

MARCH 26, 1964

35c

down beat

THE BI-WEEKLY MUSIC MAGAZINE

*John & Capt
Schulman
31*

DRUM TALK: COAST TO COAST ELVIN JONES, SHELLY MANNE, COZY COLE, ART BLAKEY, JOE MORELLO, MEL LEWIS, TONY WILLIAMS, NICK CEROLI, MEL LEE, DONALD DEAN ■





BOB SKEETZ

DRUM TALK COAST TO COAST

The discussion that begins on this page is out of the ordinary in that it was held at three separate locations on separate dates. The first discussion was at *Down Beat's* New York City office with Art Blakey, Tony Williams, Mel Lewis, and Cozy Cole. The second get-together was appropriately, at the Professional Drum Shop in Hollywood, Calif., with Shelly Manne, Nick Ceroli, Donald Dean, and Mel Lee participating. The last conference was held in *Down Beat's* Chicago office with Elvin Jones and Joe Morello.

The same basic questions were asked at each discussion; the participants' comments, in some cases, have been juxtaposed in order to show different approaches to the same subject or differences of opinion.

THE PARTICIPANTS:

Cozy Cole has been among the most respected drummers ever since the 1930s when his work with Stuff Smith and Cab Calloway gained wide notice. He currently teaches in New York City.

Art Blakey has led his Jazz Messengers practically around the world in recent years, but he first gained influence as a sideman with Billy Eckstine's big band. He also worked with Buddy DeFranco for some time before forming his own group in the '50s.

Mel Lewis is a veteran of the Stan Kenton Band and other West Coast musical groups and has toured with Benny Goodman in Russia. He has also done much studio and recording work and is the drummer with the Gerry Mulligan Concert Band. He currently lives and works in New York City.

Tony Williams is still in his teens. A native of Boston, he worked with Jackie McLean before joining the current Miles Davis Quintet.

Joe Morello is one of the most well-liked and respected drummers in jazz. Long a member of the Dave Brubeck Quartet, Morello has won the last two *Down Beat* Readers Polls.

Elvin Jones has worked with many groups but his greatest fame has come since he has been associated with John Coltrane. One of the most influential drummers, he was winner in the drum division of the 1963 International Jazz Critics Poll.

Shelly Manne is another poll winner, having won the *Down Beat* Readers Poll several years running. For years one of the busiest Hollywood studio musicians, he has led his own group since the '50s and owns his own night club, Shelly's Manne Hole, in Los Angeles.

Nick Ceroli is a young drummer making a name for himself in the Los Angeles area, where he has worked with the big bands of Gerald Wilson, Les Brown, and Ray Anthony.

Donald Dean is another Los Angeles drummer beginning to make his presence known in the jazz world. He has worked with Kenny Dorham, Dexter Gordon, Curtis Amy, and Carmell Jones, among others. He now is with Gerald Wilson's band.

Mel Lee, though relatively young, has had varied experience with Louis Jordan, Johnny Otis, Phineas Newborn, Etta Jones, Gloria Lynne, and many others. He currently is a member of the Harold Land-Carmell Jones Quintet.

Down Beat: It used to be that other musicians looked down on drummers as being not quite full-fledged musicians. In recent years this has changed somewhat. To what extent has it been overcome and how? And how can it be completely overcome?

Shelly Manne: Well, I don't think it's true that other musicians ever considered a drummer as not being a musician. That was a gag. They used to say it just for fun. It was a gag that probably became exaggerated over a period of time. A lot of people—laymen as far as jazz was concerned—probably took it as a realistic expression. But I don't think any other musician ever thought that way. I don't think they thought that way about Sid Catlett or Jo Jones or anybody like that in the time when they were really in their heyday.

Nick Ceroli: I might add that the only reason anybody would say it in the first place was because we're not playing notes, harmonic notes.

Manne: Today more drummers have a greater musical knowledge—that is, of music as a whole. Drummers can write; a lot more drummers can play piano than did in times gone by.

Elvin Jones: The extent that I believe it has been overcome . . . I think it's because the drummers now have added, put more prestige into their individual thinking and performance and in music. This shows in their playing, in the way they can blend, affect, and be more helpful to the rest of the profession as musicians rather than just as drummers.

Joe Morello: I think that in the last 15 or 20 years the drummer, the role of the drummer, has changed quite a bit, because the music during the last 15 or 20 years has developed to such a degree that the drummer today is not only required to keep time but also to shade and phrase, and so on, with the band in order to create a more interesting rhythm line for the band to play on.

Down Beat: Does the drummer have to be more musicianly now?

Morello: Yeah. Today it's very difficult for a drummer who can't read to go into a recording session—he's in trouble if he's playing with a band that has more than 10 men, if they have charts. He doesn't only have to be able to read them, he has to interpret this music and still create, improvise, make the sound, and make the band swing.

I think drummers are listening more today as well as using the undertones. I think that in the next 15 or 20 years there's going to be another great trend towards development in the rhythm section.

Art Blakey: It's already completely overcome, this looking down on the drummer. Chick Webb did that. He cooled everybody out. He was a band-leader. He had the finest and the best-sounding band in the country at that time.

Mel Lewis: Then it was followed up. It seemed like all the jazz bands—even the show bands that were playing jazz—featuring the drummer.

Down Beat: True, but a lot of people said, "Well, the drummer's got the rhythm, but how much does he understand about the music?" This was a prejudice at one time.

Blakey: I don't think that about any instrument. Because if a musician is a true musician playing a penny-whistle, the people are not supposed to see the musician or analyze what he's doing. When they hear him, they're not supposed to see a drummer or see a person—they're supposed to visualize and hear a great, big drum. They're supposed to be so engulfed. . . .

You see, this is why jazz has come to the forefront. They used to have guys like Cab Calloway standing in front, waving a stick; Billy Eckstine, with long, white tails, waving a stick; Lucky Millinder, waving a stick—this is gone. They had to have a personality in front of the band, for the type of music and the day in which it was being played. It ain't like that. You might see the bandleader, today, he might not have on socks or anything. People don't see that. They're engulfed. And if a musician is engulfed in what he is doing, he'll get their attention.

Down Beat: But the public in the swing era always looked to the drummer for a wild solo. After that, as time went on, people began to appreciate the drummer for what he was doing all around, musically.

Blakey: The drummer had to evolve through the same thing as, let's say, the Negro had. He had to grin, scratch his head, do anything. When I first started playing drums, we had a trap table.

Cozy Cole: Well, that's before my time [general laughter].

Blakey: I had temple blocks and a stick with a black string on it to the ceiling. I was playing the Ritz in Pittsburgh, and I wasn't playing drums. I was twirling sticks, and I'd say "bam" and throw the stick out, and the people would say "aaaah," and it'd come back, and I'd catch it. Big deal. Chick Webb came in to hear me, and he said, "You're a drummer, kid?" And I said, "Yeah." He said, "Bring your drums in the dressing room." So I brought my drum in there; he said, "Roll." I said, "Ra-ta-ta-ta-ta-ta." He said, "———," slammed the door, and walked out. I said, "Mr. Webb. . . ." He said, "Look, rhythm is on the drum—it ain't in the air." You see. He brought the rhythm down to the drum. It used to be we had to do tricks to get attention. Now we *play* and get attention.

The drum has never been completed; therefore, it has never been mastered, because they keep adding on to it. Somebody's going to find something else—Cozy's added on to the drum; Kaiser Marshall brought the sock cymbal in.

