

HARDCORE • METAL • PROGRESSIVE

DRUMPRO™

RAW



**A Look Inside
Roadrunner
Records**

**Opeth's
Martin Lopez**

**A Masterful
Balance**

**Putting
the
"SHOW"
into Show
Business
with Chip
Ritter**

**Transforming
the Demon
Chimaira welcomes
Ricky Evensand!**

PHOTO BY JOHN COUPE

Volume #1

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Welcome to the first issue of DrumPRO Raw!

The thought of being a writer never occurred to me growing up. To me, words always carry the potential to make things more complicated than they need to be. It always seems easy to misinterpret somebody due to their body language, tone of voice or facial expressions. Perhaps that is why I chose to be a drummer. It doesn't require words to convey emotion or feeling, you just sit down behind the drums and show people how you are feeling without saying a word. To me that is something special.

The family of DrumPRO Magazines is also something special. I am grateful to be able to be a part of it and it is my ambition to make sure that the Raw magazine covers the drummers and topics that are important to the drummers of metal and hardcore. Without this music I would have probably have never picked up a pair of drumsticks and I would definitely not be sitting here. I invite anybody that reads the magazine to e-mail me and give me their thoughts, ideas and suggestions on drummers and stories that would be of interest to drummers and music fans, because you are what it's about. Email me directly at: raweditor@drumpromagazine.com

Well, I guess this letter has shown that I have the ability to get over my aversion of using the written word. However, I would have much rather have been playing the drums. Thanks for listening,

Brian Davis, Editor of DrumPRO RAW

Hello All, I want to introduce to you, the premier issue of DrumPRO Raw. We are pushing the envelope of percussion technology through our many unique projects. We hope that each project will bring to you, a new educational and entertaining experience.

As we move into 2004, we hope to develop the "community" of drumming through our new organization **The International Drum Association**. The **IDA** as we call it, is a sounding board for all things percussion related. We feel as though the drumming community can only evolve through the sharing of information, which is what DrumPRO is all about! There are many percussion resources on the web and throughout the world, but never has one organization tried to bring them all together for the common good. We believe that the drumming community is ready for this new endeavor and DrumPRO is proud to be leading the way.

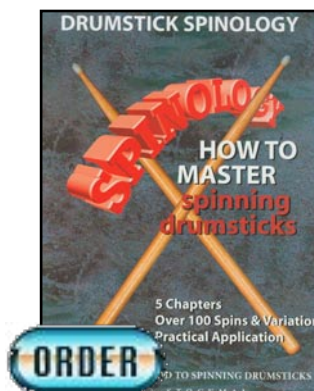
The **IDA** provides its members with Performances, Clinics, Workshops, Events and News. Being a member will get you discounts on gear, educational materials and reduced rates on sponsored events. The **IDA** was formed to support the percussion community. By supporting the **IDA**, you are, in turn, supporting all percussion related activities. *Visit this link below to sign-up and receive the benefits of an IDA membership.*

"It is only through the love and community that we can truly achieve art!"
George Shepherd, Publisher



Visit this link to sign-up and receive the benefits of an **IDA** membership:
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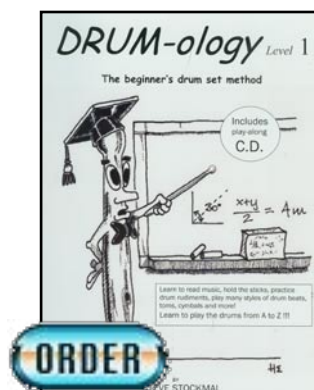


Drumstick Spinology (Book/DVD)

(SL=any, C=5, LO=4)

By Steve Stockmal

Showmanship is not a new topic, but one that seems to be more controversial in recent years. In this new book, published by SMG Publications, Steve Stockmal demonstrates 100 different drumstick spins and the practical application of these spin variations. This book includes an accompanying DVD, for a detailed examination of the mechanics of each spin example. Lets face it, live performers are just as much “showmen” as they are musicians. The DVD is definitely done right! To learn more, visit www.drstix.com Book retail price: \$29.95



DRUM-ology Level 1

(SL=1, C=4, LO=5)

By Steve Stockmal

Drumology Level 1 is a good text for the prospective drum student that has little or no background in reading or playing drums. Steve explains the fundamentals of reading and demonstrates a few simple drum set grooves in different styles. The accompanying CD allows the student to listen to examples of the reading and drum set exercises. If studied diligently, a student could progress through this book in a matter of 1-2 months and will have a solid understanding of the fundamentals of drumming. To learn more, visit www.drstix.com Book/CD retail price: \$18.95



DRUMology Level 2

(SL=2.5, C=5, LO=4)

By Steve Stockmal

Obviously, Steve gave us his entire published collection to review and here is the last book volume for review. Drumology Level 2 is a perfect study aid for the intermediate drummer. The reading section goes into more advanced figures than level 1, as does the drum set section. One thing that is rarely seen in any drumming method is a theory section that drummers can understand. Steve does explain various simple music theory topics that every drummer should be able to grasp. Another great thing about this book is the accompanying CDs, that's right, two CDs. The reading exercises are demonstrated on the CDs as well as the new drum set patterns. Again, Steve offers students another solid and very competent study method. To learn more, visit www.drstix.com Book/CDs retail price: \$24.95

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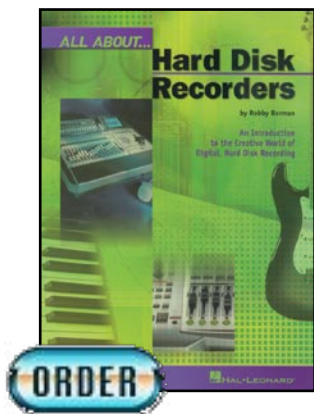
Introducing our new Review Rating System. We rate three areas: Skill Level, Content and Layout. 1 = lowest (Beginner Level or Poor Quality) thru 5 = highest (Advanced Level or Awesome Quality!)
EXAMPLE: Skill Level: 1+ Content: 5 Layout: 3.5

All About Hard Disc Recorders

(SL=2, C=4, LO=4)

By Robby Berman

Hal Leonard releases *All About Hard Disc Recorders* by Robby Berman. One of the reasons that a musician seeks a record deal is that the cost of recording can be unbelievably expensive. Well, the new movement of hard disc recorders and home studios has opened the door for great musical and production creativity. This book is a great resource for aspiring engineers or musicians that want to learn more about home studio production. The *All About* series was designed as easily understood reference manuals that are dedicated to one particular subject. A few of the covered topics include: Set-up, How HD Recordings Work, Principles of Audio Editing, Nondestructive, Editing, Maintaining a HD Drive and How a Workstation Operates. To learn more, visit www.musicdispatch.com Book retail price: \$19.95



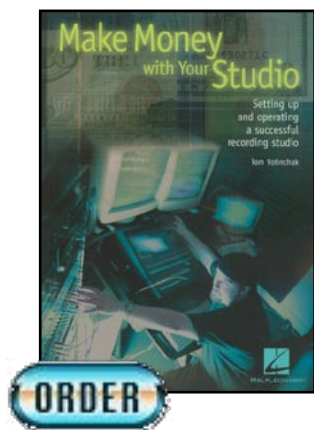
Make Money with Your Studio

(SL=1+, C=5, LO=4)

(Setting Up and Operating a Successful Recording Studio)

By Tom Volinchak

As musicians, it is important to make enough money to survive. If you already have a home studio or have thought about starting one, you might consider the opportunity to supplement your gigging income by selling your recording services to others. Tom goes through the many aspects of setting up a small-scale professional studio and actually making money. Most musicians are not good businessmen, but if guided with texts such as this, you can fall on your face and still make money! If your aspirations are even higher, there is an in-depth book by MIX called *The Studio Business Book*, which is a great reference for putting together a serious commercial/home studio. All in, Tom's book is a great and easy to understand reference. To learn more, visit www.musicdispatch.com Book retail price: \$12.95

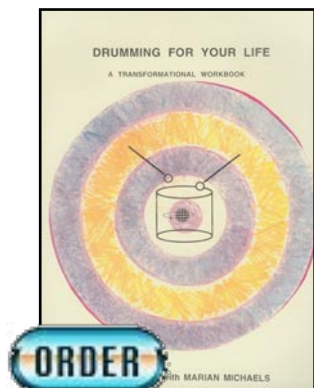


Drumming For Your Life

(SL=1+, C=5, LO=3.5)

By Steven Angel with Marian Michaels

Oh yea! I almost forgot what drumming is really all about... Drumming began as an immensely spiritual experience. It has been used to revitalize the inner connectedness of community and pay tribute to the creator of all things. Regardless of religious affiliation, the drum and drumming circles have always been a “DSL” connection to spirituality. Drumming for Your Life is a journey into the history and therapy of drumming. It's great to see that community drumming and holistic healing are both becoming more accepted and even a bit commercial. This book has many great exercises to release stress, become more aware of living and create the reality that each of us longs for. This transformational workbook is definitely an experience! To learn more, visit www.stevenangel.com Workbook retail price: (by Donation)

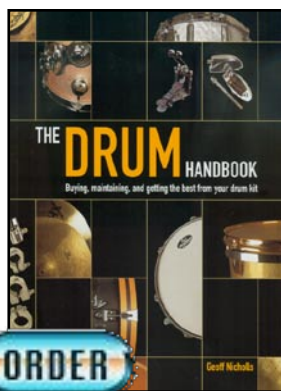


The Drum Handbook

(SL=1+, C=5, LO=5)

(Buying, Maintaining and Getting the Most from Your Drum Kit)

By Geoff Nicholls



This new book, published by Back Beat Books, is a great reference manual for beginner-intermediate drummers. Geoff really covers all the bases from buying your first kit to getting an endorsement. Topics include: Buying drums and budget kits, compact kits, vintage kits and cymbals, drums shells, snare drums, hardware and accessories, cymbals, sticks, drum heads, practical tips from the pros and drummers reference material such as books/videos, endorsements, web directory and glossary. Although, I must say that I am bummed not to see our site listed in their web directory or under magazines. Overall, a very nice work! To learn more, visit www.backbeatbooks.com Book retail price: \$24.95

Double Bass Drumming

(SL=3+, C=5, LO=4+)

(The Mirrored Groove System)

By Jeff Bowders



Phenomenal! Contemporary grooves coupled with top-notch technique exercises. If you can't tell, I am totally digging this new book. Jeff does a great job of demonstrating the grooves in the book by playing the examples live on the accompanying 87-track CD. The examples are cool enough to just put in the CD and enjoy them. Jeff's book contains over 500 double bass patterns based on 8ths, 16ths and triplet feels. The *Mirrored Groove System* is a practice method developed by Jeff to facilitate left foot lead and general fluidity of musical double bass phrases. Very Cool! To learn more, visit www.musicdispatch.com Book/CD retail price: \$19.95

DRUMPRO MAGAZINE

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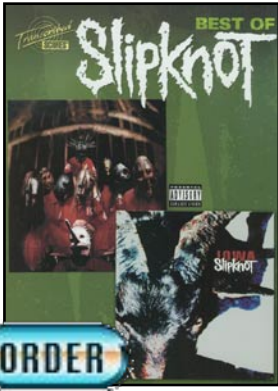
To DrumPRO's
1st Annual Year-End Giveaway
Grand Prize Winner!

