedal?

Mike: Yes.

MD: But with these feel issues, don't you think that might've affected your playing on the record?

Mike: It did bother me this time around to go back to a double pedal. It threw me off for a while. But in pre-production, I nailed it all down and got used to it.

MD: Why not just place triggers on the two kick drums to even out the sound?

Mike: I suppose we could have done that. We did track directly into ProTools. But we wanted to maintain as real a sound as we could. It's easy to trigger stuff, but we wanted to do the best we could to get the best sounds out of the actual, live drums.

MD: I noticed that your kit doesn't sound as processed as many of your contemporaries'. Your snare sound has a lot of beef with just a little crack, which is sort of the antithesis of what most nu metal bands are doing these days. Would you chalk it up to your old-school upbringing?

Mike: Absolutely.

MD: I noticed that the band was credited as a co-producer on the record. Do you always co-produce your own material?

Mike: Yeah, we've been lucky that the label has given us leeway where we have a say. I know there are a lot of people out there who don't get that privilege. But we have a good relationship with our label, so it's worked out. We just feel very passionate about our music and very strongly

"My boys at Vater are definitely down with the stick-ness!"

Mike Wengren
DISTURBED

Mike Wengren

Why does Mike Wengren of Disturbed use Vater? Because only Vater drumsticks and Stick & Finger Tape can handle the intense beating Mike dishes out song after song, night after night and tour after tour. From the beginning, the Vater Power 5B Nylon has been Mike's weapon of choice behind the kit because of their unmatched strength, consistency and balance. Mike never has to give a second thought about his drumsticks when he sits behind his drums...and neither do you!

"It seems that in the modern corporate business world where everything is mass produced by machines, most companies don't care about their product or their customers. It's comforting to know how much Vater really DOES care! I'm very impressed by how much attention is given to each and every stick. It's all hands-on and the guys are very down-to-earth... I dig that!"

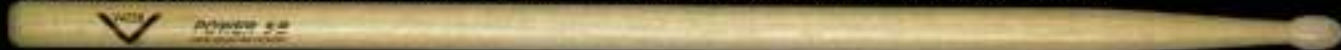
Mike Wengren... another reason why you should play Vater drumsticks.



Stick & Finger Tape

Vater's Stick & Finger Tape is a self-cohesive design for improved stick grip without compromising your sense of "Feel". Comes in Black, Red, White, Blue and Green. One roll will wrap approximately 5 pairs of sticks.

Power 5B Nylon Similar grip as the 5B but with 1/2" extra length. The "big brother" to the Power 5A. L. 16 1/2" D. .610"



VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 USA 781.767.1877
ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

VATER.COM



Mike Wengren

about the songs. For someone to tell us that we don't have a say in it, nah, it wouldn't happen.

We went with producer Johnny K, who did the first record. We have a long history with him. He recorded our demos back in the day—those three-song tapes—so we've known him for years. He's also a Chicago guy.

We were a little nervous about the success of the first record. We were feeling the pressure. So we thought, You know, what better way to put all of that aside than to just concentrate on what we do and do it the way we did it the first time. So we went back home to Chicago, where we feel comfortable and can live in our own homes. We worked at the same studio and with the same producer, and we completely blocked out everything so we could do what we do.

MD: Some people find working in their hometown to be a distraction. Do you agree?

Mike: Yeah, I guess it could be. But when we're in the studio, we're working. We don't invite anyone to come in and party. This time around, no one was allowed in.

MD: Are you still living in Chicago?

Mike: Yeah. I recently bought a house just outside the city. I'm still in the area.

MD: So was most of the pre-production for *Believe* taken care of out on the road?

Mike: That was a lot of it. We toured for twenty-two months almost non-stop. It was nuts, but it was also a great experience. We came home, took about a month off, didn't talk to anybody, didn't talk to each other, just cleared our heads and spent the holidays with our families. At the beginning of 2002, we called each other up and said, "You guys ready? Let's do this."

We spent two and a half months in Dan's house using ProTools and trying to write new songs. We'd just hammer them out and try different arrangements. We're not a band that writes thirty or forty songs and takes the best ten or twelve. We nurture every single part of each song. So when we had fourteen songs, we called the label and said we were ready to go in. They were surprised, because they didn't think we'd even deliver a record in 2002. But in March, we hammered it out. It only took us a month and a half to track. Then the next month after that was mixing and mastering.

MD: Talk about your approach to your

drums in the studio, as far as the sound goes. What are some key points from your perspective?

Mike: First of all, I hired a studio tech named Tony Adams, who could get my drums really happening. He came highly recommended. I would sit in the control room behind the board, and Tony would sit in the live room and play so I could hear what was happening without burning out.

MD: What are some specific things you try to achieve with your sound?

Mike: I hate it when you hit the snare and you get that "bongy" sound. I like a snare drum to be a little muffled. I wanna hear the crack of the snare with a little beef or bottom end to it.

MD: What about your cymbals?

Mike: They're all Sabian, pretty much all AAs or AAXs. I like heavier cymbals.

MD: Why all heavies?

Mike: That comes from back in the day, when I was a struggling musician who couldn't afford cymbals. So instead of using a thin or medium that might crack in a couple of weeks, I'd get the biggest, thickest cymbal I could find that would last. And now, even though I can afford thinner cymbals, I'm just used to the way thicker cymbals sound and feel.

MD: Let's dissect a few tunes from *Believe*. You're featured on two rather technical tunes, "Remember" and "Breathe." Tell me about the timing issues on those.

Mike: I've never been able to fully grasp or become completely comfortable with odd time signatures. I don't set out to play 5/4 or whatever. It's all about following along with the guitar player. I play whatever happens to feel right.

MD: Conversely, you also have tracks that are rather straight. One of them is "Down," which is very direct. What's your impression of that track?

Mike: That's another one that Dan gave me. When he created the initial riff, I wasn't 100% sure where to go with it. He had something in his head, I tried it, and it fit well, so we just went from there.

You know what's weird? Sometimes I can play the most goofy-sounding odd time signatures, and I'll lock in with Dan like it was nothing. But there are times when it comes time to play something that's a little more laid back, and it confuses me. It doesn't make sense. But that can be the nature of drumming sometimes.

**Gear For Drummers
At The LOWEST PRICES**

- Over 150,000 Items!
- LOW PRICE Guarantee
- FREE Full Color Catalog
- Secure Online Shopping
- Staffed By Musicians
- Retail Stores

Cascade Interstate
3 Midwest Locations

FREE CATALOG! 180 pages!

1.877.886.6484
www.interstatemusic.com

Interstate
A Division of Casco Music

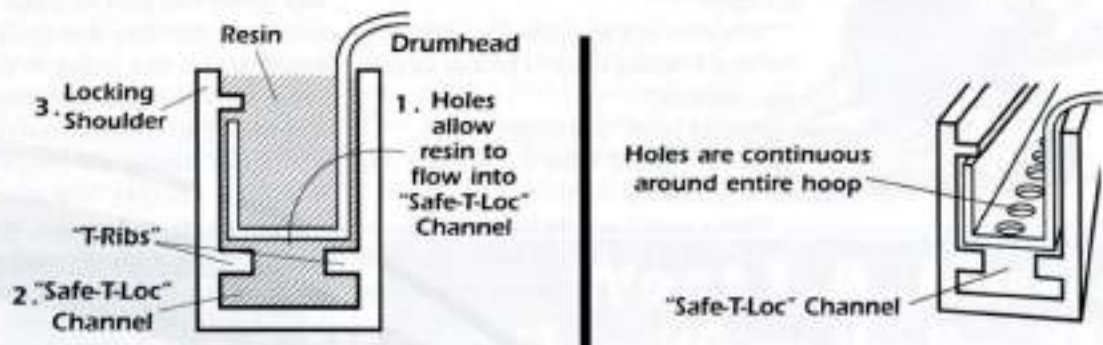


AQUARIAN®

Advanced Design = Advanced Performance



It doesn't have to be difficult!



It's as easy as 1, 2, 3...

Due to constant vibration, conventional drumheads all have some degree of slippage inside the hoop, which results in de-tuning and lack of resonance and response.

AQUARIAN'S unique "Triple Locking System™" provides drummers with previously unheard of advantages in tuning, resonance and playability.

- 1.** Holes are punched in the bottom of a "U" shaped channel which has been formed in the drumhead. These holes allow the resin to flow into the Safe-T-Loc™ channel.
- 2.** The "T-Ribs" that form the Safe-T-Loc™ channel prevent the resin and the drumhead from slipping and pulling away from the hoop.
- 3.** The "Locking Shoulder" acts as a stop to ensure the correct collar height for the drumhead. Accurate collar height is a major factor in tuning.

The **AQUARIAN** Safe-T-Loc™ hoop allows the drumhead to be tuned quickly and easily. **AQUARIAN** drumheads hold their pitch, resist de-tuning and will not pull out.

AQUARIAN®

1140 N. Tustin Ave., Anaheim, CA 92807

(714) 632-0230 • Fax (714) 632-3905

e-mail: info@aquariandrumheads.com • www.aquariandrumheads.com

Disturbed's Mike Wengren "Prayer"



Transcribed by Joe Bergamini

MUSIC KEY

Open	○	R.C.	⊗	China	⊗
H.H.	⊗				
T.T.	⊗				
S.D.	⊗				
F.T.	⊗				
B.D.	⊗				

Add'l T.T. Remote H.H.
 T.T. H.H.

Mike Wengren has a clear, solid, and powerful drum sound and approach. His parts are well tailored to Disturbed's heavy style. He plays an "old school" metal setup: two bass drums, two rack toms, and two floor toms, with a variety of crash and

Chinese cymbals along with two hi-hats.

The drum part on the song "Prayer," from Disturbed's latest release, *Believe*, follows the driving main guitar riff of the song. Wengren follows this pattern by using a double bass pattern. The tempo of this song is such that it's possible to pull off the part with one foot, but using two gives a higher level of power and clarity to the rhythm. The way this is accomplished is to keep the right foot playing the "e's" and "a's" of the bar while the left foot drops in the other notes.

If you listen with headphones you'll notice that the recording is panned in stereo as if you were seated behind Wengren's kit. This is a key element in hearing which part of the kit he is playing. On a careful listen, you can hear him playing the open hi-hat on quarters during the intro, then switching to the other side of the kit to the remote closed hats for the verse. (The remote hats are notated in the top space of the staff.) Later, when the intro returns, he employs a Chinese cymbal.

Changes in riding texture really add dimension to this part. The sloshy open hats, tight remote hats, ride cymbal, Chinese, and crash all are used in specific sections of the song. This is an excellent songwriting tool for drummers—a way to make your parts fit in with what the other bandmembers are doing. Wengren employs this skill deftly.

C1

First system of musical notation for section C1. It consists of two staves. The top staff has a series of eighth notes with 'x' marks above them, indicating a specific drum pattern. The bottom staff has a corresponding bass line with eighth notes and rests.

Second system of musical notation for section C1. It features two staves. The top staff includes two first endings, labeled '1' and '2', with 'x' marks above the notes. The bottom staff continues the bass line with eighth notes and rests.

Third system of musical notation for section C1. It consists of two staves. The top staff has eighth notes with 'x' marks above them. The bottom staff has a bass line with eighth notes and rests.

A2

First system of musical notation for section A2. It consists of two staves. The top staff has eighth notes with 'x' marks above them. The bottom staff has a bass line with eighth notes and rests. The dynamic marking *mf* is present at the beginning.

Second system of musical notation for section A2. It consists of two staves. The top staff has eighth notes with 'x' marks above them. The bottom staff has a bass line with eighth notes and rests.

B2

First system of musical notation for section B2. It consists of two staves. The top staff has eighth notes with 'x' marks above them. The bottom staff has a bass line with eighth notes and rests. The dynamic marking *f* is present at the beginning.

C2

First system of musical notation for section C2. It consists of two staves. The top staff has eighth notes with 'x' marks above them. The bottom staff has a bass line with eighth notes and rests. It includes two first endings, labeled '1' and '2', with 'x' marks above the notes.

Second system of musical notation for section C2. It consists of two staves. The top staff has eighth notes with 'x' marks above them. The bottom staff has a bass line with eighth notes and rests.

Third system of musical notation for section C2. It consists of two staves. The top staff has eighth notes with 'x' marks above them. The bottom staff has a bass line with eighth notes and rests. It includes a triplet of eighth notes in the final measure of the bottom staff.

Bridge

C3



rikki rockett
 tommy aldrige
 larry aberman
 luis garay
 robert holden
 steve barney
 peter magadini
 melena
 stephane chamberland
 walfredo reyes jr.
 bart elliott
 steve missal
 gregg gerson
 bobby borg
 rob leytham
 kenwood dennard
 rogerio jardim
 keith jones
 dee potter
 alphonse mouzon
 gregg potter
 sean o'rouke
 pete lockett
 rich redmond
 christopher speich

the beat of the future



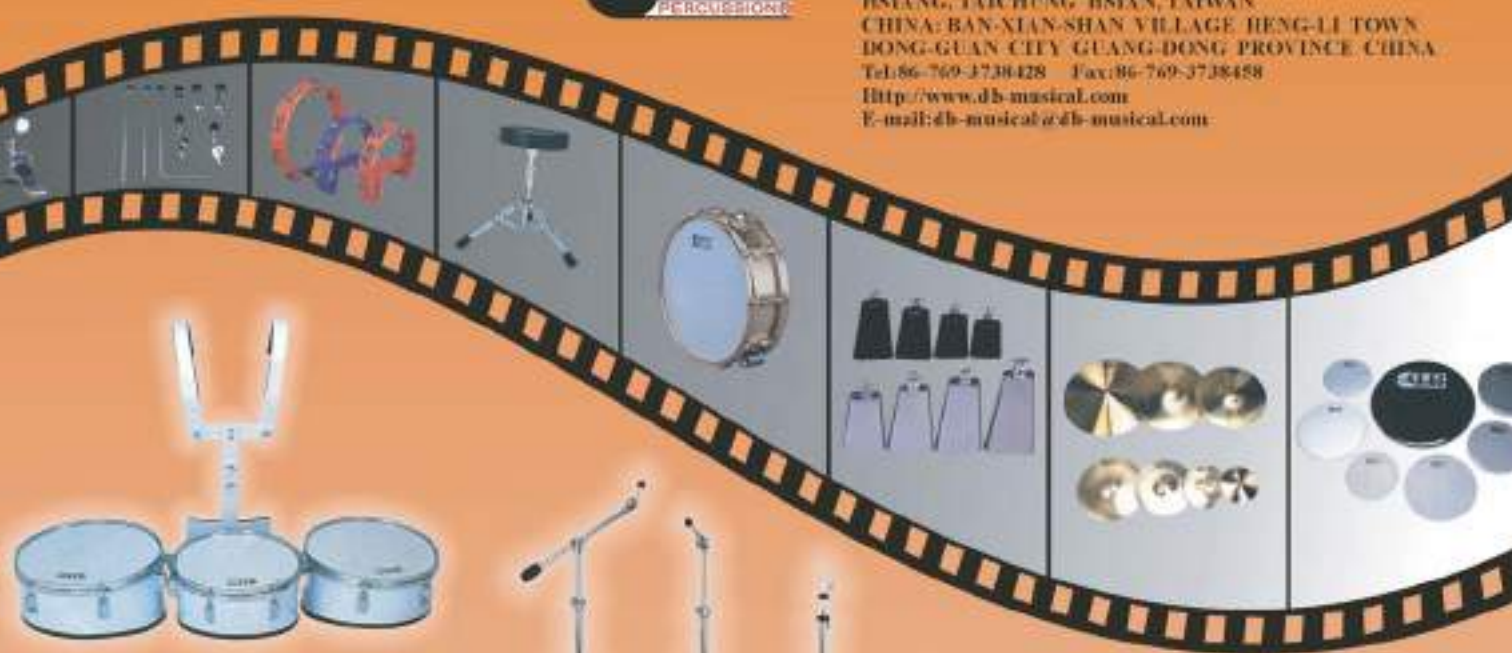
h3drumscience.com

H3 DrumStick Wax is designed to leave the drummer with a natural feeling of grip. Just remove *H3 DrumStick Wax* from the tin and rub directly on the butt-end of the drumsticks. *H3 DrumStick Wax* can be applied anytime before or during the drumming session. There is no drying time, just apply and play. The end result is a natural feeling of grip without leaving a sticky residue. *H3 DrumStick Wax* won't stain the drummer's hands, clothes, nor will there be the need to wash hands afterwards. See for yourself why drummers are giving up their gloves, tape and wraps....



D. B. MUSICAL INSTRUMENT CO., LTD.

TAIWAN: D.B. BUILDING NO.5 ZHE-NAN ROAD, TA-FU
HSIANG, TAICHUNG-HSIAN, TAIWAN
CHINA: BAN-XIAN-SHAN VILLAGE HENG-LI TOWN
DONG-GUAN CITY GUANG-DONG PROVINCE CHINA
Tel:86-769-3738428 Fax:86-769-3738458
Http://www.db-musical.com
E-mail:db-musical@db-musical.com



MD Proudly Announces **THE MODERN DRUMMER** **25-YEAR DIGITAL ARCHIVE!**

If you've missed out on any portion of MD's twenty-five year history, now you can easily access EVERY-THING* ever published in **MODERN DRUMMER** from January 1977 through December 2001!

Tired of searching through pages and pages of MD for an old interview or a valuable lesson? Now you can have it ALL right on your own computer screen. An incredible **265** jam-packed issues of **MODERN DRUMMER** containing **over 35,000** pages of invaluable information right at your fingertips. Every article from every issue, in one **handy, multi-CD-Rom set or One Computer DVD!**

You'll get hundreds of in-depth, revealing **interviews** with the greats of drumming past and present. All of MD's enlightening departments offering tons of **practical advice, lessons, and detailed transcriptions**. Plus thousands of **product, book, and record reviews—and much, much more!** Hours and hours of reading and essential reference material—all in one easy-to-use, easy-to-transport package.



Now you can have **ALL 265** great issues representing all **25 years of MODERN DRUMMER** for only **\$199.97****.

That's just **75¢** an issue.

ORDER NOW and get **Volume 26 FREE** as soon as it's available!

Don't miss out on this state-of-the-art reference library for drummers. The **MD 25-YEAR DIGITAL ARCHIVE** may be the single most important educational investment you can make in your drumming future.

Here are a just a few of the great features of MD's DIGITAL ARCHIVE

(PC compatible, with a Mac version coming soon)



Custom Graphical User Interface with a browser-like functionality that makes the Archive as **easy to use** as the Internet.

Bookmark Support: Keep a list of bookmarks that refer to **any** page in the archive. Organize your bookmarks by drag and drop in a hierarchical tree of folders you create. Attach your bookmarks to an email and send it to others for import.



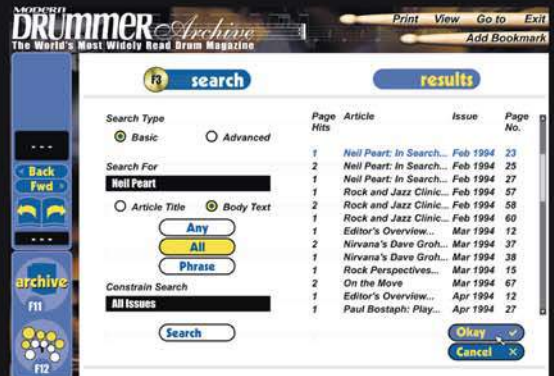
Zoom And Pan: Zoom in on any page, and pan to view portions of a page close-up.

Download Updated Index Via Internet: Query a Web server from the Update page in the MD Archive and find out if there are any search index updates or additional back issues available for download.



Annotation Support: Add a "sticky note" style annotation to any page of any magazine: research notes, instructions, or comments that can be exported, emailed, or imported.

Single Or Multiple Page Viewing: View a single page, or view consecutive, multiple pages at one time.



Full Archive Search: A comprehensive, expression-based search allows you to search the entire archive in one step (no swapping of CDs). Clicking on a match opens the issue and displays the corresponding page. Easy as ABC!

Preview Issue Cover Thumbnails: Search the archive by looking at thumbnail images of each cover page.

Phone in your order at (973) 239-4140 Or Click to: www.moderndrummer.com

When ordering please use key code **TAKITB**

Optimal Computer System requirements

Operating System: Windows 95, Windows 98, Windows ME, Windows NT 4, Windows 2000, Windows XP. Processor: 500Mhz (800Mhz Recommended) Memory: 128 MB (256 MB Recommended) Free Disk Space : 200 MB. Video Card: SVGA (800x600) with 65,000 colors or better. Audio: Windows-compatible sound card with speakers (to hear sounds). Internet Connection: 56kpbs or better (for update feature and bookmark email feature). Printer: Windows-compatible printer (for printing articles). CD-ROM Drive: Required for CD-based distribution. DVD-ROM Drive: Required for DVD-based distribution.

The Red Hot Chili Peppers' Chad Smith By The Way



by Ed Breckenfeld

MUSIC KEY

Open	O	C.C.	2nd C.C.
H.H.	X	X	X
T.T.	●	●	●
S.D.	●	●	●
F.T.	●	●	●
B.D.	●	●	●
H.H. w/foot	X		
		Ghost Note	

The veteran funk/punk Chili Peppers have reinvented themselves in the new millennium with a melodic soulful sound. On their latest release, *By The Way*, Chad Smith's drumming is lean and tasteful, with an undercurrent of energy that keeps the album moving.

The band may be all about hooks and harmonies these days, but with a world-class rhythm section like Chad and bassist Flea, the groove is ever present here in all its varieties. Let's take a look at a few.

"By The Way"

The title track perfectly exhibits the Chili Peppers' duality by mating a light, tuneful verse with an intense funk/rap chorus. Chad's tom groove contributes to the chaotic chorus feel in this hit single.

"Don't Forget Me"

This slow, hypnotic pattern features flams on the backbeat, the second of which lands on two different toms. The non-accented snares are played almost as quietly as ghost notes.

"The Zephyr Song"

The album's second radio hit cruises along on Chad's 16th-note hi-hat beat. The downbeat accents deepen the groove.

"Throw Away Your Television"

This compelling tom-tom beat virtually shouts: "Get up and dance!" The key to pulling it off is in the left-hand movement around the drums: from small tom to floor tom, back to small tom, then snare, and then repeat.



"On Mercury"

Chad explodes out of the breakdown middle section in this tune with this fiery fill.

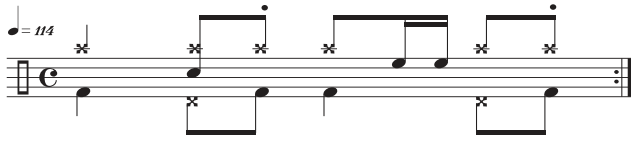
"Minor Thing"

Here's another great funk groove from the bridge of this song. The kick drum locks to Flea's bass line.

"Warm Tape"

This track's opening beat reflects the influence of Ringo Starr's drum pattern on The Beatles' psychedelic classic "Tomorrow

Never Knows.” Chad’s use of a second crash cymbal is a nice subtle touch.



“Venice Queen”

The album’s closer begins with a relaxed, moody feel, and then halfway through launches into a higher-energy tempo with this syncopated fill.



If you have any questions or suggestions for Ed Breckenfeld, you can contact him through his Web site, www.edbreckenfeld.com.



FREE! DISCOUNT DRUM CATALOG

“T” SHIRTS

\$7.50 per shirt
 Certified Check or Money Order Only
 (Includes Shipping)
 Outside US
 \$10.00 US Funds

—Specify Size—

“We will beat any advertised price”

**ATLANTA
 PRO PERCUSSION, INC.**

2520 Spring Rd., Suite E, Smyrna, GA 30080
 (770)436-3786 • (770)436-3786 • (800)USA-DRUM
 Call or write for our FREE DISCOUNT FLYER
www.atlantapropercussion.com

VATER PERCUSSION USA

MARK TROJANOWSKI
 Sister Hazel
 The Stewart Copeland Standard

CHAD SMITH
 Red Hot Chili Peppers
 Chad Smith's Funk Blaster

BRIAN NELSON
 Trick Pony
 Power SA Wood / Stark & Finger Tops

STEWART COPELAND
 The Doors / Oysterhead
 The Stewart Copeland Standard / Polyflex Brush

SCOTT BOUTIER
 Frank Black
 SA Wood / SB Wood / Acoustic / Splined

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 USA 781.767.1877
 ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

VATER.COM



Hi-Hats Are The Best!

Part 2: More Options

by Billy Ward

MUSIC KEY

H.H.	X	R.C. Bell	X
S.D.	●	Ghost Note	⊗
B.D.	●	L.H. on H.H.	⊗
H.H. w/foot	X		

In my last article (March '03 *MD*) I mentioned how many drummers, when they play the ride cymbal, allow their left foot on the hi-hat to blindly follow the snare drum—2...4...2...4...bor...ing...bor...ing! It ends up sounding like the hi-hat is that little

brother you had when you were nine years old who wanted to follow you everywhere—the one you were trying to ditch! Get the picture?

I like to see each drum and cymbal on my kit as a character in a movie. Each character in my “groove movies” must have a full and interesting life. To make each voice of the kit full and interesting, I need to have control over many different dynamics and sounds for each voice, including the hi-hat. We scratched the surface of what you can do with your hi-hat in my last article. But here are a few more ways that I give the hi-hat some life.

Let's stay in 16th-note land, and let's say you're playing a song with your band and are about to go to the ride cymbal for the bridge. But, to me, playing 16th notes on the ride can get too

ringy. Here's an idea that implies the 16th feel with your hi-hat foot without the sound getting too ringy. (I think of this as just a little “skip” on the hat before the snare backbeat.) By the way, the right hand on the ride is alternating between the bell (on downbeats) and the shoulder area of the cymbal.

Now I'll add some “ghost notes” (kind of an acoustic digital delay) on the snare to extend the 16th-note feel even more. This one might take some time for you to accomplish. Start slowly and get comfortable with the hi-hat part with the ride before you add the snare ghost notes.

Any instrument can imply the 16th-note vibe. The following example involves the bass drum and a slight shift in the hi-hat pattern to the “&” of 2 and 4.

In the next example, your left stick moves back and forth between the snare drum and hi-hat, adding even more meat to the groove.

