

WIN 1 of 3 sets of Istanbul Agop cymbals valued at **\$7,850**

FREE 24-PAGE ULTIMATE GEAR GUIDE INSIDE!

MODERN DRUMMER

DECEMBER 2009

The World's #1 Drum Magazine

38 CLASSIC DRUM VIDEOS

CONQUER DRUMMER'S BLOCK!

CRIMSON ORIGINAL MICHAEL GILES

TV'S GREATEST DRUMMERS

MAKE MONEY AT SEA

EXCLUSIVE!
THE BOSS ON JAY
"It only takes one song to know."

MAX and JAY WEINBERG KEEPING BRUCE ON THE ROAD

BLACK CROWES' STEVE GORMAN

SAVING ABEL'S BLAKE DIXON

JASON MRAZ'S MICHAEL BRAM

REVIEWED: SHINE, MEINL, MAPEX, ZILDJIAN, SILVERFOX

WIN A TRIP
TO THE ROSE BOWL
FROM REMO!

MODERNDRUMMER.COM

\$6.99US \$8.99CAN 12>



0 71658 01203 5

Ludwig AND THE NASHVILLE DRUMMER

WORKIN'

From Broadway's honky-tonks, to Music Row's studios, to the Concert Stage, Nashville's new breed of drummers demand gear that will work as hard as they do. Since 1909, Ludwig has crafted an array of snare drums built to keep the working player on the job in any playing situation. Night after night, session to session, Ludwig snare drums are the true essentials that keep these guys workin'.



BE A LEGEND | JOIN THE FAMILY
www.ludwig-drums.com

FEATURED DRUMMERS:

1. Al Wilson, *Taylor Swift* (w/ Black Beauty)
2. Chris Kimmerer, *Steven Curtis Chapman* (w/ Black Magic Engraved)
3. Greg Morrow, *Studio* (w/ Epic Centurion Walnut/Maple)
4. Justin Meeks, *James Otto* (w/ Supraphonic)

5. Tony Hammons, *Montgomery Gentry* (w/ Black Magic Engraved)
6. Ron Gannaway, *Gretchen Wilson* (w/ Epic Centurion Bubinga)
7. Steve Misamore, *Dierks Bentley* (w/ Element SE)
8. Todd Trent, *Trash Daddy* (w/ Legacy Classic)
9. David Parks, *Lo Cash Cowboys* (w/ Chrome Over-Brass Supraphonic)

10. Jon "Bermuda" Schwartz, *"Weird Al" Yankovic* (w/ Epic X-Over)
11. Vincent Dee, *Independent* (w/ Hammered Brass)
12. Jim Riley, *Rascal Flatts* (w/ Black Beauty)
13. Ben Sesar, *Brad Paisley* (w/ Gold Triumphal)



JOHN BLACKWELL - PRINCE
RONALD BRUNER JR - STANLEY CLARKE

©2009 Avedis Zildjian Company

John Blackwell's *Tia*
John Blackwell
Bruner Jr Since 1982

Zildjian®

INSPIRE YOUR FIRE

Ferocious chops and monstrous grooves call for sticks that can stand the heat. That is why two more of today's hottest drummers have chosen Zildjian Drumsticks. John and Ronald depend on their new Zildjian Artist models for the all feel and reliability that they need to burn up their kits. To see more, visit zildjian.com/artistseries.

NEW Deluxe Stick Bag with Quik-Bounce™ Practice Pad from AQUARIAN

Padded Lining

Extra inside pockets

Special side pocket holds the 6" Quik-Bounce™ Practice Pad. Easy to carry to a drum lesson or school.

Included in the Stick Bag is a FREE pair of Graphite Drumsticks, a "Teacher Approved" list of essential Snare Drum Rudiments and *First Step™* Elementary Snare Drum Studies by Roy Burns.

Foam bottom prevents slipping when placed on a table or snare drum.

Includes 6" Quik-Bounce™ Practice Pad.

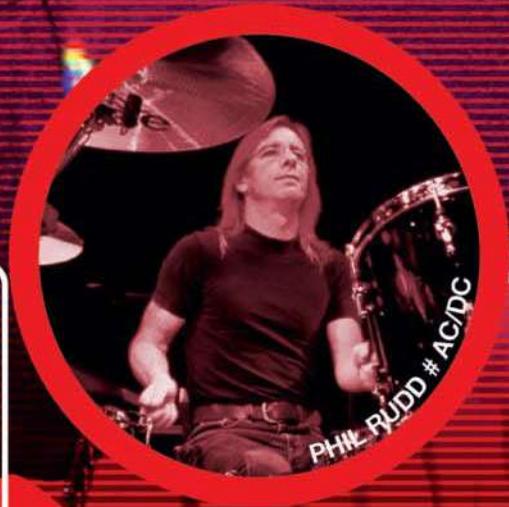
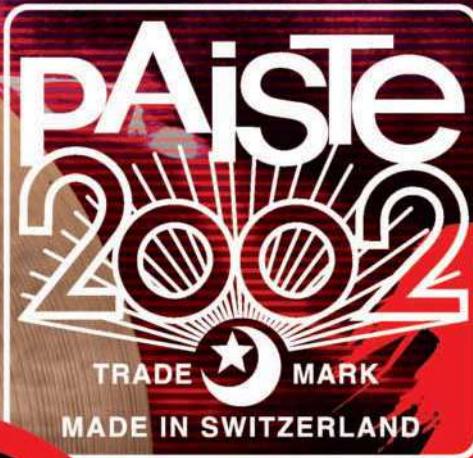
Mounts on a cymbal stand (8mm thread) for adjustable height and angle.

AQUARIAN® DRUMHEADS

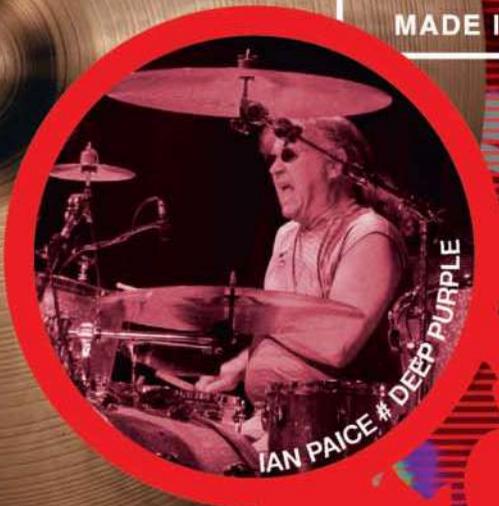
ORANGE COUNTY CALIFORNIA

TO LEARN MORE → WWW.AQUARIANDRUMHEADS.COM → 714.632.0230

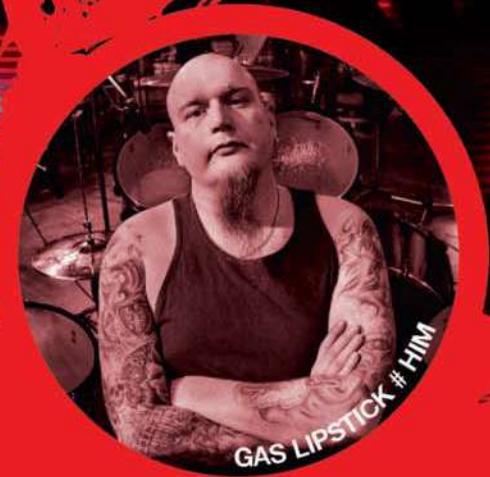
FRANKLIN VANDERBILT # LENNY KRAVITZ



PHIL RUDD # AC/DC



IAN PAICE # DEEP PURPLE



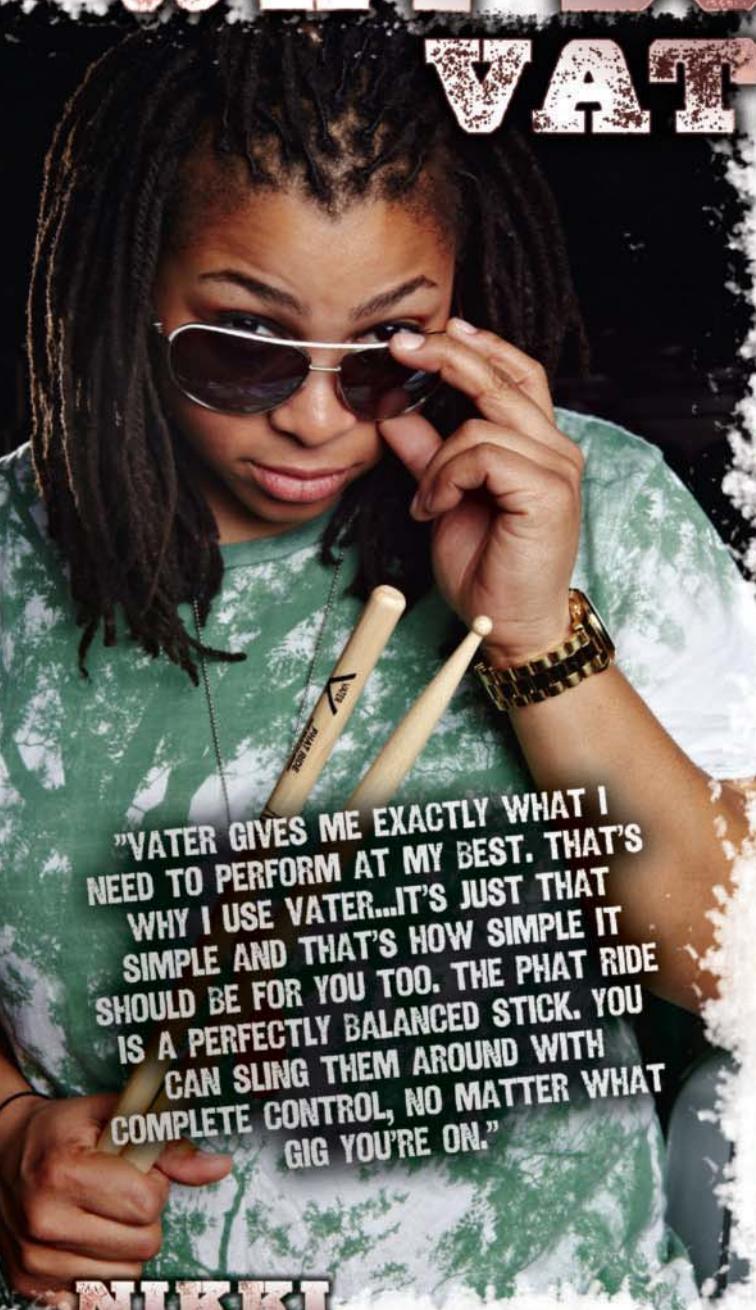
GAS LIPSTICK # HIM

The Legendary Series That Defined The Sound Of Generations Of Drummers Since The Early Days Of Rock. The Present 2002 Is Built On The Foundation Of The Original Classic Cymbals And Is Expanded By Modern Sounds For Today's Progressive Popular Music.



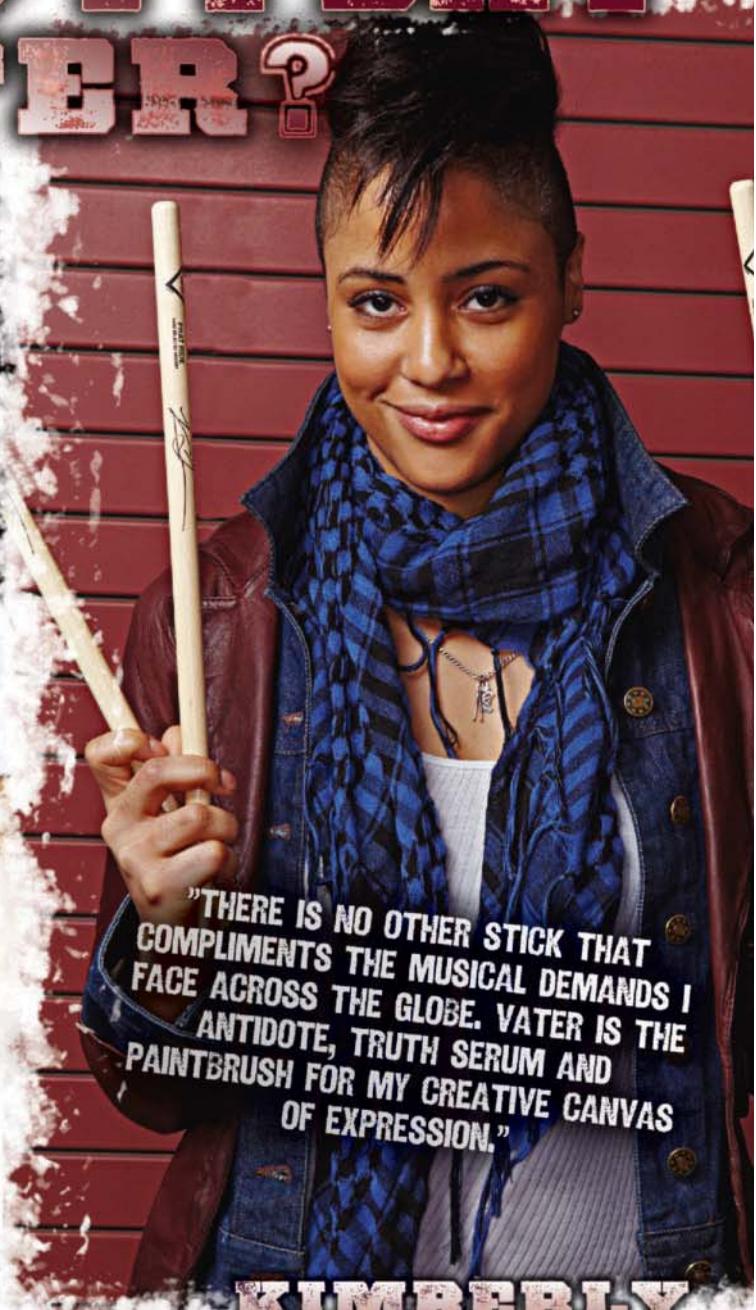
PAiSte
www.paiste.com

WHY DO I PLAY VATER?



"VATER GIVES ME EXACTLY WHAT I NEED TO PERFORM AT MY BEST. THAT'S WHY I USE VATER...IT'S JUST THAT SIMPLE AND THAT'S HOW SIMPLE IT SHOULD BE FOR YOU TOO. THE PHAT RIDE IS A PERFECTLY BALANCED STICK. YOU CAN SLING THEM AROUND WITH COMPLETE CONTROL, NO MATTER WHAT GIG YOU'RE ON."

**NIKKI
GLASPIE
BEYONCÉ**



"THERE IS NO OTHER STICK THAT COMPLIMENTS THE MUSICAL DEMANDS I FACE ACROSS THE GLOBE. VATER IS THE ANTIDOTE, TRUTH SERUM AND PAINTBRUSH FOR MY CREATIVE CANVAS OF EXPRESSION."

**KIMBERLY
THOMPSON
BEYONCÉ**

VATER

PERCUSSION

PHAT RIDE

Quick taper to a medium-sized round tip produces a clean sound on ride cymbals. Very versatile and playable stick with great balance.

L 16" D .580" VHPTRW

7A WOOD

Longer than an average 7A with a small round tip for defined cymbal work.

L 16" D .540" VH7AW



**LATHE
TURNED**
for consistency



**HAND
ROLLED**
for straightness



**COMPUTER
PAIRED**
for weight and pitch

270 CENTRE STREET
HOLBROOK MA 02343 USA
781.767.1877

VATER.COM

Pearl

LIFETIME WARRANTY

BUY IT ONCE. PLAY IT FOR LIFE.



Proving Our Commitment to the Highest Level of Customer Satisfaction.

Learn more at www.pearldrums.com



38



82



30

FEATURES

30 OBED CALVAIRE

For most, playing just one style authentically takes years of study. But this up-and-coming drummer can convince across a shockingly wide range.

38 BRUCE SPRINGSTEEN & THE E STREET BAND'S MAX AND JAY WEINBERG

Like a page out of Greek mythology, a father/son team loyally goes into battle behind rock's most deified warrior king.

54 DRUMMING ON TV

From Keith Moon to Chad Smith, drummers have provided some of the most exciting moments in broadcasting history. Five of TV's greatest drummers on our special relationship with the tube.

82 STEVE GORMAN

The world is a better place with the Black Crowes in it. An old-soul drummer comes back home, right where we need him.

14 UPDATE

SPINAL TAP'S **GREGG BISSONETTE**

SESSION ACE **RUSS MILLER**

THE TOM TOM CLUB'S **CHRIS FRANTZ**

16 GIMME 10! JOSH FREESE

58 A DIFFERENT VIEW LETTERMAN'S **PAUL SHAFFER**

87 PORTRAITS

RANKING NYC JAZZ DRUMMER **E.J. STRICKLAND**

SAVING ABEL'S **BLAKE DIXON**

JASON MRAZ'S **MICHAEL "LEROY" BRAM**

90 WHAT DO YOU KNOW ABOUT...? ORIGINAL CRIMSON DRUMMER **MICHAEL GILES**



SPECIAL 24-PAGE INSERT!

The 2009 Modern Drummer Ultimate Gear Guide Whatever your musical bag, our year-end Ultimate Gear Guide is where you'll want to go first to learn about (and oggle) the most daydream-worthy drumsets money can buy.

WIN A TRIP TO THE ROSE BOWL FROM REMO!

WIN 1 OF 3 SETS OF
ISTANBUL AGOP
 CYMBALS page 81



EDUCATION

- 66 THE JOBBING DRUMMER**
 CRUISE-SHIP GIGS THE REAL DEAL by Daniel Mullowney

- 70 ROCK 'N' JAZZ CLINIC**
 NOUVEAU RETRO PART 5: ROCKABILLY by Daniel Glass

- 74 STRICTLY TECHNIQUE**
 TOP 10 RUDIMENTS PART 9: THE INVERTED FLAM TAP by Bill Bachman

- 76 IN THE POCKET**
 ADVANCED FUNK DRUMMING IN DEPTH
 PART 1: FOUR TYPES OF GHOST NOTES by Jim Payne

- 80 DRUM SOLOIST**
 BRIAN BLADE JOSHUA REDMAN'S "JAZZ CRIMES" Transcribed by Mike Papagni

DEPARTMENTS

- 8 AN EDITOR'S OVERVIEW**
 DRUMMERS ON TV by Billy Amendola

- 11 READERS' PLATFORM**

- 12 ASK A PRO**
 MARK ZONDER

- 18 IT'S QUESTIONABLE**
 GETTING UNSTUCK FROM DRUMMER'S BLOCK • LEEDY & LUDWIG ACADEMY
 PARADE SNARE • CLEANING BUDGET-LEVEL CYMBALS

- 60 SPECIAL EDITION: CRITIQUE**
 DRUMMING VIDEOS THAT SET THE STANDARD

- 96 SHOWCASE**

- 99 DRUM MARKET**
 INCLUDING VINTAGE CORNER

- 100 BACKBEATS**
 DCI CHAMPIONSHIPS • DRUM FANTASY CAMP • BOBBY GRAHAM IN MEMORIAM

- 104 KIT OF THE MONTH**
 DRUMMING KEEPS YOU HAPPY, MON

EQUIPMENT

- 20 PRODUCT CLOSE-UP**
 - SHINE THREE-PIECE SHELL PACK
 - SILVERFOX TREVOR LAWRENCE SIGNATURE STICKS AND BUDS
 - MEINL SIGNATURE RIDE CYMBALS
 - MAPEX LOW-COST MPX SNARES
 - ZILDJIAN A CUSTOM REZO ADDITIONS

- 26 INSIDE**
 GON BOPS



MD DIGITAL SUBSCRIBERS! When you see this icon, click on a blue box on the page to open the audio player. Note: Blue boxes appear when you first view a digitally enhanced page, and then they fade; they will reappear when you roll over the area. Sign up online!

18



12



60



26



20



104



DRUMMERS ON TV

Anyone who's familiar with me knows how much I love watching television. My generation grew up with network TV being a huge part of our daily entertainment. Before I became addicted to MTV—which was back when they actually played music videos—television was the only place where I could catch a glimpse of my favorite bands and drummers. I have very fond childhood memories of going to my grandparents' house for

Shaffer, who's been on TV for over thirty years. In the piece, Paul talks about the drummers who've inspired him throughout the years, shares a few tips on becoming a better drummer, and gives us a sneak peek into his new book. Look for that story in our Different View column, and be sure to check out more with Paul at moderndrummer.com.

Of course, these days many drummers use their television to watch the great educational



Sunday dinner. I come from a large Italian family, with a lot of aunts and uncles and cousins to hang with, and at 8 P.M. everyone would sit around the TV to watch *The Ed Sullivan Show*, where I first got to see bands and the Beatles to the Rascals. It was always a special event, and it left an indelible mark on me.

This month *MD* salutes a few of the drummers and performers who helped shape the TV soundtrack of our lives. On the cover we've got mighty Max Weinberg, who recently moved with Conan O'Brien to the new *Tonight Show*. We're also proud to introduce you to Max's son, Jay, who helped his dad out with that "day job" with Bruce Springsteen so Max could continue to cover the night shift on TV.

In the feature "Drumming On TV," we get a firsthand account of television drummers past and present, including longtime *Tonight Show* drummer Ed Shaughnessy, *Late Night With Jimmy Fallon's* Ahmir "Questlove" Thompson, *SNL's* Shawn Pelton, *The Late Show With David Letterman's* Anton Fig, and *Bonnie Hunt Show/Rock Star* house drummer Nate Morton.

Elsewhere in this issue, you can read my interview with *Late Show* bandleader Paul

drum DVDs that have been produced over the last twenty or so years. Readers who want to make sure their personal collections are well stocked will dig our special edition of Critique, "The Hit List: Drumming Videos That Set The Standard."

It's not *all* about the tube this month, though. As a special holiday gift, we offer you the Ultimate Gear Guide insert. It was a lot of work, and we owe our product specialist, Mike Dawson, a very big thank-you for taking the reins and making it happen. All of us editors had a blast drooling over the cool gear that filled every corner of the building, and we couldn't wait to show it all to you. If you haven't started your holiday wish list yet, this special section will definitely get you going!

Like every *MD* we've produced over the past thirty-two years, this one contains plenty of entertaining and educational information for you. So for now turn off the TV, put on some music, and enjoy the issue!

MODERN DRUMMER

Volume 33, Number 12

FOUNDER
RONALD SPAGNARDI
1943–2003

PUBLISHER/CEO
ISABEL SPAGNARDI

SENIOR VICE PRESIDENT
LORI SPAGNARDI

VICE PRESIDENT
KEVIN W. KEARNS

ASSOCIATE PUBLISHER
TRACY A. KEARNS

EDITORIAL DIRECTOR
ADAM J. BUDOFSKY

MANAGING EDITOR
MICHAEL DAWSON

ASSOCIATE EDITOR
BILLY AMENDOLA

ASSOCIATE EDITOR
MICHAEL PARILLO

EDITORIAL ASSISTANT
SUZANNE HURRING

SENIOR ART DIRECTOR
SCOTT G. BIENSTOCK

ART DIRECTOR
GERALD VITALE

ADVERTISING DIRECTOR
BOB BERENSON

ADVERTISING ASSISTANT
LA SHANDA GIBSON

E-MEDIA SALES
LISA JENKINS

OFFICE ASSISTANT
DENISE HAHER

MODERN DRUMMER ADVISORY BOARD: Kenny Aronoff, Eddie Bayers, Bill Bruford, Harry Cangany, Dennis DeLucia, Les DeMerle, Len DiMuzio, 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, John Emrich, Robyn Flans, Dr. Asif Khan, 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 2009 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 and Canada \$34.97 per year; \$56.97, two years. Other international \$59.97 per year. Single copies \$5.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 274, Oregon, IL 61061-9920. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call (800) 551-3786 or (815) 732-9004.

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.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc., Libby Abramson, President, PO Box 740346, Boynton Beach, FL 33474-0346, abramson@prodigy.net.

POSTMASTER: Send address changes to Modern Drummer, PO Box 274, Oregon, IL 61061-9920.

Canadian Publications Mail Agreement No. 41480017 Return undeliverable Canadian addresses to: PO Box 875, Stn A, Windsor ON N9A 6P2

MEMBER: 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



At last, Xs20 Brilliant Finish...



... at a Brilliant Price.

At last, Xs20 in Brilliant Finish! The world's only quality B20 bronze cymbal at such a nice price has a new, brighter look and bolder, punchier sound. Smart? Absolutely. Because with Xs20 – in Natural or this stunning Brilliant Finish – playing the best bronze at the best price is a reality. Smart? Brilliant!

Experience Brilliant...

See and hear the Xs20 Brilliant Finish Performance Video at sabian.com/Xs20brilliant

Also available • Xs20 Natural Finish • Xs20 'Sonically Matched' Sets



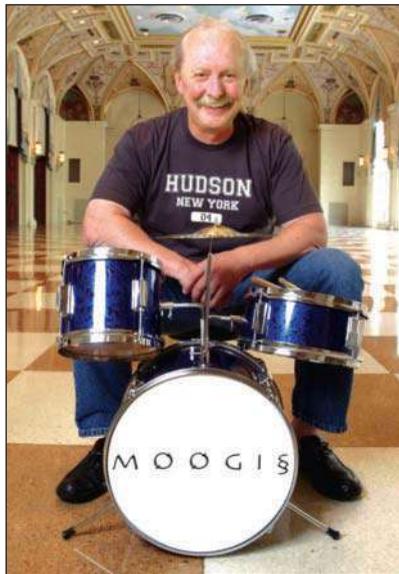
Hear more at sabian.com



BECAUSE SOUND MATTERS

BUTCH TRUCKS

I enjoyed Will Romano's article on Butch Trucks in *MD*'s August issue. Butch, Jaimoe Johanson, and Marc Quiñones are the reason I purchased my first trap kit and decided to pick up drumming. In April 1996, I won a contest on our local radio station,



WIMZ in Knoxville, TN, and my girlfriend and I got to sit in director's chairs on the side of the stage for an entire Allman Brothers show. We had a perfect view of the drummers.

When the show was over we got to meet the band. I was young and maybe a little frightened because they're heroes, but they were the friend-

liest people I have ever met. Butch, Jaimoe, Warren Haynes, and Allen Woody were all extremely outgoing. The entire band signed my chair, which I have on display. I want to thank the Allman Brothers, and WIMZ, for that opportunity. At the age of thirty I still love playing drums.

Clint Davis

THE CASE FOR TRADITIONAL GRIP

I've been a subscriber and an avid reader of *Modern Drummer* since 1983, and I've seen a lot of great information. I have to comment on Ben Sesar's article "The Case For Traditional Grip," in the August issue. Matched vs. traditional grip is a subject that has been debated and discussed so much and for so long that even some top-level players and instructors sometimes address the matter by simply saying, "Hey, it's all good—whatever works for you." So it's not like I began reading the article in breathless anticipation of an exotic new subject.

But when Ben led off by saying almost *exactly* that, he had my attention—and held it to the end. This is obviously a very talented guy, and an excellent writer. Every drummer should read this article. It's a detailed account of a top professional drummer with thirty years under his belt who loves and respects the journey of music so much that he takes it upon himself to work his butt off in order to almost completely transform his approach on the drums.

His reasons for switching and the exact approach he took were described in such a detailed but conversational tone, and the results were so well justified. By the time I finished reading, this drummer of

almost thirty years pretty much felt like trying the same thing. Thanks to Ben and *MD* for a really good article.

Doug Byrd

HEEL-LESS PEDAL

I'm the inventor of the DW 5000ADH heel-less pedal. While I'm grateful that my pedal was included in the Shootout in the September issue, I feel that there was some misinformation presented in the review.

The 5000ADH was portrayed as a specialty pedal for heel-up players only. In fact, the heel-less pedal is versatile and feels great when you're playing heel-up, heel-down, and heel-toe techniques. It was also characterized as a pricey pedal that lists for \$483.99.

The actual list price is \$299.99. The uniqueness of the pedal is that there is no material under the heel, which allows the foot to drop completely to the ground, thus achieving more power, tone, control, and relaxation.

I have *always* been a fan of *MD*, and I love what you do. I just wanted to clear up a few things.

Mike Packer



HOW TO REACH US

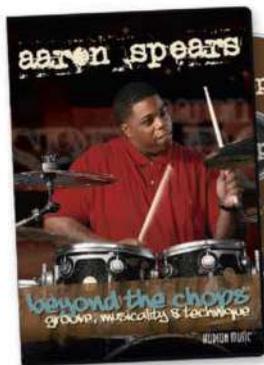
billya@moderndrummer.com



NEW FROM HUDSON MUSIC

AARON SPEARS

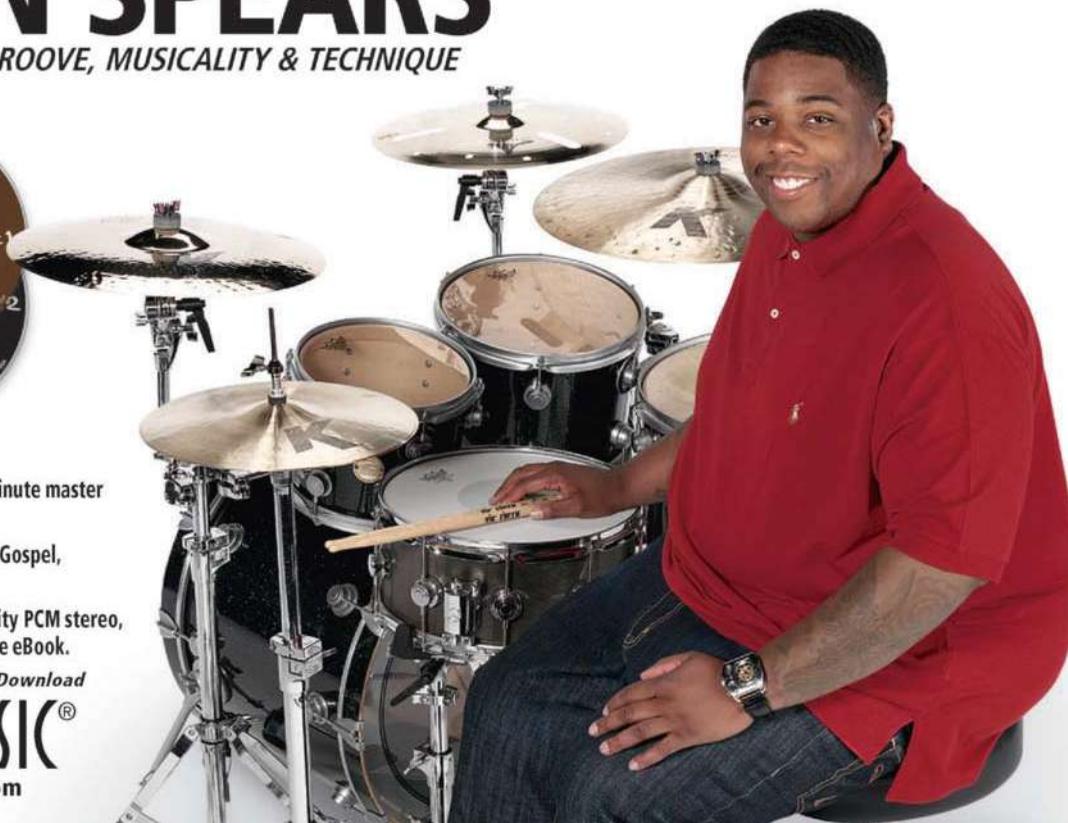
BEYOND THE CHOPS: GROOVE, MUSICALITY & TECHNIQUE



- Two-discs: over 3 hours, including a 90-minute master class plus interview by Jojo Mayer.
- Aaron's approach to contemporary R&B, Gospel, Motown, Rock and Shuffle styles.
- Special features include super high-fidelity PCM stereo, interactive slow-motion option and 21-page eBook.

now available on DVD and Instant Download

HUDSON MUSIC[®]
www.HudsonMusic.com



MARK ZONDER

SEARCHING FOR WAYS TO SHARE YOUR MUSICAL WISDOM AND GET A LITTLE SELF-PROMOTION OUT OF THE DEAL AS WELL? A DRUMMING VET TAKES THINGS INTO HIS OWN HANDS.

by Steven Douglas Losey



In his fourteen years with the progressive metal band Fates Warning, Mark Zonder recorded half a dozen studio albums and toured the world, playing with acts like Dream Theater and Queensrÿche. (You can hear Zonder work his magic live on the 1998 double CD *Still Life*.) The drummer also spent some time stretching his chops and learning a totally different groove with the dance-oriented band Animotion. Now Zonder records and plays with his own project, Slavior, whose music is largely based on his drumbeats. Mark conducts tons of clinics for Guitar Center as well, and he has just released an affordable DVD, *2 Cameras, 5 Drums And 13 Tracks*. We asked Zonder about the thinking behind the unique video, which suggests fresh ways for players to market themselves in the current music-industry climate.

MD: Your DVD isn't instructional, per se, right?

Mark: It's based on thirteen concepts that I cover at my clinics. I noticed that at clinics I couldn't spend a lot of time on one beat until everybody got it, because things are flying pretty fast. And sometimes people just can't see me clearly, so the DVD features foot cams and shots from other angles. I knew I had the capability to record this. I have my own studio, and I have a great friend who edits.

I thought it was a positive thing to do. The music industry has changed, and it's really the day of promoting yourself. I came out of an era where the record label or your manager took care of that. You get spoiled; all of a sudden that's taken from you and you're left standing there like, "Okay, what now?" I've found I can't control the industry, but I can control what I do. So this DVD is an extension of that. And it's not expensive; it's only ten dollars.

I love doing clinics. It's sort of like being the drummer *and* the lead singer. I really look forward to them too; to me they're a big deal. I remember my first few: My reaction was dead panic. I was almost throwing up, thinking, *What am I going to do here?* I thought I would sound like a blithering idiot, with everyone looking at me and me looking at them. I found that it's all in the planning, though.

MD: Can the average cat make his own DVD?

Mark: Anybody can do it, if it's planned well. The problem is, when you're done with it, what are you going to do? It has to be marketed. You have to make the calls. I'll admit, sometimes I don't get callbacks. It's a tough business.

And it does take a certain amount of money, quite frankly. I've been in the studio business for twenty-five years. I have a full-blown state-of-the-art studio; it's not a project studio. Making the DVD

wasn't about just sticking up a camera; I put time, energy, and effort into it. When you listen to the DVD you'll see it's not just two mics in a room. I had my engineer, Joe Marlett, mix it. We didn't get into seven weeks of editing or anything like that, but I said, "Do what you gotta do and make it clean and tight."

MD: What do you particularly like about the DVD?

Mark: It can open your eyes to a lot of things. I delved into a lot of areas; it's not just heavy metal or rock. There's electronics all over the place, there are Latin feels and a lot of linear fusion things, and there's a lot of advanced stuff as well. To fill up forty-five minutes and not be repetitive is all in the planning. It's diverse, and I'm proud of that.

MD: How could your average drummer benefit from watching the DVD?

an official clinician for the company.

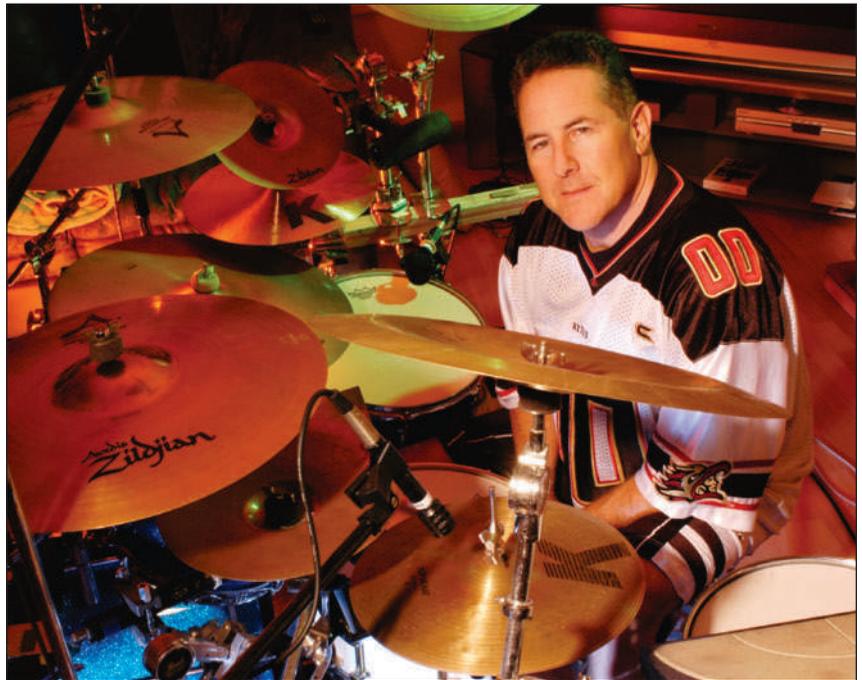
Mark: Their support has been amazing. They've treated me incredibly well, even though I'm not the guy selling 60 million records. They look at what an individual brings to the table, not whether the record is platinum.

MD: What's the key to greatness?

Mark: Practice. Nothing happens without that. You don't just sit down and all of a sudden everything pours out of you. Dave Weckl, Steve Smith—those guys practice like it's nobody's business. Weckl was in my studio for a year and a half. He'd be there from sunup to sundown, and then some. It's not the years you play the drums, it's the hours.

MD: What's your best bit of advice?

Mark: Relax. When I left Fates Warning, I thought to myself that no one should enter a band until they're thirty or forty. Your attitude is so different.



Mark: It's cool to play diversified styles of music and make them yours. A lot of guys get stuck in that boom-tap, boom-tap thing—they're rock drummers, and that's it. I show them how to play simple stuff and then add little things to sound like a great drummer. It's not about making great leaps and bounds or going from A to Z. There are steps: A to B, C to D.... By learning that way, a year later you'll look back and see how you have expanded your playing.

MD: You recently made a switch to DW, and you're

I remember being nineteen and being so selfish. The band squabbles... Take a deep breath, count to three, and kick into the groove. Drummers are amped. In a live performance or in the studio there's always an edge. It's part of my clinic. You need to do all the stretching and whatever to warm up, but the real secret is being relaxed. When you come out with lights and smoke and whatever, you don't want to play 150 miles an hour. It's a mental game. Relax and enjoy it.





**YEARS FROM NOW,
YOU'LL FORGET MANY THINGS,**

**BUT YOU'LL NEVER FORGET YOUR
SM57 MICROPHONE.**



With solid construction and a legendary sonic signature, the Shure SM57 is built to last night after night, and song after song. On stage or in the studio – the SM57 has earned the respect of sound engineers and musicians around the world. For more on the SM57 and other legendary SM Microphones, please visit www.shure.com.

www.shure.com

© 2009 Shure Incorporated

SHURE[®]
LEGENDARY
PERFORMANCE™

UPDATE

Rob Shanahan



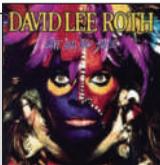
GREGG BISSONETTE

Album sessions, soundtracks, clinics, and dates with Spinal Tap are **all in a year's work for a man who's equally at home playing with Ringo Starr, Maynard Ferguson, and David Lee Roth.**

This past June, Skippy Skuffleton, aka Gregg Bissonette, joined his Spinal Tap bandmates for a show at England's Wembley Arena on the One Night Only World Tour. Earlier in the month, "Britain's loudest band" had played for an

BREAKOUT BEATS

Gregg Bissonette had some serious schooling and a clutch of credits with famed jazzers like Maynard Ferguson and Brandon Fields before marooned Van Halen singer David Lee Roth chose the drummer to record his 1986 debut solo album, *Eat 'Em And Smile*. Listeners would have been forgiven for not picking up on Bissonette's jazzy credentials, as *subtlety* has never been a useful term to describe DLR, particularly on this set, which seemed designed to outdo Van Halen in the big-and-bombastic department. Roth clearly had something to prove—and so did the ever-enthusiastic Bissonette, who helped slam the platinum-selling album into the top ten.



audience of 150,000 at the Glastonbury Festival and on *The Tonight Show With Conan O'Brien* to promote their new album, *Back From The Dead*. "The CD," Bissonette explains, "is a rerecording

of their first album, *This Is Spinal Tap*, with several updates and additions." The drummer, who receives songwriting credit on all three parts of the updated Tap classic "Jazz Odyssey," first joined the hilarious "Brits" in the late '90s and then appeared with them on the 2007 Live Earth concert in London. He can also be heard on four Spinal Tap originals on the *Rock Band* video game.

When Bissonette isn't playing his alter ego, he can be found recording or touring with any number of top acts. Recently he's worked with the Doobie Brothers, Barry Manilow, Kenny G, Ryan Cabrera, Clay Aiken, and Keith Emerson, and he appears on Andrea Bocelli's *Live In Tuscany* DVD and will be on Ringo Starr's upcoming live DVD. (Gregg was the drummer in Ringo's All-Starr Band during the summer of 2008.)

Bissonette's studio work also includes soundtracks for a number of movies, some of which you've probably seen, including *The Bucket List*, *Enchanted*, *Finding Nemo*, *The Polar Express*, *Superbad*, *The 40-Year-Old Virgin*, and several films directed by Spinal Tap's Christopher Guest: *Best In Show*, *A Mighty Wind*, *Waiting For Guffman*, and *For Your Consideration*.

Gregg's highly regarded versatility is showcased during the dozens of drumset clinics he does each year for Mapex and his other sponsors, including events throughout North and South America, Europe, Asia, and Australia. The drummer's main goal: sharing his love for his instrument and imparting his playing philosophies. "I try to get across the fact that you should be a musical drummer," he says. "It's not about going out there and playing drum solos. It's about trying to be humble and trying to be the best hired gun you can be. Always put the music first, and thank God that you're able to play music for a living—or even just for fun." **Lauren Vogel Weiss**

Go to modern drummer.com for more with Gregg.

ON TOUR

- Chris Adler** with Lamb Of God
- Elliot Jacobson** with Ingrid Michaelson
- John Moen** with the Decemberists
- Kevin Rice** with the Virgins
- Eddie Garcia** with Bill Champlin
- Dani, Azathothian Hands** with Chthonic

John Sparrow with Frank Catalano

Christopher Guanlao with Silversun Pickups



BLOG INSIGHTS

"At fourteen I heard a neighbor tapping out a basic but chunky 4/4, and I knew instinctively I had to be part of that sound. I found a secondhand Rogers kit and began listening to mid-'70s King Crimson records in a whole new way. I'd found my voice."
—Yann Tiersen's **Dave Collingwood**

"Stepping over to 'the other side of the glass' made me a much better drummer. I'm aware of how drums really sound and the different ways you can capture or manipulate the sound by learning to play for the kind of room you record in. What a difference it makes."
—L.A. studio/touring drummer **Erik Eldenius**

Quotes pulled from the *Blog page* at modern drummer.com.

OUT NOW ON CD

- | | |
|-------------------------------------------------------------|--------------------------------------------------------------------------------|
| Strung Out: <i>Agents Of The Underground</i> | Jordan Burns |
| Colbie Caillat: <i>Breakthrough</i> | Victor Indrizzo |
| Willie Nelson: <i>American Classic</i> | Lewis Nash |
| Jessica Harp: <i>A Woman Needs</i> | Chris McHugh |
| Maxwell: <i>Black Summers' Night</i> | Chris "Daddy" Dave |
| Luis Bonilla: <i>I Talking Now</i> | John Riley |
| Ralph Bowen: <i>Dedicated</i> | Antonio Sanchez |
| The Anthony Wilson Trio: <i>Jack Of Hearts</i> | Jeff Hamilton, Jim Keltner |
| Kris Kristofferson: <i>Closer To The Bone</i> | Jim Keltner |
| Prong: <i>Power Of The Damn MiXXXer</i> | Aaron Rossi |
| Michelle Branch: <i>Everything Comes And Goes</i> | Jerry Marotta, Shawn Pelton, Abe Laboriel Jr., Jim Keltner, Joe Bonadio |
| Dizzy Gillespie All-Star Big Band: <i>I'm BeBoppin' Too</i> | Lewis Nash |

RUSS MILLER

How did the planning of a new album turn into the release of a multimedia package featuring a gaggle of the world's hottest drummers? **It was all a happy accident.**

When session and touring ace Russ Miller (Christina Aguilera, Steve Perry, Psychedelic Furs) began writing rhythm-based music for his third solo record, *Arrival*, he never imagined he'd end up with a mammoth three-disc instructional package. But that's just what happened. In what the legendary television landscapist Bob



Fotos By Folletts



BREAKOUT BEATS

Russ Miller has appeared on tons of records, by megastars like Andrea Bocelli and Nelly Furtado. But many drummers first heard about him through his instructional book/CD *The Drum Set Crash Course*. Miller was inspired to put the package together after his miserable entrance into the Miami club scene left him in need of some Latin chops—and fast. Seems the drummer learned from his own advice: Today he's one of the busiest and most versatile timekeepers around.

Ross might have dubbed a “happy accident,” Miller's audio vision was quickly transformed into a mega-media extravaganza featuring film footage of duets with famous drummers. Among the players Russ composed his “rhythmic conversations” for: Steve Gadd, Steve Smith, Pete Lockett, Akira Jimbo, John “JR” Robinson, Wolfgang Haffner, Jeff Hamilton, Johnny Rabb, Zoro, and Rick Marotta. Some group. Yet, Miller insists, “We never set out to do a DVD at all. We had all these cats in the studio and were filming solely for historical purposes when it occurred to me that footage of these masters plying their craft could help viewers better understand the concepts

presented in the music.”

Three and a half years, 400 hours of film, a new Yamaha PHX kit, and one upgraded video-editing suite later, Miller emerges with the five-plus-hour DVD/two-CD set *Arrival: Behind The Glass*. The package includes, among other special features, the *Arrival* studio effort in its entirety, play-along album tracks without drums, and a behind-the-scenes documentary with artist interviews in Dolby digital stereo and 5.1 surround sound.

