

2022 SHOW PROGRAM

Includes Directories for: Exhibitors, Cymbal companies and smiths, shell makers

May 21 and 22, 2022 KANE COUNTY FAIRGROUNDS

Saturday & Sunday 10:00 A.M. to 5:00 P.M. Adult admission \$20.00, Ages 5-12 \$10.00



**MITCH MITCHELL
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booths 115 & 116



On The Ropes
Drum museum;
presented by Brian Hill



William F Ludwig III
WFL-III drum company
with special guests



David Frangioni
Publisher of
Modern Drummer magazine



Jim Catalano
Discusses his 36 year career with
Ludwig Drums



Gary Astridge
Ringo's gear archivist



Jeff Davenport
History of drum heads
and tuning



Les DeMerle
Legendary clinician,
bandleader, & soloist



Joe DeRenzo
Jazz Brushes &
Transcribing Drums



Eric Binder
An Introduction to comping

EXHIBITORS:

A&F Drum Co (97,98), ADHD Percussion (64-65), AE Drums (172), AT Drums (71), American Recorder (134), Ken Anderson (11), Artisan Customs (129), Baker Drums (42), BaldMan Percussion (152), Baltimore Drum (16,17), Beato Bags (145), Bill's Drums (154-155), Eric Binder (83), Bloo Goose Classic Percussion (149-151), Bob Drums (78), Breslow Drum Co. (157), Tom Brogan (103), Byrne Cymbals (125), Brad Canaday (55), Cardinal Percussion (2,3), Carrington Restorations (75), Jim Catalano (47), Centent Cymbals (140,141,142), Chicago Drum (50,51,52), Chicago's #1 Drum Lessons (60), Clauseff Percussion Academy (177,178), Cooper, Campbell, & Curotto (37), Crash Barn Boom (168), Craviotto Drum Co (81), Creative Percussion (153), Custom Tank Drums (184), Cymbolt (156), Joe DeRenzo (173), Les DeMerle (171), Dini Cymbals Chicago (87), Dream Cymbals & Gongs (76,77), Drugans Drums & Guitars (30,31), Drum Factory (56,57), DrumForum.org (88), Drummer's Hands CBD (32), Ronn Durnett (44), Brian Duvall (10), EDG Drumworks (86), Ergosonic Percussion (63), Excel Drumsticks (64), Explorers Percussion (1), Fire Ants Creative Instrument Studio (27), Firehouse Drums (135-136), Freestyle Vintage Drums (162), Fresh Coast Music (36), Fugate Drums (164,165,166,170), Gift of Music Foundation (149-151), Great Lakes Trader (33), Guitar Center (138), Hawthorne Drum Shop (91), Hit Drum (166), Holland Drums (121,122), Humes & Berg (38,39), Independent Drum Lab (68,69,70), Indy Drum Pro (143,144), Indy Pro Drum (62), JC's Drummin Music (54), Jenkins-Martin Drum Company (79-80), JoeyBoom Drums (Joe Mekler) (6), Jim Johnson (48), Joyful Noise Drum Co. (158-159), The Kelly SHU (59), KissTheDrummerMusic (139), Klash Drums (28,29), La BackBeat (24), Bruce Lach (113), Ludwig Drum Company (40,41,45,46), Joe Luoma (22,23), Made In Chicago Drum Project (38,39), Matt Barba & Tony Sellers (7), Mattoon Vintage & Custom Drums (106), Larry Matthews (49), Steve Maxwell (82), McCourts Music (95,96), Mikes Drum Shop (61), Mitch Mitchell Fan Club (115,116), Modern Drummer (123), Jim Murray (15), Music City Drum Show (84), Music Instrument Swap (105), No Nuts Percussion (148), Noble & Cooley (163), Tim O'Hara (167), Offbeat Drum Co (117), On The Ropes (182,183), One Up, One Down Vintage Percussion (22,73,74), Out of The Drawer Percussion (114), Paiste (131), Palmetto Music (92,93,94), Past Time Drums (13), Physiostorm Drumsticks (161), PinchClip (134), Playdrums (120), David Poradzisz (14), RCD Vintage Drums (101,102), Randy Rainwater & Bun E Carlos (4,5), Recycled Rhythm Inc. (126), Bob Rickman (118-119), Rogers Drums USA Group (178), Lee Ruff (18,19), Chuck Scalia (20,21), Skins N Tins (43), Standard Drum Company (90), Stick Stuff Grips (67), Tackle Instruments (120), Texas Vintage Drums (7), Three On The Floor (25), Trick Percussion (34,35), Trinity Cymbals (12), Turkish Cymbals (149-150), Twin Cities Drum Collective (76-77), WFL-III Drum Company (174,175,180,181), Virtue Drums (130), Phil Wilson (53), Wingtastic (133), Wood And Weather Drum Co (89), Xcel Sticks (67), Zildjian (137), Frank Zumwalt and Andy Dwyer (85)



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2022 Chicago Drum Show Schedule

Doors open daily at 8:00 A.M. for Exhibitors and VIP attendees.
All Clinics are in the Clinic Room (Upper Level)

