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Gretsch News, Vol. 5

Gretsch Company

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All That’s News for Gretsch Drums

Vol. 5 January 2007

• NORMA JEAN’S DANIEL DAVISON
  LIVING A DRUMMER’S DREAM

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• G... I didn’t Know that...
The band Norma Jean has a story line that many aspiring young musicians want to follow. The band's currently on a North American tour for their latest release, "Redeemer." Gretsch artist, Daniel Davison is one of the founding members of the band and talks to us on his day off about how the band evolved, his passion for music and his new Gretsch Renown kit.

You’re a relative newcomer to the scene. Tell us how the band started and how you started with the band. It’s funny because I started playing drums about 10 or 11 years ago and that’s about the time I started playing with other musicians. Basically right away, after I got my drum kit, I met up with these dudes and we’ve played together ever since. We just learned how to play our instruments together and that’s like the one thing that makes the band special; we never really played with anybody else. We’ve had other members, but the core of the band - myself and the two guitar players - have been playing together since we first picked up our instruments. We were playing at home in our bedrooms and stuff, we weren’t good at all, but we were super persistent and practiced everyday. Randomly, we somehow started playing shows after just a couple months after becoming band. I was doing all of the booking; at that time it wasn’t a big job at all. So we’d get online and look at different bands’ websites to see where they were playing and try to contact the performance venue months in advance. We’d try and somehow finesse our way on to a show. It actually worked sometimes! A year or two after we started, we began to play shows with some of our favorite bands. We’d become friends with them and they’d tell their labels about us; that’s actually how we ended up getting signed. We never recorded or sent out a demo or anything. In 1999 we signed with Solid State Records and we’ve been touring full time for about the last 5 years. Actually, I was still in high school when we started touring full time. I was missing a lot of school, so finally as a senior, I talked my parents into letting me do home schooling. I’m the youngest one in the band; the other guys had been out of school for a couple of years. So I ended up doing my senior year on tour in a van.

You can definitely hear the band’s growth throughout Norma Jean’s albums. On Redeemer especially, I feel like your parts were really well integrated with the songs. I hear a lot of tight knit and melodic drumming more than just playing time. Are you very involved with the song writing process? I’m very involved with the song writing, including lyrics and the guitar parts. I started playing guitar a few years ago and I play it a lot when I can’t be on a drum kit at my house. I actually write a lot of our songs on guitar. In those songs, I’ll actually have a lot of the drum parts in my head already. I’ll bring songs or riffs in to show the guys and by the time they learn them, I’ll have already mapped out in my head what to play on drums. Those kinds of songs come really quickly. This record is our third record as Norma Jean and each record has changed a little bit. It’s just been kind of the natural progression of the band. Our last record, “O God the Aftermath,” was really technical and had lots of different time changes. It had a lot of parts where you just had to kind of memorize what you’re doing. And on this one (Redeemer), there are some parts like that, but I feel like this record has a lot more groove to it. It’s a little more simple and there’s a lot more melody. I think a lot of the groove from the record comes from my style of playing.

You guys seem to write a lot with odd time signatures. What is your approach to playing odd time? It’s kind of funny that all of us in the band are pretty much self-taught and don’t really have any formal training. So I honestly couldn’t tell you the exact time signatures when we’re playing them. We just kind of play what we think sounds good. Honestly, I don’t know much about music and I can’t read music, which in some ways is sad but in other ways it’s kind of... unadulterated, maybe? Even if we’re not doing something that’s necessarily “by the books,” if we like it, then that’s how it’s gonna be.