“It's crazy, the amount of work that went into this,” Miller says. Indeed. The drummer admits to

woodshedding various concepts demonstrated throughout *Behind The Glass*, including the South Indian Konokol method for vocalizing rhythms (as witnessed in the Smith/Lockett section of the CD/DVD) and a traditional-grip freehand technique employed in the noise-art percussive conversation with radical drum 'n' bass master Rabb.

“I didn't want to get my butt kicked on my own record,” Miller says with a laugh. “I learned so much from these guys, and I'm a much different drummer from the one I was before this project.”

Will Romano

CHRIS FRANTZ

A Talking Heads reunion might seem as unlikely now as it ever has. **But you won't find the band's drummer twiddling his thumbs.**

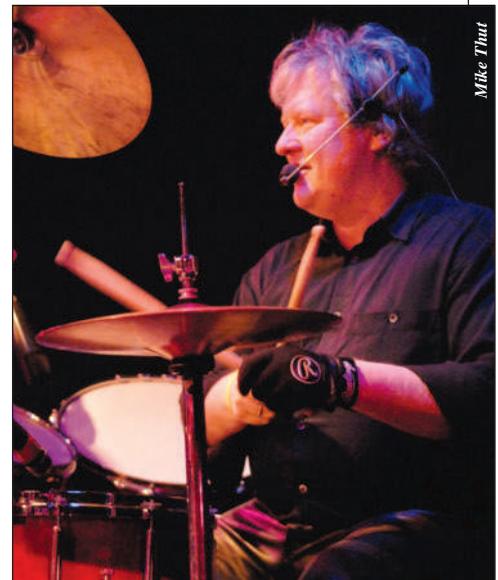
With the Talking Heads, Chris Frantz helped redefine the very boundaries of what could be classified as punk rock. Later, with the Tom Tom Club, the group he founded with his wife

London in May, for instance. And we recently played the Festival Internacional De Benicassim in Spain, on the Spanish Riviera, in front of 50,000 people. There was a windstorm, and across the road from

the festival there was a brush fire, so the Kings Of Leon were understandably scared to go on. But we in the Tom Tom Club are more punk than they are. We played while the wind was raging.”

Frantz regrets that the Talking Heads are unlikely to play together again, as the group's frontman, David Byrne, has consistently dismissed the idea. “David and I met for dinner a few years back,” Frantz says, “and I proposed the idea that we do some shows together. A day or two later, I got an email from him in which he said that he would never, under any circumstances, reunite with Talking Heads because he would feel like he was doing ‘a parody of himself.’ Recently I saw these pictures of him singing ‘Burning Down The House’ with a Talking Heads cover band, wearing a tutu. That's what I'm dealing with here.”

Frantz is happy, though, that he'll always be able to satisfy the rock star in him with the Tom Tom Club. This past summer the band went to Japan to play at festivals in Tokyo and Osaka. “It's nice to get



Mike Thut



BREAKOUT BEATS

By the time their fourth album, *Remain In Light*, was released in 1980, the Talking Heads had already become famous for skewed hits like “Psycho Killer,” “Cities,” and “Life During Wartime.” But the record's mix of detached new wave cool and boiling, ethnically drenched polyrhythms solidified the band's reputation as super-sophisticated style mixologists. The influence of Chris Frantz's percolating, hypnotic push on cuts like “Crosseyed And Painless” and “Once In A Lifetime” can clearly be heard on more recent records by intriguing bands like the Dodos, Yeasayer, and Akron/Family.

and fellow former Talking Head, Tina Weymouth, Frantz broke new ground in incorporating reggae into rock 'n' roll.

When *MD* caught up with the drummer, he was keen to point out that the Tom Tom Club is still alive and well. “We don't do a huge amount of shows,” Frantz explains, “but we try to do ones that are very appealing to us. We did the Island Records 50th Anniversary show at Shepherd's Bush Empire in

in front of a big audience instead of just playing little clubs,” Frantz says. “In this day and age, it's just better. The clubs are fun and more intimate, but it's good for the reputation to get in front of a big crowd.”

Brett Callwood



JOSH FREESE

Not even the world's busiest studio players can rely on reputation alone to sell their own music. How to promote yourself, and other insights from Mr. First Call.

by Ken Micallef

If you purchase Josh Freese's *Since 1972*, you're not only buying music, you're buying Josh Freese! The mighty studio drummer has worked with Sting, Devo, Nine Inch Nails, A Perfect Circle, 3 Doors Down, the Offspring, Chris Cornell, the Vandals, Slash, Billy Gibbons, and Guns N' Roses, but now he's found a new way to sell his own records, starting with a crafty PR campaign.

Available in eleven different packages priced from \$7 to \$75,000, *Since 1972* provides you—the Josh Freese fan—with the ultimate punk rock lifestyle experience. Sending \$50 to JoshFreese.com gets you a thank-you call from Josh for buying the album. Ask whatever you like during the call, such as, "Which one of Sting's mansions has the comfiest beds?" For \$5,000 Freese will give you a private tour of Disneyland (his former gig), and the two of you can visit his dad's place and hang out under "the tuba tree." Or if you're really flush, \$75,000 will get you: a) any of Josh's drumsets; b) Josh as a member of your band for a month, or, if you're not a musician, Josh's personal service as your assistant/cabana boy; c) a ride in Danny Carey's Lamborghini; and d) a flying trapeze lesson with Josh and Robin Finck from NIN and a meal of raw lasagna prepared by Finck's wife.

Much of *Since 1972* was recorded with three microphones and a hard-disc recorder, with Freese playing most of the instruments, augmented by such six-string ringers as Michael Landau, Pearl Jam's Stone Gossard, and Sting's Lyle Workman. "A lot of my last record was similar in the way that it's pretty straightforward," the drummer says. "There's a song or two that I might've stretched out a bit on, but for the most part it's straight-ahead rock 'n' roll. But the songwriting is better on this record. A lot has happened since the *Notorious One Man Orgy* record. I had a best friend die, I started having kids, I split up with my wife and we got back together.... So now I have more real-life experience as an adult and someone who has done some growing."



1 Think marketing.

I made my latest record on my own dime. So I thought, *How can I do something cool and interesting to make people aware of it?* My last record sold so few copies, I thought I should call everyone who bought it and thank them personally. So I wanted to do something different in today's rapidly changing music climate and do it in a way where I could get a lot of free publicity. TV stations have responded, as well as bloggers, *The New Yorker*, NPR. I don't expect anyone to buy the highest-priced option, but I've grabbed folks' attention. Before I developed this campaign, it was just another dude putting out a record, but now there's a whole story that people have really picked up on.

2 If it sounds good and everyone is playing well, there is no reason not to go with a guerrilla recording approach.

Even though I'd already recorded *The Notorious One Man Orgy*, *Since 1972* was still like flying by the seat of my pants. These are songs that I messed around with over the course of seven years and recorded on a small digital recorder with a couple mics or at a couple of pro studios. Both records were recorded in a pretty disjointed way, and it worked because it had to. As things were shaping up, I thought, *Ya know, I can use that song I recorded with two microphones!*

3 When working with a new band in the studio, it's important to adapt, musically and personally.

I don't want to come in and act like some hotshot or intimidate them. I say, "We're all here

to play music together.” I’m not in there looking down at them just because I’m there for the day or because I’ve got so much experience. I don’t want them to think the producer hired some outside dude who doesn’t understand their music or doesn’t care. I’ll say, “We are going to kill this together,” rather than, “This will be so easy because I do this all the time.” You don’t want to come off as a know-it-all, but at the same time you should be confident enough that they can relax.

4 Laying the groove behind the click or pushing ahead always depends on the song,

or sometimes on the particular section of the song and how it feels. Sometimes [the time] is explained to me; sometimes it’s just something I realize as the tracking progresses. Usually you’ll play through a song, and if no one suggests anything the song will make it known where it wants to lay. I might suggest, “We’re all leaning forward on that chorus. Let’s not be afraid to lay back,” or, “It’s tough staying on the click in that breakdown verse; it’s okay if we lay back.” It’s either discussed ahead of time or it makes itself obvious.

5 Learn your rudiments.

As a kid I would do the most basic rudiments: double-stroke rolls, five-stroke rolls, sevens, paradiddles, flam taps, flamaddidles... I used to play a snare drum solo called “Three Camps.” It was such a big deal to learn that when I was ten years old. It’s five-, seven-, ten-, and eleven-stroke rolls. Learning that was a goal of mine as a kid. I loved the challenge and the routine of it, how it got my wrists warmed up and in shape.

6 Do it like Frank (and Terry and Vinnie and Chad).

I listened to a lot of Frank Zappa music when I was in grade school. That’s how I learned to play odd meters without even thinking about it. Of course I heard Rush and King Crimson songs that had odd times, but I really got into Frank’s music at a young age from reading *Modern Drummer* interviews with Terry Bozzio, Vinnie Colaiuta, and Chad Wackerman. They all said Frank Zappa’s music was really challenging. I didn’t transcribe anything, but I tried to play along. Over time, you learn about playing in seven or five or getting into more intricate things like 15/8 or 21/16. For years I thought Zappa’s “Keep It Greasey” was in 21/16. I would try to count it, but I never could find the 1. Later I realized it’s in 19/16!

7 A good way to work on your time to prepare for studio work is playing with a drum machine.

You can get drum machines pretty cheap these days. Playing to records can help, and playing by yourself without any sort of click is helpful too. Play with a boom box and record yourself. Then listen back and see how it sits. And you have to play with people. I always go back to that.

8 To get a good take in the studio, listen and ask questions.

Sometimes the producer or artist has a drum machine demo to get an idea across. I’ll ask, “How close do you want me to stick to the demo?” I cue off what the bass is doing, whether I will be playing down or up. If it’s the end of the song or the solo section, maybe I’ll play a couple of cool fills,

but I won’t play fills in the first verse. I make a logical estimation. I’m assuming we’ll come down in dynamics in the first verse and the hi-hats will close up. Then you might open them in the bridge and go to the cymbal on the chorus. Maybe vice versa. It’s usually a quick discussion.

9 Get paid.

I only take cash up front for payment, baby! Seriously, there are artists on major labels who I really couldn’t care less about working with, so if they hire me I charge them more. But I also do sessions for free for friends who have no money. I worked with a band where we recorded eighteen songs in one day, and they shoved \$200 in my pocket at the end of the session. I thought I was doing it for free. But generally I work out payment issues in advance on a per-song or per-day basis. I’m pretty easy to hire, unless I need sleep!

10 Turn them down in my headphones!

That’s how I deal with some musician’s bad time in the studio. Or I’ll tell the producer, “You know and I know that this particular guy is all over the place,” and they’ll dip that person in the mix. Generally you’re not trying to get takes off the floor with everyone playing together. They’re there for the vibe. They’ll punch in guitars and bass later. It doesn’t matter if I’m not listening to the bass player, though if he’s a great bass player we’ll play better off each other and we can get a take together. Often the bands I work with will have a click going, and that’s more inspiring than working with someone who isn’t playing well. Then I know everything is perfect and I don’t have to worry about someone falling apart.



MUSICIANS INSTITUTE COLLEGE OF CONTEMPORARY MUSIC

3 Great Drummers 3 Great Careers

All 3 are alumni of the Drum Program at MI

At MI you don’t just learn to be a great drummer, we also give you the tools you need to build your drumming into a career.

Call **1.800.255.7529**

to join our next open house and experience MI’s world-renowned hands-on education for yourself.



Ray Luzier
Korn, Army of Anyone



Curt Bisquera
Elton John, Independent



Bennie Rodgers II
Mariah Carey

Financial aid available to those who qualify. Accredited by The National Association of Schools of Music (NASM).

6752 Hollywood Blvd. Hollywood, CA 90028 :: www.mi.edu

by Bernie Schallehn

GETTING UNSTUCK FROM DRUMMER'S BLOCK

I've been playing with an alt-rock band for about seven years. We perform primarily originals, so my job is to establish my own grooves and fills, as opposed to copying whatever's been played on a cover song. As of late, however, I feel I'm running out of ideas, and finding the right beat is becoming more and more difficult. It's stressing me out. Can you help?
Devin K.

First, take a deep breath and relax. The anxiety you've created surrounding this situation is blocking your concentration. Remember back in school when the more nervous you became about an upcoming test, the worse you did on the exam? It's the same thing here—anxiety blocks concentration.

The best way to predict the future is to look to the past. Have you been able to create grooves and fills preceding this current block? Of course you have. So you have every reason to believe you can keep doing your job. You may be thinking too hard. And you may be thinking irrationally, in the sense that, in your words, you're "running out of ideas." That's absurd! The musical vocabulary is unlimited; you're the one holding yourself back. Try easy. Think about those two words and really let them sink in. *Try easy.*

Writer Clarissa Pinkola Estés recommends that when you're blocked, you should get away from

your chosen field—in this case rock music and drumming—and just observe others creating art in their chosen discipline. Visit a museum, listen to a string quartet, watch a street performer, or catch a magic show. These activities inspire creativity in new and fresh ways that you can later apply to your drumming.

World-class drummer/percussionist Walfredo Reyes Jr. once told me, "To find fresh new sounds, dig deep into the roots." He's absolutely right. But I know from dispensing this information in the past that many drummers discard his wisdom because they're wedded to the sound of the rock music that's out there now. Get some old CDs, and listen to the way drummers played rock 'n' roll in the 1950s and '60s. For instance, they might've played a ride pattern on their bass drum hoop rather than on the bell of a cymbal. Different, right? Take it a step further. Locate some old recordings from when drummers first started piecing together sets, which were often referred to as "trap kits." Listen to the way they incorporated woodblocks, triangles, and other "traps" (short for *contraptions*) into the songs.

Physically break up, or mix up, your drum setup, either during your own woodshedding or when practicing with your band. We all gravitate to familiar patterns and comfort zones, and the way we have our drums and cymbals arranged is no different. Scale down to just hi-hat and snare. Gradually add drums and cymbals, maybe at

slightly different or even radical angles. Then accept the challenge of trying to play in this fashion. The change in your setup just might result in shaking loose some new ideas stuck somewhere in the creative recesses of your brain.

One last point: Declare yourself a drummer. Words can be extremely powerful, and how we hear them spoken in our own voice can have a tremendous impact on our self-concept about what we have the ability—or inability—to create. Out loud, speak the words "I'm a drummer." Notice how that feels. Strong. Confident.

Now speak the phrase "I play drums." Or, worse yet, "I play the drums." (Notice how "the" has a distancing quality.) These last two ways of describing your relationship with your instrument tend to have a weakening effect on your perception of your abilities.

It's time for you to bounce—your band needs its drummer.

Bernie Schallehn has been a drummer and percussionist for over forty-five years. He holds a master's degree in counseling psychology and, while in private practice, held the credentials of a certified clinical mental health counselor and a certified alcohol and substance abuse counselor.



LEEDY & LUDWIG ACADEMY PARADE DRUM

I have an old Leedy & Ludwig 10x14 marching snare in excellent condition. It has wooden rims, and the tag is that of a 1950–1954 drum from Elkhart, Indiana, with the number L-47973 stamped inside. Do you have any idea of the value of this drum?
Tom Krueger



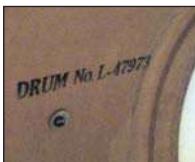
According to drum historian Harry Cangany, “The brand names of Leedy and Ludwig & Ludwig were both owned by the Conn Corporation. (Leedy from 1929 and Ludwig from 1930.) In 1950, the two were merged. Leedy hardware was put on the more costly items, and Ludwig lugs and strainers were put on the more moderately priced drums.

“This model—the Academy Parade drum—used studs and was single-lug tensioned. First, it’s an unbelievably good-looking example, as if it just came out of the factory. I can’t find that code number, as all Leedy & Ludwig drums had three- or four-digit model numbers.

“But after consulting with fellow drum historian John Aldridge, we think the ‘L’ and the numbers were used as an internal inventory designation for a band. First, no drum company used the word *drum* in its shells. Second, no drum company used the letter L for a model number. The letter probably refers to Leedy or Leedy & Ludwig, as they were the only manufacturer names starting with L between 1950 and 1954. (During those years, the Ludwig family used WFL as its brand.)

“John and I think your drum is one of many held by a band, a drum corps, a university, or the government, and that a stencil was created with the type of instrument, a letter (for the brand), and a numbering system.

“Your drum is immaculate, and I would value it higher than its model brings normally. A single-tension marching drum brings about \$100 to \$150. I would say this example is worth \$450 to \$500 because of its incredible condition.”



CLEANING BUDGET-LEVEL CYMBALS

I have a Sabian Solar 16" crash, 22" ride, and 14" hi-hats and a Paiste PST 5 rock crash. What product do you suggest for cleaning these cymbals? I've heard a lot about Groove Juice. Would you recommend it?
Glenn J.



Both Sabian and Paiste make cymbal polishes specifically designed for their products. But since you mentioned Groove Juice, which we do recommend for most applications, we sent your letter directly to David Stirewalt, president of Groove Juice, Inc. Here’s what he has to say about cleaning your specific cymbals: “The Sabian and Paiste cymbals you have are not made from high-quality B20 bronze, so I wouldn’t recommend cleaning them with regular Groove Juice. But Groove Juice Jr. may work well for you. The cymbals you have are coated and will eventually lose the coating, regardless of what you clean them with. These cymbals are not made to last as long as Sabian AA, AAX, HHX, or any of the high-end lines.

“Maybe you’re worried about logos coming off. I currently play Sabian AA, AAX, and Vaults. I’ve cleaned them more than twenty times, and the logos are still unaffected by the chemical. I’ve seen other Sabian cymbals cleaned with Groove Juice, however, and the logo came off completely. The only way I can explain this is that it depends on how the company applied the logo and what type of ink and glue they used. If logos are important to you, then I suggest that you clean around them. Also, always try a hidden test area before cleaning your entire cymbal.”

HOW TO REACH US miked@moderndrummer.com



**DEREK RODDY - SERPENTS RISE
MEINL DRUM FESTIVAL - GERMANY**

Derek plays Soundcaster Fusion, Byzance, Soundcaster Custom, Mb20 and Generation X series. Meinl Professional Cymbals are only available at authorized stocking dealers.

Find your dealer at meinlcymbals.com/dealers

SHINE

THREE-PIECE SHELL PACK

by Anthony Riscica

Shine's philosophy is simple: Create a reliable, well-built product, and treat the customer like family. That code has allowed the company to become one of the fastest growing custom drum makers out there. I'll admit that when I received these drums, I didn't know what to expect. But after playing them for only a few minutes, I was a fan. Here's the story.

THE HARD FACTS

The kit we received consisted of a monster 18x24 kick, an 8x13 rack tom, and a 15x16 floor tom. The only hardware included was a suspension mount for the rack tom and an interesting suspended cradle system for the floor tom. The cradle is attached to the floor tom at the tension rods and wraps all the way around the drum, with three holders for the legs. The system worked well, but it might be a bit shaky at times, especially if you're playing on a stage that isn't completely solid. I could definitely feel the difference, however, in the floor tom's resonance when compared with my drum that has fixed leg holders. I felt I could really hear the shell in the tone of the drum. The floor tom opened up big time when I laid into it and responded with a nice, round tone when I played it at a lower volume.

DRUM BY DRUM

The 8x13 rack tom was extremely easy to tune, due to its relatively shallow depth. I cranked it up high, a la Max Roach, just to see how it would respond, and I was very pleased. The tom didn't choke, even when I tried to find its tuning limit. When I brought it down to a medium-low tuning, the sound was equally responsive. Like the floor tom, the rack was capable of opening up with a lot of volume but could still be coaxed into a warm sound with softer strokes. The lower tuning was where the drums sounded best, so I left them there for the majority of the time I played them. They held their tuning well, even when I gave them a pounding.

The massive 24" kick was my favorite piece of the kit. It came with a ported Remo Fiberskyn head, which allowed me to experiment with different degrees of muffling very easily. First I tried the drum wide open. It sounded huge, but the feel was a little strange. I've had this problem before with 24" drums, especially when they're unmuffled. Part of the problem is that when the beater height is set so that the throw feels comfortable, the beater ends up striking the dead center of the drum, which produces an unresponsive feel. You can get around this by using pedals that have a weight on the



beater shaft to help control the feel. If you set the beater a little shorter than normal and put the weight close to the top of the shaft, you'll be able to hit the drum slightly off center while still maintaining a pedal feel that's close to what you're used to.

Once I had the beater-height issue sorted out, the drum sounded great. It had a nice punch, a well-rounded low end, and tons of volume. I then threw two hand towels inside the kick, one placed against each head, to see what minimal muffling would sound like. For me, this was the ideal sound from a 24" kick. The volume was still there, and so was the low end. The overtones were cut down slightly, which helped bring out the attack. I kept the drum set up like this for the rest of the time I played it, at home and on a live studio recording.

Different tunings brought out some interesting sounds in the kick. It came tuned at a medium/low tension and sounded great there, but I wanted to see what would happen if I cranked it up a little. The tone changed, of course. But due to the size of the drum and the amount of air being pushed out of it, the kick still had a lot of impact that would work well for organic-sounding rock.

SUMMING UP

These drums made a great first impression. They are quality-made instruments that look and sound great, and they're competitively priced for the custom-drum market. If you're shopping for one-of-a-kind drums, check out the more than 300 kits Shine has on display on its Web site. Even though you'll likely be hooked on their looks alone, these models are much more than just a pretty face. List price: \$3,690.

shinedrums.com



SILVERFOX

TREVOR LAWRENCE SIGNATURE STICKS AND BUDS

by Dave Previ

Trevor Lawrence Jr., who's one of today's most in-demand soul/R&B/rap drummers, touring and recording with artists like Stevie Wonder, Snoop Dogg, Alicia Keys, and Eminem, has teamed up with SilverFox to create a drumstick and a bundle stick/mallet that suit his diverse needs.

5A ON A DIET

Lawrence's signature stick, the SF-TL, is 16" long and slightly thinner than a 5A, with a gradual taper from the barrel bead to the unpronounced shoulder. This design gives the stick a fast response with clear articulation. Like all SilverFox sticks, this hickory model is coated with the company's Duracrylx finish, which is intended to extend the life of the stick. The rounded butt end of the SF-TL felt great in the palm of my hand and added volume to my backbeats when I flipped the stick over to hit the snare. List price: \$16.

BUDS HYBRID BUNDLE/MALLET

Trevor's SF-BRBB Buds were quite interesting to play with, as I've never before seen a combination mallet and bundle stick. The mallet head is similar to the smallest size of hard bass drum mallet used by many marching drummers, and it worked well for cymbal swells and rolling tom patterns. For drummers who prefer to use fluffy timpani mallets because of their soft touch and gentle attack, these may be a little too hard. But I imagine that they provide the appropriate power Lawrence needs for his big-stage gigs, while the birch-dowel side allows him to explore softer, more articulate percussive sounds. List price: \$40.

silverfoxpercussion.com





MEINL SIGNATURE RIDE CYMBALS by Anthony Riscica

The most recent additions to Meinl's ever-expanding cymbal catalog are artist-inspired rides that fit into a number of the company's preexisting product lines. Each of these unique cymbals was designed not only with a specific drummer in mind but also in conjunction with that artist, through a meticulous research and development process. We were recently given a bunch of the new cymbals to check out. Let's see if all that hard work paid off.

ADLER'S PURE METAL

First up is a monster of a cymbal designed with Lamb Of God drummer Chris Adler. This 24" Pure Metal ride is super-solid, with an oversize bell and a brilliant appearance. Its heavy weight helped give it unsurpassed stick articulation and volume, while its lathing and hammering patterns kept the overtones to a minimum. As its name suggests, this cymbal is meant for a metal/hard rock environment, and after about

five minutes of playing it I was searching through my CDs for a Slayer record to rock out with. I found the Pure Metal had the power necessary to make an impact in the heaviest of heavy situations.

RODDY'S SERPENT RIDE

Next we have the 21" Serpent ride from the Byzance Brilliant series. Versatile metal drummer Derek Roddy helped design this model, and it shows; the cymbal gave off a huge sound while being adaptable enough to make its mark in genres beyond heavy metal. While the sound of the oversize bell made my eardrums rattle when I was playing alone, it cut through nicely in a loud band rehearsal. The stick sound was defined but gave way to the ride's overtones after a few strokes. This is because the cymbal is deceptively thin for its size. While it's not a "thin" cymbal by any means, you can bend it a little with your hands, which is something I didn't expect.

BITTNER'S BELL BLAST

The 20" Bell Blast is another heavier ride, this time from the Mb10 series. Designed in collaboration with Shadows Fall drummer Jason Bittner, the cymbal sports a huge bell and a slick, brilliant look. The well-articulated stick sound was glassy, shimmering, and surprisingly nonabrasive. The bell was an ear pleaser as well, cutting with a rich tone that didn't leave my ears ringing.

HOLMES'S SPECTRUM RIDE

Shifting sonic gears a bit, we have the 22" Spectrum ride. Just like the artist it was developed in conjunction with, Rodney Holmes, this cymbal is capable of adapting to pretty much any style and situation. It's said to be a mixture of old-world craftsmanship and modern technology, and its appearance reflects that description. The combination of a lathed and a raw finish with small dimpled hammering not only made for rich all-around tones but also gave the cymbal a sophisticated look and feel.

MAPEX LOW-COST MPX SNARES by Fran Azzarto

Snares are to a drummer like baseball cards are to a twelve-year-old kid—you can never have enough of them! Well, thanks to Mapex, cost-conscious players have eight new

3 $\frac{1}{2}$ "x13, and 5 $\frac{1}{2}$ "x10. Each of these drums has a 1.2 mm stainless steel shell and complementary chrome-plated hardware. The 14" had a very big, deep sound for its standard size, and rimshots

on your kit. (Let the double snare patterns begin!)

MAPLE SHELLS

There are two MPX maple snares: a 5x14 and a 6x13. There's plenty of warmth to be had from both of these models. The finish is natural maple with a super-high gloss, which almost looks like glass. The shell is 5.1 mm thick. What stood out sonically about these drums was the minimal amount of overtones they emitted and their precise pitch at different tunings. A lot of maple drums ring out and need a little dampening to center their tone, but not these bad boys. When I cranked them up, the sound was pure and true. When I lowered them, they offered a fat, punchy backbeat. The 14" had a bigger, meatier "snap," and its rimshot sound was huge. With the 13", everything was more compact, and rimshots had more "pop."

BIRCH BOYS

The birch MPX drums were the big surprises of the three shell types. Simply put, they *rocked*. They

THE SAME BUT DIFFERENT

All eight MPX snares share a few similarities, such as flanged steel hoops, fully adjustable throw-offs with plastic knobs (except for the 5 $\frac{1}{2}$ "x13 steel drum, which has a chrome-plated throw-off), plastic lug-screw washers, 2" lug nuts, low-mass lugs (except for the "popcorn" drum), Remo UX white coated heads, twenty-strand snare wires, and, most important, an affordable price.

drums to check out, in three different shell materials and in several sizes. This new line, called MPX, is meant to complement Mapex's popular Black Panther series of premium snares. But these drums do more than just complement; they stand on their own.

STAINLESS STEEL

MPX steel snares come in three sizes: 5 $\frac{1}{2}$ "x14,

were nice and bright without sounding thin and piercing. Even at high tunings, there were plenty of rich overtones. The 3 $\frac{1}{2}$ "x13 model is typical piccolo size, with eight lugs and a small angled throw-off. Piccolos are all about sensitivity, and this drum had plenty of it. The 5 $\frac{1}{2}$ "x10 "popcorn" snare was pure fun. It has six full-shell lugs and a stand mount with a memory lock, so this little guy can be attached to a cymbal stand anywhere



The bell of the Spectrum ride is slightly under-size but was still very playable, bringing out a good deal of overtones from the entire cymbal. The bow produced dark yet sweet overtones when played with the tip of the stick, while crash accents produced a colorful explosion. If you're a rock drummer who occasionally plays jazz, or vice versa, you'll want to check out this versatile little number.

KUMAGAI'S SKY

The 19" Sky ride, from the Byzance Dark series, was designed along with Japanese drummer Noriaki Kumagai. This relatively heavy cymbal sports a raw hand-hammered finish. The stick sound produced a contained roar of overtones that didn't overpower the ride's definition. The bell sound was articulate and brought out the cymbal's overall tone without being too washed out. Meinl has succeeded again in creating a versatile model, this time with just a hint of that classic Steve Gadd ride sound.

HAFFNER'S CLUB

Getting more into the softer side of things, we have the 22" Club ride from the Byzance Jazz series, which was developed with German session/jazz drummer Wolfgang Haffner. It was a delight to play, as it offered up an ideal sound for a jazz combo. Being that the ride is flat, thin, and riveted, it doesn't have a lot of volume potential, but it created a great deal of presence. The stick sound was shimmering and articulate and never got covered up by the cymbal's minimal wash. The wash that was created was dark and rich. Even when I crashed on it, the ride sounded contained while still getting the point across. Everything about the cymbal, from its stick response to its appearance, had a gem-like quality. This was one of my favorites of the bunch.

RABB'S SAFARI

Despite its name, the 18" Safari ride, from the Generation X series, is more of an effects cymbal than a true ride. It was designed with Johnny

Rabb and is actually made up of two cymbals. On the bottom is an 18" flat ride with a rippled ring near the middle. The top cymbal is an 8" splash with a rippled edge that sits on the rippled ring of the flat ride. The ripples help increase the movement between the cymbals, which creates a short sizzled crash sound when you play the Safari as a ride. The amount of sizzle can be manipulated through what Meinl calls "tension tuning." This simply means you can adjust the effect by tightening or loosening the wing nut on your cymbal stand.

RIDES OF SUCCESS

After I played these cymbals, it was evident that Meinl's efforts have not been in vain. There's something for everyone in these new products. Whether it's a loud heavy metal ride or a sweet-sounding, expressive jazz cymbal, Meinl has proven that quality and tonality are the main objectives.

meinlcymbals.com

come in two different sizes, 5½x14 and 6x13, but the choices don't end there. The 5½x14 comes in a natural high-gloss finish similar to the maple drum's or a transparent black gloss lacquer with matching black hardware. The 6x13 comes only in the black finish.

Interestingly, I found that the different finishes and hardware affected the sound. The 5½x14 natural finish model was the monster of the group. It was much brighter in tone than the 14" maple, with plenty of trashy midrange and ping-like rimshots. (Imagine the sound of a machine gun.)

The black-finish snare had a chubbier and deeper low end when compared with the natural-finish version. The matted black hardware also seemed to soften the overall sound. The 6x13 put out the same basic tonality as the 14" black-finish drum, but it lost some of the trashiness that the bigger drum had.

CONCLUSION

All of the MPX snares are priced to go (\$119 to \$149.99). For the sound and quality, you can't beat these numbers. So go ahead—add another snare drum to your collection, and feel like a twelve-year-old again!

To hear audio samples of each of the MPX snares, go to usa.mapexdrums.com/drums/mpx.





ZILDJIAN

A CUSTOM REZO ADDITIONS by Dave Previ

Zildjian's handsome A Custom ReZo series has been expanded into an entire line that now includes hi-hats, splashes, pangs, and a 21" ride. Let's check out these new additions.

14" AND 15" HI-HATS: BIG SOUND, LIGHTER FEEL

The first thing I noticed about the ReZo hi-hats was that there are small U-shaped cutouts around the edge of the bottom cymbal. Zildjian used this technique on A hats in the '60s, and

for a sizable target and offered a rewardingly bright voice to toy around with. The purpose of the larger bell is to increase volume. I felt the combination of a large bell and U-shaped air-release cutouts rounded out the cymbals' volume and overall sound very nicely.

REVIVING THE PANG

The pang, with its upturned edge, disappeared for many years, but it's back as a ReZo. The China-like flange on these 16" (\$365) and 18"

tion, I could play them hard without chewing up my sticks on the edges. These pangs aren't as loud as a China cymbal, yet they still erupted in a nice trashy explosion.

ONE-OF-A-KIND RIDE

Zildjian decided that the ReZo line would have only one ride cymbal, a 21" (\$543). This medium-heavy cymbal was precise, articulate, and direct. The stick sound was pointed and was followed by a high-pitched sustain. I found this model sounded better when played with a larger stick, as my 5A jumped off the cymbal a little too quickly to bring the ride to its full potential. A 5B felt better. This ride would work well on any large stage, producing a bright tone for all to hear.

The ReZo ride bell commanded the beat with ease, and each stroke was rewarded with a loud "ding." I wasn't inclined to crash this ride—it was too heavy for that. The stick "ping" was consistent throughout the cymbal, with minimal low wash building up underneath.

RESOUNDING ADDITIONS

These new ReZo models match up well with the earlier ReZo crashes' distinct sound and striking appearance. Clarity and quickness are what these cymbals have to offer. So if those are the traits you're after, be sure to check out the ReZo additions for yourself.

zildjian.com

QUICK, BRIGHT, PIERCING SPLASHES

The 10" (\$208) and 12" (\$243) ReZo splashes personify the A Custom line with a shimmering, quick, and bright sound. I envision Vinnie Colaiuta being pleased to put these little cymbals into action during one of his feverishly fast fills. (Colaiuta helped design the original A Custom line.) The splashes offer a quick burst of brightness that cuts through whatever is happening around them, and their paper-thin profile helps them react quickly to the stick.

the company brought it back especially for the ReZos. There was no air lock when I played the hats with my foot, proving the cutout method to be quite effective.

I usually find 15" hi-hats to be hard to control, but the ReZo 15s (\$666) were comfortable to push with a stick and chick with the foot. They felt like pair of heavy 14s but sounded like 15s. The 14" hats (\$604) had a sharp attack, a light and crisp open sound, and a quick response, making them feel like 13s while sounding like 14s. The large bell on each pair of hi-hats made

(\$431) models is lowered to make the cymbal easier to ride on. I found interesting sounds from the bell to the outer edge, and there was clarity with each stroke. The bells are rounded, which made them easy to get to. The farther from the bell I played, the more the cymbal opened up with a noisy wash.

I was surprised by how well these models worked for ride patterns. My 8th notes were communicated clearly and had an interesting wash sound underneath. When I flipped the pangs upside down to the standard China posi-





BALANCED TONE AND HOT FINISHES AT A GREAT PRICE – OCDP VENICE ONYX KITS

The OCDP Venice series is known for its balance of response and dynamics, plus great sound. Now they're taking the next step with the Venice Onyx line, featuring the versatile tone of all-basswood shells.

- 4-Piece kit: 20x22 kick[™], 8x12 rack[™], 14x16" floor, 6x14" snare (5x13" snare and 20x20" kick with White Onyx kit)
- All-basswood shells
- Offset lugs, OCDP tom suspension
- Black powder coated rims and lugs
- Blue Onyx or White Onyx finish

HARDWARE AND CYMBALS SOLD SEPARATELY

GUARANTEED LOWEST PRICE

**\$599⁹⁹ SAVE \$400
OFF LIST**

(OCV4020-W0B)(OCV4022-B0B)
LIST: \$999.99



THE OCDP AVALON – THE POWER OF MAPLE IN A COOL SPARKLE FINISH

- 6-Piece kit includes: 6-ply 8x10 and 9x12" rack toms, 12x14 and 14x16" floor toms, a 9-ply 20x22" kick drum, matching 6.5x14" 9-ply snare
- 100% maple shells
- Rack toms feature suspension mounting system
- Triple-flanged hoops designed to give a more open sound

- Available in Deep Red Sparkle, or the new Moody Blue and Black Sparkle

**HARDWARE AND CYMBALS SOLD SEPARATELY
COLORS VARY BY LOCATION**

GUARANTEED LOWEST PRICE

**\$999⁹⁹ SAVE \$701
OFF LIST**

(OCA6022-BKS) LIST: \$1699.99
(OCA6022-DRS) LIST: \$1699.99
(OCA6022-MBS) LIST: \$1699.99

YOUR CHOICE OF ORANGE COUNTY SNARE DRUMS AT AN INCREDIBLE PRICE

Orange County Drums and Percussion earned their reputation by making some of the finest custom drums. Now, they're bringing the same quality of craftsmanship to a wider audience. There's nothing that exemplifies OCDP's philosophy like their snare drums. The Black Brass snare delivers outstanding volume, response and sensitivity. Its brass shell is fitted with matching black chrome hoops for an even sleeker look. The Black Brass snare also features an inverted center bead and OCDP's Super Tube Lugs. Meanwhile, their deep, 7x14" rock maple shells offer a huge sound that blasts through walls of stacks and captivates the audience. Plus, they've got the looks to match with offset lugs and satin black or silver sparkle finish.

SELECTION VARIES BY LOCATION



YOUR CHOICE

**\$299⁹⁹ SAVE UP TO
\$199 OFF LIST**

(OC0713-BBB) LIST: \$499.00
(OCUL0714-BC) LIST: \$399.99
(OCUL0714-SSC) LIST: \$399.99



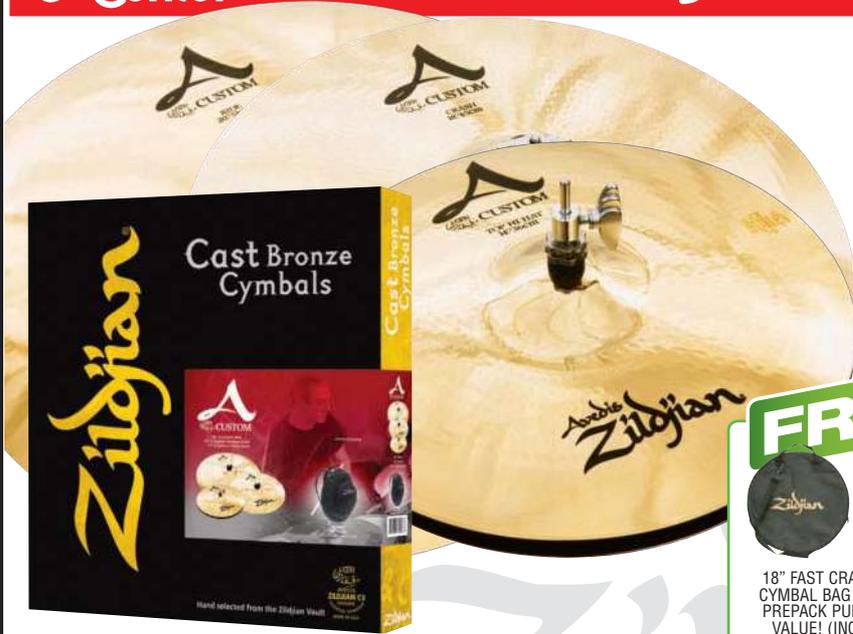
BRING THIS COUPON IN AND
GET AN EXTRA



10% OFF*

ON ANY SINGLE ITEM

*10% off applies to single-item purchase at our tagged Guaranteed Lowest Price. Not to be used in conjunction with any other promotions or offers. Not valid on prior purchases. No cash value. Excludes clearance, price-matched and vintage equipment. Adam monitors, AKG, Ampeg, Apogee Duets, Apple, Audix, Bose, Crate, Crown, dbx, Digitech, Digidesign HD, Edirol, ESP, Euphonix, EVH[®], Fender[®], some Gibson[®] and Epiphone, Gretsch[®] guitars, Jackson[®], JBL, Korg, KRK, Lexicon, Mackie, Marshall, Martin, Mesa Boogie, Mogami, Monster Cable, Morgan, Peavey, some PRS, QSC, some Roland/BOSS products, Royer Labs, Shure, Soundcraft, Squier[®], SSL, SWR, and Vox. Offer expires 12/31/09.



FREE 18" CRASH AND \$30 ZILDJIAN COUPON WITH THIS A CUSTOM PREPACK

Zildjian has been making world-class cymbals for centuries, using ancient metallurgical techniques pioneered by the Turkish masters. This cast cymbal A Custom prepack gives you that legendary sound in a complete setup.

- Includes 20" ride, 16" crash and 14" hi-hats, plus a free padded cymbal bag and 18" fast crash
- Brilliant finish for a crisp, sweet, sophisticated A Zildjian sound

\$30 ZILDJIAN COUPON INCLUDED
GOOD TOWARDS YOUR NEXT ZILDJIAN PURCHASE

GUARANTEED LOWEST PRICE

\$699⁹⁹ SAVE \$600 OFF LIST

A CUSTOM PREPACK (A20579-9) LIST: \$1299.99

FREE!

18" FAST CRASH AND PADDED CYMBAL BAG WITH A CUSTOM PREPACK PURCHASE - A \$273 VALUE! (INCLUDED IN BOX)

A THREE-PACK OF QUALITY ZILDJIAN SOUND FOR UNDER \$150

This 3-pack offers the great sound of Zildjian ZBT series cymbals at an incredible price. The cymbals' moderately bright tone and higher pitch help them cut through dense mixes with ease. They're also remarkably consistent from set to set, which means finding a fitting replacement is never a problem.

- 18" Crash ride
- 13" Hi-hats
- Free 14" crash included
- Bright tone, higher pitch
- Rapid decay
- High volume, great projection

GUARANTEED LOWEST PRICE

\$149⁹⁹ SAVE \$171 OFF LIST

ZBT3 PREPACK (ZBT3P-9) LIST: \$321.00

FREE!

14" ZBT CRASH WITH YOUR ZBT 3-PACK PURCHASE - A \$54.95 VALUE! (INCLUDED IN BOX)



FREE ZHT CHINA SPLASH WHEN YOU BUY ANY 6 PAIRS OF ZILDJIAN STICKS

Mix and match any six pairs of Zildjian drum sticks and get a ZHT splash free via mail-in rebate. The ZHT splash gives you a bright, fast and cutting accent that's sure to extend the dynamic range of your current cymbal set.

FREE!

10" ZHT CHINA SPLASH WITH ANY 6 PAIRS OF ZILDJIAN STICKS - A \$64.99 VALUE! REDEEMABLE BY MAIL





WHIP YOUR SNARE INTO SHAPE WITH THE EVANS TUNE-UP SET

The Evans Snare Tune-Up Pack features an EC PowerCenter Reversed coated snare batter, a Hazy 300 snare side, Puresound Blasters snare wire, 14" ERings and a magnetic drum key.

GUARANTEED LOWEST PRICE

\$39⁹⁹ SAVE \$77 OFF LIST

(ESPG1RD)
LIST: \$116.99

BUY THREE EVANS EC2 HEADS, GET THE FOURTH ONE FREE

The new and improved EC2 features a Sound Shaping Technology ring mounted underneath two plies of 7-mil film. By controlling edge vibration (instead of eliminating it), the ring isolates and damps higher overtones, enhancing low-end and attack, and enables a broader tuning range. Each size head is now optimized for performance, with just the right amount of damping to create a balanced sound around the full kit.

FREE HEAD IS DETERMINED AS LOWEST PRICE OF THE FOUR

NEW!

BUY 3 GET 1 FREE

EVANS EC2 SERIES

45% OFF LIST PRICE



PRICE DROP ON EVANS G2 HEAD PREPACKS

Evans G2 heads offer a great blend of depth, sustain, attack and durability. Their two plies of 7-mil film are extremely consistent from head to head, and are available as either coated or clear. Package includes three tom heads in either standard or fusion sizes, clear or coated.

GUARANTEED LOWEST PRICE

\$39⁹⁹

SAVE \$33 OFF LIST

CLEAR FUSION (ETPG2CLRFB)
LIST: \$73.50

GUARANTEED LOWEST PRICE

\$44⁹⁹

SAVE \$34 OFF LIST

CLEAR STANDARD (ETPG2CLRSD)
LIST: \$79.50

GUARANTEED LOWEST PRICE

\$41⁹⁹

SAVE \$33 OFF LIST

COATED FUSION (ETPG2CTDF)
LIST: \$75.00

GUARANTEED LOWEST PRICE

\$44⁹⁹

SAVE \$36 OFF LIST

COATED STANDARD (ETPG2CTDS)
LIST: \$81.00



PRICE DROP

INSTANT REBATES



TURN YOUR KIT INTO A PERCUSSION BEAST AND SAVE BIG WITH INSTANT REBATES ON THESE ESSENTIALS FROM LP AND TOCA

Unlock the full potential of your kit by expanding it with mounted and hand percussion. We've chosen a few of our most popular items that will give you the accents and colors that can take your playing to the next level. LP mounted percussion is a great way to expand your tonal palette without increasing your drum set's foot print. This is just a small sample of Guitar Center's huge stock of percussion. Come in today and try it out for yourself.

A. LP BLACK BEAUTY COWBELL
Cutting tone that's versatile enough for every gig.

AFTER \$7.00 INSTANT REBATE
\$21⁹⁹ SAVE 50% OFF LIST
(LP204A) LIST: \$44.00

B. LP CYCLOPS TAMBOURINE
More innovation from LP gives you this loud, kit-mounted beast with two rows of steel jingles.

AFTER \$8.00 INSTANT REBATE
\$23⁹⁹ SAVE 50% OFF LIST
(LP160) LIST: \$48.00

C. LP A-GO-GO BELL
Chances are that a handful of your favorite songs feature this uniquely shaped bell.

AFTER \$9.00 INSTANT REBATE
\$27⁹⁹ SAVE 50% OFF LIST
(LP231A) LIST: \$56.00

D. LP DOUBLE SAMBAGO BELLS
The Sambago bells offer complementary pitches with crisp and consistent sound.

AFTER \$6.50 INSTANT REBATE
\$20⁴⁹ SAVE 50% OFF LIST
(LP617) LIST: \$41.00

E. LP DOUBLE-ROW STUDIO BAR CHIMES
Crafted from a tempered aluminum alloy to provide bright sound and great tonal diversity.

