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**A history of the "Ludwig Drummer" with an annotated bibliography  
of the issues from 1961 to 1976**

**Bolton, Calvin Alonzo, D.M.A.**

**The University of North Carolina at Greensboro, 1994**

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A HISTORY OF THE LUDWIG DRUMMER WITH AN  
ANNOTATED BIBLIOGRAPHY OF THE  
ISSUES FROM 1961 TO 1976

by

Calvin Alonzo Bolton

A Dissertation Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
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Approved by

  
dissertation advisor

BOLTON, CALVIN ALONZO, D.M.A. A History of the Ludwig Drummer with an Annotated Bibliography of the Issues from 1961 to 1976. (1994) Directed by Dr. Cort McClaren. 188 pp.

The Ludwig Drummer was the longest-running percussion publication of the twentieth century. The first series of issues documented percussion products and players from the early 1920s to 1948. The second series was published from 1961 to 1976. Although the Ludwig Drummer was widely distributed, no public library holds a complete set of issues, and the information in the Ludwig Drummer has previously been unavailable.

A network of percussion professionals was established in the United States and Canada in order to combine resources and compile a complete set of the known issues. Each article in the issues from 1961 to 1976 was annotated and indexed to create a single document for reference purposes.

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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TABLE OF CONTENTS

	Page
APPROVAL PAGE . . . . .	ii
ACKNOWLEDGEMENTS. . . . .	iii
LIST OF TABLES. . . . .	v
LIST OF ILLUSTRATIONS . . . . .	vi
CHAPTER	
I. INTRODUCTION . . . . .	1
Data Collection Procedures. . . . .	18
II. CONTENTS OF THE <u>LUDWIG DRUMMER</u> 1961-1976 . . . . .	24
III. A BRIEF HISTORY OF THE LUDWIG DRUM COMPANY . . . . .	33
IV. ANNOTATED BIBLIOGRAPHY . . . . .	42
Format of the Bibliographic Citations . . . . .	43
Format of the Annotations . . . . .	43
Biographical Information About the Authors. . . . .	44
Photograph Lists. . . . .	44
Independent Photograph Captions . . . . .	44
V. CONCLUSIONS. . . . .	168
BIBLIOGRAPHY. . . . .	171
APPENDIX A. A LIST OF <u>LEEDY DRUM TOPICS</u> 1923-1941 . . . . .	174
APPENDIX B. CONTRIBUTING AUTHORS TO THE <u>LUDWIG DRUMMER</u> 1961-1976 . . . . .	176
APPENDIX C. INDEX TO THE ANNOTATIONS OF CHAPTER IV. . . . .	178

LIST OF TABLES

Table	Page
1. EXTANT <u>LUDWIG DRUMMER</u> ISSUES FROM THE 1920S . . . . .	7
2. EXTANT <u>LUDWIG DRUMMER</u> ISSUES FROM THE 1930S . . . . .	9
3. THE SECOND SERIES OF THE <u>LUDWIG DRUMMER</u> : ISSUES FROM THE 1960S AND 1970S. . . . .	14
4. UNIVERSITY LIBRARIES WITH CATALOGUED <u>LUDWIG DRUMMER</u> ISSUES. . . . .	15
5. OTHER LIBRARIES WITH CATALOGUED <u>LUDWIG DRUMMER</u> ISSUES. . . . .	16
6. THE <u>LUDWIG DRUMMER</u> ISSUES WILLIAM F. LUDWIG, JR., PROVIDED FOR THIS RESEARCH.. . . .	20
7. SOURCES OF INFORMATION AND/OR <u>LUDWIG DRUMMER</u> ISSUES FOR THIS RESEARCH . . . . .	22
8. THE EXTANT <u>LUDWIG DRUMMER</u> ISSUES. . . . .	23
9. BULLETINS OF THE NATIONAL ASSOCIATION OF RUDIMENTAL DRUMMERS INCLUDED IN THE <u>LUDWIG DRUMMER</u> 1961-1976 . . . . .	26
10. EDITORS OF THE <u>LUDWIG DRUMMER</u> 1961-1976 . . . . .	27
11. ADVERTISEMENTS IN THE <u>LUDWIG DRUMMER</u> 1961-1976. . .	29-31
12. <u>LUDWIG DRUMMER</u> ISSUES INCLUDED IN THE ANNOTATED BIBLIOGRAPHY . . . . .	42
13. <u>LEEDY DRUM TOPICS</u> . . . . .	174

LIST OF ILLUSTRATIONS

ILLUSTRATION	Page
1. FORMAT OF THE ANNOTATIONS . . . . .	45

CHAPTER I  
INTRODUCTION

Periodicals often serve as primary sources of information for music educators and performers. A considerable number of periodicals focus on specific areas of study such as music theory, music history, music education, and performance practice. Music periodicals that deal with specific subject areas include Early Music, Jazz Times, Journal of Music Therapy, Percussive Notes, Instrumentalist, Clavier, Journal of Music Theory, and Music Educators Journal.

While professional associations and societies often publish magazines or scholarly journals for the benefit of their members, manufacturers of musical instruments, music publishers, and other agents within the music industry also provide publications to interested clientele. Many aspects of the music industry are promoted through publications designed to attract specific audiences as well as to sell products. Catalogues and brochures are regularly distributed to inform the public of products and services. Instrument manufacturers often distribute materials to promote specific brands of instruments.

Instrument manufacturers generally advertise in periodicals that attract specific markets. Occasionally,

manufacturers establish in-house publications as a means of advertising their products. During the 1920s, three drum manufacturers initiated their own publications in an effort to promote percussion education and their own brand of instruments. These manufacturers included Leedy Drum Company, Premier Drum Company, and Ludwig & Ludwig Drum Company.

Leedy Drum Company published twenty-nine issues of Leedy Topics from 1923 until 1941. Premier published at least eleven issues of The Drummer from 1928 until the early 1930s. Ludwig & Ludwig, which later became Ludwig Drum Company and ultimately Ludwig Industries, published a minimum of forty Ludwig Drummer issues from the early 1920s until 1976.

The most enduring of the three publications proved to be the Ludwig Drummer. Published intermittently for over fifty years, the Ludwig Drummer was the longest-running percussion magazine of the twentieth century. Each issue included a variety of articles about percussion which were written by the most celebrated teachers and performers of the time. Articles in the Ludwig Drummer focused on all areas of percussion performance and pedagogy, including percussion ensemble, orchestral techniques, marching percussion, drum set styles, and keyboard percussion. Reviews of the latest percussion music and recordings were also included in the Ludwig Drummer.

In addition to articles and reviews, the Ludwig Drummer

served to advertise the broad variety of Ludwig products. Percussion instruments and accessories manufactured by Ludwig were advertised throughout each Ludwig Drummer issue. Advertisements ranged in length from a single line listing the product to several multi-colored pages.

In addition to articles and advertisements, the Ludwig Drummer contained many rare photographs of amateur drum corps, professional players, and student percussionists at all levels of instruction. The photographs in the Ludwig Drummer represented diverse percussion activities, from the activities of the United States military bands to international percussion events. Photographs illustrated proper instrument adjustment, maintenance procedures, and methods of holding drum sticks and mallets.

Since publication of the Ludwig Drummer was due in part to the financial stability of the Ludwig Drum Company, its appearance occurred during two separate periods of prosperity. The first series was printed from the early 1920s to 1948. The second series was published from 1961 through 1968 and included one issue in 1972 and one issue in 1976.

Throughout the history of the publication, all printing and distribution expenses were absorbed by the Ludwig Drum Company. The Ludwig Drummer was distributed through the mail at no cost to individuals, schools, and retail music stores on the publisher's list. The publication was available at

Ludwig displays during music conventions and trade shows.

The Ludwig Drummer was a primary source of information about percussion pedagogy. Beginning in the 1920s, the first series provided drum set instruction for playing dixieland, ragtime, big band swing, and various Latin rhythms. Articles about military-style marching percussion, including cymbals, rudimental snare drum, tenor drum, and bass drum, were regular features. Methods of playing concert and orchestral percussion instruments as well as information about drum maintenance and accessories were commonplace.

The first series of Ludwig Drummer issues presented information about keyboard percussion instruments, such as the xylophone, marimba, vibraphone, and bell-lyre. During the 1920s, the xylophone was a popular instrument for radio broadcasts and recordings. In the 1930s, marimba ensembles were touring the United States and Europe, instrumental groups began to use bell-lyres, and work on developing the vibraphone was well under way. The Ludwig Drummer featured these keyboard percussion instruments along with a variety of mallets and music.

Many notable percussion events were documented in the early issues of the Ludwig Drummer, such as the initial meeting of the National Association of Rudimental Drummers, the group responsible for the standardization of the American snare drum rudiments in the 1930s. Information about



percussion instruments in parades, concerts, and recordings were common in the Ludwig Drummer. In addition to reports about significant percussion events, new products such as cymbal stands, tunable tom toms, tom tom mounts, the height-adjustable high-hat, wire brushes, and percussion sound effects were presented as they were developed.

In the mid-1920s, retail music stores received an advanced mailing of the Ludwig Drummer so the stores could order and stock the newest Ludwig instruments. The magazine was distributed to individuals on the publisher's mailing list a few days later.<sup>1</sup>

The precise number of issues published in the 1920s may never be known. Volume/issue numbers were inconsistent in the late 1920s and, to date, the earliest known issue which has been located is number 10 of volume 1. It may be assumed that nine other issues of volume 1 were printed, but it is possible that the editors of the Ludwig Drummer started with a high issue number in order to keep abreast with a rival publication, Leedy Drum Topics which began in 1923.<sup>2</sup>

Only a few extant issues from the 1920s exist. Volume 1 number 10 of the Ludwig Drummer, published in April of 1926,

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<sup>1</sup>Joe M. Grolimund, "Tips from a Tapster," Ludwig Drummer 4, no. 5 (Fall 1928): 16.

<sup>2</sup>William F. Ludwig, Jr., interview by author, November 12, 1992. According to Mr. Ludwig, the Ludwig Drummer volume/issue numberings in the 1920's were likely to be inaccurate.

lacks any reference to any previous issues or the publication schedule. The four issues of volume 2, printed in 1926 and 1927, characterized the magazine as a quarterly publication. However, it is unlikely that volume 3 was published quarterly since the issue number of the single surviving edition is not sequential from 1927 to 1928. Volume 3 number 4, published in May 1928, was curiously followed in September of the same year by volume 4 number 5. Perhaps the first three issues of volume 3 and four issues of volume 4 were "special editions" with limited distribution, and no copies survive. No physical evidence has yet been discovered regarding these issues and no reference is made to them in existing issues. The publication of six special editions in 1927 and 1928, in addition to the "regular" issues of each year, is highly unlikely.<sup>3</sup> One might conclude that volume 4 number 5, based on the issue date and numberings of the previous issues, was actually volume 3 number 5.

After 1928, the Ludwig Drummer did not include volume or issue numbers. The absence of publication data may indicate that the editors, upon recognizing errors in numbering previous issues, simply discontinued the use of volume and

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<sup>3</sup>William F. Ludwig, Jr., interview by author January 30, 1992. Mr. Ludwig stated that the financial status of Ludwig & Ludwig during the late 1920s would have prohibited such a large number of issues. (Chapter III of this document provides information regarding the difficulties confronted by Ludwig & Ludwig during the late 1920s).

issue numbers for publication. The omission of the volume/issue numbers may also suggest an irregular schedule of publication. This was demonstrated in the June issue of 1929 where an editor described the Ludwig Drummer as being published "about three times a year."<sup>4</sup> The ten known Ludwig Drummer issues of the 1920s are listed in Table 1.

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TABLE 1. EXTANT LUDWIG DRUMMER ISSUES FROM THE 1920S.<sup>5</sup>

<u>Edition</u>	<u>Date</u>	<u>Volume</u>	<u>Issue</u>
April	1926	1	10
September	1926	2	1
January	1927	2	2
May	1927	2	3
September	1927	2	4
May	1928	3	4
Fall	1928	4	5
New Year	1929		
Spring	1929		
Fall	1929		

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Due to financial difficulties, William F. Ludwig, Sr., sold the Ludwig & Ludwig Drum Company in 1929 to the Conn Corporation, a manufacturer of musical instruments located in Indianapolis, Indiana. Conn already owned the Leedy Drum Company and claimed that its manufacturing facility was "the

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<sup>4</sup>Fred W. Miller, ed., Ludwig Drummer (Spring 1929): 2. This issue was listed as a "Special Spring Edition."

<sup>5</sup>Current research yields no evidence of issue numbers 1 through 9 of volume 1. It is assumed the issues were printed, however, William F. Ludwig, Jr., has suggested volume/issue numberings during the 1920's may not be accurate. An example is volume 4 number 5 that was most probably volume 3 number 5. Note the absence of volume/issue numbers after 1928.

largest drum factory in the world."<sup>6</sup> When the terms of the sale were completed, the Conn Corporation managed Leedy and Ludwig & Ludwig, and William F. Ludwig, Sr., worked for Conn. Both drum companies were advertised as separate entities although some of the drum parts were shared between the two product lines.<sup>7</sup>

Early in 1930, the Conn manufacturing facilities were moved to Elkhart, Indiana, where the Leedy Drum Division published Leedy Topics while the Ludwig & Ludwig Division published the Ludwig Drummer. Throughout the 1930s, both magazines were similar in format. Each publication featured professional and amateur players endorsing either Leedy or Ludwig & Ludwig products.

As a subsidiary of the Conn Corporation, Ludwig & Ludwig published ten issues of the Ludwig Drummer in the 1930s. The two issues of 1930 and 1931, along with the single issues of 1933, 1934, and 1936 were published as "Spring" or "Fall" editions. The single-year issues of 1937, 1938, and 1939 did not include the season of publication. However, the 1937 issue was published as a "Swing" edition which featured the popular big band style.

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<sup>6</sup>Rob Cook, comp., Leedy Drum Topics Complete from 1923 to 1941 (Anaheim Hills, California: Cedar Creek Publishing 1993), 243.

<sup>7</sup>John Aldridge, "From Ludwig & Ludwig To Ludwig Industries - And All Points Between," Not So Modern Drummer 7 (November 1989): 2.

The ten issues of the Ludwig Drummer published in the 1930s are listed in Table 2.

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TABLE 2. EXTANT LUDWIG DRUMMER ISSUES FROM THE 1930S.

<u>Date</u>	<u>Edition</u>
1930	Spring
1930	Fall
1931	Spring
1931	Fall
1933	Spring
1934	Spring
1936	Spring
1937	Swing
1938	
1939	

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While Ludwig & Ludwig published ten Ludwig Drummer issues in the 1930s, Leedy printed the same number of Leedy Drum Topics. Unlike the Ludwig Drummer, Leedy Drum Topics always included an issue number and the month of publication. A complete listing of the Leedy Drum Topics is included in Appendix A of this document.

In 1936, William F. Ludwig, Sr., resigned from the Conn organization in order to establish his own drum company. Within a short time and with very little investment capital, Mr. Ludwig founded the Wm. F. Ludwig Drum Company in Chicago, Illinois. Since the Conn Corporation owned the copyright to the "Ludwig" manufacturing name, William F. Ludwig, Sr., used his initials to name his new firm the W.F.L. Drum Company. The name "Wm. F. Ludwig" could only be placed on percussion

instruments as a signature in print smaller than "W.F.L."<sup>8</sup>

In March of 1940, the W.F.L. Drum Company published a complimentary publication called Drummer's Digest. Fred W. Miller, sales manager for W.F.L. and co-editor of the Ludwig Drummer in the late 1920s, served as editor. William F. Ludwig, Jr., was the assistant editor.<sup>9</sup> Drummer's Digest was identical to the Ludwig Drummer which was still owned by the Conn Corporation and published by Ludwig & Ludwig. The first edition of Drummer's Digest, which was only eight pages, was also the final edition due to the onset of World War II.<sup>10</sup>

During the 1940s, Conn continued to hold all manufacturing rights of the "Ludwig" name and printed only three Ludwig Drummer issues. There were single-year issues published in 1940 and 1941 before the United States entered World War II. After the war, a single issue was printed in 1948.

The 1948 issue was published with the altered title of The Ludwig & Ludwig Drummer; the only issue to include the full company name in the title. Also, the first reference in any Ludwig Drummer listing Ludwig & Ludwig as a division of

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<sup>8</sup>Paul Schmidt, History of the Ludwig Drum Company (Fullerton, California: Centerstream Publishing, 1991): 58.

<sup>9</sup>Fred W. Miller and William F. Ludwig, Jr., eds., "Wm. F. Ludwig Celebrates the Third Anniversary of New Drum Company," Drummer's Digest 1, no. 1 (March 1940): 1, 5.

<sup>10</sup>William F. Ludwig, Jr., interview by author, January 30, 1992.

Conn appeared on the first page of the 1948 issue, nineteen years after Ludwig & Ludwig was purchased by Conn. The Spring 1948 issue of the Ludwig Drummer was the final publication by Ludwig & Ludwig for the Conn Corporation.

Soon after World War II, Conn combined Leedy and Ludwig & Ludwig into a single company and marketed the Leedy-Ludwig brand of instruments. In the early 1950s, the Conn Corporation added the electronic organ to its product line and offered to sell the Leedy-Ludwig Company. In 1955, Bud Slingerland bought the Leedy product line, and William F. Ludwig, Sr., purchased the original Ludwig equipment as well as the manufacturing rights of his family name. At that time, Ludwig eliminated the W.F.L. Drum Company and named his new business the Ludwig Drum Company.

The absence of Ludwig Drummer issues from 1948 to 1955 was due in part to the expenses incurred by the Conn Corporation's research and development of the electronic organ. Likewise, after 1955, the Ludwig Drum Company faced considerable transition expenses in addition to the repair and replacement costs of the aging Ludwig machinery.<sup>11</sup> Due to these corporate expenses, the Ludwig Drummer was not printed again until September of 1961.

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<sup>11</sup>William F. Ludwig, Jr., interview by author, July 25, 1992. Most of the machinery was already used when William F. Ludwig, Sr., purchased the equipment in the mid-1930s for the W.F.L. Drum Company. The original Ludwig & Ludwig equipment, also used by Conn, was certainly due to be replaced.

During the first twenty years of publication, the Ludwig Drummer endured despite numerous difficulties. From the 1920s to the early 1940s, the publication was in direct competition with Leedy Drum Topics. In the 1930s, the Ludwig Drummer survived Conn's purchase of Ludwig & Ludwig, and, although the Great Depression limited the number of issues, the publication continued throughout the 1930s and into the 1940s. Even though World War II halted publication of the Ludwig Drummer for several years in the mid-1940s, a single issue was printed in 1948.

The early Ludwig Drummer issues, those of the 1920s, 1930s and 1940s, were significant because of their broad appeal to a generation of students, teachers, and performers interested in the latest percussion instruments and accessories. The development of drum set styles, keyboard percussion, and marching percussion can be traced through these issues. Articles from the early issues provide detailed accounts of percussion performances, pedagogical strategies, instrument development, and literature. Photographs of professional and amateur players from around the world reveal the increasing popularity of percussion from the 1920s through the 1940s.

After the 1948 issue, the Ludwig Drummer was not published again until 1961. Issues were mailed to individuals and retail music stores. Unlike the issues of the 1920s which



were mailed to music stores first, the "new" publication was mailed to consumers and stores at the same time, and instruments dealers did not receive an advance copy. The Ludwig Drummer was often available at Ludwig drum clinics and music conventions where Ludwig displayed products. By 1966, five years after resuming publication, the Ludwig Drummer reached an unprecedented circulation of over 200,000 copies per issue. Distributed throughout the United States and sixty-one foreign countries, the Ludwig Drummer was the most widely circulated magazine in the field of music at that time.<sup>12</sup>

The "new" Ludwig Drummer began with volume 1 number 1. Numbering the issues in this manner, along with the passing of time, allowed the first series of issues to nearly fade from memory. Many percussionists familiar with the issues of the 1960s were unaware of the Ludwig Drummer issues printed from the 1920s through the 1940s.

After the Fall issue of 1961, there were two issues each year from 1962 through 1968. The two issues of Volume 1 were published on an academic year schedule; issue number 1 was published in the Fall of 1961 and issue number 2 was released in the Spring of 1962. There was no volume 2 number 2 in this series since the publication schedule was revised to include

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<sup>12</sup>Dick Schory, Jerry Rzepecki, eds., "Ludwig Drummer Marks 5th Anniversary," Ludwig Drummer 6, no. 2 (Fall 1966): 2.

both issues of a volume into a calendar year. Volume 3 number 1 was published in the Spring of 1963, and volume 3 number 2 was published in the Fall of 1963. The second series of the Ludwig Drummer, the issues from the 1960s and 1970s, is listed in Table 3.

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TABLE 3. THE SECOND SERIES OF THE LUDWIG DRUMMER:  
ISSUES FROM THE 1960S AND 1970S.

DATE	VOLUME	ISSUE	SEASON
1961	Vol. 1	no. 1	Fall
1962	Vol. 1	no. 2	Spring
1962	Vol. 2	no. 1	Fall
1963	Vol. 3	no. 1	Spring
1963	Vol. 3	no. 2	Fall
1964	Vol. 4	no. 1	Spring
1964	Vol. 4	no. 2	Fall
1965	Vol. 5	no. 1	Spring
1965	Vol. 5	no. 2	Fall
1966	Vol. 6	no. 1	Spring
1966	Vol. 6	no. 2	Fall
1967	Vol. 7	no. 1	Spring
1967	Vol. 7	no. 2	Fall
1968	Vol. 8	no. 1	Spring
1968	Vol. 8	no. 2	Fall
1972	none given		
1976	none given		

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Foreign competition and labor costs created severe financial difficulties for Ludwig Industries in the late 1960s. Limited funding resulted in the publication of two Ludwig Drummer issues in the 1970s; one in 1972 and another in 1976. The 1976 Ludwig Drummer, printed to coincide with the bicentennial of the American Revolution, was the final issue.

Despite the large distribution in the United States and abroad, the Ludwig Drummer is not readily available today. University libraries currently holding catalogued issues of the Ludwig Drummer are listed in Table 4.

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TABLE 4. UNIVERSITY LIBRARIES WITH CATALOGUED  
LUDWIG DRUMMER ISSUES<sup>13</sup>

<u>SOURCE</u>	<u>UNIVERSITY LIBRARY</u>	<u>ISSUES CATALOGUED</u>
NST/OCLC	Colorado, Boulder	vols. 7 and 8
OCLC	Indiana, Bloomington	vol. 6 no. 2 through vol. 8 no. 2
OCLC	Maryland, College Park	vol. 1; vol. 2 no. 1; vols. 3-8
OCLC	Missouri, Columbia	vols. 7 and 8; 1972.
NST	Northwestern, Evanston	vols. 1 through 8; 1976 (missing vol. 7 no. 1)
OCLC	North Texas, Denton	vols. 5 through 8
OCLC	Southern Illinois, Carbondale	vol. 6 no. 2; vol. 7 no. 2; vol. 8 nos. 1 and 2; 1972; 1976.
NST	Southern Illinois, Edwardsville	vols. 7 and 8

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Other libraries with catalogued Ludwig Drummer issues are listed in Table 5 on the following page.

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<sup>13</sup>Source "NST" indicates university libraries listed in New Serial Titles 3:3544 (New York: R.R. Bowker Co., 1973). Source "OCLC" indicates university libraries listed on the OCLC computer network from May 22, 1991 to June 23, 1993. Telephone calls to each library confirmed catalogued issues as of December 7, 1992. Volume and issue numbers represent the second series of issues published from 1961 to 1976. Issue numbers 1 and 2 are included with each volume unless listed otherwise. There was no volume 2 number 2 in the second series, and the single issues of 1972 and 1976 did not include volume/issue numbers. Note the absence of first-series issues.

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TABLE 5. OTHER LIBRARIES WITH CATALOGUED  
LUDWIG DRUMMER ISSUES<sup>14</sup>

<u>SOURCE</u>	<u>LIBRARY</u>	<u>CATALOGUED ISSUES</u>
OCLC	Association for Higher Education Dallas, Texas	(consortia)
OCLC	Chicago Historical Society, Chicago, Illinois	vol. 4 no. 2
NST	Library of Congress Washington, D.C.	vols. 1-8
NST	New York Public Library New York, New York	vol. 1 (listed but not on shelf)

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Tables 4 and 5 show that no academic library has catalogued any pre-1961 Ludwig Drummer issues to date. While the reason is unknown, one might assume a lack of communication between the Ludwig Drum Company and libraries. Since the early issues were published intermittently by a manufacturer, librarians may have considered the Ludwig Drummer a catalogue instead of a serial publication. There

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<sup>14</sup>Source "N" indicates non-university libraries listed in New Serial Titles 3:3544. Source "O" indicates non-university libraries located through OCLC from May 22, 1991 to June 23, 1993. Telephone calls to each library confirmed catalogued issues as of December 7, 1992. As a consortia, the Association for Higher Education in Dallas does not shelve periodicals but serves as a database which includes holdings of various Texas libraries. The Association is included here because it is listed in OCLC as a source for Ludwig Drummer issues, even though the issues are actually located at the University of North Texas. The New York Public Library does not acknowledge missing issues and will only confirm that the material is "catalogued but not on the shelf." Volume and issue numbers represent the second series of issues published from 1961 to 1976. Issue numbers 1 and 2 are included with each volume unless listed otherwise. There was no volume 2 number 2 in the second series, and the single issues of 1972 and 1976 did not include volume/issue numbers. Note the absence of first-series issues.

are no records to indicate the Ludwig Drum Company attempted to place the publication in libraries. According to William F. Ludwig Jr., all company records relating to the Ludwig Drummer have been destroyed during the various transition periods of the Ludwig Drum Company.<sup>15</sup>

As indicated in Tables 4 and 5, some libraries have catalogued a few issues of the 1960s and 1970s. However no library currently has a complete set of issues. Some libraries may store Ludwig Drummer issues that have not yet been catalogued.<sup>16</sup>

Extant issues from both series are held by individual collectors. While some collectors are willing to photocopy their Ludwig Drummer issues for research purposes, the issues are generally unavailable to the majority of percussionists and historians. The absence of such a valuable source results in a serious void of knowledge about percussion instruments, players, pedagogy, and the general history of percussion for most of the twentieth century.

The historical significance of the Ludwig Drummer, along with the limited availability of issues, emphasizes the need to examine the history of the publication and assemble a

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<sup>15</sup>William F. Ludwig, Jr., interview by author, January 30, 1992.

<sup>16</sup>One example is the University of North Carolina at Greensboro. Professor Kent Williams donated several Ludwig Drummer issues from the second series to the University's Music Listening Center. The issues are not yet catalogued.

complete set of issues. Four years of research were devoted to this project, and the results are presented in this document using the following format. CHAPTER I, INTRODUCTION, provides an overview of the publication and subheading Data Collection Procedures describes how all of the extant Ludwig Drummer issues were located. CHAPTER II, CONTENTS OF THE LUDWIG DRUMMER 1961-1976, includes tables listing editors, advertisements, and bulletins which were included in the Ludwig Drummer. CHAPTER III, A BRIEF HISTORY OF THE LUDWIG DRUM COMPANY, provides information concerning the history of the original publisher of the Ludwig Drummer. CHAPTER IV, ANNOTATED BIBLIOGRAPHY, contains annotations for each article and photograph caption published in the Ludwig Drummer from 1961 through 1976. CHAPTER V, CONCLUSIONS, provides the summation of this research.

#### Data Collection Procedures

A variety of methods were used to assemble a collection of the extant Ludwig Drummer issues. Initial inquiries indicated that a complete set of issues was unavailable in any academic library. It was determined that any surviving issues, especially the issues of the first series, would be secured through individuals. A network of percussion enthusiasts, including editors of the Ludwig Drummer, authors, and collectors, was established through telephone

conversations, letters, the Percussive Arts Society, and interviews.

The first interview concerning the Ludwig Drummer was with William F. Ludwig, Jr., at the 1990 Percussive Arts Society International Convention in Philadelphia, Pennsylvania. Mr. Ludwig was extremely interested in the project and offered his full support to document the history of the Ludwig Drummer. In March of 1991, Mr. Ludwig forwarded his personal collection of issues from his home in Elk Grove, Illinois to the Ludwig factory in Monroe, North Carolina. At that time, his collection consisted of twenty-four complete Ludwig Drummer issues (original or photocopied) and a cover of another issue.

The William F. Ludwig, Jr., collection was a valuable source for the successful completion of this project; it provided nearly all the Ludwig Drummer issues of the second series and many issues from the first series. Mr. Ludwig's support of this project was essential in acquiring additional issues and information from other sources. Table 6, on the following page, lists the issues in the William F. Ludwig, Jr., collection that were catalogued at the Ludwig facility on March 25, 1991.

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TABLE 6. THE LUDWIG DRUMMER ISSUES WILLIAM F. LUDWIG, JR.,  
PROVIDED FOR THIS RESEARCH<sup>17</sup>

<u>Date</u>	<u>Issue</u>
1929	Fall
1931	Spring (cover only)
1931	Fall
1933	Spring
1934	Spring
1936	Silver Anniversary Edition
1939	
1940	
1941	Spring
1948	Spring
1962	Spring Vol. 1, no. 2
1962	Fall Vol. 1, no. 2
1963	Spring Vol. 3, no. 1
1963	Fall Vol. 3, no. 2
1964	Spring Vol. 4, no. 1
1964	Fall Vol. 4, no. 2
1965	Fall Vol. 5, no. 2
1966	Spring Vol. 6, no. 1
1966	Fall Vol. 6, no. 2
1967	Spring Vol. 7, no. 1
1967	Fall Vol. 7, no. 2
1968	Spring Vol. 8, no. 1
1968	Fall Vol. 8, no. 2
1972	
1976	

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In order to locate Ludwig Drummer issues catalogued by academic libraries, the Union List of Serials was reviewed in the Jackson Library of the University of North Carolina at Greensboro. A subsequent On-Line Computer Library Center (OCLC) computer search indicated additional libraries with catalogued issues of the Ludwig Drummer. All libraries with catalogued issues found in the Union List of Serials and in

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<sup>17</sup>Photocopies of the remaining extant Ludwig Drummer issues were later forwarded to William F. Ludwig, Jr., by this writer.



the OCLC are listed in Tables 4 and 5, on pages 15 and 16, of this document. Telephone inquiries to each library confirmed information obtained from the OCLC and the Union List of Serials.

Since a complete set of Ludwig Drummer issues was unavailable from any academic library, a network of individuals was established in an effort to locate additional issues. Individuals in the percussion field were informed of a Ludwig Drummer search via telephone conversations and letters. From 1991 through 1993, data was obtained through collectors in the United States and Canada. Editors of the Ludwig Drummer were consulted in addition to a number of individuals who contributed to the publication. Professional players, retail music dealers, and collectors generously provided copies of issues from their personal libraries. Interest in the research was stimulated by Calvin Bolton's presentation of "The History and Significance of the Ludwig Drummer" at the 1992 Percussive Arts Society International Convention in New Orleans, Louisiana.

The names of the individuals which provided useful information or actual issues of the Ludwig Drummer are listed in Table 7 on the following page. These individuals provided information ranging from additional contacts to unlimited use of their resources.

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TABLE 7. SOURCES OF INFORMATION AND/OR LUDWIG DRUMMER  
ISSUES FOR THIS RESEARCH

<u>NAME</u>	<u>ISSUE/INFORMATION AS</u>
William F. Ludwig, Jr.	<u>Ludwig Drummer</u> editor
Jim Sewrey	<u>Ludwig Drummer</u> editor
Bill Olive	percussion retailer
Mike Balter	percussion manufacturer
Maurie Lishon	percussion retailer
Jim Knapp	percussion enthusiast
Frank Deto	percussionist
Frank Bourke	percussionist
Dick Schory	<u>Ludwig Drummer</u> editor
Robert J. Southey	former Ludwig employee
Fredrick Fennell	percussionist/conductor
Rob Cook	percussion historian
Dan Paul	percussionist/collector
Dick Gerlach	<u>Ludwig Drummer</u> editor
Dan Armstrong	percussionist
Michael Lorenz	percussionist
Mark Hamon	percussionist

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Information from the individuals listed in Table 7 accounted for forty Ludwig Drummer issues. Although it is possible that additional issues from the 1920s may exist, the collectors/contributors listed above are enthusiastic about the compilation of so many Ludwig Drummer issues. All of the known Ludwig Drummer issues are listed in Table 8 on the following page.

TABLE 8. THE EXTANT LUDWIG DRUMMER ISSUES

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DATE	PUBLISHED AS	MONTH
1926	Vol. 1 no. 10	April
1926	Vol. 2 no. 1	September
1927	Vol. 2 no. 2	January
1927	Vol. 2 no. 3	May
1927	Vol. 2 no. 4	September
1928	Vol. 3 no. 4	Spring/May
1928	Vol. 4 no. 5	Fall/September
1929	Winter	New Year Issue
1929	Spring	Special Edition
1929	Fall	
1930	Spring	
1930	Fall	
1931	Spring	
1931	Fall	
1933	Spring	
1934	Spring	
1936	Spring Silver Anniversary Edition	
1937	Swing Edition	
1938		
1939		
1940		
1941	Spring	
1948	Spring	
1961	Vol. 1 no. 1	Fall
1962	Vol. 1 no. 2	Spring
1962	Vol. 2 no. 1	Fall
1963	Vol. 3 no. 1	Spring
1963	Vol. 3 no. 2	Fall
1964	Vol. 4 no. 1	Spring
1964	Vol. 4 no. 2	Fall
1965	Vol. 5 no. 1	Spring
1965	Vol. 5 no. 2	Fall
1966	Vol. 6 no. 1	Spring
1966	Vol. 6 no. 2	Fall
1967	Vol. 7 no. 1	Spring
1967	Vol. 7 no. 2	Fall
1968	Vol. 8 no. 1	Spring
1968	Vol. 8 no. 2	Fall
1972		
1976		

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## CHAPTER II

CONTENTS OF THE LUDWIG DRUMMER 1961-1976

For over fifty years, the Ludwig Drummer contained information about percussion performance, literature, and pedagogy from a manufacturer's perspective. The first series was printed from the early 1920s until 1948. The second series began in 1961 and concluded in 1976.

The first and second series were similar in content and purpose. Each included articles about percussion performance, news of percussion activities from around the world, and a number of advertisements showing professional players endorsing Ludwig products. The primary difference between the first and second series was the format. In most cases, the early issues consisted of brief articles printed in newspaper-style columns, while the second series presented fewer but much more comprehensive articles.

The issues of the 1960s and 1970s represent an important period in the development of percussion education and performance practice. During those years, many universities and colleges added percussion instructors to their faculties for the first time. The Ludwig Drummer frequently presented information on university instructors and their percussion programs. The Ludwig Drummer served as a conduit among

teachers, players, and students in America and abroad.

Ludwig Drummer issues from the 1960s and 1970s were a primary source for information concerning international percussion. A recurring column titled "The International Scene" or "The International Percussion Scene" included photographs and biographies of percussion players from many countries. Feature articles in several issues detailed percussion clinics and concerts throughout the world.

Due to the popularity of military bands after World War I, rudimental snare drumming became popular in the United States. In the early 1930s, the National Association of Rudimental Drummers (N.A.R.D.) was established to standardize and promote rudimental drumming. For many years, William F. Ludwig, Sr., and/or William F. Ludwig, Jr., were officers in the Association. During their terms of office in the 1960s and 1970s, the Ludwig's included news from the N.A.R.D. as a bulletin in the Ludwig Drummer. The "N.A.R.D. Bulletins" were included in the Ludwig Drummer in an attempt to recruit new members and inform a wider audience about N.A.R.D. activities.

Although the 1976 issue did not include a "Bulletin," William F. Ludwig, Jr., wrote "N.A.R.D. Reflections," and Bettie (Ludwig) Dodson concluded the series with "N.A.R.D. News, 1976." The N.A.R.D. Bulletins in the 1961-1976 issues

of the Ludwig Drummer are numbered according to publication date along with volume and issue numbers in Table 9.

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TABLE 9. BULLETINS OF THE NATIONAL ASSOCIATION  
OF RUDIMENTAL DRUMMERS INCLUDED IN THE  
LUDWIG DRUMMER 1961-1976.

<u>DATE</u>	<u>VOLUME/ISSUE</u>	<u>NARD BULLETIN</u>
1961	1/1	104
1962	1/2	106
1962	2/1	108
1963	3/1	110
1963	3/2	111
1964	4/1	112
1964	4/2	113
1965	5/1	114
1965	5/2	115
1966	6/1	116
1966	6/2	117
1967	7/1	118
1967	7/2	119
1968	8/1	120
1968	8/2	121
1972		122
1976		NARD Reflections NARD News, 1976

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N.A.R.D. members also shared their views in a regular column called "The Mailbag" and "The N.A.R.D. Mailbag." These columns included photographs and listed the achievements of professional and amateur percussionists. Many employees of the Ludwig Drum Company were N.A.R.D. members, and their work and musical performances were frequently described in the Ludwig Drummer.

Numerous editors contributed to the 1961-1976 Ludwig Drummer. An extensive number of anonymous articles were

written by the editors, William F. Ludwig, Sr., William F. Ludwig, Jr., and other members of the Ludwig Drum Company staff. The editors of the Ludwig Drummer from 1961 through 1976 are listed in Table 10.

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TABLE 10. EDITORS OF THE LUDWIG DRUMMER 1961-1976.

<u>DATE</u>	<u>VOLUME/ISSUE</u>	<u>EDITORS</u>
1961	1 - 1	Dick Schory, Thomas Kasten
1962	1 - 2	Dick Schory, Thomas Kasten
1962	2 - 1	Dick Schory, Myron Rosenthal
1963	3 - 1	Dick Schory, Gene Badal
1963	3 - 2	Dick Schory, Gene Badal
1964	4 - 1	Dick Schory, Gene Badal
1964	4 - 2	Dick Schory, Gene Badal
1965	5 - 1	Dick Schory; Production Manager: Gene Badal
1965	5 - 2	Dick Schory; Production Manager: Gene Badal
1966	6 - 1	Dick Schory, Jerry Rzepecki Production Manager: Gene Badal
1966	6 - 2	Dick Schory, Jerry Rzepecki Production Manager: Gene Badal
1967	7 - 1	Dick Schory, Jerry Rzepecki
1967	7 - 2	Managing Editor: Dick Schory Associate Eds. Jerry Rzepecki, Jim Sewrey
1968	8 - 1	Managing Editor: Dick Schory Associate Eds. Jerry Rzepecki, Jim Sewrey
1968	8 - 2	none listed
1972		none listed
1976		none listed

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In addition to "The International Percussion Scene" and the "N.A.R.D. Bulletin," the 1961-1976 issues featured two recurring columns. Bob Tilles, staff percussionist at the Columbia Broadcasting Studios in Chicago and percussion

instructor at Northwestern University, authored a column where he answered questions submitted by the readers of the Ludwig Drummer. The Tilles column began with volume 2 number 1 and continued through the 1976 issue. Norm Christian, son of Percussion Hall of Fame member Bobby Christian, wrote five articles entitled "For Swingers."

In addition to articles, the 1961-1976 Ludwig Drummer included a variety of advertisements. Advertisements ranged from a single line listing the price of certain product to multiple pages of illustrations about specific instruments. Advertisements frequently included photographs of professional players who endorsed Ludwig products. From 1961 to 1976, approximately 19 percent of the Ludwig Drummer pages included advertisements. With the exception of reviews of music published by other companies, all advertisements were for Ludwig products.

A survey of Ludwig Drummer advertisements supports the "total percussion" campaign initiated by the Ludwig Drum Company's Educational Department. This concept, in an effort to enhance percussion performance and sell more instruments, equally promoted all areas of percussion, such as drum set, keyboard instruments, marching percussion, and orchestral instruments. In addition to percussion instruments, Ludwig's Educational Department regularly advertised percussion music, method books, and recordings in the Ludwig Drummer. To



illustrate the diversity of the advertisements in the 1961-1976 issues, the advertisements are listed in Table 11 on the following pages.

TABLE 11. ADVERTISEMENTS IN THE LUDWIG DRUMMER  
1961-1976.

