

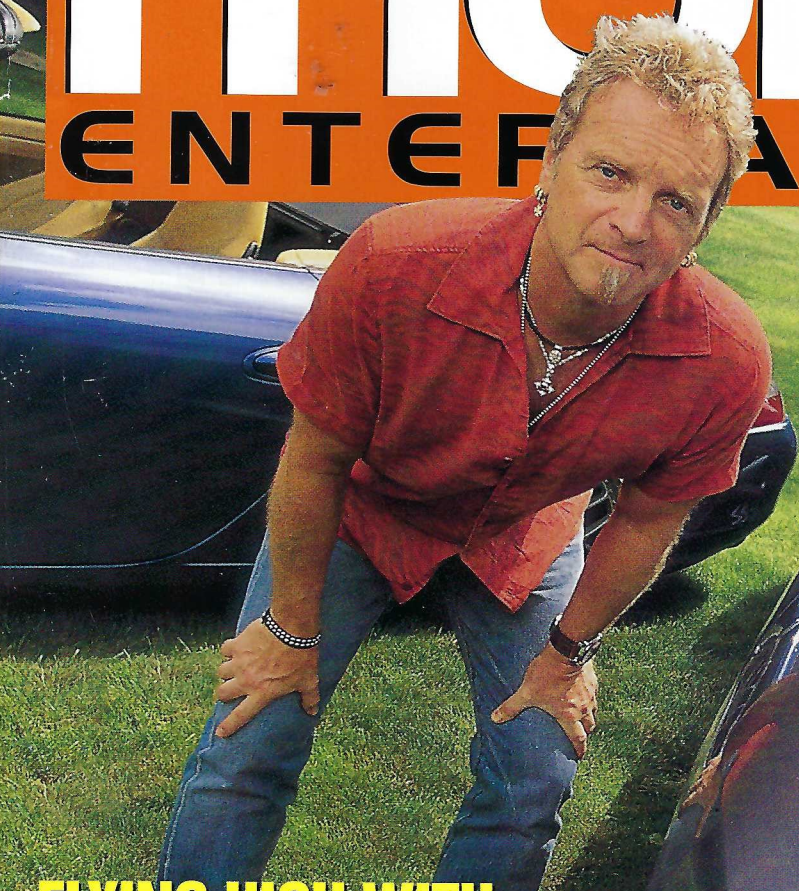
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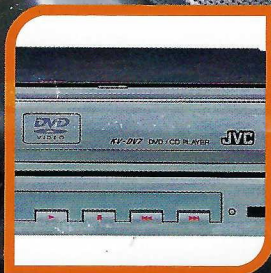


FLYING HIGH WITH AEROSMITH

DRUMMER JOEY KRAMER
PILOTS A FERRARI 360 MODENA
AND A PORSCHE 911 CABRIOLET

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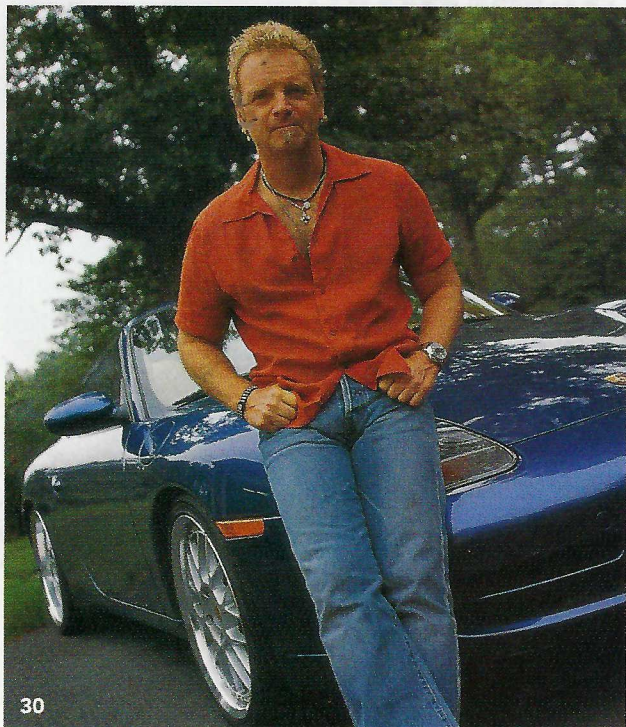


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30

ON THE COVER: Drive this way—Aerosmith's Joey Kramer crouches next to his smokin' 2001 Ferrari 360 Modena (page 30). "My favorite thing to do is drive the 360," he says. Photography by Jim Raycroft.



