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Gretsch News Vol. 6

Gretsch Company

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All That’s News for Gretsch Drums

Vol. 6 June 2008

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• New Products
  Renown Purewood Bubinga
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In 1883, Fredrich Gretsch launched the Gretsch Company in a modest shop in Brooklyn, NY. Over the past 125 years, Gretsch drums have evolved to create a rich and distinctive history. The bonding and timeless element for drummers has been, and continues to be, “That Great Gretsch Sound.” Gretsch drums were coveted and endorsed by a distinguished group of drumming legends: Chick Webb, Papa Joe Jones, Louis Bellson, Max Roach, Art Blakey, Philly Joe Jones, Elvin Jones, Tony Williams, etc. In the studio, Gretsch drums earned the reputation as THE drum sound, a sound demanded by the best professional recording studios to create the distinctive drum sounds heard on classic seminal recordings. Gretsch drums continue to inspire a diverse group of contemporary top players, such as Vinnie Colaiuta, Stephen Ferrone, Cindy Blackman, Stanton Moore, Taylor Hawkins, etc. Today, Gretsch offers a full-range product line to serve the needs of every drummer at every level. For 125 years, Gretsch drums have been a leading force with a combination of distinctive tone, legendary artist roster and innovative products. Timeless...since 1883.
Gretsch USA Custom 125th Anniversary Ltd. Edition “Progressive Jazz” Drum Set

RB125-J404-CG

Sizes:
- 14” x 20” Bass Drum
- 14” x 14” Floor Tom
- 4.5” x 14” 8 Lug Snare
- 8” x 12” Tom

Gretsch’s Progressive Jazz kit is modeled after the classic Gretsch “Birdland” kit from the 1950’s. The Birdland kit was used by some of Gretsch’s past master drummers – most notably Max Roach – and kept as the house kit at the renowned New York City jazz establishment.

Features:
- Gretsch-formula maple shells with 30-degree bearing edges and Silver Sealer interiors
- Bass Drum includes gold 125th Anniversary shell logo, vintage T-rods and Fiberskyn resonant head with offset Gretsch logo
- Cadillac Green Nitrocellulose lacquer finish
- Round badges on all drums
- All hardware is gold-plated
- Vintage orange/white internal shell labels
- Gold-Plated Gretsch Drum Key
- Limited Edition - only 125 total kits will be made
- Certificate of Authenticity signed by Fred Gretsch

125th Anniversary Ltd. Edition “Progressive Bop” Drum Set

RB125-B484-CG

Modeled after Gretsch’s eternally classic Be-bop configuration, this set conjures the essence of the many great Gretsch jazz masters.

Features:
- Gretsch-formula maple shells with 30-degree bearing edges and Silver Sealer interiors
- Cadillac Green Nitrocellulose lacquer finish
- Round badges on all drums
- Triple chrome-plated drum hardware
- Vintage orange/white internal shell labels
- Bass Drum includes gold 125th Anniversary shell logo, vintage T-rods and Fiberskyn resonant head with offset Gretsch logo
- Limited Edition - only 125 total kits will be made
- Certificate of Authenticity signed by Fred Gretsch

Sizes:
- 14” x 18” Bass Drum
- 8” x 12” Tom
- 14” x 14” Floor Tom
- 5” x 14” 8 Lug Snare
Inspired by features and style from Gretsch's most prolific rock drummers, the Rock Legend 125th Anniversary drum set is a tribute to rock music's legendary players. The Rock Legend set features classic 6-ply USA Custom drums, the same Gretsch shell formula that was used back when rock music was developing and defining a culture all its own. Other classic features include vintage rock sizes, mounted tom, Gretsch Round Badge and Millennium Maple finish. To celebrate Gretsch's 125th anniversary, other subtle appointments have been included.

A handsome black Gretsch 125th Anniversary logo is affixed directly onto the bass drum shell, underneath the lacquer. The 125th logos also adorn each of the "Black Dot" tom batter drumheads, the coated snare drum head and clear resonant heads. Both bass drum heads are clear and the classic Gretsch logo is in the offset position on the resonant head. Unique, serialized orange/white vintage internal shell labels have been applied to each shell to give each drum an identity of its own. The Rock Legend kit is limited to 125 total kits for 2008 production.