The music sounds pretty demanding in the musical sense, but also physically demanding. Tell us a little about your practice regimen and how you prepare for tours. Yeah this is definitely one of the longer tours that we’ve done. And especially being the headlining band, we’re playing for over an hour every night. It’s pretty intense. Last night was really crazy in San Antonio, it was super hot there and there wasn’t really much air. Plus it was Halloween and we all dressed up as doctors and covered ourselves in blood - it was pretty ridiculous! (Laughs.) I don’t really do much training to prepare for a tour, we practice before we go out, and my wife and I ride our bikes a lot so maybe that helps. It’s kind of funny, we’re definitely a band that is not by the books at all. We’re on the road all the time and we’re really not home much. So when we are home, it’s kind of our down time and our time to relax and get music out of our heads for a minute. The only time we really get together to practice is when we’re writing for a record. Usually we’ll take off for 3 months and just be home. When we do practice, we practice every day. I think when we wrote “Redeemer” we practiced 50 consecutive days! Before this tour we got together for a week and practiced every day for as long as we could bear it. We’re also doing percussion on this tour. My brother-in-law is touring with us playing percussion and kind of “double-representing Gretsch.”

What made you choose Gretsch? I didn’t think I’d ever end up playing Gretsch, but not because I didn’t like ‘em. I’ve always thought they were amazing drums. Actually, I used a Gretsch snare that the studio had on our first record and I just loved it. Ever since then, I’ve always had Gretsch on my mind. It’s just in the style of music I play you see a lot of other drums being played by hardcore Metal bands. You also see a lot of these custom drum kits.
companies, which is cool, but I like something with a little bit more history and character. I could name a handful of companies that have contacted me, but I chose Gretsch. Also, because they're a worldwide company and we tour worldwide, I can represent them worldwide. Before being with Gretsch when we go on tour in other countries, I used to have to play a different kit every night. Now that I'm with Gretsch I know that I'll be able to play something that I know will be amazing every night. I couldn't be happier, there's nobody else that I'd rather play for.

**You have a Renown Maple Kit. What are the sizes and configuration?**
I play a 5-piece kit with a 10", 12", and 16" toms. My drum set is super close together; all my cymbals and everything are within an easy reach. I know a lot of times drummers kind of play spread out. So everyone always comments on how close everything is, but that’s just what’s comfortable for me. I’ve played lots of different setups, but this one has been kind of consistent over the last couple of years. I also play a really basic kit too, I mean just a 5-piece and 2 crashes, a china and hi-hats and that’s it! It’s pretty simple.

is cool in some respects, but with the way I play and the way we write our songs it doesn’t really make sense to do that in our band. The natural, big bass drum sound cuts through and I think it gives it a lot more character than like a computer-modulated sound.

The guy we recorded with, Ross Robinson, is a legend as far as this kind of music goes. He’s recorded everyone! And I guess he’s been dubbed the “Father of Nu Metal.” He’s worked with so many bands that have crossed genres and even invented genres. And it had been a dream of mine to work with him ever since the first record that I heard that he did 10 or 12 years ago. All that said, when he heard my drums he was like “Dude, dude, I have to get a Gretsch kit!” He was so stoked on the Gretsch Drums. The kit was brand new when I recorded on it 'cause Gretsch sent it to the studio for me. It was really exciting for me to have a new kit there and have it be such an amazing sounding kit.

**How does your Renown kit complement your music and the way you play? Or does it affect the way you play?**
I recorded with the Renown kit on “Redeemer” and I think you can tell. So many hardcore Metal bands have all these super processed drum sounds or sounds that are triggered. Nothing’s natural anymore in our side of the music world. The producer we worked with and my personal taste is to have more of an organic, natural sound. The kick drum especially, a lot of Metal bands do the clicky, tappy kick sound; which

Some of that are my drum rims, but we did use some random auxiliary percussion items. We recorded most of the percussion stuff at Ross’ house in Venice Beach. Up some of the stairs he had these handrails and we went out there and we were kinda tappin’ on those and all kinds of things that aren’t necessarily drums. Steve (the percussionist on the tour) and I went to a junk yard a couple days before we left and got some scrap metal pieces to bang on and make noise.

