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August 2000

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Stanton Moore
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From Jammin' in his jammies to rockin' the arenas, Zac's the real thing.

by Robyn Flans

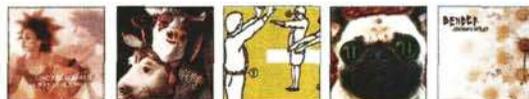
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Do Touch That Dial!

I really like Carlos Santana. And I'm delighted that he's a superstar again. But if I hear "Smooth" one more time I may just rip the radio out of my dashboard. Blame commercial radio for my frayed edges.

I'm not going to rail against the *quality* of the tunes on commercial airwaves. There's a place for Ricky Martin. (I won't say where.) But in any case, that's a whole other soapbox. What bugs me is the stupefying redundancy of pop-radio programming.

The formula is worse than boring. Endless repetition leads to passive listening. (You can milk pretty much every drop of musical nuance from "Shake Your Bon-Bon" during the first dozen listenings.) Worse, it robs airtime that might be dedicated to new artists, sounds, and approaches. For drummers, for whom exposure to new styles and grooves is critical, it's a stupid waste of study time.

But there's an easy solution: *Change the*

station. Investigate all the nooks and crannies between your car radio's presets. (You might want to park your car before you get too involved in this.) Zero in on the public (non-commercial) radio frequencies near the "bottom" of the dial. That's where I found WBGO, a superb listener-supported jazz station here in New Jersey. (Jazz drumming great Kenny Washington is one of WBGO's dee-jays.) For a list of National Public Radio stations in your area, go to npr.org/members/biglist.html on the Web. To hear some authentic Latin, Caribbean, Brazilian, salsa, or tejano music, find a local station on www.zspanish.com/p0000022.htm. Seeking a real "alternative"? Many college stations cover obscure, indie-label rock. See the college station listing at www.webzone.net/willhoite/music/music.html.

And if you want to put more "world" in your world music, try tuning in to cyberspace. (See the International section of the webzone site.) More and more radio sta-

tions in the US and abroad have Web sites that allow you to listen to their broadcasts. Listening at your computer isn't as handy as Jammin' out in your car on your way to the mini-mart for a twelve-pack of Ho-Ho's. But the expansion of your musical horizons could well be worth the extra effort.

As a musician, you owe it to your craft not to listen passively. Background music is for dentists. Just as you pursue new concepts, techniques, and exercises that stretch your abilities on the kit, try to "stretch" your ears by listening to unfamiliar music. Seek out styles that contrast your preferences. Get inside them. Then *play* them. Radio provides amazing opportunities to scope out different kinds of music without going broke at the CD store. You might have to go prospecting for gold on the radio, but you may find that the medium isn't as dead as it often seems.

Rich

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 CHIEF OPERATING OFFICER ISABEL SPAGNARDI
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CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Matt Peiken, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

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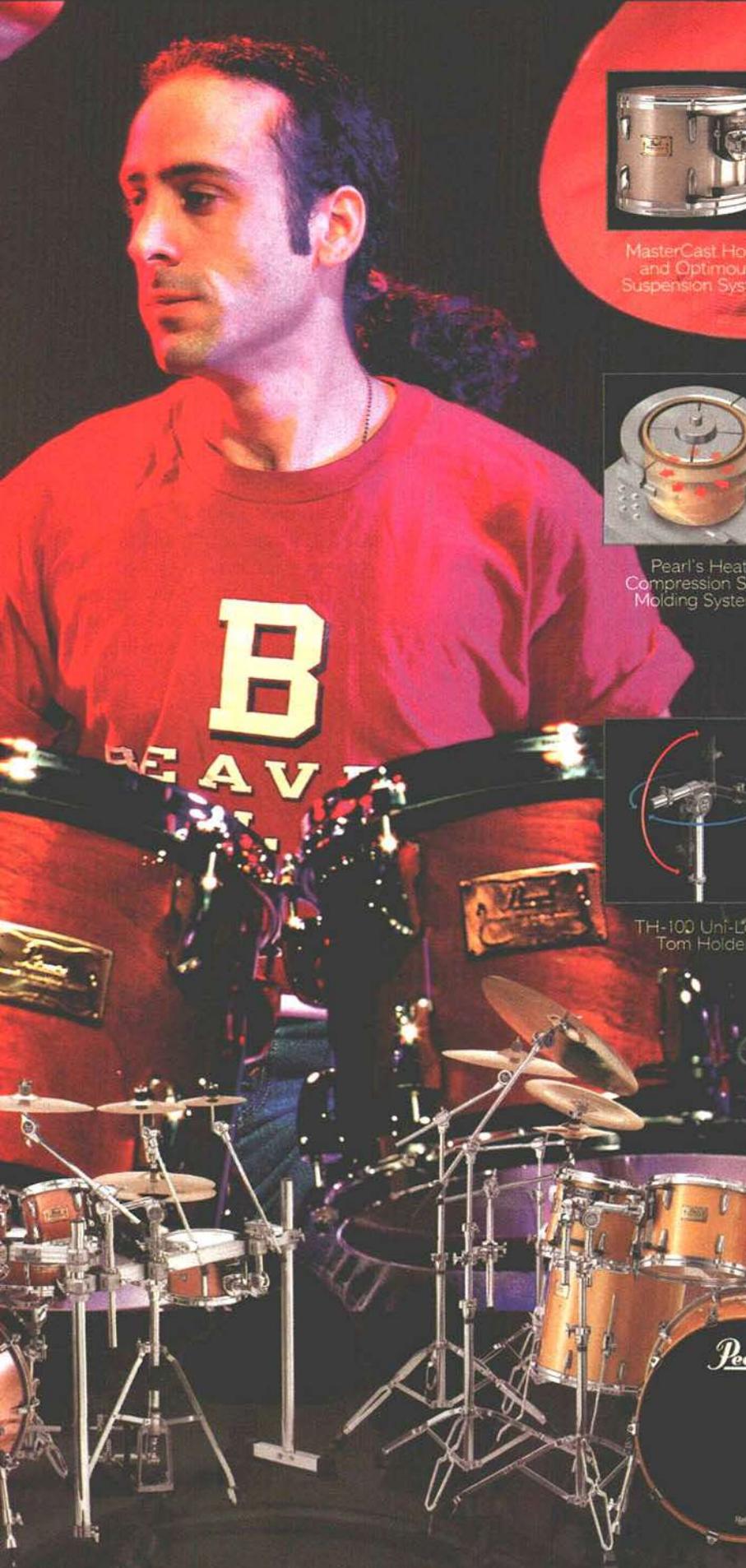


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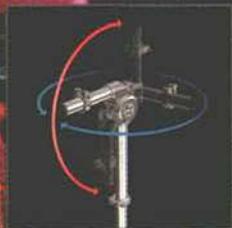
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SHAWN PELTON

Thanks for a great article on Shawn Pelton. I studied with Shawn while we were at Indiana University together and always knew he would be successful. Shawn always had a great feel and attitude, which came across in his music. I learned a lot by attending such a great school, but the best lessons were watching and listening to Shawn.

Tom Leddy
Chicago, IL

A MATTER OF TASTE

Thank you so much for the most inspiring article I've ever read! Since reading "A Matter Of Taste" in the May 2000 *MD*, my drumming has improved so much that people have been giving me more compliments than I can handle. I'm a nineteen-year-old who has been drumming for six years and was under the impression that everything I learn should be played. Now I am more aware of my position in the bands I play with.

Before I read that article I was "bash-

ending" every song I played—not to mention the number of fills I would play within three bars! Now my playing consists of straight grooving, which has been complementing our songs instead of challenging them. My volume is also a lot more pleasing to people around me, to the point where they'll say, "Thanks Matt, I can actually hear myself!" Thank you so much for an illuminating article!

Fastdrum
via Internet

WILSON'S ADDRESS

Thanks a million for including me in the *Update* section of your May 2000 Issue. However, there was a mistake in my Web site address. It is: bigbeatmusic.com. I would appreciate your letting your readers know.

Wilson Laurencin
via Internet

JAY'S NAME

I was glad to see my name mentioned in the "News" column of your April 2000

issue. But please note that Boehmer is spelled with an "m" (and, for the record, is pronounced "BEE-mer"). My debut CD, *Don't Look Back*, can now be ordered through the Canadian Music Centre, www.interlog.com/~cmc.

Jay Boehmer
Toronto, Ontario, Canada

TO THE MAX

Max Roach's reply to a reader who was inquiring as to what brand and model cymbals were used on *Blue Seven* was very rude and distasteful, in addition to being completely incorrect. An accomplished musician such as Mr. Roach certainly must realize that cymbals have very different qualities about them in respect to tonality, size, weight, etc. Choosing a specific cymbal is a matter of personal preference to the player. The reader was simply commenting on the sound of the cymbal, not on the qualifications of the individual playing it.

Mr. Roach should become more receptive to comments from your readers. Not everyone can achieve the level of playing or the success that he has achieved.

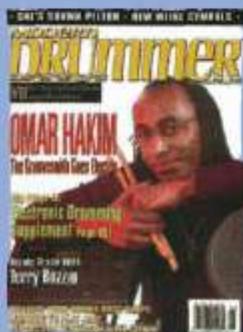
Charles Lazar
Brooklyn, NY

THE CAMCO CLICK

In the May 2000 issue *It's Questionable* department, Brian Homan inquired about a "metal-to-metal clicking noise" he hears while playing his Tama-Camco pedal. I recently purchased an old Camco Floating Action pedal that had the same problem. It seems that the old leather strap had become decidedly stretched over the years. This brought the bottom of the footboard into contact with the winged bolt that tightens the pedal to the hoop. I took the bolt to a machine shop and had 3/8" of the threaded end removed with a hacksaw. No more clicking noise. Please send this suggestion along to Brian with my regards.

Jan D. Tuckley
via Internet

OMAR HAKIM



Thanks for a great article on Omar Hakim in your May issue. As a relatively new drummer, I find the amount of information that is available about equipment, playing styles, etc. overwhelming. The interview with Omar made me feel very comfortable with the pace at which I am approaching this instrument. The fact that you don't have to be the most talented—just be dedicated—is a great point. Omar's interview is a must-read for everyone involved in the drumming business. Thanks again.

Scott Mazuroski
via Internet

Your story on Omar Hakim was fantastic. I learned so much about his playing, and about him as a person. There are a bunch of things that came up in the story that I plan on trying in order to make my groove more happening. And Omar was so open about his personal life. Hearing how he came back from his problems was inspiring.

I want to thank Omar for being a total inspiration on and off the drums. And I want to thank *MD* for being the best magazine in the world. Now all I have to do is save up for a set of V-Drums!

Alan S.
via Internet

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MEINL
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Thanks so much for the feature article on Manu Katche. I've been waiting for years for another article. (I have the August '91 issue.) This focus was even better than the first, and

I especially appreciate the in-depth discussion and many photos of Manu and his kit.

Thanks also for clearing up the nature of his two solo projects. I've been looking for a long time for a copy of *It's About Time* and his upcoming ECM instrumental record. It's great, too, that Manu pointed out that the top rim on his snare is a Ludwig. I own one of his signature snares, and I was really puzzled when I saw the photos of that fat rim. Keep a close watch on this guy!

Dennis Chang
via Internet

I just want to thank you for your April 2000 interview with Jay Bellerose. I play in an acoustic band (guitar, acoustic bass, and myself). After reading the article on Jay and seeing the pictures, I was determined to come up with my Dreadlock snare device, with the help of my friend Brad Gilbey from a local drum store. It works great and sounds even better. The band was really pleased and it was the exact kind of sound that we wanted for a recent gig. I hope to use it on many more gigs to come. I play with a kick, floor tom, djembe, and a secondary snare much like the setup Jay uses. Thank you to Jay for inspiring me; I think it's cool when drummers can learn from each other. Keep writing inspiring stories.

Colin Reimer
Saskatoon, SK Canada

JAMMIN' IN THE COCKPIT REVIEW

First of all I'd like to express my thanks to *Modern Drummer* for running a review of my play-along CD *Jammin' In The Cockpit* in your April 2000 issue. I don't have words to say how honored I am to appear

in my favorite magazine in the same section as my favorite drummers: Louie Bellson and Mike Portnoy.

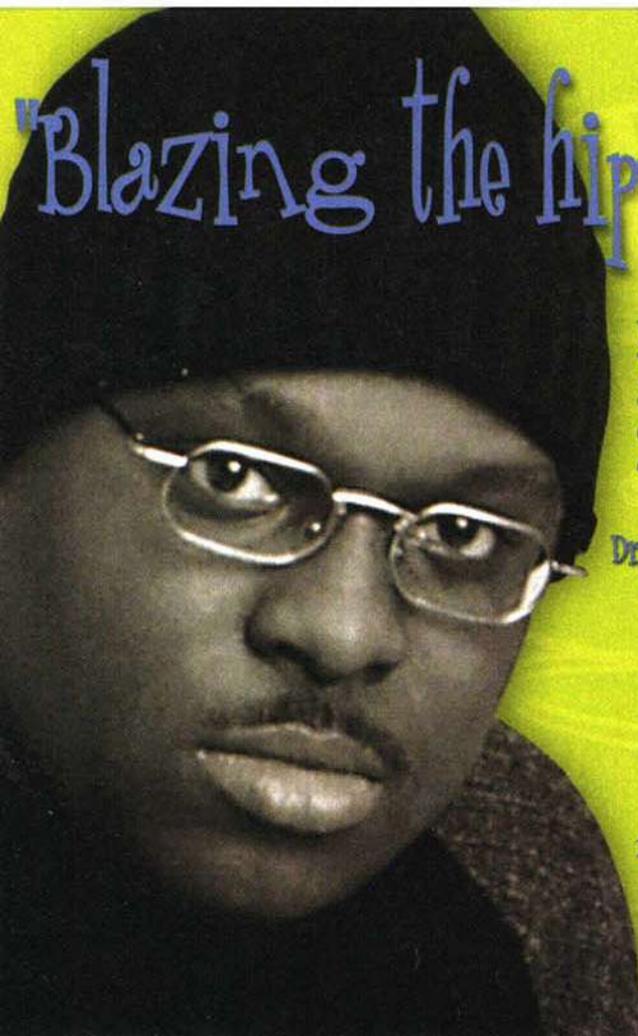
However, I was a bit astounded to read the closing lines of Mr. Tolleson's review: "...the synthesized sounds make it feel like you're not really playing with a band." The general idea for *Jammin' In The Cockpit* was to create a platform from which drummers of all levels could improve on their time, soloing, comping, and groove. With all due respect: I don't think playing with a CD could ever compare to playing with a band.

A new edition of my CD, with sweetened play-along tracks, is titled *Jammin' In The Cockpit/Learn To Play Drums*. It now also includes an educational CD-ROM. *Jammin' In The Cockpit/Learn To Play Drums* and my solo CD *Groovin' In The Jumpseat* are both available on www.elke.dk.

Hans Rosenberg
via Internet

KUDOS TO ARBITER

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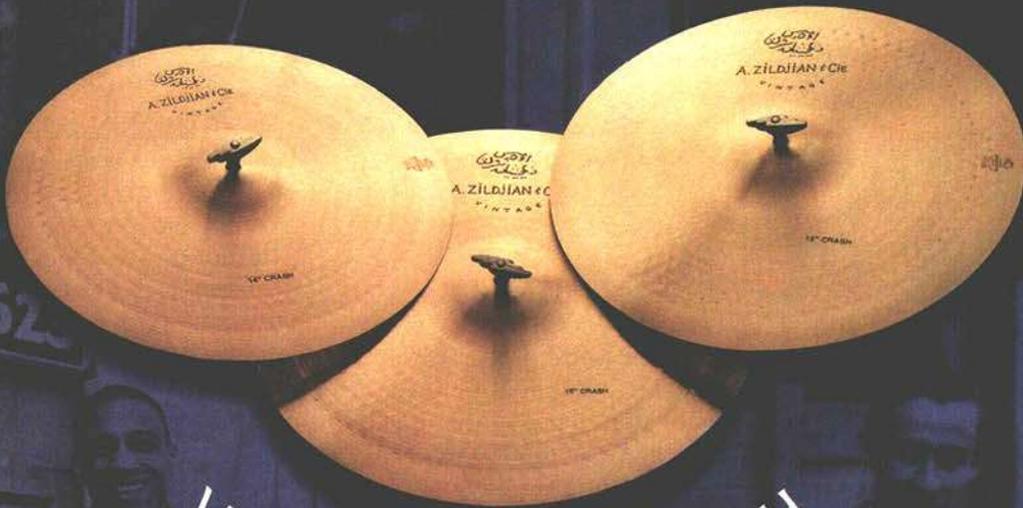
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ple of months I learned that an entire shipment (including my drums) from England was stolen! Despite that major setback, I got a set a few weeks later. These drums had bearing-edge problems, indicating that they might have been cut down from regular-size drums somewhere in the distribution chain. I contacted Arbiter's new distributor (and the hero of this story), Ian Fraser, at the NAMM Show in LA. He promised he'd look into the situation. He certainly did, and he resolved the problem quickly and well.

Mr. Fraser first offered to replace my set with a brand-new in-stock set. When I replied that I really wanted the same sizes I had initially ordered, he promptly had a new kit made to replace the defective drums. He worked very hard to make right a situation that he hadn't made wrong—and he was gracious throughout the whole business.

Ian and Arbiter have my thanks. I recommend that anyone who hasn't yet checked out Arbiter drums do so. They'll blow you away—as will the people who sell them, particularly Ian Fraser.

Nathaniel Winn
San Diego, CA

BRAVO TO BILLY

I returned to drumming two years ago after an eighteen-year break. *MD* has played a major role in getting me back "in the know" with all that's changed since 1980!

I'd like to offer some observations upon my return. The biggest difference today is that there's a wealth of information about our instrument. With *MD*, videos, musician Web sites, online drum message boards, and other vehicles, the quality of that information is tremendous. I can only imagine the impact this has on a young drummer just starting out. My only avenue was staying up late so I could see Buddy Rich on *The Tonight Show*.

There is also far more of a "colleague" mentality among drummers than I remember—more sharing of the spirit. Drummers today appear to have lost their ego and are very willing to share their knowledge.

Finally, thanks to this information explosion and a nurturing scene, we are all exposed to many talented players. One of these is Billy Ward, who you profiled extensively last summer. That was one of the better articles I've read. Because of it, I

bought Billy's record, *Two Hands Clapping*, which I've really enjoyed listening to. I found Billy's Web site, and I've even emailed him a few questions, which he graciously responded to. Late last fall, business brought me to New York, and seeing an opportunity I couldn't pass up, I emailed Billy about taking a lesson with him. He said yes.

So I had a wonderful lesson! I was so appreciative of his spirit, which is exactly what I had hoped to tap into. At best I'm a hacker, but Billy was generous and really took the time to diagnose my playing and offer ideas for my improvement. That one lesson will be a part of my playing for the rest of my life.

So *MD*, thanks for helping a returning drummer to capture the essence of what's going on today, and to find a way to better understand the role the instrument plays—in music and in his own life.

Bill Bunkers
Oak Park, IL

AFEMALE PERSPECTIVE

I'm a ten-year-old female drummer who reads your magazine every month. My favorite part is the pictures of the drumsets like the one I hope to have someday: big, with a lot of cymbals.

To prove that you are my favorite magazine, I had to do a book report in school on any magazine, and I chose *Modern Drummer*. One of the questions I had to answer was, "How could this magazine be improved?" I'll share my answers with you: First, more articles about what female drummers are doing (Cindy Blackman, Sheila E, Hilary Jones, etc.). Second, pull-out posters of drums and drummers, so people like me won't have to tear up their *MDs* for the pictures.

I hope my suggestions help keep you the world's number-one drum magazine.

Julian Jones
Elkton, MD

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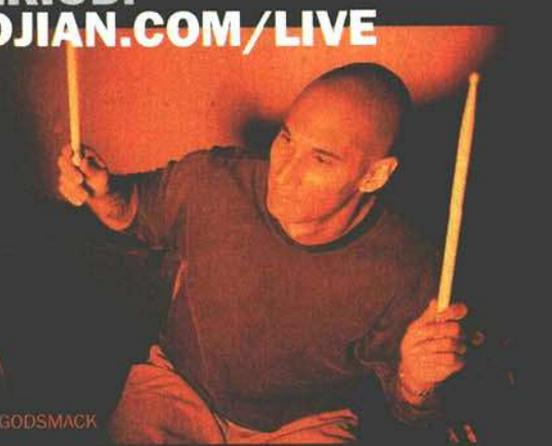
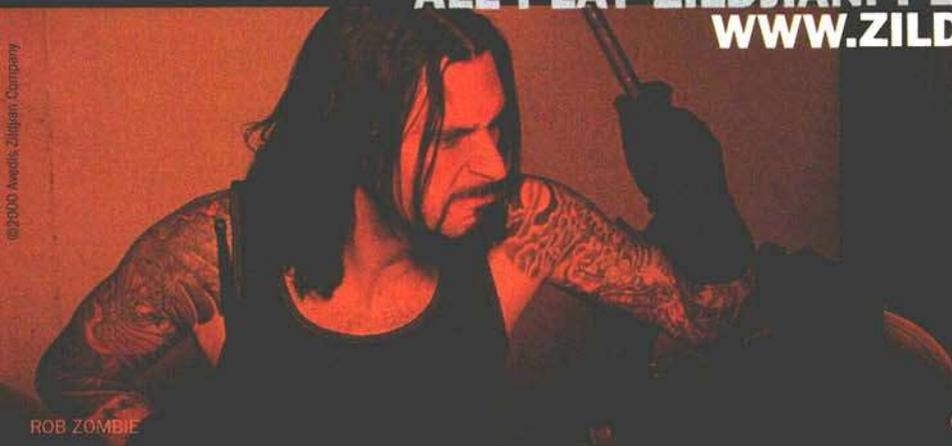
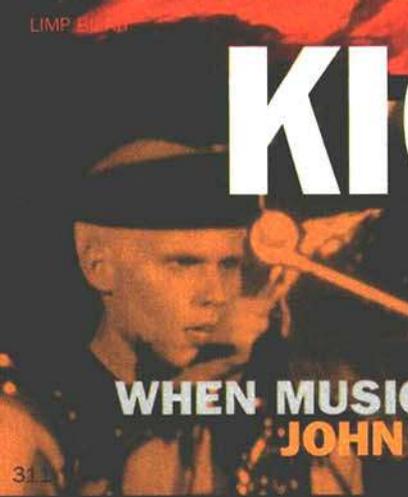
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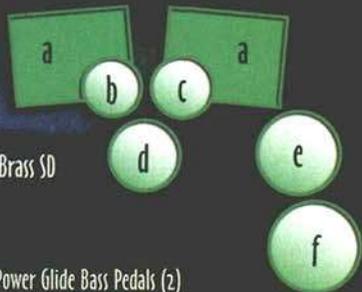


The Heaviest Tour of the Summer...
**Summer Sanitarium
is a Total Tama Tour!!**

Lars Ulrich (Metallica)

Starclassic Maple

- a. 16 x 22 BD
- b. 9 x 10 TT
- c. 10 x 12 TT
- d. 6 1/2 x 14 Bell Brass SD
- e. 16 x 16 FT
- f. 16 x 18 FT



- HP90P Iron Cobra Power Glide Bass Pedals (2)
- HH905NL Iron Cobra Legless Lever Glide Hi Hat
- HT410 1st Chair Throne

It's crazy. Some lunatic actually put Metallica, Korn, Kid Rock, Powerman 5000 and System of a Down all on the same bill. The thing is you'd have to be insane to miss a tour this heavy!

Especially if you're a drummer who appreciates the best in heavy drumming. For the price of one ticket, you can catch heavy drumming extraordinaires Lars Ulrich, David Silveria, Stefanie Eulinberg, Al3 and John Dolmayan. You may also notice that every one of these great drummers is a Tama artist. (We guess the tour was just too crazy for normal drum companies.)

That's why Tama will be at the Summer Sanitarium Tour helping to staff the asylum. So take some time to stop by the Tama Tour Tent and say hello. But please, leave your medication at home.

tour dates...

June 30th - Foxboro Stadium, Foxboro, MA

July 1st - Rockingham Dragway, Rockingham, NC

July 3rd - Gateway Intl. Speedway, St. Louis, MO

July 4th - Ravens Stadium, Baltimore, MD

July 7th - Georgia Dome, Atlanta, GA

July 8th - Kentucky Speedway, Sparta, KY

July 9th - Texas Stadium, Dallas, TX

July 12th - Mile High Stadium, Denver, CO

July 14th - 3 Com Park, San Francisco, CA

July 15th - LA Memorial Coliseum, Los Angeles, CA

July 16th - Schnepf Farms, Queen Creek, AZ

July 20th - Giants Stadium, E. Rutherford, NJ

Starclassic Maple
a. 6 1/2 x 14 Maple SD
b. 8 x 10 TT
c. 9 x 12 TT
d. 18 x 22 BD
e. 4 x 8 Tymph Tom
f. 14 x 15 FT
g. 16 x 16 FT
h. 16 x 20 Gong Bass

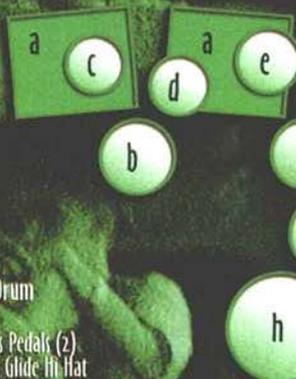
HP900TW Iron Cobra Flexi-Glide Twin Bass Pedal
HH905 Iron Cobra Lever Glide Hi-Hat
HT510C Lever Glide Cable Hi-Hat



David Silveria (Korn)

Starclassic Maple
a. 18 x 20 BD
b. 5 1/2 x 13 Maple SD
c. 7 x 8 TT
d. 8 x 10 TT
e. 9 x 12 TT
f. 12 x 14 TT
g. 14 x 16 TT
h. 16 x 20 Gong Bass Drum

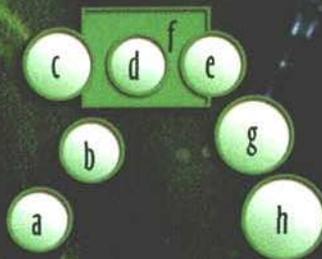
HP900P Power Glide Bass Pedals (2)
HH905 Iron Cobra Lever Glide Hi-Hat
HT510C 1st Chair Cloth Top Throne



Stefanie Eulinburg (Kid Rock)

Starclassic Maple
a. 5 1/2 x 14 SD
b. 5 1/2 x 14 Aluminum Hand Hammered SD
c. 12 x 14 TT
d. 9 x 12 TT
e. 10 x 13 TT
f. 18 x 24 BD
g. 16 x 16 FT
h. 16 x 18 FT

HP900F Iron Cobra Flexi-Glide Bass Pedal
HP905 Iron Cobra Lever Glide Hi-Hat
HT510C 1st Chair Cloth Top Throne



Al3 (Powerman 5000)

Starclassic Maple
a. 16 x 18 FT
b. 6 1/2 x 14 Maple SD
c. 9 x 10 TT
d. 10 x 12 TT
e. 18 x 22 BD
f. 12 x 14 TT
g. 14 x 16 TT

HP900PTW Iron Cobra Power Glide Twin Bass Pedal
HH805 Iron Cobra Velo-Glide Hi-Hat
HT510C 1st Chair Cloth Top Throne



John Dolmayan (System of a Down)



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Danny Carey On Technique And Timekeeping

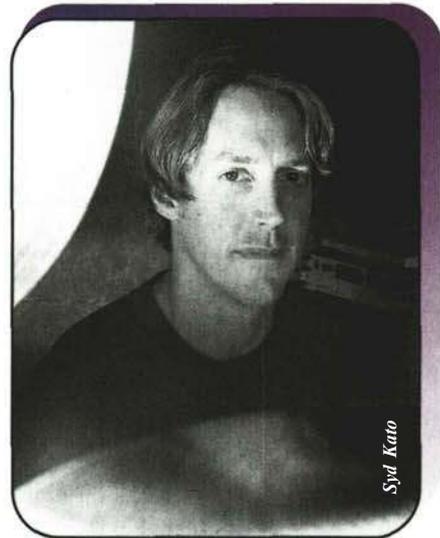
Q I'm an eighteen-year-old drummer and a big fan of your playing. I really admire your crisp, precise technique. Can you suggest some exercises to help develop busy fills such as the ones you play? Also, how do you keep time and tempo in your head during the odd-time passages you play? Finally, I noticed at a recent Tool concert that you were using an electronic pad instead of the 14" RotoTom I've usually seen in your setup. Could you give the details on what brand of pad this is?

Nick F.
via Internet

A I've found that there is nothing better than rudimental practice for technique

and precision. I use a lot of rudiments to create my fills. As far as keeping time goes, I've found it to be very important to center your physical body through good posture and breathing, while letting your mind extend beyond your cymbals and into the minds of the people you're playing with. This way you're aware of your tempo as well as everything else going on in your playing environment.

I've chosen a Korg Wavedrum to replace my Remo RotoTom. I enjoy the flexibility this new instrument has added to my setup. Too bad they're really hard to find these days. Thanks for your questions, and best of luck to you.



Sybil Kato

On The West Side With Dave Weckl



Q I've been greatly inspired by your playing for many years. My question is regarding the album *Dave Grusin Presents West Side Story*. I love the drum sound on that album, so I'd like to find out which Yamaha drums you used.

I also love the ride cymbal sound—especially on "The Jet Song." Was it a K, an A, or an A Custom?

Shawn M. Bruce
via Internet

A Thanks for writing and for the kind words. I'm very happy that you've experienced some positive inspiration from my music! Regarding your questions, the kit I used for that session was a Yamaha Maple Custom, with either clear or coated Remo Ambassador heads. (I don't exactly

remember.) The sizes were 16x22 bass, 10", 12", 14", and 16" toms, and my two signature snares: the 5½x14 aluminum as the main one and the 5x13 maple to my left, under the hi-hat.

I used three 22" ride cymbals for that recording: a medium K Custom, a Pre-Aged K, and a K Flat ride with a brilliant finish. I used the K Custom for most of the ensemble sections and the Pre-Aged K for a lot of the solo sections. (Its sound is more airy.) The Flat ride is probably the most recognizable—and in retrospect, was probably not used that much. I'm pretty sure the cymbal you're referring to is the Pre-Aged K. It's been a while since I made that recording, so my recollection may be a little fuzzy. But that's my best guess!

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www.ayottedrums.com

go



Omar Hakim Recorded Live

Q I'd like to know all of the "live" albums you've recorded, including solo efforts, playing with Sting, etc.

Rubens C. de Camargo
Brazil, via Internet

A To be honest, most of my recording work has been studio projects. But here is a short list of some live recordings that I have done.

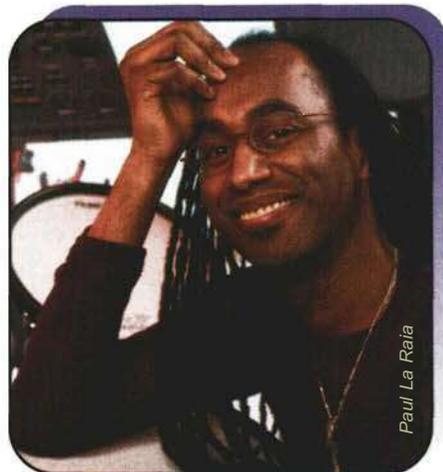
1984: Weather Report/Grover Washington Jr., *Playboy Jazz Festival*

1985: Sting, *Bring On The Night*

1993: Madonna, *Live Down Under* (the *Girlie Show* world tour on VHS and DVD)

1996: Chic, *Live At Budokan*

There is also a DCI Video of me performing with the Buddy Rich Big Band. Thanks very much for your interest in my live playing.



Submit questions for your favorite drummer to Ask A Pro, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry. However, we cannot guarantee that we will be able to reach every artist or that any given artist will respond. Also, due to MD's publication schedule, artists' touring schedules, and other considerations, it sometimes takes several months before an inquiry and reply can be published.

Repeat Bar

A Classic Quote
From MD's Past

"You can't be everything; nobody is everything. You just do what you do, and try to do that as well as you can. And if somebody doesn't like it, too bad."

—Vinnie Colaiuta, October '93



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—Drum Magazine

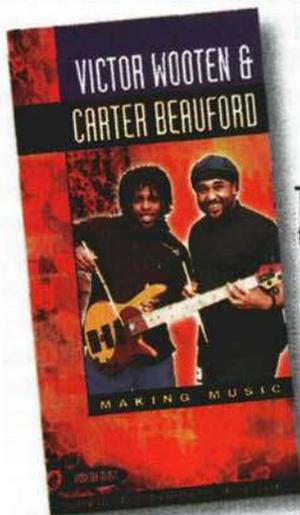
carter beauford

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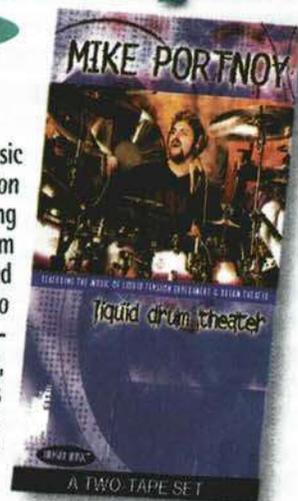
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Carrying And Tuning Drums

Q I have a couple of questions. First: I have a weekly gig with my band and have to transport my drums from one place to another. I cannot afford cases for my toms, snare, or bass drum. Is it a bad idea to stack my drums when transporting them from the car to the gig? (Note: I have four toms that I stack one on top of the other.)

Second: How often should I tune my drums? It seems logical to tune them before every gig, but also very tedious.

Tim O'Dell
via Internet

A If you're carrying drums by hand, stacking them is a bad idea. They'll be too heavy, and it's too easy to drop them and thus damage them. However, if you have some sort of wheeled cart, stacking is probably the best way to move the drums.

If you can't afford cases, you should at least look into bags. There are several excellent brands (including Beato, Humes & Berg, Impact, and Pro-Tec), each of which offers differently priced lines to suit all budgets. Your investment should be protected in order to make it last.

As to your second question: Simply tune your drums when they need it. Well-tuned drums may *stay* in tune if they aren't played too hard, or if weather conditions don't affect them between gigs. On the other hand, some players hit so hard that their drums go out of tune within a single set (or even sooner).

The main thing to do is to really *listen* to the sound of your drums each time you set them up. If they don't sound sweet, you should tune them. And don't forget the bottom heads! Most drummers ignore them, yet they can go out of tune just as easily as top heads.

Bass Drum Pulse

Q I was recently listening to some jazz charts with five- to ten-minute drum solos in them. I consistently heard an 8th-note pulse on the bass drum. When I tried applying this to my own solos I had trouble keeping the "pulse" going on the bass drum. Do these guys have a certain technique with which they keep this beat going?

Greg Lacey
via Internet

A In what way did you have trouble "keeping the pulse going"? Did you have problems keeping the beat steady while you soloed over it? Or do you mean that you had stamina problems with keeping a straight 8th-note pulse going for so long?

The solution to the first problem is to start practicing in short phrases. Solo for just a bar or two over the bass drum pulse, then return to playing time. Get used to creating interesting patterns "on top of the bass drum pulse. As you feel more comfortable, extend the length of the phrases. Eventually you'll be able to solo for as long as you like while keeping the pulse going with your foot.

The solution to the second problem is simply physical development. If your foot tires while playing straight 8ths, work to strengthen that foot. Pick any sticking-exercise book you like and play the exercises while keeping the bass drum going. (Use a metronome to make sure your time is solid.) Do this until you can no longer keep the pulse steady. Relax a few moments, then do it again. Repeat this exercise program daily, trying to extend the length of time you play a little each day. You'll build up your foot strength to a point where you can play comfortably for extended periods of time. You might also want to pick up a copy of Colin Bailey's excellent *Bass Drum Control*, which has exercises to help you develop your bass drum playing melodically as well as physically.

John Grey Marching Drums

Q I'm doing up an old marching drum for a brass band. It needs re-covering and new skins and polishing—the same touch-ups that are needed on most old drums. But on this drum the plate at the front is badly scratched and in need of replacement. That plate reads: AUTOCRAT, John Grey, London-England.

I'm trying to find out what happened to this company, and to locate another logo plate. I rang up Billy Hyde's Drumcraft, and was advised to email you. Can you please give me some information about this company so I can find a replacement plate?

Stephen Fryday
Australia
via Internet

A We sent your inquiry to our drum history expert, Harry Cangany, and he gave us the following response.

"John Grey & Sons was founded in London in 1832. They later became part of a distributor called Rose, Morris & Company Ltd., who also imported other types of instruments. My information is that both are long gone, but I have a recommendation. There is a large drumshop in Britain called Supreme Drums, owned by Lou Dias. Go to my Web site at www.drumcenter.com (look around all you want) and click on the links section to find Supreme. Log on and ask Lou to help you find a nameplate. If that fails, get back to me and we'll try another person/place. Thanks, and good luck."

Loose Snare Tension

Q The tension-adjustment screw on my snare throw-off works loose when I'm playing. Do you have any suggestions for stopping this?

Tex
via Internet

A The problem is generally caused by vibration being transferred from the rim, through the shell, to the throw-off screw. The "pull" created when the snares are stretched under stick impact also contributes to the tension rod loosening.

The simplest solution is to rotate your snare drum so that the tension knob is as far away as possible from the point at which your sticks hit the most. (That usually means where you play rimshots.)

If this doesn't work, try putting a dab of non-permanent Loc-Tite thread compound on the threads of the tension bolt. That should add a bit of grip. However, if the threads are worn or sloppy and thus can't maintain a good grip no matter *what* you do, you may need to replace the throw-off.

Ludwig Aerolite Snare Drum

Q I own a Ludwig Aerolite snare, and I recently purchased a second one. When I received the second one I noticed that it was a darker shade of gray than my first one, and seemed to be shinier. Why is that?

G. Spelvin
via Internet

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A Ludwig's marketing manager, Jim Catalano, replies, "The Aerolite snare drum has gone through several finish changes over the years. Through the 1970s and early '80s this aluminum-shell drum had an anodized finish that was generally a medium shade of gray. However, this shade did vary from year to year. In the mid-1980s the finish changed to a lighter shade because the shell was then powder-coated. This finish was also textured for durability, since the Aerolite was primarily sold as a school snare drum.

"In the early 1990s the Aerolite shell changed again to the current Galaxy finish. This is a black, powder-coated metal-flake finish that resembles a black sparkle.

"The history of individual drums is difficult to trace. Serial numbers on these drums are not recorded as to date of manufacture. It is best to check with one of the vintage drum experts listed in the *Vintage Showcase* section of *Modern Drummer's* classified ads. You can also purchase our new book: *Ludwig—Yesterday & Today*. Written by Paolo Sbrulati, it's a 200-page virtual museum of Ludwig outfits and



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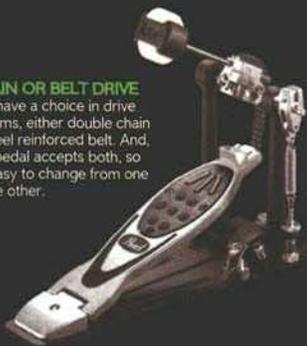
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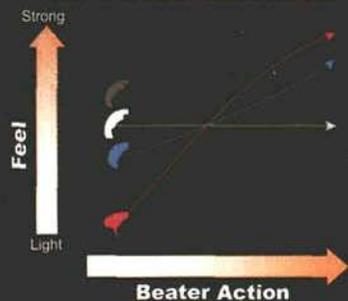
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snare drums through the ages. It will help many customers place a date and other info on Ludwig drums in their collection. The book can be ordered from Ludwig. Send \$34 for the book and S&H to: Ludwig Yesterday & Today Book, PO Box 310, Elkhart, IN 46515."

Bass Drums In The Rose

QIn the 1980 Bette Midler movie *The Rose*, the drummer in Bette's on-screen band played a double-bass kit—but with the bass drums mounted horizontally, so the beaters actually hit the bottom head (similar to a cocktail drum, except that these were full-size bass drums). My questions, simply put, are "how?" and "why?"

I had never seen this before and haven't seen it since. Was it an experiment, or an attempt at starting a trend that never caught on? I'd appreciate any enlightenment you can bestow upon me, such as who the drummer was and what the advantages/disadvantages were to this setup.

Christopher Clark
via Internet

A Some of us here at *MD* saw the movie and wondered the same things at the time. We have no idea who the drummer was, though we can tell you that Harry Stinson and Whitey Glan played on the soundtrack. (Anyone who knows who appeared on-screen is encouraged to write to us with his name.) However, we can say how the pedals were done.

As you yourself described, the "cocktail kits" of the late 1950s and early 1960s were stand-up drumkits utilizing a very deep drum that did triple duty as snare, tom, and bass drum. The "bass drum" function was created by the use of a special pedal rigged to bring the beater up in a vertical arc against the bottom head of the drum, rather than in a forward/backward arc the way a normal bass drum pedal moves. It would have been very easy to rig a couple of these pedals onto the rims of horizontally mounted bass drums. (The drums themselves were probably resting on legs fitted into floor-tom brackets attached to the shells of the bass drums.)

As to the "why" of doing this, it was probably because it was visually interest-

ing. (It caught *your* eye, didn't it?) As for any acoustic advantage, the drums could easily be miked from "on top," which might be an engineering convenience. Additionally, perhaps the drummer himself could hear the drums better, since the sound would come "up" directly in front of him, rather than going out and away from the front of the drum.

Zildjian Deep Ride

QI recently came across a 20" Zildjian Ride cymbal that is unfamiliar to me. On the cymbal you can barely make out the words "Deep Ride." I fell in love with this cymbal the moment I laid a stick to it. Could you give me a quick history lesson as to when this cymbal was manufactured, how its tonal character was described by the manufacturer, and how popular it was?

John Madeira
Independence, MO

A Zildjian's director of education, John King, provides the following response: "The A Zildjian Deep ride was introduced in 1979. It had a very low profile (bow) and possessed a smooth blend of overtones, with emphasis in the lower register. Available in 20" and 22" sizes, the heavy cymbal had a large bell and was hammered symmetrically (A Zildjian style). This helped to exaggerate its even, dark quality. "The fact that your cymbal's model designation is rather faded means that it was probably one of the earlier models. A more durable method of printing was developed in 1982.

"The Deep ride achieved very good sales figures during its lifetime, but it was eventually overshadowed by the K heavy ride, which was introduced in 1983. The K heavy rides had a very similar sound character when compared to the Deep ride models, even though the random hammering method of the Ks produced a broader range of overtones. To avoid what seemed to be a duplication of efforts, Zildjian decided to discontinue the Deep ride in 1985. To this day it continues to be one of the more intriguing cymbals developed for the A Zildjian line."



Slipknot's Joey Jordison



From Dixieland To Hardcore?

Depending on who you talk to around Des Moines, Iowa, people might associate Joey Jordison more with his stepfather's Dixieland outfit than with the ballistic band that has turned hardcore on its ear. But long before he laid down complex rhythms and fills for Slipknot, Jordison earned a reputation as one of Iowa's budding jazz drummers.

"I would get a lot of criticism for playing too hard and out of the context of the song," says Jordison, who developed his chops through middle and high school jazz bands. "But I won a lot of awards."

Today the 5'4" Jordison wears white face paint on stage and backs a nine-piece band draped in masks and matching boiler suits. A pair of percussionists with beer kegs as the centerpieces of their setups bookend him. No band tore up more stages in 1999, and Slipknot's self-titled debut (Roadrunner Records) was an underground

and retail surprise. Still, Jordison is as comfortable playing Dixie standards such as "Fidgety Feet," "Lazy River," and "South Rampart Street Parade" as he is kicking out Slipknot favorites "Tattered & Torn" and "Wait And Bleed."

"I try to keep my horizons expanding, and I want to learn about all kinds of music," he says. "If it wasn't for the '60s and '70s music my parents were into, I don't know that I'd even have gotten into music as deeply as I have. When I was young, I wasn't watching *Sesame Street* or children's movies. My parents occupied my time by sitting me in front of the stereo and playing music."

Jordison wrote many of the guitar riffs for the record, and later helped mix it. But it was his drumming that pushed Slipknot beyond the realms of typical hardcore. Quick on his feet and light with his hands, Jordison fills open spaces with soft-touched

kick-and-snare exchanges, finessing rhythms with odd-stroke rolls and lending dynamic dimension without sacrificing speed. He points to the intro of "Purity"—featuring a double bass pattern mixed with 16th-note single strokes on the snare and off-beat hi-hat accents—as a direct descendent of his jazz foundation.

Slipknot formed in 1995, but didn't blaze its own path—or attract fans in Des Moines—until adding the visual elements that Jordison says set the band apart. "We didn't want anyone to dilute our music," he says. "But at the same time, we wanted to create something so unique and weird that people couldn't put us into any preconceived category. Now we just want to deliver the most intense and brutal music and give people the best show possible, even if that includes spilling our own blood."

Matt Peiken

Paiste

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PAiSte
CYMBALS SOUNDS GONGS

Jon "Bermuda" Schwartz

Weird To The End

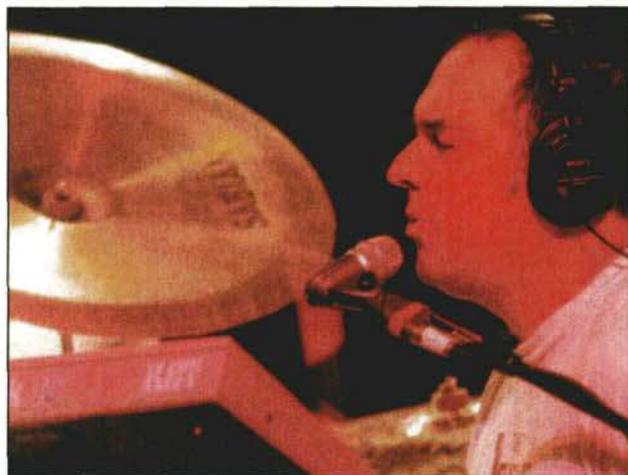
A massive television screen hanging from the ceiling at stage right spits out zany snippets of musical footage. Scenes from a multitude of music video and cartoon shows fill the arena. Excitement builds as stimuli from every part of the stage joins this melange of sight and sound, giving the audience every reason in the world to jump out of their seats. This is the world of Weird Al Yankovic. More to the point, this is the world of Al's long-time drummer, Jon "Bermuda" Schwartz.

Performing with the wacky accordionist since 1980, Schwartz has appeared on all of Weird Al's recordings, concert dates, videos, and TV appearances. Around 1985, when Al was still considered a "one-hit wonder," Schwartz was often viewed as a "comedy drummer" by his peers. In the years since, however, he and The Weird Al Band have earned tremendous respect—

even envy—for the job they do. Now, twenty years, a Grammy award, and many gold records later, Schwartz continues to lay down the groove for one of the world's most popular performers.

One factor that keeps the long-term gig interesting is the customized detail of Schwartz's setup. While Jon's been playing on the same Impact kit since 1985, he also employs a Kurzweil K2000 sampler to help reproduce the "proper" drum sounds. According to Jon, "Providing the right drum sounds for the tunes we play live is important."

Schwartz has a great attitude and doesn't mind the rigors of the road, because he really connects with the audience. "Doing



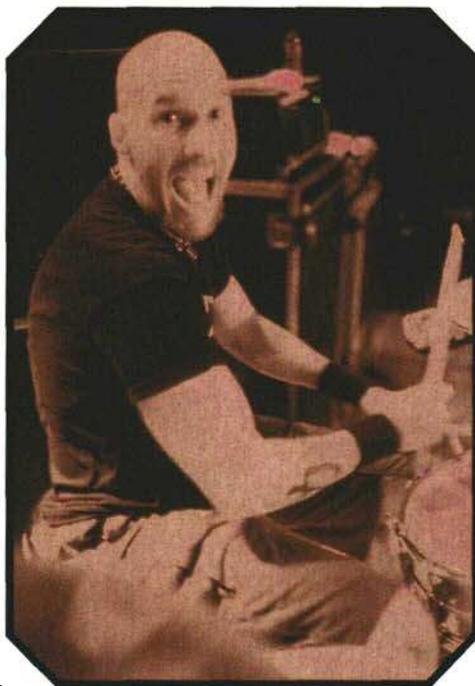
the videos and recordings are great fun," admits the good-natured beatmeister. "But performing for the fans is the real treat. You'll probably find me on stage for another twenty years, eventually playing songs for 'Old Al Yankovic.'"

Stephanie Bennett

BUCKCHERRY'S DEVON GLENN ON THE RIGHT TRACK

While Buckcherry is currently in pre-production for a follow-up record to their successful self-titled debut, drummer Devon Glenn says he's extremely pleased with this last record. "The recording of the drums on the album went pretty quickly. I did everything in about five days. We tracked live with the band inside the room with me. Everyone had a monitor, so it was like we were playing a live show. That allowed us to catch that live energy and the chemistry between all the members."

While Glenn acknowledges a live vibe is tough to capture on a studio project, he feels more than satisfied with what they recorded. "My objective," he says, "was to keep it simple, to make sure the music grooved, and to keep a constant pulse. And when there was room, I filled the space and created a little tension. For me, this music is about sexual tension. A drum-



mer achieves that by first providing a solid pulse, and then knowing when to open up and stretch."

On *Buckcherry*, Glenn cites "Lit Up" as one of the tracks he favors. "I think it's a mature drum track," he says. "I'm not playing a lot, but if you listen, there are little things that create tension, like dynamics. That same thing happens in the tune 'Related.'"

Apparently Buckcherry doesn't waste any time. They write new tunes while traveling from gig to gig on their bus, even recording their ideas in a porta-studio they have set up in the bus lounge. "We work really hard," Glenn says. "On top of that, I practice as much as I can. We have a case with a mini drumset, and I'm able to set it up and play for a few hours before the show. I'm really inspired to keep improving at the drums."

Robyn Flans

Catatonia's Aled Richards Welsh Success

As the westernmost country in Great Britain, Wales has been regarded as the hick backwoods of the UK music business. But popular Welsh bands like Super Furry Animals, Manic Street Preachers, and Gorky's Zygotic Mynci have broken the mold as they've infiltrated the English charts. Add to that lineup pop merchants Catalonia, whose albums *International Velvet* and *Equally Cursed And Blessed* have sold two million copies in the tiny UK isles alone.

"Before the current Welsh renaissance," says Catatonia's drummer, Aled Richards, "we didn't have a clue how the music business worked. Only a few bands in the last twenty years broke through. So people across the border never took us seriously. But now, since we've become popular, everyone in London seems to have Welsh ancestry and speak in Welsh accents."

Catatonia's songs are broader, purer pop

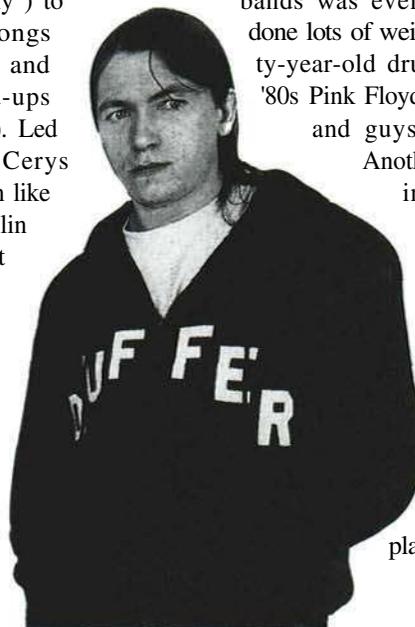
than the US has seen in a while. Their music ranges from balladic epics ("Dead From The Waist Down") and rocking rage-ups ("Mulder And Scully") to proto punk sing-a-longs ("Storm The Palace") and German beerhall send-ups ("Shoot The Messenger"). Led by vivacious singer Cerys Matthews, who comes on like a cross between Janis Joplin and Bjork, Catalonia hit the US with the domestic release of *Equally Cursed And Blessed*.

A solid rhythm sender, Richards plays it close to the bone, never overshadowing the songs. His setup includes Yamaha 9000 drums and Zildjian

cymbals. Richards grew up listening to Cozy Powell's *Over The Top*, as well as a smattering of Buddy Rich. His choice of bands was even more diverse. "I've done lots of weird gigs," says the thirty-year-old drummer. "One was an '80s Pink Floyd-type band with lasers and guys dressed as Druids.

