

50 Years of PAS

Chapter 5: 2001–2010

By Rick Mattingly



After a record-setting PASIC 2000 in Dallas, which drew 7,593 attendees, the Percussive Arts Society began its fifth decade in 2001 with a new president, James Campbell, and a Strategic Plan consisting of eight goals articulated by the Board of Directors during the previous year that would serve as a basis for planning, evaluation, goal-setting, and agenda development for the next several years.

“Some say that the 20th Century was the ‘golden age of percussion,’” Campbell wrote in the February 2001 issue of *Percussive Notes*. “With the vision that the PAS Board of Directors has set forth, the leadership of the chapter presidents and committees, the diligence of the staff at the PAS headquarters in Lawton, Oklahoma, and with the support of the membership, it is the 21st Century that will herald unprecedented growth, accessibility, and prestige for the percussive arts.”

But no one could have predicted that, midway through the decade, PAS would be making plans to move the society's headquarters and museum out of Lawton, Oklahoma. Indeed, in April of 2001 the McMahon Foundation presented PAS with a matching grant of \$37,500 to provide much-needed interior and exterior updates for the headquarters in Lawton—the third building project within ten years. At that point, the McMahon Foundation had provided grants of over \$765,000.

Meanwhile, the PAS member resources continued to grow. All of the PAS research publications (*Percussionist* and *Percussive Notes Research Edition*) were made available on the PAS website. Former PAS President Thomas Siwe gave his two published resources, *Percussion Solo Literature* and *Percussion Ensemble Literature*, to the PAS to be made available in the Members Only section of www.pas.org, which would offer PAS members the ability to search online for percussion titles, publishers, dates, and composer information. And the first elected PAS President, Gordon Peters, assigned publication of his well-known treatise on percussion, *The Drummer: Man*, to PAS.

In May 2001 *Percussion News* announced that Randy Eyles had resigned as Executive Director and a search was underway for his successor. In August, Michael Kenyon was hired to fill the position. "Under Randy's leadership as Executive Director, PAS experienced substantial growth and prosperity," Campbell wrote in *Percussive Notes*. "His dedication, integrity, and insight have helped establish our organization as a valuable resource to percussion professionals, students, teachers, and enthusiasts around the globe.

"Michael Kenyon comes to the Percussive Arts Society with ten years of arts administration experience. Since 1998 he has served as Executive Director for the New Mexico Jazz Workshop, the largest jazz presentation and education organization in the Southwest. He holds a Masters degree in Performance Pedagogy from Arizona State University, where he studied under founding PAS member Mervin Britton. As a percussionist, Michael has extensive professional experience in symphonic, chamber, and jazz performance."

September began with Otice Sircy being named PAS Curator and Librarian, and with the ribbon cutting for Phase III of the building project.

Then came the terrorist attacks of September 11. With PASIC less than two months away, the Executive Committee had to decide whether or not to hold it. "The travel industry was in a tailspin," recalls then-Executive Committee member Rich Holly. "Over 237,000 workers in the travel industry lost their jobs that fall and winter. As a member

of the American Society of Association Executives, I was regularly reading how many associations were canceling their conferences."

"We considered cancelling PASIC," then-President Campbell remembers, "until we heard from countless members and exhibitors who said they would be there—that they *needed* to be there to bond and to share. In spite of this terrible event, PASIC provided a sense of community among our membership and brought many in our profession closer together."

PASIC attendance in November was 5,568, which at that time was the second largest in PASIC history. Campbell wrote in the PASIC 2001 program: "Percussion is the passion that binds us all. Together, if only for a few days, we will share a dream of a happier world that lies ahead."

At the end of the year, Campbell announced the progress that had been made in terms of implementing the PAS Strategic Plan.

