

# GRETSCH News

January 2012



Interview with Vinnie

Also  
Featuring:



Eddie  
Fisher



Mark  
van  
Romaine



Mark  
Schulman

# GRETSCH® BROOKLYN SERIES



GB-E8256-C0

Configuration: 18x22 bass drum, 7x10 tom, 8x12 tom , 14x16FT, 5.5x14 8-lug snare

Gretsch drums were born in Brooklyn, New York in 1883. They were proudly crafted in the vibrant city for the better part of the 20th Century. Brooklyn and Gretsch share an inseparable history that is part of American music history and folklore. It is a shared legacy that cannot be duplicated. Today, Brooklyn represents a renaissance community that vibrates with contemporary artistic expression, youthful innovation and passionate musical commitment. Gretsch Brooklyn series celebrates the rejuvenated Brooklyn city passion and spirit and expands on its distinctive shared American experience.

Proudly hand crafted in Ridgeland, South Carolina, USA, by a team of veteran drum builders, Gretsch Brooklyn has a sound that is at once recognizable and essential, yet distinctively reinvented. The Gretsch drum design team molded the Brooklyn series by combining classic Gretsch elements while infusing it with new attributes. They expanded upon traditional drum designs to shape a sound that retains fundamental Gretsch characteristics while projecting a fresh voice.



Interior Shell Label

SHELL	Gretsch Maple/American Poplar 6-ply
BEARING EDGE	Gretsch Style 30-degree
HARDWARE	USA Custom drum hardware in chrome
SHELL INTERIOR	Gretsch Silver Sealer with serialized Brooklyn shell label
HOOPS	"302" double-flanged 3.0mm
BADGES	Brooklyn Round Badge
CONFIGURATIONS	6 total configurations
FINISHES	4 Satin, 4 Nitron
BD HOOPS/SATIN	Maple hoops finished in satin natural
BD HOOPS/NITRON	Maple hoops finished in satin black with matching inlay
INDIVIDUAL DRUMS	Add-on drums available
DRUM HEADS	Gretsch Permatone by Remo

## Shell

All Brooklyn drums feature 6-ply North American maple/poplar shells. Toms are .220" thick and snare and bass drums shells are .310" thick, slightly thicker than standard USA Custom shells. All shells have the proprietary Gretsch 30-degree bearing edge. Shell interiors are finished with classic Gretsch Silver Sealer. Each shell comes with a distinctive Brooklyn internal shell label that contains drum shell model number and serial number.

## Hardware

Brooklyn toms and snares come fitted on batter and resonant side with the new Gretsch "302" hoop. At 3mm thick and double-flanged, it is reminiscent of hoops used by Gretsch up until the mid 1950's. The 302 hoop has the same height profile as the classic Gretsch die-cast hoop to provide a playing experience that feels the same as traditional Gretsch USA Custom drums. All other drum hardware components – lugs, claws, brackets, spurs, etc - are the same that is used on Gretsch USA Custom.

## Round Badge

The return to Brooklyn means a return to a Round Badge. The Brooklyn Round Badge has a black/pewter color scheme with classic embossed Gretsch design.

## Sound

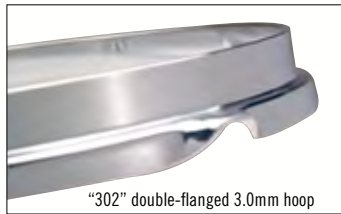
Rooted in classic Gretsch design, Brooklyn delivers vintage Gretsch tones that are full, punchy and warm. These classic tones are modified by the 6-ply North American maple/poplar shells and "302" hoops. Innovative specs drive a new Gretsch tonal characteristic that is slightly more open and ambient. Brooklyn drums sound like classic Gretsch drums, but speak with their own sonic personality.