JOSH ROWER

Josh is a 16 year old sophomore at McIntosh High School in Peachtree City, Georgia. He plays snare drum in the drumline. During concert season, he is in the top band at McIntosh H.S. and plays the tuba.

JOSH ROWER
Winner of the
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The Best of Slipknot

Transcriptions

Available from Hal Leonard, *Best of Slipknot* features full score transcription of the songs: Disaster Piece, Eyeless, Gently, The Heretic Anthem, Liberate, My Plague, People=Shit, (Sic), Surfacing and Wait & Bleed.

To learn more, visit www.musicdispatch.com

Book retail price: \$24.95



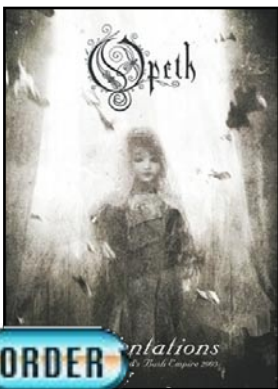
Metallica St. Anger

Transcriptions

Available from Hal Leonard, *Metallica St. Anger* features drum/vocal transcriptions of the songs: Frantic, St. Anger, Some Kind of Monster, Dirty Window, Invisible Kid, My World, Shoot Me Again, Sweet Amber, The Unnamed Feeling, Purity and All Within My Hands.

Book retail price: \$19.95

DVD Review



Opeth – Lamentations (DVD)

Live at Shepherd's Bush Empire 2003 (Music For Nations)

After watching the performances contained on this DVD, this basically wrote itself... **Deliverance**.....**Damnation**.....**Documentary**.....**A Trilogy Perhaps?**..... Opeth writes pure and sincere music inconceivable to most and performs it with masterful execution. Live at Shepherd's Bush Empire was really just a small moment in the enduring career of this band, but it will definitely be a lasting one. From the opening track on you are continually drawn in further and further, until you just become part of it. With so many beautiful moments it's hard to just talk about the drums, but the ceremonial-like performance of **Martin Lopez** is nothing short of phenomenal. "**Closure**" has a feel that just puts you in a dream and "**Deliverance**" punishes with cutting double bass rolls and a wicked groove bringing it home. Whether he's laid back in the pocket or letting everything go, Martin kills it.



Video Interview and Performance with Paul Mazurkiewicz

Sign-Up Today for DrumPRO's new video downloads feature. We interviewed Paul at his recent show in Santa Ana, CA. Paul also allowed us to video his performance on 2 Cannibal Corpse songs from behind his drumset. Go where no one has gone before...Except DrumPRO!

New TD-20 hits the stores

Roland announces the release of the newest member of the V-Drum family, the TD-20S. Roland has captured the best of acoustic drums in its V-Series Drum and Trigger modules. Although I haven't yet tested these new drums, you can check out Roland's website for more details. Here's a bit of what you can expect in this new product. For more info, visit: www.rolandus.com

- Flagship V-Drums kit with new TD-20 sound module, improved mesh-head V-Pads™, highly acclaimed V-Cymbals™ and innovative new V-Hi-Hat for complete playability
- TD-20 Percussion Sound Module with over 500 new sounds, improved dynamics and sensitivity, plus CompactFlash storage and V-LINK*
- 15 dual-trigger inputs, 10 audio outputs and digital output, 8 group faders and built-in sequencer, Mastering Room and more
- All-new V-Editing includes modeled snare buzz, kick beater selection, and greater cymbal customizing (i.e. size, "sizzle," mic positions)
- New PD-125BK (12") and PD-105BK (10") dual-trigger V-Pads feature better dynamic response, more even and accurate head/rim triggering and rim shot capability on toms



Northwest International Drum and Music Festival

Look for a new west coast percussion festival this August. There will be many well-know artists performing and presenting clinics. Look for more info in the coming issues of DrumPRO. Dates: **August 13th, 14th and 15th, 2004** Gaston, Oregon. For more information, Call Rich at 971-570-2522 or check out our website at: www.irmfest.com

- New VH-12 V-Hi-Hat (sold seperately) with two cymbals for full motion capability and natural feel
- Ergonomically designed MDS-20BK V-Drums Stand (also sold separately) with more durable hardware, sleek raked design, easier vertical adjustment and ability to hide cables
- Expansion slot for future upgrades and enhancements



PHOTO BY RAYMIE CHAPMAN

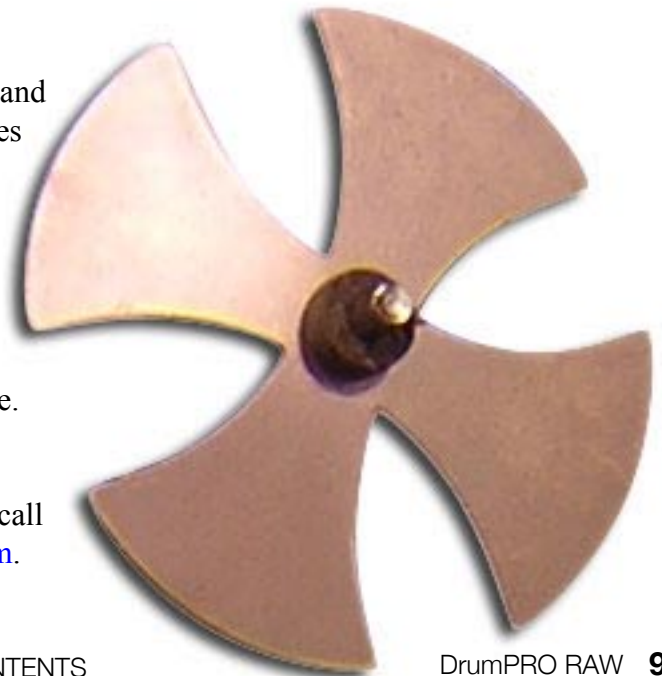
PERCUSSIVE INNOVATIONS FACTORY METAL RELEASE

Percussive Innovations introduced the new Factory Metal Auxiliary Percussion Systems at the 2004 NAMM Show. Factory Metal products are a new line of percussion instruments made from a special alloy composite blend of metal.

The Gothic Radius Series is available in three sizes: 20", 23" and 25", priced at \$75, \$85 and \$95 respectively. The Gothic Series delivers an unreal flat ride tone with a ping that sounds like glass and a huge low end.

The Celtic Bell Series consists of four Celtic Crosses: 10", 15", 18" and 23", designed to provide auxiliary sound effects. The Celtic Bells represent a departure from conventional cymbals, offering drummers an innovative new stage presence. Priced at: \$50, \$65, \$80 and \$95 respectively.

For more information on Factory Metal Dealers in your area, call (909) 314-9742, or visit PI at www.percussiveinnovations.com.



A Look Inside Roadrunner Records with Monte Conner

By Brian Davis

A magnifying glass with a black handle and a silver rim is positioned over the center of the page. The lens is focused on the Roadrunner Records logo, which consists of the word "ROADRUNNER" in a white, distressed, blocky font above the word "RECORDS" in a smaller, similar font, both set against a red background. The background of the entire page is a collage of various heavy metal album covers and logos, including Sepultura, Slipknot, and others, with some text like "DEADMAN" and "KILLSWITCH ENGAGE" visible.

ROADRUNNER
RECORDS

With this being the first issue of DrumPRO Raw, we wanted to explore the roots of extreme metal. To do just that, we had a conversation with **Monte Conner**, VP of A&R at Roadrunner Records about the evolution of this music that seemingly has no compromise.

While there were others involved in the shaping of this scene, Monte Conner is definitely one of the most influential. Working with Sepultura and Obituary, who started it all, to Chimaira and Slipknot who continue to push it forward, he helped create the foundation for Death Metal and paved a road into the future for extreme music to come.

DrumPRO: I guess we should just start at the beginning, because being an avid follower of Roadrunner bands for a long time, I still don't know how it all came about. How did you and Roadrunner get the start in creating this metal juggernaut?