AFTER \$38.00 INSTANT REBATE
\$124⁹⁹ SAVE 50% OFF LIST
(LP513) LIST: \$249.00

F. LP PICCOLO JAM BLOCK
LP Jam Blocks offer wood block tone and warmth with a much more durable synthetic mold.

AFTER \$6.00 INSTANT REBATE
\$16⁹⁹ SAVE 50% OFF LIST
(LP1204) LIST: \$34.00

G. LP MICRO SNARE DRUM
If you haven't at least tried the Micro Snare, you owe yourself a trip to Guitar Center.

AFTER \$15.00 INSTANT REBATE
\$84⁹⁹ SAVE 43% OFF LIST
(LP846-SN) LIST: \$150.00

H. TOCA 14" FREESTYLE DJEMBE
Freestyle series djembes offer a sound and feel that's true to the original.

GUARANTEED LOWEST PRICE
\$109⁹⁹ SAVE 52% OFF LIST
(SFDJ14LB) LIST: \$229.00

I. TOCA 10" FREESTYLE DJEMBE
Same traditional sound, but in a more portable package.

GUARANTEED LOWEST PRICE
\$99⁹⁹ SAVE 41% OFF LIST
(SFDMX-10AS) LIST: \$169.00

HOLIDAY SAVINGS ON THIS COMPLETE CONGA SET

Perfect for younger players or anyone looking for a more compact hand percussion set

- 9" And 10" heads
- EZ Curve rims for more playing comfort
- Includes adjustable stand
- Matching bongos also available



GUARANTEED LOWEST PRICE
\$199⁹⁹
SAVE \$159 OFF LIST

CONGAS (CP636-AWB) LIST: \$359.00

GUARANTEED LOWEST PRICE
\$49⁹⁹
SAVE \$29 OFF LIST

BONGOS (CP221-DW) LIST: \$79.00

OVER 40% OFF A TRIO LP PERFORMER SERIES CONGAS

Ideal for the intermediate player or aspiring pro who's looking for good sound and quality.

- Includes an 11" Quinto, 11.75" Conga, 12.5" tumbas
- Built from kiln-dried Siam oak with uniquely shaped horned side plates
- Matching bongos also available



SPECIAL PACKAGE PRICE
\$599⁹⁹
SAVE \$447 OFF LIST

(LPP311-DWC, LPP312-DWC, LPP313-DWC) LIST: \$1047.00

GUARANTEED LOWEST PRICE
\$99⁹⁹
SAVE \$74 OFF LIST

BONGOS (LP601-DWC) LIST: \$174.00

SPECIAL PACKAGE PRICE SAVE AN EXTRA \$105

A NEW SOUND IN DRUMMING

This Tama Starclassic Performer kit features a hybrid shell design that brings together deep, dark tones and aggressive attack of bubinga with the focus and control of birch. The result is a sweet and fat sound that has serious punch.

- Includes a 9x12 rack tom, 12x14" and 14x16" floor toms, and a 18x22" kick
- Star-Cast suspension mounting
- Black-nickel rims and lugs
- Die-cast hoops

SELECT STORES

*COLORS AND CONFIGURATIONS VARY BY LOCATION
HARDWARE, SNARE, PERCUSSION AND CYMBALS
SOLD SEPARATELY*

STARTING AT

\$1699⁹⁹

STARCLASSIC BB KITS

**EXCLUSIVE
COLOR**



TAMA'S MOST POPULAR KIT EVER

Hundreds of thousands of drummers all over the world started on a Tama Rockstar. With pro features typically found on more expensive kits, you get a kit that sounds great and will stand up to years of playing.

- Includes an 18x22" extra-deep kick drum, 8x10", 9x12" and 16x16" toms, and 5.5x14" matching wood snare
- Star-Cast suspension mounting system for unhindered shell resonance
- High-tension lugs, plus heavy-duty tom holders and bass drum spurs
- Available in black, vintage red and midnight blue

HARDWARE, CYMBALS AND ACCESSORIES SOLD SEPARATELY

YOUR CHOICE AFTER REBATE

\$499⁹⁹ **SAVE \$334**
OFF LIST

ROCKSTAR 5-PIECE KIT
(RG52KS-MNB) (RG52KS-BK)
(RG52KS-VTR) (RG52KS-CMM)
LIST: \$833.99

+ MAKE IT A DOUBLE BASS KIT
WITH THE 3-PIECE ADD-ON SET
(RG32AKSBK) LIST: \$667.00

\$349⁹⁹ **SAVE \$317**
OFF LIST

RENOWNED FOR GREAT SOUND

Get that classic Gretsch sound with an added contemporary punch. The Gretsch Renown Maple offers all the elements that has made Gretsch famous, in a smaller configuration that takes advantage of the power and vintage tone of the all-maple shells.

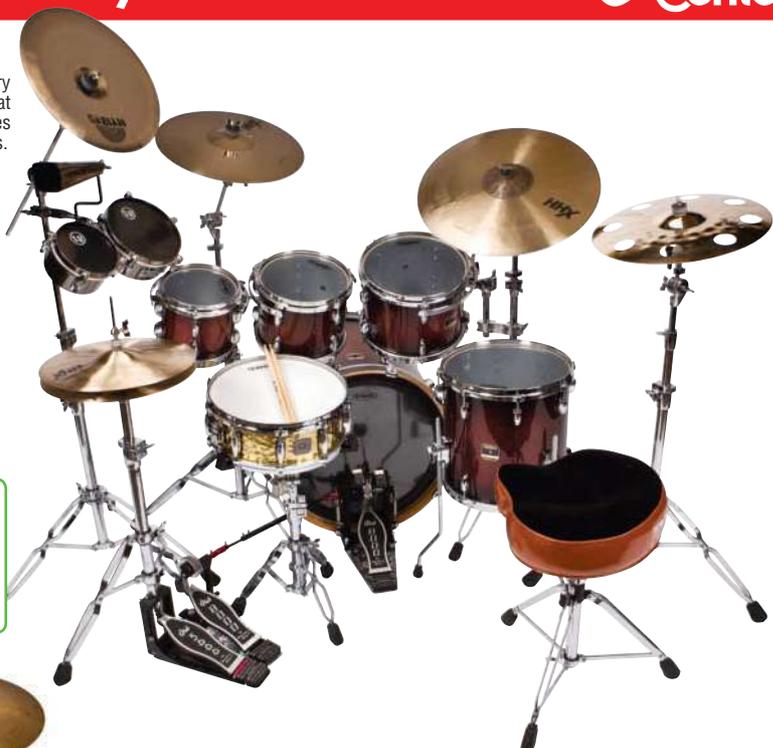
- Includes quick size 8x10 and 9x12" toms, a 14x16" floor tom, 18x22" bass drum plus a free 7x8" tom
- 6-Ply maple shells for a bright, focused attack
- Die-cast top and bottom hoops increase tuning stability and sustain
- 30-Degree bearing edges for brightness and articulation
- Available in cherry-burst, autumn-burst or transparent ebony

SNARE, HARDWARE, CYMBALS AND PERCUSSION SOLD SEPARATELY
COLORS VARY BY LOCATION

GUARANTEED LOWEST PRICE

\$1499⁹⁹ SAVE \$960 OFF LIST

RENOWN 4-PIECE (RNE824-AB) (RNE824PT6-TEL) LIST: \$2460.00



GRETSCH 6-PIECE CATALINA MAPLE KIT WITH FREE ACCESSORIES AND AN ADDED FLOOR TOM

If you're looking for a versatile set with top-quality sound and features, you need to check out this Gretsch Catalina Maple set. Its maple shells project a warm, round, classic tone you'll fall in love with. The beautiful UV gloss finish is sure to capture attention and evoke that unmistakable Gretsch vibe and spirit.

- Includes 8x10 and 9x12" mounted toms, 14x14" floor tom, 18x22" bass drum, 6x14" 8-lug snare drum and a free added 16x16" floor tom
- All-maple shells with natural interiors and cherry red gloss finish
- GTS suspension systems, die-cast claw hooks, hinged tom brackets, Mini Gretsch lugs

HARDWARE, CYMBALS, PERCUSSION AND ELECTRONICS SOLD SEPARATELY

GUARANTEED LOWEST PRICE

\$749⁹⁹ SAVE \$405 OFF LIST

(MCE825PT-MR) LIST: \$1155.00

THE LIMITED-EDITION GRETSCH 1964 REPLICA CATALINA CLUB KIT AND CATALOG

Gretsch went back to their original 1964 drum catalog for inspiration. This "Name Band" 4-piece Catalina Club kit, dressed in a true-to-the-original Black Pearl finish, offers the classic warmth and soul that old-school Gretsch players swear by. It's paired with an 18 page replica catalog featuring the best kits Gretsch had to offer.

- 14x22" Kick with tom rail mount and ride cymbal arm installed
- 9x13" Rack with tom mount installed
- 16x16" Floor tom with legs
- 5.5x14" Matching snare
- All drums in Black Pearl finish to match picture in 1964 catalog

HARDWARE, CYMBALS AND ACCESSORIES SOLD SEPARATELY

GUARANTEED LOWEST PRICE

\$649⁹⁹ SAVE \$349 OFF LIST

(CCS424-BP) LIST: \$999.00





THE SIMMONS SD9K OFFERS THE MOST KIT FOR THE MONEY

One of the best-selling electronic kits we've ever seen. The Simmons SD9K packs all the great sounds and features that have made Simmons a popular choice in today's electronic drum market, all at an amazingly low price. Simmons also gives you a 200-watt amplifier that packs the punch necessary to cut through the loudest band at rehearsal, and give you a clear picture of your sound on stage.

- Includes six sensitive, responsive and durable pads, including a dual-zone snare drum pad, plus three dual-zone chokeable cymbals and a chokeable hi-hats
- 714 Voices, 40 preset kits, and room for an additional 59 user-defined kit
- MIDI In/Out allows you to trigger sounds from other modules, while its USB device port allows you to connect directly to your computer
- On-board reverb, delay and 4-band Master EQ
- Sequencer hosts 110 preset songs with room for 100 user-programmed songs

GUARANTEED LOWEST PRICE

\$999⁹⁹ SAVE \$865 OFF LIST

(SD9K) LIST: \$1665.00

GUARANTEED LOWEST PRICE

\$299⁹⁹ SAVE \$200 OFF LIST

(DA200S) LIST: \$499.99

THE SIMMONS SD7PK OFFERS ADVANCED FEATURES AT AN AFFORDABLE PRICE

Simmons electronic drum kits are known for delivering professional features and performance at an incredible price. The Simmons SD7PK takes that even further with softer pads for a more comfortable feel, a re-configured layout for improved playing ergonomics and a drum module with 300 of the best acoustic, electric and percussion sounds you'll find. Plus, the kit's super-low crosstalk means more accurate and dynamic triggering of sounds as you play them. Be sure to check out the Simmons 50-watt electronic drum amplifier, perfect for practice and monitoring at small gigs.

- High-quality pads for pro feel
- Kick pad, 3 tom pads, 2 cymbal pads, 1 hi-hat pad, snare pad with rim detection, hi-hat control pedal
- Over 300 acoustic, electric and percussion sounds; 20 factory kits, 30 user kits
- Stereo line and headphone outs

GUARANTEED LOWEST PRICE

\$599⁹⁹ SAVE \$565 OFF LIST

(SD7PK) LIST: \$1165.00

GUARANTEED LOWEST PRICE

\$199⁹⁹ SAVE \$200 OFF LIST

(DA50) LIST: \$399.99



EASILY ADD LOOPS AND EFFECTS TO YOUR ACOUSTIC DRUM KIT

- Includes two 9" pads that mount onto the included stand and two Piezo acoustic triggers with cables
- 300 Voices, 20 preset kits, space for 30 user kits, 50 Pre-programmed songs

DRUM SET, CYMBALS AND HI-HAT STAND SOLD SEPARATELY

GUARANTEED LOWEST PRICE

\$299⁹⁹ SAVE \$100 OFF LIST

(SDHB2) LIST: \$399.99

THE DRUMMER'S PERFECT METRONOME

- Beat counts from 1 to 9 for standard or odd times
- Programmable for live performance
- Large backlit LCD screen
- Perfect for stage or in-home practice

GUARANTEED LOWEST PRICE

\$89⁹⁹ SAVE \$50 OFF LIST

(SDPC1) LIST: \$139.99



PLAY IT ONLY AT GUITAR CENTER



FAMOUS PEARL QUALITY AND SOUND AT AN UNBELIEVABLE PRICE – YOUR CHOICE OF RED OR BLACK

Pearl's SoundCheck series offers a level of quality rarely seen in entry-level-priced kits. The drums shells are constructed with 9 plies of mahogany, so they sound good, and they're durable enough to take the beating a practice kit or first drum kit is sure to get for years.

- 5-Piece kit with 9-ply mahogany shells
- 8x10 And 9x12" toms, 16x16" floor tom, 18x22" bass and 5.5x14" snare

HARDWARE AND CYMBALS SOLD SEPARATELY

YOUR CHOICE

\$399⁹⁹ SAVE \$199 OFF LIST

(SCB625P-91) LIST: \$599.00
(SCB625P-31) LIST: \$599.00

GET A FREE 10" TOM WITH A PEARL VISION KIT

Pearl's Vision series VX's combination of birch and basswood creates a remarkably balanced sound. Birch accentuates cutting mid to high frequencies, while basswood brings out smooth mid to low accents. The kit's thicker floor tom and bass drum shells deliver high-energy power and punch. The thinner rack toms offer incredible sensitivity and tone, giving Vision kits a wider dynamic range.

- Features an 8-ply 18x22" kick, 9x12 and 10x13" 6-ply mounted toms, a 16x16" 8-ply floor tom, and a Vision 5.5x14" steel snare
- Black lugs and rims
- I.S.S. tom mounting system
- Uni-Lock tom holders
- High-gloss wrap finish
- Black or Wine Red finish

HARDWARE AND CYMBALS SOLD SEPARATELY

YOUR CHOICE

\$569⁹⁹ SAVE \$281 OFF LIST

(VX825PB-91) LIST: \$849.99
(VX825PB-31) LIST: \$849.99

FREE!



10" TOM WITH VX825 KIT PURCHASE – A \$29 VALUE! REDEEMABLE BY MAIL



HEAVY TONE WITH EXTRA BITE – THE LIMITED EDITION JOEY JORDISON SNARE

To cut through a band as heavy as Slipknot, you've got to have one special snare. Joey Jordison's weapon of choice is designed for quick response and bite with heavy body and depth. The result is a rare kind of power you'd expect from this rare talent.

- 6.5x13" Steel shell in Limited Edition blood red metallic to black fade finish
- SR-017 strainer with vertical-pull throw-off
- Black Super Hoops and Masters double-ended lugs

GUARANTEED LOWEST PRICE

\$349⁹⁹ SAVE \$250 OFF LIST

(JJ1365RD) LIST: \$599.00

ONE OF THE MOST CUSTOMIZABLE PEDALS AROUND – THE PEARL ELIMINATOR

- Includes four interchangeable, uniquely-shaped cams
- Footboard adjustment for lighter or heavier feel
- Traction Control lets you set footboard slip-resistance
- Molded carry case included



FREE!



DIRECT DRIVE HIHAT STAND WITH ELIMINATOR PURCHASE – A \$189.00 VALUE! (H900)

GUARANTEED LOWEST PRICE

\$379⁹⁹ SAVE \$249 OFF LIST

(P2002C GA) LIST: \$629.00

Starclassic
BUBINGA/BIRCH
tama.com

B/B

*"If you just after get wrecking lost?
go for bubinga, if you long for
ultimate projection? go for birch.
If ya want both, there's only one answer.
Tama Bubinga/Birch."*

Dave Mackintosh
DAVE MACKINTOSH
Dragonforce

DRUMMER

STARCLASSIC BUBINGA/BIRCH: ULTRA BEATDOWN

When Dragonforce's Dave Mackintosh gets on stage, his drums have to sonically compete with one of the most ruthless twin guitar onslaughts in the world. He needs his highs to cut and his low end to sound like thunder. Tama Bubinga/Birch provides Dave with both the vicious, focused attack of Birch and the massive, enhanced lows of Bubinga; creating a new hybrid sound that is as powerful as it is versatile. Tama Bubinga/Birch ensures Dave is always on the giving end of an Ultra Beatdown.

TAMA

Hear Dave
on Dragonforce's
latest release
Ultra Beatdown.



Check out the B/B feature including Dave @ tama.com/bb

TAMA

GON BOPS

A combination of old-world attitude and new-world manufacturing has resulted in **a line of drums that many top players are itching to get their hands and sticks on.**

by Rick Long

Gon Bops entered the percussion manufacturing business in 1954, when Mariano Bobadilla, a trumpet player and band instrument repairman, founded the company in Los Angeles. The name is a combination of the '50s colloquial expression "Everything is gone, man" and Bobadilla's nickname, Bob, which everyone pronounced "Bop." More than a hundred employees worked at the factory in its heyday.

Bobadilla would not take manufacturing overseas despite the cheaper labor costs, and he demanded that every product offered be made in the United States. That policy unfortunately led to the demise of the company, but not before a friendship and business relationship was formed between DW founder Don Lombardi and John Bobadilla, son of the Gon Bops founder. (Some of the first brass snare drums offered by DW were made from Gon Bops timbale shells.)

In 2001, DW purchased the Gon Bops name with the hope of reviving the famous moniker and continuing its tradition of producing quality products. DW enlisted the talents of Akbar Moghaddam, who had earned a reputation as a top drum repairman and designer with the Valje and Sol Percussion brands. (See "The Road To Gon Bops" on page 28.)

By all reports, DW embraces Moghaddam's designs, techniques, and skills and allows him the freedom to build conga drums and other percussion instruments under the Gon Bops label with the same skill and time-tested techniques that he learned so long ago. Today Moghaddam and his longtime

associate Octavio Ruiz work side by side making congas, with the help of original Gon Bops craftsman Alejandro Perez.

Among the pros using Gon Bops instruments these days are old-school masters such as Walfredo de los Reyes, session heavies Alex Acuña and Curt Bisquera, rockers like Brain with Guns N' Roses and Scott Crago with the Eagles, Latin pop drummers Omar Góngora of Kinky and Tommy Aros with Luis Miguel, and all-arounders Gary Novak and Daniel de los Reyes.

Gon Bops congas start their life as quarter-sawn solid-stave North American red oak. Red oak is a very stable wood and can hold its shape well when moving between differing climates. Planks of this type of wood are cut into strips and placed side by side in a steel ring to form a round shell. According to Moghaddam, one of the first things an apprentice manufacturer learns is how to set the wood strips in the metal ring without having any of the strips fall out before enough of them are fitted into the ring to make a complete shell. This is not easy.

Newly formed shells are placed in a warming vat that has water in the bottom. The wood soaks up the water and thus becomes flexible enough



From start to finish, a set of Gon Bops California mahogany congas takes a year to manufacture. They're made from Appalachian red oak, come in natural and rich mahogany satin oil finishes, and feature contour crown hoops, reinforced quad-bolted side plates, and Remo Nuskyn heads.

to be pulled together, with another ring placed so that both ends of the shell are snug. This non-glued version cures until the wood re-forms into the desired shape of the drum.

Next, the shell is glued using an adhesive that creates a bond that's stronger than the wood it holds together. This acts to forever keep the shell from pulling apart. After several days, the shell is put on a lathe and excess glue is removed with hand tools. In a multi-step process, the shell is



The birth of a conga, from strips of red oak to assembled shell

smoothed for finishing and all excess glue is removed, both outside and inside the shell. After a sealer is applied, multiple coats of clear satin stain are hand-rubbed onto the wood to give the shell's natural grain pattern the best possible appearance. The entire shell-manufacturing process takes about a year to complete.

The California series of congas and bongos is manufactured in this way. Contour crown hoops combined with Remo Nuskyn heads give the requinto (9.75" diameter), quinto (10.75"), conga (11.5"), tumba (12.25"), and super tumba (13.25") a comfortable feel and the legendary Gon Bops sound. The drums are available in natural or mahogany satin oil finishes.

Famed percussionist Alex Acuña has a signature series of Gon Bops products that includes congas, bongos, timbales, bells, and a Peruvian-hardwood cajon. The congas are made from select North American ash and feature the same rims and heads as the California series. The drums are available in requinto, quinto, conga, and tumba sizes.

Acuña's signature timbales are made from a unique brass alloy that gives them a darker sound than those made by other brands. His personal collection

Real Gon Innovations



Red Rock cowbell with memory-lock clamp



Cha-go Triple bell



Double Akblock



Adapted DW rack

of cowbells was used to develop the Paila, Cha Cha, Bombo, Campana, and Timbale bells.

One of the aspects of drum building that influence the sound of the conga is how the shell is contoured. Depending on the desired tone, the "belly," or widest part of the conga, can be designed lower (closer to the floor) or higher (nearer to the playing surface). It can also be made wider or narrower. Gon Bops' California and Tumbao Pro series drums have slightly different contours from the Alex Acuña series, which follows the traditional shape of the original Gon Bops drums.

The realities of world economics dictate that some manufacturing must take place in other countries. While DW and Gon Bops pride themselves on U.S.

manufacturing, they take steps to assure that items made overseas still get an attention to detail. To that end, Moghaddam was sent to the overseas factory in Asia to instruct employees on how to better manufacture the products.

While most hardware manufacturing for drum companies is done outside the U.S., metalworking machines can still be found at the DW factory. These machines came from DW's original purchase of Camco Drum Company equipment, and they are still in use today to manufacture metal parts and to aid in the design of in-house prototypes.

Though old-world techniques are at the core of Gon Bops manufacturing, Moghaddam admits that there is one area where the high-tech machines of modern manufacturing are called to



Limited Edition

Mike Portnoy 9" Max Splash

Unique opportunity to buy a Vault Max Splash cymbal with DREAM THEATER logo signed by MIKE PORTNOY.

www.fivestardrumshops.com

Limited quantities available only at your Five-Star Drum Shop.



WHAT'S YOUR SOUND?

MIKE PLAYS SABIAN.

MIKE PORTNOY
Dream Theater



BECAUSE SOUND MATTERS

**"MAN,
THESE FEEL
REALLY
REALLY GOOD."**



Sure, 3 drumsticks are made at Drum Workshop's own factory from the finest hickory. And yes, they're quality-matched to exacting standards, but it's their feel that has drummers talking. Just about everyone who tries them says, **"Man, these sticks feel really, really good."** But don't take our word for it, try them for yourself. We're certain you'll end up saying the exact same thing.

3Drumsticks

To see the full line of professional quality, all-hickory 3Drumsticks visit:
www.3drumsticks.com

©2009 Drum Workshop, Inc.

The 3 logo is a trademark of Drum Workshop, Inc. All Rights Reserved.

GON BOPS

service: Computer-aided drilling is used for the lug-plate holes. "I could do this myself," Akbar says, "but the machine is so accurate that it doesn't make sense for me to do that part by hand."

Moghaddam is a master at designing percussion equipment that utilizes current technologies and designs, upgraded with a "Why didn't I think of that?" flavor. When DW first decided to offer congas, Akbar was told that the company did not make a conga stand and that he would need to design one. His reply: "Sure, you make one. It's right over here." He pointed to a curved drumset hardware rack, which had been manufactured by DW for years, and explained how it could be used as a conga stand. Curved rack arms work well for conga stands because the curve can be reversed, thus allowing the drums to be arced away from or toward the player.

Another example of Moghaddam's design ingenuity is the mounting attachment for the Red Rock, Tumbao, and Timbero cowbells. How many times have you used a pair of pliers or your drumsticks to crank the wing nut on a cowbell as tight as you could get it, only to have it come loose during a performance? Akbar was thinking about this at the DW factory one day and came up with a new solution: *Why not just take a DW memory-lock piece that we already make and weld that to the cowbell?* This method allows tension to be spread between two tensioners and across a larger contact area instead of a typical cowbell's single point of pressure, with almost no contact with the mounting pole. Problem solved. Now you can lock the cowbell in place and it won't move.

In addition to inventing clever solutions to old problems, Moghaddam and Gon Bops are committed to introducing new instruments that fill niches within the company's instrument line. The Cha-go Triple cowbell set, for instance, puts three sizes of bells on a backing plate, arranged similarly to agogo bells. This setup was made possible by the "new" mount that Akbar put on the cowbells. To further expand percussionists' options, Gon Bops also offers the backing plate as a separate item. You can use a cowbell of any size with

THE ROAD TO GON BOPS

How Akbar Moghaddam came to help DW revive a classic name in hand drum production

In Los Angeles in 1954—the same place and time that the original Gon Bops company was founded—a man named Tom Flores started manufacturing Cuban drums under the company name Valje. Local conga players, including Armando Peraza and Pancho Sanchez, endorsed Valje drums at that time. Flores sold the company in 1983 to the San Francisco-based Haight Ashbury Music Center, where Akbar Moghaddam was working in drum and percussion repair.



Moghaddam was sent to L.A. to learn the art of building drums from Flores and another artisan, Octavio Ruiz, at the Valje shop. The operation was moved to San Francisco a year later so it would be closer to the company's home office, and Moghaddam returned to San Francisco and convinced Ruiz to come with him. In 1986, a fire spread to the Valje building, thus ending the production of the line. Latin Percussion eventually purchased the Valje name and made drums under that label in Thailand.

Moghaddam went back to the drum repair business and did work for many of San Francisco's musical elite, including the Grateful Dead and Santana. Always thinking, Akbar pondered why so many instruments were breaking. He began to develop theories on how conga drums could be manufactured to avoid the stresses and strains that led to disrepair.

In 1992 Moghaddam launched Sol Percussion, with the goal of establishing a manufacturing facility that would use the old-world skills he learned from Flores combined with the new design ideas he had developed. He recruited Ruiz to join the new shop, and the Valje manufacturing team was reunited. When DW decided to relaunch the Gon Bops brand, hiring the knowledgeable yet forward-looking Sol staff made perfect sense.

the new mounting system, remove part of the bracket, and attach the bell or bells to the backing plate.

Another innovation is the Akblock, a cone-shaped woodblock-sounding item made from natural rawhide, which can be handheld or mounted on a stand. A version is available with two Akblocks integrated into a wood clave.

Gon Bops offers several cajons as well. In addition to the Alex Acuña and Efrain Toro signature models, the company produces the Pedal Cajon, which is fitted with a remote-cable pedal attached to a beater mounted inside—a bass drum cajon, if you will. Add the May internally mounted microphone system and you have the foundation for a percussion setup that could easily be used both on stage and in the studio.

More items are always in development at Gon Bops. Check gonbops.com for updates.



\$200 INSTANT REBATE

Yamaha Stage Custom Birch \$799.99

complete drum set with hardware

\$200 in-store rebate applicable to SCB2FS57, SCB0F57, SCB4F57

~~\$999.99~~

~~-\$200.00 instant rebate~~

\$799.99

In 1996, Yamaha Stage Custom rocked the music world, providing the first high quality, lacquered drum set in an affordable price range.

Get ready to be rocked again.

 YAMAHA

Drums
HANDCRAFTED SINCE 1967

www.yamahadrums.com

©2008 Yamaha Corporation of America. All rights reserved.





OBED

CALVAIRE

Story by Ilya Stemkovsky
Photos by Paul La Raia

For most, playing just one style authentically takes years of study. But this up-and-coming drummer can convince across a shockingly wide range.

Based in the great melting pot that is New York City, Obed Calvaire is enjoying the chance to wear many musical hats. He's a bona-fide triple threat: Jazz, pop/rock, and Latin music all seem like second nature to the twenty-seven-year-old drummer. Whether he's swinging away with Wynton Marsalis or the Clayton Brothers Quintet, playing rocking pop grooves with pianist/vocalist Peter Cincotti, or making use of his Miami roots and laying down faithful Latin drumming for Yosvany Terry and Giovanni Almonte, Calvaire's modus operandi is an adherence to being as genuine to the music as possible.

If you think that's an impressive spread of gigs, chew on this: He's equally at home ripping over-the-top fusion beats on trumpeter Sean Jones's newest release, *The Search Within*. He's also performed with larger ensembles such as the Village Vanguard Orchestra, the Bob Mintzer Big Band, and the Steve Turre Sextet. But what Calvaire really wants to play is "Roxanne."

"I want to be authentic. If I'm in France, I want to speak French fluently—no pulling out the dictionary. You can't do that musically on stage, or you're not going to get called for the gig."

MD: What was your musical upbringing like?

Obed: I grew up playing in church, and at around twelve I knew I wanted to be a musician. There was a gentleman

Around that time I began playing professionally with Ruby Baker, who was pretty famous in Miami. My mother didn't want me to be a musician because of the lifestyle, but every week

Weather Report. But this was the early '90s, so I was listening to Primus and all that stuff too. Of course Miami has a big Latin scene, but I realized just how commercial it was down there only



DRUMS: Yamaha Maple Custom Absolute

A. 5¹/₂x14 bamboo snare

B. 10x12 tom

C. 14x14 floor tom

D. 16x18 bass drum

CYMBALS: Zildjian

1. 12" vintage K hi-hats

2. 20" 1943 K ride

3. 22" John Riley prototype K

4. 8" A splash on top of 17" A Custom EFX

5. 20" Constantinople

6. 20" Crash Of Doom

HARDWARE: Yamaha

STICKS: Zildjian John Riley signature,

Vic Firth Extreme 5B

HEADS: Remo coated Ambassador on all batters including bass drum, clear Ambassador on bottom heads.

named Marty Ruccolo who gave me my first drumset. He would pick me up from my house, take me to the music store for private lessons, cook lunch after the lesson, and then take me back home. All this without asking for a dime. And my best friend, Dony Felix, who's fifteen years older than me, convinced my parents to let me gig and brought me into the nightclub scene. He got me my first professional gig at age fourteen.

I'd play with Ruby and get a check for around \$1,000. I didn't even have a bank account! So slowly my mother began to understand that I could make a living.

MD: What were you listening to at the time?

Obed: My dad was a Haitian gospel singer, so there was that. Different people would introduce me to Count Basie, Miles Davis's *Kind Of Blue*,

after I came to New York.

MD: Was there a drummer who really knocked you out at this stage?

Obed: Ignacio Berroa was in Miami. I'd go see him with Gonzalo Rubalcaba, and it was amazing. Sometime in my senior year in high school I got to study with Ignacio. Also, at Miami's New World School Of The Arts I studied classical percussion, and that helped me

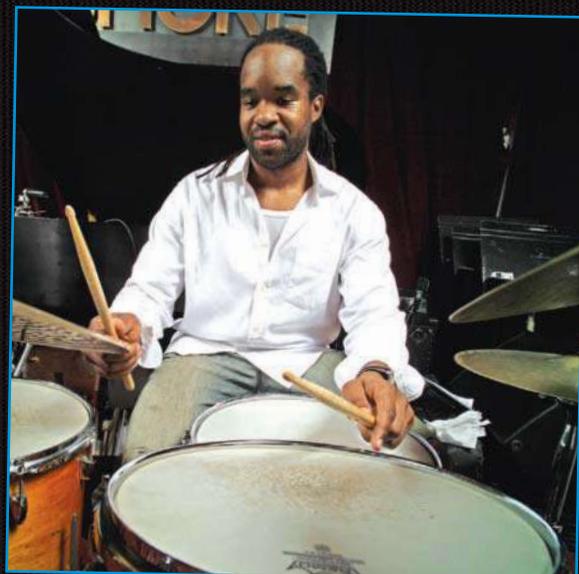
OBED'S RECORDINGS

Sean Jones The Search Within, Kaleidoscope /// **Richard Bona** The Ten Shades Of Blues /// **Clayton Brothers** Brother To Brother /// **Joe** Signature (tracks 6 and 8) /// **Jesse Lewis** Atticus /// **Sherisse Rogers** Project Uprising /// **Peter Cincotti** East Of Angel Town /// **Linda Oh** Entry /// **Giovanni Almonte** High Vs. Low /// **Etienne Charles** Folklore

HIS FAVORITES

Sonny Clark Trio Sonny Clark Trio (Philly Joe Jones) /// **Chick Corea** Now He Sings, Now He Sobs (Roy Haynes) /// **Miles Davis** any with Tony Williams /// **John Coltrane** any with Elvin Jones /// **Allan Holdsworth** Secrets (Vinnie Colaiuta, Chad Wackerman) /// **Sting** any with Vinnie Colaiuta /// **Tye Tribbett** any with George "Spanky" McCurdy /// **Yosvany Terry** Metamorphosis (Dafnis Prieto) /// **Greg Osby** Banned In New York (Rodney Green) /// **Gonzalo Rubalcaba** Avatar (Marcus Gilmore) /// **Alejandro Sanz** El Tren De Los Momentos (Nathaniel Townsley)

Plus anything with Brian Blade, Papa Jo Jones, Keith Carlock, and Ernesto Simpson.





get ahead of the game with theory when I eventually got to the Manhattan School Of Music.

MD: What made you decide to move to New York?

Obed: I had already decided to move to New York because that was the best musical situation to be in. And while I was still in Miami, I got to meet artists like Wynton Marsalis and Steve Turre, who would come through and do clinics. They encouraged me and told me to call

Band and is also the chair of the jazz department at the Manhattan School Of Music. When I got to the Manhattan School, I studied the Wilcoxon method with Justin and other concepts with John Riley. Both of them are excellent instructors. That was a healthy place to be because I was surrounded by good people and great musicians. And I didn't forget to call those guys when I arrived. I quickly found myself playing with both Steve Turre and Marsalis. So I was

them if I ever got to New York.

There's also something called the Grammy Band, which is a group of high schoolers chosen to play for the nominee party [the ceremony before the actual Grammy telecast]. So I auditioned, made it, and met Justin DiCioccio, who was involved with the Grammy

simultaneously getting an education in school and on the streets.

MD: And at this point you'd decided to go headlong into jazz only?

Obed: Well, I knew I had this other bag, this other side of my playing—the R&B, pop, gospel, church stuff that I had to push aside while I was working on improving my jazz.

MD: Did anyone in New York hear you playing this other stuff? Was it your little secret?

Obed: No, no one knew! I came here as a jazz drummer, and that's all I did, which kind of took its toll, because it's a different approach—the way you tune your drums, the way you hit the drums, calluses. But I knew I would get back to that eventually. Meanwhile, I had a combo with bassist John Benitez, and he schooled me so hard on Latin stuff: arrangements, clave, everything. I'd go check him out at the Jazz Gallery and see drummers like Dafnis Prieto and Antonio Sanchez. I was surrounding myself with that language and that vocabulary.

I didn't just want to be a jazz drummer. I wanted to be in any musical

istanbul[®]
Mehmet Handmade Cymbals from Turkey

is in the USA Now!
with 60th Years of Experience

استانبول
محمد
Istanbul Mehmet
TURKEY

www.istanbulmehmet.com
info@istanbulmehmetusa.com

OUR FAMILY'S GOT GROOVE.



These guys know that when it comes to serving up the perfect groove, feel is everything. With over 250 sticks and mallets all made with the uncompromising quality and innovation you've come to expect from Vic Firth, you can rest assured that whatever your situation demands, we've got you covered.

WHEN IT MATTERS, ASK FOR VIC
VICFIRTH.COM

VIC FIRTH®

©2009 VIC FIRTH, INC.

OBED CALVAIRE

situation and be authentic. If I'm in France, I want to speak French fluently—no pulling out the dictionary. You can't do that musically on stage, or you're not going to get called for the gig.

MD: Was it a challenge trying to make it in New York? Were you waiting for your phone to ring?

Obed: I was very lucky. Steve Turre basically put me on the map, because he was my first major gig. All kinds of people would go see his band. We toured Europe. It started to open up

after that. After I graduated, Peter Cincotti needed a drummer who could play jazz with big-band arrangements and some pocket.

MD: Cincotti's "Love Is Gone," from the album *East Of Angel Town*, is basically a heavy pop/rock drumming style. Was that difficult mentally? And "Teenage America" has a slick marching snare groove in the verses. Was that something you came up with?

Obed: Difficult? Yes and no. No because I understand the vocabulary. But yes

because it's a physical thing now. I have to practice that rock approach. There was a while where I was playing with [guitarist] Kurt Rosenwinkel, whose whole thing was loose, which was cool. Then maybe the next day I'd be playing along to tracks and clicks with Peter, so you have to turn it on and off.

On "Teenage America" Peter just wanted something patriotic. There was a cool little hesitation with an 8th note that he wanted, but the groove was basically my thing. He's really easy to work with—I just try stuff and he'll say whether he likes it or not.

MD: With singer Giovanni Almonte, you play Latin music mixed with modern styles. On "Cold Suns" from the album *High Vs. Low*, you go from salsa to drum 'n' bass very fluidly. Your Latin playing is subtle, never imposing, and blends in nicely with the percussion.

Obed: That tune has three different styles. Traditional salsa, stick on the rim. Then it goes into drum 'n' bass. And then there's a style called timba, which is a modern mix of salsa and guaguanco. That's like modern jazz in the Latin community. So I tried to mix these elements together. I wanted someone from Cuba to think, *This is some good Afro-Cuban stuff*. It's just going back to my whole thing of being authentic. And I've been getting calls for straight Latin gigs with guys who grew up playing that stuff, so that's great.

MD: Between Cincotti, Almonte, and Sean Jones's *Kaleidoscope*, you seem to play with singers often. Any tips?

Obed: Don't get in the way! Certain vocalists are more comfortable rhythmically than others, and I like to test the waters. [laughs] Some singers are a drummer's dream—they're going to know where the 1 is. Whoever can hang, I'll go there. But if not, I respect the music. It's not about me. I'm on stage with four guys and a vocalist, and what good is the band if the vocalist doesn't sound good? But everyone on *Kaleidoscope* was cool, so I took liberties.

I've also played with Mark Murphy, who really wanted me to play like I was behind a horn player. He would scat that way. It was crazy! Sometimes

GUARANTEED
MAYHEM

make the switch

AHEAD DRUMSTICKS

www.AheadDrumSticks.com

DISTRIBUTED BY BIG BANG DISTRIBUTION UK / WWW.BRDISTRIBUTION.CO.UK
800-547-6401

the biggest breakthrough in **acoustic optimization**

EC2

now with **sound shaping technology.**

learn more:
evansdrumheads.com/sst

soundshapingtechnology



D'Addario & Company, Inc. | Farmingdale, NY 11735 USA | evansdrumheads.com

Evans and EC2 are registered trademarks or trademarks of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2009. All Rights Reserved.

OBED CALVAIRE

you have to lay it down, and sometimes you play your ass off.

MD: On Sean Jones's newest, *The Search Within*, your playing seems to have arrived at a new level of aggressiveness. "Transitions" has a pretty complex head, but you're still blazing.

Obed: Sean is a very aggressive trumpet player. You can't go in tippin'. "Transitions" begins with the horns playing a melody in 4/4 starting on beat 1 and the band coming in on beat

4. I took the liberty to fill and also set up the breaks. On the eleventh bar of the tune there's a 3/4 bar that has two dotted quarter notes, which I thought would be cool if I continued throughout the next three bars, creating the illusion of a tempo change or metric modulation.

Sean wrote a melody that had a very intricate bass line groove. He wanted it to be really loose yet still keep the pulse. There are two bars of 7/4 followed by three bars of 4/4. On the sec-

ond 4/4 bar there's a hit on beat 4, giving the illusion that we're still in seven. In between all these time changes, I'm playing rhythmic hits to make the tune more fun. The horns then play the melody line, bringing us back to the 4/4 feel, which is exactly like the intro of the tune. Afterwards, we get to the solo section.

MD: How do you come up with choices for orchestrating drum parts?

Obed: Eric Harland taught me to check out the melody. Find the cracks and make it sound full—not just drums behind a head. That's something I always remembered. And Kenny Washington is great at that too. His thing was, if something's short, you play the snare. If it's long, you play the bass drum and a cymbal, or just a cymbal.

As for the soloists, my concept for accompanying them is to steal as much as I can from them! That gives me fresh ideas to feed off so that I can later create something new to feed right back to them. This is a trick I learned from John Clayton. That basically keeps ideas floating throughout the set. It was a blessing to be in that situation. Sean didn't strap anyone in.

MD: Any advice for up-and-comers?

Obed: I'm blessed in that if I'm not busy with jazz, I can play Latin stuff or pop. So remember that. And sometimes you have to do the \$50 gig to express yourself. We all do it—for fun, not just for the money.

And play the music. If you're playing pop, play pop. Contemporary fusion? Play fusion. Straight-ahead swing like Philly Joe? Play that. If a guy who's been hearing about you goes to check you out and you're not playing the music, he'll think you're immature, you're not ready. You'll work so much more if you just play the music.

MD: What's next on the horizon?

Obed: I just tracked some stuff for [R&B artist] Joe. And I recorded with Richard Bona, who I'm going to tour with soon. Peter Cincotti is ready to make a new record, so there may be a tour after that. And I would love to play with Sting! That's my goal gig. There's no secret. If I get a call, I want to be ready.





BUY

an LP Aspire Conga Set with Double Stand
for \$299.99 or more

GET

the Limited Edition
LP 45th Anniversary Afuche

OFFICIAL FREE CABASA MAIL-IN COUPON:
Buy LP Aspire Wood Congas, Get a FREE LP 45th Anniversary Afuche

Offer valid between October 15, 2009 and December 31, 2009.
For details, see additional terms and conditions.
Complete coupon and mail with a copy of your original receipt to:
Latin Percussion, 160 Belmont Avenue, Garfield, NJ 07026, Attn: LP Aspire Conga/Cabasa Offer

NAME: _____

ADDRESS: _____ APT #: _____

CITY: _____ STATE: _____ ZIP: _____

EMAIL: _____

PHONE: _____

*Terms and Conditions Offer applies to purchase of Latin Percussion ("LP") Aspire® Wood conga sets 10" and 11" in diameter (Model Nos. LPA646-AW, DW, RW, VS8, AWC, SBC, HAC, HAG, BLFC, BLFG, VSBC and VSBC). Offer valid only on end user purchases made at LP-authorized retail stores in the United States between October 15, 2009 and December 31, 2009. Distributors, retailers and other resellers of LP products are ineligible. Offer limited to one (1) free LP 45th Anniversary Afuche® Cabasa (Model No. LP234A-45). Coupon submissions must be postmarked no later than January 31, 2010. Submissions not including proper documentation (completed official mail-in coupon and a legible copy of the dated sales receipt including name and address of LP-authorized retail store where conga set was purchased) will be ineligible. All submitted materials become the property of LP and will not be returned. Allow 6 to 8 weeks for mailing of Afuche Cabasa. LP will not honor submissions that are fraudulent, incomplete, or submitted from corporate/business entities, clubs or organizations. LP is not responsible for any submission that is lost, late, illegible, subject to postage due, or undeliverable for any reason. LP reserves the right to substitute the Afuche Cabasa with another item of comparable value (the substitution and value of which may be determined by LP in its sole discretion). LP DISCLAIMS ANY REPRESENTATIONS OR WARRANTIES OF ANY KIND REGARDING THE GIFT, INCLUDING WITHOUT LIMITATION ANY IMPLIED WARRANTIES OF MERCHANTABILITY, FITNESS FOR A PARTICULAR PURPOSE, NON-INFRINGEMENT OR QUALITY. Offer valid only in the United States of America. Void where this offer is taxed, restricted or prohibited. Void if sold, exchanged, copies or transferred, or used in combination with any other offer. Cash value: 1/100 of 1 cent.

For more information on LP products, visit our website: LPmusic.com • ©2009 Latin Percussion





XIST

new XIST series cymbals offer projection, clarity and dynamic range to meet the needs of today's most demanding and compelling drummers. a full range of models and sizes are available in either a traditionally lathed natural or high-polish brilliant finish to compliment any style of music.



eric gardner
tom morello gnarls barkley

www.istanbulcymbals.com

istanbul
Agop Handmade cymbals from Turkey.

**Bruce Springsteen
& the E Street Band's**

Max and Jay **WEINBERG**

Like a page out of Greek mythology, a father/son team loyally goes into battle behind rock's most deified warrior king.

When it became clear around Christmas 2008 that Max Weinberg's pending move out west with Conan O'Brien for *The Tonight Show* would create a scheduling conflict with his "other" gig—Bruce Springsteen & the E Street Band—it's safe to say the Boss could have tapped any number of great drummers to sub for Weinberg: Jim Keltner, Steve Jordan, or Kenny Aronoff, to name a few. Instead, Springsteen inquired about the availability of a then-eighteen-year-old metal drummer/college student who'd been playing for only four years: Max's son, Jay Weinberg.

"Bruce called me about alternatives and how we could work it out, and he said, 'What do you think about Jay?'" Max recalls. "And I said, 'I know my son, and I know he would absolutely rise to the occasion.'"

The previous summer, Jay had joined Bruce on stage in front of 80,000 people at Giants Stadium for "Born To Run," by all reports killing it, so the elder Weinberg's vouching for his son's mettle was all the affirmation Springsteen needed. A couple weeks after talking to Max, Bruce tracked down Jay as his father was driving him back to college at Stevens Institute Of Technology in Hoboken, New Jersey.

"Bruce called," Jay remembers, "and he said, 'You may have heard I have a band. And you also may have heard that in that band, I've got the world's greatest rock drummer. Now, my drummer has a scheduling problem with a tour that we're going to be doing, and he gave me your name and number and suggested I call you to see if you'd be interested in joining the E Street Band. Whaddya say?'"

"I said, 'F**k, yeah!'"
In front of his father.

So begins the tale of an unprecedented solution to a scheduling conflict: teenage son subbing for father as the drummer in one of the all-time great rock 'n' roll bands, in arenas and stadiums from California to Copenhagen.

The story has several layers. There's the reason why Springsteen needed a drummer to cover for Max: Weinberg's move with O'Brien to California, which coincided with a world tour behind Bruce's latest record, *Working On A Dream*. There's Jay, an accomplished player influenced by heavies like Slipknot's Joey Jordison and the Mars Volta's Thomas Pridgen, learning a whole new set of skills on the fly.

And there's the underlying theme at the story's core—"the community of the E Street Band," as Max puts it. While Springsteen probably could have gotten any drummer he desired to fill in for Max, not just any drummer can hang with such a tightly knit unit. Bruce and the band operate on a telepathic wavelength, imbued with a sense of instinct, spontaneity, and unflinching dedication to giving their leader what he needs. It's a craft they honed in the bars of the Jersey Shore in the late '60s and early '70s and perfected during years of marathon shows all over the world.