During the past twelve months, the entire Board of Directors along with the PAS staff in Lawton formed task forces that have been engaged in the process of defining and implementing specific actions to accomplish the twenty-six objectives that have been articulated in the PAS Strategic Plan. These objectives serve broader goals that identify issues related to PASIC, Internationalization, Chapter Development, Museum/Library, Membership, Finance, Publications, Organizational Capacity, and Leadership Development. The most effective strategic plans are those that continue to evolve with changes in the environment of the organization. The PAS Strategic Plan will serve as the platform for planning, evaluation, goal-setting, and agenda development now and for the next several years. I applaud the efforts of the Board and staff in rolling up their sleeves to tackle this vital project. In the next year, you will see continued growth and increased member services as a direct result of the teamwork of these PAS Task Forces.

By the end of 2001, PAS had also completed a redesign of its website and made its research publications, *Percussionist* and *Percussive Notes Research Edition*, available on CD ROM. The expansion of the museum and office spaces was completed, adding 1,800 square feet to the existing building, and a self-guided audio tour of the museum was developed and implemented by past PAS intern Brad Feeney. And in 2001 PAS returned over \$75,000 directly to its members through grants, contest awards, and scholarships.

Another major development in 2001 was the establishment of the Zildjian Family

Opportunity Fund, a permanently endowed trust managed and administered through PAS. Awards ranging from \$500–\$3,000 would provide funding for percussion-based presentations directed to underserved youth, ages pre-school through high school. All services funded would be free of charge to participants and take place in local community settings. The first grant, presented in 2002, went to the Steelheads—a percussion ensemble and steel band composed of students and professional musicians from Mott Community College and the University of Michigan–Flint—and some of the subsequent grants were used to present programs in Nashville schools, support special-needs programs in Australia, provide a summer percussion program for inner-city youth in South Carolina, fund school presentations in Cleveland, Ohio, and provide a percussion residency in a New Orleans parish devastated by Hurricane Katrina. The awards continue to this day.

In his April 2002 President's Message, Campbell talked about one of the PAS Strategic Plan goals that was being pursued.

One of these goals is the vision for PAS to take aggressive and immediate steps toward becoming a truly international organization by improving communications, increasing PAS participation in percussion events around the world, and involving a broader constituency in the decision-making process. We have already taken several significant actions in achieving the objectives of our goal to internationalize PAS. There are now four categories of PAS International Partnerships that define levels of participation for non-U.S. members and that will help us develop new relationships while strengthening existing ones.... It is also clear that in



James Campbell

order to be an international organization, the PAS leadership should be representative of the larger percussion world. To include more key international figures in leadership roles, the Board of Directors recently approved a bylaws change that allows the PAS President to appoint up to two international figures to the PAS Board of Directors for a two-year term.

To further reach out to non-U.S. PAS members, the society also started an International PASIC Scholarship Grant in the amount of \$1,500 in the early part of the decade.

By May, all issues of *Percussive Notes*, including ones published before it was an official PAS publication, had been added to the PAS website. It was now possible for someone to join PAS online and within minutes have access to every issue of *Percussive Notes*, *Percussionist*, and *Percussive Notes Research Edition* ever published. A few months later, the Gerhardt Cylinder collection was added to the website, consisting of marimba and xylophone recordings taken from 61 Edison cylinders.

At PASIC 2002, the first PAS Lifetime Achievement in Education awards were presented to Gary Chafee, Siegfried Fink, William Schinstine, and Thomas Siwe.

For his final President's Message in December, Campbell looked back over the past two years.

The PAS Executive Committee has increased our communication with the members of the Board of Directors and engaged them in the implementation of a PAS Strategic Plan. The last two years have marked significant growth and prosperity with every board member actively providing input and

direction toward the goals and objectives that have been articulated. Last July, the members of the Membership Task Force met at the PAS Headquarters in Lawton, Oklahoma to define a set of issues that will ensure future growth and increased services for our membership. This membership plan has already focused our efforts and will continue to yield positive results for years to come. PAS has become more inclusive, offering greater communication and leadership opportunities for Chapter Presidents and Committee Chairs. We have built bridges beyond our society developing affiliations with numerous organizations, music festivals, and contests such as the Seoul Drum Festival, Taipei International Percussion Convention, Bands of America Percussion Ensemble Festival, Winter Guard International, Journées de la Percussion, and many others. PAS has significantly increased its profile and importance to percussionists and drummers around the globe. Our website, annual convention, and countless PAS Days of Percussion around the globe have provided additional opportunities for members to share common experiences. The Board of Directors envisions a future in which PAS will be the authoritative resource for percussion that is critical to the world percussion community.