DATE	VOLUME/ISSUE	TOTAL PAGES	ADVERTISEMENT	LOCATION
1961	1 no. 1	36	drum set	2
"	" "		music	11
"	" "		new products	16
"	" "		Educational Dept.	17
"	" "		1962 Catalogue	18-19
1962	1 no. 2	32	snare drum	15
"	" "		keyboard percussion	16-17
"	" "		recordings/music	24-25
"	" "		new products	28
1962	2 no. 1	32	timpani	16-17
"	" "		new products/music	24-25
"	" "		total percussion	32
1963	3 no. 1	32	drum sticks	11
"	" "		1963 Catalogue	16-17
"	" "		bass drum pedal	23
"	" "		new products/music	24-25
"	" "		music	26
"	" "		timpani	32
1963	3 no. 2	36	snare drum	17-20
"	" "		new products/music	28-29
"	" "		1964 Catalogue	36
1964	4 no. 1	44	drum set	21-24
"	" "		drum sticks	33
"	" "		new products/music	36-37
"	" "		music/recording	44
1964	4 no. 2	44	music	2
"	" "		total percussion	21-24
"	" "		new products/music	36-37
"	" "		drum set	44

TABLE 11, Continued.

<u>DATE</u>	<u>VOLUME/ISSUE</u>	<u>TOTAL PAGES</u>	<u>ADVERTISEMENT</u>	<u>LOCATION</u>
1965	5 no. 1	44	drum set	5-6
"	" "		clinicians	22-23
"	" "		new products/music	24-25
"	" "		drum covers	31
"	" "		music	33
"	" "		recording	38
"	" "		vibes	39-40
1965	5 no. 2	44	drum sticks	3
"	" "		snare drum	5-6
"	" "		clinicians	12-13
"	" "		cymbals/artists	22-23
"	" "		new products/music	34-35
"	" "		drum covers	38
"	" "		keyboard percussion	39-40
"	" "		music	44
1966	6 no. 1	44	clinicians	4
"	" "		timpani	5-6
"	" "		cymbals/artists	22-23
"	" "		new products/music	32-33
"	" "		snare drum	39-40
"	" "		clinicians	44
1966	6 no. 2	48	practice pad	15
"	" "		music/recording	15
"	" "		cymbals/artists	24-25
"	" "		student drum kits	45
"	" "		new products/music	46-47
"	" "		music	48
1967	7 no. 1	48	drum set	24-25
"	" "		cymbals	27
"	" "		Jr. Percussion Kit	45
"	" "		new products	46-47
"	" "		music	48
1967	7 no. 2	48	drum set/artists	24-25
"	" "		books	37
"	" "		new products/music	46-47
"	" "		music	48
1968	8 no. 1	48	drum set	24-25
"	" "		cymbals/artists	26-27
"	" "		new products/music	46-47
"	" "		music	48

TABLE 11, Continued.

<u>DATE</u>	<u>VOLUME/ISSUE</u>	<u>TOTAL PAGES</u>	<u>ADVERTISEMENT</u>	<u>LOCATION</u>
1968	8 no. 2	48	drum set	2-3
"	" "		drum set/artists	24-25
"	" "		new products	46-47
"	" "		music	48
1972		40	drum set/artists	20-21
"			new products/music	24-25
"			P.A.S.	33
"			drum set/artists	38-39
"			Educational Dept.	40
1976		40	employee signatures	2-3
"			new products	14-15
"			timpani	19
"			drum set	20-22
"			Educational Dept.	39

One important feature of the issues of the 1960s and 1970s was the emphasis placed on military music. Information about military service bands in the United States was commonplace. A history of each band and photographs of auxiliary ensembles within each group, such as jazz ensembles and marching units, were presented in the Ludwig Drummer. A detailed biography of the director of each band was also included.

In addition to the biographies of military band leaders, background information about the author(s) frequently accompanied non-military articles as well. This information provided readers with a brief reference of the writer's experience and qualifications. Biographical information, if included with the original article, will be included with the

annotated bibliographies in CHAPTER IV of this document.

The Ludwig Drummer issues from 1961 to 1976 contained twenty-six photographs which were not part of an extended feature article. These independent photographs were submitted by drums corps, marching bands, college ensembles, and other individuals from around the world. References to photographs are documented in CHAPTER IV of this document under the heading "Independent Photograph Captions."

The Ludwig Drummer issues of the 1960s and 1970s included three cartoons dealing with humorous aspects of percussion. Two cartoons were presented in volume 1 number 2 of 1962: one by Walt Trag on page 11 and another on page 25 signed by Hoppes. Volume 4 number 1 of 1964 presented a four-box "B.C." comic by Johnny Hart on page 32.

From 1961 to 1976, articles on percussion performance, pedagogy, and literature were the mainstay of the Ludwig Drummer. These articles, along with photographs and advertisements, provided a unique accounting of the development of percussion pedagogy, performance practice, and instrument development in the United States from the perspective of one manufacturer.

## CHAPTER III

## A BRIEF HISTORY OF THE LUDWIG DRUM COMPANY

The Ludwig Drum Company has designed and manufactured percussion instruments for most of the twentieth century. Incorporated as Ludwig & Ludwig in 1909, the family-owned business eventually became Ludwig Industries, an international enterprise that dominated the percussion market in the early 1960s. Today, as a subsidiary of the Selmer Corporation, the Ludwig Drum Company continues to produce percussion instruments used by many students and professional players throughout the world.

The origins of the Ludwig Drum Company may be traced through William F. Ludwig (1879-1973) who, as a professional drummer during the first decade of the twentieth century, recognized the need for an improved bass drum pedal for drum set. A drum pedal that responded quickly was required in order play the brisk tempos used in the new musical style called ragtime.<sup>1</sup> Mr. Ludwig experimented with his own design and received a patent for his drum and cymbal playing

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<sup>1</sup>Paul William Schmidt, History of the Ludwig Drum Company, 12-13. Bass drum beater rods were previously connected to the top hoop of the drum where a long strap was tied from the beater rod to the pedal on the floor. This design did allow one drummer to play "double drums" (bass drum and snare drum simultaneously) but only at slow or moderate tempos.

apparatus in 1909. He and his brother, Theobald R. Ludwig (1889-1918), also a professional drummer, founded the Ludwig & Ludwig Drum Company in Chicago, Illinois in the Fall of 1909 to market the drum pedal.

The Ludwig & Ludwig bass drum pedal became an immediate success in the percussion community. The Ludwig brothers demonstrated the pedal wherever they performed, and the small drum company was deluged with orders for their exciting new product. When the Ludwigs were not performing or manufacturing drum pedals, they experimented with snare drum improvements such as the snare strainer, muffler, wire-wound snares, and drums which used two or three sets of different types of snares. They also manufactured various percussion sound effects such as railroad noises and animal sounds: lion roars, dog barks, and bear growls. The Ludwig's also marketed sound effects produced by other manufacturers.

In 1911 the Ludwig brothers hired their sister, Elizabeth, to manage the company books. Elizabeth Ludwig was married to Robert C. Danly, a tool designer for the International Harvester Company. It was Danly who suggested that the Ludwig drum pedal be manufactured from cast metal instead of wood. Danly's exceptional mechanical abilities and the Ludwig brothers keen awareness of percussion improvements led to the development of the first pedal-tuned timpani produced in America. The Ludwig brothers, assisted by Mr.

Danly, also developed the first cable-tuned timpani.

Ludwig & Ludwig products were favorably received by percussionists, and the small company prospered due to the rapidly expanding music industry during the second decade of the twentieth century. Vaudeville acts and radio shows were enhanced by percussion sound effects. Silent films also required sound effects and the owners of small theaters would hire a pianist and a drummer to supply the music. Large theaters would employ a full ensemble to accompany the silent pictures. The dependable instruments and personal service of the Ludwig family business met the needs of performing percussionists.

The Ludwig brothers continued to perform professionally and manage their thriving drum business until Theobald died suddenly during the influenza epidemic of 1918.<sup>2</sup> Upon the tragic death of his brother, William F. Ludwig devoted himself full-time to the family drum company which still carried the Ludwig & Ludwig name. After the death of Theobald Ludwig, Robert Danly left International Harvester to work full-time at Ludwig & Ludwig as vice-president and general manager.

Mr. Danly, with his superb mechanical expertise, was

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<sup>2</sup>William F. Ludwig, Jr., interview, November 13, 1992. Soldiers returning from World War I brought an influenza virus from Europe which killed thousands of Americans. Theobald Ludwig died on October 28, 1918.

influential in having Ludwig & Ludwig manufacture the first all-metal shell for banjos.<sup>3</sup> The all-metal shell banjo became a successful product since the instrument was immensely popular during the 1920s. It was relatively inexpensive, portable, and well suited for vaudeville acts.<sup>4</sup> In response to the popularity of the banjo, Ludwig and Ludwig published a separate magazine to promote their line of banjo products. In the 1929 Spring and Fall issues of the Ludwig Drummer, reference is made to the Ludwig Banjoist which was distributed on January 1, 1929. The Ludwig Banjoist was published and edited by the Ludwig Drummer staff with the assistance of banjo players Charles McNeil and John Hamilton. Ludwig & Ludwig marketed several types of banjos with prices ranging from \$75 to \$1,000.<sup>5</sup>

The demand for professional percussion instruments continued during the 1920s as percussionists were hired by

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<sup>3</sup>William F. Ludwig, Sr., "The Ludwig Story," Music Journal 27, no. 1 (January 1969): 55. Robert Danly's numerous contributions to Ludwig & Ludwig and the entire field of percussion were profoundly significant.

<sup>4</sup>Although it was a popular instrument, the expense of producing the metal-shell banjo contributed to the financial difficulties Ludwig & Ludwig experienced in the late 1920's.

<sup>5</sup>Fred W. Miller and Joe M. Grolimund, eds., Ludwig Drummer 2, no. 4 (September 1927): 4. Reduced business activity preceding the Great Depression and the decline in the banjo's popularity resulted in dramatic price reductions. In 1928, a Ludwig & Ludwig professional tenor banjo was advertised for \$50. By 1930, Ludwig & Ludwig banjos ranged from only \$19.85 to \$200.



dance bands in addition to the motion picture houses. Public school instrumental music programs were established in many cities, and the demand for quality student-model instruments also increased. The Veterans of Foreign Wars (VFW) sponsored drum corps festivals and parades around the country soon after World War I. These VFW events allowed amateurs to display their talents, and live drumming was heard in small towns in addition to the larger cities of the United States.

During this period, William F. Ludwig, Sr., was convinced that a magazine could serve to advertise Ludwig & Ludwig products as well as inform teachers and players about percussion events. The first issue, if indeed there was a volume 1 number 1, may have been published around 1923. As previously stated, only issue number 10 of volume 1, which was published in April of 1926, has been located.

Due to talking pictures which were developed in the late 1920s, many drummers were forced out of work. Subsequently, William F. Ludwig, Sr., sold the drum company to the C.G. Conn Corporation of Elkhart, Indiana. Conn already owned the Leedy Manufacturing Company, a drum company in Indianapolis, Indiana. Negotiations between the Ludwig and Conn companies began in 1927 and were completed in August of 1929.<sup>6</sup> Leedy and Ludwig & Ludwig combined their respective machinery and

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<sup>6</sup>William F. Ludwig, Jr., interview by the author, January 30, 1992.

moved to Elkhart in 1930 as part of the merger with Conn. The Ludwig & Ludwig sales office remained in Chicago and William F. Ludwig, Sr., was hired to work for Conn. Percussion instruments manufactured in Elkhart were produced with the Ludwig & Ludwig or Leedy name.

The Ludwig Drummer continued to be published by Ludwig & Ludwig during the 1930s while the Conn Corporation owned the company. During this period, only Ludwig products were advertised in the Ludwig Drummer, and no reference was made to Leedy instruments or the Conn Corporation.

In 1936, when Ludwig & Ludwig was listed as the No. 1 drum maker in the United States, William F. Ludwig, Sr., left the Conn Corporation to establish his own drum factory in Chicago.<sup>7</sup> By 1937, his new business, the Wm. F. Ludwig Drum Company, began manufacturing drum pedals and drums. In 1939, since Conn retained the rights to the Ludwig manufacturing name, Mr. Ludwig used his initials to rename his facility, the W.F.L. Drum Company. His son, William F. Ludwig, Jr., (1916-) worked part-time for the company in the summer of 1937 and returned to the business full-time in 1938.<sup>8</sup>

The W.F.L. Drum Company did very well until World War II

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<sup>7</sup>"Business and Finance," Time 28, no. 6 (August 10, 1936): 45.

<sup>8</sup>William F. Ludwig, Jr., interview by author, July 25, 1992. As a college student in 1937, Mr. Ludwig was limited to part-time employment.

when the younger Ludwig and many other company workers were drafted. The manufacturing facility was reduced to only sixteen employees.<sup>9</sup> In addition to the reduction in skilled labor, the majority of metal products were reserved for military purposes during the war, and the music industry primarily used wood products for instrument construction.<sup>10</sup>

Conn combined Leedy and Ludwig & Ludwig into a single Leedy-Ludwig product line shortly after World War II.<sup>11</sup> The Leedy-Ludwig brand of percussion instruments was manufactured until 1955 when the entire drum operation was offered for sale for \$180,000.<sup>12</sup> At that time, Bud Slingerland of the Slingerland Drum Company and William F. Ludwig, Sr., combined their resources and purchased the Leedy-Ludwig drum division from Conn. It took sixteen weeks to divide the production equipment as Ludwig and Slingerland argued over the tooling and dies.<sup>13</sup> Slingerland bought the Leedy line and Ludwig bought the production rights of his family name. When the negotiations were completed, the W.F.L. Drum Company became the Ludwig Drum Company.

During the first fifty years of operation, the Ludwig

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<sup>9</sup>William F. Ludwig, Sr., "The Ludwig Story," 73.

<sup>10</sup>Ibid.

<sup>11</sup>Schmidt, History of the Ludwig Drum Company, 58.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

Drum Company endured the loss of Theobald Ludwig, two World Wars, the Great Depression of the 1930s, intense competition from other manufacturers, and the purchase of Ludwig & Ludwig by the Conn Corporation. It continued as the W.F.L. Drum Company until the acquisition of the family name in 1955.

The 1960s proved to be a successful decade for the Ludwig Drum Company. With an expanded sales force and a rapidly growing export market, Ludwig Drum Company profits allowed for extensive expansion of their facilities, the renewing of the Ludwig Drummer, and the acquisition of ancillary businesses. In 1966, the Ludwig Drum Company purchased the Musser Marimba Company which designed marimbas, chimes, vibraphones, bells, and xylophones. Included in the Musser purchase was the Kitching Educational Classroom Instrument Company and the Kitching Scientific Company. Kitching Educational made instruments for elementary schools, and Kitching Scientific manufactured tuning forks. In 1968, Ludwig purchased the Schuessler Fiber Case Company of Chicago which made durable drum cases, harp trunks, and film shipping cases for the motion picture industry. Ludwig purchased the Schory and Steinbach Advertising Agency, however, the advertising agency was sold one year later.<sup>14</sup>

The success of Ludwig Industries during the 1960s proved

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<sup>14</sup>William F. Ludwig, Jr., interview by author, November 12, 1992.

to be in stark contrast to the rapidly changing percussion market of the 1970s. Electronic drums became popular, and the traditionally acoustic company elected not to pursue the new market. Manufacturing costs in Chicago began to escalate while competitors imported lower priced drums from southeast Asia. The predictably declining market led William F. Ludwig, Jr., to sell Ludwig Industries in 1981 to the Selmer Company of Elkhart, Indiana.<sup>15</sup> To lower production expenses, Selmer moved the drum machinery from Illinois to a new facility in Monroe, North Carolina.<sup>16</sup> At the time of this writing all Ludwig drums are produced in the North Carolina plant. Timpani and keyboard percussion instruments are still manufactured at the facility in La Grange, Illinois.

Since 1909, the Ludwig Drum Company has been a respected member of the percussion industry. Today, the company continues to provide percussion instruments for students and professional performers around the world.

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<sup>15</sup>Schmidt, History of the Ludwig Drum Company, 86.

<sup>16</sup>2806 Mason Street, Monroe, North Carolina, 28110.

CHAPTER IV  
 ANNOTATED BIBLIOGRAPHY OF THE LUDWIG DRUMMER  
 ISSUES 1961-1976

The annotated bibliography represents the articles found in the seventeen Ludwig Drummer issues from 1961 through 1976. Table 12 below lists these issues with their date of publication, volume, and issue number.

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TABLE 12. LUDWIG DRUMMER ISSUES INCLUDED IN  
 THE ANNOTATED BIBLIOGRAPHY.<sup>1</sup>

1961 Vol. 1, no. 1
1962 Vol. 1, no. 2
1962 Vol. 2, no. 1
1963 Vol. 3, no. 1
1963 Vol. 3, no. 2
1964 Vol. 4, no. 1
1964 Vol. 4, no. 2
1965 Vol. 5, no. 1
1965 Vol. 5, no. 2
1966 Vol. 6, no. 1
1966 Vol. 6, no. 2
1967 Vol. 7, no. 1
1967 Vol. 7, no. 2
1968 Vol. 8, no. 1
1968 Vol. 8, no. 2
1972
1976

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The following sub-headings, placed before the annotations, are provided to assist the reader: Format of the Bibliographic Citations, Format of the Annotations,

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<sup>1</sup>There was not a volume 2 number 2 issue in the 1960's.

Biographical Information About the Authors, Photograph Lists, and Independent Photograph Captions.

#### FORMAT OF THE BIBLIOGRAPHIC CITATIONS

The bibliographic citation and the annotations of the Ludwig Drummer articles are alphabetized according to the author's last name. Citations are numbered to quickly locate the article(s) by a particular author or term as indexed in Appendixes B and C of this document. If the article was unsigned, it is placed in the "Anonymous" section and alphabetized by the first word in the title of the article. The author (if given, Anonymous if not) is followed by the title of article, volume number, issue number, publication date, and page number(s).

#### FORMAT OF THE ANNOTATIONS

The annotations, which follow the bibliographic citation separated by one blank line, are intended to provide the reader with a brief summary of the articles appearing in the Ludwig Drummer from 1961 to 1976. In most cases, where the title provides a general explanation of the article, the annotation consists of a one- or two-sentence summary. For articles which presented information other than what is suggested by the title, the annotation provides a broad overview of the topics presented.

#### BIOGRAPHICAL INFORMATION ABOUT THE AUTHORS

The Ludwig Drummer frequently provided biographical information concerning the authors. This information is valuable to the researcher who seeks data concerning the author at the time the article was written. Biographical information, if included with the original article, will be listed at the end of the annotation separated by one blank line after the heading of "AUTHOR INFORMATION." The AUTHOR INFORMATION has not been edited in any way by this writer from what was originally printed in the Ludwig Drummer.

#### PHOTOGRAPH LISTS

The majority of articles in the Ludwig Drummer included photographs. These photographs include individuals and ensembles from around the world. Like the articles, these photographs are a valuable resource for individuals seeking information regarding percussionists, bands, drum corps, instruments, and percussion activities in the 1960s and 1970s. Photographs which accompanied articles in the Ludwig Drummer are listed in this chapter after the annotation.

#### INDEPENDENT PHOTOGRAPH CAPTIONS

Most of the photographs in the Ludwig Drummer appeared within articles or advertisements. However, the editors did include twenty-six photographs of individuals, marching units, percussion ensembles, etc., which were not associated



with a feature article. The captions for these photographs are included in the annotations under the heading of "Independent Photograph Captions." Figure 1 illustrates the format of the annotations.

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ILLUSTRATION 1. FORMAT OF THE ANNOTATIONS

number	author	title of article	publication data
441	Tilles, Bob.	"The Show Drummer."	<u>Ludwig Drummer</u> 2, no. 1 (Fall 1962): 6-8.

Bob Tilles describes the fundamentals of show drumming: accurate counting, sight reading, remembering tempos, control of dynamics, and style. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Bob Tilles heads the Percussion Department at De Paul University's Music School and is an instructor at Roy C. Knapp Drum Center. He is in his eleventh year on the CBS staff.

annotation and photograph list

author information

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- 1 Abrams, Max. "Simplifying Notation for Better Sight Reading." Ludwig Drummer 7, no. 1 (Spring 1967): 20.

To facilitate sight reading on drum set, Max Abrams recommends that each beat be grouped individually with tom tom notes circled on the second and fourth spaces and snare drum rhythms always notated in the third space. [The article included thirteen musical examples.]

- 2 Akins, Thomas. "The Complete Player." Ludwig Drummer 6, no. 1 (Spring 1966): 29, 36.

Thomas Akins provides a humorous view of the skills required to be a percussionist. To be successful, Akins suggests that a performer should be 20% mechanic, 10% athlete, 20% scientist, 10% genius, and 40% musician. [The article included a photograph of Thomas N. Akins.]

AUTHOR INFORMATION: Thomas Akins is solo timpanist with the Indianapolis Symphony Orchestra. He graduated from the College-Conservatory of Music of Cincinnati, where he studied with Edward B. Wuebold, Jr. He has also studied with Fred Begun of the National Symphony. He has been a frequent recital soloist and has been soloist in timpani concerti by Robert Parris and Werner Tharichen.

- 3 \_\_\_\_\_ . "The Timpani Concerto, An Artist's Expression." Ludwig Drummer 5, no. 1 (Spring 1965): 30-31.

Eight timpani concerti are described by Thomas Akins. The compositions include: 1) "Capricietto for Timpani and String Orchestra" by Ottmar Gerster; 2) "Concerto for the Timpani" by Jaromir Weinberger; 3) "Timpani Concertante" by Gene Gutsche; 4) "Sonatina" by Alexander Tcherepnine; 5) "Concerto for Timpani and Orchestra" by Harold Faberman; 6) "Concerto for Timpani and Orchestra" by Werner Tharichen; 7) "Concerto for Five Timpani and Orchestra" by Jorge Sarmientos; and 8) "Concerto for Five Kettledrums and Orchestra" by Robert Parris. [The article included a photograph of Thomas N. Akins.]

AUTHOR INFORMATION: Thomas Akins will graduate in June from the College-Conservatory of Music of Cincinnati. A student of Edward B. Wuebold, Jr. of the Cincinnati Symphony and Fred Begun of the National Symphony, Akins

has performed with the Cincinnati Symphony Orchestra. Currently Akins is timpanist of the Dayton Philharmonic, the Dayton Opera Association Orchestra, and the American Symphony Orchestra League summer orchestra. Akins will appear as guest soloist with the Roanoke, Virginia Symphony later this year.

- 4 Anderson, Jr. David. "Vibes and the Musical Hobbyist." Ludwig Drummer (1972): 32-33.

The vibraphone is an excellent instrument choice for the musical hobbyist as it can be played as a solo instrument or with other instruments in a combo. The vibraphone may be explored as both a chordal and a melodic instrument. [The article included a photograph of David W. Anderson.]

AUTHOR INFORMATION: Dr. David Anderson is the Vice-President and Director of Research with Max Factor of Hollywood, California.

- 5 Anonymous. "Afro Percussion and Olatunji." Ludwig Drummer 3, no. 1 (Spring 1963): 12.

Babatunde Olatunji came to America in the early 1950's from Nigeria, Lagos. Today, Olatunji and his ensemble continue to perform traditional African rhythms. [The article included the following photographs: Babatunde Olatunji; and two photographs of his ensemble.]

- 6 Anonymous. "Anno Domini: 1639." Ludwig Drummer 4, no. 1 (Spring 1964): 39.

[The article, most likely adapted from a court record, was printed with the original spelling.]

Be it ordered by the General Courte of the New Haven Coliny in America that one William Bassett, drummer of New Haven township, be relieved of his position immediately. He is charged with having appeared repeatedly on ye Sabbath mornings in a state of intoxication and unable to summon ye worshippers to devin services.

- 7 Anonymous. "A Young Lady With Questions!" Ludwig Drummer 3, no. 1 (Spring 1963): 23.

NARD member Betty Masoner asks about NARD's position on using a different grip for the left hand. The editors respond by writing "to each his own they say and change is what stimulates drumming."

- 8 Anonymous. "Argentina's Drumming Ambassador." Ludwig Drummer 4, no. 1 (Spring 1964): 31.

Carlos Gomez, known as "Cachito," has played throughout Argentina and the United States. As the only Argentinian drummer in this country, he has earned the reputation of being Argentina's Drumming Ambassador. [The article included a photograph of Carlos Gomez Cachito.]

- 9 Anonymous. "Barberton High School Swings with the All-Stars." Ludwig Drummer 4, no. 1 (Spring 1964): 35.

The 140-member Barberton (Ohio) "All Brass" High School Band, directed by Robert Hofstetter and Frank Masters, performed at the Annual College All-Star Pro-Football classic in Chicago. [The article included the following photographs: Drummers John McCall, Jerry Starkey, Mike Sanford, Jim Sheadel and Buddy Bosch performing with the Barberton High School Band; Drum Major Mike Sanford with Director Robert Hofstetter; Robert Hofstetter with assistant Frank Masters.]

- 10 Anonymous. "Bobby Christian...Music Personified!" Ludwig Drummer 7, no. 2 (Fall 1967): 4-6.

Bobby Christian is one of the most popular percussionists in the world. He writes for his own band, does studio work, and besides being a devoted family man, he still finds time to do research and develop new innovations in percussion instruments. [The article included eight photographs of Bobby Christian.]

- 11 Anonymous. "Brock's Marching Majorettes." Ludwig Drummer 3, no. 2 (Fall 1963): 11.

Consisting of five separate units ranging from 25 to 100 girls, Brock's Marching Majorettes combine for a

unit of nearly 300 marchers. [The location of this group was not provided. The article included the following photographs: Wm. F. Ludwig, Sr.; and Brock's Marching Majorettes.]

- 12 Anonymous. "Building of a Champion: The Cavaliers." Ludwig Drummer 1, no. 2 (Spring 1962): 22-23.

The Chicago Cavaliers Drum and Bugle Corps has officially dropped the word "Chicago" from their title and in the future shall be known as "The Cavaliers Drum and Bugle Corps." As VFW Jr. National Champions, the Cavaliers were undefeated during the 1961 season with a winning streak of 24 consecutive victories. [The article included a photograph of the Cavaliers Drum and Bugle Corps.]

- 13 Anonymous. "Care and Tuning of Your Snare Drum." Ludwig Drummer 4, no. 2 (Fall 1964): 35, 39.

Calf skin drum heads can be cleaned with cool water and mild hand soap. Plastic heads may be cleaned with a stiff brush, warm water, and kitchen cleaner. Tuning is a matter of taste, and the recent trend has been toward a resonant, crisp, higher-pitched sound. [The article included three photographs of a snare drum.]

- 14 Anonymous. "Carroll's House of Sound." Ludwig Drummer 4, no. 1 (Spring 1964): 3-5.

Located in New York's mid-Manhattan, Carroll's Musical Instrument Service serves the educator as well as recording companies, TV and radio networks, theaters, and symphony orchestras. [The article included the following photographs: Carroll Bratman; arranger Jimmy Carroll and Harry Breuer with a buzz-imba; Chinese chromatic bell "Crotales," a Lejon drum, and a buzz-imba; and a visiting percussionist trying out chromatic boo-bams and log drums.]

- 15 Anonymous. "Check That Drummer." Ludwig Drummer 3, no. 2 (Fall 1963): 15.

Tommy Check is a popular drummer in the New York area. [The article included a photograph of Tommy Check.]

- 16 Anonymous. "Chicago's Cradle of Celebrated Drummers." Ludwig Drummer 1, no. 1 (Fall 1961): 11.

The Roy C. Knapp Drum Center in Chicago is known throughout the country as the midwest "Cradle of Celebrated Drummers." The Drum Center's list of alumni includes the top teachers in the country. [The article included a photograph of Roy Knapp.]

- 17 Anonymcus. "Christian, Morello, and Schory to be Featured at Shell Lake Stage Band Camp." Ludwig Drummer 8, no. 1 (Spring 1968): 45.

The University of Wisconsin will sponsor a stage band clinic this June 24-30 and July 1-6 at Shell Lake. The clinic staff will include Jim Houston, Mark McDunn, Barry McDonald, Bobby Christian, Joe Morello, Dick Schory, and others. [The article included a photograph of Joe Morello performing with a jazz ensemble.]

- 18 Anonymous. "Dealer Features." Ludwig Drummer 6, no. 2 (Fall 1966): 40.

The article featured the following dealers: Phil Hulsey, G.I. Joe's, and Hart Music Company. [The article included a photograph of Phil Hulsey; Frank Pitter and Frank Toomey; and Bob Rosen and Jim Patterson with an unidentified person; and Mr. Hart of Hart Music Company whose first name was not provided.]

- 19 Anonymous. "Department of Percussion, Conservatory of Music, University of Missouri at Kansas City." Ludwig Drummer 7, no. 1 (Spring 1967): 16-17.

UMKC has an outstanding percussion program directed by Charmaine Asher Wiley. The University has one of the nation's most extensive percussion music libraries with over 400 titles. [The article included the following photographs: Charmaine Asher Wiley; and four photographs of the University of Missouri Percussion Ensemble and students.]

- 20 Anonymous. "Dick Schory's Wild World of Percussion."  
Ludwig Drummer 1, no. 1 (Fall 1961): 12-13.

Dick Schory pioneered the extensive use of percussion in hi-fidelity recording with his 1957 release "Music for Band, Baaroom, and Harp." This was the first percussion recording ever to hit the nation's "best seller" charts and remained there for over two years. Today, Schory has five RCA Victor best-sellers featuring his own Percussion Pops Orchestra. The National Academy of Recording Arts and Sciences nominated Schory for the Grammy award as "Best Arranger for 1960." [The article included the following photographs: Dick Schory and the Percussion Pops Orchestra; Marty Gold, Dick Schory, and Bob Simpson; Jerry Slosberg; Bobby Christian and Frank Rullo.]

- 21 Anonymous. "Dick Schory and His Percussion Pops Orchestra." Ludwig Drummer 3, no. 2 (Fall 1963): 1.

Dick Schory and his Percussion Pops Orchestra tour from coast to coast and perform at universities, community concert series, and special shows. [The article included a photograph of Dick Schory and his Percussion Pops Orchestra.]

- 22 Anonymous. "Dick Schory the 'Percussion King' On Record - On Tour." Ludwig Drummer 3, no. 2 (Fall 1963): 2.

Today, percussion is enjoying its greatest period of popularity. One reason for the increased awareness of percussion is Dick Schory, who has released 10 top-selling albums through RCA Victor. Schory was nominated for the "Grammy" in 1960 as best arranger of the year, and he was recently elected vice president of the National Academy of Recording Arts and Sciences. [The article included the following photographs: Dick Schory; and the "Politely Percussive" album.]

- 23 Anonymous. "Dick Schory to Tour Colleges with Orchestra." Ludwig Drummer 4, no. 1 (Spring 1964): 32.

Dick Schory will present his Percussion Pops Orchestra in special concerts at colleges and universities throughout the Midwest. The twenty musicians in the Schory Orchestra perform on over 200

different instruments. [The article included a photograph of Dick Schory.]

- 24 Anonymous. "Drummer Personalities." Ludwig Drummer 5, no. 1 (Spring 1965): 34.

The article featured Frankie Carlson and Mousey Alexander. [The article included the following photographs: of Frankie Carlson with Stan Kenton; and Mousey Alexander.]

- 25 Anonymous. "Drummer Survey No. 1." Ludwig Drummer 4, no. 1 (Spring 1964): 34.

The editorial staff of the Ludwig Drummer invites readers to respond to questions regarding their age, choice of percussion instruments, availability of private instruction, and performance goals.

- 26 Anonymous. "Drums Unlimited, Inc." Ludwig Drummer 4, no. 1 (Spring 1964): 39.

On November 23, 1963, Drums Unlimited opened on the eighth floor at 218 S. Wabash Avenue in Chicago, Illinois. Bill Crowden is President of Drums Unlimited, and he has worked in the percussion retail field for five years. [The article included the following photographs: the entrance door to Drums Unlimited; and Bill Crowden.]

- 27 Anonymous. "Drum World Loses Billy Gladstone." Ludwig Drummer 1, no. 2 (Spring 1962): 27.

At the age of 68, William "Billy" David Gladstone died on October 4, 1961. Known as one of the greatest drummers of his time, Bill Gladstone also developed special drums, batons, and other musical equipment including the famous Billy Gladstone practice pad.

- 28 Anonymous. "Extending the Excise Tax Exemption on Musical Instruments." Ludwig Drummer 3, no. 2 (Fall 1963): 32.

Various national musical organizations are hopeful that the present excise tax of 10% applying to the



purchase of musical instruments may be exempted for instruments used for educational purposes. Presently, only instruments purchased directly by schools are exempted while individual purchases are taxed.

- 29 Anonymous. "Features of Note." Ludwig Drummer 7, no. 1 (Spring 1967): 38-39.

The article featured Daveau Music Company, Drums Unlimited, Yeager's Music Store, Mission Music Company, and George Frock at the University of Texas. [The article included the following photographs: Don Craig and Ron Slama of Daveau Music Company; two photographs of Bill Crowden at Drums Unlimited; Joe Morello at Yeager's Music Store; the "Blende Blenders" for Mission Music Company; and George Frock.]

- 30 Anonymous. "Features of Note." Ludwig Drummer 7, no. 2 (Fall 1967): 38-39.

The article featured Michael Dreves, Dino Danelli and the Young Rascals, Johnny Gillick, Hank Larson, Nick Ravine, Ed Holtz, and John J. Tatgenhorst. [The article included the following photographs: Michael Dreves, Dino Danelli; and Dino Danelli with the Young Rascals; Johnny Gillick; Hank Larson, Nick Ravine, Ed Holtz, and their wives; and John J. Tatgenhorst.]

- 31 Anonymous. "Features of Note." Ludwig Drummer 8, no. 1 (Spring 1968): 38-39.

The article featured the Las Vegas Percussion Quartet, Michael L. Dreves, Steve McNeley, Bob Thiele and Jimmy Gordon, the Northeast Louisiana State College Percussion Ensemble directed by Gerald Unger, Joe Morello, and Bobby Christian. [The article included the following photographs: Leo Camera, Howard Agster, Roger Rampton, and Frank Gagliardi of the Las Vegas Percussion Quartet; Michael L. Dreves; Steve McNeley with Val Carroll and George Wilkinson; Bob Thiele with Jimmy Gordon; the Northeast Louisiana State College Percussion Ensemble; Joe Morello and Bobby Christian.]

- 32 Anonymous. "Features of Note." Ludwig Drummer 8, no. 2 (Fall 1968): 38-39.

The article featured the Carnegie-Mellon Percussion Ensemble, Marlyce Beal, Bob Tilles, Frank Arsenault, and the Dassel High School Band from Dassel, Minnesota. [The article included the following photographs: the Carnegie-Mellon Percussion Ensemble conducted by Stanley Leonard; Marlyce Beal; Bob Tilles; Frank Arsenault, Michael Polovitz (Director of the University of North Dakota Bands), John Halvorson (owner of Popplers Music Shop), and John Moos (Ludwig's West-Central Regional Manager); and the Dassel High School Band.]

- 33 Anonymous. "Fiberwood...A Revolutionary New Development in Drum Sticks." Ludwig Drummer 5, no. 2 (Fall 1965): 3.

Ludwig Drum Company is introducing a new line of drum sticks called "Fiberwood." The sticks were developed by the Fiberwood Corporation of Carlsbad, California under the direction of Robert Brillhart, President of Fiberwood. Fiberwood sticks will be available by January 1, 1966. [The article included a photograph of Robert Brillhart, William F. Ludwig, Jr., and Ludwig Sales Manager, F. K. Pepper.]

- 34 Anonymous. "Franks Drum Shop Celebrates 30 Years in Business." Ludwig Drummer 8, no. 1 (Spring 1968): 36-37.

On February 28 of this year, Franks Drum Shop, located at 226 S. Wabash in Chicago, Illinois, celebrated its 30th anniversary as a retail outlet of percussion instruments. Owned by Maurie and Jan Lishon, the success of the store is evidenced in the growth and expansion of the business. [The article included the following photographs: opening day at Franks Drum Shop attended by Howard Ernie (President and founder of American Rawhide, now deceased), Ralph Smith (NBC staff percussionist, now deceased), Frank Gault (founder of Franks Drum Shop), John Noonan, Eddie Shea (deceased drummer with Kay Kyser), Bobby Christian, Maurie Lishon, Ormond Downes (drummer with Ted Weems, now deceased), and Mrs. Bobby Christian; Franks Drum Shop as it looks today with Dick Kraft (current President of American Rawhide), Roy Knapp, Frank Gault, John Noonan, Bob Jamison (salesman at Franks), Bobby Christian, Maurie

Lishon, Chuck Lishon (Maurie's son), and Mrs. Bobby Christian; Frank Gault and Maurie Lishon pose with a picture of the opening day; Maurie and Jan Lishon with their son, Chuck; John Noonan, Frank Gault, Bobby Christian, Dick Kraft, Maurie Lishon and Roy Knapp clowning around with gigantic drum sticks at the 30th Anniversary celebration; Maurie Lishon, Frank Gault, Bobby Christian, and John Noonan who are the remaining four men of the original first visitors to Franks Drum Shop.]

- 35 Anonymous. "Fred Fennell and Mercury Release The Civil War Volume 2." Ludwig Drummer 4, no. 1 (Spring 1964): 33.

Past issues of Ludwig Drummer informed you of the stupendous two-record album produced by Dr. Frederick Fennell and the Eastman Wind Ensemble entitled "The Civil War - Fort Sumter to Gettysburg." Volume 2 - "Gettysburg to Appomattox" has now been issued by Mercury Records. [The article included a photograph of "The Civil War" albums, Volumes 1 and 2.]

- 36 Anonymous. "Fritz Berger, the Wizard of the Swiss Rudiments." Ludwig Drummer 3, no. 2 (Fall 1963): 15.

On April 22, 1963, Dr. Fritz Berger died in Basel, Switzerland. Dr. Berger was internationally known for his work with Swiss rudiments and was considered the foremost exponent of the Swiss rudimental style of drumming. [The article examples of Swiss notations.]

- 37 Anonymous. "Gary Burton and his "Groovy" Sound of Music." Ludwig Drummer 5, no. 1 (Spring 1965): 38.

"The Groovy Sound of Music" (RCA Victor LPM/LSP 3360) features Gary Burton, one of the most amazing young jazz talents of our time. Burton's versatility as an arranger and a unique performer is obvious throughout this recording of Richard Rodgers tunes from "The Sound of Music." Gary McFarland, another gifted writer-vibist, also arranged for the album. [The article included a photograph of "The Groovy Sound of Music" album.]

- 38 Anonymous. "Ginger Hulet- A One-Girl Variety Show." Ludwig Drummer 2, no. 1 (Fall 1962): 22.

At age 16, Ginger Hulet, a virtuoso bell ringer from Hutchinson, Kansas, has made numerous appearances on the local, state, and national levels. Ginger plays the 73 notes in "You're a Grand Old Flag" in just under 32 seconds. She uses five sets of bells in her act. [The article included a photograph of Ginger Hulet.]

- 39 Anonymous. "Grandma Weber's A Swinger." Ludwig Drummer 4, no. 2 (Fall 1964): 16.

Mrs. Anna Weber of Chicago, Illinois plays jazz drums and recommends pedal work as good exercise for anyone who has arthritis in the legs. [The article included a photograph of Anna Weber.]

- 40 Anonymous. "Happy Birthday Enid Legionettes." Ludwig Drummer 2, no. 1 (Fall 1962): 8.

The Enid Legionettes, an all-girl drum corps from Enid, Oklahoma, held their first Great Plains Association Drum and Bugle Corps Contest last July in commemoration of their silver anniversary. Founded in 1937, The Enid Corps is still sponsored by American Legion Post 4. [The article included a photograph of the Enid Legionettes.]

- 41 Anonymous. "Here, There, and Everywhere." Ludwig Drummer 3, no. 1 (Spring 1963): 26-27.

The article featured Kenneth Bennett; William F. Ludwig, Sr.; Angelo Stella; Elden C. Bailey; the North American Air Defense Command Band led by L/Col. Mark Azzolina; Dick Meyer, Harvey Brooks, and Tom Roberts of "The Notables," Father George Wiskirchen; Tom Wood; George Southgate, Jr.; the Lebanon (Missouri) High School Band directed by Jerry Hoover; the 1962 New York Trade Show; Stan Lee; and Carl E. Gainer. [The article included the following photographs: William F. Ludwig, Sr. and Kenneth Bennett; Angelo Stella; Elden C. Bailey; Elden C. Bailey's book; Joe Morello with the North American Air Defense Command Band; "The Notables"; George Southgate, Jr.; the Lebanon High School drum section; Wm. F. Ludwig, Sr., Jo Jones, Dick Schory, Ed Thigpen, and Joe Morello; Stan Lee; and Carl E. Gainer.]

