

David Garibaldi



Bumpin' It Up

Interview: Mover • Words: Stan Hall • Photos: Rob Shanahan





There's really no debate about it, when anyone says "funk drumming," David Garibaldi's name comes up immediately. Long admired for his twisted, slippery, shifting rhythms and relentless determination, he's taken his natural talent and single-minded focus, coupled with a dedication to constant improvement, and he's turned it into a signature sound, one permanently linked to the legendary Tower of Power, itself less a band than a musical world unto its own. A poppin' snare, sneaky ghost notes, an itchy bass-drum foot, and accents and stabs that provide unexpected but perfect punctuation: Dave's groove bumps it up, and when he plays, nobody can sit still.

OLD SCHOOL AND THE BROWN SOUND

Dave started the traditional way, in school. He started in the elementary school band when he was ten-years old, and started playing the drum set about five years later. Originally he wanted to play the trumpet, but when there were none to be had, they tried to stick him with a violin, which he immediately rejected (kids are smarter than you think) and gravitated to the drums instead.

After playing for a while, Garibaldi had a major turning point in 1965. At the time, he and some of his friends "had a little band, and they took me to see the James Brown show, which at that time made regular visits to [San Francisco's] Bay Area." Dave says, "I'd never seen anything like that before. We had bands in the Bay Area, quite an R & B scene there, bands with horns and that kind of thing, but I had never seen anything like James Brown.

I'd never experienced music with that kind of power, impact and precision. In a way, it changed the whole course of my life. Not just the music part, but it made me think, 'Wow, I want to do this. This is so cool.'"

Until that point Dave was just playing in the school band, mostly concert band, marching band and jazz ensemble, but he was also starting to play some rock.

He tells how he got going: "When I was a senior in high school, my parents let me go out every Tuesday night and rehearse with this big band that was headquartered at a local music store. I had been taking piano lessons there, so the guys liked me and let me come and play with them. The band was all older guys playing Glenn Miller music, great arrangements and fun to play.

"I had never done anything like that before, and they taught me how to play the music. I couldn't play very well yet, but they were so

cool about it and mentored me through the whole thing. We did our first live gig, and I realized, 'Wow, I can get paid for doing this. This is cool! Everything was happening all at once.'

WHICH WAY IS UP?

Then Dave went to college. While he was there, he and a drummer friend were making some choices about their respective directions. As he recalls, "This was at the cusp of the whole rock revolution in drumming. But at that time, the only way that you had any real credibility, as a drummer anyway, was to be a jazz musician. That had the most musical credibility besides being a classical musician. Rock was kind of this rude sort of thing.

"I remember my friend and I were at this little crossroads, and I went the way of rock and he sort of went the way of jazz. Eventually, he got into rock drumming, but at the time,

“I didn’t want to play Top 40 soul tunes. I didn’t want to play six nights a week. I wanted to *play*.”

we went in two very different directions. I was just fascinated with rock ‘n’ roll, funk and R & B.

“Horn bands were popular in the East Bay where I lived. Even though there was psychedelic rock going on in San Francisco with ‘the San Francisco Sound,’ across the bay there was a whole R & B scene with some terrific players and lots of bands with horns. So for me, that was the natural evolution, the natural order of things, ‘I’m going to be in a band, and it’s going to have some horns in it.’”

CAPED CRUSADERS

Both Dave and what was to become Tower of Power had their separate roads to travel before their paths intersected. The other guys were younger than Garibaldi, who was doing a stint in the military while they were in their early teens. Despite their youth, they had it going on from the beginning. Although being kids, their choice for a band name and stage clothes was a bit, how shall we say, juvenile. Dave recalls, “Amazingly, Rocco [Prestia] and Emilio [Castillo] started playing together as young boys and literally—and I’ve never experienced this with anybody else before—they put together a band the first day they picked up their instruments, and that was the genesis of Tower of Power. Their first band was The Gotham City Crime Fighters and they wore these Batman type uniforms. I’m glad I missed that one!”

“Emilio, we call him Mimi, was the leader. His brother Jack was the drummer. Rocco started playing guitar, but he couldn’t play chords, so he ended up playing the bass. They literally started a band that day. It still blows my mind when I think about it—audacious, you know?”

REALITY BITES

The two musical paths were quickly headed for a mutual function at the junction. Garibaldi recounts how it came about: “They were fast moving, and by the time I was ending

my stint in the military, they already had their band with horns called The Motowns. After I was discharged from active duty on December 8th, 1969, I moved back to the Bay Area and started playing again.

“Mike Clark was one of the first guys I met after I got out, as well as Paul Jackson the bass player. Both became legendary with the Headhunters. Also Lenny White, who had come to the Bay Area with Chick Corea in the first Return To Forever trio...Chick, Stanley Clarke and Lenny. I saw them at Keystone Korner in San Francisco. Lenny eventually became the drummer with Pete and Coke Escovedo’s band, Azteca.

“During this period, I was playing at a club in Oakland called the On Broadway, with a band called Reality Sandwich, and Mike [Clark] and I were taking turns getting fired in and out of this band. It was run by a drug dealer, so you can imagine, it was crazy. Mic Gillette and Skip Mesquite, Tower horn players, would come and sit in, and one night they said, ‘We’re looking to make a drummer change; you want to come and check it out?’”

THE KIDS ARE ALRIGHT

At this point, the band had ditched the capes and had become Tower of Power. When Dave went down to the Keystone Korner in San Francisco to check out the band, he was flabbergasted by their maturity: “These young guys were playing obscure cover soul tunes and some original music, but they had a really mature sound. Rocco already had a real distinctive and unique style, which kind of defined the sound of the band, *and* they were kids!”

