

# OBERLIN STEEL



## *Alumni Association Newsletter*

Spring 2013 • Issue 1

### Dear Alumni and Friends of Oberlin Steel,

**IT IS WITH GREAT HAPPINESS** and pride that I have been given the honor of introducing the first issue of the Oberlin Steel Alumni Association newsletter. Special thanks go to my alumni group co-members for doing such a great job: Christopher Canning '12, Rebecca Eiseman '09, Nansamba Ssensalo '04, and Patia Maule '03.

Why are people so drawn to pan? For several reasons. Calypso music has a charming quality that is fun, happy, and infectious. Steelpans themselves are fascinating to see and hear: just a single pan player can create gorgeous music. But put 100 players together, playing on everything from 8-bass to lead pan, add brake drums and percussion, pick up a master composer and arranger, and practice for a year, and you get one of the most ecstatic musical art forms in the world. Add to this the history of the invention of the steelpan and the culture that it sprang from—dirt poor Trinidadians struggling for musical expression, inventing instruments from trash, against the wishes of an oppressive government—and you start to understand the magic. The success of steelpan is one of the great stories of human history.

The Oberlin Can Consortium, whose name was later changed to Oberlin Steel, aka OSteel, started as a winter-term project in 1981. The three founding members—Mike Geller '83, Toby Gordon '82, and Peter Mayer '82—played pan together in Calliope's Children, a high school steelband under the brilliant and charismatic direction of James "Jimmy" Leyden. The history of the formation of the Oberlin band will follow in more detail in subsequent issues of this newsletter, but briefly it goes like this: Mike Geller was the prime mover aided significantly by Toby and Peter; all the original instruments were made by Ellie Mannette; and the formation of the ExCo course was the key to the perpetuation of the band. Other early members were important too, including Shannon Dudley '82, who organized a concert in Finney Chapel featuring guest appearances by Ellie Mannette and Andy Narell; David Dunn '83, Alan Herrmann '84, and John Wertheimer '85, who were important writers of original music and arrangements; and Linda Papademas '82, who was the first to play in Panorama.

Since those early beginnings, the band has not only carried on but has advanced in every way. Oberlin produced one of the



*OSteel performing outside of Finney Chapel*

foremost authorities on pan in the world, ethnomusicologist Shannon Dudley '82, and Oberlin Steel members and alumni continue to maintain a strong connection to steelband culture in both Trinidad and New York City, playing in major bands in these two most important steelpan epicenters. OSteel now tours some part of the United States every spring break; it also gives numerous concerts and performances on campus throughout the year, has become a fixture at commencement, and the ExCo course remains at overflowing capacity. Oberlin Steel is without a doubt one of the most popular, highly attended, beloved, and recognized musical groups in the history of Oberlin College. It seems like some form of magic; I can't really explain it otherwise.

I hope you will enjoy the Oberlin Steel Alumni Group newsletter; feel free to contribute to future issues. Through this publication we can support the current band and celebrate the fun that we shared.

Peter Mayer '82  
Oberlin Steel Alumni Association

# ALUMNI UPDATES



Shannon Dudley '82

## SHANNON DUDLEY '82

Oberlin Steel alumni are going strong in Seattle! Shannon Dudley is a professor of ethnomusicology at the University of Washington, where he leads not one, but two steel drum bands. One group, a class for undergraduates, is a beginning band and the newest addition. The second group is a performing group made up of graduate students, undergraduates, and community members, and

features OSteel alum **LEAH BAKST '09**. The performing group plays at various events around campus and took a trip to Yakima this past spring as a part of a world music festival.