- 42 Anonymous. "Historical Impressions." Ludwig Drummer 3, no. 1 (Spring 1963): 21.

Too young to carry a rifle, Civil War drummer boys marched into battle with the troops. They stood under fire and drummed out commands. [The article included a photograph of a Civil War drummer boy.]

- 43 Anonymous. "Hollywood's Percussive Alvin Stoller." Ludwig Drummer 1, no. 1 (Fall 1961): 28.

A free-lance percussionist, Alvin Stoller plays for every major record company on the West Coast. [The article included a photograph of Alvin Stoller.]

- 44 Anonymous. "Illinois Wesleyan Percussion Ensemble." Ludwig Drummer 6, no. 2 (Fall 1966): 43.

Professor Robert Bankert is the Director of the Illinois Wesleyan University Percussion Ensemble in Bloomington, Illinois. [The article included a photograph of Robert Bankert and the Illinois Wesleyan University Percussion Ensemble.]

- 45 Anonymous. "In and Around Ludwig." Ludwig Drummer 1, no. 1 (Fall 1961): 26-27.

The article featured James H. Howard, Dick Gerlach, Ed Eble, Vern Bush, Dick Schory, F.K. Peppler, Roland Geisinger, Joe Landini, Phil Arnold, Bill Erskin, John Hollerich, Frank Hill, Henry Gilbert, Ed Zydel, Chuck Ivins, Robert Hill, and Robert Andre. [The article included the following photographs: Phil Arnold; and the Ludwig factory.]

- 46 Anonymous. "In and Around Ludwig." Ludwig Drummer 1, no. 2 (Spring 1962): 26-27.

The article featured Pablo Serrano, Alfredo Otero, Thomas A. Kasten, Russell Dowd, Sal Perrone, Kenny Malone, Manny Mitka, Dick Gerlach, Al Dines, Lottie Sienko, Rosemary Michaud, Sylvia Melendez, and Frank Arsenault, [The article included the following photographs: Pablo Serrano; Alfredo Otero; Russell Dowd, Sal Perrone, and Kenny Malone; Manny Mitka; Dick Gerlach

and Al Dines; Lottie Sienko; Rosemary Michaud and Sylvia Melendez; and Frank Arsenault.]

- 47 Anonymous. "In and Around Ludwig." Ludwig Drummer 2, no. 1 (Fall 1962): 27.

The article featured John Dieball, Tony Manturo, Miron Litvinski, Tommy Check, Hideo Shiraki, Marvin Kaplan, Myron Rosenthal, and Don Newbold. [The article included the following photographs: John Dieball with Wm. F. Ludwig, Sr.; Tony Manturo with Wm. F. Ludwig, Sr.; Miron Litvinski; Tommy Check, Hideo Shiraki, and Marvin Kaplan; and Myron Rosenthal.]

- 48 Anonymous. "Indiana University Building Outstanding Percussion Department." Ludwig Drummer 1, no. 1 (Fall 1961): 30.

Indiana University in Bloomington, Indiana is rapidly building one of the outstanding percussion departments in the country. Since George Gaber arrived two years ago, the new department is providing a complete course of study with an extensive ensemble program.

- 49 Anonymous. "Innovator...Individualist...Inspired Musician ... the 'Fantastick' Roy Haynes." Ludwig Drummer 6, no. 1 (Spring 1966): 13.

To watch and hear Roy Haynes perform is to experience the expression of a great jazz musician. Roy is famous for a great variety of dynamic levels, new time signatures, and sounds used to create unusual backgrounds. [The article included a photograph of Roy Haynes.]

- 50 Anonymous. "Interlochen Music Camp - Center for the Performing Arts." Ludwig Drummer (1972): 28-29.

The National Music Camp is the world's oldest and largest fine arts camp. F. Michael Combs, Jerry Hartweg, and Frank Tichy are the percussion instructors during the eight-week session. [The article included the following photographs: the High School Percussion Ensemble in the Interlochen Bowl directed by Michael Combs; Michael Combs with percussionists at the

Interlochen Percussion Building; National Music Camp faculty member Frank Tichy instructing girls in a beginning percussion class; an intermediate (junior high) percussion sectional rehearsal; and Scott Stevens, a senior from Grand Rapids, Michigan, who was a concerto winner with Milhaud's "Concerto for Percussion and Orchestra."]

- 51 Anonymous. "Jack Powell...The Great Vaudevillian for 45 Years." Ludwig Drummer 6, no. 1 (Spring 1966): 43.

In 1922, Wm. F. Ludwig, Sr., introduced Jack Powell to rudimental drumming. By 1930, Jack was earning \$3,000 per week in London. After forty-five years of professional drumming, Jack Powell is still active. [The article included a photograph of Jack Powell.]

- 52 Anonymous. "Jim Kaliamos Claims New Drumming Endurance Record!" Ludwig Drummer 6, no. 1 (Spring 1966): 42.

Jim Kaliamos has beaten Ron Wilson's 104 hour drumming endurance record by playing his Ludwig drums 106 hours, 8 minutes, and 45 seconds. Beginning at noon, May 25, 1966, Jim had to keep a steady beat on any percussion instrument without stopping. The tambourine allowed him to move around while still keeping the beat. [The article included two photographs of Jim Kaliamos.]

- 53 Anonymous. "Joe Morello Wins World's Jazz Crown." Ludwig Drummer 3, no. 1 (Spring 1963): 14-15.

Joe Morello is the first drummer to sweep of three of the world's leading jazz polls: Down Beat, Playboy, and the Music Maker (England). [The article included the following photographs: Joe Morello; Joe Morello at a clinic in England; two photographs of Joe Morello at a Madison, Wisconsin clinic; three photographs of Joe Morello at a Northwestern University clinic; Bill Ludwig Jr., Frank Arsenault, and Dick Schory watching Joe Morello at a clinic.]

- 54 Anonymous. "Jr. National Rudimental Champion." Ludwig Drummer 1, no. 2 (Spring 1962): 23.

The article featured Mitch Markovich. [The article included a photograph of Mitch Markovich.]

- 55 Anonymous. "Just Out!" Ludwig Drummer 6, no. 2 (Fall 1966): 34.

"Off the Record" is a collection of drum solos by Joe Morello transcribed from recordings of the Dave Brubeck Quartet. [The article included a photograph of "Off the Record."]

- 56 Anonymous. "Kenny Clare, The Pride of England's Drummers." Ludwig Drummer 3, no. 2 (Fall 1963): 14.

Kenny Clare is currently performing on a satire show for BBC TV called "That Was The Week That Was." As England's pioneer clinician, Kenny has devoted a great deal of time to clinic appearances sponsored by the Arbiter firm, Ludwig's exclusive distributor in England. [The article included two photographs of Kenny Clare.]

- 57 Anonymous. "Latest Look at Ludwig." Ludwig Drummer (1972): 4-5.

The article featured Wm. F. Ludwig Jr., Frank P. Baxpehler, James Sewrey, Vern Bush, Tom Steinbach, Ken Schory, and Al LeMert. [The article included the following photographs: Wm. F. Ludwig Sr.; Wm. F. Ludwig Jr.; Wm. F. Ludwig III; Frank P. Baxpehler; Vern Bush; James Sewrey; Tom Steinbach; Ken Schory; Al LeMert; the Musser-Kitching plant in LaGrange, Illinois; the Musser production line inside the LaGrange plant; and the addition to the Ludwig Drum Company plant.]

- 58 Anonymous. "Look Who's Playing PAISTE Formula 602 Cymbals Now!" Ludwig Drummer 8, no. 1 (Spring 1968): 26-27.

PAISTE Formula 602 cymbals have proven to be the finest on the market and are accepted by professionals everywhere. [The article included the following photographs: John Sumner; Freddie Gruber; John Boudreaux; Carl Burnett; Ray Price; Chuck Piscitello; Archie Taylor; Dennis Tatu; Art Blakey; Paulo Fernando; Bruno Carr; Bobby Harrison; Ralph Collier; Nick Fatool; Bobbie Stader; Richie Frost; Frankie Chavez; John Terry; Curtis Kirk; Joao Palma; Mark Stevens; Joe Tenney; Charlie Lodice; Billy Moore; Chico Batera; Johnny Klein; John Gillick; Maurice White; Chuck Glave; Tony Briglia; Alton Redd; Red Holt; and Tommy Gillen.]



- 59 Anonymcus. "Lou Singer...Percussion's Man About Hollywood." Ludwig Drummer 4, no. 2 (Fall 1964): 13.

Lou Singer is on daily call for the motion picture studios of Warner Brothers, Review, MGM, Walt Disney, Desilu, and Columbia. Lou has performed on many soundtracks, and he has made numerous television and radio appearances. [The article included a photograph of Lou Singer.]

- 60 Anonymous. "Louis St. Amant Elected to Soloist Hall of Fame." Ludwig Drummer 4, no. 1 (Spring 1964): 31.

Louis St. Amant of Madawaska, Maine, has been elected to America's High School Hall of Fame, sponsored by the School Musician. [The article included a photograph of Louis St. Amant.]

- 61 Anonymous. "Luchetti's Sponsors Ludwig Clinic." Ludwig Drummer 8, no. 2 (Fall 1968): 19.

The Luchetti Drum and Guitar Center in Albuquerque, New Mexico, recently sponsored a clinic by Dick Gerlach. Mr. Gerlach was joined by "The Checkers." Nick Luchetti is well known as a music educator and a respected percussionist in the southwest. [The article includes a group photograph of Dick Gerlach, Nick Luchetti, and The Checkers.]

- 62 Anonymous. "Ludwig Acquires Musser-Kitching to Complete Total Percussion Line." Ludwig Drummer 6, no. 2 (Fall 1966): 3-6.

William F. Ludwig, Jr., recently announced the purchase of Musser Inc. and the B.F. Kitching Company. Richard Richardson, former owner of the Musser and Kitching companies, has joined the Ludwig executive staff as Vice President in charge of the Musser/Kitching divisions. [The article included the following photographs: Wm. F. Ludwig, Sr. with Richard Richardson; Richard Richardson; a Pro-Vibe; the general offices; Roy Eichberger, one of the original Musser engineers consulting with craftsmen; Paul Fialkowski, another original Musser employee tuning bars; and seven photographs taken inside the factory.]

- 63 Anonymous. "Ludwig Acquires Wm. Schuessler Case Company." Ludwig Drummer 8, no. 1 (Spring 1968): 6-7.

William F. Ludwig, Jr., recently announced the purchase of the William Schuessler Case Company. Harold Schuessler, founder of the company, will become Superintendent, and Paul Kreft will be Assistant Superintendent. [The article included the following photographs: Wm. F. Ludwig, Sr. signing the purchase papers with Harold Schuessler; Paul Kreft inspecting new materials; Musser instrument cases in the final stages of production; and Harold Schuessler inspecting cases.]

- 64 Anonymous. "Ludwig Adds New Teaching Aids to Catalogue." Ludwig Drummer 3, no. 1 (Spring 1963): 28.

Ludwig now offers new teaching aids: Modern Mallet Method and Vibes for Beginners by Phil Kraus; Xylophone and Marimba Method by Florence Schaefer; Jazz Phrasing for Mallets by Johnny Rae; Reading and Technical Studies by Billy Dorn; Latin-American Rhythm Instruments by Morales-Adler; Authentic Bongo Rhythms and Authentic Conga Rhythms by Bob Evans, Timpani Method by Alfred Friese; Accents and Rebounds by George L. Stone; and Practical Percussion Studies by Bob Tilles.

- 65 Anonymous. "Ludwig Appointed Musser Distributor." Ludwig Drummer 1, no. 1 (Fall 1961): 30.

The Ludwig Drum Company has been appointed the national distributor for Musser mallet instruments.

- 66 Anonymous. "Ludwig Clinic Program in Action." Ludwig Drummer 4, no. 1 (Spring 1964): 28-30.

The article featured Joe Morello, Duane Thamm, Frank Arsenault, Dick Schory and his Percussion Pops Orchestra, William F. Ludwig, Jr., and William F. Ludwig, Sr. [The article included the following photographs: Joe Morello; Duane Thamm; Frank Arsenault with Ralph Levy, Douglas Emery, and Shelley Gilby; Dick Schory and the Percussion Pops Orchestra; Wm. F. Ludwig, Jr. and F.K. (Pep) Pepler; Leo Palas (Ludwig Eastern sales representative) and Wm. F. Ludwig, Jr.; Wm. F. Ludwig, Sr. and Howard Lyons.]

- 67 Anonymous. "Ludwig Clinicians Featured at Missouri Percussion Festival." Ludwig Drummer 7, no. 1 (Spring 1967): 26.

The Conservatory of Music at the University of Missouri in Kansas City and the Ludwig Drum Company sponsored a "Percussion Festival" organized by Charmaine Asher Wiley. Featured clinicians were Dick Schory, Frank Arsenault, Norm Christian, and Gary Burton. The premier of "Barbaric Dane" by Joshua Missal concluded the program. [The article included the following photographs: Joshua Missal, Frank Arsenault, Charmaine Asher Wiley, Dick Schory, Gary Butron, and Norm Christian in a group picture; Gary Burton; Dick Schory; and Charmaine Asher Wiley conducting the University Percussion Ensemble.]

- 68 Anonymous. "Ludwig Conducts Study in Marching Percussion." Ludwig Drummer 2, no. 1 (Fall 1962): 21.

The Ludwig Educational Department conducted a study at the recent Conductors Conference at the University of Michigan. The study was organized by Dick Schory, head of the Ludwig Educational Department and Dr. William D. Revelli, Conductor of Bands at the University of Michigan. Frank Arsenault (Ludwig clinician), James Salmon (head of the University of Michigan percussion department), and William Curtin (graduate student in percussion) assisted in the study. [The article included three group photographs of Dick Schory, William Curtin, Frank Arsenault, and Jim Salmon.]

- 69 Anonymous. "Ludwig Continues Factory Expansion." Ludwig Drummer 5, no. 2 (Fall 1965): 2.

Work continues in the final stages on the most extensive factory expansion program in Ludwig history. The 40,000 square foot addition is nearly completed with full occupancy expected early in 1966.

- 70 Anonymous. "Ludwig Dealer Features." Ludwig Drummer 5, no. 1 (Spring 1965): 35.

The article featured the Professional Drum Shop, Clif Carver of Sherman Clay, and Gates Band Shop. [The article included the following photographs: Bob Yeager

and Chuck Molinari at the Professional Drum Shop; Clif Carver and Joe Morello; Joe Barry Mullins (head of the School of Music and Band Director at Northeast Louisiana State College in Monroe, La.), George Gates, and Gene Bates ( percussion instructor at Northeast Louisiana State College).]

- 71 Anonymous. "Ludwig Dealer Features." Ludwig Drummer 5, no. 2 (Fall 1965): 32-33.

The article featured the West Coast Drum Shop, Franks Drum Shop, and the Durlauf Music Shop. [The article included the following photographs: in the West Coast Drum Shop; Maurie Lishon in Franks Drum Shop; and Gordon Peters filling a shopping cart with percussion items; the crowd in the Brown Hotel of Louisville during a Joe Morello clinic; and Jack Winkler, Max Durlauf, Joe Morello, and John Roy.]

- 72 Anonymous. "Ludwig Dedicates New Factory." Ludwig Drummer 6, no. 1 (Spring 1966): 7-9.

The Ludwig Drum Company recently completed the most extensive single building project in its fifty-seven year history and the eighth major factory addition in less than ten years. [The article included the following photographs: Wm. F. Ludwig, Sr.; Dick Gerlach performing with a combo in the employee lunch room; the conference room containing part of Wm. F. Ludwig, Sr.'s drum collection; the new main office; the shipping room; the tool room; the Production Control Department; the Accessory Assembly Department; the drum assembly line; the Printing Department; the Educational Mailing Department; and the Tambourine Department.]

- 73 Anonymous. "Ludwig Drummer Marks 5th Anniversary." Ludwig Drummer 6, no. 2 (Fall 1966): 2.

This issue marks the 5th consecutive year of publication of the Ludwig Drummer. Twice annually, the Drummer is distributed world-wide as another free educational service of the Ludwig Drum Company. The Drummer has now reached an unprecedented circulation of over 200,000 copies per issue throughout the United States and 61 foreign countries. It is the most widely circulated magazine in the entire field of music. [The

article included a photograph of previous issues of the Ludwig Drummer.]

- 74 Anonymcus. "Ludwig Expands Again." Ludwig Drummer 4, no. 1 (Spring 1964): 39.

William F. Ludwig, Jr. discusses drum stick production with Al Gesicke, foreman of the Ludwig Drum Company's Stick Department, in the new 20,000 square-foot addition to the company's manufacturing complex in Chicago. The new building represents the sixth major plant expansion in the past decade and will house Ludwig's Stick and Beater, Bugle, Bell Lyre, and Tambourine Departments. [The article included a photograph of William F. Ludwig, Jr. and Al Gesicke in the Ludwig Drum Company's Stick Department.]

- 75 Anonymous. "Ludwig Expands Again." Ludwig Drummer 5, no. 1 (Spring 1965): 2.

The new building project at the Chicago factory will add 40,000 square feet of new office, shipping and production facilities to the manufacturing complex. The addition will double the size of the present main building and represents the eighth major factory addition in less than ten years. [The article included an architect's sketch of the new Ludwig plant.]

- 76 Anonymous. "Ludwig Expands Marketing Department." Ludwig Drummer 7, no. 2 (Fall 1967): 2-3.

Dick Schory, Ludwig Vice President in charge of Marketing, has recently reorganized his department. Jerry Rzepecki has been appointed Assistant Director of Advertising, Jim Sewrey will be the Assistant Director of Education, and Bill Chaloner will serve as Assistant Director of Marketing. [The article included the following photographs: Jerry Rzepecki; Dick Schory; Jim Sewrey; and Bill Chaloner.]

- 77 Anonymous. "Ludwig Featured by Belgium Dealer." Ludwig Drummer 1, no. 1 (Fall 1961): 35.

Ludwig products are always featured at the Persy Music House in Bruxelles, Belgium. Mrs. Yu Belang-Van Adorp is the general manager.

- 78 Anonymous. "Ludwig for the Professional's Sound."  
Ludwig Drummer 7, no. 2 (Fall 1967): 24-25.

Regardless of the musical style, Ludwig is the drum of choice for professional drummers around the world. [The article included the following photographs: Joe Morello; Roy Haynes; Colin Bailey; Red Holt; Maurice White; Ed Thigpen; Sol Gubin; Frank DeVeto; Ringo Starr; Percy Brice; Hubert Anderson; Danny Pucillo; Gary Frommer; Tommy Check; Jo Jones; Benny Barth; Bob Taylor; Johnny Klein; Norman Christian; Larry Rosen; Sandy Nelson; Alvin Stoller; Earl Palmer; Chiz Harris; Dick Borden; Danny Barcelona; Hal Blaine; Frank Hudc; Bobby Christian; Kenny Clare; Stan Levey; Dale Anderson; Vernel Fournier.]

- 79 Anonymous. "Ludwig Hollywood Clinic Draws Big Response."  
Ludwig Drummer 1, no. 1 (Fall 1961): 29.

Over 2,000 people attended the Ludwig Percussion Spectacular in Hollywood last August 17-19. Featured clinicians were Joe Morello, Bobby Christian, Frank Arsenault, Paul Ferrara, Wm. F. Ludwig, Jr., and Dick Schory. [The article included the following photographs: Bob Yeager and Wm. F. Ludwig, Jr.; Frank Arsenault; Wm. F. Ludwig, Jr. with members of the Maryknoll All-Girl Drum and Bugle Corps which met the clinicians at Los Angeles International Airport; Mel Lewis, Joe Morello, Paul Ferrara; and Joe Morello.]

- 80 Anonymous. "Ludwig International Battle of the Bands Attracts Thousands." Ludwig Drummer 6, no. 2 (Fall 1966): 36-37.

Over 2,200 musicians performed during the recent International Battle of the Bands sponsored by Ludwig Drum Company and Chicago radio station WLS. Dick Schory was the coordinator of the contest and the judges were Ron Riley, Clark Weber, Gene Taylor, Don Phillips, Dex Card, Art Roberts, Bernie Allen, and Ray Van Steen. [The article included the following photographs: the crowd in the Arie Theater; Jive-Tette; The Tropics with Bernie Allen, Art Roberts, and Ron Riley; Bernie Allen, Art Roberts, and Ron Riley before the crowd; Tommy James and the Shondels; Dick Schory conducting his Percussion Pops Orchestra; and an unidentified group performing.]

- 81 Anonymous. "Ludwig Introduces New Dick Schory Percussion Ensemble Series." Ludwig Drummer 5, no. 1 (Spring 1965): 33, 41.

The Educational Catalogue of the Ludwig Drum Company contains a new series of 14 percussion ensembles edited by Dick Schory.

- 82 Anonymous. "Ludwig-Noonan Clinic Well Received." Ludwig Drummer 1, no. 2 (Spring 1962): 11.

The Ludwig Drum Company presented a three hour clinic at Illinois Wesleyan University in Bloomington, Illinois. Clinicians for the event included John Noonan, Wm. F. Ludwig, Jr., Dick Schory, Frank Arsenault, Bob Tilles, Roy C. Knapp, and George Southgate. [The article included a photograph of Roy C. Knapp.]

- 83 Anonymous. "Ludwig Parade of Stars." Ludwig Drummer 1, no. 1 (Fall 1961): 22-25.

The article featured Jo (Jonathan) Jones, Stan Levey, Jack Sperling, Vernel Fournier, Kelly Martin, Jackie Mills, Isaac "Red" Holt, Ray Bauduc, Osie Johnson, Paul Ferrara, Benny Caldwell Barth, Steve Allen, Jr., Frank Hudec, Bob Alexander, Johnny Klein, Ray Mosca, Percy Brice, Bob Yeager, Ray McKinley, Dale and Hubert Anderson, Ed Thigpen, Trevor Milburn, and Danny Barcelona. [The article included the following photographs: Jo Jones; Stan Levey; Jack Sperling; Vernel Fournier; Kelly Martin; Jackie Mills; Isaac "Red" Holt; Ray Bauduc; Osie Johnson; Paul Ferrara; Benny Caldwell Barth; Steve Allen and Steve Allen, Jr.; Frank Hudec; Bob Alexander; Johnny Klein and Lawrence Welk; Ray Mosca and Wm. F. Ludwig, Jr.; Percy Brice; Bob Yeager; Ray McKinley; Dale and Hubert Anderson; Ed Thigpen; Trevor Milburn; and Danny Barcelona.]

- 84 Anonymous. "Ludwig Percussion Spectacular A Hit." Ludwig Drummer 5, no. 2 (Fall 1965): 12-13.

Over 1,500 people attended Ludwig's "Percussion Spectacular" workshop at Chicago's McCormick Place, Saturday, August 14. [The article included the following photographs: Ed Thigpen and Gary Burton; the crowd at the Ludwig display; Duane Thamm; Mitch Markovich; Bobby Christian; Dick Gerlach; Al Payson; Gary Burton, Joe

Morello, and Steve Swallow; Bill Ludwig; William F. Ludwig; Gary Burton and Steve Swallow; Bob Tilles; Ed Thigpen; Dick Schory and the All-Star Ensemble; the crowd entering the Airie Crown Theatre; Henry Mancini and Dick Schory; and Joe Morello.]

- 85 Anonymous. "Ludwig Percussion Spectacular Set for Chicago November 24." Ludwig Drummer 1, no. 1 (Fall 1961): 2.

The second in a coast to coast series of Ludwig Percussion Spectaculars has been set for Friday, November 24 at Chicago's McCormick Place Theater. The all day seminar will feature clinics by Joe Morello, Bobby Christian, Ed Metzenger, Frank Arsenault, Wm. F. Ludwig, Jr., and other musical personalities.

- 86 Anonymous. "Ludwig Plans Entertainment Spectacular for '64 NAMM Music Show." Ludwig Drummer 4, no. 1 (Spring 1964): 2.

Ludwig Drum Company, in cooperation with Musser Inc. and the Avedis Zildjian Company, will again present a free evening of entertainment at the 1964 NAMM Music Show. The show will feature "An Evening with Dick Schory and His Percussion Pops Orchestra" with guest artists Joe Morello, Gary Burton, Frank Arsenault, Duane Thamm, Bobby Christian, and others to be announced. [The article included a photograph of the "Dick Schory on Tour" album.]

- 87 Anonymous. "Ludwig Presents '64 Program at Annual Sales Meeting." Ludwig Drummer 4, no. 1 (1964): 32.

At the beginning of each year, the Ludwig Company calls together the entire sales, advertising, educational, and management force. Vice-President and General Manager Wm. F. Ludwig, Jr., Sales Manager F.K. (Pep) Pepler, and Educational-Advertising Director Dick Schory presided over the meeting this year. Those attending the session were: Ray Nelson (Northeastern Sales); Nick Ravine (Southeastern Sales); Leo Palas (Mid-Eastern Sales); Ed Holtz (North-Central Sales); William Ford (Northwestern Sales); Charles Nickell (Western Sales); and Chuck Ivins (Southwestern Sales). Nick Ravine was presented the Ludwig "Salesman of the Year." [The article included a photograph of F.K.



Peppler, Wm. (Bill) Ludwig, Dick Schory, Robert Southey, Bill Ford, Charles Nickell, Chuck Ivins, Dick Gerlach, Nick Ravine, Ed Holtz, Leo Palas, Gene Badal, Ray Nelson, and Frank Baxpehler.]

- 88 Anonymous. "Ludwig Presents First Annual International Percussion Symposium." Ludwig Drummer 8, no. 1 (1968): 2-3.

Ludwig Drum Company will present the First Annual International Percussion Symposium, August 5-16, 1968, at Northwestern University. Clinicians for the Symposium will include Dick Schory, Joe Morello, Gary Burton and his quartet, Bobby Christian, Frank Arsenault, Mitch Markovich, Roy Haynes, Dick Gerlach, Norm Christian, Al Payson, Bob Tilles, Tom Davis, Duane Thamm, Jim Sewrey, and Dick Schory and his Percussion Pops Orchestra. [The article included the following photographs: Bob Tilles; Tom Davis; Bobby Christian; Joe Morello; Joe Middleton and the Neisei Ambassadors; and an unidentified ensemble.]

- 89 Anonymous. "Ludwig Presents Gold Drum to Ringo Starr." Ludwig Drummer 4, no. 2 (Fall 1964): 2.

William F. Ludwig, Jr. presented a gold plated Super-Sensitive snare drum to Ringo Starr and the Beatles at a special press conference prior to their recent Chicago concert appearance. [The article included the following photographs: William F. Ludwig, Jr., Dick Schory, and Ringo Starr; Ringo Starr, William F. Ludwig, Jr., Brooke Ludwig, John Lennon, George Harrison, Paul McCartney, and Dick Schory.]

- 90 Anonymous. "Ludwig Presents New Products for 1963." Ludwig Drummer 2, no. 1 (Fall 1962): 24-25.

New Ludwig products for 1963 include: Model No. 645 Orchestra Bells for \$195; Model No. 40 Piccolo Xylophone for \$115; the Gold Coast drum outfit for \$190; Model No. 635 Symphonic Chimes for \$675; a line of Holton Soprano, Baritone, French Horn, and Bass Bugles; and 18-strand metal snares. [The article included the following photographs: Ludwig Orchestra Bells; the Musser Piccolo Xylophone; the Gold Coast drum outfit; Symphonic Chimes; a Holton bugle; and 18-strand metal snares.]

- 91 Anonymous. "Ludwig Presents New Products for 1963."  
Ludwig Drummer 3, no. 1 (Spring 1963): 24-25.

New Ludwig products for 1963 include: Brass Mallets (\$3.60); Standard Symphony fiberglass timpani (\$510 per set); Universal timpani with fiberglass kettles (\$440 per set); Concert Trap Table (\$32); Symphonic Gong Stands; Concert Castanets (\$6); and a Concert Anvil (\$16). [The article included the following photographs: a Brass Mallet; Universal model timpani; Concert Trap Table; Symphonic Gong Stands; Concert Castanets; and a Concert Anvil.]

- 92 Anonymous. "Ludwig Presents New Products for 1964."  
Ludwig Drummer 3, no. 2 (Fall 1963): 28-29.

New Ludwig products for 1964 include: the Super Sensitive Parade Drum (pearl finish is \$120), nickel [no price given], and chrome (\$130); the Acousti-Perfect seamless shell; Ludwig Club Date drum outfit (lacquer finishes start at \$270 and pearl \$330); the Classic Leg Rest Model No. 478 shell mount and model No. 479 rod mount (\$4 nickel and \$5 chrome); the Porto Seat Model No. 1025 is \$20); the High-Tension Parade Drum Model No. 1172 (\$89 and up); the Direct-Pull hi-hat (Model No. 1123 is \$22). [The article included the following photographs: the Super Sensitive Parade Drum; the Acousti-Perfect shell; the Ludwig Club Date drum outfit; the Classic Leg Rest; the Porto-Seat; the High-Tension Parade Drum; and the Direct-Pull hi-hat.]

- 93 Anonymous. "Ludwig Presents New Products for 1964."  
Ludwig Drummer 4, no. 1 (Spring 1964): 36-37.

New Ludwig Products for 1964 include: Musser Artist Brand Fibreglass Mallets; Acrolite Tenor Drum Beaters (Model No. 2339 is \$6.50 per pair); the Pak 'N Roll Vulcanized Trap Case (Model 8021 is \$60); a tuneable tambourine Model 98 and Model 98A; a new line of cymbal stands; and the Ludwig Catalog No. 64. [The article included the following photographs: four Musser fibreglass mallets; two Acrolite tenor drum beaters; the Pak 'N Roll Vulcanized Trap Case; a tuneable tambourine; Ludwig cymbal stand; and the Ludwig Catalog.]

- 94 Anonymous. "Ludwig Presents New Products for 1964."  
Ludwig Drummer 4, no. 2 (Fall 1964): 36-37.

New Ludwig Products for 1964 include: the Ludwig Downbeat (\$370 lacquer and \$420 pearl; the Student Acrolite Kit (No. 2450 is \$99.50); the Musser Pro Vibe (Model No. 55 \$995); the Rudimental Bass Drum line (from \$64 to \$116). [The article included a photograph of the Ludwig Downbeat outfit; the Student Acrolite Kit; a Musser Pro Vibe; and a Rudimental Bass Drum.]

- 95 Anonymous. "Ludwig Presents New Products for 1965."  
Ludwig Drummer 5, no. 1 (Spring 1965): 24-25.

New Ludwig products for 1965 include: the all-angle double tom tom holder for the Hollywood Outfit (Model No. 983-1PC Hollywood Outfit in pearl and chrome is \$532.50); the Hercules Snare Drum Stand (Model No. 1364-1 is \$24); Concert Castanets (Model No. 89-1 is \$6); wood shell tambourines (Model No. 99 single row jingles is \$10 and Model No. 99A double row jingles is \$12); a modified Direct-Pull Hi-Hat (No. 1123-1 is \$22; and the Adjustable Bass Drum Anchor (Model No. 1304-1 is \$4.50). [The article included the following photographs: the Hollywood Outfit; the Hercules Snare Drum Stand; Concert Castanets; the wood shell tambourine; the new Direct-Pull Hi-Hat; and the Adjustable Bass Drum Anchor.]

- 96 Anonymous. "Ludwig Presents New Products for 1965."  
Ludwig Drummer 5, no. 2 (Fall 1965): 34-35.

New Ludwig products for 1965 include: a new line of all-metal Super Sensitive and High Tension Parade Drums (from \$120 to \$140); the Concert Bass Drum Tilter Stand (Models 792 and 793 are \$95); seven models of timpani sticks (\$6.25 a pair); the Junior Percussion Kit (Model No. 2453 is \$68); and a Mallet and Music Case (No. 7156 is \$9.50). [The article included the following photographs: a Super Sensitive All-Metal Parade Drum; a Concert Bass Drum Tilter Stand; each model of timpani sticks; the Junior Percussion Kit; and the Mallet and Music Case.]

- 97 Anonymous. "Ludwig Presents New Products for 1966."  
Ludwig Drummer 6, no. 1 (Spring 1966): 32-33.

New Ludwig products for 1965 include: the Musser

"Triette" Marimba (Model No. 60 is \$275); an expanded line of fiberglass timpani; the Rock Jingle Stick (Model No. 84 is \$4; Dura-Hyde Drum Covers (sets cost from \$59.50 to \$73); the Hi-Hat Sock Jingle (Model No. 88 is \$7); and Tunable Practice Pads (Model No. 359 is \$9.50 and Model No. 360 is \$11). [The article included the following photographs: the Triette Marimba; fiberglass timpani; the Rock Jingle Stick; Dura-Hyde Drum Covers; the Hi-Hat Sock Jingle; and Tunable Practice Pads.]

- 98 Anonymous. "Ludwig Programs Giant Percussion Spectacular for World's Fair of Music." Ludwig Drummer 1, no. 2 (Spring 1962): 2.

The Educational Department of the Ludwig Drum Company is planning another Percussion Spectacular to be held this year in conjunction with the World's Fair of Music and Sound in Chicago's McCormick Place August 31-September 9, 1962. [The article included a drawing of McCormick Place.]

- 99 Anonymous. "Ludwig, The Artist's Choice." Ludwig Drummer (1972): 20-21.

[This advertisement is significant because it lists prominent drummers and their current groups. The advertisement included the following photographs: Willie Ornelas with Sonny and Cher; Jay Osmond with The Osmond Brothers; Carmine Appice with Cactus; Dino Danelli with The Rascals; Ed Thigpen with Ella Fitzgerald; Joe Morello; Bobby Christian; Lionel Hampton and his Orchestra; Roy Haynes with Hip Ensemble; Gary Burton with The Burton Quartet; John Bonham with Led Zepplin; Claudio Slon with Sergio Mendez and Brasil '66; Don Brewer with Grand Funk Railroad; Karen Carpenter with The Carpenters; Redd Holt with Young-Holt Unlimited; Kenny Clare with Tom Jones; Ronnie Simon with The Lettermen; Charlie Shoemaker with George Shearing; Curtis Kirk with The Supremes; and Andrew Cyrille with Cecil Taylor.]

- 100 Anonymous. "Ludwig's "Battle of the Bands" Scores 2nd Smash Hit!" Ludwig Drummer 7, no. 2 (Fall 1967): 7.

The South Hall of Navy Pier in Chicago was the scene for the "Battle of the Bands" sponsored by the Ludwig Drum Company and local radio station WLS in

conjunction with the World Teenage Show this summer. Approximately 400 bands performed in the ten day marathon. [The article included a photograph of the crowd at the Battle of the Bands and a group photograph of the winners with radio station WLS disc jockey Bernie Allen: First Place- "Brillo and the Firebirds"; Second Place- "Johnny Gillick and the Impacts"; Third Place- "The Catalinas."]

- 101 Anonymous. "Ludwig Scores Hit with All-Star Percussion Workshop." Ludwig Drummer 6, no. 2 (Fall 1966): 8-10.

Ludwig's three-day Percussion Workshop held at Chicago's McCormick Place on July 25-27. The workshop staff included Wm. F. Ludwig, Jr., Dick Schory, Gary Burton, Roy Haynes, Steve Swallow, Duane Thamm, Bob Tilles, Bobby Christian, Joe Morello, Tom Davis, Gene Badal, Jim Middleton, Frank Arsenault, Mitch Markovich, Dick Gerlach, Alan Powers, and Al Payson. [The article included the following photographs: Gary Burton, Roy Haynes and Steve Swallow; Wm. F. Ludwig, Jr. introducing the panel of clinicians; Bob Tilles, Alan Powers, and Mitch Markovich; two photographs of Bobby Christian; Dick Gerlach featured with "The Spins"; two photographs of Roy Haynes; two photographs of Joe Morello; Duane Thamm; Duane Thamm, Tom Davis, Bob Tilles, and Dick Schory; Mitch Markovich; Tom Davis; Al Payson; Dick Schory; Jim Middleton and the Neisei Ambassadors Drum Corps.]

- 102 Anonymous. "Ludwig Scores Smashing Hit at World's Fair of Music and Sound." Ludwig Drummer 2, no. 1 (Fall 1962): 2-3.

The first annual World's Fair of Music and Sound was held in Chicago's McCormick Place exhibition hall August 31 to September 9. For the first time in history, exhibitors were able to display their products to the general public as well as the trade members in one show. [The article included the following photographs: crowds on the exhibition floor; shadow boxes displaying Ludwig drums; Wm. F. Ludwig, Jr. and Joe Morello; the Ludwig display which was seventy feet long ; Wm. F. Ludwig, Jr.; Dick Schory and Stan Kenton; and Joe Morello.]

- 103 Anonymous. "Ludwig Spectacular Hit of NAMM Convention." Ludwig Drummer 3, no. 2 (Fall 1963): 31.

The 62nd annual NAMM Convention was acclaimed by all to have been the finest trade show to date. The heavily attended show was held at Chicago's Palmer House Hotel, July 21-25. [The article included the following photographs: William F. Ludwig, Sr. and William F. Ludwig, Jr.; and Joe Morello.]

- 104 Anonymous. "Ludwig Sponsors Big Colorado Display." Ludwig Drummer 1, no. 2 (Spring 1962): 11.

Ludwig Vice President Wm. F. Ludwig, Jr. and Assistant Sales Manager Charles D. Ivins set up the most complete percussion display ever presented in Denver at the Cosmopolitan Hotel on February 15. [The article included a photograph of Mrs. Wm. F. Ludwig, Jr. with Hugh McMillan, the director of the University of Colorado Band.]

- 105 Anonymous. "Ludwig Timpani Goes International." Ludwig Drummer 1, no. 2 (Spring 1962): 9.

Peter J. Clarke of the British Royal Engineers' Staff Band recently purchased a pair of Ludwig Universal Pedal Timpani. He purchased the timpani from Drum City on the advice of Professor Denis Brady of the British Royal Military School of Music in Twickenham, England. Mr. Brady is also a percussionist in the BBC Concert Orchestra. [The article included a photograph of Peter J. Clarke.]

- 106 Anonymous. "Ludwig Timpani in Italy." Ludwig Drummer 3, no. 1 (Spring 1963): 11.

Professor Azzopardo Lidiano is the principal timpanist of the Trieste Philharmonic Orchestra and professor of percussion at the Trieste Conservatory of Music. He acquired his new "Dresden" timpani through the firm Casale-Bauer of Bologna. [The article included a photograph of Azzopardo Lidiano.]

- 107 Anonymous. "Ludwig to Present Brubeck Quartet & Schory Percussion Pops for NAMM Dealers." Ludwig Drummer 6, no. 1 (Spring 1966): 2.

Ludwig Drum Company will present the Dave Brubeck Quartet and the Dick Schory Percussion Pops Orchestra at the annual dealers spectacular "Music '66" in connection with the 1966 National Association of Music Merchants Convention in Chicago. The show will be presented Tuesday, July 12 in the Grand Ballroom of the Conrad Hilton Hotel. [The article included a photograph of Dick Schory and the Percussion Pops Orchestra.]

- 108 Anonymous. "Ludwig to Present Giant Percussion Spectacular." Ludwig Drummer 5, no. 1 (Spring 1965): 22-23.

The Ludwig Drum Company will present the most extensive percussion workshop ever staged on Saturday, August 14, in Chicago's McCormick Place. The clinic will feature the entire Ludwig clinic staff. [The article included a photograph of Joe Morello, Ed Thigpen, Bobby Christian, Dick Schory, Frank Arsenault, Thomas L. Davis, Dick Gerlach, Al Payson, Gary Burton, Mitch Markovich, Duane Thamm, and Bob Tilles.]

- 109 Anonymous. "Ludwig to Present MUSIC '67 For NAMM Dealers." Ludwig Drummer 7, no. 1 (Spring 1967): 2.

The Ludwig Drum Company will present their annual NAMM dealer show, "MUSIC '67" on Tuesday, June 27, in Chicago's Orchestra Hall. The show will feature Dick Schory and his Percussion Pop Orchestra with special guests Joe Morello, Gary Burton, and Bobby Christian. [The article included a photograph of the Schory orchestra in concert.]