Another was a grunge band in Cardiff called Fruilcake. And I played in workingmen's clubs with a Hammond organ player doing old Tom Jones songs. I was only thirteen then. But now people are coming out of the woodwork to say they've played in bands with me."

Ken Micallef

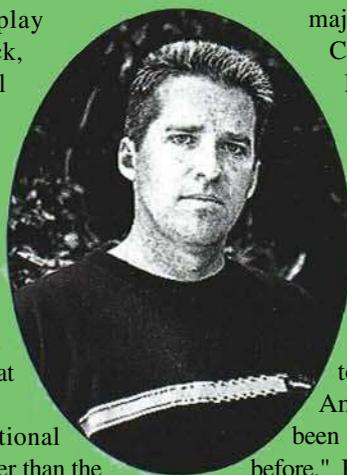


Tourniquet's Ted Kirkpatrick Fueled By A Higher Power

We call ourselves 'Christians who play music,'" says drummer Ted Kirkpatrick, mastermind behind the highly successful Christian metal band Tourniquet. This power-metal trio has released ten top-selling albums since 1990, yet still holds an underground audience. "Some Christian traditionalists would say that we're playing evil cut-time rhythms and distorted guitars tuned down to B with yelling vocals," Kirkpatrick says. "But to us it's just notes. What counts is the lyrical content, and mainly what our lives portray. That's really what shows whether we're genuine or not."

Tourniquet's music goes way beyond traditional Christian music concepts and extends much further than the basic metal format. Kirkpatrick is a self-taught drummer, guitarist, and keyboardist, and he writes most of the music and lyrics for the band. Yet he doesn't read a note of music. He's also a huge classical music fan. "A lot of the guitar riffs I write have a definite drumming influence in that they're very rhythmic," he says. "In fact, they seem to have become a trademark of the band's sound."

As for other musical inspiration, Ted mentions some of the masters. "Neil Peart was certainly an influence on my playing," he says. "I learned to play practically every Rush song. Another



major impact on my drumming came from watching Carl Palmer on television doing a drum solo on 'Karn Evil 9' back in the '70s. And I've really learned a lot about being an aggressive drummer from watching Simon Phillips, more so than anyone else. That type of progressive approach also helped to teach me how to think of the drumset as a musical instrument and not just a noisy timekeeper."

Kirkpatrick is also a world traveler in search of rare butterflies and insects, which he says counters his hectic metal career. His travels have taken him to Papua, New Guinea, the Solomon Islands, the Amazon Basin of western Brazil, and beyond. "I've been to places where they've never seen a white person before," Kirkpatrick states. "I have no choice but to stay in top physical shape with the kind of music we play. Climbing mountains and chasing insects and butterflies through swamps keeps me physically fit. It's very therapeutic as well. The sounds of the jungle help in creating new song ideas. I do a lot of my writing in the jungle.

"Many of our lyrics simply focus on what we all struggle with as a human race," Ted adds. "We're just trying to open people up to think a little deeper about why we're all here."

Mike Haid

news

Stewart Copeland has been on tour recently with Oysterhead, featuring Phish's Trey Anastasio on guitar and Les Claypool of Primus on bass.

Nicko McBrain is on the new Iron Maiden release, *Brave New World*.

Curt Bisquera has been performing with Elton John.

Alvino Bennett is working with Robin Trower and can also be heard on Arthur Adams' recent release.

Brad Arnold (drummer/lead vocalist) is on tour with 3 Doors Down.

Dan Leali is on Liquid Soul's recently released *Here's The Deal*. When the band isn't on the road, Leali is the drummer for the Chicago presentation of *Blue Man Group*. He can also be heard on the *House Of Blues Tribute To Aerosmith*.

Yuri Riley is on the MxPx debut, *The Ever Passing Moment*, on A&M Records.

Bruce Cox is on tour with Fred Wesley and can be heard on the trombonist's lat-

est disc, *Full Circle*.

Ringo Starr is on "Power To The People," which was re-cut for the *Steal This Movie* soundtrack. (Check out stealthismovie.com to see a video of the recording of this track.)

Steve Mugalian is doing gigs with Rod Piazza & The Mighty Flyers promoting their recent release, *Gonna Get Wild*.

Drummer/producer **Norman Connors'** *Eternity* has just been released on Connors' label, Starship Records, a joint venture with The Right Stuff/EMI.

Percussionist **Luis Conte** can be heard on the new instrumental album by pianist/composer Patrick Leonard.

Zak Starkey is on tour with The Who.

Mike Bordin stepped in on a few Korn dates this past spring when **David Silveria** "experienced complete failure of the ability to use his wrist," that according to the band's press agent. David plans to be back with the band on their summer tour.

Jonathan "Sugarfoot" Moffett is on Baila's *Shall We Dance?*

Paul Hester can be heard on a new Capitol Records compilation of Crowded House material. The CD, titled *Afterglow*, includes seven previously unreleased tracks and a number of rare B-sides.

G.J. Gosman is on Neurotica's *Living In Dog Years*.

Jeff Berlin is on Hybrasil's *Friendly Destroyer*.

Kirk Arrington is on *Metal Church Live*.

Dave King is on Happy Apple's latest release, *Body Popping, Moon Walking, Top Rocking*.

Zoe Bonham, daughter of the legendary John Bonham and sister of Jason, is on tour with her band ZOE. **Chas** is on drums.

Drummer **Brian Melvin** from the jazz trio BeatleJazz, has a new CD, *A Bite Of The Apple*.

drum dates

This month's important events in drumming history.

The original Woodstock takes place August 15-17, 1969. Billed as three days of fun and music, 500,000-plus people gather on Max Yasgur's farm to dance to the music with Sly & The Family Stone, with **Greg Errico** on drums. Some of the artists also on the bill include Santana with **Michael Shrieve** (legendary "Soul Sacrifice" solo), Jimi Hendrix with **Mitch**

Mitchell, and **Keith Moon** with The Who.

On August 1, 1971, **Ringo Starr and Jim Keltner**, along with George Harrison and an all-star cast, appear at New York City's Madison Square Garden for "The Concert For Bangla Desh."

John McLaughlin's Mahavishnu Orchestra, featuring the great **Billy Cobham**, release *Inner Mounting Flame* on August 4, 1971.

The Ramones, with **Tommy Ramone** on drums, debut at New York City's CBGBs, August

16, 1974.

John "JR" Robinson drums on Steve Winwood's number-one hit "Higher Love," on August 30, 1986.

Modern Drummer's **Billy Amendola** drums on teen idol Debbie Gibson's multi-platinum single, "Only In My Dreams," which hits *Billboard's* Top-Five on August 29, 1987.

Twenty-five years after the original event, **Tré Cool** and Green Day perform at Woodstock II, on August 14, 1994.

Birthdates

Danny Seraphine (August 28, 1948)

Tommy Aldridge (August 15, 1950)

Anton Fig (August 8, 1952)

Rikki Rocket (August 8, 1959)

Steve Gorman (August 17, 1965)

Dan Wojciechowski (LeAnn Rimes)
(August 7, 1965)



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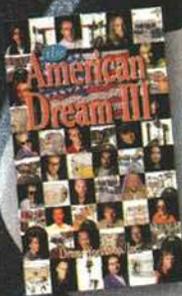


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Jim Bogios (Sheryl Crow)
5000AH Delta Accelerator Single
Mike Mangini (Steve Vai)
5002NH Delta Nylon Strap Double

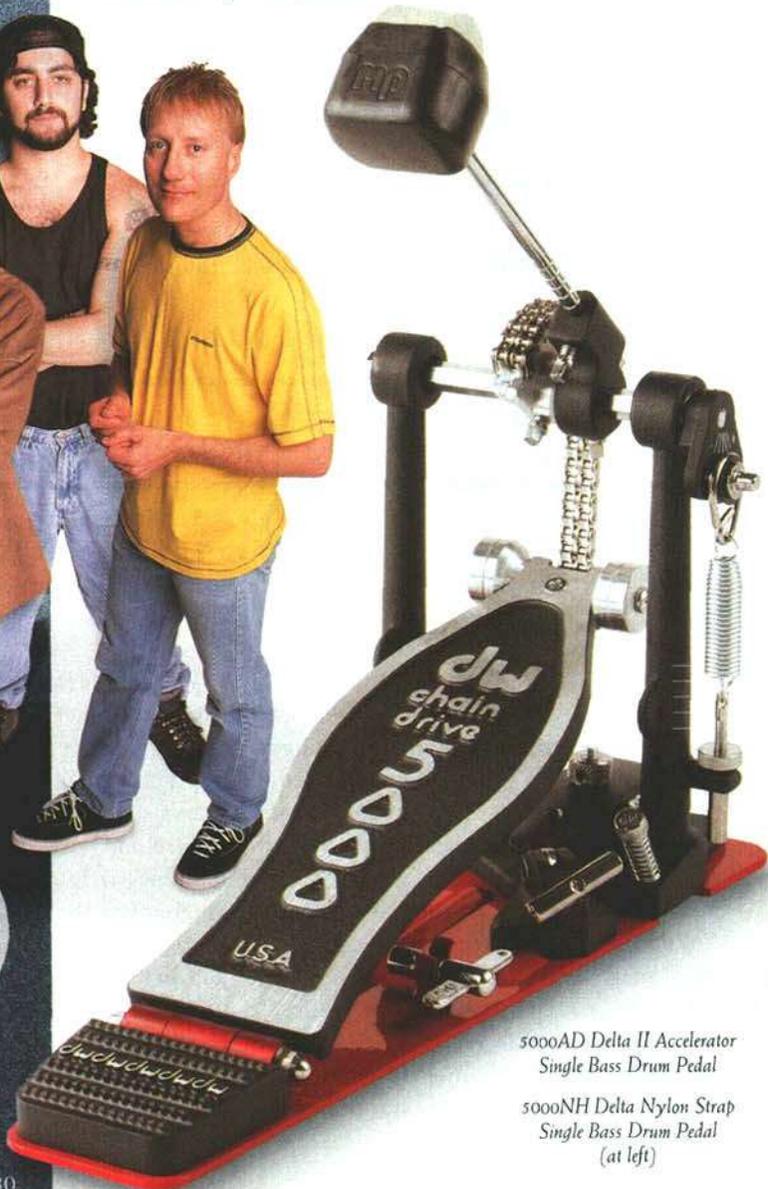
Mike Portnoy (Dream Theater)
5002TD Delta II Turbo Double
Gregg Bissonette (independent)
5002AD Delta II Accelerator Double
DW Pedal Artists (from left to right)



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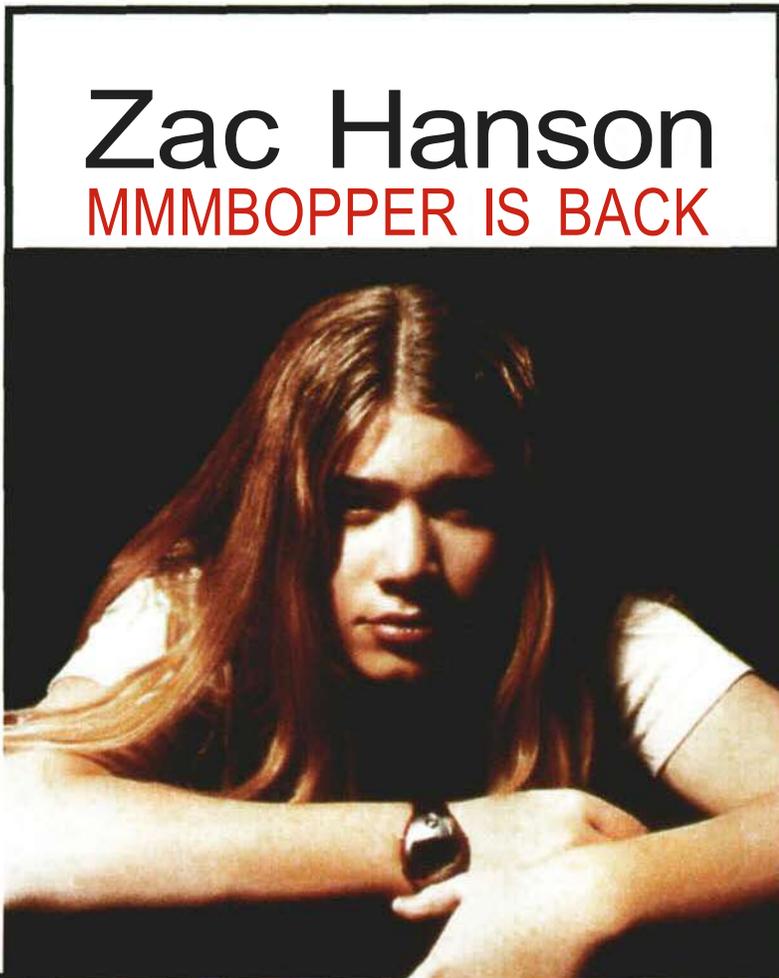
5000NH Delta Nylon Strap Single Bass Drum Pedal (at left)



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by Robyn Flans

"Older and taller, with haircuts" describes the family trio known as Hanson these days. There is finally a follow-up album to their 1997 debut, *Middle Of Nowhere*, which sold over 8 million copies worldwide and earned them three Grammy nominations, including Record Of The Year. Their debut single, "MMMBop," took the world by storm, reaching Number 1 in twenty-seven countries. And this was all while drummer Zac Hanson was twelve years old! The new *This Time Around* could easily repeat that success.



Zac Hanson

MMMBOPPER IS BACK

THERE WE WERE, STANDING IN OUR PAJAMAS, READY TO PERFORM."

Zac began playing at age nine. "We've been performing for eight years, but we've only been playing instruments for five," Zac, now fourteen, explains. "Before that, we sang a cappella and did some dancing. Then we picked up the instruments and played as a band. We went and got a pawn shop guitar, and we bought some drums from a friend. We all played a little classical piano at that point, but somehow I ended up with the drums. A good friend of ours showed me a beat, and a week later we played as a band."

Zac admits his knowledge on the drums was sorely limited, and he actually played all of the group's songs with the one beat he knew for a while. But his abilities expanded after a couple of months of lessons with a local drum store teacher.

"Then friends who were drummers showed me stuff. My feeling has always been to try to pick up as many tips as possible from people who are better than you," Zac asserts.

What has also improved his playing, Zac says, is the fact that the group plays with some loops live, and that he's been working with a click since first picking up the sticks. "When I started, if I was really excited and we were having a good show, the songs were *really* fast," he says with a laugh. "But the more you play, the more solid you become. Eventually you close the gap on the time."

Abe Laboriel Jr. recorded most of Hanson's debut album, as well as drumming on some of the current release. But Zac sees no problem with that. "There are

definitely things that I can't play yet," he says. "So we have someone who is better than I am come in. Then I learn what they played, so that the next time, hopefully, I can play it. That's one way to get better."

"Abe is a great drummer," Zac continues. "To me what makes a great drummer is the placement of things. It's not exactly *what* you're playing as much as it is the positioning of your choices. You could be playing the simplest of beats, but it can be amazing because of how you place your fills and where you put the emphasis in the beat."

The songs on the new album are a tad more rock 'n' roll than those on the last one. Most were written together on the road, in hotels, or at rehearsals. "Usually someone will start a song, but by the time



the song is done, everybody has joined in and contributed," Zac explains. When it came time to record, Zac says the most fun he had in the studio was on the recording of "You Never Know." "We ended up changing the beat after we had gone through the song a couple of times," he explains. "We went with a '60s thing that was really cool. It's also a lot of fun to play live."

Speaking of playing live, Zac says he most enjoys playing the cover songs that Hanson performs. "'Gimme Some Lovin' and 'Money' are so much fun to do," he says. "We may be doing a bad representation because I might not be as good as the original drummer. Or we may be doing it different from the way it was done originally. But the songs are a lot of fun to play, just because they're great songs that were done by amazing artists."

Because the fan noise is so loud, the

brothers use in-ear monitors. That's also essential to hearing the loops they're playing with. And they help Zac deal with the common difficulties of singing and playing at the same time. "That's definitely tricky," he admits. "If I'm not singing, I can play harder stuff than if I am. But for us, the singing is very important because that's a lot of the representation of this band."

The parents of the Tulsa, Oklahoma trio recognized their sons' vocal talents early on. Recalling their beginnings, Zac says, "We were trying to meet with people in the music world. There was this agent coming through Tulsa. My mom found out where he was staying. She got everybody up at 6 A.M. We went over and asked him to come down to the lobby. There we were, standing in our pajamas, ready to perform."

Even though they never expected the huge fame they received almost from the get-go, a band of teens still required a huge

commitment from everyone involved. "We've never gone to public schools," Zac explains. "We've always been home-schooled, which has worked well for us. On the road, we take our books with us. We write our journal and do papers. The only thing I missed out on by not going to public school is drum corps and marching band."

Hanson's success has also made it somewhat difficult for Zac to take the time to practice. "Striving for the success and working on promoting a new album is very consuming," Zac explains. "You're working at being out there and making sure that people know there's a new album out. So there isn't as much time as I'd like to practice and do drum-related things."

Well, it's clear Zac has done alright for himself so far. Things are only bound to get better.



Play In The Jungle Of Doom Zildjian Jungle Hats, Oriental Crash Of Doom, And A Zildjian & Cie Vintage Crashes



Sounds like a movie title, doesn't it: *Indiana Zildjian And The Jungle Of Doom*. Well, funny titles aside, Zildjian has once again entered the esoteric-cymbal fray with a couple of unique new models. The 13" Jungle Hats are the latest addition to Zildjian's Re-Mix line. According to the makers, they provide "a radically new sound designed specifically for today's electronic drum 'n' bass and jungle music." Jungle Hats combine the Re-Mix cymbal design with tambourine jingles, thus creating a "full, tambourine-style chick and a sustained 'jingling' sound for

riding." They're priced at \$348 per pair.

Then there's the Oriental Crash Of Doom. Just the name sounds ominous, and the sound of the cymbal lives up to that. This 20" cymbal was created in conjunction with Dennis Chambers. It has "an ultra-trashy, very dark, low-pitched sound, with immediate explosive attack and a tremendous, broad, full-bodied sustain." It also *looks* exotic, with a "dented" profile that visually represents the cymbal's uniquely "monstrous" sound. List price is \$333.

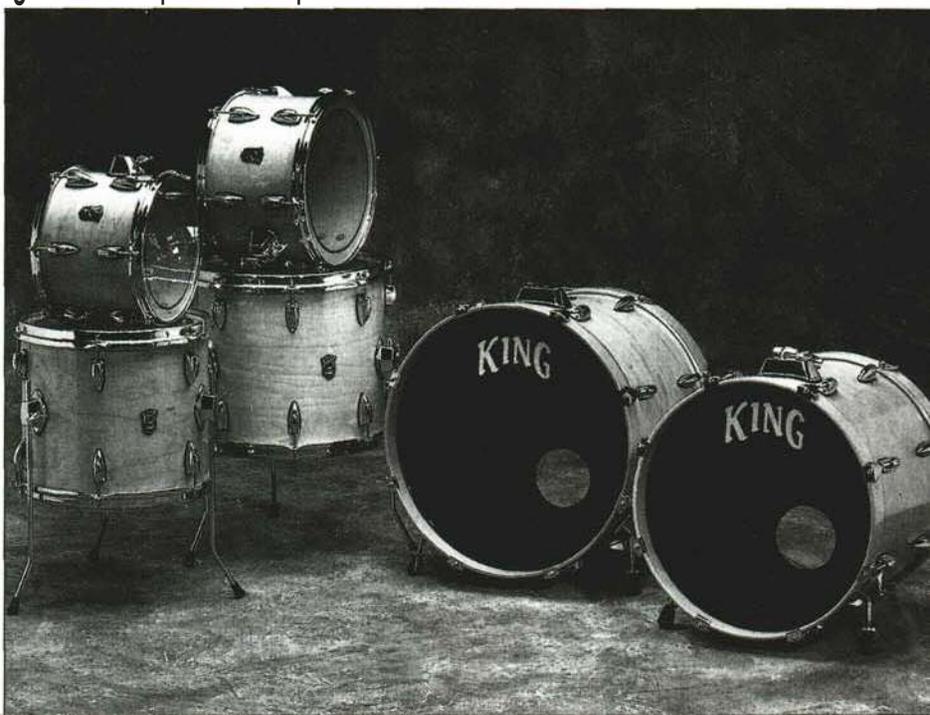


At the polar opposite of the sound spectrum are Zildjian's A Zildjian & Cie Vintage crashes. They're designed "to faithfully recreate the sound of the earliest Zildjian cymbals made in the US during the 1930s." Available in 14", 15", and 16" sizes, these cymbals are very thin, with a fast, bright, yet full-bodied sound that is rich and full of color. According to Armand Zildjian, "These crashes are modeled on the ones that Avedis Zildjian made in response to requests from Gene Krupa." The cymbals are priced from \$260 to \$310.

More Bop King Drums Expanded Bopcat Series

King Drums' junior-sized Bopcat Series has proved so popular that the line is being expanded with new sizes. The additional drums include 14x16 and 14x18 bass drums, 8x10 and 8x12 mounted toms, and 11x13 and 12x14 floor toms. All the drums are constructed from 100% North American maple, and are finished in a clear high gloss to match the Bopcat starter set.

The additional drums are designed to be add-ons to the Bopcat kit as the student gets older and taller. However, the sound quality of the drums is claimed to be such that any professional jazz drummer may appreciate their usefulness. Other new accessories include a mini-boom cymbal stand and 16" Bopcat crash/ride cymbal, a five-piece texture-coated replacement head set, a five-piece drum bag set, and a cowbell with holder.



Anniversary Duds

Ludwig Top Hat & Cane Snare Drum And Fab Four Outfits



A blast from the past sets the future for Ludwig's new vintage-style snare drum. The limited-edition Model L90THC5 has a unique top hat & cane design on a white marine pearl finish, which was first introduced in 1940. The 5x14 drum features a 9-ply all-maple shell, vintage-style tube lugs, triple-flange hoops, medium coated Ludwig Weather Master drumheads, and the P85 Supra-Phonic strainer. Only ninety drums have been made, ensuring that they will be true collectors' items. Each drum is decorated with the Ludwig 90th Anniversary badge and a brass serial number plate, and comes in a wooden case with a leather-like

covering, plush lining, and brass latches. Owners will receive authenticity papers signed by William F. Ludwig II.

Also new/old from Ludwig are two Fab Four outfits. Classic Maple drumkits in two size configurations have been configured into '60s-style sets reminiscent of former Beatle Ringo Starr's famous kit. Built for the collector and the gigging drummer, each outfit has the same vintage-style '60s-era oyster black pearl finish, and each includes a Ludwig 90th Anniversary badge. Only forty-five of each model will be made.



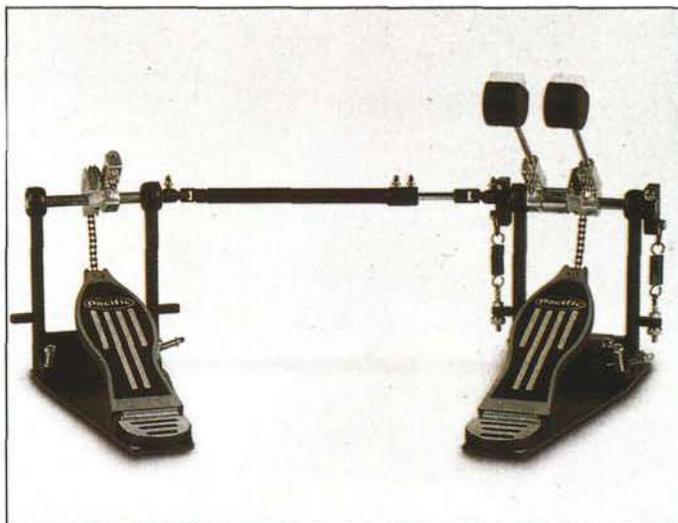
An Ocean Of Pedals

Pacific Drums' 600,500, And 400 Pedals

Pacific Drums And Percussion now offers three pedal series to augment their new drum line. The 600 Series features a chain & sprocket drive system, heavy-duty castings, steel stabilizing pedal plates, built-in spurs, side-operated hoop clamps, two-way beaters, and standard spring-tension, footboard-angle, and ball-bearing stroke adjustments.

Pacific's 500 and 400 Series pedals offer performance at an affordable price point. Both series include single or double models, with steel pedal plates and two-way beater

balls. These pedals are touted as being "ideal mid-priced alternatives for weekend drummers or as cost-effective back-ups for pros."

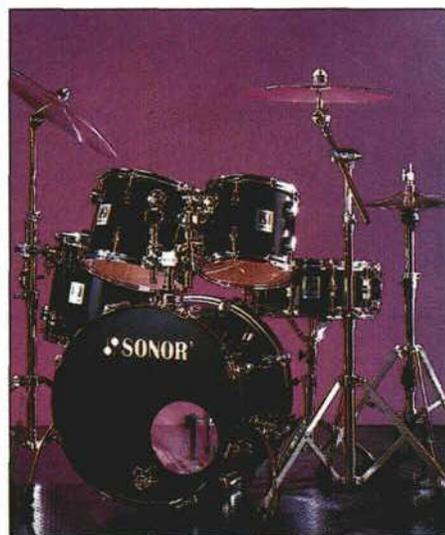


Forcing The Issue

Sonor Force 3001 And 2001 Series Drumkit

Already well known for their high-end drumkits, Sonor is making a serious foray into the mid-price range with their Force 3001 series. The kits feature lacquered shells in piano black, Caribic, and purple. Snare drums are available with either cross-laminated tension-free 9-ply wood shells or chrome-plated steel shells. Both are equipped with 2.3 mm Power Hoops and ten lugs top and bottom. Also new is a ball-clamp mounting system that allows the player to set the toms simply but effectively into their chosen position. Double-braced hardware is supplied with all 3001 kits.

At the entry level, Sonor has redesigned their Force 2001 series. Shells are now finished in a deep satin varnish and are available in red or black, with matching bass drum hoops. Bass drums are fitted with a pre-damped head "for a deep, studio-pitched sound." A redesigned die-cast tuning lug has been introduced, and tom mounting is via a newly designed ball-clamp system. Double-braced hardware with large rubber grips is included.



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For drumset players who've been trying to find ways of fitting Latin drums in and around a kit, LP offers a new stand designed to put bongos within the reach of a conventional drum throne. The LP 330C puts the drums at the optimum height range for seated players: 21" through 30". Playing angle is adjustable, and a memory lock holds the exact playing position. The stand is double-braced for heavy-duty use, and is priced at \$145.



If you're ready for something a little more exotic, try one of LP's new Aspire tunable djembes. Available in eight colors and priced affordably, these djembes are capable of deep, dark tones as well as bright slaps. The drums are fully tunable with the supplied wrench. They're available with 12½" heads, at \$299.

And if you're not quite sure what you should sound like when playing Latin drums, check out LP's *Drum Solos* series. Originally released in the late 1970s only on cassette, *Drum Solos Volumes 1, 2, and 3* are now on CD. Each recording presents progressively more challenging rhythmic studies. Each volume consists of two versions of each track: one with a quartet including two percussionists, a piano player, and a bass player, and the other with just the piano and bass for play-along purposes. All tracks are at least five minutes in length. Each CD is priced at \$14.95.



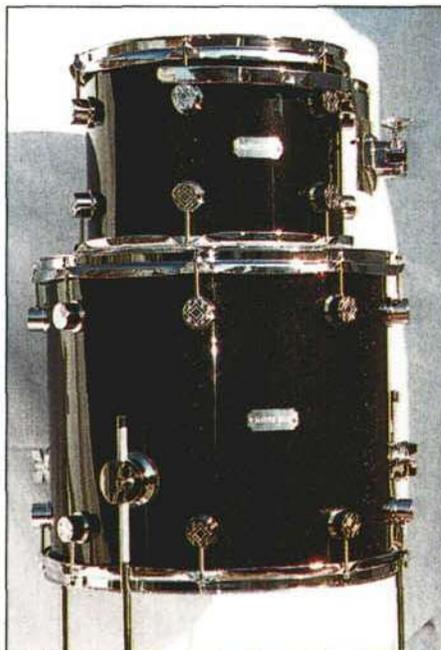
Lugging Around Mayer Bros. Custom Drum Lugs



Are you considering making your own drums? Or perhaps giving your stock drums a custom look? Check

out Mayer Bros. custom lugs. Each lug is machined from solid brass using computer technology and hands-on quality control. Lugs are available in three finishes: polished brass, chrome, and machine-blasted with a chrome face.

The lugs' streamlined design includes a fitted O-ring that eliminates the need for a bulky gasket. A suspended stainless-steel nut allows for each attachment of tension rods. Models are available for snares, toms, and bass drums.



Stick It In The Clear Glasstix Drumsticks

Offering acoustic and visual alternatives to wood drumsticks, Glasstix are made of see-through *Lexan*, a durable acrylic material. They're said to produce "a crisp and clean sound while providing a unique appearance for the drummer." The sticks are hand-machined for quality and sold by Tracy Frischkorn, a female drummer with over twenty-three years of playing experience. The sticks are priced at \$24.95 per pair, plus \$4 S&H. Contact the manufacturer directly for ordering information.



And What's More

EVANS' ever-expanding drumhead line now includes timpani heads. Currently offered in one style and available in twenty-eight sizes, the new heads can fit most popular brands and models of timps from 20" to 35". They're made of 7.5 mil polyester film, fitted onto a steel insert ring that provides pre-tension and simulates a "German tuck."



Said to be visually reminiscent of TAMA's legendary Superstar series, a natural birch finish is now available on the all-birch Starclassic Performer series. The Rockstar series has also been upgraded to include a midnight blue finish.

PRO-MARK's new-product catalog for 2000 is the largest the company has published in its forty-three-year history. Over sixty new products are included.



Making Contact

EVANS, J D'Addario & Co., 595 Smith St., Farmingdale, NY 11735, tel: (631) 439-3300, fax: (631) 439-3333, evans@daddario.com, www.daddario.com. GLASSTIX, T. Frischkorn Co., 4825 Rose Blossom Ln., Hazelwood, MO 63042, (313) 344-3323, email: glasstix@addr.com, www.glasstix.addr.com. KING DRUM, PO Box 6595, Ashland, VA 23005, tel: (804) 798-7320, fax: (804) 798-7323, koeniginc@earthlink.net. LP MUSIC GROUP, 160 Belmont Ave., Garfield, NJ 07026, tel: (973) 478-6903, fax: (973) 772-3568, www.lpmusic.com. LUDWIG, PO Box 310, Elkhart, IN 46515, tel: (219) 522-1675, fax: (219) 295-5405, www.Selmer.com. MAYER BROS. DRUMS, 8328 Chase Ave., Los Angeles, CA 90045 (310) 649-5271, mayerdrums@aol.com. PACIFIC DRUMS AND PERCUSSION, 101 Bemoulli Circle, Oxnard, CA 93030, tel: (805) 485-6999, fax: (805) 485-1334, www.pacificdrums.com. PRO-MARK, 10707 Craighead Dr., Houston TX 77025-5899, tel: (800) 233-5259, fax: (713) 669-8000, info@promark-stix.com, www.promark-stix.com. SONOR, HSS, Inc., PO Box 9167, Richmond, VA 23227, tel: (804) 550-2700, fax: (804) 550-2670, www.hohnerusa.com. TAMA, 1726 Winchester Rd., Bensalem, PA 19020-0886, tel: (215) 245-8670, fax: (215) 245-8583, hoshmousa@aol.com, tama.com. ZILDJIAN, 22 Longwater Dr., Norwell, MA 02061, www.Zildjian.com



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Yamaha Concert Snare Drums

Five new ways to take center stage.

by Chap Ostrander

Go to Yamaha's Web site and click on snare drums. You'll find a listing of no fewer than thirty-six snares, seventeen of which are signature models inspired by artists of varied styles and genres. And, judging by recent ads, I'm not sure that the Web site even represents Yamaha's full line! In other words, Yamaha makes and sells a lot of snares.

However, if you wander over to the Concert Percussion category, you'll find bells, chimes, timpani, vibes—just about anything but snare drums. If you come from the drumset perspective, you might figure that Yamaha already makes enough snare drums to suit any performance venue. Ah, but concert percussionists are a different breed altogether. (I should know, I'm married to one.) They insist on instruments born and bred for the concert stage, not something hastily removed from a club-date kit with a mental note to return it before the 2:00 A.M. set.

Percussion product manager Steve Anzivino wanted to add dedicated concert snares to Yamaha's percussion lineup. Working with notable artists and the design section at Yamaha, his goal was to create drums that have Yamaha's quality, along with the sensitivity and response required to work on the concert stage. And make no mistake, they didn't just pull some existing Yamaha snares off the shelf, change their badges, and call them the "New Concert Series." The designs and configurations of these drums are intended to fill specific niches in the orchestral snare area.

The maple snare has a voice that is rich and dark. The birch piccolo is a high-sounding drum with body. The copper drum is loud and edgy, while the two steel models are crisp, with high or low voices depending on the shell depth. The steel drums have





Steel-shell drum

Hits

- drums all offer outstanding sensitivity
- each type of drum produces a distinct tonality
- all drums can work well in drumset applications

Misses

- Maple drum required a change of snares for optimum performance

coiled-wire snares, while the others have cables. The concept was to come up with instruments that possessed a dry, clear sound. Even the steel drums have a special coating that makes them different from "standard" steel-shell drums. Special snare beds and strainer systems also set these drums apart from those found in the drumset genre.

Of course, this concert-specific design begs the question, Is a drumset player going to be able to properly review these drums? The answer is: probably not. Luckily, I was able to enlist the aid of the Garden State Percussion Trio of New Jersey: Dan McMillan, Jim Neglia, and Adrienne Wilcox Ostrander. Their experience ranges from local venues to Broadway to Europe. Under their careful scrutiny the drums traveled all over the tri-state area to a number of different concert venues.

Overture

Let's start by examining features that are common to all the drums. Two air holes, placed at 4 and 6 o'clock (with the strainer facing you), are provided for greater air movement. The shells all have 45° bearing edges. The strainers, butt plates, and lugs all have nylon spacers underneath them to prevent direct contact with the shell. The threaded insert in each lug contains a nylon spacer to lock in tuning. Air holes and badges are all placed in line with the upper lug for the least possible interference with shell resonance. Coated Remo Ambassador batters and clear Ambassador snare-side heads are standard on all drums.

Snare tension is adjustable from the strainer and butt ends. The strainers are the side-release type, and are very smooth and quiet. Drumkey screws secure the snare strings. The copper, birch, and maple drums all have extended snares that draw the cables across the bottom head without the plates at the ends touching the head. The bottom rims of these drums have snare gates to allow room for the extended mechanism. The gates also keep the bottom of the drum off whatever surface you might set it on—and make convenient carrying handles. I had no problem placing the gates between the arms of my snare stands. Underneath the strainer and butt ends are adjustable guides that allow you to customize the sound of your snare by raising or lowering the angle at which the snares approach the head.

The wood-shell drums are manufactured using Yamaha's Air-Seal System to ensure a round and true shell. The Vintage finish used on these drums has been in use for years on other Yamaha instruments. According to the company, it protects the shell from changes in humidity and boosts the range and sustain. It starts out somewhat pinkish, but as time goes by it will darken to a golden brown color.

Now let's look at each member of this remarkable ensemble individually.

Steel-Shell Drums

The 1.2 mm-thick shells of the steel snares feature a black powder-coated finish inside and out, which is not the case with other black Yamaha snares. The combination of the finish and the two air holes gives a warm, short tone that's well-suited to the concert hall. Both the 5½ and 6½ sizes are fitted with ten one-piece lugs, 1.6 mm triple-flanged rims, and 20-strand high-carbon steel snares.

The 6½" drum hit the concert stage for a performance of American music, mostly Bernstein. It performed flawlessly, with the sensitivity and articulation necessary to execute all passages at all dynamic levels. I also sneaked both of the steel drums out to drumset gigs, and they were tremendous. You can play press rolls all day and hardly know it. The response and body are there for whatever you want.

Copper-Shell Drum

The 1.2 mm-thick shell of the copper drum has a beautiful lacquer finish on the outside. The drum has ten low-mass lugs for each head, and uses 2.3 mm triple-flange steel rims and 0.9 mm steel cable snares. The shell isn't especially heavy, but add in the rims and hardware and you're holding a drum of substance.



This drum was also featured in another performance of Bernstein music, and its articulation was impressive. It has a bright, clear voice with loads of body that really cuts through. This is a drum you could really fall in love with.

Maple-Shell Drum

The maple drum has a 6-ply shell with ten low-mass lugs for each head and 2.3 mm triple-flange steel rims. It also has the extended cable snares, which lay in a marching snare bed, and it's finished in Natural Vintage inside and out. The snares are the same as on the birch drum, again featuring 1.2 mm cables.

This snare was a puzzle from the beginning. I sent it out on a concert gig with one of Garden State Trio players, and he returned with the report that the drum was "boxy" and "choked." Another response was that the drum was actually difficult to play. He couldn't play *into* the drum, only on top of it. Different tunings were tried, along with different heads and top rims. Nothing seemed to help. There was also a problem with overring. Because this drum has a thin shell, it possesses lots of resonance. But that's only a good thing if it's under control.



I had initially sent the drum out for evaluation at a drumset tension level. I soon found that concert drums need to be treated differently. Even after lowering the pitch of both heads, the drum was still choked and not pleasing to play. (I have to add that the drum sounded better at a distance. But if what you're playing doesn't feel or sound good to you, that's little comfort.)

Our final gambit was the one that paid off. We switched the snares with those on the copper drum, replacing the 1.2 mm cables with the 0.9 mm set. I was shocked at the difference that 0.3 mm of cable-snare thickness made in the sound and response of this drum. It suddenly became well-behaved, sweet, strong, articulate, clean, dry, sensitive right up to the edge, powerful...! could go on and on. For me and the others in the evaluation group, changing the snares made the maple drum much more palatable and concert-worthy. Under that condition they would have no problem recommending it. If you are interested in changing the snares on any of these drums, check the Yamaha catalog for additional sets. You need to know whether you need extended snares or want to bypass the guide rollers altogether.

Birch-Shell Drum

The birch drum has a 6-ply shell fitted with eight compact one-piece lugs and 1.6 mm triple-flange steel rims. It also has extended 1.2 mm steel cable snares, and is finished in Yamaha's Natural Vintage finish inside and out.

This drum's size gave it a high and distinct voice, along with a certain volume threshold. It could not be pushed into a high-volume situation in a large hall. But it would be great where delicacy and clear sound are required. Considering the many different vol-



ume requirements of concert and club situations, there are places where this drum will shine. With cable snares the sound is rather dry, but I found the drum a great little backup for drumset use. Besides "articulation," the word "body" came up again and again when the players tried to describe what they liked about it.

The Control Factor

Concert and set drummers alike have their own approaches to controlling those pesky overtones that plague us. I put Bear Concert (*Kevlar*) heads on the drums I tried, and I loved the way those heads took out the extra overtones and left pure snare sound. Obviously you'd need to find your own way of dealing with the same problem.

Yamaha has come up with their own answer to the muffling problem by introducing a felt muffler. Made of 100% virgin wool, it's so soft that it makes no noise when placed on the head. It measures 2" x 2½", with rounded corners on three sides. The fourth side has a looped string attached to it that allows you to hitch it to a tension rod and use it when needed. The one I tried was very effective; placing it at different spots on the head gave me varied amounts of ring and overtones. In regular use I think it would need to be handled carefully, as it seems rather fragile. The model number is MU-SNARE and the suggested list price is \$5.

Finale

The Garden State Percussion Trio was impressed with Yamaha's concert snare drums on many counts, and I thank them for their efforts. (I also thank my wife, Adrienne, for delivering the drums to different jobs every day.) Based on their recommendations, I feel confident in saying that professional concert players should definitely check out this new series. By the way, drums with extended snare beds and gates require larger cases or bags than their size would indicate. Yamaha plans to offer dedicated bags in the near future.

It also seems to me that there must be a number of drummers out there (like myself) who play concert gigs as well as club dates. It makes sense to have a true concert instrument for those occasions—especially when that instrument can double equally well in a drumset application, as any of the Yamaha concert snares can. Or couldn't you use another snare?

Concert Programme

5½x14 Steel	(CSS-1455)	\$410
6½x14 Steel	(CSS-1465)	\$425
4½x13 Birch	(CSB-1345)	\$425
5½x14 Copper	(CSC-1455)	\$595
6½x14 Maple	(CSM-1465)	\$625

Note Each drum is available as a package with an SS-735 concert snare drum stand, for an additional \$100

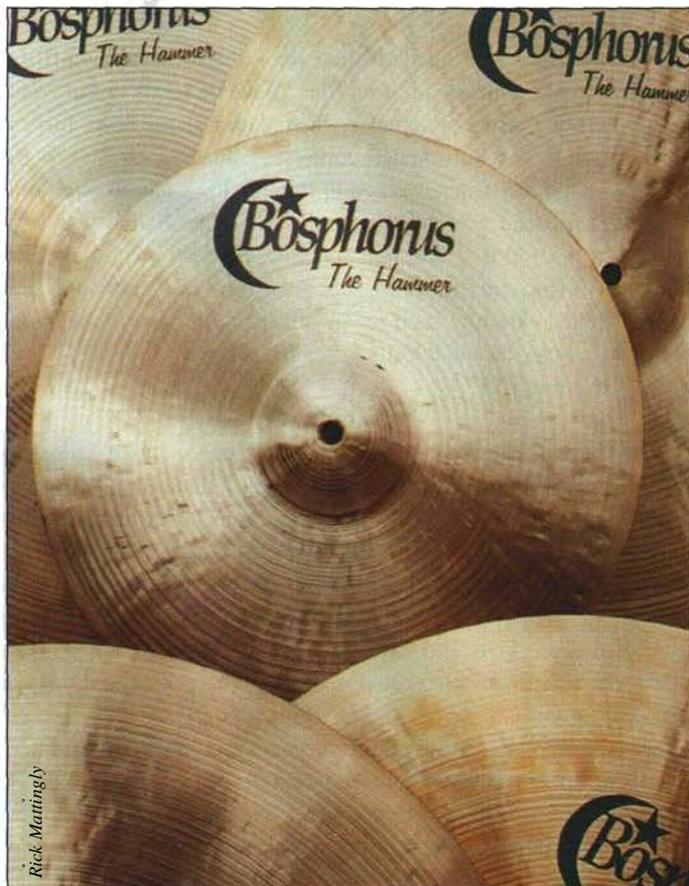
Bosphorus Hammer Series Cymbals

Jeff Hamilton lends his nickname to a new design in jazz cymbals.

by Rick Mattingly

Hits

dark, worm sounds without accompanying "trashiness"
clear, dry stick articulation
riveted models maintain control and definition



The name of the new Bosphorus Hammer Series sounds like I something designed for aggressive drummers who like to give their cymbals a beating. In reality, this series is targeted more at jazz drummers who like to dance their sticks over a ride cymbal to provide a warm cushion of sound. Jeff Hamilton's name comes to mind as such a drummer. And that's entirely appropriate, since Jeff was instrumental in the design of these new cymbals.

Visually, the Hammer cymbals (referred to as Hammertone in the Bosphorus price list) don't have the crude look of many Bosphorus models made in the "old K" tradition. They also don't have very many of the "trashy" overtones associated with hand-hammered cymbals from Constantinople. But they do have the dry overtones associated with such cymbals, as well as the dry "click" sound (as opposed to a metallic "ping") that many jazz drummers prefer when it comes to stick articulation. The bells are also rich in overtones, sounding more fat and nasty than anvil-like.

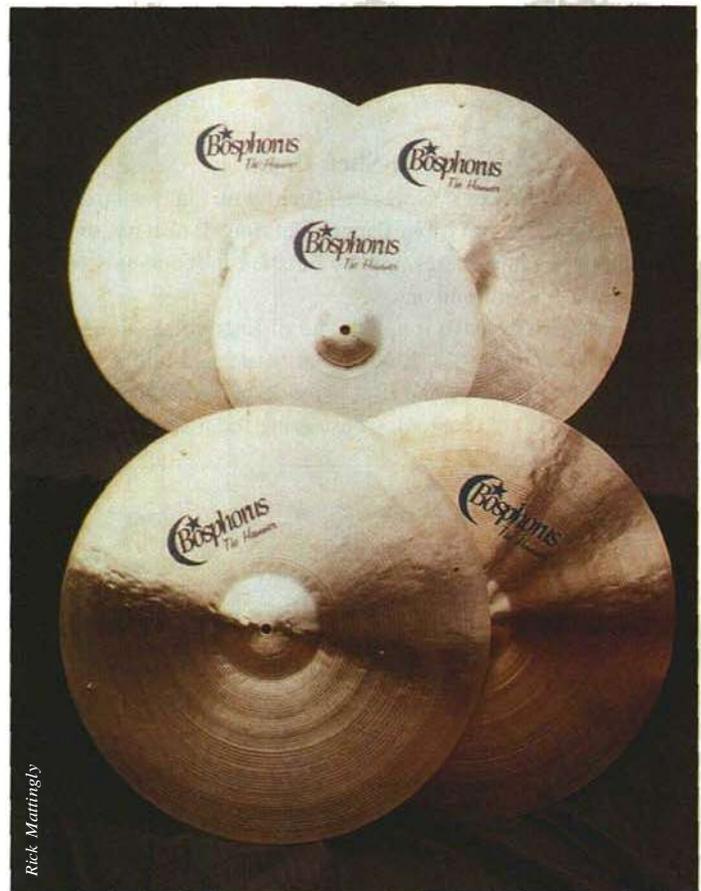
22" Rides

In jazz-cymbal terms, the 22" Hammer Series ride has a big sound that could work great in big band or medium ensemble settings. Yet it wouldn't be overpowering in a smaller setting, in the hands of someone with a light touch. It's rich in overtones, but it still maintains reasonable definition at fast bebop tempos. Its fairly dark sound is likely to please those who favor a ride that supports a band's sound from within rather than one that sings out over the top.

The addition of three rivets (at the 9, 12, and 3 o'clock positions) gives the 22" Hammer ride a more mellow, silky timbre. Although the rivets add sizzle to the sound, their weight muffles the overtones of the cymbal itself a bit, which brings out the stick definition. So even at fast tempos, this riveted cymbal has a nice balance between overtone spread and articulation. And despite its size, this cymbal would not overpower a small acoustic group.

20" Rides

Of the four ride cymbals in the Hammer Series, the 20" is the gongiest. It has a strong undertone that's obvious when you play the cymbal by itself but disappears into a band's sound. The 20" is



also the most metallic of the bunch, with the stick-impact sound having a little bit of ping. Still, as ride cymbals go, it's on the dark, dry side. This model provides the best definition for extremely fast playing, with just enough overtones to contribute some spread without washing out the stick sound.

As on the 22" Hammer Series Rivet Ride, the three rivets on the 20" version smooth out the overall sound of the cymbal, adding some sizzle and softening the overtones. This one is especially nice for slow, soft ballads.

14" Hi-Hats

The 14" Hammer Series hi-hats are a fairly traditional version of "old K" style hi-hat cymbals. Consisting of a medium-weight bottom cymbal and a lightweight top, this hi-hat pair produces a "chick" sound that some will consider fat, while others may consider muddy. Played tightly closed with a stick, these hi-hats produce an extremely dry sound that is more woody than metallic. Played slightly open, the cymbals produce a reasonable amount of sizzle but are drier than many hi-hat pairs.

Nailing It Down

The Hammer Series ride cymbals are all different enough from each other that one could use any two of them in combination to cover a lot of situations. Personally, I would opt for the 22" plain

ride and the 20" ride with rivets for most of the gigs I play. But the opposite combination—the 20" straight ride and the 22" ride with rivets—would provide a versatile setup as well. One could even go with both versions of either size and get a variety of sounds and timbres.

Overall, the Bosphorus Hammer Series ride cymbals are not just copies of rides that are already out there under different brand names. They have a unique, versatile sound that should find favor with drummers who like dark, dry cymbals, but who like to go easy on the "trash" quality that is often inherent in such instruments.

Hammering Home Bosphorus Hammer Series Cymbals	
20" Ride	\$495
20" Rivet Ride	\$515
22" Ride	\$550
22" Rivet Ride	\$570
14" Hats	\$495

Axis A Longboards Double Pedal And Sonic Hammer Beaters Or: Axis Me Again

by Chap Ostrander

For years I've watched the Olympics, and I've always been fascinated by how the athletes' performances improve time after time. At one time the four-minute mile seemed an insurmountable barrier; nowadays it's a prerequisite to entering. World records become whirled records as they are constantly being updated. There are always fine improvements being made, and people are driven to keep moving ahead.

Back around 1990, Engineered Percussion hit the scene with the Axis A pedal, and immediately jumped to the head of the line in pedal technology. Since that time Axis pedals have maintained their standard of quality and performance. Each pedal is produced from machined steel and structural-grade aircraft aluminum. There are no cast metal parts to snap at an inopportune moment. Ball bearings throughout the pedals ensure that the action will be as smooth as glass. Removable thread lockers are used at all setting points so that nothing rattles loose while you play or move your equipment. The patented variable-drive lever gives the pedal infinite adjustability so that a player can fine-tune its feel from heavy to light as a feather.

When the double version of the Axis pedal was introduced, the main feature that set it apart was the "zero backlash" ball-bearing design of the universal joints. This means that there is no play in these joints at all. When you push the slave pedal with your foot, every millimeter of motion is transferred to the beater. (Grab the

Hits

- long pedal board provides outstanding power and control
- infinite adjustability for speed and feel
- Sonic Hammer beaters permit fine-tuning of pedal angle and beater-impact point

ends of some universal-joint setups out there and twist them—you'll see that this is rarely the case.)

The length of the Axis pedal's drive shaft is set by allen screws. Since most players only make this adjustment once, it's not a problem. But if you're like me and occasionally change the length to fit the requirements of a given gig, this could be a hassle. If you choose, though, Axis will provide you with drumkey screws.

Needless to say, the Axis A is an impressive setup, whether in single or double format. But its manufacturer (now known as Axis Percussion) is well-known for not sitting on their engineering laurels. So they've rocked the pedal world again with the introduction of Longboards and the Sonic Hammer.

Go Long

The idea behind the Longboards is that the pivot point for the heel portion of the pedal is moved back 2", effectively lengthening the footboard. This gives your foot more real estate to stomp on.

A Longboard A Series double pedal (A-L2) was sent for review. I'm historically a split-footboard player, so naturally I was a little skeptical when I first approached it. Well, let's put it this way: History can be changed. The pedal felt like an extension of my foot. Little effort was needed to move the beaters. I got a feeling of control and power, with equal ability to use my foot (heel down) or my whole leg. If you're a player who uses heel and toe technique on your pedal, this is definitely worth a look. As you move your foot forward, your heel is ahead of the pivot point. All current versions of Axis pedals can be purchased in Longboard form, or you can buy an upgrade kit to retrofit any existing Axis pedal (including their hi-hats). The upgrade kit also includes spacers at the heel and toe connections to custom-fit the angle of the new footboard. You get nylon spacers for the back and an aluminum block for the front should you want to raise either end.



Put The Hammer Down

Part of the Longboards' excellent feel is the result of a fairly radical new style of beater called the Sonic Hammer. Its head is mounted on an adjustable rod that comes off the "traditional" beater shaft at a 90° angle. Drumkey screws set the shaft height from the pedal and the length of the beater head from the shaft. By moving the head back and forth, you change the height of the pedal at the point when the beater hits the drumhead. By lengthening it to full extension, the beater strikes the drumhead while the pedal is relatively high. Shorten the distance, and the pedal position moves down. You can thus tailor the impact point to exactly where you get the most power from the pedal.

In a nutshell, the Sonic Hammer was created to make the most of the physics of the Axis A pedal (with the variable drive lever and all its flexibility). The "beater forward" design, as they call it, puts the shaft weight (meaning the mass of the beater) behind the mallet head. This increases the power of an Axis A without making it feel heavier.