*Band performance:* [www.facebook.com/photo.php?v=401570669883835](http://www.facebook.com/photo.php?v=401570669883835)



Ben Cohen '86

## BEN COHEN '86

Ben (Saferstein) Cohen is a professional musician in Denver, but keeps his day job as an appellate lawyer. Ben plays numerous instruments with several local bands including the Klez Dispensers, Rocky Mountain Jewgrass, and the baroque quartet Semplice. Ben does mostly solo gigging with backing tracks on his Phil Solomon tenor pan and Alan Coyle single-pan extension—a fantastic combination that combines the fluency of a tenor with the range

of seconds. These days he mostly practices mandolin (because it's so easy to schlep), and works on the Bach solo violin repertoire and Brazilian Choros. His perfect pitch has substantially deteriorated. *Email:* [blscohen@gmail.com](mailto:blscohen@gmail.com)

## ALISON HINDERLITER '89

Alison writes: "Touring with the Can Consortium really whet my appetite for playing and touring with musicians and gave me great life skills as well as some musical chops. For the last eight years I have been playing and touring in two Chicago-based rock bands called Scotland Yard Gospel Choir and The Handcuffs. I play all things keyboard, with a little tambourine thrown in here and there. I also have kept my tenor pan handy in case it gets called in for service at any time. I've toured all over the United States and played at music festivals like CMJ and South By Southwest. I absolutely love it!"

*SYGC:* [www.facebook.com/TheScotlandYardGospelChoir?fref=ts](http://www.facebook.com/TheScotlandYardGospelChoir?fref=ts)  
*The Handcuffs:* [www.facebook.com/thehandcuffs?fref=ts](http://www.facebook.com/thehandcuffs?fref=ts)

## MEIGHAN MATTHEWS '89

Meighan writes: "Since playing in the band I've wanted to learn to play congas. One of our drummers, Brian Rice, was a masterful percussionist at the Oberlin Conservatory. And so, 25 years later, I am finally taking hand drumming lessons. I played my first gig at the Middle East night club in Cambridge, Mass., in fall 2012. Not exactly steel drumming, but inspired by my time in the band!"

*Drum teacher Zach Nazar:* <http://rhythmicexplorations.com>  
*(Comandante Zero:* [www.youtube.com/watch?v=UrzZfLmplqQ](http://www.youtube.com/watch?v=UrzZfLmplqQ))

## JIBRAIL NOR '00

Jibrail writes: "I was a member of the Can Consortium from '97 to '00, on seconds, drum set, and percussion. I taught the EXCO my senior year with Alex Mack and Jenny Prosser. I'm sorry to say I have not played steel pan since graduating, but I continue to play drums and percussion with several groups based in New York City, including BR, Timebomb, Comandante Zero, Onliest, and the Sky Collapse. I also teach music at an afterschool program in Bensonhurst, Brooklyn.

*(BR and Timebomb:* [www.youtube.com/watch?v=IwU0eNBGMA0](http://www.youtube.com/watch?v=IwU0eNBGMA0))



Abigail Chapin '02

## ABIGAIL CHAPIN '02

Abigail writes: "There are no steel drums in my life these days, but there is lots of music! My band, the Chapin Sisters, is about to release a new album. It is a tribute to the Everly Brothers called *The Chapin Sisters on a Date with the Everly Brothers*. Stay tuned for that release in April 2013.

For now, here is a video filmed by my sister and me in England last year. I also make handmade leather bags,

and I work in the film and TV industry."

*Video of band:* <http://youtu.be/5RO1agifsYk>



OSteel in the 2006 Big Parade



# ALUMNI FEATURES

## KRISTEN JONES '99

Kristen Jones lives in Baltimore. She manages the acoustic music store House of Musical Traditions in Takoma Park, Md., which occasionally has used pans for sale and carries pan sticks from “MalletMan.” Kristen is also a freelance performer on cello and steel pan (double seconds). Though most of her current musical projects focus on cello, she regularly performs on double seconds with 50 Man Machine, an eclectic band combining rock, reggae, Celtic, funk, and other world music styles.

