



## **Percussion Depot**

**CLINICIAN:  
John Hinojosa**

# **Texas Bandmasters Association 2014 Convention/Clinic**



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HENRY B. GONZALEZ CONVENTION CENTER  
SAN ANTONIO, TEXAS**

# **Percussion Depot**

**Your one-stop clinic for all your  
percussion accessory needs!**

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# “How to hold it” & “How to hit it”

- What are the most common percussion accessory instruments?  
Including some techniques on some instruments that are not “true” percussion accessory instruments
- How do you hold them correctly?  
Presentation is always important.
- How do you play the instrument correctly?  
Use the correct technique and the correct equipment to produce the desired sound.

**“Percussioneeze”.....How do ya’ hold it? How do ya’ hit it?**

# Demonstrators

- Lou Boldrighini – Manvel High School, Alvin I.S.D.
  - Email [lboldrighini@alvinisd.net](mailto:lboldrighini@alvinisd.net)
- Todd Sommer – Dickinson High School, Dickinson I.S.D.
  - Email [tsommer@dickinsonisd.org](mailto:tsommer@dickinsonisd.org)
- Terry McKinney – Professional Musician, Private lesson teacher
  - Email [tmperc@gmail.com](mailto:tmperc@gmail.com)

# Todd Ukena - Composer

## The “Alley’s” Spring Storm

by Todd Ukena

Program notes...

The ticking clocks count down the arrival of the coming disaster, gentle, the breeze feels with the tinkling wind chimes. With each Winchester dong of time, the breeze picks up adding the roll of distance thunder. With more ticks of the clocks, uneasiness grows, debris-laden wind blows, tumbling over the rain-soaked landscape. It's Tornado “Alley” after all. The final fury hits with flash and clash, destruction ascends to its peak, sending all kinds of metal and wood through the air. With its passing, the winds and thunder recede, leaving a lonely, desolate, unrecognizable place. Somehow the clocks survive, though they do not keep the time they gave before. The labored ticks of the clock give way to one last chime, before the storm in the “alley” is gone.

## \*\*\*Disclaimer\*\*\*

The techniques and styles in which we will be demonstrating for you in this clinic are some of the most fundamental ways in which to play these percussion instruments. There are many different techniques for each of these instruments.



# Tambourine

- **How to Hold it** – Hold in dominant hand. Place your middle finger through the inside of the thumbhole while the thumb applies slight pressure to the membrane. Wrap the rest of the fingers around the frame. Instrument should be held at a 45° angle to let the zils (jingles) settle. Hold the instrument chest high.
- **How to Hit it** – Cup your playing hand with fingers together. Tap the head about ½ way from center to edge. Use less fingers for softer sounds. Knuckle technique can be used for loud accents.

**Shake rolls** – Rotate your wrist back and forth. Start each roll with a tap. You can also finish each roll with a tap.

**Thumb rolls** – Apply beeswax or a roll ring to the head near the rim. This will help create the friction needed to produce a smooth, even sounding roll. Lightly rub thumb or finger on the head near the rim following the curve of the instrument.

**For faster rhythms** – Place the tambourine on a trap table with the head facing downward. Use a rolled up towel or tambourine cradle. Tap with finger tips on the rim.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Tambourine	Tambourin	Beken tambouin	Tamurello	Buben	Pandereta
	Tambur de basque				





# Triangle

- **How to Hold it** – Hold the triangle in your left hand. Form a “C” with your fingers and thumb. Place the triangle clip on top of your fingers and thumb. Place your index finger on top of the clip for added control. Hold the instrument at eye level. You should be able to see your music, striking area, and the conductor at the same time. Hold the beater in your right hand with a grip similar to that of a snare drum grip. You can use a flat hand technique or a thumbs-up technique. I prefer the thumbs-up technique. Fingers in left hand are used for muffling.
- **How to Hit it** – Use your fingers and wrist for striking the triangle while keeping the forearm still. You do not need to use a lot of velocity when striking the triangle. Strike in the middle of the bar with the beater at a 45° angle. This will allow you to produce nice a shimmery sound while not producing just pure tones. These shimmery sounds will blend into the ensemble’s sound much better. If you need more volume use a larger beater and/or a larger triangle.

**Rolls** – Inside the top angle of the triangle, use a back and forth motion with your fingers or wrist to get an even sound.

