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Jesse on stage.

Katherine Vega

Here's Why Jesse Pangburn Doesn't Always Want Real Drums

HENRI BENARD | OCTOBER 13, 2017 | 7:00AM

25 *In Pound For The Sound*, Phoenix New Times gets technical with local musicians about what gear they use to create their signature style.

MRCH drummer Jesse Pangburn brings more than a beat. Besides having an impeccable meter and the chops to make it flashy right when a song needs it, he's also big on DIY. Pangburn did a lot of

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Pangburn was born in Englewood, Colorado, and his family moved to Phoenix when he was 3. At age 8, he started playing drums, taking lessons through a random friend of his dad's for the duration of his youth. He later moved to Prescott, and was playing in a heavy metal band before meeting his wife, Mickey. The couple moved back to metro Phoenix, where he attended **Mesa Community College's Jazz Program** and studied under **Dom Moio** for a two-year stint.



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After that, Jesse and Mickey formed the now-defunct **The Prowling Kind**, which was part of the Phoenix scene for several years. However, in 2015 they decided to move forward as a duo and formed MRCH. The drummer expanded his arsenal and got into things like **Abelton**, programming, sequencing, layering, and performing live with drum triggers on his acoustic drums. It really was an evolution in his playing, and the duo's songwriting.

MRCH will celebrate the release of their debut full-length LP, *Reactions*, on Saturday, October 14, at **Valley Bar**. The party will feature support from **Hex Marrow**, **DJ Mitch Freedom**, and A Claire Slattery. *New Times* was able to squeeze some words in about how Jesse makes his drum sounds, recording drums, and the band's upcoming show.





Jesse's setup.

Jesse Pangburn

***New Times:* What's the secret weapon of your sound? And how did that help you find your "signature" tone?**

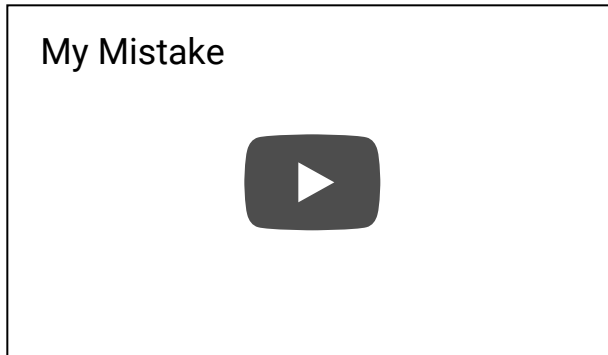
Jesse Pangburn: As far as a secret weapon, I think it'd have to be my **Roland RT-30** triggers. They're what allow me to play an acoustic kit live, but have all my crazy samples. I think they helped me find my sound out of necessity. With MRCH, the drums had to sound different than anything I'd played before. With all the electronic elements becoming part of the band's sound, I wanted the drums to reflect that.

What's your favorite piece of gear in your collection and why?

My favorite piece of gear beside my actual drum kit, which for all the drummers out there is a **Sonor Silver Sparkle Bop** kit, would have to be Ableton Live. I know many people look down on bands for incorporating computers into their setups, but for MRCH, it has given us a whole different voice to write with.

Any special pieces of gear acquired over the years? Any

I have a hand-hammered **Wuhan** 20-inch ride that was one of those things where I bought it online not knowing what to expect. But it arrived and quickly turned out to be my favorite cymbal.



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Just listened to your new single "My Mistake" off of your upcoming LP, *Reactions*. Awesome track, love the

vibe. You had said you programmed all the drums for this track, and moved away from purely acoustic drums. How did you go about sequencing the song?

As we started writing "My Mistake," Mickey first dropped in a small drum loop to write over. I took the idea of the drum loop and translated into how I'd play it live. Then I picked all new samples,

making them all we got a sound we liked.

You also said that you record acoustic drums and manipulate them in MRCH songs. Can you please elaborate on your process?

