



"The World's Best Steel Drum
for Beginners of Any Age"

Beginner's Guide and Song Book.

Includes Play-Along CD!

By: Kimberly M. Roberts

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Beginner's Guide

Steel Drums are the only family of **acoustic** instruments created in the 20th century. They originate from the Caribbean island of Trinidad. The Jumbie Jam has been named for a character in Trinidadian folklore, the "Jumbie". This mischievous and playful spirit grabs hold of you, compelling you to do a particular thing. What you are urged to do depends on the type of Jumbie that "bites" you. Sometimes a Jumbie can give you the urge to create mischief, but in the case of the Pan Jumbie, he gives you the "Jumbie to **Jam**".

Your Beginner's Guide is divided into four sections: General Instructions, Music, Historical/Cultural Information, and Glossary (words in **bold** appear in the Glossary). Studying the information presented in these sections will help establish a solid foundation in playing technique, instrument care and effective practice habits. We hope you are fascinated by the historical and cultural events surrounding the creation of the steel drum. It is our sincere hope that one day you may look back fondly at this guide and drum, and say: "Wow! I was bitten by that Jumbie!"

Welcome to the world of steel drumming !

Kimberly M. Roberts

Kimberly M. Roberts
Director of Creative Learning and
Educational Research for Panyard, Inc.

Steel Drum Care

1. Jumbie Jams like all steel drums (pans) are made of steel. However, they are fragile instruments. Take special precautions to not drop your pan or place anything in the bowl of your drum except your mallets. When playing, make sure your drum is suspended from its stand. Never place your drum on its side or on a surface with the bowl side down. Turn the instrument over and lay it upside down on the rim.
2. Steel drums are associated with tropical beaches and warm sunny weather. However, do not play your Jumbie Jam in direct sunlight or any situation that will warm the steel. Doing so will make the metal more pliable. As you play, the instrument will be beaten out of tune. The only way to correct this problem is to send the instrument to a skilled pan tuner. Do not attempt to tune it on your own.
3. To clean your Jumbie Jam, wipe it with a soft cloth. If necessary, a mild glass cleaner can be used. You should not use abrasive cleaners, as these may damage the finish.
4. Never place tape or any type of sticker in the bowl of your pan. This can potentially damage your instrument and will impair the tonal quality.
5. Use the mallets provided when playing your Jumbie Jam. Check that the rubber tips on your mallets are properly positioned and in good condition. If the rubber has deteriorated, the tips should be replaced. If you hear a "clunk" every time you strike a note, the rubber tips may have slipped down the wooden mallet shaft. You should carefully reposition the tips so that you do not strike the pan directly with the wooden part of the mallet.
6. If your pan no longer sounds as it did when first purchased, it may need to be tuned. Do not attempt to tune it on your own. Doing so may result in irreparable damage to your instrument.

Tuning Services and Replacement Parts

For tuning services and replacement parts, please contact Panyard, Inc.

Phone/Fax: 330-745-3155

Email: info@panyard.com

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Proper Playing Technique for Steel Drums

1. Mallets should be held in a similar manner to the way one would hold the handles of a bicycle. Make sure that the mallets are pinched between the thumb and first joint of the index finger. Never hold steel drum mallets with your index fingers pointed. This will hinder the "bouncing" or "rebound" needed to produce the best tone.
2. Mallets should be held approximately $\frac{1}{4}$ of the way up the mallet with the remaining $\frac{3}{4}$ of the mallet "sticking out" in front of your hand.
3. We recommend that you stand to play the Jumbie Jam. This is the position in which larger steel drums are traditionally played. If for any reason you are unable to stand, or prefer to sit, the Jumbie Jam stand can be easily adjusted.
4. When playing, strike the drum moderately. If you are unsure how hard to play, start lighter than you think necessary and gradually increase your force. Using too much force will produce an undesirable "twang" and will eventually damage the drum. As you become more familiar with the instrument, you will be able to determine the amount of force necessary to produce the best sound quality.
5. The stroke should come from the wrist, rather than the whole arm. Think of bouncing the mallet off the note versus touching or pushing the note. The more the mallet "bounces" off the note, the clearer and more resonant the tone will be.
6. Fluidity of movement is highly encouraged. Stand with relaxed posture, loose arms and loose wrists.
7. The smaller (higher pitched) notes will require slightly more force than the larger (lower pitched) notes, to produce the optimum sound.
8. Never strike the drum with anything other than the mallets provided.
9. Beginners tend to play most or all notes using their dominant hand. Whenever possible, try to use your right hand on the right side of your drum and your left on the left side of the drum. Avoid crossing hands when playing. If the pitch remains the same and the rhythm is not too difficult to be playable with one hand, it is suggested that you do so.
10. As you begin to play faster, make sure that you are mindful of the previously listed items. Do not give up proper technique for speed.

