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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

PERCUSSIVE ARTS SOCIETY INTERNATIONAL HEADQUARTERS AND MUSEUM: THE FORMATIVE YEARS IN LAWTON, OKLAHOMA, 1989-1995

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Musical Arts

By

LISA LUWANE ROGERS
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PERCUSSIVE ARTS SOCIETY INTERNATIONAL HEADQUARTERS AND MUSEUM: THE FORMATIVE YEARS IN LAWTON, OKLAHOMA, 1989-1995

A Dissertation APPROVED FOR THE SCHOOL OF MUSIC

BY

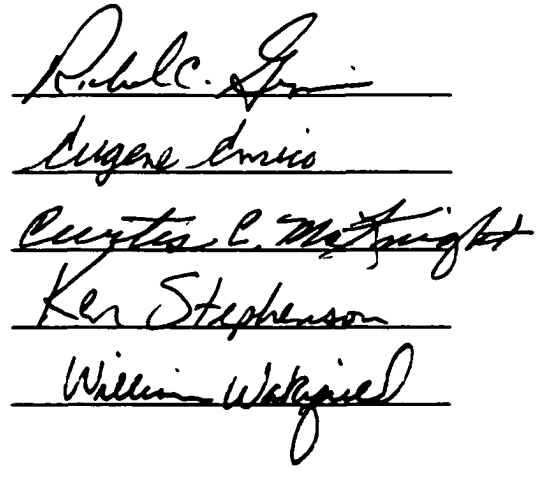


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ABSTRACT

Since its beginning in 1960, the Percussive Arts Society has remained the leading organization dedicated to education in and the advancement of the percussive arts. However, the path in which the Society has remained steadfast to its mission has varied. This study examines the relocation of the Percussive Arts Society to Lawton, Oklahoma between 1989 and 1995. The need to discover, collect, document, preserve, and disseminate items of historical value during this time period has had and will continue to have an important impact on the Society's future. Frederick Fairchild, former Historian for the Percussive Arts Society, provided the Society with a historical overview from 1960 until 1989. However, a formal study of the relocation of PAS to Lawton, Oklahoma from the years 1989 to 1995 was needed in order to connect these historical events to the past.

This study chronicled the historical events dealing with the establishment of the Percussive Arts Society International Headquarters and Museum, 1989-1995. The relocation of the Society's headquarters and museum to Lawton, Oklahoma, afforded the possibility of establishing a world research site for all historical data, instrument collections, and other archival materials related to percussion. Information used in this study consisted of correspondence, memos, grant proposals, magazine articles, event programs, and newspaper articles. Additionally, interviews were conducted with individuals instrumental in the relocation process and in the establishment of the new PAS headquarters and museum. Interviews were conducted with Steve Beck, former Executive Director

of PAS; James Lambert, former Executive Editor of Percussive Notes; Jim Wood, Executive Director of The McMahon Foundation; and Dr. Charles S. Graybill, Chairman of the Board of Trustees for The McMahon Foundation. Additionally, a portion of this document examined the workings of The McMahon Foundation and the partnership developed between the Foundation and the Percussive Arts Society. Finally, the study briefly discussed the impact the relocation of the Percussive Arts Society to Lawton, Oklahoma has had on the Society.

PERCUSSIVE ARTS SOCIETY INTERNATIONAL HEADQUARTERS AND MUSEUM: THE FORMATIVE YEARS IN LAWTON, OKLAHOMA, 1989-1995

CHAPTER I

INTRODUCTION

Thirty-nine years ago, a small group of percussionists gathered informally in the lower-level dining room of Chicago's Sherman House during the Mid-West Band Clinic. During this dinner, an organization dedicated to percussionists and percussion education was conceived. The organization is known today as the Percussive Arts Society.

Since its formation in December of 1960, the Percussive Arts Society (PAS) has grown to approximately 6,000 members internationally with an international headquarters and museum in Lawton, Oklahoma. Although the Society has had historians over the years, unfortunately not all have documented, preserved, or disseminated its rich history. It has only been since 1980 that a chronicle of the beginnings of the Percussive Arts Society has been recorded. Frederick Fairchild, historian from 1980 to 1989, can be credited with chronicling the Society's beginnings, but since 1989, the continuation of his work has been sketchy at best. This document will attempt to bridge a historical gap between the 1960s and 1990s within

the Percussive Arts Society, especially as it relates to the establishment of its current headquarters and museum in Lawton, Oklahoma. The year 1989 marked the end of Fairchild's tenure as historian for the Percussive Arts Society as well as the birth of the Percussive Arts Society International Headquarters and Museum.

This document will focus on the birth and formative years of the new headquarters and museum in Lawton, Oklahoma. Through the building of the Percussive Arts Society International Headquarters and Museum, a pattern of growth and accomplishment during the early 1990s can be observed.

In order to appreciate the formative years of the Percussive Arts Society International Headquarters and Museum, a brief historical overview is necessary. Areas of special note include the formation and the mission of the Society. The years of growth and accomplishments will be encapsulated within the context of each PAS presidential term. Since 1960, ten presidents or presiding officials have led the Percussive Arts Society. They are as follows: Donald Canedy (1960-1963), Gordon Peters (1964-1967), Saul Feldstein (1968-1972), Gary Olmstead (1973-1977), James Petercsak (1978-1981), Larry Vanlandingham (1982-1984), Thomas Siwe (1984-1986), John Beck (1987-1990), Robert Schietroma (1991-1993), and Garwood Whaley (1993-1996).

Over the past thirty-nine years, the mission of the Percussive Arts Society has basically remained unchanged. In 1963, the first issue of the Society's major publication, the Percussionist, included the following mission statement:

> To elevate the level of music percussion performance and teaching; to expand understanding of

> the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.[1]

Currently, the PAS mission statement can be found in any issue of the Society's major publication, Percussive Notes. The mission is stated thus:

> 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.[2]

Although its mission basically remained unchanged over the years, many changes occurred since the beginning days and different presidential eras of PAS. During dinner at Chicago's Sherman House on that evening in December 1960, Remo Belli led the effort to establish an organization. He drafted the services of Robert Winslow, a professional percussionist and high school band director in North Hollywood, to develop a procedure for forming such an organization. In May 1961, Winslow sent a letter with the following text: "'We are underway. The Percussive Arts Society is open for business,' and in September, the Society sent its first publication, Percussive Arts Society Bulletin, printed on a mimeograph machine donated by Mr. Belli, to the membership."[3]

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[1]Donald Canedy, ed., Percussionist 1 (May 1963): 1.

[2]James Lambert, ed., Percussive Notes 30 (February 1992): 2.

[3]Frederick Fairchild, "A Brief History of the Founding of the Percussive Arts Society," Percussive Notes 24 (January 1986): 7-9.

After three bulletins, all administrative and publication duties were transferred to Donald Canedy. Canedy's exact title was executive secretary; however, he was considered a *de facto* president from 1960 to 1963. During this time a periodical, the Percussionist, was published at an annual subscription rate of $2.50. By 1963, the Society boasted 150 members.

Elected as the first president of the Percussive Arts Society, Gordon Peters served from 1964 to 1967. The Society's base of operations was located in Terre Haute, Indiana, and the Society was incorporated under the laws of the State of Indiana as the *Percussive Arts Society, Inc.* In 1967, James Moore's already successful Percussive Notes became an official Percussive Arts Society publication. While dues had risen by 1967 to $5.00, membership had risen also; the Society now listed more than 800 members, all subscribing to the Percussionist and Percussive Notes.

Saul "Sandy" Feldstein was elected president of the Percussive Arts Society from 1968 to 1972. During his presidential term, membership increased to 2,000. State chapters of the Society were established and the first "Day of Percussion" was hosted by the Illinois chapter during the Mid-West Band and Orchestra Clinic in 1971. The Day of Percussion was held at DePaul University and featured collegiate percussion ensembles, marimba orchestras, and Chicago professionals.

By 1974, dues were $10.00 and the Society had expanded to 3,600 members. Gary Olmstead (1973-1977) served as president during this time of expansion. Days of Percussion continued in Chicago, and later were expanded into "National Conferences." The first National

Conference was held in California in March 1974 at California State University at Northridge. These National Conferences eventually evolved into an international event, namely, the first "Percussive Arts Society International Convention" (PASIC) held at the Eastman School of Music in Rochester, New York, in 1976. This International Convention featured two days of percussion events and was attended by approximately 600 members.

During the leadership of James Petercsak from 1977 to 1981 and Larry Vanlandingham from 1982 to 1984, membership continued to grow with 5,094 members by 1983. The Society included more than fifty-one United States chapters, ten Canadian chapters, and thirty-one international chapters. Between 1980 and 1983, the Percussionist and Percussive Notes merged into one bi-monthly publication devoting two issues per year to research, with the remaining four issues to educational articles, industry news, new literature reviews, and other topics. The research issues went by the title Percussive Notes Research Edition-Percussionist, while the other four issues retained the name Percussive Notes.

By the time Thomas Siwe became president of PAS in 1984, the Society had moved its headquarters to Urbana, Illinois, and was reincorporated in 1985 under the laws of the State of Illinois. In 1986, dues increased to $25.00, and membership reached 5,236 members. In 1987 John Beck became the eighth president of the Percussive Arts Society, serving until 1990. During Beck's presidency, the Percussive Notes Research Edition-Percussionist was discontinued and Percussive Notes became a desktop publication edited by James Lambert. Beck's influence also resulted in the establishment of an endowment fund,

the reinstitution of chapter grants, and an affiliation with the Music Educators National Conference (MENC).

John Beck will probably be best remembered as the president who dreamed of a headquarters and museum to house staff, archival materials, instrument displays, and other materials all under one roof. Due to his support in soliciting a two-to-one matching grant from The McMahon Foundation in Lawton, Oklahoma, Beck's dream became a reality. The Percussive Arts Society International Headquarters and Museum officially opened August 8, 1992 during the presidency of Robert Schietroma. In addition to overseeing the new headquarters, Schietroma was responsible for the Society's efforts to go "on-line" with the World Percussion Network in 1991.

During the early 1990s the new PAS Museum collected and displayed percussion instruments from all over the world. Included was a trapset with temple blocks, a cowbell, and a Chinese tom-tom used by vaudevillian drummer Roy Knapp.[4] Additionally displayed were a Thailand gamelan, a Guatemalan marimba, and an African xylophone donated by Hollywood sound effects percussionist Emil Richards.[5] The drumset used by the famous jazz drummer Shelly Manne was displayed as were other instruments such as a Leedy vibraphone.[6] The Leedy Drum Company was the first company to design and manufacture the vibraphone in the early 1900s. The PAS Museum continues to display more and diverse percussion artifacts for all to see.

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[4]Tom Jackson, "New silhouette on horizon," The Lawton Constitution, 13 May 1992, 3B.

[5]Ibid.

[6]Ibid.

Garwood Whaley served as president of the Percussive Arts Society from 1993 to 1996 during which membership numbers reached approximately 6,000. The Percussive Arts Society International Headquarters and Museum continues to expand in an effort to meet the Society's mission of communication and education. As John Beck suggests,

> There is no limit to the potential of this new headquarters. Our domestic concerns are well in order--our international connections are at an all time high and have the potential to increase as Europe opens its boundaries in 1992--our conventions are extremely successful and represent the high point of each year. . . . I see the Percussive Arts Society setting new standards of excellence throughout the world in this decade and into the 21st century.[7]

NEED FOR THE STUDY

For almost four decades since its inception in 1960, the Percussive Arts Society has served the education and performance needs of percussionists. Although a young organization, its history and direction need to be well-documented and preserved for the benefit of future generations of percussionists. There is an immediate need to discover, collect, document, preserve, and disseminate items of historical value in order to establish the PAS International Headquarters and Museum as a world resource center for percussion information. Until 1989, a fairly detailed history of the Society existed due to the work of Frederick Fairchild, historian. From 1989 until the

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[7]John Beck, "PAS Retrospective 1987-1990," Percussive Notes 30 (February 1992): 20.

present, little effort has been made to organize archival materials, journals, and other significant materials relevant to the work of the Society. Much of the historical information from 1989 to 1995 focuses on the Percussive Arts Society's relocation to Lawton, Oklahoma, currently the international headquarters and museum site for the organization.

By examining the beginnings of the Percussive Arts Society and its accomplishments, The McMahon Foundation and its relationship to PAS, and the events leading to the expansion of the headquarters and museum in 1995, a cohesive package of valuable information for all members, present and future, can be preserved and shared. As Steve Beck, former executive director, said about the headquarters and museum: "It's tremendous to have a facility such as this. . . . This museum, and the headquarters, are the embodiment of the purpose of PAS--to foster education in the percussive arts and preserve that heritage."[8]

PURPOSE OF THE STUDY

This study chronicles the historical events dealing with the establishment of the Percussive Arts Society International Headquarters and Museum, 1989-1995. The recent relocation of the Society's headquarters and museum to Lawton, Oklahoma, affords the possibility of establishing a world research site for all historical data, instrument collections, and other archival materials related to percussion. Historical information regarding the international

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[8]Brown, Shawn, ed., "Expanded PAS Museum Opens its Doors to Public," Percussive Notes 33 (August 1995): 88.

headquarters and museum from 1989 to 1995 consists of correspondence, memos, grant proposals, magazine articles, event programs, and newspaper articles. In addition, interviews were conducted with individuals who were instrumental in the relocation of PAS to Lawton. Interviews were conducted with Steve Beck, former Executive Director of PAS; James Lambert, former Executive Editor of Percussive Notes; Jim Wood, Executive Director of The McMahon Foundation; and Dr. Charles S. Graybill, Chairman of the Board of Trustees for The McMahon Foundation. Also, a portion of this document is devoted to The McMahon Foundation in order to understand the relationship shared with PAS.

The benefits of this study include tracing the development of the Percussive Arts Society International Headquarters and Museum, understanding the relationship of PAS to a philanthropic organization such as The McMahon Foundation, and providing historical information to be placed in the Society's archives for use by all percussionists.

LIMITATIONS OF THE STUDY

This document is limited to obtaining information about the Percussive Arts Society International Headquarters and Museum from 1989 to 1995. Vital information about the Society itself and The McMahon Foundation is included as a means to connect and summarize events directly involving the headquarters and museum.

Reference material is limited to that of published and unpublished material available at the Percussive Arts Society

International Headquarters and Museum and material related to that museum and its headquarters.

OUTLINE OF THE STUDY

The study consists of three chapters. The first chapter focuses on the beginnings of the Percussive Arts Society with emphasis on the formation, mission, and accomplishments of the Society during various presidential terms. The second chapter describes events during the years in which the Percussive Arts Society moved to and began to develop in Lawton, Oklahoma. Important areas of interest described in this chapter are the Society's partnership with The McMahon Foundation, the contents of the Society's grant proposals to The McMahon Foundation, and the ceremonies presented marking the development of the Percussive Arts Society International Headquarters and Museum. Chapter Three provides a brief summary and exploration of the impact of the relocation of the Percussive Arts Society to Lawton, Oklahoma. A bibliography of works used to fulfill this study together with an appendix containing interview transcripts and copies of grant proposals follows this chapter. The interviews were conducted with Steve Beck, former Executive Director of PAS; James Lambert, former Executive Editor of Percussive Notes; Jim Wood, Executive Director of The McMahon Foundation; and Dr. Charles S. Graybill, Chairman of the Board of Trustees for The McMahon Foundation.