"This was an idea driven by Bruce," Max says. "And as always, Bruce makes the most courageous, bravest decisions concerning his music. The most immediate, expedient thing would have been to hire a session drummer, but that wouldn't have felt real. The main thing with Bruce and the E Street Band is to keep it real. That's what Jay did."





It's at the Jersey Shore where I first meet up with Jay Weinberg, on a rainy summer afternoon in Asbury Park, just blocks away from joints like the Wonder Bar and the Stone Pony, where Springsteen and the E Street Band cut their musical teeth all those years ago.

The week prior, Jay was preparing to share the throne with his dad at the Bonnaroo festival in Tennessee, a gig both Weinbergs had flown some distance to make. Max, on a red eye from Los Angeles, where the newly chris-

tened Max Weinberg & the Tonight Show Band (formerly the Max Weinberg 7 on *Late Night With Conan O'Brien*) had just wrapped their second week on *The Tonight Show*. Jay arrived from New Jersey with the rest of the E Streeters. First thing the next morning, both Weinbergs flew some distance, again—Max back to California and Jay to Cleveland to rejoin his metal band the Reveling on its fifteen-shows-in-fourteen-days club tour.

The penultimate gig of that tour takes place this afternoon in Asbury, an out-

door show as part of the town's annual Wave Festival. As the Reveling plays to a scattered waterlogged crowd, amps are blown and the singer's voice gives out (thanks to eleven straight days of gigs). It's not a polished production like an E Street show, but Jay is undaunted by the setbacks. Navigating the sharp turns in his group's crunchy sound, he throttles his DW kit with precision and a dose of his dad's big beat—albeit with a ratcheted-up intensity.

After the Reveling's set, Jay chats with his girlfriend and assorted well-wishers (some with dogs named after characters in Springsteen songs), as he breaks down his kit and figures out a way for his girlfriend to make the band's gig later that night in Brooklyn.

Drums stashed away and a plan for the Brooklyn gig hatched, Jay sits down with me in a nearby coffee shop to discuss what had been a pretty crazy first half of 2009 for the now-nineteen-year-old drummer. About the only thing more astonishing than how good he's become at the kit in such a relatively short time is how grounded and composed he is given all the potentially head-swelling things he's experienced. It's heady stuff, for sure. But, as his dad says,



THE BOSS'S THOUGHTS

Bruce Springsteen knew right away that Mighty Max's "sub" was a chip off the old block.



MD: You played "Born To Run" with Jay at Giants Stadium in the summer of '08. From those few minutes, were you convinced he had the stuff?

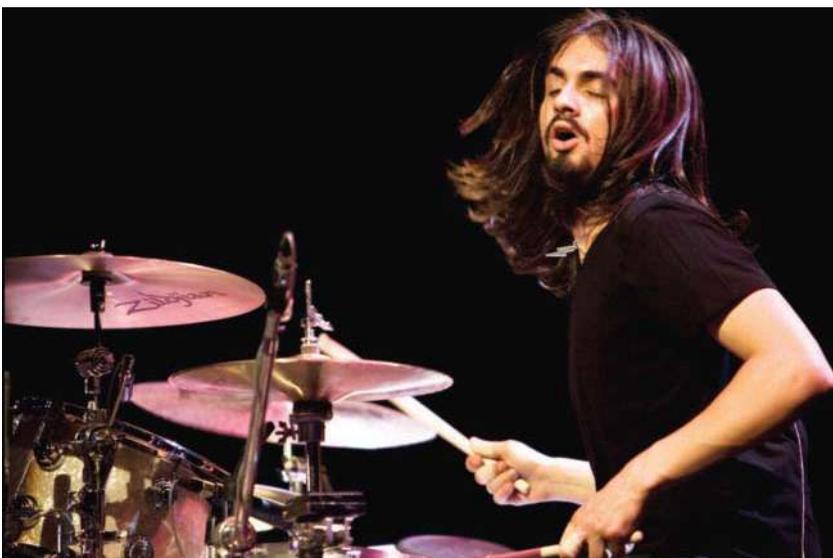
Bruce: Jay's poise, precision, and study came through loud and clear during "Born To Run" at Giants Stadium. It only takes one song to know what somebody's got. I could tell he'd put the time in to learn the song precisely, plus he had the focus—his eyes never left me—and the physicality to engine the band. And...star power.

MD: Was there a particular moment when you realized Jay had it figured out?

Bruce: I figured if he could play one like that, he could play a hundred. But our body of work is enormous for an eighteen-year-old to digest. It would take many, many hours of listening and study. Jay had that ability, and before he sat on the drum seat behind the band for the first rehearsal he had 99 percent of it down cold. Then it was just the issue of integrating him *into* the group, getting tight with Garry [Tallent], picking up on all my subtle signals—when to lay back, when to pick it up, get louder, get softer—and be ready for the audibles I constantly call. A few rehearsals in and we knew it was on.

MD: What is it about drumming for the E Street Band that you think most people might not get? Technically speaking, it seems simple in that classic Ringo/Charlie Watts kind of way.

Bruce: You've got to become part of the blood and bone of the band. We could have hired a lot of session guys—well, maybe not a lot, but there's a few out there—who could have played our body of work, but Jay picked up every arrangement and detail, every important nuance of his dad's, and then brought his own punk/hard rock energy to it. Max and Jay did an incredible job of preparing themselves.



"Jay has handled it with aplomb and grace."

MD: Did you know you were being discussed as a sub for your dad?

Jay: A tiny bit. It happened pretty fast. Bruce called and asked me, then he gave me a list of about 200 songs—to *start with* [laughs]—and that was in January. We did rehearsals in early March and some rehearsal shows in mid-March at Asbury Park Convention Hall. And that's when I think I got the gig.

MD: Was it mapped out early that you would do certain shows, your dad would do certain shows, and you'd do some shows together?

Jay: We were originally just thinking that when my dad couldn't do it, I'd do it.

MD: And you were in school when you started the shows with Bruce, right?

Jay: Yeah, I've been in school the whole

time, studying business. That's interesting, balancing school and this. [laughs] I knew I was going to do the shows surrounding the kickoff of *The Tonight Show* [in May and June], some of the U.S. dates before that, and the European tour in June. [Jay is also sitting in on select U.S. dates this fall.] And we figured it would be good to get my feet wet just playing four songs one night, then six, then eight. They eased me into it really well.

It got to a point where I played like three-fourths of the show and my dad made an appearance. [laughs] By the time I was on my own—I did three shows in the U.S. when my dad was in L.A.—I felt totally comfortable and really integrated with the band.

MD: How have you been able to go from playing classic rock in a stadium one



night to playing metal in a tiny club the next?

Jay: Playing Bonnaroo one day and then the next day playing for, like, five people in Cleveland is interesting. It's two completely different things. With the E Street Band, there are ten other musicians on stage, and you have to communicate with every one of them. With the Reveling it's me and three other guys on a much smaller stage. There are things in an E Street Band show that I don't do in a Reveling show. With the E Street Band, a lot of it is homing in on what Bruce wants. He's very emotive, and he really brings out what he wants from you. He knows what he wants, so you know what he wants. With the Reveling, we're all kind of the leader, and it's just 500 percent all the time.

MD: Has that been the toughest challenge, gearing down from the intensity

2,000 percent—*arrrrgh!* [makes manic grimace] for forty-five minutes. With the E Street stuff, you've got to learn when to pull back. And you've got to have a pretty large palette of drum styles.

You've got to play like Keith Moon here, like Bernard Purdie there. And my dad had some influence with that. He sat me down and had me listen to Sam & Dave records, trying to teach me to capture an old-school feel.

MD: Were there things you worked on with your dad specific to playing with Springsteen?

Jay: One of the only things we really worked on was my tendency—and I didn't even know I was doing it—of playing accented 8ths on the hi-hat instead of straight 8ths like my dad does. I would be like *one, two, three, four*—ghosting the 2 and 4. My dad told me I was doing that, and I was like, "No,

STRAIGHT MAN ON A TWISTED PATH

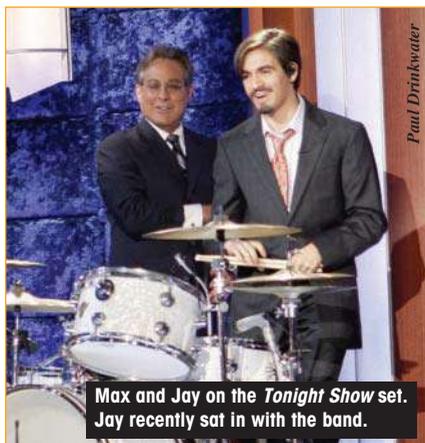
Long before he could even imagine playing the role of drummer and bandleader on a beloved TV show like *Late Night With Conan O'Brien*, and now on *The Tonight Show*, Max Weinberg was keying in on those who came before him.

ON BECOMING A TV BANDLEADER

You used to see drummers on TV a lot in the '50s and '60s. But in 1993, when I got the *Conan* gig, it was nonexistent. And here I was, leading a band. So what I did was fall back on everything I knew. And all I knew was Buddy Rich. Nobody's Buddy Rich, but you can channel the energy, the passion, the intensity, and the drive that Buddy Rich had. I couldn't play like that, but I worked very hard at making the drums presentational on television. And I created this character. I thought, *Okay, I'm going to be the guy with the white drumset, the smiling drummer wearing suits on television.*

ON HIS STRAIGHT-MAN ROLE

Doing comedy, timing is everything. It's a lot like drumming. I had good timing, and I was a good sport about doing the things they asked me to do or wrote for me. My deadpan stare basically grew out of Conan saying something to me one night and me not having anything to say. I just stared at him, and it got a huge laugh. He came up to me afterwards and said, "That was great. Do it again." And the mantra in television is, if it's funny, do it again. It's like music—some of the best things played on records are mistakes or the result of not knowing where you are on the track.



Max and Jay on the *Tonight Show* set. Jay recently sat in with the band.

of playing metal to understanding how to pace yourself for the dynamics of a three-and-a-half-hour Springsteen show?

Jay: I've been playing in metal bands pretty much since I started playing drums. Most of what I've done was

I'm not." So we recorded me playing, and, yeah, I was. So I started listening to old funk bands where everything was really in the pocket, and I worked on learning to really drive things on the hi-hats, like my dad does.

MD: You play much harder than your

MAX's KITS

WITH THE E STREET BAND

DRUMS: DW, including 8x12 rack tom, 16x16 floor tom, 16x20 bass drum, and 5x13 aluminum snare.

CYMBALS: Zildjian, including 14" Mastersound hi-hats, 17" medium-thin A crash, 18" medium-thin Armand crash, and 20" rock ride. **HEADS:** Remo, including coated Emperor on top of snare and Ambassador Snare Side on bottom, coated Emperor on tops of toms and coated Ambassador on bottoms, and coated Powerstroke 3 on bass drum batter and coated Ambassador on front.

STICKS: Regal Tip custom Max Weinberg model.

ELECTRONICS: Yamaha DTS-70 trigger interface and start/stop footswitch, MIDI Solutions controller, Mac computer, Ableton Live 7.1 software, M-Audio FireWire interface, and Roland SPD-20 percussion pad and PD-8 dual trigger pad. **MICS:** Shure SM-57 on top of snare, SM-98 on bottom of snare and on tops of toms, and Beyers 88 and Shure Beta 91 on bass drum.

WITH THE TONIGHT SHOW BAND

DRUMS: DW, including 12x20 Jazz series bass drum, 5x13 Collector's series snare, and Classics series 7 1/2x13 rack tom and 15x16 floor tom.

CYMBALS: Zildjian, including 14" Mastersound hi-hats, 17" K medium-thin dark crash, 18" Armand medium-thin crash, and 20" A ride circa 1935.

HARDWARE: DW, including 5000 series single-chain bass drum pedal, 7000 series hi-hat stand, 6000 series cymbal stands, and 9000 series snare stand and throne. **HEADS:** Remo, including coated Ambassador on top of snare and clear SA Ambassador on bottom, coated Ambassador on tops and bottoms of toms, and coated Powerstroke 3 on bass drum batter and Renaissance Ambassador on front.

Drum tech for Max and Jay: Harry McCarthy

JAY's KITS

WITH THE E STREET BAND

DRUMS: DW with vintage white marine pearl finish, including 10x12 rack tom, 16x16 floor tom, and 24x22 bass drum; 5x13 aluminum snare.

CYMBALS: Zildjian, including 20" rock ride, 15" A hi-hats, and two 19" K Custom Hybrid crashes.

HARDWARE: DW 9000 series. **HEADS:** Remo, including coated Emperor on tops of toms and coated Ambassador on bottoms, coated Emperor on top of snare and Ambassador Snare Side on bottom, and clear Powerstroke 3 on bass drum batter and coated Ambassador on front. **STICKS:** Regal Tip custom Max Weinberg model.

FOR OTHER PROJECTS

DRUMS: DW with black pearl finish, including 6x8 and 8x10 rack toms, 16x16 and 18x18 floor toms, and 22x22 bass drum; 5x13 aluminum snare.

CYMBALS: Zildjian, including 15" A hi-hats, two 19" K Custom Hybrid crashes, 18" A crash on top of 18" A China, and 22" K Custom Hybrid ride.

HARDWARE: DW 9000 series hi-hat stand and double bass drum pedal.

VINTAGE MADE CUSTOM



ERIC GARDNER
Gnarls Barkley
Street Sweeper Social Club



BRENDAN BUCKLEY
Shakira
Damien Rice



JOEY CASTILLO
Queens of the Stone Age
Eagles of Death Metal

dw
Classics

AUTHENTIC VINTAGE SOUND, MADE CUSTOM.

Drummers love the sound of vintage drums. They're warm, punchy and have a character all their own. The problem is, good ones are hard to find. But what if you could order up your own custom set built to today's high quality standards? A kit with drummer-friendly features and road-worthy construction. A kit that sounded exactly like one made in the 50's and 60's, with vintage details like factory-installed bass drum t-rod, rail tom mount and bass drum-mounted cymbal arm. And what if you could choose from literally dozens of striking FinishPly™ wraps and five distinct drum hardware colors? Vintage drum aficionados would tell you, it would be a dream come true. **Maybe it is a dream...it's DW Classics, vintage made custom!**

See these artists
and learn more about DW Classics
www.youtube.com/drumworkshopinc



www.dwdrums.com

©2009 Drum Workshop, Inc. All Rights Reserved. DW Classics Drums is a trademark of Drum Workshop, Inc.

MAX AND JAY WEINBERG

father, particularly on the cymbals. Once you had the arrangements down, would Bruce make suggestions like, "Ease up on the hi-hats here" or "Lay into the beat harder there"?

Jay: Yeah. I'm so used to playing hard all the time, I had to step it up by taking it down a little bit. While we were doing rehearsals with just [bassist] Garry Tallent, [guitarist] Nils Lofgren, [keyboardist] Charlie Giordano, and me, we worked on stuff like that for hours. Garry was really helpful in teaching me where to pull back and how to work with dynamics. I was just hitting hard the whole time. He showed me there were a lot of times where I had to pull back a bit to give a little extra push later. If you're going 100 percent all the time, there's nowhere to go.

MD: Learning the songs and the dynamics is one thing. Then there's learning how to focus on Bruce's every move on stage for cues.

Jay: Oh, yeah. And honestly, I was so frightened that if I looked away from him, he'd give a cue and I'd miss it. I was like, *Don't blink, don't sneeze...*

nothing at all. [laughs] I was just like a laser looking at Bruce, like my dad is. And then we got through the first couple of shows and I got more comfortable, and I knew where the cues were going to be—where I could kind of...not drift off, just relax. I didn't have to be so rigidly focused on Bruce. I could communicate musically with everyone.

MD: Maybe you inherited some of that ability to focus on him. You've watched your dad do it for years. And so much of the gig is having that telepathy on stage.

Jay: Right. You *start* with learning the songs. Then there's another learning curve.

MD: Have you missed a cue yet?

Jay: The only time I think I legitimately messed up was the first show I did in L.A., during "Johnny 99." There's a little break before it goes into an "Up On Cripple Creek" type of breakdown part. I cut out too early, and thus I came back in too early. It was kind of a mess. It was actually the same mistake my dad made at the rehearsal shows, so I didn't feel too bad. Bruce is so deliberate

about the cues that he wants. You watch his left foot—that's where it is. It's probably not obvious to anyone in the crowd, but as a drummer I'm so focused on that, it becomes obvious to me.

MD: Then there's his penchant for calling audibles, sometimes songs the band hasn't played, let alone rehearsed, in twenty years.

Jay: That happened so many times. "Cover Me" was part of the catalog that I'd studied but had never played on the kit. And of course he called that out one night. [laughs] There were so many songs I'd never actually even heard of that he would call out—old soul stuff like "Dark End Of The Street." It's basically one big jam in front of 40,000 people—which I thought would be really strange and uncomfortable, but it was actually really cool. It's easy to jam with those guys and not feel uncomfortable, because they've been doing it for so long and know their way around the songs so well. You just fall in with them.

MD: You're still in college and focused on that. Do you have any idea what



"I've spent a lot of time at Drummers Collective. I'm impressed by the world-class teaching staff and the practical curriculum they have developed. The school provides an excellent environment for students from around the world to meet and inspire each other in the pursuit of developing their musical skills."

-Steve Smith

The Worlds #1 Drum School for over 30 years!

www.drummerscollective.com

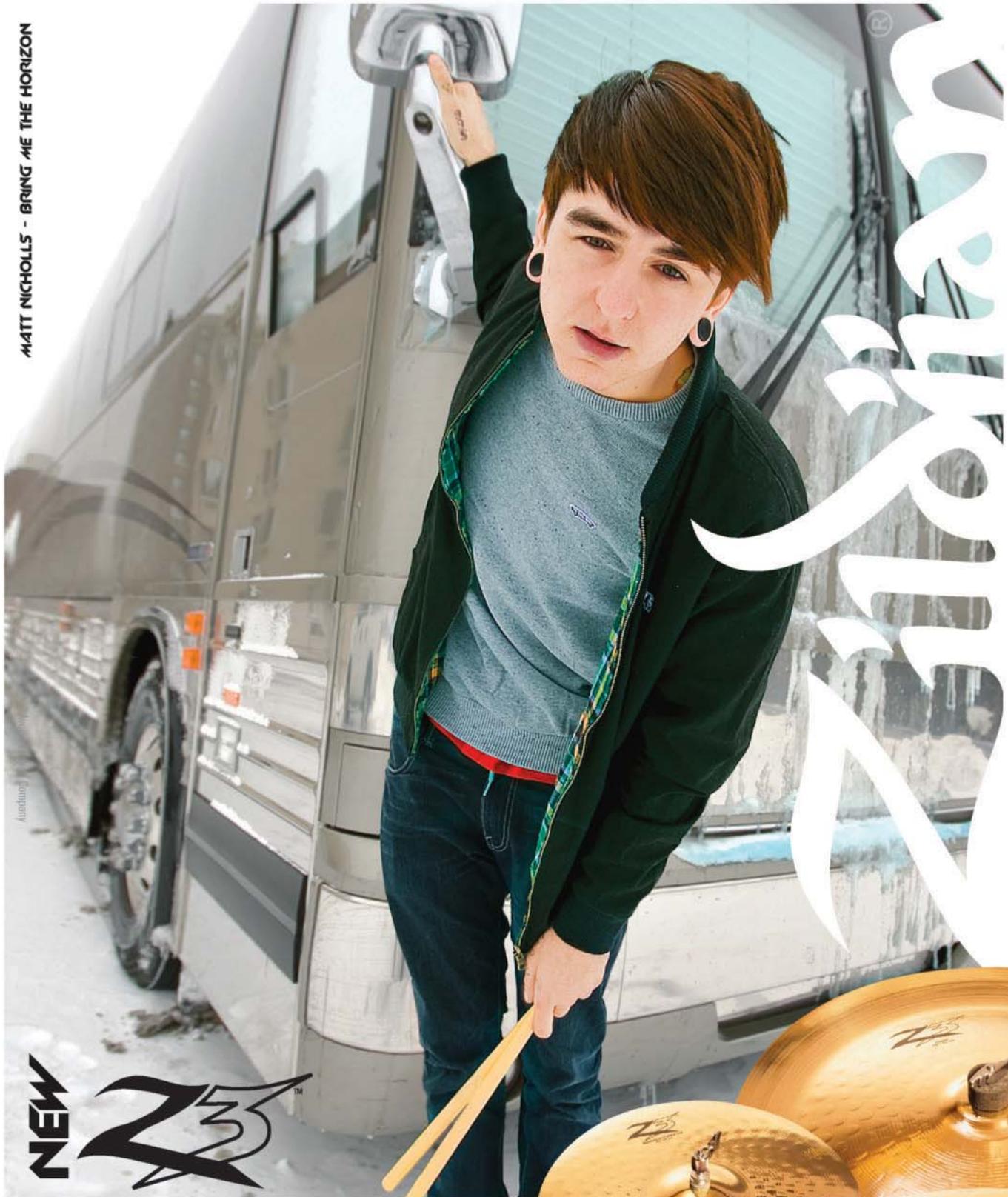
An Accredited Institutional Member of the National Association of Schools of Music

541 Avenue of the Americas New York, New York 10011 T - (212) 741 - 0091

email: info@thecollectivenyc.com Fax: (212) 604 - 0760



MATT NICHOLLS - BRING ME THE HORIZON



NEW **Z3**

ROCK YOUR WORLD

Hard hitting cymbals as you know them have just changed. Introducing the new Zildjian Z3 cymbals with the ultimate mix of Power, Projection and Playability. This complete new line of over 25 different models will rock your music. Z3's feature new hammer and lathing technology designed to give you ear splitting projection and power without feeling like you're hitting a man hole cover. Z3, a strikingly brilliant line of highly musical cymbals, all crafted from the legendary Zildjian alloy. Ready to Rock Your World? Go check 'em out at zildjian.com/Z3.

you'd like to pursue long term—drums, business, or both?

Jay: I use my dad's career as the ideal. He has two of the best jobs any musician could have. He's really happy with it. I want to be as musically satisfied as he is. And he went to college. It took him twenty years to finish because there was *Born To Run, Born In The U.S.A.*, all that—but he went back. What I'm learning at school is business, but it's applicable to what I want to do. You can run a band like a business. You

need that more than ever now. But drums are my priority. My teachers know that; everybody at the school knows that. They've all been super-supportive. It's hard to tell what I'll be doing musically, even in the near future. Whether it's with the Reveling or another project, hopefully something will work out.

As Jay says, his dad has two of the best jobs any musician could have. Max's third job might be less glamorous,

but it's infinitely more important: being a father to Jay and older sister Ali, a keyboardist (the first E Street kid to sit in with the band, in 2000) who currently works for NBC News in Washington, D.C. And while there are countless handbooks on parenting, nowhere in those millions of pages is there a single sentence on what to do when your eighteen-year-old son is facing down the monumental task of filling in on your gig as drummer with Bruce Springsteen & the E Street Band.

But like he does so often with Springsteen, Weinberg went with his instincts. It didn't take him long to figure out how to handle the unique situation, as he told me during the first of several phone conversations we had after his return to *The Tonight Show*, following the second leg of the E Street Band's European summer tour.

"I went to watch him play one day," Max says of his son, "and it became pretty clear that, a), he didn't need my help, and b), it would be like teaching your child how to drive. He had to figure it out on his own, and he did. He absorbed and internalized the old-school approach the rest of us grew up with, all on his own."

MD: What made you so sure that Jay could handle not just the playing but also the enormity of the Springsteen gig?

Max: Jay was a hockey goalie when he was younger, and that experience was very important to his development as a musician. Being a goalie is similar to being a drummer. The idea that everything rests on your shoulders is a posture Jay embraced right from the time he was a young kid. There's a saying in hockey: If you win the game, the team won it; if you lose the game, it's the goalie's fault. There are parallels to being a drummer and a goalie. A drummer can make an awful mess of things if he's not a commanding, take-charge type of player. And I knew Jay could do this. He worked very hard in learning not only the material but how I go about it.

MD: What kind of role did you play in his development as a drummer?

Max: Pretty limited, really. Jay, literally, from day one, taught himself how to

Nobody Makes a Better Drumstick.

Nobody!

To truly appreciate and understand our drumstick, you need to look below the surface. The U.S. patent protected processes that we have developed to produce our *Hi-Def Color* finishes require a very high quality drumstick—*straight, smooth, consistent*.

The Stick.

First we begin with the finest hand-selected American Hickory to provide outstanding durability, feel, response and appearance. Our engineers have designed and built the equipment needed to produce the straightest, most consistent, and most durable wood stick on the market.

The Finish.

Ah, the Hot Sticks Hi-Def Color finishes.

Rub them. Hit them. Pound them. SLAM them!

These finishes are not coming off until the sticks wear out.

Not only do these finishes look great but the *non-slip finishes* are easy to grip — and, unlike conventional painted or stained drumsticks, Hot Sticks' Macrolus and Artisticks series finishes *won't leave marks on drums or cymbals*.

We at Hot Sticks are very proud of our drumsticks and can say with confidence that

Nobody Makes a Better Drumstick!





Steve Smith & Dave Weckl,
two of most influential
drummers in the world today,
choose Remo® Drumheads
exclusively for the
ultimate in sound and
performance.

THE **Greatest** **HEADS** IN **DRUMMING**

STEVE SMITH Vital Information

Steve Smith plays Clear AMBASSADOR® on toms, FIBERSKYN® 3 Diplomat on snare, and Clear POWERSTROKE® 3 on his bass drum.

DAVE WECKL The Dave Weckl Band

Dave Weckl plays Coated AMBASSADOR® on toms, snare and bass drum. Clear AMBASSADOR® as tom resonant and Hazy AMBASSADOR® snare side and uses the Adjustable Bass Drum Muffles and Active Snare Gate designed in conjunction with Dave.



MAX AND JAY WEINBERG

play the drums. And he started for the love of playing drums. I remember really early on, when he was struggling just to play a beat, I said, "Maybe you want to take some lessons." So he took a couple lessons from a local guy, and then he came to me and said, "Dad, I don't want to take lessons. I've taken lessons in everything I've done—art, hockey... I get it. This is something I just want to do for myself for fun."

He was only fourteen at the time, and I thought that made a lot of sense. The only thing I ever told him was to practice with a metronome to keep strict time. And I gave him this old sheet I have with the twenty-six rudiments and taught him how to read it. He did it on his own time, totally for the love of playing the drums—it was absolutely pure.

It's wild to think of all that time he spent in our freezing barn—with no heat, in the dead of winter—when he first taught himself how to play. And over a couple of years he got really good. He started playing simple beats,

but he has this uncanny ability to break things down, which is how he's learned to do all this complicated stuff. Drum parts like Joey Jordison's or Thomas Pridgen's—he's able to pick out what they're playing, deconstruct it, and then figure out a way to play it. It's very impressive to me.

MD: I'm guessing you had an immeasurable sense of pride when you watched him up there with Bruce and the band.

Max: It is, of course, pride, but it goes beyond that. If your child hit the winning home run or got honors in school, you would feel pride. When you see your child doing what you do with your band and bringing his own thing to it—and in some cases playing those old songs *better*—that was a combination of out-of-this-world pride and respect. It was an out-of-body experience to see Jay doing that.

MD: What did you learn from watching the E Street Band and seeing Jay play with them?

Max: It was really fascinating getting to

see the E Street Band play. I've been missing a helluva show. [laughs] One thing you can tell from playing with the E Street Band, unlike other bands that I've played with, is that we don't consciously play with each other; we all play with Bruce. So instead of being points on a grid, it's a flying wedge. Tremendous power is put forth from the stage. I was very pleased to see that power transmitted to the audience watching it—and I watched it from all over.

The other thing is, I've never really heard anybody else play these songs on drums with Bruce. Jay played "Radio Nowhere" *much* better than me. You always want your children to do better than you, but to actually see them doing it better than you is a strange experience. My style has changed dramatically over the course of this tour, for a number of reasons, one of which is watching Jay play. It's changed my drumming.

MD: How so?

Max: I'm doing more of his metal licks and just experimenting. I'm still playing

tycoon
PERCUSSION
SUPREMO
2009 SALES EVENT
FEATURING
supremo
LIMITED + EDITION
BLUE PEARL
CONGAS & BONGOS

Tycoon's Supremo Conga Set features our popular, pro-style 10" & 11" conga drums with a heavy-duty, height adjustable double conga stand and FREE matching bongos.

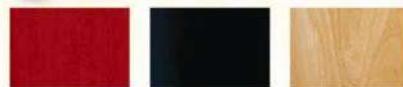
Log on for a list of participating dealers and to learn more about Tycoon's full line of top-quality percussion instruments.

Offer valid thru December 31, 2009 or while supplies last.



WITH FREE BONGOS!

www.TycoonPercussion.com
tel: 909-393-5555



Also available in Red, Black and Natural

all the signature parts, but I've been doing different types of tom stuff that I've never done before. Staggering and syncopating my fills, staying on the hi-hat where I'd normally go to the ride, using fewer crashes... You don't have to hit every chorus with a cymbal crash. If you listen to those records with Al Jackson, or to the Band or the Beatles, very often there isn't a big impact on a chorus change. I'm still discovering things about how to play these songs, some of which are thirty-five years old.

MD: That has to be a cool thing, to bring new wrinkles to songs you've been playing for thirty-five years and to have your son be the impetus.

Max: That's it. It's a wonderful opportunity and a privilege to be in a band this long, where you can take that kind of freedom to experiment a little bit more. I know Bruce really enjoys playing with Jay, because Jay brings a new rhythmic dimension to these songs that Bruce has been playing all these years, even the new stuff. He hit all of my essential things, but he threw in a lot of himself.

MD: And he really seems to have the telepathy down to pull off the gig.

Max: Jay has the ability to focus on the action. When he was playing hockey, as a goalie, things are happening so fast that sometimes the puck looks like a basketball and sometimes it looks like the period at the end of a sentence. Drumming is like that. Playing with Bruce, you have to hook up not only to his energy but to what he *might* do. That sense of anticipation took me a lot longer to learn than it took Jay. There is a bit of mind reading involved in playing drums with Bruce.

MD: You've been based in New Jersey pretty much your whole life. Were you certain that you were going to relocate to California for *The Tonight Show*?

Max: At the time it was announced [September 2003] I was on tour, and I really didn't think about it very much—it was five years away. Then in the spring and summer of '08 I started to think, *Oh, this time is coming*. When I started to seriously think about going to California, I thought, *I like doing comedy, I like playing every day, and if California is where the show is going, then I don't have a problem with that*.

As I look back, I realize I've been very fortunate to have things fall into place. I'm extremely grateful to Bruce and Conan and Jeff Ross, our executive producer, for working out these leaves of absence. And none of this would have been possible without Becky, my wife. We've always adhered to this idea that the best thing for me is to allow the music to take me where it takes me.

MD: With the new show, has there been much of a change in your routine and responsibilities?

Max: It is a little bit different. I don't live as far away anymore, so I generally get in around noon. I'll rehearse the band at around 1:30, depending on what we have to do. We'll play basically the ins and outs of what we'll play on the show, mostly to allow the horn players to really warm up. And everything we play on the air now is original music. The reason for this is, economics being what they are, it's very difficult to get clearance, and it's extraordinarily expensive to play other

DREAM IT YOURSELF.

Be your own custom shop with Gibraltar. If you can dream it, you can build it.
www.gibraltarhardware.com

D.I.Y. Gibraltar

Gibraltar Hardware, 20 Old Windsor Road, Bloomfield, CT 06002

MAX AND JAY WEINBERG

people's compositions. [Guitarist] Jimmy Vivino writes that stuff—they're called sandwich pieces. When Conan says, "We'll be right back," we'll start playing one of those pieces, and after eight to twelve bars [during commercial] we'll immediately switch into a song that the studio audience will recognize. Then, when we come back, we go into a non-original "sound alike" song.

MD: The mission of the band doesn't seem to have changed at all.

Max: We're there to serve the host and

the audience in the studio. My inspiration and model has always been Doc Severinsen's band on Johnny Carson's *Tonight Show*. They were very, very serious musicians—everything meant something musically. *We're* very serious musicians too. And it's similar in some respects to being a club-date band. You might have to play a waltz, you might have to play a polka, and you might have to play a merengue.

MD: As with Bruce, timing and instinct seem to be a big part of the *Tonight*

Show gig for you.

Max: When we come back from commercial and when we're going out to commercial, it's especially important to end on the beat. You want to start playing as the last syllable of "We'll be right back" sort of falls away, for instance. That's internal timing. I don't take cues from anyone to stop or to start. It's based on Conan's timing and my ability to work off what I call split-second precision, which is what Bruce requires. Bruce was good training for doing TV.

MD: In addition to the *Tonight Show* transition, Springsteen has kept you busy the last few years. You've recorded and released two studio albums, *Magic* and *Working On A Dream*, and have been touring pretty regularly since 2007.

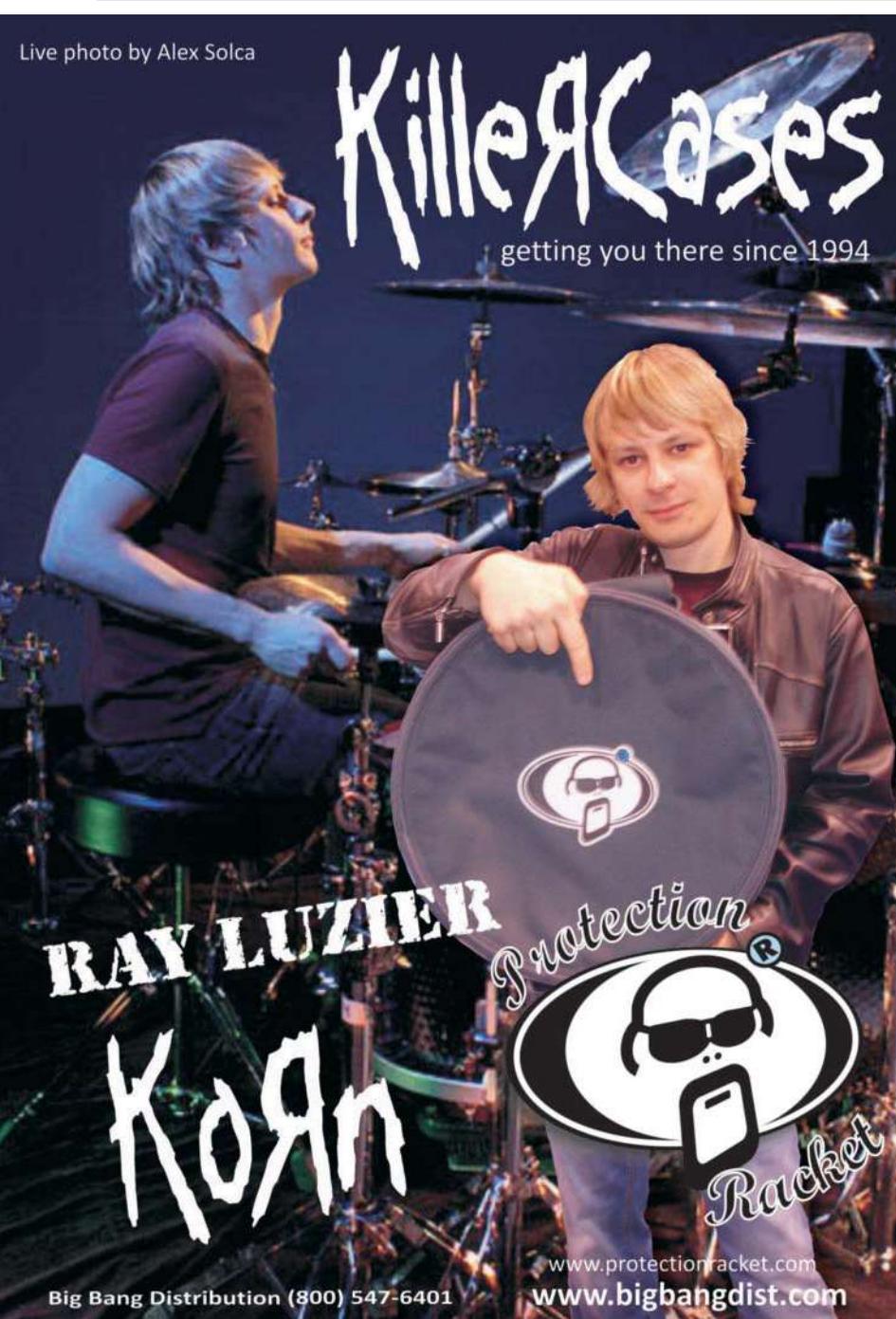
Max: Well, I'm fifty-eight, and Bruce is sixty—we're guys who are conscious of time. [laughs] We want to work quickly and efficiently, and working on these records with Brendan O'Brien, I think we get the results.

MD: The records with O'Brien have a pretty trashy drum sound, as well as amped-up performances that are reminiscent of *The River*. What's the tracking process like?

Max: He works very quickly. And we get it quickly. We track everything with Bruce singing and playing, with drums, bass, piano, and sometimes organ. And Brendan and Bruce are very specific with fills. Like, I'll do a fill and write it out, and they'll tell me, "Well, play a more Mighty Max/Hal Blaine-y fill here." In the '70s and '80s, we pretty much all played live together, except for *Born To Run*. But those records took a long time because Bruce was writing seventy, eighty songs for a record—and sometimes doing fifteen different versions of a song. This now is a very efficient way to use our time.

MD: Springsteen has always been pretty particular—and very demonstrative—with setting tempos live. Is the band recording with a click these days?

Max: We do it all sorts of ways. The song usually indicates whether or not we need it. Sometimes we'll do separate takes with a click and Brendan will mix and match choruses and verses. But when we came up, it was different. You can't put a click on any of those early



Roland®
V-Drums®

MAKE A STATEMENT.



SEND YOUR MESSAGE LOUD AND CLEAR with the new TD-20SX V-Pro® series from Roland. Loaded with our most expressive and powerful sounds and features, this flagship drum set provides the ultimate V-Drums playing experience from top to bottom. And it looks as good as it plays, with brushed-metal V-Pads™, silver-colored V-Cymbals, huge V-Kick, and a rock-solid chrome drum rack.

Roland®

www.RolandUS.com/VDrums

EXPERIENCE THE V-DRUMS ADVANTAGE

MAX AND JAY WEINBERG

records. We came up playing as a band, so things moved around a little bit.

MD: There's a great moment like that in the breakdown of "Prove It All Night." As the second measure starts, there's a pronounced hesitation to the kick drum hit, which is timed perfectly with the vocal cadence. Was that just a happy accident?

Max: It wasn't an accident, I was just responding to the vocal—that little breath. It was different in those days. There was no thought of, *Should we keep that in?* That's what you got. [laughs]

MD: It's such a great humans-playing-rock-music moment.

Max: Some of the best moments I've had on record are mistakes where I got lost. On "Something In The Night," going into the second verse I get lost for a second! Try to play that thing for six minutes, with those huge half-note bass drum parts.

MD: Another nice touch in "Prove It All Night" is how you go from quarter notes on the hi-hats in the verses to 8th notes in the choruses. That pushes it along nicely.

Max: Ringo had this trick of opening the hi-hat at various times and closing it down for the bridge. I was always looking for ways to distinguish parts—stack the verses up against the choruses, as Levon Helm would say.

MD: That album, *Darkness On The Edge Of Town*, has some particularly interesting drumming on it.

Max: I got into a thing on *Darkness* where I would play the bridges on the tom-toms. And "Candy's Room" called for something different. So I started playing that single-stroke roll through the verses, and Bruce said, "Wow, that really works." But if you tried to do that on a session-for-hire basis, you'd probably get fired. [laughs]

MD: What do you take away from the experience of this year?

Max: It was a very elegant solution to this scheduling conflict we had. It was certainly important for me to be here for the debut and the first five weeks of *The Tonight Show*. And here we are on the other side of it, and it worked out. When Jay's old, he can tell his grandchildren he played with Bruce Springsteen & the

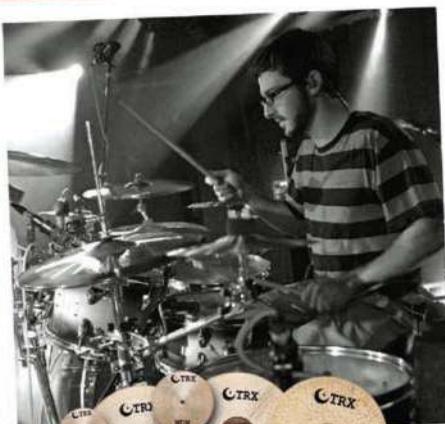
E Street Band—because he *earned* the position. If he wasn't able to do it, it would have become apparent. And we would have had to punt and think of something else.

Playing in the E Street Band was a great experience for him, but it's not his dream. It was a dream in certain ways to accomplish that, but he wants to play the music *he* wants to play. He loves music. Our family totally supports him. I've told him, and many drummers who've asked me, that if you keep that dream alive within yourself, it will one day all come together. I really, really do believe that. I've had a second act in my career. The E Street Band disbanded in 1989. I left drumming for a while, and here I am, playing with Bruce and the E Street band and following in the footsteps of Doc Severinsen with Conan on *The Tonight Show*. I'm one of the most fortunate people out there.



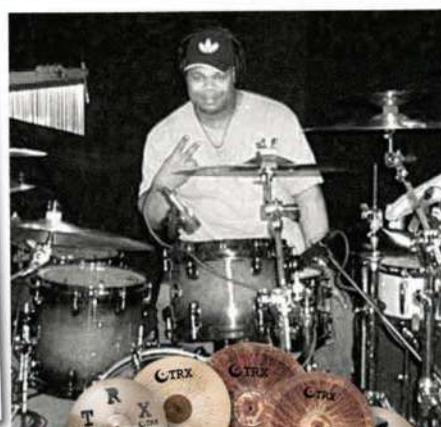
Progressive. Soulful. Hardcore.

TRX Cymbals and the drummers who play them.



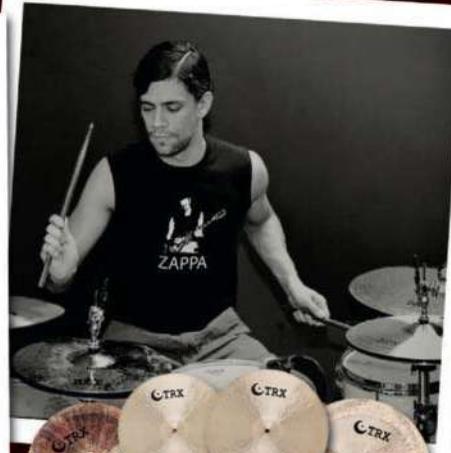
Pat Skeffington
Scale The Summit

www.myspace.com/scaletthesummit



James Barrett
India Arle

www.myspace.com/indiaarle



Travis Orbin
Sky Eats Airplane

www.myspace.com/skyeatsairplane

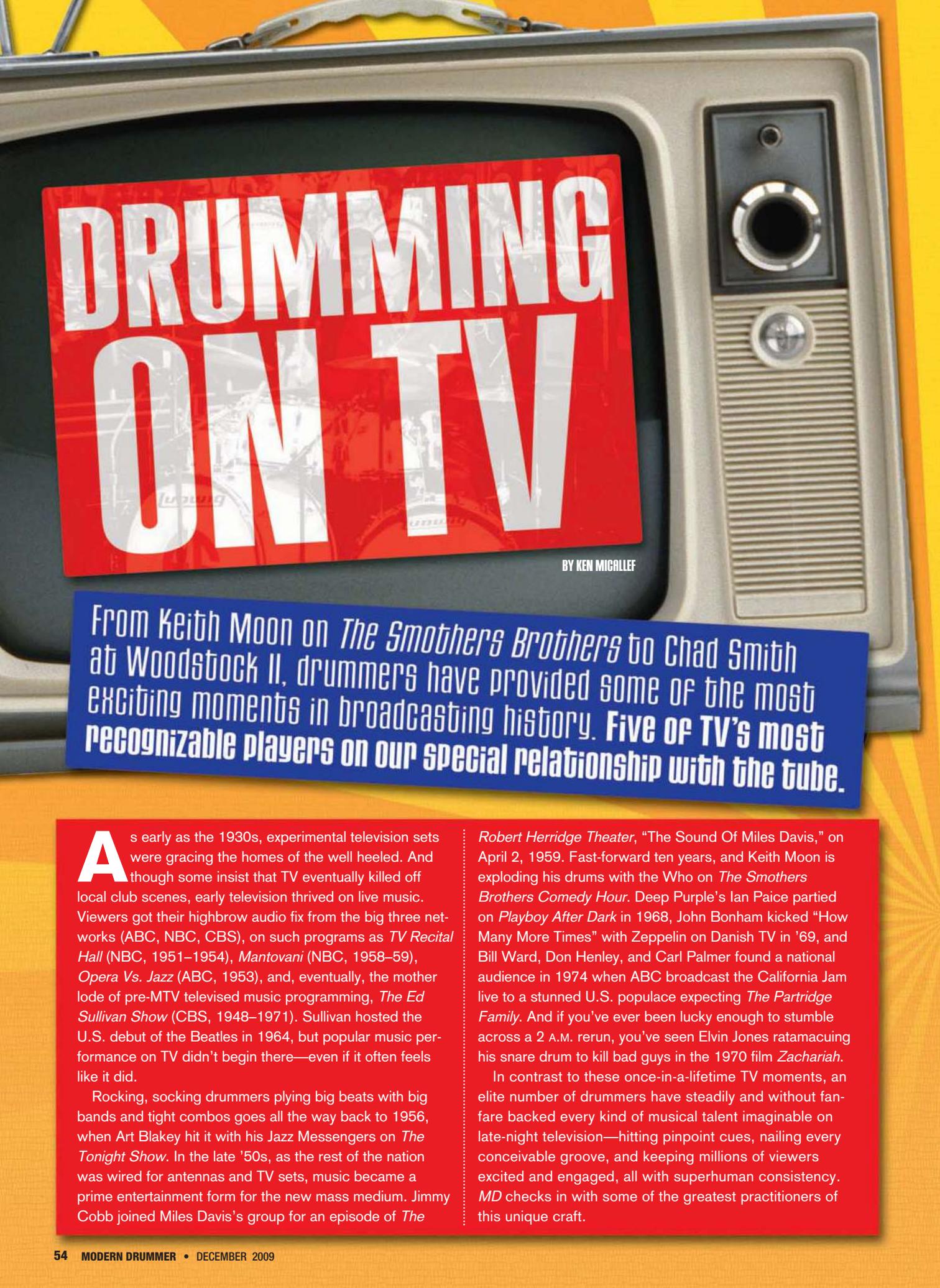
Peter zooms Kenny.



