

WIN A CUSTOM MCX
KIT FROM PEARL
WORTH OVER
\$7,000!

MD 2008 READERS POLL RESULTS!

MODERN DRUMMER[®]

JULY 2008

The World's #1 Drum Magazine

10 MIND-BENDING
LICKS FROM
PORCUPINE TREE'S
GAVIN HARRISON

BRIAN BLADE
JAZZ DRUMMING'S LEADING LIGHT

LENNY WHITE
THE RETURN OF
**RETURN TO
FOREVER!**

A DAY IN THE LIFE...WITH
RINGO STARR

P.O.D.'s WUV

Plus:

GUITAR GOD JOHN McLAUGHLIN

ROY BURNS: A DRUMMING LIFE

BUDDY MILES TRIBUTE

**MD FEST
2008
LINEUP
ANNOUNCED!**
PAGE 128

MODERNDRUMMER.COM

\$5.99US \$5.99CAN

07>



0 71486 01203 0

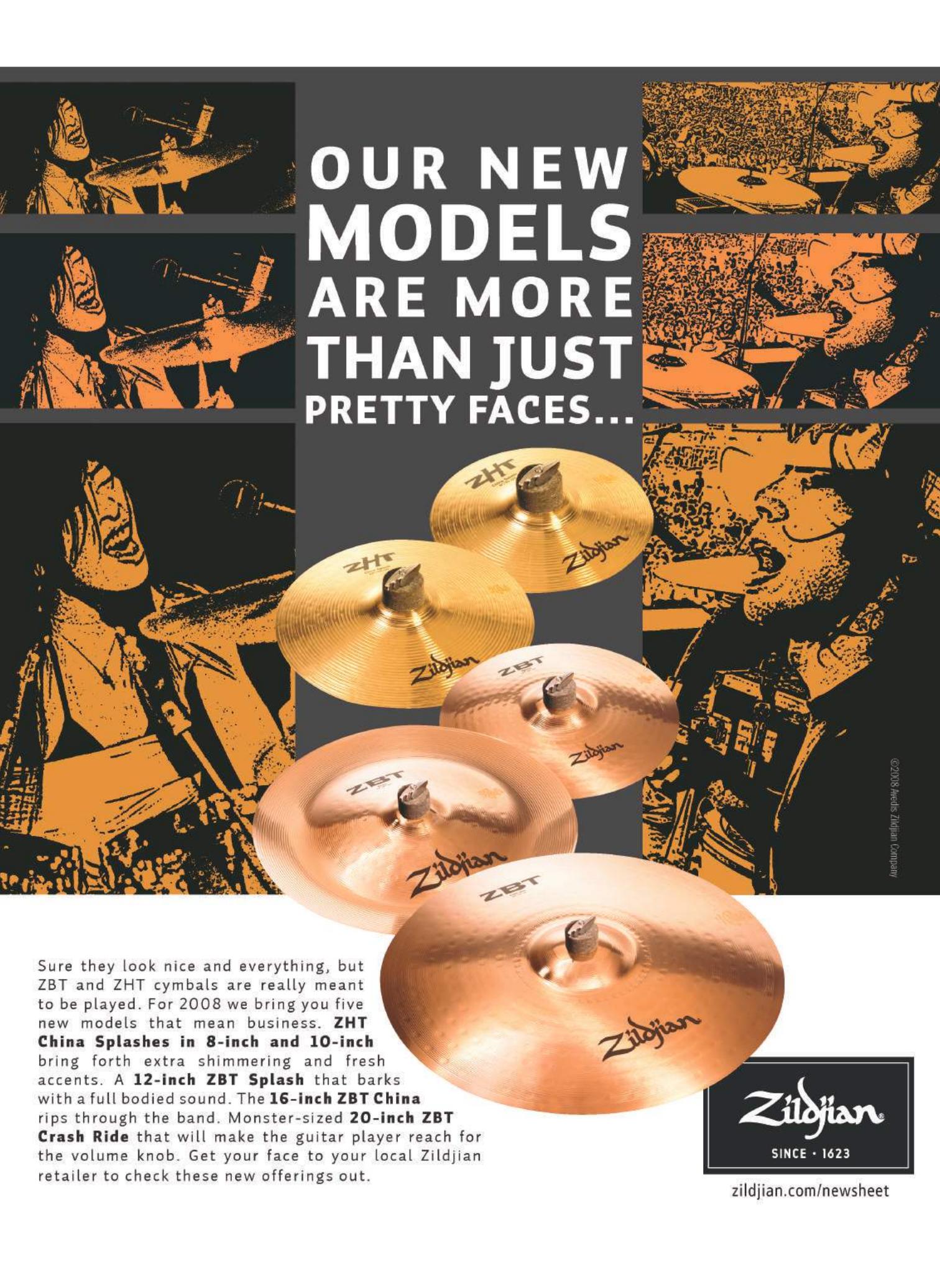


THE CHIEF

WILLIAM F. LUDWIG II
1916-2008

Ludwig

www.ludwig-drums.com



OUR NEW MODELS ARE MORE THAN JUST PRETTY FACES...

Sure they look nice and everything, but ZBT and ZHT cymbals are really meant to be played. For 2008 we bring you five new models that mean business. **ZHT China Splashes in 8-inch and 10-inch** bring forth extra shimmering and fresh accents. A **12-inch ZBT Splash** that barks with a full bodied sound. The **16-inch ZBT China** rips through the band. Monster-sized **20-inch ZBT Crash Ride** that will make the guitar player reach for the volume knob. Get your face to your local Zildjian retailer to check these new offerings out.

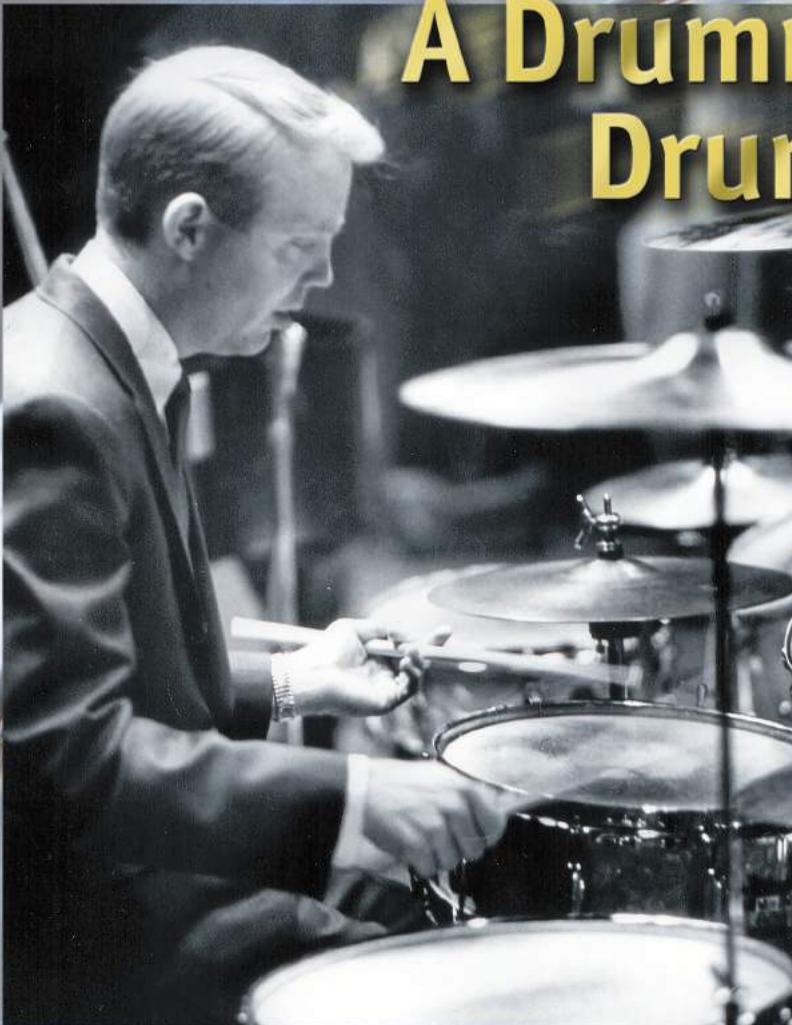


Zildjian

SINCE • 1623

zildjian.com/newsheet

A Drummer's Drummer



© 2005 Aquarian Drumheads



ROY BURNS

Roy's history encompasses every aspect of the music industry.

He is a world renowned drummer who's held down the drum chair for legends like Benny Goodman, Lionel Hampton and Woody Herman. He was also the house drummer for the Monterey Jazz Festival.

He's the author of many instructional books and the now classic "Concepts" articles featured in *Modern Drummer Magazine*.

Roy pioneered drum clinics and brought them to the forefront of the music business. Now he's the owner and founder of Aquarian.

Roy brings all of his years of experience to Aquarian Drumheads.

Check our website for Roy's dynamic drum solo from the Modern Drummer Festival 1997.



**Drumheads for drummers
...from a legendary drummer.**

AQUARIAN[®] DRUMHEADS



TO LEARN MORE ➤ WWW.AQUARIANDRUMHEADS.COM ➤ 714.632.0230



**PAUL LEIM # REBA MCENTIRE,
SHANIA TWAIN, KENNY ROGERS,
KENNY CHESNEY, LIONEL RICHIE**

«The new Twenty series arrives with a rich, full, broad power to compliment the extensive spectrum of cymbals I have loved and played for the past 20 years with Paiste. Absolutely stunning.»



AREN'T YOU TIRED OF

Nothing in this price range
even comes close.

SEVENDUST

Morgan Rose

FINGER 11

Rich Beddoe

P.O.D.

Wuu

ARCH ENEMY

Daniel Erlandson

HINDER

Cody Hanson

CRYPTOPSY

Flo Mounier

There is no greater value in the market today than
Vision Series. Proven Pearl performance, unmatched
quality and professional features at the
same price as the cheap brands.
Experience Vision Series at your Pearl Dealer.
Learn more at www.pearldrums.com

Pearl[®]

CHEAP DRUMS YET?

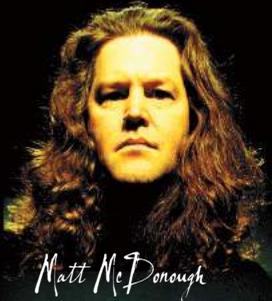


BLACKTIDE



Steve Spence

MUDVAYNE



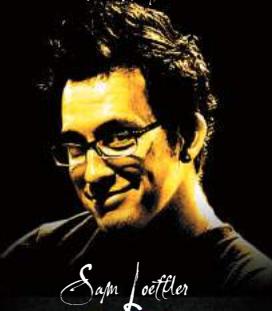
Matt McDonough

DISTURBED



Mike Wengren

CHEVELLE



Sam Looffler

BULLET FOR MY VALENTINE



Michael "Moose" Thomas

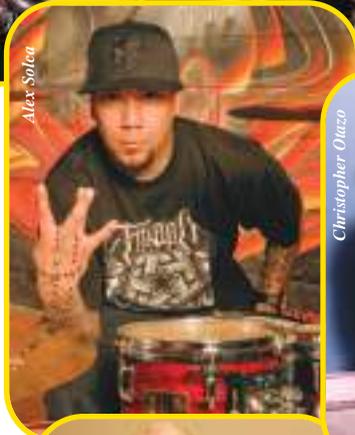
SLIPKNOT



Joey Jordison



Paul La Raia



Alex Solca



Christopher Ouzo



Alex Solca



FEATURES

50 Modern Drummer's 2008 Readers Poll Results

Thousands of votes, hundreds of nominees, distilled down to the short list of drummers who rock your world the most.

<< 62 Brian Blade

From Wayne Shorter to Joni Mitchell, Bob Dylan to Norah Jones, Brian Blade offers up stratospheric rhythmic and river-deep grooves.

80 P.O.D.'s Wuv

Sixteen years on, P.O.D. is still turning life's harsh realities into high, heavy art. And drummer Wuv continues to slay the rhythmic demons with accuracy and craft.

96 Return To Forever's Lenny White

Return To Forever were the people's fusion band. Well, the people have their band again. RTF is back, big time. Jazz-rock guru Lenny White details the group's past, present...and future?

114 Roy Burns

Groundbreaking drummer...clinician...author...teacher...columnist...industry mogul... Roy Burns' career has been one of the most diverse in drumming history.

158 Buddy Miles

Buddy Miles' name means different things to different people. One thing's for sure: The music of guitar gods Jimi Hendrix, John McLaughlin, and Mike Bloomfield wouldn't be the same were it not for his gargantuan presence.

22 Update

MD Fest '08 Headliner **Simon Phillips**

Matchbox Twenty's **Ryan MacMillan**

Breaking Benjamin's **Chad Szeliga**

Mary J. Blige's **Rexsell Hardy Jr.**

3's **Chris "Gartdrumm" Gartmann**

Plus News



WIN
A Complete Pearl MCX
Valued At Over
\$7,000!
PAGE 94



130 First Person Ringo In Liverpool

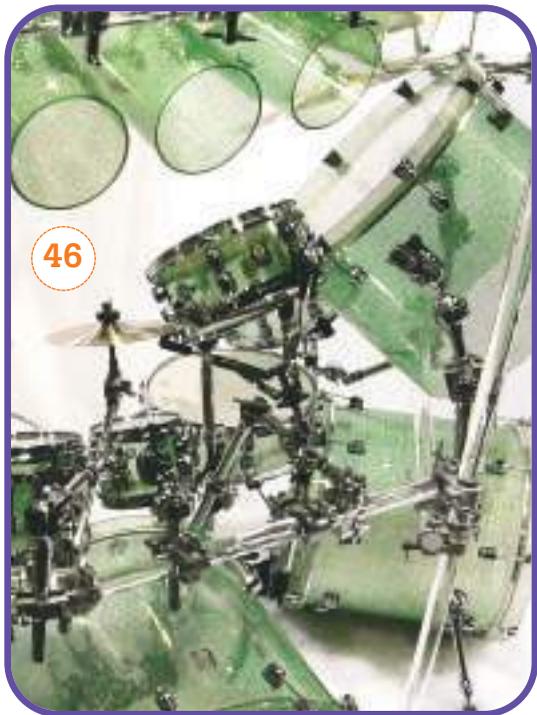
Documenting The Legendary Beatle's Triumphant Return
by Rob Shanahan

146 A Different View John McLaughlin

In the A-to-Z list of drumming greats he's played with, look at "C" alone:
Dennis Chambers, Billy Cobham, Vinnie Colaiuta... So the question becomes:
What insight doesn't John McLaughlin have into our art?

154 Woodshed Brian Reitzell's Through The Park Studio

In his uniquely decked-out sonic laboratory, drummer Brian Reitzell
creates sounds in service of today's most intriguing images on film.



46

EDUCATION

134 OFF THE RECORD

Porcupine Tree's Gavin Harrison: Fear Of A Blank Planet by Terry Branam

138 STRICTLY TECHNIQUE

The Grid: Taking Rudiments To The Next Level by Terry Branam

140 JAZZ DRUMMERS' WORKSHOP

Simon Says: Mind And Limb Twisters: Part 2 by John Riley

142 LATIN SYMPOSIUM

Timba-Go: Afro-Latin Hybrid Grooves For Drumset by James Dreier

152 CONCEPTS

Quitting Your Band: Leaving A Gig Might Just Be Good For Your Drumming by Jeff Kersh

DEPARTMENTS

10 AN EDITOR'S OVERVIEW

A Time To (Inter)Act by Mike Dawson

12 READERS' PLATFORM

16 ASK A PRO

Jason McGerr's Giant Beats And Rudimental Death Cab Groove, **Trivium's Travis Smith** On Double Bass Precision, Plus Quick Beats With Def Leppard's **Rick Allen**

28 IT'S QUESTIONABLE

Getting Into Electronics, Die-Cast Hoops: Pros & Cons, Vintage Zildjian A Constantinople Cymbal

162 CRITIQUE

164 SHOWCASE

168 DRUM MARKET

Including Vintage Corner

170 BACKBEATS

Celebrating Gretsch's 125th Anniversary • and more!

176 KIT OF THE MONTH

EQUIPMENT

34 PRODUCT CLOSE-UP

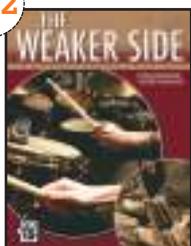
- Sonor Steve Smith 30th Anniversary And SQ2 Stratawood Kits
- Istanbul Agop Lenny White Signature Cymbal
- New Zildjian K Models
- Gretsch 4 1/2x14 Vintage USA Maple Limited Edition Snare Drum
- Meinl Percussion Foot Cabasa, Russ Miller Multi-Bell, Helix Bowl, Liquid Triangle, And Hi-Hat Tambourine
- Remo Black Suede Ambassador And Vintage A Drumheads

46 NEW AND NOTABLE

Musikmesse 2008: The Newest Drum Gear On Display At Frankfurt by Dennis Boxem



162



34



176



"THE PROOF
IS IN THE POUNDING."



BY NEIL PEART

PHOTOS BY ROB SHANAHAN

THE HEART AND SOUL OF A DRUMSET

[CHAPTER THREE IN A SERIES: "THE WOOD WHISPERER"]

While I was rehearsing for Rush's *Snakes and Arrows* tour in April, 2007, the long-awaited new drumset arrived. The look we had developed so painstakingly was stunning, in Aztec red, gold leaf, satin gray metallic, and black nickel hardware. Louie Garcia and his fellow artists in the DW factory had done a beautiful job once again.

By the time the drums arrived, I had been working in a Toronto rehearsal room every day for two weeks. I was beating myself into good touring shape by playing along with our CDs for hours, rehearsing old songs and new ones we were planning to play live. Along with smoothing

out parts, transitions, and tempos, I was building strength and stamina (painfully).

Because I was playing to recorded tracks on a little CD player, through my in-ear monitors, the drums I was actually playing were necessarily muffled and indistinct — felt more than heard. While waiting for the new drums to be finished, I had been using what we called the "West Coast kit," a recording set DW had made for me, which I used for the *Snakes and Arrows* sessions. I already thought those drums sounded just about perfect, so I wasn't expecting any big changes in the sound of the new ones — just a more "stageworthy" look (it's a bling thing).

However, the first day I sat behind the *Snakes and Arrows* kit, playing along with the CDs as I had been doing all those other days, I found myself hitting, say, the 15-inch tom on my left, and thinking, "Wow, that makes a lot of noise!"

The "noise," of course, was the radical increase in tonality, resonance, and timbre that John Good and his artisans at DW had built into those drums. John is a restless and demanding craftsman, obsessed with the endless promise of his beloved wood. For these drums, he had carefully selected what he considered the ultimate construction for each shell. Apart from variations in wood plies and reinforcement hoops from small to large shells, the biggest innovation, and the biggest payoff, would be John's experiments in laying the laminates in alternate directions.

For centuries, drum shells had been made with the grain of the wood following the circle, running around the circumference. John had other ideas, starting with placing some of the laminates *across* the circle, vertically — hence "*Vertical Low Timbre*," because that is the result.

John made me a believer in the Vertical Low Timbre principle during a visit to the factory several years ago. Up in John's "tuning loft," above the factory floor, where he continues to timbre-match each drum to every drumset that leaves the plant, he held up two 13-inch shells of bare wood. He gave them his special "timbre matching" knock, with the side of his fist, and the difference in tone and depth from the VLT shell was truly unbelievable.

Since then, John has taken that concept even farther outside the conventional — outside the shell, you might say. John's latest innovation in

his visionary progress as a Wood Whisperer is the "X" shell.

Like many fine ideas, this one was easier to imagine than to accomplish. In order to create laminates that would run across the circle like that, in a spiral, rather than around or across it,

"LIKE MANY FINE IDEAS, THIS ONE WAS EASIER TO IMAGINE THAN TO ACCOMPLISH."

John's team needed larger pieces of raw wood — the typical four-by-eight foot sheet was too small. Somehow, John managed to talk

his suppliers into doubling that size, and soon eight-by-eight foot sheets of carefully selected hardwood began to arrive at DW's shipping dock, piled high on huge pallets.

All of that makes a good story, but for a drummer, "The proof is in the pounding." When it comes to that proof, for a drummer and his drums, I believe the ultimate test is the concert stage. Throughout 2007, and now into 2008, my own performances have been enhanced and inspired by an incredible drumset that includes innovations like the 23-inch bass drum, the VLT snare, and the X-shells on my lower toms.

As uncompromising artists of drum-making, the people at Drum Workshop continue to explore the frontiers and expand the horizon, on a ceaseless quest to create the finest expression of the heart and soul of drums. I am proud to play their instrument, to be a small part of their research and development circle, and to write about the results with such sincere enthusiasm.

Like I told the guys at lunch the other day, "You can't make this stuff up!" ●





A Time To (Inter)Act

After reading this month's insightful cover story with modern jazz great Brian Blade, who happens to be one of my all-time favorites, I started thinking about ways to spread some of his magic to what we do here at the magazine. The one thing that's always amazed me about Brian's drumming is his uncanny ability to play something fresh and unexpected, without sounding forced or unnatural. Everything he plays seems to fit perfectly with what's going on around him. He's always listening, always aware, and always *interacting*.

There are a lot of opportunities to strike up a similar give-and-take conversation with all of us at *MD*. We're not here to dictate to you what beats to play, or what drums to use, or which drummers you should listen to. Rather, we're here to offer up whatever information we can gather about what's currently hot that'll hopefully inspire *you* to become a better musician. So if you feel like we're overlooking some of your favorite players, or there's a particular piece of gear that you're interested in, or if you'd like to ask your favorite drummer a question, let us know. We'll take all your suggestions into consideration.

Along those same lines, we've been making a big effort to expand *Modern Drummer* beyond words on paper. Between the MD Festival Weekend (which is fast approaching!), the annual Readers Poll, our Undiscovered Drummer Contest, and our ever-growing network of MySpace friends, there are now tons of ways to get more involved.

Also, in case you aren't yet aware, we've been improving on the value of our product reviews and educational columns by including sound files on our Web site. So as you're reading this month's Product Close-Up and Latin Symposium, log on to moderndrummer.com. On the Multi-Media page you'll find audio samples of Sonor kits, Zildjian cymbals, Meinl percussion, and a Gretsch snare drum, while on the Education page, we have audio for a couple of fun Latin-hybrid timba-go beats. (There are archived files from previous issues, too!)

Most of the PCU files were recorded in our in-house studio, which is built entirely out of consumer-grade equipment that's widely available at most music stores. So if you're looking to put together your own home studio and would like some advice, we'd be happy to share with you what mics, recording software, and other gear we are currently using.

All you have to do is ask!

MODERN DRUMMER

Volume 32 Number 7

FOUNDER
RONALD SPAGNARDI
1943-2003

PUBLISHER/CEO
ISABEL SPAGNARDI

SENIOR VICE PRESIDENT
LORI SPAGNARDI

VICE PRESIDENT
KEVIN W. KEARNS

ASSOCIATE PUBLISHER
TRACY A. KEARNS

EDITOR IN CHIEF
BILL MILLER

MANAGING EDITOR
ADAM J. BUDOFSKY

ASSOCIATE EDITOR
BILLY AMENDOLA

ASSOCIATE EDITOR
MICHAEL DAWSON

EDITORIAL ASSISTANT
SUZANNE HURRING

SENIOR ART DIRECTOR
SCOTT G. BIENSTOCK

ART DIRECTOR
GERALD VITALE

ADVERTISING DIRECTOR
BOB BERENSON

ADVERTISING ASSISTANT
JOAN C. STICKEL

OFFICE ASSISTANT
LASHANDA GIBSON

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

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

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2008 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

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

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

SUBSCRIPTIONS: US and Canada \$34.97 per year; \$56.97, two years. Other international \$59.97 per year. Single copies \$5.99.

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

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

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

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

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

MODERN DRUMMER ONLINE:
www.moderndrummer.com

PRINTED IN THE UNITED STATES



PARAGON

Powerful

SHANNON LARKIN
Godsmack / Another Animal



NEIL PEART
Rush

JIMMY 'The Rev'
SULLIVAN
Avenged Sevenfold

CHRIS PENNIE
Coheed & Cambria

ROY MAYORGA
Stone Sour

TRAVIS SMITH
Trivium

SEVEN
ANTONOPOULOS
Opiate for the Masses

BOB BRYAR
My Chemical Romance

TOMAS HAKKE
Meshuggah

WE PLAY WITH POWER.

WHAT'S YOUR SOUND?

We want high-powered, explosive responses. A modern take on a classic sound, Paragon delivers the explosiveness of AA, the warmth off HH and the focus of AAX. Play these hard to add power to your music. [Hear more at sabian.com](http://sabian.com)

Paragon is CREATIVE:

Daring and unique sound design

- Designed in collaboration with Neil Peart
- Powerful, bright and musical
- TWO-YEAR WARRANTY



BECAUSE SOUND MATTERS



Levon Helm

Thanks for the cover story and other articles on Levon Helm. I especially enjoyed the insightful interview by Levon's friend Steve Jordan. Congratulations are also due to Levon and friends for winning a Grammy for *Dirt Farmer*.

Vince Sperrazza

I first discovered Levon Helm at age ten, when I saw him in *The Band's Last Waltz* DVD. (I'm now seventeen.) Starting with Levon's first downbeat, I knew that I needed to learn to play the drums. Six years later, I can't imagine how different my life would be if I had not seen Levon sitting behind those drums on that DVD. Thanks for a wonderful article featuring a true legend.

Arianna

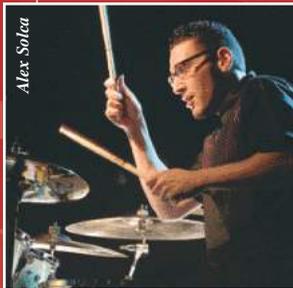
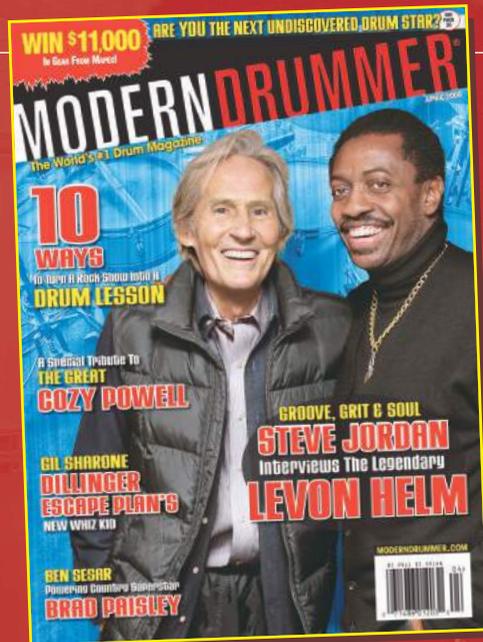
Thanks so much for the story on Levon. It's refreshing to see 100% pure joy and love in an article.

I have always been a huge fan of both Levon and Steve Jordan, and this article was like sitting and listening to them talk. While at Slingerland in the mid '90s, I had the chance to spend some time with Levon and Rick Danko in Memphis. Neither one of them had any hint of arrogance. We spent the bulk of the night on the back of the bus talking about our love

for rockabilly and Gospel. Out of all of the great drummers that I have had the pleasure of spending time with, this was the highlight.

As drummers, we can all learn so much about playing for the song—and not for ourselves—from Levon Helm. God bless you, Levon. And thanks for the positive influence and inspiration.

**Josh Touchton, southern regional sales manager
D'Addario & Co.**



Gil Sharone

The April issue was great! Dillinger Escape Plan's new drummer, Gil Sharone, is amazing. I saw them with Killswitch Engage, and I've never seen playing like that before. Gil's interview answered things I wanted to ask him about. Thank you, MD!

Justin (via Myspace)

The Grip Weeds' Kurt Reil

Thanks for recognizing Kurt Reil of The Grip Weeds. After seeing Kurt play with Mark Lindsey (of Paul Revere & The Raiders fame), I became aware of his main band, The Grip Weeds. Kurt's drumming is fantastic: like a young, sober Keith Moon mixed with Mitch Mitchell and Ginger Baker. He's absolutely kinetic, yet still tastefully plays to the song—those songs just happen to rock! Plus he can sing.

Bill W.

Ricky Sebastian

Thanks for the inspirational article by Ricky Sebastian in your April '08 issue. Ricky is truly a master drummer. His article of hope and determination will help so many of us carry on. Your magazine is equally encouraging. You not only focus on some of the world's greatest players, the latest technique, and the coolest gear, but you are also willing to highlight all of the facets of life that make us "modern drummers."

Ted Cobena

Mastelotto's Tribute To Buddy

When I was about ten years old my dad blew my mind by taking me to Don Weir's Music City in San Francisco to buy me my first drumkit. Don asked me if I would like to play the floor

model. But having never even sat at a real drumkit, I was too shy. So he yelled across the room, "Hey Buddy!" A huge man came over, sat at the kit, flipped the sticks to the butt ends, and went "blutta-blutta-blutta" around the kit. He ended with a bass drum/cymbal crash that broke the bass drum pedal. That was my first up-close look at a professional rock drummer, and it was the lesson I took home with me as I started playing along with my radio.

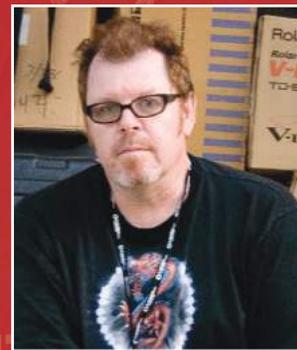
A few years later, when I was about fifteen, I went to see Jimi Hendrix. There were several opening acts, and one was The Buddy Miles Freedom Express. I remember how clearly I heard Buddy's drumming (and voice) in comparison to when Hendrix came on with Mitch Mitchell.

Last year I participated in a Hendrix tribute show in an old church in Austin, Texas. At rehearsal, it was mentioned that Buddy might come to sing and drum. But he never did. However, as we came out for an encore, a big man with a limp and cane came up from the audience. It was Buddy. With a big smile he said, "How proud Jimi would be at this show. Hearing his tunes in the 'Electric Church' was one of his dreams."

A few months ago several Austin musicians organized a benefit for Buddy, and I played with my M•P•TU project. After we played, I spent a few minutes backstage with Buddy, introducing myself and relating these stories to him about how he affected and influenced my drumming life. It was very moving.

Pat Mastelotto

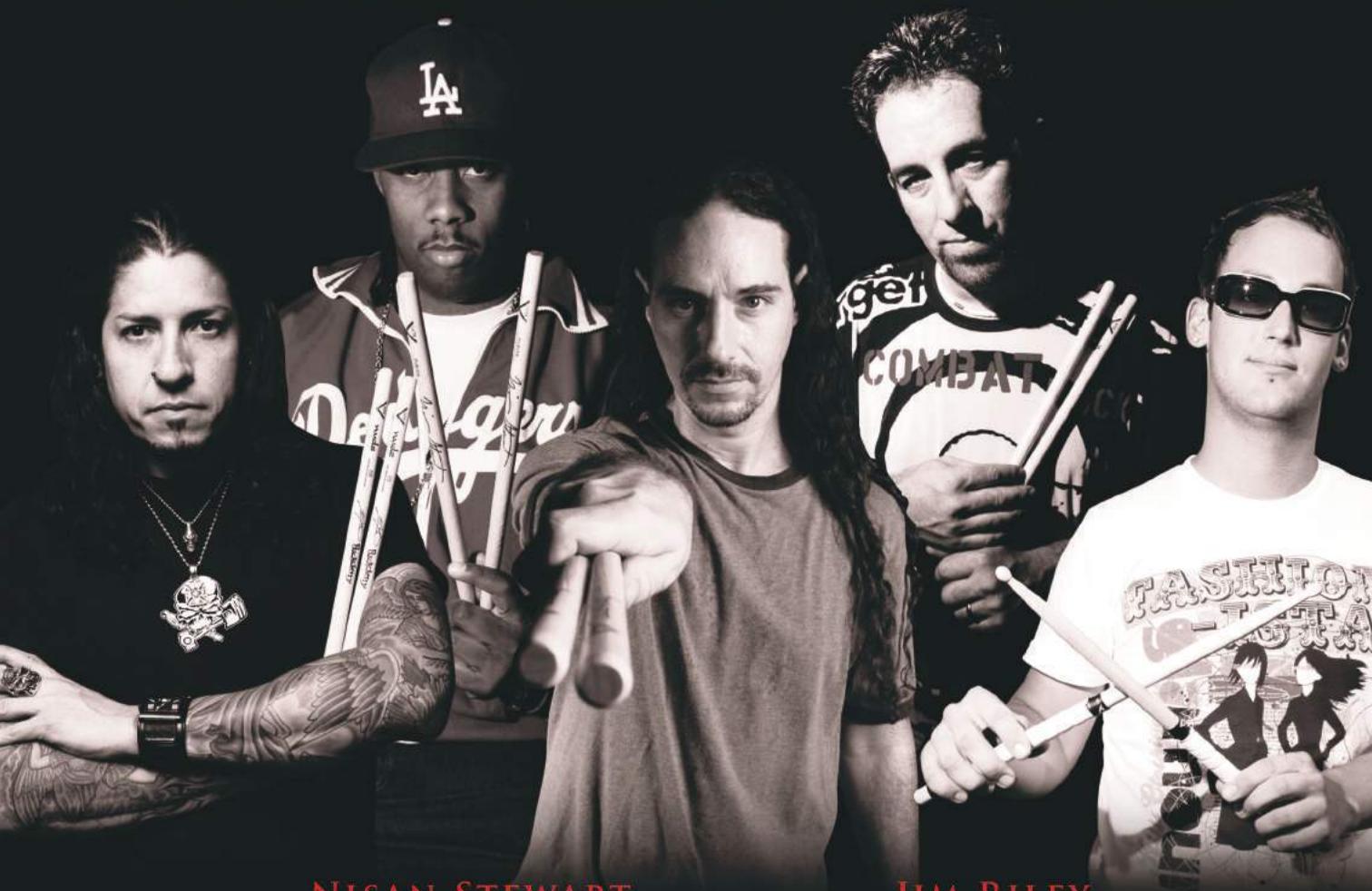
Editor's note: See our tribute to Buddy Miles on page 158.



Ryan Chabanovich



**YOU SEE THEM ON THE CHARTS
YOU SEE THEM AT THE SHOWS
YOU SEE THEM WITH VATER**



NISAN STEWART
50 CENT

JIM RILEY
RASCAL FLATTS

XAVIER MURIEL
BUCKCHERRY

DEREK RODDY
SERPENT'S RISE

TOM GRYSKIEWICZ
THE STARTING LINE



VATER DRUMSTICKS ARE STRAIGHTER, MORE CONSISTENT AND OF HIGHER QUALITY OVER THE OTHER LEADING DRUMSTICK BRANDS. VATER'S NYLON TIPS ARE GUARANTEED NOT TO FALL OFF, CRACK OR BREAK FOR THE PERFORMANCE LIFE SPAN OF THE DRUMSTICK. 100% OF VATER'S DRUMSTICKS ARE MANUFACTURED IN THE USA. ALL VATER STICKS ARE TONE & WEIGHT MATCHED BY COMPUTER ANALYSIS. VATER USES A HIGHER MOISTURE CONTENT FOR A STRONGER, LONGER LASTING STICK. MAPLE IS LIGHTER AND SOFTER SOUNDING FOR JAZZ/LOW VOLUME DRUMMING. HICKORY IS THE MOST POPULAR WOOD USED FOR DRUMSTICKS BECAUSE OF IT'S STRENGTH, WEIGHT AND GREAT DURABILITY. HICKORY ALSO ABSORBS SHOCK, WHICH REDUCES HAND AND WRIST FATIGUE.

VATER.COM

GWP GOOD WOOD PERFECTED

NOW PLAYING ON STAGES EVERYWHERE



TAMA®

Sunburst Classic
Luthier's Series



CORDIA

Return Of A Legend



Cordia's back and Tama's got it! Known for its density and gorgeous texture, Cordia has been paired with Bubinga for a visually striking and sonically robust combination of woods. The sound of these drums is as rich as the grain.

Tama was the first drum company to use Cordia with the award-winning Artstar drums in the early 1980's and drummers have been clamoring for its return. Their patience has paid off: this exotic wood brings a special elegance to Tama's exclusive Starclassic Bubinga series. By complementing Bubinga's power and punch, Cordia's legend continues.



See the new Cordia/Bubinga Starclassic kit in 360° view at tama.com/cb

Special thanks to Elm Street Studios, Conshohocken, PA

V-Drums: Electronic Percussion Innovation



HD-1
V-Drums® Lite



TD-3SW
V-Compact® Series



TD-9S/SX
V-Tour® Series



TD-12S
V-Stage® Series

For more than a decade, Roland's award-winning V-Drums® have set the world standard in electronic percussion innovation. V-Drums offer unprecedented sound and expression with famous COSM® modeled sounds and patented multi-layer mesh head technology for an amazing acoustic feel. From the full-featured TD-20S to the compact, all-in-one design of the new HD-1, there is a V-Drums set for every drummer, every venue — and every budget. Roland's V-Drums are backed by the best product support staff in the industry, and they continue to be the universal standard, used by more drummers around the world than any other electronic percussion.

For more information on V-Drums, visit www.RolandUS.com.

The world's finest electronic drums and percussion...PERIOD.



TD-20S
V-Pro® Series

Trivium's

Travis Smith

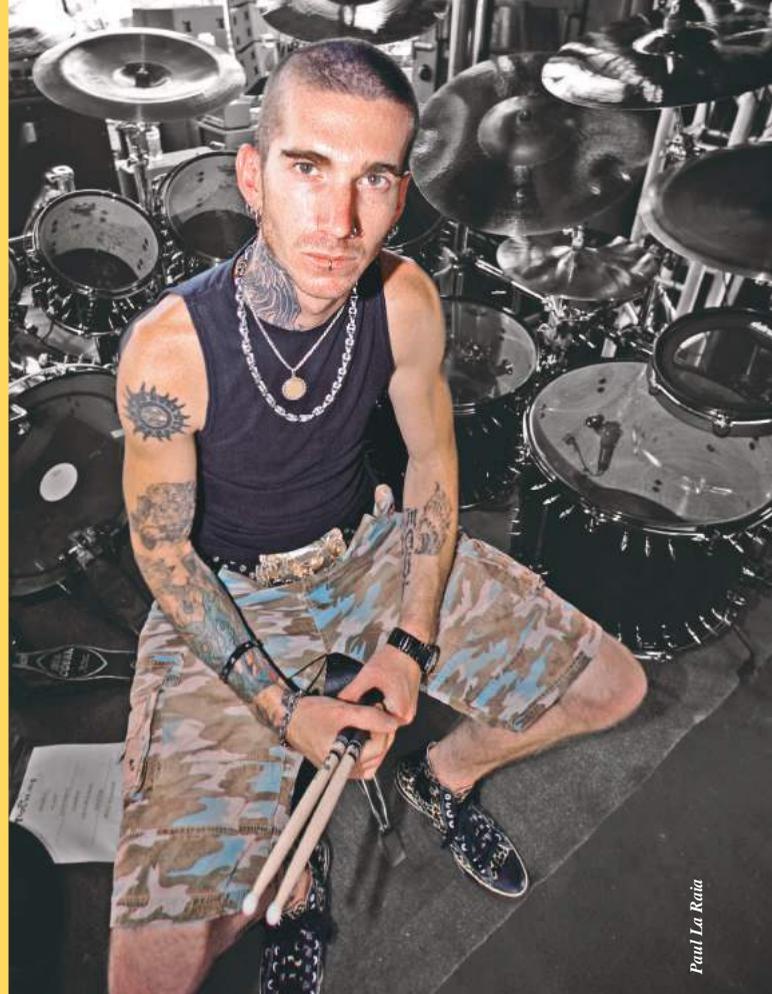
On Double Bass Precision

I'm fourteen years old and have been playing double bass for about three years now. I completely respect and idolize your double bass drumming with Trivium. It's so powerful, and you have complete control over your feet. How did you get to be so precise with your double bass? How did you get complete control over your feet? And how much do your pedals affect your playing?

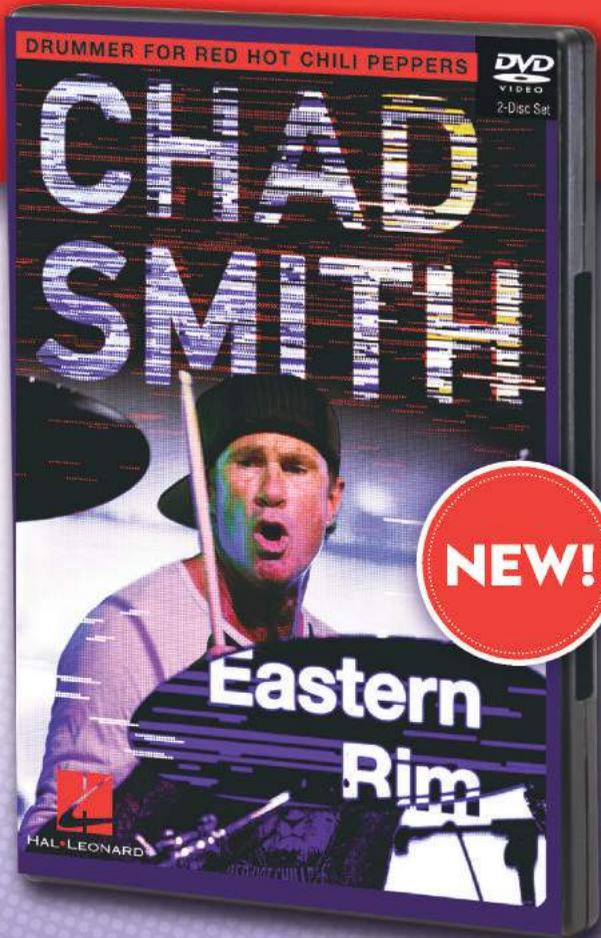
Dan Voltz

Double bass is a very effective way to make a part in a song feel heavy and thrashed out. I know it can be frustrating to practice something over and over. And I know it can feel like you're getting nowhere with it. But take it from me that practice does make perfect. I still practice my double bass technique and am still learning how to make myself a better player. So I'll tell you the same thing that someone else told me: Play things slowly and repeat them until you've got it nailed. Pay attention to your technique. The speed will come in time. And before you know it, you'll be rippin' it up!

As far as what pedals to use, you have to use whatever feels comfortable to you. Keep rockin' bro!



Paul La Raia



CHAD SMITH

EASTERN RIM DVD

DRUM CLINICS - PERFORMANCE - INTERVIEWS - BONUS MATERIAL

A **JAM-PACKED 2-DVD SET** that includes performance footage, drum clinic material, touring diaries, and interviews with Chad himself.

DRUM CLINICS: Show Chad playing with original recordings from *Stadium Arcadium* as well as classic rock songs like "Rock 'n' Roll" and "Moby Dick."

PERFORMANCES: An explosive 30-minute improv live from Federation Square in Australia. Chad and his band mates surprise the crowd by turning a scheduled drum clinic into a full-fledged jam!

INTERVIEWS: Chad discusses his influences and inspirations. He offers unique insight into a rock drummer's life, sharing anecdotes from life on the road.

BONUS MATERIAL: Pulled from Chad's personal archives are videos and audio snippets of performances before he joined the Peppers, as well as recent side projects showcasing his versatility.

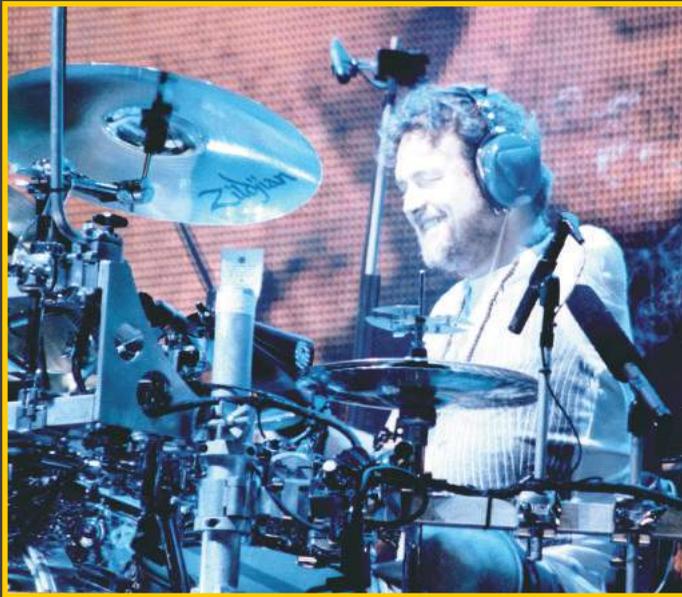
Also appearing: Glenn Hughes (formerly of Deep Purple), Flea, John, Anthony, and the Red Hot Chili Pepper family.

00320705 2-DVD Set \$39.95

AVAILABLE NOW AT **MUSIC DISPATCH** WWW.MUSICDISPATCH.COM
(800) 637-2852

QUICK BEATS

Def Leppard's Rick Allen



Text and photos by Joe Perry

- Place of birth:** Dronfield, England
Hobbies/interests: Home studio recording
Favorite album: Led Zeppelin I
Favorite drink: Homemade vegetable juice, water, tea
Favorite food: Indian
Favorite movie: Lord Of The Rings
Vehicle I drive: Jeep
Other instruments I play: Djembe
Place I'd like to visit: Egypt
I wish I'd played drums on: Anything on U2's Joshua Tree
Person I would like to talk to: the scientist Tesla
Most prized possession: My wedding ring
Most memorable performance: Darlington, England, 1985. This was my first show after my accident.
Most embarrassing moment on stage: Park City, Utah, 1999. I banged my head on the lighting rig and fell back 8'.
Most unusual venue played: In the middle of the track at a NASCAR race in Phoenix, Arizona in 1993.
Largest venue played: Wembley Stadium, England for the Freddie Mercury tribute concert in 1993.
- Check out Rick on Def Leppard's latest release, Songs From The Sparkle Lounge.



Art & Soul

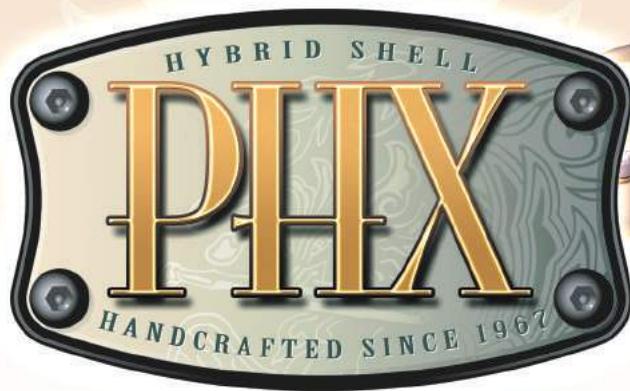


Full-Grain Leather Snare Drum bag model 130-15-21

For over 30 years we've dedicated ourselves to making gig bags that musicians treasure as much as the instruments they carry.



<http://www.reunionblues.com>



If musicality is of the utmost importance, experience the Phoenix.



For Those Serious About Their Music

www.yamahadrums.com

©2008 Yamaha Corporation of America. All rights reserved.



IN 1996, THE FIRST STAGE CUSTOM DRUMSET ROCKED YOUR WORLD WITH HIGH-QUALITY, LACQUERED SHELLS. NOW, STAGE CUSTOM TAKES ANOTHER LEAP FORWARD WITH 100% ALL-BIRCH SHELLS, PROFESSIONAL GRADE HARDWARE, BRILLIANT LACQUER FINISHES, AND, OF COURSE, THE YAMAHA QUALITY THAT SETS IT APART FROM THE REST.



FOR THOSE SERIOUS ABOUT THEIR MUSIC

Simon Phillips

It's Festival Time!

Drumming legend Simon Phillips will simply not slow down, and his star-studded drumming career continues to grow and evolve. Since Simon joined Grammy-winning, LA-based rock band Toto fifteen years ago, the group has toured relentlessly, refining their classic material while continuing to record new songs.

Toto has just released a blistering live two-CD set and separate DVD called *Falling In Between Live*. It features their classic hits along with high-powered, heavy-hitting material that spans the group's amazing thirty-year career. Phillips took on the role of director and mixing engineer for the bonus footage of the DVD, but not the entire project. "I produced and mixed the sound for the last Toto DVD, *Live In Amsterdam*," Phillips says. "But it was too difficult to get involved in mixing the new release because we were still touring at the time."

Simon has been traveling the world with Toto using a new Tama Mirage acrylic drumkit. "I tried the Mirage kit on a short tour with Toto and was astounded at how great they sounded in a live setting," he enthuses. "I then had some clear Octabans made for the kit, so now my entire live kit is clear acrylic."

Simon is currently working on a long-awaited solo CD that he plans to release later this year. The music will feature a New York group that includes guitarist Mike Stern, bassist Anthony Jackson, saxophonist Bill Evans, and keyboardist Jim Beard. Simon will also recruit a Los Angeles group for some tracks, as well as an international world percussion group.

Phillips also recently reunited with The Michael Schenker Group to record a new release that featured original MSG lead vocalist Gary Barden. It was more than twenty years ago that Simon recorded his groundbreaking drumming on the original MSG LP, which featured the classic instrumental track "Into The Arena."

When he's not on the road with Toto, Simon spends most of his time as owner/operator of Phantom Recordings studio in Los Angeles, where he has recorded and mixed several projects. This year will see Simon on the road as a clinician, traveling through Europe and then Japan to take part in the Hoshino 100th-anniversary celebration.

To top it all off, Phillips will be headlining the Modern Drummer Festival in September, performing with his fusion band, Protocol. Simon fans rejoice!

Mike Haid



Simon's Mirage kit



Matchbox Twenty's Ryan MacMILLAN Mainstream Grooving

Over the past ten years, Matchbox Twenty sold over 28 million records, including three multi-platinum albums and a string of hit singles. Their new two-CD collection, *Exile On Mainstream*, contains their greatest hits plus six brand-new songs featuring recently arrived drummer Ryan MacMillan. (Ryan fills the space left by Paul Doucette, who's now playing guitar and keyboards with the group.) MacMillan and Doucette, along with frontman Rob Thomas, bassist Brian Yale, and guitarist Kyle Cook, are currently finishing up touring the US before heading off to Australia and Europe.

The stars aligned for the former Push Stars drummer, as MacMillan says landing the gig with Matchbox Twenty is a dream come true. "I basically hit the lottery," he says, excitedly. "It's awesome!"

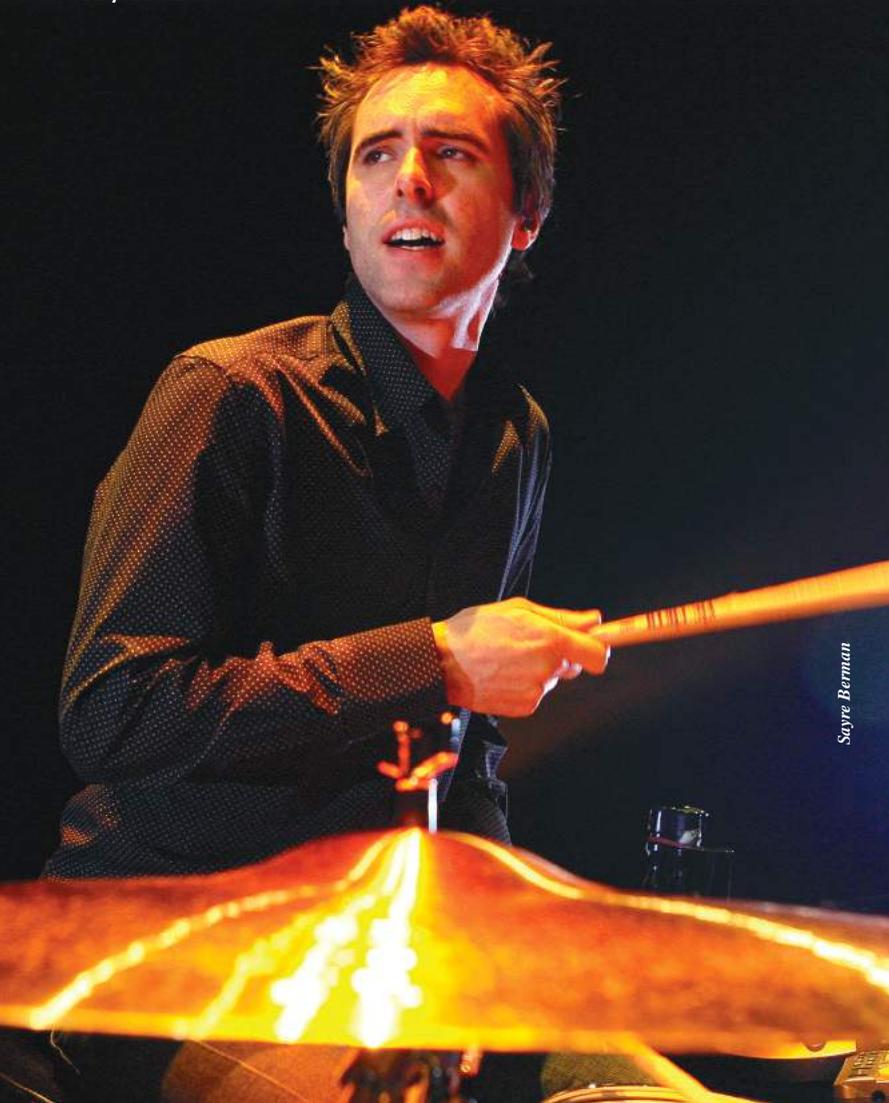
How did MacMillan land the Matchbox gig? "I met the guys through my former band's producer, Greg Collins, who sent our album to Rob [Thomas]. Greg had just engineered the Matchbox record. They all liked it and asked us to do a three-week tour with them. During that time, I got to know Paul [Doucette], and he told me he was going to be making a solo record and wondered if I would play on it. I was like, Yeah, sure, I'd love to!"

One of the first tracks recorded for the *Greatest Hits* package, the single "Look How Far We've Come," features both Ryan and Paul on drums. Ryan explains, "That's the only new track Paul played drums on. It was fun. I've never recorded a track with two drummers. He played the tribal tom groove and I played the hi-hat and groove beat."

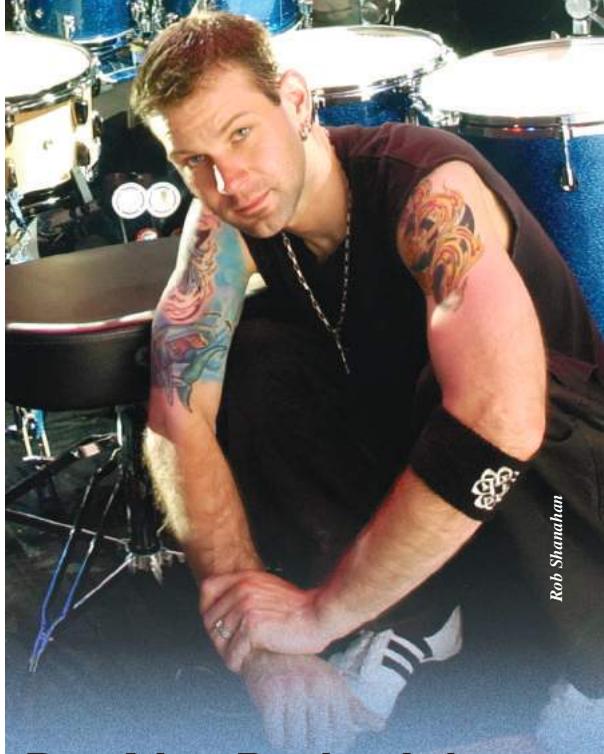
So what's next for MacMillan? "After this Matchbox tour, Rob, Paul, and Kyle will be making solo records. I'll be touring with Paul, and I might be recording new records by Push Stars and Red Car. As for Matchbox, we're planning on recording a full-length studio album after that."

For more on Ryan MacMillan, go to www.myspace.com/ryantology or www.myspace.com/ryanpushstar. And for more on Matchbox Twenty, go to www.matchboxtwenty.com.

Billy Amendola



Sayre Berman



Rob Shanhuan

Breaking Benjamin's Chad SZELIGA Drumming From His Soul

Making grooves "pop" is Chad Szeliga's purpose. The drummer joined Breaking Benjamin for 2006's *Phobia*, and his experimentation with jazz, bebop, and fusion helped him pepper a huge modern rock record with incredibly tasty nuances. "Listen to Vinnie Paul," says Szeliga. "He swings. There's a bounce to his groove. Or check out Danny Carey with Tool—he's not just a rock or metal drummer, he's a fusion drummer."

Szeliga grew up learning jazz from his grandfather, who played with Glenn Miller, Tommy Dorsey, and Buddy Rich. "Learning bebop is hard," he says. "The style is about finesse and playing melody." Szeliga learned early on that, as a player with diverse chops, he could still be the right guy for a modern rock band. "Look at Stewart Copeland's finesse," Szeliga says. "He was creative on the hi-hat and would throw something in a song and never do it again. He just knew how to make a kick, a snare, and a hi-hat sing."

With Breaking Benjamin already having gone through three drummers, Szeliga knew that he had to deliver the goods immediately and make the right impression. "When I auditioned for the band," he recalls, "I was twirling sticks and I didn't look lost in their music. I added to the stage show. I was only supposed to play five songs with them, but I learned twelve, over and beyond the call of duty."

With Breaking Benjamin, Szeliga takes a working man's approach in the studio and on stage, giving each song the right nuance. "I like to play dynamically," he says. "Keep it under control in the verse. Then, when the chorus hits, blow it up like a fireworks show. You don't want to see the grand finale right away; you have to build up to it."

With *Phobia* containing four major singles and the group touring nonstop with acts like Nickelback and Three Days Grace, Szeliga feels his drumming is continuing to evolve and grow deeper. In fact, he's already looking forward to the challenge of coming up with interesting parts for their next record. "I want to keep writing great drum hooks," he says. "Drumming comes from your soul. The truth is, everyone has a rhythm. It's just each individual drummer's flavor that makes the beat their own."

Steven Douglas Losey

Mary J. Blige's Rexsell HARDY Jr. Bringing The Church Vibe

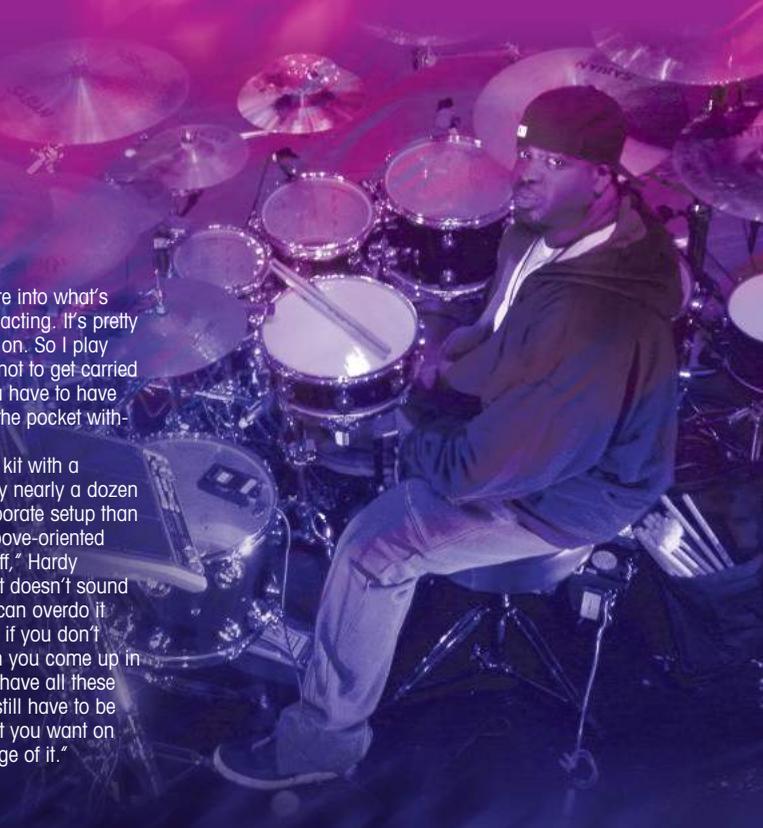
Rexsell Hardy Jr. came up in Chicago's Gospel scene and started out playing drums in his grandfather's church when he was just five years old. By age six he was playing around Chicago with his father's Gospel group, The Hardy Brothers. "As I got older," the drummer explains, "I began listening to other Gospel drummers from Chicago, like Teddy Campbell, Oscar Seaton, and a friend I grew up with, Calvin Rogers. I really wanted to follow in their footsteps. Whatever they did, that's what I wanted to do."

Rex's career took off in 2003, when he landed the gig with Mary J. Blige, with whom he's currently on a worldwide tour in support of her most recent release, *Growing Pains*. "I think I bring energy to her gig," he says. "That's always a good thing on an R&B/hip-hop gig. Mary's an artist who performs off the vibe, so if you have a great vibe going, that makes her more comfortable with what she's

doing. She can feel that you're into what's going on and that you're not acting. It's pretty much a good deal from then on. So I play with a lot of energy, but I try not to get carried away. Playing in church, you have to have chops, but I know to stay in the pocket without playing over her."

Rex plays a ten-piece DW kit with a Roland SPD-S, surrounded by nearly a dozen cymbals—a much more elaborate setup than you'd expect from such a groove-oriented player. "I do have a lot of stuff," Hardy laughs. "But the way I play, it doesn't sound like it. I understand that you can overdo it when you have a kit this big, if you don't have the right mindset. When you come up in the church, your dream is to have all these drums around you. But you still have to be conscious about having what you want on stage without taking advantage of it."

Gail Worley



Chris "Gartdrumm" Gartmann The Prog Power Of 3

The resurgence of progressive rock has opened the door for younger drummers to rediscover the more technically challenging aspects of this classic art rock culture. The Woodstock, New York-based prog-pop group 3 is on the rise, and has tapped into the old-school vibe of such iconic progsters as King Crimson, Yes, and Pink Floyd.