MONTE: Roadrunner's owner, Cees Wessels, started the company back in 1979 in Amsterdam. He recognized a growing metal market in the U.S. spearheaded by metal labels like Megaforce, Metal Blade, Shrapnel, Combat and others - none of whom had European distribution for their artists. It would have been cost prohibitive and too time consuming for any of those label owners to fly to Europe and go from country to country striking distribution deals, so Cees recognized the demand and need and set up Roadrunner to be that distribution network. This way those labels only had to deal with one company - Roadrunner. It was one-stop shopping for them. Through this arrangement, Roadrunner licensed early albums by the likes of Metallica, Anthrax, Slayer, Megadeth, S.O.D., Raven, Anvil, etc. and established itself as the premiere European-based metal label. Eventually, Cees thought to himself, "I can do this on my own" and started signing metal acts to Roadrunner directly. Some of his first signings were Mercyful Fate (later to morph into RR's biggest early success story - King Diamond), Carnivore (featuring Peter Steele, who would later form Type O Negative) and Whiplash. The U.S. office was opened in the fall of 1986, because Cees figured to truly be in the A&R



PHOTO BY JOHN COUPE

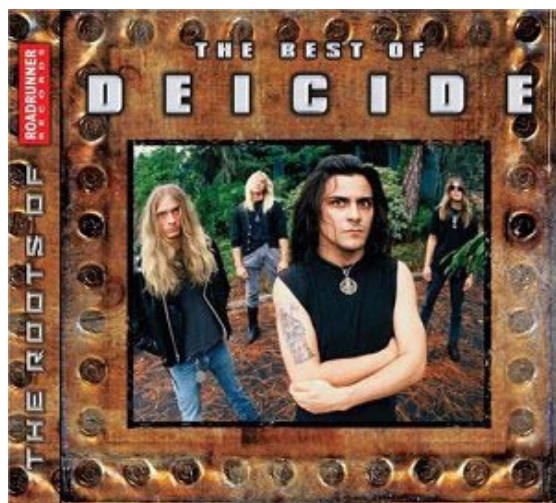
game, he had to have an A&R presence in the U.S. where most of the cool metal bands were coming from. In addition, launching a U.S. office meant he could better sell his own direct signings here. Before the U.S. office opened, early RR signed product (like Mercyful Fate) was being licensed in the U.S. to labels like Megaforce, Combat and Greenworld Records - all labels Cees already knew as he licensed product from them for Europe. I came aboard in December 1987, fresh from a 4-½ year stint at college, where I worked at the school's radio station WBMB and hosted an underground metal radio

show called "The Witching Hour". This outlet allowed me to polish up my chops and become deeply immersed in the underground tape trading, speed/thrash metal scene. On my show, I played demos by the likes of Megadeth, Anthrax, Slayer, Kreator, Sodom, Sepultura, Annihilator, etc., while they were still unsigned. Once I got into the position of being able to sign bands, I signed some of those very bands, the ones that were still available. Sepultura was the second band I signed and bands like Annihilator, Obituary and Deicide followed closely behind. Once those bands took off, Cees gave me the freedom

Roadrunner Records releases a sentimental recollection of the past....

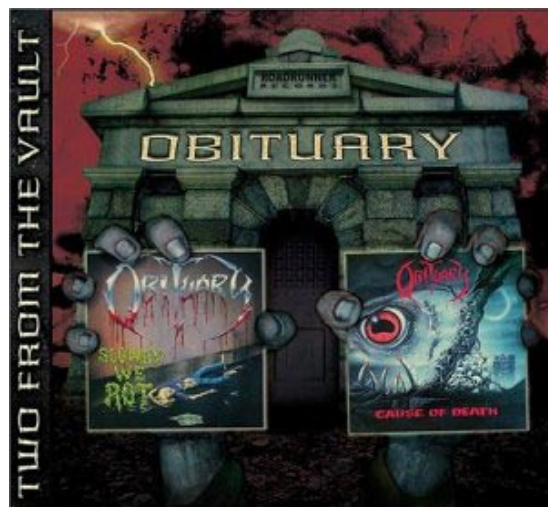
The late 80's and early 90's saw the birth of an extreme new style of music that left one feeling violated. As one of the forefathers of Death Metal, Roadrunner Records has managed to sign some of the most influential bands of the genre. With acts like Pestilence, Sepultura, Mercyful Fate and Suffocation, Roadrunner proved they were going to be a mainstay in the metal scene.

Over the last year, Roadrunner Records has released a number of collections from artists that really breathed life into the metal scene. Of all the bands in the series, Deicide, Obituary and Malevolent Creation are three that really stand out to me as truly quintessential.

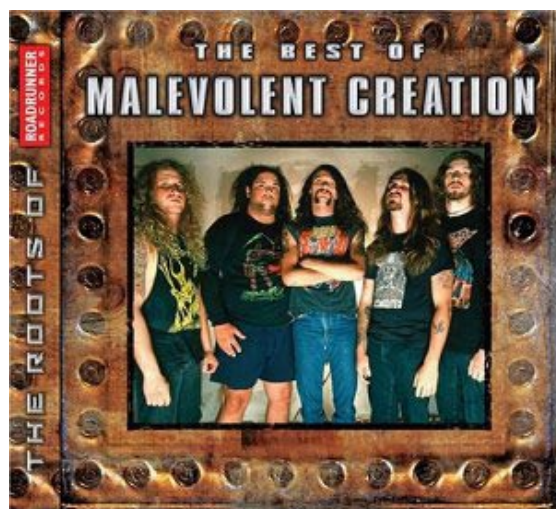


Deicide: What do you really need to say? These 4 guys have been on a mission since their creation to do whatever was necessary to offend, antagonize, and tear apart the fabric of society. Extreme lyrics for an extreme world and everything else in between. These 4 guys defined the malignant spirit of the modern day. The drumming of Steve Asheim is somewhere between maniacal and clandestine, worthy of the bands sinister reputation.

Obituary: This is a band that definitely draws no comparison. With the throaty vocal delivery of John Tardy, the slow churning guitars of Trevor Peres and Allen West (James Murphy if you like), Obituary managed to carve their own niche in the death metal circuit in a way not likely to be repeated. Donald Tardy was able to keep the drums grooving through their dense arrangements while never trying to outplay the band.



Malevolent Creation: Close to two decades after they first formed, this band is still creating some of the most twisted and brutal Death Metal today. With this look back at the songs that defined their sound and the sound of modern day death metal, you quickly learn what extreme music is supposed to sound like. The "Ten Commandments" drummer Alex Simpson, displayed tremendous skill and dexterity while "Retribution" displayed the bone saw style delivery of Alex Marquez behind the skins.



to do my thing and here I am, 16 years later.

DrumPRO: In the beginning did you feel that Roadrunner was going to be this successful? And if so what made you feel that it was/wasn't going to be?

MONTE: I had no idea it would ever be this big or that I would have so much success with the bands I would go on to sign. But coming in, I knew Roadrunner was a solid company that was already 8 years old and that it was run by a guy who was an incredibly smart and shrewd businessman. Someone, whom I heard was tough, but fair. And together, along with a lot of awesome, dedicated people, we have steered this company to where it is today.

DrumPRO: I remember watching Headbanger's Ball years ago and seeing the video for "Inner Self" by Sepultura. How big was that for Roadrunner?

MONTE: Back then, any MTV play was big for us, but I believe we already had some play for King Diamond's "The Family Ghost" and "Welcome Home" videos prior to Sepultura, so it wasn't that a big a shock when it happened, but of course we were pumped, especially me.

DrumPRO: In doing some research for this interview I came across an article from 1993 called, "Is Death Metal Still Alive". The interview was with you, Digby Pearson, Scott Burns and others like Patrick Mamel.

To me, that question seemed a bit premature because it wasn't until 1995 where Roadrunner had one of the best Death Metal releases ever, "Once Upon the Cross" by Deicide. And with Bands like Meshuggah, DevilDriver and Dillinger Escape Plan continuing to churn it out there must still be a scene for it. How has this music stayed alive when it seemed to peak so quickly while never really catching on in the mainstream?

MONTE: I still feel the DM scene peaked in 1993. Bands like Obituary, Deicide and Morbid Angel had their biggest selling albums prior to 1995 and have since seen their sales drop by 75%. I stopped signing DM at that point because the genre seemed saturated

and stale to me, and none of the bands were doing anything new. It was time for new challenges for both myself, as well as RR. But it certainly has survived as a genre, though I don't think any of the new faces can touch the old masters. I'll take the originators like Possessed, Death, Slaughter, Bathory, Obituary and Celtic Frost any day over Dimmu Borgir, Emperor or any of these silly, corpse-faced, black metal bands of today. Why has it survived? As long as there are young teenagers out there craving the heaviest sounds around, there will be a market for brutal death and black metal. But it will never be a mainstream market because 95% of metal-heads can't deal with choke and puke vocals. Do you think Metallica would be big if they had a death metal vocalist?



PHOTO BY RUI MENDES

DrumPRO: I am a person that believes in order to survive and feel like you are progressing, one needs to evolve. One of the things that I admire about Roadrunner is that it did evolve. It changed with the times, but yet stayed true to it's heavy roots. I know there are probably some

die-hards out there who think that signing Nickelback was a sellout move, but to me it also seemed strategic in a sense that it would help bring more attention to the label and therefore help perpetuate the more heavy music that Roadrunner is known for. So, at what point did you feel

that it was time for RR to make a change and start diversifying into other styles of heavy music?

MONTE: Roadrunner has always, (dating back to 1979), been signing non-metal acts. We just didn't have real success with any of them, so they flew below the radar and we became known for our successful metal bands. Dating back to 1987 when I started here, we've had non-metal bands like The Neighborhoods, Last Crack, Gruntruck, Heads Up, Front Line Assembly, The Fleshtones, Waxing Poetics, The Sheila Divine, etc. I could name a dozen more. So, Nickelback wasn't really anything new for us. What was new was that we finally broke a non-metal band. So, how was that a sellout? The metal kids need to realize that the more Nickelback records we sell, the more resources we have to sign some baby metal bands. We have never wanted to be a boutique metal label ala Earache, Relapse, Metal Blade, etc. We never wanted to be cornered into a particular genre, which is why we survived when the whole speed/DM scene floundered in the mid-90s. Now that we have Nickelback, that will help us to attract more bands of the caliber and quality of Nickelback, but again, it will also allow us to sign more metal. Any metal fan with half a brain and internet access can quickly figure out whether one of our newer bands is metal or not. If we've lost some narrow-minded fans over the years, so be it. You can't please everyone. But anyone who truly knows this company knows that our focus has been consistent over the years and that the success of Nickelback here



PHOTO BY JOHN COUPE

has been something in the making for years and years.