## Satin Finish Colors

Mahogany (SM)  
Dark Ebony (SDE)  
Tabasco (ST)  
Emerald Green (SEG)

## Nitron (Wrap) Finish Colors

Vintage Cream Oyster (CO)  
Smoke Grey Oyster (GO)  
Ruby Red Oyster (RO)  
Royal Blue Oyster (BO)



Mahogany



Dark Ebony



Tabasco



Emerald Green



Vintage Cream Oyster



Smoke Grey Oyster



Ruby Red Oyster

## Model

## Description

GB-R844	Gretsch Brooklyn 18x24, 9x13, 16x16, 6.5x14 Shell Pack
GB-R843	Gretsch Brooklyn 18x24, 9x13, 16x16 Shell Pack
GB-E8256	Gretsch Brooklyn 18x22, 7x10, 8x12, 14x16, 5.5x14 Shell Pack
GB-E8246	Gretsch Brooklyn 18x22, 7x10, 8x12, 14x16 Shell Pack
GB-J684	Gretsch Brooklyn 16x18, 8x12, 14x14, 5x14 Shell Pack
GB-J683	Gretsch Brooklyn 16x18, 8x12, 14x14 Shell Pack

# GRETSCH® BROOKLYN METAL SNARE DRUMS



GB4160

Gretsch Brooklyn series metal snare drums add another professional and distinctive voice to the Gretsch snare line up. The straight-sided chrome over brass shell (with Gretsch center knurl pattern) is offered in two sizes, 5x14 (8 lug) and 6.5x14 (10 lug). Also offered is a hammered chrome over brass shell in 6.5x14 (10 lug). All shells include Gretsch “302” 3mm/double-flanged hoops, Lightning throw off and butt plate, “Snap-in” drum key holder, 20-strand snare wire and Gretsch Permatone drum heads. The brass shells resonate with classic, musical tones and are extremely versatile. The “302” hoops provide a timbre that is more open and ambient than traditional Gretsch die-cast hoops.

**SHELL** Rolled 1.1mm brass with center knurl pattern

**FINISH** Chrome with chrome hardware

**HOOPS** Gretsch “302” 3mm, double flanged

**THROW-OFF** Lightning Throw-off/Butt plate

**SNARE WIRES** 20 Strand

**HEADS** Permatone coated batter with white sound dot and clear snare-side heads

**FEATURES** Snap-in key holder

## Model

## Description

GB4160	5x14 8 Lug Chrome over Brass Snare Drum
GB4164	6.5x14 10 Lug Chrome over Brass Snare Drum
GB4164HB	6.5x14 10 Lug Hammered Chrome over Brass Snare Drum



# GRETSCH® USA CUSTOM PARTS



Pictured: Gretsch Microsensitive Snare Strainer



Gretsch Microsensitive adjustable butt plate



Throughout our 129 year history, Gretsch innovation has been a critical component to the drum industry. Gretsch continues to innovate and refine design elements in pursuit of making our great Gretsch drums even better. Recent designs include the Microsensitive throw off / butt plate and our new Gretsch die-cast claw, which is now standard on all USA Custom and Brooklyn drums.

The Gretsch USA Custom Microsensitive throw off and butt plate are a modern update to the classic Gretsch Microsensitive from the 1950's and 60's. Improvements have been made to internal mechanisms for solid, dependable functionality. Both pieces are made from heavy-duty zinc alloy and will fit the original hole patterns, which allows drummers to retrofit their original throw off/butt.

The Microsensitive system is dual tensioning. Macro "step" adjustments are made with the small knob on butt plate, and ultra fine micro adjustments are accomplished by the large knob on throw off side. The "baseball bat" lever has been completely updated to a solid die cast piece with locking button to secure snare wire engagement. The butt plate attaches to shell with single post. Both pieces use key screws for the strainer plate.

Model	Description
G5380	Gretsch Microsensitive Snare Strainer
G5381	Gretsch Microsensitive Butt Plate



Pictured: Die Cast Padded Claw Hook



Gretsch drums have updated the bass drum claw hook used on their USA Custom series drums with a fresh look that has upgraded features. The new claw hook is modeled after the classic Gretsch G5462 claw hook, which has been used since the late 1950's. The G5463 claw hook is die-cast molded from heavy zinc and is triple plated – available in chrome, black and gold. An interior pad acts provides protection between the claw and the bass drum hoop.

Model	Description
G5463	Die Cast Padded Claw Hook

# Vinnie Colaiuta - *Vinnie's View*

by Jared Cobb



How do you feel when you sit behind your drum kit? Are your drums a natural extension of yourself or is there a necessary disconnect between man and wood, metal and skin? What is your relationship with your instrument? How does the world look from your drum throne?