Drummer Chris "Gartdrumm" Gartmann explains the basis of his drumming technique with 3 as a "Bonham meets Bruford" approach. "I grew up listening to all of the great English classic rock drummers," he says, "like Bruford, Bonham, and Ginger Baker. Then I got heavily into the American jazz-fusion drummers like Billy Cobham, Tony Williams, and all the Zappa drummers. That's where my drumming sensibility comes from."

Double bass drumming is a big part of Gartmann's technique, as is evident on the title track to 3's recent CD, *The End Has Begun*. "I love fasteful double bass playing," Gartmann plainly states. "Why would you ever want to completely shut that door on your technique? Playing broken triplets or duplets

with two pedals sounds totally different from trying to do it with one foot. And double bass is always a great way to kick the music up a notch while still keeping a groove."

Gartmann also has impressive hand technique, which he credits to his early studies. "I had a great teacher who taught me the rudiments," he says, "which opened all the expressive doors for me so that I could figure out ways to creatively play what I heard in my head." Gartmann tastefully blends the pocket with the chops, creating sweet, sophisticated grooves within 3's music.

The band has picked up steam over the last few years, touring with Coheed & Cambria, and more recently with Porcupine Tree. But they're about to make a quantum leap into the spotlight as they head out on Mike Portnoy's Progressive Nation Tour 2008 with Dream Theater, Opeth, and Between The Buried And Me. "We feel we're a modern-day classic rock band trying to create good melodic pop with more sophisticated arrangements," Gartmann insists. "We've paid our dues, and we are so ready for this tour."

Mike Haid

UPDATE NEWS

Mal Taylor is on UK band Your Vegas's debut, *A Town And Two Cities*.

Gregg Bissonette is touring with **Ringo Starr** in his latest All-Starr band. For tour dates, visit www.ringostarr.com.

Check out **Oscar Seaton** with his rock trio on their self-titled debut, *13 Curves*.

Brian Tichy is on Steve Stevens' latest, *Memory Crash*.

Carl Allen is the new artistic director of jazz studies at the Juilliard School.

Willie Leacox is on America's concert DVD *Live In Central Park, 1979*.

Vinnie Colaiuta and **Abe Laboriel Jr.** are on Michael McDonald's latest, *Soul Speak*.

Eric Valentine, who has toured and performed with Patti LaBelle, Eriqah Badu, and Mindi Abair, is currently working on a CD with former Dave Weckl Band keyboardist Steve Weingart.

Larone "Skeeter" Miller has joined The Last Goodnight. **Jeff Blue** is on the band's debut, *Poison Kiss*.

Red Hot Chili Pepper drummer **Chad Smith** has recently released a new two-DVD set, *Eastern Rim*, which includes performance footage, drum clinic material, touring diaries, and interviews.

Jazz greats **Peter Erskine**, **Paul Kreibich**, **Joe La Barbera**, and **Roy McCurdy** are all on singer Janis Mann's latest CD, *A Perfect Time—Drummers And Other Friends*.

Dido's **Alex Alexander** is touring as part of the James Brown tribute show featuring The JB's and Bootsy Collins.

Chad Taylor is touring with Iron And Wine.

Chris Frazier is on Whitesnake's first new studio record in eleven years, *Good To Be Bad*. The band will be embarking on an extensive tour in support of the CD, including a UK co-headlining trek with Def Leppard (with **Rick Allen** on drums) in June and July.

Liberty DeVitto is on singer/songwriter Sandy Zio's debut, *All That I Am*.

Roberto Quintero and **Joe McCarthy** are on the new release by Dave Samuels' Caribbean Jazz Project, *Afro Bop Alliance*.

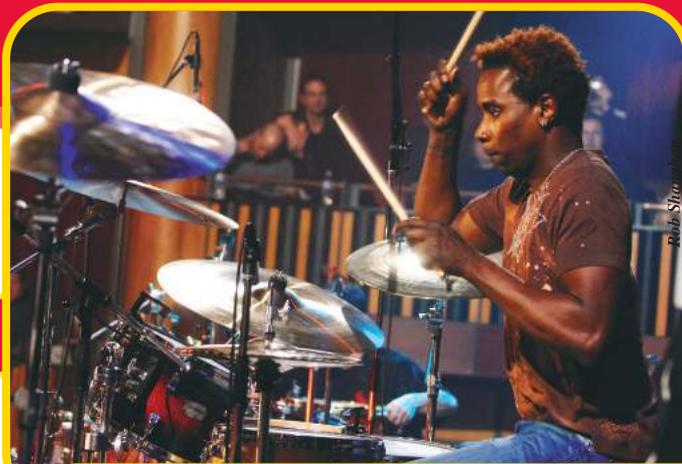
Drummer **Marilyn Mazur**'s new ECM album, *Elixir*, features Jan Garbarek.

Rich Scannella is on the new Budahead CD, *Ashes*, which was recorded at New York's Clinton Recording Studios. Rich is currently on tour with John Eddie.

Joey Heredia and **Glen Sobel** are on *Earth Tones*, by Adrian Galysh.

Shout! Factory has reissued five **Mickey Hart** solo projects, including the classic 1976 release by The Diga Rhythm Band, *Diga*.

Two early releases by the influential avant-heavy band Today Is The Day, featuring drummer **Brad Elrod**, have been reissued, 1994's *Supernova* and 1996's self-titled album. Meanwhile, **Mike Rosswog** is doing double duty on the current TITD tour, also playing with openers Complete Failure.



DRUM DATES

This month's important events in drumming history

Philly Joe Jones was born on 7/15/23, **Alan Dawson** on 7/14/29, and **Eric Carr** on 7/12/50.

7/6/36: Benny Goodman records "Sing, Sing, Sing," featuring a historic performance by **Gene Krupa**.

7/21/38: Benny Carter arranges and plays on an all-star session for **Lionel Hampton**, featuring trumpeter Harry James and drummer **Papa Jo Jones**.

7/31/66: Eric Clapton, Jack Bruce, and **Ginger Baker** (not yet referring to themselves as Cream) perform at their first major concert, the Sixth National Jazz & Blues Festival in Windsor, England.

7/1/83: New Jersey rockers Bon Jovi (with **Tico Torres**) sign their major-label deal with Phonogram's Mercury records in New York City.

7/26/86: The Eurythmics (featuring **Clem Burke** on drums) reach number-15 on the *Billboard* Hot 100 chart with their Grammy-winning hit, "Missionary Man."

HAPPY BIRTHDAY!

Louie Bellson (jazz legend): 7/6/24

Joe Morello (jazz giant): 7/17/28

Rashied Ali (free-jazz great): 7/1/35

Ringo Starr (The Beatles): 7/7/40

Denny Seiwell (Wings): 7/10/43

Butch Miles (big band master): 7/4/44

Jai Johanny Johanson (The Allman Brothers): 7/8/44

Dino Danelli (The Rascals): 7/23/45

Mitch Mitchell (Jimi Hendrix Experience): 7/9/47

Don Henley (The Eagles): 7/22/47

Michael Shrieve (Santana): 7/6/49

Roger Taylor (Queen): 7/26/49

Simon Kirke (Free, Bad Company): 7/28/49

Andy Newmark (studio great): 7/14/50

Tris Imboden (Chicago): 7/27/51

Leon "Ndugu" Chancler (R&B great): 7/1/52

Stewart Copeland (The Police): 7/16/52

Marky Ramone (The Ramones): 7/15/56

Chet McCracken (The Doobie Brothers): 7/17/52

Bobby Previte (jazz independent): 7/16/57

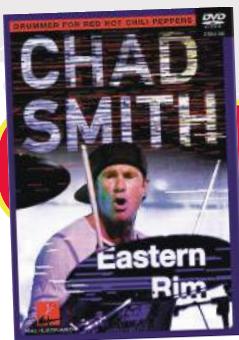
Bruce Crump (Molly Hatchet): 7/17/57

Bill Berry (R.E.M.): 7/31/58

Jack Irons (ex-Red Hot Chili Peppers/Pearl Jam): 7/18/62

Jason Bonham (Foreigner): 7/15/66

Tomas Haake (Meshuggah): 7/13/71





peace[®]

A place for everything, and everything in its place.

Bronze Star finish

The all-new Peace Terra R-A-X kit.

- * Rack-mounting advantages: Precise, consistent placement. Ergonomic and set-up flexibility. A place for everything, and everything in its place.
- * The sweet sound of 9-ply maple/mahogany shells, precision-crafted to sing loud and proud for a lifetime.
- * All-new Hardware includes low mass/low profile lugs, maple bass drum hoops, drum key-adjustable clamps, post and tube arm compatibility, etc.
- * A convenient platform to mount electronic pads, percussion, voodoo icons, and other contraptions, as needed. Drink holder sold separately.
- * Modular design: additional rack components available, so customizability is easy and affordable.
- * Beastly sounding drums and major style points in one affordable package.

peace[®]

Peace Drums and Percussion

info@peacedrum.com

626-581-4510

Getting Into Electronics

I' m interested in purchasing some electronics to be used as an in-ear metronome and to trigger loops (via drum pads). Can you provide any information on how to get started with such a project? I need to keep the cost down, but I' m also looking for something that will be reliable.

Brian Brugger

According to MD electronic specialist Rick Long, "The setup you' re working on has two separate issues, but they can be taken care of with one device. Most electronic drum modules have an internal metronome that can be routed to a headphone jack. These modules also allow you to make adjustments to tempo and volume from the top of the control panel. The metronome tones can also be triggered from a MIDI source (laptop, sampler, etc.) if your band is running audio tracks to supple-

ment your live sound.

"To trigger loops, you' ll have to determine if a given electronic drum module has the ability to store samples/loops. [Yamaha' s DTXXTREME III module, for instance, allows you to store up to 64 MB of audio.] If you already have a sampler, you can set it to accept MIDI input from your drum module. Program your sampler so that the MIDI note number you' re sending out from the module when you strike a pad is linked to the sample you want to play."

Beyond Rick' s suggestions, you might consider a multi-pad device that' ll allow you to trigger multiple sounds from one piece of gear. Good options are Alternate Mode' s drumKAT, Alesis' s ControlPad, or Roland' s SPD-S. The ControlPad is great if you want to trigger sounds stored in a laptop, since it has USB connectivity. The SPD-S comes with preset sounds and allows you to store samples/loops directly to the unit or to a CompactFlash memory card.



**Make a critically acclaimed recording.
Even if you're the only critic.**

LS-10 Linear PCM Recorder

You have music you want to record. We can help. The Olympus LS-10 linear PCM recorder captures every note and nuance in superior to CD quality sound. It's an easy, convenient way to make an impressive recording. Even if it's just to impress yourself. The Olympus LS-10. Capture it all.

OLYMPUS

getolympus.com/audio



Die-Cast Hoops: Pros & Cons

I'm thinking about replacing my 2.3-mm tom hoops with die-cast ones. What are the pros and cons of die-cast versus standard hoops on toms? Is there a difference in sound?

Rory Faciane

With all factors being equal (drum size, shell composition, bearing edge cut, head choice, tuning, etc.), die-cast hoops tend to give a drum a slightly drier overall sound (less resonance). Rimshots generally have a dry crack, rather than a ringy "clank." Also, because die-cast hoops are very rigid, they hold tuning extremely well. Drummers have described situations in which a tension rod has backed out entirely, and the drum remained relatively in tune.

On the flipside, because of their rigidity, die-cast hoops are less forgiving of an imperfect bearing edge. This can create tuning problems on drums with less-than-perfect edges. In that case, rolled-steel hoops are a better option because they are a bit more flexible.



Vintage Zildjian A Constantinople Cymbal

I have a question about an old Zildjian crash. The company stamp reads, "A ZILDJIAN & CIE, Constantinople cymbals." I haven't seen Constantinople stamped on anything but old Ks. Could the cymbal have been made in Turkey? Any info would be much appreciated.

Justin Dobbins

Zildjian product communications manager John King responds: "The origin of that particular trademark is shortly after 1909. That's when Aram Zildjian, then the keeper of the secret process of making Zildjian's famous cymbal alloy, needed to flee to Bucharest after a failed attempt to assassinate the Sultan of Constantinople. The Bucharest factory started producing cymbals as 'A Zildjian & Cie, Constantinople Cymbals' and continued to do so until 1927, when Aram approached Avedis Zildjian III to take over the family business.

"This particular trademark was resurrected in the early 1970s, when it was applied to A Zildjian Brilliant models that also had a 'half moon and star' design attached to its text, rather than the traditional Arabic writing. ('Made in USA' would also be present just under the half moon and star stamp.) A Zildjian Brilliant models continued to use this particular trademark until the mid '90s, when all A Zildjian models utilized the famous 'Avedis Zildjian Co.—Genuine Turkish Cymbals' trademark.



"Since you haven't described your cymbal as being 'old,' we will assume that your instrument falls under the latter category. But if it doesn't have 'Made in USA' within the trademark, you're looking at a cymbal made in a much earlier time."

More information on the history of Zildjian cymbals can be found at www.zildjian.com.



FAMILY MATTERS

**33 ARTISTS
19 CATEGORIES
1 STICK COMPANY**



CONGRATULATIONS 2008 READERS POLL WINNERS

**ALEX AGUÑA
AIRTO
CARMINE APPICE
KENNY ARONOFF
GREGG BISSONETTE
LENNY CASTRO
DANNY CAREY
MATT CHAMBERLAIN
BILLY COBHAM
JACK DEJOHNETTE
PETER ERSKINE**

**DOM FAMULARO
STEVE GADD
DAVID GARIBALDI
TOMAS HAAKE
GAVIN HARRISON
GERALD HEYWARD
STEVE JORDAN
THOMAS LANG
JOJO MAYER
DAVE MCAFEE
STANTON MOORE**

**KRIS MYERS
DAFNIS PRIETO
BUDDY RICH
CASEY SCHEUERELL
STEVE SMITH
AARON SPEARS
AHMIR "QUESTLOVE" THOMPSON
CHARLIE WATTS
JEFF "TRAIN" WATTS
DAVE WEGKL
ZORO**

PLATINUM SERIES

LOOK AND SOUND LIKE A MILLION.

THOMAS BRIDGEN
THE MARS VOLTA VOLTA

Download the all-new
PDP '08 Catalog at
www.pacificdrums.com

PDP'S WORLD-CLASS ALL-MAPLE DRUMS JUST GOT BETTER.

That's right, Pacific's sonically superior 8-ply North American hardrock maple shells are now available in 14 stunning new FinishPly™, Satin Oil, Lacquer and Exotic finish options. And for the first time ever, you can pick from a myriad of popular drum sizes to customize your very own PDP dream kit configuration. It's as close to custom as you can get without the price tag, and with all of the recording-quality sound and pro features that serious drummers have come to expect from Pacific All-Maple drums.

The all-new PDP Platinum Series, because every drummer wants to go platinum.



NOW AVAILABLE AT THESE AUTHORIZED PACIFIC RETAILERS

ALABAMA

Tuscaloosa Music
Tuscaloosa, AL
205-752-7524

ARIZONA

Rainbow Guitars
Tucson, AZ
520-325-3376

ARKANSAS

The Drummer's Pad
Jonesboro, AR
870-935-3786

CALIFORNIA

Professional Drum Shop
Hollywood, CA
323-469-6285
Mike's Drum Shop
Santa Barbara, CA
805-962-1211

Gelb Music
Redwood City, CA
650-365-8878

Ships Music
Sacramento, CA
916-484-7575

Bentley's Drum Shop
Fresno, CA
559-222-5011

WEST COAST

Santa Ana, CA
714-545-2345

Zone Music
Catali, CA
707-664-1213

COLORADO

Rupp's Drums
Denver, CO
303-756-5777

JB Hart Music Co.
Grand Junction, CO
970-242-9282

DELAWARE

B&B Music

Camden, DE
302-697-2155
B&B Music
Lewes, DE
302-645-0601

FLORIDA

Musician's Hut
Hollywood, FL
877-247-5985
The Music Man's Depot
Jacksonville, FL
904-786-8051

Space Music
North Miami, FL
305-981-8945
All Pro Percussion
Tampa, FL
813-341-3786

Drums 2 Go
Orlando, FL
407-306-0611

Encore Music
Port Richey, FL
727-862-2882

GEORGIA

Atlanta Pro Percussion
Smyrna, GA
770-436-3786

HAWAII

Drummers Warehouse
Honolulu, HI
808-529-8700

ILLINOIS

Drum Pad
Palatine, IL
847-934-8768

Music Makers
Peoria, IL
309-342-0176

IOWA

Joyful Noise
West Des Moines, IA
515-327-7007

KENTUCKY

Buddy Ringo Drums
Elizabethtown, KY
270-259-1304

LOUISIANA

C&M Music Center
Kenner, LA
504-468-8688

C&M Music Center
Mandeville, LA
985-626-3920

C&M Music Center
Gretna, LA
504-361-9330

C&M Music Center
Houma, LA
985-876-9711

C&M Music Center
Lafayette, LA
337-989-2838

C&M Music Center
Baton Rouge, LA
225-935-0044

Lake Charles Music
Lake Charles, LA
337-474-0430

MASSACHUSETTS

247 Drums
Haverhill, MA
978-631-0492

TJ'S Drums & Percussion
Fall River, MA
508-673-1000

MICHIGAN

Marshall Music
Lansing, MI
517-337-9700

MINNESOTA

Grand Central Music
Duluth, MN
218-624-1882

MISSISSIPPI

C&M Music Center

Hattiesburg, MS
601-545-2565

Lakeland Music
Flowood, MS
601-992-0089

MISSOURI

Drum Headquarters
St Louis, MO
314-644-0235

Drum Headquarters
St Peters, MO
636-928-0235

NEBRASKA

Jd Music
Omaha, NE
402-398-9808

NEVADA

Bizarre Guitar
Reno, NV
775-331-1001

NEW MEXICO

Grandmas Music
Albuquerque, NM
505-292-0341

NEW YORK

Alto Music
Middletown, NY
845-692-6922

Alto Music
Wappingers Falls, NY
845-297-0011

Long Island Plainview
Plainview, NY
516-694-5432

NORTH CAROLINA

Musician's Toy Store
Jacksonville, NC
910-577-6700

OHIO

Zampino's
North Canton, OH
330-499-1198

C.A. House Music

Saint Clairsville, OH
740-695-5929

Haver Music
Flowood, OH
937-222-2815

Hubbard Music
Hubbard, OH
330-534-3900

OREGON

Portland Music
Portland, OR
503-226-3719

Apex Pro Audio
& Lighting
Salem, OR
503-269-0416

SOUTH CAROLINA

Sims Music
Columbia, SC
803-772-3966

Ye Olde Music Shop
Hanahan, SC
843-747-0014

Paradiddles Pro
Drum Shop
Spartanburg, SC
864-804-6172

SOUTH DAKOTA

Sioux Falls Music
Sioux Falls, SD
605-334-5361

TENNESSEE

Campbell's Morell Music
Johnson City, TN
423-929-1083

Fork's Drum Closet
Nashville, TN
615-343-8343

Memphis Drum Shop
Memphis, TN
901-276-2328

L&M Music
Chattanooga, TN

423-894-8289

TEXAS

Jeff Ryder
Austin, TX
512-371-1550

Jeff Ryder
San Antonio, TX
210-599-3143

Cymbal Fusion
Houston, TX
801-274-8400

UTAH

Backbeats Drum
& Backline
Salt Lake City, UT
801-274-8400

VERMONT

Advance Music
Burlington, VT
802-863-8652

VIRGINIA

Richmond Music Center
Richmond, VA
804-330-7875

WASHINGTON

American Music
Seattle, WA
206-633-1774

Beacock Music
Vancouver, WA
360-694-7134

Hugo Helmer Music
Burlington, WA
360-757-0270

Music 6000
Olympia, WA
360-786-6000

WEST VIRGINIA

Jungle Drums
Huntington, WV
304-781-3490

C.A. House Music
Parkersburg, WV

304-422-4676

WISCONSIN

Cascio Interstate Music
New Berlin, WI
262-957-4525

Cascio Interstate Music
Hartland, WI
262-242-6530

Cascio Interstate Music
Mequon, WI
262-242-6530

Music Center, Inc.
Kenosha, WI
262-697-9393

Henri's Music
Green Bay, WI
920-496-3700

Henri's Music
Appleton, WI
920-739-9163

Henri's Music
Oshkosh, WI
920-233-1173

FIND YOUR NEAREST LOCATION OR ONLINE:

Best Buy
www.bestbuy.com
888.237.8289

Guitar Center
www.guitarcenter.com
866.498.7882

Musician's Friend
www.musicianfriend.com
800.391.8762

Sam Ash Music
www.samash.com
800.472.6274



©2006 Pacific Drums and Percussion. All Rights Reserved. The PDP logo is a registered trademark of Drum Workshop, Inc.



GO PLATINUM.

Sonor

Steve Smith 30th Anniversary And SQ2 Stratawood Kits

by Michael Dawson



To commemorate Steve Smith's thirtieth year as an official Sonor artist, the company has produced a limited-edition signature kit based on the legendary drummer's personal specifications. In addition, Sonor has expanded their ultra high-end SQ2 line to include a striking high-gloss Stratawood finish with a Tiger-striped inner veneer. Each of these new releases is sure to whet the appetite of those still searching for that perfect "dream" drumkit.

Steve's Special Order

For this review we intercepted an anniversary kit as it was en route from this past winter NAMM show in Anaheim, California to Steve's pad in New York City. So not only were we checking out a special limited-edition kit, but this was also the kit that would ultimately end up on stage with Steve for many of his upcoming clinics and performances.

As expected, everything about this drumset is top-notch. The bass drum, toms, and aux snare's bearing edges are perfectly smooth, and the subtle bird's-eye amber finish gives a very classy, professional look. The Special Edition badges, featuring Steve's autograph, add to the kit's "rich" aesthetic.

The hardware on all of the



drums is very solid, the chroming is superb, and many of the points where metal meets metal or wood are padded with Sonor's A.P.S. (Advanced Projection System) rubber insulators. With the exception of the cast-steel snare, all of the drums are outfitted with TuneSafe lugs, which prevent tension rods from loosening under heavy playing.

The T-bar tom mount attaches directly to (and through) the bass drum. The vertical post is very long, so you can position the toms anywhere from flat against the bass drum up to eye-level. The 10" and 12" toms attach to the mount via hex-shaped L-rods. The 8" tom has the same mounting setup, only it flies from Sonor's CBS 672 combo cymbal/boom stand. These L-rods are held in place by a ball & socket joint. Although this system allows for a wide range of positioning options, we found that it will slip over time if the wing nut is not clamped down tightly. After a couple hours of play, the 12" tom had drooped by about 1". But after retightening the mount with a little extra "oomph," the tom never budged again.

The rack toms also feature Sonor's T-shaped T.A.R. (Total Acoustic Resonance) mounting bracket, which contacts the drum at three points: under two adjacent lug casings and $\frac{2}{3}$ of the way down the shell. This well-engineered bracket (with APS insulators) allows the drum to resonate fully, while minimizing the "bounce" that can occur with other suspension-type systems.

Big Snare, Little Snare

The 30th Anniversary kit comes with two snare drums: a 5 $\frac{1}{2}$ x14 cast-steel and a 5x12 beech. The smaller drum shares the same shell composition, finish, lugs, and triple-flanged rims as the toms. The eight lugs on the top head are offset slightly from the bottom in order to compensate for the long TuneSafe lug casings. This drum also comes with an eighteen-strand strainer and a simple, smooth parallel throw-off.

Since it's designed to be used as an auxiliary snare sound, we began testing the 5x12 at a fairly high tuning. With the snares off, the drum had a cutting timbale-type attack, with pure,

The anniversary kit sounded amazing when miked up in the studio.



round, and pleasant-sounding overtones. With the snares on, the warm tone and crackling attack was complemented with fat and super-quick snare response. As we lowered the tuning, the overtones become more prominent. But the drum continued to sound very balanced, smooth, and musical.

In terms of construction, the 5 $\frac{1}{2}$ x14 cast-steel snare is the odd man out in this kit. While the other drums are surprisingly lightweight, this thing's a beast, weighing in at 15 $\frac{1}{2}$ lbs. In addition to being made of solid steel, this drum also features die-cast hoops, a twenty-four-strand strainer, one-piece lugs from Sonor's classic Phonic line, and a Fiberskyn FD batter head (Steve's preference).

The first thing we noticed when we started hitting this snare was that there's not a lot of "tone" to it. But that's not a bad thing. In fact, it's almost as if all of the sour overtones had been scooped out. What was left was a super crisp, articulate sound with a strong attack and chesty punch. Rimshots were sharp, but not harsh. And there's a moderate amount of high-end ring. But instead of being a nuisance, it actually adds to the drum's overall musicality. This is a very versatile drum that would excel in just about any situation.

Sweet Toms With A Bite

As impressed as we were with this kit's snare drums, the true highlight is its toms. All five toms had a similar sonic character: sharp, crackling attack (thanks to the clear single-ply heads) followed by a very pure, round, and warm tone. It's the quintessential fusion tom sound—so much so that I couldn't help but launch into over-the-barline fills every chance I got. Each drum tuned up instantly, going from a flappy sound to a pure pitch with a couple $\frac{1}{4}$ turns of the tension rods. In fact, these drums were so easy to tune that I never felt the need to fine-tune the individual lugs or to make adjustments to the bottom heads.

To test the tonal range of these toms, we began by tensioning the 8" tom to the highest point that retained a full, resonant tone. Using a chromatic guitar tuner, we found that this drum sang best at the note "G." We tuned the remaining rack toms down in 4ths. For the floor toms, we went down in 5ths. Even when using such a wide range, the drums sounded totally unified and harmonious. The quick, pointed attack and round pitch of the top two rack toms was complemented by the deep, punchy feel generated by the larger drums. The resonance of all five drums was long enough to allow the tone to project with a full voice, but short enough to keep multi-tom fills from blurring together.

SQ2 STRATAWOOD BIRCH

In addition to producing one of the best contemporary drum sounds I've ever heard, Sonor's new SQ2 Stratawood birch kit also takes the award for being one of the most inspiring *looking* kits we've ever come across. Everyone who saw this set commented on how great it looked—whether it was in our in-house studio or at a recent recording session. The engineer at the session even pulled out his camera phone to snap a couple pictures.

On the outside, these drums have a striking blue/black/grey/natural-stripped finish. It's radical looking, but it's also super sophisticated. For the interior of the drums, the designers at Sonor added an extra touch of "cool" by choosing a black/orange tiger-stripped veneer. When outfitted with clear heads on top and bottom, these drums ooze with style.

Sonically, there's little to complain about with this kit. The heavy birch shells give off a super deep and punchy tone. Like the Steve Smith kit, the toms were killer. And the 20x22 bass drum sounded enormous. In addition, I was surprised at how controlled and thick the 5 1/2x14 snare sounded, even with a clear single-ply batter head.

If there had to be one thing to change about these drums, it would be the choice of single-ply tom heads. Although we did enjoy the sharpness that they added to the attack in pop/rock styles, they might be a little too pointed for more subtle applications. In those cases, double-ply heads would be the way to go.

Minimum Advertised Price (for the reviewed seven-piece setup): \$7,494.75

A Kick For All Occasions

If there's one part of this kit that didn't completely blow us away, it's the 16x20 bass drum. Because of the huge sound of the toms, I found myself wanting something a little bigger to punctuate my fills. But since Steve needs a versatile kick that can handle the funky fusion of Vital Information as well as the swing/bebop sounds of his Jazz Legacy band, this drum strikes a perfect compromise. Tuned low, there's enough punch and low-end rumble to allow it to be heard within syncopated electric bass patterns. Then when tuned up high, you have a boomy yet controlled sound that would be great on any acoustic jazz session.

THE NUMBERS

Steve Smith 30th Anniversary Drumset

Finish: Satin lacquer in bird's-eye amber

Sizes: 16x20 kick; 8x8, 8x10, 8x12 rack toms; 14x14 and 16x16 floor toms; 5 1/2x14 and 5x12 snares

Shells: Bass drum, toms, and auxiliary snare are 9-ply beechwood (bass drum is 6.1 mm thick; toms are 8.1 mm); main snare is cast steel (from the S Classix line).

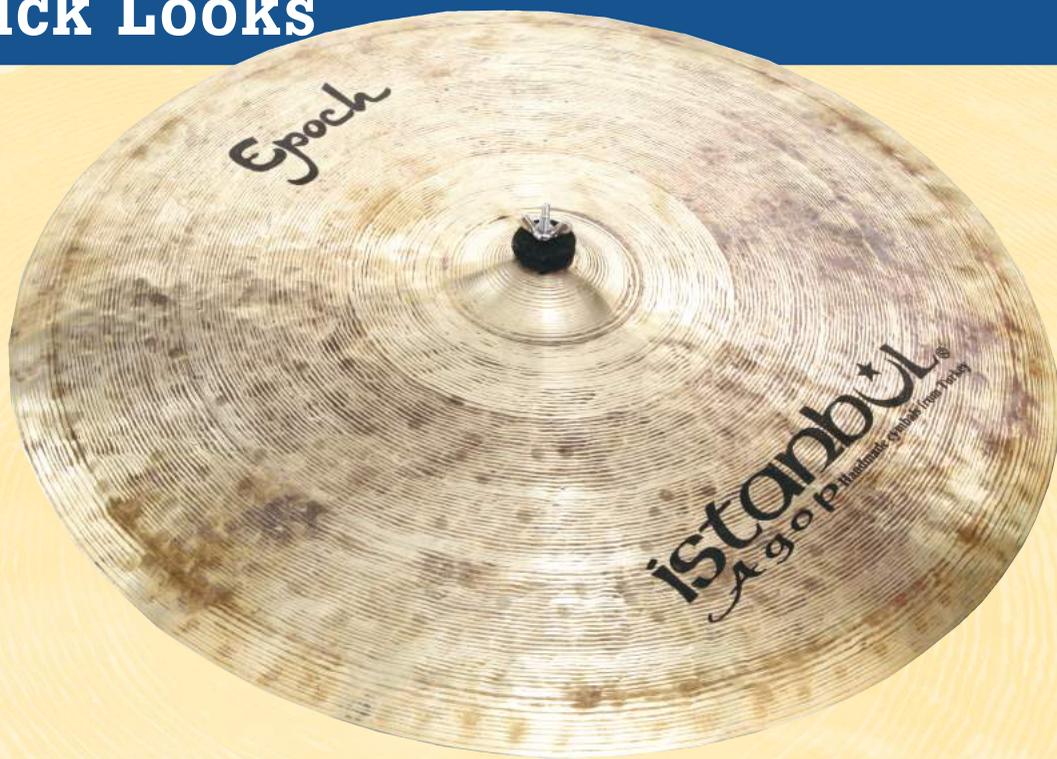
Heads: Clear Remo single-ply medium heads on toms; clear Powerstroke 3 on bass drum batter, coated single-ply with muffling ring on front (one felt strip on underside of each head); Fiberskyn FD on main snare; coated single-ply medium on auxiliary snare.

Price: \$13,729.99

More info: www.sonor.com

To hear these kits, log on to the Multi-Media page at www.moderndrummer.com.





Istanbul Agop Lenny White Signature Cymbal

by T. Bruce Wittet

Manufacturing a cymbal “to order” is a challenge loaded with difficulties, chief of which is capturing the artist’s vague notions of sound, feel, pitch, and presence. Plus, one man’s thick is another’s thin, one’s dark is another’s bright, and so on.

Fortunately, Return To Forever drummer Lenny White brought more than words to the table when designing his signature Epoch ride. White brought the original 22” ride that jazz legend Tony Williams used to stretch out on the classic Miles Davis track “Nefertiti.” Lenny also had with him two replicas of Tony’s ride that were manufactured by an American company. Lenny liked those cymbals and used them on many gigs, but he wanted something a little closer to the original. So the drummer began working with Turkish company Istanbul Agop to build some prototypes.

After many months of test runs, Lenny was finally satisfied with the model that has become his signature 22” Epoch ride. Let’s see how it fares in the testing room.

Unpacking The Holy Grail

I’ve been fortunate to have played three Tony-replica prototypes. And thanks to meeting Miles’ protégé Wallace Roney (who was given the original Nefertiti ride by Williams), I’ve played the one and only. Although I felt a little nerdy at the time, I recorded myself riding the revered cymbal and took some photos. The recording and photos proved valuable references for this review.

When I lifted Lenny’s Epoch cymbal from its crate, a familiar puzzlement set in: Although the ride had some flex, it was heavier than you’d imagine. (I remember having the same reaction when I touched Tony’s ride.) In contrast, the Epoch seems much flatter than the original. The Epoch bell is also significantly smaller, which would limit full-crash potential. The body is extensively hand hammered, resulting in a very cratered surface. The lathing is cursory. The craftsman took a quick pass on the top and bottom, scratching away some of the crust to create shiny expanses against blotchy brown patches.

The edges of the Epoch have a downward flange that’s sometimes found on old Turkish cymbals like the Nefertiti. That dipping “hook” deepens the cymbal’s flat profile, thus raising the fundamental pitch somewhat while adding a little trash to the tone. (Think of the outer flange on a China cymbal.)

To The Test

I first played the Epoch with a stick in the 7A–8A range. Then I asked a student to play it with a 5B. The 5B proved to be the preferred stick for this cymbal. This bigger stick brings out a cleaner ping with more dark “Tony-like” undertones. When I interrupted a rapid jazz ride pattern with push crashes—coming down on the flat of the cymbal with the stick almost parallel—the cymbal erupted quickly with short, dark, guttural rasps that didn’t clutter the ride pattern with unnecessary splash. This was a crowning characteristic of the original Nefertiti.

For my final test, I envisioned the classic Tony/Miles record *Live At The Plugged Nickel* and rode a galloping 8th-note figure followed by five consecutive shanks: “Caw, Caw, Caw, Caw, Caw!” This experiment proved that Lenny White’s patience had paid off. A good portion of Tony Williams’ sound lives on in this cymbal.

Crashing the Epoch doesn’t give you a typical fast “whoosh,” nor does the bell scream out, “Let’s mambo!” But if Tony’s tip-and-shank tone is in your blood, you’ll appreciate the extra weight, the many sweet spots, and the stability of this ride. (It won’t wobble off the stand!)

Lenny told me that of the initial batch of twenty-five cymbals, he rejected only two. That says that the manufacturing is consistent. I grew to really like this cymbal, so I thought about shelling out some cash to keep it. That wouldn’t be possible, I was told. This particular test model was none other than Lenny’s “LA ride,” to be kept safe at the Istanbul Agop California outlet.

List price is \$789.

www.istanbulagop.com



The K Light ride and oversized hats provide a warm cushion of sound.

THE NUMBERS

21" K Crash Ride (Brilliant): **\$589**
 22" K Crash Ride (Brilliant): **\$644**
 22" K Light Ride: **\$644**
 15" K Light Hi-Hats: **\$722**
 16" K Light Hi-Hats: **\$798**
www.zildjian.com

playing jazz patterns, and I liked the way the fat chick sound blended in with brush patterns on the snare.

When playing the hats closed with sticks, the sound was very controllable. Because the pitch is lower than standard 14" hats, the sound didn't have a lot of cutting power. But if I wanted a louder sound, I could easily get it with a bigger stroke and/or bigger sticks.

I especially liked the "bark" sound achieved when quickly opening and closing the hats as they were being struck. These cymbals have a lot of overtones, so that technique produced a meaty sound. Likewise, riding on them when held slightly opened produced a sloshy, rich sound reminiscent of John Bonham's playing on Led Zeppelin's "Rock And Roll" or Ringo Starr's playing on early Beatles tracks.

When comparing the two new hi-hat models, the 16" Light hats were a bit too dark for my taste. I would probably go with the smaller ones, which are a little more versatile.

on a bigger cymbal with a lighter touch, it can actually be softer than a smaller cymbal.

Those theories bear out with the 15" and 16" Light hi-hats. I didn't sense that the foot "chick" sound was any louder, only fatter and lower in pitch. As with the

because it takes a stronger stroke with a larger stick to move the additional metal enough to get the extra volume. If you play

22" Light ride, this is a sound that blends rather than cuts. Both sets of hats were nice complements to the 22" Light ride when

To hear these cymbals, log on to the Multi-Media page at www.modrndrummer.com.



by Michael Dawson

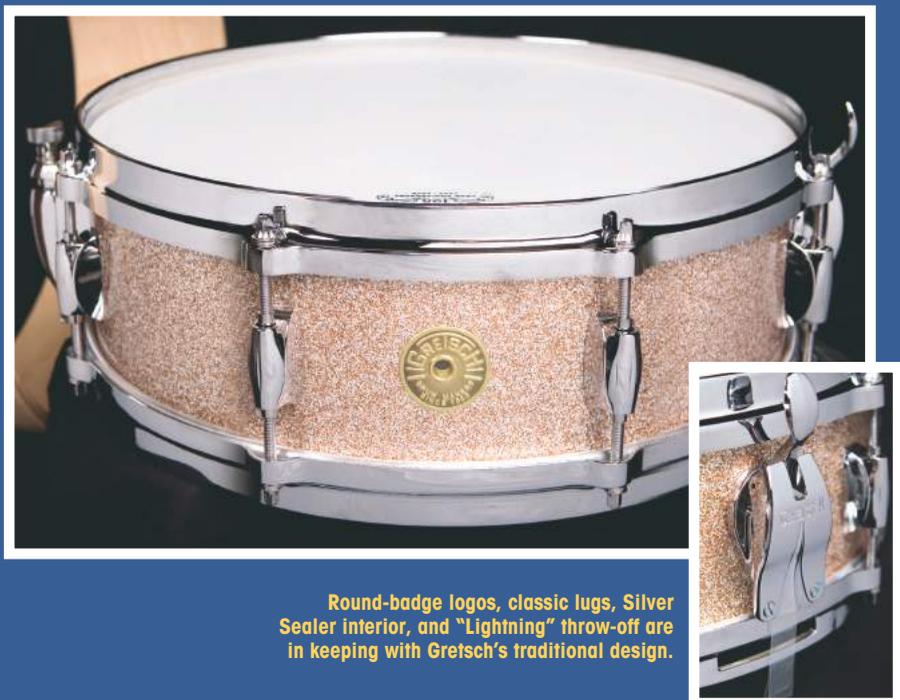
GRETSCH | 4 1/2 x 14 VINTAGE USA MAPLE LIMITED EDITION

HOW'S IT SOUND?

After messing around with this limited-edition 125th anniversary drum, which was built from decades-old Jasper shells, I now know why many top studio drummers and jazz aficionados are always on the lookout for a vintage Gretsch snare—there's simply nothing else out there that has that same creamy tone and chunky presence.

This drum arrived at MD's office just in time for a session in which the producer wanted a "classic, '50s rock feel with a modern edge." So I immediately put the Gretsch to the test. To replicate that classic jazzy rock vibe, I tuned the batter head up fairly tight (but not choking) and loosened the snares to allow the tone of the wood to speak and the snares to rattle. This sound proved to be the perfect match for the track's driving Chuck Berry-meets-Jimmy Eat World groove.

Even though it's fairly shallow, I wanted to hear how much tonal variety I could get out of this little beauty. Surprisingly, just about any tuning, from fat-back to piccolo "pop," sounded sweet and convincing. So if you need a top-notch drum that'll sound great on any gig or session, grab one of these. But don't wait too long. Only 125 have been built, and they're only available for a limited time through Guitar Center.



Round-badge logos, classic lugs, Silver Sealer interior, and "Lightning" throw-off are in keeping with Gretsch's traditional design.

WHAT'S IT COST? **\$599.99**

www.guitarcenter.com/platinum

To hear this drum, log on to the Multi-Media page at www.modrndrummer.com.

Meinl Percussion

Foot Cabasa, Russ Miller Multi-Bell, Helix Bowl, Liquid Triangle, And Hi-Hat Tambourine

by Michael Dawson

The latest editions to Meinl's extensive percussion catalog are inventive items designed to add new colors and textures to your collection. Let's take a look at each one to see what rhythmic and sonic possibilities are waiting to be explored.

Foot Cabasa

When left-foot clave became popular a number of years ago, just about every company put out some sort of pedal bracket that allowed cowbells, blocks, or other mounted percussion to be played with the feet. Meinl has expanded on that concept with their Foot Cabasa, which consists of a large cabasa attached to the axle of a foot pedal.

The Foot Cabasa looks like a standard bass drum pedal with a cabasa mounted to its side. However, this isn't something you could retrofit to hardware you already own. This unit consists of a mountable cabasa and a specially-made pedal that has a few unique design concepts, like a

wing nut-controlled cam that allows you to play the cabasa on downstrokes or in a continuous up-and-down motion. When the wingnut is tightened, the cabasa follows the path of the pedal, creating non-stop rhythms that mirror the exact motions of your foot. If the wingnut is loosened, the cabasa only moves during downstrokes, which allows you to play rhythms in a similar way as you would on a bass drum. These two settings open up a world of playing possibilities.

With the wingnut loosened, I found it very easy to play clean, precise patterns with my left foot while playing grooves on drumset or hand percussion. The metal beads of the cabasa add a crisp yet subtle sound that's much more tolerable than honking cowbell or ear-splitting woodblock strokes.

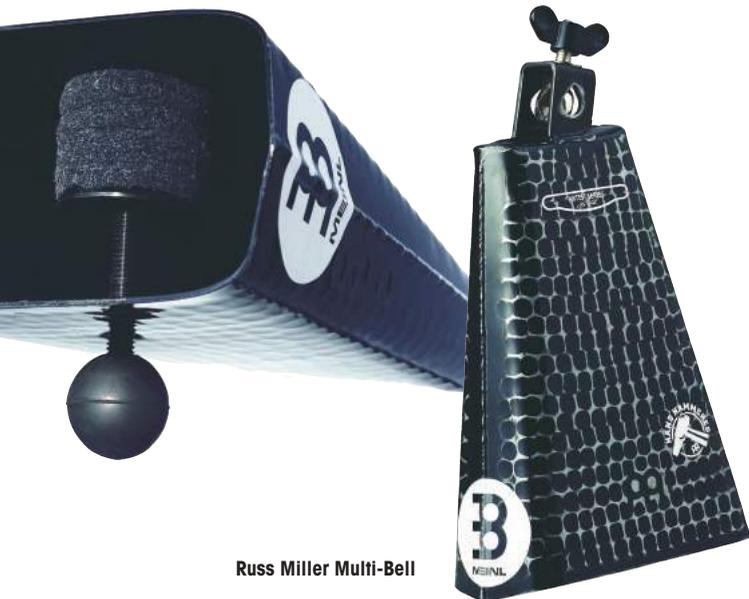
It takes a little more practice to get a comfortable rhythm going with the wingnut tightened all the way, since you now have to be aware of the rhythm that your foot creates when it lifts off the pedal. Eventually I was able to establish a bed of pulsing 16th notes that would add a nice shaker-like texture in softer playing situations. My only gripe is that the pedal itself was a little noisy, especially when playing heel-up and press-



Helix Bowl

Foot Cabasa

Liquid Triangle



Russ Miller Multi-Bell

Russ Miller Multi-Bell

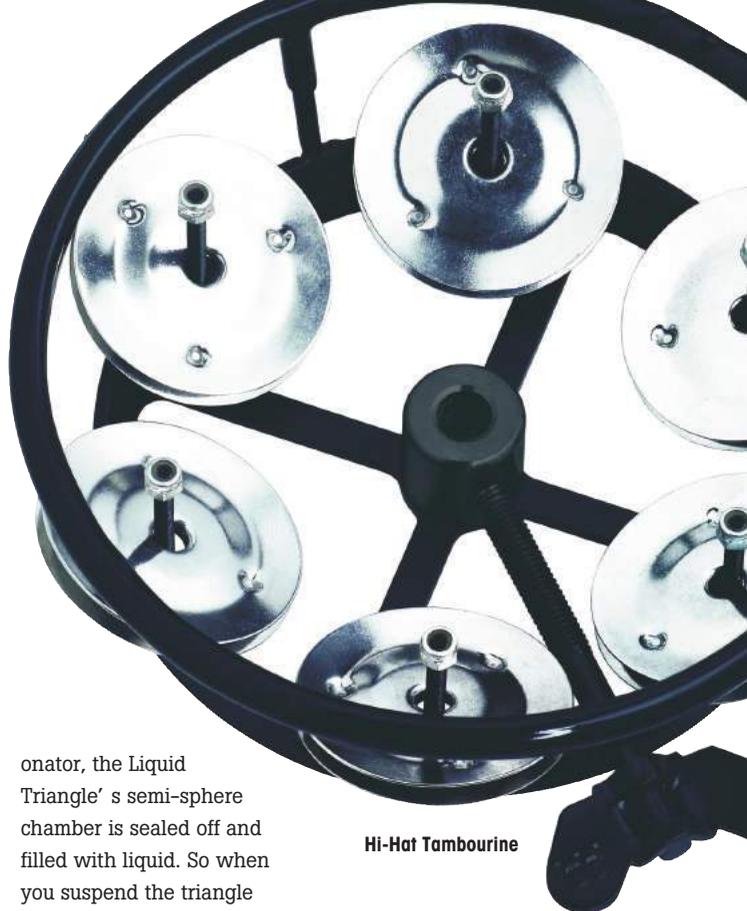
Russ Miller's latest creation, the Multi-Bell, is a self-muffling cowbell that has a metal rod threaded through the bottom of the bell. On top of that rod sits a thick cymbal felt. By turning the rod, the felt moves into contact with the upper lip, which muffles the sound. In theory, this simple, logical design should allow you to control the tone of your cowbell without having to resort to tape or other muffling methods.

In practice, we were a little surprised by the results achieved with the self-muffler. When compared to most other cowbells, this model sounds much more controlled. So it doesn't give off a honking bongo-bell tone, even when the muffler is disengaged. As a result, there wasn't much of a difference between open and muffled tones, as far as resonance is concerned. But what the self-muffler did do was bring up the overall pitch of the bell as it was tightened. So what sounds like a low-pitched mambo-type bell when left open becomes more like a bright cha-cha bell when the muffler is fully engaged. These weren't the results we expected, but they did allow for a variety of sonic options.

Helix Bowl And Liquid Triangle

These two bizarre auxiliary percussion items immediately caught our ears. The Helix Bowl consists of a steel spring welded to a resonating cup. If you strike the helix with the included steel beater, you get a complex sound that's part chime, part triangle, and part industrial noise. Then when you run the beater up and down the spring, you get a bell tree-meets-mouth harp sound that's very intriguing. Add to that the wacky wah-wah berimbau effect you get when you experiment with opening and closing the resonating cup against a drum or your body, and you have one of the more original metal percussion sounds we've ever heard.

The first time I hit the Liquid Triangle, I couldn't help but laugh. I just didn't expect something so industrial looking to sound so...strange. Unlike the Helix Bowl, which has an open-ended res-



Hi-Hat Tambourine

onator, the Liquid Triangle's semi-sphere chamber is sealed off and filled with liquid. So when you suspend the triangle and strike it, the water is set into motion, creating rippling, warbled overtones that bend through a range of pitches. This unexpected effect is even more pronounced if you move the triangle after hitting it, or if you play traditional open/closed Brazilian patterns. This was the most surprising-sounding instrument of the bunch.

Hi-Hat Tambourine

After experimenting with the bizarre sounds of the Helix Bowl and Liquid Triangle, it was nice to get back to normalcy by checking out Meinl's hi-hat tambourine. Like similar models on the market, this instrument mounts to a hi-hat stand's pull rod, allowing you to play tambourine hits with your foot. What makes this device a little more unusual is its rubberized striking ring, which allows the tambourine to be hit safely with sticks. The steel jingles produce a bright sound, which helped it cut through in loud situations. The jingles also settle down very quickly, so it's easy to play clean, articulate rhythms with your foot or with sticks.

Conclusion

We applaud Meinl for continuing to step outside the box with their latest product launches. Obviously, not all of us are going to scramble to the nearest drumshop to pick up a Helix Bowl or a Foot Cabasa. But if you already have a decent collection of standard shakers, triangles, and bells, and you want something a little out of the ordinary for your next project, these are some interesting options to consider.

THE NUMBERS

Foot Cabasa: \$259
 Helix Bowl: \$79
 Liquid Triangle: \$85
 Hi-Hat Tambourine: \$39
 Russ Miller Multi-Bell: \$79
www.meinlpercussion.com

To hear these items, log on to the Multi-Media page at www.moderndrummer.com.

Remo

Black Suede Ambassador And Vintage A Drumheads

by Robin Tolleson

Reviewing drumheads presents several challenges. With the objective obviously being to get a "good sound" with the heads, two of the most important factors in achieving that—the tuning of the head and the shell that it's slapped on—have nothing to do with the drumheads themselves.

I personally enjoy tuning drums, and I can usually get the sound I'm looking for without too much stress. I generally start by seating a new head and getting the lugs as tight as possible with my fingers, then giving each a half-turn with a drumkey. I then let the batter head sit for a few minutes while focusing on the bottom head. My experience has shown that the tuning of the bottom head is more important than most think. After making sure that the heads are tuned consistently all the way around, I usually tune the bottom heads higher than the batter heads. That seems to center the sound.

For this review, I was sent a variety of sizes of batter heads. Fortunately, I have several kits to use while testing the new heads. And I could play them in live situations as well as in my studio.

Black Suede Powerstroke 3

I mounted the 22" Black Suede Powerstroke 3 bass drum head on a four-year-old Gretsch American maple kick drum. I started by tensioning it as loosely as possible without being floppy. This head immediately delivered a commanding yet tuneful subsonic tone that you feel throughout your body. There was also a nice attack. After the head had stretched out, I adjusted the tuning up a quarter turn. Here, the drum had more pitch, which added tone to the beefy bottom end. These heads have muffle/tone rings built into them, so to my ear there was no need for any other muffling.

I then put the 20" Black Suede Powerstroke 3 bass drum head on a 1970 Ludwig kick.

This drum also delivered a beautiful tone, with a sweet pitch tucked inside the low end that had just the right amount of decay. I took this kick to a gig with a soul band, and was pleased with the way the big tone sounded in the group.



Black Suede Ambassadors

I fitted all of the toms on my Gretsch Catalina Elite kit (8", 10", and 13") with Black Suede Ambassadors. The 13x13 floor tom sounds larger and more open with the Black Suede head, but the decay was controlled. The Black Suede head also added a focused and organic tone to the 7x10 rack tom that was missing when I played the drum using the factory head.

An even more noticeable change occurred in the 6x8 rack tom. The Black Suede head really brought this drum to life. The pitch was high and clear, but now it blended beautifully with the other drums.

The sound of the Black Suede Ambassadors might be compared to that of an old FiberSkyn head. They sound warm, and they have a nice natural decay. You do sacrifice a little attack, as you lose some of the "plastic" sound. But they have a great response and feel. I used the heads on a restaurant gig with a flamenco jazz trio. I added muffling rings on the bigger toms to focus the sound a bit. But overall, they sounded awesome. I could lay into the drums even though people were so close I could see what they were having for dinner.

At first I was a little reluctant to take the coated Ambassador off of my 5 1/2x12 Gretsch wood snare to test one of the Black Suede heads, because I had the sound just where I wanted it. And I was somewhat dismayed when I first put the Suede head on and it sounded a bit on the papery side. But after the head settled, it brought into focus the crisp attack and big body of the drum's wood shell.



Black X Black Dot Snare Batter

I mounted the 14" Black X Black Dot on a 4¹/₂x14 1970 Ludwig Acrolite aluminum snare. This is a very sensitive drum, so it took some extra tweaking until I got it completely in tune with itself. The open, unmuffled sound was a bit bright, so I slowly dialed in the internal muffling device. That softened the high end a bit, which helped give the drum a crisp, fat sound.

Vintage Ambassadors

The Remo Vintage Ambassador heads have a traditional white-coated finish. I mounted them on the 9x13 and 14x14 toms from my 1970 Ludwig kit. These heads effectively brought these old drums back to life. These heads sounded great unmuffled and unmiked. I could really slam them, and they maintained a tuneful and controlled sound.

I put the Vintage A 16" on a Yamaha floor tom that already sounded very large with a Pinstripe head. The Vintage head delivered no less sound, just a warmer and more rounded voice. You hear less of the head and more of the drum. When I used a Black Suede Ambassador on the same drum, the sound was more

open and a little "boingy." There was more high-end in the attack, and a little less low-end rumble than with the Vintage A head.

If you're looking to warm up your sound or you're trying to get a studio-quality old-school vibe, it might be worth investigating these new heads.

THE NUMBERS

20" Black Suede Powerstroke 3 Bass Drum: **\$70.50**

22" Black Suede Powerstroke 3 Bass Drum: **\$76.50**

8" Black Suede Ambassador Batter: **\$26.00**

10" Black Suede Ambassador Batter: **\$26.75**

12" Black Suede Ambassador Batter: **\$29.50**

13" Black Suede Ambassador Batter: **\$30.50**

16" Black Suede Ambassador Batter: **\$35.75**

14" Black X Black Dot Batter: **\$35.75**

10" Vintage Ambassador Batter: **\$24.50**

12" Vintage Ambassador Batter: **\$26.00**

13" Vintage Ambassador Batter: **\$27.75**

14" Vintage Ambassador Batter: **\$29.00**

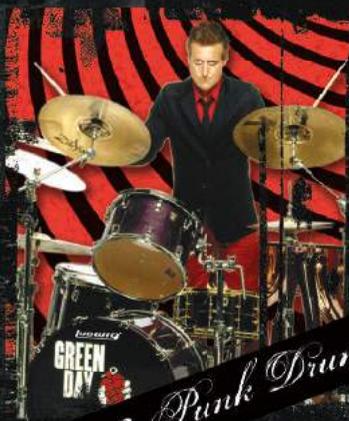
16" Vintage Ambassador Batter: **\$31.75**

www.remocorp.com



LUDWIG LEGENDS

TRÉ COOL



#3 Punk Drummer

ALEX VAN HALEN



#4 Rock Drummer

JASON BONHAM



#5 Rock Drummer

WE SALUTE YOU



Ludwig
www.ludwig-drums.com

One Mic Kicks the Competition.



Stanton Moore

In just a few short years, the Audix D6 is now the mic to beat. Specifically designed for the kick drum, top drummers all over the world rely on the Audix D6 for live performance and studio.

The reason why so many artists and engineers have switched over to the D6 is simple – the D6 offers the perfect balance of ground-shaking lows along with clarity and attack. Easy to set-up, the D6 sounds great in just about any position without having to add EQ. Top drummers know they can count on the D6 for a consistent performance night after night.

Let the Audix D6 kick your performance up a notch!

FOR A DEALER NEAR YOU CALL 1-800-966-8261
TEL: (503) 682-6933 FAX: (503) 682-7114 www.audixusa.com

AUDIX
MICROPHONES

ROCK: NEIL PEART, Chad Smith, Stewart Copeland, Alex Van Halen, Jason Bonham **METAL:** Jason Bittner Derek Roddy Joey Jordison **PUNK:** TRAVIS BARKER, Josh Freese, Tré Cool, Gil Sharone **PROG:** Virgil Donati, Mike Portnoy, Neil Peart **R&B/HIP-HOP:** AHMIR “?UESTLOVE” THOMPSON, Aaron Spears John Blackwell, Teddy Campbell, Gerald Heyward **TRADITIONAL R&B / FUNK:** STEVE JORDAN, David Garibaldi, Stanton Moore **POP:** KEITH CARLOCK, John Blackwell, Kenny Aronoff, Stewart Copeland, Teddy Campbell **JAM BAND:** CARTER BEAUFORD, Stanton Moore **TRADITIONAL JAZZ:** Roy Haynes, Lewis Nash, Jeff Hamilton **CONTEMPORARY JAZZ:** Jeff “Tain” Watts, Billy Kilson **FUSION:** DAVE WECKL, Jojo Mayer, Vinnie Colaiuta **STUDIO:** VINNIE COLAIUTA, Josh Freese, Matt Chamberlain, Steve Gadd, Kenny Aronoff **COUNTRY:** PAUL LEIM, Jim Riley, Dave McAfee, Chris McHugh, Eddie Bayers **WORLD MUSIC:** Trilok Gurtu **PERCUSSIONIST:** Luis Conte, Lenny Castro **UP & COM-ING:** Gil Sharone (Dillinger Escape Plan) **ALL AROUND:** VINNIE COLAIUTA, Steve Smith, Keith Carlock, Gregg Bissonett **CLINICIAN:** THOMAS LANG, Jojo Mayer, Virgil Donati **EDUCATIONAL BOOK:** Pat Petrillo: Hands, Grooves & Fills, Casey Scheuerell: Stickings And Orchestration For Drumset **EDUCATIONAL DVD:** JOJO MAYER: SECRET WEAPONS FOR THE MODERN DRUMMER (Hudson Music), Mike Portnoy: In Constant Motion, Steve Smith / Adam Nussbaum: The Art Of Playing With Brushes **RECORDED PERFORMANCE:** NEIL PEART — Rush: Snakes & Arrows, Mike Portnoy / Dream Theater: Systematic Chaos, Roy Haynes: A Life In Times



Congratulations 2008 Poll Winners.



PASSION. PLAY.

Musikmesse 2008

The Newest On Display At Frankfurt

There was less than two months between this year's Winter NAMM music trade show and the Musikmesse in Frankfurt, Germany. Even so, there was more than enough new gear to check out. Here are some highlights.



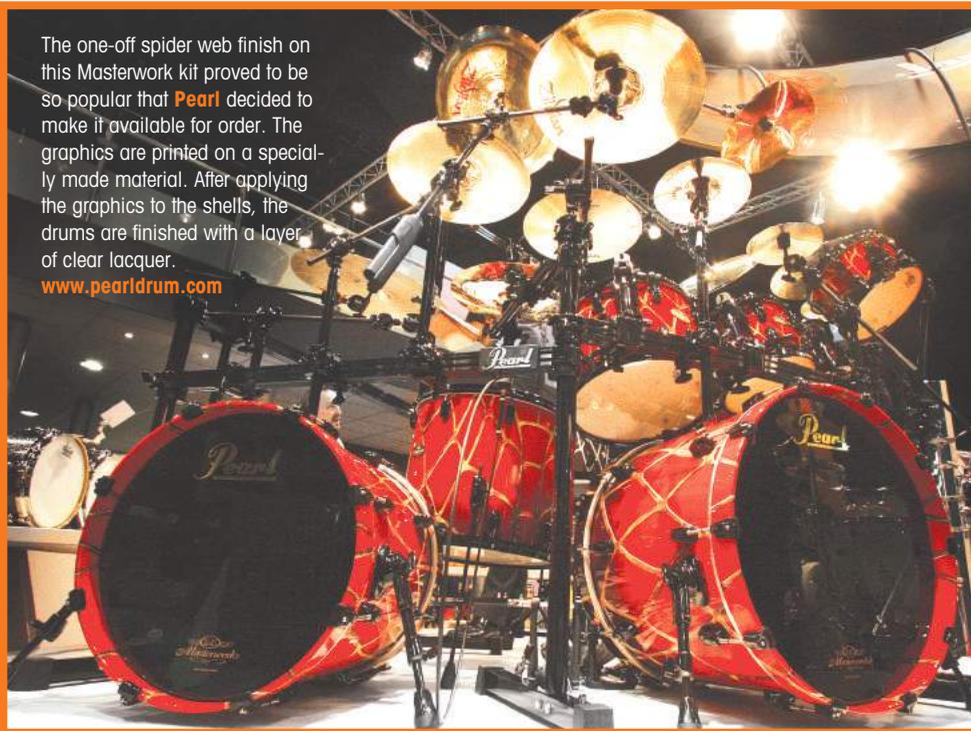
Kirchhoff displayed an interesting acrylic set. The multi-bass drum setup featured a textured bottle-green sparkle seamless shell. The entire drumset was suspended from a rack made out of acrylic tubing. All Kirchhoff drums feature a new lug design.
www.kirchhoff-schlagwerk.de

Phidrums are beautifully made Italian stave drums that have lugs incorporated within the shell. The drums are constructed from ten staves made from the same piece of wood. The snare strainer is a patented model that has no screws or springs in its construction.
www.phidrums.com



The one-off spider web finish on this Masterwork kit proved to be so popular that **Pearl** decided to make it available for order. The graphics are printed on a special-made material. After applying the graphics to the shells, the drums are finished with a layer of clear lacquer.