They keep adding, it's like a bastard instrument.

Down Beat: Things also are dropped as well as added.

Cole: You mean like the temple blocks, wood blocks?

Lewis: Those things are still being used, but not in jazz.

Tony Williams: Part of the sound has been dropped too.

Blakey: He was a sound-effects man—that guy that wasn't a trick drummer was a sound-effects man.

Lewis: You know something, I think they're trying to get back to that now. Only in another way. In jazz, I'm talking about. With the "new thing," I think they want the drummer to be a sound-effects man.

Blakey: Oh, yeah? They're in a world of trouble.

Lewis: Hit a little thing here, and a little sound there, and a little tinkle here, and. . . .

Williams: No, I don't think so. Some drummers may play that way because they think that's the only place to go. Today, I think the drum—when I say this I speak for myself—I would be more inclined to play a sound, but the sound would be in a rhythm. Like sound patterns, instead of just a paradiddle or something like that, but it would be played in a pattern, and it would fit with everything else that's going on.

Lewis: We've been doing that all along. We've all got different sounds that we use. I read an article by some of these guys that were talking about the "new thing" music, where they wanted the drummer to play a little thing here, and stop and wait, and play a little thing there. You know, forget about swinging . . . which has been going on in symphonies for years, so I could never figure out what the heck they were talking about. That stuff has been written and done by great artists, by the Masters, using drums that way.

Blakey: I think I'm the least educated about the modern method of drumming than anybody in the field—just low man on the totem pole. I just play what I feel. I don't care if I got my sticks backwards, forwards—if I hear something that calls for me to use my elbow, I'll do it.

Lewis: That's the way it's supposed to be. It's not supposed to be deliberate.

Williams: I've heard some drummers . . . with these sound effects; all they're doing is creating an undercurrent of sound. And when they do this, they are so limited with this, that they don't ever go anywhere. It's just a whole lot of sound under everything else, and they never take it off the ground.

Cole [to Blakey]: We were talking about drummers . . . saying about different little things they were doing. Years ago I know that you could differentiate a style of a drummer. There are so many drummers out here now that are trying to copy one drummer. They'll see

this one do it, and they don't have that good natural talent. Like you just said, Art, do what you feel. And that is the way that you should think as an artist. Because you can do what I do, but you won't be able to express it the way I do.

Blakey: Take Tony here—you can tell if you listen to him, he takes a little bit from everybody. He has been listening. The more he hears, the better he is going to play. And he is just starting. He is just coming out. So look out! He is going somewhere else. He has got enough sense to take a little bit from everybody and use it his way. I think Tony is this type of drummer. The way young drummers should be.

The young cats should utilize everything. They say, "I'm playing with this Mickey Mouse band." They are getting paid. Is the man supposed to say, "Well, you take an hour solo, you take a 20-minute solo?" I have never heard anything that is such a big drag as a drummer sitting up and playing a 25-to-30-minute solo. It doesn't make sense to me. Bird said everything he had to say in four choruses.

Cole: And then another thing—you can still play those modern riffs in a Mickey Mouse band. Of course, you can modify them a little bit.

Lewis: Why do they say that a band like Guy Lombardo was always so easy to dance to—for anybody? I'm not talking about the music now—just the idea by itself. It's got to pulse. It won't get my foot tapping, but it gets an awful lot of people's feet tapping.

Blakey: Guy Lombardo . . . I'd love to hear Elvin Jones play with. . . .

Lewis: Right, it could be done.

Cole: I'd love to work with Guy Lombardo.

Down Beat: Today there may be an overdependence on the bassist for keeping the time. Has the switch from the bass drum to the hi-hat for time-keeping deprived young drummers of essential training? Dizzy Gillespie has been quoted as saying that most drummers—not just the young ones—don't know how to play the bass drum.

Donald Dean: I think that what's missing in a lot of potentially good drummers today is the bass drum. I know myself that I really want to know more about it. You get more bottom; you get more balance to the drums themselves. The bass drum should be played more. More in time-keeping. It's the touch. It's the way that you can play it so that the bass drum can be felt and not really heard.

Ceroli: Has everybody heard Jake Hannah play with Woody Herman? Now, he played the bass drum beautifully, I thought. He played it throughout the who-o-ole thing, and he just walked the bass drum same way a bass player walks. But at the same time you had to actually listen for it because it wasn't really

dominating. Once it becomes dominating you're back in 1938. But the way he played it was the way I'd like to play it.

Jones: No matter how it was in the old days, things have changed, and methods have changed. It's really an individual problem, individual bands. It depends on the style the musical organization wants to play. Sometimes a heavy 4/4 beat sounds very good to me. And at other times, it just won't do.

Morello: I've played it both ways; I've played in bands where I've used the bass drum on all four, and I've played in bands where I just use it for accents and so on. But I'm inclined to go along with Diz, in that a lot of kids don't put as much importance on the bass drum as they should. Take the old Basie band with Jo Jones. The blend of the piano, bass, guitar, and drums . . . every beat, the bass drum was right there. It never became overbearing.

Manne: I don't think the time-keeping element has turned to the hi-hat. I think it's in your right hand. The hi-hat just adds an added impulse to the time, to the beat. I think the main time-keeping element now is your right hand, not the hi-hat. That's why time is so important. . . . Because if you have the time feeling, the swinging feeling, you can become as free as you want as long as that basic element is there. If you have that strong a time feeling, you can generate that time feeling without actually pointing the time out.

But I agree that when you are playing time, the bass drum should be played. I don't believe it should be boomed out. The cymbal is still the main coloration. But the bass drum—away from accents—if it's not there, there's something missing. There's a piece of bottom missing.

Morello: A lot of the young drummers have nothing but top—a top sound. You don't hear any bottom to it. The bass drum gives the band a lot of bottom. For instance, our bassist [with the Brubeck quartet], Gene Wright, if I don't play that bass drum in four, he'll look over and sort of nudge me. There've always been arguments between bass players and drummers, like who's going to lay down the time. But Gene wants to hear that bass drum. It should just blend together perfectly. He feels the bass drum is the basic pulse, and he can put the harmonic structure on it. Kids should—

Jones: Learn how to play the bass drum! Everything that's included in a drum set is there for a purpose and should be learned. Whether you use it consistently or not, you should know how to use it.

Blakey: It isn't a question that they don't know it; it's a question of they don't do it. If they'd do it, they would know. Playing every night is the only way they can develop. . . . Not socko style. I don't think the bass drum should be up above the bass fiddle.

Morello: I think what Diz was referring to was that a lot of the kids got hooked on this top-cymbal-hi-hit-left-hand when that was the thing, like the hi-hat was the anchor on 2 and 4. The pulse, of

course, is always on 2 and 4, but we don't have to play the hi-hat on just 2 and 4; we can play it on 1 and 3, if we want.

Manne: To accentuate the hi-hat too much on 2 and 4 takes away a certain quality in your playing. Because 1 and 3 are still the most strongly felt beats whether they're played or not.

Cole: I think the bass drum is the main instrument in the drums. Why should a drummer be in there if he can't keep time? Like Art said, it shouldn't be socko, but it should be two beats when you feel it, four beats if you feel it.

Williams: What if you don't feel it at all?

Cole: Now here is the thing. There are so many leaders that are going along with somebody else, his idea, and they'll get a drummer in there, maybe, that can play a bass drum. And he may say to the drummer, "Man, that's old school" and not want him to play any bass drum at all. But, believe me, anytime you play a bass drum tastefully without overriding the band, and with a nice sound and have that beat there, it is one of the greatest assets to a drummer.