“I thought, ‘Man, I’m gonna be in this!’ That was my thought immediately, because it was just cool. They were playing cool music, they had cool singers and just the whole vibe of it was cool. I never had a thought that it might not work out: Tower of Power was for me.”

THE SOUNDS OF THE CITY—DEAL ME IN

At this point TOP had just gotten signed to one of Bill Graham’s labels, San Francisco Records, and not a minute too soon.

At the time, the Fillmore West in San Francisco used to have a Tuesday night show (Dave describes it “almost like a battle of the bands”) called “Sounds of the City,” which is how TOP got their record contract. They were about to dissolve the band right before they played the gig.

Dave characterizes it as “kind of a last ditch effort” that paid off: They played, people loved it, and they got a record deal. Mimi said when they came onstage people started to leave, but when they hit their first song, James Brown’s “I Don’t Want Nobody To Give Me Nothing,” they all started coming back in.



“[TOP] was a band that I wanted to be in my entire life. I was made for it.”

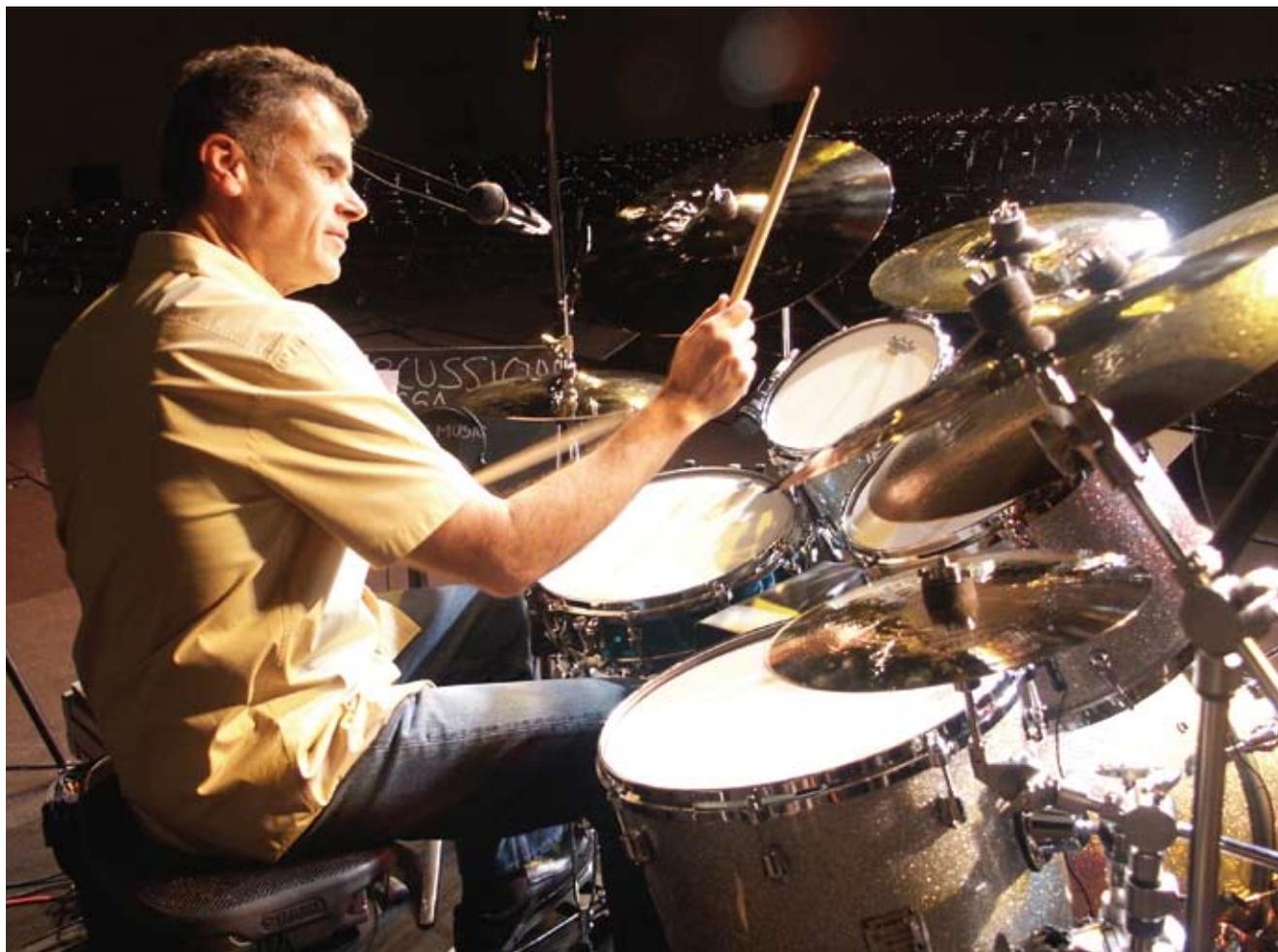


Photo: Courtesy Of Yamaha

SO VERY HARD TO GO

The band's first producer was David Rubinson, and right away he told Emilio, "Let's see how the band develops. If the drummer and guitarist don't improve, you're going to have to make a few changes." He gave them six months, after which time he told them that they needed to replace the drummer and guitarist if they wanted to record. And at that point Garibaldi and guitarist Willie Fulton joined the band.

The move was admittedly pretty rough for the two brothers, but that was just the first of many business decisions that Emilio would make to keep the band going over the years. Now Dave was in the slot, he says: "On August 13th 1968 they became Tower of Power, and I joined the band on July 23rd 1970. I look at my age in Tower years—they're like reverse dog years (laughing), that's how we gauge things, in Tower years."

IN THE SLOT

When Garibaldi started with TOP, did he immediately bring his new combination of "linear" drumming to the band? Yes and no.

