Berklee today

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- 12 John Scofield '73: Up Close and Personal with the Jazz Road Warrior
 - Backstage at the Grammy Awards



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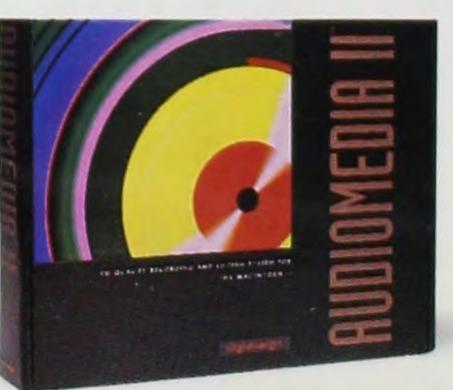
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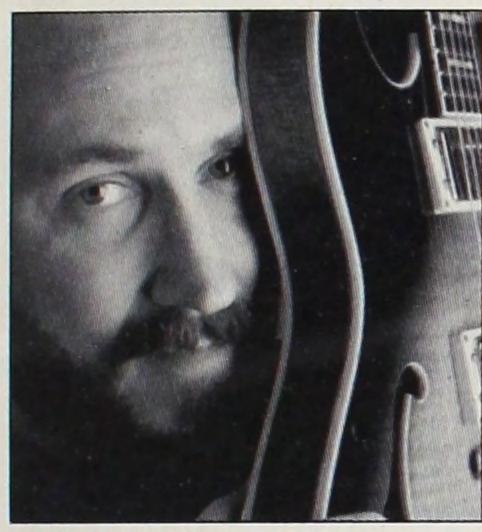


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Berklee today

A Publication of the Office of Development

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As the alumni-oriented music magazine of Berklee College of Music, Berklee today is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry events, alumni activities and accomplishments, and musical topics of interest, Berklee today serves as both a valuable forum for our family throughout the world and an important source of commentary in contemporary music.

Berklee today (ISSN 1052-3839) is published three times a year by the Berklee College of Music Office of Development. All contents © 1992 by Berklee College of Music. Address changes, press releases, letters to the editor, and advertising inquiries should be addressed to Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215, (617) 266-1400, extension 438. Alumni are invited to mail activities materials suitable for feature coverage to the chief public affairs officer; or Alma Berk can be reached at extension 413. Submissions accepted.

A New Mission

Assoc. Dean of Curriculum Robert K. Myers

ho are we? What do we do? How do we plan to meet present and future challenges? These questions have pulled a large group of faculty and staff out of classrooms and offices and into focused meetings for Berklee's self-study process. During this past year, these groups have come together to discuss and write the 11 chapters of our Self-Study Report. This report will be the cornerstone of Berklee's reaccreditation by the New England Association of Schools and Colleges in 1993.

On page 32 of this issue, you will find the first concrete result of this self-study process: a new mission statement for the college. Our new statement is based on a review of the old statement by a large segment of the college community.

In December 1991, the self-study steering committee—comprising 11 faculty and staff members—sent out a survey on the old mission statement to all faculty and staff, all students in their fifth or higher semester, all members of alumni clubs, all members of the Berklee Alumni Representative (BAR) group, and all trustees and trustee emeriti. The committee compiled and published the results of this survey in January, and sent a new mission draft and survey to the same large group.

The committee produced its final draft based upon these comments and presented it for review to the president's cabinet (the president and the deans of administration, curriculum, faculty, and students). The mission draft was formally presented to the trustees in April for their review and final approval.

Why all the fuss? A mission statement identifies the overall purpose of an institution. In Berklee's case, it distinguishes us from other music schools, describing our unique characteristics, heritage, and historical roots. It indicates the direction in which we are headed in response to the changing environment in which we exist. And it provides a context in which our goals are established and justified.

This document, therefore, is essential for our everyday decisions and our long-term plans. Also, it is a statement of vision and planning against which we will measure our achievements in years to come. It provides inspiration, insight, and guidance to all members of the Berklee community.

Our thanks to everyone who participated in the survey and in the continuing self-study process. Through your input, this required procedure has become an inspiring opportunity for change and renewed dedication.

2

Berklee beat

News of note from about town and around the world

Bonnie Raitt and Joe Smith receive their honorary doctor of music degrees from President Lee Eliot Berk at the 1992 Commencement ceremonies.

RAITT AND SMITH HONORED

Each May, Berklee dedicates a portion of its Commencement ceremonies to recognize outstanding music industry figures with an honorary doctor of music degree

This year's recipients have certainly earned that honor with their lifetime commitments to excellence. Grammy Award-winning artist Bonnie Raitt has entertained millions with her powerful and heartfelt music. Capitol-EMI Music President/CEO Joe Smith has consistently discovered and promoted great talents from behind the scenes.

Bonnie Raitt made her debut during the folk music boom of the 1960s, singing her own blend of folk and country blues. Her self-titled debut, released by Warner Bros. in 1971, attracted a diehard following and launched her recording career. Her later albums built on that success and established her as a significant voice for folk and blues.

It was not until 1989, however, that Raitt made her major commercial breakthrough when her tenth album, Nick of Time, achieved triple-platinum status and earned her three 1990 Grammy Awards. Her follow-up album, Luck of the Draw, sold two million copies within four months of its release, and garnered three 1991 Grammy Awards.

An activist in bridging social consciousness and popular music, Raitt organizes and performs concerts for a variety of important causes. In addition, Raitt is a founding member of the Rhythm and Blues Foundation and this year was named "MusiCares Person of the Year" by the National Academy of Recording Arts and Sciences (NARAS).