Once these ideas become comfortable for you, the hi-hat will be involved on an equal level on the kit. You'll feel a wonderful flow with your body as you play your grooves. And when this stuff is truly comfy for you, you'll be able to groove with the left hand, left foot, and bass drum alone. This will free up your right hand for painting colors on the cymbals while the left side is taking care of business, or in my case, picking up that stick I just dropped!



science or fiction?

there is a popular myth about drumheads.

it goes something like this:

before buying a head, take it out of the box
hold it by the rim and tap it to see if it sounds good

by itself...if it sounds good off the drum,
it's bound to sound good when it's on, right?

well, consider this...

a drumhead's film is much like a guitar string in nature.
they're both stretched over a bridge, nut or bearing edge,
and when struck or plucked, vibrate at a certain frequency
which we perceive as pitch.

most other drumheads have a sharp collar,
heat formed into the film which does two things:
it pre-tunes the surface of the head indiscriminately...
and, it creates a node (or dead spot),
more often than not, this collar is not quite centered,
and worse, it forms the surface of the head at an angle to the rim.

then the counter hoop and head sit on the drum crooked.
when you try to tighten it down evenly,
you pull the node into the playing surface,
and pull the playing surface across the edge.
a head like that will never tune up,
no matter how it sounded off the drum.

think of a guitar string, pre-bent at the bridge and nut.
when it's tuned the bend forms a dead spot,
neither string nor head will vibrate freely.

attack heads have a subtle rounded collar.
this puts no pre-tuned false pitch on the drumhead,
no node or dead spot,
and no crooked surface to prevent proper alignment and tuning.
they marry perfectly to any shape of bearing edge.

would you check a guitar string off a guitar to see if it sounds good?

attack heads are loose and slack out of the box
in order to tune correctly when stretched across a bearing edge.

just like a guitar string!

Photo ©1999, Todd V. Wolfson

ATTACK
drumheads™

TB
TERRY BOZZIO

Focus On Fingers

by Pat O'Shea

This article is written to provide some physical exercises to develop finger control. I've had a lot of success with these exercises in teaching private students and drum lines. They're a great way to get beginners to understand how to incorporate the fingers in their playing, and are also great for advanced players trying to build up their speed and endurance.



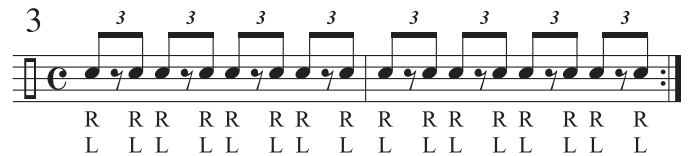
The first step is to hold your sticks as demonstrated in Photo A1. In this position, play the simple exercises that follow, 1 and 2. Focus on using just your back three fingers (no wrist). Keep the tempo slow and relaxed. This step is designed to get the feel of using your fingers.



Now switch hands. (Traditional-grip players see Photo A2.)



When working on the left hand with traditional grip, isolate the index finger, then the middle finger, and then play both together. When you feel comfortable with these exercises, move onto the next step.



Step two in this process is to hold your sticks as shown in Photo B. (This part is for matched grip or the right hand of your traditional grip.)



Now play the following multi-measure exercise incorporating wrist and finger motion together. Play it steady and relaxed. Once you feel comfortable, try it at faster tempos. But increase your tempos gradually. These exercises take time to develop.



The final step is to hold the sticks in your normal playing position and go back and play the previous exercises. Be as relaxed as possible and try to incorporate the muscles from your forearms, wrist, and fingers. You'll be surprised at how easy it is to play them with your improved technique.

Special thanks to my student Jon McNally for demonstrating the different stick positions.



TRAVIS BARKER

AUDIX
D6

**TRAVIS
PLAYS IT**

**AUDIX
CAPTURES IT**



MICRO D

MICRO D
SNARE, TOMS. MINIATURE LOW PROFILE
MIC WITH POWERFUL SOUND. EASY TO
MOUNT WITH SPRING TENSION DEVICE CLIP.



D6

D6
THE NEW STANDARD IN KICK DRUM MICS.
HUGE SOUND, GREAT TONE, AWESOME
ATTACK. (AVAILABLE IN BLACK OR SILVER)

- >> BLINK 182
- >> BOXCAR RACER
- >> THE TRANSPLANTS

NEW!

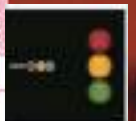


TRAVIS BARKER MIC PACK

CONTAINS: 1-D6 SILVER, 2- MICROD, ALUMINUM ROAD CASE

AUDIX
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261
TEL: 503-682-6933 FAX: 503-682-7114 WWW.AUDIXUSA.COM



CATCH THE
LATEST
LINK 182 DISC:
'TAKE OFF YOUR
PANTS AND
JACKET!'

AUDIX CORPORATION
PO Box 4010
LONDONVILLE, OR 97070

IN CANADA, C-TEC
TEL 604-942-1001
FAX 604-942-1010

©AUDIX CORP 2002.
ALL RIGHTS RESERVED.
AUDIX AND THE AUDIX LOGO
ARE TRADEMARKS OF AUDIX
CORPORATION.

Viola Smith

High Heels And Hi-Hats

by Beverly Collins

It's well known that during the Second World War, when America's young men were away in the armed services, their places in industry were taken by women. The image of "Rosie The Riveter" is a cherished icon in American history. But what isn't as well known is that when the

ranks of the country's popular all-male big bands were reduced by the call to arms, women stepped in to fill that gap, too.

The females of the WWII-era "all-girl" bands were highly accomplished musicians. They were the "Swing Shift Maesies" who rivaled their male counterparts with talent that had previously been cloaked under a veil of "glamour." As such they helped serve as agents for social, racial, and gender-role change that began during the war years.

During the early days of World War II, a heart-heavy nation craved social release, escape, and interpersonal contact—which could be provided by music and dancing. At the same time, America was witnessing a period of unparalleled dichotomies: opportunities and obstacles, restrictions and mobility, unity and separation. Amid the waves of patriotism, perceptions of gender difference were primed to splinter and eventually shatter. Female musicians were poised and ready for the changes. And one veteran drummer with seventeen years of experience set the pace.

Viola Smith was endowed with incredible skill, musical genius, and a fiery soul, and she employed them all to gain unprecedented fame and drawing power during the war years. In 1942 Viola declared to the American music community that "hep" female drummers might just be here to stay. Mere weeks after the attack on Pearl Harbor, she was quoted in *Down Beat* magazine as saying, "In these times of national emergency, many of the star instrumentalists of the big-name bands are being drafted. Instead of replacing them with what may be mediocre talent, why not let some of the great girl musicians of the country take their places?" It was the rimshot heard round the world, challenging perceptions about the true ability of women musicians that were evident in pub-



Viola Smith as a solo artist, in the mid-1950s.

Once described as "a female version of Gene Krupa," Viola scorched the stereotypes of "girl drummer" and forged an indelible mark on the drumming community.



Phil Spitalny's all-girl Hour Of Charm Orchestra, featuring "Viola & Her Seventeen Drums," at the Paramount Theater in New York. The band played five shows a day and did radio broadcasts from the famous room.

lic comments like, "You play good...for a girl."

Viola began drumming with a family-based orchestra in Mt. Calvary, Wisconsin in the 1920s. Summers were spent touring with professional dance orchestras. Beginning in 1925, the Smith Sisters (orig-

inally the Schmitz Sisters) toured the famed RKO circuit. Viola also traveled with Jack Fine's Chicago Band Box Review on the Keith-Orpheum circuit. They shared the bill with a little-known singing trio called The Andrews Sisters, who would get *their* big break in 1937.

By 1934 Viola was anchoring an eighteen-piece, all-women big band on *Major Bowes' Original Amateur Hour*, which debuted on New York radio and was ultimately broadcast on CBS radio. The band would back the amateur entertainers who were offered a shot at fame and fortune on the show. By 1940 Viola had gained enough personal notoriety to be featured on the February 24 issue of *Billboard* magazine, along with her drumset. Around that time she and her sister Mildred organized a highly successful and acclaimed band called The Coquettes. The band fared exceptionally well, and was frequently hailed as the only rival to Phil Spitalny's hugely popular *Hour Of Charm* all-girl orchestra. (Viola attributes much of her own personal success in music and life to the contributions of her talented sister.)

The Coquettes disbanded in 1941, and in the spring of 1942 Viola accepted Phil Spitalny's invitation to join his famous orchestra. The promotional emphasis was on both glamorous style *and* keen musical substance. The Spitalny-specific style emphasized a semi-classical repertoire with member composition reflective of the



Not Just
Another Stick
in the Mud

Matt "Spug" McDonough
of Mudvayne

///AHEAD DRUMSTICKS



From The Past

“ladylike, non-threatening” musicians. It brought the band great success. So much success, in fact, that the band was one of the very few all-girl orchestras to record and appear in films. Viola appeared in several of those films, including *Here Come The Co-Eds*, with *Abbott & Costello*. Smith was intrigued by the world of film sets and high-profile celebrities. Still, she reveals with a chuckle that she had no trouble turning down Frank Sinatra’s request for a date—not once, but twice!

Viola was a constant student of the drums. She spent much of her free time

studying with famous music teachers, such as Saul Goodman of New York’s Juilliard School, with whom she studied timpani. Karl Glassman of the NBC Symphony Orchestra and renowned swing drummer Cozy Cole were also mentors for Viola. As part of her “studies,” she honed her dance-band skills to create special showstopping numbers. These included an eight-piece drum rendition of “Mary Had A Little Lamb” that she describes as “a wildly popular crowd-pleaser with stick-tossing and spin action for added punch.”

Viola remained with the *Hour Of Charm*



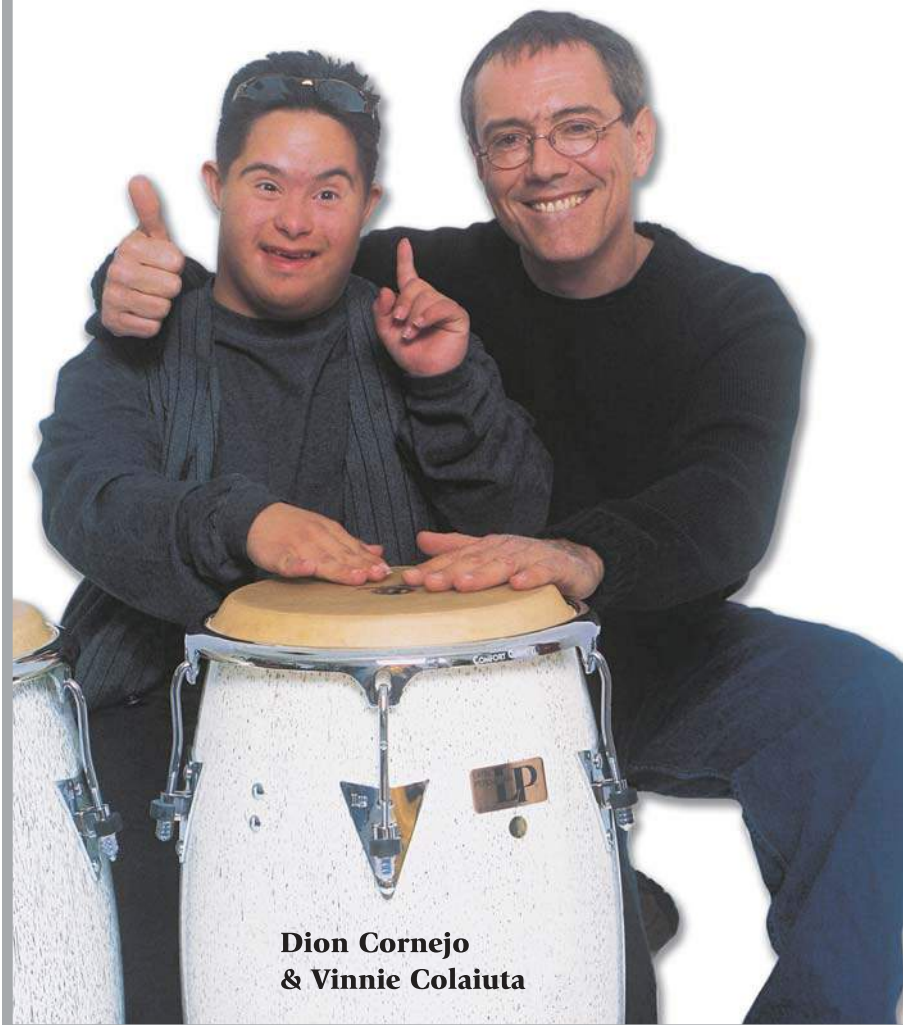
Viola Smith today

The Rhythmic Arts Project

Special moments with special people.

Do something extraordinary . . . Get involved.

[www. traponline.com](http://www.traponline.com)



Dion Cornejo
& Vinnie Colaiuta

orchestra for over thirteen years, until the group disbanded in 1954. She continued her drumming career, at first working as a single act: *Viola & Her Seventeen Drums*. Later, from 1966 to 1970, she appeared in the Broadway production of *Cabaret*, playing drums in the Kit Kat Klub’s all-girl band. Along the way, she cites two specific performances that she would delight in reliving. One was an evening at the Paramount Theater in the 1950s, which she describes as “a gala event, with the Andrews Sisters and innumerable celebrities present.” The second was Harry Truman’s presidential inauguration in 1945—the first openly integrated inaugural celebration.

Today, Viola divides her time between New York City and Fon du Lac, Wisconsin. She isn’t playing much these days, but her far-reaching inspiration and influence is apparent in the likes of Diva big band leader/drummer Sherrie Maricle, along with written tributes such as *Swing Shift*, by Sherrie Tucker. Once described as “a female version of Gene Krupa,” Viola scorched the stereotypes of “girl drummer” and forged an indelible mark on the drumming community.

Portions reprinted with permission from *Not So Modern Drummer*.

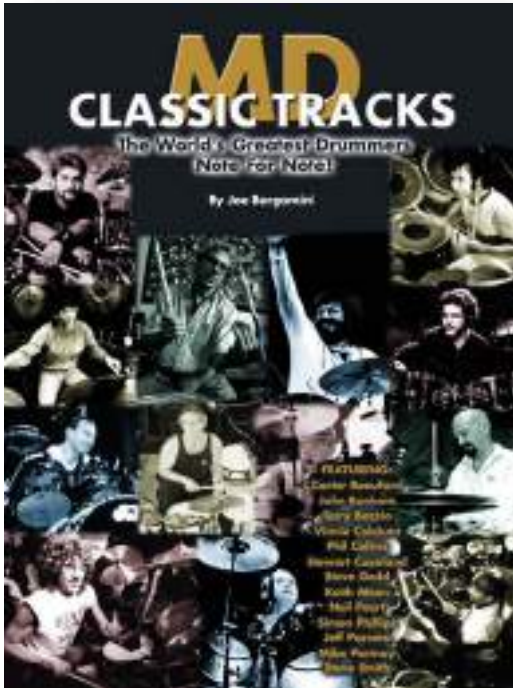


New From The Modern Drummer Book Division

MD Classic Tracks

The World's Greatest Drummers Note For Note!

By Joe Bergamini



With *MD Classic Tracks*, drummer/author/educator Joe Bergamini has put together an impressive collection of never-before-seen transcriptions. This work features some of the best-loved performances by a few of the greatest drummers ever to pick up sticks. Also included with the note-perfect transcriptions are rare photos and revealing, in-depth descriptions of the drummers and their playing.

***MD Classic Tracks* gives an inside look at some of the true legends of the instrument. Included in the book are:**

John Bonham: Led Zeppelin's "Out On The Tiles"

Keith Moon: The Who's "The Real Me"

Phil Collins: Genesis's "Dance On A Volcano"

Steve Gadd: Paul Simon's "Late In The Evening"

Stewart Copeland: The Police's "Driven To Tears"

Simon Phillips: Jeff Beck's "Space Boogie"

Neil Peart: Rush's "The Camera Eye"

Jeff Porcaro: Toto's "Rosanna"

Terry Bozzio: Jeff Beck's "Sling Shot"

Vinnie Colaiuta: "I'm Tweaked" (from his self-titled solo album)

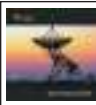
Mike Portnoy: Dream Theater's "6:00"

Steve Smith: Journey's "One More"

Carter Beauford: The Dave Matthews Band's "Tripping Billies"

"*MD Classic Tracks* is designed as a reference, a learning tool for the contemporary drummer. In its pages you'll find the exact drum parts that drummers have been inspired by for years."—**Joe Bergamini**

"This collection of transcriptions is a huge aid in understanding these artists' thoughts. These songs are important to learn from."—**Dom Famularo, Drumming Great**



Also, hear Joe Bergamini on *Radio Waves Goodbye*, the latest CD from his band 4Front, available at www.joebergamini.com.

Order Your Copy Of This Terrific Book Today!
(800) 637-2852 , www.moderndrummer.com

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed Visa MC Discover AmEx

Card# _____

Exp Date _____

Signature _____

Make check payable and mail to:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

Or to phone in your order call toll-free:
(800) 637-2852
MON-FRI, 9:00 A.M.- 8:00 P.M.,
SAT, 9:00 A.M.-2:00 P.M. CST

Quantity	Book	Price	Total
	MD CLASSIC TRACKS (HL06620070)	\$12.95	
SHIPPING AND HANDLING CHARGES (See box below)			
Minnesota and Wisconsin residents add appropriate sales tax.			TAX
			GRAND TOTAL

SHIPPING AND HANDLING

up to \$25.99: add \$4.50
\$26.00 - \$40.99: add \$5.50
\$41.00 and up: add \$6.50

KEY CODE MOD 23

• All checks or money orders payable in US funds only (no cash) •

The Inside Skinny On Club Dates

Part 1: How To Land The Gig

by Steve DeLuca

When I decided to leave my day job behind and make a go of it as a professional musician a couple of years ago, the first thing I did was think about what kind of gigs have the most potential for generating a decent income. I knew the answer quickly: weddings, bar mitzvahs, and corporate events—gigs that are commonly referred to as “club dates.” For those of you who are tired of toiling away in a restaurant with your jazz trio or in your local rock club for little or no pay, club dates are the way to go. They offer an opportunity for you to gain the financial rewards due a trained professional. (After all, that’s what you are.) So how do you break into this relatively lucrative business?

Networking: The Great Misconception

The first step on the road to success is realizing the importance of selling yourself. You might groove like Gadd and wail like Weckl, but if you do it in your basement and no one knows about it, what’s the point? So let’s get you out there.

A good promo package makes you look professional. A sloppy or incomplete package makes you look...well, you figure it out.

Networking is a good next step. Going out to jam sessions, meeting other musicians, and letting people hear you play are all crucial. But you can’t stop there. I currently do around a hundred club dates a year, and I can tell you what the number would probably be if I relied *just* on networking: *zero*. The problem is that everyone who is networking is doing the same thing you are: *looking* for gigs. They’re not

bandleaders *offering* gigs in the hottest wedding bands in the area. Don’t misunderstand me, networking is still advantageous, and you *can* pick up some gigs from it. But you need to take a more proactive role in marketing yourself.

How Do I Find These Wedding Bands?

You need to identify the entities you wish to approach. This is an area in which networking *can* help. The more musicians you know, the greater your resources for learning the names of club date agencies and/or bandleaders with potential drum chair openings. But an even greater resource is literally at your fingertips: the Internet. Do a simple search for wedding bands or agencies in your area, and dozens of names will probably pop up. You’ll have quite a bit of work ahead of you just following up.

There are also Web sites that specialize in wedding services, including music. Chances are, there are a plethora of agencies and/or bands in your area registered with these services. The listings are actually for potential clients—but hey, you can use them too.

Your next step is to place a friendly phone call to offer your services. Typically, the person who answers the phone is not going to pull a lot of weight; so be short and sweet. (I stress sweet.) Your main purpose is to let them know that you’d like to send them a package, and to get the appropriate contact name and address.

The Package

A promotional package, or press kit, is the résumé of a musician. It allows people who don’t know you to *get* to know you, at least musically. Obviously, you must include a CD, videotape, and/or cassette tape that showcases your playing. I usually send video, because employers like to see what you look like along with hearing how you sound.

Keep in mind, these are club dates you're trying to land. Think *dance music*. The head of the agency or the bandleader isn't likely to care that you transcribed and learned Vinnie Colaiuta's part on Frank Zappa's "Joe's Garage." He will, however, be interested to know whether you can swing and keep the band together on Frank Sinatra's "Summerwind." The point is, if your press pack features playing that's too bombastic, they might think you *always* play that way. Present yourself playing a variety of styles in a grooving and tasty way. If you want to include a brief example of a drum solo, fine. Just don't make it the main element.

You don't have to send a professionally recorded CD. But do make sure that whatever you send—video, CD, or cassette—sounds good, with no excessive crowd noise, tape hiss, or distortion. The quality of the musical example will be taken into account as much as the quality of the playing you do on it. It's just human nature.

The recorded examples of your playing will form the cornerstone of your promo package. But you shouldn't stop there. Include a one- or two-page résumé that concisely outlines your background and

experience, any press clippings you might have, and a high-quality photo, if possible. (It's better not to send a photo than to send a Polaroid). In the end, it's the playing that matters, but all this stuff helps.

Remember the old adage that it takes money to make money. It will require a little cash outlay to put together a decent promo pack. And just assembling the packages can be time-consuming. But, simply, a good promo package makes you look *professional*. A sloppy or incomplete package makes you look...well, you figure it out.

Following Up

All your hard work will virtually be for naught if you don't follow up. Agencies are busy places (lucky for us), so you can't realistically expect to be called back on the basis of your promo pack alone. You should follow up with a phone call about a week to ten days after you think they received the package. Ask for the original contact person and verify that that person received the package. Then ask politely if he or she has had a chance to check it out yet.

You might need to do this several times, so it's important to be persistent without being a pest. I can't stress enough the

importance of this. You want to stay in the forefront of their minds so that when something *does* come up, your name pops into their heads.

I encourage you to send out as many packages as possible. My rule of thumb is: Send out fifty packages, get one bite. The music business is tough, and if you don't promote yourself aggressively you're liable to end up with a pretty open calendar. However, I would like to encourage you with a story from my own experience that illustrates the upside of this entire scenario.

A while back I called an agency, asking if I could send them my package. I was told, "None of our bands are looking for a drummer right now. But you can send something if you want to." Well, I did. Today, that agency is responsible for practically all of my current club dates. So the system does work!

Next time we'll talk about the ins and outs of actually *playing* club dates, after you've landed the gig. See you then!

Steve DeLuca is a busy drummer in the New Jersey/New York City club date scene. He was featured in the On The Move section of the October 2002 MD.



EVOKE THE WARRIOR'S SPIRIT

Named for the legendary 16th Century Samurai, Miyamoto Musashi, Yamaha's Musashi snare drums evoke the spirit of a warrior's weapon. With an aggressive look and a remarkably loud sound, they are perfect for live performances as main or effects snares.

Prepare for battle. These snares are constructed of 7-ply, 100% Oak, which provides unsurpassed strength and durability.

Arm yourself. At \$399 MSRP each, the Musashi drums are your weapons of choice.

YAMAHA
©2002 Yamaha Corporation of America. All rights reserved. Yamaha is a registered trademark of Yamaha Corporation. www.yamahadrums.com

It's Almost Nine

A Giggling Drummer Reflects

by Scott Small

I'm too old to be a rock star, but the gig starts at nine. Those are my drums up there, taking up more than my share of space on the cramped stage, and nobody else is going to play them. Time to go to work.

My first professional gig was twenty-five years ago, but I still carry a big load of fear

I'm ass to elbow with veteran road warriors who have three hundred combined years of professional experience. I can fool the drunks at the bar, but what chance do I have with these guys?

onto the stage. It doesn't matter how many people are in the audience; I play for the band. Office geeks spend one day in a "team-building" exercise where nine other people are depending on them, and it changes their life. I do it night after night, and nothing changes.

I'm ass to elbow with veteran road warriors who have three hundred combined years of professional experience. I can fool the drunks at the bar, but what chance do I have with these guys? Time to do or die. I wonder which it will be.

What if I completely forget how to play? Calm down. Thirty years of practice have etched technique permanently into my neurons. But I *had* to practice that much, just to keep my chops alive. And now I haven't



VIRTUAL DRUMMER SCHOOL
BY SALVADOR NIEBLA



Alex Acuña
on-line



Ignacio Berroa
on-line



Bill Bruford
on-line



Gregg Bissonette
coming soon



Peter Erskine
coming soon



Horacio "El Negro"
on-line



Salvador Niebla
on-line



Dave Weckl
coming soon

AND MORE > Carlos Carli, Ángel Celada, Luis Conte, Ángel Crespo, Joaquín Soló, Walfredo Reyes Jr., Jorge Rossy, Giovanni Hidalgo, Julian Vaughn, Peer Wyboris ...

Learn with the best drummers at home

WWW.VIRTUALDRUMMERSCHOOL.COM

VILLARROEL, 142, 2º - 08036 BARCELONA - SPAIN

TEL: (+34) 934 539 099 - FAX: (+34) 932 372 842 - INFO@VIRTUALDRUMMERSCHOOL.COM

touched a drumstick for three days, and my left arm feels dead. Fear. Guilt. Take a deep breath.

The rhythm section's ready. The trumpet player nods. I count four beats (more for myself than for the band), play the exact fill everyone is expecting, and the show begins.

As the set goes on, the deep cleansing breath is replaced by the deliberate forced breathing of an athlete. Two pieces of advice I got from a Steve Gadd clinic years ago: Don't put the mic's where you'll hit them with sticks, and remember to breathe. Doesn't sound so simplistic now.

The bass player's kneeling beside my hi-hat, giving me *the look*. I can feel it burning my neck, hotter than a thousand-watt par flood. We're not locked. Damn. Visual input is taxing my brain, so I close my eyes. His speaker cabinet is too far forward, and I'm hearing him late, on the rebound. Or maybe my over-etched neurons are slowing down with age. But the time is floating, and we're chasing each other down a death spiral. Hang on Jimmy, we're going to "open loop." I close my ears.

First, I synchronize my four limbs down to a knife's edge, and it starts to cut. Then I

pick up the 16th-note subdivision and stick it right in the band's face. I slam the backbeat into their other end.

