

Percussive Notes

An official publication
of the Percussive Arts Society

Volume 25, Number 6

September 1987

1987

St. Louis

Percussive Arts Society
International
Convention
October 28 - November 1

**PASIC '87
Preview
Issue**



**VINNIE
AND DAVE—
TWO VIRTUOSOS
ON THE VIRTUES
OF A ZILDJIAN
CYMBAL.**

How does a 360-year-old family of cymbal makers keep up with the demands of modern drummers and today's music?

At Zildjian, we listen to innovative artists like Vinnie Colaiuta and Dave Weckl. And turn their ideas into new sounds and new cymbals.

"Zildjian is really tuned in to the needs of the drummer. Their people are out in the field listening and doing research, asking drummers what they want in cymbals," says Vinnie Colaiuta, L.A. studio drummer who's played with Frank Zappa, Joni Mitchell, Gino Vannelli, Tom Scott, Chaka Khan and The Commodores.

Dave Weckl, currently with Chick Corea, explains. "I told Zildjian I wanted the perfect ride cymbal for all occasions. One that had just the right amounts of brilliance and attack, but not too pingy. Sort of a dry definition that would allow me to carry out the emotion of the music."

"So I actually worked in the Zildjian factory, experimenting with new designs. We combined "A" machine hammering and "K" hand hammering, no buffing and buffing. The result is what is now the K Custom."

"The K Custom is a nice, warm, musical ride cymbal with a clean bell sound, yet it's not too clangy. I can turn

around and crash on it without having to worry about too many uncontrolled overtones. It blends perfectly," says Colaiuta.

Zildjian continues to play an instrumental role in shaping the sound of modern music—by working closely with leading-edge drummers like Vinnie and Dave.

"I'm always looking for new sounds and so is Zildjian. In fact, that's how we came up with the idea of mixing a Z bottom and K top in my Hi Hats. The K gives me the quick, thin splash characteristic I like. And the Z provides that certain edge. They really cut through," says Weckl. "Which is important because of all the electronics that I use."

"Zildjian's really hit upon a winning combination in terms of delivering new concepts. They're creating cymbals that have a musical place and make a lasting impression," claims Colaiuta.

"Zildjian is as sensitive to the needs of drummers as the drummers are towards their instruments," concludes Weckl.

If you'd like to learn more about Zildjian A, K or Z cymbals, stop by your Zildjian dealer. And discover the virtue of listening.

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Percussive Notes

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PASIC Preview Edition

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3 PASIC Preview

3 Introduction · *David Via*

4 A Message from PASIC '87 Host · *Norman Goldberg*

5 **Welcome to PASIC '87** · *Vincent Schoemehl, Mayor of St. Louis*
John Beck, President of PAS

6 Roll of Honor

8 Host City: St. Louis

8 The St. Louis Renaissance · *Catherine J. Soete*

14 Down by the Riverside · *Melissa A. Moulton*

16 Points of Interest

22 Dining Near the Adam's Mark Hotel

26 Getting Around St. Louis

27 PASIC '87 Information

27 Airline, Hotel, and Pre-Registration

32 Exhibitors

33 Schedule

36 Performers and Ensembles

50 PASIC '87 Features

50 Panorama – U.S.A. · *Robert Chappell*

51 An Interview with Clifford Alexis · *Robert Chappell*

54 Women in Percussion – You Can Make It Happen · *Judi Murray*

58 Lecture Series

62 PASIC '87 Hall of Fame Banquet

63 March to the Arch

66 PASIC '86 Hall of Fame Recipients

69 **History of PASIC** · *Frederick Fairchild*

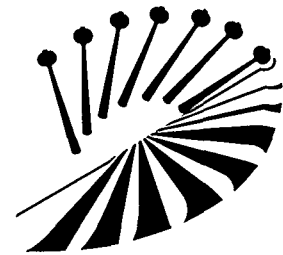
71 **PASIC '88** · *Genaro Gonzalez*

72 Sustaining Members

74 Advertising Directory

75 Guidelines to Contributing Authors

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The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among all areas of the percussive arts. PAS accomplishes its goals through its six annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent (\$20) of dues are designated for subscription to *Percussive Notes*.

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PASIC Preview: Introduction

David Via



David Via

Welcome to the introductory issue of *PASIC Preview* to be published by the Percussive Arts Society annually in September. *PASIC Preview* will be devoted exclusively to the autumn Percussive Arts Society International Convention (PASIC). Each issue will include information on the host city and convention facilities, PASIC exhibitors and door prizes, a complete PASIC schedule including photos and biographical sketches of all PASIC participants, plus a look back to past conventions and a look ahead to future ones. This initial issue was published in excess of 10,000 copies: 5,500 were sent to the members of the Society and the remaining copies are being distributed through music stores in the United States.

PASIC Preview becomes issue number 6 within each volume of *Percussive Notes*, replacing the fall issue of *Percussive Notes Research Edition*. The Society continues its firm commitment to fostering research and scholarship in the percussive arts. The *Research Edition* will be printed in the spring only but each issue will be considerably larger than in the past. Beginning with our current volume, volume 25, *Percussive Notes* will be published as follows:

- Percussive Notes* Fall Issue, Vol. 25, No. 1
- Percussive Notes* Winter Issue, Vol. 25, No. 2
- Percussive Notes Research Edition*, Vol. 25, No. 3
- Percussive Notes* Spring Issue, Vol. 25, No. 4
- Percussive Notes* Summer Issue, Vol. 25, No. 5
- Percussive Notes PASIC Preview*, Vol. 25, No. 6

Each issue of *PASIC Preview* will highlight events which are unique to the year's upcoming convention. In this issue you will read about plans for the mass steel band performance, the seminar, "Women in Percussion—You Can Make it Happen!" and the Percussion Lecture Series, among other events. For your convenience complete hotel, airline, and pre-registration information are also provided in each *PASIC Preview*. So, complete the forms today and register for PASIC '87, October 28th through November 1st. As you can see, we anticipate quite a convention. See you in St. Louis!

— David Via

Percussive Arts Society 100% Club

A new program, the 100% Club for university, college and high school percussion departments, and drum and bugle corps drumlines has been initiated by the PAS Membership Committee (Johnny Lane, chairman). The 100% Club is an excellent opportunity to gain well-deserved exposure for your percussion program and/or drumline, and to demonstrate your support for the Percussive Arts Society. It works like this: if all of the percussionists in your organization or program are members of the Percussive Arts Society, your school or group will receive a certificate from the PAS international office. Your school or group will also be listed on the 100% Club roster in the annual *Percussive Notes PASIC Preview*, an issue with a distribution of over 10,000 copies! To become a member of the 100% Club, please send a complete roster of your school's

percussion students and instructors, or your drumline's participants and instructors to: 100% Club, c/o PAS, 214 West Main Street, Box 697, Urbana, IL 61801. The information needed includes name, address, and PAS index (membership) number. Rosters received prior to June 1, 1988 will appear in next Fall's *PASIC Preview*.



Johnny Lane

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A Message from PASIC '87 Host

Norman Goldberg



Dear Colleagues,

Welcome to PASIC 1987 and exciting St. Louis! In addition to the marvelous program planned by the PASIC '87 Committee, you will find every kind of dining, entertainment, shopping, and cultural experience that you might desire in our fine city.

The Adams Mark Hotel, itself a pleasurable experience, is located within walking distance of a variety of dining establishments, ranging from a McDonald's on the Mississippi River, to Tony's, long listed among the great restaurants in the country. The world-famous St. Louis Arch – Gateway to the West – has as its adjacent neighbor Laclede's Landing, our newest entertainment and dining district. St. Louis Center, the largest shopping mall in a downtown area in the U.S., is minutes away. Golden Rod Showboat, scene of old-time melodrama, and Dixieland jazz are close by on the river.

Short taxi rides away are such inviting attractions as the specialty shops of Union Station, one of the most beautiful railroad stations anywhere, now restored and redeveloped into a fantastic shopping and recreation center second to none. Another favorite spot is Missouri Botanical Gardens whose Climatron – a geodesic dome housing four climate zones – attracts visitors from around the world. And in Forest Park is Jefferson Memorial where the Lindbergh Trophies, as well as the Missouri Historical Society, and a wealth of American history, are to be found.

So . . . meet us in St. Louis! Come to learn, to enjoy yourself, and let us welcome you with typical St. Louis hospitality.

Cordially,

Norman A. Goldberg
PASIC '87 Host



Tom Siwe

As executive director of PASIC '87 I have had the privilege of working with the 1987 committee members listed below. Over the past year this outstanding group of selfless and talented musicians has freely given us many hours of their time in the interest of making your stay in St. Louis as exciting a musical and educational event as you have ever experienced.

Planning such an extravaganza draws on PAS resources from throughout the world. In connection with this year's gathering, individual members, chapter presidents, editors, board and sustaining members have all contributed ideas for artists and events. At this time, however, we want to recognize one man in particular who initiated many of the conceptions that have become the essence of this year's conference, and who was responsible for much of the planning that will make PASIC '87 successful. He is Pat Hanley.

Pat Hanley was a member of PAS from 1968 until his sudden and very unfortunate death this Spring. An active St. Louis area educator/percussionist, he also served our Society as Missouri chapter president for many years. As PASIC '87 host, it was under Mr. Hanley's guidance and through his vision that the valuable groundwork for our convention was laid. The Percussive Arts Society and the committee members of PASIC '87 dedicate this convention to his memory.

– Thomas Siwe



Pat Hanley

PASIC '87 Planning Committee

Not pictured:
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St. Louis Symphony

Dan Dunavan,
Southeast Missouri
State University



James Campbell,
University of Kentucky



Robert Chappell,
Northern Illinois
University



Richard Cheadle,
Western Illinois
University



Ward Durrett,
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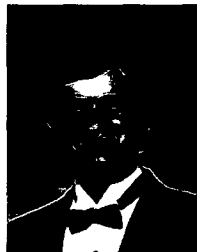
Michael Hunt,
Composer



John Kasica,
St. Louis Symphony



James Lambert,
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Jeff Mozingo,
Mozingo Music



Rich O'Donnell,
St. Louis Symphony



Dennis Rogers,
Missouri Western
State College



Jay Ryan,
Percussionist



Brad Stirtz,
American Conserva-
tory of Music



Tom Stubbs,
St. Louis Symphony

Welcome to PASIC '87

percussive arts society

214 West Main Street, Box 697 • Urbana, Illinois 61801 • Telephone: 217/367-4098



PAS Members and friends

Welcome to the 1987 Percussive Arts Society International Convention, St. Louis, Missouri (PASIC '87). This convention and you as participants mark the beginning of a new era for PAS. Last year the 25th Anniversary Convention in Washington, D.C. brought to a close our first 25 years. Now we start on another 25 years and you are part of it. Our soloists, clinicians, ensembles, exhibitors, philosophies, policies, and you will set the pace and direction for the future. This convention and the next 24 are yours to attend. They represent the best in the percussion community and are the culmination of years of preparation by the host and his committees. I hope your experience here is educational, profitable and enjoyable.

John Beck

John Beck
President

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of the Percussive Arts Society
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To All In Attendance:

As Mayor of the City of Saint Louis, I extend our warmest welcome to The Percussive Arts Society for holding its annual convention at the Adam's Mark Hotel from October 28 through November 1, 1987. Having the fine representatives, their families and friends of the Percussive Arts Society in our City is an honor and a pleasure.

We know our City will be alive with the music and spirit that each of you create. While you are here, enjoy our Greater St. Louis area and all our outstanding attractions.

Best wishes for a most success event. Enjoy your visit to Saint Louis, we certainly enjoy having you.

Sincerely
Vincent Schoemehl Jr.
MAYOR



PAS

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The St. Louis Renaissance

Catherine J. Soete



St. Louis skyline featuring the Gateway Arch

Dare St. Louis borrow a symbol from a sunbelt boomtown called Phoenix to demonstrate its rebirth? Like the mythical bird that rises from its own ashes, the St. Louis metropolitan area is coming to life once again.

The most tangible proof of the budding renaissance can be seen, appropriately enough, rising out of the ground. In the core of the nine-county, two-state metropolitan area that is "St. Louis," new buildings are transforming a previously down-at-the-heels downtown.

Areawide an estimated \$2.5 billion in new construction is now in progress and another \$1 billion is planned.

What have developers, bankers and corporate executives noticed that others have overlooked?

It may be that, while newspaper and magazine reporters write about what they see happening today, the developers and entrepreneurs are looking at what's likely to happen three, four or more years from now.

Those folks they call "the shakers and movers" aren't dwelling on the problems of today. They are applying their resources toward their vision of St. Louis in the future.

When a Fred Kummer, president and founder of the St. Louis-based HBE Corporation, announces that he will invest \$80 million in a 900-room Adam's Mark Hotel downtown, the observer knows something is happening that wasn't reflected in the 1981 and 1982 convention statistics.

When Southwestern Bell Telephone commits \$120 million to build a 44-story downtown office tower that will house mostly telephone company employees, the observer picks up that somebody has big plans for telecommunications in the area.

When a Columbia, Md., developer puts up \$120 million to remake St. Louis' Union Station into a restaurant/retail/hotel complex and an Indianapolis developer plans a new \$130 million shopping mall several blocks east of there, it becomes clear that investors envision a downtown filled with people in the second half of the decade.

Since the Sixties, St. Louis Suburban areas, particularly Clayton and West county, have seen substantial office complex and retail construction. Graybar Electric Company, relocated from New York, recently moved into the 10-story Graybar building in Clayton, the county seat. The 15-story Maryland Centre and 15-story Bemiston Towers are also going up in Clayton. A.G. Edwards & Sons is planning a \$13 million, 6-story expansion to its offices in West county. A full list could go on for pages.

But even county developers acknowledge that for a true renaissance to occur, the core city had to be shored up and revitalized.

Someone had to demonstrate a commitment to the original city, rather than just permitting a westward sprawl in the traditional pattern of urban abandonment.

The beginning of the slow-paced revitali-

zation can be traced to the topping of the Gateway Arch in 1965. As the world's fourth most popular man-made tourist attraction, the Arch, magnet-like, attracts millions of visitors annually to St. Louis' birthplace on the Mississippi's west bank.

The decision to build the new Busch Stadium downtown in the early Sixties was another important commitment to the core city. It said that St. Louis intended to stay in the big leagues.

Residents showed their commitment by approving a bond issue to finance a downtown convention center, opened in 1977.

And in corporate boardrooms, more commitments were made. Pet, Inc., Equitable Life Assurance Company, Mercantile Bank, General American Life, Centerre Bank, Cabot, Cabot & Forbes, and others helped change the downtown skyline with their office buildings.

Today, construction equipment has become a prominent part of the skyline, too, prompting a visitor to say that the building crane should be named St. Louis' official bird.

What has caused this resurgence in a city some said was dead?

One who has studied the situation from an urbanologist's viewpoint is Richard H. Patton, an associate professor at the University of Missouri-St. Louis. In mid-1981, Patton presented a paper on the recycling of St. Louis in which he suggested that the city not only was in better health than some people thought but actually was beginning "a major period of rebuilding and revitalization."

The key to St. Louis' growing vibrancy, Patton suggested, is its willingness to build on its past and on its inherent advantages and, at the same time, get on with new activities.

Advantages that could make St. Louis one of the turnaround cities of the eighties are remarkably similar to the advantages that made it a great city in the 18th, 19th and early 20th centuries: central location, abundant

This article is reprinted from the magazine *Communications Update* with the gracious consent of Southwestern Bell Telephone Company and the St. Louis Convention and Visitors Bureau (photos: Jack Zehrt).

water supply, mineral and agricultural resources, skilled labor force, education, and culture.

The first four of those qualities were already present when Pierre Laclede and Auguste Chouteau marked off the streets of their town in 1764. The last three grew up as the by-products of a European heritage. As French, German, Italian and Irish came to the area in search of jobs, they brought with them skilled craftsmanship, a love of books, music and art, and a commitment to family life and education.

These influences reinforced each other until, by the early 1900's, St. Louis was acclaimed as the Paris of America. With all it had going for it, it might seem surprising that after the glorious 1904 World's Fair the city did not continue to climb but, instead, entered a down cycle.

One key to the decline was the decision made by the city in 1876 to split off from St. Louis County and become a city-county entity unto itself. City leaders thought they could thus avoid the unwelcome task of pouring tax dollars into the undeveloped rural areas.

The plan backfired with a vengeance. The city's boundaries were fixed around an area only 61-square-miles large. Wealthier St. Louisans gradually moved farther and farther west along the central corridor until they were out of the city altogether. As more and more poor black and white southerners moved to north and southside neighborhoods, middle class blacks and whites moved out to the country. The city's infrastructure aged, demand for social services increased and tax dollars dwindled.

Another key to the area's slowdown was the lure of the sunbelt, drawing new and existing industries to the south and virtually ending the period of the golden age of manufacturing in St. Louis.

The presence of skilled labor, reliable supplies of water, electricity and natural gas, and strong rail and river transportation continue to make the area hospitable to manufacturing.

"But," said Arthur G. Baebler, executive vice president of the St. Louis Regional Commerce and Growth Association (RCGA), "in a sense we're moving away from the basic industries that contributed to our economy over the last 50 years. We're not turning our backs on the manufacturing opportunities that are out there, but they will never be as many or as great as they were in the Sixties and Seventies."

Thousands of auto industry jobs have been lost in the area in the last few years. Yet, on the bright side, neither Ford, Chrysler nor General Motors has had to close a plant. In fact, General Motors is building a \$500 million plant in Wentzville, Mo., about 50 miles northwest of downtown, and Chrysler has just completed a \$75 million renovation at its Fenton, Mo., plant about 20 miles southwest of the city. Chrysler announced in

late December that it will build its new sports car at Fenton and will hire up to 1,700 additional people.

But just faring better than other automotive areas doesn't solve problems produced by the nationwide manufacturing lag.

St. Louis leaders, corporate and political, have had to look more closely at what St. Louis has to offer and begin targeting the businesses and brainpower that are attracted to those qualities.

A 1981 study by the Fantus Company, commissioned by the RCGA, looked at the entire metropolitan area and rated it on the basis of 57 locational factors.

Twenty-three of those factors were rated "excellent."

Among them were clerical salary patterns, availability of office space, raw materials, water, gas, telephone service, air and highway travel, mail service, financing and banking, shopping, medical and health facilities, recreation, culture, spectator sports, and higher education.

Among the thirteen factors earning a "good" rating were the availability of electric power, the business climate in the state, labor supply, meeting facilities, attractiveness to education, medical and research support services, housing costs, and entertainment.

Although there were no big surprises in the study, it has helped in confirming some economic directions for the area. Similar confirmation has come from noticing what

has been working for the people who live in the area.

Before any visible signs of a renaissance appeared, entrepreneurs, educators, engineers, research scientists, retailers, developers and architects were taking advantage of what St. Louis had to offer. The cumulative effect of their efforts was the creation of an area that is highly amenable to tourism, corporate business activity, medical and scientific research, computer technology, banking and retailing, electronic and aeronautical research, and development and communications.

Just as the very young St. Louis grew and prospered by developing those functions it could do naturally well, the mature St. Louis is now cultivating its natural assets.

Tourism

Tourism is a prime example of this type of development. As the Gateway to the West, St. Louis served as a vital hub for rural and pioneering Americans on the frontier. Today, the area still is surrounded with mostly agricultural communities in outstate Missouri, Iowa, Kansas, Nebraska, Illinois and Arkansas.

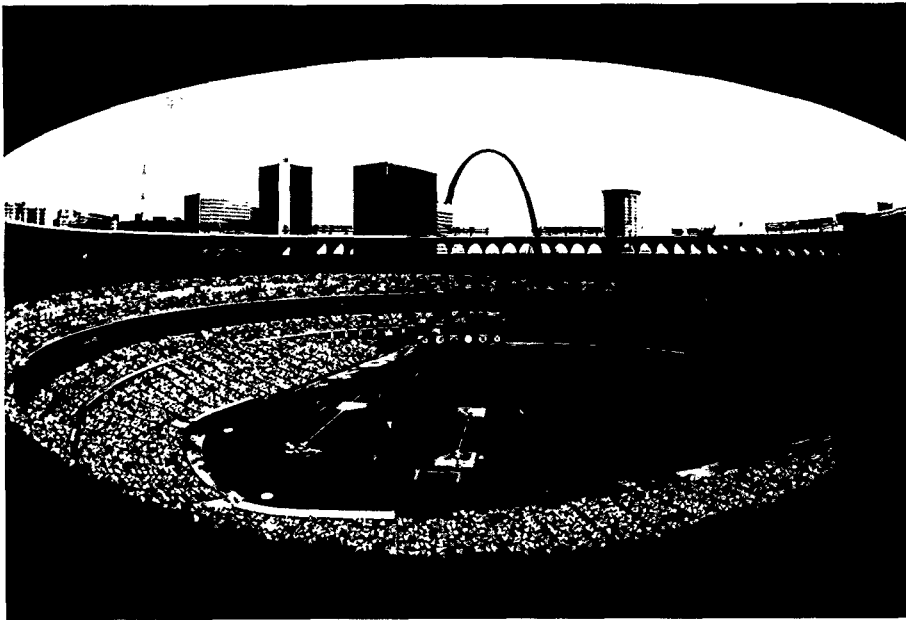
As the produce from these rich farmlands passes through St. Louis to the world, the people who grow the crops come to this urban center for cultural activity, professional sports, live entertainment and fine restaurants.

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Add in Forest Park; professional football, hockey and indoor soccer; Laclede's Landing, a riverfront development of nightclubs, restaurants, offices and shops; the Old and New Cathedrals; the Old Courthouse; the Art Museum; Missouri Botanical Gardens, Maryland Plaza and Westport Plaza, restaurant and retail developments . . .

The list grows longer. Hidden Valley Ski Slope opened in December, 20 miles southwest of downtown, and an equestrian center is planned for West county. Tourism, while long seen as an important part of the area's economy, now has become one of the developing industries of St. Louis' future.

"People don't come here just for a baseball weekend. There are 90 million people within a day's drive of St. Louis, and it provides an awful lot for the people who come here. It's not a resort destination, but it's a super midwestern destination," said a tourism official.

Retail development

The city's loss of population, as revealed in the 1980 census, drew some negative publicity in the out-of-town press. What was overlooked was the fact that the city boundaries, while creating a separate political jurisdiction of 453,000 people, are, for the most part, artificial.

Increasing the cooperation between St. Louis Mayor Vincent Schoemehl and County Executive Gene McNary; improved working relationships among the mayors belonging to the county's Municipal League; the increasing influence of the Regional Commerce and Growth Association, which serves the entire nine-county area; and many smaller cooperative efforts have helped to create a metropolitan community of 2.4 million people.

The effective buying income of that population is \$18 billion a year. In addition, as a midwestern hub, St. Louis is within 500 miles of 51 million people who have \$330 billion to spend.

As some were wringing their hands over the city's population decline, others were looking twice at the spot called downtown St. Louis. Placed on a map that shows the *entire* SMSA, downtown is not on the easternmost edge, but, rather, it is right at the center of the population.

It is within a 30-minute drive of almost any location in the area, about 25 minutes from the airport and is accessible by four interstate highways.

For the map readers interested in retail development, it appears that all roads are leading to downtown.

The infant St. Louis grew big as a trade center — serving as the exchange point for furs and food from the west and man-made goods from Europe and the East Coast.

Into the 1950's, downtown retail stores, led by Stix, Baer and Fuller, Famous-Barr and Scruggs-Vandervoort-Barney, maintained their drawing power. But, like almost everywhere else in the country, the suburban shopping malls began by rivaling downtown, then wound up trouncing it. Scruggs closed and Stix, Baer and Fuller tottered on the brink. Famous-Barr, with courageous effort

and extensive renovation, held on as the most viable retail store downtown.

Things are changing. By the late Eighties, if things go according to plan, the downtown area will have four new retail shopping areas and a renovated Stix, Baer and Fuller.

Land is being cleared now for a downtown shopping mall called St. Louis Centre. It will be developed by the Indianapolis firm of Melvin Simon and Associates, Inc., in partnership with the May Department Stores Co., owner of Famous-Barr. The mall will link Famous and Stix. President Melvin Simon sees his company catching St. Louis "on the rebound."

At the 89-year-old Union Station, which has stood unused for several years, the Rouse Company of Columbia, Md., has included a retail area in its development plans for the hotel/restaurant/shopping complex to be called "St. Louis Station." The hotel will be a 550-room Omni International. Amtrak is also exploring its possible return to the Union Station.

Rouse is the developer that created Quincy Market in Boston's Faneuil Hall, The Gallery in Philadelphia and Harbor Place in Baltimore.

The project manager for St. Louis Station, Harry Pollay, was quoted in the *St. Louis Post-Dispatch* as saying, "I'm bullish on St. Louis. . . . We see the city as an organism, with different cycles and recycles. If there is any reason at all for a city to exist, it will recycle. St. Louis is recycling."

Union Market a downtown produce and meat center in bygone days, will undergo a \$13 million renovation as a retail shopping area. The renovated Old Post Office, the new Gateway Mall and the still growing Laclede's Landing also will have retail shops.

An office center

These retail ventures are closely intertwined with tourism and with still a third facet of the renaissance, that of the office and headquarters development.

The St. Louis area is headquarters for 28 national companies. In addition, more than 400 of the *Fortune 1000* companies have some type of facility in the area.

Some of the national companies such as Anheuser-Busch, the Brown Group, McDonnell Douglas, Monsanto, Pet, Inc., and Ralston Purina were founded here. Others, though, moved their headquarters here from other parts of the country. General Dynamics, Seven Up, Graybar Electric and Citicorp Person-to-Person are among the companies that chose St. Louis because of its central location, accessibility by air, its short commuting distances from neighborhoods to offices and its big city amenities.

"We found St. Louis to be a very good location for managing a central business," said Barry Burkholder, president of Citicorp Person-to-Person, which has 130 branches in 36 states.

"It is a city you can get in and out of. The other thing we are pleased with is that the cost of living is lower than many of the other major cities. Our people have found good schools and available housing at reasonable prices. They like the ease with which they can get to work. All of that is called 'quality of life,' and it has been a strong selling point. In fact, once they come here, it isn't easy to pry them out."

Citicorp Person-to-Person settled here when it acquired Nationwide Finance Corporation. But the decision to expand its business here was based on the reasonable cost of office space, utilities and labor, Burkholder said. "This is a very reasonable place, cost-wise, to do business."

Much of the construction boom that is under way downtown now is devoted to office space. In 1982, construction was completed on the 31-story Center Tower, the 1010 Market Building, Sverdrup Corporation's office complex and the Chouteau Center office building.

Already under construction or being planned are Southwestern Bell's headquarters, the \$35 million St. Louis Place office tower, the 30-story Broadway Tower and the Edison Brothers Stores \$30 million headquarters. Part of Stix, Baer and Fuller's department store is being renovated for offices, as are the Shell Building, Paul Brown Building and Arcade Building.

The concentration of headquarters in the area has encouraged the growth of support services such as law offices, accounting, brokerage and data processing firms, as well as advertising, public relations and design firms, printing and typography houses, photographic and audiovisual studios — all of which require office space of their own.

Other symbiotic relationships exist between major regional banks and the large and small companies that do business here. Centerre and Mercantile banks, the two largest banks in the state, both have large facilities downtown which house not only their banking offices but serve as office complexes.

Landmark Bancshares, a county bank, has plans to move its headquarters downtown.

Equitable Life Assurance Company and General American Life also have new office buildings downtown.

The composite effect of the office boom is that St. Louis has become a center for business and finance, serving as a major financial and professional resource for the midwest and as an attractive midway point for businesses on both coasts.

A meeting place

From its earliest days, people from the east and west found in St. Louis a civilized compromise between the raw frontier and established eastern society. Today, with the emphasis on conservation of time, money

and energy, St. Louis is regaining its position as a meeting place.

Hotel developers in St. Louis are building to accommodate the corporate meeting and convention goers as well as the leisure traveler.

The 900-room Adam's Mark Hotel fills a long-felt need for more rooms for major conventions downtown. Marriott has a new second tower on its Pavilion Hotel downtown.

The 300-room Radisson-St. Louis Hotel has opened across the street from the convention center. Westin Hotels, Inc., has a 400-room downtown hotel on the drawing board. And Laclede's Landing developers are pursuing two hotels for that area.

Near the airport, Donald Breckenridge, a St. Louis-based hotel developer will open the \$19 million, 400-room Breckenridge Concourse. In addition, Breckenridge is converting a West county country club into an inn and conference center with 224 rooms and two floors of meeting facilities.

