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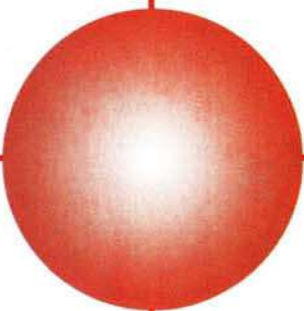
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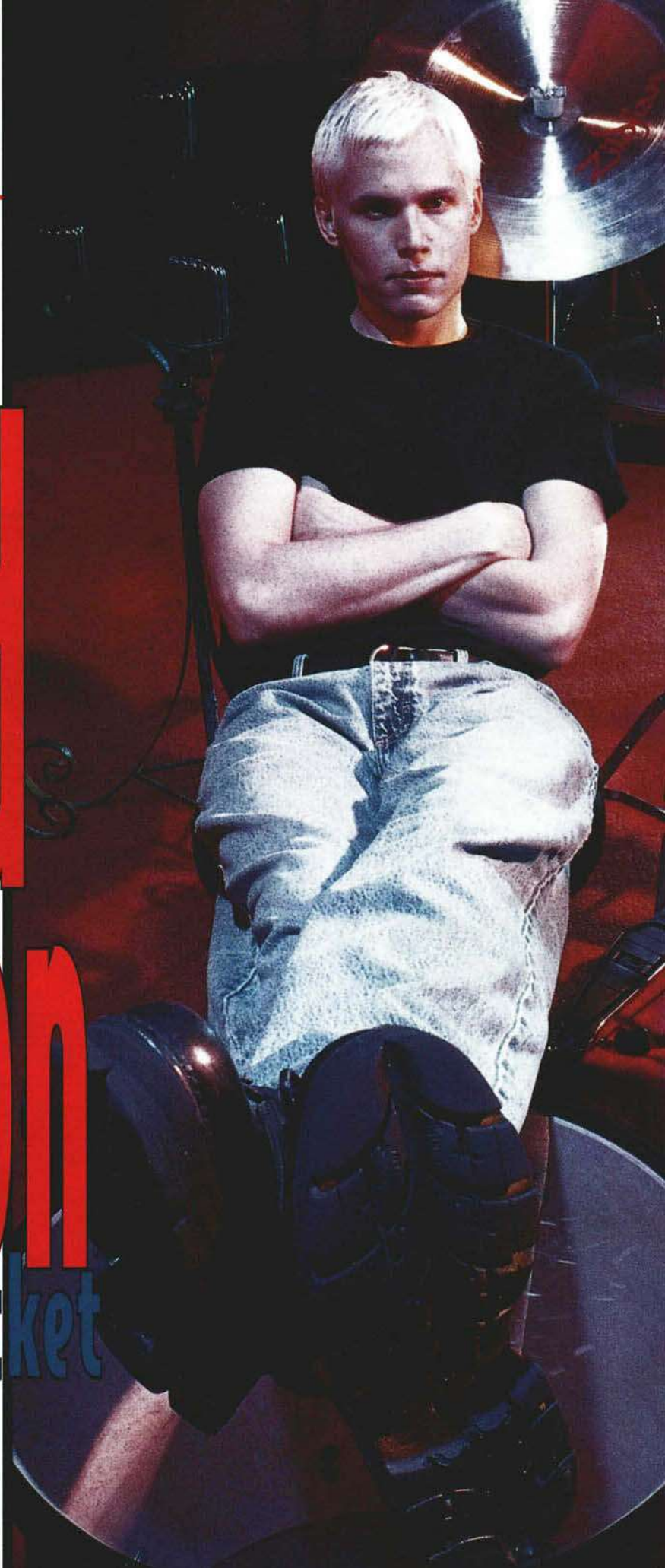


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311's Chad Sexton Power Pocket

by Jim DeRogatis
photos by Alex Solca







as the home of the Allman Brothers), 311 has released three albums: *Grassroots* (1994), *Music* (1995), and *311*, or "the blue album" (1996). The latter reached Number 12 on the *Billboard* Top 200 albums chart, racking up certified sales of more than two million, and scoring MTV and

When the readers of *Modern Drummer* voted 311's Chad Sexton as the best up & coming player in the 1997 Readers Poll, it had a special meaning for the twenty-seven-year-old drummer. Before the band took off, Chad used to work at Joe Voda's Drum City in Omaha, Nebraska, and he'd while away the time between customers by flipping through the magazine, imagining what it would be like to be included in its pages. "I'm really honored, and there is nothing but positivity surrounding it," he says of his place in the Readers Poll. "It's like a dream come true."

Born in Lexington, Kentucky, Sexton moved to Omaha when he was one year old. His parents were musicians who traveled from state to state; Dad played guitar and mom played keyboards in what Sexton describes as "a pop band—real melodic '70s music." Young Chad gravitated to the drums, and he spent several years in drum corps before starting to play covers of bands like R.E.M. and the Cure with his friends Nick Hexum (who played the bass back then) and guitarist Tim Mahoney. In 1990, Hexum and Sexton formed 311, taking their name from the Omaha police code for "indecent exposure." Hexum moved into the role of lead vocalist, P-Nut (Aaron Charles Wills) took over on bass, Mahoney replaced original guitarist Jim Watson a short time later, and rapper/scratcher S.A. (Doug Martinez) completed the group.