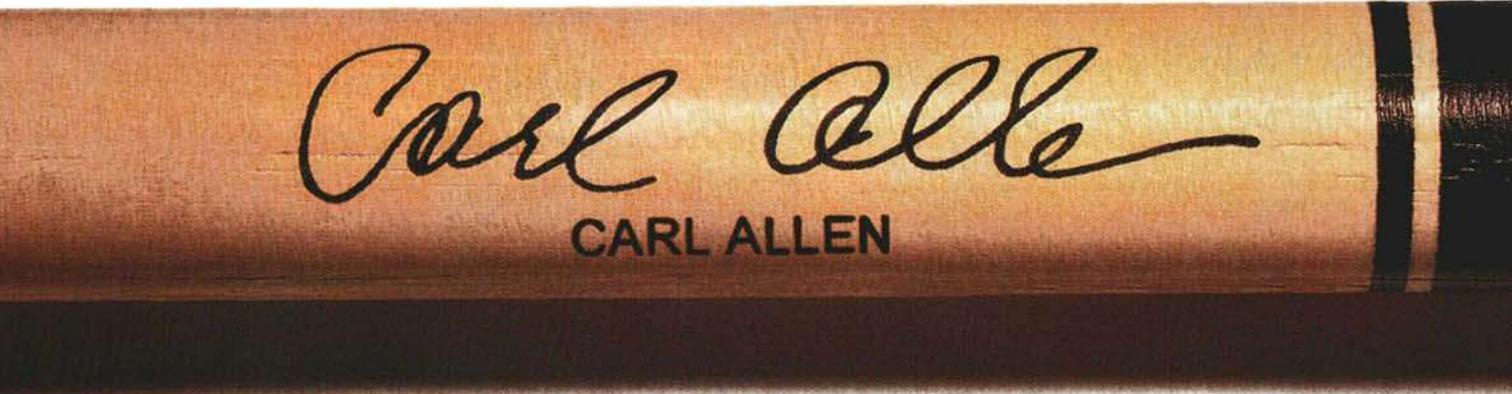
You can also purchase the Hammer to fit other pedals. It's like an instant pedal height adjustment. The *Delrin* beater head is mounted on a nylon ball with a set screw built in. This allows the head to pivot in order to find the proper angle for greatest contact with the bass drum head. Once you have that, you tighten the screw and you're done. The Hammer also comes with two peel-and-stick faces, so you can either have the plain *Delrin* surface, or add a cork or felt facing to it. You can also experiment with other

materials available in home and hobby stores, like moleskin, thick-er felt, rubber, etc. The flat face of the Hammer gives you an inch and a half of solid contact, producing a full, deep sound. You can also change the height of the beater to alter the sound of the bass drum, tailoring the feel of the pedal to account for the different beater length.

Axis A (and the less expensive Axis X) pedals—in single and double configurations—are all available in Longboard form. Sonic Hammers are standard equipment on Longboard models. A Longboard hi-hat is offered as well. On Axis's Web site they say, "You don't need to learn new steps; just get on a bigger dance floor." You owe it to yourself to take a spin on an Axis Longboards.

Get A Long	
Axis A Longboards Single Pedal	\$299
Axis A Longboards Double Pedal	\$719
Axis X Longboards Single Pedal	\$220
Axis X Longboards Double Pedal	\$609
Note: All pedals feature Sonic Hammer beaters	



A close-up photograph of a wooden drumstick. The stick is light-colored wood with a dark, possibly black, grip at the end. The name 'Carl Allen' is written in a fluid, cursive script in black ink across the middle of the stick.

Carl Allen

CARL ALLEN

Every great artist
should sign his work.

pro-mark



www.promark-stix.com

Roland V-Custom Set

V-Pro's little brother is a force to be reckoned with.

by Billy Amendola

Hits

- pads have a good feel
- sequencer is great for practicing
- portability

Misses

- power cord is too short
- only two direct individual outputs (for recording)



A few months back I had the pleasure of seeing Roland product manager Steve Fisher demonstrate the V-Custom set. I have to admit I was really impressed. But since I already own an electronic kit, I wanted to get a closer look at the V-Customs before I committed to upgrading. You can imagine how happy I was when they arrived here at *Modern Drummer* for a review. Associate editor Rich Watson writes most of MD's electronic reviews, but after I twisted his arm (that's how we do it in Brooklyn), he gave me the go-ahead to check them out. Do I have a cool job or what?

Getting Started

I've been playing electronic drums for a long time. And I'm one of those stubborn people who doesn't like to read the manual. Just let me play! It seems that Roland made the V-Customs for guys like me. I opened up the boxes and had the set ready in under an hour. That's pretty quick. I hardly even looked at the diagrams. It took me longer to find an extension cord. (The V-Custom brain's AC power cord is a bit short.)

One minor thing that annoyed me about the rack: Some of the parts must be tightened or loosened with an allen wrench. Although I'm conditioned to carry a drumkey with me, I am always afraid I may misplace the wrench. I prefer racks whose clamps tighten with a standard drumkey or a knob.

V-Pads

Next I adjusted the tension on each head. Roland ships their mesh-head drums tuned very loose, but recommends that you tighten them before you play to avoid damaging the trigger under the head. It may take a little time to experiment with the different head tensions. For my taste, these heads get too bouncy when they're cranked up tight. Also, I like to lay into the bass drum, so it took a little time to get the right feel along with accurate triggering.

The V-Custom kit's 8" mesh pads are smaller than the 10" pads on the Roland V-Pro kit, but they feel great. A standing ovation to Roland for bringing electronics so close to the feel of acoustic drums. The standard kit comes with five mesh-head pads for snare, kick, and three toms, as well as three 7" PD-7 rubber-surfaced pads for hi-hat, crash, and ride. Four additional pads can be added,



through the dual mono inputs.

The PD-80R snare pad has head and rim triggers. The rim trigger makes it possible to play rimshots and cross-stick. The TD-8's pads are as sensitive as its big brother's. Drop the stick on the snare and it buzzes like the real deal. Also, the tone of many of the snare sounds changes subtly depending on whether you play in the middle of the pad or closer to the rim (as would happen on an acoustic snare). You can even play with brushes. That's right, sweeps and all! Plastic brushes are recommended; wire ones tend to bend out of shape more quickly. And although very durable, the mesh heads are replaceable, just like conventional drumheads.

The FD-7 hi-hat pedal is still the best on the market. It controls the hi-hat sounds smoothly, and it feels great.

Let's Play!

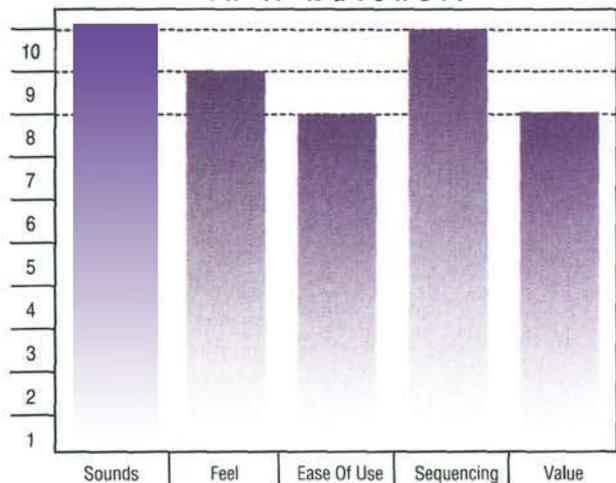
I was anxious to check out all the sounds, so I tried not to spend too much time on any one of the TD-8 sound module's sixty-four kits. (Plus I was "working.") I found myself having a blast, thinking, *Where's my tape machine?* I could have written twenty songs. That's what I love about new sounds. They inspire you instantly.

Some of the TD-8's sounds come from Roland's earlier brain modules, the TD-7 and TD-10. But it has some new sounds of its own that are great. Some of my personal favorite pre-set kits are HomeBoy, Teckno, and Drum'nBs. They're right on the cutting edge of today's musical styles. And for every drummer who ever wanted to be a guitar player, the Guitar kit (with twenty-three guitar sounds) will satisfy that urge. Rock on!

All together there are 1,024 drum instruments, including 129 kick drums, 194 snares, and 235 toms. There are also human vocal samples, cool effect-type noises, and tons of ethnic percussion. The unit's 262 "backing instruments" include mostly melodic and harmonic instruments, as well as additional effects and ethnic instruments. (I took the kit to the studio and used it at one of my sessions. The client was floored by the Middle Eastern sounds.) Roland adds just the right amount of outboard effects to the TD-8's sounds, but you can alter them to suit your personal taste. I love acoustic drums, but if I wanted studio-quality sound this good, I might still be setting up, tweaking, and tuning. I like it!

One sound-editing parameter found in the TD-10 that's missing from the TD-8 is a choice of virtual microphones. However, the TD-8's sound-modeling technology does allow you to alter many aspects of the V-Drums' samples. You can choose between a

In A Nutshell



wood, steel, or brass shell, and specify its depth. With the snare you can even adjust the strainer. You can also alter virtual heads—choose a coated or clear head, add tape or doughnuts for muffling, or put a virtual blanket in your kick drum. This tuning process is displayed on the screen, as an image of a drumkey turns the lugs. Talk about virtual reality! All these changes are as easy as turning a knob. Lastly, you can change the "room" your kit is in from a stadium to a beach.

An internal mixer allows you to adjust the level and other parameters of individual instruments. When you're in song mode, you can adjust the volume of the pre-recorded drums—or eliminate them altogether. This is excellent for practicing with the backing tracks.

Similarly, you can adjust or eliminate those backing tracks as well as the click. Speaking of the click, you can choose between a standard click, any of the module's instruments, or a female voice counting out the time for you. It even does odd meters up to thirteen beats per measure. Another great practice tool.

The TD-8's virtual mixer is your little studio board. In the instrument-edit mode, faders on the screen move up and down as you adjust levels, just like on a real mixing board. With all this adjustability, the potential for personalizing your sound with the TD-8 is endless.

Another mixer on the outside of the brain is great for making fast and easy adjustments in live playing situations. Four group faders adjust kick, snare, hi-hat, and all toms. (Adjustments of individual toms can only be done with the internal mixer.) Pushing a button changes the faders' functions so that they control cymbals, other

instruments (such as percussion), backing instruments (such as keyboards, bass, and guitar in the sequences), and click. Small lights indicate which functions will be accessed by the faders.

Although the TD-8 module has two stereo outputs, it only has two individual direct outputs. Especially in the studio, this limitation will require some thinking ahead about individual instrument levels and settings. If the ability to modify instruments independently after they've been recorded is important to you, you might want to consider other modules on the market such as Roland's TD-10 (reviewed in the June 1998 *MD*) or Boom Theory's 0.0 (reviewed in the February 2000 *MD*).

A Little Help From My Friends

If you think playing along to loops, patterns, and songs is fun, you gotta check out the TD-8's sequencing features. What I really like is that you get to play along with basses and guitars triggered right from the pads. After a minute or two into the groove on the kit labeled One Man Band, you will swear there's a bass player jamming right there in the room with you. And with the TD-8's built-in rehearsal band, the guitar player is only as loud as 7 want him to be.

The TD-8 has more than fifty songs to play along with. The recorder works in real-time, meaning your performance will be recorded exactly as you play it, including hi-hat control and positional sensing. This makes it a great practice tool for your time and feel. You can also record via MIDI and quantize your performance. (This is helpful for creating your own loops.) If you've been waiting to get your chops together, the V-Custom set is the ultimate practice tool.

You can easily change the kits within the songs. A different kit can put you into a whole new world. Changing whole kits or the sound of individual instruments is as convenient as turning the TD-8's large value dial.

Virtual Victory

The V-Custom set is portable, has great sounds and features, and is easy to use. Given all that, it's also very reasonably priced. Get behind this kit, turn it on, and play. You'll no longer have the excuse that there's no one around to jam with. So, do I *need* another electronic kit? Maybe not. Do I *want* an electronic kit that's a great practice tool, has some awesome sounds, and is easy to use? Yes!

Customs Inspection

Kit Reviewed:	V-Custom Set
Package includes:	TD-8 module, PD-80R snare pad, 3 PD-80 tom pads, 3 PD-7 cymbal pads, KD-80 kick pad, FD-7 hi-hat pedal, V-Custom stand, all mounting hardware and cables.
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Price:	\$3,295



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Vinnie Colaiuta & Ross Garfield (The Drum Doctor) at The Record Plant, Hollywood CA - Photo by Josh Freese

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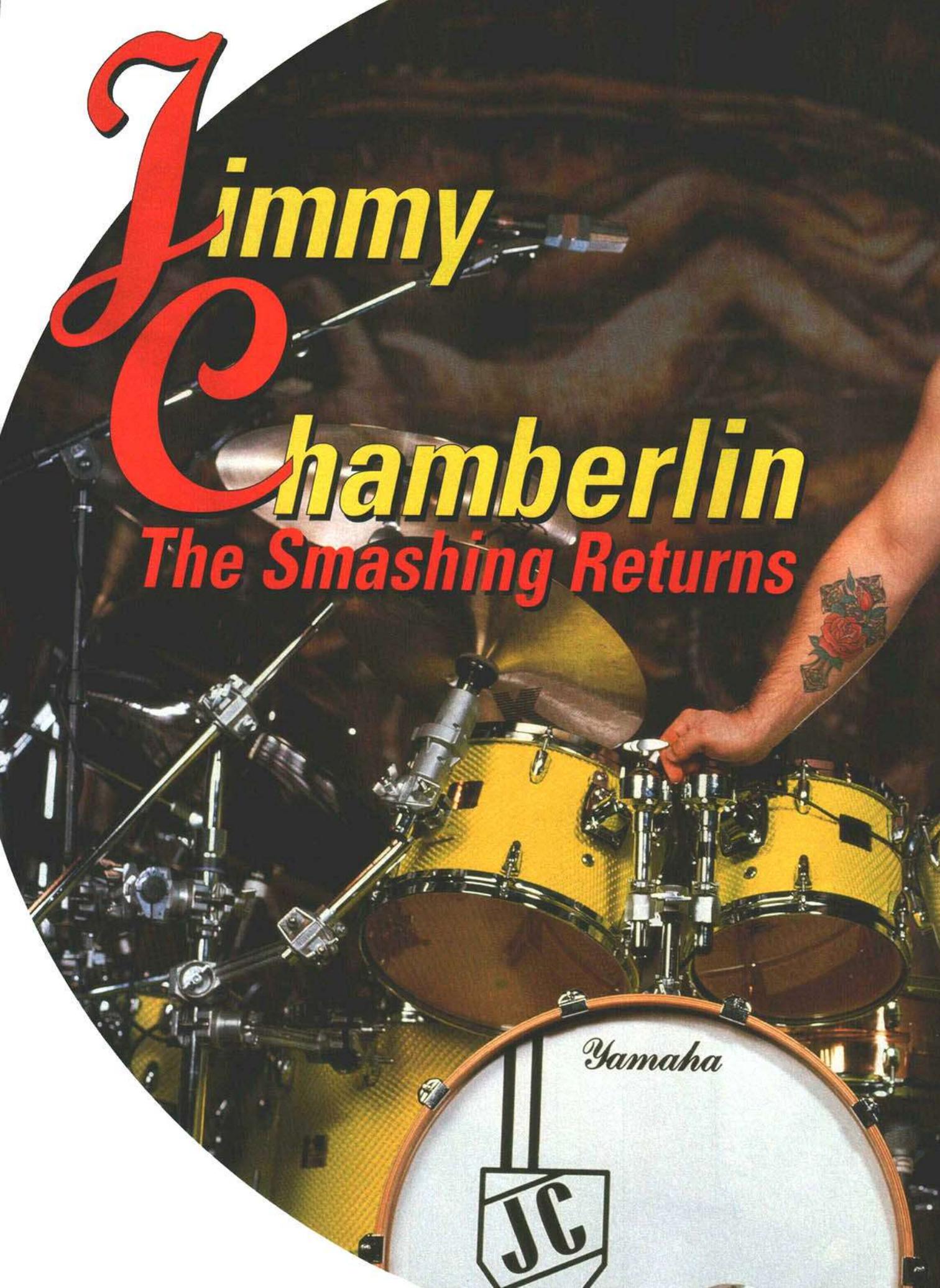
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Jimmy
Chamberlin
The Smashing Returns

**EDITOR'S NOTE:**

As we were going to press with this issue, we learned of Billy Corgan's decision to break up The Smashing Pumpkins after the band's current tour ends. The following interview with Chamberlin took place earlier this year.

Story by Matt Peiken
Photos by Gene Ambo

Jimmy Chamberlin's first US tour since returning to The Smashing Pumpkins wasn't in arenas, but in record stores for disc-signing sessions. He imagined the digs and barbs from fans lined up for autographs and handshakes: Are you still doing drugs? Do you care that someone died? You don't deserve to be back in the band.

To some degree, Chamberlin figured he deserved the scrutiny. On the night of July 11, 1996, he shot heroin with Jonathan Melvoin, the band's touring keyboardist, and Melvoin died of an overdose. A week later, the remaining Pumpkins released a statement saying they'd "decided to sever our relationship with our friend and drummer, Jimmy Chamberlin." A week after that, Chamberlin pleaded guilty to a charge of disorderly conduct and was sentenced to a rehabilitation program. The Pumpkins toured and recorded without him, and few people heard anything of Chamberlin for the next two and a half years.

"How do you go from being adored to being thought of as a loser?" Chamberlin asks now. "I cry in my heart every day for Jonathan, but I expected the band to be like the Four Musketeers—all for one and one for all—so getting fired hit me like a ton of bricks. Was I shocked? Yeah. Was I pissed? Yeah, for a second. But as I stepped back and looked at it, I realized that's what they had to do to save their own careers, and also for their own integrity. Why should they put up with that nonsense? I certainly wouldn't. I knew they

didn't do it out of hate, and I didn't love them any less for it."

Chamberlin's impact and influence on The Pumpkins was never more clear than with *Adore*, the 1998 album created without him. Gone were the jazz-inflected rhythms, a top-the-beat accents, and crushing snare fills that established Chamberlin as one of modern rock's elite craftsmen. Largely supported by flat, mechanized rhythms, *Adore* fell flat with fans. Chamberlin noticed it all from an emotional and physical distance. Emerging from rehab, he went to auto racing school, earned a license, and raced on the professional street-stock circuit for two years. He indulged an interest in astronomy—he owns four telescopes and has an observatory in his plans for a new home—and saw a windfall of cash by investing in a company that makes medicinal cervical caps.

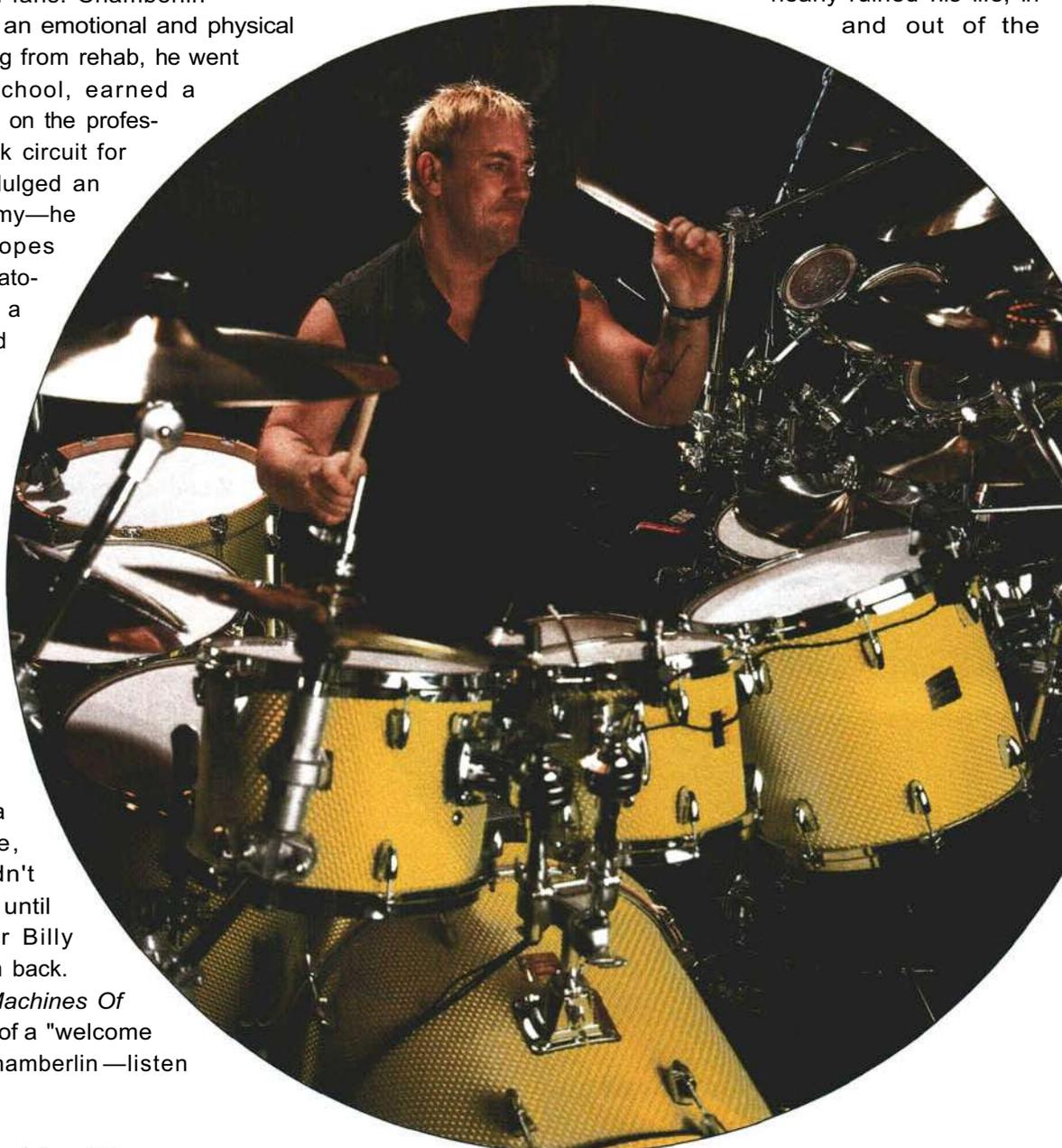
Rumors of his forming a new band with Kelly Deal and Sebastian Bach were greatly exaggerated—they jammed together for a day. Otherwise, Chamberlin didn't touch his drums until Pumpkins leader Billy Corgan invited him back.

Machina: The Machines Of God is somewhat of a "welcome back" party for Chamberlin—listen

"When Billy said he wanted me back in the band, I literally flew home the next day and started practicing. It was the best day of my life."

to the outro of the opening track, "Everlasting Gaze," to hear what he means to this band. Chamberlin is quick to note, though, how much the band means to *him*. The day after Corgan asked him back, he dove into a disciplined practice regimen to make up for lost time. Along with drugs, he's also kicked what was a multi-packs-a-day smoking habit.

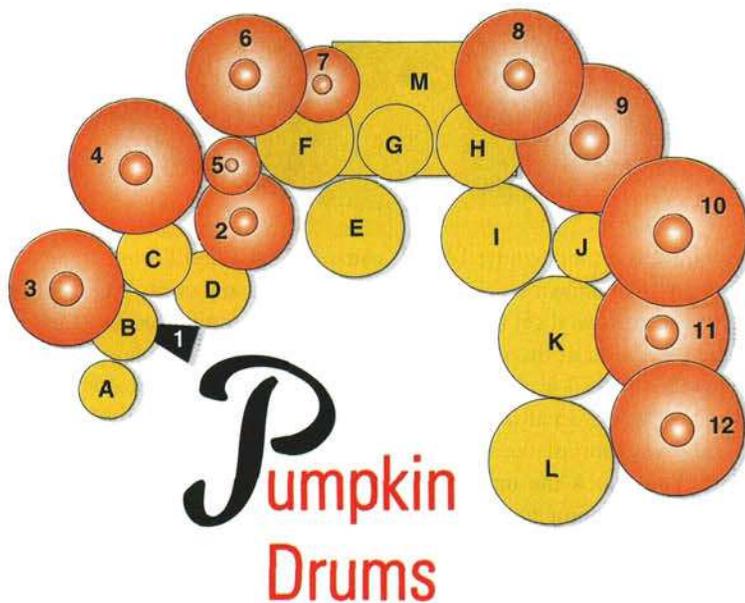
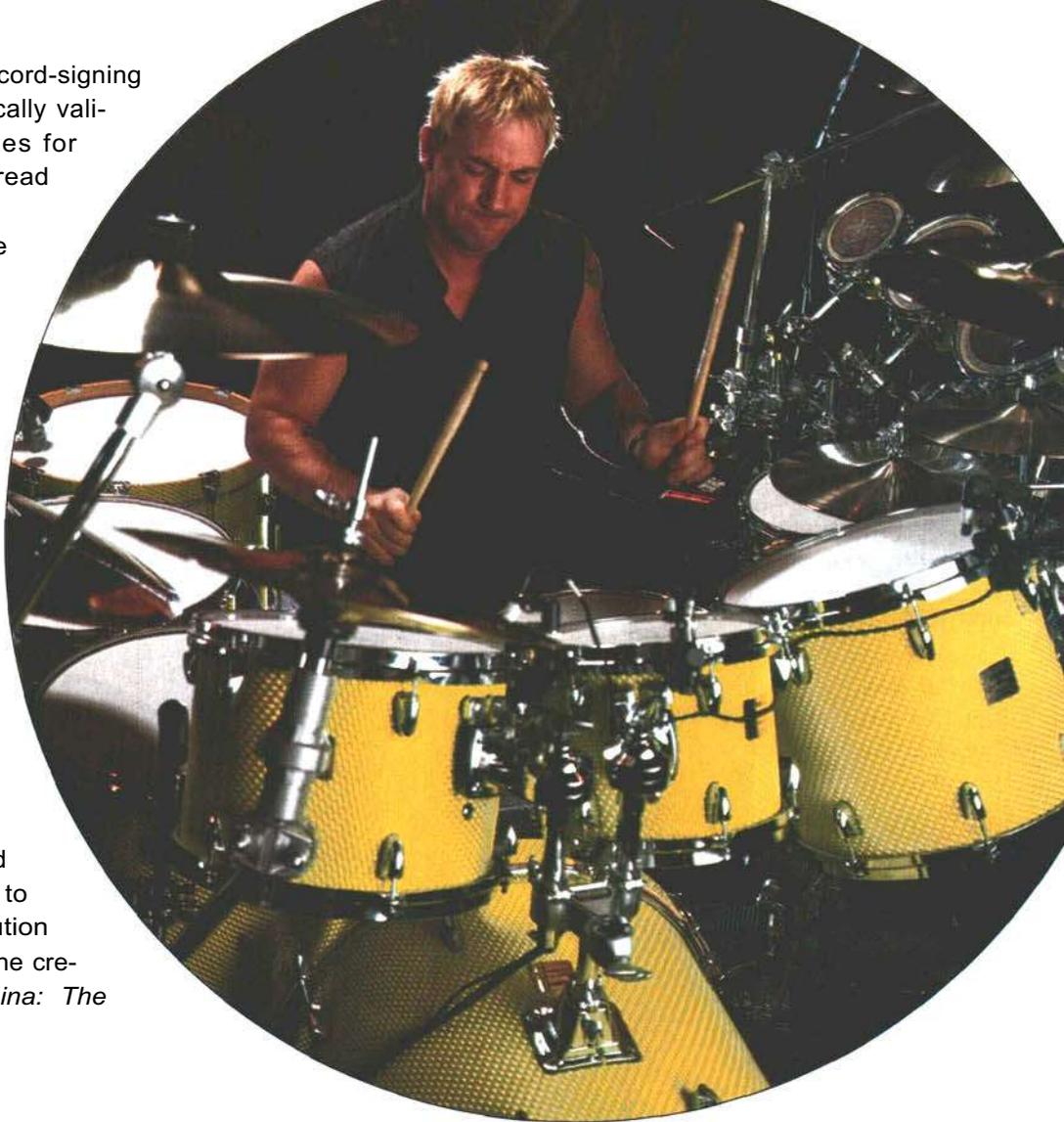
Chamberlin hasn't ditched the trappings of rock stardom altogether, though. He's wearing tight black pants and a black cotton long-sleeved mesh shirt that hugs tight to his body—all purchased during a recent trip to Milan, Italy. His bleached dirty-blond hair is designed to look like a mess. He isn't quite clean, either—he still drinks—but says he has a handle on the "demons" that led him to drugs and nearly ruined his life, in and out of the



band. Chamberlin found the record-signing sessions personally and artistically validating, and he no longer takes for granted the potentially widespread impact of his music.

"The signings, for me, were like being welcomed back by every kid," he says. "The greatest thing I hear is, 'You're the reason I play drums,' and the second greatest thing I've heard is, 'You're the best rock drummer since John Bonham,' which almost made me fall out of my chair. I don't know if the kid knew what he was talking about, but that was quite a compliment—and I'll take it."

Just before sitting down for another autograph outing this past February, Jimmy talked about his ouster and return to Smashing Pumpkins, his evolution as a player and a person, and the creative process behind *Machina: The Machines Of God*.



Pumpkin Drums

Drums: Yamaha Maple Custom in custom green finish

- A. 6" timbalito
- B. 8" timbalito
- C. 10" timbalito
- D. 4x10 maple snare
- E. 5½ x 14 brass snare
- F. 12x14 tom
- G. 8x10 tom
- H. 9x13 tom
- I. 16x16 floor tom
- J. 8x8 tom
- K. 16x18 floor tom
- L. 18x20 floor tom
- M. 18x22 bass drum

Heads & Tuning: Remo coated Ambassadors on tops of snares and toms (no muffling), clear Ambassadors underneath toms, Pinstripe for bass drum batter with coated Ambassador on front

Cymbals: Zildjian

- 1. LP cowbell
- 2. 14" New Beat hi-hats
- 3. 17" A Custom crash
- 4. 20" Oriental China Trash
- 5. 6" A splash
- 6. 18" A Custom crash
- 7. 10" K splash
- 8. 19" A Custom crash
- 9. 22" A Custom ride
- 10. 22" A Custom swish
- 11. 20" A Sizzle ride
- 12. 20" A Custom China

Hardware: Yamaha

Sticks: Vic Firth 5B

MD: When we interviewed you last, on the eve of *Mellon Collie's* release, you said you were clean. Were you?

Jimmy: Yeah, at the time of the interview I was.

MD: So what happened?

Jimmy: I don't know...stress?

Whatever happens. We're a lot older now, and I kinda look at it like that. When your unreality becomes your reality, it's hard to put a gauge on it, and that's what happened. At that time, we were arguably the biggest band in the world. You achieve this rock star status and start believing in your own bullshit. You start thinking you're indestructible.

But there's a lot of stress and responsibility that goes along with that, and you may not want it. At some point you begin having this love-hate relationship with your career, and then it all becomes about escapism. Some people deal with it one way and some deal with it another way. A lot of times people deal with it the wrong way. That's what happened.

MD: Did you feel like a public pariah during your time away from the band?

Jimmy: Yeah, absolutely, and I think I *was* for a while. But that went away. It's amazing the amount of forgiveness that's out there.

MD: How did you emerge from all this? Were you determined in a personal or professional sense to move on?

Jimmy: The music business had been my life since I was eight years old. Up until this, it was the only thing I could turn to that was constant. But I was pretty fed up with the music business for what it had done to me, and I wasn't going to go back to that. But you can either implode or grow. You can either kill yourself or.... But what can you do but go on? What was I going to do—stop playing altogether? I didn't really

want to play with any other bands; I wanted to play with The Pumpkins.

I knew in my heart that we'd get back together at some point. But at the same time, there were other things I wanted to do, and road racing was a great outlet for me. Jack Baldwin, one of the top racers out there, kinda took me under his wing, and the racing community was very supportive of me and welcomed me into their family with open arms.

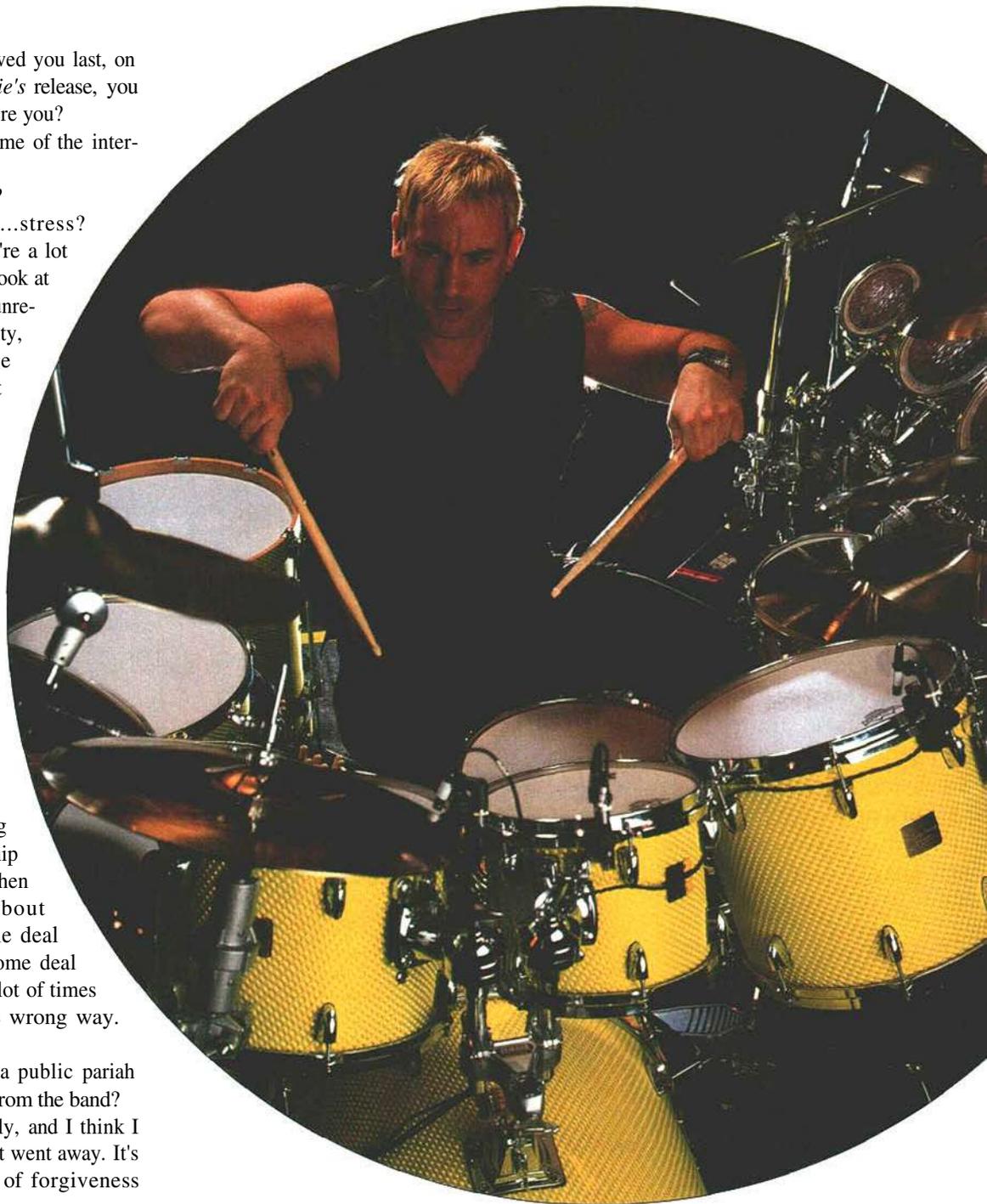
MD: Did you start seeing invitations from other bands?

Jimmy: Not really. I mean, a few things

came up, but I don't think anyone seriously wanted any of my baggage. But it was a little upsetting because I felt that I was pretty capable of playing with anybody at that point. If I learned anything in thirty-five years, though, it was to trust my heart and trust my intuition, and I just knew I was eventually coming back to The Pumpkins.

MD: When you were out of the band, how much did you know or care to know about what was going on with them?

Jimmy: I pretty much stayed away from



it. But I heard they were having problems with drums, which really upset me. I really hoped when they went to make *Adore* that Matt Walker or somebody else really kicked some drum-ass on the record. I mean, with the groundwork I'd already laid, it was just about as open a canvas as a drummer could get.

Billy could have gotten any of those guys to play like me—they're all great drummers—and it took a lot of guts for Billy to go completely away from that.

MD: What was your reaction when you first heard the record?

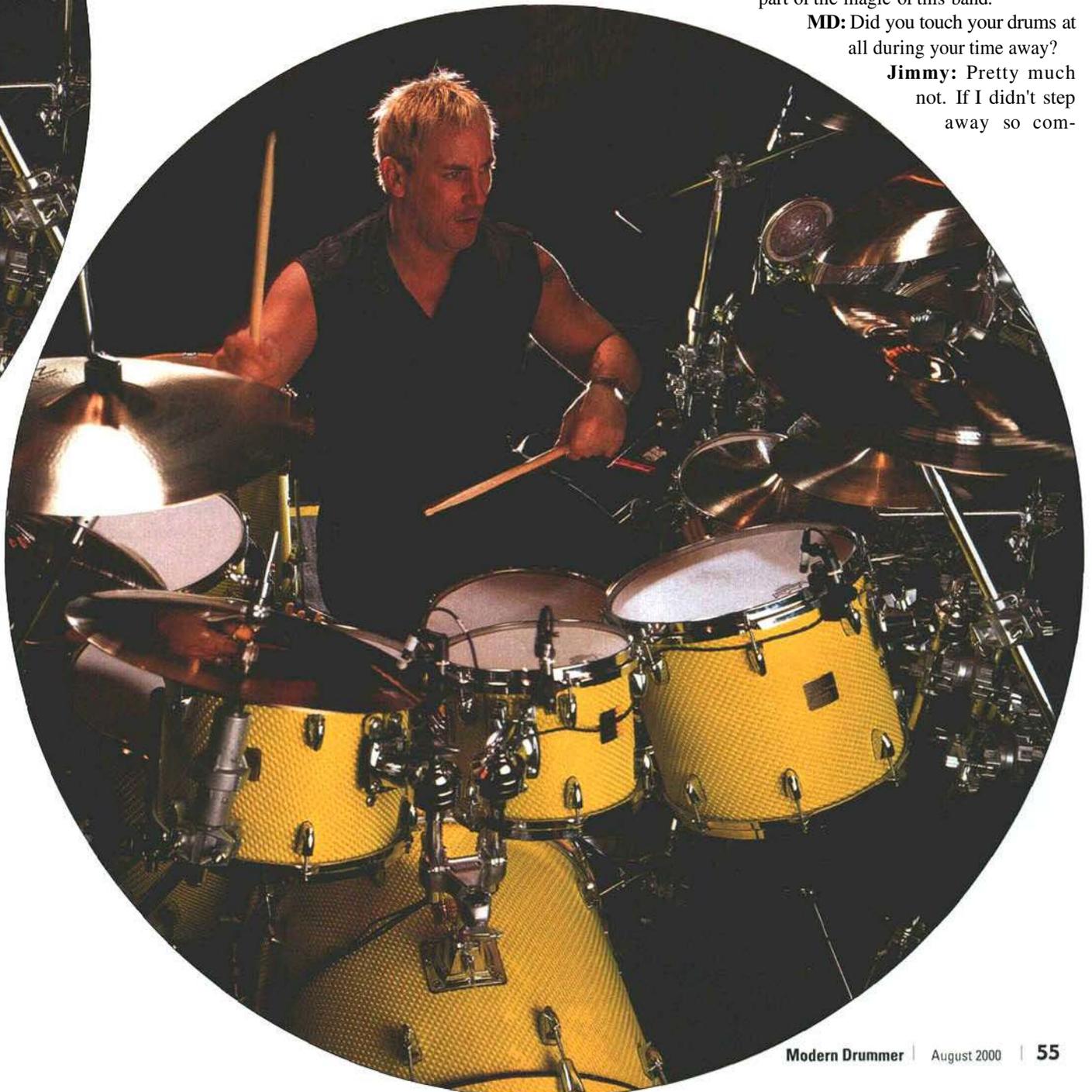
Jimmy: I was a little surprised, and I think a lot of people had that reaction about it, that it just wasn't the same without me. But it wasn't supposed to be the same—there's no way it could have been. There really are no drums on it, and the couple of drummers who came in to play a track or two didn't have any music that allowed them to shine.

I could see where Billy was going probably better than anybody could, but part of me was glad that there weren't a whole lot of drums on it. It kind of saved my drum-ass, in a way. Had it not been any different—had it sounded even

sixty percent like a Pumpkins record—I would have been sad. So I kinda let out a deep breath and it reinforced to me that, yeah, I am capable of doing something unique. It was artistically validating. I don't mean that in a negative way, that I thought the record was bad. I really like the record for what it is, and I'd like to go back in sometime and re-record it. It would be an interesting, fun project, but I don't know if it'll happen. We're doing a couple songs from *Adore* in our shows—"Ava Adore" and "Punk"—and they're full-on rock songs. Part of the beauty of the four of us is anything can happen—the wheel could fall off the cart at any time—and that's part of the magic of this band.

MD: Did you touch your drums at all during your time away?

Jimmy: Pretty much not. If I didn't step away so com-



Jimmy Chamberlin

pletely, I wouldn't have been able to come back to it now like I have. I was having a great time in racing, but music has always been my first love, and the opportunity to make another Pumpkins record was too good to pass up.

MD: Talk about the process that brought you back into the band.

Jimmy: Six months before I got back in the band I knew it was going to happen. I just knew it in my heart, some kind of cosmic alignment going on. Billy and I have always been very close, and our hearts are very close. We were together for ten years, so no matter where we are, we can pick up on each other's energies.

I'd been in contact with his assistant for a while, and then I was in LA for a Halloween party, and The Pumpkins were doing some show with KISS. Billy and I had lunch and talked about the new record. He was saying something like, "When we make the new record," and I was like, "What do you mean we?" just to mess with him. But it wasn't weird at all. It felt exactly the same as it had always been. When Billy said he wanted me back in the band and

to play on the next record, I literally flew home the next day and started practicing. It was the best day of my life.

Of course, after not playing for two years, making another record with this band wasn't the easiest thing in the world. I started out with *Stick Control* and *Around The Drums*, all those books, and I got myself a set of Roland V-Drums and worked out on those. They have a built-in metronome and they're just amazing practice tools. But it took me six months to even get close to being ready to record a song.

MD: What aspect of your playing needed the most reconditioning?

Jimmy: Playing the simpler stuff was the hardest part. The fills and chops are just a matter of getting your muscle-memory back together. The fast single-stroke rolls are just a matter of calisthenics and getting back in shape. But I was never the best groove player in the world to begin with, so playing slow stuff was a real bitch. But if I know one thing, it's how to practice. I'd sit in the room for five or six hours a day. That's

the kind of commitment it takes. Even when we were in the studio rehearsing, I'd get up at nine in the morning and go into the studio. We'd work from noon to midnight and then I'd stay there practicing until three. I talked with Billy about having to catch up, but he didn't seem worried about it, and he was pretty surprised at how fast I got it back.

MD: What kind of role did you have in the development of songs on *Machina*?

Jimmy: I think I had a pretty integral role. The record was basically written with me in mind. I don't think Billy would have written songs like "Stand Inside Your Love" without me on the drums.

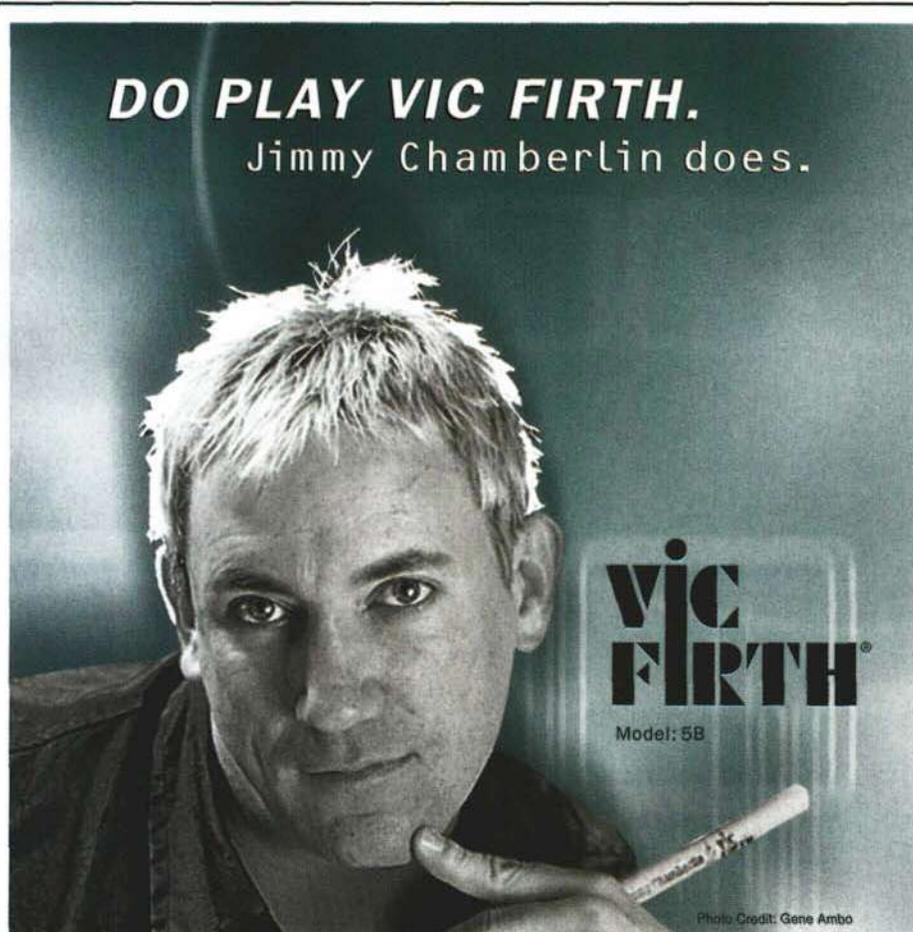
MD: From the opening track, it's clear that you bring so much soul to The Pumpkins' music. Your beat as the song closes is almost like saying, "I'm back." But in general, you're much more restrained than you were in the days of *Gish* and *Siamese Dream*.

Jimmy: I don't think I'm restrained at all. I played exactly what I wanted to play whenever I wanted to play it. It's just that this is the way I am now and the way this band is. I made *Gish* when I was twenty-four—eleven years ago—and I was just out of control then. Listen to Steve Gadd's playing on *Aja* and then now. There's a maturity that may sound restrained, but it's not.

MD: Yeah, but it's also self-imposed. Maturity aside, why do you think you're happier to settle into a pocket now?

Jimmy: I don't think you can easily separate it from maturity. When you've been doing this as long as I have, you learn to hear certain things in the music. You're not only thinking of the drum parts, but also how they affect the song, and I'm realizing that sometimes playing a groove does more justice to a song than a blazing single-stroke roll.

The whole point while making this record was to use our hearts and not our brains. We've all been through so much—you name it, anything, we've done it—so the last thing we wanted to do was get caught up in expectations and overthink anything. *Mellon Collie* came from the heart, but there was a lot of math on that record, too. I didn't use any electronic drums on this record.



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Billy Corgan

On Chamberlin's Departure And Return

by Matt Peiken

MD: Was the decision to boot Jimmy from the band an impulsive reaction or well-thought-out?

Billy: It was certainly reactionary—not because of the singular event, but because of a breach of trust. It was also reactionary in the sense that there was nowhere else to go from that point. But beyond that, I was really fearful for Jimmy's life. He was at a point where he needed to reach some sort of peace, and he wasn't able to do that within the band. It was really critical to get him out and wake him up, and it seems to have worked, because his energy is 180° from what it was. Before, I'd seen an attitude of, "Nothing can kill me." But I think he honors the moment now and there's a different depth of appreciation for his role and stature in the band.

MD: At the time the band kicked him

out, were you hoping that he'd come back someday?

Billy: We'd discussed very deeply that we would take a strong public position because we didn't want Jimmy to think we were coming from any place of weakness. Internally, we'd discussed that it would only be something like six months. We didn't want him to leave. We forced him out because we felt it would save his life, and we hoped he would have some kind of epiphany, give us a call in six months or so and say, "I screwed up." But that call never came, and over time the two sides just drifted further apart. And that's part of it—we didn't rush back into anything—so when we realized it wasn't going to happen as we'd planned, we moved ahead.

MD: Was it difficult for you, with *Adore*, to make an artistic statement



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without Jimmy?

Billy: There's the plus and the minus of that situation. The plus is that it removed the crutch that Jimmy is for me, because he can take a weak song and turn it into a great song. It really forced me to have to look at songs differently and to really learn how to write songs—actual craft, studying the full mechanics of structure. It totally changed the way we worked. Instead of rehearsing and rehearsing the way we normally would, we just worked in the studio.

The downside of it was I was suddenly cast into a role without somebody I'd played with for eight or nine years straight and had a psychic connection to, and I suddenly found myself working with a drummer and explaining things I never would have had to explain to Jimmy.

In hindsight, the smartest thing would have been to just stop, take a breather, and let everyone get back to full mental capacity before going back in the studio—just rehearse for eight

months straight and find some sort of musical connection with a new drummer. I did have an initial connection with Matt Walker, but I rushed him into a role that Jimmy and I built over time, and I tried forcing him to be something in this band and never gave him the time to be Matt Walker. But it also made me really appreciate the connection Jimmy and I have.

MD: Was it difficult or awkward at first to play again with Jimmy?

Billy: It was as if a day hadn't passed. We just literally picked right back up from where we left off. The mechanics of, like, hand speed and crispness—the stamina—that doesn't come back overnight. But Jimmy's not the kind of guy who sloughs off. He's one of the preeminent drummers in rock 'n' roll, and I think he's willing to accept the responsibilities of that now and drive himself to a higher level and not be afraid of that.

MD: Did you notice anything that had changed or evolved about his playing?

Billy: That's a really good question. Beyond the obvious, like the rustiness, I

think he plays a little less on top and I think he has more of an appreciation for a good groove. Take a song like "With Every Light." It was done in one take, and I don't think Jimmy would have just settled into a nice, mature swing—not a jazzy swing—for the whole song before. I think that has a lot to do with me, too, as a songwriter. I'm not trying to be as demonstrative as before, and the new music emphasizes different things.

MD: The trust you spoke of earlier—is that an issue anymore?

Billy: Some of that deals with personal things I don't want to get into. But God has given both Jimmy and me tremendous gifts, and when you're younger and don't necessarily have self-respect or self-control, you don't realize the full breadth of what that gift can mean.

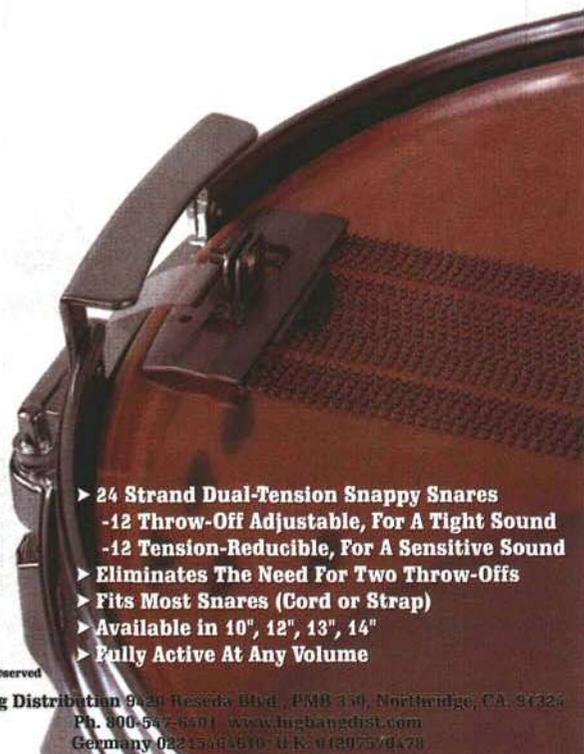
You think of it in an egoistic sense, and I think our time away from each other helped us appreciate that the gifts we have individually and within the band can be such a good thing in people's lives. As friends and partners in music, it's been a tremendous relationship. But we don't sit around and talk about how good we used to be; we talk about how good we're going to be.

"I was really fearful for Jimmy's life. He was at a point where he needed to reach some sort of peace, and he wasn't able to do that within the band."

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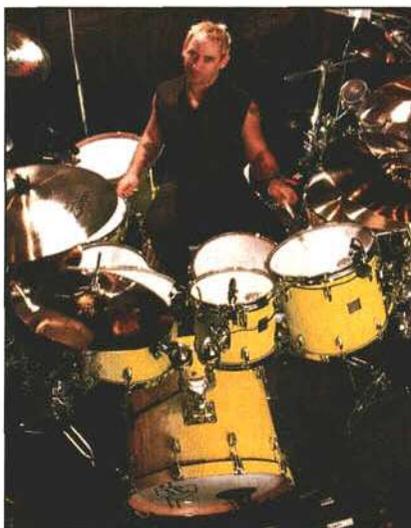
Jimmy Chamberlin

There's no triggering. It's all outboard effects and a little contact miking.

