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DRUM!



drummers

BUTCH
of eels

Chad Sexton
greg eklund of 311

of Everclear

adrian young
of NO DOUBT

Butch Vig
of garbage

BILL SUMMERS
an African Odyssey

CHARLIE GROVER
Sponge Monster

RICK ALLEN
Leppard Goes Acoustic

VOL. 5, #8 \$3.95 CAN \$4.95
JANUARY ISSUE



7'0"
6'8"

Face it, humans aren't perfect. Not by a long shot. We systematically lose car keys, forget to set alarm clocks or saunter around with zippers down, merrily oblivious to our overall dopiness. And while these assorted faux pas might trigger momentary bouts of humility, we can usually shrug them off easily.

But not always. Sometimes we simply can't bear to endure a glaring error and will try to make it up one way or another. That, dear readers, in a nutshell, as it were, is what this essay is all about. Hard as it might be to swallow, your trusty Editors are not perfect. Check it out. As we began to plan the editorial content of this, our last issue of 1996,

it dawned on us how many great drummers we had failed to write about, drummers who had made a difference in the final shake-out.

No, we're not talking about superstars like Lars and Chad and Herb — those guys all made their marks long ago, and have consequently enjoyed heaps of due praise for their accomplishments. Rather, we chose to chat with five great players who each contributed something meaningful to our updated vocabulary, yet had only recently emerged into the spotlight.

They're a plucky group. These guys played on albums that didn't leap immediately to the top of the charts, like a new Metallica, Chili Peppers or Primus release would. Instead they had to go out and hustle their butts in the trenches, working clubs at first, then opening for bigger acts, and finally, triumphantly headlining on their own. They duked it out for radio and video time with many of the biggest names in the industry, and survived by exercising enough patience to watch their CDs inch up the charts.

Sorry we've been a little slow on the uptake, guys.

