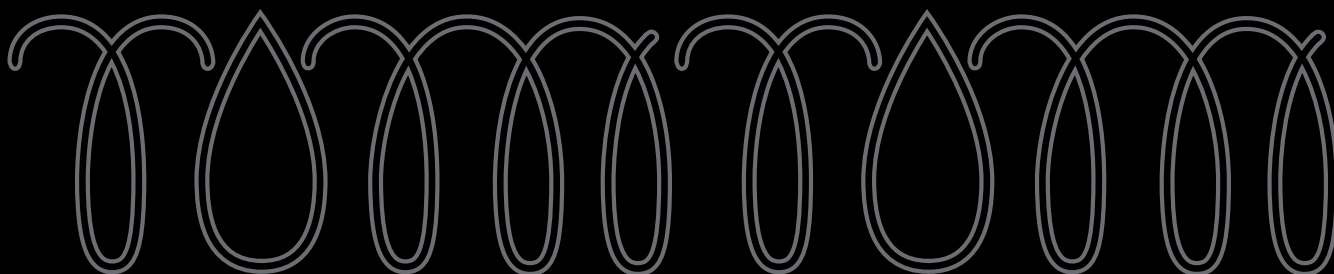

TOM TOM MAGAZINE

A MAGAZINE ABOUT FEMALE DRUMMERS
THE METAL ISSUE



METAL



ISSUE 13 | USD \$6
DISPLAY SPRING 2013



CARYN HAVLIK (METAL EDITOR)

Caryn has been a good friend of ours for a long time now and we have had the opportunity to watch her kill the drums for over seven years. It is an absolute honor to have her imprint all over this issue as she curated most of the drummers you will meet.



ASHLEY SPUNGIN (METAL EDITOR)

Ashley has been challenging us to make a better magazine since this project began. An insane force on the drums and a smart and sharp presence in the music scene made her the perfect fit for guest editor for this issue. She and Caryn as a team could not have made this better.

(SOME)
TOM TOM
STAFF



TEALE FAILLA (FILMMAKER)

Teale has been following us around for a few months now. Not fan style but camera style. Check out her multiple videos for *Tom Tom* on our TV channel. Mostly, she covered our performance at MoMA PS1 but she assures us that we will be seeing a lot more of her. Oh, and she is an award winning pipe band drummer.



ANDREA DAVIS (INTERN)

We met Andrea during an open call for interns and lucked out. A drummer from Boston and a student at Simmons College, Andrea has been helping shape the stories and ideas we spread online. Thank goodness for smarties like her.

TOM TOM SHOUT OUTS

Tom Tom Magazine would not be half as successful as it is without the talents of its incredible contributors, friends and family. Humor us while we take a minute to thank these outstanding people.



MORGAN DOCTOR

Morgan is the incredibly skilled drummer of The Kliks who has been writing tech for us for some time. Bless her dope soul. She is now playing with Sandra Bernhard.

morgandocto.com



CHRISTY GAST

Christy is a long time friend and artist collaborator who has opened her home and her heart to *Tom Tom* in Miami.

christygast.com



KELIE BOWMAN

Kells Bells aka K Bo is a visual artist and a total babe. She reminds us to daydream about waves and seashells and will one day have a regular "Bang the Drummer" column in this mag.

keliebowman.com



JOHN ORTH

J.O. is a phenomenal artist, musician and fan of the editor's original one-woman band More Teeth. Love him and everything he touches. (That is Kelie again to his right.)

holopawmusic.com

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THANK YOU All of you, Teale Failla, Linnea LaMon, Stephanie LaVigne, Candace Hansen, Xavier Lyon Villeneuve, District Drum Company, She Shreds, onlinedrummer.com, sts, HLAG, Gilad "Young Geezy", Itamar (E.B.), Shamai (Summer) Taplin

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CORRECTIONS FROM ISSUE 12

None that we know of! Booyah!

ON THE COVER

FRONT: Graphic by Lauren Stec
BACK: ZZZs by Bex Wade

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WWW.TOMTOMMAG.COM

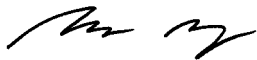


Is it a coincidence that our 13th issue is themed metal?? Nope. Not at all. And if you were wondering how or why we pick these themes I will take this opportunity to explain. The goal of this magazine is to bring us women drummers (and drummers in general) together. What better way to do that than to make new friends? And what better way to make new friends than to go into un-chartered territories and foreign lands, i.e., genres that I am relatively unfamiliar with? I really have never been that into metal or heavy music. Simply a preference thing. But luckily, I have great friends who have been playing metal or heavy music for a long time now and have agreed to guest edit this issue. Life is good.

In the last three months we have launched the second year of the only online contest for female drummers, *Hit Like a Girl*. We do this contest in conjunction with *DRUM Magazine* and TRX Cymbals in an effort to raise awareness of female drummers and to broaden our mission to the music industry as a whole. So far the videos uploaded have been nothing short of insanely inspirational and fun. Drummers from all over the world uploading their videos to show off their skills. Cannot wait to see how the rest of this contest turns out.

Lastly, I just wanted to mention that we have seen female drummers takeover the Superbowl (Cora with Beyonce), the Grammys (Jack White's backing band & Alicia Keys playing the drums herself) and of course, last year's Opening Ceremony at the Olympics hosted by percussionist Evelyn Glennie and having hundreds of other women drummers perform alongside her. Could this all be a coincidence? I don't think so. Let's keep up the good work.

In love and drums,



Mindy Seegal Abovitz
Editor-in-Chief



PHOTO AT MOMA PS1 BY BRAD HECK

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From Our Metal Editors

THERE ARE LOTS OF DIFFERENT WAYS OF DESCRIBING THE MUSIC IN THIS ISSUE AS "METAL," "EXTREME," OR "HEAVY." We (Caryn &

Ashley), the co-editors of this issue, were not trying to redefine "metal" or simply substitute "heavy." It's nearly impossible, since "heavy" and/or "metal" can encompass slow, almost ambient bands like Boris or Earth, who might get labels like "post-rock" or "metal-gaze," and are not exactly shows of speed and flamboyance. Then too, it might also mean the speediest, thrashiest, loudest, gruffest, guttural brutal sounds imaginable. Our bands, Taurus and Mortals, limn the genre boundaries of doom, thrash, stoner, black, and speed metal. The common link is our obsession with music itself.

That's why we are so excited to feature women who have inspired us with their ideas about beat placement, or woven in Brazilian or Indian rhythms, astounded us with their shredding skills, their ability to crush through cymbals, or use drum triggers creatively. We chose drummers who are making jaws drop and heads spin because of their talent and musical choices. These are women from all over the world who may have not been highlighted thus far because they don't embrace the "hot metal chick drummer" look or image and for the simple fact that there seems (to us) to be an incredible LACK of women drummers (and instrumentalists) playing this kind of music.

Because of this under-representation and our love for this music, we are beyond thrilled to be contributing to this vital forum through *Tom Tom Magazine* for people to vent to one another and share experiences, get support and tips and bring this heavy music to people who might not get it—and that it is sometimes an opportunity to be not just "good for a girl," but good.

Love,

Ashley Spungin & Caryn Havlik



ASHLEY SPUNGIN OF PRE & CARYN HAVLIK OF MORTALS

ASHLEY: Caryn, did this happen to you? During the course of putting this issue together, I had this repeated response from some of the drummers I contacted which has been bothering the crap out of me: "I am not good enough to be in this magazine," or "I am not a *real* drummer." Is this a result of the female condition? Do you ever hear dudes down on themselves to the degree that we beat up ourselves?

CARYN: I do it to myself too. I tell myself, "I'm not fast enough, or don't have the best endurance." The thing is, the playing field is never equal going in. So I always feel like I've got to be fancier, better, and somehow more accomplished to make an impression.

ASHLEY: Because you know you are going to be judged right away!

CARYN: I feel like we need to ignore the condition and celebrate the fact that we are all out there, invading, no, co-existing in the bearded/tattooed dude world, capturing attention for not just our femaleness but also, ideally, our competence and good music-making.

ASHLEY: I thought about this while doing these interviews: we are different and are reminded of that fact constantly. Maybe because we both spent time teaching girls at Girls Rock Camp, we can latch on to the key ideas: confidence in yourself and your ability as a musician who happens to identify as female. So, we can use it to our advantage, and celebrate our accomplishments as musicians but that takes a lot of work.

CARYN: I agree. So, you are self-taught? No lessons, ever? **ASHLEY:** I took about three lessons when I was first starting out. I got a percussion teacher at the Hart School of Music to give me some lessons in exchange for free coffee and a date with my mom. Though he didn't know she was my mom at the time. So your dad was a drummer then?

CARYN: Yes. He played bongos while I was growing up. Sang along with the Stones, the Beatles, the Beach Boys—all with headphones on, but bongos blazing. He started kit drumming as his mid-life crisis, though. I actually wound up giving him a lesson to learn AC/DC's "Dirty Deeds." I really treasure that memory—explaining to him how to get the syncopations on the verse parts.

ASHLEY: Nice, so you grew up around percussion? **CARYN:** Oh you betcha. When I asked for drums (I think I was 5), my mom started me with piano lessons instead. Technically a percussion instrument, right?

ASHLEY: Ugh, I started on piano, too. It wasn't until my late teens that I bought my own drum kit.

CARYN: I am so grateful for piano. I think that I have a better concept of pitch and harmony. I got my first kit as a gift when I was 19, and started teaching myself how to beat stuff in time. Everything. Japanese drumming (taiko), big band jazz, Blondie disco stuff and punk rock. I would listen to it all and play along as best I could. **ASHLEY:** My favorite thing about being a self-taught drummer is that there is always more to learn.



HELLO TOM TOM MAGAZINE,

Just wanted to thank you so much for the great interview with Viola Smith and for supporting us female drummers...it's about TIME...get it?

I have made a career being a female drummer, singer, and bandleader and know how hard it can be, especially without role models. Thanks for bridging the gap. I have written articles previously for *Modern Drummer* and was a house writer for *DRUM!* and *Drums Etc.* magazines and love to write and play drums. Being the only woman to not only ever be nominated but to also win, for the first three years, in a row, the Mapleblues Drummer of the Year award, in Canada (best in my country... beating out EVERY man), makes me very proud, knowing how difficult it is out there for female drummers. Keep up the great work and please keep in touch. CONGRATULATIONS ON A FANTASTIC magazine, I am truly blown away.

ALL THE BEST,
MAUREEN BROWN

HEY MINDY,

Recently, I acquired a hard copy of *Tom Tom Magazine* from the production manager at Mississippi Studios (Katherine Paul) in Portland, OR. I was very pleased to see that this bad boy was a hard copy. I believe two or three years ago, an old band mate of mine from Chain and the Gang (Veronica Ortuno) put me on the *Tom Tom* radar. At that time this bad boy was pretty new and was only available online. To hold a physical hard copy of this was pretty amazing. I just wanted to say kudos to you and your hard working staff in slaying to get some print on lady drummers. I imagine the domino affect has set in – hopefully inspiring folks everywhere.

I recall reading my dad's *Modern Drummer Magazine* as a young child, and have attributed that to what has now become my profession (22 years playing). The only chick in that thing EVER was Cindy Blackman. I commend everyone whom has created a resource for kids/girls/boys to go to for inspirational and educational guidance. Your magazine seems to do that. Much kudos to you, keep doing what you do, because it kicks some major a**!

ALWAYS,
FAUSTINE I DRUMMER (THE MALDIVES/ SHELBY EARL)

HI MINDY,

I am sitting in my room at the Ace Hotel in Palm Springs and I just came across a copy of *Tom Tom Magazine* - brilliant! How ON EARTH did you get someone to bankroll a magazine about female drummers! May you publish to eternity!!!

BEST,
MARC WEINGARTEN

HEY MINDY AND ALL AFFILIATED WITH TOM TOM MAGAZINE,

I just wanted to thank you all for your inspirational features, focus, and image of girl drummers. I'll admit that it's more intimidating for me to learn about or see women playing drums, but when I read all of your articles and watch the interviews, I find such satisfaction and energy to bring myself to a better understanding of this mass group of wonderful women that I strive to be just like in my own way. I'm such a huge fan of Amy Farina, and Nico Turner was one of the first ladies that blew me away in my growing awareness of the LA scene when she was performing with VoicesVoices. To see them in their success provides so much hope for me, being a consistent drummer in LA surrounded by all of the intense competition and overwhelming amount of talent that this big city ensues. So thank you.

SINCERELY,
LIA SIMONE BRASWELL (LE BUTCHERETTES)

MINDY,

First of all I just want to thank you for all the kindness that I've gotten from *Tom Tom*. You did a fantastic job on the article, and it's been a pleasure corresponding with you on everything. *Tom Tom* has my full support for many reasons. It's the only creative drummer magazine out there. I'm not kidding. The photos are beautiful. Not cheesy like *Modern Drummer* (not a typo).

And there has been ZERO support for women musicians coming from these male dominated magazines. It's unbelievably disappointing. Those magazines are only about money and sales and the consequence is that they've been missing so many incredible musicians that are flying below their radar. Keep doing what you're doing... keep it real, classy, artistic, and forward thinking and it will go really far. I'm a fan.

LOTS OF LOVE,
CARLA AZAR (AUTOLUX AND JACK WHITE)

THE BEAT AND THE PULSE

BY CARYN HAVLIK



JARKA ČERVEŇÁKOVÁ

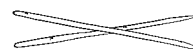


Jarka Červeňáková is a death metal drummer who also works with triggers. She has been playing for over 10 years, is self-taught, and is inspired by Swedish death metal. Jarka acknowledges that getting her blast beat to be an impressive 250 bpm was a challenge. "It's hard work. [Especially] when the whole body hurts. But that feeling when you finally play what you want is great. It takes patience and especially exercise regularly." The manifesto (in English translation) from her other band, The Agony, puts it best: "Do not expect performance in fishnet stockings and skirts. We are primarily musicians and we want the music [to be important], not the outfits and the height of our heels. Oh, we actually don't own any." She does express some frustration that her band, Designed by Death, "like many Czech and Slovak bands in the world, are not much appreciated and known." Hopefully we can help change that. She plays a Mapex Meridian Birch, Anatolian Cymbals with a Paiste China 2002 18" (her darling) and uses a Tama Iron Cobra Chrome double pedal. Her favorite food is a pork schnitzel in potato batter sprinkled with grated cheese. There, you know it all.

bandzone.cz/designedbydeath



CHANNING CONCHO, "CHAN"



The thrash metal onslaught of Suspended is anchored by fearless blasts of speed from Chan, (Channing Concho), who also understands the role that space and silence can play in creating tension, while supporting the tasty guitar riffs from guitarist/vocalist Amanda Castillo, and the understandable, yet intimidating vocals from bassist/vocalist Melynda Montano. Suspended's "grab the bull by the horns music" (Indian Country Today Media) channels the spirit of thrash, rock, and black metal, while Concho's playing is mighty and in control, probably the cause of many a bangover from her breakdowns and her precise double-kick work. Nourished by a diet of Led Zeppelin, Black Sabbath, Gwar, and King Diamond, Concho also listens to non-metal: Sublime, Portishead, and the Beatles. After a successful stint opening for Overkill on a recent show, the thrash metal queens of Albuquerque are currently operating as a two-piece to honor their show commitments while they find a new bass player.

reverbnation.com/suspendedchickz



BLACKOUT

PHOTO BY CARY WHITTIER



Taryn Waldman is the explosive pummeler for the Brooklyn-based self-dubbed “cave-metal” trio, Blackout – a riff – heavy crew serving stoner-sludge metal with nods to Black Sabbath and meat. Taryn’s beating style is a mighty study in loose and sludgy, with slow and heavy-hitting drums driving home the Blackout experience, anchoring an electrical tide of riffs and explosions. She’s a self-taught drummer with a great feel, never adding more to a song than is required to raise hands high giving “devil horns,” or incite crowds to headbang with abandon. Most memorably, she’s a big believer that being animated on stage is a huge plus; “Nobody wants to watch a band playing hard-hitting stoner music [just] stand there like statues.” She plays a three piece Slingerland jazz kit because “less is more.” Watch for Blackout’s upcoming album “We Are Here”, a relentless six song epic banger.

blackout666.bandcamp.com

MASTERBEATER

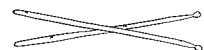


Clearly descendants of the Black Sabbath line, yet still clearly inundated with plenty of the Melvins’ playful hugeness, Mendoza is a pummeling sledgehammer of crushing riffs, massive groove, and explosive release, in the sludge/doom/stoner vein. Evoking all of the best comparisons to High on Fire, Isis, and the Sword, the growly vocals and overdriven monster guitar lines coupled with both bass groove and percussive thrashing are the perfect equivalent of getting one’s face beat in, then one’s ass handed to you by a giant hairy demon-bear during a bar brawl in hell. In a very killer way. Through it all, Masterbeater keeps heads and necks snapping to her solid swing and thunder. Mendoza’s 2012 self-titled full-length record, their fifth, simply drives home their body-cavity-crushing brutality. More, please.

mendoza.bandcamp.com



ARIADNE ÉRICA DE SOUZA



Ariadne Souza is a death metal drummer from Brazil who has been playing for over 10 years and is currently slaying in Valhalla. She is also a lawyer, a vegan, and counts Slayer drummer Dave Lombardo among her heroes. Ariadne runs, swims, and lifts weights five times per week for her conditioning needs. In her band she is the lead vocalist from behind the kit! So admire that. It is “extreme physical exercise,” but the first time she attempted lead vocals while drumming, Ariadne “just got it.” Ariadne knows that her dual-role in Valhalla draws a lot of attention and often surprises people at concerts. But she believes that there is no difference between the way women and men play death metal, and has said in no uncertain terms that she thinks that there are no limitations on what women can do. She names Bolt Thrower, Grave Desecrator, Slayer, Suffocation, Death and Autopsy as some of her influences and plays a Tama Superstar Hyperdrive.

myspace.com/valhalladeathmetal

CURRENT
EVENTSINDIA'S SOLE ALL-FEMALE BAND TO
QUIT IN FACE OF FATWA

BY MAGGIE RIVERS

"DO WHAT YOUR
HEART SAYS, BUT
I DON'T THINK
YOU CAN DO IT
IN KASHMIR."

IN THE INDIAN CITY OF KASHMIR, three girls with a passion for music created India's only all-girl band. Their name Pragaash, which means from darkness to light, suggests that making music has brought the girls happiness and enlightenment. However, the girls have received widespread criticism for their "un-Islamic" behavior.

Vocalist and guitarist Norma Nazir, drummer Farah Deeba, and guitarist Aneeka Khalid originally found fame as a band through their victory of best performance at Srinagar's annual Battle of the Bands. The competition, which is held in the capital of the state of Jammu and Kashmir, was the girls' first public appearance.

Following their appearance at the Battle of the Bands, the girls attracted the attention of the people of Kashmir, including that of Grand Mufti Bashiruddin Ahmad. Ahmad has described the girls as "stray[ing] from the rightful path," and even suggested that they could lead the Islamic people towards "destruction." Ahmad issued a fatwa (a ruling of Islamic law by a recognized official of the religion) for Pragaash to stop making music. After the fatwa, the girls began to receive large amounts of abusive and threatening Facebook posts, and some have even made threats to rape and kill them.

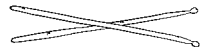
"I hope these talented young girls will not let a handful of morons silence them," said Chief Minister of Jammu and Kashmir, Omar Abdullah on his twitter account. Abdullah is one of Pragaash's biggest supporters and has offered the girls security if the girls decide to continue with the band. Unfortunately, feeling the pressures of the fatwa, Pragaash decided to end their music career. Guitarist Khalid has voiced in an interview with NDTV, that while she does not completely understand whether or not being a part of Pragaash is "haram," or forbidden, she did say that Ahmad is a "saint" and "he must be respected."

Recently, a growing number of people have begun to back up Pragaash in the fight for equality and justice. The Coalition of Civil Society, a human rights group, has made advancements toward a case against Ahmad, who has made other controversial rulings in the past. Three arrests have also been made in regards to the online threats Pragaash has received. The state of Jammu and Kashmir is often the scene of bitter resentment and rebellion of Indian rule. It also happened to be the only state in India where the majority practices Islam. So for those hoping to pursue their passion in music, Khalid offers some advice: "Do what your heart says but I don't think you can do it in Kashmir."



MORTARIUM'S JULIE SOUSA

BY CARYN HAVLIK / PHOTO BY PAULO BARROS



From Rio de Janeiro, Brazil, comes the powerful doom metal trio, Mortarium, comprised of guitarist Tainá Domingues, bassist Vivi Alves and drummer Julieane Sousa. With a blend of raspy, black-metal vocals coupled with haunting clean vocals, this trio has a 2012 demo to their credit and are tearing up stages and bringing the heavy to doom festivals in Brazil. Sousa, as beat-master, provides a compelling variety of syncopated hits, double-kick runs, and well-chosen space that grimly guides and buoys this offering of dark hopelessness. Julie Sousa is also one of the co-founders of *Hi Hat Girls* (hihatgirls.com), a magazine about Brazilian female drummers.

reverbnation.com/mortariumdoommetal



24 HOURS WITH
METAL DRUMMER
RAE AMITAY
ON TOUR WITH CASTLE

PHOTO BY JOHN MOURLAS

KILLING IT WITH CASTLE / RAEAMITAY.COM

BEGIN

11:30 AM

After a shower, we head out on the road. We stop for some yogurt and bananas at a grocery store. Eating healthy isn't easy on tour, especially in the South, and grocery stores are sometimes a musician's best bet.

4:15 PM

We arrive in the city where we're playing. Head to a Starbucks for coffee and internet. I stretch out my legs and do wrist exercises to avoid cramping up. Long car rides can be dangerous for drumming, especially when your set involves fast fills and a lot of double bass.

6:00 PM

Load in. I carry in all of my gear and make sure everything is accounted for. One of my cymbal stands isn't functioning properly, so I'll need to keep that in mind while I play. Tomorrow, I'll find a Guitar Center and replace it. There's already so much that goes into playing live, worrying about gear shouldn't be a component.

9:30 PM

The band before us is putting their equipment on stage. I start setting up my gear in a corner. Cymbals first, because those require the most intricate adjustments. Big stuff, like the bass drum and floor tom, usually stay pretty consistent. I assemble those things last.

10:00 PM

I tune up my snare outside, and set up my double pedals. I tighten everything one last time, because double pedals falling apart mid-song would be a disaster! I take out my practice pad and start doing some rudiments. While I do this, I sit on my drum seat and tap my feet to warm up my legs and ankles.

11:00 PM

Time to play! I set up my kit onstage and make sure I'm comfortable. I put a pair of extra sticks nearby and check to see if I have my drum key handy. After a short line check, we're ready!

12:15 AM

Show was a blast. I do a couple of quick stretches while my muscles are still warm. As I tear down and pack up, I go through a checklist so that nothing gets left at the venue. Loading up the van is like a game of Tetris, but every day it gets easier. We have a safe place to spend the night, which is a relief. Tomorrow is another huge day!