Q3 Handy Video Recorder. Who's zoomin' you?

Peter Erskine and Kenny Aronoff. Two of our favorite world-class drummers.
© 2009 Zoom | Photo by Neil Zlozower | soundmakethemovie.com | zoomfx.com

zoom



DRUMMING ON TV

BY KEN MIGALIEF

From Keith Moon on *The Smothers Brothers* to Chad Smith at Woodstock II, drummers have provided some of the most exciting moments in broadcasting history. Five of TV's most recognizable players on our special relationship with the tube.

As early as the 1930s, experimental television sets were gracing the homes of the well heeled. And though some insist that TV eventually killed off local club scenes, early television thrived on live music. Viewers got their highbrow audio fix from the big three networks (ABC, NBC, CBS), on such programs as *TV Recital Hall* (NBC, 1951–1954), *Mantovani* (NBC, 1958–59), *Opera Vs. Jazz* (ABC, 1953), and, eventually, the mother lode of pre-MTV televised music programming, *The Ed Sullivan Show* (CBS, 1948–1971). Sullivan hosted the U.S. debut of the Beatles in 1964, but popular music performance on TV didn't begin there—even if it often feels like it did.

Rocking, socking drummers plying big beats with big bands and tight combos goes all the way back to 1956, when Art Blakey hit it with his Jazz Messengers on *The Tonight Show*. In the late '50s, as the rest of the nation was wired for antennas and TV sets, music became a prime entertainment form for the new mass medium. Jimmy Cobb joined Miles Davis's group for an episode of *The*

Robert Herridge Theater, "The Sound Of Miles Davis," on April 2, 1959. Fast-forward ten years, and Keith Moon is exploding his drums with the Who on *The Smothers Brothers Comedy Hour*. Deep Purple's Ian Paice partied on *Playboy After Dark* in 1968, John Bonham kicked "How Many More Times" with Zeppelin on Danish TV in '69, and Bill Ward, Don Henley, and Carl Palmer found a national audience in 1974 when ABC broadcast the California Jam live to a stunned U.S. populace expecting *The Partridge Family*. And if you've ever been lucky enough to stumble across a 2 A.M. rerun, you've seen Elvin Jones ratamacuing his snare drum to kill bad guys in the 1970 film *Zachariah*.

In contrast to these once-in-a-lifetime TV moments, an elite number of drummers have steadily and without fanfare backed every kind of musical talent imaginable on late-night television—hitting pinpoint cues, nailing every conceivable groove, and keeping millions of viewers excited and engaged, all with superhuman consistency. *MD* checks in with some of the greatest practitioners of this unique craft.

SHAWN PELTON Not Too Cool To Sweat

Manning the drum chair on *Saturday Night Live* since 1993, Shawn Pelton is a sonic and visual presence. The drummer's rollicking body English and loose playing style are big ingredients of the *SNL* band sound. Working primarily on the weekend has freed up Pelton to participate in a huge variety of projects by artists including Ray Charles, the Brecker Brothers, Bruce Springsteen, Sheryl Crow, Kelly Clarkson, Pink, Shakira, and Van Morrison.

In addition to his DW kit and Zildjian cymbals, Pelton uses a small Mackie mixer to control his in-ear mix, which includes bass, horns, and the actors' dialogue.

MD: What was the audition like for *Saturday Night Live*?

Shawn: The then bandleader, G.E. Smith, just played some blues stuff, which I had been doing a lot of. Once I was on the gig, I realized that G.E. ran it all by the seat of his pants. He would start playing and we wouldn't know the song. The concentration thing was important; it's live TV with no leeway for dropping the ball.

MD: You focus a lot of energy in small bursts coming in and out of commercials. How did you develop that skill?

Shawn: G.E. wanted that energy from a drummer. He liked it loud and rocking. I'd studied with Kenny Aronoff and hung out with him back in Indiana, and he has a very physical presence, which was a holdover from the '80s, when it was about hitting hard and being big. I was always drawn to drummers who didn't seem stiff, who mirrored the idea of dance. The session player thing is being too cool to sweat, but they wanted more energy from me.

MD: How have the demands of *SNL* changed with Lenny Pickett as the leader?

Shawn: Lenny is such a great musician. It's a little more organized than it was with G.E. He writes all the material. I sub for the other [late-night] shows too. The *Letterman* band is always covers, but with



SNL it's all original music. On *Conan O'Brien* there's not a drum chart book—it's all head charts that Jimmy Vivino pulls together. When you sub on *Letterman* you get a list of all the songs they know, and they know hundreds of songs. I make my own notes and charts when I sub.

MD: How does Pickett cue you on *SNL*?

Shawn: Lenny and organist Leon Pendarvis have a control-room feed in their in-ear monitors. They're signaled in and out of the commercials and skits, then they signal us. Sometimes they count down from ten seconds and I kick in the song with a drum fill.

MD: Are you generally slamming?

Shawn: I play pretty loud. If a skit is happening across the set from the band and the actors have open mics, the drums can bleed into those mics. So over the past ten years we've often used a drumKAT [with a Roland TD-20] rather than real drums. The engineers can control that better. That's only for some of the skits, and occasionally for the opening monologue if the host starts singing. If the host goes to a handheld mic that

stays close to his or her mouth, then I can play the real drums.

MD: Describe an *SNL* rehearsal.

Shawn: It's Saturday from 11 A.M. to 1 P.M., but we're always on call. At 11 the actors haven't shown up yet. So we rehearse all the music then. Around 4:30 we rehearse the opening monologue with the theme and the host. Next we take a dinner break, then we return and do a full dress rehearsal from 8 to 10 P.M. We warm up the crowd at 11, and the show goes live at 11:30.

MD: Does it feel like you're working for a huge corporation?

Shawn: I'm a temporary contractor, not an NBC employee. I'm so fortunate—it's a great gig for a musician. It's only twenty shows a year, but it's allowed me to stay in New York and be part of a lot of different projects and records.

MD: How do you handle the pressure of doing a live TV show?

Shawn: Concentration, focus—and on-air adrenaline, which I use to my advantage. I channel nervous energy into being more focused.

IT TAKES DEMON SPEED



Before he bagged the gig with Cher at Caesars Palace, **Nate Morton** cut his teeth as a TV-drumming pro on the music/reality show *Rock Star*, MTV's *Rock The Cradle*, and *The Bonnie Hunt Show*. One of TV's most talked-about drummers discusses the demands of playing for the cameras.

ON THE SKILLS NEEDED FOR PLAYING ON TV

In my experience, speed is the bottom line on a television show. When I was playing on *Rock Star*, it was about how quickly you can get together an arrangement, how quickly you can modify that arrangement by dropping four bars here and adding four there. On *The Bonnie Hunt Show*, it might be about how quickly the band can whip up a musical tag for a particular segment, guest, or game. If it doesn't happen fast enough, the producers simply move on to plan B, which might be some prerecorded music. So it behooves us to be able to quickly come up with a usable variation. To that end, the skills most often employed vacillate between quick comprehension and immediate adaptation.

ON THE TOOLS OF HIS TRADE

I was never the guy with "my setup." Different musical situations require different tools. *Bonnie* began as more of a traditional jazz gig, so fewer drums and smaller sizes made sense. On the other side of the spectrum, Cher's music runs the gamut from '70s pop to '80s rock to '90s dance and club tracks. Roland 808 and 909 kicks, handclaps, electronic snares, and other electronic elements are ingredients in that recipe. The funny thing about having your kit on a drum rack is you start to view available space on the rack as an opportunity to mount something else to hit!

ANTON FIG

Driving The World's Most Dangerous Band



Rob Shanahan

When Anton Fig took over for Steve Jordan on *Late Night With David Letterman* in 1986, he knew he had big shoes to fill. But in the years since, Fig has made the gig (renamed *The Late Show With David Letterman* after a 1993 move from NBC to CBS) his own, his large Yamaha kit and array of Zildjian cymbals the perfect extension of his warm, comprehensive drum style. Through the years Fig has perfected the spur-of-the-moment performance aesthetic developed by bandleader Paul Shaffer, where songs—even ones nobody in the band knows—are called and played live on the air.

An independent contractor employed by Letterman's Worldwide Pants production company, Fig is, in his own words, "a cog in the wheel of the show. Dave produces the show, and we work for him." That hasn't stopped the drummer from recording upcoming albums with Oz Noy and Joe Bonamassa, and he's even found time to score the documentary film *Sea Of Darkness*, his first soundtrack.



MD: What were the challenges of getting up to speed on *Late Night* after Steve Jordan left?

Anton: The show is a very concentrated period of time, so you have to be totally there right away. While you have to play really well, you can't get so lost in it that you're not aware that you may have to stop playing at any moment after a commercial. It's not like a concert, where song lengths are always the same; it's a different discipline. We do work out the comedy bits and the music for entrances and exits. But the break songs are called by Paul Shaffer in the moment, whether we know them or not—and we often don't.

MD: Do you write charts for yourself?

Anton: I use a method of shorthand. I'll write out the verse pattern, including how many bars it is; same for the chorus and bridge. I don't write out every note, I just write the

snare and bass drum notation. When we played "Higher Love" with Stevie Winwood, the complicated drum machine part required detailed notation, so I played the most important parts of the rhythm to create the overall sound of the record.

When you're playing a song with an artist, you've got to make it sound like you've been on the road with them for six months. When I listen to the old band with Jordan and [guitarist] Hiram Bullock, it's amazing—it sounds like someone just dropped a needle on the record. It was totally happening, and I try to do that same thing.

MD: You use a laptop setup on stage.

Anton: I have Yamaha pads around the kit as well as triggers on the bass drum and on a snare drum, and they're run through a laptop with Propellerhead's Reason. I can change all the sounds on all the pads with a click of the mouse. I use the acoustic drums as much as possible, but I send the electronic signal to the engineer's console, and they can mix it in if the track requires it. Also, there's Plexiglas around the bass drum and on my hi-hat side between me and the horns. But we play loudly, and I hit as hard as I need to. It's all fanfare on TV, so we're encouraged to play out.

MD: What is *The Late Show's* rehearsal schedule?

Anton: We rehearse from 2:50 to 3:10 P.M. That's to learn all the cues and comedy bits. The feature act rehearses with us from 3:15 to 4. At 4:20 we warm up the audience

pre-show for an hour. Then the show begins.

MD: How has your role changed since you joined the World's Most Dangerous Band, now called the CBS Orchestra?

Anton: My capacity for learning has gotten better because I've learned so many songs. I can pretty much listen to a song, chart it out, and sit down and play it. Also, my ability to change on a dime and concentrate has improved. You have to be in the moment all the time.

MD: It's the best house gig in the world, but does it feel like a job after a while?

Anton: It's different every day. Different show, different guests all the time. It stays fresh. And you have to make it exciting. You can't sustain one level all the time, but you make it the best you can every day.

AHMIR THOMPSON

Ferocious On *Fallon*



Performing nightly to a global audience of 21 million has its rewards, says the Roots' drummer/producer and de facto leader, Ahmir "Questlove" Thompson—not the least of which is being able to rehearse regularly for the first time in over a decade. Thompson, who has recorded with everyone from Joshua Redman and Ornette Coleman to N.E.R.D. and Fiona Apple, talks about his role as TV drummer and band-leader extraordinaire on *Late Night With Jimmy Fallon*.

MD: What have you learned from the show that's new to your arsenal?

Ahmir: As a composer you learn that as a drummer you have to cut to the chase. We're much better now than when we began the show. At first we'd compose songs with gargantuan intros and we wouldn't get to the groove until long after we were off the air. You've got ten seconds to really get to the point.

It's not a coincidence that I started reading Malcolm Gladwell's *Outliers* at the same time; it's about the science of practice and preparation. He takes stories from Michael Jordan to Bill Gates to the Beatles, and he says that all these people have practiced their craft for 10,000 hours. The Beatles in Hamburg played eight hours a day every day for two and a half years straight. Bill Gates did computer science in college for sixteen hours a day. Genius only gets an airing once you've registered 10,000 hours of preparation. And for all the talk of the Roots being the best live unit, before the *Fallon* show I can count on both hands the rehearsals we had from 1992 to 2008.

MD: So what do you practice now?

Ahmir: I practice Carter Beauford's weighted stick regimen for two hours a day. My only problem is that my day is pretty much filled. So to get in ninety minutes is a miracle, but I make it happen.

MD: What is your pre-show warm-up routine?

Ahmir: When I was younger I had a practice pad and a stick at all times, and that was my routine. I'm kicking myself for not thinking up what Vic Firth has just developed, sticks with rubber tips, so any surface can be your practice pad.

I do a lot of warm-ups; I still have my *Stick Control* book from fifth grade. I warm up with my left hand primarily. I do my Clyde Stubblefield warm-ups, playing the "Soul Pride" breakbeat at a very fast tempo. That builds up my left hand, because the *Late Night* theme requires that I play that breakbeat at twice the speed of the James Brown original. I tried to cut it without the left-handed drum fill, but it just doesn't sound as good. I have to endure that pain for six grueling minutes at the beginning and end of the show.

To me, the most important part of any show is what happens on that stage for the last ten minutes—what I call "the *Men In Black* flashy stage" of the show. Normally the first three songs of a set are our power-punch, knock-you-off-the-box, absolutely-destroy-you songs. But even if you do a horrible show, you can make the audience forget everything if the last ten minutes are perfect.

ED SHAUGHNESSY A Hand In Godzilla's Grip

Ed Shaughnessy's 1978 drum battle with Buddy Rich is one of the legends of drumming lore. When the dynamic duo burned through "Legs And Thighs" on *The Tonight Show* with Johnny Carson that warm October night, it was a dream come true for Shaughnessy—and business as usual for the brazen Rich.

"Buddy went beyond what we agreed to by playing all his incredible overhand and underhand cross-sticking," Shaughnessy says from his home in Calabasas, California. "The competitor never dies! So the next time he was on I arranged to have one of his cymbals made from plastic; when he crashed the cymbal it flew into a million pieces! We had a lot of fun, and I miss him."

On *The Tonight Show* from 1963 to 1992, Shaughnessy played with everyone from B.B. King, Tony Bennett, and John McLaughlin to Dizzy Gillespie and Sammy Davis Jr. "I used a four-piece Rogers set that had Carson's face on the bass drum head," Ed recalls. "When the show moved to L.A. [from New York, in 1972], I played a large Pearl set: two rack toms, two floors, three rock toms to my left, and double bass drums. Then I went with Ludwigs, which I still play. I had to get a sound that was good for every style. The Ludwigs were open enough for jazz and flat enough to play rock."

Ed: Unless someone has done a nightly television show, they have no idea how challenging it is. You have to be able to play the big three: rock, jazz, and Latin, and ethnic styles as well. You have to be a really good sight reader so that you can do it good the first time and perfect the second time. On average you don't play a song more than twice at a rehearsal, and the third time it's on the air, being broadcast to millions of people. I've done more than 500 albums and all kinds of TV shows, but a nightly show is the hardest because everything is short on time.

MD: Short on time for rehearsal or for learning a song?

Ed: There is no such thing as learning a song. You have to take it off the paper because you don't have time to learn it. You need more than a great ear. If you get a 4/4 chart and in the middle of the chart there's a couple bars of 3/4 or 5/4, you'll never hear it coming.

MD: There were no rehearsals on *The Tonight Show*?

Ed: There were, but [bandleader] Doc Severinsen was expected to get all the music done in thirty minutes. We'd begin rehearsal on the downbeat at 3:15; you'd get the chart [furnished by the artist's arranger] and play it down once. If it sounded good, the artist ran through the tune. And that's it until you play it again in front of the cameras that night. Every single person in the band has to be an extremely good sight reader. TV requires what other jobs require, just more in a hurry.

MD: How did the demands placed on you as a drummer change over the years?

Ed: I used to do defensive listening in my car. I had my radio tuned to Top 40 all the time. When it was hip to play Sly Stone music, that was different from James Brown. Then hip-hop came in and we were back to dotted 16ths. Listening to radio all the time

kept me abreast of all the styles.

MD: Johnny Carson was a drummer, right?

Ed: Johnny had a very good sense of time. He would sit in occasionally. And he had a terrifically fast left hand from doing coin tricks for twenty-five years. He had a grip like Godzilla. He could burn the left-hand drumstick. Johnny kept his drums in a glass-fronted room alongside his tennis court. His drums overlooked the tennis court, and he'd play with ear-phones on. Once, he forgot I was there and he was having a ball playing to big-band tracks. That's how he relaxed, playing for hours with big-band music. He loved the drums that much. And he was so nice to let Buddy Rich and me do our duet in '78.



Go to moderndrummer.com to check out a timeline of great TV-drumming moments.

A large portrait of Ed Shaughnessy, an older man with glasses and a black shirt, smiling and pointing towards a large Sabian cymbal he is holding. The cymbal has the Sabian logo and the text 'SABIAN' visible. The background is white.

WHAT'S YOUR SOUND?

ED PLAYS SABIAN.

There is a consistency of sound to AA cymbals that makes them a joy to play.
Hear more at sabian.com

ED SHAUGHNESSY
Legendary Jazz Great: Doc Severinsen,
The Tonight Show

SABIAN
BECAUSE SOUND MATTERS

PAUL SHAFFER

The keyboardist is one of the most famous TV bandleaders of all time. But he started out playing drums and knows more than most **just how important the drummer's role really is.**

by Billy Amendola

David Letterman's sidekick, Paul Shaffer, is a world-renowned bandleader who has been starring on TV for over thirty years. One minute you could catch him backing up a who's who of the music business, either in the studio or on *The Late Show*. The next minute he might be jamming at a Rock And Roll Hall Of Fame dinner and hanging with rock royalty. And that's not to mention the blockbuster movies Shaffer has appeared in, or the fact that he was part of *Saturday Night Live* at its inception.

"I LOVE THE DRUMS, AND I KNOW THAT WITHOUT THE DRUMS YOU'VE GOT NOTHING. IF THE DRUMS AREN'T RIGHT, NOTHING IS."

Paul was born in 1949 in Thunder Bay, Canada, and began his musical journey at a very young age by playing bongos at family "beatnik" parties. "For people living way up in northern Ontario," he says of his parents, "they had pretty hip musical tastes."

Shaffer has done countless sessions as a master of the Hammond B-3 organ and has been recognized for his skills as an arranger and songwriter. He cowrote and produced one of disco's biggest smashes, the Weather Girls' "It's Raining Men," and Paul Davis's pop hit "Never Want To Lose Your Love," among other songs. Now, in collaboration with David Ritz, Shaffer shares his extraordinary life story in a hilarious, behind-the-scenes book, *We'll Be Here For The Rest Of Our Lives: A Swingin' Showbiz Saga*.

Longtime *Late Show* drummer Anton Fig tells us, "Paul is a fantastic bandleader and musician: demanding and hardworking, with keen attention to detail and an appreciation of all different styles. He possesses an encyclopedic knowledge and a great reverence for the history of music through the present. He's also an amazing B-3 player, conductor, and foil for Letterman—and he makes it all look effortless. He changed my life dramatically by offering me a one-of-a-kind gig."

Drummer/producer Steve Jordan, who started with Shaffer on *SNL* and was the original drummer in the *Letterman* band, says, "When I joined *SNL* in my teens, I was eager and naive. The only thing I knew was that I loved music and would gravitate to people who did as well. As it turns out, while Paul was living in Thunder Bay, Ontario, dreaming about Motown and soul music in the U.S.A., I was



a kid in the Bronx dreaming of the same thing—and to the same exact album, *Temptations Live!*"

MD talks to the world's supreme bandleader about our favorite subject: drums.

MD: Let's start at the beginning with your playing the bongos and later the drumset.

Paul: I had a friend when I was a kid who showed me that if you take an elastic band, put it around a bongo, put a pencil under it, then hit the drum with a stick, it will rattle like a snare. So I made my own little drumset, and I would use cookie tins for cymbals. Later I added a real bass drum pedal to a big parade drum, on its side, and got a hi-hat for Christmas, and that was my set.

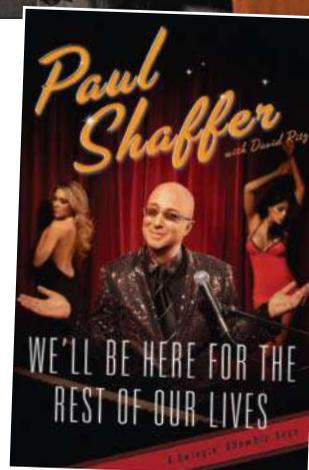
It was around the time the Beatles came out. I would put the radio on and play along with my makeshift drumset. I can remember playing along to "Bye Bye Baby," by the Four Seasons. That had a heavy drum part in it.

MD: Buddy Saltzman...

Paul: That's right!

MD: Dennis Diken from the Smithereens and John Cowsill recently did a piece on Buddy for *MD* [October '09 issue].

Paul: Two great drummers! John plays with the Beach Boys now. I happened to see them recently and met him. And Dennis is also a great historian. Buddy Saltzman played some of the greatest drum fills in the history of rock 'n' roll. My favorite is at the end of "I've Got You Under My Skin," where the whole thing comes to a close, but it's a false ending. Then he brings it in—pow!—with a bare snare hit; no cymbal crash, just snare right out in



the open. I've always thought that was the best drum fill in rock 'n' roll.

MD: I read in your book about your getting a telegram from Tony Williams. How did that come about? Did you know Tony?

Paul: No, I hadn't met him yet. He sent his congratulations after the first *Letterman* show aired and said something like, "Keep it up—it's a fresh kick!" Which I used to say a lot on TV as a joke at the time. He was not only into the band but also into the humor of the show.

When we moved over to CBS, Tony Williams finally came and sat in with the band. We had two sets of drums. Of course he was absolutely the greatest. When Anton was going to take two weeks off to go visit his parents in South Africa, which he

does every year, Tony was going to do the gig. And then he died and never got to play it.

MD: The World's Most Dangerous Band, as you used to be known, was the first hip TV house band.

Paul: Thank you for saying that. We came on the air with Letterman in '82, and no one had seen this kind of thing before—a quartet playing songs that we *loved*, playing the hell out of them, and playing the real parts. I think there was a big difference from the kind of band that's just reading it down. And of course [original lineup] Will Lee, Hiram Bullock, and Steve Jordan were excellent musicians, all better than I was.

MD: Let's talk about a few of the late-night TV drummers who are on now: Shawn Pelton, Questlove, Marvin "Smitty" Smith, and Max Weinberg.

Paul: Shawn certainly makes it feel good. He can make you want to dance with his playing. I guess I would say the same thing about all of them. Questlove, same thing—great feel, and terrific chops as well, but when he lays down a beat you say, "Wow, that feels good."

Smitty is one of the great jazz drummers out there but can play any kind of music. And Max, we became familiar with his playing on the Springsteen stuff, and there's nobody who could do that gig, except maybe his son, Jay.

But when Max got his own band on the *Conan* show, a whole other side of him came out, a looseness that we never even knew he had. And he's another guy who can play *anything*. I did a tribute to Mike Smith of the Dave Clark Five at B.B. King's here in NYC, and Max loves the Dave Clark Five, so he sat in on one song, "Bits And Pieces," which has a drum solo at the beginning of every verse. He played the hell out of that. As many times as I've heard that song, I stood at attention and took notice when he played it. He is a terrific player!

MD: Let's say you're going to audition a drummer today. Take us through the process.

Paul: Well, it depends what the gig is and the kind of music you're going to be playing. On the *Letterman* show, for instance, you have to be able to play *all* styles. Maybe just for fun we should talk about that.

MD: We don't want to scare Anton.

Paul: No, Anton is good. [laughs] When Steve Jordan left the band on the show, a number of people came in to try out. But when Anton did it, everyone, even the guys in the crew, their heads turned around: "Whoa!" So I hired him right away.

Not too many guys could do the *Letterman* show on drums, or on *any* instrument. You have to know a bunch of songs in every style—jazz, blues, R&B, rock—so that's one thing. And you have to have the kind of time where you always know where it's going to

be. You don't want a guy who comes out of a fill and you're not sure where the downbeat is. You'd be surprised at how many professional drummers are like that.

I have to feel like I'm secure, like the drummer has me right in the palm of his hand and I'm not going to fall out. I don't have to play with a guy very long before I know whether I'm going to get that feeling. Especially if you're playing every day and you're playing all different kinds of music and you don't have much time to rehearse. You might think all the great drummers have that. If they don't, I don't know whether you can consider them a great drummer; I don't think you can.

Plus you've got to sound authentic, like the real deal. And of course the main thing is to play in time. Somewhere I have a Steve Gadd instructional video, and I was fascinated by it. I found it to be very Zen. He would be talking about how to play a beat, and he would play the simplest of beats. I'm not saying you've got to play it simple—that's not so important to me; play as much as you want. The thing is, play in time.

But Steve Gadd said, "Let me play quarters on the hi-hat, 2 and 4 on the snare, and 1 and 3 on the bass drum." You can't get any simpler than that. Then he would pause and sort of meditate for five seconds before doing it. And when he would start to play, the very simplest of beats would feel so good that you'd want to dance. That's a good test. If you can do that and make it feel good, you're on your way. Rock 'n' roll is all about making people dance. So that's the function of the drummer right there. And the way to do that is to play something that feels good—and the way to make something feel good is basically to play it in time.

MD: When you were growing up, who was the first drummer that you noticed?

Paul: I had a Sandy Nelson record, *Teen Beat '65*. He was sort of a Gene Krupa-style guy. His drumming certainly made you feel good. And I used to get to see the Guess Who all the time. Garry Peterson was their drummer. He was a jazz-oriented drummer playing rock 'n' roll, so some might say he overplayed, but I don't want to say that. He played a lot, with a lot of fills. Listen to "These Eyes"; it's a very simple ballad, but he's playing lots and lots in there. There's so much going on.

MD: What's the worst thing a drummer can do in the studio?

Paul: Be on the phone instead of coming in to play. The music that you're trying to make should be the number-one thing on your mind while you're there.

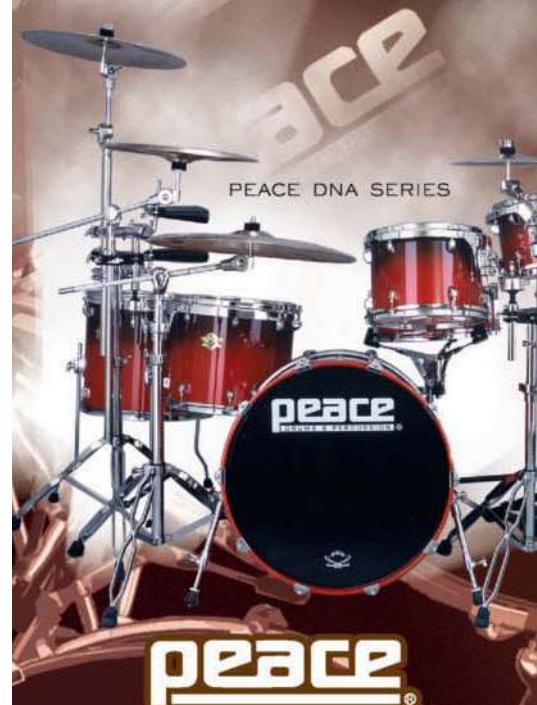
For more with Shaffer about his favorite drummers, visit modern drummer.com.



MUSIC IN YOUR D-N-A

DRUMS FOR THE EARS, EYES,
MIND, SOUL - AND BUDGET
FEATURING:

- ★ 9-PLY SELECT NORTH AMERICAN MAPLE SHELLS
- ★ HAND-RUBBED LACQUER FINISHES
- ★ RIMS-MOUNT POWER TOMS
- ★ LOW MASS/LOW PROFILE LUGS
- ★ MAPLE BASS DRUM HOOPS
- ★ HEAVY-DUTY HARDWARE INCLUDED
- ★ 45° PRECISION-V BEARING EDGES



peace
PERFORMANCE DRUMS

Peace Drums & Percussion | www.peace-drums.com
Peace USA
Tel: 1-626-581-4510 info@peace-drums.com
Peace Taiwan
Tel: 886-4-26819619 Fax: 886-4-26817657
sales@peace-drums.com

THE HIT LIST

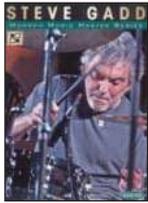
Drumming Videos That Set The Standard

In the twenty-five years since it was introduced, the drum video has transformed the way our instrument is taught, learned, and played. In this special edition of Critique, we highlight thirty-eight of the best. by Mike Haid

DRUMSET CONCEPTS

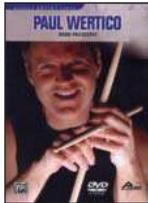
STEVE GADD *Up Close/In Session* (Alfred)

These videos, produced by Paul Siegel and Rob Wallis in the '80s, launched the entire drum instructional market and gave us our first glimpse at the iconic Gadd in his prime. The production quality now seems archaic, but the information will forever remain timeless, as Gadd performs and explains his classic grooves on Paul Simon's "50 Ways To Leave Your Lover" and "Late In The Evening."



STEVE GADD *Master Series* (Hudson)

The maestro returns in 2008, with head Hudson honchos Siegel and Wallis again at the helm. Gadd comes full circle with a revealing master class that showcases the true greatness of this drumming giant. The high-quality DVD format allows for several outstanding bonus clips.



PAUL WERTICO *Drum Philosophy* (Alfred)

This exceptional reissue is one of the most valuable videos on the market for the advanced drummer. Seven-time Grammy winner Wertico articulately explains his organic approach to several dynamic, jazz-based pieces. Wertico's creative drumming offers a welcome alternative to today's typically dogmatic, technique-laden instructional.

SOLOING



NEIL PEART *Anatomy Of A Drum Solo* (Hudson)

The Professor dissects his 2004 live solo, which traces the history of drumming, from its African roots to jazz to modern-day applications in popular music. A revealing and intimate glimpse inside the musical mind of one of rock's most influential players.



CLASSIC DRUM SOLOS AND DRUM BATTLES, VOLS. 1 & 2 (Hudson)

Outstanding chronological collections of classic jazz drum solos (available both individually and as a set). These enduring pieces feature the cream of the crop of swinging drumset technicians, including Krupa, Rich, Bellson, Blakey, Morello, Elvin, and Cozy Cole.

GROOVE



JEFF PORCARO

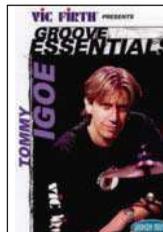
Instructional DVD For Drums (Hal Leonard)

Here the Grammy-winning studio legend gives us thirty-four minutes of heartfelt drumming, revealing the subtleties of his signature shuffles and secrets to playing in a group setting. In terms of musical grooves and masterful time, the late, great Jeff Porcaro is irreplaceable.

STEVE JORDAN *The Groove Is Here* (Rittor Music)

The title says it all. Another Grammy-winning groove machine, Jordan lays it down and goes deep in the pocket. When it comes to making it feel good, Jordan is money!

BASIC DRUMSET



TOMMY IGOE

Groove Essentials, Vols. 1 & 2.0 (Hudson)

These definitive drumset videos (sold separately) cover all playing levels and a myriad of popular styles. Igoe has the perfect educator's personality and conveys each genre in detail, with flair and conviction. These are the go-to DVDs for developing a strong drumming vocabulary in popular music styles.

FRANK BRIGGS *Mel Bay's Complete Modern Drum Set* (Mel Bay)

This timeless DVD offers the intermediate to advanced player the opportunity to develop masterful chops and applicable technique in almost every popular musical style. Briggs's soft-spoken approach to the user-friendly material makes for a relaxing and highly beneficial study.

DRUM CORPS



JEFF QUEEN *Playing With Sticks* (Hudson)

Over three hours of world-class drum corps stick method and rudimental hand technique. Queen has more tricks than a Vegas magician and an arsenal of advanced rudiments beyond compare.



Tear this out. Send to Santa. Leave cookies.



PW747W Neil Peart Autograph stick



TX5BGW Benny Greb Autograph stick



TX420N Mike Portnoy Autograph stick



TX515W Joey Jordison Autograph stick



TX916W Abe Cunningham Autograph stick



SD531W Jason Bonham Autograph stick



SD330W Todd Sucherman Autograph stick



TX5ABW Carter Beauford Autograph stick



The Original Hot Rods



SMXX - Smax



SD200 stick depot



R22 rattler



DSB4 stick bag*



DK1-6 wearable drum keys



X-Mutes



PMZ snare practice pad



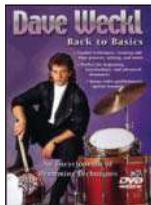
PB10 pad bag

Check out the new and improved promark.com



* Sticks, mallets and CD not included © Pro-Mark Corporation

TECHNIQUE



DAVE WECKL

Back To Basics (Alfred)
Reissued in 2003, this groundbreaking 1988 DCI video set the standard for high-quality multi-camera-angle production. The meticulously planned-out DVD is one of the first to feature a drummer playing along with prerecorded tracks. Weckl's precise drumming, hand/foot technique, tuning tips, and groove and solo concepts raised the bar for modern drumset players and instructional video production alike.

STEVE SMITH

Drumset Technique/History Of The U.S. Beat (Hudson)

This innovative two-disc package was a technological tour de force for Hudson Music, as it incorporated camera-switching options, optional commentary features, and massive bonus footage for a total run time of four and a half hours. On disc one, Smith covers an encyclopedia's worth of kit techniques, styles, and concepts. Disc two features a comprehensive discussion of the evolution of the drumset in American music, and Steve plays seven songs with his band Vital Information.

BILLY WARD *Big Time* (Hal Leonard)

Ward's quirky, creative drumming approach is personified in this entertaining and highly educational production. Straying from the standard format, Ward grabs your attention cleverly and pulls you in with his organic, musical concepts, deep philosophy, and infectious sense of humor.



JOJO MAYER

Secret Weapons For The Modern Drummer (Hudson)

The most comprehensive and well-produced instructional DVD on hand technique ever filmed. Mayer's sticking mastery combined with artistic, cutting-edge video production technology makes this a hands-down classic for all drummers.

TODD SUCHERMAN

Methods & Mechanics (Altitude Digital)

On this video, which is another artsy alternative to the standard instructional format, Styx timekeeper Sucherman focuses on musical playing, stick technique, and the proper attitude for the working drummer. The creative indoor/outdoor production is exceptional, and Sucherman's inviting personality and sense of humor make him a charismatic teacher.



BENNY GREB

The Language Of Drumming (Hudson)

This recent addition to Hudson's extensive catalog may be the most unusual and entertaining instructional out there. Greb clearly but lightheartedly spells out an innovative, systematic drumming "language" (with color poster and fifty-one-page e-book). The advances in cinematic creativity, outdoor camera work, and audio quality are unmistakable.

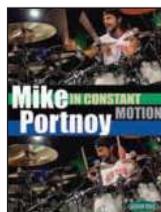
PROGRESSIVE



GAVIN HARRISON

Rhythmic Visions/ Rhythmic Horizons (Hudson)

In recent years Harrison, with his pinpoint control and stunning chops, has become a leading authority on progressive drumming. These well-produced DVDs (sold separately) offer detailed instruction on the art of prog.



MIKE PORTNOY

In Constant Motion (Hudson)

The hardest-working man in progressive metal goes all out on this three-disc set, covering three Dream Theater CDs and several side projects, with tons of bonus material. It's a seven-hour drumming extravaganza that includes PDF file transcriptions, camera-switching options, and a full-color poster.

THE DRUM INSTRUCTIONAL VIDEO How It All Began

When Drummers Collective proprietors Paul Siegel and Rob Wallis began videotaping master classes of high-profile drummers at their music school in New York City back in 1982, they had no idea that this bold move into the modern age of VHS recording would spiral into an internationally successful multimedia business and establish the duo as the preeminent video gurus of the drumming industry. Wallis recalls, "We put a classified ad in the back of *Modern Drummer* to sell the first videos, which were \$79.95. A few days after the magazine came out, several checks arrived in the mail. At that point, we thought this could actually be the start of a business."

After stalking session sensation Steve Gadd for several weeks in 1983, Siegel and Wallis were able to get the drummer into the studio to film the *Up Close* video, which helped launch their DCI Video business. "As we began to roll the cameras," Siegel recalls, "Steve said to Rob, 'Come and sit down next to me—I want this to be a conversation between us.'" This is how the initial interview format began for Siegel and Wallis, who now head the highly successful Hudson Music and continue to lead the way with innovative DVD productions and online multimedia drum education.

PERFORMANCE



MODERN DRUMMER FESTIVAL 2008

(Hudson)
Hudson and *Modern Drummer* have teamed up for a number of spectacular MD Fest videos. This recent DVD set is the most varied and comprehensive, with artist-to-artist interviews, a twenty-eight-page printable e-book, and nearly twelve hours of footage from Simon Phillips, Bill Stewart, Ndugu Chancelor, Gavin Harrison, Will Calhoun, Dafnis Prieto, Todd Sucherman, Billy Ward, Carmine Appice, Thomas Pridgen, and Derek Roddy.

BUDDY RICH MEMORIAL SCHOLARSHIP CONCERTS

(Alfred)
If you haven't seen this video, you've been living under a rock. Drum legends Gadd, Weckl, and Colaiuta share the stage for the ultimate percussive showdown. Also featured are Louie Bellson, Gregg Bissonette, and Dennis Chambers, plus clips of the master, Buddy Rich.

BRUSHES



THE ART OF PLAYING BRUSHES

(Hudson)

Several brush innovators—Joe Morello, Charli Persip, Eddie Locke, Billy Hart, and Ben Riley—share their technique and

insights with drummers Steve Smith and Adam Nussbaum on this three-disc set. Bonus footage from brush genius Ed Thigpen and the late Louie Bellson, among others, and a play-along CD help make this an authority on brush instruction.

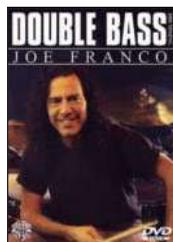
ED THIGPEN *The Essence Of Brushes* (Alfred)

The distinguished Thigpen shares an hour of peerless brushwork. Ed's articulate descriptions of his virtuosic technique, along with trio performances utilizing various tempos and stylistic forms, make this an essential DVD for mastering the fine art of brush playing.

CLAYTON CAMERON *Brushworks* (Carl Fischer)

Cameron's deft use of brushes set the world on fire during the resurgence of crooner Tony Bennett's career in the early '90s, and the drummer's 1992 instructional video, *The Living Art Of Brushes*, was the first of its kind to be dedicated entirely to brush playing. The more recent book/CD/DVD project *Brushworks* digs even deeper into many sweep/tap techniques and takes a close look at Cameron's signature brush rudiments.

DOUBLE BASS



JOE FRANCO

Double Bass Drumming (Alfred)

This is the original double bass master class from one of rock's premier educators on the topic. The 1984 classic stands the test of time.

JEFF BOWDERS

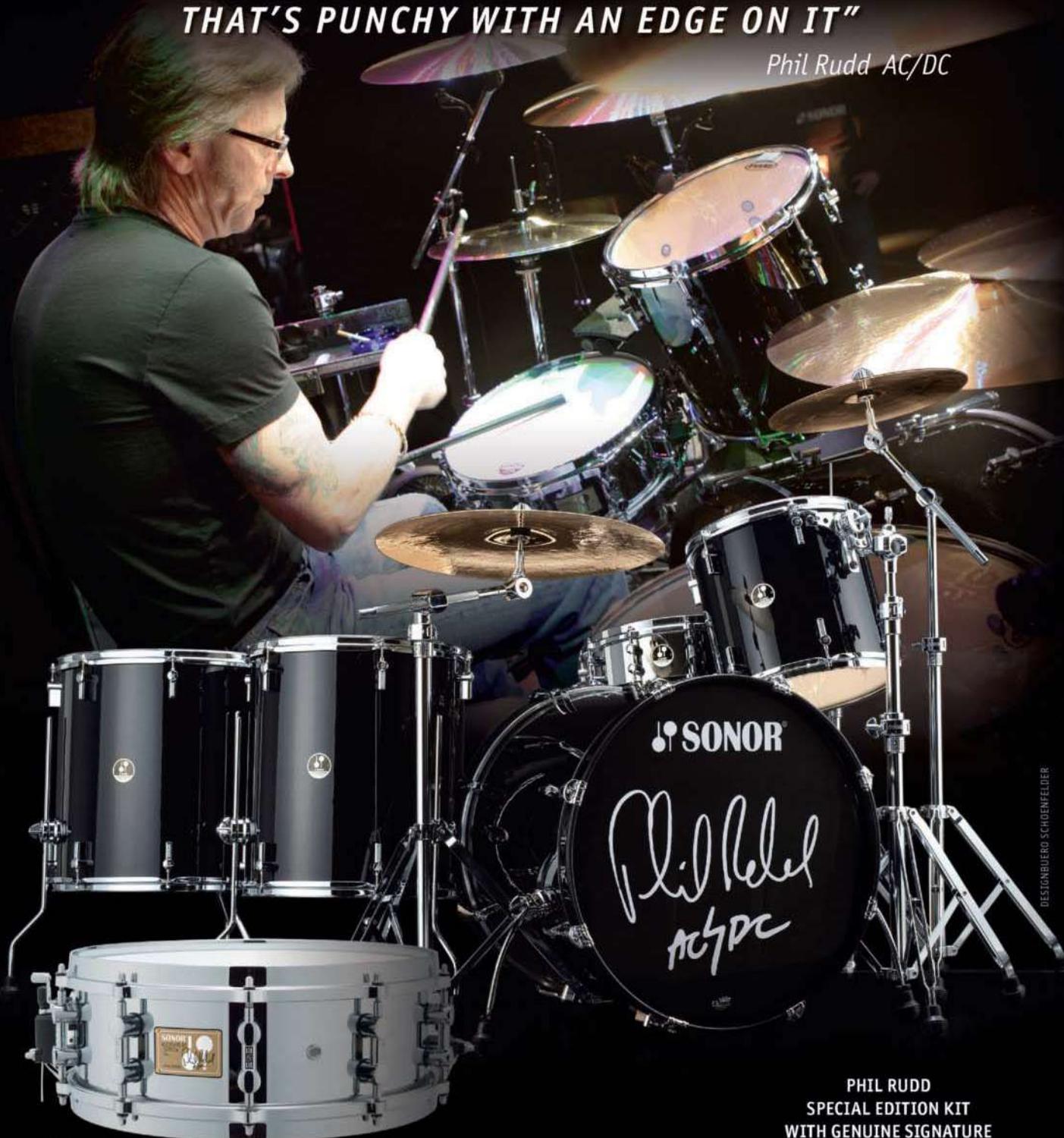
Double Bass Drumming Workshop (Hal Leonard)

Musicians Institute instructor Bowders takes double bass drumming to the next level with this outstanding instructional. Bowders' world-class DVD covers every aspect of double bass technique development, from basic to advanced.

HIGH VOLTAGE ROCK'N'ROLL

"I'M ALWAYS LOOKING FOR A FAT INTIMIDATING SOUND
THAT'S PUNCHY WITH AN EDGE ON IT"

Phil Rudd AC/DC



*Phil Rudd
AC/DC*

PHIL RUDD
SIGNATURE SNARE DRUM
14" x 5" CHROME OVER BRASS SHELL

PHIL RUDD
SPECIAL EDITION KIT
WITH GENUINE SIGNATURE
BASS DRUM FRONT HEAD
(Cymbals and Snare Drum
sold separately)

DESIGNBUERO SCHÖNFELDER

WWW.SONOR.COM

SONOR

THE DRUMMER'S DRUM

FOUR-WAY INDEPENDENCE



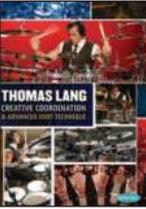
MARCO MINNEMANN

Extreme Drumming
(Alfred)

The prince of four-way coordination, Minnemann enters the instructional video market with this mind-blowing collection of solos, musical performances, and examples from his original catalog and from his award-winning book, *Extreme Interdependence*.

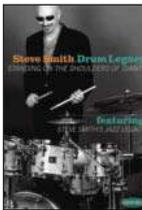
THOMAS LANG

Creative Coordination & Advanced Foot Technique
(Hudson)



If more is more, then this explosive three-disc set covering seven hours of foot method and Lang's Contemporary Coordination Matrix will keep your head spinning for years to come. Complete with a color poster and tons of special features and bonus material.

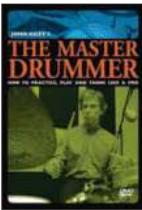
JAZZ



STEVE SMITH DRUM LEGACY

Standing On The Shoulders Of Giants (Hudson)
Jazz drumming experts Steve Smith and John Riley explore the stylistic characteristics of legends Max Roach, Art Blakey,

Philly Joe Jones, Tony Williams, Elvin Jones, Joe Dukes, and Buddy Rich, with performances from the 2006 MD Festival by Smith and his Jazz Legacy group.



JOHN RILEY

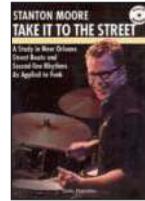
The Master Drummer (Alfred)
This may be the only DVD you'll ever need to learn the concepts of jazz drumming. Riley is an articulate speaker and instructor, clearly defining the subjects of technique, groove, creativity, and musicianship from the jazz perspective.