Williams: What I am trying to say—well, the way that I have been playing is that the beat is there, but I have been playing it with the cymbal, because it still swings.

Lewis [to Williams]: Are you playing your bass drum though?

Williams: No, not at all.

Lewis: That's unusual because I thought that Miles always likes to have a little bass drum.

Blakey: What he's doing is in the group where he's working at. Now, what ever group you're in, you have to let the punishment fit the crime.

Williams: When I hear the hi-hat being played on 2 and 4, through every solo, through every chorus, through the whole tune, this seems to me to be—I can't play it like that. Chit, chit, chit, chit—all the way through the tune. My time is on the cymbal and in my head, because when I play the bass drum, I play it where it means something. I just put it in. When a person plays this way, they don't play the bass drum, they don't play the hi-hat—well, they say they're playing completely free—that word is a drag too. What makes it different is that they don't have any bottom.

Lewis: That's what your bass drum is for.

Blakey: One point of clarity. You cannot depend upon the bass fiddle, and you can't say the beat is there—maybe the bass fiddle player is not too mature himself—so you do certain things. See everything you got there—the sock cymbal is one instrument, ride cymbal's another instrument, your bass drum's another instrument, your snare's another instrument, the tom-tom—all complete, different instruments. You cannot leave everything to him [bassist]. Sometimes you have to come in and say [Blakey states a strong, regular, rapid beat verbally], and after



Manne: I think the main time-keeping element is your right hand, not the hi-hat.



Cole: The bass drum is the main instrument in the drums.



Morello: A lot of the young drummers have nothing but top—a top sound. You don't hear any bottom to it.

Blakey: Whatever group you're in, you have to let the punishment fit the crime.



the band gets it going, you go "blam" and go into your other bit. And if they get out of line, you bring them back in, because that's what you're there for. You are the master of this whole thing.

Lewis: The drummer is the leader.

Williams: When I say the bottom is missing, when I speak of the bottom, I don't speak of the bottom as being the bass drum. I speak of the bottom as just a certain feeling we get—a sound. You get it right off the cymbal.

Cole: Off the cymbal, off the snare drum.

Blakey: You could get it on a magazine and just a pair of brushes. You can get it if you've got the beat. Like Denzil Best, the greatest I know for that. Take that cymbal and run you crazy.

Cole: George Shearing had a very nice band, and you would call that a modern band. Denzil held that band together because he had that feeling—he had a good beat.

Lewis: Here's an important point about bass drums, about using it. I've heard a lot of groups where the drummer isn't playing the bass drum; he's just depending on the cymbals, and he's not playing too much hi-hat, and you've got a bass player—he's going to start moving now, he's going to start driving. So he starts to get up on top, and the tempo starts to skate a little bit. And I hear the drummer going right along with him. All of a sudden the tempo just leaps ahead. There's the time to start playing your bass drum a little bit. Hold it back, hold it where it was. Especially if the tempo's grooving—why change it? That's where I think you need all your facilities. That's what Art was talking about before. Showing them where it is.

Blakey: Whatever groove is stomped off, I think that you should end it—you're not a metronome—but you should end it as close to the original tempo as possible, and you should be swinging.

Williams: Since I've been playing, a lot of musicians have told me things like "play your hi-hat on 2 and 4, and play the time," but what they don't seem to realize is that I *am* playing the time, because as soon as the leader says "one . . . two . . . one, two, three, four," that's it. There's the time right there. So as far as me playing this [Williams bangs floor to simulate steady bass drum rhythm], I can't play it, because the time is there. Everyone knows where the time is—the meter is there.

Blakey: Everyone is not a drummer.

Lewis: And they all don't know where it is.

Blakey: Wait a minute. Saxophone players, trumpet players are virtuosos. They're supposed to be soloists. But do you realize how many musicians know anything about rhythm? If they did, they'd be playing like Charlie Parker and Dizzy Gillespie. All of them. They would be playing at least a reasonable facsimile. But look at them.

Williams: Well, those are the people that shouldn't be playing.

Blakey: No, you can't say that. Okay,

we have 3,000 musicians down in the union. We could say, okay, 2,500 of them should be in the bank or some other kind of job, because they know nothing about rhythms. They know nothing about the feel of time, unless you get up under them, all night long. Every group I've ever had, the only thing I could do was keep my foot in their behind, *all* night long. Poom. Get up out of there—let's go, get out of the hole.

Williams: The soloists feel what they're playing is always theirs, but it isn't, because when we're playing the time, that's our business. So whatever I'm playing, the soloist will turn around to me and say, "Where's the time?" I'm playing the time—it's just that he doesn't have any knowledge of it. He doesn't know what he's doing.

Blakey: You can take a drum, and you can take what we call separation and play one rhythm with this hand on the cymbals—say, ching-chica-ching-chica-ching—play another rhythm with the other hand, play another rhythm on your sock cymbal, play another rhythm on your bass drum, and say, "Okay, I'm going to take 16 bars now, I'll even take eight bars. Now you all come in after the eight."

Lewis: And they don't know where it is.

Cole: Take a big band's reed section or brass section—a lot of times they'll say, "Let the drums play with me, then I'll be able to swing." Those men have got to swing by themselves, because you can't make them swing; you can be back there swinging to the nth degree, and if they aren't swinging, they aren't going to swing. You have to be able to swing yourself.

Williams: This is one reason why I enjoy listening to the avant-garde horn players. When I hear them on records, no matter what's happening, they're straight ahead. They're not turning around saying, "I wonder what's happening?" They're not worried about that. They're just playing.

Cole: Duke Ellington's band—do you know that brass section can swing? Those fellows come out there, and they'll start swinging themselves. They don't need any drums.

Down Beat: A famous story has it that Benny Goodman used to rehearse his band without the drummer to get them to swing by themselves.

Lewis: Benny always insults the rhythm section by saying, "Let's run this thing over—just the instruments." Like the rhythm section are not instruments. But his idea is good.

We got into another thing here that had nothing to do with what Tony was talking about before, about the hi-hat, the bass drum, and leaving them out and just doing it the way you feel because you are implying that swing in the time anyway. But not in a big band, Tony. The brass section, the trombone section, the trumpet section, the saxophone section—man, they need a drummer.

Down Beat: Well, what does big-band experience do for a drummer? What does he learn?

Lewis: It'll make you or break you.

Blakey: It teaches him how to play arrangements, teaches him to remember. A drummer must have a hell of a memory. You can't be playing in a jazz band and looking at music. You've got to cue the trumpets in, you've got to cue the rhythm section, you've got to bring them in, or they'll goof. With a small group, every tub must sit on its own bottom. It gives a drummer more freedom, it gives him a chance to play. It gives him a chance to fit in things, to fit in his patterns, where he can't do it in a big band. You try to do it in a big band, and you're in trouble.

Williams: A big band makes a drummer strong too.

Down Beat: Have you played with a big band, Tony?

Williams: At the Berklee school. I wasn't going to Berklee, but I'd be at the school sometimes, and they'd have ensemble practice.

Lewis: I'm glad for these things they've got going, these schools, because that's the greatest training ground in the world for a young drummer, with a big band. That's when you know you're going to become a drummer or you're going to quit.

Williams: I know some fellows who play with big bands; they can't play with the little bands.

Lewis: I know very few little-band drummers who can't play with big bands.

