

# PAS Magazines: The First 50 Years

By Lauren Vogel Weiss



One of the most important aspects of PAS is communication. In today's world of Internet, social media, and tweets, people take for granted the instant communication so readily available. But fifty years ago, there were no computers and long-distance phone calls were expensive, so one of the best forms of communication was the written word, in the form of magazines and newsletters.

In the burgeoning world of percussion education, the only way that percussionists across the country could share ideas—other than occasional meetings—was by mail. And one of the first sources of this information was a small local newsletter called *Percussive Notes*, published not by PAS but by James L. Moore. A percussionist in the Indianapolis Symphony and adjunct professor at Butler University, Moore published the first issue of *Notes* in February 1963.

Subtitled "items of interest about percussion from the Indianapolis Percussion Ensemble," Vol. 1, No. 1 was five typed pages. It included news about the ensemble (Moore, Richard Paul, and Erwin Mueller), information about the Indiana State High School Solo and Ensemble contest, people in percussion, and reviews of three publications. Moore also included an article about the marimba, "Instrument of Singing Wood."

"I think the idea for the newsletter came during one of the Symphony's bus rides to one of our jump-out concerts," Moore remembers. "We were promoting ourselves, but we had good intentions, too. We started out mailing to a relatively small number of people we knew in the field—some of our former teachers and colleagues."

In the second issue, Moore began the list of concert programs that ran for decades, and the third issue featured a tongue-in-cheek letter to the editor from "a drummer's wife." Annual subscriptions cost \$1.00.

As stated in the June 1964 issue (Vol. 2, No. 4), "*Percussive Notes* began on a very local basis in conjunction with the activities of the Indianapolis

Percussion Ensemble. In the short space of less than two years interest has grown to the point that copies of the newsletter are being sent to professional percussionists and educators throughout the country and to many overseas locations....

"*Percussive Notes* is meant to be a means of not only reporting news and activities of interest in the field of percussion but to provide a medium for the expression of divergent opinions as to the state of and the purposes of percussion performance and teaching both at a student and professional level."

By December 1964 (Vol. 3, No. 2), there was a written thank you to the companies that underwrote the newsletter: Amrawco, Musser, Zildjian, Camco, Gretsch, and Evans. The following year, Slingerland and Rogers were added to the list in the then 16-page newsletter.

Four people were added as Regular Contributing Editors in February 1965 (Vol. 4, No. 3): Thomas Akins, Owen Clark, Jerry Kent, and Richard D. Paul. And by the next year, the subscription rate had doubled to \$2.00. By this time, Moore had moved to Columbus, Ohio where he served as percussion instructor at Ohio State University and as Principal Percussionist with the Columbus Symphony Orchestra.

But the Percussive Arts Society was not mentioned in *Notes* until June 1967. So how was PAS communicating with its members?

## PERCUSSIONIST

The first "official publication of the Percussive Arts Society" was *Percussionist*, a small, six-by-nine inch volume published in May 1963. The red cover featured a single mallet and the issue was 22 pages. Donald G. Canedy, the de-facto President (and Executive Secretary) of the fledging organization, served as the magazine's first editor. Other members of the editorial board were Rey M. Longyear, Al Payson, and soon-to-be-President Gordon Peters.

Canedy, who was teaching at Southern Illinois University at the time, remembers how that first issue came to be. "Remo Belli sent me a check for \$140 and asked me to do whatever I could for PAS, whenever I could. That bought our first red pamphlet. And that was the beginning of everything permanent about the society."

The first issue contained articles about drum rudiments, keyboard mallet instruments, dance drumming (i.e., drumset), a Q&A column, and even a list—including addresses—of the first 70 members of PAS.

In 1966, after producing nine issues of *Percussionist*, Canedy left SIU for a position with CBS Musical Instruments, which had recently acquired Fender Guitars and Rogers Drums. He turned over the editor's duties to Neal Fluegel, who served in that capacity until 1979. Fluegel was joined by Assistant Editors James L. Moore (who was still producing *Notes*) and Al Payson, and in 1972 by Jacqueline Meyer.

