


EDGE

M A G A Z I N E



drums
dw

in this issue:

- **New DW Drum Finishes**
- **Exclusive Artist Profiles:**
Phillip "Fish" Fisher
Deen Castronovo
Mick Fleetwood
- **Lollapalooza Backstage Pass**
- **Pacific Drums & Percussion**
- **DW's Kitbuilder™ Goes Online**
- **"Drummer's Choice" Snare Drums**
- **Educator's Roundtable**
- **Drum Day 2003 Details**
- **FREE! Pull-Out Poster**

and more...

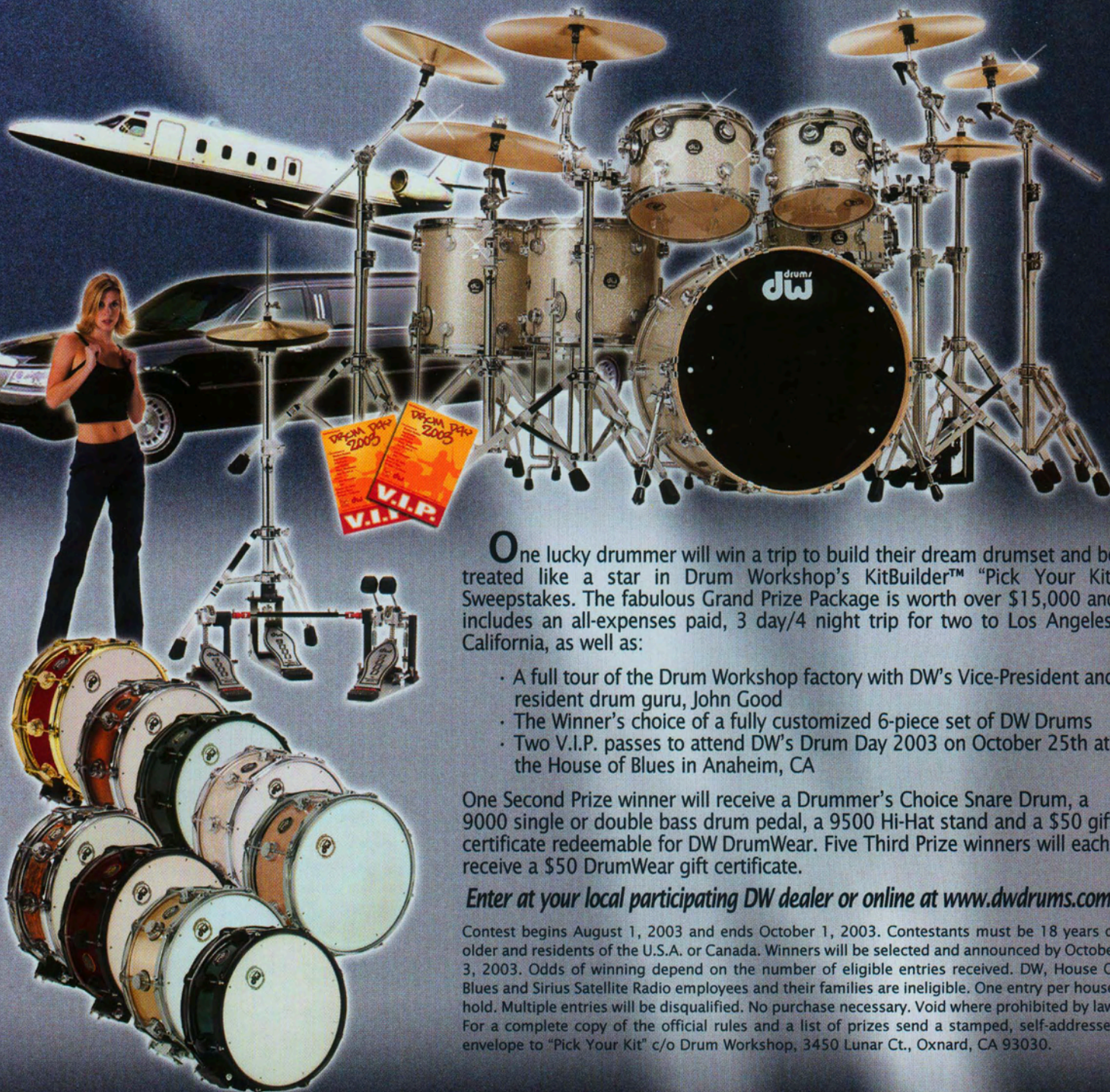
DRUM WORKSHOP NEWS & INFORMATION • v 4.0

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KITBUILDER™ "PICK YOUR KIT" CONTEST




One lucky drummer will win a trip to build their dream drumset and be treated like a star in Drum Workshop's KitBuilder™ "Pick Your Kit" Sweepstakes. The fabulous Grand Prize Package is worth over \$15,000 and includes an all-expenses paid, 3 day/4 night trip for two to Los Angeles, California, as well as:

- A full tour of the Drum Workshop factory with DW's Vice-President and resident drum guru, John Good
- The Winner's choice of a fully customized 6-piece set of DW Drums
- Two V.I.P. passes to attend DW's Drum Day 2003 on October 25th at the House of Blues in Anaheim, CA

One Second Prize winner will receive a Drummer's Choice Snare Drum, a 9000 single or double bass drum pedal, a 9500 Hi-Hat stand and a \$50 gift certificate redeemable for DW DrumWear. Five Third Prize winners will each receive a \$50 DrumWear gift certificate.

Enter at your local participating DW dealer or online at www.dwdrums.com.

Contest begins August 1, 2003 and ends October 1, 2003. Contestants must be 18 years or older and residents of the U.S.A. or Canada. Winners will be selected and announced by October 3, 2003. Odds of winning depend on the number of eligible entries received. DW, House Of Blues and Sirius Satellite Radio employees and their families are ineligible. One entry per household. Multiple entries will be disqualified. No purchase necessary. Void where prohibited by law. For a complete copy of the official rules and a list of prizes send a stamped, self-addressed envelope to "Pick Your Kit" c/o Drum Workshop, 3450 Lunar Ct., Oxnard, CA 93030.

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Your style. Your sound. Your set. Design it online with Kitbuilder™.

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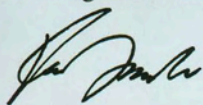
DRUM NOTES

For as long as I can remember, those of us in the drum industry have almost automatically answered the question "How's business?" with the obvious comment that it's "booming". This was true all the time even when business wasn't so great.

But, I recently got to thinking that there are reasons why drumming's been around for centuries and that those reasons have sustained drumming's unprecedented growth over the last decade or so. According to industry statistics, drumming has been one of the fastest growing segments of the music business in recent years and I think one of the reasons behind its popularity has to be that drumming is a very natural and accessible form of creative expression—perhaps the most natural and accessible. And, since just about every culture in the world has its own form of drums and drumming, there are many social and cultural reasons for its survival, too.

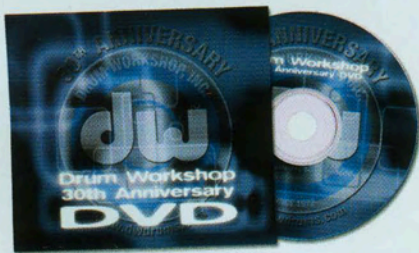
But maybe the real reason behind the growth of drumming in this century is that we're finally beginning to understand its developmental and recreational impact, in addition to its professional, more artistic goals. Drumming is healthy and it's fun. Considering all the choices we have for how to spend our time on the planet, it's not hard to see why, just as DW is The Drummer's Choice, drumming is the people's choice.

So how's business? I can honestly say it's booming. But I think you already knew that.



Don Lombardi
President, Drum Workshop, Inc.

DW's New DVD Is Now Available!



Drum Workshop's 30th Anniversary DVD is a behind-the-scenes look at the history and innovations that have made DW one of today's leading drum companies. The one-hour digital video disc also features artists such as Billy Ashbaugh, Kerry Griffin, Marco Minnemann, Terry Bozzio, John Hernandez, Gary Novak, Curt Bisquera, Gerald Heyward, Neil Peart, Brain, Tris Imboden, Stephen Perkins, Mike Cosgrove, Hilary Jones, Steve Smith, Sheila E., Jim Keltner, Nisan Stewart, Greg Eklund, Joey Kramer, Chad Wackerman, Julio Figueroa, Abe Laboriel, Jr., Billy Ward, Mick Fleetwood, Tommy Lee, Max Weinberg, Josh Freese, Billy Marshall, Zoro and Billy Mason. Visit any participating DW Drum dealer for a copy or send a check or money order for \$3.95 (postage and handling) to Drum Workshop, Inc. at 3450 Lunar Court, Oxnard, CA 93030.

EDGE

M A G A Z I N E

The Pick Your Kit Contest.....2

Enter at DW dealers or online to win a trip to the DW factory in Los Angeles to build your own kit and hang out with the stars.

DW Drum News.....4

With several exciting new wood and finish choices, DW Drums give new meaning to the phrase, "It's all good".

Stephen Perkins/DW Pedals.....5

This Perkins pictorial features the Jane's Addiction drummer in action with his new DW 9002 bass drum pedal and hi-hat.

Artist Profile #1

Phillip Fisher.....6

When you're sharing the spotlight with a pop-star like Justin Timberlake you'd better play what you mean and mean what you play. Phillip Fisher does just that.

Pacific Drums & Percussion.....8

Affordable used to mean amateur. But, with Pacific's new Super Rack, FS kits, 805 snare drums and 900 Series Hardware, it now means amazing.

Abe Laboriel, Jr./DW Pedals....10

Along with his 5000 pedals, Abe, Jr. is making sure a whole new generation of rock fans know exactly who the real P.M. of England is.

Educator's Round Table.....11

Some of today's top drummers may not have started out as clinicians, but their commitment to education has taken them further than they ever thought possible.

Tools Of The Trade.....14

Hardware innovation has always been a big part of DW's reputation and the newest models of DW clamps and accessories certainly represent.

Carter Beauford/DW Pedals....15

As the popular drummer with the Dave Matthews Band, Carter's legend seems to grow every day. It's no secret that he plays DW pedals. And no surprise, either.

DW Snare Drums.....16

From extraordinary Craviottos and Edges to Collector's Series work-horses, DW snare drums are "the drummer's choice" for a wide variety of good reasons.

Artist Profile #2

Deen Castronovo.....18

Deen's days as a "hired gun" may be

nearing an end with the release of the new Planet Us record. He's OK with that.

Adrian Young/DW Pedals.....20

Always at the top of the charts, there's No Doubt about Adrian's drumming—or about his confidence in DW's 5000 Series bass drum pedals.

The New Grrl Next Door.....21

Now that more and more of today's young women are expanding their lives and their music through drumming, it's a compliment to say they "Hit like a girl".

Lollapalooza Backstage Pass..22

Edge Magazine takes you on the road and behind the scenes of a rock 'n' roll phenomenon in this exclusive photo essay.

Kitbuilder Goes Live!.....24

Now you can not only build your dream drumset online, you can find your local dealer and shop via the web, too.

Steve Smith/DW Pedals.....25

Caught by Edge during Vital Information's recent appearance at a So Cal jazz club, this perennial poll-winner never leaves home without his 9002 double pedal.

Generation "X".....26

"X" marks the spot where the new generation of Pacific LX, CX and SX Series drumkits and add-ons meet the needs of a new generation of drummers.

The Time Machine.....28

Over the years Mick Fleetwood has been an ever-present force behind the legendary Fleetwood Mac—letting his powerful drumming speak for itself.

Artist Update.....29

Check-out these latest additions to DW's International family of drummers.

Vinnie Colaiuta/DW Pedals.....30

Vinnie's been playing nothing but DW 5000 Series pedals for nearly two decades. That's an awful lot of sold-out shows and gold records.

Drum Day 2003.....31

DW's annual event to help raise funds for music education gets bigger... and better.

DW DrumWear.....32

With several of the most popular clothing items now on sale, there's never been a better time to visit dwdrums.com and stock up on your favorite DW swag.

Exclusive Edge 4.0 Bind-In: DW 9000 Series Hardware R&B/Punk Poster

Drum News

NEW WOODS, NEW SOUNDS. NEW FINISHES.