51



51



55



58

features

30 AERODYNAMICS

Drummer Joey Kramer, Aerosmith's resident car fanatic, gets pumped about his 2000 Porsche 911 Cabriolet convertible and 2001 Ferrari 360 Modena.

BY MIKE METTLER & DOUG NEWCOMB

Plus: **Get Your Wings** and **Loops Du Jour**

41 BLUES TRAVELERS — PART 2

The conclusion of a rockin' road trip that sees our dynamic duo digging the sights and sounds of Memphis.

BY CHUCK TANNERT & DOUG NEWCOMB

Plus: **Memphis Baller**—Inside the '95 Range Rover 4.0.

50 GIFT GUIDE

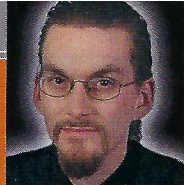
A Car Toys Special: Our 3rd annual list of gear, gadgets, and software gift suggestions, from satellite-radio receivers to exhaust tips to subwoofers to DVD box sets. BY DANIEL SOZOMENU, JAMIE SORCHER & MIKE METTLER

58 SYSTEMS: SKULL 'N' TONES

Rik Huserik's menacing 2001 Plymouth Prowler manages to fit a 5.1-channel audio/video surround system into a small amount of space. BY DANIEL SOZOMENU



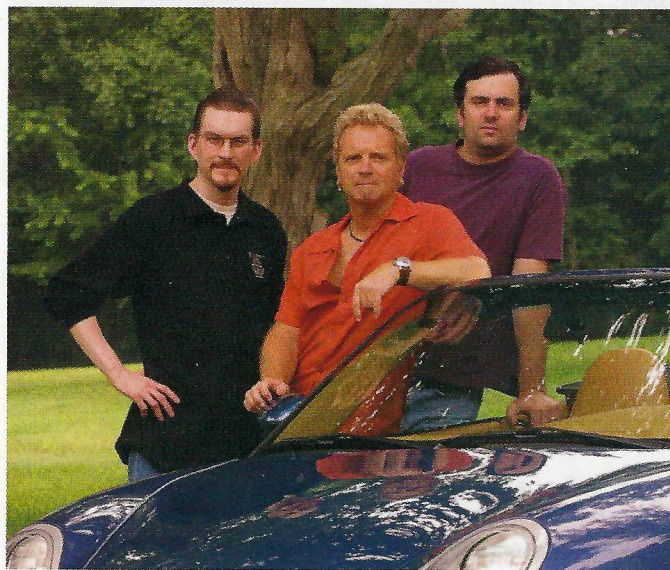
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Back in the Saddle

ASK JOEY KRAMER about a car, any car, and chances are he'll be able to tell you anything you need to know about it, right down to the serial number. For over 30 years, Kramer, the drummer for one of America's premier rock bands, Aerosmith, has exercised his passion by driving some of the hottest, baddest rides ever to hit the road. "I could talk about cars

Micah Sheveloff to join us. Besides playing a lot of music himself on the bar circuit in Beantown back in the day, Sheveloff had once done work on a car owned by Aerosmith bassist Tom Hamilton. During a break in the shoot, with Kramer's playful Yorkshire terrier Stella nipping at our heels, Sheveloff tried to summon the details of that install. "Joey," he asked, "do you remember a weird,



ON THE ROAD AGAIN: E-I-C Mettler, Aerosmith's Joey Kramer, and *ME* contributor Micah Sheveloff (left) rally 'round the Porsche, July 28; "How many horses?" Mettler and Kramer review the muscle before taking the Ferrari for a spin (above).

all day," was one of the first things he said to me back in May when we met in New York to discuss his innovative *Drum Loops and Samples* project (see "Loops Du Jour," page 35, for more on that).