Using this Guide

The Jumbie Jam is the "best steel drum in the world for beginners of any age or musical ability". This song book and the Jumbie Jams Level Series have been designed with many types of beginners in mind. Although reading traditional music notation can be a valuable skill, it is not necessary for playing and enjoying your Jumbie Jam. If you already read musical notation, you may find you can quickly advance to one of the books in the Jumbie Jams Level Series.

Songs in this Beginner's Guide are repetitive and use only a few pitches per song. This will acquaint you with the layout of your Jumbie Jam while allowing you to focus on your technique. Caribbean styles of music (**calypso**, **reggae**, **soca**, etc.) often contain syncopated rhythms. However, the rhythms in this guide have been kept simple. As you progress through the Jumbie Jams Level Series, rhythm and pitch patterns will become more difficult. Rolls, **double stops**, and runs will be added. The topic of improvisation will also be presented.

Styles of music performed by steel bands typically include those listed above but are not limited to styles found in the Caribbean. Steel drums are very versatile instruments and can be heard performing music ranging from Christmas carols to pop tunes, and even major orchestral works. Accordingly, we include a variety of styles and rhythms in this book and the Jumbie Jams Level Series books.

Each song is presented in standard musical notation and two non-traditional versions. Choose the one most comfortable for you. All of the music in this book has a time signature of 4/4. Bar lines have been drawn after every 4 beats to divide the music into measures. In the two non-traditional versions, the bar lines will appear as "/" for easy reading. There are no **rhythms** written, only letters for each **pitch**. Use the Practice Track mentioned in the next section as a model for your rhythms. In all versions you will see "L" and "R" written under each pitch. These are called **stickings** and give you suggestions as to which hand should strike the note. Until your playing is more advanced, you will need to consistently follow these markings to establish proper technique.

J u m b i e J a m s

Songs for Pan
with CD Accompaniment

The Practice/Accompaniment CD

Your Jumbie Jam includes a CD that can be used for practicing, playing along, and performing songs found in this book. Each piece has three separate tracks.

Track 1 on the CD is a bonus track - the Jumbie Jam Jingle!

1. Practice Track - Each Practice Track starts with a "**count-off**" followed by the steel drum part with a steady click. The track will demonstrate the correct pitches and rhythm of the piece. Make sure you are playing in time with the steel drum on the CD. If your playing does not sound exactly the same, you should stop the CD and practice your part slower. You could also "**air play**" along with CD. "Air play" means to move your hands over the drum with the same motions you would use when playing, but without actually striking the notes. This will allow you to better assess why your playing does not match up with the CD. Keep in mind that you may be playing everything correctly but at the wrong **tempo** (speed).

2. Play Along Track - Once your playing matches the steel drum on the Practice Track, you can advance to the Play Along Track. It will be difficult to correct mistakes if you immediately jump to this track. The Play Along Track provides a professional sounding background track which gives you the feeling of playing along with a larger ensemble. Your playing should always match the pan on the background track.

3. Performance Track - The Performance Track is the same as the Play Along Track, but without the recorded steel drum part. This gives you the same professional sounding background track, allowing you to play the pan part alone. You're now ready to perform solo!

Learning to Play Songs

If you are a beginner or need assistance getting started, use the following steps:

1. Choose a song and listen to the Play Along Track. This demonstrates how the song should sound. Make sure you move or even dance to the music! Try to hum or sing your steel drum part. This will better prepare you for learning the piece.
2. Listen to the Practice Track. This will let you know how your part should sound when played alone. You may need to listen to it several times to be able to **audiate** your part. "Audiate" means to hear it in your head and think through the music without actually playing the music.
3. Turn off your CD player and look at the notation for the song. Choose the version that makes the most sense to you. Find the notes on your drum and match your hands with the sticking that appears below the letter name. Audiate your steel drum part while you read the notation.
4. Identify patterns that repeat. Practice them several times until you can play these patterns comfortably. If you are having difficulty, play slower.
5. If you need assistance or cannot remember what the piece sounds like, refer back to the Practice Track and/or Play Along Track. The better you are able to audiate your part, the sooner you will learn to play.
6. Once you have practiced all apparent patterns, add any other parts remaining and practice playing the piece from start to finish. Make sure that you follow the **form**. The form indicates how many times to play each section as well as the order in which the sections should be performed.
7. Play along with the Practice Track, following the steps and tips on the previous page.