For his first message as PAS President in 2003, Mark Ford looked ahead:

In the coming year the Executive Committee will continue to follow our PAS Strategic Plan.

Some of the primary goals on the plan include:

1. Better Communication with our members on all fronts.
2. Improve and update the PAS website.
3. Create a PAS Teacher Training Program that will be available throughout the world. The test models for these workshops are beginning this summer at Northern Illinois University, Capital University, and The University of North Texas.
4. Strengthen our international relationships with PAS members and percussion events around the world.
5. Improve PAS membership retention through the PAS Advantage program.
6. Establish stronger and more consistent PAS chapter activities.
7. Continue to promote and develop the premier percussion event in the world, PASIC.

In his next message, Ford elaborated on the PAS Teacher Training Workshops, which would be dedicated to helping high school and middle school teachers. Workshop topics would range from snare drum technique to four-mallet marimba literature

to drumset instruction. Percussion fundamentals and maintenance on standard concert percussion instruments would also be key components.

PAS also established a Recreational Drumming Committee. Kalani, a well-known percussion artist and educator, was appointed the inaugural Chair. According to an announcement in *Percussion News*, "This committee began in large part due to Kalani's efforts to ensure PAS is actively involved with this rapidly growing segment of percussion." It was subsequently announced that a Drum Circle Facilitator Workshop would be held in conjunction with PASIC 2003.

In addition, PAS established a Collegiate Committee in 2003, which sponsored a student representative to the Board of Directors' meetings at PASIC.

It was also announced that PAS, with the assistance of the Scholarly Research Committee chaired by Laura Franklin, had developed guidelines for an Online Research Journal that would be part of the PAS website and feature refereed research articles on a variety of percussion topics. On-line journals were preferred by many organizations due to quick text-search functions and the ability to have information presented in a digital format.

"The PAS On-Line Research Journal represents a rededication to quality research into our art of percussion," Ford said. "Combined with the original editions of *Percussionist* and *Percussive Notes Research Edition*, as well as past and current issues of *Percussive Notes*, the new PAS On-Line Research Journal will form a platform for research that will continue to serve generations of percussionists."

The March 2004 issue of *Percussion News* introduced a new PAS logo. The newsletter was subsequently redesigned to incorporate the new look represented by the logo.

In early May of 2004 PAS received some national attention as the result of an ad that appeared in the national newspaper *USA Today*. The ad, which promoted an ESPN Golf Academy for students, implied that drum lessons were worthless when compared to golf lessons. It stated, "YOUR kids could learn to play the drums (but then they would know how to play the drums)."

The PAS Executive Committee quickly decided that this advertisement was an inappropriate message and derogatory to school music-education programs. PAS President Ford wrote ESPN and the Golf Academy sponsors explaining PAS's position. Ford's letter was also posted on the PAS website, and many PAS members contacted ESPN directly and posted supportive comments on the PAS site.

In less than a week: ESPN pulled the



Mark Ford

ad and apologized; National Public Radio presented prime-time coverage about the PAS/ESPN conflict; a national advertising periodical, *Advertising Age*, covered the story; and PAS received support from many music-education organizations such as the International Association of Jazz Educators, the Percussion Marketing Council, and NAMM.

At the end of the year, Ford reported that, "In the past three years PAS has established a period of steady growth. Our efforts with the PAS Advantage Campaign, domestic and international affiliations, and stronger communications with our members have pushed our total membership number past the 8,000 mark for the first time in history as of October 2004!"