DrumPRO: Changing gears a little bit, I want to ask you a couple questions about the state of the music industry in general. As we all know, the labels are up in arms about illegal downloading and record sales or down across the board. With the labels merging constantly and money running tighter many

upstart musicians feel like the music industry in coming to an abrupt end and that the future looks bleak. Its obvious that the landscape of the music industry has changed, but is it for the better or is this just cynical view from somebody who has been turned down by the labels?

MONTE: In many ways, it has changed for the worse. Few bands these days are making original sounding music and they all ape

the bands that are successful. I get 5 garage rock demos a day, from bands who were playing nu-metal a year before, and punk rock 2 years before that and ska 3 years before that, etc. Too many bands try and take the easy way out and just copy what they see selling. All that does is saturate the market with dozens of bands who sound alike and it kills off that genre. A year from now, people will not be able to stomach garage rock and all these bandwagon jumpers will be gone,



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Get the most out of Life!
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IDA, the International Drum Association, is an Association of Drummers, Manufactures, Instructors and Students with the common interest of changing the world through Music, specifically through Drumming!

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For more information and to sign up, go to:
www.drumpromagazine.com/article.asp?id=63



***A FREE DrumPRO™ T-Shirt
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to sign up!**



PHOTO BY NEIL ZLOWOWER

but the originators like The White Stripes, The Strokes, The Mooney Suzuki, etc., will still be here. Other factors are hurting as well. The cost of doing business has risen, from large tour support expenses to keep bands on the road, to producing videos for MTV, to hiring radio indies to get songs on the radio, to spending co-op dollars at retail simply to get records physically in stores, etc. So, costs are rising yet sales are dropping and with all that happening, labels are still forced to drop CD prices while adding free DVDs and other goodies to entice the kids back into the stores to buy them! Do the math, it's not good. Sales are down because the kids are tired of buying uninspired, cookie cutter music. But when the kids do hear music that inspires them, music that they can't live without, they will flock to the record stores to buy it, whether it costs \$9.99 or \$19.99. And that is a fact.

DrumPRO: How do you feel downloading has affected the music industry and in what ways can an up and coming band can use it to there advantage?

MONTE: It has kept us all on our toes and made us realize we need to adapt and change with the times to survive. It has benefited bands because they can use it to their advantage to reach some listeners without needing to be signed. One would think this would inspire bands to take more chances and be creative by not making the kinds of music they feel they need to make in order to get signed by a big label. That would be one huge benefit in this whole thing, but the jury is still out on whether it is helping to improve the art. It's still too early to tell.

DrumPRO: Being that the music industry is so competitive and aggressive what were some of the motivating factors for Roadrunners merger with Island Def Jam?

MONTE: Our goal is for our music to reach the widest audience possible and our alliance with IDJ had been wonderful in that regard. They recognize what we do and wanted us for that very reason, to bring something to the table that they don't do on their own. They

have been 100% supportive.

DrumPRO: Well by now, I hope many fans of the Death Metal scene know that there are an abundance of re-issues for sale right now. Roadrunner currently has a great selection including Obituary, Decide, Malevolent Creation, Mercyful Fate, Pestilence and many other greats. What was the motivation behind doing re-issues like these?

MONTE: We did the 2-for-1 releases to keep some of these records alive because the demand is currently too low to sell them as stand-alone titles. The "Best Of" releases were done for a similar reason, to keep the catalogue by these bands alive. Huge chains like Best Buy are not very interested in stocking old catalogue. They only want the new releases. They won't carry the 7 old Decide catalogue records, but they will stock a brand new "Best Of" release, so we do those to keep those bands alive in stores like Best Buy and at the same time to efficiently introduce them to young metal fans. Some of the re-issues are done simply

to restore deleted (but in demand) albums back into the marketplace, which saves diehard fans from having to shell out big bucks on eBay.

DrumPRO: Looking back at what you have accomplished with Roadrunner you must feel a great sense of pride. How does this make you feel about the mark you have left on the world of music?

MONTE: I am truly thrilled that my work has made an impact on people's lives. It's depressing to think that in 100 years time, just about every single person alive today will be dead. And that once our grandchildren die, we are basically completely forgotten as human beings, unless we have made some kind of mark in our lifetime. I am not foolish enough to think that Sepultura's music (for example) will live on like Led Zeppelin's or that in 150 years time, anyone will be playing "Roots Bloody Roots," but I do take comfort in the fact that I am able to make some sort of a more long-term contribution to this planet than most people. I am incredibly proud. I have never taken my success for granted and am as humble today as I was when I started. I owe it all to the fans out there who have supported Roadrunner Records over the years.

DrumPRO: Is there anything that you would go back and change?

MONTE: As an A&R person, sure. I've signed about 60 bands over the

years, but there have probably been another 60 whom I tried to sign, but got away for whatever reason from competition to financial reasons. In hindsight, I would have done things a bit differently to have tried and snagged some of them. I could name some of those bands who went on to massive success, but it would just be seem as bragging. I take it all too personally and beat myself up over it all the time, ha ha.

DrumPRO: Looking down the road where do you see the

future of Roadrunner and heavy music?

MONTE: Roadrunner is going to keep hammering away bringing the kids the very best cutting-edge music, whether it's metal or rock. As for heavy music, it will never go away. Its popularity will go in cycles, visible and somewhat mainstream for a few years, then back underground for a few, then back up again. As long as I am in the business, I'll be doing my best to sign the best heavy, cutting edge music I can find.

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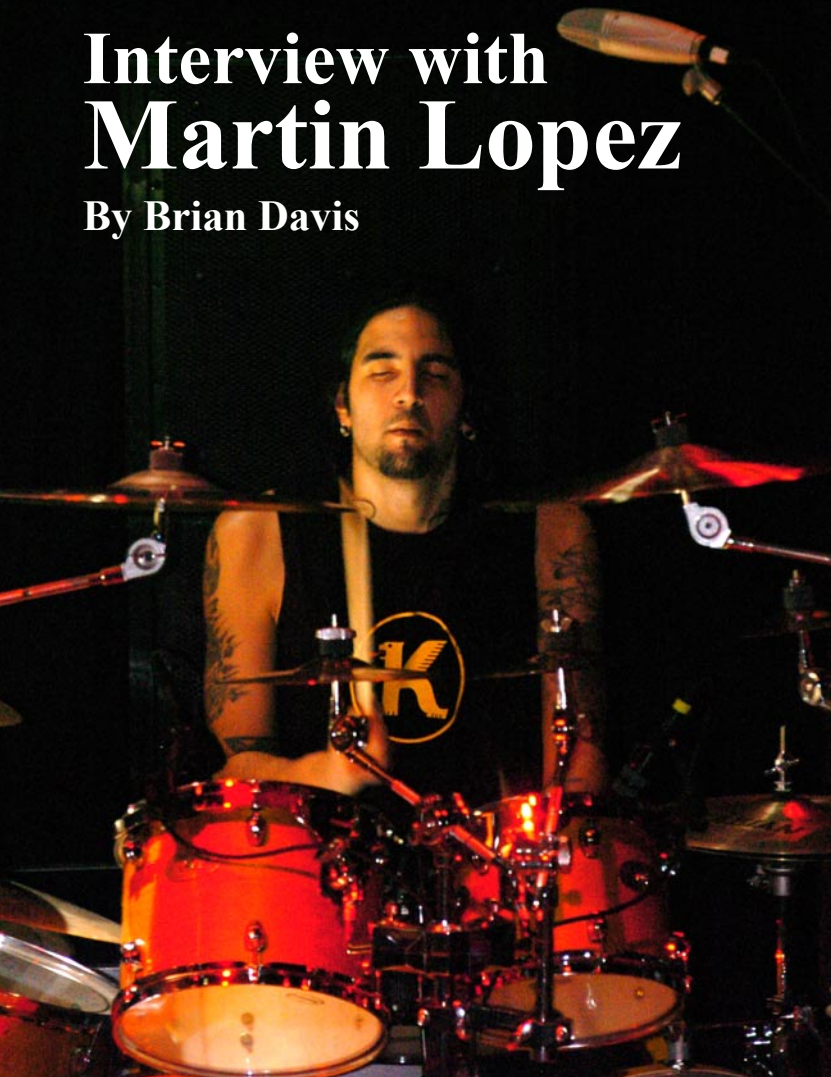
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A Masterful Balance

Interview with Martin Lopez

By Brian Davis



Sweden and the rest of Scandinavia, has been the genesis for many great death metal bands over the years. **Opeth** is one of those bands. They have had a career longer than many of their fans have been alive, but only in recent years have they started to gain recognition as a premier band. They had established themselves as a headliner with the release of their *Blackwater Park* album, but solidified their place in the history of death metal with the works contained in their *Deliverance* and *Damnation* albums. Hearing their music and seeing them live, you soon figure out that they are in the company of few. Their ability to write songs that take you on a journey through all of the emotions of the human spirit combined with the humble nature with which they do it, **Opeth** leaves a lasting impression. Drummer, **Martin Lopez**, is no different.

Growing up in Sweden with parents born in Uruguay, Martin saw the world in a very unique way. Perhaps this is what has given him the vision and the ability to approach the drums vastly different than most of his contemporaries. Beauty and grace describe his playing because he has the ability to go from a feel of controlled violence to that of a whisper in your ear. To Martin, being a death metal drummer doesn't mean that you to try and play faster or more notes than the next guy. To him, it is about the music and how it makes you feel. So, when he feels the songs calls for fast double bass and big tom fills, that's what he plays. However, when he feels the song needs to breath he gives it more feel with solid backbeats, ghost notes and dynamic cymbal work. His approach to the drums is that of an artist who uses all of the colors on the palette.