Contents of *Percussionist* in its early years included a wide variety of articles and news—even the minutes of PAS Board of Directors meetings. Articles featured a mix of topics, from military drumming to keyboards, from timpani to percussion ensembles. There were also regular columns and reviews of new publications. Surprisingly, there was no advertising! The closest thing to an ad was the list of all the companies who joined and supported PAS, divided into categories: Manufacturers, Distributors, Instrument Dealers (which became Instruments Specialists/Dealers), and Pub-



lishers—now known as Sustaining Members. The last page of each issue was a membership application.

*Percussionist* was originally published quarterly and listed page numbers cumulatively. Each issue averaged about 30 pages, so No. 2 of each volume would start with page 31 (or whatever was appropriate), with each volume running about 120–150 pages. The last issue of each volume included an index of all the articles that had appeared in that year’s issues.

**PERCUSSIVE NOTES**

In June 1967 (Vol. 5, No. 4), *Percussive Notes* announced that beginning with the first Fall 1967–68 issue, *Percussive Notes* would become an official publication of the Percussive Arts Society. “The PAS *Percussionist* will continue to publish articles and research studies of importance to all in the percussion field, and *Percussive Notes* will continue to keep all members informed on current news, trends, recent programs, and happenings of interest. Both publications will be available only to members of the Percussive Arts Society. Members will receive during each school year four issues of the PAS *Percussionist* and three issues of *Percussive Notes*, plus all other announcements and information sent out by the Society.”

Dues increased to \$5.00 for regular members and \$2.50 for students. The first full-page ads appeared in *Notes* in late 1968 (the 38-page Vol. 7, No. 1). The first four advertisers were Zildjian, Remo, Drums Unlimited, and Rogers, who ran a four-page ad for their new timpani.

Each cover of the publications was a different color—shades of red, yellow, green, blue. The 8½ x 11 inch *Notes* featured drawings or photographs on the cover. The smaller *Percussionist* was a different solid color showing the PAS logo.

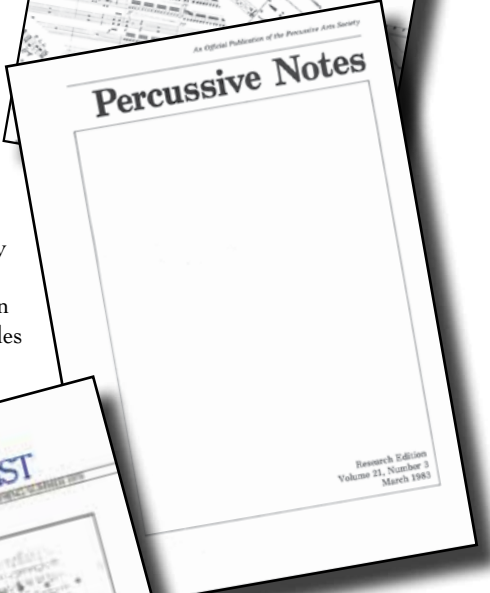
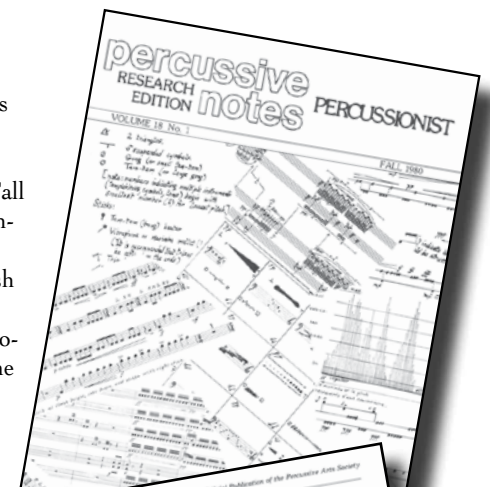
The editorial staff was expanded in the Spring of 1974 to include Larry Vanlandingham as Review Editor, Ronald Keezer as Features Editor, and Jacqueline Meyer as Advertising Manager. Linda Pimental was added as an Assistant to the Editor in the Fall of 1979, shortly before Moore ended his tenure as Editor.

In Fall 1975, *Percussionist* began to publish three issues a year instead of the previous four. Each volume had more pages, so the total size for the year remained about the same (160 pages). The Winter 1978 issue (Vol. 15, No. 2) was the last time that the Board minutes were printed in this publication.