Trans World Airlines saw enough evidence of St. Louis as a meeting place to make it a hub city in the late Seventies. TWA is among the nine major airlines that together provide at least two nonstop flights daily to the 21 other busiest airports in the country.

Lambert-St. Louis International Airport itself is completing a three-year expansion project that included a \$22 million runway extension and a \$17 million terminal renovation. TWA and Ozark Airlines (which is based in St. Louis) are both expanding their concourses.

Business people can meet easily in St. Louis without ever losing sight of the airport, or they can take a 30-minute drive to downtown, Clayton or West county corporate offices. Sales managers from all over the country can converge in the morning for a day-long meeting and all be back home that evening.

High technology

In talking with St. Louisans about the area's reawakening, one finds a growing awareness that the community has some remarkable institutions — both private and public — that are leaders not only in the midwest but also the world.

McDonnell Douglas' headquarters and manufacturing facilities and the headquarters of General Dynamics here make St. Louis the aerospace capital of the world.

McDonnell Douglas, long a pioneer in commercial, defense and aerospace craft, employs 34,000 people and pours \$24 million a week into the area's economy in payroll alone.

In 1960, the company founded MCAUTO, the world's largest data processing and computer service center. It is housed in an 800,000-square-foot structure on a 74-acre tract and employs 5,600 people. Hardware and software technologists per-



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Economic developers see MCAUTO as the cornerstone for St. Louis' growth as a center of computer technology.

"To assemble a computer requires a manufacturing place," said Arthur Baebler of the RCGA. "You not only have to have the service center related to computers but you have to make and assemble the hardware. The software side brings the research laboratories that will be involved in developing new product lines or improving the existing product lines."

The area's development as a high technology center can also be seen in Southwestern Bell's continuing expansion into new telecommunications fields. The company's St. Louis area work force grew from 8,000 in 1975 to 12,000 in 1982.

Beyond two-way voice communications, the telephone company will be the transmitter for video and textual communications in the near future, and it has the technology to begin supplying mobile service phones.

"Southwestern Bell has in place today the high-speed data circuits and intelligent electronic switching systems that will make us the nerve center of the information age," said Zane Barnes, president and chief executive officer of the company.

Washington University, a world-renowned private university in St. Louis, has established the Center for the Study of Data Processing in its School of Business that will help supply the personnel required to staff high technology businesses.

This kind of training represents only a fraction of the contribution that Washington University makes to the St. Louis area. Some idea of its value to the community can be seen by the presence of more than 30 corporate heads on the school's board of trustees. The school also received, in 1981-82, \$57.2 million in voluntary gifts, much of that from local sources.

In addition to Washington University, St. Louis also benefits from the St. Louis University and the University of Missouri-St. Louis. Taken together, these universities provide a solid base for research and experimentation in every major field. They draw qualified professors to the area and serve as a source of new talent in business, professional and technical fields.

Beyond these invaluable contributions, both St. Louis University and Washington University have made St. Louis a major medical center. Both have medical schools and a complex of teaching hospitals. And both are nationally known for their work in heart surgery.

Washington University's Medical School also recently joined with the Engineering School to form an Institute for Biomedical Computing that will explore applications of computer technology to medical research and treatment.

Fifty other hospitals in the area also benefit from the training and research that occurs at these two major schools.

As the importance of health care and health research grows ever greater, St. Louis is beginning to develop its vast potential for medical research and support activities.

The Monsanto Company, another major St. Louis institution, has taken giant strides toward more fruitful cooperation between industry and the research community. In 1982, Monsanto signed a five-year contract with Washington University for biomedical research focused on the proteins and peptides that regulate cellular function. The \$23.5 million contract was the largest of its kind ever signed in the United States.

Monsanto has also established its own Molecular Biology Center. Some 50 scientists are working in the areas of insulin, interferons, vaccines and monoclonal bodies that, when joined with a chemical, can kill cancer cells.

St. Louis University, with grants from the National Institute of Health, the National Science Foundation and the American Cancer Society, is conducting research related to the infant respiratory distress syndrome, the metabolism of cholesterol, viral infections and other areas.

Mallinckrodt Inc., Sigma Chemical of St. Louis and Essex Industries are three other St. Louis-based industries involved in significant biological research.

Growing simultaneously with the medical research in the area is botanical research being conducted at the Missouri Botanical Gardens. The Garden has long been a favorite attraction because of its seasonal floral displays, its Climatron and its authentic Japanese Garden. But behind the scenes, 15 scientists carry on vital research with millions of plant specimens from all over the world.

The cooperation among industries, hospitals, universities and public institutions in the St. Louis area in the scientific fields is creating St. Louis as "a center for biotechnology," according to Essex president Harold Guller.

Tourism, corporate business, retail and wholesale trade, medical and scientific education, and research — these are the shoots out of which a St. Louis renaissance is budding.

The process of growing away from the old and familiar towards the new can sometimes be painful for a metropolitan community, just as it is for a person. It can also be slow. Usually though, if the growth is solid, one can look back on the process and see how new forms had been taking shape long before anyone noticed.

Like the phoenix, St. Louis seems to be simply recreating itself out of the substantial assets that have been its heritage.

Catherine J. Soete is a St. Louis free-lance writer who often writes about the area's business and economy.

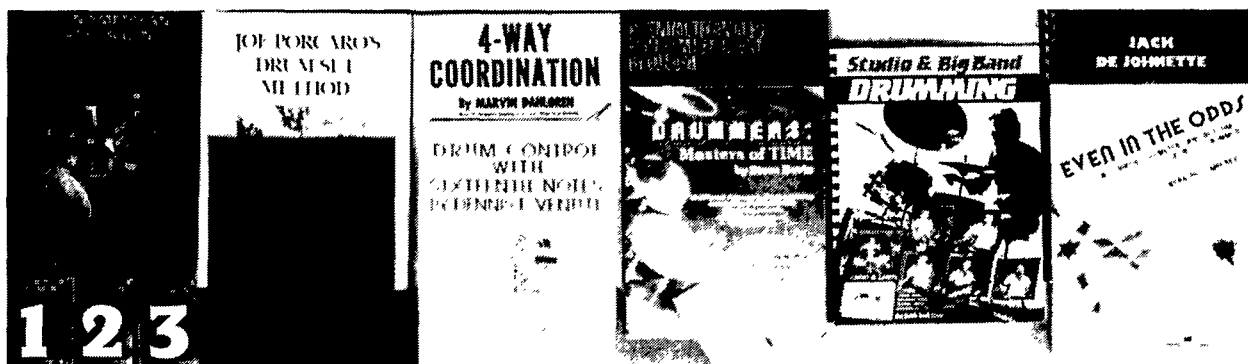


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Down by the Riverside

Melissa A. Moulton



Mississippi Queen, leaving St. Louis, one of its regular stops along the river

There's an air of excitement about the Mississippi River. Gliding between broad banks, the expanse of water generates a gentle aura of energy that makes the riverfront feel alive. In part, it was that aura that compelled Pierre Laclede to establish the trading port of St. Louis in 1764.

Since the riverfront is where St. Louis began, it is natural that it continues to be one of the cornerstones of the St. Louis identity.

Picturesque and functional, the riverfront is an integral part of the city containing an active manufacturing community, an extensive transportation and distribution network, business offices of every description, and retail and entertainment outlets to please every taste.

That's the way it was in the beginning. The city's livelihood depended on the river; the riverfront, which catered to the water-borne economy, was the focus of attention and business.

But the city turned its back on the river.

With the advent of railroads and automobiles in the late 1800s, the river's economic influence declined drastically. The levee, once the pride of the city, turned into a warehouse district. By the 1920s, the area was so derelict that the city considered razing it.

River traffic never died completely. Although out of the limelight, it kept pace

with St. Louis as the city developed into a major manufacturing, storage and service center. In response to the needs of modern industry, the riverfront is regaining the status of its earlier times.

Stretching 70 miles along both banks of the Mississippi, and including parts of the Missouri and Kaskaskia rivers, the Port of Metropolitan St. Louis is the largest inland river port in the United States.

Some 23 million tons of cargo are handled annually, making it the largest inland port in terms of tonnage as well.

In addition to managing strategic waterfront properties, the port also serves as a storage, transfer, and distribution point for all types of commodities.

Food bound for Bombay and Calcutta, 450-ton chemical reactors, wheat headed for China, coal, petroleum and grain make the port a giant supermarket.

As part of a distribution network that includes 28 rail lines, over 300 trucking systems, interstate highways in every direction and complete air service, the port reaches literally around the world.

The port also plays an important role in the regional economy: its daily operation keeps some 2,000 people busily employed. Another 43,000 manufacturing jobs are directly related to river traffic and other port activities.

The port's growth – it is estimated that cargo handled could double in the next 20 years to more than 46 million tons – could create 30,000 permanent jobs.

In addition, plans for new locks and dams on the river and better docking facilities will generate some 60,000 man-years of construction work.

In terms of water trade, the St. Louis riverfront has returned to its former glory.

But worldwide distribution isn't the only action on the riverfront. The home of the Arch and Laclede's Landing is a number-one attraction for a steady stream of both tourists and area residents.

The symbol of St. Louis, the Arch is a unique kind of participant structure.

Riding to the top for spectacular views of the Mississippi River or the St. Louis cityscape is a refreshing experience for at least five million visitors annually. Grounds around the Arch were completely landscaped in 1981 and include two reflecting pools, a convenient network of sidewalks, trees and ample benches, and the Gateway Museum. Graced by the Arch and a splendid view of the river, the area also hosts many city events.

Sunday concert series, jazz and frontier folklife festivals, and the annual Veiled Prophet Fair on the Fourth of July weekend are just some of the activities that draw wide attendance and mark the return of the riverfront as a popular gathering place.

A recently constructed promenade on the levee below the Arch provides pleasant riverside strolling and a chance to inspect the numerous riverboats dotting the shoreline.

Museums, nightclubs and restaurants serving everything from McDonald's hamburgers to lobster offer visitors something worth walking the cobblestones.

Just north of the Arch, nestled between the Eads and King bridges, lies Laclede's Landing.

The nine-square-block beehive of entertainment, office and retail activity was only

This article is reprinted from the magazine *Communications Update* with the gracious consent of Southwestern Bell Telephone Company and the St. Louis Convention and Visitors Bureau.

six years ago a nine-square-block eyesore of decrepit warehouses.

The Landing's rags-to-riches story was written by a group of innovative and enthusiastic business people who "didn't know zip about redevelopment" but recognized the area's potential and set out to realize it.

The area's face-lift began with restoration of every physical feature in the one-million-square-foot-area.

The warehouses were rehabilitated into some of the city's finest examples of 19th century architecture.

Cobblestone streets, brick sidewalks, cast iron street lamps (gas fired) and wooden benches return the area to the atmosphere of its heyday. The faithful attention to detail makes simply walking through the Landing a sheer delight.

With more than 20 tempting restaurants and night spots, the Landing has a deserved reputation for the best nightlife in the city.

But don't be misled. The Landing offers function as well as fun: 70 percent of the area's one million square feet is devoted to office space.

The old world grace restored to exterior features continues inside. Amidst massive oak beams, interior brick walls, stunning atria and 15-foot windows from floor to ceiling, businesses operate in the style of an age past but with all the contemporary amenities.

Although something of a miracle has already been performed on Laclede's Landing, its development has by no means peaked.

A diverse blend of retail businesses, already supplying needs from oysters to aspirin, will eventually occupy another 100,000 square feet.

Two luxury hotels, the only new construction to take place on the Landing, opened in 1984. Access to the Landing will be dramatically improved with the removal of I-70 ramps on the area's western border.

This, in addition to the expansion of the street on the north perimeter, will end the Landing's isolation from the downtown area, thereby adding to its attraction.

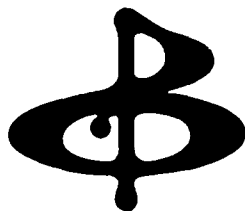
The restoration of Laclede's Landing and improvements around the Arch has spurred still more action on the riverfront.

Directly north of the Landing, another parcel of land is headed for resurrection. It is representative of the chemistry that is happening on the riverfront; a chemistry that has gained the momentum to fuel its own regeneration.

The blend of industry, business, entertainment and retail activity on the riverfront makes it a special place, one where all aspects of life are integrated into a fascinating mix.

The energy of the river has lured the city's wandering attention back to the riverfront where the city began.

Melissa A. Moulton is a St. Louis free-lance writer and editor.



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Photo by Leslie Burke

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Points of Interest



St. Louis and the Gateway Arch

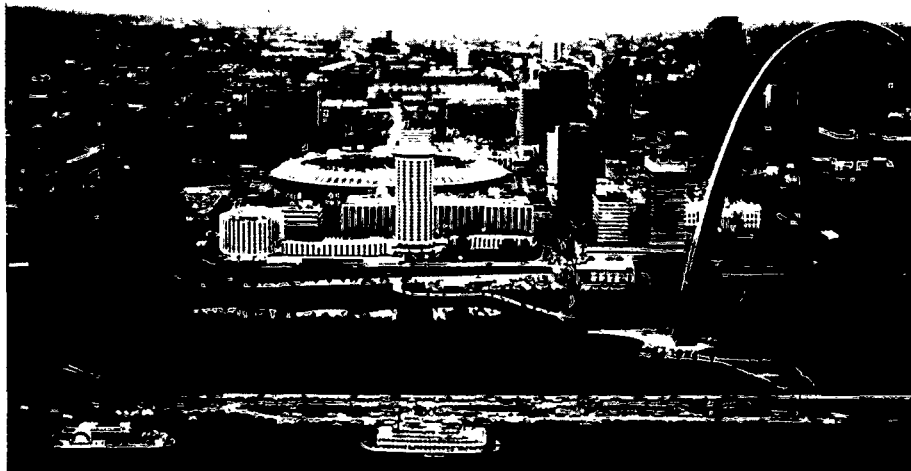
The following information was provided by the St. Louis Convention and Visitors Bureau. Please refer to page 21 for map locations. N.A. = Not available from the Convention and Visitors Bureau; please contact the attraction directly.

Family Attractions

Name: Anheuser-Busch Brewery Tours
Address: 13th and Lynch **Map Location:** 1
Price: Free **Description:** The world famous Clydesdales invite you to visit the six-story brewhouse dating from 1891. The one hour tour includes a stop in the hospitality room for a taste. **Hours:** Monday-Friday, 9:30a.m.-3:30p.m.

Name: Bardenheier Wine Cellars **Address:** 1019 Skinker Parkway **Map Location:** 2
Price: Free **Description:** Do your own taste test and become a connoisseur of classic dry wines. The museum and wine making process are also a must! **Hours:** N.A.

Name: Craft Alliance Gallery **Address:** University City, 6640 Delmar Boulevard



An aerial view of downtown St. Louis

Map Location: 3 **Price:** Free **Description:** A distinctive mid-America showcase for contemporary crafts regularly exhibiting ceramics, enamel, glass, metal, textiles, and wood by artists from more than 16 states concurrently with special monthly exhibitions. **Hours:** Tuesday-Friday, noon-5:00p.m.; Saturday 10:00a.m.-5:00p.m.

Name: Fostaire Heliport **Address:** 400 L.K. Sullivan Boulevard **Map Location:** 4 **Price:** N.A. **Description:** For high adventure and a view of St. Louis, this is one ride you won't want to miss. The heliport is moored on the historic St. Louis Levee. **Hours:** Daily, 10:00a.m.-dusk, weather permitting.

Name: Gateway Arch **Address:** 11 N. 4th Street **Map Location:** 5 **Price:** Tram ride \$2.50 for adults; \$.50 for children ages 3-12. **Description:** The 630-foot Gateway Arch, designed by architect Eero Saarinen, commemorates the role St. Louis played in our nation's epic surge westward. Each leg of the arch has a passenger tram to carry visitors to an observation room at the top. Exhibits of the American West as a frontier and films and live programs are presented in the theatre and museum under the Arch. **Hours:** Daily, 9:30a.m.-5:30p.m.

Name: Grant's Farm **Address:** 10501 Gravois **Map Location:** 6 **Price:** Free **Description:** A restored cabin built by our

18th President, General Ulysses S. Grant in 1856 is open to the public. Ride aboard a trackless train through the game preserve. Then visit the Bauernhof containing the trophy room, the riding horse stables and collection of horse drawn carriages and sleighs, miniature zoo, bird and animal shows, small animal feeding area and Clydesdales stallion barn. **Hours:** Season ends in mid-October. Reservations required, call (314) 621-4040.

Name: Huck Finn, Tom Sawyer & Becky Thatcher Riverboats **Address:** St. Louis Levee, below the Gateway Arch **Map Location:** 7 **Price:** \$5.75 for adults; \$2.75 for children 12 and under. **Description:** Step aboard a replica of a 19th century steamboat and reflect on the days when riverboats and the Mississippi River were the center of life. One hour cruises are narrated. **Hours:** 10:00a.m.-5:00p.m.

Name: Jewel Box **Address:** Forest Park **Map Location:** 8 **Price:** Free Mon. and Tues. 9a.m.-noon; other times \$.50. **Description:** A conservatory housing a dazzling array of flowers and plants. An electric chime carillon provides musical background for a stroll through the fragrant displays. **Hours:** 9a.m.-5p.m. daily.

Name: Bob Kramer's Marionnettes **Address:** 4143 Laclede Avenue **Map Location:** 9



The largest traditional Japanese garden in North America, in the Missouri Botanical Garden

Price: Adults \$2.50; children 12 and under \$2.25. Reservations required. **Description:** If Charlie the Caterpillar, Paul the Kangaroo, or Susie the Ostrich asked you to a party, would you come? Well, if you're out for fun and good times this is the place to go. On a tour you will see how marionettes are constructed and learn about the history of puppetry.

Name: Laumeier Sculpture Park **Address:** Geyer & Rott Roads **Map Location:** 10 **Price:** N.A. **Description:** One of two contemporary sculpture parks in the United States. Laumeier offers a variety for all, from viewing the unique works of art, walking a nature trail, to picnicking, visiting exhibitions in contemporary art in the gallery, and gift shop. **Hours:** Wed.-Sat. 10a.m.-5p.m., Sun. noon-5p.m.

Name: The Magic House **Address:** 516 S. Kirkwood Rd. (Lindbergh Blvd.) **Map Location:** 11 **Price:** Adults \$2.50; children under 12 \$2.00; group rates available. **Description:** This participatory museum is just as much fun for adults as it is for youngsters. Several hours can be spent sampling the amazing exhibits. A new, special area for youngsters 1 to 7 years of age is now open. **Hours:** Summer & school holidays: Tues.-Thurs. & Sat., 10a.m.-6p.m.; Fri. 10a.m.-9p.m.; Sun. noon-6p.m. During the school year, closed to the public until 3p.m. on weekdays, closed Mon.

Name: Missouri Botanical Garden **Address:** 4344 Shaw **Map Location:** 12 **Price:** N.A. **Description:** One of the most beautiful botanical gardens in the United States - a National Historic Landmark - founded in 1859 by Henry Shaw. The Climatron, the world's first geodesic domed greenhouse, houses tropical plants; Mediterranean and Desert House; Linnaen House (camellias), outdoor flower, woodland, and scented gardens; and the largest traditional Japanese Garden in North America incorporating a

four-acre lake, islands, foot bridges, waterfalls, lanterns, plum arbor, and Teahouse. **Hours:** 9a.m.-5p.m.

Name: M/V City of St. Louis Towboat **Address:** On the Levee **Map Location:** 13 **Price:** Family \$1.00; individuals \$.50; children 12 and under free. **Description:** For nearly 20 years the M/V City of St. Louis has been pushing her tow of 20-40 barges on the Mississippi River. She weighs approximately 686 tons, is 182 feet long with a height from the main deck to the pilot house of 49 feet.



An exhibit at the National Museum of Transport, 3015 Barrett Station Road

See her restaurant and gift shop; self tour includes galley, crew quarters, and pilot house. **Hours:** Daily 10a.m.-6p.m., Apr.-Nov.

Name: National Museum of Transport **Address:** 3015 Barrett Station Road **Map Location:** 14 **Price:** Adults \$2.00; children (12 and under) \$1.00; senior citizens (65 and older) \$1.00; group rates; free parking. **Description:** Travel back through history and see how people got around without automobiles, when horse-drawn carriages and locomotives were king of the road.

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Hours: Daily 9a.m.-5p.m.

Name: St. Louis Science Center-Forest Park
Address: 5100 Clayton Avenue **Map**
Location: 15 **Price:** Admission to the Science Center's exhibit gallery, Science Showplace and parking are free; nominal charges for admission to the Star Theatre, Discovery Room, and Computer Connection. **Description:** This is the first phase of a major science center in St. Louis, comprising the former McDonnell Planetarium, the Medical Museum, and the Museum of Science and Natural History. The facility features the new McDonnell Star Theatre, hands-on science and natural history exhibits, Discovery Room, and Computer Connection. **Hours:** Daily. Call 289-4444 for information on hours and showtimes.

Name: Soldiers' Memorial Military Museum
Address: 1315 Chestnut **Map Location:** 16
Price: Free **Description:** The memorial building was dedicated in 1936 to St. Louis' veterans and war dead. Exhibits in the military museum include uniforms, photographs, weaponry, war souvenirs, and regalia. **Hours:** Daily 9a.m. to 4:30p.m.

Name: U.S.S. Inaugural #242 **Address:** 400 L.K. Sullivan Blvd. **Map Location:** 17 **Price:** Adults \$1.75; children 12-6 \$1.25; children under 5 free. **Description:** Veteran U.S. Navy Minesweeper from World War II. **Hours:** Daily 10a.m.-dusk.

Name: Zoo (St. Louis Zoological Park)
Address: Forest Park **Map Location:** 18
Price: Free **Description:** In a garden-like setting of 83 acres, visit more than 2,800 animals in exhibits set in bluffs, jungles, woods, pampas, lakes, and glades. Big Cat Country is a spacious naturalistic home for lions, tigers, leopards, etc.; the Jungle of the Apes, houses gorillas, chimpanzees, and orangutans in a new tropical habitat; the 3½ acre Children's Zoo has seasonal participatory exhibits, summertime talks, and animal contact experience. Ride the Zooline Railroad. **Hours:** 9a.m.-5p.m.

Historical Attractions

Name: American Institute of Architecture
Address: The Lammert Building, 911 Washington Avenue, Suite 225 **Map Location:** 19 **Price:** Free **Description:** Everything you would like to know about architecture in St. Louis can be found here. Special exhibits are featured throughout the year; guide books are available, as are special group tours. **Hours:** 9a.m.-3p.m. Mon.-Fri.

Name: Campbell House Museum **Address:** 1508 Locust St. **Map Location:** 20 **Price:** Adults \$2.00; children up to 13, \$.50; group rates. **Description:** A mid-Victorian town-



The old courthouse

house with all of its original furnishings. **Hours:** Tues.-Sat. 10a.m.-4p.m., Sun. noon-5p.m. Closed Monday and holidays.

Name: Cathedral of St. Louis (New Cathedral) **Address:** Lindell Blvd. & Newstead Avenue **Map Location:** 21 **Price:** N.A. **Description:** Begun in 1907 the Cathedral blends an exterior of Romanesque style and an interior of Byzantine design. The mosaics, which cover three domes, ceilings, numerous arches and wall panels, form one of the largest collections of mosaic art in the Western hemisphere. There are rare marbles, alabaster, and rose windows. **Hours:** Daily 7a.m.-6p.m.; free tours every Sunday at 1p.m.

Name: Chatillon-De Menil Mansion **Address:** 3352 De Menil Place **Map Location:** 22 **Price:** Adults \$1.50; children \$.50; group rates available **Description:** This ante-bellum mansion, an excellent example of Greek Revival architecture, has beautiful period furnishings. Located on the old Arsenal Hill in the heart of the brewery district (3 blocks south of Anheuser-Busch). **Hours:** 10a.m.-4p.m. Tues.-Sat. Lunch and refreshments are served in the adjacent Carriage House from 11:30a.m.-2p.m.

Name: Christ Church Cathedral **Address:** 1210 Locust **Map Location:** 23 **Price:** Free **Description:** This Episcopal church was constructed between 1867 and 1911 and is one of the finest examples of 14th century Gothic architecture. **Hours:** 9a.m.-4p.m., Mon.-Fri., 7:30a.m.-1p.m. Sun.

Name: Concordia Historical Institute **Address:** 801 De Mun **Map Location:** 24 **Price:** Free **Description:** Concordia Historical Institute houses the archives of the Lutheran Church, Missouri Synod. The museum has exhibits on the history of Lutheranism in America; the collection

comprises manuscripts, documents, books, and artifacts. **Hours:** Mon.-Fri. 8a.m.-4:30p.m.

Name: Cuppies House **Address:** 3673 West Pine Blvd. (St. Louis University) **Map Location:** 25 **Price:** Suggested donation: \$1.00 adults; \$.50 children; \$.50 senior citizens. **Description:** Samuel Cuppies, a successful wood merchant, had this home built in 1890: it has 42 rooms, 22 fireplaces, and lavish woodwork. Listed in the National Register of Historic Places, the home is gradually being restored and will become an art center for St. Louis University. **Hours:** 10a.m.-3p.m. Mon.-Fri.; Sunday 2-4p.m.

Name: Eugene Field House and Toy Museum **Address:** 634 S. Broadway **Map Location:** 26 **Price:** Adults \$1.50; children under 12 \$.50 **Description:** What child or adult has never heard of the poem "Little Boy Blue" written by Eugene Field? His boyhood home has been turned into a children's museum, with extensive collections of antique toys and dolls. It is registered by the Department of Interior, National Park Service, as a historic landmark. **Hours:** Tues.-Sat. 10a.m.-4p.m.; Sun. noon-5p.m.

Name: First Street Forum (arts center) **Address:** 717 North First Street **Map Location:** 28 **Price:** Free **Description:** First Street Forum, a multi-purpose arts center, sponsors a comprehensive program of exhibitions, performances, lectures, and symposia celebrating the history, present and future, of St. Louis. It provides a forum for on-going discussions about the development of the city and on contemporary issues of concern. **Hours:** Tues.-Sat. 10a.m.-5p.m.

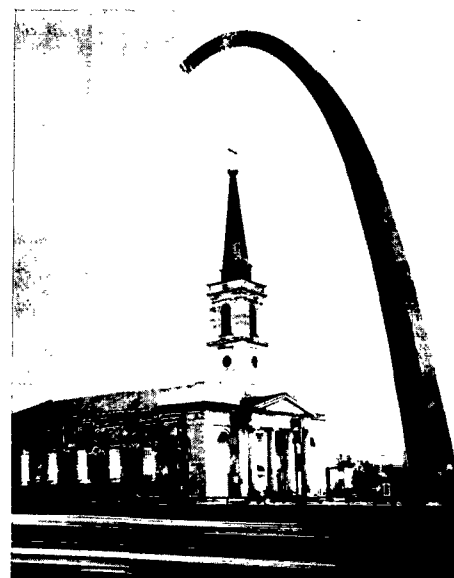
Name: Gallery of Art, Washington University **Address:** Forsyth at Skinker **Map Location:** 29 **Price:** N.A. **Description:** Washington University established the first art museum west of the Mississippi River on May 10, 1881; it later spawned the City Art Museum, now known as the St. Louis Art Museum. The Washington University facilities were renamed the Gallery of Art and the School of Fine Arts. The permanent collection features works by such masters as Rembrandt, Bingham, and Picasso. **Hours:** 10a.m.-5p.m. weekdays; 1-5p.m. weekends.

Name: General Daniel Bissell House **Address:** 10225 Bellefontaine Road **Map Location:** 30 **Price:** Adults \$1; children \$.50. **Description:** The original owner of this home, Daniel Bissell, was a fifer in the Revolutionary War and later as a General became commandant of Fort Bellefontaine in St. Louis. The house has family period pieces of some 150 years. **Hours:** 10a.m.-5p.m. Wed.-Sat., 1p.m.-5p.m. Sun.; last tour begins at 4p.m.

Name: Hanley House **Address:** 7600



St. Louis Union Station, now a multi-entertainment complex of restaurants and shops with a lake for boating



The Old Cathedral, oldest west of the Mississippi, in the Jefferson Memorial area

Westmoreland Map Location: 31 **Price:** Adults \$1; children \$.50. **Description:** The Hanley House grounds typify a Missouri farm of the restoration period 1855-1894, and the building of a Greek Revival house of the pre-Civil War period. All of the furnishings date from 1820-1890. **Hours:** Fri.-Sun. 1p.m.-5p.m.; prebooked tours Wed.-Fri.

Name: Jefferson Barracks Historical Park **Address:** End of South Broadway, 533 Grant Road **Map Location:** 32 **Price:** N.A.