Truth is, we did spend most of that day—and a number of other occasions—talking cars. But Kramer also knows that as cool as your wheels may be, you still have to take care of the sonics. "Look, you can spend 100 grand on a car," he intones, "but if it doesn't have premium sound, forget it. You gotta get a stereo that kicks your ass." Our cover feature, "Aerodynamics," page 30, details the ass-kicking systems in a pair of Kramer's most prized vehicles, a 2001 Ferrari 360 Modena and a 2000 Porsche 911 Cabriolet convertible.

lime-green 911 with a tan interior?" Kramer paused for a second, then offered, "A '76, maybe? Was it a Targa?" "Yeah, that's the one," nodded Sheveloff. That was all Kramer needed to know. "It was a platinum color," he recalled. "As a matter of fact, that car was mine. I sold it to him. It had a herringbone interior. It was a Porsche 911 S, a signature edition, limited in that color. Tom put a system in it, and Steven [Tyler] had the sister car to it."

Before we moved on to the next shot, I asked Kramer, "Ok, you're a car designer. You're Enzo Kramer. If you could add anything you wanted to a car, what would it be?" Kramer thought for a moment. "Anything at all?" he queried. "Sky's the limit," I replied. "A better stereo," he said firmly. "Top of the line." When it comes to cars and stereos, Joey Kramer isn't interested in the same old song and dance. And neither are we.

JOEY KRAMER'S 5 FAVORITE CARS

- Any McLaren
- Any Ferrari F50
- 2003 Aston Martin Vanquish
- 2003 Mercedes SL55 AMG
- Red 1967 Ferrari 275 GTB/4 (below)



For the photo shoot at Kramer's Massachusetts home at the end of July, I asked *ME* contributor

Mike

MIKE METTLER
Editor-In-Chief



DRUMMER JOEY KRAMER, AEROSMITH'S
RESIDENT CAR FANATIC, GETS PUMPED
ABOUT HIS 2000 PORSCHE 911 CABRIOLET
AND 2001 FERRARI 360 MODENA.

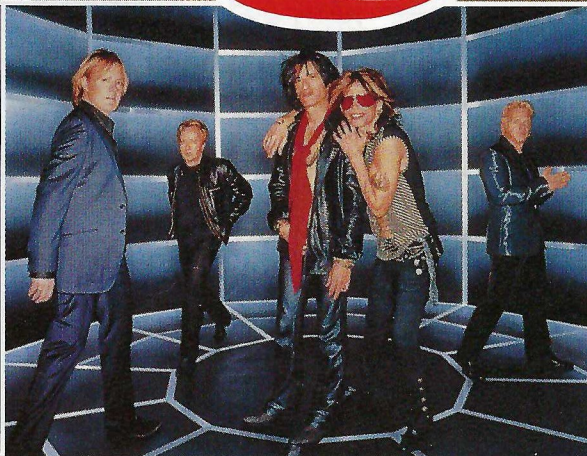
BY MIKE METTLER & DOUG NEWCOMB

PHOTOGRAPHY BY JIM RAYCROFT

AERODYNAMICS

"MY FAVORITE THING TO DO IS DRIVE," declares Joey Kramer, drummer and backbone of one of America's premier rock bands, Aerosmith. Over the years, he's been able to get behind the wheels of some of the fastest, sleekest cars known to man. As cool as those rides have all been, Kramer is constantly reminded of the one thing they frustratingly have in common: "Most of them need better stereos," he observes. "You spend a lot of money on a car, you gotta get a stereo that'll kick your ass."

Kramer heeded his own advice for two of the cars in



his stable, the 2000 Porsche 911 Cabriolet convertible and 2001 Ferrari 360 Modena seen here. The Porsche, which is often driven by his wife April, had an obvious challenge upfront: "It's hard to get a convertible to sound good with the top down," he notes. But Charles Wood and the crew at Audio Creations in Boca Raton, Florida took care of that; see "Just Porsche Play"

O, YEAH: Aerosmith today (left to right)—Tom Hamilton, Brad Whitford, Joe Perry, Steven Tyler, Joey Kramer.

below for all of the system details. (When he's not on the road touring with Aerosmith, Kramer and his wife split their time between their homes in Florida and Massachusetts.)