When F. Michael Combs took over as Editor of *Percussionist* in the spring of 1979 and *Notes* a year later, he brought a new look to each periodical. The cover of *Percussionist* Vol. 16, No. 3 (Spring/Summer 1979) featured a black-and-white picture of a drumset player, which highlighted one of the articles inside: “A History of Jazz Drumming” by Thomas Shultz. This issue also showcased a major change in the publication: instead of a variety of articles and other information about PAS, each volume would focus on one topic with fewer,

longer features; this one had three research articles, each one more than 20 pages in length.

In 1981 it was announced that *Percussionist* would be re-named *Percussive Notes Research Edition*.

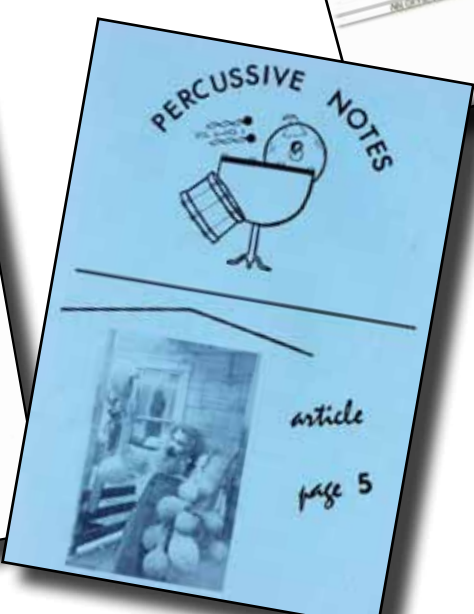
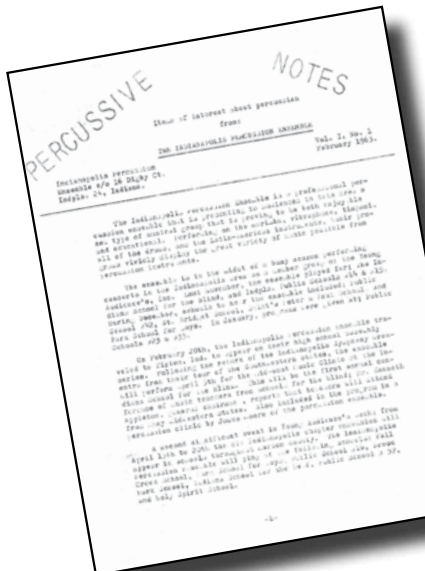


*Edition.* This was done to secure a better mailing rate from the U.S. Postal Service, which required four annual issues of the same publication for second-class rates. At that time, PAS was publishing three annual issues of each publication. But it was soon announced that

*Notes* would be published four times per year and *Research Edition* twice.

At first, the dual title of *Percussive Notes Research Edition/Percussionist* appeared on each issue. The March 1982 cover (Vol. 19, No. 2) was the last one to carry the title *Percussionist*. (And if you’re wondering why the volume numbers of the two periodicals don’t match, *Percussionist* began publication after *Notes*, so there was no Volume 20 of *Percussionist*, allowing the two volume numbers to be in sync and comply with postal regulations.)

As the name evolved into *Percussive Notes Research Edition*, so did the physical look of the magazine. Expanded from the six-by-nine inch size, it was now seven-by-ten inches, with an all white cover.



"Each time the editor changed," explains Combs, "the next editor was able to bring in some new things and make some improvements. That was never a cut on the previous person—they always did wonderful work—but the new guy always had a chance to say, 'Let's bring in some color'."

Combs' first issue of *Percussive Notes* in the Spring of 1980 (Vol. 18, No. 3) featured a full-color cover of drumsticks and mallets "growing" in a field of yellow flowers—quite a bit different from the black-and-white covers (albeit using colored ink for the title) or pastels of previous issues.

Combs also updated the layout of *Notes*. "We changed the type for more clarity," he explains. "We had someone design a new template, which we used for several years, including covers and the organization of the articles. This was also probably the first time that we had departments and editors."

Instead of the previous news editors and contributing columnists, *Notes* now had editors for drumset (Ed Soph), marimba (Leigh Howard Stevens), vibes (Ed Saindon), symphonic percussion (Charles Owen), timpani (Kalman Cherry), and percussion in the schools (William Schinstine). Combs' then-wife Eileen served as the Advertising Manager.

