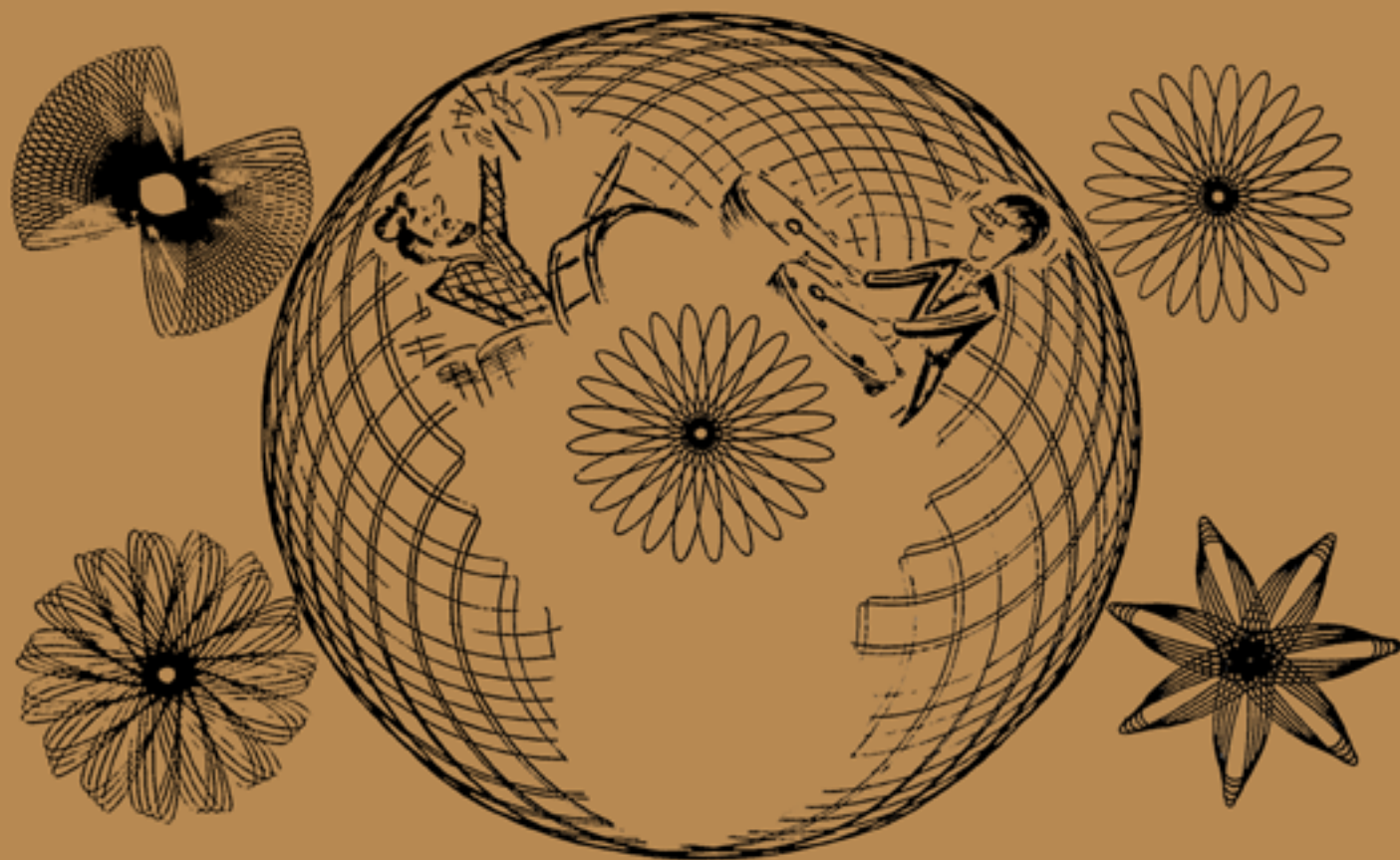
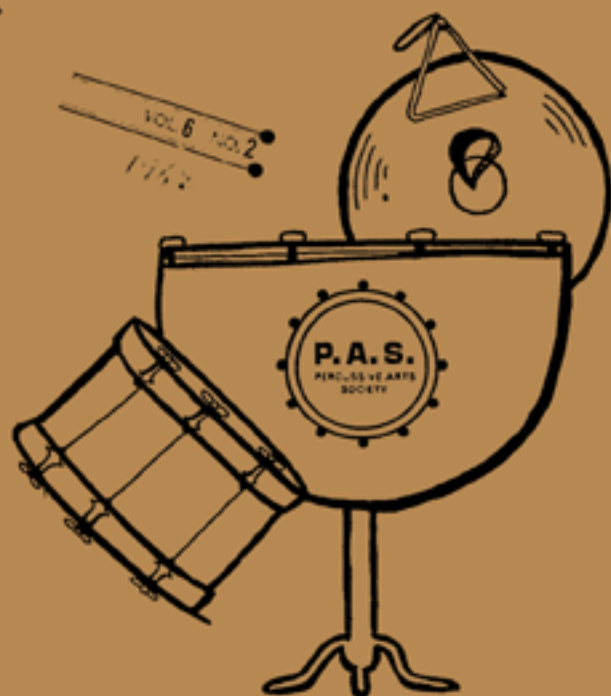
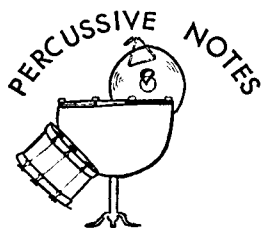


PERCUSSIVE NOTES





VOLUME 6 NUMBER 2
AN OFFICIAL PUBLICATION OF THE
PERCUSSIVE ARTS SOCIETY

EDITORIAL BOARD

James L. Moore, Editor
Neal Fluegel, Assistant Editor

PERCUSSIVE NOTES is published three times during the academic year by the PERCUSSIVE ARTS SOCIETY. All material for publication should be sent direct to the editor, James L. Moore, 5085 Henderson Hts., Columbus, Ohio 43221. However, all correspondence concerning membership, dues payment, change of address, etc., should be sent to the PERCUSSIVE ARTS SOCIETY, Executive Secretary, R. R. 7, Box 506, Terre Haute, Indiana 47805.

PERCUSSIVE ARTS SOCIETY ANNUAL MEETING
A SUCCESS

The P.A.S. Annual Meeting and Board of Directors Meeting were held in Chicago on December 15, 1967 during the Mid-West National Band Clinic. The following morning an informal breakfast session was also held giving student members an opportunity to meet and talk with board members about the society and its future plans.

Outgoing P.A.S. President, Gordon Peters cited the success of the Society during the past year including mention of articles on the Society's activities that appeared in at least two major music periodicals, The Music Journal and The Instrumentalist. The addition of PERCUSSIVE NOTES as an official publication was cited as adding a new dimension to the publication efforts of the Society. Also a new membership application brochure was made available in quantity throughout the country, and at the Mid-West P.A.S. made contact with many prospective members through the first use of the Society's new display and information exhibit. This booth is portable and may be shipped by mail to various state and regional conventions for the purpose of disseminating information about P.A.S.

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Executive Secretary-Treasurer, Neal Fluegel outlined the budget needs of the Society for the coming year and reported enthusiastically that P.A.S. membership has doubled in the past year and now stands at over one thousand members.

The following are the results of elections held at these meetings:
President--Saul "Sandy" Feldstein;
First Vice President--Gordon Peters;
Second Vice President--Ron Fink;
Secretary-Treasurer--Neal Fluegel;
and Board of Directors--Remo Belli, Carroll Bratman, Mervin Britton, Barbara Buehlman, Tom Davis, Arthur Dedrick, Saul Feldstein, Ron Fink, Neal Fluegel, John Galm, Morris Lang, Maurice Lishon, Ronald LoPresti, Thomas McMillan, James Moore, John Noonan, Gordon Peters, James Salmon, William Schinstine, Richard Schory, Ed Shaughnessy, and Robert Zildjian.

Various committee projects were presented and future activities were outlined which illustrated the wide scope and importance of these activities. As these project reports reach final editing stages, they will be made available to the membership either through publication in THE PERCUSSIONIST or PERCUSSIVE NOTES or as separate reports.

Detailed minutes of the meetings will appear in a future issue of THE PERCUSSIONIST. An annual meeting can only be as successful as the efforts put forth by every member during the entire year. Yours is the challenge to make P.A.S. the finest organization possible in 1968!!!

PERCUSSION DISCUSSION

QUESTION: We are interested in purchasing one of the keyboard mallet percussion instruments to start our students on some work in this area, but which one should be purchased first?

To answer this question it is necessary that our point of view be established. It is felt that the keyboard mallet percussion instrument which will afford the greatest opportunity for educational development of the percussion students is the one which should be purchased first. That instrument is the marimba. The purchase of the other instruments first would be out of a greater interest in the idealistic point of view. In other words, the consideration first of the instruments required for performance of particular selections in concert, etc. Actually, it is usually possible to borrow or rent some of the other keyboard mallet instruments for particular occasions. In using the marimba the director will then afford his percussion students the opportunity for complete development in all aspects of percussion training--drums, timpani, keyboard mallet percussion, multiple percussion, and percussion accessories. The training in all of these areas should be continuous from the earliest time possible in the student's development.

As many as three students may be at the marimba at once during early training periods. This instrument incorporates the mallet techniques that are basic to playing any of the keyboard mallet percussion instruments. It may be used for three and our mallet playing as well as the customary two mallet parts. . . . Finally, it can serve the practical purpose of being used for xylophone parts if the percussionist plays in the upper section with fairly hard mallets. It is important that the mallets not be the usual hard xylophone mallets since they will dent the keys. The marching bell lyra may be used in concert by placing it flat on a table until the budget will permit the purchase of a set of concert orchestra bells.

(The Wisconsin School Musician, April 19, 1967) Jay Collins

I read with interest in the last issue of "Percussive Notes," an article by William J. Schinstine, titled With a Tinkle or a Clang. The article discussed the poor manner in which the triangle is used, and the poor results gotten from inferior equipment.