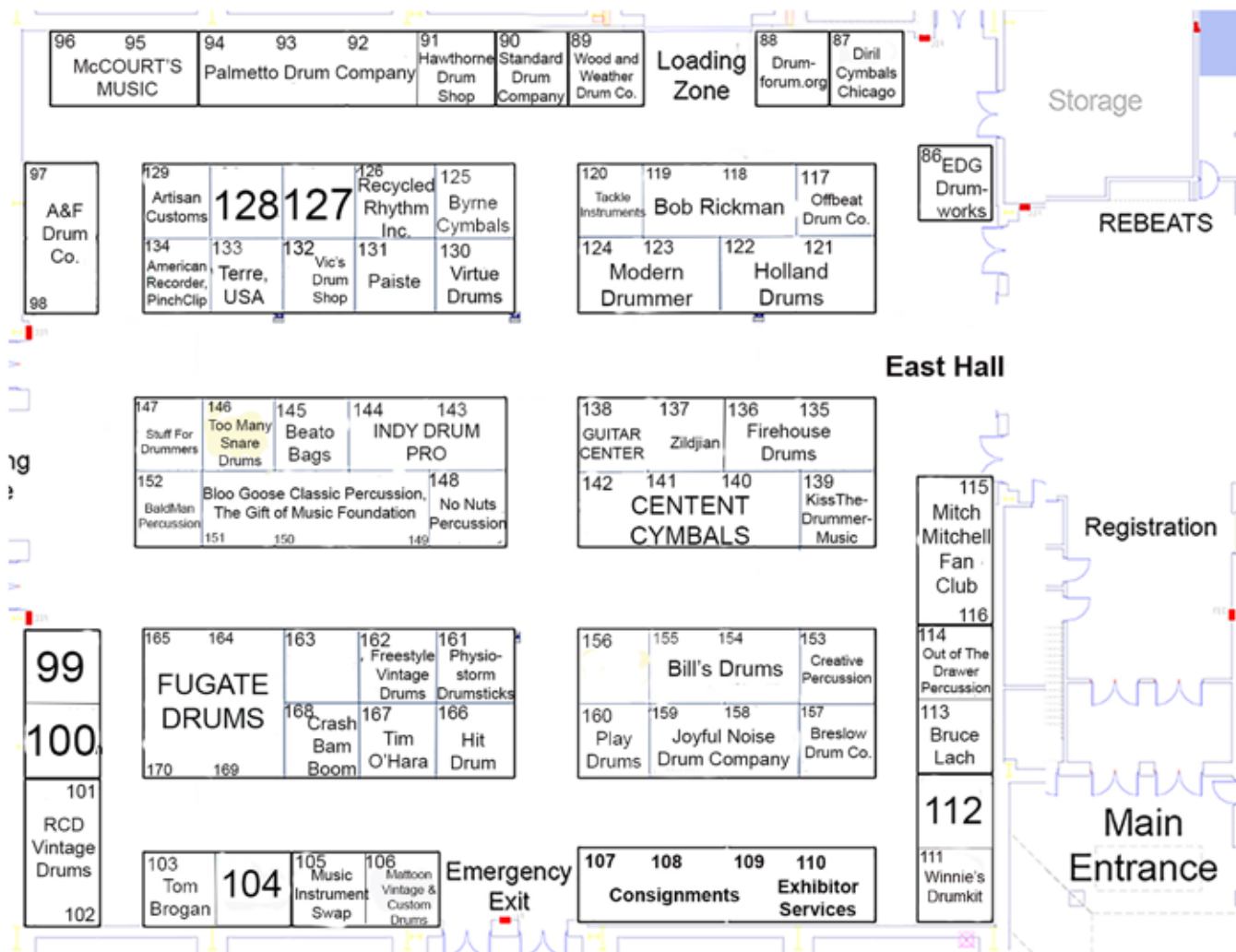
Saturday May 21

10:00	Doors Open at 10:00 A.M.	
10:30		
11:00		DAVID FRANGIONI Publisher: Modern Drummer
11:30		
12:00		GARY ASTRIDGE Ringo's Gear Archivist
12:30		
1:00		WFL III DRUM COMPANY William F Ludwig III (B3) and Guests
1:30		
2:00		
2:30		
3:00		JEFF DAVENPORT History of Drum Heads and Tuning
3:30		
4:00		JIM CATALANO My Years With Ludwig
4:30		
5:00	Show Closes at 5:00 P.M.	

Sunday May 22

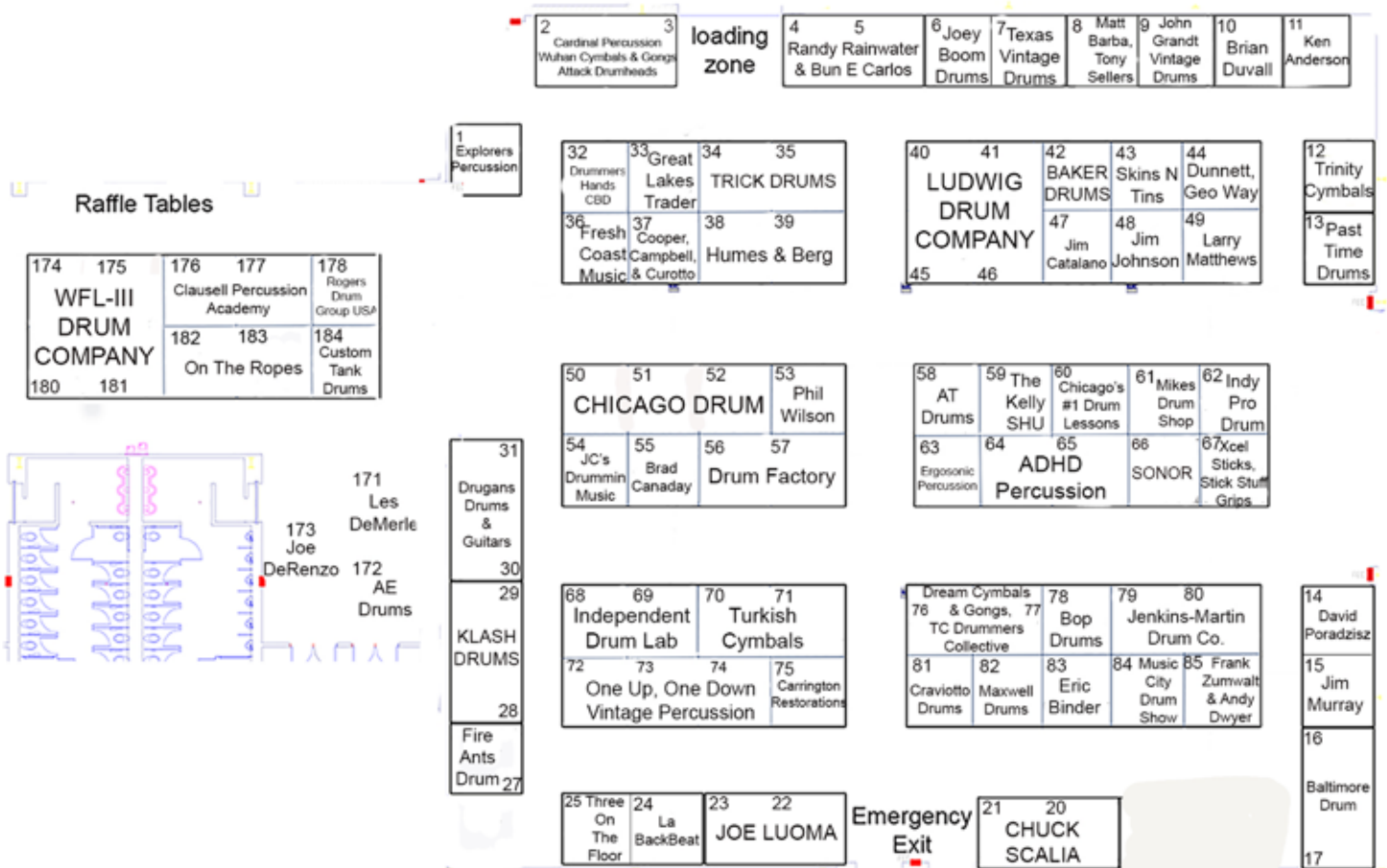
10:00	Doors Open at 10:00 A.M.	
10:30		
11:00		LES DeMERLE
11:30		
12:00		JOE DeRENZO Jazz Brushes & Transcribing Drums
12:30		
1:00		ERIC BINDER An Introduction to Comping
1:30		
2:00		
2:30		
3:00		
3:30		
4:00		RAFFLE DRAWING 4:00 in the Lobby
4:30		
5:00	Show Closes at 5:00 P.M.	

EAST HALL



A&F Drum Co (97,98), ADHD Percussion (64-65), AE Drums (172), AT Drums (71), American Recorder (134), Ken Anderson (11), Artisan Customs (129), Baker Drums (42), BaldMan Percussion (152), Baltimore Drum (16,17), Beato Bags (145), Bill's Drums (154-155), Eric Binder (83), Bloo Goose Classic Percussion (149-151), Bob Drums (78), Breslow Drum Co. (157), Tom Brogan (103), Byrne Cymbals (125), Brad Canaday (55), Cardinal Percussion (2,3), Carrington Restorations (75), Jim Catalano (47), Centent Cymbals (140,141,142), Chicago Drum (50,51,52), Chicago's #1 Drum Lessons (60), Clausell Percussion Academy (177,178), Cooper, Campbell, & Curotto (37), Crash Bam Boom (168), Craviotto Drum Co (81), Creative Percussion (153), Custom Tank Drums (184), Joe DeRenzo (173), Les DeMerle (171), Diril Cymbals Chicago (87), Dream Cymbals & Gongs (76,77), Drugans Drums & Guitars (30,31), Drum Factory (56,57), DrumForum.org (88), Drummer's Hands CBD (32), Ronn Dunnett (44), Brian Duvall (10), EDG Drumworks (86), Ergosonic Percussion (63), Excel Drumsticks (64), Explorers Percussion (1), Fire Ants Creative Instrument Studio (27), Firehouse Drums (135-136), Freestyle Vintage Drums (162), Fresh Coast Music (36), Fugate Drums (164,165,169,170), Gift of Music Foundation (149-151), Great Lakes Trader (33), Guitar Center (138), Hawthorne Drum Shop (91), Hit Drum (166), Holland Drums (121,122), Humes & Berg (38,39),