Dave lost no time applying his approach, but, as he clarifies, "The term 'linear,' when referring to a system of stickings, didn't exist yet. I think Gary Chaffee is responsible for that one. I was doing something that was more layered, layers of rhythms, where your hands and feet play on top of one another as the layers intersect, as opposed to one line where you hear one voice (hi-hat, snare drum or bass drum) at a time. That's kind of the way that I was playing already. When you listen to the very first recording that we did, *East Bay Grease*, that's how I was playing when I joined them.

"I joined in July, and we were in the studio in September, and then the record was released in November. Being in Tower of Power was like a dream come true. I didn't want to play Top 40 soul tunes. I didn't want to play six nights a week. I wanted to *play*. I wanted to be a player, so my whole focus was that. I didn't care about money. I didn't care about anything other than being in that band. You know, ignorance is bliss: I had no money, but I was happy because I was pursuing what I wanted."

MIMI

And Dave's spot in the band was assured by a bandleader who could hear what he was trying to do. "When I joined Tower," Dave continues "it was just a perfect situation, because I could express myself musically any way I wanted to. I didn't have anyone looking over my shoulder, and Emilio loved it.

"It was tough for him at first, because he and his brother and the original guitarist were very close. But then when he heard how it was going to be, what was going to happen, he got into it and became my ally. So when guys in the band would complain because I was playing things that they didn't like, he stood by me.

"They couldn't understand what the hell was going on, where 'one' was, but Emilio was going, 'Hey, get into it!' Mimi really understands music, and actually is a pretty schooled guy. He taught himself harmony and theory, and is an excellent bandleader. He really knows how to lead a band, and naturally did from day one—it's his gift. If it were any of us [leading], the band would have been in the toilet years ago.

“Ignorance is bliss; I had no money, but I was happy because I was pursuing what I wanted.”

“He lets everybody be who they are and doesn’t interfere with it unless things go offtrack. And we’ve been offtrack many times...a lot of dope and other crazy stuff, but still, he’s been pretty awesome about letting people be who they are. I think that’s probably the secret to the whole thing. We just celebrated 40 years together, and that’s an unbroken 40 years of continuous touring and recording.”

COUNT ME IN

One of the slickest of the many slick things about Dave and Rocco’s playing is their avoidance of the obvious. Obviously, the bass drum and the bass guitar have to play the same thing, right? Not necessarily. They just as often play off of each other as play with each other. How did this rhythmic dance come about?

“We taught ourselves to do that,” Dave says, “based on what I was learning from listening to the James Brown drummers, Zigaboo with the Meters, Bernard Purdie, Gregg Errico with Sly, Ray Barretto and others. When I started playing that way, at first everybody was getting lost and it was kind of crazy. I would say, ‘Well, you have to count!’ And Emilio kind of took up the chant, ‘Count!’ So everybody started concentrating more, and that’s what happens when you become a better player, you start concentrating on where the groove is. Everyone is a timekeeper. It’s not just one person in the band being the big signal keeper for everybody, then the band moves together.”

WEEDED OUT

So, if it was such a perfect situation, why did Garibaldi leave the band? He doesn’t mince any words: “There was too much dope and alcohol abuse in the band, and I didn’t want to be a part of it. It was wrecking the life of the band. Dope and alcohol were taking the creativity away, and I couldn’t stand seeing it. I couldn’t stand it from a personal perspective because I didn’t want to do that. I tried it, and it wasn’t for me.

“Then, when it became habitual with all my brothers, it was too painful to be around. They went from being ‘innocent’ weed smokers to hardcore drug users and alcoholics, and stayed that way for many, many years. Every time I would come back in the band, it was like a woman you keep going back with thinking it’s going be cool and then it’s not. The last time I left was in 1980, and they were so strung out I was thinking it would be for good. I was out of the band for about 18 years.”

“I moved to LA for a while, and after I



Photo: Garibaldi Stock

moved back to the San Francisco Bay Area, I met a guitar player named Jeff Tamelier, who was friendly with Doc and also had become Tower’s guitarist. He kept telling me that the guys were finally clean. And up until that point, I wouldn’t talk about it. I wouldn’t even play Tower tunes. I’d go sit-in at places and people would want to play a Tower tune, I’d say, ‘No way, I will not play a Tower song!’ It was that painful.

“And it wasn’t as much anger as it was just plain hurt. It hurt because this was a band that I wanted to be in my entire life. I was made for it. We were made for each other. I was never the drummer with anyone else that I was with them. I don’t know how else to describe it. That was the situation that I wanted to be in, and I couldn’t because there was all this dope and alcohol and craziness going on.”

THE OTHER GUYS

While Dave was gone, the band still carried on, using a number of drummers over the years. What did he think of how it sounded? Again, he’s candid: “Well, it was different. I wouldn’t say I liked it, but I sure liked the people that were doing it. There were a number of them: David Bartlett, Ronnie Beck, Mark Sanders, Steve Monreal, Mark Craney, Mick Mestek, Herman Matthews and Russ McKinnon. Great drummers and great people. Just before I rejoined the band, I heard them with Herman, and I actually subbed for Russ when he had a pretty serious personal issue to take care of. All I’ll say is that it was tough emotionally.”

FREE FROM FREELANCING

Okay, Dave’s out, free and clear, to pursue a non-drug-induced career. When he headed down the coast to LA, was it a calculated move to be a big studio guy or was he just getting out of Dodge?

“It was more the latter,” Dave says, “I didn’t really have a plan to go be the big studio guy, although I tried it. I never liked the freelance thing; I liked being in a band. Even so, I made some great music with people and was actually starting to enjoy it right before I came back to the band in ’98.

“I had a lot of cool things going on that I really was enjoying, especially playing in Mickey Hart’s band with Giovanni Hidalgo and Zakir Hussain. That was a lot of fun, being in a band with arguably two of the greatest players on their respective instruments in the world. Playing in a band and being able to hang with them, and they were so friendly; that was just plain fun.

