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Dodds, Baby  
Footnotes to Jazz; Vol. 1



## **BABY DODDS**

### **TALKING AND DRUM SOLOS**

CARELESS LOVE BLUES    MARYLAND    TOM-TOM WORKOUT  
SPOOKY DRUMS ONE AND TWO    RUDIMENTS WITH DRUMSTICK  
NERVEBEATS    SHIMMY BEAT AND PRESS ROLL DEMONSTRATION

### **FOOTNOTES TO JAZZ, VOL. 1**

notes by Frederic Ramsey, Jr.

**FOLKWAYS RECORDS & SERVICE CORP. FJ 2290**



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Illustrated Notes are Inside Pocket

Library of Congress Card Catalogue #R 59-651  
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FOLKWAYS RECORDS Album No. FJ 2290  
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# BABY DODDS

## Talking and Drum Solos

### FOOTNOTES TO JAZZ, VOL. 1

INTRODUCTION AND NOTES ON THE RECORDINGS  
BY FREDERIC RAMSEY, JR.

ON A MIDWINTER DAY EARLY IN 1946, THE JAZZ DRUMMER BABY DODDS CAME TO A RECORDING STUDIO WITH THE SAME SET OF DRUMS THAT HAD BEEN LUGGED INTO MANY SIMILAR STUDIOS ON MANY SIMILAR OCCASIONS. HE SET UP FOOT PEDAL, SNARE, CYMBAL, WOODBLOCK, AND TOM TOMS AS HE HAD DONE HUNDREDS OF TIMES BEFORE. MAKING RECORDS WAS AN OLD STORY WITH BABY DODDS; SIX OR EIGHT MUSICIANS IN A SMALL STUDIO, A QUICK, LAST-MINUTE RUN-THROUGH, THEN THE RED LIGHT. BUT ON THIS DAY, THE OTHER MUSICIANS WERE ABSENT. AND WHEN THE RED LIGHT WENT ON, THERE WAS NO TRUMPET MAN TO GIVE THE BEAT BY TAPPING HIS FOOT, NO CLARINET OR TROMBONE TO COME IN AFTER THE FIRST FEW BARS. IT WAS SIMPLY BABY DODDS, TALKING. HE SPOKE ABOUT EACH PIECE OF HIS PERCUSSION BATTERY, THEN WENT ON TO DISCUSS DIFFERENT DRUM STYLES HE HAD KNOWN, THE TEMPI OF EARLY JAZZ BANDS, AND SUCH FINE POINTS OF JAZZ DRUMMING AS THE SHIMMY BEAT AND PRESS ROLL. AS HE TALKED, WORDS AND PERCUSSION BLENDED; THEN THE SHORT DEMONSTRATIONS GREW INTO LONGER SOLOS.

#### BABY DODDS

ONE NIGHT LATE IN THE FALL OF 1933, A LANKY YOUTH WITH A MOP OF DARK HAIR ENTERED A NIGHT-CLUB ON CHICAGO'S NORTH SIDE AND ASKED THE WAITER FOR A TABLE NEAR THE BAND. HE SAT DOWN AND TOOK OUT A STICK OF GUM, POPPING IT IN HIS MOUTH. AS HE WATCHED THE SHOW, HE DRUMMED ON THE TABLE WITH HIS FINGERS. THE DANCERS WERE RUNNING THROUGH A ROUTINE BASED ON THE BAND'S SPECIAL VERSION OF LISZT'S FIRST, SECOND AND FIFTH HUNGARIAN RHAPSODIES.

HE YAWNED, SPRAWLED IN HIS CHAIR. BUT WHEN THE SHOW ENDED, HE JUMPED UP, RAN OVER TO THE DRUMMER AND GRABBED HIS HAND. "SAY LISTEN, BABY", HE BEGAN, HIS EYES SPARKLING, "I JUST GOT A CHANCE FOR A JOB. IT'S GOOD". "WELL, NOW, THAT'S FINE! AND WHO'S IT WITH?" "I GOT AN OFFER TO GO ON TOUR WITH BUDDY ROGERS' BIG BAND, IN THE MIDDLE WEST. ONLY, I GOT TO PLAY IN SHOWS, WATCH A CONDUCTOR, AND PICK UP CUES. I WONDER COULD YOU SHOW ME THOSE THINGS?" "WHY SURE, GENE. JUST SIT RIGHT HERE WHILE WE PLAY THE NEXT SET. YOU SEE, THE SAME SORT OF SHOW THEY PUT ON IN THEATRES, THEY PUT ON IN DANCEHALLS AND NIGHTCLUBS. YOU GOT