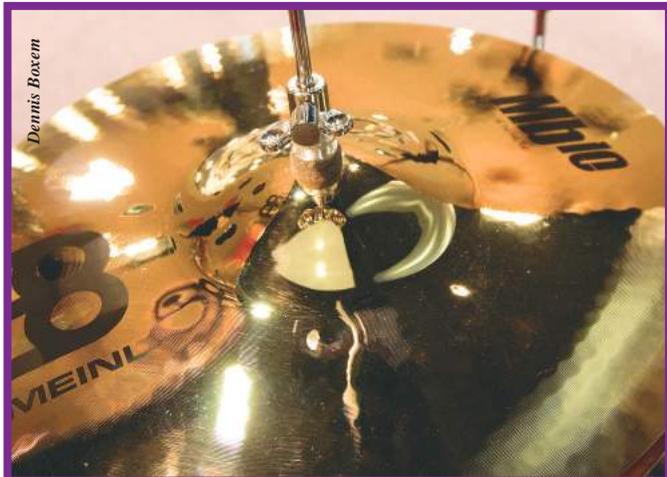
www.pearldrum.com



DW is now making two very hefty snare drums, both with a shell that's about an inch thick. The first snare is constructed out of staves. The second is made from a single, solid ply of wood.

www.dwdrums.com

Dennis Boxem



Meinl used the time between NAMM and Musikmesse to expand the Mb10 range with 16" Fat Hat hi-hats.

www.meinlcymbals.com

Rotodrum showed seamless acrylic drums at their booth. The company offers matching or colored acrylic lugs, as well as custom graphics.

www.rotodrum.com



Dennis Boxem

Tempus paid homage to the company's roots with this Carbon/Kevlar Milestone reissue.

www.tempusdrums.com



Tama showed off their top-of-the-line Starclassic Bubinga and "Diamonds" kits (shown).

www.tama.com

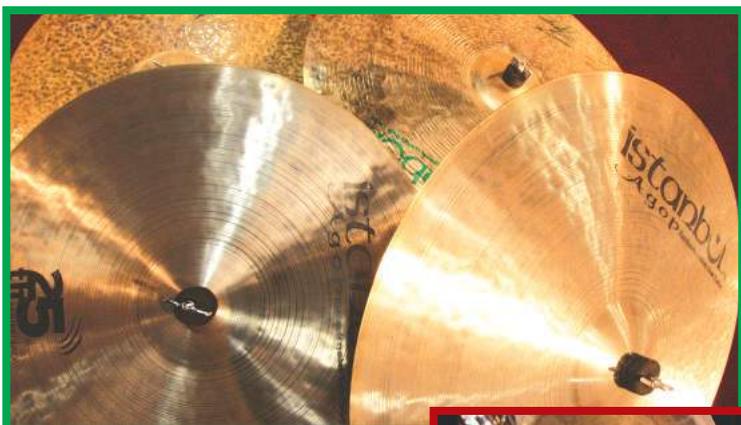




Swiss drumstick manufacturer **Agner** surprised last year's Musikmesse with a line of snare drums. The snare drum line has now been expanded to feature full-range drumkits. www.agner-sticks.com



Dixon has teamed up with master craftsman Chris Brady (of Brady Drums) to construct some beautiful ply snares. Brady hand-selected all of the wood used in these drums. The snares feature heavy-duty hardware, die-cast hoops, and a Dunnett strainer. www.playdixon.com

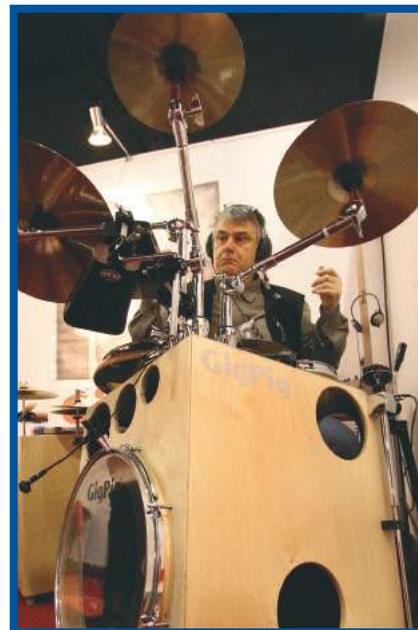


Istanbul Agop displayed their new 25th Anniversary and Collector's Series cymbals. www.istanbulcymbals.com

Italian cymbalsmiths **UFIP** have expanded their Experience series with a line of extra-thin and large rides. The rides are available in lathed and unlathed versions. www.ufip.it



This all-in-one compact drumset contraption from **GigPig** produces exceptional-quality sounds. www.gigpig.org



THE FACULTY. THE PROGRAMS. THE CITY. **drummerscollective**TM

A division of The Collective School of Music

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

THE WORLD'S PREMIER DRUM SCHOOL

541 Avenue of the Americas, New York, NY 10011 T - (212) 741 0091 F - (212) 604 0760



www.drummerscollective.com

RICHIE barshay



- Herbie Hancock
- The Klezmatics
- Richie Barshay Project
- Chick Corea
- Kenny Werner

Richie's Set-Up

Premier Series Maple Black Sparkle Lacquer

12" x 8" Standard Tom

14" x 14" Floor Tom

16" x 16" Floor Tom

18" x 16" Bass Drum

Modern Classic Snare

14" x 5.5" Maple

Hardware

4000 & 6000 Series

Premier[®]
premier-percussion.com

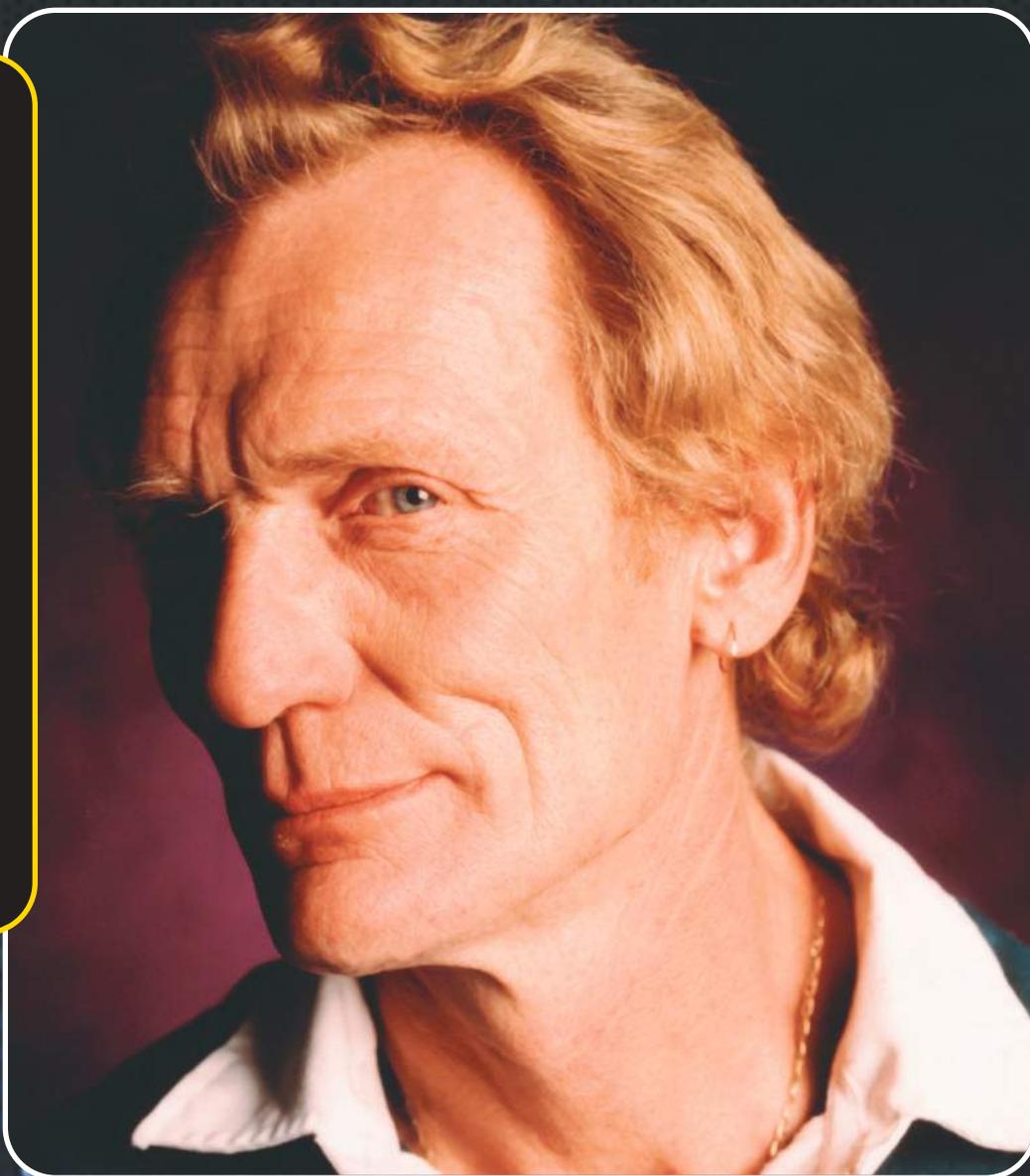
Modern Drummer's



Welcome to MD's 2008 Readers Poll awards. We asked you to vote for your favorite drummers, and you did—in huge numbers. In fact, this year's poll received more votes than any other poll in Modern Drummer's history. (We received literally tens of thousands of votes.) Thanks for your input. **HERE ARE YOUR WINNERS:**

HALL OF FAME GINGER BAKER

2007: Jack DeJohnette
2006: Charlie Watts
2005: Stewart Copeland
2004: Mike Portnoy
2003: Simon Phillips
2002: Steve Smith
2001: Dennis Chambers
2000: Dave Weckl
1999: Roy Haynes
1998: Ringo Starr
1997: Terry Bozzio
1996: Vinnie Colaiuta
1995: Elvin Jones
1994: Larrie Londin
1993: Jeff Porcaro
1992: Max Roach
1991: Art Blakey
1990: Bill Bruford
1989: Carl Palmer
1988: Joe Morello
1987: Billy Cobham
1986: Tony Williams
1985: Louie Bellson
1984: Steve Gadd
1983: Neil Peart
1982: Keith Moon
1981: John Bonham
1980: Buddy Rich
1979: Gene Krupa



2008 READERS POLL RESULTS

ALL AROUND VINNIE COLAIUTA

2. Steve Smith
3. Keith Carlock
4. Gregg Bissonette
5. Dennis Chambers

STUDIO VINNIE COLAIUTA

2. Josh Freese
3. Matt Chamberlain
4. Steve Gadd
5. Kenny Aronoff

ROCK NEIL PEART

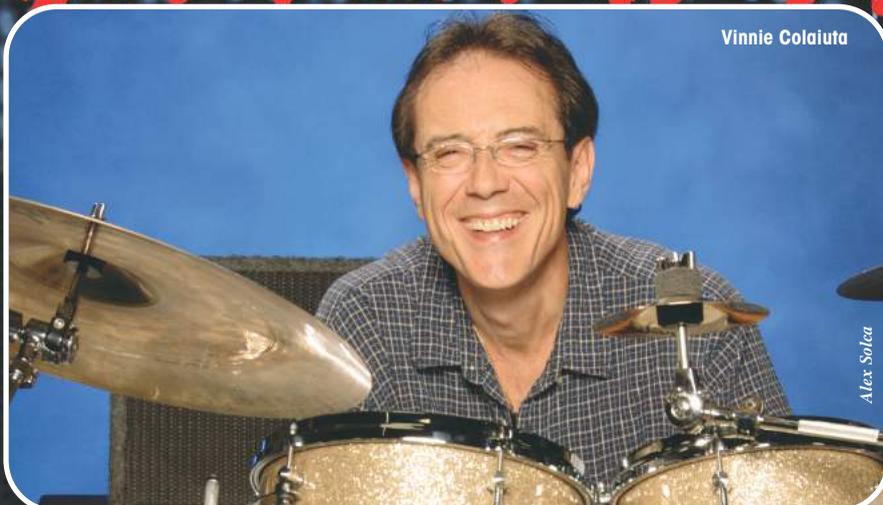
2. Chad Smith
3. Stewart Copeland
4. Alex Van Halen
5. Jason Bonham

METAL TOMAS HAAKE

2. Jason Bittner
3. Chris Adler
4. Derek Roddy
5. Joey Jordison

PUNK TRAVIS BARKER

2. Josh Freese
3. Tré Cool
4. Brooks Wackerman
5. Gil Sharone



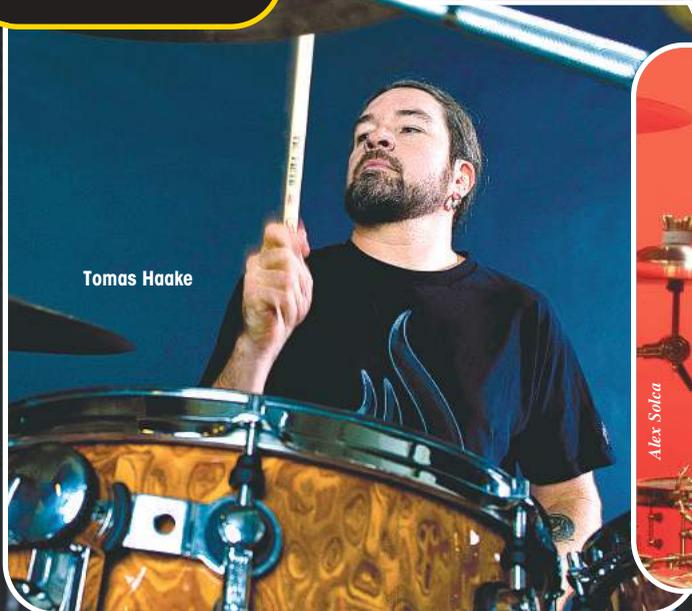
Vinnie Colaiuta

Alex Solca

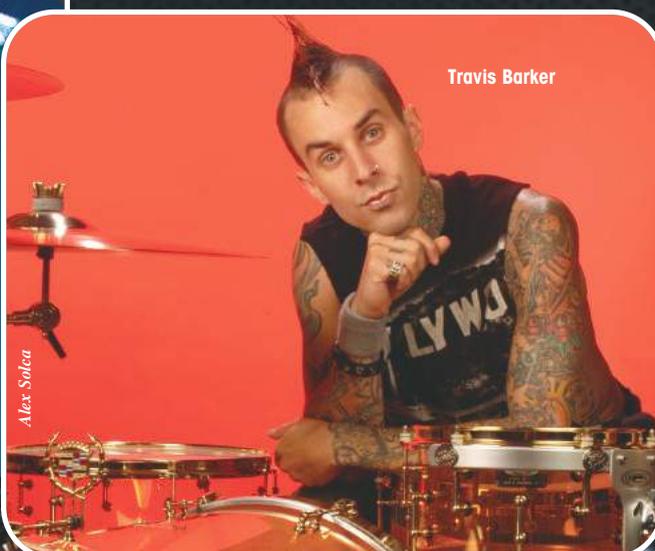


Neil Peart

Andrew MacNaughtan



Tomas Haake



Travis Barker

Alex Solca



Kenny Aronoff
John Fogerty



Jason Bonham
Led Zeppelin



Pat Petrillo



Steve Smith
Vital Information



Gil Sharone
Dlinger Escape Plan



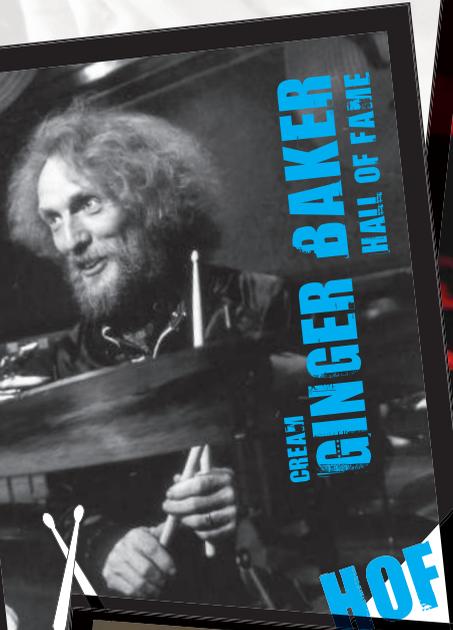
Aaron Spears
Usher



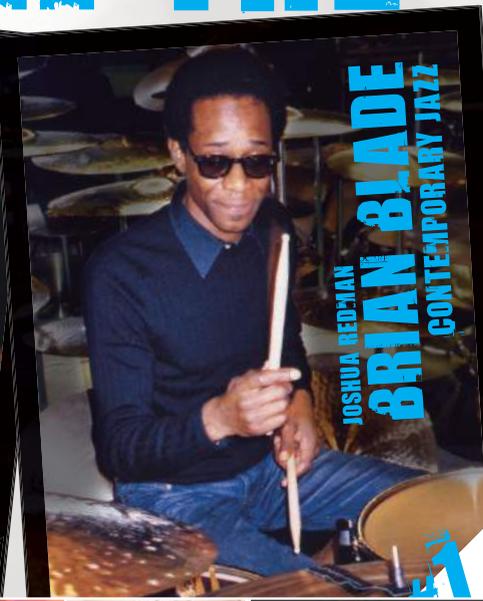
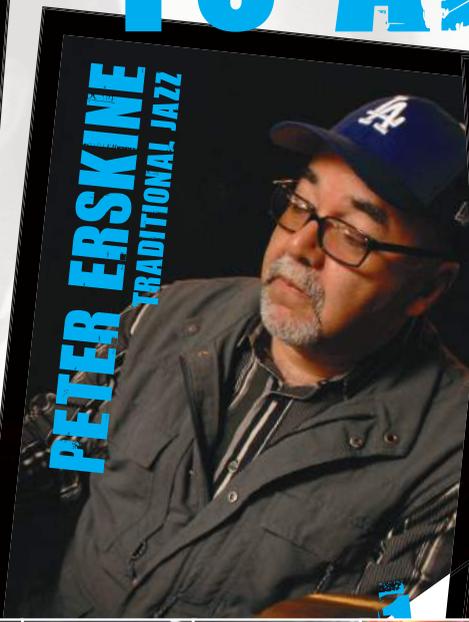
Billy Martin
Medeski, Martin, and Wood



Teddy Campbell
American Idol



TO ALL THE



Zildjian Drumstick Artist Runner-ups:



Antonio Sanchez
Pat Metheny Group



Dennis Chambers
Santana



Eddie Bayers
Recording Artist



Bill Stewart
John Scofield



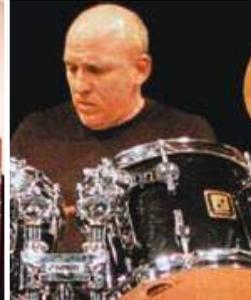
Brooks Wackerman
Bad Religion



Tré Cool
Green Day



Roy Haynes



Adam Nussbaum



Dominic Howard
Muse

Gregg Bissonette

Airto Moreira

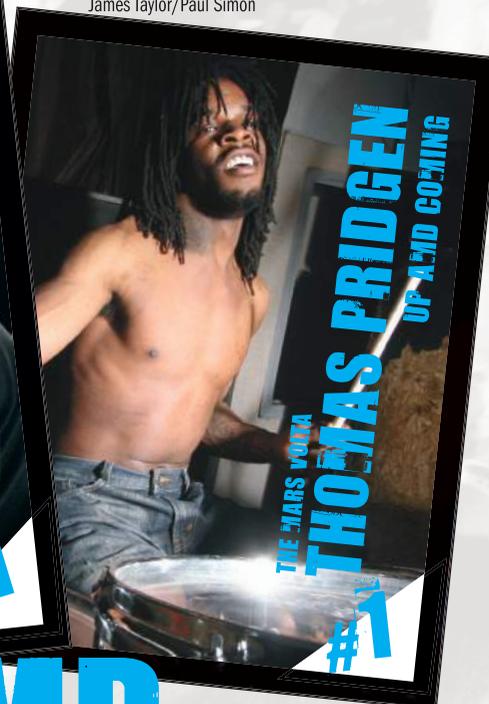
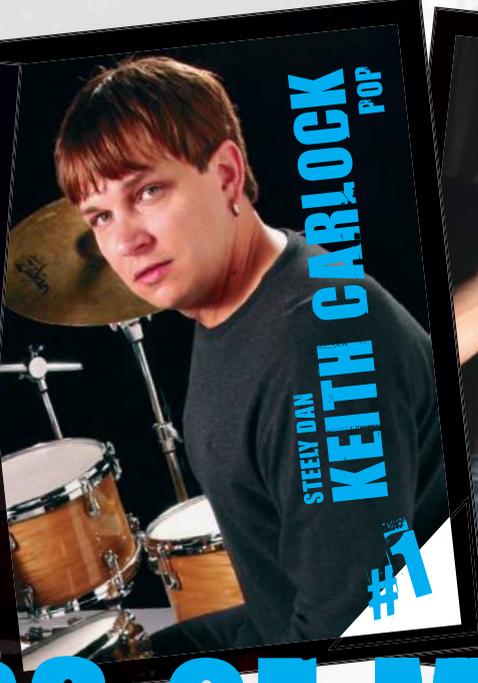
Gerald Heyward

Lewis Nash

Billy Ward

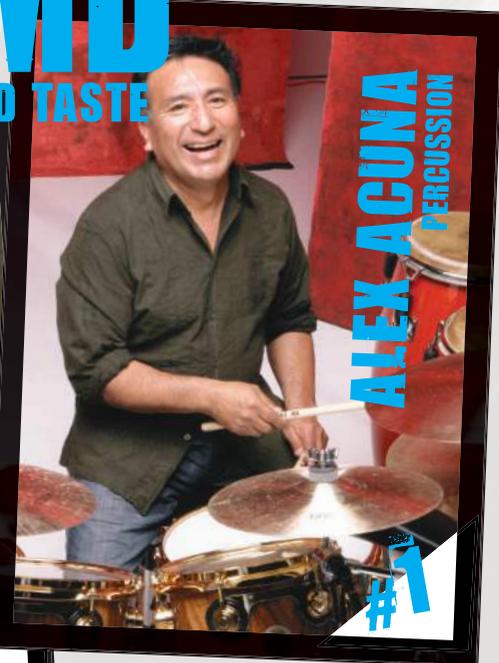
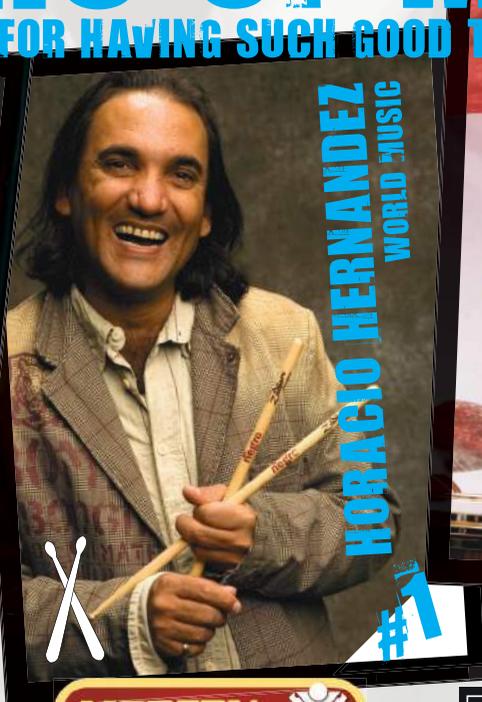
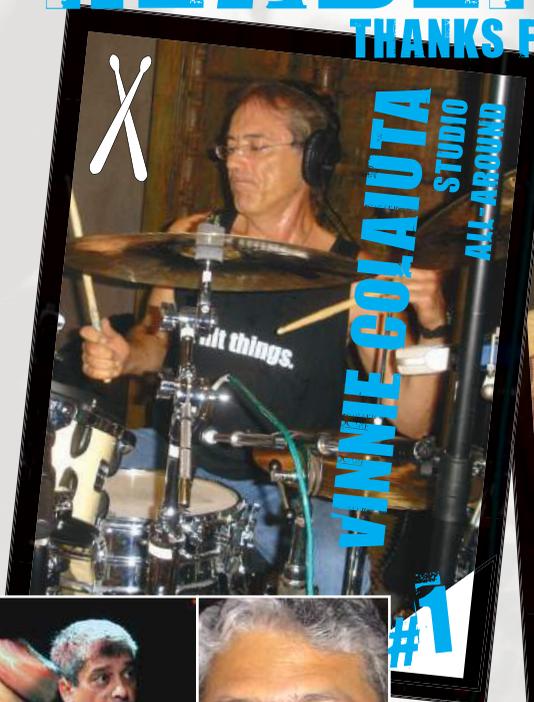
Steve Gadd
James Taylor/Paul Simon

Marco Minnemann



READERS OF MD

THANKS FOR HAVING SUCH GOOD TASTE



Trilok Gurtu

Luis Conte



= Zildjian Drumstick Artist



zildjian.com

PROG
GAVIN HARRISON

- 2. Virgil Donati
- 3. Mike Portnoy
- 4. Danny Carey
- 5. Neil Peart

R&B/HIP-HOP
AHMIR "QUESTLOVE" THOMPSON

- 2. Aaron Spears
- 3. John Blackwell
- 4. Teddy Campbell
- 5. Gerald Heyward

TRADITIONAL R&B/FUNK
STEVE JORDAN

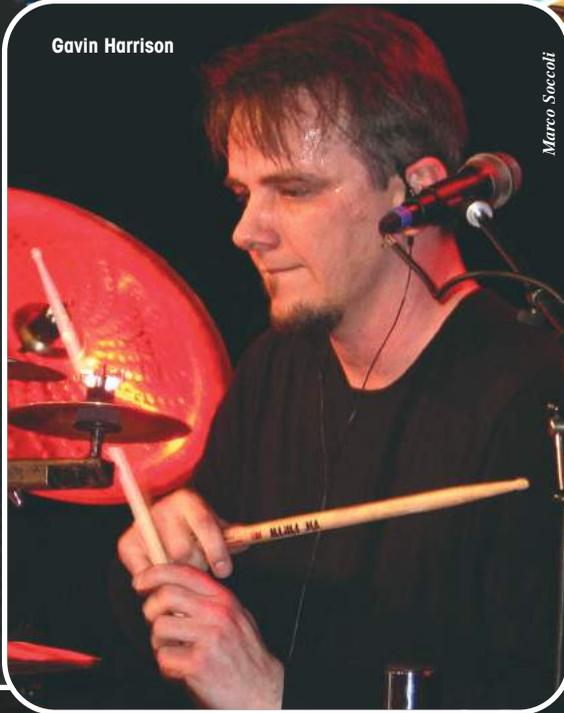
- 2. David Garibaldi
- 3. Bernard Purdie
- 4. Stanton Moore
- 5. Zoro

POP
KEITH CARLOCK

- 2. John Blackwell
- 3. Kenny Aronoff
- 4. Stewart Copeland
- 5. Teddy Campbell

JAM BAND
CARTER BEAUFORD

- 2. Stanton Moore
- 3. Billy Martin
- 4. Kris Myers
- 5. Joe Russo



Gavin Harrison

Mano Soccoti



?uestlove

Rob Shanahan



Steve Jordan

Rob Shanahan



Carter Beauford

Rob Shanahan



Keith Carlock

Rob Shanahan



GIVE THE DRUMMERS SOME!!

Congratulations To All Of Our Endorsers Who Keep Filling Venues, Year After Year!

TAMA[®]
THE STRONGEST NAME IN DRUMS

Thanks To Everyone Who Supported Their Favorite Drummers In The...
2008 MODERN DRUMMERS READERS POLL



KENNY ARONOFF
john fogerty/sessions
POP – STUDIO



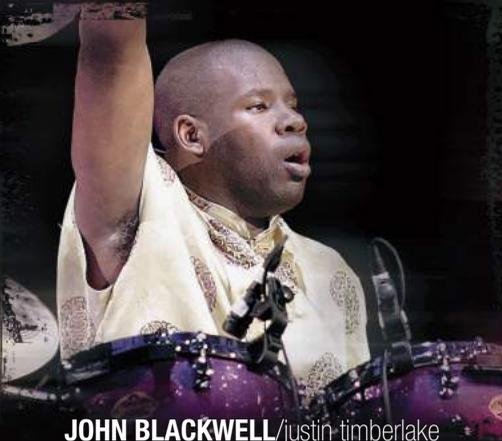
STEWART COPELAND/the police
ROCK – POP



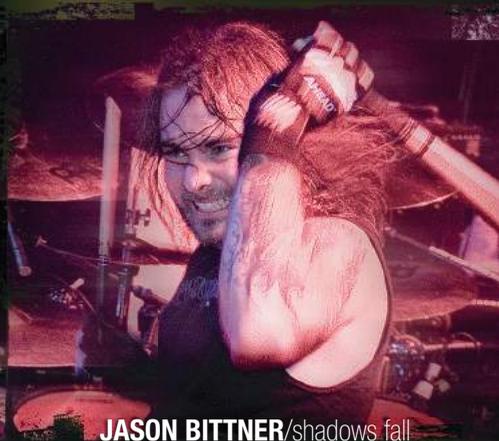
MIKE PORTNOY/dream theater
EDUCATIONAL DVD – PROG
– RECORDED PERFORMANCE



DOMINIC HOWARD/muse
UP & COMING



JOHN BLACKWELL/justin timberlake
POP – R&B/HIP-HOP



JASON BITTNER/shadows fall
METAL

TRADITIONAL JAZZ
PETER ERSKINE

- 2. Roy Haynes
- 3. Lewis Nash
- 4. Jeff Hamilton
- 5. Carl Allen

CONTEMPORARY JAZZ
BRIAN BLADE

- 2. Jeff "Tain" Watts
- 3. Bill Stewart
- 4. Antonio Sanchez
- 5. Billy Kilson

FUSION
DAVE WECKL

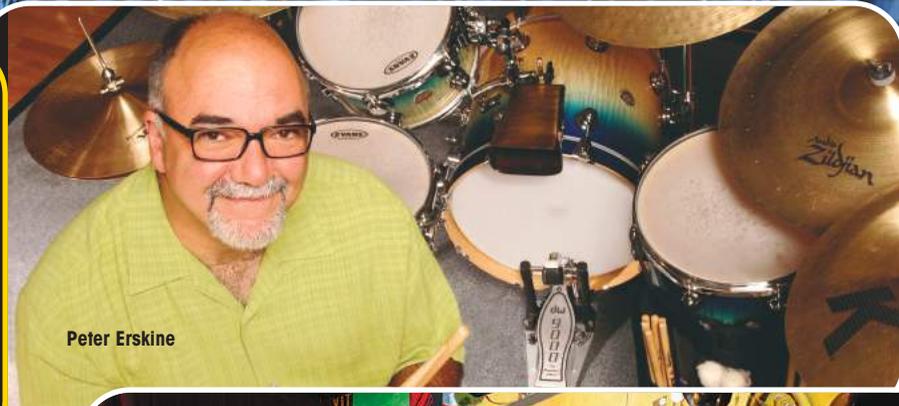
- 2. Jojo Mayer
- 3. Dennis Chambers
- 4. Billy Cobham
- 5. Vinnie Colaiuta

COUNTRY
PAUL LEIM

- 2. Jim Riley
- 3. Dave McAfee
- 4. Chris McHugh
- 5. Eddie Bayers

WORLD MUSIC
HORACIO "EL NEGRO" HERNANDEZ

- 2. Dafnis Prieto
- 3. Airto
- 4. Antonio Sanchez
- 5. Trilok Gurtu



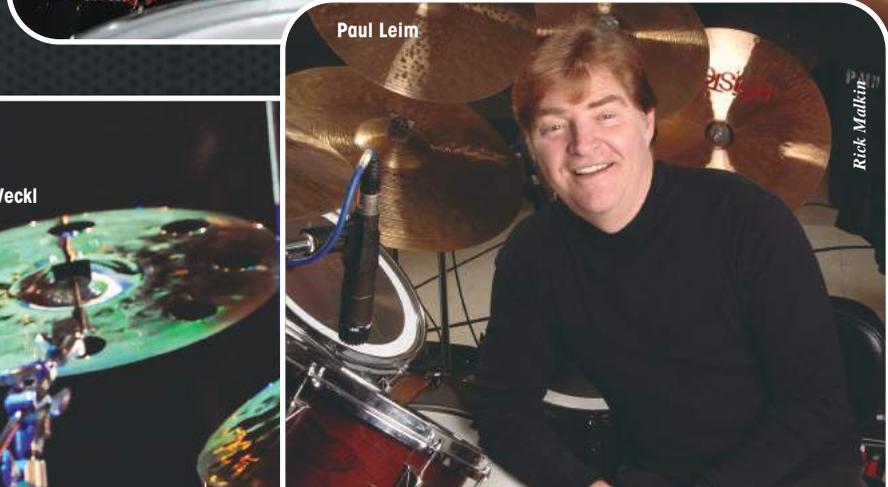
Peter Erskine

Rob Shanahan



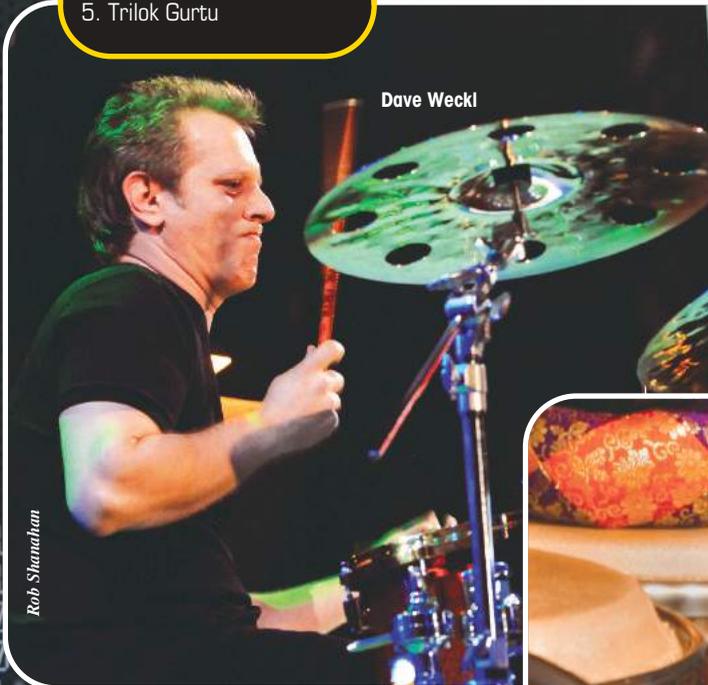
Brian Blade

Paul La Roca



Paul Leim

Rick Malkin



Dave Weckl

Rob Shanahan



Horacio "El Negro" Hernandez

Paul La Roca

DIVERSITY

IN CYMBAL SOUND AND MUSIC

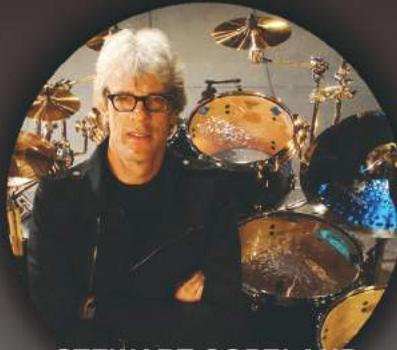
Paiste is truly honored to have such world-class musicians as members of our Paiste Family of Artists.



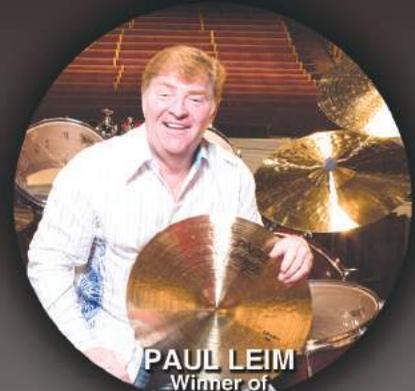
STEVE JORDAN
Winner
Traditional R&B / Funk



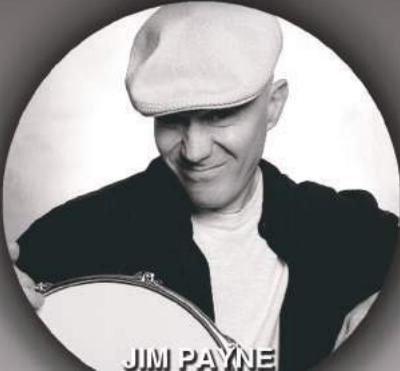
DANNY CAREY
Runner up
Prog Rock



STEWART COPELAND
Runner up
Rock & POP



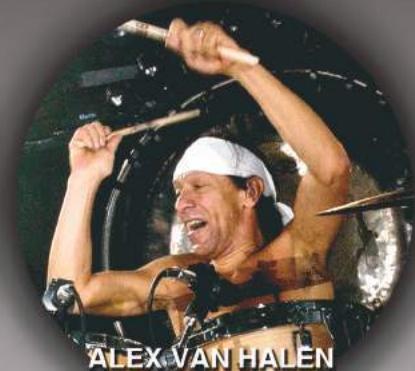
PAUL LEIM
Winner of
Country



JIM PAYNE
Runner up
Educational Book



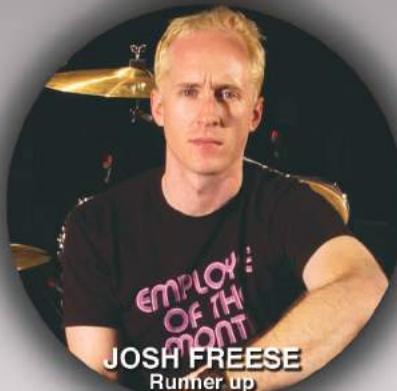
JOEY JORDISON
Runner up
Metal



ALEX VAN HALEN
Runner up
Rock



DAVE MCAFEE
Runner up
Country



JOSH FREESE
Runner up
Punk & Studio



LENNY CASTRO
Runner up
Percussion



PERCUSSIONIST

ALEX ACUÑA

- Zakir Hussain
- Luis Conte
- Giovanni Hidalgo
- Lenny Castro

UP & COMING

THOMAS PRIDGEN (The Mars Volta)

- Gil Sharone
(Dillinger Escape Plan)
- Benny Greb
- Dominic Howard (Muse)
- Dan Weiss

CLINICIAN

THOMAS LANG

- Jojo Mayer
- Dom Famularo
- Virgil Donati
- Billy Ward

EDUCATIONAL BOOK

RICH LACKOWSKI: On The Beaten Path

(ALFRED)

- Pat Petrillo:
Hands, Grooves & Fills
- Carmine Appice:
Realistic Rock 35th
Anniversary Special Edition
- Jim Payne: The Great
Drummers Of R&B, Funk & Soul
- Casey Scheuerell: Stickings And
Orchestrations For Drumset

EDUCATIONAL DVD

JOJO MAYER: Secret Weapons For The Modern Drummer

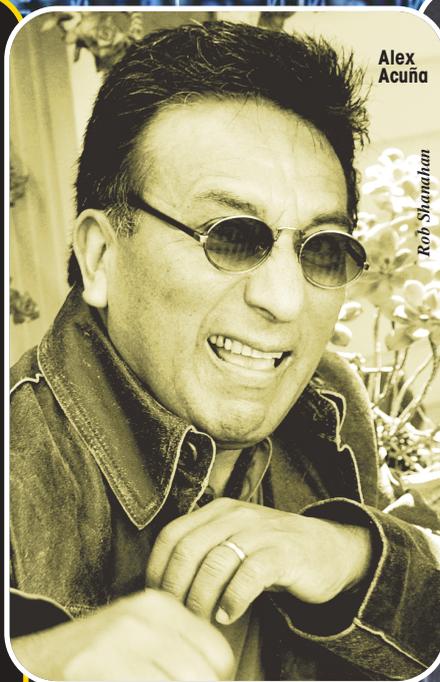
(Hudson Limited)

- Mike Portnoy:
In Constant Motion
- Marco Minnemann:
The Marco Show
- Billy Ward:
Voices In My Head
- Steve Smith/Adam Nussbaum:
The Art Of Playing With Brushes

RECORDED PERFORMANCE

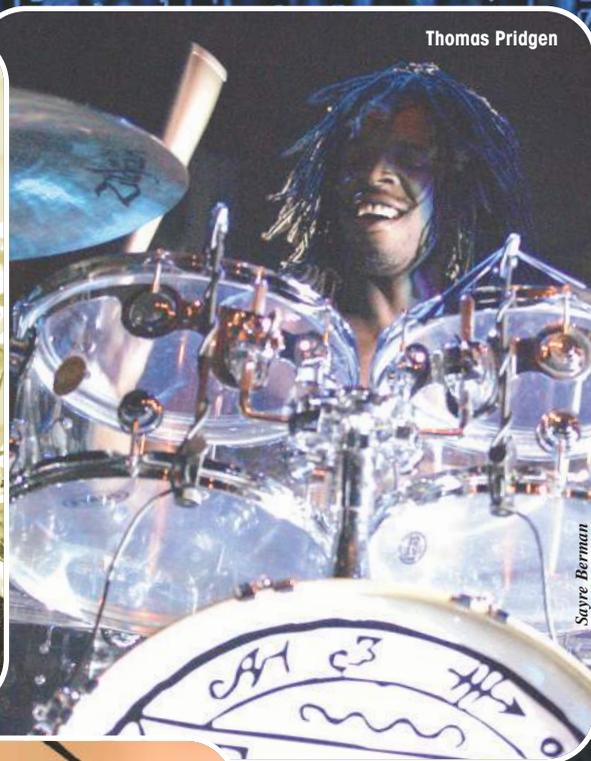
NEIL PEART—Rush: Snakes & Arrows

- Gavin Harrison—Porcupine
Tree: Fear Of A Blank Planet
- Mike Portnoy—Dream Theater:
Systematic Chaos
- Jack DeJohnette—
Michael Brecker: Pilgrimage
- Roy Haynes: A Life In Times



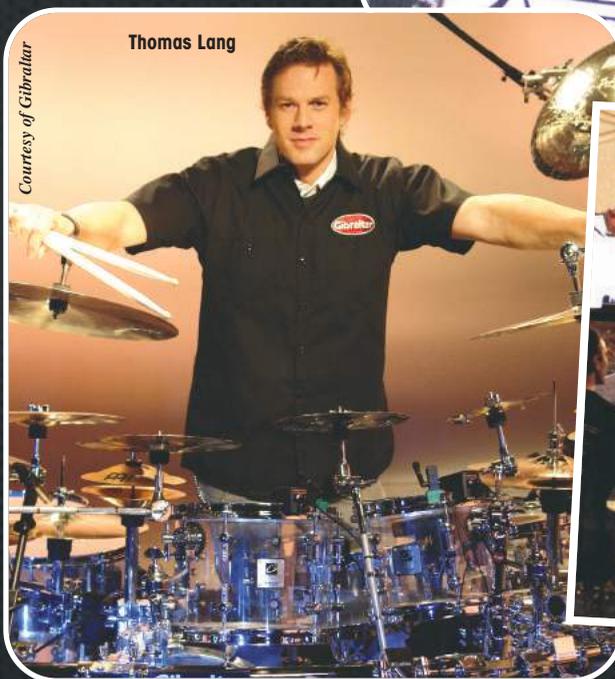
Alex Acuña

Rob Shamahan



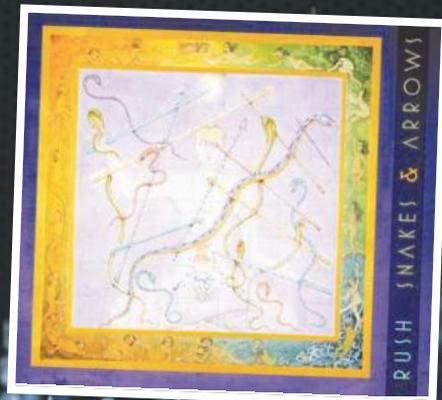
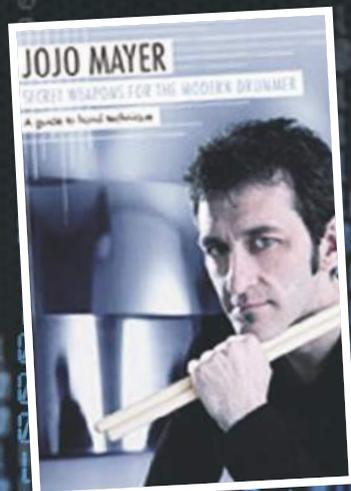
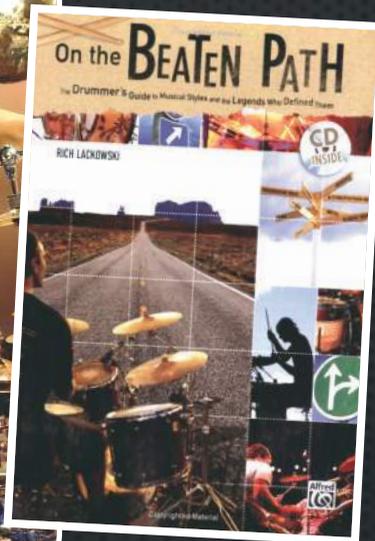
Thomas Pridgen

Sayre Berman



Thomas Lang

Courtesy of Gibraltar



CONGRATS TO OUR ARTISTS THAT PLACED IN THE MODERN DRUMMER READERS POLL



DEREK RODDY
SERPENT'S RISE



BILLY KILSON
CHRIS BOTTI



JIM RILEY
RASCAL FLATTS



CHAD SMITH
RED HOT CHILI PEPPERS



JOSH FREESE
NINE INCH NAILS / STING



VIRGIL DONATI
PLANET X



JOHN BLACKWELL
JUSTIN TIMBERLAKE



CHRIS MCHUGH
KEITH URBAN / STUDIO



THOMAS PRIDGEN
MARS VOLTA



JIM PAYNE
EDUCATOR / CLINICIAN



STEWART COPELAND
THE POLICE



**LATHE
TURNED**
for consistency



**HAND
ROLLED**
for straightness



**COMPUTER
PAIRED**
for weight and pitch

270 CENTRE STREET
HOLBROOK MA 02343 USA
781.767.1877

VATER.COM



NEIL PEART Recorded Performance/Rock/Prog



DAVE WECKL Fusion

THANK YOU VOTERS.

Congratulations winners.



BECAUSE SOUND MATTERS



JOJO MAYER Fusion/Clinician/Educational DVD



TOMAS HAAKE Metal

CHAD SMITH Rock



JEFF 'TAIN' WATTS Contemporary Jazz



DAVID GARIBALDI Traditional R&B/Funk

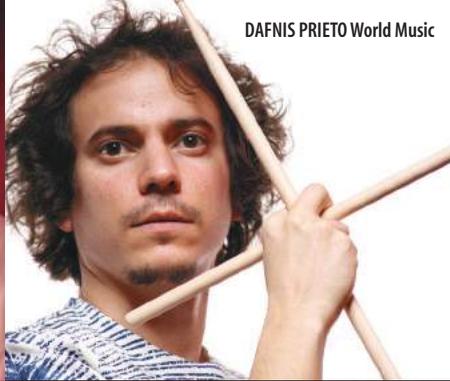
JACK DEJONNETTE Recorded Performance



CARL ALLEN Traditional Jazz



DAFNIS PRIETO World Music



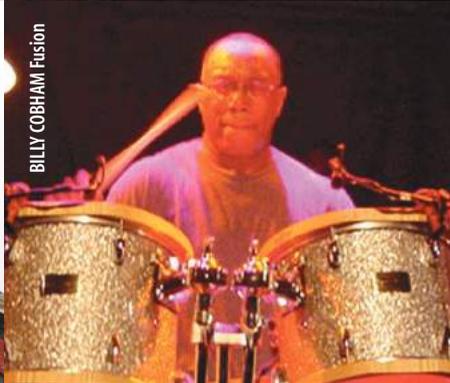
MIKE PORTNOY Prog/Educational DVD/Recorded Performance



JIM RILEY Country



BILLY COBHAM Fusion



VIRGIL DONATI Prog/Clinician



KRIS MYERS Jam Band



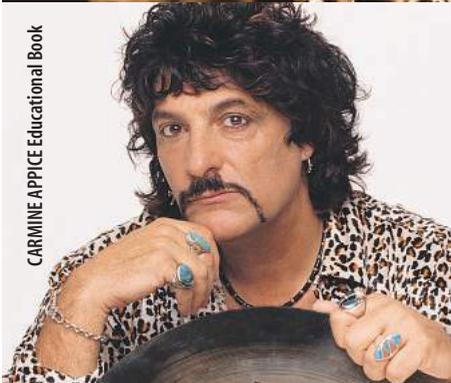
CHRIS McHUGH Country



BERNARD PURDIE Traditional R&B/Funk



CARMINE APPICE Educational Book



BILLY KILSON Contemporary Jazz

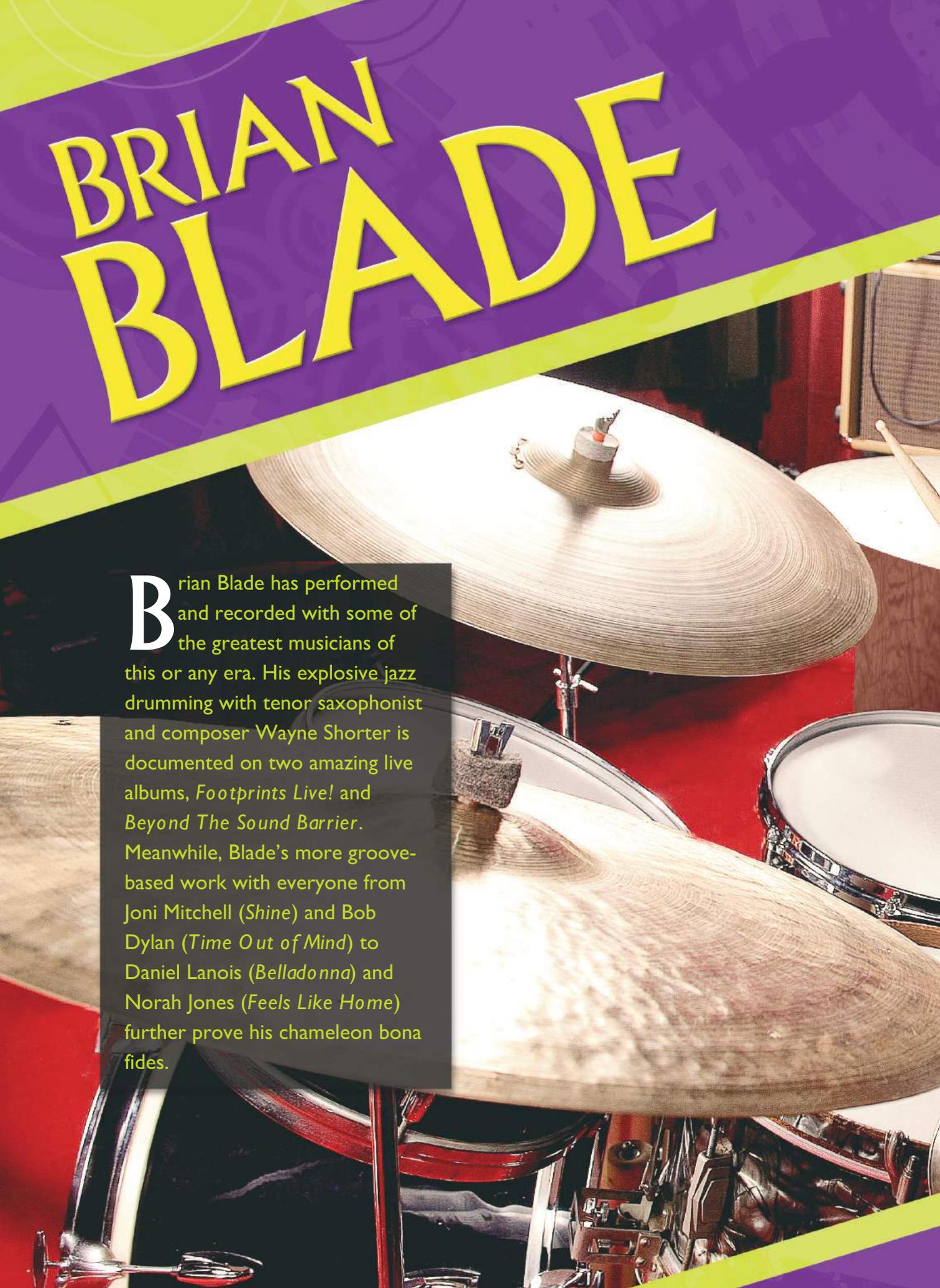


DOM FAMULARO Clinician

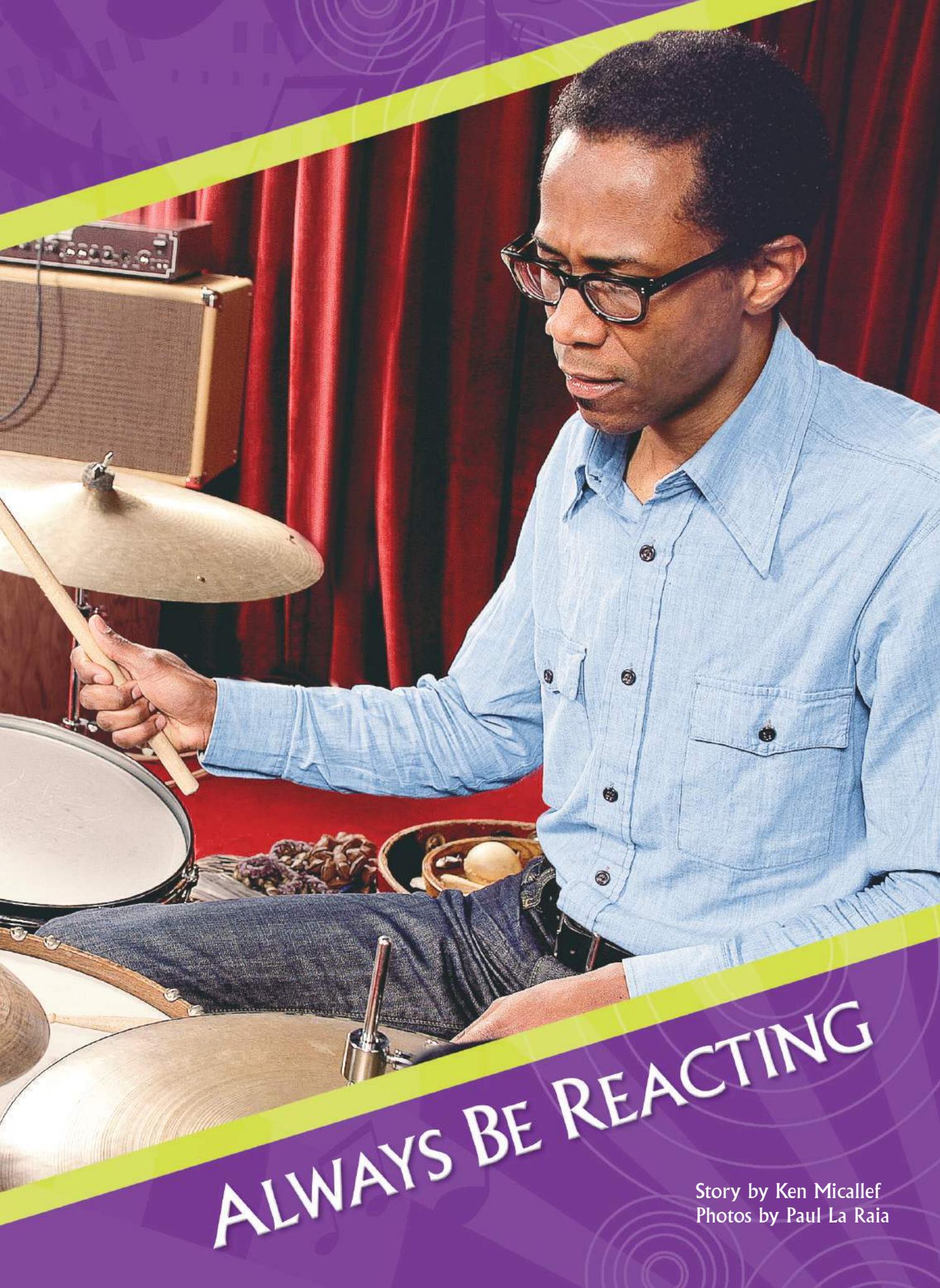
ZORO Traditional R&B/Funk



BRIAN BLADE



Brian Blade has performed and recorded with some of the greatest musicians of this or any era. His explosive jazz drumming with tenor saxophonist and composer Wayne Shorter is documented on two amazing live albums, *Footprints Live!* and *Beyond The Sound Barrier*. Meanwhile, Blade's more groove-based work with everyone from Joni Mitchell (*Shine*) and Bob Dylan (*Time Out of Mind*) to Daniel Lanois (*Belladonna*) and Norah Jones (*Feels Like Home*) further prove his chameleon bona fides.



ALWAYS BE REACTING

Story by Ken Micallef
Photos by Paul La Raia

But while Blade currently mans stage and recording studios with the upper echelon of music royalty, he cites an ordinary hotel gig as the real turning point in his passionate style. “I was fired,” Blade recalls from the New York offices of Verve Records. “I cancelled one night of a six-night engagement with my hero George French [bass, vocals] and Emile Vinette [piano], playing at the Sheraton on Canal Street in New Orleans. It was 1990; I was nineteen. I wanted to be downtown playing ‘modern jazz’ at Snug Harbor. In that instant when George said, ‘We’re going to get somebody else,’ I realized what the deal was. People would make requests, from ‘Green Green Grass Of Home’ to Monk tunes to Lee Dorsey’s ‘Working In A Coal Mine,’ and George and Emile could play it all and everything else. I was trying to play those songs and I realized I wasn’t prepared. These guys were teaching me and I didn’t see it then as something that I really needed. But looking back at it, I know now that it was special, that all-encompassing view of how to make music. No matter what it might be, it’s about serving the song.”

Blade got that gig back, but in that instant of rejection he learned a truism that has served him throughout his still burgeoning career. On *Seasons Of Change*, the drummer’s third release as a leader with his band, Brian Blade Fellowship, he’s all about the songs, from brooding grooves to high-flying Americana to sublime straight-ahead. Following the band’s 1998 self-titled debut and 2000’s *Perceptual*, *Seasons Of Change* continues to position Blade as drummer-cum-leader, maneuvering his large ensemble with majestic drumming and passionate songs. Blade’s more explosive, kinetic style can be heard with a wide variety of artists, including organist Sam Yahel, saxophonist Joshua Redman, guitarist Wolfgang Muthspiel, and producer Daniel Lanois.

Blade’s amazing drumming on Wayne Shorter’s *Beyond The Sound Barrier* shows him to be ferocious, quick-witted, pliant, and always reacting. Like Alec Baldwin in *Glengarry Glen Ross* shouting “ABC! Always be closing!”, Blade’s motto seems to be “ABR! Always be reacting!” At times, barely able to compose himself, Blade will abruptly stand up to smash a cymbal or “round robin” his toms. He can as quickly lay way back in the cut to propel a groove, or tip his ride cymbal at triple-time to cut the edge of a jazz improvisation. Blade’s drumming conversation is as animated as Tony Williams’, as expansive as Elvin Jones’, and as magically quirky as Jim Keltner’s.

Blade never discusses the drums in isolation. The groove is always part of the music, part of the interplay between musicians, never a separate element existing in its own lonely space. With a vocal album in the works, the Shreveport native describes its music as a “Sunday record...maybe if you didn’t pray all week you might think about it today. It’s where I’m standing now, where I’ve been, and where I think I’m going.”

If you love Blade’s beautiful “ABR” drumming, you know where he’s going. In his second feature as a *Modern Drummer* cover artist, we attempt to trace Brian Blade’s future trajectory while understanding his everyday approach.



“I’m always trying to tune in to what the other musicians are sending out, and then reacting to that as quickly as possible. If I’m thinking when I’m on the bandstand, I know I’m in trouble.”



MD: Seasons Of Change is very thematic, almost as if it was written in suites.

Brian: My songwriting partner, Jon Cowherd, and I think conceptually as a whole. The world now is very "micro-tised," but we think in terms of an album's

entirety. Even without composing that way, that is the foundation of where our music is coming from.

MD: Do you enjoy listening to an entire album rather than single songs?

Brian: Yes. I like the idea of The Beatles'

White Album: You might just love one song, but the whole record takes a trip. I want to take the whole trip, so hopefully our records will have that and you'll want to go through it. With the drumming as well, I love just being a part of the music, much more so

“I want to make sure that the band makes a statement, collectively. My part within it is just that, a part of the whole.”



than thinking I' m the leader. I want to make sure that the band makes a statement, collectively. My part within it is just that, a part of the whole.

MD: You' ve kept the members of Fellowship intact through three records. Is that the goal, a band of players who grow together? That must be hard to do today.

Brian: It is, but it' s hard for me to see it any other way. We' re friends, we' ve known each other for so long. But when I write, these are the people that I hear. I hear their voices. I want my emotions and my heart to be wrapped up in that, otherwise I can' t

take stock. I want Fellowship to develop over as long a period of time as possible.

MD: Your music has always referenced jazz, Americana, New Orleans, a little Coltrane, Pat Metheny....

Brian: The influences in our music are pretty wide: Al Green, Staple Singers.... We' re talking about a long distillation, a huge funnel that is dripping drop by drop. It might not be so obvious, but those are the threads that run through it for me.

And there' s definitely John Coltrane, Joni Mitchell—these things that I take in daily. It keeps feeding me too. Once I like something,

I want to stick with it. Even if it was a record that really touched me ten years ago, and perhaps the latest one from the same artist didn' t touch me as much, I know there' s still something there that will speak to me.

Live ABR

MD: In live performance, you' re often all over the kit: arms flying in different directions, your body leaning into or around the drums— you even get up from the throne to crash cymbals. You do things that a lot of drummers wouldn' t or couldn' t do. What does that

Brian's Kit

Drums: Canopus Custom
(Brian occasionally uses vintage Gretsch drums as well)

- A. 5 $\frac{1}{2}$ x14 snare
(Ludwig or Canopus, or 6 $\frac{1}{2}$ x14 vintage)
- B. 8x12 mounted tom
- C. 14x14 floor tom
- D. 14x18 bass drum (or 14x20)

Cymbals: Zildjian
1. 15" hi-hats ('60s era)

- 2. 20" K Constantinople light ride
- 3. 24" A ('60s era)
- 4. 22" K Constantinople light ride (with rivets)

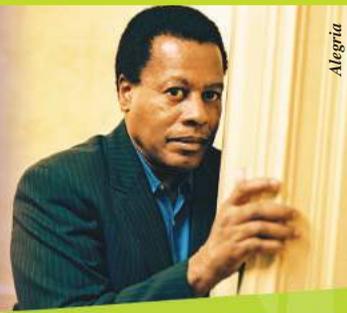
Heads: Aquarian American Vintage medium on snare, tops and bottoms of toms, and bass drum

Sticks: Vic Firth Bolero model, mallets, Regal Tip brushes



Wayne Shorter

The Jazz Legend... On Brian Blade



Alegria

Tenor saxophonist Wayne Shorter is inarguably the most important jazz composer since Miles Davis, his music (including such classic albums as *Night Dreamer*, *Speak No Evil*, and *Juju*) and mighty tenor playing having influenced multiple generations of musicians. Shorter speaks highly of Brian Blade, who has been working with the sax legend over the past few years.

"I first heard about Brian around the end of the '80s," Shorter says. "Then I was home one day, and Christian McBride and Brian Blade showed up—Christian had his bass, Brian came with his cymbals. I said, 'Let's do something.' Jim Beard was also at my house. So we just started messing around, and that was enough to tell me, 'This is the guy.'"