- 110 Anonymous. "Ludwig to Sponsor 3-Day Percussion Workshop." Ludwig Drummer 6, no. 1 (Spring 1966): 3.

Due to the overwhelming success of Ludwig's Percussion Spectacular last year, the program has been extended to three days in order that more attention be given to the many facets of percussion. Ludwig's entire clinic staff will be available to attend, including: Joe Morello, Ed Thigpen, Bobby Christian, Dick Schory, Frank

Arsenault, Bob Tilles, Duane Thamm, Gary Burton, Dick Gerlach, Mitch Markovich, Tom Davis, Al Payson, and Gene Badal. [The article included the following photographs: an unidentified group performing; Joe Morello; and Bobby Christian.]

- 111 Anonymous. "McCormick Place Fire Cancels Ludwig Workshop." Ludwig Drummer 7, no. 1 (Spring 1967): 2.

The Ludwig Drum Company has cancelled plans for its annual three day percussion workshop in Chicago's McCormick Place. A fire last winter destroyed the exposition center and other facilities were unavailable for the workshop this year. The workshop registered over 1500 participants last year from the U.S. and Canada. Plans are underway for an expanded workshop in 1968.

- 112 Anonymous. "Meet the Ludwig Men in the Field." Ludwig Drummer 2, no. 1 (Fall 1962): 28.

The article featured Charles E. "Nick" Nickell, Ray Nelson, Nick Ravine, William H. "Bill" Ford, Bob Southey, Ed Holtz, Leo Palas, and Jim Elkins. [The article included the following photographs: Charles E. "Nick" Nickell; Ray Nelson; Nick Ravine; William H. "Bill" Ford; Bob Southey; Ed Holtz; Leo Palas; and Jim Elkins.]

- 113 Anonymous. "Melodic Tom Toms - A New Approach." Ludwig Drummer, (1972): 38.

Melodic tom toms offer a new dimension to the music scene. Carmine Appice was one of the first to use the Ludwig Octa-Plus Outfit for rock music. Karen Carpenter and Willie Ornelas also use melodic tom toms. [The article included the following photographs: Carmine Appice; Karen Carpenter; Jay Osmond; and Willie Ornelas with Sonny and Cher.]

- 114 Anonymous. "Memorandum." Ludwig Drummer 3, no. 1 (Spring 1963): 28.

The American Legion National Contest will be September 7-8 in New Orleans, Louisiana. The VFW National Contest will be August 27-28 in Seattle, WA.



- 115 Anonymous. "Mr. & Mrs. Ludwig, Jr. Visit Germany." Ludwig Drummer 6, no. 1 (Spring 1966): 12.

In February, Mr. and Mrs. Wm. F. Ludwig, Jr. visited the firm of Gotthold Meyer in Marhburg, Germany. Robert Yeager and Frank Baxpehler accompanied the Ludwigs. [The article included the following photographs: the Gotthold Meyer firm in Marhburg, West Germany; and Mrs. Meyer greeting Mr. and Mrs. Wm. F. Ludwig, Jr., and Robert Yeager.]

- 116 Anonymous. "Mr. Percussion Bobby Christian." Ludwig Drummer 1, no. 1 (Fall 1961): 2.

Bobby Christian has long been recognized as one of the foremost percussionists in America as his vast performing experience covers many areas. He is also a talented composer-arranger who recorded with his own big band on Mercury, Audio Fidelity, and other labels. [The article included a photograph of Bobby Christian.]

- 117 Anonymous. "N.A.R.D. Bulletin 113." Ludwig Drummer 4, no. 2 (Fall 1964): 41.

The article featured the new N.A.R.D. officers: Wm. F. Ludwig, Sr., President; Frank Arsenault, Vice President; and Wm. F. Ludwig, Jr., Secretary-Treasurer; the 1964 VFW National Convention Percussion Contest winners: Gary Pagnozzi, E. Gibbons, Jack Pankow, John Mathe, Tony Bucaro, James Crowley, the Y.M.C.A. Kilties, (Burlington, Wisconsin), the Musketeers (Upper Darby, Penn.), and the Cavaliers (Park Ridge, Illinois). [The article included the following photographs: Wm. F. Ludwig, Sr., NARD President; Frank Arsenault, NARD Vice President; and Wm. F. Ludwig, Jr., NARD Secretary-Treasurer.]

- 118 Anonymous. "New Book by Stone Available." Ludwig Drummer 1, no. 1 (Fall 1961): 11.

George Lawrence Stone's new book, Accents and Rebounds is due to be released September 20th. The new book is dedicated to Joe Morello, one of George Stone's star pupils.

- 119 Anonymous. "New Books." Ludwig Drummer 2, no. 1 (Fall 1962): 25.

The Ludwig Drum Company has recently published the new 64-page Ludwig Drum Method. [The article included a photograph of the Ludwig Drum Method.]

- 120 Anonymous. "New Books and Music." Ludwig Drummer 3, no. 1 (Spring 1963): 25.

New percussion materials include: Topper Drum Solos by Harold F. Prentice, Students' Guide to Dance & Stage Band Drumming by Charles Morey and Myron Collins, Percussion Studies by Thomas Brown and Willard Musser, Concertino for Marimba by Paul Creston. Kendor Music introduces "Dahoon" by Thomas Brown; "Marumba for Marimba" and "The Quiet Place" by Ted Frazeur.

- 121 Anonymous. "New Books and Music." Ludwig Drummer 3, no. 2 (Fall 1963): 29.

New percussion materials include: A Modern Approach to Independence for the Advanced Drummer by Nick Ceroli, 4-Way Coordination by Marvin Dahlgren and Elliot Fine, Contemporary Studies for the Snare Drum by Fred Albright, Modern Reading Text in 4/4 by Louis Bellson and Gil Breines, Rhythmic Patterns for the Modern Drummer by Joe Cusatis, The Rhythms of Contemporary Music by Joseph Leavitt, Mental and Manual Calisthenics for the Modern Mallet Player by Elden (Buster) Bailey, Drums Front! by H. F. Prentice. A new series of rudimental solos includes: "Right and Forward," "The Gallant Canadians," "The Drum Busters Ramble," "Flim-Flam Foolery," "Rudimental," "Fabulous Frank," "Swiss Miss," and "Digger Drum Beat."

- 122 Anonymous. "New Books and Music." Ludwig Drummer 4, no. 1 (Spring 1964): 37.

New percussion materials include: Reading Can Be Odd by Joel Rothman, Drummer's Dance Band Guide by Sam Ulano, Classic Symphonies for Timpani compiled by Morris Goldenberg, "Office Force" by Fred Hoey, "Dancing Man" and "Chinese Laundry Man" by Harold F. Prentice, "Rhythm Busters," "Woodland Drive," and "Quartet for Percussion" by William J. Schinstine, "Monument Valley," "Mancos,"

"Monticello," and "Mesa Verde" by Maxine Lefever, and "Marimba Bossa Nova" by Thomas Brown.

- 123 Anonymous. "New Books and Music." Ludwig Drummer 4, no. 2 (Fall 1964): 37.

New percussion materials include: Hal's 6 Easy Steps to Combo Drumming by Harold F. Prentice, Guide to Teaching Percussion by Bartlett, Handbook for the School Drummer by Jerry Kent, "Three-Four for Two" by Thomas Brown, Up Front Drum Solos by H.F. Prentice, Phil Kraus' Modern Mallet Method edited by Doug Allen, "Concertino for Marimba and Orchestra" by Paul Creston, "Snare Action" and "Rudimental Adventure" by Barry S. Gordon, "Marumba for Marimba," "Dahoon," and "The Quiet Place" by Ted Frazier.

- 124 Anonymous. "New Books and Music." Ludwig Drummer 5, no. 1 (Spring 1965): 25.

New percussion materials include: Percussion Manual for Music Educators by Joel Leach; "The Peach Grove Drummer," "Two of a Kind," and "Ashland High" by Alan Abel; "Prelude and Allegro for Percussion Ensemble" by Edward W. Volz; "Pattern Percussion," "Dahoon," "Percussionata," and "Ensembolero" by Thomas Brown; and Talking Drums by Ed Thigpen. [The article included a photograph of Talking Drums.]

- 125 Anonymous. "New Books and Music." Ludwig Drummer 5, no. 2 (Fall 1965): 35.

New percussion materials include: The Ludwig Bell Lyra and Orchestra Bell Manual by Wm. F. Ludwig, Jr. and Francis Lantos; Introduction to Jazz Vibes by Gary Burton; and The Complete Xylophone and Marimba Method by Duane Thamm [The article included a photograph of The Ludwig Bell Lyra and Orchestra Bell Manual; Introduction to Jazz Vibes; The Complete Xylophone and Marimba Method.]

- 126 Anonymous. "New Books and Music." Ludwig Drummer 6, no. 1 (Spring 1966): 33.

New percussion materials include Off The Record by Joe Morello, transcribed by Marvin Dahlgren, and Practical Analysis Of Independence For The Drum Outfit by Thomas L. Davis. Ludwig also announces new music: "The Badger Strut" by Jay Collins; "Twin Sight," "Queen of Scots," and "Strollin'" by Bobby Christian; "Etude in Accents," "Rudimental Rock & Rolls," "The Red Panther," and "Double Swing" by Duane Thamm. [The article included the following photographs: Off The Record; and Practical Analysis Of Independence For The Drum Outfit.]

- 127 Anonymous. "New Books and Music." Ludwig Drummer 6, no. 2 (Fall 1966): 47.

New percussion materials include Solo by Gary Burton and Contemporary Marimba Solos by Bobby Christian. [The article included the following photographs: Solo; and Contemporary Marimba Solos.]

- 128 Anonymous. "New Burton Album!" Ludwig Drummer 6, no. 1 (Fall 1966): 15.

"The Time Machine" by Gary Burton reflects a maturity and technical command never before captured on record. [The article included a photograph of "The Time Machine" album.]

- 129 Anonymous. "New International Percussion Library Established." Ludwig Drummer 1, no. 1 (Fall 1961): 36.

The new International Percussion Library was founded in April 1961. The Library will function as a clearing house and a central reference source.

- 130 Anonymous. "New Look of Ludwig." Ludwig Drummer 8, no. 1 (Spring 1968): 7.

The new LUDWIG trademark is now appearing on all Ludwig ads and will soon appear on all Ludwig products. The new trademark will replace the familiar script logo used for the past forty to fifty years.

- 131 Anonymous. "New Ludwig Products for 1967." Ludwig Drummer 6, no. 2 (Fall 1966): 46-47.

The article featured the Rock Duo Outfit, the "Big Beat" hi-hat, and the Elite xylophone. [The article included the following photographs: the Rock Duo outfit; the "Big Beat" hi-hat; and the Elite xylophone.]

- 132 Anonymous. "New Ludwig Products for 1967." Ludwig Drummer 7, no. 1 (Spring 1967): 46-47.

New Ludwig products include the Jazzette Outfit, the Moonliter Outfit, the Metal Shell Piccolo Snare Drum, Musser Catalog 67c, Fiberglass Handle Mallets, and the Shell Mount Tom Tom Holder. [The article included the following photographs: the Jazzette Outfit; the Moonliter Outfit; the Metal Shell Piccolo Snare Drum; Musser Catalog 67c; Fiberglass Handle Mallets; and the Shell Mount Tom Tom Holder.]

- 133 Anonymous. "New Ludwig Products for 1968." Ludwig Drummer 7, no. 2 (Fall 1967): 46-47.

New Ludwig products include the Musser Amplified Celeste, All-Metal Shell Snare Drums, the Lightweight Bell Lyra, PAISTE "Antique" Finger Cymbals, Rudimental Jazz by Joe Morello, and Four Mallet Studies by Gary Burton. [The article included the following photographs: the Musser Ampli-Celeste; three snare drums; the Lightweight Bell Lyra; PAISTE "Antique" Finger Cymbals; Rudimental Jazz; and Four Mallet Studies.]

- 134 Anonymous. "New Ludwig Products for 1968." Ludwig Drummer 8, no. 1 (Spring 1968): 46-47.

New Ludwig products include marching timpani, a marching holder for timbales or bongos, timp-toms, Porta Drums, PAISTE Sound Edge Hi-Hat Cymbals, 20th Century Orchestral Snare Drum Studies by Thomas McMillan, and the PAISTE Concert Gong Play. [The article included the following photographs: a marching timpani; a marching holder for timbales or bongos; Timp-Toms; Porta Drums; PAISTE Sound Edge Hi-Hat Cymbals; 20th Century Orchestral Snare Drum Studies by Thomas McMillan; and the PAISTE Concert Gong Play.]

- 135 Anonymous. "New Ludwig Products for 1969." Ludwig Drummer 8, no. 2 (Fall 1968): 46-47.

New Ludwig products include PAISTE "Special Sound" Cymbals, a Multi-Angle Carrying Hook, PAISTE Concert Cymbals (Type A, B, and C), "Sound Color" Concert Cymbal Sets, and "Giant Beat" Cymbals. [The article included the following photographs: a Multi-Angle Carrying Hook; Type A, B, and C PAISTE Concert Cymbals; "Sound Color" Concert Cymbal Sets; and "Giant Beat" Cymbals.]

- 136 Anonymous. "New Ludwig Products for 1972." Ludwig Drummer (Spring 1972): 24-25.

New Ludwig products include the Ampli-Pickup, Kelon, a Timpani Clutch Mechanism, the Small Concert Percussion Kit, Adjusta-Balance Mallets, Cymbals and Gongs by PAISTE, a new head seating edge, the XHdb-1400 Plastic Batter Head, and Oakwood Sticks. The article included the following photographs: the Ampli-Pickup; a Kelon xylophone; a Timpani Clutch Mechanism; the Small Concert Percussion Kit; Adjusta-Balance Mallets; Cymbals and Gongs by PAISTE; the new head seating edge; the XHdb-1400 Plastic Batter Head; and Oakwood Sticks

- 137 Anonymous. "New Products Adding to the Total of Total Percussion at Ludwig." Ludwig Drummer (1976): 14-15.

New Ludwig products include Ringer Timpani, the Junior Percussionist Kit, Symphonic Tam-Tams, the Red, White and Blue Bell Lyra, Atlas Stands, the Musser Ampli-Pickup, a Sta-Set-Key drum key, Silver Dot drum heads, rattan mallets with rubber ball heads, the M-33 Marching Xylophone, the Challenger II Snare Drum, and a Ratchet Key. [The article included the following photographs: Ringer Timpani; a Junior Percussionist Kit; a tam-tam; a Red, White and Blue Bell Lyra; an Atlas cymbal boom stand; the Musser Ampli-Pickup; the Sta-Set-Key drum key; Silver Dot drum heads; rattan mallets with rubber ball heads; the M-33 Marching Xylophone; Challenger II Snare Drum; and a Ratchet Key.]

- 138 Anonymous. "New Rudimental Solo Collection Available." Ludwig Drummer 4, no. 2 (Fall 1964): 2.

Ludwig Drum Company is making available a new

collection of fifteen rudimental solos by Nick Ceroli. Rudimental Contest Solos (\$2.50) is distributed by Ludwig in cooperation with Professional Drum Shop of Hollywood, California. [The article included a photograph of the Rudimental Contest Solos book.]

- 139 Anonymous. "New Schory SUPERCUSSION Album a National Hit." Ludwig Drummer 3, no. 1 (Spring 1963): 2.

"SUPERCUSSION," Dick Schory's seventh album for RCA featuring extensive use of percussion, sold over 60,000 copies in less than three weeks. Some of the finest jazz mallet work ever recorded is provided by Bobby Christian, Bob Wessberg, and Gary Burton. [The article included the following photographs: the Supercussion album; Dick Schory with Bob Wessberg, Gary Burton, and Bobby Christian.]

- 140 Anonymous. "News From Ludwig." Ludwig Drummer 1, no. 1 (Fall 1961): 27.

After several years of pioneering plastic heads, Wm. F. Ludwig has introduced a new head mounting which eliminates gluing.

- 141 Anonymous. "News From Ludwig." Ludwig Drummer 1, no. 2 (Spring 1962): 28.

Ludwig introduces the Dresden Style Timpani, the Hercules Drum Stand, Ruff-Kote Head Spray, the ACROLITE Snare Drum, and Acrolite Metal Beaters. [The article included a photograph of the Dresden Model Timpani; the Hercules Drum Stand; Ruff-Kote Head Spray; and the ACROLITE snare drum.]

- 142 Anonymous. "New 3 Octave Soprano Vibe." Ludwig Drummer 1, no. 1 (Fall 1961): 28.

After more than two years of research, the Musser Company has introduced a 3-octave "Soprano" vibe. Because of its range (F4 to F7), the Soprano Vibe is ideal for the school instrumental program. [The article included a photograph of the Soprano Vibe.]

- 143 Anonymous. "1/4 Century Circle." Ludwig Drummer 3, no. 2 (Fall 1963): 32.

The Ludwig Drum Company presented engraved electric wrist watches in recognition of twenty-five years of service to Henry F. Oltz, Adelor Storhaugh, and Tony Maturo. [The article included a photograph of William F. Ludwig, Sr., Henry F. Oltz, Adelor Storhaugh, and Tony Maturo.]

- 144 Anonymous. "PAISTE." Ludwig Drummer 6, no. 1 (Spring 1966): 22-23.

Musicians throughout the world are switching to PAISTE Formula 602 cymbals because they've discovered a new sound that they like and want. [The article included the following photographs: John Clauder; Mel Lee; Danny Barcelona; Chuck Molinari; Ken Watson; Frank Logar; Frank Flynn; Eric Remsen; Joe Morello; Lloyd Simpson; Frank Carlson; Paul Humphrey; Gene Pello; Chuck Flores; Kenny Hume; Sandy Nelson; Lloyd Morales; Milt Holland; Jim Plank; Mike Romero; Colin Bailey; Nick Pelico; Teddy Edwards; Wright Watson; and Mike Whited.]

- 145 Anonymous. "PAISTE." Ludwig Drummer 6, no. 2 (Fall 1966): 24-25.

Top drummers throughout the world are turning to PAISTE Formula 602 cymbals. [The article included the following photographs: Dale Anderson; Dave Howard; Terry Clarke; Elliot Franks; Frank Severino; Jan Hyde; Leo Acosta; Jesse Sailes; Geoff Bowen; Jack Burger; Wally Snow; Abe Mills; John Baker; Frankie Chavez; Emil Farnlund; Clarence Johnston; Bill Kraft; Jim Gordon; Fred Aguirre; John Cyr; Bob Neel; Frank Bordonaro; Mike Tripp; John Malone; and Bill Douglass.]

- 146 Anonymous. "Paiste's Tour U.S.A." Ludwig Drummer 8, no. 2 (Fall 1968): 26-27.

To learn the needs of today's American drummers, Robert and Toomas Paiste, along with their Educational Director and cymbal expert, Pierre Favre, completed a tour of ten major U.S. cities. In each city, the PAISTE group spent time with drummers in theaters and clubs. [The article included ten photographs but did not identify any individuals. Three locations were given:



New York, Las Vegas, and Hollywood.]

- 147 Anonymous. "PAISTE...The Bright New Sound in Cymbals, The Art of Cymbal Making." Ludwig Drummer 7, no. 1 (Spring 1967): 3-5, 27.

Robert and Toomas Paiste, with the aid of Joe Morello, Ed Thigpen, Kenny Clarke, Bob Yeager, Bobby Christian, Dick Schory, and others, the Paiste's have developed a sound concept that has been universally accepted. [The article included the following photographs: the PAISTE factory; and five photographs of the cymbal making and testing process.]

- 148 Anonymous. "Percussion Goes Broadway in Schory's 'Greasepaint'." Ludwig Drummer 5, no. 1 (Spring 1965): 41.

Dick Schory recorded the music from the new Anthony Newley-Leslie Bricuse Broadway hit "The Roar of the Greasepaint - The Smell of the Crowd." It is the first time a major recording label has introduced a hit Broadway show through a percussion oriented orchestra. [The article included a photograph of "The Roar of the Greasepaint" album.]

- 149 Anonymous. "Percussion Spectacular Draws Great Response." Ludwig Drummer 1, no. 2 (Spring 1962): 7.

Over 850 music educators, dealers, and students from fifteen states attended the second Ludwig Percussion Spectacular at Chicago's McCormick Place on November 24. Featured artists included Dick Schory, George Gaber, Frank Arsenault, Bobby Christian and Edmund Thigpen. [The article included the following photographs: Frank Arsenault; Ed Thigpen; and Bobby Christian.]

- 150 Anonymous. "Percussive Arts Ensemble to Tri-State." Ludwig Drummer 3, no. 1 (Spring 1963): 28.

The Ludwig Drum Company will help sponsor the Percussive Arts Ensemble (Denver, Colorado) to perform at the 31st Annual Enid (Oklahoma) Tri-State Music Festival. The ensemble will present a concert and a

clinic and assist fifty to seventy-five percussionists in a large ensemble number. [The article included a photograph of an unidentified timpanist.]

- 151 Anonymous. "Percussive Arts Society." Ludwig Drummer (1976): 38.

Percussionist and Percussive Notes are the official publications of the Percussive Arts Society. The Percussive Arts Society was organized to keep you informed about percussion performance and education.

- 152 Anonymous. "Percussion at Fairfax High School...A Student to Student Workshop in Percussion." Ludwig Drummer 7, no. 2 (Fall 1967): 33.

Fairfax High School hosted a student-to-student discussion and performance demonstration to create interest in percussion. [The article included a photograph of an unidentified student.]

- 153 Anonymous. "Percussion at the University of Missouri at Columbia." Ludwig Drummer 7, no. 2 (Fall 1967): 16.

An exciting program of instruction in percussion performance and pedagogy is being conducted in the Department of Music, the University of Missouri, by F. Michael Combs. [The article included the following photographs: F. Michael Combs performing "Concerto for Percussion and Small Orchestra" by Milhaud; members of the University Percussion Ensemble performing a selection for gourd instruments; and the University of Missouri Percussion Ensemble, F. Michael Combs, Conductor.]

- 154 Anonymous. "Percussion Department: Indiana University School of Music." Ludwig Drummer 5, no. 1 (Spring 1965): 7-9.

The Indiana University School of Music has become recognized as one of the leading institutions for music study. George Gaber has established a complete course of percussion study. [The article included the following photographs: the Indiana University School of Music; the Indiana University Percussion Ensemble in Recital Hall; George Gaber presenting a lecture on Oriental

percussion; Graduate Assistants with Techniques Class; George Gaber with graduate student Greg Murphy; Percussion Assistants Irv Smyle and Ronald George; Kent Williams; and George Gaber with percussion inventory.]

- 155 Anonymous. "Percussion Pops Orchestra Tours 16 States in 9th Annual Tour." Ludwig Drummer 8, no. 2 (Fall 1968): 43.

Dick Schory and his Percussion Pops Orchestra will cover thirty-one cities during the 1968-69 season. This is the ninth consecutive season that Schory and his popular group has presented their two-hour performance before capacity audiences. [The article included a photograph of Dick Schory.]

- 156 Anonymous. "Percussion! The Heart of the North Carolina State Marching Band." Ludwig Drummer 3, no. 1 (Spring 1963): 9.

The all-male North Carolina State Marching Band makes a spectacular appearance at all North Carolina State home games as well as many road games throughout the season. [The article included the following photographs: Director Donald Adcock; The North Carolina State Marching Band; and the North Carolina State Marching Band percussion section.]

- 157 Anonymous. "Percussion Workshop of America, A New Concept in Percussion Betterment." Ludwig Drummer 1, no. 1 (Fall 1961): 30.

A new concept for the development of better percussion performance has been created in the Denver, Colorado area by Jim Sewrey and Jerry Kent. Their first workshop was a huge success and paved the way for an expanded nationwide program. [The article included a photograph of Frank Arsenault, Dick Schory, Joe Morello, Jim Sewrey, Haskell Harr, and Jerry Kent.]

- 158 Anonymous. "Percussion Workshop of America." Ludwig Drummer 2, no. 1 (Fall 1962): 15.

The Percussion Workshop of America began its second year of clinic-concert programs. Clinicians include: Frank Arsenault, Joe Morello, J.D. Morsch, Dick Schory,

Jim Sewrey, and Lee Arellano. [The article included the following photographs: Bob Winslow; Frank Arsenault; Dean Killian, Haskell Harr, Frank Arsenault, Dick Schory, and Joe Morello.]

- 159 Anonymous. "Pierre Favre...European Ace Drummer and...PAISTE Cymbal Expert." Ludwig Drummer 8, no. 1 (Spring 1968): 10-11.

Pierre Favre, recognized throughout Europe for his innovations in jazz drumming, is regarded as one of the finest cymbal experts around today. [The article included the following photographs: two photographs of Pierre Favre; a PAISTE drummer meeting in Zurich which included Charley Antolini, Alex Bally, Mani Neumeier, and Pierre Favre; Pierre Favre at the Zurich Jazz Festival; and Pierre Favre demonstrating PAISTE cymbals to Finnish drummers.]

- 160 Anonymous. "Popular Ludwig Salesman: Nick Ravine." Ludwig Drummer 3, no. 1 (Spring 1963): 21.

Nick Ravine travels the Southeastern region and has been with Ludwig for over ten years. [The article included a group photograph of Nick Ravine with his wife, Ruth, along with an unidentified person at Brown Music Company.]

- 161 Anonymous. "Practical Analysis of Independence." Ludwig Drummer 6, no. 2 (Fall 1966): 15.

Practical Analysis of Independence, by Thomas L. Davis, is a new approach to developing independence on the drum outfit. [The article included a photograph of Practical Analysis of Independence.]

- 162 Anonymous. "Professional Drum Shop, Hollywood's Percussion Hall of Fame." Ludwig Drummer 3, no. 1 (Spring 1963): 3-5.

The Professional Drum Shop of Hollywood, California opened on June 1, 1959 and today is the focal point of West Coast percussion activities. The staff includes Bob Yeager, Chuck Molinari, Nick Ceroli, Bill Kraft, Chuck Flores, Irv Kluger, and Jack Burger. [The article included the following photographs: Ray Bauduc and Bob

Yeager; and Chuck Flores using recordings to teach George Rutter; Ray Bauduc, Johnny Klein (Lawrence Welk), and Don Knapp (Kismet road show; Tony Bazely. Gus Wright, and Kenny Hume (Bobby Troup); Danny Barcelona (Louis Armstrong), Stan Levey (Peggy Lee); Jo Jones and Frank Butler; Larry Bunker, Vic Feldman; Ralph Donerly; Chuck Flores, Nick Ceroli, Jack Burger, and Bill Kraft (Shop instructors); Bill Richmond (Jerry Lewis), Tommy Romera (Billy Barnes Review); Jerry McKenzie (Donald O'Connor), Chiz Harris (Les Brown); Lou Singer, Hugh Anderson, Dale Anderson (NBC staff), Don Knapp; Bill Kraft (Los Angeles Philharmonic Orchestra); Jo Jones, Alvin Stoller, Ray Bauduc, Earl Palmer; Hal Blaine (Patti Page), Frankie Carlson (MGM Studios); Chuck Lorton and Walt Goodwin (both in the Los Angeles Philharmonic Orchestra); Alvin Stoller (top freelance recording artist); Chuck Molinari, Sandy Nelson (rock & roll star); Sid Bulkin (Vic Damone), Earl Palmer (top free-lance recording artist), Jack Sperling (NBC), Larry Bunker (top free-lance recording artist); Chuck Molinari, Bill Kraft, and Nick Ceroli; Will Bradley, Jr. (Terry Gibbs), Bill Goodwin (Clare Fischer); Chuck Molinari, Bob Gibson, Howie Oliver, and Bob Yeager; Lou Singer (top free-lance recording artist); Bob Yeager, Jo Jones, and Ray Bauduc.]

- 163 Anonymous. "Purdue Symphonic and Marching Band to Play in Radio City Music Hall." Ludwig Drummer 3, no. 1 (Spring 1963): 13.

The Purdue University Symphonic Band will play a five-week engagement starting next June 13 at Radio city Music Hall. The Purdue Band is directed by Al Wright. [The article included a photograph of Al Wright with several Purdue bandsmen.]

- 164 Anonymous. "Reviews of Percussion Materials." Ludwig Drummer (1972): 24.

Three following percussion materials were reviewed: "Concerto for Percussion and Wind Ensemble" by Karel Husa; Percussion Instruments and their History by James Blades; and The Funk and Soulfull Sound by J. C. Combs.

- 165 Anonymous. "Ringo, Ludwig, and the Beatles." Ludwig Drummer 4, no. 1 (Spring 1964): 31.

No other musical group in history has captured the public fancy like the Beatles. Probably no other drummer in history has gained such widespread popularity overnight as Ringo Starr. Ringo (Richard Starkey) was born July 7, 1940 in Liverpool, England. [The article included a photograph of Ringo Starr.]

- 166 Anonymous. "Rolling...Take 1." Ludwig Drummer 2, no. 1 (Fall 1962): 12-13.

Dick Schory's newest RCA album will be released in March 1963. "SUPERCUSSION" features Bobby Christian, Bob Wessberg, Gary Burton, and Joe Morello. [The article included the following photographs: recording musicians in Orchestra Hall; Dick Schory; producer Marty Gold and engineer Ron Steele; an unidentified sound technician; the recording musicians on stage; pianist Willis Charkovsky; Bobby Christian; guitarist George Allen; Joe Morello; Bobby Wessberg; unidentified saxophone players; unidentified brass players; Gary Burton; Bobby Christian; Marty Gold; Dick Schory; Joe Morello and George Allen.]

- 167 Anonymous. "Roy Knapp...The Granddaddy of Percussion with Young Ideas." Ludwig Drummer 8, no. 1 (Spring 1968): 18-19.

Roy Knapp is still an active teacher, performer, and author after some fifty years of playing. He has a studio at Franks Drum Shop in Chicago where he is Educational and Technical Director. [The article included the following photographs: Roy Knapp with his WLS radio broadcasting set-up; Roy Knapp with Wm. F. Ludwig, Sr. and Frank Gault after receiving the Dal Segno Man of the Year Award; and Roy Knapp playing timpani in a multiple percussion set-up.]

- 168 Anonymous. "Sandy Nelson, The King of Rock 'N' Roll." Ludwig Drummer 4, no. 2 (Fall 1964): 34.

In the field of Rock 'n' Roll drumming, Sandy Nelson has no equal in the number of hit records sold, the number of singles or albums recorded, or in the

length of popularity. [The article included a photograph of Sandy Nelson.]

- 169 Anonymous. "School Notes." Ludwig Drummer 6, no. 2 (Fall 1966): 41.

The article included information about Thomas Thomas and Frank Arsenault. [The article included the following photographs: Thomas Thomas; Frank Arsenault, William P. Foster, and Charles A. Henzie; and a photograph of Frank Arsenault presenting a clinic.]

- 170 Anonymous. "Schory and Percussion Pops Orchestra Dazzle NAMM Audience!" Ludwig Drummer 7, no. 2 (Fall 1967): 26-27.

Orchestra Hall was filled with people anticipating "Ludwig's Music '67, An Evening with Dick Schory." Featured guests were Bobby Christian, Gary Burton with his guitarist Larry Coryell, and Joe Morello. [The article included four photographs of Dick Schory's Percussion Pops Orchestra.]

- 171 Anonymous. "Schory Conducts 565-Piece Tri-State Festival Band." Ludwig Drummer 5, no. 2 (Fall 1965): 2.

Dick Schory, Ludwig's Educational Director and RCA Victor recording artist, was guest conductor of the 565-piece Tri-State Festival Band in Enid, Oklahoma. [The article included a photograph of Dick Schory and the Tri-State Band.]

- 172 Anonymous. "Schory-Morello Team for Navy Clinics." Ludwig Drummer 1, no. 2 (Spring 1962): 25.

Dick Schory and Joe Morello "teamed" up for a series of percussion clinics presented at the U.S. Navy School of Music, Washington, D.C., February 9 and 10. [The article included the following photographs: Joe Morello with the Navy jazz men; Dick Schory; and the standing ovation by the audience.]

- 173 Anonymous. "Schory to Feature 'Grease Paint' at Ludwig's Music '65." Ludwig Drummer 5, no. 1 (Spring 1965): 3.

Dick Schory's instrumental version of the Anthony Newley-Leslie Bricusse Broadway show "The Roar of the Greasepaint - The Smell of the Crowd" will be featured at Ludwig's "Music '65" Entertainment Spectacular. Joe Morello, Marian McPartland, and Gary Burton will also perform. [The article included the following photographs: Dick Schory; Joe Morello; Marian McPartland; and Gary Burton.]

- 174 Anonymous. "Sir John Barbirolli Chooses Paiste." Ludwig Drummer 6, no. 1 (Spring 1966): 15.

Sir John Barbirolli, conductor for the Houston Symphony Orchestra, visited the Ludwig Drum Company to select a symphonic gong. [The article included a photograph of Wm. F. Ludwig, Sr. and Sir John Barbirolli.]

- 175 Anonymous. "Spotlighting Jones, Holt, Hudec." Ludwig Drummer 2, no. 1 (Fall 1962): 4-5.

Jo Jones has guided the careers of many artists. Today, he is free-lancing in New York. Isaac "Red" Holt performs with the Ramsey Lewis Trio. Frank Hudec now plays with the Al Hirt Combo. [The article included the following photographs: Jo Jones; Red Holt; and Al Hirt with Frank Hudec.]

- 176 Anonymous. "Stars of Tomorrow." Ludwig Drummer 6, no. 2 (Fall 1966): 43.

Walter F. Hart teaches six year old Geoffrey Boggess of San Antonio, Texas. Geoffrey won first place in a recent talent show. [The article included a photograph of Walter F. Hart and Geoffrey Boggess.]

- 177 Anonymous. "Students, Music Educators, Professionals Hail Ludwig's First Annual International Percussion Symposium." Ludwig Drummer 8, no. 2 (Fall 1968): 4-7, 43.

The First Annual International Percussion Symposium



was held at Northwestern University, August 5-16, 1968. Featured at the symposium were Dick Schory, Bobby Christian, Jim Sewrey, Al Payson, Frank Arsenault, Mitch Markovich, Tom Davis, Joe Morello, Gary Burton, Gordon Peters, Roy Haynes, Jim Sewrey, Bob Tilles, Terry Applebaum, Mrs. Wendy Brannen, and J. Robert Welsh. [The article included the following photographs: eight photographs listed as "The Teaching Staff in Action"; two photographs listed as "An Evening with the Royal Airs"; five photographs listed as "Tour of the Factory"; five photographs listed as "Students in Action"; and two photographs listed as "Burton Quartet in Concert."]

- 178 Anonymous. "10th Montreux International Jazz Festival - 1976 And Ludwig is Part of It"! Ludwig Drummer (1976): 13.

Over 50,000 people are expected to visit Europe's largest Jazz event this July. Ludwig has been selected the Official Festival Percussion this year. A three-day percussion clinic/symposium is planned July 6-9. Contact Mr. Michel Ferla, Programme Coordinator of the Montreux International Jazz Festival.

- 179 Anonymous. "The Armed Forces School of Music." Ludwig Drummer 6, no. 2 (Fall 1966): 18-20.

The Armed Forces School of Music, in Norfolk, Virginia, features the most outstanding professional musician officers in the Army, Navy, and Marine Corps. [The article included the following photographs: Commander John D, McDonald; Lt. Thomas W. Adcock (Executive Officer of the School of Music), and percussion instructors Joseph J Minieri, William W. Cover, James B. Ryan, and Kenneth M. Malone; one of the percussion ensembles practicing; the percussion issue room, a student practicing drum set, and a student cleaning a bass drum pedal.]

- 180 Anonymous. "The Colonial Williamsburg Fife and Drums, The Spirit of '76 in '69." Ludwig Drummer 8, no. 2 (Fall 1968): 21-23.

The Colonial Williamsburg Fife and Drums, directed by Drum Major George Carroll, serve as representatives of the original Second Virginia Regiment. [The article includes the following photographs: two fifers, two

drummers, and a flag bearer; two photographs of Drum Major Carroll practicing with the fifers and drummers; a portion of the fifers and drummers on the commons at Williamsburg, Virginia; Drum Major Carroll instructing a student at a practice pad in front of a mirror; and Drum Major Carroll and a corps member tightening the tension of a drum.]

- 181 Anonymous. "The FAMU Percussion Ensemble." Ludwig Drummer 1, no. 1 (Fall 1961): 35.

The Florida A and M University Percussion Ensemble, directed by James H. Latimer, has developed into one of outstanding university percussion groups in the country.

- 182 Anonymous. "The International Percussion Scene." Ludwig Drummer 5, no. 2 (Fall 1965): 36.

The article featured Hideo Shiraki (Japan), Leo Acosta (Mexico), Kuuk Briep (Holland), and Ernie Jackson (Hong Kong). [The article included the following photographs: Hideo Shiraki; Leo Acosta; Kuuk Briep; and Ernie Jackson.]

- 183 Anonymous. "The International Percussion Scene." Ludwig Drummer 6, no. 1 (Spring 1966): 34-35.

The article featured Ralph Hueber, Charlie Antolini, and Heinz Keunstler (Germany), Evan Biddle (Australia), Erkki Valaste (Finland), Chriss Curtis (England), and Jojo Benotti (France). [The article included the following photographs of Ralph Hueber, Charlie Antolini, and Heinz Keunstler; Evan Biddle; a group of drummers after a Count Basie Concert; Freddie Green (Count Basie guitarist), with Mr. Sjoblom, PR Manager for Muzik Fazer (Finnish Ludwig distributor) and Erik Lindstrom, a top Finnish musician and composer; and Erkki Valaste; Chriss Curtis; and Jojo Benotti.]

- 184 Anonymous. "The International Percussion Scene." Ludwig Drummer 6, no. 2 (Fall 1966): 38-39.

The article featured Harold Walters (clinic in Japan), Svend Asmussen (Denmark), Wolf-Dieter Koehler (Austria), Matti Oiling (Finland), Hellmuth Grassmeyer and Rolf Ahrens (Germany), Li Sheng Hsieh; and Kelly

Chiang (Formosa). [The article included three photographs of Harold Walters conducting a percussion group and band on his tour of Japan; Svend Asmussen; Wolf-Dieter Koehler; Matti Oiling; Hellmuth Grassmeyer; and Rolf Ahrens; Li Sheng Hsieh; and Kelly Chiang.]

- 185 Anonymous. "The International Percussion Scene." Ludwig Drummer 7, no. 1 (Spring 1967): 40-41.

The article featured John Hoover, the "Vereniging tot Instandhouding van het Rotterdams Philharmonisch Orkest" (Holland), Peter Hauke (Germany), Jane Palmer (Australia), Johnny Marshall (South Africa), and Frank Warsono (Indonesia). [The article included the following photographs: John Hoover; Dr. H.G. van Everdingen (Chairman of the Nationale Levensverzekering-Bank Board), Dr. P. Steinz (Member of the Board), and Wendela Scheurleer; Peter Hauke and "The Rollicks"; Jane Palmer and "The Sound Benders"; Johnny Marshall; and Frank Warsono.]

- 186 Anonymous. "The International Percussion Scene." Ludwig Drummer 7, no. 2 (Fall 1967): 40-41.

The article featured Brian Bennett (England), Udo Reichel (Germany), the Japanese Band Association, Joe Morello in Finland, Robert Swedik (Austria), and "The Shakers" (Nicaragua). [The article included the following photographs: Brian Bennett; Udo Reichel and the "Music Stromers"; two photographs of members of the Japanese Band Association touring the Ludwig plant; Joe Morello and his wife Jean with Mr. Huttunen (Vice Chairman at Finnish Musicians Association), Mr. Asikainen (percussion teacher at the Sibelius Academy of Music), Mr. Valaste (Finland's top Ludwig drummer), Mr. Sjoblom (PR Manager of Music Fazer); Robert Swedik; and "The Shakers."]

- 187 Anonymous. "The International Percussion Scene." Ludwig Drummer 8, no. 1 (Spring 1968): 40-41.

The article featured Gerassimos Avgerinos, Richard Hochrainer, and Arno Dittrich (Germany), Jaques Remy and the Ensemble de Percussion de l'Orchestra de Paris (France), Tom Lee & Company (Hong Kong), and Seppo Asikainen (Finland). [The article included the following photographs: Gerassimos Avgerinos and Richard

Hochrainer; Arno Dittrich; Jaques Remy and five other members of the Ensemble de Percussion de l'Orchestra de Paris; the "Top of the Pops Competition" in Hong Kong; and Seppo Asikainen.]

