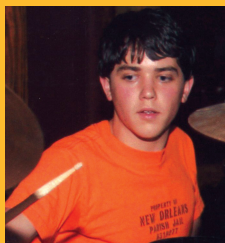


# New Blood

by Waldo the Squid



## NICK SUMMERS

**Age:** 20 **Equipment:** Tama Starclassic drums; Zildjian cymbals; Gibraltar, Pearl, and Tama hardware; Vic Firth sticks; Evans and Remo heads; LP cowbell.

**Contact:** funkyscience@hotmail.com

People seem to be picking up on this whole "professional-looking package" bit, as Nick Summers turned in a supremely comprehensive (and well-written) press kit. One small suggestion, though: you might want to lose the photo with the boom arm going through your cherubic face. That said, Summers does nothing but shine on the laid-back music he sent *The Squid*. The video, in particular, shows a very relaxed, confident player in school band and club settings. Tasty hi-hat work, crispy snare, Louisiana-warm toms, and a bass drum like a bowl of red beans and rice. Heck, everything about his playing is downright humid, which makes sense since the guppy was born in Albany, Georgia, moved to Louisiana, and studied with Nashville studio and touring veteran Mark Smith (who preached the gospel of second-line styles), and is now pursuing a finance degree from Louisiana Tech University. He'll need that degree to count the spoils, as among the many bands he's played with (including Mudd Pi, G.G. Shinn And The Hot Damn Band, and Capt. Pimp And 'Em), Monty Russell And the Hardcore Troubadours have opened for Willie Nelson, Charlie Daniels, Dwight Yoakam, and Delbert McClinton. That's some serious jambalaya, folks.

**YOU CAN APPEAR IN NEW BLOOD, TOO.** Just send an audio cassette or CD of your drumming, a bio with your age, equipment setup and contact information, and a color or black-and-white photo to Waldo the Squid, c/o New Blood, 395 East Taylor St., Suite 215, San Jose, CA 95112. No materials will be returned.



## JEREMY L. OWSLEY

**Age:** 26 **Equipment:** Tama Starclassic drums, Sabian cymbals, Tama hardware and pedals, Evans heads, Ahead sticks.

**Contact:** phanolars@aol.com

Nashville-borne Owsley has a cool musical pedigree: his father Lynn was a pedal steel guitarist for Ernest Tubb, and early on young Jeremy learned the hard-knock touring life of theaters, arenas, buses, and hotel rooms. How young? Dad's guitar case was converted into a makeshift crib for naptime. A 1992 Metallica concert shifted Owsley's attention from baseball to drums, and 1995 saw the rise and fall of his first band, a punk outfit called Krackbaby. That same year he suffered a more profound tragedy, when his younger brother Joshua took his own life at the way-too-young age of 13. Owsley channeled his grief into drumming and music, which led to a surely interesting stint as ... an entertainment coach driver. Not just any coach mind you, we're talking about driving Kid Rock, Korn, Queens Of The Stone Age, Danzig, and Sugar Ray, among others. A 2000 tour with (talk about karma) Metallica reinvigorated Owsley's lust for drums, and now he's pounding hard and heavy behind the Nashville ska-punk-metal quartet Murvacet. On their indie debut *The Liars Club*, Owsley bashes beautifully through "The Long Run," "Nothing Changes," and the rocking closer "Going Home." If I had hands, I'd make devil horns.

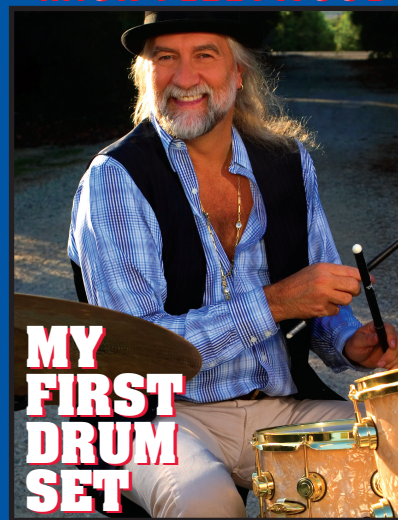
on the disc as well, with a solo that features grandfather **Jean**, brothers **André** and **Jean-Paul**, and son **Regis**.

■ French disco drummer **Cerrone** had his July open-air show at the Chateau de Versailles cancelled due to security reasons. The concert has been moved to July 2005 to support the 2012 Olympic Games in Paris. ■ **Bernard Minet**, best known as the drummer for Les Musclés on kids TV shows in the 1980s and as the singer of Bioman, is now performing in nightclubs and is also putting on private shows in his home. ■ Hey France! Got news? Email it to: ferid@batteuronline.com.

## ENGLAND

The UK is still shaking to the stunning beats of *Drummer Live!* The event, run for the very first time, attracted nearly 7,000 visitors over the two days to Wembley's Conference Centre. A combination of exhibition space and a live room lent itself to the formidable line-up of artists that appeared. In the live room **Dan Foord** from metallers Sikkh opened proceedings with a 55-minute set that had the sweat pouring. Next up was Pink's **Mylious Johnson**, who brought groove and funk to his slot, and many words of wisdom to the enthralled crowd. **Thomas Lang**, who following his

## MICK FLEETWOOD



As the solid pulse of Fleetwood Mac for almost 40 years, Mick Fleetwood first learned how to keep a beat on a modest three-piece Gigster kit at the age of 11 after convincing his parents that he was very serious about playing the drums.

During boarding school, Fleetwood would spend his time sending away for drum catalogs. He dreamed of owning a set of drums, but the Gigster never played in his dreams. "I was dreaming of a Premier kit," Fleetwood recalls. Still, he wouldn't pass up a gift Gigster. "My parents realized I was hellbent for these wretched drum-kit things, then they went out and bought it in a little music store in Gloucestershire. They realized I was so serious about drumming. They were such great parents and they encouraged that."

The kit came with a bass drum, a snare, a top-headed tom, hi-hats, and a cymbal mounted on the bass drum. It's been many years since Fleetwood had that kit so he has a little trouble remembering the sizes. "The tom, I think, was 6", the cymbal was probably 10", the bass drum was probably 16", and the snare was about 10". It was a perfect beginner set, except it didn't come with a throne. "I sat on the side of a chair or the sofa, and that was my drum seat." Armed with new drums, Fleetwood spent the next three years practicing and playing along to records in the attic.

As much as he loved that kit, Fleetwood outgrew it and traded it in for a Rogers. "I never saw it again," he softly adds. Still, his disappointment was soon overshadowed by the excitement of getting a newer kit. "I was frothing at the mouth because I was getting a 'real' drum kit."

The gold Gigster is long gone, but it has impacted Fleetwood all these years. "It really became the foundation of where I'm still sort of at: a hi-hat, snare, and kick. It grounded me into the player I am today because that's what I'm all about - keeping time and not flashing around the drum kit because I didn't have a drum kit to flash around on. I'm happy that I'm this type of drummer. It suits my opinion of what's important musically - to support the frontline. And there you have it."

— Billy Ramirez