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MAPEX GIVEAWAY—PAGE 160

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September 2004

**Lenny
Kravitz**

& Zoro
Let Drums Rule!

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JAZZ MASTER

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Lenny Kravitz

ZORO

Brothers Reunited

by Robyn Flans



Early on in their careers, Lenny Kravitz and Zoro shared their dreams with each other. They'd met when Kravitz was sixteen and Zoro was seventeen. As they were both starting out, Lenny told his friend he wanted to be a rock artist, and Zoro revealed he wanted to play drums and write a book. Well, both of their childhood visions have come true — not magically, but because they both *made* them happen.



First and foremost, both Lenny and Zoro are hard workers. Even though he came from a modest background, Zoro has managed to succeed at everything he has set his mind to, even as a teenaged owner of a chicken coop and as a deejay in business with his buddy Kravitz. As their music careers began to take shape, Zoro nabbed the New Edition gig and went on to work with Bobby Brown in his solo endeavor, while Kravitz managed to secure a record deal and took pleasure in calling his drummer pal to play with him during those early days.

Zoro played with Kravitz until 1992, when the singer ended his *Mama Said* tour. Zoro then began working with a Kravitz-produced artist, Vanessa Paradis. Unfortunately, when Kravitz resumed work, Zoro was otherwise occupied. Cindy Blackman ended up filling the Kravitz drum seat, and the two old friends ended up going in different directions.

While Zoro played primarily with Frankie Valli and became a successful clinician, he concentrated on fulfilling his dream of writing a book, which eventually led to a video and DVD series. *The Commandments Of R&B Drumming: A Comprehensive Guide To Soul, Funk & Hip Hop* is considered to be one of the finest educational tools on the subject ever produced. During the ensuing years, Zoro met his wife, Renee, and they started a family. In the meantime, Kravitz went on to superstardom, winning four Grammys to date and

having many hits such as "It Ain't Over 'Til It's Over," "Let Love Rule," "Fly Away," "Believe," "Heaven Help," "American Woman," "I Belong To You," "Dig In," and "Again."

One night last year, Zoro had a dream that he was playing with Kravitz again. In a weird coincidence, the very next day Lenny called his old friend to chat, having watched Zoro's DVD the night before. At that point there was no talk of the drummer returning to the fold. But then, right before Christmas, Zoro asked his wife if she thought he'd ever get to rock again, be part of a band, and have those feelings. Within a couple of weeks, Lenny called Zoro and asked him to return to his band.

"Lenny's a great guy, and he never trips on his position," Zoro says of his old friend and current boss. "He sings God's praises, and when you meet him, he's just Lenny. It's so cool that God has blessed us and allowed us to be together."

Kravitz lives and breathes music, a point that is evident on his latest disc, *Baptism*. Not only does he supply the soulful songs and vocals on his albums, he tracks all the rhythm instruments and then some. But because of his celebrity and frontman status, few people realize that Kravitz is an accomplished drummer who plays on his records.

In the following interview, the love between Lenny and Zoro is obvious. Even more obvious is the love both share for drumming.



MD: Lenny, when and why did drums enter the picture for you?

Lenny: I think I was five when I realized that drums were the first thing I wanted to play. My parents always took me to shows, like Duke Ellington and James Brown, and I think, to a kid, drums were loud and fun. I wanted to play them, but we lived in a little apartment in New York, so I couldn't have a drumset. We had a piano, so I played that first—then the guitar, then the drums, and then the bass. In junior high school, I was a percussionist in the orchestra. I played snare drum, bass drum, timpani, glockenspiel, cymbals, and chimes. I had some proper classical training. In fact, I wasn't allowed to play drumset.

MD: Do you think the fact that you started

out on melodic instruments helped your drumming?

Lenny: Yes. I find that my favorite drummers are the ones who are multi-instrumentalists, like Stevie Wonder. Nobody talks about his drumming, but he is an amazing feel drummer and one of my inspirations.

When I first did *Let Love Rule*, my intention wasn't to play all the rhythm instruments. But at the time, I didn't have a record deal, I didn't have any money, and I couldn't find people to play with. My engineer said, "You play all the instruments. Why don't you do it?" I wanted to have the experience of looking to my left and looking to my right and seeing a band, but it didn't work out, so I did the album myself.