Opeth has been on tour almost non-stop for two years in support of *Deliverance* and *Damnation* and I as able speak with Martin on the last day of their tour, about the tour, drumming and the future for the band named after a city on the moon.

DrumPRO: This is the last night of your tour. How has it treated you?

MARTIN: We have had big crowds. The more we play the more people come. We have been touring non-stop for almost 2 years now, so it just keeps getting bigger. This is the last big tour we are doing for a while and we have like 15 gigs after this and that will be it. We enjoy the live moments, but it's getting to be too much.

DrumPRO: What are you going to do when you get some time off?

MARTIN: I'm going to go home for a little bit, do some traveling, take some pictures and try to improve my own playing, because for the last two years the only thing I have played is Opeth songs.

DrumPRO: What do you do to keep yourself motivated and what do you practice when you are playing by yourself?

MARTIN: I love music and I love playing drums, so I don't need special motivation to do it. I do it because I like to do it more than watching TV or anything else.

DrumPRO: Do you have a certain kind of practice routine or things you think you need to work on?

MARTIN: Not really. We will try and discover some new music from other parts of the world. Before we

did Blackwater Park we discovered a lot of new music and that really influenced the band. Then at the same time, we have the Latin standards we have been playing since we were kids. These last two years we have only been playing Opeth, so we want to get back and do some more research on ethnic music.

DrumPRO: How about some Japanese drumming?

MARTIN: I have a friend who is a real freak about Japanese drumming, but it's not my cup of tea. One of my favorite drummer's is Akira Jimbo, but he plays more like a Salsa drummer.

DrumPRO: Akira is amazing. There is really nothing he can't do...

MARTIN: Yeah. He's on another level.

DrumPRO: Speaking of Akira Jimbo, have you ever considered using electronics in your drum set?

MARTIN: No. We try not to use any electronics in the music. We try to keep the feel and the mood that comes from the synthesizer, because samples, triggers and drum machines are not our style. I wouldn't use electronics on my drums, because I want the drums to sound acoustic. I want the drummer to play and sound like he does and not what a machine can do for them.

DrumPRO: Well going back to the beginning, what was it that got you into playing in the first place?

MARTIN: I have been playing percussion since I was little. My parents have always supported me when it comes to the drums. I had been playing Latin Percussion from the ages of 4-10, then I started to take drum lessons. In the beginning, it was always percussion for me until I discovered metal.

DrumPRO: What was some of the first metal you were listening to?

MARTIN: Kiss, then Slayer and King Diamond when I was seven.

DrumPRO: What were you doing before you joined Opeth?

MARTIN: I was in a Swedish band called *Amon Amarth*, and I had other bands. I also did drum lessons to do whatever I could to live from music.

DrumPRO: What made you want to join Opeth?

MARTIN: I've never been interested in playing in a band just to play in a band. I had offers from many bands, but I would never join because of money. Opeth is one of the few bands I enjoyed musically in metal. When I had the chance to try out I did because this was the band for me. It was eight years ago and it was a good choice.

DrumPRO: You have great control of dynamics, like in *Deliverance* that starts out with brutal double bass, but comes down to a nice delicate beat with really clean cymbal work. How much of a challenge is it for you to do that?

MARTIN: I could never play in any other band that played just hard stuff or soft stuff. I love music and love the dimensions within Opeth because we get the opportunity to have dynamics in our playing. It comes naturally because we have been doing it for a while now, but sometimes it's hard to switch from the really aggressive beats to the mellow. It takes a few seconds to get the feeling from what you are playing because you have to hear what is happening. Sometimes when you are killing it, it is hard to jump to a part to where you are barely touching the drums, but it is one of those fun things of playing live.

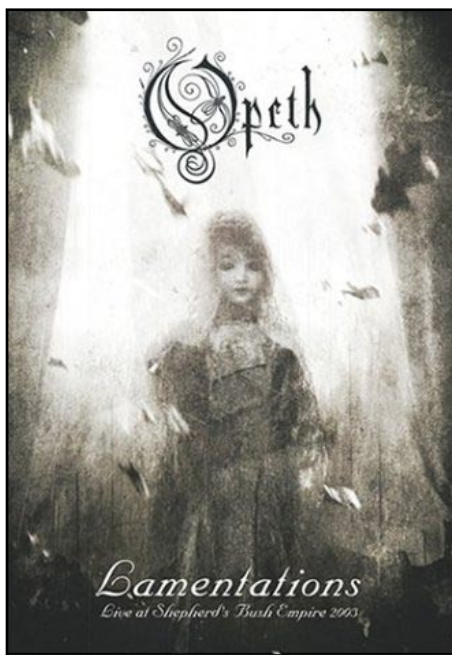
DrumPRO: Playing the soft parts really invites people into the music as opposed to just punishing them over and over again.

MARTIN: Exactly. For us, people don't have to kill each other in the mosh pit, it's the choice of the person. We believe in the music and you feel it like you feel it. Before I joined I felt they were more a band you feel and could look at, not a hardcore mosh band. I really appreciate all the people cheering getting into the music, but you don't have to be killing each other or standing there with

your eyes closed enjoying it either. I think we may be one of the few Death Metal bands doing that.

DrumPRO: With most Death Metal there is no calm before the storm.

MARTIN: If you have a brutal rhythm the whole time, then it is not going to be brutal anymore, you have the dynamics to make the hard parts and the mellow parts shine more and that is what we try to do.



DrumPRO: You have great feel and a couple things I noticed watching the DVD is that you have moves where you do subtle one handed rolls down the toms or a sweep across multiple cymbals to get a swishing sound. Is that something you work on or does it just come out?

MARTIN: There is only one rhythm on the whole album that I play the same as from the album and that is the end of *Deliverance*.

Besides that, I change every drumbeat. When we record, I feel the riffs and record it right away, but when we tour, I get to play the songs more and find new ways to play. When we played *Master's Apprentice* on the DVD that was the first time we played it live. I know the changes, but I don't know what I played on the album because I don't listen to it. I play the rhythm that I think will fit at that moment. I think that a live band is a live band. If you want to hear how it sounds exactly, check the record. Otherwise, if you come to see us live, none of us are going to do the same thing we did in the studio. We have done over 200 gigs, if we play the same thing every night it will just get boring.

DrumPRO: I was going to ask you how much improvisation there was, because with eleven-minute songs it just seems to be too much to remember.

MARTIN: Of course, I don't think any of us play exactly as we did on the record. There are a few songs on the DVD I like better than the album because we played it better.

DrumPRO: There was so much energy there you had to have been feeling it?

MARTIN: For me, the groove comes from inside. Some gigs you try to do your best, but it doesn't work because sometimes you are not in the mood. It happens like one in ten nights, but the night of the DVD is what we sound like most every night.

DrumPRO: You have to keep life interesting. If you were playing the same thing every night it would get old.

MARTIN: If you do it the same every night, it would become too easy to play. For me to play something different is more fun for the fans to see than to play what they heard on the record.

DrumPRO: I remember a while back a friend of mine told me how disappointed he was when he saw Slayer because Dave Lombardo didn't do a fill he wanted to hear?

MARTIN: I had the same problem. My favorite band *Katatonia*, has this part where the drummer does a fill he did not do live. I told him that he had to do it and that I had been waiting ten nights for it. But when it comes to the music you can't force yourself because it just comes out naturally.

DrumPRO: I understand that you guys don't do a lot of rehearsing before you go into the studio. How difficult is it going into the studio to record songs that aren't necessarily done or arranged knowing that you are laying down the foundation for the rest of the band?

MARTIN: We tour so much that it just comes out. We only had like 2 hours before we recorded *Deliverance* and *Damnation* to rehearse. We would just learn the part, record it tight and move on. When we need to be careful and get

it right, none of us get to do what we can do best because we only get ten minutes. We just learn it and record. This next time we want to take a year off, learn the songs and rehearse. We want to make the best Death Metal album ever. We never really sat down and said we are

going to make a killer record, it's always "Hey we're going to record in a few months." Then we just go in the studio and say, "What are we going to do?" This time we want to go into the studio more prepared knowing the songs.



PHOTO BY JOHN COUPE



Photo from Guido J. Schroeder
Vampyria - the northern metal site

DrumPRO: How long did it take you to record the drums for *Deliverance* and *Damnation*?

MARTIN: One week and two days, but we took 3 days to get the drum sounds. We don't have the time to go back and try it like this or try it like that. We just learn the rhythm and record it. Then we listen to the record and say "f*@K!" we could do something better here or better there. Still as fast as we recorded it, it still came out pretty good.

DrumPRO: The cool thing is you get done and then you just hang out while the other guys work?

MARTIN: I stick around for the bass and we all live in the studio while we are recording.

DrumPRO: Going into the studio knowing that you were

recording two albums, what was your initial reaction when you found out you were going to be recording a mellow album?

MARTIN: I thought it was a fantastic idea because we were already doing a lot of acoustic stuff and we were changing into something I really liked. The idea of recording both records was great for me because as a player I mostly did death metal. So, to do the mellow album was a real trip.

DrumPRO: I really like the song "Closure" off the *Damnation* album. That has to be really fun to play?

MARTIN: We were playing this Kurdish rhythm and before we did the album we were listening to a lot of Arabic stuff so it influenced everybody. It came out really good, it sounds real.

DrumPRO: In my opinion it really wasn't that much of a stretch to do the mellow album, as there are parts of the *Deliverance* album that really hint at the material *Damnation*. To me it seemed like it was probably about time you guys did something like that.

MARTIN: I think it was really good. We had a lot of people telling us not to do a commercial side or whatever, saying the kids want to listen to metal. We didn't give a s*#t, we wanted to do it and we did it.

DrumPRO: I hardly think that those songs could be considered commercial or selling out.