To begin with, the triangle should be respected as much as any other percussion instrument. I am a professional player, and I play every triangle note with as much care as I do the snare drum or xylophone parts. But in order to respect the triangle and to enjoy playing it, one must have fine equipment--in other words, one must have a fine triangle and a set of fine beaters.

I personally use the triangles made by Mr. Alan Abel in Philadelphia, and I recommend them to anyone. They have a very solid, musical sound. For beaters, I use and recommend the beaters manufactured by myself. A set of my beaters consists of three pairs of rods made from the hardest grade of cold-rolled steel. The three thicknesses are light, medium, and heavy.

Another tip about triangle playing--the thinner the cord by which it is suspended, the better it will sound. Too thick a cord will choke the triangle. Glenn Robinson, Principal Percussion, Cincinnati Symphony Orchestra.

We would like to express our appreciation to these outstanding organizations in the music industry for their support of Percussive Arts Society and hope they will continue to consider PAS as a worthwhile and stimulating force in the percussion world.

MANUFACTURERS

AMRAWCO 2350 W. 43rd St. Lyons, Illinois 60631	Premier Drums Incorporated 325 Lafayette St. New Orleans, Louisiana 70113
J. C. Deagan, Incorporated 1770 W. Berteau Ave. Chicago, Illinois 60613	Remo Incorporated 12804 Raymer St. North Hollywood, California 91605
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Professional Drum Shop 854 N. Vine St. Hollywood, California 90028	The Drum Shop 808 Maryland Parkway Las Vegas, Nevada 89101

PUBLISHERS

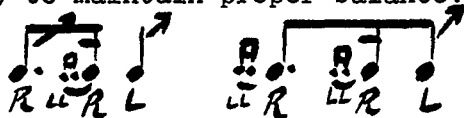
Carl Flecher Incorporated 55-62 Cooper Square New York, New York 10003	Kendor Music Incorporated Delevan, New York 14042
Southern Music Company 1100 Broadway, P.O. Box 329 San Antonio, Texas 78205	

The Flamacue is an example of two different flam movements in one fundamental. The first flam is Direct Follow Through (DFT) and the second one is Reverse Follow Through (RFT):

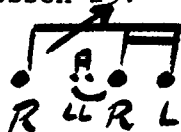


Ruff Rudiments

Single and Double Drags require the single note to be an up stroke (Low to High) to maintain proper balance:

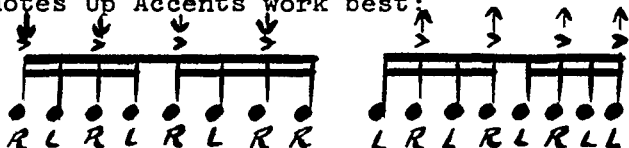


The same is true of the note preceding the ruff in Lesson 25:



Accenting

When dealing with accents we discover uses for Down Accents and Up Accents. For example, in paradiddles when accents occur on odd numbered notes, Down Accents are best and on even numbered notes Up Accents work best:



The ends of rolls are another point where improper balance can cause trouble. The secret is to end either high or low, which ever puts the player in the proper position to continue. The player must always remember to look ahead.

In conclusion, the application of these rules of balance during instruction and practice periods will hasten the development of technique for most snare drummers. Your questions and comments on the above material are welcome and requested. Address your comments to: William J. Schinstine, c/o S. & S. School of Music, N. Keim and Buchert Rd., Pottstown, Pa. 19464 or send them directly to PERCUSSIVE NOTES.

The Author

William J. Schinstine is director of instrumental music in Pottstown Senior High School, Pottstown, Pennsylvania. A graduate of the Eastman School of Music, and a holder of the masters degree from the University of Pennsylvania, he is a former percussionist with the National Symphony, the Pittsburgh Symphony, and the San Antonio Symphony. He is a composer of many percussion works including basic and intermediate method books with Fred A. Hoey, the well known Cadences for All Occasions, and nearly one hundred solos. He is also co-owner of a private studio known as the S. & S School of Music in Pottstown. Mr. Schinstine has recently been elected to the board of directors of the Percussive Arts Society.



Back Issues of THE PERCUSSIONIST and PERCUSSIVE NOTES are available as listed below. Members or other persons wishing to complete their set or purchase several copies of an issue for clinic or study purposes are urged to order these issues while the supply lasts. Presently in stock are:

PERCUSSIONIST (\$1.50 per number issue)

Vol. I, #2, #4
Vol. II, #1, #2, #3, #4.
Vol. III, #1, #2, #3, #4.
Vol. IV, #1, #2, #3, #4.
Vol. V, #1, #2, #3, #4.

PERCUSSIVE NOTES (\$1.00 per number issue)

Vol. V, #1, #2, #3, #4.
Vol. VI, #1

Order copies of both publications from:
P.A.S. Executive Secretary, R.R. #7,
Box 506, Terre Haute, Indiana 47805.
Please enclose remittance.

YOU ARE INVITED TO SUBMIT MATERIAL FOR PUBLICATION IN PERCUSSIVE NOTES. EVERY EFFORT IS MADE TO USE AS MUCH OF THE MATERIAL RECEIVED AS POSSIBLE. WE WOULD APPRECIATE A BRIEF SKETCH OF YOUR BACKGROUND AND ACTIVITIES ALONG WITH A PHOTO OF YOUR PERFORMANCE OR TEACHING ACTIVITIES.



TIMP • TALKS

THOMAS AKINS

I would like to devote this edition of "Timp Talks" to the answering of various questions sent in by our readers. I hope that the answers will be helpful to those who submitted the questions and to all who read this column.

★

"Is a plastic head really better for timpani than calfskin?"

This depends on the situation. Calf gives greater depth of tone and accuracy of pitch. However, it also requires more careful maintenance and is, of course, more affected by slight changes in humidity. Plastic reacts only to extreme changes in climate and requires less general maintenance. I don't find the tone quality comparable to calf, but unless you are in a symphony orchestra, the advantages of less change from weather may be desirable.

★

"How can I play more staccato?"

The stick should be a greater factor in the general production of tone, if it is gripped a little more tightly than normal, between the thumb and first finger particularly, the sound should be more articulate. Another method of playing staccato is to turn the hands over and play marimba style. An obvious answer is to switch to a smaller-headed, harder stick. This usually works for high-note patterns, but can fail in the lower notes because the head of the stick may be too small to produce any meaningful tone at all.

★

"The heads on my drums make noise when I move the pedal. How can I eliminate this noise?"

There are two popular products in use for this purpose--paraffin wax and lanolin. Of the two I prefer the lanolin. I use a brand of hydrous toilet lanolin that has worked very well. I clean the rim of the drum with steel wool and then wipe carefully with a soft, dry cloth. Then I spread a very thin coating of the

lanolin around the rim, concentrating on the point of the rim over which the head passes. Use just enough to cover this area thinly--don't use too much! The cleaning process is the same when using paraffin. Take the block of wax and rub it lightly around the rim. Don't use too much! If too much is used, the excess will chip away and buzz against the head when it vibrates. The only way to eliminate this buzz is to re-do the entire process. Do not use anhydrous lanolin. This is pure lanolin and will become dry very quickly. It then will bind the head movement.

★

"Is it necessary to study piano to become a good timpanist?"

Indirectly, yes. Piano study teaches you note names, chord structure, basic theory, hand independence, and general musical knowledge. You get a good general feeling for melody and accompaniment which is necessary to a good ensemble timpanist. Most important, however, is the knowledge of pitch that piano study offers. A timpanist lives or dies by his ear and piano study makes life a little more comfortable. All of these abilities can be acquired in a variety of different manners, but all are available as a unit only when you study the piano.

★

"I have plastic heads and I can't seem to get an exact center to the pitch. How can I achieve this?"

Plastic heads achieve their best sound and their most accurate pitch only when they are absolutely in tune with themselves. This means that they must be evenly tensioned at each tuning rod to insure the same pitch in each area of the head. The first thing that a timpanist must do when preparing to play is to make certain that the heads are evenly tensioned. Plastic has a tendency to change over a short period of time, so frequent checks are necessary.

Cont. p. 22



Betty Masoner

I was born with the dawn of civilization; I was rather primitive in the beginning --just a tree stump with a skin stretched over it. I was played then as I am now with a pair of sticks or the bare hands. As time passed I was found everywhere, always setting the pulse for music. Although I was the last instrument to be introduced into the symphony orchestra, when I did arrive I shone like a lone star in the black of the night. I am found in many sizes from the baby tambourine to the snare drum to the grand daddy bass drum. Through the years my duties have been divided between setting the tempo and providing exotic effects for musical compositions. If I am played crudely I am torture to the ears; if I am played artistically the sound is truly a treat to the auditory system. It is to be remembered that many sounds may be created on me in my various forms. In a typical band or orchestra I will be found as several snare drums, a bass drum and my cousin the cymbals.

As a snare drum my sound is determined by my size. I should be tuned to a high pitch so that the vibrating snares will pierce the entire ensemble. It is possible to execute a roll softly as if tearing paper or loudly like the roar from a blast furnace. The contrast is made by controlling the height and therefore the power behind the sticks. The higher the sticks the louder the sound; the speed of the roll should be constant at all times. Different sticks should be used to achieve different effects but the basic stick should match the drum. It is also to be remem-

bered that single sticking should accompany rapid reiterated notes by the rest of the ensemble while a typical military march will call for rudimental sticking.

As a bass drum I should be as large as the budget will allow--the theory that the size of the drum is determined by the size of the group using it is false. I should be tuned as low as feasible and still maintain a tone. It is possible to obtain many sounds as well as many pitches from me as a bass drum. The pitch is determined by the sounding spot and the quality of tone by the pressure exerted on the heads. The player should use the right knee on the right side of the drum and the left hand on the left side of the drum as a muffling device thus controlling the tone quality. I should be struck with a glancing blow about half way between the center of the head and the rim of the drum except for accents which should be played dead center.

Cymbals which are one of my close relatives should be of a size and weight to produce a zing rather than the "garbage can" clang. The only way to produce more sound is to use larger cymbals. There is no problem in playing pianissimo on large cymbals if they are handled properly. Cymbals must be practiced just like any other musical instrument for the performer to become adept at extracting the fine gradations of sound from them. By all means use leather thongs, not the wooden handles that will impair the sound as well as cause cracks in the metal plates.