THE END

ORAL HISTORY PROJECT @ MOMA PS1

WORDS BY MINDY ABOVITZ

PHOTOS BY BRAD HECK

SIX DRUMMERS, ONE BEAT MAKER, ONE BEATBOXER

The Oral History of Female Drummers was performed at PS1 MoMA in Queens, NYC on January 6, 2013. I came up with the concept and Artbook (the new magazine shop in MoMA's PS1 contemporary art museum) agreed to host it. The idea was to have women drummers stationed throughout the museum on every floor and filling every nook in the museum with the sound of drums. Our link to each other was our "oral historian" Ashley 'Say-Wut' Moyer. Ashley is a world renowned beatboxer (who we have previously covered in *Tom Tom*) and who traveled all over the museum during the performance to tell our personal histories. See www.tomtommag.com for more pics and video from the event.



DRUMMERS PICTURED CLOCKWISE: MINDY ABOVITZ, KATE RYAN, SNARE HEADS BY ITTA, CHLOE SAAVEDRA, SEAN DESIREE, KRISTIN MUELLER, KIRAN GANDHI



BARCELONA

drumming guide



Barcelona has an awe-inspiring and eclectic music scene. Some of the most relevant festivals in Europe, such as Primavera Sound and Sonar, take place in the Catalan capital, providing a haven for international and local artists. In this guide you will find a great selection of venues, music stores, practice spaces and restaurants selected by the female drummers of Barcelona.

text ♡ Cati Bestard · illustrations and graphic design ♡ Helga Juárez

VERÓNICA ALONSO



▲▲▲

↪ myspace.com/meandthesebees

- ▶ Age > 31
- ▶ Hometown > Santoña (Cantabria)
- ▶ Current Bands > Me and the Bees, Petanca
- ▶ Day job > Fashion stylist
- ▶ Drum kit > '60s Premier

ELENA BARRERAS



▲▲▲

↪ arponera.bandcamp.com

- ▶ Age > 35
- ▶ Hometown > Premià de Mar
- ▶ Current Bands > Arponera, Tu Madre
- ▶ Day job > Primavera Sound Pro
- ▶ Drum kit > Yamaha

CATI BESTARD



▲▲▲

↪ doblepletina.bandcamp.com

- ▶ Age > 30
- ▶ Hometown > Inca (Mallorca)
- ▶ Current Band > Doble Pletina
- ▶ Past Band > Amarillo, Amazonas
- ▶ Day job > Journalist
- ▶ Drum kit > Mapex Saturn Pro Series

ROCIO CAMPAÑA



▲▲▲

↪ thelematicos.bandcamp.com

- ▶ Age > 29
- ▶ Hometown > Fraga (Huesca)
- ▶ Current Band > Ultramort
- ▶ Past Bands > Sibyl Vane, Thelemáticos
- ▶ Day job > Hangar Art Center
- ▶ Drum kit > '65 Ludwig Sparkle

ELISENDA DAURA



▲▲▲

↪ fredison.com

- ▶ Age > 34
- ▶ Hometown > Premià de Mar
- ▶ Current Band > Fred I Son
- ▶ Past Band > Las Dolores
- ▶ Day job > Director of an After School Activity Center
- ▶ Drum kit > Ludwig

ELISENDA FABREGAS



▲▲▲

↪ myspace.com/mrfrancisband

- ▶ Age > 28
- ▶ Hometown > Barcelona
- ▶ Current Bands > Mr. Francis, Las Alegres Lloronas
- ▶ Drum kit > Sonor Jungle
- ▶ Day job > Musicotherapy, Music Social Educator
- ▶ Drum kit > Sonor Jungle

HELGA JUÁREZ



↪ villarroel.bandcamp.com

- ▶ Age > 30
- ▶ Hometown > San Sebastián
- ▶ Current Band > Villarroel
- ▶ Past Band > Amazonas
- ▶ Day job > Graphic designer
- ▶ Drum kit > Yamaha Stage Custom

LAURA OLIVERAS



↪ santarita.bandcamp.com

- ▶ Age > 28
- ▶ Hometown > Barcelona
- ▶ Current Band > Santa Rita
- ▶ Day job > Organizational Psychologist
- ▶ Drum kit > Yamaha a Stage Custom

BEST SPOTS IN THE CITY, SELECTED BY THE DRUMMERS

INDIE FOLK & FASHION Verónica Alonso, the fashion stylist, drums for Me & the Bees. Her top pick for a venue in the city is the **Magic**: “All the shows I’ve seen there have been amazing.” She also mentions **La [2] de Apolo**, for the “good sound system, good vibes and great technician.” Tocobongo was her choice for shopping instruments, but since it closed, she buys at **Tokomusik**, same owners and a great location too. For her, **Musicrodrom** is the best place to practice, cheap and well equipped. And, if after rehearsal you are starving, she recommends the exquisite and non-hippie vegetarian restaurant **Teresa Carles** as “the perfect place you can go with all your non-veggie friends,” and **Thai Gardens** for great Thai food.

LOCAL PUNK A carton and plastic drum set built by Elena Barreras herself was more than enough to learn how to hit at the right time and the right place. Being close to a funk bassist player helped too. Elena drums in the two punkest bands in the scene: Tu Madre and Arponera. Punk here is understood as attitude. Her favorite venue for good sound is **La [2] de Apolo**, but if you are looking for a place to have a crazy good time with friends, then she picks the **Big Bang**. She practices at Banda Sonora but suggests **Pausa y Vinilo**: “they don’t have amazing equipment but they are cheap and clean.” Bosco was her preferred music store, before it closed. Hungry? Two typical local food options: **Ca’n Lluís** and **Bodega Sepúlveda**.

THE ISLANDER Cati Bestard started playing at 17 with the band Amarillo, originally native from Mallorca. She is now Doble Pletina’s drummer. The first time she played in Barcelona, was at **Sidecar Factory Club**, a venue located in Plaza Real that has recently celebrated its 30th anniversary. Although she usually buys at **Tokomusik** because of its location, she recommends **Paradiddle** in Gracia, focused on drums with a nice vibe. When it’s time to eat, she recommends the excellent lunch menu at **La Pubilla**, delicious eco burgers and imported beers at **Jazz Bar** in Poble Sec neighborhood.

THE EXPERIENCED VOICE The early 2000s weren’t the best time for all-girl indie bands in Barcelona. But Sibyl Vane was there and Rocío Campaña was her drummer. After Sybil Vane she played with Thelematicos and now she is getting ready to introduce her newest project Ultramort. Rocío suggests a “must” from the city venues: **Heliogabal**. A small and warm bar, all the bands play there and it is *par excellence* one of the beloved scene’s meeting point. She practices at **Centre Cívic La Fontana**, quite new and well-located in Gracia, a neighborhood where you can also dine at the delicatessen restaurant **La Viblioteca**, with a great selection of artisanal cheese. Pizza would be her second choice, and she has recently become addicted to **NAP**, real neapolitan pizza in Santa Caterina.

CATALAN INDIE POP Although Elisenda Daura is not going out a lot since she had her twins, this year she will tour with her Catalan indie pop band Fred i Son, to present their latest album *Un altre temps*. She would love to play at **Bikini** where “the sound is really good and where I have seen the most inspiring shows in my life.” **Alfasoni** is her choice for shopping for music instruments because of the competitive prices. She practices comfortably in her neighbourhood Gracia, where all her band members live. When it comes to food, her suggestions would depend on how much you want to spend: “on a low budget I would go to **La Taquería**, real mexican food, michelada, marranitas and tacos...and with a larger budget, I would recommend the **Topik**, market food with a Japanese touch and spectacular rice.”

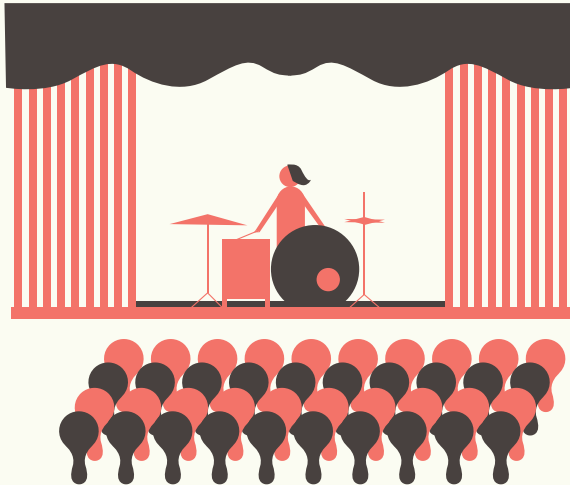
THE ACADEMIC Funk, soul, country, and swing... Elisenda Fàbregas mixes all those styles in her band Mr. Francis and as a percussionist with the theatrical Las Alegres Lloronas. Elisenda started playing at the age of 17 in the music school in her neighborhood, and she has also studied at the prestigious school Taller de Músics. If you like comfort, she suggests you practice at **La Rulot**, but for something more affordable check the different civic centers that can be found in each neighborhood all around the city. She agrees with Elisenda Daura about the venue: **Sala Bikini**. Regarding food and restaurants, she recommends **Momo’s** in Gracia, but her top choice for the best eats is her parents’ house.

FROM CONSERVATORY TO DIY Many great things are expected from the band Villarroel and Helga Juárez is the one in charge of the rhythm. She began studying the drums at the conservatory but now she has taken to a more DIY style of learning. **Casino de l’Aliança** is her top choice for venues, a theater in Poble Nou that should schedule more shows than it actually does. If you’re looking for something more trashy, you can find it at **Tube 2**, a local spot that combines practice spaces with a room for parties and shows. **New Phono** would be her drum shop recommendation. And **El Mosquito** tapas, located at the lovely Born neighborhood, and the Indian **Veggie World**, in Gracia, are her restaurant suggestions. She practices at **Bandasonora**, sharing space with Arponera, among others.

ROCK AND TEX MEX Laura Oliveras has just released her first album with Santa Rita, an all girl rock band with whom she played live for the first time three years ago. The legendary **Apolo** venue is her preferred venue because of the “good acoustics and the great feeling that you can always feel between the band and the audience.” She usually buys all of her instruments online and practices at **La Universal** (Hospitalet), a space known for congenial manners of the owners. Time to eat, two restaurants where nachos and mojitos succeed: **Margarita Blue** and **Rosa del Raval**.

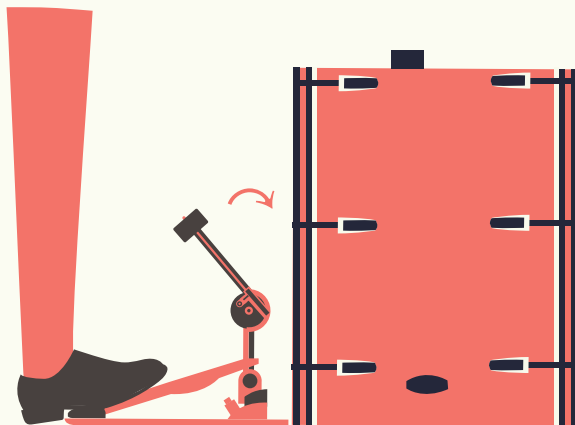


VENUES



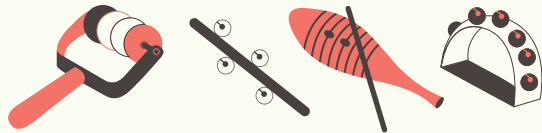
Apolo and La [2] · 113, Nou de la Rambla St. sala-apolo.com
 Big Bang · 7, Botella St. bigbangbcn.com
 Bikini · 547, Diagonal Av. bikinibcn.com
 Casino L'Aliança · 42, Rambla de Poblenou casinoalianca.com
 Heliogàbal · 80, Ramon y Cajal St. heliogabal.com
 Magic · 40, Passeig Picasso. magic-club.net
 Sidecar Factory Club · 7, Reial Sq. sidecarfactoryclub.com

PRACTICE SPACES



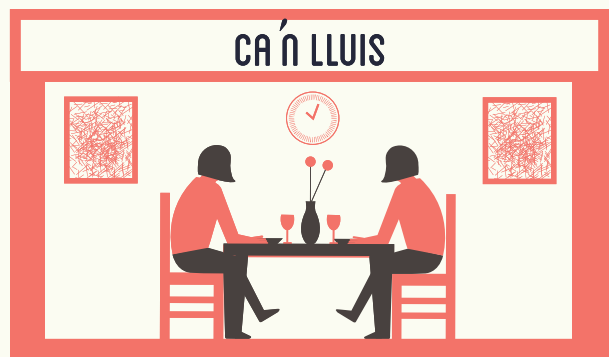
Banda Sonora · 11, Jovellanos St. bandasonora.info
 Centre Cívic La Fontana · Gran de Gracia, 190 lafontana.org
 Musicodrom · 133, Ramon Turró St.
 La Rulot · 24, Torrent de l'Estadella St. larulot.com
 La Universal · 62, Pau Casals Av. ensayoslauniversal.com
 Pausa y Vinilo · 68-72, Pujades St. pausayvinilo.blogspot.com
 Tube 2 · 53, Mare de Déu de Montserrat Av.

MUSIC STORES



Alfasoni · 72, Perú St. alfasoni.com
 New Phono · 35, Ample St. newphono.com
 Paradiddle · 5, Santa Tecla. paradiddlebcn.com
 Tokomusic · 5, Bonsuccés St. tokomusic.com

RESTAURANTS



LOCAL FOOD

Bodega Sepulveda · 173 bis, Sepúlveda St. bodegasepulveda.net
 Ca'n Lluís · 49, Cera st. restaurantcanlluis.cat
 La Pubilla · 23, Llibertat Sq. lapubilla.cat

ASIAN FOOD

El Mosquito · 46, Carders St. mosquitotapas.com
 Momo's · 71, Martínez de la Rosa St. momosbcn.com
 Thai Gardens · 273, Diputació St. thaibarcelona.es

ECO BURGERS

Jazz · 43, Margarit St. cerveceriajazz.com

DELICATESSEN AND WINES

La Viblioteca · 12, Vallfogona St. viblioteca.com

VEGETARIAN

Teresa Carles · 2, Jovellanos St. teresacarles.com
 Veggie World · 26, Bruniquer St.

MEDITERRANEAN AND ASIATIC FUSION COOKING

Topik · 199, València St. topikrestaurant.es

MEXICAN

La Taquería · 5, Passatge de Font.
 Rosa del Raval · 6, Àngels St. rosanegrabcn.com
 Margarita Blue · 6, Josep Ànselm Clavè St. margaritablue.com

PIZZA

NAP · 5-7 Gombau St.

headbanger how to's

TIPS BY JENN GRUNIGEN
CUT OUT ILLUSTRATION BY RACHEL DAY

Here are some tips to be a great metal drummer. Practice them till you have rhythm in your bones instead of marrow. Metal is feral. And when you play, you should be wild. Be musical and drum unleashed.

PROTECT YOUR EARS

There's a reason metal is often paired with the word loud. And if you like listening to music now, you'll probably want to listen to it twenty years down the road. Get yourself a pair of earplugs or over-the-ear protection. Better yet, get both, and when you aren't just jamming out, fit the muffs over a set of earbuds to practice to music or a metronome.

PRACTICE BLAST BEATS & DOUBLE KICK UNTIL YOU'RE SICK

And then practice a little more. Stop only when your hands and feet have fallen off. Blast beats basically sound like machine gun fire. There's tons to learn—just consult You Tube. As for double kick, to start, just practice a single stroke roll on your feet at a very gradual accelerando. Push yourself faster each time you play it. Learn to play everything that you play with your hands (rudiments, snare solos, etc) on your feet. And of course, always practice to a metronome. Start slow, sixteenth notes at 80 bpm (or slower, if you need), look at your clock and play for a minute, kick it up ten clicks, play for another minute (and so on and so forth).

DON'T BE LOUD

Amendment: don't only be loud. This harkens back to step two (be versatile): it's all about playing musically. Rim shots are cool—so are ghost notes. Practice blast beats at piano, practice them at fortissimo. Because here's the thing: metal has a lot to do with intensity—if you play at one volume setting only, you've basically murdered your power. Also, your band mates might like to hear something more than your drums. Like themselves.

LISTEN TO EVERYTHING

To me, metal is more vibrant and diverse than any other genre today. Each kind has its staple beats. Learn these, learn them well, and then go and devour everything else. Simply put? Listen to jazz. Listen to rap. Listen to cybergrind. Listen to everything, and then learn how to play it—know your instrument beyond the genre. And another thing: don't limit yourself to music. Listen to the world—natural and manmade. Craft your own beats inspired by leaky faucets, thunder, calving glaciers—whatever sounds feel significant to you. Because as a drummer, anything and everything are your instruments.

PRACTICE GOOD TECHNIQUE

This, of course, is tricky, because there are many techniques—all (well, most) of which have their time and place. There's the Moeller method, heel-toe technique, traditional vs. matched grip, etc.. So, learn as many as you can, find what works for you and grow.

RECIPES FROM THE ROAD

BY BRITTANY FROM WOLVSERPENT
ILLUSTRATION BY JEE YOUNG SIM

KITCHARI

INGREDIENTS:

- 1 cup basmati rice
- ½ cup organic whole or split mung beans (soaked for 3 hours before cooking)
- 4-6 cups of water
- 2 tablespoon ghee (clarified butter)
- 1 teaspoon of black mustard seeds
- 1 teaspoon cumin seeds
- 2 pinches hing (asafoetida)
- 1 teaspoon fresh grated ginger
- 1 stick of kombu (seaweed) substitute Wakame needed. One “leaf” per pot of soup
- ½ teaspoon of sea salt
- ½ teaspoon of turmeric
- 1 – 2 cups chopped vegetables (optional)



KITCHARI IS A FOOD

that comes from India and the medical tradition known as Ayurveda. It's basically an Indian stew. Touring doesn't always allow for access to the most nourishing foods. I find sometimes I'm a bit of a wreck by the time I get home. After returning home, I use kitchari as the main staple of my meals, plus fruits and veggies for more nutritional value. This helps to bring stability back to my body and let it find its equilibrium after the chaos of travel. This mild way to cleanse is a great way to re-balance the digestive system. I often use this dish as a regular part of my meals when not cleansing if I feel I need more simplicity and nourishment.

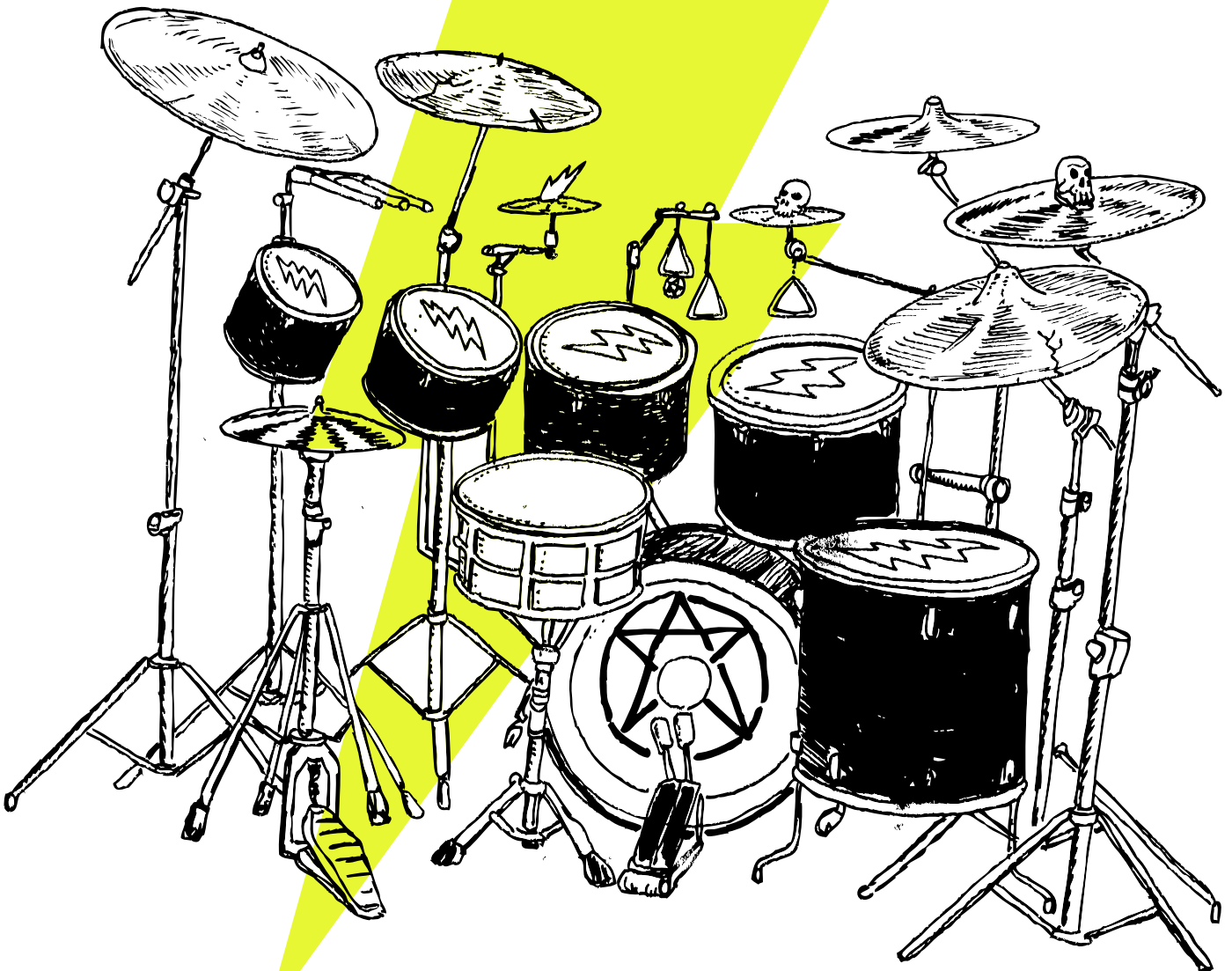
1. Wash rice and mung and soak for three hours or overnight. Drain soak water.
2. In a saucepan warm the ghee. Add the ginger, mustard seeds, and cumin seeds and sauté for one to two minutes until the mustard seeds start to pop and the aroma of the herbs is released. Add rice and mung beans and sauté for another couple of minutes.
3. Then add 4-6 cups of water and bring this to a boil. Add the salt, powdered spices, and seaweed once the kitchari has come to a boil and reduce heat to medium-low.
4. Cover and cook until it is tender (approx. 30-45 minutes). If you are adding vegetables to your kitchari, add the longer cooking vegetables such as carrots and beets halfway through the cooking. Add the vegetables that cook faster such as leafy greens near the end. If you need to add more water you can. It should be the consistency of a vegetable stew as opposed to a broth.
5. Garnish with fresh cilantro and add salt to taste. You can put a little chutney in to make it tasty.