Since relocating to Los Angeles and signing to Nashville-based Capricorn Records (a label best known

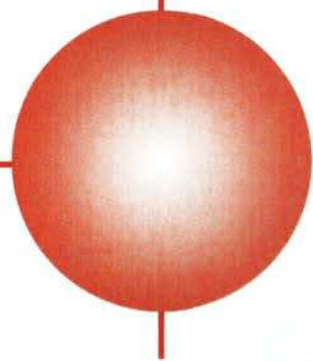
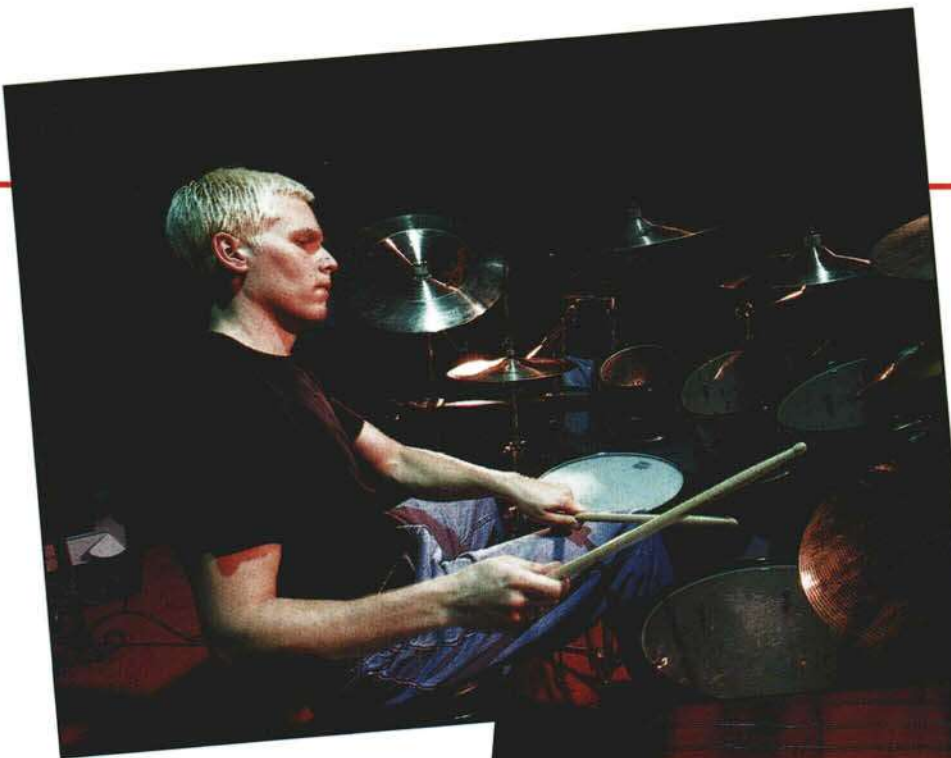
modern rock radio hits with "Down" and "All Mixed Up." All the while, the band was building a loyal and ever-growing following with its intense, energetic live shows. The group played both the H.O.R.D.E. and Warped tours in 1996, proudly displaying its self-proclaimed "Omaha style"—a diverse mix of reggae, funk, hip-hop, and anthemic alternative rock.

When I first met Sexton, 311 was midway through recording its fourth Capricorn album, *Transistor*, at LA's NRG studios. An ambitious collection of twenty-nine tunes, the album displays significant musical development for the group, and Sexton was clearly a big part of that maturity: In addition to drumming, he wrote nearly a third of the tunes. Listening to playbacks with his bandmates and offering his opinion about vocal takes, it was clear that Sexton was respected not only as a timekeeper and a groove master, but as a musician.

Sexton and I spoke again on the phone a few weeks later, when the album was in the final mixing stages. He was enthusiastic and thoughtful, speaking in a style that was part California surfer and part midwestern farm boy. In both conversations, the only time he struggled for an answer was when I asked if success has changed him.

"Well, I am buying a house...but that's a hard question," he said. "I don't know if it's changed me or if I've just changed on my own. It's just been a natural progression. This band is my whole life, and I'm in it so deep, I can't really tell."

"I try to let drum parts come to me naturally. I figure since I've had all this rudimental training pounded into my brain, I should let whatever feels natural just come out onto the set."



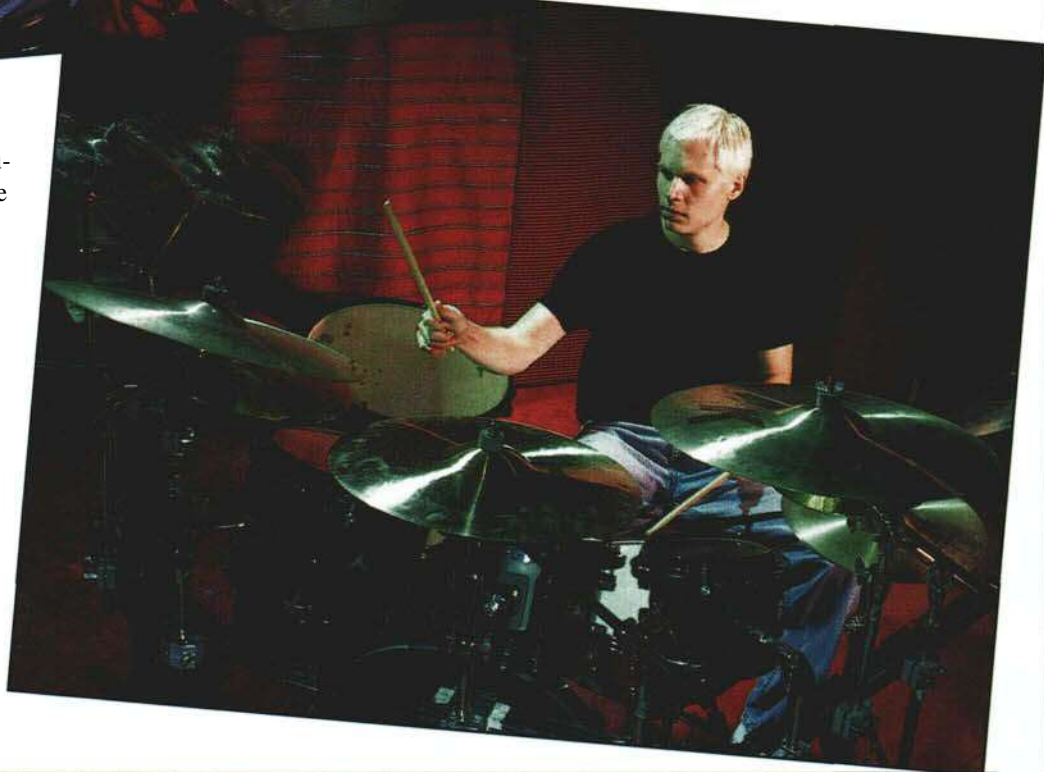
in maybe the sixth grade, around 1980 or '81. From there I had numerous teachers.