"Brian was different," Shorter insists. "He wasn't locked in; his attitude was open. There was nothing closed. He didn't run away from things; sometimes you might run away from something that you think is beneath you. He wasn't judgmental. He didn't come to the house with a whole bunch of rules, like 'I don't do this or that.' He isn't a complainer, either."

"Brian places importance on rhythm and the kind of storytelling that takes you away from the technique of drums," Wayne continues. "Brian is like Sonship [Reggie Theus] and Eric Gravatt, these kinds of drummers who aren't stuck in method books. You're supposed to be like a diving board, a launching pad. But some people hang on to the launching pad because they want to perfect what somebody else has done. When Brian and I perform with an orchestra, they all say that he is the best full-set drummer to play with. He's a painter."

"Brian is youthful. Every day is the first moment. He doesn't sound like he's working on something today that he was doing two months ago. You have to take chances. You can't make an almighty god out of music. You can defy your instrument and what you do. Even Charlie Parker was locked into his own demise, but he did say he wanted to play the valleys and the trees; he wanted to play life."

Ken Micallef

"Brian places importance on the kind of storytelling that takes you away from the technique of drums."

kind of full-body drumming give you?

Brian: Hopefully it gives me flexibility and interpretation. It's hard for me to see it any other way. As I've developed I've come to my own processes of how to get a sound. When I would watch my teacher, Johnny Vidacovich, play, I watched his whole physicality and animation. His sound was connected with the way he would move his arms and the way he would sit. I had to come to it on my own.

Watching Elvin Jones was the same thing. His economy of motion... I feel like I have to sometimes stand up to get that sound that Elvin got, because there was so much power and density and beauty in his playing. He almost looked like he was sitting in an easy chair; he flowed. So I'm just trying to achieve a sound, and that's what happens.

MD: So jumping up to crash a cymbal gives you a different sound as opposed to if you were sitting down?

Brian: I couldn't see it any other way. I feel like I'm all wrapped up in it. I never practiced posture so much... or how to economize my movements. It's more like I saw a video of myself and noticed that my shoulders were up by my ears for fifteen minutes and I had to think about that. Okay, relax! Don't tense up, even though you want to be intense. I'm finding a way to let myself be free and not tied to a stool. If I have to get up to hit the cymbal, at that moment it must be needed.

MD: So you're feeling so passionate that you have to really smack it.

Brian: I'm so amazed at the privilege of

DAMAGE CONTROL

YOUR EARS CAN ONLY TAKE SO MUCH



MODEL 51H1

playing with someone like Danilo Perez or Wayne Shorter—not thinking that consciously at the moment. It really drives you to move in a way. It makes me emote something that isn't tame.

The drums naturally embody this wild element. Not that I'm trying to be provocative, but the nature of hitting things must go way back. Just the primal aspect or sensibility in that and how to achieve a sound by hitting something, there are so many degrees within the subtlety. I'm always trying to get closer to what's needed at that instant as the music moves.

MD: You have incredibly fast reflexes. It goes beyond technique; you're always reacting and expressing something with great detail. How did you develop your reflexes?

Brian: I think it's come from all my experiences, playing a lot with great musicians, musicians so much better than me, and getting to see other musicians do what they do. The reflexes develop when trying to totally focus and be in the now rather than thinking ahead—just trying to let music happen. I can't even say it's from within; it's at the tips of your fingers, and you're constantly trying to grab it and probably never will. It's like you touch it, and then it pushes away from you again.

MD: Is it something that can be taught, those quick reflexes and that responsive attitude?

Batch O' Blades

BRIAN'S BEST RECORDINGS

ARTIST

Brian Blade Fellowship
 Brian Blade Fellowship
 Edward Simon
 Dave Binney
 Wayne Shorter
 Wayne Shorter
 Joni Mitchell
 Joni Mitchell
 Daniel Lanois
 Yaya3
 Sam Yahel
 Mike Holober
 Bob Dylan

ALBUM

Perceptual
 Seasons Of Change
 Unicity
 Oceanos
 Beyond The Sound Barrier
 Footprints Live!
 Travelogue
 Shine
 Belladonna
 Yaya3
 Truth And Beauty
 Wish List
 Time Out Of Mind

HIS FAVORITES

ARTIST

John Coltrane
 Magma
 Hank Mobley
 Art Blakey
 Miles Davis
 Miles Davis

ALBUM

A Love Supreme
 Magma Live
 Far Away Lands
 Ugetsu
 My Funny Valentine
 Bitches Brew

Paul Motian
 Stevie Wonder
 Herbie Hancock

It Should Have Happened...
 Innervations
 The Prisoner

DRUMMER

Elvin Jones
 Christian Vander
 Billy Higgins
 Art Blakey
 Tony Williams
 Jack DeJohnette,
 Lenny White, Don Alias
 Paul Motian
 Stevie Wonder
 Albert "Tootie" Heath



HEADPHONES

MODEL DB22

KIDPHONES

Over time, exposure to loud music can cause permanent damage. Vic Firth isolation headphones were professionally designed to drastically reduce levels of external sound reaching your ears. Whether you choose the SIH1 to play along with recorded music live or in the studio, or the DB22 for practice, your ears will be well protected. And with our Kidphones, your kids will have good habits and protection right from the start.

VIC FIRTH

WHEN IT MATTERS, ASK FOR VIC
VICFIRTH.COM

Congratulations From Aquarian!

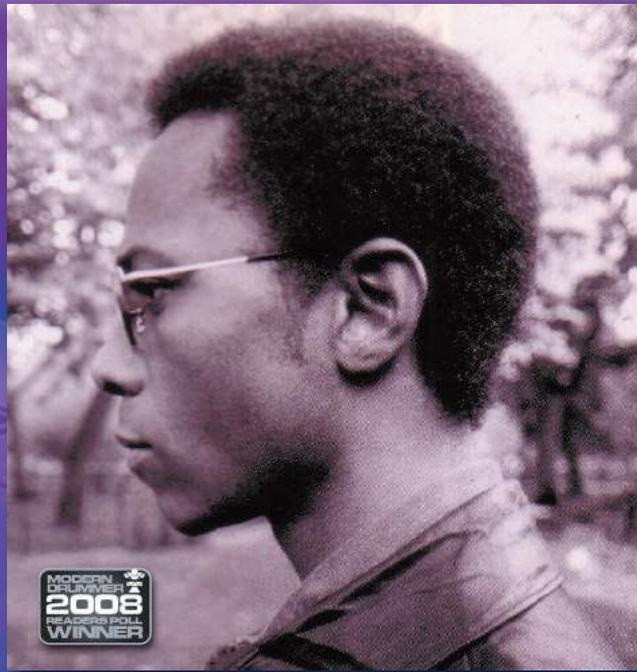


Photo Credit: Sarah Lewis

Brian Blade - Contemporary Jazz



Chris Adler
Metal



Jack DeJohnette
Recorded Performance



Dave McAfee
Country



Carmine Appice
Educational Book

[Readers Poll 2008 - Winners]

AQUARIAN[®]
DRUMHEADS

ORANGE COUNTY CALIFORNIA

TO LEARN MORE → WWW.AQUARIANDRUMHEADS.COM → 714.632.0230

BRIAN BLADE

Brian: I can't say that it can be taught, but by experience and doing it you get to your own pace of reaction and action. That comes from playing gigs. There's no way around it. You can be in a room by yourself and work out certain physical fundamentals—okay, I want to get around the drumset with ease, or I want to be able to play a single-stroke roll for thirty minutes and not have it waver. But eventually when you're trying to make music and combining other people's passions and feelings for time with your own—when it all meets and mingles—you have to come up with something else.

MD: Is it also about being emotionally fearless enough to bare it all?

Brian: I was recently listening to Tony Williams, and the first thing that came to mind was his willingness to take a chance. I don't know if I'm that guy; I'm more fearful than not. But if there is a time when I am fearless, it's when I'm playing music and I'm able to just take a chance. Wayne always instills that. He allows that liberty and wants that from us.

MD: What does he say?

Brian: He wants you to take your direction, whatever it might be. To be safe in inter-

preting a song as it's been played—that is so far from his ideal. He almost wants to deconstruct music that is perfectly constructed. But he wants to find another doorway every time.

MD: Wayne Shorter tells you to push it all the time?

Brian: Oh, man, totally, even if that means being silent. He uses that space to see the music develop and crawl along at the edge of something and then dive in.

Maintaining The Burn

MD: YouTube has a great video of you playing "Ja Head" with tenor saxophonist Kenny Garrett. It's pure uptempo burn. What are some tips on playing with that level of intensity, which you seem to do so effortlessly?

Brian: Kenny Garrett always pushes the envelope in a way that challenges me. Through his experiences with Miles Davis, Kenny would always challenge me to go to another level. The only way that I can explain that is trying to maintain a certain intensity or playing with a certain stamina. Six nights a week at a hotel will do that.

MD: Was there a point when you broke

through to playing faster tempos?

Brian: Not really. Playing with Sam Yahel helped, and playing familiar songs and standards at [NYC jazz club] Smalls, you get better at those things when you sit in and jam. You have to learn those kinds of songs and challenge yourself to get comfortable with playing fast or playing a tempo for a long period of time. Again, I don't know any way around it other than doing it.

Also, it's important for drummers, once you've had that time alone, to have another person that you can communicate with so you have a human barometer, somebody to tell you if your tempo is falling or rushing. I did that a lot with Chris Thomas and Jon Cowherd [from Fellowship]. That experience is invaluable, equal to playing gigs. You can record yourself—that's important too—but the kind of scrutiny that comes from a friend is immeasurable.

MD: Did you practice full set with a metronome?

Brian: I did, though I haven't in a long time. But I also tried to gravitate towards things that I thought had a great feel and tried to learn those things, like listening to Art Blakey, Elvin Jones, or Tony Williams, and

GET YOUR ALIEN FREAK ON!

The All New
Morgan Rose
Signature Snare Drum
14" - 5" 1mm Steel Green Metallic Fade
with Glow in the dark Alien Graphics
A Freakish Performer

Pearl
WWW.PEARLDRUM.COM

The advertisement features a photograph of Brian Blade, a drummer with long dreadlocks and tattoos, wearing a black t-shirt with a skull graphic. He is standing behind a Pearl Morgan Rose Signature Snare Drum. The drum is a vibrant green with a metallic finish and features the 'Alien' graphics mentioned in the text. The background is a dimly lit stage or rehearsal space. The text is overlaid on the image in various colors and fonts, including a large, stylized pink and yellow font for the headline.

Congratulations to the winners in our Inner Circle



Airo • Travis Barker • Carter Beauford • Gregg Bissonette • John Blackwell
Lenny Castro • Matt Chamberlain • Dennis Chambers • Vinnie Colaiuta • Peter Erskine
Dom Famularo • David Garibaldi • Giovanni Hidalgo • Zakir Hussain • Stanton Moore • Adam Nussbaum
Jim Payne • Mike Portnoy • Dafnis Prieto • Antonio Sanchez • Alex Van Halen • Dave Weckl • Zoro

BRIAN BLADE

trying to understand how they played within the time. My teachers, Johnny Vidacovich and David Lee, emphasized that feeling of the time being something not so rigid but always moving, something more elliptical and circular. So I try to find my place in that round thing.

MD: Is playing straight-ahead ultimately about forward motion?

Brian: Hmmm...yes. I tend to leave a lot of space—to a fault. The music always has to have that flow forward. Part of my responsibility as a drummer is to do that and to keep the dance alive. I don't get to that all the time.

Developing A Sound

MD: You switch back and forth between traditional and matched grip. But regarding your traditional grip, your left hand looks very loose on the stick. Your fingers are almost straight off the stick at times. Does that allow the stick to do all the work?

Brian: That's also something that has just developed and that I learned from watching my teachers and seeing Elvin. I never hold a stick tightly. It's always loose. While trying to develop a sound, I noticed Elvin didn't

have a tight hold on it either, but the power was still there. There are times when I do grab the stick, if I know I'm going to come down on a cymbal with all I've got, for example. I need to hold on!

MD: Are you letting the stick use all the rebound off the cymbal?

Brian: To a certain degree, yeah. I'm trying to keep that sound almost floating in my hand. But then again, I've seen Jimmy Cobb holding the stick with a slightly tighter grip and, man, his beat is so beautiful. So it's just something that I've developed for me.

MD: Is that true for the drums as well, that you're using the rebound of the heads as with the cymbals?

Brian: Definitely. I want to bring the sound out more than put it in. Hopefully I'm drawing it out. And hopefully there's not so much stress in my arm and I can let my wrist use the rebound. But when you need it again, you can grab hold.

MD: Someone like Cindy Blackman plays every stroke; she models herself after Tony Williams.

Brian: It's interesting that you bring that up. I was just listening to some Tony, as I mentioned, playing with his band. It seems his

intention was that everything had purpose and focus, like when he was quite young playing with Miles Davis, but with a different sensibility. His evolution was still beautiful, but somewhere in the middle lies that balance of playing every stroke. Initially you're playing every stroke, but I understand about the stick bouncing. There are so many subtleties in every approach.

MD: Do you ever use the very exaggerated left-to-right ride pattern stroke on the cymbal for slower tempos, or do you always play the cymbal in the same spot?

Brian: I tend to stay within the same area. But it's also just a variation of the swing beat. I loved how Elvin always sounded like he was playing in three. That's a great influence on me. That beat was the internal dance, and only the cymbal can make that groove happen. Roy Haynes is like that; he rarely plays the hi-hat. He likes comping with it.

Drum/Body Architecture

MD: You have positioned your snare drum very low at times, almost down between your thighs.

Brian: As I'm changing and growing as a

THE MANGINI CODE

The All New
Mike Mangini
Signature Snare Drum
10" - 6.2" 6 ply Birch in Golden Ratio Depth
A Drum of Divine Proportions

Pearl

WWW.PEARLDRUM.COM





Alfred congratulates its 2008 MODERN DRUMMER Readers Poll Winners!



ROCK - Neil Peart & Chad Smith

A Work in Progress
Neil Peart
(00-902839) DVD, \$39.95

Red Hot Rhythms
Chad Smith
(00-904914) DVD, \$39.95



PUNK - Tré Cool

Ultimate Play-Along Drums: Green Day
Green Day
(00-26322) Book and CD, \$ \$16.95



PROG - Gavin Harrison & Virgil Donati

Rhythmic Perspectives
Gavin Harrison
(00-0425B), Book & CD, \$26.95

Ultimate Play-Along Drum Trax: Virgil Donati
Virgil Donati
(00-0752B) Book & 2 CDs, \$24.95



TRADITIONAL R&B/FUNK - David Garibaldi & Zoro

Tower of Groove: Complete
David Garibaldi
(00-25442) DVD, \$29.95



The Commandments of R&B Drumming
A Comprehensive Visual Guide to Soul, Funk & Hip-Hop
Zoro
(00-903185) DVD, \$39.95



POP - Kenny Aronoff

Laying it Down: Basics of Rock Drumming
By Kenny Aronoff
(00-24591) DVD, \$29.95



JAM BAND - Carter Beauford & Billy Martin

Under the Table and Drumming
Carter Beauford
(00-902971) DVD, \$39.95

Riddim: Claves of African Origin
Billy Martin
(83-MIM005) Book & CD, \$24.95



TRADITIONAL JAZZ - Peter Erskine

Drumset Essentials, Complete
By Peter Erskine
(00-23879) DVD, \$24.95



FUSION - Dave Weckl, Dennis Chambers & Billy Cobham

Back to Basics
An Encyclopedia of Drumming Techniques
Dave Weckl
(00-904909) DVD, \$24.95



In the Pocket
Dennis Chambers
(00-904156) DVD, \$39.95



Inspiring Drummers Series: Common Ground
Tony Royster Jr., Dennis Chambers, & Billy Cobham
(00-904905) DVD, \$39.95



STUDIO - Vinnie Colaiuta & Steve Gadd

The UnReel Drum Book
Featuring the Music of Randy Waldman and the Drumming of Vinnie Colaiuta
[Vinnie Colaiuta] by Marc Atkinson
(00-0730B) Book & 2 CDs, \$34.95



In Session
Steve Gadd
(00-904820) DVD, \$39.95



WORLD MUSIC - Horacio "El Negro" Hernandez

Traveling Through Time
Giovanni Hidalgo and Horacio "El Negro" Hernandez
(00-906863) DVD, \$39.95



All prices in \$US and subject to change.



PERCUSSIONIST - Alex Acuña & Giovanni Hidalgo

The Rhythm Collector
Alex Acuña
(77-6DVDAARC) DVD, \$39.95



In the Tradition
Giovanni Hidalgo
(00-906292) DVD, \$29.95



ALL AROUND - Steve Smith

Steve Smith, Part One
Steve Smith
(00-904907) DVD, \$29.95



CLINICIAN - Dom Famularo

The Weaker Side
By Dom Famularo and Stephane Chamberland
(00-29961) DVD, \$10.95



EDUCATIONAL BOOK

On the Beaten Path: The Drummer's Guide to Musical Styles and the Legends Who Defined Them
Rich Lackowski
(00-28006) Book & CD, \$ 29.95



Realistic Rock 35th Anniversary Special Edition
Carmine Appice
(00-27666) Book & Enhanced CD, \$39.95



EDUCATIONAL DVD

The Marco Show - The Marco Show
Marco Minnemann
(77-6DVMMSW) DVD, \$39.95



Voices in My Head
Billy Ward
(77-6DVBWVO) DVD, \$39.95



Buy it today at alfred.com/drums



BRIAN BLADE

person and as a drummer, my kit is evolving. Back in the early '90s, I would sit pretty high, above the drums. But over the years I've gotten lower and lower, to the point now where I'm almost sitting in a regular chair. I don't know why that happened, but the snare is still pretty low.

MD: Is that setup just because you're a tall fellow?

Brian: As I've sat lower and lower, the snare drum has also come down, to where it meets just above my legs. That just feels comfortable for me now.

The Thing That Music Is

MD: Your drumming is very passionate, at all times.

Brian: I guess it comes from wanting more out of the experience. If I ever feel like I'm in a situation where there isn't the greatest chemistry or that for an instant I might not be invested completely, then that's not a place for me. I just want to keep taking chances at the drums and not always play what I know.

MD: Sometimes with Wayne Shorter you'll be silent and then you'll explode. It's like the Tony Williams mindset. Are there ways to practice that kind of mental focus?

Brian: It's part of this consciousness of who you're with. I'm always trying to tune in to what the other musicians are sending out and then reacting to that as quickly as possible. If I'm thinking when I'm on the bandstand, I know I'm in trouble. Within those instances it's an emotional trip; you kind of bury yourself in a way.

MD: Are there nights when even Wayne Shorter doesn't have a lot to say?

Brian: Oh, sure. There'll be times when Wayne won't play much at all. But without fail, every night, there'll be something that is just priceless. Some nights there will be two hours where we're all in tune from the beginning and we're all improvising. There has to be a certain amount of fearlessness in that process, just to walk out on a wire together with no net. Perhaps we're each other's net. If I'm feeling a little empty one night, I look to them and they feed me.

MD: When you first began playing with Wayne, did the ghosts of Night Dreamer or Speak No Evil hang with you?

Brian: Absolutely. Wayne has adapted some of that material to orchestra, and we'll also play it with the quartet. I have to forget quickly about those records, because I know I will never come up to the staying power of

Elvin on those recordings. But hopefully in the here and now we can create something in the process.

Dynamic Control: Blakey To Bonham

MD: Is there anything one can practice to increase their dynamic range?

Brian: Record yourself all the time. I used to record everything. Then listen back and scrutinize what needs work. Listen for balance and sound. How did Art Blakey get that sound? He was playing hard, but somehow the music stood on top of it. Also, play all sorts of gigs. That bar mitzvah at the Holiday Inn—take the gig! Keep playing, put yourself in situations, and listen.

MD: Your drumming is never static and it can be very textural. Do you use different cymbals for each gig?

Brian: Actually, I use essentially the same cymbals, except I change to a 24" from time to time, which I own a couple of. I like larger cymbals. One of my 24s has a density but an essential tone that I love. I play a more dense 24" with Daniel Lanois, and then a lighter one with Fellowship and Wayne Shorter.

MD: Were there things that you focused on for your cymbal touch?

The advertisement features a portrait of drummer Jimmy DeGrasso on the left, looking thoughtfully at the camera with his hand on his chin. To his right, the words "Bling Thang." are written in large, glowing, 3D gold letters. Above "Bling" is the phrase "IT'S NOT JUST A". Below the text is a close-up of a Pearl Signature Snare Drum, which is made of hammered brass with gold-plated hardware. The drum is shown from a three-quarter perspective, highlighting its texture and lugs. The background is dark, making the gold elements stand out.

The All New
Jimmy DeGrasso
Signature Snare Drum
14"-5.5" Hammered Brass
with Gold Plated Hardware
Destined to be a Mega-Hit

Pearl
WWW.PEARLDRUM.COM

DRUM ROLL FOR THE BEST.

REGAL TIP

KEITH CARLOCK

JEFF HAMILTON

PAUL LEIM

LEWIS NASH

PAT PETRILLO

ALEX VAN HALEN

Congratulations to all our Regal Tip Artists in this year's Reader's Poll.

REGAL TIP
by Calato

Play with the Best™

www.regaltip.com
www.myspace.com/regaltip

BRIAN BLADE

Brian: My teacher Ellis Marsalis said the groove is in the ride cymbal. Think Papa Jo Jones, Paul Motian, or Elvin. You can hear just a beat or two and know who's playing.

With that in mind, I focused on getting around the drums while also having that essential sound in the cymbal be a strong identity. I tried to take it all in from the recordings as well as seeing my heroes play live. I would sit down and just play ride cymbal with Chris Thomas, my bass player in Fellowship. We would play blues, rhythm changes, song forms, where I would just play the ride cymbal. It was the two of us playing through songs and connecting the beat. That was one of the most important experiences in my life in terms of development and getting a cymbal sound.

MD: You have the cymbal-tipping thing down cold.

Brian: That comes from playing in intimate environments. When someone in the audience is sitting a foot away from you, it challenges you to have a sound that has power but also has subtlety. I am always trying to find that balance between the two, like John Bonham. Within the thickness of his groove, there were all these internal subtle things he was doing. It wasn't just this vertical boom-bam.

MD: Your drumming is full of detail, color, and commentary. How do you do that without sounding busy?

Brian: Wayne always speaks of that: "Do you know when to stay there?" Miles would say that to him. Stay there. To know when not to let something go and when there is no variation needed. I'm constantly trying to find that place of "staying there." I'm also painting a lot and changing textures, but I'm hoping that in the way I interpret music there will be a thread that is created, my own composition within the composition.

MD: You always speak of the drums in relation to the other instruments.

Brian: Yes, and that's why I have a hard time doing drum clinics. I'm not that guy. I could never go up there and play with a track. No one would want to see that! [laughs] In context, I might have something to say.

MD: How do you feel about drummers who present clinics showing off their incredible technique?

Brian: I admire that and wish I could do it.

Seemingly, I should be able to, but maybe it's just a mental block. The fundamentals are one thing, but the music-making, how to make that into musical sense, is what I'm hoping for.

Phrasing, Timekeeping & Trust

MD: Your solos are always very melodic. Are you thinking melodically, or leading from what came before you within the song?

Brian: Sometimes I work from what has just happened, but not always. Sometimes I enjoy the absolute contrast of a wash of sound. In the rhythm of the drums there is a harmonic force in itself. Just to have a wash of your own groove and harmonic rhythm can be important.

Practice and study is very real, but I don't want to sound like a student my whole life. Now I practice ideas that I think are challenging, things that challenge my independence. Ed Simon writes music that is metrically challenging, so I'll practice his music, playing within meters that constantly change and that force me to find the thread.

I might take a section from a piece of music that goes from 6/8 to 7/8 to 5/8, and try to make sense of it so I'm not thinking in numbers. I'm just playing through that cycle for four bars and trying to make it feel natural. If I don't get it, that could go on all day.

MD: What advice can you give for playing over the barline?

Brian: Play guitar, play piano, learn as many songs as you can. Then you start to realize that the lines are just a suggestion, and you can play throughout a phrase and make it more of a shape than a box. Take familiar things and make them unique to yourself, extending within those boundary lines while realizing they're really just softly drawn chalk lines that can be moved around. Pulse just is; you have no restrictions. What chance can't you take musically?

MD: Finally, what would you say it is about your drumming that makes you be so in-demand?

Brian: I can't say; I'm just thankful that people trust that I'll bring what's needed. I try not to bring baggage to a situation, and I try to meet every situation with a newness and not impose anything on the music. Hopefully that's all a part of it.



Brian Blade



Would you like to try out Canopus Drums?

Stop by the Canopus Showroom at one of our key dealers, and test drive a variety of our drumsets, including our Club Kit and our R.F.M., Birch, Neo Vintage, and Mahogany series.

NEW YORK
Drummers World
212-840-3057
www.drummersworld.com

CHICAGO
Steve Maxwell
Vintage and Custom Drums
312-360-9881
www.maxwelldrums.com

NASHVILLE
Fork's Drum Closet
615-383-8343
www.forksdrumcloset.com

SAN FRANCISCO
Bentley's Drum Shop
559-222-5011
www.bentleysdrumshop.com

HOLLYWOOD, CA
The Pro Drum Shop
323-469-6285
www.prodrumshop.com

CANOPUS

Designed To Be Different

www.canopusdrums.com

NEW LOOK • NEW SOUND • NEW

"The most comfortable
ever played! These
vibrant, aggressive
tones that really cut through
shows. The size of
toms let me position
where I like them.
ALL THAT REMAINS

TAMA®

For more information on TAMA's
view the new Hyper-Drive video



Check out Jason on All That Remains
For more info on All That Remains

SET-UP



SUPERSTAR ***HYPER-DRIVE***

New colors, shorter toms, whole new tonal range. TAMA kits for 2008 are more fun, shorter tom toms can be seen and not just heard. A Ultra Deep bass drum (20x shallow toms and the crack there's a new world of sor

6 piece
gray pewter (top)

5 piece
sugar white (left)

4 piece
dark desert burst (right)





The Flavor Of **WUV**

P.O.D.'s Stickman Shines On The Band's Latest

Story by Steven Douglas Losey
Photos by Alex Solca



In an industry that is fond of burning out young bands and tossing out their ashes with the trash, P.O.D. has been through the fire and come through purified and forged like a soldier's blade. In 2008 the band has new vigor, a reignited passion, and a faith as strong as a ball-peen hammer.

Despite record company politics, the loss of members, and, at times, self-doubt that they should even continue, P.O.D. soldiered on. On their latest opus, *When Angels And Serpents Dance*, they toss together a stew of styles and grooves with enough tasty riffs to

bring hit singles to the masses.

Drummer Wuv Bernardo has been with the band during their entire career, originally founding P.O.D. with guitarist Marcos Curiel in the early '90s. No doubt, Wuv has seen the good times and the bad. He's enjoyed triple-platinum success with the release of *Satellite*—and felt disappointment with 2004's *Testify*, when his band could barely get out of the starting gate. He's also witnessed his old friend Marcos Curiel return to the fold after a four-year absence. Today Curiel is not only injecting new life into the band's groove, but helping to add purpose to their master plan.

MD: What has influenced your drumming the most?

Wuv: Everything from reggae to classic rock, like The Police's Stewart Copeland and Phil Rudd from AC/DC, and Steve "Grizzly" Nisbett from Steel Pulse. I love the sound of drums and making music, and there have definitely been a lot of diverse people that have inspired me over the years, especially in my early days.

MD: You don't hear a lot of drummers cite Phil Rudd and Stewart Copeland in the same sentence.

Wuv: As far as Phil Rudd is concerned, I appreciate the art of being simple and just doing what makes the song sound better. If that's just playing straight, then that's what you need to do. A lot of AC/DC songs are timeless. They have that straight-ahead rock 'n' roll groove without trying to overdo it, but at the same time the drumming is exactly what it needs to be. I appreciate that.

Time and time again I find myself coming back to those records because it's so easy to enjoy those songs. Sometimes less is definitely more, and you can't really argue about simplicity.

MD: What did you learn from Stewart Copeland?

Wuv: For me, Copeland is one of the guys who, when I listen to his stuff, I'm reminded again and again of all the cool things that he does. I love his style so much. The way he works his hi-hat is incredible. It's tasteful, and it really spices up the songs. I've always tried to remember that when I'm going into the studio, even when we're writing songs.

MD: How does P.O.D. put a song together?

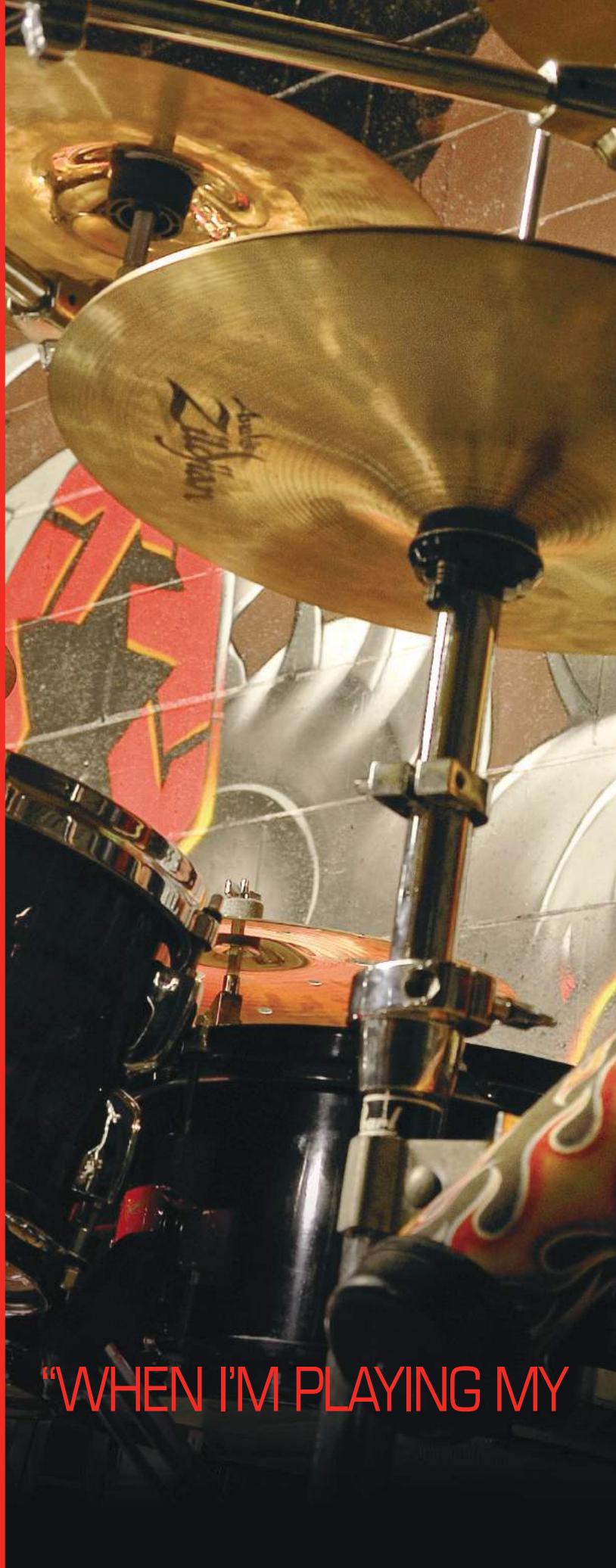
Wuv: We started out as a garage band. Our songwriting style has never changed. We just start to jam. Marcos [Curriel] will come with a riff or I'll come with a riff. Normally we don't have any lyrics, choruses, or anything at that point. What we come up with is the start of our songs, and we just take it from there. That's always been our formula. Everyone puts their two cents in, whether it's Traa [Daniels] on the bass or someone telling me to play a certain beat. Everyone's an open book in our band, and it makes it a smooth and fun process.

MD: All of that jamming has to make it a satisfying experience for you.

Wuv: It does. And we jam onstage as well. Sometimes we'll end a song and I'll just kick into a beat or Marcos will end a song with a riff or a noise and it takes off from there. That's something we've always brought to the table, a spontaneity that really makes jamming fun. We never know what's going to come out, and that's the way it's always been with us. I've always felt like it's one of the things that's made P.O.D. unique.

MD: Talk about recording *When Angels And Serpents Dance*.

Wuv: This record was a lot different for me drum-wise. We worked with Jay Baumgardner [Evanescence, Three Days Grace, Papa Roach]. His style of producing was something that we'd never encountered before. When we came into the studio, we didn't have that many lyrics written. Because Jay didn't know what the lyrics were



"WHEN I'M PLAYING MY



DRUMS, IT'S LIKE BURNING INCENSE TO GOD."



WUV's Drums

Drums: Pearl Masterworks

- A. 6x14 maple snare (10-ply)
- B. 7x8 rack tom
- C. 8x10 tom
- D. 16x18 floor tom
- E. 18x22 bass drum

Cymbals: Zildjian

- 1. 14" hi-hats
(A Quick Beat top, A New Beat bottom)
- 2. 9" K Custom Hybrid splash
- 3. 11" K Custom Hybrid splash
- 4. 21" A Sweet ride (used as crash)
- 5. 19" K crash
- 6. 20" K Heavy ride

- 7. 18" EFX crash
- 8. 18" Oriental Classic China

Hardware: all Pearl, including an Eliminator double pedal (hard side of factory beaters, medium spring tension, blue sprocket cams)

Heads: Remo coated Emperor snare batter with Ambassador snare-side (no muffling, top tuned medium-high, bottom tensioned just above wrinkle, snares set loose), clear Emperors on tops of toms with clear Ambassadors underneath (no muffling except for floor tom, toms tuned somewhat high, no pitch bend, bottom head tighter than top), clear Powerstroke 3 on bass drum batter with Ebony P3 on front (batter loose, Falam impact pad, light-weight internal muffling, front slightly tighter than batter, two 6" Holz rings)

Sticks: Vic Firth Wuv signature model (similar to a 7A)

supposed to do, he had me play four or five different tracks to each cut. Some were more or less busy, some were basic. I would play one track straight, one track busy, and one track with a totally different kick pattern. He wanted three or four different kick patterns for almost every song, just because he didn't know what the lyrics were going to be. That was really weird for me. Some of the takes weren't as natural for me, but it made for some really cool beats.

MD: So that stretched you?

Wuv: It was really frustrating in the beginning, but Jay assured me that he had all of my takes and that when the lyrics arrived I could come back into the studio and take the style that worked best for each cut. When it was all said and done, the tracks we chose perfectly fit each song.

MD: How do you approach recording in terms of your mental process?

Wuv: When I go into the studio, I'm usually very relaxed. I typically freestyle it. I've never been the most technical guy, and I've



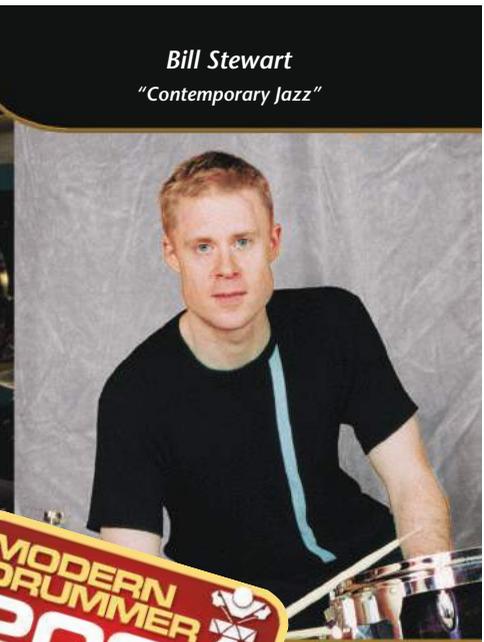
Stanton Moore

"Traditional R&B / Funk", "Jam Band"



Vinnie Colaiuta

"Studio", "All Around", "Fusion"



Bill Stewart

"Contemporary Jazz"



www.gretschdrums.com

THAT GREAT GRETSCHE SOUND... SINCE 1883

KMC, P.O. Box 507, Bloomfield, CT 06002

the vision of **hybrid** expanded

akira jimbo



marco minnemann



teddy campbell



tony royster jr



gerald heyward

Since 2006, Akira's vision of K Custom Hybrid has spread throughout the globe. Drummers everywhere who count on excellence and versatility from their instruments have incorporated K Custom Hybrid into their setups. To answer the growing demand, Zildjian has added **15, 16 and 18-inch Crashes**, **14^{1/4}-inch HiHats** and a **17-inch China** to give you eleven total models to choose from. Discover the vision of Akira and expand your sound with K Custom Hybrid today.

new



Zildjian

SINCE • 1623

zildjian.com/fivenewhybrids

WUV

always let it go on the fly. I play the same way on every record and try to have the same intensity when I lay down the groove. I always go for the best beat for the song, no matter what, while also trying to have a lot of fun doing it.

MD: Let's talk about the new record: "Addicted" is the first single.

Wuv: That's a very cool drum groove. I really like the way I broke up the beat in the verses. It's flavorful and all chopped up. Instead of playing a straight beat, I thought of it as more of a "riff beat," if that makes any sense. We just shot the video for it, and the director asked me what part of the song I wanted them to shoot on me, and I immediately said the verses.

MD: "Kaliforn-Eye-A" is a cool track.

Wuv: That features Mike Muir from Suicidal Tendencies. I dropped a soulful, funk type of beat on that one 'cause Mike's really down with that style. I loved that band



because they were masters at mixing the heavy with the funk. That's definitely one of the coolest grooves on the record.

MD: "God Forbid" sounds like old-school metal.

Wuv: Paige Hamilton from Helmet was our guest on that cut. That song really takes us back to our hardcore roots. I put double bass in it, and we have a Black Sabbath-type of breakdown in the middle that's especially cool. That's one of those songs that I know I'll really be smashing live.

MD: I notice you switch up the grooves a lot live.

Wuv: Playing live is completely different for me. Sometimes it takes the guys some getting used to, but that's the fun part about it. That's why I enjoy laying down more basic tracks in the studio—it gives me room to open up live. It's really important for me to be able to cut loose and put in my "flavor" when we're playing a show.



Jim Riley
"Country"



Chris Adler
"Metal"



Vinnie Colaiuta
"Studio", "All Around",
"Fusion"



Thomas Lang
"Clinician"



Luis Conte
"Percussionist"



Lenny Castro
"Percussionist"



Bill Stewart
"Contemporary Jazz"



www.gibraltarhardware.com

KMC, P.O. Box 507, Bloomfield, CT 06002



STEVE SMITH - All Around / Educational DVD



ADAM NUSSBAUM - Educational DVD



JACK DE-JOHNETTE - Recorded Performance

THOUSANDS OF READERS
CHOSE THEIR FAVORITE ARTIST



TOMAS HAAKE - Metal



DEREK RODDY - Metal



GAVIN HARRISON - Prog / Recorded Performance



DANNY CAREY - Prog

OUR ARTISTS HAVE MADE SONOR THEIR CHOICE



JOJO MAYER - Educational DVD / Fusion / Clinician



JEFF TAIN WATTS - Contemporary Jazz



BENNY GREB - Up & Coming



THOMAS LANG - Clinician

Photo Credit: R. Andrew Lepley (Steve Smith) - Matt Horton (Derek Roddy) - James Cumpsty (Gavin Harrison) - Tim Cadiente (Danny Carey) - Matthias Ketz (Jojo Mayer)

Congratulations to ALL
2008 MODERN DRUMMER READER'S POLL WINNERS
And a very special thank you to all Modern Drummer Readers!

www.sonor.com



WUV

MD: Talk about that "flavor."

Wuv: I use a lot of reggae influences. I like to skip beats. I like to do a lot of one-drop things. For example, I'll be playing the heaviest song ever, and just out of left field I'll drop in a crazy reggae one-drop for a measure or two. That's what people seem to dig about my vibe, just playing hard and dropping nuances in all over the place. For the most part, if I'm doing something, it's gonna work. Honestly, that's how a lot of ideas really get spawned in P.O.D.

MD: What's changed in your playing over the years?

Wuv: I think I've gotten a little more technical and a little more flavorful. When we started, it was all about having fun. I listen back to stuff I was playing in '91 and it's like looking back on our hairdos from back then, like, "Man, that's ugly." Now I listen to what we do and I realize with age came quite a bit of refinement in my playing. I used to try to stuff a lot more licks into the space, but now I'm a lot pickier about what I'm doing and when I'm doing it.

MD: P.O.D. has always dropped several styles into each record.

Wuv: Well, Marcos and I started the band and developed our "style" together. We were listening to mariachi music in Tijuana, going to the old reggae clubs in San Diego, and going to see Metallica and Bad Brains—that all inspired us. Bands like 24-7 Spyz too—they were heavy but at the same time had an ethnic flavor to them. It's always been our goal to put that type of flavor in our music.

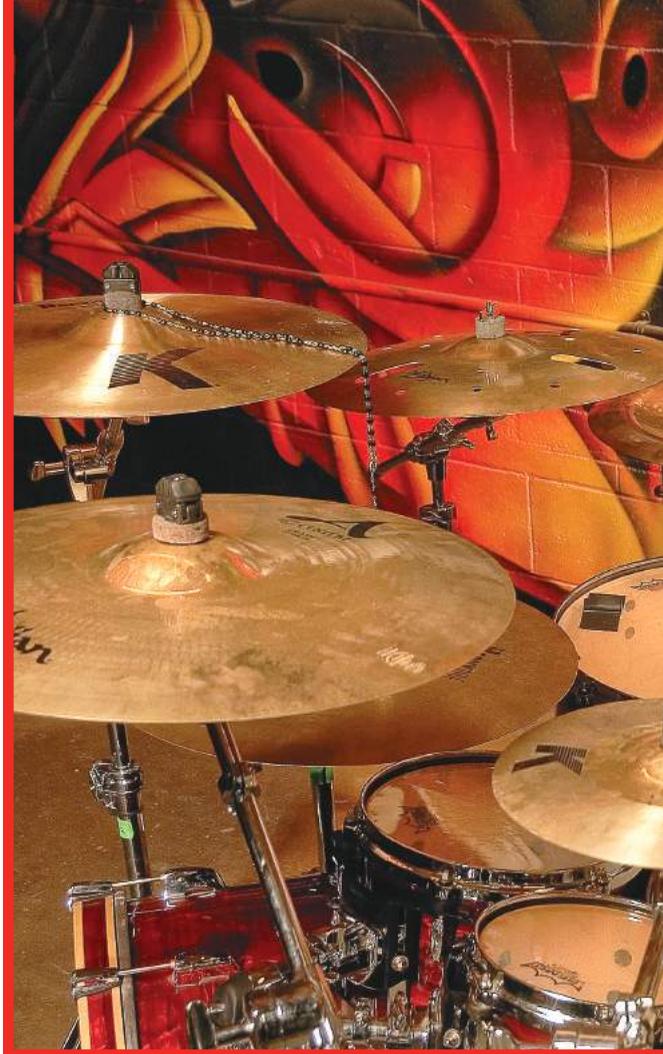
MD: How do you exude flavor?

Wuv: There are a lot of ways. In P.O.D., I can come into the studio with a guitar riff. It doesn't always have to be something from the drums. I actually played guitar on a lot of our last record. That helps me to step out of the box.

I've always thought that drummers who played guitar come up with some of the best riffs. Every time I've written a guitar riff, I've thought about the drum part.

MD: Could another drummer play in P.O.D.?

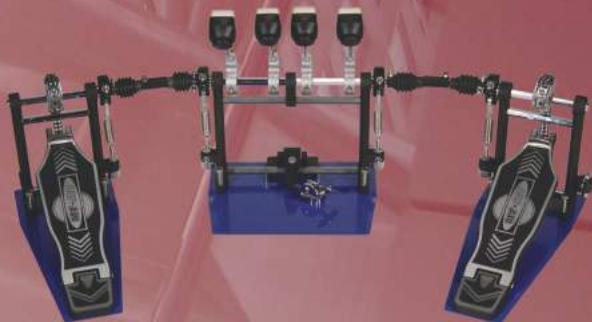
Wuv: It wouldn't be right. It's the



OFF-SET

A NEW STANDARD

NOW FACTORY DIRECT



THE MAXIMUS Double Bass Drum Pedal
Sale Price \$ 399.99

THE BIG BOY Double-Single Bass Drum Pedal
Sale Price \$ 189.99



OFF-SET Double Bass Drum Pedal
Sale Price \$329.99



HT-1000 Professional Grade Swivel Hi-Hat Stand
Sale Price \$ 159.99

www.off-set.net

410 Main Street • PO Box 402
Coalport, PA 16627-0402

info@off-set.net
phone 814 • 672 • 5780
fax 814 • 672 • 5671

OFF-SET



chemistry of the band and the style of the music and the influences that we're drawn to. It really goes much deeper than that, though; it's also the reasons why we started playing.

When it's time to sit down to write a song, we all draw from the same things that we grew up on—and it's an unusual mix. It also includes our surroundings and our lives; that all comes out in P.O.D.'s music.

When you listen to P.O.D., you hear hip-hop, reggae—and we always have the heavier stuff. Plus we have a unique background. It's all about the way we mesh it all together. And I think the reason it all sounds cool is because we've experienced a lot as a band, from growing up, to recording, to being friends and playing live. We've experienced our influences together.

MD: You've always been able to shift styles effortlessly.

Wuv: Bad Brains is a group that did that really well. They played punk rock but could go straight into a bomb-ass rock groove. No other band has been able to do it like that, and their

UFIP
EARCREATED CYMBALS

▶ PLAY THE DIFFERENCE.

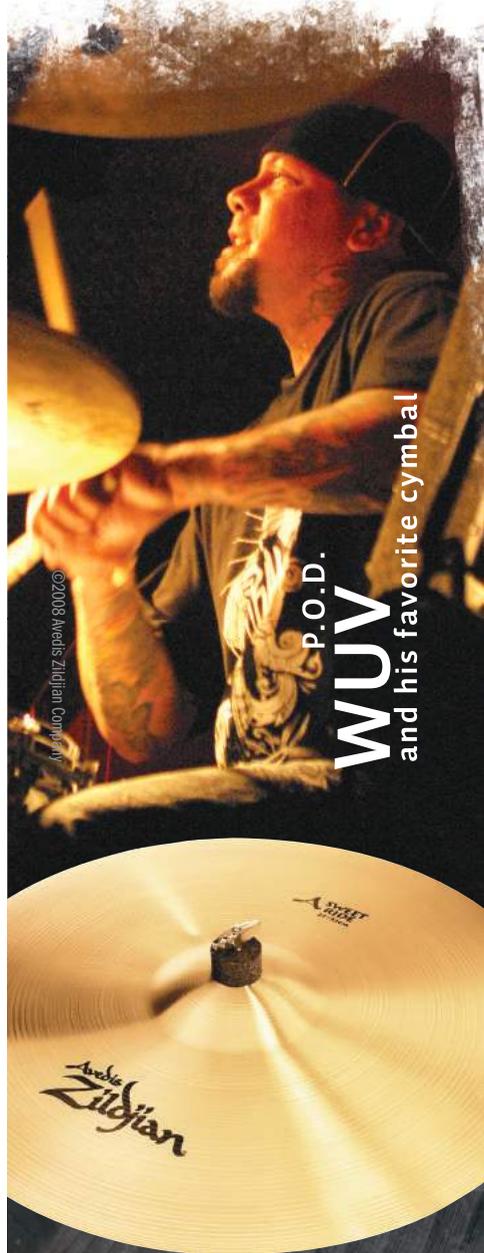
UFIP

Via Galilei 20 I-51100 Pistoia, Italy
info@ufip.it - www.ufip.it

UFIP America
info@ufip.us



WUV



WUV
and his favorite cymbal

21" A Sweet Ride
Zildjian

"The 21" A Sweet Ride is a cymbal that has so much power and wash that it's a must for me as a main crash. Not a lot of people use it for that but it's all about the power. No weak stuff!"



zildjian.com/wuv

style and feel definitely affected me when I was growing up. Again, I go back to everything I've experienced and everything I've listened to in my life.

MD: What's your biggest strength as a drummer?

Wuv: It's probably being able to add a lot of different feels and flavors to the songs, whether it's something completely outside of the box or something straight up.

I think that one of my biggest strengths is performing live. I love to play live, and I hit as hard as I can. But at the same time, it's not exaggerated; there's a feel there. People tell me often that I bring a lot to the table in that way. I may not be Danny Carey, dropping in all the licks, but people seem to feel that I really love playing our music and playing with my bandmates. When I get a chance to do that live, the joy comes out. It's the same way for Sonny, Marcos, and Traa. When you truly enjoy it, it's going to shine.

MD: When you were coming up as a young drummer, what was the most important thing you feel you did to improve your playing?

Wuv: Listen to old records mostly. When I was a kid, my dad used to buy me Cozy Powell records, which I always thought were the coolest things.

In my drumming, I've always been able to do almost anything I've wanted to. It's just that sometimes I've forgotten the cool riffs I've already heard before. There's nothing new under the sun; I like going back to the old stuff that inspired me when I was a kid. Some of those licks from my heroes are what I try to revisit when I'm looking for inspiration.

MD: What do you pull out?

Wuv: Definitely all the Rush stuff, especially "Tom Sawyer." I would listen to that and not believe what I was hearing. I also love listening to reggae players who take it to the next level. That usually gives me a lot of inspiration. When I do that it seems to really help me put the flavor back in.

MD: What kind of relationship do you have with your bass player, Traa?

Wuv: Playing with Traa has always been extremely comfortable, but more importantly, very fun. He makes it incredibly easy to

SAY IT WITH YOUR MUSIC®

pro·mark®



promark.com

© Pro-Mark Corporation. Say It With Your Music is a registered trademark of Pro-Mark Corporation.



Chris Adler
Lamb of God



“Chris is serious about his gear...and so are we.”

2112 Percussion
Raleigh, NC

Atlanta Pro Percussion
Atlanta, GA

Backbeats Drum Shop
Salt Lake City, UT

Bentley's Drum Shop
Fresno, CA

Birmingham Percussion Center
Birmingham, AL

Buffalo Drum Outlet
Buffalo, NY

Cadence Drums
Rochester, NY

Colorado Drum & Percussion
Fort Collins, CO

Columbus Percussion
Columbus, OH

Dale's Drum Shop
Harrisburg, PA

DiCenso's Drum Shop
Weymouth, MA

Donn Bennett Drum Studio
Bellevue, WA

Drum Circuit
San Luis Obispo, CA

Drum Headquarters
St. Louis & St. Peters, MO

Drum Shop
Portland, ME

Drum World
Pittsburgh, PA

Drum World
Tulsa, OK

Drums 2 Go
Orlando, FL

Dynamic Percussion
Manchester, CT

Ellis Drum Shop
St. Paul & Richfield, MN

Explorers Percussion
Kansas City, MO

Fork's Drum Closet
Nashville & Knoxville, TN

Jeff Ryder's Drum Shop
San Antonio & Austin, TX

Just Drums
Toronto, ON

Lemmon Percussion
San Jose, CA

Long Island Drum Center
Nyack, NY

Memphis Drum Shop
Memphis, TN

Midwest Percussion
Mokena, IL

Original Long Island Drum Center
Plainview, NY

Percussion Center
Houston, TX

Ray Fransen's Drum Center
Kenner, LA

Resurrection Drums
Hollywood, FL

Rupp's Drums
Denver, CO

Skins 'n' Tins Drum Shop
Champaign, IL

Stebal Drums
Willowick, OH

West Coast Drum Center
Santa Ana, CA

Zampino's Drum Shop
N. Canton, OH

MEINL
pro-mark

MAPEX

AQUARIAN

Want a serious selection and killer prices?
Go to a Five-Star Drum Shop. We only care about drums (...not a guitar in sight).

www.FiveStarDrumShops.com

WUV

lock up with him and his funk style. I've always thought he brings a lot of diversity with his chops, which perfectly meshes with my style. He's also a real tasty player and brings a very cool style to his instrument.

MD: What does having Marcos back in the band bring to your groove?

Wuv: I've always thought that Marcos is one of the most flavorful guitar players around.

I've only ever played with two guitarists, Jason Truby and Marcos. Before Marcos left the band, I was with him for twelve years. Without him it wasn't really P.O.D., but we had to keep on moving and do our work.

MD: When he returned, did you lock in right away?

Wuv: It was like an old shoe, man. It had been four years since we'd even seen each other. When we got back together, we had lunch as a band with our manager and then went straight into the studio the same day. Marcos said he had a couple of cuts he wanted us to hear, so we decided to head over there. We started jamming, and it didn't feel awkward at all. We actually started to write songs immediately. I thought it was really cool that, after four years, it was still completely comfortable. But what felt more important than the groove was that our friendship was intact again.

MD: Let's talk about gear for a minute. You've always been a Pearl guy?

Wuv: I've been playing Pearl drums since I was a young lad in South Town, San Diego. They've always been one of the best endorsements I've ever had. There's really nothing I can say about Pearl that hasn't already been said by hundreds of great drummers around the world.

MD: And didn't Vic Firth make you a custom stick?

Wuv: They sure did. It's similar to a 7A, but with a little more weight to it and an enlarged tear drop tip for a light feel. The stick feels really natural for me to play, and it helps me be versatile.

MD: One other important part of your music is your faith. How does your Christianity influence your music and your groove?

Wuv: When I'm playing my drums, it's like burning incense to God. It's like a sacrifice of my soul, just to give back everything good that God has done for us. It's an overwhelming feeling to know that every time I play, people get inspired from the fact that P.O.D. chooses to believe in God.



HERE'S TO THE WINNERS.

pro·mark®

Rock

Neil Peart
Jason Bonham

Metal

Jason Bittner
Chris Adler

Punk

Gil Sharone

Prog

Mike Portnoy
Neil Peart

R&B/ Hip Hop

Teddy Campbell

Jam Band

Carter Beauford

Traditional Jazz

Carl Allen

Up and Coming

Gil Sharone
Benny Greb
Dominic Howard

Educational DVD

Mike Portnoy
(In Constant Motion)
Marco Minnemann
(The Marco Show)

Recorded Performance

Neil Peart
(RUSH: Snakes & Arrows)
Mike Portnoy
(Dream Theater: Systematic Chaos)

Hall of Fame

Mike Portnoy (2004)
Simon Phillips (2003)
Ringo Starr (1998)
Elvin Jones (1995)
Bill Bruford (1990)
Carl Palmer (1989)
Joe Morello (1988)
Neil Peart (1983)

promark.com

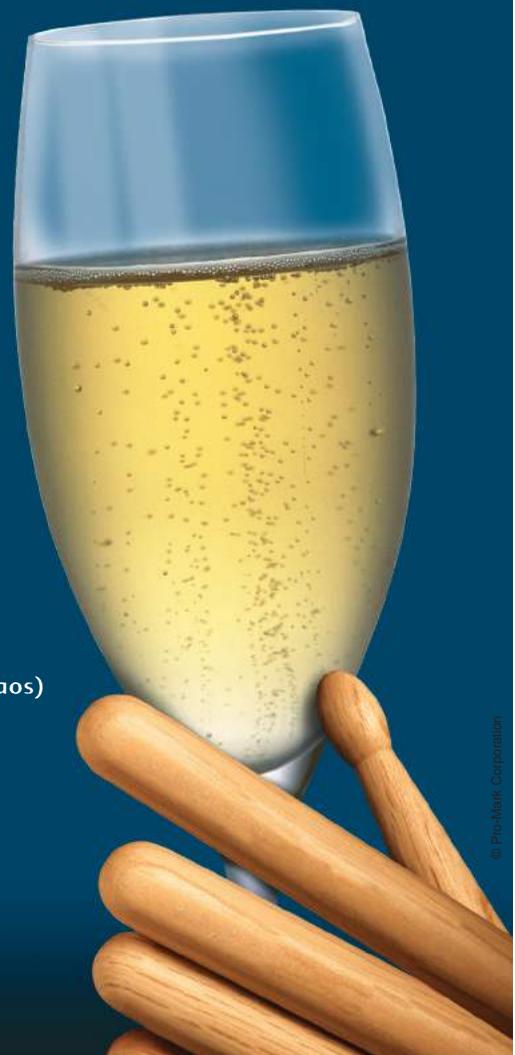


Photo: Robert Downs

Legendary recording artist
Ricky Lawson
plays Pearl drums.



Legendary Masters 6 ply, 100% Maple shells, great new colors, and a sound, performance and value unmatched within the industry today.

Pearl®
& MODERN DRUMMER

WANNA MAKE YOU A STAR.

With our all new Masters MCX.

Go to www.pearldrums.com to learn the Masters MCX keyword then enter at www.moderndrummer.com/contest.php for a chance to win a brand new Masters MCX.



SECOND PRIZE

Masters MCX Snare Drum

The legendary sound heard round the World. Masters 6ply 100% Maple has defined the sound of hundreds of artists. Its warm resonant tone and power is easily recognizable.

GRAND PRIZE

Masters MCX in Orange Sparkle Fade

Grand prize includes:

8", 10", 12", 14" 16", 22" bass , & a matching 14" x 6.5" snare drum
Hardware: BC2000 boom stand, T2000 double tom stand, TC2000 tom cymbal stand, C1000 cymbal stand, S2000 snare stand, H2000C PowerShifter Eliminator pedal, D2000BR Roadster throne



PowerShifter
ELIMINATOR



THIRD PRIZE

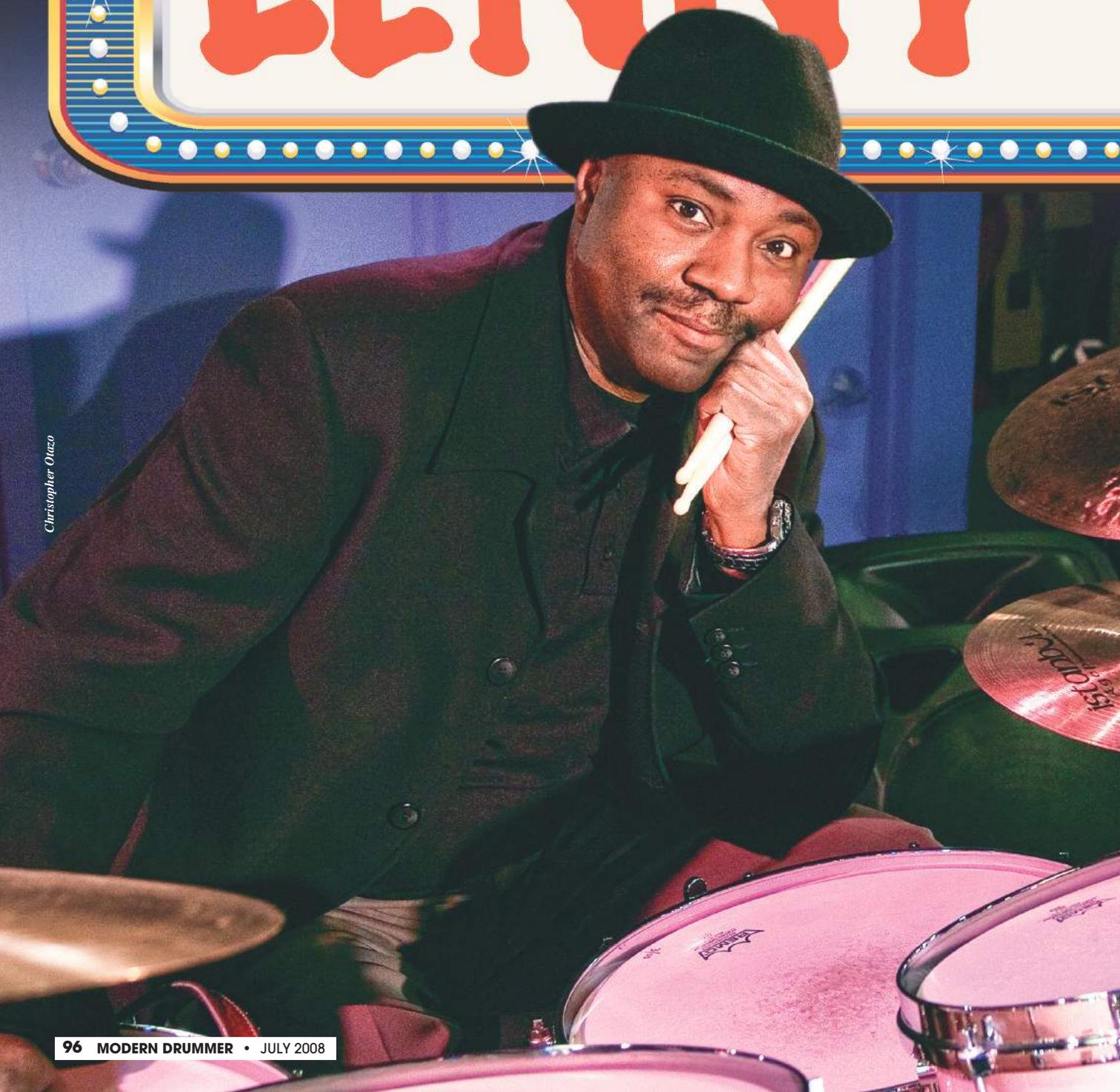
P2000C PowerShifter Eliminator Pedal

The fastest pedal out there. Eliminator offers amazing adjustability with a total of 6 interchangeable cams, 4 beater surfaces and Pearl's PowerShifter function for complete control over pedal height and angle.

