



**Thomas Lang  
 Stick trick lesson**

Want to wow the audience with some showmanship? Thomas Lang guides you through one of his many stick tricks.



**1** I start the trick with a matched grip.



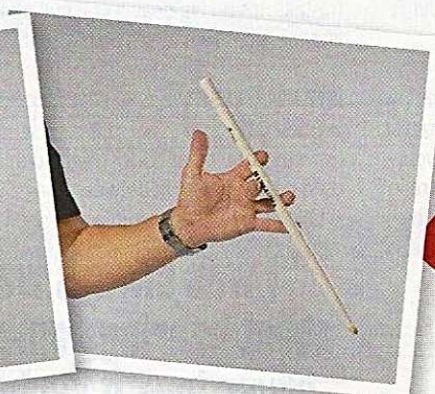
**2** I use my middle finger to push the front end of the stick down.



**3** I repeat this motion, one full rotation, back and forth multiple times and that's my twirl!



**4** I grab it with my index finger and bring it right over from my middle finger until it is back in the first position of my matched grip.



**5** From this position I roll the stick backwards, anti-clockwise around my middle finger.

# GEAR

A racing driver wouldn't get anywhere without a finely-tuned, carefully selected car, and the same applies to you and your gear. All the guys below are seasoned touring drummers who know a thing or two. They tell you how to ensure the tools of your trade are always up to the job



**Chris Pennie  
 Coheed and Cambria**

It doesn't matter how big or small you or your band are, you should always aim to tech your own drums. Drum techs are cool, but you should always

learn about the ins and outs of your kit personally, rather than relying on someone else, no matter how big or small you are. I still tech my gear for every show that I play.



**Dave McClain  
 Machine Head**

Picking the right gear usually consists of a lot of trial and error. Hearing things under the mics in a recording studio was an eye opener (or ear opener)

for me! Here's something that happened with me and is the reason I now play Yamaha Drums. When we started the recording process for our last album *The Blackening*, I was with a different drum company at the time and Robb (Flynn, Machine Head frontman and guitarist) suggested trying out a few drumsets. I was pretty reluctant to not use a set from the company I was with, especially since we were going

## "When gigging, keeping spares will help you avoid embarrassing kit maintenance problems"

to be filming the recording sessions. We recorded a little of three kits that I had, then put up the borrowed Yamaha kit. There was no comparison. The Yamaha kit stayed and we had to disguise it with a logo of the company I was with at the time!



**Rob Brian  
 Siouxsie Sioux**

It's important to buy the kind of kit you can see yourself using in more than just two years time. Colours and designs come and go, so be wary of fashion as it

moves so quickly, some colours/sizes just don't hold their price in a second-hand market. Buy the kit that best suits your style of playing. When gigging or rehearsing, keeping spares will help you avoid embarrassing kit maintenance problems. This means drum keys, heads, wing screws, cymbal felts, bass

pedal springs, sticks and so on. Keep an eye on your kit and sort any problems as soon as you can. The kit is our voice, and it only works for us if we give it the correct care and attention.



**Robin Guy  
 Various**

Go to the Poundshop and buy one of those stretchy-coiled key lanyards. They come with a bulldog clip on one end and a ring on the other. Attach your

drum key to the ring end and clip the cable to a lug on your floor tom. It will hang down ready for you to grab when emergency tuning is needed (during a show) and is stretchy enough to reach all parts of your kit. The genius part is, when the singer shouts 'this song's called...' and you have to stop tuning and start playing, you let go of the key and it'll fly back to its floor tom home ready for the next time. When the stage lights go off, you'll always find it in the dark! Here's a bonus tip: if you want to warm up anywhere, and cheaply, simply wrap a scarf around your leg just above the knee - not too tight, not too loose - and tuck the end under to secure. Voila! You have the world's cheapest warm-up pad, that won't annoy anyone and won't leave your thighs black and blue!