The Ferrari's system was handled by Wayne McKenzie and the gang at Tweeter in Braintree, Massachusetts; see "360 Degrees of Acceleration," page 37, for the lowdown. When it comes to Ferraris, the stereo can often play second fiddle to the muscle. "A lot of times in that car, I want to listen to the engine," Kramer admits. "But there are definitely times when I'm cruising along in fifth or sixth gear, or I'm in traffic, and I want to listen to music. Most guys who buy Ferraris say, 'Eh, you don't need a stereo in there.' But I'm a musician; that's what I do for a living. I listen to music. If it's not there in the car at my beck and call, forget it."

Kramer, a *serious* Ferrari enthusiast—he's toured the mother facility in Maranello, Italy—is quite enamored with this particular Modena. "The 360 is my favorite car," he grins. "I can get in that car and drive it all day long from sun-up to sundown—and get up the next morning and do the same thing. I love the way it feels, the way it corners, the way it accelerates, and the way it looks."

Kramer has long mastered the art of balancing listening to tunes with listening to the engine. "If I'm on a back road, and I'm doing what I do best, the only thing I'm listening to is the car," he concedes. "But if I'm tooling down the highway at 80 or 90 miles an hour, I'll put on one of my favorite Tower of Power records and just go. You *can* have the best of both worlds." To borrow a line: Drive on; drive until your dream comes true. —Mike Mettler

JUST PORSCHE PLAY

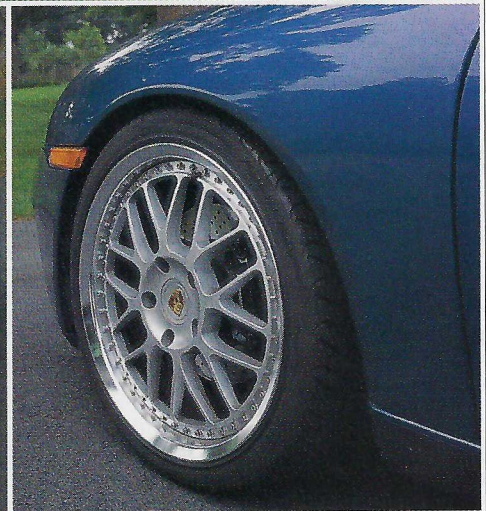
"IT'S DESIGNED FOR SOMEONE who likes a little more *oomph* from their music," explains Charles Wood, shop manager at Audio Creations in Boca Raton, Florida, where the system in Joey Kramer's 2000 Porsche 911 Cabriolet convertible was designed and installed. "He's got more volume than most folks would need, but, obviously, he's used to listening to it pretty

loud." Kramer also wanted a sound system that wouldn't alter the look of the car too much, Wood adds: "He came in and said, 'I like the car. I don't want to change anything about it. I just want it to rock.' So I made it bulletproof. It's extremely loud and easy to operate, and it has enough power for a musician who's going to turn it up." Let's see how the Porsche got its wings.

DASH AND A PROMISE

The system starts out with an Alpine CVA-1003 Multimedia Station head unit with a foldout 6.5-inch color monitor that's installed in what was once a stock storage pocket located just below the dash. Directly above the head is an Alpine DVA-5200 DVD player slotted in the stock-radio location. "We mounted the CVA-1003 in the

SWEET IN MOTION: Kramer leans on his 2000 Porsche 911 Cabriolet convertible (below). "It's hard to get good sound in a convertible with the top down," he says. The lowered 911 sports 19-inch OZ wheels (lower right).



lower pocket because we didn't want the screen, when it's open, to cover the climate controls in the center of the dash," points out Wood.