My main drumming influences for my



ZORO'S BAPTISM HIT

Drums: DW in red sparkle finish with 24-karat gold-plated hardware

- A.** 6 1/2x14 brass snare
- B.** 9x12 rack tom
- C.** 10x13 rack tom
- D.** 11x14 rack tom
- E.** 16x16 floor tom
- F.** 16x20 bass drum

Cymbals: Sabian

- 1.** 14" HHX Groove Hats
- 2.** 20" HH Thin crash
- 3.** 21" HHX Groove ride
- 4.** 20" Saturation crash
- 5.** 52" gong

Percussion: Latin Percussion congas, bongos, mini-timbales, mambo cowbell, Jam Blocks

Hardware: all DW, including their Delta 5500 hi-hat stand and Delta 5000 AH Accelerator bass pedal (with Danmar Zoro signature beater)

Heads: Evans coated G2 on snare batter, Hazy 300 snare-side, coated G2s on tom batters, coated G1s on bottoms, coated G1 on bass drum batter, black EQ3 on front with 5" hole, Min-Emads for

muffling on snare and toms, EQ Pads in bass drum

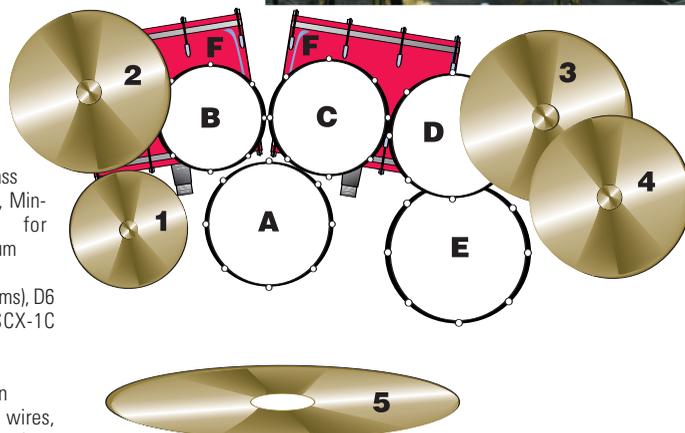
Sticks: Vic Firth Zoro signature model

Microphones: Audix D1 (snare), D2 and D4 (toms), D6 (bass drum), SCX-1HC (hi-hats), SCX-1C (overheads)

In-Ear Monitors: Future Sonics

Click Track Metronome: Yamaha Click Station

Additional Accessories: Puresound snare wires, Quickstix stick holder, Grip Peddler pads for bass drum and hi-hat pedals, SKB cases



Zoro On Disc

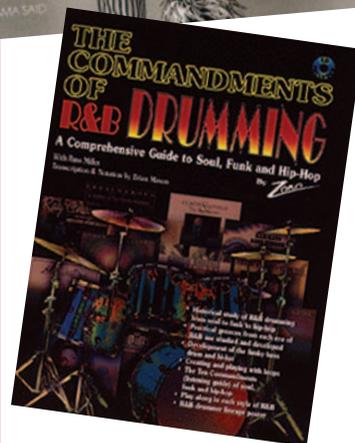
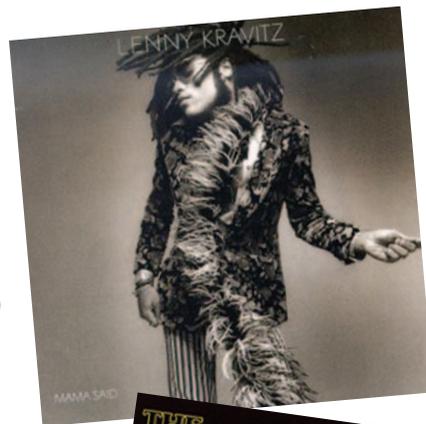
Artist	Album
Lenny Kravitz	Mama Said
Lenny Kravitz	Cold Turkey (European release, import)
Vanessa Paradis	Live At The Olympia In Paris
New Edition	Christmas All Over The World
Al McKay All Stars	Al Dente
Zoro	The Funky Drummer (available at www.zorothedrummer.com)
Bobby Brown	His Prerogative
Various	The World's Greatest Artists Sing Lennon: A Tribute (With Lenny Kravitz)
Lenny Kravitz	Lenny Kravitz Video Retrospective
Zoro	The Ten Commandments Of R&B Drumming (DVD)
Vanessa Paradis	Video Collection
DrumCore	Loop Sample Library (www.drumcore.com)

Z's Faves

"I have over 6,000 CDs in my collection that I really do listen to, so this is very difficult for me to answer because my tastes and moods are broad. To me there are only two kinds of music, *good* and *bad*. I love everything that is good regardless of style. As long as it is played well, from the heart, and inspired, it will move me. From Pavarotti to Prince, it's all good! That being said, the following recordings hold a special place in my heart and never fail to inspire me."