After graduating from Oberlin with a major in ethnomusicology (focusing on steel pan and the music of Trinidad), Kristen moved to the Washington, DC, area, where she connected with Pan Masters Steel Orchestra. For 10 years she was a player, musical director, and arranger in the group, and she taught pan classes to folks of all ages. She continued to make occasional pilgrimages to Trinidad to play with Renegades Steel Orchestra for Panorama, and to Brooklyn Panorama to play with groups like Pantonic and Despers USA.

Kristen has also arranged music for St. Veronica's Youth Steel Orchestra of Baltimore, and Oberlin Steel has continued to perform some of her arrangements. Her arrangement of Bach's “Be Thou But Near” is available through Engine Room Publishing. Though she would like to publish other arrangements, copyright limitations on non-original material are a factor.

For the last few years, Kristen has focused more on cello and joined the folk-rock group ilyAIMY (which stands for I Love You And I Miss You). This group is based in Baltimore, but tours nationally. ilyAIMY recently received high honors at the Falcon Ridge Folk Festival and the North East Regional Folk Alliance and has performed at coffee shops, clothing-optional-resorts, bait shops, colleges, farms, big festivals, and everything in between. The group is currently working on a new studio album while continuing to perform around the Mid-Atlantic, Midwest, and New England regions. Kristen has also become a sought-after session cellist in the area and has recorded and

performed with a number of local artists in genres ranging from folk to hip-hop. Last year, she played her craziest gig ever: backing up “Jewish Rocker” Josh Nelson at the Union of Reform Judaism Biennial Conference, the opening act for President Obama's keynote speech. No load-in/schlepp beats the Secret Service rigamarole for that one.

Although Kristen has been out of the “steelband scene” for a few years, she's still in contact with steelbands and pan players, especially in the DC region. If anybody is interested in getting connected with pan stuff in the DC area, feel free to contact Kristen.

*Kristen Jones:* kristenbjones@gmail.com.

*House of Musical Traditions store:* www.hmtrad.com

*50 Man Machine Band:* www.50manmachine.com

*“Be Thou But Near” arrangement:*

www.engineerroompublishing.com

*ilyAIM band:* www.ilyaimy.com

*Kristen Jones:* www.kristenjonesmusic.com

## *An Early Can Consortium Alum Returns to New York Panorama*

### BY LINDA PAPADEMAS '82

As far as Peter Mayer '82 and I could figure out, I'm the oldest person to ever play in the steelband at Oberlin. I took a long time to finish college and was 24 and 25 when I was in the Can Consortium. At a certain point, it becomes something to own. I'm this *old*, and I can still \_\_\_\_\_ (fill in the blank). For me, it's play in a Panorama.

I've never played in Trinidad, but in 1989 I was the first Oberlin Can Consortium alum to get to New York Panorama. I played a bunch of years in the 1990s, many of them wonderful, many disastrous, none particularly easy. When the music was great, I could survive practically anything for a week: heat wave, car theft, air pollution, riots in Crown Heights, getting run over by the pan rack, and even having a concussion. Heck, what's a week without sleep when you're playing for Boogsie Sharpe?

I quit playing in 2000 (too old!), but had no peace. I returned in 2008 to play with a band called Harmony. I happened to visit another band's yard—it belonged to Pan Sonatas, where I distinctly remember thinking, “Who are all those white kids? They look like Obies.” Later that year, I emailed OSteel about visiting to Oberlin, and I found out that they *were* Obies. It was exhilarating. It would be hard to overstate how important finding them was to me: “Other Obies at Panorama!”

So for Panorama 2009, I played the tune “Bandoleros” with Pan Sonatas (and the other Obie regulars there: Noah Smit '05, Stephen Lind '05, Katherine Erickson '06, Michael Geraci '07, Ze'ev Saffir '07, Zeke Runyon '10, and Anne Thompson '12). It was a wonderful arrangement and the best reason to resume my Panorama career. It was very difficult for health reasons that predated my arrival at the yard, but the music and fellowship



*Kristen Jones '99*

## ALUM FEATURES, continued

made up for all that. In 2010 I was fully expecting the season to go easier on me, but it did not. Did I mention that I'm old? Right, I did, but there were also multiple chemical sensitivities, a traumatic brain injury, and several additional health issues, which together made it impossible to function at the level needed in Sonatas. That year, unfortunately, I had to drop out.