Rich Holly took over as president in 2005. Shortly thereafter he announced that an agreement had been reached with the Five-Star Drum Shop network by which 42 drum and percussion shops around the country would provide current PAS members with a 10% discount on the purchase of all educational books, videos, and DVDs upon presenting a PAS membership card. And PAS would provide a complimentary one-year ePAS membership to anyone who made a drumkit purchase at a Five-Star Drum Shop.

Later that year, PAS unveiled its latest redesign of the PAS website. As web technology continued to advance, new features were added, old features updated, and new ideas evolved.

Many PAS members were caught by surprise at some news that quickly spread at PASIC 2005. During one of its meetings at the convention, the society's Board of Directors voted to relocate the PAS headquarters, museum, and library to Indianapolis, In-

diana. This relocation was planned to take place in early 2007.

It had not been a rash decision. "Just before my presidency and through the first nine months of my presidency, we looked closely at cities across the United States, starting with a list of 94 metropolitan markets," Rich Holly recalls. "Following extensive research on each city, that list was narrowed to six viable finalist cities, and after receiving proposals from those six, we narrowed it to four that we would strongly consider. After site visits to those four cities, the Executive Committee agreed to propose a relocation to Indianapolis to the Board of Directors."

In the December issue of *Percussive Notes*, Holly explained the pending move to the membership: "Times change, needs change, desires change. In our Lawton building, we have amassed a fine collection of instruments for the PAS museum. Unfortunately, very few PAS members have ever seen these instruments except through photos in *Percussive Notes*. We have a library with several one-of-a-kind holdings, which very few of you have set eyes on.

"In recent years, the PAS officers have been concerned with how PAS can best realize its mission: to promote percussion education, research, performance, and appreciation throughout the world. While having a home in Lawton has produced several benefits for the society, it became clear to the officers that to fully realize our mission, PAS needs to be located in a major metropolitan area. And so, with the blessing of the PAS Board of Directors, the PAS Executive Committee undertook a Potential Relocation Feasibility Study over the past 12 months. The results of that study were presented to the Board of Directors at PASIC 2005, and they unanimously approved a relocation to Indianapolis.

"Indianapolis is welcoming us with more than just open arms. We will be able to undertake several new initiatives and programs by virtue of being located in Indianapolis. In addition, we will have frequent PASICs in Indianapolis beginning in 2009. When you attend PASIC in Indianapolis, you will be able to take a three-minute walk to visit the PAS Museum and Library."

Around this time, several new scholarships were established for PAS members. The Avedis Zildjian Company set up an endowed scholarship to honor Armand Zildjian, consisting of \$2,000 for college tuition. The PAS Hudson Music Scholarship, an annual award in the amount of \$1,000, began that year, with its area of focus being drumset performance in a group setting. A new scholarship for college vibraphonists was offered through PAS by Yamaha Corporation of America, Band and Orchestral Division.

Created in honor of legendary vibist and PAS Hall of Fame inductee Terry Gibbs, the annual scholarship is a single \$1,000 award to recognize and support young jazz vibe artists. And Meredith Music started a scholarship for a music educator to attend PASIC.

Continuing to keep up with technology, PAS began producing podcasts every two weeks in 2006 featuring information, interviews, and video ranging from PAS 2006 Hall of Fame inductee Billy Cobham to the Santa Clara Vanguard, to Joe Locke to Michael Spiro. PAS also established a presence on MySpace.com (which was bigger than Facebook at that point).

In November it was announced that PAS membership had surpassed 9,000 active members for the first time in the society's history.

Gary Cook took over as PAS President in 2007 as the organization made plans to move its headquarters to Indianapolis. March 4 was the final day the museum facility in Lawton was open to the public, and PAS celebrated its history with the City of Lawton through a public farewell event.

The PAS museum collection and library then went into storage at the Indiana State Museum while the new museum and headquarters was being prepared. The PAS offices moved into temporary offices in downtown Indianapolis and began operations on April 2. PAS also maintained operations in Lawton throughout April to ensure a smooth transition with member communications, mail service, and PAS contest and scholarship applications.