Beginner Bossa

"Beginner Bossa" is an ideal starting piece which uses only 2 pitches. This allows you to focus on your technique. As you play this piece, refer back to "Proper Playing Techniques" and adjust your playing accordingly. The more time you spend developing proper technique, the more you will benefit from practicing and the quicker you



will progress. **Make sure to keep your tempo steady!** When rhythms and pitches are repetitive, there is a tendency to speed up. You should play section **A** 6 times followed by section **B** once.



Practice : Track 2
Play Along : Track 3
Performance : Track 4
Form : **A**x6, **B**

Version 1

Play 6
Times

A

G G G G / G G G G / A A A A / A A A A /
L L L L L L L L R R R R R R R R

B

G G G G / G G G G / G ||
L L L L L L L L L

Version 2

Play 6
Times

A

Left Hand G G G G / G G G G /
Right Hand A A A A / A A A A

B

LH G G G G / G G G G / G ||
RH

Version 3

Play 6 Times

A



B

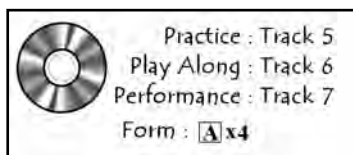


G Scale

The musical alphabet is made up of the letters "A" through "G". A **scale** is a group of pitches in order from lowest to highest or highest to lowest. The pitches of your Jumbie Jam are a "G" major scale. You will see that there are two pitches labeled "G" on your pan. The larger of the two is the lower pitch. The higher of the two will be notated as "g". The order of the "G" major scale ascending is "G-A-B-C-D-E-F#-g".

Play each note with hand (**sticking**) listed below that note. Pay close attention to these "stickings" and practice using the correct hand. **Make sure to start with your LEFT hand even if you are right handed. If you don't, your arms will twist around in a circle. Alternate hands with each new note.**

Practice slowly. The goal is to establish good technique first and speed later. The scale will repeat 4 times with no pause between each repeat. If you find the "G Scale" is too challenging, work on the other selections in this book first. "G Scale" contains all the pitches on your Jumbie Jam.



Version 1

Play 4
Times

A

G G A A / B B C C / D D E E / F# F# g g ||
 L L R R L L R R L L R R L L R R

Version 2

Play 4
Times

A

Left Hand G G B B D D F# F#
 Right Hand A A / C C / E E / g g ||

Version 3

Play 4 times

A

Lazy Day Reggae

Version 1

Play 4
Times

A

G G G G / B B B B / G G G G G / -wait- /
R R R R L L L L R R R R R

B

B B B B / G G G / B B B B G / -wait- /
L L L L R R R L L L L R

B B B B / G G G / G G G G G / -wait- /
L L L L R R R R R R R R R

1st Time **A**

2nd Time **C**

Play 3
Times

C

G G G G G / -wait- /
R R R R R

Version 2

Play 4
Times

A

Left Hand *B B B B /*
Right Hand *G G G G / G G G G G / -wait- /*

B

LH *B B B B / B B B B*
RH *G G G / G / -wait- /*

LH *B B B B /*
RH *G G G / G G G G G / -wait- /*

1st Time **A**

2nd Time **C**

Play 3
Times


C

LH
RH *G G G G G / -wait- /*

Reggae is a style of music originally from Jamaica that developed in the late 1960's. This type of music can be recognized by strong backbeats usually played on a guitar. It is also common for the bass drum and/or bass guitar to play a strong beat three.



"Lazy Day Reggae" contains measures where you will need to wait before playing again. This is because these measures contain four beats of rest. If you are not reading the traditional music notation, listen carefully to the rhythm on the pitch "G" found in the third measure. If you are reading traditional notation, you will notice that the rhythms written are not exactly those played on the CD. This is because reggae is a style that can be played with a "swing" feel.