Blakey: I came out of Billy Eckstine's band and went to Minton's, and Eddie (Lockjaw) Davis was working there and Bud Powell and Al McKibbin and Fats Navarro. They got me on that bandstand and said [Blakey uses his hand to indicate an extremely fast tempo], and I was lost, because we didn't play that in Eckstine's band. We were a dance band. I was lost for a long time, and when I did try to play that tempo, in about the third chorus I felt that I was going to drop dead. And I was just mad enough to stay there and cuss and sweat and jive.

I never will forget when Cozy came to the Apollo Theater, and I was having trouble playing the shows, lots of trouble, and I had a lot of sand in my eyes—I couldn't see the music so good. I was sitting there trying to count, and he called me off the stand and said, "Hey, Art, when you're in trouble, roll." So, that's what I did all that night.

Lewis: One thing I enjoy about playing with Gerry Mulligan's big band is that I can be a big-band drummer and a small-band drummer at the same time.

Morello: To my way of thinking, big-band work is a little more restricted than small-group work. The main job in a big band is to keep that herd together going down a straight road. In a small group you have to be a little more flexible; there's more give and take. In a big band you can't give too much; you have to push straight ahead.

I think it's important if the drummer,



Jones: The little bit of big-band experience I have had has given me a tremendous insight. . . .



Ceroli: Big-band playing is going to help a drummer keep his time together.

Photo credits: Charles Stewart (Blakey, Cole, Williams, Lewis); Ted Williams (Morello, Jones); Robert Skeetz (Manne, Ceroli, Lee, Dean).



Williams: A big band makes a drummer strong too.



Panel West:
Dean, Manne,
Ceroli, Lee

the amateur, can rehearse with a big band. Today the big bands are nothing like they were even in my younger days, and I'm not that old. There are very few good big bands going now, and it's kind of difficult for a youngster to get a chance to play with a big band. But there're a lot of rehearsal bands, and it's good experience for a kid to get up there and play. It'll help his reading; it'll help him interpret a chart. It'll develop his assurance too.

Jones: The little bit of big-band experience I have had has given me a tremendous insight—which I hadn't had before—into the harmonic and melodic . . . all the intricate lines, cross melodic-rhythmic lines that you wouldn't hear ordinarily. You hear a whole section playing a line and then another one playing a cross melodic line back and forth, and you're right in the middle keeping it all together. That's a tremendous experience and gives you a much deeper understanding of what the music is all about, of what's really going on.

Ceroli: I hate to sound monotonous, but big-band playing is going to help a drummer keep his time together.

Manne: I think it teaches him discipline. That's really important in a drummer.

Ceroli: When you walk up on a big band, you've got to hold that band *together*. And you've got to know how to *play* that band. It isn't just time.

Manne: That's right. It is like a stick that bends. You've got to bend. You've got to give and take. You can still play

time, but you've got to slow down and speed up a little. I don't mean speed up and slow down so that somebody can say, "Oh, my God, he's speeding up and slowing down," but it's a kind of *feeling* that you give and take, like when the brass starts shouting.

Down Beat: How much and what kind of study should a young drummer seek? Should he know another instrument? If so, how will this help his drumming? And what is the most important thing for a drummer to know, to be able to do?

Manne, Ceroli, Dean: Time, time-keeping.

Jones: I think the most important thing is to be able to appreciate the value of the change in the profession and to love the instrument and music in general—and in this love and appreciation of it, to give his undivided attention to the study and the perpetuation of the art form.

Morello: One of the most important things the drummer should know is his place in the band. First, he should learn how to keep time; he should try to develop a rhythmic line for the group that he is playing with. He should remember that he is actually the leader of the rhythm section. A lot of this will come with experience—providing a comfortable rhythmic line for the group. This is a thing that a lot of drummers seem to forget. They're up there, and they all want to be soloists, and they completely ignore the other musicians.

Some bands require a very subtle approach; take drummers like Connie Kay or Dave Tough, who just provided a quiet, subtle, swinging rhythmic line. A lot of the kids today are bashing away without really knowing what they're doing. They should learn to play for a band and to keep time without getting in the way, without being obnoxious.

There are some groups in which you have a lot of freedom, but this freedom must be given to a very competent musician, so he knows how to use it wisely. In the wrong hands this could really be hell to a group.

Jones: It's also important, as far as freedom is concerned, to know when to allow the rest of the band this freedom too.

There's no limit to what a drummer should seek, old or young, and as far as knowing another instrument, he can only add to his ability—if it doesn't interfere with what he really wants to do, which is drumming. If he wants to learn another instrument, that's going to help him, because it will give him more familiarity, more insight into the other instruments and give him an opportunity to blend his conceptions with the other instruments.

Morello: When you ask how much and what kind of study should a young drummer seek, I would say, much like Elvin, that there's no limit—he shouldn't put any kind of time limit or minimum standards on it. First of all, he should have a good knowledge of the instrument itself, learn as much about it as he

can. This is very important and is lacking in a lot of the kids today. Seems like they want to sit down at a set of drums and be an Elvin Jones in two weeks. You don't do that.

As far as knowing another instrument, I think that he should, while studying the drums, probably move to piano or study basic harmony. This, I feel, will develop the harmonic or melodic sense and will make him play better. A lot of young drummers don't know where the first eight or the second eight ends, or when they play four bars; after a couple of times around, they won't know where they are. A drummer who has a basic harmonic understanding will always know where he is.

Ceroli: I don't really agree too much with a drummer learning another instrument. If he's got his drum instrument down well enough, I'd say go ahead. In the first place, I think every musician, no matter what he plays, should take some piano, because piano is the basic instrument for all. But a drummer should learn drums, study *drums*. Once he's got his technique down, then he can start climbing, then he's got his tools to work with.

Manne: The drummer, if he's aware of music as a whole and listens in terms of form and melody and chord changes, without actually studying, he can become aware of these things and use them in his playing. Even though he may not be able to name what change logically follows another, he can sense it. In jazz the sensing of that thing is just as important as *knowing*.

Over the past year I've learned more about drumming from listening to musicians who are *not* drummers.

Jones: As was said before, anything that can be done that can add to what you already know is going to be an asset to the young drummer. Anything. If he wants to study mathematics, that would help a great deal as far as dividing the different rhythms—time signatures that he might come across. Sooner or later you're going to run up against something that's going to stump you, even mathematically. So this can add to your general abilities.

Down Beat: Have any of you studied another instrument?

Jones: I haven't really. I like to think I can play a guitar, whether I can or not isn't proven—even to me. But I do appreciate the melody, different tones and shadings that you don't hear when you're playing a percussion instrument—at least the drum percussion instruments.

Morello: As far as my background is concerned, I played the violin when I was a child. Then I went into a little piano. I'm not a professional pianist or violinist, but I feel being a little familiar with these other instruments has helped me some. Just recently I've been trying my hand at writing. It's a lot of fun; I think it has helped me as far as playing for the group, being able to pick out things.

Down Beat: You started as a

pianist didn't you, Art?

Blakey: Oh, no, man! I used to play by ear. I used to play in five keys, and that was it. With me it was a matter of survival. I got married when I was 16, and I had a family to support. I was playing in a club at night, and I worked in a steel mill during the day. I didn't know anything about a piano, and Erroll Garner came in and took my gig and the band. I ended up being the drummer because a gangster told me—with a .38—“You hit the drum.” And I said, “This is my band. You don't tell me what to do. You're crazy.”

“You want to work here, kid?”