Features:
- Gretsch-formula maple shells with 30-degree bearing edges and Silver Sealer interiors
- Nitrocellulose Millennium Maple Gloss finish
- Round badges on all drums
- Triple chrome-plated drum hardware
- Vintage orange/white internal shell labels
- Bass drum features black 125th Anniversary shell logo, vintage T-rods and clear resonant head
- Limited Edition - only 125 total kits will be made
- Certificate of Authenticity signed by Fred Gretsch

Sizes:
- 16" x 22" Bass Drum
- 8" x 12" Tom
- 14" x 14" Floor Tom
- 16" x 16" Floor Tom
- 6.5" x 14" 20 Lug Snare
In celebration of Gretsch's 125th Anniversary, Gretsch is pleased to offer two unique commemorative snare drums. Each drum is constructed from the USA Custom snare shell with 30-degree bearing edges and Silver Sealer interiors. Each is also equipped with die-cast hoops, vintage Gretsch Round Badge and Lightning throw off. These snare drums will be produced in limited quantities - only 125 of each will be made in 2008.

The Silver Mist snare features gold-plated hardware, 20 lugs, vintage orange/white internal shell label, gold 125th Anniversary shell logo and gold-plated Gretsch drum key. The Curly Maple snare has an exotic curly exterior veneer and includes chrome hardware, 8 tube lugs, vintage orange/white internal shell label and silver 125th Anniversary exterior shell logo.

Features:
- Gretsch USA Custom Shell with Silver Sealer interior shell finish
- Silver Mist drum features gold hardware components
- Classic Gretsch Round Badge
- Vintage internal shell labels
- 125th Anniversary external shell logo
- Die-cast hoops with Lightning throw-offs
- 30-degree bearing edges
- 20-strand Gretsch snare wires
- Limited to 125 of each model
- Certificate of Authenticity signed by Fred Gretsch
Linkin Park’s Rob Bourdon - Doing What Feels Right

By Brad Ranola

Linkin Park has made a name for themselves as one of the more creative and innovative Nu-Metal bands to hit the scene since the birth of the genre. Gretsch artist Rob Bourdon, sits down with us to talk about Linkin Park and the band’s latest, revolutionary project.

So Rob, you’re the youngest member of Linkin Park. The band’s debut album released in 2001 when you were about 20 years old and had huge reception. What was it like jumping into that kind of acclaim at the prime of your youth?

Yeah, Hybrid Theory and the success of it, was a complete surprise for us! We were very proud of the record we made and we were moving full steam ahead with our music career as a band. We never anticipated the type of success and how fast it happened once the album was released. It was definitely shocking when that album sold, I think forty-seven or forty-eight thousand copies in the first week and then actually went up on the second week. It then continued to go for a while and sold millions of copies.

As a young band, you go from this band in this little rehearsal space, writing music and playing in small clubs. Then, all of the sudden, your song is on the radio and a few months later, you’re headlining arenas! We didn’t even have enough material to play a show longer than 35 minutes because Hybrid Theory was only just over 30 minutes!

How has the band grown musically and otherwise since Hybrid Theory?

I know that our live show has grown tremendously. After we released Hybrid Theory, I think we estimated that we played somewhere in the realm of 360 shows over that touring cycle. And that just improves a band like nothing else could. Spending time on the road, night after night, learning how to get through technical difficulties, and playing in venues where you can’t really hear what’s going on, you experience everything on stage. And when you’re in front of people, you gotta just keep going and make the show the best possible. We also had a chance to play with a lot of other great bands, and really get to watch and see how they work; pick up from the bands that we admire.

When we went back into the studio on Meteora, we had a lot more experience as a band and we knew each other on a deeper level from spending so much time on the road together. I think we were able to take all of that into the studio with us and I think Meteora is similar in a way to Hybrid Theory, but it definitely shows more maturity, musically. The songwriting is a little bit more intricate. There’s a little bit more depth to it instrumentally and lyrically.

You can hear that! There seems to be a lot more ethereal and mellower type of writing in Minutes to Midnight. Does this record mark a different place in Linkin Park’s existence?