*Suggested
Studio
Drumkit*

*Collector's Series
Maple
Tom-Toms*

*Collector's Series
Maple*

Bass Drum & Woofer

*Rich Red to Natural
Fade Lacquer*

*Collector's Series
Maple
Snare Drum*



**COLLECTOR'S SERIES MAPLE
BROKEN GLASS FINISHPLY**



**TIMELESS TIMBER BIRCH
CANDY BLACK BURST LACQUER**



**COLLECTOR'S SERIES MAPLE
BLUE FLAME GRAPHIC**



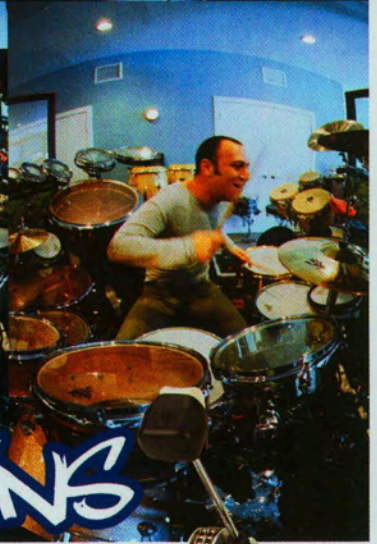
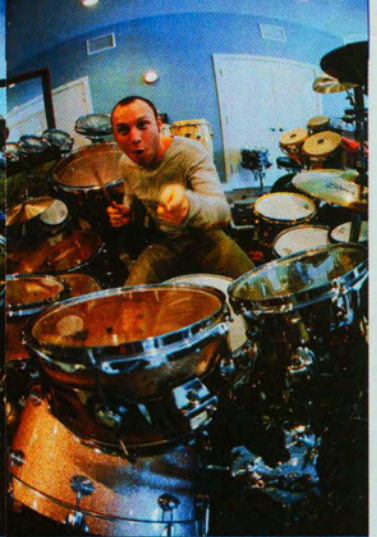
**COLLECTOR'S SERIES BIRCH
NATURAL LACQUER**



**COLLECTOR'S SERIES MAPLE
BLUE SPIDER PINE EXOTIC**

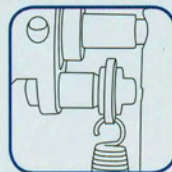
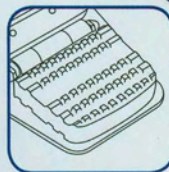
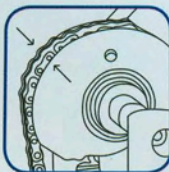


**COLLECTOR'S SERIES MAPLE
OLIVE ASH EXOTIC**



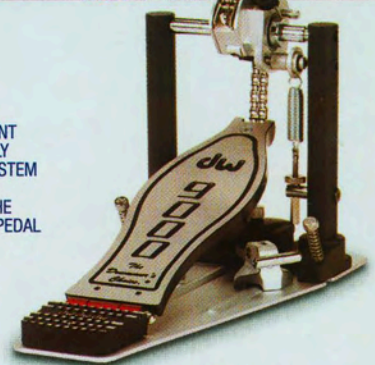
STEPHEN PERKINS

JANE'S ADDICTION



FLOATING ROTOR
 INFINITE TORQUE ADJUSTMENT
 FLOATING SPRING ASSEMBLY
 DELTA PLUS MULTI-BEARING SYSTEM

STEPHEN PERKINS PLAYS THE
 DW 9002 DOUBLE BASS DRUM PEDAL



PEDAL SPECIALISTS: STEPHEN PERKINS, DRUM WORKSHOP AND YOUR LOCAL DW DEALER

PHILLIP "Fish" FISHER

FRESH FISHSTICKS



Born and raised in Los Angeles, Phillip Fisher was exposed to a wide variety of musical influences growing up—from traditional Gospel and R&B to progressive pop, hard rock and crossover forms. The result is an edgy, power-funk style of drumming that has brought an incredibly fresh palette of tonalities and techniques to Fish's notable work as the original drummer with the groundbreaking R&B band, Fishbone, and more recently, with pop-icon Justin Timberlake. As Edge found out during a visit to Timberlake's sold-out "Justified" tour, Phil's tasty approach to drumming may be somewhat unique, but it's definitely not "fishy".

EDGE: What was your first big gig?

Fish: My group, Fishbone, did our school talent show when I was in 8th grade. That was a big gig for us.

EDGE: What kind of music influences you?

Fish: The truth is that I am influenced by everything that creates sound. I listen to new and old music from many different styles with no one favorite. I don't shy away from any type of music. I'm the kind of guy that's gonna explore everything. I'll put on whatever works for that specific time and place and vibe. Hey, if it's hot, it's hot; if it's not, it's not.

EDGE: How is playing with Justin Timberlake different from other gigs you've had?

Fish: JT's music is unique and soulful with an edge. Playing with JT dancing is a big part of the show. There are intricate sections with drumming accompanying choreography. Drumming with pyro cues is damn cool, too. I also like my mobile riser.

EDGE: Does your playing change from a club or theatre setting to a huge arena venue?

Fish: My playing is from my entire being, so it doesn't matter if it's in front of a million people or the company of my shadow. I always exercise my intention. I strive to find the thing that makes its audience wet.

EDGE: How do you work electronics into your setup?

Fish: I take whatever is at my disposal and exercise my creativity. I use whatever will bring across the desired effect. It's about a sound, not a drum.

EDGE: What do you think about playing along with click tracks and loops?

Fish: A drummer's first and foremost job is to be a timekeeper. Sometimes there are devices that can help us perform this task. Click tracks, loops, metronomes, drum machines, cd's, mp3's—they're all just tools. On this gig like many others I play with a click track. It has become a standard in live performance and studio work. You do the math on how important it can be for your career.

EDGE: Do you have a pre-show warm up routine?

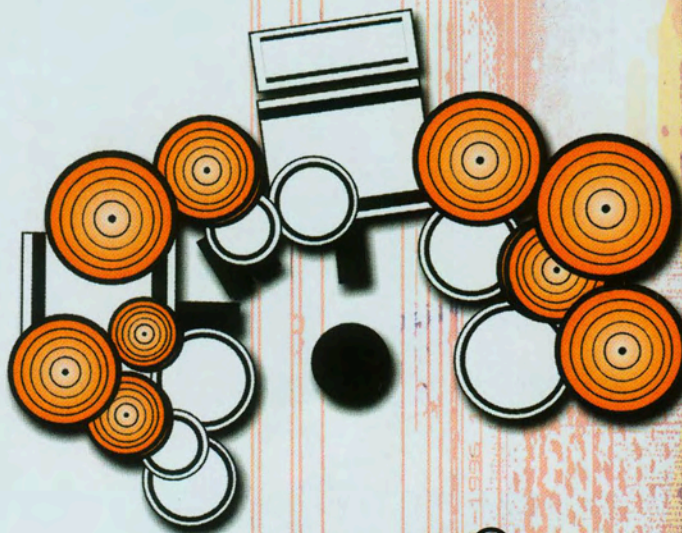
Fish: Before a show I do a series of exercises that I have created to work my hands, palms, fingers, muscles and tendons—some with sticks and some without. I do the same for my forearms, feet, calves and legs. I also stretch my trunk, back and shoulders while concentrating on my breathing, mind and energy. This helps me prepare for the show physically, mentally and emotionally.

EDGE: What advice would you give to young drummers who want to expand their versatility to new situations and styles?

Fish: Focus on eclectic listening and practicing, welcome the unfamiliar, ponder criticism and be humble. Most drummers never pick up on these basic principles but applying them to life will expand their awareness of different styles and situations. The rudiments of modern drumming are versatility and change.

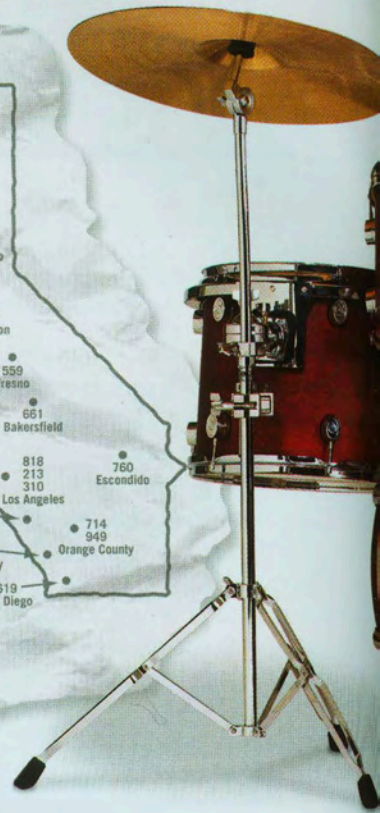
Fish's DW Drum & Hardware Setup

Bass Drums	16x18", 18x20" Collector's Maple
Snare Drums	6x10" Collector's Maple, 5x14" Edge, 5x14" Copper
Rack Toms	7x10", 8x12" Collector's Maple, 2x8" Piccolo
Floor Toms	13x15", 14x16" Collector's Maple
Woofer	8x18" Collector's Maple
Hardware	5000TD Bass Drum Pedal, 5502TD Double Bass Drum Pedal, 5500TD Hi-Hat Stand (x2), 9210 C-Hat Closed Hi-Hat Arm, 5502LB Remote Hi-Hat Stand, 9300 Snare Drum Stand (x2), 9700 Straight/Boom Cymbal Stand (x5), 9900 Double Tom Stand (x2), 9100 Drum Throne
Finish	Exotic Zebrawood with Chrome Hardware



Pacific Drums & Cymbals

New 805 Snare Drums and FS-9



PDP 805 All-Wood Snare Drums

6x10" • Deluxe Lacquer Finish • includes mounting bracket

black with black hardware

blue with chrome hardware

black with red hardware

red with chrome hardware

black with white hardware

turquoise with white hardware

yellow with white hardware

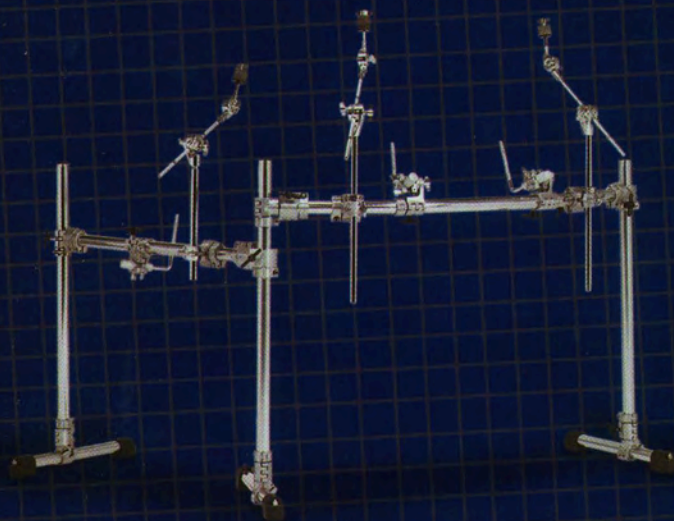
orange with black hardware

yellow with black hardware

purple with black hardware

Pacific Super Rack vs. Pacific 900 Series Stands

Side-By-Side Comparison No. 1



Featuring Stainless Steel Bars
and Triple-Gripping Clamps

When the time comes to upgrade or modify your drumset, perhaps the most fundamental decision (after choosing the drums, of course) is about your hardware. How many drums, cymbals and accessories are you using? Where should they be positioned for both musical and visual impact? How

portable and/or permanent does the overall set-up need to be?

Pacific offers a wide range of individual stands and rack components to answer these questions and more. Strong and secure, PDP hardware is designed to meet the diverse needs of touring, club and studio players by

PDP Super Rack

easier to add/position drums, cymbals, percussion, electronics

more streamlined appearance

greater set-up speed and consistency

bulkier to transport

allows hybrid and custom configurations

and Percussion

Series All-Birch Drum Kits!



PDP FS Series All-Birch Drum Kits

Choice of Red or Ebony Matte Lacquer finish

Pro-style 8x10", 9x12", 14x16" FAST Toms

18x22" Bass Drum with wood hoops • Matching 5x14" Snare Drum

PDM Suspension-style Tom Mounts • Bass Drum Muffling Pillow

Premium Drumheads • 7.1 Hardware Pack

(shown with cymbals, sold separately)

offering versatility, reliability, durability, quality and stability, with modular elements that can be incorporated into virtually any acoustic or electronic drum and percussion set-up.

To help you decide which type of hardware is right for you, the chart below lists the features of each sys-

tem. But keep in mind that drum hardware doesn't necessarily have to be an "either-or" decision. Hybrid rack and stand set-ups can also be the practical choice in many applications. When it comes to drum hardware it's all about having options and deciding what fits your style and situation.