Starting in 1983 and '84, I started drum corps. I marched for five years, and that is probably the thing I can credit most for my style: five years of drum corps and seeing how beats are layered—not only

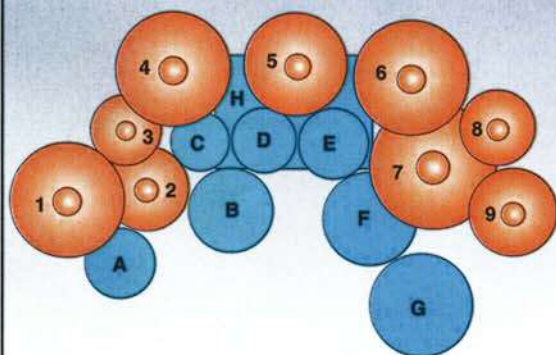
JD: Let's talk about your early influences. You grew up in one of those "musical households."

CS: Yeah, music was always around me. I remember getting my first set of drums at the age of four. It was given to me by a guy who was friends with my parents. He had an extra red sparkle Gretsch drumset, and he said, "Hey, I think this kid could use it."

I started studying at a very early age—probably too early. Second grade was my first drum lesson. I did that for five or six months. After that time, the teacher told my parents that I was probably too young to start any type of focused lessons. I picked up training again



Sexton's Set



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- A. 7x12 soprano snare
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- C. 7x8 tom
- D. 8x10 tom
- E. 9x12 tom
- F. 14x16 tom
- G. 16x18 tom
- H. 18x22 bass drum

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Cymbals: Zildjian

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- 2. 14" Rock hi-hats (two bottom cymbals)
- 3. 11" Oriental Trash splash
- 4. 20" Pre-Aged K Light Dry ride (used as crash)
- 5. 18" K Custom Dark crash
- 6. 20" K Custom Dark ride with rivets (used as crash)
- 7. 22" A medium ride (with brilliant finish)
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- 9. 15" Azuka crash (with rivets)

Heads: Remo coated falams on main snare batter, coated *Emperor* on soprano snare batter, clear *Emperors* on tops of toms with clear *Ambassadors* on bottoms, *Powerstroke 3* on bass drum

"I think a lot is demanded of me and my drumming just because of the different styles we play. When you're in a band playing different styles, not only do you have to play the styles well you have to play them confidently to get the musical mood across."

how to layer them, but how to layer them in certain ways so they are really powerful.

JD: Obviously you learned all of the rudiments.

CS: I did learn all the rudiments, and I could play all the rudiments, but I was never very good at applying the rudiments to the drumset. I never sat there and did exercises like, "Okay, let's do flam taps now in a fill." I never really applied it to the drumset like that.