After Combs resigned as editor of both publications, Robert Schietroma took over as Editor of *Percussive Notes* in April 1983 (Vol. 21, No. 4), and Stuart Saunders Smith took over as editor of the *Research Edition*, overseeing four bi-annual issues: March 1983 through September 1984. Jean Charles François succeeded Smith as editor of the *Research Edition* for another five issues: March 1985 through a combined March/September 1986 issue, culminating in Vol. 25, No. 3 (March 1987) which also introduced the new publication schedule of four issues of *Percussive Notes* each year, plus the *PN Research Edition* and a PASIC Preview issue of *Notes*.

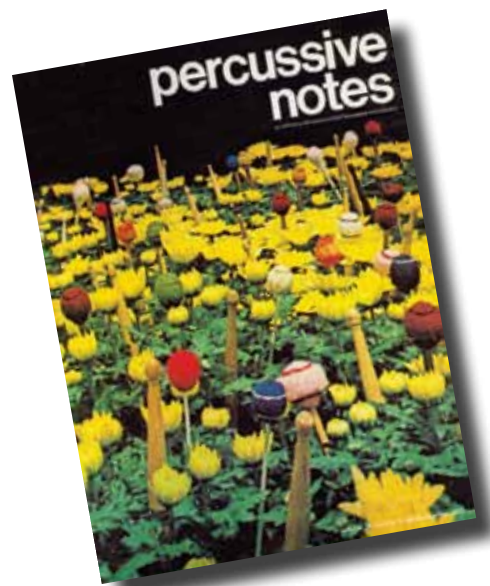
"My vision for *Percussive Notes Research Edition* was to have that journal function as an input to the Society by inviting musical thinkers outside the Society to write articles that offered perspectives that could fundamentally, radically change people in PAS," explains Smith. "So the journal did not reflect our Society; it offered a new vision of what it meant to be a percussionist. Jean Charles François continued that aspirational feeling of the journal and what it represented in the whole of the Society.

"I commissioned all the articles," he continues. "I made sure there was an interview in each issue [including ones with John Cage, Morton Feldman, and Herbert Brün] and that the content was of a very high caliber of scholarly articles that could stand up and compete with any other journal of its kind."

Schietroma moved the "nuts and bolts" of the magazines to Village Press, a full-service printer and publisher in Traverse City, Michigan, where Joe. D. Rice served as Managing Editor. During this time, *Notes* faced competition from *Modern Drummer* magazine and its new offspring, *Modern Percussionist*. "It was necessary to make *Notes* more comprehensive," explains Schietroma. "Addressing more areas of interest while achieving a more professional look were key goals."

PAS changed publishers again in the middle of 1985, this time consolidating in Urbana, Illinois, where the PAS office was then located. Susan Parisi served as Managing Editor under Schietroma, and David Via did double duty as Advertising Manager and PAS Administrative Manager. Robert Chapdu was added as the Art Director.

As PAS celebrated its 25<sup>th</sup> anniversary in the Fall of 1986, James Lambert, Professor of Percussion at Cameron University in Lawton, Okalahoma, and reviews editor for *Notes*, took over as Editor (Vol. 25, No. 1). In his first "Communication from the Edi-



tor," Lambert stated that *Notes* would focus on three areas: the young percussion student (coordinated by Gary Curry), education (coordinated by Garwood Whaley), and performance (coordinated by Michael Rosen).

"My vision as editor was to keep the publi-

## SHARING THEIR KNOWLEDGE

Through the years, the finest percussion performers, educators, and composers have contributed articles to *Percussionist*, *Percussive Notes*, and *Percussive Notes Research Edition*.

This is just a partial list of those who have shared their knowledge and expertise with PAS members through the PAS publications.

