

PAiSte

CYMBALS

SOUNDS GONGS

2011

THE OFFICIAL
PAiSTE MAGAZINE

INTERVIEWS

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NDUGU CHANCLER

JASON SUTTER

SAM O'SULLIVAN

ALEX GONZALEZ

DAVE LOMBARDO

CARL PALMER

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FOR 2011





BACK TO THE ROOTS ... STILL BRANCHING OUT

Even as musical tastes and technical abilities progress more and more each year, many musicians are yearning for the traditional sounds of the past. As exciting as this Retro appeal is, it is even more interesting when paired with the innovative concepts of today.

To satisfy the desire for the sounds of the past the Paiste Sound Development team invested years of intensive research to authentically restore the vintage sound of the legendary Formula 602 series. We are proud to, once again, supply drummers with these extraordinary cymbals.

Following our desire to create a modern-vintage sound, Paiste embarked on the creation of the Twenty Masters Collection. This assemblage of exquisite and laboriously hand-manufactured ride cymbals meet the highest requirements of drummers seeking vintage sounds with modern quality. Dark, earthy and beautifully complex, the Twenty Masters Collection is the modern sound that salutes the past.

While satisfying the need for vintage sounds we are always looking to the future. The all new Twenty Custom Collection serves the superior demands of modern styles of music, from Pop and R&B to Rock and Metal. These brilliant instruments are a beauty to hear and see.

Retro or Modern, all Paiste cymbals rely on the decades of experience in cymbal making and extraordinary manual precision of our craftsmen to make the highest quality instruments available. All drummers, from ambitious amateur to high level professional, will find their voice in the Paiste family of sounds.

From all at Paiste, we sincerely wish you joy and success.

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LOYAL FRIENDSHIP PAISTE HONORS 40 YEARS OF COMMITMENT



STEVE BERRIOS (US)
JAZZ MASTER



ALEX VAN HALEN (US)
VAN HALEN



FRANK BEARD (US)
ZZ TOP



NDUGU CHANCLER (US)
SESSION GREAT



DOUG CLIFFORD (US)
CREEDENCE CLEARWATER REVIVAL



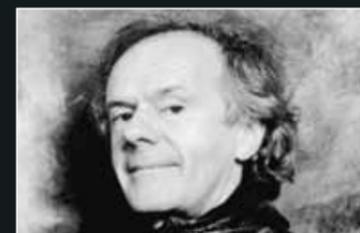
CLIVE BUNKER (UK)
JETHRO TULL CO-FOUNDER



JOHN MARSHALL (UK)
SOFT MACHINE



NICK MASON (UK)
PINK FLOYD



PIERRE FAVRE (CH)
SOLO PERCUSSIONIST



CARL PALMER (UK)
ELP, ASIA, CARL PALMER BAND



ALEX RIEL (DK)
JAZZ MASTER



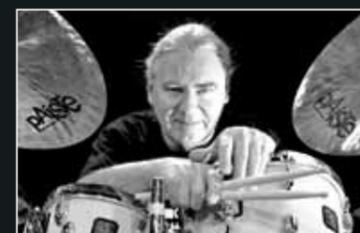
IAN PAICE (UK)
DEEP PURPLE

In the early 70s, Paiste started a collaboration with some of the most influential drummers of that time. We are proud of the long lasting loyalty of British rock pioneers **Nick Mason** (Pink Floyd), **Carl Palmer** (ELP, Asia) and **John Marshall** (Soft Machine), all of whom joined our roster in 1970. 2011 marks the 40th anniversary of our cooperation and friendship to **Steve Berrios**, Jethro Tull co-founder **Clive Bunker**, session great **Ndugu Chancler**, Swiss solo percussionist **Pierre Favre**, Deep Purple's **Ian Paice** and **Fredy Studer**, who is a member of Paiste's Sound Development Team.

Although not officially joining our roster until the early 80s, **Alex Van Halen** & **Frank Beard** have been supporting the Paiste brand since 1971. It's also very important to recognize two still active artists who have been Paiste artists since the late 60s. **Doug Clifford** of Creedence Clearwater Revival and Danish jazz master **Alex Riel**.

Congratulations to all of our Paiste artists celebrating forty plus years with the company. The contributions you've made to music for over four decades is a staggering accomplishment. Words can't describe how indebted we are for your support and devotion to the Paiste sound.

Thank you.



FREDY STUDER (CH)
PHALL FATALE



PAiSTE ARTIST & CYMBAL NEWS



MEMPHIS DRUM SHOP'S 2010 CYMBAL SUMMIT

THE Cymbal Event of the year took place at the Memphis Drum Shop. The 2010 Cymbal Summit.

Never before had the major cymbal companies gathered together in one place to tell their respective stories and present their instruments in such concentrated focus. With full support from Paiste Switzerland, the Paiste story was presented in splendid fashion with participation from top artists including Nicko McBrain, Ndugu Chancler and Ron Tutt. Paiste Percussion Specialist, Ed Clift kicked-off the watershed event with an array of vintage cymbals and production artifacts that conveyed a powerful historical retrospective of Paiste's legacy. Nicko McBrain joined Ed on stage and treated attendees to a rare glimpse into the inner-workings of Paiste's sound development process. A panel-discussion with Ron, Nicko and Ndugu was also one for the record books. The combined discographies and stage appearances represented by these three Paiste artists are of the highest order, and the cumulative influence they've brought to Paiste over the years is hard to estimate.

Ndugu took the stage that evening, where he seemed to distill decades of experience playing seminal music on Paiste Cymbals into a singular performance. No one who witnessed the proceedings will ever forget the intensity of that moment.

Memphis Drum Shop's Jim and Nancy Pettit hosted the visionary 2010 Cymbal Summit with characteristic elegance and class – Paiste wishes to extend our heartfelt gratitude for making such a historic and memorable event possible.



2011 WINTER NAMM ARTIST GET-TOGETHER

Erik & Kelly Paiste hosted the legendary Paiste artist get-together at the 2011 Winter NAMM Show. Paiste artists from around the globe spent the evening with the Paiste family and company staff to re-hash old friendships. Pictured from left to right: Jimmy Paxson, Rich Mangiaro, Ed Clift (Paiste), John Robinson, Erik Paiste, Paul Stanley McKenzie, Will Weeks, Bobby Rondinelli, Kelly Paiste, C.G. Ryche, Christian Wenzel (Paiste)

FORMULA 602 WINS «GOTTA STOCK IT» AWARD

The return of the legendary Formula 602 caught the attention of renowned drummers, cymbal collectors, the press, and NAMM University.

Formula 602 received honors in the «Gotta Stock It» category at NAMM's Best in Show. This highly desirable award recognizes what instruments retailers want to stock right now.



2010 MUSIKMESSE ARTIST GET-TOGETHER

Pictured from left to right: Philipp Schadebrodt, Felix Keith, Jörg Kohlmorgen (Paiste), Paul Kaiser, Gunnar Ritter, Jakob Sinn, Stephen Van Haestregt, Kelly Paiste, Dave Lombardo, Stefan Arnold (with son), Roger Staffelbach (Paiste), Johnny Dee, Dani Löble, Christian Wenzel (Paiste)



PAiSTE iPhone APP

Plug into the world of Paiste Cymbals today!

The Paiste app provides you with immediate access to the latest product or artist news, the hottest featured artists and their set-ups plus all Paiste cymbal information including sound files. In addition the app features a GPRS driven engine to locate the closest Paiste Store to your location.



Features:

- News – immediately updated news content pulled from the official Paiste website
- Cymbals – intuitive interface for viewing all Paiste Cymbals, listen to cymbal sound files, review the detailed sound descriptions
- Artists – review the set-ups of all featured Paiste Artists (monthly updated)
- Stores – easily locate the closest Paiste Store to your current location



Abe Laboriel Jr. # Paul McCartney

JOHN BONHAM TRIBUTE CONCERT

In May of 2010, Paiste artist Brian Tichy had an idea. Brian wanted to rent a rehearsal studio, build a house band that knew a boat load of Led Zeppelin songs, and then gather a bunch of drummers to play Zeppelin tunes all night. The original idea was merely to make a drummer's party of it.

The catch was that Brian wanted the party to take place on September 25th, the exact date of the 30th anniversary of legendary rock drummer John Bonham's passing.

One thing led to another and what started out as a drummer's hang ended up fusing into one of 2010's most talked about shows on the Sunset Strip.

Brian teamed up with a local promoter and organized «The Groove Remains The Same», a tribute concert to the late, great John Henry Bonham. The sold-out show at Hollywood California's Key Club assembled die-hard Bonzo fans, drummers, and celebrities from around the world for a two hour performance that is still talked about almost a year later.

Brian asked some of Paiste's top artists to participate in the festivities by playing one of their favorite Bonzo tunes at the show and almost all who were invited cleared their busy schedules to contribute to this special event. It was a very memorable night to have so many heavy weight drummers under one roof to celebrate the life and contribution of one of rock's biggest drumming icons. Thanks for keeping the spirit of John Bonham alive Brian!

Performing Paiste artists were Brian Tichy (Whitesnake), Danny Carey (Tool), Abe Laboriel Jr. (Paul McCartney), Bobby Blotzer (Ratt), Steven Adler (Adler's Appetite), Jimmy D'Anda (Bullet Boys), and Chris Slade (Independent).



Brian Tichy # Whitesnake



Jimmy D'Anda # Bullet Boys



Bobby Blotzer # Ratt



Danny Carey # Tool

PAiSTE SPLASH THE 1ST CYMBAL TO REACH OUTER SPACE

A certificate of authenticity was presented to The Tragically Hip from the National Aeronautics and Space Administration (NASA) and the crew of Atlantis.

The certificate acknowledges an 8" Paiste Signature Splash played on the song «Little Bones» performed by John Fay and The Tragically Hip were flown aboard the Space Shuttle Atlantis on the final servicing mission to the Hubble Space Telescope during STS-125. John's splash travelled 5.3 million miles in 197 orbits of the Earth dubbing it as the 1st cymbal in history to reach outer space.

Presented to
The Tragically Hip
From the National Aeronautics and Space Administration and the crew of Atlantis

NEW ARTIST SIGNINGS
WELCOME TO THE PAISTE FAMILY



STEVEN ADLER (US)
ADLER'S APPETITE



DAVID ANANIA (DE)
BLUE MAN GROUP



STEVE BALLSTADT (CAN)
BLUE MAN GROUP



GASTON BAREMBERG (AR)
FITO PAEZ



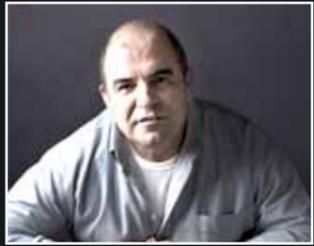
LEO MARGARIT (SE)
PAIN OF SALVATION



SERGIO MASCIOTRA (AR)
LA CARGA



GLENN MILCHEM (CAN)
BLUE RODEO



MIGUEL MORALES (ES)
EDUCATOR



PAWEL JAROSZEWICZ (PL)
VADER



KETAN BHATTI (DE)
BUSHIDO



LARS BRODESSON (SE)
MARDUK



JOEY BUMPUS (US)
BRANDY



JONATHAN MOVER (US)
INDEPENDENT



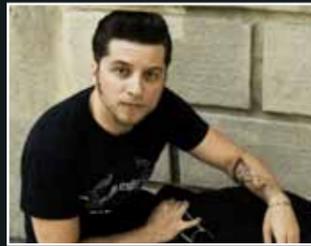
JINSUK PARK (KR)
NAL



LOIC PONTIEUX (FR)
INDEPENDENT



SERGEY PROKOFIEV (RU)
TARAKANY



ANTHONY BURULCICH (US)
THE BRAVERY



JOHN CLARDY (US)
TERA MELOS



JIMMY D'ANDA (US)
BULLET BOYS



PONTUS ENGBORG (SE)
GLENN HUGHES



PETER SCHLOSSER (SK)
TUBLATANKA



WILL SCOTT (US)
WOLFMOTHER



LEAH SHAPIRO (US)
BLACK REBEL
MOTORCYCLE CLUB



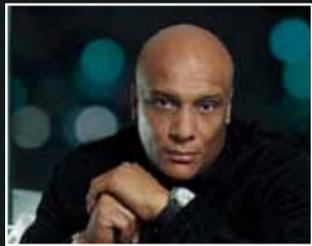
BOB SIEBERG (US)
SUPERTRAMP



SKYLAR FEIGEL (US)
YETI



GABE FORD (US)
LITTLE FEAT



MEL GAYNOR (UK)
SIMPLE MINDS



LOIC GERARD (FR)
BEN L'ONCLE SOUL



JESSE SIEBERG (US)
L.A. STUDIOS



JAN SIEKMANN (DE)
BAKKUSHAN



FRANCOIS SOULIER (FR)
INDOCHINE



JOHN SPITTLE (US)
TRACE ATKINS



DAVID KLASSEN (ZA)
INDEPENDENT



CHRIS KNIGHT (US)
LeANN RIMES



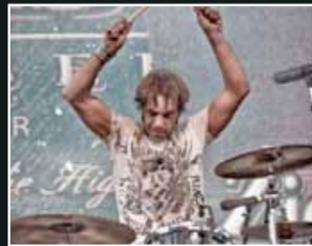
PIOTR KOZIERADZKI (PL)
RIVERSIDE



ERIC LAVANSCH (UK)
SEK LOSO



BRIAN TICHY (US)
WHITESNAKE



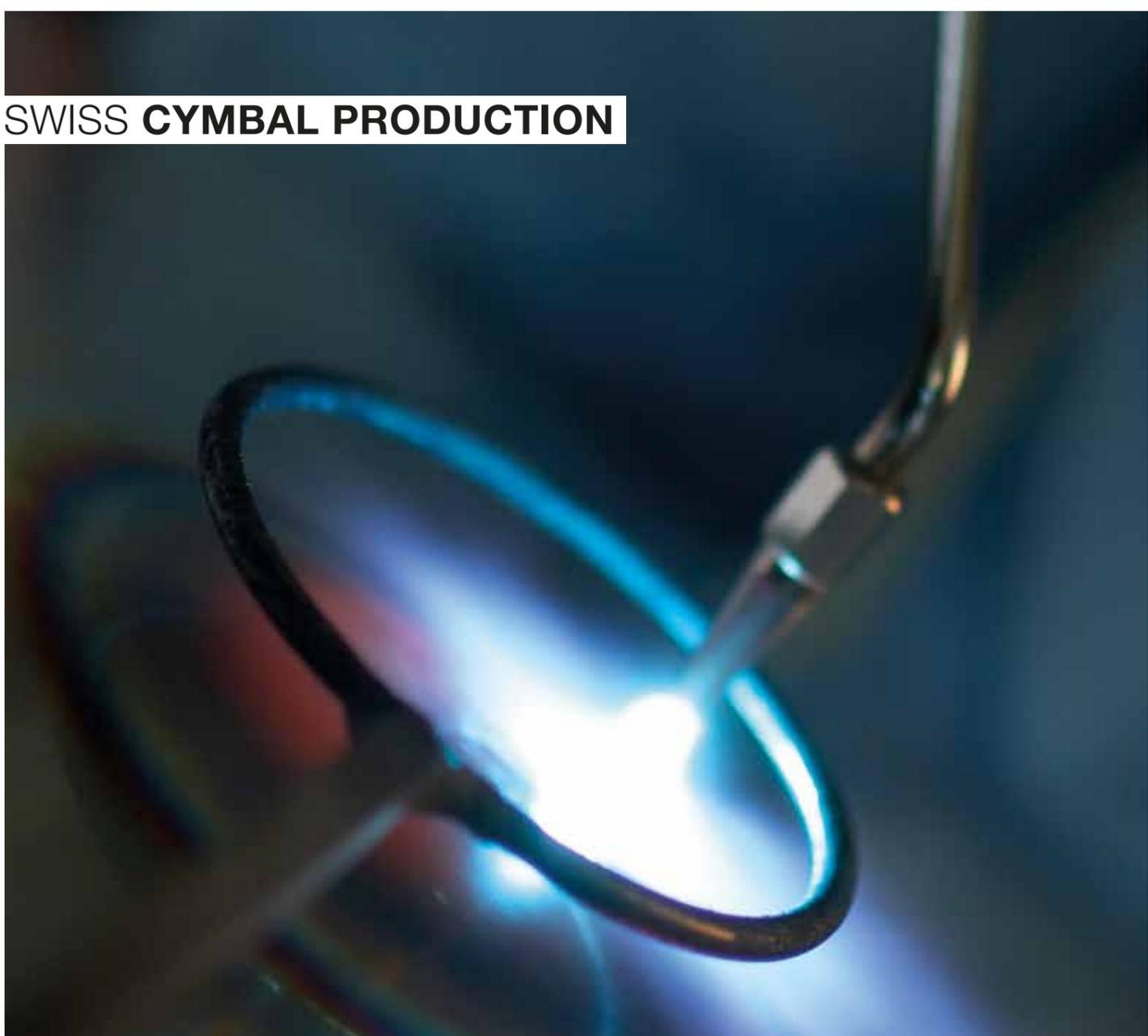
KEN TONDRE (US)
KEVIN FOWLER



FLO WILLE (DE)
FERTIG LOS



SANDER ZOER (NL)
DELAIN



PRECISION MEETS CRAFTSMANSHIP

Whenever visitors, either top level endorsees, young drum students or dealers, tour the Paiste factory in Nottwil, Switzerland, they all view our instruments with a much deeper appreciation. We are not surprised because manufacturing Paiste cymbals is an art form that requires the highest level of precision and skill. Behind every phase of developing a Paiste cymbal you will find a human touch conducting every aspect of what will gradually fuse into a true work of art ... both sonically and visually.

INSIDE THE SWISS FACTORY ...

INSIDE THE BRAIN

In the beginning of a cymbal's development, there is the sound concept. The ideas often come from our endorsees that call for certain sounds to evolve their musical creativity. Paiste's sound development team recognizes the importance of artist input yet they are also receptive to the needs of the average drummer. «The realization can take a couple of weeks or even years, depending on the sound complexity», says **Stefan Odermatt**, head of Sound Development. **Kaspar Rast** is a top Paiste artist and key member of Sound Development. Kaspar states, «During this process the instruments run through several internal tests.» **Fredy Studer** has worked with Paiste developing cymbals for 40 years and he adds, «In addition to what Kaspar mentioned, we get valuable input from key artists that conduct road testing of these future models». Numerous endorsees tested the Twenty Custom Collection on the road and in the studio long before they were released.

«I had no idea there was so much hands-on, individual craftsmanship going on and the pride in the workmanship was amazing. Finishing the tour of the factory was a visit to the cymbal sound room which was absolute sonic candy!»

GEORGE SCHWINDT (US) # FLOGGING MOLLY

INSIDE THE HEAT

After transforming the sound concept into a physical cymbal, the craftsmen create a master cymbal, also known as a «Klangmuster» that sets the parameters for the specific cymbal being made. In the firing department **Pius Kurmann** and his colleagues prepare the raw material, rolled bronze sheets, for pressing the bells. The first step is to heat the center of the round disks. Pius declares: «Heating the center will soften the bronze and it is important and challenging to abide by its parameters otherwise the bell can break or the material's tension will be wrong, reducing the sound quality of the bronze.»

«Visiting the Paiste Factory was an incredible experience, seeing the highly skilled Paiste staff at work really makes you appreciate the quality of these cymbals.»

RUSSELL GILBROOK (UK) # URIAH HEEP

INSIDE THE BEAT

A lion's share on the sound of a cymbal is affected by hammering. «Hammering determines the shape. The correct hammering pattern results in the desired shape. The right number of hammering marks and a nice shape lead you to the designated tension and firmness», describes **Pius Zurkirchen**. «You can adjust impreciseness of the material, for example caused by rolling direction, only by hand hammering which will achieve a perfectly even shape in all spots.» No matter how complex the cymbal's hammering pattern is, the work in the hammering department has to be done with the highest level of concentration. «Seeing it as a routine is the first step to creating mistakes. Therefore it is important to always stay focused», Pius describes the high requirements on the craftsmen.

INSIDE THE GROOVE

Lathing determines the desired thickness of the cymbal. **Ernst Burkard** started working for Toomas & Robert Paiste in 1965 and he's lathed countless instruments since his early years at Nottwil. «In the earlier days lathing a cymbal was more complicated as the raw material was fairly heavy so you had to lathe more material off. It is of highest importance to be in the tolerance within 2 of a hundredth millimeters», explains Ernst. «This is almost nothing! A sheet of paper is about 7 to 8 hundredth. Even experts don't believe it but you can verify it.» This is really remarkable, as lathing is done only by hand. Burkard discloses the secret of his many years of success working as a Paiste cymbal artisan: «Most craftsmen that start to work here hold the turning steel too firmly and that doesn't work. You always have to be loose and relaxed.»

«It is as if you would come home, the support and the helpful nature of the employees, the team spirit and the feeling that everybody works in the same direction and with the same goal in mind, can be felt and experienced at any time. This is a drummer's cymbal heaven. I hope to remain in the Paiste Family of Artists for many years to come.»

FREDDY STEADY (CH) # KROKUS

«It was a treat to see the heart and soul of the Paiste experience. Seeing the care behind each cymbal was inspiring, and deepened my understanding of the instruments I play.»

RICHIE BARSHAY (US) # ESPERANZA SPALDING

INSIDE THE «BLING»

Gerold Ottiger has been a Paiste employee for more than 45 years. He used to work in the lathing department and he now runs the logo printing department. Three prints are specifically placed on each cymbal and Gerold makes sure «that the logos are perfect: model, size, series.» Custom orders by top level endorsees are welcome: «It is a different feeling, when you know the drummers personally, like Nicko McBrain or Gotthard's Hena Habegger. Then you know exactly for whom you are making the cymbal.»

«It was great to visit the factory and to meet all the incredibly skilled craftsmen working there. Seeing them at work performing there "art" was truly amazing and it made me look at my cymbals with new respect. These men are part of my and every Paiste players fame and success.»

IAN HAUGLAND (SE) # EUROPE

«After visiting the Paiste factory and seeing the hands on focus and attention to detail of sound in person, it only made me more proud of my choice to play Paiste. To me, Paiste is the perfect cymbal maker.»

DAVE WITTE (US) # MUNICIPAL WASTE



Stefan Odermatt, Kaspar Rast and Fredy Studer

Pius Kurmann

Pius Zurkirchen

Ernst Burkard

Gerold Ottiger

Interview by Andrew Shreve

WITHIN THE LAST TWO YEARS YOU'VE BEEN FORTUNATE ENOUGH TO VISIT THE PAISTE FACTORY, NOT ONCE BUT TWICE! GIVE US A BIT OF INSIGHT REGARDING YOUR EXPERIENCES ON YOUR 1st AND 2nd VISIT.

As a kid I used to see pictures of famous drummers visiting the Paiste factory and photos in the catalogs. It was always a dream of mine to be able to go but Switzerland isn't usually the first place you play in Europe. In 2009 I was on tour with Chris Cornell and when we performed in Switzerland, I jumped at the chance to visit the factory.

On my 1st visit, I was picked up in Zurich and driven an hour through the beautiful countryside to the little village that is home to the factory. We stopped off and had amazing schnitzel at a little restaurant across the street and there was a giant gong in the middle of the dining room so I knew I was in the zone. The factory is built into the side of a hill with a gorgeous view of a lake and rolling hills beyond that and there was even a train that occasionally passes right on front of the water ... the view is stunning.