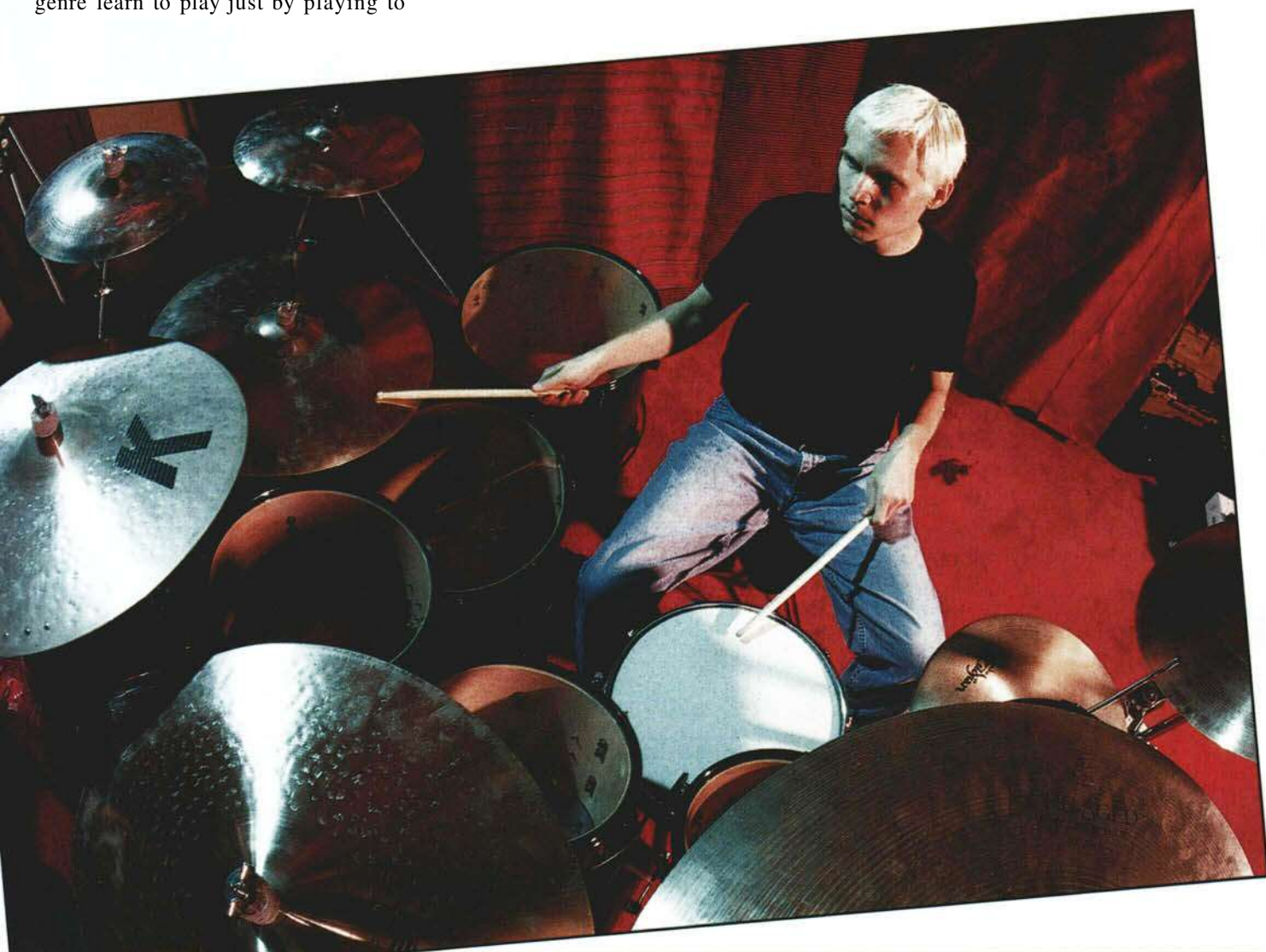
JD: Still, you're describing a background that's out of step with a lot of alternative-rock players. A lot of drummers in this genre learn to play just by playing to

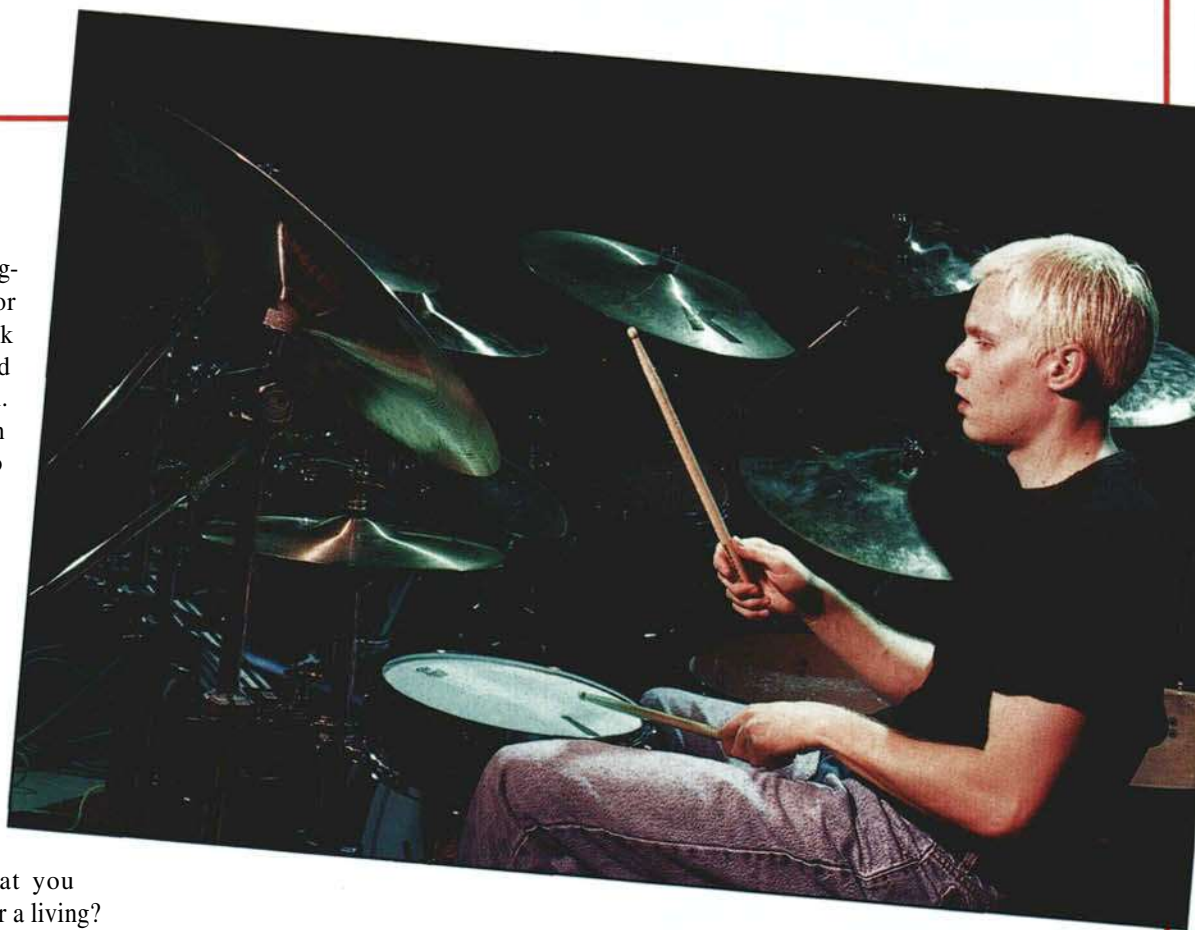
records.