But the move wasn't using up all of PAS's energy during that period. In the April issue of *Percussive Notes* Cook announced that, "PAS started applying for external



Rich Holly



Gary Cook

grant funding and exploring partnerships for research. In the past year PAS has been awarded a grant from NAMM and has applied for additional grants for partnering with children's hospitals and researching the effects recreational music-making experiences have on children and their families. By working with resident therapists at these hospitals and highly qualified event facilitators, PAS intends to generate credible data to enhance future activities and support further research and partnering with hospitals and granting agencies. Ultimately PAS will become the preeminent source for partnering in research on the effects of drumming, sound, and rhythm therapy in health care, to name just one area. With PAS headquarters in Indianapolis, the opportunities for grant funding and partnerships are extraordinary!"

In the same issue, an Editor's Note announced that, at the request of the Executive Committee, *Percussive Notes* was making a commitment to run articles dealing with career development on a regular basis. Professional development sessions also became a regular feature of PASIC.

The PAS website also played a role in PAS's continuing goal of reaching out to non-U.S. members by offering selected material in languages other than English. Articles from *Percussive Notes* by Homero Ceron and Dr. Stuart Marrs were offered with a Spanish translation downloadable at the website. Then, PAS was able to acquire Spanish and Portuguese translations of all front matter webpage material, thanks to the generous translation contributions of Fernando Hashimoto. A forum for Spanish-speaking PAS members was also established at the PAS website, and a session in Spanish was presented for the first time at PASIC 2007.

In his July *Percussion News* report, PAS President-elect Steve Houghton spoke about



Steve Houghton

how the Executive Committee was striving to identify new, emerging leaders in the PAS membership. That effort began in 2004 when then PAS President Mark Ford wanted to target PAS members who the Executive Committee felt could be prospective leaders in PAS. President Cook reported in August 2007 that since then, the Executive Committee had identified and contacted 37 "emerging leaders" and invited them to Leadership Forums and receptions at recent PASICs and encouraged their involvement. Cook said that, "Many have become PAS chapter officers, PAS committee chairs and members, PAS editors, or are assuming other leadership roles in PAS. In fact, 20 of the original 37 members identified are currently involved in some kind of PAS leadership role."

In August, PAS launched a monthly e-mail newsletter. This monthly online publication was sent to PAS members and anyone interested in learning more about the organization.

At the end of the year, Executive Director Michael Kenyon thanked everyone for their "outstanding work, patience, vision, and energy" during 2007. "This has been a year of transition that included a changeover of 50 percent of our permanent staff and our departure from Lawton to temporary space in Indianapolis," he wrote in *Percussion News*. "The entire staff is to be commended for their efforts this year as we worked hard to create a new team environment. A new team of officers has continued to provide the vision and oversight to keep the organization on sound financial footing and strategically moving in a visionary direction. The coming year will continue to be a transitional time for the society as we work to improve our technology platform, move into our permanent space, and open the museum. There is no doubt that the new PAS team will continue to build momentum in 2008. The result will be a more relevant and essential organization to our members, built on better community, information, and communication."

In April of 2008, President Cook announced a new online resource, volunteered to the society by Jeremy Craycraft: a bibliography listing of percussion theses, dissertations, and research documents. Also online was a new PAS Committee Chairs Handbook, organized by PAS Vice-president Lisa Rogers and the 17 Chairs of the standing PAS committees. Cook referred to this as a "bookend to the PAS Chapter Presidents' Handbook that has been online for the past three years. These invaluable resources spell out policies, timelines, report and grant applications, PASIC selection and review procedures, and cover a myriad of other information that helps committee chairs and chapter presidents perform their duties as volunteers serving PAS more efficiently and

with greater communication, teamwork, success, and satisfaction than ever before."