**You mentioned “Nu Metal.” Just the fact that that term exists is a testament to how Metal has progressed as a genre of music. How Does Norma Jean fit in to this progression?**
It’s been happening for the last 10-15 years I guess. The line between Metal and Hardcore and Noise has kinda been blurred. I guess we fall somewhere in the middle of all three of those categories. It’s exciting. It’s cool that there can be bands that blend lots of different styles, but in a tasteful way. Not in the way a lot of bands are blending Hardcore and Metal and...

Pop? It’s super cheesey, it’s so lifeless to me. Even down to the way the songs themselves are performed and recorded, that’s nothing that I want to be a part of.

I think every band would say they put their whole heart and emotions and passion into it. I think somehow with our band the energy and passion and emotion that we put into our songs and lyrics has really been captured. We left little imperfections on the record because we’re not perfect on our instruments and we don’t want that perfect processed sound. We want it to be us and who we are.

Clearly, at 23 years old Daniel Davison knows who he is and what his brand of Metal needs to sound like. His passion for Norma Jean’s sound and staying true to that sound is what has taken Daniel from teaching himself to play drums to touring worldwide. To grow like that with the same band that he began playing with is what many musicians dream of. Daniel describes his sound and performance as raw, natural, organic, and real. For Daniel, these adjectives also apply to his Renown Maple drum set.
There are reasons why just about any drummer will lift his eyebrows and get a big smile on their face whenever they hear the word “Gretsch.” The reasons range from hopes of owning a Gretsch kit someday to a proud current owner of a Gretsch set to having once owned a Gretsch and living with the lingering regret of selling it. And the reaction is always the same, the eyes glaze over, the head tilts back and a daydream-esque, euphoric look appears. Recently, I’ve had the privilege of taking a new Gretsch kit out on a gig to witness some of these reactions first-hand.

The set that was shipped to me had a gorgeous Cherry Burst finish that would have no problems complementing even the sharpest stage setups. The shell sizes were an 18x22 bass drum, 8x10 and 9x12 mounted toms with 14x14 and 16x16 floor toms. The matching snare was a 10-ply maple 5x14. The toms all came with the Gretsch GTS Suspension System and there was no tom mount in the bass drum, which allowed for maximum shell resonance.

After checking out the drums and wiping that same goofy smile off of my face, I had to begin the daunting task of tuning and setting up the kit for the gig. The sizes were perfect. The tom range could yield plenty of melodic tonalities and the 18x22 kick had the potential of producing thunderous bass. Now, could I only coax the sound I envision out of this kit? Well let’s just say what would normally take me a couple of hours and plenty of frustration ended up being one of the easiest 30 minutes of tuning, ever. The bass drum came with an Evans EMAD batter head. This system includes two interchangeable muffling rings that can be swapped on the fly as they can be easily attached to and removed from the drumhead surface. Rather than having to guess how much muffling you want inside the drum, you can A-B test the two as part of the tuning process. As shipped, the bass came decently tuned, but once I dialed in all the tension rods, I dropped the pitch of
the front head just slightly under that 
of the batter head. This gave me an 
incredible attack and plenty of tone. In 
addition, the pitch of the resonant bass 
head had a diving effect that pitched 
down slightly as it decayed. The result: 
Earthquake inducing kicks without any 
loss in definition.

The toms all came with clear Evans 
G2 batter heads; they proved to be 
perfect match for these tom sizes. 
Often, when you have such a large 
range in diameters the floor toms react 
differently to the heads and take on 
a completely different characteristic 
than the smaller toms. This was not the case 
with these drums. All the toms had a 
clean 30-degree bearing edge and were 
filled with die-cast hoops on top and 
bottom. This made tuning a cinch. As 
die-case hoops are more rigid, they 
pull down more evenly and the tension 
from lug to lug stays more consistent. 
The clean and precise bearing edges 
helped define that pitch and allow me 
to get the toms to tune in perfect 
fourth pitch intervals. The 6-ply shells 
each had the Gretsch Silver Sealer 
coating on the inner surface. This not 
only contributed to the traditional 
aesthetic of the kit, but I think this 
had a significant effect on the attack 
of the drums. Many people have the 
mindset that the tonal characteristics 
of maple are warm, dark, woody and 
more suitable for jazz players whereas 
other commonly used woods, such as 
birch, are ideal for rock as they provide 
volume and attack. Well what if you 
could have the best of both worlds? By 
sealing the insides of these shells, the 
pores of the wood are sealed and the 
inner surface is now more reflective. 
This produced a huge amount of "stick 
sound" to the nicely-shaped woody 
tone of the maple shell.

