# Chennai CHRONICLE

KNOW ?

intelligent people have more zine and copper in their bair.

MONDAY 22 | JULY 2013

This global ambassador of rhythm is a master of a range of percussion instruments. In his conversation with DC, he says why it is important to be open to different cultures and have freedom of thought

'MUSIC' SAVED ME'

PG 28

### A FITTING TRIBUTE?

Shahrukh Khan joins rapper Honey Singh to pay tribute to his long time friend, Rajinikanth PG 19

### **HOUSE HUNTING**

Awaiting her next release Parineeti Chopra is now on the look out for her dream home PG 20





# 05 HITLIST THE GUIDE to food art books shops culture



RECEIPTS A STREET

and namer of note, because for name, the flagfish portions owner. He flagfish portions owner for the master of possible to be the master of everything they do. In the dry for a gig, he posteriors the idell is play, out one or two, but never 20 kinds of percuesses some mests and symackably. To water's even born and a months'

#### All in one

Aggreed playing since? was 20; now (ag.) passed by an adver-turnous about throns beauted ion as first over a viscotion, year should expended to it and less desig it. I found all of that in percentage, sec. or want band rhot," care Lockers, who has numerical human's to percussion and drame from every part of the plote, from bullion to Ambie and from Aspessess to Latin.

The souls-percussional conplay rabbi, steriologum, kangira,



ONE HAS TO FIND ONE'S VOCATION: ONE SHOULD CONNECT TO IT AND LOVE DOING IT.

PETELLOCKETT PERCUSSIONEST

Lockett, who recently retoughed no allham, titled Made In Calcurus, its collaboration with Pandir Shankar Chrish and is also working on months' musical propert with Aren Moswey (Bracilan Juzz drum-Moneys (Bristania Jary Gross-norm and percussioner) and some Indian munication, explains that he has a "deep connect" with India, even though he line visited the soon try in the law TPSOs.

The percentionist reveals that audiences can raped a per-lumance maked in varied cultures. The these will have cultures: "The above will have sounds from around the world While I have travelled a lot, and from diverse piaces, living in London him also offered a malti-Inflormer." Lockets, adding that the city's diverse coltures and its national confluence below how learn about sucied musical waditions. I imbibe these inflormers and crear by own lighted amend, and that's what I'm going to bring forth at the gig," he upon

(in Boday, 10 per acceptate All Blue Frag. Mucharistics Mills. Compound, Lower Paint. CALL BISBASS DITTIL TOSS



#### THE INDIA CONNECT

"I the hole because everything in highe and energetic. There is colour and activity everywhere. article is a feast for the sensor, expectally for it foreigner. Plus the food to pood, not bland. The layering of spices and complex flavouring is brilliane. Ar a steeper favel, when I browne more incontrast and collumnical by blake, I am functioned by holien chythau such that you's I per house at the gottlesoft to get even it." waste Patte Lockson, not without mentioning that his wife to half broken and how he recently discovered that his grandworks was been to Chancel.



# Change the world

You, I aid the Change, a unique film competition aims to discover film and share positive social activities from all over the country

#### CHAIPETETION

MANNEY VINCENCE

the same of the latest property for





95.60

# I WANT TO WORK WITH BAULS

Pete Lockett talks to CT about collaborating with folk artistes, Bollywood & more

the salt-and pepper mane their and around and his fingers making love to a number of percussion instruments, Pete Lockett in performance is a treat to listen to. In the city to launch his album featuring tabla maestro Pt Shankar Ghosh, Pete obliges us with a heart to heart chat over grilled chicken and mashed potatoes. Excerpts:

What is your perception of the music scenario of India?

I have been studying it for years now The rhythmic system here is so deep and bold. The depth into which these people go, while studying their instruments, is incredible. And they never stop, even when they have mastered the art!

How different or difficult is the Indian rhythm (tast) system, according to you?

The Indian rhythm is constructed like building blocks, which can fit into any composition.

Into any composition. You recently collaborated with tolk artistes from Rajasthan...

That was a new thing. It's my first folk collaboration. And it was amazing. We went deep into the deserts, driving for four-five hours. We were taken to lots of different villages. They had camels in their gardens? Each village put on a performance under a banyan tree or just like that, in the open. And it was wonderful. I mean, music is in their livelihood and I realized music makes more sense in the community. But with us it has become more like a commodity that you can buy it's become more abstract. I chose such an amazing range of people for the collaboration — from farm

I DON'T AIM TO BECOME
A FILM COMPOSER. MY
FOCUS IS MORE ON
EXPERIMENTATION AND
COLLABORATIONS

ers to labourers to trained musicians. It was completely a multicast project. It's almost the hardest thing I have done till date.