“Sure, I want to work here.”

“You play the drums, and don't argue with me.”

I went up there and played the drums.

Cole: If a drummer has the time, money, and the inspiration to do so, he should learn secondary piano. It helps in tuning your drums. It helps round you out as a musician. He should study a little bit of arranging, not to be an arranger himself, but if he is going to be a leader, he can go to an arranger and talk arranging talk with him and know how to explain to an arranger just what he wants. That keyboard harmony will make you have a nice ear.

Williams: I won't say that you have to tune your drums to a certain thing, but I know what you mean. They should sound like a drum instead of like that advertisement that has an ash can lid as the cymbal. No tone.

Cole: Whereas that piano will make you—

Lewis: Pitch-conscious. A good drummer also has to have ears, because when I am playing a tune, I don't go by the number of bars; I go by the tune. I can tell where I am by the changes even though I don't know the name of one change. I can tell where the bass player is. I know when he is in the wrong place. I can tell when somebody is lost. A drummer has to know the tune.

Williams: And that's the thing I wanted to mention about these soloists. They're playing, and they say that the drummer is mixing them up. Take for instance if a soloist is playing with someone like Elvin, the soloist might say, “I can't play with him” because he's not doing what the soloist expects. When I hear someone say something like this, this tells me that they are not strong enough.

Lewis: It's funny though—Elvin knows where he is, and he also knows where they're at. There is no reason why he would be throwing them a curve, because they shouldn't be concentrating on him that much; they should be listening to themselves.

Down Beat: How much do you practice and how; do you practice on the pad or the set? If you practice on both, how much do you practice on each?

Blakey: That's an insulting remark. We practice on the bandstand.

Jones: You get into a very delicate area in that respect. You try to practice as

much as you can. The way I practice is similar to an approach a doctor or a lawyer might follow. You play, so everything you do is a form of practice actually. Like a doctor on the operating table, you can't afford to make many mistakes. So you try to be as consistent as possible all the time.

Good health is probably one of the main ingredients in a good performance. Good physical condition—and good condition as far as your faculties are concerned.

Morello: I hear this question about practice just about every night in the week. Put it this way: I don't practice as much as I used to or as much as I'd like to. A lot of my work, though, is done on the job. It's not practice—it's playing.

A young drummer should, as we said before, learn as much about the instrument as he can, but one just starting out should devote some time to pad practice; he can hear his mistakes more clearly and develop co-ordination. It requires a tremendous amount of co-ordination to play drums today.

Some teachers today think you should put the pupil on the drum set immediately and start him playing. Well, this is fine, but he'll just have to go back and correct his mistakes later. I'm from the school that says you should diversify your practice.

Jones: The development of control is the essential ingredient to lead into actual performance with other musicians. The control, of course, develops your co-ordination so that you can do things that are actually essential in today's drumming.

When I first started, I used to practice five, six, eight hours. Anytime I had the opportunity, I would be practicing. Kept a pair of sticks in my pocket, you know . . . sidewalks, everywhere.

There's no limit that can be set on practice, because it's something that just goes on and on. You find new ways of doing old things.

Morello: Certainly the first thing the young drummer should do is find himself a teacher who is familiar with the music business today and what's going on, who has a good knowledge of the instrument, and who can teach him control and technique on the pad. Then he can apply some of these things on the drums, because, after all, this is where he is going to be playing, not on the pad. A lot of teachers feel that pad practice will hurt you—you're not going to take your practice pad out on the job with you. True, but I think there's a happy medium; you can diversify the practice—devote an hour to the pad, an hour to the drums, as much time as you can spend.

Cole: If you must practice, it would be better to practice on your drums.

Williams: The things that I do practice are things that I hear. Anything I can think of at the time. I have a tape recorder, and I just put it on and start playing.

Lewis: Well, you work on reading, don't you?

Williams: Yeah.

Lewis: Well, for that you have to do some—if you are learning, you've got to practice some. But play on the drums, do what you're doing, and don't bury yourself in these drum books, because that isn't going to show you what you've got to know.

Mel Lee: I practice on the pad. I get books out. I kind of have a little system: I'll get a book out, and I'll have a certain amount of exercises marked off for myself, and usually the exercises are to be repeated. Now, a lot of books say, do this exercise five minutes; some people say, practice this for 10 minutes. I don't practice that way at all. I practice until I get bugged with it. I'll practice any exercise, say, like in *Stick Control*, you're supposed to go over each exercise 20 times, it says. I'll practice the exercise at different tempos, different speeds, lifting up the hands (just like you're supposed to do in practice) until I get tired of it.

Ceroli: Some of the best drummers in the world don't practice. Speaking for myself, I try to put in as much time as I can. Unfortunately, I don't practice every day. I'd like to, but I can't. Sometimes you just can't get into it; you just can't feel like it.

Whenever I do, I practice most of the time on the pad. I'd rather practice on the drum, because the pad isn't the same thing as a drum. You can practice till doomsday on a pad, and you might be the world's greatest practice-pad drummer, but playing on a drum, that's the only way to really practice. But in my apartment, I can't do that.

Dean: I practice quite a bit because I really enjoy doing it—I'm not just making myself do it. I believe strongly that you should practice at least a couple of hours a day, four or five days a week. That's the only way I can see that a guy can really stay in any kind of condition or play his drums like he really wants to—and widen his creative capacity too. I know just playing, sitting around, beating on them, sometimes I run into so many things. I feel like if I don't practice during the day, I did something wrong.

Manne: I don't think I've practiced two hours in 20 years. But it's different with me than it is with a lot of younger guys because I've been playing practically every night for 20 years. If everybody had a chance to play constantly, I don't think they would spend that much time practicing. I believe a guy should practice enough to control his hands and be able to do certain things he wants to do with his hands, but I don't believe he should practice to the point where the hands control his mind. That's what happens with a lot of guys. Their hands start doing the thinking for them. They figure out an eight-bar thing or some tricky thing, and right away they go in the club and they say, "I can't wait to get on the job tonight, and the first eight-bar solo I play I'm gonna knock every-

body out." And they may knock everybody out *drumistically*.

I like to believe that a drummer can control his hands. His thinking should be a year ahead of the technique. That way you are controlling the hands from your head and your heart, and you're making more music, I feel. It's more spontaneous. That's the whole creative thing in jazz to me, the spontaneity. It's nothing that's figured out in your living room.

Ceroli: I think you've hit it when you said when you're playing all the time, there's no need to practice that much.

Manne: The only reason to practice when you're not playing is just to keep limber.

Dean: A drummer should listen to the other instruments and so forth, but a lot of times we want to play things, and we can hear things that we just can't get with the hands. And that's when you should practice.

Ceroli: That's the whole point of practicing.

Down Beat: What goes through your mind when you're playing either in the section or solo? And are drum solos really meaningless?

Ceroli: Ask Buddy Rich. They can be. They can be meaningless.

Manne: I think they're musically meaningless if they're played musically meaningless. I think they can be very meaningful.

I don't think a drummer should play a solo on every song. If a drummer feels so inclined, he can play something musically worthwhile. But to just go on and finally reach a climax musically and then go into his bag of rudiments, then it doesn't make any sense at all. Just for exhibition's sake, I don't see any point in it. A drummer can be pushed that way very easily.

Morello: Meaningless? That's up to the individual who's listening. You could be telling the greatest story on earth, and if the person listening doesn't get anything from it, it's meaningless to him. I personally don't think they're meaningless because I enjoy playing them. I try to develop a musical form or theme and extend it.

