

# NEW GEAR

## EXCLUSIVE

### ESSENTIAL SPEC

AQUARIAN

#### PRICES:

20" Super-Kick I, £37.94  
22" Super-Kick I, £43.51  
20" Super-Kick II, £49.43  
22" Super-Kick II, £53.40  
22" Super-Kick III single ply coated with Power Dot, £53.40  
20" Regulator white, £35.69  
22" Regulator SH Bk B, £42.29

#### SIZES

Super-Kick I, III and Regulator: 16" to 28".  
Super-Kick II: 16" to 26"

#### HEAD CONSTRUCTION

Safe-T-Loc aluminium hoop with Triple Locking System and epoxy resin glue. Single (10mil) or double (2x7mil) ply Mylar. Pre-formed 'Sound Curve' collar

#### IN-BUILT DAMPING

Aquarian patented 'Floating Muffling System' of in-built felt damping rings

#### CONTACT:

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# AQUARIAN SUPER-KICK AND REGULATOR BASS DRUM HEADS



**£35-£54** Many drummers, including Geoff Nicholls, have long championed Aquarian's funky Super-Kicks

**A**quarian supremo Roy Burns was the original drum set clinician and a top big band player. So, even though Aquarian is widely seen as the third head company after Remo and Evans, you can be sure Aquarian products are drummer-friendly. The bass drum heads featured here aren't new, but we've not had the chance to review them previously at *Rhythm*. The Super-Kicks I, II and III are variations on Aquarian's popular bass head system and the Regulators are the perfect complementary front heads.

## Build

The Super-Kicks and Regulators all feature Aquarian's patented Floating Muffling System. The unique aspect of this is the use of felt as a damping material, rather than the foam rubber that characterises the (roughly) equivalent heads of Remo and Evans.

The Super-Kick I and II look identical. They both utilise clear film and have a 1¼" band of cosmetic black coating running around the perimeter. On the inside there's a 1¾" wide perimeter ring of white cardboard, which

encloses the so-called 'floating' white felt damping material. It's only partially floating because it's firmly glued in place along the outermost edge, but most of the felt ring is held loosely against the inside of the batter. The difference between the two heads is that the Super-Kick I is single 10mm Mylar ply and the Super-Kick II is twin 7mm ply. The Super-Kick III is single 10mm ply, like the Super-Kick I, but white coated and with an additional central 6½" diameter white impact Power Dot on the outside of the head.

Alongside the Super-Kicks, Aquarian offers the Regulator series of resonant front heads. These are single ply 10mm in Video Gloss Black or White, which come either with no porthole, or with the choice of a 7" central hole, or 4¼" off-set hole. We were sent a 20" white (no hole) and 22" black with off-set hole. The Regulators also have felt muffling, which this time takes the form of a 10½" diameter doughnut ring of 4cm wide felt glued on.

## Hands On

As a long-time Super-Kick I fan, what's always struck me is the deep fat sound, especially in

combination with a Regulator front head and small miking hole. This is because Aquarian, uniquely, uses felt for the damping ring. Before the advent of pillows and complex head designs, a simple loose felt strip was the normal muffling solution. The Super-Kick lays felt right around the perimeter, the most resonant area of the head. It subdues the high overtones and leaves you with a dark, wet 'blap'. The Emad and PowerSonic both use foam rubber perimeter damping and, while foam is just as efficient, it doesn't seem to be quite as richly warm as Aquarian's felt.

The Super-Kick II is the same head, except it's a twin ply version. I'd not tried one before and frankly the difference in sound was minimal. Just a tiny bit brighter, more focused, as you might expect. The advantage is the head's harder wearing if you're an aggressive player. The Powerstroke III was also new to me and again the difference in sound is subtle. With the large Power Dot and white coating, it's a remarkably thick, solid and creamy

**THE 20" SUPER-KICK II** is a twin ply version of Aquarian's Super-Kick I head



**THE 22" SUPER-KICK II** is Aquarian's larger twin ply bass drum head

**THIS 20" REGULATOR** has no port hole, though holed versions are available

timbre. With the black Regulator front head and offset 4¼" hole, there's really no need for any further damping, although I still sometimes put a thin sausage pillow against the bottom of the batter head.

The Regulator front head has a centrally positioned felt circle. This controls excess ringing, but without perimeter damping still leaves plenty of sympathetic resonance and tone. This was particularly so with the 20" white head which was intact with no porthole. Coupling this with a Super-Kick I the effect was startling. The point is that with no porthole, all that warmth and depth easily translates into boom. The overall sound is much more rounded, so you can easily get a hum if you don't get the front and back tuning balance exactly right. Trying a higher, old-school jazzy tuning, I experienced a boom like when someone drives by you with a 10K in-car stereo blasting hip-hop beats. There's impact ok, but it's followed by a vibration that sets everything rattling. And there's kick-back and

buzz if you bury the beater. I ended up putting a folded towel inside the drum, against the batter, and got an electro-jazz sound with a definite note. I'm used to a Super-Kick with front porthole and low tuning, so this reminded me of the inherent tone the shell and the head actually do have. A full-on, classic vintage sound.

### Verdict

Now, here I must declare my bias. The Super-Kick I has been my personal favourite for a decade. It's the darkest, fattest kick head I've yet encountered, although the more recent Evans Emad and Remo PowerSonic have run it close. But they won't suit everyone: they're not the best choice for bebop and they're probably too warm and funky for bullet-hard metal. For an all-rounder dabbling in rock, New Orleans funk, country and pop; they're heaven. **R**

**Rating** ★★★★★

**“The Super-Kick lays felt right around the perimeter, the most resonant area of the head. It subdues the high overtones and leaves you with a dark, wet ‘blap’”**

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**‘STUDIO FUNK** Drumming’, by Roy Burns and Joey Farris. Learn the drumming styles that suit the heads!