CHAPTER 2

THE LAWTON YEARS

In 1989 the Percussive Arts Society began a partnership with The McMahon Foundation in Lawton, Oklahoma, changing the direction and vision of the Society. The McMahon Foundation was established in 1940 by Eugene Davis McMahon and his mother, Louise McMahon. The McMahons moved to Lawton, Oklahoma in 1901. E. P. McMahon was the patriarch of the small family who enjoyed a successful career in the fields of law and real estate in Lawton; whereas, Louise McMahon was Lawton's first piano teacher. "The couple who nurtured and raised Eugene Davis McMahon not only practiced but also prized frugality. Owing to his parents' teaching, the thrifty use of resources would become second nature to the young man."[9]

Eugene Davis McMahon attended the University of Oklahoma and received a degree in journalism in 1915. He moved to Ranger, Texas after college graduation where he became enamored with the oil boom of the early 1900s. Eugene later combined his two loves, marketing and oil, to become a successful businessman. He also served in the Army Air Corps during World War I. Eugene remained a bachelor for most of his life with two short marriages, both ending in divorce. He tired of his bachelor days in Fort Worth and asked his parents to move to San Antonio as well. Although the McMahons

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[9]Suzanne Jones Crawford, Preserving The Family Name (Muskogee, Oklahoma: Western Heritage Books, 1984), 5.

were not happy about leaving Lawton, Eugene, their only child, needed their help and guidance.

The entire McMahon family moved to San Antonio in 1926 where Eugene successfully ran the McMahon Royalties Company. Eugene continued to make a good living through the Great Depression and invested his parents' money as well. Louise McMahon adjusted rather well to living in San Antonio society. Unfortunately, E. P. McMahon had many health problems while in San Antonio due to the humidity, so he continued to travel to Lawton where he lived three to four months of the year to maintain the family farm. With the death of E. P. McMahon in 1936, Eugene began to feel his immortality slipping away, with his brief marriages having never brought him children to carry on the family name and business. Therefore, in 1939 he began to develop ideas of creating a foundation to benefit the town and community of his childhood.

Eugene researched other foundations such as the Navarro Community Foundation to understand its organization and functions. To advise him on the laws of Oklahoma, he retained the law services of Claude Monnet. Monnet was a former college classmate of Eugene's who practiced law in Oklahoma City. Monnet advised Eugene to create a foundation as a nonprofit organization. Suzanne Jones Crawford says of the proposed foundation in her book about the McMahon family:

> According to a recent opinion of the state attorney general, foundations that incorporated in Oklahoma could have but one principal purpose. In light of this ruling, Monnet suggested that the aims of the foundation be consolidated into one general purpose. Eugene readily

> accepted Monnet's advice. The foundation would have as its general purpose the promotion of the well-being of mankind primarily in Comanche County and the Geronimo School District of Cotton County, and it would seek a charter of incorporation from the State of Oklahoma.[10]

By 1940 the State of Oklahoma granted Eugene articles of incorporation for The McMahon Foundation. The Foundation received its corporate charter as well. Eugene and Louise McMahon donated $50,000 each to start the foundation, and enlisted a board of trustees initially limited to five members to make foundation decisions. On June 28, 1940, the Board of Trustees of The McMahon Foundation held its first meeting and adopted bylaws. Trustees were Eugene McMahon, Louise McMahon, Winchell F. Barber, Floyd D. Ross, and James Lawrence Keegan.

Suzanne Jones Crawford describes the trustees' relationships to the McMahon family.

> In 1940, Barber was sixty-three years old and president of the American National Bank; Ross was sixty years old and owner of the Lawton Coca-Cola Bottling Company; and Keegan, the youngest member, was twenty-nine years old and an employee of the American National Bank. Despite their business ability and community involvement, the three Lawton trustees had no previous experience with foundations. Owing to their friendship with the McMahons and their lack of knowledge, the men willingly accepted Eugene's leadership. From grants to investments, Eugene's views predominated. Although the trustees of the Foundation frequently met without Eugene or his mother, the McMahons kept well posted on the Foundation's activities, and the trustees conferred with him before making any major decisions. Eugene's view that gifts from the Foundation to local charities

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[10]Ibid., 118.

> should supplement funds already raised guided the trustees in their awarding of grants. Eugene believed that this method of making grants stimulated individual contributions to projects rather than promoting a dependence on the Foundation for funding. Eugene in particular looked with favor on grants designed to improve the health and education of the citizens of Comanche County.[11]

By 1945, the Foundation was worth one million dollars. In 1948, the McMahon Foundation offices were built in Lawton, Oklahoma, between 7th and 8th streets on C. The offices included a concert hall, dining room, and second floor living quarters for Louise McMahon. In 1966, when Louise McMahon died, the Foundation was worth two million dollars. In an interview in 1995, Dr. Charles S. Graybill estimated the worth of the Foundation at thirty-seven million dollars.[12] The interest from the thirty-seven million dollars must be spent on Foundation grants. In 1995, Dr. Graybill suggested that one million to two million dollars were given away in grants.[13]

The Percussive Arts Society has benefited twice with grants from The McMahon Foundation. The first grant was approved in February 1990 and the second was approved in April 1994. The first grant was the work of a partnership between The McMahon Foundation and PAS in an effort to relocate PAS to Lawton from Urbana, Illinois. Those influential people who applied for the grant and the relocation of PAS to Lawton, Oklahoma were James Lambert, John Beck, Steve Beck, and Dr. Charles S. Graybill.

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[11]Ibid., 128-129.

[12]Charles S. Graybill, interview by author, tape recording, Lawton, Oklahoma, 5 July 1995.

[13]Ibid.

Apparently during the latter 1980s, the Percussive Arts Society was going through a financial crisis mainly due to the expense of publishing Percussive Notes. In order to recoup valuable losses, Executive Editor of Percussive Notes James Lambert started publishing the magazine using computer desktop publishing. By December of 1989, then President of PAS John Beck informed James Lambert of another crisis during a weekly telephone conference: the Society was losing its office space lease in Urbana, Illinois. Beck asked Lambert if he had any ideas regarding a new location for the Society. As luck would have it, Lambert knew of The McMahon Foundation's contributions to enrich the culture in Lawton, Oklahoma. Lambert suggested to Beck a possibility of relocating PAS to Lawton, Oklahoma, with the assistance of The McMahon Foundation. He knew The McMahon Foundation had totally funded the American Choral Directors Association's office building in Lawton, Oklahoma, during the 1970s.

Lambert scheduled a meeting with Dr. Graybill, Chairman of the Board of Trustees for the McMahon Foundation. Graybill seemed interested in pursuing the Society's relocation to Lawton and encouraged Lambert to present a grant proposal at the Foundation's next meeting.[14] Lambert says of the proposal in his interview:

> I put the proposal together. I asked John Beck to write a cover letter. I told him I think we need to get some architectural drawings. John and I consulted with Steve Beck to see how much office space would be needed. Steve consulted with an architect who was doing our cover for the Nashville convention, Austin Bealmear.

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[14]Ibid.

Austin Bealmear put together tentative sketches of the building.[15]

The McMahon Foundation usually meets on the first Monday of each month; however, due to the holidays, PAS was unable to present the proposal until February 5, 1990. During the 1980s and 1990s, the Board of Trustees of The McMahon Foundation consisted of seven trustees with Dr. Charles S. Graybill as the chairman. Graybill was elected as the chairman in 1980. In an interview with Graybill, he revealed that the chairman usually served consecutive, one-year terms until retirement or resignation.[16]

The grant proposal was approved on February 14, 1990. The McMahon Foundation was willing to provide a two-to-one matching grant to the Percussive Arts Society contingent on the Society finding land in Comanche County, Oklahoma, or Cotton County, Oklahoma, to build an office and museum. The bylaws of The McMahon Foundation did not allow for the procurement of land.

The grant from The McMahon Foundation was $350,000 with the Percussive Arts Society providing $175,000. From February 6, 1990 until February 26, 1990, John Beck, Steve Beck, Bob Schietroma and others searched for land in Lawton to build a new office and museum. Dr. Graybill suggested land at Elmer Thomas Park which was owned by the City of Lawton. Within the park, the McMahon Auditorium and

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[15]James Lambert, interview by author, tape recording, Lawton, Oklahoma, 14 July 1994.

[16]Charles S. Graybill, interview by author, tape recording, Lawton, Oklahoma, 5 July 1995.

the Museum of the Great Plains already existed. Graybill put Lambert in touch with the City Manager of Lawton, Bo Hopkins.[17]

The McMahon Foundation was slightly worried regarding the Percussive Arts Society's commitment to relocation to Lawton. Therefore, on February 26, 1990, the Board of Trustees of the McMahon Foundation and Executive Officers of the Percussive Arts Society met over lunch at The McMahon Foundation offices. Executive Officers of the Percussive Arts Society at this time were John Beck, Garwood Whaley, Robert Schietroma, Randall Eyles, and Mike Balter. This goodwill meeting prompted the acceptance by all parties including the City of Lawton of Elmer Thomas Park as the site of the Percussive Arts Society International Headquarters and Museum. The Mayor of Lawton at the time, Robert Shanklin remarked: "Whatever The McMahon Foundation wants, the City of Lawton wants."[18] Therefore, the City of Lawton provided the Percussive Arts Society with land at Elmer Thomas Park. The lease agreement between both parties was one dollar per year for ninety-nine years which the Percussive Arts Society has paid in full.

The last step to achieving relocation of the Percussive Arts Society to Lawton, Oklahoma, was approval by the Board of Directors of PAS. The Board of Directors of PAS approved the relocation in November 1990 at their annual convention in Philadelphia. However, things did not continue smoothly. In February of 1991, the Executive Officers of the Percussive Arts Society realized they could not fund

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[17]James Lambert, interview by author, tape recording, Lawton, Oklahoma, 14 July 1994.

[18]Charles S. Graybill, interview by author, tape recording, Lawton, Oklahoma 5 July 1995.

$175,000 of the matching grant. John Beck explained in correspondence to Dr. Graybill:

> On February 17, 1991 the Executive Committee of the Percussive Arts Society voted to amend the original proposal submitted to the McMahon Foundation on January 18, 1990. This amendment has become necessary because of the economic situation which prevails in the United States at this time and because the current PAS Administration wishes to embark on a major advertising campaign this coming year. In May 1991, the City of Lawton formally approved the land lease to the Society. In June 1991, Steve Beck, Executive Director of the Percussive Arts Society, moved to Lawton to set up temporary PAS headquarters until the new building was finished.[19]

The original two-to-one grant amounted to $525,000 (i.e. $350,000 from The McMahon Foundation, $175,000 from the Percussive Arts Society). The building requiring the $525,000 encompassed a museum and office space of 7,000 square feet (see Appendix 2 containing Grant Proposal No. 1). With the proposed amendment by the Percussive Arts Society, the building would now decrease to 5,000 square feet with a cost of approximately $375,000 (i.e. $250,000 from The McMahon Foundation, $125,000 from the Percussive Arts Society). On March 4, 1991, The McMahon Foundation formally approved the Percussive Arts Society's amendment regarding museum and office space. The grant awarded by The McMahon Foundation was officially $250,000. The Grand Opening Dedication of the Percussive Arts Society was August 8, 1992.

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[19]John Beck to Charles S. Graybill, 19 February 1991, Percussive Arts Society International Headquarters and Museum, Lawton, Oklahoma.

As previously mentioned, the original grant proposal collated by James Lambert contained a cover letter from the President of the Society, John Beck. Additionally, the proposal contained artist renderings of a museum and office. The sketches were subsequently changed. These original drawings indicated that the name of the new building would be the Percussive Arts Society International Headquarters and Hall of Fame Museum. The name was changed after the original proposal to the Percussive Arts Society International Headquarters and Museum. Other items in the original grant proposal by James Lambert were documentation of the Percussive Arts Society's tax exempt status, a brief history of PAS, PAS Hall of Fame Listing, photographs of percussion artifacts needing museum space, sample pages from several issues of Percussive Notes, and a Percussive Art Society International Convention program from the 1989 Nashville convention (see Appendix 2 containing Grant Proposal No. 1).

In March 22, 1994, Garwood Whaley, President of the Percussive Arts Society, sent a new grant proposal to Dr. Charles S. Graybill regarding the expansion of the museum. The estimated cost for this new expansion was $300,000. Whaley requested a three-to-one matching grant from The McMahon Foundation with The McMahon Foundation supplying $225,000 and the Percussive Arts Society supplying $75,000. The addition would include 2,000 square feet added to existing to current museum for a bigger exhibit space, 2,000 square feet added for storage space, driveway and loading dock, museum entry glass doors, and exterior security lighting. Other items included in the proposal were photographs and drawings of the current structure,

conceptual drawing of addition, issues of Percussive Notes and Percussion News, Percussive Arts Society International Convention program from 1993, and 1993 actual and 1994 anticipated budgets (see Appendix 3 containing Grant Proposal No. 2).

The McMahon Foundation did not agree to a three-to-one matching grant. However, they did agree to a two-to-one matching grant (i.e. $200,000 from The McMahon Foundation, $100,000 from the Percussive Arts Society). On April 26, 1994, Garwood Whaley sent a letter to the Board of Directors of the Percussive Arts Society requesting approval of a two-to-one matching grant from The McMahon Foundation to expand the Percussive Arts Society International Headquarters and Museum. The matching grant was approved by the PAS Board of Directors. Therefore, by May 1994 a new expansion was under way. The Percussive Arts Society Museum Reopening Ceremony was August 5, 1995.

In regards to the Percussive Arts Society Ceremonies for the groundbreaking, opening, and reopening of the headquarters and museum, several special events were planned to celebrate. The PAS Groundbreaking Ceremony was held on October 3, 1991. The agenda for the ceremony included welcome and closing addresses from Fred Fitch, Chairman of the Lawton Chamber of Commerce and Industry. Additional comments were made by Alvis Kennedy, Mayor Pro Tem; Dr. Charles S. Graybill; Steve Beck; Robert Schietroma, President of the Percussive Arts Society; Garwood Whaley, First Vice-President of the Percussive Arts Society; and James Lambert, Percussive Arts Society Board Member. Music was provided by the Cameron University

Percussion Ensemble and the actual groundbreaking occurred at the building site in Elmer Thomas Park.

The Percussive Arts Society Grand Opening Dedication on August 8, 1992 was held at the Percussive Arts Society International Headquarters and Museum at 2:00 p.m. Included at the dedication ceremony as in the previous groundbreaking ceremony were remarks from Steve Beck, Robert Schietroma, Dr. Charles S. Graybill, and Garwood Whaley. Additional speakers were John Beck, Immediate Past President of the Percussive Arts Society; Ted Marley, Mayor of the City of Lawton; and Bill Howard, Howard and Porch Architects. An invocation was presented by Reverend Leonard Spicer, and ribbon cutting duties were performed by members of the Lawton Chamber of Commerce and Industry.

The Percussive Arts Society International Headquarters and Museum Grand Reopening on August 5, 1995 included some of the same speakers as heard at previous ceremonies. Speakers included James Lambert, Steve Beck, Dr. Charles S. Graybill, Ted Marley, Bill Howard, and Garwood Whaley. James Lambert and Garwood Whaley had assumed new roles with the Percussive Arts Society (i.e. James Lambert, Director of Public Relations for the PAS Museum, and Garwood Whaley, President of the Percussive Arts Society). The invocation was presented by Chaplain Roger D. Kappel, U. S. Army, and ribbon cutting duties were once again performed by members of the Lawton Chamber of Commerce and Industry. Music was provided by the Texas Tech University Steel Drum Band directed by Lisa Rogers and Alan D. Shinn.

Further developments with the opening and reopening of the Percussive Arts Society International Headquarters and Museum included staff replacement, increased staffing, establishment of a percussion research library, increased membership, and performing artist series. In 1996, Steve Beck left his position as the Executive Director of the Percussive Arts Society. Randall Eyles became Beck's replacement and currently serves in the position. Two staff positions have been added to help with the demands and needs of the magazine, Percussive Notes. The goal of providing a research library to percussionists on site at the PAS building is still being addressed. Cataloging of vital artifacts, books, and correspondence continues. James Lambert has established a performing artist series within the museum to attract local and regional attendance to the headquarters and museum.