Drummers are unique. We sit, with the best view in the house, literally entangled within our instrument – our limbs reaching into the kit's marrow with a sometimes delicate, often punishing but always symbiotic grope. And as we are unique among musicians, we are also unique among each other. No two drummers see, hear and feel the same musical colors given the same musical landscape.

Perhaps no drummer is more unique than Vinnie Colaiuta. We all know his legendary work with Zappa, Sting, Correa, Beck, Hancock, etcetera as he's quietly dominated the drumming scene over the past 30 years. We've all dropped our collective jaws over his riffs, grooves, fills and solos. Some have accused him of over-playing. Some say

he's just scratching the surface. All agree on his seemingly boundless talents. But has anyone ever asked him how drumming makes him feel?

Let's take a moment to absorb Vinnie's View from his well-worn throne...

**Q: Do you recall how you felt the first time you sat down behind a drum set?**

**A:** Enchanted. Wonderful. Belonging. Awe. Wonder. Hope. Possibility. Fun. Good. At home.

**Q: How have those feelings changed as you've spent, obviously, most of your life behind the drum set?**

**A:** That's not an easy question to answer. For the most part I still feel the same way. I'm really blessed that I still feel those kinds of feelings when I sit behind a drum set. But now, as I've grown and matured as a human being, I've come to see, as part of the learning process, that you get back what you

put into it. That's probably something I've discovered that I wasn't aware of when I first sat down behind the drums. It takes focus and commitment and discipline and I've come to realize that. But at the same time one of the things I strive to keep in mind is the joy of that process. That's what makes the magic: the joy of the process.

**Q: Is there anything that frustrates you about drums as an instrument?**

A: Yeah, bad hardware. And any manufacturing process that lacks respect.

**Q: Do you feel any limitations from behind your drum set?**

A: Sometimes. Sometimes more and sometimes less. That's just part of being human. We have human limits no matter how great we get. Half of it depends on the mindset you're in as well because it's a complex psychological process. Some people feel very hindered by their limits and that therefore limits them so they can't take what some people view as an inherent limitation and make it work for them. In other words, they can't not think about it. They can't just be there. People are so concerned with raising the bar all the time that they can't maximize the use of what they already have and make music with it. So yeah, sometimes I feel I have limitations and sometimes I don't. But I say that in broad strokes because we all have limits, human limits, that fluctuate.

**Q: What have your drums given you?**

A: My drums have given me joy. Freedom of self-expression. Therapeutic value. Spiritual value. Discipline. They've given me the ability to extract tone out of an abstract instrument, which really requires an imagination and a concept. Drums have given me the opportunity to hear the possibilities of their entire tonal spectrum in a way that most people wouldn't be aware of. They've afforded me so many opportunities and done so much for me. Again, they've given me the chance to realize that I get back what I put in.

**Q: What would you say is the finest moment you've experienced from behind your drum set?**

A: Oh I couldn't tell you any one moment. That'd be like having one shining hour in a lifetime of mundane.

**Q: Let's rephrase: When are you happiest while at your drums?**

A: It doesn't work that way for me. There's no specific kind of environmental caveat that needs to exist.

**Q: You've mentioned a couple times that "you get back what you put in" which is a great understanding. Do you**

**search for new ways to give so that you get back new things or is it a totally subconscious effort for you?**

A: I think it's an attitude thing. It's a fundamental attitude and when you have that attitude you'll find a way, rather than trying to find a way with the wrong attitude. If you want to give then you'll find a way to do it. However you need to do it will find its way out if you want to do it, instead of thinking 'I have to do this so I have to find a way even though I don't want to.' I don't think of ways to do things. Either there's a willingness to do it or there is not. That's basically it.

**Q: How do you feel when you sit behind your Gretsch drums?**

A: I feel really good because I know that I'm going to get the sound I'm looking for. Period. When I hit those Gretsch drums I know they're going to give me what I need. I'm going to get a fullness of tone, enough punch, an ease of tunability, and a built-in tonal characteristic that's really versatile and warm. Those drums will live with any kind of head and they have a great tuning range. So I feel happy when I sit behind my drums. And it inspires me to play and makes it easier for me to play which is a good thing, not a bad thing. It's not about a comfort zone. It's about having sound. You can only play so much if you can't get the sound out of an instrument.