Suddenly the foundation is level and plumb, and Jimmy smiles. His job just got a whole lot easier. He still sounds late from where I sit, but that's an acoustic aberration. The sweat stings and I can't open my eyes, but I know the rhythm section will be spot-on when I check the tape after the show.

Forget trying to influence or compensate for the other players' time. Funk music is built on a foundation of stone anchored by the drummer's spine. My job is to hold that foundation steady while craftsmen from the guitar, keyboard, horn, and vocal trades build the house. It's a big responsibility.

I'm the type of person who automatically counts telephone poles on a road trip, even when I'm asleep. When I wake up, I'll know the time within two minutes without help from a clock. But on stage, I still count every bar of the show. Out loud. I always wonder if anyone in the audience notices. The show would crumble if I lost a beat or missed a measure, and the concrete would come down hard. That's not going to happen on my watch.

We reach the climax of the show. I'm deep into the runner's high, and it's time to dig. Great music can never be played well enough, and I've got to give it more. More than I have. I have to find it somewhere down deep. Right here, right now. Eyes closed...breathe...focus...sweat. Ride the groove, fuel the fire.

That's when it happens. The rare moment of transcendence, where I really do it. I give more than I had inside me when I started. I feel and absorb the pulse that underlies life. The audience applauds, and so do I. This is who I am.

The high lasts for a couple hours—long enough to keep me awake for the drive home. I watch mindless TV until fatigue kicks in and I get the shivers. It's time for sleep. I've earned it.

Scott Small has filled the drum chair in a variety of jazz, rock, and funk groups since 1976. He is currently playing with DoctorFunk, a ten-piece soul band based in Seattle. Information on the band's performance schedule and upcoming album on Strokeland Records is available at www.doctorfunk.com.



FLATS™

ar b i t e r

Lite Kit includes:

- 10", 12" and 14" single Toms, 20" Bass
- 12" x 2" double-headed Snare
- Hi-hat Pedal
- Boom and Straight Cymbal Stands
- Snare Stand
- Bass Pedal
- Tom Mounts
- Stool
- Canadian Made Cymbals
- 13" Hi-hats, 14" Crash and 18" Ride

\$699

www.arbiterdums.com
877.553.5596



FL520

Exceeding Yourself

Approaches To Personal Improvement

by Bob Boyd

As musicians, virtually all of us have (or should have) an inner urge to better ourselves as players. We pursue this desire in many ways, some of which are more effective than others.

Sometimes our progress can be hampered by limitations that we impose upon ourselves. That imposition might not be intentional, but simply a matter of our range of experience. In other words, it's difficult to see past or progress beyond what we know or can comprehend.

We might hear a well-respected drummer fire off a blazing flurry of notes or a wild syncopated pattern. We might be motivated to learn that same pattern. But without understanding what it actually takes to perform it, we can only concoct a vague image of its execution. This can lead to unrealistic expectations and a false image of ourselves. These expectations can become a difficult and discouraging burden if we convince ourselves that the pattern is simply beyond our abilities.

could get in the way of progress—and what can be done to eliminate any that might be there.

Natural Talent

Natural talent can take many forms. It may be fast hands and feet. Perhaps it's a great sense of time, or the ability to read music like it's the newspaper. Whatever the case, rest assured all of these "talents" can be achieved by getting in touch with the inner urge that pushes us to exceed. But first we must look for stumbling blocks that may be in the way of our improvement.

Think about aspects of your playing that make you uncomfortable. Have you conditioned yourself to believe that there are limitations to your ability? Having difficulty with something over and over again just keeps reinforcing that pesky "I can't do that" voice. While playing, take note of exactly *when* a problem occurs. I bring a notepad with me to gigs. During a break—or even between songs—I'll write down what it was that was a problem. I'll bring the note home, recall what I was feeling at that moment, and think of ways to improve on it. Tack your note to the wall or tape it to a drum. Regard it as a goal to be achieved. Next to it, write down what you're practicing to correct the problem. Writing down problems on paper can make them more specific, which makes finding solutions easier.

Chart your progress. I've kept a pretty thorough journal of my practicing through the years. I can look back and see that what worked for one problem can often be applied to something else. For instance, if singing a bass drum part made me more aware of its place in a groove, singing a keyboard part will make me more aware of its place in a song. That's just one example. Be creative, and explore ways to overcome difficulties. There are always many solutions to the same problem.

.....

What we gain from hard work cannot be taken away. It's ours. Knowing that brings a confidence that opens us up to even greater learning.

.....

At other times, our expectations or assumptions about that pattern might lead us into self-deception, thinking that it's easier than it is. This may result in our never truly spending the time necessary to really work on it until we have it perfected.

Both of these situations are dangerous, because they can be the foundations on which we build our attitude toward learning and performing. We may find ourselves with preconceived parameters that can be self-defeating. Let's look at some of the elements that are important to musical growth to see if there are any obstacles that

Practice

In order to work out the kinks in our playing, we must practice. That word alone can bring about feelings of frustration and anxiety. What is it that can inhibit us from practicing? Early on, were there difficult lessons given to us by a teacher that we couldn't finish in a week? Were there band rehearsals where everyone else "got it" and we didn't? Remember, these things happen to everyone. Don't be discouraged by bad experiences from the past. Make it a habit to approach practicing as if you are depositing money in the bank. It adds up, and it comes in handy when we need it.

Despite any apprehensions we may have, progress will happen, no matter how long it may take. Try to keep a light heart about things that stump you. Slow them down to an extreme. Put the pieces together one by one. Layer each part together out of time, getting the feel of which limbs strike their respective drum or cymbal in unison with each other. This is a great starting point. Gradually increase the tempo, using a metronome as a guide. Stay at each tempo for a while. This also has the side benefit of developing the ability to play slow tempos.

Once again, keep track of your progress by using a notebook. This can be very useful when referring to tempo markings. Be sure to write down any interesting ideas that could easily get lost to a brief distraction. Log in dates and any other information that may pertain to the day's work. This will also serve as a journal to refer to in the future. It's your musical biography.

It's always wise to seek the advice of a teacher. An objective, qualified professional can observe the progress being made and make sure that what you're practicing is helpful to you. Practicing incorrectly is like a crooked headlight in the night sky. It spreads out in directions that are off the road we want to travel.

A final thought on practicing: Give yourself permission to focus on one thing. We live in the information age. Every month more and more books and videos appear. This is a wonderful thing, but it can be overwhelming. Reading interviews with so many inspiring drummers, one after the other, can make us feel as though we need to rise to their level of achievement in the area of expertise.

I suggest following a system of prioritiz-

ing. Devote 80% of your practice time to what you feel needs the most work. Then break down any other interesting subjects for the other 20%. This can relieve the monotony of doing just one thing *and* earn well-rounded progress at the same time.

Comparisons

It's human nature to compare ourselves to others. This seems especially true in music. Although there's a high level of subjectivity involved, we, as players, are always listening to other players' strengths and weaknesses. From this we learn what works and what doesn't. Certain elements of drumming are imperative to being a valuable member of a musical group. Good time, good ears, knowledge of the material, and an amiable personality are all important factors. Next time you're out listening to a successful drummer, look for all of these traits. Listen to how the time flows. Are your transitions from groove to fill as smooth? Are you as alert to what's happening within the song?

I always enjoy watching great drummers *off* stage. I'll watch how they relate to the other bandmembers and to the audience. Are they friendly when someone approaches to

JOHN BLACKWELL

TECHNIQUE, GROOVING AND SHOWMANSHIP



A Two-Disc Set Now Available On Hudson Music DVD!

Includes John's blazing performance with Matrix at the Modern Drummer Festival 2002.

- Featuring world-class groove master and drummer with Prince, John Blackwell.
- Instant access to chapters on Heroes and Influences, Practicing, Teachers, Building a Solo, Single-hand Rolls, Single-pedal Technique, Building a Groove, Shuffles and Stick Twirling Techniques.
- Drummer-friendly bonus features such as camera-switching option with isolated bass drum and hi-hat coverage, alternate angle edits of solos, demos and MD 2002 performances, commentary track by John, historic video clips of John's influences (Lionel Hampton, Papa Jo Jones, Gene Krupa and others), backstage interviews at the Modern Drummer Festival 2002, photo gallery and much, much more.

Running Time: over 4 hours
Suggested Retail: \$39.95

Hudson Music DVD's, videos, books and CD's are available from your local music retailer or directly from Hudson Music. Call toll-free: (888) 796-2992
E-Mail: Hudsoninfo@aol.com • Internet: www.hudsonmusic.com
Dealer Inquiries: Hal Leonard Corp. (414) 774-3630 • In Europe E-Mail: hudsoneuro@aol.com



give a compliment or ask for an autograph, or do they give them a cold shoulder? Ask yourself how you'd handle that particular situation. It's good business to observe not only what drummers do on the job, but why they *have* the job. If you want to play in a better band, study those who play in better bands.

Reality

An important subject that must be considered is what I call "situation reality." You need to take a clear, objective look at how much time and energy you can put into your music. We all live in our own life situations. Some may have the time, space, and desire to practice eight hours a day. Others may have the desire, but neither the time nor the space. In some cases, an hour a week may be all that's possible. Being realistic about this is important, because it can give us a valid perspective on the pace at which we can expect to progress.

Keep in mind that many of the standards we aspire to were achieved by drummers who, for whatever reasons, may have had the opportunity to totally immerse themselves in music and sacrifice things that are

just not practical for everyone else to sacrifice. This can be somewhat frustrating when we're trying to reach that artist's level of playing. Give credit where credit is due, and try not to begrudge someone what he or she has achieved.

Equipment

Much has been written on the value of good equipment. The better your instrument sounds, the better you will sound. Yes, a great player can still sound good on a foul drumset. But that player will sound even better on a well-tuned and maintained one. It's worth the investment to have drums with even bearing edges and sturdy hardware. This will make all your hard work sound up to its full potential.

Treat yourself to a comfortable seat. You'll feel better, and it will help with endurance. While playing, relax and listen to your body. Is there tension anywhere that could be impairing your performance? There have been many fine articles presented in this magazine regarding drumming and health. Look back and become as educated as possible. All these factors add up to better playing.

Conclusion

What we gain from hard work cannot be taken away. It's ours. Knowing that brings a confidence that opens us up to even greater learning. Our instruments are the means by which we show ourselves. In this, we are a lucky bunch.

You've probably heard the saying "Play in the moment." My philosophy is this: Play in the past, the present, and the future. The past is the knowledge of what came before us. It's knowing the work of the artists who brought drumming to where it is now. It is also the work *we* put into it. The present is the music that's happening now. It's where we're at, this song, this quarter note. The future is what we're learning, and how many ways there are to apply it in any situation. It's where we want to go with our music.

Step back and take a look at where you feel you are as a player, and where you'd *like* to be. Think past whatever limitations you think you may have. Be realistic in the amount of time you have to put toward your goals. Then go out and exceed yourself.



**BUY WOOD,
GET METAL,
FREE**

While supplies last, buy 4 pairs of American Classic® 5A, 5B, 2B or Rock sticks and get the "Hard + Heavy" limited edition CD with songs from your favorite bands. It comes with and without drum tracks so you can listen or play along. You can even download the charts from vicfirth.com, and while you're there, don't forget to enter the artist stick giveaway. So get over to your local Vic Firth dealer now. We'll supply the wood, you make the metal.

[VIC FIRTH]
HARD + HEAVY
LIMITED EDITION CD

www.vicfirth.com

Enter to Win
Artist Stick Giveaway

©2002 Vic Firth Inc.

B O N J O V I ★ B O U N C E



ENTER TO WIN
@ WWW.MODERNDRUMMER.COM

★ A DRUM LESSON FROM BON JOVI'S TICO TORRES

★ A TRIP TO SEE BON JOVI LIVE IN CONCERT!!

"For contest start and end date, eligibility and prizeing, see the official rules at www.moderndrummer.com"

**MODERN
DRUMMER**



THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

www.bonjovi.com www.islandrecords.com

Must be US resident to enter. Prizeing includes airfare and hotel. Contest ends on March 17, 2003. Grand Prize winner to be announced by April 1, 2003. Prizeing to be awarded by July 15, 2003. See contest entry page at Moderndrummer.com for complete rules.



PURCHASE BOUNCE TO UNLOCK
EXCLUSIVE ACCESS TO TICKET
PRE-SALES AND MORE!
ALBUM IN-STORES NOW

Kevin Washington

Kevin Washington was born in Detroit, Michigan in 1975, the son of musical parents. Kevin began working at the age of five, starting with local jazz festivals in Detroit and expanding to others in Chicago, Illinois; Mobile, Alabama; and Hartford, Connecticut. After moving to Minneapolis, Minnesota at thirteen, Kevin performed with bands playing jazz, Latin, funk, and reggae.



In 1996 Kevin moved to New York, where he studied jazz at the New School For Social Research and taught at the Harlem School Of The Arts. He also performed with such artists as Chico Freeman, Arnie Lawrence, and Antonio Hart. Kevin cites Art Blakey, Elvin Jones, Max Roach, Tony Williams, and Philly Joe Jones as drumming influences, but notes that he has also been influenced by Stevie Wonder, Donny Hathaway, Marvin Gaye, James Brown, "and all other types of music, including rock."

Since returning to Minneapolis, Kevin has been active in several jazz groups. One is Moveable Feast, whose recent CD, *Directions* (www.moveable-feast.com), displays Kevin's considerable talents. He's been described as "a hybrid of Elvin, Brian Blade, Jeff 'Tain' Watts, and Harvey Mason." The band has a significant following in the Midwest, and has garnered airplay on several jazz radio stations. Kevin also leads his own trio, teaches privately, and composes.

Paul DeCirce

Thirty-year-old Paul DeCirce of Asheville, North Carolina is a busy guy. From his upcoming solo hip-hop debut *Straight Out The Bomshelta* (on which he plays all instruments) to his live work with bands like Dig and Suntribe, Paul is working hard to make a name for himself.

Born in Syracuse, New York, Paul cut his musical teeth on the bar circuit, where exposure to hip-hop and reggae flavors influenced his playing. In his work with Dig, Paul incorporates those elements into his rock-steady style to create a jumpy yet in-the-pocket feel. The band plays the Southeast club circuit regularly, with Paul contributing as drummer, songwriter, vocal-

ist, and multi-instrumentalist. He cites Phil Collins, Elvin Jones, and Bill Bruford as influences, explaining his genre-mixing styles.

"The foundation of my style is blues-based rock," says Paul, "with different feels in and out of the song. One bridge may swing, another may hop like reggae. I love to swing where it doesn't seem logical, and rock where you'd expect it to swing. If you do that and the soloist doesn't look back at you, then you got it!"

Paul plays a four-piece Pearl kit with Zildjian cymbals and DW pedals. In addition to all his live playing, he's currently working on Dig's first full-length CD, while recording tracks for his own solo effort.



Scott Tucker

Fort Scott, Kansas isn't what you'd call a hub of musical activity. Still, twenty-seven-year-old Scott Tucker found enough inspiration there to begin drumming at the age of ten. By twelve he had a kit, and for the next four years he studied with Bob Laushman at Pittsburgh (Kansas) State University.

At sixteen Scott started playing "Branson-style" country music shows throughout Kansas, Missouri, and Oklahoma, sharpening his skills by backing top country artists like Kenny Chesney and Patty Loveless. Later he toured with regional recording artists such as Ron Wallace and Joe Don Rooney.

Currently, Scott is drummer, band

director, and backup vocalist for Nashville recording artist Doug Davis, who is soon to release his debut CD (www.doug-davis-country.com). Doug's live show has had particular success on the US and Canadian rodeo circuit. When not touring with Doug, Scott plays and sings in a Top-40 country band called Four Wheel Drive. They've found a niche in country music-oriented casinos in Kansas, Missouri, Iowa, and South Dakota, and have their own CD in production.

Scott lauds John Ditttrich (Restless Heart) and Cactus Moser (Highway 101) "for showing me that drummers in country music could take a leading role and didn't have to be faceless sidemen."

Following their examples, Scott's goal is "to make a successful living for myself and my family, doing what I love and making music with like-minded professionals." He plays Spaun drums, Zildjian cymbals, and Yamaha hardware and elec-



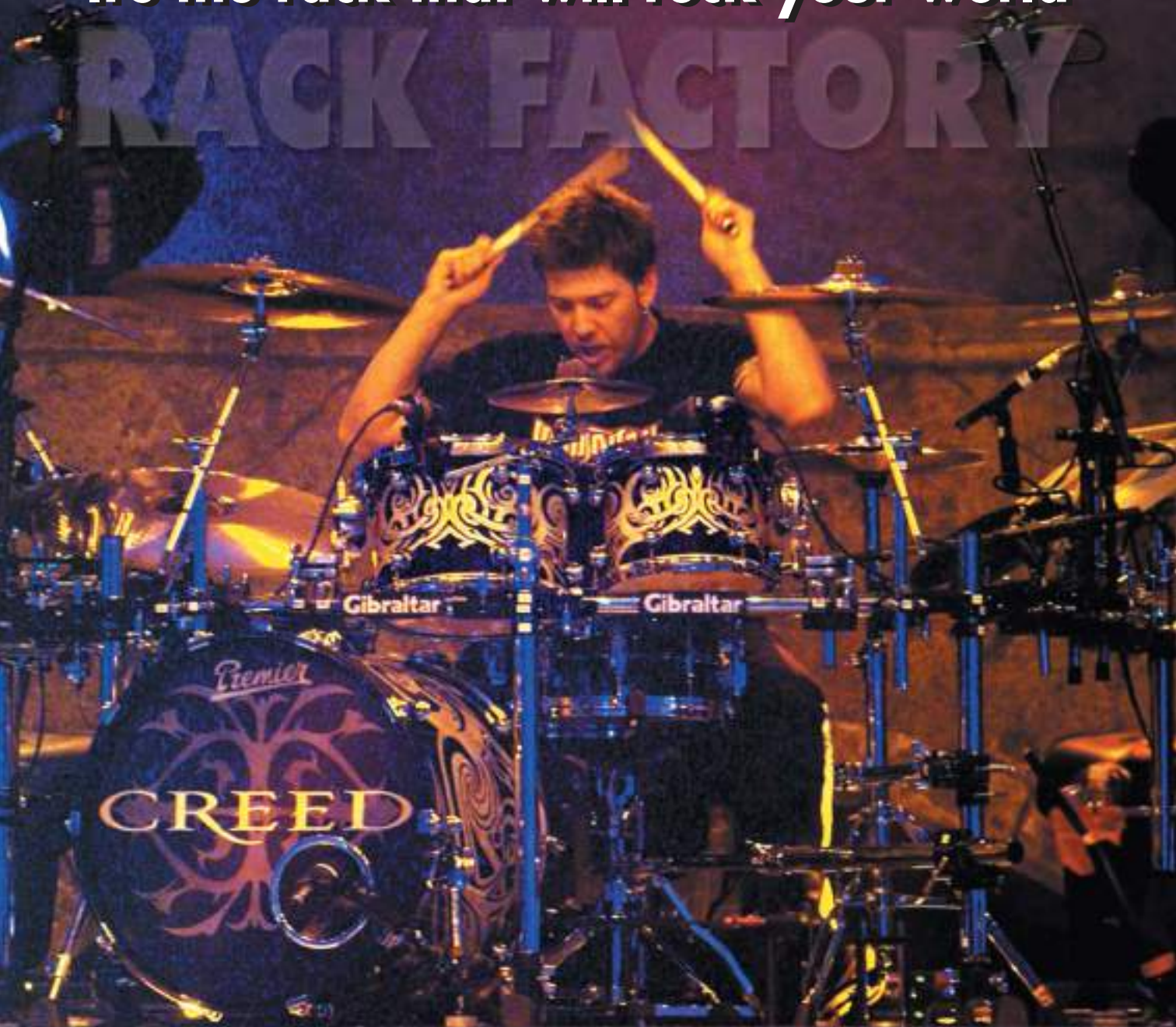
If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid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



Take it from Creed's Scott Phillips "It's the rack that will rock your world"

RACK FACTORY



Scott Phillips' day planner typically looks something like this: January-March, play to over a million fans at arenas throughout North America. April & May, over to Australia, New Zealand and Europe. Next, back to the U.S. for a Summer/Fall stadium tour.

That's a lot of gigging. That's a lot of wear and tear on gear. And that's why Scott insists on a Gibraltar rack.

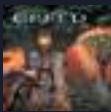
The consistency of a Gibraltar rack system means Scott's drums and

cymbals are in the same position every night. There are no surprises. There's also no clutter on the stage floor which greatly simplifies mic and monitor placement. Plus, a Gibraltar rack is just cool.



Visit your drum shop for a Rack Factory brochure. You'll see more than 30 configurations designed to accommodate any size kit and any brand of drums.

Be like Scott. Support your kit with a Gibraltar rack. It'll make a believer out of you.



Check out Creed's latest album "Weathered"
Visit Creed On-Line at: www.creed.com

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002
Visit us On-Line at: www.GibraltarHardware.com

MD Visits Sonor Germany

High-Tech Meets High Art

by Rick Van Horn

The last time *Modern Drummer* covered Sonor—Germany’s most prestigious drum manufacturer—the story actually



Sonor general managers Karl-Heinz Menzel (left) and Stefan Althoff direct company operations in Germany.



Ian Croft’s title is international artist relations director. But he’s also heavily involved in marketing and product development.

involved China. To be specific, it involved Sonor’s then-new manufacturing operation in mainland China, where the company’s Jungle and Force 1001, 2001, and 3001 kits are made. This time, we travel to Bad Berleburg, Germany, to visit the home factory, where Sonor manufactures S-Class Pro, Deluxe, and top-of-the-line Designer Series drums. Our primary guide is Karl-Heinz Menzel, who shares the title of Sonor general manager with Stefan Althoff. Also offering input to our story is international artist relations director Ian Croft.

A Little History

Sonor has been manufacturing drums and percussion instruments for over 125 years. The company was founded by Johannes Link, and was a family-owned business until Horst Link sold it to Hohner in the mid-1990s. The transition was a little bumpy at first.

“The Hohner company was very strong, but very traditional,” says Karl-Heinz Menzel, “with a huge market in harmonicas and accordions. Sonor, on the other hand, was a very progressive company, serving a market full of long-haired heavy metal drummers. So for us it was a very different direction. The transition also took place during a serious recession, and by the end of 1996 we were at the ever-shrinking top of a market pyramid. High-priced products were losing share to entry-level products in a big way. If we wanted to stay with our high-end drums alone, we’d have to cut the company down drastically. If we wanted to get into the ‘full-range’ game with the big players, we’d have to find a way to manufacture Sonor drums for lower prices.”

Sonor chose the second option. They decided to retain all product R&D in Germany, along with the manufacture of

Sonor Selection

Though Sonor is known in the US primarily as a drumset maker, the company is a full-line percussion manufacturer. Their products run the gamut from glockenspiels for kindergarten kids to drumkits that rank among the finest in the world. Here's a quick overview of Sonor's offerings.

Designer Series Drumkits



Sonor's top-of-the-line drums are available in a choice of select birch or maple. Shells are made according to Sonor's Cross-Laminated, Tension-Free (CLTF) molding process. Shells are available in a wide variety of diameters, each in three different depths to expand individual selection possibilities. All bearing edges are beveled 45° for perfect head-to-shell-contact and maximum projection. Drums are available in over forty "stock" lacquered finishes, including specialty wood-grain looks, sparkles, and high-gloss colors.

Hardware features include Sonor's APS Advanced Projection (suspension) System, TAR Total Acoustic Resonance tom-holder system, AX Ball Clamp tom holders, and Prism Clamp bass-drum spurs.

Delite Series Drumkits

Delite Series drums are essentially Designer models that feature Sonor's extremely thin, lightweight Vintage Maple Shells (VMS) for "outstanding resonance across all frequency levels, and maximum sound output." Because the shells are so thin, Dynamic Edges (reinforcing hoops) are added for strength and acoustic performance. Kits are available in Birdseye Amber, Birdseye Azure, Birdseye Cherry, Brilliant Black, Metallic Marine, and Brilliant Champagne. Delite Snare



Drums feature 9-ply VMS maple shells with Dynamic Edges, die-cast hoops, 20 tension rods, metal fittings mounted with Finish Protectors, and Sonor Power Skin drumheads made by Remo.

S Class Pro Drumkits



The S Class Pro Series features thin 5-mm (8-mm bass drum) maple shells made according to the CLTF system "for a distinctive maple sound." The drums come standard with Sonor Power Skin heads. They're available in natural, cherry, and emerald green wood finishes and high-gloss piano black lacquer. Snare drums are available in brass, steel, and maple shells.

Force 3001 And 2001 Drumkits



Force 3001 and 2001 kits feature 9-ply maple-and-basswood shells made according to the CLTF process. Force 3001 kits are available in two Fusion configurations, and are finished in high-gloss lacquer colors, including Honey Maple, Red Maple, Piano Black, Caribic, and Purple. The kits come with matching wood snare drums and Sonor's 400 Series hardware.

Force 2001 kits also come with a matching wood snare drum, along with a five-piece 200 series double-braced hardware package. Available finishes include Wax Cherry and Wax Midnight Black, along with Diamond Blue and Stain Amber. The wax finish is said to provide "a warm, natural appearance."

The Jungle Set

The Jungle Set is a compact mini-kit that carries all the design elements from the Force 3001 Series, with high-gloss lacquer shells, Force Ball Clamp tom mounts, and lugs with Sonor's Tune Safe feature. The Jungle Snare Drum

features a full throw-off and snare-adjustment mechanism, and is available separately as a supplementary drum.

Force 1001 Drumkits



Force 1001 drums feature 9-ply basswood shells available in Black, Emerald Green, and Reflex Silver covered finishes. Five-piece sets are available in "Stage" or "Studio" configurations, and include steel-shell snare drums. Hardware includes the DTH 213N double tom holder and Force Series bass drum spurs. The bass drum features wood hoops with color-matched inlays. Each kit comes with a four-piece hardware pack from Sonor's 200 Series.

Artist Series Snare Drums



Top Sonor drummers have been involved in the development of the new Artist Snare Drum range. The seven current Artist models offer a variety of technical features. A range of wood, steel, brass, and bronze shells is available in diameters of 12", 13", and 14". Wood snares feature special select finishes.