CHAPTER 3

SUMMARY AND CONCLUSIONS

An organization is a group of individuals dedicated to a primary mission. The Percussive Arts Society has had such a mission since 1960: to educate and further enhance the percussive arts. It is this drive and dedication to continue its mission that led to the relocation of its headquarters to Lawton, Oklahoma, during the early 1990s. In 1989 several executive officers of the organization realized, as a lease was terminated on the Society's office space, that this organization needed roots and a home. Additionally, they realized the organization needed a place to display valuable percussion artifacts instead of letting them deteriorate in storage buildings.

In December of 1989, John Beck, President of PAS was making one of his weekly telephone calls to James Lambert, Executive Editor of Percussive Notes. Beck happened to ask Lambert if he had any ideas about a possible relocation spot for the PAS offices. Lambert quickly mentioned The McMahon Foundation. He knew The McMahon Foundation provided grants, usually two-to-one matching grants, to organizations who would in turn improve the quality of life in Comanche County, Oklahoma and Cotton County, Oklahoma. Comanche County included the city of Lawton, Oklahoma. Beck was intrigued by the idea of PAS relocating its office to Lawton and possibly building a museum. On the Society's behalf, Lambert met with Dr. Charles S. Graybill, Chairman of the Board of Trustees for The

McMahon Foundation, and discovered that The McMahon Foundation would agree to the submission of a grant proposal.

In February of 1990, Lambert submitted a grant proposal for the relocation of the Percussive Arts Society to Lawton, Oklahoma, with a request for matching grant assistance from The McMahon Foundation. The Foundation approved the proposal and was willing to provide PAS with $350,000 to build a headquarters and museum contingent on the procurement of land in Lawton, Oklahoma. PAS would have to contribute $175,000 to the building as well. The next action for the PAS Executive Committee to take was finding land in the City of Lawton for the building. The City of Lawton agreed to lease land to PAS in Elmer Thomas Park for the amount of one dollar per year for ninety-nine years.

As further planning for a new headquarters and museum were being made, the PAS Executive Committee realized the organization could only fund a new building in the amount of $125,000. Therefore, the committee with the help of the Executive Director of PAS, Steve Beck, reduced the amount of square footage of the building and museum in order to accommodate the expense of $125,000. After realizing the reduction in cost and building size, the PAS Executive Committee amended the original grant proposal to The McMahon Foundation. The Foundation would now provide only $250,000 to the Percussive Arts Society for the new headquarters. The last step to achieving the relocation of PAS to Lawton was the approval by the PAS Board of Directors. The PAS Board of Directors approved the relocation in November 1990 (see Appendix 2 containing Grant Proposal No. 1).

The Groundbreaking Ceremony for the Percussive Arts Society International Headquarters and Museum was held on October 3, 1991. The actual Grand Opening Ceremony for the new headquarters and museum was held on August 8, 1992. From 1992 until 1994, the organization flourished in this new home and museum. In 1994, eight hundred people had toured the museum and membership had increased from approximately five thousand to nearly six thousand members.[20] Three presidents for the Society had walked through the headquarters and museum doors by this time as well.

With a flourishing organization in a new facility, further expansions and services became a necessity. In 1994, Steve Beck, Executive Director of PAS, submitted another grant proposal to The McMahon Foundation. The earlier decision by the Executive Committee and Board of Directors of the Percussive Arts Society to have a smaller headquarters and museum due to costs was probably a mistake; however, no one could have anticipated the response to the museum and increased membership. This new proposal asked for a three-to-one matching grant of $225,000 from The McMahon Foundation and $75,000 from PAS for the addition of 4,000 square feet of space to the existing building. The Foundation refused the request; however, they did offer to provide a two-to-one matching grant for the expansion. The PAS Executive Committee and Board of Directors agreed to the two-to-one matching grant from the Foundation. The new expansion was completed in approximately one year and the PAS

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[20]Teresa Peterson, interview by author, telephone conversation, Lawton, Oklahoma, 9 June 1999.

Reopening Ceremony was held August 5, 1995 (see Appendix 3 containing Grant Proposal No. 2).

The Percussive Arts Society has weathered many changes and crises since its formation in 1960. However, the relocation of its headquarters to Lawton, Oklahoma between 1989 and 1995 allows the percussionist to examine the "Camelot time" of the Society. These years provided great challenges with positive growth and development for all involved. Frederick Fairchild, former Historian for PAS, provided members with a concise history of the organization from 1960 until 1989. The previous material provides future percussionists with a summary of the relocation of the Percussive Arts Society to Lawton, Oklahoma, from 1989 to 1995.

By examining correspondence, memos, grant proposals, magazine articles, event programs, newspaper articles as well as conducting interviews from this time period, several conclusions about the Percussive Arts Society can be drawn. The vision of a few people can effect the lives of so many others. Eugene Davis McMahon and Louise McMahon had the foresight to invest in the quality of the living even after their deaths. Through the establishment of The McMahon Foundation, the quality of life for others has improved immensely. In a 1992 newspaper article, James Lambert says of the relocation of PAS to Lawton, Oklahoma:

> The McMahon Foundation's Dr. Charles S. Graybill was very supportive, and city officials such as former Mayor Robert Shanklin and Chamber of Commerce members welcomed PAS members when they visited Lawton. Other cities contended for the PAS headquarters,

> but only Lawton could offer foundation money, an attractive site, and enthusiastic support.[21]

This enthusiastic partnership between Dr. Charles S. Graybill, James Lambert, and John Beck provided a permanent home for the Percussive Arts Society in the present and for many years to come.

This new home for the Percussive Arts Society has created a museum and office where valuable artifacts, educational tools, and information are available to all. As amazing as the following figures may have seemed in 1994, 4,400 people toured the museum in 1998 and currently membership numbers approximately 6,200.[22] Therefore, the need and worth of the Society's move to Lawton, Oklahoma, continues today. The collation of all materials in this document will forever provide a written history for future percussionists and others touring the Percussive Arts Society International Headquarters and Museum. As James Lambert expressed in his interview:

> Ecclesiastes says there is a time for everything under God's heaven. Timing is everything, especially in percussion. Just as time in percussion is important so is timing in education. The primary purpose of the Percussive Arts Society is educational. An important cornerstone in education is the communication and sharing of information, knowledge, and wisdom. It is my dream that this PAS Headquarters and Museum will be shared by all educators worldwide.[23]

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[21]Tom Jackson, "Strike up the band," The Lawton Constitution, 2 August 1992, 1C.

[22]Ibid.

[23]James Lambert, interview by author, tape recording, Lawton, Oklahoma, 14 July 1994.

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APPENDIX 1

INTERVIEW TRANSCRIPTS

Steve Beck Interview

Steve Beck, Executive Director of Percussive Arts Society, interview by author, Tape recording, Lawton, Oklahoma, 14 July 1994.

LR: How did the relocation process of PAS to Lawton, Oklahoma begin? What was the sequence of events?

SB: I think it was in 1989, Jim Lambert, Executive Editor of Percussive Notes was speaking to John Beck, President of PAS during a weekly conference call when discussion turned to the PAS home office in Urbana, Illinois came up. The lease was up in a year. Lambert said that The McMahon Foundation in Lawton built the American Choral Directors Association Building and would possibly be interested in a project with the Percussive Arts Society. So, Beck asked Lambert to make some calls and see if there was any interest on part of The McMahon Foundation. Lambert contacted Dr. Charles Graybill, Chairman of the Board of Trustees for The McMahon Foundation. Dr. Graybill seemed interested and asked Lambert to send a proposal by a certain date in order for the foundation's board to review it at one of their monthly meetings.

Graybill told Lambert that the board would look at the proposal and probably table it for further discussion. Beck sent the proposal and the foundation passed it without further discussion. The proposal basically asked the foundation to supply two-thirds of the money to build a permanent home office and PAS would supply one-third of the money. The foundation was willing to supply up to $350,000 for the building; however, PAS could only come up with $125,000. So, the foundation came up with $250,000 and PAS matched the foundation with $125,000; when the building was finished, it cost close to $400,000.

LR: Who actually wrote the proposal to The McMahon Foundation?

SB: I think Lambert drafted the proposal; however, both Lambert and Beck worked on it together. I personally was not involved in it other than mailing. Actually I think Lambert even bought notebooks and made copies; so that, all members of the foundation board would have copies of the proposal. Again, The McMahon Foundation agreed to the funding. We moved to Lawton in July 1991. We moved into temporary office space with the Groundbreaking Ceremony for the new building on October 4, 1991. Construction started that same month. The building was finished by May 1992 and we moved in

shortly thereafter with the Grand Opening Ceremony on August 8, 1992.

LR: After the Groundbreaking Ceremony, didn't you have to change the original building plans slightly?

SB: All the drawings were taken care of beforehand; however, once we sent them out to bid, the lowest bid was still too high, around $480,000. So, we had to alter things slightly, nothing major. The museum was changed from 2,000 square feet to 1,600 square feet. The offices weren't changed. Also, I think we made minor changes to the parking lot and patio in order to cut costs.

LR: In looking at original drawings, the name of the building was the Percussive Arts Society International Headquarters and Hall of Fame Museum. Then, Hall of Fame Museum was scratched out and Research Museum was added. Why the name changes?

SB: Well, actually we're calling it the Percussive Arts Society International Headquarters and Museum. Originally, The McMahon Foundation liked the idea of something being called a Hall of Fame Museum. It sounding exciting and would possibly attract more visitors. In realistic terms, we were going to have pictures of Hall of Famers up, but it wasn't going to be a Hall of

Fame. We backed off of that name about the time we moved to town. We don't even call it a Research Museum because it is hard for people to identify on a highway sign. In fact, locally we call it the Percussive Arts Society and Percussion Museum.

LR: I noticed in reading through correspondence from 1992 that the PAS staff has changed and grown with the move to Lawton. Could you elaborate on how the staff has changed and grown?

SB: Before we moved to Lawton, we had the administrative manager position which was mine. We had three part-time people. The ladies who worked in Urbana were all called secretaries which was unrealistic because they were staff personnel. One of the ladies would work on Thursday and Friday, one would work on Tuesday and Wednesday, and one would work on Monday and Tuesday. So, there was no continuity because something started Tuesday might not get finished until Monday of the next week. When we moved to Lawton, we decided the positions would be part-time to some degree, but would be continuous everyday of the week. So Marie Beck had been working for PAS since PASIC '89 in Nashville. She had taken over Margaret Goodwin's job. Margaret had worked in the Urbana office. However, when we moved to Lawton, Marie's job

became full-time as we were trying to hire other personnel. We hired Cheryl Copes as a data entry person. Cheryl's job was to deal with membership.

LR: Hasn't Copes's job grown to include other things besides membership?

SB: You bet, it sure has. It originally was a six-hour a day job. We hired a secretary to answer the phones. Originally Cope answered phones in the morning and someone else answered in the afternoon. We realized that we were hiring some things out that could be done in the offices. About this same time, Marie and I were going to have a baby, so it was a perfect time for Marie to leave and hire a full-time publications person. Instead of having someone design the magazine covers, etc., for $5,000 per year, we added it to Marie's salary and hired a full-time publications person, Shawn Brown. Shawn was originally hired as Art Director for all PAS publications on a part-time basis. When Garwood Whaley became President of PAS, he was very publication oriented. He decided that Brown's job should be Director of Publications on a full-time basis. Brown officially started that position in December, or maybe November 1993. In January 1993, Copes's job became full-time and her title was Administrative Manager. She manages all office and building maintenance such lawn care, wind washers, copy

machine maintenances etc. In addition to still dealing with membership, Copes coordinates all PAS contests. I have been moved into the Executive Director position, which includes overseeing all aspects of the office such as publications and membership. Brown reports to me, Copes reports to me and I report to the President, Garwood Whaley and the Executive Committee. I deal with Mike Balter, Treasurer on budget matters. I still write checks and all that stuff. I really have taken on the position of PASIC (Percussive Arts Society International Convention) Director. In taking on this position, we have in turn provided internships for college students who will help me with PASIC such as turning out forty letters to sponsors. The internships are really good deals. The college students get college credit for their work and they get paid one hundred dollars a week. Most music business majors have to do an internship anyway and there are more majors than internships; therefore, PAS has created a great opportunity for them. We have two PASIC internships and one museum/research internship during the fall. Brown also has a part-time assistant. She helps layout the newsletter and magazine. In the spring, we have one PASIC internship and one museum/research internship. In the summer, we have one PASIC internship as well.

LR: What other new directions should the PAS take or what new things should the Society address in addition to the research library and the WPN database?

SB: We have a list of projects we've been working on. I have a list of forty-five projects in the works currently. Some are already done and some are pending. The most important one to me is developing a more active membership base such as retail members and junior high school/beginning percussionists.

LR: Who were the individuals most responsible for the growth and development of PAS?

SB: I believe that John Beck and the executive committee from around 1986 turned the direction of our Society. The other members of the committee I believe were Gar Whaley, Bob Schietroma, Randy Eyles, and Vic Firth. You know PAS nearly died financially around 1986. So these guys turned PAS around financially. Also, it may be too early to say, but years from now, I think Gar Whaley will be remembered for his efforts. He has put a lot of time into the organization. He is a good businessman and leader. Also, he is willing to tow the line and accept criticism with change. Jim Lambert also was influential in the growth of PAS. When the organization was failing financially, Jim became Executive Editor of Percussive

Notes, and we went to desktop publishing. We were losing $50,000 per year on printing. With Jim on board, we are under $12,000 per issue now. I think Jim has been given too little credit to what he has contributed.

LR: Thank you, Steve.

SB: Thank you, Lisa. I think this research is exciting for PAS.

Jim Lambert, Executive Editor of Percussive Notes, interview by author, Tape recording, Lawton, Oklahoma, 14 July 1994.

LR: Can you give me a brief overview of the Percussive Arts Society's move to Lawton, Oklahoma?

JL: In the fall of 1989, I was applying for promotion to professor at Cameron University. In the course of that application, I had letters written by John Beck and Dr. Charles S. Graybill. Through these letters, those two people got together. I almost felt I was the vessel in between them and the catalyst of placing them in contact with each other. Those two people getting together was the genesis of PAS moving to Lawton.

LR: Where did they meet?

JL: First, let me give you a bigger picture. I became involved with PAS as a junior high school student when I attended West Texas State University Band Camp in 1966 and 1967. My teachers were Merv Britton, Donald Canedy, and John Galm. Britton was a founder of PAS, and Donald Canedy was the first *de facto* president. I almost feel like I got in on the grass roots of the Society during

the 1960s. So, I became a member and subscribed to the journal. I later went to Baylor University and my teacher was Larry Vanlandingham. He encouraged me to write two articles for the Percussionist. I then graduated from Baylor and did my master's work at University of North Carolina at Chapel Hill with Lynn Glassock. Then, I went to the University of Oklahoma in 1976 for doctoral work with Richard Gipson. The first Oklahoma PAS Chapter originated in 1976. I feel honored that the headquarters are now in Oklahoma, and there is a lot of history associated with PAS and Oklahoma since the 1970s. In 1982 Larry Vanlandingham appointed me as editor of selected literature reviews under Bob Schietroma who was the Executive Editor of Percussive Notes. In 1986 Bob Schietroma stepped down as Executive Editor, and I was appointed Executive Editor in May 1986. The first issue of Percussive Notes I was responsible for was published in the fall of 1986, volume 25. Then in 1988, John Beck became president. In 1988 John and I developed a strong relationship as peers. John would call me every Sunday that he was president. The structure of PAS at that time was a little different than what it is now. John relied tremendously on the input of the Executive Editor of Percussive Notes and the Executive Director of PAS which first was David Via, then Steve Beck. Steve and I were also in contact a lot about each issue of the magazine. Steve was responsible for the advertising and artwork on

the cover of each issue. We had a crisis financially at the time. One of several that PAS would face. The organization faced a crisis with the magazine. Therefore, I investigated desktop publishing. Through the use of desktop publishing, we were able to save a lot of money. I'll never forget while sitting next to Gar Whaley at a board meeting during the 1987 convention, John Beck's concern about the cost of each page of the magazine. The cost of each page of the magazine was $80.00. Gar Whaley said to me, "that's more than any typesetting I've done for any of my books." We went from a more extravagant cost to $5.00 or $6.00 dollars per page with desktop publishing.