So do you look forward to working with Bengali folk artistes too?

I would like to do it with the banks. Last November we performed with Gautum Dea Baul. But I want to see them in their own place.

AND ASSESSMENT OF THE PROPERTY OF THE PROPERTY

So, what are your future plans?

I am happy with the present. Settle the dox rather than regretfully look at the past or hopelessly at the future. I am really happy and locky to have had all the opportunities. I mean, working with people like Shankar Ghosh and Viku Vinayakram, AR Rahaman, U Srinivas and Selva Ganesh! These are great players!

How much do accolades and titles mean to you?

Well, it is nice to be acknowledged. But music is not about being the best! It's about the creative process, and the fulfilliment. Like, I just completed drafting a novel. I just woke up one day and felt like writing. And for the next three months. I could do nothing but write. In the trains and bus, all I did was write. It's kind of a cathartic experience. About the application I developed. Drumjam. It's music for everyone. It is to make music easy for everybody.

So do you look forward to give music to Bollywood sometime?

It is always nice to record for films, but I don't aim to become a film composer. For me, my music is what I make it. Maybe I am overprotective about my work. I have worked so closely with Craig Armstrong or David Arnold and other such great composers for films, whose works are continuously being edited. I wouldn't want that. My focus is more on experimentation and

collaborations.

Sutapa Singha

Peta Lockett in Kelkata; (also above)



Sekanta



SUKBYB





#### LAKSHMI GOVINDRAJAN JAVERI

THE ASIAN AGE.

His heart beats for India. And so do his hands formensely talented talented English percussionist Pete Lockett is back in Mumbai and will once again drains up trenzied applause as he takes to the atage tonight.

From the kanjins and mridangam to the djembe and tailor. Pete plays percussion instruments from all over the world and believes his musical educais far from over. For starters, I was all of 19 when I was introduced to the world of drums. By prodigy standards, that was pretry late. It was a chance advertisement from a drumming class that got me hooked," says Pete. However, Pete lost no time in acquiring techniques and knowledge of percussion instruments from a plethora of cultures across con-linents. Chance has played a major role in shaping his career, and the direction it has taken ever since be embarked on this jurgacy of rhythm. "In the sis, there was a big cul-

"In the sio, there was a big cultural festival taking place in.
London. On one of those nights
was a concert featuring Ustad
Ali Akhor Khan and Ustad Zakir
Hussain. You can say that I fell
is love with the table that night
is love with the table that night
and it has been a major part of
and it has been a major part of
the percussion. romance ever
the table took him through a
to the most about indus visit
to the table took him through a

munical quest around India cubtures that included learning the mrkfampan, kanjim and ghetom. relating to Carnatte music and dholak neal and histogra thoi from the North,

From traditional Curnatic and Hindustani music to traditional Japanese talke dramming. Pete has mastered and blended rhythm from around the world, One of his higgest triumphs has been performing a fundamentalnouveau, combemponary

setop. "Our personal! ties are a sum of all our experiences. I think of moste in myself as a strictly the don't think of classical musician. I worked myself as a am also interested One some way. myself as a strictly classiin electronic sounds cal mosician. I am also interest ed in electronic sounds. My musou PARTIE LOCALITY

Influences. As long cultural integrity of the instru-ment, then playing a traditional instrument in a contemporary way does not feel like a forced athempt. You have to inchestage

is a result of all my

instruments, of the North and the South have to many things In common, see they are unferrot, it is marriageing last how fiverse that wentline are it. you know that in a simily con-ducted some time back, it was shown that there are more drums in India thop in any sobot country in the world. 'Ye has us that each state in the executes. has in own sound, own wood to make instruments and own our ly traditional instrument in a loop that dictate when and how 18 N. Yangsi,

Peter Nam collaborated to seem dille to knick y nob ! Number of Street,

WOODE. State of Lines SPORT MAN

Spinison. Wittenhouse

#### BA ROSSIA FINDING IN EVERY

Your American

Will be built A service of the second of the street has really no an an east SANSON WARRY Marie De Company Day production photo when the star of the sail The principle of the late of t

good to assessment to tight all remains to approximate Indicates parties. The Species THE WHOLES WITH SERVICE