Hardware

Sonor is noted for innovative stands, mounts, and pedals. The latest such design is the Giant Step pedal series, which offers single and double models, along with the Twin Effect, which allows multiple beats to be played with one foot. Also in the line is the Triple Pedal (a combination of the Twin Effect and a double pedal) and the Middle Pedal, a double pedal with slave pedals on either side of the bass drum. (See the review in this issue.) The Giant Step series features a Rotation Pendulum linkage, a Docking Station that attaches to the bass drum hoop, and a Smart Connect System that allows quick and easy mounting and removal of the pedal.



continued on next page

Sonor

high-end drums. But they also entered into a cooperative venture with a manufacturer in mainland China to create affordable drumkits with which to expand their line. Says Karl-Heinz, "Some people wondered if Sonor would move high-end drum production to China as well, offering Designer drumsets 'for cheap.' That was never the plan. But in a way, the China operation did affect the high-end lines. The visibility of the lower-priced kits helped boost sales of the higher-end drums, and vice versa. Since then, the more we've increased production out of China, the more our German production and sales have gone up as well."

Karl-Heinz is quick to emphasize that *all* Sonor products have their genesis in Germany. "A lot of other major brands have OEM contracts with Oriental manufacturers," he says. "They use the same sort of shells, tom holders, and bass drum spurs, so the kits have no identity. The drum companies never invest into the R&D like we do. All the difficult die-cast

molds for the manufacturing processes in China are made here. Then we send our technicians to supervise the quality management."

The Production Team

To see Sonor's German production facility in operation is to view artistry at work. Sure, it's a factory, and industrial tools and processes are utilized. But there's a sense of craft and pride that's noticeable at every step, from the point at which raw materials are brought in, to the shipping of finished instruments. In addition, most of the staff is multi-skilled. They do a given job for four weeks at a time, and then are rotated to another—thus preventing burnout. Many employees have been with the company for decades. Others are second-generation workers whose families have been associated with Sonor for fifty years or more.

Woodworking

Sonor brings in standard and exotic

woods from all over the world to create shells for drums, as well as shells and bars for wooden educational instruments. And while other manufacturers also utilize exotic veneers, Sonor may be the only one that actually *creates* them. Their Tulip and Earth finishes are examples of this creative process, which Karl-Heinz explains.

"A lot of people think that our Tulip, Earth, and other veneers use a lacquered treatment over the wood. But their unique look has to do with the way the veneer is cut. One way to cut veneers is to set a log on a lathe, and peel layers off as it goes around. Those layers then become plies in drumshells. But another way to prepare veneers is called 'block cutting.' The mill takes sheets of highly grained veneers, stains them with different colors, and presses them together into a block one meter high by one meter wide. Then they cut into the block at different angles to create new veneers, which are very dramatic but also absolutely consistent. That's important when drummers want to

continued from previous page

Sound Wires

Sound Wires snare-wire sets are available in stainless steel, brass, and bronze for a variety of individual sound adjustments. A total of twenty-four different sets are available, including the newly developed split Parallel Wires.



Educational Percussion

Sonor is extremely active in educational percussion and the music-therapy field. As a result, they offer an extensive line of Orff wooden and metal percussion instruments, along with their Primary Series for use by young children. Included in the various series are xylophones, metallophones, tambourines, chime bars, and glockenspiels.



Ethnic Percussion

The new Latino percussion series features congas, bongos, and a djembe. The Percussão Samba range of Brazilian instruments includes a surdo, a repinique, a tarol, a tamborim, a cuica, a malacaheta, a pandeiro, a ganzá, and many of the smaller accessories that players require for a good Batacuda. These lines are currently targeted at the educational market.



Latino Series



Percussão Samba Series

Marching And Concert Percussion

Sonor offers a variety of high-end and budget marching percussion for the domestic German and European markets. Pipe drums are also available, as are timpani and concert percussion.

Sonor Symphony snare drums are equipped with "single flange" hoops and Sonor Classic (Remo Renaissance) heads. Interchangeable snare wires provide an additional variety of sound adjustments.

add on to existing kits.”

Cut veneers are glued, then fitted into heat-compression molds in an offset manner, staggering the seams for extra strength. If reinforcing hoops (Sonor calls them “dynamic hoops”) are to be used, they’re included now as well, rather than being glued in later. The molds apply 70 kilograms per square centimeter of pressure, at a temperature of 160° Celsius. The heat, the pressure, and the many layers of cross-laminated plies inside combine to create a shell with no tension in it. “If you cut a molded shell in half,” says Karl-Heinz, “it will remain in a half-circle; it won’t try to ‘open up.’ This is important, because a body that is under tension can’t resonate freely.”

Shells are molded oversized, then cut to exact depth and given their bearing edges before being sanded. The special wood veneers on the surface of the drums are so thin, there’s a danger of sanding right through them. So all such sanding is done by hand, where the technician can carefully monitor the operation.

Shell Finishing

Shell finishing is an area in which Sonor takes particular pride—and into



These before-and-after shots illustrate Sonor’s Cross-Laminated, Tension-Free (CLTF) shell-molding process. The company feels that this construction method creates shells capable of greater sound projection than shells made according to other procedures.

which it puts a great deal of effort. The process begins by giving the insides of the shells two layers of sealing lacquer, with sanding in between. From there they undergo an extensive series of spray coatings and sanding steps. Some drums receive their final polyester clear-coat on a



Sonor drums are noted for their deep, rich finishes. These are created by a multiple-step spraying and sanding process, all done by hand by highly skilled technicians.



Another hallmark of Sonor drums is their selection of unique wood-grain patterns.

computer-controlled spraying machine. But color lacquering is hand-done by skilled painters working in a spray room whose floor is flooded with water and in which added air pressure forces dust particles and overspray from the air. Final finishing involves five steps of clear-coat



High-tech versus hand-crafted: Top, robotic drilling and shaping machine drills all shell holes and cuts snare beds. Meanwhile, the many components of the intricate Giant Step pedals are carefully assembled by hand.

Sonor

spraying, with a sanding step between each one. The result is a mirror-smooth ultra-deep glossy appearance.

Sonor's Designer series offers 4,500 color options, based on an international standard for auto-painting colors. Ian Croft points out, "Sometimes we have to buy the paints from vendors who can be slow in supplying that paint. So we're always careful to quote a delivery time on custom Designer kits that we know is realistic."

Shell Drilling

Finished shells are placed on a computerized drilling machine that rotates the shells, selects the appropriate drill bits, and drills all necessary holes for lugs, snare throw-offs, and logo badges. Sonor's high-end drum lines all feature tom-mounting systems that attach to the lugs, so holes for tom mounts are unnecessary. A router bit also cuts the snare beds on snare drums, creating the same 45° bearing edge as on the rest of the drum.

The Sum Of Its Parts

The sheer variety of parts required to create Sonor's pedals, stands, and drum hardware is staggering. Nuts, bolts, and similar items are purchased "over the counter," but over 26,000 plastic and metal pieces are unique to Sonor. The company designs each part in-house, and builds the die-casting molds. Manufacturing, polishing, and plating is done by outside contractors, saving Sonor money and environmental problems. The same contractors create metal snare drum shells, which are then finished and assembled in the Sonor plant.

In Sonor's own metal fabrication department, technicians operate machines involved in the creation of hardware parts. In addition, certain parts that come in from the die-caster require some finishing steps. There is also a small machining department for the creation of in-house tooling and product prototypes. It was in this department that the ten Giant Step pedals introduced at the

Frankfurt trade show two years ago were literally hand-made.

Truly "Custom"

Karl-Heinz Menzel maintains that Sonor's Designer series is the only really custom-made drumset on the market, based on choices available nowhere else. "A lot of other drum lines have 'custom' in their name," he says. "But that's really just a marketing device. To our way of thinking, being truly 'custom' requires choices in every area. We offer a choice of three wood types, virtually unlimited shell diameters with three depths in each size, different shell thicknesses, long or short lugs, tom mounting system or not, bass drum mounting system or not, 4,500 colors.... It's almost endless."

Even with all these choices, customers still ask for more. So Sonor is considering changing their approach to such requests. "For 2003 and beyond," says Karl-Heinz, "we want to change the name 'Designer Series' to 'Drum Design.' Let me explain



Sound Control Perfected

METROPHONES™

Patented

Made in the USA

"These are the best sounding isolation headphones I've ever used...and I never record without them."

Kenny Aronoff



Ultra-high quality stereo headphones with unmatched isolation properties up to 29db, liquid-filled cushions, removable stereo line-in and optional built-in metronome system.

our thinking. Right now, we offer our Delite series in seven finishes, and we make perhaps fifty kits per year in any given finish. That isn't a large number, but it still results in much lower production costs than for fifty Designer kits, each one of which is in a different finish. But then we'll get a request from a buyer who wants a Delite kit *in* a Designer finish. Now we can say, 'Yes, you can have that. But it's no longer a Delite kit. It falls into the Drum Design category, because you are designing your own options.' Whenever you choose something that is not an existing model in a catalog, then we're talking about Drum Design. That way we can offer virtually anything we have in our entire program, tailored to the customer's desire."

But how many drummers are knowledgeable enough to have a list of specific shell configurations, wood types, and ply thickness that they want on their custom kit? Might they not be more likely to purchase a Designer kit that's already on the

showroom floor? Ian Croft responds, "It's often true that if a dealer has a Designer kit in stock, a drummer will walk in and buy that kit. But five other drummers will say, 'I love that, but I want it in a bubinga finish, with long lugs.' We actually sell more custom kits as a result of people seeing a display kit and wanting other options."

Karl-Heinz Menzel adds, "All the choices may be a bit of 'fishing in the dark' for some drummers. But the Designer series has been on the market offering three different shell types since 1994. A lot of drummers have been listening to Steve Smith or Jack DeJohnette or JoJo Mayer play these choices for years, so they *do* have an idea of what they want."

Ian Croft concludes, "It can be as simple as a drummer's knowing that he or she wants more attack from the rack toms and more warmth from the kick and floors. The dealer can then suggest a kit with birch rack toms, maple floor toms, and a maple bass drum. And now there

are even more opportunities with the Artist snare drums, which can be combined with anything."

Educational Percussion

Educational percussion—primarily Orff instruments for elementary-school children—is a huge market for Sonor. So production quality is an important issue, as Karl-Heinz Menzel explains. "We cannot educate children if we deliver the wrong sound. That's why even our small toy glockenspiels are tuned properly. Otherwise, children don't get an understanding of how sounds and notes fit together to make music. We make 750,000 glockenspiels per year, with an average of eighteen bars each. We make about 28,000 wood xylophones, 5,800 bass xylophones, and 11,000 metallophones. It works out to nearly *ten million* bars that have to be tuned—by hand—by a worker sitting in a sound booth. It takes time and effort, but we believe it must be done."

The "World's Greatest Drummer" Didn't Practice... But You Have To!

*Introducing the new officially-licensed
RealFeel Buddy Rich Practice Pads...
designed to inspire you to greatness!*

Crest "Collector's" Model (RF-BR-CREST) is in the shape of Buddy's famous front bass drum head crest and sports vintage Marine Pearl drum covering under the exclusive RealFeel natural gum rubber playing surface. The non-slip material on the bottom exposes the trademarked "BR" logo.

Octagon "Player's" Model (RF-BR-8GM) features the trademarked "BR" logo inlaid into the exclusive RealFeel natural gum rubber playing surface and includes a threaded insert on the bottom to mount the pad to a professional cymbal stand or the RealFeel Pad Stand (RF-STD).

REALFEEL
Made in U.S.A.

The inspiration's built in – just add the sweat!

Available now at your favorite drum shop or music store.

HQ PERCUSSION
PRODUCTS
www.HQpercussion.com

Is Your High Hat Taking the High End Off Your Hearing?



Learn how to protect your most valuable piece of sound equipment...

Contact the House Ear Institute's Sound Partners™ program for hearing conservation information and support opportunities



soundpartners@hei.org
TEL (213) 483-4431
www.hei.org

Sonor

The expanding needs of the educational market has also led Sonor to the development of a full line of hand and ethnic drums. "We'll start in the education market, through direct orders to schools," says Karl-Heinz. "The pro and semi-pro percussion market is saturated with fine products from many companies at the moment. Still, we have some African-style drums in our new line that aren't duplicated by other brands. They aren't being sold in the pro shops at the moment, but if professional players learn about them and show an interest, we certainly will want to serve that interest."

R&D To The Max

Sonor's resident designer, Werner Sassmanshausen, works with 3-D computer programs to design and develop new products—primarily in the area of hardware. Werner can be credited with the development of the Giant Step pedal series, of which Sonor is extremely proud.

"Innovation is a major ingredient of the Sonor image," says Karl-Heinz. "And I

think the Giant Step series is the most innovative approach to pedal design in the past forty years. And the beauty of it is that the innovation won't be restricted to the Giant Step series. The footboard design will be incorporated in the future into *all* our pedal lines, while our new 600 series will include the Docking Station, Smart Connect, and other features."

When speaking to a designer, the first question is always: Where do the ideas come from? Some come from product managers from various countries around the world, who come to the factory to meet and discuss ideas with Werner Sassmanshausen, focusing on future product development. Others come from endorsing artists, who are the first to work with new prototypes, helping to evaluate what does or doesn't work well. "And," says Karl-Heinz, "a lot of ideas come from drummers 'in the field.' For example, the basic idea for the Giant Step Twin Effect pedal came from outside drummers, who had the concept of the split footboard. We took that idea and

West L.A. Music Shop Where the Pros Shop



Garin Jones drummer, Brian with West L.A. Music, Glenn Hayes and Michael Botteglio



Santana drummer, Karl Perazzo, with West L.A. Music drum manager, Glenn Hayes



West L.A. Music drum manager, Glenn Hayes with drummer, Alvin Lee



West L.A. Music drum manager, Glenn Hayes with drummer, Tony Lee



West L.A. Music drum manager, Glenn Hayes with Steve Niles and Chris drummer, Mark Schifano



West L.A. Music drum manager, Glenn Hayes with Tony Colton drummer, W3 Callahan

We Will Beat Any Deal!
Every major brand

- Recording and Professional Audio Equipment
- Guitars, Bases and Amplifiers • Drums and Percussion
- Keyboards • Samplers • Sound Reinforcement • DJ Equipment

West L.A. Music
Call Today 310-477-1945

www.westlmusic.com • Email: sales@westlmusic.com • Fax: 310-477-2476

developed many additional features in order to create the pedal line. Engineering elements come mainly from Werner and his staff. Their ideas resulted in the Giant Step's Docking Station, the pendulum, and Smart Connect."

Although noted for their engineering advances, Sonor's designers also must take issues like practicality and production costs into account. Then the sales & marketing folks need to evaluate the idea's potential in the marketplace. It's a delicate balancing act between innovation and marketability.

Innovation gets down to details. For example, the new top-line 600 series hardware features a three-segment clamp for height adjustment, rather than the two-segment design that's standard on many existing stands. Explains Karl-Heinz, "A one- or two-section clamp has a tendency to press the tube inside it sort of flat. The three-section design exerts its pressure in a totally concentric squeeze. And the tightening bolt has a nice, ergonomic design as well. One side had a dished-out section for the fingertip; the

other has a slightly slotted section where the side of the thumb would rest. That's a little thing, but it's important. Drummers need to feel comfortable with the equipment they work with all the time."

To aid on the marketability side, Sonor has taken great pains to design a unified visual theme into their products. The familiar "mallet shape" symbol that graces the logo badges of many Sonor drums has become associated with every Sonor product in some way. For example, that shape is integral to the footboard of the Giant Step pedals—and even to several component parts. The round leg-holder on a Designer floor tom, combined with the leg, creates that mallet shape. The single Designer lug is a mallet shape. The goal of this calculated effort is to subliminally reinforce the Sonor image to make it more memorable.

And the efforts don't stop there. Soon, dealers and consumers will be able to call up an animated tutorial (on the Web and also on CD) that explains how to retro-fit the suspension mounting system from Sonor's high-end lines to Force series kits

for upgrade purposes. The company is also developing a digital "catalog" for the net, on which every Sonor product will be explained and presented visually. No narration or printed language will be necessary. Set-up instructions will be given on a "follow the pictures" basis, making the program applicable for drummers and dealers anywhere in the world.

"We don't want to create only a product," Karl-Heinz continues. "We would like to create an image, based on products that don't compare to anyone else's. In the long run, if everybody is just looking for cheaper prices, everything will become the same. We don't want to be involved in that. Sonor has always been the quality and innovation leader in drums, and that is the line we still follow. As we look ahead for the long-term, we want to make Sonor the drum and percussion specialist in the world market. It's a long way to go, but that's our plan."



CYMBALS
TURKISH[®]
 HANDMADE IN ISTANBUL

Special Design for Allround Drummers

Moderate Series
 High Quality Handmade Cymbal Set

Set 1	Set 2	Set 3
20" Ride 18" Crash 16" Crash 14" Hi-Hat	20" Ride 18" Crash 14" Hi-Hat	20" Ride 16" Crash 14" Hi-Hat

Low Price!

TURKISH
 High Quality Cymbal Set

• 20" Ride Cymbal
 • 18" Crash Cymbal
 • 16" Crash Cymbal
 • 14" Hi-Hat Cymbal

TURKISH
 High Quality Cymbal Set

• 20" Ride Cymbal
 • 18" Crash Cymbal
 • 16" Crash Cymbal
 • 14" Hi-Hat Cymbal

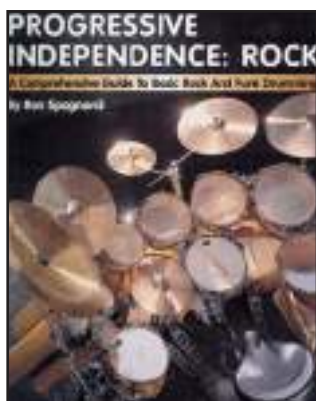
TURKISH
 High Quality Cymbal Set

• 20" Ride Cymbal
 • 16" Crash Cymbal
 • 14" Hi-Hat Cymbal

Turkish Cymbals In USA
 Turkish Cymbals America
 3305 Adams Ave. #97, San Diego, CA 92116
 E-mail: turkycymbamerica@home.com
 Phone: 619-269-4109

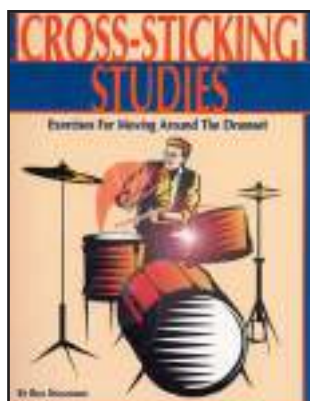
A Selection Of Great Books

By MD Editor Ron Spagnardi



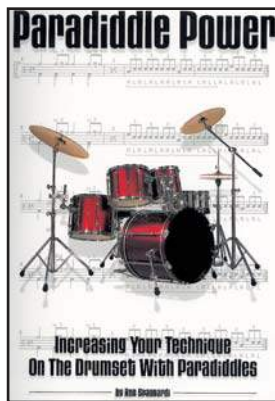
PROGRESSIVE INDEPENDENCE: ROCK

163 Pages Of Essential Rock And Funk Drumming Techniques



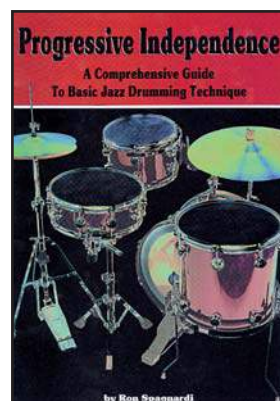
CROSS-STICKING STUDIES

Dynamic Cross-Sticking Patterns To Improve Drumset Facility



PARADIDDLE POWER

Developing Your Technique On The Drumset With Paradiddle Combinations



PROGRESSIVE INDEPENDENCE

A Guide To Coordinated Independence For Jazz Drummers



THE MODERN SNARE DRUMMER

38 Exciting Snare Drum Solos That Challenge Reading And Technical Skills



THE BIG BAND DRUMMER

A Complete Workbook For Improving Big Band Drumming Performance



THE GREAT JAZZ DRUMMERS

60 Of The World's Legendary Jazz Drumming Greats. CD Included.

ORDER TODAY! (800) 637-2852

www.moderndrummer.com

MOD18

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed Visa MC Discover AmEx

Card# _____ Exp Date _____

Signature _____

Make check payable and mail to:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

• All checks or money orders payable in US funds only (no cash) •

Quantity	Book	Price	Total
	The Big Band Drummer (06620051)	\$12.95	
	Cross-Sticking Studies (00330377)	\$12.95	
	The Great Jazz Drummers (06621755)	\$19.95	
	The Modern Snare Drummer (00330458)	\$12.95	
	Paradiddle Power (06620034)	\$14.95	
	Progressive Independence (00330290)	\$12.95	
	Progressive Independence: Rock (06620049)	\$14.95	

SHIPPING AND HANDLING CHARGES (See box below)

TAX
Minnesota and Wisconsin residents add appropriate sales tax.

GRAND TOTAL

SHIPPING AND HANDLING
up to \$25.99: add \$4.50, \$26.00 – \$40.99: add \$5.50, \$41.00 and up: add \$6.50



Modern Drummer Festival Weekend 2003

will include the following outstanding artists:

Progressive Giant

MIKE PORTNOY

with Surprise Musical Guests

(Courtesy of Tama, Drums Sabian Cymbals, and Remo Drumheads)

SNL's Groovemeister

SHAWN PELTON

With House Of Diablo

(Courtesy of DW Drums, Zildjian Cymbals, Vater Drumsticks, and Remo Drumheads)

Eclectic Drum Legend

STEVE SMITH

(Courtesy of Sonor Drums, Zildjian Cymbals, Vic Firth Drumsticks, Remo Drumheads, and DW Pedals)

World Percussion Pioneer

AIRTO

(Courtesy of Latin Percussion, Zildjian Cymbals, Vic Firth Drumsticks, and Audix Microphones)

Contemporary Jazz Star

MATT WILSON

& His Band

(Courtesy of Zildjian Cymbals & Drumsticks and Remo Drumheads)

Spock's Beard's Creative Powerhouse

NICK D'VIRGILIO

(Courtesy of Mapex Drums, Meinl Cymbals, Vic Firth Drumsticks, and Aquarian Drumheads)

Pat Metheny's Fiery Latin Jazzer

ANTONIO SANCHEZ

(Courtesy of Yamaha Drums, Zildjian Cymbals & Drumsticks, and Evans Drumheads)

Rock, Jazz, And Gospel Chameleon

NATHANIEL TOWNSLEY

(Courtesy of GMS Drums, Paiste Cymbals, and Evans Drumheads)

MD'S INTERNATIONAL SHOWCASE

THE DRUMBASSADORS

René Creemers & Wim DeVries

(Courtesy of Sonor Drums, Paiste Cymbals, and RegalTip Drumsticks)

AND BACK BY POPULAR DEMAND...

HIP PICKLES

(Courtesy of Sabian Cymbals, Pro-Mark Drumsticks, Gibraltar Hardware, and Remo Drumheads)

Owing to unprecedented response to Festival announcements
in the March 2003 *MD* and on www.modrndrummer.com,
the 2003 MD Festival Weekend is **SOLD OUT**.

We are happy to announce that this year's show **WILL** be recorded
for commercial release on video and DVD.

Peter Gabriel's

Red



Jed Lynch

Looking UP

I guess you could say that things are looking up in the career of drummer/percussionist Ged (pronounced Jed) Lynch. While recording with the band Black Grape at Peter Gabriel's Real World Studios, Ged was introduced to Gabriel's engineer/programmer Richard Chappell. This meeting led to a call for Ged for an informal tryout for possible work with Peter. Things went well, and Lynch was hired to work on the music Gabriel composed for London's *Millennium Dome Show*.

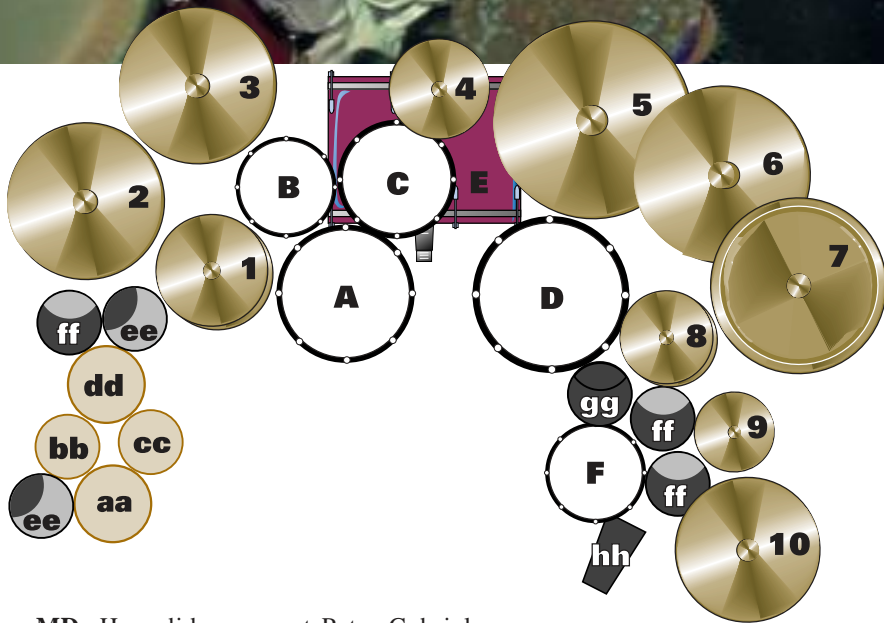
As fate would have it, Lynch was eventually called to work on Gabriel's new release, *UP*, alongside many other drummers and percussionists, including luminaries Steve Gadd and Manu Katché. Ged is now on tour with Gabriel. Not bad for the new kid on the block.

Lynch started his career as a drumkit player, and later studied percussion in Manchester. So he started bringing percussion to gigs to enhance the sonic palette of his kit. Ged's work with Manchester bands

Black Grape and Electronic was geographically inspired. Electronic, featuring The Smiths' Johnny Marr and New Order's Bernard Sumner, was a hybrid of sounds from the '80s Manchester scene, which centered around those two bands. This was a transitional time, when live rock and electronic dance music were starting to come together to create a new cohesive sound.