“I was doing a lot of clinics, and I had my percussion trio, just a number of things that were going on that I really liked. I considered not coming back to Tower because I knew I was going to miss all that I was doing, all that I was building in that 18-year period.”

IXNAY LA

Because Dave’s playing was so stylistically imprinted with the TOP vibe, did people want him to put East Bay grease on everything? He recalls only one instance: “Actually, there was

“Everyone is a timekeeper; it’s not just one person in the band being the big signal keeper for everybody.”

one time, it was a recording for a Japanese trombonist, Yoichi Murata, he hired the whole TOP rhythm section – Rocco, Chester Thompson, Bruce Conte and me. Other than that, I’ve never ever been asked to play that way on somebody’s recording, but I’ve had other drummers come to me and say, ‘I just did a session for so-and-so and they wanted me to play like you.’ (Laughs.)

Sounds ridiculous doesn’t it? They don’t want Garibaldi to play like himself, but they’ll hire somebody else and tell him to play like Dave—screwy, huh? Before you ask yourself why they’d hire a fake when the real thing’s available, think of how many silicon twins are bouncing around the City of Angels.

Dave is philosophical about it: “That’s the way LA is, and that’s why I got out of there.

It was just so convoluted and crazy. That was enough for me, I just never fit in LA. When I first went there in 1977, I called a really famous contractor [agent]. I knew who he was because I had friends that were doing a lot of recordings, and they said, ‘When you come to town, you call the contractors here.’ So I called him, a real famous guy in the LA recording scene.

“We had a nice little conversation, and I’ll never forget this, he said, ‘Well, we know who you are, but you’re not happening until someone says you’re happening.’ So he’s telling me: we know who you are, but we’re not going to give you any work until an important somebody who has the work likes the way you play, and then we’ll take a chance on you.” That was the scene, and I never liked it.

“I had people tell me about the way I played. They’d say, ‘Nobody plays like that anymore,’ because I had that Tower kind of vibe in my playing so much. It took me a long time living there to learn how to play in a more generic way, which everyone was doing. But then everyone was doing it, and there were very few signature musical personalities.

“One of the few musical personalities there is, is Joey Heredia, who is a terrific drummer. But he has too much personality in his playing to be one of the popular, flavor-of-the-month guys, which he doesn’t want to do anyway because he’s a total renegade dude, and I love that about him. He’s one of the few guys in LA who had his own thing. He could play all the funk and jazz and Latin, everything, the whole package, but he was just not a first-call guy.”

ROCCO

One of the things that makes TOP the jumping juggernaut it is, is the telepathic interplay between Dave and bassist Rocco Prestia. Dave and Rocco’s two-headed, single-minded funk machine has long been considered one of the finest rhythm sections in the history of R & B, and Garibaldi is unstinting in his praise for his rhythm mate:

“Rocco is such an incredibly instinctive sort of a player, and he just sort of naturally got caught up in the flow of everything. He’s not a really schooled player at all. He can’t tell you very much about what he does—practically nothing. With that being said, in my opinion, he’s one of the greatest naturally gifted musicians I’ve ever met, played with, heard, know about, anywhere in this universe. He just has a sense of what to do. I don’t know how else to describe it.

“I noticed early on, when I would play basic hi-hat, snare, and bass drum grooves, he’d play real tight, very staccato. Then, when I’d go to a ride cymbal, he’d open up his sound with me. And this wasn’t something he was taught. I asked him one day, ‘Do you know what you do when I play the ride cymbal? You get a wider kind of a sound and approach to everything?’ He said, ‘Well yeah, it sounds like that’s what I should do.’”



“These days I usually don’t listen much to funk music, except for my periodic doses of James Brown.”



Photo: Courtesy Of Yamaha

BACK TO THE FUTURE

So, it’s out of LA and back to the city by the Bay and, ultimately, Tower of Power. But the return took a number of steps. Dave remembers, “It was pretty cool. I had gone to see Jeff [Tamalier] play with them at The Fillmore in San Francisco, and he had been ‘maneuvering’ me toward coming back. We were hanging out together, playing a lot, and he was kind of inching me toward looking at the situation again. You know, ‘Would you if the chair became vacant again?’”

“But there was one more step from Jeff that got me involved with Doc again. Steve Kupka, we call him the Doc, was doing his own project called The Strokeland Superband. Jeff was the producer and hired me to play. Rocco was playing bass, and I’m looking at him and Doc, who are now totally clean, and it was like it was the first year I was in TOP. We were hanging out, friendly, just like it always was, like brothers.

“Rocco’s in the control room producing his own overdubs, and I’m thinking, ‘What kind of shit is this? What happened?’ I then realized that these guys had gotten their lives together. Doc and Rocco, those were two of the most hardcore dudes you’d ever meet in your life. Not gangsters, but pretty hardcore street stuff.

“And so, at Jeff’s invitation, I went to see them at the Fillmore, which was the first time I had heard them live with Herman, who sounded terrific. He’s a very good player and can adapt

to a lot of different situations. I had only heard recordings, and they sounded really great, but you know, with all respect to Herman, it wasn’t quite the TOP vision.

SMOOTH SAILING IN THE NORTH SEA

“Right after that they had gone to Europe, and in the middle of the tour, Herman decided that it was time for him to leave. So Jeff and Emilio called me from Europe and asked if I would be interested in coming back. I said, ‘I have to really think about it. I don’t know if you’re going to like me and I don’t know if I’m going to like you, based on our past experience together, the dope and all the other things which were always in the way of our personal and musical relationship.’

“So we decided that I would do a tour of Japan just to test the waters. For all of us, not just myself, but for everybody, to see if it worked. We started rehearsing, and in the middle of the rehearsals the Japanese tour got moved to another time later in the year, so I just started playing gigs with the band, like I was in it.