BY ANDY DOERSCHUK
ILLUSTRATION GUS FJELSTROM

CHAD SEXTON - 311

ARIAN YOUNG - NO DOUBT

5 DRUMMERS WHO MADE A DIFFERENCE IN 1996

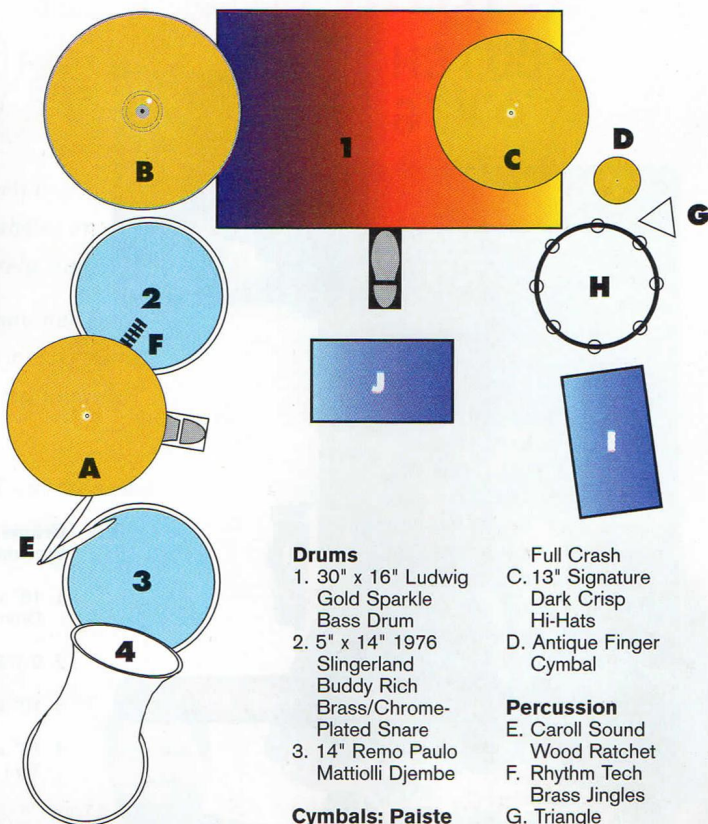


BUTCH VIG - GARBAGE

BUTCH NORTON - EELS

GREG EKLUND - EVERETT

BUTCH'S BIG BASS SET

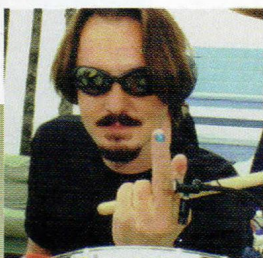


A. 14" 2002 Heavy
Rock Hi-Hats
B. 18: Signature

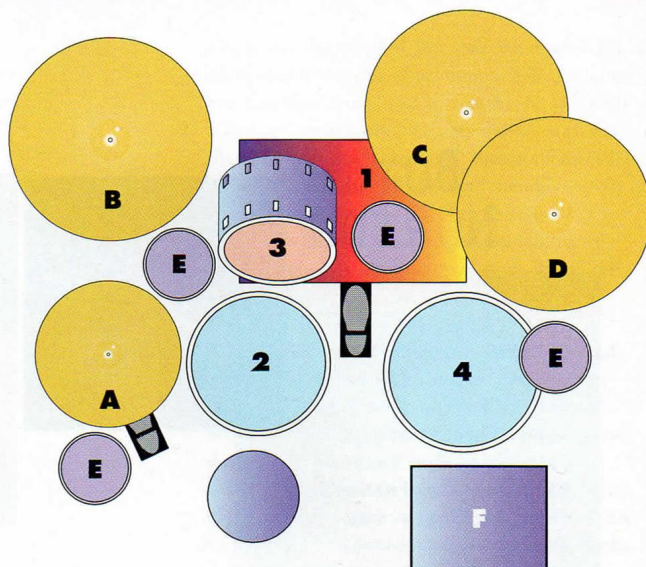
- E. Caroll Sound Wood Ratchet
- F. Rhythm Tech Brass Jingles
- G. Triangle
- H. 10" Remo Tambourine

BUTCH VIG

BAND: GARBAGE
CURRENT ALBUM:
 GARBAGE
AGE: 40
BORN & RAISED:
 VIROQUA, WISCONSIN
CURRENT BASE: MADISON,
 WISCONSIN
STYLE: BASIC 4/4
 BACKBEAT GROOVES.
SPECIAL NOTE: BEFORE
 FORMING GARBAGE, HE
 MADE HIS NAME PRODUCING
 CRITICALLY-ACCLAIMED
 ALBUMS FOR ARTISTS LIKE
 SONIC YOUTH, NIRVANA
 AND SMASHING PUMPKINS.



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- E. Electronic Pad
- F. Seven-Space Rack One ddrum3 controller w/16 megs of custom samples and loops Two Symetrix 420 stereo power amps for headphone mix One Stewart 500-watt power amp for Aurasound Drum Throne Shaker

[laughs] I used to play to some of the old Madness stuff in the first couple years of playing.

DRUM!: Now that you're playing on bigger stages, do you find that has changed your playing in any way?

Young: It definitely does. We were on tour with Bush for a few months earlier in the year and at first it was very awkward playing on that large stage, with the band being so far away from each other. It took some getting used to, but now we've come back to doing clubs in Europe, and the sound is so much worse in the clubs that it sucks for everybody else, but it's easier for me.

DRUM!: In what way?

Young: I feel that I can go all out in the clubs, even though I probably shouldn't as far as just trying to just kill the drums. It's hard for everybody to hear themselves, because in the bigger venues, I can't hear the kick, I can't hear the tonality of the drums as well, but in a club, it just bounces off a wall right next to me and I can really feel the kit.

DRUM!: Did you ever take lessons or are you completely self-taught?

Young: I was totally self-taught until this past year. I started thinking, "Well, the band's taking off and I'm going to want to do this for a while longer if I can, whether it's with No Doubt or

somebody else in the future." And, I thought, "I'm completely uneducated, I need to be a little bit more educated. I think I'm fooling a lot of people. I want to be prepared if I have to take on new situations." So I enrolled in a basic drumming class at the local college [Fullerton]. [laughs] For reading purposes. This is last semester, actually.