WEST HALL



Independent Drum Lab (68,69,70), Indy Drum Pro (143,144), Indy Pro Drum (62), JC's Drummin Music (54), Jenkins-Martin Drum Company (79-80), JoeyBoom Drums (Joe Mekler) (6), Jim Johnson (48), Joyful Noise Drum Co. (158-159), The Kelly SHU (59), KissTheDrummerMusic (139), Klash Drums (28,29), La BackBeat (24), Bruce Lach (113), Ludwig Drum Company (40,41,45,46), Joe Luoma (22,23), Made In Chicago Drum Project (38,39), Matt Barba & Tony Sellers (7), Mattoon Vintage & Custom Drums (106), Larry Matthews (49), Steve Maxwell (82), McCourts Music (95,96), Mikes Drum Shop (61), Mitch Mitchell Fan Club (115,116) Modern Drummer (123), Jim Murray (15), Music City Drum Show (84) Music Instrument Swap (105), No Nuts Percussion (148), Tim O'Hara (167), Offbeat Drum Co (117), On The Ropes (182,183), One Up, One Down Vintage Percussion (72,73,74), Out of The Drawer Percussion (114), Paiste (131), Palmetto Music. (92,93,94), Past Time Drums (13), Physiostorm Drumsticks (161), PinchClip (134), Playdrums (160), David Poradzisz (14), RCD Vintage Drums (101,102), Randy Rainwater & Bun E Carlos (4,5), Recycled Rhythm Inc. (126), Bob Rickman (118-119), Rogers Drums USA Group (178), Chuck Scalia (20,21), Skins N Tins (43), Sonor (66), Standard Drum Company (90), Stick Stuff Grips) (67), Stuff For Drummers (147) Tackle Instruments (120), Texas Vintage Drums (7), Three On The Floor (25), Trick Percussion (34,35), Trinity Cymbals (12), Turkish Cymbals (149-150), Too Many Snare Drums (146), Twin Cities Drum Collective (76-77), WFL-III Drum Company (174,175,180,181), Vic's Drum Shop (132), Virtue Drums (130), Phil Wilson (53), Wood And Weather Drum Co (89), Xcel Sticks (67), Zildjian (137), Frank Zumwalt and Andy Dwyer (85)



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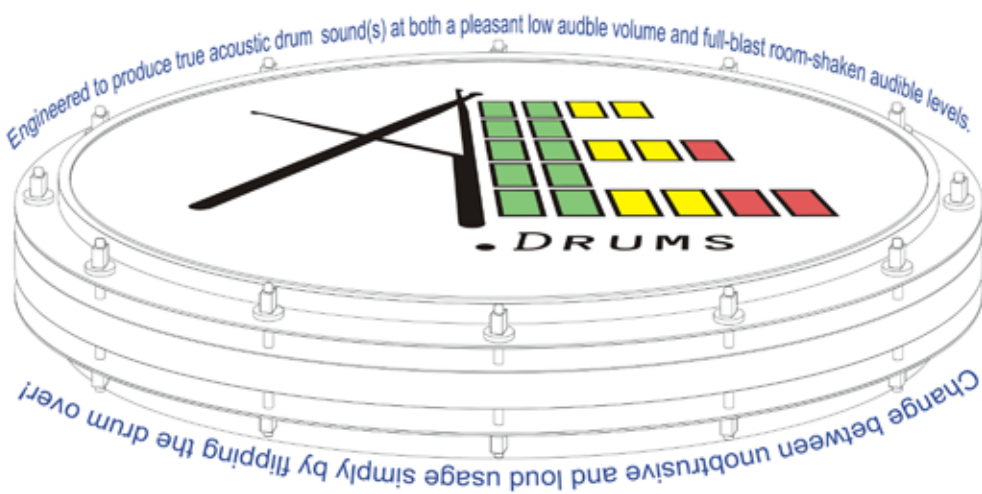
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Shallow depth drums

- * easy to store and transport
- * requires small footprint space

* Patent US 10,235,978 B2

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(10/14/16/18/20)



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with mount



Bloo Goose Classic Percussion
Acrolite Snare Drum
Speed King Pedal
Evans Torque Key



Ludwig Drum Company
Speed Flyer
Pedal



Mattoon Vintage & Custom Drums
Barry Drum Catalog
Wolf Drum Co. catalog,
triangle with set of beaters,
calf tucking knife



RCI "Breaking Bad"
custom snare



A&F DRUM Co.
TBD

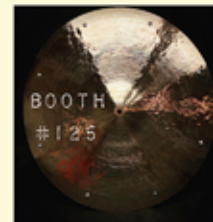


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CYMBAL HISTORY

Cymbals as we know them today have evolved over the last few hundred years. Their origins, however, go back thousands of years. Pretty much as soon as bronze was discovered, humans delighted in the resonance of this alloy. The world's museums are well stocked with early bronze "cymbals".

For thousands of years, the most common incarnation of cymbals was a small cup style, often chained together. The sculpture at left used to stand outside a building in Florence near the train station and was a working fountain with water squirting from the penis. I always referred to him as the "pee boy cymbal player."



This QR code will take you to early cymbals at the British Museum in London.



Cymbali di Santa Croce (1659)
By the 1600s, cymbals began to evolve into the style of instruments we know today. This happened not just in Turkey, as evidenced by these Italian cymbals.

CYMBAL CASTING

The photos on this page were supplied by Arthur Stonez of Centent and show the casting of molten bronze at the Centent factory in China. This critical first step in the cymbalmaking process is rarely witnessed by visitors. The workers are as skilled as the cymbal smiths who will shape, hammer, and lathe the cymbals in later processes. This is the "secret process." The metals must be added at the right times in the right proportions. Errors can be dangerous.



Artisan Turk video of cymbal casting:



The Turkish Splits

The closely guarded secret process for casting and producing cymbals that is said to have been perfected by Avedis Zildjian I in 1623 was handed down within the family, one male member at a time, until the 1900s. Avedis II passed the secret process to his brother Kerope II because his own son Aram was not yet of age. Kerope II passed the secret not only to his nephew Aram when he became of age, but also to his own daughter Victoria.

Aram inherited the secret but fled the country in 1905 after a failed political assassination attempt.



Aram Zildjian

It is not entirely clear whether Aram ever returned to Istanbul before making arrangements to pass the secret process on to Avedis III in the United States.

Avedis III would pass the process on to his sons Robert and Armand.

After the passing of their father Avedis III, Robert and Armand parted ways, with Armand continuing with the Zildjian company while Robert founded Sabian in Canada.

When Aram fled Turkey, the Zildjian cymbal manufacturing continued under Victoria, her brother-in-law Vahan, and her nephew Mikhal



**Vahan Zildjian
né Yusbashian**

brother-in-law of Victoria Zildjian who in 1927 was considered first heir to the secret process but the birthright passed instead to their nephew Mikhal



Victoria Zildjian
daughter of Kerope II
head of the Turkish
Zildjian company and
sole holder of the secret
process in 1927



Mikhal Zildjian né Dulgaryian 1906-1979

This is the man responsible for most of the cymbals known to today's collectors as "Old K's". K Zildjian production remained in Istanbul under this branch of the family until the American Zildjian Company purchased the rights in 1967. By this time, Mikhal had shared the secret with trusted employees. Over the years, the manufacturers in Istanbul have continued to splinter and multiply. They pretty much all owe their origins to the Zildjian founders.

The first Turkish cymbal production in the
United States

KAZANJIAN



Kapriel Kazanjian was born in 1861 in Antioch. (The city is known today as Antakya, Turkey.) This is in southeastern Turkey, near the Syrian border. He immigrated to the USA in 1883, listing as his occupation "manufacturer" and his industry as "Zimbils Factory".

Kazanjian settled in the Buffalo, New York area. By 1918 Kazanjian was selling his entire production to the Wurlitzer company. Rudolph Wurlitzer owned a significant portion of the Leedy Manufacturing Company and Leedy catalogued Kazanjian cymbals from 1918 to 1924 when Kapriel was nearing retirement age. It is not clear when Kapriel Kazanjian died.

The surname Kazanjian is a fairly common Armenian name. It is derived from the Turkish word kazanci, an occupational name for a maker or seller of (bronze) cauldrons or kettles.