TO WATCH YOUR DANCERS, AND WATCH THE CONDUCTOR, TOO. IN SHOW WORK, EVERYTHING DEPENDS ON THE DRUMS..." GENE KRUPA STAYED LATE THAT NIGHT, EVEN THOUGH HE HAD TO GET UP FOR A REHEARSAL NEXT MORNING. LIKE MANY OF TODAY'S GREAT DRUMMERS, KRUPA WAS SERVING HIS EXTRA-CURRICULAR APPRENTICESHIP WITH BABY DODDS. BABY WON'T CLAIM HE ACTUALLY "TAUGHT" ANY OF THEM. "DRUMMERS JUST GET POINTERS FROM EACH OTHER, THAT'S ALL", HE SAYS, "AND I DON'T WANT TO GO AROUND CLAIMING I TAUGHT THEM. I GOT THAT STUFF IN BACK OF MY HEAD, AND IF THEY WANT TO ASK FOR IT, I GIVE IT TO THEM".

AMONG THE DRUMMERS WHO HAVE "ASKED FOR THAT STUFF" ARE DAVE TOUGH, OF THE EDDIE CONDON BAND; GEORGE WETTLING, DRUMMER WITH PAUL WHITEMAN; RAY BAUDUC, WALLY BISHOP AND BEN POLLACK HAVE ALL SAT AT BABY'S SIDE. WHEN ZUTTY SINGLETON FIRST HEARD BABY ON AN EXCURSION BOAT OUT OF NEW ORLEANS, HE WENT HOME AND ASKED HIS UNCLE, "I WONDER IF I COULD EVER DRUM LIKE THAT FELLOW ON THE BOAT?"

WARREN "BABY" DODDS WAS BORN IN NEW ORLEANS ON DECEMBER 24, 1898. HE CAN CLAIM CREDIT FOR MORE DRUMMING HOURS CROWDED INTO THE FIRST 48 YEARS OF HIS LIFE THAN ANY OTHER DRUMMER IN THE WORLD. SINCE 1913, WHEN HE JOINED A SMALL BAND KNOWN AS "THE AMERICAN STARS, DOING UNPROFESSIONAL AND PROFESSIONAL WORK", AND 1946, WHEN HIS DRUM SOLOS WERE FEATURED AT A POP CONCERT IN CARNEGIE HALL, BABY HAS PLAYED WITH 25 DIFFERENT ORGANIZATIONS. "THAT IS, THAT'S ALL I CAN REMEMBER", HE ADDS.

THESE INCLUDE THE JAZZ-E BAND OF THE RIVER-BOAT S. S. SIDNEY, WHERE YOUNG LOUIS ARMSTRONG PLAYED UNDER FATE MARABLE, ITS LEADER; THE KING OLIVER, JOHNNY DODDS AND JIMMY NOONE BANDS THAT PLAYED CHICAGO IN THE TWENTIES, AND THE BUNK JOHNSON BAND THAT PLAYED NEW YORK'S STUYVESANT CASINO IN THE FORTIES, 1945 TO BE EXACT. GEORGE WETTLING ONCE REMARKED, "I NEVER HEARD ANYTHING LIKE THE BEAT OF THAT KING OLIVER BAND, BEFORE OR SINCE". THAT BEAT WAS BABY DODDS, WHO WAS WITH OLIVER FROM 1921 THROUGH 1924, SETTING A PACE THAT WON FOR THE TWENTIES THEIR TITLE OF "THE JAZZ AGE".