Keiko Abe . Henry Adler . Abraham Adzenyah . Horacee Arnold . John H. Beck  
 Alessandra Belloni . Louis Bellon . John Bergamo . James Blades . Michael Bookspan  
 Robert Breithaupt . Mervin Britton . Bill Bruford . Michael Burritt . Gary Burton  
 William Cahn . James Campbell . Terri Lyne Carrington . Gary Chaffee . Vida Chenoweth  
 Kalman Cherry . Anthony Cirone . Michael Colgrass . Randy Crafton . Sam Denov  
 Julie Davila . Lalo Davila . Christopher Deane . Dennis DeLucia . Chet Doboe  
 Cloyd Duff . Francois Dupin . Ward Durrett . Peter Erskine . Karen Ervin . Phil Faini  
 Sandy Feldstein . Steve Fidyk . Ron Fink . Siegfried Fink . Vic Firth . Mark Ford  
 George Gaber . Bob Gatzen . Evelyn Glennie . Saul Goodman . Danny Gottlieb  
 Gordon Gottlieb . Neil Grover . Jonathan Haas . Jamey Haddad . Skip Hadden  
 Jeff Hamilton . Thom Hannum . Fred D. Hinger . Rich Holly . Steve Houghton  
 Murray Houllif . Doug Howard . Ralph Humphrey . Marty Hurley . Tommy Igoe  
 Kalani . Rebecca Kite . Roy C. Knapp . Gordy Knudtson . Glenn Kotche . William Kraft  
 Joe La Barbera . Morris Lang . Rick Latham . Arthur Lipner . William F. Ludwig, Jr.  
 Frederic Macarez . Peter Magadini . Stuart Marrs . Maria Martinez . Mat Marucci  
 Jack McKenzie . Victor Mendoza . Nanae Mimura . William Moersch . Bill Molenhof  
 Stanton Moore . Joe Morello . Rod Morgenstein . Valerie Naranjo . Andy Narell  
 Max Neuhaus . John Noonan . Adam Nussbaum . Nicholas Ormrod . Charles Owen  
 Al Payson . Charlie Perry . Jim Petercsak . Gordon Peters . Ted Piltzecker  
 Linda Pimentel . Joe Porcaro . Janis Potter . Arthur Press . Paul Price . Jeff Queen  
 Layne Redmond . Jeannine Remy . Emil Richards . John Riley . N. Scott Robinson  
 Michael Rosen . Ney Rosaurio . Ed Saindon . Dave Samuels . Fred Sanford . Matt Savage  
 Casey Scheuerell . William J. Schinstine . James Sewrey . Ed Shaughnessy . Nigel Shipway  
 Dick Sisto . Tom Siwe . Stewart Saunders Smith . Sylvia Smith . Ed Soph . Julie Spencer  
 Michael Spiro . Leigh Howard Stevens . Gordon Stout . Jerry Tachoir . John Tafoya  
 Bob Tilles . Michael Udow . Jay Wanamaker . Norman Weinberg . Richard Weiner  
 Garwood Whaley . Fred Wickstrom . Jan Williams . John Wooton . She-e Wu  
 John Wyre . Nancy Zeltsman . Armand Zildjian . Nebojsa Jovan Zivkovic . Zoro



cations solvent,” Lambert explains. “Desktop publishing was just coming into usage at that time, replacing the previous process of typesetting. This was the first time we had a feature editor, who was Rich Holly. We also had any number of sub-editors, including Mark Ford, who was sub-editor for education. But those two stick out in my mind because they became Presidents of PAS.

“Over the course of a year, we planned ahead for features to connect the magazine,” continues Lambert. “We also changed the publication schedule. It had been quarterly—plus an extra issue for PASIC and the research issue—and it became bi-monthly, with a newsletter published in the off months. So we had a publication in contact with our membership every month. Plus we tried to have the PASIC Preview either in October or, in some instances August, depending on the timing of the convention.” The *Research Edition* was eliminated, but “Focus on Research” became a regular feature in *Notes*.

During Lambert’s tenure as Editor, PAS moved its offices from Urbana to Lawton, Oklahoma, and PAS hired Shawn Brown, a local graphic artist, to do design and layout for *Notes*. Once the permanent headquarters and museum were completed in the summer of 1992, she was hired full time.

At PASIC ’92, Whaley invited Rick Mattingly to fill the job of drumset editor that had just opened up with *Notes*. Mattingly, who had been an editor at *Modern Drummer* magazine for the previous nine years (and had edited *Modern Percussionist*), was a member of the PAS Board of Directors and also had a background as a drummer and percussionist, including several years in the Louisville Orchestra. In June 1994 (Vol. 32, No. 3), Mattingly accepted the title of Senior Editor and Jim Lambert was named Managing Editor. A year later, in June 1995 (Vol. 33, No. 3), Mattingly took over as Editor-in-Chief when Lambert became Director of Public Relations for the PAS Museum in

Lawton. Lambert also remained as reviews editor.