No Ches





CITY EXPRESS



# Lifestyle 5

# Rain pellets and percussion legends

Organised by Jus Drums -School of Percussion, this concert 'Jus Fusion' was held ahead of the school's annual student showcase concert

student showcase concert dripping wet from an even ing thower (courteny mother nature's generously) – 3r a funny coencidence that the first manical piece on arrival in titled Chemial Raise. And this was a fosion concert, quite the opposite of what one is used to hearing at Variation to the form of resounding drem rhythms led by drum exponent Murali Krishman of Jus Drums – School of Percussion and a snarry electric guitar added a whole new flavour to the soundscape. It was flavour to the soundscape. It was showed a valenticinum, despite the wet seather. And this wass't surprising considering the supportant sources for an unsbrella and a soft ridge home, this sudience couldn't be happier. It was raising musch legends. When Murali aka Drums When Murali warned as to 'expect fireworks," he certainly wasn't kidding Ilis mentor, but Unsyalparant Kowansans. While all of Chemial scuried for an unsbrella and a soft ride home, this sudience couldn't be happier. It was raising musch legends. When Murali warned as to 'expect fireworks," he certainly wasn't kidding Ilis mentor, Drums and a supplement of the control of the contr







Half an hour into their drums and personion per-formance, the show is packed

cant towards the back. Mo-rall Krishnan and his stu-dents, dressed in red tees, began with renditions of li-liayaraja hits like Partham Padhu Kasilei, Kantrul Kon-jam from Northane pen pos-consistent and Nortu Bisthe Montrum from Pathips Macoun, bo set the tone for

when the young drum stu-dents showed their provens at playing along to ad jingles as well — everything from

to old classics like washing powder Nirma and Leo's cof-fee — brought the audience to life. After all the music, it was

Affect all the missic, it was time for Arona Sairam and Profe Lackett to be invited on the stage by Murali and they presented assaults to the sta-dents of Jass draum such as the Steve Smith award for most observed draumer and for the stage of the stage of the most observed draumer and for the stage of the stage of the format of the stage of the format of the stage of the format of the stage of stage s



# 'Having a musical dialogue is exciting'

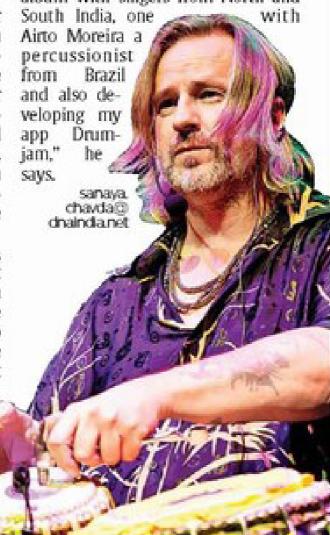
### Multi-percussionist Pete Lockett who's currently on his India tour talks on collaborations and his love for the country

#### Sanaya Chavda

hile mastering a single musical instrument is a task in itself, Pete Lockett can play almost every kind of percussion - from the Indian tabla and mridangam to the Japanese taiko, African djembe, Latin congas and much more. The musician, who performed at blueFROG last evening, recently launched his album Made in Calcutta in which he's collaborated with Indian artistes, "It was really exciting working with Pandit Shankar Ghosh as I have worked with his son Bikram earlier. I just ended up spending much time in Kolkata and before we knew it, we were piecing together the concept and recording for the alburn," says Pete, who has also worked with sarod player Prattyush Banerjee. "They're all great masters in their own right. Being able to have a musical dialogue with them is very exciting," he adds.

Though he makes playing look easy, before taking on each new instrument he spends much time researching on the culture behind it. "It is a massive challenge. Sometimes it can be hard to master and understand each technique without much time and it's important to reflect the integrity of the culture," he says explaining, "I think Indian rhythm is like the holy grail." Though Pete hails from London whose multicultural influences inspire his work, he says there was something right

from the beginning that attracted him to India. "I can't put my finger on it but it's an altogether intriguing country — very complex whether it's the food, people or culture. I've grown up admiring Ustad Zakir Hussain and Ali Akbar Khan playing, my wife is also half-Indian and lately I found out my grandmother was born in Chennai..." Recently voted amongst the Top Percussionist 2013 by readers of Modern Drummer, Pete still feels he has far to go. "I've lots of new projects — an album with singers from North and





#### LAKSHMI GOVINDRAJAN JAYERI

THE ASIAN AGE

His heart beats for India. And so do his hands. Immensely talented English percussionist Pete Lockett is tack in Mumbai and will once again drum up free ried applainse as he takes to the stage tonight.