CYMBAL BRONZE

Most “Turkish type” bronze cymbals are made of an alloy of about 80% Copper and 20% Tin, often with traces of other elements such as Silver. This 80/20 alloy is often referred to as B20.

The late artisan cymbalsmith Mike Skiba described the alloy this way:

Cast bronze is a mixed metal, an alloy...NOT an elemental metal. When these elemental metals are mixed with others to form alloys, they must coexist with the physical properties of the other constituent metal(s) and are forced to “get along”. Some elemental metals “play well with others” better, while some do not. It just so happens that Copper mixed with Tin results in an alloy that is sonorous (musically appealing) but this is a marriage that requires constant work to remain happy. In an effort to refrain from the minutiae of crystal shape and micron particle size, let’s just say that these two elements are quite different from each other...they each bring to the table positive qualities that combine to form a strong partnership, but they have their differences at the same time. Each element has its own natural grain shape and size, but this is where the trouble in the marriage begins...when mixed together under extreme heat they must form a granular bond.

In the case of cymbals, this bond will be tested repeatedly through many more subsequent heat phases, of which the ultimate occurs when the material is forced through rollers to form flat compressed discs. This rolling process pushes the alloy’s bonding capability to the limit such that the outer edge of the material almost always splits to some degree. The multi-directional orientation of numerous passes through the rollers forces the material to constantly re-align its bonds. This operation is carried out with the material under extreme heat, but at the same time the rollers are cooled by water. To say the least, the marriage of Copper and Tin is severely tested, as they remain locked together. Another partial heating operation follows when the bell is pressed, and this is the first application of true tension under heat, pulling on the center of the disc to raise the material like a miniature cymbal within a field of free metal.

The metal disc at this stage is very brittle and would shatter if hammered. It must be heated and cooled which “locks the grains in a softer state”. There are increasing numbers of cymbal smiths who begin their work with “blanks,” the discs that are at this stage. (They do not participate in the casting process.) The blanks are still far from usable cymbals, but they do have a certain amount of internal tension, the property which enables the cymbal to ring in a musical manner. The hammering and lathing processes basically adjust that tension.



ROBERTO SPIZZICHINO 1944 - November 21, 2011

Roberto Spizzichino is one of the (first) artisan craftsmen who crafted cymbals from cast blanks. He lived close to the Ufip factory in Italy, and his early cymbals were produced there. Ufip continued to supply him with blanks after he left Ufip. Near the end of his career he had traveled to China to arrange a source for blanks there. It should be noted that “Spizz” brand cymbals imported from China since Roberto’s passing were obviously not hammered or lathed by Roberto and should not be confused with genuine Spizzichino cymbals.

Roberto was a true artist who visualized his projects and had the skills to execute those visions. In addition to cymbals he made some snare drums and even a drum kit, though most of his efforts involved cymbals. At one point he was focused on producing cymbals that had the characteristics of “old K” Zildjians, but he recognized the difficulties of making “fresh” plates sound like 90 year-old cymbals. (What would those newly created cymbals sound like 90 years from today?) He shifted to producing cymbals based on the sounds he knew his blanks were capable of, or on a custom basis for customers who had a specific request.



Roberto Spizzichino and Rob Cook in his shop



This QR code is a link to the touching and eloquent memorial message that the late Mike Skiba's daughter Kayla posted when he passed.

Michael Skiba

2-13-1960 / 11-13-2010

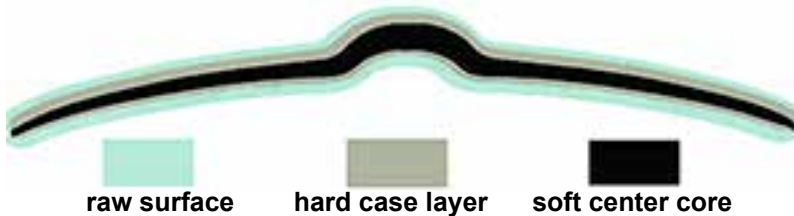


Clearly Mike worked as hard at his communication skills as he did at his craft of cymbal smithing. He informed and educated through his posts at the Cymbalhollic forum. Although the forum does not exist at this writing, there is an active Facebook page for fans of Mike Skiba:

<https://www.facebook.com/groups/1739544219693027>

Also compilations of his Cymbalhollic posts have been posted online in PDF form.

Excerpts from Mike Skiba's Cymbalhollic Forum posts:



LAYERS OF A CYMBAL BLANK

The rolling and annealing processes create a condition of stratified metal that is harder (more dense) at the surfaces, where the metal had the greatest reaction to the differences in temperature. Trapped inside the top and bottom surfaces is softer metal that was insulated from the intense heat, and thus slower to react...this metal is less musical, but more consistent and pliable.

We now have a total of 5 layers of gradient hardness, from the two extreme (oxidized) raw surfaces to the hard case layers beneath each of these, to the softer center core layer. These layers "want" to naturally equalize with each other...after all, they are made of the same material, but their physical properties typically differ to such an extent that they will ultimately retain much/most of their unique qualities. It's also interesting to note that blanks made at different weights/ thicknesses will exhibit different layering. Very thin pieces will tend to cook almost all the way through, while very heavy blanks come through with a greater percentage of softer core material. This also means that they have different respective futures...during and after manufacture.

THE FUNDAMENTAL KEY TO A GOOD CYMBAL IN TENSION

Tension exists in numerous forms and can be created by numerous processes...each has different effects over time. A blank piece of metal becomes a cymbal when it is forced to store tension...this is where the metal begins to ring in a musical manner. The very first incidence of applied-by-design tension is pressing of the bell, which sets up a point of anchorage against which future installation of designed tension can pull. While it may be argued that the first application of heat during rolling causes tension, I find this too vague as it escapes the criteria of proper design...it is merely a rudimentary process that has side-effects. The act of pressing the bell is done with control, expecting a specific outcome and literally creating a "cymbal within a cymbal". The bell is also a critical area that often finds itself dealing with the effects of time separately from the main body of a cymbal...we've all seen plenty of bridge cracks and spiders at the bell-hole. In many of these cases the entire body of the cymbal remains completely intact, unaffected by the disasters happening "upstairs". Many cracks at the bridge are the result of tension that overcomes the anchor, where the anchor lets go. In my mind, spider cracks at the center hole are analogous to blowing a tweeter, where the amplifier (bell) has "clipped" past it's capacity to transmit sudden transient vibration. Keep in mind the tension located in the bell is greater than anywhere else in a cymbal, so it stands to reason that the metallic bonds have the odds already stacked against them. When all the manufacturing processes have been completed we have a finished cymbal, but the metal is not finished...not by a long shot. In most production environments the cymbal FINALLY gets a chance to sit down and relax, often housed in "vaults" that may even be climate-controlled so as to establish a stable atmosphere for rest and relaxation. In theory all of the manufacturing operations before were carried out to include the anticipation of rest, free of vibration. The commonly accepted term "aged-in" may begin now, as the clock continues to tick. This is a tricky term for me, as I see a distinct difference between "aged-in" as opposed to "played-in", as well as a combination of the two.

Cymbal Companies and Smiths

This list excludes companies and cymbal smiths of the past no longer in business as of late 2021. Such a list becomes out of date almost as soon as it is compiled. If anyone is aware of updates, changes, or additions that should be made to list list, please contact Rob Cook; rob@rebeats.com. No attempt will be made to identify exactly which companies manufacture blanks or OEM cymbals for other companies. Future lists WILL attempt to identify smiths and companies that cast their own blanks.

