

SPECIAL TRIBUTE ISSUE

MODERN DRUMMER®

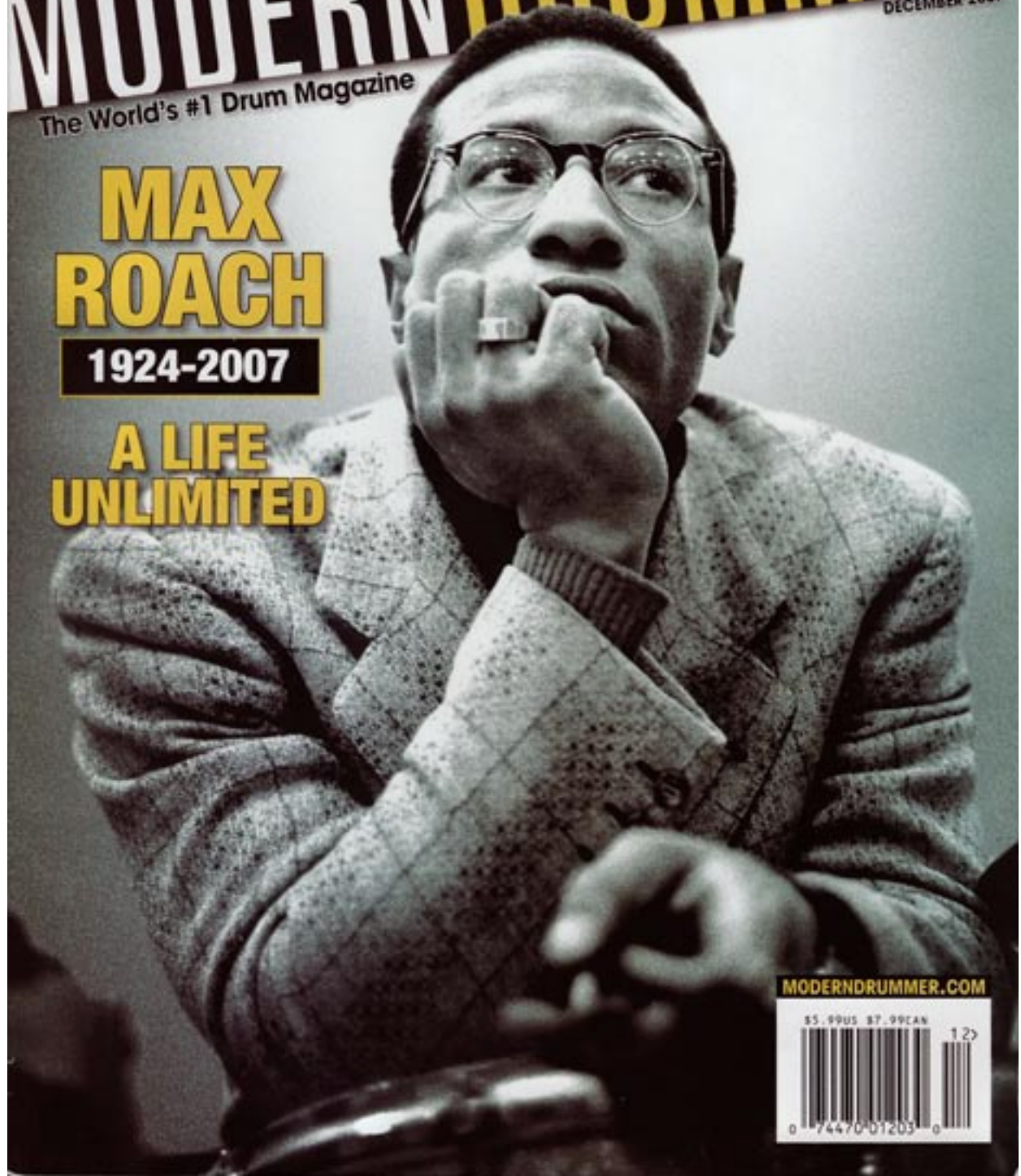
DECEMBER 2007

The World's #1 Drum Magazine

**MAX
ROACH**

1924-2007

**A LIFE
UNLIMITED**



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Cover photo by Herman Leonard

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Max Roach invented methods and approaches that are absolute cornerstones of our art. In this very special tribute issue, MD explores the life, recordings, and gargantuan influence of history's most consistently modern drummer, including insightful comments from his peers and evidence of his impact from his acolytes.

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Metal's most extreme drummer schools us on the history and methods of blast beats, and shares his feelings about when and how to play them. You might just be surprised at what he has to say.

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From his decade-long association with Gospel star Fred Hammond, to tours and recordings with Israel & New Breed, Stevie Wonder, and Destiny's Child, Marvin McQuitty has always brought a righteous groove and style to the music.

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Cymbals make up half of a drummer's sound. Yet oftentimes we don't think enough about the choices we make. In this special report, MD explores how bronze alloys affect your cymbal sound—and the music you want to make.

WIN! WIN! WIN!

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A Monster Prize Package From Ddrum Acoustic Drums And
Zildjian Cymbals With A Total Value Of

\$15,400



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One of New York's busiest drummers invites us into his streamlined and spacious Manhattan basement studio.