Pearl®

Consumer Disclosure - To enter online, visit www.moderndrummer.com between the dates below and look for the Pearl Contest button (one entry per household and/or email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS JUNE 1, 2008 AND ENDS JULY 31, 2008. 4. Grand Prize Drawing: Winner will be selected by random drawing on August 12, 2008. Winner will be notified by phone or email on or about August 14, 2008. 5. Employees, and their immediate families, of Modern Drummer, Pearl Corporation, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the US and Canada, 18 years of age or older. Void in Quebec, Canada, Florida, and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: First Prize - one (1) winner will receive a Pearl MCX 7-piece kit that includes (1) each: 8", 10", 12", 14", 16" toms, 22" bass drum, and 14"x6.5" snare with hardware including a PowerShifter Eliminator pedal, and a Roadster throne. Approximate retail value of prize: \$6,358.00. Second Prize: One (1) winner will receive a Pearl MCX 14x6.5 snare drum. Approximate retail value of prize: \$498. Third prize: One (1) winner will receive a PowerShifter Eliminator pedal. Approximate retail value of prize: \$239.00. Approximate retail value of contest: \$7,086.00. 11. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Pearl/ Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

LENNY



Christopher Otazo



WHITE



Returns...To Forever

by T. Bruce Wittet



Wollman Rink in New York City was not a safe place for families one humid night in the summer of 1975, when superstar band Return To Forever appeared there on a makeshift stage that carpenters had cobbled together. Wollman then was a far cry from the trumped-up Norman Rockwell picture it's become in recent years. Back then it hosted an ambitious summer concert series. But Return To Forever just about sealed its short-lived fate.

The venue accommodated 7,000, give or take. But that summer night, an estimated 10,000 fans were on hand. No one knows what started it, but a surge of fans brought down the house, trampling the makeshift plywood concert barriers, which cracked like gunshots and shot up shrapnel-like shards into the air. The cosmic rain of debris soon included bottles, garbage, and lit cigarettes. Foot and mounted police were put to the test containing the outbreak. It was one great mosh pit—punk rock destruction in the extreme.

Except for one small detail: RTF wasn't a rock band. They were a jazz band—one that played intricate instrumental arrangements over which legends Chick Corea, Stanley Clarke, Al Di Meola, and Lenny White improvised at length. To be sure, sometimes it was as loud as any rock band, but it frequently contrasted light with shade, pulling levels down to a pin-drop. Unfortunately the sea of people there for RTF were not to be hushed and made quick work of Wollman, a major reason the concert series died an untimely death. Shakespeare In The Park it was not.

Who could have forecast that a jazz band would spark a brush fire of collective behavior? Who'd have predicted that Lenny White, a jazz drummer anointed by the likes of Roy Haynes and Philly Joe Jones, would have made a slamming rock drummer, a true hero among press and populace, and a man praised by no less than John Bonham? Lenny White, the drummer on *Hymn Of The Seventh Galaxy* and several more RTF hit releases, was as big as big gets. Whole neighborhoods were split between allegiance to Lenny White and another fusion giant, The Mahavishnu Orchestra's Billy Cobham.

For a taste of what Lenny and RTF were all about, witness the group's magnificent epic "After The Cosmic Rain." It features White's impressive roundhouse single-stroke rolls and amazingly fast single bass drum technique.

It's important to point out that Lenny has never been a slammer. You'd have been forgiven if you thought that he was waiting to get out those Tony Williams-inspired flams, such was the nature of his wide-open, articulate sound. But the truth is, Lenny never pounded; he always had a deft touch and played with a lot of grace.

Jazz endowed Lenny with imagination, tonality, and control known to a few rare drumming souls—Haynes, Philly Joe, Art Blakey. But the musician who gave Lenny a reason to live, the great one Lenny affectionately refers to as "God Drums," was Tony Williams. "When I heard him play," reflects Lenny, "I heard the past, present, and future of drumming, all combined into one person."

There are those who hold Lenny in similarly high esteem—and not just fans. Take Wallace Roney, the acclaimed trumpet player, friend of Miles Davis, and custodian of a couple of Miles' unique horns. Speaking through a crackling cell phone while en route to an all-star night at New York jazz club Iridium, Wallace didn't miss a beat when we mentioned Lenny. Roney doesn't mince words, and he places him at the end of a royal lineage that starts with Max Roach, Philly Joe, and Tony.

It might all hinge on Lenny's sensitivity and refined swing. It doesn't matter if he's playing jazz or funk; his swing has crossed genres and floated the groove for too many albums to mention. A cross-section includes Freddie Hubbard, Joe Henderson, Azteca, Gato Barbieri, Stanley Clarke, Jamaica Boys, and Twennynine. Of course, even if Lenny White had only recorded Miles Davis's era-defining *Bitches Brew*, he'd be a star

by anybody's standards. But Lenny kept going, making jazz albums and even racking up top-ten funk and rock singles.

Unquestionably, though, Lenny is best known for Return To Forever, where he juggled jazz, rock, and Latin without making any stylistic sacrifices. But by the '80s, the band was long gone.

Ordinarily in life, the saying holds true: *You can't go back*. But a happy exception in 2008 is the return of Return To Forever. The original lineup is appearing somewhere near you as we speak. Once you hear the wailing chorus of "After The Cosmic Rain" or the driving "Captain Señor Mouse," you'll discover what a previous generation discovered—that jazz could meet rock halfway and give birth to something more vital than either.

So you buy your ticket and watch Lenny—although something might not look right. He plays a regular kit with two rack toms and three floor toms. But his ride is on his left (he can play it the other way, too), and works it with his left hand. No, it's not quite "open handed," because his right hand, unless he's playing backbeat, is held with traditional grip.

One more point: The best suffer like the rest. Recently Lenny experienced a frustrating loss of muscle stability and stamina from his right shoulder down his arm. Turns out it was a result of a nerve impingement in the upper spine, something this writer—and maybe hundreds of other drummers—knows all too well. Rather than take a year off, Lenny launched into therapy with single-minded zeal. He's well on the route to recovery, and MD found him in great spirits.

LENNY'S RTF KIT (Not Shown In Photos)

Drums: Innovation Drums in robin's-egg blue finish

- A. 5 $\frac{1}{2}$ x12 auxiliary snare (30-ply maple)
- B. 5 $\frac{1}{2}$ x14 CP-1 snare (titanium shell with 10 lugs)
- C. 8x12 rack tom
- D. 9x13 rack tom
- E. 14x14 floor tom
- F. 16x16 floor tom
- G. 16x18 floor tom
- H. 18x22 bass drum (with DW slide tom base combined with Yamaha ball & socket stem and holder)

Cymbals: Istanbul Agop

- 1. 14" Epoch hi-hats (prototype)
 - 2. 22 $\frac{1}{2}$ " Epoch ride
 - 3. 17" Epoch crash (prototype)
 - 4. 19" Epoch crash (prototype)
- (Lenny occasionally uses a prototype China to the left of his hi-hat.)

Hardware: various, including an old Gretsch Floating Action pedal (converted from strap- to chain-drive)

Heads: Remo Black Suede or coated Emperors on snare and tom batters, clear Ambassadors on bottoms of toms, clear Ambassador on bass drum batter, Innovation 7-ply logo head with hole on front

Microphones: Shure, internally mounted using the May EA system

Sticks: Vater Lenny White model (between a 55A and 5B)

Paul Jonason

"I don't like the generic drum sounds you hear today. I want to put a personal stamp on the music."

MD: Worst-case scenario, what can happen if you feel the onset of this condition?

Lenny: You're tired; you have no strength. When your arm doesn't have strength, it tends to lock up. To demonstrate, hold out your hand palm down; turn it to palm up. That's my problem; I can't do that. Since I play traditional grip with my right hand, it's a problem I have to overcome. But by the time this is published, I'll have gone to Germany for an experimental procedure involving injections, which might handle it. The doctor has worked on a lot of sports people—soccer players in Europe.

MD: You're talking about people who need extreme endurance.

Lenny: Yes, but while I might have seemed to be, I was never really an athletic-type player. I saw the movie *Enter The Dragon* twenty years ago, and in it Bruce Lee said something that I adopted. He described his style as "the art of fighting without fighting." He would place a one-inch punch that would knock somebody down. I adopted that in the sense of making the most sound with the least amount of movement.

MD: I think that's evident on some of the classic RTF clips on YouTube. You can see that you really generated volume without a full swing of the bat.

Lenny: You can maximize your sound by the way you hit the drum and where you hit it. You don't have to raise your arm up over your head to get maximum sound. There are people who do that really well and get a great sound, but that's not my concept.

When I was with The Jamaica Boys doing videos, the director would say, "You need to move around more," and I would say, "Hey, this is my style!" I try to make the most sound with the least effort.

MD: You've always played a right-handed kit but rode with your left hand. I don't think I've ever seen you play any way but thumbs-up with your left hand.

Lenny: Well, here's the thing: When I play brushes, I play right-handed and I play matched grip. I play the sweep with my left hand and the pattern with my right.

There's a tune that Stanley Clarke did on his first solo album called "Lopsy Loo," which Tony Williams played on. When Return To Forever played that tune live, it would be the only tune where I played right-handed, snare drum with my left. That's just what felt the best.

MD: Why would it feel better to play "normally" on just one tune?

Lenny: It's a quirk, a right-brain/left-brain thing.

MD: Easy for you, but the rest of us aren't ambidextrous!

Lenny: A friend of mine suggested that I play right-handed as part of my therapy, and I do. But I'm still working on traditional grip, especially when I play straight-ahead.

I started taking lessons again in 2000 in order to understand what I already know. I know that sounds crazy, but I wanted to explore the proper stick technique for what I was doing. In doing that, my hands began to look better. I still hate to look at them, but they are getting better.

I played for years with a traditional grip like Elvin used—with a thumb grip. But with my muscles being weak, that's becoming a problem. You know how the Queen waves—it's not really a wave but a motion from the wrist? That's the problem. If you were to take a stick and put it between your thumb and forefinger, and you're waving like the

Queen, that's what gives you the stroke, and that's where I'm having the problem. Because of the weakness in my bicep, I turn my wrist but I don't get a 90° stroke; it's more like a 45° stroke. But I'm working on it every day.

MD: You've told me that you switched to matched grip, at least as a temporary measure.

Lenny: Correct, and when I'm playing matched grip I tend to play with the thumb on the side of the stick in my right hand, as opposed to the thumb-up position of my left hand. I have to turn the thumb on the right hand to the side; that movement is the problem.

Fortunately, the way I play is not just with the thumb and the wrist but with the fingers, and my fingers are not affected at all.

MD: Jack DeJohnette told me about switch-

Inside Lenny's New Drums

Steve Badalament, who heads Innovation Drums, prefers the company of discerning, picky drummers. Case in point, he's been working with Lenny White for over ten years. MD asked Steve for the scoop on Lenny's custom RTF kit.

"When I work with Lenny," says Badalament, "who has incredibly high standards, it makes me get better at drum making. I give him a sound he can't find anywhere else, with enormous depth, long sustain, and beautiful harmonics. My die-cast hoops are special, unlike ordinary zinc ones that don't hold their tolerances well. Everything we use is premium materials, made to ISO 9000 standards, right down to the lug screws. It has to be that way.

"Lenny's kit is maple with a titanium snare," Steve continues. "It's an 1/8"-thick CP-1 Titanium. Our titanium is not too thin or too light; we chose the thickness for the exceptional sound. For toms and bass drums, we use Michigan maple made from 120-year-old planks. I believe unequivocally that each shell must resonate significantly. The floor tom resonates for eleven seconds! Lenny's drums are all 9-ply, quarter-inch thick, with the bass drum a little thicker, and there is no filler between the plies. Interiors and exteriors are finished with fifteen coats of lacquer, which, when done properly, enhances all the qualities I've described. The outside finish emulates the robin's-egg blue of Lenny's '70s kit. I actually copied the finish of his early kit, but I had to remove the lugs to see the original finish, because the exposed finish had faded due to oxidation of the nitrocellulose lacquer."

Badalament concludes, "Lenny and I smile when we repeat the informal motto of Innovation, quoted from Voltaire: 'I have the simplest of tastes. I only like the best.'"



Christopher Otaico

CHICK COREA On Lenny White



"Lenny helped define this quartet version of RTF with his innovative concept of drumming for this particular music. The way he applied the flavors of jazz drumming tradition to rock and funk beats made the music swing as well as rock. Totally unique—and totally Lenny."

ing full-time to matched grip. I asked him if it affected his triplet swing, in the sense that holding right and left hands differently creates a lilt. Some players say that holding the right and left sticks differently is integral to swinging. Jack told me, "I wouldn't buy

into any of that."

Lenny: I wouldn't either. Miles Davis lost his chops, and he got them back and played again. There are lots of stories of people who've had injuries and who have found alternate ways to do what they do.



NEW ARTISTICKS FROM HOT STICKS

Our drumsticks don't look plain because they aren't.



New Tigerdelic 5A Wood Tip



New Widowmaker ROCK Wood Tip



New Union Jack 5B Nylon Tip

With the addition of three new Artisticks finishes, Hot Sticks has once again taken drumstick design to a whole new level. And, beneath our patented, full-color graphics is a reliable, premium-quality, American hickory drumstick that's just as

advanced. Since this exclusive combination gives drummers the feel, performance and looks that are anything but ordinary, it's no wonder we've never been known for making a plain drumstick. The question is, why are you still playing one?

Artisticks are available in a wide choice of finishes and popular models with wood or nylon tips at leading drumshops and music stores.

Hot Sticks
hotsticksdrumsticks.com

EPOCH HAS THE VINTAGE SOUND
THAT I'VE ALWAYS LOVED

LENNY WHITE

Epoch SIGNATURE RIDE

ISTANBUL AGOP & ALCHEMY CYMBALS AMERICA, Corp.
21610 Lassen Street Unit 7
Chatsworth, CA 91311

Phone: 818 882 3673 Fax: 818 882 3676
info@istanbulcymbalsusa.com
info@istanbulcymbals.com
www.istanbulcymbals.com

istanbul
Agop Handmade cymbals from Turkey.

LENNY WHITE

MD: Do you notice any difference in the figures you play when you play matched grip?

Lenny: I don't think so. When I used to play with Return To Forever, I used matched grip exclusively, but not when I started. Eventually, because of the volume and "mass" of the music, my hands would hurt. Switching to matched grip worked.

MD: When Hymn Of The Seventh Galaxy came out, it sounded as if you were really slamming. But you don't play extraordinarily loud. When you first heard the album, did you consider it an accurate reflection of the way you played?

Lenny: It's interesting... There's going to be an anthology released. Stanley was in the studio remixing all those albums, and I was in Russia and Stanley called me and said, "Man, you're not going to believe it. I can hear all those little things you were playing. I never heard that stuff before!"

To be honest, the reason I got into record producing was that I didn't like the way the drums were mixed.

Lenny's Preferred Listening List

ARTIST

Miles Davis
Herbie Hancock
John Coltrane
John Coltrane
Miles Davis
Max Roach
Art Blakey And The Jazz Messengers
Jackie McLean
Led Zeppelin
James Brown

ALBUM

Miles Smiles
Empyrean Isles
A Love Supreme
The John Coltrane Quartet Plays
Milestones
Drums Unlimited/Percussion Bitter Suite
Free For All
Destination Out
all
Star Time

DRUMMER

Tony Williams
Tony Williams
Elvin Jones
Elvin Jones
Philly Joe Jones
Max Roach
Art Blakey
Roy Haynes
John Bonham
Jabo Starks,
Clyde Stubblefield,
Bernard Purdie, others

STOP PLAYING WITH YOURSELF.

Get These Music Minus Drums Play-along Cd's And Play With Us.



Available at drumshops everywhere or online at www.DRUMFUN.com

DrumFun
Turn it Up & Lay it Down

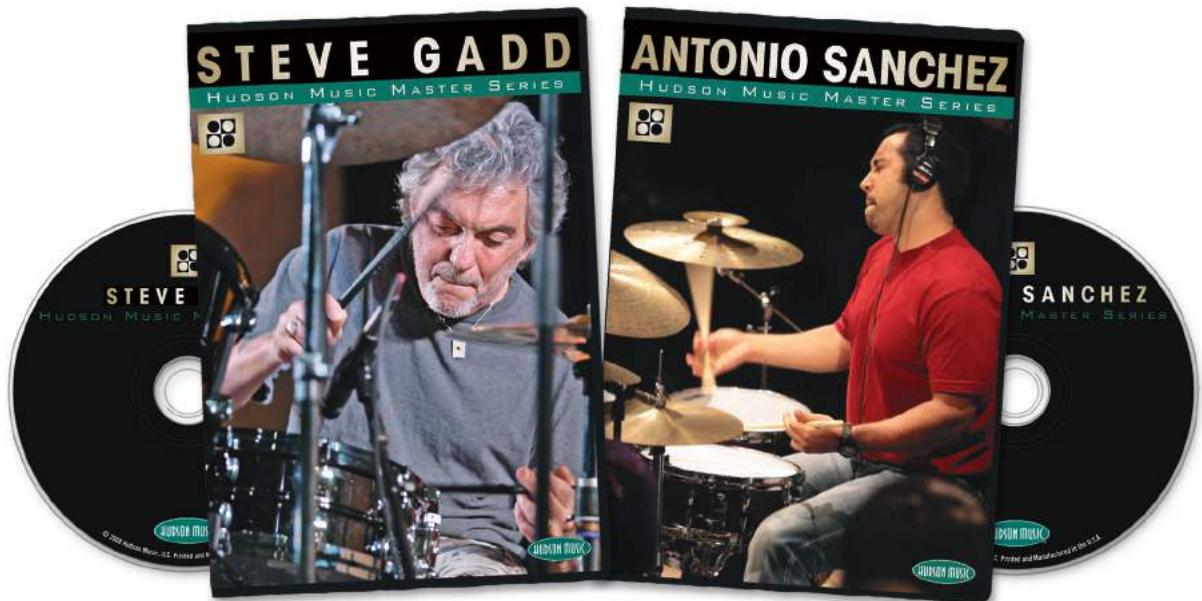
John Faviccia

Dom Famularo

Jeff Salem

This Berklee recommended series is proudly endorsed by educators and clinicians worldwide.

The Master Series.



Steve Gadd

The first release in this new Hudson Music series offers an unprecedented view of a modern drumming icon, including:

- Detailed demonstrations of signature drum tracks such as “Aja”, “Nite Sprite”, “50 Ways to Leave Your Lover” and “Late in the Evening”.
- The application of rudiments to the drumset, playing to a click-track, odd-times, shuffles and soloing in a musical context.
- Bonus features: a 20-minute documentary from the 2003 ADAA ceremony plus a Steve Gadd-Giovanni Hidalgo rehearsal and duet from the 1997 Modern Drummer Festival. Running time: 2:10

Antonio Sanchez

Antonio displays the technical mastery and musicianship that have made him one of the most in-demand players on today’s music scene, with:

- Performance, analysis and discussion of challenging songs by Pat Metheny and Chick Corea as well as Antonio’s own compositions.
- Explanation of topics such as musical influences, developing a unique style, hand technique, motivic development, left-foot and odd-meter clavé, playing stylistically and independence.
- Bonus features: Antonio’s Spanish language voice-over option and an eBook of practice exercises. Running time: 2:53.

Watch for future “Master Series” releases featuring Jason Bittner and John Blackwell.
Available at leading drumshops • Distributed by the Hal Leonard Corporation



Now playing at hudsonmusic.com:

From Airto to Zoro— check out our collection of audio and video clips of these 2008 Modern Drummer Readers Poll winners.

Alex Acuña
MD Festival 2005

Chris Adler
MD Festival 2005

Airto
MD Festival 2003

Ginger Baker
Classic Rock Solos

Carter Beauford
Making Music

Gregg Bissonette
Musical Drumming

Jason Bittner
MD Festival 2005

John Blackwell
Technique, Grooving...

Teddy Campbell
MD Festival 2006

Keith Carlock
MD Festival 2005

Dennis Chambers
Salute To Buddy Rich

Vinnie Colaiuta
Gadd/ADAA

Luis Conté
MD Festival 2006

Stewart Copeland
MD Festival 2006

Peter Erskine
AEMP Live in NYC

Steve Gadd
Master Series



David Garibaldi
Code Of Funk

Roy Haynes
MD Festival 2005

Gerald Heyward
MD Festival 2006

Horacio Hernandez
MD Festival 2000

Thomas Lang
Creative Coordination

Paul Leim
MD Festival 2000

Gene Krupa
Swing, Swing, Swing

Keith Moon
Classic Rock Solos

Joe Morello
The Art of Brushes

Adam Nussbaum
The Art of Brushes

Neil Peart
Anatomy of a Drum Solo

Mike Portnoy
In Constant Motion

Buddy Rich
At The Top

Antonio Sanchez
Master Series

Chad Smith
MD Festival 2005

Steve Smith
Drum Legacy

Aaron Spears
MD Festival 2006

Billy Ward
MD Festival 2000

Dave Weckl
Drummers Collective 25

Zoro
MD Festival 2005

The logo consists of the lowercase letters 'dp' in a bold, white, sans-serif font, set against a red square background. A registered trademark symbol (®) is located to the right of the 'p'.

Made for drums®



**ARTISTS INCL.: CHAD SMITH,
MARK SCHULMAN, BILLY COBHAM,
KENNY ARONOFF, MARK RICHARDSON**

**WWW.
DRUMPLATES.
COM**



**THE #1
POSITIONING
SYSTEM FOR
ALL DRUMS!**

The logo consists of the lowercase letters 'dp' in a bold, white, sans-serif font, set against a red square background. A registered trademark symbol (®) is located to the right of the 'p'.

SEE WEBSITE FOR DEALERS & DISTRIBUTORS

LENNY WHITE

Someone was always telling me the way I should play and sound. I did a lot of research and learned to make the drums sound how I wanted.

MD: Is the final sound you were getting more a result of the mix or of tuning and muffling?

Lenny: That's a twofold question. I look at my drumkit as one instrument. I tune drums to notes so that there's a spectrum and I can play melodies. If your instrument speaks well within the music, but you don't hear it, the mix is bad. Now, if they tape the drums up and get a muffled sound, then it's not a matter of the mix; they're going to mix it so that the drum presence has nothing to do with melody. It all has to do with rhythm. But I want to play melodic statements that rise above the mix when I need them to—and not just in terms of volume.

MD: Will you be hampered in doing that by your muscle problem? Maybe it will necessitate changing your current drum setup.

Lenny: No, I'm going to have the same configuration I had when I was doing Return To Forever originally: two mounted toms, three floor toms, and a single 22" bass drum, but one that's 16" deep.

I was telling Steve Badalament of Innovation Drums that I was thinking of taking out my old robin's-egg blue Gretsch kit. He said, "Nah, I'm going to make you an Innovation kit in the same color and it's going to be the best drumkit I've ever made. It's going to have a titanium snare drum, a special, thicker one." And he's making me three bass drums—I ain't gonna be playing three bass drums, but I'll have a choice.

Getting back to my muscle problem, it doesn't affect my reach. When I get tired, my singles "flatten out" and I lock up. I don't cheat with my drumming, especially now that I've gone back and studied stickings. I want everything to be right. When I play the ride cymbal, every beat should be articulated. That said, I might have to revert occasionally to playing doubles.

MD: I'll bet you can inspire many drummers out there with your story and your attempts at discovering drumming habits that may have contributed to your strength issues. Any tips regarding that?

Lenny: Posture. Piano players and drummers sit down to play, and that causes spinal compression. Now when I sit in my practice room, I'm straight up against the wall. And I set up and play with a great deal of confinement. My students come over and it's like a labyrinth getting into this confined, tight

setup. I have it like that for practicing—it's sort of like doing isometrics—so that when I play a gig with my kit in its normal position, I'm relaxed and my posture is correct. I have to get my head to stop leaning forward, though; that's part of my rehabilitation. This health issue has actually helped me in terms of conditioning and learning proper technique.

MD: The way you played the second tune on one of your productions, Organic Grooves...that edgy straight-ahead jazz is masterful swinging.

Lenny: Let me tell you where I come from, and what influences all my jazz drumming. My six heroes are Max Roach, Art Blakey, Philly Joe Jones, Roy Haynes, Elvin Jones, and Tony Williams.

MD: Wallace Roney suggested we ask you where you fit stylistically in that group of drummers.

Lenny: Here's how it goes: There's the Max school and the Art Blakey school. Philly Joe and Tony come from Max. Elvin comes from Art Blakey. Roy Haynes has his own take on it. Tony Williams had Roy Haynes, Philly Joe, and Max in him. Elvin and Art Blakey were African kings—there's no doubt about it. Max Roach was the brains of the music. Philly Joe made rudiments sing like Max did. Art Blakey was the groove master, and Elvin is the closest thing to him. Tony Williams incorporated every one of those guys.

When I was seventeen, I heard Tony play "Seven Steps To Heaven." He was only seventeen when he made that record! When I heard Tony, I heard every one of the drummers we talked about, plus others, like Kenny Clarke. It was unbelievable: Tony took the past, combined it [with the present], and told us about the future.

Tony would play a five-stroke roll, but he wouldn't play it on the snare drum. He'd play the first beat on the bass drum and three beats on the snare drum and the last beat on the hi-hat. Plus he had this ride beat where I heard every note that he played. So for years, I'd take a cymbal and sit in the corner of a room so that I could hear every note clearly.

MD: Coltrane used to do that, practice against the angle of two walls so the sound came back to him immediately.

Lenny: That's right. For me, I wanted to hear the sticking of every note. When you listen to Tony on Four And More, you can hear everything.

To me, Tony's the guy who created fusion. Lifetime was the same time as Bitches Brew,

BETTER, STRONGER, FASTER

GHAD STEWART
Gilby Clarke / Stimulator

MYRON HOWELL
Jake Owen

"THIRD" RICHARDSON
Eric Darius

SHAWN DROVER
Megadeth

"The DX Pedals are the most road worthy, smoothest pedals I have ever used, period!! Durability is essential to me on the road, and these pedals have handled that with great ease."

- Shawn Drover of MEGADETH

When your gig requires bulletproof performance night after night, **DX HARDWARE** is the answer! ddrum's **DX** series hardware combines consistent performance, sleek design and rugged durability. Regardless of the style of music you play, **DX** series hardware will stand up to whatever you unleash!



DDRUM.COM

©2008 Ddrum | myspace.com/ddrumusa

LENNY WHITE

and he had already done Miles In The Sky. Miles was listening to Jimi Hendrix. Tony Williams' Lifetime was the sum of all that. It was an organ trio on steroids! He'd play these rock beats with an 18" bass drum. He was the man.

MD: You've still got a lot of Tony in your bass drum, and you've retained that over the years.

Lenny: It's a note. When I play a small drumkit, I tune my bass drum and snare drum to a G. If you were to play the toms in this order: three, two, three, and one, the melody would be "A Love Supreme." I use that tuning for traditional jazz drumming, and I'm debating whether to use it for Return To Forever.

MD: To me that open bass drum sound comes as much from John Bonham as from jazz.

Lenny: I'm glad you say that, because I'm definitely influenced by John Bonham, and Led Zeppelin is my favorite rock band. It was open tuning and no pad in the drum to muffle it. Speaking of Bonham, he mentioned Tony Williams, Billy Cobham, and me as influences.

MD: Your bass drum technique has always been impressive—so fast and precise.

Lenny: I play feet up, meaning I lead with the bass drum. You can hear that in the drum solo on my record Astral Pirates. I start off the tune with a bass drum pattern. Part of that is while I practiced the bass drum separately, I practiced it in coordination with all my limbs. I practice coordination with all four limbs, which gives me the control necessary to play jazz, and not just focus on bass drum control. Jazz music is my heritage, handed down to me directly by

the guys I mentioned before.

I'm not a guy who blows his own horn. But the best compliment I ever got was when I was in Paris playing with Stanley Clarke. An African guy in the audience said to me, "When I hear you play, I see my people."

MD: Growing up in my own musical community, the drumming ranks were divided between Billy Cobham and you. You must have been aware of all that.

Lenny: I've been told that the difference between Mahavishnu and Return To Forever is that we were approachable and played music to the people, related to the people, and we even spoke to the audience through the mic.

Stanley, Chick, and I all came from jazz: Joe Henderson, Freddie Hubbard, Miles Davis, and Horace Silver. When we played with Return To Forever, we played all these notes at high volume, but when it came to the rhythm section, we phrased like we would in a jazz band. With Mahavishnu, there were great compositions, but it wasn't set up like a jazz band in terms of phrasing or form.

MD: When you play breakneck tempos, really fast tempos, it's frustrating to figure out, because you seem so relaxed—it's almost hypnotic. How do you achieve that blinding speed without tensing up?

Lenny: Everything is about one. The music around me might be going [quickly] "One, two, three, four, one, two, three, four," but I'm thinking [at half-speed] "One, one, one, one." It's all based on the ride cymbal. I listened to Tony and how he played really fast, and that was my model. Probably the fastest I've played on record is on Woody Shaw's Blackstone Legacy. That was unbelievable.

When playing fast, I still articulate every beat. I'm not bouncing anything. The ride pattern is spread out on all four beats. I hear a triplet modulation, a triplet division. It's how you feel the quarter note that will make you play the ride pattern the right way. That feel doesn't translate to the "finite" classical notation—or to a magazine article. Some things have to be interpreted instead of written.

When I listen to Elvin play on record, he sounds behind the beat, but when I'd see him play, he'd be right in the center of the beat. Art Blakey was the same way. Recordings don't necessarily give the true nature of what's going on. You're playing through a microphone and little inklings of tardiness give a false impression.

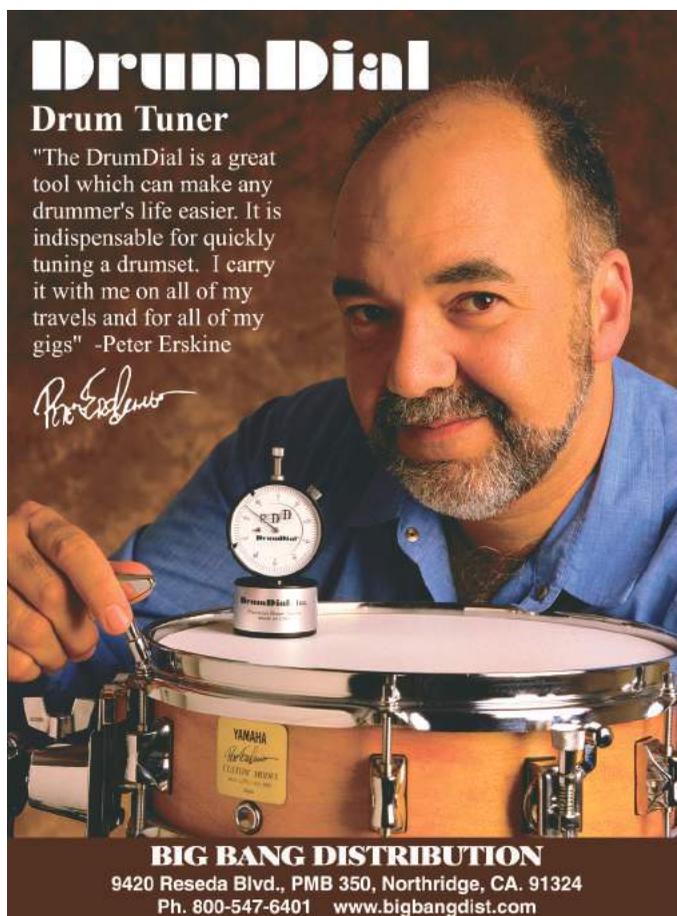
MD: The reunion of RTF: What happened, the phone rang out of the blue?

Lenny: No, man, we'd talked about it for years, but I had given up on it. My pat answer was The Beatles will get back together before Return To Forever will...and two of them are dead!

Then someone made us an astronomical offer. We refused it, but it got us talking again. Stanley and I talked regularly about this. And Stanley had played with AI, and they talked about it. Then Chick and I spent five days together a few years back and sorted out whatever problems existed between us. We realized that this is as good a time as any to reinvestigate this music.

I'm happy that we're getting the opportunity to revisit this music in a new space and time—and you'll get a chance to see it on DVD, too. We're doing a cross section of tunes from the four records we did: Hymn Of The Seventh Galaxy, No Mystery, Romantic Warrior, and Where Have I Known You Before.

Just to be able to play instrumental music on a grand scale is really going to get to the people who don't normally listen to jazz. And Return To Forever is a "man band," not a boy band. There's talk of doing a studio recording as well, and maybe in 2009 going



DrumDial
Drum Tuner

"The DrumDial is a great tool which can make any drummer's life easier. It is indispensable for quickly tuning a drumset. I carry it with me on all of my travels and for all of my gigs" -Peter Erskine

Peter Erskine

BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324
Ph. 800-547-6401 www.bigbangdist.com

GIBRALTAR IS THE BEST
GIBRALTAR IS THE BEST
GIBRALTAR IS THE BEST



9608VA Workstation Throne with
Velcro mounted accessories

The Best Seat
In The House!

Gibraltar supports
every brand, every kit.



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

LENNY WHITE

beyond North America and Europe to Japan.

MD: You and I connected at NAMM last winter, and I was impressed with your new Istanbul Agop cymbal. [See the review on page 37 of this issue.] It really helped me do my best Tony imitation—that shank of the stick sound. It's especially fascinating for me that, as you know, I've had the opportunity to play Tony's original "Nefertiti Ride" at Wallace Roney's place, plus various prototypes Zildjian has created.

Lenny: Wallace has a bunch of Tony's cymbals, and that one sticks out. I played it for a long time. Wallace and I deduced that it was the cymbal Tony used on Nefertiti. If you go on YouTube and see the videos of the '60s tours, it's the cymbal that has the rivet holes.

There's a picture on the wall at the Zildjian headquarters in Boston that shows Tony with that cymbal. Just to be sure, Wallace and I took Tony's cymbal to the Zildjian factory and compared it with the photo, and it's exactly the same. Zildjian then made five cymbals copying the cymbal Tony had. I kept playing the original for a while, but it cracked, so Wallace retired it. But the cymbals modeled after it are some of the best Zildjian has made in the past thirty years. I played them forever.

Anyway, four years ago at NAMM, I heard cymbals from three companies that sounded like old Ks: Istanbul, Buzin, and Bosphorus. I was working on a cymbal with Buzin, but something happened and it fell through. Vince Wilburn [Miles Davis' nephew/drummer] told me to check out Istanbul Agop. They sounded pretty good.

Istanbul Agop contacted me, and I told them that if they couldn't make a cymbal

that sounded better than the one I was playing, forget it. Well, they came up with stuff that was okay. They tried again and again, and I thought they were going to give up, but they didn't. One day, Scott Liken at Istanbul phoned and said, "I think we've got it." They sent the cymbal to me. I told him, "I think we can work with this."

I didn't want the cymbal to be exactly the same as Tony's, but I needed similar characteristics. You see, when you hit the right cymbal, there's instant credibility. Jazz musicians are particular because the sound of their instruments authenticates their music.

This one's legit; it's a jazz cymbal. In actuality, it's not a 22" but a 22½", and there's an aspect of the manufacturing process that's totally different from other Istanbul Agops. Now that they've got the ride right, they're making crashes and hats for me. The line is called Istanbul Agop Epoch. It's my signature line, but I didn't want "Lenny White" printed on each cymbal. I think these cymbals are going to appeal to far more people with a name like Epoch on them.

MD: In an early Modern Drummer interview, you said that you used a 24" A Zildjian brilliant because your Ks were soft and were cracking. Will you be able to use your new Epoch cymbal in a similarly electrified environment and get the articulation—without breakage?

Lenny: I'm going to see. The thing is, I don't like the generic drum sounds you hear today. I want to put a personal stamp on the music again, and the way I'll do that is to play my sound, my distinctive ride cymbal and drums. For drums, I used clear

Remo Ambassadors with the original Return To Forever, but for jazz I now use coated Emperors. It's closer to a traditional sound. I'm going to try the new Remo Black Suede heads in Emperor thickness. The black coating ought to warm up the sound.

MD: We talked about the bass drum and your preference for open tones and tuning to notes. With RTF, you're playing large venues. Will you muffle the bass drum?
Lenny: No, it'll be an open sound. But because they're miking, I'll use a little hole in the front head so they can get a mic inside. The kit that Innovation is making for me is the closest thing to an old Gretsch sound available, but this kit will be extra-special. It's called the Virtuoso series. As I said earlier, the color will be an exact copy of the robin's-egg blue that I have on my old Gretsch kit, and the snare drum will be a 5½x14 titanium drum. Everything is meticulously designed and manufactured, right down to the extra lacquer on the inside of the shells.

MD: You've seen the record industry go through massive changes. Is it still possible for you to produce CDs?

Lenny: Yes, it's changing but it's possible. I did a Polish artist last year and the record went gold. I'm still writing music and producing, and if I don't do it later this year, I'll put out one of my own CDs next year. Like my last one, it'll be eclectic in terms of material. But my heart is in jazz, and that's the approach I take to every sort of music I play.

To see many top drummers comment on Lenny's influence, check out the video on the Multi-Media page at www.moderndrummer.com



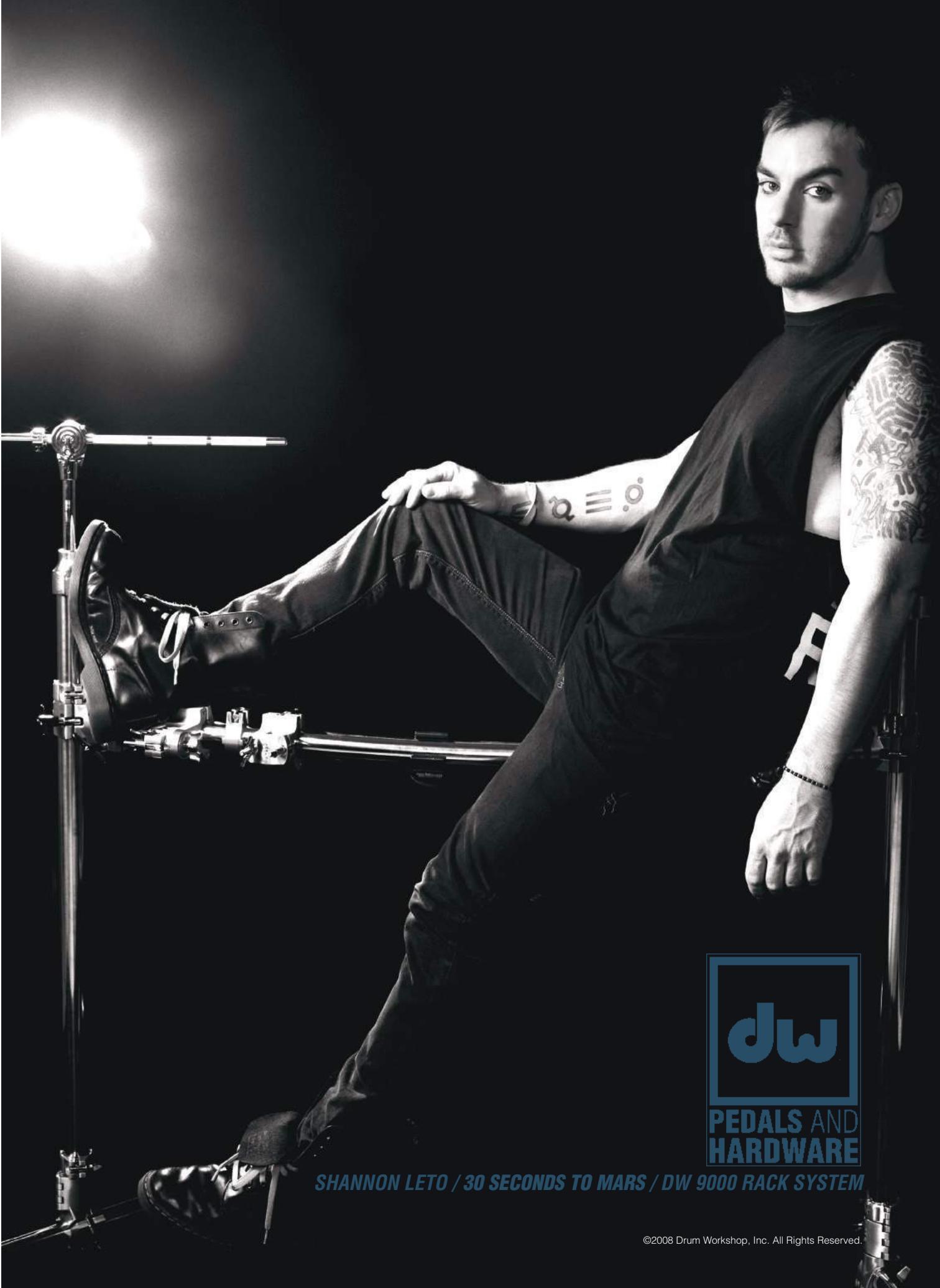
New store in
Knoxville
Now
Open!



FORK'S

DRUM CLOSET

See the full line of
Mapex Drums
always in stock at Fork's
1.800.55.FORKS



SHANNON LETO / 30 SECONDS TO MARS / DW 9000 RACK SYSTEM



Christopher Otazo

LENNY'S CLASSIC LICKS

With Return To Forever, 1974-1976

by Ed Breckenfeld

Chick Corea's Return To Forever ranks with Mahavishnu Orchestra and Weather Report as one of the preeminent '70s fusion supergroups. Since the band's most popular lineup (Corea, bassist Stanley Clarke, guitarist Al Di Meola, and Lenny White) has reunited this year, we decided to take a look back at Lenny's explosive drumming from RTF's peak years.

A self-taught player well-versed in jazz, funk, and rock styles, White was a perfect fit for Corea's move from straight-up jazz to electric fusion in the mid-'70s. Lenny's heavy funk groove provided solid grounding for the band, while he handled its rhythmic challenges with sound rudimental technique. Here are some of his best moments with this stellar quartet.

Where Have I Known You Before (1974) "Vulcan Worlds"

When nineteen-year-old guitar phenom Al Di Meola came on board for RTF's fourth album, the band's firepower multiplied, as the licks flying throughout this album demonstrate. Here's one of Lenny's groove & fill combinations from the album's lead-off track. (0:14)



The song also features several sections where White stretches out on two-bar solos. Notice the flam accent rudiment he employs in this 'round-the-kit fill. (1:00)



"The Shadow Of Lo"

Lenny's composition for the album begins as a light, ethereal jazz piece, and then launches into a funky groove. The offbeat open hi-hats and ghost notes add depth to this head-bobbing beat. (5:49)



"Song To The Pharoah Kings"

Embellished by a drag and an open hi-hat, the double paradiddle provides a perfect pattern for the 6/8 sections in this long Corea composition. The emphasis on the "&" of the second and fifth beats in the measure brings out a four-against-six polyrhythm in the groove. (3:31)



No Mystery (1975)

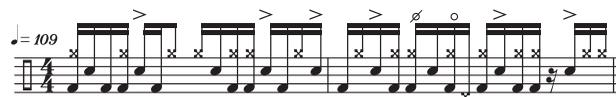
"Flight Of The Newborn"

The quartet's second album together earned them a Grammy award. This Di Meola song provided Lenny with the chance to explore some serious funk patterns, including the splashy hi-hat work here, which is another of his trademarks. (0:00)



"Sofistifunk"

The title of this Lenny White composition perfectly describes the type of beat he's laying down. Check out the rhythmic twists and turns in this sequence. The interweaving hi-hat work is especially cool. (3:32)



"Celebration Suite Part 1"

Lenny deftly handles the album's closing piece with this Afro-Cuban groove in 6/8 time, employing toms to simulate the hand percussion roots of the rhythm. (2:06)



Romantic Warrior (1976) "Medieval Overture"

Now we arrive at the creative and commercial pinnacle of this version of Return To Forever. Romantic Warrior's combination of densely complex arrangements and white-hot musicianship gave the band its first gold record. Here's a sequence containing Lenny White's burning solo groove and his fills from early in the opening track. Note the outrageous tempo. (1:09)

Musical notation for the 'Medieval Overture' section of 'Romantic Warrior'. It consists of three staves of music in 4/4 time, starting at a tempo of 186 BPM. The notation includes various rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like accents and slurs.

"Sorceress"

Here's another groove-oriented tune that Lenny wrote for the album, with a great bass line from Stanley Clarke. As the song nears its conclusion, White whips off this solo around a funk riff from the band. The offbeat open hi-hat stabs, snare drags, and sweeping tom moves are vintage L.W. (6:43)

Musical notation for the 'The Romantic Warrior' section. It consists of two staves of music in 4/4 time, starting at a tempo of 126 BPM. The notation features a mix of eighth and sixteenth notes with various articulations.

"The Romantic Warrior"

As Chick Corea embarks upon a lengthy piano solo late in this tune, White's up-tempo funky groove lays the bedrock. An open hi-hat accent once again plays a key role. (7:33)

Musical notation for the 'Duel Of The Jester And The Tyrant' section. It consists of one staff of music in 4/4 time, starting at a tempo of 142 BPM. The notation shows a simple rhythmic pattern with accents.

"Duel Of The Jester And The Tyrant"

Near the end of the album, Clarke, Di Meola, and White trade speedy solos. Lenny's backwards up-the-kit quads and brief super-fast funk groove make this one a standout. (8:21)

Musical notation for the 'Sorceress' section. It consists of one staff of music in 4/4 time, starting at a tempo of 178 BPM. The notation includes complex rhythmic patterns with accents and slurs.



You can contact **Ed Breckenfeld** through his Web site, www.edbreckenfeld.com.



do a 180°...make the switch!
YOU'LL SEE WHY LARS NEVER WENT BACK.

Lars Ulrich

AHEAD DRUMSTICKS

www.AheadDrumSticks.com
800-547-6401

US / BIG BANG DISTRIBUTION
UK / BR DISTRIBUTION
www.BRDistribution.co.uk

photo credit: ROSS HALFINN/PAQUE

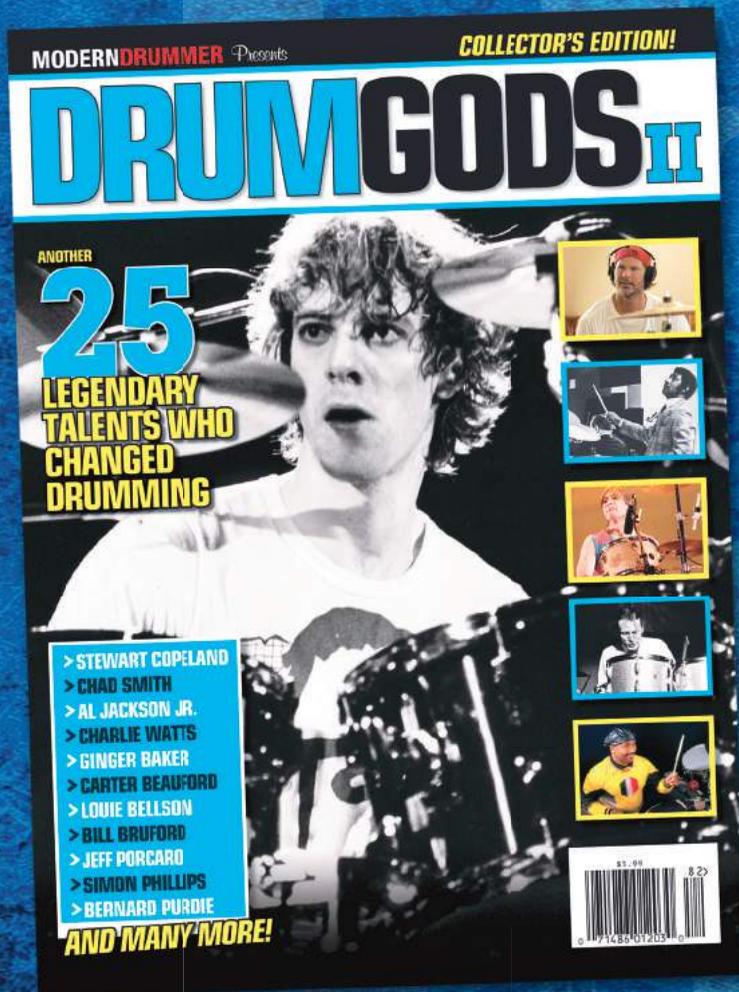
OUR STICKS GIVE YOU **HALF THE SHOCK**
and **WAY MORE REBOUND** than WOOD!

TRANSLATION? YOU CAN DRUM
LONGER, LOUDER, and BETTER
than YOU EVER HAVE BEFORE!

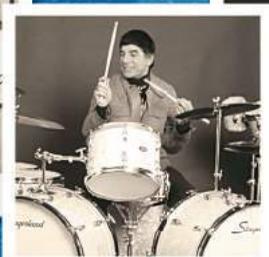
get
AHEAD!

HEROES. LEG

FROM THE EDITORS OF MOD



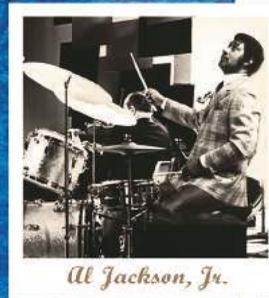
Chick Webb



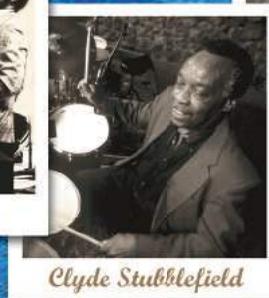
Louie Bellson



Joe Morello



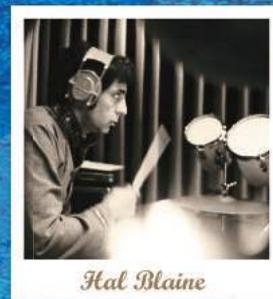
Al Jackson, Jr.



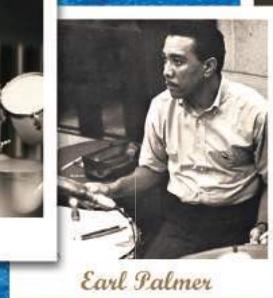
Clyde Stubblefield



Jabo Starks



Hal Blaine



Earl Palmer



Jim Keltner

It's all here: the stories, photos, music, and history of 25 drummers who changed the world. Drum Gods II gives readers an inside, in-depth look at important and influential players from every era and style, with the expertise and excitement that only Modern Drummer can deliver.

Don't miss out on this very special, limited edition. Order online at moderndrummer.com or pick up a copy at your favorite drumshop or newsstand—while supplies last!

FRIENDS. GODS.

MODERN DRUMMER MAGAZINE



Order online at
moderndrummer.com
or call 1-973-239-4140 today!

MODERN DRUMMER

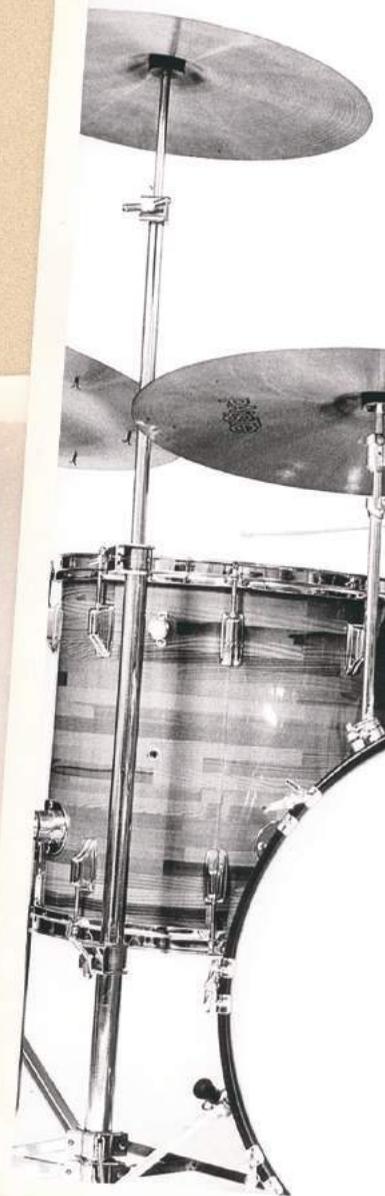
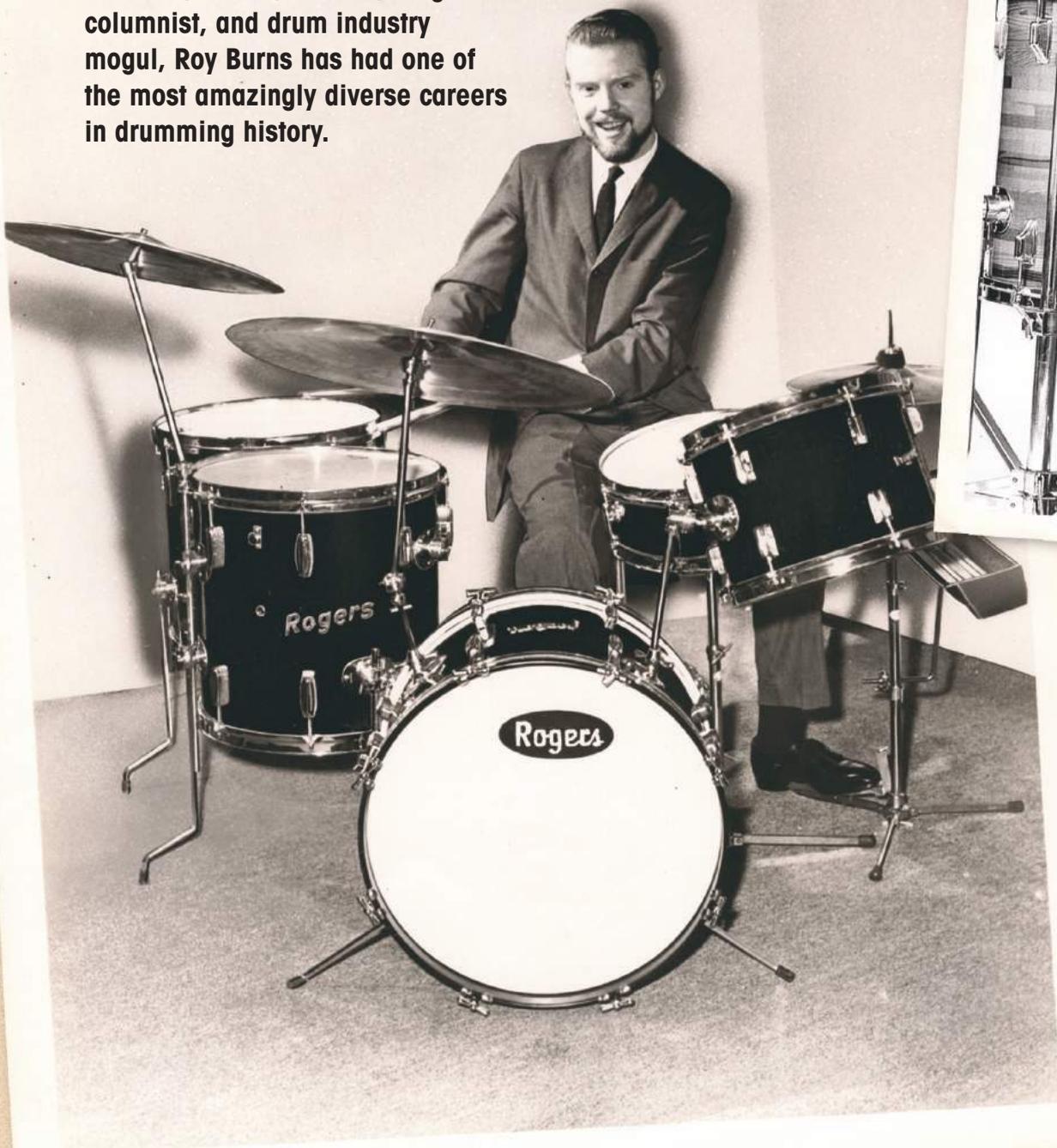
MAGAZINES • MULTI-MEDIA • ONLINE • EVENTS

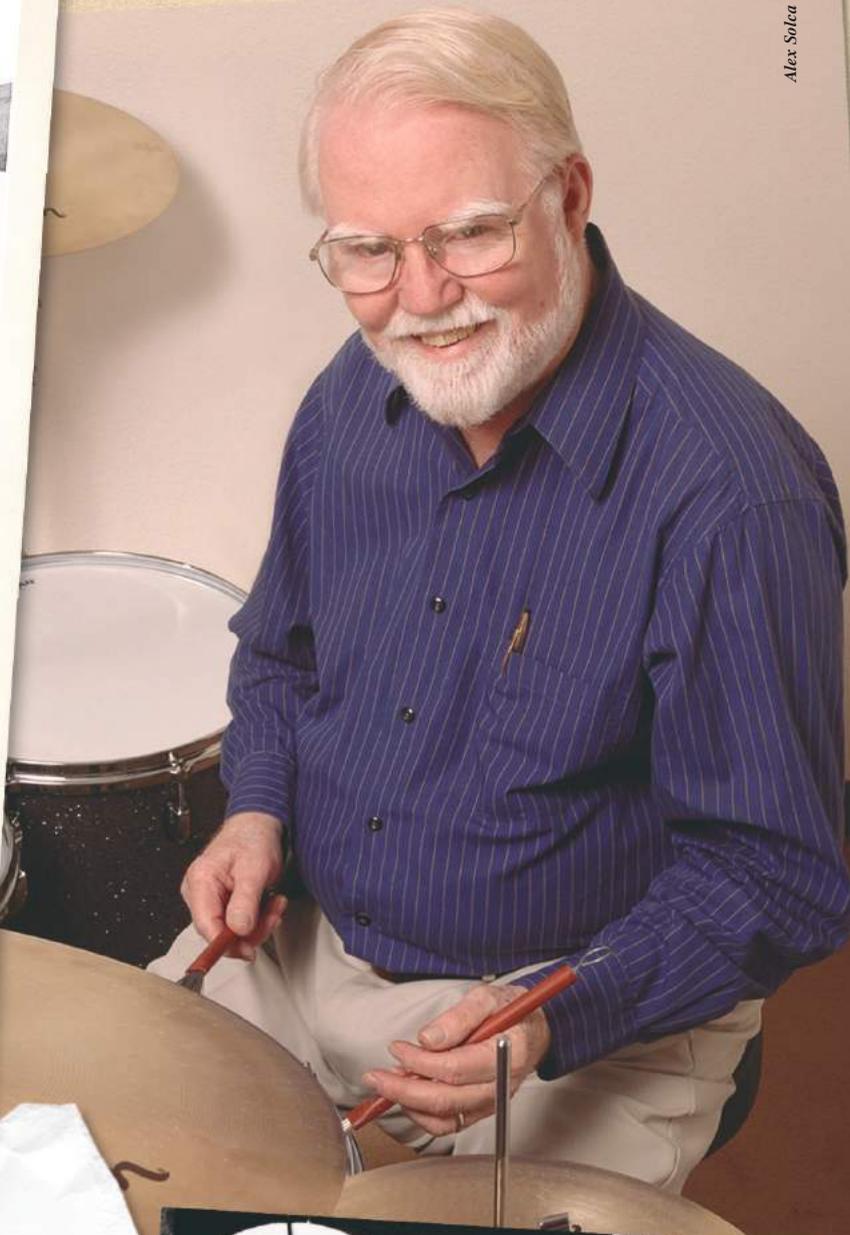
Roy Burns

Man Of The Drums

by Robyn Flans

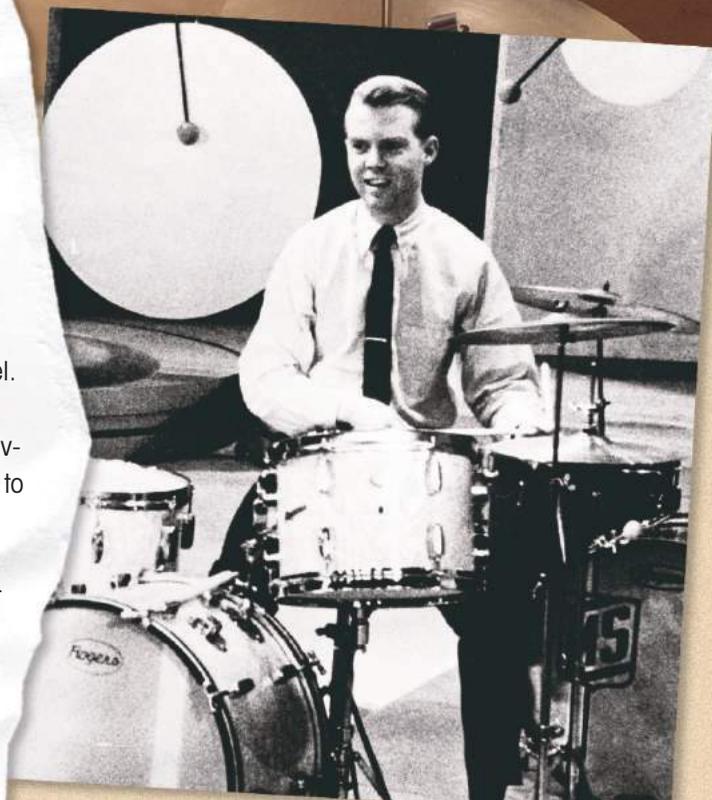
As a groundbreaking drummer, clinician, author, teacher, magazine columnist, and drum industry mogul, Roy Burns has had one of the most amazingly diverse careers in drumming history.





To most drummers today, Roy Burns is best known as the head of Aquarian Drumheads. But in a career that has spanned more than fifty years, this latest chapter is really only the tip of the iceberg. Burns began his career as a remarkable jazz drummer, working with such legends as Woody Herman, Benny Goodman, and Lionel Hampton. He went on to become the house drummer for *The Merv Griffin Show*, an enviable drum seat. Roy then became the first American drummer to perform clinics not only in the States but on an international level. He was a true pioneer in the field, and his work set a standard.

Burns has also been very successful as an author, writing several instructional books, many of which are considered classics to this day, including *Finger Control*, *Elementary Drum Method*, *Advanced Rock Drumming*, *New Orleans Drumming*, and *One Surface Learning*. And let's not forget his remarkable twelve-year run as a columnist for this very magazine. Roy's articles were filled with wonderful advice that drummers still speak of and reference to this day.



Somehow in his vast list of accomplishments, Burns found the time to be a teacher. In fact, he taught some notable drummers, including John Mattox, Josh Freese, Evan Stone, and Nick D'Virgilio. According to Burns, "My whole point of view about teaching was to give drummers the tools so they could play any way they wanted to. Everyone has to find their own way."