MARTIN: I think that comes more from the mind. Music is music and if you want to consider it mainstream or not that is your choice. If we make enough money for a living that is good for us, and if we can do what we want to do and do what we really want to do and people still appreciate it, then that is great.

DrumPRO: One of the things I appreciate about metal is that it doesn't try to be commercial or anything other than metal.

MARTIN: If you want to be commercial, then you don't start a death metal band, you start a boy band.

DrumPRO: You do a lot of nice cymbal work on the albums, are

you conscience of their tone and pitch relative to the guitars?

MARTIN: I play it different everyday and after a while I get used to whether it sounds good or not. The cymbals are an important quality of the drums and a lot a bands I like use the cymbals in places that no metal band does, so I try to add the same flavor as those guys.

DrumPRO: Well after this tour you have a few dates in Europe, what are the next plans for Opeth?

MARTIN: The plan is to chill out for a while and start rehearsing and writing new songs. We are really going to try to make the best record we can and get together and rehearse. That's the plan, but we will see what happens. This time we are really taking it seriously and we want to do a record that is better than Deliverance and Damnation.

DrumPRO: What do you like better the playing live or the creative process while writing new songs?

MARTIN: I like playing live, but I hate sitting around and waiting. We are here 24 hours, but I only get to play two of them and there is nothing I can do but sit around and sleep. We have a great time on stage, but life on the road can be a little too much.

DrumPRO: Martin most people consider a dream to only have to work for 2 hours a day?

MARTIN: Yeah, but its like I am working 24 hours a day.

DrumPRO: Do you feel any pressure to out do what you guys have accomplished with Deliverance and Damnation?

MARTIN: No, because we all know we can do a lot better than we have. We've never had the time to sit together and rehearse. That's what we're going to do this time. Rather than learning the song 10 minutes before recording, we want to know it a month ahead of time as a band and do something extra.

DrumPRO: What do you vision Opeth doing on the next record?

MARTIN: It's hard to know. I don't know how I going to be feeling that day. I might be in the Damnation mood or the Deliverance mood. It will be the same for the other guys in the band.

DrumPRO: This is the last show of the tour. Does the band have anything special planned for tonight?

MARTIN: We plan on partying tonight. That's it. I look forward to getting home, though it is sometimes sad to leave a tour because you meet other bands and you make friends. I really enjoy the tour, but at the same time we all want to get home.



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Wearing his heart on his sleeve...

Thomas Noonan of 36 CRAZYFISTS

By Brian Davis



PHOTO BY JOSH ROTHSTEIN

Thomas is a real human being and a real drummer. In talking with him you quickly learn he is a real down to earth guy with a sincere enthusiasm for the drums. His approach is one of desire, instinct and emotion, which shows through in conversation and his drumming. The recent release of **36 Crazyfist's** new album is a complete display of his ability to navigate through the songs with the grace and power of a ninja.

We were able to get a moment of his time recently and pick his brain on the band, practicing until your head explodes and playing on a cow print drum set with huge pink sticks...or something like that. Rock!

DrumPRO: I know that you have probably answered this question a few times before, but how did 36CF come about?

THOMAS: Well, we were all in different bands before and our guitar player Steve was in a band called BROKE. The drummer of that band, Duane Monsen, was my sisters' fiancé and the drummer that taught me everything I know. Later on in the year he was killed in a bar and we all got together to do a benefit show to raise money for the family. After that we just decided we were meant to play together. Then the day after opening for PRIMUS our bass player, JD Stuart, was killed in a car accident. That broke us down pretty bad, but we kept strong and made our minds that nothing in this world will stop us and here we are now, stronger than ever. RIP bros!!!!

DrumPRO: I am always interested to know what it was that inspired drummers to first pick up a pair of sticks (or wooden spoons) and want to play the drums. What was it that motivated you to want to get behind the kit and on the path to where you are today? Who were the players that you admired and wanted to emulate when you started playing?

THOMAS: I started out playing on pillows in the living room watching MTV. The first song I learned was Paradise City by GUN N ROSES. I was like: "MOM! MOM! watch what I can do!" The video would

come on and I would start rocking out on pillows with these HUGE pink plastic sticks, it was pretty funny! I think Tommy Lee was one of the first players I really got into, he was just so rockin! Then I heard The Police and Metallica, and it was over. I just fell in love with drums. It is the best thing in the world. How many people can say, "I beat the hell out of something for a living." Drummers are the most amazing people in my book, and we always get the girl!!! HAHAAAA



DrumPRO: I have been playing the new album non-stop since I got it (track 5 kills) and I am amazed at the skill you have to groove for the song and yet know when to go into the bag of chops and pull out a killer fill. It must have taken a lot of wood shedding to get to that point. What kind of things do you practice and what is your practice routine like?

THOMAS: I practice so damn much it makes me crazy sometimes. I practice on my kit everyday for at least 2 to 8 hours. Then, I come

home and play on my pad all night and watch drum videos. I practice a lot of rudiments and even though they frustrate me I know it will pay off in the end. Even when I'm not in the mood to play I play, because I want to get to that next level. It's so hard sometimes cause you get into a rut. Some days I think I'm rockin' and other days I feel like I'm the worst drummer in the world. But it happens to everyone (I hope). I know that I want to take lessons, maybe when this cycle is done. That is, if I have a dime to my name.

DrumPRO: In relation to the last question how important do you think it is for a drummer to have the ability to play for the song and not play all over the song?

THOMAS: That's a hard question, I mean, you have to think of the song first, but then again, a song can be anything. I just feel you should do what ever the hell you want to do. Who's the guy behind the curtain telling you that it's to busy or it's not busy enough. It's all BS to me. It's music, that's the beauty of it. It can be all over the place or just stay simple. Don't listen to anything but your heart and feel. If you do that, you can't go wrong.

DrumPRO: With this in mind what is your personal approach to creating drum parts and to drumming in general?

36 Crazyfists

THOMAS: I don't know really. It's usually the first thing that comes to mind when I hear a riff. But then sometimes you want to break out of your normal routine and really try to make something up you wouldn't normally do, which is always a good thing. But, I just listen to music and hear things. I like and learn them. The thing about drums, is, you can rip off other peoples beats and fills and you will never come out sounding like them. Everyone has their own style and that always shows. But there is nothing like making up a really cool beat that you've never heard. That gives me the goose bumps, GOD I LOVE DRUMS!!!

DrumPRO: What do you do in preparation to play? Stretching/Mentally/Warm-Up etc?

THOMAS: I stretch a lot before the shows and play on my pad for an hour or two, but that never works. You just don't realize how hard your gonna hit till you get on stage. I always cramp up during the set, that's one thing I need help on. I freak out at shows and almost always puke before I get on stage and blow myself out in the first

song. It's bad sometimes, so if anyone has some advice that will help me, lay it on me!!! HAHAHA

DrumPRO: 36CF is about to release their sophomore album "Snow Capped Romance". What is the emotion like currently in the 36CF camp?

THOMAS: We are so excited for this record, especially me. To be honest, I hated our first record, the drumming is horrible, I don't like anything I did on it. But this record is different. I actually like some of my drumming, although I've changed some stuff for the live show. No matter what I do in the studio a week later I have a better part in my head, that's why I hate the studio, it's so permanent. But, I did my best at the time, so, I guess that will have to do, but it's even better now. Did I already mention I hate the studio!!! HAHAHA

DrumPRO: You guys have toured all over the world and back again and the response from your first album was very positive. Did this create any additional pressure on you to out do yourselves on this album? What did you do personally to try and push your drumming forward and forge new ground?

THOMAS: There was no pressure really. I mean, there's always a little pressure writing a record, but this time we just had fun with it. No expectations! I think we all grew a lot from the last record. That happens with every band. You just become a better player from

touring. Also, getting to tour with some of the bands we did, helped my playing so much. Watching Kenny from Candiria every night was amazing, that dude kills it, theres no one like him. And I'm a real big Travis Barker fan so I listen to him a grip. There is just so many great bands out there I'm happy to be a part of it. Drumming is everything to me and I don't know where I would be with out it, maybe a silly guitar player or singer. HAHA

DrumPRO: What was the motivation behind 36CF choice to change producers and choose James Wisner for your 2nd album when the first album seemed to do so well?

THOMAS: We just wanted someone who didn't usually do bands like us, someone not totally into the metal scene and it worked out great. He's such a blast to work with. He put me at total ease. Great guy and I would love to work with him again.

DrumPRO: I know, many times, drummers are not very involved in the songwriting process. How much input do you have with the creation of 36CF songs?

THOMAS: A lot, Steve writes the riffs and then we just arrange the songs during practice. I'm pretty good at that. I just hear things in my head while were playing and I'll be like, "Stop, let's try this part here or do a build there". It's a fun process, just writing music hanging out, drinking lots and lots of beer!!



DrumPRO: How did the writing and recording process for this album change from the last one?

THOMAS: It didn't really, besides the fact that Steve is a nut ball, he has this whole pro tools set up to demo songs for the record label, but Steve is crazy on that thing. He sits there for days and days, screwing with sounds and it drives me nuts. I just like to be at the practice place not sitting in front of a computer, but he loves it and is pretty damn good at it!



PHOTO BY JOSH ROTHSTEIN

DrumPRO: I know during the recording process some drummers use a different snare on every song or different cymbals for different parts. Was this the approach you took or did you pretty much use your live set up?

THOMAS: Well, I had a nice DW kit cause my OCDP kit wasn't done being made yet. And the kit they rented me was COW PRINT! No shit, I was laughing my ass off when I first saw it. But I used my OC snare (14 x 4 30ply) and that thing is nasty. Every band I've played with is like Jesus, that thing sounds amazing. But I used the same set up through out the record, although I would love to get into different sounds and stuff we just didn't have the time.

DrumPRO: I hope you guys have a tour coming up here shortly for the new disc, but I wanted to know since 36CF has played in Europe and the U.S. what was the difference in the fans from those 2 areas of the world?