One song, "The Imploding Voice," had an electronic track, but we took it off. "The Sacred And Profane" is just a drum loop I did and then played over. Take a song like "Heavy Metal Machine." The drum track on the record was only the second time I'd heard that song. That's a perfect example of Billy and me not having to use words at all to communicate. "This Time" was the same way. Billy came in with a Dylan-esque folk song and I put in an Allman Brothers-type drum part, and the song went in a completely different direction. They're all very different songs and I regarded each very differently as a drummer—there are about five different drumsets on this record—and I don't think I did that before.

MD: Your tempos are very solid on this record.

Jimmy: I was very conscious of that. That's always been my weak point, which is stupid for a drummer to admit to, but I have a hard time with it. Songs



like "Sacred And Profane" have a drum loop on them, so the tempos have to be right on. We recorded that song very slowly, then sped the tape up so the drums would have that nice, crisp sound.

MD: What about the drumkit you're playing now?

Jimmy: My drumset's exactly the same as before, except now I also use three concert toms. I had Yamaha make me a set of them. I used to have some timbalitos and timbales, but I really got sick of them. Maybe with some smaller concert toms, I can achieve the same kind of percussiveness live without that whacked-out timbale sound.

Yamaha came through with the Maple Custom Absolute, which is on the second half of the record. It's the most amazing set of drums I've ever had. The shells are really thin and they have that old, classic Ludwig sound. I also used my old white marine pearl maple kit and a gold maple kit. So for the record I basically used those three kits and different configurations of them, and my main snare was a steel Manu Katche model.

MD: Were there any drum parts that gave you problems or evolved much from what you'd originally planned?

Jimmy: "Stand Inside Your Love" was a bitch. "Glass And The Ghost Children" was originally a straight groove song, but Flood [co-producer] was integral in the development of it. He said, "Why don't you try playing it as a samba, like some calypso song," and it worked. Flood brings out playing in me that I would never do naturally. I

think it's really important to be open to suggestions and criticisms, and you have to be able to give them, too. It's a very delicate tightrope walk in the studio, but you can't bring ego in there.

MD: How do you think your style or approach to the instrument has changed from *Mellon Collie* to *Machina*?

Jimmy: I don't think it really has. I look at it more as a beast to be tamed. The way I play is very visceral and physical, and the only way to do that is full-on. I still sit very high, still angle everything very flat, still play almost all my crashes with my left hand.

MD: Do you appreciate music now more since coming through this latest episode?

Jimmy: I don't think music was the enemy. *Performing* music was the enemy, the business of music was the enemy. Music has always been a beautiful thing to me, but having to produce it got to be a mental strain on me. Now we operate more like a sports team. On a typical day, I'll have breakfast and then go for a run or hit the steam room.

It's not like I could be like I used to be—drink all night and then go play a gig. I quit smoking just before New Year's—to the disbelief of everybody—and my drumming has really improved because of that. A three-hour show is nothing to me now, whereas before I would be wiped out. The problem now is I can't go to sleep because I have so much energy. But I do enjoy this band more than ever. It's like coming back to an old lover, and I appreciate it so much more now.

Will I make music with Billy forever? Maybe not. I mean, I'll always have the relationship with Billy that we could come back to each other any time and make music. If this is the last record we ever do, which it very well may be, I think this would be a healthy way to break, whereas the other way would have been unhealthy. There's a lot of life out there, and music can be part of it for me, but it doesn't have to be all of it. No matter what, I won't let the realities and responsibilities of a music career destroy me again. I'll quit before that happens.

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Galactic's Stanton Moore

by William F. Miller

The pulse is there, in the streets.

It's hard to argue the fact that some of the most groovin' musicians in any style—jazz, rock, funk, Dixieland, you name it—have come from New Orleans. There's something about The Big Easy, with that spooky sense of history (and maybe a little voodoo) that looms over everything, the steamy, thick scent in the air, the free flow of spirits, or even the deliciously spicy food, that just seems to be the perfect breeding ground for musicians with feel. No question, N'awlins' is about the groove.

Think about the lineage of important drummers who have emerged from the Crescent City. We're talkin' a "who's who" of groove and innovation dating back to the beginning of the trapset: Baby Dodds, Zutty Singleton, James Black, Vernel Fournier, Ed Blackwell, Earl Palmer, and countless others. How about some of today's monsters with roots in New Orleans, like Willie Green, Idris Muhammad, Herlin Riley, Johnny Vidacovich, Fred Staehle, and, of course, Zigaboo Modeliste? And let's not forget burning relative newcomers like Brian Blade, Russell Batiste, and Jason Marsalis.

Well, it looks like it's time to add one more name to the list of happenin' New Orleans drummers: Stanton Moore.



ore

Conquering The Funk Universe,

New Orleans Style



Oh yeah, this cat's got it goin' on. Still a relatively young man, Moore has a rich, bouncy drumming style that embraces New Orleans' glorious past yet is also so hip, so contemporary. He's done his homework, he knows where it all comes from. And growing up in N'awlins has certainly helped. You can hear the influence all over Moore's work with Galactic, probably the grittiest funk band to come out since The Meters.

In fact, Galactic, with Moore spearheading the pulse, has created a trad-funk revolution of sorts. Over the past four years the sextet has been constantly on the road, building an empire of throbbing fans who like to get down to musicians who *play*. Check out the band's new disc, *Late For The Future*; it's smart and swampy, hitting the listen-

er on a bunch of different levels.

A testimonial to Galactic's ability came at a show last summer at stuffy Avery Fisher Hall in New York City, where the band found itself in the potentially intimidating spot of opening for the Godfather of Soul himself, James Brown. The crowd eyed the young upstarts suspiciously, until, at some point into the first tune, the unrelenting groove swept away all doubts. The clapping hands and bobbing heads—and even some dancing in the aisles—made the point: These guys got da funk, big time.

As for Moore, his drumming is full of fire, wit, and wisdom. He knows that groove is king, but he also adds a creative approach to the mix. His loose, rolling style—not heavy-handed, not bashing—puts the band in the comfort zone, and the audience feels it.

Stanton's got some slick moves too. On any given gig you might see him pull off a two-against-three-combination fill where he actually stands up and reaches over to play the front of his 18" bass drum. Or a complex linear pattern that he orchestrates between pandeiro and mixing bowl. (Huh?) *Ora* floor-tom-based second-line groove that beautifully strides that mystical area between straight and swing—with Moore simultaneously blowing through a tube to change the drum's pitch! When you witness this kind of fun and infectious drumming, you can't help but smile wide—and jump around like a fool.

Stanton Moore is an original, one of the most exciting players to come along in years. Funny, we shouldn't be so surprised, considering where he comes from.

Heatin' Up

These are the recordings that Stanton says best represent his playing:

Artist	Album
Galactic	Late For The Future
Galactic	Crazyhorse Mongoose
Galactic	Coolin' Off
Stanton Moore	All Kooked Out
New Orleans Klezmer All Stars	Manichalfwitz
New Orleans Klezmer All Stars	The Big Kibosh
Garage A Trois	Mystery Funk (EP)

...and these are the ones he listens to for inspiration:

Artist	Album	Drummer
Ellis Marsalis	The Classic Ellis Marsalis	James Black
John Coltrane	Live At Birdland	Elvin Jones
Miles Davis	Sketches Of Spain	Jimmy Cobb
The Meters	all	Zigaboo Modeliste
James Brown	all	Jabo Starks, Clyde Stubblefield, Melvin Parker, others
Led Zeppelin	all	John Bonham
Jimi Hendrix	all	Mitch Mitchell, Buddy Miles
Kenny Garrett	Pursuance	Brian Blade
Critters Buggin'	Guest	Matt Chamberlain
Critters Buggin'	Host	Matt Chamberlain
Critters Buggin'	Bumpa	Matt Chamberlain, Mike Dillon
Wayne Shorter	JuJu	Elvin Jones
Maceo Parker & All The Kings Men	Doin' Their Own Thing	Melvin Parker
Tony Williams	Tokyo Live	Tony Williams
Roberta Flack & Donny Hathaway	Roberta Flack & Donny Hathaway	Bernard Purdie, Billy Cobham
The Beatles	all	Ringo Starr



Jay Blakesberg

MD: You look young. Just how old are you?

Stanton: I'm twenty-seven.

MD: It's unique for a guy your age to play the way you do. There's a real sense of history in your playing.

Stanton: Thanks, but I think growing up in New Orleans—and being exposed to all of the incredible music and players here—has done so much for me as a drummer and musician.

I remember reading an interview in *MD* with Stewart Copeland years ago where he said something like, "If you're going to get into somebody, don't stop with that person. Go back and find out about *their* roots." That struck a chord with me. At that time I was in high school and just starting to get into Zig [Modeliste] and the Meters. There's so much going on in his playing. I was like, "Where did he get this stuff?"

I found out that Zig got a lot of his thing from people like Smokey Johnson, Charles "Hungry" Williams, Earl Palmer, and a bunch of other early New Orleans cats. I started checking them out. Eventually that led me to earlier roots, like the Mardi Gras Indians and the brass bands, where there was one guy on snare and another on bass

drum—and the groove was killin'.

All of those early New Orleans roots had such a great feel, and you can hear how it's been passed down and has influenced the drummers and music ever since. I'm trying to expand on that tradition.

MD: But this isn't to say that you're play-

ing in some dated style.

Stanton: Well, at the same time I was researching all of the history, I was also thoroughly checking out Zig's stuff. And then I discovered David Garibaldi's work with Tower Of Power—that multi-layered groove approach. I worked on that stuff a



Jay Blakesberg



to it. There's that place in between straight and swing, where the groove feels right. I

applied that approach to Garibaldi's stuff. I think my other important influences would be cats like Idris Muhammad, James Black, Russell Batiste, and all of the James Brown guys.

I'm continually checking out Tony Williams and Elvin Jones, too, experimenting to see how some of their concepts fit with what I do. There's no way I can do what they did—I wouldn't even try to compare myself to them—but they have certain elements to their playing that I think could work within my approach. That's where I'm headed, hopefully.

MD: You also studied with one of the great New Orleans drummers, Johnny Vidacovich. He must have had a big influence on you.

Stanton: Oh yeah. Johnny showed me some cool stuff. He knows the history, plus he has his own thing. He has a way of breaking things down to simple sticking patterns, things that aren't too difficult to play, but if you play them with the right

Galactic Gear

DRUMS: homemade by Stanton, his dad, and his fiancée (made from Keller shells with die-cast hoops) with peacock satin flame covering

- A. 5x10 snare (also used as mini timbale)
- B. 13" LP pandeiro (miked from underneath for extra bass response)
- C. 5½x14 snare (8ply)
- D. 8x12 tom (6 ply)
- E. 14x14 floor tom (6 ply)
- F. 14x18 bass drum (8 ply)

CYMBALS: Bosphorus

- 1. 14" Traditional hi-hats
- 2. 18" Traditional crash/ride
- 3. 21" Original ride
- 4. 16" Traditional thin crash
- 5. 12" remote hi-hat (Turk bells for top and bottom)
- 6. Rhythm Tech Ribbon Crasher
- 7. mixing bowl (positioned on TV tray)
- 8. 10" water meter lid (positioned on TV tray)
- 9. LP Mambo Bell
- 10. LP Salsa Bell

ELECTRONICS:

Boomerang phrase sampler, Spirit Plus folio 4-channel mixer, MXR flanger, Electro-Harmonix Electric Mistress, DOD envelope filter, Sansamp Comptortion (compressor/distortion effect)

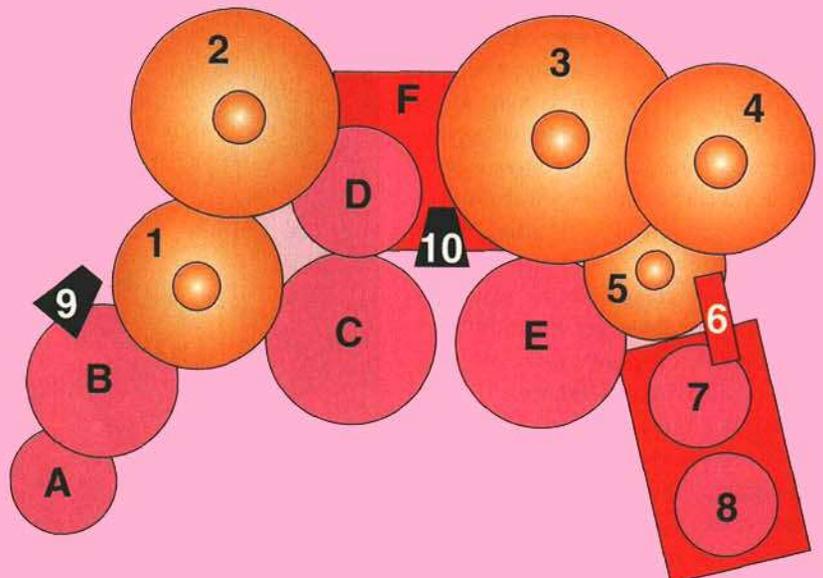
HARDWARE: Yamaha, including an old 7 series bass drum pedal with nylon strap and felt beater (medium spring tension)

HEADS & TUNING: Attack 1 Ply coated medium on snare batter with clear thin on snare side (snare drum tuned tight but snares set loose), 1 Ply coated medium-thin on 12" tom, 2 Ply coated on 14" (both with Terry Bozzio clear heads on bottoms). Toms tuned a perfect fifth apart Medium coated 2 Ply on bass drum front and back (with felt strips for muffling)

STICKS: Vic Firth 8D and 5A models (hickory with wood tip), T2 mallets. Regal Tip brushes, Handbournine (jingle sticks)

ODDS & ENDS: Caribbean Rhythms tambourines, Pyrex bowls and plates, bottles, saws

Stanton would like to thank Frank D'Arcangelo and everyone at Ray Fransen's Drum Center.





Todd Radtinsky

feel they sound amazing and even complex.

Johnny would show me something at a lesson, I would go off and practice it, and then come back to my next lesson with ten variations of the same idea. That stuff was so inspiring. And a lot of the patterns I play with Galactic today, both the grooves and fills, stem from that approach.

Take a sticking like LLRL RLRR. Simple, right? If you think of that sticking as 16th notes in a measure of 2/4 and play it on the snare drum, and then put a baiáo bass drum pattern underneath, you have a cool little groove. Now, if you move your hands around, say, placing your left hand on a tom-tom and your right on a cowbell—but play the exact same pattern—you have a completely different-sounding groove. And once you incorporate accents into the pattern, things get really interesting. Even something simple like a Bo Diddley accent will turn these sticking patterns into some groovin' stuff. I do a lot of this type of thing in Galactic, where I take sticking patterns and change the voicings.

MD: So you have a bunch of these patterns to draw from?

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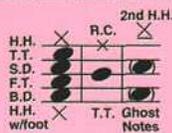
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Future Grooves

by Stanton Moore

MUSIC KEY



Editor's note: We asked Stanton Moore to detail some of the hip, New Orleans-inspired drum patterns he plays with Galactic. He went a little bit further, revealing some of his favorite grooves and how he applies them on the new Galactic disc, *Late For The Future*.

This first pattern is the groove I play on the tune "Baker's Dozen." It's primarily a street beat with a backbeat built into it. I play both hands on the snare for the head of the tune, but move the right hand to the cowbell, mixing bowl, ride cymbal, or hi-hat for different textures in different parts of the tune.

1

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

This groove works well in a number of different situations. It works as is (on the snare drum) for what I call a "backbeat street beat." It can also be used as a fill or variation in a more traditional street-beat setting.

By using the same sticking as above, but changing the accents, you get a more traditional street beat (This is a nice variation to the first example.)

2

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

Try both of these patterns with your right hand on the floor tom (for a Mardi Gras Indian groove), the side of the floor tom, a frying pan, a bottle, or any other sound source you can think of. You can also try putting your left hand on a pandeiro, cowbell, left-side floor tom, timbale, second snare, etc. Once you master these patterns, let your hands roam free to find their own variations. (But don't forget to accent the T of heat 4.)

This next groove is a versatile pattern that I use in several different ways on three songs on our new record. Here's the original pattern I came up with. Notice how it's a one-bar sticking (in 2/4), but because of the accents, it outlines a two-bar, 2/3 clave.

3

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

By varying the pattern and placing your hands on different sounds, you can really change the texture. Here's the main groove for the tune "Hit The Wall." Note that the clave is 3/2. (On the recording of "Wall" my left hand plays a mini snare drum with the snares turned off, which is positioned to the left of my hi-hat and notated here on the middle line.)

4

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

For some sections of the tune I put my left hand on a pandeiro and my right on a hi-hat or cowbell. I also play it the original way with my left hand on the high tom and my right on the bell of the ride cymbal.

On "As Big As Your Face," I vary the groove just a bit for the bridge of the tune. The basis of what I play off of is this:

5

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

For the organ solo on "Face" I play a slight variation of the groove using toilet brushes (they have a cool sound somewhere between wire brushes and mallets) on the snare with the snares

off. Played this way, the pattern is what Johnny Vidacovich would call a "project groove." It's the Mardi Gras Indian clave, but just the "three" side of the clave.

6

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

On "Actions Speak Louder Than Words" I play this groove in between two different hi-hats.

7

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

For the tune "Vlified," I came up with a groove by mixing some of David Garibaldi's ideas with Zigaboo's thing. The main groove is:

8

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

For the first verse I move my right hand to an extra hi-hat above the floor tom and the left hand to my regular hi-hat (I hit the snare on beat 4 with the left hand.) For the second verse, the right hand moves to a muted cowbell and the left hand stays on the regular hi-hat. In the third verse, the right hand goes to a crash-ride with a "cymbal clip" muffling device being developed by Bosphorus (similar in concept to a potato chip bag clip), and the left hand stays on the regular hi-hat.

Finally, here's a groove I use all the time in different ways for different situations. Notice the 2/3 clave inside the accents. As written (with your right hand playing the floor tom and your left playing cross-stick on the snare), this groove works as a cool Mardi Gras Indian groove, especially if you play the floor tom with a Handbournine (jingle stick).

9

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

This pattern works great as a funk groove, variation, or fill if you play the right hand on the hi-hat or ride cymbal and the left hand without the cross-sticks on the snare. Also try playing it with your right hand on a cowbell and your left hand with or without cross-sticks. It also works nicely as a street beat variation or fill with both hands on the snare drum. Try your own variations and textures by putting your right and left hands on whatever sounds you can think of.

Greasy Feel

One last point I'd like to make about playing these types of New Orleans-inspired grooves is feel. The previous examples are all written as straight 16th notes, but I never play them that way. They're all played slightly swung, leaning more towards this phrasing:

10

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

Each drummer has his or her own phrasing when it comes to playing in between straight and swung. Some play a little more swung, some a little straighter. But it's very important to listen to a lot of New Orleans music and drummers to get an idea of what works. Through listening and experimentation, you'll discover your own phrasing between straight and swung.

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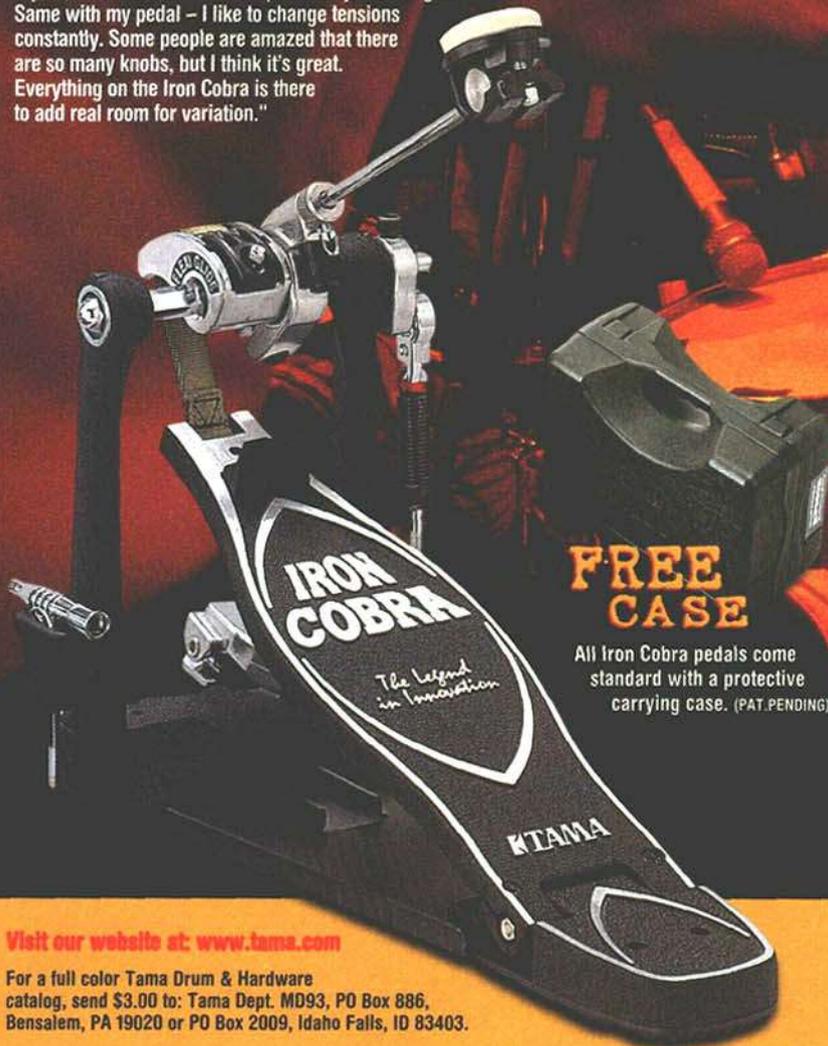
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Stanton Moore

Stanton: Yes, but you get to a point with these things where you're not thinking about the patterns at all; you're thinking about the musical idea you're trying to get across. It's funny how they just start to flow out of you while you're playing. [See the "Future Grooves" sidebar for some specific examples of Stanton's patterns and approach.]

MD: Besides all of the New Orleans influence in your playing, you also have good technique. Just watching your hands shows you have great chops.

Stanton: Well, I have to thank one of my early teachers for that, Marty Hurley.

MD: Marty Hurley, the drum corps guy? [Hurley was the long-time percussion instructor with the Phantom Regiment drum & bugle corps.] No wonder you have good hands.

Stanton: Yeah, Marty was my guy. He was a cool cat because he was so into getting you to improve. He loves teaching. At times he was a little intimidating—"It's my way or the highway" kind of thing. But being exposed to him did a lot for me. He helped me get the rudimental stuff down to a "T." Now I don't have to think about it. It's just a part of my approach.

Marty was into precision. Every 16th note had to be absolutely accurate. I mean, you had to play like you were a Dr. Beat! It's understandable, because he's trying to get eleven guys to all sync up and sound like one. I'd be playing for him, fearful that if I accidentally swung one of the notes he'd cut my hands off! [laughs]

MD: I've known a lot of guys who have come out of a serious rudimental background with great hands, but a rather stiff feel.

Stanton: It was the same with me! After I finished up with Marty I started studying with Johnny, and the first time he saw me play he was like, "Oh God, what do we have here?" I was so stiff.

MD: Now you play with such a great feel. It's encouraging to know you were able to develop it. Some people think that the ability to groove is something you're born with.

Stanton: I think it can be honed. Maybe it's easier for some guys than for others, but it can be worked on. And I studied with Johnny for five years, starting in my senior year of high school. We worked on all sorts of things to not only help my time but to

help my musicality.

I also played out all the time, going to as many jam sessions around New Orleans as I could. I'd go out every night and either play or check somebody else out. It was a cool time to be in the city because there were a lot of strong up-and-coming players making the rounds, like Nicholas Payton, Jason Marsalis, and Brian Blade. Plus I'd see Johnny play whenever I could. Then I'd go to my next lesson and ask him how he played something I'd seen him do. The whole experience of being able to study with such great teachers, watch talented players, and play myself really helped.

One other early teacher I'd like to mention is Guy Gelso. Guy turned me on to all of the linear stuff. Plus he inspired me to check out a lot of Afro-Cuban drumming, which I had fun working on. I found that I was able to incorporate a lot of those concepts into my New Orleans stuff.

MD: Let's talk a bit more about feel. You've mastered the ability to play a groove in that space between straight and swing. How would you recommend someone go about getting that together?

Stanton: First and foremost, you have to listen to a lot of the music that came out of New Orleans. You have to live with that stuff—The Meters, Doctor John, Professor Longhair, The Dirty Dozen Brass Band. It was easy for me, because I was surrounded by it here. But I think the most important thing that helped me get it together was that I loved the music and was desperate to be able to play it with the right feel.

When I'm not on the road with Galactic—which isn't all that often—I love to go out and play gigs around town with some of the older veterans. I learn so much from those guys every time I sit down. And also, I get a lot of satisfaction when a player from that era says to me, "That's the way it's supposed to feel. Nobody plays that way anymore." I can't tell you how good that feels when I hear a comment like that.

MD: Do you have any exercises that can help a drummer develop those groove chops?

Stanton: I think a problem that a lot of drummers have is that they play too tight. If you want something to groove you have to be loose. An exercise that Johnny showed me was to buzz the sticks on the snare drum, just letting them roll loosely in

your hands. When he first showed it to me I hated it and didn't want to practice it because it sounded so sloppy. But that's not what it's about. He was trying to get me to loosen up.

A specific exercise I know for developing the ability to play in between straight and swing is to start off playing a straight groove. Maybe try starting with a 16th-note, right, left, right, left second-line thing on the snare. Then, slowly begin to slightly swing the pattern, being careful to think about how far you're changing the feel. Take your time. Stretch it out over several minutes and listen to how it changes from straight to swing. You'll get to a point where the groove will feel really good. Once you go beyond that point, a bit closer to the swing side, you'll notice the pattern will sound a little bit hokey. But once you find that point that sounds right, stay there and groove for a while. Eventually it'll be easy for you to go to that place in the time.

The coolest thing I've found about exploring this area between straight and swing is that everybody has their own take on it. Some guys play it a little straighter, others more swinging. But they all do it in a way that works for the music. Willie Green, Russell Batiste, Herlin Riley, Johnny—they all have their own way of playing in between.

MD: Besides playing in between, there always seems to be a strong sense of clave in the time of the great New Orleans drummers.

Stanton: Definitely. I'll play some things where the clave is obvious. And then there are patterns where it's a little more subtle, but you *know* it's there. Having a good understanding of clave is very important for your groove.

Lately I've been learning to appreciate simpler drummers and the subtleties of feel that those types of drummers bring to the music. People who know my style probably think of me as a guy who plays a lot of involved beats. I love that kind of drumming, but I've been moved lately by guys like Levon Helm and Al Jackson. They have a magic in their groove. It's the same with Ringo and Charlie Watts. It's a simple approach, but there's a feel there that is undeniable.

A guy who's working all the time now is Matt Chamberlain. His approach is all about groove and he plays with a killer

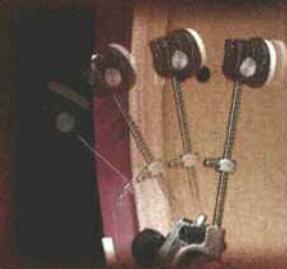
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Stanton Moore

feel. A friend of mine went to North Texas with Matt, and he told me how all of the drummers would be in their practice rooms playing all sorts of complex stuff. Then you'd walk past Matt's practice room and all you'd hear would be 2 and 4. He was getting his groove together. And now he's the most in-demand session drummer of our generation.

MD: Isn't having good time a confidence issue to a certain extent?

Stanton: You know when something is swinging and when it isn't. Although you *can* start to question yourself: "Is this really swinging?" When that happens, you're in trouble.

Kenny Werner [pianist] wrote a wonderful book called *Effortless Mastery*, and it's all about getting rid of the mental baggage in your head. "Oh no, is this swinging?" "I wish I knew more of these chords!" It's all about letting that stuff go and just playing. That book helped me a lot.

I do think that good feel isn't something you learn from a book, though. When I was seventeen, I started going out to clubs and sitting in until 3:00 in the morning. I went to blues bars, dives, any place where I

thought I'd get the chance to play. My parents were like, "Look, you need to be studying more and doing your school work." And I was like, "Hey, I *am* studying—every night—learning to be a musician. I'm sorry, but the drums come first." I knew I was going to be a drummer. My parents came around and became very supportive, and now they're ecstatic over the success we've had with Galactic. Everything's turned out okay.

MD: Before we talk about the band, there's another aspect of your playing that's interesting, and that's your ability to play with intensity at a low volume.

Stanton: Well, we crank it at times, too. But playing quietly with intensity is something I've worked on.

MD: Most younger guys play hard.

Stanton: If you play too hard the drums don't sound as good and the groove doesn't feel right. You want to pull the sound *out* of the drums, not play *through* the drums.

When I'm shedding I work on my touch and intensity. I try to imagine somebody walking up and smacking me in the face, and then trying to control that anger and play quietly, [laughs] It's funny how

intense you can play if you have the right mind-set.

MD: Do you have any technical suggestions for getting that together?

Stanton: It all comes down to stick height. I might be shedding some pattern for a while, playing it at a certain volume. I'll notice that my hands are playing six inches off the drums. Then I'll try to keep the same intensity, but play the pattern two inches off the drums.

MD: Most musicians prefer playing with drummers who play with intensity but aren't too loud.

Stanton: And I think that's something you learn from getting out and playing with other people. You can't learn that in a practice room. I can't stress that enough: If you're really serious about becoming a musician, you have to get out and play.

Back before I was on the road, if I didn't have a gig, I was out at the clubs looking to play. Besides, if you're serious about playing, what are you doing sitting at home at night? You've gotta go out and make the hang.

MD: Yeah, it seems like there are guys on the other end of the spectrum, holed-up in

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Here's a short list of some of the swamiest, most important New Orleans-inspired recordings, as recommended by Stanton Moore:

Artist	Album	Drummer
Professor Longhair	Crawfish Fiesta	Johnny Vidacovich
The Meters	Funkify Your Life (compilation)	Zigaboo Modeliste
The Meters	Sundazed Reissues	"
Eddie Bo	Honk & Sling	James Black
Wynton Marsalis	The Majesty Of The Blues	Herlin Riley (track 5, "Happyfest Blues," is the quintessential street beat)
Doctor John	The Very Best Of Doctor John	Fred Staehle, Zigaboo Modeliste
Rebirth Brass Band	Rollin'	Keith Frazier, Ajay Mallery
The Dirty Dozen Brass Band	New Orleans Album	Jenell Marshall, Lionel Batiste, Raymond Weber
The Dirty Dozen Brass Band	Open Up: Watcha Gonna Do For The Rest Of Your Life?	"
The Dirty Dozen Brass Band	Voodoo	"
The Dirty Dozen Brass Band	Live: Mardi Gras In Montreux	Vernel Fournier (features "Poinciana," a classic groove that must be checked out)
Ahmad Jamal	At The Pershing: But Not For Me	Johnny Vidacovich (Johnny plays a mean street beat on "Cissy Strut")
John Scofield	Flat Out	Idris Muhammad
John Scofield	Groove Elation	Geechee, others
Bo Diddley & The Wild Magnolias	I'm Back At Carnival Time	Larry Panna
The Wild Magnolias	They Call Us Wild	Johnny Vidacovich
Johnny Vidacovich	Mystery Street	Zigaboo Modeliste
Wild Tchoupitoulas	Wild Tchoupitoulas	

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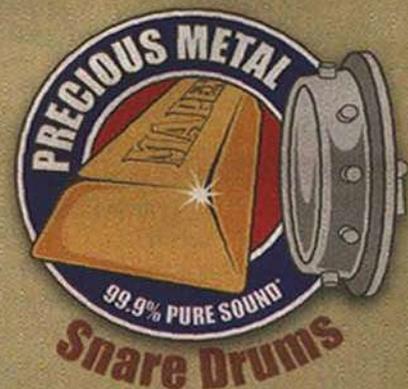
Wynton Marsalis



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Stanton Moore

their basements and practicing as fast as they can.

Stanton: That's not what music is about, at least not to me. Hey, I believe strongly in shedding, but you absolutely have to get out there. And Galactic came about because we were musicians who were hanging out and playing. We all gravitated towards each other because we had similar ideas about music.

MD: The band seems to fit your playing style perfectly.

Stanton: We were a bunch of guys who wanted to play funk, and we had the same influences. We started hanging out, then we started playing. In time all the right people came into the circle, and now we have something special.

We were lucky to find six people who enjoyed being around each other and who were willing to put in all the work necessary to make this thing a success. We pretty much starved for the first couple of years, constantly touring all over the country and living out of a van. It was rough. So finding people who have similar interests and are willing to work that hard is half the battle.

MD: From what I hear, you guys *still* work incredibly hard—the band plays over two hundred gigs a year.

Stanton: Oh yeah, we work a lot. We're constantly on the road. But we don't mind it because we love the music and we've been seeing things build. Every time we play a city, the crowds get a little bigger, the vibe's a little more exciting. And the bottom line is we really enjoy playing together.

MD: Another area where the band seems to be in agreement is on the use of classic gear—Hammond organ, Fender P bass, etc. And your kit has a real vintage drum and cymbal sound.

Stanton: I love that classic sound. And check this out: My fiancée just bought me a 1963 Gretsch "round badge" kit—18", 12", 14"—and in champagne sparkle finish—for a wedding present!

MD: You lucky dawg!

Stanton: Yeah, man! I'm excited, but I won't be taking those drums on the road. We're talking rare stuff here that I wouldn't want to risk getting trashed on tour. But live I use a kit that my dad and I put together out of Keller shells and die-

cast hoops. It kind of has that vintage sound, and it's durable.

MD: I'm surprised that you can drive an amplified six-piece band with an 18" bass drum.

Stanton: I love the sound of a well-tuned 18". You have to be careful how you muffle it—a little goes a long way. I had a front head on the drum with no hole in it, but through the PA it sounded too massive, too round. I ended up cutting a small hole in the front head, and I use just a couple of felt strips for muffling. That sound just cuts right through the band. Something about the frequency range of an 18" just works for me.

MD: You also endorse Bosphorus cymbals, a relatively new company that's becoming known for its traditional, "old K" sound.

Stanton: I'd never heard of them until I saw one of their ads in *MD*. When I read that their cymbals were hand-hammered and made in Istanbul, I was interested in trying them out. Once I played them I was pretty much blown away. They're some of the best-sounding cymbals I've heard. Very musical, with tons of personality. My

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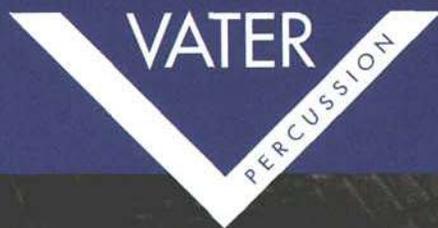
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Stanton Moore

21" Bosphorus Original ride, in particular, is magical. I'm thrilled to be associated with the company.

MD: You also have fun with a lot of percussive "toys" set up around your kit. How'd you come up with that idea?

Stanton: I mentioned earlier about the patterns I like to play. Well, if you voice them on different instruments, you can create all sorts of unique textures. I don't use this stuff because it's showy, I like the sound.

MD: What are some of the toys you use?

Stanton: I have a TV tray set up to the

right of my floor tom that has a mixing bowl and a small sewer plate on it, plus I have a couple of cowbells and a Ribbon Crasher set up around the kit. On the left side of the kit I have a small, secondary snare drum. I also have an LP pandeiro [Brazilian wood-shell tambourine] that I set up next to the hi-hat. We mike it from underneath, and there's something about the sound of it that reminds me of the Mardi Gras Indians.

I also play on bottles. There's a tune on my solo album ["Stanton Hits The Bottle,"

from *All Kooked Out*] where you can hear me riding on a bottle.

MD: You must have a good touch to not break a bottle while playing it.

Stanton: Well, I have broken a lot of 'em! I've learned through experience that brown bottles are more durable than clear ones. A Budweiser bottle lasts a lot longer than a Corona! [laughs] Now fans turn up at our shows with bottles for me to play. They line them up across the front of the stage!

Oh, I also play the kit with all sorts of sticks, brushes, mallets, Handbourines, and even toilet-bowl brushes. Having all those choices just allows me to add more textures to the music.

MD: Toilet-bowl brushes?

Stanton: They sound *great* on the snare drum with the snares turned off. I used them on our new album during the organ solo of "As Big As Your Face." They added a whole different timbre to the section.

MD: Another fun thing you do is your floor tom/tube trick. [Stanton has a plastic tube that runs into the air vent of his floor tom. While soloing on the drum, he blows into the tube, changing the pitch. You can hear him do this on *Galactic's* first record, *Coolin' Off*, on the track "Mystery Tube."]

Stanton: Somebody told me that Johnny had done it. I asked him about it, and he said he tried it once on a gig years ago but he stopped because he couldn't blow into the tube and keep the time. I experimented with it and found that it works best on a 14" floor tom. You can do it on a 16", but you need a lot of air to do it.

MD: When some people do those types of things on stage it can be corny, a little too vaudeville. When you do it, somehow it's cool.

Stanton: You have to be careful with that kind of stuff. It can be cheesy if you don't do it right. But I also like the fact that it adds an element of fun to the show. The audience enjoys it, and it keeps things from becoming too pretentious.

MD: Besides all of the acoustic sounds, you occasionally enhance your drum sound with electronic effects.

Stanton: I bought a phrase sampler called a Boomerang that I use on stage. I'll play a groove into it live, and then I'll play things against it. I also did this kind of thing on *Galactic's* new record. And I've been using some old analog guitar pedals, running my

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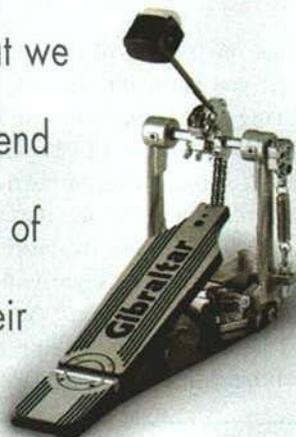
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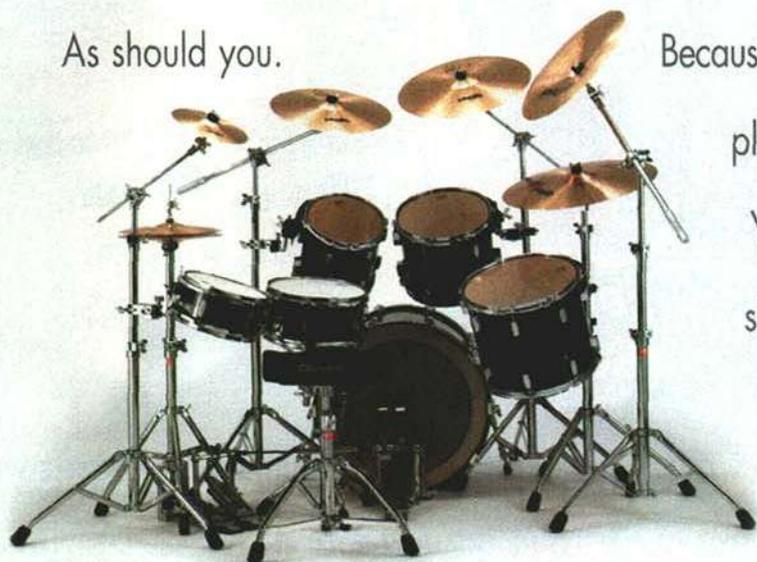
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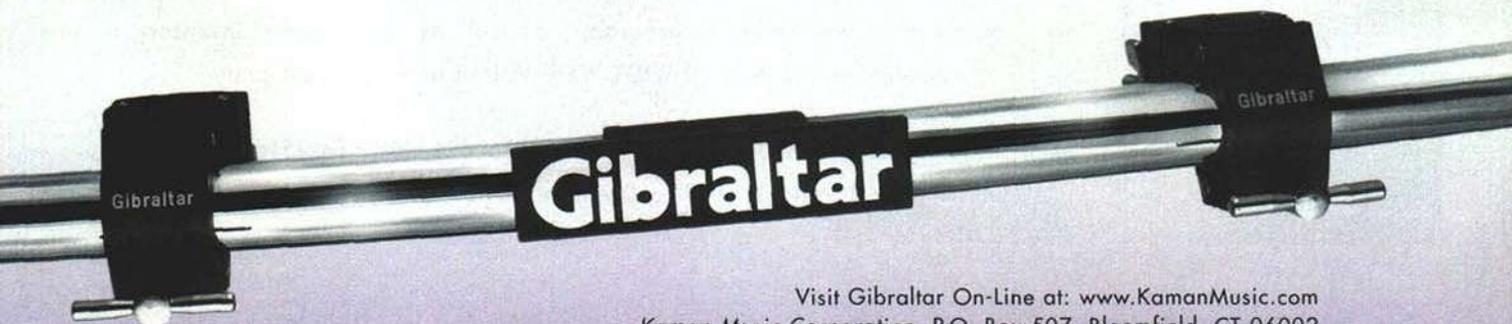


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Stanton Moore

drum sound through them for effect. It's pretty cool what a flanger and compressor will do to the sound of the drums. I just like having all of these options at my fingertips.

MD: Speaking of the new record, the band is playing with a lot of confidence on *Late For The Future*.

Stanton: I'm proud of this record. It's the first one we've done where I feel it's captured what I wanted to say musically.

MD: Besides the heavy funk influence that the band is known for, there's also some other, more adventurous grooves on the record, like the rolling, Klezmer-ish "Hit The Wall."

Stanton: That one's a lot of fun to play. But just to let you know, the sticking pattern I'm playing on it is the same one I use on a lot of Galactic tunes: LLRL, RLRR. What makes it sound different is how I voice the pattern. When the tune starts I'm playing my left hand on the 10" snare and my right hand on my main snare with the snares turned off on both drums. At some point later I keep the same sticking but I move my left hand to the pandeiro and my

right to the hi-hat. A little later I move the right hand to a cowbell for a different texture.

MD: Another cool pattern on the record is the bridge section of "As Big As Your Face."

Stanton: That's the same pattern!

MD: Get out of here!

Stanton: I swear, but I varied it just a little bit. I think all I did was replace the second left in the pattern with a right-foot bass drum note. Obviously the tempo and feel are different too, but the concept is similar. It's amazing how versatile these types of things can be if you try to be a little creative with them.

MD: You mentioned being proud of the new Galactic record, but you also played great on your solo disc, *All Kooked Out*. There's a real live energy that comes through.

Stanton: Those tunes were recorded live in the studio. We didn't even wear headphones. We just set up in a room and played. And it came off pretty well. There's a certain looseness to that record that I like. It was also inspiring to play with

Charlie Hunter [eight-string guitar] and Skerik [sax]. And we used a tuba on a few tracks, and that was killin'. But a lot of the material on the record is stuff we play in Moore & More, my side project when I'm not on the road.

MD: So you play two hundred dates a year with Galactic and you have a side project? Does your fiancée know what she's getting into?

Stanton: [laughs] Oh yeah! Amy and I met four years ago, just as Galactic was starting to take off, so she knows what the lifestyle is all about. But I feel so lucky with the way things are working out. The band is doing well and I feel we're definitely on an upswing with our career and with the music. And drumming-wise things are exciting. I'm beginning to be invited to play with some amazing musicians. Plus I just bought a beautiful old Victorian house that's a five-minute ferry ride to the French Quarter. I'm on the road so much, it's good to have a great place to come home to. Yeah, it's nice when all the hard work pays off.



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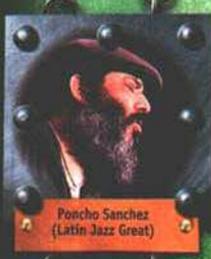
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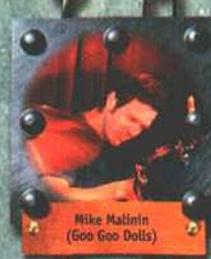
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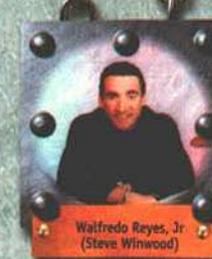
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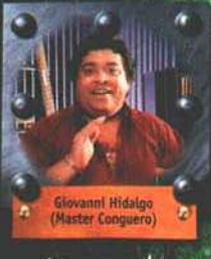
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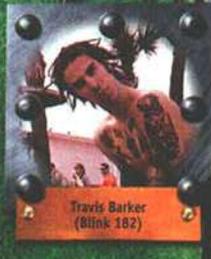
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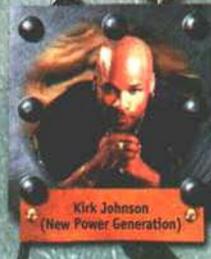
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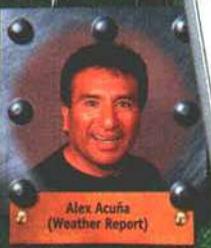
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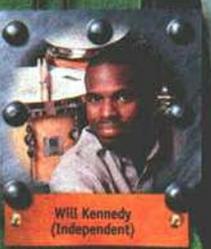
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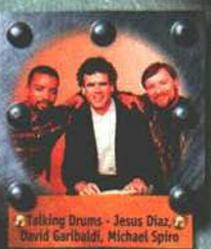
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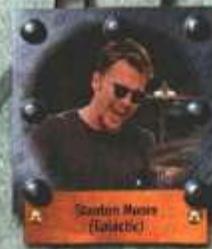
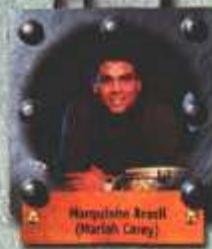
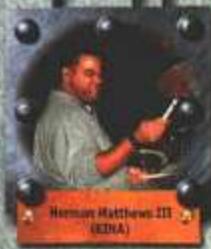


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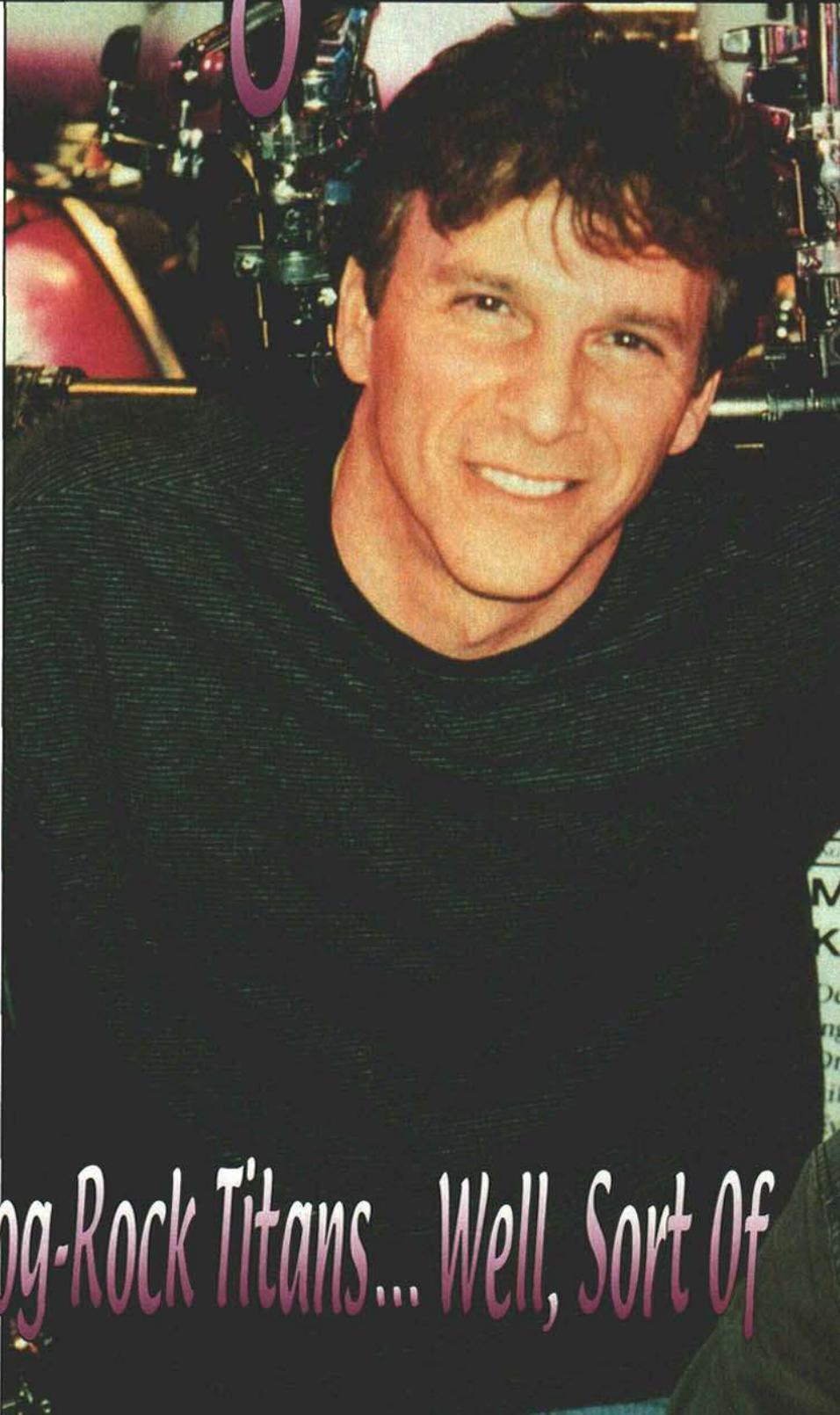
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Rod Morgenstein

With so many similarities in musical influences and background, it's no coincidence that Rod Morgenstein and Mike Portnoy have become recognized as two of the most inspiring and influential drummers on the progressive-rock scene today.

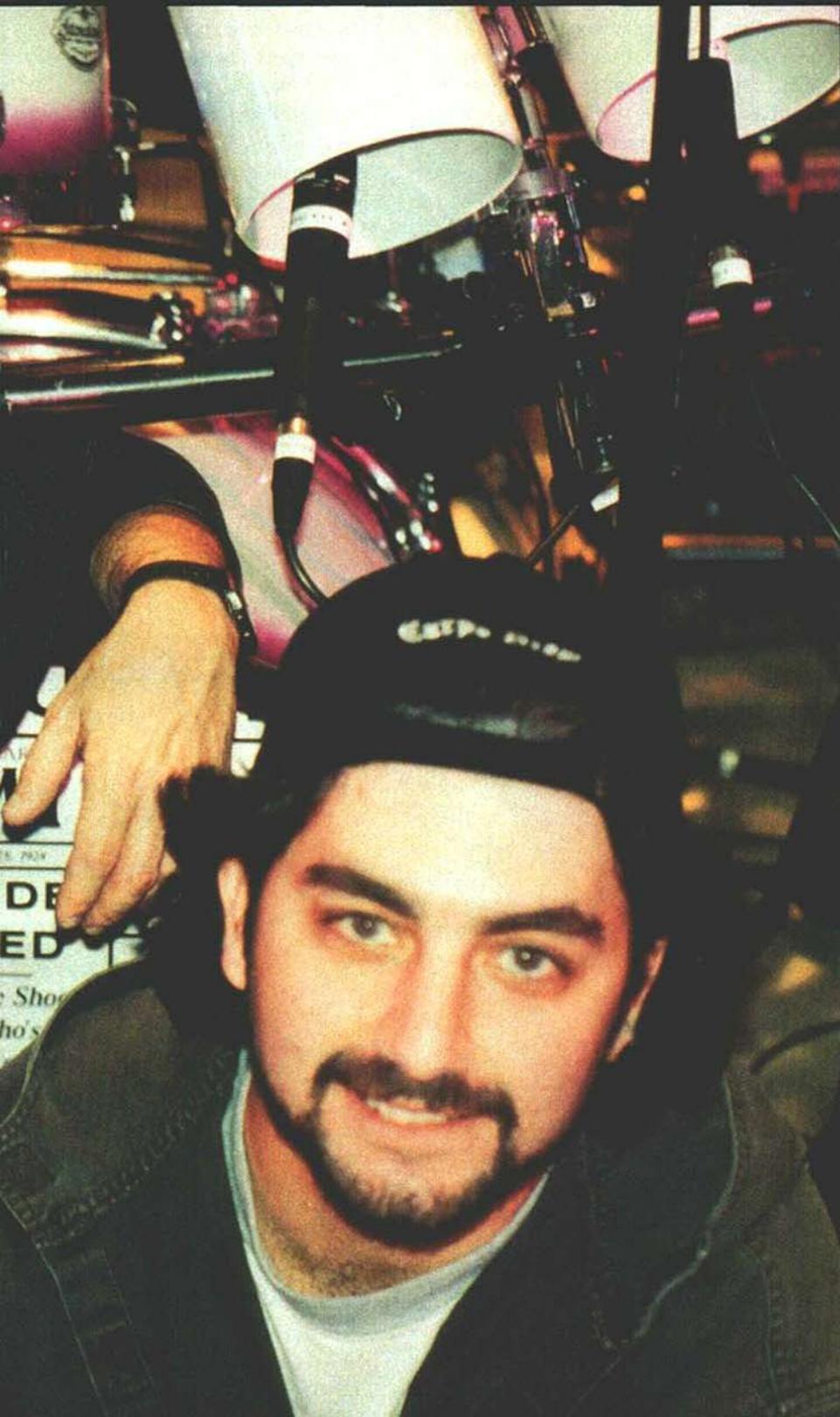
Morgenstein, the seasoned veteran, began his illustrious career at the University of Miami in Florida. After meeting up with fellow students Steve Morse and Andy West there, they formed the groundbreaking fusion band The Dixie Dregs. Rod has since gone on to perform in such groups as The Steve Morse Band, the Rudess Morgenstein Project, the much-maligned Winger, Jazz Is Dead, and most recently Platypus.