For one to do me justice in all of my forms one must concentrate on the sounds that I emit. One should never have me produce a dull repetitious thud like a trip hammer--unless, of course, the score calls for such an effect. In delicate music I should be played with finesse while in ponderous compositions no amount of effort should be held back to produce a truly full sound that will blend with the other instruments of the ensemble. As you play me always watch the nuances and listen and never stop listening as you fabricate the subtle tone colors of which I am capable.

"I am a recent subscriber to PERCUSSIVE NOTES and must tell you what a joy it is to read a true percussion publication. Bravo to such an admirable contribution to our profession." Salvatore Rabbio, Timpanist, Detroit Symphony Orchestra.



Max Roach is, of course, one of the most important stylistic pace-setters in all of jazz drumming. He is also, as I wrote some time ago ("Sounds & Fury," February, 1966), possibly the best musician who happens to play drums, as a more than cursory listening to some of his recorded solos will demonstrate.

This writer has often been critical of one aspect of Roach's solo approach, that being a tendency to over-dependence on the bar-line, on the two-measure phrase mark, and on what often becomes, in his hands, a four-measure caesura. There are, however, some classic evidences of the drummer's ability to overcome these structural limitations, when he's of a mind to (see "Parisian Thoroughfare" on Emarcy #MG 36036, and "Jacqui" on Emarcy #MG 36037, for but two good examples), and Roach's three-minute rendition of his own "For Bid Sid" (contained in "Drums Unlimited," Atlantic #1467), is one of the most recent of these.

"For Big Sid" is dedicated to the late drummer, Sidney Catlett, and is based on the old Catlett solo vehicle, "Mop Mop." The theme, because of its phraseology* alone, is a natural for subjection to variation:



*(AABA; the A sections reduce to 2x4, with each four breaking up as 1+2+1 (a+a,1+b); the B section is of a rigid 4x2 construction (a+b+c+d).)



Four motifs are presented in this theme, which later serve as the better part of the "Blue" for the whole performance:



Other unifying figures begin to pop up as the solo develops itself:





Many of these motifs are bandied about beautifully, sometimes being varied by their placement within a metric scheme, sometimes worked into expansions or contractions of themselves, sometimes simply leading where no one would expect them to. For examples:

--Motif #5 occurs first at measure 35 as



then at measure 51 as



then, finally, at measures 112-113 as



--Motif #6 is introduced in the first measure of the second chorus, and occurs as is, except for metric placement, until the seventh measure of Chorus III, when it appears in extended form, with variation:



From that point on, both versions are used, in addition to a further variant at measures 118-119:

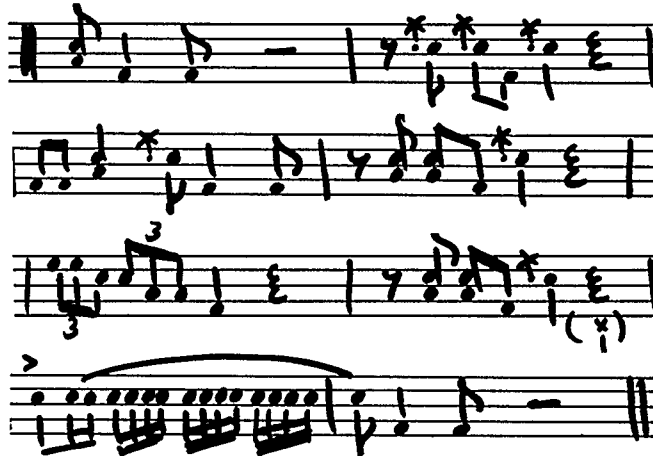


--Finally, motif #8, which one tends to hear as a "pick-up," occurs throughout the performance, usually as arsis to anything but the expected thesis, thereby serving to erase many a bar-line.

These, of course, are simply random citations, but do offer a glimpse into the machinations of Roach's rhythmic creativity.

For this writer, some of the highlights of this solo are these:

Chorus II, measures 1-8: Roach begins what is to become a highly intense development of the theme(s) coyly enough:



Note the occurrence of motif #3 in every other measure, until the last, which returns to the initial motif #6.

Chorus II, measures 17-32: From this point on, bar-lines begin to become obliterated to the point of virtual eradication, through the employment of various metric interjections, as bracketed. Note the figure contained in the last four measures of the example, which proves once again that Roach is one of the great bass drum artists (in this respect, see chorus IV, measures 9-12, also). This phrase concludes with motif #2, appearing in the hi-hat for the first time.





Chorus III, measures 25-32: This phrase provides another good example of the type of metric interplay that permeates this solo.



Chorus V, measure 21: Motif #2 is used to initiate this four-measure phrase, a practice which continues through Chorus VI, measure 8. Because of this, each four-measure phrase reduces to 1+3 (1+2 or 2+1), and throughout the three-measure sections, most all of the important motifs occur:



Chapters

The members listed below are now serving as state chairmen or as temporary contact persons for the formation of a chapter in their states. The national office of P.A.S. is continuing to develop guidelines for the state chapters. Saul Feldstein's election to the Presidency of P.A.S., Ron Fink of Texas has been elected to the new post of 2nd Vice-President which carries the specific duties of coordinating the state chapters. It is suggested that you contact Mr. Fink in regard to questions and problems of state chapters. This new column will also attempt to keep our membership informed of the progress and activities of the state chapters. Let us hear from you.

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The following members do not have a current address, below are their last known addresses, if you know of their whereabouts we would appreciate hearing from you.

Edward Swaney

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Richland
Washington 99352

Curt DuRand

old address:
6043 S. Woodlawn
Chicago
Illinois 60637

Ross French

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Ithaca
New York 14850

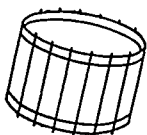
James Cook

700 Cruce
Norman
Okalahoma

PRESENTING A RECITAL? MOVED TO A NEW POSITION? RECEIVED AN AWARD? LET P. N. KNOW ABOUT IT!

We would like to include news of the "happenings" of our readers, but we can only keep up on this if you send us the info! No one is going to (quote) "beat your drum for you" unless you beat out the first paradiddle, so WRITE TO P.N.!!!

DRUMMING AROUND



GLENN ROBINSON, Principal Percussionist with the Cincinnati Symphony Orchestra will perform Concerto for Marimba and Vibraphone by Gen Parchman with the Cincinnati Symphony Orchestra on February 9th and 10th, 1968.

THE NEW PERCUSSION QUARTET and the Center of the Creative and Performing Arts of the State University of New York at Buffalo have announced a composition contest for percussion quartet. The winning composer will receive an award of \$1000, and the work will be published by Music for Percussion, Inc. Further details from: Composition Contest, Center of the Creative and Performing Arts, State University of New York at Buffalo, Music Dept., Baird Hall, Buffalo, N.Y. 14214.

A "Meet the Author" seminar was held at Frank's Drum Shop in Chicago on December 16, 1967 featuring BOB TILLES. Mr. Tilles discussed and demonstrated material from his recently published book Practical Improvisations.

The 2nd annual Festival for Percussion was held at the UNIVERSITY OF TEXAS under the direction of GEORGE FROCK on December 2, 1967. This session was directed toward preparation and performance of percussion music on the University Inter-Scholastic League Recommended List of Solos and Ensembles (see Programs).

ISMAEL TERCERO is conducting an evaluation study at the University of Texas at El Paso of Selected Percussion Curriculum in Colleges and Universities Throughout the United States. For further information or contributions to this study contact: the author, c/o Music Dept., The University of Texas at El Paso, El Paso, Texas.

We hope that you will pass along the membership application found with this issue to a fellow percussionist or interested person, and of course that you will keep your own membership up to date. Additional application blanks are available in quantity from the P.A.S. Executive Secretary.

THE S. & S. SCHOOL OF MUSIC. WILLIAM "BILL" SCHINSTINE Percussion Instructor has recently moved to new enlarged quarters at N. Keim and Buchert Road, Pottstown, Pa. 19464. The new location has four studios plus storage area, with a teaching staff of eight, including four percussion teachers.

This past October the American Legion held its annual Uniformed Groups Congress in Indianapolis. This is where rules and regulations for drum corps contests are reviewed and updated.

Approved--The use of timpani by drum corps. So long as the drums are carried on the field, and played by the men who carry them, they will be legal and acceptable in drum corps competition.

Several of the Chicago corps are presently experimenting with the drums and plan to use them in competition this year. Drum sections can now do a great deal to support the horns and bass voicings in corps just as timpani are used in concert bands.

Material from PERCUSSION ENTERPRISES
--DRUMMING NEWS

IN MEMORIAM



The percussion world was saddened with the word of the passing of one of its long respected teachers and authors, GEORGE LAWRENCE STONE. Mr. Stone was well known through his outstanding contributions to percussion technical literature that served to further the development of so many aspiring percussionists. His life of teaching in the Boston area was an inspiration to many students including artists such as Joe Morrello. Through editorship of the percussion column of the International Musician Mr. Stone shared for many years his wisdom and experience with percussionists throughout the country.

The death of MICHAEL DREVES, percussion instructor at the University of Wisconsin, in an automobile accident was recently reported to the society. This institution and the percussion field have suffered a saddening loss in the passing of this young man. Mr. Dreves had recently assumed a position as the first full time percussion instructor at this school. He had studied at Northwestern University and was active in performance in the Midwest area.



ON THE TECHNICAL SIDE

Contemporary Drum Instruction-- Use of Double Drum Set By Joe Giarratano

Being a full time drum instructor, I am always looking for new and different methods of getting important information across to my students.

Recently I initiated what I believe to be a unique, but more importantly, an effective method of teaching dance rhythms, exchanging improvised solos, and playing duets.

What I did was simply attach another bass drum pedal to the front side of the studio bass drum. Then I added another snare drum, floor tom tom and hi-hat cymbals to the front side of the set.

With student and teacher opposite each other, the teacher can explain in step by step fashion the dance rhythms of contemporary popular music. The student learns by listening and watching, and then by actual imitation, while the teacher plays the rhythm.

As for duet playing: this set-up is not essential, two separate sets of drums would do as well, but it is useful for duets nevertheless.