LR: Also, wasn't the research edition deleted during that time due to costs?

JL: It was done away with by John Beck. It was a cost problem and timeliness as well. It was a seasonal publication which was a problem for advertising as well as membership due to the seasonal length. The qualities of timeliness and cost effectiveness went in a positive manner, not without a significant assistance. One of the first things, when I took over from Bob Schietroma, was to develop a feature editor position which was filled by Rich Holly. Then, we had focus editors in the other sub-areas. In 1988 and 1989 I would speak to John Beck weekly or at least three times a month on a variety of topics. We

would talk about the magazine, its timeliness, and needed improvements. As I said before, he had a crisis to solve with the magazine and the overall financial crisis with PAS overall. All of a sudden in December of 1989, toward the end of one of our conversations, he mentioned that we were about to lose our lease on the PAS office in Urbana, Illinois. He asked me if I had any ideas about any organizations that might help us purchase a building. I said well it is interesting you should ask because there is a gentleman who wrote me a letter for tenure in November. I was planning to go see and thank him. He is chairman of The McMahon Foundation. John asked, "What's The McMahon Foundation?" I went through the explanation of the Foundation and its contributions to the culture of Lawton.

LR: What exactly is the function of The McMahon Foundation?

JL: Louise McMahon was the first piano teacher in Lawton. She was married to a wealthy oilman. They lived in Lawton for a relative brief period of time from about 1904 until 1920. Then, they moved to San Antonio, Texas. After Mr. McMahon died, Mrs. McMahon and their only son moved back to Lawton in the 1940s. They built a home at the corner of 7th or 8th street and C. You

need to see that building. It is the place where Charles Graybill and John Beck met. Now back to PAS.

What happened between December 1989 and February 1990 was very interesting. I did schedule a meeting on behalf of John Beck to see Dr. Graybill. I first met with Dr. Graybill in his office close to Cameron University. I brought several journals to show him. I asked him, "What do you think The McMahon Foundation would think about building or supporting a move of the Percussive Arts Society to Lawton?" He looked through the magazines and said, "This sounds like a first-class organization." Also he said, "Well our next meeting is in January. Why don't you put together a proposal for us?" So that was all I needed really to tell John Beck.

Now back to what The McMahon Foundation does. Louise McMahon established a trust of philanthropic money. This Foundation in which Dr. Graybill is the chairman of the Trustees is charged to spend a certain portion of the interest on the principal money every year. Mrs. McMahon wanted it to be spent primarily in Comanche County, Oklahoma. There is one Chair of Journalism that they support at the University of Oklahoma as well as a few scholarships. Other than ties to the University of Oklahoma, all the philanthropic deeds they accomplish are in Comanche County. These deeds have improved the cultural life of Lawton significantly.

They assisted obviously in the PAS building and also the American Choral Directors Association building on 38th street.

LR: How long has that organization been in Lawton?

JL: The American Choral Directors Association has been there since the 1970s. The building of the office was done with total support of The McMahon Foundation. The reason it was done with total support was because the director of the organization was a former piano student of Mrs. McMahon. Now in 1977 and 1978, The McMahon Foundation built the Fine Arts Complex at Cameron University. So, I was familiar with the Foundation's works. They also purchased percussion equipment for the Lawton Philharmonic Orchestra. Additionally, Louise McMahon directly supervised the building and construction of the McMahon Auditorium. She designed the building herself. You should visit The McMahon Foundation where the second floor is maintained exactly like it was when Mrs. McMahon and her son lived there. Her son was a bachelor who passed away before her. The bottom floor has a lovely drawing room and concert hall.

LR: Did you write the proposal yourself?

JL: I put the proposal together. I asked John to write a cover letter. I told him I think we need to get some architectural drawings. John and I consulted with Steve Beck to see how much office space would be needed. Steve consulted an architect who did our cover for the Nashville Convention, Austin Bealmear. Austin Bealmear put together tentative sketches of the building. I have a duplicate of that proposal which I'd be glad to show you.

LR: I'd love to see it.

JL: The McMahon Foundation usually meets on the first Monday of each month. This particular month they didn't meet because it was around the New Year's holiday. They met on the second Monday of the month. They unanimously approved the idea in theory, but wanted to meet with the officers of PAS. The Foundation board members wanted to ask the PAS officers specific questions about the design of the building and precisely the amount of money PAS was requesting. They approved it as a matching grant. I want to mention Helen Farmer-Norris who was my student assistant at Cameron University. She helped me tremendously to put the proposal together.

LR: In some respects, this whole move to Lawton was due to a series of coincidences.

JL: In looking through some of these things, I guess I was wrong. The meeting actually occurred in February, February 5, 1990. It wasn't January. The PAS officers came and met with the Foundation board at the McMahon Foundation on February 26, 1990. From February 6, 1990 to February 26, 1990, John Beck, Steve, Beck, Bob Schietroma, and several Lawton officials investigated different plots of land in Lawton to build the building. The McMahon Foundation was only agreeing to help build a building, not procure the land. There was something in the Foundation's bylaws prohibiting them from buying land. Dr. Graybill suggested we look at park land. His wheels started turning regarding the park close to the McMahon Auditorium. He put me in touch with the City Manager of Lawton, Bo Hopkins.

However, before confronting the city, The McMahon Foundation wanted to make sure that there was a genuine sincerity on behalf of PAS to relocate in Lawton. Once John Beck and Dr. Graybill met in February 1990, an immediate friendship and feeling of common purpose was established. We then went to Elmer Thomas Park to discuss a potential land site. I had much help earlier with this potential site from Alvis Kennedy, a Lawton City Councilman, and Dave Sanstrom of the

Lawton Chamber of Commerce. Everyone was generally in support of the proposed site. I'll never forget that I met with the Mayor of Lawton at the time, Robert Shanklin. He said, "Whatever The McMahon Foundation wants, the City of Lawton wants." The term of the land lease from the city was for ninety-nine years.

LR: Was the lease free and clear for ninety-nine years?

JL: One dollar per year for ninety-nine years. The ingredients were beginning to come together. We had The McMahon Foundation, John Beck's visit, and the City of Lawton's land. The last step was approval by the PAS Board to move to Lawton. From February 1990 to November 1990 was a long time to wait for board approval; therefore, I served as a continuing liaison between PAS, the City of Lawton, and The McMahon Foundation.

LR: I heard another proposed site of relocation was Nashville. Was there any truth to that rumor?

JL: The PAS Board meeting in Philadelphia was a very "key" time. I prepared a promotional video about Lawton. We wanted the board to see all the work already done in Lawton. The relocation to Lawton was approved by the PAS Board at the convention. On May 14, 1991 the

City of Lawton formally approved the relocation. In June 1991, Steve and Maria Beck moved to Lawton to set up temporary PAS headquarters until the new building was built. The rest is history.

LR: Looking back, do you think that the Society's relocation was a good move and/or experience?

JL: As I said in my remarks at the Grand Opening Ceremony, Ecclesiastes says there is a time for everything under God's heaven. Timing is everything, especially in percussion. Just as time in percussion is important so is timing in education. The primary purpose of the Percussive Arts Society is educational. An important cornerstone in education is the communication and sharing of information, knowledge, and wisdom. It is my dream that this PAS Headquarters and Museum will be shared by all educators worldwide.

LR: Jim, thank you so much for your time today. Also, thank you for your contributions to PAS.

JL: My pleasure and good luck with your research.

Jim Wood, Executive Director of The McMahon Foundation , interview by author, Tape recording, Lawton, Oklahoma, 30 September 1994.

LR: Can you give me a brief description of The McMahon Foundation?

JW: The McMahon Foundation is a philanthropic organization which provides help with education, health, and cultural areas of life in primarily Lawton, Oklahoma. We fund projects by need. Other things funded not directly affecting Lawton or Comanche County would be the journalism chair at University of Oklahoma and scholarships.

LR: How long has the Foundation been in existence?

JW: It has been in existence approximately twenty-five years. The McMahon Foundation held its first meeting in 1940. I believe that the earnings of the Foundation is approximately thirty million dollars to date.

LR: Wow, that's amazing. Can you tell me a little about the McMahon family?

JW: E. P. McMahon was a lawyer and real estate agent and Louise McMahon was a piano teacher here in Lawton. Their only son was mainly an oilman; however, he did cause the couple a great deal of concern. He committed mail fraud. The McMahons all moved to San Antonio in 1926. However, they still had a farm here as well as other ties. Mrs. McMahon was always worried about her only son's bachelorhood. Eugene Davis McMahon married twice and divorced twice without any grandchildren to carry on the McMahon name.

LR: Jim Lambert said that this is not only the Foundation headquarters. He said that the second floor was the living quarters for Mrs. McMahon.

JW: Yes, upstairs are the living quarters. Also, there is a concert hall with a stage just around the corner and a dining room and kitchen off to the right. The board of trustees routinely meets here and has lunch. Let me show you around and also here is a book about the McMahons and the Foundation for you. The book will answer more of your questions.

LR: Thank you so much for your time and the tour. I really appreciate it.

JW: Good luck. I was glad to be of assistance.

Charles S. Graybill, Chairman of the Board of Trustees of The McMahon Foundation, interview by author, Tape recording, Lawton, Oklahoma, 5 July 1995.

LR: When did you become a trustee of The McMahon Foundation?

CG: In 1971, I was elected by the trustees as Chairman of the Board of Trustees for The McMahon Foundation in 1980. There are seven trustees on the board.

LR: How long is your term as chairman?

CG: We hold elections every year. However, the chairman usually stays the same unless someone retires.

LR: Are these trustees usually relatives of the McMahon Family?

CG: Usually none of the trustees are relatives. In fact I am the only one who knew Mrs. McMahon. I was an orthopedic surgeon and met Mrs. McMahon while treating her. She was a lovely person. She loved music. She and her son, Eugene Davis, both served as trustees. The Foundation home was built here in Lawton in 1948.

They lived on the second floor. Eugene Davis McMahon started the Foundation with $50,000. By 1945 he had contributed more money to the Foundation raising it to one million dollars. In 1966, when Mrs. McMahon died, one million dollars from her estate went to the Foundation. Therefore, the Foundation had two million dollars. Today, the Foundation has grown to thirty-seven million dollars. The earnings from that thirty-seven million dollars are used for the grants. We are able to give away a million to two million dollars a year in grants.

LR: How did you get involved with PAS relocation to Lawton?

CG: I remember Jim Lambert came to my medical office. He wanted to see me not as a patient, but on personal matters. He just brought up the history of PAS and the Society's need for a permanent building. The office was presently located in Urbana in a temporary space. Jim, I think, really had the idea of PAS relocating to Lawton. He wanted to know if The McMahon Foundation would be interested in helping PAS build a permanent building in Lawton. I took Jim's idea to the board and some of the trustees knew him. Then, we had John Beck down from Rochester. We discussed how much money PAS had and how much they would need from us to build a building.

LR: Didn't land have to be found to build the building?

CG: Yes, several Realtors immediately started trying to sell PAS property. As the PAS members looked for land, the idea of building by the McMahon Auditorium was favorable to everyone. Then, they had to go to the city to get this land which was in Elmer Thomas Park. I thought the land in the park was a wonderful idea. The Museum of the Great Plains is located in the park as well. We had just approved a $2,500,000 grant for the museum. Then, I had the idea of using the architect from the museum expansion to work with PAS. I would be great to tie all three together through the use of walkways to all three, the McMahon Auditorium, the PAS Museum, and the Museum of the Great Plains. The architect was Bill Howard, a Lawton native.

LR: Are the grants from the Foundation always matching grants?

CG: Not always. We prefer matching grants. Eugene Davis McMahon felt we should help people who are helping themselves. This in turn means matching grants. We have had a congenial and agreeable time with PAS.

LR: What is Jim Wood's role in the Foundation?

CG: Jim is a very important part of the Foundation. He is really our bookkeeper. The trustees make all the decisions. However, we may ask him to do research and gather statistics.

LR: How many times does the Foundation meet a year?

CG: We meet the first Monday of every month. We make our own decisions on everything. We meet more than a lot of foundations because we don't have a staff to do a lot of work for us. Also, these grants are awarded to groups/organizations in Comanche County and Cotton County.

LR: I didn't realize the grants included Cotton County as well.

CG: Yes, the McMahons owned a farm in Cotton County. However, there are not many requests from Cotton County. We give to so many things such as Salvation Army, Cameron University, Goodwill, and Lawton Public Schools.

LR: Are all these matching grants?

CG: No, some organizations like United Way, are given full grants based on need.

LR: As chairman, do you have extra duties or veto power?

CG: No, I only vote on grants to break ties. I don't work full-time, but I do go down to the Foundation office almost every day. I have to sign a lot of papers. I enjoy the job a lot, since I am retired. It gives me something to do.

LR: There is a lot of noise going on today.

CG: Yes, I can't wait for this expansion of the museum to open. We were so glad to help PAS once again with another expansion to the building. Bill Howard is the architect for this expansion as well. He is now in Oklahoma City.

LR: Dr. Graybill, thank you so much for your time.

CG: You're welcome.

Teresa Peterson Interview

Teresa Peterson, Director of Publications and Marketing for the Percussive Arts Society, interview by author, Telephone conversation, Lawton, Oklahoma, 9 June 1999.

LR: What is the current membership for the Percussive Arts Society?

TP: Current membership is approximately 6,200.

LR: How many people have toured the PAS Museum this year?

TP: We don't have numbers for 1999 until the year is over. In 1997, 4,700 people toured the museum and in 1998, 4,400 toured the museum.

LR: Wow, that's more than I expected. Thanks for your help.

TP: Your welcome. Have a great day.

APPENDIX 2

GRANT PROPOSAL NO. 1

Grant Application from the
Percussive Arts Society
123 W. Main
Urbana, Illinois 61801

to the

Louise McMahon Foundation
Lawton, Oklahoma

contents:

1. Letter of Application from PAS President John Beck
2. Artist's Conception of Percussive Arts Society International Headquarters and Hall of Fame Museum
3. Documentation of Tax Exempt Status
4. PAS History and Hall of Fame Listing
5. Letter from John Beck Regarding Associated Pictures of Percussion Museum Artifacts and Donors to Percussive Arts Society
6. Samples of Recent Copies of *Percussive Notes*--the official Publication of the Percussive Arts Society and Copy of Program from Recent Percussive Arts Society International Convention in Nashville

Lawton Contact Person for Percussive Arts Society:
Dr. James Lambert, Executive Editor
Percussive Notes
214 SW 78th St.
Lawton, Oklahoma 73505
phone: office-581-2807
home-536-2549

LAWTON PROJECT

NAMES AND PLACES OF IMPORTANCE

LOUISE McMAHON FOUNDATION

ELMER THOMAS PARK - LEASED LAND

JIM WOODS - DIRECTOR OF THE LOUISE McMAHON FOUNDATION

DR. CHARLES GRAYBILL, CHAIRMAN OF THE BOARD OF DIRECTORS FOR THE LOUISE McMAHON FOUNDATION - HOME 405-353-3551 WORK 405-355-3727

JOHN JONES - DIRECTOR OF THE CHAMBER OF COMMERCE AND LOCAL REALTOR - 405-353-6422

WILEY WILLIAMS - CITY ATTORNEY 405-581-3320

PHILIP FERRELL, PRESIDENT OF THE CITIZEN'S BANK OF LAWTON - HOME 405-536-3377 - BANK 405-248-5970

DAVE SANDSTRON - ASSISTANT DIRECTOR OF CHAMBER OF COMMERCE

PARKER - JONES REALTY CO. - MAX SASSEEN -405-357-0842

PHIL BURKE, LOCAL ARCHITECT 405-353-3022 / WORK WITH AUSTIN

FRANK SNEAD - MEMBER OF THE B.O.D. McMAHON FOUNDATION 405-353-5844

JOHN HOLLER, LOCAL ARCHITECT

DR. GENE BROOKS, DIRECTOR OF AMERICAN CHORALE SOCIETY

FAX NUMBER FOR THE PUBLIC LIBRARY - 405-248-0243

percussive arts society

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

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Steve Beck

18 January 1990

Dr. Charles Graybill, Chairman
Board of Directors
Louise McMahon Foundation
716 C Avenue
Lawton, Oklahoma 73501

Dear Dr. Graybill:

As President of the Percussive Arts Society, please accept this formal request for the consideration by the Louise McMahon Foundation of a financial grant to assist the Percussive Arts Society in the relocation construction of its international headquarters and associated Hall of Fame Museum in Lawton, Oklahoma.

