

PRESENTS



Global Drum Project

Mickey Hart, percussion & vocals
Zakir Hussain, percussion & vocals
Sikiru Adepoju, talking drum
Giovanni Hidalgo, Latin percussion

A World Stage Event

Wednesday, October 8, 2008 • 8 pm
 Jackson Hall, Mondavi Center, UC Davis

There will be one intermission.

The artists and your fellow audience members appreciate silence during the performance. Please be sure that you have switched off cellular phones, watch alarms, and pager signals. Videotaping, photographing, and audio recording are strictly forbidden. Violators are subject to removal.

The Global Drum Project Tour brings Mickey Hart, Zakir Hussain, Sikiru Adepoju, and Giovanni Hidalgo together again in a reunion sparked by the 15th anniversary of the ground-breaking album *Planet Drum*. Released in 1991 on Rykodisc, it earned the first Grammy Award in the World Music category. The tour is the group's first in almost a decade. It also marks the resumption of an artistic relationship—between Mickey Hart and Zakir Hussain—that goes back to the late 1960s.

For Hart, this reunion is an opportunity to take *Planet Drum* into new places. “This is a deep drumming groove. We’re taking the archaic rhythm worlds into outer space. *Planet Drum* explores rhythm and noise...it’s a sound yoga of processed acoustic percussion headed straight for the trance zone that becomes a dance of ancient and modern worlds. Deep drumming is a skeleton key into these realms.”

In 1968, Mickey Hart was the percussionist for the Grateful Dead. Ever curious, he met Hussain’s father, Allah Rakha (Ravi Shankar’s tabla player), and became his part-time student, bringing Indian percussion ideas to rock and roll. It was a seminal encounter. In the 1970s, Allah Rakha gave Hart what he called his greatest gift—his son, Zakir Hussain, who would succeed his father (Allah Rakha died in 2000) as the world’s preeminent tabla player.

Hart and Hussain’s musical relationship first emerged into the public eye in 1976 with the Diga Rhythm Band, a collaboration of percussionists (most of whom were students at the Ali Akbar Khan School of Music) that was, according to Hart, an American version of a *gamelan*. After opening for a Jefferson Starship concert at San

Francisco’s famed Winterland, they recorded *Diga*, which included “Happiness is Drumming,” which evolved into Hart’s “Fire on the Mountain,” a staple for the Dead, Other Ones, and Planet Drum.

Later in the 1970s, Hart organized the Rhythm Devils, a percussion group that included his fellow Grateful Dead drummer Bill Kreutzmann and Michael Hinton, among others, to record the percussion sound track to Francis Ford Coppola’s *Apocalypse Now*. In the early 1980s, Hart collaborated with Airtto Moreira and Flora Purim on *Dafos*. By then, he’d begun an in-depth investigation into the socio-cultural history of percussion, which resulted in two books—a memoir, *Drumming at the Edge of Magic*, and a pictorial history, *Planet Drum*. Alongside the books came the CD, and perhaps the greatest summit meeting of percussionists the world has ever known. All of them were legendary.

The elder was the late Babatunde Olatunji (*Drums of Passion*) from Nigeria, the man who introduced African drumming into popular American sensibilities. Also from Nigeria was his protégé and aesthetic heir, Sikiru Adepoju (whose specialty is the talking drum). From Brazil came Airtto Moreira and Flora Purim, of Miles Davis’ *Bitches Brew* fame. One of the great Latin percussionists of all time, Giovanni Hidalgo, brought in the flavor of Puerto Rico and the Caribbean. Finally, Zakir Hussain (and his associate T.H. “Vikku” Vinayakram) blended in the magical sounds of classical India.

The CD was a critical and popular smash, as were the book and the tour. And now, 17 years later, with all of the four—Hart, Hussain, Adepoju, and Hidalgo—at the height of their creative powers, it’s time to invoke the percussion gods again.