Agazarian	China	Nicky Moon	USA
Agean Cymbals	Turkey	Nebulae Cymbals	Indonesia
Amedia Cymbals	Turkey	Matt Nolan	UK
Anatolian Cymbals	Turkey	Nugis	Russia
Arborea	China	Octagon Cymbals	Brazil
Artisan Turk	Turkey	Orion Cymbals	Brazil
Berpson	China	Ottaviano	USA
BFC Brazilian Finest Cymbals	Brazil	Pergamon	Turkey
Matt Bettis	USA	PGB	Canada
Bosphorus Cymbals	Turkey	Paiste	Switzerland
Mattia Bourgis	Spain	Michael Paiste	Switzerland
Byrne Cymbals	USA	Pergamon	Turkey
Ray Byrne	USA	Quiqeg	Italy
Ariel Calabria	USA	Timothy Roberts (Reverie Drum Co)	USA
Cech, Alexino	Austria	Sabian	Canada
Centent	China	Sagurton, J David	USA
Collingwood Cymbals	UK	Saluda Cymbals	USA
Constantine Cymbals	Turkey	Samsun	Turkey
Cymbal and Gong	Turkey	Scymtek	Turkey
Cymbalutopia	Australia	Silken	China
Craig Lauritson	Turkey	Jessie Simpson	USA
Diril Cymbals	Ibrahim Diril	Smyrna Cymbals	Turkey
Murat Diril	Turkey	Soultone Cymbals	Turkey
Domene Cymbals	Brazil	Spizz (Russell Scarborough)	China
Dream Cymbals & Gongs	China	Stagg Cymbals	China
Emjmod	Japan	Heather Stine	USA
Essabag, Netanel	Israel	Supernatural Cymbals	Turkey
Tom Foote	USA	Tonum	Russia
Gio Cymbals	Turkey	T-Cymbals	Turkey
Hammerax	USA	TRX Cymbals	Turkey
Bill Harris	USA	Trakian Cymbals	Turkey
Head Custom Cymbals	Italy	Trexist Cymbals	Turkey
Heartbeat Percussion	Turkey	Trinity Cymbals	China
Steve Hubback	Netherlands	Turco	Turkey
Imperial Cymbals	Turkey	Turkish Cymbals	Turkey
Impression Cymbals	Turkey	Ufip	Italy
Istanbul Agop	Turkey	Velvet Cymbals	Turkey
Istanbul Mehmet	Turkey	Wuhan Mark Tirabasi	China
Kasza Cymbals	Turkey	Xilxo Erce Gokhan	Turkey
Koide	Japan	Zildjian	USA
Legado Cymbals	Turkey	Zilli Cymbals	Turkey
Leon Cymbals	Turkey	Zultan	Turkey
F. Madejski Cymbals Mfr	Poland		
Masterwork	Turkey		
Meinl	Germany		
Mehteran Cymbals	Turkey		
Mike Mongiello	USA		

Tribute to Eddie Knight 1934-2021



Rob Cook: "I often visited with Eddie in his teaching studios in South Bend, and Eddie for many years came to the Chicago Drum Show. Eddie was a close friend of George Way; George's archives include many letters to and from Eddie. (Eddie was a pallbearer at George's funeral in 1969.) Eddie helped me with numerous Rebeats projects, graciously giving me access to his Way memorabilia. He had George's scrapbooks from his touring days of the early 1900s, George's Leedy catalogs, and several "circus fire momentos" that had hung in George's office."



George Way artifacts from Eddie Knight's studio:



Left: A triangle that survived the Iroquois Theatre fire in Chicago that killed 602 in 1903.

Right: Said to be the first bass drum pedal used in Chicago, in 1882.

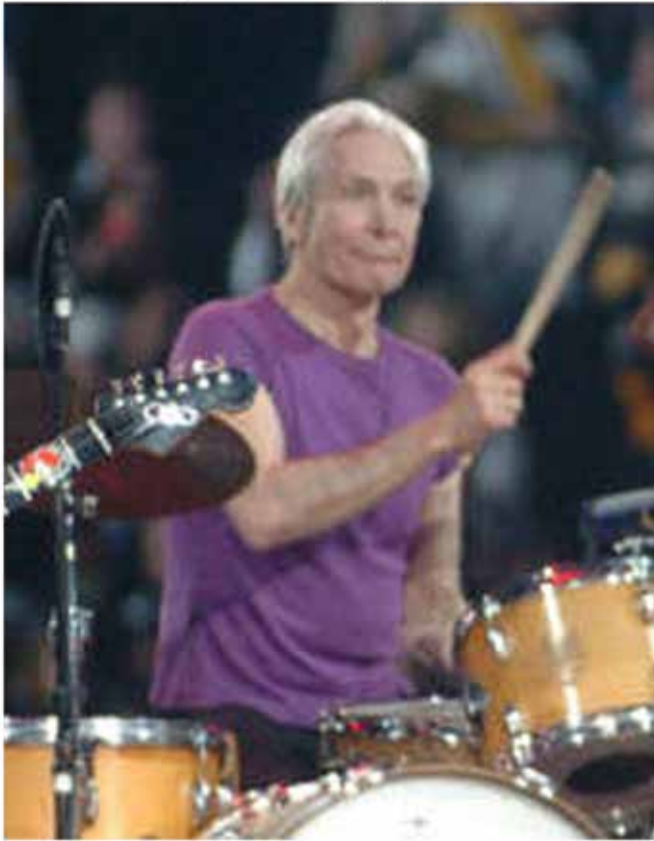
Below: Cymbal that went through a 1944 circus fire in Connecticut that killed 156



THIS ZILDJIAN CYMBAL
WENT THRU THE
RINGLING BROS. AND BARNUM + BAILEY CIRCUS
FIRE AT HARTFORD CONN.
JULY 6TH 1944
156 LIVES LOST
OWNED BY AMOS THOMPSON
OF PITTSBURG PA.
PRESENTED TO GEO. H. WAY

CHARLIE WATTS

June 2, 1941 - August 24, 2021



PAUL "PAULIE" CARRIZZO

May 20, 1953 - March 16, 2022



DICK GERLACH

June 7, 1936 - January 24, 2022



Dick spent his entire 41-year career in managerial positions with the Ludwig Drum Company. He was one of the few whose tenure bridged the transition from family ownership of Ludwig in Chicago to the company as a division of Conn-Selmer in North Carolina. Dick taught many Ludwig staffers how to make drums and was generous with his time and knowledge. Rob Cook's interview with Dick appears in "The Ludwig Book."

JIM PETTY

August 9, 1950 - September 9, 2021



Jim attended the prestigious North Texas State University where he played in the "Lab Bands". After college, he founded and operated Petty Music (two locations) with his parents for 15 years. In the mid 1990s he set up a machine shop to fabricate replacement parts for drums which was said to be the most extensive in the industry; JP2 Creations. Jim exhibited at several Chicago Drum Shows.

JOHN WHYTE

May 16, 1950 - October 28, 2021



Longtime show attendee and recognized Slingerland expert John Whyte passed due to complications from a series of strokes.

From the family's FB post:

Born in Littleton Colorado in 1950, John spent of his most recent years in Vacaville California. His love of Aviation, cars and photography was overshadowed only by his love of music. Following after his father, John became a drummer at an early age and played throughout his life in various different styles and genres: Jazz, Dixieland, Rock, blues and even Country. No matter what style of music, it had to be "Slingerland" drums that he was playing. John worked most recently as a driving instructor and moved out to Pittsburgh in March of 2020 to be with family. John is survived by his beloved daughter Jennifer Whyte Milburn, Son-in-Law John Milburn, Brother Paul and Sister-in-Law Marianne Skiba-Whyte.

ARNIE LANG

February 2, 1931 - July 5, 2021



Morris "Arnie" Lang was with the New York Philharmonic for 40 years. He worked with many of the world's top conductors and participated in notable world tours. He taught at the Manhattan School of Music, the New York College of Music, Kingsborough Community College, and Brooklyn College. Many in the drum world knew Arnie best for his reproduction Billy Gladstone drums. Rebeats was a "Lang Gladstone" dealer, and Arnie attended several Chicago Drum Shows.