Percussive Arts Society (PAS) currently leases office space at 123 W. Main in Urbana, Illinois. Presently, PAS has no space available for the many associated percussion estates and artifacts donated by its Hall of Fame members and associated percussion industry. These Hall of Fame members (list attached) include such noted percussion performers, manufacturers, and educators as Gene Krupa, Buddy Rich, Remo Belli, Avedis Zildjian, James Blades, George Green, and Bobby Christian.

The Percussive Arts Society is an international organization founded in 1960 and incorporated as a not-for-profit corporation under the laws of the State of Illinois (see attached not-for-profit documentation). 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 five annual issues of Percussive Notes (see enclosed copies), its worldwide network of chapters, and its annual International Convention (PASIC). PAS has sensed a need to construct a new international headquarters and associated Hall of Fame and desires to locate this building in a central location of the United States. Additionally, PAS is particularly pleased with the recent efforts that its executive editor of Percussive Notes magazine, Dr. James Lambert, has made on behalf of PAS and believes that this relocation would assist PAS in centralizing its communication efforts (Dr. Lambert and his

family reside in Lawton where he is associate professor of music at Cameron University).

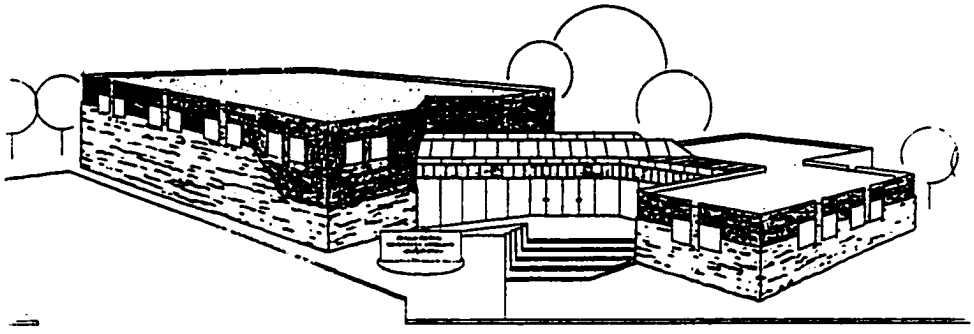
It is with this backdrop that Percussive Arts Society make this proposal for a matching grant from the Louise McMahon Foundation of $350,000 with PAS' $175,000--making a total capital expenditure of $525,000 toward the construction of this relocated international headquarters of the Percussive Arts Society and associated Hall of Fame Museum. Your consideration of this proposal is most sincerely appreciated.

Sincerely,

John Beck

John Beck
President, PAS
Eastman School of Music
26 Gibbs Street
Rochester, New York 14604
716-274-1472

JB:rs



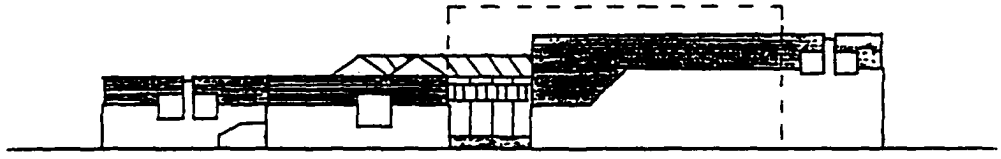
Percussive Arts Society

INTERNATIONAL HEADQUARTERS

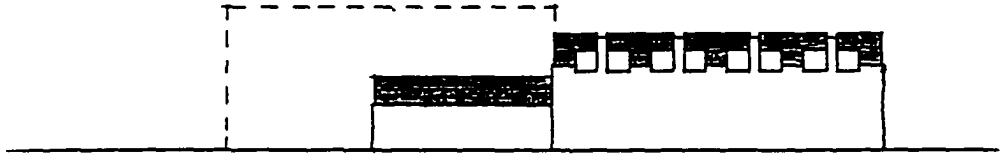
and

Hall of Fame Museum

Percussive Arts Society
INTERNATIONAL HEADQUARTERS
and
Hall of Fame Museum

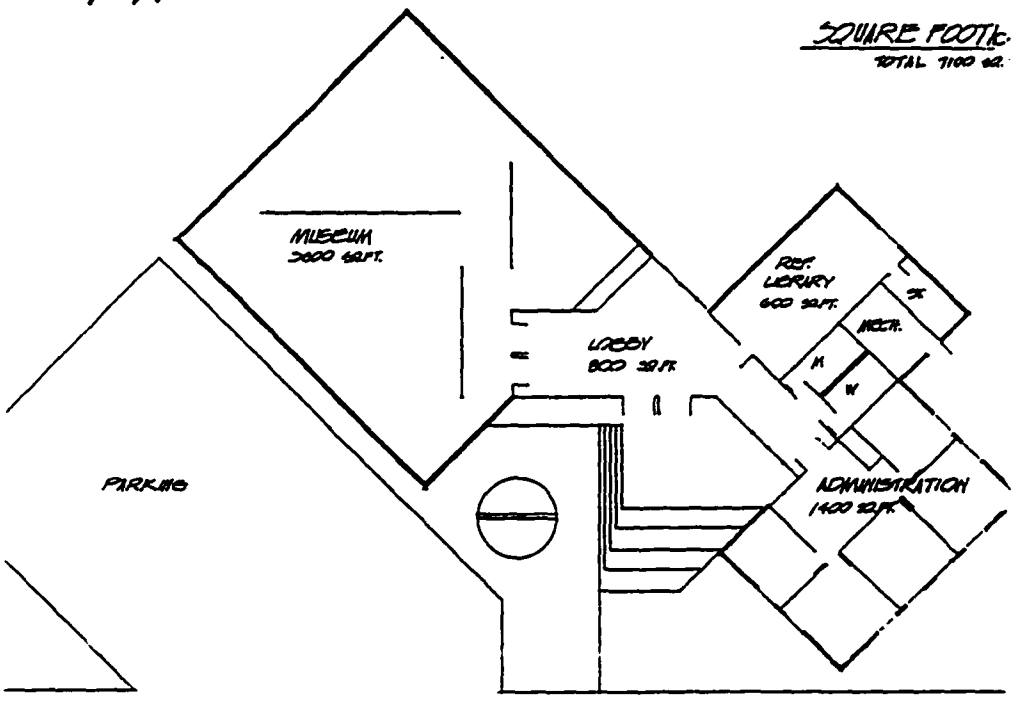


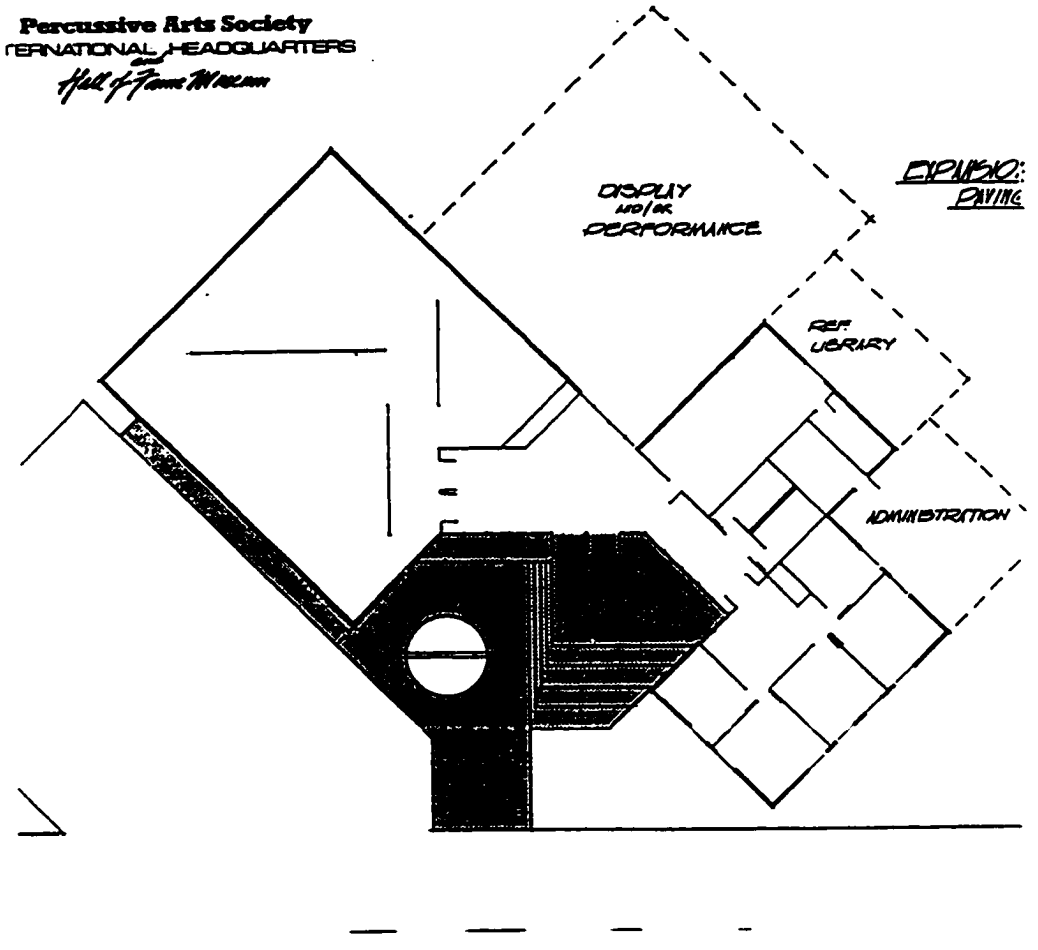
REAR ELEVATION



SIDE ELEVATION

Percussive Arts Society
INTERNATIONAL HEADQUARTERS
and
Hall of Fame Museum




Percussive Arts Society
TERNATIONAL HEADQUARTERS
and
Hall of Fame Museum
DISPLAY
AND/OR
PERFORMANCE
EXPANSION:
PAVING
REF
LIBRARY
ADMINISTRATION

Internal Revenue Service

JUN 18 1970 442:19:DLM
CIN:90:70:200

Percussive Arts Society, Inc.

Based on information supplied we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code as it is shown that you are organized and will be operated exclusively for educational purposes.

This determination assumes your operations will be as stated in your exemption application. Any changes in operations from those described or in your character or purposes, must be reported immediately to our office for consideration of their effect upon your exempt status. You must also report any change in your name or address.

In this letter we are not determining whether you are a private foundation as defined in section 509(a) of the Code as enacted in the Tax Reform Act of 1969. Your attention is invited to section 508(b) of the Code as enacted in the Tax Reform Act of 1969, which sets forth requirements for establishing that an organization exempt under section 501(c)(3) is not a private foundation. When procedures are developed to implement these new requirements, we will advise you how to proceed to notify the Internal Revenue Service if you do not believe yourself to be a private foundation.

As to your requirement to file an information return, Form 990-A, you are required to file such return for years beginning prior to January 1, 1970. For each subsequent year, please refer to the instructions accompanying the Form 990-A for that particular year to determine whether you are required to file. If filing is required, you must file the Form 990-A by the 15th day of the fifth month after the close of your annual accounting period, August 31.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter we are not determining whether any of your present or proposed activities is unrelated trade or business as defined in section 513 of the Code.

You are not liable for Federal unemployment taxes. You are liable for social security taxes only if you have filed waiver of exemption certificat s as provided in the Federal Insurance Contributions Act.

Contributions made to you are deductible by donors as provided in section 170 of the Code. Bequests, legacies, devises, transfers or gifts to or for your use are deductible for Federal estate and gift tax purposes as provided under sections 2055, 2106 and 2522 of the Code.

This organization could be subject to tax on advertising income, if an overall profit is realized. This is considered unrelated business income. It is suggested income and expenses of this activity be kept separate.

This is a determination letter.

Very truly yours,

Paul A. Schuster

Paul A. Schuster
District Director

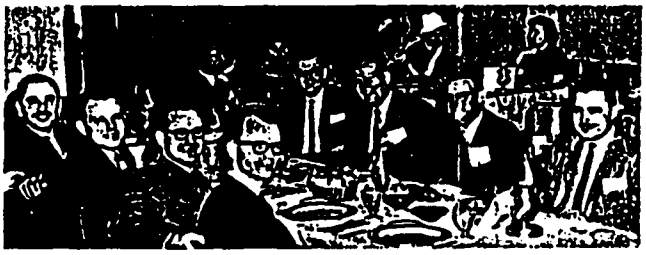
History of the Percussive Arts Society

During the late 1950's, it became the custom for a small group of percussionists and interested music directors to gather informally and discuss percussion problems during the Mid-West Band Clinic held each December at Chicago's Hotel Sherman. During the 1959 or 1960 Clinic (the latter is more likely), Remo Belli, a member of the group and an exhibitor at the convention, invited the others to dinner at the hotel's restaurant, and during discussion, they developed the idea of forming some sort of percussion organization.

When Mr. Belli returned home to California, he enlisted the services of Robert Winslow, a professional percussionist and a North Hollywood high school band director, to carry out the details of forming an organization. In early 1961, Mr. Winslow sent a series of letters concerning membership to interested parties. Among the stated goals of the organization were: "to stimulate a greater interest in percussion performance and teaching," and "to promote better teaching of percussion instruments."

In May of 1961, Mr. Winslow sent a letter proclaiming: "We are underway. The Percussive Arts Society is open for business," and in September, the Society sent its first publication, *Percussive Arts Society Bulletin*, printed on a mimeograph machine donated by Mr. Belli, to the membership.

After three Bulletins, a determination was made to transfer the administrative and publication duties of the Society to Professor Donald Canedy, who was the percussion instructor and band director at Southern Illinois University. In April of 1963, Mr. Canedy, with the advice of a distinguished editorial board and an able group of contributing editors, published the new PAS journal, *Percussionist* (in later years called *Percussive Notes Research Edition*) in its familiar booklet form. Mr. Canedy served as *de facto* president through 1964, when, at the December Percussive Arts Society meeting in Chicago, a constitution was adopted and regular officers were elected. Gordon Peters became the first President of PAS; Jack McKenzie took the position of First Vice-President and Mr. Canedy continued as Executive Secretary. Also elected were a Board of Directors and an Editorial Board. With this solid structure, the Society became increasingly influential, expanding its committee activities to address important percussion issues and making policy decisions that would result in important contributions to all areas of percussion.



PAS Founders: (near side of table, L to R) Remo Belli, Jack McKenzie, Don Canedy, Marvin Dilbeck; (far side of table, L to R) Hugh Swadling, Vern Beeman, Sid Lee, a friend of Vern's

An important expansion occurred in 1967 when James L. Moore's already successful *Percussive Notes* became an official PAS publication. Another milestone was achieved in 1969 when the Society was incorporated in Indiana as the Percussive Arts Society, Incorporated, a status it maintained until 1985 when it was reincorporated under the laws of Illinois.

Beginning in 1971, performances and clinics called, "Days of Percussion" were held in conjunction with the yearly business meetings, and in 1974 these evolved into "National Conferences," which in turn became the "Percussive Arts Society International Conventions" (PASICs) which have been held annually since 1976.

It is important to note two significant awards presented annually by the Society: since 1972, the PAS has inducted some of the most important people in percussion into its Hall of Fame. Secondly, since 1974, the Percussion Composition Contest has encouraged the production of hundreds of new works, many of which have become part of the standard percussion repertoire.