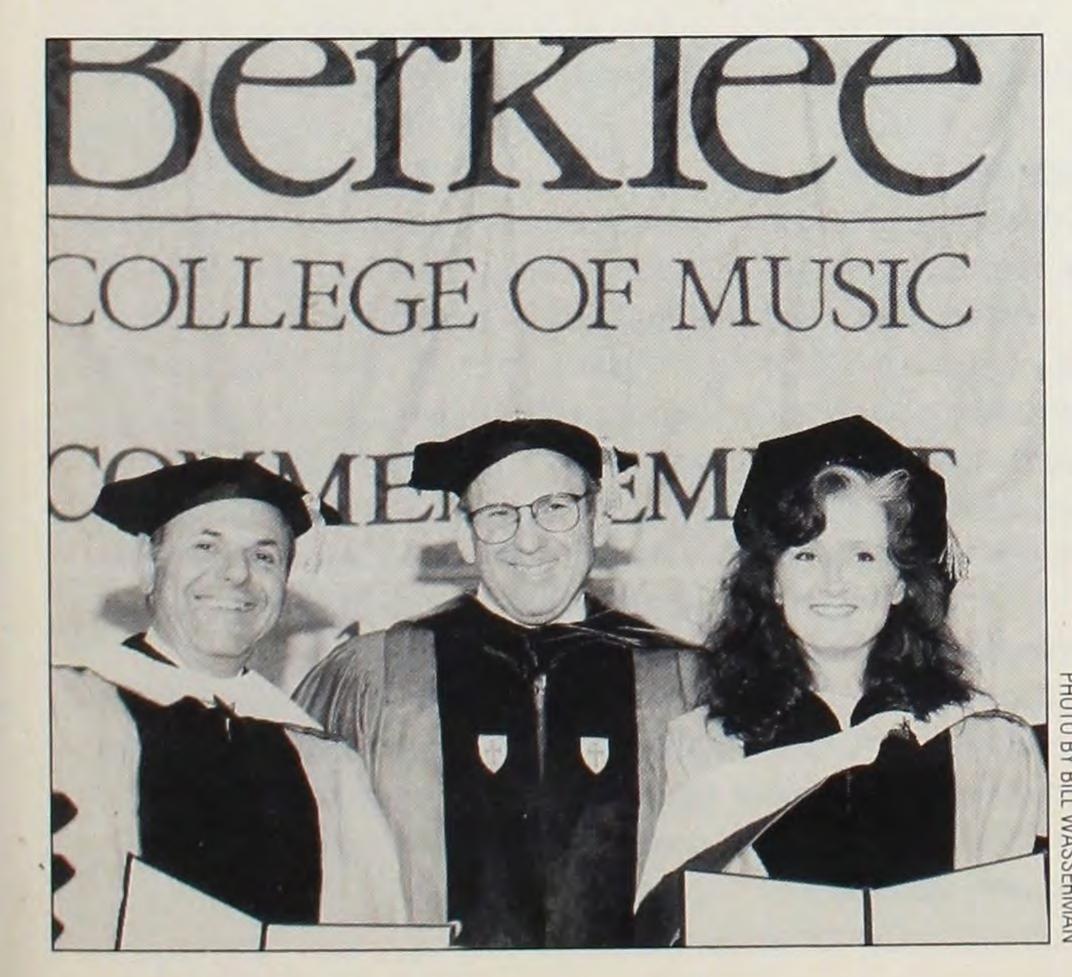
Joe Smith, president and Chief Executive Officer of Capitol-EMI Music, began his music business career in the 1950s as a top-rated disk jockey for Boston's WMEX radio station. In 1960 he entered the record promotion field, taking a position at

Warner Bros. Smith showed a unique ability to spot and promote major talents, including Van Morrison, the Grateful Dead, James Taylor, the Doobie Brothers, and Seals and Crofts. In 1972, he was named president of the Warner Bros./Reprise label.

In 1975 he was appointed chairman of Elektra/Asylum/Nonesuch. Smith was instrumental in those labels branching out into rock and roll, rhythm and blues, country, and film soundtracks. Under his leadership, such artists as the Cars, Eddie Rabbitt, the Eagles, Motley Crue, and Grover Washington Jr. reached their largest audiences.

Having held executive positions with three major record companies, Smith is one of the music industry's most visible and innovative leaders. Smith passed along some of his vast experience to the 1992 graduating class as the Commencement's principal speaker.

"To be celebrated in the town where I had my first dreams come true is really an honor," said Bonnie Raitt upon receiving her degree. "My incredible career resurgence in the last few years is a testament that if you stick to your integrity and your goals, eventually somebody will appreciate what you are doing. So, don't give up. I didn't. And it worked."



FOURTH TIME IS A CHARM

Now in its fourth year, Berklee's Studio Production Projects recording has showcased the talents of hundreds of Berklee students. This year's cassette and compact disc feature more than 150 student instrumentalists, vocalists, composers, arrangers, producers, and engineers in a vast range of musical styles.

In fact, Studio Production Projects 1992 may feature the

broadest range of styles yet-with jazz, pop, country, religious, through the 19 tracks. One selection, "Violent Skies," is based on

a 19-tone-per-octave equal temperament scale.

"Through intensive study, practice, and realworld professional musical training," the liner notes read, "the students represented here have combined

their many voices with remarkable results."

While Studio Production Projects 1992 is not available for general sale, members of the Berklee community can purchase a copy through the Campus Shop at Berklee.

Alumni and friends may order with their credit cards by calling (617) 266-1400, extension 402. Or, send payment, specifying cassette or CD, made payable to the Campus Shop at Berklee, 146 Massachusetts Avenue, Boston, MA 02115.

new age woven Froduction Proj

Compact discs are \$6 each. Cassettes cost \$4. Mail or phone orders should add \$2 postage and handling fees for the first unit, plus 50¢ for each additional unit. Allow three to four weeks for delivery.



Left to right: Outgoing Trustee Chair James G. Zafris and President Berk with new Trustee Chair William Davis.

DAVIS TO CHAIR BOARD OF TRUSTEES

William Davis has been elected chair of the Berklee College of Music Board of Trustees. Davis will replace outgoing Chair James G. Zafris.

Davis has served as vice president of equity sales for the Donaldson, Lufkin, & Jenrette brokerage, investment, and banking firm of Boston since 1981. He has been recognized with Donaldson, Lufkin, & Jenrette's Chairman's Club Award 10 times during his tenure with the company. A graduate of St. John's College in Annapolis, MD, Davis has also served as treasurer for the Angier School PTA, and on the fund-raising committee for Allegheny College. He has been a member of the Berklee Board of Trustees since 1977.

Outgoing Chair James G. Zafris has served on the Board of Trustees for 25 years. Currently president of Danvers Savings Bank, Zafris will become founding chair of Berklee's Institutional Advancement Committee, providing leadership and guidance to the offices of Development, Alumni Relations, and Public Affairs.

SUMMER PROGRAMS TEACH MUSIC AT EVERY LEVEL



Berklee has something for everyone this summer, both on and off campus, with continuing educational opportunities.

The Berklee Summer Guitar Sessions, on August 13 through 15, will present three days of clinics, ensembles, lessons, and master classes for all levels and styles of guitarists. For more information write Berklee Summer Guitar Sessions, 1140 Boylston Street, Boston, MA 02215. Or call (617) 266-1400, extension 256 or extension 294.

Educators interested in modern technology applications should attend the five-day seminar on "Using the Computer in the General Education Curriculum." Led by noted music educator and software devel-

oper Margaret Waldmann, the sessions will explore new multimedia environments and interactive techniques for teaching music. Those interested in the August 3 through 7 workshop should contact Naro Khandjian at Berklee, or call (617) 266-1400, extension 417.

Off campus, Berklee continues its programs in Los Angeles and Perugia, Italy. The L.A. program will run July 26 through 31 in Claremont, CA. The Italy program will run July 10 through 22 in conjunction with the Umbria Jazz Festival.

Finally, Berklee will host a joint summer program on music technology with the Utrecht School for the Arts in the Netherlands from August 16 through 23.