Portnoy attended Berklee



Clash Of The Prog-Rock Titans... Well, Sort Of

& Mike Portnoy



College of Music in Boston, where he began his musical relationship with guitarist John Petrucci and bassist John Myung. Eventually the three went on to form the powerful progressive metal band Dream Theater.

Both Morgenstein and Portnoy have become well known for their adventurous and aggressive style of double bass drumming and odd-meter playing. But it's their passion for playing and their sheer love of music that has driven them to rise to the top of their craft.

Earlier this year, when a re-formed Dixie Dregs toured with Dream Theater, Mike and Rod sat down to discuss drumming and the crazy world of having a career playing this unique style of music.

**Story and photos
by Mike Haid**

"One of the biggest misconceptions is that the almighty record deal is the gold at the end of the rainbow. Actually, that's really when all the trouble begins."

Mike Portnoy

MD: Rod, did your experience in Winger dilute your fusion chops?

Rod: The Winger experience opened my eyes to a lot of things. When I moved to New York, I was a snobbish fusion drummer, and I thought I was happening. But the rock players were sending me a message that, "Hey man, you just don't get it." I thought, What do you mean I don't get it? What's there to get? They said, "That's just it, your attitude is that

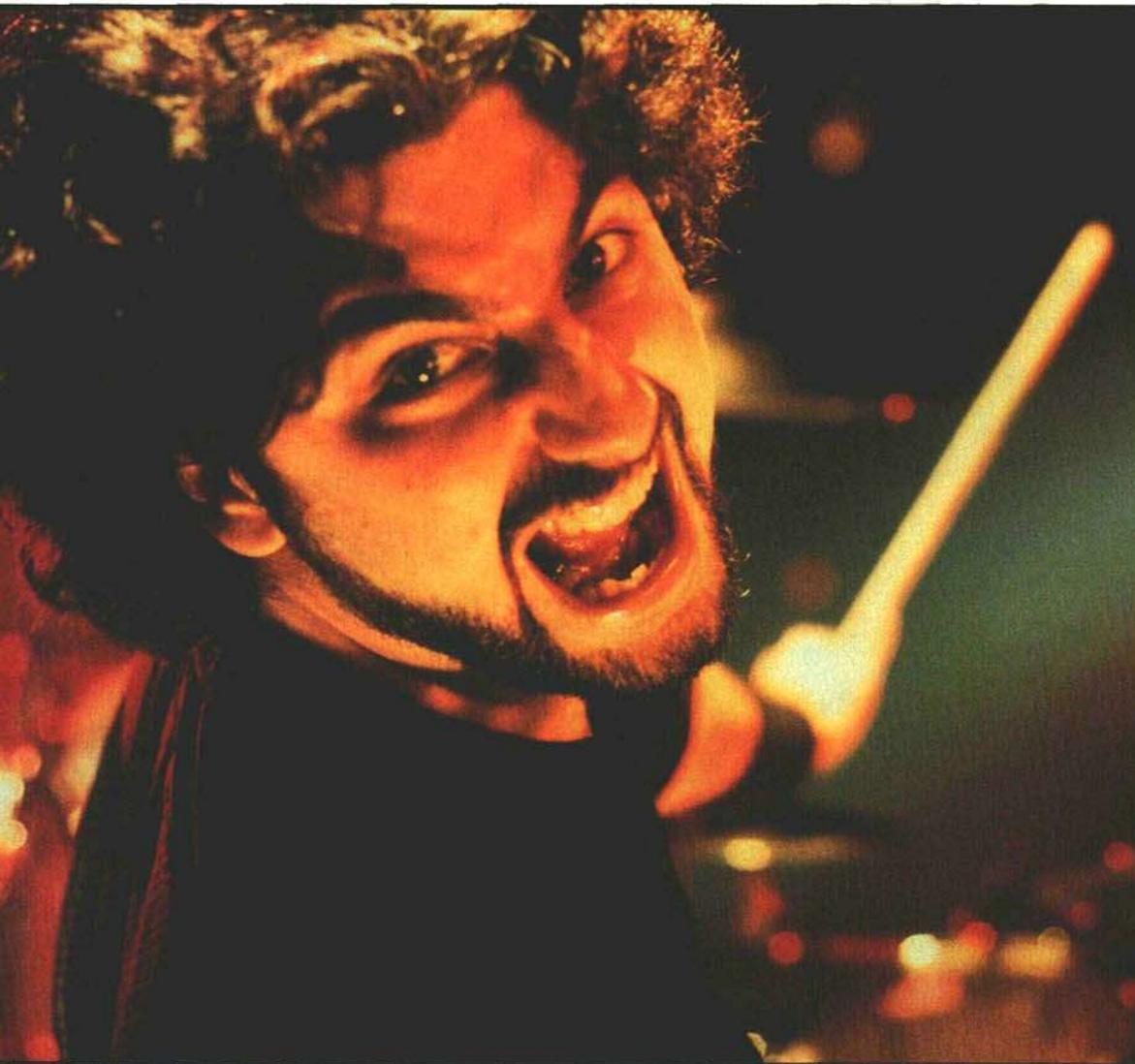
this stuff is so stupid, and that it's beneath you to play it convincingly, regardless of the technique involved."

You have to feel that music in your heart and really want to be doing it in your head. In the fusion world, when things weren't happening musically, my solution was to always make my part busier to mask the problem. When you're playing simple music with simple grooves, there's nothing there to mask

the problem with. So every single note that you play better be spot-on and in the correct part of the pocket.

My experience in Winger has stayed with me. Now I play The Dregs, Jazz Is Dead, and Platypus music with more of a centering on the backbeat. I'm not always just concerned with playing busy. I'm trying to make the music feel good.

MD: While we're on the subject of simplifying your playing and feeling the



"A few of my favorite progressive drummers were Bill Bruford, Neil Peart, and Alan White. But they weren't playing a lot of double bass patterns like Rod was. He was a huge influence."



"Mike's got these interesting 'signature' drum parts. When you hear them, you know it's Mike. I think the greatest thing that a drummer can acquire is to be recognized by a particular sound or style that is all your own."

emotion of a simple groove, Mike, is that the same type of attitude that you had going into the Transatlantic sessions [*Portnoy's recent side project*]?

Mike: That was *totally* it for me. It was an opportunity to play in the styles of my favorite bands, like The Beatles, Pink Floyd, Procul Harum, and even some of the newer bands like Radiohead. Those bands all have song-oriented drummers, and although I do get to do a lot of that with Dream Theater, a big part of Dream

Theater's appeal and expectations from the fans is for me to go over the top. That's great, and I love doing that. But with Transatlantic it was an opportunity for me to really tap into The Beatles influence.

I'm a big fan of Spock's Beard and Marillion, which is how the project sparked. [*Transatlantic features members of those bands.*] It was the opportunity to create an environment for myself where I could tap into the Ringo vibe.

MD: Do you guys check each other out when the other guy is playing on stage, and have you learned anything from watching each other?

Mike: Absolutely. I watch Rod almost every night. I did teach Rod one thing on this tour, though—probably the most valuable lesson that a drummer can give to another drummer—and that is to tuck in your shoelaces before you start playing!

Rod: I was playing one night on this tour and my shoelace went over my bass

"Being labeled can be a blessing and a curse. It can be a blessing because we're in a musicians' genre, so you get a lot of respect from musicians. But you have the rest of the pop and rock world looking at you with a cautious eye."

Rod Morgenstein

Morgenstein/Portnoy

drum pedal. I was struggling throughout an entire song to get out of it. It's the first time that's ever happened to me.

Mike: The first thing I do when I put my shoes on is tuck in the laces. It's a very important thing that drummers don't pay attention to! But that's about as far as my abilities go in terms of my teaching Rod *anything*.

I've been listening to Rod play since I was a kid. I was a Dregs fan growing up. Rod's double bass playing has been a huge influence. A few of my favorite progressive drummers from back then were Bill Bruford, Neil Peart, and Alan White. But not many of them were playing a lot of double bass patterns like Rod was. I also learned a lot about filling in the holes from listening to Rod. And he adds so much flavor and emotion with his fills and cymbal work.

Rod: I'm learning a lot from Mike about precision playing. Dream Theater does a lot of unison-style playing between the four players. I take a particular interest in watching Mike's choice of surfaces that he uses to double the parts. What's great is that it's not always on a drum or a tomtom. He's got so many different sounds on his kit to choose from.

Mike's got these interesting "signature" drum parts that you associate him with. When you hear them, you know it's Mike. I think the greatest thing that a drummer can acquire is to be recognized by a particular sound or style that is all his or her own.

MD: It's interesting that you're both



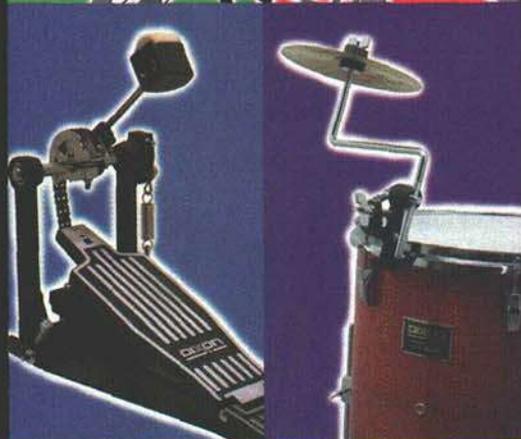
schooled musicians. You both went to serious music schools.

Mike: I went to Berklee for a year between '85 and '86. That's where I met John Myung and John Petrucci and we formed the band. After a year of studying and writing music together at Berklee we decided to leave the school and pursue the band full-time.

Rod: I went to the University of Miami, and oddly enough, now I teach part-time at Berklee. Right out of college The Dregs got a record deal and went on for seven or eight years. When we broke up, Steve Morse asked me to play with him. Three months into Rush's *Power Windows* tour, which we were opening, Steve said that Kansas was re-forming and he was going

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Morgenstein/Portnoy

to join the band. That's when it hit me in the face: What am I gonna do for the rest of my life?

It was at that point that I thought, what else can I do as a musician to make a living? I knew I wanted to get into another band, but what could I do in the meantime? So I became a columnist for various magazines and started writing drum books with audio tapes. I also did a drum video. By that time Winger had come along, and I was back in a band again. Then, about three years ago, keyboardist Jordan Rudess and I played at Berklee and I was approached by the chairman of the percussion department to teach. I love teaching, partly because it's not the only thing I do. That's why I love touring now, because I don't do that all the time either. There's a burnout factor in everything you do, and as long as you can have enough different things going on, things will always be interesting and you'll feel like you're continually progressing.

MD: Mike, how much of what you learned at Berklee applies to what you do now?

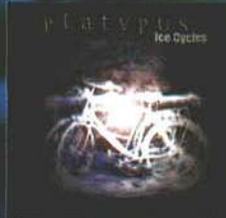
Mike: In terms of drumming, I would have to say not much. Most of my drumming





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skills came from being self-taught and listening to other drummers on records. I spent almost no time at all focusing on the drums at Berklee. The only drumming I was doing then was playing with Myung and Petrucci every night, writing music. During the day, my concentration was spent learning the things that would help me become more well-rounded as a writer and musician, like theory, harmony, arranging, ear training, and sight singing. Those were the classes that really interested me. I had two years of theory and harmony going into Berklee, and those were the areas that I wanted to focus on.

Rod: The thing that says a lot about the music schools to me is that The Dregs came out of the University of Miami and Dream Theater came out of Berklee. I'm constantly asked by other musicians about how you make connections in the business. I tell them that the best way to find the musicians that you want to work with is to find an environment where you can meet great players. There's a great music program at Miami, and you can hear and meet great players and teachers there.

Once you're in a situation like that,

you'll gravitate towards the people that have the same musical tastes as you. I would never have met Steve Morse, T Lavitz, Andy West, or Alan Sloan had I not decided to go to that school. I don't know if I'd still be a musician had I not gone there. So, the first big thing that happened in my career was a direct result of going to music school. I'm not saying that in order to be a good musician you have to go to school. I'm saying that had I not gone to school, I wouldn't have met the players and gone on to start my career.

Mike: Rod's situation is identical to mine. People ask me what the best thing I got out of Berklee was, and I tell them it was meeting John Myung and John Petrucci. Had I not gone there, my life would be totally different on a musical and personal level. I always think about what my life might have been like had I not gone there and met the guys and followed that path. It's funny, but at a place like Berklee you can actually learn almost as much from the students as you can from the teachers because the environment is as inspiring as the classes.

Rod: I can remember that ten minutes into the theory classes, most drummers were in

the back of the room asleep. Most drummers are very uninformed in every area outside of playing a beat, and that's disheartening. If you go to a music school and really apply yourself, you'll be so fascinated at how amazing music really is when you can finally see that it's not just a bunch of notes thrown up in the air and that it's all very logical.

Mike: You're only going to get out of it what you put into it. That was part of the reason that we left after a year. We chose to go to Berklee because we were hungry for information. Once we met each other, we felt a real chemistry between us in terms of writing and performing music. Then we were faced with a big decision. We found that you can't put a hundred percent into your school work and a hundred percent into the band and expect to succeed at both. We were forced to follow one path or the other.

I taught myself how to read music. I would buy songbooks with Rush and Yes music and listen to the records and read the notation along with the music. Those books never had drum notation, so I would try and follow the guitar part or the keyboard

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part and count out the odd time signatures. I learned how to group 16th notes in 5/4 and things like that.

MD: So at this point in your careers, what do you feel are your biggest weaknesses as players and musicians?

Mike: Mine would be the lack of diversity in what I do. Ironically, Dream Theater's music is probably the most diverse music in rock 'n' roll, but I still feel slightly limited just because I'm stuck in the progressive, heavy technical rock genre. When I do things in the drum community like festivals and clinics and I hang out with guys like Dennis Chambers and Steve Smith, I feel that they are very well-rounded and I'm just the progressive heavy metal rock guy. I would love to be able to do some of the things that Chambers, Weckl, or Colaiuta do. I think that I've created a niche in what I do, but there is definitely a whole other world out there that I haven't tapped into in terms of drumming.

MD: I've heard you say that you don't practice much. So how are you going to do this?

Mike: That's a big problem because I'm at a point in my life where I don't think I could give the time and dedication that it

would require to be able to do that. I know that Neil Peart went off for years and studied with Freddie Gruber or something like that. But I just don't have that dedication, focus, and, most importantly, time. I have a wife and two kids, and they are such an important part of my life. I don't want to say this to discourage younger drummers, but given the choice of spending six hours rehearsing or six hours with my family, at this point in my life, at age thirty-three, I would rather spend those six hours with my family. So I guess I'll never be a jazz drummer and I'll just have to accept that. *[Mike mock-painfully sobs.]*

Rod: There are two things I have to work on. One is the technique of playing drums. I've developed some bad habits over the years. I know that I play with tension and stress and that the way you develop optimum technique is if the sticks are doing all the work and your hands and arms are just directing them.

My dear friend Danny Gottlieb asked me to play a single stroke for him, and that's when I discovered I needed help. He said I needed to throw the stick down and let it come back up by itself. *Then you're ready*

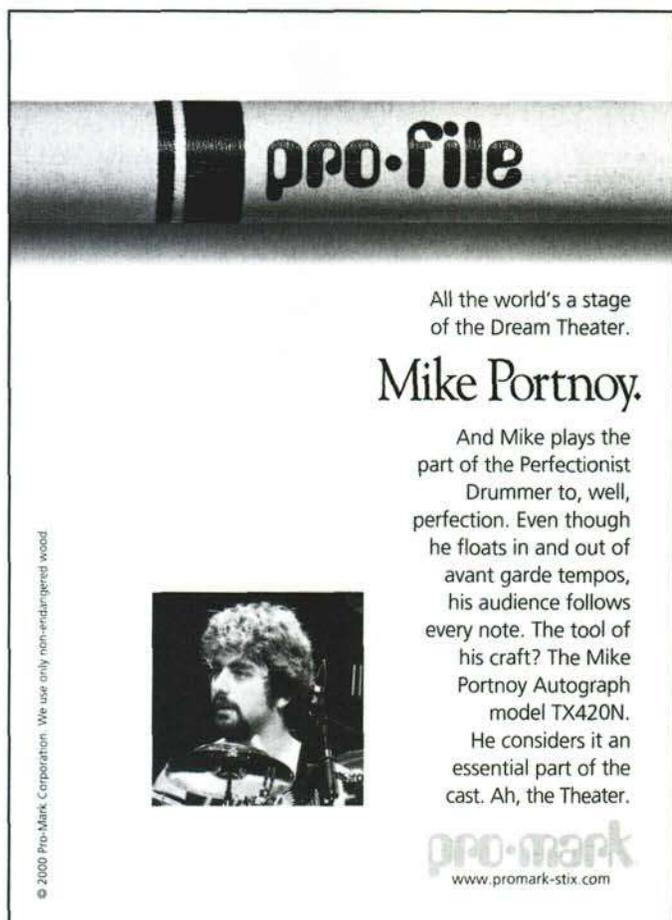
to repeat the same motion. Start at the point of attack, drop the stick, and let it bounce back instead of rearing the stick back from the point of attack. That's the whole philosophy of Joe Morello's amazing technique, which he got from George Lawrence Stone.

Danny can sit for an hour and do single strokes faster than Buddy Rich with no tension, at a whisper or at triple forte. It's a mental thing, as well as physically training the muscles in the hands to let the sticks do all the work.

The other thing I want to work on is further developing the songwriting aspect of being a musician. I'd like to be able to write a beautiful pop ballad, because I know that I have it in me. I'm also not a tech head, and that's something I need to address. When I'm home, I look at this beautiful Macintosh computer that I can barely turn on to get email, let alone learn all of the Performer software that's in it.

MD: Do you feel that being labeled as a "prog" or "fusion" drummer has had a positive or negative effect on your career?

Rod: Being labeled can be a blessing and a curse at the same time. It can be a blessing,



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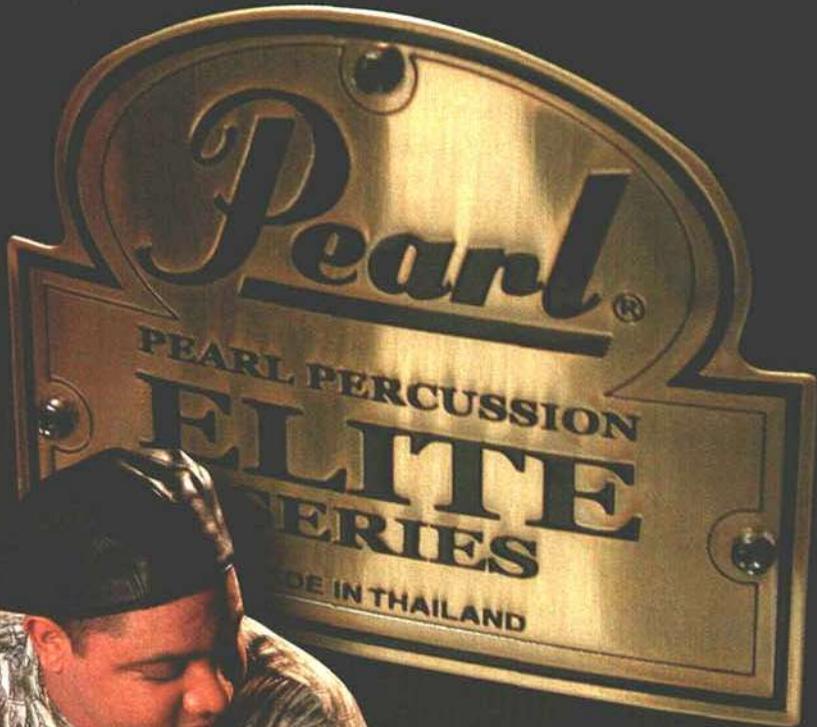
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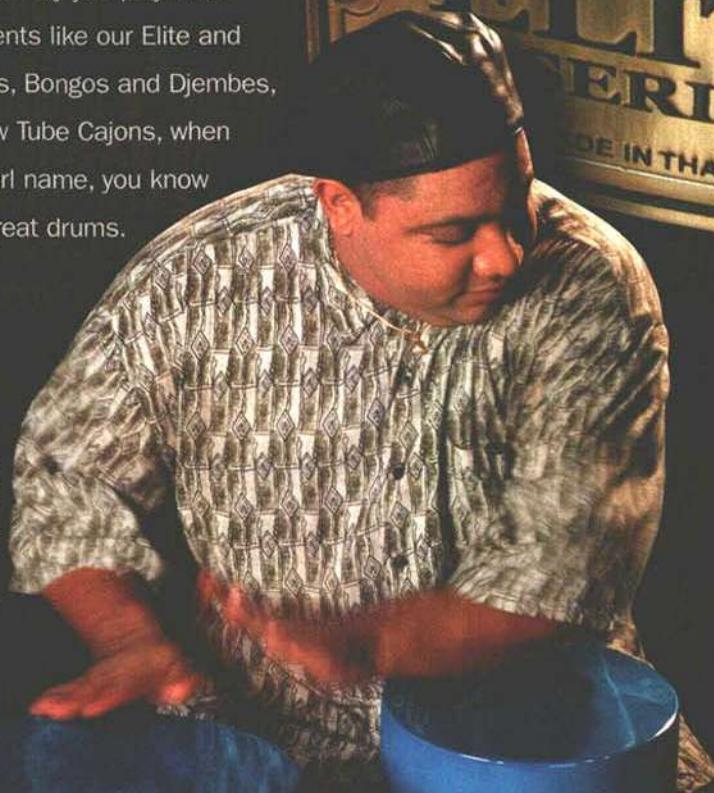
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because we're in a musicians' genre, so you get a lot of fans and a lot of respect from musicians. But in terms of the bigger picture, you have the rest of the pop and rock world looking at you with a cautious eye. They think you'll get bored with the gig and that you really don't understand the importance of grooving and playing for the song.

That was a big struggle for me during that period of my career before I met the Winger guys. But it was through that struggle that I learned that you have to keep an open mind and respect all kinds of music, and that there is good and crap in every kind of music. Just because a drum part is simple doesn't mean it sucks. [Rod starts singing melody and air drumming to "Back In Black" from AC/DC.] AC/DC is the perfect example of how effective simplicity in drumming can be. They are the ultimate "groove" hard rock band.

MD: What advice do you have for drummers who want to make drumming a career, and what are the biggest obstacles most drummers will face in doing so?

Mike: One of the biggest misconceptions is that the almighty "record deal" is the gold at the end of the rainbow. Actually,

that's really when all the trouble begins. Everything that happens to get you there seems like smooth sailing. Nothing in this industry is a given and nothing is going to come to you. It takes a lot of perseverance and dedication to get through it all. It's a lot of work.

Rod: The bottom line is do it because you love it. Play music for no other reason than the fact that you love waking up and sitting down at your drums and playing your heart out. That's got to be the first and foremost reason you do it.

If you choose this type of "niche" music, just recognize the fact that your audience is more finite than if you're with Britney Spears. I think Dream Theater is doing a great job in really capturing a lot of the musicians who love the challenge of playing the wildest music imaginable.

You can make a nice living at it if you persist. In music, success is hit or miss and it's not always about who's got the most talent. A lot of it is the package of your band.

Mike: A lot of it is also being in the right place at the right time. When Dream Theater broke through in '92 and Winger

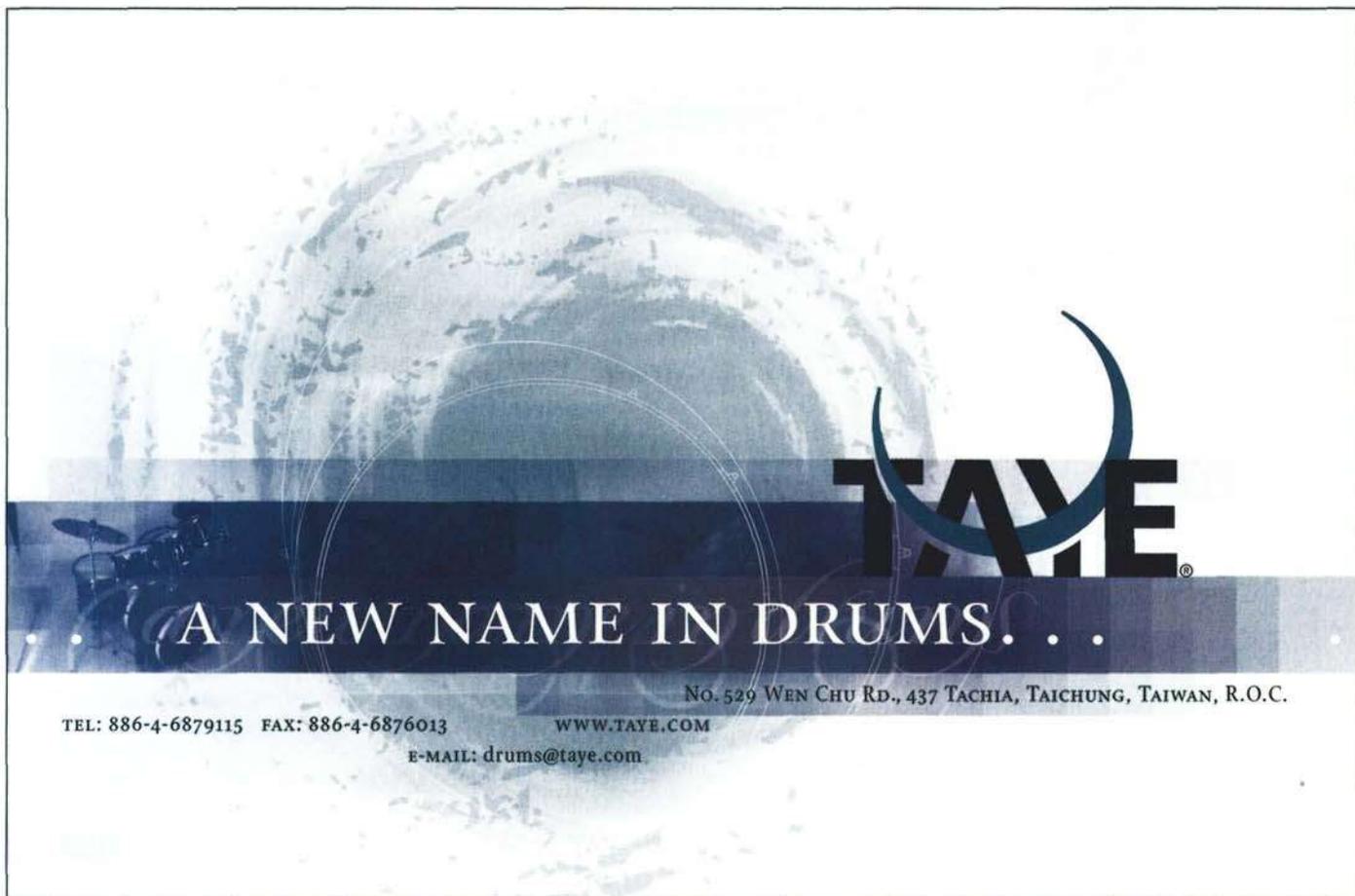
broke through in '89, the industry was much different from today. Every five years or so the industry changes. Back then there were more avenues for bands like ours. The hardest thing about this business is surviving through all the changes in trends. Santana is the perfect example of perseverance. If you stay true to what you believe in, things will eventually come back around.

MD: Who are your favorite drummers and why?

Rod: I've come to a point in my career that when I listen to music, I don't really listen to the drummer like I used to. I just want to hear a good song. That's what's important to me now.

Mike: I agree. My first big influence in music was The Beatles, and it wasn't just because of Ringo's drumming. It was because I loved their music. I loved the songs. For some reason Ringo stuck out above the rest and I ended up on the drums.

I get a lot of recognition as a drummer, but it's the other things that I contribute to the band that are also very important to me. It's the lyrics, the melodies, the way the band is presented, the set lists, the video,



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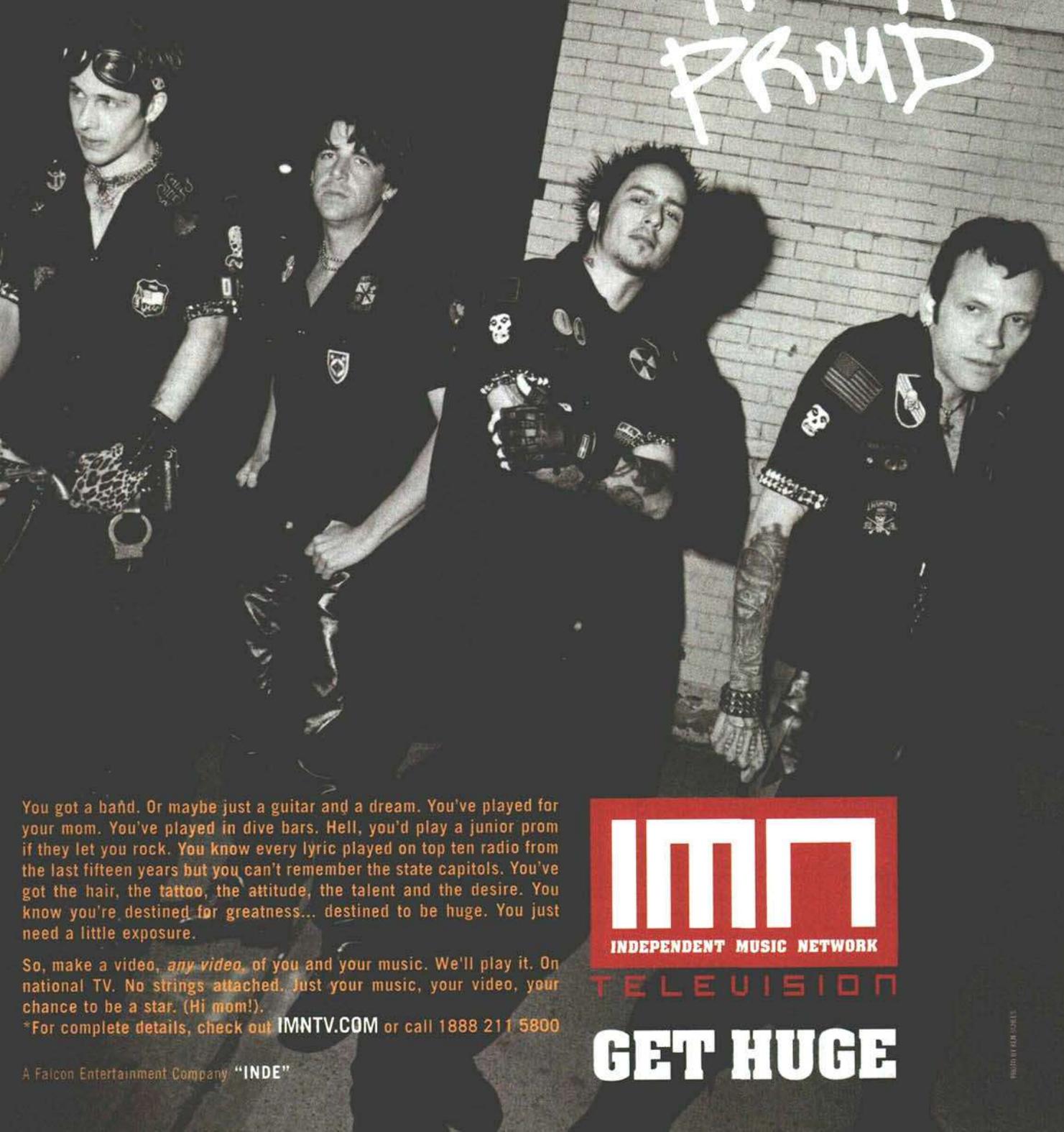
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the arrangements, and so on.

Rod: It's interesting that we both point to Ringo as our original influence, because Mike and I come from different generations. As I got older I became a Hendrix fanatic, and Mitch Mitchell to me was the first real fusion drummer. He obviously had a jazz background, but he was playing with a serious rock attitude. Clive Bunker with Jethro Tull was the first drummer I ever saw who did a fifteen-minute drum solo, and he blew me away.

When Billy Cobham came out with The Mahavishnu Orchestra, that turned my world upside down and led me into the fusion scene. Tony Williams also opened my eyes to fusion, but he was coming from a more jazz-oriented approach. Tony taught me that it was okay to take chances on records, and even if you fall on your face it's alright, as long as you're trying to create and re-create yourself with passion.

Danny Gottlieb is the most recent guy who is inspiring me. He's a consummate musician who has a wonderful approach with his technique, and he does things with cymbals that I've never heard anyone do.

There are so many great drummers and

so much has changed in drumming in the last ten years. Guys like Virgil Donati are doing things with double bass that no one has ever done before, and Terry Bozzio is making the drums a solo instrument.

Mike: And Mike Mangini blows me away! When you love drumming as much as we do you're influenced by all the great drummers.

Rod: I also want to mention Jeff Sipe from Atlanta, who I had the pleasure of touring with last summer with Jazz Is Dead. I had never played with another drummer, and working with Jeff opened up a whole new world for me in terms of using my ears to lock in. And I've never heard anyone make so much music from such a small drumkit.

MD: How has choosing drumming as a career affected your personal lives as far as finding a balance between family and career?

Mike: For me it's a great struggle. As I mentioned earlier, in order to succeed you have to put a hundred percent into it. I'm now faced with that same dilemma between my band and my marriage, because a marriage and family is also something that requires one-hundred per-

cent. Unfortunately, I can't walk away from either, so I have to do my best to make them coexist, but there's no easy answer.

I have a wife and two children, and whenever possible, I bring them on the road with me. But even that's not a simple solution because there are other bandmembers on the tour bus who may not be able to bring their families, and some don't have families and would like their privacy. So there's no easy answer. It takes a lot of understanding from both sides.

Rod: I married my childhood sweetheart, so she's been with me every step of the journey. She's every bit as much a part of my career as I am, and she's very close to everyone in all the bands that I've been in and totally understanding of the lifestyle.

We know as many musicians who are divorced as are married, because being a musician does put great stress on a relationship. You find that you're the one that's up on stage having a great time playing and everyone is clamoring for you, while your spouse is home working nine to five, or raising children, or both. So it's understandable that there can be all kinds

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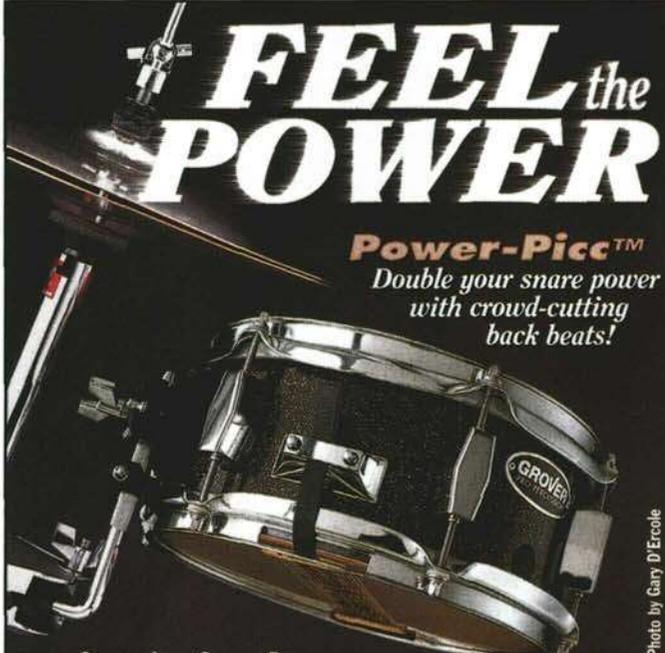


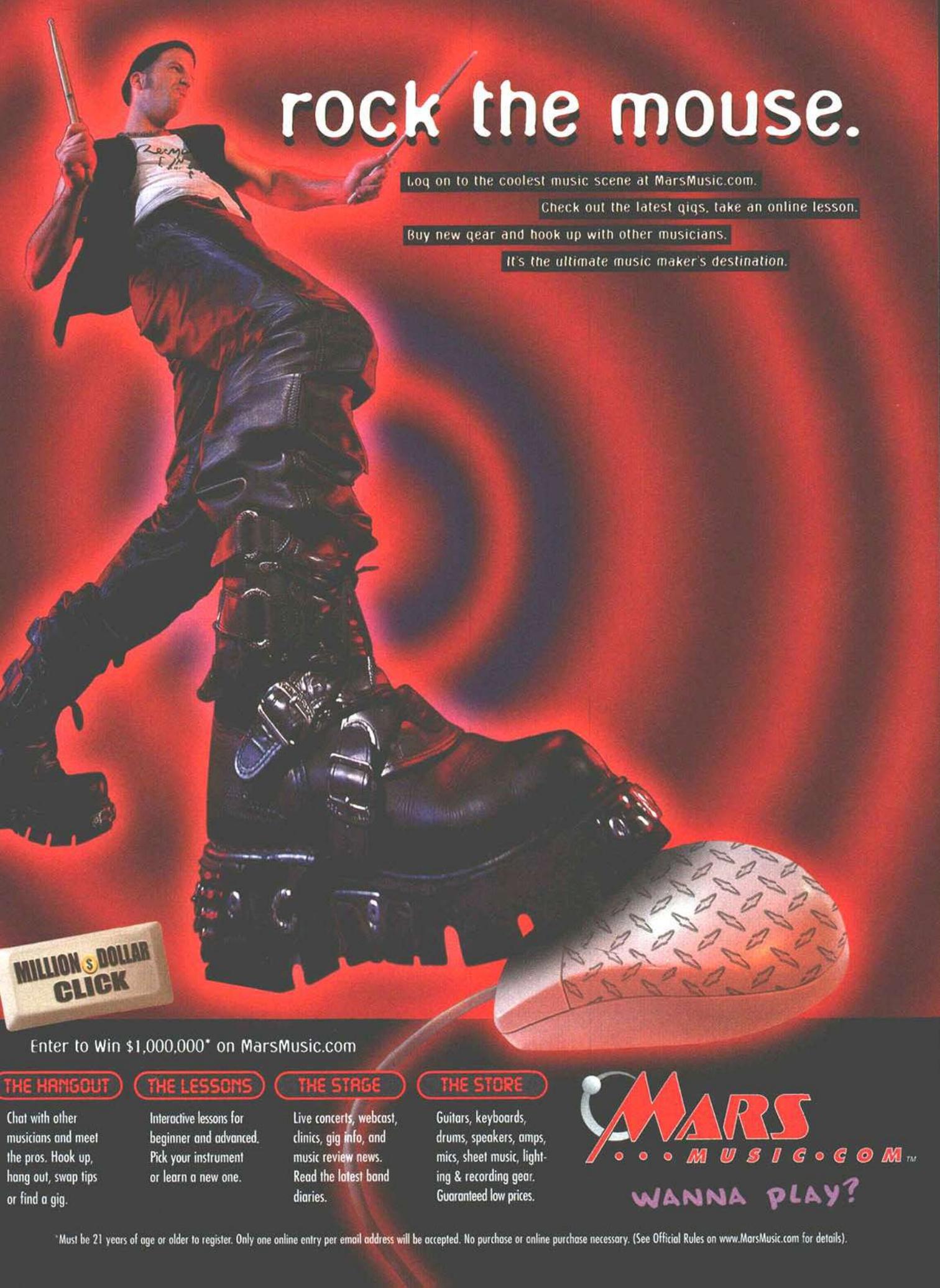
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Morgenstein/Portnoy

of conflicts arising that they don't teach you about in music school. They should teach a reality class on how to deal with these types of issues.

This lifestyle appears to be all glamour, but it's really a full-time job. People who are in bands are just like everyone else. Sometimes you get up on the wrong side of the bed. Sometimes you really don't want to shake a hand or talk to anybody. But you have to remind yourself that everyone you're meeting is going out of their way to meet you and it's not fair to not give a hundred percent to each and every one of them.

There's a lot to deal with all the time, but you have to keep reminding yourself that you're living a dream that not everyone is going to get. We're blessed to have this opportunity.

Web Stuff

For more info on Rod and Mike, check out their personal Web sites at www.rodmorganstein.com, www.mikeportnoy.com.

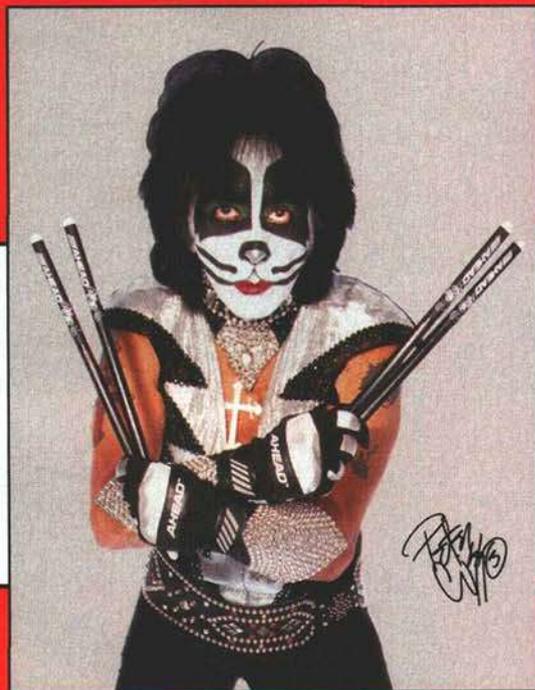


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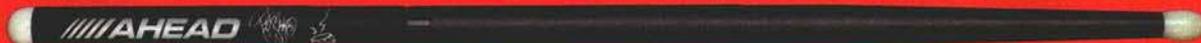


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BASHIRI JOHNSON

Bringer Of Percussive Excellence

Bashiri means "bringer of goodness" in Swahili. Judging by the amount of gold and platinum records hanging on his studio wall, that's exactly what "The Bash Man" brings to the impressive list of artists he works with: Whitney Houston, Madonna, Mariah Carey, Luther Vandross, Eric Clapton, The Spice Girls, George Benson, Miles Davis, Bob Dylan, Cher, Hall & Oates, Kenny G, and The Brecker Brothers.

Between big-name tours and sessions, Bashiri does countless jingles and movie scores. He has also released two CD ROM libraries. *Supreme Beats and Ethno/Techno*. These discs show the master percussionist sharing his talent and ideas with the world. Not only are they a great practice tool for other musicians, they aid producers and songwriters in writing and spurring creativity.

I've had the pleasure of working with Bashiri. I've witnessed first-hand the kind of spirited personality and serious talent that keeps him getting called back time and time again.

MD: You're known as a percussionist, but do you also play drumset?

Bashiri: No. I never studied the drumkit. I started out playing conga drums in high school. The crew that I hung out with was in a band, and I didn't play an instrument, so I started playing congas so I could be in the band.

After playing for a while I got very serious about it. I started studying with Mtume, which I did for four years. I was his only student, his protege. This was all during the early '70s, when he was writing and producing with Reggie Lucas for artists like Stephanie Mills, Roberta Flack, and Phyllis Hyman. They wrote and produced a number of hit records during that period.

MD: Who are some of your influences?

Bashiri: I was influenced by people of that day: Miles Davis, Tony Williams, Weather Report, The Mahavishnu Orchestra, and Motown. Early in high school, I was into Hendrix and The Who. There

was a wide range of music I was into. My aunt was a singer in an R&B band. My parents listened to classical music and jazz. There was always music playing in our house.

When I got out of high school and got really serious about playing, I wanted to be Ralph MacDonald. He was a strong, heavy inspiration. I would listen to the records he was on, practice his parts, and then come up with my own. I used to think to myself, no, that's not what he should have done; he should have done *this*. Then I would play my new part along with the record.

When I eventually got the opportunity to do my own stuff, I had all these parts and ideas from copying Ralph's stuff and creating my own ideas. That's how I used to practice. I used to have all my gear set up at my folks' house, and I'd turn the radio on and play to every station—classical, pop, rock, gospel. I would just play along. I actually practiced more to the radio than to records.

by Billy Amendola

MD: Do you think that's what made you so radio-friendly and why it led to your playing on so many pop records?

Bashiri: Yeah, I think so. When I'm called for a session and people ask, "What are you hearing?" I feel like I know what would work well on the radio.

MD: Do you use the same setup in the studio that you use for live gigs?

Bashiri: With Whitney, I was playing fifty

percent electronic, fifty percent acoustic. In the studio I get called to do mostly acoustic. Ten percent of the sessions involve programming. I like merging the two.

I endorse LP. I use them mostly for live situations. Recording-wise I've used all kinds of drums on pop records, from sabar [a type of African drum that has pegs] to Moroccan clay drums and djembe. I've

used cajons [wooden box drums] on a lot of records. I've played everything from paper to steel beams. Usually it's whatever works for the situation. Or someone will actually say, "I need something that sounds like a jackhammer hitting a building. You got anything like that?" I have to pull something out that will have that vibe.

MD: Do you read charts on a lot of these sessions?

Drums: LP

- A. Galaxy tumba
- B. Galaxy conga
- C. Galaxy quinto
- D. bongos (three)
- E. 14" timbale
- F. 13" timbale
- G. Gibraltar percussion rack (with wind chimes, bells, triangles, etc. attached)
- H. KAT pad controller
- I. percussion table (for "toys")
- J. DrumTech trigger pedals
- K. LP Gajate bracket (and pedal)

Cymbals: Sabian

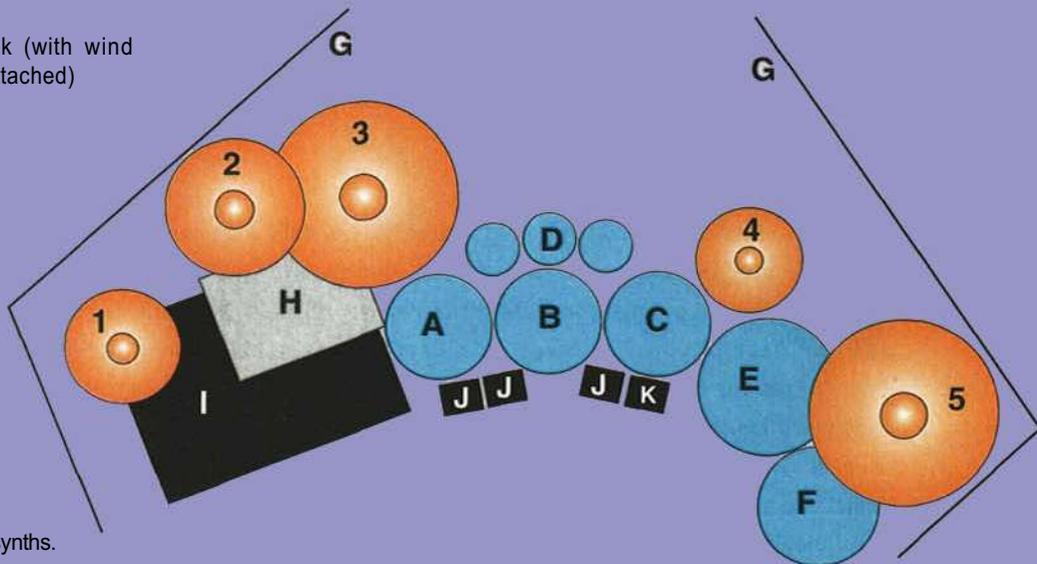
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- 3. 20" AA El Sabor
- 4. 10" AAX Mini Chinese
- 5. 20" AA China

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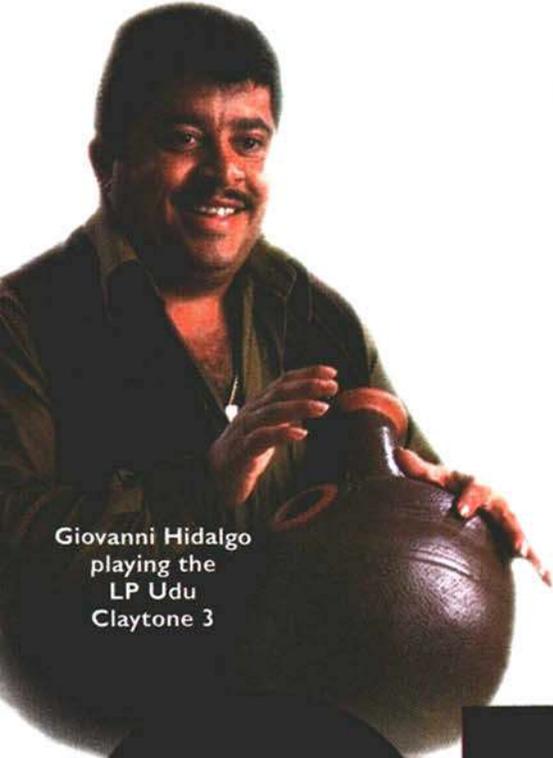
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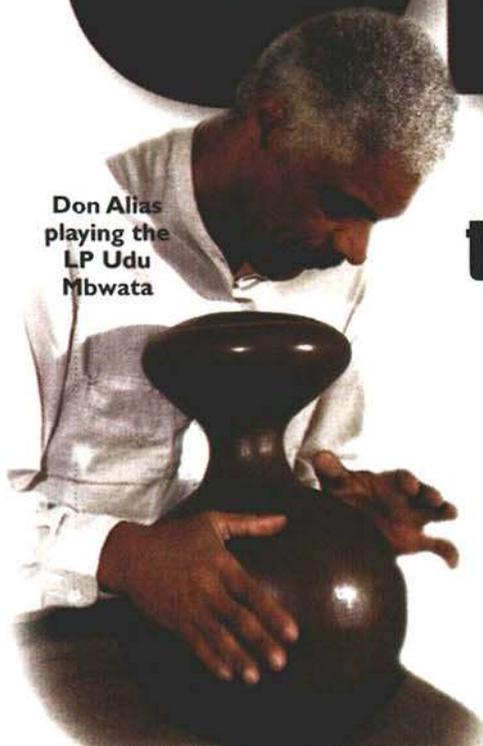
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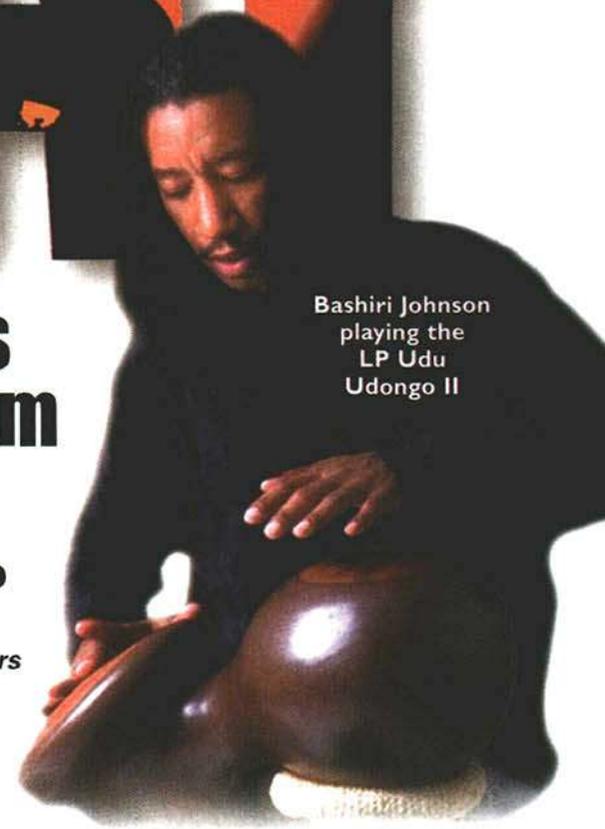
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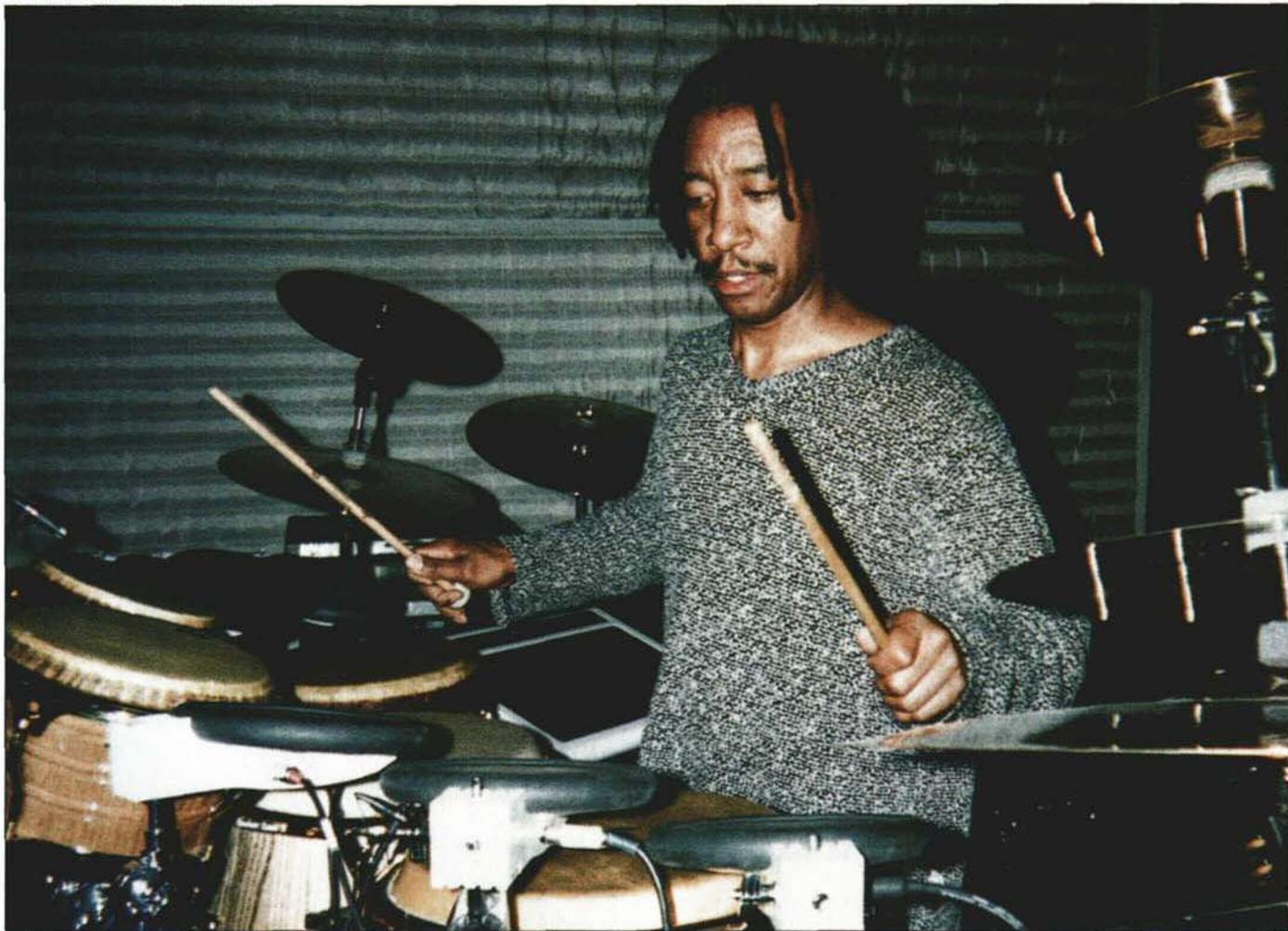
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"Every producer knows what they want.
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Bashiri: Yes. I would say fifty percent of the sessions I do involve reading, especially with jingle work. And it does happen on live gigs too. For instance, when I did the Carol King Tribute show, that was nothing but charts.