“After six months, we were in Europe playing the North Sea Jazz Festival and all of a sudden it was the greatest night of our lives. I mean, like it had been for years and years and years. I realized, ‘Wow, this is awesome. This is my home again.’ But it took about six months.

“We played a lot of gigs in that period of time, but when we got to that particular gig, we just blew it up. All that I had been trying to put together for six months came together. We realized a lot about each other. It was like we could look at each other and know what the other was thinking—you feel each other. That’s the way it’s always been, and is still that way today. We automatically fell right back into the way it was before we had lost our way with drugs and alcohol.”

LOSING YOUR FOOTING

Dave’s constant exploration of the possibilities of the drum kit and what he can do on it, has often led him to change his parts. While he’s usually made these changes for artistic reasons, he’s now more pragmatic: “I’ve changed a lot of things in the last few years just because physically I’m not the same player. I injured my right foot a few years ago; I had some nerve damage, and basically all the bass-drum control that I had developed went away. I’ve had to rehab it, and I’m still in the process of doing that.

“Out of necessity, I had to reinvent a lot of the parts that I was playing. Because I had a level of complexity in the way that I composed everything, it ratcheted up my technical level. I had my hands and feet developed to the point that I could play really difficult—at least difficult for me—hand-foot patterns effortlessly. As this skill grew, it kept

“I never liked the freelance thing; I liked being in a band.”



YOU'RE SPEAKING MY LANGUAGE

“I still loved jazz, because I grew up in it. I listen to it all the time, and still today, that’s my main listening. These days I usually don’t listen much to funk music, except for my periodic doses of James Brown—that will never go away. That music is still fresh today. Clyde Stubblefield, Jabo Starks and Melvin Parker are geniuses, they basically created a language. So all of those things, and Latin music, too, influenced me stylistically along the way to what I wanted to become.”

ratcheting up my ability the more I would do that. When I hurt my foot, I wasn’t able to get back to that. All of a sudden I couldn’t get to that level because my right foot was so integrated into everything that I was playing.

“It really messed me up psychologically. I’m thinking, ‘Wow, I just can’t do some of this stuff! It’s like you’re pushing on a door that usually opens and it won’t open, or it opens partly and you can get part of yourself through, but then you’ve got this one leg that keeps getting stuck in the door. So, I had to reinvent a lot of the parts that I play, and simplify them.

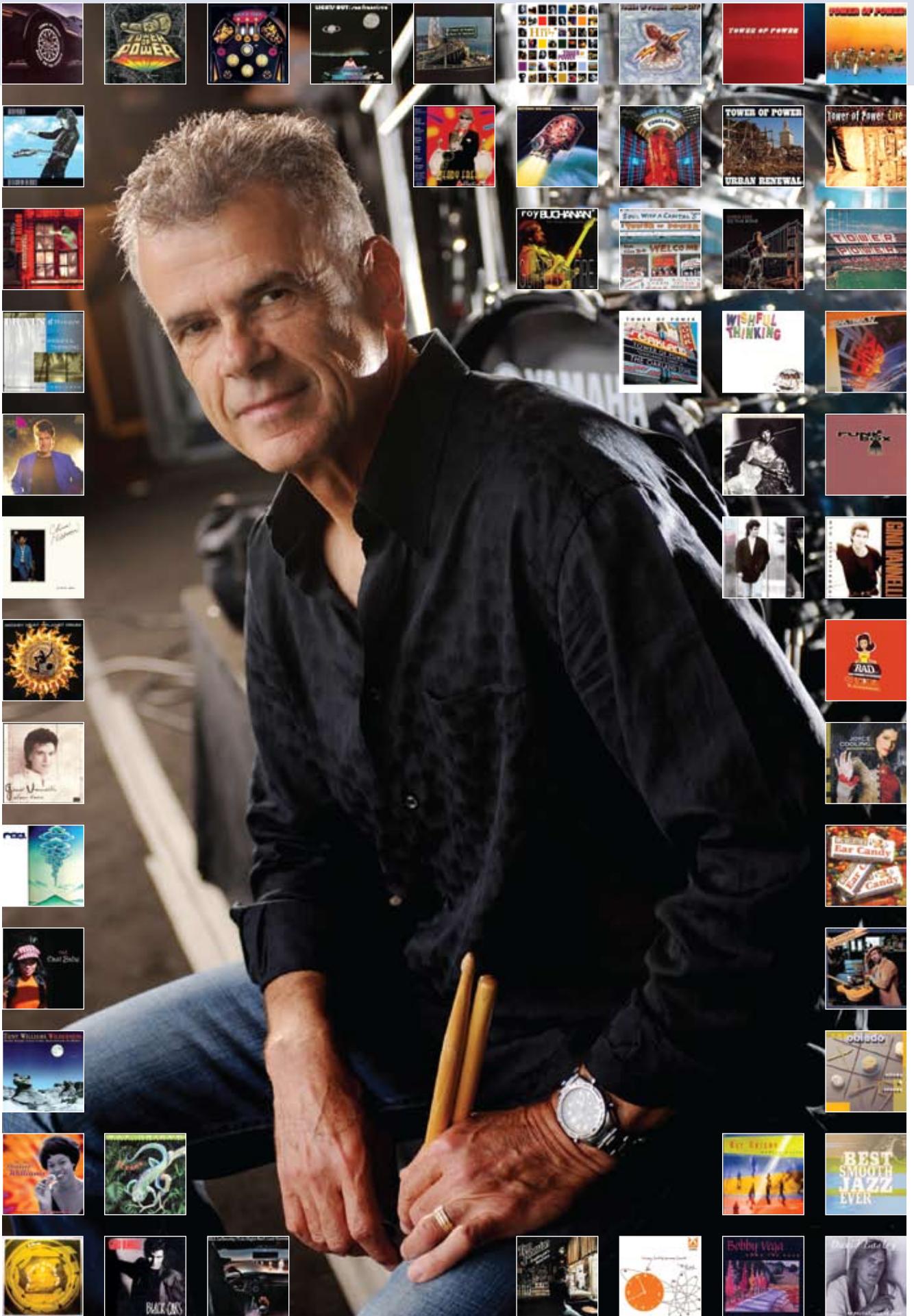
“When I looked at the situation realistically, I had to take that upper level of complexity out, play in a simpler way, and try to achieve the same result while bringing the same energy to the music. I’m still in the process of doing that.