- 188 Anonymous. "The International Percussion Scene." Ludwig Drummer 8, no. 2 (Fall 1968): 40-41.

The article featured Tom Lee (Hong Kong), Ron Stanton (Australia), the Cornely Singers (England), Ivan Dominak (Czechoslovakia), W. F. Blacklock and Paula Winks (New Zealand). [The article included the following photographs: two unidentified groups in Hong Kong; Ron Stanton with Lee Gallagher; Gitta Walther, Birgit Laury, Kathrina and Gregory Cornely, Herbert Poll, Horst Nohr, Heinrich Kokerle, Heinz Matthies, and Frank Cornely of the Cornely Singers; Ivan Dominak and Karel Krautgartner; and W. F. Blacklock with Paula Winks.]

- 189 Anonymous. "The International Percussion Scene." Ludwig Drummer (1972): 34-35.

The article featured Luigi Torrenbruno (Italy), Ryszard Gromek (Poland), Harry Murray (Canada), Rainer Kuisma (Sweden), Hans W. Herkenne (Germany), and Jeny Bota (Romania). [The article included the following photographs: Luigi Torrebruno with his Timpani-Piano Duo; Ryszard Gromek; Harry Murray; Rainer Kuisma; Hans W. Herkenne with "Joy and the Hit Kids"; and Jeny Bota.]

- 190 Anonymous. "The International Scene." Ludwig Drummer 4, no.2 (Fall 1964): 40.

The article featured James L. Moore, Willie Wendt, Bob Erlendson, and Owen Clark (in Canada), Madame Tussaud's Wax Museum (England), Kenny Clarke, Molteni Gastone, and Claudio Benedetti (Italy). [The article included the following photographs: James L. Moore; the Beatles' wax figures and Ludwig bass drum in Madame Tussaud's Wax Museum; Kenny Clarke and Claudio Benedetti; Molteni Gastone; and a scene from "Mefistofele."]

- 191 Anonymous. "The International Scene." Ludwig Drummer 5, no.1 (Spring 1965): 36-37.

The article featured George Jackson (Australia), the A/B Birger Steiner Music Company (Sweden), Kees Kranenburg, Jr. (Holland), Olafur Benediktsson (Iceland), Hervey Capelle, Armand Van De Walle, and Van Rickstal (Belgium), and Leon Jacobson (Argentina). [The article included the following photographs: the South Wales Symphonic Band; the A/B Birger Steiner Music Company train; Kees Kranenburg, Jr.; Olafur Benediktsson; Hervey Capelle; Armand Van De Walle; Van Rickstal; and Leon Jacobson.]

- 192 Anonymous. "The International Scene." Ludwig Drummer (1976): 28-29.

The article featured Jean Bastigne, Gabriel Bouchet, Jean Paul Finkiener, Detlef Kieffer, Claude Ricoll, George Van Gucht with Felix Passerone (Strasbourg), Juan Garcia (Spain), the Swiss Army Band (Switzerland), Lou Peddy (Canada), and Heinz von Moisy (Germany). [The article included the following photographs: Jean Bastigne, Gabriel Bouchet, Jean Paul Finkiener, Detlef Kieffer, Claude Ricoll, and George Van Gucht; Juan Garcia; two Swiss Army drummers; Lou Peddy; and Heinz von Moisy.]

- 193 Anonymous. "The Kalamazoo Percussion Ensemble." Ludwig Drummer 5, no. 1 (Spring 1965): 11.

Fred Stites Jr. organized the Kalamazoo Percussion Ensemble. The ensemble has won wide critical acclaim. [The article included a photograph of the Kalamazoo Percussion Ensemble.]

- 194 Anonymous. "The Machines the Craftsmen Make, Make the Craftsmen Even Better at Ludwig." Ludwig Drummer (1976): 4-6.

Giant machines at the Ludwig manufacturing plant produce thousands of different percussion instruments and accessories. [The article included seventeen photographs of the Ludwig manufacturing process.]

- 195 Anonymous. "The Mailbag." Ludwig Drummer 3, no. 2 (Fall 1963): 34-35.

The article featured M.F. Howard, the Muziek-Stam (Holland), Ed Locke, the Logan, West Virginia High School Band, John Bond and Norm Campbell of the Sarnia Sertomanaires, Fausto Geria Rivera (Cuba), the York High School Marching Band [state not given], William Schneider, the Central High School (Waseca, Minnesota) directed by Herb Streitz, Johnny Oblon, and the Mother Cabrini Drum and Bell Corps directed by William F. Spoerle. [The article included the following photographs: the "Muziek-Stam" showrooms; Ed Locke; the percussion section of the Logan Band; percussion section of the Sarnia Sertomanaires; Fausto Geria Rivera; the York High School marching percussion section; William Schneider; the Central High School drum line; Johnny Oblon; and the Mother Cabrini Drum and Bell Corps.]

- 196 Anonymous. "The Mailbag." Ludwig Drummer 4, no. 1 (Spring 1964): 41-43.

The article featured Bob Gibson, William Street, Frank Cocuzzi, Justin Di Cioccio, James Preiss, Charles D. LaRue, the Mainland Senior High School Buccaneer Band of Daytona Beach, Florida directed by Jimmy L. Finn, Tony Monforte, Rod Bowers, the Bowling Green State University Marching Band directed by Roy J. Weger, Gene Berry, Viktor Plasil (Austria), the Belle Chasse (Louisiana) High School Band directed by Joseph Macaluso, Friedel Weber (Hamburg), the Collins High School (Oak Hill, West Virginia) Starliters Dance Band, Kenny Harris (Bermuda), and the West Coast Drum Shop. [The article included the following photographs: Bob Gibson; Charles D. LaRue; the Mainland High School Band percussion section; Tony Monforte; Rod Bowers; the Bowling Green State University percussion section; Gene Berry; Viktor Plasil; the Belle Chasse High School percussion section; Friedel Weber; the Collins High School Starliters Dance Band; Kenny Harris; and the West Coast Drum Shop.]

- 197 Anonymous. "The Mailbag." Ludwig Drummer 4, no. 2 (Fall 1964): 42-43.

The article featured Robert Elie, Lou Pedy, Sammy Deep, Ken Baltzer, Vince Gerber, Randy Berquist, Al Anderson, the Dobyys-Bennet (Kingsport, Tennessee) High

School Band directed by Paul L. Arrington, the Crandon Cardinal (Crandon, Wisconsin) Band directed by Fred W. Manley, the Rhein Main Drum and Bugle Corps, and the Drumming Eaglettes (Sandusky, Ohio), [The article included the following photographs: Robert Elie; Lou Pedy; Sammy Deep; Ken Baltzer; Vince Gerber; Randy Berquist; the Dobyens-Bennet High School Band; the Crandon Cardinal percussion section; the Rhein Main Drum and Bugle Corps; and the Drumming Eaglettes.]

- 198 Anonymous. "The NARD Mailbag." Ludwig Drummer 1, no. 1 (Fall 1961): 33-34.

The article featured the Weldonian Band (Oakland, California) directed by Weldon L. Leonardson and Al Hugera, Al and Dwight Pitcaithley, Russell Nagy, Bob Dawson's Twirling Corps (Dayton, Ohio), Edgar and Danny Jones of "The Kra-wens", the Madison Scouts directed by C. H. Beebe, Gary E. Beaman and Arnold Bode, Delbert Blake, Mike Stefanowicz, Betty Masoner and the "Fosston Drummers" (Bemidji, Minnesota), J. Street Coale, Jerry Scott, and Alonzo M. Galvin. [The article included the following photographs: the Weldonian Band drum section; Dwight Pitcaithley; Russell Nagy; Bob Dawson's Twirling Corps; "The Kra-Wens"; the Madison Scouts drum line; Delbert Blake; Betty Masoner; and the Bemidji High School Marching Band drum section consisting of Mike Premo, Susan Langan, Jack Haugen, Mary Bauman, Dwight Moe, Larry Hegstad, Brook Langdon, and Steve Lauderbaugh; J. Street Coale; and Jerry Scott.]

- 199 Anonymous. "The NARD Mailbag." Ludwig Drummer 1, no. 2 (Spring 1962): 30-31.

The article featured Paul Guerrero, Jr., Wm. F. Ludwig, Jr., Ronny Kae, the Waukegan Grade School Band directed by Bernie Stiner, the Central Michigan University Marching Band (Mt. Pleasant, Michigan) directed by Norman C. Dietz, Frank J. Wandell, Billy Ludwig III, Vince Mott, Jim O'Leary, Vincent Romero, Bill Callander, the Mother Cabrini High School All-Girl Drum and Bell Corps directed by Wm. F. Spoerle, the "Percussionaughts" (Spokane, Washington) led by Howard Robbins, Dennis Batute, the Green Sabers Drum and Bugle Corps (Schuylerville, N.Y.), Dennis Furuike, Gary Mancuso, Angelo Stella, Johnny Wagner, Gary Gordon, George Newnham, Sr. and George Newnham, Jr., Wm. F. Ludwig, Sr., and Wm. F. Ludwig, Jr., and Avedis Zildjian

and Bob Zildjian. [The article included the following photographs: Paul Guerrero; Ronny Kae; the Waukegan Grade School Band percussion section; the Central Michigan University marching percussion section; Billy Ludwig, III with Vince Mott; Wm. F. Ludwig, Sr. with Jim O'Leary, Vincent Romero, and Bill Callander; the Mother Cabrini High School All-Girl Drum and Bell Corps; the "Percussionaughts"; Dennis Batute; the Green Sabers Drum and Bugle Corps percussion section; Dennis Furuike; Gary Mancuso; Angelo Stella; Johnny Wagner; Gary Gordon; George Newnham, Sr., George Newnham, Jr., Wm. F. Ludwig, Sr., Wm. F. Ludwig, Jr., Avedis Zildjian, and Bob Zildjian.]

- 200 Anonymous. "The NARD Mailbag." Ludwig Drummer 2, no. 1 (Fall 1962): 30-31.

The article featured the Reading Buccaneers, the Chicago Cavaliers, Ashby Bodden, Mike Mellinger, Johnny Maas, Chuck King, John P. Courier, Tim Sorenson, John Pratt, Norman H. Peth, Don Frey, the Culver Military Academy (Indiana) Drum and Bugle Corps directed by E.D. Meyers, the University of Bridgeport Purple Knights Band directed by Raymond W. Stewart, and Hugh Welpton. [The article included the following photographs: Ashby Bodden; Mike Mellinger; Johnny Maas and Chuck King; John P. Courier; Don Frey with students; the Drum and Bugle Corps of Culver Military Academy; the Purple Knights percussion section; Hugh Welpton and his drum corps.]

- 201 Anonymous. "The NARD Mailbag." Ludwig Drummer 3, no. 1 (Spring 1963): 30-31.

The article featured L/cpl John W. Derr, Frank Arsenault, Nick Ravine, the Hewlett-Woodmere Police Boys Club Drum and Bugle Corps directed by C. E. Hoyt, Loy Appleman, Kenton Paul, the Hendersonville (North Carolina) High School Band directed by Ted Etherington, Donald Dean of Gerald Wilson's Big Band, Delbert Crabb, Bob Hapgood, Gerry Lane (Ireland), Tony Schlechta, and the 1962 VFW National Bands and Drum Corps Competition. [The article included the following photographs: the Fleet Marine Force Pacific Drum and Bugle Team; the Washington (North Carolina) High School Band percussion section; the Hewlett-Woodmere Police Boys Club Drum and Bugle Corps; Kenton Paul; the Hendersonville (N.C.) High School percussion section; Donald Dean; Bob Hapgood; and Gerry Lane.]



- 202 Anonymous. "The National Association of Rudimental Drummers." Ludwig Drummer 6, no. 1 (Spring 1966): 37.

The Association was organized by a group of prominent drummers in 1933 during the American Legion National Convention. The main objective of the thirteen drummers was to standardize a system of drumming. [The article included a photograph of the founders of N.A.R.D. in 1933: Harry Thompson, George A. Robertson, Bill Flowers, Bill Kieffer, Bill Hammond, Joe Hathaway, Larry Stone, Roy Knapp, Wm. F. Ludwig, Heinie Gerlach, Burns Moore, Billy Miller, and Ed Straight.]

- 203 Anonymous. "The New York Percussion Trio." Ludwig Drummer (1972): 9.

Organized in 1955, this outstanding ensemble has received nation-wide acclaim for its work in music education and concert presentations. Trio members are Arnold Goldberg, Simon Sadoff, and Ronald Gould. [The article included the following photographs: The New York Percussion Trio; and the Trio with several children.]

- 204 Anonymous. "The PAISTE Story...A Great New Sound in Cymbals." Ludwig Drummer 5, no. 2 (Fall 1965): 7-9.

The M. M. PAISTE Company is owned by Robert and Toomas Paiste who are sons of the company founder, Michael M. Paiste. [The article included the following photographs: PAISTE factory workers hammering a gong; three photographs of PAISTE workers crafting cymbals; Robert and Toomas Paiste with Ed Thigpen; and Joe Morello forming a cymbal with Toomas Paiste.]

- 205 Anonymous. "The Remarkable Sol Gubin...Drummer Extraordinaire." Ludwig Drummer 7, no. 1 (Spring 1967): 9.

Sol Gubin is one of the most sought after studio drummers in New York. He is heavily booked for studio work and he is exposed to groups of all sizes and types. [The article included a photograph of Sol Gubin.]

- 206 Anonymous. "The 'Schory Sound' Invades Historic Theater." Ludwig Drummer 4, no. 2 (Fall 1964): 8.

Dick Schory's latest RCA Victor release is "The Happy Hits" recorded in Chicago's Auditorium Theater. Frank Lloyd Wright described the Auditorium Theater as "the greatest room for music and opera in the world" as it was once the center of Chicago's culture with acoustics compared to La Scala and San Carlos. [The article included the following photographs: the "The Happy Hits" album; and the recording set-up.]

- 207 Anonymous. "The Sound is Young, The Drums are Ludwig." Ludwig Drummer 8, no. 2 (Fall 1968): 24-25.

Chances are the drummer of any rock group today plays Ludwig. [The article included the following sketches: Carmine Appice of Vanilla Fudge; Mitch Mitchell and the Jimi Hendrix Experience; Dino Danelli of The Young Rascals; John Seiter and Spanky and Our Gang; Sandy Nelson; Ginger Baker and Cream; John Siomos of Mitch Ryder; Hal Blaine; Ringo Starr and the Beatles; Bobby Elliott and The Hollies.]

- 208 Anonymous. "The Subtle Magnificence of Colin Bailey." Ludwig Drummer 6, no. 2 (Fall 1966): 11.

The remarkable talent of Colin Bailey can best be described as truly rare and amazing. Playing with a style that is uniquely his own, Colin interweaves subtle but highly creative rhythms into his drumming. His tremendous abilities allow him to perform brilliant solos which progressively develop toward climactic statements of tasteful imagination. [The article included a photograph of Colin Bailey.]

- 209 Anonymous. "The Swingin' Ron Rock and the Rollicking, Frolicking Swingin' Lads." Ludwig Drummer 7, no. 1 (Spring 1967): 18.

"The Swingin' Lads" mesmerize their audiences with a myriad of routines from Dixieland, straw hat and canes, Rock 'n Roll and pure jazz. Twenty-three year old Ron Rock is the drummer. [The article included three photographs of Ron Rock and "The Swingin' Lads."]

- 210 Anonymous. "The United States Air Force Academy Band." Ludwig Drummer 5, no. 2 (Fall 1965): 24-25.

Formed in June of 1955, the USAF Academy Band is the youngest U.S. military service band. Today, the band is composed of the most accomplished musicians in the Air Force. The Band, conducted by Captain Herman G. Vincent, is divided into four units: the marching unit, the drum and bugle corps, the Falconaires dance band, and the concert band. [The article included the following photographs: Captain Herman G. Vincent; the marching unit; the USAF Academy Band; The USAF Academy Falconaires.]

- 211 Anonymous. "The United States Air Force Band." Ludwig Drummer 6, no. 1 (Spring 1966): 24-26.

Organized in June 1942 as the representative of the U.S. Army Air Corps, the United States Air Force Band is probably the most widely known and travelled military group in recent years. Major Arnold D. Gabriel is Commander and Conductor of the USAF Band and Orchestra, Captain Albert Bader is Assistant Conductor of the USAF Band, and Captain Franklin J. Lockwood is Director of the Singing Sergeants and Associate Conductor of the USAF Band. [The article included the following photographs: Major Arnold D. Gabriel; Captain Albert Bader; the United States Air Force Band; Captain Franklin J. Lockwood; the Singing Sergeants; the Strolling Strings; the Airmen of Note; the USAF Pipe Band; the Symphony in Blue; and the Diplomats.]

- 212 Anonymous. ["The United States Army Band."] Ludwig Drummer 7, no. 1 (Spring 1967): 28-30.

General John "Black Jack" Pershing ordered Captain Parry W. Lewis to equip the U.S. Army Band in January of 1922. The U.S. Army Band has led every inaugural parade since President Coolidge and played for the funeral processions of Presidents Harding, Taft, Roosevelt, and Kennedy. The U.S. Army Band is under the command of Lt. Colonel Samuel Loboda. [The article included the following photographs: the United States Army Band in front of the Capitol Building; The U.S. Army Band, Chorus, and Herald Trumpets; Lt. Col. Samuel Loboda; and the U.S. Army Band Herald Trumpets and Drums.]

- 213 Anonymous. "The United States Marine Band." Ludwig Drummer 7, no. 2 (Fall 1967): 28-30.

The U.S. Marine Band is the oldest and most distinguished symphonic band in the nation. Lt. Colonel Albert S. Schoepper is the present Director and Supervisor of all Marine Bands. Captain Dale Harpham and Captain James B. King, Jr. are Assistant Directors. [The article included the following photographs: the Marine Band; the Marine Band on parade; Capt. Dale Harpham, Assistant Director; Lt. Col. Albert Schoepper, Director; Capt. James B. King, Jr., Assistant Director; and John Philip Sousa.]

- 214 Anonymous. "The United States Military Academy Band." Ludwig Drummer 8, no. 2 (Fall 1968): 28-30.

The United States Military Band is the oldest military unit at West Point and the oldest band in the United States Army. [The article included the following photographs: the U.S. Military Academy Band at Trophy Point; the "Hellcats" of the USMA Band shown in the open amphitheater overlooking the Hudson River; Lt. Col. William H. Schempf, Commanding Officer and Director of Music of the USMA Band; Major Mario S. Petrelli, Executive Officer and Associate Bandmaster; CWO John P. Cochraane, Assistant Bandmaster; Warrant Officer Robert O. O'Brien, Associate Bandmaster; The West Point Brass Quintet; The Saxophone Quartet of the USMA Band; and the USMA String Quartet.]

- 215 Anonymous. "The United States Naval Academy Band." Ludwig Drummer (1972): 26-27.

The United States Naval Academy Band is the oldest continuing musical organization in the Navy. Navy records indicate that six musicians were authorized to receive pay in 1838. The Naval Academy was founded in 1845 and the first real band for the Academy was authorized in an 1852. Today, the band leads the midshipmen in many ceremonies, parades, and athletic events. [The article included the following photographs: the current Director, Lt. Commander Donald D. Paterson; The United States Naval Academy's Herald Trumpets; The United States Naval Academy Band in 1869; and The United States Naval Academy Band today.]

- 216 Anonymous. "The United States Navy Band, Washington, D.C." Ludwig Drummer 8, no. 1 (Spring 1968): 28-30.

Congress made the United States Navy Band the permanent and official band of the U.S. Navy in 1925. The Navy Band has toured extensively and is very active in radio and television performances. [The article included the following photographs: the Navy Band in parade uniforms preparing for an inaugural parade; the Navy Band in concert uniforms; the Sea Chanters; Lt. Commander Anthony A. Mitchell; Lt. Donald W. Stauffer; LTJG Ned F. Muffley; the Marimba Ensemble of the Navy Band; the Navy Band in the historic Sail Loft; and blind children playing percussion during a Navy Band program.]

- 217 Anonymous. "Third International Percussion Symposium...Hailed a Huge Success." Ludwig Drummer (1972): 12-13.

The Third International Percussion Symposium was held the first week of March, 1971, at the University of Miami, Florida. [The article included the following photographs: William F. Ludwig Jr., President of Ludwig Industries, greeting students; The University of Miami Percussion Ensemble conducted by Fred Wickstrom; rock percussionist Carmine Appice lectures to a class; Gary Burton, Joe Morello, and David Dutemple perform after a clinic by Joe Morello; James Latimer, University of Wisconsin Percussion Instructor, discusses timpani with students; Al Ipri, jazz drummer and teacher, conducts a drum set ensemble; Jim Sewrey, Ludwig Educational Director, working with an instrumental music teacher; and Bobby Christian.]

- 218 Anonymous. "Three Generations of the Drumming Ludwigs." Ludwig Drummer 4, no. 2 (Fall 1964): 1.

Wm. F. Ludwig, Sr., Wm. F. Ludwig, Jr., and Wm. F. Ludwig, III serve the music world through quality percussion instruments. [The article included a photograph of Wm. F. Ludwig, Sr., Wm. F. Ludwig, Jr., and Wm. F. Ludwig, III.]

- 219 Anonymous. "Three Generations of the Drumming Ludwigs." Ludwig Drummer 4, no. 2 (Fall 1964): 3-5.

In 1909, Wm. F. (Bill) Ludwig, Sr., and his brother,

Theobald, founded Ludwig & Ludwig. Wm. F. Ludwig, Jr. joined the company in 1937. William F. Ludwig, III already shows percussion promise at age nine. [The article included the following photographs: Wm. F. Ludwig, Sr., Wm. F. Ludwig, Jr., and Wm. F. Ludwig III; the first Ludwig all-metal snare drum; the original 1909 Ludwig pedal; Wm. F. Ludwig, Sr.; a Ludwig Company production line; Wm. F. Ludwig, Jr. in the Ludwig Company drum stick department.]

- 220 Anonymous. "Tips on Plastic." Ludwig Drummer 1, no. 1 (September 1961): 36.

Ludwig has recently developed a new spray which provides a rough binding surface for playing with brushes. Drum heads may be washed with soap and water to remove dirt. To avoid "pocketing" of plastic heads, adequate tension should be provided to secure a crisp tone. "Pocketing" is the result of too little tension.

- 221 Anonymous. "Vaclav Nelhybel." Ludwig Drummer 7, no. 2 (Fall 1967): 18-19, 42-43.

Vaclav Nelhybel is considered the leading contemporary composer of symphonic band music in the mid-1960s. Nelhybel is known for his effective scoring for percussion as he uses the percussion group as a choir of instruments, capable of carrying melodic and harmonic lines and contributing to rhythmic lines and effects. [The article included a photograph of Vaclav Nelhybel and nine musical examples.]

- 222 Anonymous. "Vanilla Fudge...a Main Course of New Sounds!" Ludwig Drummer 8, no. 2 (Fall 1968): 20.

To achieve the "Fudge" sound, Carmine Appice uses two bass drums amplified through separate microphones. He also bends his cymbals while playing them to produce a quasi-melody line. [The article included the following photographs: Vanilla Fudge; and Carmine Appice.]

- 223 Anonymous. "V.F.W. National Contest Award 1965." Ludwig Drummer 5, no. 2 (Fall 1965): 31.

Winners of the Veterans of Foreign Wars drum competition included: Gary Pagnozzi (individual snare

drum winner); Gregory Black (individual tenor drum winner); and the Racine YMCA Kilties (percussion quartet). [The article included the following photographs: Gary Pagnozzi and Gregory Black; and the Emerald Cadets (Emerald Statesmen which finished second in the drum quartet division).]

- 224 Anonymous. "Viva De Vito!" Ludwig Drummer 7, no. 2 (Fall 1967): 15.

Frank De Vito is the drummer for the Baja Marimba Band and also does studio work in Los Angeles. He has also played for many television shows. [The article included two photographs of Frank De Vito.]

- 225 Anonymous. "Welcome Aboard." Ludwig Drummer (1976): 17.

Lieutenant Commander Ned Muffley has assumed command of The United States Navy Band. He is only the fifth officer to hold the position in the forty-eight year history of the band. [The article included a photograph of Commander Muffley.]

- 226 Anonymous. "West Coast Percussionists Rendezvous at the Professional Drum Shop." Ludwig Drummer 3, no. 1 (Spring 1963): 1.

Percussionists gather in front of the Professional Drum Shop. [The article included a group photograph of Chuck Molinari (General Manager of the corporation), Ray Baudic, Bob Yeager (President of the corporation), Don Knapp, Bill Kraft, Lloyd Morales, Chiz Harris, Gus Wright, Jesse Sailes, Earl Palmer, Jack Sperling, Bill Richmond, Jack Burger, Dick Karasoney, George Rutter, Hugh Anderson, Dale Anderson, Tommy Romera, Jerry Williams, Sid Bulkin, Gene Estes, Will Bradley, Jr., Ralph Donerly, Bill Goodwin, Kenny Hume, Vic Feldman, Nick Ceroli, and Howie Oliver.]

- 227 Anonymous. "What's New in Books and Records." Ludwig Drummer 1, no. 2 (Spring 1962): 24-25.

The article featured "The Civil War" by Dr. Frederick Fennell, "Holiday for Percussion" by Dick Schory, "It's About Time" by Joe Morello, "Space Suite" by Bobby Christian, and Practical Percussion Studies by

Bob Tilles. [The article included the following photographs: "The Civil War" album; the "Holiday for Percussion" album; the "It's About Time" album; and Practical Percussion Studies.]

- 228 Anonymous. "William F. Ludwig Addresses De Paul University Students." Ludwig Drummer 5, no. 2 (Fall 1965): 42.

William F. Ludwig recently addressed a group of students and teachers at De Paul University, Chicago, on the subject of playing and manufacture of percussion instruments. [The article included a photograph of William F. Ludwig, Sr., Thomas Fabish (Concert Band Director), Dr. Arthur Becker (Dean of the School of Music), and Bob Tilles (percussion instructor).]

- 229 Anonymous. "Wm. F. Ludwig, Sr. Plays at Museum Celebration." Ludwig Drummer 8, no. 1 (Spring 1968): 43.

William F. Ludwig, Sr. participated in the seventy-fifth anniversary of the World's Columbian Exposition in Chicago in 1893. [The article included a photograph of Mr. Ludwig playing at the celebration.]

- 230 Anonymous. "Wm. F. Ludwig, Sr. Receives American Bandmasters Citation." Ludwig Drummer 4, no. 2 (Fall 1964): 29.

Wm. F. Ludwig, Sr. received the Edwin Franko Goldman Memorial Citation last July at the Interlochen National Music Camp. The citation, presented annually by the American Bandmasters Association, is one of the highest awards in music. [The article included a photograph of William F. Ludwig, Sr.]

- 231 Anonymous. "Work With These Noted Ludwig Clinicians At Ludwig's Percussion Spectacular." Ludwig Drummer 2, no. 1 (Fall 1962): 10.

Several Ludwig clinicians will appear at Ludwig's Percussion Spectacular, July 25-27, 1966 at McCormick Place in Chicago. The featured clinicians include Joe Morello, Ed Thigpen, Bobby Christian, Dick Schory, Frank Arsenault, Thomas L. Davis, Duane Thamm, Al Payson, Gary



Burton, Mitch Markovich, Dick Gerlach, and Bob Tilles.  
 [The article included photographs of: Joe Morello; Ed Thigpen; Bobby Christian; Dick Schory; Frank Arsenault; Thomas L. Davis; Duane Thamm; Al Payson; Gary Burton; Mitch Markovich; Dick Gerlach; and Bob Tilles.]

- 232 Anonymous. [Untitled]. Ludwig Drummer (1976): 2-3.

The people of Ludwig are 500 strong and represent just about every creed and many national origins. We are proud of our past and we look forward to the wonderful years ahead. [The article included the signatures of Ludwig employees.]

- 233 Appice, Carmine. "Set Drumming." Ludwig Drummer (1976): 7-9.

Carmine Appice examines various techniques used in Rock drumming. [The article included a photograph of Carmine Appice and seventeen musical examples.]

AUTHOR INFORMATION: Carmine Appice is among the first drummers to pioneer the concept of double bass drums and the larger melodic toms for tonal projection. He is recognized world wide for his knowledge and experience in progressive rock drumming. Currently with KGB, he was formerly with Vanilla Fudge, Cactus and Beck, and Bogert and Appice. He operates his own drum studio and has over ten years teaching experience.

- 234 Aruga, Makoto. "Percussion in Japan." Ludwig Drummer 5, no. 2 (Fall 1965): 37.

Makoto Aruga details percussion activity in Japan. [The article included the following photographs: Makoto Aruga; the Musoshima Academy Percussion Ensemble with director Yoshitaka Kobayashi; and the N.H.K. Symphony Orchestra. Musoshima was spelled differently in the article from the photograph description.]

AUTHOR INFORMATION: Mr. Makoto Aruga is the principal timpanist and chief of the N.H.K. Symphony Orchestra percussion section. He is the percussion teacher at Tokyo Music Academy and organizer of the Tokyo Percussion Ensemble. Mr. Aruga studied timpani and percussion with Vic Firth of the Boston Symphony Orchestra, at Berkshire Music Center in 1963.

- 235 Avgerinos, Gerassimos. "Biography of a Kettle Drummer circa 1700." Ludwig Drummer 6, no. 2 (Fall 1966): 26-27.

Gerassimos Avgerinos describes the musical training and performance opportunities of early musicians. [The article included a photograph of Gerassimos Avgerinos and a reproduction of an early kettle drummer.]

- 236 \_\_\_\_\_. "What is the Difference Between a Drag and a Ruff?" Ludwig Drummer 5, no. 1 (Spring 1965): 14-15.

Gerassimos Avgerinos traces the terms "drag" and "ruff" through various dictionaries and offers a historical perspective to their proper execution. [The author's name is misspelled as "Augerinos" in this article. The article included a photograph of Gerassimos Avgerinos.]

- 237 Badal, Gene. "The Modern Drum Corps Drummer." Ludwig Drummer 4, no. 1 (Spring 1964): 18.

Gene Badal explains recent improvements in marching snare drum technique. [The article included a photograph of Gene Badal.]

AUTHOR INFORMATION: Gene Badal is the Assistant Advertising Manager and Assistant Educational Director of the Ludwig Drum Company. He has studied under such notable instructors as Roy C. Knapp, Don Wigman, and Frank Arsenault. Mr. Badal has been an active drummer in drum corps these past twenty-five years. His junior corps associations included that of playing with the Logan Square Junior S.A.I. National Champions and with the 33rd Division Junior V.F.W. National Champions. Mr. Badal's senior corps affiliation was with the Skokie, Indians, Skokie, Illinois, three times American Legion National Champions. He presently gives instructions to individuals as well as whole drum sections.

- 238 \_\_\_\_\_. "Tops in College Jazz." Ludwig Drummer 3, no. 2 (Fall 1963): 7.

Gene Badal presents the results of the 5th Annual University of Notre Dame Jazz Festival. [The article included the following photographs: the Denver

University Stage Band (Best Big Band); the Indiana University Jazz Sextet; The Bob Pozar Trio (Best Trio and Over-All Best Jazz Group); The Jazz Merchants with Gil Kelly; and the Wright Jr. College Stage Band directed by John DeRoule.]

- 239 Bassler, Moss. "The Creative Ed Thigpen." Ludwig Drummer 1, no. 2 (Spring 1962): 3-4.

Bassler Moss traces the career of Edmund Thigpen. [The article included three photographs of Ed Thigpen and two photographs of the Oscar Peterson Trio consisting of Ray Brown, Oscar Peterson, and Ed Thigpen.]

- 240 Battisti, Frank L. "Musicianship for the High School Percussionist." Ludwig Drummer 3, no. 2 (Fall 1963): 21, 27.

Frank Battisti stresses responsible teaching and performance opportunities for the high school player. [The article included a photograph of the 1962-1963 Ithaca High School Marching Band.]

AUTHOR INFORMATION: Born in Ithaca, New York, Mr. Battisti received his formal education at both the Ithaca High School and the Ithaca College (B.S. Music Education 1953). He also completed an additional forty hours of graduate work at Ithaca College. He is a member of the New York State School Music Association and the Music Educators National Conference. His many activities include serving as guest conductor and adjudicator for music festivals throughout the New York State area. He is presently serving as chairman of the Instrumental Music Department of the Ithaca City School System and is also Director of Bands at the Ithaca High School.

- 241 Beck, John. "The Importance of Versatility." Ludwig Drummer 4, no. 2 (Fall 1964): 11, 38.

John Beck advises students against limiting themselves to one style of drumming or one instrument. [The article included a photograph of John Beck.]

AUTHOR INFORMATION: Graduate of the Eastman School of Music - B. Music, 1955; M. Music, 1962; U.S. Marine Band, Washington, D.C. (1955-59), as percussionist,

timpanist, and marimba soloist; Currently timpanist with the Rochester Philharmonic and Civic Orchestras; Instructor of Percussion at the Eastman School of Music; Conductor of the Percussion Ensemble of the Eastman School of Music; Clinician; Dance drummer with the Arrangers' Workshop Orchestra at the Eastman School of Music; "Pit" drummer for summer musicals; Drummer on several T.V. jazz shows.

- 242 Braught, Gene. "A Director Looks at His Percussion Section." Ludwig Drummer 5, no. 2 (Fall 1965): 14-15.

Gene Braught describes the University of Oklahoma marching and concert band percussion sections. [The article included the following photographs: Gene A. Braught; two timpani; and five examples of roll stickings.]

AUTHOR INFORMATION: Gene A. Braught, director of Bands, The University of Oklahoma, Norman, has over twenty-five years teaching experience at the high school, college, and university levels. He is an expert percussionist with symphony orchestra, concert, and dance band experience.

- 243 Brown, Thomas. "Bongo, Conga, Timbales...How to Put Them Together." Ludwig Drummer (1972): 15-17.

Thomas Brown details the Latin-American rhythm section. [The article included a photograph of Thomas Brown.]

AUTHOR INFORMATION: Thomas Brown is mallet and percussion specialist and associate director for the National Stage Band Camp, Inc. He is presently chairman of stage bands for the New York State School Association and has been a staff musician for WRGB-TV for six years. He was a featured soloist with Stan Kenton and Ralph Flanagan and has published many percussion works. He is a percussion clinician, adjudicator, and instrumental music director in the New York State schools with a percussion studio in Schenectady, New York.

- 244 \_\_\_\_\_. "Clavesmaracascowbellguiro: Various Colors Paint the Latin-American Picture." Ludwig Drummer 8, no. 1 (Spring 1968): 8-9, 42.

Thomas Brown describes hand-held Latin-American instruments. [The article included a photograph of Thomas Brown.]

- 245 \_\_\_\_\_. "Keyboard Percussion in the School Music Program." Ludwig Drummer 3, no. 1 (Spring 1963): 18-19.

Thomas Brown lists several ways keyboard percussion instruments may contribute to the school program. [The article included the following photographs: Thomas Brown; and the Century Marimba. The article also included a chart showing the concert band's full range as compared to keyboard percussion instruments.]

AUTHOR INFORMATION: Thomas Brown is the Percussion Chairman for New York State School Music Association, school music teacher, and has his own percussion studio in Schenectady, New York. He has been studio staff musician and arranger for television station WRGB Schenectady for three years; vibraphone soloist with bands such as Stan Kenton and Ralph Flanigan.

- 246 \_\_\_\_\_. "Keyboard Percussion in the School Music Program, Part II." Ludwig Drummer 3, no. 2 (Fall 1963): 12-13.

Thomas Brown lists several ways keyboard percussion instruments may contribute to the school program. [The article included the following photographs: Thomas Brown; and a marimba.]

AUTHOR INFORMATION: Thomas Brown is the Percussion Chairman for New York State School Music Association, school music teacher, and has his own percussion studio in Schenectady, New York. He has been studio staff musician and arranger for television station WRGB Schenectady for three years; vibraphone soloist with bands such as Stan Kenton and Ralf Flanigan.

- 247 \_\_\_\_\_ . "Use of Percussionists in the Stage Band." Ludwig Drummer 7, no. 1 (Spring 1967): 12-13, 42.

Thomas Brown stresses the utilization of percussion accessories and mallet instruments in stage band to provide a broader experience for percussionists.

AUTHOR INFORMATION: Thomas Brown is mallet and percussion specialist and associate director for the National Stage Band Camp, Inc. He has been percussion chairman and is presently chairman of stage bands for the New York State School Music Association and has been a staff musician and arranger for WRGB-TV for six years. He was featured soloist with Stan Kenton and Ralph Flanagan and has published many percussion works. Presently he is a percussion clinician, adjudicator, and instrumental music director in the New York State schools with a percussion studio in Schenectady, New York.

- 248 Burton, Gary. "Bending a Note on Vibraphone." Ludwig Drummer (1976): 12.

Gary Burton provides instructions for note bending on the vibraphone. [The article included a photograph of Gary Burton.]

- 249 \_\_\_\_\_ . "Jazz Phrasing." Ludwig Drummer 5, no. 2 (Fall 1965): 20-21.

Gary Burton presents phrasing concepts for the vibraphone player. [The article included a photograph of Gary Burton and four musical examples.]

- 250 \_\_\_\_\_ . "Mallets in the Right Direction." Ludwig Drummer 4, no. 2 (Fall 1964): 17.

Gary Burton details his ideas on the motivations for various aspects of vibraphone performance. [The article included a photograph of Gary Burton.]

- 251 \_\_\_\_\_ . "Nashville...Country Music City, U.S.A." Ludwig Drummer 7, no. 1 (Spring 1967): 6-7.

Gary Burton describes his impressions of Nashville, Tennessee. [The article included the following

photographs: Gary Burton; four photographs of the recording session for Gary Burton's latest RCA Victor album, "Tennessee Firebird." Other artists included Roy Haynes, Steve Swallow, Chet Atkins, the Osborne Brothers, Buddy Emmons, and others.]

- 252 \_\_\_\_\_ . "Playing with Four Mallets." Ludwig Drummer 5, no. 1 (Spring 1965): 12-14.

Gary Burton describes his four-mallet grip along with his approach to voicing and finger dampening. [The article included the following photographs: Gary Burton; underneath the four-mallet grip; and the motion of the outside mallet.]

- 253 \_\_\_\_\_ . "Solo." Ludwig Drummer 6, no. 1 (Spring 1966): 20-21, 36.

Gary Burton describes the mental independence required to be a vibraphone soloist. [The article included a photograph of Gary Burton.]

- 254 \_\_\_\_\_ . "The Changing Role of the Rhythm Section." Ludwig Drummer 6, no. 2 (Fall 1966): 28-30.

Gary Burton, Steve Swallow, and Roy Haynes discuss their approach to playing as a rhythm section. [The article included a photograph of the Stan Getz quartet.]

- 255 \_\_\_\_\_ . "Youth Music." Ludwig Drummer 7, no. 2 (Fall 1967): 8-9.

Gary Burton describes how music reflects the culture of each generation.

- 256 Cavender, George and Frederick Moncrieff. "The Historic University of Michigan Band Tour." Ludwig Drummer 1, no. 1 (Fall 1961): 8-10.

The authors detail the University of Michigan Band tour of the Soviet Union, Jordan, Israel, Lebanon, Cyprus, Turkey, Greece, Romania, and Poland. [The article included the following photographs: the University of Michigan Symphonic Band directed by W.D. Revelli; William D. Revelli; Erevan, USSR; James Salmon

with Soviet percussionists; and inside the Moscow Conservatory.]

- 257 Chaloner, Bill. "Percussion in Today's Stage Band." Ludwig Drummer (1972): 30-31.

Bill Chaloner describes Ludwig's new "Augmented Stage Band Series" and "Studio Series" which provides three percussion parts in addition to the drum set music. [The article included photographs of three unidentified stage bands. A bibliography with the article included: Stan Kenton, "The Stage Band," The Band Directors Guide, Kenneth L. Heidig (Englewood Cliff, N.J.: Prentice-Hall, 1964) and Jack Wheaton, Jazz in Higher Education, A report to the 15th National Conference of the College Band Directors National Association, Knoxville, Tennessee, February 12-15, 1969. Prepared by the Ad Hoc Committee on Stage Bands.]