As PAS was preparing for the construction of permanent office space and its new museum, the country was still recovering from the economic crisis of 2008. A victim of that situation had been the IAJE (International Association of Jazz Educators), an organization with many similarities to PAS, which filed for bankruptcy in 2008 and ceased operations in 2009. PAS, like just about every organization and business at that time, did some belt-tightening, but thanks to sound financial planning during the previous decade, was able to weather the storm even in the midst of the expenses incurred by the move from Lawton to Indianapolis.

Steve Houghton became PAS President in 2009, and in his first message to the membership announced that the build-out of the permanent office and museum space in Indianapolis would begin in March. "The design process for the museum has been exciting and enlightening," Houghton said. "My hope is that the museum will reflect not only the history of percussion, but also the history, evolution, and future of PAS. It will be a place for students to come and do research, where school children can come to discover new sounds and learn about world cultures, and where the community can enjoy a variety of wonderful student and professional percussion performances, making it a real percussion destination."

The March 2009 issue of *Percussion News* announced that PAS and the Indianapolis Symphony had formed a partnership:

Fresh from her induction into the Percussive Arts Society Hall of Fame at PASIC 2008, Dame Evelyn Glennie recently visited Indianapolis, Indiana for a weekend of performances with the Indianapolis Symphony Orchestra (ISO). PAS celebrated her Hall of Fame induction and visit to Indianapolis with a successful post-concert reception that was attended by many local PAS members and community leaders.

The Glennie events established the beginning of an exciting new partnership between PAS and the ISO. Local and regional marketing efforts put forth by both organizations brought awareness to this partnership. The next planned collaboration is the joint commission of a percussion feature by respected composer Joseph Schwantner. The piece will celebrate the 50th anniversary of the Percussive Arts Society and receive its premiere performances during PASIC 2011 in Indianapolis.

In addition to the new headquarters and museum, PAS was also engaged in yet another website redesign, and the society hired its first full-time web manager, Marianella

Moreno. According to Houghton, “One immediate goal is to generate more varied content for the site. Initially, we are asking a number of our sustaining members to donate an educational video clip to be used on the site. In this way, we will be able to display fresh faces and new ideas from all over the world, which will immediately change the feel of the site. PASIC video footage (2005–present) has been expanded and repositioned on the site for easier access. The PAS website, when fully installed, will support template-based chapter websites that will be easier to update and allow for sharing of information between the chapters’ sites and the PAS site. We have also put up a chapter discussion board so that chapter presidents can exchange ideas and communicate more effectively. As of late, we have been working hard with our international chapters. It is my hope that in the future, we will have increased visibility for international activities on the website, highlighting the extraordinary PAS percussion events around the world in such places as France, Italy, and Spain. A new keyword search program will be installed that will greatly improve the search capability within the publication archives.”

On April 30, the PAS offices moved to their permanent location adjacent to the Artsgarden in downtown Indianapolis. Although the offices themselves were complete, the surrounding space was a construction zone for the next six months as the new museum was taking shape. But moving into the new office space allowed the PAS staff to get settled before PASIC and be able to closely monitor the construction of the museum and the exhibits.

In June, Houghton announced that the new PAS museum, scheduled to open during PASIC 2009, would be named the Rhythm! Discovery Center. “We’ve tried very hard to create a space that is more than instruments on display,” Houghton wrote. “The goal is to create interesting stories that can engage and educate a broad range of the public. We want ‘discovery’ to be a key theme, so that everyone who enters the museum learns or discovers something, whether they’re a percussionist or not. The current plan is to create themed galleries, with each gallery telling a wonderful story through the instruments.

“Building on the many successes the museum experienced, Rhythm! will continue to maintain the most extensive and unique display of rare percussion instruments and artifacts from around the world. Now with more exhibit space and convenient pedestrian access, the Discovery Center will interpret the role of rhythm and percussion in music and culture through dynamic educational experiences. New interactive exhibits, participatory learning opportunities, and a hands-on area will illustrate rhythm, its role in society, and



PHOTO BY WILL HAWKINS

its connections to daily life for PAS members and the general public.”