Burns began *his* way in Emporia, Kansas, by playing pots and pans in his crib. In 1940, at the age of five, he was imitating the college drum line he heard practicing a couple of blocks from his home. The young drummer began "disappearing," sneaking over to the college to walk alongside the drummers rehearsing at the stadium.

One day, during a break, one of the drummers asked Burns if he could play the drums. He handed him a parade drum and sticks and, miraculously, Roy began to play. That unknown young man, to whom Burns feels indebted to this day, visited Burns' mother to tell her it would be a crime if the little boy didn't receive training.

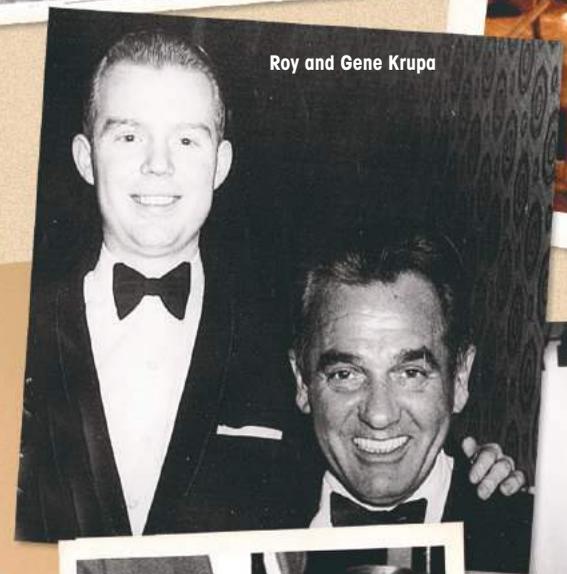
Burns' mother, his greatest supporter, started him on lessons over at the college when he was seven with master conductor Ormond Daly, who would say to him, "Roy, you have very good hands, but you must learn to use your noodle." That lesson has stuck with Burns throughout time.

By the time he was thirteen, Roy was in a band with college kids playing dances and country clubs, performing the popular dance music of the day. He recalls buying his first record, the Benny Goodman Orchestra's *Carnegie Hall Jazz Concert* album. The young drummer loved that record. And how amazing must it have been that, eight years later, he was actually performing with Benny Goodman in New York. According to Roy, "It was like the *Twilight Zone*."

Jump ahead fifty or so years, to 1997, when Burns, at sixty-two, performed at the Modern Drummer Festival. He still wowed the crowd with his beautiful touch and tremendous technique. Roy hung up his sticks after that performance, but says he doesn't miss drumming because he got to play with all of his heroes throughout his wonderful career—Roy Brown, Barney Kessel, Coleman Hawkins, Ben Webster, Roy Eldridge, Benny Goodman, Woody Herman, and Lionel Hampton. Besides, Roy loves what he's doing today—running Aquarian Drumheads.

"I really enjoy what I do now at Aquarian," Roy enthuses. "I love it when I get to talk to some of the famous drummers who endorse our products. They'll say things like, 'Gosh, I get a great sound with your head.' For me, that's like playing a drum solo, because I'm helping them play music."

No question, Burns does seem to be enjoying this stage of his career. "I didn't leave the drum business," he insists. "I'm just in a different part of it, a very satisfying part."



Roy and Gene Krupa



Roy with Buddy Rich



Alex Solca



From left: Teddy Wilson, Arvel Shaw, Benny Goodman, Roy Burns, Red Norvo

MD: Let's start early in your career, when you first came to New York and started studying with [famed drummer/educator] Jim Chapin.

Roy: I contacted Jim, and then he took me to a little place in the Village called The Riviera to hear me play. They had a house piano player there named Eddie Wilcox, and they would let different people sit in. Jim played for a while with various horn players and then he said, "Okay, I want to hear you play for a while." Eddie Wilcox started smiling like crazy at the piano when I started to play because he said I was the only guy who had sat in that night who could play four to the bar on the bass drum. I could feather the bass drum, so it wasn't too loud, and it took the place of the bass to some degree, as there was no bass player on the gig that night.

MD: Where did you learn that?

Roy: I learned that when I was fourteen, playing with a dance band. At that point it was second-nature; I didn't even think about it. Playing

"My last public performance was at the Modern Drummer Festival in 1997. It was Ron Spagnardi, Herb Brochstein, Vic Firth, Don Lombardi, and me—The Originators, they called it—to let the kids know that the guys who owned these companies were all drummers. We pulled it off."

with older people was the secret to my career from the very beginning. On that night I sat in, a young woman came up to Eddie and said, "Gee, I've been coming in here for six weeks, and it's the first time I've seen you smile." He said, "It's that young drummer—he knows what to do."

That young girl came up to me and said, "You play very well," and I said, "Thank you very much." I didn't want to talk to any girls—I was into my career. She said, "No, I mean it, I know something about music, and you really played well." I said, "Thanks very much," and I fluffed her off. Oddly enough, I eventually married that girl, and we've been married now fifty-two years. I owe Jim Chapin that much—he took me to the place where I met my wife.

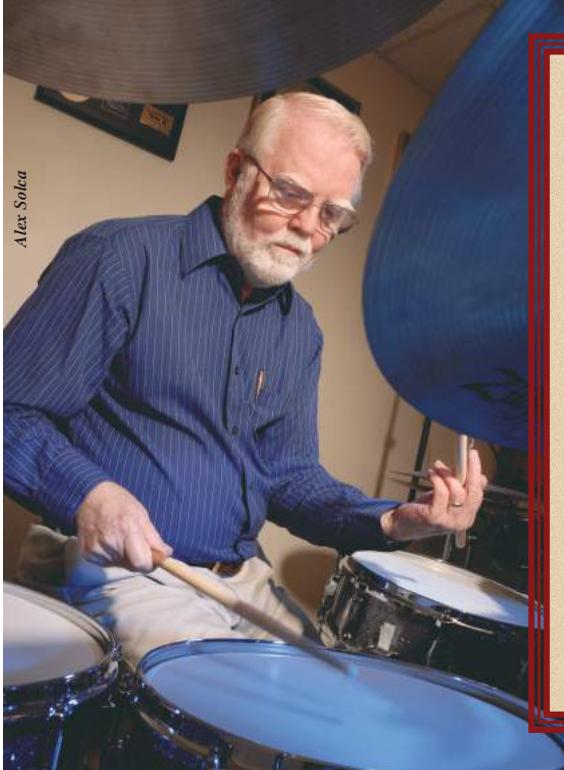
MD: How long after meeting her were you married?

Roy: Six months. I had to get permission from my parents because I was only twenty.

MD: She was your first love.

Roy: Still is. But back then I was struggling around New York, playing any kind of gig I could, playing dances and club gigs. Anything that paid, I would play it.

One guy who really helped me in New York was Sonny Igoe, the great big band drummer. I had met him when I was sixteen, when he was with Woody Herman's band and they played in Kansas. He spent his whole intermission of about half an hour talking to me backstage, which was very nice of him. When I got to New York, I contacted him after I studied with Jim for a while, and he gave me some lessons. Then one day he said to me, "You don't need any more lessons." I thought, "He doesn't want to tell me the secret." He said, "You need to go out and play more."



Alex Solca

Burnin' Burns

ROY'S BEST ON RECORD

ARTIST

Benny Goodman
 Benny Goodman
 Roland Hanna
 Teddy Wilson
 Roy Burns
 Dick Grove
 Sy Zenter

ALBUM

Benny In Brussels, Vol. 1 & Vol. 2
 Benny Goodman Plays World Favorites
 Easy To Love
 The Touch Of Teddy Wilson
 Skin Burns
 Big, Bad And Beautiful
 The Stripper

HIS FAVORITES

ARTIST

Woody Herman
 Buddy Rich
 Duke Ellington
 Miles Davis
 Gene Harris
 Ray Brown Trio
 Buddy Rich
 Nat King Cole

ALBUM

"Leo The Lion" (single)
 This One's For Basie
 Ellington Uptown
 Cookin'
 Listen Here!
 3 Dimensional
 Buddy & Sweets
 After Midnight

DRUMMER

Sonny Igooe
 Buddy Rich
 Louie Bellson
 Philly Joe Jones
 Jeff Hamilton
 Jeff Hamilton
 Buddy Rich
 Lee Young

Sonny recommended me for an audition for Woody Herman's band, and I got the job. After three months, I got a call from Benny Goodman's manager. He said, "Benny wants to hear you play." I said, "I'm already with Woody." He said, "Come on up and just play a little bit for Benny." I

went up to Carnegie Hall Rehearsal Studios and there was Mel Powell, about 6'4", the genius piano player/arranger. Benny said, "Okay, let's play 'Lady Be Good.'" So I started playing brushes, and then we played one tune after another. At that point I was wondering what in the heck was going on.

After two hours, Benny put the clarinet

down after not saying a word to me the whole time. Then he turned to me and said, "Be at the Waldorf tonight, wear a dark suit." I didn't know where the Waldorf was—and I only had one suit! Fortunately it was dark. The band was playing a dance set and a concert set, and Mousey [Elmer] Alexander was the drummer. The manager came up to me and told me that Benny



wanted me to play the concert set.

I met Mousey, who was very nice and said, "You know, kid, I'm leaving the band anyway. Let me help you go through the charts. This is a hell of a way to audition, in front of a live audience, sight-reading and playing somebody else's drums. But I'll talk you through the arrangements and help you as much as I can."

I played the show pretty well. When I came off the stage, Mel Powell grabbed my hand and said, "Congratulations, young man," and Mousey said to me, "Boy, you played that show just like I did, and on my drums. You really listen." I later found out that the manager went up to Benny and said, "What did you think, Benny?" and Benny said, "I don't know." The manager said, "Mel thought he was great, everybody liked him," and Benny said, "Okay, you can hire him." If I had known that at that time, I would have been crushed.

MD: We've all heard that Benny had some quirks.

Roy: Interestingly enough, he was always very nice to me. The manager said, "Benny wants you to hang around town and play with the band." I said, "What am I going to do about Woody?" And he said, "Benny will

take care of that." And he did. I finished my last night with Woody the next night, and the following night I started with Benny at the Waldorf Astoria. We played there for two and a half weeks and the manager said, "I want you to hang around, Benny likes you." I said, "Well, I can't hang around, I have to make some money. I have a family." He said, "You have a family?" I said, "Yes, I'm married and my wife is pregnant." He said, "Okay, what do you need?" I said, "I need at least \$100 a week." He talked to Benny and said, "Okay, you've got your \$100 a week, just be available."

In the meantime, I got my first record date with Teddy Wilson, which Arvell Shaw, the bass player, recommended me for. I was getting out of a taxi cab on 7th Avenue and I saw Teddy Wilson getting out of a silver chauffeur-driven Bentley, wearing a grey suit that cost more than my drumset. I had never met him. I got into the studio—it was Arvell, Teddy, me, and an engineer—but there was no music, no rehearsal, and I'd never played with the guy before. Teddy said, "Arvell has told me a lot about you, Roy." I said, "What do you want me to play?" He said, "What do you mean?" I said, "Sticks, brushes, any particular style?" He said, "Hmmm, I have it,

just play whatever's appropriate." That was the best music lesson I ever had.

We did an album that night and he said it was one of the best albums he had made in a long time. It was called *The Touch Of Teddy Wilson*, on Verve, which has been reissued as part of a collection. I asked Arvell, "How come you recommended me?" He said, "I knew you could make Teddy's tempos." I could play fast. Then Teddy offered me \$350 a week to go on the road, which was a lot of money in 1957, so I told Benny's manager, I had this offer to go with Teddy Wilson to do nine weeks. He asked, "How much are they paying you?" I said, "\$450." He said, "Don't do anything, let me get back to you." He came back to me and said, "Benny will give you a raise to \$150 to not work." I stayed with Benny three and a half years. When I played with him, I got paid more. It was a dream job.

Then we went to Brussels to the World's Fair, which was sponsored by Westinghouse, and they got a promotional record from the concerts that they sold to everybody in America for \$1, *Benny Goodman At The World's Fair*. That had "Sing Sing Sing" on it with my drum solo, and they played it on the radio all the time.

CHOICES, CHOICES, CHOICES

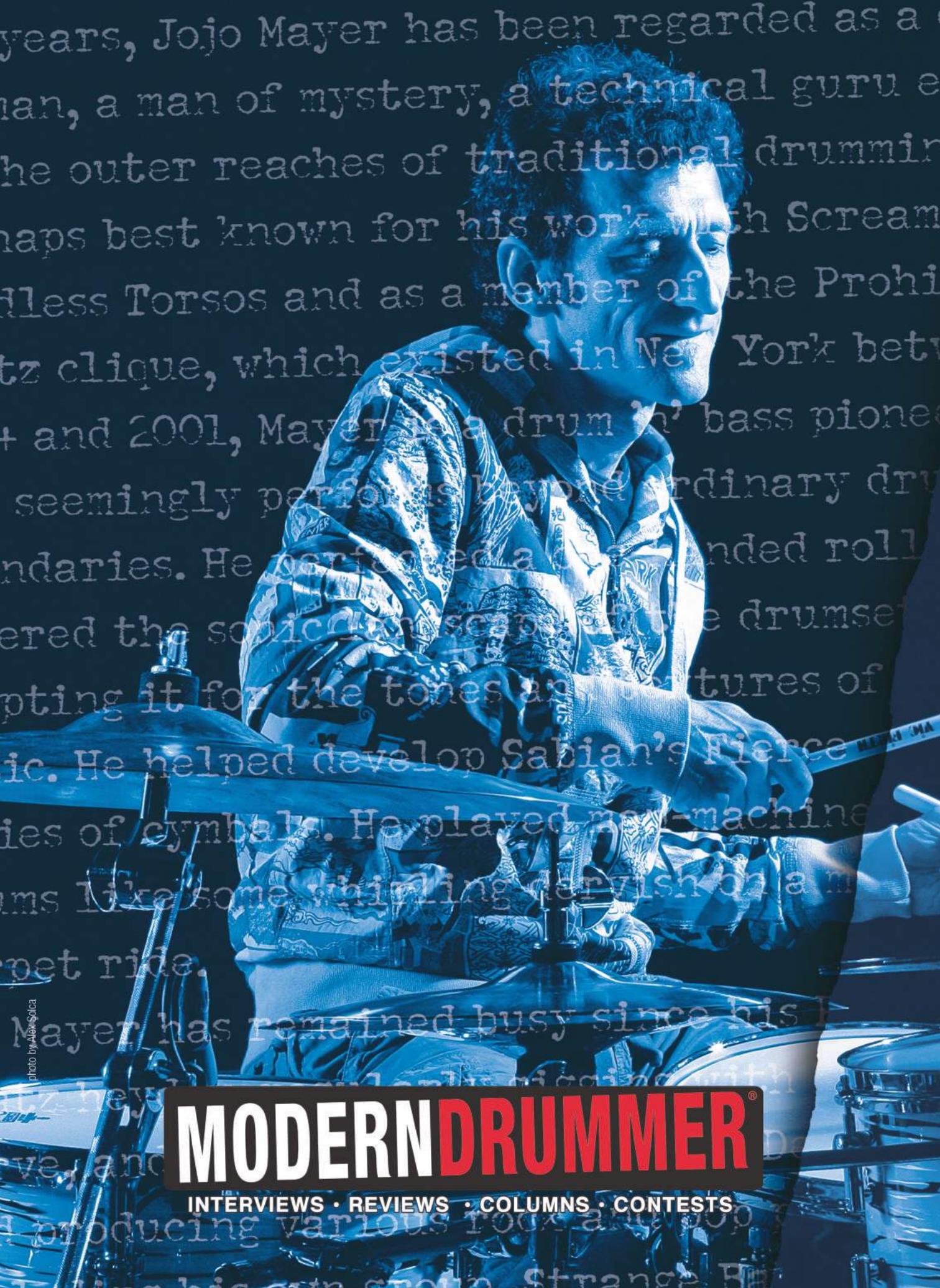
If you want to find the right sound—and who doesn't... then you need choices. Meinl has four bronze alloys. Other companies maybe have 2 or 3. You have to start with the right alloy to get the right sound. The Byzance series (B20 alloy) has totally different sonic properties than Soundcaster Custom (B12 alloy), or the Mb10 series or the Mb8 series. If you want choices to find your sound, remember... four is more than two...or three.

Meinl Byzance Brilliant Series. Full dark sound with a killer look. Good for rock, alternative, pop, fusion, Latin, country. **You can hear sound samples at www.meinlcymbals.com/byzance/brilliant**



CHRIS ADLER
Lamb Of God

4 IS MORE



years, Jojo Mayer has been regarded as a man, a man of mystery, a technical guru who reaches the outer reaches of traditional drumming. Perhaps best known for his work with Screaming Females and as a member of the Prohibited clique, which existed in New York between 1994 and 2001, Mayer is a drum 'n' bass pioneer who seemingly performs beyond ordinary drumming boundaries. He performed a double-headed roll over the sonic drum set, of the drumset, adopting it for the tones and textures of music. He helped develop Sabian's Fierce series of cymbals. He played metal-machine drums like some whirling dervish on a carpet ride. Mayer has remained busy since his heyday, collaborating with various bands, producing various rock and pop albums, and playing his own spots. Strange Fruit

photo by Alex Solca

MODERN DRUMMER®

INTERVIEWS • REVIEWS • COLUMNS • CONTESTS

DON'T MISS A WORD. DON'T MISS A BEAT.

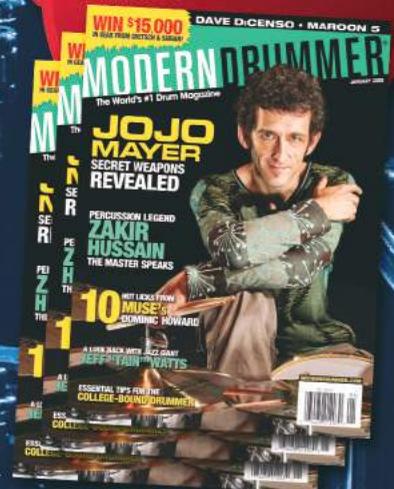
“What hinders most drummers from passing the threshold of speed is not the inability of their muscles or tendons, but that their motions have imperfections. It's like a watch with sand in the gears.”

— Jojo Mayer
(January 2008)

With a subscription to Modern Drummer Magazine, you'll never miss a word, an article, or an exercise from the world's leading authority on drums, drummers, and drumming. Call or go online today to have every issue delivered right to your door, and save almost 60% off the newsstand price.

Start your subscription today!
1-800-551-3786
moderndrummer.com

**OVER
HALF-OFF**
NEWSSTAND PRICES!



ROY BURNS

William B. Williams, who was a famous disc jockey in New York at the time, said, "Listen to this drummer with Benny Goodman, he's only seventeen." Of course, I was older than that, but I looked fifteen. It really got my name out there.

I've often been asked who was the best musician I ever played with, and I have to say it was Benny Goodman. We played a two and a half-hour concert every night. He played on every tune, never looked at a sheet of music, ran the band, got it to sound like he wanted it to sound, and never raised

his voice. He was also the greatest at counting off tempos. With every other bandleader I worked with, it was a guessing game as to what the tempo was going to be. With Benny, the tempo was always on the money, every time, and that's a great benefit to a drummer when you have eighteen guys sitting there waiting for "1."

MD: Why do you think Benny wanted to work with you so badly?

Roy: First thing was, you had to know how to play the brushes. If I hadn't passed that first two-hour brush audition, I never would

have seen the big band. With Benny, you had to know how to play the brushes, and you had to be able to make fast tempos. You had to be able to play with a big band, play good time, play the style, and be able to play a drum solo.

MD: Speaking of brushes, can you offer some tips?

Roy: I used to take a record album jacket and practice on that, because it was a slick surface. I learned to play the beats on there and just pick the brushes off the jacket, rather than digging into it, which is the general tendency. I would put on the record and then play time on the jacket. I learned to pick the beats off and lift them out so it got a real silky sound.

MD: Who told you to do that?

Roy: Nobody. I learned how to develop my technique by using my ear, not by the general rudimentary approach. When I was a young kid, I was practicing, going through quarter notes to 8th notes, to triplets, to 16ths, all single strokes. I noticed each time I went to the next note value to go faster, the sound would change a little bit, but I didn't know what was making it change. I realized each time I went from 8ths to triplets to triplets to 16ths, I would tighten up and that would cause the sound to change, so I learned how to play through all those note values at various speeds without developing any tension. I used my ear to figure that out. I learned to do that with brushes the same way.

I notice that a lot of guys playing brushes push too hard and dig into the drum. I would just skim over the surface of the head, which is what I learned from playing on the back of record albums. I developed a better touch that way.

MD: Why did you leave Benny?

Roy: He wanted me to sign a contract that said I couldn't quit, but I could still be fired at any moment. I had enough business sense to know that this wasn't a good deal. I refused to sign the contract and we parted on kind of icy terms.

MD: During your time with Benny, what was one of the musical challenges you faced?

Roy: When I first joined Benny's band, I had trouble playing "Sing Sing Sing" because of the endurance. I went back to Sonny Igoe and said, "I've got an endurance problem here." And he said, "You should take some lessons with Henry Adler." And I said, "That old guy? Why



STICK IT ANYWHERE

Introducing the **ATM450** cardioid condenser instrument mic. With a unique side-address stick design for endless placement options and minimal obstructions, this mic is designed to get in & out of tight spots in a congested kit. Perfect for top/bottom snare, toms, ride, hi-hat & overheads. And spectacular sound.

ARTIST SERIES™
The next generation is here.

 **audio-technica**
always listening

www.audio-technica.com

break out your
best china

FREE
12" CHINA CYMBAL AND HOLDER
\$120^{MS} VALUE*

and make some
noize with TAMA
IMPERIALSTAR

JON RICE
JOB FOR A COWBOY



Catch Jon & JFAC on
GIGANTOUR
in April/May '08

"I was extremely impressed by the Imperialstar kit. All of the hardware is extremely heavy-duty and durable, and the drums and Meinl HCS cymbals sound awesome. With the mini-china and boom arm thrown in, you can

definitely use the different timbres for musical creativity. All in all, I really think this is the best entry-level drum kit out there. It can really dish it out!"

-Jon Rice, Job For A Cowboy

TAMA[®]
tama.com

*Offer expires June 30th, 2008

ROY BURNS

don't you give me some lessons?" He said, "No, I think you should take some lessons with Henry. I think he can help."

So I met Henry, went to his little studio—which was a room with two practice pads—and he said, "Okay, kid, play some paradiddles." So I played some paradiddles. He said, "Okay, can you double that?" I said, "Sure." I doubled it and he said, "That's as fast as you can go, you can't double that." I said, "Yes, I can." He said, "No, you can't." I said, "Yes, I can." He said, "Let me see." So I doubled it again. And he

started laughing, almost falling off his chair. He said, "That's fast, I've got to admit it, but you don't have any leverage. You need more power." I said, "That's why I'm here."

So he showed me these strange-looking wrist exercises. I said, "Henry, is this it? I've been playing a long time." He said, "Just do these exercises the way I've shown them to you for two weeks. If you don't feel an immediate improvement, I'll give you double your money back." Again, it was Sonny who steered me in the right

direction.

MD: Can you explain those exercises?

Roy: They're just wrist-turning exercises that Henry has in his famous book *The Buddy Rich Book Of Drum Rudiments*. It's a firm grip on the stick and a kind of stiff-looking wrist turn, so you turn your wrist all the way and squeeze to develop strength. You don't play that way, but you practice that way.

I weighed 119 pounds soaking wet at the time, and my hands weren't very big. So I needed to strengthen them, and these exercises worked. In six weeks, I had no more problems. Then when I left Benny's band after the contract dispute, I went to see Sonny play in the Village. He said, "Hey, I'm doing *The Merv Griffin Show* in the afternoons, do you want to sub for me?" I said, "That would be great." Then Sonny left to be a staff musician at CBS and play for *The Jackie Gleason Show*, so then I became the drummer for *The Merv Griffin Show*. Sonny was my guardian angel.

When I did Merv's show, we played with all of these famous bands: Count Basie, Duke Ellington, Sammy Kaye, Guy Lombardo. We would play one song with each of them, each day, for five days.

MD: Any funny stories?

Roy: Guy Lombardo wasn't going over too well, so on the last day, he brought in a Dixieland arrangement of "South Rampart Street Parade," which you can only imagine—a Guy Lombardo-style Dixieland number. He couldn't get this chart off the ground if he set fire to the music. Keep in mind, this show was live. I played the four-bar drum break at the end, the band hit the chord, and much to everybody's surprise, it was greeted by wild applause. Guy was so thrilled. He walked off stage to talk to Merv while we were still holding the note. I looked over to the horn players, and their eyes were going back and forth like crazy, so I hit the crash cymbal as hard as I could and there was a giant sucking sound in the brass section—they gasped for air. He forgot to cut the band off!

MD: How long did that gig last?

Roy: I did three different series with Merv Griffin, and then when he went to syndication, I had a chance to do clinics for *Rogers Drums*. I was an endorser, and my *Finger Control* book had gotten a lot of notoriety because it was the first book of its kind. But the clinic tour coincided with the first six

ONLY WUHAN® CYMBALS AND GONGS

TRADITIONAL, ROCK,
CHINAS AND GONGS



Universal Percussion®
Est. 1976 INC.

www.universa

Where
Drums
Show

Distributors
WUHAN Cymbals

Universal | PH 1.33 |
1431 Heckl | FAX 1
Columbiana, | sales@univer

weeks of The Merv Griffin Show. I went to Merv and asked if I could take off the first six weeks and he said, "Roy, I've had so many guys ask if they could do things like that, but you've got to decide to stay here or give up the show. Whatever you decide, we'll still be friends."

So I went to Henry Adler and said, "What should I do?" And he said, "Kid, you play great, but not enough people know about you. You need exposure. Take the tour. You'll always get another job." So I walked away from a TV show, and my friends thought I was crazy. I then did my first clinic tour, which turned out to be the right decision. I was the first American drummer to do clinics in England, Scotland, and Ireland. My wife, who was Irish, was so thrilled that I was going to Ireland. And it ended up being a huge success. There were eight hundred people at the clinic in Ireland.

MD: When did you find time to write the book, and what inspired it?

Roy: I worked at the Metropole in the afternoon with my own trio for four or five hours, forty-five minutes on, fifteen minutes off. And then at night I would work with Saul Yaged's group, and we would get half-hour breaks. I would write drum books during my break in the musician's room or give lessons between sets. I was playing twelve hours a day.

MD: You were motivated!

Roy: A fanatic. I didn't think so at the time. I was just doing anything to make a living.

MD: What made you know you had a book in you worth writing?

Roy: I didn't know. But when I went up to see Henry Adler with Lew Malin, who contributed to the book, I told my wife, "He's going to turn me down." I showed the book to Henry and he said, "Great idea, we'll take photographs, we'll get angles, we'll do this and that," and I thought, "My God, I've got to write this thing now!" I would write a bunch of material, take it up to Henry, and he'd look it over and make suggestions. He helped me quite a lot with it. When it came out, it was a moderate success.

Then came my Elementary Book. Rogers wanted a drum book that was an elementary teaching method but that wasn't associated with another drum company. So Henry helped me put that together, and it really led me into the clinic field. I was so young-looking in those days that people wouldn't believe that I wrote the book.

MD: How did you end up moving to California?

Roy: I went to Hawaii with Joe Bushkin in 1966 to play a benefit for the Honolulu Symphony with his trio. My wife was anxious to go to Hawaii, and when they created a nightclub for Bushkin and the trio, we moved to Hawaii. We lived in Hawaii for about a year and a half, until Joe Bushkin decided to stop working.

Then Rogers contacted me and wanted me to become a full-time clinician. They paid our way back to Ohio in 1968, and that was

culture shock. My wife really couldn't stand it. Within the year, though, they moved the operation to Fullerton, California, so we moved again, and we're still living in the same house that we moved into in 1969.

I worked for Rogers, doing clinics, working in their R&D department, and writing catalogs. After about ten years, they decided to see if they could replace chrome hardware with a powder coating. So I came to this building where I am now sitting to meet Ron Marquez from the Aquarian Coatings Corporation about [using their] powder coat-

We've got you covered

Adam Barnes
(JEN STEVENS & THE HICCUPS)

Jennifer Thompson
(ADAMS PARTNER & PRO BURLESQUE PERFORMER)

Photography by Miss Rain Photography

Protection Racket
Big Bang Distribution (800) 547-6401 www.bigbangdist.com

The advertisement features a man, Adam Barnes, standing shirtless and holding a large black racket with a white logo. A woman, Jennifer Thompson, is crouching next to him, looking at the racket. The background is plain white. The text is in a bold, black, sans-serif font.

ROY BURNS

ing. Rogers decided not to do it, and one day I got a call from Ron asking, "Am I getting any work out of that place?" I said, "Well, it's going south and I'm going to quit," and he said, "Well, I've got an idea for another company. Come on over when you get off work and we'll talk about it."

So we decided to start this company [manufacturing instrument accessories], and he said, "What are we going to call it?" I said, "Let's just call it Aquarian Accessories. That way whenever we answer the phone, whichever business it is, Aquarian Coatings or Aquarian Accessories, we can just say Aquarian." I had had a mentor in New York who had been an

Aquarian, and he had been killed in a plane crash, so the name had a personal appeal to me. We started Aquarian Accessories in 1980. Twenty-eight years later, we're still kicking.

MD: Where does playing fit in?

Roy: My last public performance was at the Modern Drummer Festival in 1997. That was my swan song. It was [MD founder] Ron Spagnardi, [Pro-Mark's] Herb Brochstein, Vic Firth, and [DW's] Don Lombardi—The Originators, they called it—to let the kids know that the guys who owned these companies were all drummers. We pulled it off. I haven't played, except here at the office, since then.

MD: I understand you recently recorded a solo for Ron Spagnardi that is up on Modern Drummer's Web site.

Roy: Yes. I had a great relationship with Ron. I called him up one day with the idea for doing a regular column for the magazine, which went back to that idea of my using my noodle. That's how I started writing for Modern Drummer. Ron and I talked about how you have to have a vision. There have been two significant Ron's in my life—Ron Spagnardi and Ron Marquez, my partner.

MD: Tell us about the solo.

Roy: We were testing some Aquarian drumheads, and I did a bunch of solos for a mic test. One of the solos made me think about Ron—I think he would have liked it—and it made me think about our experience performing together at the Modern Drummer Festival. So I talked to Bob Berenson at the magazine, and said, "I have a solo I'd like to dedicate to Ron," so I sent it.

MD: What to you is a tasteful drum solo?

Roy: It has to have a musical theme to it. It can't just be exercises or, "Here's my best trick." It has to have a beginning, a middle, and an end, and a theme.

I developed my understanding of drum solos when I was in my early teens, from playing in the city band in Emporia, Kansas. I began to notice these overtures as I played, how they were constructed, because I studied piano and timpani as well, so I could tell how these overtures were put together. When I played a long drum solo, I tried to lay it out just like a symphony would.

When I worked with John Lewis at the Monterey Jazz Festival, he told me he enjoyed listening to my long solo, and asked why I thought that was. I told him about playing these overtures in the city band in Emporia, and he said, "Ah, you think like a composer." And that made sense to me—if you sound like you're composing something, rather than just playing rudiments or licks that you've memorized, then you're really playing some music.

The Original Istanbul Sound

istanbul
Mehmet Handmade Cymbals from Turkey

RICK LATHAM / Independent

www.istanbulmehmet.com

Roy Burns' "A Tribute To Modern Drummer" solo and links to various videos can be found at www.modrnmrdr.com.



Photo: Neill Zlozower

Disturbed's
Mike Wengren
plays Pearl drums.

\$1500

Might not make you a star...

But it will get you the tools
you need to sound like one.

Introducing our most affordable
Masters kit ever, the all new
Masters MCX.



Legendary Masters 6 ply, 100% Maple
shells, great new colors, and a sound,
performance and value unmatched
within the industry today.

Pearl®

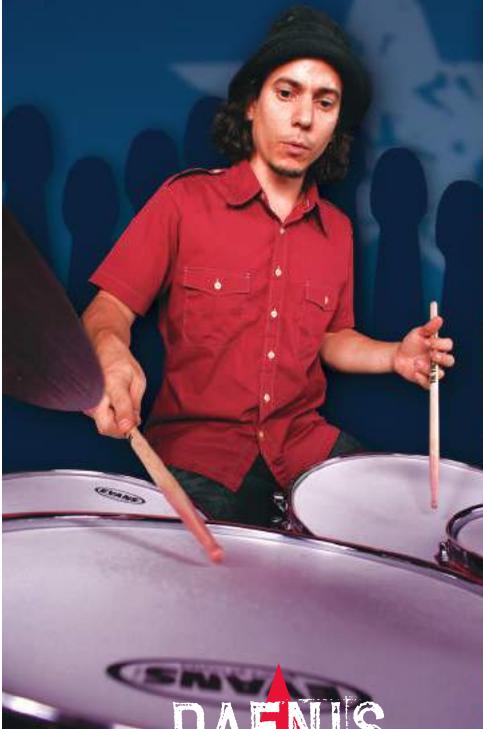
Masters MCX
shown in new
Lime Sparkle Fade

Masters MCX shell packs start at an incredible street price of around \$1500 at Pearl dealers everywhere. The price of your exact configuration choice may vary.

EXCLUSIVE PERFORMANCES BY

MODERN DRUMMER

SATURDAY AND SUNDAY, 9



**DAFNIS
PRIETO**

(MICHEL CAMILO)

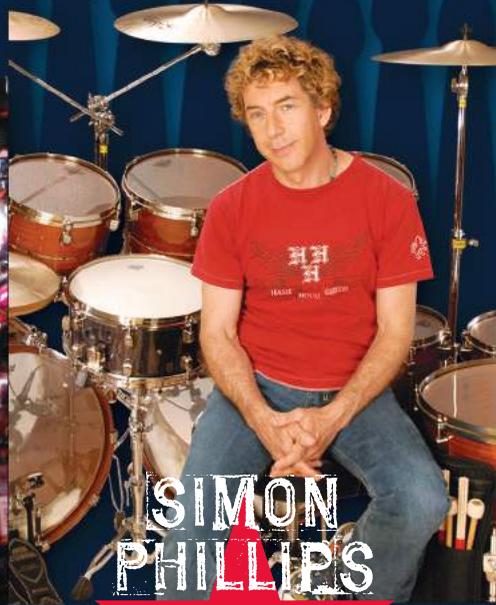
YAMAHA, SABIAN, EVANS, LP, VIC FIRTH



**GAVIN
HARRISON**

(PORCUPINE TREE/
KING CRIMSON)

SONOR, ZILDJIAN, REMO, VIC FIRTH



**SIMON
PHILLIPS**

(OTO/ THE WHO/
JEFF BECK)

& PROTOCOL

TAMA, ZILDJIAN, REMO, PRO-MARK

**ADDITIONAL ARTISTS
TO BE ANNOUNCED**

WWW.MODERNDRUMMER.COM

TICKETS NOW ON SALE!

(914)

251-6200

MONDAY THRU FRIDAY
10 AM TO 6 PM EST

PERFORMING ARTS CENTER

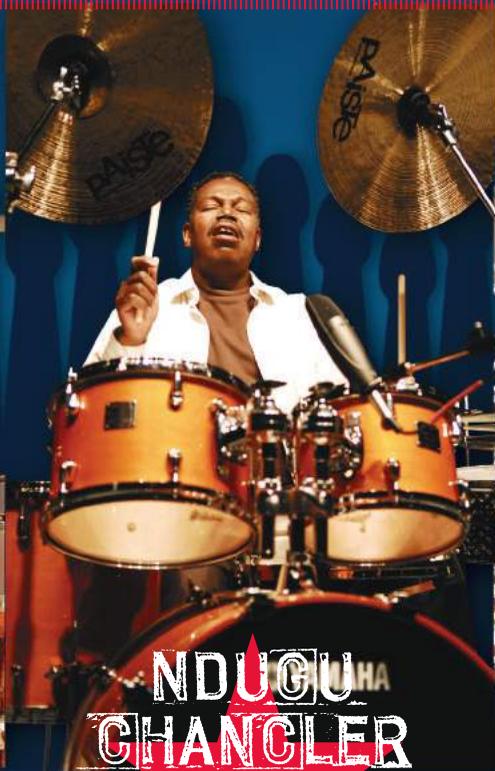
PURCHASE COLLEGE • PURCHASE, NEW YORK

photo credits: Dafnis Prieto by Paul La Raia, Gavin Harrison by James Cumpsty, Simon Phillips courtesy of Tama, Ndugu Chancler by Heinz Kronberger, Todd Sucherman by Scott Cavender, Derek Roddy by Mike Jachles, Thomas Pridgen by Christopher Otazo.

THE WORLD'S TOP DRUM ARTISTS

FESTIVAL WEEKEND

SEPTEMBER 20-21, 2008



**NDUGU
CHANCHLER**

(MICHAEL JACKSON/
SANTANA/WEATHER REPORT)

YAMAHA, PAISTE, REMO, TOCA, VIC FIRTH



**TODD
SUCHERMAN**

(STYX/BRIAN WILSON)

PEARL, SABIAN, REMO, PRO-MARK

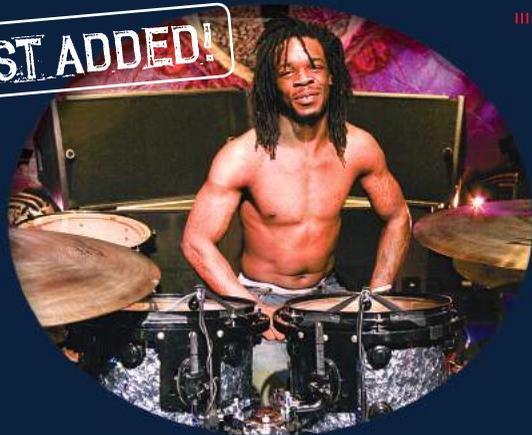


**BEREK
RODDY**

(SERPENTS RISE/
TRAUMEDY)

SONOR, MEINL, REMO, VATER

JUST ADDED!



THOMAS BRIDGEN

(THE MARIS VOLTA)

DRUM WORKSHOP, ZILDJIAN, EVANS, VATER

MODERNDRUMMER

MAGAZINES • MULTI-MEDIA • ONLINE • EVENTS

Ringo In Liverpool

Documenting The Legendary Beatle's Triumphant Return

by Rob Shanahan

For a photographer, getting the call to fly to Liverpool to spend four days photographing Ringo Starr, as part of the city's European Capital Of Culture celebrations, is as exciting as it gets. I'm also a drummer, so the thought of spending time with Ringo in his hometown, the birthplace of The Beatles, was beyond anything I could ever imagine.

I began my trip by flying from LA to London, and then to Manchester, where I was picked up by car for the forty-minute drive to Liverpool. Upon entering the city, the signs that I was entering the birthplace of The Beatles were everywhere: The Beatle Museum Tour, The Magical Mystery Tour, Beatles Pub Crawl, Hard Days Night Hotel, etc. But there were no signs, no billboards, and no travel brochures for the kind of tour I was on. I was to get the most amazing tour of Liverpool imaginable, four days in the birthplace of The Beatles with Ringo.

The driver took me to the hotel where we were all staying. Upon arriving, I met up with Ringo, his wife, Barbara, his attorney, Bruce, his publicist, Elizabeth, and film maker, Brent, for dinner. It was warm hugs all around, and I thanked Ringo for asking me to be a part of the tour. I couldn't help but tell him how amazing I thought it was that I was in Liverpool with him. His response was classic Ringo humor: "It's amazing they've asked me back."

For the music portion of the tour, Dave Stewart of The Eurythmics, who co-produced Ringo's new album, *Liverpool 8*, as well as Ringo's "promo" band (with Randy Cooke on drums) were along for the live shows. The first day, we taped the Early Show live feed to New York City, and that evening there was a rooftop performance for 40,000 people in the town square. The following night was a show in the brand-new Liverpool Arena; prior to that performance, there was a private backstage party for Ringo's family and friends still living in Liverpool. Ringo also had his handprints set in wet cement for the Walk Of Fame leading into the arena entrance.

Between shows and rehearsals, we visited Ringo's old high school, as well as the newly renamed "Starr Fields." We also went by the two flats he lived in during his childhood, on Madryn Street and Admiral Grove.

The four days I spent in Liverpool with Ringo were even more exciting than I had imagined, and made for one of the most memorable experiences of my life.



Traveling with Ringo in Liverpool was highly choreographed and quite efficient. Of course, having a police escort parting traffic on the way to the gigs helped. Everywhere we went, people would come to the window seeking autographs or to take a photo. Having Ringo as your tour guide while riding around Liverpool: priceless.

This was on the first day during the taping of The Early Show, which was broadcast live in New York. Being that it was network TV, there was a lot of down time, which we spent in this dressing room overlooking the city, with Ringo sharing stories from Liverpool past. Ringo is one of the smartest and funniest musicians you could meet, always highly entertaining.





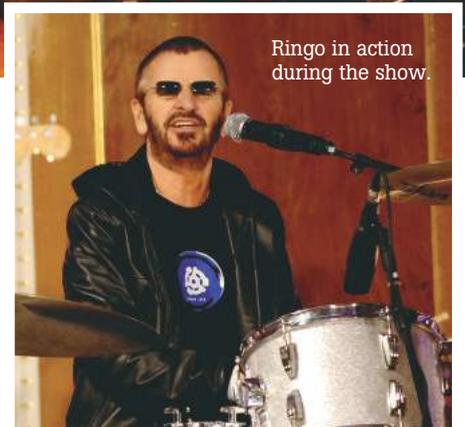
I shot this at soundcheck, literally from two feet in front of the kick drum. As a photographer, this is one of my favorite angles to shoot a four-piece kit. And as a drummer, this is my favorite spot to hear the kit from—nice and punchy and boomy. If we drummers could only hear our kit from the drum throne as it sounds from this spot. It's a lively, raw sound that is hard to duplicate going through a monitor. This was a fine-sounding set of Ludwigs from a local backline company. Because Ringo's longtime drum tech, Jeff Chonis, was not on this trip, Ringo took a very hands-on approach to getting his own drum sound. His tuning and dampening advice for the local drum tech was right on.



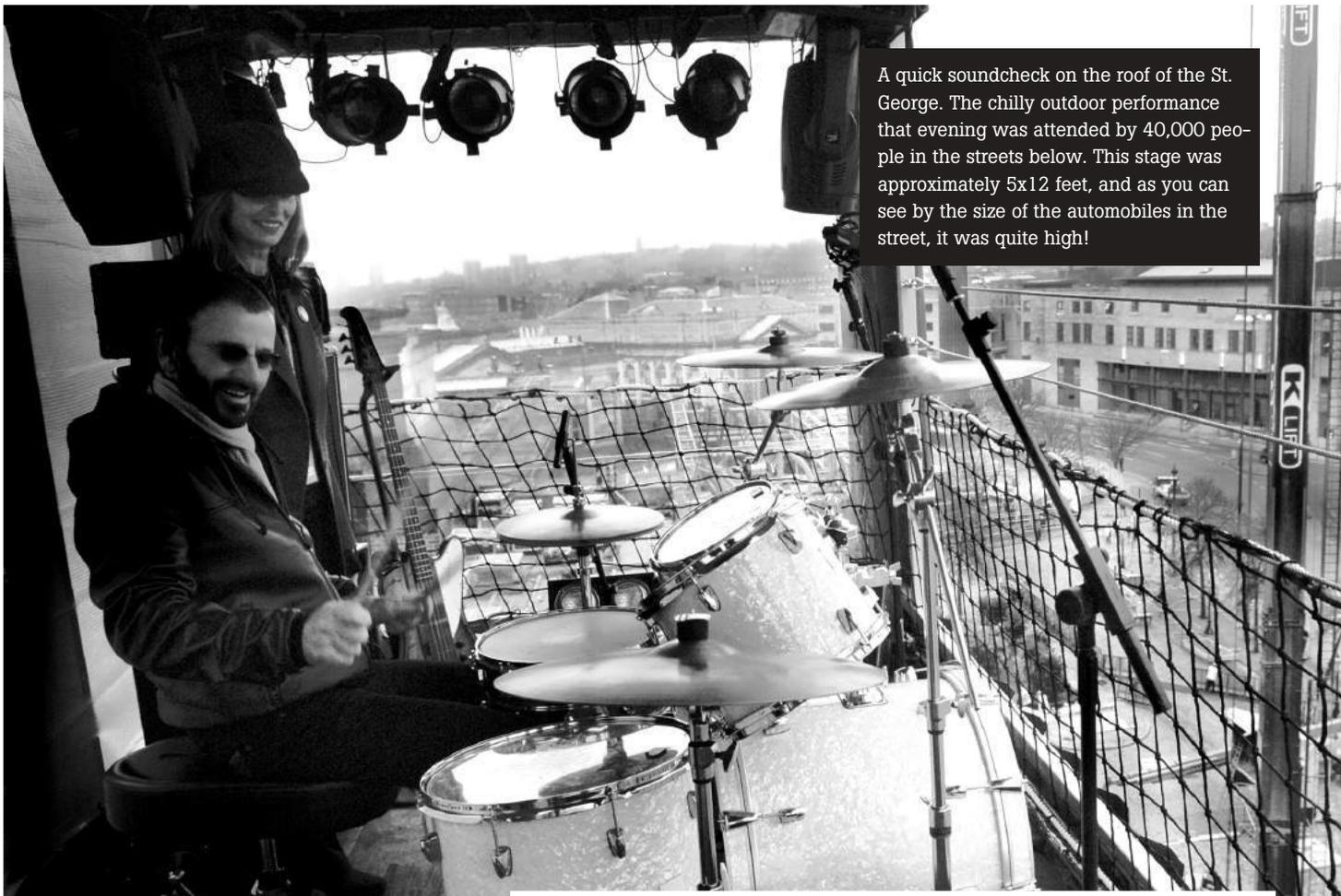
Another shot during rehearsals. This is in St. George's Ballroom, built in the 18th century. That's Dave Stewart on guitar and Randy Cooke on the other set of drums, during Ringo's turn at the mic.



The audience arrives, ready to start the show. In the middle front of the stage, you can see the live feed monitor from New York City.



Ringo in action during the show.



A quick soundcheck on the roof of the St. George. The chilly outdoor performance that evening was attended by 40,000 people in the streets below. This stage was approximately 5x12 feet, and as you can see by the size of the automobiles in the street, it was quite high!



★ Hands in cement for the Walk Of Fame in the new Liverpool Arena entrance.



★ We took a drive to visit Ringo's old high school, the Shorefields Technology College & City Learning Centre—and the newly renamed soccer fields.



Naughty boys. Ringo couldn't figure out why I wanted this shot, and then laughed when he saw it. He hadn't noticed the sign.



Michael McCartney, Paul's brother, visits in the dressing room before the show.

Liverpool loves Ringo. This shot was taken during the arena rehearsal, and it's my favorite from the trip. Later, minutes before the show was to start, the second "L" in the "LIVERPOOL 08" sign starts blinking, and then blacks out all together. Much to the chagrin of the 15,000 people in attendance, the sign now reads "LIVER-POO 08."

Out to the rescue comes a group of stagehands with an enormously tall ladder, which has to be placed at the far end of the sign because of the location of the gear on stage directly below it. One brave stagehand has to tightrope across the top of the sign to reach the malfunctioning "L." About halfway across, and after a few near falls and loud gasps from the audience, he gets down on his hands and knees to crawl the remaining ten feet. Finally he makes it and starts wiggling the wires to no avail, so he proceeds to bang on the sign, first with his bare hands, then with a shiny tool. The lights start blinking, then finally the "L" comes back to life, and the crowd goes wild as he stands with his fists raised high in victory.

Suddenly, with a loud snap, the cables attached to the "08" end of the sign give way, swinging the sign like a huge pendulum. The stagehand frantically holds on to the sign and swings full speed ahead to the stage below. The crowd at this point is frantic. The other stagehands grab the swinging sign as it passes by and they too go for a ride on the wild swinging sign. Finally, they get the sign to stop swinging and take a bow to the cheering audience. Only then did we all realize it was part of the show; the "stagehands" were from a local acrobatic team.



This is the first flat Ringo lived in as a child in Dingle, at #9 Madryn Street. It starts at frame left, and ends at the brown door. As I walked the neighborhood and breathed the air, I really got a sense of how far Ringo had come. Humble beginnings indeed. Backstage at the arena show I met an old schoolmate of Ringo's and had a good chat. Later, Ringo told me about this friend and how as young lads they were inseparable, growing up in this very neighborhood and ready to take on the world with this band they were going to put together. His friend eventually decided working the day shift and going to the pub every night was the life for him, and he ended up marrying the girl down the street (who I also met—they're still married today) and have a lovely daughter. Life for him turned out just fine, and we all know how Ringo's turned out. It was interesting to see how two people's lives evolved so differently despite coming from the same place. Like the two trees in this picture—same roots, different branches.



Rob Shanahan is a photographer and drummer living in Venice, California. In addition to shooting award-winning ad campaigns for companies like Drum Workshop and Yamaha, he's been appointed Ringo Starr's official photographer, and will be on the road with Ringo for this summer's All Starr Tour. For the past fourteen years Rob's been the drummer in "the world's premier Rolling Stones tribute band," Hollywood Stones (formerly known as Sticky Fingers—Hollywood). Rob plays more than eighty international shows a year with the band.
www.robshahan.com





Porcupine Tree's Gavin Harrison

Fear Of A Blank Planet

by Terry Branam



MUSIC KEY

Open	R.C.	China
H.H.	Snare	C.C.
T.T.	Tom	Tom
S.D.	Snare	Tom
R.F.	Snare	Tom
B.D.	Snare	Tom
H.H.	Snare	Tom
w/foot	Snare	Tom

Add 1
T.T.

Master rhythmic illusionist Gavin Harrison recorded *Fear Of A Blank Planet* with progressive rock group Porcupine Tree in 2007. The album is full of emotive lyrical content, complex arrangements, outstanding musicianship, and explosive drumming.

Gavin's precise grooves on this disc serve the songs in an unobtrusive way. But when it's time to kick the music into high gear, Harrison has plenty of headroom. Porcupine Tree is reaching legendary status with Gavin in the driver's seat. Let's take a look at some inspiring moments from *Fear Of A Blank Planet*.

"Fear Of A Blank Planet"

During the intro of the title track, Gavin lays down a tight pattern that flows through the cross-rhythmic guitar riff. His ghost notes and hi-hat embellishments add a sense of forward motion. (0:28)

Later in the song Gavin unleashes the following tricky fill to transition the band into the heavier instrumental section. (5:01)

GAVIN HARRISON

"Way Out Of Here"

Gavin gets plenty of room to stretch out on this tune. He takes full advantage of the time signature by using clever spacing concepts. The structure of the keyboard and guitar parts lend themselves to some interesting rhythmic inventions. When the drums enter, Gavin creates a 3/4 feel over the 6/8 time signature by using a spacing of two on the cymbal. He calls this technique "overriding." (1:22)

The song eventually builds to a short drum solo over a guitar riff. Here we can see Harrison's multi-dimensional rhythmic approach come to life. He effortlessly shifts from the 3/4 override, to a quasi-shuffle feel, to five-note groupings interlaced with quick double bass ruffs. He even gives a nod to the great Tony Williams with the flam/cymbal combinations in measure 10. (5:15)



PERFORMANCE IS EVERYTHING TO ME.
THAT'S WHY I PLAY MAPEX.

TONY COLEMAN | B.B. King



Custom-configured Pro M in Sienna Burst finish with Black Chrome hardware, created using the new Mapex **MYPRO M** online kit builder. Choose from over 40 finishes to create thousands of component combinations. Visit usa.mapexdrums.com/my-pro-m to get started!



USA. MAPEXDRUMS.COM/MY-PRO-M

The next example uses flam accents. Placing accents just before or after a flam will force you to refine your control. Always strive for strong, consistent accents.

3

1 R L R r L R L I R L R r L R L I R L R r L R L I R L R r L R L

2x I R L R r L R L I R L R r L R L I R L R r L R L

4x I R L R r L R L I R L R

When you feel that your flam accent grid is up to par, try more involved rudiments such as the flam drag. The combination of flams and doubles will be more demanding on your technique. Pay attention to the volume of the unaccented flams.

4

1 R L L R r L R R L I R L L R r L R R L I R L L R r L R R L I R L L R r L R R L

2x I R L L R r L R R L I R L L R r L R R L I R L L R r L R R L

4x I R L L R r L R R L I R L L R

Finally, here's a grid using the flammed five-stroke roll. This is an extremely challenging exercise. When an accent lands on a double stroke, you would typically accent both notes of the double. Start very slowly. Be sure to keep the interpretation of the rhythm in check. And note how different tempos require slight changes in technique.

5

1 R R L L R r L L R L I R R L L R r L L R L I R R L L R r L L R L I R R L L R r L L R L

2x I R R L L R r L L R R L I R R L L R r L L R R L I R R L L R r L L R R L

4x I R R L L R r L L R R L I R R L L R

Now that you understand the grid concept, a door to a world of new possibilities has been opened. Your overall technique will improve, and best of all you will enjoy the benefits of some new vocabulary. Experiment with different rudiments, and be creative.



Terry Branam is a freelance drummer, private teacher, and clinician in the Chicago area. He can be contacted at terrybranam@gmail.com.



Simon Says

Mind And Limb Twisters, Part 2

by John Riley

MUSIC KEY

- R.C.
- S.D.
- B.D.
- H.H.

In my last article (January 2008), we looked at fresh ways to create across-the-barline phrases. This time we'll expand on those phrases by getting the hi-hat in the game and adding some fill-in notes. Then we'll scramble things further by building ideas off of a more complicated initial phrase.

First, take the original dotted-quarter note phrase from Part 1 and outline the rhythm between the bass drum and hi-hat. Once that flows, add swing 8th-note fill-ins with your snare. (All examples are to be played with a swing feel over a basic jazz ride pattern.)

1

Now play the foot pattern while playing only the fill-in 8th note immediately after each foot note.

2

Next, play only the fill-in note immediately preceding each foot note.

3

Now let's change the bass rhythm to something a little more syncopated. Play all the rights with the bass drum and the lefts on the snare.

4

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

Example 5 shows how this system unfolds using the RRLl pattern, with the hi-hat on 2 and 4.



Finally, play the rhythm and sticking in Example 5 with your feet, and with your snare drum fill in all the 8th notes not played by the feet. Example 6 employs the RRLl sticking. The resulting phrase has a very modern, Jack DeJohnette-like flow.



Next time we'll adapt five-beat phrases using the same approach.



John Riley's career has included work with such artists as John Scofield, Woody Herman, and Stan Getz. His latest book, *The Jazz Drummer's Workshop*, is published by Modern Drummer Publications.



CYMBALS TURKISH®

HANDMADE IN ISTANBUL

THE ADDRESS OF
INNOVATION IN CYMBALS

Ride
20"

Classic & Raw Dark

Reverse China

16" 18" 20" 22"

Hi-Hat
14"

Bell

8" 9" 10"

Timba-Go

Afro-Latin Hybrid Grooves For Drumset

by James Dreier



MUSIC KEY

open	○	cow-
H.H.	⊗	bell
T.T.	⊙	
S.D.	⊖	
F.T.	⊕	
B.D.	⊗	
H.H.	⊙	
w/ foot	⊖	

The drumset is a relatively new arrival in the Cuban rhythm section. Because of that, there's often confusion as to what the drumset player can do that will add to, but not get in the way of, the other instruments and patterns.

The presence of the drumset is even more relevant in contemporary Latin styles like timba, rocka-son, Cuban hip-hop, and other Afro-Latin hybrids. This article will provide some solutions to help you incorporate the drumset into such musical situations.

Timba-go is a timba/songo-based pattern that I came up with after studying in Cuba. This rhythm is a great substitute or variation for the common songo pattern, which has become a bit overused. This pattern differs from tradition by using the snare drum instead of the bass drum to play the ever-important "bombo" note. There is also a heavy influence of David Garibaldi funkiness in the groove. David has had a big influence on contemporary Cuban drummers.

Cuban drummers are also great at finding "rhythmic holes." They're always putting together parts that provide a sense of counterpoint and that fit into open rhythmic spaces within the ensemble. Timba-go works nicely when orchestrated around the drumset because it will stay out of the way of the typical conga and timbale patterns.

Playing "in clave" is critical with this groove, as it is in songo, conga, Mozambique, or any clave-based pattern. All musicians must be aware of the direction of the clave (2:3 or 3:2) and play the patterns accordingly. For example, if the clave in a tune is 3:2 rumba, all the patterns in this article would be reversed (start in the second measure). Playing in clave is what makes all the diverse patterns fit together and function as one.

Below is the basic sticking pattern for timba-go, using the right hand on the cowbell and the left hand on the snare drum. Note that the 2:3 rumba clave pattern is written above all of the figures for reference.

As you're learning the groove, pay close attention to the accents. They will help the overall feel of the pattern. All unaccented snare strokes should be played very softly, or "ghosted." Also note that on beat 4 of measure 2, the right hand can play a ghost note on the snare (as notated), on the bell, or not at all.

1 2/3 Rumba Clave

Bombo note

The example on the following page contains a suggested bass drum and hi-hat pattern. In this style, the bass drum should not be in exact unison with the bass guitar line. It should be played in counterpoint to the clave. Various bass drum patterns can be used with this groove.

2

Now let's add a bass drum note. This gives the pattern an even funkier feel.

3

Next we'll add yet another note on the bass drum.

4

The following example combines the previous two examples, omitting the bass drum on beat 1 in the first measure. This gives us a nice four-bar pattern.

5

Now let's start moving the basic timba-go pattern around the set. Moving the sticking pattern around the kit in different ways creates new and interesting sounds that will usually fit in with the rest of the percussion parts. Here's one example. You can also try any bass drum pattern that works in counterpoint to clave.

6

Here's another orchestration of the pattern around the set.

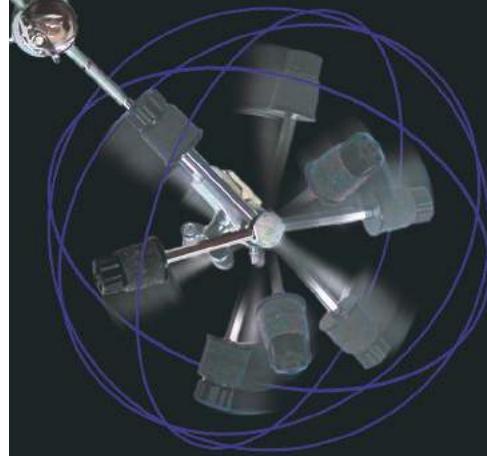
7

DJ drums

The Drums Professionals

DJ INFINITY TILTER & Rigid-Lock Cymbal Holder

Providing infinite positioning motions and locking rigidly for your versatile performance



DJ MAPLE CUSTOM KIT Utmost in Sound and Energy

All maple hoops and shells construction for the best resonance and wide range sound in your dynamic playing



get the
BIG ONE
FREE!
(catalog, that is!)

20,000 DRUM PRODUCTS.
ONE source
Cascio interstate music

Milwaukee, USA
www.interstatemusic.com • 1.800.462.2263
FREE! Huge Drum Catalog • Call or Email!

TIMBA-GO

Example 8 orchestrates a nice four-bar melody on the toms by moving the right hand to the floor tom in measure 3.

8

Our final example incorporates the previous elements to create a four-bar pattern where the bass drum is varied and the hands are orchestrated around the set.

9

Now take these ideas and run with them! Come up with your own bass drum variations and drumset orchestrations. The possibilities are endless. Just remember that creating parts and improvising should always come from a position of knowledge, whether it's in Latin, jazz, or any other style of music. Spend time listening to the music you're trying to play, and study those who have paved the road for the rest of us. Having the sound in your ears is critical to making it all happen!



James Dreier is a lecturer at the University of Iowa and an adjunct instructor at Augustana College in Rock Island, Illinois, where he teaches courses in drumset, jazz cultures, and hand drumming. Dreier is also an educational artist for Sabian and LP. For more information, visit www.jamesdreier.com.



The world is your Jam Session.

Join us for an experience you'll never forget at our **13th** annual International Percussion Workshop, Camp & Festival. July 30-August 3, 2008, in Castleton, Vermont, USA.