STEPHEN PLUMMER TO RETIRE

After 27 years at Berklee, Ear Training Department Chair Stephen Plummer has announced his retirement. Plummer came to Berklee as a piano, solfège, harmony, and counterpoint teacher, and soon became a leader in enhancing students' essential music listening and dictation skills.

"Becoming chairman was a gradual process," he remembers. "We didn't have titles when I first came here, I was just a faculty member. Before about 1986, Berklee didn't have chairmen. Over the years, I gradually gained a leadership position. After 1986, I was named chair."

In his term as chair, Plummer revised the Ear Training curriculum, directed the development of tutorial services, and established criteria to evaluate teaching effectiveness. He has been honored twice in the past four years for his work. In 1988, he received an award as an outstanding new leader. In 1990, he was recognized for his sustained leadership excellence.

"Steve has demonstrated a proper combination of musical and managerial expertise," says President Berk. "These truly are the quintessential qualities of his leadership, which has been an integral part of his department's success."

Plummer leaves a department that continues its quick growth and change, with an increased emphasis on computer-aided instruction.

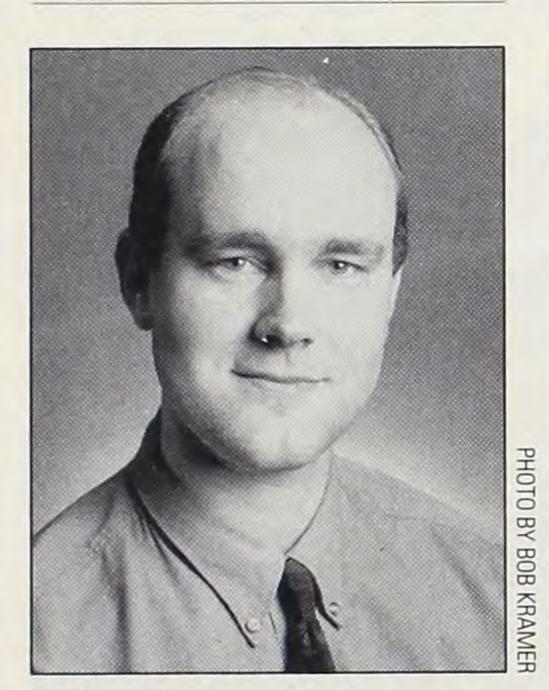
"We have had a number of new teachers with very good ideas," says Plummer. "It has been a real pleasure to help bring about these achievements."

Plummer received his

bachelor's and master's degrees in music from Boston University. Before arriving at Berklee, he worked for several years as a music director for Kimball Union Academy and as a private piano and organ teacher.

Students, alumni, and faculty will remember Plummer for his concise approach to all his work. Now entering retirement, he plans to focus his abilities toward other goals.

"Recently, I have been doing watercolors," he says. "I intend to spend more of my time on that."



Editor Andrew Taylor

MAGAZINE WINS SILVER MEDAL

Berklee today Editor Andrew Taylor has earned a silver medal award from the Council for the Advancement and Support of Education (CASE) as part of the council's 1992 Recognition Awards program.

From a pool of college and university magazine editors, Taylor was ranked among the best in the Periodicals Resources Management category. CASE offers the award each year to recognize "the editors who successfully manage their time, budgets, staff, and other resources to produce topnotch periodicals."

FACULTY NOTES

Beyond the classrooms and lecture halls, Berklee faculty are busier than ever on professional musical projects of their own. Here is a partial update of some of their activities.

Berklee String Department Chair **Matt Glaser** performed on the original soundtrack recording for the PBS production *The Civil War*. The recording won a Grammy Award this year in the "Best Traditional Folk Album" category.

Guitar Instructor **Jon Finn '82** has been named an endorser for the Ibanez Guitar Company, joining a list of spokesmen that includes Joe Satriani, George Benson, Steve Vai '79, and John Scofield '71. Finn has placed second out of 100 in Boston's Best Guitarist Competition for two consecutive years.

Assistant Professor **Danny Harrington '78** recorded Risa's Waltz, a compact disc of original instrumental jazz tunes performed with his Danny Harrington Quartet. The recording also features Berklee Associate Dean of Curriculum Bob Myers and Professor Tony Germain '69.

Associate Professor **Bruce Gertz'76** has been awarded a grant from the National Endowment for the Arts. Gertz will use the funds to present a jazz concert at the Berklee Performance Center featuring his original jazz compositions.

Associate Professor **Scott McCormick** has created a computer software program "Inner Hearing: Melodic Dictation with MIDI" for Washington-based Temporal Acuity Products. McCormick's program features interactive ear training drills and melodic dictations based on familiar folk melodies. The program also offers flexible record keeping and printing options for teachers.

Professor Jackie Beard '80 was one of six Boston arts educators to be honored for his public service contributions through the arts. In a program sponsored by the Mayor's Office of Arts & Humanities and Business & Cultural Development, and the Pro Arts Consortium, Beard was recognized for his frequent visits, clinics, and music demonstrations at Boston's inner-city schools.

Professor and trombone virtuoso **Phil Wilson** recorded the premiere performance of Professor **John Bavicchi**'s composition *Fusions*. The work, for symphony orchestra and trombone improvisation, was recorded with the Hannover Radio Symphony Orchestra of Hannover, Germany, under the direction of Dieter Glawischnig '70.

Professor of English Joseph Coroniti Jr. '73 has authored Poetry as Text in Twentieth Century Vocal Music: From Stravinsky to Reich for Edwin Mellen Press publishers.

Professor and trombonist Hal Crook '71 released Conjunction on Germany's Konnex Records. The CD also features faculty member Jerry Bergonzi '68.

VISITING ARTISTS BRING THE MUSIC BUSINESS TO BERKLEE



Tiger Okoshi '75 demonstrates his improvisational techniques during a Berklee master class.

The Visiting Artist Series has always brought a wealth of experience and talent to the Berklee campus. This year, with a diverse roster of music and industry leaders, the program proved to be an especially powerful learning opportunity.

This year's visiting artists ranged from jazz to Latin to pop to soul, each bringing unique insights on their profession. Through clinics, master classes, and classroom visits, students talked, listened, and played with some of the masters of their craft.

Atlantic Records Vice President Arif Mardin '58 presented several clinics on contemporary music arranging and production. Playing multi-track tapes from his recent projects, he detailed the techniques, technologies, and procedures he uses to achieve his chart-topping sound.

Ed Eckstein discussed the road he traveled to his current position as president of Mercury Records. After outlining his early work with Quincy Jones '51 and others, Eckstein auditioned and critiqued several student demo tapes.

Ben Riley brought his insights to percussion and ensemble students through group clinics and discussions. Riley is best known for his work with Thelonious Monk and the New York Jazz Quartet.

Jazz drumming legend

Another jazz leader, Max Roach, presented a master class on his drum set techniques and the history of his style. Roach has been an innovator in drums for more than 50 years, performing with Charlie Parker, Bud Powell, Thelonious Monk, Miles Davis, and others.