Description: The park features two military history museums and numerous sports playing fields and picnic shelters. In 1826 the site was named in honor of President Thomas Jefferson. Both Robert E. Lee and Ulysses S. Grant were in service at Jefferson Barracks. Four of the original buildings have been restored and are open to the public. There are changing special exhibits. **Hours:** 10a.m.-5p.m. Wed.-Sat.; Noon-5p.m. Sun.; group tours available for a small fee.

Name: Laclede's Landing **Address:** Nestled between Eads and King Bridges on the St. Louis Riverfront, just north of Gateway Arch **Map Location:** 33 **Price:** Free **Description:** Cobblestone streets and cast iron streetlamps surround dozens of century-old buildings housing offices, small shops and boutiques, unusual restaurants, and a collection of nightspots that make this one of the city's premiere entertainment districts. Situated on the last remaining example of the original street pattern laid out when St. Louis was founded as a French trading village in 1764, this renovated and revitalized 19th century warehouse neighborhood hosts a dozen special events each year, has plenty of parking, and is within walking distance of Downtown and the Arch.

Name: John B. Myers House & Barn **Address:** 180 Dunn Road **Map Location:** 34 **Price:** Free **Description:** The Myers House,

built in 1869-70 is of the Victorian era with palladian influence. The house and barn are now occupied by antique, art and craft shops and deli. **Hours:** Tues.-Sat. 10a.m.-4p.m.; Sun. noon-5p.m.

Name: Mercantile Money Museum **Address:** Podium Level, Mercantile Tower, 7th and Washington **Map Location:** 36 **Price:** Free **Description:** Everything you have always wanted to know about that elusive commod-

ity, money, can be found at this museum. Topical exhibits. Permanent exhibits: The Black Imprint; Women and Money; Missouri's Own Money; \$3 Bills. You will enjoy the witticisms of Benjamin Franklin through a talking mannequin. **Hours:** Mon.-Fri. 9a.m.-4p.m.

Name: Missouri Historical Society **Address:** Jefferson Memorial Building, Lindell Blvd. & DeBaliviere (in Forest Park) **Map Location:**

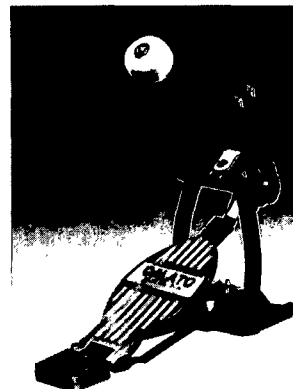


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37 Price: Free **Description:** Colorful exhibits on the history of St. Louis, the state of Missouri, and the American West; also on 100 years of St. Louis advertising; the 1904 World's Fair; St. Louis silver; volunteer firefighting; the pageantry of the Veiled Prophet; plus an extensive collection of firearms, period costumes, and Lindbergh memorabilia. **Hours:** Tues.-Sun. 9:30a.m.-4:45p.m.

Name: Museum of Westward Expansion **Address:** Underground area beneath Gateway Arch **Map Location:** 5 **Price:** Free **Description:** After the Louisiana Purchase in 1804 everything and everybody going West passed through St. Louis. The exhibits depict the hardships of this westward trek and life as it was in the 1800's; it is about people, how they lived, worked, and played. **Hours:** Daily 9a.m.-6p.m.

Name: Old Cathedral **Address:** 209 Walnut St. **Map Location:** 38 **Price:** Free; \$.25 for museum. **Description:** St. Louis' earliest church. The present structure is 151 years old and its official name is Basilica of St. Louis, King of France. President J.F. Kennedy designated it a national monument shortly before his death. A museum, located in the west side of the church, contains the tomb of the first Bishop of St. Louis, the original church bell, and other religious artifacts. **Hours:** Daily 10a.m.-5p.m.; Sat. 10a.m.-7p.m.

Name: Old Courthouse **Address:** 11 North 4th St. **Map Location:** 39 **Price:** N.A. **Description:** This landmark played a part in the abolishment of slavery: here Dred Scott started his fight for freedom. View the displays on the history of St. Louis and the courtrooms where lawyers of the past, such as Thomas Hart Benton, presented cases. **Hours:** Daily 8a.m.-4:30p.m.

Name: St. Louis Art Museum **Address:** Forest Park **Map Location:** 40 **Price:** N.A. **Description:** The impressive building sits atop Art Hill in Forest Park guarded by a 47-foot statue of St. Louis the Crusader astride his horse. The museum was the Fine Arts Palace of the 1904 World's Fair and is today considered among the finest ten art museums in the country. **Hours:** 1:30-8:30p.m. Tues.; 10a.m.-5p.m. Wed.-Sun.

Name: Sappington House Complex **Address:** 1015 S. Sappington Road **Map Location:** 41 **Price:** Adults \$1; children \$.50. **Description:** Federal house built in 1808 and furnished with authentic antiques of the period, and housing the Library of Americana, antiques, and the Barn Center Tea Room. **Hours:** Tues.-Fri. 11a.m.-3p.m.; Sat. noon-3p.m.

Name: Shrine of St. Joseph **Address:** 11th and Biddle Streets **Map Location:** 42 **Price:**

N.A. Description: The 1843-44 Jesuit-built church is the only remaining church in the Baroque style and among those honored in the National Register of Historic Places. It has one of the largest handmade Pfeiffer tracker organs in existence. **Hours:** Tours available; Sunday Mass only, 11a.m.

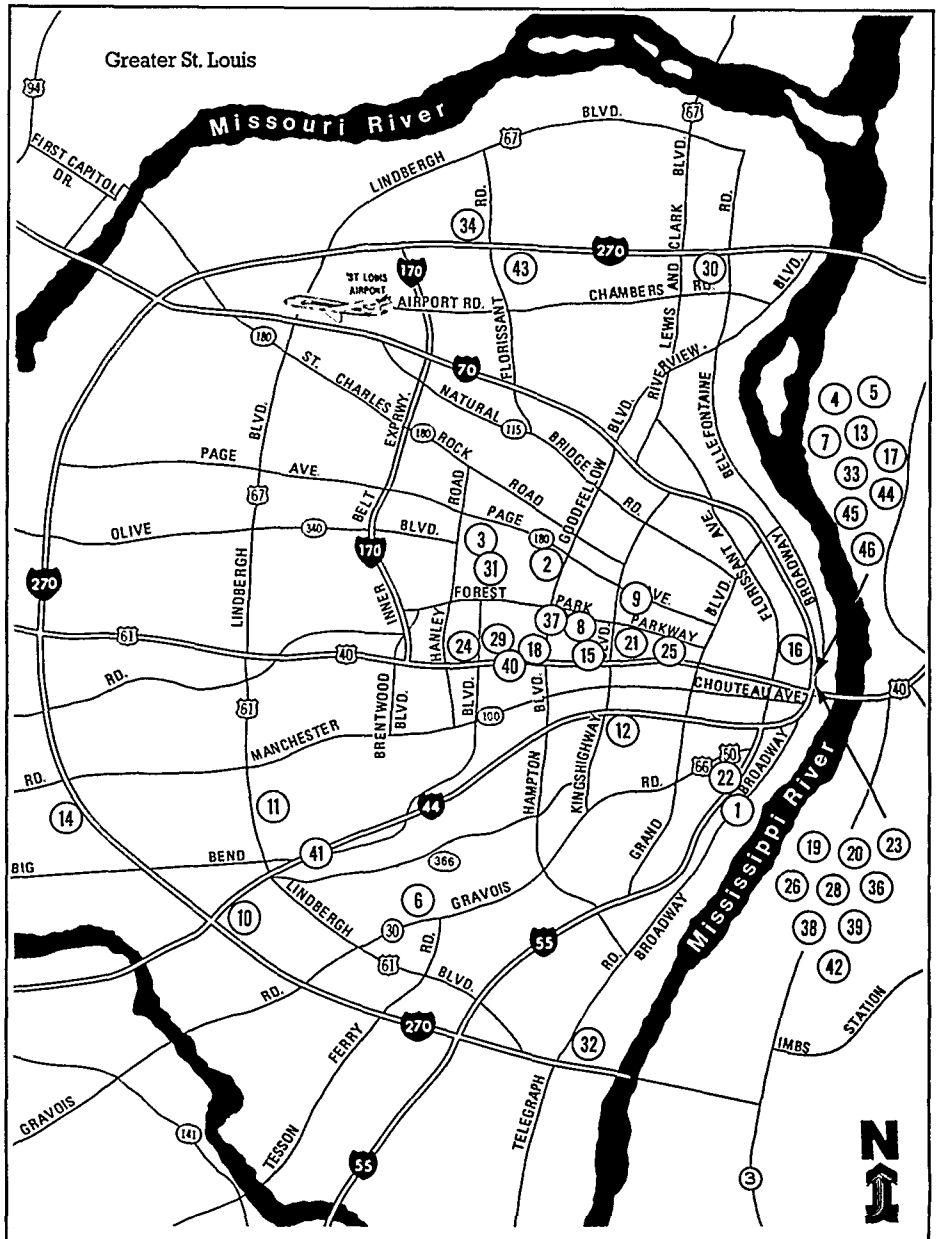
Name: Taille Denoyer Home **Address:** 1896 S. Florissant Road **Map location:** 43 **Price:** Adults \$1.50; children \$.50. **Description:** This 23-room mansion was a log cabin fur trading post for the Indians in 1790. St. Louis' first millionaire, John Mullanphy, bought it in 1798 for a hunting lodge and gradually expanded it into a sprawling mansion. **Hours:** Wed.-Sat. 1-4p.m.; Sun. 1-5p.m.

Downtown Shopping

Name: St. Louis Centre **Address:** Downtown **Map Location:** 44 **Description:** A 100 store shopping mall in the heart of downtown. Also contains a "Taste of St. Louis" food court featuring 20 restaurants.

Name: St. Louis Union Station **Address:** 1820 Market St. **Map Location:** 45 **Description:** A National Historic Landmark, first opened in 1894. Union Station has been restored and redeveloped into a festive marketplace with specialty shops, restaurants, entertainment, and a hotel.

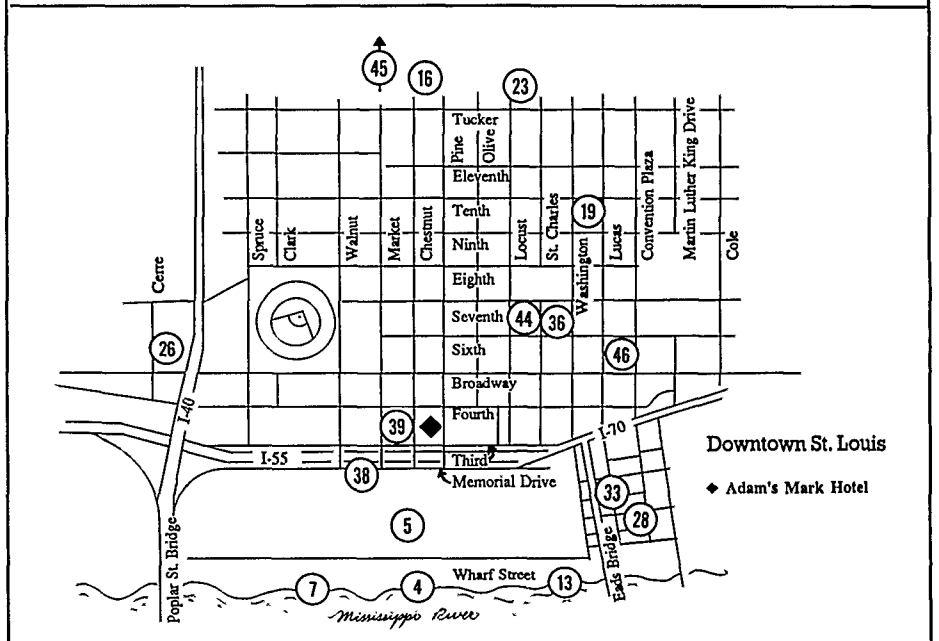
Name: Union Market **Address:** 701 N. Broadway **Map Location:** 46 **Description:** A majestic block-square building listed on the National Register of Historic Places and comprising approximately 40 restaurants and retail specialty food shops.



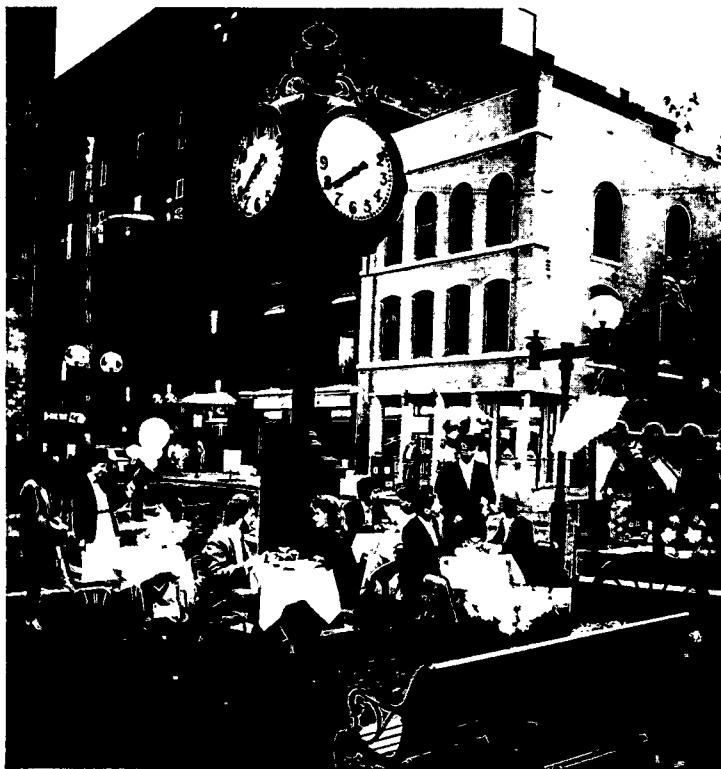
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Dining Near the Adam's Mark Hotel



An outdoor cafe at historic Laclede's Landing

While downtown St. Louis offers several fast food places, it is famous for its fine restaurants in all price ranges. The restaurants listed below are all located in the downtown St. Louis area.

Abbreviations: AE-American Express; CB-Carte Blanche; DC-Diners Club; MC-Mastercard; V-Visa; DA-Accessible to the disabled.

Al's, 1200 N. Main Street, 421-6399. The maitre d' will display cuts of meat, lobster, and fish and describe ways these can be prepared; the filet mignon is spectacular. Entrees from \$18 to \$30. Superb wine list. Monday through Saturday, 5:00 to midnight; closed Sundays and holidays. Reservations advised. MC, V, DA.

American Rotisserie, Omni International Hotel, St. Louis Union Station, 241-3636. Quiet, elegant, wood-paneled dining room in the beautifully restored Terminal Hotel,

featuring a selection of grilled and sauteed fresh seafood, beef, fowl, and fish. Lunch entrees \$9.50 to \$12.50; dinner from \$14.50 to \$24.00. Reservations suggested for weekend nights. Lunch, Sunday through Friday, 11:30a.m. to 2:00p.m.; dinner Monday through Thursday, 5:00 to 10:00; Friday and Saturday till 11:00. Sunday brunch served 10:00a.m. to 2:00p.m. Reservations advised. AE, MC, V; DA.

Anthony's, 10 S. Broadway, 231-2434. Four-star Continental restaurant in an elegant, ultramodern setting. Entrees are \$17.50 to \$21.00, with the veal *françoise* and rack of lamb two of the best. Dinner, Monday through Saturday, 5:30 to 10:30p.m.; closed Sunday; lunch Tuesday and Thursday, 11:30a.m. to 2:00p.m. Reservations advised. AE, DC, MC, V.

Boston Seafood Company, St. Louis Union Station, 621-3474. Specializing in fresh seafood, flown in daily from the East Coast.

Prime rib, filet mignon, and Kansas City sirloin also served. Lunches range from \$3.50 to \$12.00; dinners from \$10.00 to \$25.00. Serving lunch daily from 11:15a.m.; dinner daily from 4:00p.m., fresh fish available starting at 5:00p.m. Happy hour 4:00 to 7:00 p.m. Monday through Friday. AE, DC, MC, V.

Cafe de France, 410 Olive Street, 231-2204. Excellent classic-oriented haute cuisine. Three-course lunch, \$12.00; prix-fixe dinners, \$25.00 to \$32.00, or à la carte entrees. Lunch, Tuesday through Friday, 11:30a.m. to 2:00p.m.; dinner, Monday through Thursday, 5:30 to 10:30p.m.; Friday and Saturday, till midnight. AE, DC, MC, V.

Cafe Zoe, 1923 Park Avenue, 241-9122. Delightful storefront setting in Lafayette Square. Fresh seafood, lamb, poultry, and beef grilled over mesquite, according to seasonal availability. Special wines by the glass. Lunches from \$3.00 to \$7.50; dinners \$6.95 to \$13.50. Lunch, Monday through Saturday, 11:30a.m. to 2:00p.m.; dinner Friday and Saturday, 6:00 to 11:00p.m. AE, MC, V.

Catfish & Crystal, 409 N. 11th (at Locust), 231-7703. Elegant, old-St. Louis atmosphere featuring choice steaks, fresh seafood, Missouri-style garden fresh vegetables with homemade dressings, and award winning pastries. Lunches from \$3.00 to \$5.85; dinners from \$7.95 to \$11.75. Lunch, Monday through Saturday, 11:00a.m. to 4:00p.m.; dinner Monday through Saturday, 4:30 to 8:15p.m. Reservations advised. AE, DC, MC, V; DA.

Charlie Gitto's Pasta House, 207 N. 6th Street, 436-2828. Locally famous meeting place and sports hangout serving appetizers, sandwiches, and more than 20 varieties of pasta. Prices from \$1.75 to \$8.95. Open Monday through Saturday, 11:00a.m. to 10:30p.m. All major credit cards accepted.

Diedorf & Hart's, St. Louis Union Station, 421-1772. A steak oriented menu inter-

This guide to dining was supplied by the St. Louis Convention and Visitors Bureau.

spersed with seafood and daily specials. Lunch ranges from \$2.85 to \$10.50; dinner from \$10.50 to \$32.50. Serving daily, breakfast 7:30 to 11:00a.m.; lunch 11:00a.m. to 4:00p.m.; dinner till 11:00p.m., Monday through Thursday; midnight, Friday and Saturday; and till 10:00p.m., Sunday. Entertainment nightly in the lounge. AE, DC, MC, V, DA.

The Edge, 2300 LaSalle, 776-0445. Two sections, one highlighting pasta and the other featuring gourmet dishes. Lunches from \$2.25 to \$10.00; dinners from \$ 10.95 to \$20.00. Lunch, Monday through Saturday, 11:00a.m. to 3:00p.m.; dinner, Monday through Friday 5:00 to 10:30p.m.; Saturday, 5:30 to 10:30p.m. Reservations advised for gourmet side. AE, DC, MC, V, DA.

Faust's, Adam's Mark Hotel, Fourth and Chestnut Streets, 241-7400. Faust's revives the tradition of fine dining and elegant atmosphere established by the world renowned 19th century "Tony Faust's." Menu items include sirloin peppercorn, shrimp, and abalone. The wine list features over 130 wines. Lunch entrees range from \$8.25 to \$11.50; dinner entrees from \$13.50 to \$15.50. Lunch served 11:30a.m. to 2:30p.m., Monday through Friday; dinner served 5:30 to 11:00p.m., daily. AE, DC, MC, V, Discover.

Fedora Cafe, St. Louis Union Station, lower level, 436-0855. Stylish, elegantly decorated cafe with a menu full of the latest food trends - from mussels and blackened redfish to calzone and roast duck. Prices range from \$3.50 to \$14.95. Open daily from 11:30a.m.; Sunday brunch, 10:00a.m. All major credit cards accepted.

First Federal Frank & Crust Co., 1000 Olive, 421-1371. Real New York pizza by the slice and other Italian specialties, served cafeteria-style. Deliveries available. Lunches from \$1.50 to \$4.00. Monday through Friday, 6:00a.m. to 3:00p.m.; Saturday, 11:00a.m. to 3:00p.m. DA.

Hannegan's, 719 N. 2nd (Laclede's Landing), 241-8877. Richly decorated in the leathery green and burnished mahogany of the 1930's Senate caucus room. Salads, soups, sandwiches, and omelettes for lunch, priced from \$3.95 to \$6.95. The specialty of the house is stuffed double-rib pork chops. Other entrees include daily seafood specials, shrimp scampi, and three kinds of steak, \$9.00 to \$15.00. Winter hours: Monday through Thursday, 11:00a.m. to 11:00p.m.; Friday and Saturday, 11:00 to 1:00a.m.; Sunday, noon to 10:00p.m. AE, MC, V, DA.

Houlihan's, 147 St. Louis Union Station, 436-0844. Another branch of this popular nightclub and eatery has joined the crowd at Union Station, with its deco interior and familiar fare. Specialties include fajitas,

quiches, baby back ribs, and chicken and seafood specialties. Lunches from \$3.95 to \$7.95; dinners from \$4.95 to \$12.95. Open Monday through Thursday, 11:00a.m. to 11:00p.m.; Friday and Saturday till midnight; Sunday, 10:00a.m. to 10:00p.m., with brunch 10:00a.m. to 2:00p.m. All major credit cards accepted. DA.

J. Hunter's Cafe, 7th and Market, 231-5000. Elegant dining setting, spectacular view of the Gateway Arch. Specialty is fresh seafood with taste of New Orleans. Lunch \$3.95 to \$7.50; dinner \$14.95 to \$18.95. Lunch, 11:00a.m. to 3:00p.m., Monday through Friday; dinner, 6:00 to 11:00p.m. Monday through Saturday. Reservations advised. AE, MC, V.

Joe B's, Embassy Suites Hotel, 901 N. 1st Street (Laclede's Landing), 241-4200, ext. 7011. Modern, art-deco restaurant featuring daily fresh fish specials and premium wines by the glass. Menu includes beef, veal, poultry, and lamb dishes. Lunch from \$4.95 to \$9.95; dinner from \$8.95 to \$20.50. Open for lunch Monday through Saturday, 11:30a.m. to 2:30p.m.; dinner, Monday through Thursday, 5:30 to 10:00p.m.; Friday and Saturday, till 11:00p.m. Sunday champagne brunch, 10:30a.m. to 2:30p.m.; adults, \$10.95, children under 12, \$6.95. All major credit cards accepted. DA.

John Clark's Olive Street Bistro, 420 Olive Street, 421-0708. Stylish, multi-level restaurant centered around an exhibition kitchen and sleek, free-standing bar, serving fresh seafood, soups, sandwiches, grilled meat, and daily specials. Prices from \$5.00 to \$13.95. Open Monday through Saturday, 10:30a.m. to 1:00a.m. AE, MC, V.

J.W. Carver's, Marriott Pavilion Hotel, One Broadway, 421-1776. Simple elegance in a very quiet atmosphere. Lunch entrees from \$5.95 to \$10.95; dinner entrees from \$12.95 to \$25.95. Lunch, Monday through Friday, 11:30a.m. to 2:00p.m.; dinner, nightly 5:00 to 10:00p.m. All major credit cards accepted. DA.

Kennedy's Second Street Co., 612 N. 2nd Street (Laclede's Landing), 421-3655. A casual restaurant/nightclub with multi-level seating in an elegant, old-factory atmosphere. Menu features burgers, sandwiches, and special appetizers. Sunday brunch with live music, \$2.35 to \$7.95. Lunches, \$2.95 to \$5.95; dinners \$2.95 to \$14.95. Lunch, Monday through Saturday, 11:30a.m. to 5:00p.m.; dinner, Monday through Saturday, 5:00 to 11:00p.m., Sunday, 5:00 to midnight. Sunday brunch, 10:00a.m. to 3:00p.m. Reservations accepted. All major credit cards accepted. DA.

La Sala, 513 Olive Street, 213-5620. Stylish Mexican restaurant in an intimate courtyard

setting. Try the chiles rellenos or the botana Mexicana, the combination plate. Nice spicy nachos, too. Price range is \$3.50 to \$7.00. Monday through Saturday, 11:00a.m. to 11:00p.m. Live entertainment Thursday through Saturday from 7:00p.m. AE, DC, MC, V.

Lt. Robert E. Lee, 100 S. Leonor K. Sullivan Boulevard, 241-1282. Authentic replica of a 19th century riverboat, serving fresh seafood on the Seafood Deck, steaks, veal, and prime rib in the Sternwheeler, and a choice of five entrees in the Natchez Room, which features a musical revue. Business lunches in Sternwheeler, Tuesday through Friday; lunch in the Seafood Room, Monday through Saturday. Lunches from \$5.95 to \$7.95; dinners from \$9.95 to \$18.95; Sunday brunch \$10.95 for adults, \$5.95 for children. Lunch, daily 11:30a.m. to 4:00p.m. Dinner, Sunday through Friday, 4:00 to 10:00p.m.; Saturday, till midnight. Reservations advised, mandatory in the Natchez Room. All major credit cards accepted.

Lucius Boomer, 707 Clamorgan Alley (Laclede's Landing), 621-8155. Casual, clubbish atmosphere with fresh fish, ribs, and a huge assortment of appetizers and side dishes. Lunches \$4.00 to \$6.00, dinners about \$7.00 to \$15.00. Serving 11:30a.m. to 11:00p.m., Monday through Thursday; till midnight, Friday and Saturday; Sunday, 4:30 to 10:30p.m. Reservations taken. AE, MC, V.

Mike Shannon's Steak & Seafood House, 100 N. 7th, 421-1540. Another St. Louis sports legend enters the restaurant business, this one offering a wide selection of fresh seafood specialties and aged-beef steaks. Lunches range from \$3.95 to \$8.95; dinners from \$9.95 to \$24.95. Open Monday through Thursday, 11:00a.m. to midnight; Friday, till 1:00a.m.; Saturday, 5:00p.m. to 1:00a.m.; Sunday, from 5:00 to 11:00p.m. Art Fleming hosts a live KMOX broadcast there every Saturday from 11:00p.m. to 1:00a.m. AE, MC, V, DA.



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JAZZ DUET WITH
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MULTI-PERCUSSION.....\$3.25
- **TOM GAUGER**
23 AUBURN ST.
BROOKLINE MA. 02146

Plaza 900, Sheraton-St. Louis Hotel, 910 N. 7th Street, 231-5100. Sleek, contemporary-styled dining room offering regional American specialties in addition to the usual steaks and prime rib. Entrees from \$10.95 to \$17.95. Daily, 5:30 to 11:00p.m. Complimentary parking, reservations recommended. All major credit cards accepted. DA.

Ronayne's Restaurant, 18th and Park (Lafayette Square), 231-2616. Beautiful restaurant featuring items such as croissant sandwiches, chicken florentine and chicken au champignon. Daily specials. Breakfast from \$.50 to \$6.00; lunch from \$3.50 to \$6.00; dinner entree to \$10.50. Monday through Saturday, 7:00a.m. to midnight; Sunday 9:00a.m. to 10:00p.m. Happy hour, 2:00 to 6:00p.m. AE, DC, MC, V; DA.

2nd Street Diner, 721 N. 2nd Street (Laclede's Landing), 436-2222. Fresh seafood daily, along with steaks in a 1930's art-deco diner atmosphere. Lunches from \$3.25 to \$6.95; dinners from \$8.95 to \$22.00. Lunch, Monday through Friday, 11:30a.m. to 4:00p.m.; Saturday, noon to 4:00p.m. Dinner, Monday through Thursday, 5:00 to 11:00p.m.; Friday and Saturday, till midnight. Serving Sunday lunch, noon to 4:00p.m.; dinner 5:00 to 10:00p.m. Reservations advised. All major credit cards accepted. DA.

Shell Cafe, Shell Building, 1221 Locust Street, 621-8444. Airy, pleasant two-level dining room across from Lucas Park. Tasty lunch menu featuring sandwiches, salads, homemade desserts, and famous chicken salad. Large wine list. Lunches from \$3.95 to \$6.25. Monday through Friday, 11:00a.m. to 2:30p.m. Closed Saturday and Sunday. Caters box lunches for in-office meetings. Reservations advised. All major credit cards accepted. DA.

Timbers, 720 N. 1st Street (Laclede's Landing), 241-4808. Good, light dining in a night-clubbish atmosphere. Appetizers, \$1.95 to \$4.95; sandwiches \$2.95 to \$5.95; entrees (5:00 to 9:00p.m. only), \$6.95 to \$11.95. Live entertainment nightly. Monday through Friday, 11:00a.m. to 10:00p.m.; Saturday 11:30a.m. to 1:30a.m.; closed Sunday. AE, DC, MC, V.