THOMAS: The U.S. rocks for sure, just great clubs and kids, but Europe! Oh boy, it was crazy. It was THE best time of my life. Every show almost sold out and it was cool cause Five Pointe O and Kill Switch had never been there either. So, it was an amazing time, I have to give it up to London, when we played at the Astoria, 2,800 people sold out. Absolutely the best show of my life! I think every band will tell you that kids in Europe are crazy, they just want it so bad, they rule!

DrumPRO: Well, to wrap up the interview, I just wanted to ask you what you would tell any current/future drummers out there who want to rock the drums like you do?

THOMAS: Just keep playing and don't listen to people that are negative towards you or your band because, if want it, you'll get it! Practice, practice, practice and never give up. Just know that you're a drummer and what's better than that, NOTHING!!! Quick shout out to everyone at Orange County Drums and Vater, you guys rule. And thanks a lot for giving me this interview and for the kind words, it was a blast. Drums for life!! -T 36CF

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"Mirrored" Double Bass Drumming

By Jeff Bowders

Greetings Double Bass disciples!! The purpose of this lesson is to introduce this "mirrored" groove system to help develop control and balance within your double bass practice and playing.

Basically, the "mirrored" system is a two bar groove which is rhythmically identical in both measures but the footings are reversed. This is to ensure that each foot is developed and focused on equally.

These grooves may reveal how under developed your weaker foot may be-fantastic!! The whole idea is to discover what areas of our playing need improvement and correct them. Focus on each foot playing with the same power and dynamic intensity as the other. Always practice with a click or metronome. Most of all, have a hootnanny of a time!!!

Warm-ups

A1

H.H./Ride
Snare
Right Kick
Left Kick

A2

A3

Workshop 1

The same "mirrored" concept can be incorporated with Triplet feels as well. Triplets have a more "round" feel compared to "square" rhythms built from 16th notes. Make it swing!

B1

B2

The ability to lead with either foot greatly helps executing more challenging double bass ideas, such as 32nd note ruffs. Make sure that you don't "squash" the ruff; open and evenly spaced is the goal.

1

2

The same concept can be applied to 16th note triplet ruffs within a basic 8th note triplet feel.

3

The following is a 12 bar solo that incorporates the ideas we've discussed thus far as well as some new snare placement ideas. Experiment with different ride variations and riding voices (i.e. bell, cowbell, crash, China).

Solo

The image displays a 12-bar drum solo notation across six staves. Each staff begins with a double bar line and a repeat sign. The notation uses various rhythmic patterns, including eighth and sixteenth notes, and rests, with 'x' marks above notes indicating specific snare placement ideas. The patterns vary across the staves, showing different combinations of notes and rests.

That's all for this time. Remember to practice all of these grooves at a slow and controlled tempo. Patience and perseverance will allow you to conquer anything you set out to accomplish. Have fun and good luck!!!



Opeth, Moonspell & Devil Driver at the House of Blues in Anaheim

By Natalie Adams

Energy, ambiance and brilliant orchestration, a night delivered with no pretense.

Opening the show was **Devil Driver**. This band didn't quite fit the bill, but they did deliver an intriguing performance. **Johnny Boecklin's** frenetic bass drum and tom work alongside the death march guitar dueling made for a very energetic opening set.

However, the "nu-metal" vocals and teen-angst lyrics will limit them to being just that, an energetic live band, as they did not express

the progressive prowess of the two following bands.

When **Moonspell** came on I was absolutely blown away. The ambient sounds of the keyboard and guitars as well as the almost tribal sounding drums of **Mike Gaspar** made for a very dense, yet atmospheric sound, which was executed flawlessly. The singer was very captivating as he told stories of monsters and madness with

baritone style singing combined with a gut-rumbling growl. **Moonspell** is a band that I predict big things for in the future as they can rock as hard as any band, but keep things interesting with very unique arrangements. The highlight was during their last song of the night "Full Moon Madness", when the singer grabbed some sticks and bashed on the cymbals along with the drummer. This is a band with great chemistry.



PHOTO BY JOHN COUPE



PHOTO BY JOHN COUPE

Opeth finished the night with quite a noteworthy exhibition of their own. *Opeth* is a band in which I heard great things about their live show, but I was a concerned that their complex song structures



PHOTO BY JOHN COUPE

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wouldn't carry over that well to a live performance. Relieved to see that not only did they execute their complicated songs perfectly, they were able to shine some light on their much underrated rhythm section. There were a few moments during the show when the precision drumming of **Martin Lopez** and forceful bass work took

over, letting it be known that *Opeth* is a very well rounded band. The crowd welcomed songs off of their "Damnation" album warmly as it offered something different from the typical black metal set. *Opeth* is known for their exceptional guitar playing but to see it demonstrated live was a moving experience.



TRANSFORMING THE DEMON

Chimaira welcome's Ricky Evensand!

By Brian Davis

*“Sometimes
in our lives we
get a chance to
do something
special. I think
that for me,
the opportunity
to join the
Chimaira family
is one of those
chances.”*

Over the last 5 years Chimaira has established themselves as one of the most innovative and creative metal acts of recent time. Some would even say they have carved a path all their own and will lead the assault of metal into the future.

6 guys with a passion to push the envelope as far left of center as possible without losing sense of themselves create Chimaira's sonic landscape. From songs that pummel you with sheer brutality and technical ability to melodies that would pull at the heart strings of the devil himself.

Until now, the drummer powering this machine has been *Andols Herrick* and he has done an amazing job. With a searing display of double bass chops and the ability to groove, he has definitely left his mark on the drumming world. However, due to personal reasons he decided to part ways with the band and focus on other aspects of life. With the band still being hungry and wanting to move forward they have found themselves a replacement who I am sure will do a more than adequate job as the new guy behind the drums.

Ricky has previously been the drummer for the Swedish Death Metal band *Soilwork*. Hearing his ability to traverse the drums on their records, I know that Chimaira is not going to miss a beat with him laying it down.

We were fortunate enough to get a few words with him as he and the rest of Chimaira were preparing for their headlining “Pure Hatred Tour” taking them all over Europe.

DrumPRO: To start with I wanted to ask you how it was going for you so far as the new drummer for metal hero's Chimaira?

RICKY: Everything is going great!

DrumPRO: The word has spread really quickly throughout the Internet and beyond that you are playing with Chimaira. What kind of pressure are you feeling being thrown into this in the middle of a tour?

RICKY: Well, I joined in between tours so we were able to rehearse before leaving for our first headline tour in Europe. I feel quite a bit of pressure, the drumming is extremely difficult and is supposed to be a certain way and that is a challenge for me. I like that.

DrumPRO: I know many fans of Chimaira know that you are the new drummer, but what was the series of events that led this to happen?

RICKY: When I was in Soilwork we did some touring with Chimaira. I really liked their energy and live show, and most of all the music. I liked Chimaira as people as well so when I found out Andols was leaving the band; I quickly jumped at the opportunity.

DrumPRO: How difficult of a decision was it for you to leave your brothers in Soilwork?

RICKY: It was hard, because they are real good friends of mine.

DrumPRO: Well after listening to a bunch of Soilwork I know that the fans of Chimaira will not be disappointed, so welcome and good luck.

RICKY: Thanks

DrumPRO: Knowing that there is always a period of someone's life that motivates them to do something great, what was it for you that got you into music and playing the drums?

RICKY: Saw a guy 3 years older than me when I was 7 who played drums and I thought it was the coolest thing ever.

DrumPRO: Your drumming style, although very ingrained in metal, seems to have influences from other styles such as jazz. How important to you feel it is for up and coming drummers to listen to a diverse selection of music?

RICKY: It's very important to listen to all styles of music. I range from Nile to Alan Holdsworth.

DrumPRO: Listening to your drumming you have the ability to move effortlessly around the drum set. What kind of practice routine do you have when not touring and what do you focus on when you practice?

RICKY: I just try to keep continuity 2 or 3 hours a day, mostly I work on independents, coordination and stuff.

DrumPRO: With the style

of music you play being so physically demanding what are the things you do in order to prepare your body for the beating you have to give it night after night on tour?

RICKY: Running, lifting weights and exercise you know.

DrumPRO: In this style of music the drums play a huge part, what do you think is the most important thing a drummer in this genre needs to bring to the table?

RICKY: Fast feet and attitude.

DrumPRO: What advice do you have for any future drummers of extreme metal?

RICKY: Practice a lot and don't give up.

Thank you once again for your time Ricky. I hope we get to catch up with you in the future. Perhaps after we hear you throw down on Chimaira's next album. Thank you for your time!



DRUM SOLOS: PUTTING THE "SHOW" INTO SHOW BUSINESS

by Chip Ritter



At 12 years of age, while on my way home from one of my very first rock concerts, my mind kept replaying the “footage” of what I had just witnessed. Loud music, flashing lights, cymbals swinging from chrome chains, sticks spinning in every direction, and thundering drums that seem to echo in my mind to this day. Robert Sweet and Stryper performed that night. I still remember his side view setup with yellow and black colors. I was in awe when I saw it, and I lost my voice shouting for more after his drum solo. The poster I had of him on my wall days later was aptly titled Robert Sweet - “visual timekeeper”. I had heard great drum solos on recordings before that night, but I had never seen a show like that. It was a show to say the least and we got every penny’s worth of our tickets.

Before that night I had only two posters on my wall. The first was a poster of Dr. TEETH and the Electric Mayhem (featuring the Muppet Animal on drums). Animal acted wild and he scared the “straights”. His drum battle with Buddy Rich is still one of my favorite clips of Buddy in action to this day. It was great show business, and my all time favorite TV show because of Animal. The second poster I had was one that my brother bought for me. It featured RUSH in concert, centered on a close up of Neil Peart, and his gigantic drum set. When I was a freshman in high school, we would all talk about what his new set up looked like, how it will be rotating and have 3 bass drums etc. All the fuss was about what we could expect to SEE.