Bassist Israel "Cachao" Lopez presented a performance and clinic on Latin music styles. Known as the "Godfather of Afro-Cuban Bass," Cachao invented the mambo with his brother Orestes in the 1930s. He also introduced an improvisational style of Cuban music which set the stage for salsa.

Jocelyn Cooper, director of creative services at Warner/Chappell Music, offered a clinic with Vivian Scott, national director of A&R, black music, for Epic Records/Sony Music Enter-

tainment. Both women discussed the state of black music as well as the ins and outs of A&R, publishing, and performance.

Famed alumnus Sadao Watanabe '65 returned to



Latin music innovator Israel "Cachao" Lopez.

campus to present a clinic on his own musical style. Watanabe's former teacher, Woodwind Department Chair Emeritus Joe Viola '53, was on hand to offer a few pointers of his own.

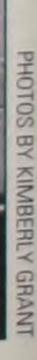
A former pupil of Watanabe returned to Berklee to present a series of clinics on jazz trumpet technique. Alumnus Tiger Okoshi '75 offered several intensive sessions with individuals and small ensembles.

Finally, pop mogul Billy Joel presented a master class discussion in the Berklee Performance Center (see excerpts on page 20).



Above: Atlantic Vice President Arif Mardin '58 works with engineer Michael O'Reilly and students in Berklee Studio A.

Right: Jazz legend Ben Riley performs with a faculty ensemble.



KACINSKAS UPDATE

The Spring 1992 issue of *Berklee today* profiled retired composition and conducting professor Jeronimas Kacinskas and his triumphant return to his native Lithuania (see Spring 1992, page 6). Since that story appeared, the college has acquired the long-lost music to his 1932 masterpiece *Nonet*.

Kacinskas' Nonet was originally performed at the prestigious International Society of Contemporary Music Festival in London in 1938, along with premieres by Bartok, Messiaen, Rawsthorne, Copland, and Webern. But Kacinskas' only copy of the work was lost during his flight from the Russians in 1944.

This February, with the help of Czechoslovakian alumnus Emil

Viklicky '78, the music to the Kacinskas *Nonet* was located in the Prague music archive of the Czech Nonet—the chamber group that had originally performed the piece in 1938.

Although no score was found, Viklicky brought the instrumental parts from Prague to the Berklee alumni reception in Frankfurt, Germany, this March. There, he delivered them to Larry Monroe '70 and Matt Marvuglio '74, who ushered

them safely home to Boston.

Kacinskas' longtime friend and fellow Berklee professor, John Bavicchi, is entering the parts into a computer to reconstruct the score. The new, computer-generated score and parts will be shared with the Czech Nonet and the Lithuanian Composers Society. Plans are also underway to present a performance of *Nonet* in Boston in the near future.

When asked about the prospect of hearing his *Nonet* after nearly 50 years, Kacinskas replies with characteristic humility.

"After all this time, I hope I will like it," he says. "It must be pretty good, because it got a standing ovation after the performance in London, and I received many compliments from the other composers."



Left to right: Emil Viklicky '78, Larry Monroe '70, and Matt Marvuglio '74 examine Kacinskas' long-lost *Nonet* before returning it to Boston.

A CALL FOR NOMINEES

This year's bestowal of the Berklee honorary doctor of music degree upon Bonnie Raitt and Joe Smith is the most recent chapter in a rich history of recognition that began in 1971. That history includes such music industry luminaries as Dizzy Gillespie, Phil Collins, Ahmet Ertegun, Duke Ellington, Paul Simon, Cleo Laine, Tony Bennett, Sarah Vaughan, and others.

As part of this process, the college is always considering new nominees for the prestigious Berklee doctor of music honor. The president and trustees use the following criteria to evaluate all nominees:

The individual must have a recognized status as a major industry figure. The individual should provide a prop-

er role model, both musically and behaviorally, for Berklee students. The individual should be recognizable and meaningful to both Berklee students and their parents. The original music or established music of the nominee should lend itself to performance by Berklee student musicians in concert.

Finally, the nominee should be personally comfortable with the social and presentational requirements of the event—attending receptions with trustees and guests, and speaking before crowds.

If you have a suggestion for an honorary doctor of music recipient for consideration by the review committee, send it in a letter to Gary Burton, Dean of Curriculum, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.

ADVANCE music

A CHROMATIC APPROACH TO JAZZ HARMONY AND MELODY

BY DAVID LIEBMAN

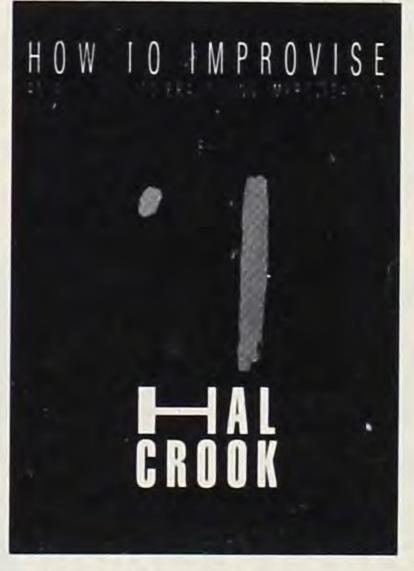


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Twenty-five Years and Counting

Andrew Taylor

hen you are five years old, taking piano lessons from your aunt on a summer's day, odds are that the last thing on your mind is the future of contemporary music education. More likely, it will be ice cream.

"I can still remember the bell on the ice cream truck that used to coast up and down the street, and my fervent desire to leave the instruction my aunt was giving me and run out and get an ice cream," says President Lee Eliot Berk. "It was a continuing battle."

Forty-five years later, the future of contemporary music education is very much on the mind of Berklee's president. And the ice cream truck has long since lost the war. Recently celebrating his 50th birthday, Berk has served the college for 25 years in a variety of roles. In each, he has been a defining aspect of the growth and change of the institution from an innovative school of jazz to the leading college of contemporary music.

What's in a Name

Berk's integral connection to the history and future of the college seems only fitting, since the institution bears an inverted version of his name. As Lee Berk remembers it, the name of Berklee was a combination of ongoing deliberation and spur-of-the-moment inspiration.

Berklee had been founded as Schillinger House, named after the musical teachings and theories of a former teacher

> of founder Lawrence Berk. But as the school expanded and diversified, the institution demanded a name of its own. As President Berk remembers it, the inspiration for the now-famous name came from late faculty member Fred Berman, from whom Lee had studied trumpet as a child.

> "My father came home one evening and reported that Fred Berman had come into his office and said, 'Larry, I had a dream last night that the name of the school was changed to Berklee and named after Lee.'

> "My father always placed much confidence, and justifiably so, on his professional instincts. 'That's it!' he said, bestowing upon me in an instant a unique distinction from the time I was seven or eight years old. It may not have been a ponderous institutional



President Lee Eliot Berk has been serving Berklee in various roles for 25 years.