Top of the Riverfront, Clarion Hotel, 200 S. 4th Street, 241-9500. Stylish setting with a superb, 28th floor view of downtown and the Arch. The menu has a distinctive, American flair. Lunch entrees from \$5.50 to \$9.75; dinner entrees from \$11.00 to \$20.00. Lunch, Monday through Friday, 11:00a.m. to 2:00p.m.; dinner, 5:00 to 11:00p.m., daily. Brunch every Sunday, 9:00a.m. to 2:00p.m. Valet parking available, free for guests. All major credit cards accepted. DA.

Tony's, 826 N. Broadway, 231-7007. Named by Mobil Guide as one of the twelve best restaurants in the U.S., with splendid pastas, appetizers, and main dishes. Entrees from \$13.75 to \$22.50. Tuesday through Saturday, 5:00 to midnight. No reservations accepted. All major credit cards accepted. DA.

Uncle Sam's Plankhouse, 710 N. 2nd Street (Laclede's Landing), 421-0000. A casual dinner house decorated with patriotic memorabilia specializing in steaks. Average lunches from \$2.95 to \$7.75, dinners from \$5.50 to \$24.00. Lunch, daily, 11:00a.m. to 4:00p.m.; Sunday, noon to 4:00p.m. Dinner, Monday through Saturday, 4:00p.m. to midnight; Sunday, 4:00 to 11:00p.m. AE, MC, V; DA.

Walter's, St Louis Centre, 515 N. 6th Street, 421-4422. This contemporary, American bar and grill specializes in mesquite-grilled seafood from East and West Coasts. Lunch from \$3.95 to \$8.95; dinner from \$8.95 to \$14.95. Open Monday through Saturday, 11:00a.m. to 11:00p.m.; Sunday 11:00a.m. to 6:00p.m.; happy hour 4:00 to 7:00p.m., Monday through Friday. All major credit cards accepted. DA.

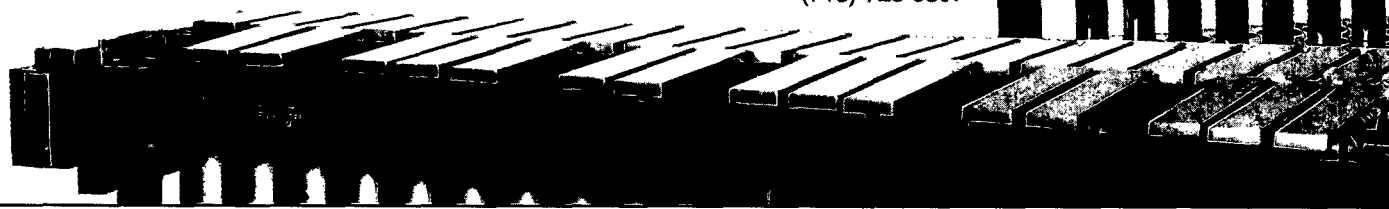
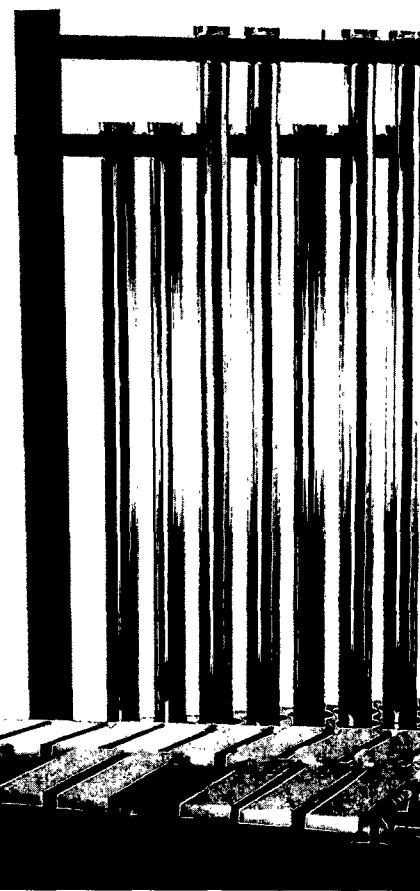


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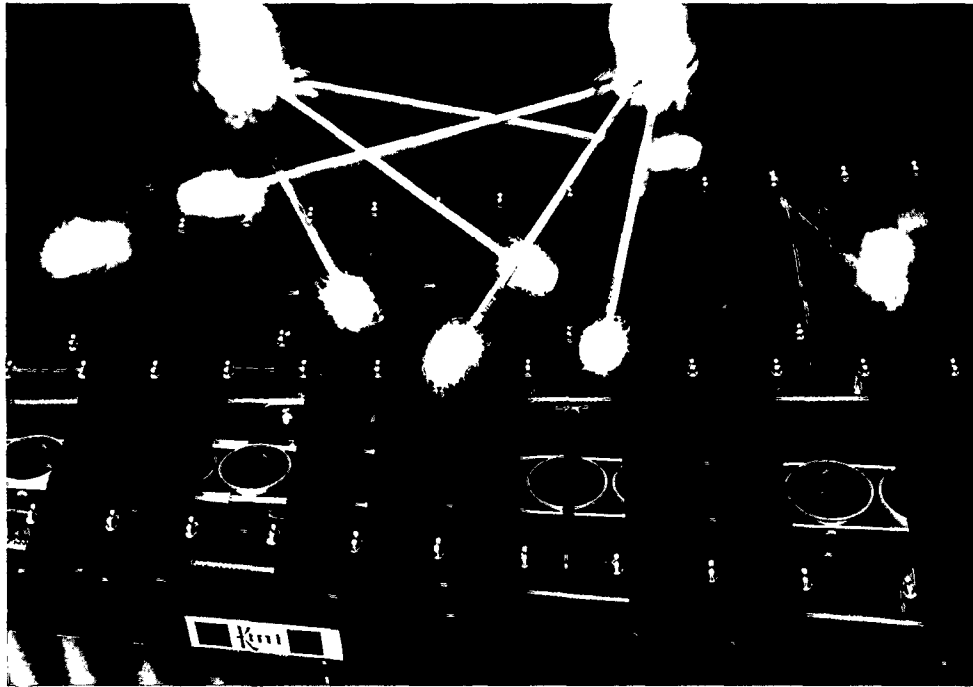
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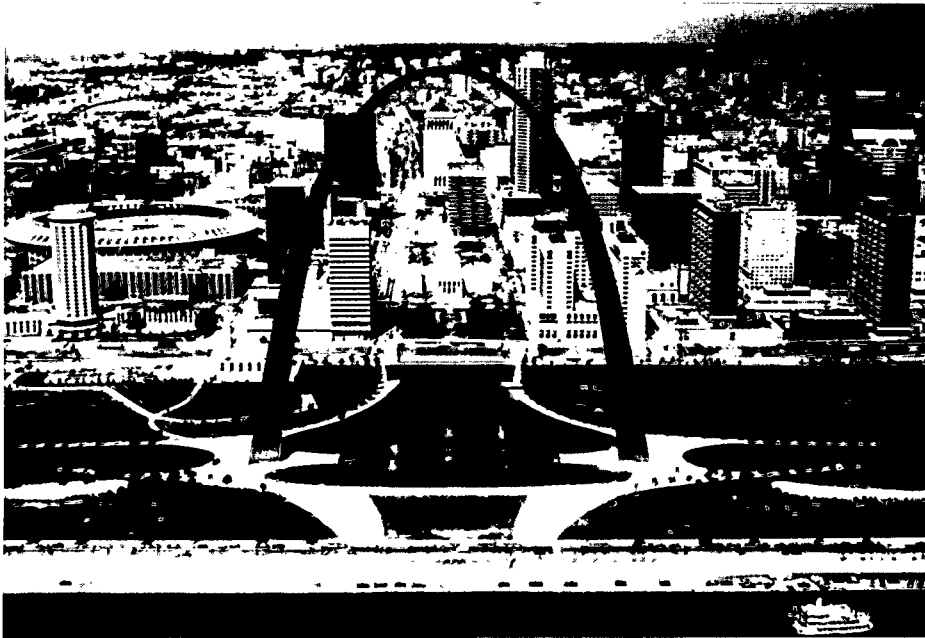
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See us at PASIC '87, Booth 701

Getting Around St. Louis



Arriving by Plane

Lambert-St. Louis International Airport

Travel from the airport to any spot in the metropolitan area is very convenient as airport limousines, buses, and taxis operate almost 24 hours a day. Airport limousines provide roundtrip service from the airport to the Adam's Mark Hotel for approximately \$6.00 one way for adults and \$3.00 one way for children. By taxi from the airport to downtown generally takes 20 minutes and costs between \$18.00-\$20.00. Bus, taxi, and limo service to hotels and car rental desks are located on the lower level of the terminal.

Arriving by Car

Interstate 70, arriving from the West:

Take Interstate 70 through St. Louis. Prior to the junction of Interstate 70, Interstate 55, and Interstate 44, exit south on Memorial Drive. Once on Memorial Drive, turn right

on Pine Street. Drive around the Adam's Mark by turning left on Fourth Street and left on Chestnut Street. The parking area is on the corner of Chestnut and Third streets.

Interstate 70, arriving from the East:

After junctioning with Interstate 55 in Illinois, take Interstate 70 across the Mississippi River. Exit to the right on Memorial Drive. Turn left on Market Street, then right on Fourth, and right again on Chestnut. The parking area is on the corner of Chestnut and Third streets.

Interstate 55, arriving from the South:

After junctioning with Interstate 44, exit on Interstate 70 West at the junction of Interstates 70 and 55/44. Immediately exit on Memorial Drive. Turn left on Market Street, then right on Fourth, and right again on Chestnut. The parking area is on the corner of Chestnut and Third streets.

Interstate 55, arriving from the North:

Junction with Interstate 70 in Illinois and

proceed to follow the same directions as those for arrivals from the East on Interstate 70.

Interstate 44, arriving from the West:

Junction with Interstate 55 and proceed to follow the same directions as those for arrivals from the South on Interstate 55.

Interstate 44, arriving from the East:

Junction with Interstates 70 and 55 and proceed to follow the same directions as those for arrivals from the East on Interstate 70.

Highway 40, arriving from the West:

Exit on Interstate 70 West after taking Highway 40 all the way through St. Louis. Once on Interstate 70, exit immediately on to Memorial Drive. Turn left on Market, right on Fourth, and right on Chestnut. The parking area is located on the corner of Chestnut and Third streets.

Getting Around the City

Public Transportation

Public transportation for the urban metropolitan area is provided by the Bi-State Transit System. The basic fare is \$.75 per ride. A \$.10 transfer permits boarding a second bus or making stopovers in the direction initially headed, provided the transfer is used within a specified time limit. Special reduced fares are available to the handicapped, students, and senior citizens. Exact change is needed.

Trains and Buses

Inter-City-St. Louis is connected to U.S. and Canadian major cities in the rail network of the National Railroad Passenger Corporation. Amtrak's terminal is located at 550 South 16th Street. The bus companies Greyhound, Trailways, Gulf Transport, Vandalia, and V-K similarly provide service between St. Louis and major destinations. Their terminals are at Broadway and Convention Plaza in downtown St. Louis.

1987

StLouis

**Percussive Arts Society
International
Convention
October 28 - November 1**

PASIC '87

PRE-REGISTRATION FORM

Use this form to preregister for PASIC '87

Please print name and address clearly to insure accurate processing and proper delivery of correspondence and journals.

Name _____

Address _____

City/State/Province _____

Country/Zip/Postal Code _____

Pre-register and save \$10

over on-site registration fees.

Deadline: October 19, 1987

All pre-registration forms must be postmarked by October 19, 1987. (Forms postmarked after this date will be returned.)

Pre-registration fee – Non-PAS Member (includes one year membership) \$40.00

Please check membership level:

Student NonStudent

Pre-registration fee – Current PAS Member \$25.00

Current members please supply index number found on the top line of the mailing label

Spouse or family member – \$15.00 each _____

Name(s) of spouse and/or family members _____

Banquet tickets – \$25.00 each _____

Please check for vegetarian meal

Total \$ _____

Make checks payable to PASIC '87. All payments must be in U.S. currency.

Send pre-registration form with payment to:

PAS, Box 697, Urbana, IL 61801. You will receive a receipt within 2 weeks.

PAS March to the Arch

Please check if you plan to participate in the PAS March to the Arch
Sunday, November 1st

PASIC '87 Hall of Fame Banquet

The 1987 PASIC Hall of Fame Banquet will be held in the St. Louis Ballroom of the Adam's Mark Hotel at 7:00 pm Saturday, October 31st.

Please indicate the number of tickets you wish to reserve on the form above.

A cash bar reception preceding the dinner will be held in the St. Louis Ballroom Lobby Area.

Banquet door prizes winners will be posted and winners may pick up their prizes after the Hall of Fame Banquet.

Following the official banquet program will be a gala concert featuring an internationally famous percussionist, followed by a latenight Jam Session with top drummers from around the world.

Percussive Arts Society International Convention 1987

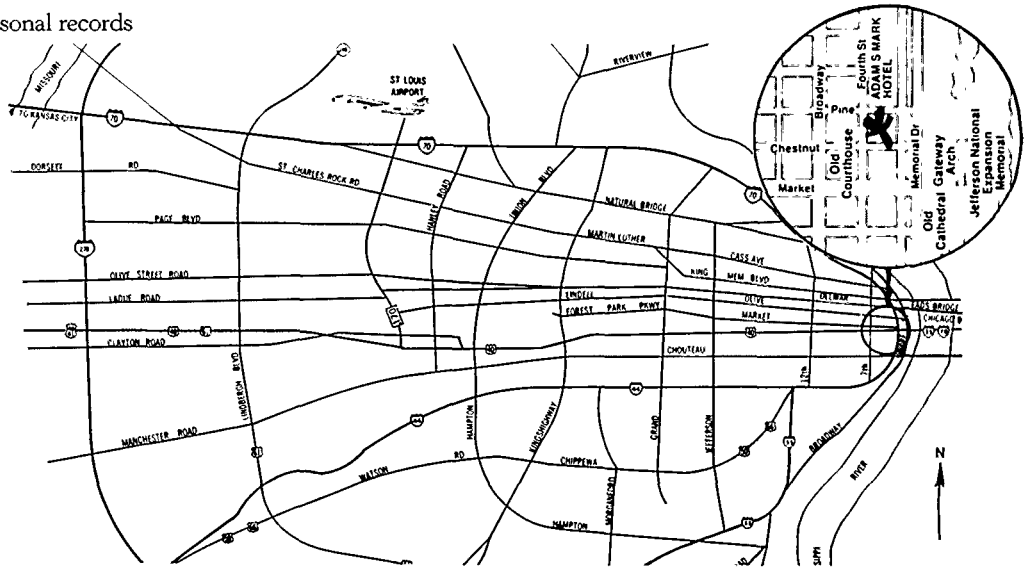
Please tear off this portion for your personal records

I have a reservation at the Adam's Mark on _____

Check in time 3 p.m.
Check out time 12 noon.

Adam's Mark-St. Louis
Fourth & Chestnut
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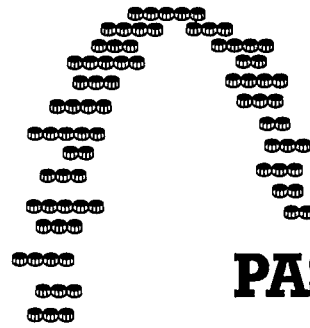
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October 28 - November 1



PASIC '87



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Percussive Arts Society International Convention 1987

October 28-November 1, 1987

Adam's Mark Hotel, St. Louis, MO
Norman Goldberg, Host

Program

Pre-Convention

Conference on "Percussion and Timbre Elaboration"
Edison Theatre, Washington University

Wednesday, October 28, 1987

- 11:00 a.m. **Concert:** *Plot* by Herbert Brün. Al Otte, soloist; *Snare Drum For Camus* by Joseph Celli. University at Buffalo Percussion ensemble (Jan Williams, director); *Madrigals* by George Crumb. Marlene Ralis Rosen, soprano; Oberlin Conservatory Ensemble (Michael Rosen, director)
- 1:30 p.m. **Introduction:** *The Conference Theme: Percussion and Timbre Elaboration.* Jean-Charles François
- 2:00 p.m. **Presentation:** George Crumb, composer
- 3:00 p.m. **Presentation:** Herbert Brün, composer; featuring the percussion trio *Elements*
- 4:00 p.m. **Panel Discussion:** Jean-Charles François (University of California-San Diego), moderator; Rich O'Donnell (St. Louis Symphony); Allen Otte (College Conservatory, Cincinnati); Michael Rosen (Oberlin Conservatory); Michael Udow (University of Michigan); Jan Williams (State University of New York, Buffalo); Robert Wykes (Washington University)
- 8:00 p.m. **Evening Concert:** *Quiet* by David Macbride, University at Buffalo Percussion Ensemble (Jan Williams, director); *Dunbar's Delight* by Robert Erickson. Dan Dunbar, timpanist; *Makrokosmos III* by George Crumb. Rich O'Donnell, Tom Stubbs, percussion; *Hinomi* by Michael Finnissy. Jan Williams, soloist; *At Loose Ends* by Herbert Brün. Percussion Group—Cincinnati

Convention

Adam's Mark Hotel

Thursday, October 29, 1987

- 8:00 a.m. **Registration opens**
- 9:15 a.m. **Opening Ceremonies:** Norman Goldberg, host
- 10:00 a.m. **Panorama '87: Massed Steel Bands.** Robert Chappell, coordinator; Clifford Alexis, composer & arranger; Leonard Moses, drums, with the University of Akron Steel Band (Larry Snider, director); American Conservatory of Music Steel Express (Mark Smith, director); Brigham Young University Steel Band (Ron Brough, director); Harper College Steel Band (Stephen Sweigart, director); University of Illinois Steel Band (Thomas Siwe, director); Indiana State University Steel Band (Tim Peterman, director); James Madison University Steel Band (C. William Rice, director); North Texas State University Steel Band (Robert Schietroma, director); Northern Illinois University Steel Band (G. Allan O'Connor, director); St. Bernard-Elmwood Place High School Steel Band (Janet Davis, director); University of South Dakota Steel Drum Band (Courtland Swenson, director); Stainless Steel and Waubonsee College Steel Band (Steven Sweigart, director); West Liberty State College Steel Band (Mark Williams, director); and Western Illinois University Steel Band (Richard Cheadle, director)
- 11:00 a.m. **Clinic:** George Marsh, *Drum Set* (Drum Workshop)
- 11:00 a.m. **Lecture:** Ward Hartenstein, *Sound Sculpture*
- 11:00 a.m. **Competition:** Marching Solo Contest for Snare Drum, Multi-Tom and Mallet-Keyboard
- 12:00 noon **Clinic:** Brad Stirtz, *Vibraphone*
- 12:00 noon **Lecture:** William F. Ludwig, Jr., *A History of Percussion* (Ludwig/Musser)
- 12:00 noon **Exhibits open**

Program subject to minor changes prior to convention.
Sponsors are noted above or below the artists' names.

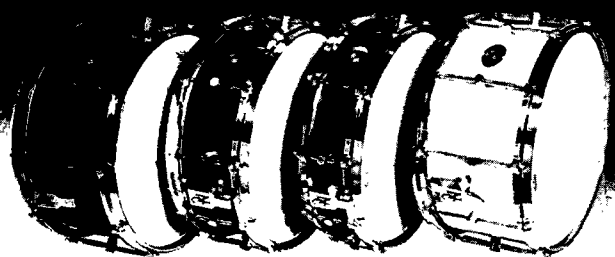
- 1:00 p.m. **Concert:** Gideon Foli Alorwoyie and the Chicago Gahu Club (American Conservatory/Steve Weiss/JAG Drums)
- 2:00 p.m. **Clinic:** St. Louis Symphony Percussion Section, *Orchestral Percussion*. Rick Holmes, timpani; John Kasica, Rich O'Donnell, Tom Stubbs; percussion
- 2:00 p.m. **Lecture:** James Bralower, *Programming the Drum Machine* (Korg)
- 2:00 p.m. **Meeting:** PAS Board of Directors, John Beck, presiding (open to membership)
- 3:00 p.m. **Clinic:** Steve Houghton and Emil Richards, *Odd Meters* (The Musicians Institute)
- 3:00 p.m. **Panel:** *Women In Percussion, You Can Make It Happen!*, Judi Murray, moderator; Terri Lyne Carrington, Kathleen Kastner, Linda Maxey, Lauren Vogel, panelists
- 4:00 p.m. **Concert:** Evelyn Glennie, *Solo Percussion* (Sabian, Ltd)
- 5:00 p.m. **Exhibits/Registration close**
- 7:30 p.m. **Evening Concert:** Harvey Warner, *Electronics and Percussion*; with Larry Bordon, Chris Brooks, Bill Hill and Martin O'Connor in new works by composers Kenneth Schermerhorn, Paul Zonn and others (Pearl); and Les Percussion des Strasbourg with marimba soloist Keiko Abe, in *Concerto for Marimba and Percussion* by Maki Ishii and *Pleiades* by Iannis Xenakis (Yamaha)

10:30 p.m. **PASIC '87 Jam Session**

Friday, October 30, 1987

- 8:00 a.m. **Registration opens**
- 9:00 a.m. **Concert:** PAS National College Ensemble Contest Winner
- 9:00 a.m. **Meeting:** PAS Committee Chairmen (Robert Schietroma, presiding)
- 9:00 a.m. **Exhibits open**
- 9:30 a.m. **Competition:** Marching Forum, Ward Durrett, coordinator (Memorial Arch Stage)
- 10:00 a.m. **Clinic:** Terry Bozzio and Sonny Emory, *Drum Set* (Remo)
- 10:00 a.m. **Lecture:** Ron George, *Ballad Console - The Instrument*
- 11:00 a.m. **Clinic:** Norbert Goldberg, *Latin Percussion Instruments and Styles* (Latin Percussion)
- 11:00 a.m. **Lecture:** Alex Jacobowitz, *Michal Józef Guzikow: 19th-Century Xylophone Virtuoso*
- 11:00 a.m. **Meeting:** PAS Education Committee (Garwood Whaley, presiding)
- 12:00 noon **Clinic:** Sam Denov, *Cymbal Techniques* (Avedis Zildjian)
- 12:00 noon **Lecture:** Laurence Kaptain, "The Wood that Sings": *Aspects of the Marimba in Chiapas, Mexico* (Kori, USA)
- 1:00 p.m. **Clinic:** Steve Smith, *Drum Set* (Sonor Percussion)
- 1:00 p.m. **Lecture:** Mervin Britton, *Aesthetic Perception*
- 1:00 p.m. **Meeting:** *Percussive Notes* Editors (James Lambert, presiding)
- 1:30 p.m. **Auditions:** St. Louis Symphony Orchestra Section, *Mock Symphony Auditions* (Powell Hall). A session on preparing for orchestral auditions will follow the last audition.
- 2:00 p.m. **Concert:** State University of São Paulo Percussion Ensemble (John Boudler, director), *Works by Brazilian Composers*
- 2:30 p.m. **Papers:** Reading session for research-oriented and technical papers on aspects of percussion (Robert Schietroma, chair)
- 3:00 p.m. **Clinic:** James Campbell and the Cavalier Drum & Bugle Corps drumline, *Musical Development of the Marching Percussion Ensemble* (Yamaha)
- 3:00 p.m. **Lecture:** Kristan Phillips, *Timpani Techniques, Approaches and Recent Mallet Innovations*
- 4:00 p.m. **Concert:** Bill Molenhof, Marimba (Musser/Ludwig)
- 5:00 p.m. **Exhibits/Registration close**
- 5:15 p.m. **Meeting:** PAS Sustaining Members Advisory Council (Sandy Feldstein, presiding)

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- 7:30 p.m. **Evening Concert:** *Dance and Percussion:* Equilibrium, Burning Feet, and the Katherine Dunham Dancers will join forces in an evening of dance works featuring percussion. (American Theatre)
- 10:30 p.m. **PASIC '87 Jam Session**

- 8:30 p.m. **Evening Concert:** *Jazz and Steel, The Boogie Sharpe Experience:* featuring the world's foremost steel pan player, Len Boogie Sharpe with drummer Toby Tobias, bassist Michael Nysus, pianist Ovid Alexis
- 10:30 p.m. **PASIC '87 Jam Session**

Saturday, October 31, 1987

- 8:00 a.m. **Registration opens**
- 9:00 a.m. **Exhibits open**
- 9:00 a.m. **Concert:** PAS National High School Percussion Ensemble Winner
- 10:00 a.m. **Clinic:** Efrain Toro, *Electronic Drum Set* (Roland Corp.)
- 10:00 a.m. **Lecture:** Bobby Christian, *Total Percussion* (Ross Mallet Instruments)
- 11:00 a.m. **Clinic:** Dave Samuels, *Vibraphone* (Musser/Ludwig)
- 11:00 a.m. **Lecture:** Robert Snider, *Problem Solving in the School Band Percussion Section*
- 11:00 a.m. **Auditions:** Mock All-State Auditions
- 12:00 noon **Clinic:** Christopher Lamb, *Orchestral Percussion* (Sabian, Ltd.)
- 12:00 noon **Panel:** Marching Percussion. Fred Sanford, moderator (Yamaha); J. Michael Back (Ludwig), Ralph Hardiman (Pearl)
- 1:00 p.m. **Clinic:** Gregg Bissonette, *Drum Set* (Avedis Zildjian)
- 1:00 p.m. **Panel:** PAS Auditions Committee, George Frock (University of Texas, chairman); Richard Gipson (University of Oklahoma), Lynn Glasscock (University of North Carolina), Rich Holly (Northern Illinois University), James Lambert (Cameron University). A report on the Mock All-State Auditions held earlier in the day will be given.
- 1:30 p.m. **Lecture:** Garwood Whaley, *Music Featuring Percussion with School Band or Orchestra*
- 2:00 p.m. **Clinic:** Alan White, *Drum Set* (Ludwig/Musser)
- 2:00 p.m. **Lecture:** Cosmo Barbaro, *Teaching Rudiments to Beginning Drummers* (Regal Tip/Calato)
- 3:00 p.m. **Clinic:** Gordon Stout, *Marimba* (DeMorrow)
- 3:00 p.m. **Lecture:** Neil Grover, *Creative Techniques for Tambourine Playing* (Fall Creek Marimbas/New England Conservatory)
- 3:00 p.m. **Meeting:** PAS Chapter Presidents (Garwood Whaley, presiding)
- 4:00 p.m. **Concert:** Bob Becker and Sammy Herman, *Xylophone* (Kori, USA)
- 5:00 p.m. **Exhibits/Registration close**
- 6:00 p.m. **Mixer/cash bar**
- 7:00 p.m. **Hall of Fame Annual Banquet**

Sunday, November 1, 1987

- 8:00 a.m. **Registration opens**
- 8:45 a.m. **March to the Arch**
- 9:00 a.m. **Exhibits open**
- 9:30 a.m. **Concert:** Jonathan Haas, *Kettles and Company* (Lang Percussion/Aspen Music Festival/Peabody Conservatory)
- 11:30 a.m. **Concert/Demonstration:** Ralph Humphrey, *Drum Set and Electronics* (Yamaha)
- 12:00 noon **Exhibits/Registration close**

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Performers and Ensembles

Pre-Convention Conference on Percussion and Timbre Elaboration

"Composers have been interested in percussion in the 20th century for its capacity to provide a large array of new timbres lying outside the realm of equal-tempered pitch-scale systems. Timbre elaborations with percussion instruments have involved the careful selection of an assemblage of instruments that would fit the character of the piece, the discovery of original timbral mixtures inspired by the practice of manipulating found sound objects in the context of tape music, and the actual building of new percussion instruments or percussion sound sculptures. Yet the concept of timbre does not seem to fit well any formulation of a generalized theory which would allow musicians to go beyond mere ornamental histrionics in their approach to percussion composition and performance. The pre-convention conference will give the occasion to reflect, with composers and percussionists, on several typical examples of recent timbre elaborations in the realm of percussion."

— Jean-Charles François
conference coordinator

Wednesday, October 28, in Edison Theater on the campus of Washington University in St. Louis, a conference on Percussion and Timbre Elaboration will take place featuring the percussion music of composers Herbert Brün and George Crumb. Participation in the conference is open to PAS members as well as to students and faculty of Washington University. No registration is required. The schedule of events is as follows:

Wednesday, October 28, 1987

(All events will take place in Edison Theater, Washington University campus.)