I have found this double set method to be almost 100% effective among forty students in the area of solo improvisation. The student is instructed to fill out two measures of 4/4 time at about metronome speed of 92, utilizing basic rhythm patterns: 8th triplets, straight 8th notes, 16ths, dotted 8th and 16th, and straight quarters. He is directed, also, to play on any part of the set, using any means to produce sound: stick on stick, buzz rolls, open double rolls, and single strokes. Both student and teacher keep time through one another's solos with the bass drum. Both count their own and the other person's solos in order to maintain accuracy in the number of beats played: i.e., 8 beats in 2 measures.

Of course, the solos are extended from week to week, from two to four to eight measures, etc. Where the student is a beginner at about the 4 to 6 month stage, duplication of the teacher's solos, or parts of them, should be encouraged until the student can become wholly creative in this area.

I believe it is most important for the student to be exposed to this stimulus to his musical thinking, since it encourages him to think in terms of meter and musical form on the spot. It also makes the lesson more stimulating and enjoyable for both teacher and student.



Pictured is the MacCallum Marimba a Basse. With a range extending from AAA (below the bass staff) to C one octave above middle C, this instrument is indispensable for duet playing according to maker Frank K. MacCallum. Mr. MacCallum is presently completing a book entitled The Book of the Marimba which is due for release in about six months. This text will contain chapters on the origin and history of the marimba, the marimba of Guatemala, the rise of bar percussions, personalities, construction, writing for the marimba, and discography and bibliography.

NEW PUBLICATIONS

DRUM BOOKS

BEAT EASY DRUM METHOD by Thomas Christie, pub. Wm. J. Smith, New York. Six Books (Parts) each \$1.00 27 pp. each.

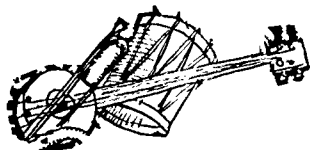
This new instructional series is published in six volumes, each volume covering one particular subject such as quarter note rhythms, quarter and eights, etc. The entire course may be used or individual books may be used as supplementary material. A musical approach to the study of drums is incorporated into these studies, using well known songs whose melodic patterns coincide with the rhythms being learned. This method, that might be termed a "rote to note" approach has proved so successful in other fields such as the Suzuki violin approach, has a great deal to offer over the "mechanistic, anti-musical" approach that has permeated drum instruction for decades. If one really believes that a drum is a musical instrument and one is sincere about giving a young beginner a "musical" experience when he starts his study of drum, this approach should be thoroughly studied and tried. One objection to this present publication might be the cost of the full series; for example, one must go clear to Book 4 to find 16th notes and Book 6 for triplets. Perhaps in future editions the publisher might consider compilation and judicious editing down of the material into a single text.

DIRECT APPROACH TO SIGHT READING FOR THE ELEMENTARY DRUM STUDENT by Fred Aman, pub. Ambassador Publications, 244 East Ave., Rochester, N.Y. 14604. \$3.50 56 pp.

The content of this text is limited to exercises in quarter and eight notes and rests. The author feels that a student cannot cope with other rhythmic complexities until these combinations have been mastered. While some might feel that there are more pages of each type than necessary it is a very thorough working out of basic patterns.

LEARNING THE BONGOS IS EASY by Thomas Christie, pub. Wm. J. Smith, New York. \$1.00 19 pp.

A photo-rote-note approach to learning to play the bongo drums.



DRUM-SET BOOKS

A PRACTICAL APPROACH TO THE DRUM SET by John Beck, pub. MCA Music, 445 Park Ave., New York, N.Y. 10022. \$2.50 48 pp.

This book is written with the beginner in mind, however, music educators will also find it valuable as a reference source. The text and photos very clearly present the basic techniques. The "feet first" approach to developing foot control is wisely used and should develop fine control by the student. The ride cymbal beat and finally the left hand is added, and the book closes with practical dance rhythms from ballad to rock to Latin. While it is not the policy of many teachers to start a student out on the full set, this is a text that could successfully be used quite early in the student's study of drums.

PURE CO-ORDINATION FOR ALL MUSICIANS: BUT ESPECIALLY DRUMMERS by Joel Rothman, pub. J. R. Publications, New York. \$2.00 45 pp.

"Pure Coordination" according to the author is use of a certain number of beats in one hand, while the other hand plays another number of beats. While less immediately practical than exercises against the ride beat this material is said to help develop freedom and independence of each hand.

BEAT EASY ROCK "N" ROLL DRUM METHOD by Thomas Christie, pub. Wm. J. Smith, New York. \$1.50 26 pp.

Basic drum set techniques are clearly presented.

TIMPANI BOOKS

TIMPANI TUNING by Mervin Britton, pub. Belwin (Adler Series). \$3.00 64 pp.

Problems of tuning timpani including the ability to recognize and match pitch, to perceive and produce intervals, and to handle the mechanical aspects of the kettles. This text thoroughly explores these problems, and is intended as a supplement to any general timpani method book. The theoretical material is very clearly presented and space is allotted for the student to write out chords and scales. In short, this text provides an excellent opportunity to develop basic music fundamentals while learning to play the timpani. A much needed type of text that should find wide use for timpani study.

KEYBOARD SOLOS

THEME FROM THE POLOVETSIA DANCES by A. Borodin-Perry Chappell, pub. Western International Music, Inc. Los Angeles, Calif. \$1.00.

This is a vibraphone solo based on a well known melody by Borodin.

KEYBOARD BOOKS

PRACTICAL IMPROVISATIONS by Bob Tilles, pub. Belwin, Inc. (Adler-Series) \$3.00 63 pp.

"It is necessary to have a working knowledge of all these chords before improvisation may begin." "The ability to play these scales and arpeggios is a necessary tool for future improvisation." How often aspiring performers feel that a teacher or artist can give them a "magic formula" for instant improvisation ability.

Bob Tilles has set down in very concise style the important aspects of improvisation. For the student with some basic ability obtained from a beginning mallet book or piano instruction this text should prove to be an excellent one for the study of improvisation. One of the best new releases on this topic, highly recommended!

ODD METER ETUDES AND ODD METER DUETS by Everett Gates, pub. David Gornston, New York. \$1.50 each 24 pp each.

Since much modern music contains odd meter signatures there is a definite need for study material that prepares the advancing musician for this type of literature. These etudes and duets are well written and should be studied by the keyboard percussion player if he is to keep pace with his colleagues on the other melodic instruments. Mr. Gates has provided a helpful comment to each study to assist the player in his performance of the material.

TEXT & REFERENCE BOOKS

DRUMMING NEWS pub. Percussion Enterprises 866 Elma, Elgin, Ill. 60120 \$1.00 life-time subscription.

A fine new educational and commercial information sheet that presents material on many phases of percussion, with special emphasis on drum and bugle corp activities. The editor of this publication is Larry McCormick author, judge, and well known drum and bugle corp instructor.

MULTIPLE PERCUSSION SOLOS

LA FOIRE AUX CROUTES (TWELVE LITTLE PICTURES FOR PERCUSSION AND PIANO) by Yvonne Desportes, pub. Editions Max Eschig (Associated), New York, each piece \$1.25 of \$1.00.

Each piece is for a different percussion instrument(s); following are the titles and instruments:

The Market Place (Timpani 3 or 4)
The Stage-Coach (Accessories)
The Old-Fashioned Dolls (Vibraphone)
The Sentry-Box in the Rain (Snare Drum)
The Spanish Dancer (Castanets)
The Marionettes (Xylophone)
The Old Belfry (Bells, Tam-Tam, Cymbals)
The Factory (Cymbals, Accessories)
The Gypsy (Basque Drum)
The Little Train Station (Percussion)
The Star (Glockenspiel)
One Man Band (Percussion)
Written with characteristic French wit and charm these pieces should make interesting recital or contest numbers.

PERCUSSION ENSEMBLES

TOCCATA WITHOUT INSTRUMENTS by Ramon Meyer, pub. Kendon-Music, Inc., Delevan, N.Y. \$1.25.

Use your hand and feet man! An interesting little piece for three part hand clapping and foot beating. Should be good coordination training for any group of musicians and might even make a good recital gimmick.

SCHERZO A DUET by William Kraft, pub. TRY Publishing Co., Hollywood, Calif. \$2.00.

This is a percussion duet: Player I--snare drum and field drum. Player II--Bass Drum with rattan (r.h.) and soft mallet (l.h.). Written in 3/4 meter the interplay of 3 and 2 hints at perhaps a jazz waltz feel

RECORDINGS

FIRST CHAIR ENCORES VOLUME 2, Philadelphia Orchestra, Concertino for Marimba and Orchestra, Op. 21 by Paul Creston, Charles Owen, marimba (plus other works and soloists). Columbia Records Stereo MS6977, Mono ML6377.

There is one unfortunate aspect to temper the joy of seeing the "premier" concerto of marimba music on record; that is the very misleading fact that one must go past the record jacket, through the cellophane, clear to the record label to find that this is not in fact the entire work, but rather only the first movement,

I-"vigorous." Despite this, due credit must be given to Charles Owen and colleagues for making available on record at least a portion of this fine work. The performance is clearly done, care has been taken by Mr. Owen and the recording technicians to avoid the "xylophone clink" quality of sound, and the orchestral colors contrast vividly with the piano accompaniment that is familiar to many of us. One "bravo" to Owen and Columbia and hopefully when all three movements are released by someone, three "bravos" can be beat out!

BAND MUSIC OF VINCENT PERSICHETTI Ohio State University Band, Donald McGinnis and the composer conducting, from Coronet Recording Co., 375 E. Broad St., Columbus, Ohio 43215, Mono \$4.95, Stereo \$5.95.

The band works of Vincent Persichetti contain some of the finest contemporary writing for percussion with wind instruments. This outstanding recording done under the guidance of the composer features one of the outstanding symphonic bands in the country. Works included in this recording are: Symphony No. 6 for Band, Chorale Prelude: So Pure the Star, Bagatelles, Masquerade, Serenade, and Psalm, all of which are published by Elkan-Vogel Co., Inc., Philadelphia, Pa. This is an outstanding addition to the library of serious contemporary band recordings.