President Berk with his wife, Susan, in the Berklee Admissions theater.

planning process, but the naming was the result of a successful collaboration between faculty and administration. I will always be particularly pleased about the outcome for that reason above all."

A few years later, Berklee School of Music became Berklee College of Music to reflect the full accreditation of the institution and its broadening educational focus into degree programs.

Back to School

Before long, President Berk graduated from piano studies with his aunt to more extensive education at Berklee. He took private lessons from Harry Smith, Richard Bobbitt, Margaret Chaloff, and Fred Berman. And he began learning life lessons from watching his visionary father run the school.

"Berklee had a very busy atmosphere when I first knew it," he says. "And then, as now, it had somewhat of a cramped atmosphere with a great musical intensity, vibrance, and creative spirit to it. My father shared an office with Robert Share, who became provost of the college and made a great many important contributions.

"The quarters were small. And I remember hearing a great array of sounds coming through from different groups in rehearsal and from private lessons."

Berk also saw his mother, Alma Berk, become involved in the college, first as a manager for an extension school in nearby Newton, then as a leading force in establishing Berklee's communications, promotion, and publicity to the outside world.

A Family Affair

Finally, Berk himself became more directly involved in college activities. After he received his Juris Doctor degree from Boston University, he returned to Berklee as assistant bursar. There he got a clear view of the financial side of college management. He then became bursar, and even began a short career as a teacher.

With his law experience, he designed a course on legal concerns for the professional musician. To support the course, he wrote a book, Legal Protection for the Creative Musician, that won the ASCAP/Deems Taylor Award in 1971.

In the early '70s, Berk was appointed vice president of the college, where he supervised fiscal management and institutional planning. He was also largely responsible for acquiring long-term financing for the Massachusetts Avenue complex, including the Berklee Performance Center.

Of course, Berk's greatest contribution to the college began when he was appointed president by the board of trustees in 1979. As the new president, he found himself at the helm of a healthy and rapidly growing institution that was ready to take the next steps of its evolution. For Berk, who had always seen his father intricately involved in the college at every level, this meant a change in his own approach to leadership.

"I remember every night at home when I was young, my father would set up the bridge table," he says. "He would take these sheets of typed address labels of student prospects. And every night, he would put a sponge in a big glass ash tray and wet the individual labels on sheet after sheet after sheet, putting them on envelopes. He would say time and time again, 'Maybe this is a student, maybe this is a student.' That was his great motivator.

"I think that recollection is both a positive and negative one. For a long period of time, I was influenced by having seen that personal commitment to feeling that educational leadership has to come from the top, rather than from the faculty of the institution.

"Even though I'm sure that there was a great deal of that shared responsibility going on at the time, what was visible to me as a youngster was my father constantly promoting the college and writing the curriculum and doing a whole variety of things. He had very demanding learning experiences as a student and as an emerging professional which led him to have very strong convictions about the educational identity of the college."

Building on Success

As Berklee grew, the need for a broad base of leadership became greater. President Berk began a restructuring to encourage such leadership. He divided the college into four divisions—Music Technology, Professional Writing, Professional Performance, and Professional Education—each with a chair to oversee everyday operations and long-term planning. He also established the dean positions to oversee student affairs, curriculum, faculty, and administration.

While he was building structure within the college, Berk was also trying to improve himself.

"I have tried to be a good learner," he says. "And I have tried to be in a continuous process of personal growth, learning to rely more broadly on faculty and staff leadership contributions at all levels. With this increased structure within the college, we have created levels of responsibility and authority in which everyone can make their maximum contribution."

The Challenge of Change

Of course, departmental structure and the college divisions are not the only things that have changed in Berk's 25 years of service. Berklee now provides instruction to more than 2500 students in an increasingly varied array of musical styles and techniques.

In addition, the international enrollment of the college—always a strong factor—has jumped to 30 percent, one of the highest percentages of any American undergraduate college. But has all of this change meant a shift in Berklee's focus?

"I don't think the focus has changed," Berk says. "But it has broadened. For example, I first proposed a music business/management major in the early '80s. And I wasn't able to get support for it within the college because people felt that it would be the only major that wasn't designed to produce a specific musical product. Now there is considerably less apprehension regarding that. And our new major has great promise.

"Similarly, I think there has been a lot more respect and support for the contributions and value of the General Education Department. We have realized the importance and need for academic preparation of students for life

in today's civilization.

"In the student area, we have more sensitivity than we did before in providing extensive counseling services for students. And we are certainly doing far more in student services, activities, and non-music career preparation than we have ever been involved with before.

"Also, we are much more involved in what I would broadly call public issue matters in music. For example, we have a full-time community service coordinator now. We have established a community affairs advisory committee and a student 'public service through music' club. We are recognizing faculty and staff who give of themselves through music to the community. It is an important and productive way to increase public respect for the value of music in our society and civilization.

"And I think we are more aware of the special efforts needed to promote a supportive atmosphere for women, minorities, and other groups. We are trying to do more as an institution to encourage the greatest possible respect and understanding of diversity."

Branching Out

After 25 years, Berk has also branched out in his role as president. As the college promotes leadership at all levels, he continues to pull away from the detailed day-to-day operations.

"Historically," he explains, "the president of an institution has served as a public spokesperson, ensuring that the institution has sufficient financial resources, and serving as a focal point between the faculty, staff, and students on the one hand and the trustees and broader-based community on the other. So, I see the coming years as a transitional phase for me, where I will move increasingly in this direction.

"I will do so with the involvement and support of the trustees, who continue to devote substantial time and effort to the interests of our college. And, of course, I am grateful to my wife, Susan, who also provides much support and encouragement.

From the mid-'70s archives (left to right): Founder Lawrence Berk with student Johari Salleh, Charlie Mariano '51, and then Vice President Lee Eliot Berk.

"This year, I agreed to be on the board of directors of the Association of Independent Colleges and Universities of Massachusetts [AICUM]. And I threw my hat in the ring and was elected the first U.S. Representative to the board of the International Association of Jazz Educators. I am also serving on the board of the American Music Conference, which will play a leadership role in promoting the merits of support for music in our system of public school education.

"And now we are creating a whole new structure of visiting committees and parent associations as we strengthen our community support activity. We know it is very important to devote more time to friend-building."

The Family Tradition

No matter what his current or future role may be, President Berk looks back on his 25 years at Berklee with a great sense of pleasure and pride.

"What has been most satisfying to me has been seeing all the talent and creativity in the faculty, staff, and students," he says. "This, I feel, is a family tradition. I always recall my father having a great sense of connection to musical creativity within the college and beyond.

"My mother, Alma, has also always

had that inclination. It has always been her greatest excitement to meet and interact with students, faculty, and media sources. I think both my parents have been a contagious influence on me. I partake of that spirit, as well."