11:00a.m.	Concert
1:30p.m.	Introduction, Jean-Charles François
2:00p.m.	George Crumb
3:00p.m.	Herbert Brün
4:00p.m.	Panel Discussion
8:00p.m.	Concert

Featured Composers

George Crumb, featured PASIC '87 composer, was born October 24, 1929. Raised in West Virginia, his education began at Mason College in Charleston where he earned a Bachelor of Music degree. He later studied at the University of Illinois (M.M., 1952) and with Ross Lee Finney at the University of Michigan, receiving the D.M.A. degree in 1955. George Crumb remains unaffected by the



George Crumb



Herbert Brün

many honors presented to him over the years, including, membership in the National Institute of Arts and Letters and the American Academy of Arts and Sciences, six honorary doctorates, a Brandeis University Creative Arts Award, honorary membership in the Deutsche Akademie der Künste and the International Cultural Society of Korea, and appointment, in 1983, to the Annenberg Chair at the University of Pennsylvania. Percussion occupies a very important role in his music. The traditional use of percussion for punctuation and rhythmic support is replaced by the selection of timbres from a wide array of Western and non-Western percussion instruments. The treatment of these instruments soloistically and in unique timbral combinations make performance of Crumb's music a joy and a challenge to percussionists.

Herbert Brün was born in 1918 in Berlin. He studied at the Jerusalem Conservatory of Music with Stefan Wolpe, Eli Friedmann, and Frank Pelleg, and later at Columbia University in New York. Between 1955-61, he conducted research in electro-acoustics and electronic sound production in regard to the possibilities for the field of musical composition, in Paris, Cologne, and Munich. During this period he also composed and conducted music for theater, gave lectures and seminars — particularly on the function of music in society — and a series of broadcasts on contemporary music. After completing a lecture tour in the United States, in 1963 he came to the University of Illinois, among other reasons, to do research on the significance of computer systems for composition; he is presently Professor of Music there. During the conference three works by Herbert Brün will be performed: the multiple-percussion solo *Plot for Percussion*, *At Loose Ends*, and the realization of a computer graphics score. The latter composition will be created for, and performed during Mr. Brün's presentation by, the percussion trio *Elements*.

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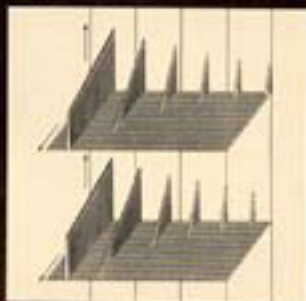
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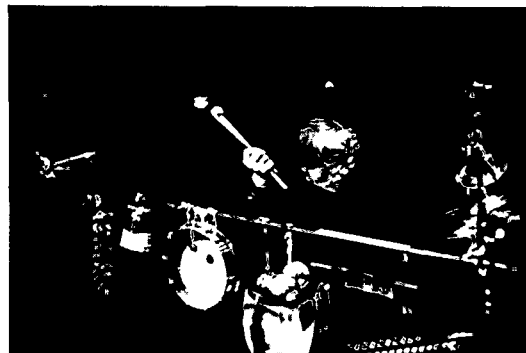
Rich O'Donnell



Tom Stubbs



Marlene Ralis Rosen
(photo: Deanna Harris Hoffman)



Jan Williams

Performing Artists

California based percussionist **Dan Dunbar** will perform Robert Erickson's timpani solo *Dunbar's Delight*. Currently pursuing a Ph.D. degree in theoretical/experimental studies at the University of California-San Diego, he has been working on new ways to exploit the rich harmonic spectrum, resonance, and timbral possibilities of the timpani.

Rich O'Donnell is instructor of percussion and director of the Electronic Music Studio at Washington University. He will join colleagues in performances of George Crumb's *Music For A Summer Evening, Makrokosmos III* (1974). The combination of two pianos and percussion was suggested by Bartok's similarly scored *Sonata*; Crumb, however, uses a much greater variety of percussion instruments, including African log drum, thunder sheet, quijada, slide whistle, crotales on timpani, and more. Rich O'Donnell is principle percussionist with the St. Louis Symphony Orchestra, and has been a member of that orchestra since 1959.

Allen Otte is artist-in-residence with the Percussion Group/Cincinnati at the College Conservatory of Music of the University of Cincinnati. He will assume the role of soloist in Herbert Brün's *Plot for Percussion*. Composer Brün writes that "Plot is about connections. About a person who confronts lots of kitchen ware, an arsenal of discrete surfaces that all, with a very few exceptions, have to be attacked, and who still would like to produce, for instance, a legato. Plot stands and falls with the ingenuity of the performer." Allen Otte was a founding member of the Blackearth Percussion Group (1972-79) and went on to form the Percussion Group/Cincinnati in 1979.

Lyric soprano **Marlene Ralis Rosen** is widely esteemed for her versatile artistry. In particular, audiences and critics have applauded the beauty of her voice and sensitivity of interpretation that she displays. Ms. Rosen has appeared as soloist with the Milwaukee Symphony, the Cleveland Chamber Symphony, Canton Symphony, as well as with several other symphonies in the Midwest and East. She is also well known for many appearances in oratorio, chamber music, and solo recitals. For several years she has been soprano soloist with the William Appling Singers in, among other works, the Fauré Requiem, Brahms *Leibeslieder* Waltzes, Haydn Theresa Mass, Bach B minor Mass, and Handel *Messiah*. Ms Rosen is as comfortable performing the music of Cage and Dallapiccola as she is that of Bach and Handel. She has many premieres of works by contemporary composers to her credit and has worked with such composers as Lukas Foss and George Crumb. She will perform the *Madrigals* of George Crumb with members of the Oberlin Conservatory faculty.



Michael Rosen



Al Otte

Michael Rosen is as at ease with symphonic literature as he is with contemporary music. He served as principal percussionist of the Milwaukee Symphony from 1966 to 1972, and now performs with the Cleveland Orchestra and the Metropolitan Opera Orchestra. He is also professor of percussion at Oberlin Conservatory of Music, where he teaches and conducts the Oberlin Percussion Group. A native Philadelphian, Mr. Rosen was a student of Charles Owen and received the Master of Music degree from the University of Illinois under Jack McKenzie. He has also taught at Kent State University and the Wisconsin College-Conservatory of Music. In addition to being a member of the Board of Directors of the Percussive Arts Society, he maintains a continuing column in *Percussive Notes* dealing with percussion terms in foreign languages and is an associate editor of the magazine. Mr. Rosen recently received a research grant from Oberlin College to work on his forthcoming book, *Terms Used In Percussion*.

St. Louis percussionist **Tom Stubbs** received his training under Saul Goodman at Julliard, where he was awarded a scholarship, at the National Orchestral Association, and the Aspen Music Festival. For the past sixteen years he has been percussionist and assistant timpanist with the St. Louis Symphony Orchestra. He also teaches at the St. Louis Conservatory of Music and the University of Missouri at Columbia. Mr. Stubbs joins fellow percussionist Rich O'Donnell in a performance of George Crumb's *Makrokosmos III* for two pianos and two percussion.

Jan Williams has been a featured percussion soloist on numerous recordings for Columbia, Vox/Turnabout, Desto, DGG, Orion, and other record companies. At PASIC '87 he will perform Michael Finnissy's *Hinomi*. Mr. Williams is also a conductor. He has worked in Buffalo, New York since 1964, having been brought to that city by Lukas Foss and Allan Sapp to become a creative associate in the then newly formed Center of the Creative and Performing Arts at the State University of New York/Buffalo. London-born Michael Finnissy wrote *Hinomi* for the percussionist Elizabeth Davis with support from the Radcliffe Trust. The title is drawn from one of the



Elements



Percussion Group Cincinnati '87
(L to R: Jim Culley, Al Otte, Ben Toth)



Harvey Warner



Keiko Abe



Les Percussion de Strasbourg

most popular *Bunraku* (Japanese puppet plays). In the original drama, a woman left alone in her village perceives the threat of attack and climbs the fire-tower (Hinomi) to ring a warning bell.

Performing Ensembles

The **Percussion Group/Cincinnati**, one of the leading ensembles working in contemporary chamber music today, has won acclaim throughout North America and Europe for the discipline, skill, finesse, and excitement of its performances. Members **Allen Otte**, **James Culley**, and **Benjamin Toth** will perform Herbert Brün's *At Loose Ends*.

At Loose Ends:

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and will for some time continue to be
too big for comfort;

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composed for all mentioned above
and a pianist
so that strings be attached to the loose ends
just at where they are.

Herbert Brün

The **University at Buffalo Percussion Ensemble** (Jan Williams, director), will perform two works, Joseph Celli's *Snare Drum for Camus* (1984) and *Quiet* by David Macbride. In *Snare Drum for Camus* the motif for an improvisation is passed on (initially from father to son) in the manner of an oral tradition and is changed

slightly from performance to performance. Jan Williams and the University of Buffalo Percussion Ensemble have performed this work several times since April, 1985, when the composer worked with the group in developing a realization for a performance during the North American New Music Festival.

The newly formed percussion trio **Elements** is dedicated to the performance of contemporary music. Comprised of **Erica Montgomery**, **Alison Shaw**, and **Cynthia Symanski**, the trio recently performed as part of the 1987 International Computer Music Conference at the University of Illinois, Urbana-Champaign. In addition, they joined Thomas Siwe and the UIUC Percussion Ensemble in the U.S. premiere of Karlheinz Stockhausen's *Musik Im Bauch*.

Evening Concerts

Gala Opening Concert: Thursday evening, October 29

Electronics and Percussion is the theme of the first half of Thursday evening's concert. Nashville Symphony percussionist **Harvey Warner** will perform as soloist in several new works featuring electronic drum set, percussion, computers, and the latest in high technology. First on the program will be *Fanfare for Synthetic Brass* and *Electronic Percussion* by composer/conductor Kenneth Schermerhorn. This unique composition has been written specially for PASIC '87. Mr. Schermerhorn is former conductor of the Milwaukee Symphony and the American Ballet Theatre and currently directs both the Nashville Symphony Orchestra and the Hong Kong Philharmonic. Composer Frank Wiley's new piece featuring electronic percussion and magnetic tape follows. Mr. Wiley teaches electronic music at Kent State University. Also on the program is a new work for trombone, sequence, strings, vibes, and congas by Larry Borden, principal trombonist of the Nashville Symphony. Mr. Borden has produced a work that imitates the sound of an orchestra using electronic apparatus. Joining the Nashville contingent for this special concert will be principal timpanist of the Denver Symphony, Bill Hill, whose *Trio for Timpani, Marimba and Electronic Drum Set* will be premiered. Also, in this half of the concert will be a number of surprises, including a theater work for solo percussion by University of Illinois composer Paul Zonn. Assisting Harvey Warner will be Martin O'Connor, sound engineer; Larry Borden, trombone; Bill Hill, timpani and Chris Brooks, drum set. Sponsored by Pearl International.

After a brief intermission, the world famous percussion ensemble **Les Percussion de Strasbourg** will premiere *Concerto for Marimba and Percussion* by Maki Ishii, with virtuoso marimbist **Keiko Abe** as

Winners

of the Second Annual Percussive Arts Society

Percussion Ensemble Contest

College Division Winner

University of Utah

Salt Lake City, Utah

Douglas J. Wolf, Director

PASIC '87 Performance

9:00 am / Friday October 30

1st Runner-up

University of New Mexico, Albuquerque, New Mexico

Christopher Schultis, Director

High School Division Winner

Richardson High School

Richardson, Texas

Roland Muzquiz, Director

PASIC '87 Performance

9:00 am / Saturday October 31

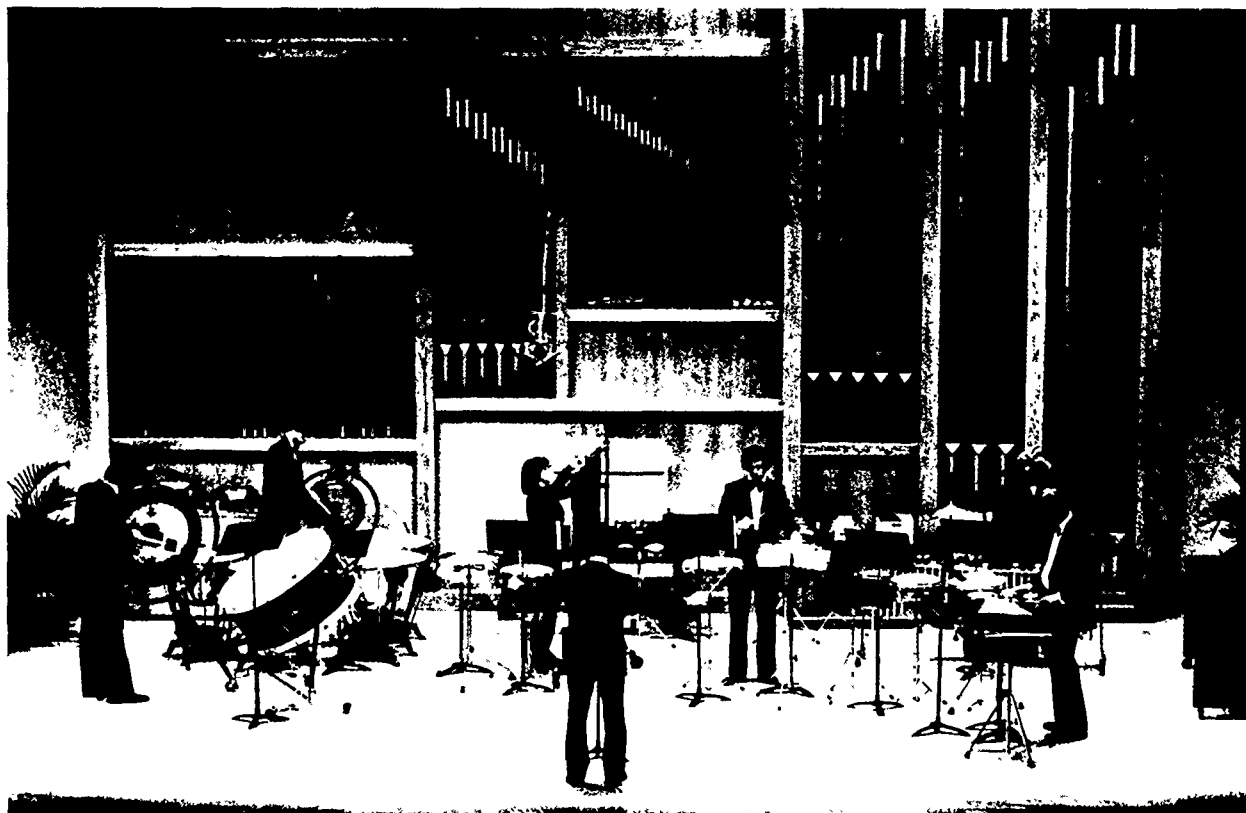
1st Runner-up

Olympus High School, Salt Lake City, Utah

Reed Thomas, Director

PAS would like to thank the following chapter winners for their participation:

Arizona State University, Tempe, Arizona, J. B. Smith, Director; **Lawrence University**, Appleton, Wisconsin; **Wisconsin Youth Symphony Orchestra**, Madison, Wisconsin; Vicki Jenks, Director; **Marion High School**, Chicago, Illinois, Ward Durrett, Director.



soloist. As a performer, composer, recording artist, and teacher, Keiko Abe is a creative musical force of the first rank. Her contributions to contemporary music and musical developments and the marimba are among the most unique and invaluable of our century. Composer Maki Ishii has composed five percussion works to date, including *Marimba Piece with Two Percussion* (1969), *Alternation* (1984) for solo marimba and *Sen-Ten* (1971) for percussion solo with tape. Considered to be one of Japan's composers best acquainted with the European avant-garde, Ishii's own music nevertheless remains native in temperament: it is not concerned with abstract forms so much as with color and rhythmic action. Maki Ishii's publishers include Moeck and Ongaku No Tomo Sha. The final work on the concert will feature the six members of Les Percussion de Strasbourg in the PASIC premiere of Iannis Xenakis, *Pleiades*.

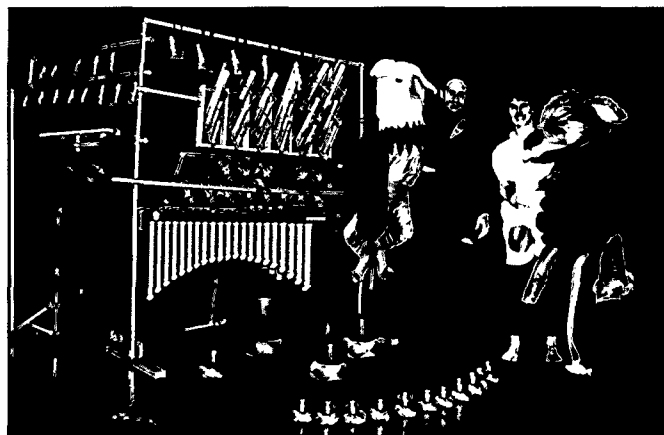
The group Les Percussion de Strasbourg was formed in the early 1960s by six musicians in the two orchestras of Strasbourg, France, all trained as classical percussionists. Sharing a common devotion to their instruments and to making percussion better known, they joined forces to put their ideas into practice. Their principal objective was to display the full resources of percussion instruments from the leading Eastern, Western, and African traditions in contemporary music. The group's repertoire now numbers over eighty works, most written especially for them. Members of the ensemble are **Georges Van Gucht, Keiko Nakamura, Christian Hamouy, Jean-Pierre Bedoyan, Gabriel Bouchet, and Claude Ricou**. The Les Percussions de Strasbourg and Keiko Abe are sponsored by Yamaha Music Corporation.

Dance and Percussion: Friday evening, October 30

Three dance companies, **Equilibrium**, **Burning Feet**, and the **Katherine Dunham Dancers**, will join forces to present a spectacular evening concert of percussion music and dancing in the American Theatre, a five minute walk from the Adam's Mark Convention Hotel. The members of **Equilibrium** are composer/percussionist **Michael Udow** and his wife, **Nancy Udow**. The two have been praised for their carefully developed collaborative compositional process in which "The synthesis of their art form becomes itself a new creative force" (*Wesleyan Argus*). The opening number on the program, *Oh My Ears and Whiskers!*, was written by the duo to a text by Lewis Carroll and is new to their repertory. The Udows are currently based in Ann Arbor where they are both on the faculty of the University of Michigan.

Burning Feet summarizes the many ways that **Suzanne Grace** combines performance, choreography, collaboration, and dance education. Rarely does the talent and energy of one dancer encompass all these dance components. Joining Ms. Grace in four new dances will be percussionist **Lance Garger**. The works are a solo, *Uh Oh . . .*; a duet *Sis*; a trio *Tango Freeze*; and a sextet, *Angular Arrest*.

The Katherine Dunham Dance Company, talented and accomplished instructors of dance, trained by Miss Dunham and former members of the Dunham Dance Company, and highly skilled drummers blend their talents to create authentic African rhythms for the company's shows which cover a spectrum from Africa and continue to embrace the West Indies and America. The Dance Company's repertoire includes the evolution of black dance in America and the influences of Africa and the West Indies on these dance forms. The Dunham technique heavily influences the choreography of the teaching/performing staff and captures and revives the spirit of the ring dances and spirituals from the plantation period, the guitar blues and the flaming youth dances of the roaring twenties, and the highly spirited contemporary dances of today.



Equilibrium: Michael and Nancy Udow



Burning Feet Dance: Suzanne Grace and Lance Garger (photo: Mary Bigham)



Len "Boogsie" Sharpe with Winton Marsalis (left)

Jazz and Steel Concert: Saturday evening, October 31

Following Saturday's Hall of Fame banquet the **Boogsie Sharpe Experience**, featuring the world's foremost steel pan player **Len "Boogsie" Sharpe**, will entertain you with a unique jazz trio comprised of drummer **Toby Tobias**, bassist **Michael Nysus**, and pianist **Ovid Alexis**. Boogsie Sharpe is a former member of the Starlift Steel Orchestra and is the current composer, arranger, and leader of the 1987 Panorama Champions, the Phase II Pan Groove Steel Orchestra. Drummer Toby Tobias has performed with Aretha Franklin and Harry Belafonte. As Trinidad's foremost drummer, Mr. Tobias is very much in demand. He is also the director of a school for drummers in Trinidad.



L to R: Evelyn Glennie, John Beck, James Blade



Sam Herman (in former years)



Bill Molenhof



Midawo Gideon Foli Alorwoyie



Bob Becker
(photo: Peter MacCallum)



State University of São Paulo Percussion Ensemble of Brazil
(photo: Katia Sais)

Showcase Concerts

Chicago Gahu Club: Thursday, October 29

PASIC '87 will showcase the drums and dances of West Africa with Gideon Foli Alorwoyie and the Chicago Gahu Club. Ghana master drummer and dancer Gideon Foli Alorwoyie has been the lead drummer at festivals throughout West Africa and is currently teaching at the American Conservatory in Chicago. Originally formed by Chicago Jazz musicians as a hobby, the Chicago Gahu Club consists of approximately ten drummers and five dancers. The group is dedicated to furthering the performance of traditional dance music from all of Africa. Particular emphasis has been placed on West African styles, notably Ewe, Dagbamba, and Ashanti. Pieces in their repertoire include Gahu (a social youth dance from the Republic of Benin), Agbekor, Tokoe, Adzogbo, Keté, Kpanlogo, Kinkah, ritual cult music of the Néve, Damba, Takai, Nanigoo, and many others. The Gahu Club is sponsored by the American Conservatory of Music, Steve Weiss and JAG Drums.

Evelyn Glennie: Thursday, October 29

When she decided to embark on a career in music, Evelyn Glennie became acquainted with Ann and Ezra Racklin, founders of the Beethoven Fund for Deaf Children. Hearing her perform, James Blade was immediately impressed by Glennie's musical skills and advised her to audition for the Royal Academy of Music in London. She auditioned successfully in timpani/percussion and piano and entered the Royal Academy of Music in 1982. She has now completed her third and final year, and has earned the L.R.A.M., (Licentiate of the Royal Academy of Music) in both timpani/percussion and piano. Evelyn Glennie has performed as a solo percussionist at the Royal Festival Hall, London, before royalty at

receptions following concerts in aid of the Beethoven Fund for Deaf Children. She has also appeared frequently as a soloist on TV and radio networks throughout the U.K. and abroad. Recently she was featured in a BBC television documentary entitled "A Will to Win." Sponsored by Sabian Ltd.

Brazilian Percussion Ensemble: Friday, October 30

The State University of São Paulo Percussion Group from Brazil was founded by American percussionist John Boudler in 1978 as a vehicle for the academic and artistic training of its students and dissemination of the percussion repertory. The ensemble has performed in virtually every major music festival in Brazil. They have recorded music of Brazilian composers from Bahia and are currently on tour in the United States. Director John Boudler is a former member of the Center for the Creative and Performing Arts at the State University of New York, Buffalo. In 1977 he earned the highest prize awarded at the International Solo Percussion Competition in Munich. He is pictured (second from right) along with the members of Grupo Percussão Agora, a professional contemporary Brazilian music group from São Paulo.

Bill Molenhof: Friday, October 30

Bill Molenhof has earned popular and critical success for his performances throughout North America and Europe. He has performed on the NBC, PBS, CBC, NPR, and Bavarian Communications Network. He has also published over seventy original compositions and recorded on Mark Records. His new album, "Motorcycle Boys," was recently produced at the MTS Studios in Albstadt, West Germany. Molenhof has been on the faculties of Berklee College of Music, and Manhattan School of Music, and presently teaches at Ithaca College in Ithaca, New York. His appearance is sponsored by Musser/Ludwig.



Jonathan Haas



Ward Durrett



Jim Campbell

**Bob Becker with Sammy Herman and Dana Kimble:
Saturday, October 31**

Xylophone virtuoso **Bob Becker** will present a showcase concert featuring **Sammy Herman**, with percussionist **Dana Kimble**. Mr. Becker has appeared at previous PASIC's, both as a clinician and with the world renowned percussion ensemble, *Nexus*. Sammy Herman honors PAS with this special St. Louis appearance. From 1922-1927 he was a member of the famous "Victor Eight" Artists, a group comprised of the top solo performers working for the Victor Record Company. He was pianist with the Banta and Herman Show and xylophonist with most of the other major radio shows, among them, the Lucky Strike Hour. As a soloist Sammy Herman performed with the CBS Orchestra and the Paul Whiteman Band and was broadcast on the Rudy Valli Hour, the Shell Chateau Hour, the Capitol Family Hour, and the Ted Mack Family Hour. Born May 7, 1903, he still performs regularly on the East Coast. Don't miss this very special occasion. Sponsored in part by a grant from Kori, U.S.A.

**Jonathan Haas, Kettles & Company, with guest artists:
Sunday, November 1**

Programmed for this special showcase event are new and old works featuring timpani with other instruments. The program includes the following: *Sokol Fanfare*, for twelve brass with timpani by Leos Janacek (the *Washington University Wind Ensemble* directed by **Dan R. Presgrave** will be featured); *To Steal The Thunder* by Jean Piché for timpani and Fairlight Computer; the classic work for male choir and timpani, *A Stopwatch and An Ordinance Map*, by Samuel Barber (Orland Johnson will direct the *Washington University Men's Choir*); composer **John Serry** and Mr. Haas in a performance of Serry's work for two timpanists, *Conversations for timpani*; the world premiere of new work by composer **Andrew Thomas** for timpani and marimba (New York marimba artist **William Moersch** will be the soloist); and, closing the concert, *Kettles & Company*



The Cavaliers

will recreate a famous jazz recording from the 1920's: come hear **Johnny H. and the Six Cents** perform Red Nichols' *Delirium*. Jonathan Haas is sponsored by Lang Percussion, Aspen Music Festival, Peabody Conservatory of the John Hopkins University.

Marching Events

**Musical Development of the Marching Percussion
Ensemble: Friday, October 30**

Clinician **James Campbell** and the Cavalier Drum and Bugle Corps drumline will explore the musical development of the marching percussion ensemble. The Cavaliers experienced their most successful season in DCI history during 1986 and are proud of their nickname, "the Green Machine." In 1986 a strong musical repertoire, distinct marching style, breathtaking visual program and a daringly traditional color guard catapulted the all-male corps into third place with a 95.6. They were also the first corps to have an undefeated season (1961).

James Campbell is a veteran clinician throughout the United States and Canada in the development of the contemporary marching percussion ensemble. Currently professor of percussion at the University of Kentucky in Lexington, he has performed at the Oregon Bach Festival, the International Society of Music Education World Conference, with the Louisville Orchestra, and at earlier PASIC's. He serves as percussionist with the Lexington Philharmonic. Sponsored by Yamaha Music Corp., U.S.A.

6th Annual Marching Forum: Friday, October 30

The 6th Annual PAS Marching Percussion Forum will again be held as part of the International Convention, PASIC '87. This year's competition will encompass both college and high school marching percussion sections as well as as individual solo competition. Scheduled to take place at 9:30a.m. on Friday morning, October 30th, the Marching Forum is open to the public. The location will be the Mississippi River Plaza under the famous St. Louis Arch. The lines involved will be judged by some of the foremost authorities in marching percussion. Coordinating this year's events will be **Ward Durrett**.