Practice : Track 8
 Play Along : Track 9
 Performance : Track 10

Form : **A**x4 **B**, **A**x4 **B**, **C**x3

Often, swing feel is not notated exactly; however, the rhythm in the third measure can be written more accurately as:



Version 3

Play 4 Times

A

R R R R L L L L R R R R

B

L L L L R R R L L L L R

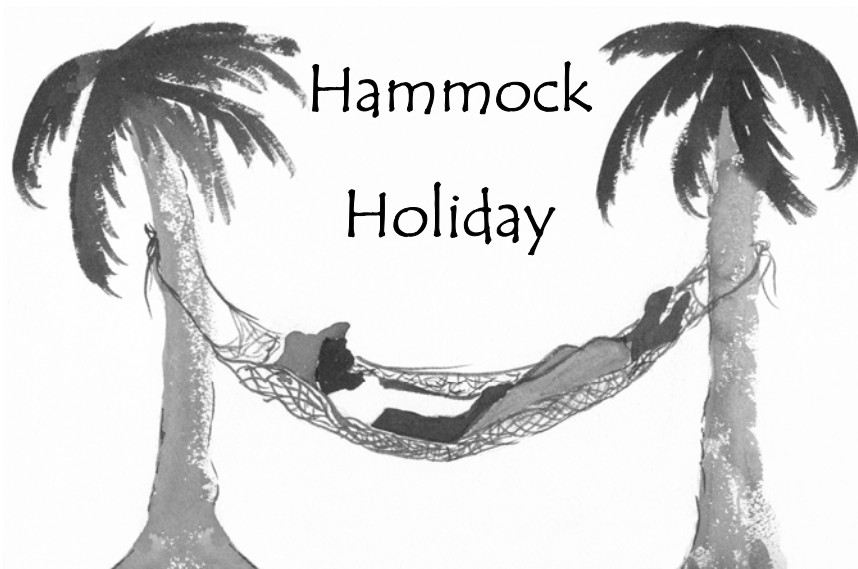
D.C. with all repeats

L L L L R R R R R R R R

Play 3 Times

C

R R R R R



As with all the songs, pay close attention to the form! In "Hammock Holiday" you will play section **A** twice, then section **B** twice, then section **A** twice, then section **B** twice, and then section **C**.

In Versions 1 and 3 you will notice pitches with both "R" and "L". Choose the sticking most comfortable for you. If you choose the sticking on the top, it is recommended that you choose all of the top stickings and vice versa.

Practice : Track 11

Play Along : Track 12

Performance : Track 13

Form : **AA BB AA BB C**

Version 1

Play
Twice

A

C C C C / D D D D / C C C C / G /

R R R R L L L L R R R R L

Play
Twice

B

C C D D / C C B B / C C D D / G A G /

R R L L R R L L R R L L L R L R

1st Time **A**
 2nd Time **C**

Play
Twice

C

C / G A G / C / G A G / C / G A G / C

R L R L R L R L R L R L R L

Version 2

Play
Twice

A

LH DDDD / G /

RH *CCCC / CCCC /*

Play
Twice

B

LH DD / BB / DD / G AG /

RH *CC CC CC G AG /*

1st Time A
 2nd Time C

C

LH C / G AG / C / G AG / C / G AG / C

RH *C / G AG / C / G AG / C / G AG / C*

A

R R R R L L L L R R R R L

B

R R L L R R L L R R L L L R L R

D.C. with all repeats

C

R L L R R L L R L L R L L R L R

Sunshine Soca

Version 1

Play
Twice

A

A A A A / B B B B / A A A A / A /
R R R R R L L L L L R R R R R R

A A A A / B B B B / A A A D E / D /
R R R R R L L L L L R R R L R L

B

A A B B / A A B B / A A A A / A /
R R L L R R L L R R R R R R

A A B B / A A B B / A A A D E / D ||
R R L L R R L L R R R L R L

Go Back
to **A**

Version 2

Play
Twice

A

LH _____ B B B B /
RH A A A A / A A A A / A /

LH _____ B B B B / D D /
RH A A A A / A A E /

B


LH B B / B B /
RH A A A A A A A / A /

LH B B / B B / D D ||
RH A A A A A A E /

Go Back
to **A**

Soca is an energetic style of music from Trinidad and is one of the most common styles performed by steel bands. It combines two different styles of music - "soul" and "calypso". The word "soca" is an abbreviation for the "soul of calypso".