From the kantira and mridangam to the djembe and talko, Pete plays percussion instruments from all over the world and believes his musical education is far from over. "For starters, I was all of 19 when I was introduced to the world of drums. By prodigy standards, that was pretty late. It was a chance advertisement from a drumming class that got me hooked," says Pete. However, Pete lost no time in acquiring techniques and knowledge of percussion instruments from a plethors of cultures across con-tinents. Chance has played a major role in shaping his career, and the direction it has taken ever since he embarked on this journey of rhythm.

"In the 80s, there was a big cul-tural festival taking place in London. On one of those nights was a concert featuring Ustad Ali Akber Khan and Ustad Zokir Hussain. You can say that I fell love with the table that night and it has been a major part of my percussion remance ever since," he laughs. His devotion to the tabla took him through a

musical quest around India cultures that included learning the mridangam, kanjira and ghatam relating to Carnatic music and dbolsk, need and bhanges sholl from the North.

From traditional Carnatic and Hindustani music to traditional Japanese talko drumming, Pete has mastered and blended rbythm from around the world. One of his biggest triumphs has been performing a fundamental-ly traditional instrument in a nouveau, contemporary setup. "Our personali-

ties are a sum of all our experiences. I think of music in the same way. I I don't think of with some of the myself as a strictly classical musician, I don't think of myself as a strictly classiam also interested in electronic sounds cal musician. I am also interest-ed in electronic sounds. My music PERELOCKETT

is a result of all my cultural integrity of the instru-ment, then playing a traditional lift hat is not exhaust influences. As long as the music reflects the instrument in a contemporary way does not feel like a forced attempt. You have to understand the context of instrument while

understanding your own con-text," he explains. It is this understanding of the context and the discipline involved in learning an instrument that has piqued his attention the most about India's rich

rhythm heritage. He says,

instruments of the North and the South have so many things in common, yet they are so different. It is intriguing just how diverse their tonalities are. Do you know that in a study conducted some time back, it was shown that there are more droms in India than in any other country in the world? I've learnt that each state in the country has its own sound, own wood to make instruments and own cus-toms that dictate when and how It is used."

Pete has collaborated.

world c. 16e music. worked with Björk, Peter Cinterlet District Zakir Hussain, London Philharmonic Orchestra,

Sring. Keating, Rodon Amo

If that is not exhaustive, take one look at the movies he has n credited in: The Incredible Hulk 2. Quantum of Solace, Casino Royale, Die Another Day, City of Angels, Moulin Rouge and Snarch among other movies. He has even collaborated with A.R. Rahman for Sivaji and the theme for the Indian Commonwealth Games. He simply says: "I'm just glad I got to work on such exciting projects.

#### in focus

#### FINDING BEAUTY IN EVERY MOMENT

AGE CORRESPONDENT

When Vengsarkar domning the role of a pho tographer, he is busy juggling his roles as an ind pendent architect and interior designer. A grad-uate from Domus trafe from Domus Academy in Milan, it was here that he got a chance to interact and learn from professional photographers. Earlier this year, Nakul decided to explore the photographer in him. These collections titled Pause, will be showcased with the city of Mumbai as his central theme. Nakul says, "A comera



helps you retrieve a hundredth of a second from the maelatrom that we call everyday life. Pause is my way of expressing that we stop and embrace the moment. He adds, "Every second, there is so much beauty that goes by unnoticed and unappreciated. As an artist, I am drawn to photography as a medium to capture and showcase the 'paused' moments from the streets of our vibrant-city of Mumbal."

On August 7, At Cheval Bar & Restaurant , Next to Liv. 145 M.G. Road, Kala Ghoda



ourbs m sub-

30556

Nadu Generation and Distribution Corporation severe power supply immediately, when strong winds prevail.

#### Woman electrocuted

In Injambakkam, on Thursday, a 38-year-old stepped outside her house in Bethiel Napar and into the water. She suffered an electric shock and died on the spec.

(With inputs from Serena Josephine M., K. Munikandan and Petice Peter)



Water stagnation slowed traffic flow on various stretches, including Basin Bridge and Kamarajar Salai, causing immense hardship to pedestrians. (Top left) a view of the Perambur subway which, inundated with rainwater mixed with sewage, has been reodered unusable for two wheelers — PHOTOS K.V. SRINIVASAN, V. GANESAN, R. SHIVAJI RAO, B.S. KUMAN, B. JOTHI RAMALINGAN, PTI.