PAS celebrated the grand opening of Rhythm! Discovery Center during PASIC 2009. “It was very rewarding to look around at our members, young and old, finally being able to enjoy this beautiful new space dedicated to percussion,” Houghton said. “The excitement and amazement created by the modern museum design, engaging exhibits, incredible instruments, and colorful video footage was magical.

“The Discovery Center is not a large space by museum standards, but we do have a very big story to tell—a story best told by our members. We did not have a large endowment or a museum staff to make this a reality. This project was realized by the vision of the Board, the hard work of the PAS staff, and the grassroots work by our members from all over the world.”

In addition to the opening of Rhythm! 2009 also saw the startup of a pilot membership program suggested by German PAS Chapter President Katarzyna Mycka. PAS joined forces with Percussion Creativ, an established German Percussion Association, to form a unique collaboration designed to serve both organizations.

During 2009, PAS also brought awareness to the health benefits of recreational drumming by engaging thousands of people around the world in the program Recreational Drumming: Celebrating Health and Wellness. The event evolved from the success of the pilot program launched in October 2008 and from additional support through a NAMM Foundation grant that allowed PAS to provide more educational resources, increase participation, and create a meaningful program to engage its members. Additionally, facilitators were given resources to help them

find ways to sustain their programs through grants and foundation assistance. From October 4–18, PAS invited recreational drumming facilitators and PAS chapters to create recreational drumming events in their own communities. From North America to South Africa and Europe, events were held in hospitals, community centers, schools and other community venues. Thousands of participants represented a variety of cultures, lifestyles and ages. Students and teachers at all educational levels, adults in recovery, multigenerational families, future music therapists, veterans and at-risk children were just a few of the populations that were served through this event.

In early 2010, the PAS Executive Committee approved a proposal for a PAS College Pedagogy Committee (CPC) Mentoring Initiative. The initiative created a dedicated seminar for collegiate percussion instructors early in their careers, recently completed doctorates, and percussion graduate students interested in teaching in higher education. The one-day event, bringing together master teachers, academic administrators, and leadership consultants, was launched at PASIC 2010.