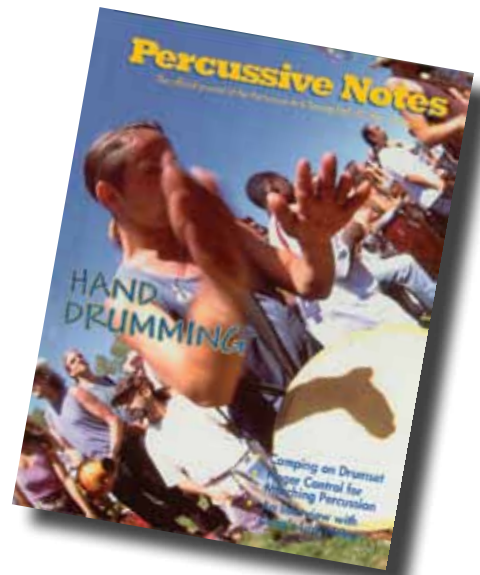
“The role of *Percussive Notes* is to reflect PAS,” states Mattingly, “so I’ve tried to make sure that we cover all the major areas that the Society is involved in. When I first became editor, a concern of the Executive Committee was to strengthen the Society’s involvement with drumset, marching percussion, and world percussion.” The magazine helped reflect that goal by making those areas more visible, including several cover stories.

“The Society also wanted to reach out to the hand drumming community to let them know it respected what they were doing,” he elaborates. “Some people in PAS were contemptuous of the ‘drum circle’ crowd, feeling that such drumming didn’t represent the percussive ‘arts.’” Mattingly wrote an extensive cover story for *Notes* [“Primal Pulse” in the August 1995 issue, Vol. 33, No. 4] detailing a variety of ways in which hand drumming and drum circles were being used, not only for recreation, but also in health and wellness, with the elderly, and for team building in schools and businesses. The article won an Award of Excellence from the ASAE (American Society of Association Executives).

“Another way we sought to reflect the Society and serve the membership was through the museum page,” Mattingly continues. “When the Lawton museum was expanded and reopened, we did a cover story in *Notes* about it. As Shawn Brown and I were putting the piece together, we discussed the fact that not very many PAS members had actually been to Lawton to see the collection. There had been discussion about publishing a museum catalog, so Shawn and I decided we would start working on it one page at a time, by featuring an instrument, or in some cases a group of related instruments, on the last page of each issue of *Notes*. If people couldn’t come to the museum, we would bring the museum to them.” The article on the expanded PAS Museum appeared in February 1996 (Vol. 34, No. 1); the pages titled “From the PAS Museum Collection” (now “From the Rhythm! Discovery Collection”) began appearing in the following issue, and have run in every issue since.

In recent years, *Notes* has also devoted more space to articles on health and wellness, technology, and career development. “We won another ASAE award for Terry O’Mahoney’s in-depth article on hearing damage suffered by percussionists,” Mattingly said. “These expansions in the content of *Notes* reflect PAS as a whole. You see these same areas becoming more prominent in the Society through committee activities, PASIC sessions, and in the discussion forums on the PAS website.”

Under Mattingly’s guidance, the publication schedule continued to be refined over



the years. As much of the content that had originally appeared in the PASIC Preview issue was moved to an expanded PASIC program, the preview issue became devoted to articles that not only provided background for the artist’s presentation at PASIC but that were also informative to readers who could not attend the session. “Working with Executive Director Michael Kenyon and the Council of Past Presidents,” Mattingly says, “it was agreed to move up the deadline for nominations and selection to the Hall of Fame, so that we could run features on each year’s inductees before PASIC instead of after.”

A more recent change was moving *Notes* from even-numbered months (February, April, etc.) to odd-numbered ones, with *Percussion News* alternating in the other months. The primary reason for this change was to be timelier with specific issues, such as having the PASIC Preview issue of *Notes* coming out in September instead of October and the coverage of PASIC appearing in the December issue of *News*.