The warehouse is where they ship out all the cymbals once they are made. This area is about sixty feet deep by like thirty feet wide full of rows and rows of finished cymbals and it's also where they keep the «Klangmusters» (also known as the master cymbals) from all the older models and that was cool to see all the old Sound Creation and 602s from the past! I got to pick out a set of 15" Signature Sound Edge Hi-Hats that sound fantastic. I also saw where they screen the different logos on the cymbals and they had just finished a set of 2002s with special logos that were being presented to Frank Beard and ZZ Top who were also playing in town that night. Pretty rad. The coolest thing about the factory is that everyone had these awesome work suits. It was truly like a factory but the vibe was like an artist's workshop and everyone was smiling and you could tell they love making cymbals; it was unlike anything I have ever seen.

My second visit was last year. I was in Zurich with Foreigner and was picked up at the airport and got to have dinner at the Paiste's house which is practically connected to the factory. During dinner we listened to Deep Purple which seemed fitting to have Ian Paice in the background playing his cymbals that were made right next door!! I stayed at a hotel in town that night and fell asleep to the sound of cowbells on cows off in the distance.

I got to review some of the new lines with Fredy Studer. I was trying out some of the new Twenty Masters Collections Jazz cymbals as well as John Robinson's Deep Ride which were all incredible. It was so cool to be given the opportunity to be involved and give my opinion on which cymbals I preferred. The cymbal room was a trip because it housed one of every cymbal made to sample ... Jealous? You should be. It was so cool to be able to hear and compare every line and every model ... wow! I really dug the gong room which is basically a hallway of gongs you can play and sample from every model (and there are a lot of models I found out).

Kelly Paiste and a few of the staff from the factory attended a sold out show in Zurich where I played my new cymbals with a new respect after having seen them made and being at the factory earlier that day. There is no doubt this is still a family business that makes the best cymbals in the world with the best staff possible.

AT THE 1st SEGMENT OF THE HAMMERING DEPARTMENT, AS YOU WITNESSED, THE CRAFTSMAN CONTROLS THE VELOCITY AND FORCE OF THE HAMMER STRIKE WITH HIS FEET AND WITH HIS HANDS THE SPACING AND PATTERN OF THE HAMMERING AND IT LOOKS EXTREMELY DIFFICULT TO MASTER. DID THIS PORTION OF PRODUCTION SEEM THE MOST DIFFICULT TO YOU?

In the hammering room it sounded like machine gun fire as we approached. One of the highlights of the tour was watching a row of 10 or 15 artisans

hammering different models of cymbals and I was able to see first hand how different the process is for making a RUDE to a Signature model. Before each cymbal is hammered they are individually punched to make the hole and then the cymbal is guided carefully by the craftsman with his feet and hands to create the initial "Hammering" pattern that is individual to each model and cymbal line. It takes a super steady hand (and foot) to control the speed at which the hammer strikes. This step would be impossible to do without years of experience. **DO NOT TRY THIS AT HOME KIDS!!!** ;) Our friends at the Paiste factory do it like riding a bike. They are constantly taking each cymbal and placing it on a special flat tempered metal surface to ensure that the cymbal is perfectly flat throughout this process and it's amazing to watch how perfect they get each cymbal before it is ready for lathing. Wow!! Who would have thought that it would take all this effort and skill and you are still only a third of the way through making a finished cymbal!

UPON VIEWING THE CRAFTSMAN THAT HAND HAMMER THE CYMBALS ONE WOULD THINK THAT IT LOOKS PRETTY SIMPLE BUT AS YOU AND I KNOW THAT IS FAR FROM THE TRUTH. WHAT WAS YOUR EXPERIENCE IN TRYING TO HAMMER A CYMBAL YOURSELF?

I got a lesson in hammering a 12" cymbal and although these dudes made it look easy with a smile on their faces at all times, it was anything but easy when I got the hammer and gave it a whack. Needless to say I'm going to stick with hitting them with sticks. I think my little cymbal is still on the wall of shame in the factory but it's in good company with the likes of others made by the amazing Curt Bisquera and Charlie Benante.

WATCHING THE LATHING DEPARTMENT LOOKS PRETTY FRIGHTENING AND IT SEEMS TO ME THAT IT'S THE MORE "PRESSURE ORIENTED" SECTION OF PRODUCTION. THIS KEY PART OF CYMBAL DEVELOPMENT DOES NOT LEAVE ANY ROOM FOR ERROR DON'T YOU AGREE?

The lathing facility freaked me out the most because unlike any other cymbals each cymbal from Paiste's many lines are so identifiable just by its lathing. I was blown away by how many different tools are used for one 20" Signature ride ... it was first lathed with a small blade, then a medium one and then a large with a different pattern each time. Also the width was double checked to the Master after each pass ... no wonder every Paiste is so consistent.

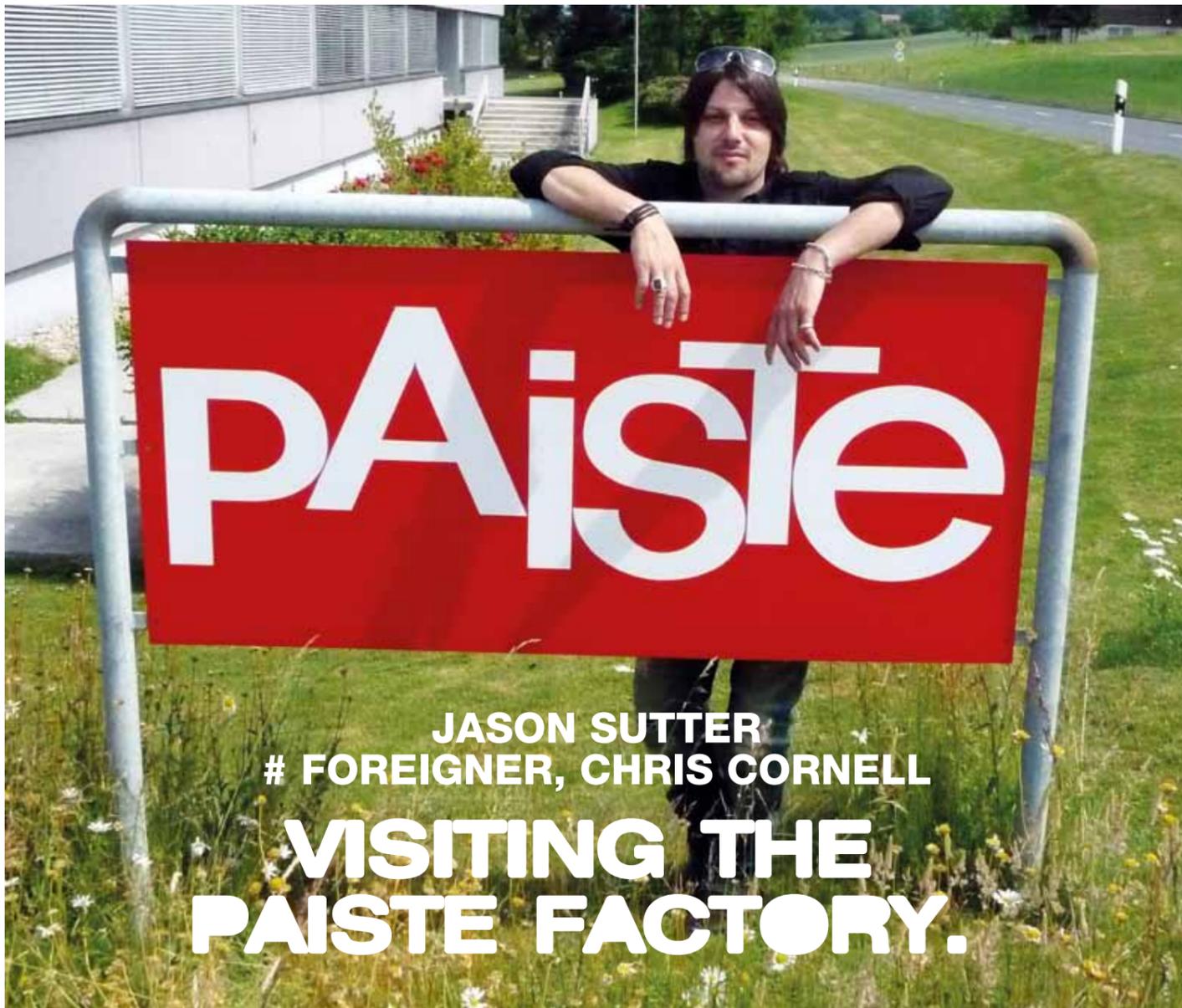
WAS THERE ANY PARTICULAR SECTION OF PRODUCTION THAT REALLY GOT YOUR ATTENTION?

There are too many things to list when it comes to visiting the factory as there is simply so much to see and its impossible to take it all in (even after having been there twice)! The Colorsound room where the cymbals can be painted (unique to Paiste) was the coolest and it made me want to order a set of pink cymbals or something outrageous (like the Pink Steve Jordan ride hanging in one of the offices from back in the day)!

ERIK PAISTE PUTS A VERY HIGH EMPHASIS ON THE QUALITY CONTROL IN MANUFACTURING AS HIS FATHER TOOMAS, UNCLE ROBERT, AND GRANDFATHER MICHAEL DID. WHAT SIGNS OF QUALITY CONTROL DID YOU RECOGNIZE AS YOU TOURED THE FACTORY?

Each workstation had a stand for the «Klangmuster». The «Klangmuster» is the perfect chosen sample of the cymbal they are making so if it's an 18" 2002 Medium being made, they have the «Klangmuster» of that model there for constant reference! I had never imagined that so much detail would go into it and their precision was faultless ... they would constantly examine the cymbal master to check on the quality of their work. I saw the same thing again at the lathing section, the «Klangmuster» was right there for the artisans to reference.

Page 12 clockwise: Jason ... in front of the Paiste Factory; ... getting a hand hammering lesson; ... with cymbal craftsmen Erich Wüest and Paul Plüss



**JASON SUTTER
FOREIGNER, CHRIS CORNELL**

VISITING THE PAISTE FACTORY.



CYMBAL OVERVIEW

NEW SOUNDS FOR 2011



PAiSte
FORMULA 602
MEDIUM RIDE



ALPHA
PAiSte



PAiSte
Twenty
MASTERS COLLECTION
DARK RIDE 20



PAiSte
Twenty
CUSTOM COLLECTION



Paiste



PAiSte
2002
TRADE MARK
MADE IN SWITZERLAND



PAiSte
RUDE
MADE IN SWITZERLAND



PAiSte
GIANT BEAT



ALPHA
PAiSte



PST 5
PAiSte SOUND TECHNOLOGY



PST 3
PAiSte SOUND TECHNOLOGY

FORMULA 602 SERIES

NDUGU CHANCLER

CARL PALMER, IAN PAICE, BILL BRUFORD, BARRIEMORE BARLOW, JON HISSEMAN, PAUL MOTIAN, JEFF PORCARO, PIERRE FAVRE, DON HENLEY, ALEX RIEL, STEVE BERRIOS, NICK MASON

PAiSte

FORMULA 602

BACK TO THE ROOTS

Back in 1959 Paiste launched a series that was destined to become one of the world's most revered in the history of cymbal making – Formula 602. The warmth of the traditional CuSn20 bronze and the superior sound quality are legendary, and many attempts were made to copy them – to no avail. Now 602's back for enjoyment.

Presented by PAiSte Cymbals



MEDIUM RIDE 20"

Weight: medium
Volume: medium low to medium loud
Stick Sound: fairly clear, fairly glassy
Intensity: controlled
Sustain: long
Bell Character: fairly separated, fairly smooth

Full, rich, fairly bright, solid. Medium range, clean mix. Controlled and even feel. Very nice and sparkling stick sound supported by a breathy layer of wash. Perfectly balanced. A dynamic all around cymbal for many musical styles played at moderate level.



MEDIUM FLATRIDE 20"

Weight: medium
Volume: very low to medium
Stick Sound: soft, woody, shimmering
Intensity: very controlled
Sustain: medium-short

Warm, mellow, crystal-like. Medium range, fairly clean mix. Very balanced and controlled feel. A pearly, woody stick sound paired with a silvery wash. A very sensitive cymbal perfectly suited for soft playing at lower volume level and studio application.



THIN CRASH 16" | 18"

Weight: thin
Volume: medium low to medium loud
Stick Sound: washy
Intensity: fairly lively
Sustain: medium
Bell Character: integrated

Silvery, breathy, transparent. Fairly wide range, slightly complex and dense mix. Soft shimmering and velvety feel. A light crash cymbal with a definite retro character suited for many styles in that music genre.



SOUND EDGE HI-HAT 14"

Weight: medium top / medium bottom
Volume: medium low to medium loud
Stick Sound: soft, fairly dry
Intensity: lively
Sustain: medium
Chick Sound: airy, light, papery

Rich, silvery, bright, somewhat mellow. Wide range, fairly complex mix. Quick and responsive feel with a soft and warm touch. Very controllable. Full, round and energetic open sound, paired with a light and airy chick sound. Ideal for playing at moderate volume level and a wide range of studio applications.



FACTS

Since: 1959 (reintroduced in 2011)
Alloy: CuSn20, also known as «Traditional Bronze»
Applications: Low to medium loud settings • especially well-suited for recording, live • Jazz, Fusion, Blues, moderate Pop and Rock, Country, Folk, acoustic music
Sound: Warm, silvery, mellow, cool, light, fine, precise and controlled

«I'm really pleased to hear the 602s are back in town! Through much of my early years in the late 60s and 70s they were the cymbal of choice for the discerning player, and can be heard all over the Yes and King Crimson albums of the day. I had two crashes and a 20" ride - clean and powerful but controllable. Then I picked up a flat-top which was the revolutionary sound on so many brilliant ECM albums. Welcome back, 602s!»

BILL BRUFORD (UK) # EARTHWORKS

FORMULA 602 LEGENDARY SOUND AUTHENTICALLY RESTORED

Story by
Christian Wenzel &
Tim Shahady

THE QUEST FOR VISIONARY SOUND

In 1957, after working with his father as a cymbal maker in the Paiste factory in Germany, 24 year old Robert Paiste moved to Switzerland and established what would become the Paiste world headquarters and main cymbal making facility. Never happy to rest on the accomplishments of the past, Robert had a vision to explore the use of a new alloy in Paiste cymbal making to create a sound he described as «harmonic, true and full». The CuSn20 bronze was thought to possess «a rich sound power that set no boundaries to the craft of sound forming» according to Robert. This material was not used in Central Europe at the time for cymbal making. It took Robert's incredible tenacity to find a plant that would locally roll the metal in a way that would be conducive to cymbal making. From the first batch of this material received, Paiste was able to create cymbals with a strong sound potential, but not yet fully developed. Robert was determined to create a much more refined sound and relied on the highly cultivated technical skills of the Paiste craftsmen and his vision to find the perfect voice for these instruments. After numerous experiments and tests, the breakthrough was had. Perhaps it was the 602nd trial ...

CREATIVE AND COLLABORATIVE; THE FORMULA 602 AND JAZZ

Working closely with many of the top drummers of the time, Paiste collected feedback and ideas about sounds and concepts that the artists desired. At the same time European Jazz was exploding on the world scene. At that time Pierre Favre ran the Paiste Drummer Service department and, Robert admits, «Before 1958 I never really listened, but Pierre Favre introduced Jazz to me». Pierre's work with drummers and his own sensitivity to sound contributed greatly to the final version of the Formula 602 line. The 602 cymbals became a very important part of the growing «Free Jazz» movement, turning over old stereotypes to allow drummers new, fresh voices. «Jazz was the most important style and directory», says Robert Paiste. «Jazz is individual and comes from the inside – creative, intuitive and impulsive. This in turn has to do with sound and energy.» As Paiste was inspired by drummers in the creation of the Formula 602, drummers became inspired by the sound of these new cymbals as they created new exciting music.

THE LEGEND RETURNS

While the Formula 602 cymbals found their fame in the European Jazz movement, they also found homes in the sets of Folk, Pop and Rock drummers making them an extremely sought after collectible. Studio drummers, in particular, understood the exquisite sounds and capabilities of these legendary cymbals. Over the years, however, the demands of drummers change permanently and the Formula 602 was left behind. But again and again drummers recalled the warmth, pureness and clarity of the Formula 602 cymbals making them an extremely sought after collectible. After years of requests for the re-issue of these now classic cymbals Paiste found a source to reproduce the alloy. The Master Cymbals were dusted off and the job of recreating them in the same painstaking manner as the legendary originals began. After some time the mark was hit and the sound was perfect. Perhaps it was the 602nd trial ...



«The 602s have a warmth and air that is unsurpassed under the microphones. You no longer have to search the vintage market to find that classic sound. They're my new favorite cymbals. Try them for yourself, you'll be amazed.»

SHANNON FORREST (US) # NASHVILLE STUDIOS



«My 602 22" Flatride has been with me since the early 70s. So clear, so clean, so cool, it was always a joy to switch to from the heavier sounds. It gives a drummer the ultimate 'light touch'.
Viva the Flatride!»

JON HISEMAN (UK) # COLOSSEUM



«The 602 Flat Ride is a beautiful cymbal that echoes Paiste's signature unique quality of flat rides with a vintage sound. I personally love Paiste's flat rides, the evenness, the subtle brightness, beauty and tone. This cymbal carries the tradition of all these qualities while making a distinction of its own.»

SUSIE IBARRA (US) # DAVID WARE

«The 602 Medium Flatride has been my absolute favorite cymbal ever since I became a Paiste Artist in 1969. To me it's the perfect cymbal because I can use it whether I play jazz, fusion or even rock - I've always got a 602 flat ride with me! I find it especially great for jazz playing and have often been told by singers and musicians I've worked with, how they've felt supported by and enjoyed the distinct ping and nice controlled sound of that particular cymbal. Another favorite is the 602 Medium Ride which I find excellent for accompanying horn players. In my book the 602s have never been surpassed!»

ALEX RIEL (DK) # INDEPENDENT



Interview
by Rich Mangicaro

PAISTE
FORMULA 602

NDUGU & FORMULA 602 A FIRST-HAND ACCOUNT OF PAISTE'S TIMELESS LINE

Ndugu Chanler is the archetype of the artist endorsee. His relationship with Paiste celebrates 40 years in 2011 ... a rare thing indeed in these times. So, it seems fitting that his enduring commitment would coincide with Paiste's recent announcement at the 2011 Winter NAMM ... the re-emergence of the venerable Formula 602 line. After years of international yearning, enthusiasts and collectors worldwide will be thrilled to read these words, no doubt. So, what better way to tell the story than to speak to the man who was there in their infancy.

In 1971, Ndugu was on tour in Europe with Miles Davis, when Toomas Paiste first approached him. Ndugu's setup at the time consisted of various company brands, with one Paiste in the mix. Toomas saw this and invited Ndugu to come to his factory in Nottwil, Switzerland. The two talked cymbals, Ndugu loved what he heard and Toomas gave him his first Paiste setup, the 602s. As Ndugu says, «That was it for me.» To this day, he still has those cymbals, keeping them safely guarded in his home studio.

WHAT WAS YOUR FIRST 602 SETUP? DID YOU WORK WITH THEM ON MODEL DEVELOPMENT?

Not at first. My setup consisted of a 22" ride, an 18" crash, 20" china and 14" hi-hats. It wasn't until the mid-70s that I began working with them on developing new sounds. Jazz Fusion was becoming more prevalent and Miles was the pioneer of that genre. The music was still a blend of acoustic and electric, so volume wasn't really an issue until '73, '74. I was also working with George Duke and Alice Coltrane at that time and the cymbals worked well, across the board. After Miles though, I worked with Santana and my needs began to change a bit. Carlos' music was a bit louder, so I also incorporated some 2002's into my setup as well. The 602 ride remained though, throughout the 80s.

TALK ABOUT RECORDING WITH THE 602s BACK THEN. WHAT DID YOU NOTICE WHEN YOU BEGAN USING THEM IN THE STUDIO?

The one thing I noticed right away was they had a more solid stick feel and the sound was much more consistent. Also, they had a great ping sound and the bell was much more pronounced. This made for a much more versatile cymbal. Once I began recording with them, I used them on everything. A lot of records I've played on feature the 602s.

CAN YOU RECALL SOME OF THE RECORDINGS YOU PLAYED THE 602s ON?

I actually have a list and have kept track, but to mention a few ... Tale Spinnin' by Weather Report, George Duke's Reach For It, Santana's Amigos, Herbie Hancock's Mr. Hands and Michael Jackson's Thriller. (A complete list of recordings featuring Ndugu with his 602s, is available from Paiste.)

YOU WERE ONE OF THE FIRST PAISTE ARTISTS WHO INTERACTED WITH OUR FACTORY ON DEVELOPING SOUNDS ... THE BEGINNING OF WHAT PAISTE COINED AS DRUMMER SERVICE – NOW MORE COMMONLY KNOWN AS ARTIST RELATIONS. TALK ABOUT THAT.

On the West Coast and also from the studio perspective, I offered my ideas. Toomas came over to the States often and met with me. He would come to the studio I was working at, hear them in context and we would talk right there. Paiste was expanding the 602s, always keeping the line's sound character in focus, while creating heavier models, etc. One thing we talked about was the air lock issue with hi-hats and how that can be a problem in the studio. Not long after that, they created their patented «Sound Edge» hat. Toomas was excellent at interpreting an artist's ideas and needs.

THE SOUND EDGE HAT WAS PROBABLY KIND OF RADICAL IDEA BACK THEN, RIGHT?

I'll tell you a funny story – I was called to do a session with a producer named Michael Stokes, who produced a lot of big R&B sessions. When he first saw them, he said, «There's no way those cymbals can sound good.» Then, he heard them. He called me for a number of sessions after that and the thing he thought wouldn't sound good became the thing I became noted for.

WHAT WAS THE MAIN THING YOU NOTICED AS THE 70s CAME TO A CLOSE, SONICALLY?

Well, due to the increased volume levels on stage, the personality of the cymbal began to get lost. The 602s became known as the studio cymbal or the Jazz cymbal. Paiste was and still is great at adapting to the changing needs of music and the drummer. The 2002s became popular when volume increased. Also, the great thing about Paiste is that you can mix different lines within your setup and they work harmoniously together. This is something they do better than anyone else.