As far as what goes through my mind, I couldn't say. I never thought about it.

Jones: What goes through my mind is my interpretation of the soloist's interpretation of the particular composition. I try to keep that foremost in my mind, and as far as my solo, it's an improvisation on that particular theme. But you can't concentrate heavily all the time; other things are going to come through. You just try to maintain a balance and a dynamic level.

Morello: Take advantage of what's going on around you.

Manne: Drummers have a tendency to listen to too many other drummers. Too many drummers you listen to playing fours or eights or solos are all playing

(Continued on page 36)



Lewis: Play on the drums and don't bury yourself in drum books, because that isn't going to show you what you've got to know.



Lee: A lot of books say, do this exercise five minutes; practice this for 10 minutes. don't practice that way at all. I practice until I get bugged with it.

Dean: I feel like if I don't practice during the day, I did something wrong.



INCOMPARABLE DUO



ART BLAKEY & THAT GREAT GRETSCHE SOUND

Art's talented hands and Gretsch's quality construction . . . one reflecting, then multiplying the creative brilliance of the other. Art knows that only a Gretsch Drum evokes the "extra" from his style . . . that hard-driving, exciting sound that marks this famous modernist. □ Gretsch makes his drumming soar — as it can with yours. Discover that great Gretsch sound at your dealer now.

Art's "Burgundy Sparkle" outfit includes: 18" x 14" bass drum; 12" x 8" and 14" x 14" tom toms; 14" x 5½" snare; plus genuine K. Zildjian cymbals (made in Turkey).

GRETSCHE THE FRED. GRETSCHE
MANUFACTURING CO.

60 Broadway, Brooklyn 11, N.Y. Dept. AD-43

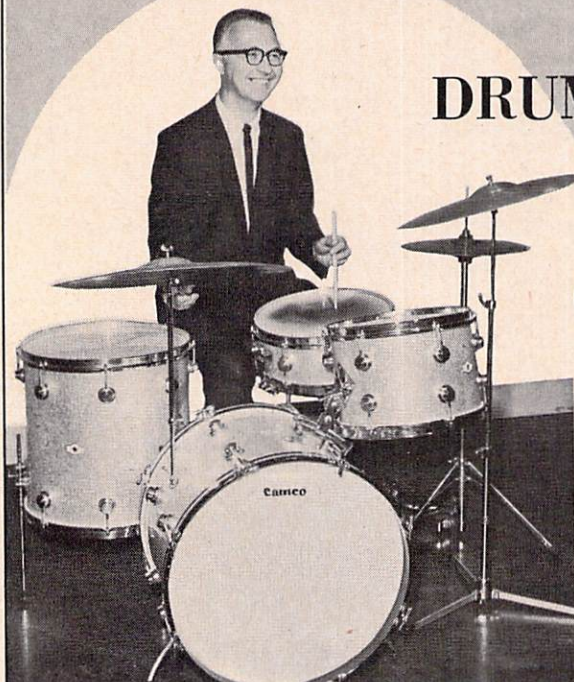
Please send me a copy of the 4-color
Gretsch Drum Catalog

Name _____

Address _____

City _____ Zone _____ State _____

THE ARISTOCRAT OF THE DRUM WORLD



Camco

Norm Jeffries . . . currently with Les Brown's band, appearing weekly on a national television show.

Camco DRUM COMPANY

9221 SOUTH KILPATRICK AVENUE • OAK LAWN, ILLINOIS

ATTENTION DRUMMERS INTRODUCING

The Most Modern and Advanced Drum Book Since Jim Chapin's

"A Modern Approach to Independence For The Advanced Drummer"
...by Nick Ceroli (with Ray Anthony)

A MUST FOR EVERY DRUMMER!

Designed to develop: modern jazz solos, the ability to equalize hands or feet, the ability to play two different syncopated rhythms simultaneously, greater reading facility, flexibility, contrapuntal technique.

**Endorsed by these
outstanding drummers:**

Louis Bellson	Stan Levey
Irv Cottler	Shelley Manne
Jake Hanna	Joe Morello
Joe Jones	Earl Palmer
Bill Kraft	Jack Sperling

\$4.00 per copy . . . postage prepaid (add 4% sales tax in Calif.)

Money Orders Only

**PROFESSIONAL
DRUM SHOP, INC.**

**854 No. Vine Street
Hollywood 38, California**

JAZZ GOES TO COLLEGE!

The sixth annual Summer Jazz Clinics will swing with

★ **WOODY HERMAN**, Band-leader and Jazz Personality

★ **NEAL HEFTI**, Composer, Arranger, and TV Music Director

★ **TOP JAZZ MUSICIAN FACULTY** . . . Buddy Baker, Matt Bettan, Leon Breeden, Tom Brown, Donald Byrd, Clem DeRosa, Russ Garcia, Herb Geller, Derryl Goes, John LaPorta, Charlie Mariano, Jimmy Maxwell, Ralph Mutchler, Jack Petersen, Herb Pomeroy, Morgan Powell, Phil Rizzo, Ray Santisi, Bob Selbert, Johnny Smith, Marv Stamm, Jim Starkey, Art Van Damme.

- Phillips University, Enid, Okla. July 19-25
- University of Connecticut, Storrs, Conn. July 26-Aug. 1
- Western Reserve University, Cleveland, Ohio Aug. 2-15
- University of Nevada, Reno, Nevada Aug. 16-29

Write today for details.

NATIONAL STAGE BAND CAMP, INC. (not for profit) Box 221, South Bend, Indiana
Please send me, at no obligation, complete information on the 1964 Summer Jazz Clinics.

Name _____
Street _____
City _____ State _____
Age _____ Instrument _____

3/26/64

DRUM TALK from page 19

the same kind of licks.

Down Beat: What is swinging?

Lewis: It's a good feeling.

Blakey: I've been getting that good feeling now for about 25 years.

Cole: I would say swinging comes from your heart. Any time you can sit down and feel the pulsation with the band—and don't have to force it—and your foot just starts going. I think that's my definition of swinging.

Blakey: I think that the musicians on the bandstand project to the audience what it is. I don't think any musician can come to the bandstand and bring daily problems. Whatever their problems are, they've got to leave them off, because this is still show business. If someone very close to you died, when you get on the bandstand, you're supposed to get off your death bed, if you're physically able, and make it, and swing.

Jones: Swinging is hard to define, but to me, it's the feeling of everything in general. One thing can't swing in a composition and another not. It's like if all the farmers are milking their cows in the morning, everybody's pulling together—then you're playing.

Morello: It's such an individual thing. There're different approaches to this thing. As long as everyone is thinking together, it will swing. You can't have disharmony. All I know, if it feels right, it's happening; if it doesn't, it's not.

Dean: Swinging to me is when a guy has a good, consistent time going on—when his time, his beat, is consistent. As long as it's consistent, that adds a lot of drive.

Lee: Consistency is good if it's not mechanical. I've heard a lot of guys sit down and say, ching-chinga-ding, ching-chinga-ding all night long—and nothing will be happening. Time will be straight down the line, boy, but nothing happening.

Manne: Time can be learned, but swinging can't be. It's an emotion. For all the times musicians put down audiences, the funny thing is that when the band is swinging, the audience knows it. Now, maybe they can't tell you what's happening in musical terms, but they feel it. And it's that kind of emotional quality that comes from the time. I know people who have mastered time. Their time could be letter perfect, but it's cold. A lot of it has to do with dynamics, and use of color, and dramatic effect.