Artist	Album	Drummer
Frank Sinatra & Count Basie	It Might As Well Be Swing	Sonny Payne
Elvis Presley	Aloha From Hawaii Via Satellite	Ronnie Tutt
Stevie Wonder	Songs In The Key Of Life	Stevie Wonder, Raymond Pounds
Stevie Wonder	Hotter Than July	Stevie Wonder, Raymond Pounds
Bill Withers	Live At Carnegie Hall	James Gadson
Billy Cobham	Magic	Billy Cobham
James Brown	Roots Of The Revolution	Nat Kendrick, various others
The Jacksons	Triumph	Ollie Brown
George Benson	Livin' Inside Your Love	Steve Gadd
Aretha Franklin	Young, Gifted And Black	Bernard Purdie, Al Jackson Jr., Ray Lucas
George Benson	In Flight	Harvey Mason
Miles Davis	The Musings Of Miles	Philly Joe Jones
The Eleventh House	Level One	Alphonse Mouzon
Booker T. & The MGs	Hip Hug Her	Al Jackson Jr.
The Eagles	The Greatest Hits Vol. 1&2	Don Henley
Paul Simon	One Trick Pony	Steve Gadd
Chick Corea	Friends	Steve Gadd
Steely Dan	The Royal Scam	Bernard Purdie, Rick Marotta
Grover Washington Jr.	Mister Magic	Harvey Mason
Boz Scaggs	Down Two Then Left	Jeff Porcaro
Nat King Cole	The Very Thought Of You	various
Grover Washington Jr.	Skylarkin	Idris Muhammad

"Plus any Gospel music, as well as anything by Led Zeppelin, Duke Ellington, The Rolling Stones, Chuck Mangione, Jimi Hendrix, Bill Withers, Count Basie, Nat King Cole, Aretha Franklin, and The Three Tenors."



first album were Stevie and Ringo, who are very similar drummers. I can't believe the drummers who have no ears and say, "Ringo sucks!" There are so many drummers who can be technical all day long and who say, "Ringo can't play." But I want to say, I bet you can't lay back and lay the groove into the song the way he did. And listen to those tom fills on 'I read the news today, oh boy' [from The Beatles' "A Day In The Life"]. Let's hear you play those fills.

It's not about how many notes you can play or how fast, it's about how it *feels*. Stevie and Ringo were my first drumming influences, and the reason I loved them so much is that the drums go with the music. They push the song forward, hold it back, and move with it. That's why they're such great drummers. Plus you can sing all of their fills.

MD: In one way, you are similar to Stevie, since he's played all of the instruments on many of his records and writes the music. When you write, how do the



Dana Frank

Lenny & Zoro

drums factor into the process?

Lenny: Whether I write a song on acoustic guitar, piano, or in my head, the first thing I lay down is the drums. For instance, I'll go into the studio and play the drums full out with no music, or with somebody like my engineer Henry Hirsch playing piano. I'll teach him the song and ask him to play to give me a reference so I can lay down the drum track.

While I'm playing the drums, I'm hearing the entire song in my head. And since I did it on the drums first and I know where I'm trying to go, I can fill on the guitar and bass in the same places, so it sounds like a band. I don't think the listener can tell it's a one-man band. Doing the drums first sets the lyrical movement for the rest of the track. It's very important.

MD: When you're recording, how do you determine the drum sound?

Lenny: It all depends.

The *Circus* record had a lot of bigger drum sounds, with a little more Bonham influence on the snare. My early records are what I call "pucky," real dry and dead—not dead in tone, just no ring. It was a classic studio setup. I used coated Emperor heads on the drums and didn't use a lot of microphones. On the first album, I used a few more, like a snare mic'. If you listen to songs like "Does Anybody Out There Even Care," you can hear the mic' on each drum, a clean studio sound. But later on, on the third and fourth albums, I started using only two microphones—one just a couple of feet from the kick and another set back and over the kit for a more open sound. It's the music that leads me to what I need.