DRUM!: What was that like?

Young: It was actually frustrating but at the same time it was very necessary. The only class that was being offered was at 8:00 in the morning, so that kind of sucked, but I just went down there and got the practice pad. The first few times were just like, "Oh, God." Because everybody else, pretty much, was just learning how to play. But after a while we started really getting into it. And the teacher broke us off into two sections, so the people who were a little more advanced and quicker could do it together. It was nice to really try to challenge myself with other people who had reading experience.

DRUM!: What's your biggest challenge onstage?

Young: Feeling comfortable, and just really being able to get into it. It's not as consistent as I would like it to be. Sometimes I feel like I'm too stiff and I just wish that I could feel as comfortable as I would in a practice.

DRUM!: Do you get stage fright?

Young: No. Well, I take that back. I did on *The Late Show With David Letterman*. It was kind of shocking. I had strep throat and I was on downers. It was more surreal than frightening. I was just going, "I can't believe I'm doing this right now." [laughs] Kicking myself.

DRUM!: Did you see the playback later?

Young: Oh yeah, it was fine, I wasn't displeased with it.

BUTCH NORTON

DRUM!: You have a very odd drum set that includes a djembe. What songs do you use the djembe on?

Norton: "Novocaine For The Soul," the single. On that song I play everything with my hands. I use a tabla technique on my snare drum with my right hand. I'm just doing a taka-taka-taka-taka-taka on the snare drum, almost like a shuffle. And then on my left hand I'm doing the bass part. And then I just crash everything with my hands. On that song I use my hands.

DRUM!: Did you originally record that song that way too?

Norton: No. What we do live is not what we do in the studio. Our take on it is that the live performance is going to be completely different

than what you hear on record — well, not completely. It is the songs. But when we perform live it's a trio, and on the record there are so many layers and parts that we did that it would be crazy. So when we play live it's going to be something different. What we're doing is unique.

DRUM!: *Did your live drum parts change when you went into the studio, or did your studio parts change after you had recorded the album?*

Norton: The parts that I'm playing live are the parts that I created after listening to the demos, which basically turned into the album. Actually, like on "Rags To Rags," [singer/guitarist/songwriter] E gave me the demo last year, and I worked out a part to play live with a four-on-the-floor bass drum. I played that part all last Fall when we were out showcasing live. We went into the studio and I played that part and it didn't work for the record. So I had to adapt and change my part to fit what was recorded, with more of a broken-up bass drum beat. But now the old part works better live, it just drives much more.

DRUM!: *Some of the drum parts sound like loops, like on "Novocaine For The Soul."*

Norton: Yeah, that's a loop.

DRUM!: *So were these loops that E had chosen?*

Norton: Yeah, E had a bunch of them and they just worked. It was stuff he did in his garage with

VIG: I WAS
LITERALLY TRYING
TO PLAY THE
RECORD AT FIRST,
WHICH WAS
IMPOSSIBLE TO DO,
BECAUSE ON SOME
SONGS THERE'S
MORE THAN ONE
DRUM PART. SO I
HAD TO DIVORCE
MYSELF FROM THAT,
AND TRY TO FIGURE
OUT WHAT I COULD
PLAY WITH MY
LIMITATIONS AS A
DRUMMER. I JUST
POUND THE
DRUMS AS HARD
AS I CAN NOW.
I REALIZE
SOME KID
WON'T CARE IF
I'M NOT
PLAYING SOME
LITTLE DOTTED
NOTE ON THE
RIDE CYMBAL.

a couple of other people he was working with, Jim Jacobson and Mark Goldenberg. I would then come in and maybe play along with a loop or they would take something I played in the studio and they might have looped some of that. I'm not sure to this day what I did and what I didn't do, that's why I'm still listening to this record.