Thus, the Percussive Arts Society, which began in 1961 as a group of fourteen concerned percussionists, has grown to a 5500 member, international organization with significant influence on percussion performance, education, composition, publication, and manufacturing.

Frederick Fairchild
PAS Historian

HALL OF FAME

Henry Adler
Frank Arsenault
Remo Belli
Louis Bellson
James Blades
Carroll Bratman
Harry Breuer
Gary Burton
John Cage
Bobby Christian
Michael Colgrass
Cloyd Duff
Alfred Friese
Billy Gladstone
Morris Goldenberg
Saul Goodman
George Hamilton Green
Lionel Hampton
Haskell Harr
Lou Harrison
Fred D. Hinger
Richard Hochrainer
Roy Knapp
Gene Krupa
Maurie Lishon
William F. Ludwig, Sr.
Claire Musser
John Noonan
Charles Owen
Harry Partch
Paul Price
Buddy Rich
Max Roach
James Salmon
William Street
Edgard Varese
William "Chick" Webb
Charley Wilcoxon
Avedis Zildjian

percussive arts society

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Gordon Peters
Thomas Siwe
Larry Vanlandingham

Administrative Manager
Steve Beck

16 January 1990

Dr. Charles Graybill, Chairman
Board of Directors
Louise McMahon Foundation
716 C Avenue
Lawton, OK 73501

Dear Dr. Graybill,

The enclosed photographs represent a small portion of the percussion instruments donated to the Percussive Arts Society by Carroll Bratman, a member of the PAS Hall of Fame. The photo copies of three marimbas and Thailand Gamelon Gongs represent instruments to be donated to PAS by Emil Richards, a member of the Society and famous Hollywood Picture Studio percussionist. His donation will be curtailed until PAS secures a Hall of Fame Museum. We also have the complete inventory of Franks Drum Shop donated by Maurie Lishon, former owner of Franks Drum Shop. Maurie is also a PAS Hall of Fame member. There are other donations and promises of more as our older members retire and wish that their instruments be placed in the PAS Museum.

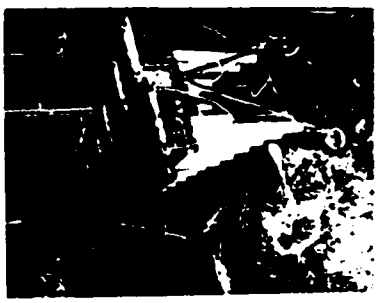
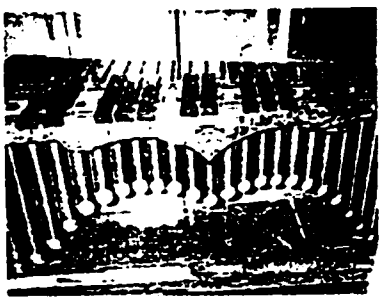
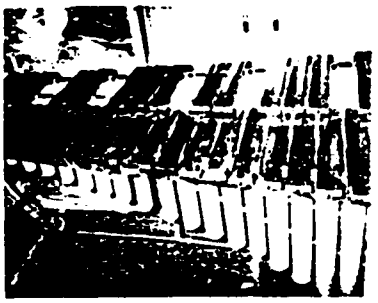
The copy of our Donors to the Percussive Arts Society will substantiate the commitment of the membership to the Society's growth.

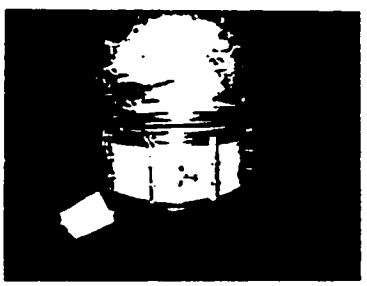
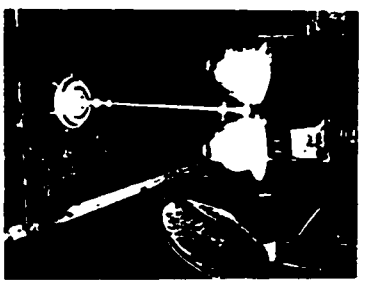
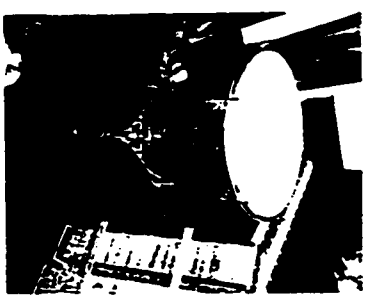
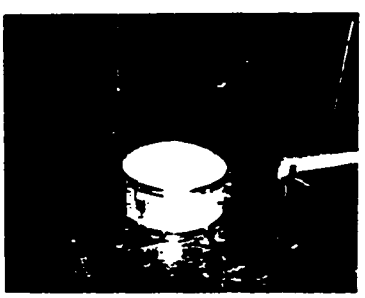
Sincerely,

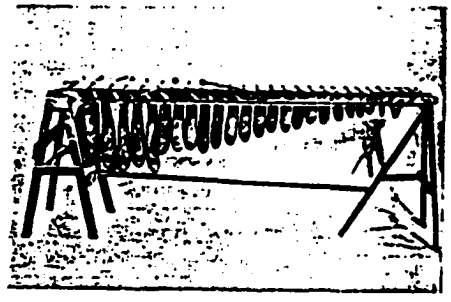
John Beck

John Beck
President

JB:rs

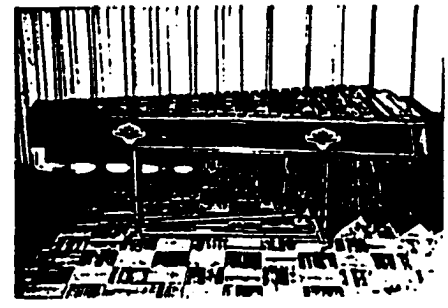







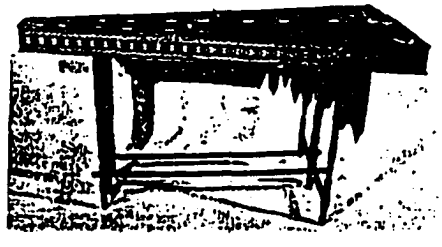
GOURD MARIMBA
(Marimba Con Tecomates - Guatemala)

This is known as the marimba of the Guatemalan Indians. It has gourd resonators and a vibrating membrane of pig or monkey intestine (tela) which are supported under the wooden keys. Each tone produces a buzz-tone when struck. Rubber mallets are used in pairs of two or four. The Guatemalan Indians use the traditional method of alternating stroke rolls in their playing, but most of their playing is done with single stroke rolls.



MARIMBA GRANDE (Buzz Marimba - Guatemala)

The larger of the two "Marimba Doble" has six octaves plus four semi-tones. A buzzing sound is produced by a membrane that covers an aperture close to the base of the resonators. Four men play at this marimba (piccolo - tiple - centro - bajo). The piccolo and tiple players double the melody (two mallets each) while the centro and bajo players carry the harmonic, chordal and bass parts (with three mallets - two in the right hand). The tones of this instrument "buzz" from its lowest note, C, through C, 3-1/2 octaves above. The higher tones (non-buzz tones) sound like the upper range of a standard xylophone.



ZAPOTECANO (Buzz Marimba - Mexico)

A chromatic keyboard of wooden keys. The buzzing sound is produced by a membrane (tela) that covers an aperture close to the base of the resonators. Note the inlay craftsmanship of this instrument. Played with two or four raw rubber mallets. All the tones of this instrument buzz and has the same range as the standard marimbas.



KONG WONG YAI
(Thailand Gamelon Gongs, Khong-Vong-Yai)

Gong chimes with central boss and turned rim. Tuning with powdered coal dust and bee's wax substance on the underside of each boss. The player sits in the center of the frame with the lowest pitch to his left. Found in the Pi Phat Ensemble. The seven-tone scale does not correspond to the Diatonic pitch.

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Foreword from President John Beck:

It is with a great deal of pleasure that I acknowledge and applaud the following list of Donors to the Percussive Arts Society Endowment Fund. Each gift, regardless of the size, is meaningful and welcome. This kind of commitment assures PAS of a strong future and allows us to look into the next decade with optimism and confidence.

The following levels of contributions have been established:

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APPENDIX 3

GRANT PROPOSAL NO. 2

PERCUSSIVE ARTS SOCIETY

P.O. Box 25
Lawton, OK 73502
Telephone: 405/353-1455
FAX: 405/353-1456

From the Office of the President
GARWOOD WHALEY

Charles Graybill, M.D., Chairman
The McMahon Foundation
716 SW C Ave.
Lawton, OK 73501

March 22, 1994

Dear Dr. Graybill:

As we discussed on the telephone recently, it is time to consider an addition to the Percussive Arts Society International Headquarters building. Specifically, we are interested in increasing the size of the museum exhibit and adding museum storage.

Currently, the museum is 1,600 square feet, and we rent 450 square feet of storage space off site. We have received enough items to fill our exhibit space and we have many instruments in storage with many more promised from PAS members.

We have recently met with architect Bill Howard of Howard and Associates (formerly with Howard and Porch, the original architectural firm for our building), and have developed the following list of items we would like to include in this phase of the building project. They are as follows:

Add 2,000 square feet to the museum exhibit for a total of 3,600 square feet, complete with platforms, etc. to match the current exhibit. We are confident this amount of space will carry us well into the future.

Add 2,000 square feet of dedicated storage space with heavy steel shelving. Our research has shown that museums typically require a large amount of storage space. We are confident that this 2,000 square feet of floor space combined with the 16 feet of height will serve us well.

Expand the north portion of the driveway to accommodate delivery trucks to the museum/storage loading area. This will include a wider drive with a turnaround area and a loading dock.

Add a glass door entrance way to the museum. This will help us to maintain a consistent temperature and moisture balance necessary to protect the museum pieces.

Add some exterior security lighting for nighttime security. We have had one bout with vandalism already. Lighting is one of the best deterrents for crime, so we have asked the Lawton Parks and Recreation Department to consider better lighting of this section of the park. Unfortunately, the city does not seem to be in the position to help.

Place a sign in front of the building; and with the city council's permission, place a sign on Ferris to direct people our way.

Add a courtyard between the museum addition and the Board/Library room. This is something Bill Howard believes will enhance the overall appearance of the building and the park.

The estimated cost of the above additions is approximately $300,000.00. This cost includes hiring a third party inspector (such as Grant Challecombe) to protect PAS and The McMahon Foundation. If possible, we would like to complete this project before our Board of Directors meeting in Lawton during the summer of 1995.

On behalf of PAS, I respectfully request that The McMahon Foundation provide a three-to-one matching grant in the amount of $225,000.00. If possible, we would even ask you to consider paying the entire amount of $300,000.00 Although we realize that our previous grant was based on a two-to-one ratio, we have a strong rationale for this request.

PAS is now very close to paying off our portion of the original project. We were very successful raising money from our membership, but we do not believe it is in the best interest of the society or our membership to begin another heavy fund-raiser so soon. Donations and pledges have almost stopped coming in, and we believe another fund-raising drive might not be well received.

Also, PAS has enjoyed great success in our international public relations campaign and we have added about 2,000 new members to our roster since we moved to Lawton. In order to continue that growth, we must increase our efforts locally and abroad. Therefore, we are prepared to establish a Lawton/Oklahoma Public Relations Committee to develop ways to increase museum visitors, attract tourists to Lawton, develop a museum family membership, etc.

This public relations/marketing project, if funded properly, will be quite demanding, both physically and monetarily. Therefore, we plan to direct all PAS efforts and funds possible to this phase of growth. We believe this approach is well aligned with our original discussions with The McMahon Foundation and the City of Lawton when we first visited in 1990.

If PAS must commit a large amount of money from our general budget to pay for a portion of this phase of the building project, we will be unable to financially commit to the growth of the public relations/marketing project for several years. We are willing to do our part, but we must also keep moving the society forward in other areas.

In 1990, we visited Lawton and met with many people to decide if we could begin the original building project. During that time, we met Dr. Gene Brooks, Executive Director of the American Choral Directors Association. Gene was very open with us and told us that the ACDA began to flourish after they had built their headquarters (with the generous support of The McMahon Foundation). I am happy to report that much of our recent success is directly influenced by the fact that PAS now has a building of our own that has become a true "springboard" for our future.

Although we have made literally hundreds of changes in policies and general operating procedures, below is a brief list of some of our major and locally visible accomplishments since our grand opening in August of 1992.

Local:

We have fully furnished the offices and Board Room/Library with new, contemporary furnishings. This includes desks, chairs, workstations, board table and library shelving.

More than 800 people have toured the museum.

In the past six months, we have added dozens of museum pieces from around the world to the museum exhibit.

We hosted a Day of Percussion at the PAS Headquarters and Cameron University for Oklahoma percussionists in April of 1993.

We hosted a Percussion Industry Summit at the PAS Headquarters in June of 1993. Leaders from major percussion manufacturers gathered to discuss the future of PAS and the percussion industry.

We hosted a reception for the US Air Force Band from Washington, DC.

We have agreed to host a reception for the Lawton Philharmonic Orchestra this spring.

We have completely reorganized our staff. When we moved to Lawton, we had a staff of five in the office and two outside the office. Since that time we have reorganized job descriptions and developed internships. Today we have a total in-house staff of ten people.

We have successfully developed the World Percussion Network. This computer network can be accessed by PAS members around the world, linking them together in discussions, research and an unlimited number of percussion exchanges. WPN is fully operational, and is moving to the PAS Headquarters this April.

National/International:

We developed a high school and junior high school percussion clubs program to better inform and educate public school-age percussion students, and to involve younger percussion students in our organization.

We redesigned *Percussive Notes* to include a very broad spectrum of percussion topics in each issue. We also totally revamped the layout and editorial structure.

We completely overhauled *Percussion News* to be the timely, informative news publication to PAS members that it is today.

We increased our annual convention attendance from 2,800 in 1991 to over 3,800 in 1993.

We have increased the PAS membership from 4,700 in 1991 to 6,700 in 1994.

We have begun to develop some peripheral benefits of PAS membership. Here are some we now offer:

PAS Travel Club
PAS Group Insurance (professional liability, musical instrument, health...)
PAS MasterCard
Discounts to PAS members from the percussion industry.

We developed a mailing list of about 1,000 percussion and drum shops throughout the U.S. We mail our newsletter, advertising information and other important communications to them. We are trying to develop a network of percussion retailers throughout the U.S. for greater communication and cooperation.

We have successfully organized the beginning of the PAS Research Library. It is our intent to make this <u>the</u> research center for percussion in the world. Although we have books, magazines and recordings (audio and video), we now plan to develop this resource to make these items completely useful to percussionists around the globe. For example, a PAS member accesses the World Percussion Network from his home computer (from anywhere in the world), does a search for Gene Krupa and is then provided a detailed list of all magazine articles, books, recordings, etc. that are available on Gene.

As you can tell, we have been very busy over the past two years.

I know this proposal is lengthy, and I appreciate you and The McMahon Foundation Board of Trustees taking the time to consider it. We are grateful to the Foundation for the building we have, a project of which we are all very proud. With your assistance, we will continue to further develop our Headquarters/Museum into the finest facility of its kind in the world.

If you or any of your Board have questions, please call on PAS Executive Director Steve Beck or myself.

Sincerely,

Dr. Garwood Whaley
President
ph: (301) 261-5015

Supporting Materials Enclosed:

Photos
Drawing of Current Structure
Conceptual Drawing of Addition
Percussive Notes
Percussion News
PASIC '93 Program
PAS General Information
1993 Actual & 1994 Anticipated Budget
(We will be happy to offer our 1993 Tax Returns when our CPA, Richard Jones has finished the filing process.)
12/31/93 Balance Sheet

PAS Building Addition Overview

Background: The original building was designed and built under the desired size because of budgetary constraints. Although the McMahan Foundation grant would have allowed a larger finished product, PAS was not in a position to commit more money toward the matching funds.