The snare came with a coated Evans 
G1 single-ply batter head. This drum 
took absolutely no time to get tuned 
up. The Die-cast hoops helped the 
tuning and gave a huge amount of 
crack to rim shots. The 10-ply shell on 
this drum offered projection, dynamic 
range and snare sensitivity that would 
be just as suitable in an orchestral 
situation as it would jazz, or in this 
case, playing Afro-Cuban funky rock.

At the gig, from the moment I 
pulled the drums out, I got all of the 
reactions I anticipated and then some. 
I deliberately got there a bit early 
because I knew somebody there would 
have a Gretsch story. This time, it was 
the one where "My dad had a Gretsch 
and he gave it to me when I started 
playing." You know this story; it starts 
out nice and enthusiastic then goes 
downhill. "I sold that kit at a garage 
sale cause it had an 18" bass and I 
wanted to rock." Then there's a long 
pause. "Man I wish I kept that kit... I 
can't believe I only sold it for ______. 
That's my cue to go.

I had the kit set up and after several 
"hey, new kit?" comments from the 
guys in the band, I got a "what year 
is that Gretsch?" from the sound guy. 
I said it was new, of course, and as 
I started to tell him about it I was 
interrupted by another story. After 
his tale was done, he explained that 
the shape of the badges threw him 
half. The Renown Series badge is just 
shy of being the same shape as the 
Gretsch "Stop Sign" badge, which 
is highly regarded among vintage 
drum collectors.

At sound check, the first thing the 
band worked on was the horns. This 
worried me. The stage volume of the 
4 players was immense. Was I going 
to have to pound all night to keep up 
with that? We then checked drums, 
and after the first couple of kicks of 
bass drum, I heard a big "whoa" from 
the sound guy. These kicks were heart 
pounding. As we went around the kit, 
the FOH (front-of-house) engineer and 
the monitor engineer both experienced 
the same relief I did when tuning the 
kit. It was so easy to dial in! Very 
little EQ was needed, tones were nice 
and defined and overtones were minimized 
without any extra muffling. Most 
importantly, when we sound checked 
the first tune as a full band, volume 
was by no means a concerning issue. 
I was playing comfortably, with very 
little effort, yet I still had plenty of 
overhead for the loud parts.

As the night went on one other thought 
did cross my mind. In the middle of 
the set, the bandleader likes us to come 
down and play as quietly as possible 
to banter with the crowd a bit. We then 
go into a percussion break session that 
moves along at pianissimo for quite 
some time before it builds. We also had 
a couple of ballads we hadn't gotten to 
yet. How was this kit going to respond 
to a soft touch? Sometimes when 
drums speak well at high volumes 
they can lose their fundamental tones 
when played quietly. Well, we came to 
the moment of truth and needless to 
say, these drums were still singin' with 
clarity at low volumes. It was a bit of 
an effort to get the bass drum to be less 
thunderous, but a little change in my 
technique got the sound I needed. Most 
impressive were the tones coming out 
of the toms when just barely struck. 
Usually when you tap lightly on your 
toms, particularly the larger ones, 
you get a bit of stick attack and head 
"click." Rarely do you expect any sort 
of tuneful sustain to come along after 
the initial attack, but these drums 
had a tone that sustained! Even at 
extremely low volumes I was getting 
the same well-defined pitches that I 
received at full volume. The tone of the 
toms was so clear that I was inspired 
to quote the horn melody of one of our 
other tunes during one of my solos.