Down Beat: There's been an increase in recent years of jazzmen playing in different time signatures, in 5/4, 7/4. Can a young drummer do himself a disservice by concentrating on these exotic times, to the neglect of 4/4?

Cole: That thing Dave Brubeck plays, *Take Five* . . . now, that's in 5/4, but it swings. It's tasty and it's nice. You can swing 1/1 time, 7/4, 12/8, 9/8, any kind of time. But don't ever forget about

4/4, because that sounds good, and that's your bottom—2/4, don't forget that. Each one of those things has lent itself to this era.

Morello: Odd time signatures have been done for years in classical music; it's just that recently they've been applied to the jazz idiom. I don't see why 5/4 can't swing; I think it does. We've been fairly successful with them in our group. It won't hurt the young drummer to investigate these signatures. It'll give him larger scope. Naturally, he should learn to play 4/4, 3/4—and as far as that goes, 2/4. He should be able to play anything.

Jazz shouldn't be limited to just 4/4. Everything develops. A lot of drummers today, including myself, are trying to play cross-rhythms. I'm searching and trying to do different things rather than the things that have been done. And I know they can swing. We do it.

Jones: I don't think it should be a great problem for a young drummer to learn anything. There're all kinds of instruction available that can guide the student into these areas. It's just as if you were 3 years old, and there were people around you speaking French, German, Italian. You'd pick up every one of those languages without trouble, because you're a young person and your mind is open. The same thing with young drummers and these different times signatures. If they start early enough, they can learn them—and I don't mean experiment with them, I mean *learn* them. In the next few years you'll see a big improvement in the quality of the younger musicians.

Manne: I believe that 4/4 is still the basic time ingredient. I mean for swinging. You don't walk in three. Everything is in meter. The way the sun comes up and the moon goes down and the beat of your heart. I'm saying you can swing within four—in three, in five, in six, or in any other signature within four. I believe that a guy should learn how to play in three; waltz time is a very strong thing. But as fives and sevens go (6/4 is a good time signature) and 10½s go—I'm talking about jazz now—I never heard one record or anybody ever play in that time signature that didn't sound like they were thinking about it.

Down Beat: How ignorant are we of complex rhythms and how can a study of African and Indian rhythms help or hinder the young drummer?

Blakey: We are just as ignorant of the African rhythms as they are of us harmonically, and that's a large gap.

Jones: The study of the other rhythms would be good as an addition to the knowledge you already have. Any time you can add to your knowledge—and use it intelligently—that's to the good. Frustrated application is not good, however. Somebody might just throw a tomato at you and walk out. It's going to be an advantage for you to study all music and all percussion.

Morello: I think he should also know what went on before him, how rhythm

patterns developed. When he's ready to go into this, it's a necessity for him to do it; but half-knowledge is not good.

African and Indian rhythms, which are quite complex, can be incorporated into playing, if handled wisely. But I don't think a youngster just starting off should go into this; he should learn how to count four, the basic things first.

Lewis: I don't think we should incorporate any Indian rhythms into our playing because then we're losing what we've got—our jazz.

Williams: Indian rhythms are all right, but I feel that we're doing more than they are.

Lewis: We *are* doing more than they are; that's why I say leave it out. If you're going to play Indian music, play Indian music.

Blakey: I say we should stay in our own back yard. But if you can use what's good—and most of it's probably good—use it. But basically, we've got something going, and they would love to do what we're doing. I'm not going to take a conga drum and go down there and try to play with those boys. I'm not going to mess with Sabu and all those kids around here and Mongo Santamaria—that's not my stick. But they better not mess with me, and the Indians better not mess with me, and the Africans better not mess with me. I got my thing over here. I think I'm doing mine; he's doing his.

Manne: I don't think a drummer should study Eastern or African rhythms before he learns where jazz comes from, if he's going to be a jazz drummer. Nowadays too many guys know all about all these exotic rhythms, and they don't really know anything about Jelly Roll Morton.

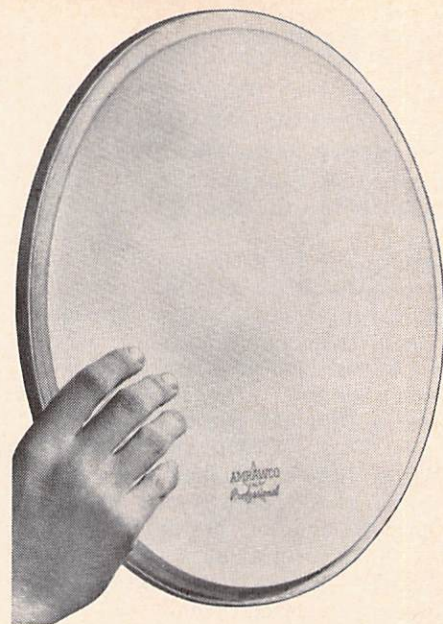
Dean: I think a guy should play what he feels. That's what he'll play best.

Ceroli: If you're an individual who thinks in complex rhythms—then straight ahead. Of course, I'm assuming that he has all the basic rudiments, and time, and so on.

Manne: I'm not thinking of rhythms anymore. I'm thinking in terms of certain melodies I hear. I'm trying to play a way now—I'm scuffling a little bit—but I can make plenty of complex rhythms come out by just thinking the way I'm thinking. Because I'm throwing my hands in now, and I'm not trying not to control them anymore. I'm trying to will my hands to do what I hear in my head at that time. I don't *know* what's going to come out rhythmically in the end, because I'm thinking about something else completely. When I hear it back, if it's being recorded, I don't know what I play; I can't even repeat it—ever. That to me is where I want to go, and I think it's important.

Lee: Most drummers I know—young drummers—they all want to jump out there and play “free,” space music.

Manne: The drum is such a basic kind of instrument. Hitting things, you know? Everybody wants to do that when they're a kid. Hitting things and ding-dinga-ding. So why aren't there more good drummers playing time?



Some people want calfskin drumheads.

Some people want plastic drumheads.

Who are we to disappoint anybody?

Amrawco



1103 N. NORTH BRANCH ST.
CHICAGO, ILLINOIS 60622

All Different - All Great — GRETSCH — DRUM STICKS



Art Blakey, Mel Lewis, Don Lamond design drum sticks for their styles. Each one is different. Each great. Don Lamond's are "fast" for "Up Tempo" numbers. Mel's are light for top cymbal and left hand snare drum beats. Art's are good all round sticks, especially suited for ride cymbal work. You can also choose the specially designed 'Philly' Joe Jones, Charlie Persip and Sonny Payne models.

There's a Gretsch stick for your style. Eleven different models are made with the finest straight grained white hickory stock, perfectly turned and finished glass-smooth. All the same top quality.



GRETSCH Write for Free catalog. Dept. AS 43
THE FRED. GRETSCH MFG. CO., 60 Broadway, Brooklyn 11, N.Y.

Wm. S. HAYNES CO.

12 Piedmont Street

Boston 16, Mass.

**FLUTES —
PICCOLOS**

REPAIRS-HAYNES FLUTES and PICCOLOS ONLY

N.Y. Branch: **Wm. S. HAYNES CO.**

157 West 57th Street, New York 19, N.Y.

Classified Ads

55c PER WORD—MINIMUM CHARGE \$8.25

DEADLINE: 30 days prior to
"on sale" date of issue.