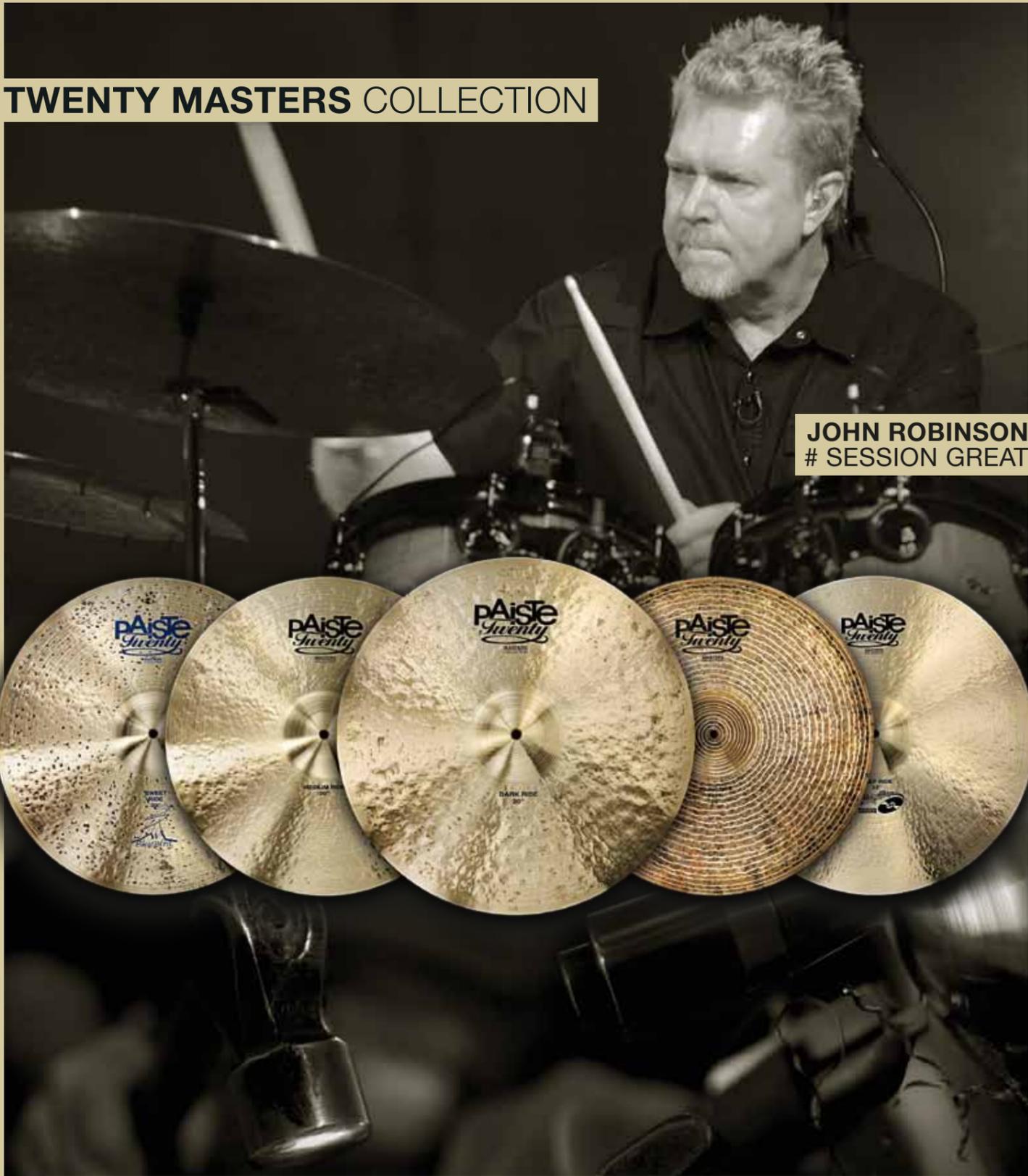
WHAT'S YOUR FEELING ABOUT THE RE-RELEASE OF THE 602 LINE?

I think there's a whole generation of drummers who aren't familiar with the sound. This will give them a clear look into the depth and variety that Paiste has to offer. But more importantly, drummers need to hear the cymbals that basically built the company. Formula 602 is their flagship line. It's important that they know this, as a point of foundation but also as a reference for Paiste's growth and expansion.

GIVEN TODAY'S RECORDING SESSION CLIMATE, LESS MAJOR STUDIOS, MORE HOME STUDIOS – HOW DO YOU FEEL THE 602s WILL FARE?

Even better. You have even more isolation and separation now. Given the skills of today's engineers and the vast recording tools at their fingertips, it's going to be very interesting ... and exciting. This is an ideal time for this!

TWENTY MASTERS COLLECTION



JOHN ROBINSON
SESSION GREAT

EVERY CYMBAL A MASTERPIECE

EXPERIENCE THEM TO FIND YOUR OWN

The Twenty Masters Collection is an assemblage of exquisite and laboriously hand-manufactured cymbals made of CuSn20 bronze to achieve superior sound ideals in various musical genres. The eleven ride models integrate the experience of the decades long art of cymbal making with the inspirations of international top drummers.



MEDIUM RIDE 20" | 21"

Weight: medium
Volume: medium to loud
Stick Sound: fairly bright and strong
Intensity: lively
Sustain: long
Bell Character: integrated, full

Bright, rich, open, full. Wide range, fairly clean mix. Even, responsive feel and very controllable. Pronounced, bright and meaty stick sound supported by a solid wash. All-purpose cymbal for a wide range of musical applications.



DARK RIDE 20" | 22"

Weight: medium thin
Volume: low to medium loud
Stick Sound: fairly washy, steady
Intensity: lively
Sustain: medium long
Bell Character: integrated, low pitched

Dark, warm, smoky, breathy. Fairly wide range, complex mix. Soft feel with a quick response. Very crashable. Controllable, peppery stick sound over a dark layered oriental, smoky wash. A ride cymbal that can easily be used in a small jazz club setting and flourish in other styles such as blues or country music.



DARK CRASH RIDE 20"

Weight: very thin
Volume: very low to medium loud
Stick Sound: brittle, misty, papery
Intensity: very lively
Sustain: medium
Bell Character: integrated, subtle

Dark, trashy, papery, low. Wide range, complex and moody mix. Soft and buttery feel with a very wobbly and vibrant response. Fairly defined stick sound over a dark and cloudy wash. Perfectly suited for quieter musical settings such as blues, jazz and acoustic styles. Very user-friendly for percussive use and classical mallet application.

DARK CRISP RIDE 20" | 22"

Weight: medium
Volume: low to fairly loud
Stick Sound: fairly pronounced, crisp
Intensity: lively
Sustain: fairly long
Bell Character: integrated, fairly strong

Dark, crisp, warm, rich, open. Wide range, fairly complex mix. Very responsive feel, quick attack. A nice and crispy stick sound supported by a strong, open and dark shimmering wash. Perfect control. Well suited for all styles of music that require great dynamics and full-bodied ride sound.



"The new cymbals are amazing developments. This is by far the most excitement I've felt since the introduction of the 'Traditionals' series. I was like a kid in a candy store playing them! All of the cymbals sound classic, distinctive and so very musical. Wait until you put a stick on them. I know you're going to love what you hear."
STEVE JORDAN (US)



DARK DRY RIDE 20" | 21"

Weight: medium
Volume: medium low to loud
Stick Sound: woody, dry
Intensity: controlled
Sustain: medium
Bell Character: fairly integrated, rich

Dry, rich, silky, strong. Medium range, fairly complex mix. Very controllable and fairly dry feel. Silvery ping over rather short sustained and dusty wash. Ideally suited for articulated and precise playing in most musical styles such as R&B, Funk, Pop and Latin.



SWEET RIDE 20"

Weight: medium
Volume: low to medium loud
Stick Sound: smooth, silky
Intensity: lively
Sustain: fairly long
Bell Character: integrated, deep, gracious

Soft, warm, papery, airy. Medium range, fairly complex mix. Very light feel. Silky, sweet stick sound over smooth airy wash with a touch of brilliance. A perfect ride for jazz and any jazz related styles of music. Developed in co-operation with jazz legend André «Dédé» Ceccarelli.



DEEP RIDE 24"

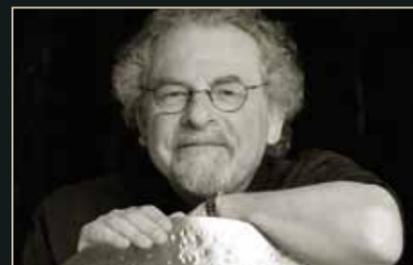
Weight: heavy
Volume: medium low to loud
Stick Sound: very pronounced, glassy, deep
Intensity: lively
Sustain: long
Bell Character: fairly separated, strong

Full, rich, powerful, energetic. Fairly wide range, fairly clean mix. Very controllable and responsive feel. A clean, glassy stick over a big, deep layered wash with a touch of darkness. This is a big cymbal for big beats. Developed in co-operation with session great John «JR» Robinson.



«With the introduction of the new 'Signature Groove' Ride and through Paiste's sound development I have found my dream cymbal. This innovative 24" Deep Ride will cover all the basis needed for today's music. This beautiful instrument compliments the entire new Twenty Masters Collection. Whether you're a light or heavy hitter or just a collector this work of art would be a welcome addition to any set up.»

JOHN «JR» ROBINSON (US)



«Bright, powerful, aggressive but sweet and very musical – the "Bluebird" Ride sings a song when I'm playing on it! I can play this cymbal ALWAYS like a ride, SOMETIMES like a crash but will NEVER forget to put it into my cymbal bag. The 20" Sweet Ride is very versatile and can be played in every musical setting, it's truly a masterpiece.»

ANDRÉ «DÉDÉ» CECCARELLI (FR)

FACTS

Since: 2011
Alloy: CuSn20, also known as «Traditional Bronze»

Applications: Low to loud settings • live and recording • Jazz, Blues, R&B, Funk, Pop and Country

Sound: Warm, full, rich, deep, broad. A wide variety of sound concepts from dark to bright, dry to sustaining, pronounced to washy, smooth to strong. Each cymbal has its very own sound character that has to be experienced.

RIDE

Medium Ride 20"/21"
Dark Ride 20"/22"
Dark Crash Ride 20"
Dark Crisp Ride 20"/22"
Dark Dry Ride 20"/21"
Sweet Ride 20"
Deep Ride 24"

Interview
by Rich Mangicaro



STEVE JORDAN MASTER ARCHITECT OF GROOVE

Multi-instrumentalist, composer and musical director Steve Jordan is a master of «playing for the song». He's a Grammy-Award recipient for his work with John Mayer and also an Emmy winner for the CBS TV Special «Movies Rock», produced and directed by Don Mischer. Steve is all about authenticity and getting to the heart of the groove. The more he develops as an artist, the more he returns to his roots – to those who inspired him and to the true craft of songwriting. Everything Steve plays just feels good. He has that rare ability to play the groove of a song and it's immediately recognizable. It's these facts that make him one of today's most influential drummers and one of the most successful producers in music.

Over the past 25 years, Paiste cymbals have been a part of Steve's unique sound. When you listen to the countless great recordings he's played on, you can hear his attention-to-detail, as he selects the perfect instruments to enhance each song. Steve is well-known for switching out his snares frequently, so each tune has just the right backbeat sound. It's the same with his cymbals. And now, with the release of Paiste's latest creation, Twenty Masters Collection, Steve Jordan's ringing metal needs have been taken to a whole other level.

WHEN DID YOU FIRST HEAR ABOUT PAISTE'S LATEST INNOVATION, THE TWENTY MASTERS COLLECTION?

Not long, I think about a year ago. For me, the Signature «Traditionals» cymbals are very musical, versatile and contemporary, yet steeped in the tradition of cymbal sounds that I love and have grown up with so I've been extremely satisfied, to say the least. When I heard a rumor of the line possibly being discontinued, I PANICKED!! At first I thought the new line was to replace the Trads but my fears were laid to rest ... it was just a rumor. Nevertheless, it indicated to me that they were working on something very special. A few of the guys came over from Switzerland and when they began showing me prototypes, man – they were unbelievable! Each one they showed me had something incredible. I had brought three cymbals with me for comparison, one of which was a cymbal that belonged to Elvin Jones that I'd recently acquired. These new cymbals were amazing – every one of them. There was a pair of 14" hi-hats they showed me that were unbelievable ... and I don't even use 14"s, but I'd use these. I'm just blown away with Paiste's last two years of research and I think it's the best batch of cymbals that ANY cymbal maker has come out with in a long time. To come out with one killin' cymbal is one thing, but to introduce a whole set like this ... it's astonishing. And again, I've been completely happy with my Traditionals, so this shows just how innovative and tireless Paiste is. They're always re-creating themselves, which is very inspiring.

I COULDN'T AGREE MORE. THE MASTERS COLLECTION WILL CERTAINLY TURN HEADS THIS YEAR, ESPECIALLY WITH YOUR EXCITEMENT BEHIND THEM. SO, WHAT'S HAPPENING WITH YOU LATELY?

Well, our band with my wife - singer, songwriter, guitarist and pianist Meegan Voss, bassist Pino Palladino and guitarist Tamio Okuda - The Verbs, is always the project I'm most excited about. Our current album is called «Trip» and we're just putting the finishing touches

on our third album entitled «Cover Story». You can visit our site, theverbs.us, which gives updates, recordings, video footage, etc. Japan has been a really great market for us, so we're looking forward to getting back over there. I'm also producing a Dutch artist named Waylon, who was the first guy over there signed to Motown. He's really great. I just did a track for Kelly Clarkson and also have some stuff coming up with Rod Stewart. Keith (Richards) and I have been jammin' lately, so we'll see what happens with that. Must say, my music world has been gratifying and I'm very happy.

BY THE WAY, CONGRATULATIONS ON WINNING YOUR GRAMMY AND EMMY AWARDS! I SO MUCH ENJOYED YOUR COLLABORATION WITH JOHN MAYER. YOU ALSO TOURED WITH ERIC CLAPTON A FEW YEARS BACK, RIGHT?

Thank you. John is amazing to work with and I have nothing but fond memories. Yeah, I toured with Eric back in 2006, for about a year. Last time I saw Eric was at the Crossroads Festival.

CAN YOU DESCRIBE YOUR EXPERIENCE OF BEING THE MUSIC DIRECTOR FOR THE WORLD CUP?

That whole thing happened so quickly, it's hard to believe that it actually happened. First of all, it was the first time that I'd been on the continent of Africa, so it was a life-changing event anyway. The job itself was challenging to say the least, but just so incredible on so many levels. You know, when you do multi-act shows like that, it's a huge logistical challenge. We didn't have a turn-table (rotating stage) so we had to work with that issue. There was political pressure, making sure there was proper representation from Africa; there were two stages, so who goes on which stage and keeping everybody happy – it was a major balancing act. I got to work with producer Aaron Grosky from Control Room Productions. He's one of the best in the business. With the artists at that event, I was hearing music I'd never heard before ... really amazing. Artists like Amadou & Mariam and a host of other great African bands, all were just extraordinary. I had assembled the house band, which was comprised mainly of South African players, but I brought a core rhythm section from the States. That included Ray Parker Jr. on guitars, Leon Pendarvis on keys and Paul Simon's brilliant bassist on «Graceland», Bakithi Kumalo. I also hired Bakithi's cousin Vusi Kumalo, who also played on «Graceland» to play second drums and percussion with me. I augmented the band with wonderful African players and singers, along with Hugh Masekela's horn section. It was just the most incredible group of musicians and I feel very honored to have worked with all of them.

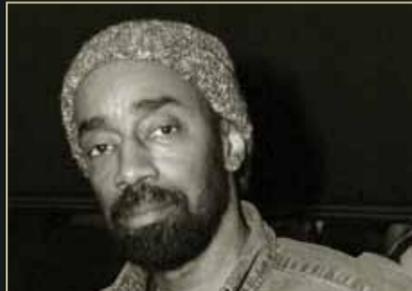
I'M SURE THEY FEEL THE SAME WAY. IT SOUNDS LIKE ONE OF THOSE ONCE-IN-A-LIFETIME EXPERIENCES.

It definitely was that. People not only from Africa but from all over the world attended this event. Even with the challenges putting it all together, there was this incredible spirit throughout and everyone worked together, feeling that positive connection. It was just an amazing celebration of music and life.

TWENTY MASTERS COLLECTION ARTISTS

«The general characteristic of the Twenty Masters Collection cymbals is that of an airiness, slight shimmer with back bone and guts. The bells are organically pitched from the edge up to the top evenly. Though this cymbal can roar and build up steam; most importantly, it can return to its 'Ride' quickly, pleasantly, never losing its strong character and stick definition. A gutsy medallion of ancient chants and roads much traveled, the Masters Collection lets you dig in and find your own voice. Smokey in tone, rebound with a give, cognac splashes, distant church bells, a roar of a lion, to whispers in ones ears ... it speaks as you do, as you allow it to, always delivering as well as surprising.»

MICHAEL BARSIMANTO (US) # INDEPENDENT



«The 20" Twenty Masters Collection Dark Dry Ride have a warm and distinctive sound which can be used in any Jazz and Funk setting. It opens up with appealing overtones, yet it still has so much stick definition.»

LEROY CLOUDEN (US) # DONALD FAGEN

«The new Twenty Masters are the quintessential cymbals for the most discriminating drummer. Highs - lows and the right amount of the washy vibe! This line will blow your mind!»

CURT BISQUERA (US) # SARAH McLACHLAN



«These Masters Collections are fun and exciting to play and each one has a real personality. The 24" Deep Ride is very impressive and it records fantastic. The sound control and its beautiful group of harmonics fit with the music perfectly.»

JIM KELTNER (US) # SESSION GREAT



«In music, people talk about 'feeling' when they refer to something great. It feels so good to them that they want more. People also talk about 'warm' as to refer to something very enjoyable and expressive in music. Now you put the two together - 'warm feeling' - and you have a Twenty Masters Collection Ride.»

HENRIQUE DE ALMEIDA (US) # INDEPENDENT



«In a league of their own, Paiste has various exceptional and complete cymbal lines for every genre of music. With the recent release of the new Twenty Masters Collection cymbals, Paiste has yet again captured the essence of fantastic ride cymbals adaptable for all styles of music. Rooted in tradition and built with consistency and precision, Paiste has advanced a new sound on to the market to contend with.»

ANTHONY MICHELLI (CA) # INDEPENDENT



«The Masters Collection is the "Holy Grail" of cymbals! Responsive and nuanced to the touch, from the warmth and complexity of the 20" Dark Crash Ride to the power and clarity of the 24" Deep Ride, be prepared to explore your creativity. The Twenty Masters Collection are simply the best cymbals being made!»

KARL LATHAM (US) # INDEPENDENT



«Being a freelance player and owner of one of Manhattan's top recording studios means being able to have the product and means to cover any and all gigs that come my way. With a variety of sounds and textures, the Twenty Masters Collection is complete and offers me all the necessary tools to fit every musical situation, enabling me to deliver the goods each and every time.»

JONATHAN MOVER (US) # INDEPENDENT



«The new Twenty Masters are THE Cymbals I've been waiting for! I can usually "hear" a cymbal before I even touch it, and once played, I was correct! The combination of feel, articulation, beautiful overtones, and tones of VIBE! I played them with 2B's and 9A's, and they still have that Paiste consistency.»

TOSS PANOS (US) # ROBI DRACO ROSA



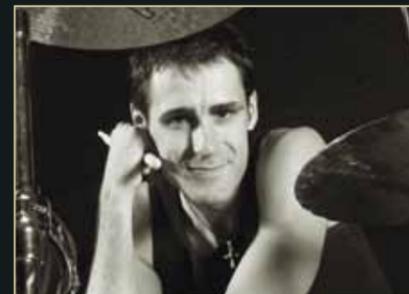
«The Paiste Masters Collection of cymbals, a born classic. I have never been taken by a sound so quickly ... It was love at first strike!!! The entire line is truly a work of artisanal genius. Beautiful beyond compare. Yum!»

JIMMY PAXSON (US) # STEVIE NICKS



«I have been an endorser of Paiste Cymbals for 31 years. During my tenure I have witnessed the creation and evolution of the 2002 series, the Signature series, the Signature 'Traditionals' series, the Signature 'Dark Energy' series and most recently, the Twenty line. Paiste has now introduced the Twenty Masters Collection, this series is the most refined and articulate of any that Paiste has produced. When I played these ride cymbals at the 2011 NAMM show, I was overwhelmed with the clarity and richness in sound. Paiste has hit it this time, the Masters Collection is exemplary.»

KIM PLAINFIELD (US) # JON LUCIEN



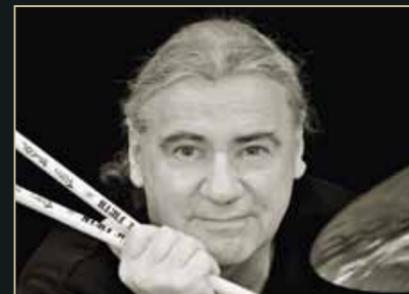
«The new Twenty Masters Collection cymbals are incredible! They contain both beautiful washiness of the Signature 'Traditionals' series and definition of the Twenty series. I can easily use the same cymbal for both Jazz and Punk settings, plus everything in between. Paiste has done it again and boldly gone where no cymbal has gone before - awesome!»

TOBIAS RALPH (US) # LAURYN HILL



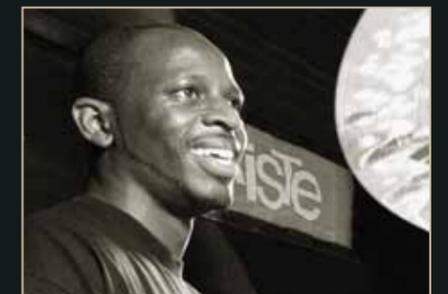
«Each model has a truly modern yet vintage character to them and they cater to every type of musician for any style or musical situation.»

KASPAR RAST (CH) # NIK BAERTSCH'S RONIN



«The most complex type of a cymbal is the ride, the most challenging one to build and to play. It was always my dream to have the one which fits my needs - to play very soft and to be able to "bash" - and which has the right sound; a kind of a «smoky» dark and dirty wash with a sweet and silvery ping on top of it. It took me fourty years to get to that point: the 22" Dark Ride of the Twenty Masters Collection. This is a fantastic start - more to come.»