In the Porsche's front trunk are two Alpine amplifiers—a four-channel MRV-F307 and a two-channel MRV-T407. The two amps are mounted in a panel made out of 3/4-inch medium-density fiberboard (MDF) and covered in matching trunk liner that's removable and press-fits into



GET IT UP: The Alpine multimedia head unit was installed in a stock storage pocket below the dash (above right) so its 6.5-inch color monitor (above) wouldn't block the climate controls; an Alpine DVD player fit in the stock-radio location above it (right).



place over the trunk floor. "Joey had to be able to throw whatever he wanted in the trunk without damaging anything," Wood recalls. "I do a lot of Porsches, so it's a pretty common template; the amps are just flush-mounted into it. There's about an inch and a half of space underneath the panel and a cooling fan to blow across the bottom of the amps. He can run those amps pretty hard before they'll shut off."

An Alpine CHA-S214 12-disc CD chang-

er sits atop the MRV-T407 amplifier in a housing Wood fashioned out of MDF and 1/4-inch Masonite wrapped in trunk liner. "Because it's such a narrow trunk," Wood reasons, "I had to stack the changer." Mounted on the passenger's side of the trunk in an MDF panel is an Alpine PXA-H510 surround-sound processor. It too has a 1/4-inch Masonite frame finished in trunk liner. "The system is run just like a Dolby Pro Logic system in a home the-

ater," says Wood. "You have true surround sound, except for a center channel. The remote for the DVD player allows you to set up soundfield controls, and you can set the delay for each speaker."

PERMANENT LOCATION

Each stock-speaker location in the door holds a 5 1/4-inch midrange from an MB Quart DSD 213 component package, hidden by the stock grille. "There were factory

STERODYNAMICS

plastic speaker housings in there," Wood reveals. "The Quart speakers dropped directly into them. But we took two layers of Dynamat sound-deadening material and put them over the plastic before screwing the speakers in to get a better seal and make it much less resonant." A set of MB Quart PSC 210 components, consisting of two 4-inch midranges and a pair of 1-inch tweeters, fit in the stock locations in the dash, one mid and tweet per side. "The speakers come with a fit ring, but we made modifications to it," Wood details. "We used acrylic weld to put little plastic brackets on the ring that fasten it into the factory mounts on the



TOYS IN THE TRUNK: Two Alpine amps are sunk into a panel that fits over the trunk floor (above); an Alpine CD changer sits on top of one of the amps in a custom housing (left).

them to any position the factory offers without obstructing the woofers." The baffles are covered in gray and black carpet; JL grilles envelop the subs.

GET THE LEAD OUT

The audio signal starts out at the Alpine source units—the CVA-1003 head, the DVA-5200 DVD player, and the CHA-S124S CD changer—and then is routed to the Alpine PXA-H510 surround processor. From there it goes to the amplifiers. The Alpine MRV-F307 (90 watts x 4 into 4 ohms) powers the speakers in the doors, dash, and rear side panels. Two channels power the door and dash speakers, while the other two channels drive the rear speakers. They all get 90 watts apiece. The amplifier's built-in crossover filters the signal at 80 Hz and up, and then passive crossovers from an MB Quart PSC 316 three-way component set are used to fur-

ther filter the signal going to the DSD 213 door mids and PSC 210 dash speakers. The door-mounted mids get 80 to 350 Hz, the dash mids get 400 to 3,500 Hz, and the tweets get 3,500 Hz and up. The rear set of PSC 210 components also get routed 80 Hz and up by the amp, and then the passive crossover that comes with the speakers split the signal between the mids

car itself. That way, we can unscrew the Quarts and put the factory speakers back in." A second set of PSC 210 components, installed in a similar manner, fill the stock locations in the rear side panels.

Two JL Audio 10W3-D4 10-inch subwoofers tucked below the Porsche's back seat provide bass. Each sub is mounted in a 3/4-inch MDF baffle and runs free-air,

using the space behind it as an enclosure. "The baffles taper from the top of the back-seat cushion and extend 4½ inches out to the rear floorboard," Wood notes. "I'm running them in about 0.65 cubic feet of airspace. We took out a little of the factory sound-deadening behind there to achieve a little bit more space. Joey still has full movement of the seats; he can take

each sub is mounted in a baffle that tapers from the top of the back seat to the rear floorboard (right).