In 2011, Sonatas were expected to win their third Panorama in a row, so I decided to try a lower-profile band. I made a connection with the band Crossfire and learned half of their tune at home in New Hampshire. But then, the week before Panorama, we had Hurricane Irene. Vermont was particularly hard hit, roads were closed in Massachusetts, and I couldn't get to New York.

By 2012 I had the feeling that I had to either do it or give up forever. So, I did it. That's not to say it wasn't challenging. Almost no pan players play past their 30s—they go into management, the rhythm section, food production. They hang out around the edges watching their kids or grandkids play, and occasionally befriending players in their 50s who can't seem to give up. Crossfire people kept adopting me, helping me with pans and stands and air quality. (Brooklyn panyards, much like the one at Oberlin, can be messy, noisy, and smelly!) People at Crossfire were unfailingly friendly and helpful, beyond anything I had experienced before; this really got me through my time there, and I'm grateful for all the kindness shown to me.

On the Thursday night before Panorama, we had a gorgeous 14-minute tune. It was too long for Panorama; we had to keep trimming it down, but nothing that got cut was garbage. Even by Saturday, on the street outside the Brooklyn Museum where Panorama is held, it seemed as if every time we played the tune, something more was cut, almost right up to the stage. It was unnerving, to say the least. My feelings going onstage were a mixture of "I hope we all get to the end at the same time," and "Damn, I never thought I'd be *here* again." I didn't play the best I ever have, but I loved the tune more than practically anything I've ever touched, and that will do nicely.

I learned last year that no matter how long I stay away, I will always be able to walk into any panyard in Brooklyn and find friends who remember me—sometimes all the way back to 1989. I will always be able to say that I played several great tunes for Boogsie and won two New York Panoramas for Bradley. And I was still swinging when Crossfire came out of nowhere and surprised everybody, including ourselves, by taking second place with a killer arrangement of *Action*.

Anyone who ever plays in a Panorama comes out with stories. Some of you have already played in many more than I ever will, and have your own saga. If you haven't yet been able to play in New York or Trinidad, take this advice: Do it while you can, while you're young, while you have friends playing. In the meantime, I really enjoy talking about it, so please email me if you want to hear more or tell me your stories.

### BECOME AN OSTEEL ANGEL

When giving to the Oberlin Annual Fund, consider directing your gift to Oberlin Steel! Visit the online giving form at [new.oberlin.edu/office/development](http://new.oberlin.edu/office/development). You can specify "Donation to Oberlin Steel" in the instructions box. Thank you for your support.

### OBIES IN T&T

Oberlin Steel members have made it a priority over the years to attend carnival in Port of Spain. Several of our especially devoted members have gotten the chance to play with one or more steelbands in Panorama. During this year's Panorama season, Noah Smit '05—percussionist and pan junkie—played with medium band Melodians and small band Supernovas, both led by Amrit Samaroo. He also joined Arima Angel Harps and Trinidad Nostalgic just for the Panorama finals. Check out footage of Supernovas at [www.youtube.com/watch?v=CQ9s0f5brzk](http://www.youtube.com/watch?v=CQ9s0f5brzk)

### CAN'T MAKE IT TO TRINIDAD? STREAM PANORAMA LIVE!

Mark your calendars! Panorama Finals for large and medium steelbands start next year at 7 p.m. on Saturday, March 1, 2014. You can stream live coverage via Internet radio or using the Tune In app on your smart phone. When Steel Talks also posts a link to live coverage at <http://whensteeltalks.ning.com/page/panorama-2013-live-internet-streams>.