Past winners include:

- College Ensemble Winners**
1982/Dallas – University of Southwestern Louisiana
1983/Knoxville – University of Southwestern Louisiana
1984/Ann Arbor – North Texas State University
1985/Los Angeles – North Texas State University
1986/Washington, D.C. – North Texas State University

Individual Winners

	<i>Snare</i>	<i>Multi-Tom</i>	<i>Mallets</i>
1982	—	—	—
1983	John Wooten University of Southwestern Louisiana	—	—
1984	Kinnan Wylie North Texas State University	Leif Marwede Michigan State University	Tim Tiedeman Southeastern Louisiana University
1985	Kinnan Wylie North Texas State University	Mike Kolesar North Texas State University	Robbie Bridge North Texas State University
1986	Hawley Gary University of Southwestern Louisiana	Mike Rhodes Indiana University of Pennsylvania	Robbie Bridge North Texas State University

PASIC Marching Percussion Forum Statistics

Participating Colleges

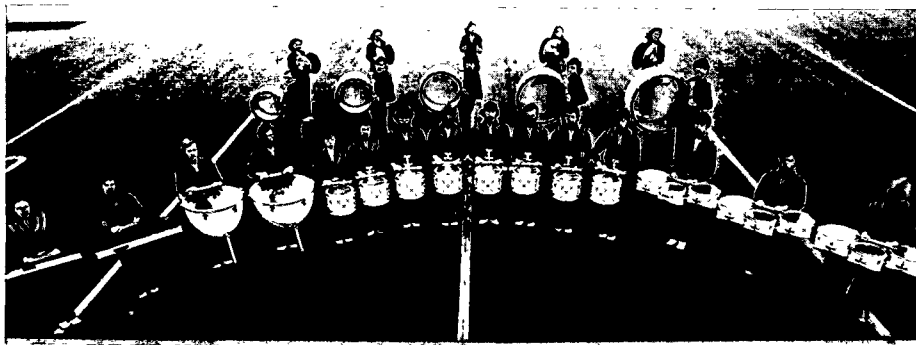
- East Carolina College
- East Texas State University
- Jacksonville State College
- James Madison University
- Miami University/Ohio
- Michigan State University
- New Mexico State University
- Northeast Louisiana State College
- Northeast Missouri State Teachers College
- North Texas State University
- Southeastern Louisiana College
- Southwestern Louisiana University
- Texas Technological College
- University of Arizona
- University of California-Los Angeles
- University of Maryland
- University of Texas/Arlington
- University of Utah
- Washburn University
- Western Illinois University
- Wichita State University



Santa Clara Vanguard



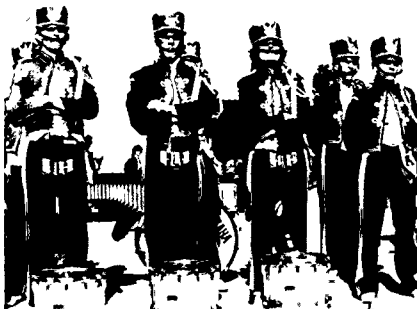
Fred Sanford



University of Utah Drum Line. Douglas J. Wolf, instructor and arranger



27th Lancers, Revere, MA (photo: Dick Deihl)



Spirit of Atlanta (photo: Dave Page)



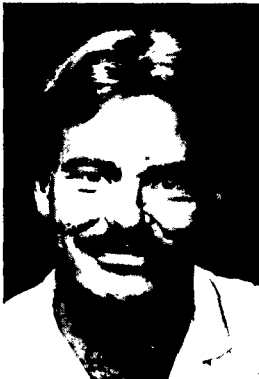
George Marsh



Terry Bozzio



Steve Smith



Steve Houghton



Efrain Toro

Terry Bozzio: Friday, October 30

Rock drummer **Terry Bozzio** of Missing Persons has a rhythmic language and sound that are on the cutting edge of today's contemporary drumming. Having studied classical percussion in college, Bozzio also performed in several symphony orchestras. He is equally gifted as a jazz player, as his work with the Brecker brothers and his appearances in San Francisco night clubs demonstrate. Earlier in his career, he was a member of Group 87, the English band U.K., and performed with the Frank Zappa Band for three years. He has also played with Azteca and with the Latin jazz trumpeter, Luis Gasca. Mr. Bozzio is also an accomplished composer, keyboard player, lyricist, and vocalist. Sponsored by Remo, Inc.

Sonny Emory: Friday, October 30

Sponsored by Remo, Inc.

Steve Smith: Friday, October 30

Steve Smith enjoys today a reputation as a superstar with the group Journey; he is also highly respected for his talents as a musical drummer and for his blending of rock and jazz. Less than one year after his separation from the internationally acclaimed group Journey, this talented San Francisco-based drummer is drawing accolades from jazz circles. His quartet, Vital Information has released its third album, *Global Beat*, which draws on a host of worldwide musical influences from Africa, Latin and South America, including reggae, calypso, and American R&B. Sponsored by Sonor Percussion.

Efrain Toro: Saturday, October 31

An accomplished artist in all musical styles, **Efrain Toro** has toured and recorded with top musicians, including Stan Getz, Melissa Manchester, John Klemmer, Placido Domingo, and Three Dog Night. In this clinic, he will perform complete songs, playing all of the melodic and percussion parts from his electronic drum kit. Those attending the seminar will have the opportunity to learn many of the "tricks" heard on today's top selling albums. Los Angeles-based studio and performing percussionist Efrain Toro is an exciting artist using the latest electronic equipment. Sponsored by Roland Corp., U.S.

Drum Set Clinics

George Marsh: Thursday, October 29

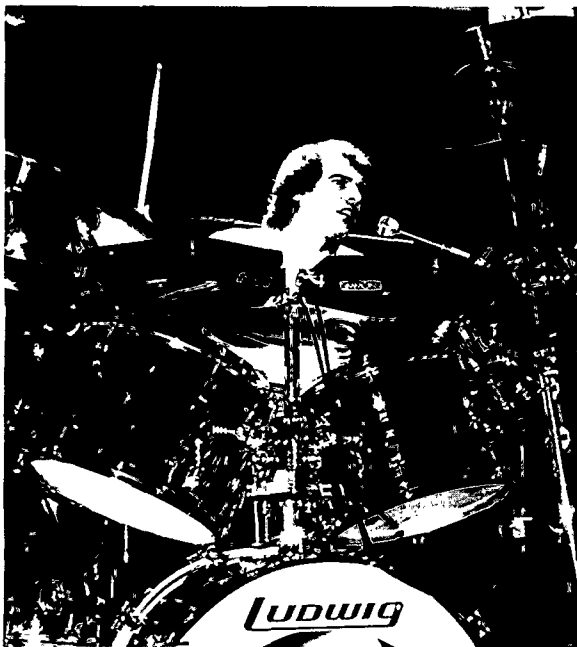
"Inner Drumming" and playing African rhythms on the drum set are the topics for the clinic session of innovative drummer/percussionist **George Marsh**. Currently touring with the David Gresham Quintet, San Francisco based George Marsh has a totally new approach to the drum set. "Inner Drumming is a unique approach to the drum set that can help all of us, no matter how advanced or proficient we think we are. A great book for beginners too!" (Jim Chapin). Sponsored by Drum Workshop, Inc.

Steve Houghton: Thursday, October 29

Steve Houghton is one of the brightest new faces on the Los Angeles music scene. Currently soloist and a member of the Freddie Hubbard Quartet, Houghton also maintains a busy teaching schedule at the Percussion Institute of Technology and the World Institute of Percussion in Hollywood, California. He is one of the most sought after studio musicians in L.A.: he has performed for TV's "Love Boat," "Dallas," and "P.M. Magazine," as well as live on the "Tonight Show," and "Merv Griffin Show." His clinic in odd-metered drumming will be presented with **Emil Richards**. Sponsored by The Musicians Institute.



Gregg Bissonette



Alan White



Brad Stirtz

Gregg Bissonette: Saturday, October 31

How many musicians end up in a band that is the realization of a lifelong dream? **Gregg Bissonette** is one of the lucky few. As the highly visible drummer for David Lee Roth, rock's master of high powered theatrics, Bissonette is doing exactly what he fantasized about while growing up and learning the drums in his hometown of Warren, Michigan. He made a lifetime commitment to music early on: hard work and total dedication to the drums have been a trademark of his approach since he first started playing. Come learn and be inspired by this master of both rock and jazz. Sponsored by Avedis Zildjian Cymbals.

Alan White: Saturday, October 31

The creative percussionist/drummer with the rock group **Yes** is **Alan White**, whose career led him from the club scene in England to becoming a globe-trotting international star. An accomplished pianist at the age of six, he was encouraged by an uncle who was a drummer to pursue the drums. By the time White was a teenager he was already on the road with a band. A chance to perform in Canada with John Lennon and Eric Clapton gave him the break that would soon see him working with George Harrison, Joe Cocker, and Rick Wakeman, among others. Then during the 1970's he went on to become the top studio drummer in Great Britain, playing on hundreds of albums. Join White in his first ever PASIC appearance. Sponsored by Ludwig/Musser.

Ralph Humphrey: Sunday, November 1

Ralph Humphrey has enjoyed an extremely active career as both a performer and a teacher. He received his B.A. degree from San Jose State College, and a Master's Degree in Music Performance from San Fernando State College. His professional experience includes five years with the Don Ellis Big Band and a year and a half with Frank Zappa's Mothers of Invention. As a free-lance and studio drummer in Los Angeles, he has worked with most of the great West Coast jazz and rock players, and has backed many top singers on TV, in films, and in concerts. Additionally, he has worked around the country as a clinician, concert artist, and adjudicator for high schools, colleges, and private organizations. He has written for *Musician* magazine, and wrote the drum method book entitled *Even in the Odds*.

Vibraphone/Marimba Clinics

Brad Stirtz, Vibraphone: Thursday, October 29

Electronics and the vibraphone will be the point of departure for **Brad Stirtz**, who is establishing himself as one of the leading vibraphonists in the nation. His expertise in improvisation and mallet percussion makes him widely sought for clinics and concerts. Stirtz is chairman of the percussion department and a member of the jazz faculty at the American Conservatory of Music in Chicago. He is also a member of the faculty at the Birch Creek Music Center in Door County, Wisconsin, where he has taught mallet percussion and has served as head of the jazz theory program. Stirtz has contributed articles to *Percussive Notes*; his *Sontina for Vibraphone*, *Buzzhaid* for vibe-marimba duo, and *Unchosen Path* for timpani and electric piano are published by the Contemporary Music Project. He performs in the Chicago area with his own quartet and nationally with the Janice Borla Group.

Emil Richards, Marimba: Thursday, October 29

Odd time meters are sometimes difficult to handle. Los Angeles studio musician **Emil Richards** has been a top recording artist in the L.A. area for the past thirty years and has been active in creating new and unusual sounds. He has expanded his conception of



Emil Richards

melody through the influence of two composers, PAS Hall of Fame composer Harry Partch and Frederick Delius. "Examples of their works," he has pointed out, "were to bring three new words to my musical awareness: reharmonization, microtones, and permutation." He found that permutating melodies and rhythms, playing them backwards, helped create new devices for introductions and ideas for improvisation. Along with drummer **Steve Houghton**, Mr. Richards will demonstrate how to deal with odd time meters – i.e., "very odd time meters." Sponsored by The Musicians Institute.

David Samuels, Vibraphone and Marimba:
Saturday, October 31

Dave Samuels, with his distinct musical personality, has quickly established himself as one of the top mallet players of today. He has been recognized by both critics and readers of every major jazz poll in the world as having a strong creative imagination and presenting a fresh new sound and approach to both the vibraphone and marimba. Samuels has been associated with the pop fusion group Spyro Gyra, as well as with a broad scope of artists, ranging from Carla Bley and Anthony Davis to Frank Zappa and the unique duo, Double Image. Dave Samuels has been a member of the PAS Board of Directors for a number of years. He is sponsored by Ludwig/Musser.



David Samuels

Gordon Stout, Marimba: Saturday, October 31

Gordon Stout is one of the world's leading marimba soloists. During his 1983 European tour he was described as "the Rubinstein of all aspects of the marimba," and of possessing "transcendental virtuosity." He is more published and recorded than any American marimbist in history and has performed and presented clinics at over 100 colleges in the U.S. and Canada. Stout is associate professor of percussion at Ithaca College and educational director and marimba clinician for Demorrow Mallet Instruments. He also coordinates the mallet program of the Birch Creek Music Center in Door County, Wisconsin. Mr. Stout graduated from the Eastman School of Music, where he earned the Performer's Certificate and studied percussion under John Beck. He performs on a marimba built by Douglass DeMorrow. Sponsored by DeMorrow Mallet Instruments.



Gordon Stout

Latin Percussion Clinic

Norbert Goldberg: Friday, October 30

Born in Argentina, **Norbert Goldberg** began his professional career in New York City where he studied orchestral percussion at Brooklyn College as well as Brazilian music with noted percus-



Norbert Goldberg



Tom Stubbs



John Kasica

sionist Dom Um Romao. He recently toured Japan with Broadway artist Chita Rivera and is currently active in diverse musical activities, such as shows, concerts, recordings, and club work. Norbert Goldberg serves as editor of the Ethnic Percussion features for *Percussive Notes* magazine and has appeared at previous PASIC's. He is sponsored by Latin Percussion, Inc.



Sam Denov

Orchestral Clinics

St. Louis Symphony Percussion Section: Thursday, October 29

The Saint Louis Symphony Orchestra, organized in 1880, is the second oldest major American symphony orchestra (only the New York Philharmonic is older). Under the current director Leonard Slatkin, the SLSO has gained international fame through its recordings of classical and of contemporary works such as Michael Colgrass's *Déja Vu*. The percussion section is comprised of timpanist **Richard Holmes**, former music director and conductor of the New York Youth Symphony; principal percussionist **Richard O'Donnell** who is also a composer of works for film and inventor of original percussion instruments; mallet specialist **John Kasica**; and **Thomas Stubbs** who currently teaches at the St. Louis Conservatory of Music. The section members will present a clinic on working together, exploring the percussionist's potential, and accentuating the individual player's strengths.



Richard O'Donnell



Christopher Lamb

Sam Denov, Cymbal Techniques: Friday, October 30

Cymbal expert **Sam Denov** will share with us some of the knowledge that he gained as a member of the Chicago Symphony Orchestra for over thirty years. For himself, Mr. Denov has said that he enjoyed the challenge of playing cymbals since "so much is left to the player's imagination." Mr. Denov will cover all aspects of cymbals from how to select them and hold them, to solo crashes, soft and loud dynamics and other techniques, and to the interpretation of the most difficult orchestral passages. Sponsored by Avedis Zildjian.

Christopher Lamb, Orchestral Percussion: Saturday, October 31

Currently principal percussionist of the New York Philharmonic, **Christopher Lamb** has been a member of the Metropolitan Opera orchestra and of the Buffalo Philharmonic Orchestra. He is on the faculty of the Mannes College of Music in New York City. He also gives frequent master classes at leading conservatories and is active as a recitalist. Noted as a versatile orchestral performer, Mr. Lamb continues to cultivate his knowledge in the field of percussion through study of non-Western percussion instruments. Sponsored by Sabian Ltd.



Ed Thigpen (Windows Lounge Jam Session)

Late-Night Jam Sessions

A feature of PASIC '87 will be the late-night jam sessions scheduled for Thursday, Friday, and Saturday evenings in the Rose Garden of the Adam's Mark Hotel. World-famous drummers and mallet players often appear just to "sit-in." **Ed Soph** and **Ed Thigpen** will be there and many more. Join us and relax after each evening's final concert.

Let the percussion experts solve your percussion problems at FREE concerts/clinics/exhibits . . .

Saturday, October 31, 1987
Adam's Mark Hotel, St. Louis, Missouri

The Percussive Arts Society invites music educators to attend a special series of **FREE** clinics and concerts as part of the Society's International Convention. Educators and interested students may register between 8 am and 5 pm on Saturday, October 31, on the 4th floor of the Adam's Mark Hotel.

9:00 am	CONCERT — PAS National High School Ensemble Contest Winner, 1987		Atlanta), Ralph Hardimon (Santa Clara Vanguard), Fred Sanford, moderator
9:00 am to 5 pm	EXHIBITS — World's largest display of percussion instruments and music	1:00 pm	REPORT: Model All-State Audition Committee
9:30 am to 1:30 pm	MARCHING FORUM — Competition for high school and college drum lines	1:30 pm	CLINIC: "Music Featuring Percussion for School Ensembles" — Garwood Whaley, recipient of Outstanding Secondary Educators of America Award
10:00 am	CLINIC: "Total Percussion" — Bobby Christian, 40 years with NBC, ABC, and Chicago's WGN	2:00 pm	CLINIC: "Teaching Rudiments to Beginning Drummers" — Cosmo Barbaro, DCI adjudicator
11:00 am	CLINIC: "Problem Solving in the School Band Percussion Section" — Robert Snider, percussionist, United States Navy Band	3:00 pm	CLINIC: "Creative Techniques for Tambourine Playing" — Neil Grover, Boston Pops Orchestra
12:00 noon	PANEL: "Contemporary Trends in Marching Percussion" — Mike Back (Spirit of		

PASIC '87, the Percussive Arts Society International Convention running from Wednesday October 28 through Sunday November 1, will feature concerts and clinics by the world's finest musicians. Drum line competitions, mock symphony auditions, demonstrations, and music and instrument displays are all part of this percussion extravaganza.

Pre-registration for the entire week's activities:
\$40.00 (non-members) \$25.00 (PAS members)

For information, call **(217) 367-4098**
or write **PASIC '87, Box 697, Urbana, IL 61801.**

Panorama – USA

Robert Chappell



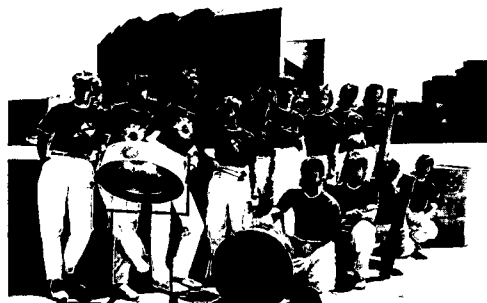
University of South Dakota Steel Band. Courtland Swenson, director



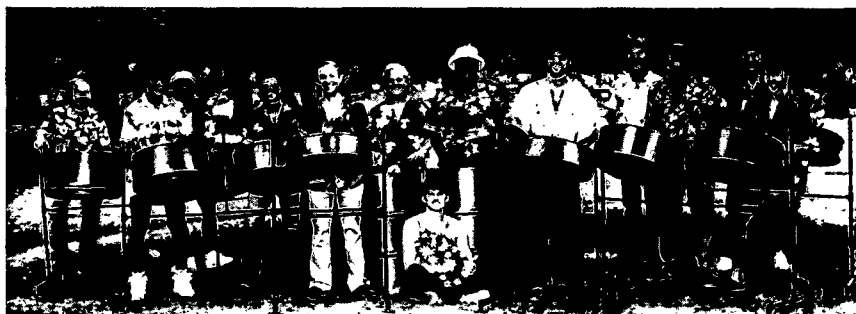
Northern Illinois University Steel Band. G. Allen O'Connor, director



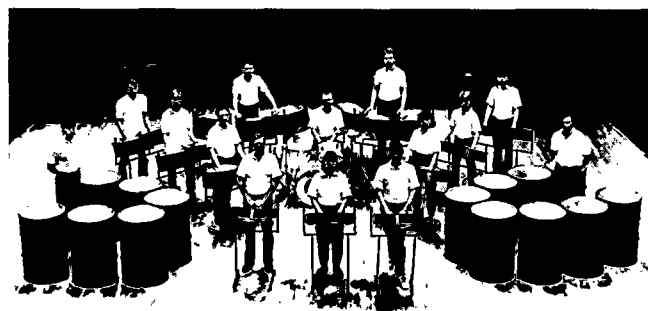
American Conservatory of Music Steel Express Steel Band. Mark Smith, director



University of Akron Steel Band. Larry Snider, director



Western Illinois University Steel Band. Dick Cheadle, director



University of Illinois Steel Band. Tom Siwe, director



St. Bernard-Elmwood Place, Ohio, Steel Band



St. Bernard-Elmwood Place. Janet Davis, director

The largest steel band ever put together outside of Trinidad will perform at PASIC '87 when 140 players from 15 college, high school, and professional steel bands join together for "Panorama – U.S.A." The performance will be part of the opening ceremony on Thursday, October 29.

As part of the high school and college music curriculum, the steel band has enjoyed phenomenal growth in the U.S. over the past fifteen years. This special performance of massed steel bands will be testimony both to the continual development of these programs and to the incredible nationwide interest in pan. Bands from as far away as Utah and South Dakota will be traveling to St. Louis to be part of this extravaganza.

The steel bands participating in "Panorama – U.S.A." '87 include: the University of Akron Steel Band, Akron, OH (Larry Snider, director); American Conservatory of Music Steel Express, Chicago, IL (Mark Smith, director); Brigham Young University

Steel Band, Provo, UT (Ron Brough, director); Harper College Steel Band, Palatine, IL (Stephen Sweigart, director); University of Illinois Steel Band, Urbana, IL (Thomas Siwe, director); Indiana State University Steel Band, Terre Haute, IN (Tim Peterman, director); James Madison University Steel Band, (C. William Rice, director); North Texas State University Steel Band, Denton, TX (Robert Schietroma, director); Northern Illinois University Steel Band, Dekalb, IL (G. Allan O'Connor, director); St. Bernard-Elmwood Place High School Steel Band, St. Bernard, OH (Janet Davis, director); The University of South Dakota Steel Drum Band, Vermillion, SD (Courtland Swenson, director); Stainless Steel, A Tropical Steel Band Trio, (Stephen Sweigart, director); Waubensee College Steel Band, Sugar Grove, IL (Stephen Sweigart, director); West Liberty State College Steel Band, (Mark Williams, director); and Western Illinois University Steel Band Ensemble, Macomb, IL (Richard Cheadle, director).

An Interview with Clifford Alexis

Robert Chappell

Cliff Alexis, renowned steel drum builder, tuner, and player has arranged music from some of the best of recent Trinidad Panoramas and has also penned two original compositions for the PASIC '87 mass steel drum performance. Mr. Alexis has played with some of the finest bands in Trinidad, including Tripoli, the Invaders, and the National Steel Band of Trinidad-Tobago, with whom he toured internationally. Since moving to the U.S. in 1964, he has toured with his own steel group, taught steel drums at St. Paul Central High School, and is currently on the staff of Northern Illinois University. He continues to make steel drums for individuals and institutions throughout the country. The majority of the groups performing in the mass steel band will be playing on drums made by Mr. Alexis. The following interview with Cliff Alexis took place in Dekalb, IL, in May, 1987:

Robert Chappell: Tell us about your first experience with steel drums.

Clifford Alexis: That takes me back quite away. I think my first experience was when I was nine or ten. I made my first real commitment to steel drums at the age of fourteen when I told myself that this is what I want to do. At the time I said that, steel drums were still at an embryonic stage of the art. Pan was then connected to status in Trinidad (you know, middle class, upper class or whatever); it was mostly people who were considered way down the social ladder who took part in steel drums.

RC: How did the pans and the music differ in those days compared with what is happening today?

CA: It was really at that time rather primitive. They weren't using three drums for a cello or two for seconds or five for bass. At that time, there was a single tenor pan, a single second, and a single what they called guitar pan.

RC: So many notes were missing?

CA: You were regulated to two or three keys, to not even getting a triad sometimes. No one at that time envisioned that this instrument would get to the stage where people would have to read music to play.

RC: It was a street music.

CA: Most tunes were made up of three or four chords until Lt. Griffith picked a band to go to England in the 1950's - it was called TASPO, Trinidad All Steel Percussion Orchestra. Griffith was a band director and he, together with people like Ellie Mannette, brought in the first double cello and four bass. And this is how pan playing began to evolve.

RC: How was Ellie Mannette involved?

CA: Ellie Mannette was in TASPO at the time. You know, Ellie Mannette has to be given credit for a lot of things in pan. He made the first 55 gallon oil drum. He was the first to convex the drum (it used to be pushed up before). Most of the notation, the style of pan, seconds, the cellos, it was Ellie who designed those pans. Then, going to the present sound in pan, Bertie Marshall is responsible for that. Bertie Marshall discovered the partial and fundamental in tuning notes.



Clifford Alexis

RC: When did you get started making drums? It does involve a kind of apprenticeship, doesn't it?

CA: I was a player (I still consider myself a player. Playing, arranging, composing is really what I love to do) and ended up in St. Paul, Minnesota where there are not any tuners. In 1974, I decided that I had to be a tuner, too. You know, in a school system (and I was working for one at the time) it is not that easy to have money paid out every second to get somebody to tune drums. I thought that, based on my experience, I could also build and tune steel drums. You know, people like George Benson and Maynard Ferguson design instruments, and I decided that I could do the same thing. I actually didn't do any apprenticeship under anyone. I knew enough theory because I had seen many tuners tune. All I had to do was put my knowledge into practice.

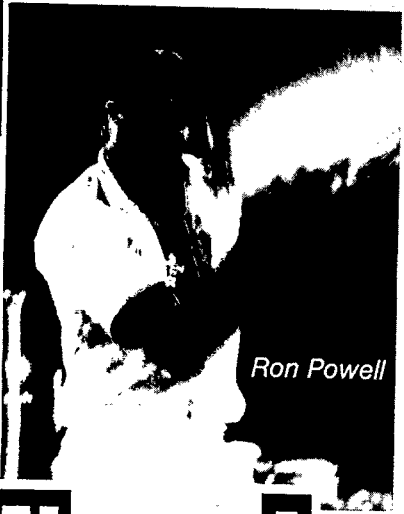
RC: What are you experimenting with now? I noticed that you are building Quad pans and elevated bass pans.

CA: If you watch the video tapes from Trinidad, there they use 12 bass and 8 bass and quadrasonic, which is 4 drums; here we just started to do that to keep up with what goes on in Trinidad.

RC: I know that a lot of what you arrange comes from the traditions of pan in Trinidad. But then today much has opened up in the field. Tell us about your arranging.

CA: A student of composition might approach arranging from a

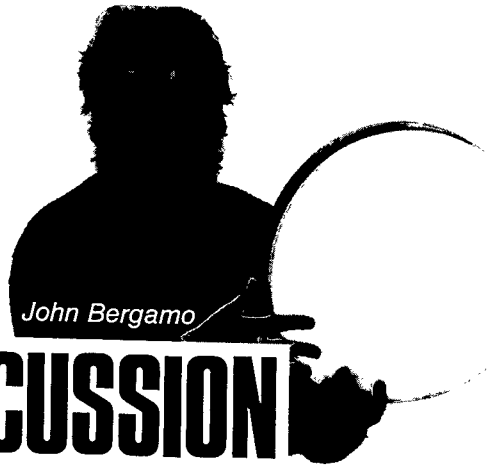
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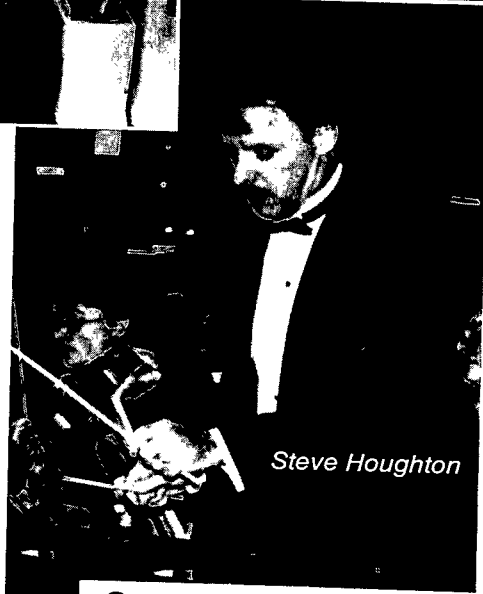


Raynor Carroll

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different angle, but then I never envisioned that I'd be an arranger for a steel band! One day in 1958 or '59 a guy said to me, "We want you to arrange for our band." I had never done anything like that, but I knew exactly what I was going to do.

RC: Because there was more of a standard format?

CA: Not too much. Because it was still touch and go, trial and error. I learned to arrange through trial and error and through listening. One of the things that helped me a lot was that I spent a part of my steel drum life playing classical music on pan. Because at one time, a certain group of players that I hung out with wanted to show the world that we could play more than "MaryAnn," we wanted to show that we could play classical compositions as well.

RC: Do you think the integration of classical music helped the evolution of pan music in Trinidad?

CA: To a degree I think so. However, I think at this point in time steel bands and arrangers should do more of their own compositions. I think pan players have shown the world that the instrument can play the classics. But a real true lover of classical music would not come to hear a steel band play classics, he would probably go to hear the Chicago Symphony. There are a few arrangers now like Ray Hellman and Boogie Sharpe who are trying to play their own music. And this effort, in my opinion, is to be applauded.

RC: You've done some transcriptions for PASIC '87 from some recent Panoramas in Trinidad.

CA: A lot of bands have what I call old repertoire.

RC: Do you mean the college and high school bands?

CA: At Northern Illinois University, where I am on the staff, the small steel band has learned six of the 1987 Panorama tunes. For the PASIC performance, one of the tunes is from the 1986 Carnival, one is from 1987, and two are my own compositions.

RC: Are there any tricks to transcription that you use? Or does one just have to develop one's ears?

CA: You have to develop that ear. I'm in a unique situation here at

NIU. I'm using what I had before and picking up some of the things students of composition are trained to do in school. I hear something, somebody will count it out, and I will try to feel it and then embody the two together.

RC: Then try to notate it to get the same feeling?

CA: That's right.

RC: Do you have suggestions for other bands that may not have access to the new music?

CA: I would recommend trying to get as much of the modern material as possible. You can get all the records of Panoramas — it's not like in the past when you couldn't get those things. But if bands stay in the past playing "Yellow Bird" and "Anna" and "Spanish Flea," they are not going to develop. I am eagerly awaiting the convention to see how these bands respond to the music.

RC: I am surprised that not much transcription is going on now.

CA: Everything takes time. We might have a pan fake book one of these days.

RC: It had better be legal.