**For faster rhythms** – You can suspend the triangle by using two triangle clips. Use two matching beaters to play more complex rhythms.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Triangle	Trepei	Triangel	Triangolo	Triangulo
			Acciarino	



# Bass Drum

- **How to Hold it** – The bass drum should be either straight up and down or slightly angled. Stand behind the bass drum. You can place your right foot on a chair along side the drum for muffling. You can also use your left hand for muffling the head. Set up the bass drum to face the conductor. Set your music stand so you can see the conductor and your music at the same time.
- **How to Hit it** – Hold the mallet in your right hand. Hold the mallet similarly to a snare drum stick. Place your fulcrum 1/3 up from the butt of the mallet. Nice and relaxed grip. Use the wrist and arm to help produce full sounds.

## Three playing areas

- **Center** – used for big accents and cannon shots (minimal tone w/maximum articulation).
- **Off-center** – used for general playing (ample tone w/ample articulation).
- **Near the rim** – used for rolls (maximum tone w/minimal articulation).

## Mallet selection

- CB-1** Large concert bass drum mallet – Innovative Percussion
- CB-2** Medium concert bass drum mallet – Innovative Percussion
- CB-5** Concert bass drum rollers (comes in pairs) – Innovative Percussion

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Bass Drum	Grosse Caisse	Grosse Trommel	Gran Cassa	Bol'shoi baraban	Bombo



# Crash Cymbals

- **How to Hold it** – Hold the strap between the thumb and index finger (similar to your snare drum grip). Wrap the other fingers around the strap. Do not place the hand inside the strap. The thumb and the index finger should be touching the cymbal bell for control. Hold the cymbals chest high. The cymbals should be held at a 45° angle. Offset the cymbals by about an inch to avoid air pockets. The right cymbal should be on top. Position your body so you are in control of the cymbals.
- **How to Hit it** – The cymbal in the right hand should be the attacker or striker. The cymbal in the left hand should be stationary. Create an upstroke with the right cymbal prior to striking. The upstroke should be in rhythm. For instance: prep on beat 4 then crash on beat 1 of the following measure. After crashing the cymbals keep them facing each other and allow both cymbal sounds to blend together.

**Muffling** – Pull the cymbals up against your chest or stomach area to muffle them and stop the sound. Do not let the cymbals touch each other in the course of muffling them. Be careful and don't pinch yourself with the cymbals.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Crash Cymbals	Cymbales	Crashbecken	Piatti Cimbali	Tarelki	Platillos Crash



# Suspended Cymbal



- **How to Hold it** – Set the cymbal about waist high. Keep the cymbal flat (not tilted) for a more resonant sound. Do not over tighten the wing nut. You want the cymbal to set freely on the stand so the cymbal can be most resonant. Make sure there is a sleeve on the cymbal stand. There should be a felt placed below the cymbal and on top.
- **How to Hit it** – Use a mallet wrapped in yarn which is designed for the suspended cymbals. These mallets create a warm sound with little to no contact noise. Occasionally, when notated, you will play the suspended cymbal with sticks. If not notated, use mallets. When striking the suspended cymbal with mallets, you should hit near the edge of the cymbal at the 3 o'clock and the 9 o'clock positions simultaneously with relaxed strokes. Striking with both mallets at the same time will help the cymbal achieve a resonant sound.

**Rolls** – Play near the edge of the cymbal at the 3 o'clock and the 9 o'clock positions. Use single strokes.

**Rhythms** – Use the tip of the drumstick and play on the body of the cymbal.

**Bell** – Use the shoulder of the drumstick for full sounds.

## Mallet selection

**JC-1SC** Soft suspended cymbal mallet – Innovative Percussion, James Campbell

**JC-2SC** Hard suspended cymbal mallet – Innovative Percussion, James Campbell

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Suspended Cymbal	cymbale suspendue	Hängendes Becken	piatto sospeso	platillo suspendido



# Hi-Hat

- **How to Hold it** – Set the hi-hat about waist high. Make sure the bottom cymbal has a felt below it for support. The top cymbal is controlled with a clutch. Make sure there are felts on top and bottom of the top cymbal. Don't over tighten the clutch as that will choke the cymbal sound. The bottom cymbal also has a tilt adjuster screw underneath. Tighten the screw to create a slight angle. The top cymbal should be parallel with the ground. This setup will allow the cymbals to sizzle.
- **How to Hit it** – Use a snare drum stick. With your foot apply pressure to the pedal to close the hi-hat cymbals. Raise your foot to open the cymbals.

