THE DRUMMERS OF NASHVILLE
Meet the players at the heart of the Country drumming scene

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INTERVIEWED
BILLY DOHERTY
THE UNDERTONES
MIKE MANGINI
DREAM THEATER

YOUNG GUNS
OF UK JAZZ

ALSO INSIDE
ASAF SIRKIS
ASAF SIRKIS TRIO
RYAN O’KEEFFE
AIRBOURNE
ROBIN GUY
SESSION

THE ULTIMATE DRUM WORKOUT WITH TRAVIS BARKER
HIS PERSONAL EXERCISES, TOOLS & TIPS TO IMPROVE YOUR PLAYING

THE RETURN OF TRANSPLANTS

NEW GEAR REVIEWED
Jojo Mayer is Obsessed with magic – and the magic of creating new sounds. That’s why he’s Obsessed with his new Hoop Crasher; it gives him the ability to create a variety of electronic production sounds with a single analog effects device. It’s like magic!

Learn more about what makes Jojo Obsessed.
See the video at Sabian.com/jojomayer
Search out a UK Authorised Sabian Dealer
QUICKFIND.ME/SABIAN
The internet has ushered in a whole new way for human beings to share information. Sadly most of it is inconsequential rubbish that only adds to the white noise of data streaming in and out of our daily lives. Thankfully us drummers are addressing the balance by gifting the world wide web with valuable advice and inspiration (and not a Grumpy Cat in sight) for the benefit of our fellow brethren - whether that’s a new technique, a maintenance tip or uniting a mate with their dream kit. I write this having just moderated a live Rhythm Twitter Q&A with June cover star Ilan Rubin. Watching the feed as Ilan shared his secrets and tips in real time, with complete strangers, was the perfect illustration of the giving nature of drummers (if you missed it you can read the transcript at http://bit.ly/10p3n54). I just can’t imagine guitarists doing the same thing! We hope to host more in the future so watch this space.

Cover artist Travis Barker is a megastar who doesn’t need to divulge any secrets, but his new Crash Course YouTube series gives his millions of fans the chance to learn with their idol. In the videos he offers amazing insight into his own technique and shares key chop-building exercises and warm-ups. With Crash Course and a new Transplants album landing this month it was about time we had a catch-up. With sharing and learning at the forefront of our minds the interview became an engrossing discussion about Travis’ own drum education, during which he hit the nail on the head: “I feel like you should always share your chops or ideas and watch people take them to another level,” he told us. Right on. Enjoy!

PLAYLIST
PUMPING ON OUR STEREO...

TRANSPLANTS IN A WARZONE
The eight-year wait for these 30 short minutes of abrupt punk and mellow pop was well worth it. UK tour please? Read all about it in our Travis Barker cover interview (p27).

SLIPKNOT ANTENNAS TO HELL
As if we need any reminding of this band’s prowess. They absolutely rocked their headline set at Download last month and we can’t wait to hear Joey’s new band. More on that next month…

DAFT PUNK RANDOM ACCESS MEMORIES
Ok, it’s been out for a bit, but the live feel and drums contributed by JR Robinson and Omar Hakim are undeniable. Check out ‘Giorgio By Moroder’ for that blazing, drum-heavy finale.

THIS MONTH’S EXPERTS

CHUCK PARKER
Chuck is an LA-based freelance drummer/writer. His long-held passion for drums and music extends to playing, teaching and writing about drums. This month Chuck met up with cover star Travis Barker to talk about Transplants, technique, warming up and more with the busy drummer. Find it on page 27.

ADAM JONES
Adam was once a photographer for Rhythm, but then swapped his camera for a laptop to write features and gear reviews for us instead. This month Adam took a look at a new format for Porter & Davies’ impressive BC2 tactile monitoring system, the BC2rm (rack mounted). See his verdict on page 104.

GEOFF NICHOLLS
In addition to tackling your gear conundrums and unearthing drum oddities and vintage kits, this month Rhythm gear guru Geoff looks at Pearl’s relaunched, improved-spec Export. See his review on page 94. He also find time to round up the cream of the UK’s young jazz drummers in our feature on page 40.

HELLO!

A problem shared is a problem halved…
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Want to subscribe to Rhythm?
Become a Rhythm subscriber and get a pair of Zildjian Travis Barker signature sticks and a 6" Practice Pad, plus save 20%. Head to page 70 for details.

www.myfavouritemagazines.co.uk
NEW RINGO STARR ZILDJIAN ARTIST SERIES DRUMSTICKS

Ringo. He has inspired generations of drummers around the world. Zildjian is honored to announce its recent collaboration with the incomparable Ringo Starr to create an all new Zildjian Artist Series Drumstick. Ringo helped us design a very versatile stick with 5A type dimensions, hickory wood, an elongated oval tip, and our exclusive DIP® coating in a vibrant purple. Of course, the stick is imprinted with the artist’s signature and trademark star!