CA: (laughs)

RC: There has been an incredible explosion of pan in the U.S. since the early 1970's. Do you think this will be a positive influence on pan in Trinidad?

CA: I hope so. I was just in Trinidad and have gotten a lot of questions like, "So you're selling our technology?" I do believe that the interest in steel drums will help the pan man in Trinidad get worldwide recognition. There is nothing for him to fear. He should be glad that pan has found its place into higher education around the world. In Switzerland alone there are 32 steel bands.

RC: So steel bands are everywhere, not just the U.S.

CA: They are all over the world. But let me repeat: there are Great pan players in Trinidad, and I hope that continued efforts will, in the future, help these players get the recognition they deserve.

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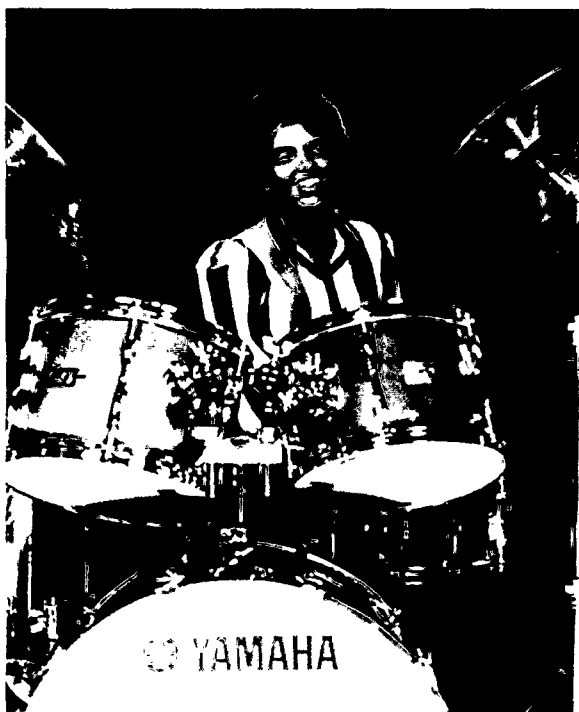
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Women in Percussion – You Can Make It Happen

Judi Murray



Terri Lyne Carrington

PASIC '87 will include a seminar entitled, Women in Percussion – YOU CAN MAKE IT HAPPEN! Women in percussion is a topic whose time has come for discussion. Presently there is a good percentage of female percussion students at the junior high, high school, college, and university levels. This seminar hopes to inform these current students of the impact they will have on percussion as teachers and performers.

Just “a few” years ago I entered junior high school with expectations of being in the band. My first time in the band room I headed to the back of the band – where the drums were – I was going to be a percussionist! Much to my dismay, when the band director came in he directed me to the *flute* section. His reasoning was that I had a good music background and therefore should be in one of the “stronger” areas of the band. I went home very perturbed and

determined that I was going to play the drums. With Mom at my side I returned to school the next day where, with my determination and Mom’s encouraging words about my skills to the band director, we persuaded him to allow me to join the percussion section. Since that day percussion has been a major part of my life.

Why do women choose to enter the world of percussion? Percussion more than any other area in music still has a very strong male image affixed to it. Is gender no longer an issue and does the best qualified musician get the gig? This is what we hope to determine in the seminar.

Like most career oriented women, we must learn to juggle personal and professional lives. Unlike other careers, being a percussionist means playing where and whenever possible, for there are few steady jobs available. We must be able to play with the local rock n’ roll group one night, go to the symphony rehearsal the next, play jazz vibes, perform a community concert, etc. etc., in order to keep up with the rent. Then one evening we might be discovered and on the way to being a star! Oh, don’t we wish . . . Okay, so we are now on the way to stardom. Besides performing every day and every night, we are on the road constantly. How then do we handle the family factor? Perhaps the trend is to stay single and postpone decisions about home and family. What used to happen so often was that talented women quickly got married, had children, and dropped out of raise families. That is less common now.

Another intriguing hypothesis is that women are beginning to realize how well they play. Perhaps women percussionists have not been ready for success. Due to past history – consciously or unconsciously – the feeling among some has been that men are superior musicians. Many women can’t imagine playing like Steve Gadd or Dave Samuels.

On the other hand, do we as women even have a problem? This seminar is meant to draw in both female and male percussionists to address these issues. The panelists will include Terri Lyne Carrington, Kathleen Kastner, Linda Maxey, Judi Murray (moderator), and Lauren Vogel.

Terri Lyne Carrington, drummer, composer, percussionist, was born in Medford, MA, August 4, 1965. A child prodigy, by age five Ms. Carrington had already developed an amazing sense of rhythm.

Women in Percussion – You Can Make It Happen!

PASIC '87 will include a seminar entitled, "Women in Percussion – You Can Make It Happen!" The Percussive Arts Society would very much like for all women percussionists to participate. Women in Percussion is a topic whose time has come for discussion. Presently there is a good percentage of female percussion students at the junior high, high school, college and university level. This seminar hopes to inform these current students of the impact they will have on percussion as teachers and performers.

Following is a questionnaire written by Judi Murray of the Rosewood Marimba Duo. Please take the time to fill it out and return it to Judi by October 15th. Judi will chair the PASIC seminar and will use the results from this questionnaire for the seminar. To return your questionnaire, or if you would like more information regarding the seminar, or would like to offer further assistance, please write Judi Murray, P.O. Box 8542, Spokane, WA 99203.

WOMEN IN PERCUSSION – YOU CAN MAKE IT HAPPEN!

*Student and College Percussionists - Please answer question 1-15.

*Professional, Semi-Pro and Other - Please answer question 1-5, 12-28.

1. NAME _____ 2. AGE _____ 3. CITY OF RESIDENCY _____
4. PROFESSIONAL, SEMI-PRO OR OTHER _____
5. AREA OF PERCUSSION (style and instruments) _____
6. SCHOOL PRESENTLY ATTENDING _____
7. PRESENT TEACHER(S) _____
8. DEGREE(S) IN PROGRESS _____ 9. GRADUATION DATE _____
10. WHAT CAREER OPPORTUNITIES ARE YOU SEEKING? _____

11. IF YOU ARE SEEKING A CAREER OUTSIDE OF MUSIC, DO YOU PLAN TO CONTINUE USING YOUR PERCUSSION EDUCATION IN SOME WAY? BE AS SPECIFIC AS POSSIBLE _____

12. AT WHAT AGE DID YOU BEGIN PLAYING PERCUSSION? _____ 13. WHAT INSPIRED YOU TO ENTER THE FIELD _____

14. WHAT PERFORMERS/TEACHERS HAVE INFLUENCED YOU THE MOST AND WHY? _____

15. HOW MANY HOUR A DAY DO YOU PRACTICE? _____ STUDENT AND COLLEGE PERCUSSIONISTS PLEASE END HERE
16. SYMPHONY OR GROUP CURRENTLY PERFORMING WITH _____ HOW LONG? _____
17. SCHOOL OR COLLEGE WHERE YOU TEACH _____ HOW LONG? _____
18. PAST TEACHERS _____
19. PLEASE LIST COLLEGES AND UNIVERSITIES ATTENDED AND EARNED DEGREES _____

20. HOW MANY YEARS HAVE YOU BEEN: PERFORMING PROFESSIONALLY? _____ TEACHING PROFESSIONALLY? _____

21. WHAT PERCENTAGE OF YOUR INCOME IS FROM: TEACHING? _____ PERFORMING? _____

22. ARE YOU CURRENTLY UNDER ARTIST MANAGEMENT? IF SO, WHAT COMPANY? _____

23. ARE YOU CURRENTLY AN ENDORSEE? IF SO, WHAT COMPANY(S)? _____

24. WHEN WAS YOUR FIRST REAL BREAK? (When were you "discovered") _____

25. WHAT "TIPS" AND SUGGESTIONS DO YOU HAVE FOR YOUNG PERCUSSIONISTS WANTING TO BREAK INTO THE PERFORMANCE FIELD TODAY? WHAT SHOULD THEY DO? WHERE DO THEY GO? WHO DO THEY SEE? _____

26. WHAT PROS AND CONS (if any) HAVE YOU BEEN FACED WITH AS A FEMALE PERCUSSIONIST? _____

27. AS A PERFORMER, ARE YOU NOW IN COMPETITION WITH ELECTRONICS, OR HAVE YOU LEARNED TO ADAPT WITH THE "NEW AGE"? _____

28. WOULD YOU PLEASE ENCLOSE YOUR FAVORITE PRACTICE EXERCISE. WHY IS IT YOUR FAVORITE? _____

THANK YOU FOR YOUR HELP AND COOPERATION - SEE YOU IN ST. LOUIS, OCTOBER 29TH - NOVEMBER 1ST FOR PASIC '87

Return the questionnaire to:
Judi Murray
P.O. Box 8542
Spokane, WA 99203

All questionnaires must be returned by October 15, 1987.



Kathleen Kastner



Judi Murray



Lauren Vogel



Linda Maxey

Her first formal lessons were with John Wooley and, by age ten, she was already a competent drummer who had had the opportunity to sit in with the likes of Betty Carter, George Coleman, Sonny Stitt, and a host of masters. When Clark Terry heard her, he was so impressed that he took her to the Wichita Jazz Festival. It was there that Ms. Carrington met PAS Hall of Fame member Buddy Rich, who later introduced her on the national television show "To Tell The Truth." As word got around in music circles about the "amazing little girl drummer," Ms. Carrington met and made many friends who encouraged her both musically and spiritually. Most notably among them were McCoy and Aisha Tyner, Art Blakey, Roy Haynes, Dizzy Gillespie, "Philly" Joe Jones, "Papa Jo" Jones, Oscar Peterson, and Jack DeJohnette, she considers her mentor, brother, and the most special person in her life today. In 1984 she had a small role in the Harry Belafonte movie "Beat Street" and looks forward to future movie projects. Currently Ms. Carrington has been working with the New York Jazz Quartet.

Kathleen Kastner is a member of the faculty of the Conservatory of Music at Wheaton College, Wheaton, Illinois, where she teaches percussion, twentieth century music, rhythmic studies, and music appreciation. In addition to her teaching responsibilities, she is chairperson of the orchestral instruments department and remains active as a performer of solo and chamber music for percussion. Prior to her full-time appointment at Wheaton College, Ms. Kastner taught applied percussion at DePaul University in Chicago. In 1985 Ms. Kastner was awarded the Edgar Varèse Percussion Prize for outstanding achievement at the University of Illinois. Ms. Kastner has also been an active member of the Percussive Arts Society, holding several offices in the Illinois chapter and serving as Illinois chapter president from 1979 to 1981.

"Your performance is absolutely thrilling . . . the greatest performance of this work," wrote composer Paul Creston after hearing **Linda Maxey** play his *Concertino for Marimba*. Hailed for her "extraordinary facility and sound musicianship" (*Enquirer News*, Battle Creek, Michigan), she is one of only a handful of concert marimba virtuosos performing today. In fulfilling her goal of establishing the marimba as an effective concert instrument, she has taken her artistry as recitalist and as soloist with orchestra to

audiences in New York, Washington, D.C., and other major cities throughout the United States and Europe. Ms. Maxey holds an M.A. from the Eastman School of Music; she has taught at Baylor University and at Long Beach City College. When not on tour, Ms. Maxey enjoys family life with her husband and two children.

Concert marimbist/percussionist/educator, **Judi Murray**, panel moderator, has toured extensively throughout the United States, Canada, and Great Britain performing concerts with the Rosewood Duo, and presenting master classes, workshops, and children's programs. Ms. Murray has been awarded several honors, including a Canadian Council Grant for continued studies and the Ralph Steinhauer Award for excellence in performance. She has also toured with the contemporary Canadian ensemble, *Fusion 5*, and has recorded for CBC radio. As part of the Rosewood Duo, she has written several percussion education columns. Recently, the duo released a video educational series entitled *Our World of Percussion*.

Lauren Vogel is the vice-president and national sales manager of Lone Star Percussion, one of the largest exclusively-percussion retail stores in the world. For the past nine years, she has been involved in all aspects of the business: from purchasing, to accounts receivable, to customer service. Lauren graduated summa cum laude from the University of Texas at Dallas with a degree in music. Besides her time at Lone Star Percussion, she was actively involved in the Percussive Arts Society, serving on the PAS Board of Directors from 1983-1985. She was also president of the Texas chapter of PAS from 1984-1987 and was the author of several articles for *Percussive Notes*. In addition to her busy schedule, Lauren is a member of the Dallas Ballet Orchestra and has performed with the Dallas Symphony Orchestra. An enthusiastic marimbist, David Maslanka's *My Lady White* was written especially for her.

Lecture Series

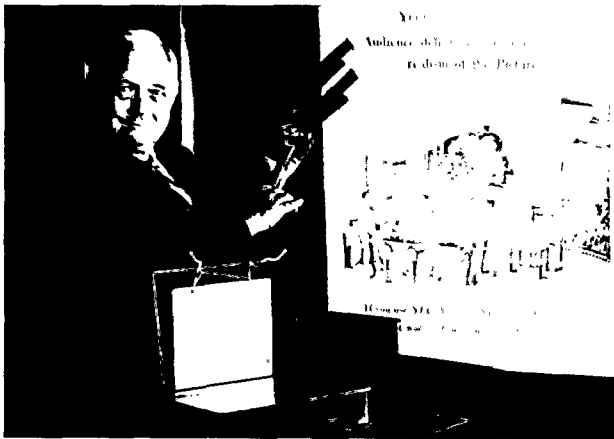


Ward Hartenstein

PASIC '87 lecture series highlights new techniques, history, new sound resources, women, and education. Saturday sessions will be open to the public.

"Sound Sculpture: The Music and Instruments of Ward Hartenstein" – Thursday, October 29

Born in Kansas in 1953, **Ward Hartenstein** has lived most of his life in upstate New York. He writes: "I see an overpowering tendency by a visually oriented society to polarize sight and sound as it responds to visual and aural stimuli, and I hope to encourage a more synesthetic response by suggesting sight/sound connections. The role of performance in this is to create situations which emphasize the physical presence of the musical instruments, the dynamics between player and instrument, and the sound structures which emerge from their interaction."



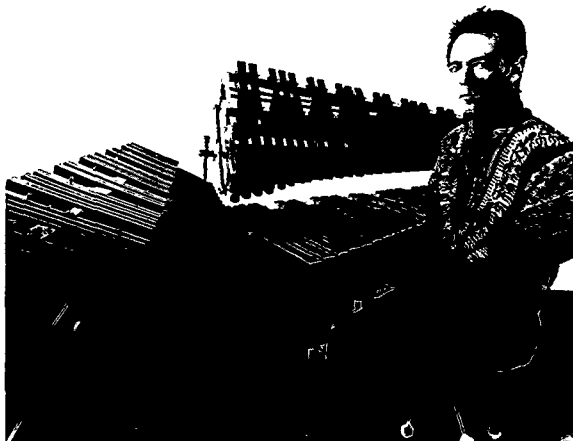
William F. Ludwig, Jr.

"A History of Percussion" by William F. Ludwig, Jr. – Thursday, October 29

This informative percussion lecture covers the development of the drum from Colonial times through three wars and into the silent movie era of the roaring 20's. Color slides are used to illustrate the importance of the drum in the development of our nation from the first shots of Lexington through these modern times. Lecturer **William F. Ludwig, Jr.** is recognized as the leading authority in the manufacturing of all types of percussion instruments and guardian of the Ludwig family heritage, including the most extensive museum of early drums dating from the Revolutionary War. Sponsored by Ludwig/Musser.

"Programming the Drum Machine" by James Bralower – Thursday, October 29

Early on, when drum machines were in the embryonic stage Jimmy Bralower became intrigued with their possibilities. A trained drummer, he made a decision early in his performing career to get involved in the new technology that many drummers found intimidating and a threat to their livelihoods. Work on Carly Simon's "Hello Big Man" album gave him the break he needed and the rest is history. If you want to learn about drum machines with someone who has proved they can be used effectively, with "taste," be sure to catch Bralower's session. Sponsored by Korg.



Ron George

"Ballad Console: The Instrument and the Music" by Ron George – Friday, October 30

Ron George creates a unique world of sounds with his modular mallet-keyboard, integrating marimba, xylophone, orchestral bell, chimes, super vibes, and an array of smaller instruments. The excellence and originality of his work is recognized: he has been the recipient of a National Endowment for the Arts Composition Fellowship and a grant from the California Arts Council for new instruments and compositions. He has recorded for Advance, C.R.I., Desto, and Nonesuch Records, and is currently on the faculty of The California Institute of the Arts.



Alex Jacobowitz



Laurence Kaptain



Mervin Britton



Kristan Phillips



Bobby Christian



Robert Snider

"Michal Józef Guzikow: 19th Century Xylophone Virtuoso"
by Alex Jacobowitz – Friday, October 30

Polish xylophonist Michal Józef Guzikow performed throughout Europe during the 1830's on a two and a half chromatic octave xylophone made up of wooden bars over a bed of straw. His contribution to the later success of this instrument and his place in our percussion history will be documented by Mr. Jacobowitz. Alex Jacobowitz is one of the few professional marimbists in the world. His special musical imagination and technical innovations have made it possible to perform on the marimba the solo instrumental works of Bach, Albeniz, and many other composers.

"The Wood that Sings: Aspects of the Marimba in Chiapas, Mexico"
by Laurence Kaptain – Friday, October 30

The southern-most Mexican state of Chiapas borders Guatemala and shares a marimba tradition which is woven into the fabric of everyday life. Much more than a musical instrument the marimba is an important cultural symbol to the people of southern Mexico. Reflecting his research in Chiapas, Mexico, former Fulbright Scholar Laurence Kaptain's presentation will include live performance, video cassettes of the annual State Marimba Contest and informative commentary. Sponsored in part by Kori, USA.

"Aesthetic Perception: Dealing with Music as Physical Motion"
by Mervin Britton – Friday, October 30

A definition of music can be physical motion that we perceive by hearing rather than sight. Aesthetic Perception is an inquiry which opens a space for each of us to facilitate what we already know about music in a way so powerful as to open new possibilities for expanding our creative and technical communication. It does so by using the human body as the performance instrument expressing music's natural sensuality. The inquiry gives you the freedom to shift the manner in which you relate to music. It will have a practical impact upon your own personal performance, private teaching, classroom effectiveness, conducting, and rehearsal techniques. The session deals with the communicative quality of motion which is universal to all musical styles. It correlates music with other

communicative mediums. Its focus is upon those musical qualities that are creative, artistic, and just out-right fun. The session will involve active performance by those in attendance.

"Timpani: Techniques, Approaches, and Recent Mallet Innovations"
by Kristan Phillips – Friday, October 30

Kristan Phillips is principal timpanist with the Hong Kong Philharmonic. He recently obtained a patent on a new stick design and is in the process of publishing a new timpani techniques method. The clinic/lecture will review the art of timpani and percussion performance as well as discuss the modern schools of technique and of mallet designs. Phillips will share with us how and why his new stick design provoked him to rewrite the techniques for timpani and percussion.

"Total Percussion Clinic"
by Bobby Christian – Saturday, October 31

Bobby Christian has long established the reputation of being one of the finest "all around" percussion performer/clinicians in America. As a total percussionist, he demonstrates and performs on all conventionally known percussion instruments. His vast array of experiences encompasses a prestigious career working under Paul Whiteman, Ray Noble, Percy Faith, and Fritz Reiner of the Chicago Symphony. His in-depth association of the studio percussionist includes over forty years with NBC, ABC, WGN-Chicago, extensive jingle work, plus scoring for the Dick Shory Percussion Pops Orchestra. Sponsored by Ross Mallet Instruments.

"Problem Solving in the School Band Percussion Section"
by Robert Snider – Saturday, October 31

Musician First Class Robert C. Snider is a percussionist with the United States Navy Band in Washington, D.C., and a member of the band's recorder consort ensemble. He joined the Navy Band in 1981. A graduate of Indiana University of Pennsylvania, Mr. Snider was previously assistant director of bands and instructor of percussion at the University of Wisconsin in Green Bay. He has also performed with the Lincoln and Omaha symphony orchestras, the

Green Bay Symphony, as well as done commercial work with Frankie Lane, Pat Boone, and others. He has contributed columns to *Percussive Notes* magazine.

"Contemporary Trends in the Front Ensemble"

– Saturday, October 31

Three drum corps percussion experts will answer questions regarding all aspects of marching percussion and discuss current trends in music and techniques used by today's leading marching percussion ensembles. The panel will consist of **Mike Back**, head percussion instructor and arranger for the highly acclaimed, talented junior marching corps, the Spirit of Atlanta (sponsored by Ludwig/Musser); **Ralph Hardiman**, director of percussion for the champion Santa Clara Vanguard drum and bugle corps (sponsored by Pearl); and **Fred Sanford** (moderator), one of America's most popular percussion clinicians (sponsored by Yamaha).

"Model All-State Percussion Auditions"

– Saturday, October 31

On Saturday morning, selected high school and junior high school musicians will take part in Model All-State auditions. The students will perform prepared material, as well as required sight-reading, in one of two categories: Concert or Jazz. An evaluation by the members of the PAS Contest/Auditions committee will be given following the final audition. This year's committee is chaired by **George Frock**, University of Texas at Austin, and is composed of: **Richard Gipson**, University of Oklahoma; **Lynn Glascock**, University of North Carolina; **Rich Holly**, Northern Illinois University; **James Lambert**, Cameron University; **Joe Rasmussen**, Tennessee Technological University; **Dale Rauschenberg**, Towson State University.



Mike Back



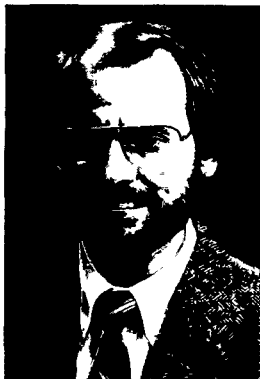
Ralph Hardiman



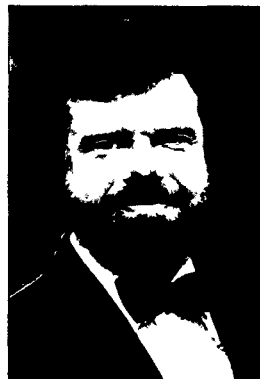
Fred Sanford



George Frock



Richard Gipson



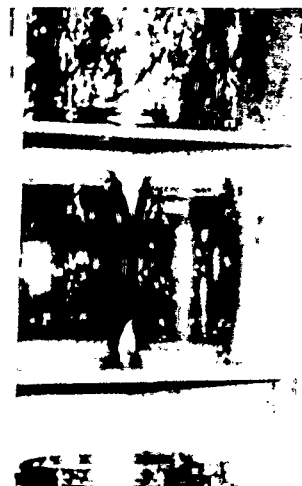
Lynn Glascock



James Lambert



Dale Rauschenberg



Rich Holly



"Music for Percussion and School Ensembles"

by Garwood Whaley – Saturday, October 31

Garwood Whaley, noted Washington, D.C. educator and publisher, will host a session on literature that features percussion with school ensembles. Second vice-president of the Society and education editor for *Percussive Notes* magazine, Mr. Whaley's published works include nineteen method books, two supplementary band methods, plus works for solo percussion and percussion ensemble. Sponsored by Meredith Music/Music for Percussion.

"Teaching All the Standard Rudiments using the Down, Up, and Tap Stroke to Beginning Snare Drummers"

by Cosmo A. Barbaro – Saturday, October 31

The lecture will cover the three strokes and the application of each to all standard rudiments. The concept is designed to allow beginning students the ability to play "The Three Camps," "Connecticut Halftime" and any other easy solo employing these three basic strokes. Sponsored by Regal Tip/Calato.

"Creative Techniques for Tambourine Playing"

by Neil W. Grover – Saturday, October 31

All too often the percussion student spends little, or no time learning fundamental tambourine technique. The result is an incapability to musically execute the most basic tambourine part. With the increasing demands put upon today's percussionist by contemporary and ethnic musics, facility and versatility have become mandatory to success. In his clinic, Neil Grover will not only cover basic tambourine techniques, but will introduce many new and advanced methods of tambourine playing. Techniques borrowed from other cultures will be discussed and applications made to the concert tambourine performance. In addition, he will discuss the design and construction of his highly successful *Projection Plus* tambourines. Sponsored by Fall Creek Marimbas and the New England Conservatory.



Garwood Whaley



Cosmo Barbaro



Neil Grover



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PASIC '87 Hall of Fame Banquet

The traditional highlight of each Percussive Arts Society International Convention is the annual Hall of Fame Banquet. This year's banquet will be held in the beautiful St. Louis Ballroom of the Adam's Mark Hotel, on Saturday, October 31 at 7:00p.m. A mixer with cash bar will precede the banquet in the preconvence area of the St. Louis Ballroom. This year's menu has been specially prepared by the Adam's Mark master chef for PASIC '87:

Tossed Salad with Creamy Italian Dressing
Roast Prime Rib of Beef au jus
Baked Potato with Sour Cream and Chives
Fresh Vegetables du jour
Soufflé Glacé Praline
Sabayonne Sauce

Vegetarian dinners are also available upon advance notice.

After dinner new members inducted into the Percussive Arts Society's **Hall of Fame** will be honored, followed by acknowledgment of individuals who have contributed their talents and given special service to the Society. These awards and the annual President's Report will be presented by John Beck, president of PAS. And of course, there will be a drawing of nearly **30 door prizes** donated by PAS Sustaining Members. Each door prize will have a minimum retail value of \$50.00. To be eligible to win, you will need to buy a banquet ticket and be at the banquet.

After the banquet program is complete, the doors will be opened to all PASIC '87 attendees for entertainment by the world's foremost steel drum player, Len "Boogsie" Sharpe and his jazz trio, **The Boogsie Sharpe Experience**. A native of Trinidad, Boogsie Sharpe is a former member of the Starlift Steel Orchestra and is the current composer, arranger, and leader of the 1987 Panorama Champions, the Phase II Pan Groove Steel Orchestra. In addition to arranging for his own orchestra, he has arranged for such noted steel drum orchestras as Silver Stars, Tropical Angel Harps, Pan Congo, Moon Glow, Birdsong, Siparia Deltones, Skiffle Bunch, Pandemonium, Jewel 22, Panberi, Moods, and the 1987 Tobago Panorama Champions and PASIC '86 participants, Our Boys. Mr. Sharpe has also arranged for bands in the Caribbean, England and the United States, and has performed with such musicians as Randy Weston, Gary Burton, Grover Washington, Jr., Nathan Davis, Barry White, Brothers Johnson, Andy Narell, and Winton Marsalis. He is also an accomplished pianist, performing locally with calypsonians and jazz groups.

The Boogsie Sharpe Experience is comprised of Tony Tobias, Michael Nysus, and Ovid Alexis. Drummer Tony Tobias has performed with Aretha Franklin and Harry Belafonte. He directs a school for drummers in Trinidad, and is considered by most to be Trinidad's foremost drummer. Among the many credits of bassist Michael Nysus, is playing for the hit television series "Love Boat."

The trio is completed by pianist Ovid Alexis, who recently returned to Trinidad after studying at the Berklee College of Music in Boston.

The PASIC '87 Hall of Fame Banquet should be an unforgettable event. Tickets are \$25.00 each. They may be purchased in advance by completing the pre-registration form contained in this issue or may be purchased at the convention. The banquet will seat 500; therefore, advance tickets are recommended. As of August 1 the following companies have donated door prizes (with new prizes arriving daily):

Avedis Zildjian Company: One 20" K Zildjian Custom Series Cymbal, 1987 model.

Mike Balter Mallets: A selection of Mike Balter Mallets valued at over \$200.00.

Mel Bay Publications, Inc.: A packet of books and cassettes for the percussionist.

Beyer Dynamic: Beyer Dynamic M422 Snare Mic, Beyer Dynamic M380 Bass Drum Mic.

J. D. Calato Manufacturing Company Inc.: One Calato Double-Spring Bass Drum Pedal.

Dallas Percussion: Fifty dollars (\$50.00) gift certificate.

DCI Music Video/Drummers Collective: Three Snare Drum Rudiments Video with Pat Patrillo. Instructional video and booklet.

Drum Workshop, Inc.: One DW 5000CX Series Bass Drum Pedal.

Encore Mallets: Two sets of Encore Mallets.

Evans Drum Heads: Ten tom tom CAD/CAM Heads, any style.

Vic Firth, Inc.: Assorted Vic Firth drumsticks, mallets, literature, accessories, promotional items.

Marimba Productions/Keyboard Percussion Publications: Assorted marimba music.

Marimba Productions/Malletech: Set of customized mallets with winner's name printed on handles.

Meredith Music Publications: Miscellaneous selection of music.