**Q: How would you say the Great Gretsch Sound has influenced your voice on the drums?**

A: Well I'm drawn to the sound and I love the sound and because of that I tend to gravitate toward it because I feel an identification with it in some way. So it's incorporated into my voice. Now, there is a characteristic sound to Gretsch drums, but at the same time they're very open and versatile. When I talk about versatility I'm not talking about being a gunslinger. I'm talking about openness. The concept of openness where things can just go anywhere with total freedom. Not some gun slinging ability to have this vocabulary of chops you can just pull out like you have a couple six shooters on your hips. There's a beauty and an inherent tone in the Gretsch sound that I resonate with. It appeals to me and I can do a lot with it and it seems natural for me to do that. A lot of people would agree with that, I think.



## Eddie Fisher - *Eddie Fisher Goes Big* by Jared Cobb

It's 1987 and a 13-year-old Eddie Fisher stands mouth agape in the center of a trembling Tempe Stadium as U2 rips into their debut live performance of "Where the Streets Have No Name." Strobing lights pulse chills into a sea of 75,000 people. As the song builds and the crowd begins to bounce, little Eddie has a light bulb moment: He must play drums on stage for the rest of his life.

Now fast forward to 2010, little Eddie's all grown up, the thrilling anchor for global rock sensation OneRepublic. He bounces his way through the backstage hallway of Munich Olympic Stadium – a nod and smile to Bono, Edge and the gang – bounds up the steps and hugs his band mates before stepping on stage. He is alone. And as he settles in behind his Gretsch USA Custom Champagne Sparkle 5-Piece to begin his minute-long solo introduction, he looks out at 85,000 screaming fans and captures another revelation: He's living his life's dream.

"That was a pretty amazing moment, something I can't put into words," recalls Fisher during some rare downtime. "I wish everybody could experience something like that once in their life. It was very emotional. After we played, we went to sit in this VIP area and we just all hugged each other and cried the whole show. It was an amazing experience and to go through it with my band mates, my brothers, my family basically, is really incredible."

Coming off another successful world tour – 21 countries over 19 months – Fisher and the boys of OneRepublic have experienced more amazing moments on stage than most bands ever dream of. The off-stage moments, however, can be less than amazing. And Fisher has learned that adaptation is the key to road survival.

"Traveling will wear on you. You have to teach yourself to live day by day and embrace the moments. Every day is different. A different country, different time zone, different

bed, different food. A lot of times you don't even know where you are, you have to ask someone, Where are we?!

"I've played with a 104-degree temperature and given it my all and gone back to the hotel to have doctors come rescue me. I've been hospitalized a few times for exhaustion. But whether or not we're sick, hurt or tired we give it 100



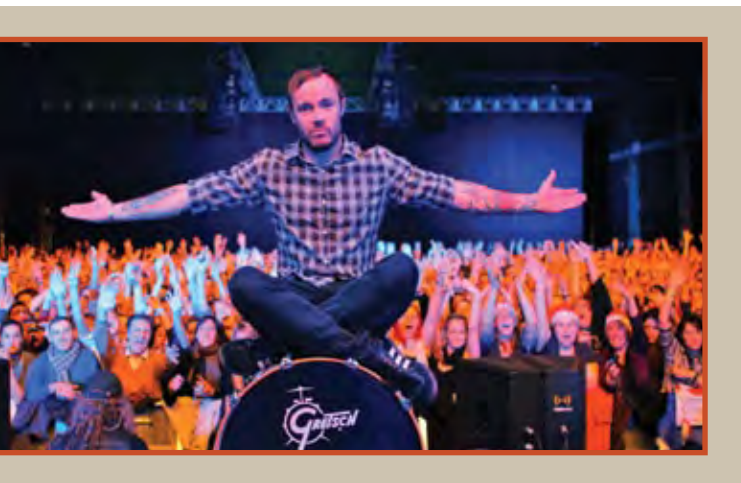
percent no matter what because it's what we love. Whether we're in Russia or Australia or California we're going to play the best show we possibly can. Every time."