In between sets I snuck out to the back 
of the hall to have a look at the drums 
on stage. I was awestruck. I knew 
they'd look good, but the conga player 
coincidentally had cherry finished 
drums as well! The stage looked 
iccredible. As I was in the back of the 
room, I overheard some pretty savvy 
drummers talking about the "new 
Gretsch kit" on stage. After exchanging 
a few Gretsch stories of their own, they 
mentioned how great the kit looked.

I then got into a conversation about 
the drum sound with these same 
players. They used all of the same 
buzzwords to describe what they liked, 
but then one guy stopped short mid-
sentence. He was trying to find a way 
to describe how the Gretsch kit he had 
years ago sounded unlike any kit he 
had owned since. After a long pause, he 
just said, "It sounded like a Gretsch!" 
He then continued to tell me how when 
he heard me play the kit on stage, he 
knew it was a Gretsch. Many people 
have borrowed the words "That Great 
Gretsch Sound" to use as a descriptive 
phrase since Gretsch has re-entered 
the spotlight. Appropriately, those four 
words are all that's needed to describe 
these drums. There's simply nothing 
like 'em.
On a very sad note, long-time Gretsch endorsee, Bruce Gary, passed away at the age of 54 after losing his battle with lymphoma. Bruce was best known as The Knacks original drummer and for his unforgettably ferocious drum beat of their #1 hit “My Sharona.” In addition to being a producer and recording artist, he was also known for his work with George Harrison, Bob Dylan and Stephen Stills. He worked with blues masters Albert Collins, Albert King and John Lee Hooker and toured with former Eagles member Randy Meisner and with Spencer Davis. Bruce also produced the CD of drum samples “Bruce Gary’s Drum Vocabulary” which are popular in professional and home recording studios. He was a key part of the Gretsch family for many years, Bruce will be missed by all of us.

Cindy Blackman hit the road in Australia and New Zealand for a clinic tour. She performed at Australia’s Ultimate Drummers Day Expo in Melbourne and stopped at various stores to perform. Steve Ferrone was also involved in a clinic tour performing to audiences of all ages. Stanton Moore (Galactic) and David Northrup (Travis Tritt) were also out on the road doing clinics while on their tours. In London, Stanton performed at the “Drummer Live” event, which is Europe’s largest public drum and percussion show.

Some additional artists who have been touring with their Gretsch kits are: Vinnie Colaiuta, touring internationally with Herbie Hancock; Chris Cester (Jet); Karl Brazil (James Blunt); Steve Ferrone (Tom Petty and The Heartbreakers); Bryan Keeling (Shooter Jennings); Chris McHugh (Keith Urban); Bill Rieflin (Robin Hitchcock); Rich Russo (Andrew W.K.); Charlie Watts (The Rolling Stones); Scott Underwood (Train); and congratulations to Mark Schulman, who is now the drummer for Pink.

In 1940, drum legend and Gretsch endorsee Louie Bellson performed on a double bass kit that had two 20"x20" bass drums.
G-4000 Series Snare Drum

Gretsch is proud to expand on the classic G-4160 series snare drums in 2007 with additional sizes and shell materials. To distinguish and clearly define this evolution, the G-4160 Series has been renamed "G-4000 Series." The G-4000 Series represents Gretsch’s continued commitment to offer the best sounding drums in the industry to inspire every drummer to achieve their most fulfilling performances.