BILL CAIRO

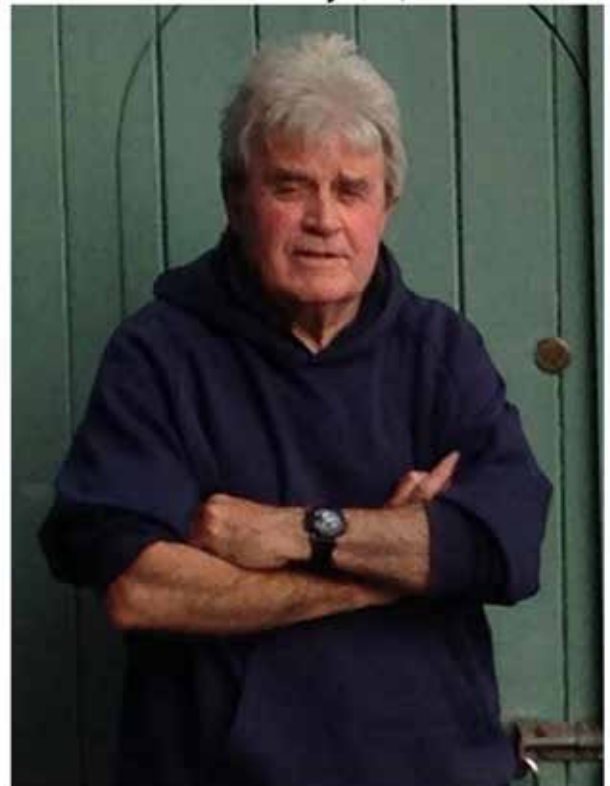
April 22, 1953 - March 4, 2021



Bill was the proprietor of Bill Cairo's Drum House of Redford, Michigan. He exhibited at several Chicago Drum Show and attended many others. Bill was an outstanding percussionist sorely missed by Detroit's musical community.

FRANK JENKINS

1942 - May 21, 2016



For many years, Frank accompanied his good friend Pete James from their native Wales to the Chicago Drum Show. Frank was from the village of Laugharne, famous for its association with poet Dylan Thomas. Frank's father once had a mobile fish and chip van built onto a Rolls Royce; the unique vehicle was featured in Dylan's poem "Laugharne". (Frank attended grammar school with, and was a good friend of, Dylan's daughter Aeronwy.)

Some good friends lost some good dogs....



Chris and Becky Mattoon's
BRUCE

March 7, 2022

From Chris Mattoon's Facebook page:

Dogs like Bruce are born knowing how to love best. And that's why they don't have nearly long enough with us. They don't need to practice. They don't need to learn. They just know, share their time with us, and head over that rainbow bridge when they're ready. I hope you're chasing squirrels and giving Xerxes all the kisses. Miss you already. Mom will still write you songs every day, knowing you can hear them.



Eric Binder's
ABBEY

(above)

February 28, 2022

MOLLY

(right)

March 28, 2022



Jim Haler's
RAIN

February 28, 2022



Bill, Maggie, & Olivia Ludwig's

REX III

April, 2022



Derek Crawford's
Ellie

March 11, 2020



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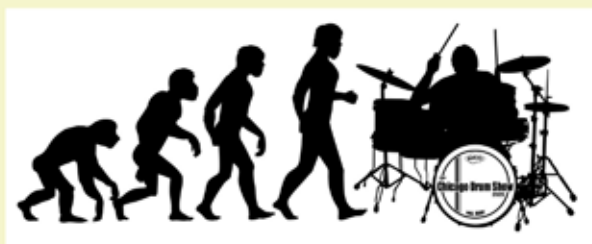
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Photo of Logan Smith taken by Dave Simms

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BOOTH #59



ON THE ROPES

BOOTHS 182-183 (LOBBY AREA)

Brian Hill's museum exhibit this year includes a drum that he very recently acquired and restored. At about 350 years old, this is one of the oldest American drums in existence! The shell is 18.25 inches in diameter and 21.5 inches tall. The drum has painted on one head that it was used during the 1840 presidential campaign of Wm. Henry Harrison in Vermont. The painting and conversion to a bass drum was during the Federal Period and the drum may have seen service in the War of 1812. The origin of the drum goes back to the second half of the 1600s when it was used as a side drum. It was most likely used as a drum to signal events like Town Meetings, Church services, and Indian attacks. (Not all towns could afford bronze bells.)



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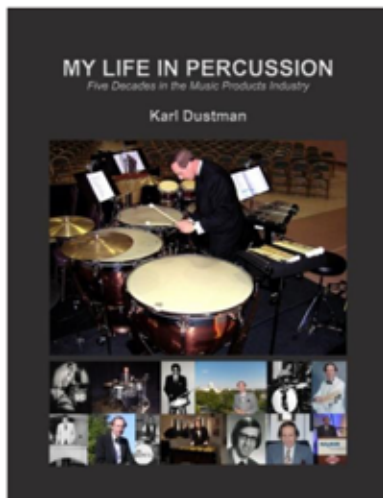


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WHAT'S BEING SAID ABOUT ... "MY LIFE IN PERCUSSION"

Karl Dustman's MY LIFE IN PERCUSSION is an inspiring book written by one who has done so much for so many. Dustman not only reflects on his career in percussion and the music industry but also presents a meaningful guide for successfully navigating the challenges of both music and business.

**Harold Jones, Professor Emeritus
East Carolina University**

"My Life in Percussion should be required reading for any student that wants to enter not just the music products industry, but the business world in general. Of course, if you're a drummer it will provide insightful details on the drum industry, but it's packed with fundamental business guidance

that will never go out of style like, "Give me the work, and I will get it done" which you'll learn in just the first 20 pages. Remember this is 50 years of knowledge and experience edited into 326 pages providing unlimited return on a small investment of just \$35.00 and your time reading the material. The appendix alone is priceless. I wish I had this book 30 years ago!"

**Billy Cuthrell
Music Educator, Retailer, Columnist, Consultant**

The variety of the photos and your wide engagement with all aspects of percussion and the music industry are readily apparent. Your book can certainly serve as a text for anyone interested in pursuing the business aspects of percussion. Thank you so much for devoting the time to capturing and codifying all of this information.

Ruth Cahn, Eastman School of Music, Rochester Symphony Orchestra

*Anyone interested in percussion should read this book. Karl's history in the music business is remarkable as well as his insights into the percussion world, past and present.
Well written, easy to read and worth the time.*

**Richard Berger, President-CEO
Clevelander Drum Company, Grover-Trophy Musical Products**

*This is really terrific. You have some great photos and memories included throughout, covering your experiences from the golden days of our industry. Thanks for including me in your book, your friendship and contributions over the years.
Congratulations!*

Rick Latham, Los Angeles Studio and Touring Drummer, Author and Teacher

Karl Dustman is a percussion and music industry veteran. His book allows the reader a rare glimpse and detailed insight within the biggest names and eras of the percussion products industry. Chronicling his own professional experience in marketing, education, instrument manufacturing and as a seasoned player, he gives us an historical reference for everyone interested in the "business of music".

Mark Yancich, Timpanist, Atlanta Symphony Orchestra

*In this age of mergers and acquisitions, Karl Dustman had a front row seat as Ludwig, Gretsch and Sonor were challenged. His extraordinary career as a drummer entering the percussion business makes a great read full of life lessons,
Bravo ! Karl and thanks for setting it down on paper.*

Peter Kogan, Principal Timpani-(Ret), Minnesota Orchestra, Jazz Drummer & Composer

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WHO MAKES DRUM SHELLS?

Not so many years ago, it was pretty easy to tick off the American drum shell manufacturers. They included Jasper, Keller, major manufacturers such as Ludwig and Slingerland, and a handful of independent craftsmen. This list is not meant to be comprehensive, and may be out of date by the time it is printed, but it illustrates the growth and spread of this industry. No attempt has been made to determine which of these shell makers sell shells to other drum makers; many make shells only for their own use.

Seven Six Drum Company

1216 N Galvez Street New Orleans, Louisiana (504) 343-5364 www.76drums.com
Marc Pagani 76drumco@gmail.com

Stave construction. Video at website demonstrates construction method.