The peaks and valleys of constant travel have bonded the members of OneRepublic into a tight-knit family that "fights like brothers and loves like brothers." Fisher has persevered his way to the top of the rock drumming world and along the road he's gained another family outside of OneRepublic.

"The Gretsch family is a wonderful group of artists and I'm honored to be a part of it. I wanted to be part of a company that takes pride in the music, not just their product, and Gretsch is definitely that company."

And the intense road lifestyle has also bonded man and machine, as Fisher's Gretsch drums have always been right there with him, no matter the mood, the food or the time zone.

"I just love my drums. I'm a hard hitter and if you hit any other drums really hard they kind of choke out and don't give you the tone you need. Gretsch always gives me the tone I want. I'm a tone freak and I love to hear what the drum is made for. No duct tape or gaff tape on any heads. "Go big or go home."



## Van Romaine - *The Match Maker* by Jared Cobb

A young drummer's parents. Does there exist in all of mankind a more patient, understanding, generous and selfless group? Doubtful.

"My theory about drummers," explains Van Romaine, "is that pretty much every one of us had to have really patient parents at some point in our lives to let us beat the hell out of these instruments. Obviously, it's not going to sound good for a while. And even when it does sound good it still shakes the china. So most drummers tend to be pretty well adjusted folks."



Well-adjusted. Romaine has just unknowingly described himself to perfection. He's owned the throne for a diverse group of artists including Enrique Iglesias, Nena, Steve Morse, Billy Joel and Naughty By Nature. Each gig brings different challenges, and Romaine welcomes not only the diversity of music, but the diversity of personalities as well.

"Things are always going to be changing so it's probably a good idea to embrace change and maybe even be inspired by it instead of worrying about it. When you're on the road trying to be a team and play with some passion it's not just about musicianship.

"I find that the musicians who have been playing for a while and have a real connection to their instrument, the music is connected to who they are. It's an interesting relationship and it translates directly to what's happening on stage and what the people feel from the band."

Romaine knows a lot about how musicians interact with each other on both personal and professional levels. When he's not soaking up the spotlight on stage, you'll likely find him on the bus working the laptop and phone as the Music Director for both Iglesias and Nena.

"I arrange music and set lists and hire musicians who I feel have the right chemistry not only for the music but also for dealing with the artist and being motivated to have

longevity in the project. It's also a great opportunity to meet great musicians and hire people that I've always wanted to work with. My approach on a creative level is really sharing ideas, bringing in people who also have ideas. It's not a controlling position. I try to have an open forum as far as the band is concerned.

"If you hire the right person who can create some longevity, then things kind of manage themselves. That's the best situation and that's my goal. Then once the tour gets rolling we can just have fun."

And if you hire the wrong person?

"There's been some interesting stories. Some younger musicians seem like the nicest people in the world until they get in front of 15,000 people every night. Some people change, maybe lose a bit of perspective sometimes. But more often than not we can smell that kind of thing before people are hired."

The key is finding the perfect blend of musicianship and personality. Which sounds a lot like the endorsement process, where the key is finding the perfect blend of incredible product and incredible people.

"I've had other drum endorsements in the past but the fit never felt right, whether it was the product or the relationships. But I've always loved Gretsch drums, even before I worked with the company."

And when Romaine's new set of Ocean Sparkle Burst New Classics recently showed up on his front step he did something he – as an owner of countless drums – swore he'd never do: He unboxed the shiny new drums and immediately posted their picture on Facebook.

"That's not something I would normally do," he laughs. "I love drums but I'm not super-geeky about it. "These things are just so beautiful."



“I believe that everything influences everything. Who I am as a musician is based on my collective experience. Everything we do and everything we learn has a profound effect on everything we are.”

If everything we do truly becomes everything we are – and who could argue different? – then Mark Schulman is truly a lot of things. The veteran L.A. player is not only one of the most called-upon studio and stage drummers in the industry – from Pink to Sheryl Crow, Foreigner to Stevie Nicks – he’s also an audio engineer/producer, a master clinician, a motivational speaker, a classically-trained cellist and a proud cancer survivor.



His musical talents are surpassed only by his boundless energy and positive attitude. The guy has more web sites than most drummers have toms (MarkSchulman.net, MarkSchulman.us, RockersCollective.com). And Mark Schulman also has a secret, though it may be one of the worst kept secrets in the industry.