Practice : Track 14

Play Along : Track 15


Performance : Track 16

Form : **A A B A A B**


"Sunshine Soca" has distinct **A** and **B** sections. The **form** of this piece is **A A B A A B**.

Version 3

A




R R R R R L L L L L R R R R R R




R R R R R L L L L L R R R L R L

B



R R L L R R L L R R R R R R



R R L L R R L L R R R L R L

D.C. with repeats



The Art of Pan

Bamboo poles to bottles,
Biscuit drums to pan,
That's how music in Trinidad
Swept across the land.
The path was long and winding
And sometimes very steep;
But now we have an art form-
The kind the world will keep.

The History of Pan

Trinidad's
Musical Journey

The History of Pan

The sound of a **steel band** brings to mind warm sunny beaches, cruise ships, and all things tropical. While steel drums are certainly an instrument of "tropical" or "island" flavor, to generically label them as such would be inaccurate. The origin of the steel drum or pan is specifically from the Caribbean's southern-most islands, the Republic of Trinidad and Tobago.

Sometimes there is a misconception that pan is an instrument from Jamaica. This is because **Reggae**, a style of music native to that island, is commonly played on steel drums. Most of the islands in the Caribbean have adopted the steel drum to some degree, but Trinidad is the only island that can truly call itself the "birthplace of pan". This beautiful instrument is a source of national pride and has infiltrated every level of Trinidadian culture. Images of steel drums have even appeared on Trinidad and Tobago's currency! The influence of pan in Trinidadian culture is comparable to the role sports play in the United States.

Tamboor Bamboo

In Trinidad in the mid 1800's, a type of stick fighting called *kalenda* was popular. Bands of singers and drummers using traditional skin drums would accompany the fighters as crowds looked on. Following a riot in 1881 between police and those gathered at a stick fight, the government passed a law banning the playing of skin drums. It was thought that



taking away the music used to accompany these fighters would prevent further incidents.

Not wanting to give up their drumming heritage, these musicians turned to other sources for making music. Bamboo is an abundant resource on the island, and was used to fill the role once held by skin drums. Large bamboo poles, or stamping tubes, were beaten on the



ground to produce a rhythmic bass tone. Bamboo of various sizes, including hand-held sticks called *cutters*, were used to round out this rhythmic ensemble. These bands were called "Tamboo Bamboo" bands, and created a sense of neighborhood pride. With the introduction of this new instrument musicians were back in the street playing. Their focus was no longer stick fighting, but musical entertainment for Carnival and other public gatherings.

Biscuit Drums & Bottles

As the carnival processions grew in size, Tamboo Bamboo bands were no longer loud enough to accompany the masqueraders. Over time other instruments were introduced to the Tamboo Bamboo bands, such as bottles played with spoons, brake drums from cars (called "irons"), and an assortment of common everyday items. One of the most popular items at that time was a biscuit tin. "Biscuit" is the Trinidadian word for "cookie", borrowed from times of British rule. Gradually, the Tamboo Bamboo bands became entirely metal bands because of the durability of metal compared to bamboo as well as the increased volume that the metal instruments could produce. The first Tamboo Bamboo band to use only metal instruments was called "Alexander's Ragtime Band".

Ping Pong and "Pan 'Round de Neck"

The late 1930's and 1940's marked a time of rapid change and innovation for pan. Fueled by an air of community competition, pan men tried to find a way to produce actual pitches instead of just "clinks" and "clanks". Each hoped to be the one to produce a full melody. The first instrument to resemble the modern day pan was made from a caustic soda drum, and was called a "Ping Pong". No one person is given full credit for the development of this unique instrument, and there are many stories about who the inventor was.

One widely-accepted version is that in 1938 Winston "Spree" Simon loaned his drum to a friend, "Thick Lip" Bartholomew. "Thick Lip" was known to be a very strong man, and when Spree's drum was returned it was badly smashed. While he was attempting to fix the drum using a hammer, Spree discovered that it produced a variety of pitches. He could play melodies on his drum!

A man named Ellie Mannette was also a pan pioneer. He began using larger oil drums and was able to create more pitches. Oil drums were in abundance in Trinidad during and after World War II. They had a larger surface area and were made from a better grade of metal than biscuit tins and caustic soda drums. This provided a better starting point for producing pans with improved tonal quality. Mannette also developed a mallet that was better suited for playing pan. Wooden sticks were wrapped with rubber to produce a richer and more sustained tone.