## Notation –

+ means to play the Hi-Hat closed.  
Press the pedal down firmly w/foot.

o means to play the Hi-Hat open.  
Release the pedal for open position w/foot.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Hi-Hat	Cymbale à pédale	Fussbecken	Piatti a pedale	Hi-Hat
Sock Cymbal				



# Chinese Cymbal

- **How to Hold it** – Set the cymbal stand about waist high. The cymbal should be tilted and set upside down for a more resonant sound.
- **How to Hit it** – Use a drumstick when striking the cymbal. Use the shoulder of the stick for full sound. For accents strike the curved part of the cymbal. You will achieve a bright sound with the most instant impact sound. The China Boy cymbal tends to overpower an ensemble in volume. Balance accordingly.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Chinese Cymbal	Cymbale Chinoise	Chinesische	Piatto Cinese	Platillo China
China Boy		Hängebecken		



# Splash Cymbal

- **How to Hold it** – Set the cymbal stand about waist high. Keep the cymbal flat (not tilted) for a more resonant sound.
- **How to Hit it** – Use a drumstick when striking the cymbal. Use the shoulder of the stick for full sound. Strike the body of the cymbal (midway between the edge and the bell). Be sure to not muffle too quickly as this cymbal needs time to resonate.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Splash Cymbal		Zymbal		



# Finger Cymbals

- **How to Hold it** – Hold the strap between the thumb and index finger. Allow space between your fingers and the cymbals. This will allow the cymbals to ring with maximum resonance. Hold the cymbals chest high.
- **How to Hit it** – Let the cymbals hang from your fingers freely in front of your body. Hold your left hand stationary. The right hand should be the striker. Lightly tap the edges of the cymbals. Allow the cymbals to ring freely after tapping them. Thicker, heavier finger cymbals get a high quality sound with the most resonant sound.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Finger Cymbals	Cymbales Digitales	Fingerzimbeln	Cimbalini	Chinchines
Antique Cymbals				



# Whip/Slapstick

- **How to Hold it** – Hold this instrument chest high. Many whip/slapsticks have handles on them. Hold in hands firmly. Easy instrument to make with 2” by 4” wood and a hinge.
- **How to Hit it** – Separate the hands prior to striking. For instance: prep on beat 4 then crack on beat 1 of the following measure. Both hands should be in motion.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Whip	Claquette	Brettchenklapper	Flagèllo	Knut	Fusta
Slapstick					



# Bell Tree

- **How to Hold it** – Set it on a trap table or mount it on a stand. I mount the bell tree on the chimes frame.
- **How to Hit it** – Use metal beaters. Triangle beaters, or brass bell mallets work great too. Lightly scrape along the sides of the bell tree for the best sound.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Bell tree	Chapeau Chinois	Schellenbaum	álbero di sonágli	pabellón chino



# Wind Chimes

- **How to Hold it** – Set them up waist high. Attach them to a boom cymbal stand. This set up will allow the chimes to ring freely away from the cymbal stand.
- **How to Hit it** – Use either hand to play this instrument. Lightly run your fingers across the chimes. The music generally notates in which direction you should play them (i.e. high to low chimes or low to high chimes).

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Wind Chimes	Clochettes éoliennes	Windglocken	Bacchette di sospese	Carillóns de viento





# Vibraslap

- **How to Hold it** – Hold in your non-dominant hand. Hold the instrument chest high with the ball facing upward. For long tones, hold the instrument loosely on the outside bar. This will allow the instrument to vibrate more freely. For shorter tones, hold the instrument firmly on the outside of both bars.
- **How to Hit it** – Use a combination arm and wrist stroke. With your dominant hand strike the ball with an open palm.

**For long tones** – After striking the ball make sure to release your hand.

**For short tones** – Keep your palm in contact with the ball after striking.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Vibraslap	Vibraslap	Schlagrassel	Vibraslap	Vibraslap



# Cowbell

- **How to Hold it** – Hold in your left hand. Use the index finger for muffling.
- **How to Hit it** – Use a drumstick. Strike the lip of the cowbell with the shoulder of the stick for full sounds. Tap the body of the cowbell with the tip of the stick for lighter sounds.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
cowbell	campane da pastore	Almglocken	sonnailles de troupeau	cencerro



# Wood Block

- **How to Hold it** – Hold the wood block in your left hand with the slot facing outward. Hold the instrument chest high. If placing the block on a trap table make sure it is padded (or use a towel) to avoid contact sounds/noises. Some blocks come with rubber insulators (feet).
- **How to Hit it** – Hold the mallet in your right hand. Using a wrist stroke, lightly strike the block directly over the tone slot. Strike close to the edge on the block. This area will produce the most resonant sound. Larger blocks produce lower pitches and smaller blocks produce higher pitches. Mallet selection is critical. Try a few rubber or yarn mallets until you achieve desired sound. Mallets too hard for the wood block may damage/destroy the instrument.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Wood Block	Bloc de bois	Holzblocktrommel	Campana di legno	Caja China