We did this a lot with our last EP. I tracked all of the drums live, simultaneously with triggered sounds. In some cases we subbed the purely electronic sounds in for the acoustic.

MRCH is releasing *Reactions* this Saturday, October 14 at Valley Bar. Any words you wish to share with fans about your upcoming performance?

It's gonna be fun. It's gonna be loud. It's our first time headlining, so if you haven't made it to a MRCH show, or if it's been a while, you should come out!

MRCH is performing at Valley Bar on Saturday, October 14, at Valley Bar. Doors open at 7:30 p.m. Showtime is 8.

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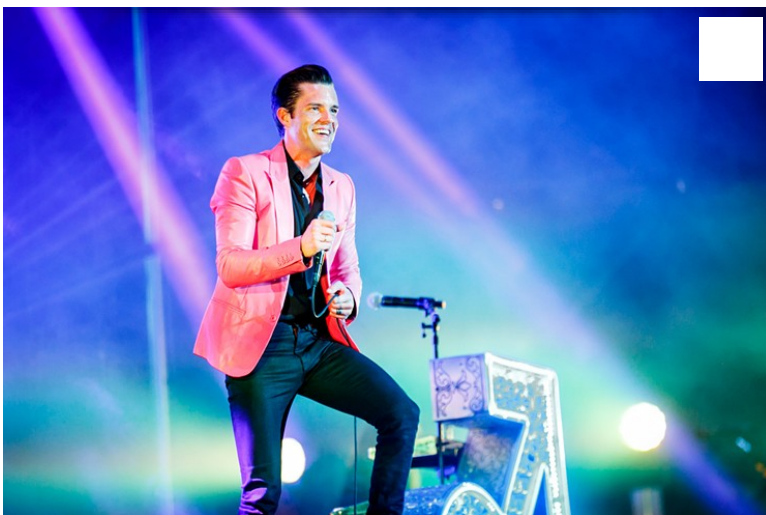
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The Killers closed out Saturday night at the 2017 Lost Lake Festival.

Melissa Fossum

The Killers Slayed Saturday Night at Lost Lake Festival

ASHLEY NAFTULE | OCTOBER 22, 2017 | 8:45AM

“Who can top that shit?”

Black Thought, M.C. for The Roots, shouts that as his bandmates wrap up their last song. Looming over the rest of the band on a riser, Questlove attacks his drums with a whirling dexterity that seems

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step away from his kit and reveal a second pair of arms, like he was a Hindu god or Goro from *Mortal Kombat*.

The Roots played a killer set, topping off a stellar Saturday for the inaugural Lost Lake Festival. There were already quite a few highlights: Early sets by Carla Morrison and Kongos won crowds over with strong performance chops. Enthusiastic audiences were a constant throughout the day. Huey Lewis killed.

This has been a year chock-full of horrors, wonders, and sheer strangeness. But few sights have hit that trifecta of horror/wonder/strange harder than millennials twerking themselves into a frenzy over “The Power Of Love.”

Even with all the fun shows I had seen earlier in the day, I couldn't begrudge Black Thought for his cockiness. Honestly, who could top that shit?

The Killers, that's who.

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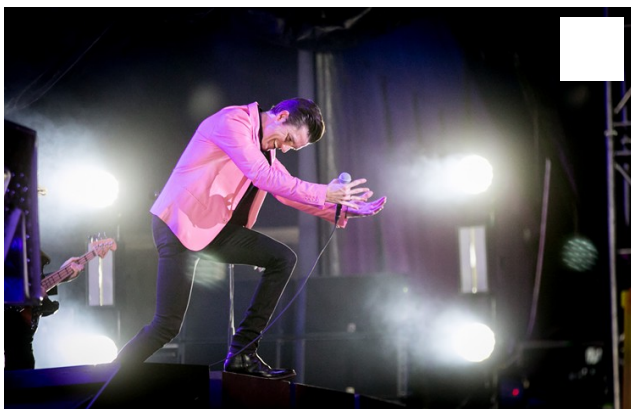
Underestimate the live power of The Killers at your own peril. They're a formidable group. Taking the stage as lasers criss-crossed the sky, the band opened the show with an explosion of pink confetti raining down on the crowd.