PDP 900 Series Stands

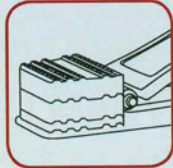
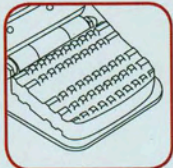
- easier to change set-up for different musical applications
- more traditional appearance
- more flexible footprint
- telescopes into standard cases
- more affordable basic set-up



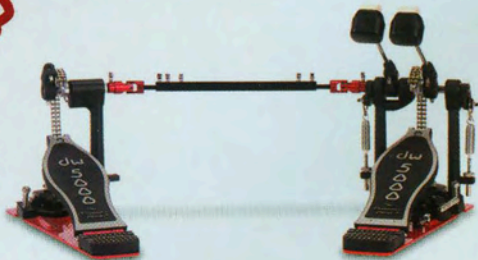
www.pacificdrums.com



ABE LABORIEL JR.
PAUL McCARTNEY



CHOICE OF DRIVES
 DELTA SYSTEM
 ALUMINUM HEX SHAFTS,
 LINKAGE AND PLATES
 ELEVATOR HEEL OPTION



PEDAL SPECIALISTS: ABE LABORIEL, JR., DRUM WORKSHOP AND YOUR LOCAL DW DEALER

ABE LABORIEL, JR. PLAYS THE
 DW 5002AD3 DOUBLE BASS DRUM PEDAL

EDUCATOR'S ROUNDTABLE

OK class, it's pop quiz time. But, relax, this time the questions are for the teachers.

Here's what leading drummer-educators

Carl Allen, Tommy Igoe, Victor Loyo, Marco

Minnemann, Johnny Rabb, Tony Royster, Jr., Billy Ward and Zoro had to say about balancing their careers as performers with their role as private lesson, clinic and masterclass instructors. But, wouldn't you know it, when we asked our faculty to tell us about their educational experiences they had all the right answers.

Check-out DW's current drum clinic and event calendar at www.dwdrums.com/calendar/

HOW DID YOU DECIDE IT WAS IMPORTANT TO BECOME AN EDUCATOR AS WELL AS AN ARTIST?

CA: Teaching has always been a passion of mine. Because of the love that I have for music and musicians, teaching is an extension of playing music for me. It's a way for me to give something back to an industry that has given me so much.

TI: Actually, there are two main factors for why I am active in music education. The first is that my father was an educator as well as a player, so I knew for a fact that it was possible to be both simultaneously. And the other reason is that I had many high quality educators in my young years. They inspired me to get involved with the education aspect of music.

VL: I love music! I think it is the responsibility of everyone who possesses information to pass it on to the young and aspiring ones. I think it would be a sin and a waste to keep what you know to yourself and not teach it to others.

MM: Giving back what you've

learned is a great mental process and another way to develop new things from what you "already" know.

JR: I feel like, as a clinician/educator, I can pass on what I have discovered in the world of drumming to others. Sharing my styles and techniques and seeing the interest from drum enthusiasts is what made me become an educator and continue to push as hard as possible to become better on a daily basis.

TRJ: At this point I've attended more clinics than I given, but I want to do more. I want to help inspire others to play drums and get involved in music.

BW: I realized that after I got my musical obstacles clearly defined, the solutions were rather universal and helpful to other drummers. Teaching is very challenging and fun because everyone has slightly different approaches in their art. This keeps my musical world big and round!

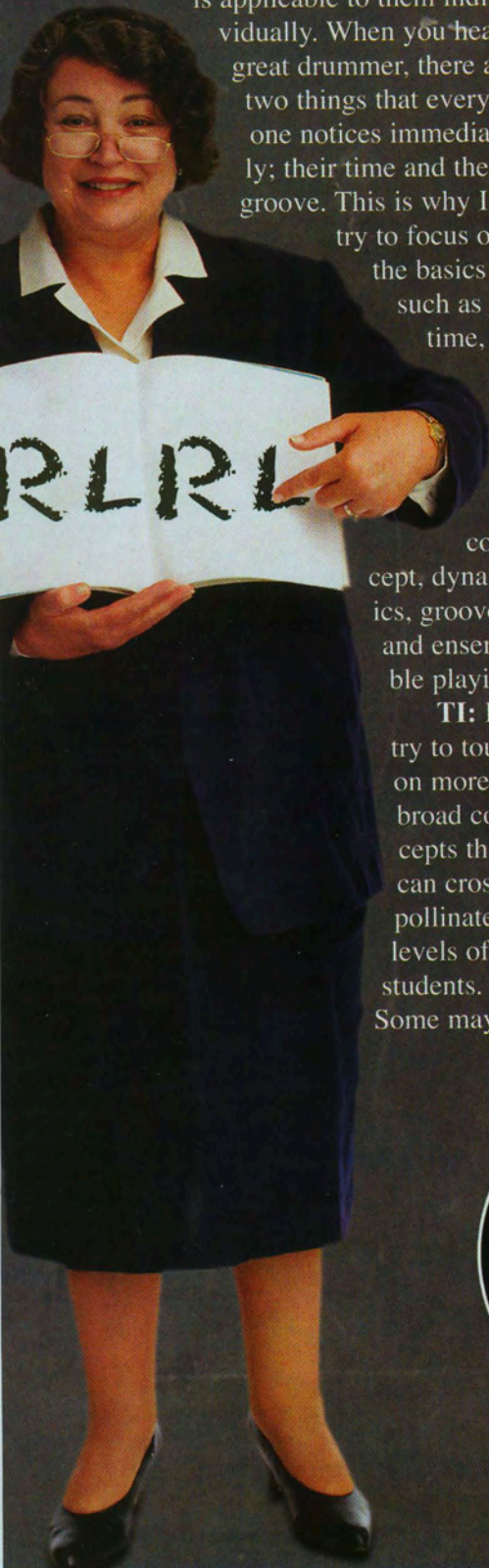
Z: I have always possessed the spirit of a motivator, encourager and teacher. So, for me, becoming an educator was simply inevitable. I just followed my heart and the rest was destiny, if you will.

NOTES ON HOW TO FIND A QUALIFIED DRUM TEACHER.

1. ASK YOUR SCHOOL BAND DIRECTOR, LOCAL DRUM DEALER, NEARBY COLLEGE MUSIC DEPT. OR DRUMMERS YOU KNOW.
2. ASK THE TEACHER ABOUT WHO HE OR SHE STUDIED WITH AND PLAYED WITH AND GET REFERRALS FROM THE TEACHER'S CURRENT STUDENTS.

HOW DO YOU HANDLE DEALING WITH THE VARYING ABILITY LEVELS YOU'RE FACED WITH AT CLINIC PRESENTATIONS?

CA: This is a challenge because as a clinician I am always concerned that everyone will leave with something that is applicable to them individually. When you hear a great drummer, there are two things that everyone notices immediately; their time and their groove. This is why I try to focus on the basics such as time,



concept, dynamics, groove and ensemble playing.

TI: I try to touch on more broad concepts that can cross pollinate all levels of students. Some may

have very advanced players who ask very specific questions. Others are more timid who are obviously looking for a gentle guidance on how to get started on their own musical path. I find that with large audiences, general ideas are better digested by everyone involved.

VL: Sometimes easy things are the hardest to execute. So I use the "less is more" philosophy and focus on the simple things that everyone can grasp.

MM: This indeed is very tough. I will play my solos and tunes my way, but then I break them down so that everybody can understand what I did and how I did it.

JR: I always start with basic concepts and advance to more complex ideas, depending on the group. In a masterclass situation, I will work with the class as a whole, then on an individual basis. If it's a mixed age/level clinic, I try to make sure everyone gets something out of it by making things interactive and challenging, but still fun.

TRJ: During my clinic presentation I try to demonstrate beginner, intermediate and advanced skills by playing different styles of music. This is also a good way of encouraging feedback from the audience.

BW: Most of the things that I cover are the MENTAL fundamentals about making music—things that naturally apply to everyone. Additionally, I try to modify the material a bit depending on the age and experience of the audience.

Z: I don't take anything for granted and I don't assume anything. My job is to communicate and that's what I try

and do to the best of my ability. I always try and explain things in the most basic terms possible so that even a beginner gets the respect they deserve.

IF THERE'S ONE CONCEPT YOU'D LIKE YOUR STUDENTS TO TAKE AWAY WITH THEM, WHAT WOULD IT BE?

CA: The importance of having passion, love and respect for music is fundamental because it will make you a better musician. Once you learn this you can get into mastering the instrument, developing style, dexterity, concept, groove and everything else needed to make it as a musician. Without it, all of the licks and patterns in the world mean nothing.

TI: The one concept that I'd like the audience to take away is that there is a true joy to exploring and achieving your own personal excellence on a musical instrument. Talent level notwithstanding, guiding and pushing your own musical gifts to their limit is a journey that never ends and positively affects every aspect of your life.

VL: Well, for me it's got to be the fact that no matter what style of music you play and no matter what situation, studio or live, besides technique and reading etc., you have to be able to put your ego aside and play 100% for **the music** and **the musicians** you're playing with!

MM: My teaching is based on a book I wrote called "Extreme Interdependence". It's all about learning the maximum



CARL ALLEN



TOMMY IGOE



VICTOR LOYD



MARCO MINNEMANN

DRUM WORKSHOP UNIVERSITY

independence you can get out of two legs and two arms. I also stress to use it in a musical way.

JR: Inspiring an audience with a drum solo is nice, but teaching them a new technique, theory or skill is the real goal. I want everyone who attends one of my clinics or workshops to walk away with something new that they might not have thought of before.

TRJ: The basics are very important, but I try to get people to have an open mind about playing drums. Drumming is about making music and having fun.

BW: Music is beautiful, and you don't have to be an acrobat to make great music. After the basic physical fundamentals, aesthetic is everything! It's all about our ears.

Z: To make an investment in themselves! They must be willing to spend their time, energy and money on the development of their craft. So, I would urge them to use what resources they have wisely and diligently and pour their hearts and souls into the pursuit of their dream. Knowing what to do is not enough. Doing is everything.

WHAT ADVICE WOULD YOU GIVE TO OTHER DRUMMERS INTERESTED IN BECOMING A CLINICIAN/EDUCATOR?

CA: My advice would be to learn the instrument, master the instrument. Dizzy Gillespie taught me that you can have fun and still be serious about playing music. Then, be honest with your audience. Today's musicians are very

sophisticated and you should not underestimate or talk down to them.

TI: Concentrate on your own playing and career. It's frustrating to see drummers who want to jump into giving clinics when, honestly, they have very little experience of their own. For me a clinic is a forum to see and, most importantly, hear a master educator/player disseminate information. It shouldn't be an ego boost where you blow some chops and then ask, "any questions?". If you want to be a good clinician who can really connect with your audience, develop your own playing and career first.

VL: If you have something to tell the world, work on it and develop it to the best of your ability and then when you think you are ready, just SAY IT!

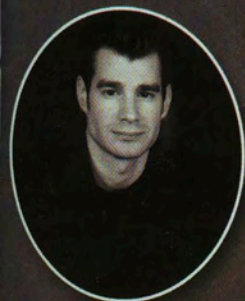
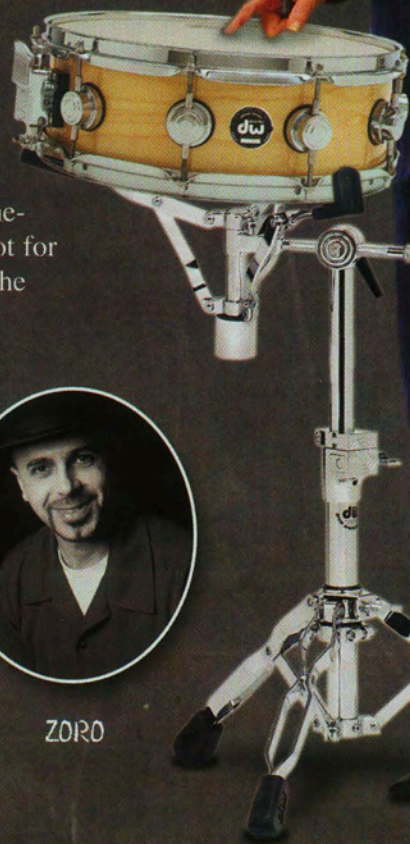
MM: My advice would be not to lose your love for making music, but incorporate it into your teaching. That's what people want to see.

JR: It is very important to offer something unique and original. I would advise drummers who are looking to become clinicians to make an outline of their clinic presentation. Another thing is to realize that it is your responsibility to work out logistics such as travel, gear, hotels, etc. I guess my point is if you want to make sure the clinic will be a success you'll have to do some major work before you can even show up.