# THE TH

a busy bus route, the footpaths, sestruction material, autorickrestruction is worsened by dusteffow despite regular clearance, erior citizens to walk on this arked vehicles, while avoiding



Prithispaldcam about a month back, ifter the existing road was dug up, en placed in the middle of road and destroyed. There is a huge gup e of each residence. Complaints to uits.

### Bond percussionist, desi links

Asha Sridhar

CHEMAI: When Pete Lockett, calls himself a 'multi-percussionist' he is being a rad modest.

He can play more than 20 percussion instruments, apart from those he customises and makes on his own. And until the age of 19, he says, he did not even really listen to music.

Today he is 50, and has worked with everyone from Ustad Zakir Hussian and A.R. Rahman to The Verve, and has also contributed to films such as 'Moulin Rouge' and

On the eve of his performance at a fusion concert in the city, the award-winning percussionist from London talks about how he recently discovered that his grandmother wad born in Chennai, how he is more excited about collaborating with Umayalpuram K. Sivaraman on Saturday than he was about being part of James Bond moving the coundtracks and his many visits to what he calls the "Barcelona of India".

When he was 19, he once walked past a drum shop where there was an advertise-



OF AND FOR MUSIC Pete Lockett is in the city to perform at a fusion concert - PHOTO R. SHIYAJI RAD

ment offering drumming lessons for five pounds. "And, that changed my life," recalls Pete. His interest in drumming led to an interest in percussion across cultures.

He then stumbled upon a concert by the late Ustad Ali Akhar Khan and Zakir Hussain. "It must be 20 years ago now. I was playing in rock bands in London at that time, and it just amazed me. It led to my pursuing a study, initially just to complement my drumming. But I got absorbed in the whole thing," he says.

"I learnt mridangam and natuvangam from Karaikudi Krishnamurthy," he says. He even did his Arangetram. His involvement with Indian music and artistes has only grown deeper over the years. He can play everything from the Japanese Taiko to the Nigerian Udu, but, the most difficult rhythmic music technically for him, he says, is Indian classical music.

"That's why I think there aren't so many collaborations between Western and Indian musicians because you cannot just come and sit with an Indian musician. You need to know 'x' amount of the vocabulary," he says.

He is in the country also to launch an album featuring Pandit Shankar Ghosh in Kolkata. In between his collaborations, solo performances

and studio recordings, be has managed to write an 80,000word sci-fi novel. He has also come up with an iphone and ipad app called 'Drumjam'.

Though technology has made it easier for artistes from around the world to connect easily, he says it has also enabled people to record from home with their laptop with really good results, making it harder for studio musicians to survive.

But Pete has his hands full. "Ah, there are a lot of projects," he says. "There is one with Bikram Ghosh, another with drummer Greg Ellis from Los Angeles, the dumru festival in Pune, among other things."

On Saturday, he says, he'll most probably play the bongos. Ask him about the city, and rava dosa, Marina Beach and the fishing areas are on top of his mind.

He says his wife is half-Indian too. For him, it seems like "the Indian connection never ends".

For free passes to Saturday's show, call: 7708936328. The concert will also feature Neyveli S. Radhakrishnan, KV Ramanujam and Madurai B. Sundar, among others.

# Keeping them engaged with the beat

CHENNAL There were djun djuns and the double violin. flute and the ghatam, mri-

Together, these diverse instruments - more than eight of them - and a vocalist showed, not only how such versatile instruments can have an engaging conversation, but also create spellbinding music for close

to three hours. Saturday's 'Jus Fusion' concert's first ensemble performance 'Welcome performance home' opened like dawn. slow, meditative, and hopeful, before building up tempo and setting the mood for the rest of the concert. This was followed by 'Mookambika' in the raga 'Jog'.

And then came, 'Chennai ram' recreating, inside the auditorium, the sound of rain on the city roads. The resonant piece captured moltiple emotions and uncertainty associated with rain. These pieces, said, percossionist Murali Krishnan of Jus Drums, had been ly for the evening. In Chen-nal, when it rains, it pours.



Mrigangam maestro Umaya'puram K. Sivaraman and celebrated percussionist Pete Lockett (right) performed at Saturday's 'Jus Fusion' concert - PHOTOS R. RAVINDRAH

this in the piece," he said.