Ged was already "machine friendly" at that point, working with essential gear like the Akai S900 and S1000 samplers. Black Grape was a loose, funk-based party band led by Shaun Ryder, the front man of another Manchester touchstone, Happy Mondays. Ged has also worked on several movie soundtracks, as well as with top British producers Steve Lironi, Steven Osbourne, and Tommy D. Also on his résumé are David Sylvian, The Charlatans, Natalie Imbruglia, and late INXS frontman Michael Hutchence. *MD* caught up with Ged in the midst of the US leg of Peter Gabriel's *UP* tour.

Story by Mike Haid • Photos by Paul La Raia



Ged's Drums

Drums: Premier Genista

- A. 6x14 snare
- B. 8x10 tom
- C. 10x12 tom
- D. 16x16 floor tom
- E. 16x22 kick
- F. 4x10 Soprano snare

Cymbals: all Zildjian Ks

- 1. 13" Mastersound hi-hats
- 2. 18" thin crash
- 3. 18" medium crash
- 4. 10" splash
- 5. 22" heavy ride
- 6. 20" crash
- 7. 20" China
- 8. 10" Studio Hats
- 9. 6" splash
- 10. 16" thin crash

Percussion: various

- aa. LP tumba
- bb. LP conga
- cc. LP quinto
- dd. Meinl bata

Electronics: ddrum,

- including a ddrum 4 brain
- ee. ddrum cymbal pad
- ff. ddrum tom pad
- gg. ddrum snare pad
- hh. ddrum kick pad

Heads: Remo Ambassadors

Sticks: Zildjian 5B

MD: How did you meet Peter Gabriel, and what was your working relationship with him like?

Ged: Black Grape was recording at Real World, which was interesting in itself because they weren't really your typical Real World client. They're quite a bunch of wild dudes. But after a few visits, I got to know a couple of the house engineers, and some nice things were said. So when Peter was looking for some percussion for *OVO* [the album featuring music for the *Millennium Dome Show*], I was invit-

ed to come down and play. I think it was more of a "Let's see what this kid can do" kind of thing. Luckily for me, he obviously liked what I did.

It was an interesting situation in that Peter was not there for the tracking. He wanted some things added to some tracks, so I had to figure out what to play from what Peter's engineer, Richard

Chappell, was describing. So it could have gone either way as far as Peter liking it or not, and looking for someone else. Thankfully it was well received.

MD: With so many drummers, percussionists, and programmers on Peter Gabriel's *UP* release, how were the rhythm tracks pieced together to create the final product?

Ged: Richard Chappell probably knows Peter better than anyone. My experience was that Richard would collate/distill my work, offering different flavors for Peter to choose from, or Peter would be specific about what he needed. So when Peter says he wants things a certain way, Richard will take that information to the players and say, "Okay, let's try this." Then we'll try several other options until there's enough variation for Richard to choose from. At that point he'll start piecing things together that he feels will be close to what Peter would be looking for. But even then things can change.

Peter would call me up to come down and play a tambourine part, and I'd be there two days later with a bucket-full of

leaves and a piece of chain. [laughs] What's interesting about today's technology is that you can chop things up, move them around, speed them up, or slow them down. So once a track is recorded, it may end up sounding totally different and end up being used on a completely different track or tracks. So what Peter ended up with was a coloring box of Ged tracks to be used wherever they might fit.

MD: Did you work directly with Peter much, or was most of the work done with Richard?

Ged: The first two sessions were only with Richard. After that, Peter was there for every session. Richard and I would work for several hours creating the tracks, and then Peter would come in and listen to what we had done and try things by pushing them in different directions.

MD: This is an interesting new way of recording rhythm tracks—mixing, matching, and combining various drummers and percussionists on a single track.

Ged: Yes, that's why the record has taken so long to produce. There was one track where Richard said we needed to

add something to the middle section of the song. As he was putting the track up I saw him push the fader up that was labeled "Steve." My blood ran cold because I knew it was Steve Gadd. So at that point it wasn't a matter of trying to play something that Steve would play, because I wouldn't get near that anyway. He wanted something with a different flavor. He may have liked what Steve played in the chorus, but he wanted something else after that. That's why you see so many different drummers and percussionists listed on each track.

So when you listen to each track, it might be Steve Gadd's fills with my groove or Manu Katché's groove with me just playing ghost notes. There were times when I felt that what they had was already working fine and that having me add anything else would just be nonsense. But they were always kind enough to ask me what my take on the track was before we began certain things. Peter was very open, and I always felt it was a team effort.

MD: Did you work with any of the other

D Drum World

Pittsburgh
"the name says it all"



1-800-335-3445

name brands at discounted prices

www.drumworld.com

DrumDial

Drum Tuner

"The DrumDial is a great tool which can make any drummer's life easier. It is indispensable for quickly tuning a drumset. I carry one with me on all of my travels and for all of my gigs." - Peter Erskine

BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324
Ph. 800-547-6401 www.bigbangdist.com

Ged Lynch

drummers and percussionists, or was everything done separately?

Ged: Sadly, no, all my stuff was done separately. But I did get to work with some amazing drum tracks from a percussionist's perspective, and the reverse.

MD: How much of what you played was acoustic and how much was electronic?

Ged: It was mostly acoustic, but then some wonderful processing took place. We got into using anything as sound sources, from leaves to bubble wrap. There were bits of programming done when there wasn't time to set up eighty Tibetan gongs and things of that nature. But most of what I played was on acoustic instruments. When I listened back, they may not have sounded the same as when they were recorded, because of the processing. But I could tell by the patterns that they were my tracks.

MD: What "tricks of the trade" can you offer about doing sessions and playing with machines?

Ged: Unfortunately...or not...the only trick that I know is to practice.

MD: What was it about your playing that you feel attracted Richard Chappell and

the others at Real World Studios to call you and bring you into Peter Gabriel's world?

Ged: I think it's because I'm machine-friendly.

MD: What do you feel were some of the coolest sounds and ideas that you created for *UP*?

Ged: I think the drum track on "Growing Up" was groovy.

MD: What type of a drummer/percussionist would you categorize yourself as?

Ged: Ten years ago I would have said I was a rock drummer, but now, hopefully, I would be described as someone who plays for the song.

MD: Any interesting stories about past recording sessions with various artists?

Ged: An artist who will remain nameless asked me to make it sound like horses...tough one, that!

MD: How did you end up getting the call to do the Gabriel tour?

Ged: Peter was getting ready to do the WOMAD show in Seattle, and Manu Katché was unavailable. So Peter rang me up and asked if I'd like to do the show. We did that show, and it went well. Then

there was nothing for six months or so, and I was praying that there might be a chance that I'd get the call to do the *UP* tour. Fortunately I did, and it's been great.

MD: How are you handling re-creating such massive layers of rhythmic ideas and sounds on the Gabriel tour?

Ged: When we started pre-production rehearsals, we sat down and decided what was possible and what was impossible. It's logistics. I'm trying to be the engine for the band, playing with the loops but providing dynamics and energy. There's a lot going on, as you say, so the core groove has to be concise.

We decided to use the acoustic, wide-open kit as the engine. I've also got a set of congas, and I'm triggering a set of pads with my hands. I've got the ddrum set up as well. So during a verse I may be playing the congas and then switch to kit, and then on the next verse I'll play the ddrum kit to try to stay faithful to the recording without letting the machines take over. I'm using a Premier Genista kit, a ddrum 4 system, Zildjian cymbals, and LP congas; it's a mix of traditional

PINTECH

AMERICAN OWNED

AMERICAN MADE

USA

CONTROL THE SOUND

Woven Head E-Drums

Tour Elite kit

Whatever your style of music...

Pintech has just what you need! As America's leading electronic percussion manufacturer, Pintech offers a full line of electronic percussion gear to fit any playing style and budget, from entry level kits to the incredible Tour Elite Kit.

NEW USA Spirit Kit Retail \$997.00

For information call or e-mail play@edrums.com



NEW

Swinging

ZENBAL

e-cymbals

ZB2

ZB1

Available In Single &
Dual Zone w/ Choke

Call Toll Free 1-800-445-0506 Fax 1-866-445-0506
Pintech USA, Inc. PO Box 3869 Greenville, SC. 29607

www.edrums.com

*Patented under license Roland Corporation U.S. Patent #6,121,538 & 6,271,458

and modern. I've got an acoustic snare set up with the ddrum kick and tom pads. I'm triggering samples from the kit and also triggering samples from the acoustic snare for a bigger sound on certain tunes. Mid-song I'm changing between dry, compressed sounds and wide-open, end-of-the-world drum sounds. It's fun.

MD: What variety of material are you performing from Peter's illustrious career?

Ged: We're actually playing a song from Peter's next record, which hasn't been recorded yet, along with the material from *UP*, plus various tunes from his back catalog.

MD: Are you doing any Genesis material?

Ged: No. I don't think Peter has ever done any Genesis material on his solo tours.

MD: What's been the most challenging

"When you listen to each track, it might be Steve Gadd's fills with my groove or Manu Katché's groove with me just playing ghost notes. That's what's interesting about today's technology."



material for you to perform with Peter?

Ged: I was very aware of the tunes that were Manu showcases, because he is such an incredible drummer. But I think our styles are about as far apart as they can

be. So I had to play whatever *I* would play, instead of trying to re-create something that wasn't my style. I would look across to Peter and get a positive response, so I figured I was obviously

DRUM DAZE 2003

A full day of clinics, performances and giveaways

March 16, 2003
Capital Theatre
The Riffe Center
Downtown Columbus, OH

Previous *Drum Daze* artists include:

Virgil Donati Steve Smith
Roy Haynes Elvin Jones
Stanton Moore Horacio Hernandez
Stephen Perkins and many more!

Check our website for updates:
www.columbuspercussion.com

Tickets
\$20 in advance,
\$25 at the door

Available from:
(800) 775-7372
columbuspercussion.com

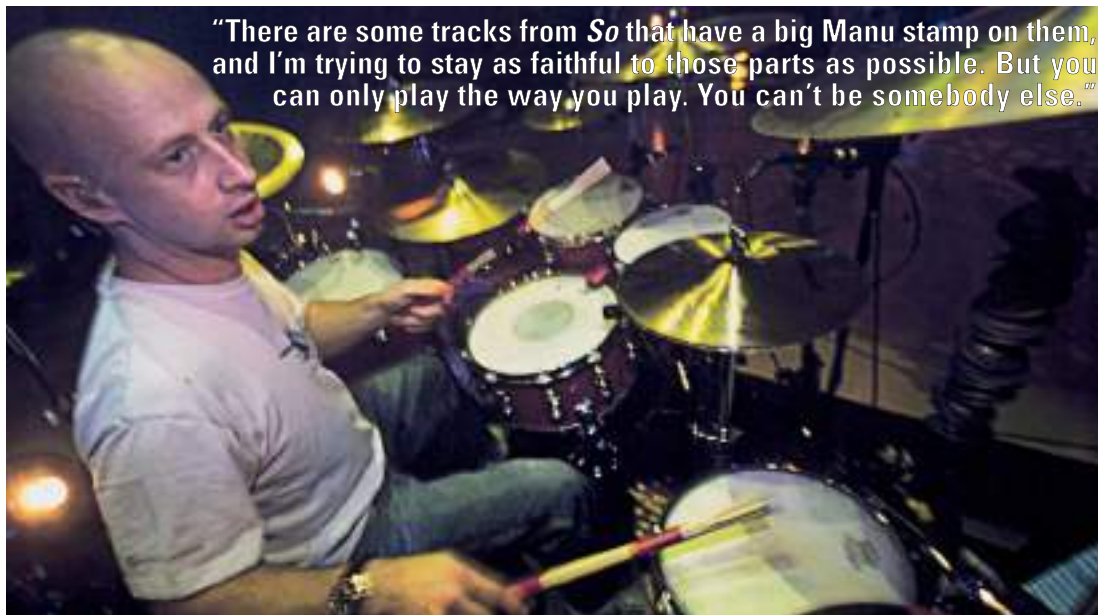
Brought to you By:



Sponsored By:

MODERN
DRUMMER

Ged Lynch



"There are some tracks from *So* that have a big Manu stamp on them, and I'm trying to stay as faithful to those parts as possible. But you can only play the way you play. You can't be somebody else."

doing something right.

There are some tracks from *So* that have a big Manu stamp on them, and I'm trying to stay as faithful to those parts as possible. But you can only play the way you play. You can't be somebody else. It's been a challenge to not just play along to what's on the record, but play

what I think is appropriate. It's been a tough job not simply playing what somebody else played—especially considering the drummers Peter has used. The drummer before Manu was Jerry Marotta!

MD: Are there any songs in particular that you've really been enjoying playing on the tour?

beast that things are bound to go wrong from time to time. There's a steep learning curve, but you have to roll with it. You've got things falling down and flying around, and somehow through all of it you've got to play drums.



Quick and Easy Isolation
plus you will
Hear Yourself Better!

New LID System
with AX12 Height Extenders

CLEARSONIC PANEL
Drum Shields

SORBER
Absorption Baffles

1.800.888.6360
clearsonic.com

768 Zildjian
591 Sabian
432 Paiste

Wuhan
Istanbul
Meinl & more

All in stock
All the time

Only at Fork's

FORK'S
DRUM CLOSET

www.forksdrumcloset.com
800-55-FORKS

Subscribe to

**MODERN
DRUMMER**

call toll free

**1-800-
551-3786**

outside the U.S. call
815-734-1114

Monday — Friday
8:30 AM - 4:30 PM CST

Mastercard and Visa
Accepted

NEED A CHALLENGE?
THINK YOU'RE GOOD?

TRY THESE!



NEW FROM GAVIN HARRISON!

NEW!



DVD (904933)
US \$29.95

'Rhythmic Visions' provides an in-depth look at the complete 'Rhythmic Illusions' concept with subtitles in German and Italian.



'10 STARS!'
- Modern Drummer

Rhythmic Illusions • Book & CD
(EL9655CD) US \$24.95

'Many of today's leading drummers (Colaiuta, Weckl, Novak) use these concepts to expand their vocabularies, and Harrison has done an excellent job in "demystifying" the learning process.'
-Percussive Notes

Rhythmic Perspectives • Book & CD
(0425B) US \$24.95

Rhythmic Perspectives 'is for the drummer who's got the time required to make big progress. Challenging? Yes... Worthwhile? Very.'
- Modern Drummer Magazine

Check out Gavin's latest recording with Porcupine Tree, 'In Absentia', available at a record store near you.

NEW!



Rick's Licks
by Rick Gratton
with Ed Uribe
Book and CD
(0715B)
US \$24.95

'Great Ideas and marvelous techniques... The kind of stuff I feel I should be working on.'
-Terry Bozzio



Extreme Interdependence
by Marco Minnemann
with Rick Gratton
Book and CD
(0560B)
US \$24.95

'This book offers us not only challenging but also very musical exercises to help us on our way to gaining control and mastery over rhythm... the most important work on this subject.'
- Virgil Donati

Newly Released with 2 CDs!



Advanced Techniques
by Jim Chapin
Book and 2 CDs
(0681B)
US \$24.95

'Jim is The Godfather of Independence and this book is truly a classic and a must for every drum set player to experience.'
- Dom Famularo

FROM CHAD SMITH:



Red Hot Rhythm Method
Chad Smith
Video
(VH0180)
US \$39.95

Chad plays along with nine Chili Peppers CD tracks which have been remixed without drums. Chad and Flea describe and demonstrate grooves and perform an amazing ten-minute jam. Chad also provides invaluable information on ghost notes, drum tuning, playing in the pocket and more. (72 min)



Red Hot Rhythm Method
By Chad Smith
Book and CD
(MMBK0047CD)
US \$24.95

A play-along transcription book of Chad's very popular video. Nine tracks are presented without drums so you can play along with some of the Red Hot Chili Peppers' most popular tunes, such as "Give It Away," "Suck My Kiss," "Breaking the Girl" and more. Includes an incredible ten-minute jam with Flea.

Red Hot Rhythm Method is also coming soon on DVD! Extras include:

- Bloopers reel
- Red Hot Chili Peppers concert footage
- An exclusive Chad and Flea jam session
- Red Hot Chili Peppers Discography

Plus much more!



WARNER BROS. PUBLICATIONS
Warner Music Group • An AOL Time Warner Company



These and other Warner Bros. Percussion titles are available at your favorite music store. Call (800) 327-7643 or (305) 620-1500, ext. 7399 for more information.

BE A STARMAKER!

VOTE FOR YOUR FAVORITES IN

MODERN DRUMMER'S 25TH ANNUAL READERS POLL

That's right folks: The *MD* Readers Poll has hit the quarter-century mark. For the twenty-fifth straight year, you, the *MD* reader, can voice *your* opinions about the leading lights of drumming. In recognition of this milestone—and of the diverse nature of music today—we've added some new categories to help you express your opinions more specifically.

Of course, the intention of the poll has never been to suggest that one drummer is “better” than another. Music is an art form, not a competition. But there's nothing wrong with acknowledging those drummers, percussionists, authors, and educators whose efforts have been particularly outstanding in the past year.

All it takes is a stroke of your pen (or a click of your mouse) to show support for your personal faves. So get out there and vote!

INSTRUCTIONS

INSTRUCTIONS

1. You may use the official *MD* ballot from the magazine, or a photocopy. You may also vote by email. (See separate instructions.)
2. All ballots must include your name, address, and signature.
3. Please print or type your selection in the corresponding box.
4. Make only one selection in each category. Leave blank any category for which you do not have a firm opinion.
5. Place the ballot in an envelope, affix appropriate postage, and mail to *Modern Drummer's* offices at 12 Old Bridge Road, Cedar Grove, NJ 07009.
6. Ballots must be postmarked no later than **March 15, 2003**. Results will be announced in the July 2003 issue of *MD*.
7. **PRIZE DRAWING:** Providing your name, address, and signature automatically makes you eligible for *MD's* voter-appreciation drawing. Three ballots will be drawn at random; each winner will receive a free one-year subscription to *Modern Drummer*.

TO CAST YOUR VOTE ONLINE:

1. Go to: www.moderndrummer.com.
 2. Click on the ballot button located on the home page.
 3. Fill in your selections in the appropriate fields on the ballot.
 4. You must complete the fields for your name and mailing address. Anonymous email entries will be disqualified.
 5. After you have entered your selections, press the “Cast Vote” button.
- (Note: Your browser must accept cookies in order for

CATEGORY DESCRIPTIONS

Hall Of Fame

Vote for the artist, living or dead, who you feel has made a historic contribution to the art of drumming. Current members of the Hall of Fame are not eligible for this category. They are: **Gene Krupa, Buddy Rich, John Bonham, Keith Moon, Neil Peart, Steve Gadd, Louie Bellson, Tony Williams, Billy Cobham, Joe Morello, Carl Palmer, Bill Bruford, Art Blakey, Max Roach, Jeff Porcaro, Larrie Londin, Elvin Jones, Vinnie Colaiuta, Terry Bozzio, Ringo Starr, Roy Haynes, Dave Weckl, Dennis Chambers, and Steve Smith.**

All-Around

Not intended to indicate the “overall best” drummer, but to recognize drummers noted for performing in a variety of musical styles and applications.

Studio

Drummers who record with many different artists and/or on jingles, TV, and film scores.

Mainstream Jazz

Drummers performing in small acoustic jazz groups, in styles such as bop, avant-garde, etc.

Contemporary Jazz

Drummers performing fusion, jazz-rock, new age, etc.

Big Band

Drummers performing regularly in traditional big bands, stage bands, etc.



Modern Drummer's 25th Annual READERS POLL OFFICIAL BALLOT

Up & Coming

The most promising drummer brought to the public's attention within the past twelve months.

Rock

Drummers performing mainstream, modern, and "college" rock music.

Metal

Drummers performing in all metal styles, including speed, thrash, death, etc.

Punk

Drummers performing in punk or primarily punk-influenced styles.

Hand Percussionist

Hand and specialty percussionists (as opposed to drumset players). Includes TV and touring percussionists, and performers of Latin, Afro-Cuban, Brazilian, and other world percussion.

Classical/Mallet Percussionist

Includes mallet percussionists (of all styles), timpanists, and symphonic percussionists.

Hip-Hop

Drummers performing hip-hop, rap, dance, and other contemporary urban music styles.

R&B

Drummers performing funk, blues, and gospel styles.

Clinician

Name the drummer or percussionist you found most inspiring and educational in a live clinic presentation.

Educational Book

Your favorite educational drum book released within the past twelve months. Please name the book and author.

Educational Video/DVD

Your favorite educational video or DVD released within the past twelve months. Please name the video/DVD and artist.

Recorded Performance

Your favorite recording released within the past twelve months. Please name the artist, the drummer, the song, and the album.

Hall Of Fame

All-Around

Studio

Mainstream Jazz

Contemporary Jazz

Big Band

Up & Coming

Pop

Rock

Metal

Punk

Prog

Hand Percussionist

Mallet/Classical Percussionist

Hip-Hop

R&B

Country

Clinician

Book

Video/DVD

Recorded Performance

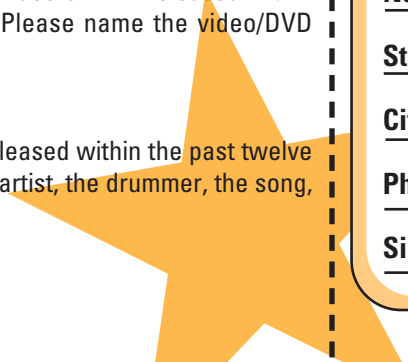
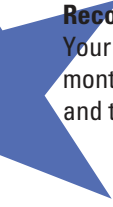
Name:

Street Address:

City, State, Zip:

Phone:

Signature:



What A Way To Celebrate

Gretsch 120th Anniversary Limited Edition Drumkits



Kaman Music Corporation, exclusive distributor of Gretsch drums, is celebrating one hundred twenty years of Gretsch history by issuing 120th Anniversary Round Badge sets. Production on these kits, which are available in Champagne Sparkle Nitron (covered) and Dark Walnut (lacquer) finishes, will be limited to one hundred twenty sets. Each set will be sequentially numbered and include a Certificate of Authenticity.

The four-piece BeBop commemorative kits will feature 18" bass drums, the original Gretsch Round Badge logo design, die-cast hoops, vintage T- rods, and an updated version of the classic rail-mount tom holders. Retail price will be \$5,350.

☎ (860) 509-8888, 🌐 www.kamanmusic.com.



Loud But Light

Sabian AA Metal-X Cymbals

Sabian's new AA Metal-X line offers "aggressive, high-powered cymbals designed specifically for today's hardest-hitting, loudest, and heaviest drummers." Handcrafted from Sabian's proprietary B20 bronze, the cymbals focus on performance efficiency rather than weight to create the volume required to cut through high-intensity playing situations. The new line features a design that allows the cymbals to "open up faster, project louder and farther, and have an extended sustain with a smooth decay curve."

Each cymbal is lathed, polished to a brilliant finish, then line-lathed a second time. The amount of pressure applied in that second lathing is said to tune the structure of the cymbal's sound and increase its

effectiveness. Unlathed bells not only increase volume and explosiveness, but are pitch-compatible with the rest of the cymbal for increased brightness and tonal consistency.

The new series includes 10" and 12" splashes; 14" and 15" hi-hats; 16", 17", 18", 19", and 20" crashes; 18" and 20" Chinese; and 20", 21", 22", and 24" rides. Splashes are thin but loud. Hats consist of a medium-heavy top and a heavy bottom. Crashes feature large bells for increased power and projection. Chinese models are medium thin, with a raised pitch and loud, aggressive attack. Rides are heavy, with solid definition and a large, penetrating bell. All AA Metal-X cymbals are covered by Sabian's one-year warranty program.

☎ (506) 272-2019,
🌐 www.sabian.com



Let It Be On Your Head

Evans Min-EMAD Damping System, J1 Jazz Head, and New Catalog

Evans' Min-EMAD lets drummers remove unwanted frequencies from toms and snare drums while retaining the desired attack, resonance, and feel of the head. It consists of a fabric "bridge" that links the resonant head with the relatively inert metal counterhoop, removing overtones by controlling the vibration of the head. The result, says Evans, is "a focused, unchoked tone." The amount of overtone reduction is adjustable by means of where the Min-EMAD is attached to the head. When not in use, the Min-EMAD attaches to the counterhoop, out of the way. Min-EMADs are available in packages of six, consisting of two of each size (small, medium, and large). Retail price is \$9.99.



Also new from Evans is the J1 head, which features a special etched finish said to provide "a superb surface for brush sweeps, affording velvety feel and consistent, long, unimpeded tones." It also offers a new dimension in open tones for snares and toms. With an ambient tone and noticeably attenuated attack, the J1 is "the perfect middle ground between clear and coated heads for jazz or rock." Retail prices range from \$21.50 for a 6" head to \$30 for a 16" head.

Finally, the 2003 catalog from Evans features products and accessories from all lines, including EMAD heads, snare/tom heads, orchestral/timpani heads, world percussion heads, an expanded marching series, and muffling devices such as the RGS pad. Other new pages include a Player's Points merchandise section that explains how points can be accumulated and applied towards merchandise like hats, T-shirts, travel mugs, and other Evans branded items.

☎ (800) 323-2746, 🌐 www.evansdrumheads.com

Boosting The Bottom

Sonor Sound Wires And 400 Series Double Pedal

When it's time to consider upgrading what's on the underside of your snare drum, Sonor's Sound Wires might be an option. They're custom-created snare wires manufactured by hand in brass, bronze, and steel, in sizes to fit 12", 13", and 14" snare drums. The brass set is said to produce a brilliant, crisp response favored by studio drummers. The bronze "provokes softer and warmer tones, for concert or jazz playing." Traditional steel wires are durable, have a wide dynamic range, and produce a quick attack. Each wire set is sold in a protective wooden box.

And for getting twice the low end into a drumkit (at a moderate price), there's Sonor's mid-range 400 Series double pedal. It features footboards based on the Giant Step design, along with spring-tension adjustment and cam

action that can be set to suit any style of playing. Two-way beaters offer a hard felt face and a high-impact plastic one for different musical situations. Retail price is \$275. ☎ (804) 515-1900,

🌐 www.hohnerusa.com or www.sonor.de



New Turkish Connection Masterwork Cymbals

Masterwork Cymbals are now available in North America. Handcrafted in Turkey “by artisans with a passion for their craft,” the Masterwork line has been designed to give percussionists “new and traditional sounds, without straying from classic cymbal form.”