I think it’s definitely is a very important record for us. I think that people, for good or for bad, after you release a couple of records that are in a certain type that they’re stamped as a certain type of music or put into a certain genre. You know, people call it “Nu-Metal.” And, I think that once you have that kind of title to your band, it’s definitely a challenge to depart from that. We didn’t completely depart from it, we still have some similar sounds that we did before, but it was definitely a challenge and a risk for us. I think that being able to do that successfully, to really try some new stuff and still maintain our fan base, does mark a really pivotal moment in our career. I think that the things that we do, meaning making studio albums, or side-project albums, or DVD’s or whatever, we usually just like to go along with what feels right to us at the time. That’s one thing that’s been consistent through our entire career. We’ve always just gone with what feels right.

As far as most audiences are concerned, everyone in the band has pretty defined roles. Mike’s the “MC”, Brad’s the “lead guitarist”, etc... How are these roles blurred behind the scenes and in the songwriting process?

Yeah, we compose and write together and we kind of look more like a production team than a band that’s jamming out. The way that we did this album is similar in ways but significantly different than anything we’ve done in the past. Mike Shinoda co-produced the record along with Rick Rubin, and they both had some really great ideas of how we could really change up our writing process. Traditionally, when we would start a song it would usually start with a guitar riff from Mike or Brad and then Mike would throw some kind of loop or sample idea with it. Then that idea would get passed on to the other guys in the band. Eventually we’d end up in the studio talking about it and then recording it.

On this album, we wanted to start all of the songs differently so we could get a different sound. What we did was group up in pairs of two, spend a couple of weeks writing together, come up with
some ideas and bring them into the studio. We’d play them, have everyone vote on what they liked, take those back and then switch groups so there was different guys working together.

So for me, I started off playing piano as a kid and then switched over to playing drums when I was kind of bored playing piano. So I actually was writing a lot on piano and I’d write drum parts, piano, strings, and all of that. Then, hand it over to other guys in the band to kinda take those ideas and work on them. Brad, who’s our guitarist, was writing everything on piano and didn’t even pick up his guitar until a month or month and a half into the process. So, all of the guys we’re writing on different instruments. We were kind of forced to because of these groups. We had to come up with song ideas and that really gave us a fresh start. We had a lot of ideas that were really different from what our band sounded like.

You’ve been with Gretsch and Gibraltar since the beginning. What made you choose Gretsch and Gibraltar? Did you have any kind of familiarity with Gretsch prior to signing on?

My first experience with Gretsch was a really positive one. When we recorded Hybrid Theory we brought in Ross, “The Drum Doctor.” We were working with Don Gilmore and it was my first experience in a real recording studio. He (Ross) brought in Gretsch Drums, set ‘em up and I was just blown away! I felt like “Wow. Now I’m playing on a professional kit” and I was just blown away by the sounds we were getting and loved ‘em!

Shortly after that, I remember talking to my drum tech about not wanting to use drum stands anymore, just because there was a slight variation every time we would set up going from gig to gig. It was hard to kind of get everything locked in place. So we decided to go to a rack, which made it really easy to go from show to show and have everything set up perfect.

How do you feel your Gretsch kit matches both your sound as a drummer, and Linkin Park’s sound?

I think on a lot of the songs on the new album, we really wanted to go for an organic and really warm, full sound. I think the Gretsch kit accomplishes that better than any other kit can. I used Gretsch drums on all of the albums. On Meteora I think I used a lot of similar pieces that I used on Hybrid Theory. And we tried out some new pieces on this album. It really does have that warm natural sound that really just fills up. On a song like “Valentine’s Day” there’s a tom pattern in the beginning. It’s a slower pattern and there’s a lot of room there for the toms to really shine and come out. It’s really important that they fill that spot in the song ‘cause it’s almost like a focus in the song. Just playing those (drums) and listening to them in the control room after recording, it just fits perfectly. And, I think that THAT sound, even on other songs, that natural sound contrasts really well with the electronic stuff. It was fun to mix all of those elements together. Even though they’re on different ends of the spectrum, they do sound incredible together.

You talked about some new pieces. You’re currently playing a USA Custom kit that you custom ordered with 10, 12, and 16-inch toms with an 18” on your left by the Hi-Hat. Why these sizes?

I added the 18” on the left in Meteora. There’s a couple of songs where I wanted to hit a big drum without going for an “808” to kind of go for more of that “natural sound” we were talking about. And those 18-inch drums sound incredible in the stadium. I like being able to go with my right and on the 16” and follow that on the left of my Hi-Hat with the 18”. Especially with the kick, there’s a lot that can be done with those three together just to get that big rumble sound that almost simulates an 808 but it’s more of a natural sound.