** This recipe makes 4 servings*

** Recipe originally found in Himalayan Institute*

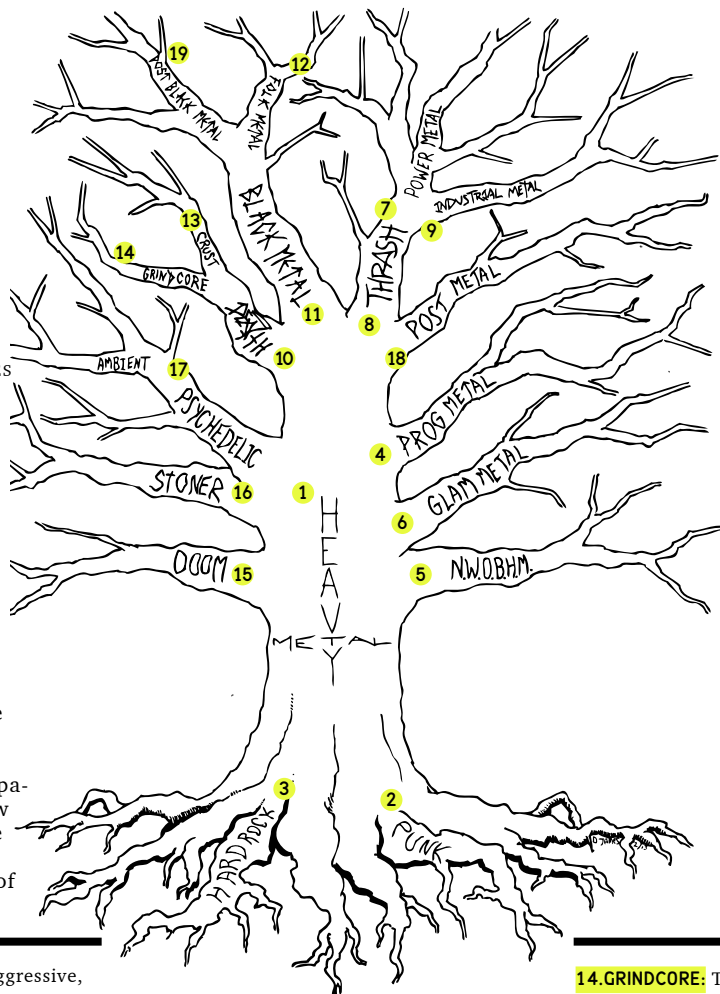
METAL

INTERVIEWS BY CARYN HAVLIK & ASHLEY SPUNGIN
ILLUSTRATIONS BY JOSHUA KERMIET



METAL TREE

DEFINITIONS BY KIM KELLY
TREE ILLUSTRATION BY DEVON JAMES



Nourished by the blood, sweat, and tears of many musicians, this tree represents some of the genres and subgenres of heavy and metal. These connected, ever-growing, and somehow separate branches are defined below and are represented here in the pages of this issue in the disciplines and specialties of many of the drummers.

1.HEAVY METAL: Catch-all term for aggressive, loud, riff-driven rock'n'roll music that was borne of the blues and Black Sabbath.

2.PUNK: Three chords of filth and fury; short, fast, and loud tunes, from the Ramones to the Sex Pistols and into every corner of the world!

3.HARD ROCK: Rough'n'ready rock music that added distortion, volume, power chords, and progressive rock flourishes to '60s swing and '70s swagger.

4.PROG METAL: Melodic heavy metal that builds upon prog rock's brainy experimentation with neoclassical, experimental, or jazz-inspired structures, elements of fantasy, and imposing song lengths.

5.NWOBHM: The New Wave of British heavy metal toned down the blues, amplified the punk rock, toughened up the aesthetic, and came charging out of England in the late '70s, hellbent for leather.

6.GLAM METAL: Glam stalked LA's Sunset Strip in the '80s, living for sex, drugs, spandex, and hairspray as guitar acrobatics, air raid siren vocals, catchy hooks, and endless solos dominated.

7.POWER METAL: Histrionic clean vocals narrate the tales of dragons, wizards, and fantasy realms that dominate this super-melodic, keyboard-heavy blend of heavy metal and thrash.

8.THRASH METAL: Power from hell! Aggressive, lightning speed riffs, double bass drumming, and gruff vocals characterize this essential building block of what would become extreme metal.

9.INDUSTRIAL METAL: A bastardized hybrid that draws from thrash, punk, and industrial dance music; pounding, sample-heavy, and very '90s.

10.DEATH METAL: The unholy union of thrash and uglier NWOBHM bands like Venom, death metal's hallmarks are speedy distorted riffs, blastbeats and double bass drumming, inhuman growling vocals, and a violent, bloody aesthetic.

11.BLACK METAL: Nihilistic, Satanic, violent, and cold, black metal's main signifiers are chromatic chords, tremolo picking, furious blastbeats, and croaked, growled, or shrieked vocals. Please excuse the blood.

12.FOLK METAL: An often whimsical blend of thrash's upbeat tempos, black metal's howling vocals, and European folk music that ranges from silly & ale-fueled to deadly serious and deeply pagan.

13.CRUST PUNK: A metallicized form of dark, apocalyptic punk that incorporates anarcho-punk ideals and brevity with the gritty stomp of NWOBHM.

14.GRINDCORE: Toss shards of early death metal, noise, industrial, and hardcore punk into a blender in Birmingham, and what do you get? Grindcore! You suffer, but why?

15.DOOM METAL: Black Sabbath drew up the blueprints for the heavy, slow, sad riffs and mournful vocals that characterize this purest of metal genres. Doomed forever, forever doomed.

16.STONER METAL: Heavy metal filtered through plenty of purple haze and narcotic daze, stoner rock meets thundering doom riffs and slows it all down to the speed of a spliff.

17.PSYCHEDELIC/AMBIENT METAL: Does what it says on the tin—these strains incorporate elements of '60s & '70s psychedelic rock, doom, and ambient into their music.

18.POST-METAL: When shoegaze and drone met atmospheric doom and laid it on thick with the effects pedal; the soft-to-loud dynamic shines brightly here.

19.POST-BLACK METAL: Black metal's raw, ragged edges are smoothed out with gloomy atmospherics and gentle, chiming melodies, swapping out Satan for shoegaze.

Here are some inspiring metal drummers we love who we did not get around to interviewing but deserve some recognition regardless.

TEXT BY CARYN HAVLIK

ILLUSTRATIONS BY CHRISTOPHER DARLING

1 DENISE: SCHOOLING IT

Denise Dufort is one of the founding members of Girlschool, named for a B-side of a Wings single and formed in the late 1970s from a club cover band, Painted Lady. One of the “new wave of British heavy metal” bands, the music is hard and heavy, with throaty and over-driven melodic vocals, layered atop tasty guitar riffs, driven by Denise’s powerful double bass work. These trailblazers have toured most famously with Motorhead (to whom they are often compared), as well as Black Sabbath, Deep Purple, and Iron Maiden. In addition to drum duties and being a jokester, Denise manages web communications for the band. 2013 sees Girlschool celebrating 35 years of rock-n-roll.



2 THE FORMIDABLE SANDRINE

The know-how required to be a technical death metal drummer between the blast beats, fills, and time changes is formidable. Drummer Sandrine anchored the French death metal band Gorod (formerly Gorgasm) in that capacity for nearly a decade, from the band’s inception until 2008. Her cymbal work was a tasteful touch amid the assault of fast, aggressive melodic chaos. To watch the angle of her left wrist and the speed of her fingers while she blasted was an intense religious experience—just Youtube something from Maryland Deathfest V in May of 2008 to see what we mean. “Leading Vision” is the second full length album by technical death metal band Gorod, and the last album to feature Sandrine. Sputnikmusic.com might have summed it up best: “All in all, Sandrine is not a novelty; she’s just an unbelievable drummer who happens to have [female parts].”

3 RISA THE REAPER

Drummer Risa Reaper was a vocalist in an avant-garde project, before joining Gallhammer in 2003, with two other vocalists-turned instrumentalists. Founder Vivian was in a grindcore band and had also played saxophone in a noise group and Mika sang in a rock band. Reaper sees herself as influenced by many musicians. “From famous drummers (Terry Bozzio, Tatsuya Yoshida) to old time rock drummers, and percussionists of Japanese traditional music, I love crazy drummers,” she said. “And I respect musicians making beautiful sounds.”





4

MERCEDES KITTIE

Drummer Mercedes Lander is a founding member of the Canadian hardrock/metal band Kittie. She started out as a pianist, but was playing shows as a mostly self-taught drummer by 13. In interviews, Lander recommends a lot of stretching, and does hot yoga herself. Based near Toronto, she has three cats, drinks a lot of tea, and has sponsorships with Yamaha & Zildjian, among others. The hard-working Lander is constantly touring, and has owned up to being the prankster on band tours (hiring male strippers, leaving phallic-shaped beer cozies on microphones.) While she remembers hanging out with Pantera and partying at Ozzfest 2000, she has just released a melodic power-punk pop record, under the name, the Alcohollys.

5

ELLEN 13

Together with guitarist Liz Buckingham (who went on to play in Electric Wizard), drummer Ellen Mieczkowski founded the New York-based sludge doom outfit, 13 (formerly Thunderpussy) in the early 1990s. After dropping the name Thunderpussy they recruited singer Alicia Morgan (who is also the girlfriend of Mike Williams of Eyehategod) and bassist, Sean in 1992 (who left in 1993). The band released a number of well-received splits and demos, in addition to a contribution to a Celtic Frost tribute. Inspired by St. Vitus, Melvins & Celtic Frost, their mission was to play music "that hurts you physically when you hear it!"



6

OBSCENE EXTREME TOMOKO

The solid drumming of Tomoko has held down the fort since 2001 for the Tokyo-based grindcore band Flagitious Idiosyncrasy in the Dilapidation (simply known as F.I.D.) With the various lineups of the band, Tomoko has been ferociously churning out the short fast rides in this abrasive machine, live and on demos throughout the 2000s. F.I.D. tore it up at Maryland Deathfest in 2007, but had a two year period of inactivity due to Tomoko's maternity leave. According to their Facebook page, the band has plans to go into the studio in March 2013, and will be playing the Obscene Extreme Asia Festival in Jakarta later this spring.



SANDRA VUNGI



FULL POWER, OFF THE GRID

BY CARYN HAVLIK

Sandra Vungi is one half of the low-end heavy duo Neoandertals, a unique grindcore/brutal death metal outfit thumbing their noses at most metal conventions—for one, there's no guitar! Although Sandra is a published vegan cookbook author, the subject matter of the songs on a recent record includes prehistoric cannibalistic gore fests among other truly horrific scenarios. From her log-cabin-in-progress in the Estonian woods, she was able to email with Tom Tom about saunas, video game soundtracks, and the angle of her snare hand.

FULL NAME: SANDRA VUNGI

HOMETOWN: VEELIKSE, A TINY VILLAGE IN THE SOUTH OF ESTONIA.

CURRENT BANDS: NEOANDERTALS, AN AVANT-GARDE BRUTAL-DEATH-METAL BAND

GEAR: MAPEX KIT BLACK PANTHER (11X13) SNARE. I'M ENDORSED BY SOULTONE CYMBALS AND MY CURRENT CYMBAL SET IS:

18" RIDE EXTREME, 18" CHINA EXTREME, 14" CHINA CUSTOM BRILLIANT, 14" CRASH EXTREME, 14" HI HAT EXTREME, 8" SPLASH CUSTOM BRILLIANT. I MOSTLY USE TAMA 5A DRUM STICKS. I REALLY DON'T LIKE THICKER ONES, BECAUSE IT IS HARDER TO BLAST WITH THEM. FOR PEDALS I USE AXIS LONGBOARDS A.

practicing the rudiments helps. I'm still learning to make my feet faster but to get to the point of over 200 bpm, it is really important again to find the right angles and just keep practicing.

DO YOU USE TRIGGERS? I used to trigger my Axis double bass pedals with EKIT triggers with the Alesis DM Pro module but right now I'm playing without any triggers. I've gotten into some lo-fi sound, since bands with lots of triggering are pretty exhausting for the ears.

TOM TOM MAGAZINE: HOW DID YOU GET INTO MUSIC? SANDRA VUNGI: I went to music school for piano and started playing keyboards in my school's band when I was 11. When I was 14 years old, I got into metal music and joined my friend's doom-metal band. Again I played keyboards but also sang backing vocals. When I met my love [Rain Pohlak] at the age of 15, he already had a band called Neoandertals. He taught me to play the drums and I was a pretty fast learner. We started learning the band's songs right away so I actually didn't have any time to focus on solo practice. Right now I am finally enjoying practicing alone.

WHERE DO YOU LIVE NOW? My boyfriend/bandmate Rain and I are building our very own little log cabin by hand in the woods of Estonia. It will be a cozy cabin with a sauna, which is almost mandatory in Estonian households. There we can rehearse and play lots of video games. Rain and I both had day jobs for some time and we didn't really like it. We wanted to be free and to create, not just to consume and work for someone else. We didn't want to look back and realize that we had wasted our lives. For me it is very important to really take actions and steps to create the life that makes you happy and satisfied. Not just talking and thinking, but taking real actions.

DO YOU HAVE ANY TIPS FOR INCREASING HAND SPEED? FOOT SPEED? The most important thing for me for developing hand speed has been finding the right angle for my left wrist. So when I'm blasting, only my wrist and nothing else is moving. And, of course, just

WHAT IS YOUR CURRENT PLAYLIST LIKE? I've been in love with Mayhem's album *Ordo Ad Chao*. It is an absolute masterpiece. Also Wolves In The Throne Room, Angel Corpse and the new Cryptopsy.

HOW DO YOU PRACTICE? WHAT ABOUT A CONDITIONING REGIMEN? When I'm practicing, I like to start with simple rudiments. Lately I've been really practicing my breaks to make them fuller and louder, because I want to take a step forward with the new album. After rudiments and breaks, I like to go on with simple beats and mix some breaks and blast beats into them. I recommend to really put your thought and full power into practicing and try to have fun in the meantime. Also, I've been doing Pilates for about three years now and still love it. It is great for improving stamina and just overall physical and mental health.

TELL US ABOUT YOUR VEGAN RECIPE SITE AND YOUR LOVE OF FOOD! There are so many tasty vegan foods! I run my own recipe site: www.vegansandra.com. In 2012, my first cookbook got published by a major publisher in Estonia, and it contains 100 original vegan recipes.

CONGRATULATIONS! DO YOU HAVE A CONCEPT FOR THE FORTHCOMING ALBUM? ARE THERE ANY TERRIFYING LYRICS THAT YOU CAN SHARE? The new album is called *Neanderthal Parallax* and it will hopefully be out this year or early next year. The concept is about a Neanderthal from its birth to its death. The lyrics will be dark poems dedicated to the Neanderthals.

NERDING OUT

WITH DEATH METAL DRUMMER
& SOUND ENGINEER GABRIELLE MORIN

BY CARYN HAVLIK

Experienced on both sides of the control room glass, drummer and sound engineer Gabrielle Morin possesses a parallel set of skills. With her first band, Deeply Confused, a melodic technical death/thrash metal band, she impressed and destroyed as she spun drum riffs of arresting speed and uncommon grooves. Lately, she has been studying sound design and processing to further add to her engineering qualifications. Tom Tom was able to find Gabrielle via email in Montreal and quiz her about drum sounds and other things.

TOM TOM MAGAZINE: WHAT HAS YOUR EXPERIENCE BEEN LIKE RECORDING AS AN ARTIST VS. BEING ON THE OTHER SIDE OF THE GLASS, AT THE MIXING BOARD/CONSOLE? GABRIELLE MORIN: It's like two different worlds. But one experience helps to inform in a better way the other. When you're the engineer, you have to think about almost everything in the concept. When you're the artist, you're mostly only focused on playing.

WHAT IS YOUR IDEAL DRUM SOUND FOR A SNARE DRUM? KICK DRUM? CYMBAL DECAY? OVERALL ROOM PRESENCE? A really tight and mid-pitch sound for the snare. Not too high for me. A tight and mid-pitched sound with a lot of big fat frequency with a mic and trigger for the kick. Ordinary cymbal resonance for a "metal" drum kit sound. Isolated dry room in all of the good ways, dimensions, and materials.

HAVE YOU WORKED WITH OTHER MUSICIANS IN THE STUDIO AND HELPED ADVISE THEM IN SOMETHING OF A PRODUCER/ENGINEER CAPACITY? Yes. During my training in a studio for my school graduation. I was the assistant engineer in a death metal drum recording session. I was able to artistically manage the drummer for some parts of his playing.

WHAT IS YOUR MUSICAL BACKGROUND? I started playing drums when I was 19. I played clarinet, saxophone, trumpet, and bass in my school music classes. Plus, piano, keyboard, and a bit of electric guitar. I didn't have lessons until I studied with Flo, the drummer from Cryptopsy, who helped me work on my hand and foot technique to gain speed and endurance.

WHO ARE YOUR HEROES (DRUM AND OTHERWISE)? Neil Peart (Rush) for his consistency and Angela Gossow of Arch Enemy for having the guts to perform and to be respected in a man's world.

HOW/WHEN DO YOU PRACTICE? DO YOU HAVE ANY RECOMMENDATIONS FOR A ROUTINE? I practice three or four times a week depending on my job schedule, in the afternoon or in the evening. I suggest a hand (finger and wrist five minutes per arm with patterns) and

foot (ankle five minutes each with patterns) every two days on a pad. On the kit drum, hand and foot endurance at different tempos and patterns of 8th or 16th notes. Of course, playing different times signatures and beats. Also, I train two or three times a week in a gym to improve endurance and strength for my arms and my legs.



HOW DID YOU WORK ON YOUR SPEED? (HOW FAST CAN YOU BLAST?) You have to be constant in your routine each week. This is the key to improving yourself in general and of course to be faster. You have to think fast and always be sure that you're able to have really good control on each tempo you wish to reach. I think practicing endurance for your arms and feet is the key to improving your speed. Never give up! Right now, I can blast at 240 bpm on 16th notes with my hands and feet.

YOU MENTIONED DRUM TRIGGERS IN YOUR SET-UP. COULD YOU PLEASE DESCRIBE, AND HOW DO YOU USE THEM? A drum trigger is an electronic device

that can be attached to various parts of a drumset (bass drum, tom-toms or snare, for example). Many of today's metal drummers use triggers to accentuate the sound definition of their fast kick drum pattern, toms fills, snare strokes...even cymbals! When the drum with the electronic device is hit, it produces a sound or noise that is pre-programmed through a sound module. After programming the sound module with a lot of different parameters, the trigger can reproduce almost any sound. I work with Roland bass-drum and snare trigger. D-drum trigger for my toms.

DO YOU HAVE A FAVORITE TIME SIGNATURE/DRUM PATTERN/GO-TO FILL? I really like odd time signature like 5/8, 7/8, etc. It's like a challenge for me to put this kind of patterns in my beat composition these days. Blast beat in 3/4 or 6/8. Toms fills in 16th notes, with triplets, single or double strokes. Snare double or single strokes.

LASTLY, DO YOU HAVE ANY ADVICE FOR A DRUMMER PLAYING OR LEARNING TO PLAY DEATH METAL? Focus on your endurance and speed for your wrists, fingers, arms and ankles. You have to think loud and fast to improve yourself in that kind of music. Take time to be really comfortable with each tempo and pattern you want to play before upgrading it to be faster. Listen a lot of death metal bands. Of course, different kinds of metal music also help, so that you're not focusing on only one type of drumming. Make a good training routine at the gym to stay in shape and improve your endurance and strength.

FERNANDA TERRA

MAKING BRAZILIAN RHYTHMS AND METAL ONES PLAY NICE TOGETHER

BY CARYN HAVLIK
PHOTO COURTESY OF ARTIST



Drummer, teacher, and designer Fernanda Terra spikes her metal with traditional samba variations. She has played in thrash metal, hardcore, and punk rock bands since 1992. One of the most notable was Nervosa, an all-female thrash metal band. Fernanda has written tech/lesson columns for Tom Tom Magazine, and is sponsored by several drum, cymbal, and stick companies. Earlier this year, she volunteered her time mentoring at the Girls Rock Camp Brasil and we were able to catch her coming off of that incredible experience.

DESCRIBE YOUR BAND AND THE KIND OF RHYTHMS YOU HAVE INCORPORATED INTO THE MUSIC. HAVE YOU RECORDED ANY MUSIC YET? I'm in a metal band named Kambo, in which I blend various Brazilian rhythms. Kambo is: me on drums, Lucy Shalub on bass, Juan Arteiro on vocals/guitar, and Raul Bueno on guitar. We are playing a mixture of everything we like in common, ranging from metal to punk and hardcore. Our influences are primarily Slayer, Death, and Suicidal Tendencies. We don't have any recorded material because the band only recently formed, but I think we might record something in the middle of the year.

HOW DID THE IDEA OF MIXING BRAZILIAN RHYTHMS WITH METAL COME ABOUT? Some drummers around here, like Iggor Cavalera [Sepultura], had already done that, but no female drummer had. So, I decided to do it.

YOU JUST VOLUNTEERED YOUR TIME AT GIRLS ROCK CAMP BRASIL? WHAT DID YOU DO? WHAT WAS IT LIKE? I attended the girls rock camp as a drum teacher and also produced a band, called Metal Girls. It had girls 7 to 17 years old and everybody listened to heavy metal. I found [it] incredible—youth is not lost! I taught drum class [also], with 9 drummers. I used a method where the first day ever, I taught them to read partitur [notation], then they learned some grooves and fills. Did they have any good questions for you? [The band] had doubts about the music they were writing. They had the idea but did not know [how to] do it.

YOU SURE SHOWED THEM THE WAY! In this video (www.youtube.com/watch?v=Djj9QZnvJsE), you can see Fernanda, stage right, as the proud and excited band coach, clapping along and cheering on Metal Girls.

YOU HAVE SPONSORSHIPS WITH SONOR, PAISTE, AQUARIAN, AND ALBA STICKS – IS THAT ALL? YOU MUST HAVE WORKED VERY HARD TO BE RECOGNIZED BY SO MANY COMPANIES. DO YOU HAVE ANY ADVICE FOR OTHER DRUMMERS WHO ARE SEEKING SPONSORSHIPS/ENDORSEMENTS? Yes, [the sponsorships] are [the result of] 20 years of hard work and fun. I advise you to keep all material that you have: playing, press, any videos, photos, or posters. One day you might be able to use this history to help achieve something. And never stop studying; we always have to learn.

DO YOU HAVE A FAVORITE TIME SIGNATURE? 4/4...Less is more

YOU HAVE WRITTEN FOR TOM TOM'S TECHNIQUE AND LESSON SECTION (ISSUE 12.) DO YOU HAVE ANY SPECIFIC EXERCISES FOR BUILDING SPEED AND ENDURANCE (FOR METAL AND OTHERWISE)? HOW DID YOU TRAIN YOUR NON-DOMINANT FOOT TO PLAY DOUBLE PEDAL? ANY METRONOME DRILLS OR OTHER TECHNIQUE TIPS? [There are] some exercises for the left foot and you can even use hand exercises for feet like [George Stone's] *Stick Control*. Repeat! Every exercise you practice with repetition applies to any rhythm. And with the metronome it helps you to not leave the beat. Training every day—on the rubber [practice pad]—a little bit makes all the difference, even if it is 10 minutes.