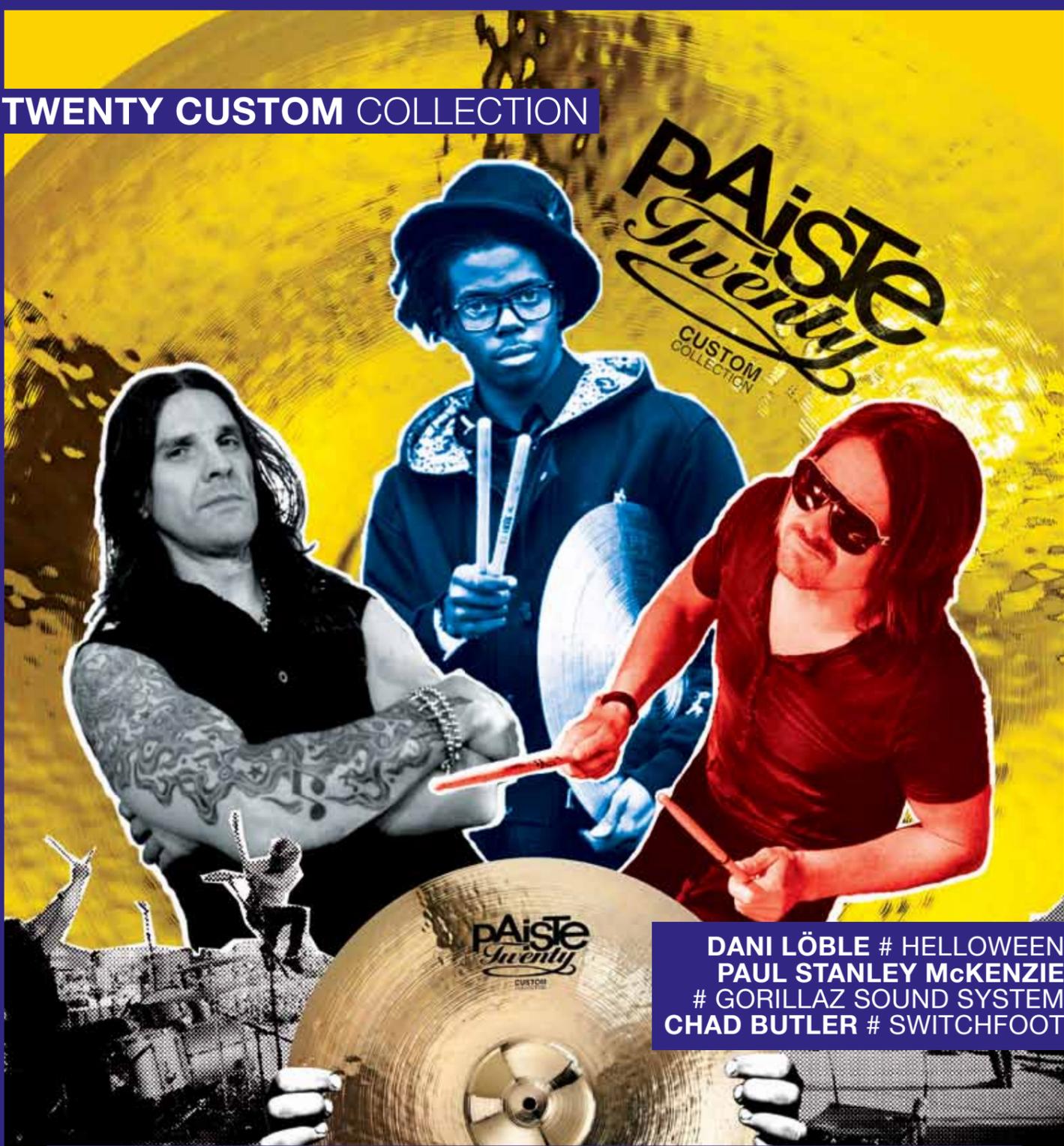
FREDY STUDER (CH) # PHALL FATALE



«These cymbals are incredible. You've covered what other companies couldn't do, you've incorporated a dark sound with clarity. The wash underneath the stick is perfect. It's another dimension to the Paiste collection and I love the fact that Paiste pushes for the best at all costs and it shows the true passion what you believe in.»

NATHANIEL TOWNSLEY (US) # ALEJANDRO SANZ

TWENTY CUSTOM COLLECTION



PAiSte
Twenty
CUSTOM
COLLECTION

DANI LÖBLE # HELLOWEEN
PAUL STANLEY MCKENZIE
GORILLAZ SOUND SYSTEM
CHAD BUTLER # SWITCHFOOT

NEW VIBRANT VOICES
CUSTOMIZED FOR YOUR SOUND
The Twenty Custom Collection is hand crafted for a vast variety of modern musical settings. The warm and rich «Full» models are developed for a wide range of musical applications – from R&B rooted music to Rock/Indie oriented genres the «Full» cymbals cover it all. Designed for higher volume spectrum, the forceful brilliant «Metal» division provides you with ultimate projection and power embedded in a warm overall sound. This series is customized for the sound of the future.



POP
LATIN
R'n'B
GOSPEL
HIP-HOP



ROCK
ALTERNATIVE
INDIE
CROSSOVER
BRIT-POP

FULL RIDE | FULL CRASH | FULL HATS
THIN CHINA | THIN SPLASH
Developed for fairly subtle to loud settings. This range offers you the perfect balance of response, strength, presence and sustain. Full, warm, rich sounding cymbals that can handle almost every gig you play.



HEAVY METAL CORE THRASH BLACK DOOM PUNK

METAL RIDE | METAL CRASH | METAL HATS METAL CHINA | METAL SPLASH

Today's most aggressive modern music with extreme volume settings calls for cymbals with ultimate power, projection, sustain and warmth.

FACTS

Since: 2011

Alloy: CuSn20, also known as «Traditional Bronze»

Applications: Soft to extremely loud settings • Live and recording • Soul, R'n'B, Pop, Indie-Pop, Country, Latin, Rock, Alternative, Hard Rock and Metal

Sound: Rich, warm, full, deep, bright and extremely forceful • Cymbals with a complex combination of modern and vintage character, yet with the projection, balance and consistent function and quality that is essential for almost all styles of music

RIDE

Full Ride 20"/22"
Metal Ride 20"/22"

CRASH

Full Crash 16"/18"/20"
Metal Crash 18"/19"/20"

HI-HAT

Full Hats 14"
Metal Hats 14"/15"

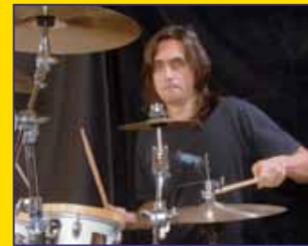
SPLASH

Thin Splash 10"
Metal Splash 10"

CHINA

Thin China 18"
Metal China 18"

TWENTY CUSTOM COLLECTION ARTISTS



ALFONZO ANDRE (MX)
JAGUARES



JONATHAN HAMILTON (UK)
VV BROWN



FREDRIK BRARUD (NO)
APOPTYGMA BERZERK



BUTCH NORTON (US)
LUCINDA WILLIAMS



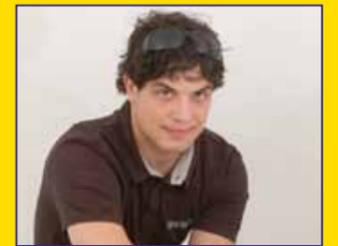
ERIC SLICK (US)
DR. DOG



JEFF CAMPITELLI (US)
JOE SATRIANI



SCOTT CRAGO (US)
EAGLES, DON HENLEY



TOBIAS DANNE (DE)
INDEPENDENT



LARRY DARRELL (US)
RHONDA SMITH



PETE ELLARD (UK)
SCOUTING FOR GIRLS



SAM FOGARINO (US)
INTERPOL



MEL GAYNOR (UK)
SIMPLE MINDS



HEINY, BÜHLER, PÄTSCH (DE)
PLAYMOBEAT



TERENCE HIGGINS (US)
DIRTY DOZEN BRASS BAND



REINER «KALLAS» HUBERT (DE)
POHLMANN



ZWANIE JONSON (DE)
FETTES BROT



PAUL LEIM (US)
NASHVILLE STUDIOS



HARRY MEADS (UK)
THE DAYS



SIMON PACE (US)
BLONDE REDHEAD



ANTONIO TRAPANOTTO (AR)
INDEPENDENT

TWENTY CUSTOM COLLECTION ARTISTS



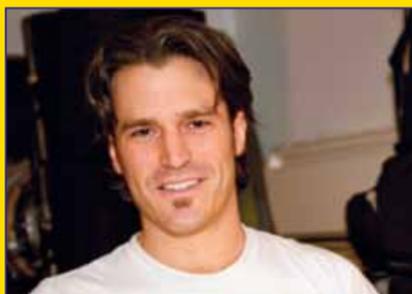
«The Twenty Custom Collection cymbals are innovative and unique. I am very impressed at the sound and quality of these cymbals. As soon as you hit them you can hear the richness and transparency that will keep you wanting more!»

DONALD BARRETT (US) # NEW KIDS ON THE BLOCK



«The new Twenty Masters Collection and Custom Collection models are absolutely amazing. The Custom Collection models deliver the same dark rich tone as the Masters Collection but with a brighter presence. These Paiste cymbals just never cease to amaze me.»

CHAUN D. HORTON (US) # NATASHA BEDINGFIELD



«The Twenty Custom Collection in general struck me as possibly the most versatile, balanced cymbal in the Paiste assortment. It's like the Twenty series and the Signature series combined. The Full Crash will probably become my "go-to" rig.»

RYAN HOYLE (US) # L.A. STUDIOS



«The Twenty Custom Collection is by far some of the most beautiful sounding and versatile cymbals I've ever played. Whether I'm in the studio or live, they have just the perfect amount of shimmer, trash, and warmth that's desired in a multitude of genres.»

CHRIS INFUSINO (US) # INDEPENDENT



«The Twenty Custom Collection series is the most diverse and musical range of cymbals that I've ever played. No matter what style of music I play these cymbals will deliver time after time. The tonal qualities of each cymbal is simply stunning.»

CRAIG BLUNDELL (UK) # INDEPENDENT

«The clarity & variation between the different models is very exciting. This is the sound of the next decade. Don't be left behind!»

RICKY LAWSON (US) # SESSION GREAT



«I love the controlled, bright ping, the clear bell and the crystal sustain of the Metal Ride. And it's not too loud. It integrates perfectly in the band sound without battling vocals and guitars. On top: cool brilliant finish. The Metal Hats are my favourite hats in the Paiste assortment. Warm sustain, clear chick sound and quickly responding. Well-suited for uptempo songs as well as ballads. They have everything a Speed Metal drummer needs.»

DANI LÖBLE (DE) # HELLOWEEN



«Having been completely satisfied with my current arsenal of Paiste cymbals, I wasn't expecting the Twenty Custom Collection line when they arrived on my door step. I had no idea Paiste was planning to deliver anything new at all, but when I opened the box, the most perfect set of cymbals I'd ever own, just landed like saucers from space on my cymbal stands. I'm still trying to articulate the timeless feel and sound these cymbals have, not to mention their brilliant musicality. All I can honestly say is that since they arrived, they've been on every kit and at every session for the past five months. The way they record elicits comments from engineers every time and they play unbelievably well. I don't know of any other cymbal maker that's made anything remotely close to the new Twenty Custom Collection line. I'll be calling them the Cathartic Collection ... Done!»

JASON MCGERR (US) # DEATH CAB FOR CUTIE



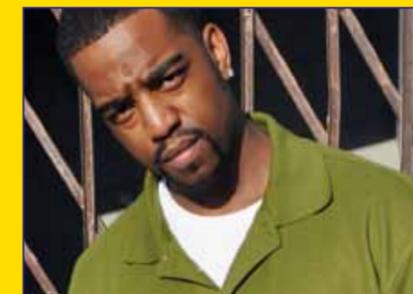
«Cymbals that sound as good as they look is a rarity. It's usually one or the other. When you connect with these cymbals, you experience an unrivaled synergy. A blend of traditional stylings and future sounds makes the Twenty Custom Collection the most relevant cymbals in my present set up.»

PAUL STANELY MCKENZIE (UK) # GORILLAZ SOUND SYSTEM



«I really gravitated towards the Twenty Custom Collection because I'm a Giant Beat and 2002 player and these seem to have all the best elements of both. The Twenty Custom Collection Full Ride is it! I can "sidestick" whale on it and then change to pinging it and it cuts nicely. Keep an ear out for both the Twenty Masters and Custom Collections, you will not be anything less than blown away!»

JASON MORRIS (US) # CRASH KINGS



«I absolutely love the new Twenty Custom Collection line. Its crisp and warm tones are perfect for your everyday musical needs.»

REDGINALD «WALLY» NORRIS (US) # INDEPENDENT



«I had the opportunity to test the Twenty Custom Collection extensively. The first thing I noticed is their extraordinary presence in the mix. They have an incredible finesse at moderate volume and great warmth, when played harder. They sound extremely precise without being aggressive. And they are definitely easy to control.»

LOIC PONTIEUX (FR) # EDDY MITCHELL



«Brilliant and powerful these Twenty Custom Collections cymbals are staggering. These are true art collections of colorful sounds with a deep knowledge for creative sonic genius. A status cymbal!»

PRAIRIE PRINCE (US) # THE TUBES



«One of the reasons that I choose to play and endorse Paiste cymbals is due to Paiste's ability to constantly re-invent themselves. Not only does Paiste reinvent themselves but they do it in a way that is consistent with the excellence that musicians expect and associate with the Paiste name above all others. The Twenty Custom Collection cymbals as a whole were no exception. They took the Twenty Series, a line of cymbals that I already loved, and made it 10 times better putting it in the best of the best of what Paiste has to offer.»

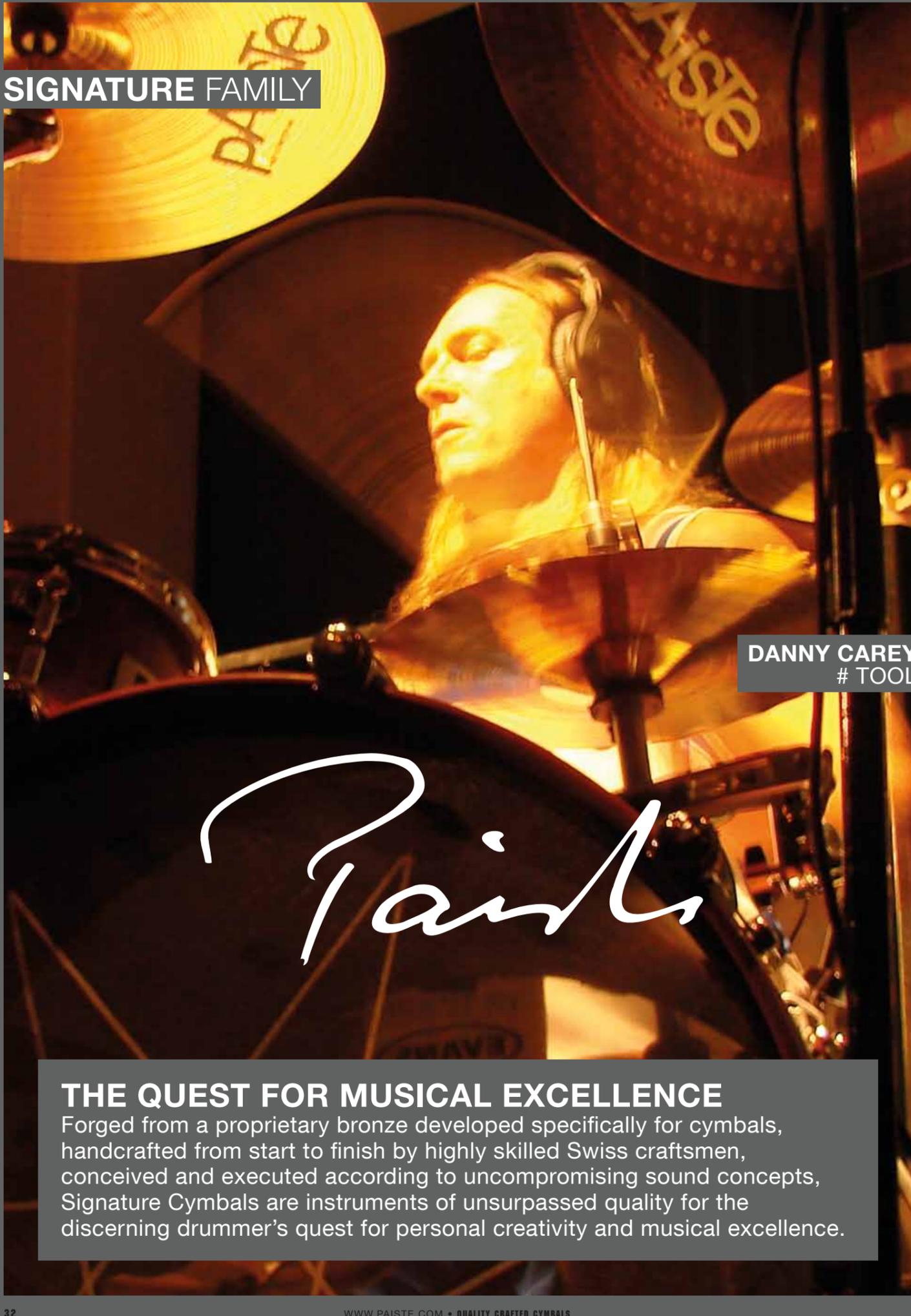
STEVE SINATRA (US) # NASHVILLE STUDIOS



«After already being a fan of the Twenty series, I am thrilled to see them offered in a series more suited to my type of playing. ALL Metal ... ALL the time!»

SCOTT TRAVIS (US) # JUDAS PRIEST

SIGNATURE FAMILY



DANNY CAREY
TOOL

Paiste

THE QUEST FOR MUSICAL EXCELLENCE
Forged from a proprietary bronze developed specifically for cymbals, handcrafted from start to finish by highly skilled Swiss craftsmen, conceived and executed according to uncompromising sound concepts, Signature Cymbals are instruments of unsurpassed quality for the discerning drummer's quest for personal creativity and musical excellence.

**SIGNATURE «TRADITIONALS»
& «DARK ENERGY»**

Paiste



«DARK ENERGY» RIDE MK I
«The Dark Energy Mark I Ride has a wonderful balance of a dry stick sound and a musical clarity that works in every situation. One of the questions I get asked most is 'What ride cymbal is that?」
CHAD WACKERMAN (US)
ALLAN HOLDSWORTH

«TRADITIONALS» THIN CRASH
«The Signature 'Traditionals' Thin Crashes have a fast attack and full bodied sound. They're dark and warm, yet they cut through beautifully, and open up fully with just the right amount of spread.»
PAUL WERTICO (US) # LARRY CORYELL TRIO,
MID-EAST/MID-WEST ALLIANCE



«DARK ENERGY» HATS MK I
«We prefer the Dark Energy Hats because of their distinct chick sound in combination with nice darkness and controlled volume. We like the bounce, when we let our sticks dance on the hats. Therefore Drumbassadors don't understand why not every drummer in the world uses them.»
RENÉ CREEMERS & WIM DE VRIES (NL) # DRUMBASSADORS

FACTS

SIGNATURE «TRADITIONALS»
VINTAGE SOUND FOR JAZZ, FUSION & BEYOND

Since: 1996
Alloy: Proprietary Signature Bronze

Applications: Soft to medium loud settings • Live and recording
• Classic to modern Jazz, Blues, Swing, Big Band, Country, Funk, Reggae, R&B and Soul as well as Pop and moderate Rock
• Also excellently suited for acoustic and vocal-oriented music and Percussive playing with sticks, mallets, or hands • Very well suited for classical applications and swelling accents

Sound: Dark, broad, complex, warm, smoky, oriental and sparkling with special emphasis on volume control, dynamics and stick feel

SIGNATURE «DARK ENERGY»
MODERN SOUND FOR JAZZ, FUSION & BEYOND

Since: 2004
Alloy: Proprietary Signature Bronze

Applications: Soft to medium loud settings • Live and recording
• Jazz, Swing, Blues, Latin, R&B, Pop, Country, moderate Rock
• Also excellently suitable for acoustic music and classical settings and mallet rolls

Sound: Dark, multi-layered, warm, crisp and rich with special emphasis on control, projection, balance and comfort for supreme playing feel

SIGNATURE «TRADITIONALS»

RIDE
Light Ride 20"/22"

CRASH
Thin Crash 16"/17"/18"

HI-HAT
Medium Light Hi-Hat 14"

CHINA
Medium Light Swish 20"/22"

SIGNATURE «DARK ENERGY»

RIDE
Light Dark Ride MK I 21"
Dark Energy Ride MK I 20"/21"/22"
Dark Energy Ride MK II 20"/21"/22"

CRASH
Dark Energy Crash MK I 16"/17"/18"/19"

HI-HAT
Light Dark Hats MK I 14"
Dark Energy Hats MK I 13"/14"

SPLASH
Dark Energy Splash MK I 8"/10"

Paiste

SIGNATURE & SIGNATURE «REFLECTOR»



SIGNATURE DARK CRISP HI-HATS
«The 14" Signature Dark Crisp Hi-Hats are what I use about 90% of the time. In the studio and/or live I know that I'm always covered. They can be light and pretty and then the next minute, mean and nasty! Dare I say they sound "classy"? Because they DO!»
 JOSH FREESE (US) # DEVO, WEEZER

SIGNATURE FULL CRASH
«The Full Crash is by far the most musical crash cymbal line I have ever played or heard. The range is extremely consistent as you go up or down in size, and the bell and body tones are fantastic! There is no noise in the Signature Full Crash. In my opinion, these cymbals are positively melodic. I have sworn by them for years, and I love every one of mine!»
 DAVE McAFFE (US) # TOBY KEITH



«REFLECTOR» HEAVY FULL CRASH
«The Signature 'Reflector' Heavy Full Crashes are amazing! I can use these cymbals in clubs & arenas as well as in the studio. I can always depend on them to get the job done. If you are as serious about drumming as I am you should check these cymbals out.»
 DEAN BUTTERWORTH (US) # GOOD CHARLOTTE



FACTS

SIGNATURE & SIGNATURE «REFLECTOR»
 SUPREME SOUND FOR MUSICAL EXCELLENCE

Since: 1989 & 2004
Alloy: Proprietary Signature Bronze

Applications: Most volume settings • Live and recording • Wide range of music styles such as Pop, Rock, Hard Rock, Heavy Metal, Funk, R&B, Classic, Avant-garde, Big Band, Country, Blues and Gospel

Sound: Musical, transparent, beautiful, rich, colorful, full, clear, expressive sound • The range of models features everything from particularly delicate, well balanced and sensitive to expressive, potent and powerful and projective qualities

SIGNATURE

RIDE
 Dry Crisp Ride 20"
 Full Ride 20"
 Dry Heavy Ride 21"
 Blue Bell Ride 22"

CRASH
 Mellow Crash 16"/18"
 Fast Crash 14"/15"/16"/17"/18"
 Full Crash 14"/16"/17"/18"/19"/20"
 Power Crash 16"/17"/18"/19"/20"

HI-HAT
 Medium Hi-Hat 14"
 Dark Crisp Hi-Hat 13"/14"
 Heavy Hi-Hat 14"
 Sound Edge Hi-Hat 13"/14"

SPLASH
 Splash 6"/8"/10"/12"

CHINA
 Thin China 16"/18"
 Heavy China 18"

SPECIAL SOUNDS
 Flanger Bell 12"
 Mega Cup Chime 13"
 Cool Bell 8"

SIGNATURE «REFLECTOR»

RIDE
 Refl. Bell Ride 20"/22"

CRASH
 Refl. Full Crash 16"/18"
 Refl. Heavy Full Crash 16"/17"/18"/19"/20"/22"

HI-HAT
 Refl. Heavy Full Hi-Hat 14"

SPLASH
 Refl. Splash 8"/10"

Interview
 by Christian Wenzel

Paiste

SAM O'SULLIVAN U2 & LARRY MULLEN'S FAIRY GODMOTHER

If there is one person, who knows Larry Mullen's sound concept, equipment and demands on stage best, you have to mention Sam O'Sullivan. For more than 30 years he has worked for U2 caring Larry's drum kit in the studio and on-stage. As Crew Chief Sam allows you some insight to his on-stage work of U2's spectacular 360° tour.

IS THERE ANY DIFFERENCE FOR YOU WORKING ON A 360° STAGE TO A REGULAR SHOW?

The important issues are visuals for the audience, and the people at the rear of the 360 will need to see the band at all times. So we have to make sure all sight lines are not obstructed, that means speakers, amplifiers etc. have to be relocated under the stage. Larry's drum kit sits on a rotating riser that I will rotate during the show for some songs, so that he is playing directly to the audience at the rear of the 360.

WHAT IS YOUR DAILY BUSINESS DURING A TOUR?