The current North American Masterwork lineup consists of series cA, vK, L, M, N, S, and T. Series cA cymbals represent the renaissance of cymbal production from the 1950s to the 1960s. The vK series are said to be “the epitome of the traditional, vintage jazz cymbal: dark and rich, with clear, decisive tone and full body.” Series L (Legend), M (Meritamon), N (Natural), S (Smyrna) and T (Thalles) cymbals feature unique hammering and lathing techniques to create sounds that cover a broad spectrum of applications. Each series is available in the most popular weights and diameters. The cymbals will be distributed in North America by Dunnett Classic Drums and Nickel Drumworks.



☎ (206) 284-3369,
🌐 www.masterworkcymbals.net

Trippin' With Tommy Vic Firth Presents Tommy Igoe's Groove Essentials

Vic Firth has teamed with Tommy Igoe to create *Groove Essentials*—a guide to forty-seven rock, funk, R&B, world, and jazz grooves that every serious drumset player should know. Igoe is known for his work on the Broadway smash *The Lion King*, as well as performances with Lauryn Hill, Art Garfunkel, Stanley Jordan, and New York Voices.

The project was initially conceived as a poster to hang in private studios and band rooms, but the scope was expanded when Tommy was filmed performing each groove and giving his unique insight into its application. As a result, quick-time video and audio clips of Tommy's “mini-lessons” are available on the Vic Firth Web site, as are downloadable handbooks of each style for the practice room and private-lesson studio. The poster is also available in the Vic Firth Webstore.

☎ (781) 326-3455,
🌐 www.vicfirth.com



The Reference Shelf

Peter Erskine: *Drumset Essentials, Volume 2* (Alfred Publishing) Performer and educator Peter Erskine takes the reader step by step through fundamental concepts of technique and musicality, discussed and illustrated in detail. Volume 2 builds on the basic techniques presented in volume 1, focusing on moderately complex rhythms and beats, large and small ensemble playing, drumset reading, brush technique, and conceptualizing, hearing, and executing fills and solos. The CD contains play-along tracks without drums, as well as complete band tracks that feature Peter's drumming approach and style. Retail price is \$19.95. ☎ (818) 891-5999, 🌐 www.alfredpub.com



Alfred's Rudimental Drum Pack (Alfred Publishing) This pack contains the *Drum Rudiment Dictionary* by Jay Wanamaker, along with RD1 Rudiment Sticks and a practice pad, both from Vic Firth. The *Dictionary* features all forty of the Percussive Arts Society's International Drum Rudiments, and also incorporates useful practice patterns and snare-drum solos. Author Wanamaker has written over fifty percussion publications, and chaired the PAS International Drum Rudiment Committee that oversaw the development of the new list of rudiments.

The RD1 Rudiment Sticks are computer-matched for optimum balance of weight and

pitch. The practice pad's 6" gum-rubber surface is designed specifically to provide beginning drummers with the natural feel of an actual drum while learning the rudiments. The pad can be mounted on a stand or placed on any flat surface. Retail price for the *Rudimental Drum Pack* is \$39.95. ☎ (818) 891-5999, 🌐 www.alfredpub.com



Drum Backbeats Encyclopedia (Alfred Publishing) This book/CD package provides hundreds of useful backbeats for the drumset, focusing on grooves, solid time, and good feel. Rock, blues, pop, funk, soul, and many other styles are included, and beats are shown with essential variations and embellishment. Lessons cover muscle memory, practice, ghost notes, open hi-hat, and hi-hat with foot. The CD demonstrates the examples found in the book. Retail price is \$19.95. ☎ (818) 891-5999, 🌐 www.alfredpub.com

Russ Miller: *The Drum Set Crash Course, Tuning Edition* (Warner Bros.) This “how-to” tutorial video covers basic and stylistic tuning, drumhead selection, mic' placement, muffling, equipment choices, and feel-vs.-sound decisions, all in a step-by-step approach. List price is \$19.95. ☎ (800) 327-7643, 🌐 www.warnerbrospublications.com



Do-It-Yourself Sound

Aviom A-16 Personal Monitor Mixing System

Aviom's A-16 Personal Monitor Mixing System allows performers to create custom monitor mixes tailored to their individual needs. Live or in the studio, the A-16 provides control over channel volume, grouping, pan, stereo spread, and master volume. Each A-16 in the system can create a unique monitor mix, and up to sixteen custom mixes can be saved as presets. The stereo output from the A-16 can be used to drive floor wedge monitors, in-ear monitors, headphones, or spot monitors.

The system consists of the rack-mountable A-16T Transmitter and the tabletop- or mic' stand-mounted A-16 Personal Mixer. Proprietary LAN technology called A-Net allows the system to transmit sixteen channels of high-quality 24-bit audio over a single Category 5 cable (the same as is used in computer networks). Any number of A-16s can be

used in one system. Cable length between components in the system can be as long as 330' each.

Aviom also offers the A-16D A-Net Distributor, which can distribute the signal from the A-16T Transmitter to multiple A-16 mixers in parallel. The design allows each connected A-16 to draw DC power directly from a central location via the Cat-5 cable, eliminating



the need for a separate power supply. The A-16 is priced at \$439.95; the A-16T retails for \$749.95.

☎ (610) 738-9005,
🌐 www.aviominc.com.

Visual Punch

Marrell Drums Bass Drum Beaters

UK-based Marrell Drums is offering a new line of distinctive and colorful bass drum beaters that combine visual appeal with acoustic performance. The beaters, which feature such shapes as a skull and an eight-ball, are made of cast epoxy that is spun in a centrifuge to eliminate air bubbles during the casting process. Surgical stainless-steel shafts are inserted into precisely drilled holes and secured using a liquid thread lock. The small but dense beaters are fairly heavy, and are designed "for the heavier player." A drumhead patch is recommended. The company does not yet have US distribution.

✉ sales@marrelldrums.com.

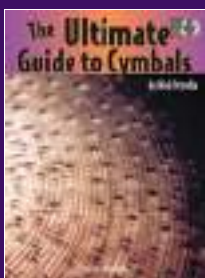


Sonic Gold

SPL Nugget Microphone

Processing specialist SPL has added the Nugget large-diaphragm condenser microphone to their line of audio gear. Built to SPL's specs by Audio-Technica, the Nugget is based on A-T's 40 Series. Inside the SPL gold finish, the mic' houses a 1" diaphragm and transformerless circuitry for accurate musical reproduction and high sound-pressure level capacity, and features a switchable 50-Hz high-pass and -10 dB pad. SPL recommends the Nugget for all demanding vocal and instrumental recording applications. Retail price is \$428.

☎ (805) 241-5140, 🌐 www.spl-usa.com.



Nick Petrella: *The Ultimate Guide To Cymbals* (Carl Fischer) This book/DVD package is designed to tell players and students everything they've always wanted to know about the history, manufacture, maintenance, and use of all varieties and types of cymbals. Included are exercises and commentary addressing the concerns of concert players, marching players, and drumset performers, as well as cymbal-making processes and the use of cymbals in all kinds of ensemble performances. The DVD also includes interviews with celebrated percussionists, who answer questions on a variety of topics. List price is \$24.95. ☎ (800) 762-2328, 🌐 www.carlfischer.com.

Carlo Straccini: *Rock It Up (Beginners Book 1)* (That's A My Boy! Productions) Canadian drummer/author Carlo Straccini's self-produced book/CD package is directed toward the beginning student looking for a practical place to get started in learning and applying basic rock-beat vocabulary to the drumset. The CD offers audio examples of the written exercises. Retail price is \$8.

☎ (613) 224-5024, ✉ thatsamyboy@hotmail.com.



Comin' Out Of The Woodwork Head Drums

Head Drums specializes in stave-construction shells made of unique woods—some of which have not previously been used for drum construction. These include hardwoods like bird's-eye maple, wenge, hickory, purpleheart, African rosewood, red African padouk, zebrawood, and Gabon ebony

(said to be the darkest, densest wood on the planet). The ebony drum has a low fundamental due to the shell size, but has very complex overtones due to the unique voice of the wood. It is finished only in paste wax with black chrome hardware.

Head also makes drums in

softwoods, including Colorado spruce, heart birch, Philippine mahogany, and douglas fir. These drums are said to be extraordinarily sensitive, with warm, woody fundamentals. Australian lacewood is also used, creating shells with little "sequin-like" flakes that almost resemble snakeskin.

The wood is very low-density and produces a warm sound and an extremely low fundamental tone. Prices fall into the \$450-\$650 range, except for specific models requiring more expensive woods (like the ebony drum, at \$900).

☎ (303) 986-5207,

🌐 www.headdrums.com.



Gabon Ebony



Douglas Fir



Australian Lacewood



African Padouk

The Aussie Approach OZdrumpad Practice Pad

The OZdrumpad is fitted with a 100% natural gum rubber playing surface (5" in diameter) for a "true feel" rebound. A fine micro-texture imitates the texture of a coated drumhead for added realism. An extra-wide leg rest and an adjustable strap with a side-release buckle ensure safe and comfortable positioning on the player's leg, while an 8-mm threaded insert allows for mounting on most common cymbal stands. Special non-slip rubber webbing prevents the pad from sliding when it's positioned (tabletop fashion) on smooth surfaces. The wedged shape of the base allows the pad to be angled towards or away from the player depending on individual preference.

The OZdrumpad is being manufactured in Australia. US distribution is being arranged at the moment. In the meantime, the pad can be ordered directly from the manufacturer. Suggested retail price is between \$30 and \$35; direct price should be lower.

☎ (818) 508-0849 (US) or

☎ (011) 61 3 9370 1774 (Australia),

🌐 ozdrumpad@aol.com.



Back To Basics

Vaughncraft S.A.T.B.

Professional Log Drums



Vaughncraft's new S.A.T.B. Professional Log Drums feature solid walnut sounding boards, with instrument bodies made of high-density Russian birch. According to the manufacturer, "The drums produce a rich, full resonance. The higher drums sing, the lower drums roar." The drums can be played with Vaughncraft log drum mallets or with the hands, like congas.

Each drum is two-tongued, with each note delivering a clear, full sound. Sizes include soprano (approximately 7x7¹/₂x18), alto (about 7x7¹/₂x28), tenor (about 8x8¹/₂x40), and bass (about 8x8¹/₂x54). Drums come with cushioned feet for playability on percussion tables and other flat surfaces. Red Oak racks can also be purchased from Vaughncraft to hold each drum or all four. Fully padded drum bags are also available. Bags are black with a blue embroidered Vaughncraft logo. Each bag has double zippers, a shoulder strap, and a red velvet inner lining. ☎ (785) 255-4500, 🌐 www.vaughncraft.com.

And What's More

SLUG PERCUSSION PRODUCTS' BB-STR-S Batter Badge Vented Impact Pad features a new silver logo graphic. This Batter Badge is designed to protect the "sweet spot" and enhance strike articulation on a snare drum head. The Badge's "vents" and "arms" allow the drumhead to resonate "for powerful projection without excessive ring." Retail price is \$8.95. ☎ (312) 432-0553, 🌐 www.slugdrums.com.



ZILDJIAN has released their all-new 2003 Artist Calendar. Each month includes pictures and the complete cymbal setup for that month's artist. Featured drummers are Travis Barker (Blink-182), Mike Bordin (Ozzy Osbourne), Rob Bourdon (Linkin Park), Tré Cool (Green Day), Mike Cosgrove (Alien Ant Farm), Josh Freese (A Perfect Circle/The Vandals), Chris Hesse (Hoobastank), Fabrizio Moretti (The Strokes), John Otto (Limp Bizkit), Scott Phillips (Creed), Chad Sexton (311), Wuv (P.O.D.), and Adrian Young (No Doubt). The 2003 Zildjian Artist Calendar is available through local dealers, as well as online through the "Z Store" under accessories at 🌐 www.Zildjian.com.

CAPPELLA has reintroduced their Aluminum Practice Sticks "to meet the requests of teachers and students nationwide." The heavy, precision-balanced aluminum sticks "allow for increased benefit from drumpad practice methods." Although the metal is denser than wood, a special black shrink-wrap and Capella's trademark red Swingmaster Handle are said to absorb vibration. Retail price is \$35. ☎ (609) 448-1153, 🌐 www.cappelladrumsticks.com.

PAISTE has a complete new line of Paiste Gear apparel developed in conjunction with Washington-based Maxgraphix. The line features designs based on a mixture of modern and classic Paiste logos, and also highlights the Swiss origin of the company. T-shirts, long-sleeved shirts, sweatshirts, ball caps, polo shirts, and shorts are included. Products will be available from Paiste via the Internet, but the company has "provided for a pricing structure that will also make them attractive for retailers." ☎ (800) 472-4783, 🌐 www.paiste.com.



Twenty Years Ago,
we set the standard for
Drum Cases.
Introducing the New Standard



Unique case contours keep the drum centered inside the case, away from the sidewalls, eliminating the need for foam!

The all New
Protektor Cases™
Elite Air Series

16335-5 Lima Rd., Huntertown, Indiana 46748
800-348-1012 www.xlspec.com

XL
SPECIALTY
PERCUSSION INC.

“Crusher”



T-Shirt \$16
Includes shipping
& Free Discount
Catalog

Printed on high
quality ash
colored T-shirt.

Only at
**Waddell's
Drum
Center**

GREAT DEALS ON ALL YOUR GEAR !

waddellsdrums.com

**FREE
SHIPPING!**
ON EVERYTHING
over \$25

Psalm 150

Name _____
Address _____
City _____
State / Zip _____
Size M ___ L ___ XL ___ XXL (add \$2) ___
Send check, money order or use credit card.
1-800-933-DRUM or order online.
Waddell's Drum Center - 6433 Leechburg Rd -
Leechburg PA 15656

More Than Styx is a drum loop/drum groove sample CD created by Styx drummer **TODD SUCHERMAN** and a crack production team. The two-CD set contains over 150 grooves recorded at 24 bit for brilliant sound. The CD set sells for \$129.95 plus shipping. ☎ (305) 945-1230, 🌐 www.morethanstyx.com.

TRICK PERCUSSION is in a joint promotional venture with Nitro Fish Ultimate Gear (from the racing industry) to market their image to the music business. The Nitro Fish snare drum combines Trick's unique aluminum shell design with Nitro Fish graphics. ☎ (847) 519-9911, 🌐 www.trickdrums.com.

The Corpsmaster Lee Beddis Signature Marching Snare Stick from **VIC FIRTH** is designed with a medium teardrop tip and short taper for clarity and projection. Beddis, who is percussion caption head and arranger for The Crossmen Drum & Bugle Corps, created the stick for players who want to really "bite" into the head and get a great quality of sound. The hickory stick is 17" long and .700" in diameter, and is finished in black. Suggested list price is \$14.50 per pair. ☎ (781) 326-3455, 🌐 www.vicfirth.com.

H3 DRUM SCIENCE offers H3 DrumStick Wax, which is designed to leave a drummer with a good grip on drumsticks without a sticky residue or tacky sensation. The wax is rubbed directly on the butt end of the sticks from the handy carrying tin, and can be applied at any time before or during the playing session. There is no drying time. DrumStick Wax is colored indigo blue, has a clean tropical fragrance, and won't stain hands or clothes. It's heat-activated, and can remain on the sticks overnight without the need for a re-application. List price is \$5.99 per tin. ☎ (401) 619-0258, 🌐 www.h3drumscience.com.

RITTER's new RitterClassic carrying bags are fashioned from water-repellent, luggage-grade, two-tone polyester, and are available in a choice of three colors. All bags feature reflective strips for increased road safety, and incorporate a nylon lining, a heavy-duty zipper with molded RitterClassic zipper pulls, and heavy-duty stitching throughout. The new models join Ritter's cost-conscious RitterJunior series, along with the top-of-the-line RitterRevolution range. Ritter's 2003 collection includes bags for drums, cymbals, percussion, microphones, and accessories. ☎ (866) 747-3043, 🌐 www.ritter-bags.com.



SINGERS! REMOVE VOCALS
Unlimited Free Backgrounds
 from Original Standard Recordings!
Thompson Vocal Eliminator™
VE-4 Free Brochure/Demo
 24 Hour Demo/Info Line
 (770)482-2485-Ext 26
LT Sound Dept MD-1 7980 LT Parkway, Lithonia, GA 30058
www.VocalEliminator.com oIMD
Better Than Karaoke For Over 25 Years!

DRUMMER BERT SWITZER
 New CD Out Now!
cdbaby.com/switzer
 (800) 448-6369
BertSwitzer.com

TAYE DRUMS
DEDICATED TO MAKING BETTER DRUMS.
 4881 Chino Avenue,
 Chino, CA 91710 USA
 T : 909.628.9589
www.taye.com

TRICK
ALUMINUM SHELL DRUMS
www.trickdrums.com
 (847) 519-9911

GEAR! GREAT DEALS!
TAMA
GUARANTEED LOWEST PRICES ON
 TAMA, Starclassic, Zildjian, Sabian
 Gibraltar, Paiste, LP, Sticks, Heads
 Mics, Accessories, and lots more!
 We'll beat ANY confirmed price!
781-829-0111
www.mattsmusic.com

carl's music center
 Lexington, KY
 (800)205-7322
 (606)254-0324
 fax (606)253-2577
 1125 Winchester Road
 Lexington, KY 40505
 Proud supplier of MEINL products

RUPP'S DRUMS
DENVER'S ONLY PRO DRUM SHOP
 BUY • SELL • TRADE • REPAIR • VINTAGE
 2045 S. Holly
 Denver, CO 80222
 303-756-5777 • fax 757-2792
 Email: rupp@ruppsdrums.com
 Visit the webpage: www.ruppsdrums.com
 "We have EVERYTHING!"

Get More Gigs!
Groove Guide
Digital Tempo Tachometer
 Used by top pro's everywhere
 to play and sound great every night.
Drum Shield Super Store
 • Exclusive 3-Star Guarantee!
 • The ultimate Drum Shield selection
www.DrumPerfect.com Toll Free (888) 372-3786

Precision Drum Builders
 Quality Recovering Materials
 Free Samples
 Lessons
 Complete Repair Services
 100% Maple Kettle Shells
 Hardware
Precision Drum Company
 151 California Rd, Yorktown Hts, NY 10598
 Phone: 914-962-4985 Fax: 914-962-0000
www.PrecisionDrum.com

A World Of Drumming At Your Fingertips!

- Artist Updates And Online Exclusives
- Current News And Events In The Drumming World
- Selected Articles With Audio
- Tune In To MD Radio
- Web Exclusive Record Releases And Video Clips
- Download A Free Demo Of MD's 25-Year Digital Archive
- Win Exclusive Giveaways
- Mp3 Downloads
- MD's Annual Index Update
- Order From A Selection Of Hundreds Of Books
- Subscribe To MD And Get Free Gifts
- Easy Ordering Of CDs, Videos, DVDs, Clothing, And Back Issues



www.moderndrummer.com



RECORDINGS

9 Bobby Sanabria ¡Quarteto Aché! (Khaeon)

A true master of modern Afro-Cuban drumming, **Bobby Sanabria** injects his lithe quartet with endless explosions, rhythmic right hooks, and impressive earthquakes. Sanabria acknowledges Dizzy Gillespie's contributions with high-octane versions of "Shaw 'Nuff" and "Be-Bop"; he and his band's compositions are also potent and illustrious vehicles. Throughout, Sanabria's drumming is ablaze, full of forward motion and serious history. Even when handling a ballad, Sanabria uses the full kit for effect: squashing hi-hats, gently playing a cowbell pattern, and buzzing the snare drum with brushes. Sanabria is passionate, and it shows; *¡Quarteto, Aché!* is a lesson in fire and grace.

Ken Micallef



6 The Snitches Star Witness (Oh! Tonito)

With garage rock's new-found fame, it won't be long until the radio dial is infiltrated by inferior sound-alikes. Luckily, that point hasn't been reached yet, and quality indie pop can still be had without scraping too deep. The unglued, slightly imperfect grit of The Snitches has an air of authenticity that makes the band convincing. And though **PATRICK NAUD** isn't overwhelming the listener with anything technical, his exaggerated accents and flimsy rolls inject a healthy dose of undiluted character into *Star Witness*. The Pixies-ish "Willie" and sing-along "Right Before My Eyes" are first-class pop gems.

Waleed Rashidi



7 James Carney Thread (Jacaranda)

It's criminal that jazz pianist Carney hasn't cracked the major labels. But he forges on with snowballing media praise. This third release features a looser, bare-boned acoustic trio. Carney's intriguing compositions are less structured than previously, allowing the players to stretch out in "live" studio takes. Ten-year collaborator **DAN MORRIS** wields his "extended drumset" augmented by exotic percussion. His inventive kit work manages a deep groove even when implying patterns in darting snippets. Along with bassists **Dan Lutz** and **Todd Sickafoose**, Morris wraps Carney's mysterious, angular lines in supportive embrace. A breakthrough is imminent.

Jeff Potter

8 Matt Abts & Johnny Neel X2 (Independent)

MATT ABTS has received a lot of exposure with Gov't Mule. But drumming-wise, this funky duo jam is perhaps his riskiest and most rewarding release yet. "X-1" and "Devil's Soiree" sound like epic tales from the Rudess-Morgenstein playbook, full of adventurous arranging and musical drum snippets. "Pearl" features some big Bonham-ish stickwork from Abts, while the fusion-istic whirlwinds "Inside Outside" and "Over The Wall" approach musical chaos, but never fall in. Keyboardist **Johnny Neel** is excellent on organ, piano, and clavinet. Like Matt, he is intense, melodic, and soulful, filling and allowing space.

(www.johnnyneel.com, www.mule.net)

Robin Tolleson



8 Wolf Shallow Breath (Occupancy1)

KEITH CARLOCK's name has been buzzing about the *MD* offices lately. And on NYC singer-songwriter Marcus Wolf's *Shallow Breath*, you can clearly hear why. The first notes of album opener "Uncover Me" clue you to the tasty, solid drumming that appears throughout. Kudos to Keith and engineer/co-producer Robert Murphy on the excellent drum sound. Keith elicits brilliant ideas and playing on the Zeppelin-ish "Timeless," playing with the rhythm, weaving in and out of time. Back to the pocket, he shuffles along to some very nice guitar work from Wolf on "Blue." Nicely done by all involved.

(www.occupancy1.com)

Billy Amendola

US GRADE-A PUNK

9 Ramones Loud, Fast Ramones: Their Toughest Hits (Sire/Rhino)

8 Articles Of Faith Complete Vol. 1: 1981-1983,

Complete Vol. 2: 1983-1985 (Alternative Tentacles)

None of their drummers performed any sort of brain surgery. But brain surgery wouldn't have worked for the Ramones' fierce and furiously catchy punk rock. The two-disc *Loud, Fast Ramones* compiles many of the New York band's most blistering tunes, and the drumming on all of them is lean, mean, and tasteful. On razor-sharp cuts like "Blitzkrieg Bop," "Commando," and "Rockaway Beach," drummer **TOMMY RAMONE** gels perfectly with late bassist **Dee Dee Ramone**, while



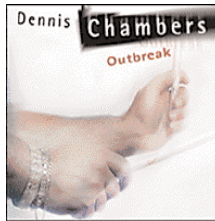
subsequent drummers **MARKY RAMONE** and **RICHIE RAMONE** do a terrific job as well. And don't miss the second disc's gnarly concert performance, *Ramones: Smash You! Live '85*.

By the early '80s, US punk had mutated into hardcore—a faster, nastier style. Chicago's Articles Of Faith, a socio-politically charged unit fronted by vocalist/guitarist **Vic Bondi**, was one of the greatest hardcore bands, and their drummer, **VIRUS X**, was a marvel to behold. On *Complete Vol. 1* and *Vol. 2*, his dynamic chops are crucial to snarling numbers like "False Security," "My Father's Dreams," and "I've Got Mine" (which features a cool ska-like rhythm), as well as cuts from the band's two stirring, Bob Mould-produced full-length albums. Essential material.

Jeff Perlah

8 Dennis Chambers *Outbreak* (ESC)

After the dullness of *Niacin*, one wouldn't have expected **DENNIS CHAMBERS** to record an exceptional solo effort. But *Outbreak* succeeds on almost every level. Chambers explores the songs of **Jim Beard, John Herrington, Dean Brown, and John Scofield**, and it sounds like serious thought went into making the music and the drumming hot-blooded. Sco and Chambers lock horns for the backwards funk of "Otay," while "Groove Interruptus" is P-Funk lite. (Dennis's groove ain't, though). The Steely Dan-ish "Paris On Mine" is a slo-mo groove buster, "In Time" is old-school fatback, and "Outbreak" recalls Elektric Band terrain with a ferocious Chambers assault.



Ken Micallef

7 Subthunk

Just A Few Notes Before You Go (Ureeneely Recordings)

On this jazzy drum 'n' bass outing, ballet dancer turned drummer **JOE NUGENT** plays dizzyingly dense and fast beats. Some of Nugent's performances were recorded live (notably the funky "Beach Buggy"), while "Wobble" was edited to feature a looped eight-bar pattern throughout its verses. While drum programming and computer software help to frame these songs, Nugent should be applauded for skillfully (and perhaps ironically) performing repetitive and mechanical tasks that would give a lot of drummers ham-hand (a.k.a. muscle fatigue). This is an effective melding of human and robotic elements. (www.subthunk.com)



Will Romano

9 The LP Rumba Ensemble *Montvale Rumba* (LP)

An ecstatic session spawned from the friendly house jams hosted by percussion maker LP, *Montvale Rumba* features master percussionists and LP endorsers **LITTLE JOHNNY RIVERO, LUISITO QUINTERO, and PEDRO "PEDRITO" MARTINEZ**, joined by guest vocalists, other percussionists, and bedrock bassist **John Benitez**. Traditional Cuban rumba is met with South American and New York influences, and the interplay is a thriller. More than a flat-out free-for-all, the disc features wonderful rhythmic arrangements and inspired vocals along with the essential turbo-grooving. And did I mention *ruuummbaaa!!?*



Jeff Potter

DOIN' THE DUET

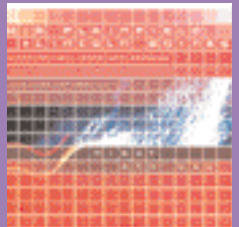
8 Kim Plainfield & Lincoln Goines

Night And Day (Metalimbo)

7 Bruce Howland & Tris Imboden

The Howland/Imboden Project (independent)

KIM PLAINFIELD and bassist **Lincoln Goines** are a first-call NYC rhythm riot, their uniform mastery of funk, Latin, and jazz rhythms kicking many a Manhattan recording session. Navigating Elektric Band- and Return To Forever-styled terrain, his drumming is agile and propulsive, equal parts fleet-footed groove and intricate sticking dexterity. The duo never revel in the past, only pushing the envelope of the future.