During the early days of the steel band, it was common to play your pan hung from a strap around your neck. This way, the steel bands could travel through the streets and accompany the Carnival masqueraders. The steel bands became known as "Pan 'Round de Neck" bands. Even today at Carnival in Trinidad you may still find "Pan 'Round de Neck". However, most steel bands use stands to hang their pans while they play.



Innovations

Since World War II, the steel drum has gone through many changes, most of which focused on refining the sound of the instrument. A steel drum called a "Solid Hoop Pan" has been developed by Panyard, Inc. of Akron, Ohio. Its notes sustain longer than those on traditional steel drums and produce a clearer, richer tone. Solid Hoop Pans can also produce a much louder sound, enabling the pan player to use a wide dynamic range when performing. This reduces the need for sound amplification in most settings. The **NEWEST** innovation in steel drumming is your Jumbie Jam!

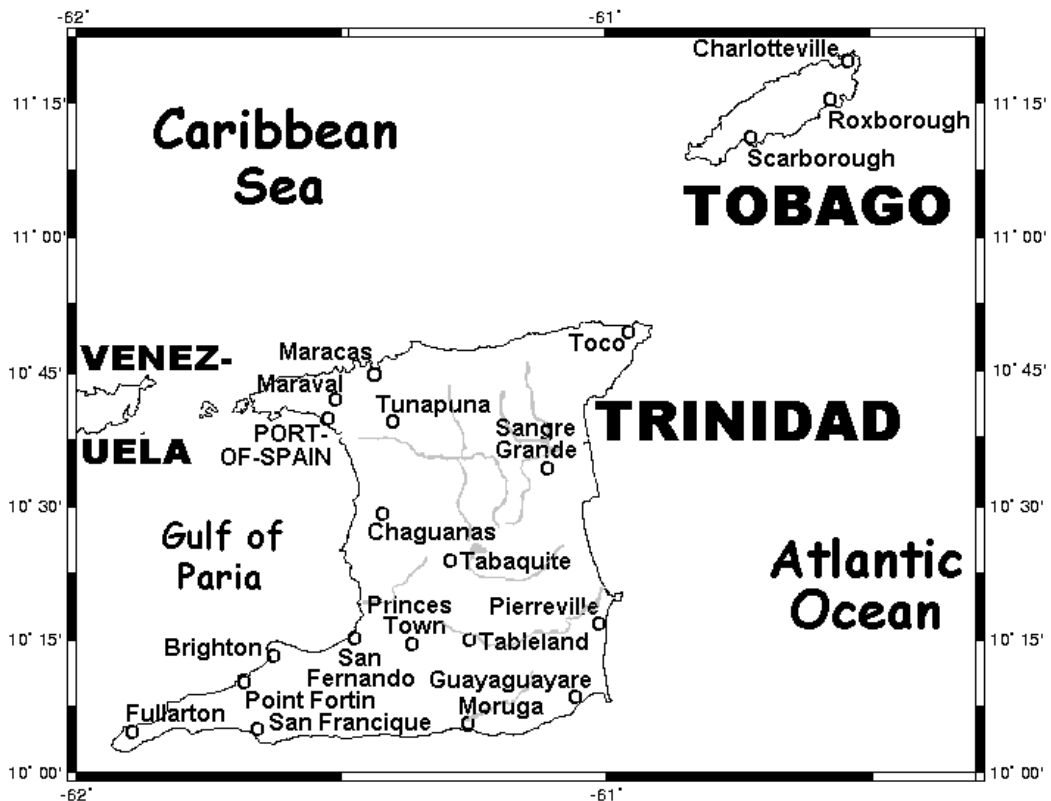
Carnival & Panorama

Carnival is the single biggest celebration in Trinidad each year and occurs immediately prior to the season of Lent. Carnival-goers flood the streets as parades of costumed revelers march and dance to the sounds of calypso music blared from DJ trucks. Costumes during carnival range from simple mud and body paint to ornate and very elaborate creations adorned with feathers and sequins. The largest of these costumes can be twenty-five feet tall and so wide that they require wheels to allow the wearer to parade through the streets. Each community rallies to show support in hopes that their representative will win the prestigious and coveted title of "King and Queen of Carnival".