“Here’s the secret,” Schulman grins, “when I go into a studio and the producers ask for some specific drums, almost every time they want Gretsch drums. So many drummers behind the scenes are using Gretsch drums. One player, one of the greatest session players of all time who has since passed away, was a Pearl endorser and behind the scenes he never recorded with anything other than Gretsch drums. Then there’s Chad Smith who publicly – at a Pearl drum clinic! – told everybody he records with Gretsch drums. So, why beat around the bush? Why shouldn’t I be with the company that I love the most?”

It’s safe to say Schulman holds a sincere passion for his drums (including his own Gretsch Signature Snare) because Schulman is passionate about everything in his life. He sometimes tracks up to 15 songs a day, providing for each song two original drum takes with a series of alternate

fills. He has the process down to a science, usually requiring only about 45 minutes per track and netting a 95% client approval rate on first submission. But that doesn’t mean the process has become robotic or bland, not by any means.

“I get so excited about recording these tracks. Some nights after my wife and baby go to sleep I sit in bed with my iPod and listen to what I just recorded. [laughs] So I’m very passionate about everything I do. I love it and I get equally excited about everything I record.”

“The process can seem a bit impersonal but it’s actually really cool because this way a guy making a record in Germany can now have Mark Schulman tracking his drums, and for a much lower price than he might think.”

While Schulman has mastered the art of studio tracking, his real mastery reveals itself not when alone in an isolated drum room but rather out on stage with the spotlights burning down on him. And we’re not just talking about his rock shows.

“I’ve done a lot of what you could call ‘inner work’ – working on ways to improve myself and my communication and improve my relationships. And after doing so many drum clinics I got pretty good at being a story teller and being a coach. So I thought rather than limit myself to drummers, maybe other people would be interested in the same thing.” The result is called Attitude Rocks, Schulman’s multi-media one-man show of sorts designed to empower groups, teams



and corporations with the benefits of positive thinking.

“It’s all about your attitude. Your attitude is what influences your behavior and your behavior is what determines the results of what happens in your life. It’s a self-fulfilling prophecy.”



*Gretsch Welcomes the Following New Artists:*

- Keith Carlock – Steely Dan
- Tre Cool – Green Day
- Mark Pontius – Foster The People
- Ulysses Owens, Jr. – Kurt Elling/Independent
- Louis Messina, Jr. – Electric Touch
- Omar Tavarez – Pitbull
- Chris Fryar – Zac Brown Band
- Zach Danziger – Studio
- Chaun Horton – Natasha Bedingfield/Independent
- Paul Simmons – The Reverend Horton Heat
- Richard Danielson – Vintage Trouble
- Billy Drummond – Sonny Rollins/Independent
- Chris Infusino – Independent
- Ben Sims – Brantley Gilbert
- Mike Veny - Educator
- Konrad Meissner – Matt Nathanson
- Anthony Rivera – Let Live



# GRETSCH® RENOWN 57 MOTOR CITY RED



Configuration: 18x22 bass drum, 8x10 tom, 9x12 tom, 16x16 floor tom, 6.5x14 20-lug c

Model	Description
RN57-E825-MCR	Gretsch Renown '57 Five Piece Shell Pack

Gretsch Renown 57 in Motor City Red features a lustrous, candy apple red lacquer with small metallic flakes. To give added color distinction, the chevron color is painted a cream hue. The two-toned red/cream colors project a custom, hot-rod vibe.

All drums feature the distinctive '57 Chevron, which features an aluminum panel with raised edges and embossed badge. Each drum has its own sized chevron, scaled to symmetrically fit that specific drum size. Renown57 includes standard Renown maple specifications to produce punchy, full tones and rock solid performance.