# Temple Blocks

- **How to Hold it** – Set the temple blocks up waist high with the tone slots facing the performer. Make sure the blocks are securely fastened to the stand since they are heavy.
- **How to Hit it** – Using mallets strike the blocks near the edge and in the middle of each block. This area will produce the most resonant sound. Mallet selection is critical. Try a few rubber or yarn mallets until you achieve desired sound. If using wooden temple blocks, mallets too hard may damage or destroy the instrument.
- **LP Granite Blocks** – Great instrument, very durable.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Temple Blocks	Bloc Chinois	Tempelblöcke	Ceppi Cinèse	Caja China



# Chimes

- **How to Hold it** – Hold the beaters/hammers similarly to a snare drum stick. Keep the handles of the beat/hammers parallel to the ground to avoid busting your knuckles when striking accidentals. Set the music stand high enough to see the conductor over the top of the stand. Lock the wheels. Use pedal to allow chimes to resonate and to dampen sounds.
- **How to Hit it** – Use wrists and arms when striking the chimes. A slight snap of the wrist will help create a resonant sound. Strike the chimes on the cap on top of the tubes. Use a stroke that is parallel with the ground or in a slightly upward motion. Pull the beater/hammer away from the tube after striking. This technique will create the most resonant tone. Striking the tubes with a downward motion will create a slightly muffled sound.

**Mallet selection** – Rawhide beaters/hammers provide a warm sound. Nylon beaters/hammers give a brighter sound. Some beaters/hammers are equipped with one side of the beater head covered with a felt cover for a soft timbre option.

\* Standard tuning of the chimes is A=442 Hz

## Beater/Hammer selection

**CC-1** Large concert chime beater – Innovative Percussion

**CC-2** Medium concert chimes beater – Innovative Percussion

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Chimes	Cloches Tubulaire	Glöckchen	Campana Tubolari	Campanas Tubulare
Tubular Bells				



# Gong

- **How to Hold it** – Make sure the gong is fastened securely to the stand.
- **How to Hit it** – Stand on the left side of the gong. With your left hand, lightly warm up the gong by tapping on the backside edge. Use your dominant hand to hold the mallet. Strike the gong with the mallet off center at 5 o'clock or 7 o'clock. This will let the instrument ring and give you the most resonant sound.

**Mallet selection** – Use a larger gong beater for larger and fuller sounds.

## Innovative Percussion mallets

CG-1 Large gong mallet

CG-2 Small gong mallet

CG-1S Large gong mallet w/soft puffy cover

CG-2S Small gong mallet w/soft puffy cover

You can also use other implements to create desired sounds from the gong. Try marimba mallets, vibre mallets, timpani mallets, snare sticks, and even triangle beaters to create different sounds from the gong. Be careful to not damage the gong.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Gong	Gong	Tamtam	Gong	Batintin
				Gongo



# Maracas

- **How to Hold it** – Hold one in each hand slightly higher than waist high. Keep the maracas parallel to the ground. Allow the beads, beans, or seeds to strike the bottom part of the shell for sound.
- **How to Hit it** – Hold them similarly to a snare drum stick. Snap your wrist to achieve a staccato sound. Avoid swishy sounds unless notated for such sounds. Listen for evenness in the sounds from right to left hands.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Maracas		Gefißbrassel		Maracas

## Other types of shakers

**Metal Shaker** – Larger shaker for big sounds.



**Plastic Egg Shaker** - Provides a quick, delicate, and responsive shaker sound.



**One Shot Shaker** - Only one live striking area enables the percussionist to play forward/down strokes only (no shadow or ghost strikes follow)





# Claves

- **How to Hold it** – Hold one clave in your left hand very lightly to allow the instrument to resonate. Let your left hand cradle the clave. The right hand should hold the other clave a bit firmer for added control. Hold the claves chest high.
- **How to Hit it** – Lightly strike the left hand clave with your right hand clave using wrist strokes. Listen for a resonant sound.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Russian</i>	<i>Spanish</i>
Claves	Claves	Holzstab	Legnetti	Klàves	Claves