Remittance must accompany copy
Count Name, Address, City and State

MISCELLANEOUS

30,000 PROFESSIONAL COMEDY LINES! MONTHLY
TOPICAL GAG SERVICE. FREE CATALOG. ORBEN
PUBLICATIONS, 3536 DANIEL, BALDWIN, N.Y.

POEMS WANTED for musical setting and recording. Send poems. Free examination. Crown Music, 49DB West 32, New York 1, N.Y.
INDEX TO RECORD reviews. Find reviews in DOWN BEAT and 13 other 1963 magazines. \$1.50 Polart, 20115 Goulburn, Detroit 5, Mich.

RECORDS & TAPES

FAST RELIABLE JAZZ record service—many rare items—foreign orders welcome—send for FREE LP sale list. MODERN MUSIC, Box 4935—4930 DELMAR, ST. LOUIS 8, MO.

DONATE JAZZ LP's FOR FREE DISTRIBUTION BEHIND IRON CURTAIN. JAZZ-LIFT, BOX 980, BATTLE CREEK, MICHIGAN.

AD LIB from page 10

... Pianist **Paul Knopf** played at the Burgundy Room in Roslyn Heights... Former **Count Basie** alto saxophonist **Earle Warren** was at the Nag's Head Inn with the **Mon-Roe Trio**. Drummer **Mell Zelman's** trio was opposite them... Bassist **Bill Takas** had the trio in the show at the Village Vanguard that featured singer **Marian Montgomery**... Pianist **Barry Harris** has the duo at Junior's every Friday and Saturday... **Cab Calloway** and veteran pianist **Cyril Haynes** embarked on their fourth annual road trip with the Harlem Globetrotters. It consists of 10 weeks of one-nighters.

Paul Winter has reorganized his sextet. The leader now is playing soprano saxophone, and the new members include **Jeremy Steig**, flute, alto flute; **Sam Brown**, guitar; **Cecil McBea**, bass; and **Frederick Waits**, drums. Pianist **Warren Bernhardt** is the lone holdover sideman. The group has been playing prep school and college concerts and recently recorded for Columbia. A former Winter sideman, baritone saxophonist **Jay Cameron**, is in the process of forming his own group... British traditionalist leader **Terry Lightfoot** and his band played a concert for the Dixieland Society of Southern Connecticut in February. With clarinetist Lightfoot were trumpeter **Keith Jenkins**, trombonist **Roy Williams**, banjoist **Wayne Chandler**, bassist **Tucker Finlayson**, pianist **Colin Bates**, and drummer **Johnnie Richardson**.

Drummer **Peter Procopio** is running the Clef in Syracuse, N.Y. Recent groups to appear there include the **Jazz Brothers**, better known to some as the **Mangione** brothers—trumpeter **Chuck** and pianist **Gap**... **Joe Coleman**, drummer formerly with **Herbie Fields** and **Slim Gaillard**, has inaugurated a series of Monday night sessions at the Place, located at the Oakdale Lanes bowling emporium on Montauk Highway in Oakdale on Long Island. With him are bassist **Chubby Jackson** and pianist **Marty Napoleon**. Plans call for name horn men to be guests each week... Pianist **Ahmad Jamal's** trio and singer **Sheila Jordan** were at the Cork 'n' Bib in Westbury for a February weekend. On Sunday nights, the club spotlights **Jimmy Gannon's** big band... Bassist **Don Payne**, pianist **Benny Aronov**, and guitarist **Gene Bertoncini** are the trio at Chuck's Composite on the east side.

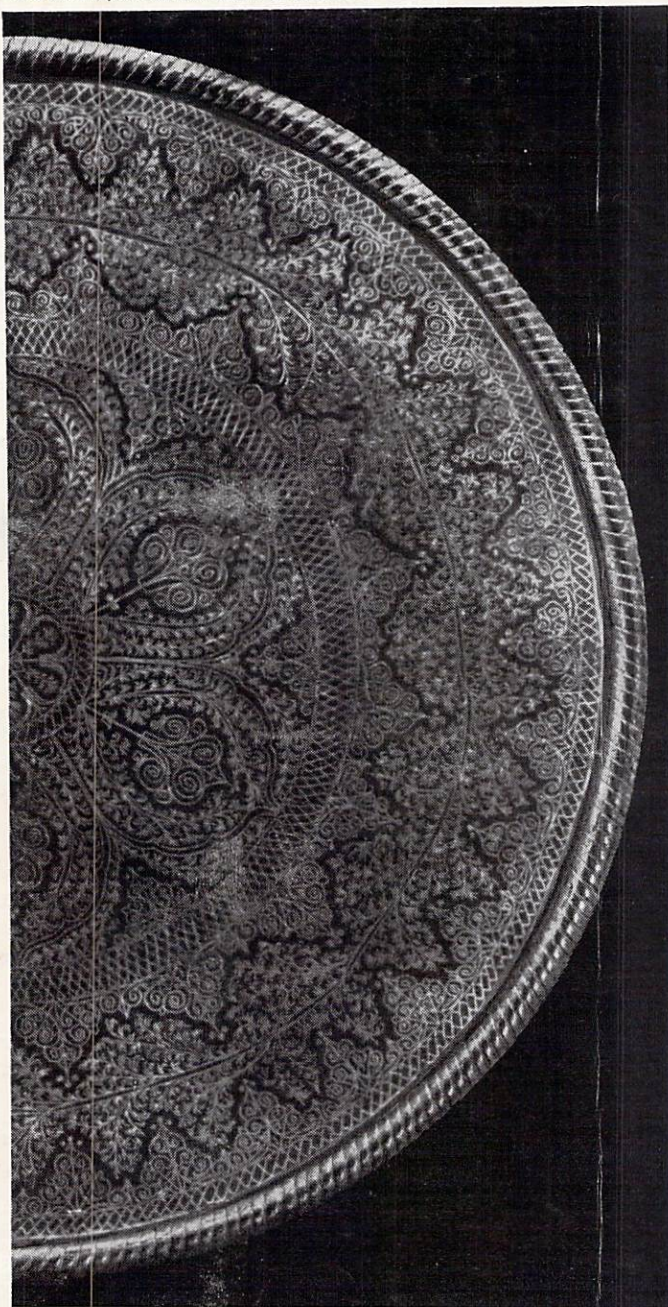
WNEW continued its live "jazz spectacles" by presenting its own disc jockey, pianist **Billy Taylor**, with a 17-piece band and singers **Joe Williams** and **Nancy Wilson**. The band played

Slingerland



THE FOREMOST IN DRUMS

Slingerland Drum Co., 6633 N. Milwaukee Ave., Niles 48, Illinois



*Copper Venetian Salver, detail. Circa 1600.



Avedis Zildjian Cymbal. World's finest since 1623.

Masterpieces in metal

Some please the eye. The exquisitely designed and executed copper salver, a detail of which is shown above, is typical of the superb artistry of the Venetian School of metal craftsmen of the 17th century. Today their masterpieces are eagerly sought after and are represented in most of the world's foremost private collections, fine art galleries and museums.

Conversely the intrinsic appeal of Avedis Zildjian cymbals is to the ear. These masterpieces have been crafted exclusively by the Zildjian family of cymbal smiths since 1623. The process by which they are made has been a carefully guarded family secret for almost three and a half centuries. There are no other Zildjians making cymbals anywhere in the world.

AVEDIS ZILDJIAN COMPANY
North Quincy 71, Mass., U.S.A.

Cymbal craftsmen since 1623...it has long been a fine art with us.