

Rick Powell, Drummer / Percussionist, comes from a land down under. Originally from Dargaville, New Zealand, he made music his passion, following the route of the true professional.

Studying all styles is an absolute must for any well-rounded drummer, and Rick studied them all. Competent in all styles...big band, Jazz, Funk, Jazz Fusion, Pop, Reggae, R&B, Soul, Country, Latin...he perfected his skills at the Drummers Collective Institute; New York, and at Trinity College, London, England, studying Grade 4 percussion. Not to restrict himself to the academic classroom, he studied with a variety of drummers, learning their techniques, improvisational skills, with emphasis on reading. Among them are Ricky Lawson, Peter Erskine, Dave Weckl, Adam Nassbaum, Billy Mintz, Frank Gibson, Jr., to name about half of them.

Perfecting his click-track-like performance...you can pretty much set a metronome to Rick, not the other way around...led him to some great opportunities. He's recorded with a half dozen bands, encompassing Contemporary, Jazz Fusion, Jazz Rock, big band, with artists/bands Brett Annable, Edwina Thorne Electric Band, Modern Times, Queen City Band, and New Zealand Yamaha National Youth Jazz Orchestra. In 1989, he was privileged to record with Ken Pearson Power Band, which won Jazz Album of the Year in 1989.

He's done quite a bit of session work with jingles for radio and television, as well as the semi-regular drummer with "The Tonight Show" band for Television New Zealand. In 1985, he hit the freelance circuit, touring and recording with a series of nightclub bands on Australia's Gold Coast, New South Wales, Queensland and Australian Capital Territory.

Ready for some high seas adventure...and get paid for it, too...he joined P&O Holidays, Australia in 1990 as Musical Director & Drummer for "Fairstar" Cruise Ship. In 1993, he jumped ship to the Princess Cruise Lines as Musical Director and Drummer for such acts as Red Buttons, Jack Jones and top Australian acts.

In 1999, Rick moved to Royal Caribbean International, known for the largest cruise ships on the ocean. He sailed on the "Grandeur," the "Enchantment," and the inaugural season on "Voyager of the Seas," as orchestra drummer, backing such acts as Ben Vereen, Peter Noon, Charo, Scott Record, and Bowzer of Sha Na Na, in addition to all in-house stage shows.

In 2000, Rick moved his sea legs back to hard ground, landing a gig as substitute drummer for "Chicago," Shubert Theater, Broadway; substitute drummer for "Legends In Concert," Atlantic City, New Jersey; also finding his place with society bands for events/functions throughout New York City.

A couple of years later, he moved to Las Vegas, and on his artist roster was Charo, working with her for about two years before becoming her Musical Director for the next five years.

Approximately 2003, he got a call from Edwin Cook to travel to Laughlin, Nevada, and take over for a drummer, finishing out the week-end. It just so happened that Brenda drove to the show from Las Vegas that same evening. Edwin exited the stage, and Brenda called him over to say, "That drummer...(yeah?)...don't lose him! He doesn't miss a THING!" and she proceeded to introduce herself to Rick that night. She didn't hesitate to tell him that he's one of the finest show drummers she'd ever heard/seen and asked permission to call on him in the future. Rick presented his business card and said, "YEAH, man! Give me a call!"

Rick worked with Edwin, traveling to various stages over the next few years...Las Vegas, Mesquite, Nevada; Albuquerque, New Mexico; Flagstaff, Arizona...and when the Australian BeeGees show found its home in Las Vegas in 2011, Rick got the call. At this time he quit traveling as much, making his home mostly with the Aussie BeeGees at the Ex Caliber in the "Thunder Down Under" showroom.

When it came time to do "GRANNY'S GOT A TRAMP STAMP!," Brenda knew immediately that she wanted Rick. It's nothing that can be explained. It just IS. When asked, Rick was eager to jump into the project. As you can hear, Rick kicks some pretty serious funk back beats and easily weaves in and out of the different genres of music styles going on in this tune. This tune written for universal appeal, making the immediate transitions from one style to the next must be clean. RICK...you're a MASTER!