PANDORA'S SUB BOX: Two JL Audio 10-inch subwoofers are tucked below the Porsche's back seat (far right); each sub, running free-air, is mounted in a baffle that tapers from the top of the back seat to the rear floorboard (right).

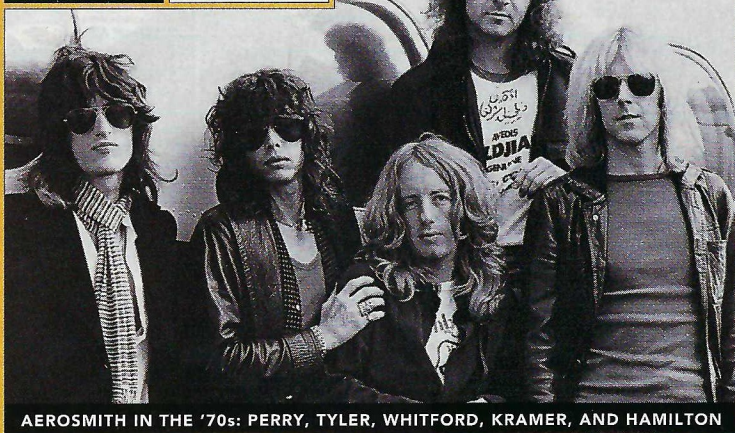
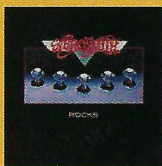


GET YOUR WINGS AN AEROSMITH PRIMER, '70s-STYLE

ROCKS OFF Because I started driving about the same time Aerosmith rose to prominence in the mid-to-late-1970s, I have plenty of memories for which the band's music provides the soundtrack (some of which I'm reluctant to reveal in print). But the one that resonates the most is like a scene straight out of Richard Linklater's tribute-to-the-'70s film, 1993's *Dazed and Confused*. It was the beginning of my sophomore year in high school in '76, and *Rocks*—considered by many as the band's best album—had come out the previous May, providing the soundtrack for that bicentennial summer. It was after a high-school football game on a Friday night in early fall, and a bunch of us were hanging out in a parking lot. An older guy we all considered the king of cool (think Matthew McConaughey's character Wooderson in *Dazed*) was blasting an 8-track of *Rocks* out of the open windows of his '69 Camaro SS, and I was immediately drawn to its siren song. As I walked up to the gang gathered around the car, I saw my friend Brent Frederick, a Kiss fanatic, with a huge grin on his face. Over the din and distortion of the music he yelled to me, "That's my tape!" Aerosmith was my favorite band at the time and *Rocks* was my favorite record, so I yelled back, "No, that's my tape. Yours is *Rock and Roll Over*." Brent shook his head, "No," he corrected, "that's my tape he's playing!" It took me a few moments to realize that he was ecstatic because he had been permitted to play his tunes in our own local Wooderson's car, while I was jazzed just to hear my favorite songs. But, Brent, if you're out there somewhere reading this, *Rocks* is still my jam! —Doug Newcomb

HARD LINE I was at home watching *The Jeffersons* on TV in '77 and snacking on Doritos when a rockin' commercial caught my attention. "Checkmate, honey/beat you at your own damn game!" It was Aerosmith's Steven Tyler, belting out the title

track to *Draw the Line*. I was already quite fond of *Rocks* (1976) and *Toys in the Attic* (1975), so as Tyler sang, I stopped crunching and listened closely. It was a prototypical Aerosmith: catchy, rawkin', and reckless. A few days later, my older brother drove me to the store, and I purchased *Line*. I'd dug the inner sleeve to *Rocks*, which sported a caricature of the Beantown boys doing their thing onstage. But I was totally pumped over *Line*'s cover, which