BABY HAS RECORDED WITH JELLY ROLL MORTON, LOUIS ARMSTRONG, SIDNEY BECHET, HIS BROTHER JOHNNY, EARL HINES, KID ORY, LONNIE JOHNSON AND BUNK JOHNSON. RECENTLY, BABY ADDED ANOTHER ACCOMPLISHMENT TO HIS LONG LIST OF WORKS. WHEN MERCE CUNNINGHAM HELD A DANCE RECITAL IN NEW YORK'S HUNTER COLLEGE, BABY WAS THERE TO BEAT A RHYTHMIC ACCOMPANIMENT.

IN ANSWER TO THE QUESTION, "HAVE YOU EVER DONE ANY SHOW WORK?", BABY REPLIED: "OH MY GOD, I SHOULD SAY I HAVE! I'VE BEEN THROUGH THE MILL - ACTUALLY FROM DRUM PAD ON UP TO SOLO WORK. NOW THAT'S ALL THE WAY - THAT TAKES IN EVERY BIT OF IT. DRUM PAD, THAT'S WHERE YOU START

- WITH NO DRUM, NO BASS DRUM AT ALL, NO SNARE DRUM - FROM PAD TO DRUMS, FROM DRUMS TO STREET DRUMS, FROM STREET DRUMS TO ORCHESTRA WORK, FROM ORCHESTRA WORK TO PIT WORK, FROM PIT WORK TO CONCERT WORK, TO SHOW WORK, FROM SHOW WORK TO NOW".

THUS IT HAS TAKEN A LIFETIME TO PRODUCE THIS SET OF DRUM SOLOS. IT INCLUDES ALL THAT HIS EARLY TEACHERS, THE PIONEER NEW ORLEANS DRUMMERS DAVE PERKINS, LOUIS CONTRELLE AND WALTER BRUNDY, COULD PASS ON TO HIM. PERHAPS IT GOES BACK BEYOND ONE LIFETIME; FOR BABY REMEMBERS THAT HIS GRANDFATHER DRUMMED IN CONGO SQUARE, IN THE DAYS BEFORE ANY JAZZBANDS HAD BEEN FORMED.

#### DRUM SET

IN EQUIPMENT AS EVERYTHING ELSE, BABY IS INDIVIDUAL. HIS SET IS CHOSEN FOR EXACTLY THE EFFECTS HE WANTS, AND THERE'S NO OTHER SET LIKE IT. ONE EXAMPLE ONLY: HE PREFERS TWO CYMBALS, SEPARATELY MOUNTED ON HIS BASS DRUM, TO ALL MECHANICAL DEVICES, SUCH AS THE FOOT-OPERATED CYMBAL. HE USED THE FOLLOWING EQUIPMENT ON THE DAY THESE RECORDS WERE MADE:

- ONE BASS DRUM, ORIGINALLY USED BY BEN POLLACK AND PRESENTED TO BABY IN 1938 BY RAY BAUDUC.
- ONE SNARE DRUM, WITH BABY SINCE 1921, AND WITH ANGORA GOATSKIN IN THE HEAD.
- THREE TOM-TOMS: QUARTER-TONE, HALF-TONE, AND WHOLE TONE, PURCHASED JULY, 1945.
- TWO CYMBALS: ONE LARGE, ONE SMALL, MANUFACTURED BY ZILDJIAN, CONSTANTINOPLE. THE LARGE ONE COST \$75 IN 1919.
- ONE SPEED PEDAL.
- ONE WOODBLOCK.
- ONE COWBELL QUARTET. THEY'VE BEEN WITH BABY EVER SINCE 1916.
- ONE RATCHET.
- ONE TIM-TIM.
- ONE PAIR 4A DRUMSTICKS.
- ONE PAIR PADDED MAULS.
- ALL EQUIPMENT LUDWIG AND LUDWIG OR WILLIAM F. LUDWIG, UNLESS OTHERWISE NOTED.

#### DODDS DICTIONARY OF DRUM TERMS

BIFF SHOT - ONE NOTE, SAY FOR INSTANCE FROM THE RIGHT OR LEFT HAND, HIT ON THE RIM AND THE HEAD. IT SOUNDS LIKE A GUN. YOU USE BIFF SHOTS FOR A PICK-UP, OR IN BREAK FORM, OR FOR AN OPENING OR END OF A ROLL. YOU CAN INTRODUCE OR CLOSE A DRUM SOLO OF THREE OR FOUR MEASURES.... IN OTHER WORDS, HOW YOUR MIND IS RUNNING.