YOU'RE ON DRUMS Jim Chapin Sextet from Bruno and Dean Enterprises, Inc. New Rochelle, N.Y. 12" LP \$5.98.

This recording utilizes a unique eye-ear method of teaching modern jazz drumming. One side of the recording contains the arrangements without drums, and the other side features Jim Chapin playing the same arrangements. Included is a 30 page book of charts.



WARREN BENSON, composer of numerous percussion works has recently assumed a position as Professor of Composition at the Eastman School of Music, Rochester, New York.

ALAN KENNEDY formerly percussionist with the Phoenix Symphony and a graduate assistant at Arizona State University has accepted a position as Percussion Instructor at Wichita State University, Wichita, Kansas.

LISTINGS

MILLS MUSIC, INC. RENTAL LIBRARY, *Rental Dept., 1790 Broadway, New York, N.Y. 10019
 Concertino for Xylophone and Small Orchestra--Karel Salomon
 Concerto for Four Percussion Soloists and Orchestra--William Kraft
 Marimba Concerto--Gen Parchman
 Three Miniatures for Solo Percussion and Orchestra--William Kraft
 Timpani Concerto--Gen Parchman
 The Worried Drummer for Solo Percussion and Band--Schreiner-Goodman
 Four Divisions for Percussion Ensemble--Martin Mailman
 *Catalog and further rental information available.

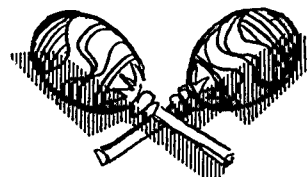
MULTIPLE PERCUSSION SOLOS by George Frock, pub. Hal Leonard, Inc.
 Percussion Solo (E)
 Contest Concerto No. 1 (M-D)
 Concert Etude (M-D)

NEW PUBLICATIONS FOR PERCUSSION, pub. Western International Music, Inc., 2859 Holt Ave., Los Angeles, Calif. 90034.
 Morris Dance--percussion solo by William Kraft
 Theme and Variations--percussion quartet by William Kraft
 Septigrams--flute, piano, and percussion (1) by William Schmidt

NEW PERCUSSION MATERIALS pub. Mitchel Peters, 5747 Melshire Dr., Dallas, Texas 75230.
 Odd Meter Rudimental Etudes for Snare Drum
 Etude No. 1 for Four Tom Toms
 Stick Control for the Drum Set Volume I
 A La Naningo--percussion quintet (M)
 Study in 5/8--percussion quartet (D)
 March of the Eagles--percussion quintet (E)

IAN TURNBULL has recently been appointed Percussion Instructor at the University of Western Ontario, London, Ontario. Mr. Turnbull is the first instructor in this field at this university.

RICK KVISTAD is now the Percussion Instructor at the Interlochen Arts Academy, Interlochen, Michigan. Prior to his present position Mr. Kvistad was a member of the Florida Symphony and the Grant park Symphony.



PRODUCT NEWS

PERCUSSION ENTERPRISES now offers complete order service for all leading lines of percussion equipment and music. Headed by noted judge and corp instructor Larry McCormick, this firm specializes in providing custom arrangements written for your bugle and drum corps, plus fine stock arrangements. For descriptive material and further information write: PERCUSSION ENTERPRISES, 866 Elma St., Elgin, Ill. 60120.

DAMPITS, INC. has available a newly patented humidifier that is said to be the first device that maintains a controlled humidity inside an instrument. Since the lack of humidity control is a major problem this item should prove of interest to percussionists using calfskin heads. DAMPITS are sold by leading music stores or may be ordered directly from: DAMPITS, INC. P.O. Box 493 Radio City Station, New York, N.Y. 10019.

PAYSON TIMPANI STICKS are made with a strong, yet lightweight aluminum alloy shaft that is said not to warp, crack, or split. Heads contain a hardwood core and handsewn, seamless 100% surgical wool covering. Five models are available. Also available is the JONESIE STICK-TOTE, a stick and mallet bag designed for the working timpanist, dance drummer, or keyboard percussion player. Made of soft vinyl material with a zipper closure this bag can be hung easily from any instrument placing sticks and mallets at the players fingertips. Further information on these items is obtainable from: PAYSON PERCUSSION PRODUCTS, 2130 Glenview Ave., Park Ridge, Ill. 60068.

SCHINSTINE FEATHER TOUCH MALLETS for xylophone, marimba and vibes are available in five models ranging from hard to soft. These mallets are said to have a completely new sound and feel. Details from: S. & S. SCHOOL OF MUSIC, N. Keim and Buchert Rd., Pottstown, Pa. 19464.

DEAGAN MALLET PERCUSSIONS new catalog #87 is now available showing in full color with descriptions the complete lines of keyboard percussion instruments of this firm. Available from your local dealer or direct from: J. C. DEAGAN, INC., 1770 W. Berteau Ave., Chicago, Ill. 60613.

VIC FIRTH ENTERPRISES has a new brochure listing the timpani, snare drums, mallets, and music available from this organization. Available at your dealer or direct from: VIC FIRTH ENTERPRISES, c/o Symphony Hall, Boston, Mass.

The complete line of ORFF-SCHULWERK INSTRUMENTARIUM, including the many models of glockenspiels, xylophones, and metallophones used in this unique teaching method, is described and pictured in a catalog available from the sole U.S. selling agents: MAGNAMUSIC-BATON, INC., 6394 Delmar Blvd., St. Louis, Mo. 63130.

LATIN PERCUSSION (LP) has available their 1967 catalog of high quality instruments including professional bongos, cowbells, wood blocks, claves, and the new "Vibra-Slap." Also available are two new products, the professional conga drum and the Brazilian Quica. Information from your dealer or direct from: LATIN PERCUSSION, 230 Parkway, Maywood, N.J. 07607.

Descriptive and educational literature is available for TONE EDUCATOR BELLS and MELODE BELLs and their use in the classroom and studio. These instruments are obtainable diatonically or chromatically and may be played xylophone style by a single player or by different members of a class. For this material write to: SCIENTIFIC MUSIC INDUSTRIES, INC., 1255 S. Wabash Ave., Chicago, Ill. 60605.

ROGERS DRUMS has available an educational packet of PERCUSSION POINTERS which are informative lessons on various topics written by outstanding percussion teachers. Also available is an Organizational Chart for the percussion section to plan assignments for each piece being performed. Spaces on this chart are allotted for each player and the instruments on which he is to perform. Available free of charge from your local dealer or from: ROGERS DRUMS, 1005 East 2nd St., Dayton, Ohio 45402.

"I have learned of your organization, the Percussive Arts Society. I and some of my friends would like to join. I am a percussionist in Warsaw, I am interested in modern percussion music, having performed works by Carter, Bergame, Stern, Cage, and Brown. Since 1965 I have been president of the Union of Young Polish Composers." Marta Ptaszynska, Warsaw, Poland.





Percussion Forum

by Jay Collins

The Wisconsin School Musician
December, 1967

General Percussion Instruction

Percussion—Record No. 1: "Bell, Drum and Cymbal" (Explanation and demonstration by Saul Goodman. (Available separately as Saul Goodman—Angel 35269).

Capital HBR 21003 (\$4.98)

Record No. 2: "The Percussion Instruments in Symphonic Form" (Bartok; Music for Strings, Percussion and Celesta; Chavez: Toccata for Percussion; Milhaud: Concerto for Percussion and Orchestra). (Available separately as Percussion Capital P-8299)

Spotlight on Percussion—(Narration by Al "Jazzbo" Collins; Demonstrations by Arnold Goldberg and Kenny Clarke) Vox PLS 1
The Techniques of Percussion—(Explanation and demonstration by Alan Abel)
Educational Recordings, 5233 Stonegate Drive, Dallas, Texas (19.95)

Sounds for Success—(Instruction and Demonstration by Mervin Britton)
Rogers Drums 7190

Percussion Performance Series No. 1: Tambourine, Castanets & Triangle—(Techniques described and performed by Mervin W. Britton. Kit includes LP recording, Study Manual & 3 Color Filmstrips) Lyons Band Inst. Co., 223 W. Lake St., Chicago, Ill. (\$29.95)

Parade Drumming:

The 26 Standard American Drum Rudiments and Selected Solos—(Played by Frank Arsenault) Ludwig Drum Co. 14-101
Fife and Drum March Music Major 1007
Music for Fifes and Drums—(Frederick Fennell and the Eastman Symphonic Wind Ensemble) (The Spirit of '76)
Mercury MG 50111

Ruffles and Flourishes (Frederick Fennell and the Eastman Symphonic Wind Ensemble)
Mercury MG 50112

New Techniques in Marching Percussion: Complete Marching Routines—(A. R. Casavant, ARC Products Co., Box 685, Chattanooga, Tennessee) ARC Products (stereo) (\$3.00)

New Techniques in Marching Percussion: Field Entrances ARC Products (stereo) (\$3.00)

New Techniques in Marching Percussion: Sets of Street and Field Cadences—Grades III, IV and V ARC Products (stereo) (\$3.00)

The 13 Essential Drum Rudiments—(Played by Wm. F. Ludwig, Sr., Wm. F. Ludwig, Jr., Burns Moore and Edward Straight) (Also includes 9 selected contest solos).
Ludwig Drum Co. 14-100

Long Play Lesson Record with Drum Method No. 2—(Played by Haskell W. Harr)
Slingerland 1185