While Berk does not foresee another 25 years as president ("The college is going to need a lot more energy," he says), he does see continued involvement as a member of the Berklee community for years to come.

"I would always like the college, in one way or another, to be a significant part of my life," he says. "It is my life's work and my family tradition. And it is a link between myself, my parents, my wife, and even my children."



Welcome to the Scofield Zone

Electric guitar master John Scofield '73 on the weird wonder of the jazz vocabulary

Picture if you will: a church talent show featuring four pre-teen pre-musicians. The music is "House of the Rising Sun" and the Ventures' classic "Pipeline." The roster: one drummer, one guitarist, and two accordion players. It is an odd mix, to say the least—one that could only exist in the Scofield Zone.

While this first band experience may not have forged the future of guitar great John Scofield '73, it most definitely set the tone. Scofield's style and career have always mixed an eclectic batch of elements into a dynamic, cohesive whole. In his compositions and his arching solos, the strange companions of bebop, blues, folk, R&B, funk, and rock have found a common voice. The two-accordion rock band may not have had a future. John Scofield certainly did.

Scofield came to Berklee in 1970 with a background full of rhythm and blues but a future filled with jazz. His bread and butter was Miles Davis and John Coltrane. And Berklee was his key to learning their secrets.

"Berklee was the only place that had done some serious thinking about how to teach that kind of music," he explains.

Still, his rock and rhythm and blues upbringing served him well. After his seven-night-a-week student gig in Kenmore Square playing "stupid top-40 stuff" with a killer band—featuring Jeff Berlin '74—he would wander to the Jazz Workshop to finish the night in style.

His versatility also proved invaluable to his early professional career. Out of Berklee, he earned a touring job with Gerry Mulligan and Chet Baker—playing in their famed Carnegie Hall reunion. He then replaced fellow alumnus John Abercrombie '67 in Billy Cobham's band, which led to work with Charles Mingus, Gary Burton '62, Lee Konitz, and Dave Liebman.

In 1982, Scofield began his highest-profile project—a several-year, multi-album gig with Miles Davis. His term as the jazz legend's sideman, soloist, and writing partner placed him among the leading guitarists of his generation. His solo albums for Gramavision—including *Still Warm* and *Loud Jazz*—set that status in stone.

In recent years, Scofield has returned to a more acoustic sound, with a Blue Note contract and a tight, insightful quartet. But still, his music runs the gamut from bebop to blues and beyond.

We spoke to Scofield on the heels of his latest release, *Grace Under Pressure* featuring fellow alumnus Bill Frisell '77. From the astounding normalcy of his manner, it is clear that the Scofield Zone is not such a strange place after all. Like Scofield's music, it makes brilliantly perfect sense.

by
Andrew
Taylor
and
Mark L.
Small '73

What first attracted you to the guitar?

When I was 11, I got my first guitar. And, believe it or not, I was influenced by the rock music on the radio and the folk music that was becoming popular then. I wasn't a folkie—by the time I was 13, I was into the urban blues. But my initial influence was really folk music, which I think gave me a nice background in the folk and Appalachian harmonies.

Then I got heavily into the blues. When I was about 13, I fell in love with B.B. King, Howlin' Wolf, and Muddy Waters, and that whole Chicago blues sound. By the time I was 16, that led me

to jazz.

People tend to divide music into emotional music and theoretical music. I don't see that division in the same way.

So, you started on an acoustic guitar?

It was the typical thing. My parents didn't want to buy me an electric guitar, so we rented an acoustic.

After six months, I convinced them that I was serious about it, so they plunked down for a Hagstrom electric guitar and a little Univox amp. The whole package probably cost 100 dollars, which seemed like an unbelievable amount in 1963 or 1964.

What was it that kept you playing?

Once I had bought it, I couldn't afford anything else. Plus, the guitar was the cool instrument. You could play chords and sing along. And it was the instrument that folk and rock musicians played. When I was 11 or 12, it seemed like the only instrument there was.

Later, when I went to Berklee, I had a period when the guitar didn't seem to be as much of a jazz instrument as piano, horns, bass, and drums. I was listening to the so-called "classic" jazz—Miles Davis, John Coltrane, Charlie Parker, and Bill Evans. And there wasn't any guitar on those records.

So, I bought an old Kay upright bass and played for six months. But soon I gave that up and went back to guitar.

It must have been a relief to see the electric guitar coming into jazz.

It was something that happened simultaneously with me coming on the jazz scene. The fusion boom brought the guitar into the forefront in the early '70s. And I was part of this generation that came to Berklee and schools like it, sort of the rock generation, that got serious and tried to play jazz on the electric guitar.

And yet your style wasn't strictly jazz-based.

I never tried to be eclectic. When you're young, you just listen to what's on the radio. And even though I had dedicated myself to learning about improvisation and jazz since I was 16, my roots really were in the rock, folk, and blues I grew up with.

And whose roots wouldn't be? If you were a guitar player, there was no other way around it. You couldn't avoid rock and roll. It was just too seductive. So, even though people say that I have 'melded different musics together,' I never tried to do that. It just all seemed obvious.

At the same time, you didn't partition your

playing into separate styles.

I never really liked that. I admire studio musicians who can do it. But I fell for the whole jazz image—and I still believe in it—of telling a story with your instrument. That's the beautiful thing of what jazz musicians do. Their style and their message is their personality. So even though I play some things that sound bluesy and others that sound like jazz, it is all supposed to be me.

Is that what makes you a "stylist"?

Yes. I always wanted to be a stylist. Because I really loved jazz and listening to Charlie Parker, or Bill Evans, or Joe Zawinul ['59], or any of these players that had their unique style.

The studio players aren't called on to tell a story or say something when they blow. They're called on to be incredibly proficient and have incredible rhythm and accuracy and intonation—but all within 32 seconds. If you do get a solo, it's on a little break between the verses on a song. That's an incredible craft, but it's different.

How do music theory and chord scales fit in?

Music theory is there from the first time you start to play. When you learn a chord on the guitar, there is a theoretical aspect to it. People tend to divide music into emotional music and theoretical music. I don't see that division in the same way. Learning to play a rock and roll tune, you apply theoretical knowledge. Even going from a one to a four chord, you are realizing that there is a relationship there.

It's the same thing with any of the scales or chords you learn at Berklee, or at another school,

or on your own, or from a book. To take this theoretical knowledge and to incorporate it into your style is essential. People do it that don't even know what the scales are called. Any sophisticated or serious musician does music theo-

ry all the time.

I get interviews where people ask what I think of jazz education now, as if there wasn't jazz education before. There was. A jazz musician has to be educated. Whether they educate themselves or whether they get it from a formal program, in a way, it makes no difference. I was glad I was able to go to a school where the ideas were coming at me, and I didn't have to dig for them myself. The previous generation, when there were no jazz schools, had to get that education from other musicians, and from listening to records, and studying privately.