#### PERCUSSION NEWS

In the mid-1980s, PAS President Tom Siwe initiated a PAS newsletter called *Percussion News*. It began as a single sheet of paper that had job announcements, classified ads, PASIC updates, and news from the percussion world. It was published ten times per year with the goal of providing more up-to-date information than could be published through *Percussive Notes*. The newsletter was soon expanded to 12 issues per year.

By the 1990s it had grown to a 24-page magazine that was published bi-monthly, in-between *Percussive Notes*. In addition to the original content, several items were moved from *Notes* to *News*—including chapter and membership news, press releases about new products, and programs—providing more room in *Notes* for the type of articles that had previously appeared in *Percussionist/Research*

*Edition*. The center spread of *News* contained a column called "Hot Licks" that contained warm-ups, technical exercises, and various grooves.

In 1996, as a cost-saving measure, *Percussion News* started appearing as a tabloid size newspaper, rather than in magazine format. As the '90s progressed and PAS developed its website, discussions were held between the Executive Committee and the publications staff about gradually moving content from the newsletter to the website, with the idea of eventually phasing out the newsletter, which was losing money. New product information and programs were subsequently moved to the website.

In the meantime, a new membership category had been created by which, for a reduced dues amount, members would not receive physical copies of the publications but would have access to PDF files of the publications through the website. But for those who wished to print pages of *Percussion News* on a printer, the newsletter's tabloid size did not accommodate standard letter-size paper, so *Percussion News* went back to a magazine-like format.

The percussion community obviously preferred the new format, which featured an attractive design by graphic designer Hillary Henry. Advertising quickly picked up, putting the newsletter in the black. Plans to phase out *Percussion News* were dropped.

"If you compare today's *Percussive Notes* and *Percussion News* with the early issues of *Percussive Notes* and *Percussionist*," says Mattingly, "you'll see that, except for the fact that it has ads, the content of today's *Notes* is more like the old *Percussionist*, and the content of today's *News* is more like yesterday's *Notes*."

## FROM THE EDITORS

Each of PAS's Editors Emeritus has left an indelible impression on the Society and its publications. And each has special memories, too. After writing or editing countless articles, are there any that stand out? "There were two that I wrote," recalls Jim Moore, "that are probably very simple-minded articles by today's standards. But they predated my work on the acoustics of bar percussion instruments, which ultimately became the subject of my doctoral dissertation at Ohio State.

"And we tried to keep things a little humorous, maybe offbeat at times," adds Moore. "In one of the early issues of *Notes* [March 1964, Vol. 2, No. 3], I wrote a little article on Utopia University. It had a very wide range of percussion offerings, which I documented, not only dealing with instruction and ensemble but with literature and techniques. Of course, it was all fictitious. One day I got a call from a lady who wanted her child to go to that university because they had such fine offerings!" He laughs at the memory. "Inter-

estingly enough, if you go back and read that article, a considerable amount of what was mentioned in there has come to pass in the ensuing decades."

Mike Combs remembers his favorite article. "It was in my first issue of the *Percussionist* and it was about drumset. That was almost a shock in a day when drumset was something you didn't admit you played. It was hidden in your basement and only appeared Saturday night under cover!" he laughs.

"The interviews with some of the Hall-of-Famers were my favorites," added Jim Lambert. "Saul Goodman, in particular. I also remember working with Norm Weinberg on the World Percussion Network. We were at the infancy of computers with music, so Norm's articles were very insightful.

"And I have fond memories of working with the Executive Committees, especially John Beck," Lambert continues. "Steve Beck was the Executive Director of PAS at that time. Working with those two individuals very closely was an honor. Following Bob Schietroma, who was the previous editor, was a wonderful transitional time in the Society itself."

Mattingly says his favorite part of being editor is getting to work with so many great people. "At the top of the list are the three I've worked most closely with," he says. "When I first became Editor, Shawn Brown was the graphic designer and served essentially as managing editor. When she left in 1997, Teresa Peterson was hired as Managing Editor and Hillary Henry became designer. When Teresa left in 2003, Hillary took over both jobs. Those three made innumerable contributions that improved our publications tremendously.