Financial: President Whaley spoke with McMahan Foundation Chair, Dr. Graybill and asked the Foundation to fund all of the project or at least a 3-to-1 matching grant. In response, The McMahan Foundation offered a 2-to-1 matching grant with a maximum of $200,000 coming from them. To receive this amount PAS must commit $100,000 to the project.

Attached is an outline designed by Mike Balter to show how PAS can finish paying for this addition during the 1997 fiscal year. This is the date that was set for paying off the original building loan. The current loan now has a balance of $26,000 and will be paid off by December 31, 1994.

Museum: The existing museum is a very nice room, but small nevertheless. It is a room about 40 feet by 40 feet making a total of 1,600 square feet. Instrument donations keep coming in from the PAS membership, and the museum is now full. The proposed addition will add 2,000 square feet for a total of 3,600 square feet. We believe this will be a worthwhile addition that will carry us well into the future. Once this space is filled, we will rotate active exhibits with stored exhibits.

Storage: The current building has almost no storage space. Most donations to the museum are on display, but more donations are coming in and storage space is necessary. We are currently renting three 10' x 15' storage units off property for a total monthly cost of about $150.00. The proposed addition will include a 2,000 square feet storage space that will be about 16 feet tall. This will will include tall, steel shelving for very cost effective storage with proper climate control.

Driveway/Loading Area: The addition of storage will require moving part of the driveway and making it larger to be able to back a truck up to the loading area.

Museum Entry Glass Doors: The museum is attached to the lobby of the building via a large open entryway without doors to close it off. The sound of the hands-on exhibits can be quite disruptive to the office staff, plus it is important to keep a consistent temperature in the museum. The addition of glass doors between the museum and the lobby will close some of the noise out of the offices, and allow appropriate climate control.

Exterior Security Lighting: There is an unfortunate lack of bright security lights outside of the building. There is one attached to the north side of the building and one on a utility pole to the south side. The addition of four to six lights is included in this project.

PERCUSSIVE ARTS SOCIETY

A Not-For-Profit Service Organization

YTD 12/31/93

REVENUE	1992 ACTUAL	1993 BUDGET	1993 ACTUAL	1994 BUDGET
1 ADMINISTRATION	$7,044.54	$4,250.00	$10,701.93	$4,250.00
2 PUBLICATIONS	$117,948.37	$112,500.00	$114,105.04	$112,500.00
3 MEMBERSHIP	$164,950.65	$154,000.00	$208,395.95	$219,150.00
4 PASIC	$127,664.80	$121,200.00	$199,993.49	$128,200.00
TOTAL YEARLY REVENUE:	$437,608.36	$391,950.00	$531,196.41	$464,100.00

EXPENDITURES	1992 ACTUAL	1993 BUDGET	1993 ACTUAL	1994 BUDGET
1 ADMINISTRATION	$175,896.63	$166,400.00	$277,724.60	$233,000.00
2 PUBLICATIONS	$137,729.16	$116,600.00	$146,670.82	$131,700.00
3 MEMBERSHIP	$27,125.61	$27,850.00	$31,478.00	$28,850.00
4 PASIC	$90,013.82	$83,100.00	$96,108.56	$74,550.00
TOTAL YEARLY EXPENDITURES:	$430,765.04	$395,950.00	$551,981.98	$468,100.00

PERCUSSIVE ARTS SOCIETY
A Not-For-Profit Service Organization

	REVENUE-ADMINISTRATION	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	BANK CREDIT MEMO	$469.78	$0.00	$676.28	$0.00
2	DONATIONS	$785.00	$0.00	$1,732.25	$0.00
3	GRANTS RECEIVED	$0.00	$0.00	$0.00	$0.00
4	INTEREST EARNED	$1,291.64	$1,500.00	$885.51	$1,500.00
5	MAIL LABELS	$3,030.38	$1,500.00	$2,406.44	$1,500.00
6	MISCELLANEOUS	$1,467.54	$1,250.00	$5,219.45	$1,250.00
7	RESERVE/FROM DAILY RESERVE MM			$0.00	$0.00
	TOTAL:	$7,044.54	$4,250.00	$10,701.93	$4,250.00

	REVENUE-PUBLICATIONS	1992 ACTUAL	1993 BUDGET	ACTUAL YTD	1994 PROPOSED
1	PERCUSSIVE NOTES ADVERTISING	$103,781.50	$100,000.00	$103,636.98	$100,000.00
2	BACK ISSUES	$1,351.38	$500.00	$572.00	$500.00
3	PERCUSSION NEWS ADVERTISING	$12,835.51	$12,000.00	$9,894.06	$12,000.00
	TOTAL:	$117,948.37	$112,500.00	$114,105.04	$112,500.00

	REVENUE-MEMBERSHIP	1992 ACTUAL	1993 BUDGET	ACTUAL YTD	1994 PROPOSED
1	CONTESTS	$3,000.00	$2,000.00	$810.00	$2,000.00
2	DUES-LIBRARY: $40	$16,135.00	$13,000.00	$14,505.00	$16,000.00
3	DUES-PROFESSIONAL: $45	$76,115.00	$72,000.00	$89,571.45	$100,125.00
4	DUES-SENIOR/STUDENT: $25	$48,188.15	$36,000.00	$55,717.00	$48,375.00
5	DUES-CLUBS: $15				$9,750.00
6	DUES-BENEFACTOR: $1000	$6,000.00	$7,000.00	$8,180.00	$8,000.00
7	DUES-PATRON: $500	$3,500.00	$4,500.00	$3,250.00	$4,000.00
8	DUES-SPONSOR: $250	$7,375.00	$5,500.00	$9,550.00	$7,500.00
9	DUES-FRIEND: $125	$18,083.00	$12,000.00	$21,612.50	$21,400.00
10	GIFT ITEMS	$2,574.50	$2,000.00	$9,200.00	$2,000.00
11	SILENT AUCTION/ED BOOK SALES	$5,135.40	$4,000.00	$7,029.41	$4,000.00
	TOTAL:	$184,950.65	$154,000.00	$206,395.95	$219,150.00

	REVENUE-PASIC	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	BANQUET	$8,598.00	$11,000.00	$12,165.00	$11,000.00
2	BOOTH	$66,560.00	$65,000.00	$94,596.00	$72,000.00
3	MARCHING FORUM	$2,413.00	$2,000.00	$3,419.00	$2,000.00
4	MISCELLANEOUS/SURCHARGE	$3,247.00	$500.00	$14,476.49	$500.00
5	REGISTRATION-FAMILY	$880.00	$2,000.00	$2,780.00	$2,000.00
6	REGISTRATION-ONE-DAY	$26,416.80	$6,500.00	$11,865.00	$6,500.00
7	REGISTRATION-ONSITE	$12,600.00	$15,000.00	$20,552.00	$15,000.00
8	REGISTRATION-PARTICIPANT	$6,875.00	$200.00	$90.00	$200.00
9	REGISTRATION-PRE-REG	$75.00	$19,000.00	$36,050.00	$19,000.00
	TOTAL:	$127,664.80	$121,200.00	$199,993.49	$128,200.00
	TOTAL REVENUE:	$437,608.36	$391,950.00	$531,196.41	$464,100.00

PERCUSSIVE ARTS SOCIETY
A Not-For-Profit Service Organization

	EXPENDITURE-ADMINISTRATION	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	ADVERTISING	$1,265.65	$1,000.00	$8,807.57	$14,000.00
2	ASSOCIATION DUES	$450.00	$500.00	$664.00	$500.00
3	BANK CHARGES/DEBIT MEMOS	$4,187.92	$2,000.00	$6,515.26	$4,000.00
4	EXHIBIT AT CONVENTIONS	$3,496.69	$3,000.00	$3,814.42	$4,000.00
5	INSURANCE	$3,183.67	$3,500.00	$4,822.62	$3,200.00
6	MISCELLANEOUS	$2,384.62	$2,500.00	$1,066.22	$1,500.00
7	MISC LABOR	$316.01	$450.00	$279.00	$450.00
8	MUSEUM				$1,000.00
9	OFFICE EQUIPMENT PURCHASES / MAINT	$4,138.99	$2,500.00	$10,233.90	$9,000.00
10	OFFICE SUPPLIES AND PRINTING	$16,196.58	$11,625.00	$16,487.53	$14,500.00
11	PAYROLL	$83,840.28	$80,540.00	$96,803.43	$104,000.00
12	POSTAGE/FREIGHT	$17,991.66	$16,000.00	$19,463.46	$16,000.00
13	PROFESSIONAL SERVICE FEES	$1,539.58	$1,300.00	$1,826.66	$1,500.00
14	REFUNDS	$332.92	$500.00	$702.06	$250.00
15	REMIT TO BUILDING FUND	$10,000.00	$12,000.00	$26,010.00	$24,000.00
16	REPAIRS/MAINTAINANCE	$689.05	$3,000.00	$4,424.31	$4,000.00
17	REPAIRS/RESERVE	$157.27	$4,985.00		$4,100.00
18	RESERVE/TO DAILY RESERVE MM		$0.00	$50,000.00	$0.00
19	TELEPHONE	$14,291.12	$9,000.00	$14,272.24	$15,000.00
20	TRAVEL, EXECUTIVE	$1,500.00	$2,000.00	$2,070.93	$1,000.00
21	TRAVEL, STAFF	$1,214.99	$2,000.00	$2,008.20	$3,000.00
22	UTILITIES	$6,547.43	$6,000.00	$5,462.67	$6,000.00
	TOTAL:	$175,896.63	$168,400.00	$277,724.60	$233,000.00

	EXPENDITURE-PUBLICATIONS	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	COMMISSIONS	$1,900.00	$1,000.00		
2	EDITORS/AUTHORS	$10,715.84	$9,500.00	$12,118.76	$10,000.00
3	GRAPHIC/COVER DESIGN	$6,427.69	$2,200.00	$1,064.50	$1,250.00
4	MISCELLANEOUS	$2,867.34	$2,500.00	$1,429.19	$2,000.00
5	POSTAGE/SHIPPING	$13,343.75	$15,000.00	$13,633.75	$16,000.00
6	PRINTING	$81,387.19	$70,000.00	$82,583.22	$74,000.00
7	TELEPHONE	$280.50	$400.00	$502.48	$450.00
8	PERCUSSION NEWS	$18,786.67	$16,000.00	$35,336.92	$26,000.00
	TOTAL:	$137,729.18	$116,600.00	$146,670.82	$131,700.00

	EXPENDITURE-MEMBERSHIP	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	CHAPTER DUES	$8,839.37	$10,500.00	$15,054.93	$12,000.00
2	CHAPTER GRANTS (budget)	$8,350.00	$9,350.00	$9,350.00	$9,350.00
3	CHAPTER GRANTS (silent auction/ed book)	$6,000.00	$5,000.00	$5,000.00	$5,000.00
4	COMMITTEE GRANTS	$407.61	$500.00		
5	CONTESTS	$2,047.14	$2,000.00	$2,006.14	$2,000.00
6	MISCELLANEOUS	$1,481.29	$500.00	$66.93	$500.00
	TOTAL:	$27,125.61	$27,850.00	$31,478.00	$28,850.00

PERCUSSIVE ARTS SOCIETY
A Not-For-Profit Service Organization

	EXPENDITURE-PASIC	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	ADVERTISING	$3,279.70	$3,500.00	$1,881.84	
2	A/V & EQUIPMENT RENTAL	$1,966.32	$2,000.00	$1,828.58	$2,000.00
3	BANQUET	$11,297.78	$12,000.00	$11,598.15	$12,750.00
4	DECORATOR	$3,379.23	$7,500.00	$6,859.47	$7,500.00
5	ENDOWMENT SCHOLARSHIPS	$2,239.38	$1,500.00	$800.00	$1,500.00
6	EXHIBIT/CLINIC HALLS	$9,535.45	$10,000.00	$10,493.70	$10,000.00
7	FREIGHT/POSTAGE	$6,567.35	$7,000.00	$5,413.87	$7,250.00
8	FUTURE CONVENTION	$2,000.00	$2,000.00	$419.78	$2,000.00
9	HALL OF FAME	$836.52	$1,000.00	$500.00	$750.00
10	JAM SESSION	$900.00	$900.00	$1,095.96	$900.00
11	LOCAL COORDINATOR	$2,146.93	$2,000.00	$812.06	$250.00
12	MARCHING FORUM (hall rental)	$1,724.87	$4,000.00	$2,000.00	$4,000.00
13	MISCELLANEOUS	$12,362.06	$4,500.00	$17,747.82	$5,000.00
14	OFFICE SUPPLIES	$1,650.21	$1,250.00	$2,021.20	$1,250.00
15	PHOTOGRAPHER	$2,000.00	$2,000.00		
16	POSTER/GRAPHICS	$4,227.71	$3,500.00	$3,002.05	$1,000.00
17	PRINTING-GENERAL	$4,162.20	$2,500.00	$3,184.88	$2,500.00
18	PROGRAM	$4,892.37	$4,000.00	$5,175.93	$4,000.00
19	REFUNDS (cancellation)	$3,881.78	$1,500.00	$6,885.00	$1,500.00
20	REGISTRATION (equipment rental)	$300.00	$1,000.00	$800.00	$750.00
21	RESEARCH/NEW MUSIC DAY GRANT	$3,846.72	$1,000.00	$67.46	$1,000.00
22	SECURITY	$1,833.75	$2,500.00	$3,024.98	$2,750.00
23	SOUND EQUIPMENT (PA)	$890.00	$1,200.00	$1,330.00	$1,000.00
24	STAFF TRAVEL/HOTEL	$2,010.80	$2,500.00	$3,061.19	$2,500.00
25	TELEPHONE	$627.29	$750.00	$2,503.05	$900.00
26	TEMPORARY STAFF (on-site)	$1,233.42	$1,500.00	$1,646.59	$1,500.00
	TOTAL:	$90,013.62	$83,100.00	$96,108.56	$74,550.00

TOTAL YEARLY EXPENDITURES:	$430,765.04	$395,950.00	$551,981.98	$468,100.00

PERCUSSIVE ARTS SOCIETY
A Not-For-Profit Service Organization

	REVENUE-BUILDING FUND ACCOUNT	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	RMTTNCE FROM GNRL BUDGET	$10,000.00	$12,000.00	$28,010.00	$24,000.00
2	DONATIONS	$49,100.00	$0.00	$8,475.00	
	TOTAL:	$59,100.00	$12,000.00	$36,485.00	$24,000.00

	EXPENDITURES-BUILDING FUND ACCOUNT	1992 ACTUAL	1993 BUDGET	ACUTUAL YTD	1994 PROPOSED
1	MORTGAGE	$10,000.00	$12,000.00	$13,010.00	$18,000.00
2	ADDITIONAL PAYMENTS	$45,000.00		$25,175.00	
3	CAPITAL IMPROVEMENTS				$6,000.00
	TOTAL:	$55,000.00	$12,000.00	$38,185.00	$24,000.00

	REVENUE-DAILY RESERVE ACCOUNT				
1	RMTTNCE FROM GNRL BUDGET			$50,000.00	
	TOTAL:			$50,000.00	$0.00

	EXPENDITURES-DAILY RESERVE ACCOUNT				
1	TO GENERAL BUDGET			$0.00	
	TOTAL:			$0.00	$0.00

Percussive Arts Society 12/31/93

		Description	Balance
Assets			
	Accounts:	General Checking	$13,280.27
		Building Fund (MM)	$2,593.20
		Daily Reserve (MM)	$50,000.00
		Endowment (CD)	$125,000.00
		Sub Total	**$190,873.47**
	Other:	Accounts Receivable	$5,790.65
		Building	$425,000.00
		Museum Pieces	$100,000.00
		Office Furnishings	$45,000.00
		Sub Total	**$575,790.65**
		Total	**$766,664.12**
Liabilities			
	Accounts:	Building Loan	$38,147.15
		Sub Total	**$38,147.15**
	Other:	Accounts Payable*	$0.00
			$0.00
		Total	**$38,147.15**

PAS Building Loan #1

Current Loan	
Balance as of 5/1/94	$26,235.76
Budgeted Payments 5/1/94 – 12/31/94	$12,000.00
Pledged Amount for 1994	$10,000.00
	$4,235.76
Additional PAS Payment for 1994	$4,235.76
Balance of Loan #1 as of 12/31/94	$0.00

PAS has a loan of $100,000.00, May 1, 1992 through April 30, 1997

PAS will pay off Loan Number 1 during 1994. . . .