DO YOU HAVE ANY TIPS FOR TOUR? Drink a lot of water, stretch out a lot, and bring less clothes than you think. Andiroba balm may help if you have a lot of concerts and the stretching doesn't help to cease the muscular pain.

WHAT IS IT LIKE WHEN OTHER DRUMMERS, MANY OF THEM MEN (IT IS METAL, AFTER ALL), WATCH YOUR PLAYING? Recently, my ex-band played with Exodus, and it was memorable. Their drummer watched the concert on the stage—it was exciting! Ah well, I'm happy...a little nervous too because to know that I'm being watched by someone I admire, I can not do wrong, but it is gratifying to me when my idol is enjoying my work.

AND LASTLY, DO YOU HAVE ANY ADVICE THAT YOU WANT TO GIVE OTHER WOMEN DRUMMERS PLAYING METAL? Train to gain much speed. Never desist; it is laborious but rewarding. Never stop studying. Have good references, always try to listen to Slayer, Pantera and Death. I think this will help. Keep on drumming!!!

DRUMMING WITH ABANDON

YASMIN CLAIRE KAZI

BY CARYN HAVLIK

Thrash metal drummer Yasmin Claire Kazi, the self-dubbed “Drummeress,” is now London-based, by way of L.A. and Bangalore, India. She’s a session player, who teaches drumset and Indian vocal percussion (konakol), with a degree in drumset performance from The Musician’s Institute, L.A. and a Master’s degree in Genetics. Her energetic and precise double bass playing and slamming metal performances with her ex-bands MyndSnare and Stranglehold won her fans worldwide. On top of that, she is also an accomplished singer, arranger, composer, and music director. Tom Tom Magazine was able to track her down, just as she was relocating back to the U.K. from L.A.

TOM TOM MAGAZINE: YOUR BIO SAYS THAT YOU ARE SELF-TAUGHT. HOW DID YOU GO ABOUT TEACHING YOURSELF? YASMIN CLAIRE KAZI: I started in 2000. I felt like I was unable to fully express myself through singing alone, so I tried out a few instruments. It was love at first beat on the drums! I learned some basics from my then-drummer. From there I just kept working out songs by my favorite drummers at the time. The more I worked out, the more I learned. When I started composing my own drum beats later that year, I seemed to always create stuff that was beyond my skill set. This made me practice even harder to enable me to play the beats I imagined. I looked up online technique lessons, bought some books on both the basics of reading music and technique/coordination enhancement, and tried my best to work through the books.

DO YOU USE TWO KICK DRUMS OR THE DOUBLE PEDAL? Double pedal. From all the live gigs I have seen, I feel like with two bass drums it’s very hard, if not impossible, to make them sound modern and tight. Often there’s a “bunching up” of notes between the two drums. Even a slight difference in the pitch of the skins can amplify any looseness and make it sound awful. I’m gonna stick with my Cobras, thank you!

COULD YOU TALK A BIT MORE ABOUT HOW INJURING YOUR RIGHT FOOT HELPED TO DEVELOP YOUR LEFT? Yeah, this was way back in 2000. I had just started drumming (you know, I could keep a 4/4 going and I thought I was the bomb!) and my musician friends ap-

proached me to do this one-off gig just for fun. Just before we started rehearsing though, I got into a tiny, stupid motorbike accident. Basically, I cut my toes on a license plate sticking out while cruising past at 5mph on my way to buy cigarettes from the corner shop early one morning...sigh. I almost broke some bones

in my right foot. This meant cast.

And that meant, no pedal with the right foot. So, I did what any future metal drummer would do! I clamped shut the hats & played the bass drum with my left foot instead! That really was fun! That only lasted 6 weeks of course, but it helped develop exclusive independence.

WHAT WAS THE MOST NOTABLE SHOW YOU EVER PLAYED? That has to be this gig MyndSnare played in Mumbai (Bombay). There were about 5,000 people in the crowd. We got on stage, started playing, and then a few bars into the intro of the first song, I looked up and the crowd was parted in a wall of death!! I almost dropped my sticks, I was so shocked. I made it a point to not look at the crowd after that and just play my a** off!

DO YOU HAVE ANY RECOMMENDATIONS FOR A PRACTICE ROUTINE? I always start with hand technique, followed by simple stretches or involved yoga-based stretches if I’m about to play physically challenging music. I feel like not enough can be said about good hand technique, although I don’t solely believe playing = technique like some people. Next, I move on to beats, fills, and songs that I may be working on. If it’s a pre-gig practice, I’ll run through each song twice—once with the song, once without. If it’s a more structured genre, sometimes I just use a click. At this point, I know the songs and am just checking my memory and command/ knowledge of the grooves. This is where I try out all my funny ideas. And finally, a whole set through like I would live.

WHAT ADVICE MIGHT YOU GIVE OTHER WOMEN DRUMMERS PLAYING METAL? Never give up. It is hard. It is not going to be easy. And if that deters you, good. If it doesn’t, good! ‘Cause to quote one of my masters — “The life of a drummer is a glorious life!”



KRISTINE DRAKE

DON'T BE AFRAID TO STAND OUT

BY CARYN HAVLIK

PHOTO BY KRISTINA HILL

From death metal to doom, Kristine Drake brings the fury, through the power of her voice and kit. She makes the swing happen for all the stoner-doom that you can sprain your neck to while going for broke with speed. Kristine brought both fury and swing to her former bands, The Antiprism and Tormentula. With her latest project, Sardonyx, she and her crew are ready to unleash more metal upon the Midwest and beyond.



TOM TOM MAGAZINE: HOW DID YOU

DISCOVER MUSIC AND WHEN DID YOU FIRST START PLAYING DRUMS? I grew up playing violin and learned to read classical music. I started drums in 1994. We had a drumset at the house where I lived. There's nothing more fun than learning how to play drums! I consider my brother Robert my first teacher from 30 years ago; he practiced drums along with records, and I would listen to him play. I think it helped me. In my late teens, I taught myself how to play accordion. Later, in my first band, Pantapus, a weirdo-psychedellic thing, I played violin and accordion through effects. That was the band where I met Alex, my husband and visionary bandmate.

YOU DID VOCALS WHILE PLAYING DRUMS FOR ANTIPRISM. WHAT ABOUT SARDONYX? WHAT ARE THE PHYSICAL REQUIREMENTS OF SINGING/VOCALIZING WHILE DRUMMING? I did vocals on a handful of Antiprism songs, and did most of the vocals in Tormentula. I'm not doing any vocals so far in the new band, just to mix it up and focus more on drumming. Singing and drumming has some major challenges. Physically, it's much more demanding to sing and play. I would be a ball of sweat with a red face every time! I enjoyed it though. The vocals would be powered by the energy of playing drums. Something about sitting down helps squeeze the air out differently.

DO YOU HAVE A CONDITIONING ROUTINE TO HELP YOU STAY FIT FOR THE DRUMMING THAT YOU DO? HOW DO YOU WORK ON YOUR SPEED AND POWER? I go to the YMCA, where I do strength training and cardio on the elliptical several times a week. Exercise helps my mental health the most. I feel like most of drumming is confidence. My speed and power come from working like a farmer. Manual labor helps stamina and toughness. Lifting heavy things, shoveling, using wheelbarrows.

IN THE VIDEOS I HAVE FOUND, I CAN'T TELL IF YOU ARE/WERE SPORTING A HOOD/CAPE OR NOT. IF SO, CAN YOU ADDRESS SOME OF THE CHALLENGES OF PLAYING IN COSTUME? In The Antiprism, we wore capes and shades, while in Tormentula, we wore corpse paint and ridiculous

clothing. I love playing in costume. It's quite liberating, but also leaves room for wardrobe malfunctions. In The Antiprism, my nose would get sweaty and the shades would slip down. Also, the cape's hood would start sliding down and eventually cover my face. That's all right, though, because my eyes are always closed anyway.

ALSO, I READ THAT YOU WERE IN A MOTORHEAD-Y QUINTET, QWADD, WITH ANOTHER DRUMMER BESIDES

YOU. HOW DID THAT WORK? In QWADD, my friend Sara Quigle (formerly Winkelman) and I played drums. Our styles are vastly different, so it was interesting to hear the choices she made. She played standing up with a lot of percussion and was also more syncopated than me. It was an inspirational learning experience. I highly recommend playing with another drummer, although it is quite noisy and difficult to transport two kits.

WHAT ADVICE WOULD YOU GIVE TO A WOMAN INTERESTED IN PLAYING HEAVY METAL DRUMS? Don't be afraid to stand out. There are many approaches to playing heavy metal drums. Sometimes, you can play a show where all of the drummers are athletes, trying to prove who is fastest and loudest, who has the bigger drum set. You never have to participate in that if you don't want to. It's important to stay true to your expression, and not feel pressured to follow trends of heavy metal because they will always circle back around.

DOES YOUR DAUGHTER ALSO PLAY DRUMS? My daughter doesn't play drums...yet! She has gone a different route, and plays piano and cello, which are awesome foundations for playing drums in the future!

YOU HAVE SUCH A WIDE RANGE OF INFLUENCES AND TASTES THAT TOTALLY COME THROUGH IN THE MUSIC YOU MAKE. SHARE AND TELL, PLEASE: Vocally, I really enjoy Nina Hagen and Wendy O. Williams. Drumwise, I love the choices Dave Lombardo makes on earlier Slayer albums. Also, Neal Smith from Alice Cooper Band rules because he makes bold and arty choices. Sometimes, when I am drumming, I envision myself riding a horse around the base of a castle. So for me, horseback riding is a mental influence. I also really like Deep Purple and The Scorpions. Classical music, especially Bach and Lizst.; '70s new age: Vangelis, Tangerine Dream. In the past year, I've begun to enjoy jazz, so that's been interesting to explore. I never thought that would happen! So far, John Coltrane is my favorite. Lately, I've also been enjoying the new Thee Oh Sees album.

DOOMED DRUMS

FROM SARAH SUTTER OF SHEVER

BY CARYN HAVLIK
PHOTO BY THOMAS LANG

*Sarah Sutter is the bombastic and mighty pummeler of the Swiss atmospheric funeral “witch-doom” quartet shEver. Since 2007, she has been the band’s rhythmic anchor, injecting variety and bringing creative choices to long-form parts, without overplaying. At the high-profile Roadburn festival in 2010, shEver really impressed the crowds, and they have just released another full-length, *Rituals* on the Jerusalem-based Total Rust label. This naturally means, of course, that Sarah and her bandmates, now with Chris Perez on bass, are back in the recording studio again.*

TOM TOM MAGAZINE: YOU HAVE JUST BEEN IN THE STUDIO FOR A FEW DAYS RECORDING YOUR SPLIT LP, PATH OF DEATH. DO YOU HAVE ANY TIPS FOR RECORDING? SARAH SUTTER: Look for appropriate drumheads that are not too old. It is important to tune the drums, as I saw in the studio some days ago. It was the first time I used a drum dial tuner, the Tension Watch TW 100 from Tama. Our sound engineer, Serge, came up with the suggestion. It was new to me, ‘cause before I used to tune the drums “handmade” [by ear.] For recordings, I normally use a click and during the rehearsals I use the click as well so that I’m fit for the recording. Furthermore, I have to make sure that I’m alert, fit, and concentrated. Good energy for harmony and good food are also important for me. My arms and legs I rub with Tiger Balm before our sessions. This gives you “perfect-play” feelings and supports your drumming.

PLAYING THE BLACKENED, DOOMY, TRANCE-LIKE METAL THAT YOU DO, HOW DO YOU WORK ON YOUR SPEED AND CONTROL? I search my center, concentrate, get in the flow, and use the click.



YOU SEEM TO DRAW FROM A LOT OF DIFFERENT MUSIC TO HELP YOU CREATE THE DARK, HUGE, AND HEAVY OVERALL FEELING OF SHEVER. WHAT KIND OF STUFF DO YOU LISTEN TO? My influences are Black Sabbath and King Crimson. Actually, I listen to Genesis, the Beatles, Swans, Black Rainbows, Lord of the Grave, OM, and High On Fire. The music that moves me must be authentic, emotional, heavy, dirty, and psychedelic.

WHEN DID YOU START PLAYING DRUMS? DO YOU PLAY OTHER INSTRUMENTS AS WELL? I started when I was eight years old and had about three years of lessons. When I was 12 years old, my first band formed in school. We were called Santos and covered “La Bamba,” “Twist Again,” and “Wind of Change.” I am trying to learn to play didgeridoo. Sometimes I play the guitar and soon I will play a hang [drum.]

YOU SAID THAT YOU WORK AS A NURSE. HOW DO YOU BALANCE WORK AND METAL? DO THE PEOPLE YOU CARE FOR HAVE ANY IDEA ABOUT THE KIND OF HEAVY MUSIC YOU PLAY? I will reduce my work schedule to find a balance between work and music/metal soon. No, the people I care for don’t have any idea of the music I play or listen to. But if they ask me by chance in a chat, sure, I tell them about it. Also, some of my working-team knows.

WAS JOINING A BAND OF ALL WOMEN (UNTIL RECENTLY) A CHOICE? It was irrelevant for me whether shEver were all-female or not. But when I found out that they were, it was very attractive for me. I heard and saw shEver with their first drummer Melanie and was impressed by this band. Then, many months later, I gave a look on the shEver website to see where they were playing next and I noticed that they were looking for a new drummer. “Et voilà.” Here I am.

DO YOU FIND THAT THERE IS A DIFFERENCE PLAYING WITH OR BEING IN A BAND WITH WOMEN VS. WITH MEN (ESPECIALLY A METAL BAND)? NOW THAT CHRIS HAS JOINED THE BAND, IS ANYTHING DIFFERENT? I think there exist differences in the way all-female, all-male, and mixed groups work together. You can recognize an individual approach with the strength and the weakness of each gender. But this process happens subconsciously. I, for one, prefer mixed groups but a pure female circle has its charm and it’s worth it to experience that. Finally, it depends on each person. The interpersonal relationship and the musical goals have to fit, no matter if it is a man or woman. I’m really glad that Chris joined the band full-time and not just to help out for the recording of the split-LP. He’s just a good guy for our band and I hope that we’ll spend a very long time together.

CHIYO NUKAGA

BY ASHLEY SPUNGIN

NAME: CHIYO NUKAGA
AGE: 41
PLACE OF BIRTH: YOKOHAMA, JAPAN
CURRENTLY LIVES IN: OAKLAND, CA
PAST BANDS: GRAVES AT SEA, AMBER ASYLUM, AQ,
DESCENDING SORROW
CURRENT BAND: NOOTHGRUSH
KIT SET UP: TAMA ARTSTAR II, 24" BD 18" FT 14" T
12" X 5" PORK PIE SD 24" RIDE, 22" CRASH MEINL & PAISTE
FAVORITE FOOD: RAMEN
CURRENTLY LISTENING TO: PINK FLOYD

A founding member of the legendary Bay Area sludge metal band Noothgrush, Chiyo Nukaga has been pounding on the drums for over 20 years. Chiyo has been involved in numerous musical projects, recordings and tours since she started teaching herself drums at the age of 20. Recently, she joined up with Graves at Sea, only to depart shortly thereafter because of the touring restrictions being a mom can bring. I recently had the pleasure of going to Nukaga's Oakland, CA home to chat. Amidst adorable holiday decorations and homemade cookies, we got wine drunk and talked about her experience as a drummer, a mom, and an all around bad ass.

TOM TOM MAGAZINE: WHEN DID YOU START PLAYING DRUMS? CHIYO NUKAGA: I got my first set for my 20th birthday. I remember the first set I rented was a CB700 or something. Remember those? It was horrible. You could take the heads off or on but you couldn't tune them. I rented that for a while, then my first set I got from my co-worker at Home Depot. He was selling his small jazz Sonor set for cheap. So that was my first set.

DO YOU WANT TO TALK ABOUT WHAT INSPIRED YOU TO START PLAYING DRUMS? Dale Crover (Melvins). Chris Hakius (Sleep, Om). I used to love seeing those two play, especially Chris Hakius. His style, and power were just really different at the time. I think I am still influenced by them over 20 years later. And later after that I guess I was influenced by Joey LaCaze (Eyehategod), Randy Odierno (Grief), Ellen Mieczkowski (13), and Chew Hasegawa (Corrupted).

WHAT'S UP WITH YOUR SET UP? WHY DON'T YOU USE A HI HAT CLUTCH AND TELL ME ABOUT YOUR SNARE? I used to not use a clutch in Noothgrush. I would get a piece of pipe and put it in between the cymbals so it was really loud and sounded like a trashcan. On tour, I would lose the pipe and have to go into the bathroom and unravel an entire roll of toilet paper to get the cardboard at the end. I would cut it to size and use that instead. It would sound great for the first couple of songs and then by the end of the set it would diminish. When I started playing with Amber

Asylum, I started using a clutch because I was breaking my hi hat cymbals so much. In Descending Sorrow, I was using two hi hats, one with a clutch and one without so I can have both options.

My snare is a 12 inch, bright pink Porkpie. I got it before the tour we did with Corrupted in '97. I got it because it sounded like a gunshot to me. And because everything in my kit is low: big toms, big cymbals. I wanted to have that contrast of having a high pitched snare. Now its kind of old and loosing it punch. The bad thing about the 12 inch snare is that it always goes out of tune. Even with lug locks. I've tried every kind. When you use big sticks on a **small snare**, it will always go out of tune. I've been playing **2B's** backward ever since I saw Dale Crover doing it back in the day.

DO YOU WANT TO TALK ABOUT GENDER AND HOW BEING FEMALE HAS CHALLENGED YOU OR SHAPED YOUR EXPERIENCE? I remember getting weird looks from sales people at music stores or from friends of friends. It didn't bother me until I started getting attitude from sound guys. In the Bay Area, people who do sound generally were cool, but not so much in the Midwest or even New York. I remember playing CBGB's and was so upset because the sound guy was being a real jerk. He said something along the lines of "Is this your first show you've ever played?" or something stupid like that. I got really mad and I might have thrown a stick at him or something. Other than that I've always had really supportive friends, boyfriends, family. My dad actually used to let us practice at his auto shop for free. He used to bring us rice balls for dinner. It never really bothered me what strangers thought.

WHAT KINDS OF WISDOM HAVE YOU ACQUIRED THROUGHOUT YOUR CAREER AS A DRUMMER? There has been a huge difference between when Noothgrush used to play before 2000 and now. Now we get asked to play big festivals, where as before we were all DIY and involved in the punk scene in the Bay Area. We used to always be the only slow band on a bill and usually had to play first. There was never a backstage or anything. Recently, I remember watching drummers backstage playing Southern Lord Fest. There were all these drummers doing warm ups, rudiments, being serious, not talking to people or drinking, which is what I would be doing. I started admiring them and thought I would try doing that as well. And it seems like it helps! Now I drink water and practice rudiments before shows. Its like wow, after 20 years I have figured this out.

WHAT PLANS DOES NOOTHGRUSH HAVE FOR THE FUTURE? We are planning on recording sometime in March for a split with Coffins. We are going to Japan to tour with them in October. I am excited for this one because I can bring my son Laney with me. I plan on leaving him with my family while we are playing shows.

BECKY HAWK

BY ASHLEY SPUNGIN
PHOTO COURTESY OF ARTIST



Becky Hawk is an Oakland-based drummer who currently divides her time between the long running chamber folk act Amber Asylum and Laudanum, the pummeling doom band founded in 2003 with her husband Judd. Her style is fluid, yet deliberate, crushing, yet precise. This is made wholly evident on Laudanum 2009 release, The Coronation. Becky Hawk was gracious enough to take the time to talk to Tom Tom about her experiences and philosophy as a drummer.

WHEN DID YOU START PLAYING DRUMS? 1995

WHO/ WHAT INSPIRED YOU TO START PLAYING? I had been playing bass in bands for years and started wanting different things to happen with the drums in those bands so I began to think about how I would play those songs on the drums. That led me to actually sitting down on friend's kits and trying to play. I felt an immediate connection with the drums.

BIGGEST INFLUENCES PAST AND PRESENT? John Bonham and Dale Crover—past and present

PLEASE EXPLAIN YOUR APPROACH TO DRUMMING. I'm not quite sure what my approach is. I just go with what I feel. I've mostly played slow and heavy music and there is a flow to that sort of music that is liquid so you really need a smoothness to your style. With drums there is continuous movement no matter the speed or style which

is why I have such a long swing when playing. It's how I keep the time and the feel of the song.

WHAT GOES ON FOR YOU DURING THE SONG WRITING PROCESS? I don't usually write the riffs but I do write the drums for the parts. I am really good at arrangement, so once we have some parts going, I play a big role in putting the final song together.

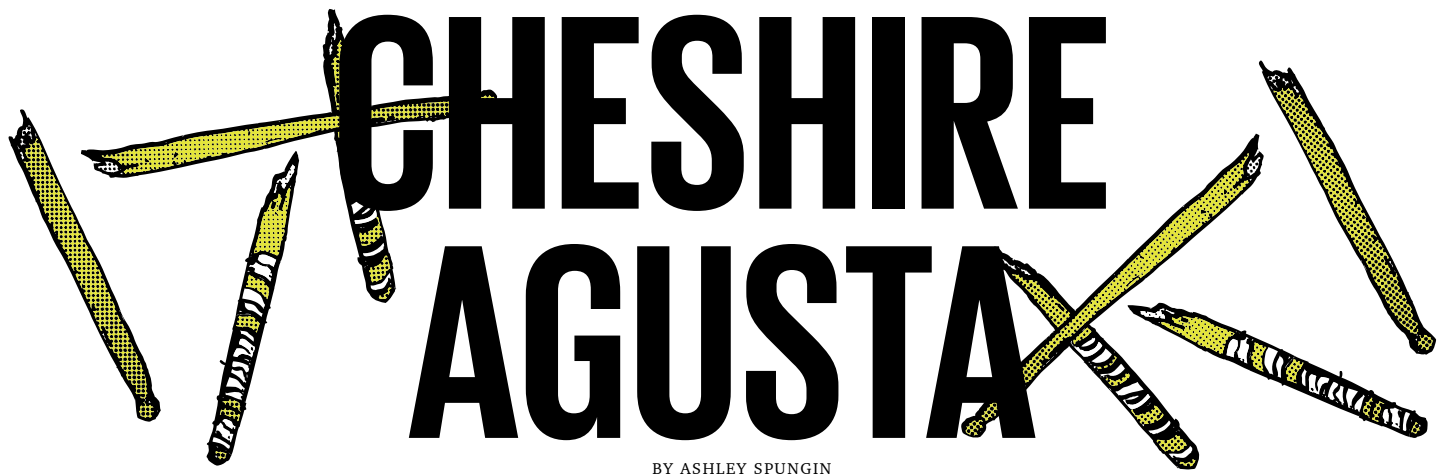
HOW HAS PLAYING DRUMS SHAPED YOUR LIFE TO BE WHAT IT IS TODAY? Music is how I express myself in so many different ways. I can't imagine living without this creative outlet. I've met so many cool people and visited amazing places with my bands. It's also a major part of my relationship with my husband. We've been in bands together almost as long as we've been a couple and I enjoy the collaboration immensely. We write and play very well with each other. I think that playing drums particularly has helped me open up more than with any other instrument. I feel really comfortable on the drums, even on stage, and I don't hold anything back.