I think the innovators of jazz knew exactly what they were doing. They might not have used a name for it. Names and labels and definitions come after the fact. But the great musicians weren't playing by chance. The technical and emotional live together. The technical aspect becomes a part of you, becomes ingrained in you,

and then you use it in a musical way.

It is like building your vocabulary.

That's right. It's completely a vocabulary. And the scale or the chord or the technique, in itself, is nothing until you internalize it and throw it back in a musical way. By that point, you have forgotten where you got it. You are using it in a sentence or a word or a conversation.

You can tell when people are throwing in words that they just got out of a thesaurus. You can hear that. But after they get used to using the word, they can use it in a more craftsmanly way.

Is the long-solo format important in learning

and exploring that language?

In 1944, nobody played long solos. It just wasn't done. Now the music has progressed to a point where it is almost expected that you will stretch out and take a long solo to make room for some experimentation—which is really a dangerous thing. Because any band that's playing like that, my band included, runs the risk of or the feel is not as good. going over the limit and being excessive.

I think you have to run that risk if you are going to get creative results as a band. The jazz curse is playing too many notes and not saying

anything. But that's the risk we run.

Do you also consider your audience when

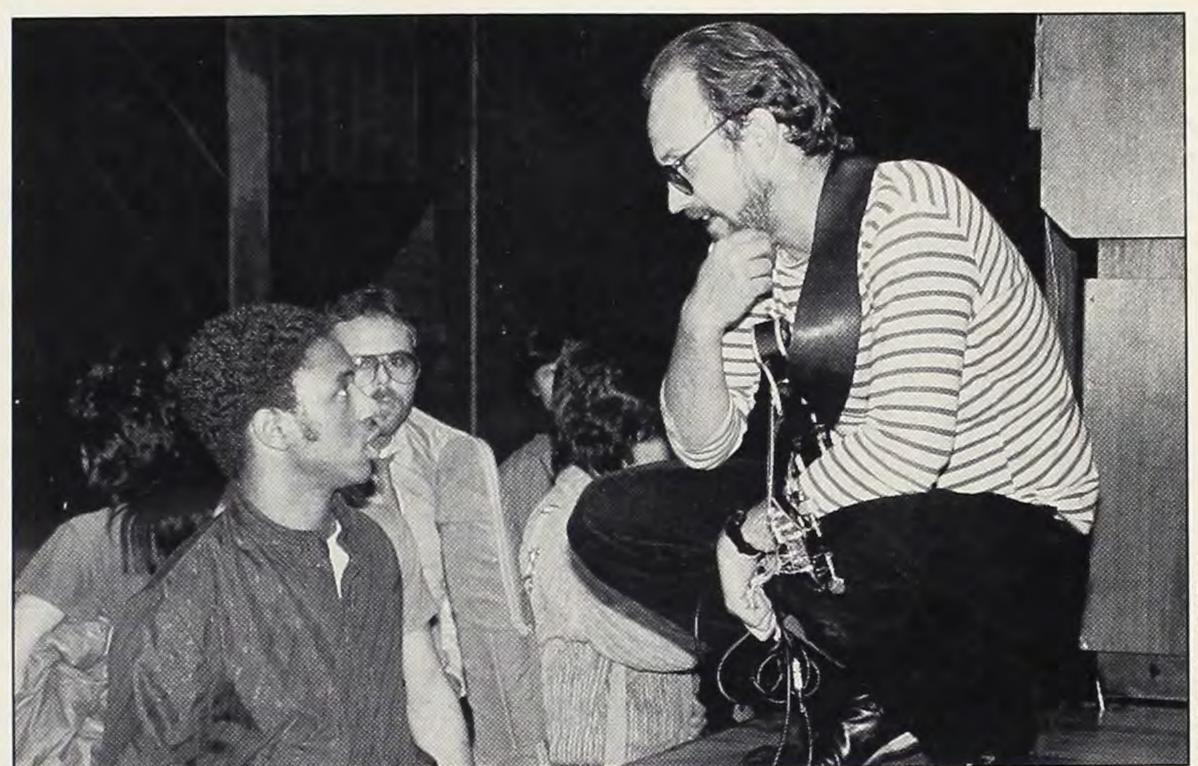
you're out there experimenting?

It's a fine line. I have heard people say, "I know what I would do to make jazz more listenable to the public. I would cut the solos down and make them shorter to fit the attention span of most people." But, unfortunately, when you do that, you lose the creative room that it takes to wander around in a solo. You need that in order to get to the high peaks that make jazz music incredible. If you try to condense it too much, you run the risk of losing that.

So, if you play down to your audience too much, you lose the essence of the music. If you are unaware of your audience, you lose them.

Do you think about that in the studio, where a "perfect reality" is often the goal?

I've stopped trying to make perfect realities. Just by being in the studio, everything gets conScofield speaks with students after a clinic in the Berklee Performance Center.



densed by itself. Usually, a studio take never reaches the fantastic climax that a second set on a good night will reach. But the sound is really good in the studio. And there are not outside stimuli such as a waitress dropping her drinks in front of you or the weird lights or somebody talking or somebody blowing smoke in your face. Those things don't happen, so you are able to concentrate on the music.

But if I try to make a perfect album, I'm afraid that I will lose some of the spontaneity that can happen. So, all of my records have imperfect moments all over the place. Every good album or good piece that I have done has had fluffs in it. But if you go back to fix it, the solo is not as good

Still, that "perfect" sound seems to be an essential quality for jazz radio airplay.

I can't think about airplay. If I thought about airplay I would be playing a different kind of music. I think about making records that are concise and listenable to me.

Of course, I'm thinking about my audience all the time—about what we do on the gigs, and what goes over, and what seems to have appeal. Maybe I'm not looking for hooks, but I watch for things that I like that other people like, as well. Radio airplay is another thing completely.

On my last album, Grace Under Pressure, there were two tunes that sounded like they could be played on those pop/jazz stations. But when I went to the radio expert at Capitol Records, she said, "John, those are jazz tunes."

I'm lucky enough to have a career established where I can do this music. It's not incredibly profitable, although I'm doing really well. It's nothing compared to pop music. But I work all the time with my own band. I have a record contract with a major label. And I play my own music. My fingers are crossed. I hope it keeps going.

Do you also like the luxury of a fairly consistent band roster?

Record companies would prefer that every record be completely different. Those records are a lot easier to sell. But, for the kind of records I'm making, it's necessary for my band to play a couple of records together and play for a couple of years. We need to be able to get to certain rhythms or feels without talking about it.

Too many players today are either jazz soloists in front of an anonymous rhythm section or studio craftsmen without enough gig time to develop their ideas. I love the fact that this quartet with Joe Lovano ['72], Bill Stewart, and Dennis Irwin has put in a lot of playing time together.

What about fronting the band as opposed to being in the band?