**G-4000 Series Snare Drum Features:**
- Hoops – Die-cast batter and snare side
- Throw-off – Gretsch Lightning
- Snare Wires – 42-strand metal wires (6x13 has 20-strand)
- Badge - Classic Gretsch "Drop G" octagonal badge
- Heads - Gretsch Permatone coated batter, clear snare side heads
- Lugs - Millennium Triple-Chrome Plated Single lugs
- Snap-in drum key holder

**G-4000 Hammered Antique Copper Shell**
- G4168HC - 6"x13", 6 Lug
- G4160HC - 5"x14", 8 Lug
- G4164HC - 6-1/2"x14", 10 Lug

**G-4000 Chrome Over Brass Shell**
- G4168 - 6"x13", 6 Lug
- G4160 - 5"x14", 8 Lug
- G4164 - 6-1/2"x14", 10 Lug

**G-4000 Solid Steel Shell**
- G4160SS - 5"x14", 8 Lug
- G4164SS - 6-1/2"x14", 10 Lug

**G-4000 Hammered Chrome Over Brass Shell**
- G4168HB - 6"x13", 6 Lug
- G4160HB - 5"x14", 8 Lug
- G4164HB - 6-1/2"x14", 10 Lug

**G-4000 Spun Brass Shell**
- G4160SB - 5"x14", 8 Lug
- G4164SB - 6-1/2"x14", 10 Lug
USA Custom

The epitome and legend of “That Great Gretsch Sound.” The USA Custom series is hand-crafted in our Ridgeland, SC factory by highly experienced and skilled drumsmiths. Our legendary Gretsch formula 6-ply shell is the cornerstone of our legendary sound. Shells are completed with 30-degree bearing edges, Silver Sealed die-cast hoops and custom finishes - ingredients combined to make a sound long recognized for its classic clear timbre, balanced tone and explosive projection. Custom design your Gretsch dream kit “a la carte” by choosing your desired drum sizes, cymbals and drum hardware.

Gretsch USA - The legend continues... New 2007 finishes: Caribbean Blue & Curly Walnut

Vinyard Kit with 1980’s era Black Nitron

- 14”x26” Bass Drum
- 9”x13” Tom
- 16”x16” Floor Tom
- 18”x18” Floor Tom
- 6.5”x14” Snare Drum

Shown with Gibraltar 9600 Series Hardware

USA Custom Features:
- USA Gretsch formula 6-ply maple shells
- Expertly hand crafted and finished in USA
- 30-degree bearing edges
- Die-cast hoops
- Nitrocellulose lacquer finishes
- Nitron wrap finishes
- Permatone drumheads

...I didn’t Know that...
Did you know that in the 1920’s Gretsch invented the first laminated drum shell? Before this time shells were heavy, not always “in round” and tended to have limited tonal characteristics.

Green Glass Glitter Bop Kit

- 14”x18” Bass Drum
- 8”x12” Tom
- 14”x14” Floor Tom
- 5”x14” Snare Drum

Shown with Gibraltar JZ Series Hardware
New Classic Series

New Classic NC-483 Series Features:
- Traditional "Bop" sizes
- New Ivory Marine Pearl finish
- Proportionate Gretsch-formula maple shells
- Silver Sealer shell interiors
- Low-mass vintage styled tube lugs
- Die cast hoops on snare and toms
- 30-degree bearing edges

Drumheads – Evans coated top/Evans clear bottom

For 2007, Gretsch embellishes the ever-hip Be-bop vibe by offering a true new classic in the New Classic series. Featuring proportionate Gretsch-formula maple shells, this kit offers a vintage Gretsch tonality while giving these drums their own distinctive sound. Proportionate shells increase in thickness as shell diameters increase - The 12" tom is 6 plies, 5.7mm thick; the 14" floor tom is 6 plies, 6.6mm thick and the 18" bass drum is 6 plies, 7.5mm thick. Classy appointments include vintage styled tube lugs, the ultra low mass "TTS" integrated tom suspension system and Ivory Marine Pearl finish... a true New Classic.