- 258 Chenoweth, Vida. "The Marimba, A Challenge to Composers - Part I." Ludwig Drummer 4, no. 1 (Spring 1964): 10-11.

Vida Chenoweth informs composers about marimba range, mallets selections, ensemble writing, and rolls. [The article included a photograph of Vida Chenoweth.]

- 259 \_\_\_\_\_. "The Marimba, A Challenge to Composers - Part II." Ludwig Drummer 4, no. 2 (Fall 1964): 10.

Vida Chenoweth relates the need for marimba literature, including sonatas, variations, small ensemble works, and two- or three-part polyphonic works. [The article included a photograph of Vida Chenoweth.]

- 260 Chirco, Tony. "The Regulative Principle Applied to Vibe Performance - Part I." Ludwig Drummer 8, no. 2 (Fall 1968): 31-33.

Tony Circo describes the Regulative Principle concept which intergrates the objective components of music with the subjective qualities of the individual [The article included an introduction by David Anderson and two photographs of Tony Chirco.]



- 261 Christian, Bobby. "The Small Concert Percussion Instruments." Ludwig Drummer (1976): 33-38.

Bobby Christian describes the tambourine, triangle, castanets, congas, bongos, timbales, vibra-slap, cowbell, claves, and maracas. [The article included a photograph of Bobby Christian.]

AUTHOR INFORMATION: Mr. Christian, "Total Percussionist", has long established the reputation of being one of the finest "all around" percussion performer-clinicians in America. As a total percussionist, he demonstrates and performs on all conventionally known percussion instruments. He is equally proficient as a performer, conductor, or arranger with a Concert Band, Symphony Orchestra, Stage Band, or Studio Orchestra. Bobby is totally involved in music with a wide variety of activities that include composing and arranging for his own big band. As a Ludwig clinician, his clinic tours have taken him throughout the United States, Japan, and Europe.

- 262 Christian, Norm. "For Swingers." Ludwig Drummer 6, no. 2 (Fall 1966): 13, 42.

Norm Christian stresses the importance of drum set players being versatile in all musical styles. [The article included a photograph of Norm Christian.]

- 263 \_\_\_\_\_. "For Swingers." Ludwig Drummer 7, no. 1 (Spring 1967): 31, 43.

Norm Christian examines how muscular tension effects the emotions and the ability to perform. [The article included a photograph of Norm Christian.]

- 264 \_\_\_\_\_. "For Swingers." Ludwig Drummer 7, no. 2 (Fall 1967): 31.

Norm Christian instructs young drummers to develop their imaginative powers, to observe, and to listen. [The article included a photograph of Norm Christian.]

- 265 \_\_\_\_\_. "For Swingers." Ludwig Drummer 8, no. 1  
(Spring 1968): 20.

Norm Christian relates how students with personal problems may not improve musically. [The article included a photograph of Norm Christian.]

- 266 \_\_\_\_\_. "For Swingers." Ludwig Drummer 8, no. 2 (Fall 1968): 17.

Norm Christian describes how creativity must be free of technical limitations. [The article included a photograph of Norm Christian.]

AUTHOR INFORMATION: Norm Christian has over ten years of practical drumming experience from small combos to big bands. As a Ludwig clinician, he specializes in "Rock" and contemporary drumming styles.

- 267 Collins, Jay. "The Need for Drum Set Instruction at the College/University Level." Ludwig Drummer 7, no. 2 (Fall 1967): 34-35.

Jay Collins examines why good college programs should involve students in every area of percussion performance, including drum set.

- 268 Combs, F. Michael. "Importance of Your Sticks and Mallets." Ludwig Drummer (1972): 8-9.

Michael Combs examines why percussionists should take responsibility in owning their percussion supplies. [The article included a photograph of F. Michael Combs.]

AUTHOR INFORMATION: F. Michael Combs is the Instructor of Percussion at the University of Tennessee where he conducts the Percussion Ensembles and assists with the University Bands. During the summer he teaches at the National Music Camp at Interlochen, Michigan. He is timpanist with the Knoxville Symphony and an active recitalist. In addition to composing several works for percussion, his articles have appeared in The Percussionist, Percussive Notes, The Instrumentalist, and other journals.

- 269 Culp, Paula. "Mounting and Adjusting the Plastic Timpani Head." Ludwig Drummer 7, no. 2 (Fall 1967): 20.

Paula Culp answers questions regarding plastic timpani heads. [The article included a photograph of Paula Culp.]

- 270 Davis, Thomas L. "Modern Marching Band Percussion." Ludwig Drummer 2, no. 1 (Fall 1962): 9-10.

Thomas Davis describes the marching percussion section. [The article included a photograph of Thomas L. Davis.]

AUTHOR INFORMATION: Thomas L. Davis, Assistant Director of Bands and Assistant Professor of Percussion at the State University of Iowa, received his Bachelors' and Masters' Degrees in Music Education from Northwestern University. He has written many works for percussion ensembles, some of which are published by Creative Music, Inc., and he has recorded and performed with Dick Schory's Brass and Percussion Ensemble. He is a member of the NARD, the Percussive Arts Society, and the Iowa Bandmasters Association.

- 271 \_\_\_\_\_. "The Importance of a Natural Hand Position." Ludwig Drummer 5, no. 1 (Spring 1965): 27, 38.

Thomas Davis examines the hand positions used in the traditional and matched grips. [The article included a photograph of Thomas L. Davis.]

- 272 Dodson, Bettie. "N.A.R.D. News, 1976." Ludwig Drummer 1976): 25.

Bettie Dodson provides information regarding various N.A.R.D. members. [Bettie Dodson is the NARD Recording Secretary.]

- 273 Ervin, Karen. "Teaching Beginning Timpani." Ludwig Drummer (1976): 18, 32.

Karen Ervin provides a method of timpani instruction. [The article included a photograph of Karen Ervin.]

AUTHOR INFORMATION: Karen Ervin has established herself as one of the foremost solo percussionists. In the past three years, she has twice been a prize winner in international competitions: the Councours Internationale d'Execution Musicale held in Geneva, Switzerland in 1972; and the International Percussion Competition for Contemporary Music held in France in 1974. She is known for two solo recordings (WIM 5 and Crystal S641) and many recordings with the Los Angeles and Pacific Percussion Ensembles. She has instructed three first prize winners in timpani during four years of Western States Percussion Competition conducted by the California Percussive Arts Society State Chapter.

- 274 Faini, Phil. "African Drumming." Ludwig Drummer 8, no. 2 (Fall 1968): 34-35.

Phil Faini examines the drumming of the Acholi tribe in northern Uganda. [The article included nine musical examples; two photographs of African ensembles; and individual photographs of a Lotino Bul, Min Bul, and Agwata.]

AUTHOR INFORMATION: Phil Faini is currently the Percussion Instructor at West Virginia University. He recently completed several months of study of African music under a government grant.

- 275 Favre, Pierre. "New Sounds in Cymbals." Ludwig Drummer 8, no. 2 (Fall 1968): 8-9, 42.

Pierre Favre introduces the PAISTE "Giant Beat" cymbals designed especially for rock music. [The article included a photograph of Pierre Favre.]

- 276 Feldstein, Sandy. "The Marimba as a Useful and Musical Band Instrument." Ludwig Drummer 5, no. 1 (Spring 1965): 28-29.

Sandy Feldstein promotes the use of marimba with band literature. [The article included a photograph of Sandy Feldstein and three musical excerpts.]

AUTHOR INFORMATION: Mr. Feldstein is presently Professor of Percussion at the State University College at Potsdam, New York. He received his Bachelor of Science

degree from the State University College at Potsdam, N.Y. and his Master of Arts degree from Columbia University. Before entering the teaching profession, Mr. Feldstein played professionally in the New York Metropolitan area. He is the composer of percussion methods, ensembles, and solos and is a frequent clinician, adjudicator, and performer.

- 277 Fennell, Frederick. "Drums, Fifes, Rudiments and Fennell." Ludwig Drummer 4, no. 1 (Spring 1964): 9, 38.

Frederick Fennell details his rudimental background. [The article included a photograph of Frederick Fennell.]

AUTHOR INFORMATION: One of the most brilliant and gifted young conductors of modern times in the dynamic pioneer of the Wind Ensemble, Dr. Frederick Fennell, who since the Spring of 1962 has been associate conductor of the world famous Minneapolis Symphony Orchestra. Dr. Fennell's outstanding work at the Eastman School of Music and his top selling band and orchestra recordings for Mercury Records are but a sample of his many contributions to musical America. The following article relates Dr. Fennell's early musical training as a drummer and expresses his feelings of our drumming heritage.

- 278 Fink, Ron. "Percussion at North Texas State University." Ludwig Drummer 5, no. 2 (Fall 1965): 10-11, 21.

Ron Fink discusses the percussion program at North Texas State University. [The article included the following photographs: Ron Fink; the NTSU Symphony Orchestra; the NTSU Percussion Ensemble; and Stan Kenton directing the NTSU Lab Band.]

AUTHOR INFORMATION: Ron Fink: Assistant Professor of Music, percussion instructor and director of percussion ensemble, North Texas State University, Denton, Texas.

- 279 Fink, Siegfried. "Castle Weikersheim...German Haven for Percussion Study." Ludwig Drummer 7, no. 1 (Spring 1967): 36.

Siegfried Fink describes the percussion course of

study at Castle Weikersheim held each Summer. [The article included a photograph of Siegfried Fink and one of Mr. Fink conducting an ensemble.]

AUTHOR INFORMATION: Siegfried Fink is a Professor of Percussive Studies at the Bavarian State University in Wurzburg, Germany. At the same time, Professor Fink has been directing percussion instrument courses at Castle Weikersheim and is considered a leading German authority in the field of percussion music.

- 280 Flowers, John. "The Eastern Style Techniques of Rudimental Drumming." Ludwig Drummer 4, no. 2 (Fall 1964): 26-27.

John Flowers describes the rudimental styles used in the United States. [The article included a photograph of John C. Flowers.]

AUTHOR INFORMATION: John C. Flowers, at twenty-seven years of age, is one of the younger rudimental instructors teaching drum and bugle corps throughout the eastern part of the nation today. John is a native of Reading, Pennsylvania and started his drumming career in 1948 playing with corps in the area, and has studied under Eastern instructors such as John R. Dowlan and Les Parks. John was a member of the official United States Air Force Drum and Bugle Corps, Washington, D.C. during the years 1958 to 1962, and is presently instructing the drum sections of the Reading Buccaneers and the Yankee Rebels of Baltimore, Maryland, two of the top Senior Corps in the country today.

- 281 Friedman, David and David Samuels. "The Marimba-Vibraphone Duo." Ludwig Drummer (1976): 26-27.

David Friedman and David Samuels describe their duo. [Musical examples included "Mastada" by David Samuels, "Nyack" by David Friedman, "Seconds" by Richard Monaco, an untitled work by Thomas Pierson, "Intro to Recordame" by Joe Henderson, "The Magic of Becoming We" by Mike Treni, and "April Joy" by Pat Metheny. All were arranged by Friedman/Samuels. The article included photographs of David Friedman and David Samuels.]

- 282 Gaber, George. "Yunk-A-Chink Must Go." Ludwig Drummer 2, no. 1 (Fall 1962): 14-15.

George Gabor encourages players to experience every aspect of the percussive arts and world cultures. [The article included a photograph of George Gaber.]

AUTHOR INFORMATION: George Gaber has distinguished himself in his diversified background as timpanist and percussionist. He has been on the faculty of Hofstra College and is at present Associate Professor of Music, Indiana University. Mr. Gaber attended the Julliard and Manhattan Schools of Music, Queens College, and Cooper Union.

- 283 Gerlach, Richard [Dick]. "The Care and Tuning of Your Snare Drum." Ludwig Drummer 1, no. 1 (Fall 1961): 11.

Richard Gerlach provides instruction on snare drum maintenance.

- 284 \_\_\_\_\_. "The Rock & Roll Drummer." Ludwig Drummer 4, no. 1(Spring 1964): 20.

Richard Gerlach relates how "Rock and Roll" has taken over the "pop" record field. [The article included a photograph of Dick Gerlach.]

- 285 \_\_\_\_\_. "The Rock 'n Roll Drummer." Ludwig Drummer 4, no. 2 (Fall 1964): 32-33.

Richard Gerlach describes the physical requirements of playing Rock and Roll.

- 286 Gilbert, Henry. "What's in a Name?" Ludwig Drummer 2, no. 1 (Fall 1962): 23.

Henry Gilbert, Ludwig's multi-lingual Export Manager, describes his European sales tour. [The article included a photograph of Henry Gilbert.]

- 287 Grieder, Alfons. "Introduction to Swiss Basle Drumming." Ludwig Drummer 8, no. 1 (Spring 1968): 32-35.

Alfons Greider describes the drumming style used in Basle, Switzerland. [The article included the following photographs: an unidentified snare drummer which may be the author; the Radabang drummers in rehearsal in Amsterdam, Holland; the late Dr. Fritz R. Berger; another photograph of the Radabang group; Basle drummers during the annual carnival parade; a group of Basle drummers at the annual Drum Concert at the Kuechlin Theatre in Basle. The exclusive Swiss Ludwig Distributor is E. Zenker in Basle, Switzerland.]

- 288 Hong, Sherman. "The Chamber Approach to Percussion Performance." Ludwig Drummer 8, no. 2 (Fall 1968): 12-13.

Sherman Hong recommends ensemble experience for percussionists to increase musicality. [The article included the following photographs: Sherman Hong; and Sherman Hong with the Percussion Ensemble at the University of Mississippi in Hattiesburg.]

AUTHOR INFORMATION: Sherman Hong is the Instructor of Percussion and Music at the University of Mississippi in Hattiesburg.

- 289 Independent Photograph Caption. Ludwig Drummer 1, no. 1 (Fall 1961): 27.

As a Civil War drummer, John F. P. Robie was one of 1,523 boys under the age of 14 who enlisted for the Civil War. [The caption was included with a photograph of John F. P. Robie.]

- 290 Independent Photograph Caption. Ludwig Drummer 2, no. 1 (Fall 1962): 10.

The U.S. Air Force Drum and Bugle Corps has new Ludwig Parade drums. [The caption was included with a photograph of the U.S. Air Force Drum and Bugle Corps drum section.]



- 291 Independent Photograph Caption. Ludwig Drummer 2, no. 1  
(Fall 1962): 10.

The United States Marine Corps Band is the official representative of the Marines Corps. [The caption was included with a photograph of the U.S. Marine Corps Band.]

- 292 Independent Photograph Caption. Ludwig Drummer 3, no. 1  
(Spring 1963): 21.

The Logan High School Band of Logan, West Virginia, was recently re-outfitted with Ludwig equipment. [The caption was included with a photograph of the Logan High School percussion section.]

- 293 Independent Photograph Caption. Ludwig Drummer 4, no. 1  
(Spring 1964): 1.

Carroll Bratman serves the percussion field with the world's largest collection of instruments and sound effects. [The caption was included with a photograph of Carroll Bratman.]

- 294 Independent Photograph Caption. Ludwig Drummer 5, no. 1  
(Spring 1965): 41.

The percussion section of the Hargrave Military Academy of Chatham, Virginia recently met Frank Arsenault at a clinic in Danville, Virginia. [The caption was included with a photograph of the percussion section of the Hargrave Military Academy with Roy L. Callahan (Hargrave Band Director) and Frank Arsenault.]

- 295 Independent Photograph Caption. Ludwig Drummer 5, no. 1  
(Spring 1965): 41.

The University of Mississippi Marching Band recently purchased Ludwig drums. [The caption was included with a group photograph of Walter Johnson, Student Director; two unidentified university drummers; Ronald Theilman, Assistant Director; and Lyle Babcock, Director of Bands, University of Mississippi, Oxford.]

- 296 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 1.

Ludwig brings you PAISTE, a bright new sound in cymbals. [The caption was included with the following photographs: Toomas Paiste, Wm. F. Ludwig, Sr., Robert Paiste, and Wm. F. Ludwig, Jr. with PAISTE Formula 602 cymbals and PAISTE gongs.]

- 297 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 32.

Ed Storhaugh, Supervisor, gives final inspection to new Ludwig chimes. [The caption was included with a photograph of Ed Storhaugh.]

- 298 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 33.

Bert Dahlander, one of Sweden's top drummers, recently visited the Ludwig factory and discussed stick production with Ludwig Production Coordinator, Jerry Lefler. [The caption was included with a photograph of Bert Dahlander and Jerry Lefler.]

- 299 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 33.

Mel Fields, popular drummer in New York City, performs in a variety of groups from trios to big bands. He is the manager of the drum department of the Sam Ash Music Stores of Brooklyn, Hempstead, and Huntington Station, New York. [The caption was included with a photograph of Mel Fields.]

- 300 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 42.

Musical Director Sammy Spear of the Jackie Gleason Show meets with timpanist Irving Farberman and drummer Bob Lally. [The caption was included with a photograph of Sammy Spear, Irving Farberman, and Bob Lally.]

- 301 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 42.

Donna Mae Clifton is known as a fine drum soloist in the Pacific Northwest. [The caption was included with a photograph of Donna Mae Clifton.]

- 302 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 43.

Dante Versac of Hialeah, Florida recently gained membership in the NARD. [The caption was included with a photograph of Dante Versac and the Dante Trio.]

- 303 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 43.

The Purdue University Percussion Ensemble, directed by Maxine Lefever, is an important part of the Purdue music program. [The caption was included with a photograph of the Purdue University Percussion Ensemble.]

- 304 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 43.

Directed by James F. King, the South Hunterdon Regional High School Band from Lambertville, New Jersey featured drummers David Mohn, Wayne Taylor, Edward Evans, and John Sheets at the U.S. Pavillion at the World's Fair. [The caption was included with a photograph of David Mohn, Wayne Taylor, Edward Evans, and John Sheets.]

- 305 Independent Photograph Caption. Ludwig Drummer 5, no. 2  
(Fall 1965): 43.

Captain James E. Bell teaches a percussion class of Nuns at Marymont College in Salina, Kansas. [The caption was included with a photograph of Captain James E. Bell and the class of Nuns at Marymont College.]

- 306 Independent Photograph Caption. Ludwig Drummer 6, no. 1  
(Spring 1966): 1.

Ludwig Drum Company completes the largest expansion in the history of the company. [The caption was included with a photograph of the Ludwig factory.]

- 307 Independent Photograph Caption. Ludwig Drummer 6, no. 1  
(Spring 1966): 41.

Charles Ivins, Ludwig Southwestern salesman, has 1966 Texas license plates that spell out the name LUDWIG. [The caption was included with a photograph of Charles Ivins.]

- 308 Independent Photograph Caption. Ludwig Drummer 6, no. 1  
(Spring 1966): 42.

Joe Buerger, new star with Sammy Gardner's Dixieland Band, currently studies with Rich O'Donnell, a member of the St. Louis Symphony. [The caption was included with a photograph of Joe Buerger.]

- 309 Independent Photograph Caption. Ludwig Drummer 6, no. 1  
(Spring 1966): 42.

Major General Henry K. Fluck, Commander of the 28th Infantry Division, Pennsylvania Army National Guard, and Lt. Gen. William F. Train, Commander of the U.S. 2nd Army, recently observed the dynamic drum technique of SFC Loy W. Appleman at Camp A.P. Hill, Virginia. [The caption was included with a photograph of Maj. Gen. Henry K. Fluck, Lt. Gen. William F. Train, and SFC Loy W. Appleman.]

- 310 Independent Photograph Caption. Ludwig Drummer 6, no. 1  
(Spring 1966): 43.

Kenneth Street was selected to the Oklahoma 1966 All State Band. [The caption was included with a photograph of Kenneth Street.]

- 311 Independent Photograph Caption. Ludwig Drummer 6, no. 1  
(Spring 1966): 43.

Phil Weiner of York, Pennsylvania has received many awards for drumming during his high school career. [The caption was included with a photograph of Phil Weiner.]

- 312 Independent Photograph Caption. Ludwig Drummer 6, no. 1  
(Spring 1966): 43.

Directed by Lyle Faulker, Ye Ancient Drume & Fife Corps of Bethel, Ohio use authentic rope drums. [The caption was included with a photograph of Lyle Faulker and Ye Ancient Drume & Fife Corps.]

- 313 Independent Photograph Caption. Ludwig Drummer 7, no. 1  
(Spring 1967): 42.

Maurie and Jan Lishon of Frank's Drum Shop in Chicago recently visited the PAISTE factories in Switzerland. [The caption was included with a photograph of Maurie and Jan Lishon with Robert Paiste.]

- 314 Independent Photograph Caption. Ludwig Drummer 8, no. 2  
(Fall 1968): 42.

Paula Prentice is now a member of NARD. [The caption was included with a photograph of Paula Prentice.]

- 315 Kettle, Rupert. "Footnotes to 'Sounds of the Loop.'" Ludwig Drummer 6, no. 2 (Fall 1966): 32-34.

Rupert Kettle provides an analysis of Joe Morello's "Sounds of the Loop" solo from Dave Brubeck's "Jazz Impressions" album.

- 316 \_\_\_\_\_. "Toward a Sensible Roll-Notation." Ludwig Drummer 6, no. 1 (Spring 1966): 14-15.

Rupert Kettle suggests that rolls be written out to standardize percussion technique.

- 317 Kraft, William. "The Complete Percussionist." Ludwig Drummer 4, no. 2 (Fall 1964): 18-19.

William Kraft explains that rudimental training does not prepare the percussionist to meet the challenges of contemporary music. [The article included a photograph of William Kraft.]

AUTHOR INFORMATION: Author, composer, educator and playing percussionist are the components that make-up the background of Mr. William Kraft. Mr. Kraft obtained his B.A. and M.A. degrees at the Columbia University where he held the Seidl Fellowship in Composition and graduated Cum Laude studying with Otto Luening, Vladimer Ussachevsky, Jack Beeson, and Henry Cowell, with prior study in score reading and analysis with Boris Orr at Cambridge University, England. At the present time, in addition to his life as an active composer, Mr. Kraft is timpanist and head of the percussion of the Los Angeles Philharmonic Orchestra, a member of the faculty of the University of Southern California, and one of the founders of the Percussion Institute.

- 318 LeMert, Al. "Marching Percussion." Ludwig Drummer (1972): 2-3.

Al LeMert provides a guide for instrumentation, scoring, sound projection, and tonal pitch of marching percussion. [The article included the following photographs: a cymbal player, marching timpani, bass drums, timp-toms; and Al LeMert.]

AUTHOR INFORMATION: Al LeMert is in charge of research and development at Ludwig Industries and is the Percussion Director for the Casper (Wyoming) Troopers. He introduced the timp-tom trio and marching timpani to marching percussion while instructing the Racine (Wisconsin) Kilties in 1968.

- 319 Longyear, Rey. "What College Bound Drummers Should Know." Ludwig Drummer 1, no. 2 (Spring 1962): 8-9.

Rey Longyear outlines what percussion skills will contribute to achievement in college as well, and he provides a partial list of colleges with percussion specialists.

AUTHOR INFORMATION: Dr. Longyear is Associate Professor of Music at Mississippi Southern College, Hattiesburg, Mississippi. In addition to his duties at the College, Dr. Longyear is also southern division chairman of the National Association of College Wind and Percussion Instructors, chairman of Gulf States chapter of the American Musicalological Society, and a member of several musical organizations including MENC, NCMEA, NARD, GAP, and the Percussive Arts Society.

- 320 Ludwig, Jr. William F. "Annual Deep River Ancient Muster." Ludwig Drummer 7, no. 2 (Fall 1967): 45.

William F. Ludwig, Jr., describes the 95th Annual Deep River Ancient Fife and Drum Muster held near New Haven, Connecticut on July 15, 1967. [The article included the following photographs: a fife and drum corps marching; Frank Arsenault playing snare drum; and a poster announcing the 95th Deep River Muster.]

- 321 \_\_\_\_\_. "A Visit to Britain." Ludwig Drummer 3, no. 2 (Fall 1963): 25-27.

William F. Ludwig, Jr., describes his visit to Great Britain. [The article included the following photographs: Ralph Rotgers, Mickey Orner, and Moe Rosenthal; Ivor Arbiter, Kenny Clare, and Wm. F. Ludwig, Jr.; and Trafalgar Square in London.]

- 322 \_\_\_\_\_. "A Visit to Germany." Ludwig Drummer 4, no. 1 (Spring 1964): 12-13, 34.

William F. Ludwig, Jr., describes his trip to Germany. [The article included the following photographs: Eugene Giannini (music store owner and timpanist); Gotthold Meyer, Wm. F. Ludwig, Jr., and Frank Baxpehler in Marburg; Ludwig display at Frankfurt; Wm. F. Ludwig, Jr. with Dutch distributor Laurens deKoekkoek, and Indonesia's leading jazz drummer who is listed as "Rodger."]

- 323 \_\_\_\_\_. "A Visit to Puerto Rico." Ludwig Drummer 4, no. 2 (Fall 1964): 14-16.

William F. Ludwig, Jr., describes his trip to Puerto Rico. [The article included the following

photographs: Candito Segarea (local drummer); the Sentry box of El Morro Fortress; Wm. F. Ludwig, Jr. and Wm. F. Ludwig III; William Margarida (instrument dealer) and James (his son) with Wm. F. Ludwig, Jr.; and Hector Rivera (music dealer).]

- 324 \_\_\_\_\_ . "A Visit to Switzerland." Ludwig Drummer 6, no. 1 (Spring 1966): 17-19.

William F. Ludwig, Jr., describes his visit to Switzerland. [The article included the following photographs: the Paiste factory; Robert Paiste, Robert Yeager, Wm. F. Ludwig, Jr., and Toomas Paiste at the entrance of the factory; Wm. F. Ludwig, Jr., speaking to factory workers with Frank Baxpehler (Ludwig Export Manager), Robert Yeager (of the Professional Drum Shop in Hollywood, California), Robert and Toomas Paiste; Robert Yeager and Wm. F. Ludwig, Jr. inspecting raw cymbal blanks; Wm. F. Ludwig, Jr., Robert Paiste, Toomas Paiste, and Robert Yeager sounding the raw metal; the hammering of cymbals; the spinning room; weighing cymbals; Pierre Favre with Mr. Ludwig; Mr. Ludwig looking at cymbals; and Robert Yeager choosing a cymbal with Pierre Favre.]

- 325 \_\_\_\_\_ . "N.A.R.D. Bulletin 114." Ludwig Drummer 5, no. 1 (Spring 1965): 42-43.

As Secretary-Treasurer, William F. Ludwig, Jr., announces the newly elected NARD officers: William F. Ludwig, Sr. is now President of NARD; Frank Arsenault is NARD Vice-President. [The article included the following photographs: Wm. F. Ludwig, Sr.; Frank Arsenault; Wm. F. Ludwig, Jr.; Wm. F. Ludwig, Sr., signing N.A.R.D. certificates; and Wm. F. Ludwig, Jr., signing N.A.R.D. certificates.]

- 326 \_\_\_\_\_ . "N.A.R.D. Bulletin 116." Ludwig Drummer 6, no. 1 (Spring 1966): 41.

William F. Ludwig, Jr., announces hundreds of new applicants to N.A.R.D., and he reviews the 1965 Percussion Contest Regulations Handbook of the Wisconsin School Music Association. [The article included the following photographs of the N.A.R.D. officers: Wm. F. Ludwig, Sr., President; Frank Arsenault, Vice President; and Wm. F. Ludwig, Jr. Secretary-Treasurer.]



- 327 \_\_\_\_\_ . "N.A.R.D. Bulletin 121." Ludwig Drummer 8, no. 2 (Fall 1968): 44-45.

William F. Ludwig, Jr., reviews the National VFW Competition for junior drum and bugle corps in held Detroit, Michigan. William F. Ludwig, Sr., concluded the article by describing the use of multiple bass drums at the competition. [The article included the following photographs: William F. Ludwig, Sr., NARD President; Frank Arsenault, NARD Vice President; William F. Ludwig, Jr., NARD Secretary-Treasurer; the Norwood Park Imperials Drum Line of Chicago, Illinois; the Madison Scout Drum Line of Madison Wisconsin; percussion section from St. Josephs of Batavia, New York.]

- 328 \_\_\_\_\_ . "N.A.R.D. Reflections." Ludwig Drummer (1976): 24.

William F. Ludwig, Jr., recalls the deaths of William F. Ludwig, Sr., and Frank Arsenault. Mr. Ludwig states that he and his sister, Bettie Dodson, are updating N.A.R.D. files, and that drum and bugle corps have accepted double and triple toms as well as three models of marching mallet instruments.

- 329 \_\_\_\_\_ . "Quest Fulfilled." Ludwig Drummer (1972): 22-23.

William F. Ludwig, Jr., describes the Chicago Symphony Orchestra's first European tour. [The article included the following photographs: Beethoven's house; Mr. Ludwig at Mahler's grave; Wagner's Festspielhaus in Bayreuth, Germany; Mahler's studio in Toblach, Italy; the Chicago Symphony Orchestra performing at Philharmonie Hall in Berlin; Music Director George Solti; Donald Koss playing timpani; Al Payson playing snare drum; Carlo Maria Giulini, principle guest conductor; Sam Denov, Professor Hochreiner, and Gordon Peters. The editor of the article noted that Thomas Wolfe, music journalist of the Chicago Tribune, published an article entitled "Echoes of Applause to Outlive the Tour." The Wolfe article was mentioned because it referred to the banner headlines which heralded the Symphony in English, Swedish, Flemish, Finnish, Italian, German, and French.]

- 330 \_\_\_\_\_ . "The Romance of the Ringer Timpani." Ludwig Drummer (1976): 19.

William F. Ludwig, Jr., announces that Ludwig now manufactures Ringer timpani which were formerly made in Berlin, Germany. [The article included a photograph of Wm. F. Ludwig, Jr.]

- 331 \_\_\_\_\_ . "Timpani go to Church." Ludwig Drummer 3, no. 1 (Spring 1963): 6-8.

William F. Ludwig, Jr., describes the use of timpani in a worship service and provides a list of instrumental religious music which includes percussion. The list includes: "Entrata Festiva" by Flor Peeters, (Peters); "Two Fanfares and Chorale" by J.S. Bach, edited by Biggs, (Associated); "The Old Hundredth Psalm Tune" by Vaughan Williams, (Oxford); "An Easter Laud" (based on Agincourt Hymn) by David Pizzaro, (Gray); "A Mighty Fortress" Chorale Concerto by Paul G. Bunjes, (Concordia); "God of Our Fathers" arranged by Livingston Gearhart, (Shawnee); "Gloria In Excelsis" by Florence Jolley, (Shawnee); "Chorale-Fantasy" on "Christ the Lord has Risen" by Flor Peeters, (Gray); and "Christ Our Passover" by Martin Shaw, (Oxford). [The article included the following photographs: Paul Bouman of Grace Lutheran Church in River Forest, Illinois, directing the brass choir with Wm. F. Ludwig, Jr. playing timpani; and the set-up for snare drum and cymbals with Wm. F. Ludwig, Jr. playing timpani with the brass choir.]

- 332 Ludwig, Sr. William F. "Circa-1897." Ludwig Drummer 7, no. 2 (Fall 1967): 36.

William F. Ludwig, Sr., describes his early drumming experiences. [The article included the following photographs: Wm. F. Ludwig, Sr.; and an early bass drum with a heel pedal.]

- 333 \_\_\_\_\_ . "Is Rock and Roll Music or a Fad?" Ludwig Drummer 6, no. 2 (Fall 1966): 7.

William F. Ludwig, Sr., states that Rock and Roll is here to stay in an ever-refining form. [The article included a photograph of an unidentified group.]

- 334 \_\_\_\_\_ . "N.A.R.D. Bulletin 104." Ludwig Drummer 1, no. 1 (Fall 1961): 31-32.

William F. Ludwig, Sr., shares information provided by N.A.R.D. members, and he presents the results of the Tri-State Drum Contest held in Enid, Oklahoma, the VFW Competition held in Miami, Florida, and the American Legion Drum and Bugle Corps Competition held in Denver, Colorado. [The article included the following photographs: George L. Stone, President; Vince Mott, Vice President; and Wm. F. Ludwig, Sr., Secretary-Treasurer.]

- 335 \_\_\_\_\_ . "N.A.R.D. Bulletin 106." Ludwig Drummer 1, no. 2 (Spring 1962): 29.

William F. Ludwig, Sr., shares information provided by N.A.R.D. members. [The article included photographs of the N.A.R.D. officers: George Lawrence Stone, President; Vince Mott, Vice President; and Wm. F. Ludwig, Sr., Secretary-Treasurer.]

- 336 \_\_\_\_\_ . "N.A.R.D. Bulletin 108." Ludwig Drummer 2, no. 1 (Fall 1962): 29.

William F. Ludwig, Sr., reviews the Tri-State Music Festival of Enid, Oklahoma. [The article included photographs of the N.A.R.D. officers: Wm. F. Ludwig, Sr., President; Frank Arsenault, Vice President; and Wm. F. Ludwig, Jr., Secretary-Treasurer; Milburn E. Carey, (director of the Tri-State Music Festival); and Harold Prentice (director of the Scotch Highlander Drum Corps).]

- 337 \_\_\_\_\_ . "N.A.R.D. Bulletin 110." Ludwig Drummer 3, no. 1 (Spring 1963): 29.

William F. Ludwig, Sr., announces that the N.A.R.D. has almost 5,000 members, Joe Morello placed first in American (Down Beat) and British (Crescendo) drum polls, and the release of George L. Stone's Accents and Rebounds. Mr. Ludwig also provides a brief history of drum rudiments. [The article included a page from the Ashworth Drum Instructor and photographs of the N.A.R.D. officers: George L. Stone, President; Vince Mott, Vice-President; and William F. Ludwig, Sr., Secretary.]

- 338 \_\_\_\_\_ . "N.A.R.D Bulletin 111." Ludwig Drummer 3, no. 2 (Fall 1963): 33.

William F. Ludwig, Sr., praises the success of Joe Morello and shares information provided by N.A.R.D. members. [The article included the following photographs: Harold Richard Smith (nine year old N.A.R.D. member); and the N.A.R.D. officers: George Lawrence Stone, President; Vince Mott, Vice-President; William F. Ludwig, Sr., Secretary.]

- 339 \_\_\_\_\_ . "N.A.R.D. Bulletin 112." Ludwig Drummer 4, no. 1 (Spring 1964): 40.

William F. Ludwig, Sr., shares information provided by N.A.R.D. members. [The article included the following photographs: Stephen Boyer Peth (New York All-State Orchestra); instructor John Fornaszewski and his students John Wittenborn, Mike Sigite, and Steve Scarborough; and the N.A.R.D. officers: George Lawrence Stone, President; Vince Mott, Vice-President; William F. Ludwig, Sr., Secretary.]

- 340 \_\_\_\_\_ . "N.A.R.D. Bulletin 115." Ludwig Drummer 5, no. 2 (Fall 1965): 41.

William F. Ludwig, Sr., shares information provided by N.A.R.D. members. [The article included the following photographs: instructor Harv Erdman and student Tony Phillips; Bill Ludwig, Jr. and drummer Glen Madrigrano; and the N.A.R.D. officers: Wm. F. Ludwig, Sr., President; Frank Arsenault, Vice-President; and Wm. F. Ludwig, Jr., Secretary-Treasurer.]

- 341 \_\_\_\_\_ . "N.A.R.D. Bulletin 117." Ludwig Drummer 6, no. 2 (Fall 1966): 44.

William F. Ludwig, Sr., shares information provided by N.A.R.D. members. [The article included the following photographs: Mr. Whatley (manager of Werlein's Music Store of Shreveport, Louisiana and Wayne Hagen (Werlein's representative); and the N.A.R.D. officers: Wm. F. Ludwig, Sr., President; Frank Arsenault, Vice President; and Wm. F. Ludwig, Jr. Secretary-Treasurer.]

- 342 \_\_\_\_\_ . "N.A.R.D. Bulletin 118." Ludwig Drummer 7, no. 1 (Spring 1967): 44.

William F. Ludwig, Sr., urges students to practice snare drum rudiments: [The article included photographs of the N.A.R.D. officers: Wm. F. Ludwig, Sr., President; Frank Arsenault, Vice-President; and Wm. F. Ludwig, Jr., Secretary-Treasurer.]

- 343 \_\_\_\_\_ . "N.A.R.D. Bulletin 119." Ludwig Drummer 7, no. 2 (Fall 1967): 44.

William F. Ludwig, Sr., describes John Philip Sousa's text, The Trumpet and Drum which was published in 1886. [The article included a photograph of The Trumpet and Drum by Sousa; and the N.A.R.D. officers: Wm. F. Ludwig, Sr., President; Frank Arsenault, Vice-President; Wm. F. Ludwig, Jr., Secretary-Treasurer.]

- 344 \_\_\_\_\_ . "N.A.R.D. Bulletin 120." Ludwig Drummer 8, no. 1 (Spring 1968): 44.

William F. Ludwig, Sr., provides a biography of George Lawrence Stone (1886-1967). [The article included the following photographs: George Lawrence Stone; Joe Morello with Mr. Stone; the original thirteen members of N.A.R.D.; and the N.A.R.D. officers: William F. Ludwig, Sr., President; Frank Arsenault, Vice-President; and William F. Ludwig, Jr., Secretary-Treasurer.]

- 345 \_\_\_\_\_ . "N.A.R.D. Bulletin 122." Ludwig Drummer (1972): 37.

William F. Ludwig, Sr., defends the teaching of drum rudiments and provides a history of rudimental development. [The article included the following photographs of the N.A.R.D. officers: William F. Ludwig Sr., President; Frank Arsenault, Vice-President; and William F. Ludwig, Jr., Secretary-Treasurer.]

- 346 \_\_\_\_\_ . "67 Years of Drum Pedals." Ludwig Drummer 1, no. 2 (Spring 1962): 5-7.

William F. Ludwig, Sr., provides a history of drum pedals. [The article included the following photographs: Wm. F. Ludwig, Sr. with part of his drum pedal

collection; an 1894 wooden drum pedal and the present day Speed King model; Wm. F. Ludwig, Sr. with a pedal he used in 1895-1896; the original 1909 Ludwig Pedal and the 1934 Ludwig Pedal; three compact pedals popular between 1905 and 1915, one is identified as the Schoefield Pedal; the Walberg Pedal; a pedal that was popular on the West coast that featured numerous adjustments; the Frisco Heel Pedal popular from 1907 to 1915; a metal version of the Frisco Pedal; a heel and toe pedal with attached cymbal; the Snow Shoe Cymbal Beater; a 1942 wooden pedal; and the present day Speed King Pedal.]

- 347 \_\_\_\_\_ . "The Development of Drum Rudiments." Ludwig Drummer 5, no. 1, (Spring 1965): 16-17.

William F. Ludwig, Sr., traces the history of drum rudiments from Swiss notation (circa 1620) to contemporary use in America.

- 348 \_\_\_\_\_ . "Timpani- Forty Years of Progress." Ludwig Drummer 2, no. 1 (Fall 1962): 19.

William F. Ludwig, Sr., describes the improvements in timpani construction during his lifetime. [The article included the following photographs: Wm. F. Ludwig, Sr.; Lawrence W. Manzer of the Detroit Symphony Orchestra in 1914 with Ludwig timpani.]

- 349 Markovich, Mitch. "Back-Sticking." Ludwig Drummer 7, no. 1 (Spring 1967): 14-15.

Mitch Markovich describes the technique of backsticking. [The article included the following photographs: Mitch Markovich; and six photographs of back-sticking hand positions.]

**AUTHOR INFORMATION:** Considered one of the finest rudimental technicians to emerge on the percussion scene in quite some time, Mitch is also a thoroughly schooled musician having received his general percussion and musical training at the Universities of Illinois and Indiana. An excellent soloist, Mitch has won many titles including that of three-time undefeated individual National Solo Champion.

- 350 \_\_\_\_\_ . "Matched Grip, Riding the Wave of the Future."  
Ludwig Drummer (1976): 30-32.

Mitch Markovich recommends the matched grip for snare drum performance based on the concepts of sameness, consistency, and equal hand coordination. Also using more muscles means increased endurance, speed, and stick control. [The article included the following photograph: Mitch Markovich; a multi-angle carrying hook; a leg rest; and two photographs of the matched grip.]