TRJ: Make sure this is something you really want to do. Not for recognition or money, but for the advancement of music.

BW: First, have some experience in teaching privately on ALL levels. Then you'll know what works and what doesn't. Then, when you're presenting a clinic, relax and have faith in your abilities. It's supposed to be fun!

Z: First, make sure that your heart is into it because you can always tell if someone is passionate about teaching. Then develop the skills necessary to share your knowledge with others in the most professional way possible. And always remember, it's about them, not us.



JOHNNY RABB



TONY ROYSTER, JR.



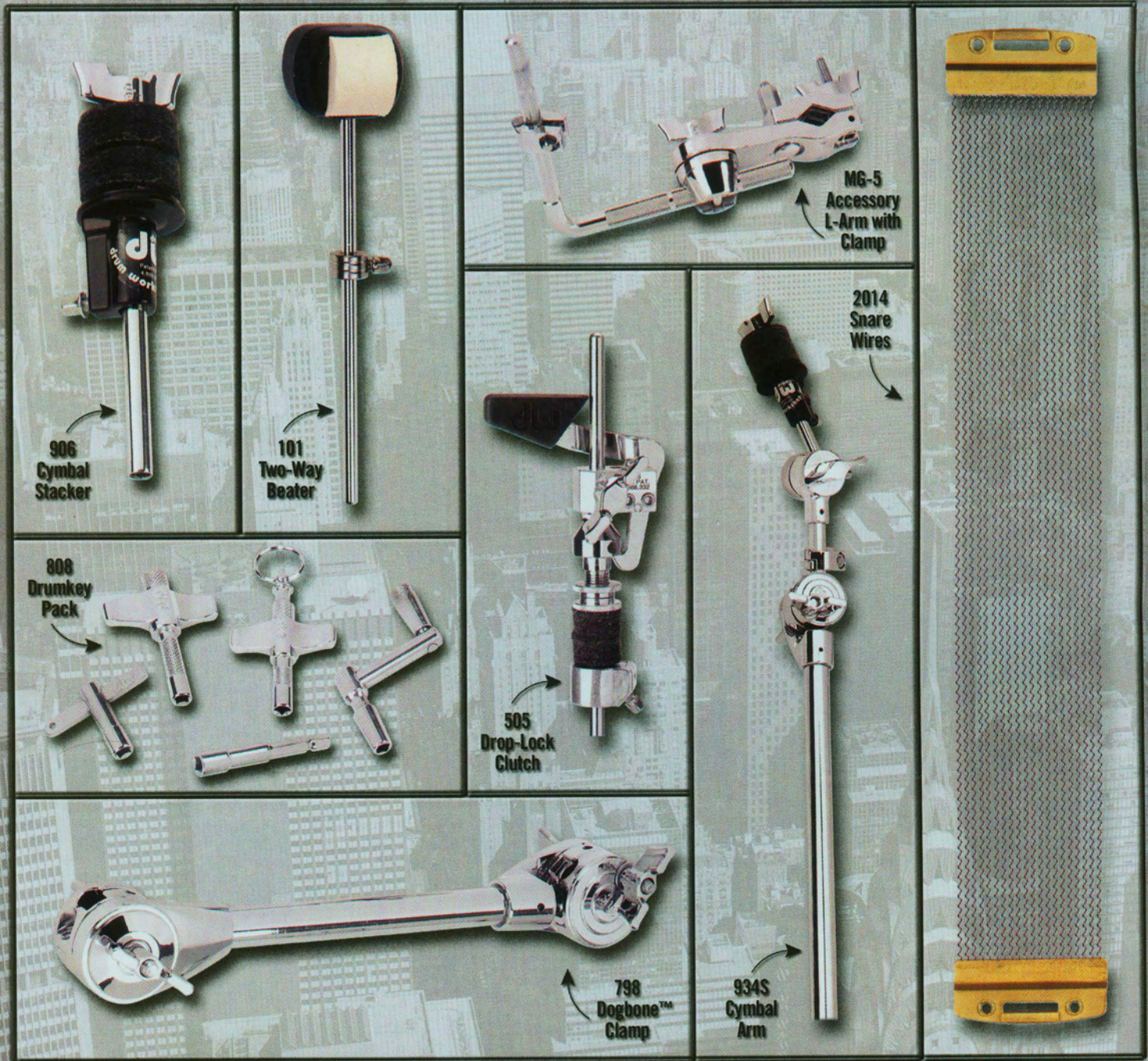
BILLY WARD



ZORO

TOOLS OF THE TRADE

DW SMARTPACK™ ACCESSORIES

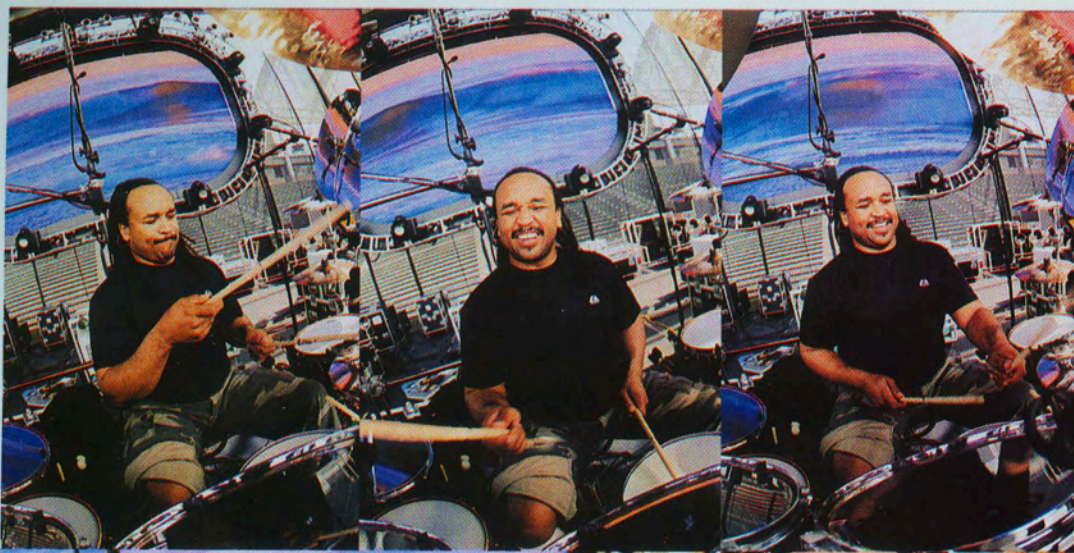


Whoever made the statement about marching to the beat of a different drummer must have really known who he/she was talking about. Just about every drummer hears a little different, hits a little different and—since drumming has never been a one-size-fits-all proposition—sets up

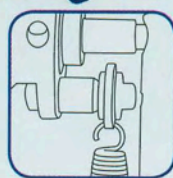
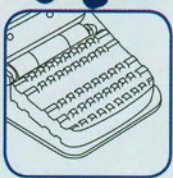
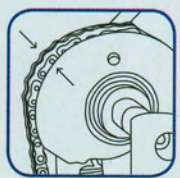


their kit a little differently, too. That's why DW Accessories have become almost a trade secret for many of today's top drummers. Available in convenient see-thru SmartPack™ packaging, DW Accessories include modular clamps and arms, keys, clutches, wires and replacement parts that fit

DW drums, pedals and hardware as well as those of most other major drum manufacturers. In fact, the wide selection of DW SmartPack™ Accessories will let just about any player quickly and flexibly upgrade, add-on and modify their kit to fit the way they play. March down to your local drum dealer today and check out why DW Accessories have become the tools of the trade for different drummers.



CARTER BEAUFORD DAVE MATTHEWS BAND



FLOATING ROTOR
INFINITE TORQUE ADJUSTMENT
FLOATING SPRING ASSEMBLY
DELTA PLUS
MULTI-BEARING SYSTEM



PEDAL SPECIALISTS: CARTER BEAUFORD, DRUM WORKSHOP AND YOUR LOCAL DW DEALER

CARTER BEAUFORD PLAYS THE
DW 9002 DOUBLE BASS DRUM PEDAL

Drum Workshop Snare



EDGE BRASS/MAPLE

SOLID MAPLE

ALL MAPLE

ALU

EDGE™ BRASS/MAPLE SNARE DRUMS

Edge Series snare drums incorporate a handcrafted 10-ply, all-maple center section with top and bottom bands of extra-heavy gauge brass. This patented drum shell configuration brings together both ends of the tonal spectrum; combining the warmth and depth of maple with the brighter, more penetrating acoustic properties of brass. The result is a drum with the balanced frequency range of wood augmented by the power and clarity of metal.

10"	12"	13"	14"	15"
	5x12"	5x13"	5x14"	
	6x12"	6x13"	6x14"	
	7x12"	7x13"	7x14"	

DW SOLID MAPLE SNARE DRUMS

Tonally, the classic solid maple shell offers a characteristic blend of low-end body, midrange focus and high-end crack. In addition to its superior sound capabilities, the drum's unsurpassed consistency, response and articulation have made it the choice of today's top professionals for a wide variety of musical styles and situations.

10"	12"	13"	14"	15"
	4.5x12"	4.5x13"	4.5x14"	4.5x15"
5.5x10"	5.5x12"	5.5x13"	5.5x14"*	5.5x15"
	6.5x12"	6.5x13"	6.5x14"	6.5x15"

* also available in solid Birch, Cherry, Oak and Walnut

The Drummer's Choice

	artist	size	shell	finish/hardware
A	Neil Peart	6x14"	Brass/Maple	Red Sparkle Lacquer/Brass
B	Tommy Lee	5x14"	Brass/Maple	Ebony Satin Oil/Black
C	Richie Hayward	5x14"	Brass/Maple	Rich Red ZebraWood/Chrome
D	Stephen Perkins	7x13"	Brass/Maple	Champagne Sparkle FinishPly/Chrome*

* diecast counterhoops

The Drummer's Choice

	artist	size	shell	finish/hardware
E	Kenney Dale Johnson	6.5x15"	Solid Maple	Tangerine FinishPly/Chrome
F	Zak Starkey	6.5x14"	Solid Maple	Cherry Satin Oil/Black
G	Tommy Stewart	5.5x13"	Solid Maple	Ebony Satin Oil/Chrome
H	Sheila E.	4.5x13"	Solid Maple	Sheila's Hair Mapa Burl/Chrome
I	Terry Bozzio	5.5x12"	Solid Maple	Ebony Satin Oil/Black



Drums



COLLECTOR'S

ALUMINUM

COPPER

BRONZE

VINTAGE BRASS

COLLECTOR'S SERIES™ ALL-MAPLE SNARE DRUMS

DW's Collector's Series snare drums are based on a legendary design that combines 6-ply reinforcing hoops with a 10-ply all-maple shell. Besides strengthening the drum and expanding its range, the hoops raise the drum's pitch and increase its brightness—giving it more sensitivity and high-end projection without reducing its midrange and low-end fullness.