“Some songs are still difficult for me to play right now, and so we don’t play them. Hopefully one day I’ll be able to get back to doing them, but the degree of interaction between my limbs was such that when I didn’t have my right foot working the way that it’s supposed to, I wasn’t able to comfortably play at the level I was used to.

“I told Mimi, ‘Look, I’m being honest here: I can’t play some of these things right now. It’s really tough!’ He said, ‘Don’t worry, nobody else can do it, and you did it on the records, so don’t even worry about it!’ When he said that to me, I thought, ‘He’s right!’ That really helped me to relax and realize that I wasn’t going to lose my gig. Hearing that was such a relief—he wants me here and I want to be here. So I relaxed and dove into the task of rebuilding.

“The problem is not that it’s painful to play, it’s just a loss of control and strength. I’ve learned how to fool everyone, but it was pretty evident for about a year. In practicing now, I’ve been especially working on exercises for my feet, because I never really spent a lot of time working just that. I didn’t really have to because I had a concept that was more a total body concept where everything was all integrated. But now I’ve been working on strengthening my feet with a double pedal, which I only use at home. And it’s really helped my right ankle a lot. I’m feeling more balanced again.

“On some things, the balance is still a little out; it’s like on a tight rope. Really difficult things that used to seem to the listener like being on a tight rope were actually on a pretty wide plateau. For me now, that tight rope area is starting to widen a bit again. As a result, I’m a little more comfortable in some of those difficult sections of the music.”



“It’s all about what you can invent so that the vision that you have for yourself becomes a reality.”

GEARBOX

Drums
Yamaha
22" x 16" - Kick Drum w/ Yamaha Sub-Kick
10" x 7.5" - Rack
13" x 9" - Rack
16" x 14" - Mounted Floor
14" x 3.5" - David Garibaldi Model Snare Drum
10" x 5" - Birch Snare Drum (Custom)
Cymbals
Sabian
12" Jam Master Hi-Hats - DG Signature
13" Jam Master Hi-Hats - DG Signature
16" HHX Extreme Crash
17" HHX Extreme Crash
18" HHX Extreme Crash
14" HH Thin Crash
22" Jam Master Ride - DG Signature
Heads
Remo
Snare - Coated Ambassador / Clear Diplomat
Racks & Floor - Ctd Amb. Tops /Clr Dip. Bottoms
Kick - Coated Ambassador Batter Side / Black w/ sound port in center - Yamaha logo (Front side)
vSticks
Vic Firth
David Garibaldi Jam Master
Hardware
Yamaha
Percussion
LP
Mambo or Songo Bell
Microphones
Audix

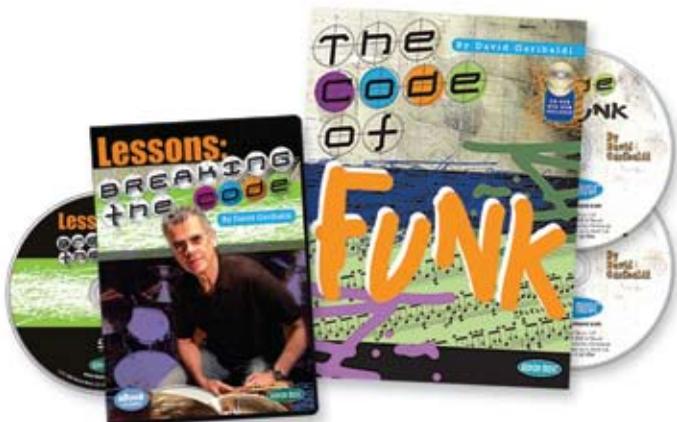


Kick - D6
Snare - D1
Snare (Bottom) - D1
Snare 2 - ADX 20-D (Micro-D)
Songo Bell - ADX 20-D (Micro-D)
HH 1 - SCX-One
HH 2 - SCX-One

Tom 1 - ADX 20-D (Micro-D)
Tom 2 - ADX 20-D (Micro-D)
Tom 3 (Floor) - ADX 20-D (Micro-D)
Overhead 1 - ADX-50
Overhead 2 - ADX-50
Misc.
The ButtKicker (Guitammer Corporation)

BRING ON THE FUNK.

by **David Garibaldi**



Sold separately and in a specially priced Combo Pack.

These two volumes from legendary drum artist David Garibaldi offer some of the most insightful and in-depth instructional content ever available on the subject of funk drumming.

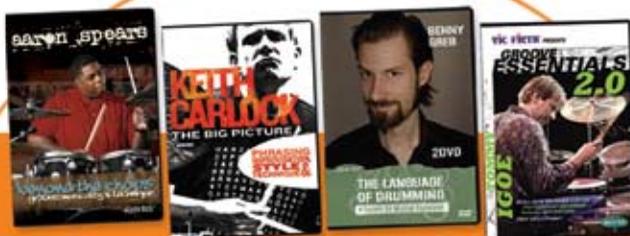
Breaking The Code (DVD)

- Demonstrations and discussions of classic Tower Of Power drum beats.
- Multiple camera angles clearly show feet, hands and kit.
- Includes 47-page printable eBook.