# Guiro

- **How to Hold it** – Hold the guiro in your left hand waist to chest high.
- **How to Hit it** – Hold the scraper firmly with your dominant hand. Use arm strokes. For longer sounds, use the full length of the instrument's grooves. For shorter/staccato sounds, use quick strokes on just a few grooves. Use a plastic scraper for brighter sounds or a wooden scraper for warmer sounds. Keep scraper parallel with grooves.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Guiro	Râpe Guiro	Kürbisraspe	Guiro	Guiro



# Cabasa/Afuche

- **How to Hold it** – Hold the cabasa handle in your right hand. Cup your left hand. Lay the bead chains of the cabasa in your left hand. Do not grip the left hand too firmly or the instrument will not respond properly. Hold the instrument chest high.
- **How to Hit it** – Rotate your right wrist back and forth to spin the body of the instrument. Apply a bit of pressure with the left hand to the beads. This will create friction and sound. Quick short rotations for staccato sounds. Longer strokes for longer sounds.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Cabasa	Calebasse	Cabasa	Cabasa	Calabaza
Afuche				



# Castanets

- **How to Hold it** – Place the castanet machine on a trap table. If needed, place a towel underneath the instrument to avoid contact sounds/noises.
- **How to Hit it** – Lightly tap the castanets with your finger tips using wrist strokes. Lift the fingers away from the clappers to allow them to resonate.

**Paddle Style Castanets** - Can be played on your thigh or on a soft surface.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Castanets	Castagnettes	Kastagnetten	Castagnette	Castañuelas



# Sleigh/Jingle Bells

- **How to Hold it** – Hold the sleigh bells in your left hand. The instrument should be perpendicular to the ground. Hold the sleigh bells chest high. Make a fist while holding top part of the handle. Create a fist with your right hand, as well.
- **How to Hit it** – Use your right fist as the striker. Use an arm motion.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Sleigh Bells	Grelots	Rollschellen	Sonagliera	Cascavels
Jingle Bells				



# Sandpaper Blocks

- **How to Hold it** – Hold the blocks one in each hand. Hold the blocks chest high. Slightly angle the blocks with the right hand on top.
- **How to Hit it** – Lightly rub the blocks together. Use short strokes for staccato notes and long strokes for long sounding notes.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Sandpaper Blocks	Bloc de Bois	Sandblöcke	Carta Vetrata	Papel di Lija





# Bongos/Congas



- **How to Hold it** – For a concert band setting, put the bongos on a stand. Tilt the bongos slightly forward. The smaller drum should be on the left and the larger drum on the right. The congas should be set up on conga stands. The smaller conga should be on the left and the larger conga on the right.
- **How to Hit it** –

## Five Basic Strokes

**The Open Tone** – Use the tips of your fingers and strike the edge of the drum. Lift your fingers off the head to let the tone ring.

**The Slap** - Cup your fingers slightly as you strike the head to create an accent. The slap stroke makes a "pop" sound of a higher pitch than the open tone stroke.

**The Heel-Tip Movement** - Rest your hand on the head and rock from the heel of your palm to the tip of your fingers.

**The Basic Muted Tone** - Strike the drum in the open tone fashion but allow your fingers to rest on the head after you strike it.

**The Bass Tone** – Strike the drum with a flat hand. Strike the drum between the center and the edge.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Bongos		Bongo-Trommel	Bonghi	
Congas	Tambour Congo	Conga-Trommel	Tumba	Tumbadora



# Dumbek

- **How to Hold it** – Traditionally, you will sit down and play the dumbek. If you are right handed, place the instrument on your left thigh close to your hip. Tilt the instrument forward and balance with your right leg. The membrane is facing forward, away from the performer. Play with your right hand on the side of the instrument and your left hand on the top of the instrument.

You can also play this instrument standing up. Place the instrument in a dumbek stand to play standing up for a concert band setup.

- **How to Hit it** –

## Basic Strokes

**Doum (D)** Bass tone – RH in the middle of the drum with 3 or 4 fingers. Use arm strokes.

**Tek (T)** rim tone – RH on the edge of the drum with ring finger or your ring and middle finger using the last joint of each finger.

**Ka (K)** rim tone – LH on the edge of the drum with ring finger or your ring and middle finger using the last joint of each finger.

<i>English</i>	<i>French</i>	<i>German</i>	<i>Italian</i>	<i>Spanish</i>
Dumbek	Dumbek	Dumbek	Dumbek	Tambor de Cops

# Recognition

- Dickinson I.S.D.
- Wade McDonald
- Innovative Percussion
- Music & Arts
- Lou Boldrighini, Todd Sommer, Terry McKinney
- Katie Batchelor, Mary Santarelli
- My wife Denise