After you learn the chart and get a feel for it, sometimes you can make changes. But you always have to know where you are. If they say, "Take it from bar 41, we want to change this," you have to know. Reading is very important.

MD: How about when you do a show like Letterman or *Saturday Night Live* and you're with special guests? Do you have time to practice or rehearse, or do they give you a tape or a chart?

Bashiri: Usually what happens when you're called for a TV show is they'll give you a tape of the artist. When you get to the rehearsal, they'll give you the chart.

You then run it down with the chart. But sometimes there isn't a tape, sometimes there isn't a chart.

One time I did a show with Brandy and she wanted to do a totally different version of a song that was on her record. They sent me a tape so I could learn the song. But when we got to the studio to rehearse it, she totally flipped it. So you have to be able to adjust to any situation. That's why I never go in with any preconceived notions.

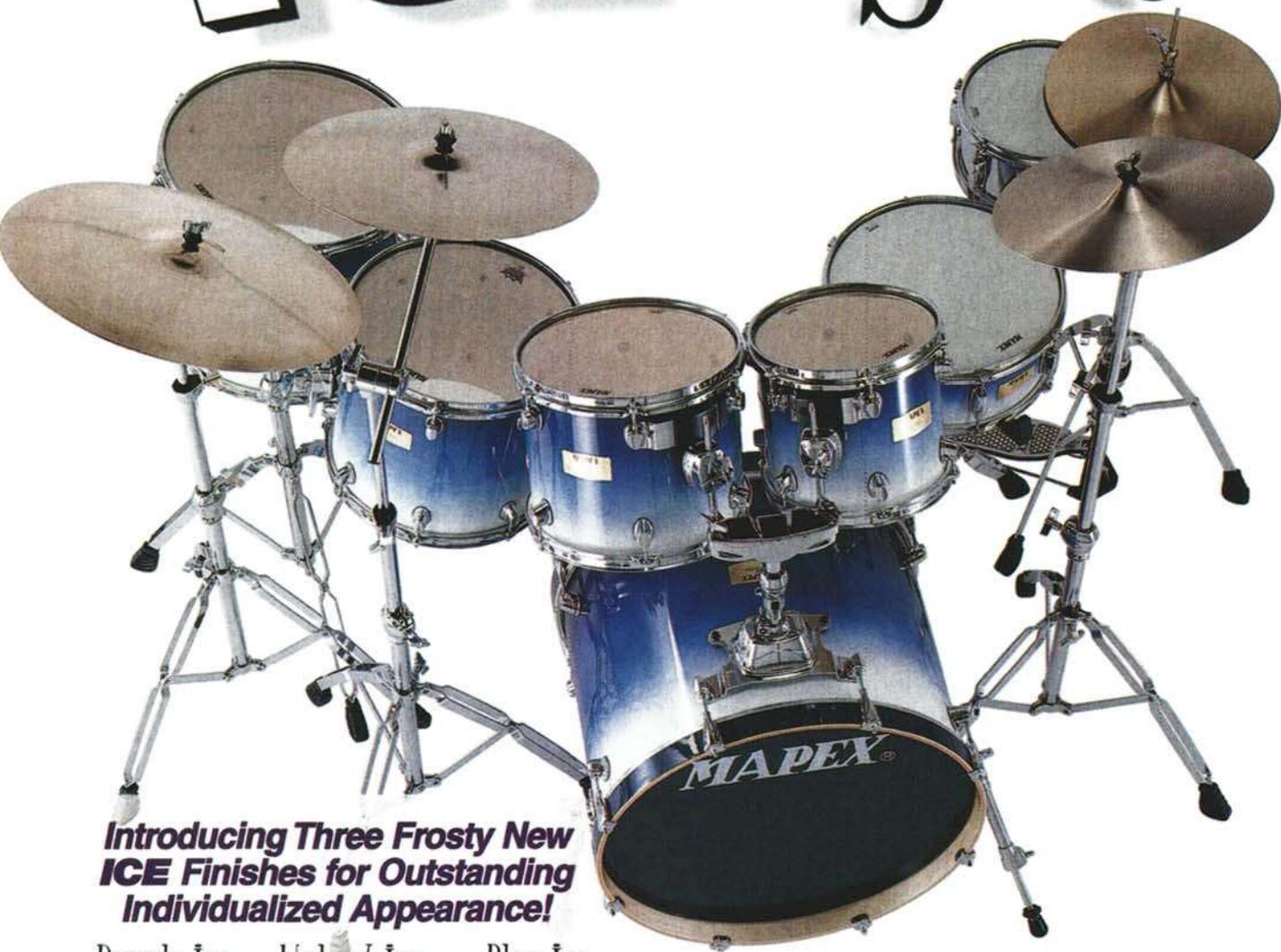
I usually don't like to get stuff in advance. If I'm working on a record and someone says, "Can I send you a tape?" I really don't want to hear it unless there's really involved stuff going on. I like to go in, check it out, and try whatever comes to me instinctively.

MD: I know it varies from producer to producer, but do they usually know what they want from you?

Bashiri: I would say every producer knows what they want. They know they want you to put the magic on their session, [laughs] Usually what happens is the producer will have an idea of what he is looking for. Some producers are real specific. They'll say, "I want you to play tambourine here, bongos in this section, and in the outro I need you to do this." And that's *it*. See you later, thanks very much.

Some people have their vision in a nice capsule, others are open. Some producers will call you because they know that you'll bring a level of excellence to the project. I've worked with some producers who just let me go to work, and they'll go in another room and talk on the telephone. Sometimes I've been setting up, just getting sounds, and the producer turns around and says, "That's perfect, play that!" And I'll say, "Play what?" That's happened on a few occasions.

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Bashiri Johnson

MD: Do you have a preference between working live or in the studio?

Bashiri: I prefer to work—I don't necessarily like one over the other.

MD: Do you like touring?

Bashiri: I love touring with the right situation. I don't like to be out all the time. Some guys like to be out three hundred days a year. I'm not with that. I was with Whitney Houston for ten years. That was a nice run, because she worked consistently over the years, but never so much that I felt like I didn't have a home.

MD: Who are some of your favorite drummers you've worked with, and what makes them special?

Bashiri: I like drummers for different reasons. I love working with Omar Hakim. We call him "the Sugar Ray Leonard of drums" because he's so swift and accurate with his fills. Omar is so creative and diverse. He does it all with great feel and finesse, so precise, like Sugar Ray.

I love playing with Jeff Watts because he's one of the more creative jazz drummers I've worked with. He brings a very organic and earthy feel to traditional jazz playing.

I used to like playing with Marvin "Smitty" Smith when he was around. I haven't worked with him since he moved to the West Coast. He was like a pit bull—a very energetic, strong style. And he's a funny guy, too. And I love playing with Will Calhoun. He's a creative rock and R&B drummer. He plays a wide range of styles.

I also love playing with Shawn Pelton. He has such a great feel, a real rootsy New Orleans style. He has a great pop feel too. I see Shawn eighty percent of the time on sessions. There aren't many live dates, but when there are, I see Shawn in the drum chair. Shawn is a great drummer.

BIG BLACK'S CONGA TECHNIQUE

by Bashiri Johnson

I'd like to offer you a particular conga technique that I learned from Mtume, a technique that's been handed down from veteran percussionist Big Black. It's a way of "splitting" your fingers so you can play rhythms and open tones with one hand. I use this and other techniques live and in the studio.

With practice, this technique will allow you to play with the fingers split between the pointing (index) finger, and the middle, ring, and pinky fingers (playing as one). The thumb remains up and back.

Work on strengthening and developing nice and even open-tone sounds by striking the drum with the pointer finger (indicated by a "P" in the music below), then the other three fingers as a group ("T"), then the pointer again, then the other three again, etc. Continue at a slow tempo using even 8th-note strokes.



After you're fluid with one hand at a slow tempo, try faster tempos, then try the other hand, then try *both* hands, until you can roll with the full sound of open tones.

Another technique for left- and right-hand independence is to use your hand's heel and palm for bass tones (indicated by an "H"), the three-finger group as a muted tone ("M"), and the pointer finger as an open tone ("P"), as part of a 16th-note pattern in your left or right hand. Once you master this technique, you then free up the other hand for other patterns, rhythms, or improvisation.

Practice the 16th-note pattern below very slowly at first with one hand, then the other hand, then both hands simultaneously. Once you've achieved a level of groove, endurance, and accuracy, try playing the pattern in one hand while playing a different groove, counter-rhythm, or improvisation in the other hand. Then switch hands.



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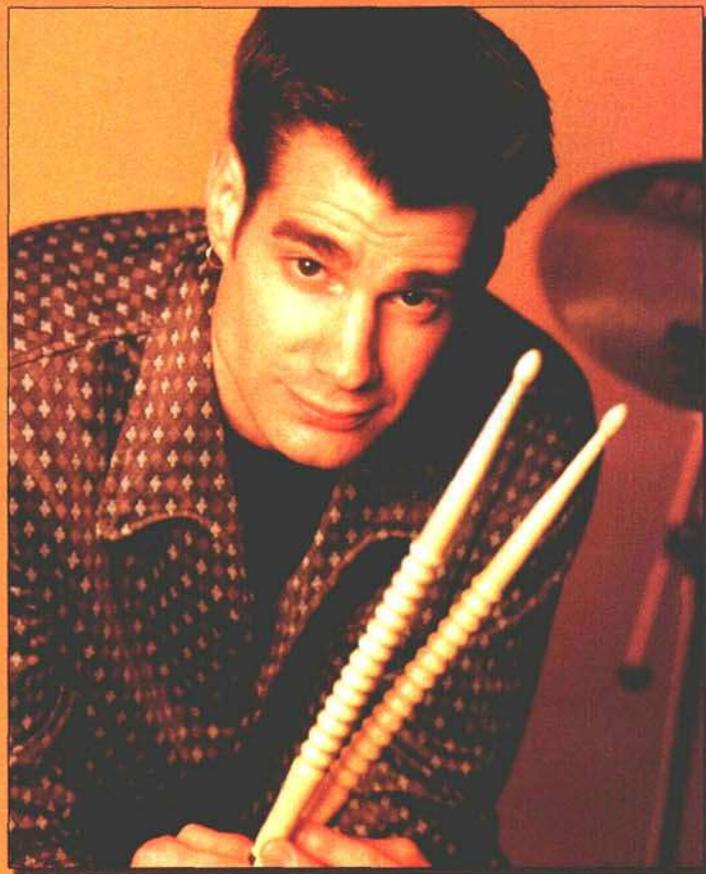
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THE FREEHAND TECHNIQUE

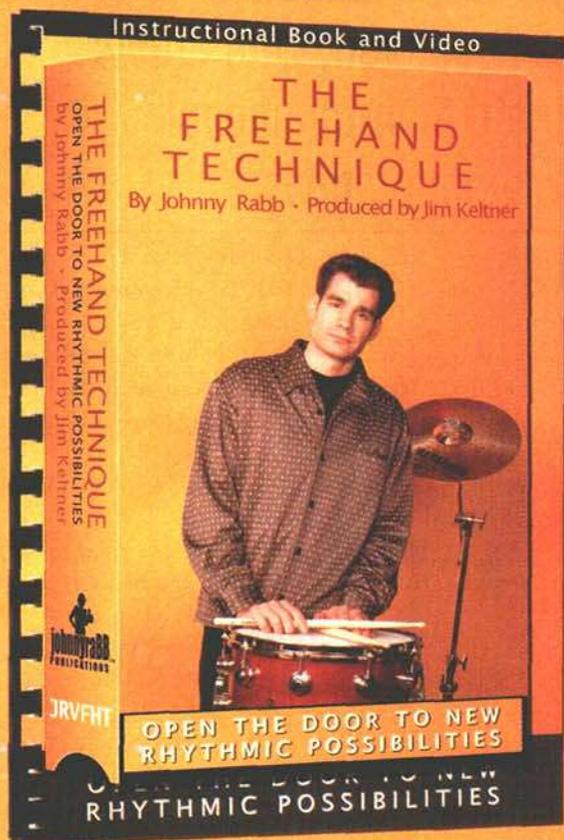
by Johnny Rabb

In the future, The Freehand Technique will be taught along side the rudiments by serious drum teachers. ...Watch this video with a completely open mind and you will learn a whole new vocabulary on the drums.

- Jim Keltner



READ A REVIEW OF
THE FREEHAND TECHNIQUE
ON PAGE 141 OF THIS ISSUE!



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'There's a rich cultural experience when you work with artists from other countries. I like to integrate their traditional rhythms with some of my own interpretations.'

I did a Michael Brecker record with Dennis Chambers a while back. That was a challenging record. He's a monster, a great player. We call him "the Mike Tyson of drums," a real powerhouse. He can do some serious rolls with one hand. I also like working with Steve Gadd, Jim Keltner, and Bernard Purdie for all the obvious reasons.

MD: Are there any drummers/artists you haven't worked with that you would like to?

Bashiri: Oh, yeah. I haven't been in the same room with Manu Katché or Vinnie Colaiuta. I would like to work with them. I'd like to play with different African artists. I like to work with artists from other countries. There's a cultural experience when you work with artists from other countries. For example, I would love to work with whoever is the top artist of Argentina, Norway, Japan, or Australia. I'd like to integrate their traditional rhythms

with some of my own interpretations.

MD: When you're cutting tracks, is it mostly live or overdubs?

Bashiri: Most of my sessions are overdubs. These days, here in New York, it's eighty percent overdubs and twenty percent live. I think that's because the industry has changed so much with everyone having project/home studios. The business works in cycles.

MD: If it were up to you, would you prefer to cut live with the drummer?

Bashiri: I'm not fixed when it comes to the method of my creativity. I don't really have a preference. I like it all. Having it be different all the time keeps me on my toes.

MD: Let's talk about your latest CD ROM.

Bashiri: It's called *Ethno/Techno*, and it's on Ilio. I did this one to address the needs of the techno and electrónica [drum 'n' bass] people. Everything was cut acousti-

cally, but it sounds electronic.

My first CD ROM, *Supreme Beats*, did very well for me. I hear it all the time when I watch TV, especially on the Cartoon Network. I hear it on records and film scores. They'll use my loops and add guitar or whatever.

MD: Do you feel you've sold out by doing sampled CD ROM's?

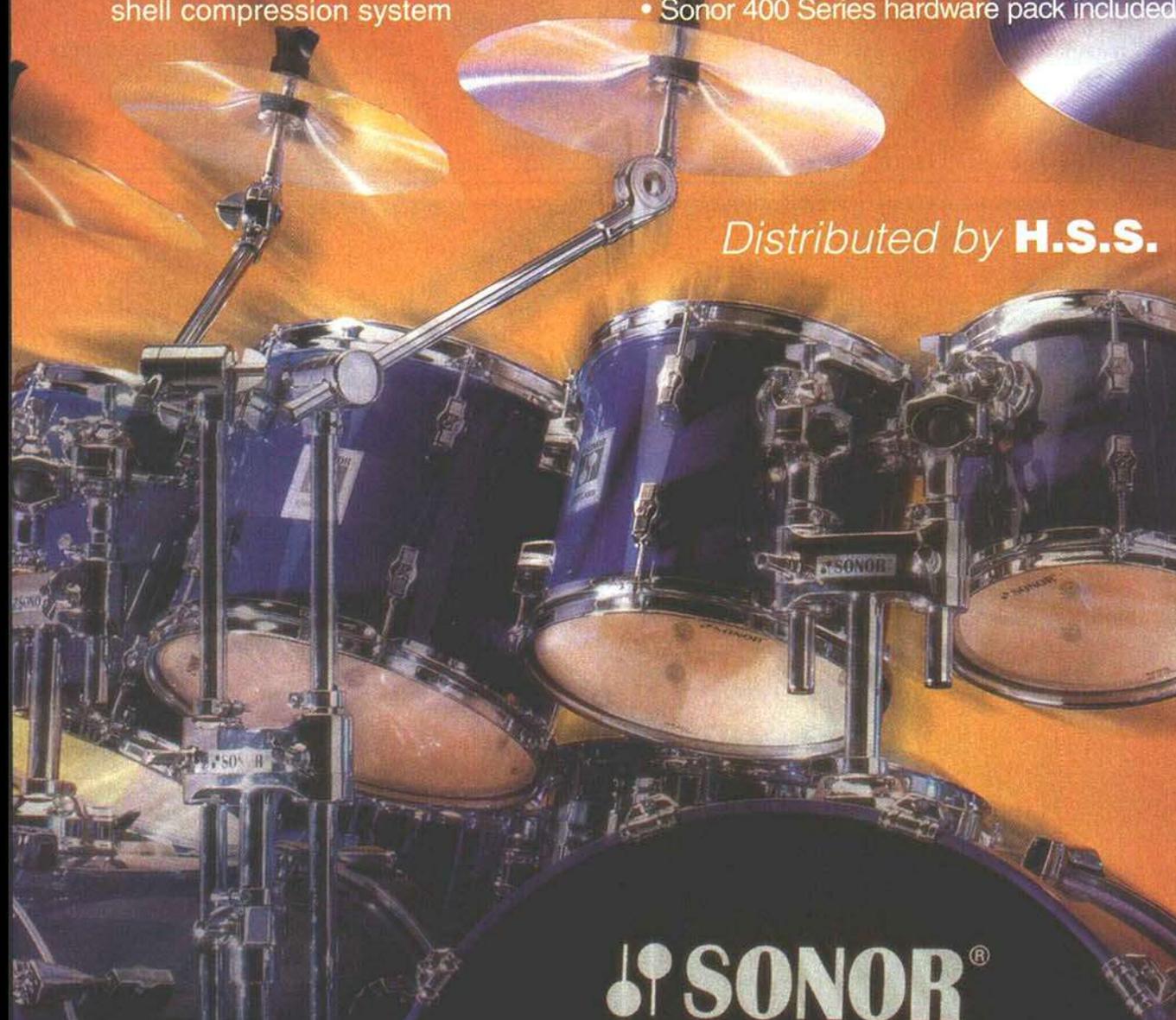
Bashiri: No, I feel it's a good thing. My inspiration for doing the first CD was Bob Clearmountain. He was one of the first to do a sampled drum library. He's an excellent engineer, one of the best. But he's not a drum artist. Then Jeff Levine, another producer/engineer, came out with his CD. So I noticed a trend. As a percussionist, I felt that I should do a percussion library before an engineer decided to do one. Since I knew sooner or later there would be a sampled percussion library, I wanted to make sure it

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Bashiri Johnson

was going to be done by a percussionist. So I played the bulk of it and brought in all these other great players. I wanted it to be excellent quality so anyone following suit would have to achieve that level.

MD: Do you find it harder to get work when there are so many sampled CDs out now besides your own?

Bashiri: I find that even with all that, thankfully, there's still a need for someone actually playing. I've done sessions playing to my own loops or playing on top of someone else's loops. But all that could change because the audience now is getting used to hearing records with just loops.

MD: How does one achieve longevity in the music business?

Bashiri: Longevity is very hard in this business. You're in today, out tomorrow, then back in again. You have to diversify your client base. You can't just do one specific type of music. Always go in open-minded and be able to adjust easily. And most importantly, you always have to be excellent, right out of the box. You can't go into any session and not give a hundred percent.

When you do a record, the thing that's

Bash On Record

Here are the albums that Bashiri says best represent his playing:

Artist	Album
Angelique Kidjo	Oremi
Whitney Houston	The Bodyguard
Whitney Houston	Whitney
Miles Davis	Amandla
Donald Fagen	Kamakiriad
Maxwell	Embrya
Maxwell	Urban Hang Suite
Luther Vandross	Never Too Much
Blues Traveler	Run Around
Ziggy Marley & The Melody Makers	One Bright Day
Steve Winwood	Roll With It

...and these are the albums he listens to for inspiration:

Artist	Album	Drummer/Percussionist
Airto	all	Airto
Big Black	Night Of The Cookers	Big Black
Tony Williams	all	Tony Williams
The Police	all	Stewart Copeland
Curtis Mayfield	Curtis/Super Fly	Henry Gibson
Grace Jones	Living My Life	Sly Dunbar/Sticky Thompson
Miles Davis	On The Corner	Badal Roy
Bee Gees	Saturday Night Fever	Ralph MacDonald

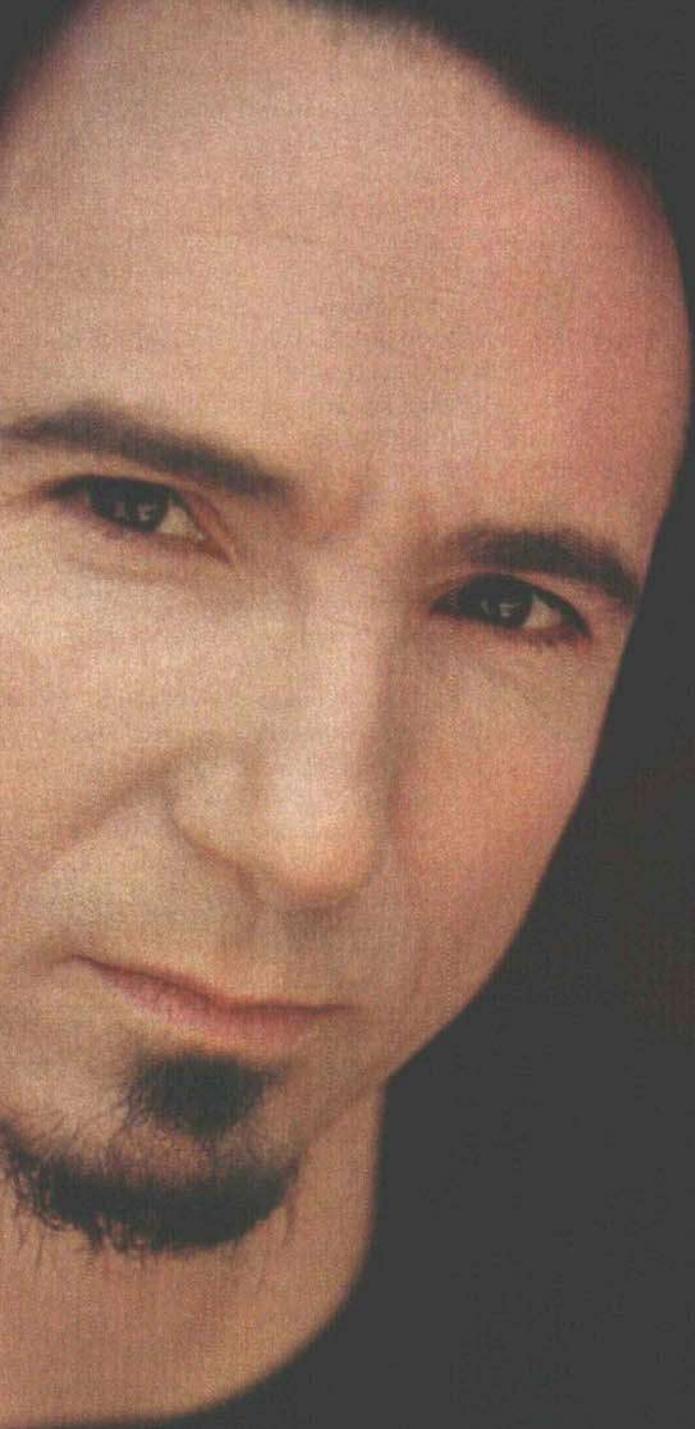
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science or fiction?

there is a popular myth about drumheads.

it goes something like this:

before buying a head, take it out of the box
hold it by the rim and tap it to see if it sounds good

by itself...if it sounds good off the drum,
it's bound to sound good when it's on, right?

well, consider this...

a drumhead's film is much like a guitar string in nature.
they're both stretched over a bridge, nut or bearing edge,
and when struck or plucked, vibrate at a certain frequency
which we perceive as pitch.

most other drumheads have a sharp collar,
heat formed into the film which does two things:
it pre-tunes the surface of the head indiscriminately...
and, it creates a node (or dead spot).
more often than not, this collar is not quite centered,
and worse, it forms the surface of the head at an angle to the rim.

then the counter hoop and head sit on the drum crooked.
when you try to tighten it down evenly,
you pull the node into the playing surface,
and pull the playing surface across the edge.
a head like that will never tune up,
no matter how it sounded off the drum.

think of a guitar string, pre-bent at the bridge and nut.
when it's tuned the bend forms a dead spot.
neither string nor head will vibrate freely.

attack heads have a subtle rounded collar,
this puts no pre-tuned false pitch on the drumhead,
no node or dead spot,
and no crooked surface to prevent proper alignment and tuning.
they marry perfectly to any shape of bearing edge.

would you check a guitar string off a guitar to see if it sounds good?

attack heads are loose and slack out of the box
in order to tune correctly when stretched across a bearing edge.

just like a guitar string!

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Bashiri Johnson

already a given is that it has to be a great record. Your work is really only beginning once that record is done. My work starts after I've achieved a level of excellence in my performance.

MD: Do you think personality has a lot to do with it?

Bashiri: Most definitely.

MD: Thinking back, are there any fun or different sessions that stand out?

Bashiri: Yeah, Luther Vandross's "Never Too Much." Marcus Miller was the producer. Luther called and said, "We have to do these demos for Epic Records." We laid down the tracks and he came in and sang one take. The next thing I know the record's out, but it was supposed to be the demo! That's why you always have to be at your best.

I always have fun doing records with a very good friend of mine, Kashif. Bob Dylan's "You've Got To Serve Somebody" was something I did with Arthur Baker. That was a lot of fun. Madonna's first record with John "Jellybean" Benitez was cool, as was New Edition's *Candy Girl*. Cinderella, Joan Jett—rocking out was fun for me. And Blues Traveler—what a talent

John Popper is. I did a Cher record that Michael Bolton produced. We go way back. I did a Ziggy Marley album in Nashville, Steve Winwood in Canada. They were great sessions. Sadly, I did the last Laura Nyro record before she passed.

MD: Let's talk about the solo record you're working on.

Bashiri: It's called *Afro-Tek*. It's techno and electrónica bass grooves with me doing my thing on top—heavy percussion with world-beat influences. It's also going to have hummable, whistle-along songs. The record should be out sometime in the fall. [For info on this record and on *Bash*, check out his Web site at www.bashirijohnson.com.]

MD: Do you have any advice for young players?

Bashiri: Aspiring players should try to achieve a certain level of excellence. They should be aware of what's going on around them. They should know who's doing what, and what they did to make a certain record work. They should tailor and mold themselves to fit different situations. Listen to everything. Practice.



Bashiri Johnson
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Madonna
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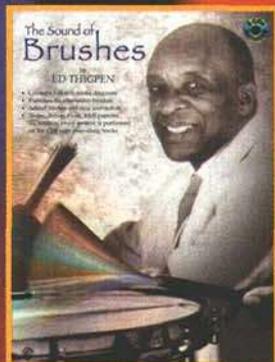
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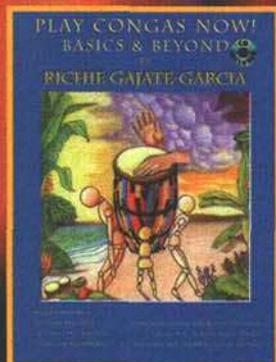
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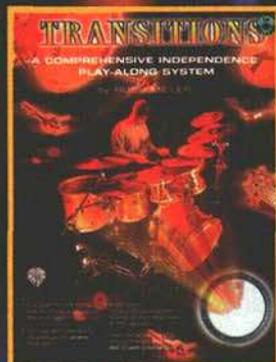
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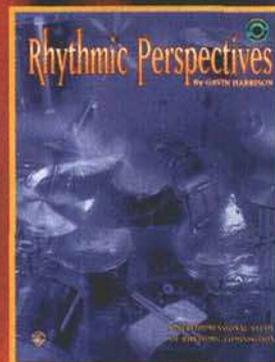
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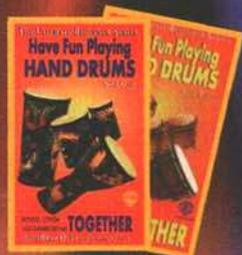


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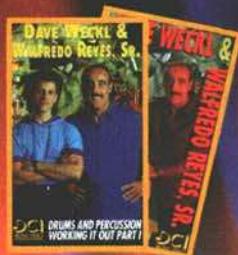
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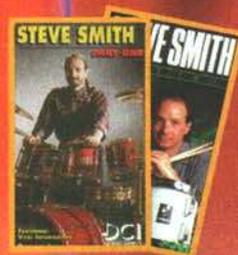
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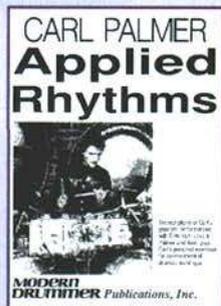
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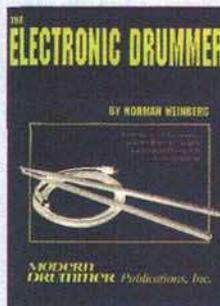
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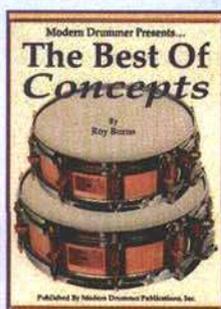
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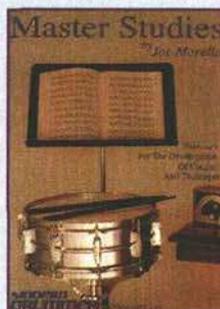
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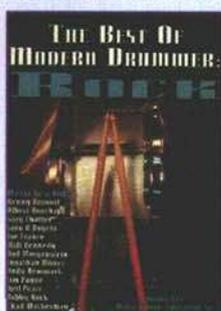
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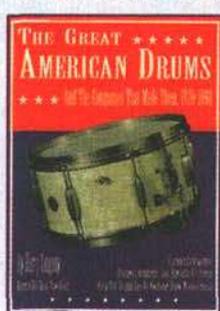
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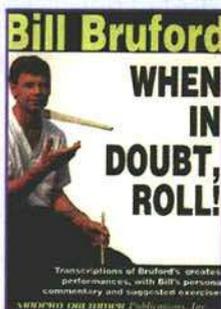
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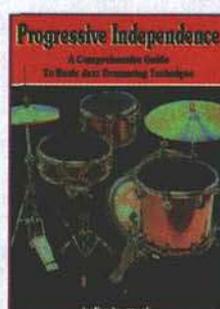
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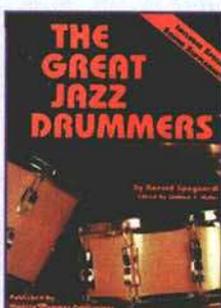
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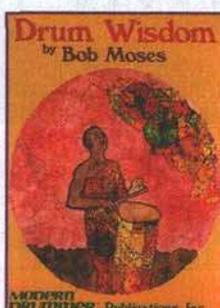
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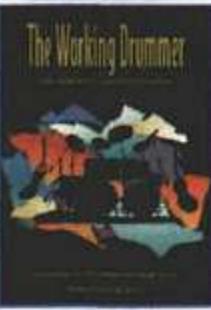
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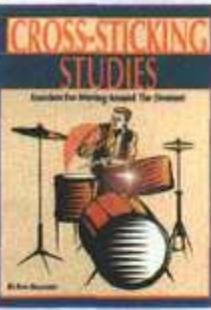
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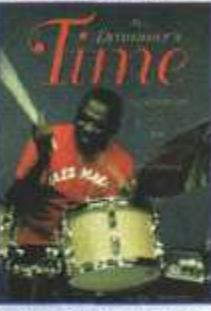
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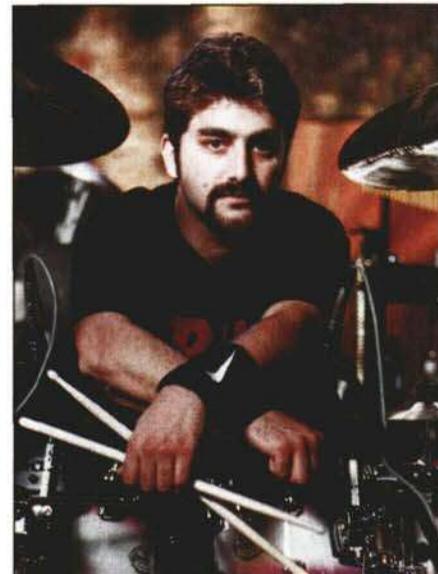
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Mike Portnoy

"Take The Time"



Transcribed by Chris DeChiara

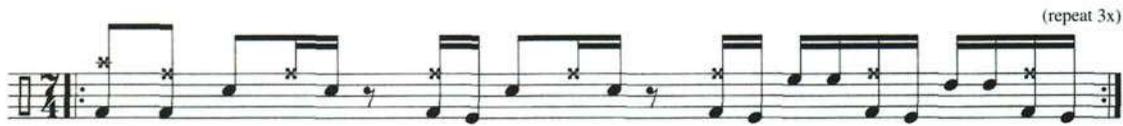
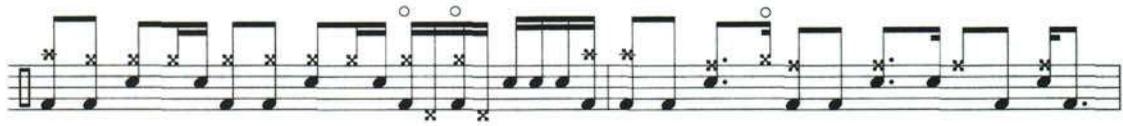
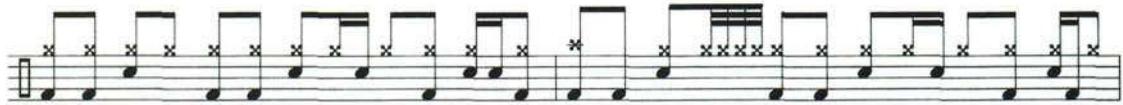
MUSIC KEY

Open	○	R.C.	C.C.
H.H.	⊗	⊗	⊗
T.T.	⊗		
S.D.	⊗		
F.T.	⊗		
B.D.	⊗		
H.H. w/foot	⊗	2nd B.D.	Add'l Toms

This month's *Rock Charts* features a colossal performance I from progressive-rock giant Mike Portnoy. "Take The Time," from Dream Theater's 1992 release *Images & Words*, displays many popular aspects of Portnoy's playing—funky and linear grooves, phrasing in three over a duple meter, and his creative and driving double bass work.

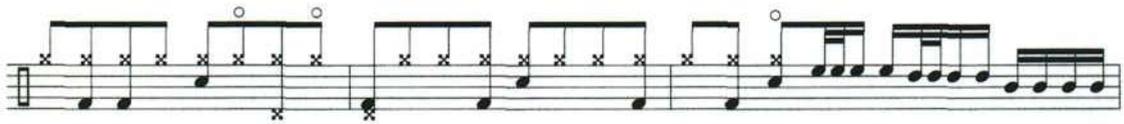
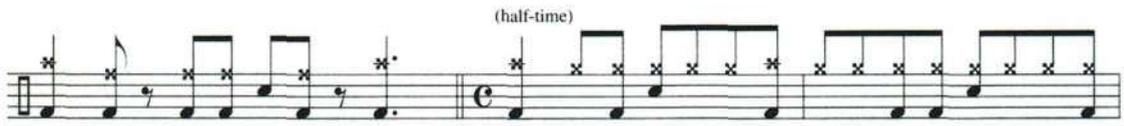
Actually, Portnoy offers up a *ton* of impressive drumming ideas here. Also impressive is how he remembers all of the different parts played during the many sections of this lengthy composition.

Sit back, pull out a copy of the disc, and follow along as Mike does his magic.

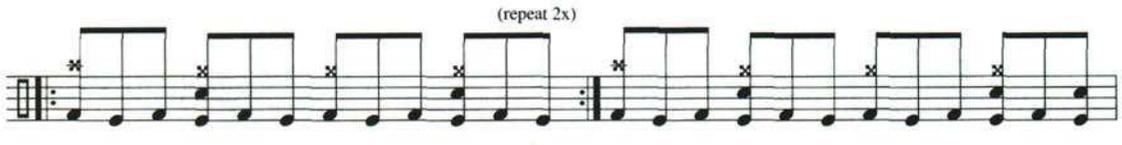


(repeat 3x)





This page contains ten staves of musical notation for a drum set. The notation includes various rhythmic patterns, accents, and techniques. The first staff shows a series of eighth notes with 'x' marks above them, indicating specific drum sounds. The second staff continues this pattern with more 'x' marks. The third staff introduces a 'choke' technique, indicated by a vertical line through a note. The fourth staff features a '6 >>' marking, likely representing a sixteenth-note triplet with an accent. The fifth staff includes a 'choke' marking and a '6 >>' marking. The sixth staff shows a 'choke' marking and a '6 >>' marking. The seventh staff features a 'choke' marking and a '6 >>' marking. The eighth staff includes a 'choke' marking and a '6 >>' marking. The ninth staff shows a 'choke' marking and a '6 >>' marking. The tenth staff continues the rhythmic patterns with 'x' marks above the notes.

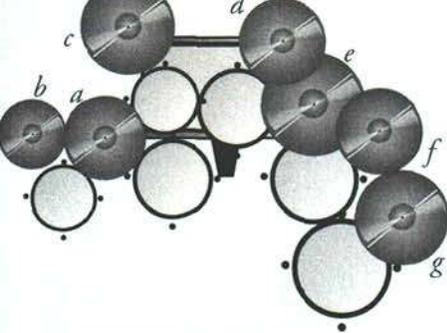


(repeat 2x)

$\bullet = 106$ (piano) 6 (guitar) (repeat 7x) (repeat 3x)

(fade out)





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- c) 17" 2002 Crash
- d) 16" 2002 Crash
- e) 20" 2002 Ride
- f) 18" 2002 Crash
- g) 18" 2002 China

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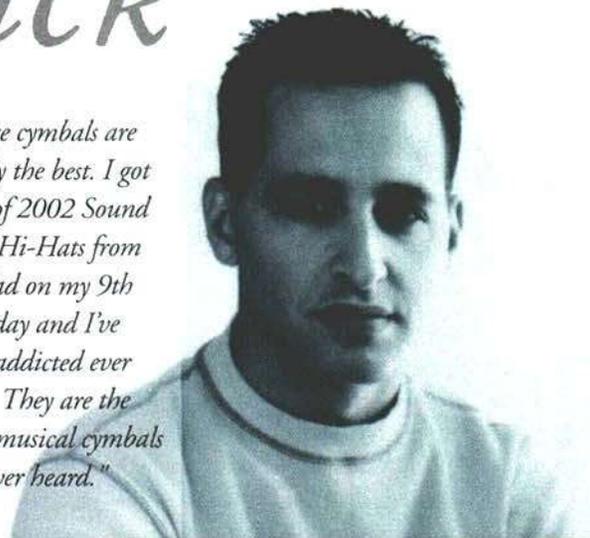
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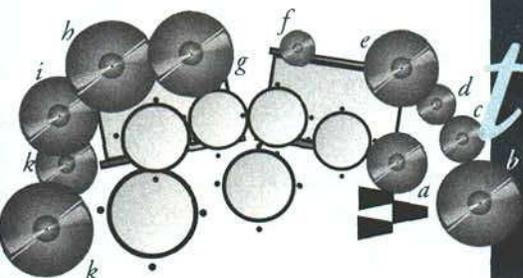
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- h) 18" Signature Full Crash
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- j) 12" Alpha Medium Hi-Hat
- k) 20" Signature Heavy Bell Ride

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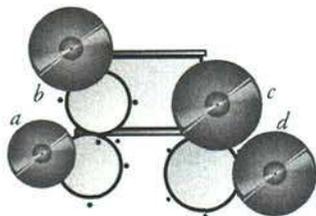
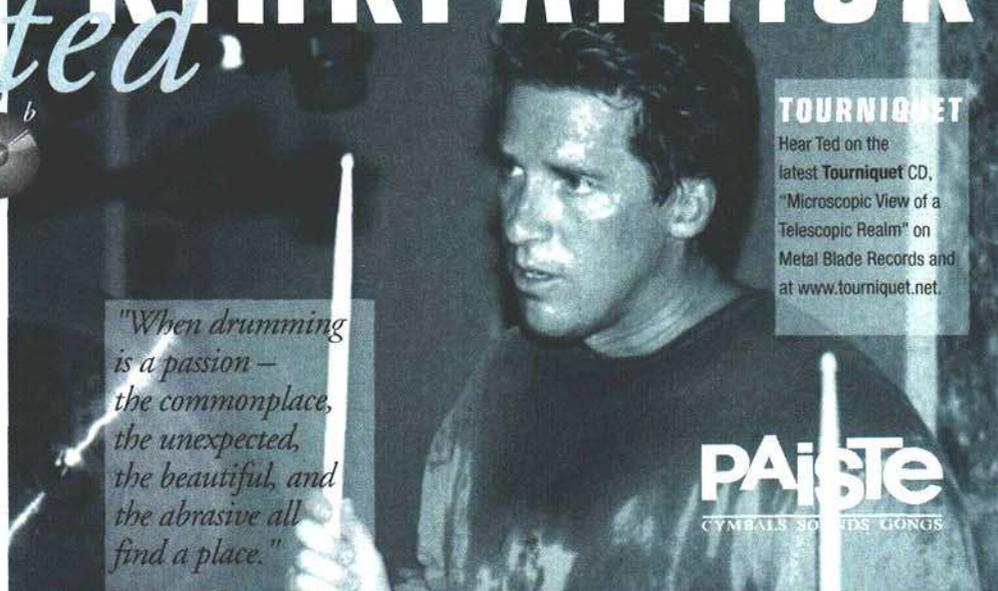
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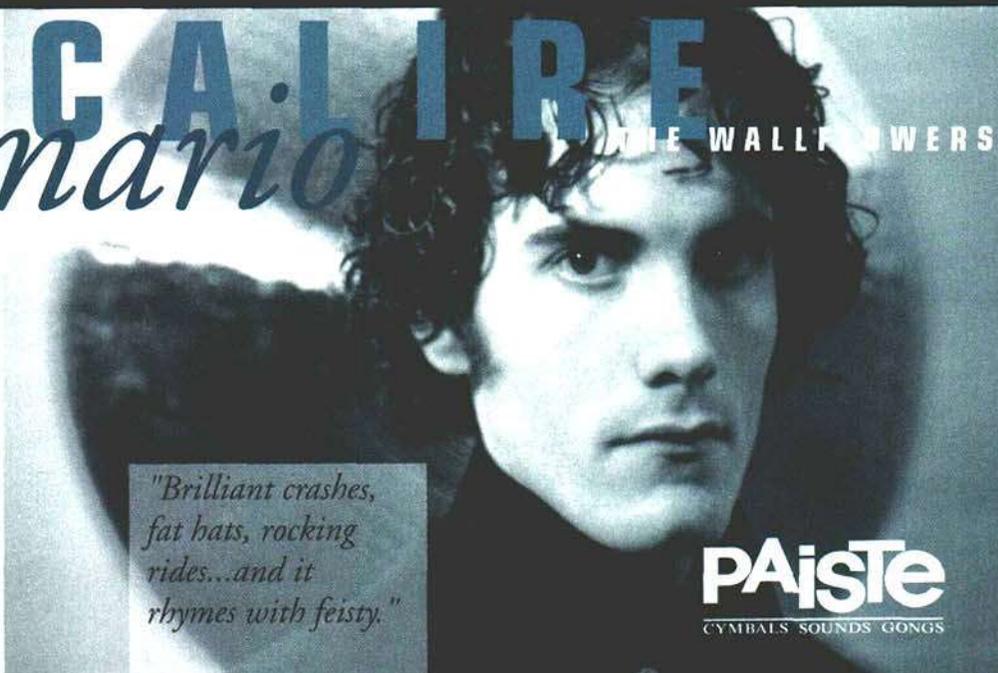
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Example 4 consists of two staves of music. The first staff is in common time (C) and the second staff is in 6/4 time. Both staves feature a series of rhythmic patterns, including eighth and sixteenth notes, with 'x' marks indicating specific sounds or accents. The notation includes a 3/4 time signature change in the second staff.

Example 5 is the chorus groove to "I Need You." This 6/4 pattern is highlighted by the use of toms and open hi-hat. As a general rule, the snare, bass drum, and ride pattern define the underlying essence of most beats. But it's the other sound sources in the drumset—toms, open hi-hat, doubling-up on the hi-hat, electronic sounds, various percussion sounds—that can dramatically alter and enhance a basic-sounding groove.

Example 5 consists of two staves of music in 6/4 time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, with 'x' marks and accents. The first staff has a 6/4 time signature, and the second staff has a 7/4 time signature.

Examples 6, 7, and 8 are from three different sections of "25." This song is an instrumental prog-fusion concoction that journeys through several different time signatures, some of which are represented here. Example 6, in 7/8, is from the opening melody and main section of the song. It's followed after a brief pause by a second prominent passage, which feels more like 7/4. Example 8 is a third section, which shifts between 7/8 and 5/8 and involves a few anticipated 16th-note kicks.

Examples 6, 7, and 8 are shown in three separate staves. Example 6 is in 7/8 time. Example 7 is in 7/4 time and includes a drum pattern: R L R L R L R L R L R R R. Example 8 is in 5/8 time and includes a drum pattern: R L R L R L R L R L R R R.

"Partial To The Bean" (where do musicians come up with these titles?) is another instrumental tune with many "chapters." The drums double the main guitar and bass riff (example 9), which ends with a twice-repeated, five-note-grouping pattern played between the China/snare and bass drum. This same odd-note grouping concept is also utilized in the last measure of example 10, beginning with the cymbal crash at the end of measure 3. In both examples, the cymbals are emphasizing 1 and 3 while the bass drum fills in on 2, 4, and 5. Example 10 is a fifteen-beat, four-measure phrase (4/4, 3/4, 4/4) played with double bass and the snare pounding away on all fours.

9

10

One final thought: If and when Platypus ever tours, just remember, when pus comes to shove, just make sure to have your backstage "PlataPass."



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A photograph of the Escovedo family in front of a music store named 'M.A.E.'. The store has a sign that reads 'APPEARING TONIGHT THE ESCOVEDO FAMILY'. A yellow guitar is mounted on the building's facade. The family consists of four people: a man on the left wearing a black cap and glasses, an older man in the center wearing sunglasses, a woman in the middle, and a man on the right wearing glasses and a black jacket. They are surrounded by various musical instruments, including several red Toca congas and timbales.

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This example has the right hand mimicking the left foot while the left hand plays clave.



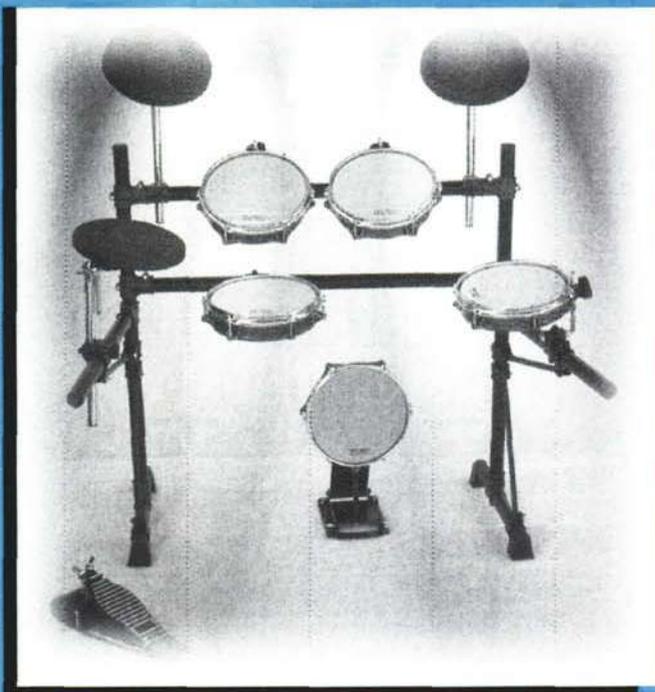
Here's a mozambique that includes right-hand clave and left-foot cascara.