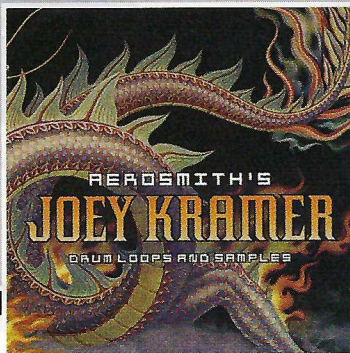


AEROSMITH IN THE '70s: PERRY, TYLER, WHITFORD, KRAMER, AND HAMILTON

pictured an even cooler caricature of the band drawn by artist Abe Hirschfeld; like most of Hirschfeld's drawings, it featured the name of his daughter Nina hidden within (three times, in this case). And while *Line* wasn't as sonically persuasive as its two predecessors, it was still quite impressive. Joe Perry and Brad Whitford's guitar work was on fire through much of the album, while Joey Kramer's drumming kept the quintet cruising steadily into the Aerosphere. No wonder *Draw the Line* was such a memorable part of my musical upbringing. —Jeff Perlah

LOOPS DU JOUR KRAMER SERVES UP FRESH BEATS ON CD

If you've ever dabbled with recording your own music in the digital domain, Joey Kramer has a present for you. The digital-software content issued on the two-CD set *Drum Loops and Samples* (Audio Icons/EastWest) gives you the opportunity to utilize the tempos, grooves, and fills of a professional rock drummer any way you see fit. "I want everybody to use my stuff," he says. "It's as if I'm right there in the studio with you." With that in mind, I asked longtime *ME* contributor Micah Sheveloff, who writes and records his own music, to put Joey's loops and samples to practical use.



"My partner Francisco Perrouna and I had already written some material," says Sheveloff, "so our engineer, Phil Mann, was able to create a virtual drummer by using the selected loop and dropping in additional cymbal and tom-tom hits extracted from the Kramer discs." To see Kramer's impressions of Sheveloff's material, go to www.m-emag.com. There, you'll also see what Stefan Sozomenu, brother of Associate Editor Daniel Sozomenu and a producer/sound designer, came up with using the discs. For more info about *Drum Loops and Samples*, go to www.audioicons.com. —Mike Mettler

QUARTED YOU: A 5¼-inch mid from an MB Quart component set is behind the stock grille in each door (right), while a 4-inch mid and 1-inch tweeter from an MB set fit in the stock locations in the dash (below).



and tweets at 2,800 Hz. The MRV-T407 (140 watts x 2 into 4 ohms) powers the two subwoofers. The dual voice coils on each sub are wired in series and then the two subs are paralleled, which presents the

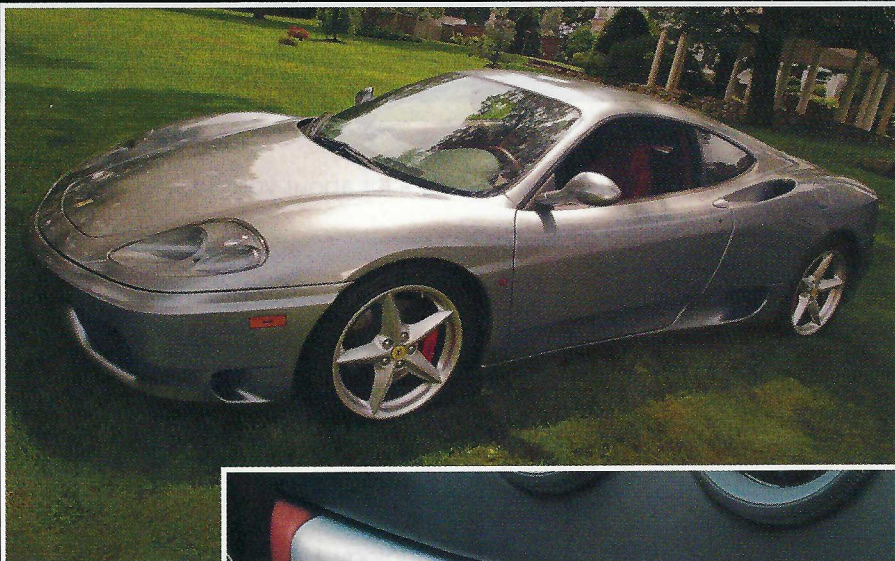
bridged amp with a 4-ohm load. In this configuration, each sub gets about 100 watts. The sub amp's built-in crossover routes 65 Hz and down to the subs. Phoenix Gold wiring is used throughout. Video signals from the DVD player are displayed on the CVA-1003's 6.5-inch screen, and audio plays through the car's speakers.