WHAT ROLE HAS GENDER PLAYED IN SHAPING YOUR EXPERIENCE AS A MUSICIAN? Gender is always at the forefront, whether you want it to be or not. From what I have seen, women are the minority in almost all fringe styles of music, which are the types of music I am most interested in and have always played. But I have been lucky because I have had the opportunity to play in bands with some amazing women. The first band I played in was an all-female band and it was so easy to develop as a musician with other women. For me, I don't think that would have been as easy with men. Now that I am a lot older and farther along in my craft, I am in another all-female band and it's a completely different experience. It's rewarding in such a different way. I am so inspired by the talent of my bandmates and we have shared a lot of the same obstacles and experiences as musicians. Also, the music of this band (Amber Asylum) has a delicate nature. It's just a different feeling.

WHAT DO YOU HAVE ON DECK AS FAR AS YOUR MUSICAL/ PERSONAL ENDEAVORS? With Laudanum, we are currently completing the writing of our next full-length and hope to do some touring in the fall. With Amber Asylum, we have been in the studio and will go back in next month to complete the recording for the next two albums. No shows booked right now but I am sure we'll play some this year.

ANY CLOSING WORDS YOU WOULD LIKE TO INCLUDE? In my experience, I have always learned the most playing with other people. So for anyone who wants to start playing music, I recommend joining a band.

CHESHIRE AGUSTA

The title 'CHESHIRE AGUSTA' is rendered in a large, bold, black sans-serif font. The letter 'H' is formed by two crossed drumsticks, and the letter 'A' is also formed by two crossed drumsticks. There are several other drumsticks scattered around the title, some pointing upwards and others downwards, all with a yellow and black patterned texture.

BY ASHLEY SPUNGIN

Cheshire Augusta knows about playing from the heart. She has been the back beat of the Philadelphia “doom jazz” institution known as Stinking Lizaveta since 1994. From touring regularly, making pilgrimages to study with jazz instructors, as well as taking on the role of teacher with her own students, she has built her life around drumming. Cheshire was gracious enough to share some of her wisdom with Tom Tom Magazine.

TOM TOM MAGAZINE: YOUR DRUMMING BRINGS FORTH A MIXTURE OF STYLES RANGING FROM CLASSIC ROCK AND ROLL, JAZZ, AND PROG TO GIANT STONER BEATS. PLEASE EXPLAIN YOUR APPROACH TO DRUMMING. CHESHIRE AGUSTA: My style, such as it is—thanks for the compliment. My approach to drumming is more like an approach to music. Make it good. Make it speak for itself. Don't leave the listener with a set of drums, bass, and guitar. Make the music harken to other things. My very young students remind me of this. They want to play games with sounds that represent things in the world and in their imaginations. How does T-Rex sound when it walks? What's rain on a drum set? Let's play “Old MacDonald.” How do you make a “quack, quack” here and a “quack, quack” there on the drums? I've listened and played in so many different contexts and styles besides the rock band. You have to take in as much as you can and then trust yourself with it. If I do have an approach to drums for drums' sake it's to become a virtuoso at being myself on the instrument.

HOW IMPORTANT IS PRACTICE TO YOU? Practice is essential to that, yes. Practicing, playing, writing. And when I hear someone else's music, I want to hear that kind of virtuosity. I want them to dig deep and tell me something about themselves and I want to see that they really put the work into it—which means practicing, living, absorbing all possible influences, reaching out and looking in.

WHAT GOES ON FOR YOU DURING THE SONG WRITING PROCESS? Writing with Stinking Lizaveta amounts to us beating on each other until we are (finally) ready to beat on the material.

CARE TO SHARE ANY PRACTICE ROUTINE/ PRE-PERFORMANCE RITUALS YOU MIGHT HAVE? My pre-performance ritual is yoga and a warm-up on the pad with a metronome. I like the marching snare triplet and quintuplet grids. Passing the accent(s) forward through notes of equal value in some designated time signature, that's essentially what a grid is. Much easier to see music notation: one source is snarescience.com.

HOW HAS PLAYING DRUMS SHAPED YOUR LIFE? Well I shaped my life around playing the drums. I wanted to drum, make records, and

tour. As a younger person I vowed never to do someone else's grunt work 40 hours a week and I never have, which doesn't mean I don't have to supplement my music income with part time work outside the field. One very big choice I kind of made, or was kind of made for me by attrition (biology is a bitch and she does not care about you, trust me) as a result of deciding to continue to play and tour year after year is, guess what? I got no kids. Yes, my bass player, who is male, has a daughter who will be 14 next summer. My guitar player, also male, had his first kid two years ago. The band survived and toured.

WHAT ROLE HAS GENDER PLAYED IN SHAPING YOUR EXPERIENCE AS A MUSICIAN? One curious thing which may have something to do with being female and playing heavy music is the frequency with which male audience members report to me that I definitely must be discharging aggression and anger on my instrument. On this continuum are men, who because they see me in public snorting down my face, hitting things really hard, making drummer-face from behind a set of drums, assume that I must have a dominant and therefore very exciting and challenging sexual persona. Without really commenting on the veracity of this last assumption, I am not sure these same people assume the same things about men whom they see playing the drums. I will say, I am usually stupid happy when I'm playing; my biggest drumming rush is playing live. I like to sweat in a room with a bunch of headbangers and I like to be one of the ones directing the energy.

ANY STAND OUT MOMENTS THAT YOU WANT TO TALK ABOUT LIKE PLAYING BIG FESTIVALS IN EUROPE OR RECORDING WITH ALBINI? There are so many great stories it's hard to know where to start and then when to stop—from cardboard pizza in the Midwest to chestnut parfait in the Swiss Alps. Mostly there are all the creative, generous, game, funny, smart people everywhere who make the magic. Maybe save specifics for another time. Albinì is a hard working, super-expert who structures his business to implement his values, who is sweet as pie to everyone around him but who never minces words when there's something important and/or controversial to be said and what's more, he knows how to have fun. For these reasons and a host of others, he is at least a 6th degree black belt human in my book.

ANY ADVICE/ CLOSING WORDS YOU WOULD LIKE TO INCLUDE? Here's the advice Little Richard gave to us from fifteen star-struck feet away at his keynote speech, 2000-something-or-other in Austin, TX at South by Southwest: Don't sell yourself short; learn your instrument. Sign your own checks. The grass is always greener on the other side, but it's just as hard to cut; so be yourself.

TERRI LEWIS

BY ASHLEY SPUNGIN

Terri Lewis cut her fangs in the late '80s with the perennial Death Metal outfit, Derketa, a band she recently returned to for their massive 2012 album: In Death We Meet. Terri founded Mythic in 1991 alongside Mary Bielich (also of Derketa) and Dana Duffy. Terri can boast a rich legacy of uncompromising death metal that spans over two decades. In the predominately sweaty, male dominated metal scene of the late '80s/early '90s, Terri Lewis and her brutal sisters of Derketa, defied tradition to become the first all-female death metal band.

TOM TOM MAGAZINE: WHEN DID YOU START PLAYING DRUMS? WHAT WAS YOUR MOTIVATION FOR BEGINNING TO PLAY? TERRI LEWIS: I would say 1987. Bought my first kit which was a Pearl Export series in 1988. I ALWAYS wanted to, but my parents wouldn't allow it. My brothers played guitar and my sister played bass. Even though there were "jams" at my house, I never felt drawn to guitar. I was constantly going to concerts and listening to music growing up, but it wasn't until going to the heavier underground shows that I was able to watch most drummers up close.

WHAT GOT YOU INTO PLAYING DEATH METAL SPECIFICALLY? Ah, the underground was really a cool place to be then! Any money I had went to buying all the latest and heaviest vinyl. People were tape trading or just self-promoting and you could really get some interesting music. The double bass was what I really gravitated to. I grew up with all the heavy rock bands, but when I heard bands like Kreator, Destruction, Sacrifice, Venom, etc. it was just such a natural progression. I can also say hearing the live Massacre tape was a mind blowing transformation for me into serious death metal. We formed Derketa because we loved the heavy, doom bands that had mood and feeling, like Candlemass and Paradise Lost. Immolation and Revenant were our friends and we met many great bands through them. You become like the people you hang around the most, right?

NAME SOME OF YOUR BIGGEST INFLUENCES? Of course, Bonham, Nicko McBrain, Iron Maiden; Chris Rieffert, Autopsy; Bill Andrews, Death; Igor, Sepultura; Sean Rienert, Cynic; Scott Lewis, Brutal Truth Fish, Fishbone; John, Helmet; Earl, Bad Brains; Reed,

COC; Pokey, Leeway; Nicke, Entombed; Jensa, Grave; Mario, Gojira.

YOUR DRUMMING IS FIERCE. YOU COME ACROSS AS A CONFIDENT, UNFORGIVING, SOUL CRUSHING FORCE ON YOUR RECORDINGS WITH DERKETA AND MYTHIC. PLEASE EXPLAIN YOUR APPROACH TO DRUMMING. WHAT GOES ON FOR YOU DURING THE SONG WRITING PROCESS? My feet were always faster than my hands. So using double bass was my thing. I'd put in fills more with my foot work. Well, for one, I never learned or studied properly. I did have 1 1/2 years of real lessons after Mythic. Just watched and listened the best I could. The other girls would

help me out with parts if I couldn't get the timing or was clueless on what they heard would possibly fit. Most of the time I just want a recording of just guitars so I can memorize the song and then figure it out when practicing.

YOU HAVE BEEN PART OF WHAT IS REPEATEDLY REPORTED AS THE "FIRST ALL-FEMALE DEATH METAL BAND." WOULD YOU CARE TO ELABORATE ON THIS? Back to the old days...there were only a few women in the metal scene that were on recordings. Some played and some sang, but the Derketa recordings got a lot of support in the magazines. Sharon covered the guitars and vocals, me on drums, and Kim August did bass. That was the rehearsal demo. It was death metal. Now I'm SURE there were other all-female bands out there—we just never heard of any like us.

WHY DID YOU DECIDE TO LEAVE THE BAND? Recently, it truly was not in line with my well-being. Went above and beyond for the recording and shows. More important things in my life were being affected because attention given to one area takes away from others. In my life and responsibilities, Derketa wasn't high on the list.

WHAT ADVICE WOULD YOU GIVE SOMEONE INTERESTED IN STARTING ON THE DRUMS? Be honest with yourself, play what you like, and never give up. I'm really excited for the future of this magazine and to see other women play loud and crazy!



ZZZ'S: WAKING US UP

BY EMI KARIYA
PHOTOS BY BEX WADE

Meeting new Japanese people can be awkward for me because while I look Japanese, I am quite an American. The Japanese have cultural manners that lead them to speak in a polite style (versus their friendly style) and they do this, especially with a new person, an elder, or a respectable person. This practice is extended even in the rock and roll scene. I had just finished my set at Webster Hall, with my then band Hard Nips, when the band ZZZs (Japanese noise trio) came up to me the first time. They had kindly come see us during their NY tour from Japan. They approached me in the typical polite Japanese manner and I really wasn't sure what to make of them, until I saw them play live later. Their stage show was on the opposite extreme, truly hardcore, no-wave, and wild. Dressed in all black, looking quite L.A. goth with red lipstick, they rocked mind-blowingly tightly with their guitarist/lead vocalist Youkaku taking breaks from shredding to pick her guitar with her teeth. And yet the entire time, they maintained an inner core of cool straightedge. Yukary (bass) will scream her head off while keeping the calmest solid sate on bass. Drummer Lyn, flaring her beautiful, long, straight black hair while pounding her heavy beats, doesn't even break a sweat. I asked them after the show what keeps them so tight and they replied, "We were in a girls' softball team together before we started the band." Thus explains the manners... but you never know what other well-mannered bombs these all-mighty girls are going to set off in the near future.

TOM TOM MAGAZINE: HOW LONG HAVE YOU BEEN DRUMMING AND WHAT'S YOUR JOY IN DRUMMING WITH ZZZS, SPECIFICALLY?

Lyn: I've been drumming for about ten years and with ZZZs we do what we like to do without any boundaries and by creating our own space.

WHAT IS THE DRUM ESSENCE OF THE DRUMMER YOU ASPIRE TO BE?

A drummer with live rhythm.

WHAT DO YOU LIKE TO DO WHEN YOU'RE NOT DRUMMING? ARE THERE THINGS YOU DO IN YOUR DAILY LIFE THAT KEEP YOUR RHYTHM LIVE AND CONSTANTLY GOOD? I mostly stay at home reading manga comics and watching anime... I'm addicted to video games!

WHAT IS THE DIFFERENCE YOU HAVE NOTICED BETWEEN THE US AND JAPAN?

All our live shows in the US are full of surprises that we hardly experience in Japan. For instance, in the backline situations where I have to drum on a kit with scattered parts and broken cymbals. Those extreme conditions make me grow each time.

COULD YOU EXPLAIN IN YOUR WORDS TO PEOPLE WHO HAVE NEVER DRUMMED IN THEIR LIVES, WHY YOU DRUM AND YOUR PASSION FOR DRUMMING?

Of all the instruments, the drums are the one that shows your true self in the light. Therefore it's challenging but fun and worthwhile all at the same time. I don't think it's too much to say that the drummer makes or breaks the band and that is a big responsibility. So everyday I keep working on my drumming with that in mind.



FULL NAME: LYN ZS
BAND: ZZZS
AGE: 26
FROM: AMAGASAKI, HYOGO, JAPAN
DRUM KIT: LUDWIG ACROLITE,
DW6000 PEDAL, PROMARK STICKS

"I DON'T THINK IT'S TOO MUCH TO
SAY THAT THE DRUMMER MAKES
OR BREAKS THE BAND AND THAT
IS A BIG RESPONSIBILITY"





AGE: 34
HOMETOWN: MONTEVIDEO, URUGUAY
LIVES IN: WHEREVER FATE TAKES ME
CURRENT BANDS: BANDS IN ARGENTINA
AND URUGUAY
DAY JOB: GETTING NIGHT JOBS
LAST BOOK YOU READ: FRANKENSTEIN

NATY GIACHINO'S

DAY JOB IS GETTING NIGHT JOBS

BY JEN RUANO
PHOTO COURTESY OF ARTIST

Naty Giachino, a beauty and native of Uruguay, South America is a drummer with much soul and plenty of heart. She has a passion for the drums and is an unabashed player. We asked her about how she got some of her gigs and where she learned to play so darn well.

TOM TOM MAGAZINE: LAST SUMMER YOU TOURED WITH WORLD-RENOWNED BASSIST GUY PRATT (PINK FLOYD, MADONNA). TELL US HOW YOU LANDED THAT GIG.

Naty Giachino: I was on my way to Argentina and Guy Pratt was on the same boat. I spent the entire trip thinking about how to approach him. I wasn't fluent in English then and so I nervously followed him while we were getting off the boat, which was teeming with people, and I started losing sight of him. So I ran, stumbled, fell, got hurt and began sweating and not looking so glamorous, when I finally reached him but I managed to say, "Hello, I'm Naty, a drummer from Uruguay." He was very polite and pretended he understood me through my thick accent and smiled. He was planning on coming back to South America and so I offered to help him put together his tour. Then he invited me to play in his band. He has toured and played with almost every important band on earth so it was a humbling experience. I believe I became a better drummer after that experience.

WHERE DO YOU TAKE YOUR INSPIRATION FROM AND WHAT KEEPS YOU MOTIVATED?

It motivates me to play for someone who has strong lyrical writing. I tend to learn the lyrics by heart and do some back up singing and by the time I decide what to play on the drums I am really involved with the song. If you are in love it helps. If you are heartbroken it helps much better! Also, the other thing that motivates me is the collaboration between music and film. That's inspiring for me.

YOU'VE BEEN PLAYING DRUMS FOR FIFTEEN YEARS AND HAVE SPANNED MANY GENRES FROM ROCK TO JAZZ. HOW DID YOU GET YOUR START ON THE DRUMS AND IS THERE A PARTICULAR GENRE THAT YOU FEEL MORE COMFORTABLE PLAYING? When I was a teenager I used to spend long

hours at a recording studio which a friend of mine owned and there was a drum set that I tried to play. My friend told me I had a natural ability to play and that it came easy to me so with their encouragement I began to take it seriously. One day I came home from the studio and told my mother I wanted a drum set and thankfully she said yes! Being just 15 years old it would have been very difficult without her support. I didn't get many chances to play professionally until I moved to Chile landed a gig with Vina del Mar. With them, I got the chance to play three or four gigs a day for about five years. As for genres, I am happy to play and explore any genre except trash metal. In my opinion, being a heavy metal drummer must be an utterly painful activity.

THAT'S FUNNY SEEING AS THIS ISSUE IS TEEMING WITH METAL DRUMMERS! YOU WERE TAUGHT AND MENTORED BY THE LEGENDARY OSVALDO FATTO-RUSO, WHO RECENTLY PASSED AWAY. WHAT THINGS DID HE TEACH YOU THAT HELPED YOU BUILD A STRONG FOUNDATION AS A DRUMMER?

He taught me to never give up, no matter what and to get back on my feet when I feel discouraged. Osvaldo, apart from being an extraordinary musician, was a determined man and went to play gigs two weeks before he died. Even being seriously ill and knowing he was dying, he never complained or surrendered to the illness. I learned a lot from him beyond drum technique.

YOU HAVE A VERY FLUID AND PRECISE METHOD OF PLAYING. WERE THERE ANY SKILLS YOU HAD A HARD TIME TACKLING IN THE BEGINNING WHEN YOU WERE FIRST LEARNING?

It took me years to be brave enough and develop a drum solo. When I was first learning I used to study rigorously for eight hours a day—repeating exercises, getting obsessed with them and then playing live a lot. You learn a lot when you play live because every mistake is out there and then you continue moving forward and you won't get stuck.

DO YOU PLAY ANY OTHER INSTRUMENTS?

I play the cajon peruano which gives me the opportunity to play in places where drums aren't allowed. I play it using a rare type of brush which makes everyone ask me how I got that sound from the box. I also deeply wish I could tap dance.

HOT CHIP'S SARAH JONES

BY ALAN WILSON
PHOTOS BY BEX WADE



NAME: SARAH JONES
AGE: 27
HOMETOWN: HEREFORD
CURRENT CITY: LONDON, UK
PREVIOUS BANDS: BAT FOR LASHES, KELE,
JON HOPKINS, COLD SPECKS
CURRENT BANDS & PROJECTS: HOT CHIP,
NEW YOUNG PONY CLUB, GEESE
NUMBER OF YEARS DRUMMING: 13
GEAR: TAMA STAR, GRANSTAR AND
SWINGSTAR SETS, ROLAND SPD-SX AND PD-125
SPONSORSHIPS: MEINL CYMBALS, TAMA
DRUMS, VATER STICKS, REMO HEADS

I had the chance to meet Hot Chip's drummer Sarah Jones last December on the S.S. Coachella cruise ship festival where my band !!! was playing as well. Somehow, we missed each other on the decks but luckily, she's as savvy on the laptop as she is on the set, and we were able to catch up online. I asked her about what it's like to tour on a cruise ship, found out how she got her start on the kit and got tips on how to play along to sequenced beats which she does often in her various projects.

TOM TOM MAGAZINE: WHAT GOT YOU STARTED ON THE DRUMS?

Sarah Jones: I started off playing the piano, and although I liked it, it wasn't exactly what I was looking for. A friend of my family left a drum kit in our garage; I think any kid left alone with a drum kit over the summer will have a bash at some point! My cousin was learning drums at the time, and she taught me a basic beat. My dad had some friends who would come around and play together on the weekends. I'd sit and watch them, and soon I started joining in. It was great practice to play with older musicians who were patient with me! Soon after, I started playing with local bands, gigging as much as possible. I joined a three-piece blues rock band which toured around Europe extensively. It was great to tour so much and to play long sets; I got a lot out of that.

Now you're playing with Hot Chip. How did you meet them?

I had seen Hot Chip at festivals when I was touring with New Young Pony Club; I sort of knew them from that time, but not too well. I was playing in an experimental music band called Geese. The two members of Geese went to school with some members of Hot Chip. They were looking for a drummer and asked Geese for a recommendation. I was very pleased when they asked me to be their drummer.

YOU WERE PLAYING WITH BAT FOR LASHES FOR A WHILE. DID YOU PLAY JUST LIVE DRUMS, OR A COMBINATION OF LIVE AND ELECTRONIC?

I played with her for about two years, beginning with the campaign for the Two Suns album. I had quite the set up with my usual kit, extra toms and a timpani. Alongside all that, I used two KD7's (kick drum trigger), a PD125 trigger pad for electronic snare, and an SPD-S sample pad. For a lot of the songs, I played a combination of live kit and electronics, especially electronic kick and snare with live toms and hats. I think it has a great effect and is such a fun way to play.

MORE AND MORE DRUMMERS ARE PLAYING ALONG TO SEQUENCED BEATS. WHAT'S YOUR TAKE ON THAT? DO YOU FIND IT CHALLENGING?

It can be the most enjoyable thing to play alongside drum machines and sequencers. I find that I can still put my own swing to it. It helps a lot when you have a great monitor mix, as the beat can sound a bit disjointed if I can't hear everything properly. But I used to practice to a click, so sequenced beats never really get in my way. I also enjoy playing freely with a band, which I try to make sure happens often, as well. It's good to have variation. How do you adapt sequenced drum beats to a live kit?

If the sequenced drum parts are very busy, it can be hard to play along without it all sounding a bit cramped. The challenge in

that case is to try to break the beats down, playing as much as possible on the set, and sequencing the other parts. I listen to the overall drum part to find the bits that I think will work best on the kit. In Hot Chip, lots of the percussion parts are played live at the percussion station; we split the live part between the kit and the percussion.

DO YOU PLAY TO A CLICK DURING LIVE PERFORMANCES?

I do sometimes with sequenced drum beats, other times without. I also use triggers on the bass drum and snare, which helps make them sound more electronic, and helps with getting the right feel.

DO YOU WRITE THE BEATS IN YOUR BANDS?

Often I play beats that have already been written and recorded. In those cases, I just adapt them to be played live. With Hot Chip, we change up the songs quite a lot for the live versions, which we all come up with together in rehearsals. In my other projects, I usually write the beats. I really enjoy coming up with electronic beats in the studio, too.

HOW MUCH CREATIVE FLEXIBILITY DO YOU HAVE WHEN YOU'RE PLAYING BEATS THAT OTHER PEOPLE HAVE WRITTEN?

It depends on the artist, but I have been lucky to play with people who allow me quite a bit of flexibility to try new things and to play the beats my way. I've also been lucky to be playing with people whose music I love. I wouldn't want to change things too much anyway, as they've already nailed it!

YOU RECENTLY PLAYED ON COACHELLA'S CRUISE SHIP FESTIVAL WITH HOT CHIP. TELL US ABOUT IT!