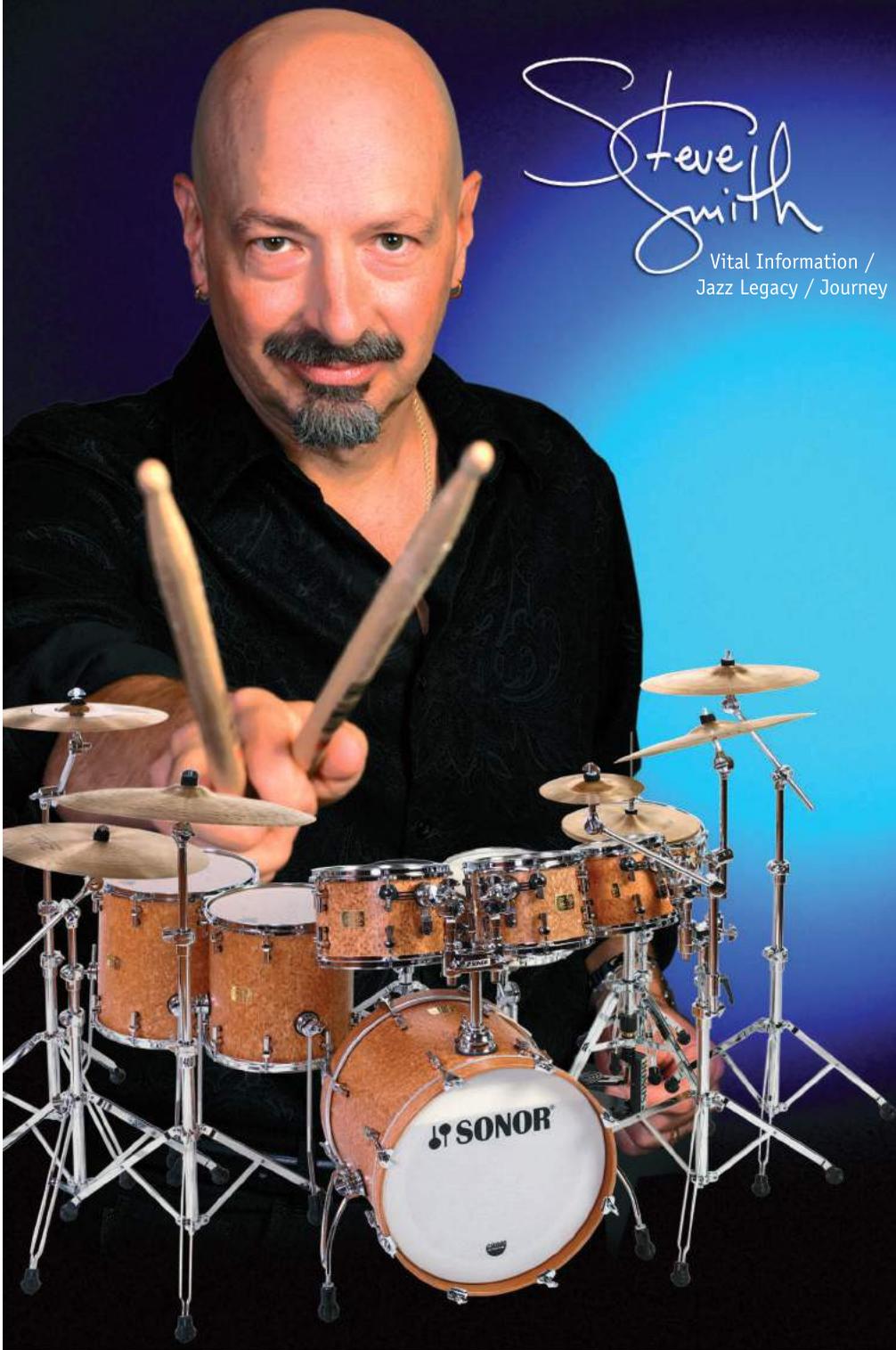
kosamusic.com

KOSA

1-800-540-9030



Memo Acevedo • Cyro Baptista • Jason Bittner • Ignacio Berroa • Mario DeCicutiis • Marc Dicciani • Dom Famularo • Gordon Gottlieb • Arnie Lang
Marco Lienhard • Aldo Mazza • Allan Molnar • Jonathan Mover • Emil Richards • Lou Robinson • Jim Royle • Rajna Swaminathan
Chester Thompson • Rick Van Horn • Glen Velez • Michael Wimberly & African Drum & Dance Ensemble • Nancy Zeltsman
Featuring the KoSA Rhythm Section: Oscar Stagnaro • Rafael Alcalá (artists scheduled as of April 2008)



Steve Smith

Vital Information /
Jazz Legacy / Journey

STEVE SMITH

30th Anniversary Clinic Tour



UNITED STATES

- 06-09-2008 RESURRECTION DRUMS**
Hollywood, FL - (954) 457-9020
- 06-10-2008 THE DRUM SHOP**
Portland, ME - (207) 874-6630
- 06-11-2008 DRUMS ETC.**
Lancaster, PA - (717) 394-3786
- 06-12-2008 SAM ASH**
Springfield, NJ - (973) 376-5161
- 06-13-2008 RITCHIES MUSIC CTR**
Rockaway, NJ - (973) 625-2500
- 06-15-2008 SAM I AM STUDIOS**
Northville, MI - (734) 377-1959
- 06-16-2008 STEBAL DRUMS**
Willowick, OH - (440) 944-9331
- 06-17-2008 DRUM CENTER**
Lexington, KY - (859) 276-1827
- 06-18-2008 BUDDY RINGO DRUMS**
Leitchfield, KY - (270) 259-1304
- 06-19-2008 FORKS DRUM CLOSET**
Nashville, TN - (615) 383-8343

CANADA

- 06-24-2008 LONG & McQUADE**
Halifax, NS - (902) 496-6900
- 06-25-2008 DRUM BAZAR**
Montreal, QC - (514) 276-3786
- 06-26-2008 LONG & McQUADE**
Ottawa, ON - (613) 521-5909
- 06-27-2008 LONG & McQUADE**
Oshawa, ON - (905) 434-1612

watch out for more dates in Fall 2008!

This Tour is sponsored by:



www.remo.com



www.vicfirth.com



www.hudsonmusic.com



www.zildjian.com

„Sonor drums have remained my first and only choice as a high quality instrument for the past 30 years.
My sound is the "Sonor sound," I can't imagine playing any other drum kit.“ **STEVE SMITH**

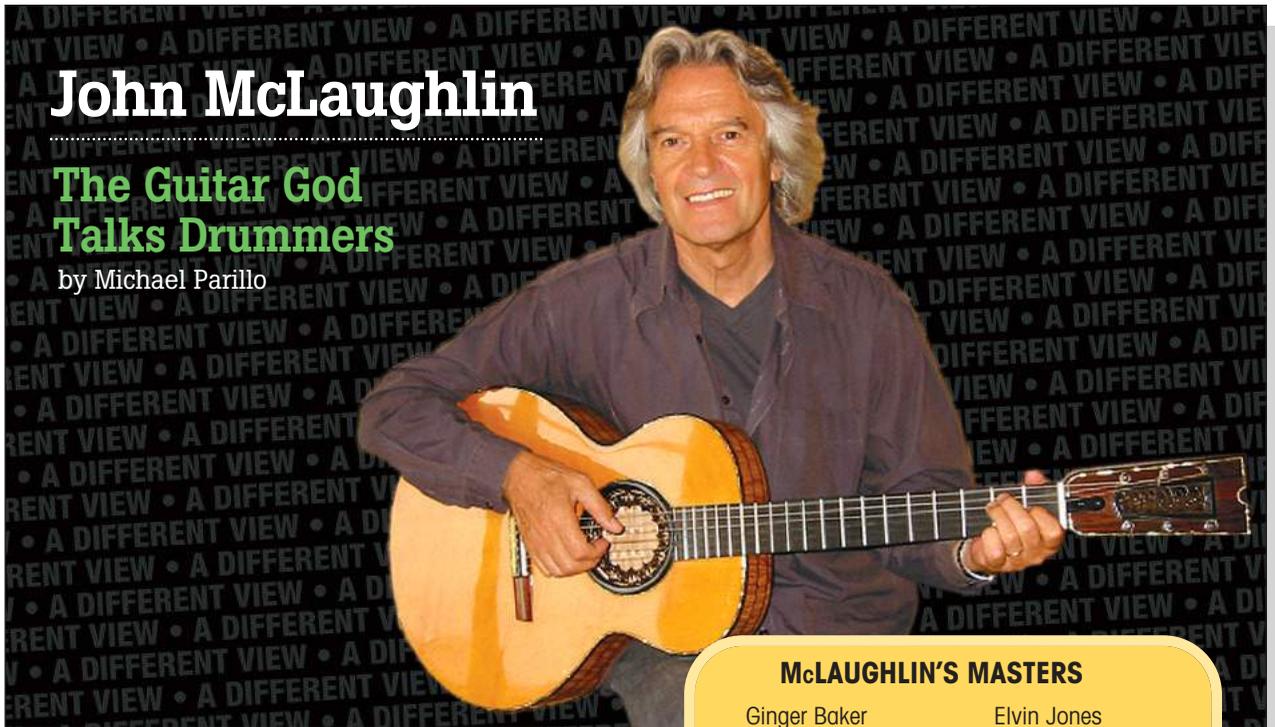
www.sonor.com

 **SONOR®**

John McLaughlin

The Guitar God Talks Drummers

by Michael Parillo



“It’s a great pleasure and honor to speak to Modern Drummer,” says guitar pioneer John McLaughlin by phone from his home in Monte Carlo. **“Because I don’t play drums... Well, I’m a refugee drummer. It’s like I’ve just come out of the Third World.”** McLaughlin agrees that there are some terrific drummers in the Third World but adds, with a laugh, **“Don’t count me among ‘em!”**

Since 1969, when he joined Tony Williams’ Lifetime and soon went on to play with Miles Davis, McLaughlin’s life has been one of nearly nonstop, all-over-the-map creativity. Recent years have seen a steady flow of releases both past and present: the 2006 electronica experiment *Industrial Zen*; the Mahavishnu Orchestra Live At Montreux 1974/1984 DVD, with Narada Michael Walden and Danny Gottlieb in ’74 and ’84 respectively; the Trio Of Doom album, which documents the sole Cuban performance and New York City studio session of the guitarist’s 1979 group with Williams and Jaco Pastorius; and last year’s Official Bootleg, a limited-edition live LP from *The 4th Dimension*, McLaughlin’s current working ensemble, which includes drummer Mark Mondesir and keyboardist/drummer Gary Husband.

Finally—for now—there’s the *Gateway To Rhythm* DVD, in

McLAUGHLIN’S MASTERS

Ginger Baker	Elvin Jones
Dennis Chambers	Buddy Miles
Billy Cobham	Mark Mondesir
Vinnie Colaiuta	Airto Moreira
Jack DeJohnette	Paul Motian
Danny Gottlieb	Michael Shrieve
Trilok Gurtu	Narada Michael Walden
Gary Husband	Tony Williams
Zakir Hussain	

which McLaughlin and percussionist Selvaganesh Vinayakram explain the South Indian system of Konokol to a Western audience. This is a way of singing any rhythm while clapping a basic pulse, and it can be used by all musicians and practiced without an instrument. “It’s a wonderful way to communicate rhythmically to your colleagues,” McLaughlin says. As the rare Western master who’s also reached deeply into the exotic realm of Indian music, he should know. Konokol, in fact, has inspired some of McLaughlin’s most enduring compositions, going all the way back to the original Mahavishnu Orchestra.

MD: Let’s talk briefly about your own drumming.

John: I got my first drumkit in ’71 or ’72. If I wasn’t a guitar player, I’d probably be a drummer. It’s a wonderful instrument.

“You can of course play with drum machines, sequencers, metronomes—and I do. But I had to have live drummers, too. Otherwise it’s always perfect, and for what?”

Playing two years with Tony [Williams] really marked me for life. And I got myself a yellow Gretsch kit. [laughs] But I did have my own take: I had a metal Slingerland snare. I like the snare crisp. And K Zildjians, of course. It's such a lovely sound.

MD: Who was the first drummer you really connected with?

John: Philly Joe Jones.

MD: How about playing with?

John: Tony Oxley, who I had on my first recording, Extrapolation. He was totally influenced by Tony Williams. He stole everything from Tony, except being Tony himself. He had wonderful colors. The whole concept of drums got turned around by Tony [Williams], and Tony Oxley absorbed everything he was doing and did it in his own way. But I played in a lot of bands without drummers prior to coming to New York, simply for movability and adaptability.

MD: Did that help you create a strong rhythmic concept?

John: Well, if you're not playing with a drummer, you've got to all be in the pocket together. By that time I was already experimenting with strange time signatures. I was always attracted to them. Even on Extrapolation, there are things in eleven, there's a piece in nineteen. In this period I also did a lot of playing with R&B bands. Georgie Fame—he had a nice drummer named Red Reece. And I'd be doing James Brown covers with another band called Herbie Goins & The Nighttimers. Funk was a revolution for me. When I first heard James Brown in the mid-'60s, whoever it was on drums, it was funky. He turned music around, too. He put the rhythmic thing in everything—the horns. It was deep, beautiful.

So between playing these jazz experiments with Hammond organ trios and different groups, I was trying to make a living playing R&B. And you've gotta have that groove going with a Hammond organ trio. That's one of the reasons I invited [organist] Joey DeFrancesco when I did After The Rain with Elvin, because Elvin just sits on that so beautiful. And Joey's got a swing that's irresistible.

MD: You also played with DeFrancesco in a group with Dennis Chambers.

John: I'm gonna see Dennis in a couple of days. He's coming through here with Mike Stern. I'm looking for a jam! I want to play with Dennis. What a great drummer. He's

really special. There are some wonderful drummers around. It's a real pleasure to hear them.

MD: You've played with so many of them.

John: I've really been lucky. It's funny, because I got the gig with Tony from a jam recorded with Jack DeJohnette in London. He was there with The Bill Evans Trio. It must've been 1967, maybe early 1968. Jack's a very fine pianist, too, incidentally. In any event, he recorded our jam, unbeknownst to me. He was hanging with Tony when he got back to New York. Tony asked

play with him with one day. He's outstanding. But those years with Tony, that was one of the best schools I could ever have gone through, in terms of playing with a drummer.

MD: Can you put your finger on what you learned from him?

John: Yeah, I learned to stay on my toes! The way he felt time was wonderful. His groove was just amazing, but he had a sense of dynamics that was revolutionary. And he taught me a lot about phrasing. He wouldn't hit a phrase that ended on the "1." It might



“I started to speak to Billy [Cobham] about getting double bass drums. He said, ‘Come on. No way.’ I said, ‘Billy, go for it.’ He played it that first night, and it was like thunder.”

him about a guitar player, and he said, “Listen to this guy I just played with in London.” So, God bless you, Jack DeJohnette!

From that point, I got to play with basically all the great drummers. There are still people I want to play with. I'm sure you know Horacio “El Negro” Hernandez. I gotta

end on the “2&,” or the “1&.” You had to open up your mind when you played with Tony. He was a very honest musician, just like Miles. He got that from Miles, who was the true godfather of all of us. You had to be ready for Tony to just pull out all of a sudden. If he didn't feel what was going on, he'd wait until he felt he could do some-

JOHN McLAUGHLIN

thing. This is "no compromises"—this is real art, you know? Another great thing about playing with Lifetime is that Tony really encouraged me to write music.

Having got the gig with Tony, I just as incidentally—which was not incidental at all; it was earth shaking—was doing a concert with Miles. I met Billy [Cobham] directly on account of Miles, on one of the sessions he called. The [A Tribute To] Jack Johnson thing did it for me with Billy. Miles was in the cabin talking to [producer] Teo Macero, and we were in the studio waiting. So I started this R&B thing, a shuffle. For anyone who's interested, those harmonies are what [Mahavishnu Orchestra's] "The Dance Of Maya" was later based on. Billy jumped in right away, then [bassist] Michael Henderson, and then the light went on and Miles ran into the studio and proceeded to play, for the next twenty minutes, the most unbelievable trumpet I'd ever heard in my life. I'd never heard Miles play like that in the studio, or on stage for that matter. It was just killing. What was amazing was Billy's playing and the way I was able to hook up with him. It was very different from the way I'd been hooking up with Tony. [Editor's note: this became "Right Off" from the Jack

Johnson album.]

To bring that to a resolution, I was playing with Miles—this must have been 1970—and we were chatting away in the band room in Lenny's On The Turnpike, outside of Boston. It was just Miles and me. All of a sudden he turned to me and said, "It's time you formed your own band." And The Mahavishnu Orchestra came from that statement, believe it or not. Because Miles didn't mince his words, ever. If he said it, he really meant it.

Right off, I thought of Billy. In fact, Billy and I were already rehearsing, somewhere down near Bond Street in lower Manhattan. He was the first guy I wanted to play with. I wasn't going to think about violins, or keyboards—I was gonna think about the drummer. Because that's the heart of the band, isn't it? Even the guitar player, he's not the heart of the band; the heart of the band is always the drummer.

MD: You really do seem to be a drum-oriented guitarist.

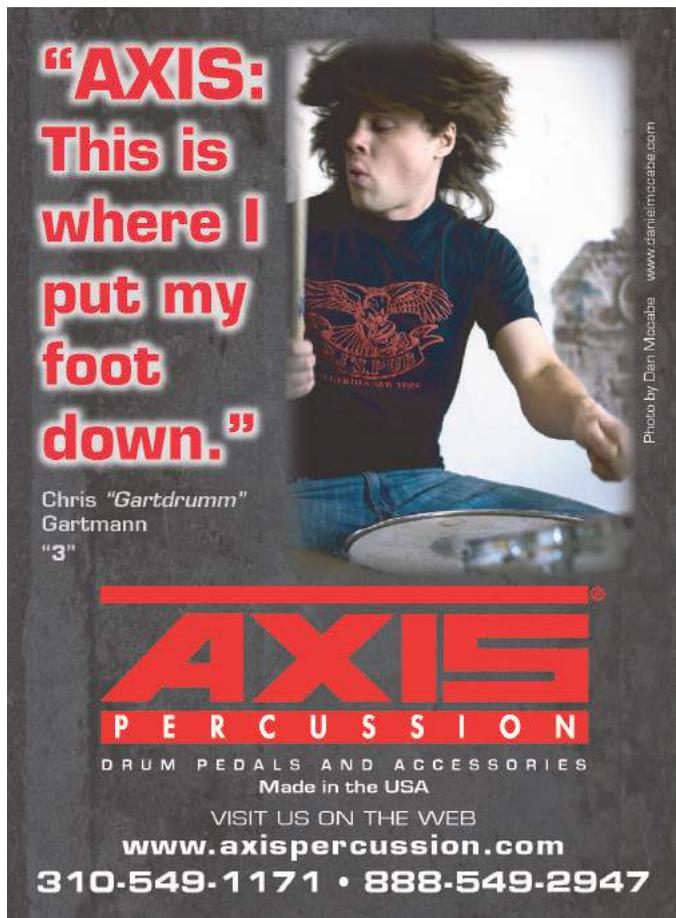
John: I love drums. Would I do this Konokol thing if I didn't love rhythm? Rhythm is a wonderful mystery to me.

I have to tell you a little anecdote. Within about six months, I started to speak to Billy about getting double bass drums. He said,

"Come on. No way." I said, "Billy, go for it. With double bass drums you're just gonna destroy." It took me about four months to convince him, but he finally did it. He played it that first night, and it was like thunder. He got it down right away.

MD: There's a great looseness with Tony and Billy's playing—do you think drummers today are more concerned with precise placement?

John: I think this has been a movement, generally speaking, that applies to all musicians. When the first drum machines came out, around '78 or so, it was a watermark to have this kind of precision. It was more in pop and rock—not so much in jazz—where it was required. The greater precision in a way could be equated with greater rhythmic integrity. But you can have the most wonderful mathematical subdivisions, and if it doesn't swing, then it doesn't mean too much. Listen to Zakir [Hussain]. He's got some of the most unbelievable subdivisions, but it's got such a sensuality about it. It's the same thing with jazz. Jazz was born in the bordellos. It's a pretty sensual place, the bordello. Music from Africa—the Olatunji group, or whatever, real ethnic drums—those guys are rocking, they're swinging. Without



**"AXIS:
This is
where I
put my
foot
down."**

Chris "Gartdrumm"
Gartmann
"3"

AXIS
PERCUSSION
DRUM PEDALS AND ACCESSORIES
Made in the USA

VISIT US ON THE WEB
www.axispercussion.com
310-549-1171 • 888-549-2947

Photo by Dan Macababa www.danielmacababa.com

THE MOST IMPORTANT TOOLS AT PORK PIE



PORK PIE
PERCUSSION
Made by an American
SINCE 1987

(818) 992-0783

www.porkpiedrums.com

e-mail: porkpie@westworld.com

that, we're missing an essential element, the human dimension. You can of course play with drum machines, sequencers, metronomes—and I do, like on *Industrial Zen*. But I had to have live drummers, too. Otherwise it's always perfect, and for what?

I don't think we should be precision obsessed. In a way you need to master your instrument, or you get in the way of your freedom. This is permanent work; it's not like getting a diploma and nailing it to the wall. Of course we all get caught up in the technicalities, but the whole point is: How real is it? How honest is it? How inspired is it? When you play, you're telling the story of your life, and you have to tell it clearly and with the passion you have in your heart and soul. So your technique has to be able to translate that.

In a way, perfect freedom equals perfect discipline. It's a tricky little psychological thing you've got to come to terms with. Which is hard, because the way to the unknown is through the known—we have to play what we know in order to get to that special place where it's brand new.

MD: Do you talk to your bands about what you're looking for?

John: Absolutely. Pieces I've written might be open ended, but I have particular demands. I do this for two reasons. One, to satisfy my musical aesthetic, for want of another word. Second, to give them something that they can get their teeth into and that will provoke them. Because I don't want them to have it easy. I don't have it easy. Who has it easy? Did anything good come easy, Michael? [laughs]

And I need a combination of provocation and stimulation. So I will speak to the drummer about maybe looking at the rhythms from a different degree, which could be a subdivision degree, as opposed to just playing, like, four in the bar. If you get people to play in different degrees—like a 10/4 with a 20/8, but subdivided differently, which came from the first Mahavishnu Orchestra—it'll work only if you're in the pocket. To improvise on that—it really puts its foot on your behind. [laughs] Once you've got it moving, you get this gravity happening: It pulls you, it attracts you. If you set up a different subdivision of the same rhythm, it's got the same gravity but pulling in a different direction. It's a wonderful feeling. The whole thing works together in cycles. And because of Konokol, I can sing the rhythms. This is why

I had to bring the Konokol system to the West. It's Indian, okay, but it's global in its implications. It's to do with every rhythm, whether you're from Latin America or from Greenland. It's mathematic, and it's subdivisions—that's all it is. So I'll get a thing going and I'll sing it to the drummer: "You hear this? This is how it goes against the groove." Once you sing it, they know what it is right away. This is why it's such a wonderful system.

MD: Do you recommend practicing Konokol slowly to get the clapping down?

John: Sure. You have to. But anybody can get it. Ravi Shankar, who's North Indian but knows the South Indian system perfectly, would tell you: Do it in the shower, do it in the plane, do it on the toilet. just do it! Just sing these little simple exercises and keep the rhythm cycle to keep yourself in time, that's all. I can recommend it anywhere, anytime! [laughs]

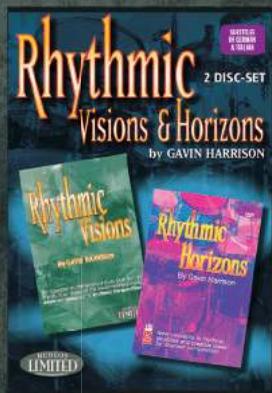
MD: Let's talk about a few drummers you've played with. I had the good fortune of speaking with Zakir recently.

John: Isn't he unbelievable? He is without any doubt the greatest tabla player today. I've lost count of how many hundreds of times we've played together. And every

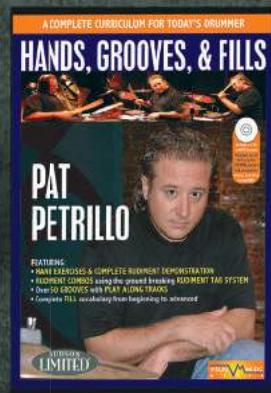
BEST IN CLASS.



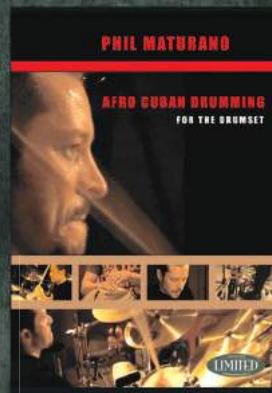
Jojo Mayer
Secret Weapons
for the Modern Drummer
(2-DVD Set)



Gavin Harrison
Rhythmic Visions & Horizons
(2-DVD Set)



Pat Petrillo
Hands, Grooves & Fills
(DVD, Book and CD)



Phil Maturano
Afro-Cuban Drumming
for the Drumset
(DVD)



Log on to hudsonmusic.com/limited for free video clips featuring award-winning drummers, including Jojo Mayer, Gavin Harrison, Pat Petrillo, Phil Maturano, Bernard Purdie and Giovanni Hidalgo.

Hudson Limited DVDs are distributed by the Hal Leonard Corp. and available at leading drumshops.



JOHN McLAUGHLIN

time...outstanding is not the word. He's really a great artist. Here's a guy who knows Western music inside out, but he knows North and South Indian music inside out, too.

MD: Mark Mondesir.

John: Oh, Mark, he's beautiful. He's wide open to whatever concepts I'm ready to give to him. Anything I throw at him, he can play. He swore to me that he's gonna write a little Konokol composition and sing it for me. He's very sweet. He's the eternal student—every day is a new day to learn something.

MD: Trilok Gurtu.

John: Trilok is a revolutionary. I regret that he hasn't continued, really, in the way he was going—that we were going together—when I met him. I remember seeing Dave Weckl at a gig. His jaw just hit the deck. He got his video camera out and filmed Trilok so he could check him out at home. And Dave's an amazing player. It's Trilok's concept—Indian, but with Tony, a little Elvin, and some rock. What a combination. I've been disappointed, I have to say. I'd tell him myself; it's not something I'd try to hide. Because I love him. He's such a wonderful musician and human being. I think he was listening to his manager, who wanted

him to maybe try to reach a bigger audience. I've seen his group a number of times, and he was doing about ten percent of what he's capable of on this amazing little drumkit that he built. But hey, maybe I'm just unaware. I haven't had the chance to see him for a while.

MD: It's great to hear Narada Michael Walden and Danny Gottlieb on the new Mahavishnu DVD.

John: Those two together—unbelievable. Basically, any band I have, I want the drums in my face. Narada, God bless him. And Danny, what an outstanding drummer. Joe Morello, one of the greatest, was his teacher. I remember seeing Joe Morello in the early '60s with The Dave Brubeck Quartet. I must've been sixteen or seventeen. They did "Take Five," and he did that drum solo in five. It blew my mind. Danny got everything from him, plus he's got the R&B and the rock thing. He's played with Pat Metheny, and he knows this kind of smooth-jazz thing. Anyway, I'm glad I got it on tape. As for the '74 band—the original tape we had was terrible. It's not even that good now, but it's the best we could do.

MD: From your liner notes, I was expecting bad sound on Trio Of Doom, too, but that was cleaned up nicely.

John: I don't know why, but [recording engineer] Stan Tonkel didn't open the [drum] overheads. Can you imagine, those K Zildjians? My [current] engineer had a brilliant idea. He doubled one of the audio tracks—I think it was the snare or hi-hat—and EQ'd it to death to bring the cymbals out. And he got 'em. It's not how I wanted, but it's amazing. I got an email from Colleen, Tony's widow, when she got a copy, and she said, "John, I have to thank you from the bottom of my heart, because it's wonderful. Tony would've been delighted." It was a real labor of love. That was for Colleen and Tracy [Pastorius], the two widows. That email from Colleen brought tears to my eyes. And Tracy came to see [The 4th Dimension] in North Carolina when we played. That made it all worthwhile.

MD: Okay, last question, because no one seems to agree: What's the proper pronunciation of your last name?

John: Well, it depends. If you're from Ireland, it's "Mc-LAHFF-lin." If you're from America, it's "Mc-LOCK-lin." I don't really care. [laughs] Don't let it bother you.



The new LTD Series.

Three types of finishes, two types of sounds... and one sick set of cymbals.

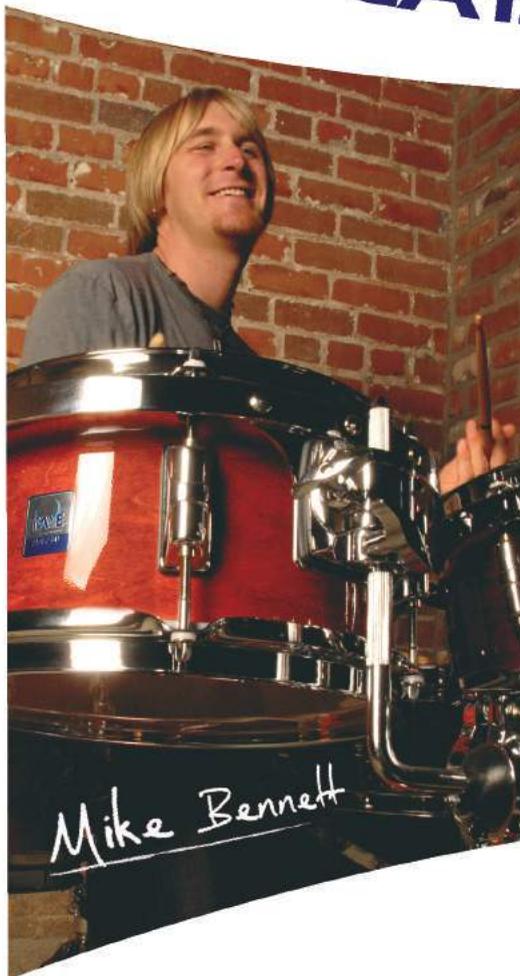
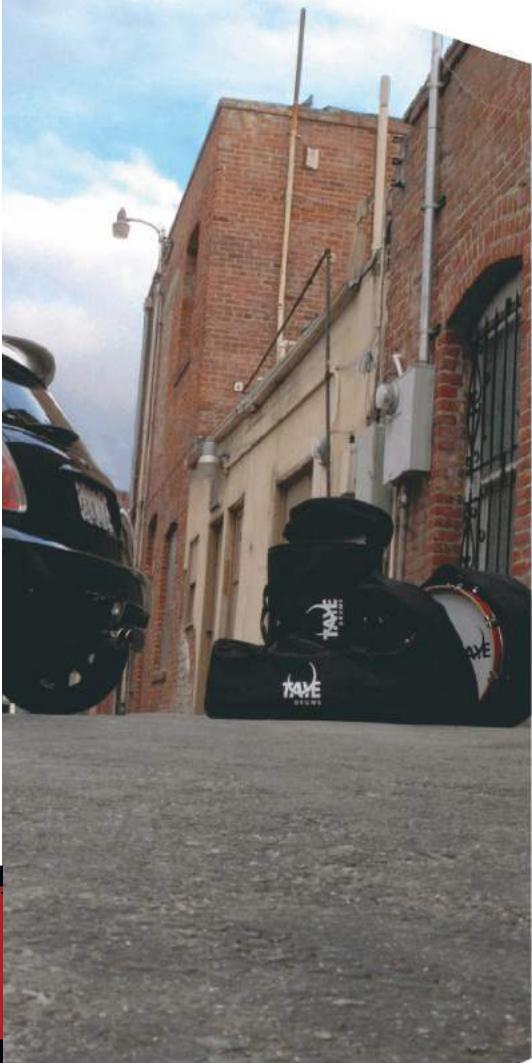


The LTD Series from TRX is a new range of dual-purpose cymbals that are recommended for progressive players and playing situations. Using an advanced, three-zone design, the heavyweight series features a cleaner ride sound for increased projection plus more explosive, more powerful crashes. Now available in an exclusive LTD Crash-Ride Combo Pack with 18" and 20" Crash-Rides, 14" Hi-Hats and a free TRX cymbal bag. But supplies are "limited", so see your authorized TRX dealer today.

 **TRX**
Young Turks.

www.trxcymbals.com

UNPACK. PLAY. GO.



TAYE DRUMS GoKit. *Life uncompromised.*

The drum set that allows you to have your cake and eat it too. While the quality drum set is ultra-compact and painlessly portable, it's sound is direct and articulate, fat and sustaining. Feel the energy on stage and take advantage of living life to it's fullest. Pack up faster after the show and hit the town sooner. www.tayedrums.com

TAYE
DRUMS

Quitting Your Band

Leaving A Gig Might Just Be Good For Your Drumming

by Jeff Kersh

Good gigs are hard to find; great gigs, even harder. Professionalism dictates that every gig can be a good one, if we conduct ourselves appropriately. But what happens when a gig isn't just bad, but impossible? What happens when you find yourself in a situation that is not only counter-productive, but unhealthy?

There are times when a musical situation is simply unworkable. If you find yourself depressed just thinking about playing a particular gig, it might be a gig you don't need.

Amen, Brother

A couple of years ago, I took a job playing in a church praise band. Church music is always fun for a percussionist—that's what I play—because of the colors required; our drummer looked forward to it, too, if only because the two of us would get to play together. In the beginning things seemed very open musically, and we were encouraged to come up with our own parts and be a more visible part of the band. The guitarist/bass player was a good friend, too, so we knew we'd have a solid rhythm section.

To make a long story short, what seemed like a fun gig rapidly became a disorganized, off-key nightmare. (It really helps when the people in charge play in the correct key and the right time signature!) It got to the point where I didn't enjoy playing anymore. I made excuses to not show up some days, and gritted my teeth on others. Feeling bad about going to church is a rotten thing, especially in the South. So I decided to be the first one to leave.

I agonized for weeks over how I could have handled it better. I essentially just stopped showing up.

I told the guitarist/bassist (who was sort of the unofficial "musical director") that the small amount we were being paid just wasn't worth hauling my gear. What's worse, a political struggle erupted between the titular leader of the group and an acoustic guitarist who also wanted to be the music minister.

I agonized for weeks over how I could have handled it better. I essentially just stopped showing up. My head rang with what I'd always believed—"Don't burn bridges"—and I felt pretty rotten. But then I thought about how I'd be feeling if I were still playing in the midst of poor musicianship and a power struggle. I also realized that this gig would not lead to other work, because they didn't

know anybody. In the end, short a little pocket money, I was the one who was better off. Plus, the church didn't have a disgruntled percussionist to deal with.

Promises, Promises

Following this situation, I ended up in a group with the acoustic guitarist I mentioned earlier. I was promised more of a hand percussion situation—"light percussion" was the term bandied about—which I warmed to. I play drums, but I'd rather play percussion when I can. I was also promised lots of gigs, plenty of money, and an open working environment where I could suggest songs and maybe even sing a little. I should have known better.

After a few months with no gigs in sight and an oppressive amount of practice time, during which we got maybe one song done, I began to wonder what I'd gotten myself into. Then the leader got us a gig—in about two weeks. We had maybe a half-dozen songs ready to go for a wedding that would require three sets. Plus, now I had to drag a kick and snare to every rehearsal to try to "dance up" the few songs we knew; percussion flew out the window. Again, I found myself in a situation I knew I needed to get out of. None of us was a full-time musician—there was no way we could learn enough songs to play the gig. There was no discussion about the gig beforehand, either; it was accepted on our behalf.

I tried to talk to the leader, to no avail. All the professionalism I could muster came to the fore, but it was irrelevant; the plans were made, we weren't ready, and we were supposed to pull off a miracle. That wasn't going to happen. Again, though, I had nothing to lose by quitting. Against everything I'd been taught, I quit then

and there. I got a nasty email from the leader and responded with one that was far, far nastier. (I am a writer by trade, after all.)

Unprofessional? Without a doubt. I still feel bad about the way that gig ended, but some people simply will not accept the truth when it's staring them in the face. In this case, a "hobby band" can't become a professional outfit overnight. The question is, what options did I have?

There are good ways to quit a situation that isn't working; often, quitting one situation professionally can land you work later, simply because of the way you handled yourself.

Be Honest—Up To A Point

Lying is never good, if for no other reason than because lies are too hard to keep up with. However, you also don't want to tell a bandleader or contractor that your stomach hurts every time you play with a certain group of people or under certain circumstances. Tell them the truth—almost every situation you need to quit will probably be because you don't have adequate time for rehearsals and performances, because you don't feel like you fit into the environment presented, or because what you were promised is not what actually happened. Be tactful, but be honest.

Keep A Cool Head

Part of being professional is being able to roll with the punches. Sometimes a playing situation just doesn't work. Treat your need to leave as just a part of the process of playing; after all, it is. Don't blame yourself, or even the people who might be causing all the problems. Sometimes you're causing the problems because you're unhappy. Regardless, take this experience as an opportunity to learn what doesn't work and to acquire lessons that will help you get the next gig.

Stand Up For Yourself

When an unprofessional bandleader is faced with a bandmember leaving, he or she will often try to appeal to your emotions to keep you around. They might "guilt trip you," make you mad, or make you feel bad for being such a lousy team player. Let them try. In the end, if a situation is unhealthy for you, it's not likely to get better. And an unhealthy situation makes for an unhealthy, unhappy you.

If all else fails, tell them you're sure they'll get a replacement who's far more into the gig than you are. If the problem is just an incompatibility issue, you might even suggest someone else you think could handle the gig.

"Musical Differences" Happen

The short-lived "hobby band" I mentioned earlier began with a collection of American and Irish folk songs and some Christian standards arranged for acoustic guitars, flute, vocal, and hand percussion. The results were very eclectic, and a really nice departure for me. By the end, we were trying to learn tunes by The Everly Brothers and The Eagles, and I was taping out time on a kit.

There's a huge disconnect there. If you find a gig morphing into something different and you don't like the change, don't feel too badly. These things really do happen. If the rest of the group is moving in a different direction, that's fine; if you're not willing to go with them, you're not obliged to. Wish them the best and look even harder for a group that plays the kind of music you want to play.

Quitting a musical situation is never pleasant. Americans live in a culture that encourages us to stick around, hang in there, and try to make the best of things. But by doing that, you're denying yourself growth as a musician, as well as happiness. Everyone has horror stories about bad gigs and horrible bandleaders; the trick is not to avoid them, but to know when to get out when it's unhealthy for you. You'll be better off for it, and so will your playing.



EDUCATION THAT ROCKS!

PERCUSSION INSTITUTE OF TECHNOLOGY AT MI

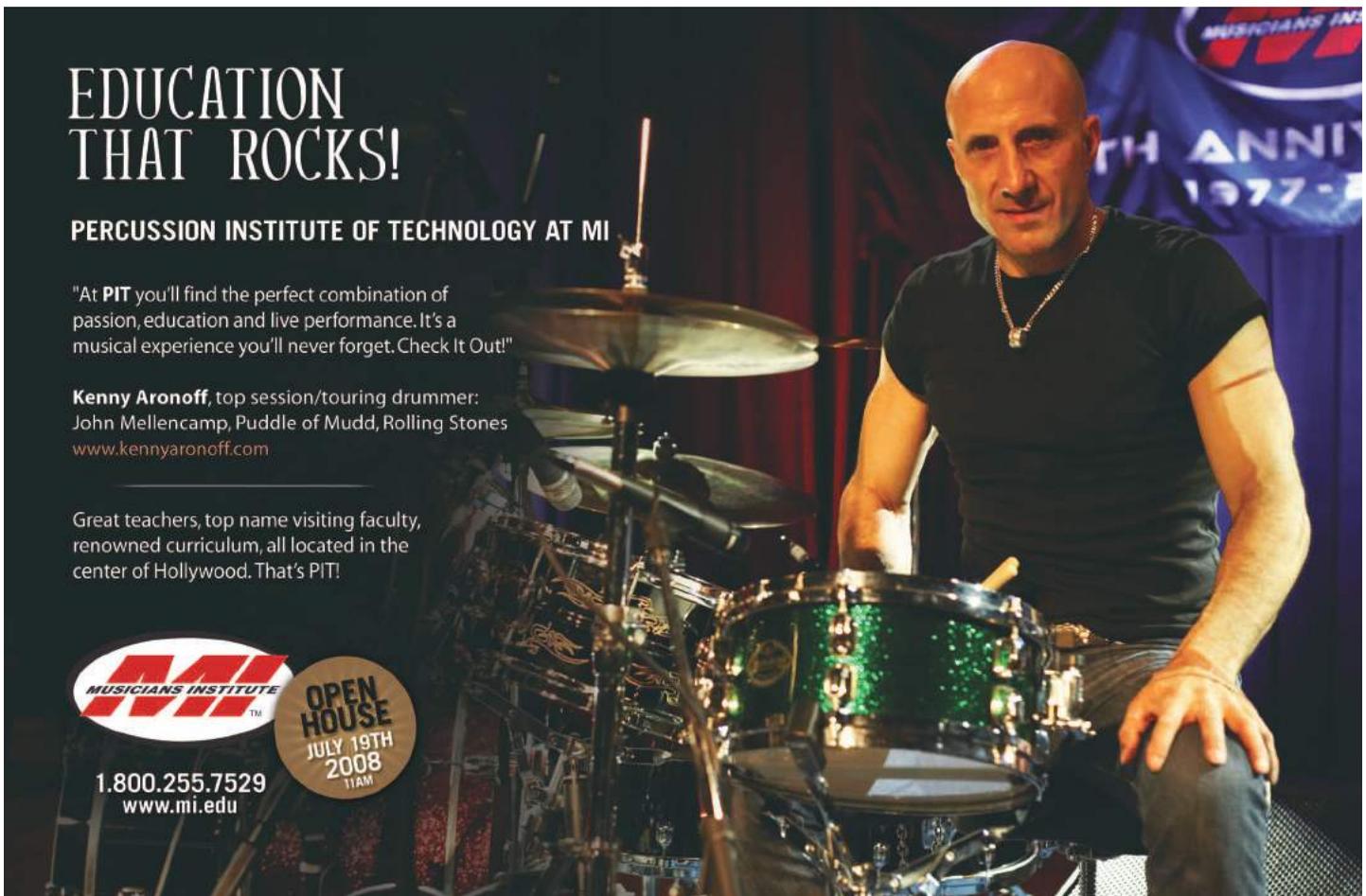
"At **PIT** you'll find the perfect combination of passion, education and live performance. It's a musical experience you'll never forget. Check It Out!"

Kenny Aronoff, top session/touring drummer:
John Mellencamp, Puddle of Mudd, Rolling Stones
www.kennyaronoff.com

Great teachers, top name visiting faculty,
renowned curriculum, all located in the
center of Hollywood. That's PIT!



1.800.255.7529
www.mi.edu



Brian Reitzell's

Through The Park Studio

by Adam Budofsky

In the fifteen years since *Modern Drummer* first became acquainted with Brian Reitzell, the musician has pointed his creativity and industriousness in multiple and fascinating directions.

Back in 1994, Reitzell had begun to garner notice as the drummer in latter-day Redd Kross, the infamous LA psych-punk band fronted by genius pop culture-obsessed brothers Steve and Jeff McDonald. Today Reitzell is a film music producer who collaborates with cutting-edge directors like Mike Mills, Sofia Coppola, and David Slade, and with alternative music icons like Air's Nicolas Godin and Jean-Benoit Dunckel, My Bloody Valentine's Kevin Shields, and Spoon's Britt Daniel.

After playing drums on Air's score to Sofia Coppola's directorial debut, *The Virgin Suicides*, and then acting as music supervisor on *CQ* by Sofia's brother Roman Coppola, Reitzell refined his role of soundtrack "auteur" on Sofia's hit *Lost In Translation*, starring Bill Murray and Scarlett Johansson. That's when Reitzell's phone really started ringing, as producers and directors took note of his thoughtful juxtaposition of tracks by artists like Squarepusher and The Jesus And Mary Chain, as well as his own original compositions with long-time associate Roger Joseph Manning.

Soundtracks to the films *Friday Night Lights*, *Thumbsucker*, *Marie Antoinette*, and *Stranger Than Fiction* followed, leading us up to his most recent release, the score to David Slade's

modern-day vampire film *30 Days Of Night*. On *30 Days* Reitzell was able to fully indulge all of his disparate passions—deep research, musical invention (literally—see the photos), prepared percussion, miking experimentation—in the service of making completely unique and utterly horrifying auditory statements.

Reitzell's *Through The Park* studio, located in the Griffith Park suburb of LA, is so-named because of its hop-skip-and-a-jump proximity to his home in Silver Lake. While in Anaheim for the winter NAMM show, *Modern Drummer* made the hour's ride north to visit Reitzell's den of musical invention.

Like most working studios today, *Through The Park* is sensibly sized, with efficiently laid-out "dead" and "live" rooms, an iso room, and a comfy lounge. The control room is the largest space—in fact, it's probably bigger than it looks, when you take into account the abundance of old-school and contemporary gear Reitzell will have set up for any given project. It's all meticulously arranged, though, as Reitzell explains, because he needs to be able to access any sound, any effect, when inspiration hits. So, yes, it's a veritable museum of coveted gear, but it's a living, breathing museum, capable of producing almost any idea that comes into Brian's always-searching musical mind.

For a full interview with Brian Reitzell, in which he expands on his idiosyncratic studio concepts, go to moderndrummer.com. In the mean time, check out these shots, along with Brian's commentary. It's inspiring stuff.





Equal Parts Home Depot And Pro Drum Shop

With *30 Days Of Night* I needed to do a lot of experimentation. I just felt that if I was running away from someone who was trying to kill me, in my head I wouldn't be hearing Mozart or an orchestra; it would be *such* a new and frightening experience, so I decided I needed to create sounds that were new, or, rather, unfamiliar.

I'm obsessed with things spinning; I love effects like vibrato and tremolo, and glass harmonicas. One day I thought, Well, a pottery wheel spins, and it's got a foot pedal. So I did a couple days of research and found one called "The Whisper," whose motor is completely quiet. The thing sat in the corner of my studio for three months, and then one day I got an idea and ran off to Home Depot. I bought a length of corrugated black tube that we fastened together into a circle. Then we cut holes at twelve and six o'clock and shock-mounted Shure SM-57 microphones to it with foam. Then we affixed the tube to cymbal stands using bungee cable, so that it would kind of float above the pottery wheel. We mounted a mallet in the center of the pottery wheel and let it rest on the tube, and as it spins around the tube, because the tube is corrugated, it creates this really interesting sound. The faster it would spin, the higher the pitch would be—the perfect Doppler effect. We call it "the black death tube."

Then I got the idea to create the world's most ridiculous drum machine or step sequencer. So I took a bunch of cymbals and set them up around the pottery wheel, replaced the mallet with a stick, and created sort of a cymbal machine. In the picture you can see some Kepplinger cymbals and some bronze Hammerax Hell Bells that are made by a genius in Florida, John Stannard. The effect sounded great in the movie, and I was able to play things with the cymbal machine that are physically impossible.

Of course these effects can be made artificially with all sorts of plug-ins, but I find it so much more interesting and so much deeper an experience creating the real thing.

Getting Prepared

The "prepared" kit I've set up here is the bass drum from a vintage '60s Sonor kit, a clear Ludwig acrylic tom, an amazing Radio King 13" tom that looks like it's been at the bottom of the ocean for a hundred years but that sounds unbelievable—just a thuddy boom—and the snare drum is an old Ludwig 15" marching drum with a beautiful wood hoop on the bottom.

I've always been interested in creating different sounds: what a drum sounds like struck a certain way or treated a certain way, and then how it's recorded. So I spend quite a bit of time preparing the drums. In this particular setup I mostly had calf-skin heads on single-headed drums. Those drums were so quiet that I couldn't even sit on a drum stool because it would make little creaky sounds. So I had to sit on a horrible white chair with a blanket on it. I was playing as softly as humanly possible and then cranking the mic and cranking the compression. You end up with the world's biggest drum sound, like a Phil Spector record times twenty. If I want a big sound, I won't just tune the drum wide open and play it in a live room. There are all sorts of things you can put around the drums, like gongs and cymbals, that will resonate within the whole ambience of the room.

So that's what I mean by "prepared" drums. And it's not all retro; I'm not trying to do *Abbey Road*. I'm just trying to get different emotional qualities out of the drums.



We're All Connected

The patch bay is the most expensive thing in the room, and it allows me to patch MIDI, video, all the rooms, every piece of gear, turntables, the Fleximix, the tape machines, the computer—everything. It's very sophisticated.

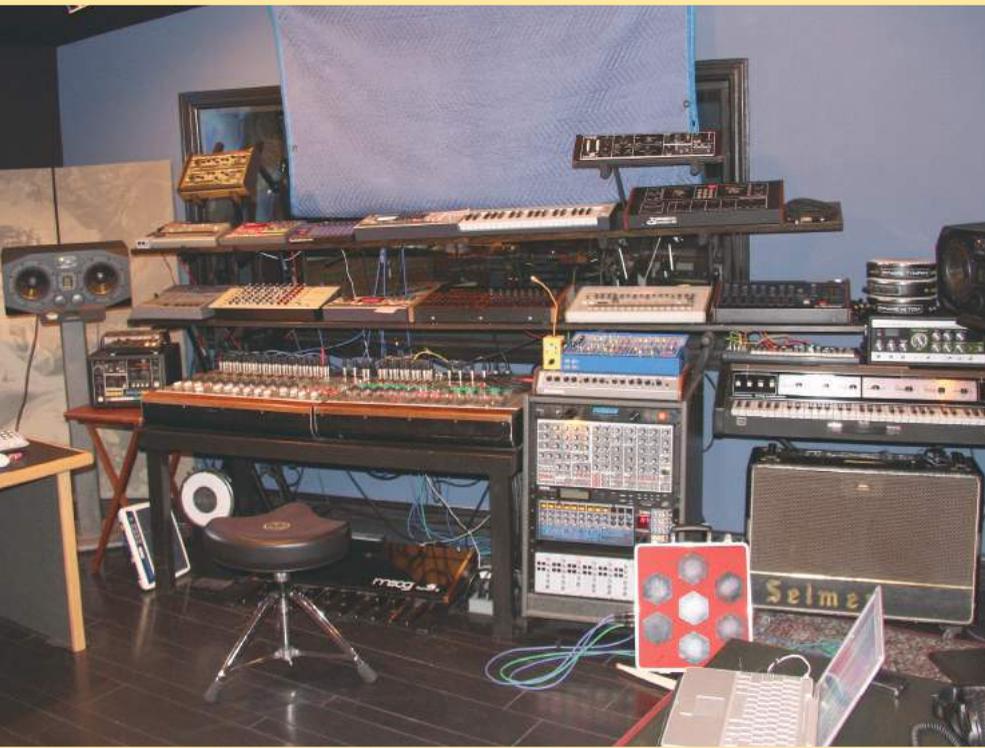
The stacks of records tend to be soundtracks or things that I either like or that I'm trying to avoid. And then the other ones are for research. On the very top right is a turntable, so I can play my records into the computer.

Pet Sounds?

All these drum machines were set up for a particular project I was working on, a remix of a TV Eyes track. [TV Eyes is Reitzell's band with Roger Joseph Manning and Jason Falkner.] Most of them are integrated, they're able to talk to each other. And all of them go into the console, so each has a fader, and in some cases two faders. What I can do is program all these different machines to create one extremely complex beat, and then as it's playing I can mix it in real time. That way it's not like I'm just sitting there, hitting "play" and the machine is going straight into Pro Tools or whatever. I can actually play like I would as a drummer. Then there are Simmons and the Cwejman modular synths in the rack to the right, and under the console are some Moog Taurus bass pedals. So I can pull up a chair, sit at my console, and create and perform music.

The red "suitcase" on the floor is a mini Simmons kit. It's one of my favorite pieces, but it's actually extremely impractical. It's the first-generation Simmons material, which is the riot shield material that Bill Bruford used to great measure. New Order used to use one of those on stage, too; bass player Peter Hook would play drum fills on it. I use it to play the same way you would use an Octapad or any sort of trigger. That is active while I'm playing with drum machines, in case I want to play along. I can sit on the floor with my drumsticks and play fills or whatever.

But this equipment is not always set up like that. For the next project there might be a Hammond B3 organ there, or there might be a refrigerator that's sending out electric charges to animals. Who knows.



Old World/New World

The shot on top is my prepared piano in the live room. The piano isn't actually prepared in this shot but is about to be, which is why I leave all the wood panels off of it. This allows me to bow the strings, tap on them with mallets, pluck them, or whatever. The piano is my favorite percussion instrument.

All the rooms are wired, meaning there are patch panels so you can plug into the wall, or I can send something back the other way.

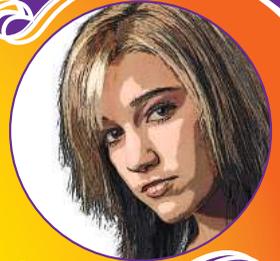
In the bottom shot the piece of gear on the right that looks like a giant hat box on a cymbal stand is a Maestro Rover. It's like a Leslie: It has a speaker in it that revolves. But a Leslie only has two speeds—fast and slow. The Maestro has a foot pedal that allows you to go from zero to very fast.

The wooden box to its left is the world's first drum machine, the Wurlitzer Sideman. It's from 1952, and was designed to sit next to your organ. It's a large, hundred-pound beat box, and it's got the most insane low end you ever heard. There's no snare drum sound, just wood blocks and bass drums, maracas...though there is something called a "brush," which is kind of like a snare, I guess. Mechanically, it's made up of cylinders that spin around, and each has its own vacuum tube, so the sounds are just massively fat. Why someone doesn't make a new version of something like this....





Ricky Carrio • San Diego



Hannah Ford • Chicago



Victor Pablo Garcia • Puerto Rico



Jocelyn Alvarez • New York City



Eric Vasquez • Puerto Rico



Daniel Diaz • Puerto Rico



Jafer Murguia • Puerto Rico



Exploding onto the scene

Introducing **Elite Pro**, Toca's new line of Congas and Bongos. A must have for up and comers looking to step up to the next level, just like these talented new Toca artists. They'll shatter sound waves on any stage. For more hot instruments, visit tocapercussion.com



Just Play.™

tocapercussion.com
myspace.com/tocapercussion
©2008 KMC



Buddy Miles

(1947-2008)

Drumming With Hendrix

Buddy Miles and Jimi Hendrix were both part of the cultural revolution that swept the nation in the '60s in an attempt to create some peace on the planet. The music that they helped create has captured several generations of fans and shows no signs of diminishing in influence around the world. This past March, after a career marked by shining highs and excruciating lows, Miles succumbed to health issues that had plagued him for years.

Miles and Hendrix had a lot in common. They both started out as sidemen on the R&B "chitlin' circuit," playing traditional soul and

blues, in bow ties and shiny tuxedo band uniforms. And they both ended up superstars playing a whole new genre of psychedelic blues/rock to huge audiences around the world, wearing rainbow-colored psychedelic duds...in Buddy's case, made out of actual American flags, with a drumset to match!

Buddy Miles developed a powerful, straight-ahead style that reminded one of a Mack truck cruising down the interstate—strong, immovable, and in the groove. "I don't have any special drum technique," he once modestly said. "My drum technique has always come from the heart."

by Jim Payne

Beginnings

George Miles—nicknamed Buddy after “the world’s greatest drummer,” Buddy Rich—was born in 1947 in Omaha, Nebraska, and got an early musical education listening to the jazz that was played at home. (His father was a bassist who had played with Count Basie, Dexter Gordon, and Duke Ellington.) Chick Webb, Cozy Cole, Buddy Rich, Louie Bellson, and Gene Krupa were his early influences.

At the same time, Buddy was listening to the R&B sounds of drummer Al Jackson Jr., who was the house drummer at Stax Records in Memphis, and to Bernard Purdie, who played with Aretha Franklin.

Miles’ self-taught routine began with the usual spoons and forks on trash cans in the back yard. Then one night when he was thirteen, the drummer in his father’s band, The Bebops, showed up late. Buddy took over and his career began.

When he was still a teenager, Buddy left high school and went on the road with established R&B acts The Ink Spots, Ruby & The Romantics, and The Delfonics. This was the era of smooth vocals, sharp suits, choreographed dance moves, and boy-meets-girl love songs—soulful music that ignored social issues and instead offered solace and a good time. But “them changes” were already starting to happen.

First Meeting

Buddy met Jimi Hendrix in Montreal in 1964, when Miles was with The Delfonics (“La-La Means I Love You,” “Didn’t I Blow Your Mind This Time”) and Hendrix was with the high-energy R&B

group The Isley Brothers (“Shout,” “Twist & Shout”). The two jammed and traded phone numbers, but soon after Jimi left for England and formed The Jimi Hendrix Experience.

Wilson Pickett And The Electric Flag

Buddy went back on the R&B circuit with “The Wicked” Wilson Pickett, playing the shouter’s hits “Mustang Sally” and “In The Midnight Hour.” One night, while he was hanging out with Cream drummer Ginger Baker at the Brooklyn Fox Theater—at a show that also featured The Who, Smokey Robinson, and Mitch Ryder—a young, woolly-haired, white guitarist came over and introduced himself as Michael Bloomfield.

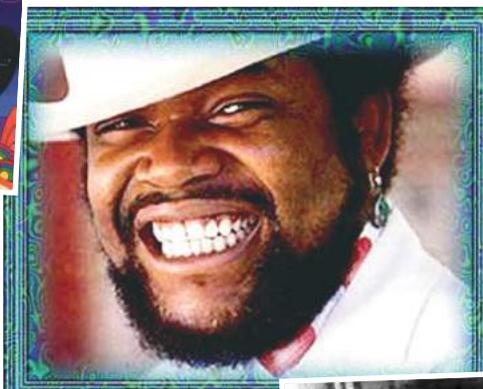
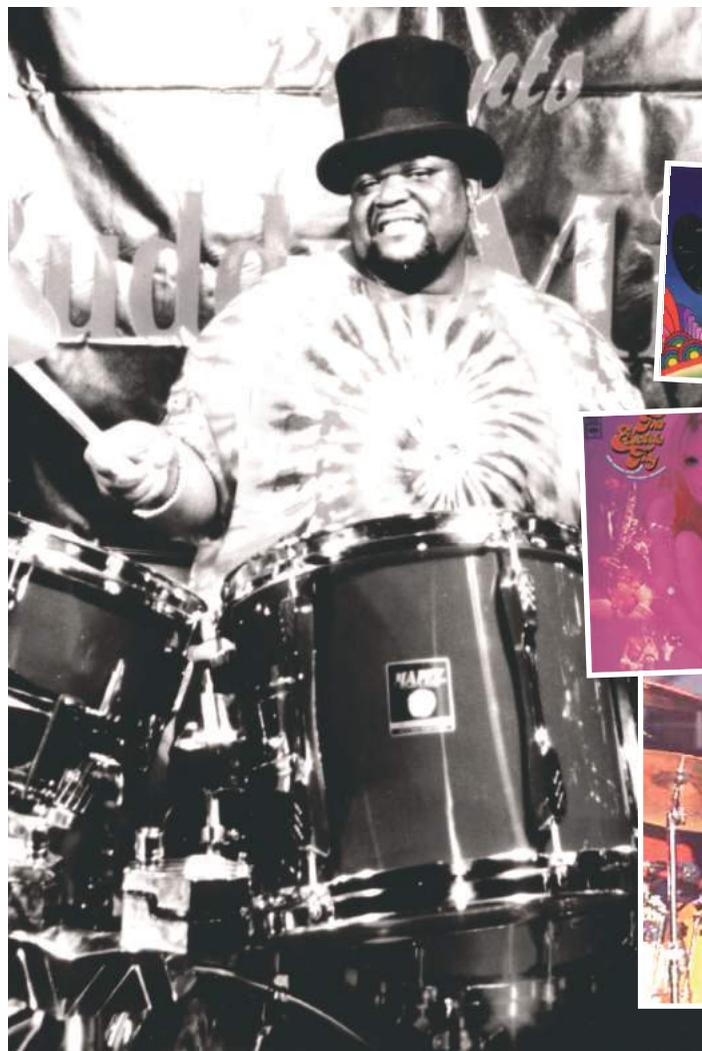
Bloomfield and keyboardist Barry Goldberg invited Buddy to jam with them at Café Au Go Go on Bleecker St. and then asked him to come to San Francisco to join their new band, The Electric Flag.

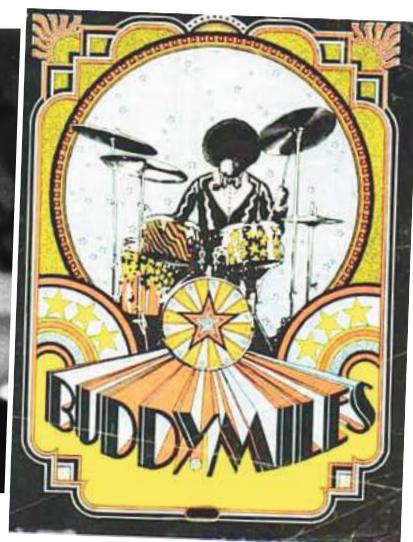
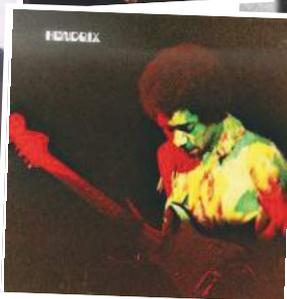
Suitably awed by the budding guitar genius’s energy and chops, Buddy made the trip west, joined the band on drums, and sang lead. “Otis Redding was a god to me when it came to singing,” Miles recalled, “and my main mentor at the time was Al Jackson. Those two guys were really what I was all about back then.”

Buddy would also credit Roger Hawkins of Fame Studios, as well as Ray Lucas, an under-appreciated drummer who played with King Curtis, as being particularly influential on him.

Monterey Pop Festival

A lot happened at the 1967 Monterey Pop Festival, including the Electric Flag receiving three standing ovations for their debut set. But it was The Jimi Hendrix Experience that stole the show. After his sojourn in the UK, Jimi had returned to the US with a white, British rhythm section. To quote James Brown’s “Get On The Goodfoot,” “The long-haired hippies [Mitch Mitchell on drums and Noel Redding on bass] and the Afro-black [Hendrix] all got together across the tracks, and they partied.” They also set the music world on its ear.





Presumably Buddy was in the wings at Monterey when Hendrix sacrificed his beloved guitar by setting it on fire, smashing it to pieces, and throwing what was left of it out to the fans. Buddy and Jimi jammed afterwards, reestablishing their connection. But again they went their separate ways.

The next year The Electric Flag recorded the tight, well-arranged album *A Long Time Comin'*, on which Buddy sang and played some very solid grooves in a variety of styles. Shortly thereafter, however, Bloomfield quit his own band.

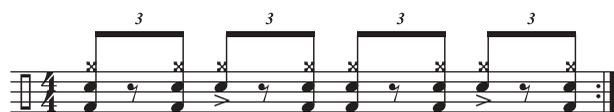
The Buddy Miles Express And John McLaughlin

Buddy responded by founding The Buddy Miles Express, whose first two albums, *Expressway To Your Skull* and *Electric Church* were co-produced by Hendrix.

Buddy then played "some amazing 'boogaloo' drums," recalls John McLaughlin, on the Miles Davis guitarist's *Devotion* album. McLaughlin had just recorded *Emergency* with The Tony Williams Lifetime, and would shortly form The Mahavishnu Orchestra with Billy Cobham on drums. Buddy was in good company.