NC-S483 Ivory Marine Pearl (IMP)

New Finish
New Kit Configuration
- 14"x18" Bass Drum
- 8"x12" Mounted Tom
- 14"x14" Floor Tom w/legs
- 5"x14" Snare Drum (sold separately)
- Single tom arm with Multi Clamp

Shown with Gibraltar 8600 Series Hardware
Renown Maple

Designed for the touring drummer who requires "That Great Gretsch Sound," the Renown series offers incredible tone by retaining classic Gretsch features. Attributes include Gretsch-formula USA Rock Maple shells, 30-degree bearing edges, die-cast hoops, GTS suspension systems and Silver Sealer interior finishes. The sound is uniquely Gretsch. Step up to Gretsch Renown...pursue your dream.

Renown Maple Features:

- Gretsch-formula rock maple shells
- Die-cast hoops
- 9025 hinged tom bracket
- GTS tom suspension system
- 30-degree bearing edges
- Silver Sealer shell interiors
- Die-cast BD claw hooks
- Evans G2 clear batter heads
- Evans EMAD on BD batter
- Painted lacquer finishes
- Non-drilled bass drums

RN-M024
Slate Silver Sparkle (SL)

- 20"x22" Bass Drum
- 9"x12" Mounted Tom
- 16"x16" Floor Tom w/Legs
- Single Tom Arm with Multi Clamp

Shown with Gibraltar 6600 Series Hardware

RN-E825
Blue Burst (BB)

- 18"x22" Bass Drum
- 8"x10" Mounted Tom
- 9"x12" Mounted Tom
- 14"x14" Floor Tom w/Legs
- 5"x14" Snare Drum (8-Lugs)
- Single Tom Arm with Multi Clamp

Shown with Gibraltar 6600 Series Hardware

G...I didn't Know that...
The Gretsch Renown series name dates back to 1939.
Gretsch's Catalina Maple and Ash series are designed for the player who is looking for quality features without a high price. Catalina Maple features the warm, resonant tone of Gretsch formula thin maple shells. Catalina Ash (a tone wood that has long been used in guitars) produces a lively and responsive sound that projects with clarity. 2.5mm UV gloss finishes, pro tom holders and matching wood hoops give the Catalina Maple and Ash pro kit looks and features. Catalina Maple Euro packs include a FREE matching 16"x16" Floor Tom. Catalina Ash Euro shell packs include a FREE matching 7"x8" tom. New for 2007 is Catalina Maple in Tobacco Fade lacquer finish.

**Catalina Maple**
- 6-ply toms, 7-ply bass drum, 9-ply snare
- HST tom suspension system
- Matching wood bass drum hoops
- High gloss lacquer finishes
- Mini Gretsch chrome lugs
- 2.5mm flanged snare/tom hoops
- Ball-style tom mount

**Catalina Ash**
- 6-ply toms, 7-ply bass drum, 9-ply snare
- HST tom suspension system
- Matching wood bass drum hoops
- High gloss lacquer finishes
- Mini Gretsch chrome lugs
- 2.5mm flanged snare/tom hoops
- Ball-style tom mount

**MC-E825PT**
**Tobacco Fade Sunburst (TFS)**
New finish for 2007
- 18"x22" Bass Drum
- 8"x10" Mounted Tom
- 9"x12" Mounted Tom
- 14"x14" Floor Tom w/leg
- 6"x14" Snare Drum (8 Lugs)
- Double Tom Holder

Free 16"x16" Floor Tom w/legs
Shown with Gibraltar 6600 Series Hardware

**AC-E825PT**
**Cobalt Blue (AC)**
- 18"x22" Bass Drum
- 8"x10" Mounted Tom
- 9"x12" Mounted Tom
- 14"x14" Floor Tom w/legs
- 5"x14" Snare Drum (8 Lugs)
- Double Tom Holder

Free 7"x8" Mounted Tom (tom mount included)
Shown with Gibraltar 5600 Series Hardware

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**I didn’t Know that...**
The Gretsch Catalina series name dates back to 1939.
Gretsch Catalina Club Mod sets the stage for the modern player with tonal and visual distinction. Club Mod’s mahogany shells pump out deep tones from the extra-deep 20"x22" bass drum, 6.5"x14" snare drum and one up, one down tom set-up. Black hoops and black offset lugs complement flashy drum finishes. Characterized by bold looks with a thunderous sound, the Club Mod is a killer drum set for modern clubs. New finish for 2007 - Silver Stripe over Black Sparkle.