A portion of the proceeds from the sale of the Ringo Starr Artist Series Drumsticks will benefit the Lotus Foundation

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“Having spent the last two years going over all of the Dream Theater records, I can tell you that this one simply sounds like Dream Theater unleashed”
When Mike Mangini took over the demanding drum duties of Dream Theater in 2011 it was A Dramatic Turn Of Events. Founding member Mike Portnoy had left the band, and Mangini was found as a suitable replacement on the challenging drum job. Two years on, Rhythm talks to Mike while on an Italian clinic tour, fresh from laying down his parts for Dream Theater’s upcoming, self-titled new album.

“A lot has changed since the recording of the last one,” says Mike. “I’ve been able to get comfortable on and off stage with the guys and my instincts on the drums have accelerated. Most of the time really I felt like a little kid trying to get to my instrument, I just wanted to play. It was so much fun and that describes this new record. It was five people who were all on time every day, we all had our coffee and smiles, we just couldn’t wait to get going. It was great. If you’ve seen the video promo that we put on the Dream Theater Facebook page, just look at everyone’s faces. No matter who is speaking, look at their faces and you tell me whether they are ready to bust out laughing and smiling or not. I was just laughing, hitting stuff.”

Asked to describe the sound of the new material, Mike replies, “Truthfully, having spent the last two years going over all of the Dream Theater records, I can tell you that this one simply sounds like Dream Theater unleashed.”

Mike’s experiences on tour with the band led him to make some changes to his Zildjian set-up. “I went to thicker crash cymbals,” he says. “When we play in the winter in hockey arenas the thin cymbals break, and I don’t break cymbals. I had the same set of cymbals in my studio for over five years. I broke a few on the last tour so I thought maybe I’ll try thicker ones next time. Once I started practising for the record I thought some thicker ones would be great anyway, to sound a little more like Alex Van Halen.”

Engineer Rich Chycki convinced Mike to tune his snare down. “It sounds like a bomb going off. It’s unbelievably powerful,” says Mike. “I had to hit it differently. I didn’t do any rim shots this time and I spent probably 15 years learning how to do a proper rim shot consistently for 30 hits in a row. All of a sudden, with this drum they said, ‘Don’t do that!’ I did what Rich suggested and once I heard it, I knew why he suggested it because it blew everyone’s minds apart. It’s difficult to play because it’s just a little more mushy feeling but it really is explosive.”

Dream Theater the album will be out on 24 September.
Rhythm was saddened to learn this month that the renowned US drummer Ed Shaughnessy had passed away.

Ed, best known for his near 30-year stint at the kit for US chat show The Tonight Show, passed away at his California home aged 84 after suffering a heart attack.

The drumming world were quick to take to social media networks to pay tribute, with Glen Sobel, Pat Garvey, Jack Irons, Steve White and Mark Schulman among those to do so. The latter Tweeted: “RIP to a beautiful drummer, gentleman and a personal influence on me.” Tommy Igoe, meanwhile, posted on Facebook: “Ed taught an entire generation of drummers how to kick the and of one. Night after night. Did he ever miss or stumble? Nope. Never. He played that theme thousands upon thousands of times. Killing it every time with as much enthusiasm and sincerity as the first. And a great, great cat to boot.”

Ed hit international fame for his multi-decade-spanning spell on The Tonight Show, a gig which he initially took on a two-week trial way back in 1963, before making it his own until 1992, becoming a familiar face in homes all over the US in the process.

Prior to finding fame on the small screen, Ed had carved out a name for himself on the US jazz scene, playing for the likes of Bobby Byrne, Tommy Dorsey and Charlie Ventura.

One of Ed’s most iconic moments came when he went head to head in a drum battle with Buddy Rich on The Tonight Show in 1978. Discussing the battle, Ed told Rhythm in 2011: “[I said to Buddy] Look, when we get out there, don’t make me embarrassed. Don’t pull out all your heaviest s***! Play good, but don’t play too good!” Buddy said, “You don’t have to worry, you play good too!” “Buddy plays a thing, I play a thing… On my second eight bars, I moved around the drums with single strokes and it was the first time either of us had received any applause. Buddy did some of his patented, hardest things nobody else can do. We got wonderful applause. I said to Buddy, ‘That was fun, but what happened to our agreement?’ He says, ‘You know, I got carried away!’”