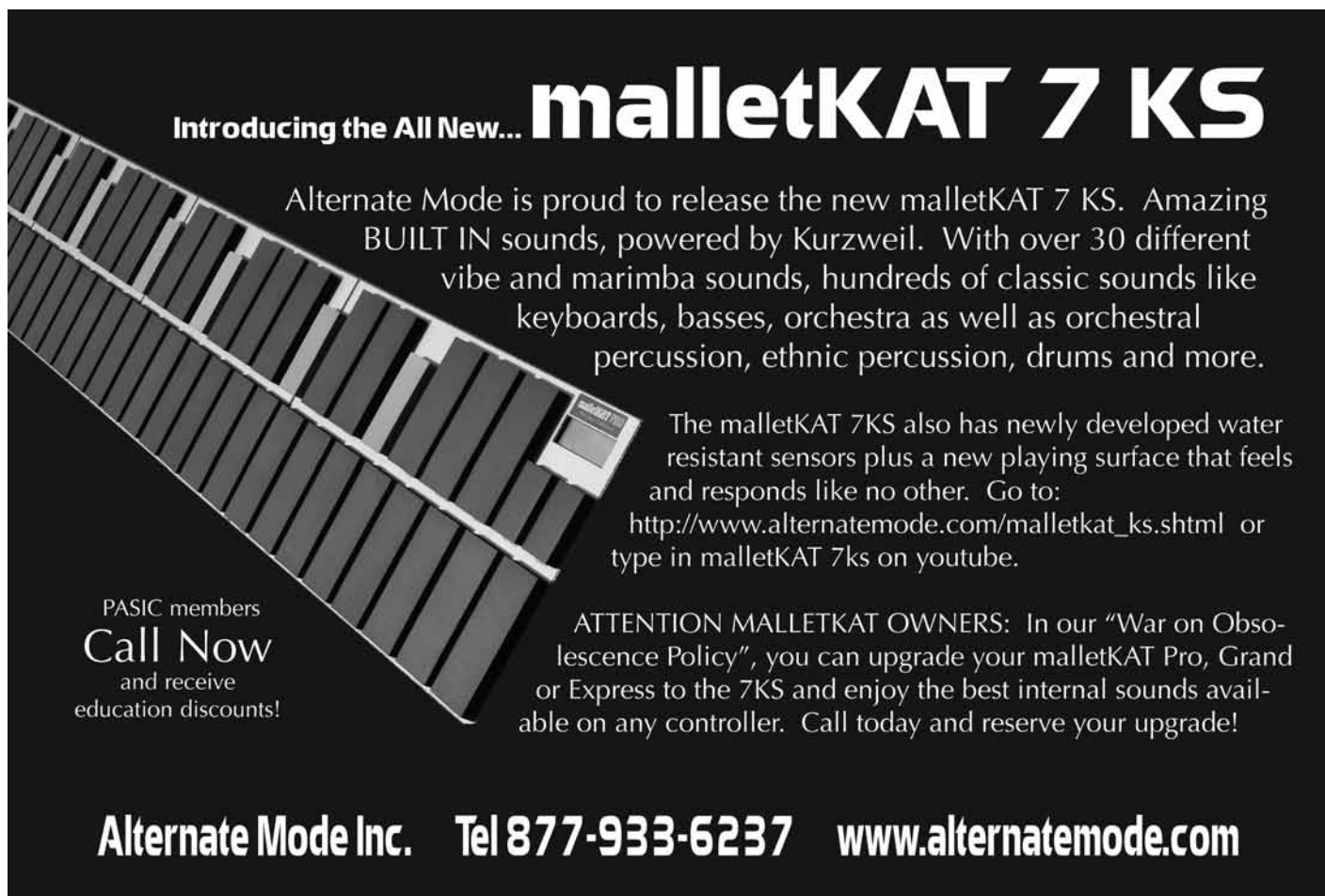
Also in 2010, PAS started a collaboration with Paige's Music in Indianapolis and reached out to all beginning band students in the area about Rhythm! Discovery Center.

A program was set up in which beginning percussionists and their parents were invited to attend PASIC, resulting in 172 admissions.

Visitors to Rhythm! Discovery Center during PASIC 2010 saw the results of a two-year PAS project: the rescue and restoration of Lou Harrison's An American Gamelan, also known as "Old Granddad." According to Gary Cook, "At PASIC 2007 in Columbus, there was a performance of parts of two works for Old Granddad in celebration of what would have been Harrison's 90th birthday. After that performance, it came to the attention of PAS that Harrison, who died suddenly in 2003, intended Old Granddad to be donated to the PAS museum. It was a no-brainer that PAS had to pursue securing Old Granddad for our museum! From February 2008 to August 2010 I was involved in the rescue from Santa Cruz and restoration in Durango, Colorado, and shipping of the restored Old Granddad to Indy." Richard Cooke, the restorer of Old Granddad, presented a special talk on the acquisition and restoration process in Rhythm! during PASIC 2010.

As PAS celebrates its 50th Anniversary, its members can take great pride in the accomplishments the society has made since the idea of a percussion society was proposed at an informal dinner in 1961.

"Surely the existence of the Society over the last 50 years has led to the unprecedented growth and development of the percussion field," says Gary Olmstead, PAS President from 1973–77. "This includes the development of percussion literature, improvement and expansion of percussion education at all levels, improvement and proliferation of percussion equipment, and expansion of State and International Chapters. Society organization and world percussion community communication have been greatly enhanced by the consolidation of the PAS headquarters to include offices, a website, a library, and the Rhythm! Discovery Center. I am most struck by the way the PASICs have brought the world percussion community together to meet, perform, discuss, and share our incredibly diverse field with each other. That was surely the greater purpose of establishing the event in the beginning. Although the mission continues, the past record of success is well established and a tribute to the membership at large, the diverse constituent groups, the various Boards of Directors, and the officers and staff of this great organization. It continues to be an honor and privilege to be associated with PAS." PN



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