For the new album, I left the same kit set up for the entire record, which I loved. I didn't change the snare or anything. It was an old 20" Ludwig kick, a 7x14 snare, a 13" mounted tom, and a 16" floor. I had one old

Zildjian crash cymbal, really dry—not zingy or brashy, just real warm—and an old ride, which I used as a crash a lot. And I also had an old pair of hi-hats, these dry, little hats that didn't make a lot of noise. You hit them and the sound goes away.

MD: Lenny, were there other drum influences?

Lenny: In addition to Ringo and Stevie, my favorite drummers are John Bonham, Ginger Baker, Keith Moon, and Tony Allen, the drummer who played with Fela Kuti, the great Nigerian Afro-pop musician.

Zoro: Don't forget Buddy Rich.

Lenny: Oh *yeah*, I had to move out of my house because of Buddy Rich. I wanted to go see Buddy play at Disneyland. I was fifteen and Buddy was getting a little older, so I wanted to see him do those nice rolls and single strokes in person. But my dad told me I couldn't go, and we got in this huge thing. It

was like, "You went out last night," and I said, "It doesn't matter, I'm going to see *Buddy Rich*." We ended up having this huge fight, and that was the night I moved out.

Zoro and I went to that show together—he picked me up—and the two of us went to Disneyland wearing *suits and ties*. Zoro and I had a deejay business at the time called GQ Productions, so you know, we had to be all GQ in our '80s knit ties, pleated slacks, and blazers. [laughs] But we saw Buddy Rich.

MD: Tell us about meeting Zoro.

Lenny: When I was a kid, my mom [Roxie Roker] got a television show [*The Jeffersons*], so we had to move from New York to L.A. That's where I learned about rock 'n' roll music, because in New York it was basically soul and R&B. I didn't live in Beverly Hills, but I got into Beverly Hills high because my mom knew the head of the art department. Zoro didn't go to the school,



KITZTRITZ TRACKS

Lenny's Recordings:

Let Love Rule
Mama Said
Are You Gonna Go My Way
Circus
5
Lenny
Baptism

His Favorites:

"Anything by Earth, Wind & Fire, Stevie Wonder, The Beatles, Led Zeppelin, The Rolling Stones, Bob Marley, Miles Davis, James Brown, Curtis Mayfield, David Bowie, and anything else that's great!"

Besides the drummers mentioned in the interview, the following is a short list of other drummers that Lenny is inspired by: Al Jackson Jr., Bernard Purdie, the James Brown drummers, the Motown drummers, Bob Marley drummers, Zigaboo Modeliste, Roger Hawkins, Harvey Mason, James "Diamond" Williams, Stewart Copeland, Jim Keltner, James Gadson, Morris Jennings, Elvin Jones, Buddy Rich, Tony Williams, Gene Pello, and Steve Gadd.



"Nothing gets past this brother. Lenny has definitely elevated my level of drumming." —**ZORO**

sings, "And any time you feel the pain, hey Jude, refrain." Ringo is hitting that ride and it's all clangy, clangy, clangy, like a trash can. But it's beautiful. His fills and the sound of the snare on that one are incredible.

Other tracks that really moved me are Jimi Hendrix's "Manic Depression," with Mitch Mitchell on drums, and "Who Knows," with Buddy Miles. Plus anything by Parliament Funkadelic, Earth, Wind & Fire, and maybe something by Steely Dan, like from *Aja*.

MD: You said you took lessons in school. Were there other lessons?

Lenny: I never took drum lessons on the set. I listened to records and had a natural groove. By the time I did *Let Love Rule*, I had my own style and my own thing going—although I wasn't playing drums much at all at that point. I would just show Zoro what I wanted and he'd run with it.

MD: Is it still like that?

Lenny: Obviously now the gig is about playing my music. The great thing about Zoro is he's an actor on the drums. That's important for any musician. If I'm going to play a gig with a country artist, a blues

artist, a jazz artist, or a calypso artist, I'm going to become that drummer. When I'm playing on my own record, if you listen to different songs, in my head, those are different drummers.