The Code Of Funk (Book/Audio Package)

- 80-page book with fully-notated transcriptions of 8 TOP drum tracks.
- Audio CD with original "minus drums" play-along tracks.
- DVD-ROM contains instrumental tracks to create loops and remixes.

ALSO AVAILABLE FROM HUDSON MUSIC



Aaron Spears

Keith Carlock

Benny Greb

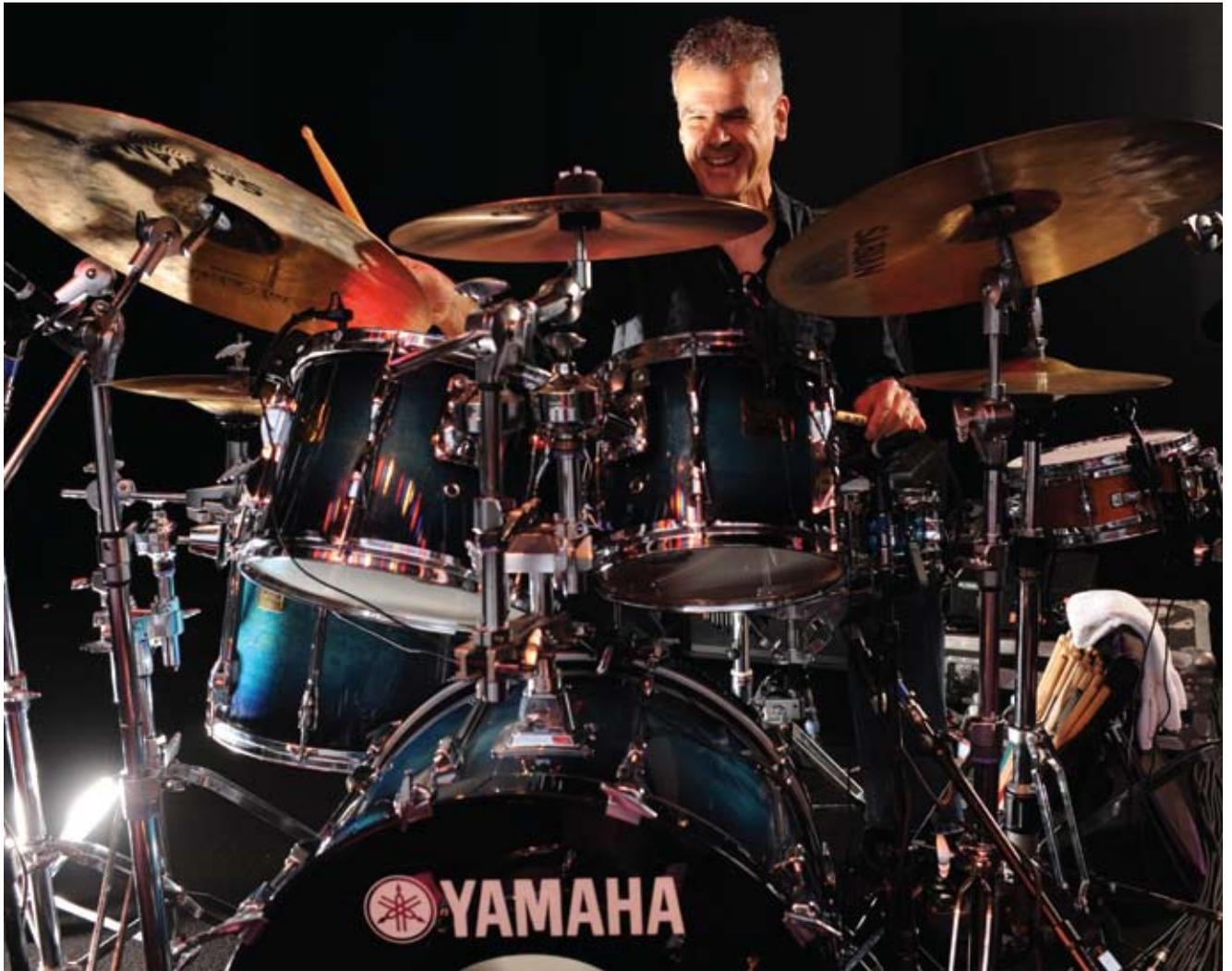
Tommy Igoe

now available on DVD and Instant Download

HUDSON MUSIC®

www.HudsonMusic.com

“I never had a thought that it might not work out – Tower of Power was for me.”



LET'S GET PHYSICAL

This is a serious turn of events; has it affected other aspects of his life? So far, so good, as he observes, “Everything else is great. I’m still a runner. I workout all the time. Physical fitness is a big part of my life, and that’s one thing that has helped a lot, being active physically.

“This is age- and wear-related. I had some MRI’s done, and it showed that I had a narrowing in my spinal column, which was creating pressure on a large nerve in my right leg. I decided I’m not going to have surgery, unless it becomes a lot more serious; I’d rather do the rehab thing, which is working fine. Exercise has helped a lot, plus good nutrition, stretching, yoga, all those things.

“I think I initially screwed it up here in New York City running on the West Side Highway. I wanted to run a marathon, so I started upping my mileage. I was running from midtown all the way downtown and all of a sudden got this pain on the outside of my right leg, just

below my knee where the nerve runs along the muscle. I ended up limping all the way back to the hotel, and realized something wasn’t right. When I returned home, I had all the tests done.

“It turned my playing upside down. I would like it to be the way it was, but I don’t know if that’s ever going to happen. But it won’t keep me from playing. Conceptually, it’s all about what you can invent so that the vision that you have for yourself becomes a reality.