My first RUSH concert had myself and two others with Binoculars, trying to get to the back of the building, just to get a peek at the new drum kit while the opening band played. We were fans of the music, but we were also there to see the show. In my opinion the greatest live drum solos that I have witnessed since then have all included “cool looking stuff”. They all had a great visual impact on the audience. I remember wanting so bad to be Peart’s drum tech. Just for 30 seconds, just to get a better look at that kit. (*At this years NAMM show I touched Peart’s bass drum at the Sabian booth, I was forced to wash my hands later that night, but only under severe protest.*) Peart is calculated, yet entertaining. His ability to cater to the visual as well as the musical makes for some of the most enjoyable drum solos to this day. Back in my high school days, my “Peart” friends sometimes argued with my “Tommy Lee” friends. However, our musical opinions differed, we all screamed our brains out when Lee’s drum kit floated up into the air and spun around during that legendary drum solo. On the way home once again, the footage replayed in my mind of both what I had just HEARD and what I had SEEN. Thundering drums, rotating drum kit, sticks spinning high into the air and pure excitement.

Robert Sweet, Neil Peart and Tommy Lee are among the most memorable drum soloists whom I have personally seen live in concert. Other great soloists who catered to the visual aspect as well include Gene Krupa, Poppa Joe Jones, Louie Belson, Mike Terrana, John Blackwell Jr., Carmine and Vinnie Appice, Mike Portnoy and many more. Different people enjoy different aspects of drum solos, yet ALL people witnessing a drum solo live, in person, are WATCHING the drummer.

Sometimes as drummers, we forget that 90 percent or more of the audience we play for usually doesn’t know what a rudiment is. Most of them have no reason to care about the levels of your technical proficiency. Many of them are there simply to be entertained, and while your drum solo may be smoking hot chops wise, you can still end up with polite little golf claps if you don’t acknowledge the crowd’s appetite for the visual. A good question to ask yourself would be, “What does it look like when I’m soloing?” If you look like you’re not having any fun, how can you expect those people



to enjoy your solo? Gene Krupa was not only a pioneer of drum solos, he also combined showmanship with music to great effect. A lot can be learned from him and the drummers he inspired.

For myself, I still have a lot to learn, but I am getting better and better at doing drum solos. As a drummer on a cruise ship in 1997 my “wipe out” solo was very impressive to myself. I was hitting high rates of speed, along with very advanced combinations and fills. Oh, and I could play in 3 time signatures at once. I still can... and NOBODY IN THE AUDIENCE CARES TO THIS DAY! Over the course of my employment there, I honestly tortured thousands of innocent victims with what I thought was entertainment drum wise. So another good question to ask yourself may be, “Am I giving a drum clinic or am I doing a drum solo?” or better yet “What’s my goal here?” One night we had a birthday party among our crowd. I ran out from behind the drums playing the floor as I went during my solo. I ran over to the birthday table and flopped upside down, kicking my feet back and forth while doing singles on the underside of the table. They went WILD and they cheered as if I had just done something amazing. I did it simply for fun at first and after the end of the night, I knew that any drum solos I did in the future would include more common ground



between music and entertainment. Those people had FUN during that solo, they enjoyed seeing what they thought was “cool stuff”. It did not matter to them in the least how technically difficult it was to perform. The drum solos soon became a highlight on the ship and we were featured in the daily newsletters. In no time, the cruise director had me running all over the place and I had a great time. Why? Because it was fun and it worked. I learned a valuable lesson during my time on that ship. I learned to lighten up and enjoy myself more when playing solos because it definitely showed results in the crowd’s response.

I still take solos seriously and I try not to make mistakes, but my goal is now more about FUN than

musical perfection. It’s about having a good time and providing a good show. So IF you choose to do a drum solo, I would also suggest you ask yourself “Who am I doing a drum solo for?” Again, most people don’t play drums by default and most often, in a show setting, they are there to have a good time. If you’re not giving them something overall to look at, you’re probably cutting yourself short on how effective your solos could be. Peart, Sweet and Lee’s solos were VISUALLY stimulating. Gene Krupa knew this and worked it to his advantage often, so did Poppa Joe Jones. They used visuals in EVERY solo they performed. Like it or not, the greatest drum solos that get HAPPY responses are as cool to watch as they are to listen to. And that’s what I think show business is all about - **Entertaining the crowd**. In my opinion, when people pay money to go see a band they expect good music, but they also come to SEE the band play.

So when it comes time to do a drum solo, there are some basic things I try to keep in mind. I believe this advice might help some drummer friends of mine out there, in case you’re not aware of this already.

If they paid money to see you play, it may help you create a much better drum solo if you try to remember WHO it is you are playing in front of. It may also help before the show to think of the reasons you are choosing to step up on that stage.

When I go see a band, I enjoy seeing movement. I enjoy the music more when I see the drummer enjoying it. I do NOT enjoy watching a drummer sit completely still and appear to be either bored out of his mind or scared stiff as if waiting to be shot. Ask yourself, “What would I like to see?” The drum solo is my favorite part of any rock concert I have ever been to in my entire life and still is. It’s also what I wait for while watching DCI videos. DCI drum solos have an awesome reputation for combining showmanship with music. It’s what gets my blood pumping and makes me want to go play drums even more than I do right now. The whole package, the music, the ENJOYMENT and celebration of drumming is what I’m after. The lingering thought of “that guy belongs in a ZOO!!... that was AWESOME!”, has always been a tell-tale sign that I have indeed witnessed a great solo. An often-missed part of what “sells” an audience

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on a drum solo is the visual aspect. This isn't to say forget the music. The sound coming from the stage should, of course, be your first priority. But if I forget who's watching and why they are there, then I have done a disservice to them and myself as a performer. I want to have fun and stay inspired, to me that takes precedence over how fast I can play, or how many times signatures I can stuff into my solo.

When I get to play on a stage, I'm playing for the crowd. And while I still owe them the best music I can play, chances are, that crowd also includes non-drummers who deserve some entertainment as well. The visual aspect is not the most important part of a drum solo, but don't fool yourself into thinking it isn't a KEY ingredient, because it most certainly is. You can be a great musician and a great performer at the same time. Gene Krupa showed us that.

Here's a review of the questions you may want to ask yourself before your next drum solo.

**1. "What does it look like when I'm soloing?"
"What would I like to see?"**

Do you look scared? Bored? Mad? These looks don't go over too well. My best solos have been the most fun to play, meaning when it looked like I was having fun, whether I made mistakes or not. If they see you having fun, chances are most people will try to have fun right along with you. We all need to have more fun with our drum solos in my opinion.

2. "Am I giving a drum clinic, or am I doing a drum solo?" or better yet, "What's my goal here?"

Is your goal to simply perform an impressive display of chops, or are you trying to entertain someone?

3. "Who am I doing a drum solo for?"

Chances are it's not a room full of drummers. Answering those questions before I play has worked wonders for me, I believe it can help you as well. My own mother's advice to me sticks in my mind every night I play, "Be yourself, Smile, and Have Fun"

As a drummer, I feel that there's nothing wrong with putting some more "show" into our show business.

If you're performing on a stage, like it or not, you are in show business and the idea is to give them a show. Yes the audience is listening, but they are indeed watching as well. So remember what inspired you when YOU saw your first great drum solo. Keep time and play your best music, but don't forget to have FUN. *Thank you for reading this!*

Chip Ritter is a professional drummer/soloist/clinician. He is a Trueline Drumsticks Signature Artist, who also endorses Trick drums, Attack Drumheads, Nitro Fish Ultimate Gear and RITTER Musical Instrument Bags. You can order his critically acclaimed/inspirational drum book "The RITTER Method" through his website: www.chipritter.com



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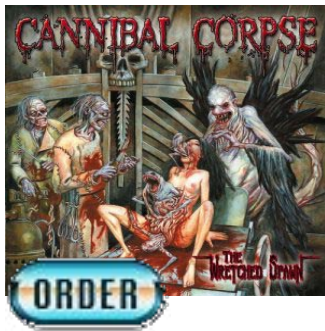
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Moonspell - The Antidote

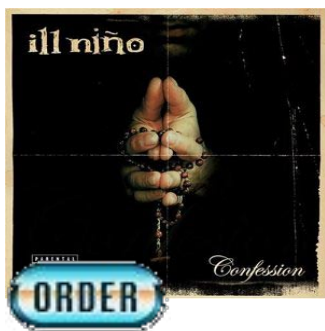
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Moonspell combines symphonic, gothic, and black/death/heavy metal sounds, creating their unique ensemble. Their sixth album, "The Antidote", is filled with dreary and melancholy guitar riffs, atmospheric keyboards, and morbid lyrical schemes with baritone death grunts, similar to those of Peter Steele. Drummer **Mike Gaspar** creates a very solid foundation for the band with his very powerful, deliberate playing and a lot of excellent tom work. Moonspell's dark and ambient songwriting has the ability to congregate listeners who are into aspects of both the metal and gothic underground. "The Antidote" has a visceral element that most bands can only demonstrate live. To learn more, visit www.moonspell.com

Ill Nino – Confession

RoadRunner Records



At first listen, there is really nothing new or exciting shining through on this record. It has fantastic production with nice guitar melodies and vocal harmonies, but the songwriting is pretty played out. Big chorus with lyrical hooks, grooving verses with ambient guitar noise with pretty vocals over the top. Not really cutting-edge. However, when listening to the record you can really feel the bands sincerity in the music while their Latin influences come to the surface. The lyrical content is mildly juvenile, but very heart felt. The drumming of **Dave Chavarri** is solid as he never plays more than is necessary to make a point and the percussion of **Danny Couto** is a very nice touch, as it mixes in very well with the songs. Overall the album is about what you would expect, but it does have its moments that make it worth a listen.

To learn more, visit www.illnino.com

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