OSteel at the Sylvan Theatre, Cherry Blossom Festival, Washington, D.C., 2008



# MEET THE BAND

**ROSE BENJAMIN** is a second-year student who plays tenors in OSteel. She is a possible psych major and a hopeful French minor. Rose often wakes up wishing she could surf and/or own a small coffee shop in a small town. One day she knows her overly hopeful and wildly ambitious dreams might come true.

**EMMA BERG** is a first-year student from East Lansing, Mich., with an undeclared major. New to OSteel, she is excited and confused, as she often is. She enjoys brie, the smell of washing machines, funky music, and adventures. After taking the steel drum exco her first semester, she cannot wait for the good times to roll.

**ALICIA DUDZIAK** is a fourth-year comparative American studies major who plays double seconds in OSteel and loves being able to hear all the instruments in the band at once. Alicia was born in Iowa and in her free time likes to think about whales and cats and Buffy the Vampire Slayer.

**MATT GOLD** is a fifth-year double-degree student studying jazz guitar and history. After three years of playing double seconds, he now plays drum set in OSteel. In the rare moments when not rocking out somewhere, Matt enjoys fresh air, stepping on crunchy leaves, bicycling, and cheese. After graduating this spring, Matt plans to take a nap.

**ELIOT HART-NELSON** is a second-year student from Minnesota who plays the six bass in OSteel. He is a probable English major who is learning to take school less seriously. In his spare time, Eliot enjoys eating, dancing, eating while dancing, and getting lost in the wilderness.

**ANABEL HIRANO** is a fourth-year double-degree student from San Francisco, majoring in history and trombone. In addition to playing the tenor bass in OSteel, Anabel enjoys dancing, cooking, eating, Calvin and Hobbes, and the ocean.

**JUNE HONG** is a fourth-year environmental studies major from Claremont, Calif. She enjoys sleeping, dancing, and eating pizza. She plays double tenors in the band, and she luv's em, and she luv's OSteel with all her heart. The end.

**MONICA HUNTER-HART** is a second-year tenor player. Right now her major is undecided, but it is sure to be majorly, decidedly awesome. She enjoys going on adventures, reading, banqueting on ice cream, and making bad puns. OSteel was one of the reasons she decided to attend Oberlin.

**CATE HUGHES** grew up in Decatur, Ga., down the street from Outkast's old stomping grounds and a couple blocks from the original Waffle House. A fourth-year studio art-turned-linguistics-turned-German language-turned-German studies-turned-art history major, Cate dreads graduating and wishes she could continue to play tenor in OSteel forever.



*OSteel performing at the 2011 Commencement*

**TOBY RAE IRVING**, a New Yorker and comparative American studies major and dance minor, is excited to return to Oberlin after a semester abroad in Cuba. Really she's just excited to return to playing double tenors in OSteel. Toby loves dancing with people who dance how they please, her puppy, and general tomfoolery.

**BECKY JONES** spent her youth in Louisville, Ky., before making her way to Oberlin to major in politics and history, play tenor in OSteel, and wear excessive amounts of flannel. She enjoys making bad jokes, smiling, and naps.

**NOAH JONES** passes the time as a physics and English major who was lucky enough to have a friend tell him that there was an auxiliary percussion spot open in OSteel his first semester at Oberlin. He played aux percussion for two years, and after a grueling training montage under the discipline and tutelage of the legendary Cate Hughes and illustrious Tom Rathe, he has now rejoined the band on pans. He hopes one day to be a wizard, a lizard with strong forearms, catch a sparrow by a rushing river, squeeze it back in its egg, sell it at the bazaar.

**AUDREY KNOX** is a second-year tenor player. She is a psychology major who may also minor in economics, depending on whether or not she forces herself to take calculus next semester. She enjoys playing music (if not with OSteel, on her violin), listening to music, baking, laughing, moonwalking, hanging out with her dog, and appreciating clouds.

**HANNAH LEVY** is a second-year student from Western Mass who plays percussion in OSteel. She fluctuates between being terrified about choosing a major and laughing at her own terror. She loves to sing and has trouble withholding remarks about the deliciousness of food, sometimes at the expense of conversational flow. OSteel is a very fun thing for her.