Umayalpuram K. Sivaraman's performance was perhaps the most anticipated. He kept the audience engrossed with his solo performance in Thisra Janthi Ekathalam, "I wish to tell you that art is ageless. Few years back one of my sishyas was 66 when he came to me, and 72 when he did his arangetram," he interjected, before doing a spontaneous collaboration

The lights then went off.

ist Pete Lockett owned the stage with instruments such bek and floortom among others. He also performed which he said is "going to coplace hip-hop". Pete and Murali then burst out into a tion on a cajon. Umayalpuram K. Sivacaman also collaborated with all the ar-

in which Murali had put to-

grew up listening to in i colony, and Walling in dream were the other p

The concert presented L.K. Foundation feature



Parinda.

inda. Insiders say the



Srikanta



Sukalyan and Anindita



Arjun & Nilsanjana



# Marching to a different beat

ulti-percussionist. That's how I like to be known. I really have no count of how many instruments I can play," said Pete Lockett. But play he did to a spellbound audience at a lounge restaurant in the city on Saturday. The renowned percussionist and Hollywood recording artiste Pete Lockett was in town to launch the album, Made in Kolkatn, in collaboration with tabla massivo Pt Shankar Ghosh. The multi-talented man set the stage ablaze with his rhythmic compositions and left the audience gaping. He played instruments such as the African bongo and djembe, the Middle-eastern tarabaka and our very own kanjira and

tabla. The performance was praised by one and all present cheering Pete with hoots, whistles and calls like "Joy Pete" Among those present were Srikanta Acharya. Arindam Sil. Richa Sharma. Anindita Sarbadhicari and many others. Bickram Ghosh made a fashionably late entry looking sunve in his trademark waint coat. Of course what followed was an impromptu jam session between the two percussionists at the audiences' behest. And the best part? Bickram, Pete and Pt Shankar Ghosh trying to match mals with their names.

Sutapa Singha

Sudarshan, Anshuman, Anindita, Supratim & Richa

Proct. After eight years, Arindam Sil will be seen in a negative rose in Joydeep Mukherjee's film, Agust. "I play a comupt prison minister. Negative roles give me a high, as it lets an actor show his skills. Richima Ghosh plays my daughter in this film," said Arindam.



### DAZZLING BEAUTIES



With Pulas around the corner, models Shubhomita

ourbs

While

Nada Generation and Distribution Corporation severe power supply immediately, when strong winds prevail.

#### Woman electrocuted

In Injumbukkam, on Thursday, a 38-year-old stepped outside her house in Bethel Napar and into the water. She suffered an electric shock and died on the spect.

(With inputs from Serena Josephine M., K. Munikandan and Petice Peter)



Water stagnation slowed traffic flow on various stretches, including Basin Bridge and Kamarajar Salai, causing immense hardship to pedestrians. (Top left) a view of the Perambur subway which, inundated with rainwater mixed with sewage, has been rendered unusable for two wheelers – PHOTOS X.V. SENIVASAN, V. GANESAN, R. SHIVAJI RAD, S.S. KUMAR, B. JOHN RAMALINGAM, PTI

# INC IN

a busy bus route, the flootpaths, sestruction material, autorickte situation is worsened by dustriflow despite regular clearance, enor citizens to walk on this arked vehicles, while avoiding



Prithippaldiam about a month back, ifter the existing road was dug up, en placed in the middle of road and destroyed. There is a huge gap, e of each residence. Complaints to with.

## Bond percussionist, desi links

Asha Sridhar

CHENRAL When Pete Lockett, calls himself a 'multi-percussionist' he is being a tad modest.

He can play more than 20 percussion instruments, apart from those he customises and makes on his own. And until the age of 19, he says, he did not even really listen to music.

Today he is 50, and has worked with everyone from Ustad Zakir Hussian and A.R. Rahman to The Verve, and has also contributed to films such as 'Moulin Rouge' and

On the eve of his performance at a fusion concert in the city, the award-winning percussionist from London talks about how he recently discovered that his grandmother wad born in Chennai, how he is more excited about collaborating with Umayapuram K. Sivaraman on Saturday than he was about being part of James Bond moving the collaboration of the calls the "Barcelona of India".