NEW ORLEANS



NEW ORLEANS DRUMMING

(Alfred)
Straight from the Crescent City, Earl Palmer, Johnny Vidacovich, Herlin Riley, and Herman Ernest unveil the spicy rhythms of the Big Easy. Overlook the production quality and savor the priceless info and detailed examples of the authentic flavor of New Orleans drumming.

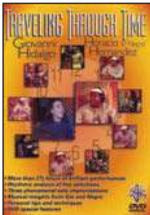


STANTON MOORE

Take It To The Street!
Traditional/Modern
(Carl Fischer)

The modern-day New Orleans drumming master goes deep inside the traditions and the current interpretations of his native city's drumming. Each DVD (sold separately) demystifies the voodoo surrounding this deceptively difficult drumming style.

LATIN



GIOVANNI HIDALGO/HORACIO HERNANDEZ

Traveling Through Time (Alfred)

The musical conversations on this vid are so deep that it would take six more discs to dissect what makes the performances so monumental. Hernandez, the Latin drumset virtuoso, and Hidalgo, the Latin percussion genius, do their best to explain their artistry. But it's better to just enjoy the magic that these legends create on this entertaining and rhythmically dense video.

PHIL MATURANO

Afro Cuban Drumming For The Drumset (Hudson)

Maturano is an authority on the subject of Afro-Cuban drumming. Here he offers an articulate discussion of applying compound Latin percussion rhythms to the drumset, and his explanation of clave and African 6/8 illuminates these often challenging rhythms.

Don't see your favorite drum video here? Go to myspace.com/moderndrummermagazine and tell us about it.



BFD2

The perfect complement to any electronic drum kit!

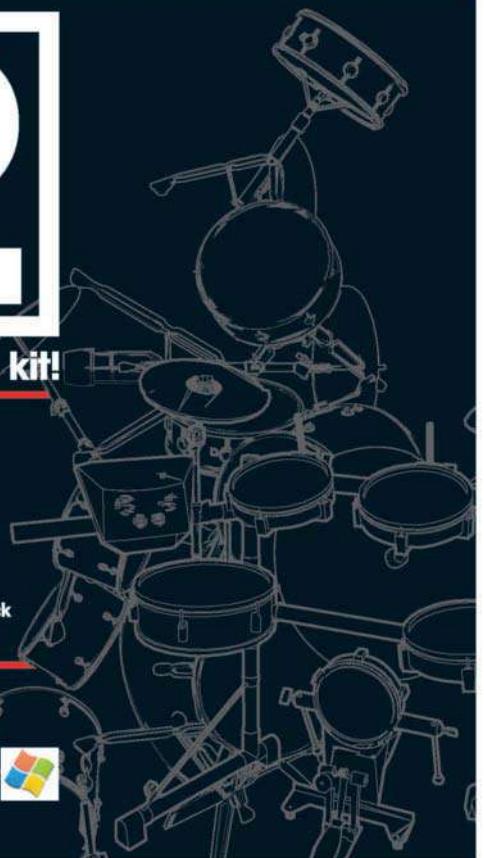
BFD2.1 New Features

- ✗ Overloud Breverb 'BFD2 Edition': Hall, Plate, Room & Inverse algorithms integrated into BFD2 mixer
- ✗ New engine supports more mics and articulations
- ✗ In-place preview for kit-pieces
- ✗ Preset MIDI maps for all major Edrum modules
- ✗ PSP Vintage Warmer 'BFD2 Edition' integrated into BFD2 mixer
- ✗ Switch kits & presets with MIDI program change
- ✗ Load-on-demand RAM optimization
- ✗ Extensive BFD2 compatible expansion pack range

www.fxpanson.com/bfd2

fxpanson

Distributed in North America
by FXpanson USA, Inc.
www.fxpanson.us

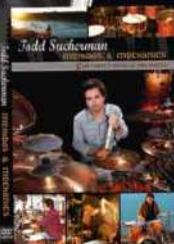


Whether Live or in the Studio...

"I get nothing but compliments on the sound of my drums, both live *and* in the studio. Audix mics have become an essential part of my kit wherever I go."
-Todd Sucherman, Styx

Todd uses the Audix Studio Elite 8 (STE-8) mic package live with Styx and in the studio on his "Methods and Mechanics" DVD. Visit www.audixusa.com to learn how to make your kit sound better than ever.

...Make it Count.



Todd Sucherman's
"Methods and Mechanics"
Drumming Instructional
DVD. For more
information visit
www.toddsucherman.com

AUDIX
MICROPHONES

FOR A DEALER NEAR YOU CALL 1-800-966-8261
TEL: (503) 682-6933 FAX: (503) 682-7114 www.audixusa.com
Audix Corp 2009. All rights reserved. Audix and Audix logo are trademarks of Audix Corporation

Cruise-Ship Gigs

THE REAL DEAL

by Daniel Mallowney

Ever wonder what it feels like to play drums every night while traveling the world by cruise ship? By offering some of my professional experience, I hope to create more interest and paint a clear picture of what's involved on a cruise-ship gig.

I look at magazines, Web sites, and postings at music stores and rarely see "Available: paying job for drummer." What I do see is "Master your feet," "Get more speed," or "Practice more efficiently." As a community, we drummers have become so obsessed with improving our chops, we often lose sight of the ultimate goal: getting a gig. I believe in practice and am by no means trying to diminish its importance. Your learning should never stop. But it's essential to strike a balance between woodshedding and gaining real-world experience. One way to attain this balance is through playing a cruise-ship gig; it's a great way for a drummer to diversify, grow, and make some money playing music.

Ship drummers usually work in a show band, dance band, jazz trio, or calypso band. We'll discuss these various drum chairs, but we'll focus on the show-band drummer, a demanding

position that provides optimum growth and can be a stepping stone to Broadway, the West End, Vegas, Cirque Du Soleil, and other high-profile gigs.

DO YOU HAVE WHAT IT TAKES?

Most cruise-ship drumming jobs are for show bands, where sight-reading skills and versatility are crucial. You'll need to play a bunch of different styles, like samba, rumba, a Viennese waltz, or a Krupa beat, and you'll also have to be able to swing and lay down straight 8th-note grooves. So if your playing is one-dimensional and you're interested in getting a show-band gig, now's the time to start working up different styles.

A jazz trio gig is limited to just a few ships (Carnival Cruises), but it offers the most creative setting. Cruise-ship trios are usually formed on land and stay together through a vessel's entire trip.

Pop and contemporary dance bands with vocalists also arrive on a ship as a unit. These two- to five-piece bands are either put together for one contract or are already working on land. Dance bands playing ballroom and wedding styles need to have a broad repertoire of songs, and drummers must know all the relevant genres. Dancers always make requests, and bands must fulfill them to be successful.

Calypso cruise-ship bands come almost exclusively from the Caribbean islands as full groups and perform several hours of upbeat music poolside every day.

MUSICAL ENVIRONMENT

Ships have show bands ranging from five to ten pieces, and the theaters can seat anywhere between 200 to 1,500 people. Bands are stationed in pits, on stage, on scaffolding, or on risers at the rear of the stage. A show-band musician can work forty-five minutes to four hours a day playing swing, Latin, pop, classical, funk, country, or anything else

geared toward the ship company's demographic. Depending on the entertainment schedule, days off can range from once a week to once a month.

A cast of singers and dancers performs two to three one-hour production shows per week, which are generally the backbone of the entertainment. These shows are played to a click track and have prerecorded instruments, including strings, horns, percussion, and background vocals. The sound engineer mixes the live band with the backing tracks accordingly and has the option to fade prerecorded drum tracks in and out.

Fly-on entertainers make up the remainder of showroom entertainment. They can be instrumentalists, singers, comedians, jugglers, or magicians. Sight-reading is important for efficient rehearsals—playing for new entertainers every week means there will be a lot of new charts.

The cruise-ship industry employs a diverse group of musicians. The quality, which is directly related to salaries, itineraries, and experience, varies from ship to ship. Some musicians come on board fresh out of top music universities such as North Texas, Berklee, or McGill, while others are seasoned veterans. Numerous musicians are subbing to fill work gaps at home, which is a great way to make money during slow work periods.

REALITY CHECK AND LIFESTYLE

Most cruise contracts are for a four- to six-month period. During your first few years, you'd be lucky to find anything shorter, as veterans usually get the ten-day Hawaiian sub gigs, but emergency fill-in opportunities do arise.

The cruise-ship environment usually calls for working, living, and socializing with the same people from your first day until your last. On average, fifty nationalities represent a ship's crew, all sharing the common interests of traveling and meeting new people. With so many

WANT TO KNOW MORE?

Here are several important cruise lines that hire musicians. To find the most appealing, check the onboard entertainment sections.

Aida Cruises	aida.de
Carnival Cruises	carnival.com
Celebrity Cruises	celebritycruises.com
Crystal Cruises	crystalcruises.com
Cunard	cunard.com
Disney Cruise Line	dcljobs.com
Fred Olsen Cruises	fredolsencruises.com
Holland America Line	hollandamerica.com
MSC Italian Cruises	msccruises.com
Norwegian Cruises	ncl.com
P&O Cruises	pocruises.com
Princess	princess.com
Regent Seven Seas Cruises	rssc.com
Royal Caribbean International	royalcaribbean.com
Silversea Cruises	silversea.com

people in a limited space, most crew members, including musicians, need to share cabins, and bunking with a friend can be accommodated. Bunk beds, a television, a desk, chairs, closets, shelves, a shower, a sink, a toilet, a safe, a telephone, and a refrigerator are all provided, and wireless Internet can be used in the cabin at a charge. Bandleaders have their own rooms, plus bigger beds and usually portholes.

Designated eating areas consist of crew, staff, or officer messes, which are all cafeteria style. At certain times of day you may also eat at a buffet, burger bar, pizzeria, bistro, or ice cream parlor. These options are quite standard, but subtle differences exist between ships. Staff with privileges may also eat in the dining room or at specialty restaurants.

Musicians who test positive on a mandatory drug test are immediately dismissed. Social drinking is accepted, but abusive behavior will not be tolerated. A blood alcohol level of 0.04 percent while on duty and 0.08 percent while off duty are the standard compliance.

LET'S TALK MONEY

A sideman salary for a show-band musician can range from \$1,890 to \$2,800 per month. A bandleader position often pays \$2,640 to \$4,000 per month. Of course, these figures depend on the cruise line, your experience, and your accumulated time on board. Dance-band musicians have a wider range of \$1,500 to \$4,000 per month. Jazz trios make \$2,000 to \$2,700 per musician each month. Overhead living costs are minimal—there are no grocery, utility, or transportation expenses. The company also provides airline tickets to and from the gig, including hotels, if necessary.

Signing consecutive contracts usually means a pay raise. Other benefits to having seniority include taking out a new ship, getting booked on exciting itineraries, or working with a band that everybody has been raving about. You could also get a shot as a musical director, a position that includes visitor privileges.

HOW TO LAND THE GIG

All individuals and groups either audition live or send promo packages to a cruise line or a talent agent. It's possible to audition over the phone, but that depends on the immediacy of the situation.

A talent agent, if you use one, will get 10 to 20 percent of your income, but you'll have someone looking out for your best interests. And you'll often make more money with an agent than without one, which normally covers the fee. Agents also manage your travel documents, including letter of employment, hotel booking, and flight itinerary, and keep copies of your medical papers and passport for quick reference. Several cruise lines will only hire directly from an agent.

Working without an agent means you must fend for yourself. You are responsible for negotiating pay raises, contract lengths, or specific ship assignments. (More info on contacting an agent can be found at careerdrummer.com.)

With a large number of ships already sailing and new ones being introduced every year, musician jobs are opening weekly. Many spots free up at the end of August, early December, and early summer, meaning several drum chairs may be available at the same time. Some of these gigs offer a great opportunity for musicians who are still in college to make a few extra bucks over the summer or Christmas holidays, as full-timers prefer to take off during the Christmas season and return the first week of January.

Just be aware that if the ship bug bites, a three- to four-month contract could easily turn into three to four years. Whether you stay in the Polynesian sun, hike the Norwegian fjords, or sip cappuccinos on the Mediterranean coast, there are enough exotic destinations to keep you enthused for contracts on end.

Daniel Mullowney has visited more than a hundred countries while playing ship gigs. He is currently based in St. John's, Newfoundland. Educational material for show drummers can be found on his Web site, careerdrummer.com.



Drumming is a gift.

the love project JOURNEY

New from DW DVD,
The Love Project Journey.
Studio and touring drummer Yael takes drummers on an inspiring rhythmic journey that has no boundaries. This is a groundbreaking must-see DVD for everyone in the band!

There's no better holiday gift for a drummer than pure inspiration. DW DVDs are not the instructional videos of the past, they're a look inside a drummer's head, their dreams, their story, their life. Get your favorite drummer what they really want this holiday season, get them a DW DVD.



dw DVD



WWW.ALFRED.COM/DW

©2009 Drum Workshop, Inc. All Rights Reserved.

(THE) MODERN DRUMMER

Merch Store



Everyone Loves The Drummer
Short-Sleeve T-Shirt • \$17.95

Modern Drummer #1
Drummer's Towel • \$10.95

Modern Drummer Star
Short-Sleeve T-Shirt • \$17.95

Everyone Loves The Drummer
Long-Sleeve T-Shirt • \$19.95

Modern Drummer Logo
Hooded Sweatshirt • \$24.95

Audio/Video Store



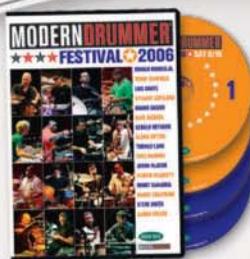
2000 & 2003
MD Festival DVD • \$49.95

Featuring: Brewer, Colalita, Hernandez, Jimbo, Leim, Jones, Lombardo, Ward, Townsley, Wilson, Smith, Portnoy, D'Virgilio, Sanchez, Airt, Pelton.



2005
MD Festival DVD • \$49.95

Featuring: Bittner, Holmes, Carlock, Smith, Paice, Adler, Mayer, Zoro, Sheila E, Acuña, Rekow, Perazzo, Haynes.



2006
MD Festival DVD • \$59.95

Featuring: Bruner Jr., McGerr, Spears, Campbell, Heyward, McQuitty, Kotche, Lang, Conte, Copeland, DiCenso, Sanabria, Dailor, Mangini, Seraphine, Smith.



2008
MD Festival DVD • \$59.95

Featuring: Pridgen, Ward, Calhoun, Chancler, Phillips, Appice, Roddy, Prieto, Sucherman, Harrison, Stewart.



Snare Drum Selects
Volume 1 • \$89.95

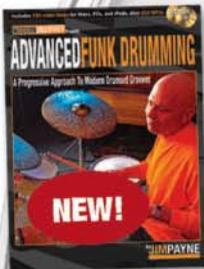
Developed for sound replacement by professional record producers and sound engineers as well as drummers and home-recording enthusiasts, Snare Drum Selects is a BFD2-compatible collection of studio-quality sound samples taken from a dozen unique snare drums from Ahead, Cadeson, Fidock, GMS, Longo, Mapex, Pork Pie, Spauln, Tama, Taye, and WorldMax.

www.ModernDrummer.com
www.myspace.com/moderndrummermagazine
www.twitter.com/Modern_Drummer
facebook.com: search for "Modern Drummer magazine"

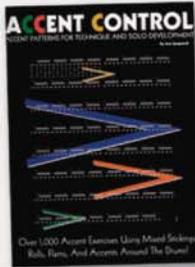


MODERN DRUMMER'S DRUMSHOP.

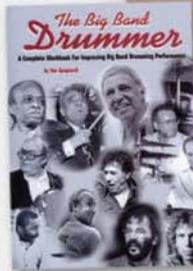
Book Store



#6620138
\$24.95



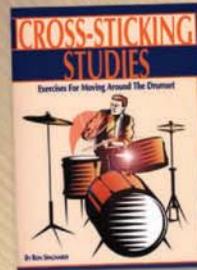
#6620058
\$12.95



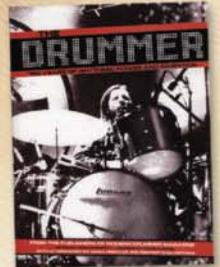
#6620051
\$12.95



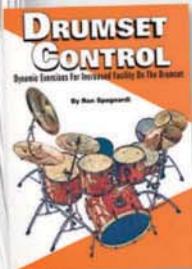
#6620054
\$12.95



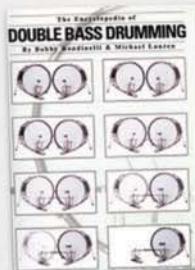
#330377
\$12.95



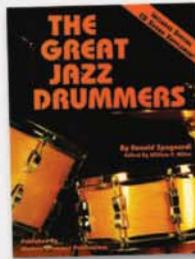
#331369
\$27.95



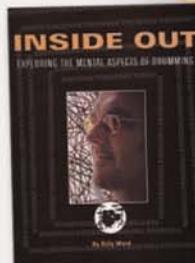
#6620061
\$12.95



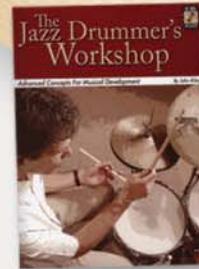
#6620037
\$12.95



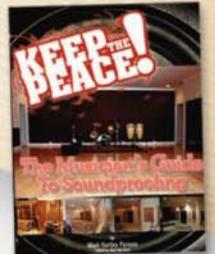
#6621755
\$19.95



#6620076
\$12.95



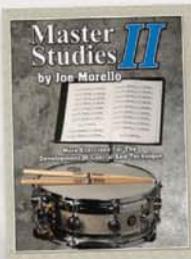
#6620089
\$17.95



#331328
\$12.95



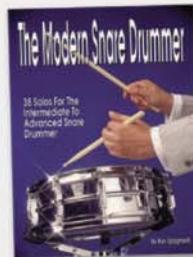
#6631474
\$12.95



#6620101
\$14.95



#6620070
\$12.95



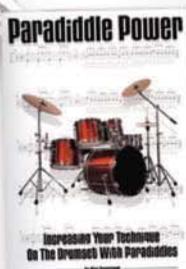
#330458
\$12.95



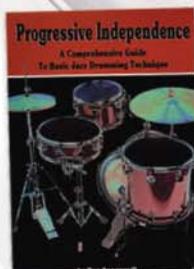
#6620100
\$17.95



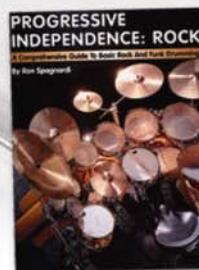
#6620118
\$14.95



#6620034
\$14.95



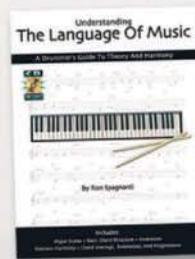
#330290
\$12.95



#6620049
\$14.95



#6620072
\$14.95



#331123
\$14.95

Visit ModernDrummer.com today to sign up for your free Modern Drummer Digital Edition and MD Wire subscriptions!

Merch/DVDs
973-239-4140

Books
800-637-2852

www.ModernDrummer.com

MODERN DRUMMER®

Nouveau Retro

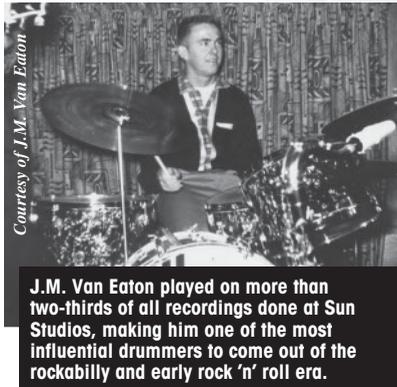
PART 5: ROCKABILLY

by Daniel Glass

This series of articles focuses on several classic genres that helped create the blueprint for how we play today. Although these styles may not be prominent on your radar screen, knowing a bit about each of them will connect you more deeply with your craft, not to mention make you more employable. In previous installments, we talked about classic swing, early rhythm and blues, and early rock 'n' roll. Now let's examine another style that played an important role in the development of the modern American pop sound—rockabilly.

WHAT EXACTLY IS ROCKABILLY?

Elvis Presley, Carl Perkins, Jerry Lee Lewis, Johnny Cash, Gene Vincent, Roy Orbison—these names are all associated with a Southern style that redefined the sound of popular music. Although the term *rockabilly* didn't come into general use until the 1970s, there really is no better word to describe this hybrid of hillbilly music set to a *rockin'* beat. In its original form, rockabilly spent only a few years in the spotlight (1954–1960). But during that time, it became one of



Courtesy of J.M. Van Eaton

J.M. Van Eaton played on more than two-thirds of all recordings done at Sun Studios, making him one of the most influential drummers to come out of the rockabilly and early rock 'n' roll era.

the key ingredients in the melting pot that cooked up rock 'n' roll. Elvis Presley—rock's first “king”—got his start hollering out rockabilly. And rock legends from every generation—particularly the bands of the British Invasion—have listed the style as a major influence.

Rockabilly was important for many reasons. For one thing, it rewrote the book on studio production. The “slap-back” echo developed at Sun Records in Memphis (home to many rockabilly pioneers) became one of the defining sounds of rock 'n' roll. Second, rockabilly helped establish the electric guitar as the dominant instrument in rock. Third, the style forever imprinted the sound of



Courtesy of W.S. Holland

The Carl Perkins band, featuring lefty drummer W.S. Holland. Holland laid down many seminal rockabilly grooves with Perkins, including “Blue Suede Shoes.” He also played drums with Johnny Cash for nearly four decades.



Courtesy of Jerry Allison

The very inventive Jerry “J.I.” Allison, playing a beautiful set of classic Ludwigs behind Buddy Holly in the late 1950s.

country music on America's pop-culture psyche. Perhaps the most revolutionary aspect of rockabilly, however, was that for the first time drums were being featured prominently in a country music setting. In fact, it was the marriage of drums and country that defined the rockabilly sound.

Rockabilly's first practitioners—mostly poor white kids from Tennessee, Arkansas, Louisiana, and Texas—were raised on gospel, hillbilly boogie, and Western swing. But they were also inspired by the raucous shuffles of rhythm and blues, an African-American style, and integrated those ideas into their brand of country, providing an injection of energy that had never

GETTING STARTED

6 KEY RECORDINGS TO INTRODUCE YOU TO THE ROCKABILLY STYLE



ROCK THIS TOWN: ROCKABILLY HITS, VOLS. 1 & 2. These collections are a great place to start if you want a general introduction to the rockabilly genre. The sets include tracks by many of the artists discussed in this article, plus some of the more important revival bands.

THE SUN RECORDS COLLECTION. This definitive three-CD compilation features all the hits from the likes of Elvis Presley, Carl Perkins, Jerry Lee Lewis, Johnny Cash, and Roy Orbison, as well as tracks from the many blues artists who recorded for Sun (including Howlin' Wolf, B.B. King, and Little Milton). Drummer J.M. Van Eaton is featured throughout. If the box set is too rich for your pocketbook, much of the collection is available as single CDs.

JOHNNY CASH, SUPER HITS. The Man In Black rerecorded much of his rockabilly material during the '60s, with drummer W.S. Holland on board. Holland's strong, precise shuffles really bring out the “train” effect felt on many of Cash's classic tunes.

GENE VINCENT, THE ROCK 'N' ROLL COLLECTION. Vincent is a major influence on today's rockabilly revival, and this set shows why. Along with guitarist Cliff Gallup and drummer Dickie Harrell, Vincent conjures up some devastating rockabilly that slouches along with mucho bravado. Included here are all the big hits, like “Be-Bop-A-Lula,” “Race With The Devil,” and “Bluejean Bop.”

BUDDY HOLLY, FROM THE ORIGINAL MASTER TAPES. The best Buddy Holly compilation available. It features Jerry Allison's imaginative drumming at its finest!

JOHNNY BURNETTE TRIO, ROCKABILLY BOOGIE. Burnette's group, also known as the Rock 'N' Roll Trio, truly put the rock into rockabilly. This amazing disc foreshadows the harder-edged sounds of the '60s and features Nashville drumming legend Buddy Harman throwing down some whiplash-inspired backbeats.

**AT:
GUITAR
CENTER**

**EXPERIENCE THE MOST ADVANCED ELECTRONIC
PERCUSSION KIT EVER MADE**

The Roland V-Pro Series TD-20SX



Springfield, New Jersey Drum Specialist Randy Satarsky and Thomas Lang test the incredible dynamics of Roland VDrums at Guitar Center, West LA on September 1st, 2009, 7:18pm.

Visit guitarcenter.com for a location near you.

existed before.

These self-taught musicians had a streetwise aesthetic and a rebellious attitude toward the Southern music establishment. In essence, you could say they created the first "garage bands." Their unpolished style and raw attitude resonated mightily with a brand-new demographic in American society, the generation of post-war youth known as "teenagers." Inspired by the likes of actors James Dean and Marlon Brando, teens were ready for music that was made by someone their own age, untainted by the glossy production values of the mainstream music biz. Rockabilly fit the bill perfectly, and it stormed the world from the ground up, creating shock waves not unlike later street styles such as punk and hip-hop. Although the original rockabilly era was short lived, a revival began in the '70s that continues to this day, with various subgenres, like "psychobilly," continuing to inspire generation after generation of teen rebels.

ROCKABILLY DRUMMING

From a drummer's perspective, the rockabilly style is not as clearly defined as some of the others we've looked at in this series. Rather, it's a hybrid that melded elements of swing, rhythm and blues, and country into a sparse feel that mirrored the rawness of the music.

As with R&B and early rock, shuffles dominated the rockabilly sound, many of them characterized by a feel that lay somewhere between swing and straight 8ths. Drummer J.M. Van Eaton—who

recorded nearly two-thirds of the records made at Sun—utilized a terrific two-handed backbeat shuffle on many big hits, including Jerry Lee Lewis's "Whole Lotta Shakin' Going On" and Billy Lee Riley's "Red Hot."

Rockabilly bands could also go in a cleaner, quieter direction. Some of the genre's biggest hits, like Carl Perkins' "Blue Suede Shoes" and Gene Vincent's "Be-Bop-A-Lula," were played with brushes.

SLAPPED BASS AND THE TRAIN BEAT

One common misconception that many drummers have about rockabilly lies in the "clicking" sound that you often hear on well-known recordings like "Blue Suede Shoes" or Johnny Cash's "Folsom Prison Blues." On first listen, it might appear that this effect is being created by a drummer playing a shuffle on the rim of the snare. In actuality, however, it's the stand-up bassist who produces the sound, by alternately tugging and slapping the strings against the fretboard of the neck.

The slapped bass sound harkens back to a time when country music didn't include drums at all and the rhythmic drive had to be created by other musicians. Another of these effects is the so-called "dead-string guitar," in which a guitarist would weave paper between the strings so they could be strummed in a purely percussive manner. Johnny Cash's early rockabilly group, which didn't include a drummer, used these effects to perfection—so much so that on tunes like "Get Rhythm," Cash's acoustic guitar

sounds a lot like a snare drum. When drummer W.S. Holland joined Cash's band in 1960, he developed a tight hi-hat shuffle that mimicked that sound and enhanced the effect of the "lonesome train" that permeated so much of Cash's work. Interestingly, the two-handed train beat that many of us associate with country or rockabilly drumming was not heard much—if at all—in the 1950s.

JERRY ALLISON

One of the most distinctive drummers of the early rockabilly period was Jerry "J.I." Allison, who's best known for his work with the great Buddy Holly. Allison was inventive in the studio and created sonic textures that would serve as inspiration for recording pioneers of the '60s, like the Beatles. Holly's records feature Allison slapping his knees ("Everyday"), beating on a cardboard box ("Not Fade Away"), even scratching the microphone on his beard stubble. Perhaps Allison's most recognizable groove with Holly is on "Peggy Sue," where he expertly plays paradiddles around the toms. In the '50s, this was truly cutting-edge drumming.



Since 1994, **Daniel Glass** has played drums with the pioneering "retro swing" group Royal Crown Revue. He has also recorded and performed with Bette Midler, Gene Simmons, Mike Ness, Freddy Cole, and many others. Daniel's writings on drum history have appeared in *The Encyclopedia Of Percussion*, *MusicHound Swing: The Essential Album Guide*, and numerous other music and drumming publications. His latest book is *The Commandments Of Early Rhythm And Blues Drumming* (cowritten with Zoro). You can learn more about Daniel's obsession with classic American music at danielglass.com.



DRUMCHANNEL.COM DVD

Presents the ULTIMATE DRUM DVD COLLECTION - Available at Pro Shops and alfred.com/drums

Distributed by Alfred Music Publishing

www.drumchannel.com - downloads, lessons and over 200 hours of free entertainment

And on the 8th day...



STUDIOMAPLE

TAYE StudioMaple series will track your every move and mirror your touch. Crafted from specially selected North American Sugar Maple, the StudioMaple is a drum that will erupt in an optimum blend of highs, lows, and mids.

www.tayedrums.com



Top 10 Rudiments

PART 9: THE INVERTED FLAM TAP

by Bill Bachman

This month we're going to look at the inverted flam tap. Some may assume that this rudiment is similar to the standard flam tap, which we covered last month, but the inverted flam tap actually sounds quite different—and playing it requires a totally different technique.

The inverted flam tap looks like the standard flam tap until you notice the unique sticking. Unlike the standard flam tap where the tap follows an accent with the same hand, the tap now *precedes* the accent with the same hand. This is what makes the rudiment tricky. The challenge is to quickly get to the accent after the tap without a rhythmic delay or tension as you lift up the stick. Using the Moeller stroke, or whip stroke, makes it much easier to achieve the proper stick height for the accent. The goal in learning this rudiment is to have well-trained hands that can effortlessly play patterns such as shuffle grooves, where taps immediately precede accents.

To review, a Moeller stroke is a modified downstroke where the stroke is played from the forearm with a whipping motion rather than from the wrist. As a general rule, the Moeller

stroke should be implemented when you need to quickly get the stick up for accents at speeds where the wrist would otherwise struggle to do so. Simply put, the Moeller stroke allows you to smoothly play accent patterns from your forearm with a relaxed hand, instead of overworking your wrist.

Let's first look at the technique necessary to play inverted flam taps at a slow speed. Each hand plays two low taps (the first of which is a grace note) followed by a high accent stroke. At this tempo you can easily play a low tap stroke, an upstroke, and a downstroke using the wrists. If you try to play inverted flam taps at a medium or fast speed with the same technique, your wrists will tighten up, since there's not enough time for the hands to play an upstroke preceding the accented flam. Again, this is where the Moeller stroke comes in and replaces the wrist motion with a forearm motion.

The tap immediately preceding the accented flam will be played with what I call a Moeller upstroke, where the stick just happens to hit the drum as you pick up the forearm and let the wrist hang limp. Regardless of the tempo, be sure to quickly stifle the stick's rebound after the accent in

order to freeze the stick pointing down toward the drum. This will help you maintain a good stick-height differential between the accents and taps in order to achieve maximum musical contrast. Also be sure to coordinate the two hands so that the flams are consistent from hand to hand; if one hand's flam is wider than the other's, then that hand needs to better develop the quick Moeller whip stroke.

Practice the following exercises slowly and work your way up, most often using the faster tempo's technique, which incorporates the Moeller whip stroke. The best way to achieve speed with all rudiments is to practice the fast tempo's technique slowly. I've seen many players fail to achieve high speeds because they practice only the slower tempo's speed-limiting technique. Be sure to practice the following exercises with the correct stickings (lowercase letters represent grace notes). Use a metronome or play along with your favorite tunes, and don't go any faster than you can play comfortably. Also practice this rudiment using the traditional slow-fast-slow breakdown evenly over one minute, gradually changing the technique in correlation with the speed. Good luck!

1

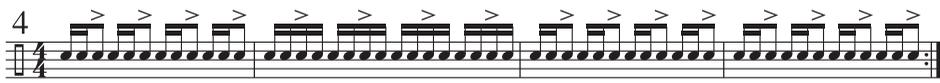
RRRRRRRRRRRRR LLLLLLLLLLLL IRL rLRIRLrLRIRLrLRIRLrLR
 LLLLLLLLLLLL RRRRRRRRRRRR rLRIRLrLRIRLrLRIRLrLRIRL

2

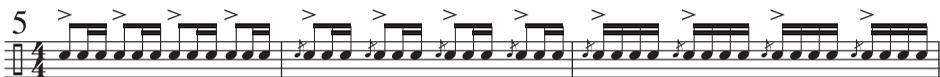
RLRLRLRLRLRLRL RLLRLLRLLRLLRLLR IRL rLR IRL rLR IRL rLR IRL rLR
 LRLRLRLRLRLRLRL LRLLRLLRLLRLLRLLR rLR IRL rLR IRL rLR IRL rLR IRL

3

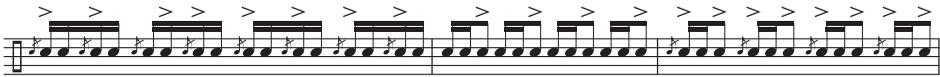
RRRRRRRRRRRRR RLRLRLRLLRLLRLLR RRRRRRRRRRRR BBBBBBBBBBBB
 LLLLLLLLLLLL LRLLRLLRLLRLLRLL LLLLLLLLLLLL (both hands together)



LLLLLLLLLLLLLL LLLRLLRLLRLLRLLR LLLLLLLLLLLLLL BBBBBBBBBBBB
 RRRRRRRRRRRR RRRRRLRRLRRRLRRRL RRRRRRRRRRRR (both hands together)



RRRRRRRRRRRR IRRR IRRR IRRR IRRR IRLRR IRLRR IRLRR IRLRR
 LLLLLLLLLLLLLL rLLL rLLL rLLL rLLL rLRLl rLRLl rLRLl rLRLl



IRL rLR IRL rLR IRL rLR IRL rLR LLLLLLLLLLLLLL IRLl IRLl IRLl IRLl
 rLR IRL rLR IRL rLR IRL rLR IRL RRRRRRRRRRRR rLRR rLRR rLRR rLRR



IR L L R IR L L R IR L L R IR L L R IR L r L R
 r L R R L r L R R L r L R R L r L R R L r L R IR L r L R IR L r L R IR L

For a variation, try playing only the bars that start with the right hand and then only the bars that start with the left hand. The goal is to keep the leading hand consistent while coordinating the opposite hand's parts.



RLLRLLRLLRLL LRLLRRLRRLRR IRLl IRLl IRLl IRLl rLRR rLRR rLRR rLRR



IR L r L IR L r L IR L r L IR L r L r L R IR r L R IR r L R IR r L R IR



IR L r L R r L R IR L r L R IR L r L R IR L r L R IR



R LRR LRR LRR LR L RLL RLL RLL RL IR LR IR LR IR LR IR LR



rLRL rLRL rLRL rLRL IR rLRIRrLRIRrLRIRrLR rLIRLrLIRLrLIRLrLIRL



IR L r L R r L R IR L r L R IR L r L R IR L



Bill Bachman is an international drum clinician and a freelance drumset player in Nashville, Tennessee. He is the author of the Row-Loft books *Rudimental Logic*, *Quad Logic*, and *Bass Logic*, the producer of the instructional drum DVDs *Reefed Beats* and *Rudimental Beats: A Technical Guide For Everyone With Sticks In Their Hands*, and the designer of Vic Firth's Heavy Hitter practice pads. For more information, visit billbachman.net.

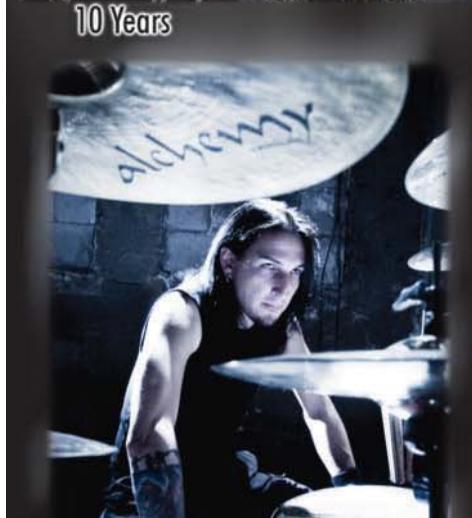


alchemy

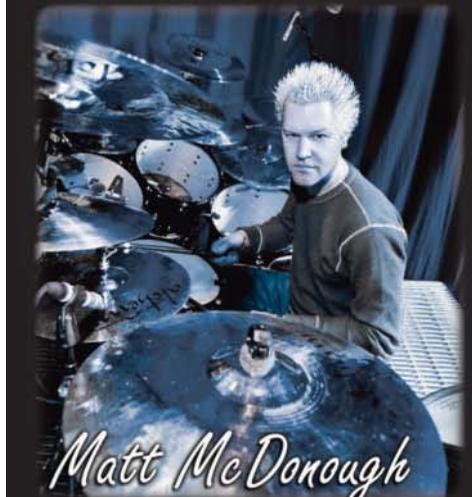
cymbals®



Brian Vodipken
10 Years



Alexei Rodriguez
Death Pilot



Matt McDonough
Mudvayne

Istanbul Agop & Alchemy Cymbals America, Corp.

21610 Lassen Street Unit 7 Chatsworth, CA 91311

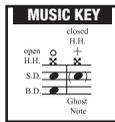
Phone: 818 882 3673 Fax: 818 882 3676

info@istanbulcymbalsusa.com www.istanbulcymbals.com

Advanced Funk Drumming In Depth

PART 1: FOUR TYPES OF GHOST NOTES

by Jim Payne



Everybody uses ghost notes in their playing, but not everybody uses all four kinds of ghost notes.

- 1. Regular ghost notes:** very soft single strokes.
- 2. Pullouts:** ghost notes followed by an accent played with the same hand.
- 3. Control strokes:** accents followed by a ghost note played with the same hand. (David Garibaldi used the terms *pullouts* and *control strokes* to describe these techniques in his article in the March 2009 issue of *MD*.)
- 4. Layered ghost notes:** ghost notes played in unison with strokes played by other limbs, like bass drum notes.

Note: All ghost notes in this article are played on the snare drum with the left hand (or with the right hand if you're a lefty).

REGULAR GHOST NOTES

Ghost notes are most often soft notes played on the snare drum, usually on the "e" and/or "a" (pronounced "ah") of a 16th-note count: 1 e & a. Ghost notes are used to create an underlying double-time feel that helps propel the rhythm along in a subtle but very funky way.

The granddaddy ghost-note groove is the so-called "James Brown beat." We don't really know who invented it, but it was made popular by Clayton Fillyau in his work with JB, especially on *Live At The Apollo, Vol. 1*, recorded in 1962.

The trick is to achieve a marked difference between the louder volume of the accented snare drum notes (which should be played as rimshots) and the much softer volume of the ghost notes. Think of it this way: People are sitting in the concert hall balcony, groovin' along with the bass drum and the backbeats. Then, as they listen more closely, they begin to hear something else that intrigues them: *What's that?* What they're hearing are the ghost notes between the backbeats.

When I first heard grooves with ghost notes, I was mystified too. It's something that makes the rhythm infectious. It sounds and feels so good that you've got to dig deeper and figure out what's going on.

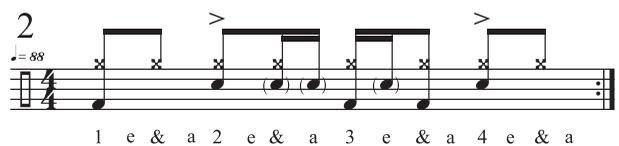
Now let's do just that. The ghost note on the "e" of 3 in the following beat should be played very soft (the softer, the better). Start with the stick $\frac{1}{2}$ " above the snare drum head. It's easy to make ghost notes louder; it's harder to play them softly and make them flow and "chatter" smoothly under the rest of the groove.



Here's a way to judge the correct volume for ghost notes. Hit the closed hi-hat with the tip of the right stick. Now play ghost notes with the left stick on the snare drum, and try to make them the same volume as the hi-hat notes. Alternate strokes between the two instruments (right, left, right, left) until the volumes are close to equal. When you listen to a good groove with ghost notes, it's often hard to tell if those in-between notes are played on the hi-hat or the snare. That's the way it should sound.

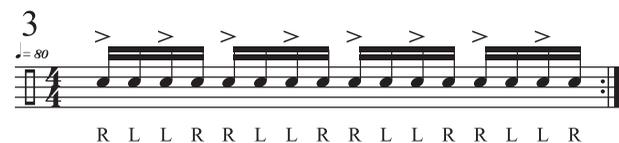
Eighty percent of what the audience hears should be the bass drum and the backbeats on 2 and 4. The softer ghost notes should be added without disrupting the basic groove. When you can do that, you've got it right.

The next beat has two left-hand ghost notes in a row, on the "&" and "a" of 2. At medium tempos, these two ghost notes are bounced. You may have to work on your soft double strokes to make them sound smooth. Try playing 2 and 4 as rimshots.



PULLOUTS

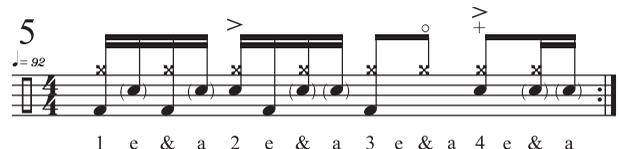
To develop the pullout concept, I use the following exercise. It involves shifting doubles by one 16th note, accenting the second stroke of each double. This exercise will also help smooth out your doubles, as we usually tend to accent the first stroke. (The sticking works well as the basis for some funky rhythms, especially when spread between the hi-hat and snare drum.)



In the following beat, the pullout happens on the "a" of 3 and 4.



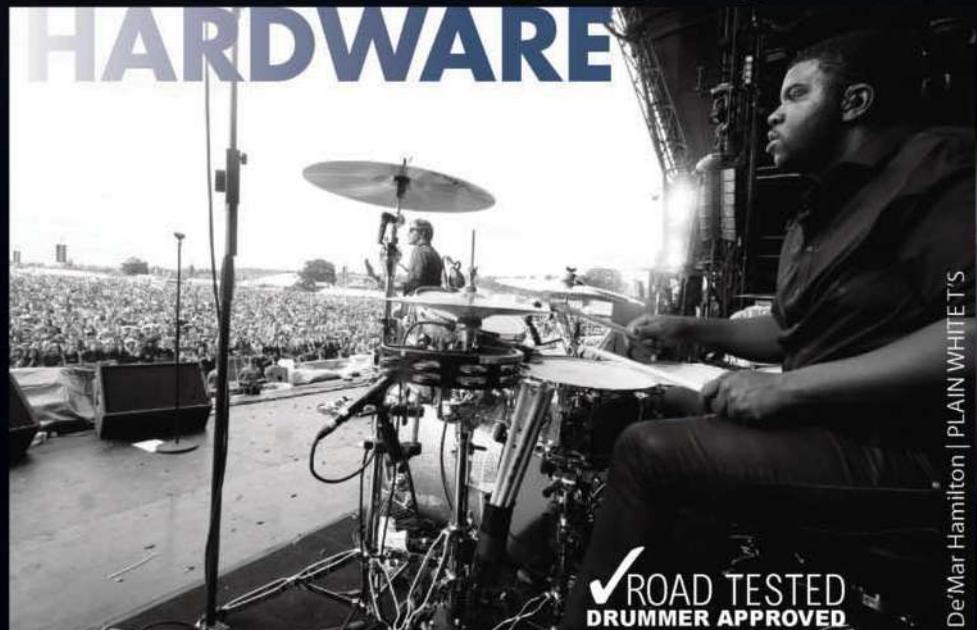
This beat has a pullout followed by a bass drum note—one of my favorite sounds.





DW 9000 SERIES

HARDWARE



✓ ROAD TESTED
DRUMMER APPROVED

De'Mar Hamilton | PLAIN WHITE T'S



The world's top professional drummers use DW 9000 Series Hardware because it simply works. A potent combination of chrome plated steel and good 'ol American ingenuity. Nothing is over-engineered, nothing is overlooked. Why take your chances with anything else? This is industry-standard hardware at its best, this is DW 9000 Series Hardware.



www.dwdrums.com

©2009 Drum Workshop, Inc. All Rights Reserved.

Derek Roddy
Serpents Rise
Traumedy



"I don't just hang out at Five-Star drum shops, I used to work at one!"

- | | | |
|------------------------------------------------|----------------------------------------------------|---------------------------------------------------|
| Atlanta Pro Percussion
Atlanta, GA | Drum Circuit
San Luis Obispo, CA | Long Island Drum Center
Nyack, NY |
| Backbeats Drum Shop
Salt Lake City, UT | Drum Headquarters
St. Louis, MO | Memphis Drum Shop
Memphis, TN |
| Bentley's Drum Shop
Fresno, CA | Drum Shop
Portland, ME | Midwest Percussion
Mokena, IL |
| Birmingham Percussion Center
Birmingham, AL | Drum World
Pittsburgh, PA | Original Long Island Drum Center
Plainview, NY |
| Buffalo Drum Outlet
Buffalo, NY | Drum World
Tulsa, OK | Percussion Center
Houston, TX |
| Cadence Drums
Rochester, NY | Dynamic Percussion
Manchester, CT | Ray Fransen's Drum Center
Kenner, LA |
| Colorado Drum & Percussion
Fort Collins, CO | Ellis Drum Shop
St. Paul & Richfield, MN | Resurrection Drums
Hollywood, FL |
| Columbus Percussion
Columbus, OH | Explorers Percussion
Kansas City, MO | Rhythm Traders
Portland, OR |
| Dale's Drum Shop
Harrisburg, PA | Fork's Drum Closet
Nashville & Knoxville, TN | Rupp's Drums
Denver, CO |
| DiCenso's Drum Shop
Weymouth, MA | Jeff Ryder's Drum Shop
San Antonio & Austin, TX | Skins 'n' Tins Drum Shop
Champaign, IL |
| Donn Bennett Drum Studio
Bellevue, WA | Just Drums
Toronto, ON | Stebal Drums
Willowick, OH |
| Drum Center of Lexington
Lexington, KY | Lemmon Percussion
San Jose, CA | |

Want a serious selection and killer prices?
Go to a Five-Star Drum Shop. We only care about drums (...not a guitar in sight).

www.FiveStarDrumShops.com

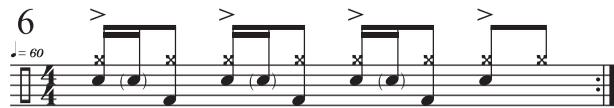


IN THE POCKET

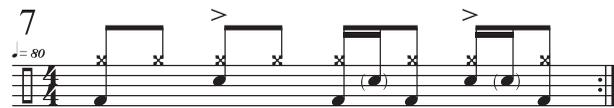
CONTROL STROKES

You'll need to use a bit of pressure at the fulcrum (the spot between the index finger and thumb where you hold the stick) in the left hand when executing the accented note. Then relax your grip immediately after the accent, as you bounce the second stroke off the head. Both the accented note and the unaccented ghost note are played with one motion of the arm and hand. Minimal effort is needed for the ghost note. If you think about it too much, it becomes forced and stiff. Just let it happen.

