

OUT NOW ON CD

JOE RICKARD ON RED'S *UNTIL WE HAVE FACES*

According to Joe Rickard of the Christian rock band Red, the making of the group's new album, *Until We Have Faces*, differed from the typical creation and writing process for an album. "A lot of our demos and song ideas started with one of my drum-beats," Rickard explains. "Basically, I would think of a song idea, visualize its structure, then lay down tracks at my house. I would send the tracks to the rest of the guys, and they would come up with riffs and other ideas by feeding off my drums. Later on we would come up with the final structure and finish the song. We tried out a lot of drum ideas in the studio, always taking the approach that was best for the song. After hearing the finished product, I feel like the process was a success. I'm very proud of our whole team and of *Until We Have Faces*."



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ROBERT SWEET

With a new album, management, and tour, the pioneering Christian heavy metal drummer is ready to embrace 2011 with gratitude.

The *Covering*, a collection of songs that had a major influence on Robert Sweet and his Stryper bandmates while they were growing up in Orange County, California, is the group's ninth album since its 1984 debut, *The Yellow And Black Attack!* When asked what challenges he faced while attempting to replicate parts created by drumming legends, Sweet responds, "There weren't any. I was having a good time. I think when you play music you have to enjoy it and not stress out so much. I stuck pretty close to most of the original drum parts, though of course every now and then I'd add something a little different."

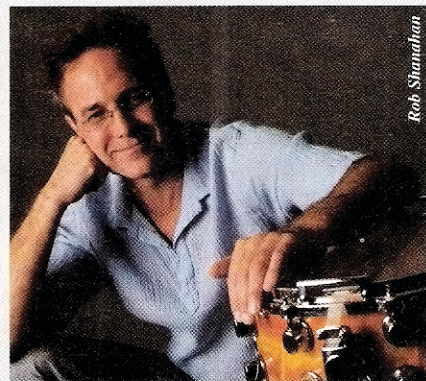
Sweet says he's fully aware that some conservative Christians may not endorse covers of songs like "Breaking The Law" by



Judas Priest or "Heaven And Hell" by Black Sabbath. "But we went out of our way to pick songs that had inoffensive lyrics," Robert explains. "Plus, a large part of our audience has always been non-Christians who we hope to reach. I know there are some who may not like it, but we mean no harm. Good music is good music."
"Pistol" Pete Kaufmann

KEVIN CRABB

Passing along the wisdom of drum gurus—with a little help from some heavy friends



Something was ready to give. The walls of his house, Kevin Crabb figured. The Sunday gatherings he'd been hosting to keep alive the words of L.A. drum gurus Richard Wilson and Murray Spivack were threatening to spill out onto the street. If anyone else was allowed in, the fire marshal would surely shut the operation down. How did a simple act of reverence come to this?

The story begins in late-'80s Toronto, when a former child jingle singer and celebrated actor named Kevin Crabb suddenly abandoned script and made off to Los Angeles. There he worked on snare drum execution with Spivack before undertaking intense studies in technique and composition with Wilson, another child prodigy. When Wilson passed on, Crabb convened the first of his Sunday get-togethers. The L.A. drum community responded enthusiastically.

In May 2009, the KC Drum Hang, now a monthly event, found a more spacious home at the hot spot Spazio, then at the L.A. Music Academy, eventually moving to the prestigious North Hollywood club the Baked Potato. Guest performers have included Virgil Donati, Chad Wackerman, Clayton Cameron, Jake Hanna, Patrice Rushen, Alphonso Johnson, and Louis Van Taylor.

Why does Crabb persist, year in, year out? "Richard Wilson shone a light on great art," Kevin explains. "He was a noble, powerful guiding force, unparalleled in his technical comprehension and communication skills. It all comes down to an adage he paraphrased from Plato: Teaching is only achieved by example. That's what's happening at the Baked Potato, and in my own teaching, one on one or via Skype, I'm doing my best to spread the traditions." **T. Bruce Wittet**