10"	12"	13"	14"	15"
			4x14"	4x15"
	5x12"	5x13"	5x14"	5x15"
6x10"		6x13"	6x14"	6x15"
			7x14"	
			8x14"	
			10x14"	

* also available in 6+6 shell/hoop configuration for a slightly darker tone

The Drummer's Choice

	artist	size	shell	finish/hardware
J	Brian Tichy	6x14"	10+6 All-Maple	Vintage Marine Finish Ply/Chrome
K	Nisan Stewart	6x14"	10+6 All-Maple	Ebony Satin Oil/Black
L	Gary Novak	5x14"	10+6 All-Maple	Tobacco Burst Satin Oil/Chrome
M	Carl Allen	5x14"	6+6 All-Maple	One Guy Red Lacquer/Chrome
N	Marco Minnemann	5x13"	10+6 All-Maple	White Wash Ash/Chrome
O	Chad Wackerman	5x13"	10+6 All-Maple	Jewel Green Lacquer/Chrome

COLLECTOR'S SERIES™ METAL SNARE DRUMS

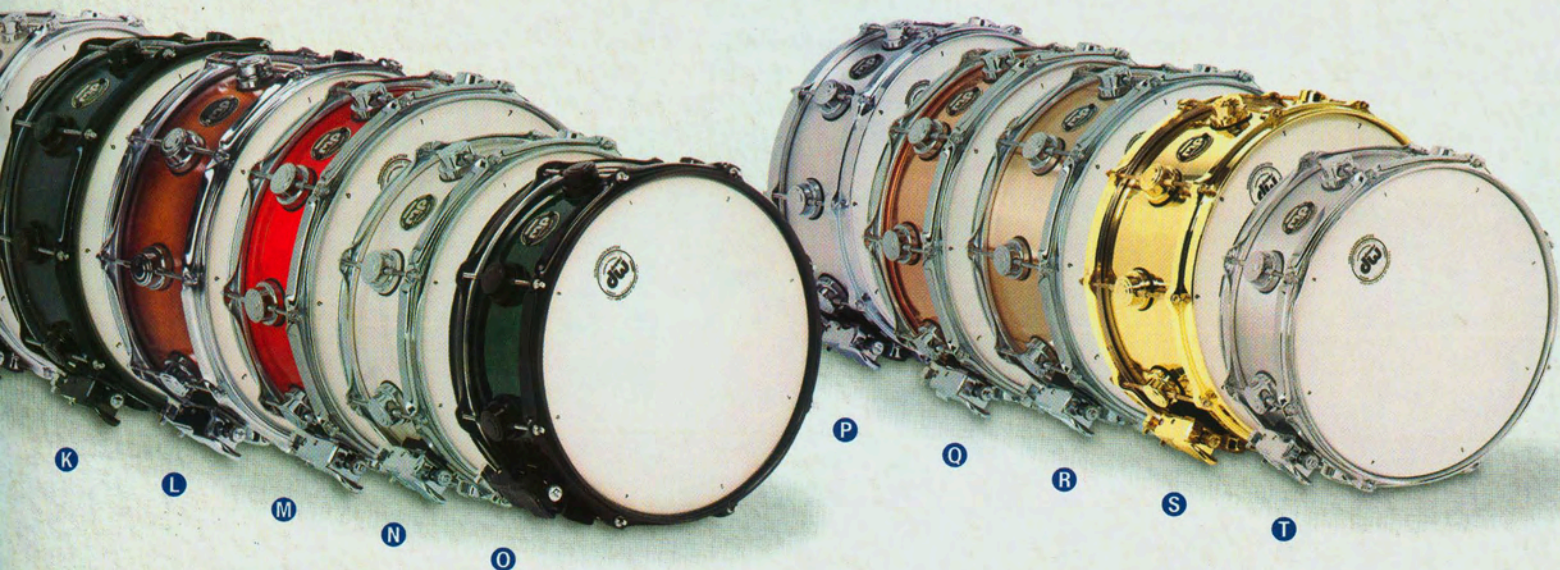
Featuring the dryness and clarity of Aluminum, the brightness and explosiveness of Bronze, the subtlety and sensitivity of Copper and the warmth and projection of Vintage Brass, DW's Collector's Series metal snare drums provide the widest possible range of tonal and performance options. DW's metal drums are handcrafted from the finest materials and components and are highly recommended for use as both primary and auxiliary drums.

Aluminum	Copper	Bronze	Vintage Brass
5x13"		5x13"	
	4x14"		4x14"
5x14"	5x14"	5x14"	5x14"
	6.5x14"		6.5x14"

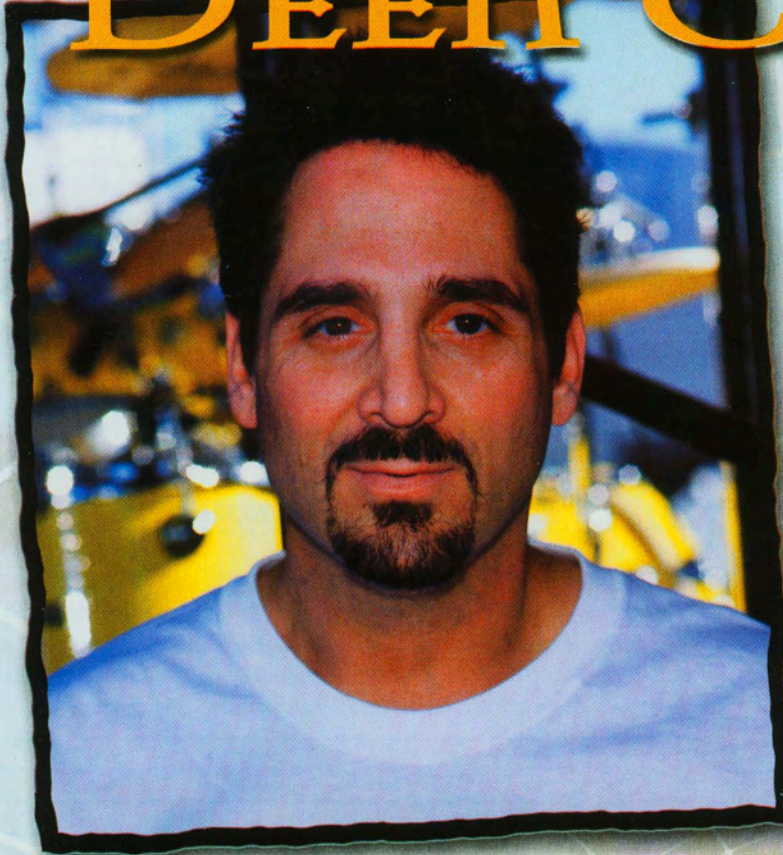
The Drummer's Choice

	artist	size	shell	finish/hardware
P	Abe Laboriel, Jr.	5x14"	Aluminum	Natural/Chrome*
Q	Matt Chamberlain	5x14"	Copper	Natural/Chrome
R	Josh Freese	6x14"	Bronze	Natural/Chrome
S	Julio Figueroa	6.5x14"	Vintage Brass	Natural/Brass*
T	Billy Ward	5x13"	Aluminum	Natural/Chrome

* diecast counterhoops



DEEN CASTRONOVO JOURNALS



Although his impeccable playing with bands like Bad English, Ozzy Osbourne, Journey and guitar gods Neal Schon, Steve Vai and Joe Satriani may not yet have established Deen Castronovo as a "household" name, the well-traveled drummer has certainly performed on enough hard rock tours and records to have earned it. Now as a member of the century's first super group, Planet Us, he's taken a big step towards getting the visibility, opportunity and respect he deserves.

EDGE: How did you get started on the drums?
Deen: When I was a young a child, the doctors gave me Ritalin to calm me down 'cause I was hyperactive. I went through that for two years and then my mother got me a drum set. Ever since, I've been off drugs and on drums. I started out listening to Peter Criss, Neil Peart, Vinnie Colaiuta and Steve Smith. I remember Terry Bozzio, too, but he was way out of my league. I couldn't quite comprehend that at 8-9 years old.

EDGE: What have you been listening to lately?
Deen: I'll listen to anything. I have to. Longevity is important in this business and you have to learn every style or you're only going to work for three years like the MTV, "flavor-of-the-month" bands. You'll have your three years and then you'll be working at the local Burger King!

These days I like Danny Carey (Tool), Morgan Rose (Sevendust), Raymond Herrera (Fear Factor), Will Champion (Coldplay) and Andy Granelli (The Distillers). I listen to them and get inspired. I love the really ultra heavy stuff. In metal and hard rock you have the finesse of a jackhammer—there is no finesse. It's all about bashing and it's all about just going out and kicking ass and playing as fast and as hard as you can. Finesse and feel go out the window. As you get older you realize that's not what playing music's all about. I didn't learn that until I started playing with Bad English when I was 26 years old. I learned that they are songs! To this day, I am still picking up new stuff.

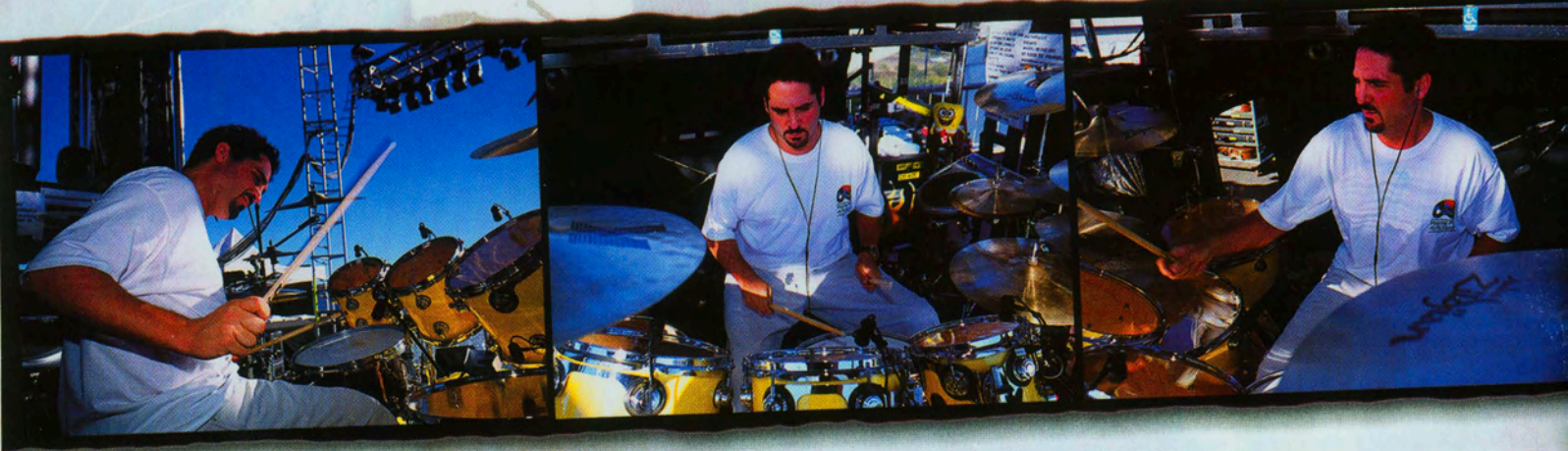
I also like to listen to guys like Jim Keltner, Steve Gadd and Steve Smith because they're the ones that show me how to play like a drummer, not just like a freakin' wild man. With Smith, Keltner, Gadd and the "drummer's drummers" you listen and you learn and you become more than

just a drummer. By listening to players like that you can become a musician. You think musically, you think colors not in black and white.

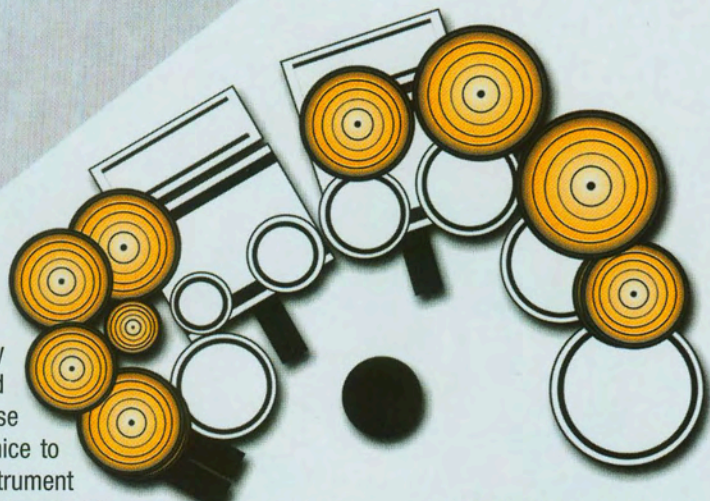
EDGE: What are some of the more interesting projects you've played on?
Deen: Well, I've done all of those Varney records, the Shrapnel records and stuff with Marty Freeman and Tony MacAlpine. I also did some records with Steve Vai and other big name bands but I'm not supposed to talk about them because of confidentiality agreements. It's a little weird that there's a lot of stuff that people hear on the radio with me playing drums and they say, "Man, that's a great song" and I can't say a damn word about it!

I think the most interesting project I ever did was with an Italian singer named Vasco Rossi. The guy plays huge stadiums, 100-thousand seaters every night and he sells them out. But he only plays in Italy. He's had guys like Kenny Aronoff and Jonathan Moffett, you know all of those wicked players. These guys called me just after I got fired from Ozzy (Osbourne) and I was so depressed that I was going to quit playing. Since I didn't want to play I gave them an outrageous price and a bunch of conditions I figured they'd never meet. But they agreed so I was stuck! It ended up being the best gig I had ever done. Not only was it musically challenging, it got me through a very difficult period in my life.

Most recently I've been working with Journey. We're right in the middle of a big arena tour with REO Speedwagon and Styx. And I'm in a new band with Neal Schon, Sammy Hagar, Michael Anthony and Joe Satriani called Planet Us. We're working on the record and it's due out soon, then we'll hit the road. It's been a long time since I've been able to play in my own band.



DEE VITO DEEYMAN



EDGE: What is it like to play with bass players like Ross Valerie (Journey) and Michael Anthony (Van Halen)?