COLOR	Motor City Red
SHELLS	North American Rock Maple
HARDWARE	Chrome
BEARING EDGES	30 Degree
HOOPS	Die Cast
HEADS	Evans USA
FREE	Matching Gibraltar throne in Motor City Red

# GRETSCH® RENOWN 57 BOP KIT



RN57-J484-MCO

Configuration: 14x18 bass drum with riser, 8x12 tom, 14x14 floor tom, 6.5x14 snare drum

Model	Description
RN57-J484*	Gretsch Renown 57 Bop Kit



Motor City Red (MCR)



Motor City Black (MCO)



Motor City Blue (MCB)

The Renown 57 Bop kits are a logical extension from the wildly popular Renown 57 kits. Inspired by the great American car companies from the 1950's. The bop configuration is a compact set-up but packs a ferocious punch. The smaller drums are great for a jazz setting or where space is limited. They feature the Renown Chevron which is an aluminum triangular teardrop painted white with raised beveled chrome edges and embossed chrome Gretsch logo.

Renown's contemporary features make this a modern classic. Renown57 Bop includes standard Renown maple specifications to produce punchy, full tones and rock solid performance but in a smaller package. The rack tom is mounted from the bass drum on a Gretsch ball-socket single tom holder. In addition, the snare drum is equipped with 20 total lugs (10 lugs per side).

SHELL Gretsch Maple

FINISH Motor City Blue (MCB) / Motor City Black (MCO) / Motor City Red (MCR)

BEARING EDGE 30-degree

INTERIOR Silver Sealer

HOOPS Die Cast

HEADS Evans G1 coated batter heads on toms and snare /  
Evans EMAD BD batter head

HARDWARE Gretsch ball-socket single tom holder with 12.7mm tom arm / Hinged tom and FT leg brackets / Heavy duty 12.7mm FT legs / Chambered FT rubber tips for enhanced sustain  
• No Throne included

# GRETSCH® ENERGY COMPLETE KIT WITH SABIAN SBR CYMBALS



GE-E825PK-GST

Configuration: 18x22 bass drum, 7x10 tom, 8x12 tom, 14x16FT, 5.5x14 8-lug snare with tom holders

Model	Description
GE-E8256PK*	Gretsch Energy 5pc Complete Drum set with Hardware and Sabian SBR Cymbals

The Gretsch Energy drum set package comes complete with hardware and Sabian SBR cymbals. Toms feature “quick” sizes, which provide punchy tones and allow for lower positioning to benefit younger drummers. Hardware is double braced and includes stylized Gretsch Energy pedal boards. The 30-degree bearing edges, 5-Lug configuration and Gretsch style lug draw from the rich Gretsch lineage. The Gretsch Energy series is perfect for the first time drummer and packed with features that are found on semi-pro drum sets, including non-drilled bass drum.



Grey Steel (GST)

Polar White (WHT)

Jet Black (BLK)

SHELL	Poplar with natural interior
FINISH	PVC wrap – Black (BLK) / White (WHT) / Grey Steel (GST)
BEARING EDGE	30-degree on toms and BD / 45-degree on snare
HOOPS	1.6mm triple flanged
HEADS	Clear single-ply Gretsch heads
FEATURES	Non-drilled bass drum / 5-lugs on 10” & 12” toms / Gretsch style lug / metal BD hoops / Gretsch branded pedal boards
CYMBALS	Sabian SBR Pack (13”HH / 16”CR / 20” Ride)
HARDWARE PACK	Snare stand, hi-hat stand, BD pedal, boom stand, straight stand – all double-braced



Sabian SBR Cymbal Pack



Gretsch Energy Hardware Pack

# GRETSCH® ENERGY SHELL PACK



GE-E825PK-GST

Configuration: 18x22 bass drum, 7x10 tom, 8x12 tom, 14x16FT, 5.5x14 8-lug snare with tom holders (Hardware and cymbals not included)

New for 2011, the Gretsch Energy shell pack features “quick” size toms, which provide punchy tones and allow for lower positioning to benefit younger drummers. The 30 degree bearing edges, 5 Lug configuration and Gretsch style lug draw from the rich Gretsch lineage. The Gretsch Energy series is perfect for the first time drummer and packed with features that are found on semi-pro drum sets, including non-drilled bass drum. The Energy Shell Pack is the most affordable Gretsch drum kit available in the market today.