FLIM-FLAM - A FLAM IS A SIXTEENTH, A FLIM-FLAM, A THIRTY-SECOND.

LICK - ANY HARD BLOW.

MAM AND DADDY - THE LEFT HAND IS MAMMA, THE HARD HAND. THE RIGHT HAND IS DADDY - IT'S BASIC.

PICK-UP - ANYTHING PICKED UP ON THE DRUMS AFTER SOLOS, COMING IN, IF YOU GOT A BREAK, YOU START RIGHT IN WITH THE BASS.



YOUR BASS IS THE PICK-UP. I USE THE BASS MOST OFTEN.

PRESS ROLL - IT'S MADE UP IN HALVES OF ROLLS, TWO TO THE MEASURE, AND EACH TIES OVER TO THE NEXT, AND SO ON. YOU GOT TO MAKE THE LEFT HAND MAKE 32 COUNTS, AND THE RIGHT HAND 32 COUNTS TOO. THEY JOIN IN, TO FILL IN THE MEASURE. IT'S A DOUBLE-UP OF THE FOUR BEATS TO A MEASURE, SO FAST IT JOINS UP AS A ROLL, ALTHOUGH ACTUALLY DIVIDED.

RIM WORK - STICKS BEATING ON THE RIMS.

RUDIMENTS - COMES UP FROM METHOD STUDY OF MAM AND DADDY. IT'S LIKE BOOT TRAINING.

SHIMMY BEAT - GOES WELL WITH THE PRESS ROLL..

...A CONTRAST OF MOVING YOUR SHOULDERS AND STOMACH WHILE DRUMMING, AND NOT MISSING A BEAT.

#### THE SOLOS

WHEN DODDS GOES TO WORK ON THE DRUM SET, HIS WHOLE BODY MOVES INTO ACTION. HIS ARMS CROSS AND UN-CROSS, RISE AND FALL AS HE NICKS A CYMBAL, OR WOODBLOCK, THEN TAPS AT THE RIM OR STRIKES THE TOM-TOMS. THEY CHANGE POSITION AS HE VARIES THE ANGLE AT WHICH THE STICKS ARE HELD, TO PRODUCE CORRESPONDING VARIATIONS IN TONE. FOR THE SHIMMY BEAT, HIS LOOSELY HINGED STOMACH WOBBLER UP AND DOWN IN PERFECT TIME WHILE HIS ARMS FLAIL AT THE DRUMHEADS. THROUGHOUT, A STEADY BEAT FROM HIS FOOT SETS THE TEMPO. IT'S A TEMPO THAT HAS WORN OUT HALF A DOZEN FOOT PEDALS IN THE PAST TWENTY YEARS.

#### SIDE 1

DRUMS IN THE TWENTIES: TALKING BY BABY DODDS. ILLUSTRATIONS; 1. JAZZIN' BABIES BLUES (BY THE KING OLIVER CREOLE JAZZ BAND); 2. WILD MAN BLUES (BY LOUIS ARMSTRONG HOT SEVEN).

SPOOKY DRUMS NO. 1. "SPOOKY", AS USED HERE BY BABY, MEANS "WHIMSICAL" MORE THAN "SCAREY". ON THIS SIDE, BABY DEMONSTRATES WHAT FUN IT IS TO PLAY DRUMS, AND THE SLY HUMOR WHICH CAN BE ACHIEVED THROUGH QUICK CONTRASTS. IT OPENS WITH A MARCH INTRODUCTION ON THE SNARE DRUMS, AS FOR A BRASS BAND. THEN BABY STARTS WORKING ALL OVER THE SET, HITTING FIRST CYMBALS, THEN TOM-TOMS, CYMBALS, COWBELLS, WOODBLOCK AND RIMS IN QUICK SUCCESSION. IT'S IN 2/4 MARCH TIME. TEMPO 68.

SHIMMY BEAT AND PRESS ROLL DEMONSTRATION.