MMB Music, Inc.: Studio 49 12" Double Head Hand Drum.

Music for Percussion: Miscellaneous selection of music.

Repaircussions: Fifty dollars (\$50.00) gift certificate.

Sabian Ltd.: One pair 14" Sabian Hand Hammered Hi-Hat Cymbals, brilliant finish.

Smith Publications: Variety pack of contemporary percussion scores.

Yamaha Music Corporation USA: 14" x 6½" Concert Snare Drum with wood shell and cable snares.

March to the Arch

Three Camps or Points of War

Three Camps was used by the United States Army during its early years as the first of a series of fife and drum marches played at Reveille. It was part of the daily musical routine known as The Camp Duty which field musicians performed to signal the regular events in the soldiers' day, such as meals, surgeon's call, and bedtime. Bruce and Emmett's celebrated *The Drummers' and Fifers' Guide of 1864* describes Reveille as follows:

"At a certain signal, all the Field Music (Drummers and Fifers), assemble at 6 o'clock a.m. (or earlier in some seasons), and play the following pieces, which are connected by rolls on the drum . . . *Three Camps* . . . *Slow Scotch* . . . *Austrian* . . . *Hessian* . . . *Prussian* . . . *The Dutch* . . . *Quick Scotch* . . ."

Most printed editions of the music use a rather cryptic notation which serves only as a guide to actual performance, the correct interpretation being passed down through the years from teacher to student.

— Frederick Fairchild
PAS Historian



Frederick Fairchild



The traditional rudimental solo, "Three Camps," shown first in one of the old style versions and then with abbreviations to illustrate the rhythmic interpretation. There is an interesting discussion of "The Three Camps" by John Pratt in *The Solo Snare Drummer, I*, by Pratt-Schinstine-Moore, published by Permus Publications, 1985 which provides some historical background, this old style notation, and "modern triplet notation."

Three Camps, or Points Of War

Traditional ca. 1812
as arranged by Bruce & Emmett,
1862

1st CAMP

Drum

TAP

5 5 5 7 9 5 5 7 9 5 5 5

1 12

2nd CAMP

10 5 5 10 5 5 5 5 5 5 5

1 1

3rd CAMP

10 5 5 10 10 10 10 5 5

10 5 5 10 5 5 5 5 5 5

1 1

12

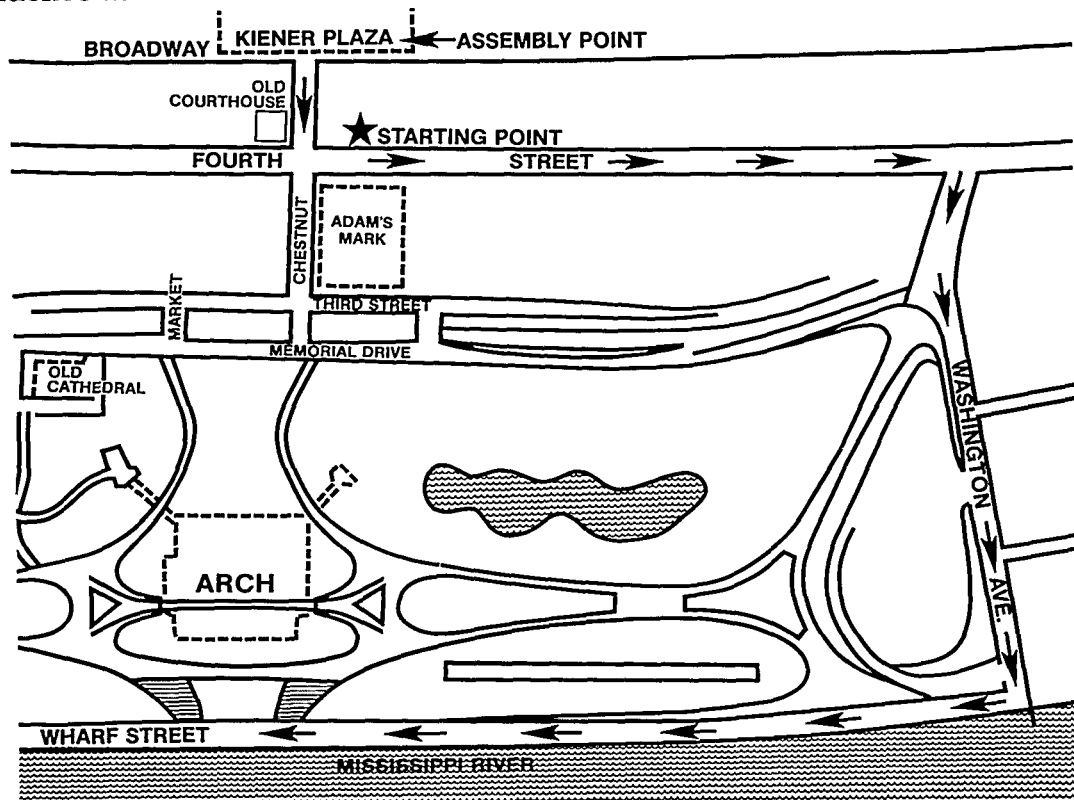
10 5 5

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"March to the Arch" Cadence

♩ = 108

Repeat cadence ad lib



The Three Camps

(In Modern Triplet Notation)

Arranged by John S. Pratt

1st CAMP

1 R LL RR L RLL RLL RLL RLL 2 R L R 3 R L R L

4 R L R 5 R L R 6 R L R

2nd CAMP

7 R L R L 8 R L RLL RLL RR L 9 R L R L

10 R L R L 11 R L R L 12 R L R L

13 R L R L 14 R L R L 15 R L R L

3rd CAMP

16 R L R L 17 R LR L 18 R L R L

19 R LR L 20 R L R L 21 R L R L

22 R L R L 23 R L R L 24 R L R L

25 R L R L 26 R L R L 27 R L R L

Tempo di marcia

28 R L R L RRL R 29 30 31 32

* (Traditionally the roll was used to break up the different pieces in the Reveille, and should not be subdivided as triplets but rather played as a normal 16th base roll.)

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PASIC '86 Hall of Fame Recipients



Remo Belli



Fred D. Hinger

Remo Belli

Remo Belli is the founder and president of Remo, Inc., which this year celebrates its thirtieth anniversary as a manufacturer of drum heads, drums, and percussion products. But his career in percussion goes back another fifteen years as a professional drummer, teacher, and retailer.

Mr. Belli began playing drums professionally while still in high school in Mishawaka, Indiana. Following graduation, he toured with many bands and groups before settling in southern California, where he studied with Murray Spivak and became a fixture at the world-famed *Lighthouse* jazz club in Hermosa Beach. He also worked with Billy May, Charlie Barnet, and other bands, and in 1952 became a partner in *Drum City*, a highly successful Hollywood drum shop catering to professional musicians.

It was at *Drum City* that Belli first began experimenting with making drum heads of mylar plastic. Many others had tried to make plastic heads to overcome the inconsistencies of animal skin heads, but it was Remo, together with a chemist named Sam Muchnick, who successfully developed a prototype made of DuPont Mylar in May of 1957. The following month the first Weather King drum head was introduced at the NAMM show in Chicago. Orders for 10,000 came in and by August, a new company called Remo, Inc. was in business in a small north Hollywood building.

Many obstacles remained to be overcome, but it is accurate to state that Remo's Weather King heads started a revolution in percussion. The worldwide explosion in the number of people playing drums could not have happened without the availability of synthetic heads, nor could all the cowhides in the world have kept the rock drummers of the '60s and '70s supplied. In 1985 Belli was among the first pioneers of the industry inducted into the Guitar Center Rock Walk of Fame in Hollywood for his contributions.

Remo Belli and his company have been responsible for many other important innovations along the way. The development of the CS Black Dot opened the door to giving drummers a wide choice of drum sounds, and was followed by Remo's PinStripe, FiberSkyn, Ebony, and many other variations. Remo drum heads are sold throughout the world, and it has been estimated that Remo supplies more than half of the heads used today.

Belli also takes great personal pride in his role in the founding of the Percussive Arts Society twenty-five years ago. His company has been a consistent sponsor and supporter ever since.

In 1968 Remo introduced the RotoTom concept, first developed by Al Payson of the Chicago Symphony, which has led to its current stature as a unique percussion instrument widely used in percussion repertoire today. And, in 1982, he first unveiled the pre-tuned drum head technology (PTS) which has resulted in a whole new generation of affordable drums and ethnic percussion instruments.

In solving the problems of making the PTS drums, Remo developed other new techniques for shell manufacture and coverings that have moved the company inexorably toward becoming a full-line drum manufacturer two years ago. Today, Remo, Inc. ranks among the world's leading manufacturers of drumsets, marching drums, and specialized percussion.

Mr. Belli resides in Sherman Oaks, California, with his wife, Ami, a physician, and their son, Angelo. He also spends time at their Pleasant Valley Ranch near Paso Robles, where he grows almonds, apples, and the wine grapes used in Belli and Sauret wines.

Remo Belli considers himself first, last, and always, a drummer. He continues his "hands-on" leadership of the company that bears his name, and remains as excited about the future of percussion as when he started his company thirty years ago.

Fred D. Hinger

Fred Hinger is recognized throughout the world as one of the great percussion authorities and instrument designers. He has the distinction of having held two of the world's premier orchestral timpani positions.

Mr. Hinger's formal studies began during his junior high school years. While attending high school he was encouraged to pursue music as a profession, and he eventually majored in music education and percussion at the Eastman School of Music, where he studied with the noted percussionist William Street. While at Eastman he played in the Rochester Philharmonic under noted conductor Jose Iturbi. After receiving his Bachelor of Music degree he became a percussionist and xylophone soloist with the United States Navy Band in Washington, D.C., a position he held from 1942 to 1948. He then entered the Master's program at Western Reserve University in Cleveland and continued his playing doing club dates on xylophone. It was also in 1948 that Hinger was invited to audition for the Philadelphia Orchestra. He was subsequently named principal percussionist of that orchestra succeeding the retiring Benjamin Podemski, then three years later accepted the orchestra's principal timpani position, which he held until 1967. His years with the Philadelphia Orchestra under Eugene Ormandy are well documented by the hundreds of recordings that the orchestra has released. During these years Mr. Hinger also taught at the Curtis Institute of Music, and he found time to establish his well-known "Hinger Touch-Tone" percussion product company.

After an already remarkable career, Fred Hinger left Philadelphia for the principal timpani post with the Metropolitan Opera orchestra in 1967, holding that position until his retirement five years ago. His virtuosic playing and beautiful touch were heard not only by opera goers in New York, but by the millions who listened to the Metropolitan's weekly radio broadcasts. He headed the percussion departments at both Yale University and the Manhattan School of Music. During these years his worldwide reputation as a performer, teacher, clinician, and lecturer grew. He also expanded his line of "Touch-Tone" products which became famous for their innovation and craftsmanship.

Mr. Hinger's contributions to the timpani literature include his *Solos for the Virtuoso Timpanist*, *Technique for the Virtuoso Timpanist*,

and a series of orchestral repertoire books. Presently Mr. Hinger devotes time to directing the percussion department at the Manhattan School of Music, teaching privately in his home studio, continuing work on the repertoire series, and completing a new snare drum book.

Fred Hinger is one of our great percussionists. The respect that his students and colleagues hold for him is shared by the entire percussion world. The Percussive Arts Society is honored to have him as a member of its Hall of Fame.

— Frederick Fairchild
PAS Historian

Buddy Rich

Bernard "Buddy" Rich, whose technical mastery of the drums has excited and astounded audiences and musicians alike for nearly fifty years, was inducted into the Percussive Arts Society Hall of Fame at the Society's annual Hall of Fame Banquet held November 8, 1986, in Washington, D.C.

Though Rich's career in jazz began during the halcyon days of the big band era in the late '30s, his life in show business stretches back to his early childhood days. Rich was born in Brooklyn, September 30, 1917, the son of a vaudeville team billed as Wilson and Rich. He joined his parents' act as a singer, dancer, and drummer before he was two, and began working as a single at age four. By the time he was seven, Rich had appeared on Broadway and toured the world as "Traps, the Drum Wonder."

He became interested in jazz drumming as a teenager after hearing Tony Briglia with the Glen Gray Casa Loma Orchestra in 1933. Later, he began listening to many of the decade's best drummers, including Chick Webb, Dave Tough, Gene Krupa, O'Neil Spencer, Sid Catlett, and especially Jo Jones. Rich left vaudeville for jazz in 1937, when, after impressing clarinetist Joe Marsala at a jam session, Marsala offered him a job with his popular Dixieland band.



Buddy Rich

From 1938 to 1945, Rich built his reputation as the most dynamic big band drummer in jazz, while piloting some of the best known bands of the day. After leaving Marsala, he worked briefly with Bunny Berigan, Harry James, and Artie Shaw before joining the Tommy Dorsey Orchestra in late 1939. He remained with Dorsey for most of the next six years until organizing his own band in 1945. Financial pressures, however, forced him to reluctantly disband in 1947.

Rich then began a long sporadic association with Norman Granz's Jazz at the Philharmonic (J.A.T.P.), which continued until the late '50s. With the J.A.T.P. he toured with such greats as saxophonists Lester Young and Charlie Parker, trumpeters Dizzy Gillespie and Sweets Edison, bassist Ray Brown, and pianist Oscar Peterson. Periodically, Rich would leave Granz and return to the

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James or Dorsey band, or lead his own big band or combo. He also worked with saxophonist Charlie Ventura's quartet.

Buddy Rich recorded prolifically during the '50s both as a leader and as a sideman, with musicians as diverse as Young, Parker, pianists Art Tatum and Bud Powell, vibist Lionel Hampton, and drummer Max Roach. He also acted on television and, encouraged by Frank Sinatra, worked and recorded as a vocal soloist in the fall of 1959. In November of that year he suffered the first of several heart attacks but resumed leading a sextet in the spring of 1960. From late 1960 until 1966, Mr. Rich worked regularly with Harry James, though he took occasional sabbaticals to lead his own small groups and record.

In 1966, Buddy Rich left James permanently and formed a highly successful big band. He enlisted several excellent composer/arrangers. Bill Holman, Oliver Nelson, Bill Reddie and, later, Don Menza, Don Sebesky, and John LaBarbera all contributed to an impressive book. Further, a number of excellent musicians passed through the ranks of the band, including trumpeters Al Porcino and Bobby Shew, alto saxophonists Don Menza, Pat La Barbera, and most recently, Steve Marcus.

Through concert and club appearances and a series of excellent albums recorded for World Pacific, Buddy Rich earned unanimous critical acclaim and found a whole new generation of fans, many of whom, like most of his band, were less than half his age. According to critic Leonard Feather, "Not only did Rich reiterate his position as one of the all-time drum masters, and perhaps the greatest technician of all, but the sheer swinging power his youthful band brought to bear on the original material and songs from the Beatles, the Doors, Burt Bacharach, and Paul Simon, captivated a young audience heavily swayed by rock."

Though occasionally sidelined due to illness, Rich kept his band on the road for most of the past twenty years. He briefly disbanded in 1974 and organized a combo which included saxophonists Sal Nistico and Sonny Fortune, guitarist Jack Wilkins, and pianist Kenny Barron, all potent soloists. The group took up residence at a Manhattan club named Buddy's Place. Although Rich lent his name to the club, he was not a partner. After Buddy's Place closed in 1975, he once again reorganized his big band and continued to lead it.

The secret to the longevity of Rich's career has been his ability to adapt his phenomenal talent to the changing nature of his audience, and the music itself. By carefully selecting material for his band and surrounding himself with excellent young musicians, Rich remained contemporary without having to compromise his musical integrity. Further, though Rich never abandoned his swing era roots, he nonetheless always kept in touch with the modern developments in jazz drumming. When the bebop drummers of the middle '40s moved their basic timekeeping to the ride cymbal and generally lightened their sound, so did he. When drummers in the late '50s and early '60s began to take on an even more active, conversational role in accompanying soloists, he followed suit.

Though a capable small group drummer, Buddy Rich's greatest contributions to jazz have in critic Gary Giddin's words been, "the supersonic vitality and precision with which he fires his orchestra," as well as the electrifying solos that leave his fellow drummers in disbelief. The late Philly Joe Jones explained it best when he said, "Buddy does things that are unbelievable for a drummer. If any drummer looks another way when Bernard is doing his thing, he's not only crazy but I'll bet you'll never hear his name get any size in music . . . Who do you know who can upstage Buddy Rich, or get the same ovation from an audience?" To which the answer is, of course, no one.

— Mark Stryker

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Editor's Note: Buddy Rich died April 2, 1987 at the U.C.L.A. Medical Center in Los Angeles. A tribute to Buddy will appear in the Fall issue of Percussive Notes.

History of PASIC

Frederick Fairchild

Formative Years

The evolution of the Percussive Arts Society International Convention (PASIC) into the large-scale event that it is today reflects the growth both of the Society and of general interest in percussion. Beginning with the unofficial formative meeting in December of 1960, a tradition was established of holding the annual business meetings in conjunction with the Midwest Band Clinic at the Sherman Hotel in Chicago. (The Sherman was chosen because of its central location and the fact that many of the founders annually came to the Clinic.) On December 20, 1963, the first general membership meeting took place in the Louis XVI Room of the hotel. The practice of holding separate board of directors and membership meetings, followed on the next day by a breakfast, was begun. In succeeding years there were attempts to schedule music programs and clinics in

conjunction with the meetings, but regulations set forth by the Midwest Band Clinic discouraged such events. The possibility of a PAS convention of several days in length was first proposed at the December, 1969 meetings.

Days of Percussion

The first Day of Percussion, subtitled "Chicago '71," was held on December 18, 1971, at DePaul University, the business meetings having occurred the day before at the Sherman Hotel. The program, featuring university ensembles, lectures, and clinics, became a prototype for succeeding conventions. The 1972 Annual Day of Percussion is remembered especially for the presentation of the first PAS Hall of Fame awards – to William F. Ludwig, Sr., Roy Knapp, Haskell Harr, Saul Goodman, and John Noonan. Held at the Sherman Hotel, the program

featured professional and school percussion ensembles, and a solo recital by Gary Burton.

National Conferences

Designated the First National Conference of the Percussive Arts Society, the first PAS convention to meet outside of Chicago was held in Anaheim and Northridge, California, on March 26 and 27, 1974, and was co-sponsored by the PAS California chapter and the National PAS. The longer duration and the extensive facilities afforded the participation of a large number of soloists, lecturers, and clinicians. In December of 1974, the National Conference returned to Chicago, and the performances and clinics were held on a single day. The first PAS Composition Contest winners were announced, and the First Prize, Walter Mays's *Six Invocations of the Svava Mandala*, was performed at the

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convention. In 1975, the use of facilities at Roosevelt University in Chicago permitted the scheduling of simultaneous events, giving those in attendance a broader choice of activities. Since then simultaneous sessions have been adopted at all successive conventions.

Percussive Arts Society International Conventions (PASIC)

Eastman School of Music in Rochester, New York, was the site of the first Percussive Arts Society International Convention (PASIC), held October 15-17, 1976. It was a great success, and, as had the 1974 California convention for the West Coast, gave many people in the East who had previously been unable to participate because of the travel distance to Chicago their first opportunities to attend a PAS convention. The addition of the adjective "international" to the title gave, for the first time, official recognition to the real nature of PAS membership and activities. Besides continuing the practice of scheduling simultaneous events, an entire hall was made available for manufacturers', publishers', and dealers' exhibits, a popular feature of this and all future PASIC's.

PASIC '77, held in October at the University of Tennessee, Knoxville, matched the success of the previous year's gathering. This was the first to be designated by combining the initials PASIC with the last two numbers

of the year in which it was held, and this practice has been adopted for all succeeding conventions.

With the PASIC tradition firmly established, the annual conventions soon became a major part of the Percussive Arts Society's informational and organizational activities, providing an important forum for the exchange of ideas about percussion. From the beginning, the convention has been a place where the professional, the educator, the student, and the music industry representative have engaged in a wide variety of activities — attending concerts and clinics, engaging in discussions, examining new music and products, and generally immersing themselves in all matters related to percussion.

Dates and Locations of Days of Percussion and National Conferences

Day of Percussion

December 18, 1971

DePaul University

Chicago, Illinois

2nd Annual Day of Percussion

December 16, 1972

Sherman House

Chicago, Illinois

1st National Conference

March 26-27, 1974

Royal Inn Anaheim; California State

University

Anaheim and Northridge, California

2nd National Conference

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PASIC '76

October 15-17, 1976

Eastman School of Music

Rochester, New York

PASIC '77

October 28-30, 1977

University of Tennessee

Knoxville, Tennessee

PASIC '78

October 27-29, 1978

Arizona State University

Tempe, Arizona

PASIC '79

October 25-28, 1979

Hotel Taft

New York, New York

PASIC '80

November 13-16, 1980

Convention and Cultural Center

San Jose, California

PASIC '81

November 12-15, 1981

Convention Center

Indianapolis, Indiana

PASIC '82

November 18-21, 1982

Hotel Anatole

Dallas, Texas

PASIC '83

November 3-6, 1983

Holiday Inn-World's Fair

Knoxville, Tennessee

PASIC '84

November 1-4, 1984

University of Michigan

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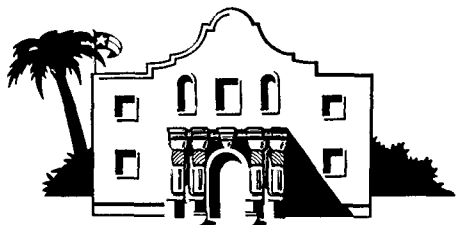
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PASIC '88

Genaro Gonzalez



November 1988 may seem like a long time away, but plans are well underway for the 1988 PASIC, which will convene November 17-20 at the recently renovated Convention Center Complex in the heart of downtown San Antonio, Texas.

San Antonio, affectionately known as "the Alamo City," is the tenth largest city in the United States and is located midway between the East and West coasts in the midst of the scenic hill country of central Texas. For those of you flying to PASIC '88, you will be arriving in the newly expanded San Antonio International Airport (the airlines: American, Continental, Delta, Eastern, Mexicana, Ozark, Pan American, Southwest, T.W.A., United, and U.S. Air all fly into San Antonio). Downtown is just twelve minutes from the airport, and you can get there by way of rental car, shuttle bus, van, limousine, or taxi. If you choose to drive to San Antonio, Interstate 37/35 bypasses the Convention Center Complex and the downtown area. Major train and bus services also travel to San Antonio.

The impressive Convention Center Complex is a permanent legacy of the 1968 World's Fair and is one of the main reasons why San Antonio is attracting more than 500,000 delegates every year to conventions, business meetings, trade shows, and exhibitions. Some of the facilities that we will be using within the Convention Center Complex include the Mission Room and River Room for clinics, the 110,000 square foot North Exhibit Hall for our exhibitors, and the beautiful Theatre of Performing Arts with permanent seating for 2,800 people.

The luxurious Hilton Palacio Del Rio will serve as the hotel headquarters for PASIC '88. Directly across the street from the Convention Center Complex, the Palacio Del Rio promises a convenient location and the comfort of southern hospitality. Along with the 484 guest rooms and suites – to be available at special PAS rates – the hotel offers the Cantina Del Rio on the scenic riverwalk, the relaxing Rincon Alegre piano bar, a refreshing swimming pool and hot tub, fine dining at reasonable prices in the Stetson Restaurant, and the pleasant Salon Del Rey for the traditional Hall of Fame Banquet.

Directly behind the Hilton Palacio Del Rio is one of the most exceptional tourist spots in the world, the San Antonio Riverwalk. Lined with a lush, subtropical terrain, this deep green waterway is twenty feet below street level and is the center of its own community. While attending PASIC '88 you might enjoy strolling along the cobblestone paths of the Riverwalk. There you will find an array of European-style sidewalk cafes, specialty boutiques, showy nightclubs, and restaurants of international cuisine that add a festive atmosphere to the downtown area. You might also enjoy visiting some of the sites of historical importance in San Antonio, including the famous Alamo and the many Spanish missions located nearby. The Alamo, the most famous historical monument in Texas, is only three blocks from the Convention Center Complex and is open daily to visitors.

The PASIC '88 Planning Committee was formed last spring and is already hard at work organizing what we hope will be a very enjoyable and rewarding convention. Members of the PASIC '88 Planning Committee include:

Harvey Biskin
615 Patterson
San Antonio, TX 78209

Richard Brown
4633 Wild Indigo #538
Houston, TX 77027

George Frock
Dept. of Music
University of Texas
Austin, TX 78712

Fred Hoey
Remo Southwest
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10611 Control Place
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Some of the special events under consideration by the Planning Committee are an all-star autograph session to be held at the Alamo, outdoor performances at the Arneson River Theatre on the Riverwalk, and a mass march through downtown San Antonio and ending at the Alamo.

I hope you've made plans to attend PASIC '87 in St. Louis in October. I'll be there as will be members of the PASIC '88 Planning Committee. When you see us, please feel free to communicate your ideas and thoughts concerning PASIC '88 to us so that we can make it a successful and memorable convention for everybody. Be sure to watch future issues of *Percussive Notes* for more information and details. My address should you wish to contact me is:

Genaro Gonzalez, Host – PASIC '88
Dept. of Music
Southwest Texas State University
San Marcos, TX 78666

You may also write to:
Robert Schietroma
Executive Director – PASIC '88
School of Music
North Texas State University
Denton, TX 76203



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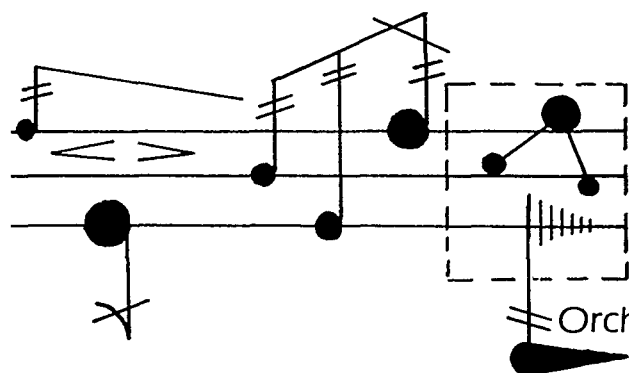
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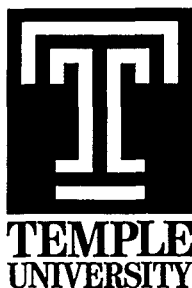


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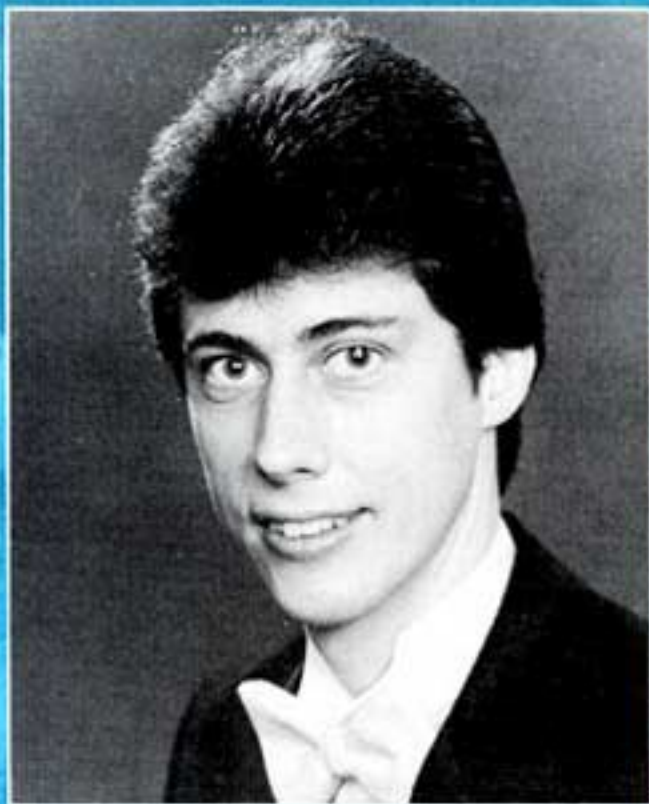
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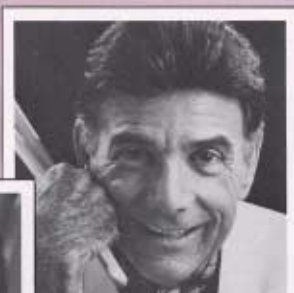
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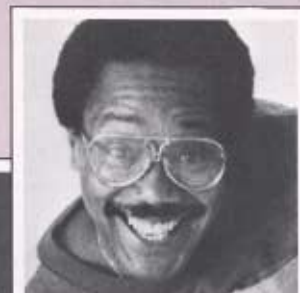
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