Graded Drum Solos on Records—(Parts available; piano accomp.) Rogers Drums

Drum Set

One Foot—(Dave Bailey, Drums)
Epic 160081/17008

Louis Bellson Roulette 52087/S-52087

Thunderbird—(Louis Bellson, Drums)
Impulse 9107/S-9107

The Exciting Louis Bellson
Norgran Records MGM-14

The Amazing Artistry of Louis Bellson
Norgran Records MGN-7

Just Jazz All Stars Featuring Louis Bellson
Capitol H 348

Big Beat—(Art Blakey, Drums)
Blue Note 4029/84029

African Beat—(Art Blakey, Drums)
Blue Note 4097/84097

Caravan—(Art Blakey, Drums)
Riverside 438/9438

Holiday for Skins—(Art Blakey, Drums) (2 records)
Blue Note 4004 & 4005

Orgy in Rhythm—(Art Blakey, Drums) (2 records)
Blue Note 1554/S-1554

Baby Dodds Talking and Drum Solos—(Footnotes to Jazz, Vol. 1) Folkways FJ 2290

Soulful Drums—(Joe Dukes)
Prestige 7324/S-7324

Percussion and Bass—(Jo Jones, Drums)
Everest 5110/1110

Trio—(Jo Jones, Drums)
Everest 5023/1023

Vamp 'Till Ready—(Jo Jones, Drums)
Everest 5099/1099

Beat—(Philly Jo Jones, Drums)
Atlantic 1340/S-1340

Rufus Jones
Cameo 1076/S-1076

Mel Lewis and Jazz Orchestra—(Thad Jones, Conductor)
Solid State 17003/18003

Gene Krupa
Verve 8450/68450

Drummin' Man—(Gene Krupa, Drums) (2 records)
Columbia C2L-29

Gene Krupa
Metro 518 S-518

Great New Quartet—(Gene Krupa, Drums)
Verve 8584/68584

Let Me Off Uptown—(Gene Krupa, Drums)
Verve 8571/68571

The Mighty Two—(Louis Bellson and Gene Krupa, Drums) (Music available from Hansen Pub., Inc.—\$2.95) Roulette 52098/S52098

Percussion King—(Gene Krupa, Drums)
Verve 8414/68414

That Drummer's Band—(Gene Krupa, Drums)
VSP 4/S-4

Verve's Choice: The Best of Gene Krupa
Verve 8594/68594

My Son, the Drummer—(Shelly Manne, Drums)
Contemporary 3609/7609

Shelly Manne Folio No. 1—(45 rpm recording)
Contemporary

Rich Versus Roach—(Buddy Rich and Max Roach, Drums)
Mercury 20448/60133

Percussion Bitter Sweet—(Max Roach, Drums)
Impulse 8/S-8

Afro-Soul/Drum Orgy—(A. K. Salim)
Prestige 7379/S-7379

Out of Storm—(Ed Thigpen, Drums)
Verve 8663/68663

Original Drum Battle—(Gene Krupa, Buddy Rich, Drums)
Verve 8484/68484

Let There Be Drums—(Sandy Nelson, Drums)
Imperial 9159/12080

Taste of Drums—(Max Roach, Alvin Stoller, Larry Bunker, Drums)
Time 52140/2140

Hi-Fi Drums—(Buddy Rich, Cluck Rholes, Louis Bellson, Dave Black, Alvin Stoller, Stan Levey and Irv Cottler)
Capitol T 926

The Drum Suite—(Osie Johnson, Gus Johnson, Teddy Sommer and Don Lamond, Drums)
RCA Victor LPM 1279

Giants of Jazz, Vol. VIII: The Jazz Greats, Drum Role—(Buddy Rich, Cozy Cole, Max Roach, Art Blakey, Roy Haynes, Lionel Hampton, Shelly Manne and Willie Rodriguez)
Mercury-Emarcy MG 36071

Blues Caravan—(Buddy Rich, Drums)
Verve 8425/68425

Dick Shanahan - Drums—(Instructions in drum set playing; includes Drum City music sheets) (Drum City, 6124 Santa Monica Blvd., Hollywood, Calif.) Drum City ST 501

Drumology—(45 rpm recording) RCA Victor

Theory and Practice of Modern Jazz Drumming—(Music Minus One) (2 records) (Instructional, by Jim Chapin) MMO 4001

Blue Drums—(Music Minus One) MMO 4005

Drummer Delights—(Music Minus One) (Jim Chapin) MMO 4004

8 Men in Search of a Drummer—(Music Minus One) MMO 4003

For Drummers Only!—(Music Minus One) (Jim Chapin) MMO 4002

Skin Tight—(Same as "For Drummers Only!" except Jim Chapin plays the drum parts)
Classic Jazz CJ 7

Fun With Drum Sticks—(Jim Chapin) (Includes sticks and instructions for the novice)
MMO 125

The Sound of Brushes—The Sound of Jazz—(Includes brushes, instruction booklet and practice drum pad) (Music Minus One)
MMO 175

You're on Drums—(Side A without drums; Side B played by Jim Chapin)
URS Production BDE-1002

The Jim Chapin Sextet—(Jim Chapin, Drums)
Classic Jazz CJ 6

Multiple Percussion:

Sounds—(Jack Marshall, Guitar and Shelly Manne, Exotic Percussion)
Capitol T 2610/ST 2610

Explorations—(Lalo Schifrin, Conductor/Composer and Louis Bellson, Percussion) (Third Stream)
Roulette R52120/SR52120

Facade—(Complete) (Composer, William Walton) (Also includes "Music for a Farce" by Paul Bowles employing 1 percussionist)
Columbia ML-5241

Facade, Suites Nos. 1 and 2 (Excerpts)—(Composer, Wm. Walton)
RCA Victor VIC 1168/VICS 1168

L'histoire du Soldat (Complete)—(Composer, Igor Stravinsky) Philips 500046/900046

L'histoire du Soldat, Suite—(Composer, Igor Stravinsky) Columbia ML5672/MS6272

Zyklus (1950); Refrain (1955)—(Composer, Karlheinz Stockhausen) (Also includes Transcription II for Piano, Percussion and 2 Tapes (1958-59) by Mauricio Kagel)
Time 58001/8001

Time Cycle—(Composer, Lukas Foss) (Chamber version)
Epic LC-3885 BC-1.86

Sonata for 2 Pianos and Percussion—(Composer, Bela Bartok) (For two percussionists) (Many versions available)
Columbia ML6041/MS6641

Percussion—(Darius Milhaud: Concerto for Percussion and Orc.) (See Listing under "General Percussion Instruction")
Capitol P-8299

Keyboard Mallet Percussion:

The Percussive—(Phil Kraus playing Hindustan, Dizzy Fingers, Japanese Sandman, Jan, Chinese Lullaby, Just Flippin', Kashmiri Song, Buffoon, March of the Siamese Children, Nola, In a Persian Market and 3004)
Golden Crest 4004

Vida Chenoweth, Classic Marimbist
Epic BC 1153

Lionel Hampton—(Vibes) RCA Victor LPT 18

Meet Milt Jackson—(Vibes) Savoy MG 12061

New Wave Man in Town—(Gary Burton, Vibes & Joe Morello, Drums)
RCA Victor LPM 2420

The Groovy Sound of Music—(Gary Burton, Vibes)
RCA Victor LPM-3360

Time Machine—(Gary Burton, Vibes)
RCA Victor LPM/LSP-3642

Gary Burton Trio—(Gary Burton, Vibes)
RCA Victor LPM/LSP-2665

Something's Coming!—(Gary Burton, Vibes)
RCA Victor LPM/LSP-2880

Warm Wave—(Cal Tjader, Vibes)
Verve 8585/68585

Maderas Que Cantan—(Marimba Chapias) (Pan Americana de Discos, S.A.—Atzacapotzalco, D.F.) (Marimba Band) Musart M99

Guatemalan Marimbas!—(La Maderas de Mi Tierra Marimba Orchestra)
Capitol T10170/ST10170

Marimbas Mexicanas—(La Marimba Chapias)
Capitol T10043/ST10043

Mexican Marimba Music—(La Marimba Chapias)
Capitol T10183/ST10183

Marimbas South of the Border—(La Marimba Chapias)
Capitol T10358/ST10358

Marimba Masters—Marimba Ensemble conducted by Gordon Peters (Contact Gordon Peters, c/o Music, Northwestern U., Evanston, Ill.)
Kendall LP 341

Living Marimbas—(Tijuana Taxi)
Camden 961/S961

Percussion Ensemble and Concert

Percussion Sectional Works:

American Percussion Society—(Paul Price, Conductor) (Includes Michael Colgrass: Three Brothers; Lou Harrison: Canticle No. 3 for Percussion; Harry Bartlett: 4 Holidays; Jack McKenzie: Introduction and Allegro for Percussion; and Edgard Varese: Ionisation)
Urania 106/5106

Boston Percussion Group—(Harold Farberman) (Carlos Chavez: Toccata for Percussion)
Boston 207

Concert Percussion for Orchestra—(Conductors, Paul Price and John Cage) (Includes: Lou Harrison, Canticle No. 1 for Percussion; Cage and Harrison, Double Music for Percussion; Cage: Amores for Prepared Piano and Percussion; William Russell: 3 Dance Movements and 3 Cuban Pieces)
Time 58000/8000

Conflict—(Phil Kraus, Percussion) (Includes: Jack McKenzie, Nonet and 3 Dances for Percussion; Michael Colgrass, Three Brothers; Charles Wuorinen, Prelude and Fugue for Percussion; Kriss-Kraus and Conflict, Mvts. 1, 2 and 3)
Golden Crest 4004

Percussion Ensemble—(Paul Price, Conductor) (Includes: Lou Harrison, Song of Queztecotli; Gerald Strang, Percussion Music for 3 Players, and others)
Period 743/S743

Los Angeles Contemporary Music Ensemble—(Conductor Craft) (Includes: George Antheil, Ballet mecanique; Carlos Chavez, Toccata for Percussion; Alan Hovhannes, October Mountain; Ronald Lo Presti, Sketch for Percussion)
Urania 134/5134

Los Angeles Percussion Ensemble—(Cond. Andonaylo, Temianka) (Carlos Chavez: Toccata for Percussion and Alberto Ginastera: Cantata para America magica)
Columbia ML5847/MS6447