AUTHOR INFORMATION: Mitch Markovich is considered one of today's finest rudimental technicians on today's percussion scene. He is nationally and internationally known as an educator, composer, arranger, concert artist and Ludwig clinician. He has compiled a most impressive competitive record, including championships at three consecutive national snare drum competitions. Currently head of the percussion department at Fort Hayes Kansas State College in Hays, Kansas, he is also percussion director for the nationally known Argonne Rebels Drum and Bugle Corps of Great Bend, Kansas. His many guest appearances as a Ludwig Clinician have taken him into almost every state across the nation.

- 351 \_\_\_\_\_ . "New Concept[s] in Bass Drumming." Ludwig Drummer 5, no. 1 (Spring 1965): 32.

Mitch Markovich recommends that marching bands and drum corps use of multiple bass drums tuned to different pitches. [The article included a photograph of Mitchel K. Markovich; a comparison of rudimental and standard bass drum notation; a sample percussion part for snare drum, tenor drum, and three bass drums; and a two-measure example of a marching percussion arrangement for "The Battle Hymn of the Republic" as played by the Chicago Royal Airs Drum and Bugle Corps. The "s" did not appear in the title but was added because Markovich referred to his 1965 "New Concepts" article in the 1968 article listed below. ]

AUTHOR INFORMATION: Mitchel Markovich...three time VFW National Individual Solo Champion, drum instructor for leading mid-western drum and bugle corps, member of the Ludwig Drum Company educational staff.

- 352 \_\_\_\_\_ and Jim Sewrey. "New Directions in Marching Percussion." Ludwig Drummer 8, no. 1 (Spring 1968): 14-17, 43.

Mitch Markovich and Jim Sewrey recommend specific drum sizes and tunings for marching percussion sections. [The article included the following photographs: two photographs showing the matched grip for bass drum mallets; marching timpani; marching bongo and timbales; and a timp-tom player.]

- 353 \_\_\_\_\_. "Preparing for the Rudimental Contest." Ludwig Drummer 5, no. 2 (Fall 1965): 18-19.

Mitch Markovich describes how to prepare for rudimental competitions. [The article included a photograph of Mitch Markovich and five musical examples.]

AUTHOR INFORMATION: Considered one of the finest rudimental technicians to emerge on the percussion scene in quite some time, Mitch is also a thoroughly schooled musician having received his general percussion and musical training at the Universities of Illinois and Indiana. His specialty lies in the Drum and Bugle Corps field. An excellent soloist, Mitch has won many titles including that of three-time undefeated individual National Solo Champion.

- 354 \_\_\_\_\_. "Rock'n Roll - Now What?" Ludwig Drummer 6, no. 1 (Spring 1966): 28.

Mitch Markovich encourages rock drummers to play jazz. [The article included a photograph of Mitch Markovich.]

AUTHOR INFORMATION: Considered one of the finest rudimental technicians to emerge on the percussion scene in quite some time, Mitch is also a thoroughly schooled musician having received his general percussion and musical training at the Universities of Illinois and Indiana. An excellent soloist, Mitch has won many titles including that of three-time undefeated individual National Solo Champion.



- 355 \_\_\_\_\_. "Rudimentally Yours." Ludwig Drummer 6, no. 2 (Fall 1966): 31.

Mitch Markovich describes flams, backsticking, and the proper care of gut snares. [The article included a photograph of Mitch Markovich.]

- 356 \_\_\_\_\_. "Stick Positioning for Better Control." Ludwig Drummer 7, no. 2 (Fall 1967): 17.

Mitch Markovich stresses proper stick position while playing snare drum to produce the desired volume, speed, endurance, and consistent sound. [The article included a photograph of Mitch Markovich.]

- 357 \_\_\_\_\_. "Tornado." Ludwig Drummer 8, no. 2 (Fall 1968): 18-19.

Mitch Markovich provides an analysis of his snare solo "Tornado." He also corrects notational errors in early copies of the printed solo. [The article included a photograph of Mitch Markovich and eleven musical examples.]

AUTHOR INFORMATION: Considered one of the finest rudimental technicians, Mitch Markovich has won many titles including three-time undefeated National Solo Champion.

- 358 \_\_\_\_\_. "Updating Rudimental Notation - Part 1." Ludwig Drummer (1972): 36.

Mitch Markovich states that rudiment sheets are confusing because the rudiments are written in their final form or written incorrectly. He suggests a different notation for the single ratamacue, ten-stroke roll, drag paradiddles Numbers 1 and 2, and the five-stroke roll. [The article included a photograph of Mitch Markovich.]

AUTHOR INFORMATION: Considered one of the finest rudimental technicians, Mitch Markovich has won many titles including three-time undefeated National Solo Champion.

- 359 Masoner, Betty. "The Percussion Ensemble...An Essential Part of Music Education." Ludwig Drummer 6, no. 1 (Spring 1966): 30-31.

Bety Masoner examines the benefits a percussion ensemble brings to the school music program. [The article included the following photographs: Jay Johnson; The Paul Bunyan Percussionists Concert Group of Jay Johnson, Jim Ingle, Curtiss DuRand, and Miss Beatty Masoner; Jay Johnson and Curtiss DuRand performing "The Downfall of Paris" with each playing one hand; Jim Ingle demonstrating the sistrum; and Curtiss DuRand tuning timpani.]

- 360 McCormick, Larry W. "The Rudiments and Their Place in Drumming." Ludwig Drummer 1, no. 2 (Spring 1962): 9.

Larry McCormick proposes a national convention to revise snare drum rudiments to fit the needs of modern drumming.

- 361 McKenzie, Jack. "The Matched Grip." Ludwig Drummer 3, no. 2 (Fall 1963): 30-31.

Jack McKenzie recommends the matched grip for all areas of percussion performance.

AUTHOR INFORMATION: Jack McKenzie is an Assistant Professor in the School of Music and the Department of University Bands at the University of Illinois. He has composed many works for percussion and percussion ensembles and is the author of a new text entitled Concert Snare Drum, Book 1 published by Charles Colin, Music Publishers.

- 362 McPartland, Marian. "Finesse in Jazz Drumming." Ludwig Drummer 7, no. 1 (Spring 1967): 19, 42.

Marian McPartland describes the finesse required to play jazz drums and highly praises the drummer for her trio, Jim Kappes [The article included a photograph of Marian McPartland.]

- 363 \_\_\_\_\_ . "The Fabulous Joe Morello." Ludwig Drummer 1, no. 1 (Fall 1961): 3-6.

Mariam McPartland examines Joe Morello's background and accomplishments. [The article included two photographs of Joe Morello.]

- 364 \_\_\_\_\_ . "The Trio Drummer." Ludwig Drummer 5, no. 1 (Spring 1965): 4.

Marian McPartland describes the skills required to perform with a piano trio: control, discipline, finesse, restraint, time, taste, touch, technique, and a desire not to overplay. [The article included a photograph of Marian McPartland.]

AUTHOR INFORMATION: Marian McPartland is the world's leading female jazz pianist. Born in Windsor, Buckinghamshire, England, she started playing piano by ear from the age of three. When she was seventeen she enrolled at the Guildhall School of Music in London where she won several scholarships and obtained her teacher's degree, however, she abandoned her classical career shortly afterwards to tour with a jazz group. She has appeared on the Gary Moore Show, The Today Show, The Steve Allen Show, plus radio broadcasts on NBC, WOR, and CBS, and has recorded for "Savoy," "Capital," and "Argo." More recently she made an album of the music of Leonard Bernstein for the "Time" label.

- 365 Meyer, Jacqueline. "Percussive Arts Society." Ludwig Drummer (1972): 33.

Jacqueline Meyer outlines the activities and publications of the Percussive Arts Society.

- 366 Morello, Joe. "Developing Control of the Bass Drum." Ludwig Drummer 4, no. 2 (Fall 1964): 12-13.

Joe Morello outlines the uses of the bass drum: for accents, rhythmic pulse, and to a bottom for the drum sound and rhythm section. He also discusses tuning and examines several ways to use the bass drum pedal. [The article included the following photographs: the entire foot controlling the pedal; and the placement of the foot for the toe-action control.]

- 367 \_\_\_\_\_. "Developing Control of the Hi-Hat." Ludwig Drummer 5, no. 1 (Spring 1965): 10-11.

Joe Morello provides a brief history of the hi-hat and presents his ideas concerning hi-hat adjustment and performance. [The article included the following photographs: toe-pedal technique; heel-down pedal technique; stick tip on a hi-hat; stick shank on a hi-hat; and two photographs showing how to hold the hi-hat with the left hand for playing with the right hand.]

- 368 \_\_\_\_\_. "Joe Morello, Studies in 3/4 and 5/4 Jazz, New Directions in Rhythm." Ludwig Drummer 3, no. 2 (Fall 1963): 6.

Joe Morello recommends his book, New Directions in Rhythm, which presents a musical approach to playing various meters. [The article included a photograph of Joe Morello.]

- 369 \_\_\_\_\_. "Technique Tips." Ludwig Drummer 1, no. 2 (Spring 1962): 10-11.

Joe Morello describes his use of "the finger system" which is a grip/stroke combination that uses both the wrist and fingers. Morello states that the late Billy Gladstone was a master of this style. [The article included the following photographs: Joe Morello; and four pictures of his left hand traditional grip.]

- 370 \_\_\_\_\_. "Wire Brush Technique." Ludwig Drummer 5, no. 2 (Fall 1965): 16.

Joe Morello examines the art of wire brush technique on drums and cymbals. [The article included four photographs showing: the right hand grip, the left hand grip, brushes on opposite sides of the drum, and the right hand crossing over the left hand.]

- 371 Mott, Vincent L. "Why Different Sizes in Snare Drums." Ludwig Drummer 6, no. 1 (Spring 1966): 12.

Vincent L. Mott examines why drummers should have drums that vary from 3"x14" to 12"x15" in order to perform delicate works and those that require power.

- 372 Noonan, John P. "The 'New' Drum Stick Grip?" Ludwig Drummer 4, no. 1 (Spring 1964): 27, 38.

John P. Noonan endorses the traditional snare drum grip and concludes there is no logical reason to teach the "like-hand grip" to beginners. [The article included a photograph of John P. Noonan.]

AUTHOR INFORMATION: John P. Noonan has long been recognized as a leading authority in the field of percussion. His many years of professional experience dates back to the silent movie and vaudeville era. He has been percussion Editor for both The Instrumentalist and School Musician magazines. Former educational director for the Ludwig and Ludwig Drum Co., he was active as a percussion clinician throughout the United States. Mr. Noonan was percussion instructor at Illinois Wesleyan University in Bloomington, Illinois for several years. Presently he is president of Noonan Music Company in Bloomington, and is active in both band and orchestral work in central Illinois.

- 373 \_\_\_\_\_ . "Yesterday, Today, Tomorrow." Ludwig Drummer 5, no. 2 (Fall 1965): 28, 38.

John P. Noonan reflects on his forty-five years of percussion experience.

AUTHOR INFORMATION: John Noonan has for many years been regarded as one of America's foremost percussion authorities. His contributions to the field of percussion as a professional musician, author, teacher, and music dealer have been many. From 1938 to 1940 Mr. Noonan was Educational Director of the Ludwig and Ludwig Company, Chicago.

- 374 Paynter, John. "Percussion Goes to College." Ludwig Drummer 1, no. 1 (Fall 1961): 14-15, 35.

John Paynter describes the percussion program at Northwestern University. [The article included the following photographs: John P. Paynter; the 12-man percussion section of the "Wildcat" Band; the 110-piece Northwestern University Symphonic Band; Richard Carlson, senior percussionist from Waukegan, Illinois and cover subject for a new LP release for Fidelity Sound Recordings.]

AUTHOR INFORMATION: John P. Paynter is beginning his ninth season as Director of Bands at Northwestern University, where he is Associate Professor of Music and has served the faculty since 1951. One of the best known clinicians and guest conductors in the country, he has conducted and lectured in nearly every state, while carrying on his own busy schedule with the various bands and brass ensembles at N.U. He is New Music Editor for the Instrumentalist, Vice-President for the National Band Association and director of the Wilmette Community Concert Band. His active memberships include MENC, ABA, CBDNA, and officer for Alpha Chapter of Pi Kappa Lambda. Paynter's transcriptions and arrangements, some of them published, are in constant demand and he is a frequent contributor of articles for leading magazines and other music publications. He graduated from Northwestern's School of Music in 1950 (B.M.) and 1951 (M.M.) with his degrees in composition and theory, an activity which still receives an important share of his time. Under his guidance, the Department of Bands at Northwestern has continued to rank with the finest in America, and the University Bands are equally known for their excellence on the concert stage as well as their national prominence as a marching unit.

- 375 Payson, Al. "Concert Percussion: Expression and Phrasing on the Snare Drum." Ludwig Drummer 4, no. 2 (Fall 1964): 6- 7.

Al Payson examines how expression and phrasing are accomplished on the snare drum by subtle dynamic shadings, playing on different tonal areas of the head, using different sticks, and using different methods of striking the instrument. [The article included a photograph of Al Payson.]

AUTHOR INFORMATION: Al Payson is an artist percussionist with the Chicago Symphony Orchestra. Besides being a professional performer, Mr. Payson is noted in the field of education. He has taught at the University of Illinois, University of Louisville, and Gunnison Music Camp. He has several works under publication, including Studies in Double Stops for Mallet Instruments.

- 376 \_\_\_\_\_ . "Concert Percussion: Playing Techniques of the 'Secondary' Instruments." Ludwig Drummer 3, no. 2 (Fall 1963): 22-24.

Al Payson presents performance techniques used for the triangle, wood block, temple blocks, tam-tam, and castanets. [The article included the following photographs: Al Payson; a triangle; temple blocks; concert castanets, and a trap table.]

AUTHOR INFORMATION: Al Payson is an artist percussionist with the Chicago Symphony Orchestra. Besides being a professional performer, Mr. Payson is noted in the field of education. He has taught at the University of Illinois, University of Louisville, and Gunnison Music Camp. He has several works under publication, including Studies in Double Stops for Mallet Instruments.

- 377 \_\_\_\_\_ . "Drums in the Symphony Orchestra." Ludwig Drummer 7, no. 1 (Spring 1967): 10-11.

Al Payson describes the German field drum, the French tambourine, tambour de provençale, and the tabor. He also provides a list of percussion terms in English, Italian, German, and French. [The article included a photograph of Al Payson; a drawing of a German military drum; and a drawing of a French drum.]

- 378 \_\_\_\_\_ . "Importance of Sticks and Mallets." Ludwig Drummer 2, no. 1 (Fall 1962): 20.

Al Payson stresses that proper mallets are essential to the percussionist. He recommends specific mallets for bells, suspended cymbal, xylophone, and timpani. [The article included a photograph of Al Payson.]

AUTHOR INFORMATION: Al Payson is an artist percussionist with the Chicago Symphony Orchestra. Besides being a professional performer, Mr. Payson is noted in the field of education. He has taught at the University of Illinois, University of Louisville, and Gunnison Music Camp. He has several works under publication, including Studies in Double Stops for Mallet Instruments.

- 379 \_\_\_\_\_. "Looking Toward College." Ludwig Drummer 7, no. 2 (Fall 1967): 12-13.

Al Payson offers advice to the student percussionist interested in attending colleges. [The article included a photograph of Al Payson.]

- 380 \_\_\_\_\_. "Multiple-Percussion at the School Level." Ludwig Drummer 8, no. 1 (Spring 1968): 12-13.

Al Payson examines the history of multiple-percussion and presents a list of multiple-percussion solos for grade school/high school players. [The article included a photograph of Al Payson.]

- 381 \_\_\_\_\_. "One for the Girls." Ludwig Drummer 6, no. 1 (Spring 1966): 10-11.

Al Payson outlines the careers of Elayne Jones (timpanist with the American Symphony Orchestra), Paula Culp (timpanist and principal percussionist with the Metropolitan Opera National Company), Maxine Lefever (percussion instructor at Purdue University), Karen Richie Greer (principal percussionist with the Kansas City Philharmonic), and Vera McNary Daehlin (formerly with the Kansas City Philharmonic where she was the first female percussionist in any major symphony orchestra in the United States). [The article included a photograph of Elayne Jones; Paula Culp; Maxine Lefever; Karen Richie Greer; and Vera McNary Daehlin.]

- 382 \_\_\_\_\_. "On Practicing." Ludwig Drummer 6, no. 2 (Fall 1966): 14-15.

Al Payson presents guideline designed to promote efficient practice: avoid distractions; practice regularly, thoughtfully, and musically; demand progress, practice for the mind as well as the hands; relax; pinpoint hard spots; be your own critic; and practice with enthusiasm. [The article included a photograph of Al Payson.]

- 383 \_\_\_\_\_. "Some Thoughts on Musicianship." Ludwig Drummer (1972): 6-7.

Al Payson describes the musician's perseverance,



patience, and personality traits relating to performance. [The article included a photograph of Al Payson.]

AUTHOR INFORMATION: Mr. Payson is a percussionist with the Chicago Symphony Orchestra and is noted in the field of education, as well as being a popular Ludwig Clinician.

- 384 \_\_\_\_\_ . "Special Effects on Cymbals." Ludwig Drummer 8, no. 2 (Fall 1968): 14-16.

Al Payson presents techniques for creating special effects with hand cymbals, including rolls, the swish (zischen), the forte-piano crash, and the hi-hat or choke effect. Payson also describes suspended cymbal techniques and provides a glossary of cymbal terms in English, Italian, French, and German. [The article included a photograph of Al Payson and eight illustrations showing cymbal techniques.]

AUTHOR INFORMATION: Mr. Payson is a percussionist with the Chicago Symphony Orchestra and is noted in the field of education, as well as being a popular Ludwig Clinician.

- 385 \_\_\_\_\_ . "Technique of Tambourine." Ludwig Drummer 1, no. 1 (Fall 1961): 21.

Al Payson presents techniques concerning tambourine performance found in Borodin's "Polovitzian Dances" from Prince Igor, "Roman Carnival Overture" by Berlioz, "Carnival Overture" by Dvorak, "Danse Arabe" from the Nutcracker Suite by Tchaikovsky, and Bartok's Suite No. 1 for orchestra. [The article included a photograph of Al Payson.]

AUTHOR INFORMATION: Al Payson is an artist percussionist with the Chicago Symphony Orchestra. He started his professional career with the Louisville Symphony in 1956 after graduating with honors from the University of Illinois. He then played with the Lyric Opera Company of Chicago, the Royal Ballet of England, and other organizations. Besides being a professional performer, Mr. Payson is noted in the field of education. He has taught at the University of Illinois, University of Louisville, and Gunnison Music Camp. He has several works under publication, including Studies in Double Stops for Mallet Instruments.

- 386 \_\_\_\_\_ . "The Percussion Grip." Ludwig Drummer 5, no. 2  
(Fall 1965): 26-27.

Al Payson describes how all grips have a pivot point, a primary stop, and a rebound stop. He suggests beginners learn a basic grip and, once proficiency is developed, try variations for specific applications. [The article included four photographs showing the grip and four drawings illustrating pivot point, rebound stop, and primary stop.]

- 387 Peters, Gordon. "A New Look at Contest Percussion Standards and Concepts." Ludwig Drummer 3, no. 1  
(Spring 1963): 10-11.

Gordon Peters proposes that contest procedures be examined to determine if they accurately promote current concepts of musical development. [The article included a photograph of Gordon Peters.]

AUTHOR INFORMATION: Principal percussionist of the Chicago Symphony Orchestra, student, teacher, author, conductor, and playing percussionist is the role of Gordon Peters. Mr. Peters obtained his Masters degree from the Eastman School of Music. He also is a pupil of Pierre Monteux, a member of Monteux's Masters Classes, and has been awarded a conducting citation in the form of a "Disciple of Monteux." Commencing with the Summer and Fall sessions (1963), Gordon Peters will head up the Percussion Department at the Northwestern University.

- 388 \_\_\_\_\_ . "Keyboard Percussion Instruments." Ludwig Drummer 1, no. 2 (Spring 1962): 12-15.

Gordon Peters outlines the history of keyboard percussion instruments. [The article included the following photographs: Gordon Peters; a marimba; and a vibraphone. The article also included a chart showing the standard ranges of keyboard percussion instruments and a chart listing the proper mallets for keyboard percussion instruments.]

AUTHOR INFORMATION: The author is presently principal percussionist of the Chicago Symphony Orchestra under Fritz Reiner. He also has been principal percussionist of the Great Park Summer Symphony, the Rochester Philharmonic, the Eastman-Rochester Orchestra, the Eastman Symphonic Wind Ensemble, and the United States

Military Academy Band at West Point. Since 1952 he has been a conducting pupil in the summer classes of Pierre Monteux in Hancock, Maine.

- 389 \_\_\_\_\_ . "Marimba, Its Use in The Band." Ludwig Drummer 2, no. 1 (Fall 1962): 11.

Gordon Peters stresses that adding a marimba to a band department will assist in the musical development of student percussionists. [The article included a photograph of Gordon Peters.]

- 390 \_\_\_\_\_ . "Proposed Changes in Percussion Adjudication - Part I." Ludwig Drummer 7, no. 1 (Spring 1967): 32-35.

Gordon Peters outlines the adjudication rules and evaluation sheets prepared and recommended by the Percussive Arts Society Committee: Gordon Peters, Chairman; Ramon E. Meyer; Laverne R. Reimer; and James D. Salmon. [The article included a photograph of Gordon Peters.]

AUTHOR INFORMATION: Gordon Peters, President of the Percussive Arts Society, is also the principal percussionist with the Chicago Symphony Orchestra and is Professor of Percussion Instruments at Northwestern University In Evanston, Illinois.

- 391 \_\_\_\_\_ . "Proposed Changes in Percussion Adjudication - Part II." Ludwig Drummer 7, no. 2 (Fall 1967): 32-33.

Gordon Peters details changes proposed by the Percussive Arts Society for percussion adjudication. [The article included a photograph of Gordon Peters.]

- 392 \_\_\_\_\_ . "Timpani Tuning for the Student Timpanist." Ludwig Drummer 8, no. 2 (Fall 1968): 10-11.

Gordon Peters asserts that that aural training is the core of timpani pedagogy. [The article included a photograph of Gordon Peters.]

AUTHOR INFORMATION: Gordon Peters is Principal Percussionist and Assistant Timpanist with the Chicago

Symphony Orchestra.

- 393 Peters, Mitchell. "Concert Bass Drum Techniques." Ludwig Drummer 4, no. 2 (Fall 1964): 30-31, 39.

Mitchell Peters describes bass drum performance techniques, including stroke, playing spot, tuning, stick selection, muffling, and note duration. [The article included a photograph of Mitchell Peters.]

AUTHOR INFORMATION: Mitchell Peters, a native of Red Wing, Minnesota, is principal percussionist of the Dallas Symphony Orchestra. He also has played percussion with the Rochester Philharmonic, Eastman-Rochester Symphony, Eastman Symphonic Wind Ensemble, American Wind Symphony, and was timpanist with the Seventh U.S. Army Symphony. He holds the Performer's Certificate, and Bachelor's and Master's degrees from the Eastman School of Music, where he was a student of William Street.

- 394 \_\_\_\_\_. "The Flam." Ludwig Drummer 5, no. 2 (Fall 1965): 29, 38.

Mitchell Peters describes the proper performance of the flam. [The article included a photograph of Mitchell Peters.]

AUTHOR INFORMATION: Mitchell Peters, a native of Red Wing, Minnesota, is principal percussionist of the Dallas Symphony Orchestra. He has also played percussion with the Rochester Philharmonic, Eastman-Rochester Symphony, Eastman Symphonic Wind Ensemble, American Wind Symphony, and was timpanist with the Seventh U.S. Army Symphony. He holds the Performer's Certificate, Bachelor's, and Master's degrees from the Eastman School of Music, where he was a student of William Street.

- 395 Powers, Alan. "Techniques of Rock and Roll Drumming." Ludwig Drummer 6, no. 1 (Spring 1966): 16.

Alan Powers describes the basic rock and roll pattern which is also known as the twist beat. [The article included a photograph of Alan Powers.]

AUTHOR INFORMATION: Alan Powers, Ludwig Rock & Roll drummer, has been playing drums for eleven years, during which time he has played every major hotel and club in

Chicago. Besides being an expert percussionist, he is also an excellent teacher. He is currently earning his Bachelor's Degree at De Paul University.

- 396 Prentice, Harold F. "Could We Be Wrong!" Ludwig Drummer 4, no. 1 (Spring 1964): 19, 39.

Harold F. Prentice traces the ruff and drag through books and materials by Ashworth, Bruce and Emmett (1862), Lovering (1819), and Strube (1869), Gardner, Adkins, and Poole. [The article included a photograph of Harold F. Prentice.]

AUTHOR INFORMATION: Harold F. Prentice, one of the Southwest's leading teachers and clinicians, has been an active and enthusiastic drummer for over thirty years. A graduate of Oklahoma State University, he served as a flying officer in the U.S. Army Air Force. Mr. Prentice has contributed several fine books and numerous solos and ensembles to the drum publication field.

- 397 \_\_\_\_\_ . "So You Want to Teach!" Ludwig Drummer 4, no. 2 (Fall 1964): 28.

Harold F. Prentice suggests that the success in teaching depends on several factors, including the teacher's dedication, knowledge, and facilities. [The article included a photograph of Harold Prentice.]

AUTHOR INFORMATION: Harold F. Prentice, one of the Southwest's leading teachers and clinicians, has been an active and enthusiastic drummer for over thirty years. A graduate of Oklahoma State University, he served as a flying officer in the U.S. Army Air Force. Mr. Prentice has contributed several fine books and numerous solos and ensembles to the drum publication field.

- 398 Pucillo, Danny. "Voice and Drums." Ludwig Drummer 4, no. 2 (Fall 1964): 9, 38.

Danny Pucillo describes the skills needed when accompanying vocalists: a complete mastery of percussion technique, the ability to memorizing music, tempo control, dynamics, flexibility, and confidence. [The article included the following photographs: Danny Pucillo; and Danny Pucillo with an unidentified person.]

- 399 Reed, Alfred. "Sousa, Ludwig, Satz...and Me." Ludwig Drummer 5, no. 1 (Spring 1965): 20-21.

Alfred Reed describes his band composition, "Ceremony of Flourishes," and acknowledges John P. Sousa's text, The Trumpet and Drum as a source of trumpet calls. [The article included a photograph of Alfred Reed and the Ludwig reprint of Sousa's Trumpet and Drum.]

AUTHOR INFORMATION: Alfred Reed is currently best known for his outstanding work as guest conductor, composer, and educational clinician. His contributions in contemporary band and orchestra literature have done much to further the cause of music education throughout the United States. His professional experience as musical director and composer-arranger for major network shows, recordings, the theater, and motion pictures provides a unique background for his current activities. Since 1955 he has been editor for Hansen Publications Inc., New York.

- 400 Russell, Lois. "Sounds from the Central Pacific." Ludwig Drummer 7, no. 2 (Fall 1967): 14, 42.

Lois Russel describes the Music Department of the University of Hawaii and the annual Festival of the Arts of This Century [The article included the following photographs: Lois Russell playing the "Pu Ili"; Lois Russell teaching Wilfred Kusaka; and Lois Russell playing the "Ipu."]

AUTHOR INFORMATION: Lois Russell is the Percussion Instructor at the University of Hawaii as well as the Principal Percussionist with the Honolulu Symphony Orchestra. Mrs. Russell ia a native of Southern California, studied at the University of Washington and has played professionally since 1948. She is also the wife of composer Armand Russell, Chairman of the Music Department at the University.

- 401 Salmon, James D. "Some Observations of a Contest Adjudicator." Ludwig Drummer 7, no. 2 (Fall 1967): 10-11.

James Salmon comments on his experiences as a percussion adjudicator and presents a guide to assist in the preparation of a public performance. He discusses

personal appearance and stage presence, condition of equipment, condition of the score presented to the adjudicator, readiness to perform, and the actual performance. [The article included a photograph of James D. Salmon]

- 402 Sanford, Fred. "New Developments for Contemporary Marching Percussion." Ludwig Drummer (1976): 10-11.

Fred Sanford presents guidelines for custom arrangements for field percussion groups: snare drums offer rhythmic support, embellishments, and voice trading with percussion instruments; timp-toms support the melodic line with melodic color, counterpoint, and voice trading with snares or bass drums; bass drums support rhythmic motifs, emphasize accented patterns, and also trade voicings with other percussion instruments; and cymbals highlight climaxes and emphasize accents. [The article a photograph of Fred Sanford.]

AUTHOR INFORMATION: Fred Sanford is a leading authority throughout the United States and Canada in the contemporary use of percussion in today's drum and bugle corps. Currently the program coordinator for the 1975 DCI Champion, the Madison Scouts, he has also instructed The Alberta (Canada) All-Girl Drum and Bugle Corps and the Santa Clara Vanguards drum line. His experience began in 1959 as a performer with the Troopers Drum and Bugle Corps of Casper, Wyoming, where he later became an instructor. Mr. Sanford received his B.A. degree from California State University in San Jose and he taught at Bergenfield High School in New Jersey.

- 403 Schory, Dick. "Age of Percussion." Ludwig Drummer 1, no. 1 (Fall 1961): 7.

Dick Schory examines developments in percussion, such as "serious" music being scored exclusively for percussion and the availability of percussion ensemble experience at the collegiate level. [The article included a photograph of Dick Schory.]

- 404 \_\_\_\_\_. "Arranging for Percussion Part I, The Mallet Instruments, Xylophone." Ludwig Drummer 6, no. 2 (Fall 1966): 21-23.

Dick Schory describes the xylophone and recommends specific mallets for performance. [The article included a photograph of a xylophone.]

- 405 \_\_\_\_\_. "Arranging for Percussion Part II, The Marimba." Ludwig Drummer 7, no. 1 (Spring 1967): 21-23, 43.

Dick Schory outlines the history of the marimba and discusses the instrument's construction, range, techniques of performance, and mallet selection. [The article included a photograph of a marimba.]

- 406 \_\_\_\_\_. "Let's Talk Timpani." Ludwig Drummer 2, no. 1 (Fall 1962): 18.

Dick Schory shares information regarding timpani sizes and range. He recommends using plastic timpani heads for easier tuning, less maintenance, lower price, longer life, and resistance to humidity changes.

- 407 \_\_\_\_\_. "Let's Talk Timpani." Ludwig Drummer 3, no. 1 (Spring 1963): 22-23.

Dick Schory describes timpani tuning and the following texts: Ludwig Timpani Instructor, The Alfred Friese Timpani Method, and the Modern Method for Timpani by Saul Goodman.

- 408 \_\_\_\_\_. "Ned Smith...A Portrait of Courage." Ludwig Drummer 7, no. 1 (Spring 1967): 8.

Dick Schory profiles the life of Ned Smith, a young drummer from Richland, Washington, who died of cancer at the age of sixteen. [The article included a photograph of Ned Smith.]



- 409 \_\_\_\_\_. "Recommendations for Equipping the Concert Percussion Section." Ludwig Drummer 4, no. 1 (Spring 1964): 14-15.

Dick Schory recommends specific percussion instruments and mallets for the high school percussion section.

- 410 \_\_\_\_\_. "The Junior Percussion Kit." Ludwig Drummer 5, no. 2 (Fall 1965): 17.

Dick Schory describes Ludwig's Junior Percussion Kit. [The article included a drawing of a Junior Percussion Kit.]

- 411 \_\_\_\_\_. "The Modern Percussion Ensemble." Ludwig Drummer 3, no. 2 (Fall 1963): 3-5.

Dick Schory examines the history and objectives of the percussion ensemble [The article included the following photographs: Dick Schory and his Percussion Pops Orchestra; the Patrick Henry Jr. High School Freshman Percussion Ensemble of Sioux Falls, South Dakota, directed by J. H. Elgethun; The Ithaca High School Percussion Ensemble of Ithaca, New York, directed by Frank Battisti; the Arizona State University Percussion Ensemble of Tempe, Arizona directed by Mervin Britton.]

- 412 \_\_\_\_\_. "The Sound of Today in Concert Cymbals." Ludwig Drummer 8, no. 1 (Spring 1968): 4-5.

Dick Schory suggests that cymbal selection be based upon tonal color and response. He describes the PAISTE-LUDWIG concert cymbal line as: Type A- medium weight, fast response, medium decay; Type B- medium-heavy weight, fast response, slow decay; and Type C- medium-thin weight, very fast response, fast decay. [The article included a photograph of crash cymbals.]

- 413 Sellit, Robert. "Harry Hippley Goes to College." Ludwig Drummer 4, no. 1 (Spring 1964): 25.

Robert Sellit describes a "hip" percussionist attempting to enter college. [In this fictitious comic article, the name "Hippley" is spelled differently in

the title than as used in the article. A drawing showing a college official with Harry Hipley was included.]

- 414 Sewrey, James A. "Burton Concepts in Four Mallet Performance." Ludwig Drummer 8, no. 1 (Spring 1968): 21-23.

Jim Sewrey describes Gary Burton's vibraphone technique, including mallet voicings, tonal contrasts, and sound colors. [The article included six musical examples; a diagram of four-mallet sticking functions; several exercises; three photographs of the Burton grip; and Gary Burton.]

- 415 \_\_\_\_\_. "Concert Bass Drum Factors Relating to Performance - Part I." Ludwig Drummer 7, no. 2 (Fall 1967): 21-23.

Jim Sewrey examines bass drum size, playing position, and beater selection. [The article included the following photographs: a photograph of Jim Sewrey; photographs of Jim Sewrey playing a vertical, horizontal, and angled bass drum; photographs of dampening by hand, with the fingers, and with the knee; photographs of the French, German, and American grips; photographs of the three tonal areas; photographs of special effect, sostenuto, staccato, legato, and marcato mallets which included bass drum beaters, marimba mallets, timpani sticks, tenor drum beaters, and gong beaters. Diagrams of the pick, draw, and roll strokes and drum placement were also included.]

- 416 \_\_\_\_\_. "Concert Bass Drum Factors Relating to Performance - Part II." Ludwig Drummer 8, no. 2 (Fall 1968): 37, 42.

Jim Sewrey examines bass drum notation, stroke type, stroke intensity, stroke placement, beater selection, emphasizing certain beats in different meters, accents, and dampening techniques. [The article included a photograph of Jim Sewrey.]

AUTHOR INFORMATION: Jim Sewrey is currently Educational Director of Ludwig Industries. He has many years of experience teaching at the public school and university level.

- 417 \_\_\_\_\_ . "Concert Bass Drum Factors Relating to Performance - Part III." Ludwig Drummer (1972): 10-11.

Jim Sewrey describes bass drum tuning and maintenance. [The article included a photograph of Jim Sewrey.]

AUTHOR INFORMATION: Jim Sewrey is currently Educational Director for the Ludwig Drum Company and Musser Mallet divisions of Ludwig Industries. His past experience includes many years of teaching at both the public school and university level.

- 418 Simon, Ronnie. "Drum Solos Or...???" Ludwig Drummer (1976): 23-24.

Ronnie Simon stresses that it is possible to please the musicians in the audience as well as the general public with dynamic contrasts, rhythmic variety, and showmanship. [The article included a photograph of Ronnie Simon.]

AUTHOR INFORMATION: Ronnie Simon is one of the country's leading back-up show drummers. Formerly touring as the featured drummer with the Lettermen for over nine years, he is one of the busiest touring drummers in every continent around the globe. He is an active Ludwig clinician, presenting clinics for Ludwig dealers in the United States, Europe, Japan, and Australia. Ronnie can be heard on many Lettermen recordings since 1966, as well as two Japanese label recordings. A performance or clinic Ronnie Simon on the Octa-Plus outfit is truly and educational experience with the flare and professionalism of a dedicated artist and performer.

- 419 Stefanowicz, Mike. "Style & Technique for Drum Corps Drumming." Ludwig Drummer 5, no. 1 (Spring 1965): 18-19, 29.

Mike Stefanowicz examines five drum stick starting positions, five striking actions and forward motions, thirteen return motions, five end positions (same as start), and four volumes. [The article included a photograph of Mike Stefanowicz and four figures that illustrated stroke action.]

AUTHOR INFORMATION: Mike Stefanowicz has studied

drumming with the famous champions Earl Sturtze, Burns Moore, and James Ryan. In sixteen active years, since 1932, he has won thirty-one awards in Connecticut, New York, Massachusetts, Rhode Island, and Washington state and seven national contests. Mike was the other drummer with Frank Arsenault in the Connecticut Imperial Cadets. The proudest win was second to Bob Redican in the National NARD contest in 1940; he has won the National VFW Senior title twice and runner-up twice, in '58 to '63. Currently, Mike is an instructor and clinician and is proud of his students Del Blake, Archer Epler Open National Champ, Ron Falconburg and Lorin Grinolds, Northwest States Champs, and the Thunderbirds Quartet, 1963 National VFW Champs. Mike is an electronics research and test engineer with the Boeing Company.

- 420 Thamm, Duane. "General Purpose Drumming...4 Basic Rules." Ludwig Drummer (1976): 16.

Duane Thamm, reflecting the philosophy of Ed Straight, presents basic rules for general purpose drumming: try to start each measure with the right hand, try to play the strong pulses in a measure with the right stick, try to start rhythmic groupings of two and four notes with the right stick, and try to start most rolls leading with the right stick. [The article included a photograph of Duane Thamm.]

AUTHOR INFORMATION: Duane Thamm is one of the country's top all-around percussion experts, composer, author, performer, and teacher with experience in all areas of music. Currently a free-lance musician, he also maintains a busy teaching schedule at Elmhurst College, Elmhurst, Illinois. His extensive professional experience as performer and teacher provides a unique background that highly qualifies him to author this article. He is one of Ludwig's top clinicians, and is Vice President of the Illinois Chapter of the Percussive Arts Society.

- 421 \_\_\_\_\_ . "Mallet Percussion in Your Band and Orchestra." Ludwig Drummer 5, no. 2 (Fall 1965): 4.

Duane Thamm suggests keyboard percussion instruments and mallets for band and orchestra use. [The article included a photograph of Duane Thamm.]

AUTHOR INFORMATION: Duane Thamm - author, teacher,

clinician, and professional percussionist. Featured member of the Dick Schory Percussion Pops Orchestra.

- 422 Thigpen, Ed and Ray Brown. "The Rhythm Section, An Informal Discussion Between Ed Thigpen and Ray Brown." Ludwig Drummer 4, no. 1 (Spring 1964): 6-8.

Ed Thigpen and Ray Brown of the Oscar Peterson Trio describe the function of the rhythm section. [The article included two photographs of Ed Thigpen and Ray Brown.]

- 423 Tilles, Bob. "Frank Arsenault Discusses the Rudiments with Bob Tilles." Ludwig Drummer 4, no. 2 (Fall 1964): 25.

Bob Tilles questions Frank Arsenault about rudimental snare drum technique.

INFORMATION ABOUT FRANK ARSENAULT: Mr. Frank Arsenault of Chicago, formerly of New Haven, Connecticut, is a renowned authority on rudimental drumming, instructor and nationally known clinician. His record "The 26 Standard American Drum Rudiments" is an outstanding demonstration of the proper execution of the rudiments and is produced by the Ludwig Drum Company.

- 424 \_\_\_\_\_. "Henry Adler Discusses Latin Rhythms with Bob Tilles." Ludwig Drummer 4, no. 1 (Spring 1964): 16.

Bob Tilles questions Henry Adler about various Latin rhythms.

INFORMATION ABOUT HENRY ADLER: Henry Adler of New York is a renowned authority on percussion and a publisher, author, and teacher. His book Latin American Rhythm Instruments and How to Play Them, written with Nora Morales, is an outstanding text for all players and teachers

- 425 \_\_\_\_\_. "Modern Stage Band Drumming." Ludwig Drummer 1, no. 2 (Spring 1962): 18-21.

Bob Tilles outlines the basic requirements of a stage band drummer: sufficient technique, knowledge and ability to play all styles, sight reading, the ability

to interpret and improve on the drum part, and the ability to solo. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Bob Tilles is one of Chicago's busiest studio drummers and teachers. He heads the Percussion Department at De Paul University's Music School, and is an instructor at the Roy C. Knapp Drum Center. He is in his eleventh year as a staff percussionist at CBS and has worked many network and local TV and radio shows in addition to recording for all major labels.

- 426 \_\_\_\_\_ . "Percussion at the College Level." Ludwig Drummer 6, no. 2 (Fall 1966): 12, 43.

Bob Tilles describes the skills expected of the collegiate percussionist.