New - Silver Stripe

Catalina Club Mod Features:
• 9-ply Mahogany shells
• 20"x22" bass drum
• Offset lug design
• 30-degree bearing edges
• 1.6mm flanged hoops
• Mini GTS tom suspension system
• Maple bass drum hoops with matching inlay
• Evans Coated G1 batter heads

Blue Alien (BA)

CC-M024
Silver Stripe (SB) – New for 2007
Black Stripe (BS)
Blue Alien (BA)

• 20"x22" Bass Drum
• 8"x12" Mounted Tom
• 14"x16" Floor Tom w/legs
• 6.5"x14" Snare Drum
• Single Tom Arm Clamp

All kits shown with Gibraltar 6600 Series Hardware
Blackhawk

Gretsch Blackhawk goes back to basics. Recognizing the need to provide the aspiring drummer with an easy, economical and direct drum set choice, Blackhawk will be re-focused in 2007 from two to one series, simply called Blackhawk. Two configurations will be offered - fusion and standard - in two colors, Liquid Black and Wine Red. The 2007 Blackhawk series will also include a complete hardware package with each model, making it a complete drum set package. Hardware packs will include chain-drive bass drum and hi-hat pedals (each with Blackhawk" molded pedal boards), sturdy snare drum stand and cymbal stand (not shown). All stands are double-braced.

Blackhawk Features:
- Fusion and Standard configuration
- Includes double-braced Blackhawk hardware packs
- Basswood/Poplar shells - 6-ply toecap
- 6-1/2"x14" steel snare drum (Not show)
- GTS tom suspension system (Not show)
- Ball-style tom mount
- Telescoping bass drum spurs
- 2.5mm triple flange hoops
- Wood BD hoops with inlay

BH-S825H - 5pc Standard Set
Complete with Hardware
Liquid Black (LB)
Wine Red (WR) - Not Shown

BH-E825H - 5pc Fusion
with Hardware (drum set)
Liquid Black (LB)
Wine Red (WR)

*Drum set pictured does not show GTS tom suspension system, boom cymbal stand or steel snare drum, each will be included as standard equipment.
Here are some of the Gretsch Artists that simply love...

Van Romaine
Steve Morse
Stanton Moore
Galactic
Brad Wilk
Rage Against The Machine / Audioslave
Alvino Bennett
Dave Mason
Chris Cester
Jet
Oscar Musiate
Juan Gabriel
Scott Underwood
Train
J.J. Freire
Bacillos
Jimmie Fadden
Nitty Gritty Dirt Band
Joe LaBarbera
Joe LaBarbera Quintet
Bill Stewart
John Scofield/Pat Metheny
Pat McDonald
Charlie Daniels Band
Daniel Davison
Norma Jean
Jarred Wrennell
Steriogram
Karl Brazil
James Blunt
Tommy Wells
Independent/Studio
Sam Fogarino
Interpol
Zach Sims
Day of Fire

Rob Bourdon
Linkin-Park
Charlie Watts
The Rolling Stones
Paul "Phinkky" John, Jr.
Alicia Keys
Steve Ferrone
Tom Petty

A SOUND LIKE NO OTHER...

In 1883 in a small shop in Brooklyn, New York, Friederich Gretsch began creating the sound that today’s drummers call “That Great Gretsch Sound.” Now 123 years later the same care and commitment to quality for which the Gretsch family is famous for continues to produce drums with superior craftsmanship, innovation, and of course... That Great Gretsch Sound