Black Swamp Percussion

11114 James St, Zeeland, MI 49464 800-557-0988 www.blackswamp.com
Eric Sooy esooy@blackswamp.com

Bucks County Drum Company

1760 Costner Dr, Warrington, PA 18976 215 792 7611 www.buckscountydumco.com
Chris Carr

All shells are 100% USA made in-house at using proprietary pinpoint methods and standards.
Plied "Semi-Solid" shells: variety of wood species, fused to very thin 5-ply maple.

C&C Drum Company

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Bill Cardwell info@candcdrumsusa.com
Plied shells

Cask Drum Company

3038 E Trent Ave, Spokane, WA 99202 www.caskdrumcraft.com
Micah Doering micah@caskdrumcraft.com
steam bent solid shell, stave construction, and "Quartz core" drum shells

The Cooperman Company

1007 Route 121 Bellows Falls, VT 05101 802 463 9750 www.info@cooperman.com
Steam bent shells

Craviotto Drum Company

2003-2011 Nolensville Pike Nashville, TN 37211 [www.](http://www.President Steve Maxwell, Vice President David Victor, Head of Production Sam Bacco)
Solid Shells some plied shells

Drum Workshop

Drum Workshop, Inc. 3450 Lunar Ct Oxnard, CA 93030 800-453-7867 www.dwdrums.com
DW makes their own wood shells for the DW series drums, but not the Gretsch drums they distribute.

Dunnett (Canada)

<http://www.dunnett.com/> ronn@dunnett.com Ronn Dunnett
Titanium, Composite One: Walnut bonded to carbon fiber, 4-ply Geo Way Aristocrat series
Stainless Steel, Titanium, Magnesium,

Eames Drum Company

229 Hamilton Street Saugus, Ma 01906 (781)-233-1404

Mark Kohler mark@eamesdrumshells.com

Birch plied shells in the Stone tradition 6,9,12,15 ply

Fugate Drums

Morton, Illinois brett@fugatedrums.com

Highwood Drums (U.K.)

Gareth Heeley <https://highwooddrums.co.uk/>

Gareth sells his custom shells to drum builders

and other drum building supplies through: <https://drumbuilder.co.uk>

Independant Drum Lab/Great Lakes Drum Co.

500N Grand St, Schoolcraft, MI 49087 609-469-4633 Josh Allen josh@indedrum.com

aluminum, brass, copper, rolled and riveted in-house.

Jenkins Martin (nee Blaemire)

20801 Miles Road North Randall, OH 44128 330.814.0274 www.jenkinsmartindrums.com

David Martin david@jenkinsmartindrums.com

Spiral wound composite shells molded by winding a resin-saturated glass roving, under tension, around a mandrel, then cured at a specific temperature which results in a one-piece solid shell with precise grain and no seams or plies. Not sold to OEM or hobbyist drum builders.

Joyful Noise Drum Company

<https://www.joyfulnoisedrumcompany.com/>

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Keller Wood Products, Inc.

41 Union St, Manchester, NH 03103 (877) 209-9359 www.kellershells.com

Wide variety of shells: Keller sells directly to drum makers and through distributors such as Precision Drum Company, Black Swamp Percussion, and Drum Foundry

Ludwig

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Murray Drums

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Provides wide variety of shells to drum companies and drum builders.

Outlaw Drums

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Reclaimed wood shells

Parton Drum Works

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Queen City Drums

www.queencitydrums.com Tim Guilfoyle (513) 404-2280 tim@queencitydrums.com
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usadrumshells@yahoo.com <https://www.facebook.com/usadrumshells> Brian Baron
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Limit demos to 30 seconds.

Exhibitors are expected to monitor levels in their own booths and be courteous of their neighbors.



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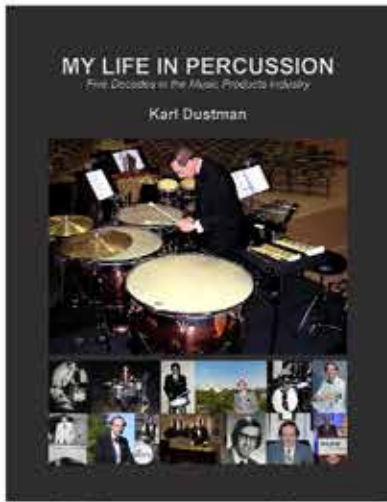