MD: Can you be specific about songs?

Lenny: The drummer on "It Ain't Over 'Til It's Over" and the drummer on "Are You Gonna Go My Way" isn't the drummer on "Stand By My Woman." They're all different genres, so whether I'm playing bass, guitar, drums, or keyboards, sometimes I picture different guys. Sometimes the drummer is a big, fat, greasy dude with a bucket of chicken next to the drumkit. Sometimes it's a little wiry white kid from London, or a real hip, little Motown dude. I see the guy.

Music is the same as a language. If I speak English, French, Arabic, or Italian, I can communicate with more people than the next person. Having an arsenal of drum languages in your pocket lets you do more things.

I remember when Zoro first started playing for me. He wasn't so into Mitch Mitchell or John Bonham back in the day, and then he turned on to that and learned it,

like a language. So if I want something, I might say, "This is a little more Bonham-y," which points him in a direction.

When Zoro came back to the gig, we broke this thing down like you wouldn't believe, like, "Really listen to the hi-hat." Some people don't pay attention to the finer points. And in some cases, to get those nuances, you have to hold your stick differently. You can't hold your stick only one way.

Zoro: Like on "It Ain't Over 'Til It's Over," there's a certain way you play those 16th notes, but many people would approach it like, "They're just 16th notes." But there are a *thousand* different ways to play 16th notes. It can depend on where on the stick you play, whether it's the tip, the bead, or the shaft. But those are all the things that give Lenny's music the character it has. You have to really listen for how all of it is being played.

Lenny: Like on "Always On The Run," it's how the hi-hats are talking, how they're chugging along. It's all character to me, it's all sound, it's all detail. A lot of guys—great professional players—don't get that. They don't hear, "I gotta hold my stick like



Lenny & Zoro

this, I gotta bend and hunch over the drum like this to get that attitude.”

When I play the drums, I play them five hundred different ways, depending on the sound I’m trying to get. I’ll play matched grip, traditional, hold the sticks higher up, lower down, loose, tight, I’ll hunch over, I’ll back the seat up—whatever it takes to get the right sound.

MD: Can we hit some specifics and what your dialog with Z may have been like while rehearsing?

Lenny: This time around with the band, I really wanted to get back to the essence of the records—what makes each song on the record special and what gives it its own character. I’m not trying to reproduce the record so much as really trying to give each song the right character. Everybody in the band can be playing every note from the record, but if Zoro’s hi-hat isn’t going the right way, the whole thing sounds wrong, right?

When Zoro came back in, I told him I wanted him to listen carefully to every tune. Sometimes the bass drum goes boom, sometimes it has a slight ghost effect. The snare might be really dead, so you tape up the drum, or it’s wide open. The ride cymbal is washy, but it’s not really a ride, I’m riding on a big crash. I wanted him to listen for all of the different colors that make the song feel right. And he, being a true sport, did that.

It’s not always easy for a great drummer to hear, “You’ve gotta do this.” But Zoro understood that in order to get the character of the song, he had to do it. He *studied* all of the material. I left him alone in a room pretty much for fifteen hours a day, listening, playing, and finding the nuances.

MD: What was that process like, Z? Can you give us some examples of what might have been the toughest tunes to cop or some of the minute details you were excited about?

Zoro: It was all totally thrilling for me. Lenny knows that we’re both music freaks. You don’t have to talk either one of us into listening to music or getting into the character of it, because that’s what we live for. When he gave me that opportunity, I really did look at it as if I was a theater actor who had to get into the character of each tune. It was a lot of work, but it was really fun work. That’s what I’d done when I did my books, videos, and

DVDs. I did exactly what Lenny had been doing for years with his music.

Lenny: Which, incidentally, is why I called Zoro back. Well, it’s really deeper than that. It also had something to do with his video. I was in the Bahamas, staying in a trailer on the beach. I had gone there by myself, just to meditate for five days. At one point while I was there, I got really stir

watched it, and he was amazing. Zoro had studied and learned so much and had a knack for teaching it. I saw how he had grown.

MD: How did you two get back together?