When he was 19, he once walked past a drum shop where there was an advertise-



OF AND FOR MUSIC Pete Lockett is in the city to perform at a fusion concert - PHOTO R. SHEVAJERAD

ment offering drumming lessons for five pounds. "And, that changed my life," recalls Pete. His interest in drumming led to an interest in percussion across cultures.

He then stumbled upon a concert by the late Ustad Ali Akbar Khan and Zakir Hussain. "It must be 20 years ago now. I was playing in rock hands in London at that time, and it just amazed me. It led to my pursuing a study, initially just to complement my drumming. But I got absorbed in the whole thing," he says.

"I learnt mridangam and natuvangam from Karaikudi Krishnamurthy," he says. He even did his Arangetram. His involvement with Indian music and artistes has only grown deeper over the years. He can play everything from the Japanese Taiko to the Nigerian Udu, but, the most difficult rhythmic music technically for him, be says, is Indian classical music.

"That's why I think there aren't so many collaborations between Western and Indian musicians because you cannot just come and sit with an Indian musician. You need to know 'x' amount of the vocabulary," he says.

He is in the country also to launch an album featuring Pandit Shankar Ghosh in Kolkata. In between his collaborations, solo performances

and studio recordings, he has managed to write an 80,000word sci-fi novel. He has also come up with an lphone and ipad app called 'Drumjam'.

Though technology has made it easier for artistes from around the world to connect easily, he says it has also enabled people to record from home with their laptop with really good results, making it harder for studio musicians to survive.

But Pete has his hands full.

"Ah, there are a lot of projects," he says. "There is one with Bikram Ghosh, another with drummer Greg Ellis from Los Angeles, the dumru festival in Pune, among other things."

On Saturday, he says, he'll most probably play the bongos. Ask him about the city, and rava dosa, Marina Beach and the fishing areas are on top of his mind.

He says his wife is half-Indian too. For him, it seems like "the Indian connection never ends".

For free passes to Saturday's show, call: 7708936328. The concert will also feature Neyveli S. Radhakrishnan, KV Ramanujam and Madurai B. Sundar, among others.

E

# Keeping them engaged with the beat

Staff Reporter

CHENNAL There were djun djuns and the double violin, flute and the ghatam, mridangam and the bass.

Together, these diverse instruments — more than eight of them — and a vocalist showed, not only how such versatile instruments can have an engaging conversation, but also create spellbinding music for close

to three hours.
Saturday's 'Jus Fusion' concert's first ensemble performance 'Welcome home' opened like dawn, slow, meditative, and hopeful, before building up tempo and setting the mood for the rest of the concert. This was followed by 'Mookambika' in the raga 'Jog'.

And then came, Chennal rain recreating, inside the auditorium, the sound of rain on the city roads. The resonant piece captured multiple emotions and uncertainty associated with rain. These pieces, said, percussionist Murali Krishnan of Jus Drums, had been composed by him exclusively for the evening. In Chennal when it rains, it pours. The rains are so unpredictable. I have tried to reflect



Mridangam maestro Umayalpuram K. Sivaraman and celebrated percussionist Pete Lockett tright) performed at Saturday's 'Jus Fusion' concert – PHOTOS: R. RAVINORAN

this in the piece," he said.

Mridangam maestro Umayalpurum K. Sivara-man's performance was perhaps the most anticipated. He kept the audience engrossed with his solo performance in Thisra Janthi Ekathalam. Twish to tell you that art is agrices. Few years back one of my sishyas was 66 when he came to me, and 72 when he did his arangetram, he interjected, before doing a spontaneous collaboration with his student Murali in An tholory.

The lights then went off.

and celebrated percussionint Pete Lockett owned the
stage with instruments such
as djembe, khanjira, doumbek and floortom among
others. He also performed
an Arabic-African mix
which he said is "going to
roplace hip-hop". Pete and
Mural then burst out into a
perfectly-synced collaboration on a cajon. Umayalpuram K. Sivaraman also
collaborated with all the artistes for the piece 'Out in
the wild', which had influences of folk mosts.

in which Murali had put to-

gether all the sounds I grew up listening to in the colony, and Walking in 0 dream were the other paes performed at the show

The concert presented L.K. Foundation feature Nevell S. Redhahruhan the double violin, KV & manujam on the flute L. Subraminiam on the stam, Madural B. Sanial the meidangam, A.S. As on the gotter, Keith Poon the bass, Varup list rishnan on the vicas a Murali Krishnan on dirums and personation

MASHIN Ameri ed wei LLS, h two ye pally d pells c