As crew chief and drum tech I have many rolls. Firstly I work with all the instrument technicians to make sure they have their schedules for every day, and then deal with any problems technical or otherwise. Then of course I set up Larry's drum kit, tune, and then do a monitor check. All of the instrument technicians are players, so we play some U2 songs for the sound check, as the band may not sound check in every city. Then comes the show, and I work through the show as some drums have to be removed and replaced with other percussion like bongos, snare drum for different songs

in the set. I sit very close to Larry as I communicate with him and the monitor engineer, who is located under the stage, as to certain EQ or level changes that Larry would require during the show.

YOU ARE ALSO WORKING WITH U2 IN THE STUDIO. WHAT ARE THE MAIN ASPECTS OF YOUR STUDIO WORK?

Yes, I'm also the band's studio manager. They have a private studio located in Dublin. When any band member may decide to come in for a few days working on some ideas, or all four, I need to provide a recording engineer, catering etc. We have band equipment set up there, and a pro-tools set up, so if the band wants to record we are set-up and ready to record. That's the luxury of owning a studio.

WHAT ARE THE MOST IMPORTANT FACTORS ABOUT YOUR JOB? AND WHAT ARE LARRY'S SPECIFIC DEMANDS?

The most important aspect of my job in the live situation is to maintain consistency on all aspects, like sound and mixes to his in-ears. Each song demands different levels, tonality, effects to make the artist comfortable while playing that particular song. We work all this out in rehearsals, and again in sound checks, so consistency is the key to a good show.

WHAT IS THE BIGGEST FEAR OF A DRUM TECH?

I think mine would be if a bass drum head broke during a show. A snare drum head, and even a cymbal can be replaced easily enough, but a bass drum head ... that would be a nightmare.

WHAT WAS THE MOST FUNNY THING HAPPENED TO YOU ON STAGE?

Many tours ago Bono asked Larry to come to the front of the stage to perform an Eagles song «Tequila Sunrise» and he asked me to go on the drums. I knew the song, so that was not a problem. I really enjoyed playing with the band for that one song.



SAM O'SULLIVAN TUNING LARRY'S DRUMKIT AT BRANDENBURGER TOR IN BERLIN 2010



LARRY'S «THE 360° TOUR» SIGNATURE SERIES SET
 14" HEAVY HI-HAT | 16" POWER CRASH | 17" POWER CRASH
 18" POWER CRASH | 22" POWER RIDE | 18" FULL CRASH

SIGNATURE SERIES ARTISTS

Paiste



NICKO McBRAIN (UK)
IRON MAIDEN



BELA B (DE)
DIE ÄRZTE



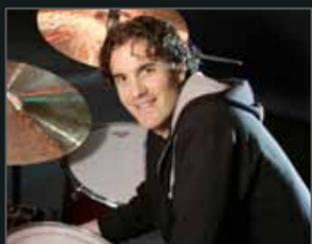
RITCHIE BARSHAY (US)
ESPERANZA SPALDING



JASON BOWLD (UK)
PITCHSHIFTER



PAUL BROCHU (CA)
GREGORY CHARLES



MARIO CALIRE (US)
OZOMATLI



STEWART COPELAND (US)
THE POLICE



MIKKEY DEE (SE)
MOTÖRHEAD



JOHNNY DEE (US)
DORO



IAN FROMAN (US)
METALWOOD



THOMAS GÖTZ (DE)
BEATSTEAKS



HENA HABEGGER (CH)
GOTTHARD



TRIS IMBODEN (US)
CHICAGO



STACY JONES (US)
MILEY CYRUS



ALEXANDER MANYAKIN (RU)
KIPELOV



ROY MARTIN (UK)
PATRICIA KAAS



PAT MASTELOTTO (US)
KING CRIMSON



GIANLUCA PALMIERI (IT)
GREG HOWE



DAVID PALMER (US)
ROD STEWART



DOANE PERRY (US)
JETHRO TULL



BOBBY PREVITE (US)
SOLO PERCUSSIONIST



OLEG PUNGIN (RU)
MUMIY TROLL



DAVIDE RAGAZZONI (IT)
ANGELO BRANDUARDI



SCOTT ROCKENFIELD (US)
QUEENSRYCHE



STEFAN SCHWARZMANN (DE)
ACCEPT



GEORGE SCHWINDT (US)
FLOGGING MOLLY



FREDDY STEADY (CH)
KROKUS



TICO TORRES (US)
BON JOVI



ALLAN TSCHICAJA (DK)
PRETTY MAIDS



STEPHEN VAN HAESTREGT (NL)
MY FAVOURITE SCAR

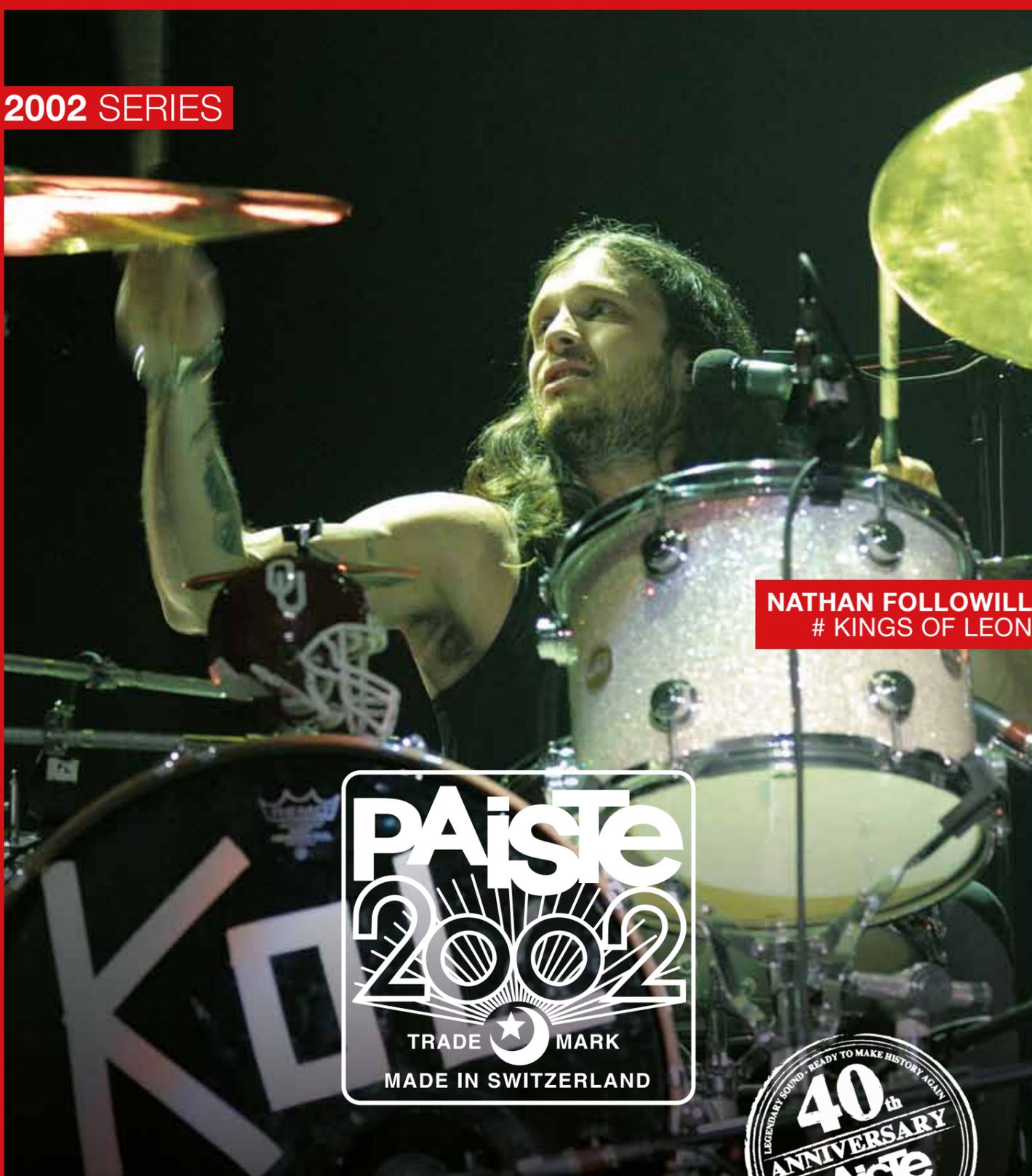


PAUL WALSHAM (UK)
HURTS



SALVIJUS ZEYMIS (LT)
ROJAUS TŪZAI

2002 SERIES



NATHAN FOLLOWILL
KINGS OF LEON



LEGENDARY SOUND FOR ROCK & BEYOND

The legendary cymbals that defined the sound of generations of drummers since the early days of Rock. The present 2002 is built on the foundation of the original classic cymbals and is expanded by modern sounds for today's progressive popular music.



POWER RIDE
«Shuffle, cut shuffle, or monkey beat, the 2002 Power Ride lays the rich foundation that you can build on. Each stroke creates a perfect bed to spring from and lay some wood.»
FRANK BEARD (US) # ZZ TOP



CRASH
«The 2002 series was my first and favorite Paiste series for many years. 2002 delivers a clear, loud and distinctive sound, perfect for both live and studio work. Their durability and long term clarity make them a sound investment for any drummer.»
VOM RITCHIE (DE) # DIE TOTEN HOSEN



SOUND EDGE HI-HAT
«I'm a musician that loves classic sounds and grooves. The 2002 Sound Edge Hi-Hats gives me a classic "live" wash and definition that is totally the best in the studio or live. I appreciate the stick definition and the even wash that completes my approach to the drums. I choose 2002 Sound Edge for MY art and expression.»
FRANKLIN VANDERBILT (US)
LENNY KRAVITZ

FACTS

Since: 1971
Alloy: CuSn8 Bronze, also known as "2002 Bronze"
Applications: Medium soft to very loud settings • Live and recording • Classic Rock, Blues, Punk, Hard Rock, Heavy Metal & most Modern Metal styles, Crossover, Country Rock, Ska, Rockabilly, Funk, R&B, Soul, Gospel and modern hybrids rooted in those styles
Sound: Brilliant, clear, warm, strong, musical and very precise with high energy levels and powerfully reliable projection

RIDE

Ride 20"/22"/24"
Heavy Ride 20"/22"
Power Ride 20"/22"

CRASH

Thin Crash 16"/17"/18"/19"
Crash 14"/15"/16"/17"/18"/19"/20"/22"/24"
Medium 16"/18"/20"
Power Crash 16"/17"/18"/19"/20"
Wild Crash 17"/18"/19"/20"

HI-HAT

Medium Hi-Hat 14"/15"
Heavy Hi-Hat 14"
Wild Hats 14"
Sound Edge Hi-Hat 13"/14"/15"

SPLASH

Splash 8"/10"/11"/12"
Wild Splash 10"

CHINA

China Type 16"/18"/20"
Novo China Type 18"/20"
Wild China 15"/17"/19"

SPECIAL SOUNDS

Accent Cymbal 4"/6"/8"
Cup Chime 5"/5.5"/6"/6.5"/7"/7.5"/8"
Bell Chime 6"



CHUCK BURGI (US)
BILLY JOEL



PATRICK CARNEY (US)
THE BLACK KEYS



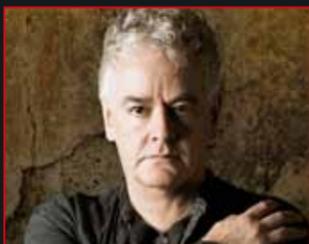
RANDY EBRIGHT (MX)
MOLOTOV



MICHAEL EHRE (DE)
FIREWIND, ULI ROTH



JERRY GASKILL (US)
KING'S X



NIGEL GLOCKLER (UK)
SAXON



IAN HAUGLAND
EUROPE



GORDY KNUDTSON (US)
STEVE MILLER BAND



MATT LETTLEY (UK)
STATUS QUO



GAS LIPSTICK (FI)
HIM



CARLOS McSWAIN (US)
SNOOP DOGG



JUKKA NEVALAINEN (FI)
NIGHTWISH



ELOHIM CORONA NOBLES (MX)
MODERATTO



IAN PAICE (UK)
DEEP PURPLE



PHIL RUDD (NZ)
AC/DC



JAKOB SINN (DE)
REVOLVERHELD



JEREMY THOMPSON (US)
NASHVILLE PUSSY



ALEX VAN HALEN (US)
VAN HALEN



NARADA MICHAEL WALDEN (US)
JEFF BECK



FLO WEBER (DE)
SPORTFREUNDE STILLER

Interview
by Rich Mangicaro



ALEX GONZÁLEZ & 2002 ROCK EN ESPAÑOL

Three decades together, album sales over 24 million, 8 Grammys, 9 Billboard Music awards, 5 MTV Video awards ... with all these monumental achievements, one would think that Maná would like to kick back for a while. Not a chance. 2011 will see the release of their 8th studio album and their dynamic drummer Alex González says they're more excited than ever. This enthusiasm the band possesses after all these years, transfers easily to everyone attending a Maná show—regardless of languages spoken. It's their energy and love for music that makes them one of the most exciting live shows in the world.

Since he began playing drums, Alex's cymbal of choice was Paiste. His early influences were the kingpins of Paiste's 2002 line. John Bonham, Keith Moon, Alex Van Halen and Stewart Copeland all had a way of steering Alex to his life-long dedication to the Swiss cymbalsmiths. As Alex puts it, «I would be playing these cymbals, regardless of whether I had an endorsement relationship.»

ALEX, REMEMBER 1991 AT THE P.A.S. CONVENTION AND I RAN INTO YOU IN AN ELEVATOR WITH YOUR ARMS FULL OF PAISTES. (laughs) Yes! I'd just bought all those cymbals at the booth that was handling your sales, we exchanged numbers and you signed me right after that! Soon after, you came down to Mexico and we did those clinics together, all around the country. So much fun and I've met so many great people along the way.

YOU'RE TRULY A STAPLE IN THE PAISTE ARTIST FAMILY. IT'S A MUTUAL ADMIRATION CLUB, FOR SURE. ALEX, TALK ABOUT YOUR BEGINNINGS WITH THE 2002 LINE?

I actually began using them around 1983, when I could finally afford them! I was using 505s before that, but I always wanted to play 2002s because of hearing so many drummers I admired playing them. I just loved the way they sounded and still do, to this day. I always say my relationship with Paiste really began in 1983. I love the versatility of the 2002s and they work well for many of the different styles of music we play. The Sound Edge hats revolutionized my playing ... I was blown away when I first heard them.

I KNOW THAT WHEN WE FIRST MET, YOU HAD JUST PURCHASED YOUR FIRST SET OF SIGNATURES. YOU'VE BASICALLY PLAYED ALL THE VARIOUS LINES OVER THE YEARS, BUT NOW, YOU'VE COME FULL CIRCLE, PLAYING ALL 2002s AGAIN, RIGHT?

That's right ... ironically, in 2002, I began using them again exclusively. I just love their sound and feel. You know, we're in the studio now, working on what I feel is our most diverse record.

At one point, I had 108 cymbals in the studio and had fun mixing different sound colors from various lines, for each song. I have pictures of me, surrounded by all those Paistes ... kinda like a cymbal Buddha! Once we get back on tour playing live, I feel confident that I can get all the sound, projection and colors I need, using 2002s.

WHAT ABOUT CRASHES AND CHINAS?

The 2002 chinas are just the perfect, classic china sound. That great oriental, exotic effect that just explodes immediately upon impact ... I love it. Crashes, I'm using the Power Crashes - 19s and 20s. I hit pretty hard, so the bigger sizes project great in the bigger venues. Also, I LOVE the 2002 Medium. You can use it as a crash, as a crash-ride, even as a ride cymbal for an alternate ride sound. Really, a very versatile cymbal.

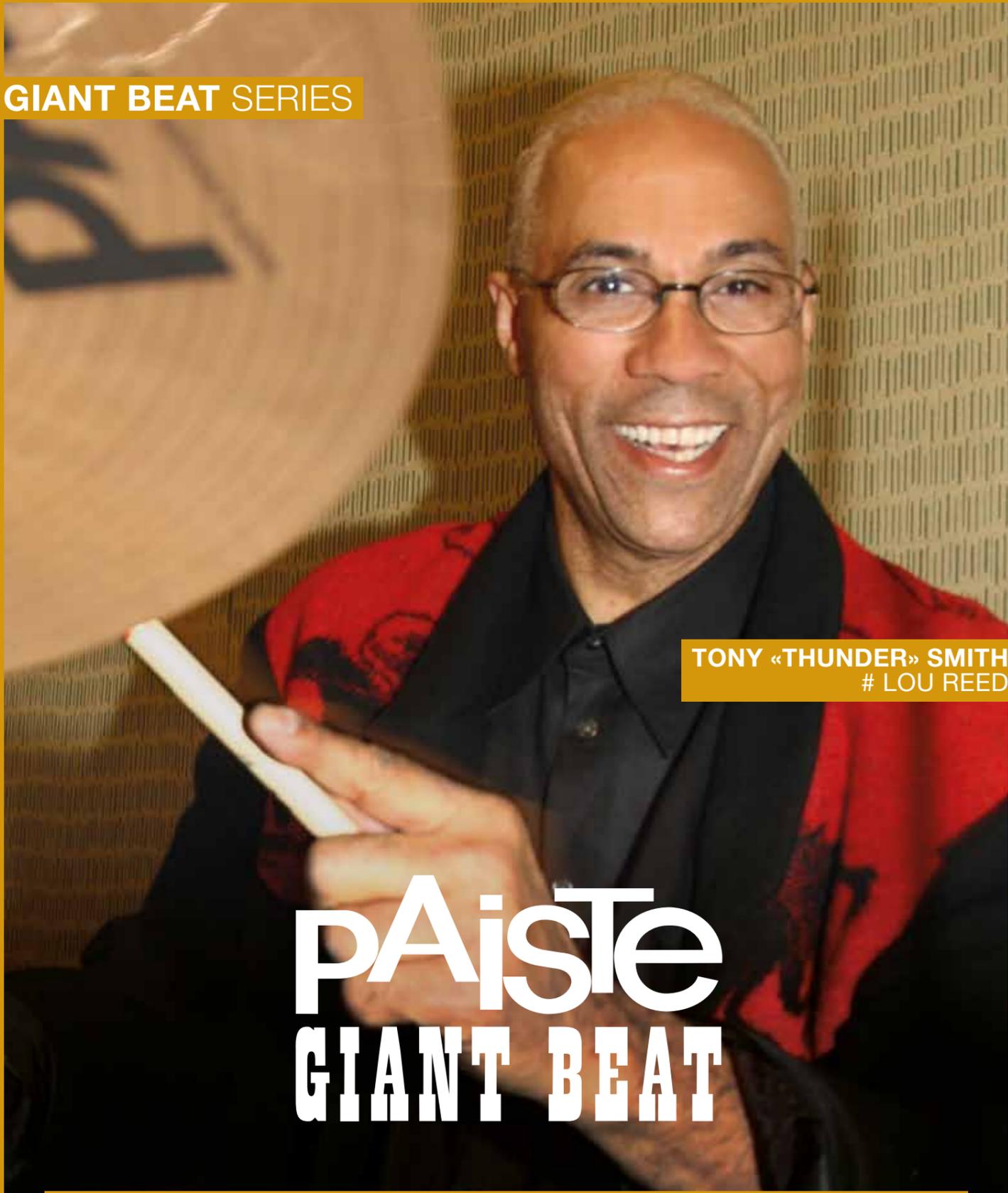
IN THEIR INCEPTION, DUE TO ASSOCIATIONS WITH ICONS LIKE BONHAM AND MOON, THE 2002s BECAME KNOWN AS THE SOUGHT-AFTER CYMBAL FOR ROCK PLAYING. NOW HERE YOU ARE 30 YEARS LATER PLAYING THESE HISTORICAL INSTRUMENTS, WITH YOUR OWN FANS WHO LOOK TO YOU FOR THEIR INSPIRATION. TALK ABOUT THAT.

I think what a musician chooses to play—which instruments they choose to associate with, becomes an extension of their voice. It represents their way of expressing themselves and who they are. It shows how you conduct yourself, both as an artist and as a businessperson. So, making a decision to become an endorsee of a company should be taken very seriously. Even if you get offered free gear, which is tempting at times, you should really think about whether it's what you really want to play. I'll tell you, I've gotten calls from other companies, offering me more than you can imagine, but my sound and identity is Paiste. Many drummers come up to me and ask about my instruments, so I'm glad I made that decision wisely. I'm very proud of my associations.

RIGHT ON ... VERY WELL PUT. YOU KNOW, PAISTE WAS THE FIRST TO UTILIZE THE B8 ALLOY WHEN MAKING THE 2002s ... ONE OF MANY FIRSTS FOR THEM. NOW, OTHER COMPANIES HAVE FOLLOWED, UTILIZING B8, BUT IT WAS THE 2002s THAT CARRIED THE FIRST PATENT.

I think the biggest compliment one can have is when they're being copied. They want to be as good as you. The thing is, they can try but there's nothing like the original. 2002 is the true original and I'm excited to take them on my travels again this year. We'll travel the world together!

GIANT BEAT SERIES



TONY «THUNDER» SMITH
LOU REED

PAiSte
GIANT BEAT

VINTAGE ROCK SOUND

These venerable cymbals – developed during the 1960’s rapid expansion of popular music – were faithfully recreated and re-launched by Paiste in 2005. Giant Beat cymbals offer the big, warm, brilliant vintage sound that takes you straight back to the roots of Rock.

PAiSte
GIANT BEAT



MULTI-FUNCTIONAL 24"

«I love the integrated sound of the Giant Beat 24". The dynamic range is an admired feature, the medium thin weight allows for a washy crash, a beautiful mallet swell to a sustaining dark Jazz ride. When you really lay into a ride cymbal groove, it remains controlled and not too lively. With it's balanced and responsive feel, the Giant Beat 24" is my favorite crash/ride in my bag.»

RYAN CARMAN
ROCCO DELUCA & THE BURDEN



MULTI-FUNCTIONAL 20"

«The 20" Giant Beat explodes when you crash it and then it's gone, very very quick, great for live playing and even better for recording. In the studio I want my cymbals to sound full and musical, to work together with the drums, Giant Beats give me what I need.»

BOBBY RONDINELLI # THE LIZARDS



HI-HAT

«When you're looking for the perfect combination of chick, wash, swish, tick and slosh ... Look no further than Giant Beat Hi-Hats. They are a finely tuned instrument that feel good and fit perfectly in any situation. Splendid indeed.»