Lenny: That’s more of a spiritual story. That’s about God wanting us back in each other’s lives. It’s beyond music. I didn’t speak to Zoro until I was looking for someone else. I had a lot of great years with Cindy Blackman. She’s an amazing, amazing drummer and an amazing person, but it was time for a change and I didn’t know who I was going to call. But then Zoro happened to call me about a week before all this came down. He called about a certain guitar he had heard about that was for sale that he thought I might want. He left his number on my machine, and when it came time to look for a new drummer, I thought, I should call Zoro. I didn’t know how to reach him, and then I remembered his message was still on my machine.

MD: Let’s switch gears and talk about your upcoming tour. What can we expect from the live show?

Lenny: There’s a lot of improvisation in the show, and Zoro has a couple of drum solos that are quite extended. We do that on several songs. On “Fear,” he takes this Ed Shaughnessy, big band thing. And on “Always On The Run,” we go into this heavy funk section. “American Woman” goes into a sort of Arabic groove. And Zoro is playing this great kit I helped design for him—a double kick set with all these toms and a gong. He’s really giving us the “rock legend” look this year.

MD: Lenny, are you going to play drums in the show?

Lenny: After the first leg of the tour, Zoro and I are going to work out a drum duet. It’s still in the planning stages.

Zoro: It’s going to be slammin’. One day at rehearsal in Miami, we were playing “Caravan,” and Lenny was on the drums. I leaned over and started playing these duet rhythms on the rims against his groove. We were so happy. One thing Lenny and I have always been able to do, no matter what instrument he was on, is groove and connect. Since both of us are drummers at heart, doing this drum duet will be awesome.

MD: You said you won’t actually be playing together until round two of this tour. But from the sound of things, I don’t think



From 1980, Lenny and Zoro running their disco business, GQ Productions.



Also from 1980, in the studio recording with their first group, Wave.

From 1989, in Central Park during the “Let Love Rule” era.



In 1991, recording a remake of the John Lennon classic “Cold Turkey.”

crazy with no TV. I was thinking, “Please let me find a DVD or something,” and Zoro’s instructional video was there because he had given it to me a couple of years earlier. I thought, “I’m so bored, I’m going to watch this drum instructional video. Let me see what my friend did.” I

Lenny & Zoro

without Lenny. It was Lenny who called me about the audition. In fact, we went down there together. He auditioned on guitar, and thank God he didn't get the gig. He was destined to become the Lenny he is.

Because of that gig, and bringing him backstage when I was on tour with them, he met Lisa Bonet. Lenny wouldn't have his daughter if I hadn't had the New Edition gig. And the other day when we were hanging out, I told him I was so happy and that this was the happiest time of my life. And I was thinking that, if I had

been with him during all of those years I'd been gone, I would never have met my wife, I would never have had my kids, and I wouldn't have done my book or video.

I missed Lenny during that time. I'd watch him on TV and think, "Man, I sure miss playing behind him," in addition to missing him as a person. There has never been anyone I enjoyed making music with more than Lenny.

MD: You say that Lenny is a musical genius. Isn't it hard to be his drummer in that he's such a genius?

Zoro: What's hard is that nothing gets past this brother. You're not going to sneak one thing by him that you might be able to sneak by any other artist you'd play with. I don't look at anything negative, but he makes me work harder to get something exactly right, which in the end makes us both winners. He has definitely elevated my level of drumming.

If you work with an artist who isn't a drummer and you play something really great, he or she may never notice it. But with Lenny, if you do something awesome—and I don't mean necessarily an awesome lick, just something cool—he knows it. The other night we played "Are You Gonna Go My Way," and afterwards he turned around and said, "That's the best this song has ever felt." When you're at your 100%, he's hearing it, receiving it, and you get praise from him for it. You won't get that from somebody who isn't a drummer.

MD: Lenny, what are your favorite drum tracks on the new album?

Lenny: I really like the simplest ones, like "I Don't Want To Be A Star." It's kick and snare, that's it, no hat—but that just drives the song. The reason I didn't add the hat is it clouded up the feel of the tune, so I just played kick and snare. I love the simplicity of that, like on the Stevie Wonder song "You Ain't Got Nothin'." I also liked the funky little groove on "Minister Of Rock 'N' Roll."