Do you have a favorite rudiment that you adapt to this setup? Maybe one that most wouldn’t think about splitting between the drums in your kit?

I always liked the sound of doing double strokes around the kit where one hand was on a different drum at a different time, or just keeping one hand on the snare drum. But on this album, I got really focused on just doing single strokes. Everyday when I came into the studio, I would do single strokes probably for about a half hour. I was working on different accents of the single strokes and I was also working just the dynamics of bringing it down really quiet to really loud. And I found that by working just on single strokes, it made it so much easier for me to get around the kit. I could do faster fills and have confidence that if I’m playing a show and I have a fast fill coming up, that because I worked on single strokes so much, I’m gonna be able to do it - no problem. I’m not gonna miss anything and hit any rims or anything like that. That’s helped tremendously.

In your live performances, there isn’t much missing from all that’s recorded. I know you incorporate some electronics into your kit to accomplish this. Between you and Joe Hahn, how much of the triggering do you perform and how do you delegate who plays what?

I have 3 different drum pads that I can play with sticks, then I have a trigger on my snare drum that’s actually set to turn on and off by ProTools. So I can actually change the triggered sound on my snare drum from verse to chorus in songs. Same with the kick pedal, I have a synthetic kick pedal to the right of my real kick pedal. Any of those pads, even though there’s only 5 of them, they can change at any moment. I can be playing something on the pads and by the next chorus, if I want it to be a different sound on the pad, it can change. So that gives me the freedom to have all different sounds without having to set up a ton of different drum pads. Joe (Hahn) has a huge set up now that looks like a wall of buttons, like the MPC pad buttons. I think he has like 8 of those set up next to each other.

The new approach to Minutes to Midnight, Linkin Park’s success and Rob Bourdon’s choice in Gretsch drums are all the result of one very cool band philosophy – They’ve always just done what feels right.
Gretsch drums welcomes the following artists to the roster: Matt Walker (Morrissey), Ryan Yerdon (Puddle of Mudd), Eddie Fisher (OneRepublic), Derek Kerswill (Unearth/Seemless), Stefanie Eulinberg (Kid Rock), Ryan MacMillan (Matchbox Twenty), Garrett Goodwin (Carrie Underwood), Alex Rodriguez (Saosin), M. Shawn “Clown” Crahan (Slipknot), Sammy J. Watson (MT. Helium), Hannah Ford (Peace Love & Drums); Boomer Simpson (Crooked X), James Sloan (Yellow Brick Road), and Jarred Pope (Whiskey Falls).

Rob Bourdon hits the road with Linkin Park and Projekt Revolution. Steve Ferrone will be out touring this summer with Tom Petty & The Heartbreakers. Paul John, Jr. has been touring with Alicia Keys, and Eddie Fisher is out with OneRepublic. Additional artists touring are: Stanton Moore/Galactic; David Northrup/Travis Tritt; Warren Oaks/Against Me; Bill Rieflin/REM; Rick Woolstenhulme, Jr./Lifehouse; Karl Brazil/James Blunt; Justin Graves/A Life Once Lost; Forrest Robinson/Joe Sample/The Crusaders; Mark Schulman/Cher; and Vinnie Colaiuta/Herbie Hancock…….. to name a few.
Gretsch 125th Anniversary Promotions

Gretsch Gear Pack

In celebration of our 125 years as the oldest American drum brand name, we are offering this commemorative Gretsch 125th Anniversary “Gear Pack.” Only 600 total pieces are available. USA only.

Gear Pack Contents:
- 100% Cotton 125th Anniversary T-Shirt with logos on front and back
- Available Sizes – Small, Medium, Large, XL, XXL
- 125th Anniversary Remo 14” Ambassador Drum Head
- 125th Anniversary Vic Firth 5A Drum Sticks
- Gretsch Round Badge Metal Pin

Model Numbers:
125GEARPKS
125GEARPK-M
125GEARPK-L
125GEARPKXXL
125GEARPKXXXL

Events and Activities

Gretsch Night Out
Gretsch drums will host in-store events in conjunction with select Gretsch drums dealers. Events will feature Fred Gretsch sharing his personal perspectives about the company’s rich and colorful history. Each store will also feature an in-depth display of Gretsch drums, including select 125th Anniversary models. Assorted Gretsch products will be available for raffle/giveaways. Following each event Mr. Gretsch will be available for an informal meet and greet.