DRUM!: *The different loops on Beautiful Freak provide a variety of feels on the album — some on top of the beat, others at the back of the beat. Do you try to cop those feels live?*

Norton: Oh yeah. That's what I love about doing this. Back in the '70s I played all the funk stuff, and then I've always been a thrasher on that side of things. It encompasses all those little things. It encompasses classical for me. It encompasses funk, it encompasses r&b, it encompasses some jazz that we do. And then it encompasses the total thrash. It's great.

DRUM!: *Also, because of the loops, there are a lot of different drum tones on the album.*

Norton: Right, so what I do live, instead of having a huge kit with all the different sounds, I manipulate the three or four basic sounds that I have. I'll take a t-shirt and throw it on the djembe, and that's the drum that I'm using on the beginning of "Mental," that sort of muted tom tom. Like I said, on "Novocaine," instead of being a poppy sound, I'll play with my hands on the snare, so it changes the timbre of what we're

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doing. Live I'm changing the sound all the time.

DRUM!: I noticed there were little percussion touches on the album, like the tambourine on "Beautiful Freak." Were a lot of those your ideas?

Norton: No, that was E's idea. It pissed me off, because I'm the percussion guy. I wanted to do all that. But it was perfect. The part that he came up with is perfect. He actually started playing drums when he was a kid. So he's a drummer too, and he's a very good, raw rock and roll drummer. No training. So in his studio, he'll pick up the tambourine, and he knows sounds and where to put them. So that was him. Pisses me off. Because I've got about 80 tambourines. "Come on, let me do the tambourine!" But it was on his demo and it was perfect. So there's no vote on that. It was perfect. Pissed me off. I'll get him someday.

DRUM!: Do you have a preference between drum set and hand drums?

Norton: Well, the preference would obviously be drum set. That's what I've always done. I love playing the kit. But the hand drums are a super-close second now. I love playing them, and it makes so much sense. You have these beaters that are attached to your body. Why not use them? So I've gone way into hitting everything with my hands.

EKLUND: FOR ME, JUST LISTENING TO PLAYBACKS WAS A LEARNING EXPERIENCE. THERE WERE A LOT OF TIMES WHEN WE WOULD GO INTO THE CONTROL ROOM AND THEY WOULD TAKE THE GUITAR AND BASS OUT, AND I'D JUST BE SITTING THERE GOING "OH THAT'S TERRIBLE." EVEN TO THIS DAY THERE ARE PARTS ON SPARKLE AND FADE THAT MAKE ME CRINGE.

BUTCH VIG

DRUM!: I noticed you used loops of [James Brown's drummer] Clyde Stubblefield on Garbage.

Vig: The great thing is that Clyde lives in Madison, which is where our studio is and where I live now. And so we didn't sample his records. He came in and played on top of Garbage tracks, and we looped him and sampled bits and pieces. We paid him a session fee and had him come in and jam with the band. It was really cool. It's amazing to watch him play. He has this thing that he does with the hat and with grace notes on the snare that's just undeniably his style. It's just an amazing feel. And to watch him do it, it's like, "I can't do that. I'm not that funky."

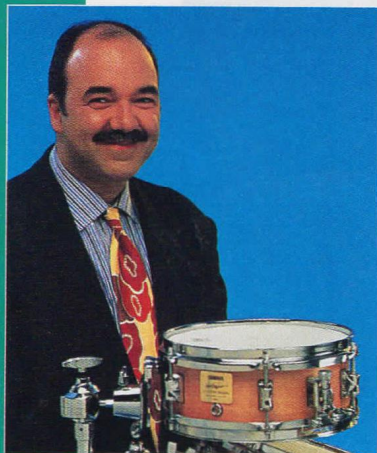
DRUM!: Had you ever worked with him before?

Vig: Yeah, he's played on a bunch of records, local records mostly. He's had some offers to do stuff in New York or L.A., but I think he got kind of burned out on the business, so he prefers to deal with it on his own terms.

DRUM!: Did you continue to play drums after your production career took off?

Vig: Yeah, I mean, I don't really sit down and practice, but I'm very particular about how drums sound and also how the drummer's playing. I try to guide them, and give them as much input or advice as possible to get great tracks. Sometimes it's a matter of changing a fill or being more aware

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