"As Editor, I'm on my eighth PAS president," Mattingly notes. "Throughout all this time, they and all the Executive Committee members have been tremendously supportive, as have Executive Directors Steve Beck, Randy Eyles, and Michael Kenyon. And I've had the privilege of working with some of the most knowledgeable people in the percussion world as Associate Editors and writers. One of our strengths is that people like Mike Rosen, who started writing his 'Terms in Percussion' articles in the 1960s, are still writing for us, and we also have young writers and editors who are keeping us in touch with modern trends and concerns. The PAS publications are truly a team effort and reflect the 'family' atmosphere that PAS has created within the percussion community over the past fifty years.

"The challenge of putting out *Percussive Notes* is that PAS covers so many areas," says Mattingly. "For anyone who is involved in what was called 'total percussion' when I was in college, the magazine certainly covers that. But we also have specialists who play only

a single instrument or are involved in only a single musical genre. I hope such members are aware that we can all learn from each other; indeed, that was one of the principles PAS was founded on. Still, the challenge remains to provide something for every PAS member in every issue."

## THE FUTURE

As PAS enters its second half-century, what do the past editors think about the current publications and the future? "Even though I'm not involved in teaching anymore, I like to keep up with the news," says Jim Moore. "It's very informative and enjoyable to read what's going on all around the country and all around the world now."

"There's something in every one of those magazines that is a terrific contribution to the future of percussion," says Don Canedy, gesturing to his four-foot-long shelf full of back issues. "That's the broad picture that I always hoped we would be. I am so proud of the organization and the publications that they're making: they're right on target."

"Honestly, it's very difficult for the magazine to address all the interests of the Society," states Bob Schietroma, "but *Notes* does a good job of addressing everything over the course of the year."

"No one has a crystal ball," theorizes Jim Lambert, "but I foresee the publications continuing to balance between print and online."

Mattingly agrees that the publications and the PAS website will overlap more in the coming years. "We're constantly looking at ways to blend the two, such as providing audio and video 'Web Extras' to accompany articles," Mattingly says. "We have quite a few members who don't get printed copies of *Notes* and *News*; they just get the PDF versions online. I imagine we'll see more of that, and possibly someday there won't be printed versions. We may all be reading *Notes* on iPads someday. We will change along with the rest of the publishing industry.

"As for content, it will evolve as PAS evolves. Our goal will always be to serve the membership."

Jim Moore summarizes it best. "The publications are still an important way of keeping connected."

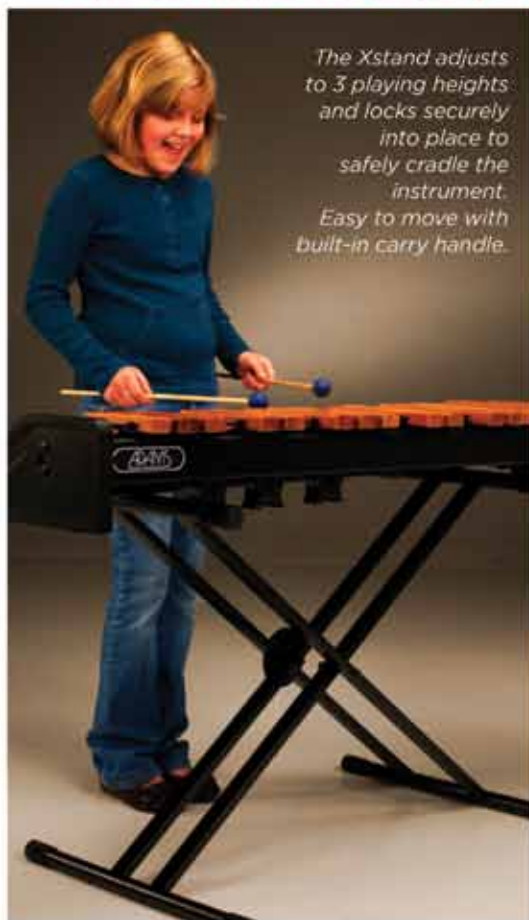
**Lauren Vogel Weiss** has been active in PAS for over 30 years, serving on the Board of Directors, as Marching Percussion Committee Chair, and on three PASIC planning committees. She was President of the Texas Chapter from 1991–2007 and 1984–1987, and she wrote and edited almost 100 issues of the *Texas Chapter Newsletter*. Lauren is a contributing writer for *Drum Business*, *Drum Corps World*, *Modern Drummer*, *Percussion News*, and *Percussive Notes* and is the President of Percussion Events Registry Company. **PN**



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