Meanwhile, Chicago's **TRIS IMBODEN** teams with guitarist **Bruce Howland** for some traveling rock. *The Howland/Imboden Project* recalls Tribal Tech and the big grooves of Jeff Beck's *Blow By Blow*. Imboden plays it cool and supportive throughout, occasionally blazing an off-kilter reggae groove or executing some flashy stickings. Imboden has chops to spare, but his good taste overrules any need for ego gratification. (cdbaby.com)



Ken Micallef

VIDEOS

8 Supernatural Rhythm & Grooves

With Raul Rekow And Karl Perazzo (Warner Bros.)

level: all, \$39.95 (with CD)

Raul Rekow and Karl Perazzo show the secrets to their grooves on Santana's acclaimed *Supernatural* album in this excellent video/CD set. Hosted by Horacio "El Negro" Hernandez and featuring a studio band to demonstrate things along the way, the duo covers the grooves to "Smooth," "Maria, Maria," "Gypsy," "Love Of My Life," and "Day Of Celebration." The duo demonstrate how they modify a traditional groove by displacing notes, and how they approach a heavy drumset funk groove and lock up the percussion with the bass line. As a bonus, a play-along CD with practice loops is included. While not necessary, some prior knowledge of Afro-Cuban grooves and playing techniques may be helpful for grasping this content. Overall this is an informative and thought-provoking demonstration.

Martin Patmos



7 The Quick Guide To Djembe Drumming

with Steve Leicach (Carl Fischer)

level: all, \$24.95

Steve Leicach has produced a solid one-hour video guide to djembe drumming, breaking down traditional rhythms such as kakilambe, lendjien, and econcon into separate parts, vocalization exercises, and solo, trio, and quartet performances, including djun-djun (bass drum) accompaniment. The sound here is good, camera angles are sympathetic, and the lessons are clearly laid out. To experience the real fire and intensity of authentic djembe drumming, though, be sure to check out some live drum & dance performances.

David Licht



DVDs

8 Hayashi Eitetsu *The Quiet Ages 2000, Berlin Live* (Prime Direction)

level: all, see Web sites for price

The Quiet Ages 2000 presents a solo concert by Japanese percussionist Hayashi Eitetsu. For those unfamiliar with him, Hayashi is a master of wadaiko (traditional Japanese drums) and was a founding member in both the Sado-Ondekaza and Kodo drum groups. In this concert, he opens in a meditative manner on a small hand-held frame drum, slowly walking to the stage, where he expands his ideas on a series of similarly pitched frame drums. Gradually he transfers the rhythms to larger barrel-shaped taiko drums. Traditional Japanese percussion is prominent throughout, with one piece featuring pitched gongs, temple blocks, and bamboo tubes, which produce a wonderful "clack." And no show would be complete without a workout on a mighty O-daiko. On pieces filled with meditative space as well as furious rhythmic vitality, Hayashi is mesmerizing to watch. (Hayashi Eitetsu's recordings and videos can be found on www.taiko.org, www.taiko.com, and www.taiko.org/store.html.)

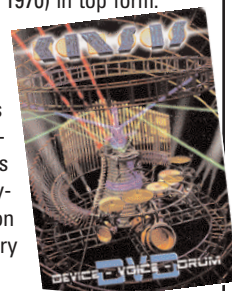


Martin Patmos

8 Kansas *Device-Voice-Drum* (Compendia Music)

level: all, \$24.98

This 120-minute concert, filmed in Atlanta last June, highlights the first million-selling American prog rock band (formed in 1970) in top form. Even though Kansas's main songwriter, Kerry Livgren, has been gone from the band for years, Kansas continues to carry on and maintain a strong fan base. Drummer and co-founder Phil Ehart drives this technically challenging material with commanding precision. The career-spanning set list covers the best of Kansas's material, which includes a sixty-voice choir on "The Preacher" and a string section on "Dust In The Wind." Also featured is some very cool computer animation that must be seen to be appreciated. This is a must-have for Kansas fans.



(www.compendiamusic.com)

Mike Haid

8 *Drum Tips: Vol. 1 and 2* (Warner Bros.)

level: all, \$29.95 (each)

The Drum Tips series reissues four videotapes on two DVDs, and contains inspiring playing and insightful pointers from some great drummers. The approach here is to focus on a specific topic with each disc. Volume 1 contains "power solos" by Omar Hakim, Simon Phillips, Dennis Chambers, and Bobby Rock, while Volume 2 covers "developing a groove" with Peter Erskine, Kenny Aronoff, Dave Weckl, and Steve Smith. On Volume 2 Phillips returns with Terry Bozzio, Joe Franco, and Rod Morgenstein to discuss double bass drumming, and Chambers, Mike Clark, Chad Smith, and David Garibaldi cover funk drumming. If you're working on any of these areas, you're sure to learn something from these guys.



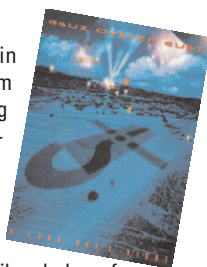
Martin Patmos

8 Blue Öyster Cult *A Long Day's Night*

(Sanctuary)

level: all, \$24.98

This two-hour concert, filmed this past June in Chicago, testifies that the hard-rocking band from Long Island, New York, formed in 1969, is still kicking butt. In their thirty-three years of rocking, only a couple of players have changed. One newcomer is current drummer Bobby Rondinelli. Rondinelli's solid, powerhouse drumming is perfect for the BÖC material, which includes classic hits "Godzilla," "Don't Fear The Reaper," and "Burning For You." A well-filmed show from a



JOE MORELLO
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS
IN THE NEW YORK AREA. CALL FOR EVALUATION,
(201)487-4445 10-12a.m, 7-10p.m.
Joe Morello Productions
73 Myrtle Ave., Suite 7B
Irvington, NJ 07111

Mike Dolbear.com
www.mikedolbear.com
The online community bringing drummers together

Titanium product expert
www.kitanodrums.com
Seeking Dealers
Kitano Drums
2-1-1 Tokura, Toyonaka-shi, Osaka 561-0845, Japan.
Fax: +81-6-6862-5249 E-mail: titandrm@mb.infoweb.ne.jp

Take a closer look...

Mike Shepherd did!
Maynard Ferguson/independent/clinician

CLE drums
Phone: 410-876-7950
www.cledrums.com

Custom hand-made drums available at
2112 Percussion, Raleigh, North Carolina
Cadence Drums, Rochester, New York
Chuck Levin's, Wheaton, Maryland
Counts Bros. Music, Muscle Shoals, Alabama

THE MOST IMPORTANT
TOOLS AT PORK PIE

PORK PIE
PERCUSSION
Made by an American
(818) 992-0783
7241 1/2 Eton Ave.
Canoga Park, CA 91303
www.porkpiedrums.com
e-mail: porkpie@westworld.com

sambarnard.net
Satisfaction Guaranteed

DrumWrap

Sizes: 12x8, 13x9,
16x16, 22x14
Solids...\$79⁹⁹ & up
Satin Flames...\$129⁹⁹
Metals (New)...\$129⁹⁹
Pearls...\$129-\$187⁹⁹
Sparkles...\$197⁹⁹

Many colors, sizes
& single pieces sold

Hardware
30-60% Off rims, hoops,
stands, tension rods, lugs
And Much Much More!
Free Samples & Info
602-279-4041

BOOKS

9 Latin Concepts For The Creative Drummer by Glenn Meyer (Mel Bay)

level: intermediate to advanced, \$12.95

With his new book, *Latin Concepts For The Creative Drummer*, Glen Meyer has once again hit a home run. (Meyer's previous books include *Funk And Fusion Concepts* and *Creative Drum Systems*.) Here he directs Brazilian and Afro-Cuban rhythms for hands and feet with rudimentary patterns, then provides extensive variations. Samba in 6/4 and 7/4 and bossa nova grooves, as well as surdo grooves, highlight the Brazilian chapter. Afro-Cuban 6/8, Afro-jazz 3/4, and funk guaguanco are featured in the Afro-Cuban chapter, where mambo, songo, cha-cha-cha, merengue, and mozambique rhythms are expanded and applied to the drumset. Though there's no accompanying CD with this book, Meyer's references to specific related recordings should point you in the right direction. **David Licht**



8 Instant Guide To Drum Grooves by Maria Martinez (Hal Leonard)

level: intermediate to advanced, \$9.95 (with CD)

Like the tiny phrase books stuffed into globe trekkers' pockets, *Grooves* won't teach you to converse fluently, but it does offer a handy reference for quick understanding. This slim, bargain-priced volume compiles 99 one- or two-bar snippets defining various styles. Martinez' CD clearly demonstrates the feels, accompanied by bass. While some will debate over what constitutes the classic "basic" grooves of certain styles, everything here is, nevertheless, practical and vastly useable. The Latin sections are especially clarifying. You can acquire the correct accents later, but for now, go ahead and make coherent groove statements with this smart book. **Jeff Potter**



CD-ROM

9 Drum-Rom by Jason Bowlld

level: intermediate to advanced, \$24 (2 CDs)

I have seen the future of instructional media, and it dwells within the framework of this innovative interactive CD-Rom. British drummer Jason Bowlld has developed a multifaceted revolution in computer-based drum instruction that is the most compact and comprehensive of any instructional package I've experienced.

Drum-Rom consists of two CDs. Disc 1 is an audio CD of six original "play-along" (rock, drum 'n' bass, nü-metal) songs recorded with and without drums. Disc 2 is a CD-ROM containing video instruction and drum notation of disc 1's play-along tracks. The coolest part is that you can watch Jason performing the tracks, while a "slider" glides over the notation,



allowing you to read the drum part that is being performed, all in the same window. You can also move the "slider" with your mouse to any point in the notation for instant replay. The songs are broken down into beats and sections so that you can focus directly on

a particular section of the song. Drum parts can also be muted and/or slowed down. What's more, there are seven short lessons covering topics including technique, ghost notes, drags, and double bass drumming. This is cool stuff! Anyone who can make education fun, convenient, and affordable is doing something right. By the way, Jason is a killer player, and the music is cutting-edge. (www.drumrom.com, www.hudsonmusic.com) **Mike Haid**

To order any of the books or videos reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call **Books Now** at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com/moderndrummer. (A handling charge may be added, according to product availability.)



"The Amazing "Short-Cut" Speed Secrets Of A Tall, Frustrated, Geeky Drummer From Ohio, Who Was Forced To Triple His Double Bass Skills Overnight"

Struggling with my bass drum playing really sucks – I should know, because for years I had horrible feet. My dream was to generate **machine gun** like speed & precision with my feet like Virgil Donati, but

I'm 6'2" And Uncoordinated

After 11 years of playing I really didn't know if it was me or just my kick-pedals BUT as luck would have it, I saw an ad in *Modern Drummer* that was giving away a FREE 45-minute audio cassette that would supposedly reveal the **pro's inside secrets** to playing your feet exactly like your hands at any speed you desire. At first I thought it was a scam, but I was desperate. So I called, and a few days later the tape was in my mailbox.

I Was Blown Away

This audiotape actually showed me a "legitimate," simple way to finally dominate my bass drum playing, along with...

- 4 Exercises to jack up your speed AND the 3 "key" adjustments to a pedal that are crucial, but ignored by nearly every drummer.
- How a 3-week beginner drummer from Boston set the world's fastest feet record
- The real inside secrets to speed & coordination that pros keep hidden from you
- An amazing Russian breakthrough that will double your speed the easy way
- How one guy "broke the code" on double bass drumming. Just learning this will make you a nightmare among other drummers... AND more.

Overall, this tape reveals wicked double bass drumming secrets that will quickly turn you into the kind of mega-skilled drummer that **gigging bands compete to hire and crowds scream for**... How do I know? I'm now getting paid to play 4 nights a week with a band here in Cleveland, that hired me because I tripled my double bass skills. *I love the attention that I get from the fans.*

Free 45-Minute Tape Can Change Your Double Bass Playing Forever!

Call for this FREE audiocassette while it's fresh in your mind. It's normally \$10, but free for a very limited time to the first 300 *Modern Drummer* readers who call and listen to this **free recorded message 24hours/7days**. So call now 1-888-272-8467 and ask for **package M03**.

MUSICTECH COLLEGE
 Founded by musicians Doug Smith and Jack McNulty 17 years ago, Musictech College is a leading contemporary music school.
 Musictech's percussion program brings together respected faculty and students from around the world to explore the farthest regions of the drumming universe. Launch your career as a professional musician with a degree from Musictech College.
 An accredited institutional member of the National Association of Schools of Music
WWW.MUSICTECH.COM/MD
 800.594.9500

The Percussive Arts Society International Convention

There's sort of a strange delayed reaction that PASIC attendees sometimes get. You'll be walking down a corridor between clinics, when it dawns on you just how many phenomenal drummers there are in the same building as you. Not only that, by the time the weekend is over, you'll likely have literally bumped into one or two of them while huddling into a clinic or passing by the manufacturers' displays. A PASIC show is truly one of the great drummer gatherings on the planet, largely because egos and résumés are mostly left at home, and the sharing of drum wisdom reigns supreme.

PASIC 2002, held this past November at the Columbus, Ohio convention center, featured a mix of all-time greats, hot upstarts, and top players at all points between. Among them all, for this writer, Alanis Morissette drummer **Gary Novak**'s clinic stands out most clearly. Tall, cheerful, and confident, Novak simply possesses an awesome balance of unswerving control, gargantuan chops, and *human* feel. Opening up with a solo brimming with cool dynamics, Gary announced his arrival, and his method: groove with soul

and brains, and remember that transitions are at least as important as the things they connect. Novak moves from idea to idea with the grace of a puma. Wonderful. Oh, and Gary did a lot of educating, too, on topics such as playing along to loops, extending fills by odd numbers of notes, adding to your vocabulary by breaking up licks, and using space while improvising.

Another memorable clinic was by the always inspired—and *inspiring*—**Adam Nussbaum**. MD was lucky enough to share a ride from the airport with the jazz giant, who's played with John Scofield, Stan Getz, John Abercrombie, Sonny Rollins...the list goes on. Running into Adam is always fun; he's so *into* music, and art, and life, it's really contagious. That enthusiasm came across clearly in his clinic. Playing a blues with a bassist, Adam seemed to dance, not drum, at some point a few inches above the drums, challenging gravity and inertia like Fred Astaire. Never forceful, but always strong, he is the epitome of effortless-ness. Nussbaum later spoke of the bandstand as "holy terrain," of attaining balance in all aspects of our playing, and

Gary Novak, monster drummer



of the nature of silence: "Silence frames the notes, notes frame the silence." A very informational hour.

Literally dozens of other drummers and percussionists filled us with more ideas than we'll be able to digest before the next PASIC. **Chris McHugh** (Jewel's "Standing Still") convincingly hammered home the less-is-more approach to Nashville rhythm. **Gene Lake** (Me'shell NdegeOcello, Steve Coleman) played tremendous flammy tribal odd times and talked about centering the body. Drummers Collective co-chair **Kim Plainfield's** electric trio roared through funk, baiao, and songo, and the veteran drummer advised, "Don't become attached to a set way to construct a groove." And James Brown legends **Jabo Starks** and **Clyde Stubblefield** played the beats found on page 1 of *The Holy Bible Of Funk*.

Later, busy LA drummer **Julio Figueroa** (Celia Cruz, Enrique Iglesias) enlightened us on incorporating percussion into kit work and playing with a percussionist. **Lil' John Roberts** and his Musiq Soulchild bandmate DJ Active treated a 9:00 A.M. crowd to some heavy urban grooves and splendid musical sparring. **Paul Wertico**, who's made some of the most blistering music of his life since leaving Pat Metheny's band, demonstrated some exercises—muscles, not drums—that he says have helped him immeasurably at the kit. (He played some pretty cool drum stuff as well.) And jazz great and *MD* contributor **John Riley** was typically profound as he talked about the difficulties of extreme tempos, and about supporting subdivisions.

The perennially informative **Ed Soph** (Stan Kenton, Bill Evans) shared some important tips and examples of playing various styles. The superhuman **Virgil Donati** left charred marks on the bandstand after blazing through some Planet X tracks. Top educator and studio heavy **Russ Miller** covered pulse, feel, and playing ahead of or behind the beat. **Billy Ward's** offbeat and appealing personality comes through loud and clear in his clinics, and in his drumming. "Art lies in the details," Billy postulated, and he certainly left us with plenty of details to study later. And **Jeff Hamilton** (Monty Alexander, Ella Fitzgerald, George Shearing, his own band) is a godsend to those he shares a stage with. Eminently sensitive, totally supportive, Jeff left us promising to consider this request: "Simplify."

As the weekend continued, **Dave Weckl** discussed expressing yourself on the kit, and demonstrated his recently reworked flowing motion. **Steve Houghton** and **Gary Chaffee** talked about the importance of playing with other drummers, which they demonstrated on some very clever and surprising duets. **Joe La Barbera** (Bill Evans, Tony Bennett, Chuck Mangione) conducted a fascinating masterclass on the history of jazz drumming. Slayer's **Dave Lombardo**...well...he showed his gargantuan kit who was boss. **Hilary Jones** (Robben Ford, Tribal Tech) overcame some initial nervousness and slayed the audience during the time-displacement section of her masterclass. **Thomas Lang**, on the other hand, seems perpetually in control. Earlier in the day, he met his in-laws for the first time. Now he was navigating the Starship Enterprise of drumkits through rhythmic universes previously undiscovered by Earthlings.



Clockwise, from top: Adam Nussbaum defies gravity, Elvin plays history, Jeff Hamilton swings the Woody Herman big band, and Clyde Stubblefield and Jabo Starks re-create JB's greatest grooves.

For many, the most anticipated events were the **Elvin Jones** clinic and the **Drummers Of Woody Herman** concert. At the Woody Herman gala, throngs reveled in the original swing of the Woody Herman orchestra, as guest drummers **Jake Hanna**, **Ed Soph**, **Joe La Barbera**, **Steve Houghton**, **Jeff Hamilton**, and **John Riley** each steered the big band to heights of sonic joy.

And, of course, Elvin didn't disappoint. No, he didn't play a whole lot. But hey, when God's in the room, you take what you get. What we got was an opportunity to witness history, as Elvin reminisced about his salad days with John Coltrane, shared timeless wisdom, and *then* tore it up on the drums. Ultimately, that's the beauty of PASIC: experiencing living drum history, often from a very short distance away. Wonder what's in store for us next year.

Story by Adam Budofsky
Photos by Lissa Wales

Drummer's Collective 25th Anniversary Show

John Castellano (current director of The Collective), along with Rob Wallis and Paul Siegel (original Collective founders) threw one helluva party at New York City's Manhattan Center this past November 24. Combining a celebration of Drummers Collective's twenty-fifth anniversary with the sixth annual Bass Collective Bass Day, the show featured a stellar lineup of musicians. The event started with a showcase of the Drummers Collective/Bass Collective Faculty Ensemble (drummers/teachers Kenwood Dennard, Michael Lauren, Kim Plainfield, Memo Acevedo and Vince Cherico) and special guests.

The concert then kicked into high gear with Dave Weckl and his band, Horacio "El Negro" Hernandez (with John Patitucci), and Steve Smith (solo and with Victor Wooten). Climaxing the star-studded night was a performance by Steve Gadd & The Gadd Gang.

Among the drummers who came by to offer congratulations and enjoy the show with past and present Collective teachers were Horacee Arnold, Sandy Gennaro, Will Calhoun, Anton Fig, Tommy Igoe, Jonathan Mover, Robby Ameen, Charlie Benante, Joel Rosenblatt, John Riley, Billy Ward, and Joe Franco.

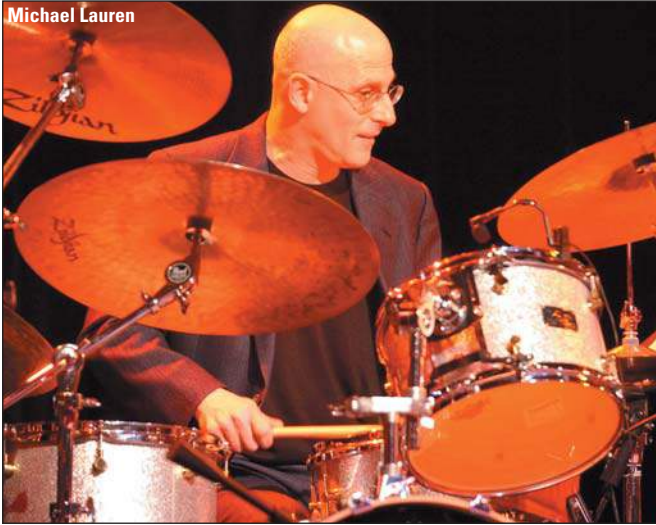
Co-sponsors for this special event included Ampeg, *Bassics* magazine, J. D'Addario, Evans Drumheads, EMP Pickups, Vic Firth, Fodera Guitars, Hudson Music, Latin Percussion, *Modern Drummer* magazine, Pearl Drums, Regal Tip, Remo, Sabian, Sonor Drums, Vic Firth, Yamaha Drums, and Zildjian.

Story by Billy Amendola
Photos by Heinz Kronberger



The inimitable Steve Gadd (second from left) was presented with a lifetime achievement award from Collective founders Rob Wallis (left) and Paul Siegel (second from right) and Collective director John Castellano.

Michael Lauren



Dave Weckl



Memo Acevedo



Kim Plainfield



DRUM KICKS



"Question is, how close can you get to sounding like a drum machine!?"

QUICK BEATS

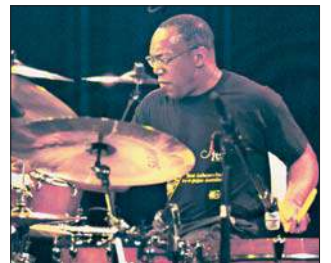
BILLY COBHAM (DRUMMING LEGEND)

What's one of your favorite grooves?
Stevie Wonder on "Superstition."

If you could put an imaginary super band together, who would be in it?
Eddie Van Halen on guitar, Stanley Clarke on electric bass, and me on drums.

What records and or books did you study or play along to when you first started drumming?

Podemski, Gardner 1, 2, 3, etc., and Stone's *Stick Control*, pages 1 to 5. And I listened to every big band record that I could get my hands on—plus everything else.



Name a song you would like to have played on.
Steely Dan's "Aja."

What's your favorite TV theme music?
The Flintstones.



DRUM MARKET

Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES

Minimum frequency: 3 months
Minimum ad charge: \$10

3x: \$1.75 per word, per month
6x: \$1.60 per word, per month
12x: \$1.45 per word, per month

Boldface words: add 75¢ per word, per month.
Address: add \$5 per address, per month.

PAYMENT

Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS

Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

CORRESPONDENCE

Joan Stickel
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: joans@moderndrummer.com

Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

For Sale

Vintage Photo Catalog! Download from our Web site. Ludwig, Slingerland, and more. Money-back guarantee. Always buying and trading. Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567, tel: (800) 729-3111 or (641) 693-3611. www.vintagedrum.com.

Adrums of Boston. Drums, cymbals (UFIP), and hardware. Used and new. Lessons, repairs, and rentals. 1018 Commonwealth Ave., near BU. Tel: (617) 713-4997, www.Adrums.com.

www.americanpercussion.com. For unique hand percussion, sound sculptures, newly patented wood drum shells, tambourines, etc. Tel: (845) 688-5299.

Carbonlite Drum Racks: Lighten your load. Carbon fiber rack systems, plus tube kits for steel rack tube replacement. (727) 742-2263, www.carbonlite.com.

Drum Supply House—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (731) 423-3786, 47 Ingram St., Jackson, TN 38301, www.DrumMaker.com.

Drummer Dude T-Shirts! Buy these world-famous designs securely online at www.drummerdude.com, or write for free brochure. Drummer Dude, PO Box 551, St. Helens, OR 97051.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

Drums ON SALE
And That Ain't All
GIGANTIC SAVINGS
Get on Mailing List
11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
1-301-733-DRUM (3786)

Absorptive, Expandable, Modular. MAX-Wall!
MAX-Wall 633

The super-affordable, world-class, stand-mounted recording & stage environment that can go anywhere!
Auralex
Visit www.auralex.com & put a MAX-Wall™ to work...today!

Adjustable Bass drum Cradle™
Instantly convert a floor tom or enhance the sound of your bass drum.
Cradle arms adjust to fit drum diameters from 16-22" and center the beater on the head.
Attach any pedal
Length adjusts from 11.5-28.5"
\$199 Plus SAH
D'AMICO
Check, Visa/MC, AMX or Disc
Order Direct
44170 Old Narm Springs Blvd. Fremont, CA 94538
www.damicodrums.com Tel: (510) 228-6700 Fax: (510) 228-7345

Our name is Drums, Etc. Our mail-order catalog has pictures and prices for hundreds of exciting drumsets, cymbals, accessories, books, and videos not found in other catalogs. **Free catalog, call (717) 394-3786.** Email: drumsetc@dejazzd.com. Visit our Web site, www.drumsetc.com.

Gretsch Drums, parts, logo heads, badges, etc., www.explorersdrums.com. Tel: (816) 361-1195.

Hypnosis for drummers. Enhance all playing levels. www.theinnermusician.com.

Electronic drumkit protective covers. Protect your electronic drumkit now! Custom design. Professional look and fit, edrumkitcovers.com.