## MEET THE BAND, continued

**JAMES LUTTRELL** is a third-year environmental studies major and hopeful math and politics minor from Frederick, Md. He plays auxiliary percussion in OSteel, as well as drum set and piano in his free time. When he's not studying or playing tunes, he enjoys reflecting on his experiences in life, being silly, and attempting to elicit peace, love, and appreciation for life in those around him.

**TOM RATHE** is from Charlottesville, Va., and plays the double seconds in OSteel. Most days, he wakes up, looks out his window at a field of wildflowers, enjoys his bike ride to class, and forgets at least one important thing. When he's not busy focusing on his studies or working hard in sectionals, Tom likes to work in gardens and sing songs about the sky.

**KATIE ROTMAN**, a third-year studio art major and environmental studies minor, is a devout Montrealer. She misses the little

mountains of home but has become tremendously fond of Ohio's wide open skies. She took the fall off to see the hidden treasures of the United States and though she'll miss carrying everything she owns in a car, including her twin sister, she is incredibly excited to return to OSteel to her tenor pan, which was sorely missed.

**NOAH SANDERSON** is a first-year jazz piano major who would happily take your old quarter-inch panes of window glass if you happen to have them. Noah is very excited to be in OSteel and can't wait for the next rehearsal.

Rocking out on quads this year is **ESTON SCHWEICKART**, a fourth-year computer science major from Colorado. He enjoys programming and composing electronic music, and as such, is doomed to be stuck in front of a computer for the rest of his life. He is very grateful to be a part of OSteel.

## A BRIEF HISTORY OF THE OBERLIN COLLEGE STEEL BAND Part I: Before Oberlin—Jimmy Leyden and Calliope's Children

By Peter Mayer '82

IN MARCH 2011, as I reflected on the history of the Oberlin College Steel Band, I asked my former music teacher, Jimmy Leyden, to recount how he first got hooked by pan. Since there is a direct lineage from Jimmy Leyden to Oberlin Steel, we can safely assume that there

would not be pan as we have experienced it at Oberlin without this dynamic individual. Here is what Jimmy wrote to me in an email later that month:

*"Helen and I were in Tobago in '56..... There was a steel group (just 4 or 5) which played a couple of tunes over and over and over and....."*

*On that same vacation there was an airline strike and we couldn't go straight back to N.Y., so it was Air France to Grenada with an overnight layover. We went out to a pavilion on a nearby beach, and there was a steel band that was quite polished playing good stuff. I guess it was there that we got hooked, although it was 15 years later that I got the National*

*Geographic record and heard Queen of the Bands and copied it off for us.*

*"In the beginning, let's see...I knew of Carrol Drum Service, an instrument sales/rental company in NYC that serviced the record companies in NYC. Their catalog mentioned steel drums. I thought that a steel band as an extracurricular item would find interest with the kids. I went to Ed Hart [principal of Horace Greeley High School] and asked for money (I think it was \$500) to buy a set from Carrol. Ed was up for it, and we got a small set: Lead, 2nd, Cello and Bass. I figured we could use them with the regular band, however, they had been tuned using a harmonica-style pitch pipe and were nowhere near a 440A. I contacted Carrol and complained; they said the fellow that made them was no longer in the N.Y. area but that they knew of a contact on Long Island who had other contacts. I reached him and arranged to meet him and another pan tuner he knew.*

*"And that's when I met Ellie. I brought him up to Greeley and introduced him to the Strobe tuner. He was reluctant at first but then became a convert. We got the*



OSteel's 2009 tour



## A BRIEF HISTORY, continued

*pans up to A440. He mentioned there were unused pans (of his making) that had been part of an inner-city NYC program, originally sponsored by Coca Cola, but which had been cancelled because the so-called directors ran off with the money! We drove down to New York and retrieved a bunch of these pans and added them to our group. I noised it around to the kids and...we were launched!"*

That was 1971.