Ithaca Percussion Ensemble—(Warren Benson, Conductor)
Golden Crest 4016/S4016

Holidays for Percussion — (The New York Percussion Trio) Vox VX25-740
 Percussion Ensemble — (Milford Graves) ESP Disc 1015/S1015
 Drum Suite — (Art Blakey, Percussion Ensemble) Columbia CL1002
 Speed the Parting Guest — (Carlos Chavez: Toccata for Percussion) (See listing under "General Percussion Instruction") Capitol P-8299
 Percussion in Hi-Fi — (David Carroll, Conductor) Mercury MC20166
 Ionisation — (Composer, Edgard Varese) (Waldman and Juilliard Percussion Orchestra) EMS 401
 "Khaldis," — Concerto for Piano, 4 Trumpets and 6 Percussion — (Alan Hovhaness, Composer) Heliodor 25027/S25027
 Koke no niwa ("Moss Garden") — (Alan Hovhaness, Composer) (English Horn, Harp and 2 Percussion) Composers Rec., Inc. 186
 Suite for Violin and 2 Percussion; Upon Enchanted Ground — (Flute, Cello, Harp and 4 Percussion) (Alan Hovhaness, Composer) Columbia ML 5179
 Percussion — Bela Bartok: Music for Strings, Percussion, Celesta) (See Listing under "General Percussion Instruction") Capitol P-8299
 Seven Studies on Themes of Paul Klee — (Gunter Schuller, Composer) RCA Victor LM2879/LSC2879
 North Texas State Concert Band — McAdow — (Clifton Williams: Concertino for Percussion and Band) Austin 6164
Latin American and Popular Percussion:
 Bongo Drum Instruction Folkways 8320
 Bongos — (Los Admiradores) Command RS 809 SD
 Candido — (Candido Camero, Bongo-Congoist) — ABC-Paramount ABC-125
 Candido, the Volcanic — (Candido Camero, Bongo-Congoist) ABC-Paramount ABC-180
 Skins! — (Les Baxter, Conductor) Capitol T774
 Voodoo Suite — (Perez Prado and Shorty Rogers) RCA Victor LPM-1101

New and Exciting Latin Sounds — (Manuel and his Strings) MGM E4029
 Percussion Cha Cha's Command 33 814/814 SD
 Provocative Percussion Command 33 806/806 SD
 Vol. 2 33 810/810 SD
 Vol. 3 33 821/821 SD
 Vol. 4 33 834/834 SD
 Percussion and Brass Grand Award 33 423/255 SD
 Perspective in Percussion — (2 records) Somerset 13200/Stereo-Fi. 13200
 13300/Stereo-Fi. 13300
 Persuasive Percussion — (Terry Snyder and All Stars) Command 33 800/800 SD
 Vol. 2 33 808/808 SD
 Vol. 3 33 817/817 SD
 Vol. 4 33 830/830 SD
 Persuasive Percussion 1966 Command 895/895 SD
 Re-Percussion — (Dick Schory, Percussion Art Ensemble) Everest 14-102
 Music for Bang, Baaroom and Harp — (Dick Schory's New Percussion Ensemble) RCA Victor LPM/LSP1866
 Music to Break Any Mood — (Dick Schory's New Percussion Ensemble) RCA Victor LPM/LSP2125
 Wild Percussion and Horns A'Plenty — (Dick Schory's New Percussion Ensemble) RCA Victor LPM/LSP2289
 Runnin' Wild — (Dick Schory's Percussion and Brass Ensemble) RCA Victor LSA2306
 Stereo Action Goes Broadway — (Dick Schory's Percussion and Brass Ensemble) RCA Victor LSA2382
 Holiday for Percussion — (Dick Schory's Percussion Pops Orchestra) RCA Victor LPM/LSA2485
 Supercussion — (Dick Schory's Percussion Pops Orchestra) RCA Victor LPM/LSA2613
 Politely Percussive — (Dick Schory's Percussion Pops Orchestra) RCA Victor LPM/LSA2738
 Dick Schory on Tour — (Dick Schory's Percussion Pops Orchestra) RCA Victor LPM/LSP2806
 Selections from "The Roar of the Greasepaint - The Smell of the Crowd" — (Dick Schory and His Orchestra) RCA Victor LPM/LSP3394
 Bwana-A: Exotic Sounds of Arthur Lyman HI-FI RECORD R808

Ethnic Percussion
 African and Afro-American Drums — (2 records) Folkways 4502
 African, Latino Voodoo Drums Audio Fidelity 2102/6102
 The African Music Society's Choice; Osborn Award, Part I — (International Library of African Music) I.L.A.M. GALP 1017
 Part II GALP 1019
 Religious Songs and Drums — (Bahama Islands) Folkways 4440
 Big Drum Dance — (British West Indies) Folkways 4011
 Jamaican Drums — (Steel Band in Hi-Fi) Columbia WL 121
 Steel Band Clash Cook 1040
 Federators Steel Band — (Caribbean Islands) Monitor 355/S-355
 Steel Drums — (Conductor, Wong) Folkways 8367
 Chinese Drums and Gongs Lyrichord 102
 Drums of Haiti Folkways 4403
 Hi-Fi Haitian Drums Capitol T10110
 Chant, Hula and Music — Kiona — (Hawaii) Folkways 8750
 Drums of India — (Chatur Lal) World Pacific 1403
 Ragas and Talas — (Ravi Shankar) World Pacific 1431/S1431
 Music of Indonesia Folkways 4406
 Vol. I (2 records) 4537
 Percussion — (Ruth Ben-Zvi, Israel) Int. 13070/S13070
 Cult Rhythms — (Jamaica) Folkways 4461
 Temple Music — (Japan) Lyrichord 117
 Marimba from Oaxaca — (Mexico) Folkways 8865
 Beat of Tahiti Criterion 1700
 Drums of Bora Bora — Tahiti) Criterion 1600/S1600

NATIONAL MUSIC CAMP



An active percussion program is conducted each summer at the National Music Camp, Interlochen, Michigan. Pictured is the camp Percussion Ensemble Summer 1967, James L. Moore, Director.

PROGRAMS

Editor's Note

Due to space limitations and the specialized nature of this publication, only works with percussion as a dominant feature are included from programs of diverse content.

More detailed information concerning all programs should in most cases be available by writing direct to the institution or person presenting the program. Also P.N. can supply you with some additional information or a reproduced copy of most programs that we have received.

Composer members of P.A.S. or any composer would appreciate greatly receiving a copy of the program on which any of their works are performed. This is especially important for unpublished works, for this evidence of public performance is often a deciding factor in their obtaining publication of their works. Please help the composer and indirectly all of us in the percussion field by sending these programs.

★

MEADOW BROOK SCHOOL OF MUSIC
OAKLAND UNIVERSITY
PERCUSSION ENSEMBLE
SALVATORE RABBIO, DIRECTOR
August 8, 1966.

Scherzo for Percussion--Saul Goodman
October Mountain--Alvan Hovhaness
Furioso and Valse in D minor for Marimba
--Earl Hatch
Chamber Piece for Percussion Quintet--
Michael Colgrass
Concerto for Percussion--Darius Milhaud
Water Music--G. F. Handel--Manzer
March Humoresque--Rex T. Hall
Encore in Jazz--Vic Firth

★

THE UNIVERSITY OF TEXAS
PERCUSSION ENSEMBLE
GEORGE FROCK, CONDUCTOR
December 6, 1966.

Toccata for Percussion Instruments--
Carlos Chavez
Quartet--Albert Payson
October Mountain--Alan Hovhaness
Suite for Percussion Quintet--George Frock
Rites--Jack McKenzie



ARIZONA STATE UNIVERSITY
PERCUSSION ENSEMBLE
MERVIN BRITTON, DIRECTOR
Western Division--MENC
March 19, 1967.

Sketch for Percussion--Ronald LoPresti
Allegro and March--Steven Forman
Blue Percussion--Bob Tilles
Five Perspectives for Percussion--George
Andrix
Chamber Music for Percussion Quintet--
Michael Colgrass
Toccata for Marimba and Percussion
Ensemble--Robert Kelly

★

THE UNIVERSITY OF TEXAS
PERCUSSION ENSEMBLE
GEORGE FROCK, CONDUCTOR
April 13, 1967

Prelude for Percussion--Malloy Miller
Incantations--Lothar Kelin
Soliloquy of a Bhiksuni--Chou Wen-Chung
Fugue and Chorale--James Hanna
Three Asiatic Dances--George Frock
Happy Talk--Rodgers-Godwin

★

THE UNIVERSITY OF TEXAS
FACULTY CONCERT SERIES
GEORGE GROCK, PERCUSSION
April 25, 1967

Variations for Flute and Percussion--
George Frock
Preludes for Marimba--Henry Hewitt
Intersection I--William Parsons
Sonata in F Minor--G. P. Telemann

★

KANSAS STATE COLLEGE
PERCUSSION ENSEMBLE
PAUL T. MAZZACANO, CONDUCTOR
May 4, 1967

Percussion Melee--Rudolph Ganz
Ensembolero--Thomas Brown
Hora Staccato--Dinicu-Heifetz
Discussion--Dale Rauschenberg
Drawings: Set No. 1--Sidney Hodgkinson
Jarabe Tapatio--arr. P. Mazzacano
Purple Puma--Ivan Hentschel
October Mountain--Alan Hovhaness
Three Dances--Jack McKenzie
Sonatina--Alexander Tchernepnin
3 + 2--Harold Farberman
Latin Ostinato--Harold Farberman
Squeaky Speaks: Part II--Paul Mazzacano
Toccata--Carlos Chavez

★

CENTRAL HIGH SCHOOL VALLEY STREAM LONG
ISLAND
PERCUSSION ENSEMBLE
GEORGE BOBERG, DIRECTOR
June 9, 1967

Fanfare--Alyn Heim
Sketch for Percussion--Ronald LoPresti
Three Dance Movements--William Russell

Percussion Music--Michael Colgrass
 Sonata for Piano and Percussion--
 P. Glanville-Hicks
 Toccata for Percussion Instruments--
 Carlos Chavez
 Introduction and Allegro--Richard L.
 Schory ★

MEADOW BROOK SCHOOL OF MUSIC
 OAKLAND UNIVERSITY
 PERCUSSION ENSEMBLE
 SALVATORE RABBIO. DIRECTOR
 July 28, 1967

Take-Off--H. Farberman
 Prelude and Fugue for Four Percussion-
 ists--C. Wuorinen
 Sonata in G. Minor--J. S. Bach
 Percussion Music--M. Colgrass
 Re: Percussion--F. Karlin
 Percussive Panorama--Rex Hall
 Coming in the Back Door--Turner-Hall
 ★