Meanwhile, Hendrix's career was skyrocketing. Mitch Mitchell's fluid, rocking, Elvin Jones-ish drumming style was the perfect complement to Hendrix's music on the powerful and original *Are You Experienced* and *Axis: Bold As Love* albums. But on Jimi's third album, *Electric Ladyland*, Buddy took over for Mitchell on "Rainy Day, Dream Away" / "Still Raining, Still Dreaming," on which Buddy laid down a strong, tasteful shuffle beat.

"Rainy Day, Dream Away"



Band Of Gypsies

Following *Electric Ladyland*—which, besides Buddy, featured several other well-known musicians such as Traffic's Steve Winwood and Dave Mason and Jefferson Airplane's Jack Casady—Hendrix decided to change personnel. "I think Jimi wanted a more simplified version of drums after a while," Miles recalled later. "And I think that's the reason he wanted me to be the drummer in Band Of Gypsies."

The music on Band Of Gypsies' lone album—essentially a distillation of the group's two 1969/70 New Year's Eve sets—is widely considered to be the highlight of Buddy Miles' career. Featuring powerful groove-oriented tunes, like the Miles-written and -sung "Them Changes," offset by slower, longer workouts, such as the famous anti-war song "Machine Gun," Band Of Gypsies represents Jimi's exploration of a more soulful direction. Unfortunately, the guitarist's untimely death in 1970 put an end to this promising phase of Buddy's career.

"Machine Gun"



"Them Changes"



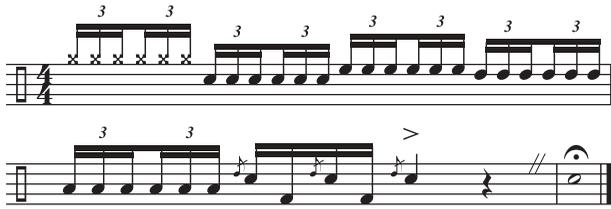
Guitar/Bass Riff



Verse



"Them Changes" outro



Santana

In 1972 Miles co-headlined the album *Carlos Santana & Buddy Miles: Live!*, which was recorded inside an extinct volcano in Hawaii. Buddy sang and played drums on his set, and also performed during Santana's set—playing some searing blues guitar! Like Hendrix, Buddy was a lefty playing a conventionally strung right-handed guitar upside down. So, in a sense, Buddy was actually a lefty playing drums set up for a righty. (Lenny White has this same "problem.")

"Them Changes" Again

Between 1976 and 1978, and again from 1982 to 1985, Buddy ran into some bumps in the road, spending time in the San Quentin and Chico, California correctional facilities for drug-related thefts. While in jail he taught music and percussion, led and toured with the prison band, and then came out and reinvented himself yet again with his usual energy and perseverance.

In 1988 he formed a new Buddy Miles band and recorded *Back On The Tracks*, at the time saying, "I'll probably destroy my drumset from over-excitement the first time we play out."

"Buddy Raisin"

While playing again with Santana in the '80s, Miles got the call to sing lead on a series of TV commercials featuring animated characters called *The California Raisins*. The spots were wildly popular, and Buddy—now nicknamed *Buddy Raisin*—was off and running again, recording two albums of classic R&B and Motown songs, his first love.

The Future?

Buddy once said, "A young drummer today has to have determination; there are good days ahead for young drummers." When it's all said and done, he recalled, "You think about drumming and singing your best, and that's it."



Jim Payne is a drummer/bandleader performing and teaching out of NYC. He'd like to thank Robert Santelli for the use of several quotes from his 1988 interview with Buddy Miles for *Modern Drummer*. For more on Jim, go to www.funkydrummer.com.



Optimal Computer System Requirements
PC Users: Windows XP (Windows 2000, NT), Minimum 700 Mhz Pentium 3 or greater, 512 MB RAM, 10GB free hard disk space (if copying Archive to hard disk), DVD drive. **Mac Users:** OS X 10.2 or greater, Minimum G3 700 Mhz or greater, 10 GB free hard disk space, DVD drive.



Now Available: Year #26 (2002)

Clean up your closet and your desktop with the single greatest drumming reference ever created. *Modern Drummer's* 25-Year Digital Archive contains every interview, review, article, and educational column from the magazine's first 265 issues (1977- 2001). That's 35,000 pages of drumming history all on one disc, for less than 50 cents an issue!

Additional features include:

- Full Archive Search by year, artist, or column.
- Zoom-in, pan, and view any part of any page.
- Create bookmarks for future reference.

Modern Drummer 25-Year Digital Archive (1977-2001) \$129.99
Modern Drummer Year #26 Digital Archive (2002) \$19.99
Specialty-Priced 2-Disc Package (1977-2002) \$139.99

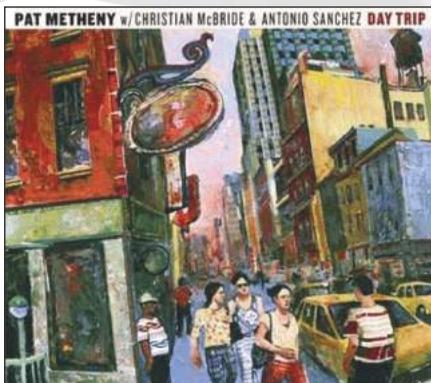
Call 973-239-4140 or go online at moderndrummer.com to order your copy today!



RECORDINGS

Ratings Scale

- ★★★★★ Classic
- ★★★★☆ Excellent
- ★★★☆☆ Good
- ★★☆☆☆ Fair
- ★☆☆☆☆ Poor



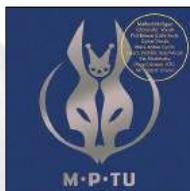
PAT METHENY DAY TRIP ★★★★★

Every now and then, in addition to fronting his own group, guitarist Pat Metheny puts together a trio. Past ones (Bob Moses/Jaco Pastorius, Bill Stewart/Larry Grenadier) have contained strong musical personalities, lending each trio its own characteristics, and Metheny's latest lineup is no exception. With **ANTONIO SANCHEZ** on drums and **Christian McBride** on bass, this trio has a transparent sound, focusing on touch and nimbleness. While McBride keeps things grounded harmonically and rhythmically, Sanchez deftly peppers the groove with accents for Metheny's fret-board flights. Sanchez's drumming is fast, inventive, and propulsive throughout, and this format offers an excellent opportunity to hear him. (Nonesuch) **Martin Patmos**



PAINT IT BLACK NEW LEXICON ★★★★★

Fronted by vocalist **Dan Yemin**, also of revered punk act Lifetime, Paint It Black kicks the melodic hardcore foundation of that band to the next level with a barrage of aggressive guitars aided and abetted by drummer **JARED SHAVELSON**'s immensely powerful patterns. Shavelson's hard-hitting, up-tempo punk blasts mean war, barreling down the speakers like sonic rounds of ammo, while his half-timed, tom-laden breakdowns explode with enough ferocity to register on the Richter scale. (Jade Tree) **Waleed Rashidi**



M•P•TU ★★★★★

M•P•TU's debut combines the guttural with the technological for a sound that's like tossing your laptop into a swamp. The swamp dominates, but the laptop makes some cool noises as it sinks to the bottom. **PAT MASTELOTTO** is largely responsible for both M•P•TU's deep groove and its more experimental knob-twiddling impulses. His drum tone is big, yet soft around the edges, which suits the bluesy mid-tempo vibe of the songs. He sticks to tasty, accessible patterns and folds in some nifty production tricks for a distinctly modern touch. Guitarist **Phil Brown** responds in kind with wacky but wonderful Jeff Beck-like trills. (ATCO) **Michael Parillo**

THE KEEPNEWS COLLECTION



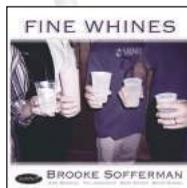
- BILL EVANS TRIO PORTRAIT IN JAZZ** ★★★★★
- THELONIOUS MONK BRILLIANT CORNERS** ★★★★★
- MILT JACKSON AND WES MONTGOMERY BAGS MEETS WES!** ★★★★★

Tapping a mother lode of classic jazz, the ongoing "Keepnews Collection" reissue series honors producer **Orrin Keepnews'** legacy. Spruced up with crisp 24-bit mastering from original masters, the discs also include bonus alternate takes and informative notes from the honoree. The Riverside catalog of the '50s and '60s is the series' gold vein. **Bill Evans'** classic *Portrait In Jazz* teams **PAUL MOTIAN** with bassist **Scott LaFaro**, creating a collaboration that would forever imprint the sound of the jazz piano trio. Motian's sensitivity and ease is stunning. The amazing *Brilliant Corners* is a quirky, hip funhouse and one of **Thelonious Monk's** finest recordings. **MAX ROACH** finds elegance and grit within the group's angular, fractured approach to swinging while **Sonny Rollins'** tenor is endlessly inventive. And dig Max's combined timpani/kick surge on "Bemsha Swing." Still fresh today. In a more rootsy affair, **PHILLY JOE JONES** lays down smooth, hard-swinging blues behind co-leaders **Wes Montgomery** and **Milt Jackson** on *Bags Meets Wes!* With **Wynton Kelly** (piano) and **Sam Jones** (bass), it's a dream team match-up. Swinging feel for miles. Expect the entire series to capture masters at their peaks. (Riverside) **Jeff Potter**



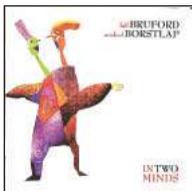
MY MORNING JACKET EVIL URGES ★★★★★

My Morning Jacket don't just carry a torch for primo classic rock; they wave a tattered freak flag woven from disparate threads linking them to Zeppelin, Neil Young, Santana, and The Allmans. And as with most great classic rockers, MMJ has a tasteful drummer holding it down and navigating the sharp turns. **PATRICK HALLAHAN**'s playing on *Evil Urges* proves he's a big reason the band comes across as more than revisionists. The drummer's machine-like meter and accents give an oddly effective pulse to the weepy strains of "Smokin' From Shootin'." And the minimalist hip-hop thump he puts to "Highly Suspicious" makes you take notice of the otherwise disposable track. (ATO) **Patrick Berkery**



BROOKE SOFFERMAN FINE WHINES ★★★★★

New England Conservatory Of Music alum (and current faculty member) **BROOKE SOFFERMAN** displays formidable technique, musicality, and compositional skill on his newest neo-jazz recording, *Fine Whines*. All are evident on "Metric Monkulation," where Sofferman alternates fast waltz-time and odd-metered patterns over a '60s post-bop melody and supports an inventive sax solo from **Jerry Bergonzi**. The reggae/Latin hybrid "Some Beach" contains some impressive side-sticking, and Sofferman's loose snare is given the ultimate second-line treatment over a wild 7/4 take on the "Star Wars Imperial March" theme. With one eye on tradition but noticeably pushing forward, Sofferman is a player to watch. (www.summitrecords.com) **Ilya Stemkovsky**



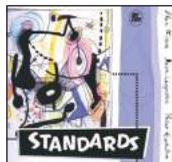
BRUFORD BORSTLAP IN TWO MINDS ★★★★★

Freed from the typical band format, **BILL BRUFORD** is allowed to ramble, bang, and pounce as he hasn't in years on *In Two Minds*. Bruford is joined by keyboardist **Michiel Borstlap** here, and the drummer stretches like mad, exploring practically every aspect of his multifaceted style. Bill clangs Chinese percussion with subtle tom drops in "Kinship," plays Omar Hakim to Borstlap's Joe Zawinul on "From The Source," and even drops some funky skank bombs on "Flirt." Bruford sounds playful and joyful throughout, whether playing pointillist snare ruffs or riotously pounding his toms to the breaking point. Bruford's been surprisingly prolific of late, and *In Two Minds* is the best of his recent batch. **Ken Micallef**



GAVIN HARRISON & O5RIC DROP ★★★★★

From the technically challenging, sonically powerful opening drumset patterns of "Unsettled," master drummer Gavin Harrison makes a serious statement that he is a major driving force in today's modern prog drumming movement. Harrison's melodic, in-your-face drumming outshines the less-memorable vocals of O5ric on this odd meter-laden material, making it a showcase for Harrison's highly musical, commanding feel and spot-on, advanced technique. (www.myspace.com/gavinharrison05ric) **Mike Haid**



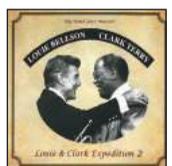
PETER ERSKINE TRIO STANDARDS ★★★★★

PETER ERSKINE, TIM HAGANS & THE NORRBOTTEN BIG BAND WORTH THE WAIT ★★★★★



Dually released on Peter Erskine's Fuzzy Music label, *Standards* and *Worth The Wait* feature swinging material performed in the drummer's glistening, occasionally minimalist style. Erskine has been consciously paring back his style ever since his bombastic Weather Report days, to where he now resembles a highly skilled dancer—the

Nureyev of the skins, if you will. *Standards* is a compelling trio outing, but Erskine really cuts loose on *Worth The Wait*, a big band blowout accompanied by trumpeter Tim Hagans. Kick-butt solos abound ("Drum Row") as does stupendous ensemble playing ("Plan B," "Worth the Wait"). A modern master at the top of his game. (Fuzzy Music) **Ken Micallef**



LOUIE & CLARK EXPEDITION 2 ★★★★★

LOUIE BELLSON shines here as both big band composer and kickin' drummer. Teamed with another great elder statesman, trumpeter **Clark Terry**, the ageless Bellson delivers a sparkling, swinging session with seventeen-piece band. One

highlight features a traps trio with guests **Kenny Washington** and **Sylvia Cuenca**. Upbeat vibes beam throughout. (Percussion Power) **Jeff Potter**

MULTI-MEDIA



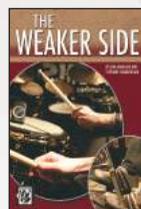
JAZZ DRUM SET INDEPENDENCE: 3/4, 4/4, AND 5/4 TIME SIGNATURES BY STEVE FIDYK ★★★★★

BOOK LEVEL: INTERMEDIATE \$14.95

Jazz Drum Set Independence covers a nice cross-section of topics related to independence at the set. Author Fidyk of course stresses swing, groove, and musicality while intending to help students develop their balance, feel, coordination, and reading ability on the kit. Basically a collection of ostinatos, the book tackles each of the respective time signatures, applying rhythmic warm-ups, single-measure motifs, and 12- and 32-measure phrases, which get gradually more advanced along the way. Want to get inside Joe Morello's playing on *Time Out*? Take five (years) and check this out. (Mel Bay) **Ilya Stemkovsky**

THE WEAKER SIDE ★★★★★ BY DOM FAMULARO AND STEPHANE CHAMBERLAND

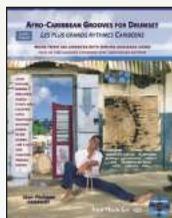
BOOK LEVEL: BEGINNER TO INTERMEDIATE \$10.95



At first glance this book seems aimed at building the left hand, bringing it in line with the right. This assumption is correct, but the approach of this book goes further. The exercises are written with notes above and below a line, for a visual strong/weak limb reference that can be used with hands, feet, or hand/foot combinations. The exercises move through 8ths, triplets, 16ths, and flams with enough material for you to work through a page a week, for a year. Though it features good chops-builders somewhat reminiscent of the material in *Stick Control*, it's the book's focus on developing balanced technique among the limbs that is noteworthy. (Wisdom Media, distributed by Alfred) **Martin Patmos**

AFRO-CARIBBEAN GROOVES FOR DRUMSET BY JEAN-PHILIPPE FANFANT ★★★★★

BOOK/CD LEVEL: INTERMEDIATE TO ADVANCED \$25



Afro-Caribbean Grooves for Drumset makes up in authenticity what it lacks in heft. Having laid down such grooves on hundreds of dance discs, Fanfant offers a modern survey of island rhythms as applied to drumset. The usual favorites (meringue, bomba, songó) are here, but we're also treated to plenty of Caribbean

gems unfamiliar to average "mainlanders" (bouyon, choval bwa, konpa). On the CD, Fanfant demonstrates grooves with irresistible feel, both alone and with bass. Unfortunately, there are no band tracks to illuminate the various styles, so extra homework is required via the included discography. Still, this package is concise, fun, and quite usable. (Sher Music) **Jeff Potter**

KOSA ELEVEN/LIVE 2006

DVD LEVEL: ALL \$29.95 ★★★★★



There's a wealth of information dispensed on this DVD. The diverse collection of artists is striking and presents a "no borders" approach to drumming, rhythm, and music in general. The varied percussion clips include expressive, masterful solos from world percussion maestro **GLEN VELEZ** and conga superstar **GIOVANNI HIDALGO**. Drumset instruction is handled by a rich roster as well: a motif exercise by **ANTONIO SANCHEZ**, a time/groove solo by a singing **BERNARD PURDIE**, and an informative how-to of uptempo brush technique by the estimable **CLAYTON CAMERON**. Highly re-watchable. (Hudson) **Ilya Stemkovsky**

STICK TRICKS BY CHIP RITTER

DVD LEVEL: ALL \$24.95 ★★★★★



A drummer's life is filled with difficult rudiments and complicated rhythmic patterns. Chip Ritter's *Stick Tricks* DVD gives us a well-needed break from all that. The DVD is filled with thirteen separate tricks/chapters, all of which include step-by-step instruction, both at normal speed and via a slow-motion view of stick and hand movement. Tricks vary from simple ("Raise Your Hand On The And") to fairly difficult ("Juggle Three Sticks"). Either way, it's all about adding a little flair to your performance and having a whole lot of fun. (Mel Bay) **Fran Azzarto**



All Major Brands  Discount Pricing

DRUM WORLD.COM

1-800-335-3445
 1020 Castle Shannon Blvd., Pittsburgh, PA 15234

Since 1961  **Custom Drums**

Wrap
 Repairs
 Hardware
 Keller Shells



Precision Drum Company, Inc.
 2012 Route 44, Pleasant Valley, NY 12569
 Toll free 1-888-512-DRUM (3786)
www.PrecisionDrum.com



The **SEATTLE DRUM SCHOOL** is looking for a few good students committed to having successful careers in drumming.

Our 2008-2009 **ONE YEAR CERTIFICATE PROGRAM** Starts October 6th. **ENROLL NOW!**

For details call us at (206) 364-8815 or visit us on the web at www.seattledrumschool.com

WE ALSO TEACH GUITAR, BASS, PIANO, VOICE, BRASS, WOODWINDS, DJ



Drum Stick Rack.COM

PAiSte **PAiSte GIANT BEAT**

www.paiste.com

JOE MORELLO
 NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS IN THE NEW YORK AREA. CALL FOR EVALUATION.
 (973)373-6282 10-12A.M., 7-10P.M.
 Joe Morello Productions
 73 Myrtle Ave., Suite 7B
 Irvington, NJ 07111

GET CONTROL!



NEW MegaPac Isolation Package
 7-feet of Headroom and Even More Isolation!
 Portable and Free-Standing
CLEARSONIC PANEL Drum Shields
SORBER Absorption Baffles

(CLEARSONIC) manufacturing inc

1.800.888.6360
clearsonic.com

Get Portable!




•Better than a RACK!
Lighter & Easier
<http://portakit.googlepages.com>
 •731-660-5871



West Coast Drum Center
 Meinl Cymbals available at West Coast Drum Ctr.
 1 (877) 923-7867 or www.westcoastdrums.com

Bosphorus

INSTANT SHIMMER!
 Keep it clean with Cymbal Swipes.



Available only from **Bosphorus**

www.bosphoruscymbals.com

HANDCRAFTED SOLID SHELL

CRIVIOTTO
 THE CRAVIOTTO DRUM CO.
 MADE IN U.S.A.

WWW.CRAVIOTTODRUMS.COM

Acrylic Bomb™
 ACRYLIC DRUM SHELLS
drumMaker.com
 Shells • Parts • Finishing • More!
 VISA PARTS GUIDE ONLINE!
 DRUM SUPPLY HOUSE USA 800-NEW-DRUM

"For Over 14 Years People
 Have Been Asking Me,
**WHAT IS
 THAT DRUM!?"**
 -Vinnie Colaiuta

LONGO Custom SOLID SHELLS
 047

Dealer Inquiries Welcome
570.788.5820 Longodrums.com

VATER
 PERCUSSION
 VATER.COM

JamminSam.com
Drum Wrap Hardware
 Free Samples & Catalog 602-279-4041

RockenWraps™
 Custom Drum Finishes & Supplies

Stock & Custom Wraps
 Custom Drum Heads
 Drum Hardware
 Full Drum Kits
 Cool Swag!

866.55.WRAPS
 www.RockenWraps.com
 customerService@RockenWraps.com

Full Service/Repair Edges Recovering Pro Paint

Smail's Custom Drum Shop
 194 Market St. Rittanning, PA 16201
 (724) 548-4725 www.smailscustomdrumshop.com

the drum pad
 Chicagoland's Pro Drum Shop
 48 W. Palatine Road
 Palatine, IL 60067
 888-523-1158 • www.thedrumpad.com

THE ART OF PRACTICING

POWER Wrist Builders™
 are SOLID aluminum or SOLID brass drum sticks. 2 to 28 ounces. Use them in your daily practice routine, and experience a dramatic improvement in your playing ability.

1434 Corte De Rosa
 San Jose, CA 95120
 800.645.6673

THE WORLD'S ULTIMATE PRACTICE STICKS

powerwristbuilders.com • stores.ebay.com/power-wrist-builders

DRUMOMETER™
Model II
 with exciting new features!
 "The Drumometer lets you monitor your technique while accurately measuring your progress... It's educational... It's fun."
 — Modern Drummer

ORDER TODAY!
 www.Drumometer.com
 888.891.7352 • 919.783.4181

DRUMOMETER™ MODEL II

World's Fastest Drummer
EXTREME SPORT DRUMMING®

W F D

DVDs Videos **T-Shirts Wrist Straps**

www.WorldsFastestDrummer.com
 888.891.7352 • 919.783.4181
 HOME OF EXTREME SPORT DRUMMING

DrumART.com
 Custom Bass Drum Heads

ROCK STAR quality at GARAGE BAND prices!

DRUM ART.COM

www.drumart.com - 877.DRUM.ART

Acrylic Drums Heaven

www.acrylicdrumsheaven.com

GATOR CASES

GATORCASES.COM



The Ultimate Rolling Drum Hardware Bag

GP-DRUMCART



This 42"x11"x11" detachable drum hardware bag features an extra thick 1" steel frame with superior thru-frame axle for long lasting durability

www.gatorcases.com



All these drum teachers and many more are using Drumsense

Get in touch to find out why...

info@drumsense.com www.drumsense.com +44 208 288 0863



Dual Adjustable Snappy Snares

- FAT
- TIGHT
- ULTRA-SENSITIVE



- 24 Strand Dual Tension Snappy Snares
- 12 Throw Off Adjustable for a Tight Sound
- 12 Tension Reducible for a Sensitive Sound
- Eliminates the need for two Throw Offs
- Fattens Your Sound
- Fully Active at Any Volume
- Fits most Snares Drums (cord or strap)

PRESENTED BY

BIG BANG DISTRIBUTION
9420 Reseda Blvd. PMB 350, Northridge, CA 91324
1.800.547.6401 • www.bigbangdist.com



Modern Crafted Drums with a Classic Sound™

Offering Traditional Thin Ply Bass Drums and Snare Drums

Made in USA

www.sfdrumco.com Dealer inquiries welcomed

when you finally 'get it'



RoboKey 4X you will GET IT.

Fast Drum Key
SEE IT WORK - RoboKey.com
SamsAble Guitar Center

Serving Orange County Drummers for Over 40 Years



Now Serving the World

WEST COAST DRUM CENTER
3686 S. Bristol St.
Santa Ana, CA 92704
Call Toll Free 1-877-WCDRUMS
www.westcoastdrumcenter.com



GREAT SOUNDING DRUMS

WWW.TAYEDRUMS.COM

- Featuring Deaf Symphony Drummer - LARRY COX
www.larrycoxdrums.com

Do-It-Yourself Drums™
The Complete System For Instruction & Recording 3™

do-it-yourselfdrums.com

Do-It-Yourself Road Cases™
The Affordable Solution To Ultimate Protection 3™

STOPS DETUNING - GUARANTEED TO WORK



TIGHT SCREW

www.tightscrew.com 877.615.5282



A MUSIC STAND FOR DRUMMERS

TNT PERCUSSION.COM

AMDRUMPARTS.COM
CUSTOM BUILDER * DISTINGUISHED PARTS



MAPLE SHELLS CUSTOM LUGS PARTS CATALOG FREE EDGES & HOLES w/COMPLETE DRUM!

CATALOG ONLINE (541) 895-5563

Drums ON SALE .COM

GIGANTIC SAVINGS

11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
www.drumsale.com
1-301-733-DRUM (3786)

RUPP'S DRUMS



DENVER'S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR • VINTAGE

2045 S. Holly
Denver, CO 80222
(888) 756-5777 • fax (303) 757-2792
Email: rupp@ruppsdrums.com
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

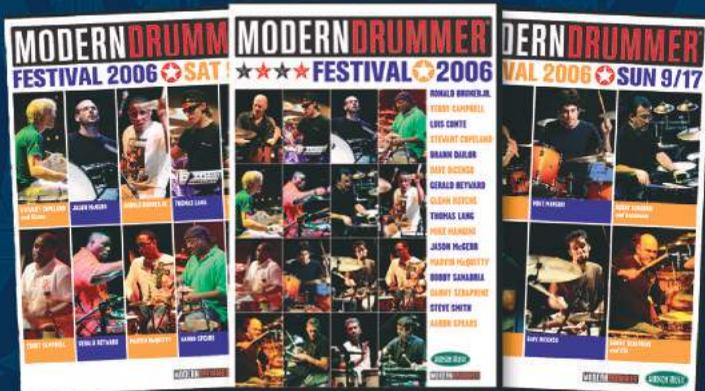
www.danmarpercussion.com
SINCE 1970

DANMAR
PERCUSSION PRODUCTS

Orange County, CA U.S.A.

INSTANT REPLAY.

THE MODERN DRUMMER FESTIVAL DVDs



MD Festival 2006 - Complete

12 Hours 50 Minutes • 4 Discs

Performances, back-stage interviews, lessons, and bonus footage that captures all the sights and sounds from both days of the 2006 Festival.

MD Festival 2006 - Saturday

6 Hours 20 Minutes • 2 Discs

Ronald Bruner Jr., Jason McGerr, Aaron Spears, Teddy Campbell, Gerald Heyward, Marvin McQuitty, Glenn Kotche, Thomas Lang, Luis Conté, and Stewart Copeland

MD Festival 2006 - Sunday

6 Hours 30 Minutes • 2 Discs

Dave DiCenso, Bobby Sanabria, Brann Dailor, Mike Mangini, Danny Seraphine, and Steve Smith.

MD Festival 2005

Over 7 Hours • 3 Discs

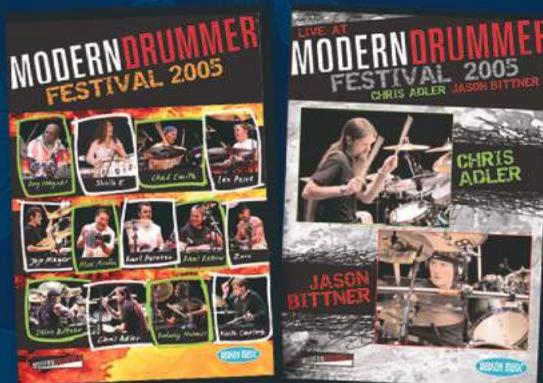
Festival 2005 (Saturday): Jason Bittner, Rodney Holmes, Keith Carlock, Chad Smith & Ian Paice. **Festival 2005 (Sunday):** Chris Adler, Jojo Mayer, Zoro, Latin All Stars with Sheila E, Alex Acuna, Raul Rekow & Karl Perazzo, and Roy Haynes. **Festival 2005 (Disc Three):** In-depth interviews conducted with the artists at practice pad kits, detailed discussion and demonstrations, practice tips, and more!

MD Festival 2005

Chris Adler & Jason Bittner

2 Hours 35 Minutes • 1 Disc

Full-length performances and interviews from two incredible drummers, along with almost 30 minutes of additional performance and clinic footage not included on the Festival 2005 DVDs.



MD Festivals 2000 & 2003

Over 8 Hours • 3 Discs

Festival 2000 (Complete): Don Brewer, Vinnie Colaiuta, Horacio "El Negro" Hernandez with Marc Quinones, Akira Jimbo, Paul Leim, Hilary Jones, Dave Lombardo, and Billy Ward. **Festival 2003 (Saturday):** Louis Santiago Jr., Hip Pickles, Nathaniel Townsley Trio, Matt Wilson and his band, Steve Smith and Vital Information, Mike Portnoy and Yellow Matter Custard, and The Drumbassadors. **Festival 2003 (Sunday):** Nick D'Virgilio, Antonio Sanchez, Airtio Moreira, and Shawn Pelton & House of Diablo.

MD Festival 2000

Horacio Hernandez

Over 1 Hour • 1 Disc

Cuban-native Horacio "El Negro" Hernandez performs a burning drum and percussion duet with Marc Quiñones, followed by a set of Afro-Cuban jazz.



Go online at moderndrummer.com or call 973-239-4140 or today!

Available at drumshops • Distributed by The Hal Leonard Corp.



MODERN DRUMMER

MAGAZINES • MULTI-MEDIA • ONLINE • EVENTS

FOR SALE

American Music Drumparts—Keller shells, lugs, parts, hardware. Catalog online. www.amdrumparts.com. (541) 895-5563.

Absolutely everything Bill Bruford—CDs, DVDs, merchandise. www.billbruford.com.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Masterstone series, finished or unfinished. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404. www.Eamesdrumshells.com.

Guaranteed lowest prices on Tama and Starclassic drums, 6 months no-interest financing available! Matt's Music Center, Weymouth, MA. (800) 723-5892. www.mattsmusic.com.

Full-color bass drum heads custom made with your photos, logos, digital files. Or choose an image from our catalog. www.VividHeads.com.

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: **(800) 467-MOMS**, ask for Ryan. www.momsmusic.com.

Custom drum racks and risers. www.levelrack.com.

Drum Bum: T-Shirts, hats, decals, keychains, and 500 free lessons! www.drumbum.com.

Big cymbal felts for cheap! www.cymbalfelts.com.

Wicked Pissa Designs—Sickest kick drum muffler on the planet. www.wickedpissadesigns.com.

Ayotte snare drum—A beautiful 6 1/2x14 dark blue with goldplated hardware. Extra hardware and soft carrying case included. Mint condition. Interested buyers call (508) 359-7239.

STUDY MATERIALS

HaMaR Percussion Publications. www.hamarpercussion.com.

Fast Hands For Drummers. To order, send \$12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

www.drumsettranscriptions.net. Custom transcription service.

Need charts? Lowest prices! www.classic-rock-drum-charts.com.

Beat the competition! www.percxpress.com.

Drum-Set Systems: Improve fills, solos, reading, and approach to playing. 39-track CD. www.mattpatuto.com.

Sight Reading Complete For Drummers. 3 volumes, 175 total pages, mp3 files available. www.play-drums.com.

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Staten Island studio locations. (718) 351-4031.

Dave Bedrock's drum site—monthly giveaways. **Free** drum lessons. **Podcast** with the greats. Americandrumschool.com.

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time."** www.edbettinelli.com. Tel: (914) 591-3383, (914) 674-4549.

New Jersey: Master the 5 T's of drumming with **Joe Nevolo**, formerly of DCI and LIDC. Played and/or recorded with national artists Mahogany Rush, Pat Travers, Shadow Gallery, Greg Howe, Bruce Kulick, Richie Sambora, and others. Nationally award winning students. Go to www.bigbeatstudio.com/joenevolo and see one of drumming's best kept secrets. Enrollment info. Tel (732) 774-8861.

Atlanta: Doc's School of Hard Knocks. All styles and levels. (770) 972-3755.

Jazz and Blues drummers—www.practicethis.info.

NYC—Tabla. Learn Indian classical drumming with Misha Masud. All levels. Study in Indian rhythmic theory also offered for composers, jazz/fusion musicians. Tel: (212) 724-7223.

NJ drummers—Kenilworth area. Robbie Mac's Drum Studio/ROJO Sound Studio. Learn the art of drumming. 15 years teaching. All levels welcome. All styles. Will record a CD of your progress. www.rojosound.com. (908) 931-1964.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

Maryland—Montgomery County. Mike Reeves, (240) 423-8644.

Frustrated with your feet? In LA, get sick scary double pedal chops! Rick, (310) 392-7499.

Philadelphia: Best Drum Lessons Ever. Period. (201) 709-8051.

Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES

Minimum frequency: 3 months
Minimum ad charge: \$10

3x: \$1.75 per word, per month
6x: \$1.60 per word, per month
12x: \$1.45 per word, per month

Boldface words: add 75¢ per word, per month.
Address: add \$5 per address, per month.

PAYMENT

Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS

Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

CORRESPONDENCE

LaShanda Gibson
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: lashandag@moderndrummer.com

Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

NEXT MONTH

WANTED

Vintage Avedis and K Zildjian, Paiste, UFIP cymbals, American drums.
Blaircymb@aol.com. (616) 364-0604.

Premier Trilock Hardware.

NOS or mint condition a must.
Tommy_l@sbcglobal.net.

MISCELLANEOUS

Drum Bum: T-shirts and gifts.
www.drumbum.com.

Drumtips.com. Over 1,000 drum tips!

www.vintagelogos.com. Vintage-style logos for kick drums.

Vintage Corner

FOR SALE

Vintage Drum Center—Buy with confidence from the expert!
www.vintagedrum.com.
Tel: (800) 729-3111,
email: vintagedrum@lisco.com.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.

Symbolic! World's finest **vintage** cymbals. Avedis, also K Zildjian, Paiste, UFIP, more. We have drums too!
Blaircymb@aol.com. (616) 364-0604.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: (989) 463-4757, Rob@rebeats.com, Web site: www.rebeats.com.

WANTED

Vintage Drums/Cymbals—
vintagedrum@lisco.com.
(800) 729-3111.

MISCELLANEOUS

www.vintagelogos.com.
Vintage-style logos for kick drums.

✘ Michel Camilo's

DAFNIS PRIETO

Latin-Jazz Genius



Paul LaRosa

✘ DEEN

CASTRONOVO

A New Journey Begins



Rob Stannan

✘ John Scofield/Wyclef Jean/50 Cent's

ADAM DEITCH

Super Funky Chops



Paul LaRosa

✘ KENNY ARONOFF

The Rock God On His Greatest Grooves

✘ Off The Record With ATREYU'S BRANDON SALLER

✘ ROCKABILLY ROUNDTABLE

Featuring: J.M. VAN EATON, W.S. HOLLAND, and BOBBY CRAFFORD

PLUS JOHN BONHAM'S "Moby Dick" Solo Note For Note

DON'T MISS IT!!

Check Out MD ONLINE
www.ModernDrummer.com

Including Daily Drummer Blogs And Web Exclusives

And visit us at myspace:
www.myspace.com/moderndrummermagazine



Gretsch factory production manager, Paul Cooper, proudly displays the Gretsch USA Custom raws shells.

Celebrating 125 Years Of "That Great Gretsch Sound"

Story and photos by Mike Haid

The Gretsch Company proudly celebrates 125 years as one of the few successful fourth-generation family-run businesses in America. Founded by Friedrich Gretsch, a German immigrant, the company started making banjos, tambourines, and other instruments in a Brooklyn, New York factory in 1883. Today, their current president, Fred W. Gretsch, is hosting a yearlong company celebration, which has already included an industry tour of the Gretsch USA drum factory in Ridgeland, South Carolina.

The 15,000-square-foot production facility is run by seven long-time, close-knit employees who take great pride in their work, producing the handcrafted Gretsch USA model drums on the same vintage machinery used to build drums for drum legends like Art Blakey, Elvin Jones, Louie Bellson, Max Roach, and Tony Williams. Factory tour guests watched the meticulous step-by-step drum building process, which begins with raw wood shells that are transformed by several painstaking steps of dry and wet sanding, sealing, staining, lacquering, and drilling. This entire process is cautiously overseen and partially performed by veteran production manager Paul Cooper.

The 125th Anniversary handcrafted line of Gretsch USA drums includes Limited Edition Progressive Bop, Progressive Jazz, and Rock Legend drumsets, as well as two Limited Edition snare drums (6 1/2 x 14 Silver Mist and 5 1/2 x 14 Antique Curly Maple). Only 125 of each of these anniversary models will be produced in 2008, commemorating Gretsch's crowning achievement as one of the oldest and most respected drum manufacturers in America.



The distinctive Gretsch badges await pressing.



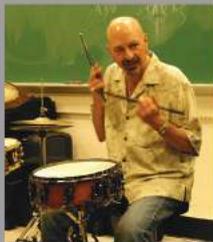
125th Anniversary Progressive Jazz kit in Cadillac Green finish

This is your opportunity.

Drum Fantasy Camp is the place where drummers of all ages and playing levels, and from all over the world, come to learn from some of the great living drummers.



Dave Weckl



Steve Smith



Derico Watson



Horacio Hernandez

Join us August 23-27 at the Hyatt in Cleveland for small master classes, concerts, jams with world-class artists, and the opportunity to connect with great people.

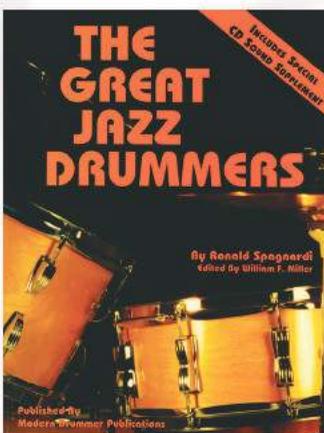
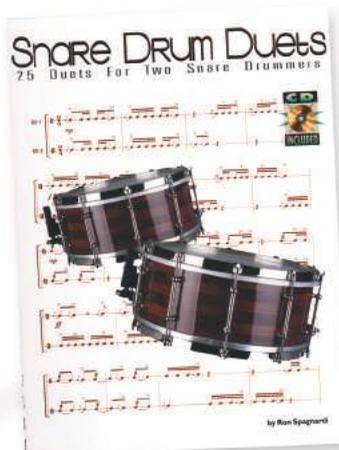
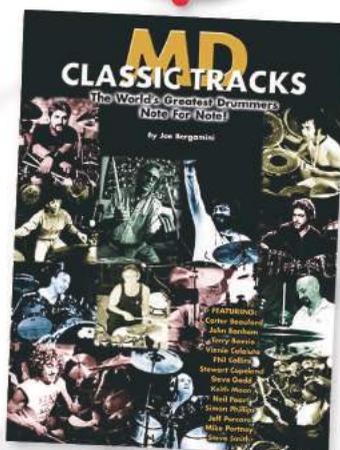
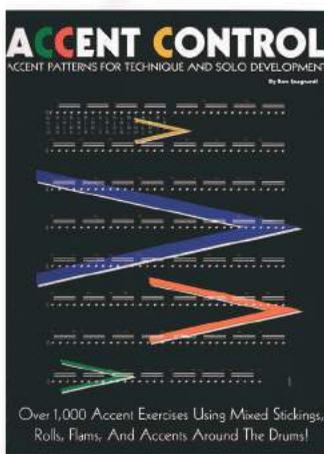
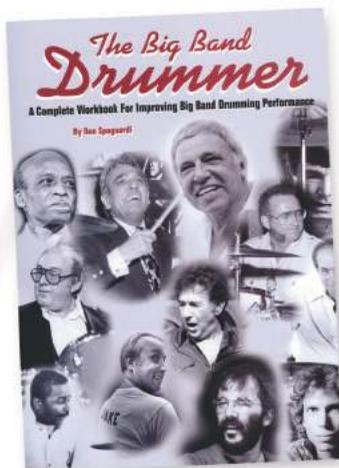
drumFantasycamp™
Education and inspiration from the world's greatest drummers.

SPACE IS LIMITED.

Learn more and register TODAY at: www.drumsfantasycamp.com

GREATEST HITS.

BEST SELLERS FROM THE MD LIBRARY



The Big Band Drummer by Ron Spagnardi

Written to help drummers better understand and interpret the intricacies of big band drumming. Features chapters on playing time, notation, section and ensemble figures, phrasing, and fill-ins, plus a wealth of practice examples.

Accent Control by Ron Spagnardi

Featuring over 1,000 accent exercises using mixed stickings, rolls, flams, and accents around the drums, this exceptional volume will help drummers become the masters of their kits! A must-read for every player.

MD's Classic Tracks by Joe Bergamini

Detailed transcriptions of 13 historic drum tracks by Beauford, Bonham, Bozzio, Colaiuta, Copeland, Gadd, Moon, Peart, Phillips, Porcaro, Portnoy, and Smith.

Snare Drum Duets by Ron Spagnardi

A collection of 25 duets ranging in difficulty from simple to complex and featuring an assortment of time signatures. For two-player sight-reading and performance, or individual play-along with CD (included).

The Great Jazz Drummers by Ron Spagnardi

An excellent reference for any drummer or jazz enthusiast, The Great Jazz Drummers features biographies and photos of 62 influential drummers, as well as a CD featuring 16 artists that demonstrates the progression of jazz drumming over 7 decades.

Building Bass Drum Technique by Ron Spagnardi

Building Bass Drum Technique has been written for single bass drum players who wish to develop a greater level of bass drum foot strength, speed, endurance, and control.

Available at drumshops • Distributed by The Hal Leonard Corp.

Go online at moderndrummer.com
or call 1-800-537-2852 today!

MODERNDRUMMER®

MAGAZINES • MULTI-MEDIA • ONLINE • EVENTS



Special Offer!

Get a 12-month subscription to Modern Drummer magazine and save nearly 60% off the newsstand price, with the discount card found in MD's most popular books.

Indy Quickies

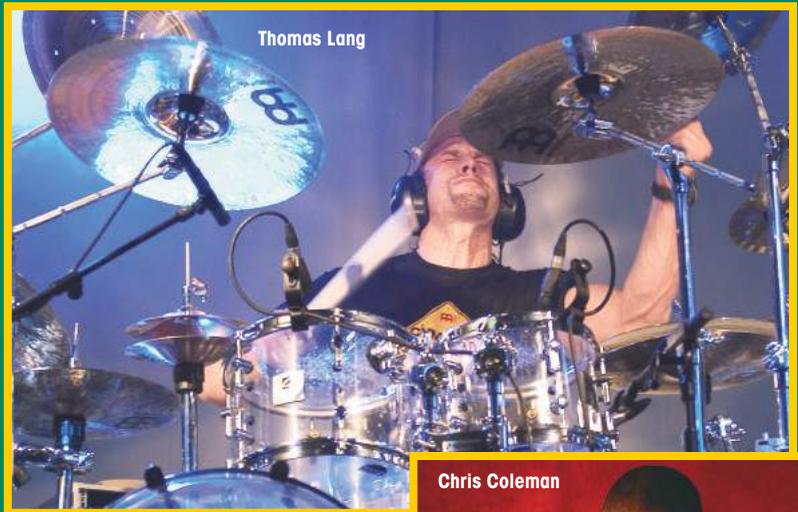
This year, the annual **MEINL DRUM FESTIVAL** is expanding into a two-day event. On Saturday, September 6, world-class drummers Benny Greb, Jost Nickel, and Thomas Lang will conduct ninety-minute masterclasses. Greb will lecture on "universal drumming vocabulary for every situation," Jost will discuss "phrasing and orchestration," and Lang will focus on "the left side." All three drummers will also participate in an interactive panel discussion with festival attendees. Sunday's festivities will include concert performances from Greb, Nickel, Lang, Jaska Raatikainen, and Chris Coleman.

www.meinldrumsfestival.com

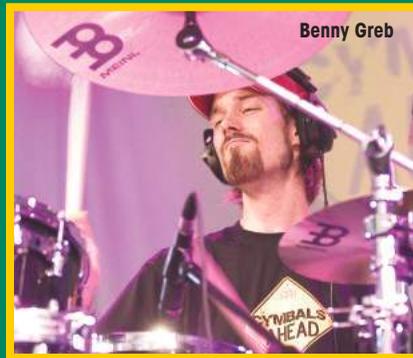
The **KOSA INTERNATIONAL PERCUSSION WORKSHOP** will take place July 30–August 3 at Castleton State College in Vermont. Attendees are treated to lessons, clinics, and masterclasses in a diverse range of styles and techniques, including drumset, classical percussion, Brazilian, Arabic, and Indian hand drumming, Latin and Afro-Cuban rhythms, and Japanese taiko drumming.

The faculty at this year's workshop includes Memo Acevedo (Afro-Columbian, Brazilian percussion), Chester Thompson (fusion), Ignacio Berroa (Cuban-jazz), Jason Bittner (heavy metal), Rajna Swaminathan (South Indian percussion), Cyro Baptista (Latin percussion), Glen Velez (frame drumming), Nancy Zeltsman (marimba), and Emil Richards (jazz vibraphone).

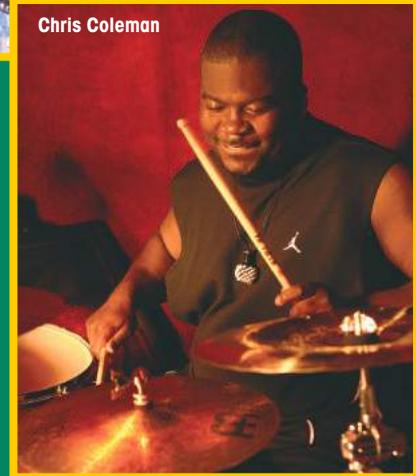
www.kosamusic.com



Thomas Lang



Benny Greb



Chris Coleman

 A colorful advertisement for "BASS DRUM O's Hole Reinforcement System". The central image shows a smiling woman, Daniel de los Reyes, pointing towards the product. The product is a circular reinforcement ring for bass drums. The ad features several callouts: "CUT IT OUT!!", "DRUMJUNGLE", "BIGGER SOUND!! CUSTOM LOOK!! VENTED TO PERFECTION!!", "8 BLAZING COLORS!", "5 SIZES: 2, 4, 5, 6 INCHES...", and "8 NOW OVALS TOO!". At the bottom, it provides the website www.BigBangDist.com, phone number 800.547.6401, and the address 9420 Reseda Blvd. PMB 350 Northridge, CA 91324. The logo for "BIG BANG distribution" is also present, along with the slogan "get your drum gear here."

An advertisement for "MOONGEL®" by RTOM. The top part shows a piece of grey, textured material with the handwritten text "Used for plumbing". Below this, the brand name "moongel®" is written in a blue, stylized font. The bottom part shows a close-up of a blue, diamond-shaped reinforcement ring installed on a drum head, with the text "Designed for Drumming" overlaid. The RTOM logo is at the bottom left, and the distribution information "Distribution: bigbangdist.com" is at the bottom right.

KARL PERAZZO, RAUL REKOW AND GIOVANNI HIDALGO: LEGENDS OF LATIN PERCUSSION



Percussionists are always looking to individualize their set-up and widen their sound palette. At Guitar Center, we're passionate about World Percussion, that's why we stock a huge selection from Cowbells to Cajons, Djembes to Congas and much more. Our pros are on hand to answer your questions and help you build the perfect percussion set-up.

HEAD IN TO YOUR LOCAL GUITAR CENTER DRUM SHOP TODAY.

Visit www.guitarcenter.com for a location near you.



In Memoriam



John Sherman Fowler

Connecticut-based drummer John Sherman Fowler died this past March 21 after a sudden, brief illness. He was forty-two. Fowler was best known for his tenure with hard rock band Steelheart, whose Top-20 hit "I'll Never Let You Go (Angel Eyes)" went gold in 1990. The drummer also performed with many other bands across several musical genres, most recently The Voodoo Jets, Smoke, and Hipnotic. In addition, John taught drums at Eastcoast Music in Danbury, Connecticut.

Donations on behalf of John's son, Sebastian, can be made to The Sebastian Fowler Rocks Memorial Fund, P.O. Box 819, Orange, CT 06477.



Stu Nevitt

Stu Nevitt, co-founder, composer, and drummer/percussionist of the eclectic world beat band Shadowfax, died this past March at his home in Rio Rancho, New Mexico of complications from diabetes and heart disease. He was fifty-six.

Nevitt and his bandmates in Shadowfax won a Grammy award in 1988 for their album *Folksongs For A Nuclear Village*, and they were nominated again in 1992 for the album *Esperanto*. The group stopped recording and touring in 1995.

Nevitt recently released his first solo project, *The Marion Kind*. Sony/BMG released a greatest-hits package, *Pure Shadowfax*, in 2006, and Joy Greenberg published a book chronicling the band's history, *A Pause In The Rain* in 2006. Nevitt is survived by his companion of many years, Marion Unterburger. More information can be found at www.stunevitt.com.

LIVE, ONLINE, AND ON DEMAND.

WWW.MODERNDRUMMER.COM

News & Events

Up-to-the-minute information on players, clinics, and festivals.

Education & Multi-Media

Instant access to MD columns as well as audio and video clips.

Forum

Connect to the world's biggest drum forum at Harmony Central.

MD Shop & Bookstore

Purchase back issues and swag, and browse the MD bookstore.

Contests & Subscription Services

Enter MD's incredible drum contests, and renew subscriptions.

Drum Industry Directory

Complete contact info for drum companies and their Web sites.

MD Blogs

Daily, first-person updates from your favorite drummers.



Log On Today!

MODERNDRUMMER®

MAGAZINES • MULTI-MEDIA • ONLINE • EVENTS

OUR 10TH ANNIVERSARY CELEBRATION CONTINUES

JAM WITH THE STARS!
ROCK 'N' ROLL
FANTASY CAMP

presents

LIVE NATION

ON TOUR
SUMMER 2008



The lights are low, the crowd is roaring, the opening act is about to take the stage,
and the opening act is...

YOU!

That's right, **YOU** will perform live on stage as the opening act for a Major Headlining Artist!

Join us as Rock 'N' Roll Fantasy Camp hits the road for a tour of over 25 cities offering these amazing one-day experiences.
Spend an entire day jamming, rehearsing and performing with our celebrity rock star counselors including:

Mark Slaughter (Slaughter) ★ **Chris Slade** (AC/DC, The Firm) ★ **Glenn Hughes** (Deep Purple) ★ **Kip Winger** (Winger)
Elliot Easton (The Cars) ★ **Earl Slick** (David Bowie/John Lennon) ★ **Dave Ellefson** (Formerly of Megadeth)
Mark Hudson (Producer, Aerosmith) ★ **Gilby Clarke** (Guns N' Roses) ★ **And Many More Including Special Guest Stars!**

Only \$299 Down!

Only \$299 down secures your spot on the tour for one day at the venue of your choice! 5-day packages also available.

One band from the 2008 Tour wins an all-expense-paid trip to Rock 'N' Roll Fantasy Camp in London!
Record at the world famous Abbey Road Studios and perform live at the Cavern Club in Liverpool

Coming to a town near you - Space is Limited - Sign Up Now!

produced by David Fishof

For more information, tour dates and cities, or to register, visit our website at:

★ **ROCKCAMP.COM** or call **1.888.769.BAND** ★

MODERNDRUMMER

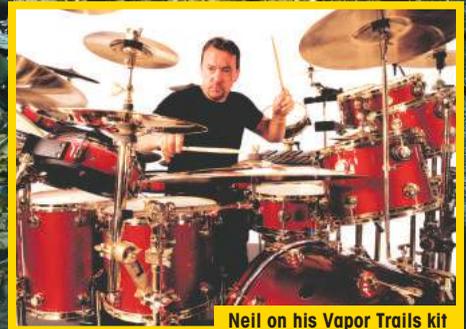
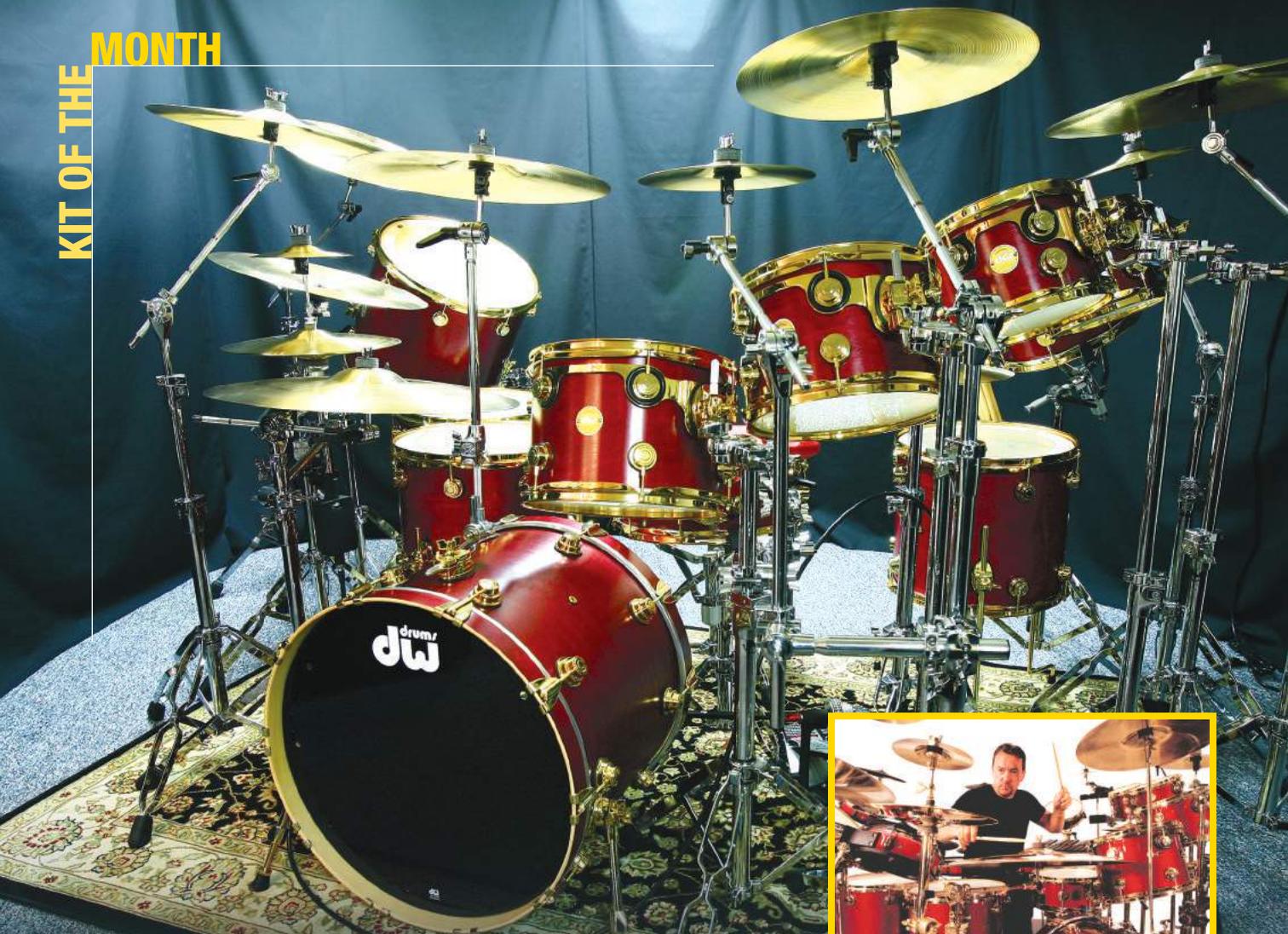
GuitarPlayer

BASS

EQ

dw

Zildjian



Neil on his Vapor Trails kit

Replicating The R30

Rather than shelling out \$30,000 to buy one of the limited-edition Neil Peart R30 commemorative drumkits, Missouri drummer Steve Noonan decided to put together his own version of the legendary Rush drummer's setup.

All of the drums in this kit are maple DW Collector Series in hard satin cherry finish with 24K gold-plated hardware. (Neil used a similarly finished drumset while touring in support of Rush's 2002 album, *Vapor Trails*.) The kit consists of 7x8, 7x10, 8x12, and 9x13 rack toms, 12x15, 13x15, 16x16, and 16x18 floor toms, 5 1/2x14 and 4x13 snare drums, and an 18x22 kick ("For a little added depth," says Noonan).

Steve's Sabian Paragon cymbal setup consists of an 8" splash, two 10" splashes, a pair of 13" and 14" hi-hats, two 16" crashes, 18" and 20" crashes, 19" and 20" Chinas, and a 22" ride. All of the hardware and pedals are DW 9000 series, including the remote pedal for the 14" hi-hats.



Steve would like to thank Jim Uding and the crew at Drum Headquarters in St. Louis, Missouri for their help in putting this kit together.



Is Your Drumkit Something Special?

Of course it is! Now how about sharing your cool creation with thousands of fellow *Modern Drummer* readers. Simply send us some photos and a brief description of your unique set, and we'll consider it for inclusion in *Kit Of The Month*. And if we do pick your pride & joy for coverage in *MD*, we'll send you a cool new MD Drum Bag/Cooler—for free! Just follow the simple directions below.

Photo Submission: Digital photos on disk as well as print photos may be sent to: Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Hi-res digital photos and descriptive text can also be emailed to miked@moderndrummer.com. Show "Kit Of The Month" in the subject line of the message. Photos cannot be returned.



THAT GREAT GRETSCH SOUND... SINCE 1883



Cindy Blackman



Rob Bourdon



Vinnie Colaiuta



Stanton Moore

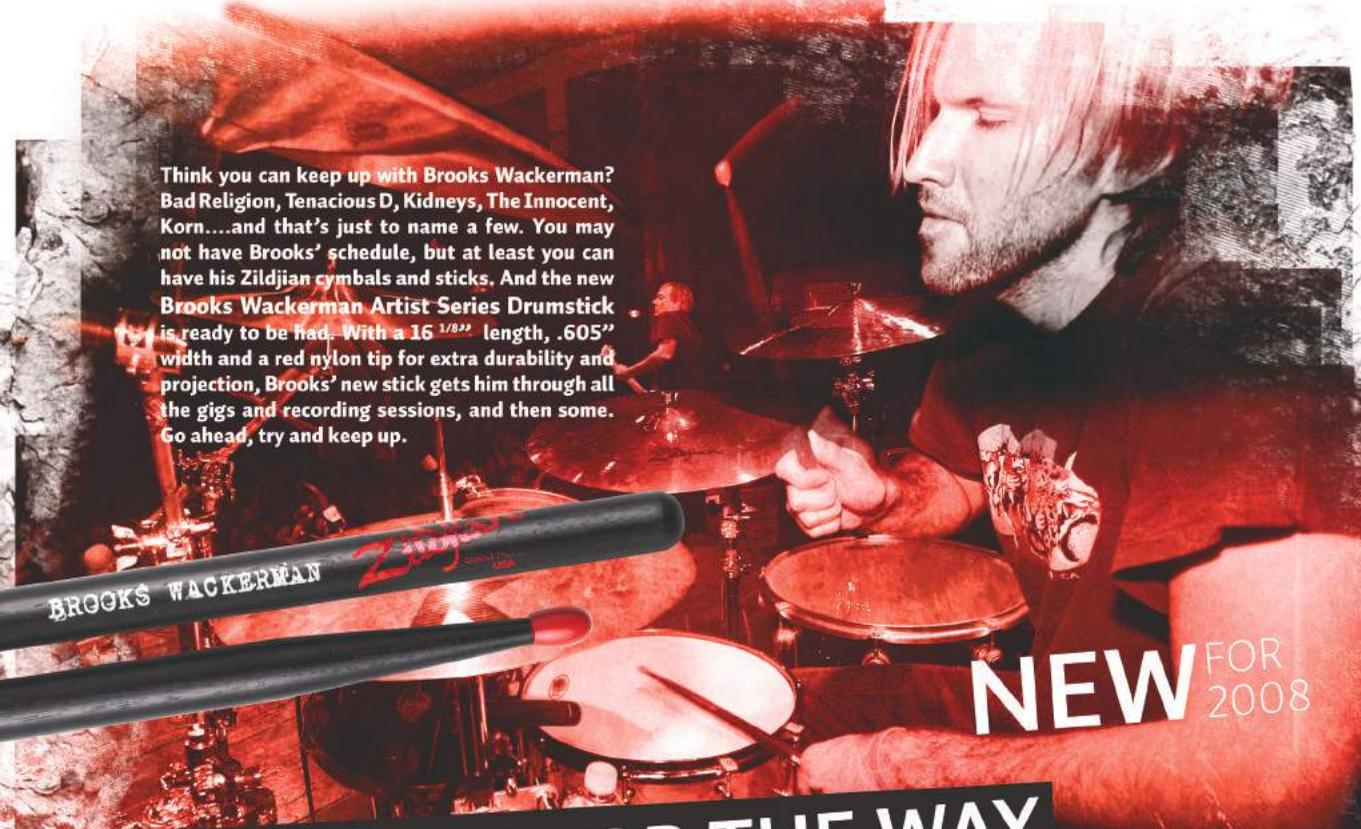


Phil Collins

T I M E L E S S
THE LEGENDS CONTINUE



KMC • P.O. Box 507, Bloomfield, CT 06002
www.gretschdrums.com



Think you can keep up with Brooks Wackerman? Bad Religion, Tenacious D, Kidneys, The Innocent, Korn....and that's just to name a few. You may not have Brooks' schedule, but at least you can have his Zildjian cymbals and sticks. And the new Brooks Wackerman Artist Series Drumstick is ready to be had. With a 16 1/8" length, .605" width and a red nylon tip for extra durability and projection, Brooks' new stick gets him through all the gigs and recording sessions, and then some. Go ahead, try and keep up.



BROOKS WACKERMAN

NEW FOR 2008

DRUMSTICKS FOR THE WAY YOU WANT TO PLAY.



Calling Adrian Young of No Doubt simply "unique" doesn't do him justice. Adrian walks to his own beat, his way with his style, so it's no surprise that his new Zildjian drumstick looks like no other. With dimensions perfect for rock, pop, punk, ska, or Burundi, and topped off with a black nylon tip for extra durability and projection, the Adrian Young Artist Series Drumstick is one-of-a-kind.



ADRIAN YOUNG Zildjian



Zildjian

SINCE · 1623

zildjian.com/newartistseries