Panorama is a nationwide steel band competition in Trinidad that began in 1963 and takes place during the weekend before Carnival. After weeks of preliminary competition, the top twelve steel bands gather at the Queen's Park Savannah to compete in front of a stadium-sized audience and a panel of judges. These community-based steel bands can have as many as 120 members. They perform calypsos lasting approximately 10 minutes each. Panorama is Trinidad's largest single music event and is highly publicized on TV, radio, and in newspapers. The winning steel band is held in high esteem and tours the world as Panorama Champions.



Where is Trinidad and Tobago ?



Facts about Trinidad

- Trinidad is a Caribbean island that covers 1,864 sq. miles. It is located approximately 7 miles off the coast of Venezuela, South America.
- Christopher Columbus discovered the islands of the Caribbean in 1492. It was not until his third voyage in 1498 that he discovered Trinidad. He named the island in honor of the Holy Trinity and three mountain peaks found in Trinidad. Its capital, Port of Spain, was chosen in honor of Columbus' homeland.
- Trinidad's natural resources include petroleum, natural gas, and asphalt. The Pitch Lake on Trinidad's southwestern coast is the world's largest natural asphalt reservoir. The first oil well in the world was sunk in Trinidad in 1857.
- Agricultural products include sugar, cocoa, rice, citrus, coffee, vegetables, and poultry.
- Trinidad's flag is red, black, and white. Its background is red with a diagonal black stripe, outlined in white, running the length of the flag from top left to bottom right.
- National bird: Scarlet Ibis National flower: Chaconia (Wild Poinsettia)
- National instrument: Steel drum (Pan) Predominant language spoken: English

The Island of Tobago

Tobago was politically joined to Trinidad as part of an island nation on January 1, 1889. It is thought that Tobago is named from the Carib word "tavaco". This is a pipe that island natives used to communally smoke tobacco. No one is sure of the true origins of the island's name. It is located 21 miles north-east of Trinidad.

Tobago has seen a turbulent past. This little island, only 116 square miles in size, has a history colored with fierce battles, pirates, destructive hurricanes, and civil unrest. Today, Tobago has become a friendly tourist destination known for its lush landscape and exotic wildlife. Its National Forest serves as a wildlife preserve for hundreds of animal species and provides a nesting area for the leatherback turtle. Trinidad is an industrialized Caribbean island, whereas Tobago is more of a pristine island paradise.

Glossary

Air play - to move your hands over the drum using the same motions used to play, without actually striking the drum; you are playing in the air.

Acoustic - an instrument not requiring the use of electricity to produce a sound.

Audiate - to hear music in your head and think through it without actually playing the music.

Bossa (Nova) - a Brazilian style of music; Portuguese for "new trend".

Calypso - a Caribbean style of music that originated on the island of Trinidad.

Carnival - Trinidad's largest celebration; occurs immediately prior to the season of Lent.

Coda - the final section in a musical piece.

Count off - the "clicks" you will hear signaling you to start playing.

Double stops - playing 2 pitches at the same time.

Form - the structure of a piece of music; the order of different sections in a piece of music.

Jam - slang for having fun playing and improvising music.

Jumbie - a mischievous spirit from Trinidadian folklore.

Jumbie Jam - "The World's Best Steel Drum for Beginners of Any Age".

Mambo - a style of music and dance originating in Cuba.

Improvise - to play music made up "on the spot"; also called "soloing".

Pan - another name for a Steel Drum.

Pitch - the frequency of a note. Notes can be referred to as "high" pitch and "low" pitch.

Reggae - a Caribbean style of music that originated on the island of Jamaica.

Soca - a Caribbean style of music that originated on the island of Trinidad.

Scale - a series of notes arranged in sequential ascending or descending order of pitch.

Steel Drum - the only family of acoustic musical instruments created in the 20th century; a bowl shaped instrument made of steel, originating from the island of Trinidad.

Sticking - the hand that should play the note; given its name from the fact that most drums are played with sticks (in the case of the pan, the drum sticks are referred to as "mallets").

Steel Band - a band comprised of several steel drum (pan) players.

Tempo - the speed of the music.

Treble Clef - Your Jumbie music is written in the "treble clef". This clef is used to notate music sounding in a higher register than instruments written in "bass clef".

Please visit our website or call for new product information.

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About Panyard, Inc.

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