SOUTHERN ILLINOIS UNIVERSITY
 GRADUATE RECITAL
 JERRY BOLEN, PERCUSSION
 August 20, 1967

Liasons--Roman Haubenstock-Ramati
 Concerto for Five Kettledrums and
 Orchestra--Robert Parris
 Concerto for Marimba and Orchestra--
 Robert Kurka
 Zyklus--Karlheinz Stockhausen
 ★

FIRST METHODIST CHURCH OF TEMPE
 MERVIN BRITTON, MARIMBA
 October 8, 1967

Oculus Non Vidit--Orlando Lassus
 Sancti Mei--Orlando Lassus
 Chaconne--George F. Handel
 Sonata No. 1--George Telemann
 Toccata for Marimba--Emma Lou Diemer
 Aria--Ronald LoPresti
 Concerto in D Minor--J. S. Bach
 ★

SYMPHONY GALLERY CONCERTS
 COLUMBUS PERCUSSION ENSEMBLE
 JAMES L. MOORE. DIRECTOR
 October 22, 1967

Sabre Dance--Aram Khachaturian-Moore
 Andante and Allegro from Three Poems for
 Percussion--I. D. Jacobson
 Three Dances--Jack McKenzie
 Pavanne from American Symphonette--Morton
 Gould-Moore
 Parade for Percussion--Morton Gould
 Mallets in Wonderland--Robert Fitt
 Pescaria and Macumba from Suite of
 Brazilian Folk Songs--Russell
 Hartenberger
 Oriental Mambo--Thomas Davis
 Scherzo--Saul Goodman

MARIMBA RECITAL
 FRANK K. MacCALLUM
 October 26, 1967

Jesu, Joy of Man's Desiring--Bach
 Mazurka, Op. 33, #2--Chopin
 Chorus, March, and Finale from Act I of
 Norma--Bellini
 Gymnopedie No. 1--Satie
 Who is Sylvia--Schubert
 Three Selections from Lakme--Delibes
 Spaventevole Festino from La Gioconda--
 Ponchielli
 Madrilene from Le Cid--Massenet
 Litanie--Ch. Bordet
 Two Selections from Mefistofele--Boito
 Hymne Divin--F. K. MacCallum
 Paeon in Phrygian Mode--F. K. MacCallum
 ★

INDIANA STATE UNIVERSITY
 JUNIOR RECITAL
 HERB HARDT
 November 5, 1967

Four Pieces for Timpani--John Bergamo
 Rhapsody for Marimba--Ronald Hollaway
 French Suite--William Kraft
 Caprice--Fred Noak
 Deep Central--C. S. Wilcoxon
 Roughing the Single Drag--C. S. Wilcoxon
 Jan--Phil Kraus
 Hors D'Oeuvre--Pierre Petit
 ★

UNIVERSITY OF COLORADO
 PERCUSSION ENSEMBLE
 JOHN G. GALM. DIRECTOR
 November 16, 1967.

Xochipilli: An Imagined Aztec Music--
 Carlos Chavez
 Trio for Percussion--Warren Benson
 Percussion Suite--Armand Russell
 Sonata for Piano and Percussion--Peggy
 Glanville-Hicks
 ★

OHIO STATE UNIVERSITY
 PERCUSSION ENSEMBLE
 JAMES L. MOORE. DIRECTOR
 November 20, 1967

The Swords of Moda-Ling--Gordon Peters
 To the God Who Is in the Fire: for Male
 Chorus and Percussion, Op. 146--Alan
 Hovhaness
 The Congo: Setting of a Poem by Vachel
 Lindsay--Jack Jarrett
 Introduction and Allegro--Dick Schory
 Bourree--G. F. Handel-Walker
 Mist--Alfred Fishinger
 La Sorella--Green-Moore
 Pentatonic Clock--Willis Charkovsky
 Tip Toe: Jazz Waltz and Lullaby--Bobby
 Christian
 Alegre Muchacho--Alan Abel

UNIVERSITY OF MICHIGAN
MASTER OF MUSIC RECITAL
LAWRENCE V. GLOWCZEWSKI, PERCUSSION
November 21, 1967

Concerto pour Batterie et Piano--
Milhaud
Fantasy on Japanese Wood Prints, Op. 211
--Hovhaness
Scherzo from Midsummer Night's Dream--
Mendelssohn-Glowczewski
Sonata for Two Pianos and Percussion--
Bartok

INDIANA STATE UNIVERSITY
PERCUSSION ENSEMBLE
NEAL FLUEGEL, DIRECTOR
November 29, 1967

Nonet--Jack McKenzie
Three Short Pieces for Percussion--Dick
Talbot
Drawings: Set No. 1--Sydney Hodkinson
Quintet for Percussion--Serge de Gastyne
Contrarhythmic Ostenato--Cole Iverson
54 Heads--Jake Jerger
Three Dance Movements--William Russell
Re: Percussion--Frederick Karlin
Oriental Mambo--Thomas L. Davis-Hardt

UNIVERSITY OF TEXAS
FESTIVAL OF PERCUSSION
December 2, 1967

"How to Prepare for Contest"--George Frock
Class II Solos:

Here's to the Ratamacue--Pratt
Three Headed Drummer--Schinstine
Downfall of Paris--Harr
Etude in Waltz Time--Prentice
General Pershing--Heney
Soldiers March--Goldenberg
Class II Solos:
Doodler's Delight--Schinstine
Simple Minuet--Goldenberg
She'll Be Flammin Round the Mountain--
Lotzenhiser

Class I Solos:

Pop Corn--Buggert
2040's Sortie--Abel
Connecticut Halftime--Moore
Yours Rudimentally--Stone
Drum Corps on Parade--Pratt
Class I Percussion Solos:
Pastorale for Flute and Percussion--
McKenzie

Ternary--Burns and Feldstein
Contest Concerto No. 1--Frock
Variations for Percussion and Piano--
Barraine

Recital--University of Texas Percussion
Ensemble

Class I and II Ensembles
Three Brothers--Colgrass
Scherzo for Percussion Schinstine
Black Cat Quintet--Harr
Suite for Percussion--Kraft
Encore in Jazz--Firth

OHIO STATE UNIVERSITY
PERCUSSION STUDIO RECITAL
December 5, 1967

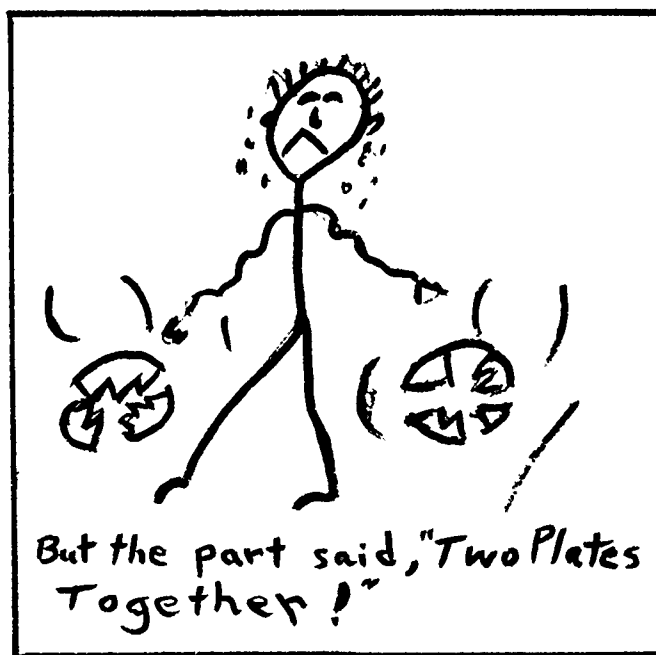
Gypsy Rondo--Joseph Haydn
Concertino for Marimba--Paul Crestion
Sonatina in F Major--Ludwig Beethoven
Inventions in D Minor and G Major--
J. S. Bach
Falling Snow--Bobby Christian
What Child Is This--arr. Earl Hatch
Take Five--Desmond

THE UNIVERSITY OF MISSOURI
PERCUSSION ENSEMBLE
F. MICHAEL COMBS, CONDUCTOR
December 12, 1967

Contrarhythmic Ostenato--Cole Iverson
Night Music for Percussion--Robert Starer
Chamber Piece for Percussion Quintet--
Michael Colgrass
Percussion Polychoral--William Cooksey
Kowe No Niwa--Alan Hovhaness
Bali--David Gordon
She Is Asleep--John Cage

INDIANA UNIVERSITY
PERCUSSION ENSEMBLE
GEORGE GABER, DIRECTOR
December 17, 1967

Latinova--Moewes-Elledge
Music for Percussion--Gen Parchman
Theme and Seven Variations--Paula Culp
Contrasts--Jerry Bilik
Prelude and Allegro--Edward Volz
Variations--William Youhass
Rhythmic Development of a Theme of Bela
Bartok--Richard Kvistad
Salute--George Gaber



Timp Talks (contd.)

"Could you suggest where I can find some solos and etudes for timpani?" Try these: etude collections by Vic Firth, Richard Hochrainer, Theo Coutelier, Friese-Lepak, and Saul Goodman. Publishers such as Henry Adler-Belwin in New York, Mills Music Company in New York and Southern Music in Texas have excellent solos in their lists. Write them for a complete list. Also you can read advertisements in various music journals listing new works. Don't forget the columns in The Percussionist and in Percussive Notes dealing with literature. Another good source is the International Percussion Reference Library headed by Mervin Britton at the University of Arizona.

I would like to encourage readers to submit any questions regarding timpani for discussion in this column. My thanks to the people who sent in the questions for this issue. Address correspondence to: Thomas Aklms, 3709 N. Pennsylvania St., Indianapolis, Indiana or directly to the editor of PERCUSSIVE NOTES.

For Big Sid (contd.)



Chorus VI, measures 9-16: Things calm down gracefully, leading into a relaxed recapitulation of the original A section, played once only, and with the concluding motif #2 played, tongue-in-cheek, on the tom-toms.

The kaleidoscopic thematic and structural manipulations, within the confines of true musical cohesion, of "For Big Sid" defy analysis actually, and interested readers would do well to pick up a copy of "Drums Unlimited" for themselves. In addition to this remarkable little solo, two others are contained in the album, and all three are ample enough evidence that Max remains one of the best musical minds at work in jazz, regardless of Instrument.

Stick Talk



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