Start by playing the following exercise very slowly.



This groove incorporates the accented/unaccented concept on 4 and the "e" of 4.



Here's a beat with a control stroke and a pullout. Play the accented snare drum notes as rimshots.

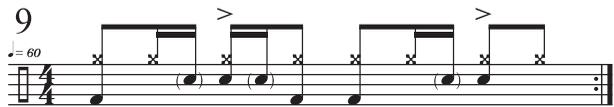


CLYDE'S THING

I first heard this beat on James Brown's "I Got The Feelin'," with the great Clyde Stubblefield on drums. The technique needed to play the groove combines the pullout and the control stroke, in three 16ths in a row—ghost note, accent, ghost note.

All three notes are executed with one motion of the left hand. The first ghost note comes at the beginning of the motion, then the grip tightens for the accent and relaxes after the accent so that the stick touches the snare drum lightly as you begin to bring the arm and hand back up.

In this beat, "Clyde's thing" happens on 2. There's a pullout on the "e" of 3 and 4.



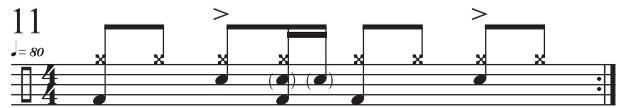
Here, Clyde's thing happens on 4. (By the way, the tempo of "I Got The Feelin'" is 126 beats per minute.)



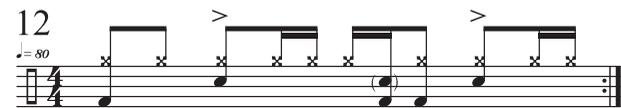
LAYERED GHOST NOTES

"Layered" simply means that two sounds or two parts of the kit are played at once. We've already dealt with this in several of the previous beats that have ghost notes played

along with the hi-hat. Now let's play ghost notes along with bass drum notes.



Here's a beat with a layered ghost note on the "e" of 3. It also has a hi-hat variation.



If you really want to make progress, you have to put in a lot of practice time in the woodshed. To do that with full concentration, you need determination. As John Riley explained in his recent *MD* interview (July '09), we can understand techniques and concepts, but what makes the difference is determination. That's the most important element in all of this. Determination delivers results. And it's something we all need to work on.

Good luck with your drumming, and may your backbeats be strong and clear, with those ghost notes percolating along nicely underneath. That's funky!



Jim Payne has played with Maceo Parker and the J.B. Horns and has produced albums for Medeski Martin & Wood. He teaches in New York City and online, and his new book/DVD, *Advanced Funk Drumming*, was recently released by Modern Drummer Publications. Check out Jim's Web site at funkydrummer.com.

To watch Jim demonstrate the beats in this article, log on to the Education page at moderndrummer.com.



Sticks n Skins
A PHOTOGRAPHY BOOK ABOUT THE WORLD OF DRUMMING

"One-of-a-kind! The PERFECT gift for the drummer in your life!"
- Liberty DeVitto

"A compelling and moving glimpse into the drumming community."
- Dom Famularo

ON SALE NOW!

Featuring Over 500 Drummers Including:
PETER ERSKINE • JOEY JORDISON • DEREK RODDY
HAL BLAINE • SIMON PHILLIPS • STEFANIE EULINBERG
ZORO • ALEX ACUNA • NIGEL OLSSON • And many, many more!

Purchase your copy today at www.sticksnskins.com
Visit our booth at PASIC for artist book signings.



Brian Blade

JOSHUA REDMAN'S "JAZZ CRIMES"

Transcribed by Mike Papagni

MUSIC KEY

open	○	R.C.	C.C.	R.C.
H.H.	●	●	●	●
T.T.	○	○	○	○
S.D.	○	○	○	○
F.D.	○	○	○	○
H.H.	○	○	○	○
w/ foot	○	○	○	○

H/H foot splash

Jazz great Brian Blade's twenty-four-measure solo on the track "Jazz Crimes," from saxophonist Joshua Redman's 2002 album, *Elastic*, showcases the drummer's advanced technique and very musical approach, as he experiments with slick, funky phrases over an eight-bar vamp. There's a lot of syncopated limb independence happening throughout, such as in bars 11 and 12.

Here's the rhythm of the vamp that continues throughout Blade's solo.

Vamp

♩ = 110



WIN 1 OF 3 SETS OF ISTANBUL AGOP CYMBALS

LENNY WHITE SIGNATURE EPOCH SERIES

The Istanbul Agop Lenny White Signature Epoch Ride was developed in collaboration with Lenny and heavily inspired by a ride that was given to Wallace Roney by the late, great Tony Williams, which White used to play while working with Roney. In 2009, Istanbul Agop completed the series, introducing 17", 18", 19", and 20" crashes and 14" hi-hats.



CINDY BLACKMAN OM SERIES

The Cindy Blackman OM Series was designed in conjunction with Cindy to capture the more complex, dynamic cymbal sounds from the golden era of jazz. The 22" ride has a clear, slightly metallic stick sound, enhanced by the unique blue/black finishing process. The crashes are lower pitched and trashy with a short decay. The 15" hi-hats are low, dark, and washy but with a clear "chick."



XIST CYMBALS

By combining modern production techniques with traditional cymbal-making concepts, Istanbul Agop is able to offer professional-quality cast B20 cymbals at a price that is accessible to drummers of all levels. The hi-hats are crisp and focused with tight sticking, the crashes have a papery attack with a medium decay, and the ride delivers a clear definitive "ping" with a mellow wash.



Consumer Disclosure: 1. To enter, visit www.modrndrummer.com between the dates below and look for the Istanbul Agop Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS OCTOBER 1, 2009, AND ENDS NOVEMBER 30, 2009. 4. Grand Prize Drawing: Winner will be selected by random drawing on December 14, 2009. Winner will be notified by phone or email on or about December 16, 2009. 5. Employees, and their immediate families, of Modern Drummer, Istanbul Agop, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes. First Prize #1: One (1) winner will receive a set of Istanbul Agop Lenny White Signature Epoch Series cymbals. The set includes a 22.5" ride; 17", 18", 19", and 20" crashes; and 14" hi-hats. Approximate retail value of prize: \$3,700. First Prize #2: One (1) winner will receive a set of Istanbul Agop Cindy Blackman OM Series cymbals. The set includes a 22" ride; 16", 18", and 20" crashes; and 15" hi-hats. Approximate retail value of prize: \$3,100. Second prize: One (1) winner will receive a set of XIST cymbals. The set includes a 20" ride, 16" and 18" crashes, 14" hi-hats, and a cymbal bag. Approximate retail value of prize: \$1,050. Approximate retail value of contest: \$7,850. 10. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Istanbul Agop/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

STEVE GORMAN

Story by Bob Girouard
Photos by Rick Malkin

The world is a better place with the **Black Crowes** in it. An old-soul drummer rests his body, clears his mind, and comes back home—right where we need him.



When you listen to Steve Gorman at the kit, the words *power*, *dexterity*, and *finesse* come to mind, leaving absolutely no doubt that the man lives to play drums. The Kentucky native, who says his ultimate desire was simply to join a band, has parlayed his exceptional abilities into one of the most successful affiliations in contemporary rock.

In 1987, in search of his muse, Gorman landed in Atlanta and struck up a friendship with the Robinson brothers, singer Chris and guitarist Rich. In a case of being in the right place at the right time, he was asked to play on a demo session, and as fate (and talent) would have it, he became a member of the Black Crowes and drummed up a storm on their hit-laden 1990 debut, *Shake Your Money Maker*. Just when music lovers were wondering whether Southern-tinged hard rock, soul, and R&B had been relegated to the *Billboard* oldies charts, the Crowes' hard-hitting songs and killer live show exploded onto the national scene. While giving a nod to influences both American and British, the band fashioned a new vocabulary for an art

form in dire need of a fresh voice.

Gorman's musicality shines through the Crowes' catalog. *Money Maker*, *The Southern Harmony And Musical Companion*, *America*, *Three Snakes And One Charm*, *Live At The Greek: Jimmy Page & The Black Crowes*, *Freak 'N' Roll...Into The Fog*, and *Warpaint* all feature a drummer with sharp instincts who's committed to expanding his percussive role and thriving in a musical framework that's always growing around him.

Except for a brief period between 2002 and 2005, Steve has never looked back, and now he's gearing up for the band's twentieth anniversary in 2010. With the release of *Before The Frost...* (and *...Until The Freeze*, a bonus album that can be downloaded free by those who buy *Frost*), the drummer, along with bassist Sven Pipien, keyboardist Adam MacDougall, guitarist Luther Dickinson, and, of course, the brothers Robinson, continues to spread the Crowes' musical word to legions of fans around the world. *MD* caught up with Gorman in Des Moines during the sextet's current tour.

MD: From your very first album, you've always had an awesome drum sound. Is this something you work on consciously?

Steve: Actually, no. It's not something I think about in advance, and every record's been pretty much the same in that we get into the room and start getting sounds. I never know what I'm looking for, but I know when it's there. I couldn't even begin to analyze it in a linear fashion.

MD: Your kit is conservative in size yet huge in impact: great attack, roundness, and perfect decay. Is there a favorite engineer who's responsible for that consistency both in the studio and live?

Steve: We made the last two records with Paul Stacey. He really gets a sense of my playing. He sat in on guitar for a tour in the fall of '06, then again in '07. He's a great musician, and as an engineer/producer he really understands. I do approach the drums as an instrument in that I hear the whole kit as one. I use a lot of ghost strokes and little things, but I subscribe to the idea that less is more. Paul is that kind of producer, and what I hear I'm very happy with.

MD: You list your primary influences as Ringo Starr, Charlie Watts, and John Bonham.

Steve: Growing up I was a Beatles fanatic. I always say that Ringo and Bonham were the pillars. First it was Ringo, and then when I really started

GORMAN'S GEAR



DRUMS: Ludwig

Super Classic Maple in "waterfall bubinga"

A. 5x14 or 6 1/2x14 snare

(Steve uses a variety of Black Beauty, brass, chrome, and wood snares)

B. 8x12 rack tom

C. 14x14 floor tom

D. 16x20 bass drum

CYMBALS: Zildjian

1. 15" A New Beat hi-hats

2. 16" K crash

3. 22" A Ping ride

4. 18" K crash

5. 8" A splash (not shown)

6. 10" A splash (not shown)

7. 12" A splash (not shown)

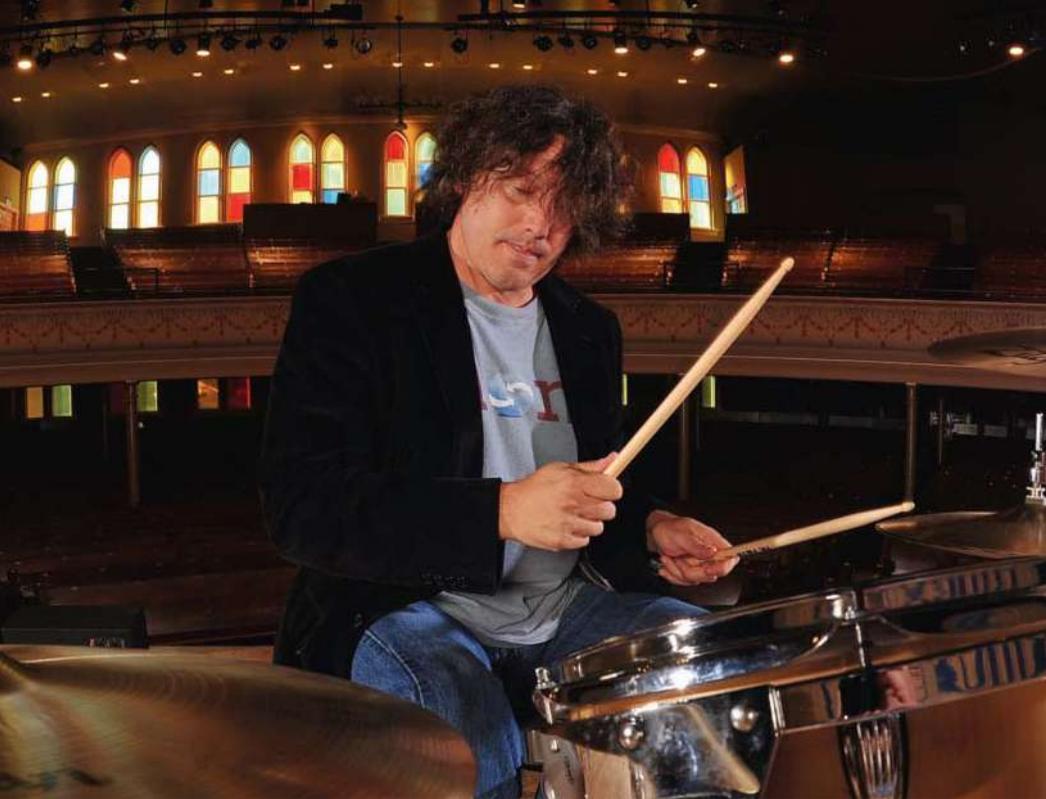
8. 19" A Armand crash/ride (not shown)

STICKS: Vic Firth Extreme 5A

"I didn't get my first Ludwig kit until the early '90s," Gorman says.

"It's still the only moment I've had with a drumset where I felt like a guitarist who picks up an instrument and says, 'This is the one.' One day I walked into a music store in Atlanta. Ludwig had just put out the Fab Four reissue kit. The guy from the store said, 'Check out that Ringo kit—you're gonna love it.' I said, 'We'll see.' I went over and sat behind it. I laid down a beat and went one time around the toms, and I say this in all sincerity: I had goose bumps, thinking, *That's what the drums in my head sound like.*

"The first time I recorded with them was on the *America* album. Some of the sounds on that record I just love. It could all be in my mind, but the minute I got that kit I thought I sounded more like the drummer I was trying to get to. I've been with the company ever since, and they recently sent me a new kit, which I used during the recording of *Before The Frost...*"



Muscle Shoals, but on your own terms. You seem to have taken from the soul greats on Atlantic, blended that with Capricorn's Southern bands, then added a dose of heavy British rock. It all adds up to a swagger that's wonderfully fresh. Is this something you were going for purposely?

Steve: No, definitely not. I mean, in 1987 we could barely play. We always played our own songs because we didn't feel we did covers any justice, and that made us write. I always thought we were the worst band in Atlanta but the best band in the world. We weren't really rushing, but we believed we were gonna get

becoming serious it was all about Bonham. Then there's a grab bag with Charlie Watts, John Densmore, and a billion guys, including some young players like Patrick Keeler, Glenn Kotche, and Tom Osander, who I'm excited about...and trying to rip off constantly!

MD: I can hear Bonzo in your playing and definitely Charlie Watts, but Ringo?

Steve: Well, I'm not trying to channel him directly, but we all take from other players. Everybody plays the same beat differently. For example, that intro to the reprise on the *Sgt. Pepper* album—nobody can play it like Ringo; it's just

impossible. It's the same with Charlie Watts, and obviously with Bonham. There's that intangible in every great musician that can't be replicated.

MD: Have you ever met either Charlie or Ringo?

Steve: I've met Charlie but not Ringo. I had a couple chances, but it didn't happen. I've met just about everyone I've wanted to, and I'm pretty comfortable with it all. In my mind, I want to keep the Beatles up there, away from reality. But believe me, if Ringo walked into a room, I wouldn't be leaving!

MD: The Crowes are unique in that you draw from Macon, Memphis, and

there. Every show we played was monumental, and everything we had went into our first record.

Fortunately for us, it really worked. Once we hit the road we did twenty months in support of the album, so by the end of the tour we became a band. We've always seen ourselves a little differently, in that we weren't comparing ourselves to, say, Led Zeppelin or the Allman Brothers because we knew that our sound just was what it was. In other words, we could never draw it out on paper ahead of time.

MD: When you were recording your hit single "Hard To Handle," was it chal-

THE ULTIMATE IN SHOW

WHEN IT MATTERS, ASK FOR VIC
VICFIRTH.COM

lenging to craft a new beat from Al Jackson's original part on the Otis Redding classic?

Steve: We were making a rock version, so the pressure wasn't as intense as it was on Chris, who had to sing the song. Here's a guy twenty years old singing an Otis Redding song? I had to come up with something different because there was no way I could do it like Al Jackson. At the time our producer wanted some B-sides, and we didn't think it was going to make it onto the album. For us, it was like a tribute to a guy whose music we loved. I mean, back in '89 few if any rock bands out there were playing Otis.

MD: Your drumming seems to become more adventurous with each album: "Sting Me" from *Southern Harmony*, for example, is a standout, with your use of fills against quarter notes on the bridge prior to the guitar solo. Do you spend a lot of time on preproduction or go for spontaneity?

Steve: I always go for spontaneity. I come up with the basic part, but I really don't do well thinking of fills ahead of time. There's something about the red light being on and the tape rolling. I have to be in the moment. I wish I could balance it out; sometimes I come up with ideas during a performance and then say to myself, *This would have been perfect there*. The fact is, no matter how much prep I do, there's always going to be that feeling of just

going for it. Sometimes there's a little magic in what I think is a mistake.

MD: Another thing that's impressive about you and the band is that you never get stuck in a formula. For instance, the *Frost* track "I Ain't Hiding" opens with a disco-like bass line, four-on-the-floor kick drum, and off-time sticking on hi-hat, then slams into a Stones-style chorus. Nobody can pigeonhole you—just let 'em try, right?

Steve: Yes, and a lot of the mindset of who we are started early. Back in '87, if you came to see us at a club in Atlanta and heard ten songs, you'd hear ten other ones if you came back six weeks later. We were constantly writing, and the minute we got a new song, we'd get rid of an old one. Our approach was—and is—that it's got to be new and different each time, and I think we've done a good job at adhering to that.

MD: You decided to leave the Crowes in 2002, and you returned in 2005. Were those decisions based on artistic or business reasons?

Steve: The simplest way to put it: I was just exhausted. Basically everyone was. Chris, Rich, and I had been doing it for fifteen years without ever taking a break. We're all very intense personalities, and we just beat the bejesus out of each other. At the end of 2001 we were burnt, and I think the other guys will agree that at that particular time we couldn't see a future. We took a few years off, then once the talk about

doing some shows came around, I even held off a bit longer, wondering: How can we address the issues and problems in a different, more communicative manner?

When we got back together in May of '05, it was clear we were going to tour for the rest of that year. We didn't have a specific plan but decided to play it by ear. Where it's gone has been phenomenal, and the key to why we're still here is that we didn't rush anything. The release of *Warpaint* really did a good job of turning the ship around in a new direction. We feel strong and solid as a unit, and we're making good music again.

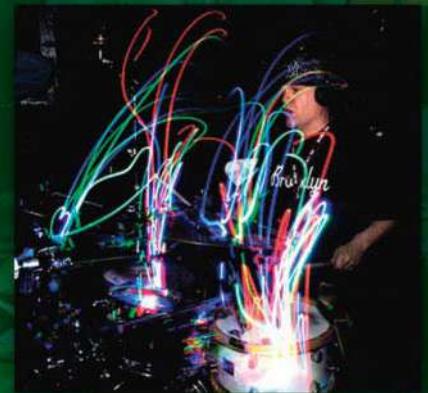
MD: While you were on that hiatus, you took part in Warren Zevon's final recording, *The Wind*. That must have been an exceptional moment in your career.

Steve: Definitely. I was in L.A., over at Billy Bob Thornton's studio working on some of his stuff. We were tracking some songs, and unbeknownst to me Billy had invited Warren over. He just walked into the control room. It goes without saying that I was a huge fan, and, like everyone else, I knew he was terminally ill. We all started chatting, and Warren mentioned that on the previous evening he had seen Bob Dylan, who played some of his songs in concert.

Not afraid to take jabs at his own mortality, he was fearless, joking as he

LITE STIX

Developed for the player who is looking for the ultimate in showmanship, Lite Stix dazzle crowds! Made from hickory in the design of the American Classic® Rock, Lite Stix maximize the drummer's visual effect without sacrificing the balance and feel of a standard stick! **These sticks feature an LED light in the tip** for 7 color settings, as well as slow, medium and fast strobe effects! Each pair comes with a charger that plugs into any computer USB port, and a full charge provides a minimum of 4 hours of use.



VIC FIRTH



VIC FIRTH



LITE STIX

LITE STIX

STEVE GORMAN

talked. It was suggested that he might do one of Dylan's songs, "Knockin' On Heaven's Door," and, surprisingly, we did. Within five minutes we were recording it, and the take on the CD is the only one we did. He sang it live as we played it, and to hear his voice through my headphones and see him struggle to catch his breath, it was one of the most... [pauses] It was seven years ago, and I'll never forget how it felt. There's nothing I've been a part of that I've been more proud of.

MD: How about Jack Casady's album *Dream Factor*?

Steve: Jack's another great guy. I played on five or six tunes on that record back in 2002. It was also done in L.A., at his home studio in the course of a long weekend. Interestingly, I get a lot of calls for projects like that. It happens when you least expect it, and I've been very fortunate.

MD: *Warpaint* is an exceptional piece of work. Your drumming is all over the map: roots, electric blues, country, psychedelia, even a marching bass drum on "God's Got It" and tabla on "Whoa Mule." At times there's a kind of Woodstock-meets-San Francisco vibe. Were you going for this?

Steve: Not intentionally, but those things are all a part of our DNA. I'm not sure how they play into it, but they do. Like, I'm influenced by Ringo and, at the same time, by what I had for lunch! [laughs]

MD: You're breaking ground again with your new CDs, *Before The Frost...* and *...Until The Freeze*, which were done at Levon Helm's studio. How did you approach these recordings?

Steve: In the summer of 2008 we were looking ahead to what we would do in '09. Chris, Rich, and I, and our manager, Pete Angelus, were discussing the logistics of cutting a record in the studio with a live audience. We were thinking of what venue could accommodate us size-wise, and how to have our fans be a part of it. They're our most important resource—why we do what we do. As it turned out, last summer Chris attended one of Levon's *Midnight Rambles*. The next morning I get a call saying, "I've got it." He knew instinctively that this was the way to do it. Since it was Levon's place, it

wasn't like he had to twist my arm!

There were a lot of hoops to jump through, but we pulled it off. On three consecutive nights we had an audience of two hundred people in there with us, hearing the songs for the first time. All the tracks are completely live. The difference was we'd do multiple takes if we weren't happy with something. We definitely used the crowd reactions to our advantage, especially in fine-tuning the tempos on some of the songs.

MD: How did you deal with your stage volume in a more confined space?

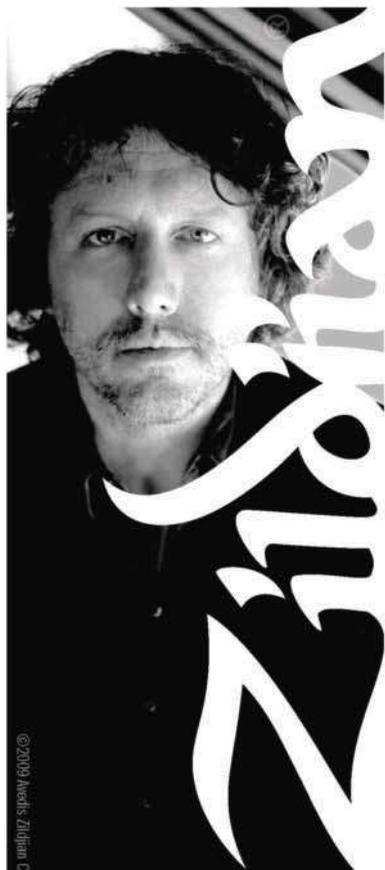
Steve: It was louder than Levon's band but still pretty muted for us. I was doing stuff with mallets, putting tea towels over the toms, and using a sizzle cymbal. There were a lot of different touches that you can really hear.

MD: You're clearly embracing Americana, with acoustic instruments like Dobro, mandolin, banjo, and fiddle, plus congas, shakers, and other percussion. You rock like the dickens, but some of the most captivating songs are "Appaloosa," "What Is Home," and "Last Place That Love Lives," and they're ballads!

Steve: "Appaloosa" is my favorite drum track. I think we've always done the slow stuff pretty well. Everybody's playing what fits; it's not, "Let's see what I can do," which might have been the tendency when we were younger. The interplay in our current lineup is amazing, and on this record what you hear is what you get.

MD: You've achieved a significant amount of fame. What makes you keep pushing forward?

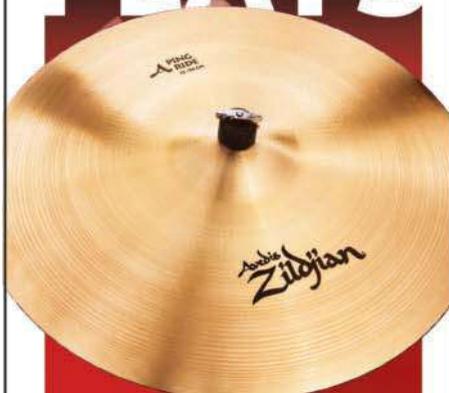
Steve: The same thing that always has: It's just really cool to be in a band and to look back and realize it's what I've wanted. I found success early—maybe too much too soon. I wasn't prepared for it; no one really is. I was a little intimidated, but I took it as a challenge to get my drumming together. It's almost like I've been more inspired as the pressure increases. I went from the fear of maybe not having earned it to slowly building the confidence of knowing we have. The hard work that goes with the process of maintaining artistic growth never stops. There's no finish line in music, or in drumming.



©2009 Avedis Zildjian Company

Steve Gorman
- The Black Crowes

PLAYS

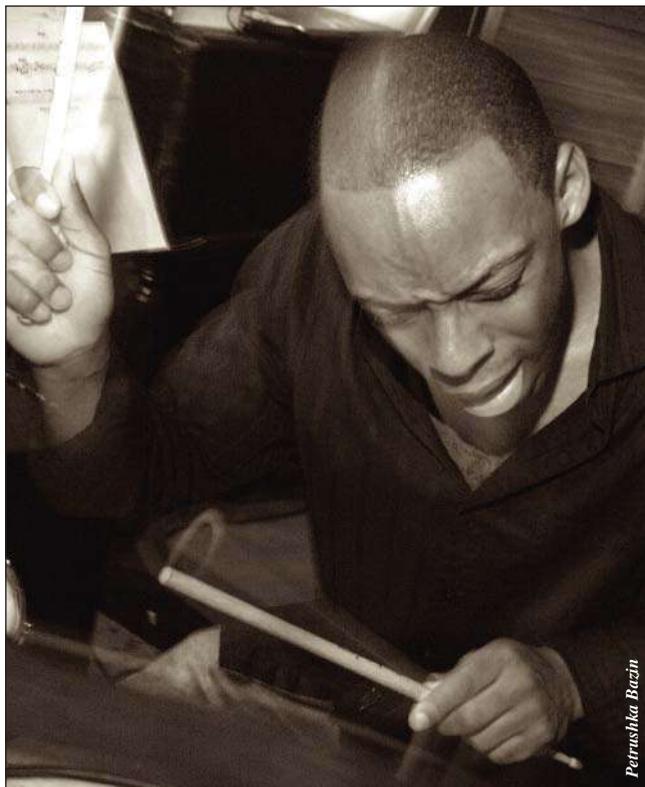


22" A Ping Ride

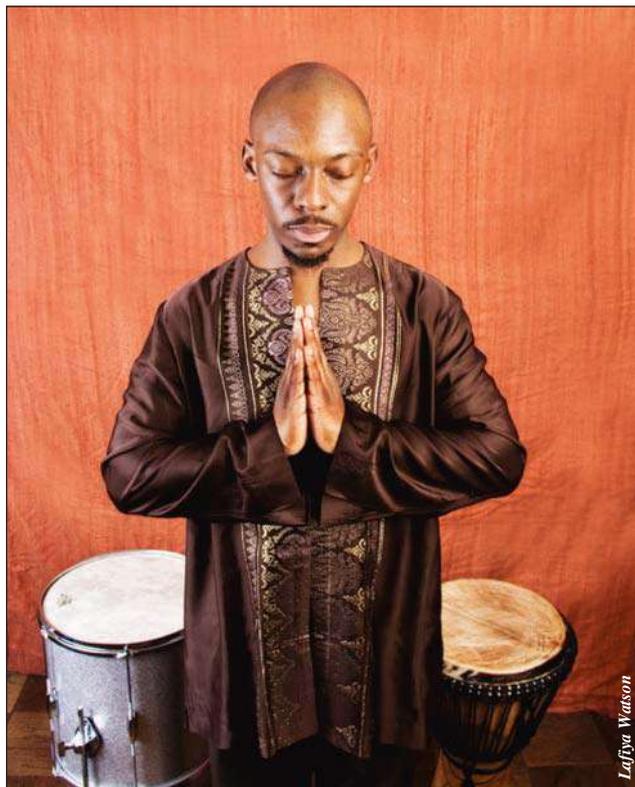
"My favorite cymbal is my 22" A Ping Ride. Hats and crashes come and go with me but that ride is my one constant over twenty years. Subtlety and strength, cut and warmth all at once. Anything and everything I could ever need from a cymbal."

zildjian.com/stevegorman





Petrushka Bazin



Lafiya Watson

E.J. STRICKLAND

Tips on making odd times feel organic, perfecting single strokes, and more from the blazing drummer/leader who's logged time with Freddie Hubbard, Cassandra Wilson, and Herbie Hancock.

by Ken Micallef

Blowing in from Miami Beach like a tornado, the sibling jazz duo of drummer E.J. Strickland and saxophonist Marcus Strickland has overpowered New York City's jazz scene, winning poll after poll while working with the top names in town. Marcus's albums have received much praise, while twin brother E.J.'s work with an array of leaders, from Freddie Hubbard, Russell Malone, Ravi Coltrane, and Cassandra Wilson to Christian McBride and Herbie Hancock, has led to his own coming-out party: the E.J. Strickland Quintet's *In This Day*.

"This record is not so much about the drums," E.J. explains, "but about the drums *and so much more*."

And he's not kidding. Sure, Strickland's versatile drumming recalls his heroes Elvin Jones, Jack DeJohnette, and Jeff "Tain" Watts. But his tunes equally expose the serious composer beneath the percussive skin. Inspired by and expressing world and tribal music, poetry jazz slams, Alan Dawson's Rudimental Ritual, and the music of John Coltrane, *In This Day* is a mature statement of intent.

"Abandoned Discovery" is combustible straight-ahead with comfort-food electric piano, Strickland dancing on his kit with intensity and a

lightning-fast touch. His forceful sticking continues through the circular melodies of "Asante," followed by the thunder-filled Tainish swing of "Eternal." Other highlights include the conga-driven fury of "Pedrito's Prelude"; "Angular Realms," which drops multiple exotic meters into a flowing fusion-cum-funk groove; "Wrong Turn," a tsunami jazz waltz coupled with a simmering drum solo; and "Robin Fly Away," which showcases Strickland's brushwork par excellence.

E.J., who holds a BFA in jazz performance from the New School (which he earned after training with his father, a former percussionist with the Fort Lauderdale Symphony), instills a sense of exploration in his own students. Drum legacies and family legacies have begun in less auspicious ways, but Strickland's *In This Day* stakes a claim for jazz history in the making.

MD: You've said that you want your students to internalize music rather than analyze it.

E.J.: Often students are really into playing odd meters. The best way to learn something is just to practice it until you can internalize it rather than have to count it

out. Get it to the point where you're feeling it. What am I thinking about when I'm playing in five or seven? I'm thinking in terms of a rhythm or a motif or a feeling. I'm not really thinking about counting a bar; I want it to sound natural and organic.

MD: What else do students ask?

E.J.: How do you become free with odd meters? It's about letting go of the mathematics and getting down to the music. You should practice odd meters as much as playing in 4/4. And play live music. It's one thing to shed to a metronome, but to play with human beings you have to connect with the other musicians.

MD: You do that well on "Angular Realms."

E.J.: That began as an exercise that I gave myself. I practiced it repeatedly until I was familiar with it, and then I developed it into a song. "Angular

TOOLS OF THE TRADE

Strickland plays **Yamaha** drums (5x14 Maple Custom snare, 8x10 and 9x12 Oak Custom toms, 14x14 Oak Custom floor tom, 17x18 Oak Custom bass drum). His cymbals are 14" **Sabian** HH dark hi-hats, a 22" **Zildjian** A vintage ride, a 22" Sabian HH Manhattan ride, and an 18" Sabian Carl Allen Signature prototype crash/ride.

Realms" is a nine-bar tune: five 4/4 bars, three 5/4 bars, and one 6/4 bar at the end, with syncopations throughout. Often I have students write out the most impossible thing and try to develop it into a song.

MD: Can you break down the rhythm in "Asante"?

E.J.: It's 4/4, but 5/4 in the intro. I'm also playing 5/8 against 5/4. It's a 5/4 ostinato on my hi-hat; with the hands and feet I'm playing 5/8 against 5/4, dividing the bars in half. The saxophones are playing an ostinato in 6/4. That all hooks up every five bars of six and every six bars of five.

MD: What do you assign students for snare drum practice?

E.J.: My dad said that until you master the single-stroke roll, you won't be a master of the drums.

We would play singles from fast to slow tempos, and we'd do single-sticking techniques, playing as fast as possible with one hand, five minutes on each hand.

MD: How did you apply rudiments to the set?

E.J.: If you transcribe one of Philly Joe Jones's solos, they're completely rudimental. Also, Ralph Peterson Jr. introduced me to Alan Dawson's Rudimental Ritual [variations on the rudiments played as 8th notes, triplets, and 16th notes]. Ralph taught me how to spread it around the drumset and how to develop power and support for a soloist. Often Ralph would take out his trumpet and we'd play. He taught me to internalize a tune, singing it while I'm playing and learning the form. For power, he pushed me while he soloed, telling me what he needed. Certain instruments need something different from the drummer.

MD: What were the different requirements of Freddie Hubbard and Cassandra Wilson?

E.J.: Freddie wanted you to be solid while you were stretching out. He really wanted to hear the ride cymbal. Cassandra Wilson told me it's not only about the notes but the space in between them. She said, "If I'm not dancing while you're playing, you're not doing your job." Russell Malone said, "You don't want to be too hip, 'cause two hips create an ass!"

MD: Your touch on the drums is very textural; "Abandoned Discovery" recalls a young Jack DeJohnette.

E.J.: I listened to how drummers like Elvin Jones, Jack DeJohnette, Art Blakey, and Roy Haynes got their sound. I tried to figure out how they

attacked the drums to bring that particular sound from the instrument. I would experiment with different grips; right now I choke up higher on the stick so I can play more lightly.

MD: What do you practice for fluidity?

E.J.: Play double strokes and single strokes back to back. I do that for five or ten minutes apiece, an exercise from Alan Dawson's *The Drummer's Complete Vocabulary*. To develop an even tone around the set, keep all the beats even so you can't hear a difference between the double and single strokes.

MD: How did you develop playing close to the drumhead or cymbal, which is a must for jazz

drumming?

E.J.: Carl Allen has a good exercise: Place a stack of books at a height you don't want to cross, with two sticks taped together as your high bar on top of the books. Practice rudiments and rolls under those sticks, under that bridge. Or imagine there's a line you don't want to cross. Or play Dawson's Rudimental Ritual at triple pianissimo.

MD: How has composing aided your drumming?

E.J.: Composing is another way of finding your own voice, another way of reaching inside and finding what is original about you. Ultimately music is about listening and letting that guide you.

IDIOSYNCRATIC SOUNDS

E.J.'S RECORDINGS

E.J. Strickland Quintet In This Day /// **Marcus Strickland Trio** Idiosyncrasies /// **Ravi Coltrane Quartet** Blending Times, In Flux /// **Marcus Strickland** Open Reel Deck /// **George Colligan** Runaway, Blood Pressure /// **Marcus Strickland Quartet** Brotherhood, Of Song /// **Xavier Davis Trio** Innocence of Youth

HIS FAVORITES

John Coltrane Live At Birdland (Elvin Jones) /// **Wynton Kelly** Kelly At Midnight (Philly Joe Jones) /// **Art Blakey & The Jazz Messengers** Ugetsu (Art Blakey) /// **Jack DeJohnette** The DeJohnette Complex (Jack DeJohnette) /// **Chick Corea** Now He Sings, Now He Sobs (Roy Haynes) /// **Wynton Marsalis** Black Codes (From The Underground) (Jeff "Tain" Watts) /// **Branford Marsalis** Crazy People Music (Jeff "Tain" Watts) /// **Oscar Peterson** Blues Etude (Louis Hayes) /// **Kenny Garrett** Triology (Brian Blade) /// **Hank Mobley** Soul Station (Art Blakey)

SAVING ABEL'S

BLAKE DIXON

Not too long ago, the aspiring pro drummer had stars in his eyes. **Gold records and an MD Readers Poll showing are making those visions a reality.** by Gail Worley



Jeff Mindline

Saving Abel drummer Blake Dixon describes the past year of his life in one word: *surreal*. The modern rock group's 2008 debut has earned gold status and continues to sell, thanks to the mega-hit single "Addicted." The band has also been on the road steadily, with powerhouses like Shinedown and Nickelback, while scoring one-off appearances at ambitious hard rock festivals like Rock On The Range. There's no doubt that such visibility helped Dixon reach the fourth position in the Up & Coming category of MD's latest Readers Poll (in the July '09 issue). "Making it into the Readers Poll was great," Blake says. "For that kind of acknowledgment to be coming

from other players—wow, that's awesome and such an honor."

Dixon started playing drums at age thirteen, taking lessons and drawing inspiration from his drummer-turned-bassist father and older brother Andy, who currently plays bass in the popular country band Jonathan Singleton & The Grove. "I honestly think that if it weren't for them, I wouldn't be doing this," Blake says. "When you're a kid, there are other things to do—sports and whatnot. But they were always

TOOLS OF THE TRADE

Dixon plays a **Pearl** Reference series kit in the studio (6 1/2x14 snare, 9x13 and 10x14 rack toms, 16x16 and 16x18 floor toms, 18x24 bass drum) and a Masters series kit on tour (same sizes, minus the 9x13 tom). He uses **Sabian** cymbals (14" AAX X-Celerator hi-hats; 18", 19", and 20" AAX X-Plosion crashes; 20 HHX dry ride), **Vater** 5B nylon-tip sticks, and **Evans** heads.

playing music, and there was always a drumkit set up. They told me, 'You've got the talent. You might as well use it.'

Like his main influences, Vinnie Paul, Danny Carey, and Dave Grohl, Dixon is a hard hitter. But coming up he honed his chops by playing along to albums by artists as diverse as Sade, the Kentucky HeadHunters, and Snoop Dogg. "I've played in different bands, and I always get complimented on the fact that I'm solid, so I guess that's worked in my favor," Blake offers. "A lot of drummers lose jobs by playing too busy or showing off. Rule number one is to remember that the drummer's job is

to hold the pocket and complement the other instruments, so you have a good platform for the singer.

"Whether it would be Saving Abel, Hannah Montana, or the Mars Volta, I'm just happy to be playing music for a living," the drummer says, adding that he does what he can to change up the feel of his band's radio-friendly tunes. "I listen to a lot of obscure bands, and I learn stuff from all of them. I have a lot of freedom in the band, so sometimes I'll apply a somewhat unusual part in a popular-music context. My advice to other up-and-coming drummers is to not put yourself in a box.

Make sure to play as many different types of music with as many bands as possible."

One of the things Dixon enjoys most about Saving Abel's success is having direct contact with his fans. "It's kind of weird for me," he admits, "because I was that kid—approaching drummers after shows, telling them how much of an inspiration they were. I never imagined being out there, with fans telling me how much they appreciate my drumming. It's just surreal, and I'm humbled by the experience. It's like, I'm doing an interview for *Modern Drummer*—are you kidding me?"

MICHAEL "LEROY" BRAM

Wildly diverse musical experiences, including roles as a singer and harmonica player, have served Jason Mraz's drummer/musical director well. by Steven Douglas Losey

Michael "Leroy" Bram has earned a degree in jazz drumming, fronted a blues band as a vocalist and harp player, and played coffee-shop gigs armed with an acoustic guitar. "I've been a drummer for most of my life," Bram says. "It's my passion. But being able to play different instruments in different styles allows me to bring all that to the table when I'm playing drums behind a band."

Bram, who's been drumming with pop singer/songwriter Jason Mraz for the past two years, was offered the role of musical director shortly after joining the band—quite a responsibility, considering he's part of an eight-piece unit. "When I first started with the group, rehearsals weren't as organized as I thought they should be," Bram says. "After I spent more time with Jason, I just grabbed the role by the horns, and all the soundchecks started going a lot smoother. It's all about making sure that Jason is represented well."

Bram's keen ear and broad musical palette have allowed him to assist in building the band's sound and highlighting each player's nuances. "I try to help everybody pick good parts and develop them more for a live situation," he says. "Sometimes I'll have an idea that will shape or shorten something or help bring the beginning and the ends together."

The diverse range of styles evident in Mraz hits like "The Remedy" and "Wordplay" are what initially drew Bram to the gig. "Before Jason," Michael says, "I was freelancing and playing in every different type of band that I could—Irish music, jazz, blues, pit orchestra stuff—just trying to get a well-rounded background. Now when Jason throws all



TOOLS OF THE TRADE

Bram plays **Yamaha** Oak Custom drums, **Meinl** Byzance cymbals, **Vic Firth** Extreme 5B wood-tip sticks, **Evans** heads, and a **Kotz** cajon.

these different styles at me, I feel I'm prepared.

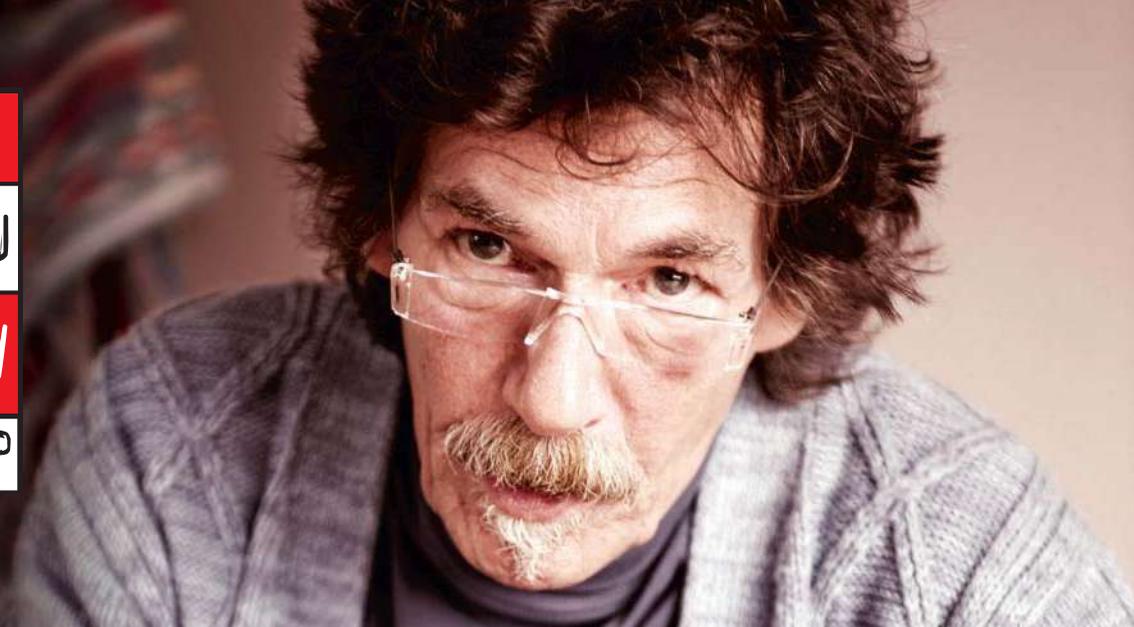
"I like to bring a jazz sensibility with a swingy, Latin-jazz groove under what Jason does," adds Bram, who has released a couple of albums as a leader on vocals and harmonica. "I treat it like a pop big band, laying down backbeats and grooves but picking up a number of the hits to sink in with the horns as well."

Bram explains that playing in an eight-piece

band also requires a less-is-more philosophy at times, especially given the acoustic nature of the music. "Sometimes when there's all that sound coming," he says, "it's best to just keep my bass drum locked with the bass player. I really enjoy those moments."



WHAT
DO YOU
KNOW
ABOUT...?



MICHAEL GILES

King Crimson's iconic debut album exploded the possibilities for what a rock band could sound like. Forty years later, *In The Court Of The Crimson King*—and its enigmatic throne-bearer—still manage to astound.

Story by Will Romano • Photos by Lee Curran

Michael Giles, best known for his work with the highly influential band King Crimson, has created some of the most sonically rich, subliminally suggestive, and flawlessly executed drum patterns in the progressive rock universe. Giles' legendary work on Crimson's 1969 debut, *In The Court Of The Crimson King*, a deceptively beautiful monstrosity of British prog, established the drummer's credentials as a master of controlled chaos with the ability to intuitively skirt obvious rhythmic choices while maintaining his musical identity.