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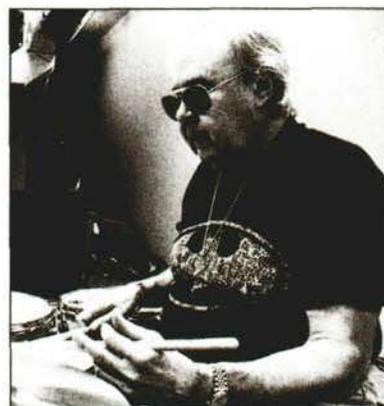
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Ostinato Studies

by Joe Morello
 Transcribed by Jim Jacobus



These exercises will help develop your ability to play an ostinato (repeating pattern) with one hand while playing various figures with the other hand.

Practice the following exercises slowly at first by playing the Ostinatos in the right-hand column with your right hand. Then, using your left hand, add the rhythmic figures in the left column to what you practiced with the right. After you've mastered those, reverse your hands. Build speed only after you're comfortable playing each pattern.

The following page contains examples of what the individual Ostinatos and rhythmic figures look like when played together (for

example, the first ostinato played over the first rhythmic figure, the second ostinato played over the second figure, and so on). These Ostinatos and rhythms may be mixed and matched freely and played with each hand on different surfaces for variation. (And even more examples may be found in my book, *Master Studies*, on pages 79-81.)

These exercises are extremely technical in nature, and, played strictly as written, might not make musical sense. However, if properly mastered, they may be *applied* musically to the drumset and will allow you to elaborate and create your own ideas.

Happy practicing!



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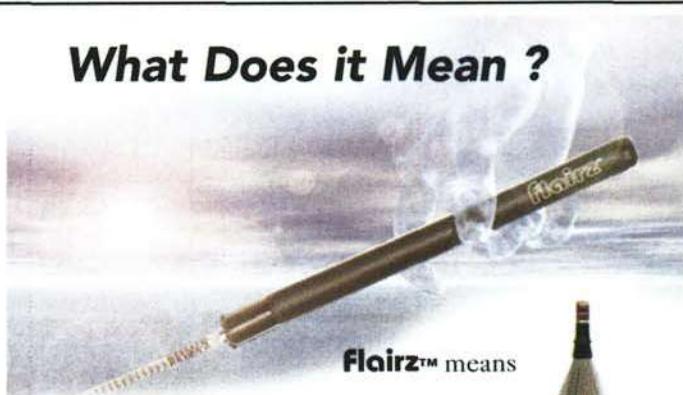
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Brian Blade On...

by Ken Micallef

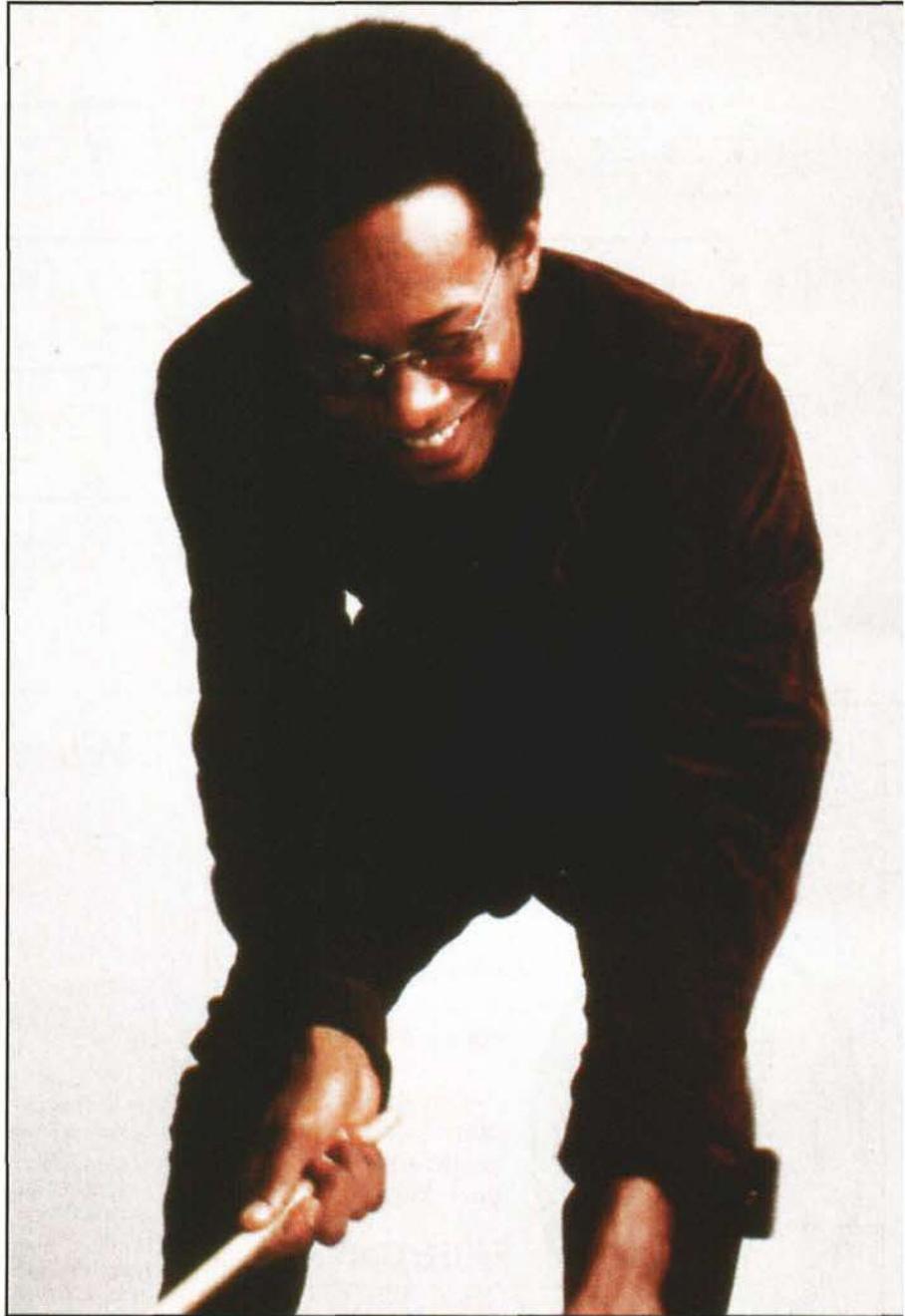
Just as his intensely swinging drumming is instantly recognizable, the compositions of Brian Blade have a sound and style all their own. On his sophomore Blue Note release, *Perceptual*, Blade and his band, Fellowship, create music that is equal parts intimate folk melodies, soaring spiritual jams, and high-flying improvisations. The music is organic, holistic, hot, and, yes, it's jazz. But it's more than that. Having worked with an array of musicians from Joni Mitchell to Seal to Wayne Shorter, Blade views his music as a continuum.

"Growing up, I never had borderlines built around music," says the twenty-nine-year-old. "I started driving when I was sixteen, and that's when I discovered Joni Mitchell's *Hejira*. All of a sudden things converged. That was an amazing introduction for me to something I had never experienced before. These things are always growing inside you, and just how they manifest themselves becomes apparent when you're writing."

Blade says the sound of *Perceptual* results from the close ties between bandmembers. Fellowship includes Jon Cowherd on keyboards, Chris Thomas on bass, Myron Walden on alto saxophone and bass clarinet, Melvin Butler on tenor and soprano sax, Dave Easley on pedal steel, and Kurt Rosenwinkel on guitar. Joni Mitchell also guests on vocals.

"Joni is probably my greatest influence," says Blade. "I look to her for so much. Just by experiencing all those records that she made and knowing her as a friend, it fulfilled me and fortified certain ideas that I have. There's always this high ideal I'm trying to shoot for—how much can I project through the music?"

How does Brian switch gears from the pop-rock of Seal to the deep jazz of Shorter? "It was heavy intensity with Seal," he says. "I had to hit the drums with more force. I let the music tell me what to do. Physically, there are things I wanted to ex-



cute, but I let muscle memory and my instincts and reflexes tell me what to play."

An elusive, somewhat shy man, Blade titled *Perceptual* with one goal in mind. "Even if something isn't happening to you, it's happening in your backyard," he says. "It has to do with how you perceive things. How do you look at another child shooting a child? Does it have nothing to do with you, or does it have *everything* to do with

you? I still feel like we're all children. Are we just going to survive, or are we going to *live*?' It's hard to find that balance in the world."

For this *Impressions*, we played certain tracks for Blade to get his thoughts and feelings about music and a drummer's performance. You'll see from Brian's responses that he has a deep understanding of our instrument.

...Jeff "Tain" Watts

Michael Brecker. "Sound Off"

(from Time Is Of The Essence)

Watts (dr), Larry Wings (org), Pat Metheny (gtr), Brecker (tn sx)

Brian: That was great, really compelling. He just sizzled all the way through. I know that was Jeff Watts, but I've never heard him play with an organist, which was great to hear. I love that tanky thing he gets from the snare drum, those "rim-shotty" things, and he'll play the hi-hat open and shut very quickly and then slam the floor tom—*shhboom*. It's one of the trademark things he does.

This track has a different cymbal sound from the one I'm used to hearing Jeff play. Not the beat, but the sound and tone of the cymbal. There's more air there in a way.

MD: What was the first clue it was Watts?

Brian: I knew by the first beats of the cymbal, but I waited until I heard the comping to be sure—he has a distinctive way of comping. A lot of times Jeff will play the snare and bass drum at the same time. Or he'll play a figure that will unfold over a certain number of bars, or even just once. He does those things that I first heard Elvin play, certain accents over the bar. I

call them "Elvin-isms." And I love the way it will get intense but never lose the stream of the piece of music. No matter how rhythmically complex Jeff plays over the music, it's always moving forward.

...Tony Williams

Tony Williams. "Some Hip Drum Shit" (from Ego)

Williams (dr), Don Alias, Warren Smith (perc)

Brian: Wow. I don't know who that was but the rhythmic consistencies on the agogo bell and the surdo reminded me of Airto. The whole piece sounded like this village of folks who had this whole other language. We all have to be in a certain place in a certain time, [laughs] This is how we get there.

MD: Did it sound of a period?

Brian: The sound of the drums... well... maybe some of them had Black Dot heads. There is a sonic thing that comes across. The sound of the hi-hat and snare might put it in the '70s. I saw a gig with Airto once and he sounded like that. He was standing up and it sounded like he had this ensemble in his head.

MD: [hands him CD]

Brian: That was Tony? I can't believe I didn't know that was Tony! That was so burning.

...Ed Blackwell

Don Cherry, "There Is The Bomb"

(from Where Is Brooklyn?)

Blackwell (dr), Don Cherry (trp), Pharoah Sanders

(tn sx), Henry Grimes (bs)

Brian: This is funny, because I only got to see Ed Blackwell a couple of times, but I know it's him. He was so brilliant. You never felt like he was a slave to a habitual pattern in his playing. He played over a song and he might leave the cymbals entirely and play something on the drums that sounded like something so kind of village-esque, almost like another internal piece of music that underscored what was happening harmonically. *Then* he'd go back to the cymbal.

There is that street-beat feeling to the drummers who come out of New Orleans and that area of the world. You can hear all the cultural collisions within it—the beauty of that cross and mixture. It's like its own country, and you can clearly hear that in

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Blackwell's playing.

There is something communicative about Blackwell's playing. It could almost be translated into words.

...Matt Wilson

Matt Wilson, "Making Babies"
(from Smile)

Wilson (dr), Andrew D'Angelo (al sx, bs dr),
Joel Frahm (tn sx), take hone (bs)

Brian: That was a plateful. In a way, there were sounds that reminded me of Roy Haynes' playing, but I really don't know who it is. It was brilliant. Who is it?

MD: Matt Wilson.

Brian: Oh man. That was great. I love the cadence and the melodic ideas he played throughout the song.

MD: Why did it sound like Roy?

Brian: There were certain sharp things that he executed that reminded me of Roy. It wasn't the cymbal or snare sound. It was more the ideas, in a way, that took me to Roy. What a great sound, a whole conception musically.

...Bill Stewart

Pat Metheny, "What Do You Want?"
(from Trio 99-00)

Stewart (dr), Metheny (gtr), Larry Grenadier (bs)

Brian: Bill has such great clarity in the sounds he gets from the drums. I love that. You never lose sight of the piece of music. The momentum is there, the beads of sweat so to speak. I like the minimalism of his comping and the way the rhythm unfolds. Bill has that ability to play so much drums, yet he is sensitive to what the music requires. Larry was walking that line and Bill was underscoring these valleys and peaks; he was never comping for the sake of it.

MD: You've played in a trio with Pat. How is your approach different from Bill's?

Brian: Probably a little sloppier! Rhythmically, Pat is very much on the beat. He wants the beat to keep moving forward. He'll go from things like rhythm changes to a stark ballad. So in a trio, from a compositional point of view, he hears the texture and you have to accentuate the har-

monic motion. I tend to leave a lot of space. He wants to hear a certain thing from the drummer propelling the harmonic motion.

...Philly Joe Jones

Art Pepper, "Jazz Me Blues"
(from Art Pepper Meets The Rhythm Section)
Jones (dr), Pepper (al sx), Red Garland (pno),
Paul Chambers (bs)

Brian: That was *so* swinging. I think it's Art Taylor, but I don't know for sure. Who was it?

MD: Philly Joe Jones.

Brian: That was Philly Joe? That's weird. There were glimpses of him, but the comping didn't sound like Philly Joe at all.

MD: It's hard to tell when the tempo is so fast. You can't easily hear his trademark cymbal beat.

Brian: That was bizarre. There was something about the beat that reminded me of Art Taylor in a way. But I love Philly Joe, on the Miles records in particular. He just swung so hard.



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Can Drum Corps Help Your Drumset Playing?

by Mark McTaggart

On several occasions, players who've appeared in this magazine have raved about time they spent marching in band or drum corps. At the risk of offending some, and with the intention of enlightening others, I'd like to present a few of the pros and cons of marching percussion based on my experience teaching at the Drum Corps International Division 3 Level.

In its constant search for perfection, drum corps employs instructors for almost every individual section of the percussion ensemble. So, as a corps drummer you'll get plenty of attention. But is all this attention beneficial to you as a set player? Let's take a close look at all the factors.

The Upside

1. Development and dedication. Drum corps is an activity that combines music with a visual package and competition. The point is to present a musical and visual performance for an audience, which is exactly what a group of musicians (a band) is supposed to do. The only difference is, a drum corps is competing for a score from a group of carefully selected judges. It's kind of like doing a summer tour consisting of only talent shows. Your eleven-minute performance of music and movement is constantly rehearsed and re-rehearsed for almost an entire year. So, you'll learn to be dedicated, learn what teamwork is all about, and learn what rehearsal *really* means.

The drive for perfection in all aspects is what a good corps program is all about. Any two or more people playing the same notes have to sound like one person. Everything from notes to stick grip, posture, and movement has to be worked out and perfected. A vast amount of time is spent on basics like grip, dynamics, tempo,

phrasing, and all the things that help you to drum well. Reading is also a *must* in drum corps. You'll get a lot of information that will aid you in any musical situation.

2. Stylistic versatility. Drum Corps really has opened up to a broad spectrum of styles, and is a good place to learn the rhythmic structures of these styles of music. The inclusion of "the pit" may give you some exposure to other instruments in the percussion family, like mallet keyboards and timpani. Some pits even include one or more drumsets or partial drumsets. All this may certainly help your drumset playing.

"A LOT OF DRUM CORPS INSTRUCTORS HAVE NEVER PLAYED ANYTHING OTHER THAN CORPS-STYLE MUSIC. IT'LL BE OBVIOUS TO YOU EXACTLY WHO WANTS TO EDUCATE AND WHO JUST WANTS TO WIN."

3. Musical bass drums. One of the most educational things to do in drum corps is to play bass drum. Bass drum in corps is no longer about four quarter notes to the bar with one mallet. Corps today use pitched bass drums in graduated sizes to play parts that rival the lines played on bass guitar, with notes divided among two to eight players.

Good bass drummers are masters of timing, and a good section can drive an entire corps, just like good kit players drive a band. Even cymbal players are learning

much more beyond "crash on 1, rest for seven." All the elements of being a good drumset player are strengthened when we learn more about everything involved in music.

4. Grip development. The visual aspect of drum corps is doing a great deal to keep the traditional left-hand grip alive. Most instructors feel that a snare drum section has more visual appeal with traditional grip, and corps is a good place to find people who can *really* teach it.

The Downside

1. Winning comes first. Drum corps is a specific idiom, and because of the competitive nature of the activity, drum corps want to *win*. There can only be one "best" corps each season, no matter what level you compete at. The World Champion corps sets the standard for everyone else.

However, making the attempt to meet this standard often results in a vast amount of imitation of that champion—without really knowing why things are done in a particular fashion *by* that champion. This leads to things being taught that may be incorrect in technique or interpretation. It also renders the information somewhat useless to you until it's corrected. It may also contribute to a problem with your drumset playing that you're totally unaware of. It's important to know that a lot of drum corps instructors have never played anything other than corps-style music. It'll be obvious to you exactly who wants to educate and who just wants to win.

2. The potential for overplaying. The corps idiom requires the extensive use of rudiments to create the musical parts, and charts tend to be quite complex and busy. This is great for your reading and for developing technique. However, it's very

rare to find a drumset part in the real world that would be as dense as a corps chart.

Some corps players who leave the activity and move to drumset find it very frustrating when they're told they play "too much." This is the downside of all that technique and rudimental facility. You're all dressed up with no place to go!

3. Coordination problems. Marching has surpassed the box-like formations of an army drill team. Routines today include frontwards, backwards, side-to-side, and diagonal movement. Drumset players should be advised that no matter what direction you're going in, your feet are always moving in 2/4, with the left foot on the first beat. This is opposite to the drumset, and really restricts coordination between hands and feet. Some serious time at the kit will be required to undo a season of marching and playing on one level surface, as opposed to a kit setup.

I discovered this problem on a gig with a country band, when I tried to play a "train" beat. I realized that I was playing the hi-hat on 1 and 3 and the bass drum on 2 and 4. I was literally anchoring the groove with a

hi-hat chick, and playing the backbeat with the bass drum and a snare accent. Not cool!

4. Technique problems. The Corps-style technique used on snares or multi-toms does not translate well to the drumset, since it's been streamlined to reduce excess motion that may cause errors. (The tuning of snares and toms is also unique, with drums tensioned so tight they have to be designed specifically for the activity.)

If not taught and performed properly, the technique used can actually be damaging to your hands. Also, the physical demands of carrying a set of multi-toms or a bass drum can damage everything from your neck to your feet. This is not a good thing for your future as a set player. In fairness, it should be said that a good staff will do everything possible to avoid injuries. However, they can still occur.

5. Lack Of feel. Because of the competitive aspect, drum corps tends to be more science than art. I've seldom heard the word "feel" used in discussions directed to battery personnel. For the sake of a cohesive ensemble, drum corps tend to play right square on the beat. This is a trait not

usually sought after in a contemporary drumset player, and generally does not feel relaxed.

Join The Parade?

The list of pros and cons related to drum corps and drumset are as long as a Fourth Of July parade. The activity is so specialized that *you* are the only person who can decide whether or not to do it.

Running around a football field with twenty pounds of drum hanging from a piece of fiberglass around your neck can actually be part of a really beautiful thing. But can it help your drumset playing? Yes—probably more so than tap dancing or karate. But *all* of those activities can improve your set playing *if* you use them correctly and extract the relevant information.

The bottom line is, if it's crossed your mind to see what the activity is all about, investigate and give it a try. The benefits can be plentiful. And if it's *not* for you, you'll know soon enough.



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10 Cindy Blackman Works On Canvas

Cindy Blackman (dr), J.D. Allen (tn sx), Carlton Holmes (kybd), George Mitchell (bs)



Cindy Blackman may have fired the first true shot of the new millennium, and it starts with a whisper. *Works On Canvas* proves that she's a jazz drummer of the highest order, leading a quartet with amazing dynamics and pointed energy. Those only familiar with Blackman's role in the Lenny Kravitz band will be taken to another musical dimension by this disc. Cindy jumps all over it: vapor-like brushwork on "Green Dolphin Street," Elvin Jones-ish steamrolling on "Mudee Ya," and a halting Tony Williams-like cadence on "Spanish Colored Romance." She kicks off "Sword Of The Painter" with a blistering solo, later toying magically with the time. Blackman gets nice material from saxman Allen and keyboard player Holmes, composes some intriguing music herself, and transforms standards like "My Ship" and "April In Paris" into her own strange and beautiful brew. (HighNote)

Robin Tolleson

9 No Doubt Return Of Saturn

Adrian Young (dr), Gwen Stefani (vcl), Tony Kanal (bs), Tom Dumont (gtr), Gabriel McNair (kybd), Stephen Bradley (trp)



So, how many of you have knocked over your milk 'n' cookies while lunging to switch off a No Doubt video? A voice like Gwen Stefani's can indeed prompt severe reactions. Those of you without an aversion to the squeaky diva are the lucky ones, though. That's because you've stuck around long enough to hear some of the freshest ska-rock since Madness, The Selector, and The Specials invented it two decades ago. Drummer Adrian Young simply kills on this stuff. His boundless energy is just what the music requires, and his chops allow the band to take the music into unexpected places. *Return Of Saturn* is a strong forward step in the band's evolution, and Young is never less than thrilling throughout. A great performance. (Trauma/Interscope)

Adam Budofsky

9 Jackie McLean Vertigo

Tony Williams, Billy Higgins (dr), Jackie McLean (al sx), Donald Byrd, Kenny Durham (trp), Herbie Hancock, Sonny Clark (pno), Butch Warren (bs)



Tony Williams' 1963 debut recording starts off this reissue, which pairs two McLean dates. Only seventeen years old, Williams' style is already immediately identifiable, his ride cymbal flying along through the opening track "Marney." On "Vertigo" he stretches out, punctuating phrases across the barline and superimposing time signatures

onto the beat. The track culminates in a drum solo where Tony demonstrates his killer chops, isolating them with gaping rests before the close. These are all techniques he would continue to develop and explore throughout his life.

The second half of this CD resurrects a fine 1962 date of bop-based material featuring Billy Higgins behind the kit. Billy's solid swing and complementary chatter create a powerful groove throughout. Altogether a great set. (Blue Note)

Martin Patmos

8 Therapy? Suicide Pact—You First

Graham Hopkins (dr), Michael McKeegan (bs), Andy Cairns (vcl, gtr), Martin McCarrick (gtr, strings)



Therapy? has made some of the most innovative heavy music of the past decade. On *Suicide Pact—You First*, the Northern Ireland group continue to fine-tune their bizarre melding of metal, hardcore punk, ballsy rock 'n' roll, and disturbing (and sometimes comical) themes. In the process, their instrumentation—namely the drumming of Graham Hopkins—gets mighty interesting. On the jarring Captain Beefheart-ish opener "He's Not That Kind Of Girl," Hopkins breaks the beat up in clever ways, and on "Wall Of Mouths," his hard-hitting 4/4 ably supports Fugazi-like post-hardcore squeals. And "Big Cave In" features the drummer rampaging through several time signatures with remarkable precision. On *Suicide Pact*, Graham Hopkins provides plenty of therapy for the ears. (Ark21)

Jeff Perlah

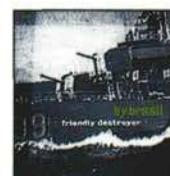
GOING UNDERGROUND

You know when you hear the influence of The Butthole Surfers and Earth, Wind & Fire on the same track, you're in for a special time.



Enon's *Believo!* is indeed quite a roller coaster ride. Drummer **Steve Calhoun** (ex-Skeleton Key) expertly cavorts with all sorts of noisy percussive utensils on this sonic junk-yard barbecue. (See *Thru Broadcasting*, www.seethrubroadcasting.com)

Hybrasil favor distortion a bit less than Enon, but their *Friendly Destroyer* is no less twisted. Think Talking Heads meeting Morphine



for a double latte. Drummer **Jeff Berlin** shows a lot of flare for the highly rhythmic songs and proves a master of tension-building. Extremely cool. (Bam, www.bamrecords.com)

The Lapse are more from the Sonic Youth/Blonde Redhead school of guitar think-rock. (Co-leader Toko Yasuda was in fact a member of BR.) Yeah, there's always a lot of bands plowing these deep dark waters, but *Heaven Ain't Happenin'* stands quite tall among them. Drummers **Dave Leto and Harrison Haynes** know the way to get around this kind of town is to *driiiiiive*. (Southern)



From the ashes of Chicago Appalachian dub experimenters Red Red Meat rises Califone. Their second, self-titled EP finds the band refining their art further. **Ben Massarella and Brian Deck** like lots of dirt and rocks and roots and things messing up their mechanical rhythms, and the effect is often mesmerizing. (Road Cone, www.roadcone.com)

Adam Budofsky

8 The Delgados The Great Eastern

Paul Savage (dr, tuned perc, gtr, kybd), Alun Woodward (gtr, vcl, kybd, vibes), Emma Pollack (gtr, vcl, vibes), Stewart Henderson (bs, acdn, kybd)

Oh, what a joyful sound The Delgados trumpet on their new album. Like The Flaming Lips (and The Beach Boys before them), these Scottish geniuses know just how to balance intimate, close-to-the-mic' sentiments with sweeping orchestral backdrops. You'll certainly hear Brian Wilson and Phil Spector here, but when needed, The Delgados aren't afraid to stamp the stomp boxes for an explosion of noise. Drummer Paul Savage chugs along with a big, laid-back sound, and often comes up with surprisingly funky variations on the primarily mid-tempo 3/4 tunes. And his command of dynamics is perfect for these mini-symphonies. Fans of Mercury Rev, Radiohead—heck, anyone with ears for great pop music—should totally dig this. (Beggars Banquet)

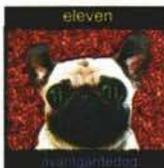


Adam Budofsky

8 Eleven Avantgardedog

Greg Upchurch (dr), Natasha Schneider (vcl, kybd), Alain Johannes (gtr, vd)

Eleven has an interesting alternative rock pedigree. Original Red Hot Chili Peppers drummer Jack Irons helped start the band in 1990. In 1995, while recording their third album, *Thunk*, Jack left to join Pearl Jam, and was replaced by Greg Upchurch. Upchurch is a vital part of *Avantgardedog*, offering inventive drum beats and sampled sounds. The squashed, distorted drums that power "What Can I Do" are almost cartoonish, and "It's Okay" even has tabla in the mix. Upchurch never plays exactly what you'd expect. But he's able to keep his parts simple, even in the



offbeat instrumental interludes, while putting the thrust in unpredictable places. Natasha Schneider and Alain Johannes craft a sound with melodic nods to Beatles, Bowie, and Robert Fripp, and rhythms from industrial to jungle to Eastern music, making *Avantgardedog* one of the boldest albums so far this year. (ASM)

Robin Tolleson

8 Brian Blade Fellowship Perceptual

Brian Blade (dr), Jon Cowherd (kybd), Chris Thomas (bs), Myron Walden (al sx, bs cl), Melvin Butler (tn, sp sx), Dave Easley (peddle steel gtr), Kurt Rosenwinkel (gtr)

On his second outing as a leader, Blade returns with his Fellowship band. Sometime-employers Joni Mitchell and Daniel Lanois also make quick cameos. The rocketing star jazz drummer has been equally at home playing with Joshua Redman, Joni Mitchell, Dylan, and Seal. This open-minded approach to playing and listening has made Blade's drumming blessedly free of jazz cliché. His textural, interactive, yet propulsive playing is, most of all, about remarkable touch. And the band follows suit, organically breathing through spacious textures and quick rolling waves of dynamics. Like Blade's drumming, the music is somehow simultaneously ethereal and burning. (Blue Note)

Jeff Potter

7 The Deadlights The Deadlights

Jim Falcone (dr, perc), Duke (vd, gtr), Jerry Montano (bs), Billy Roan (gtr)

There's no shortage of testosterone on radio and MTV these days. And The Deadlights sure don't attempt to lower the manliness meter. But they do offer their own take on the semi-industrial alternative



FROM THE EDITORS' VAULT

Dusting Off Drumming's Hidden Gems

9 Wayne Shorter Schizophrenia

Joe Chambers (dr), Wayne Shorter (tn sx), Curtis Fuller (tbn), James Spaulding (al sx, fl), Herbie Hancock (pno), Bon Carter (bs)

Nineteen sixty-seven was a heavy year. In rock, blueprints for the next move came in the form of *The Velvet Underground & Nico* and The Beatles' *Sgt. Pepper*. But in jazz, John Coltrane's death left a big question mark hanging over the future. Miles Davis's second great quintet suggested looking simultaneously forward to the avant-garde and back to bop. Davis saxist/composer Wayne Shorter's solo albums took a similar approach. *Schizophrenia* is a great example of this tack, utilizing underrated drummer Joe Chambers to perfection. Whether it was Joe's soul-jazz groove on "Tom Thumb," his subtle intro to the title track, or his smoothing out of the herky-jerky "Playground," Chambers was the perfect rhythmist to support Shorter's trips into space, while never forsaking his grounding on earth. (Adam Budofsky)



Adam Budofsky

metal thing. While singer Duke plays the boy-next-door/angry-young-man schizo act to the hilt, drummer Jim Falcone unleashes blazing tom fills and double bass spurts all over the heaviness. A few tunes feature odd meters, but Falcone doesn't let this keep him from rocking hard. Occasionally there's even a good ol' sing-along, like the 3/4 "Sweet Oblivion," and the band's dabbling in Eastern-influenced atmospheres spices up the stew. In the end, there's nothing groundbreaking here. But damn it sounds great cranked to 11—and isn't that what it's all about? (Elektra)

Adam Budofsky

8 Bender Jehovah's Hitlist

Steve Adams (dr), Kent Boyce (vcl), Tim Cook (bs, vd), Matt Scorpella (gtr)

Bender's recipe for sludge-pop, though a slightly familiar one, nonetheless displays a spark of fierce originality. The band's main power lines are supplied by vocalist Boyce and drummer Adams, who underscores the singer's ascending and surging vocals with aggressive, straight-ahead beats. Adams acts much like a clever marksman: He has moments of nail-it-on-a-dime precision even under hairy circumstances. One gets the sense that he is holding back—and perhaps for good reason. Given the over-the-top nature



What In The World Hot drumming from the far reaches of the globe

7 A recent release from Damian Draghici, *Romanian Gypsy Panflute Virtuoso*, is beautifully produced and recorded by Randy Gratton, who plays a wide range of percussion instruments as well. Gratton leads a world music ensemble at Berklee College of Music, where Damián became the first person to hold a bachelor's degree in panflute. Here Damian and Randy are joined by Omar Faruk Terbilek, Turkish master of the zurna (double reed), baglama (lute), oud, darbuka, and voice. A very meditative session, (lyridior)

8 The future of Nigerian Afro-beat is in good hands with Femi Kuti, son of the late, great Fela Anikulapo-Kuti. Femi and his band Positive Force have created a solid, hard-grooving CD with *Shoki Shoki*. With a smoother edge, and not as politically taunting

as Fela, Femi still pushes for a brighter future for Africa. The syncopation here is amazing between the horns, guitars, vocals, and conga players Olusegun Damisi and Gbenga Obisesan and drummers Tosin Aribisala and Muyiwa Oke. (MCA)

6 "Drumming For Success" is a program for kids that Dr. Arvin Scott has created, connecting responsibility and goal achievement with drum instruction. What a concept! On *Spirit Of The Drum*, Scott shows his prowess on a variety of instruments, creating interesting percussion "environments" on this self-produced CD. (Positive Groove Prod., auscott@uga.edu, PO Box 81534, Athens, GA 30608-1534)



David Licht

of "Superfly" and the hip-hop/metal raunch anthem "Sharon Stone," Adams could have easily slipped into trashy garage band abandon. To his credit, he plays clearly, at times tastefully funky, and always with great feel. (TVT)

Will Romano

9 McCoy Tyner

With Stanley Clarke And Al Foster

Al Foster (dr), McCoy Tyner (pno), Stanley Clarke (bs)

Al Foster is not flashy. He mostly plays "inside." And he lays down a nice subtle groove. No big deal, right? Actually, nobody on this planet sounds like Al Foster, and that is a very big deal. Al's singular sound is 100% joy. Drummers will get lost in his swinging ride cymbal, and his solos should be transcribed, analyzed, and heard a thousand times over. His brushwork is flawless, his joyful up-tempo Latin feel is refreshing, and he still sounds like his own wonderful self even when the trio lays down a funk tune. Most drummers would clutter up a piano trio with notes-a-plenty, and try to show off on a funk tune with Stanley Clarke. But Al Foster is better than that. He knows where beauty lies. (Telarc Jazz)

Ted Bonar

9 Pete Lockett's Network Of Sparks Featuring Bill Bruford One

Pete Lockett, Bill Bruford, Nana Tsioboe, Johnny Kalsi, Simon Limbrick (dr, perc)

7 Les Tambours Du Bronx

Silence

eighteen-member percussion ensemble

Here we have two CDs that explore the musical world of percussion ensembles—yet from dramatically different angles. Pete Lockett's ensemble is the more colorful and complete, as he uses five world-class

percussionists on many different instruments and in different combinations. Each track is fresh and inspiring, and the performances by the drummers, hand drummers, frame drummers, hand percussionists, and malletists are emotive and challenging. Bill Bruford's drumming is a seamless addition to the vast array of colorful sounds, and his considerable chops are in full musical affect on these challenging pieces. This disc demands many repeat listeners. (VIA Records/Mill, 2000, Gentssesteenweg 40, 9230 Wetteren, Belgium, www.viarecords.cgin, www.melt2000.com.)

Les Tambours Du Bronx

is the more muscular of the two discs, employing a virtual army of forceful drummers bashing away on metal oil drums. At times sounding like a cross between Japanese Kodo drummers and the *Stomp* show, the Bronx drummers definitely lay down formidable grooves: Get out of the way or get run over! While the eleven tracks suggest that the composers rely on certain tricks too much, there is a brooding nature to the performances—surprising, given the force of the instruments used. As an added bonus, the Bronx CD contains a great computer program (Mac and PC) that lets you create your own army of drumming madness. Fun stuff. (Naive Records, www.tamboursdubronx.com)

Ted Bonar

6 The Step Kings Let's Get It On

Mike Watt (dr), Bob McLynn (bs, vcl), Fem (gtr, vcl)

I bet these guys *crank* live. Coming across like a faster, less intelligent Rage Against The Machine crossed with The Offspring, The Step Kings go from loud to mega-loud on *Let's Get It On*. Mike Watt's beats are



8 Sex Mob Solid Sender

Kenny Wollesen (dr), Steven Bernstein (trp), Briggan Krauss (sx), Tony Scherr (bs)

8 John Scofield Bump

Eric Kalb, Kenny Wollesen (dr), Johnny Durkin, Johnny Alameda (perc), John Scofield (gtr), Mark De Gili Antoni (kybd), David Livolsi, Tony Scherr, Chris Wood (bs)

8 Zony Mash Upper Egypt

8 Wayne Horvitz

American Bandstand

Andy Roth (dr), Wayne Horvitz (kybd), Timothy Young (gtr), Keith Lowe (bs)

If there were still a speakeasy in downtown Manhattan, Sex Mob would be its house band, using rip-roaring party music to coax patrons to dance and forget their problems. Drummer Kenny Wollesen, with his loose-limbed feel and tasty tone, digs in deep on *Solid Sender*, holding the roots of each groove in his capable hands. He plays around with drum effects, and though his juicy snare takes on different guises, it's always fat and lively. (Knitting Factory, www.knittingfactory.com)

Wollesen can also be found on John Scofield's stellar, in-the-pocket *Bump*, exchanging drum duties with Eric Kalb of Deep Banana Blackout. Generally, Kalb pounds out the driving funk tunes and Wollesen works the more open, New Orleansy end. Both groove royally, pulling inspired, earthy licks from Scofield. A web of percussion on most tracks adds more life to the party. (Verve)

Led by keyboardist Wayne Horvitz, Zony Mash deals in modern-edged funky textures, providing contrast with more ethereal pieces. Some tunes on *Upper Egypt* are fun and fat-back-laden, others a little darker, and a psychedelic aura hovers over the entire LP. Andy Roth has a fluid and direct drumming style, where a well-placed rimshot or ghost note can make a powerful statement. Like Wollesen, he plays with confidence and personality while keeping it fairly simple. (Knitting Factory)

Also featuring the Zony lineup but issued under Horvitz's name is *American Bandstand*. If *Upper Egypt* is a record for Saturday night, *Bandstand*, all gentle waves of quiet elegance, is for Sunday morning. It's sort of "chamber jazz," with a touch of boogaloo injecting an air of hipness. Here Roth reveals his softer side, using brushes to great effect. He's almost transparent, quite a compliment given such delicate music. (Songlines, www.songlines.com)

Michael Parillo

Kickin' Out The New Hot Releases From Tomorrow's Heroes

6 | With a well-recorded drum sound that makes the most of Eric Stock's crisp playing, Stroke 9's *Nasty Little Thoughts* is perfectly "clean." Neither pushing nor pulling, Stock stays right on the downbeat while making full use of his kit. "Make It Last" is a great example of his meticulous approach. An astute sense of dynamics lends itself to a sparse intro that makes the most of the pauses between drum beats, before swinging between a hip groove and a simple 2/4 during the choruses. (Universal)

8 | Galactic's Stanton Moore is a master of pauses as well, but his are full of anticipation. Moore's a groove man all the way, and *Late For The Future's* New Orleans jazz/funk fusion is the perfect showcase for his stellar press rolls and jumping kick. Nearly soloing

throughout "Baker's Dozen," with the downbeat becoming almost ornamental, Moore's style is about feel and placement and sound. A drummer to be reckoned with. (Capricorn)

6 | Starling's Peter Von Athen adds little more than extraneous hand claps to the basic beats on *Sustainer*. And it's simply not needed; these songs sell themselves, and Von Athen has the common sense to realize this. Such a sense of restraint is not easy to learn. Try picking one song off of *Sustainer* as a highlight, and you'll be stumped. (TimeBomb)

Lisa Crouch and Fran Azzarto



all from the white-guy guitar-rap school, and he handles the fffunk pretty well. A happy slappy bass drum foot and sloshy hi-hats are Watt's secret weapons. Perhaps



not the groovin'est dude around—how subtle can you get with the needle permanently in the red?—Watt nonetheless handles the parts well. He also adds much-needed syncopation to the Step Kings' tunes, which begin to sound the same after a while.

(Roadrunner)

Adam Budofsky

VIDEOS

7 Chris Layton Double Trouble Drums

level: beginner to advanced, \$29.95

"Whipper" Layton proves to be a fine ambassador of the aggressive Texas blues drumming style. The former member of Stevie Ray Vaughan's Double Trouble band is musically intense, prowling all over the beat. At the same time, he's an accessible teacher, very easy to listen to. The shuffle may be considered simplistic to some, but Layton knows better, demonstrating the more challenging aspects that separate the lackluster garden-variety groove from edgy, dynamic feels. Chris also explains the physical elements of playing the double shuffle and the rub shuffle, and demonstrates the use of ruffs and grace notes. He even shows how he executes one-handed rolls. With help from bassist Tommy Shannon and guitarist Arlen Roth, Layton points out the importance of listening and being relaxed. There's a lot of useful, practical information here for drummers of any style. (Hot Licks)

Robin Tolleson

BOOKS

8 Rhythms For Drum Set

by Ignacio Berroa

level: intermediate to advanced, \$24.95

One of the concepts we percussionists love to talk about is clave. While we throw the term about when listening to various Latin, Cuban, or African music, how many of us

could actually sit behind the kit and lay down some mean drumset clave? Sure, we may be able to clap out a basic rhythm—but play a 3-2 or 2-3 rhythm over a drumset pattern? Most of us can't take that gig.

Until now. Master drummer Ignacio Berroa has thoroughly laid out all one needs to know about the rhythm. While he doesn't go into the history of the clave in depth, he does cover the four basic rhythms and provides an A-to-Z method of internalizing the complicated beat. Berroa starts with the basics. First he develops independence between two limbs, then a different two, then a combination, and so on. The exercises are developed slowly and surely, yet they also prove to be challenging at nearly any tempo.

This book will give drummers the vocabulary and independence they need to pursue more interesting drumming patterns for any style of music. The included CD is complete with demonstrations of most of the drills in the book, as well as three music performances (with and without drums) corresponding to music charts in the book. A refreshing look at independence, and a benefit to all who seek out the mysterious clave. (PlayinTime Productions)

Ted Bonar

7 The Freehand Technique

by Johnny Rabb (Book and Video)

level: intermediate to advanced, \$ 39.95 (with video)

You know the guy who invented the Rhythm Saw "serrated" drumstick? Well, Johnny Rabb has done it again. Rabb's new book/video, *The Freehand Technique*, addresses the concept of the one-hand roll. According to the author, "This technique allows me to play rhythms with one hand that would normally be played with two."

On the accompanying video, even Jim Keltner says that this stuff is difficult, so don't get frustrated. The book's introduction is sincere and very descriptive. The student is given a practice technique and then shown via pictures how to start playing the one-hand roll. Eleven chapters cover everything from quarter- and 16th-note exercises to basic ride/bass drum Ostinatos, with some triplets thrown in for good measure. Things start to get confusing when Rabb uses the "Plug-in" concept. But smooth progression and an attention to detail make this 41-page book a real eye/hand opener.

The video is broken up into two sections. The first is basically a promotion for the Rhythm Saw, where we see that Rabb certainly can play. The second section is a little more informative, as we get a full visual description of how to play the Freehand Technique. It would have been a little more

Madness Across The Water

The Latest, Most Burnin' Import Drum Releases

Recommended by Mark Tessier of Audiophile Imports

Lyle Workman *Tabula Rasa*. Guitarist Lyle Workman has recorded with Todd Rundgren, Tony Williams, Jellyfish, and Beck. His second solo project features Toss Panos on drums. Guests include Mike Keneally, Dave Gregory (XTC), and Jeff Babko, with Luis Conte and Brian MacLeod on percussion.

Tom Saviano *Crossings*. Second solo project from saxman Tom Saviano, melodic groove-oriented jazz with Jeff Golub, Bill Champlin, and Brian Bromberg. Vinnie Colaiuta, Land Richards, Stephen Saviano, and Tony Moore are on drums, Lenny Castro and Arno Lucas on percussion.

Network *Highly Committed Media Players*. British drummer Steve Clarke's killer fusion group featuring Larry Coryell, Wolfgang Schmid, Laurence Cottle, Ted Emmett, Pete Jacobsen, and special guest Jack Bruce.

Ray Russell *A Table Near The Band*. British guitarist known for his work with Mo Foster and Simon Phillips (RMS). This stunning solo project from 1990 features these three, along with Tony Hymas, Tommy Eyre, Gil Evans, Iain Bellamy, Stuart Brookes, Tony Roberts, Ray Warleigh, and George Kettle on percussion.

To order any of these releases, contact Audiophile Imports at (908) 996-731, www.audiophileimports.com.



helpful if some of the lessons were addressed. Yet you get the idea of what to do when attempting to read through the book. Rabb's wind-up may be strange, but this particular curve ball is definitely a Strike. (JohnnyraBB Publications)

Fran Azzarto

Correction

Many readers told us they had trouble tracking down David Hughlett's book *Understanding Drum Techniques*, which was reviewed in the May *Critique*. We are happy to report that it's now available through Books Now. (See below.)

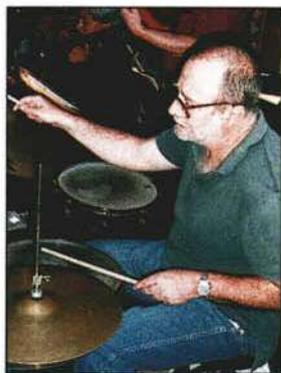


To order any of the videos or books reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call

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or visit us at <http://www.clicksmart.com>
(Handling charge may be added, according to product availability.)

Jack Ranelli



Think the big band days are over? Not according to Jack Ranelli. All it takes is some dedication, some good musicians, and a few people willing to listen to something other than MTV or VH1.

Jack has been proving his point for the past few years as the leader of his own big band. He certainly has the credentials: He's worked with the likes of Woody Herman, Richard "Groove" Holmes, Red Garland, and Peggy Lee. Today, Jack and a group of

top Los Angeles-area musicians regularly entertain big-band fans at clubs and festivals in Southern California.

In an effort to reach an even wider audience, the band recently recorded *The Jack Ranelli Big Band Live At Chadney's*. (Satsuma Records). It's a rollicking club date that features a wide variety of compositions performed with energy and skill by all concerned. Throughout, Jack commands the band with finesse, power, and a pure sense of swing reminiscent of Mel Lewis. (Check out the band's Web site, jackranellibigband.iuma.com, for more information.)

Jack and his band are constantly busy, and their recording is receiving airplay on LA jazz stations. For this big band drummer, times are good!

Michael Cahill

Mickey Dolenz on his gold-sparkle Monkees drumkit was the inspiration for young Michael Cahill to begin his drumming efforts. From there he went on to pursue percussion in all its facets, including mallet percussion, drum corps, marching band (including an appearance in the Macy's Thanksgiving Day Parade), and drumset. He cites Buddy Rich, Max Roach, Frank Zappa, and John Coltrane as musical influences, but is also into the metal rap of the Beastie Boys and Kid Rock.

Now a thirty-four-year-old environmental engineer with his own business, Michael's primary musical focus is The Amazing Mudshark. They're an eclectic New England band that's been together for over ten years. Offering an impressive mix of pop, rock, and ethnic-influenced vocal and instrumental tunes, the band gives Michael an excellent opportunity to flex his chops as a drummer, vocalist, and song-



writer. The group tours the East Coast heavily, playing 75 to 100 gigs per year in venues from coffeehouses to outdoor festivals. They've played the Bitter End in New York, the Hard Rock Cafe in Boston, and the ski resorts of northern New England.

The Mudshark also have a self-produced CD to their credit called *Everyday Above Ground*. Characteristically, its "focus" is on diversity, with tracks that run the gamut from Living Colour-influenced rock to tasty Latin jazz, and from mellow doo-wop vocals to hard-charging blues. It's an impressive debut recording, and worth checking out at www.amazingmudshark.com.

Michael also performs with The Loomers, Ellis Paul, Boston folk music icon Don White, and Nashville singer/songwriter Dave Crossland. He plays DW drums with a Kenner custom snare, Zildjian and Paiste cymbals, LP percussion, and Alesis electronic gear.

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

Eddie Clark

Eddie Clark has made a successful career in a tough musical genre: blues drumming. For the past eighteen years he's been touring the US and Europe, backing up blues artists like William Clarke, Lester Butler, Floyd Dixon, and Bill Doggett. He's played in every sort of venue, from smoky downtown jazz clubs to major international blues festivals. Along the way he's appeared on several CDs, including William Clarke's 1996 release *The Hard Way*, which received the W.C. Handy Blues Award as top blues album of that year.



A three-quarter Commanche from Lawton, Oklahoma—not exactly a "traditional" blues background—Eddie can nonetheless lay claim to the kind of experiences that shape blues musicians. For example, his long-time friendship and musical association with William Clarke ended with Clarke's death in 1996. His subsequent gig with Lester Butler looked promising, with that artist's CD, *13*, reaching number one in several European countries. But Butler, too, died suddenly, just one week after major shows in Belgium and Holland.

"Life can be cruel when you work so hard and end up with nothing," says Eddie. "But I keep on, and I'm proud and grateful to do what I do. I'm honored to have been—and to still be—in the company of such great musicians."

That company includes trumpeter Jeff Elliott. A principal sideman with Les McCann and Airto for many years, Elliott now leads his own group. Eddie has been on drums for the past four years. "Jeff is a genius," Eddie enthuses. "I get a free music lesson every night."

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



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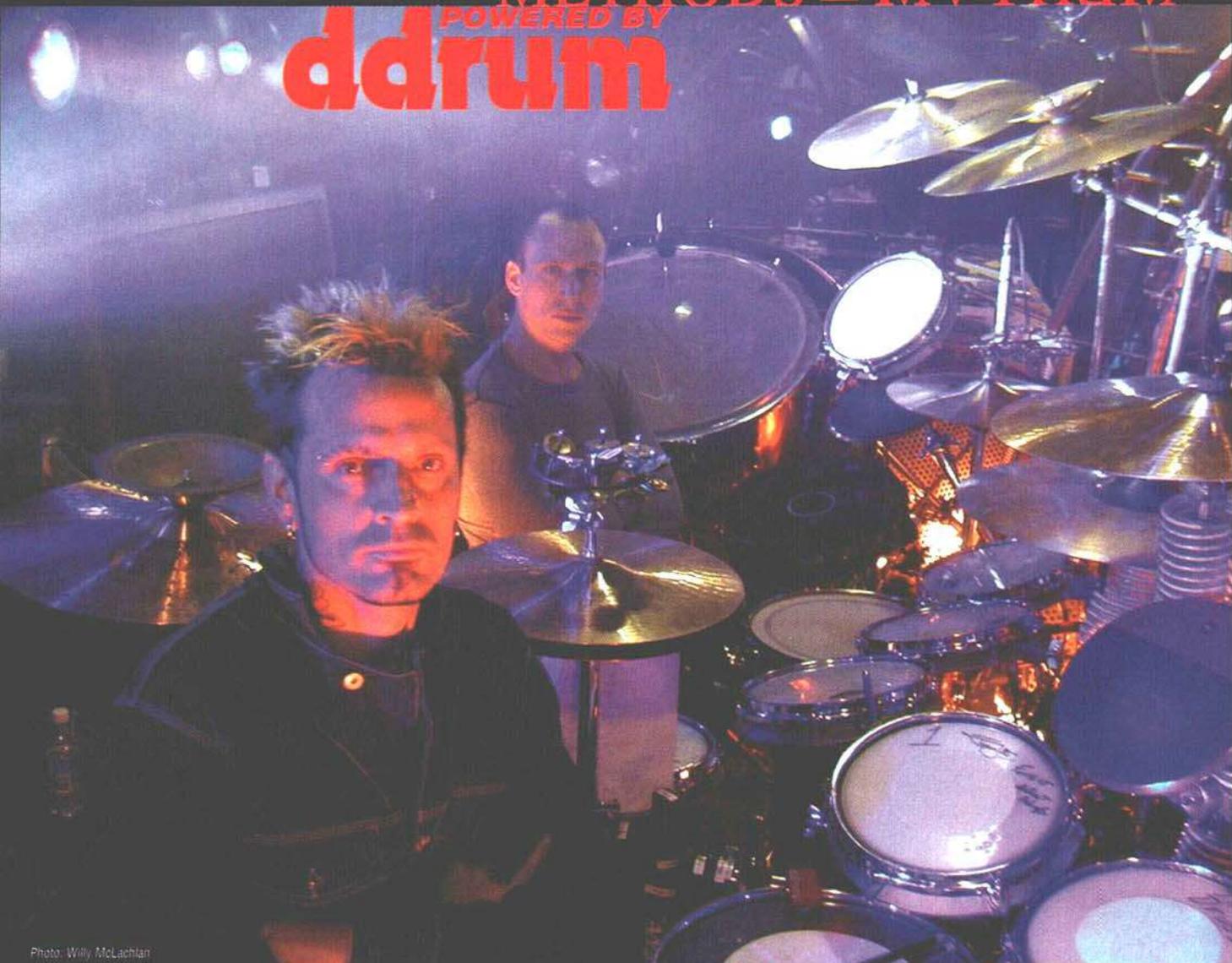


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Gregg Bissonette Wants You



Submarine is Gregg Bissonette's new CD on Favored Nations Records, featuring ten great new songs by Matt Bissonette. To help celebrate its release, Mapex, Zildjian, Latin Percussion, Remo, Vic Firth, DW Pedals, XL Specialty Percussion Cases, Favored Nations Records, and *Modern Drummer* have teamed up to give away a replica of the set Gregg used to create the music on this fabulous CD—plus many other fantastic prizes, from autographed copies of the CDs to a complete setup.

AND WIN!