CARELESS LOVE BLUES. HERE, BABY DODDS PRESENTS THE STEADY, SLOW BEAT OF THE BLUES, AT A TEMPO OF 67. WITH EACH BEAT, IT'S ALMOST POSSIBLE TO HEAR BUNK JOHNSON'S THROBBING TRUMPET SING OUT THE BLUES, AS IT USED TO BE WHEN BABY PLAYED IN HIS BAND.

#### SIDE 2

RUDIMENTS WITH DRUMSTICK NERVEBEATS. THIS RECORD OPENS WITH A LICK, ON THE WOODBLOCK, NOT

ON A SNARE AS MIGHT BE EXPECTED. IT'S A SORT OF PICK-UP. THEN BABY THROWS IN A CYMBAL LICK, RIM WORK, COWBELLS, TOM-TOMS. VARIATION IN TONE ON RIM WORK IS ACHIEVED BY HOLDING THE STICKS AT VARYING ANGLES. NERVEBEATS ARE ACCOMPLISHED BY HOLDING THE TWO STICKS IN THE RIGHT HAND, AND CLICKING THEM TOGETHER. THE SHIFT INVOLVED IN GETTING THE TWO STICKS OUT OF THE TOM-TOMS INTO THE RIGHT HAND IS MADE FASTER THAN YOU CAN SAY "TIM-TIM". AFTER THE NERVEBEATS, WHICH BABY DESCRIBES AS "LIKE A GUY GOT THE PASSELS (PALSEY)", THERE'S A PICK-UP ON THE BLOCK, MORE RIM WORK, NERVEBEATS, RIM WORK, COWBELLS, AND A FINAL CRASH ON THE CYMBAL. "THE TEMPO WOULD BE JUMP - ABOUT 64".

MARYLAND. OPENS WITH ROLLS. IN BAND VERSIONS, THE SNARE WORK THAT FOLLOWS IS PLAYED BEHIND THE TRUMPET SOLO. THERE'S HUMOR AND LILT TO THIS 2/4 MARCH AS BABY VARIES THE PATTERN WITH HALF AND QUARTER-ROLLS, AND YOU CAN IMAGINE HIS BAND SWINGING DOWN THE AVENUE ON MARDI GRAS DAY. TEMPO 63.

SPOOKY DRUMS NO. 2. A VARIATION OF THE FIRST "SPOOKY DRUMS"; NO DRUM SELECTION AS PLAYED BY DODDS EVER REPEATS ITSELF. TEMPO 69.

TOM-TOM WORKOUT. "WELL, THEN I CAME TO THE CONCLUSION TO FEEL THAT EVERY BEAT -- EVEN SHELL WORK -- YOU HIT THAT SHELL -- THAT WOODBLOCK AND ANYTHING ELSE, CYMBALS -- IT'S ALL SUPPOSED TO CORRESPOND WITH THE MELODY". DESCRIBED BY DODDS AS A "BUMBLE-RUMBLE OF THE TOM-TOMS", THE "WORKOUT" IS PLAYED "WAY DOWN IN TIME, AROUND 55-56". IT IS A COMPELLING EXAMPLE OF HIS ABILITY TO CREATE MUSIC WITH DRUMS. THE TEMPO AS MEASURED AGAINST A METRONOME IS 56.

THE "FOOTNOTES TO JAZZ" SERIES SUPPLEMENTS THE FOLKWAYS JAZZ SERIES WITH EXPANDED ILLUSTRATIONS OF SPECIFIC ASPECTS OF JAZZ MUSIC. "BABY DODDS TALKING AND DRUM SOLOS" IS VOLUME ONE OF "FOOTNOTES TO JAZZ".

#### TALKING BY BABY DODDS

I SHOULD SAY I HAVE. I'VE BEEN THROUGH THE MILL. ACTUALLY, FROM DRUM PAD ON UP TO SOLOING. THAT'S ALL. THAT TAKES IN EVERY BIT OF IT. DRUM PAD IS WHERE YOU START. NO BASS DRUM AT ALL, JUST A PAD. NO SNARE DRUMS -- STICKS -- FROM PAD, FROM THAT TO DRUMS, FROM DRUMS TO STREET DRUMS, FROM STREET DRUMS TO ORCHESTRA WORK, FROM ORCHESTRA WORK TO PIT WORK, FROM PIT WORK TO CONCERT WORK, FROM CONCERT WORK TO SHOW WORK, FROM SHOW WORK TO..