Playing on the cruise was quite an experience! It seemed like a dream tour, sailing to the Bahamas and Jamaica on a luxury cruise liner. Snorkelling in the daytime and playing on that huge ship in the evening: quite different from the usual tour schedule! We had lots of family and friends with us too, so it was a bit of an end of the year party for us before we set off to tour Australia after Christmas. In preparation for our new year's eve show, we learned some fun covers such as "Sloop John B" by the Beach Boys and "1999" by Prince. It felt like every band on the boat was doing something slightly different, maybe because it was such an unusual setting.

ARE YOU GOING TO HAVE MORE OF A WRITING ROLE ON FUTURE ALBUMS WITH THEM?

With Hot Chip, it would be great to get involved in recording, which we are doing soon. With New Young Pony Club, we have been writing together a lot more, which worked really well for the new songs. I've been doing some sessions in London with other artists, and have been quite involved in writing drum parts. A lot of the time, with my own music, I'll start writing a song from a beat I came up with while practicing.

ANY UPCOMING TOURS OR RELEASES?

New Young Pony Club have a new album coming out very soon. I've also been working with Anthony Silvester from Xxteens on a new project which will hopefully release a record soon.



FULL NAME: DANIELLE HAIM
HOMETOWN: VALLEY VILLAGE, LA
LIVES IN: VALLEY VILLAGE, LA
PAST BANDS: JULIAN CASABLANCAS
AND THE SICK SIX
CURRENT BANDS: HAIM
FAV VENUE: TROUBADOUR
GEAR: LUDWIG AND SLINGERLAND KITS
FAV FOOD: VIETNAMESE

HAIM

SISTER ACT

BY SARAH STRAUSS
PHOTO BY BELLA LIEBERBERG

HAIM is three California sisters who sing, play drums, guitar, bass, and despite the pressures of getting big, appear to be having a great time together. Este, Danielle, and Alana grew up playing music and still practice in their family house. These ladies equally front the band taking turns on vocals and instrumentation, and onstage you can really feel the love. After a much buzzed about SXSW performance and a year of touring they signed with Columbia, were nominated by the BBC sound of 2013, and are spending the winter opening for Florence and the Machine. We saw their live show at Music Hall of Williamsburg and caught up with Danielle.

TOM TOM MAGAZINE: WHAT AGE DID YOU START PLAYING AND WHAT WAS YOUR FIRST INSTRUMENT?

Danielle Haim: Drums was my first instrument. My dad started teaching me when I was just four years old!

AMAZING! HOW DID YOUR PARENTS' SUPPORT SHAPE YOUR ATTITUDE TOWARD MUSIC?

They were both really supportive of the arts in general. Music was the closest to their hearts though. Playing music with my family is the strongest memory I have of growing up. I was always convinced I would end up pursuing music any way I could.

HOW DOES THE CREATIVE PROCESS WORK FOR YOU AS A BAND, WHO WRITES THE SONGS?

We all write. It's a very collaborative process.

IS THERE EVER FRICTION SPENDING SO MUCH TIME WITH YOUR SISTERS, OR ARE YOU REALLY AS ADORABLE AND KIND TO ONE ANOTHER AS IT SEEMS ONSTAGE?

Ha! No not really. We spend time with each other outside of music too.

ON STAGE, YOU HAVE A BACKING DRUMMER, BUT YOU THREE SISTERS PLAY ONE DECONSTRUCTED SET, ALANA THE FLOOR TOM, DANIELLE (YOU) ON THE KICK, AND ESTE THE RACK TOMS, GENIUS! WHERE DID THIS IDEA COME FROM?

It was always my dad's dream for us each to have a cocktail drum set next to us when we played in the band. I think cocktail drum sets are pretty cool but can look and sound a bit cheesy so we figured out a way to make it our own. My dad still won't let us forget it was his idea!

"IT WAS ALWAYS MY DAD'S DREAM FOR US EACH TO HAVE A COCKTAIL DRUM SET NEXT TO US WHEN WE PLAYED IN THE BAND"

OF YOU AND YOUR SISTERS, YOU ARE THE ONLY ONE WHO HAS SPENT TIME TOURING WITH OTHER MUSICIANS. HOW DID THIS CHANGE THE WAY YOU PLAY MUSIC WITH YOUR SISTERS?

I don't think it really changed much, just made us all realize it's possible that we could really do it. It kind of stepped things up for us in the sense that we locked ourselves away and wrote for a year, then released the *Forever* EP.

THE SOUND OF YOUR MUSIC BORROWS BIG BASS BEATS FROM HIP HOP; ARE YOU PULLING DRUM SAMPLES, OR ARE YOU PRODUCING YOUR OWN BEATS ACOUSTICALLY AND THEN MANIPULATING THEM?

We never use full drum loops, but we have used samples of single drums to make our own loop. Some of the time we play it and then manipulate by distorting it or using some effect and then map it out. Most of the time we play the full take.

ALANA WAS ALSO PLAYING A DRUM SAMPLE PAD. WHICH SAMPLER DO YOU USE AND WHAT IS ON IT?

It's a Roland SPDS. I started to use it when I played percussion for Julian Casablancas. There's our own samples that we load onto it in there.

IT'S EXCITING HOW YOU USE DRUMS IN YOUR LIVE PERFORMANCE, THE PHYSICALITY OF THE DRUMMING PLUS THE TANDEM HAIR WHIPPING REALLY WORKS THE CROWD INTO A FRENZY—IS THAT YOUR INTENTION?

We're all frustrated drummers so it's our way of ending the set with a bang!

P.L.A.I.D.E.D

AUSTRIA'S SWEETEST SOUNDS FROM SWEET LADIES

BY IAN VANEK

PHOTO BY ERLI GRÜNZWEI

While driving across Austria late on a spring evening, I was listening to one of my favorite local radio stations, FM4 ORF, to stay awake. Their Soundpark program was profiling a new group from Vienna called P.L.A.I.D.E.D. on the Fekkakao record label; a label I've long been fond of (Vortex Rex, Crazy Bitch In A Cave, Sex Jams.) Even mainstream rock is rare on the radio in Europe, so my tired ears perked right up. From the first chord, I was held captive by the Viennese duo's unique trance. Drawn out, effected vocals melodies complimented by complexly beautiful guitar work and unorthodox yet concise drumming. A week later, their new LP Playdate (Fekkakao) hadn't left my headphones. In the spirit of that excitement, I asked these young women a few questions about origin, politics and equipment for Tom Tom Magazine and this is what they had to say.



TOM TOM MAGAZINE: GUTEN TAG, WIE GEHT'S? WIE HEISST DU?

P.L.A.I.D.E.D.: Danke gut! Wir heißen Julia Mitterbauer und Veronika Eberhart.

WHAT INSPIRED THE NAME P.L.A.I.D.E.D.? ACTUALLY PLAYING IN DIRT?

It is short for people lying around in dirt every day, and is derived from a few things. In our first band, Ilsebill, we used to perform wearing plaid shirts, just like Mike Watt. And there is this great movie about the Rock Camp for Girls in Portland, where one of the kids named their band p.l.a.i.d. We sort of stole that.

TELL ME ABOUT YOUR PREVIOUS GROUP ILSEBILL. HOW DID YOUR EXPERIENCE THEN HELP INFORM YOUR ACTIONS NOW? Ilsebill was our first band with Alena Pfoer and we spent most of our time experimenting with all sorts of instruments and sounds, spending days in the practice space teaching each other what we had found out. We recorded most of those rehearsals, so when we listen to it now we can track our development. Having that much time to experiment, led us to the sound we have now.

YOU SWITCH INSTRUMENTS AND COLLABORATE OFTEN. DO YOU HAVE A SPECIFIC SETUP OF THE DRUMS YOU LIKE? OR IS THAT THROWN UNDER THE BUS IN THE NAME OF SHARING? We do have a preferred setup, even though we got used to arranging them slightly different each time. We think of it like riding a bike you don't know, at the beginning it feels strange and awkward, but after a few blocks it seems perfectly normal to ride that bike. We also love to collaborate with various musicians/friends and switching instruments keeps us challenged.

SPEAK A LITTLE ABOUT FETTKAKAO YOUR LABEL AND THE OTHER GREAT BANDS THEY PROMOTE. HOW DID YOU GET INVOLVED WITH THEM? We are very happy to be part of the Fekkakao gang. Andi Dvorak who runs Fekkakao, has always supported our music. When we started Ilsebill, Andi saw us playing live and asked us if we would release a 7" on his label. We immediately agreed and ever since we collaborate with him. He even plays bass from time to time with us at shows. We love Fekkakao, because it unites great artists

and musicians and connects people who do wonderful work. Andi also introduced us to Wolfgang Möstl, who plays in Mile me Deaf and Sex Jams, and who recorded our latest album. Another great band on his label is Just Friends and Lovers, they recently released a 7" and we will tour with them this winter in Germany and Austria. Fekkakao doesn't focus on a specific genre, but on people who like to collaborate and have ideas about their art, besides music you find a lot of good visual art, and recently, also sewing art. From the bottom of our hearts we recommend every single artist on Fekkakao.

HOW DO YOU SPEND YOUR DAYS? We are on tour and are spending our time moving from one place to the next, meeting so many nice people, we get to listen to a lot of good music and spend a lot of money on records. Back in Vienna we will study, work, kiss, make music, dance, laugh, cry, and drink coffee again.

CAN YOU TALK A LITTLE ABOUT ORGANIZING LADY FEST? CAN YOU RECOMMEND GREAT FEMALE BANDS TO US FROM EASTERN EUROPE? Ladyfest was a huge influence and inspiration for both of us, and very important for the Queer-DIY-Punkscene in Vienna. We like the bands First Fatal Kiss, Petra und der Wolf, Clara Luzia, Norah Noizzze and Band and in Slovenia we played with a Croatian band called Vlasta Popic with an incredible female drummer!

ARE YOU POLITICAL? Sure. We are both involved in a queer-feminist scene and to us it is very important to choose the spaces we play because of political contexts, like playing a solidarity-concert for local political groups. Also the empowerment of young girls is very important to us, therefore we do workshops and Veronika is involved in the Girls Rock Camp Vienna. The lyrics of our songs may not be explicitly political, there is no slogan to sing along, but they have a political intention, and address topics like sexism, violence, and power.

IS THERE ANY DRUM GEAR YOU ABSOLUTE DREAM OF OWNING? LIKE THE STRAT FROM WAYNE'S WORLD... We would rather have the 29-piece that Nick owns in *Freaks and Geeks*!

PAN WOMAN

EMILY LEMMERMAN: PIONEER AMONG PAN WOMEN

BY ANGELA SMITH

Emily Lemmerman may be young in years, but she's already earned her place in history as a pioneer among women in percussion. Not only is she adept at playing every instrument in the steel drum family — she is one of the only women in the world who also builds and tunes them.

In 2008 Lemmerman launched Barracuda Steel Drums in Austin TX and became the first female steel drum craftsman to start her own company. She travels to Trinidad and Tobago, where the steel drum originated, frequently, spending about two months there each year tuning or playing in Panorama, the musical super bowl for steelbands during Carnival.

In the newly released book *Steel Drums and Steelbands: A History* (Scarecrow Press) Lemmerman is quoted: "Tuning is such a solitary thing. I would go crazy if I were sitting in a room with a hammer all day. You spend all this time trying to make an instrument that sounds beautiful, and then you want students to be able to play it correctly."

Lemmerman, like so many other pan players, started as a traditional percussionist. "When I was eight, I wanted to play flute like all the other girls, but my parents discouraged me. My dad played snare and my mom played glockenspiel, and they met in marching band. They convinced me that playing the flute would confine me to that one instrument, but playing percussion would allow me to try several things."

Because of her piano experience, Emily was often assigned to the keyboards. "At first I thought it was sexist," she said. "I was never intimidated by the big drums, but it was the boys who were assigned the wild drum parts." This inspired her to volunteer for more challenging and aggressive drum work and to aspire to leadership positions. Winning section leader and principal chair in auditions positioned her to choose her own assignments.

Later she began enjoying melodic percussion because she felt it broadened her as a musician. She also realized early on that she had no desire to be a musical diva. "I wanted to be a section player. I never wanted to be a soloist. I was attracted to the middle and lower voices. I liked the idea of being part of a group, collaborating and communicating to make beautiful music." While studying percussion at Ithaca College she first played the steel pan. At the time Lemmerman thought she was going to be a classical percussionist and fantasized about playing in one of the great symphonic wind ensembles. Then she met Ellie Mannette, the renowned steelband craftsman who is considered the "father" of the modern steel drum, and her musical direction

took a dramatic turn. In 1996, she participated in a steelband workshop in Morgantown, West Virginia, where Mannette was artist in residence at the university there. She returned annually for the workshops, and in 1998 she asked if she could stay and try her hand.

Her experiences in Morgantown influenced her work at Ithaca and she became an advocate of the steel drum as an orchestral instrument. Once she earned her performance degree, Lemmerman moved to Morgantown to study steel drum construction with Mannette. During her six and half year apprenticeship, she honed her building and tuning skills and also became Coordinator for the annual summer workshop. To this day Mannette's symphonic vision of the instrument continues to inspire and inform her work. An article in the Trinidad Guardian even called Lemmerman the "female Ellie Mannette," probably one of the highest compliments anyone could pay to anyone — male or female — in the pan world.

"COMFORTABLE
BEING
UNCOMFORTABLE."

When asked about her proudest achievement, she answers: "I am proud that I started my own company. I'm proud that even as a working musician, I was able to buy a house. I am proud to be the first female Panorama tuner, and I hope to soon be the first in Trinidad. I'm proud that I have the ability to learn

and perform Panorama music. I'm proud that I've learned how to construct songs and create music of my own. I'm proud of my students."

"I've been lucky to have had many powerful moments in my life, and some of these moments are important to me as 'achievements.' Onstage with the Invaders at my first Panorama, I started thinking about Ellie and his struggles and achievements. Being on that stage, playing in his band, performing for his country, on the instrument that he helped create, was a powerful, emotional experience. After we finished, I was able to call from the sideline and share with him those feelings. It's now a tradition for me to call him right after Panorama. It's so special to me to have my feet on the ground where he used to stand and be able to share with him that I truly understand how far he's come, and that the fight he fought was truly worthwhile."

She also keeps an eye out for her students, particularly the teenage girls. She recognizes fear often is major obstacle, and one of her primary goals is to create an environment they feel safe in — to create a place where one can be "comfortable being uncomfortable."

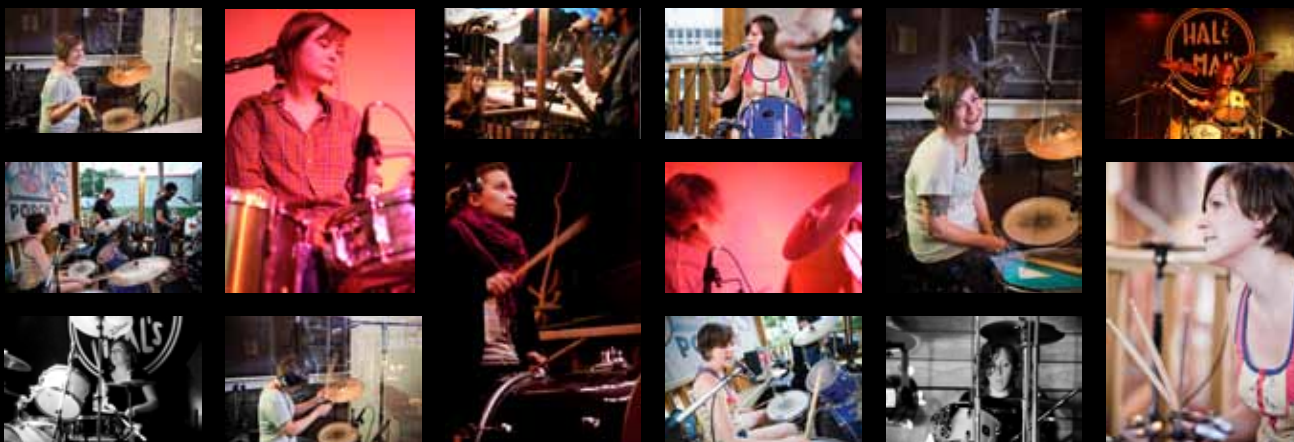
She notes that in any percussion section, the "girls still stand out as a minority, sometimes as a novelty, and so the level of scrutiny is higher. Their errors are magnified; they have less room to make mistakes. Women are held to a higher standard. You're told, 'don't play like a girl, play with some balls' — as if playing 'like a boy' is the only authentic way. Girls sometimes seem to have a higher aversion to looking stupid, and that can also get in the way of the adventure of learning."

She says the best advice she has for girls is: "Be brave. The state of anticipation can be scarier than the actual activity. Make bold mistakes. It's advice I still sometimes need to heed myself."

MISSISSIPPI DRUMMERS

JACKSON'S ACTION

BY CAITLIN MCNALLY



When *Tom Tom* came knocking, I just couldn't shut up about my city. With good reason: Mississippi's capitol has been getting a lot of attention lately, and its women are a huge part of that focus. Being an emissary for a part of the country that, I acknowledge, is often considered something of a lost cause to the outside world—a part of the country where I've made my home and have fallen in love with my community—it's hard not to feel excited and overwhelmed, but also eager.

The four women (including myself) I have been asked to brag about here belong to and actively participate in a music community of the kind I'd only ever dreamed about while growing up. A scene that thrives and flourishes in its collective, restorative goals, that works toward progress and equality through all kinds of music made by all kinds of people, is very much alive in Jackson. Sara McKercher (*Ice for Eagles*), Jennifer Chesler (*That Scoundrel, Used Goods*), Katie Fortenberry (*White People & Voodoo Shuffle*), and myself, Caitlin Cox (*Liver Mousse*) are a part of Jackson music in a special way: as lady drummers. The four of us and our bands have played shows together, gotten drunk together, been in each other's audiences, and hung out in each other's homes.

It's a pretty normal thing around here for us to write and practice (and sometimes even record) in our own homes, or in Sara McKercher's case, in the studio that she and her husband built attached to their record store. It is also fairly normal here for bandmates to be married or dating: three of the four of us write and perform in bands with our partners. Sara, who grew

up drumming in Vicksburg, MS, has been playing drums with her husband, Drew, since his high school band's drummer didn't show up to practice. And although Katie has played a variety of instruments with male bandmates, she has more recently been performing with her main squeeze. Me, well, admittedly I picked up the habit of drumming for a dude: my husband and only bandmate.

The process of creating and performing with my man has brought us closer together, and although it happened pretty quickly and naturally, it sharpened our ability to listen to and understand each other. This is something that I recognize in a lot of Jackson's local music: output tends to come from collaboration and trust, created by people who support, care for, and listen to each other, whether romantically or not. The fact that our music is homemade and our relationships are often a part of that process is something that occurs naturally and comfortably here. What matters most is that the work gets done. It's no secret that, historically, Mississippi has seen more than its share of socioeconomic despair, and the fractured, aching past that conceived the internationally-renowned Mississippi Blues is still haunting us, still running its course through the present. Our long-term damages are very much a part of what we are working together to repair, now especially for the ladies as we fight the assault on women's rights and reproductive health issues. What gives us freedom and momentum, as women and as musicians, is the depth of our relationships and the closeness of our community — a shared need for each other that nurtures us through our battles and grows us into our best selves.

ONE DRUMMER ONE QUESTION

BY LISA SCHONBERG

PORTRAIT BY TARA JANE O'NEIL

NAME: RACHEL CARN

HOMETOWN: CHETEK, WI

CURRENT CITY: OLYMPIA, WA

AGE: 43

CURRENT PROJECTS: THE NEED, MOON, ГОСКННО, CREATURE
SOUNDS, CLOUD EYE CONTROL, SOLO

PAST PROJECTS: KICKING GIANT, SLANT 6, CEBE BARNES BAND,
THE TRANSFUSED, KING COBRA/TWIN

DAYJOB: MAGIC KOMBUCHA (BEVERAGE COMPANY), SYSTEM
LUX (GRAPHIC DESIGN)

OTHER INSTRUMENTS PLAYED: KEYS, MARIMBA, PERCUSSION

GEAR: EARLY 60S BRASS LUDWIG SUPERSENSITIVE SNARE,
LATE 60S GRETSCH TOMS (16 + 13), YAMAHA TP120SD DRUM
PAD WITH ALESIS D4 DRUM MODULE, SABIAN HI-HATS, RECORD
PLATTER, COWBELL, CHINA CYMBAL STACKED ON CRACKED
RIDE CYMBAL

Generally I use my left hand for hi-hat, cymbals and auxiliary percussion, and my right for the major drum hits. [When I'm] playing fast, my right hand is FLYING and can cramp up if I'm not careful. I do a lot of stretching! I play the "kick" with a drumstick, [so] I rarely play the [kick and snare] together (that would mean sacrificing hi-hat or cymbal sound, unless I can manage to squeeze in a pedal-powered hi-hat slam). So, my style is minimal partly by nature and partly by choice. There were times in past projects where I played as hard and fast [with] as many absurdly complicated rhythms as I could—and it was impressive on a certain side-show level, but for me and my kit that level of prowess requires such total concentration that all the poetry was squeezed right out of me.

When any fan of the Need, Twin, Kicking Giant, or Rachel Carn's countless other projects is asked to describe her drumming, they are almost certain to give a visual as well as sonic description. Her dramatic stance and bounding motions above her drums, combined with her surprising rhythms and distinct vocals leave an even more permanent and positive impression on any audience member. Fresh off the airplane from a performance in Chile with Cloud Eye Control, Carns described her unique approach in detail for Tom Tom. The portrait is by musician, artist, and Carns' frequent collaborator, Tara Jane Oneil.

You are well known for playing the drums standing upright, and have inspired many others (including me) to try it out. What in particular about playing upright appeals to you, and how has it affected your technique and style?

Sitting down just never made sense to me. I like being able to attack all the drums from the top, to see them, to appreciate them, to revel in them. I like lording over them. I like showing off my weird twisted relationship to them. I am as much a performer as a drummer; playing stand-up drums in my weird, wonky way can be very physically demanding, and the positions I end up playing in are somewhat counter-intuitive & downright shocking on a cellular level. I think people respond subconsciously to that.



SINGLE BASS PEDAL TECHNIQUE

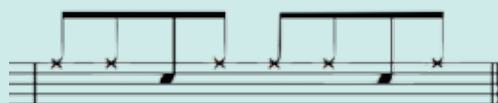
BY MORGAN DOCTOR

I have always been an advocate for single bass pedal technique over playing with a double bass pedal. Call me old school, but I think there is so much to learn on the drums with just one bass drum pedal. In addition, there are tricks you can do to get that double bass sound with just one pedal. The main thing to learn is how to keep a solid beat on the hi hat and snare with only the left hand, while playing doubles or singles between your right hand (which is on the floor tom) and your kick. I have listed a few exercises that help break down the process, and finally, an exercise that incorporates an entire groove. Have fun!