No need to use established line of credit for Loan Number 2
Will use equity in deposit on account for Loan Number 2

Should you have any questions please contact Steve Beck or Michael Balter

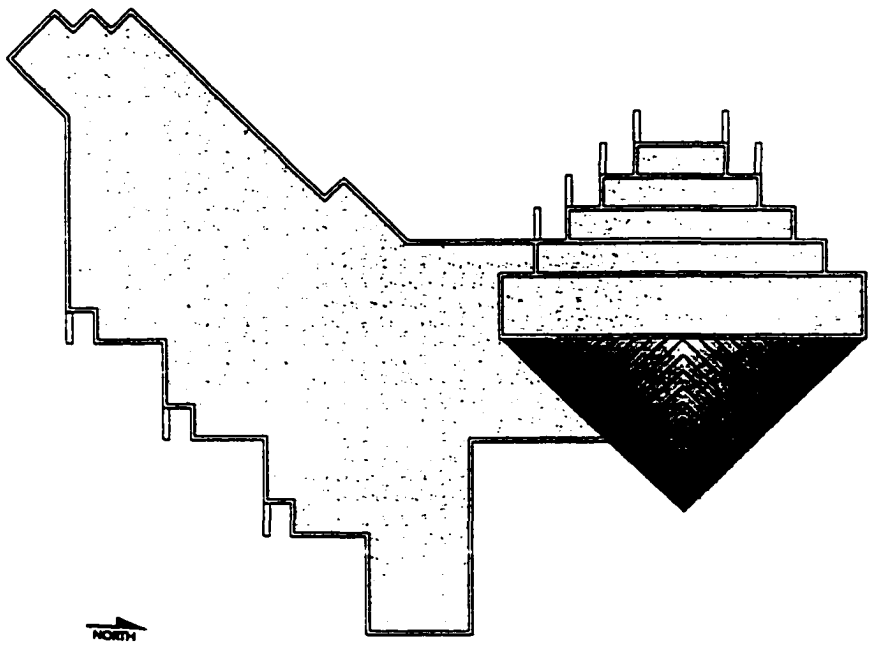
PAS Building Loan #2

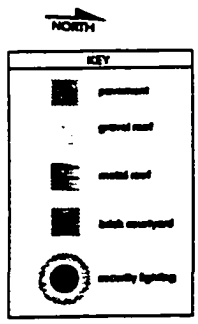
January 1, 1995 – April 30, 1997

Balance as of 1/1/95	$100,000.00	Balance as of 1/1/96	$56,000.00	Balance as of 1/1/97	$17,000.00
Budgeted Payments 1/1/95 – 12/31/95	$24,000.00	Budgeted Payments 1/1/96 – 12/31/96	$24,000.00	Budgeted Payments 1/1/97 - 4/30/97	$8,000.00
Pledged Amount for 1995	$10,000.00	Pledged Amount for 1996	$5,000.00	Pledged Amount for 1997	$5,000.00
	$66,000.00		$27,000.00		$4,000.00
Additional PAS Payment for 1995	$10,000.00	Additional PAS Payment for 1996	$10,000.00	Additional PAS Payment for 1997	$4,000.00
Balance of Loan #2 as of 12/31/95	$56,000.00	Balance of Loan #2 as of 12/31/96	$17,000.00	Balance of Loan #2 as of 4/30/97	$0.00

PERCUSSIVE ARTS SOCIETY
INTERNATIONAL HEADQUARTERS & MUSEUM

Existing Structure

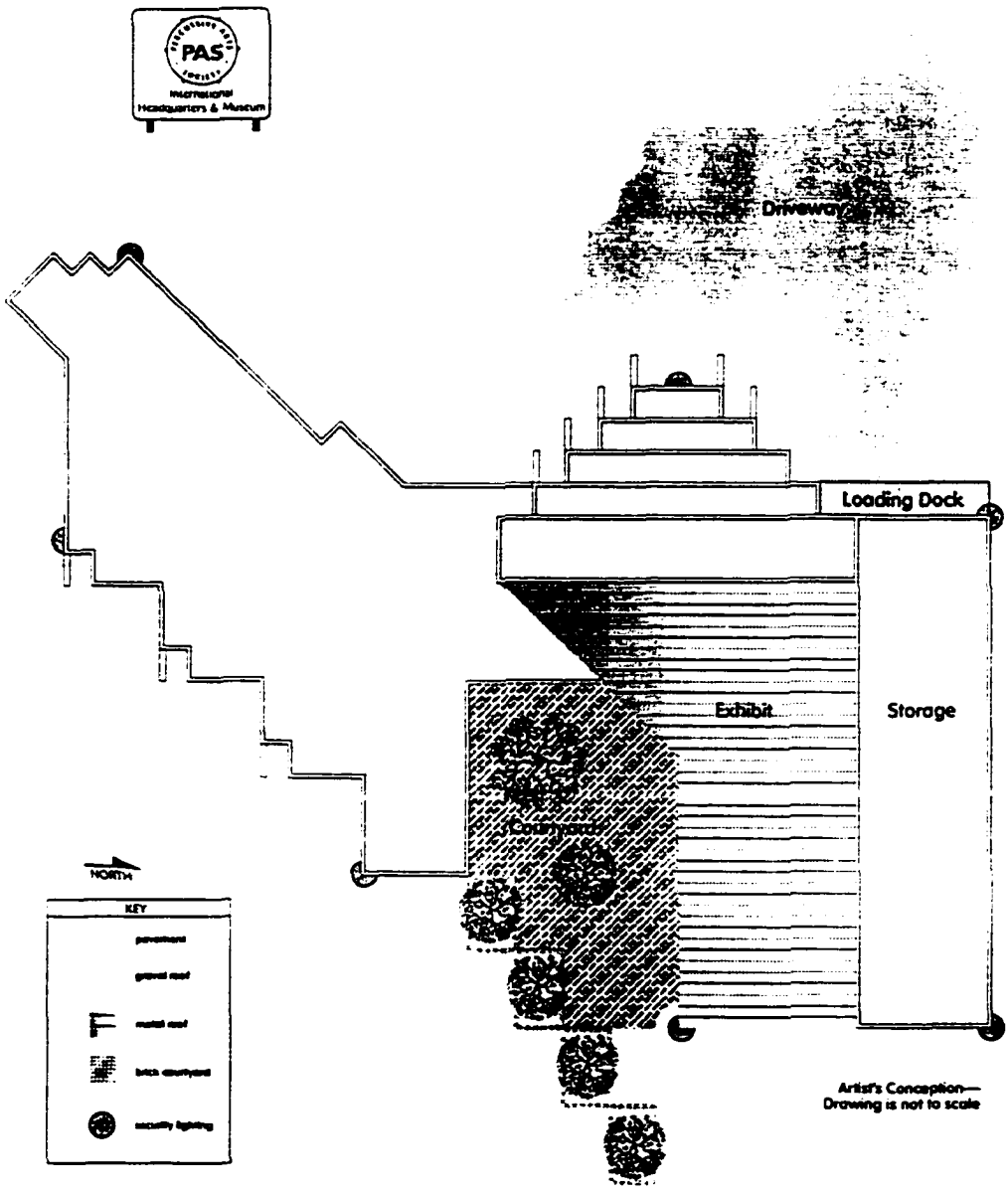


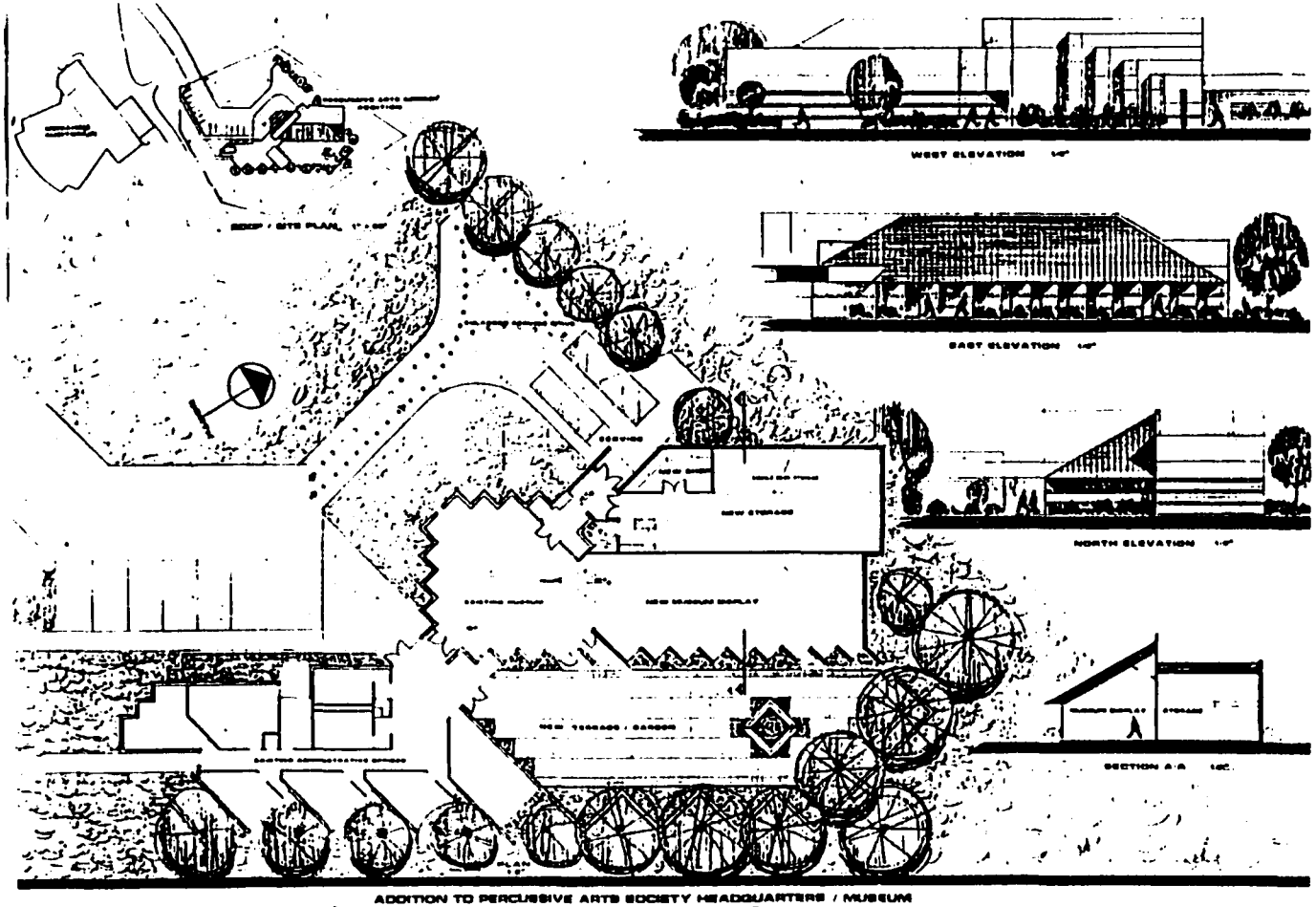


Artist's Conception—
Drawing is not to scale

PERCUSSIVE ARTS SOCIETY
INTERNATIONAL HEADQUARTERS & MUSEUM

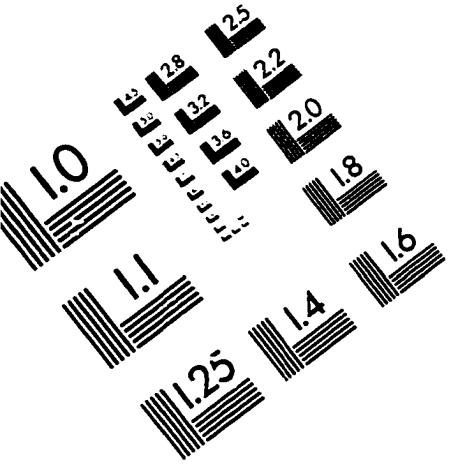
Proposed Additions to Existing Structure

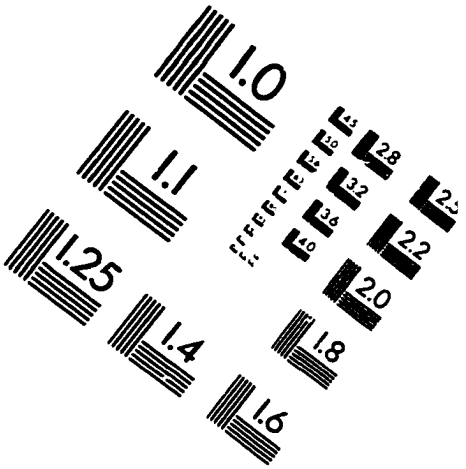


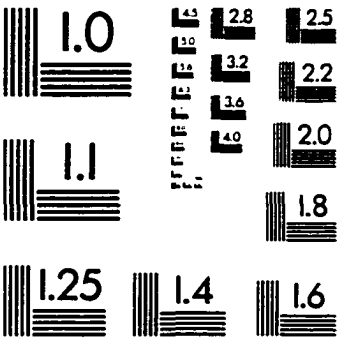


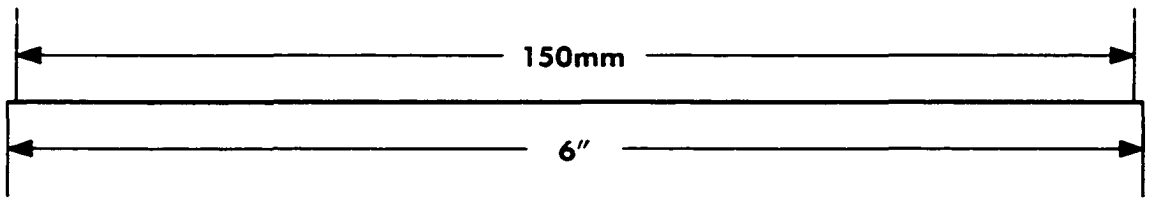
ADDITION TO PERCUSSIVE ARTS SOCIETY HEADQUARTERS / MUSEUM

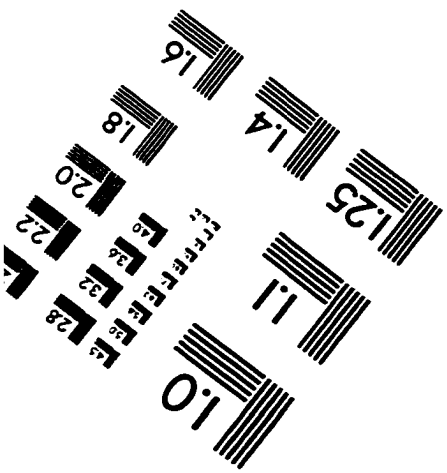
IMAGE EVALUATION
TEST TARGET (QA-3)

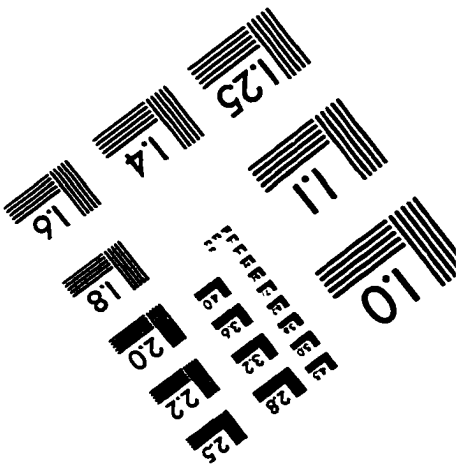












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1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989

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