(NOW...CONCERT WORK, WHAT DOES THAT MEAN?)

WELL, CONCERT WORK IS SIMILAR TO CLASSICS.

(YOU'VE BEEN IN BANDS WHERE THEY...)

IN THE PIT, JUST LIKE ANY OF THE BIG SHOWS GOING ON.

(WAS THAT IN NEW ORLEANS OR CHICAGO?)

O, NO, NEVER NEW ORLEANS; NO PIT THERE, THAT'S IN CHICAGO.

(FOR THAT YOU DIDN'T USE THIS SET UP).

THE SAME SET UP.

(...WHAT BUNK IS DOING IS SOMETHING ENTIRELY POPULAR NOW).

I'LL TELL YOU WHAT BUNK IS DOING....HIS STYLE IS ALTOGETHER DIFFERENT. I PLAYED WITH HIM LONG AGO.

(I SEE. HE ALSO CHANGED).  
HAD TO CHANGE. (NATURALLY).

WELL, BUNK USED TO PLAY A BLUES STYLE. ANYTHING HE PLAYED WAS BLUISH. HE PLAYED EVERYTHING, PRACTICALLY, IN A SLOW TEMPO. NOW HE CAN'T PLAY SLOW..BECAUSE, FOR SEVERAL REASONS. HE'S TRYING TO COMPETE WITH WHAT THEY ARE DOING TODAY, AND IT MAKES HIM NOT THE MAN HE WAS IN THOSE DAYS. AND TO PLAY SLOW MUSIC ON A HORN YOU GOT TO HAVE PLENTY OF WIND.

(LET ME TELL YOU! LOUIS CAN STILL DO IT).

....LOUIS CAN STILL DO IT.

(NOW THE ONLY THING IS THIS. WE WANT TO DO SOME SIDES IN WHICH ONE OF THE THINGS I WANTED TO DO WAS MORE OR LESS, HISTORICAL SIDES. THAT IS CREATE A FEELING THAT YOU HAD DURING, LET'S SAY, THE LOUIS DAYS, IF POSSIBLE; IF NOT LET'S FORGET IT; TO TRY AND BRING BACK THE BEAT, THE RHYTHM, WHAT THEY WERE TRYING TO DO, TO SAY).

(SOMETHING LIKE YOUR WORK EITHER WITH THE OLIVER BAND OR THE HOT SEVEN).

WELL, NOW, IN THE OLIVER BAND - I TELL YOU - I ACTUALLY USED THE SAME PRESS ROLL, AS THEY CALL IT NOWADAYS; AND 2 BEATS TO THE MEASURE; I USED 4, ONLY ON SLOW NUMBERS I USED 4. BUT FOR ANY NUMBERS LIKE THE BLUES TYPE, I USED 2.

THAT'S THE DIFFERENCE BETWEEN THOSE TWO THINGS. WITH LOUIS, I DON'T CARE HOW FAST YOU PLAYED IT, LOUIS WANTED 4.

..4 BEATS TO THE MEASURE,..SO LONG IT'S IN TIME. HIS MIND WAS IN 2, BUT YOURS IN 4. KING OLIVER WANTED 2. HIS MIND DIDN'T DEVELOP THAT FAST. BECAUSE IT INTERFERED WITH THE THINGS HE WANTED TO DO. THAT GUY COULD MAKE THINGS WITH A HORN THAT YOU WOULDN'T THINK WAS IN HIM. HE HAD WIND. HE WAS A BIG MAN.

(THAT'S THE MOST IMPORTANT).

THAT'S IMPORTANT. AND HE HAD LIP, HAD AN AWFUL LOT OF LIP, GUY COULD DO ANYTHING. IF HE COULDN'T SING IT OUT, HE'D BLOW IT OUT; IF HE COULDN'T BLOW IT OUT, HE'D LIP IT OUT, HE COULDN'T MISS.....I DON'T KNOW IF LOUIS CAN

DO THAT. BUT LOUIS CAN BLOW A HORN AND HE'LL TELL YOU IF IT'S ANY GOOD OR NOT ..YOU CAN TELL THAT THE GUY KNOWS.