- 427 \_\_\_\_\_ . ["The Bob Tilles Column."] Ludwig Drummer 2, no. 1 (Fall 1962): 23.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: The first in a series that will become a regular feature of the Ludwig Drummer is this column by Bob Tilles, author of Practical Percussion Studies (a book for advanced drummers published by Adler, N.Y.) and staff percussionist with the CBS Orchestra in Chicago.

- 428 \_\_\_\_\_ . ["The Bob Tilles Column."] Ludwig Drummer 3, no. 1 (Spring 1963): 20-21.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

- 429 \_\_\_\_\_ . "The Bob Tilles Column." Ludwig Drummer 3, no. 2 (Fall 1963): 10-11.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Mr. Bob Tilles heads the Percussion Department at De Paul University's School of Music and is an instructor at Roy C. Knapp Drum Center. He has been staff percussionist with the CBS Orchestra in Chicago for eleven years. Mr. Tilles is the author of Practical Percussion Studies (a book for advanced drummers, published by Adler, N.Y.)

- 430 \_\_\_\_\_ . "The Bob Tilles Column." Ludwig Drummer 4, no. 1 (Spring 1964): 26.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Mr. Bob Tilles heads the Percussion Department at De Paul University's School of Music and is a clinician with the Ludwig and Musser Companies. He is a former staff percussionist with the CBS Orchestra in Chicago. Mr. Tilles is the author of Practical Percussion Studies.

- 431 \_\_\_\_\_ . "The Bob Tilles Column." Ludwig Drummer 4, no. 2 (Fall 1964): 20.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Mr. Bob Tilles heads the Percussion Department at De Paul University's School of Music and is a clinician with the Ludwig and Musser Companies. He is a former staff percussionist with the CBS Orchestra in Chicago. Mr. Tilles is the author of Practical Percussion Studies.

- 432 \_\_\_\_\_ . "The Bob Tilles Column." Ludwig Drummer 5, no. 1 (Spring 1965): 26.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Mr. Bob Tilles heads the Percussion Department at De Paul University's School of Music and is a clinician with the Ludwig and Musser Companies. He has been as staff percussionist with the CBS Orchestra

in Chicago for twelve years. Mr. Tilles is the author of Practical Percussion Studies published by Adler in New York.

- 433 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer 5, no. 2 (Fall 1965): 30.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Mr. Bob Tilles heads the Percussion Department at De Paul University's School of Music and is a clinician with the Ludwig and Musser Companies. He has been as staff percussionist with the CBS Orchestra in Chicago for twelve years. Mr. Tilles is the author of Practical Percussion Studies published by Adler in New York.

- 434 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer 6, no. 1 (Spring 1966): 27.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Bob Tilles is a clinician with the Ludwig and Musser Co.'s, a staff musician at C.B.S. Chicago and a full-time faculty member at De Paul University's School of Music. Mr. Tilles has authored several outstanding books for percussion and ensembles.

- 435 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer 6, no. 2 (Fall 1966): 35.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

- 436 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer 7, no. 1 (Spring 1967): 37.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]



- 437 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer 7, no. 2 (Fall 1967): 37.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles along with an advertisement for his book Practical Improvisation.]

- 438 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer 8, no. 1 (Spring 1968): 31.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

- 439 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer 8, no. 2 (Fall 1968): 36.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

- 440 \_\_\_\_\_. "The Bob Tilles Column." Ludwig Drummer (1972): 14.

Bob Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Bob Tilles is one of America's outstanding percussion instructors and authors. He is a Professor of Music at De Paul University, Chicago, Illinois, and is head of the percussion department. A versatile musician, he is adept at drums, mallets, and timpani with thirteen years background as a staff percussionist at CBS in Chicago. Bob is active in clinic appearances throughout the United States for the Ludwig Drum Company and the Musser Marimba Company, Divisions of Ludwig Industries.

- 441 \_\_\_\_\_. "The Show Drummer." Ludwig Drummer 2, no. 1 (Fall 1962): 6-8.

Bob Tilles describes the fundamentals of show drumming: accurate counting, sight reading, remembering

the tempo of a tune, dynamics, and style. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Bob Tilles heads the Percussion Department at De Paul University's Music School and is an instructor at Roy C. Knapp Drum Center. He is in his eleventh year on the CBS staff.

- 442 \_\_\_\_\_ . "Tips From Tilles." Ludwig Drummer (1976): 13.

Bob Tilles Mr. Tilles answers questions submitted by readers of the Ludwig Drummer. [The article included a photograph of Bob Tilles.]

AUTHOR INFORMATION: Few, if any are better qualified to answer the questions of young percussionists than is Bob Tilles, Professor of Music and Head of the Percussion Department at DePaul University in Chicago, Mr. Tilles is truly one of America's outstanding instructors in the field of percussion today. An accomplished and versatile musician in his own right, he is adept at drums, mallets, and timpani and has been a Staff Percussionist with CBS in Chicago in Chicago for thirteen years. Bob Tilles has been a Ludwig Clinician for many years, actively engaged in conducting demonstrations and clinic appearances, nation-wide, for Ludwig Drums and Musser Mallet Instruments.

- 443 \_\_\_\_\_ . "Why Can't Johnny Play Drums?" Ludwig Drummer 3, no. 2 (Fall 1963): 16.

Bob Tilles emphasizes that young students, even though they practice alone, should study percussion with a qualified instructor. [The article included a photograph of Bob Tilles.]

- 444 Wessberg, Bob. "Mallet Instruments in the Stage Band." Ludwig Drummer 4, no. 1 (Spring 1964): 17, 38.

Bob Wessberg suggests using mallet instruments in the stage band for doubling parts, chordal backgrounds, and special effects. [The article included a photograph of Bob Wessberg.]

AUTHOR INFORMATION: Bob Wessberg is one of the most gifted young percussionists to break into the professional music scene in recent years. A graduate

from the Northwestern University School of Music, Bob was featured percussionist with Dick Schory and the Percussion Pops Orchestra for over seven years. He also featured with the Art Van Damme Quintet, has appeared with Xavier Cugat, and has recently taught at the Stan Kenton Stage Band Clinics.

- 445 Wickstrom, Fred. "One for the Show." Ludwig Drummer 3, no. 2 (Fall 1963): 8-9.

Fred Wickstrom describes contemporary show drumming. [The article included a photograph of Fred Wickstrom.]

AUTHOR INFORMATION: Fred Wickstrom is presently instructor of Percussion Instruments, University of Miami, Coral Gables, Florida. Recipient of a B.A. from Northwestern University, an M.S. from University of Illinois, his professional career has included such divergent organizations as the Chicago Symphony Orchestra and the bands of Jan Garber and Louis Bellson. In addition to his activities at the University, Mr. Wickstrom plays many of the outstanding shows in the top Miami Beach hotels.

- 446 \_\_\_\_\_ . "The Sound of the Drum Set in Concert Context." Ludwig Drummer (1972): 18-19.

Fred Wickstrom describes how the drum set can be used effectively in the concert band for Broadway stage songs, movie tunes, and jazz. [The article included a photograph of Fred Wickstrom.]

AUTHOR INFORMATION: Fred Wickstrom is an Assistant Professor of Music at the University of Miami in Coral Gables, Florida. He is the timpanist with the Miami Philharmonic Orchestra and the percussionist who performs on the majority of network TV emanating from South Florida.

- 447 \_\_\_\_\_ . "The Time and Rhythm of Modern Jazz." Ludwig Drummer 6, no. 2 (Fall 1966): 16-17, 42.

Fred Wickstrom examines the use of mixed meter and polyrhythms in drum set performance.

- 448 Wolfersberger, Charles P. "The Wolfersberger Percussion Studio." Ludwig Drummer 2, no. 1 (Fall 1962): 26.

Charles Wolfersberger describes his percussion studio in Hutchinson, Kansas. [The article included the following photographs: Charles P. Wolfersberger; his son, Robert Wolfersberger; John Waters; Brian Biles; Don Strella; Earl Bascom; Dwayne Koenig; Mike Kline; Diane Fraese; Tommy Stubbs; Cindy Gray; Gary Blake; Dean Anderson; Jim Hill; and J.W. Cobb.]

CHAPTER V  
CONCLUSIONS

In presenting a history of the Ludwig Drummer, this document has focused on the issues published from 1961 to 1976. This research is intended to assist the individual who may be pursuing a broad spectrum of percussion topics as they were known in the 1960s and 1970s, including: percussion instruments, pedagogy, players, literature, and recordings; jazz music and musicians; drum corps and marching band activities; United States military bands and academies; international percussion activities; the National Association of Rudimental Drummers; as well as the clinicians, salesmen, employees, products, and history of the Ludwig Drum Company. For the first time, the historically and pedagogically significant information presented in the Ludwig Drummer is presented in a single source.

The Ludwig Drummer provides many avenues for further research concerning twentieth-century percussion. As this document includes annotations for the articles published in the 1960s and 1970s, the articles and photographs in the first series of issues are yet to be catalogued. Until each Ludwig Drummer has been documented and the information made available, a significant portion of percussion history will remain virtually unknown.

Once documented, the information presented in the Ludwig Drummer could be accessed most efficiently if it were stored on computer disk (laser, floppy, CD-Rom, or optical) where specific names, terms, or dates could be located through a "find" or "search" command. Once the Ludwig Drummer has been catalogued electronically, the modem-accessed capabilities of the recently introduced World Percussion Network (WPN) could possibly be used to disseminate data to individuals and libraries by computer. It is essential that the Ludwig Drummer be preserved in a convenient format for future research.

William F. Ludwig, Jr., has stated that plans are being made for a two-volume text which will contain photocopies of the extant Ludwig Drummer issues.<sup>1</sup> When the proposed book is released, it may be enhanced by using the bibliographic citations, annotations, and the indexes in Appendices B and C of this document.

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<sup>1</sup>William F. Ludwig, Jr., letter to the author, January 4, 1994. This writer has supplied Mr. Ludwig with photocopies of all the extant LUDWIG DRUMMER issues to be used for the proposed texts.

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APPENDIX A

A LIST OF LEEDY DRUM TOPICS 1923-1941

The original concept of the Ludwig Drummer was perhaps based on Leedy Drum Topics, the publication of another drum manufacturer. Table 13 provides a complete list of Leedy Drum Topics.

TABLE 13. LEEDY DRUM TOPICS.

<u>Date</u>	<u>Issue</u>	<u>Number</u>
1923	June 15	1
1923	October 15	2
1924	January 14	3
1924	April 15	4
1924	July 15	5
1924	October 15	6
1925	January 15	7
1925	April 15	8
1925	July 30	9
1925	November 15	10
1926	February	11
1926	May	12
1926	November	13
1927	April	14
1927	September	15
1928	March	16
1928	December	17
1929	May	18
1930	January	19
1930	July	20
1931	January	21
1931	July	22
1932	March	23
1934	August	24
1935	December	25
1937	July	26
1939	January	27
1939	October	28
1941		29

APPENDIX B

CONTRIBUTING AUTHORS TO THE LUDWIG DRUMMER 1961-1976

<u>AUTHOR</u>	<u>INDEX NUMBER</u>
Abrams, Max	1
Akins, Thomas	2-3
Anderson, Jr. David	4
Anonymous	5-232
Appice, Carmine	233
Aruga, Makoto	234
Avgerinos, Gerassimos	235-236
Badal, Gene	237-238
Bassler, Moss	239
Battisti, Frank	240
Beck, John	241
Brought, Gene	242
Brown, Ray	422
Brown, Thomas	243-247
Burton, Gary	248-255
Cavender, George	256
Chaloner, Bill	257
Chenoweth, Vida	258-259
Chirco, Tony	260
Christian, Bobby	261
Christian, Norm	262-266
Collins, Jay	267
Combs, F. Michael	268
Culp, Paula	269
Davis, Thomas L	270-271
Dodson, Bettie	272
Ervin, Karen	273
Faini, Phil	274
Favre, Pierre	275
Feldstein, Sandy	276
Fennell, Frederick	277
Fink, Ron	278
Fink, Siegfried	279
Flowers, John	280
Friedman, David	281
Gaber, George	282
Gerlach, Richard [Dick]	283-285
Gilbert, Henry	286
Grieder, Alfons	287
Hong, Sherman	288
Independent Photograph	
Caption	289-314
Kettle, Rupert	315-316
Kraft, William	317
LeMert, Al	318
Longyear, Rey	319

<u>AUTHOR</u>	<u>INDEX NUMBER</u>
Ludwig, Jr. William F.	320-331
Ludwig, Sr. William F.	332-348
Markovich, Mitch	349-358
Masoner, Betty	359
McCormick, Larry W.	360
McKenzie, Jack	361
McPartland, Marian	362-364
Meyer, Jacqueline	365
Moncrieff, Frederick	256
Morello, Joe	366-370
Mott, Vincent L.	371
Noonan, John P.	372-373
Paynter, John	374
Payson, Al	375-386
Peters, Gordon	387-392
Peters, Mitchell	393-394
Powers, Alan	395
Prentice, Harold F.	396-397
Pucillo, Danny	398
Reed, Alfred	399
Russell, Lois	400
Salmon, James D.	401
Samuels, David	281
Sanford, Fred	402
Schory, Dick	403-412
Sellit, Robert	413
Sewrey, James A	352,
	414-417
Simon, Ronnie	418
Stefanowicz, Mike	419
Thamm, Duane	420-421
Thigpen, Ed	422
Tilles, Bob	423-443
Wessberg, Bob	444
Wickstrom, Fred	445-447
Wolfersberger, Charles P.	448

APPENDIX C  
INDEX TO THE ANNOTATIONS OF CHAPTER IV

- A/B Birger Steiner Music Co.  
191
- Abel, Alan 124
- Abrams, Max 1
- Acosta, Leo 182
- Adler, Henry 64, 424
- Adorp, Yu Belang-Van 77
- Ahrens, Rolf 184
- Akins, Thomas 2, 3
- Albright, Fred 121
- Alexander, Bob 83
- Alexander, Mousey 24
- Allen, Bernie 80, 100
- Allen, Doug 123
- Allen, Jr., Steve 83
- All-Star Percussion Workshop  
101
- American Legion National  
Contest 114, 334
- Anderson, Al 197
- Anderson, Dale 78, 83
- Anderson, David 4
- Anderson, Hubert 78, 83
- Andre, Robert 45
- Antolini, Charlie 183
- Appice, Carmine 99, 113,  
222, 233
- Applebaum, Terry 177
- Appleman, Loy 201, 309
- Arellano, Lee 158
- Armed Forces School of Music  
179
- Arnold, Phil 45
- Arrington, Paul 197
- Arsenault, Frank 32, 46, 66,  
67, 68, 79, 82, 85, 86,  
88, 101, 110, 117, 149,  
158, 169, 177, 201,  
231, 293, 325, 328, 423
- Aruga, Makoto 234
- Asikainen, Seppo 187
- Asmussen, Svend 184
- Avedis Zildjian Co. 86
- Avgerinos, Gerassimos 187,  
235-236
- Azzolina, Mark 41
- Badal, Gene 101, 110, 237-  
238
- Bader, Albert 211
- Bailey, Colin 78, 208
- Bailey, Elden 41, 121
- Baltzer, Ken 197
- Bankert, Robert 44
- Barbirolli, John 174
- Barcelona, Danny 78, 83
- Barth, Benny 78, 83
- Bartlett, Harry R. 123
- Bassett, William 6
- Bastigne, Jean 192
- Batera, Chico 58
- Batute, Dennis 199
- Battisti, Frank 240
- Bauduc, Ray 83
- Baxpehler, Frank 57
- Beal, Marlyce 32
- Beaman, Gary 198
- Beck, John 241
- Beebe, C.H. 198
- Bell, James 305
- Bellson, Louis 121
- Benedetti, Claudio 190
- Benediktsson, Olafur, 191
- Bennett, Brian 186
- Bennett, Kenneth 41
- Benotti, Jojo 183
- Berger, Fritz 36
- Berquist, Randy 197
- Berry, Gene 196
- B.F. Kitching Co. 62
- Biddle, Evan 183
- Black, Gregory 223
- Blacklock, W.F. 188
- Blades, James 164
- Blake, Delbert 198
- Blakey, Art 58
- Blaine, Hal 78
- Bob Dawson's Twirling Corps  
198
- Bodden, Ashby 200
- Bode, Arnold 198
- Boggess, Geoffrey 176
- Bond, John 195
- Bonham, John 99
- Borden, Dick 78
- Bota, Jeny 189
- Bouchet, Gabriel 192
- Boudreaux, John 58
- Bowers, Rod 196
- Brady, Denis 105
- Brannen, Wendy 177
- Bratman, Carroll 293
- Brought, Gene 242

- Breines, Gil 121  
 Brewer, Don 99  
 Brice, Percy 78, 83  
 Briep, Kuuk 182  
 Bricuse, Leslie 148, 173  
 Briglia, Tony 58  
 Brillo and the Firebirds 99  
 British Royal Military  
     School of Music 105  
 Brooks, Harvey 41  
 Brown, Ray 422  
 Brown, Thomas 120, 122, 124,  
     243-247  
 Brubeck, Dave 107, 315  
 Bucaro, Tony 117  
 Buerger, Joe 308  
 Burger, Jack 162  
 Burnett, Carl 58  
 Burton, Gary 37, 67, 86, 88,  
     99, 101, 109-110, 125,  
     127-128, 133, 139, 166,  
     170, 173, 177, 231,  
     248-255, 414  
 Bush, Vern 45, 57  
 Cactus 99  
 Callander, Bill 199  
 Campbell, Norm 195  
 Capelle, Hervey, 191  
 Card, Dex 80  
 Carlson, Frankie 24  
 Carpenter, Karen 99, 113  
 Carver, Clif 70  
 Carr, Bruno 58  
 Carroll, George 179  
 Carroll's House of Sound 14  
 Casale-Bauer 106  
 Castle Weikersheim 279  
 Catalinas, The 100  
 Cavender, George 256  
 Ceroli, Nick 121, 138, 162  
 Chaloner, Bill 76, 257  
 Chavez, Frankie 58  
 Check, Tommy 15, 47, 78  
 Chenoweth, Vida 258-259  
 Chiang, Kelly, 184  
 Chirco, Tony 260  
 Christian, Bobby 10, 17, 31,  
     78-79, 85-86, 88, 99,  
     101, 109-110, 116, 126,  
     127, 139, 147, 149,  
     166, 170, 177, 227,  
     231, 261  
 Christian, Norm 67, 78, 88,  
     262-266  
 Civil War Drumming 35, 42,  
     289  
 Clare, Kenny 56, 78, 99  
 Clark, Owen 190  
 Clarke, Kenny 147, 190  
 Clarke, Peter 105  
 Clifton, Donna Mae 301  
 Coale, J. Street 198  
 Cocuzzi, Frank 196  
 Colleges (see Universities)  
 Collier, Ralph 58  
 Collins, Jay 126, 267  
 Collins, Myron 120  
 Combs, F. Michael 50, 153,  
     268  
 Combs, J.C. 164  
 Concert Percussion 375-376,  
     409, 412, 446  
     Bass Drum Technique 393,  
     415-417  
 Cornely Singers 188  
 Coryell, Larry 170  
 Courier, John P. 200  
 Creston, Paul 120, 123  
 Crowley, James 117  
 Culp, Paula 269, 381  
 Curtin, William 68  
 Curtis, Chriss 183  
 Cusatis, Joe 121  
 Cymbals 58, 133-137, 144-  
     147, 159, 204, 275,  
     296, 313, 384, 412  
 Cyrille, Andrew 99  
 Daehlin, Vera McNary 381  
 Dahlander, Bert 298  
 Dahlgren, Marvin 121, 126  
 Danelli, Dino 30, 99  
 Daveau Music Company 29  
 Davis, Thomas 88, 101, 110,  
     126, 161, 177, 231,  
     270-271  
 Dean, Donald 201  
 Deep River Ancient Fife and  
     Drum Muster 320  
 Deep, Sammy 197  
 Deitz, Norman 199  
 Derr, John 201



De Vito, Frank 224  
 Di Cioccio, Justin 196  
 Dieball, John 47  
 Dines, Al 46  
 Dittrich, Arno 187  
 Dodson, Betty 272, 328  
 Dominak, Ivan 188  
 Dorn, Billy 64  
 Dowd, Russell 46  
 Dreves, Michael 30, 31  
 Drum City 105  
 Drum Pedals 346  
 Drum Heads 140-141, 220, 269  
 Drum Set 113, 121, 233, 257,  
     262-267, 284-285, 354,  
     362-365, 366-370, 395,  
     398, 418, 422, 425,  
     441, 443, 445-447  
 Drums Unlimited 26, 29  
 Durlauf Music Shop 71  
 Eble, Ed 45  
 Elie, Robert 197  
 Elkins, Jim 111  
 Erlendson, Bob 190  
 Erskin, Bill 45  
 Ervin, Karen 273  
 Etherington, Ted 201  
 Evans, Bob 64  
 Evans, Edward 304  
 Faini, Phil 274  
 Farberman, Harold 3  
 Farberman, Irving 300  
 Fatool, Nick 58  
 Faulker, Lyle 312  
 Favre, Pierre 146, 159, 275  
 Feldstein, Sandy 276  
 Fennell, Fred 35, 227, 277  
 Ferla, Michel 178  
 Fernando, Paulo 58  
 Ferrara, Paul 79, 83  
 Fibrewood 33  
 Fields, Mel 299  
 Fink, Ron 278  
 Fink, Siegfried 279  
 Fine, Elliot 121  
 Finkiener, Jean Paul 192  
 Finn, Jimmy 196  
 Fitzgerald, Ella 99  
 Flores, Chuck 162  
 Flowers, John 280  
 Fluck, Henry 309  
 Ford, William 87, 111  
 Fournier, Vernel 78, 83  
 Franks Drum Shop 34, 71, 313  
 Frazeur, Ted 120, 123  
 Frey, Don 200  
 Friedman, David 281  
 Friese, Alfred 64  
 Frock, George 29  
 Frommer, Gary 78  
 Frost, Richie 58  
 Furuike, Dennis 199  
 G.I. Joes 18  
 Gaber, George 48, 149, 154,  
     282  
 Gabriel, Arnold 211  
 Gainer, Carl 41  
 Galvin, Alonzo 198  
 Garcia, Juan 192  
 Gastone, Molteni 190  
 Gates Band Shop 70  
 Geisinger, Roland 45  
 General 2, 6, 25, 28, 282,  
     319, 382, 397, 403,  
     421, 443  
 Gerald Wilson's Big Band 201  
 Gerlach, Dick 45, 46, 61,  
     88, 101, 110, 231, 283-  
     285  
 Gerster, Ottmar 3  
 Gesicke, Al 74  
 Gibbons, E. 117  
 Gibson, Bob 196  
 Gilbert, Henry 45, 286  
 Gillick, Johnny 30, 58, 100  
 Gillen, Tommy 58  
 Gladstone, Billy 27, 369  
 Glave, Chuck 58  
 Goldberg, Arnold 203  
 Goldenberg, Morris 122  
 Gomez, Carlos 5  
 Gordon, Barry 123  
 Gordon, Gary 199  
 Gordon, Jimmy 31  
 Gotthold Meyer 115  
 Gould, Ronald 203  
 Grand Funk Railroad 99  
 Grassmeyer, Hellmuth 184  
 Greer, Karen Richie 381  
 Grieder, Alfons 287  
 Gromek, Ryszard 189  
 Gruber, Freddie 58

- Gubin, Sol 78, 205  
 Guerrero, Jr. Paul 199  
 Gutsche, Gene 3  
 Hampton, Lionel 99  
 Hapgood, Bob 201  
 Harpham, Dale 213  
 Harris, Chiz 78  
 Harris, Kenny 196  
 Harrison, Bobby 58  
 Hart Music Company 18  
 Hart, Walter F. 176  
 Hartweg, Jerry 50  
 Hauke, Peter 185  
 Haynes, Roy 49, 78, 88, 99,  
 101, 177  
 Herkenne, Hans 189  
 Hill, Frank 45  
 Hill, Robert 45  
 Hipp Ensemble 99  
 Hirt, Al 175  
 Hochrainer, Richard 187  
 Hoey, Fred 122  
 Holtz, Ed 30, 87, 111  
 Hollerich, John 45  
 Holt, Isaac "Red" 58, 78,  
 83, 99, 175  
 Hong, Sherman 288  
 Hoover, Jerry 41  
 Hoover, John 185  
 Howard, James 45  
 Howard, M.F. 195  
 Hoyt, C.E. 201  
 Hsieh, Li Sheng 184  
 Hudec, Frank 78, 83, 175  
 Hueber, Ralph 183  
 Huger, Al 198  
 Hulet, Ginger 38  
 Hulsey, Phil 18  
 Husa, Karel 164  
 Houston, Jim 17  
 Instrument Dealers 18, 26,  
 29, 34, 61, 70, 71, 77,  
 105, 106, 115, 162,  
 187, 191, 196, 226, 299  
 Interlochen Music Camp 50,  
 230  
 International Percussion  
 Africa 5, 274  
 Argentina 8, 191  
 Australia 183, 185, 188,  
 191  
 Austria 184, 186, 192,  
 196  
 Belgium 191  
 Bermuda 196  
 Canada 189, 190, 192  
 Cuba 195  
 Cyprus 256  
 Czechoslovakia 188  
 Denmark 184  
 England 105, 183, 186,  
 188, 190, 321  
 Finland 183-184, 186-187  
 Formosa 184  
 France 183, 187  
 Germany 183-187, 189,  
 192, 196, 279, 322  
 Greece 256  
 Holland 182, 185, 191, 195  
 Hong Kong 182, 187-188  
 Iceland 191  
 Indonesia 185  
 Ireland 201  
 Israel 256  
 Italy 106, 189-190  
 Japan 182, 184, 234  
 Jordan 256  
 Lagos 5  
 Lebanon 256  
 Mexico 182  
 New Zealand 188  
 Nicaragua 186  
 Poland 189, 256  
 Puerto Rico 323  
 Romania 189, 256  
 South Africa 185  
 Soviet Union 256  
 Spain 192  
 Sweden 189, 191, 298  
 Switzerland 192, 287,  
 313, 324  
 Turkey 256  
 Uganda 274  
 International Percussion  
 Library 127  
 International Percussion  
 Symposium 87, 177, 217  
 Ivins, Charles 45, 87, 104,  
 307  
 Jackson, Ernie 182  
 Jackson, George 191  
 Jacobson, Leon 191



- Ludwig Percussion  
Spectacular 79, 84, 85,  
98, 108, 110-111, 149,  
231
- Ludwig Products 90-97, 131-  
138
- Ludwig, Theobald 219
- Ludwig, Sr., Wm. F. 41, 66,  
117, 199, 218-219, 228-  
230, 325
- Ludwig, Jr., Wm. F. 57, 62,  
63, 66, 74, 79, 82, 85,  
87, 89, 101, 104, 115,  
117, 125, 199, 218-219,  
320-348
- Ludwig, III, Wm. F. 199,  
218-219
- Madame Tussaud's Wax Museum  
190
- Majorettes 11
- Mallone, Kenny 46
- Mancuso, Gary 199
- Manley, Fred 197
- Manturo, Tony 47
- Marching Percussion 9, 237,  
270, 318, 320, 351-352,  
402, 419
- Drum and Bugle Corps  
Cavaliers 12, 117, 200  
Culver Military Academy  
(IN.) 200  
Drumming Eaglettes 197  
Enid Legionettes 40  
Green Sabers 199  
Hewlett-Woodmere Police  
Boys Club 201  
Madison Scouts 198  
Mother Cabrini 195, 199  
Musketeers 117  
Reading Buccaneers 200  
Rhein Main 197  
Sarnia Sertomanaires  
195  
Ye Ancient Drume & Fief  
Corps 312  
Y.M.C.A. Kilties 117,  
223
- High Schools  
Barberton (Ohio) 9  
Belle Chasse (LA.) 196  
Central (MN.) 195
- Collins (W.VA.) 196  
Crandon (WI.) 197  
Dassel (Minn.) 32  
Dobyns-Bennet (TN.) 197  
Fairfax [state not  
given] 152  
Fosston (MN.) 198  
Hargrave Military  
Academy (VA.) 294  
Hendersonville (N.C.)  
201  
Logan (W.VA.) 195  
Lebanon (Miss.) 41  
Logan (W.VA.) 292  
Mainland (FL.) 195  
South Hunterdon (N.J.)  
304  
Weldonian (CA.) 198  
York [state not given]  
195
- Marimba 258-259, 276, 281,  
388-389
- Markovich, Mitch 54, 88,  
101, 110, 177, 231,  
349-358
- Marshall, Johnny 185
- Martin, Kelly 83
- Masoner, Betty 7, 198, 359
- Mass, Johnny 200
- Mathe, John 117
- Maturo, Tony 143
- McCormick, Larry 360
- McDonald, Barry 17
- McDunn, Mark 17
- McKenzie, Jack 361
- McKinley, Ray 83
- McMillan, Thomas 134
- McNeley, Steve 31
- McPartland, Marian 173, 362-  
364
- Melendez, Sylvia 46
- Mellinger, Mike 200
- Mendez, Sergio and Brasil  
'66 99
- Metzenger, Ed 85
- Meyer, Dick 41
- Meyer, Jacqueline 365
- Meyers, E.D. 200
- Michaud, Rosemary 46
- Middleton, Jim 101
- Milburn, Trevor 83

- Mills, Jackie 83  
 Missal, Joshua 67  
 Mission Music Company 29  
 Mitka, Manny 46  
 Mohn, David 304  
 Molinari, Chuck 162  
 Moncrieff, Frederick 256  
 Monforte, Tony 196  
 Montreux Jazz Festival 178  
 Noonan, John 372-373  
 Moore, Billy 58  
 Moore, James L. 190  
 Morales, Humberto 64  
 Morello, Joe 17, 31, 53, 55,  
     66, 78, 79, 85, 86, 88,  
     99, 101, 109-110, 118,  
     126, 133, 147, 158,  
     166, 170, 172-173, 177,  
     186, 227, 231, 315,  
     337-338, 363  
 Morey, Charles 120  
 Morsch, J.D. 158  
 Mosca, Ray 83  
 Moss, Bassler 239  
 Mott, Vincent 199, 371  
 Muffley, Ned 225  
 Multiple Percussion 380  
 Murray, Harry 189  
 Musicianship 240, 288, 383  
 Musser Inc. 62, 65  
 Musser, Willard 120  
 Muziek-Stam 195  
 Nagy, Russell 198  
 Nashville 251  
 National Association of  
     Music Merchants 87,  
     103, 107, 109  
 National Association of  
     Rudimental Drummers 7,  
     117, 198-202, 272, 302,  
     314, 325-328  
 Nelson, Ray 87, 111  
 Nelson, Sandy 78, 168  
 Nelhybel, Vaclav 221  
 New York Percussion Trio 203  
 New York Trade Show (1962)  
     41  
 Newbold, Don 47  
 Newley, Anthony 148, 173  
 Newnham, Jr., George 199  
 Newnham, Sr., George 199  
 Nickell, Charles 87, 111  
 Noonan, John P. 82  
 North American Air Defense  
     Command Band 41  
 Notation 1, 316, 347  
 O'Donnell, Rich 308  
 O'Leary, Jim 199  
 Oblon, Johnny 195  
 Oiling, Matti 184  
 Olatunji, Barbatunde 5  
 Oltz, Henry 143  
 Ornelas, Willie 99, 113  
 Oscar Peterson Trio 422  
 Osmond, Jay 99  
 Osmond Brothers 99  
 Otero, Alfredo 46  
 Pagnozzi, Gary 117, 223  
 Paiste Cymbal Co. 144-147,  
     159, 204, 275, 296, 313  
 Paiste, Michael 204  
 Paiste, Robert 146-147, 204  
 Paiste, Toomas 146-147, 204  
 Palas, Leo 87, 111  
 Palma, Joao 58  
 Palmer, Earl 78  
 Palmer, Jane 185  
 Pankow, Jack 117  
 Parris, Robert 3  
 Paul, Kent 201  
 Paynter, John 374  
 Payson, Al 88, 101, 110,  
     177, 231, 375-386  
 Peddy, Lou 192, 197  
 Peppler, F.K. 45, 87  
 Percussion Pops Orchestra  
     20, 22, 23, 66, 86, 88,  
     107, 109, 139, 155, 170  
 Percussive Arts Society 151,  
     365  
 Percussion Contest Standards  
     387, 390-391, 401  
 Percussion Ensemble 359,  
     373, 411  
 Percussion Terms 377, 384  
 Percussion Workshop of  
     America 157-158  
 Perrone, Sal 46  
 Persy Music House 77  
 Peters, Gordon 177, 387-392  
 Peters, Mitchell 393-394  
 Peth, Norman 200

- Phillips, Don 80  
 Piscitello, Chuck 58  
 Pitcaithy, Al 198  
 Pitcaithy, Dwight 198  
 Plasil, Viktor 196  
 Powell, Jack 51  
 Powers, Alan 101, 395  
 Pratt, John 200  
 Preiss, James 196  
 Prentice, Harold 120-123,  
 396-397  
 Prentice, Paula 314  
 Price, Ray 58  
 Professional Drum Shop 70,  
 162, 226  
 Pucillo, Danny 78, 398  
 Rae, Johnny 64  
 Ramsey Lewis Trio 175  
 Ravine, Nick 30, 87, 111,  
 160, 201  
 Redd, Alton 58  
 Reed, Alfred 399  
 Reichel, Udo 186  
 Remy, Jaques 187  
 Revelli, William 68  
 Richardson, Richard 62  
 Rickstal, Van 191  
 Ricoll, Claude 192  
 Riley, Ron 80  
 Rivera, Fausto Geria 195  
 Robbins, Harold 199  
 Roberts, Art 80  
 Roberts, Tom 41  
 Robie, John 289  
 Rock, Ron 209  
 Romero, Vincent 199  
 Rosen, Larry 78  
 Rosenthal, Myron 47  
 Russell, Lois, 400  
 Rothman, Joel 122  
 Roy C. Knapp Drum Center 16  
 Rzepecki, Jerry 76  
 Sadoff, Simon 203  
 Salmon, James 68, 401  
 Sam Ash Music Stores 299  
 Sammy Gardner's Dixieland  
 Band 308  
 Samuels, David 281  
 Sanford, Fred 402  
 Sarmientos, Jorge 3  
 Schaefer, Florence 64  
 Schinstine, William 122  
 Schlechta, Tony 201  
 Schneider, William 195  
 Schoepper, Albert 213  
 Schory, Dick 17, 20, 21, 22,  
 23, 45, 66, 67, 68, 76,  
 79, 80, 81, 82, 86, 87,  
 88, 101, 107, 109-110,  
 139, 147-149, 155, 158,  
 166, 170-173, 177, 206,  
 227, 231, 403-412  
 Schory, Ken 57  
 Schuessler, William 63  
 Scott, Jerry 198  
 Sellit, Robert 413  
 Serrano, Pablo 46  
 Sewrey, James 57, 76, 88,  
 157-158, 177, 414-417  
 Shearing, George 99  
 Sheets, John 304  
 Shiraki, Hideo 47  
 Shoemaker, Charlie 99  
 Sienko, Lottie 46  
 Simon, Ronnie 99, 418  
 Singer, Lou 59  
 Slon, Claudio 99  
 Smith, Ned 408  
 Snare Drum 236, 271, 280,  
 317, 342, 345, 347,  
 349-350, 353, 355-358,  
 360-361, 369, 371-372,  
 375, 377-378, 386, 394,  
 420, 423  
 Tuning and Maintenance  
 13, 210, 283  
 Sonny and Cher 99  
 Sorenson, Tim 200  
 Sousa, John Philip 343, 399  
 Southey, Bob 111  
 Southgate, Jr., George 41,  
 82  
 Spear, Sammy 300  
 Sperling, Jack 83  
 Spoerle, William 195, 199  
 St. Amant, Louis 60  
 Stader, Bobbie 58  
 Stanton, Ron 188  
 Starr, Ringo 78, 89, 165  
 Steen, Rav Van 80  
 Stefanowicz, Mike 198, 419  
 Steinbach, Tom 57

- Stella, Angelo 41, 199  
 Stevens, Mark 58  
 Stewart, Raymond 200  
 Stiner, Bernie 199  
 Stites, Jr., Fred 193  
 Stoller, Alvin 43, 78  
 Stone, George L. 64, 118,  
     337, 344  
 Storhaugh, Adelor 143  
 Storhaugh, Ed 297  
 Street, Kenneth 310  
 Street, William 196  
 Streitz, Herb 195  
 Sumner, John 58  
 Supremes, The 99  
 Swedik, Robert 186  
 Swallow, Steve 101  
 Swiss Army Band 192  
 Swiss Basle Drumming 287  
 Tambourine 377, 385  
 Tatgenhorst, John 30  
 Tatu, Archie 58  
 Taylor, Archie 58  
 Taylor, Bob 78  
 Taylor, Cecil 99  
 Taylor, Gene 80  
 Taylor, Wayne 304  
 Tcherepnine, Alexander 3  
 Tenny, Joe 58  
 Terry, John 58  
 Thamm, Duane 86, 88, 101,  
     110, 125-126, 231, 420-  
     421  
 Tharichen Werner 3  
 Thiele, Bob 31  
 Thigpen, Ed 78, 83, 99, 110,  
     124, 147, 149, 231,  
     239, 422  
 Thomas, Thomas 169  
 Tichy, Frank 50  
 Tilles, Bob 32, 64, 82, 88,  
     101, 110, 177, 227,  
     231, 423-443  
 Timpani 3, 105, 235, 269,  
     273, 330-331, 348, 392,  
     407  
 Tom Lee and Co. 187-188  
 Torrenbruno, Luigi 189  
 Train, William 309  
 Trieste Philharmonic  
     Orchestra 106  
 Ulano, Sam 122  
 Unger, Gerald 31  
 United States Air Force Band  
     211  
 United States Air Force  
     Academy Band 210  
 United States Air Force Drum  
     and Bugle Corps 290  
 United States Army Band 212  
 United States Marine Band  
     213, 291  
 United States Military  
     Academy Band 214  
 United States Naval Academy  
     Band 215  
 United States Navy Band 216,  
     225  
 Universities/Colleges 379,  
     413, 426  
     Bowling Green State 196  
     Bridgeport 200  
     Carnegie-Mellon 32  
     Central Michigan 199  
     De Paul 228  
     Florida A and M 181  
     Hawaii 400  
     Illinois Wesleyan 44  
     Indiana 48, 154  
     Marymont College 305  
     Michigan 68, 256  
     Mississippi 295  
     Missouri at Columbia 153  
     Missouri at Kansas City  
         19, 67  
     North Texas State 278  
     NE Louisiana State 31  
     Northwestern 177, 374  
     North Carolina State 156  
     Notre Dame 238  
     Oklahoma 242  
     Purdue 163, 303  
     Texas 29  
     Wisconsin 17  
 Valaste, Erkki 183  
 Van De Walle, Armand 191  
 Van Gucht, George 192  
 Versac, Dante 302  
 Versatility 241  
 Veterans Of Foreign Wars  
     National Contest 114,  
     117, 201, 223, 327, 334

Vibraphone 4, 247-250, 252-  
254, 260, 281, 414  
Vincent, Herman 210  
Volz, Edward 124  
Von Moisy, Heinz 192  
Walters, Harold 184  
Wagner, Johnny 199  
Wandell, Frank 199  
Warsono, Frank 185  
Waukegan Grade School Band  
199  
Weber, Anna 39  
Weber, Clark 80  
Weber, Friedel 196  
Weger, Roy 196  
Weinberger, Jaromir 3  
Weiner, Phil 311  
Welpton, Hugh 200  
Welsh, Bob J. 177  
Wendt, Willie 190  
Wessberg, Bob 139, 166, 444  
West Coast Drum Shop 71, 196  
White, Maurice 58, 78  
Wickstrom, Fred 445-447  
Wiley, Charmaine Asher 67  
William Schuessler Case  
Company 63  
Winks, Paula 188  
Wiskirchen, George 41  
Wolfersberger, Charles 448  
Wood, Tom 41  
World's Fair of Music and  
Sound 98, 102  
Wright, Al 163  
Yeager, Robert 83, 115, 147,  
162  
Yeager's Music Store 29  
Young-Holt Unlimited 99  
Young Rascals, The 99  
Zildjian, Avedis 199  
Zildjian, Bob 199  
Zydel, Ed 45