CS: Most alternative drummers did grow up that way. I used to do that as well: play with Mahavishnu Orchestra albums and loud jazz stuff. I always got a kick out of playing that stuff rather than A Flock Of Seagulls or whoever was popular at the time.

JD: Tell me about some of your early influences.

CS: One of the drummers I've never mentioned before—and it's been a big mistake that I've forgotten to credit him—is Narada Michael Walden, when he was playing with John McLaughlin in the Mahavishnu Orchestra. I love his playing. I think it's one of the coolest styles of playing ever, and it sounds like he is just going off the entire time. Of course, the Mahavishnu Orchestra allowed him to go off, but even on albums like Jeff Beck's *Wired*, I just love his style. Another guy I would have to give thanks to is Dennis Chambers.





A lot of people like dogging Dave Weckl for some reason; they think he's really technical and they say he has no soul. But when I was in high school I would play to Dave Weckl. When I was in junior high, a guy I listened to but never thought influenced me was Neil Peart. Now I'll listen to Rush and it's like, "Oh yeah, *that's* where I got that!" Those are my four biggest influences.

JD: At what point did it become obvious that you wanted to make music for a living?

CS: I think there were two of those points. One of them was when I was really young, in the sixth grade, when I started taking lessons again. This sounds so funny to everyone I tell it to, and it will probably sound funny to you, but I was watching this Loverboy video for the song "Working For The Weekend." In the video, the drummer [Matt Frenette] has these cymbals on boom arms, and I believe they're upside-down. Instead of the boom arm being under the cymbal, the boom arm is on top and the cymbal is hanging down. So when it came to the chorus—*dum dida-dum dida-dum*—he would hit three crash cymbals right in a row. *Pshh! Pshh! Pshh!* And I thought that was the coolest thing ever! I was like, "Man, look at him! He just hit those cymbals! They're all in a row and just hanging up there—that is *so* great!" Right then I was like, "I *have* to do that!"

JD: You're a brave man to own up to liking Loverboy, those guys with the handkerchiefs on their heads!

CS: I know. The other turning

point was when I was in college and I was debating with myself about what I was going to do with my life. Nick had been telling me to move out to California and

give it a try. So finally at the end of my first year in college, instead of going back, I decided to move out to California and be in a band.

Grassroots And Branches

Here are the albums Sexton lists as most representative of his drumming.

Artist	Album Title
311	Transistor
311	Grassroots
311	311
311	Music

And here are the albums Chad listens to most for inspiration.

Artist	Album Title	Drummer
Mahavishnu Orchestra	Visions Of The Emerald Beyond	Narada Michael Walden
Bad Brains	God Of Love	Earl Hudson
Jaco Pastorius	Invitation	Peter Erskine
Carmen McCrae	Live At The Great American Music Hall	Joey Baron
Human Rights (H.R.)	I Luv	Earl Hudson
Leonard Bernstein	Chichester Psalms	various
De La Soul	Stakes Is High	none
The Roots	Illadelph Halflife	Brother ?uestion

JD: Had you gone to college to study music?

CS: No, I wasn't even in the college band then. I just felt that I wouldn't be excited doing anything I could do with a degree in music. Before I got into college I used to teach high school drum lines. I enjoyed doing that immensely. And that is something I always picture myself doing, either writing for a drum corps or high school drum lines.

During the second semester of college, Nick had been calling me every two weeks and saying, "All the drummers here are the same. Come out here!" We had already had a band in Omaha for about three or four months called Unity; it was with Tim, Nick, me, and a keyboard player. We broke up that band at the end of the summer in 1988. Nick went out to California, I went to college in Omaha, and Tim went to college in Arizona. But Nick finally talked me into joining him in California. It was a really hard decision to make, but it turned out great, and I felt good about it.

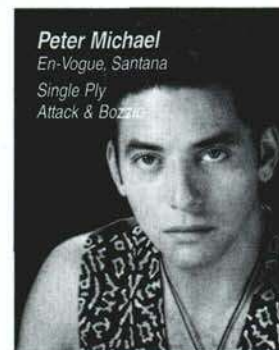
JD: But it didn't really turn out great—you guys wound up moving back to Omaha. Was it difficult to come back home as a "failure"?

CS: Well, my mental state was so screwed up at the time that I didn't care about being a failure. Because to talk myself into going out there, I had to convince myself that, "Okay, this is what's best. If you don't try it now, it's most likely never going to happen." I was proud of the fact that I gave it a try.

That group we had in California was also called Unity, and we were going for about six months. We had already played the Roxy and Coconut Teazer—some of the clubs on the Strip—and we had a pretty good band. But we were so young—just eighteen—and we didn't even have enough money to buy healthy food. Between working and the band, there was hardly any free time, and when we did have free time, it was hard partying.

Those were probably the worst times in my life; I can look back and say that now. I remember how I felt, and I just wanted to get out of there. I hated it. But even when I was going back to Omaha, I never felt like a failure, because I knew that I was never going to get away from music. I knew that I was always going to be playing drums,

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either for a national act or for myself or writing for other people.