Since the Porsche is a convertible, and, according to Wood, "you lose 30% of the sound just opening the top," the installer wanted to make sure the system was extra loud to suit the owner. "The volume that the thing has, top up or down, can disturb some people," Wood proclaims. Guess that's what it takes. —Doug Newcomb

360 DEGREES OF ACCELERATION

"IT'S A PRETTY BASIC SYSTEM," observes Wayne McKenzie, the installation manager at Tweeter in Braintree, Massachusetts who designed and installed the setup in Joey Kramer's 2001 Ferrari 360 Modena. "He wanted to upgrade to something that had a factory look but sounded better than the factory system—and we had to make sure it wouldn't stick out."

To that end, an Eclipse CD 5442 CD receiver was tucked in the factory-radio location in the middle of the Ferrari's dash. "The factory radio had sort of a glossy-black look," notes McKenzie, "and there's aluminum trim around the console. The Eclipse has the same glossy-black look as



MODENA LOVE: Kramer wanted a better system in the 2001 Ferrari 360 Modena (top) than the factory offering, but he didn't want to alter the interior (above left); the stock radio was swapped for an Eclipse CD receiver, which has a similar glossy-black look (above right).



NO SURPRISE: Speakers from a JL Audio component set dropped into the stock locales—the mid in the bottom of each door (above), the tweet in each sail panel (left).



LORD OF THE HIGHWAYS: Sometimes, Kramer prefers to listen to the Ferrari's 400-horsepower, all-aluminum V8 engine. Can you really blame him?

the factory radio, so it fits in pretty well.”

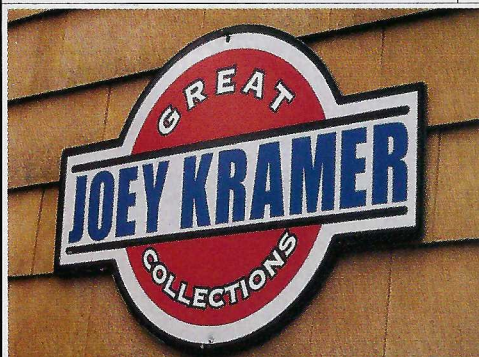
The only other audio components in the car are a set of JL Audio XR650-CS component speakers installed in the doors. “The speakers, as well as the head unit, were pretty much factory replacements,” McKenzie recalls. “So the car can go back to OEM spec without losing its value or its integrity. Joey was pretty concerned about that.” The only mod required to install the 6½-inch midranges from the XR650-CS set in each door was to the factory grilles. “I altered the factory grilles just a little,” McKenzie admits. “They’re made to fit different speakers, and the grille from the

factory is recessed. I just had to modify them slightly to get the right fit.” The same goes for the JL tweeter at the top of each door in the sail panel.

The Eclipse CD 5442 head’s built-in four-channel amplifier (13 watts x 4 into 4 ohms) drives the speakers in the JL Audio XR650-CS set. “That car is insanely loud,” McKenzie notes. “I’m trying to get Joey to do something in the back—maybe upgrade to an amp and a couple of 10s but still keep the factory look.” The one mod made to the Ferrari itself was the addition of a Konig triple-pipe exhaust system.

A K40 2000P radar detector—a good

thing to have onboard a super-fast car like the 360 Modena—was also added by McKenzie. “It’s all stealth, with front and rear radar,” he points out. Get the leadfoot out, indeed.... —Doug Newcomb **ME**



GARAGE MAHAL: This garage, one of three at Kramer’s estate in Massachusetts, houses three cars, including the Porsche and the Ferrari. The walls are adorned with gold and platinum album awards (above; left)—and a custom sign, too (top left).