I remember the first time I heard the steel band. I was in middle school in Chappaqua, N.Y., at a football game at our high school, Horace Greeley. Next to the refreshment stand, on the grass, was the high school steel band, Calliope's Children. I was sort of musical myself, and I stood there and listened to tunes like "Toronto Mas," "The Rope," "Yellow Bird," "Sloop John B," and others. It was magical. I thought the Calypso music and those steel drums were beautiful. I, like so many others, was an immediate fan. After that, I kept seeing the band at football games and at other high school events. There often was an empty set of double seconds at the end of the front line of players. Eventually, at a football game when I was 13, I walked around those pans, picked up the sticks, looked at the notes written in magic marker on the inside, looked at the sheet music on the stand next to me, and started to play along. Incredibly, no one seemed to mind.

The following year, 1974, I entered high school. The main thing I remember was the band room with all the pans. I was so attracted to them. I quickly got to know the band director, the aforementioned Jimmy Leyden, and joined the band officially. I met all the other kids, becoming immediate friends with several of them, and I got to know Ellie Mannette when he would come up to tune.

Calliope's Children was a big success and played several times at the Saratoga Folk Festival, Chautauqua and Fox Hollow. They recorded a record

album, *Harvest*, in a recording studio in a converted barn in Vermont. My freshman year we played gigs in New York City, Long Island, and throughout upper New York state. The band also connected with a high school bagpipe band in Pennsylvania for which Jimmy wrote an arrangement of "Scotland the Brave" for bagpipes and steel pan that was a tremendous hit.

In 1974 Calliope's Children was invited to participate in an exchange program, The Friendship Ambassadors, which sent musical groups back and forth between the U.S. and Communist countries. Along with Jimmy and Helen we packed up our pans, percussion instruments, sticks, and stands, and traveled to Romania. Playing in that gray, depressed society was an incredible experience. Billed by the governments on posters advertising our upcoming concerts as "American Folk Music," the people had no idea what to expect. When we set up our pans and played "Queen of the Bands," "Play Mas," and the "Rope," people went crazy! They danced, jumped, cheered, stood up, stomped, screamed, clapped in standing ovations, threw money into our pans, and lined up for an hour to get our autographs. I thought it was the same magic that had captivated me and the rest of us, way over there behind the Iron Curtain.

Calliope's Children only survived to the end of my junior year of high school. The community wanted a "real" high school band, with scores of students involved rather than just 20 or so, and a marching band at the football games. Jimmy Leyden decided to close up shop. The final concert of Calliope's Children was in 1977, but not before a final trip to Russia and Poland.

*Ed. note: Thanks to Peter for consolidating this history. Stay tuned for part II, "Pan Comes to Oberlin," in the next edition of our next newsletter!*



*OSteel's first concert in 1981 in Warner Hall*



*A performance at the 1982 Commencement*



*A performance in 1987*



*Harvest by Calliope's Children*

## STAY IN TOUCH!

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We know you want to keep in touch...but who to contact?

Post updates and links on the Oberlin Steel Alumni Facebook page whenever you want!

Send updates for the newsletter to  
**oberlinsteelalumni@gmail.com**

Email the Alumni Office if your contact info changes  
**alumni@oberlin.edu**

Check out the alumni section of the current band's website at  
**[www.oberlin.edu/stuorg/osteel/f-alumni.html](http://www.oberlin.edu/stuorg/osteel/f-alumni.html)**

If you want your alumni entry to be updated,  
email **oberlin.steel@oberlin.edu**.

## GOT MERCH?

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Yes, you can order CDs. We have many copies of the most recent recording, ***Welcome to the Swanktuary*** (2012) and assorted copies of most older recordings. No, there are no more of the old stickers. But there are a lot of business cards! To find out what's available and what the pricing is, or to try to persuade the current band to design t-shirts and stickers in your favorite color combination, contact **oberlin.steel@oberlin.edu**.