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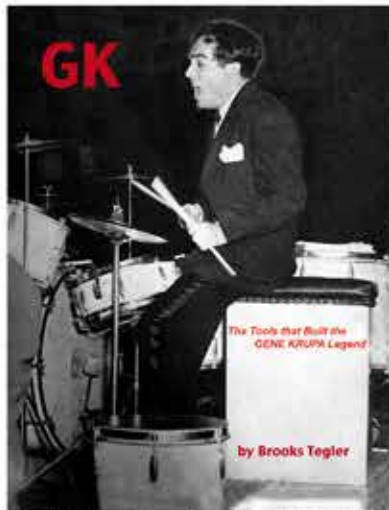
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dporadzisz@wowway.com
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48 Jim Johnson 1117 Belmont Rd Grand Forks, ND 58201 701-739-1934 drumn_jim@yahoo.com
49 Larry Matthews 936 Paseo Morella, West Palm Beach, FL 33405 561-685-6890 lmatmusic@yahoo.com
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60 Chicago's #1 Drum Lessons Mike Semerau drumn4u2@comcast.net 630-410-8600 www.chicagodrumlessons.com
61 Mike's Drum Shop 108 E St Charles Rd, Villa Park, IL 60181 630-607-0072 mikesdrumshop@att.net
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81 Craviotto Drum Co. PO Box 719 Freedom, CA 95019 831.763.0855 info@craviottodrums.com
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- 84 **Music City Drum Show**
- 85 **Frank Zumwalt** 300 S 6th St, Watseka, IL 60970 815 383 1567
- 86 **EDG Drumworks** 5256 Point Tremble Rd Algonac, MI 48001 586-216-6958 edgdrumworks.11c@gmail.com
- 87 **Diril Cymbals Chicago** 1653 N. Rockwell St, Chicago, IL 60647 312-823-0207 dirilcymbals.chicago@gmail.com
- 88 **DrumForum.org**
- 89 **Wood And Weather Drum Co.** Joseph Barthelette 40 Norman St Chicopee, MA 01013
- 90 **Standard Drum Co.** David Conarro standarddrumco@gmail.com
- 91 **Hawthorne Drum Shop** 3208 Perrysville Ave Pittsburgh PA 15214 726 944 5803 hawthornedrumshop@gmail.com
- 92,93,94 **Palmetto Drum Company,** Frank Brown Rd, Travelers Rest, SC 29690 palmettomusic@gmail.com
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- 101-102 **RCD Vintage Drums** Rudy Gonzalez 312-823-0061 RCDvintagedrums@yahoo.com
- 103 **Tom Brogan** 402-499-3052 thomasbrogan@msn.com
- 105 **Music Instrument Swap** 119 E Lansing Rd Potterville, MI 48876 517-410-6409 info@musicinstrumentswap.com
- 106 **Mattoon Vintage And Custom Drums** chris.mattoon@gmail.com
- 113 **Bruce Lach**
- 114 **Out Of The Drawer** 175608 Tops Rd, Hatley, WI 54440 (920) 427-3435 www.outofthedrawerpercussion.com
- 115-116 **Mitch Mitchell Fan Club** Kevin Simon KJSimonCS@gmail.com
- 117 **Offbeat Drum Co** Jordan@offbeatdrumco.com 231-233-1793
- 118-119 **Bob Rickman** 260-475-5278 bobcat572@yahoo.com
- 120 **Tackle Instruments** Scott McPherson 503-957-5058 scottmcfear@hotmail.com
- 121,122 **Holland Drums** 3775 E.P. True Pkwy #153 West Des Moines, Iowa 50265 515-865-3780 themuffintopdrum@gmail.com
- 123,124 **Modern Drummer** 271 Rt 46 West, Suite H-212 Fairfield, NJ 07004 973-239-4140
- 125 **Byrne Cymbals** byrnecymbals.com byrnecymbals@gmail.com
- 126 **Recycled Rhythm Inc.** recycledrhythm@yahoo.com 815-791-5217
- 129 **Artisan Customs** Mark Eldridge 13623 S 18th St Bixby, OK 74008 918-810-2535 meldridge@mblsound.com www.artisancustoms.com
- 130 **Virtue Drums** Jeff Stutzman virtuedrums@gmail.com 517-917-5444
- 131 **Paiste America** 460 Atlas St, Brea, CA 92821 714-529-2222 4info@paiste.com
- 132 **Vic's Drum Shop** John Maloney 5688 N. Northwest Hwy Chicago, IL 60646 312-770-1200 john@vicsdrumshop.com
- 133 **Terre, USA** 2813 Ridgeview Dr, Joplin, MO 64801 417-499-1680 susan@terremusic.com www.terremusic.com
- 134 **American Recorder** Alan Adelstein 1872 Angus Ave, Simi Valley, CA 93063 805-527-9580 sales@americanrecorder.com
- 134 **Pinchclip** Bill Feldman 7820 N Boyd Way, Milwaukee, WI 53217 414-881-1264 wfeldman56@gmail.com
- 135-136 **Firehouse Drums** Eric Moeller egmoeller76@gmail.com
- 137 **Zildjian** 22 Lomgwater Dr, Norwell, MA 02061 781-871-2200 www.zildjian.com
- 138 **Guitar Center** www.guitarcenter.com 866-498-7882
- 139 **KissTheDrummer Music** Cory Hayward P.O. Box 41, Nunnely, TN 37137 (615) 406-0386 cory@kissthedrummer.com
- 140-141-142 **Centent Cymbals** 1000 Windsor Shores Dr, Suite 10F, Columbia, SC 29223 803-261-4757 www.cententcymbalsusa.com
- 143-144 **Indy Drum Pro** 6305 English Ave Indianapolis IN 46219 317-289-3452 ffr1239@gmail.com
- 145 **Beato Bags** Fred Beato www.BeatoBags.com (310) 637-1180 fred@beatobags.com
- 146 **Too Many Snare Drums** Morton Grove, IL
- 147 **Stuff For Drummers** Philip Chika 19754 E Bethany Drive Aurora, CO 80013 720 252 5259 sales@stufffordrummers.com
- 148 **No Nuts Cymbal Sleeves** Bill McFadden nonutsbill@gmail.com 310-818-6410
- 149-151 **Bloo Goose Classic Percussion,** Atlanta, GA, bloogoose.com Phone: 678-372-5071
- 149-151 **The Gift of Music Foundation,** Atlanta, GA, giftofmusic.org Phone: 888-551-0077
- 152 **BaldMan Percussion** 1452 Rice Hill Circle Antioch, TN 37013 9190602-4448 info@baldmanpercussion.com
- 153 **Creative Percussion** Kevin Feeney Kevin@creativepercussion.com 603-235-0206
- 154-155 **Bill's Drums** Bill Tkach 815-458-2062 williamtkach@comcast.net
- 157 **Breslow Drum Co** 10524 W Herda Pl, Franklin WI 53132 414-426-5578 breslowdrumco@gmail.com
- 158-159 **Joyful Noise Drum Co.** 575 Heritage Trail Elizabeth, CO 80107 720-217-9304 curt@joyfulnoisedrumcompany.com
- 160 **PLAYDRUMS** Iggy Campos 2686 N 45th Rd Sandwich, IL 60548 815-325-4654 iggy100@hotmail.com
- 161 **Physiostorm Drumsticks** 17185 Nightingale Pl, Lowell, IN 46356 219-765-3248 info@physiostorm.com
- 162 **Freestyle Vintage Drums** 5411 S 49th Avenue, Omaha, NE 68117 402 598 2250 rangerirocz@gmail.com
- 164-165-169-170 **Fugate Drums** 1349 W Birchwood St Morton, IL 61550 309-263-9956 info@fugatedrums.com
- 166 **Hit Drum** Joe Marquardt Sugar Grove, IL 630-585-0069 hitdrum@aol.com www.hitdrum.com
- 167 **Tim O'Hara** Wheaton IL 630-640-5721 hatrick1670@comcast.net
- 168 **Crash Bam Boom** Jim Glay rogersdr@jglay.com 847-870-9559
- 171 **Les DeMerle** ldmm@bellsouth.net https://www.lesdemerle.com/
- 172 **AE.drums** www.AEdrums.com Milwaukee, WI 53227 414-455-6554 CDS@AEdrums.com
- 173 **Drummers of Melody, Rhythm & Creativity** Joe DeRenzo joederenzo@icloud.com
- 174,175,180,181 **WFL III Drums** 10323 W 84th ter, Lenexa, KS 66214 913-274-1371 info@wfliiidrums.com
- 176-177 **Clausell Percussion Academy** ajc@clausellpercussion.com 312-841-6116
- 178 **Rogers Drum Group USA/** Jeff Burke circleoflife124@yahoo.com
- 182,183 **On The Ropes** Brian Hill
- 184 **Custom Tank Drums** Tom Liebing tomlying@aol.com

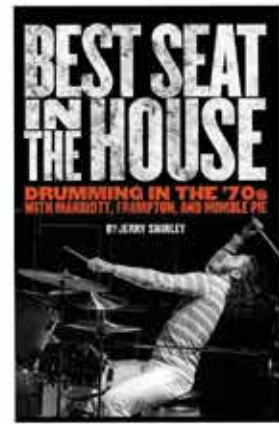
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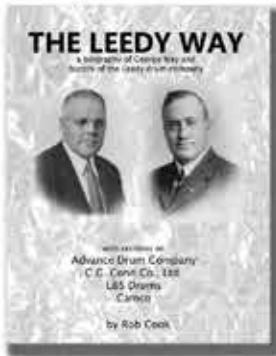
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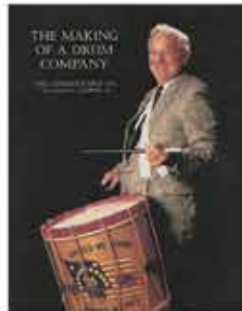
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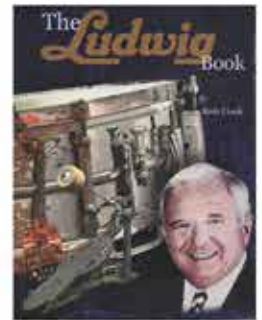
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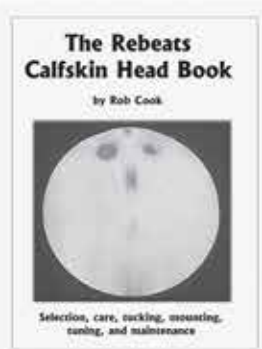
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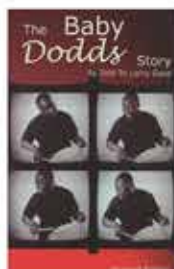
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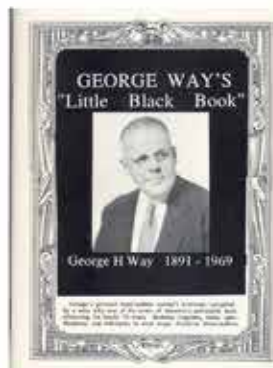
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SCAN FOR MORE

A man with a mustache, wearing a blue button-down shirt and dark pants, is sitting on a drum set. He is holding a snare drum in his left hand. The drum set includes a red and blue tom, a yellow tom, a bass drum, and a snare drum. The background is a dark, textured wall. The text 'III IS THE MAGIC NUMBER.' is overlaid on the image.

III IS THE MAGIC NUMBER.

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