Zoro: I love the title track, "Baptized." What Lenny played was so perfect and so classic, and the fills are so Ringo-inspired and laid-back. Some of my favorite Lenny tracks are the simplest ones, but they're not really that simple. To play with such authority, finesse, and heart and soul, and resist the temptation to do twenty fills, is amazing. That goes by most drummers. On the single "Where Are We Runnin'," Lenny plays a mean, fat drum track—an 8th-note groove that is a kickin' pattern, without one fill or crash.

Lenny: I don't think "I Don't Want To Be A Star" has a fill either. Sometimes it's just, "Ah, don't play it, just keep driving."

MD: Zoro, are there any tunes that are particularly difficult to cop?

Zoro: "I Don't Want To Be A Star" was hard to play because we're all used to playing hi-hat to lock in the kick and snare.

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When there's no hi-hat and you're just playing kick and snare, it's kind of like standing naked in front of a mirror.

"Minister Of Rock 'N' Roll" is a perfect funk-rock kind of groove. They're all challenging. In "Calling All Angels," there's not a single fill. It's just a beautifully played hi-hat, kick, and snare pattern. To play any tune for three to five minutes where you're not going to do a fill or hi-hat opening and give the tune emotion so it doesn't sound boring is a challenge. Someone else might play that tune and put people to sleep, so to put the soul into it like Lenny did is the challenge. I've been watching Lenny's drumming grow in all these rehearsals, because whenever I step off the drums to go to the bathroom or something, Lenny jumps on them.

Lenny: Or I push him off. [laughs]

Zoro: I watched him the other night from the side of the stage, and he went into a James Brown kind of groove, which was so ridiculous. The character was so there. At that point he *was* James Brown's drummer. One of the singers and I picked up tambourines to be a part of that groove.

I've been watching Lenny play such a variety of styles during rehearsals. I've watched him play swing, funk, and Buddy Miles-type rock, and everything he plays is with complete heart and soul and authenticity. Drummers need to check out what he's played on his albums and realize what a great drummer he is.

Lenny: So many people are consumed with the rock star celebrity crap, but for me it's all about the music. What the world makes of me has nothing to do with who I am. When I'm making a record, I'm in the studio eighteen hours a day, and I don't come out until they drag me out. That's what I'm about. But somehow, when I do most interviews, it's never about the music.

MD: Lenny, what are your favorite self-written tracks? What three tunes would you put on an audition tape for God?

Lenny: "My Precious Love," because I held that sucker back, and wondered how I was so in time without having anybody else to play to. I don't mean to pat myself on the back, but it's so laid-back it's crazy—2 and 4 is almost 3 and 1. "Fear," off the first record, is kind of happening.

Zoro: "It Ain't Over" is great.

Lenny: I was doing my Earth, Wind &

Fire groove on that one.

Zoro: "Are You Gonna Go My Way?"

Lenny: Yeah, that's a nice, sloppy, but right-in-there track.

MD: There has to be something really special about having grown up with someone and then playing music together.

Lenny: Of course. When we played together the first time, it was great, but we were younger and not settled, going through all the growing stuff—arguing, fighting, things that are nonsense but a part of growing up. It's nice to be able to play together again as more mature people—spiritually, mentally, and musically.

MD: Zoro, you've watched this guy—your deejay bud—become an unbelievable artist. It must be such a rush to be sitting behind him playing the drums.

Zoro: It's an awesome feeling because, of all the people I met when I moved to LA, Lenny and I got along so great and did everything together. I totally loved him like a brother, and his mother treated me like a son. What I missed most about Lenny in the years that I wasn't with him was Lenny himself. When he called me from the Bahamas after seeing the video, I had to tell him about the dream I had the night before, and I had the chills because we hadn't talked in several years.

Lenny: The last time I had seen him was at the memorial for my mom, when I met his wife for the first time.

Zoro: It was just a reconnection, and I remember him saying, "I'm really proud of you with what you did with the book and video."

Lenny: Yeah, because he didn't remember, but many years before, when we were on tour, he and I were walking down Fifth Avenue in New York one night. He had his briefcase with all his notes and said, "I'm going to do a drum instructional thing and write a book." I realized when I saw the tape many years later that he had done it.

Both of us being on the cover of this magazine together is just as exciting as being on the cover of *Rolling Stone*. That we're on the cover of the thing that brought us both together in the first place—drums and music—is so cool. Those are things you dream about at sixteen—making records and being on the cover of *Modern Drummer*. All these years later, here we are with the thing that brought us together.

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