JD: When you went back to Omaha, how long was it before 311 really started to roll?

CS: I moved back in October of '89. In December of '89, I hooked up with P-Nut, our bass player. I met P-Nut through S.A., who I went to college with my first year, and he was one of the first people I stopped by to say hi to on my way back from California. I mentioned that I was looking for a band and that I had to get a new bass player, and he was like, "You have to meet this kid P-Nut. He's fifteen but he is supposed to be really great." In a couple of weeks P-Nut and I were playing covers of different bands to see what each other could play. From there, we got Jim Watson, who is our old guitarist. Right then we formed a band.

Nick had been in touch with me as well. In April of 1990, he told me, "Hey, I've looked around for other players, but we may as well keep the team together because it seems that it always works." Which it did: We always worked musical-

ly, that wasn't the problem in LA. The problem was what I said before, it was just a crazy time. I think Nick got back to Omaha in late April of 1990, and we played our first show as 311 on June 10, 1990. We started putting originals together, and by the end of 1990 we were recording a demo. That's when we got rid of Jim and got Tim. During the summer of '91, S.A. became the last member of 311.

JD: Before P-Nut, Nick had played bass, and you hadn't really played with many guys besides him. Since P-Nut was so young, I suppose you two developed together as rhythm players.

CS: It's just like a basketball team, really: You start reading what that person is going to do. We have a good sense of how everyone in the band is feeling. We are really tight as a rhythm section. Probably where we lack is when we are going to solo. That's when you can really tell our limits.

JD: I'm glad you mentioned soloing. There aren't a lot of players in the "alternative" style who are doing drum solos, but you're out there taking one every night. What was the impetus for you soloing?

CS: Well, the song "Applied Science" off of our *Grassroots* album has a twelve-measure percussion break. All those percussion instruments are overdubs, so when we got there in a live setting and there are just drums being played with this groove, it was kind of boring. It was actually the band that kind of encouraged me to take a drum solo: "You gotta bust it! You gotta bust it!" I was like, "No, no." It's a little scary busting a drum solo in front of people, especially when you haven't done it before. I said, "Okay, next tour." So when the next tour came around, I was stuck having to do the solo—which I am thankful for, because I can solo better now than I ever could. I've sucked sometimes, too. I'm human like everybody else.

JD: Do you draw on your drum corps training in the solo?

CS: I really draw on the drum corps stuff when I am writing for the songs. As far as the rolls I do, those chops are strictly from drum corps. Sometimes I will pull out a simple exercise from drum corps that sounds cool just because of how the beats are laid out, but it's mostly off the top of my head. In the past, I've had a certain outline for the solo, but hopefully this year I won't have any outline and I won't be afraid to try out weirder stuff.

JD: You're always emphasizing the importance of the groove. There are so many elements of different musical styles in what you're doing. How do you define what's special about the 311 groove?

CS: I really love playing with these guys because it allows me to play all different varieties of music. How I go about writing drum parts is that I try to let it come to me naturally. I figure since I've had all this rudimental training pounded into my brain I should let whatever feels natural to me just come out onto the set. We start the song and I try out different grooves. As I try different grooves, I'll learn how one verse locks to the chorus, and if I don't like that, maybe I will go back and change the first part. But I try to let it come to me as naturally as possible and not really think about the direction, and then I refine it. Refining on the road is a non-stop process.

I think a lot is demanded of me and my drumming just because of the different styles we play. When you're in a band playing different styles, not only do you

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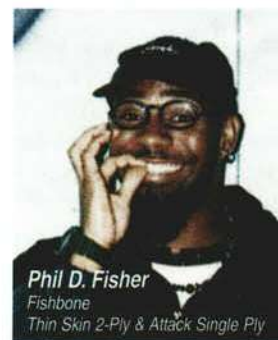
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have to play the styles well, you have to play them confidently to get the musical mood across.

JD: So how does a young white drummer from Nebraska come to play dancehall reggae so well?

CS: I think it's easier than people think. Whenever I listen to Sly Dunbar and Robbie Shakespeare—and you can get their records in any state, any city—I just look at their parts as some of the most badass grooves available, and those grooves are not that technically hard to play.

JD: How about your approach to hip-hop? So many drummers seem alienated by hip-hop rhythms because they're often programmed by non-drummers.

CS: The issue is, what is the idea behind it? On my listener's guide [see sidebar], I was asked to list albums that I get inspired by. There is a lot of electronic stuff that I put on there, and there is some stuff I put on the list that I probably don't even listen to the drums on. I just listen to the music, because that is really where my inspiration comes from—from a performer like Perry Farrell or Chuck D. I learn a lot from those

people, more than I do from watching drummers sometimes.

JD: After you moved to LA the second time and 311 was signed to Capricorn, you made your first major-label album with producer Eddie Offord. Did the stuff he did with Yes years ago mean anything to you? Were you a fan of Bill Bruford?

CS: Yeah, I listened to Yes and Emerson, Lake & Palmer. I was aware of Eddie Offord's work, and I did enjoy it. During the first record it was great: It was such a joy to be able to create. Eddie took us under his wing. He helped us out, but he let us do exactly what we wanted. That album turned out great: It was organized, but it had time for creativity, and the producer/band relationship was perfect. But when we got to the next album, it changed drastically. Eddie became our enemy and totally went off the deep end, and we just couldn't deal with that.

JD: Were you playing to a click track on those early albums?