Wearing a pink jacket that matched the color of the confetti, Brandon Flowers sang "The Man" as the rest of the Killers, dressed in black, rocked out behind him. As a recorded song, "The Man" does nothing for me. Live, though, it crushes. It's the kind of rock 'n' roll self-mythologizing that most modern bands wouldn't be caught dead trying to pull off.

That's the beauty of The Killers; they're try-hard geeks in the best possible sense.

It's strange to think that, of all the bands that emerged in the new millennium during the "rock is back!" revival, that The Killers dwarfed the rest. The Strokes, Yeah Yeah Yeahs, and Interpol were critical darlings, but none of them have penetrated pop culture to the degree The Killers have. *Time Out*

record. Your 40-something uncle probably doesn't know the words to "New York City Cops," but he could probably sing along to "Somebody Told Me" after a couple beers.



The Killers closed out Saturday night at the 2017 Lost Lake Festival.

Melissa Fossum

A big part of The Killers' appeal is their earnestness. After all, you can't write a song like "When You Were Young" with an ounce of irony in your body. The band's songs are full of Americana clichés (your Daddy's car, getting out of two-star towns, the open road) that resonate because there's something in them we can all relate to. Give the dapper devils their due: They figured out you could take John Cougar Mellencamp, give him a Duran Duran paint job, and that combo would give you a license to print money.

weird-ass, baffling lyrics. Is there another rock singer working today who can get away with bizarre lines like “Are we human / Or are we dancer?” or “I’ve got soul / But I’m not a soldier” as well as Flowers can? A good portion of Killers lyrics read like mistranslated fortune cookies. It’s the kind of stuff that shouldn’t inspire people to sing along and yet somehow it does.

The crowd’s rapturous response floored me. People sang along to almost every single song – “Spaceman,” “Human,” “Smile Like You Mean It.” It was one crowd-pleaser after another. The band showed a talent for the artful tease. “When You Were Young” surfaced early on in the set as a slow, stripped-down version before seguing into a different song entirely.



The Killers closed out Saturday night at the 2017 Lost Lake Festival.

too. Even though Flowers *waaay* oversold “Run For Cover” by asking the crowd, “Are you ready to hear your new favorite song? Because we have it right here.”

The Killers closed their set with another burst of confetti (white this time) and “All These Things That I've Done.” They came back to finish off the evening with a three-song encore: “This Is Your Life,” “When You Were Young,” and “Mr. Brightside.”

Of course it would end with that song. It's the one that *everybody* was waiting to hear. The song that elevated The Killers into the upper echelon of pop. It's our generation's “Bohemian Rhapsody,” our “Stairway to Heaven,” our “I Want To Hold Your Hand” – play it at any party, karaoke night, or road trip and somebody will lose their mind over it. An entire field of people at Steele Indian School Park opened up their eager eyes and shouted that they were Mr. Brightside.

That's how you top that shit.

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The Crowd: A vast herd of ecstatic Killers fans, packed shoulder-to-shoulder. Lots of flower crowns, unicorn suits, and dudes wearing sunglasses after dark. There was also a gentleman wearing a tie-dye shirt that said “Magical Motherfucker” on it. I didn't have the presence of mind to ask him to cast a spell for me. Maybe a floating enchantment so I could've hovered over these teeming throngs.

Overheard: “SIDE! SIDE! BRRRRRSIDE!” One incredibly hammered woman spent the entirety of this set shouting for “Mr. Brightside.” But she was so bombed out of her gourd that she couldn't actually articulate the song title properly. It just came out as blurts of “SIDES!”

Random Notebook Dump: Black Thought should have pointed out that The Roots have The Killers beat in the tuba department. Do The Killers have a goddamn tuba? No, they certainly do not.
Advantage: The Roots.

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