(...WE KNOW THAT HE KNOWS).

THE SAME WAY WITH DRUMS. I CAN GO ANY PLACE. I COULD TUNE IT UP THE WAY I THINK IT SHOULD BE. NOW THIS DRUM HERE...I HAD A MUFFLE ON HERE BUNK WANTED OFF. HE DIDN'T WANT TO HEAR NO TAP TAP...THAT'S NO BASS DRUM..HE WANTED BIG ROUND TONE. THE WAY I USED TO PLAY. BUT THAT'S GONE. PEOPLE DON'T WANT THAT NO MORE. THEY WANT DRUMS THAT CAN BE HEARD, BUT STILL NOT BE WHOOM WHOOM...JAR YOUR INSIDES.. BOUND TO DO IT...VIBRATION CARRIES..

(YOU FEEL IT IN THE DIAPHRAGM).

SURE...THIS BASS DRUM COULD CARRY A 50 PIECE BAND, MAYBE 75 PIECE BAND, JUST THIS ONE BASS DRUM, AND YOU HAVE TO TUNE IT ACCORDINGLY, TO MAKE IT CARRY.

(NOW, I WANT YOU TO DO ME A FAVOR AND PLAY YOUR VARIOUS INSTRUMENTS, I WANT TO GET THE LEVELS ON THEM).

CALLED THE SHIMMY BEAT.

(IS THAT WHAT THEY CALL IT NOW?)

I'M THE ONLY ONE DOIN' IT YET. THAT'S HOW IT WORKS. THEY ARE STILL TRYING VERY HARD TO DO THIS PRESS ROLL. BUT THEY USE IT DIFFERENT.....THAT'S WRONG.

(THEY DON'T FOLLOW THROUGH).

THEY DON'T KNOW HOW IT'S DONE. WELL, WHAT IT IS...ALL DRUMMERS, I TOLD THEM; I TOLD GENE, I TOLD GEORGE, AND THERE'S DAVE TOUGH; I TOLD THEM ALL WHAT IT MEANS. THEY SAY IT'S A 1/4 ROLL. IT ISN'T A 1/4 ROLL. IT'S A 3/4 ROLL AND YOU HAVEN'T GOT BUT 1/4 LEFT AND YOU FILL THAT UP WITH THIS ONE.....1,2,3, 1,2,3.....NOW THIS IS 4. ...NOW PUT THEM TOGETHER....YOU DO IT LIKE THIS..... INSTEAD OF THAT, YOU MAKE IT ALL TOGETHER; NOW THIS IS 4; MIND YOU, THERE'S 2 HERE, AND 4 HERE.

EDITOR - FREDERIC RAMSEY, JR.  
PRODUCTION DIRECTOR - MOSES ASCH



**FOLKWAYS Records**

AND SERVICE CORP., 701 7th Ave., N.Y.C.  
Long Playing Non-Breakable Micro Groove 33⅓

**FOOTNOTES TO JAZZ, Vol. 1  
BABY DODDS TALKING & DRUM SOLOS**

**SIDE I**

**FJ 2290 A**

**Band 1. DRUMS IN THE TWENTIES**

Talking by Baby Dodds — Illustrations:

1. Jazzin' Babies Blues by the

King Oliver Creole Jazz Band

2. Wild Man Blues by Louis Armstrong Hot Seven

**Band 2. SPOOKY DRUMS NO. 1**

**Band 3. SHIMMY BEAT & PRESS ROLL DEMONSTRATION**

**Band 4. CARELESS LOVE BLUES**

Frederic Ramsey, Jr. — Editor

Recorded by Moses Asch

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**FOOTNOTES TO JAZZ, Vol. 1**  
**BABY DODDS TALKING & DRUM SOLOS**

**SIDE II**

**FJ 2290 B**

Band 1. RUDIMENTS (With Drumstick Hervebeats)  
Band 2. MARYLAND  
Band 3. SPOOKY DRUMS NO. 2  
Band 4. TOM TOM WORKOUT

Frederic Ramsey, Jr. — Editor  
Recorded by Moses Asch

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