Next Gretsch Greats
More than 1,000 entries were submitted by musicians from all corners of the world in an unsigned band competition. Winners will receive over $15,000 in Gretsch drums and guitars and will perform live at the “Big Event” concert in New York City on November 20th.

The Big Event – A Sneak Peek
Gretsch will present a special anniversary concert event in New York City on November 20th that features several Gretsch All-Star artists. The winner of the “Next Gretsch Greats” will also perform. This concert is open to the public and information will be released on the websites below.

Check these websites for additional information and event updates
www.gretschdrums.com
www.gretsch125th.com
www.myspace.com/gretsch125th
Featuring a never-before-heard great Gretsch sound, the Gretsch Renown Purewood Bubinga 6-piece kit is the newest addition to the Renown Purewood series. Bubinga's natural wood tone accentuates low-end fundamental frequencies, yet still produces a clearly defined overall sound. To enhance the deep tones, each shell is 9-ply with a 30-degree bearing edge, fitted with die cast hoops and finished with Silver Sealer interiors. The vertical exterior ply is naturally finished in clear gloss to highlight Bubinga's distinctively rich and complex wood grain. The Gretsch Renown Purewood Bubinga series is available on a limited basis.

**Sizes:**
- 18" x 22" Bass Drum
- 8" x 10" Tom
- 9" x 12" Tom
- 14" x 14" Floor Tom
- 16" x 16" Floor Tom
- 6" x 14" 10 Lug Snare

**Features:**
- 9-ply 100% Bubinga shell with clear gloss finish
- 30-degree bearing edge on all drums
- Matching Bubinga wood hoops on bass drum
- Silver Sealer shell interiors
- Die-cast hoops on toms and snare
- 9025 Hinged Tom and FT Leg Brackets
- Triple-plated chrome hardware
- Chambered FT rubber feet
- Tom Heads - Evans clear G2 batter heads and clear G1 resonant heads
- BD Heads - Evans EMAD batter head with smooth black resonant head and white Gretsch Logo
- Snare Heads - Evans G1 coated batter with Evans Clear Snare-side
Gretsch Catalina Club Mod  G-Tube Graphic Finish

Gretsch’s exclusive G-Tube finish process is the first of its kind to be used in the drum industry. Developed specifically for Gretsch, the unique Tube pattern projects a visual vibe as distinctive as the Gretsch Catalina Club Mod tonal vibe. Special appointments include bass drum hoop inlays that match the tube pattern on each side of the shell. Drum hardware is black and lugs are offset. Catalina Club Mod also features a full-sounding 6.5” x 14” snare drum and powerful 20” x 22” bass drum.

CC-M024-GT

Features:
• Mahogany shells with 30-degree bearing edges and natural interior finish
• Distinctive G-Tube finish - an industry first
• 20” x 22” bass drum for added tonal presence
• Matching bass drum hoop inlays
• Black hardware
• Mini GTS tom suspension system
• Offset lug placement
• Evans G1 batter heads

Sizes:
• Bass Drum - 20” x 22”
• Tom - 8” x 12”
• FT - 14” x 16”
• Snare 6.5” x 14”

Full Range Snare Series  100% Renown Purewood Rosewood Snare Drums

New additions to the Gretsch Full Range Snare Drum Series feature 100% Rosewood shells available in three sizes. These drums have been added to the Full Range line based on the overwhelming positive response to the 5.5” x 14” snare that was included in last year’s Renown Purewood Rosewood drum sets.

Rosewood is a hard, dense wood and projects a powerful full-bodied sound. Rosewood’s natural beauty contrasts its naturally aggressive sound. The reddish/brown wood grain features a complex grain pattern that is highlighted by the clear high-gloss finish.

S-5514-RW   5.5” x 14”
S-6514-RW   6.5” x 14”
S-0814-RW   8” x 14”

• 100% Rosewood 9-ply Shells  • Adjustable throw-off
• 30-degree bearing edges  • Evans G1 batter side with Evans clear snare side heads
• Die-cast hoops
• 10 Lugs (20 lugs on 8” x 14”)
• 20-strand snares