CS: Yes, we played to a click on the first two records, *Music* and *Grassroots*. *Music* was executed better. *Grassroots* is a little

more rushed because we were having problems with Eddie. *311* is not done to a click track; basically it was all done live. For the new album we've gone back to the click.

JD: Did you find it hard playing to a click at first?

CS: For me it took a little longer because I really loved listening to the groove. I remember on *311*, when I would cut a track and go into the control room to listen to it, it would be great except for this one measure where I slowed down. I'd have to redo the track, and it just took a little longer to not speed up during that one measure.

When you first write a song and a drum part for the song, and then you put that to a click track, it's always difficult to put a new beat to a metronome and line up different beats to it. With a click track I can tell if it's wrong or right. I don't mind playing to a click track as long as it doesn't sound like I'm playing to a click track. On the new album, *Transistor*, I think we've done a really good job of it.

JD: You've also started experimenting more with electronics.

CS: I'm not doing that much, really, because it always comes down to the amount of time that we have to make the record. Every year it's been something different in terms of how much time we have to record. *Music* was a great record—we took our time on that—but *Grassroots* was super-rushed. *311* was great, but the attitude we wanted was just straight-up rock, so there was no real creativity besides the bass parts. For *Transistor* I've done some electronic stuff, but all of it is in the sequencing. None of it is triggering.

For live purposes, we have all the electronic stuff on DAT tapes, and I am going to sample as much as I can into my ddrum unit. When we need to, I'll trigger some parts live—drum loops, and maybe even weird noises.

JD: For *Transistor*, you made the decision not to use an outside producer and to work with Scott Ralston, your live sound engineer.

CS: That is something we have wanted to do for a long time. It's been a great natural progression because there are no outsiders

saying, "Well, the first time I heard that song, I thought you should take out the first chorus." Of course the first time you hear a song you might think that. But with our music, you have to listen to it maybe three times to see where we are coming from. And Scott really knows our music well.

JD: The band took a unique approach, recording the album in two halves and completing the first half before moving on to the second. Was that for your benefit, so you wouldn't have to do all of your drum tracks at one time and then just sit around?

CS: It was for everybody really. We didn't want anybody getting burned out. I can drum all day, but by the end of the day I'm done. Tim and P-Nut can record all day as well, but if you get a vocalist, they're good for maybe four hours before their voice starts to go. We did break it up into two parts, but actually those two parts were broken up into a few songs each. I would do several songs on drums, then we'd add the bass, guitar, and vocals. We just had a cycle going like that through twenty-nine different songs.

CHAD SEXTON

311

PHOTO: LISSA WALES

ADRIAN YOUNG / NO DOUBT
TAYLOR HAWKINS / FOO FIGHTERS
DAVE GROHL / FOO FIGHTERS
ERIK SANDIN / NOFX
ABE CUNNINGHAM / DEFTONES
JOHN PESSONI / THE URGE
DAN MUELLER / PHUNK JUNKEEZ
ADAM ZUCKERT / RED 5
ANDREW GONZALES / REEL BIG FISH
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JD: Many of the tracks on the new album have a more experimental and psychedelic bent.

CS: When we started mixing the first nine songs on the album, I thought it sounded...not soft...but softer than we were. It's a little less aggressive, a little more funk. We're getting into more groove. Maybe we are maturing a little bit, but we aren't going to stop writing rock music. We'll always write kickin' tunes as well.

JD: Still, 311 is known for having one of the wildest mosh pits in rock 'n' roll. Do you think the kids in the pit will be disappointed by the mellower grooves, or are they ready to go to the next level with the band?

CS: I'm online all the time. We have a weird connection to all of our fans, and I would say they are ready. They're all pumped up, they're ecstatic, and they really seem like positive people who are ready to grow with us.

As far as my playing on the record, I think it's a step up. I don't know how every drummer that is a fan of mine is going to react to it. I hope they're going to think it's really bad-ass, and if they've been in it for the long haul, they can see where I've developed from the last stage to this stage. To many people it might be more simplistic, but our music is based on lining up rhythms on top of each other, and I think we've done that better than ever.

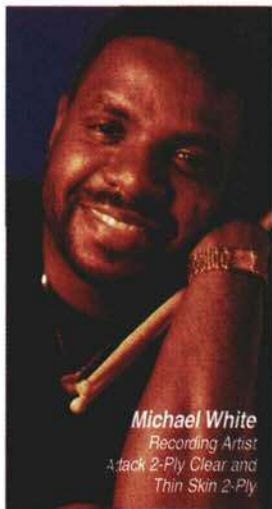
JD: If somebody said to you, "Hey, Chad, tell me what some of your trademark drum licks are," what would you point to on this album?

CS: Every once in a while, I will definitely pull out a big-ass roll on the snare, not on the toms. But I guess my trademark is kind of weird, because it would be a variety of styles. If you are going to see a 311 set, then you can definitely expect a large variety. Maybe my specialties are playing a couple of different styles of reggae—like on "Inner Light Spectrum," there's reggae as well as the dancehall groove, which I am super-stoked about.

JD: Let's talk about your songwriting. You've contributed eight or nine songs to the new album, and you wrote four or five tunes on each of the last two albums. When you sit down to write a song, how do you do it?

CS: My songwriting process starts in my head with a riff or an idea. It almost always

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starts with a melody idea rather than a drumming idea. Any riffs that come flying through my head that I like I'll record on tape, and I will do this process for months. Later on, I'll kind of find parts that match other parts in terms of groove or the key that the parts are in. From there, I go into my home studio and put together a sequence. I make a drum loop and I put the riffs over it and see how they sound, and go from there. It's like a little road map.