In recent years, Giles has taken his art one step beyond, experimenting with time, space, texture, and intonation, exploring the outer realms of the melodic (subtly, and not so subtly, subverting the Western world's twelve-tone-octave scale), and tapping his primal instincts to allow rhythms and abstract noises to flow through him nat-

urally. "I have always been fascinated by musical freedom," Giles says, "and even though I've experienced it at various times throughout the years, off and on, I've only recently come back to a true sense of spontaneity."

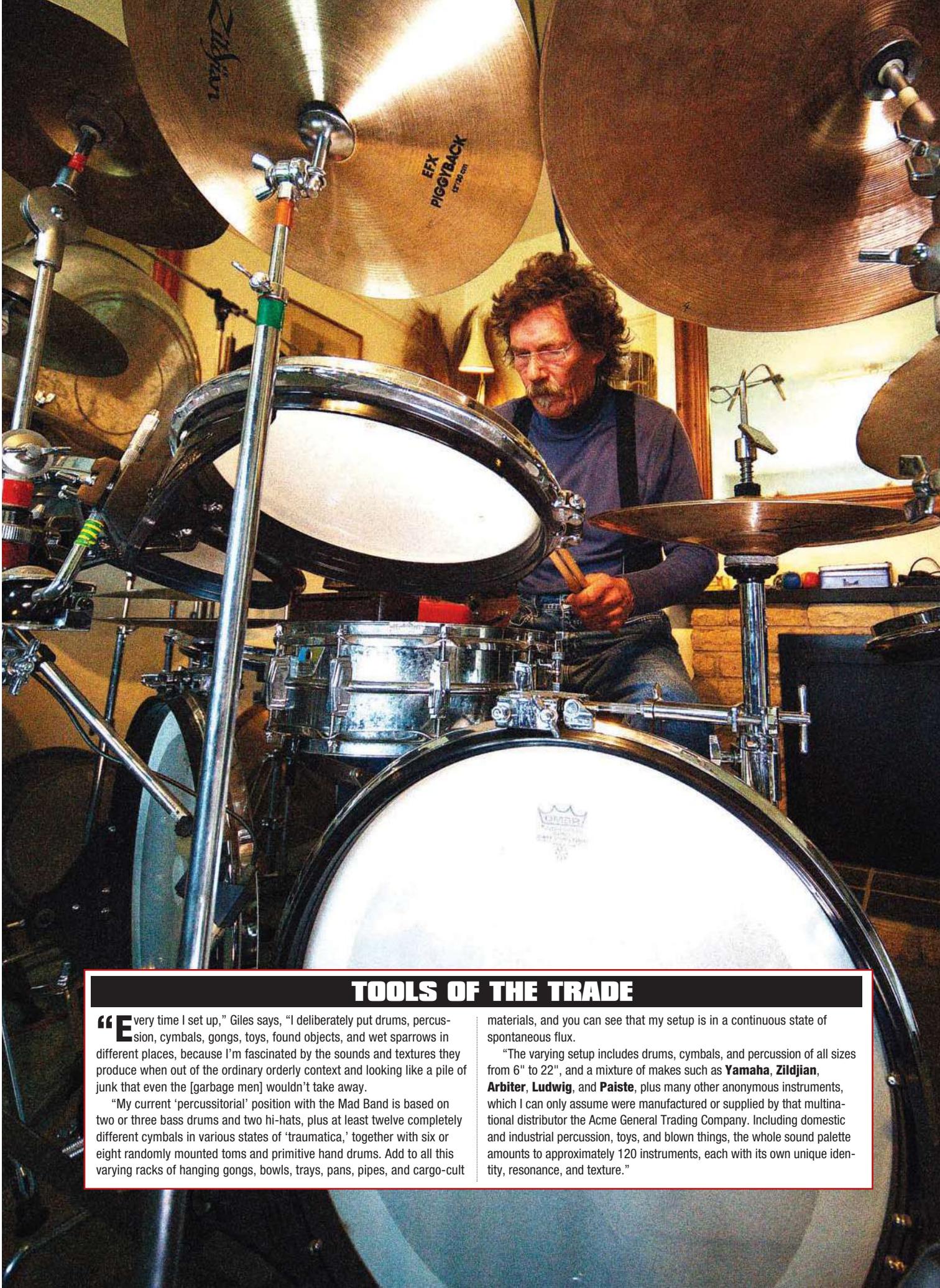
The drummer's latest band project, one of the most naked and raw statements of his career, is the experimental Michael Giles Mad Band, featuring percussionist/found-sounds artist Ad Chivers and guitarist Dan Pennie. The trio doesn't so much push sonic and rhythmic boundaries as crash violently through them. Recorded in six one-hour sessions with minimal overdubs, the band's debut, *The Adventures Of The Michael Giles Mad Band*, is rife with explosive bursts of spontaneous percussive color, rhythmic synchronicity, frothing sheets of atonality, humorous primal shouts, and accidental microtextures. It feels and sounds like organic creativity, not contrived composition.

"There's no formula," Giles says. "No malice of forethought, if you like. There's just open space. I don't like to think about playing as an intellectual or technical exercise. There may be some technique involved and there may be some intellectual analysis afterwards, but for me it doesn't occur in the moment."

Though the drummer confesses that he doesn't have a standard setup, he often employs two hi-hats, two kicks, a fluctuating tom arrangement, and a smattering of ride, crash, and Chinese cymbals. Maximizing his rhythmic potential, Giles augments his kit with a "snooker table" of percussive items such as gongs, tea trays, waste-paper bins, and metallic and plastic household objects of all sorts. "If there's any preparation for this music it's in arranging all of these instruments and objects in groupings that fall to hand as needed," he says. "I've arranged these items in terms of note and pitch intervals and resonance."

Giles' openness to radical concepts has infused his music and his drumming approach with infinite options. "Some things I do are like a keyboardist coming out from behind the keys to play the instrument from the front. Basically, by looking at the instrument from a different perspective and doing very simple things, I'm achieving some very surprising results."

Born in 1942 in Bournemouth, Dorset, in the south of England (a progressive-rocker factory of sorts, having churned out visionary Crim guitarist/leader Robert Fripp and "the voice of prog,"



TOOLS OF THE TRADE

“Every time I set up,” Giles says, “I deliberately put drums, percussion, cymbals, gongs, toys, found objects, and wet sparrows in different places, because I’m fascinated by the sounds and textures they produce when out of the ordinary orderly context and looking like a pile of junk that even the [garbage men] wouldn’t take away.”

“My current ‘percussitorial’ position with the Mad Band is based on two or three bass drums and two hi-hats, plus at least twelve completely different cymbals in various states of ‘traumatica,’ together with six or eight randomly mounted toms and primitive hand drums. Add to all this varying racks of hanging gongs, bowls, trays, pans, pipes, and cargo-cult

materials, and you can see that my setup is in a continuous state of spontaneous flux.

“The varying setup includes drums, cymbals, and percussion of all sizes from 6” to 22”, and a mixture of makes such as **Yamaha**, **Zildjian**, **Arbiter**, **Ludwig**, and **Paiste**, plus many other anonymous instruments, which I can only assume were manufactured or supplied by that multinational distributor the Acme General Trading Company. Including domestic and industrial percussion, toys, and blown things, the whole sound palette amounts to approximately 120 instruments, each with its own unique identity, resonance, and texture.”

THE REAL DEAL.

Gon Bops
MADE IN PERU

Percussionists are always looking for the real deal, authentic sounds from hand-crafted instruments.

Introducing the Gon Bops Peruvian Cajon Shop. Traditionally-crafted cajons made in Peru to sound like a real cajon should. No gimmicks and no cheap imitations, just pure sounding cajons. Made by local craftsmen from Peruvian Mahogany and other indigenous woods, these are instruments to play and cherish for a lifetime. Choose from a complete line including Conga, Bongo, Djembe, Bata, Udu, Flamenco and Alex Acuña Signature models. visit www.gonbops.com



UDU • BATA • DJEMBE • BONGO

Gon Bops®

©2009 Gon Bops is a registered trademark of Drum Workshop, Inc. All Rights Reserved.

MICHAEL GILES

Crimson and ELP vocalist/bassist Greg Lake), Giles migrated north to London, as so many other artists of his generation have, to explore and pervert the possibilities of an ever-widening and increasingly adventurous rock field.

Carrying on as if he's personifying that era's artistic legacy, Giles, throughout his forty-plus years as a professional drummer, has sought challenging musical settings, following his instincts and his ears to infuse meaning, explicit and implicit, into his work. "Listening is the way to go," he says from his current home in Bath. "It's all about transforming via your instrument what you've heard, whether it comes from within or without—or from a combination of the two."

Giles' enthusiasm for experimentation was ignited by his love for American and British free jazzers, by performances he witnessed at Ronnie Scott's Jazz Club in London, and by the legendary improvisational blues-rock band Cream. (It was Ginger Baker who inspired Michael to use a double kick.) Giles had the opportunity to gain hands-on experience with improvisation and musical spontaneity as a member of Giles, Giles & Fripp and later on stage and in the studio with Crimson, sharpening that band's musical telepathy and helping to raise the level of interplay, wittiness, and unpredictability.

"Some of the live improvs were out there," says former Crimson and 21st Century Schizoid Band mate Ian McDonald, who joined Giles, Giles & Fripp before its demise. "[Giles] would occasionally lapse into a drum solo, which would be very amusing and unconventional. They were sort of anti-solos or non-drum solos. He would get off the drum stool, stick his head in the bass drum, and start muttering things."



"Music is so bloody serious all the time," Giles adds. "We need humor as a release. As Ian says, I used to do non-drum solos. I could admire other drummers for doing the solos they do, but I didn't see any point in going down the same route."

Few had tread where Giles had gone with Crimson's debut record. *In The Court Of The Crimson King* not only catapulted the band to stardom but also became a virtual textbook on Giles' multidimensional artistic personality, one that synthesizes seemingly conflicting musical attributes, sometimes within a single song.

KNOW THESE TOO!



ANDREW MCCULLOCH

Succeeding a drummer like Michael Giles in a band like King Crimson couldn't have been an easy task for Andrew McCulloch. And, in fact, the notoriously intense Robert Fripp and Company would enjoy McCulloch's skills on only one album, their third release, 1970's *Lizard*. But the drummer, who had previously played in the Shy Limbs with Crimson/Emerson Lake & Palmer bassist/vocalist Greg Lake (McCulloch rented an apartment from Keith Emerson prior to joining Crimson and was recommended to Fripp by the keyboardist), would go on to make several well-regarded albums with Brit-prog fave Greenslade. You might want to start your research with that band's second album, 1973's *Beside Manners Are Extra*. The record features the nearly-nine-minute cut "Drum Folk," which contains not one but two drum solos where McCulloch gets his rocks off while making some nice thematic statements related to the track's melody. The drummer, who eventually left the music business to make a living from his other love, sailing, was followed into Crimson by his flatmate...



"That album, which to me is a perfect album, suggested that all things were possible," says drummer and transplanted Brit Steve Holley (Paul McCartney And Wings, Elton John), who was just sixteen when he was first exposed to Crimson, an experience he calls life-changing. "The placement of every beat on that album leaves me breathless."

Listen to an elastic-limbed Giles playing maddeningly aggressive swing-based patterns with equal measures of detailed craftsmanship and demonic possession on the paranoia-laced "21st Century Schizoid Man." For the doom-laden "Epitaph," Giles suddenly becomes

a hybrid classical percussionist/military bandsman, rhythmically transforming Peter Sinfield's lyrical imagery of a roaring, apocalyptic war machine into waves of evocative timpani rolls, thundering tribal tom thumping (almost taiko in resonance), and chalky, pistol-pop snare drum snaps.

Unfettered by convention, Giles accentuates perversity by stretching and pulling time, injecting spilling-over-the-barline fills into the Mellotron-drenched title track. He evolves into a sensitive texturalist for the dreamy, improvisational "Moonchild" and inhabits "I Talk To The Wind" as a fluid linguist (deftly avoiding



IAN WALLACE

Another one-studio-album Crimson alum, lefty Ian Wallace appeared on the band's fourth album, 1971's *Islands*, and, like McCulloch, found it hard to keep a lasting musical relationship with bandleader Robert Fripp, this time during the group's difficult early-'70s transitional period. (The famous Bill Bruford/John Wetton-era lineup was waiting right around the corner.) Wallace's brief stint with the group wasn't without musical high points, which are ideally heard on the Crimson live release *Ladies Of The Road*, issued in 2002. Check out the liner notes of that one; Ian refers to the obsession with American music that he and his bandmates were able to live out during KC's 1971-72 U.S. tour. It's a theme that would define Wallace's post-Crimson career, much of which he spent supporting American masters such as Bob Dylan, Jackson Browne, Joe Walsh, Bonnie Raitt, and Don Henley. Sadly, Wallace left us in 2007, but not before recording the Crimson Jazz Trio's spectacular *King Crimson Songbook, Vol. 2*.

TALENT RUNS IN OUR FAMILY



MODEL X5B AMERICAN CLASSIC® SERIES

NAME *Michael Bram*

BAND *Jason Mraz*

WITH VIC *1 year*

STICKS *American Classic® Series X5B*

WHY *They're really powerful sticks and have a great reach.*

vic FIRTH®
WHEN IT MATTERS, ASK FOR VIC
VICFIRTH.COM

MICHAEL GILES

a 2-and-4 backbeat by dancing about the drums with a gentle, jazzy touch) and a chatty, though quite eloquent, conversationalist, carefully choosing his beats for a flurry of four-way ride-leading grooves during McDonald's breezy flute solos.

"A lot of what you hear was instinctive on my part," Giles says. "If you're talking about 'Epitaph,' I didn't think, *Oh, I'm going to be military and orchestral at the same time.* I think it's an example of natural musicality, really. On the other hand, with the tumbling drum fills of 'Court Of The Crimson King,' I was conscious of playing with time and dragging and speeding up slightly." He adds with a laugh, "Call it brinkmanship. I remember telling Greg [Lake], 'Just keep tapping your foot. It'll be okay.'"

Despite his unorthodoxy (or perhaps because of it), Giles stamped his unmistakable ride cymbal patterns, double-barrel bass drum work, cutting and frantic snare rolls, and use of found objects (everything from milk bottles to

mouth horns and lip whistles) on such recordings as the iconic Canterbury Scene art-pop vocalist Kevin Ayers' *The Confessions Of Dr. Dream And Other Stories*; Crimson's sophomore effort, *1970's In The Wake Of Poseidon*; *McDonald And Giles*, an album recorded after the pair's exit from Crimson; *Ghost Dance*, a movie soundtrack featuring former Flying Lizards producer/multi-instrumentalist David Cunningham and post-Giles Crimson percussionist Jamie Muir; Leo Sayer's *Another Year*; a solo effort titled *Progress*; and McDonald's *Drivers Eyes*, which reunited the musical partners after nearly thirty years.

Producer Rupert Hine (Saga, Tina Turner) remembers Giles' intelligent yet unusual approach in the studio. "He would write all kinds of drum notes around the lyrics before he got anywhere near the drums," Hine says. "He'd listen to the track and write copious notes, but he wouldn't write down a drum part as such. He had all the elements in his head—little sketches—and everything would be geared to the

lyrics. I don't think I'd ever come across anything like that at that point."

"A number of the sessions I did with Rupert involved a singer, and I didn't want what I was doing to conflict with the words or the vocal lines," Giles says. "I wrote out my impression of the song so that I would have a route map. Rupert allowed me the space to be creative within the framework of the song, and I could find my own way of playing without getting in the way of his production. We both had freedom; we both had trust and confidence."

Freedom pretty much sums up Giles' philosophy, long-range hopes, and entire career as a touring and recording artist. "Human beings want everything quantifiable," the drummer says. "I think there are enough rules and regulations already imposed on our lives. So excursions and adventures away from all that fixedness is part of our purpose for being here. I think music should be more respected as a process of discovery. We should look at the possibilities, because they're infinite."



OUT OF THE SHADOWS.
 ANYTHING you want on a bass drum head!
www.drumart.com

DrumART.com
 Custom Bass Drum Heads

Use Your Head!
Drummer: Jason Bittner; Shadows Fall | Photos: Mike Lot Photography

CUT IT OUT!!

DRUMJUNGLE

**BIGGER SOUND!!
 CUSTOM LOOK!!
 VENTED TO PERFECTION!!**

**8 BLAZING COLORS!
 5 SIZES: 2, 4, 5, 6 INCHES...
 & NOW OVALS TOO!**

DANIEL DE LOS REYES

BASS DRUM'S
 Hole Reinforcement System

www.BigBangDist.com
 800.547.6401

BIG BANG distribution
 get your drum gear here.

8420 Reseda Blvd. PMB 350 Northridge, CA 91324

PHOTO: STANLEY BENDERS

ROCK 'N' ROLL FANTASY CAMP

WWW.ROCKCAMP.COM

888.762.2263

**“ANYONE BORN AFTER 1950 WHO SAYS
THEY NEVER DREAMED OF BEING A
ROCK STAR IS LYING.”**

— GEORGE THOROGOOD

**FEATURING
OVER 20
ROCK
STARS!**

**THREE AFFORDABLE LOS ANGELES AND
LONDON PACKAGES NOW AVAILABLE:**

(NO INTEREST NO PAYMENT FINANCING AVAILABLE)



HOLLYWOOD CAMP
NOVEMBER 2009

FEATURING **MEAT LOAF**
ACE FREHLEY (KISS)
AND JON ANDERSON (YES)
PLUS MANY MORE!

AVAIL **3 ½ DAY** NOV 12 - 15
PACKAGES **5 ½ DAY** NOV 17 - 22



HOLLYWOOD CAMP
FEBRUARY 2010

AVAILABLE PACKAGES

3 ½ DAY FEB 12 - 15

5 ½ DAY FEB 10 - 15



LONDON CAMP
MAY 25 - 30 2010

REHEARSE AND RECORD
AT **ABBEY ROAD STUDIOS!**
PERFORM LIVE AT
THE CAVERN IN LIVERPOOL
WITH

JACK BRUCE CREAM
NICK MASON PINK FLOYD
AND MANY MORE

JAM WITH ROCK LEGENDS | PLAY LIVE AT THE
WHISKY A GO GO | RECORD AT CAPITOL STUDIOS

SIGN UP FOR OUR NEWSLETTER AT
ROCKCAMP.COM
TO GET ROCKSTAR LINEUP UPDATES!

FOR MORE INFO CALL
888.762.2263
PRODUCED BY DAVID FISHOF



MODERNDRUMMER



GUITAR
AFICIONADO

PREMIERGuitar

POLLSTAR

Cascio
interstatemusic.com
Where the Nation's Drummers Shop.

"... as a recording and live performing drummer,
I count on **Cascio Interstate**
to fulfill my needs, both *in-store*
and on *the road.*"

Dave Schoepke
Willy Porter Band

Signup for our
drum e-newsletter
at interstatemusic.com/drum

FREE! 2009
Drums & Percussion
catalog
order *online* or through the *call center!*

40,000
musical **items**
Great Value &
Selection, Everyday!

Cascio interstatemusic.com
www.interstatemusic.com
Call Center • 1-800-462-2263

Keeping Your Gear
Looking Good **HOT!**

- Cases To Fit Every Drum
- Accessory & Trap Cases
- Rolling Cymbal Cases
- Nearly Indestructible
- Custom Cuts & Colors
- Limited Lifetime Warranty



Protechtor
Cases™

By **GATOR**

www.xlspec.com
www.gatorcases.com

GET CONTROL!



NEW

MegaPac Isolation Package

7-feet of Headroom and
Even More Isolation!

Portable and Free-Standing

CLEARSONIC PANEL
Drum Shields

SORBER
Absorption Baffles

(CLEARSONIC)
manufacturing inc

1.800.888.6360
clearsonic.com

Produced by CADESON TAIWAN

Reviewed
Modern Drummer
2009 Sept.

Cadeson™
CADESON MUSICAL CO., LTD.
Professional Percussion Manufacturer
since 1987

www.cadesonmusic.com
TEL : 1-626-4752716 TEL : 886-2-22182321
Fax : 886-2-22182643 cadeson@ms14.hinet.net

www.DrumsEtc.com
SEVEN STAR Drum Shop

Register Online
To Receive A
FREE
Gift Card!

1.800.922.3786

WADDELLSDRUMS
.COM
1-800-933-DRUM

PAiSte

www.paiste.com

RAINBOW
guitars

Metal Cymbals available at Rainbow Guitars
(520) 325-3376 or rainbowguitars.com

VATER
PERCUSSION
VATER.COM

GMS
DRUM CO.
GMSDRUMS.COM

**Drum
Stick
Rack**.COM

NOW UNDER CONSTRUCTION

FAMOUS
2x4

- The Two By Four Snare Drum™
- Bonzo loud!
- Does not choke
- 1/2" thick lathed block shell
- Made from real 2x4s
- Industrial Throw Off

www.famousdrums.com

"My Dreams sound like ocean waves crashing on a perfect day, and the Bliss 19" Crash/Ride is heaven on earth."

- Kevin Lamar,
Asher Roth/Independent

dream
Cymbals and Gongs

www.dreamcymbals.com

DRUM WORLD
Pittsburgh

ALL MAJOR BRANDS • DISCOUNT PRICING
BRAND NEW WEBSITE!

1-800-335-3445

Visit Us At
DrumWorld.com

Since 1961

PRECISION DRUM CO.

Custom Drums

Wrap
Repairs
Hardware
Keller Shells

Precision Drum Company, Inc.
2012 Route 44, Pleasant Valley, NY 12569
Toll free 1-888-512-DRUM (3786)
www.PrecisionDrum.com

TRASH KAT™
20" Floor Tom

ThunderEchoDrums.com
330-225-1488
U.S. Patent No. 7,547,836

(888)756-5777

RUPPS DRUMS
WWW.RUPPSDRUMS.COM

Denver's only PRO DRUM SHOP.

LP TOCA
Gibraltar
YOUR LATIN PURCUSSION HEADQUARTERS.

a community for every rhythm.
www.mytaye.com

JamminSam.com
Drum Wrap Hardware
Free Samples & Catalog 602-279-4041

JIM PAYNE
NYC-DRUM INSTRUCTION

Endorsed by Peter Erskine, Steve Smith, and Stanton Moore

iPod Video Beat Packages

www.funkydrummer.com

AMDRUMPARTS.COM
CUSTOM BUILDER*DISTINGUISHED PARTS

MAPLE SHELLS CUSTOM LUGS PARTS CATALOG
FREE EDGES & HOLES w/COMPLETE DRUM!
CATALOG ONLINE (541) 895-5563

For Over 14 Years People Have Been Asking Me.
WHAT IS THAT DRUM?™
-Vinnie Colaiuta

LONGO Custom SOLID SHELLS

570.788.5820 Longodrums.com

PRORISER
THE ULTRA PORTABLE AFFORDABLE DRUM RISER
WWW.PRORISER.COM
443-955-2731

JC's Drummin' Music
Michigan's #1 Drum Center.
WWW.JCDRUMS.COM

The KickPort
Best in Show Summer NAMM
www.kickport.com



KayJae Backsaver Drum Practice Pad
 "IT'S THE HARLEY DAVIDSON OF DRUM PADS" *Don Famularo, Drumming's Global Ambassador*
 Neoprene or Natural Gum Pads
 Fully Adjustable
 Place Base Under Thighs
 (888)4KAYJAE • kayjae.com

Do-It-Yourself Road Cases
do-it-yourselfroadcases.com
 You Build Your Own! We Show You How!

RockenWraps™
 Custom Drum Wraps, Custom Drum Heads and supplies
www.RockenWraps.com

SAN FRANCISCO Drum Co. X²
 Made in USA
www.sfdrumco.com
Modern Crafted Drums with a Classic Sound™
 Offering Traditional Thin Ply Bass Drums and Snare Drums
 Dealer inquiries welcomed

SLUG
 BADGES • BEATERS • KEYS • FELTS
www.slugdrums.com

CRAVIOTTO
 THE CRAVIOTTO DRUM CO.
 MADE IN U.S.A.
WWW.CRAVIOTTODRUMS.COM

THE WORLD'S ULTIMATE PRACTICE STICKS
POWER Wrist Builders™
 SOLID aluminum or SOLID brass drum sticks. 2 to 28 ounces.
powerwristbuilders.com
 800.645.6673
 EXPERIENCE A DRAMATIC IMPROVEMENT IN YOUR PLAYING ABILITY
stores.ebay.com/power-wrist-builders

Drums on SALE
GIGANTIC SAVINGS
 11375 Robinwood Drive (College Plaza)
 Hagerstown, MD 21742
www.drumsale.com
 1-301-733-DRUM (3786)

HANDCRAFTED IN AUSTRALIA
Fidock
WWW.FIDOCKDRUMS.COM

the drum pad
 Chicagoland's Pro Drum Shop
 48 W. Palatine Road
 Palatine, IL 60067
 888-523-1158 • www.thedrumpad.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 it 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

MOONGEL®
 Used for plumbing
 Designed for Drumming
RTOM®
 Distribution: bigbangdist.com

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

LaShanda Gibson
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: lashandag@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

Drum Bum: T-shirts, hats, decals, keychains, and 500 free lessons! www.drumbum.com.

Rogers-Rogers—Drums, parts, accessories. Memriloc, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drumsets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerland, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552. aldrewmusic@aol.com. www.aldrewmusic.com.

From Airto to Zakir....All the Pros love Pete! You will too! Pete Engelhart has been handcrafting unique metal percussion for over 40 years. www.peteengelhart.com.

Quality Custom Snare Drums Made Affordable! www.cazdrums.com.

Guaranteed lowest prices on Tama and Starclassic drums, 6 months no-interest financing available! Matt's Music Center, Weymouth, MA. (800) 723-5892. www.mattsmusic.com.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404. www.eamesdrumshells.com.

Waddell's Drums. Most major brands, discount prices, 23 years experience, **FREE SHIPPING.** www.waddellsdrums.com. (800)933-3786.

www.machinegundrumming.com. Blow your friends and competition away with an amazing system that is guaranteed to eliminate your flaws, or your money back.

STUDY MATERIALS

Fast Hands For Drummers.

To order, send \$12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

Beat the competition! www.percxpress.com.

Drum charts/transcriptions:

www.easyreaddrumcharts.com has hundreds of Top 40 titles, all in PDF, sample chart on site.

Need charts? Lowest prices! www.classic-rock-drum-charts.com.

Drum-Set Systems: Improve fills, solos, reading, and approach to playing. 39-track CD. www.mattpatuto.com.

www.do-it-yourselfroadcases.com—Build your own cases, we show you how!

INSTRUCTION

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**. Staten Island studio locations. (718) 351-4031.

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time."** www.edbettinelli.com. Tel: (914) 591-3383, (914) 674-4549.

Boston/North Shore: Steve Chaggaris is now accepting a limited number of private students. www.stevechaggaris.com. (617) 480-9535.

NYC—Tabla. Learn Indian classical drumming with Misha Masud. All levels. Study in Indian rhythmic theory also offered for composers, jazz/fusion musicians. 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.

Frustrated with your feet? In L.A., get sick scary double pedal chops! Rick, (310) 392-7499.

Washington, DC, Area. Think you're a hopelessly Westernized drummer? Can't think outside of '2 and 4' on the snare? Fear not, Teasley is here. "Open-minded drummers of all genres and veteran world percussionists looking for a fresh approach should find [him] a great educational resource."- Modern Drummer Magazine. Study drums and percussion in state of the art studio with internationally acclaimed performer/teacher. www.tomteasley.com. (703) 765-2118.

MISCELLANEOUS

N.A.R.D. Is Back! The National Association of Rudimental Drummers. Approved by Ludwig. www.nard.us.com.

Vintage Corner

FOR SALE

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: (989) 463-4757, Rob@rebeats.com, Web site: www.rebeats.com.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

2009 DCI WORLD CHAMPIONSHIPS

The 2009 Drum Corps International (DCI) World Championship Finals were held this past August 8 at Lucas Oil Stadium in Indianapolis—the first time a drum corps championship took place in an indoor facility. The **Blue Devils**, from Concord, California, won a record thirteenth world championship with a score of 99.05. The Devils' drum line captured the Fred Sanford Best Percussion Performance Award for the second time in three years, its eleventh High Drum title overall. The corps and drum line remained undefeated during the entire 2009 season, which no drum line has done since the 1974 Santa Clara Vanguard.

Director of percussion **Scott Johnson** has been with the Blue Devils for all of their championships and drum awards. What was his favorite part of their 1930-themed show? "The drum solo in the third production number, with the snares standing on chairs," he says with a grin. "There was an incredible tenor lick with really fast triplet rolls, crossovers, and paradiddle-diddles that were extremely fast—and clean! The end of the solo was one of the highlights of the year. It was a cross-modulation where the snares and bass drums accelerated while the tenors slowed down. It actually lined up but was very difficult to pull off. I don't think we got it right until the last week!"

Moving up from fourth place in 2008 to second place this year—the highest finish in the corps' twenty-year history—was **Carolina Crown**, from Fort Mill, South Carolina. Last year's champions, **Phantom Regiment**, of Rockford, Illinois, finished a disappointing ninth. But a welcome addition to the "top twelve" was the return, after an absence of twenty-three years, of the **Troopers**, from Casper, Wyoming.

Among the winners of individual honors were **David Oriente** of the Blue Stars, from La Crosse, Wisconsin (Best Individual Snare, for his original solo "Falcon Punch"), and, from the world champion Blue Devils, **Sarah Cheon** (Best Individual Keyboard, for Nebojsa Zivkovic's "Ultimatum I"), **Michael Howard** (Best Individual Timpani, for his original solo "Grain Of Sand"), and **Nicholas Arce** (Best Individual Multi-Tenor, for his original composition "Jungle Book").

Story and photos by Lauren Vogel Weiss



The Blue Devils won the Fred Sanford Best Percussion Performance Award as well as their thirteenth overall DCI World Championship.



Arthur "Arty" Johnson Jr. of Spirit, from Jacksonville, Alabama, won Best Individual Multi-Percussion and received the highest percussion score of the day (99.0). The eighteen-year-old sophomore at Missouri Southern State College played an original drumset solo called "One Chance."



The Madison Scouts, from Madison, Wisconsin, won Best Bass Drum Ensemble. From left: Daniel Schmitt, Travis Batzel, Nick Krebs, Sam Page, and Dan Wesson performed an original composition, "Welcome To Bassville," which scored a 97.0.

DRUM FANTASY CAMP 2009



From left: Igoe, Erskine, Weckl, Prieto, and Smith.

Drum Fantasy Camp 2009, held in Cleveland this past August, ran off without a hitch, and lucky fans from more than ten countries across the globe, including Australia, Germany, and England, were treated to four days of intense workshops and exciting concerts. The camp featured some of the world's top drummers, including

Dave Weckl (Chick Corea, Michel Camilo) and **Steve Smith** (Journey, Vital Information, Jean Luc Ponty). Jazz legend **Peter Erskine** (Steely Dan, Diana Krall, Weather Report), drummer/composer **Dafnis Prieto** (Herbie Hancock, Arturo Sandoval), and educator/Birdland bandleader **Tommy Igoe** also performed and taught master classes, and each

instructor took turns playing with Smith's Jazz Legacy band.

Drum Fantasy Camp is owned and managed by the Cleveland-based marketing consultant Steven Orkin. For more info, visit drumfantasycamp.com.

Story and photo by Asif Khan



Win a trip to the 2010 Rose Parade® and Rose Bowl Game®.



Remo®, Inc. will give some lucky winner a chance to see the crown, up close and personal in Pasadena on January 1, 2010! They will fly the winner and a guest to California and give you

VIP seating at the Rose Parade®, tickets to the Rose Bowl Game® with passes to the Rose Bowl Game® VIP Tailgate Party. To top off this amazing weekend, you will have the opportunity to tour the Remo® manufacturing facility in Valencia, California and bring home an assortment of Remo® drumheads and apparel. Sign up now!



Enter now to win this opportunity of a lifetime at www.moderndrummer.com

Grand Prize*:

- 2 Round trip tickets (continental USA only) to Los Angeles, CA
- 5 days and 4 nights Hotel Accommodations, Dec. 31 - Jan. 4
- 2 VIP Tickets to the 2010 Tournament of Roses Parade®
- 2 Tickets to Rose Bowl Game® VIP Tailgate Party
- 2 Tickets to the 2010 Rose Bowl Game®
- Tour of Remo®, Inc in Valencia, California
- Transportation to and from the Airport and Remo®, Inc
- Assortment of Drumheads; Diplomat®, Ambassador®, Emperor® and others
- Remo® Apparel

Total Prize Value: **\$3500.00**

2nd Prize

- \$250 worth of Remo® Drumheads; Diplomat®, Ambassador®, Emperor® and others
- Remo® Apparel

Total Prize Value: **\$336.00**

3rd Prize

- \$150 worth of Remo® Drumheads; Diplomat®, Ambassador®, Emperor® and others
- Remo® Apparel

Total Prize Value: **\$236.00**

Remo®, Inc is the provider of drumheads for the Rose Parade® Bands.

remo.com

* To enter visit www.moderndrummer.com between the dates below and look for the Remo Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS September 1, 2009 AND ENDS November 15, 2009. 4. Grand Prize Drawing: Winner will be selected by random drawing on November 16, 2009. Winner will be notified by phone or email on or about November 16, 2009. 5. Employees, and their immediate families, of Modern Drummer, REMO, Inc. and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the US and Canada, 18 years of age or older. Void in Quebec, Canada, Florida, and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes as described above. Approximate retail value of contest: \$4,070. 10. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Remo-Roses/Official Rules/Winner's List, 12 Old Bridge Rd., Cedar Grove, NJ 07009. See complete rules at www.remo.com/rosebowl

HIGH PERFORMANCE

FAT CAT

SNAPPY SNARES

Now More Cats!

- STAINLESS STEEL END CAPS •
- 90% CARBON WIRE •

Pitch for little or No Snare Beds

No Pitch for Deeper Snare Beds

24 strand
with pitch
DUAL Adjustable
10", 12", 13", 14"

FCS

30 strand
with pitch
13", 14"

FC1430P

20 strand
with pitch
12", 13", 14"

10"x16 strand
with pitch
FC1016P

20 strand
no/pitch
12", 13", 14"

FC1420NP

16 strand
no/pitch
12", 13", 14", 15"

FC1416NP

14"x16 strand
no/pitch
8-8 Split Wide

FC1416NPW

BIG BANG DISTRIBUTION
800-547-6401
www.BigBangDist.com
SEE YOUR DEALER FOR DETAILS

IN MEMORIAM



BOBBY GRAHAM

SWINGING LONDON'S GREAT GROOVER by Dennis Diken

The world lost one of its great drummers when Bobby Graham died of stomach cancer this past September 14 at the age of sixty-nine. While many players of the baby boomer generation may not recognize his name, it's a safe bet that they cut their teeth on his powerful, swinging grooves. Graham, one of the U.K.'s top session men and very likely the most recorded drummer on the '60s British music scene, helped reshape the face of popular music by anchoring seminal hits by the Kinks, Dusty Springfield, Them, and a slew of other major U.K. artists who rode the initial wave of the Beatles' world domination in the early and mid '60s.

The self-taught Graham (born Robert Neate on March 11, 1940, and brought up in Edmonton, North London) started out playing skiffle and soon became an avowed "jazz snob," citing Ronnie Verrell of the Ted Heath Orchestra as a major inspiration. Graham got a taste of early touring and studio work with the Outlaws, an instrumental combo recorded by England's first independent record producer, Joe Meek (of "Telstar" fame), and went on to play with a popular British group called Joe Brown & The Bruvvers. While Graham was on tour with Brown in Liverpool in June of 1962, Brian Epstein asked him to replace Pete Best in the Beatles, who were then virtually unknown beyond their home turf. (He declined!)

Following recordings with John Barry, creator of the music for many of the James Bond movies, Graham's phone began to ring, and he embraced session work over the treadmill of the road. He found himself on board for a varied array of calls, from heavy orchestrations to searing rock dates. In less than a decade, he recorded a purported 15,000 sides—without the ability to read charts. His abundant talent and intuition for the studio world were wholly based on feel.

The early Kinks discs probably stand as Graham's most celebrated work—though Mick Avory went on to prove his mettle as the band's regular sticksman soon after these sessions—and are prime examples of Bobby's vibrant percussive

personality. The monolithic "You Really Got Me" and its ferocious sequel, "All Day And All Of The Night," sport rock-solid timekeeping and flamed four-on-the-floor accents, delivered with a pile-driving yet buoyant pocket, while "Tired Of Waiting For You" brims with a lilting, crisp precision. Kinks guitarist Dave Davies recalls in his autobiography, *Kink*, that upon hearing Graham play, "I realized what great rock drumming was all about." (Chief Kinks songwriter Ray Davies called Bobby to play on his rerecording of "You Really Got Me" and on the title track of his 1998 album, *The Storyteller*.)

Graham asserts in his autobiography, *The Session Man*, that he provided the big beat on the timeless Dave Clark Five recordings, though this is a matter of some controversy. Clark appeared behind the kit on the band's record covers and on personal and television appearances, and he staunchly maintains his role as such. But the primal yet articulate drumming (not to mention the distinctive snare sound) on "Bits And Pieces," "Any Way You Want It," "Catch Us If You Can," and other electrifying recordings by the DC5 sure sound like Graham.

The drummer's prodigious discography also features records by Brenda Lee, the Everly Brothers, Gene Pitney, the Fortunes, P.J. Proby, Marianne Faithfull, and Tom Jones, to name a few. Key tracks include the garage rock anthem "Gloria" by Them (with Van Morrison), the Dusty Springfield classics "Stay Awhile" and "I Only Want To Be With You," and the Walker Brothers' soaring "The Sun Ain't Gonna Shine Anymore." Petula Clark's atmospheric "Downtown" and "I Know A Place" were paeans to Swinging London, a scene for which Graham's drumming provided the sonic foundation.

Perhaps the legendary American record producer Shel Talmy (the Kinks, the Who) offered Graham the finest tribute of his career when he called the drummer "the greatest the U.K. has ever produced."

Graham is survived by his wife, Belinda, his son, Shawn, and his younger brother, Ian.



SEE THE NATION'S
TOP UNDISCOVERED
DRUMMERS BATTLE
FOR THE TITLE OF
DRUM OFF CHAMPION

DISTRICT FINALS _____

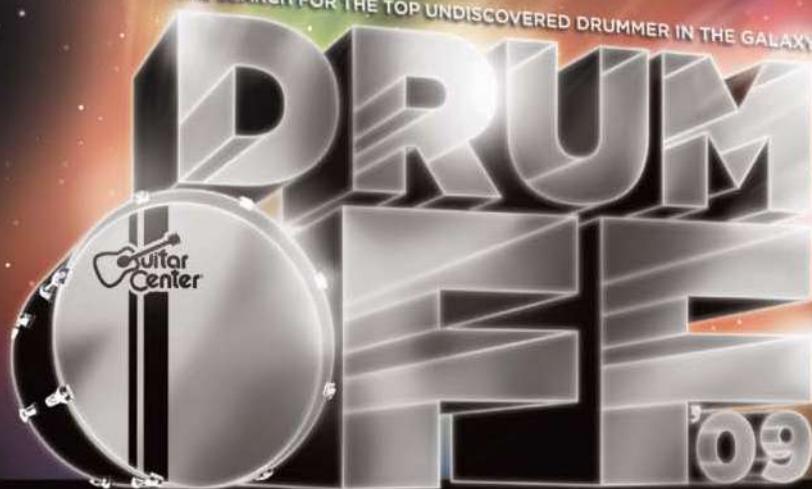
11.05.09

REGIONAL FINALS _____

12.03.09

FOR A LIST OF PARTICIPATING LOCATIONS VISIT:
GUITARCENTER.COM/DRUMOFF

THE SEARCH FOR THE TOP UNDISCOVERED DRUMMER IN THE GALAXY



THE CHOSEN ONE IS AMONG US

POWERED BY:



pro-mark



dw



vic
firth



Zildjian



TAMA

Pearl



MODERNDRUMMER



DRUMMING KEEPS YOU HAPPY, MON

This month's kit comes from drummer/percussionist Jimmy "Jet" Taylor of Ohio's Jimmy Buffet-inspired HappyMon Band. "I'm required to cover many percussion parts plus the basic drumset duties," Taylor tells us, "and when I first joined the band the leader demanded that I stand up and play like a percussionist. I accepted the challenge and removed my hi-hat and added congas in their place. It definitely opened my eyes to learning new techniques to cover critical percussion parts *and* the drumset while standing.

"After five years of this learning experience, I convinced my boss that I'm a much better drummer if I can sit down and utilize all of my limbs—and bring my hi-hat back into the kit—while retaining the skills I developed while standing. So I redesigned my rig to accommodate my new approach."

Taylor's setup is based around a 1979 Ludwig Stainless Steel kit with a 26" bass drum; 10", 12", and 15" mounted toms; and 16" and 18"

floor toms. The drummer uses two Ludwig Supra-Phonic snares; the main one is 6½" deep, and the auxiliary snare on his left is 5". The congas are Toca Elite Pro in natural maple fade.

Taylor has a mix of cymbals, mounted on a Gibraltar rack system that includes stand parts from several brands. And the percussion gear carried over from his stand-up days includes a Ludwig glockenspiel, three cowbells (two by LP and one Meinl Kenny Aronoff model), three Gibraltar triangles, TreeWorks twenty-bar wind chimes, a Toca ratchet, and LP maracas.

Newly liberated—to sit back down—the drummer says happily, "It feels so good to be able to sit on my Roc-N-Soc hydraulic stool again!"



Photo Submission: Digital photos on disk as well as print photos may be sent to: Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Hi-res digital photos and descriptive text can also be emailed to billya@moderndrummer.com. Show "Kit Of The Month" in the subject line of the message. Photos cannot be returned.



THAT GREAT GRETSCHE SOUND... SINCE 1883

original

alluring

passionate

USA Custom 6pc Red Duco
with Satin Chrome Hardware

2009 Limited Edition
Only 20 Available Worldwide



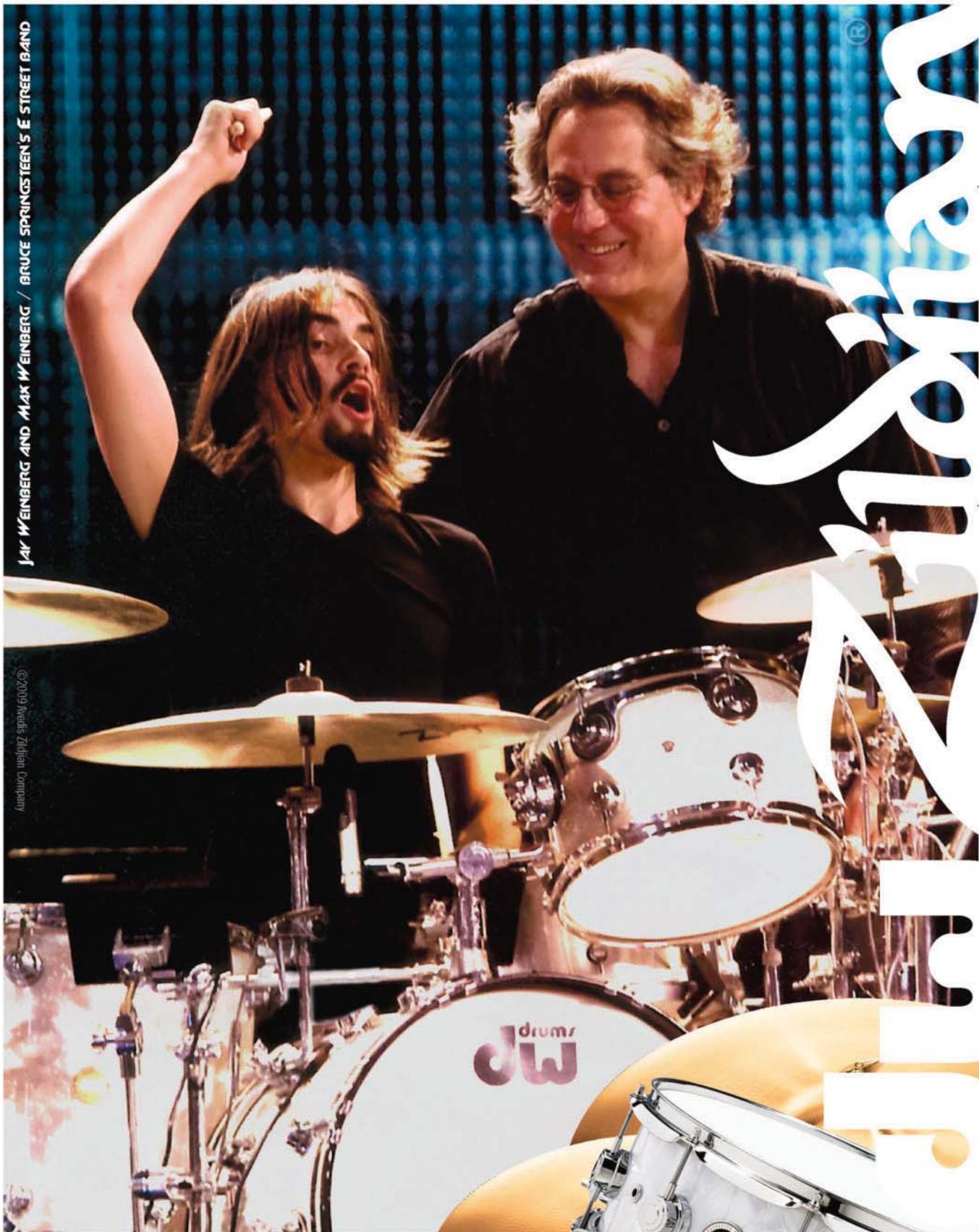
INSPIRING



www.GretschDrums.com
Gretsch Drums
P.O. Box 507, Bloomfield, CT 06002

JAY WEINBERG AND MAX WEINBERG / BRUCE SPRINGSTEEN'S E STREET BAND

Аудио, видео, сурвай 6002 ©



Zildjian®



WEINBERG - ZILDJIAN - DW

Generation to Generation