PATRICK KEELER
THE RACONTEURS

FACTS

Since: 1967 (reintroduced in 2005)
Alloy: CuSn8 Bronze, also known as «2002 Bronze»

Applications: Soft to loud settings • Live and recording • Blues, Rock 'n' Roll, Beat Music, Rock, Country

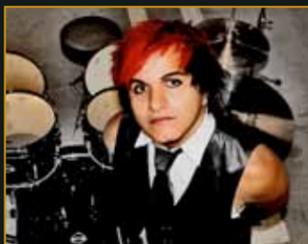
Sound: Bright and warm with a multilayered, full, dark, glassy splendid presence and a wonderfully loose, lively and big feel

MULTI-FUNCTIONAL
Giant Beat 18"/20"/24"

HI-HAT
Hi-Hat 14"/15"

GIANT BEAT SERIES ARTISTS

Paiste
GIANT BEAT



LUIS CAMPOS (US)
COLLINZ ROOM



ROBIN DiMAGGIO (US)
LOPEZ TONIGHT



JOHN FAY (CA)
THE TRAGICALLY HIP



MASAFUMI MINATO (JP)
A



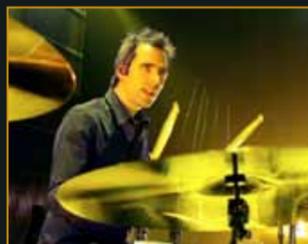
DENNIS HOLT (US)
NASHVILLE STUDIOS



GRANT HUTCHISON (US)
FRIGHTENED RABBIT



JIMMY KEEGAN (US)
SPOCK'S BEARD



RYAN MACMILLAN (US)
MATCHBOX TWENTY



NICK MASON (UK)
PINK FLOYD



ORPHEO McCORD (US)
EDWARD SHARPE & THE
MAGNETIC ZEROS



SAMMY MERENDINO (US)
CYNDI LAUPER



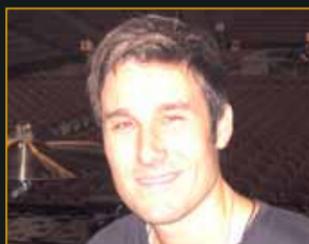
LOU MOLINO (US)
YOSO



OLLY PEACOCK (UK)
GOMEZ



SIMON RAMSEIER (CH)
LOVEBUGS



KEVIN RICE (US)
MIRANDA COSGROVE



YOSHI SHIMADA (US)
BO DIDDLEY



JASON SMITH (US)
JASON SMITH TRIO



HJALTE THYGESEN (DK)
GRAND AVENUE



ENZO TODESCO (US)
MANSOUR



MARK WALKER (US)
BERKLEE COLLEGE OF MUSIC



IRA ELLIOT (US) # NADA SURF

Ira Elliot is neither a stranger to music nor the importance of music history in general. This New York City native grew up around music thanks to his mother who was a big band singer, and to his sister who constantly listened to music in their home. Ira's an avid fan of vinyl, in particular Beatles vinyl which he states is the «centerpiece of my little apartment collection».

Ira's 1st serious musical project was with a garage band The Fuzztones. After a brief stint with them Ira worked the New York circuit with a number of musical projects until connecting with a few old friends to join Nada Surf. «When we started out our music, which until then had been categorized as College Rock, had just become rechristened as Alternative which then became Indie at some point. Some folks put us in the Power Pop category, which is not too far off the mark I suppose but basically we're a guitar band who like to write catchy tunes about relationships (and occasionally about fruit flies). We've been touring pretty regularly since 1996 and we've been slowly growing an audience, predominantly in the US and Europe.»

Ira has been a loyal Giant Beat user since 2005. He proudly uses the 15" Hats, 18", 20" and 24" Multi «the classic Bonham configuration» as Ira likes to call them. «Being both a vintage gear nerd and a classic rock dude I'd been researching the Giant Beats for some time, and when I say researching I mean unsuccessfully trying to find vintage ones on Ebay, so when they were re-introduced in 2005 I jumped right on it.»

Ira continues, «They're on the thinner side, which gives them warmth at lower volumes and an explosive quality that cuts through at higher volumes. Listen to the first few Zeppelin albums—that's exactly what they sound like. The 24" Multi is one of the greatest crash cymbals of all time. It's just spectacular. If I could only save one cymbal out of a fire, that would be the one.»

«Give 'em a listen in the sound room ... and speaking of which, I just wanna tell you how much I like the Soundroom feature on the Paiste site. It's been such a valuable tool for choosing cymbals. The samples are really accurate and make it incredibly easy, for example, to A/B cymbal sounds against recordings. I'll play a song on my computer and crash along using various samples until I find one that's similar and I've yet to be disappointed by the results.»

LUKA VAN DE POEL (NL) # DeWOLFF

Passion, energy and style! These are three attributes that describe the Dutch three-headed rock band DeWolff and their teenage drummer Luka van de Poel. Luka founded DeWolff with his brother Pablo and Hammond organist Robin Piso in 2007 and within one year this young trio released their self-titled EP, and the trio's story of success began. DeWolff's music is a mix of classic rock and psychedelic gospel yet their live shows bring the spirit and mesmerizing energy of the late 60s and early 70s. The band's overwhelming success resulted in more than a hundred concerts and national TV appearances throughout 2008.

After releasing their debut album "Strange Fruits and Undiscovered Plants" Robin, Pablo and Luka spread their interplay of funky roots rock with blues, soul, and psychedelic ballads throughout the country and beyond the Dutch border. The highlight of the successful tour was their performance at the legendary Pinkpop Festival. In January, 2011 DeWolff's second studio album "Orchards/Lupine" was released, following by a sold out tour throughout the Netherlands.

Luka first picked up the drumsticks at the age of eight. Luka, who is also a passionate collector of vinyl records gives homage to legends like Buddy Rich, Mitch Mitchell, John Bonham and Ginger Baker. He also adds Art Blakey (Jazz Messengers), Ralph Molina (Neil Young's Crazy Horse), John Densmore (The Doors), Mario Goossens (Triggerfinger), Patrick Carney (The Black Keys), and Jack White (White Stripes/Dead Weather) along his list of influences.

Luka's cymbal setup consists of real classic models: «Since I started playing drums I used to thrash my cymbals, destroying one after another, until I began using the 24" Giant Beat. And dang, they just can't seem to break! Besides, I also adore that gigantic wall-of-sound, which grooves yet stays in control to give my 20" Giant Beat as well as my 15" 2002 Sound Edge Hi-Hat the opportunity to ring.»



RUDE SERIES



AQUILES PRIESTER
HANGAR

PAiSte
RUDE
MADE IN SWITZERLAND

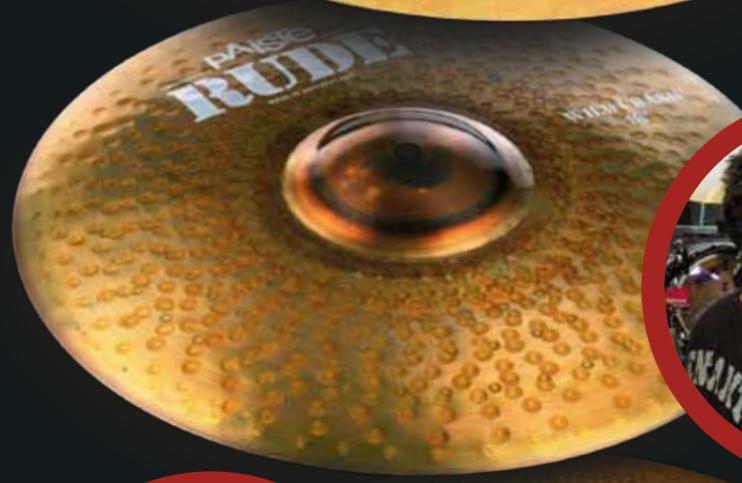
THE ORIGINAL PUNK & METAL SOUND

These definitely different cymbals were inspired by the revolution of punk and metal during the late 1970s. RUDE continues to be the leading choice of sound for raw, merciless and powerful musical energy in Rock, Metal, and Punk.

PAiSte
RUDE
MADE IN SWITZERLAND



HI-HAT
«The RUDE Hi-Hat is the most explosive and brutal hi-hat I have ever played. 100% fantastic control of that dirty sounding cymbal gives me as much noise as I need. Now I know exactly why most metal drummers choose the best one!»
INFERNO (PL) # BEHEMOTH



WILD CRASH
«The RUDE Wild Crash ... it's as if I plugged into an amplifier when I hit this cymbal. The sound is powerful, yet smooth. If a diamond made a sound when you hit it ... it would sound like a RUDE Wild.»
CHARLIE BENANTE (US)
ANTHRAX



CRASH/RIDE
«Undoubtedly Paiste cymbals are the best in the world. The RUDE Crash/Ride not only sustains my abuse, it's got the best ring of any other cymbal I've ever played. Slipknot wouldn't sound the same without them. Thanks Paiste!»
JOEY JORDISON (US) # SLIPKNOT

FACTS

Since: 1980
Alloy: CuSn8 Bronze, also known as «2002 Bronze»
Applications: Medium loud to extremely loud • Live and recording • Punk, Heavy Metal, Hard Rock, Rock/Metal Crossover Styles & Derivatives, and contemporary styles rooted in/or similar to those styles
Sound: Raw, metallic, powerful, lively, sparkling, bright, icy and energetic with heavy mid-range harmonics and powerful, cutting characteristics

RIDE
Ride/Crash 20"
Power Ride 20"
Mega Power Ride 24"

CRASH
Thin Crash 16"/17"/18"/19"/20"
Crash/Ride 16"/17"/18"/19"
Wild Crash 17"/18"/19"/20"

HI-HAT
Hi-Hat 14"
Wild Hats 14"
Sound Edge Hi-Hat 14"

SPLASH
Splash 10"

CHINA
China 18"/20"
Novo China 18"/20"

DAVE LOMBARDO'S RUDE EXPERIENCE

If you ask any fan of Metal music – whether they be an avid listener of the genre or a practitioner making their own mark – one band seems to be revered by all – Slayer. Virtually every Metal band working today hails Slayer as one of their biggest influences. Remarkably, especially in these volatile times, Slayer is still goin' strong, selling out huge venues and releasing new recordings. Their drummer, Dave Lombardo has been there since the beginning. If you've kept track of any reader's or critic's polls over the years, Dave is listed the major influence of every drummer playing Metal music. His incredible double-bass drum chops, blazing speed and powerful style has turned on millions of drummers worldwide, including most notably, the massively admired Joey Jordison of Slipknot, who affirms Dave as his main influence.

DAVE, HOW DID YOU DISCOVER PAISTE'S RUDE SERIES?

When I was about 15, I would rent cymbals from the local pawn shops, so I could jam with friends and what I noticed was that Paiste was the only cymbal that wouldn't break. I always respected that dependability so when I finally got my first professional kit, Guitar Center on Sunset Boulevard was selling a Tama set that came with Paiste Rudes. That was my first introduction to those cymbals. At first, they were almost too loud, but I loved them, 'cause they cut through. I've been spoiled ever since. There's a brilliance with Paiste and every other brand sounds dull to me. Not to mention the durability. I still have my first ride.

WHAT WAS YOUR FIRST RECORDING SESSION AND DID YOU USE THE RUDES?

June of 1983, I had just graduated high school and did the first Slayer record. We were out on tour, by 1984. I did use the Rudes but they were so loud, the engineer at that time didn't know how to record a band at that volume. So when I first tracked, they made me tape the cymbals! Afterwards, I had to overdub all my cymbal parts. I had to go back, set up just my cymbals and try to remember ALL my hits, patterns, crashes ... it was a nightmare! Imagine doing that?! Pretty funny, at my age that the first session I'd ever did, to have to do that. If you listen to that record with this in mind, you can hear it.

AMAZING. I CAN'T IMAGINE HOW DIFFICULT THAT MUST HAVE BEEN. DID THEY FINALLY FIGURE OUT THAT ISSUE, BUT YOUR SECOND RECORD?

Yes ... they got it together by then. We actually recorded our next album in '84, right after we toured the first one. Also, it was on that first tour, that I got to visit the Paiste factory and see how they were made, which was incredible. Every drummer should make an effort to do this, at some point in their career. You really get an appreciation for the old-world craft of cymbal making and see just how much handwork goes into a Paiste cymbal.

DAVE, DO YOU REMEMBER WHEN YOU FIRST BEGAN NOTICING HOW YOUR ENDORSEMENT AFFILIATION AFFECTED OTHER DRUMMERS? WHEN DID YOU FIRST REALIZE THIS?

I guess I didn't make that connection right away, that it was solely me influencing other players. I remember guys coming up to me saying "Paiste rules", stuff like that. What I do remember though when we played festivals with other bands on the bill, the other drummers would always come up to me. I was the only one playing Paiste Rudes and they would always comment on how the cymbals cut. I think this did make an impact on expanding the Rude's popularity. I eventually began noticing more drummers playing them.

WELL, I REMEMBER ONE VERY WELL-KNOWN DRUMMER, WHO YOU INFLUENCED ... ANTHRAX'S CHARLIE BENANTE!

Yes, I do remember him telling me that he played the Rudes after hearing me with them. He'll tell you how much he loves how they cut. Those cymbals basically make our job much easier.

THAT WAS THE WHOLE IDEA ... TO MAKE YOUR JOB OF PLAYING AT A HIGH-VOLUME, EASIER AND TO INSURE THAT YOUR CYMBALS WITHSTAND THE DEMAND OF THAT.

You know, I'll never forget back then, Paiste had a catalog that showed the proper way to hit a cymbal. It showed the anatomy of a cymbal, the proper mounting angle, the right way to strike it, the wrong way ... I learned a lot from that. That taught me how to mount my cymbals and I began noticing that I wouldn't get what I wanted out of the cymbal, if I didn't strike them properly. I really think this was invaluable and helped my cymbals last longer.

IT'S REALLY GREAT THAT YOU REMEMBER THAT AND STATED IT HERE. DAVE, SPEAKING OF CYMBAL CARE, TALK A BIT ABOUT THE ROLE OF YOUR DRUM TECH.

Good question ... I think that techs aren't given enough credit. They not only take care of our gear, they also influence what we use. I've gotten ideas from them a lot, over the years. Also, proper storage and transport of my gear is really in their hands, so they really become experts in maintaining instruments and insuring longevity. I also think it's important that you don't rely on them entirely – you should still have that connection with your instruments, on and off stage. I've learned a lot from my techs over the years.

GOOD POINT. FORGIVE THE PUN, BUT THEIR JOB CAN BE PRETTY RUDE AT TIMES, SO THEY NEED TO BE APPRECIATED.

Ha! So true. I'll say this ... a drummer armed with Paiste Rudes combined with the knowledge of proper cymbal care can handle any heavy gig thrown at them!

RUDE SERIES ARTISTS



TOMMY ALDRIDGE (US)
THIN LIZZY



FELIX BOHNKE (DE)
EDGUY, AVANTASIA



PAUL BOSTAPH (US)
TESTAMENT



JORDAN BURNS (US)
STRUNG OUT



IVAN BUSIC (BR)
DR. SIN



MATT BYRNE (US)
HATEBREED



PEETER JOGIOJA (EE)
INDEPENDENT



DANTE (UK)
VENOM



JOHN DOLMAYAN (US)
SYSTEM OF A DOWN



GORDON HECKAMAN (US)
POWERMAN 5000



HELLHAMMER (NO)
MAYHEM



HORGH (NO)
IMMORTAL



BOBBY JARZOMBEK (US)
HALFORD



NORMAN LONHARD (DE)
TRIPTYKON



JOHN MACALUSO (US)
INDEPENDENT



ANDRE MARCIO (BR)
EMINENCE



PHIL MARTINI (UK)
THE QUIREBOYS



MARKY RAMONE (US)
THE RAMONES

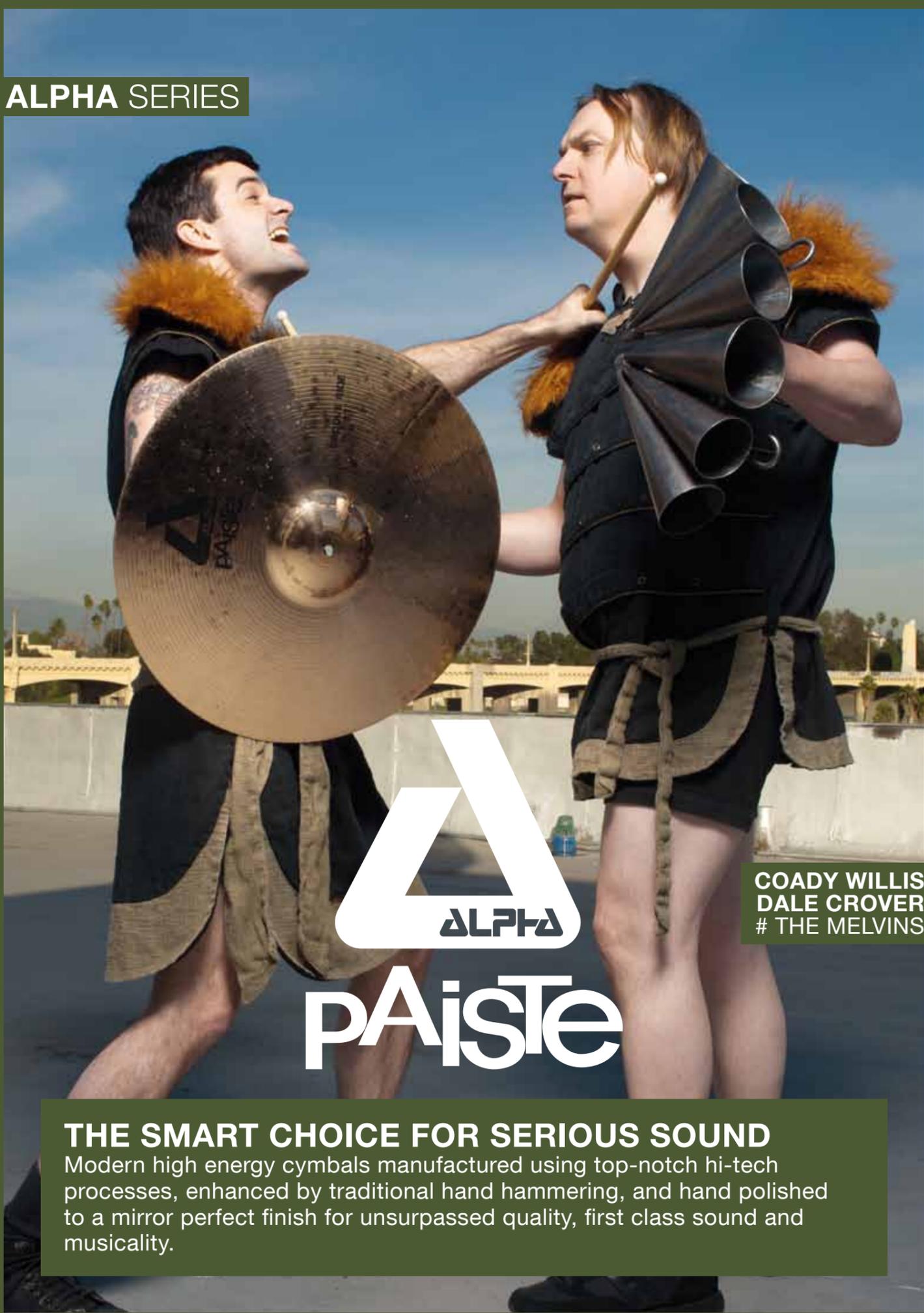


SIR G. (DE)
DIE APOKALYPTISCHEN
REITER



CHARLIE ZELENY (US)
BEHOLD THE ARCTOPUS

ALPHA SERIES



PAiSte

COADY WILLIS
DALE CROVER
THE MELVINS

THE SMART CHOICE FOR SERIOUS SOUND

Modern high energy cymbals manufactured using top-notch hi-tech processes, enhanced by traditional hand hammering, and hand polished to a mirror perfect finish for unsurpassed quality, first class sound and musicality.



MEDIUM SWISS CRASH

«As soon as I tested out the new Alpha Brilliant Swiss Crashes at the 2011 NAMM show, I knew that they were revolutionary. They are unparalleled in their genre. The cymbals are EXPLOSIVE and TRASHY in a great way! They combine brilliance with durability and style; Every drummer's dream.»

STEVEN SPENCE (US) # BLACK TIDE



METAL CRASH

«There's only one cymbal that can deliver a sonic Death Punch. The Paiste Alpha Metal Crash is for extreme music, the true Alpha of cymbals!»

JEREMY SPENCER (US)
FIVE FINGER DEATH PUNCH



ROCK HATS

«Forget the rest, I've found the best! The Alpha Brilliant Rock Hats have it all.»

RUSSELL GILBROOK (UK)
URIAH HEEP

FACTS

Since: 1991 (completely revamped in 2006 & 2010)
Alloy: CuSn8 Bronze, also known as «2002 Bronze»

Applications: All volume settings • Live and recording • Rock, Metal, Pop, Country, Latin, R&B and general use in a variety of music styles

Sound: Bright, crisp, energetic, powerful, and cutting with clarity, warmth, and tonal definition

RIDE

- Full Ride 20"
- Groove Ride 21"
- Rock Ride 20"/22"/24"
- Metal Ride 20"

CRASH

- Thin Crash 14"/16"/17"/18"
- Thin Swiss Crash 18"
- Medium Crash 14"/16"/18"
- Medium Swiss Crash 18"
- Rock Crash 16"/17"/18"/19"/20"
- Metal Crash 17"/18"/19"/20"

HI-HAT

- Medium Hats 13"/14"
- Rock Hats 14"/15"
- Sound Edge Hi-Hat 14"
- Metal Edge Hats 14"

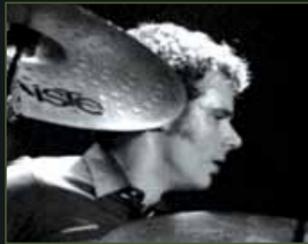
SPLASH

- Thin Splash 8"/10"
- Metal Splash 10"/12"

CHINA

- China 14"/16"/18"
- Rock China 18"

ALPHA SERIES ARTISTS



MIKE ALONSO (US)
ELECTRIC SIX



BOBBY AMARO (US)
NUDE



MIKE AMBROSE (US)
SET YOUR GOALS



STEVE ASHEIM (US)
DEICIDE



MARKO ATSO (ES)
METSATÖLL



NICK BARKER (UK)
SADISTIC INTENT



JESSE CARABALLO (US)
MARK ANTHONY



PETER CARSTENS (DE)
TURBOSTAAT



BEN CARTER (UK)
EVILE



CHIX WITH STIX (ZA)



SCOTT CHURILLA (US)
SUPERSUCKERS



JANNE PARVIAINEN (FI)
ENSIFERUM



CHRIS DALLEY (US)
VOODOO GLOW SKULLS



DANGO (US)
AMBER PACIFIC



ED DUTTON (UK)
ROLO TOMASSI



MERLIN ETTORE (DE)
SOLO ARTIST



RYAN FOLDEN (US)
AFTER MIDNIGHT PROJECT



COTE FONCEA (CL)
LUCYBELL



STEFANO GHIGLIANO (IT)
STIGMA



DIEGO «GROM» MERAVIGLIA (US)
TESTING TOMORROW



ANDERS JIVARP (SE)
DARK TRANQUILITY



GUNNAR RITTER (DE)
BLIND



JOB (FR)
TAGADA JONES



JOSE JUSINO (PR)
TITO



MIKE LUCE (US)
DROWNING POOL



SIMON MCKAY (US)
THE AGONIST



AARON McVEIGH (US)
FOXY SHAZAM



IVANN MICHEL (US)
PASTILLA



KEVIN MURPHY (US)
RANDY HOUSER



ORFEAS (GR)
SUICIDAL ANGELS



TOMMY PORTIMO (FI)
SONATA ARCTICA



EMEDIN RIVERA (US)
INDEPENDENT



BRAD ROBERTS (US)
GWAR



SAMU RUOTSALAINEN (FI)
FINNTROLL



PHILIPP SCHADEBRODT (DE)
EISBLUME



NIKI SKISTIMAS (US)
KRASHKARMA



GERGELY TARIN (HU)
EKTOMORF



RALPH TOSONI (CH)
QL



DAVE WITTE (US)
MUNICIPAL WASTE



PHEE (US)
FIREFLIGHT



TIM IVANOV (RU) # INDEPENDENT

In 2008, the Russian breakout performer of the year was crowned to the bright, outstanding drummer - Tim Ivanov. This gifted musician won two of the biggest Russian drum competitions: the International Drummers Contest in 2008 (Muztorg) and the Roland V-Drums Contest in 2009. Winning these prestigious competitions hurled him into celebrity status and the following year he judged the same drum contests he won and performed in at Russia's biggest international music exhibition, Music Moscow. Ivanov is also very popular on the web for his Internet drum videos.