Grand Prize: One (1) winner will receive a six-piece Mapex Orion Classic kit in Gold Ice; Zildjian cymbals; Latin Percussion timbales, Jam Block, and Deluxe Bongo Bell and Black Beauty Cow Bell; DW pedals; Remo heads; sticks and a stick bag from Vic Firth; XL Cases, and a copy of *Submarine* autographed by Gregg Bissonette.

Second Prize: Five (5) winners will each receive six pairs of Gregg Bissonette model Vic Firth sticks, one (1) six-piece set of Remo heads, an LP T-shirt, and a copy of *Submarine* autographed by Gregg.

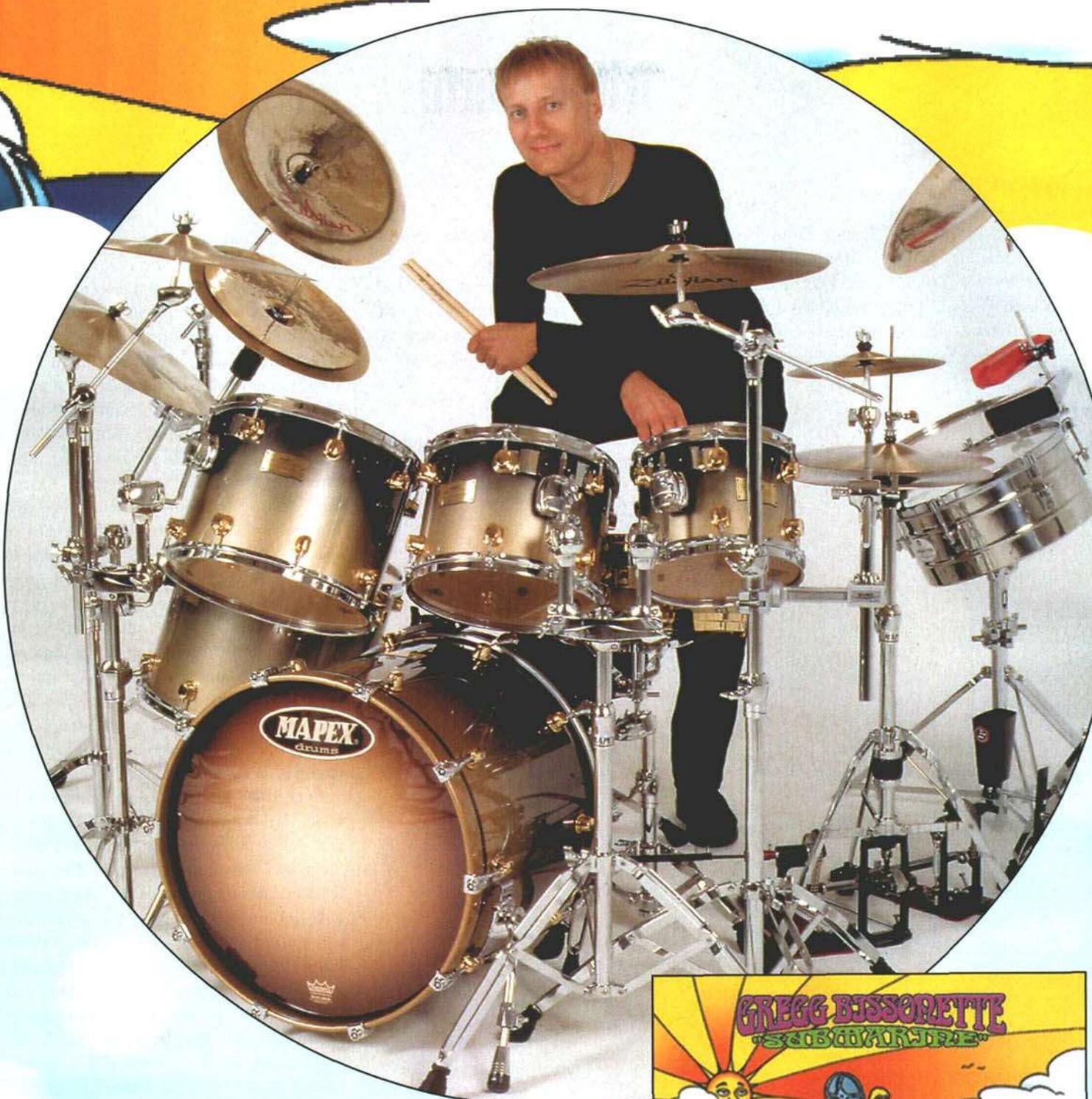
Third Prize: Fifteen (15) winners will each receive a copy of *Submarine* autographed by Gregg.

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Trilok Gurtu

by Mark Griffith

When I wrote the "Fusion Drummers Timeline" piece for *MD* in 1998, the last entry was Trilok Gurtu. Like many of his predecessors, Trilok has added a "new and different" element to the ever-growing

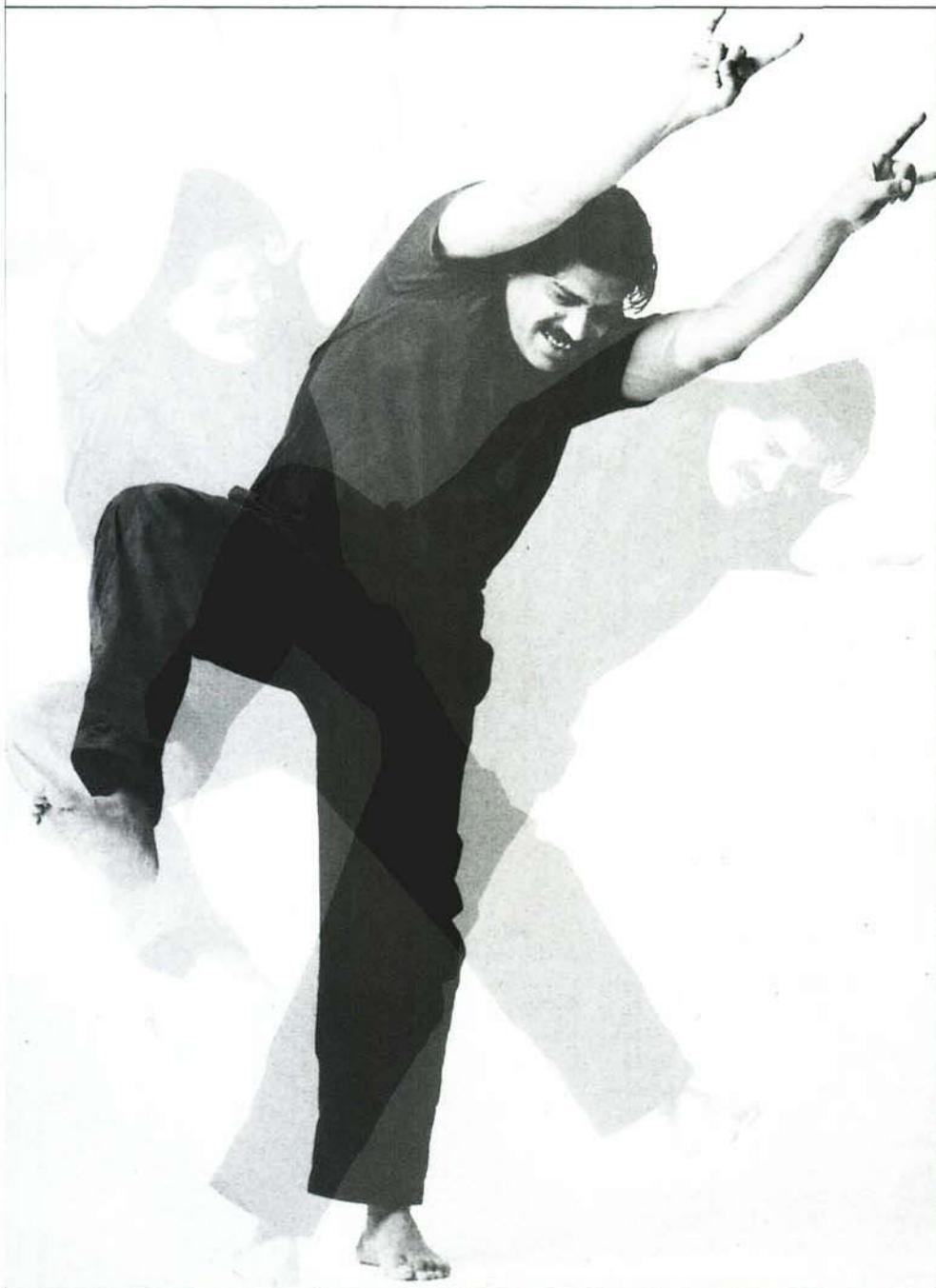
musical genre known as fusion. Trilok's background in tabla and Indian classical percussion gives him an expanded rhythmic vocabulary, and his complete knowledge of percussion has given us a new ver-

sion of the tool we all know of as a drumset.

Since Indian classical music is the basis for Trilok's training, it makes sense to start this study with one of the only recordings that he has made in that field. In 1996 Pandit Kamalesh Maitra made a recording of tabla tarang with Trilok Gurtu accompanying him on tabla. It's called *Tabla Tarang—Melody On Drums*. The tabla tarang is a melodic set of ten to sixteen tabla drums, where the musician plays and improvises off of established melodies or "ragas." A performance is usually a solo drum setting. This recording is a great opportunity to study Trilok's tabla approach, and it also comes with an in-depth booklet containing tabla history, explanations, and best of all, transcriptions of the four ragas. For anyone interested in melodic solo drumming (such as is being explored today by Terry Bozzio), the tabla tarang is an essential study.

Ever since his first major recording in 1985, Trilok has played with an approach that defies categorization. That recording, Shankar's aptly titled *Song For Everyone*, featured percussion duties by Trilok, along with Indian percussionist Zakir Hussain and a drum machine. This unique blend of European jazz, world music, and electronics seemed to be the perfect launching pad for Trilok's multi-national drumming skills. Using the drum machine as a rhythmic drone, the four musicians interact around it and with each other, creating a seamless sort of "world funk."

Although Trilok had been present on the jazz scene for almost twenty years, his first big exposure came when fusion pioneer John McLaughlin formed a one-of-a-kind trio that unfortunately only made two recordings: *Live At The Royal Festival Hall* and *Que Alegria*. It was with McLaughlin that Trilok's talents were finally used to their full potential, supplying shifting funk,



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Trilok Gurtu

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Live At The Royal Festival Hall is a masterpiece. On "Blue And Green," notice how the trio's pulse floats in and out of time in perfect synchronization. Gurtu's ultra-dynamic rolling triplets propel "Mother Tongues" from the beginning. Listen to how Trilok often chooses to just play accents without first elaborately setting them up. Yes, sometimes less is more, and the music just speaks for itself. But on the other side of things, Trilok's "more" isn't as cluttered as that of many other drummers. Perhaps because of his unique setup, he often tends to play more drums than cymbals: That tendency keeps the decibel level down and the interest level up. His solo on "Mother Tongues" is a beat-shifting, groove-displacing thrill ride. For those who are fans of sticking-based grooves, Trilok is a lifelong study, and this solo is a perfect start. When Gurtu chooses to groove densely, he breaks up busy 16th-note patterns in interesting and (to our ears) odd combinations.

Another wonderful aspect of Trilok's drumming is that, like any good percus-

sionist, as opposed to most set drummers, he knows when he can't add anything to the music. In these instances, instead of just marking time for the rest of the band, he often chooses to lay out and fill in the cracks with textural excitement. There are few musicians on this earth more capable of playing a lot of notes than John McLaughlin. Therefore, for a drummer it is sometimes necessary to pull back and let John do his thing. Trilok walks this tightrope perfectly, and never gets in the way.

Que Alegria offers more of the same sensitivity and excitement from this beautiful trio, but is a little more restrained. "Belo Horizonte" slowly builds to an aggressive crescendo. "Baba" is a classic example of "Trilokswing."

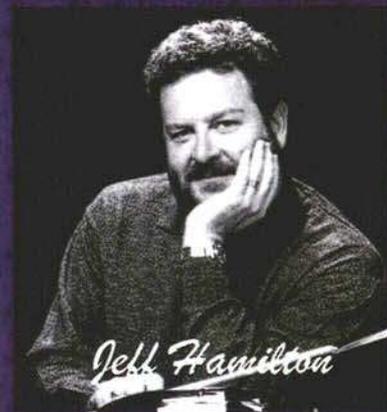
In 1993 Trilok contributed to drummer Fredy Studer's fabulous recording *Seven Songs*. While it isn't Gurtu that makes this recording jump out at you, he is definitely an important part of Studer's tapestry of sound (which also prominently features percussionists Dom Um Romao, Nana Vasconcelos, and bassist Miroslav Vitous). This is an excellent and well-constructed

yet overlooked drummer-led recording.

In 1988 Trilok joined and recorded with world/jazz innovators Oregon: Their initial recording with Trilok, *Ecotopia*, was clearly a transitional recording after the death of the legendary Collin Walcott. Trilok is finding his space in the group, and the band is changing before our ears. By the time the band recorded *45th Parallel*, Gurtu was sounding more comfortable, and *Always, Never, And Forever* was one of Oregon's best recordings in years. For those who have never seen Trilok perform, there is a video of him performing with Oregon called *Live At The 1987 Freiburg Arts Festival*. It offers unique insight into how Trilok creates sounds and textures.

Most people know of Trilok Gurtu from his solo recordings, and to date there have been seven outstanding releases and one collection. *Usfret* is Trilok's solo debut. It contains a good deal of Indian classical vocals, by Trilok's mother, Shobha, which Western ears may find hard to handle at first. But Shobha's voice is impeccable; she adds a beautiful quality to any recording she graces. Trumpeter Don Cherry also adds an interesting voice to this recording.

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Trilok Gurtu

(Cherry was a strong proponent of "world jazz" with his group Codona.) The early tunes on this recording lean on the Indian tradition, but "Shobharock" ingeniously fuses them with a strong and shifting groove. One could view "Goose Bumps" as a preview of things to come with Gurtu's later bands. I particularly enjoy the multi-faceted "Shangri La/Usfret."

Living Magic is more of an esoteric recording, with Jan Garbarek's influence felt throughout. This may be Trilok's least-accessible recording, and not a very good first listen for anyone who hasn't checked him out. However, Trilok's next recording is much more memorable. *Crazy Saints* featured the support of Joe Zawinul and Pat Metheny. Although the two fusion legends aren't on any of the same tracks, they do sound very good in Trilok's group and concept. With the larger group pieces on this release, you can hear (in retrospect) what Gurtu is moving towards, but the two duets with Zawinul are quite interesting and enjoyable.

With the next release, *Believe*, Trilok hit his full stride. This band, featuring Chris Minh Doky's heavily Jaco-influenced bass

and David Gilmore's rhythmically charged guitar playing, was the best and most exciting "fusion" band to come along in years. The tunes often metrically modulate from section to section, and are layered with intertwining parts and rhythms. This is dense but very playful and accessible music. Yet again, one of Trilok's strong suits is filling in the spaces without cluttering up the ensemble. Gurtu never *has* to keep time for the group. But when he does his groove intertwines with the melodies, and wraps around the basslines like a snake in the grass. To break this recording down into highlights would take forever. This is simply one of the best and most interesting recordings of recent history.

Trilok's next recording, *Bad Habits Die Hard*, was a live documentation of the exciting band from *Believe*, augmented by saxophonist Bill Evans and violinist Mark Feldman. If it's possible, Trilok stretches out even *more* live. Listen to all of the different permutations the time goes through on "21 Spices" and the romping "Carlinhos." Trilok cools it a bit on "Bad Boys" and "Siddhi," but check out the great solo on "Watapa." If this was only a

recording of the group's vocal chants it would be stunning, but those are only a small piece of this wonderful puzzle of a performance. (There is now a collection of tracks from all of the above-mentioned recordings, called *The Trilok Gurtu Collection*.)

The Glimpse was the name of Trilok's next recording as well as the name of his current working band. This band has found a happy medium between the heavy funk of the Crazy Saints band and the exotic nature of Trilok's native Indian music. Trilok has come a long way since *Usfret*, and this band definitely gained from Trilok's Crazy Saints experience. *The Glimpse* is a good recording, and the tune "1-2 Beaucoup" is one of Trilok's best compositions. The album greatly benefits from the presence of trumpeter Paolo Fresu, who is able to soar above the dense textures of *The Glimpse*.

Kathak is Gurtu's most recent release. It reunites Trilok with his McLaughlin bass-mate Kai Eckhardt de Camargo. The two sound beautiful together, providing a springy pulse without ever getting in each other's way. "Ganapati" is the closest thing

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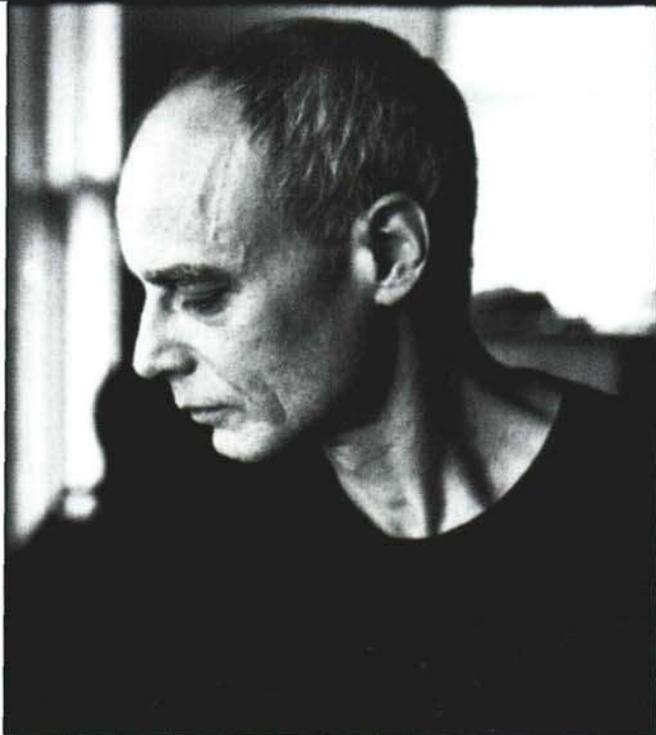


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Trilok Gurtu

to a "pop tune" that Trilok has ever recorded, and Neneh Cherry's vocals on it are perfect. This recording is very accessible, due to the fact that it's quite backbeat-oriented. Therefore even the traditional Indian chants of Shobha Gurtu (on "You, Remember This" and the haunting "Brazilian") are more obliging to "Western ears." Based on the subdivisional and metric madness of many of Trilok's previous works, this recording (even the 7/4 of "Seven Brings Return," featuring Steve Lukather) seems very tame. But tame should not be confused with boring. Taken on its own, this is a wonderful recording. In fact, many people may find this to be Trilok's most enjoyable recording.

Some of the world's more enlightened bandleaders have hired Trilok for their own recordings. In 1993 he appeared on Michel Portal's creative *Anyway* and on (frequent Gurtu collaborator) Daniel Goyone's *Lueurs Bleues*. Unfortunately Trilok only appears on three selections on *Anyway*, but his open approach to texture and music makes each of them excellent.

One of the amazing aspects of all of the projects that Trilok is involved in as a sideman is that his approach never sounds out

of place or inappropriate. We may assume by this that Trilok knows exactly what his unique talent is suited for, and he always makes the right choices. With Goyone, Trilok's contributions are as on-the-money as ever. Check out the up-tempo "jazz" timekeeping on "Hookle Snookle." This is one of the only songs that Trilok plays in this "traditional jazz" approach.

Pharoah Sanders' *Save Our Children* and Ayib Dieng's *Rhythmagick* were both released in 1996. With Sanders, Trilok shares the percussion duties with Zakir Hussain and Abdou Mboup. The title track features a wonderful chant, along with a great deal of layered percussion. Trilok sounds excellent on this entire recording. His shuffling swing melds nicely with Pharoah's tenor saxophone on "Midnight In Berkley Square."

Rhythmagick is more frenzied than *Save Our Children*, and it focuses a little more on funk. But Gurtu sounds good throughout. Bill Laswell produced these last two discs, and it sounds like he had a great deal to do with the overall sound of both.

Joe Zawinul's *My People* also featured Trilok on three cuts. The drum duties are primarily covered by Paco Sery, but

Trilok's contribution definitely raises the quality of this very good recording.

Finally, Gilberto Gil used Trilok on his recent *O Sol De Oslo*. Oddly enough, Trilok sounds very natural playing Brazilian music. His approach is quite light, avoiding the common dilemma of drummers who are much too heavy when they play this style. With the sensitive sound of the tabla in this setting, we are reminded that all music is deeply related, and that the Indians were among the first people to settle and make music in Brazil. So this combination of cultures and musics is actually quite natural. Gurtu's drumming settles the frantic "Eu Te Dei Meu Ane" with power and sensitivity. And never has a percussionist been so subtle yet so effective as Trilok is on "Kao."

Trilok Gurtu hasn't made hundreds of recordings, but he has made every one he's appeared on much better. A percussive explorer, he has collected instruments, approaches, and musical vocabularies from around the world: And he has blended all of this information together to create music that is reverent and audacious, serious and fun.

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Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog information. Below the list are several sources you might want to check for hard-to-find releases.

Pandit Kamalesh Maitra w/Trilok Gurtu
Tabla Tarang-Melody On Drums,
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Song For Everyone, ECM 78118-212862
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Usfret, CMP Records CMP CD33
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Crazy Saints, CMP Records CMP CD 66
Believe, CMP Records CMP CD 75

Bad Habits Die Hard, CMP Records CMP CD 80
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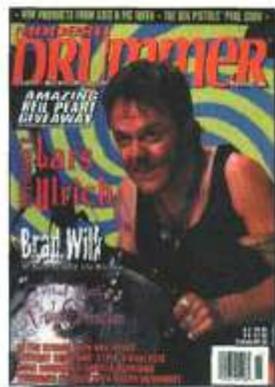
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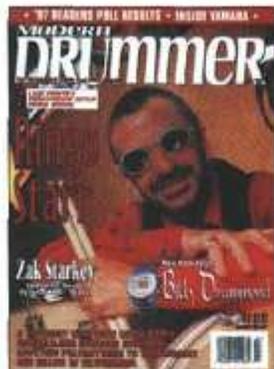
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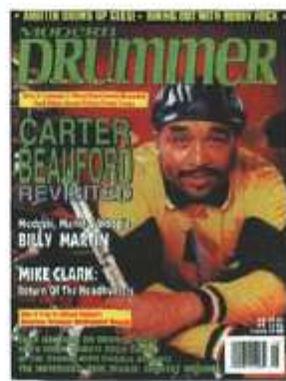
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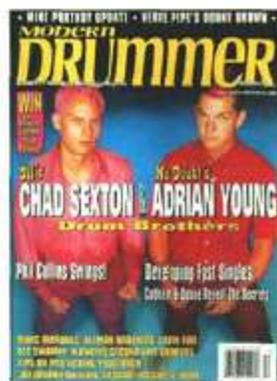
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A Successful Career

Bringing Something Special To The Table

by Mike De Simone

The prevailing question I hear from I young drummers is: How do I become successful and build a career? There are a number of factors that enter into it, but desire, preparation, and talent are the primary ingredients.

An important question you need to ask *yourself* is: How well do I play? Take an honest look at whether or not you have the technical and musical skills needed to achieve your goals. Then, ask yourself another question: What do you bring to the table that makes your playing *special*?

The answer to the second question is what other musicians, contractors, and producers want to know. Many young players approach name artists and producers when

musicians are required to know a minimum of 300 songs off the top of their heads, everything from Phil Spector to AC/DC. Their skill is tested every time the show bumps in and out of commercial. Max Weinberg on *The Conan O'Brien Show* and Marvin "Smitty" Smith on *The Tonight Show With Jay Leno* have to deal with similar demands.

Knowledge

The kind of knowledge mentioned above doesn't come easily. You need to invest time to listen to and absorb a lot of music, and to practice intelligently. There is an old saying that "knowledge is power." Knowledge can keep you working in what

Remember, session players are not only hired for their great reading and stylistic ability, but also for that historical knowledge that affords producers another means of communication.

Specialization

We live in a culture of specialization, and music is no different. The standards today are even tougher than they were during the 1950s and 1960s. Most contractors and producers hire on the basis of what a session calls for, and they operate on the theory that the narrower the focus, the greater the depth.

Studio work is one of the toughest areas to crack. Many of the people who want

"The people who do the hiring couldn't care less how well you can execute those complex linear patterns. All they're interested in is if you can fulfill the requirements of the gig."

they're unsure of themselves and have little or no experience. There are also many great players who think they're owed a gig just because they've played through every drum book ever written. But what makes a player truly special? Let's take a look at some specific examples.

Versatility

Versatility is one of the most powerful weapons in a working drummer's arsenal, and often makes the difference when it comes to getting hired. It's not enough anymore to just know what's currently hot. A prime example is drummer Anton Fig. *The Late Show With David Letterman* is the kind of gig every player dreams about, but that few can handle. It requires a high degree of musical skill, the ability to handle pressure, and a knowledge of all musical styles from the past fifty years.

Paul Shaffer, the show's musical director, is a fountain of musical history. His

can be a very rough-and-tumble business.

Kenny Washington is a drummer who's worked with many legends of jazz. Kenny made it his business to study the vast history of jazz and to listen to as many recordings as possible. That knowledge helped him make it onto the tough New York jazz scene. There isn't one musician in New York who would hesitate to hire Kenny, because they know he'll take care of business. "Smitty" Smith, Jeff Watts, and Lewis Nash have made it because they follow the same course.

Recording is another area where solid historical knowledge is required. Assume a producer says, "Can you play the A section like Hal Blaine on 'Be My Baby,' and the bridge like Ringo on 'In My Life'?" Do you know these records and these drummers? While such instructions may be vague to some drummers, to more experienced players they're the final piece of the musical puzzle that leads to a good take.

those gigs are totally unprepared for the rigors of session work and the no-nonsense kind of networking that's involved.

One of the first steps you can take to ensure your survival is to be honest. Take careful stock of yourself, and present yourself on what you do best. Also, be aware of not only the history of a particular style, but who's currently hot in that area. Knowledge and a good attitude are better than a high-powered sales pitch that can come back to haunt you if you can't back it up.

Experience

It's been said before that experience is the best teacher, and it still applies. Too many young drummers think they can make an end run around getting experience. Many are "basement monsters" with the technical expertise to play anything. But they don't have the experience necessary to apply those skills appropriately.

The truth is, the people who do the hir-

ing couldn't care less how well you can execute complex linear patterns. All they're interested in is if you can fulfill the requirements of the gig. Club bands, jam sessions, and even community theater are just a few of the forums up-and-coming players can use to sharpen their skills and gain experience. Music is much like baseball. You have to take your lumps in the minor leagues before you can make it to the majors.

Learning To Read

One step you can take that will put you on the path to success is learning to read music. Great natural talents like Buddy Rich are rare, and producers and musicians have neither the time nor the inclination to wait for a drummer to learn a chart. Reading is simply one of your responsibilities as a player.

Keep in mind that *not* learning to read will automatically disqualify you for a large number of jobs. Reading not only qualifies you for certain gigs, it also helps when you have to learn a part by ear. You'll be able to recognize the form of the music a lot faster than if you didn't read.

Increasing Your Marketability

If there was ever a gig that needs solid, competent players, it's in the show or "pit" band field. But this lucrative field has its own set of requirements—like being able to follow a conductor. This is absolutely imperative if you want to play any kind of show music. Other special elements that show contractors look for include the ability to get along with people, and the ability to make the music come alive—whether the show has been running for fourteen days or fourteen years.

Another way to increase your value is to play some hand and tuned percussion. Percussion has become more and more important as the influence of world music continues to grow.

Bringing something *special* to the table is an old concept not only in music, but in life as well. Developing your "specialness" in order to increase your marketability will help place you firmly on the road to a successful career.



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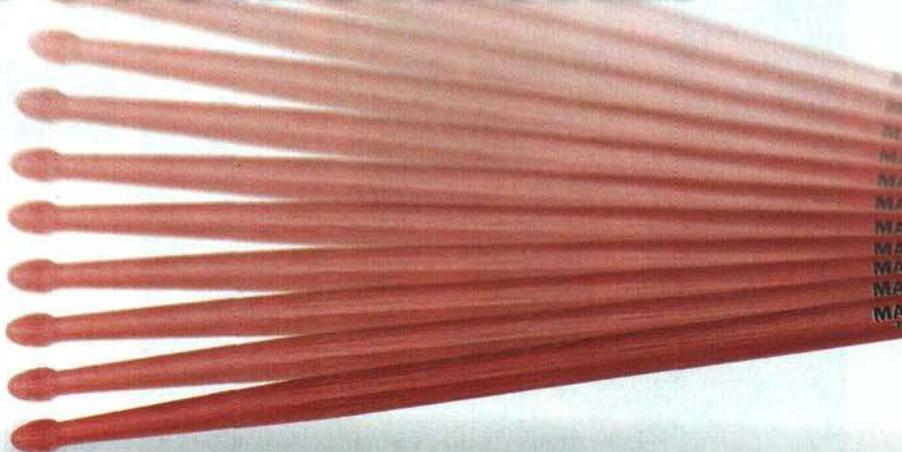
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In Memoriam

David Randels

David Randels, who was featured in MD's October 1996 *On The Move*, died suddenly on March 19 while performing in Reykjavik, Iceland. He was thirty-nine.

A talented drummer from Little Rock, Arkansas, Dave played with many successful bands in that area, including opening gigs for major artists like Sawyer Brown, Eddie Money, and The Spin Doctors. He was also active in the contemporary Christian music scene, and hoped to build a career touring with artists in that genre.

Dave was also a member of Grace Church in Little Rock, and participated in that church's mission trips to such countries as Belgium, France, and Croatia. It was while on such a mission trip that David was playing in Reykjavik. During the March 19 performance he slumped over his drums. Doctors determined that he had died instantly, a victim of congenital heart disease.

David Randels is survived by his wife, Carol, and daughters Ashley Marie, Tara Elizabeth, and Maghan Elise. He will be missed by the entire Little Rock musical community.

William C. Covington

Percussion Exchange

In March of this year a group of percussion students from the Royal Irish Academy Of Music in Dublin took part in an exchange program with students from the Brooklyn College in New York. The Irish percussion students visited the Brooklyn Academy, the Lang Percussion factory, and the Zildjian cymbal factory.



Students from the Royal Irish Academy Of Music and Brooklyn College visited the ZILDJIAN cymbal factory as part of a percussion exchange program. RIAM percussion department head Richard O'Donnell is at the right of the Zildjian sign.

The week's visit included a master class on Irish popular music with bodhran, Irish harp, and fiddle, a visit to the Village Vanguard to hear the Vanguard Jazz Orchestra with John Riley on drums, a New York Philharmonic rehearsal, and a concert in which each group played alone and then together.

The exchange was organized by Morris Lang (NY Philharmonic, retired), head of the percussion department at Brooklyn College, and Richard O'Donnell (Irish National Orchestra), head of the department at the Royal Irish Academy.

Indy Quickies

Kevin Kearns, director of MD's Web site and editor/associate publisher of *Drum Business* magazine, has been named president of the Percussion Marketing Council. The PMC is the drum industry's trade association whose mission is to promote drumming, drum education, and drum-product sales nationwide. Congratulations to Kevin from *Modern Drummer*.



Pearl recently donated \$125,000 worth of musical instruments to VH-1's Save The Music campaign. The equipment will be used in VH-1's ongoing efforts to restore music education programs in public schools throughout the US.

The **Percussive Arts Society** recently held groundbreaking ceremonies marking the expansion of the PAS Library and office space. The expansion of the Lawton, Oklahoma facilities was made possible by a \$220,000 grant from the McMahon Foundation, along with funds from PAS and member donations. The expansion is expected to be completed by fall of 2000.

QUICK BEATS: ANTON FIG

(SESSIONS/LATE NIGHT WITH DAVID LETTERMAN)

What's in your CD player at the moment?

I just wrote a song for my new solo record that sounds really good, so I've been listening to that over and over.

What's one of your favorite recorded grooves?

Any James Brown recording.

When you first started playing, did you have a favorite record you would play along to?

I tried to play along to Dave Brubeck's tune "Blue Rondo A La Turk" (from *Time Out*), but I couldn't get the stereo loud enough. I really got started by



playing with live bands. In those days I didn't have access to books, and videos hadn't been invented yet, so I had to go out and play live.

Web Bytes

MusicStaff.com is an online music-teacher locator, with dozens of drum teachers in their database. Utilizing zip codes as a basis of location, the site helps put students and teachers together. Check the site or call (732) 868-8463 for more information.

Vater Percussion has added two new sections to their site. Now included are an International Artist Roster and a section called Vater Ads, which includes some of the most recently published Vater artist advertisements. Surf to www.vater.com.

You can now check out the Percussive Arts Society's International Drum Rudiments online. This listing of 40 rudiments has been added to the PAS Web site at www.pas.org, in a format that can be easily downloaded and printed.

Alumni of **Music Tech** in Minneapolis, Minnesota are invited to visit the school's new "Alumni Center" online at www.musictech.com. The section will list free events and seminars for alumni, including New Works concerts and various workshops, along with links to alumni Web sites and notices of upcoming alumni gigs. Alumni who wish to be listed may call (800) 594-9500, or contact Susan Bresny, director of student services and alumni relations, at s.bresny@musictech.com.

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Rob Steele (Uranium 235)

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QUICK BEATS: EDDIE BAYERS

(NASHVILLE SESSION GREAT)

What are some of your favorite recorded grooves?

Jeff Porcaro's "Rosanna" (Toto), Mitch Mitchell's "Manic Depression" (Jimi Hendrix), all of Ringo Starr's grooves on The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, and Larrie Londin's "Oh Sherry" (Steve Perry).



If someone was not familiar with your drumming, which recordings would you recommend they listen to?

I'm very proud of my playing on the new LeAnn Rimes single, "I Need You." I'd also recommend Vince Gill's *When I Call Your Name*, William Topley's *Mixed Blessings*, Michael Johnson's *That's That*, and any of Mark Wills', George Strait's, and Allan Jackson's records.

What records and/or books did you study when you first started playing?

I didn't study out of any books, but I listened to plenty of records. For those who aren't familiar with my past, I started out playing the piano, and had the blessing of playing piano with Larrie Londin's group in 1973. He inspired me to play drums, and also tutored me.

DRUM KICKS



My drum teacher said he won the lottery today!

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Ignacio Berroa

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 6/29 — Oregon Zoo Amphitheatre, Portland, OR.
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 7/22 — Verbier Jazz Festival, Verbier, Switzerland.
 7/27 — Boulder Theatre, Boulder, CO.
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 7/31 — Kumbwa Jazz Center, Santa Cruz, CA.
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 8/8-13 — Jazz Alley, Seattle, WA.
 8/15-20 — Blue Note, New York, NY.
 10/13-14 — Kaplan Penthouse, with guest Joe Lovano, New York, NY.
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 6/30 — Concert with RJB Brass Band, Majestic Theatre, Retford, UK. Contact, 01777706866.

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KoSA 2000 Drum & Percussion Camp

7/31-8/6 — Castleton State College, Castleton, Vermont. The fifth edition

workshop will feature Steve Smith, Glen Velez, Dom Famularo, Aldo Mazza, Marco Lienhard, Gordon Gottlieb, George Gaber, Paul Picard, Giovanni Hidalgo, Repercussion, Efrain Toro, Frank Belucci, Walfredo Reyes Jr., Adam Nussbaum, Rick Gratton, Johnny Rabb, Charlie Adams, Rick Van Horn, and Leigh Stevens. KoSA is a hands-on intensive percussion camp that covers a diverse range of styles of drumming, including rock, jazz, Latin, funk, classical percussion, Brazilian, Arabic frame drumming, electronic/MIDI percussion, Afro Caribbean rhythms, Japanese Taiko drumming, solo marimba, timpani, snare drum, and percussion ensemble. For more information, contact Aldo Mazza, (800) 540-9030 or email kosa@istar.ca. Web: www.kosamusic.com.

Middle Eastern Dance & Drum Weekend

7/14-16 — Concert, Selma, IN. For more information contact www.pas.org.

MidWest Drum and Dance Festival

8/11-13 — Oakwood Farms Retreat Center, Selma, IN. For more information, contact www.pas.org.

Thelonious Monk Institute Of Jazz

9/10-11 — Afro-Latin Hand Drum Competition. Audition tapes are due by July 5. Judges include Candido, Giovanni Hidalgo, Milton Cardona, Babatunde Olatunji, Poncho Sanchez, Big Black, and Ray Baretto, artistic director. Johnny Almadra and his band will back up the semifinalist. Kennedy Center, Washington, DC. For application and details visit

www.monkinstitute.com or call (202) 364-0176.

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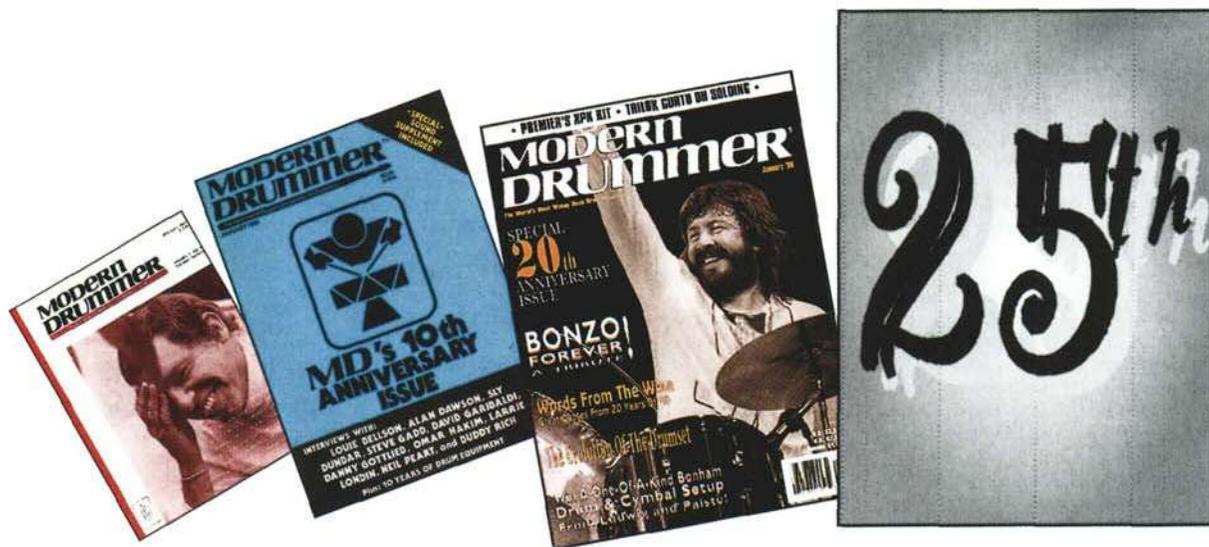
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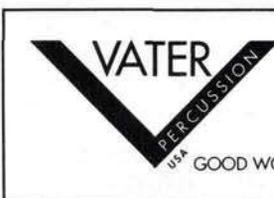
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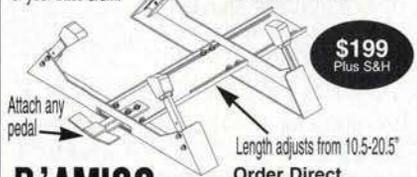
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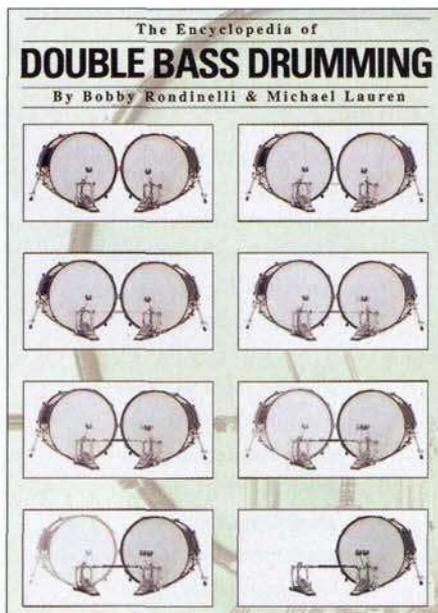
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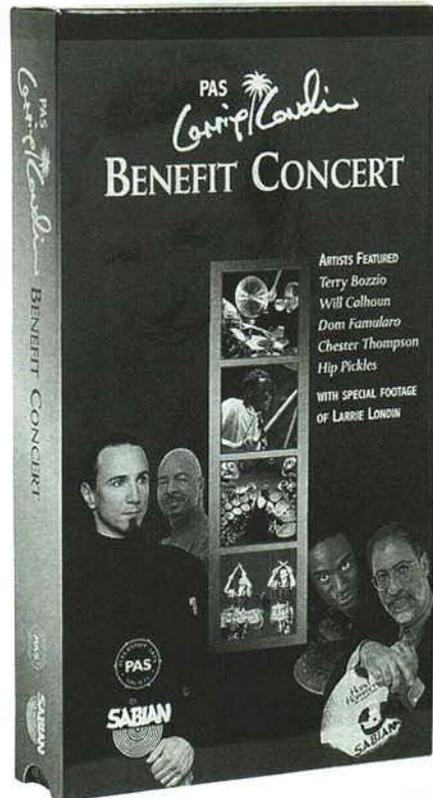
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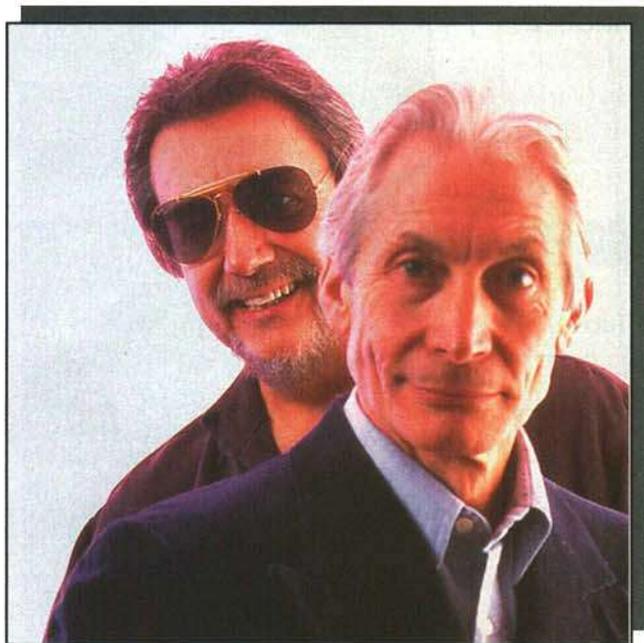


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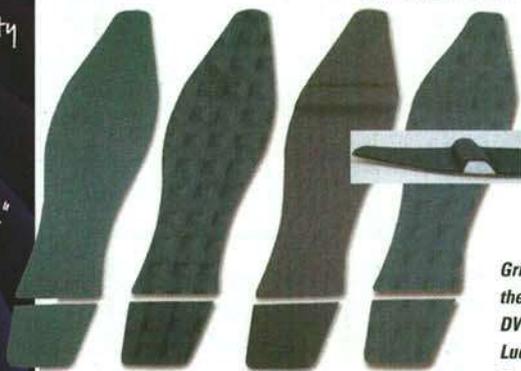
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drumkit of the month

For years I wanted a kit painted as soup cans," says Bobby Standridge of Alexandria, Virginia. "Six months ago I was listening to a Cream record, and I began to mull over the word 'cream' and its usage in soup labeling: Cream of Mushroom, Asparagus, Broccoli, etc. It didn't take long for my feeble mind to see the charm of 'Cream of Ginger.'"

All the other references in Bobby's kit came in short order, except for Keith Moon. Bobby had to spend half an hour in a grocery store, "staring like a moron at the

soup shelf for inspiration." Finally, that inspiration came: *Moonstrone!*

John Davis, owner of MapleWorks USA custom drum makers, supplied Bobby with "the most amazing maple drumkit, built exactly to my specifications." Bobby created his designs on computer, then enlisted the aid of Mike Kirby of Webb Signs in Fairfax, Virginia for the printing and application.

"I've managed to pay tribute to all of my favorite drummers with this kit," says Bobby. "They have all enriched my life immeasurably."

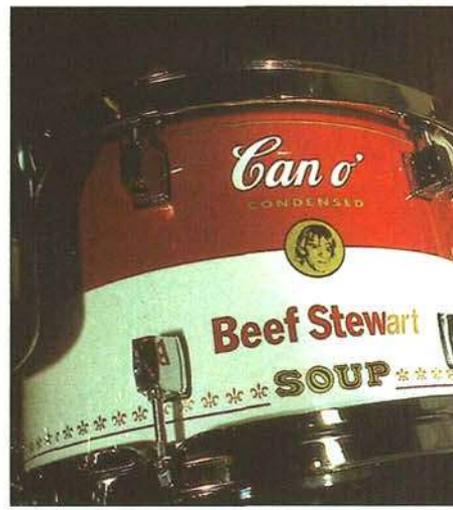
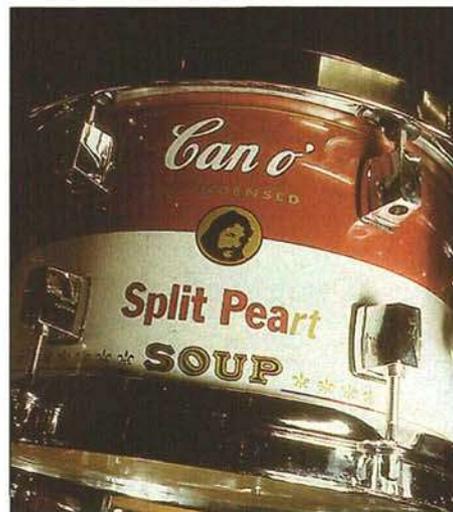
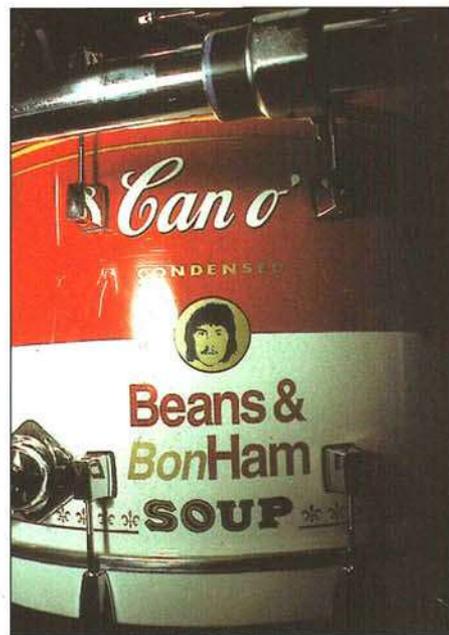
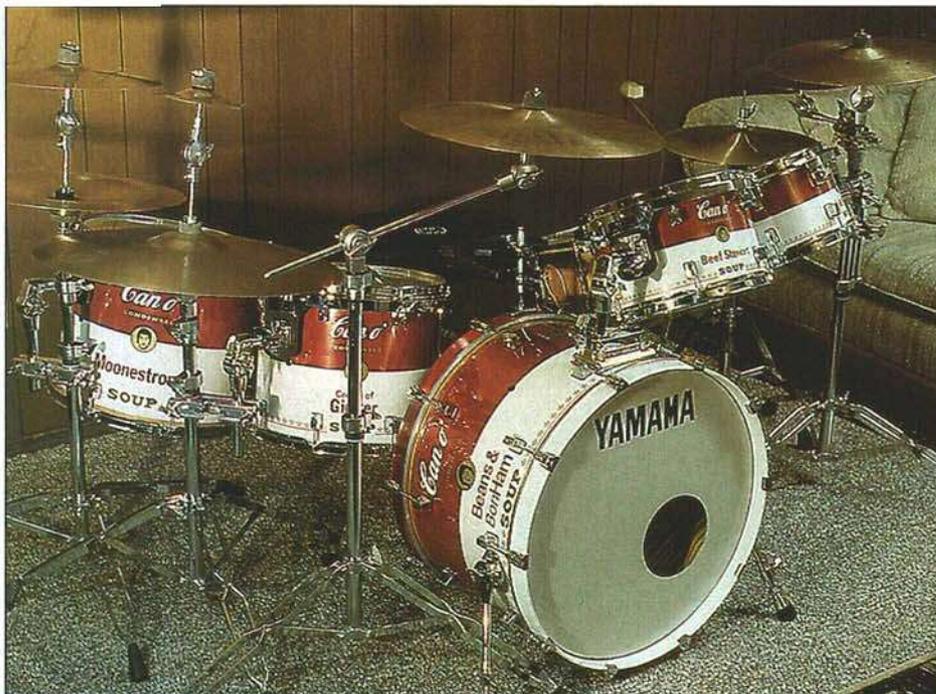


PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



So Many Snares, So Little Time.

New for 2000

SensiTone Series

Our SensiTone Series snare drums are the perfect balance of heritage and technology. Their Custom Alloy beaded metal shell, available in both Brass and Steel, helps focus response, attack and projection, and creates outstanding body and tonal clarity. SensiTone is everything you've always wanted a metal snare drum to be...plus a whole, whole, lot more.



5.5"x14" Custom Alloy Steel

6.5"x14" Custom Alloy Steel

5.5"x14" Custom Alloy Brass

6.5"x14" Custom Alloy Brass

5.5"x13" Steel Power Piccolo

5.5"x13" Brass Power Piccolo

Masters Series

Masters snare drums are the finest wood shell snare drums on the market today. Whether you choose 4 or 6 ply 100% Maple, or our 6 ply 100% Birch shell, your Masters Series snare drum will provide the warmth, attack, and tone that has made this series legendary.



6.5"x14", 4 or 6 ply Maple or 6 ply Birch

5.5"x14", 4 or 6 ply Maple or 6 ply Birch

6.5"x14", 4 ply Maple Shell

Piccolo, Effects & Soprano

If you need the crisp, brilliant attack and tight sound that only a Soprano snare drum can provide, or if you simply want to add a few different snare sounds and variety to your kit, then look no further than Pearl's wide selection of Soprano, Effects and Soprano drums. Choose between Brass, Steel or Maple shells and a vast array of sizes.



3"x13" Brass Piccolo

3"x13" Maple Piccolo

3"x13" Black finished Steel Piccolo

7"x12" 6 ply Maple Effects Snare

4"x12" 6 ply Maple Soprano

4"x10" 6 ply Maple Soprano w/throw-off

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For over a decade, our FFS Snare Drums have been among the most widely used in the world. Their floating design removes all hardware from the shell, allowing the natural voice of your choice of shell material to resonate completely unrestricted.



3.5"x14" 6 ply Maple FFS

5"x14" 6 ply Maple FFS

3.5"x14" 6 ply Maple FFS

3.5"x14" Black finished Steel FFS

3.5"x14" Brass FFS

5"x14" Brass FFS

6.5"x14" Brass FFS

Pearl's Signature Series Snare Drum Line



Steve Ferrone

6.5"x14" Black Nickel plated Brass shell, tube lugs and 24k gold plated hoops and accents.

Marvin "Smitty" Smith

4"x14" Copper Shell, 24k Gold plated hardware. A warm, full bodied drum with maximum cut.

Dennis Chambers

6.5"x14", 4 ply Maple pearl white shell, and exclusive "MultiTrace" throw-off.

Ornar Hakim

5"x13" "Power Piccolo" 6 ply African Mahogany shell, "Gladstone" style throw-off.

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5"x14" Black Nickel Steel shell for an aggressive, true "Rock" Snare Drum sound.



5"x14" Black Emerald Brass SensiTone



5"x14" Steel SensiTone Classic II



5"x12" Steel SensiTone Soprano



6"x10" 6 ply Maple Popcorn



4"x14" 6 ply Maple Piccolo



3.5"x14" Copper Shell FFS



5"x14" Copper Shell FFS



6.5"x14" Copper Shell FFS



5.5"x14" Masters Mahogany Classic



6.5"x14" Masters Mahogany Classic

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Sensitivity and Style



Terri Lyne Carrington is known for her extreme sensitivity and natural sense of style. These elements are reflected in the design of her new **Zildjian Artist Series Drumstick**. Featuring a unique texture that is a blend between unfinished and conventionally lacquered drumsticks, the stick offers a new level of grip comfort. The modified bullet bead produces a controlled range of instrument responses. Explore your more sensitive side with Zildjian Drumsticks.

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