Ed was also an avid teacher of drums, and in fact was still regularly teaching at the time of his last interview with Rhythm in July 2011. Our thoughts go out to Ed’s family, friends and the legions of drummers he influenced over the years.
Who’s playing on your new album, 
Shepherd’s Stories?
“The CD features the usual trio which is Yaron [Stavi, bass] and Tassos [Spiliotopoulos, guitar]. We have a few guests. We’ve got a singer on one track, Sylwia Bialas from Germany. We’ve got Gareth Lockrane, one of the best flautists around, and John Turville, a fantastic piano player, on a couple of tracks as well. I think there is a good balance between the more fusion/chops things and melodic stuff. The extra instruments and the voice take it to another dimension. There’s more room for improvisation so it’s a little less composed. Usually I write for a whole year, it would be a constant process of trial and error before I would get enough music for an album. For this album it took me about three months. I’m really proud of this album.”

Has your drum sound changed from the last album, Letting Go?
“I’ve used slightly bigger drums. I used a beautiful ‘80s Gretsch 22” bass drum and a really big metal snare. It’s an old Rogers 14”x6½” which is deep for me as I’m a jazz-fusion player. I’ve had it since I was 14 and it’s falling apart but it sounds amazing in the studio. I had some new cymbals from Istanbul Agop, like a Flat ride and some bells. On this one there is more emphasis on the cymbals rather than the drums themselves. It was really important because the bass and the guitar have a mid to low-mid resonance and you need some high frequencies to compliment that so it’s not all sitting in the middle sonically.”

What have you learned from self-producing your records?
“I’ve learned one thing - I like to play the music more than I like to produce it! I really enjoyed the process of making this album, especially the preparation stage where you practise the tunes and think about the arrangements, doing a run of small gigs to check the tunes out. That was a lot of fun. The other process, which is the production, the mixing, the editing - maybe because I haven’t done that so many times - it has been a little challenging, but I still enjoyed it. I had a lot of help from the people at Eastcote Studios and Andrew Tulloch at the Blue Studio who mastered the album. Everything is very important to me in terms of the sound. The music has to reflect where I am at the moment with my playing, with the band, where we all are.”

OUT 17 JULY
Shepherd’s Stories, Asaf Sirkis Trio

NEWS
Ozzy Osbourne has revealed that Tommy Clufetos was left on standby while Sabbath and producer Rick Rubin figured out who should replace Bill Ward. Despite the soap opera, Brad Wilk ultimately lent his groove to the new record.

NEWS
Pearl Jam’s Matt Cameron has joined forces with Death Grips’ Zach Hill and Wild Flag drummer Janet Weiss to form Drumgasm – our kind of supergroup!

NEWS
Session legend Vinnie Colaiuta has joined forces with another iconic name in the drum world, Vic Firth – he is now on the company’s roster of endorsees.
Norwegian metallers Satyricon are back in the studio, and drummer Frost continues to push himself even two decades and eight albums in.

Discussing the recording session for the band’s new, self-titled album, the drummer admitted: “My natural style of playing is aggression-driven and stiff, so it was an enormous challenge for me to handle the more low-key or mellow parts on this album, and give them the right groove and feeling. It is without doubt the most demanding project I’ve gone through as a musician, and I have learnt a lot that I couldn’t do before we set to work.”

With the album - which was largely recorded in the band’s own black metal 15th Century log cabin just outside Oslo - slated for release on 9 September, the band’s attention will soon turn to promoting the disc. A European tour is planned for November, but before that they’re teaming up with Oslo Opera House for a special show incorporating a 55-strong orchestra.

On the unlikely collaboration, Frost added: “We have had plans for such a performance for many years, and finally it is time for it to happen. We did perform one song (‘To The Mountains’) with the Opera Choir at the Opera House during a special event last year, it was a magnificent experience. It became clear that we needed to cooperate again, and do a full show.”

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Satyricon return

FROST BITES BACK WITH NEW RECORD

■ Norwegian metallers Satyricon are back in the studio, and drummer Frost continues to push himself even two decades and eight albums in.

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Try This!

Creating Better Beats

Write a list of essential spares and tools that you’ll need to survive any gig and check it off each time you pack your kit. You’ll never be without gaffer, spare heads, wires, felts etc.

---

Improve Your...

Half-Time Shuffle Independence

Adding upbeats to a half-time shuffle

■ The half-time shuffle feel has some unique challenges, with its rolling triplet feel, delicate hi-hat rhythm and subtle ghost notes filling in the missing triplets. Playing variations on the basic feel is a real challenge, but a bit of practice should help develop more freedom within this feel.

Ex. 1 shows a basic Purdie shuffle: keep the ghost notes as low as possible and the hi-hat light. Ex. 2 looks at developing upbeat accents in the left hand (play as loud as the regular backbeats). Ex. 3 moves the upbeat to the bass drum - this should make it much easier to improvise kick patterns without affecting the pattern played by the hands.

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