“I’m open to everything at this point. I’ve never thought of myself playing two bass drums, but I’ve always appreciated it. Players like Billy Cobham and Tommy Aldridge blew my mind, but I always thought of myself in the more traditional sense, which is more the era of where I come from. I always liked the simpler, early Tony Williams-size drum set.”

FOUR, NO MORE

Garibaldi has made it known numerous times over the years how much he likes and feels comfortable on the traditional

4-piece kit, even though he’s been using a conventional 5-piece configuration for a number of years now. But with his rethink of his parts has come an accompanying rethink of his kit, although he’s keeping cryptic for now: “I do have a slightly different setup at home that I’m going to start using live. So, maybe next year, you’ll see me on something different. I’d rather not say too much right now, because I’m still experimenting with positioning. It amazes me how much even the slightest change in an angle can affect one’s comfort level.

“I’ve been playing the same setup for many years, and it’s worked well except for the perfect ride-cymbal position. I love the standard 4-piece configuration because the ride cymbal is so comfortable. As soon as I started adding things to my setup, it affected the ride-cymbal position, so I’m working on different setup ideas that focus on the traditional configuration, but also allow for placement of other components. I love having that 13” tom between the 10” and 16”. We’ll see!”

“I’m still working toward the drummer that I want to become.”

POWER TO THE TOWER

While most folks their age are content to weed the garden and nod out on the porch with a glass of iced tea, TOP is still hitting it hard: “We’re still making recordings and doing our thing,” Dave Says, “We still do 150-175 dates a year touring all over the world, and believe it or not, we have a growing fan base. Hard to believe after all this time, but it’s true. We do really well in Europe, so we go there often, as well as Japan and Asia. People bring their kids, and it’s really cool to see a lot of young people at our shows getting into our music, hearing it for the first time.

“Personally, for me, I’m still working toward the drummer that I want to become. I still love Latin music and jazz, so hopefully in the future I’ll be able to get back to doing more projects that involve those things. I want to start up my percussion trio, Talking Drums, again. I haven’t been doing a lot of clinics, and I would like to do more, but there just hasn’t been time, given our touring schedule...I’d never be home!

“Educationally, Hudson Music just released my latest instructional DVD, the one that

I did at Skyline Studios in New York. I just heard from Alfred Publishing that they’re converting *Talking Drums* from VHS to DVD, and that it will be released very soon. I have some ideas about what I want to do next, but nothing definite. I’m sure I’ll have something new in the works soon. I continue to write articles for the ‘other’ magazine, which I’ve been doing for over 20 years; that’s still going well. I love writing those articles.

“I practice regularly and still work on building my skills. The Tower of Power is still going really strong, and now I’m so closely associated with it that it would be foolish for me to go some place else. But for sure, I’ll be adding some other projects down the road.

“One thing that’s evident when listening to Tower of Power play is that we’re a team. No one player is the star—our music is the star, and we give our music the star treatment.”*

▶ WEBFOOT

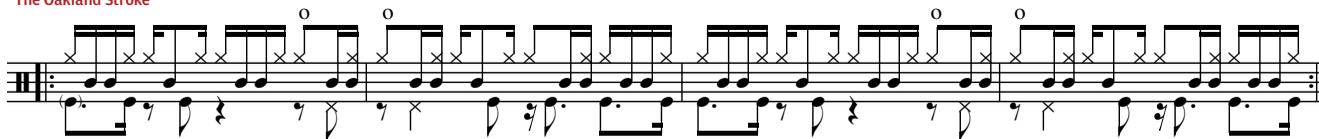
- ▶ www.towerofpower.com
- ▶ www.drummerworld.com
- ▶ myspace.com ▶ youtube.com



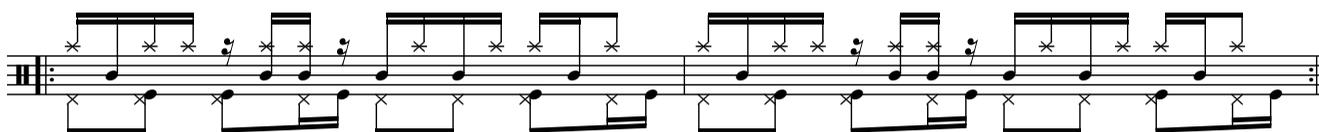
Photo: Garibaldi Stock

Classic Garibaldi Grooves With Tower Of Power

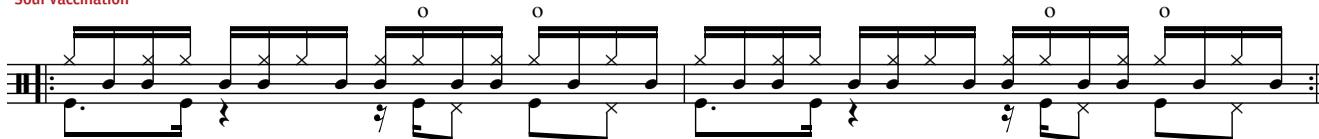
“The Oakland Stroke”



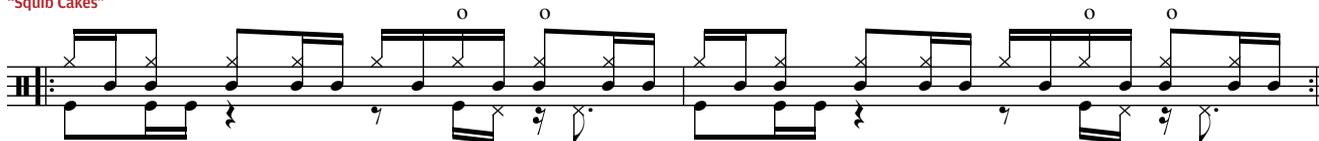
“Soul Vaccination” Intro



“Soul Vaccination”



“Squib Cakes”



“What Is Hip”