Deen: I've played with a lot of bass players and Michael and Ross are certainly among the best. Michael Anthony is kind of frightening to play with. He's like a freight train. Ross is a real melodic, musical bass player. He's not the most aggressive player I've ever played with. He's super musical and it feels good. Instead of a locomotive it's more like a nice gliding plane—just smooth and relaxed.

EDGE: Do you see any big trends or changes in Rock drumming on the horizon?

Deen: There was a time when everything was less is more. No technique, you know, just bash. Then guys like Carter Beauford came along,

thank God. You know, hey, you can be a good player and still play punk. They say it's "old school"—all of those chops—but man, it's nice to be able to master an instrument and be able to play all different styles and do all kinds of different stuff. I'm glad to see that's what most drummers are doing now-a-days. It's cool and it's working.

EDGE: What are your plans for the near future?

Deen: Since I've been off the road, I haven't been playing so much. I've been working on the nutrition thing and the health thing. I found that I'm lighter, more relaxed, a lot calmer and I've got a

lot more energy. I used to wonder if all the fat was helping my endurance by storing extra energy. But I guess I was wrong. I'm in really good shape now and I'm still on 100 all of the time. As far as music, I take whatever comes to me. I take it day by day 'cause I don't know what's going to happen tomorrow. I think if you're good at what you do and you learn as much as you can, you'll be able to keep working in this business. As I said, longevity is the key; especially when you're a hired gun like I've been.

DEEN'S DW DRUM & HARDWARE SETUP

Bass Drums	18x22" Collector's Maple (x2)	Hardware	9000 Bass Drum Pedal (x2), 5500TD Hi-Hat Stand (x2), 5502LB8 Remote Hi-Hat Stand, 9210 C-Hat, 9212 Boom C-Hat, 9300 Snare Drum Stand (x2), 9700 Straight/Boom Cymbal Stand (x5), 9799 Double Cymbal Stand (x3), 9934 Double Tom/Cymbal Stand (x3), 9999 Tom/Cymbal Stand (x3), TAMC Mic Holder, 9100 Drum Throne
Snare Drum	6x14" Edge	Finish	Solid Yellow Lacquer with Chrome Hardware
Rack Toms	8x8", 9x10", 10x12", 11x14" Collector's Maple		
Floor Toms	14x16", 14x18" Collector's Maple		
Woofers	8x22" Collector's Maple (x2)		
Gong Drum	16x21" Collector's Maple		

"When I first started working with Journey, I was using bigger drums, 10, 12, 14, 16, 18 and two 24s. The last couple of tours I've made everything smaller. Instead of the power toms, it's all traditional sizes now. I went for 8,10,12,14 and 16" racks and 22" kicks."

"I never paid as much attention to details as I have since I got involved with DW. They're the ones who'd say, 'Try this wood, try this depth, try the timber matching'. These are things that other drum companies do NOT offer. You know, being with a company that's behind an artist like that is extremely rare. I've never had that before. So, now I'm with DW and I'm starting to learn. There is timber matching, there are depths, sizes, woods; it does make a difference. I mean, if all you want to do is play on a great sounding drumset, DW Drums always sound great!"

"In the studio, the choice of snare drums is usually the producer's call. They might say try a metal, try a wood. I like the Craviottos and the Edge. The Edges are also great live. I mean, it knocks your head off!"

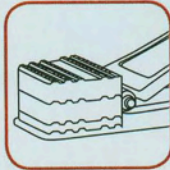
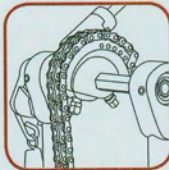
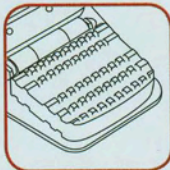
"The new 9000's are the fastest pedals on the planet! I love them. I've never felt a pedal that's so effortless. It's a whole new drive system with an adjustable cam. It's going to definitely increase my speed and power. When the guys at DW showed it to me I was like, 'Yeah, I want one of those!'"





ADRIAN YOUNG

NO DOUBT



CHOICE OF DRIVES
 DELTA SYSTEM
 ALUMINUM HEX SHAFTS,
 LINKAGE AND PLATES
 ELEVATOR HEEL OPTION

ADRIAN YOUNG PLAYS THE
 DW 5000AD3 SINGLE BASS DRUM PEDAL



PEDAL SPECIALISTS: ADRIAN YOUNG, DRUM WORKSHOP AND YOUR LOCAL DW DEALER

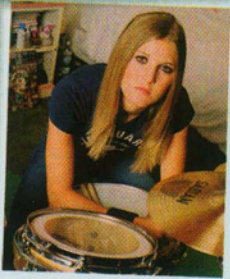
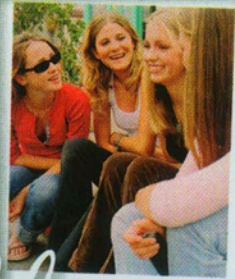
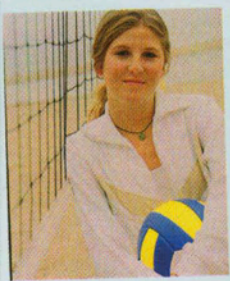
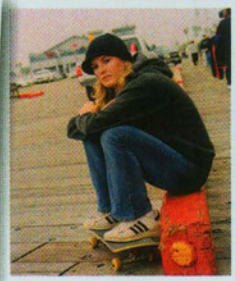
MEET THE NEW GRRL NEXT DOOR

Today's girl next door isn't the prim and proper shy-girl she used to be. She skates, surfs, rides and rocks—totally redefining what it means to be a player. So, like more and more "kick-ass" girls who are also becoming "kick-ass" drummers, the new girls next door aren't just making their own rules... they're making their own music, too.

Bella plays Pacific Drums,
Sabian Cymbals
and Promark Drumsticks.

pdp

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Bella

pdp
pacific drums and percussion by drum workshop

BACKSTAGE PASS

When music fans talk about the hottest tours invading the U.S. this summer, they have to include the rebirth of one of the most historic and long-running festival tours of all time: Lollapalooza. DW was there, both on and off stage.

We decided to give Stephen Perkins, of headliner Jane's Addiction, a camera and let him capture what really goes on backstage on this travelling rock & roll circus. Check out what life is like out on the road with Stephen and his pals, José Pasillas (Incubus) & Joey Castillo (Queens of the Stone Age).

Also, check out more "Backstage Pass Access" at www.dwdrums.com/backstagepass/

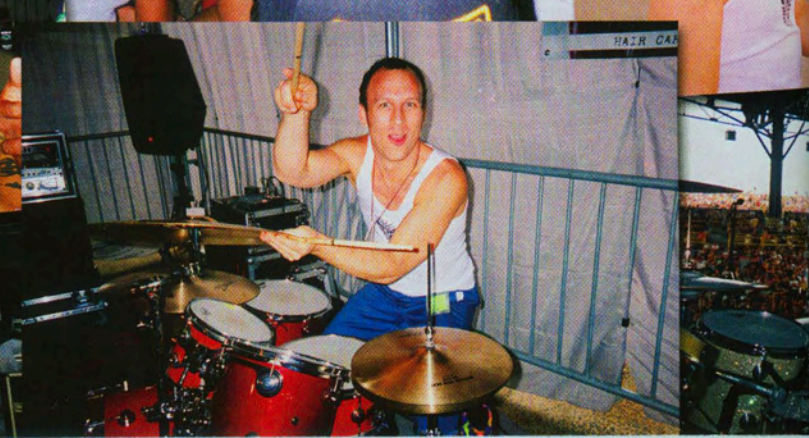


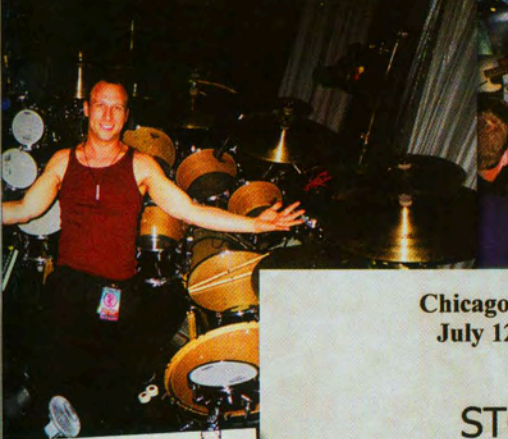
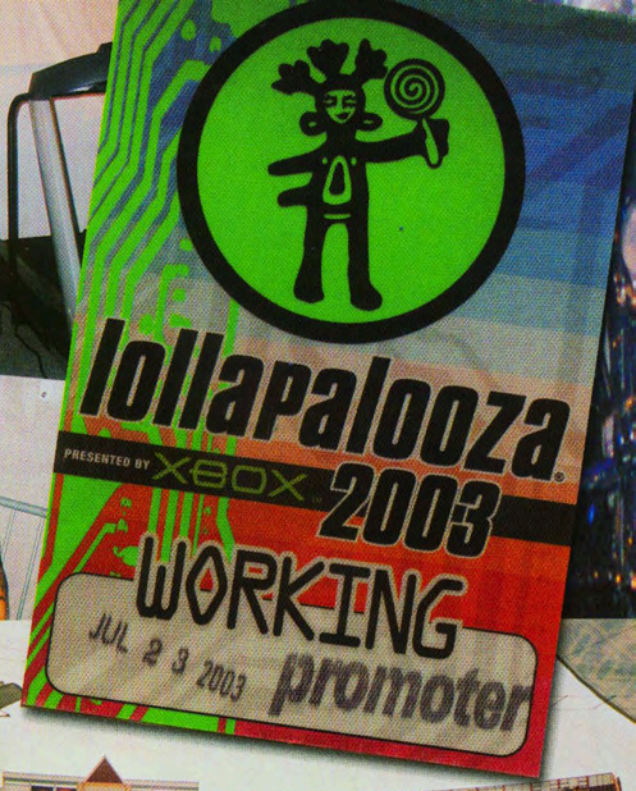
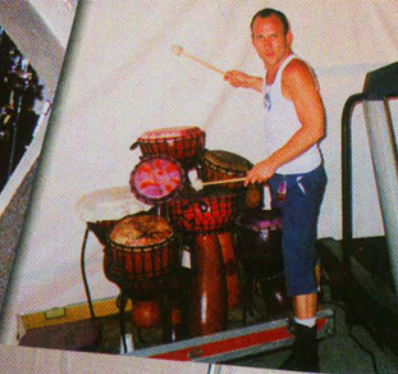
lollapalooza 2003

Tuesday, August 5 West Palm Beach FL
Sound Advice Amphitheater

Doors: Noon

Artist	Set Length	Start	End
Main Stage			
Alex Graham - DJ	(walk-in)	1:45 PM	2:25 PM
The Distillers	0:40	2:25 PM	3:05 PM
	Set Change/DJ 0:20	3:05 PM	3:25 PM
The Donnas	0:45	3:25 PM	4:10 PM
	Set Change/DJ 0:20	4:10 PM	4:30 PM
Jurassic 5	0:45	4:30 PM	5:15 PM
	Set Change/DJ 0:20	5:15 PM	5:35 PM
QOTSA	0:50	5:35 PM	6:25 PM
	Set Change/DJ 0:25	6:25 PM	6:50 PM
Incubus	1:00	6:50 PM	7:50 PM
Bellydance Superstars (1 tune)	:10	7:50 PM	7:55 PM
	Set Change/DJ 0:25	7:50 PM	8:20 PM
Audioslave	1:00	8:20 PM	9:20 PM
Game Riot Final (5m)	:10	9:20 PM	9:25 PM
	Set Change/DJ 0:25	9:20 PM	9:50 PM
Jane's Addiction	1:00	9:50 PM	10:50 PM
2nd Stage			
Standstill	0:25	1:15PM	1:40PM
Mondo Generator	0:30	1:55PM	2:25PM
Billy Talent	0:30	2:40PM	3:10PM
MC Supernatural	0:30	3:25PM	3:55PM
BoySetsFire	0:30	4:10PM	4:40PM
The Music	0:30	4:55PM	5:25PM
Three5Human	0:30	5:40PM	6:10PM
Burning Brides	0:30	6:25PM	6:55PM

