

think that we valued the music more for this very reason. Today you can go to Tower Records and listen to any style of music that you want. Do it!

**MD:** Who are some of the Brazilian drummers who've caught your attention?

**Claudio:** Robertinho Silva, who played with Milton Nascimento, is a wonderful player. There are amazing Brazilian drummers in New York. I love Paulo Braga, who played with Jobim. Duduka Da Fonseca, who wrote a very good Brazilian book, is a fine player. Then there are some amazing American drummers here who have taken the Brazilian thing to different levels. I heard a group from France, Sixun, who had a drummer, Paco Sery, who I think is originally from Africa. He is a monster.

**MD:** Why did you move to the Denver area?

**Claudio:** In 1993, Los Angeles had a very big earthquake. Because of that, my wife wasn't comfortable living there anymore. We moved to Scottsdale, Arizona for a couple of years, but there wasn't enough going on for me musically. We then moved to Orlando to be with our daughter, because she was very sick. We brought her to Denver because it was here that they had the

best hospital for lung disease. Unfortunately she passed away last year, but my wife and I enjoyed the change of seasons and the scenery, so we decided to stay.

**MD:** Has it been a difficult transition musically?

**Claudio:** Yes, because in LA you have maybe a hundred fifty musicians on each instrument who are fantastic, whereas here you may have two or three. And those two or three are so busy that they can't find the time to rehearse or get together to work on new things. It can be frustrating at times. But my wife and I love the quality of life here. Plus a couple of months ago I got together with an excellent guitarist from Boulder named Mitchell Long, and we're getting ready to record.

**MD:** Is there anybody in your career who you'd like to have recorded or toured with?

**Claudio:** Milton Nascimento. I really love his music. There are many other people too—Oscar Peterson, Dave Brubeck.... I did miss a lot of opportunities because I was young and foolish.

A long time ago Jim Keltner called me one day. He had heard the song "After Midnight" that I had recorded with Sergio,

which was in 7/4. He liked what I played, and he invited me to play at a jam session that he was putting on at Village Records. I played some percussion, and we became good friends. Then one day he told me he wanted to talk to John Lennon about using me. I told Jim that this was way above my head. I thought of myself as a Brazilian drummer, not a rock drummer. I told Jim not to even mention my name to John. I lacked the confidence. Today, I would take an offer like that in a second.

That's another thing I would tell young players: "Don't ever do that!" If you get called, take the gig. If you get fired, at least you can say that you tried. When you get older and think about mistakes like that, it gets very depressing. [laughs]

**MD:** Do you have any other advice for young drummers wishing to make a career in this business?

**Claudio:** Don't ever be influenced by applause. Just play for the music. Don't worry about being flashy. Don't get frustrated if you're not the most important part of the band in terms of the show, because you are the most important part *musically*.