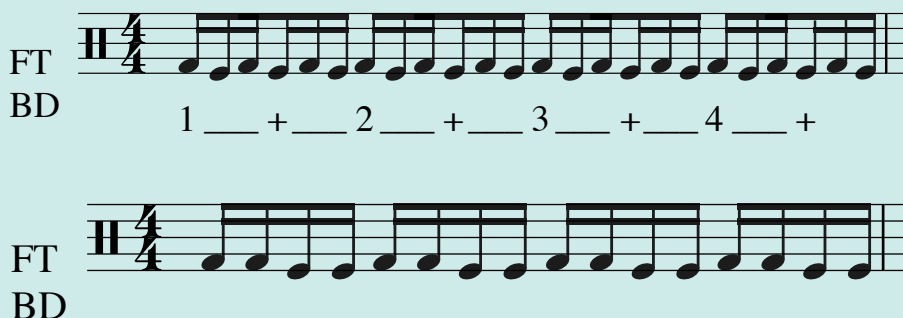
Morgan Doctor is a freelance drummer based out of Toronto. She currently is the drummer for Andy Kim, and was the drummer for the rock band, The Clinks, for over four years. Touring with The Clinks, she got a chance to play along side Tegan and Sara, Debbie Harry, Cyndi Lauper, and The B-52's. Morgan is endorsed by Yamaha Drums, Zildjian, and Vic Firth. www.morgandoctor.com



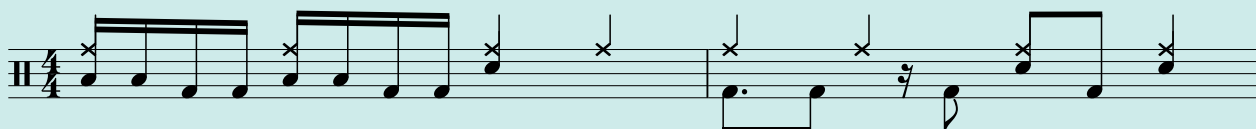
Example A: Shows your left hand playing the hi hat and the snare.



Example B: Shows the pattern played with the right hand (on the floor tom) and your bass drum, while your left hand is playing the hi hat and snare.



Example C: Shows an alternative pattern played with the right hand (on the floor tom) and the bass drum.



DOUBLE BASS COMBOS WITH A SINGLE PEDAL

BY KRISTEN GLEESON-PRATA

By playing different combinations between your hands and single bass pedal, you can play fills that make you sound like double bass master. The first skill you should have under your belt for this is being able to play two fast bass drum strokes in succession at the same volume and intensity (or at least close). You can work on this using two different techniques. Both involve playing two strokes in a row, starting slowly, and making sure to keep them sounding the same as you increase the speed. I strongly recommend playing heel-up for both. For the first technique, approach the first stroke with a high-heel-up, then use your ankle to bounce your leg back up to a height about half that of the first and allow gravity and the weight of your leg to push the beater into the head for a strong second stroke. The second technique, which I learned from Mike Mangini, involves pivoting your heel to one side for the first stroke and then to the opposite side for the second. This gives you more control.

Once you can comfortably play “double-strokes” with your right foot, you can start incorporating them into fills. You can use a grouping of four 16th notes (hand-hand-foot-foot or hand-foot-foot-hand) to play a short fill or repeat it for a longer option. Six strokes can be grouped together (hand-hand-hand-hand-foot-foot) as 16th notes to create an “over the bar line” feel, or as 16th-note triplets to create a faster and busier fill. Be creative with different lengths of fills, different patterns between your hands and feet, and be sure to experiment with moving the fills around the kit. The more you utilize your low tom, the more your fills will sound like you’re playing double bass.

Kristen Gleeson-Prata is a drummer originally from Cleveland, Ohio. After graduating from Berklee College of Music, she relocated to Los Angeles. You can find her playing drums and percussion with Kenton Chen, West Coast Soul, Thirsty, Julie Neumark, and many more. For more information visit kgpmusic.com.

PLAY
THIS



TEACHING THE NEXT GENERATION TO DRUM

BY STEFANI MACKICHAN (EX-MARES OF THRACE)

Most professional drummers will find themselves in the teaching seat at some point. This is a prestigious position. After all, teaching the next generation of drummers is not a responsibility to take lightly. Here are some tips on how to do a great job at teaching drums.

SET AN EXAMPLE I know it is cliché, but practice what you preach. You and your student are on a lifelong journey together; there is no room for your ego in the teaching environment. If you expect your students to show consistent measurable improvement, expect it from yourself as well. Find a teacher or a mentor and keep track of your own practice hours. Your passion and hunger for improvement is contagious, so let it show.

HAVE HIGH EXPECTATIONS Clearly communicate to your students that you have high expectations that are both reasonable and achievable. With proper instruction and encouragement, students will rise to meet high expectations. Setting high expectations ensures that your students always have lots to work on, and it also shows them that you believe in their ability to succeed. All kids want someone to believe in them; they thrive on it. If you're a teacher, believing in a kid is most definitely a self-fulfilling prophecy.

PRAISE Keep your teaching space happy and positive, as it will encourage your students to do well. People in general respond better to positive reinforcement than to negativity. When you offer constructive criticisms, follow up with comments on things your students are doing well or have improved on. Never tell a child they can't, and don't let them say it either. If a student says "I can't," teach them to rephrase to say something like, "I presently struggle with" or "This is challenging and it will take some practice." It is not beyond your scope of expertise to help a child change negative self-talk. Changing how they speak to themselves may be the first step to success.

BUILD RELATIONSHIPS WITH FAMILIES A child's chances of success are greatly enhanced when their parents are involved. Build a solid rapport and keep parents honestly informed about their kid's performance. By keeping parents involved, you can openly communicate if you are struggling with something in the studio. Is little Betty having trouble focusing, or has Sarah not been practicing as much lately? Their parents might be able to provide some insight or advice; parents can be your best friends and allies when it comes to keeping a child engaged and committed.

CREATE VERSATILE DRUMMERS Set your students up for success by teaching them everything. Music theory, rudiments, chop building, playing to a metronome, groove, and chart reading are important for all drummers. Also cover multiple techniques, genres, and styles of playing. Remind yourself that it is your name your students will carry with them into their musical futures; you want to make sure they are properly prepared.

STUDENTS ARE INDIVIDUALS Are they ever! Make sure you get to know each student. Know what their personal goals and passions are. Do they want to play in their school jazz band or are they just dying to play in a punk rock band? Beyond just making time to tailor your lessons to their individual goals, you should also figure out how each student best learns. Every child is so different in this respect. Some need to see it, some need to sing it, some need to read it, some need to do it. Many need to do all four! Find what works best for each student to make the most effective use of your time together.

KEEP IT FUN Smile lots and joke with your students. Drums should be fun; this isn't a piano lesson ;)

PATIENCE More than likely you are sitting in the teaching chair because you fell in love with drums and had to be pried away kicking and screaming to the dinner table. Not every child you teach will have this relationship with their instrument, and that is OK. It is important to realize that not every student is striving to be a professional drummer, so don't take it personally. Learning any new skill and developing solid practice habits contributes to a healthy self image. Drumming teaches kids to place worth on what their bodies can do, as opposed to what their bodies look like—a message they get all too often these days. You are teaching a child so much more than drumming. Thanks and good luck.

Stef MacKichan has been playing drums for twelve years; teaching drums for eight of those years, and has a B. Sci. in psychology and a certificate in Evidence-Based Nutrition. She has a couple of snakes and over a dozen tarantulas and scorpions. Up until 2012, she was one half of the blistering duo, Mares of Thrace.

HOW TO PLAN OUT YOUR FILL

BY CARYN HAVLIK

Fills can be daunting. I will make them less daunting for you! Ask yourself these questions as you are planning out your fill and I assure you, it will become easier and easier, you will sound better and be more creative.

What comes before your fill and what comes after it?

If you're going from a dance beat with 16th notes, or an 8th note pattern on your hi-hat/ride to the same pattern, then try using a similar division of the beat in your fill (all 16th or 8th notes.) If you are going from 16th to 1/4 notes, or 1/4 notes to 8th or 16th notes, your choice might be different (perhaps a combo set of 16th notes, with a few 8th notes to complete it.) The simpler, the better.

How many beats do you plan on doing your fill?

4 counts? (1+ 2+ 3+ 4+)? "+" stands for "and" 2 counts (3e+a 4e+a, 3+ 4+)? 1 count? 1.5 counts? Settle on a planned duration.

What divisions do you want to use? And where will you position them on the counts?

(This is related to question #1). Perhaps all 8th notes? (1+2+3+4+) or a combination of 16th notes/8th notes? (1e+a 2e+a 3+ 4+) Again, the simpler, the better.

On what drums / sound sources will you play the answer to #3?

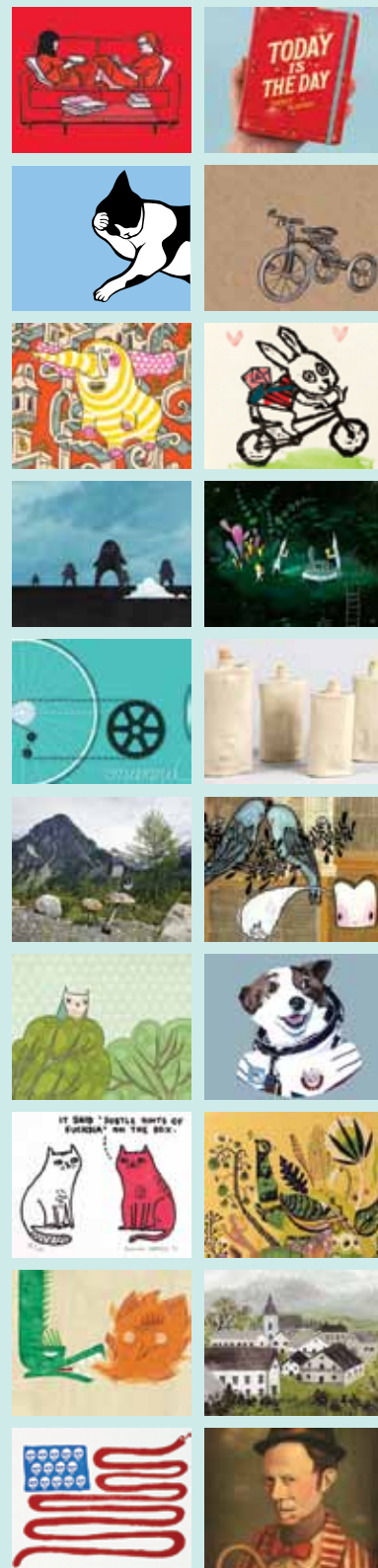
Some folks can do wonders with just a snare drum and the animal fill (snare coupled with floor tom). If you were to do 1 + 2 + on snare, then take 3+ 4+ as animal or another good one: 1e+a (snare) 2e+a (Tom 1), 3 + 4+ (Animal: snare +floor tom). Make up your own combinations!

THINGS TO REMEMBER:

- + Simple sounds more elegant, confident and well thought-out. (The most common fill is a one-beat pattern on the 4 count, "4e +", played on snare and tom1; snare on 4 e and tom on the "+")
- + Silence counts as fill.
- + Most fills make a statement, not ask a question. (Statement would be snare, T1, T2, Floor tom; the reverse order sounds like you're asking a question, since the sequence rises in pitch.)

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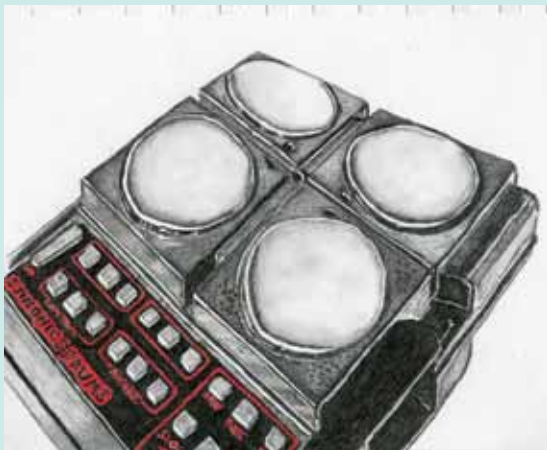


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DRUM MACHINE LOVE

WORDS AND ILLUSTRATION
BY AIMEE NORWICH

Mattel's Synsonics



Maybe I'm old, but the technology of today makes me either want to move to a remote area in the woods and play bongos, or stick to gear made before 1985. Refreshingly, the Synsonics, the drum machine I am reviewing in this issue's column of Drum Machine love, is one of those and easy to use! I think my step-dad actually got me one, (or some knock-off), when I was 15. I wish I had kept it. It's an '80s invention; the sounds are basic analog waveforms, with crispy to-the-point memory action. It has a push a button, can play a triangle wave for 7 seconds and save. This is pre-sample age and pretty much pre-anything glitzy.

This could very be used as a communal instrument, if you're one of those extrovert types. With all of the pads and knobs, it would be a gem at any slumber party. Tell Sally to bring her digi delay, Molly to work the pads, and Tammy on knobs, and you've got a sci-fi giggle fest! Pull out the Ouija board to evoke the spirit of Stockhausen; and presto—listen to the magical sonic wonders unfold before your ears!

The color scheme on this darlin' is pure '80s realness—black and red; the favorite colors of Duran Duran's bassist John Taylor. I should know as I owned every Duran Duran picture and facts book available in the eighties. As for the Synsonics' appearances throughout music history, apparently Kraftwerk used it a lot and it sounds like it. The "buy it now" price-maker-people on Ebay definitely market these things to the rich hipster musician, so, if you're not the type to spend on trendy overpriced vintage gear pick up a few circuit boards and some resistors at Radio Shack instead and build one yourself for about 20 bucks.

Aimee Norwich is a musician, composer and producer. For more info, please visit www.aimeenorwich.com

MOLECULES DRUMS: FROM ANOTHER PLANET

BY MINDY ABOVITZ

These drums are so beautiful. And they sound even better. Hand-crafted by Miami-based drum builder Robert Lerner, Molecules Drums are other worldly. While coming up with the concept for the drums, Rob said, "I still wasn't sure what to do. I was just drummer who made a cool kit for himself." That cool kit has now been played by Tommy Lee and Lenny Kravitz and is no longer a dream but still looks like one.

They are clear cylindrical shells that look like they belong on the moon. No joke. I had a chance to play this kit myself, both at NAMM and at Lerner's drum workshop in Miami. They sounds as good as they look. They have great tone, resonance and projection and the single head design makes them easy to tune. They surprised me with their bassiness. They are versatile and can be bright and boomy with great overtones as well, depending on the ply head you choose to use. And Robert assured me that the drums fit in standard drum cases. Wow.

Now Available at Guitar Center and online at musiciansfriend.com.

www.moleculesdrumcompany.com



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ANNIE
HALLQUIST

INDUSTRY WOMEN: DRUM TECH

PHOTOS AND TEXT
BY ABBY LINNE

It was a humid day in Little Rock, AR as I set down my camera and cable behind the drum riser in Verizon Arena. We were getting ready to shoot for Lady Antebellum's "Own The Night" Tour DVD, and I needed to find the drum tech to see what I could climb on during the night's show. As a female camera operator, I am pretty used to being the gender minority backstage, so you can imagine how stoked I was when Annie Hallquist hopped up on the riser. After a brief conversation, I was pretty sure that I had met one of the coolest, most ambitious women in the business, and I knew I wanted to pick her brain for Tom Tom. We kept in touch, and I was able to catch up with her on her home turf this fall in Nashville, TN.

TOM TOM MAGAZINE: WHAT EXACTLY DO YOU DO FOR LADY ANTEBELLUM? WHAT ARE YOUR RESPONSIBILITIES? ANNIE HALLQUIST: I am the drum tech for Lady Antebellum, as well as an additional audio tech. My primary responsibility is taking care of Chris Tyrrell's drum kit. I also aid the audio team in packing and unpacking trucks and wiring the upper stage. Depending on the day, the number of drumheads to change, and whether we are playing a hockey arena or a knee-deep-in-mud festival, [set up] can take one hour, or several. It proves for long days, but I enjoy the work.

YOU HAVE SOME PRETTY BIG JOBS UNDER YOUR BELT FOR A PERSON OF YOUR AGE. WHAT DO YOU CREDIT THIS TO? It's one part being in the right place at the right time and ninety-nine parts working your butt off and making where you are the right place and the right time. I have been very lucky to have met the people I have met who have supported me and hired me along the way. In no way could I have done this myself. I have no desire to disrespect the gifts these people have given me by being lazy or by not utilizing the tools they have shown me.

HAVE YOU ENCOUNTERED MANY FEMALE DRUM TECHS? When I met [rock drummer] Kenny Aronoff, he exclaimed, "I have never met a girl drum tech!" I replied, "Me neither!"

WHAT ARE SOME OF THE CHALLENGES YOU HAVE FACED? There are a lot of challenges that come with being a woman on the road. There is the tension of being the woman on an almost entirely male crew. There is the expectation that you won't be able to do as much or won't work as hard (it is always fun to destroy that idea).

WHAT GEAR DO YOU USE WITH LADY ANTEBELLUM? WHY? We use a Craviotto kit, Evans heads, Gibraltar hardware, Paiste cymbals, and Vater sticks. We use both a Sennheiser e901 and a Beta 52 on the kick. 57s on the snare top and bottom. AKG C-451 on the hat. A Sennheiser e904

Full Name: Annie Hallquist
Age: 28
Hometown: Maple Plain, MN
Lives In: Nashville, TN
Past Bands: Gretchen Wilson, Big & Rich, Lady Antebellum
Current Band: The Farm
Day Job: The Farm
Drummer Chris Tyrrell's Kit Set Up: Maple Craviotto 22" kick, 13" rack, 14" and 16" floor toms with 14" cherry snare, and 14" nickel over brass snare, Paiste cymbals, Gibraltar hardware

on the rack tom, and a Sennheiser e902 on each of the floor toms. Two AKG C414s on either side of the kit for cymbals. Our front of house guy also likes the AT4047 for a "drum room" mic for an all-around warm kit sound. A lot of Chris's decisions are based in both quality of product and the relationship with the company. For instance, we have a great relationship with Craviotto. When Johnny [Craviotto] comes out to our shows we spend hours talking about drums, life in California and on the road, spirituality, and friendship. He is a good person, and it is important for Chris and I both to work with people who are not only passionate and good at what they do, but also kind in spirit.

DOES CHRIS SPECIFICALLY WANT A CERTAIN TONE ON HIS DRUMS OR DOES HE LEAVE IT UP TO YOU TO TUNE THE DRUMS AS YOU SEE FIT? We work closely together, but I do the tuning and Chris will come in and tweak the snare most days. While it depends on the room, Chris prefers the toms to be what we call "floppy" and big sounding or very open. I like to think that when they start to sound like Civil War cannons, we are getting close. While I tune the drums to each other tonally, it is ultimately how the kit makes you feel. Chris prefers snares a bit higher tone with a nice crack to it.

WHERE WOULD YOU LIKE TO SEE YOUR CAREER GO NEXT? I have noticed over the years a need for a safe place for people, especially women on the road, to talk and process through this crazy life we lead. I would love to eventually become a life coach or counselor and work with tours and individuals. The road can be a deeply intense and lonely place at times. I would love to be the person that people can decompress with, especially when life happens and tragedy comes as it does. I find that in a lot of ways I am already doing this and I get to work with drums as well. It's a pretty beautiful space.

See the full interview online at www.tomtommag.com



TAMA S.L.P G MAPLE SNARE
tama.com/SLP

This 7x13 13-ply maple snare provides a bright tone that cuts through the mix with surprising volume. Tuned up this makes a great pop-punk and metal snare that is bright and loud, however the deeper size also allows this snare to be de-tuned for fat back beats. This snare is my favorite of all those reviewed. It has the largest combination of versatility, quality, volume, and value. At only \$280 this is a snare almost any drummer can afford. Other features also include dual side snare tension adjustments to ensure even and centered tension, brass tube lugs that provide a classy look and extended life, die cast hoops, high carbon steel snares and a tamo ash finish. The 7" depth of this snare can be problematic for shorter drummers or low sitters so make sure you have a short snare stand in your arsenal. — Jayne Hensen



DW EDGE SNARE
dwdrums.com

The DW edge combines the best qualities of both steel and maple. With a maple center shell and alloy top and bottom bearing edge rings this snare provides amazing versatility. When it comes to volume this snare goes to 11! With super bright rim shots that cut through the mix like a hot knife this snare can be tuned up for funk or R&B applications and down tuned for a super fat rock back beat. The increased sensitivity of this snare also makes it awesome for jazz as it effortlessly picks up even the lightest strokes ensuring that every ghost stroke and buzz will be heard, just make sure you can control yourself. This awesome combination of volume and sensitivity make it a perfect snare for metal as it provides a little more support to fast blast beats and help push them through the mix. All DW collectors series drums also come with DW's patented three position butt plate that employs a 3 position tension switch to effortlessly switch between light medium and tight snare tensions for different volume levels. While this snare may have all the bells and whistles, with a \$1,080 price tag it stays beyond the budget of most working drummers, not to mention that the physical weight of this snare is about 30lbs (seriously) so if this drum is in your future, so is a rolling snare bag. — Jayne Hensen



LUDWIG EPIC BIRCH
ludwig-drums.com

Brand new from Ludwig is the Epic 20ply birch. Nicknamed the brick, this drum employs a 20 ply 15mm thick all birch shell for extremely articulate and focused playing. Birch is typically known for its warm tones and natural eq making it great for recording, but lacking the umph necessary for live play. However, by increasing the shell thickness, Ludwig is able to boost the volume and create a powerful and sensitive snare for live playing that still maintains all the sonic qualities of birch. This is a great all around snare for multiple applications. Loud in volume but mellow in tone this also makes a great snare for both recording and live playing and at \$210 won't break the bank. — Jayne Hensen



CRITTER & GUITARI'S BOLSA BASS
critterandguitari.com

Critter & Guitari's Bolsa Bass melted my mug the first time I tried it out. There was no question that it would be one of the cornerstones of my rig, from the more intricate compositions of Eartheater to the thunder zone of Guardian Alien. The design of this box surpasses anything comparable in size, price, and aesthetic quality. It makes touring in a tetris packed van with four other dudes much easier when my gear is small, light, and hot pink. In spite of its compact build, the Bolsa possesses mammoth features. It has a built-in sequencer, six broad synthesizer modes with four control knobs, and full MIDI capability. If the Bolsa Bass is not in my backpack, then it's probably plugged in, holding down the low end in distinguished elegance.

— Alexandra Drewchin





CHRISTY & EMILY
Tic-Tac-Toe

Klangbad | January 2013

Some literary types might remember the tale of Odysseus sailing into the Mediterranean Sea to return to his loving wife, Penelope, only to be waylaid time and time again by rough storms and several haunting Sirens whose songs were full of such unusual, quiet beauty it caused some of his crew to dive headlong into the sea. Christy and Emily's new Klangbad release *Tic-Tac-Toe* is that sound; a dreamy synth-pop patchwork unafraid to straddle folk and light electro. The duo, matched with the calm, steady rhythms of Kristen Mueller on drums and Peter Nye Kerlin's fuzzy guitar, creates a mix of worlds, such as the ghostly Kraftwerk-inspired "Haruki, and the homage to death and mystery on the track "Airport." Christy Edwards and Emily Manzo have been creating music since the early 00s and the new record, laid down in Ulm, Germany, is nothing but an ethereal, driving, and utterly emotive experiment.