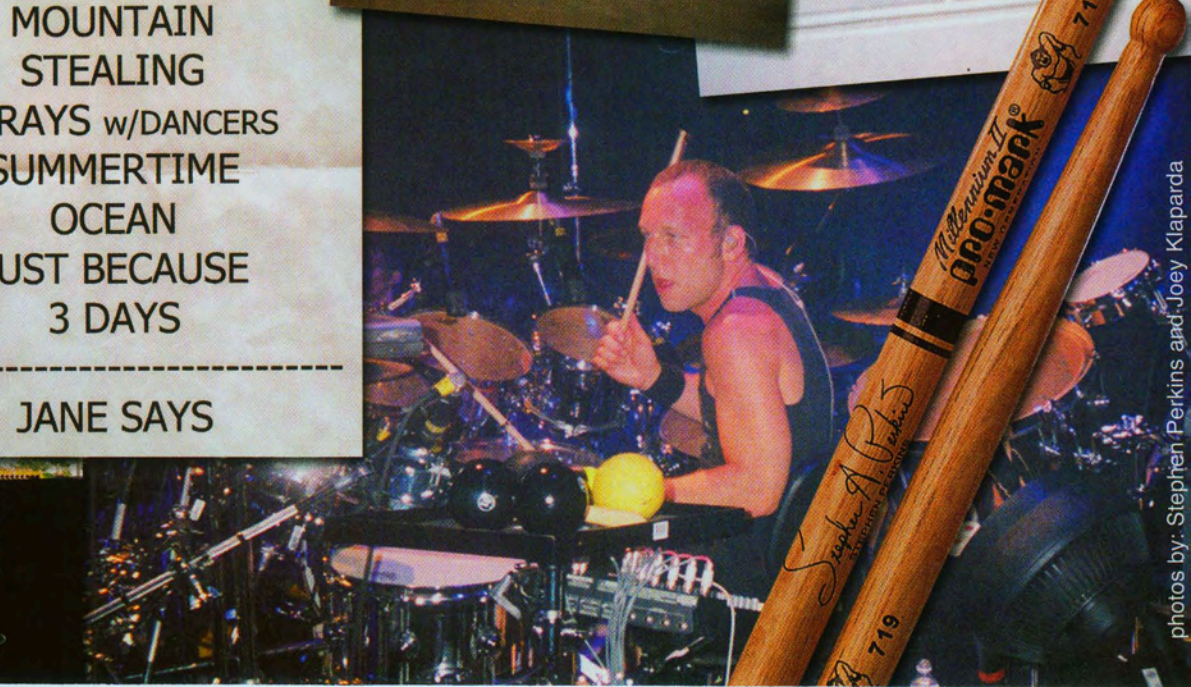




Chicago, Illinois
 July 12, 2003

STOP
 AIN'T NO RIGHT
 MOUNTAIN
 STEALING
 STRAYS w/DANCERS
 SUMMERTIME
 OCEAN
 JUST BECAUSE
 3 DAYS

JANE SAYS



**Your style, your sound, your set.
And now, your shop.**



DW KITBUILDER™

**Request a quote on your dream DW drumset
from the participating dealer of your choice.**

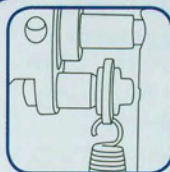
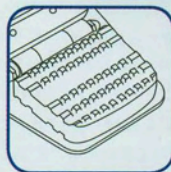
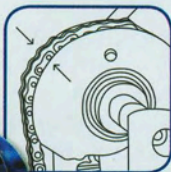
**your style. your sound. your set. your shop.
online at www.dwdrums.com**

DW's new Kitbuilder™ software makes the dwdrums.com website more drummer-friendly than ever before, offering players more choices, more information and—with the implementation of the latest program upgrades—more functionality. Kitbuilder™ is DW's exclusive, integrated drummer-to-dealer interface that allows visitors to design their own custom kit configuration. Once it's done, they can save it, print it or e-mail it directly to the authorized DW Drum dealer of their choice. Then, they'll receive a return e-mail within 24 hours with a price quote and an invitation for a personal consultation. It's fun, it's fast and it's just what you'd expect from the company that's been "The Drummer's Choice®" for over 30 years. Build your dream drumkit today at www.dwdrums.com.



STEVE SMITH

VITAL INFORMATION



FLOATING ROTOR
INFINITE TORQUE ADJUSTMENT
FLOATING SPRING ASSEMBLY
DELTA PLUS
MULTI-BEARING SYSTEM



PEDAL SPECIALISTS: STEVE SMITH, DRUM WORKSHOP AND YOUR LOCAL DW DEALER

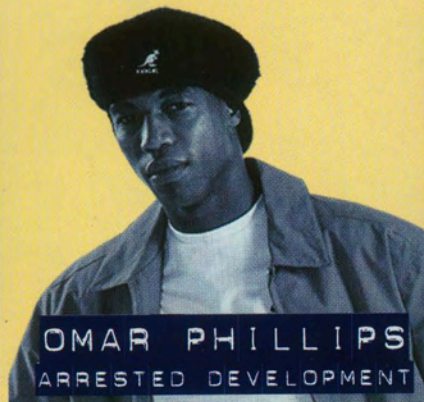
FREE DW 30TH ANNIVERSARY DOUBLE CD WITH PURCHASE OF 9000 SERIES PEDALS

STEVE SMITH PLAYS THE
DW 9002 DOUBLE BASS DRUM PEDAL

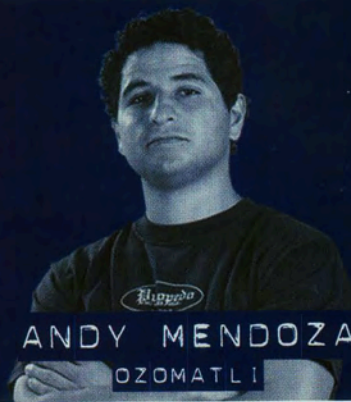
GENERATION



MIKE COSGROVE
ALIEN ANT FARM



OMAR PHILLIPS
ARRESTED DEVELOPMENT



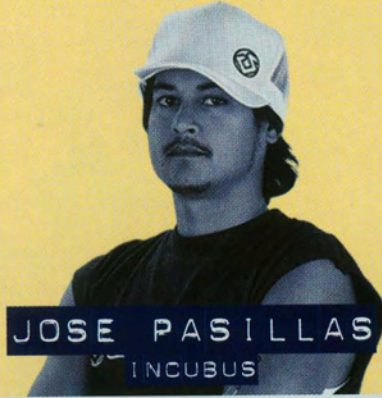
ANDY MENDOZA
OZOMATLI



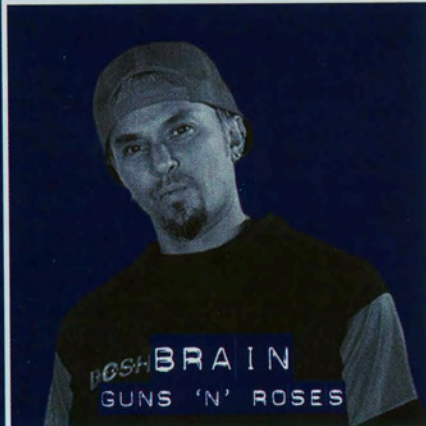
CURT BISQUERA
INDEPENDENT



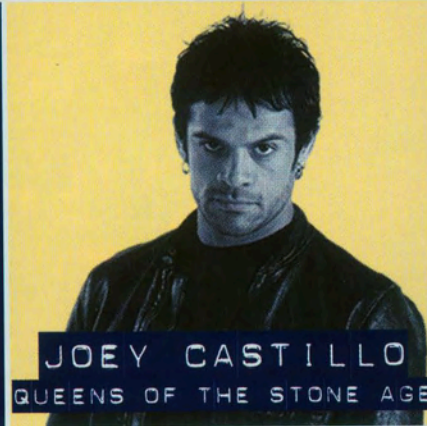
YAEL
MY RUIN



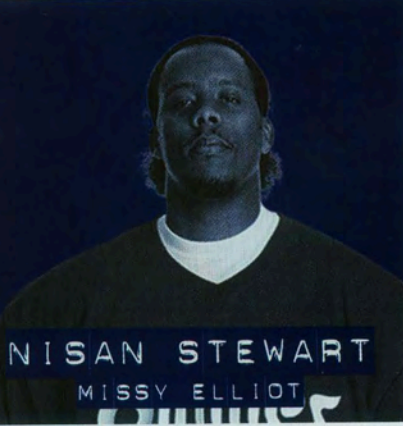
JOSE PASILLAS
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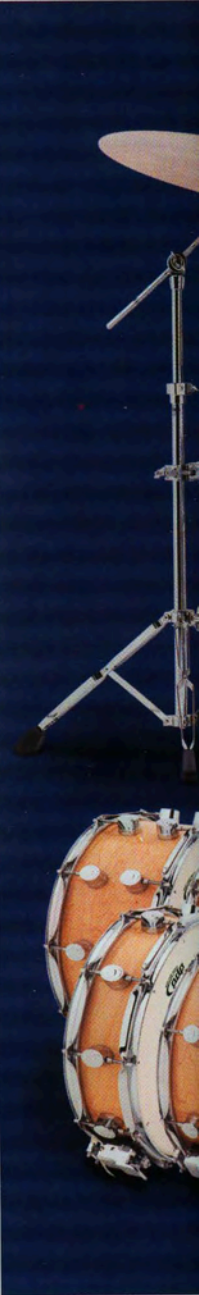
BRAIN
GUNS 'N' ROSES



JOEY CASTILLO
QUEENS OF THE STONE AGE



NISAN STEWART
MISSY ELLIOT



From the awesome sound and style of CX and LX Series drumkits to the wide selection of SX Series snare drums, Pacific's new generation of affordable, all-maple drums has taken today's rising tide of professional and recreational drummers by storm.

The CX and LX Series offer popular 5-piece drumset con-

figurations in wicked wraps and see-thru lacquers and include pro-style upgrades like PDM suspension-style tom mounts, bass drum muffling pillow, maple bass drum hoops, matching snare drum and premium heads. The kits also come with an 8.2 hardware pack that features a DP402 double pedal and HH820 rotating leg hi-hat.

In addition, 8" and 16" add-on toms and 22" bass drums are available in all CX and LX finishes while the SX Series represents nearly a dozen inexpensive natural lacquer snare drum options—all of which let the next generation of players expand their drums and their drumming with an "X" and not a lot of zeroes.

Pacific LX, CX and SX Series Drums... ...and the drummers who play them.



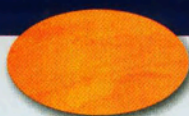
Ultra-Violet



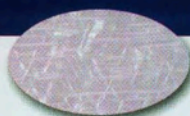
Natural



Crimson



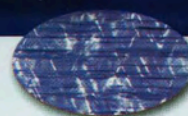
Amber



White Onyx



Black Diamond



Blue Onyx

Pacific CX and LX Series all-maple drumsets include 18x22" Bass Drum, 5x14" Snare Drum, 8x10", 9x12" and 12x14" FAST Toms and an 8.2 Hardware Pack. (Shown above with cymbals and add-ons, sold separately.) Pacific SX Series all-maple snare drums are available in 4x10", 4x12", 4x13", 4x14", 5x13", 5x14", 6x10", 6x12", 6x14", 7x14" and 8x14" models. (*Includes mounting bracket.) Hit some at your local authorized Pacific dealer today.



www.pacificdrums.com

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Mick Fleetwood Selected Discography

Albums

Fleetwood Mac
Mr. Wonderful
English Rose
Fleetwood Mac In Chiacio
The Pious Bird Of Good Omen
Then Play On
Kiln House
Greatest Hits (1971)
Future Games
The Original Fleetwood Mac
Bare Trees
Penguin
Mystery To Me
Heroes Are Hard To Find
Fleetwood Mac
Rumours
Tusk
Fleetwood Mac Live
Mirage
Tango In The Night
Greatest Hits (1988)
Behind The Mask
25 Years - The Chain
Time
The Dance
The Very Best of Fleetwood Mac
Say You Will

Top Ten Hits

Black Magic Woman
Rhiannon
Don't Stop
Go Your Own Way
Tusk

*gold
**platinum
***multi-platinum

What do you remember about your first experiences playing the drums?

I used to listen to the BBC while my mother did the housekeeping. We had some leather cushions we used to sit on and I would put them in a circle around me and just start banging on them. I was probably 13 before my parents bought me a proper drumkit. I remember in those days I ran a speaker from the phonograph up to the attic where my drums were. I'd go down and put a 78 on the record player and run upstairs and play with it and then go downstairs and put it back on. That's how I learned how to play.