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: **(800) 467-MOMS**, ask for Ryan. www.momsmusic.com.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or email us: rupp@ruppsdrums.com, www.ruppsdrums.com. Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$15.

www.SMDdrums.com. Hand-made stave, ply, and steam bent drums. Old world craftsmanship, modern innovations. Endless options. Phone: (313) 824-6502.

Save big on new and used drums, cymbals, hardware, and more! www.theguitarfactory.com. Tel: **(800) 863-4347**.

Learn to play the drumset. Pre-method exercises for the drumkit, \$8. Keith Unger, (800) 788-7654. www.dorrancepublishing.com/.

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons from your favorite artists, free monthly email newsletter, Drum Circle info from around the world and more. **www.DrumsOnTheWeb.com**.

Study Materials

Free Brazilian percussion lessons, plus videos to sell at www.bridgesto.com.

"Fast Hands For Drummers" may be the only book you need to improve your snare drum and bass drum technique. To order, send \$12 to: John Bock, 9 Hillview Place, Elmstord, NY 10523.

Visit www.baysidepress.com for the best hand percussion, drumset, and mallet percussion books available online.

Hard-cover drum books by Joel Rothman. Complete Rock Drummer, Complete Jazz Drummer, \$99.95 each. Send for catalog. J.R. Publications, c/o Charles Dumont & Son, #1085 Dumont Dr, Voorhees, NJ 08043. Tel: (800) 257-8283.

Free! 20 popular rudiments cassette package. SLW 30137 Avenida Tranquilla, Rancho Palos Verdes, CA 90275.

Instruction

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time."** www.edbettinelli.com. Tel: (212) 759-2631, (914) 674-4549.

Boston, Brockton, Norton, and Wrentham, MA, Providence, RI: Horrigan Drum School, all levels, all styles. Tel: (888) 258-0021.

Drumset lessons through the mail. For brochure, send \$1 US to Horrigan Drum School, 342 Centre St., Brockton, MA 02302.

Drum Building Intensive. Art and science of steambending. www.onecottagestreet.com.

Escanaba, Michigan: Study snare to drumset at Jamie LaFaves Drum Studio. For details call (906) 786-7828.

NYC—Tabla. Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

Drumset and Brazilian percussion. **Pandeiro. Mario Monaco**, tel: (718) 274-9809, fax: (917) 757-9225.

Play-along music for drums and guitar, instructional books and videos—all levels. www.powerjams.com, or call toll-free (877) 448-3786.

Drumset and Percussion. Private lessons. Group conga classes. Jazz ensembles. Professional Music, 677 Passaic Avenue, Nutley, NJ 07110. Tel: (973) 661-4885.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way.** Manhattan and Staten Island studio locations. (718) 351-4031.

drum pad
Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
888-523-1158 • www.thedrumpad.com

DRUMCOVER
"The finest in drum covers"
Glass Glitters, Sparkles, Furs,
Real Woods, Laminates & Satins
www.DRUMCOVER.com (281)850-5194

Jim Payne
Now accepting students in NYC
Recommended by Peter Erskine, John Scofield, John Riley
Ask about "1 week on the scene in NYC"
www.funkydrummer.com
917-584-2554 or email: jpayne@funkydrummer.com

"LOOKING FOR A RECORD DEAL ???"
Getting signed is very hard to do.
But we will get the record deal you are looking for!
Guaranteed Service. Call now to receive your **FREE** information.
 **Talent 2000**
1-800-499-6395
www.talent2k.com 

www.dougann.com
Your source for books by Doug Tann
"The Forgotten Foot"
"Multi-Level Ostinato Drumming"
"Compound Odd Meter Groupings"
"Understanding Drum Set Mechanics"
info: dougann@yahoo.com
surf to: <http://www.dreamwater.net/dougann>

DRUMS, ETC.
"The Drummer's Pro Shop"
www.drumsetc.com
Visit our new online MEGA-STORE!
1.800.922.3786 Free Catalog!

DRUM SOLO
CATERING TO
GREG GAYLORD
Customcrafted drums
Apple
to
ZebraWood
415.898.2647
WWW.DRUMSOLO.CC



New MetroPad™
A Revolutionary New Practice Pad

MetroPad™ is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for various rudiments.
Educational Music Accessories Co. LLC
PO Box 5273, San Clemente, CA 92674 • Phone (949) 481-5873 Fax (949) 369-3850
www.educationalmusicaccessories.com • Patents Pending

MOONGEL®
DAMPER PADS®
WORKOUT PAD®
SEE THE NEW
SNARE PAD®
WWW.ATOM.COM

Got Solos? Solo etudes for the advanced rudimental drummer. "A great addition to my program"—Matt Lineberry, percussionworld.com. "Every drummer & percussionist should have this book"—Joe Porcaro. \$10, Wheelhousepress.com.

Wanted

Vintage Drums—Immediate cash for Gretsch, K Zildjian, Ludwig, Rogers, Slingerland, Leedy, **Tel: (800) 729-3111** or (641) 693-3611, vintagedrum@lisco.com.

Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's americandrumschool.com.

Musician's Lair. Looking for someone to jam with or form a band? We have the best database with the most options. Classifieds, forum, and music links. Check us out! www.musicianslair.net.

www.tigerbill.com: expert advice, products, resources, and talk about drums, drumming, and percussion.

www.MusiciansContact.com. Need work? Paying jobs and resumes online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447. www.musicianreferral.com.

The Drum Bum: T-Shirts and gifts. www.drumbum.com

Vintage Showcase

For Sale

Vintage Photo Catalog! Download from our Web site. Ludwig, Slingerland, and more. Money-back guarantee. Always buying and trading. Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567, tel: (800) 729-3111 or (641) 693-3611. www.vintagedrum.com.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.

BackBeat Drums Vintage & Restored drums, cymbals, stands, and parts. **Tel: (208) 265-4336**, www.backbeatdrums.com.

Gene Krupa: Custom videos, CDs, books, and everything by that ace drummerman. On the Web at: www.JazzLegends.com.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

www.drumschool.com. New-Used-Buy-Sell-Trade all brands since 1945. 300 sets, 600 snares. (800) 810-Drum. Free T-Shirt with every purchase.

Wm. F. Ludwig II autobiography just released! Rogers book, Slingerland book, and other drum history publications. Rebeats Vintage Drum Products, PO Box 6, Alma, MI 48801. Tel: (989) 463-4757, www.rebeats.com.

Wanted

Immediate cash—Gretsch, K Zildjians, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum center. Tel: (800) 729-3111, or (641) 693-3611, vintagedrum@lisco.com.

Miscellaneous

www.vintagelogs.com. Vintage-style logos for kick drums.



YOUR CYMBAL CONNECTION!
 - Talk to A Pro
 - Get Expert Advice
 - Unbeatable Prices!
 - Fast Delivery
 Your Best Cymbals or
 Adding to Your Collection

859-276-1827
 Call for toll-free number
 431 Southland Dr., Lexington, KY 40503



+ workshops
 + festival
 + camp
 + cd
 + events

KOSA
 PERCUSSION
 (800) 541-3481
kosamusic.com

Come Visit Us
pro-mark
www.promark-stix.com

MEMPHIS DRUM SHOP
 888•276•2331 www.memphisdrumshop.com

UltraPhones

29 db of Isolation Pro Studio Components

The PRO'S CHOICE!



SHOP ON-LINE **GK-MUSIC.COM**
 1-800-747-5545 P.O. BOX 645, WAYZATA, MN 55391

Zoro
 (Lenny Kravitz & Bobby Brown)
 Now accepting students in the Los Angeles area.
 Learn from the master of groove!
818-998-6767
 Email: z@zorothedrummer.com
 Web Site: www.zorothedrummer.com

Drumat

•Drumat•
 The convenient, non-skid, portable drum carpet

- Easy to carry with built-in shoulder strap and securing strap
- Light weight (4 lbs.)
- 4' x 6' open; 2' x 6' rolled

Available through your local music dealer

MAPA
www.drumat.com

Mayer Bros.



(310) 649-5271
www.mbd drums.com

Armand Zildjian

Cymbal Patriarch

by Rick Van Horn



Armand Zildjian, chairman of the Avedis Zildjian Company and scion of the world's most well-known cymbalmaking family, passed away at his home in Scottsdale, Arizona on December 26, 2002. He was eighty-one.

Armand was born in Quincy, Massachusetts. His father, Avedis, had relocated there from Turkey a few years earlier. Although Avedis Zildjian

started his career as a candy vendor, he eventually brought his family's centuries-old cymbalmaking operation to America.

Armand Zildjian attended Thayer Academy and Colgate University until called to serve in the Philippines in 1942. Upon his return, he entered the family business. An amateur musician himself, Armand always said that he felt privileged to have been born into a musical dynasty that dates back to 1623. He was appointed president of the Zildjian company two years before his father's death, and took over the role of family patriarch in 1977. Under Armand's leadership the Zildjian company modernized the manufacture of cymbals with computerization and high-tech machinery, while maintaining the quality and mystique of old-world craftsmanship. He remained deeply involved in the operation of the company until his death.

Armand was known for his charismatic personality and warm personal relationship with drummers, from Buddy Rich, Papa Jo Jones, and Louie Bellson to Steve Smith, Vinnie Colaiuta, and Neil Peart. Under his guidance, the Zildjian company utilized these relationships as resources to bring new and exciting cymbal sounds to drummers around the world. Considered one of the world's foremost authorities on cymbal sound, Armand also matched cymbals for the Boston Symphony and other major orchestras around the world.

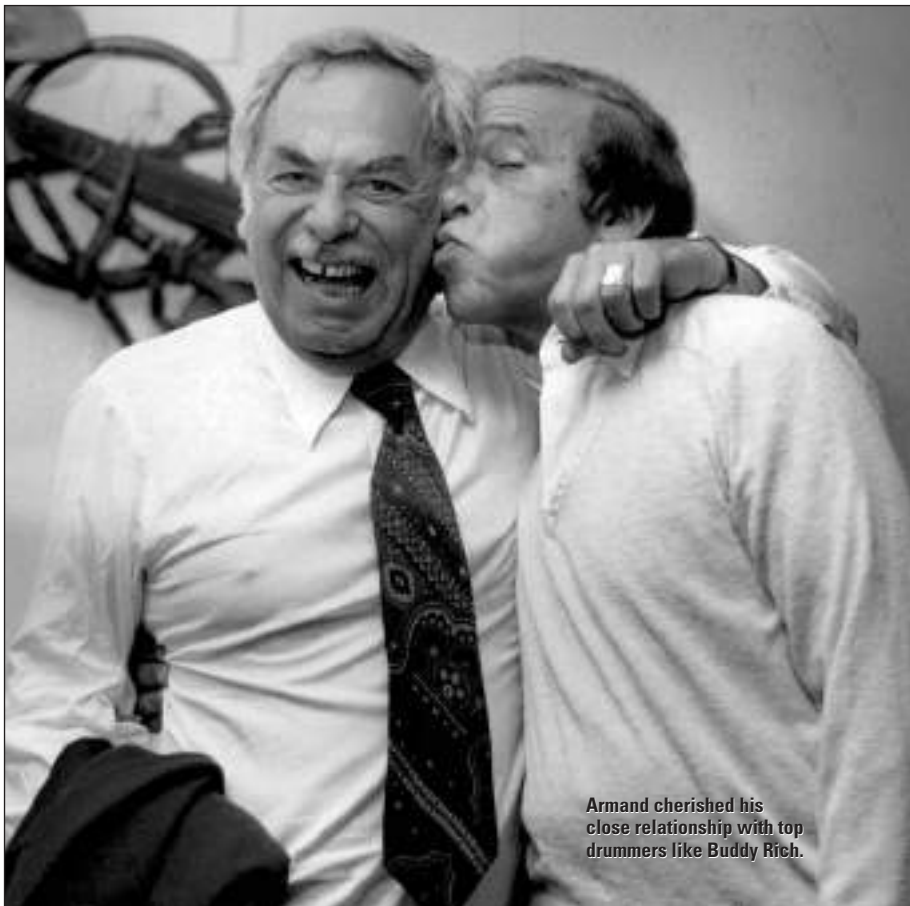
Over his twenty-five-year tenure at the helm of the Zildjian company, Armand was frequently recognized by the industry for his contributions. He received an honorary doctorate from Berklee College of

Music, was inducted into the Percussive Arts Society Hall of Fame, was given a star on Guitar Center's Rock Walk in Hollywood, and most recently received *Modern Drummer's* 2002 Editors Achievement Award.

Upon learning of Armand's passing, *MD* editor/publisher Ron Spagnardi said, "It's a great loss to the industry at large, and to me personally. The Zildjian company was a supporter of *MD* at the very beginning, when it was little more than a crazy idea. I'll always be grateful to Armand for that expression of confidence."

In a personal tribute, Zildjian's John DeChristopher stated, "Armand loved all of our artists, and he reached out to many of them just prior to his passing. He was like a father to many of us. Just knowing him enriched my life."

Donations in Armand Zildjian's memory may be made to the Armand Zildjian Percussion Scholarship, c/o Berklee College of Music, 1140 Boylston Street, Boston, MA 02215, and to the Zildjian Family Opportunity Fund, c/o Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507.



Armand cherished his close relationship with top drummers like Buddy Rich.



COMING IN **MAY**

**STEVE
SMITH**
JOURNEYS THROUGH ►
DRUM HISTORY



MD's SPECIAL TECHNIQUE ISSUE

BUILDING SUPER CHOPS WITH
BOZZIO, PHILLIPS, BISSONETTE, WECKL, AND MORE!

HUNDREDS OF GREAT EXERCISES FOR YOUR HANDS AND FEET

PLUS...**JOHN DOLMAYAN OFF THE RECORD**
THROUGH THE YEARS WITH BILL BRUFORD

NOW FEATURED AT **MD ONLINE**

KEEP UP —Check out the News and Events sections on MD Online every week for the latest information on who's doing what, when, and with whom.

Audioslave's **BRAD WILK** Caught In The Web.

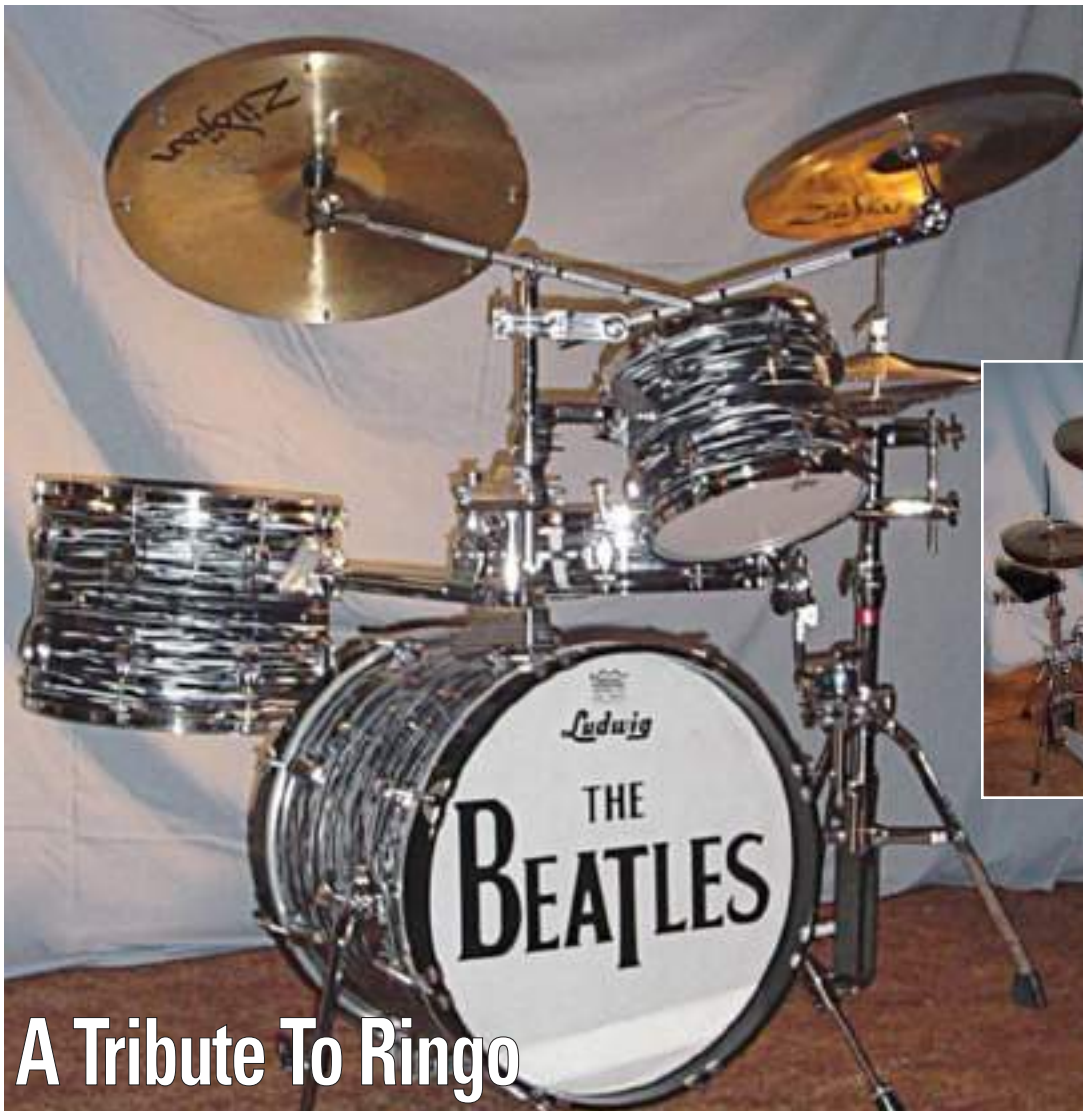


CLICK TO WIN! MD Online's Exclusive Giveaways

www.moderndrummer.com

ADVERTISER INDEX

ADVERTISER	WEB ADDRESS	PAGE NUMBER
Ahead Drumsticks	www.bigbangdist.com	105
AJ's Pro Percussion	www.ajpropercussion.com	75
Aquarian Drumheads	www.aquariandrumheads.com	91
Arbiter Drums	www.arbiterdrums.com	111
Atlanta Pro Percussion	www.atlantapropercussion.com	99
Attack Drumheads	www.universalpercussion.com	101
Audix	www.audixusa.com	2,103
Auralex	www.auralex.com	154
Berklee Press	www.berkleepress.com	22
Bert Switzer	http://bertswitzer.com	144
Bosphorus Cymbals	www.bosphoruscymbal.com	47
Cadeson Drums	www.cadesonmusic.com	100
Carl's Music Center	www.meinl.de	144
CLE Drums	www.cledrums.com	148
ClearSonic	www.clearsonic.com	134
Crispin Porter Bogusky Group	www.cpbgroup.com	120/121
D.B. Musical-Instrument Co.	www.db-musical.com	95
D'Amico Drums	www.damicodrums.com	154
Doug Tann	www.dreamwater.net/dougann	155
Drum Center of Lexington		156
Drum Daze (Columbus Percussion)	www.columbuspercussion.com	133
Drum Perfect	www.drumperfect.com	144
Drum Solo	www.drumsolo.cc	155
Drum Supply House	www.drummaker.com	154
Drum Workshop (DW)	www.dwdrums.com	9,26/27
Drum World	www.drumworld.com	131
Drumat	www.drumat.com	156
Drumcover.com	www.drumcover.com	155
DrumDial	www.bigbangdist.com	131
Drumfun	www.drumfun.com	87
Drums, Etc.	www.drumsetc.com	155
Drums On Sale		154
Evans	www.evansdrumheads.com	1
Vic Firth	www.vicfirth.com	85,114
Five-Star Professional Drum Shops	www.fivestardrumshops.com	79
Fork's Drum Closet	www.forksdrumcloset.com	134
Gibraltar	www.gibraltarhardware.com	117
GK Music	www.gk-music.com	156
Gretsch	www.gretsch.com	58,CV3
H.E.A.R.	www.hearnet.com	68
H3 Drumsience	h3drumsience.com	94
Handmade Rhythm	www.handmaderhythm.com	154
Hart Dynamics	www.hartdynamics.com	74
Head First (Be.Design Group)	www.headfirst-online.com	58
House Ear Institute	www.hei.org	124
HQ Percussion	www.HQpercussion.com	123
Hudson Music	www.hudsonmusic.com	113
Humes & Berg	www.humes-berg.com	59
Interstate	www.interstatemusic.com	90
Istanbul Agop Cymbals	www.istanbulcymbals.com	86
Istanbul Mehmet Cymbals	www.istanbulmehmet.com	70
Jim Payne	www.funkydrummer.com	155
Joe Morello Productions		148
Kitano	http://www.kitanodrums.com	148
KOSA	www.kosamusic.com	156
L&M Music	www.lmmusic.com	88
Latin Percussion	www.lpmusic.com	23
Ludwig	www.ludwig-drums.com	CV2
Mapex	www.mapexdrums.com	69
Matt's Music Center	www.mattsmusic.com	144
Mayer Bros. Drums	www.mbdrums.com	156
Meinl	www.meinl.de	6/7
Memphis Drum Shop	www.memphisdrumshop.com	156
Metropad	www.educationalmusicaccessories.com	155
MetropHones	www.bigbangdist.com	122
Midwest Percussion	www.midwestpercussion.com	87
Mikedolbear.com	www.mikedolbear.com	148
MRP Drums	www.mrpdrums.com	18
Musician's Friend	www.musiciansfriend.com	76/77
Musictech College	www.musictech.com	149
Pacific Drums & Percussion	www.pacificdrums.com	61
Paiste America	www.paiste.com	3
Peace Drums	www.peacemusic.com.tw	44/45
Pintech USA	www.edrums.com	132
Pork Pie Percussion	www.porkpiedrums.com	148
Power Music		149
Precision Drum Co.	www.precisiondrum.com	144
Premier	www.premier-percussion.com	32/33
Pro•Mark	www.promarkdrumsticks.com	19,156
Protection Racket Drum Cases	www.bigbangdist.com	72
Remo	www.remo.com	11
RMV	www.rmvdrums.com	78
Roland	www.rolandus.com	13
RTOM/Moongel	www.rtom.com	155
Rupp's Drums	www.ruppsdrums.com	144
Sabian	www.sabian.com	24/25
Sam Barnard's Drum Wrap	www.sambarnard.net	148
Sonor Drums	www.hohnerusa.com	21
Talent 2000	www.talent2k.com/	155
Tama	www.tama.com	14/15,48/49
Taye Drums	www.taye.com	71,144,154
The Drum Pad	www.thedrumpad.com	155
The Rhythmic Arts Project	www.traonline.com	106
Thompson Vocal Eliminator	www.vocaleliminator.com/g/o/md.	144
Toca	www.tocapercussion.com	57
Treeworks	www.treeworkschimes.com	20
Trick Percussion	www.trickdrums.com	144
Turkish Cymbals	www.turkishcymbals.com	125
Vater Percussion	www.vater.com	89,99,154
Virtual Drummer School	www.virtualdrummerschool.com	110
Vivid Heads	www.vividheads.com	154
Waddell's Drum Center	www.waddellsdrums.com	143
Warner Bros. Publications	www.warnerbrospublications.com	135
West L.A. Music	www.westlamusic.com	124
Whitney Drums	www.whitneydrums.com	154
Wuhan Cymbals	www.universalpercussion.com	75
XL Specialty	www.xlspec.com	143
Yamaha	www.yamahadrums.com	17,109
Zildjian	www.zildjian.com	12,22,56,60,CV4
Zoro	www.zorothedrummer.com	156



A Tribute To Ringo

Jim Fraser of North Easton, Massachusetts is an admitted Beatles fanatic. As he puts it, "When I saw Ringo and The Beatles on the Ed Sullivan show on February 9, 1964, my life was changed forever." That experience inspired Jim to play the drums, which he did throughout his youth. Unfortunately, he eventually had to give them up in favor of job and family. Recently, though, a friend asked him to drum in a Beatles tribute band. "I began practicing again," says Jim, "and I realized that I'd forgotten how much fun drumming is. However, I'd also forgotten how awful it is to lug drums around. So I decided to create a very small, portable set. And at the same time, I determined to make that set a tribute to Ringo."

Jim's mini Ringo kit consists of an 18" Ludwig bass drum, a 10x14 Ludwig parade snare converted to a tom, and an 8x10 Tama rack tom. Jim obtained Oyster Black wrap material and Ludwig parts on the Internet. He stripped the drums, filled in the extra holes, and then re-covered the shells. Vintage Ludwig lugs and Modular tom mounts, along with Gibraltar bass drum spurs and other hardware, completed the assembly. The crowning touch was a Ludwig 3 1/2x14 piccolo snare in Oyster Black that Jim's fiancé gave him for his birthday. The bass drum head logo was custom-made by a company that does old-fashioned shields with initials for drumheads. The kit is completed with an 18" K

Zildjian crash-ride with rivets, a 16" A Zildjian thin crash, and a pair of A Zildjian 14" New Beat hi-hats. Jim sits on a Roc-N-Soc throne.

Wanting the kit to have as little hardware as possible, Jim eliminated a traditional snare stand. "The Tama tom came with a Starcast tom mount that attaches to the rim of the drum," he says. "I put it in a vise and bent it until it fit the 14" snare. I then attached a swivel-ball tom mount to my hi-hat stand with a multi-clamp. *Voilà!* No stands except for the hi-hat. Three drum bags, one hardware bag, and a cymbal bag, and I'm in. Setting up takes about ten minutes, and the drums sound great!"

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



love is



that great gretsch sound

here to play

In 2003, Gretsch will recreate a limited number
of legendary round badge drum sets to celebrate 120 years of that great gretsch sound.

Zildjian

Dennis Chambers
on tour with
Santana.

DARKER SHADES OF FAST.

NEW K CUSTOM FAST CRASHES EXTEND THE SUPER-FAST YET FULL-BODIED DESIGN OF OUR A CUSTOM FAST CRASHES TO THE K CUSTOM RANGE. WITH 14", 15", 16", 17" AND 18" SIZES TO CHOOSE FROM, THIS FAMOUSLY DARK VOICE NOW HAS A FULL RANGE OF VIBRANT NEW CRASH ACCENTS TO COLOR YOUR SET-UP. CATCH THE NEW K CUSTOM FAST CRASHES AT A RETAILER NEAR YOU. OR CHECK THEM OUT AT ZILDJIAN.COM/FRESH.