Once you start making the song on a sequencer, you can see better where to go and what to do with it. I mostly figure the songs out on guitar. The drums are usually the last thing that comes.

JD: How does the *Transistor* tour differ from past tours?

CS: We're doing our own shows, and we're taking a step up. We're playing 9,000-seaters and more, and it's turning out really good so far. Red Rocks sold out, and Detroit seats 12,000. We're really glad there is excitement out there to see our band.

JD: What kind of challenges are there when you're playing venues that big?

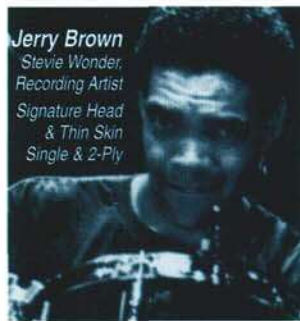
CS: I'm pretty used to it now, but when we

first started to do those places it was kind of weird. You're like, "Here I am in front of all these people," but then you have to zone in and concentrate on the music. So it's almost like, "I will enjoy these people later; now I have to drum." But it's definitely worse for the musicians who are standing on stage, because they go from being really tight-knit to being spread across the stage, so they feel almost naked. We enjoy playing small places because if we're tight-knit, we can project our energy and play super-tight. When we're spread out, it's so much harder to have that same intensity and energy.

We like to set up a little tighter on big stages than other groups might. This year, we knew we were going to be playing bigger places, and I always had this idea about having a curved backdrop on top of a rectangular stage. You get rid of the excess corners, and you can bring the stage in a little tighter. Not only that, it might enhance the sound on stage.

JD: What are you listening to on stage?

CS: Basically in my monitor I listen to my bass drum and my toms—just my drums. I don't really need any bass, guitar, or any-



thing else. For me, it helps me execute my stuff better if I can hear the actual attack of my bass drum and the attack of my snare drum, and with guitar and bass in there, it's hard to hear if I am hitting where I want to hit.

JD: So you're just getting enough of everybody else ambiently on stage?

CS: Yeah, pretty much. I've been playing the songs for so long I really don't even need them. That's how I record as well: just me and a click track. I play to that because I have all my parts memorized—the road map of the songs as well as the specific parts. I find I can execute best when I can focus on one thing. If I hear bass and guitar in there, I can hear little fluctuations in the tempo. My brain is being pulled this way and that way, and it's harder to control it to just stay right there.

JD: You told me you don't do anything to stay in shape while you're touring. You're not working out and you're not doing particular exercises.

CS: Before sound check each day, I'll kind of warm myself up—just sort of hit the drums to warm the muscles up to get ready to play. But no, I don't really practice. I don't really practice on my off time, either. Playing live is the best practice I can get. I do bring my bike on the road and keep in shape that way. It's probably more healthy mentally to go on a bike ride or do other stuff and get away from the buses and the venue.

JD: What sort of drums are you playing?

CS: Orange County. The story behind them is that this guy, Dan Jensen, had a drum shop where he was making his own drums.

They became so in demand that he quit his job altogether and just started making drums. There are some pretty good players using them. I love his drums because I love his edging, and it's a real custom company—you can get any type of lug casings you want, any color or any type of wrap you can possibly dream of. You can have your own badges made up. He'll even do weird stuff for you. I have a thirty-ply snare drum; it's just huge. The wood is so thick that sound goes right through the drum. When you hit a rimshot it's like a gunshot.

JD: I saw a lot of piccolos lined up in the studio.

CS: Yeah, I do have a lot of piccolos as well. "Light Years" is a good example of a tune where I used a piccolo, just for more ring and a slap-type sound. It really depends on the song as far as which snare I use.

JD: There was also a pretty big goodie box of percussion in the studio. Do you play most of that on the record?

CS: I do. A friend of ours, Bobo, plays percussion with Cypress Hill, and he came in and laid down some tracks as well. Anytime you hear a lot of intense bongo work, it's Bobo, but the rest of it is me. We put a few tambourines on and a lot of shaker. That helps the listener. If you just heard drums, guitars, and bass, you could tell the fluctuations of where I might be catching up to the click track and where I might be behind. With the shaker, it's harder to notice another human rhythm part on top of that with another flow in the same tempo. They're not loud, they're just kind of 16th-note parts down in the mix.

JD: Do you worry about the physical demands of drumming? Have you read about carpal tunnel syndrome?

CS: I'm not too worried about it now, but I was about a year ago. I turned twenty-five and I was like, "Man, I can really tell the difference. I can't play like I used to. I don't have the energy." But I am a big basketball fan, and I watch Michael Jordan, Scottie Pippen, and Karl Malone. Those guys are in their mid-30s, and they're running up and down the full court. I'm inspired by athletes. Jerry Rice said, "I'm thirty-five and I'm still in my prime. I've never played this good in my life."

That tells me that if you want to play as good at thirty-five as you did when you were twenty-two, you'd better take care of your body. If your legs are stiff, you should walk and exercise and make sure that they're well-oiled so they're ready for that type of stress. I try to eat right and avoid hard drugs, so I'm pretty fit. There should be nothing stopping me from being a better physical player every year.

JD: Do you still feel like you're growing all the time as a player musically?

CS: I really do. I feel like I'm playing better than ever. I'll be playing in the studio and I'll go, "Drum solo—right now!" I'll solo off the top of my head, and it'll be way better than it was last year.

I'm anxious to put the songs together live, because we've been doing it in the studio for a couple of months, and we've only played these songs for a couple months before that. I think putting the songs together live is going to be a little more challenging than we think, but I'm ready for the challenge.



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