Young and bold, Tim immediately became popular because of his unforgettable style of drumming. He possesses a powerful diverse technique in combination with an impressive and high standard of showmanship during his live performances. Currently Ivanov participates in TV shows, music videos, studio sessions, freelance gigs with other musical projects, and plays in two popular bands that are different styles from one another; Stardown, (metal) and Loc-Dog (hip-hop). When Tim has some time to spare he hosts drum clinics and master classes.

Tim's aggressive energetic manner of playing is one of the highlights of any show he's involved with and his performances are a long-lasting memory for all those who witness it. His visual impact on stage has not come unnoticed for Tim is in high demand as a live-performing drummer. Recently, Ivanov was invited to join in a duet with one of the most famous Russian entertainers DJ Pavel Volya, participating in a daily show on national TV. Today, Tim Ivanov and Pavel Volya perform and tour across Russia and throughout the world.

«I've always loved Paiste,» Tim says. «My very first cymbal was a Paiste and I was so happy when I bought it. So imagine how happy I was to join the Paiste Family in 2010! ... my dream came true.»

Tim's Alpha set-up: 13" Medium Hats, 14" Medium Hats, 16" Thin Crash, 17" Thin Crash, 18" Rock Crash, 19" Rock Crash, 21" Groove Ride, 14" China, 16" China



ELOY CASAGRANDE (BR) # ANDRE MATOS

Brazil's Eloy Casagrande picked up his 1st pair of drumsticks at the age of seven and within a half of a decade he won an acclaimed award at the BATUKA International Drum Fest, the biggest festival of South America. The following year (2005), the young native of Sao Paulo was invited to perform in recognition as the undiscovered drummer at the prestigious Modern Drummer Festival ... Eloy was 14 years old.

Immediately following his earth shattering performance, Eloy became an overnight sensation throughout South America and the rest of the world. He appeared on many TV shows in Brazil and conducted numerous clinics and workshops before landing the gig with Brazilian superstar Andre Matos. With Andre, Eloy has released two CDs in which both charted at #1 in Brazil, #10 in Japan, Germany, Italy, and Slovakia. Eloy has toured the world twice in support of each release performing in front of millions of people. That's a pretty damn good track record for a drummer who's yet to turn 21.

Eloy has been a loyal Alpha user since 2006 and we asked him about his Alpha set up. «I use a 14" Sound Edge Hi-Hat, 18" & 20" Rock Crashes, 10" Thin Splash, 14" Medium Hi-Hat Top stacked on top of my 18" Rock China, 21" Groove Ride, 18" Rock China and a 20" Metal Crash. I play in different musical situations, like Metal, Pop, Samba, and I never change my cymbal set-up. These cymbals are perfect for any situation. I love the 14" Sound Edge Hi-Hat because they sound amazing in the studio and live, and they have an incredible projection. Another cymbal that is always with me is the 21" Groove Ride, I use it in Heavy Metal gigs and in Pop gigs I use as crash/ride, it is very versatile. The 20" Metal Crash is perfect for loud situations, it cuts through the guitars, has an amazing projections and it is my new favorite crash.»

«Sound engineers often comment about the sound of the cymbals saying how they sound incredible and are easy to mix with the music. The sound of the cymbals are so perfect, rich, musical, I don't have even words to describe. When a Paiste cymbal is played everybody stops what they are doing to listen to it.»

lux (US) # NEKROMANTIX

Try to picture this. Picture a young, humble, and petite girl that stands about five feet tall and weighs no more than one hundred pounds. Then picture her shredding on a double bass drum kit playing extremely fast blast beats wearing 5" Stiletto heels.

That picture you envision really exists. Say hello to lux. Co-founder of the thrash/death metal band Sacred Storm and current drummer for the well-established psychobilly band Nekromantix.

Look up «Lux Drummerette» on YouTube and you immediately see why Nekromantix sought after this Southern California native. Her intensity and blazing speed on the drums is one to behold and thanks to Nekromantix's dedicated world-wide "psycho" fan base, lux has toured across the United States, Canada, Russia, Germany, Spain, Italy, and Finland.

lux uses a fairly wide range of Paiste cymbals ranging from 2002, Signature, Twenty Custom, and the ever explosive Alpha Metal Crashes. «Right now I'm using 17", 18" & 19" Alpha Metal Crashes on my kit and these crashes are so powerful, loud, and they cut through the loud and heavy music of Nekromantix. I absolutely love my Paiste cymbals and the Paiste sound. I like to think that I "grew up" the day I traded in my beginner cymbals for Paiste cymbals.»



ELIAS MALLIN (US) # KE\$HA

In a rather short time span Elias Mallin has surrounded himself in some very impressive musical settings. A few of Elias's musical achievements consist of working with Chicago's electro-rock band Kill Hannah, the Heavy Rock/Hip-Hop inspired group Hollywood Undead, and he's currently working with the Popstar sensation Ke\$ha.

Elias talks about his recent musical endeavor. «With Ke\$ha, I'm playing tons of electronics and triggering everything making it sound exactly like the record. I knew nothing of electronics when I stepped into this gig so the pressure was on to get it right. The Pop world moves much faster than the Rock world. There is so much promo, TV, award shows, etc ... In my experience with the rock world you get a schedule and stick to it. With an artist that keeps blowing up as fast as she is, things constantly change and one day you're in Japan, the next day L.A., and the next day Dubai or something.»

«The Alphas are EXACTLY what I need for a gig like this. I need super loud crashes that sound great and cut through the loud thump of everything. Sometimes with the craziness on stage other people grab sticks and beat on my cymbals with me so it's super important to have a cymbal that's durable as well. Our front of house engineer is always thanking me for my cymbal choice. It's much easier on her to get the over heads to be heard. I've used Alphas with KH, HU, and now Ke\$ha and they always give me that big crash sound live that I love.»

Elias Mallin's Ke\$ha set-up: 20" Rock Crash, 14" Rock Hats, 18" Rock Crash (2x), and a 19" Rock Crash



PST 5 & PST 3 SERIES



NICKO McBRAIN
IRON MAIDEN

SOUND FUSION OF QUALITY AND VALUE

The fusion of Swiss cymbal sound know-how with German hi-tech expertise. PST cymbals represent a breakthrough combination of quality and value, and convince with superior sound and appearance.



FACTS

PST 5

Since: 2005

Alloy: CuSn8 Bronze

Applications: All volume settings • Live playing • Entire range of music styles

Sound: Bright, clean, full, focused, cutting and energetic with full functional and musical characteristics

PST 3

Since: 2005

Alloy: MS63 Brass

Applications: All volume settings • Live playing • Entire range of music styles

Sound: Bright, clean, powerful with fundamental functional and musical characteristics

PST 5

RIDE

Medium Ride 20"

Rock Ride 20"/22"

CRASH

Thin Crash 14"/16"/18"

Medium Crash 16"/17"/18"

Rock Crash 16"/18"/19"

Crash/Ride 18"

HI-HAT

Medium Hats 13"/14"

Rock Hats 14"

SPLASH

Splash 8"/10"

CHINA

Mini China 14"

China 16"/18"

SETS

Essential Set (13/18)

Essential Set (14/18)

Effects Pack (10/18)

Rock Set (14/16/20)

Universal Set (14/16/20)

PST 3

RIDE

Ride 20"

CRASH

Crash 14"/16"

Crash/Ride 18"

HI-HAT

Hi-Hat 13"/14"

SPLASH

Splash 10"

CHINA

China 18"

SETS

Essential Set (13/18)

Essential Set (14/18)

Effects Pack (10/18)

Universal Set (14/16/20)





RICH MANGICARO (US)
GLENN FREY

Whether he is recording with James Page Morrison (TV's "24", "NCI"), Jonathan Clark or Brooke Pernice or playing live shows with The Bisquera Brothers (with fellow Paiste artist Curt Bisquera), Glenn Frey, Joe Walsh, Venice or John Vester, Rich brings two things; his amazing energy and his hybrid percussion kit. With a drum set made of cajons, djembes, frame drums, tambourines, a bass drum and Paiste cymbals, Rich has enough sounds to color the music he is playing. Rich's history with Paiste goes back for over twenty years and his cymbal set up is a testament to his great knowledge of Paiste's wide palate of sounds. Ranging from combo hi hats (RUDE 13" Bottom / Signature 'Dark Energy' Top), 602 Flat Rides, and Twenty Series Splashes to Rotosounds and stacked mini Chinas, Rich has all sonic bases covered and he is ready to play.

«Paiste makes instruments that blend completely and harmoniously with each other. No matter how you mix the various series or sounds, they compliment, not only each other, but all the other sounds within your setup. They also compliment the music. They're the PERFECT instrument for the Hybrid setup. ANYTHING IS POSSIBLE!»

BRAD DUTZ (US)
L.A. SESSIONS

TV, movies, studios and touring keep Brad Dutz very busy as a session player in the Los Angeles area. His kit consisting of a 23 1/2" frame drum as a bass drum, bongos, cajon, jingle snare and various percussion with his wide assortment of Paiste cymbals make his sound possible. Going for the widest possible sound library Brad stacks cymbals for trashy effects and uses cup chimes and bells for ultra clean sounds. His main ride, the 21" Signature 'Dark Energy' Light Dark ride, allows for «regular» ride playing while accenting the music with his other cymbals and percussion.

Never one to rest sonically or musically, Brad thrives on bringing new, different sounds to gigs and recordings when he is working with Alanis Morissette, Willie Nelson, Rickie Lee Jones, Tribal Tech or even Kiss. His Paiste cymbal set gives him the contrast he needs to deliver a top notch performance each and every time. His latest CD «Polarity Taskmasters» is a group that includes flute, piano, Theremin and Brad on his hybrid kit.



EMEDIN RIVERA (US)
N.Y. SESSIONS

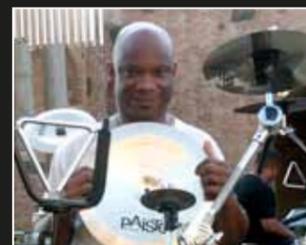
Cow bells, tambourine, congas, bass drum, toms and a customized snare drum that can be played by hand are only a small part of Emedin Rivera's hybrid drum set. As a busy New York City area player, Emedin explores many sides and sounds of percussion. Playing with a diverse list of artists, he needs to have cymbals that can fit many different musical situations. To fill his needs, Emedin relies on a wide variety of Paiste cymbals. From Alpha to Dark Energy, his set up is easy to play with both his hands and drumsticks.

Harry Belafonte, Larry Coryell, Dave Valentine, Maria Schneider and David Broza are just a few of the artists Emedin shares the stage and recordings with. His hybrid drum/percussion kit is always changing and evolving to fit the needs of the music he is hired to play.

«They compliment my kit by being reliable for having the same great sound at every gig, no matter what the genre of music I am playing. I am extremely proud as well as honored to be endorsed by Paiste.»



ANDREA ALVAREZ (AR)
INDEPENDENT



TRE BALFOUR (US)
GLADYS KNIGHT



ANDREW BLANCO (US)
THE COLOR PURPLE - MUSICAL



LENNY CASTRO (US)
STEVIE NICKS , LOPEZ TONIGHT



PAULINHO DA COSTA (US)
SESSION GREAT



ERIC DARKEN (US)
NASHVILLE STUDIOS



EDDIE DRAYTON (US)
INDEPENDENT



RANDY GLOSS (US)
HANDS ENSEMBLE



SUE HADJOPOULOS (US)
INDEPENDENT



MARTIN VERDONK (NL)
INDEPENDENT



KALANI (US)
KALANI MUSIC



MUNYUNGO JACKSON (US)
STEVIE WONDER



PETE KORPELA (US)
INDEPENDENT



MARILYN MAZUR (DK)
MARILYN MAZUR GROUP



LEO MUNOZ (MX)
LUCERO



TOM ROADY (US)
SESSION GREAT



C.G. RYCHE (US)
INDEPENDENT



DANIEL SADOWNICK (US)
INDEPENDENT



CHRISTINA TORRES (US)
INDEPENDENT



ERIC VELEZ (US)
MARC ANTHONY

HAND CYMBALS

SIGNATURE FAMILY SERIES

Since: 1994

Signature Hand Cymbals are the result of years of painstaking research into classical percussion and diverse contemporary hand cymbal performance environments.

Signature "Symphonic" models were created for classical symphonic music, using critical input from top international symphonic percussionists.

Signature "Concert/Marching" models offer wider versatility for contemporary applications with a more traditional sound.

Signature "Universal" models were developed for contemporary applications demanding energy and versatility in Ensemble, Concert, Marching, and Drum Corps applications. Signature cymbals are entirely made by hand in Switzerland using traditional methods that have remained unchanged in over half a century.

SYMPHONIC

18" LIGHT

Medium bright, silvery, warm, with a light, airy crash. Light attack, very responsive, with a beautiful, dark, shimmering fade.

20" MEDIUM LIGHT

Medium bright, full, warm, with a broad, sparkling crash. Big attack, swelling response, with a long, flowing sustain.

18" MEDIUM

Bright, full, warm, brilliant, with a robust, fiery crash. Solid attack and response, with a medium bright, full and sparkling sustain.



"If you need the best hand cymbals on the planet, then use the best cymbals on the planet! Paiste Hand Cymbals are truly the best there is. They make me sound good! For Movie and TV sessions, R&B, Hip-Hop, Jazz, Classical, or Pop sessions, to live playing in every genre there is, Paiste cymbals are there for me. I will go nowhere with out my Paiste Hand Cymbals. Take a pair to lunch, you'll be glad you did!"
EMIL RICHARDS (US) # L.A. FILM SESSION GREAT

CONCERT/MARCHING

18" MEDIUM

Medium bright, full, sparkling with a strong, brilliant crash. Bright attack, with a well balanced blend of high and low overtones, and an even, fairly short sustain.

16" | 18" MEDIUM HEAVY

Bright, full, brilliant, with robust, fiery crash. Silvery attack, with a full spectrum of overtones from high to low, and a medium long sustain.

"The 20" Symphonic Medium Light hand cymbals are very full particularly when playing forte to fortissimo but they're also nice for very light playing. For the type of playing that I mostly do, which is in the studio, we have more than one pair of cymbals being used at various times and both the 18" Light and 20" Medium Lights work well together. All in all, I find these cymbals very easy to play and they are a wonderful addition to the arsenal of cymbals that you need for session work."

SHAWN PRESTON (US) # U.S. MARINE DRUM AND BUGLE CORPS



UNIVERSAL

16" | 18" MEDIUM HEAVY

Bright, solid, full, brilliant with a strong, bright, sparkling crash. Silvery attack, with a well balanced spectrum from low overtones to brilliant highs, and a medium long sustain.

ALPHA & PST SERIES

Since: 2008

Alpha "Concert/Marching" models were designed for universal application, ranging from indoor Ensemble and Concert to outdoor Marching and Drum Corps. Made entirely by hand in Switzerland, they deliver warmth, brilliance and richness in sound, and professional quality for a comparatively modest investment.

PST 5 and PST 3 "Band" are designed for universal contemporary concert, band and marching applications. They feature Paiste quality and consistency with proper sound and function, yet are affordable enough to fit any budget.

PST or "Paiste Sound Technology" cymbals are crafted utilizing the transfer of extensive Swiss-based know-how and the essence of hand manufacturing principles into our modern, hi-tech production.

ALPHA

16" | 18" | 20" CONCERT/MARCHING

Full-bodied, sparkling attack, with a silvery shimmering response, rounded off by a wide and rich sparkling bouquet. Well balanced spectrum from high to low, with a strong, meaty mid-range. Medium long sustain. Smaller sizes work well in outdoor marching situations, while larger sizes are recommended for indoor concert applications.



"In my percussion program at Kutztown University, the family of Paiste Hand Cymbals meet all of our musical expectations and because the instruments are so artfully crafted the response is absolutely reliable. From the bright and articulate characteristics of the Alpha series, to the warmth and rich character of the Symphonic series there is a pair of Paiste cymbals for our every need. Paiste cymbals perform, everything else is just playing."
DR. FRANK KUMOR (US) # EDUCATOR

PST 5

14" | 16" | 18" BAND

Silvery attack, sensitive response. Well-rounded and clean mix of overtones, resulting in a full-bodied bouquet with warm brilliance and sparkle. Universally applicable indoors and outdoors, with sufficient quality and function for more subtle ensemble and concert applications.

"I found the 18" Symphonic Lights to be very full and even at all dynamic levels. I was surprised at how full they sounded considering how light and easy they were to play. The big shock was when I listened back to the recording of them. They were even smoother than I thought and extremely full sounding. I think this is a wonderful set of cymbals to have as your main "go to" set of piatti for general use. And I think they would be a great pair of cymbals for younger players who have a hard time handling piatti."

M.B. GORDY (US) # L.A. STUDIOS



PST 3

14" | 16" BAND

Clear, defined attack. Well balanced mix of overtones. Medium sustain. Easy to handle and very responsive.

PAISTE GONGS

SYMPHONIC GONGS

Symphonic Gongs feature a harmonic and universal sound structure. The fundamental note of the gong is balanced with the instrument's complex overtones. A good starting point for a gong collection, the Symphonic contains even proportions of various gong characteristics, which can be brought forth using different mallets and striking points.

Available in: 20" | 22" | 24" | 26" | 28" | 30" | 32" | 34" | 36" | 38" | 40" | 50" | 60" | 60" Mikrophonie | 80"



PLANET GONGS

Planet Gongs resemble Symphonic Gongs in character, but feature a strong fundamental note tuned to represent a natural harmonic series based on the orbital properties of the Sun, the Earth, the Moon and the other planets. Planet Gongs resonate harmonically with the cycles of the solar system, communicating to us what has been known since antiquity as the «music of the spheres».

Available as: 38" C#2 Earth | 38" B1 Sun | 36" C2# Pluto | 32" C#2 Mercury | 32" D2 Mars | 32" D2 Saturn | 30" F2 Platonic Year | 28" F#2 Jupiter | 28" G2 Sidereal Day | 24" A2 Venus | 24" G#2 Uranus | 24" G#2 Neptune | 24" G#2 Sydonic Year | 24" A#2 Sidereal Moon | 32" D#2 Chiron | 32" E2 Niburu | 38" C2 Sedna

SOUND CREATION GONGS

Each Sound Creation Gong has its own extraordinary and particular sound character. Their impressive, charismatic sound embodies a wealth of exemplary emotional sensations and feelings. Due to their varied sound colors and voices, these instruments also offer a wide range of harmonics and frequencies.

Available as: 26" No.3 Earth | 32" No.3A Earth | 38" No.3B Earth | 60" No.3C Earth | 11" No.8 Chakra Head | 14" No.9 Chakra Chest | 16" No.10 Chakra Abdomen



ACCENT GONGS

Accent Gongs are special gongs with an aggressive, foaming, and lively sound character. A multitude of sounds may be achieved with various playing techniques.

Available in: 7" | 10" | 13" | 22"



DECO GONGS

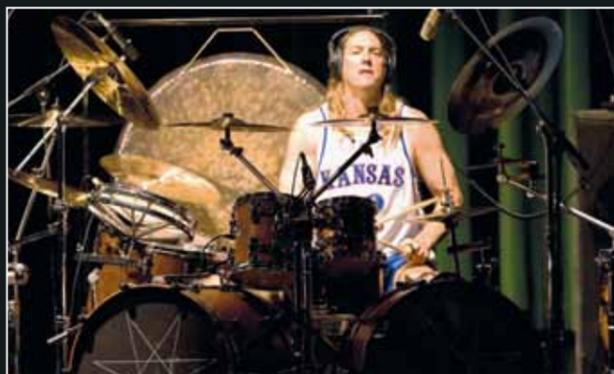
Essentially, the Deco is a miniature Symphonic Gong. The instrument produces a fascinating and wonderfully exotic sound. True gongs with complex harmonics, they make a unique and decorative addition to your personal or musical environment.

Available in: 7" | 10" | 13" (also as Set incl. Wall Hanger or Floor Stand)

GONGS IN ROCK MUSIC



JOHN BONHAM (UK) # LED ZEPPELIN



DANNY CAREY (US) # TOOL



NICKO McBRAIN (UK) # IRON MAIDEN



STEWART COPELAND (US) # THE POLICE



CARL PALMER A ROCK LEGEND'S HISTORY WITH PAISTE GONGS

Carl Palmer is credited as one of the most respected and influential rock drummers in rock history. In the spring of 1970, he received a phone call that changed his life forever. Keyboard virtuoso Keith Emerson was forming a new band with King Crimson founder Greg Lake, and a couple of months later, ELP worked on their first album. Their stage show quickly became the stuff of legend, and part of it was Carl's stunning drum solo, in which he included two large Paiste Symphonic Gongs.

DO YOU REMEMBER THE FIRST TIME, WHEN YOU HIT A PAISTE GONG?

Yes, I think the first time was in 1971. It was a very big gong, like 50", which I still have apparently, somewhere in our storage. We don't use it anymore, because it's too big for today.

HOW DID YOU EXPERIENCE THIS INSTRUMENT?

I'd always been a lover of gongs. My first experience was at the Paiste factory with a proper full size Symphonic Gong. I went on from there, it became one of my trademarks, and it still is. So I have two gongs at the back of me. I now play smaller gongs mainly because the sound is improved so much from the early days.

HAVE YOU ALSO PLAYED OTHER GONGS IN ADDITION TO THE SYMPHONIC?

I have had very small gongs as well over the period, which I have used on a Percussion Concerto, that I recorded with the London Symphony Orchestra in 1976. I also had a collection of eight gongs, an octave of gongs tuned from a middle C, which I recorded with on this Percussion Concerto also.

MANY PICTURES OF THE OLD ELP DAYS SHOW YOU WITH TWO LARGE GONGS.

Yes, I used to paint the gongs with a picture. My riser used to revolve, and the people would see the back of the gongs with the picture with a strobe light flashing on this picture. One of the big gongs cracked, it was the only gong cracked in 40 years. We made an auction and I gave the money to a children's cancer trust here in London. Since then I played the 28" and 32" gongs. They are just superb. As long as the world exists I don't think that there will be any competition with Paiste gongs. They are the purest and the very best, just untouchable.

IN WHICH WAY DO YOU USE THE GONGS ON STAGE?

I use two gongs with a mallet. It was always a main feature of my drum solo. I play the bass drums pick up the two gong beaters and I start banging each of the gongs. That still happens with Asia. It's my trademark. A lot of people started off with two bass drums and I started off my successful time of my life with two Paiste gongs.