While I was at boarding school I used to collect drum catalogues and sort of salivate over them. I was young, maybe 16, when I left boarding school and went down to London with a drum kit— no education, no college, no nothing. I set up in my sister's garage and one day someone who lived next door heard me playing. His name was Peter Bardons and he told me that there was a band at the local Youth Club that needed a drummer. I'd never even played in a band. In truth, I think what impressed Peter more than anything was the fact that I actually had a drumset. That band played together for many, many years.

How has Fleetwood Mac continued to be so successful over the years?

Anybody out there knows the history of this band is somewhat unique in itself. The number of incarnations since 1967 is fairly extreme yet the amount of music that's come out of Fleetwood Mac is also extreme. It's almost unparalleled in terms of how a band can change so much and still have something to say.

John McVie and I have this thing called Fleetwood Mac. When musicians left at first we were insecure, but we decided to keep the doors open and welcome people for who and what they are versus trying to turn them into something they're not. We've never been a formula band. The reality, and in fact the legacy, of the band is the fact that we have changed. That's how we survived. Change ended up being what kept this band going.

Things changed when Peter Green and Bob Welch left and they changed again when Stevie Nicks and Lindsey Buckingham came. Christine is no longer in the band so we've changed, again.

Yet we didn't throw our audience out of the window every time we changed our line up. There was always something there that kept our core fan base on board.

What has been the basis of the Fleetwood Mac sound and style?

A lot of what happens when Mr. McVie and I play together is instinctual. The style and the parts that John and I play came from the mindset where less is more. Having said that, I think the partnership of the Fleetwood Mac rhythm section is one where John very graciously plays to pretty much whatever I do because he knows that I don't know what I'm doing. When we first started playing together he realized that my playing was somewhat undisciplined so he found a clever way to fit his bass lines with the bass drum patterns and tom-tom figures that I do.

I've always had an affinity for jungle music. It's relentless and hypnotic yet it's really simple. These primal rhythms I play are based on very simple patterns that don't get in the way and add to the momentum of the music. John grabs on to those and somehow makes parts out of them.

There are actually several examples of this approach in our music. I guess it's become sort of a signature thing. The beginning of "Dreams" is a tom-tom pattern, "Don't Stop" is a tom-tom pattern. "Rhiannon" is a tom tom pattern. "Big Love" is a tom-tom pattern. "Tusk" is a tom-tom pattern. "Go Your Own Way" is a big tom-tom pattern.

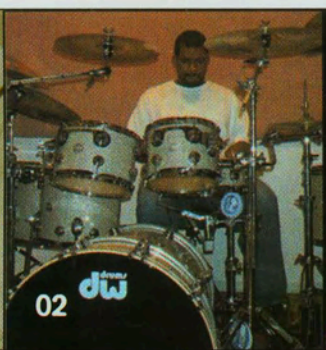
How did you get involved with DW & why?

I forget who told me that I had to see these guys (at DW) because they really care, but I do remember a long time ago I walked into a very hot building somewhere in Los Angeles and met John Good. I also clearly remember the enthusiasm John had. He was extremely proud of what he'd done and that turned me on. Today I have a relationship with John and Don Lombardi that I consider a personal friendship.

I think DW's commitment to quality has absolutely been the primary reason why the company has grown. I'm privy to a lot more than someone who just walks into a shop buys a drum kit, but I have never seen a drum company where everything just keeps getting better and better and better.



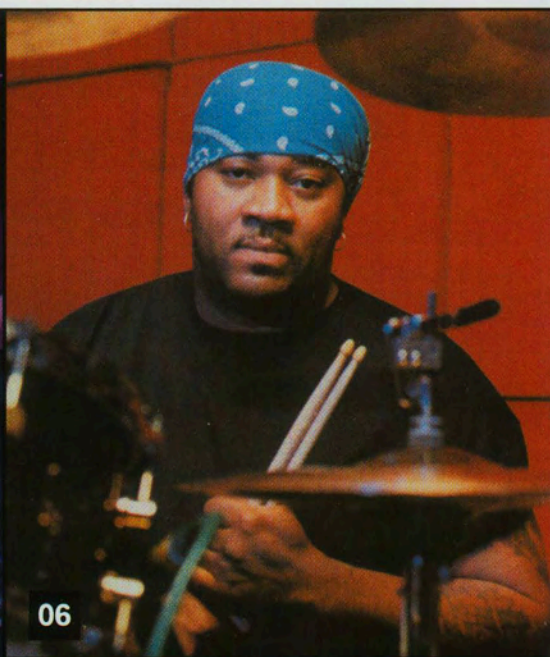
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02



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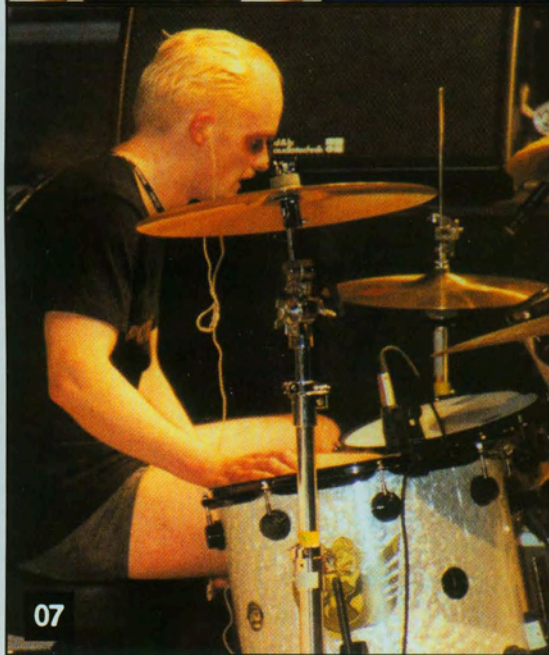
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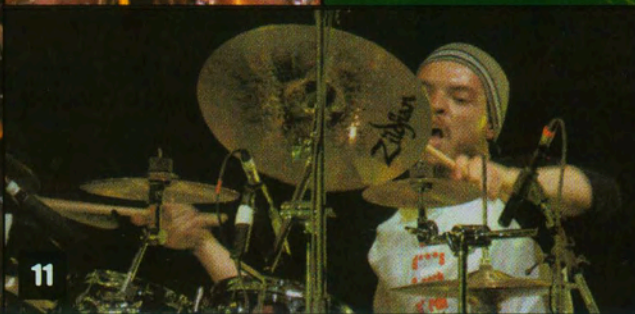
08



09



10



11



12

new artists

- 01 **Kiko Cornejo** USA (Quetzal)
- 02 **Trevor Lawrence Jr.** USA (Independent)
- 03 **Justin Pollard** USA (Pat Green)
- 04 **Ellen McGuyer** USA (The Piper Downs)
- 05 **Adam Figura** USA (Sloth)
- 06 **Victor Alexander** USA (Outkast)
- 07 **Frank Gegerle** GERMANY (Xzeed)
- 08 **Alvaro Lopez** MEXICO (solo artist)
- 09 **Rob Kurzreiter** USA (Forty Foot Echo)
- 10 **Daniel Messina** GERMANY (Barbara Dennerlein)

- 11 **Jorge Chavez Llamas** MEXICO (Pito Perez)
- 12 **Luke Adams** USA (Pete Yorn)
(not shown)
- Jamie Borden** USA (Dennis Hopper Band)
- Andrea Centazzo** USA (independent)
- Chuck Comeau** USA (Simple Plan)
- Ty Dennis** USA (21st Century Doors)
- Dickie Fliszar** USA (Wonderlove)
- Tom Gryskiewicz** USA (The Starting Line)
- Chris Hornbrook** USA (Poison the Well)

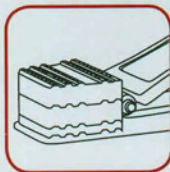
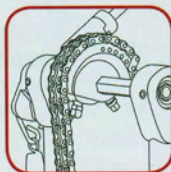
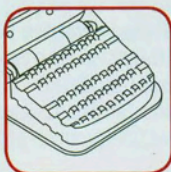
- Dan Hostettler** USA (The Dallas Brass)
- George Johnson** USA (American Idol tour)
- Armon Livingston** USA (Rayzing Sons)
- Donny Osborne** USA (independent)
- Dave Raun** USA (Lagwagon)
- Narada Michael Walden** USA (independent)
- Jeremy White** USA (The Revolution Smile)
- Dennis Wolf** USA (Exies)
- Nate Wood** USA (The Calling)
- Ray Yslas** USA (Christina Aguilera)

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- Drumworks (Las Vegas)
- Mike's Drum Shop (Santa Barbara)
- Sam Ash
- Drum Circuit (San Luis Obispo)
- Pro Drum (Hollywood)
- San Diego Drum (San Diego)
- Bentley's Drum Shop (Fresno)
- Ontario Music (Ontario)
- West Coast Drum (Santa Ana)

Tickets also available through Ticketmaster and the House of Blues box office.
Please note artist appearances are subject to availability.

DW DrumWear



DW Hat #hat02
PDP Hat #hatpac



DW Polo Shirt
#pologr



DW Classic T (back)
#ssbl



DW Ringer T
#ssp



PDP Ringer T
#pacpd



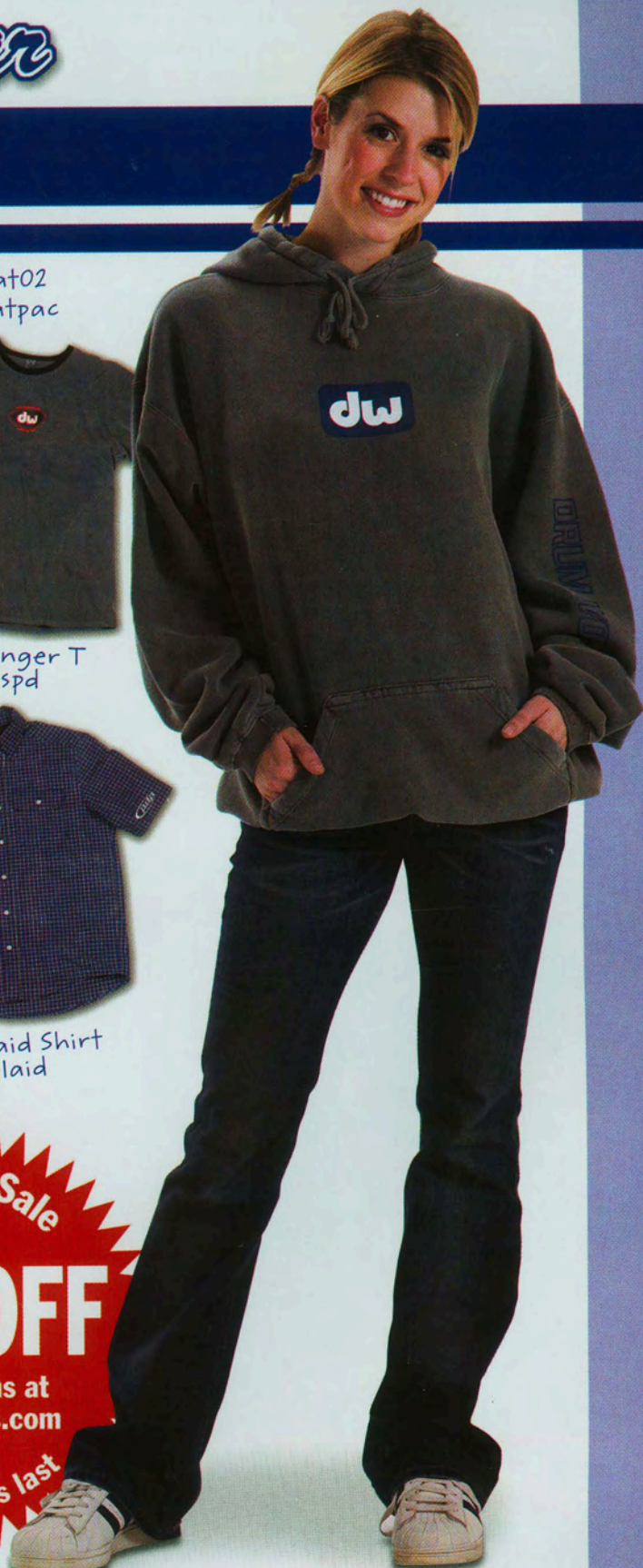
DW Cruiser
#cruiser



PDP Plaid Shirt
#plaid

The complete selection of DW and Pacific DrumWear is now available through your local drum dealer or online at www.dwdrums.com. In addition to the items shown above, the collection includes a wide range of shirts, shorts and hats as well as posters, videos and accessories. Plus, when you shop online, selected items are now on sale so there's never been a better time to stock up on your favorite DW and Pacific swag.

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