156 A Different View Toto's Steve Lukather

Besides their own hits, Toto were the "house band" on countless LA sessions, and all of its members were studio stars in their own right. Guitarist Steve Lukather shares his rare insight into the methods of drumming's royalty.



Moby Grape circa 1967, featuring Peter Lewis, Don Stevenson, Skip Spence

Peter



Moby Grape's Don STEVENSON Listen My Friends

As a young musician, Don Stevenson found himself making music in Seattle's little music scene of at least five nights a week for six years, playing everything from jazz to country to the blues to soul. "[Moby Grape guitarist] Jerry Miller and I had a nice quartet that played at the Top Hat. Hammond B-3 organ, tenor, guitar, and drums. We wanted to play jazz—then we heard The Byrds."

As Columbia/Legacy releases *Listen My Friends: The Best Of Moby Grape*, we're offered a new perspective on the music scene that exploded in San Francisco in 1967. Indeed, the liner notes of *Listen My Friends* calls Moby Grape "The Byrds with the blues." To some, Moby Grape was/is the best band radiating from The Summer of Love, a scene that included Jefferson Airplane and The Grateful Dead. These were musicians young in years but deep in experience. Bassist Bob Mosley and guitarists Skip Spence and Peter Lewis were all great players, singers, and songwriters. "If you want to make money, you want to keep the band small," Stevenson figures. "But the band sounds bigger when everyone

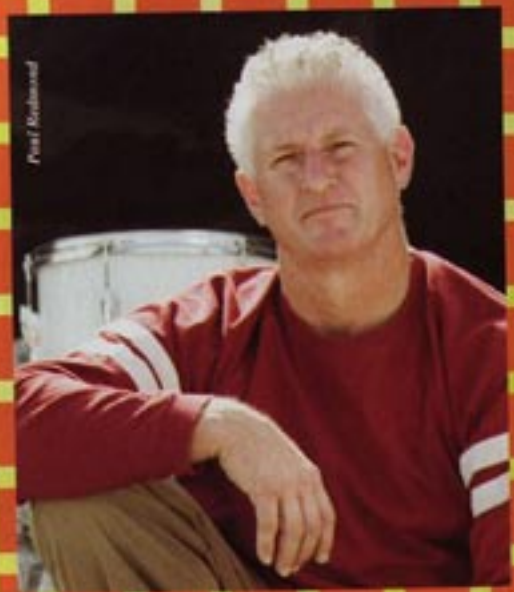
not only plays well but sings lead or background."

Though Stevenson can be modest about his accomplishments, he speaks with pride about the burning blues-shuffle "Don't Be So Bad" from *Listen My Friends*. "Imagine the CBS staff musicians, led by Doc Severinsen, sitting there, waiting for us...then '1,2,3,4, hit it!' It was a total thrill pushing that train down the track." Stevenson also sings lead on the track, and you can hear the Ray Charles influence in his strong, articulate performance. The tune "Orinoh" (where the refrain "listen my friends" comes from) features a distinctive, high-pitched snare drum gallop. And "8:05" (Stevenson sings co-lead) became a country-rock ballad standard that was covered by Robert Plant, among other musicians in the know.

Don Stevenson continues to write songs and sing where he now lives, in Whistler, British Columbia. And he's been joining the surviving members of Moby Grape on gigs celebrating the release of *Listen My Friends*.

Kevin Norton

The Unknown Instructors' George HURLEY Finding His Voice



George Hurley is best known for playing in a predominantly structured environment with punk pioneers The Minutemen in the '80s, and later in FIREHOSE, which also featured MM bassist Mike Watt. But the San Pedro, California-based drummer has opted for a taste of the improvised life lately, as the rhythmic backbone in the experimental outfit The Unknown Instructors.

Although his years spent in The Minutemen and FIREHOSE featured its share of improv and jam-based material, The Unknown Instructors' latest release, *The Master's Voice*, finds the self-taught Hurley carving a distinctly different drumming path. "It kind of works its way up and escalates into having a life of its own," Hurley says of drumming in an improv outfit. "You start out with one song, you finish it, and then you move to the next. You're inclined to want to do the same beat—at least for me—but you just try to get a different feel for it. The way I look at it is, 'Well, I did it this way, now let's slow the tempo down or half-time it.'"

Hurley took his improv cues not just from the liberal spirit of his punk background, but also from the jazz he grew up admiring after picking up the drums in his teens. In the midst of the excessive '60s rock scene with mammoth kits en vogue, Hurley was able to catch an air of clarity from attending a local jazz gig. "I'd go see Max Roach," he recalls, "or some other great jazz drummer, and they'd have these kits that they pulled out of the trunk of their cars, three-piece or four-pieces, and they were doing things that I couldn't imagine. They were like magicians!"

After more than a quarter-century in the music scene, Hurley still maintains a nightly practice schedule. "I take time to play by myself," he says. "I try to develop different things and work on things that I feel I'm weak at."

And as for a little motivation, Hurley's not afraid to turn back the clock and play some of his earlier recordings. "I think that some of my best stuff was when I was younger," he says. "I listen to those records now, and I think, 'How in the hell did I do that?' There's a lot of stuff in those records that brings me back and inspires me."

Waleed Rashidi

HAPPY BIRTHDAY!

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Allan Schwartzberg (session great): 12/28/42
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Harry Judd (McFly): 12/23/85