DID YOU EVER THINK OF STRIKING THEM WITH DRUM STICKS OR DIFFERENT KIND OF BEATERS?

Yes! When I play my drum solo, I play like a cymbal solo, and I play the cymbals and gongs with sticks. I was aware of all those contemporary composers, that used gongs, where they hit the small gongs and load it into a bucket of water and got this incredible sort of sounds. I used gongs mainly for recording some of the biggest albums of ELP, such as «Tarkus» obviously featured gongs within the arrangement. I've introduced it where ever it makes musical sense.

WHAT MAKES THE MAGIC IN THE SOUND OF A GONG?

The sound of a gong, that I directly link to the company Paiste, has an ongoing clear, definite, sonic sound, a note almost. When it starts to diminish in level, the purity of the sound continues. And it never dies off quickly, but very, very slow. Most other gongs drop in pitch immediately you hit them, and they are just rumbling away down the bottom end. Also, the initial strike with a Paiste gong is always felt. Paiste gongs are incredibly responsive and the frequency band is long lasting.

JOHN DOUGLAS RE-DEFINING THE ROLE OF THE DRUM TECH, ONE BRUSH STROKE AT A TIME

As one of music's foremost drum technicians, John Douglas balances his time between two of his favorite drummers: ZZ Top's Frank Beard and Alex Van Halen. John's reputation both as a tech and visual artist is worldwide renown. He has built and painted drums for Frank, Alex, Bon Jovi's Tico Torres, Mana's Alex Gonzalez, Gun's N' Roses Steven Adler and many more. John met Frank Beard while playing drums with a few original bands in his Texas hometown. Beard liked John's custom drum finish and asked if he could paint a drum for him. Unknowingly, this chance meeting changed John Douglas's life.

In 1994, Frank Beard approached John to become his tech. Until that time, he never considered a job as a drum tech and had very little knowledge what it entailed. By then, the two had an established friendship so it was comfortable for him to learn the ropes. Being both a professional drummer and craftsman, John adjusted quickly. ZZ Top's original trio lineup has been intact for over 40 years. The ONLY time they performed not as the original

was in Europe when Frank had an emergency appendectomy. John Douglas was the one to fill in those shows.

John enjoys a creative collaboration with Erik and Kelly Paiste. For ZZ Top's 40th anniversary, John created a logo that was imprinted on a set of cymbals for Frank. The same logo was used on a gong that Paiste presented as a surprise to Frank while on tour. Paiste metal artist Nicko McBrain also used John's artistic talent to paint his 50" Symphonic Gong. The artwork used on the gong ties in with the stage look, and may be seen on the 2011 Iron Maiden World Tour.

In late 2009, John designed the logo for the Paiste's 2002 «Reverend Al's Big Ride». After completing 40 or 50 different drawings of the Reverend character, the one that ultimately ended up on the cymbal was a bit edgy. Both Alex and his brother Eddie loved it. It was sent to Erik Paiste who gave it the green light, thus not only making Alex happy but showing Paiste's willingness to respect artistic creativity. Alex Van Halen is very supportive of John's creative side and enjoys experimenting with wild setups. Currently they are in the studio working on the next Van Halen release and are devising what is sure to be another stunning kit for the upcoming tour.

The most recent John Douglas design is the logo for Paiste's new John JR Robinson, Twenty Masters Collection Deep Ride. Like the artist himself, this logo features a fun and stylish sketch. The image is of a record with JR's initials. Spinning out of the vinyl is a rhythmic figure from a classic JR intro performed on a Michael Jackson hit.



«There's only one person that understands the art form of what cymbals and drums are all about. That's John Douglas. After Kelly Paiste introduced us, John captured my vision of the signature Deep Ride making it come to life. He is truly the best!»
JOHN «JR» ROBINSON



«The man produced a miracle in two weeks!»
NICKO McBRAIN



ALEX VAN HALEN'S INSPIRATION RIDE

PAISTE EDUCATORS

This gallery is merely representative of a select segment of Paiste's family of Artists who inspire music students worldwide. There are simply too many to include, and our humble apologies go out to all who are not mentioned here. These individuals share their experiential knowledge about making music with drums and percussion, and they bring a deep knowledge of SOUND into the realm of Music Education. Their acute understanding of learning the Percussive Arts, and what makes them unique educators, flows from remaining eternal students themselves. The benefits of their active involvement in our Sound Development process cannot be overestimated for this reason: **they know about music, drummers, the instruments, and are eager to freely share it.**



MIKE BLAKE (US)
INSTRUCTOR - UNIV. NORTH DAKOTA



NDUGU CHANCLER (US)
INSTRUCTOR OF JAZZ STUDIES - UNIV. SO CAL



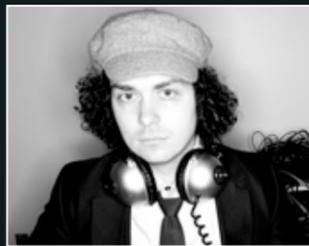
JEFF RICH (UK)
PRIVATE INSTRUCTOR



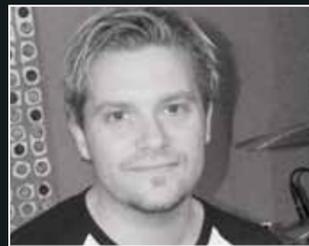
IAN FROMAN (US)
DRUM INSTRUCTOR - THE COLLECTIVE



JASON GIANNI (US)
DRUM INSTRUCTOR - THE COLLECTIVE



DONNY GRUENDLER (US)
PROF. - MUSICIANS INSTITUTE



CRAIG BLUNDELL (UK)
PRIVATE INSTRUCTOR



HERMAN JACKSON (US)
PROFESSOR - SOUTHERN UNIVERSITY



MATT JOHNSON (US)
DRUM SET STUDIES - FULLERTON COLLEGE



JAMES HESTER (UK)
HEAD OF DRUMS BIMM, BRISTOL



HERMANN KOCK (DE)
MUSIKHOCHSCHULEN FRANKFURT & MAINZ



FRANK KUMOR (US)
PROFESSOR - UNIVERSITY OF KUTZTOWN



CHRISTIAN LEONHARDT (DE)
PRIVATE INSTRUCTOR



TONY LIOTTA (DE)
TONY LIOTTA DRUMSCHOOL



SERGE LYSAK (US)
PRIVATE INSTRUCTOR - THE DRUM LAB



JAY MAJERNIK (US)
EDUCATOR/PERFORMER DALLAS TX



NEIL MARTIN (UK)
INSTITUTE OF CONT. MUSIC PERFORMANCE LONDON



ANTHONY MICHELLI (CA)
PROF. OF DRUM STUDIES - TORONTO UNIVERSITY



JEFF MOORE (US)
PROFESSOR - UNIVERSITY OF CENTRAL FLORIDA



VENKO POROMANSKI (BG)
PRIVATE INSTRUCTOR



MORRIS PALTER (US)
PROF. OF PERC. STUDIES - UNIV. OF FAIRBANKS ALASKA



MATTHIAS PHILIPZEN (DE)
MUSIKHOCHSCHULE WÜRZBURG



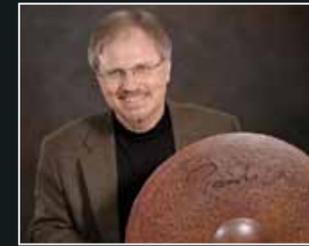
KIM PLAINFIELD (US)
DRUM INSTRUCTOR - THE COLLECTIVE



DAVE SALINAS (US)
INSTRUCTOR - MUSICIANS INSTITUTE



STEFAN SCHÜTZ (DE)
DRUM DEPARTMENT STUTTGART



ALAN SHINN (US)
PROFESSOR - TEXAS TECH UNIVERSITY



TONY «THUNDER» SMITH (US)
ASSOC. PROF. OF PERC. - BERKLEE COLLEGE OF MUSIC



DAVID STANOCH (US)
PERC. FACULTY - McNALLY SMITH COLLEGE OF MUSIC



JERRY STEINHOLZ (US)
MUSIC TEACHER - LOS ANGELES UNIFIED SCHOOL D.



JUAN VAN EMMERLOOT (NL)
PRIVATE INSTRUCTOR - DRUMMINGSECRETS.COM



LYNN VARTAN (US)
DIRECTOR OF PERCUSSION - SOUTHERN UTAH UNIVERSITY



MARK WALKER (US)
PROFESSOR - BERKLEE COLLEGE OF MUSIC



CHARLIE WAYMIRE (US)
INSTRUCTOR - MUSICIANS INSTITUTE



PAUL WERTICO (US)
DIRCTOR OF JAZZ STUDIES - ROOSEVELT UNIVERSITY



MARIA MARTINEZ (US)
PRIVATE INSTRUCTOR



ED ROSCETTI (US)
WORLD BEAT RHYTHMS

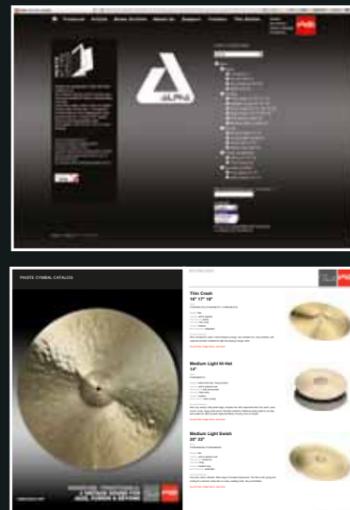
ON THE WEB & APP

GET ALL LATEST NEWS ABOUT CYMBALS, ARTISTS AND MORE



MY OWN CATALOG

in English, Deutsch, Português



Visit www.paiste.com or connect with other Paiste fans and artist on our official social media platforms - join **The Paiste Nation**.

- Latest Product & Artist News
- Detailed Product Information (Soundfiles, Texture Zoom, Descriptions)
- Compare Cymbal Sounds in the «Soundroom»
- Generate and print your own Paiste Brochure in «My Own Catalog»
- Check out the Paiste Artist Family (Photos, Set-ups, Bios, Videos)
- Subscribe to the new Paiste Newsletter
- ... and more



LOGO GEAR
ONLINE STORE

JOIN
THE NATION



UP & COMING ARTISTS NAME THEIR THREE FAV TRACKS RECORDED BY OTHER PAISTE ARTISTS

ON TRACK



CHAD BUTLER (US) # SWITCHFOOT

Death Cab for Cutie # Jason McGerr - «I Will Possess Your Heart»
«A smart 8 minute odyssey where Jason demonstrates the subtleties of hi-hat volume and feel.»
Mario Calire # Ozomatli - «Saturday Night»
«Watching Mario live is a lesson in musical freedom, a solid grooving blend of flavors.»
Nathan Followill # King of Leon - «Radioactive»
«Nathan's a really creative drummer, from sticking the rim to whipping that ride into shape he plays (and sings) with style.»



TOBIAS DANNE (DE) # INDEPENDENT

The Police # Stewart Copeland - «Every Breath You Take»
Beatsteaks # Thomas Götz - «Milk And Honey»
AC/DC # Phil Rudd - «Hells Bells»



SIMON DRING (UK) # OLI BROWN BAND

Vanessa Carlton # Abe Laboriel Jr. - «A Thousand Miles»
«Beautiful drumming. I love the way Abe plays this song - such flow and groove.»
Michael Jackson # John Robinson - «Don't Stop Till You Get Enough»
«John's relentless groove is definitely part of the reason this song still fills dance floors worldwide.»
The Police # Stewart Copeland - «Hole In My Life»
«Stewart Copeland over the barline fills, clattering toms and quirky groove - one of my favourite Police tracks.»



INFERNO (PL) # BEHEMOTH

Iron Maiden # Nicko McBrain - «Caught Somewhere In Time»
Slayer # Dave Lombardo - «Mandatory Suicide»
King Diamond # Mikkey Dee - «Amon Belongs To Them»
«Some of the first bands and drummers I started my adventure in Metal music with.»



ERNESTO MARTINEZ (MX) # ERIK RUBIN

Taylor Mesple # Abe Laboriel Jr. - «Answer Your Own Question»
«There's not a whole lot of people that can groove as hard as Abe. Oh, and yes, it took him less than 5 minutes to record this. Top that!»
The Police # Stewart Copeland - «Wrapped Around Your Finger»
«Stewart's finesse and drive are just mind boggling. This song is a never-ending flow of good taste.»
Performance & Technique DVD # Bobby Jarzombek - «Peppered Cancer»
«On this song, he delivers non-stop, in-your-face, fast, powerful and impossible drumming.»



PAUL STANLEY MCKENZIE (UK) # GORILLAZ SOUND SYSTEM

John Mayer # Steve Jordan - «Every Day I Have The Blues»
«This is how you play blues in the 21st Century!»
Michael Jackson # John Robinson - «Rock with you»
«A moment I will never forget is walking into a bar in Hollywood with JR as they played this record. He looked at me. I pauledooked at him. He smiled. JR is the man - period.»
Yellow Jackets # Ricky Lawson - «Sittin' In It»
«Music that makes you smile. Perfect fusion of live and electronic instrumentation.»



DERRICK WRIGHT (US) # ADELE

John Mayer # Steve Jordan - «Daughters»
«His groove is so deep on this tune and the way he plays the "spacing" of this tune is just amazing.»
2003 Modern Drummer DVD # Nathaniel Townsley
«His cymbal sound is a dead giveaway that he was playing Signatures and the tone he was getting out of the cymbals without overplaying them is a lesson on how a cymbal should be played.»
The Police # Stewart Copeland - «Message In A Bottle»
«I really look up to Stewart as a drummer. Stewart's sound is very classic and his unique approach and groove to the kit is like no other.»

CYMBAL APPLICATION GUIDE 2011

Our cymbal application guide is a classification system that serves as a guideline in selecting a particular Paiste cymbal for any specific style of music that drummers or percussionists play. Whether you play Hard Rock or Jazz, our guide will help you select the ideal Paiste cymbal for you. This system serves as a guide to advise you on selecting cymbals based on your preference of music and it should not be considered a hard rule for your cymbal selection process.



SIGNATURE «TRADITIONALS»

- RIDE**
●●● Light Ride 20"/22"
- CRASH**
●●● Thin Crash 16"/17"/18"
- HI-HAT**
●●● Medium Light Hi-Hat 14"
- CHINA**
●●● Medium Light Swish 20"/22"



TWENTY MASTERS COLLECTION

- RIDE**
●●●● Medium Ride 20"/21"
●●● Dark Ride 20"/22"
●●● Dark Crash Ride 20"
●●● Dark Crisp Ride 20"/22"
●●● Dark Dry Ride 20"/21"
●● Sweet Ride 20"
●●●● Deep Ride 24"



SIGNATURE «DARK ENERGY»

- RIDE**
●●● Light Dark Ride MK I 21"
●●● Dark Energy Ride MK I 20"/21"/22"
●●● Dark Energy Ride MK II 20"/21"/22"
- CRASH**
●●● Dark Energy Crash MK I 16"/17"/18"/19"
- HI-HAT**
●●● Light Dark Hats MK I 14"
●●● Dark Energy Hats MK I 13"/14"
- SPLASH**
●●● Dark Energy Splash MK I 8"/10"



TWENTY CUSTOM COLLECTION

- RIDE**
●●●● Full Ride 20"/22"
●●●● Metal Ride 20"/22"
- CRASH**
●●●● Full Crash 16"/18"/20"
●●●● Metal Crash 18"/19"/20"
- HI-HAT**
●●●● Full Hats 14"
●●●● Metal Hats 14"/15"
- SPLASH**
●●●● Thin Splash 10"
●●●● Metal Splash 10"
- CHINA**
●●●● Thin China 18"
●●●● Metal China 18"



FORMULA 602

- RIDE**
●●● Medium Ride 20"
●●● Medium Flatride 20"
- CRASH**
●●● Thin Crash 16"/18"
- HI-HAT**
●●● Sound Edge Hi-Hat 14"



SIGNATURE

- RIDE**
●●● Dry Crisp Ride 20"
●●● Full Ride 20"
●●●● Dry Heavy Ride 21"
●●●● Blue Bell Ride 22"
- CRASH**
●●● Mellow Crash 16"/18"
●●● Fast Crash 14"/15"/16"/17"/18"
●●● Full Crash 14"/16"/17"/18"/19"/20"
●●● Power Crash 16"/17"/18"/19"/20"
- HI-HAT**
●●● Medium Hi-Hat 14"
●●● Dark Crisp Hi-Hat 13"/14"
●●●● Heavy Hi-Hat 14"
●●●● Sound Edge Hi-Hat 13"/14"
- SPLASH**
●●●● Splash 6"/8"/10"/12"
- CHINA**
●●●● Thin China 16"/18"
●●●● Heavy China 18"
- SPECIAL SOUNDS**
●●●● Flanger Bell 12"
●●●● Mega Cup Chime 13"
●●●● Cool Bell 8"



SIGNATURE «REFLECTOR»

- RIDE**
●●● Refl. Bell Ride 20"/22"
- CRASH**
●●●● Refl. Full Crash 16"/18"
●●●● Refl. Heavy Full Crash 16"/17"/18"/19"/20"/22"
- HI-HAT**
●●●● Refl. Heavy Full Hi-Hat 14"
- SPLASH**
●●●● Refl. Splash 8"/10"



2002

- RIDE**
●●●● Ride 20"/22"/24"
●●●● Heavy Ride 20"/22"
●●●● Power Ride 20"/22"
- CRASH**
●●●● Thin Crash 16"/17"/18"/19"
●●●● Crash 14"/15"/16"/17"/18"/19"/20"/22"/24"
●●●● Medium 16"/18"/20"
●●●● Power Crash 16"/17"/18"/19"/20"
●●●● Wild Crash 17"/18"/19"/20"
- HI-HAT**
●●●● Medium Hi-Hat 14"/15"
●●●● Heavy Hi-Hat 14"
●●●● Wild Hats 14"
●●●● Sound Edge Hi-Hat 13"/14"/15"
- SPLASH**
●●●● Splash 8"/10"/11"/12"
●●●● Wild Splash 10"
- CHINA**
●●●● China Type 16"/18"/20"
●●●● Novo China Type 18"/20"
●●●● Wild China 15"/17"/19"
- SPECIAL SOUNDS**
●●●● Accent Cymbal 4"/6"/8"
●●●● Cup Chime 5"/5.5"/6"/6.5"/7"/7.5"/8"
●●●● Bell Chime 6"



GIANT BEAT

- MULTI**
●●●● Giant Beat 18"/20"/24"
- HI-HAT**
●●●● Hi-Hat 14"/15"



RUDE

- RIDE**
●●● Ride/Crash 20"
●●● Power Ride 20"
●●● Mega Power Ride 24"
- CRASH**
●●● Thin Crash 16"/17"/18"/19"/20"
●●● Crash/Ride 16"/17"/18"/19"
●●● Wild Crash 17"/18"/19"/20"
- HI-HAT**
●●● Hi-Hat 14"
●●● Wild Hats 14"
●●● Sound Edge Hi-Hat 14"
- SPLASH**
●●●● Splash 10"
- CHINA**
●●●● China 18"/20"
●●●● Novo China 18"/20"



ALPHA «BRILLIANT»

- RIDE**
●●●● Full Ride 20"
●●●● Groove Ride 21"
●●●● Rock Ride 20"/22"/24"
●●●● Metal Ride 20"
- CRASH**
●●●● Thin Crash 14"/16"/17"/18"
●●●● Medium Crash 14"/16"/18"
●●●● Rock Crash 16"/17"/18"/19"/20"
●●●● Metal Crash 17"/18"/19"/20"
- HI-HAT**
●●●● Medium Hats 13"/14"
●●●● Rock Hats 14"/15"
●●●● Sound Edge Hi-Hat 14"
●●●● Metal Edge Hats 14"
- SPLASH**
●●●● Thin Splash 8"/10"
●●●● Metal Splash 10"/12"
- CHINA**
●●●● China 14"/16"/18"
●●●● Rock China 18"



PST 5

- RIDE**
●●● Medium Ride 20"
●●● Rock Ride 20"/22"
- CRASH**
●●● Thin Crash 14"/16"/18"
●●● Medium Crash 16"/17"/18"
●●● Rock Crash 16"/18"/19"
●●● Crash/Ride 18"
- HI-HAT**
●●● Medium Hats 13"/14"
●●● Rock Hats 14"
- SPLASH**
●●●● Splash 8"/10"
- CHINA**
●●●● Mini China 14"
●●●● China 16"/18"

SETS

- Essential Set (13/18)
- Essential Set (14/18)
- Effects Pack (10/18)
- Rock Set (14/16/20)
- Universal Set (14/16/20)



PST 3

- RIDE**
●●● Ride 20"
- CRASH**
●●● Crash 14"/16"
●●● Crash/Ride 18"
- HI-HAT**
●●● Hi-Hat 13"/14"
- SPLASH**
●●●● Splash 10"
- CHINA**
●●●● China 18"
- SETS**
Essential Set (13/18)
Essential Set (14/18)
Effects Pack (10/18)
Universal Set (14/16/20)

● ACOUSTIC LOW VOLUME

Volume Level: soft to medium low
Instrumentation: traditional acoustic instruments
Rhythmic Articulation: subtle, sparse, limited to general accents
Music Styles: Folk, Traditional Blues, Early Jazz, Ethnic & Native Cultural Styles

● TRADITIONAL MEDIUM VOLUME

Volume Level: soft to medium
Instrumentation: mostly acoustic instruments, prominent wind & brass instrumentation
Rhythmic Articulation: refined articulation, advanced syncopated rhythms
Music Styles: Big Band, Swing, Bebop, Blues, Traditional Latin Styles

● MODERN AMPLIFIED MEDIUM VOLUME

Volume Level: soft to medium loud
Instrumentation: coexisting acoustic and electric instruments, prominent wind & brass instrumentation, expanded vocals
Rhythmic Articulation: expressive articulation, entire range from simple to complex rhythms
Music Styles: Early Rock&Roll, Fusion, Jazz-Rock, Soul, R&B, Traditional Country, Modern Latin, Reggae, Pop

● MODERN AMPLIFIED HIGHER VOLUME

Volume Level: medium to loud
Instrumentation: mostly electric instruments, wind & brass instruments, prominent vocals
Rhythmic Articulation: expressive articulation, entire range from simple to complex rhythms
Music Styles: Rock, Funk, Modern Country, Alternative, Latin-oriented Rock Styles, Pop-Rock, Wave, Gothic

● MODERN AMPLIFIED EXTREME VOLUME

Volume Level: loud to very loud
Instrumentation: dominated by electric guitars, prominent vocals, includes keyboards & synthesizers
Rhythmic Articulation: powerful, energetic rhythms and accents
Music Styles: Hard Rock, Metal, Punk, Grunge, Heavy Rock, Metalcore, Crossover, Prog-Rock

● MODERN AMPLIFIED ELECTRONIC

Volume Level: medium to very loud
Instrumentation: dominated by synthesizers and sampling, electronic percussion
Rhythmic Articulation: repetitive rhythms, complex, layered figures
Music Styles: Drum&Bass, Techno, Trance, House, Dance

PAiSte

CYMBALS

SOUNDS GONGS

2011

THE OFFICIAL
PAISTE MAGAZINE



JOEY JORDISON

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