Model	Description
GE-E8256S*	Gretsch Energy 5pc Shell Pack



Grey Steel (GST)

Polar White (WHT)

Jet Black (BLK)

SHELL	Poplar with natural interior
FINISH	PVC wrap – Black (BLK) / White (WHT) / Grey Steel (GST)
BEARING EDGE	30-degree on toms and BD / 45-degree on snare
HOOPS	1.6mm triple flanged
HEADS	Clear single-ply Gretsch heads
FEATURES	Non-drilled bass drum / 5-lugs on 10” & 12” toms / Gretsch style lug / metal BD hoops

# GRETSCH® ENERGY DOUBLE BASS SHELL PACK



GE-E2828-GST

Configuration: 2-18x22 bass drum, 7x8 tom, 8x10 tom, 12x14FT, 14x16FT, 5x14 8-lug snare  
(Hardware and cymbals not included)

Catering to the adventurous double bass drummer, Gretsch is expanding its reach with an 8pc double bass shell pack in the Energy series. The toms feature GTS mounts and “quick” sizes which allow for maximum tone, cutting attack and thunderous low end. This monster double bass Energy kit retains classic Gretsch features, including 30 degree bearing edges, 5 lug configuration for 8”, 10” and 12” toms and Gretsch style lugs.

Model	Description
GE-E2828*	Gretsch Energy 8pc Double Bass Shell Pack



GE-E2828-BLK  
(Hardware and cymbals not included)

SHELL	Poplar with natural interior
FINISH	PVC wraps
BEARING EDGE	30-degree on toms and BD / 45-degree on snare
HOOPS	1.6mm triple flanged
HEADS	Clear single-ply Gretsch heads; pre-muffled BD heads
SPECS	Mount plates on bass drums / 5-lugs on 8”, 10” & 12” toms / Gretsch style lug / metal BD hoops
HARDWARE	Chrome with GTS mounts / Single Tom Holder and Double Tom Holder Included

# GRETSCH® RENEGADE



RG-E625-BLK

Configuration: 16x22 bass drum, 7x10 tom, 8x12 tom , 14x16FT, 5.5x14 8-lug snare

Model	Description
RG-E625-*	Renegade 5pc Complete Drum Set with Hardware and Cymbals

The Gretsch Renegade series is a complete drum set package designed specifically for the entry-level drummer and packed with value. Toms have “quick” sizes, which provide punchy tones and allow for lower positioning that benefits younger drummers. Hardware is double-braced and includes stylized Gretsch Renegade pedal boards and a comfortable drum throne. 13” hi-hats and 18” crash/ride brass cymbals are also included. All shells are 9-ply poplar with 45-degree bearing edges. Other features include ball-style tom holders, adjustable bass drum spurs and metal BD hoops with matching inlay.

\*Colors: Solid Jet Black (BLK)

Metallic Wine Red (WR)

Metallic Silver (SIL)



SHELL	9-Ply, 7.2mm Poplar
FINISH	PVC gloss and metallic wraps
HARDWARE	Chrome
BEARING EDGE	45 Degree
HOOPS	1.5mm Triple Flanged
HEADS	Remo UC
TOM ARMS	10.5mm Ball/socket
THRONE	Included

# GRETSCH® BRUSHED BRASS SNARE DRUMS



S-6514-BB

Model	Description
S-5514-BB	5.5x14 10 Lug Brushed Brass Snare Drum
S-6514-BB	6.5x14 10 Lug Brushed Brass Snare Drum

Gretsch brushed brass snare drums combine the pure sound of a brass shell with a boutique, hand finished appearance. A specialized hand brushing process is carefully applied to the shell. The result is a distinctive two-toned, vintage patina color effect. Since each shell is hand-brushed, no two shells have the exact same appearance.

Specifications include a 1.0 mm thick beaded brass shell, 10 classic Gretsch lugs, 2.3mm triple flanged hoops, adjustable side-pull throw off, and Evans USA drumheads. These features produce classic, full-bodied snare drum tones with a wide tuning range to deliver excellent performances in a wide array of musical settings.



- SHELL 1.0mm beaded brass

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- HOOPS PDF triple flanged

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- HARDWARE Chrome

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- LUGS Classic Gretsch Style

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- THROW-OFF Adjustable side-pull throw-off with die-cast butt plate

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- SNARE WIRES 20-strand coated steel snare wires with brass end plates

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- HEADS Evans G1 coated / Hazy 300 snare side

NO STANDING  
ANYTIME  
←→

177  
WATER ST.

SPRINKLERS  
THROUGHOUT  
BUILDING