Listen to this: if you too are ready to sail the stormy, gray seas of the unknown. Don't forget your life preserver. — Matthew D'Abate



THE EVIL US
Dehumanization

Self-released | June 2011

Wildly discordant, *Dehumanization's* fierceness is in its un-predictability. Leaning on the edge of Americana-inspired rock music, The Evil Us has one foot planted firmly in the dark side. The album can simultaneously sound twangy and carnival-esque or thunderous and demented. The drumming of Maria Schettino stands out as a powerful structure controlling the monstrous sound of the band, raining down cymbal crashes over the howls and bellows. The band, while heavy, has a certain cleanness about it, allowing the experimentation of their sound to come out.

Listen to this: to earn street cred with carnies lost from in a Rob Zombie movie. —Tim Bavlnka



TRABAJO
Gamelan to the Love God

Self-Released | February 2013

Trabajo is Yuchen Lin & TJ Richards, a band formed in Brooklyn about two years ago. The two experimental musicians have used beautiful and classic gamelan music in their newly released album, *Gamelan to the Love God*. Gamelan music was first created in the Indonesian archipelago from the islands of Java, Bali, Lombok, and Kalimantan. In all of its gongs, chimes, and repetitions, gamelan music holds embellished arrangements for a rich and buoyant sound. The true beauty lies in the melodies that slowly blossom and unfold. Trabajo have added a solid layer of snakey and subtle beats which line their tracks and merge with the chosen samples as if they have been there all along. They have also added aural space to this luxurious art form in chopped vocals and pop synth contours. The fine line between conventional and non-traditional is challenged like I've never heard before — and it works. Trabajo's efforts, starting from their first EP *Slow Pageant* released in June 2011 to now, dip into similar elements of arranging beats with unconventional instruments and turning it into a sonic and textual experience.

Listen to this: for a trippy and aural trip to Southeast Asia. — Attia Taylor



BITTER RESOLVE
The Early Interstellar Medium

Strangelet | July 2012

Bitter Resolve offers psychedelic doom with a strong punch. This riff-heavy band seems to float as if unaffected by gravity. Lauren Fitzpatrick thunders on drums in stark contrast to Robert Walsh's wailing vocal style. His YOB-esque singing offers a refreshing alternative to metal's omnipresent yelling. There is an impressive amount of depth to this album, each instrument shares an important aspect to the band's sound — clean guitar riffs, heavy bass undertow, and pounding drums from above. Their sound is almost tumultuously spiritual — heavy and bombastic, but purposeful.

Listen to this: while airbrushing a wizard onto the side of your van, but like... a cool wizard. — Tim Bavlnka



TOP
PICK

LOZEN
Para Vida

Self-released | July 2012

Lozen's new six-song album *Para Vida* brought tears to my eyes the first time I heard it. Consanguine, raw, and unquestionably ferocious — *Para Vida* taps into some deep ancestral knowledge. Composed of two ultra-talented ladies, Hozoji Matheson-Margullis (bass, rhythm and lead guitar, vocals) and Justine Maria Valdez (drums, percussion, vocals), Lozen is based in Tacoma, WA, where they are considered local legends. The monster riffs and mighty drumming (a Lozen signature) in this album, are beautifully juxtaposed with impeccable harmonies. Overall, Lozen comes off even stronger than on their previous album *oona*. *Para Vida* has me imagining that if, back when the world was young, the ancient goddesses of yore had started a band it would have sounded much like Lozen.

Listen to this: while riding your horse through the desert at night during a new moon. — Andrea Genevieve



TAURUS
Life

Self-released | July 2012

Fronted by Dark Castle's Stevie Floyd, Taurus is divergent from what one might expect from a doom metal project. Floyd, along with Ashley Spungin on drums, offer a cosmically psychedelic experience. Floyd's yells are cavernous and haunting. The guitar works in almost shamanistic awareness, like passing through a physical representation of sound. Instead of a heavy drone, we experience more steps amid the noise. The drumming is simple, but elegant and important, serving almost as a grounding device for the album, pulling the listener along the path. As the samples suggest throughout the album — it is about the sound, not the music or the noise.

Listen to this: on your next 5th-dimensional ascent to Alpha Centauri. — Tim Bavlnka



SKYWAYS ARE HIGHWAYS

Let Them Run Wild

Self-released | October 2012

In the forest, all animals run and scamper about. And much like the title of Skyways Are Highways's new EP *Let Them Run Free*, the tracks are a collision of empowered melodies and relentless drumming, working itself into an orchestral wall of sound. Childhood friends Eli Hood, the bands provocateur and Angie Rose Brown on drums, combine the grandiosity of The Darkness with guitar licks straight off The Breeder's *Last Splash* record. Imported from Melbourne, Australia, this duo, along with bassist Brenton Maybury, pulse with electric energy, arena rock style, but without losing its heart. As Hood earnestly signs: "I lost a summer love/ I lost the only one/ I lost everything/ to wild animals." The claws in these songs are sharp and untamed.

Listen to this: while running wild in the forest of your own Friday night dance party.

— Matthew D'Abate



COLLEEN GREEN

Sock It To Me

Hardly Art | March 13, 2013

When a record is equal parts 60s girl gang, 90s hazy slurry, 80s club anthem, with dizzying drum tracks, it's hard not to listen. Colleen Green's *Sock It To Me* has critical elements of indie icons like Kittywinder and Tiger Trap, a swimmy pulse, and a hypnotic lure reminiscent of Pizzicato Five. There's nothing robotic about her drum machine, steadily layered under glittery, filmy, electric pop loops and driving guitar chords as in "Taxi Driver." Her spoken piece on "Every Boy Wants A Normal Girl" conjures "Leader of the Pack." This record throbs with conflicting movements, resonating ten songs for a personal dance party of air strikes, high kicks, and reluctant frowns.

Listen to this: while thumbing through your illustration books, surrounded by a decade of tape machines, each one queued to a different track from this album. Swirl in the shifts, and play connect the loops.

— Bonnie McAllister



HILLY EYE

Reasons to Live

Don Giovanni | January 2013

After teasing us with a self-released demo and a seven-inch on Don Giovanni, Hilly Eye is finally putting out a full-length. *Reasons to Live* is one hell of a ride, full of crashing cymbals, guitar freak-outs, and layered vocals; it sounds like an arena rock record recorded inside of a tornado. Amy Klein and Catherine Tung, who respectively play guitar and drums, and both sing, set up a beguiling pattern that feels shockingly effective, whether you know it's happening or not: alternating between noisy and calm passages, the record manages to shock you with just how goddamn heavy it is, a fact you can forget in its more lilting parts. Klein and Tung have a jammy chemistry, billowing from one section to another on splashy currents. This is not tight music by any standard, but it doesn't need to be. *Reasons to Live* transcends its noise and classic rock touchstones and becomes something entirely more interesting.

Listen to this: when you need to soundtrack a particularly crazy dream.

— Rob Rubsam

BOLSA BASS
Bass Synthesizer + Sequencer
critterandguitari.com





HOLLY HUNT

Year One

Other Electricities and Roofless Records | December 2012

Holly Hunt is an instrumental metal two-piece hailing from Florida. The band offers up heavy doom-driven drones offset by the hypnotically repetitive drumming of Beatriz Monteavaro. *Year One's* fuzzy musical patterns makes it easy to get lost in their riff-centered songs, but when the band cuts loose for more chaotic pieces (like "New Sun") is when they really shine. Holly Hunt has an undeniable energy about them, like a slowed down, down-tuned Lightning Bolt, but with a savage heaviness. This is evident on the album's dualistic sound — one of heavy riffs and energetic chaos.

Listen to this: when destroying a scale-size city made out of cardboard. — Tim Bavinika



DERKETA

In Death We Meet

Self-released | May 2012

To the uninitiated, death metal can be a terrifying place, a place of sweaty menfolk gurgling forth their most puerile fantasies of pathological violence and monstrous entities. However, those in the know are abundantly aware one of this year's best albums came from Derketa, a band comprised of four women, all veterans in the scene. More interesting than gender is the fact that despite a legacy that spans twenty-five years, *In Death We Meet* is the band's first official full-length album. Like a hairy-knuckled cromagnon cryogenically frozen, Derketa emerge and immediately resume the pummel of real old school doom death metal, no triggers, no sweeps, no Myspace haircuts. There is a purity of intent and a blunt simplicity that makes *In Death We Meet* so effective.

Listen to this: while grocery shopping, moments before a blizzard hits. — Aesop Dekker



HIT SO HARD

The Ebersole Hughes Company

P. David Ebersole | March 2011

What an incredible rockumentary this was. Having already seen a couple Kurt Cobain/Courtney Love docs, I deem this one the best by far. This film is seen through the lens of the incredibly tough Patty Schemel and tells the story of how Patty gained and lost the position of drummer in Hole. The film also goes into depth about each of the band member's personal demons involving addiction and loss and how they coped. It is a must see for any working drummer as it addresses issues that affect career longevity. That and Courtney's in it.
— Mindy Abovitz





BOOKS

DRAWN TO YOU

Janel Rodriguez Ferrer

Brushstroke Books

Sept 2012

This new young adult series begins as 13-year-old "Nuyorican" Gina Santiago is awarded a full scholarship to an elite arts school for talented teenagers (or those with rich parents). Gina is ecstatic even though she is enrolled in the visual arts program instead of her first choice, music. She lives and breathes for playing guitar and writing songs. Gina boldly navigates the culture of her new school and manages to find friends (and a couple enemies) and even band mates. Through one of her friends and with the gentle assistance of her uncle, she discovers a family secret that explains her great love of music and her innate talent. The quick pace of the story will surely keep young readers up late at night surreptitiously hiding the glow of their iPads and Kindles. But what I really want to know is, will Gina and her friends win the battle of the bands in the next book? — Rebecca DeRosa



WHAT ARE YOU DOING HERE? A Black Woman's Life and Liberation in Heavy Metal

Laina Dawes

Bazillion Points | Jan 2013

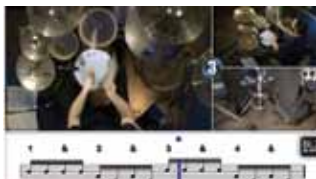
One of the strangest notions is that the way you look has anything to do with the way you listen to music. "What are you doing here?" Author Laina Dawes, a music writer and devoted metal fan, has been asked this question multiple times when she went to see her favorite bands. Why is anyone there? Because they love the music. Dawes interviews

other black fans of metal to get to the bottom of why they love the music that people inside and outside of their community think they should not like. For Dawes, it was her way of dealing with racism. As an adolescent at a mostly white school, she felt like an outsider. She used metal to channel her anger. That's probably the case for a lot of people. Music is the perfect way to deal with our most intense emotions. — Rebecca DeRosa



YOUTUBE

LIST COMPILED BY STEPH BARKER



HEAVY METAL FILLS

This is a very helpful instructional video that breaks down beginner "metal" drum fills. It even has the written out part on the bottom of the video with a metronome that follows the notes so you can keep track of where everything hits, and lines up.

Search: Heavy Metal Drum Fills



ELISA PILOTTI - LESSON #4: LINEAR FILLS

In this video, Eliza is teaching double bass combinations. I really like that she explains them by the number of strokes you play on each drum. This is helpful when you start building your own combinations, and you can see, mathematically, what phrases fit in certain places, and also when an over the bar line phrase occurs. As long as you have the numbers, you will never get lost!

Search: Linear Drum Fills Elisa Pilotti



TARYN YOUNG

This young lady is tearing it up with her double bass technique. It looks like she is performing a solo for some kind of festival or competition. Whatever it is for, it is amazing, and super fun to watch. Not only is she playing combo's similar to the ones taught in the other videos, she is also grooving with double bass. Grooving with a double bass pattern is extremely difficult, and she does it well.

Search: Female Drummer Taryn Lee Young

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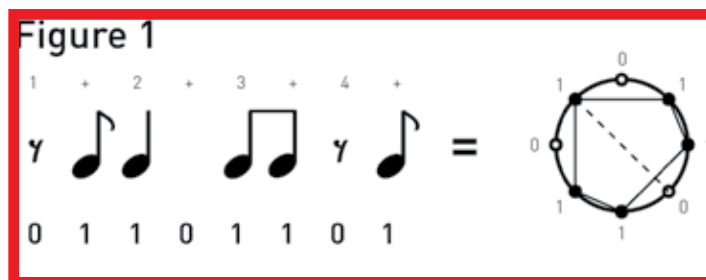
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THE MATHEMATICS OF RHYTHMS

BY LINNEA LAMON

FIGURE BY JENA TEGELER



Many of us are familiar with representing rhythms with drum notation, as in the figure. But what if we wanted to write this rhythm as a binary string, a common object in mathematics and computer science? Since the rhythm is broken down into eighth notes, the sequence can be of length 8 where a 1 corresponds to the note played, and a 0 otherwise. The rhythm above translates to 01101101. We can also write this same rhythm as a ring, also shown in the figure. This is particularly useful in visualizing a rhythm; from this we can see possible geometric properties a rhythm can have (right angles, special triangles, etc.). In this example, there is symmetry about the dashed line. Looking at geometric and other mathematical properties of these representations of rhythms allows us to ask questions that could help us understand why some rhythms sound particularly good to us.

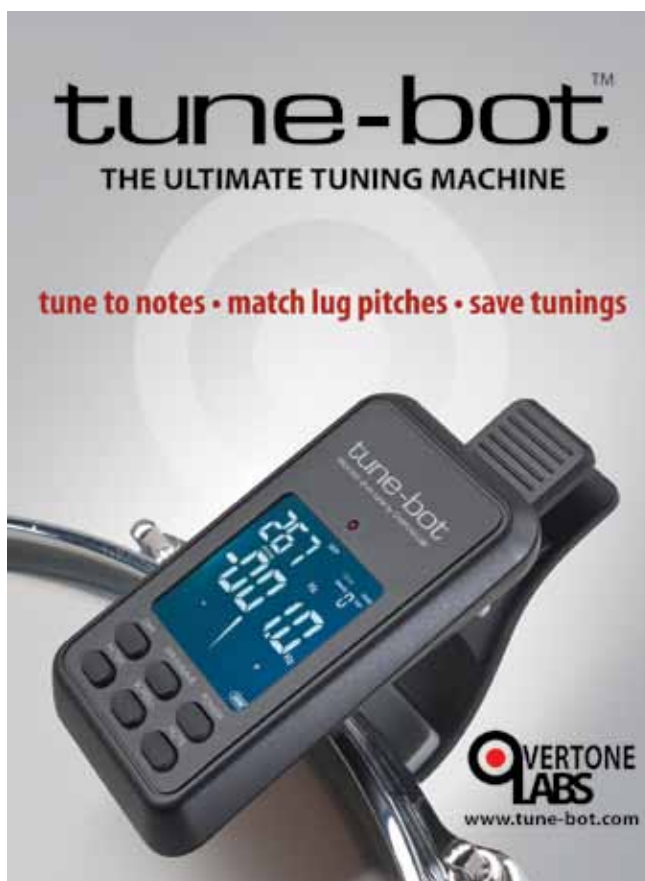
A problem that I sought to understand concerns the time intervals in which the notes of a rhythm occur. The mathematical object, interval vector, encodes the number of times that a rhythm has each of the possible interval lengths. For example, the interval vector for the rhythm 01101101 is (2,3,4,1). The components in this vector represent the following: the 2 instances in which two notes are an eighth note apart, i.e. the 1s are right next to each other; the 3 instances in which two notes are a quarter note apart, i.e. the 1s are separated by one digit; the 4 instances in which two notes are three eighth notes apart, i.e. the 1s are separated by two digits; the single instance in which two notes are two quarter notes apart, i.e. the 1s are separated by three digits. An important note is that the binary string is looped in order to define the interval vector.

Q: Are there rhythms such that in their interval vector each component is 1, i.e. the vector is (1,1,...,1)?

A: Yes.

Using techniques in a branch of math called combinatorics, I determined that we must have $n = k(k-1)$ where n is the length of the rhythm and k is the number of notes played. The (k, n) -pairs that satisfy this constraint are (3, 6) and (4, 12). In (3, 6) there is the rhythm 110100. The rhythms in the family (4, 12) are 110100010000 and 110000100010. After noticing a pattern that I used when determining the rhythms above, I tried it for pairs with k greater than 4, but it did not work. I then developed

a computer program to determine if there were such rhythms and there weren't. Many more components go into rhythms and songs that need to be taken into consideration. We have been looking at rhythm as a whole and have not considered different tones that may be involved. If you play drum kit, then it would be better to look at the bass drum, snare, toms, hi-hat, etc. and how the rhythms played on the different percussive parts interact with each other. In addition, dynamic elements such as accents, flams, and rim shots need to be included. My further research takes a step into that direction as I begin to mathematically analyze different genres through rhythms. more research on the mathematics of rhythms at tomtommag.com



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THROWBACK ALICE DE BUHR

BY ASHLEY SPUNGIN

TOM TOM MAGAZINE: WHEN DID YOU START PLAYING DRUMS? WHAT GOT YOU INTO DRUMMING? ALICE DE BUHR: I was in second grade. The choir master at church was also the elementary band teacher. He called my mom and asked her if I wanted to play drums. I must have had good rhythm singing the hymns. So I started in second grade and played throughout high school. Mason City Iowa is the home of the *Music Man* musical. Music is a big deal there. I feel really fortunate to have had that experience. It's a wonderful foundation for a young kid. I would not have been a drummer in a rock and roll band if not for an incredibly encouraging family and school band. The first people to inspire me to play rock and roll were Ringo Star and Charley Watts. Later on, Bernard "Pretty" Purdie. He had a backbeat that just wouldn't quit.

HOW DID YOU COME TO JOIN FANNY? I had an all-female band in Iowa called The Women. We played all throughout high school. In 1968 after I graduated, I packed my clothes in my drums and headed to California. Other than getting out of Iowa, my plan was to find other women to play in a rock and roll band with. June and Jean Millington and Addy Clement had a band called the Svelts in Sacramento. I joined up with them after responding to a flyer they had put up in a local music store in search of a female drummer. We toured California and the northwest. We played bars, frats, state fairs, stuff like that. In '69 we collectively decided we were going to go to L.A. and try to get signed, maybe make it big. If it didn't work out, we were going to quit and go to college. We were fortunate to have been "discovered" by a record representative at a gig one night at the Troubadour.

WHY WAS IT IMPORTANT TO YOU TO SEEK OUT OTHER WOMEN TO PLAY MUSIC WITH? I was more comfortable playing music with women. I was a lesbian. (Though I was closeted to the general public, everyone in the band knew I was gay.) I sought out other women to play with because that was my comfort level. I had played with guy bands early on in my career and I was looked on as kind of a novelty. I didn't realize that playing with women would be seen as even more of a novelty. Fanny was treated in such a way by record management and critics for most of the years we were together. A lot of interviewers would ask us who the backup musicians were on the albums. They didn't know what to do with us or how to categorize us. We were all women who wrote our own songs and rocked pretty hard. I think that is what has destroyed a lot of good female bands. This idea of novelty.

DO YOU FEEL LIKE THERE WAS A TURNING POINT FOR FANNY WHEN THE NOVELTY ENDED AND PEOPLE STARTED TAKING YOU MORE SERIOUSLY?

With the fans, yes. If we started playing to a crowd of nonbelievers, they would be in our pockets at the end of the night. Especially in England. They didn't care if we were men or women. They responded to the fact that we were playing gut pounding rock and roll. It was more the chauvinistic egos in the industry that never changed. They didn't know how to treat us as human beings, only as girls.

ANY HIGHLIGHTS FROM YOUR CAREER YOU WANT TO TALK ABOUT? Recording with Barbara Streisand live in the studio was



amazing. Recording our third album at apple studios was amazing. Most of the bands we played with back in the '70s were amazing and the members treated us with great respect. From stadium tours opening for Chicago to Procal Harum to Jethro Tull. I look back at that whole period of time with mostly great memories. As a young woman. I had so many unique and special experiences. Its shaped me to be the person I am today.

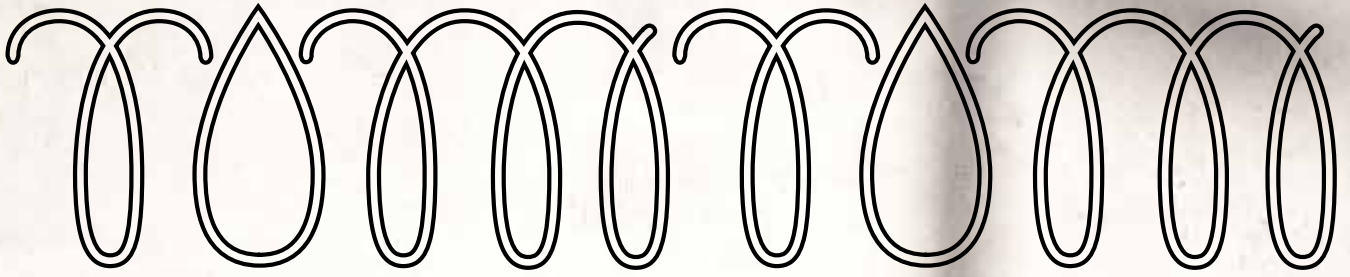
WHY DID YOU LEAVE THE BAND? WHAT WAS YOUR NEXT CAREER MOVE? I left the band in 1975. June was quitting and I couldn't imagine playing without her. Not to mention, my girlfriend said "its either me or the band." I went to work in the music industry after I quit. I worked at I.R.S. records when the Go Go's came out. I worked my butt off to promote them. They knew who I was. They said if it wasn't for Fanny, we would have never thought to pick up our own instruments. The Go Go's were excellent musicians who wrote great pop music, with a hook in almost every single song, yet they had to deal with the same sexist attitudes in the music industry as Fanny did.

WHEN DID YOU START TO REALIZE THE IMPACT FANNY HAD MADE IN TERMS OF GENDER EQUALITY IN ROCK MUSIC? When I went from playing drums in Fanny to working in the music industry in 1975, I started to pay closer attention to comments from co-workers and press about female musicians. I received a lot of positive praise from people after a particular Fanny performance was aired on television. I started realizing, OK, we really did something. We did break down some doors and I feel good about that.

WITH ALL OF YOUR ACCOMPLISHMENTS AS A BAND, WHY IS IT THAT PEOPLE STILL DON'T KNOW ABOUT FANNY? ...that's what really bugs me to no end. Is when people talk about female rockers, they never talk about Fanny. They talk about the Go Go's, which we predated by about ten years. And The Runaways, who we pre-dated. There was not another all female rock and roll band aside from Bertha, who put out records, and toured extensively. We were the first and no one ever mentions that. It's like damnit! We existed!

TOM TOM MAGAZINE

A MAGAZINE ABOUT FEMALE DRUMMERS
THE METAL ISSUE



ZZZ'S: KEEPING US UP