I'm fronting the band, but I'm in the band, as well. We are musical equals. It's my tune, I call the shots, but once we start to play, these players are all as strong as me. That's the way I want it. I have played in bands where I was a lot stronger than the rhythm section. It doesn't feel good to me. I like to have that strength around me. I'm addicted to it.

So, sure, it's the John Scofield Group and the album has a big picture of me. But the honest-to-God truth is that once you count off the tune and everybody is playing, we are all in there together.

What do you remember most about your years at Berklee?

The most important thing about Berklee for me was the people—the other musicians and the teachers. It was amazing coming from a small town in Connecticut into an atmosphere of music, 24 hours a day. Also, the curriculum was great for me, because I didn't know how to read that well. I had some idea of chord construction, but not much. And I couldn't write out music. I had a good feel. But the theoretical aspect was not happening.

Still, I think what got me were the people, and the different ways that people played and taught

and studied music. We were all trying to get into music, the faculty too. It was really a beautiful, pure thing. It helped me set my sights.

I often think about where I would be if I hadn't gone to school. I know I would have gotten to the same place. But, I think I got here quicker because of that big dose of music theory.

You have been a leader in the evolution of fusion and jazz/rock. What do you see as the style's next step?

When I played with Miles, we were playing electric stuff. And I was really influenced by that. Before that, I had played more in the bag that I'm using now. Now, I've gone back to using acoustic bass and a jazz drum kit—although I don't think of it as "going back." It's a reevaluation of the importance of jazz rhythm. If you lose that, you lose a lot.

I think people are going back to acoustic rhythm sections because there is so much room for flexibility there. That's what I like about it. I think from that, another small step in the evolution will be made.

There are so many shades of rhythms that you can use. And jazz allows that. When you get a drum machine going with the perfect groove for a Janet Jackson record, that's great. But that's all it is. There's not enough room for other rhythms. The flexibility of the jazz feel can get lost in the funk.

At my gig last night we played blues. And the drummer was playing a triplet feel while I was playing a sixteenth-note feel. And we kept it going for a long time. We were both aware of what we were doing. And it became this fantastic overlapping thing. That's really important. And that doesn't happen in other kinds of music.

So, how would you describe your style now?

If I try to look at it too much, I start to define myself. And if you define yourself, then you're limiting yourself. I see myself as existing in a time period. I'm a reflection of the music that has gone on around me. I play what I play because of what I have heard and because of who I am. That's how I see it.

So, listening is important.

Listening is number one. I think it's as important as playing. If somebody has to be *told* to listen, maybe they should try another line. To me, the music was there, and it was incredible. And for whatever reason, I decided to be a guitar player.

Hearing those classic jazz records completely changed me and made me believe in magic. It sounds naive here in 1992, but it's not. There is a spirituality that comes through in that music. And I believe in it now more than ever.

Backstage at the Grammy Awards

Berklee's Dean of Curriculum goes behind the scenes of the industry's main event

> lthough Radio City Music Hall is a huge facility with one of the largest backstage complexes in New York, the scene of this year's Grammy Awards was more chaotic and crowded than ever. The famous names in music stood shoulder-to-shoulder with tech crews, stage hands, and a continuous ebb and flow of the famous and infamous of New York society. As a performer with the Dave Grusin All-Stars, I was backstage shuffling among them.

Out in the audience, the scene was just as frenetic. Even with room for 6000 at this year's event, the National Academy of Recording Arts and Sciences (NARAS) had to turn down hundreds of requests for seats. Only members can purchase tickets (at \$250 each) for themselves and a guest. The general public cannot attend.

Of course, the frenzy was well warranted. With a worldwide audience of

won three Grammy Awards.

Gary Burton (below left) performs with the Dave **Grusin All-Stars** during this year's **Grammy telecast.**

about 1.7 billion, the 34th annual Grammy Awards telecast on February 25, 1992, was one of the most viewed television shows in the world. It attracted the highest-profile performers, composers, arrangers, and producers for a single marathon evening of performances and recognitions.

The Process

The selection of the nominees and the final voting for the winners of the prized Grammy statuettes (actually

Gary Burton '62, Berklee's Dean of Curriculum, has

by Gary

Burton '62

increased in size and weight by about 30 percent as of this year's event) is done by the approximately 8000 NARAS members. To join, an individual must have worked in some aspect of record making (performing, writing, producing, or packaging) on a minimum of four different professionally distributed recordings.

In addition to organizing the voting and production of the annual show, the Academy also undertakes various programs to support the music industry. These include the "Grammy in the Schools" program which presents music educational events in cities around the country,

and "MusiCares," a new charitable foundation focusing on human services for the music industry.

The most visible aspect of NARAS' work, however, is the annual Grammy telecast. Although the nominations and final voting are sometimes perceived as quirky, the awards are truly recognition by one's industry peers, and not a popularity poll, or a direct reflection of public opinion. Of course, public opinion and that of industry professionals is often in agreement.

After the first round of nominations, NARAS members vote on the award finalists just a few weeks before the show. The show's production team waits until the last possible minute before lining up the performers and presenters for the broadcast in order to have an idea which artists

are likely to be winners.

Since Dave Grusin's GRP recording, The Gershwin Connection, was nominated for "Best Small Group Jazz Recording," we were invited to perform at the event. Grusin and GRP pulled together an all-star ensemble featuring Lee Ritenour, John Patitucci, Dave Weckl, Eddie Daniels, Eric Marienthal '79, and me. We performed during the jazz segment of the show.

The Product

Performing in the broadcast is a wonderful professional and personal op-

When musicians are involved, a major event like this doesn't end when the lights go down.



portunity. While the professional exposure is astounding, it is equally exciting to watch such a monstrous production in action.

Because the program broadcasts live and runs for several hours (this year's show was exactly four hours, the longest yet), producers and support personnel must deal with a tremendous number of logistics. Getting everyone on and off the stage smoothly, getting the sets in place on time, and keeping the sound, lights, and cameras on schedule is an amazing challenge.

For our five-minute jazz segment, for example, eight solo musicians and a full orchestra had to be set up during a three-minute commercial break, complete with several dozen microphones, monitors, stage sets, and so on. We didn't actually make it in three minutes, so emcee Whoopi Goldberg had to kill time on live television until everything was in place.

Rehearsals for the show began two days before the air date. The show's organizers booked a variety of rehearsal sites around New York so that all the various special groupings of musicians could begin preparing their individual segments.

Much of the accompanying music was pre-recorded during the two days prior to the show. Only a handful of the pieces were actually performed live (including our segment with a full orchestra).

The vocalists usually sing along with pre-recorded music tracks with back-up musicians on stage pretending to play. This is not done so much

to avoid mistakes on live television, as it is to guarantee good sound quality for the broadcast.

Dress Rehearsals

On Monday, the day before the show, the rehearsals moved into Radio City Music Hall. There, the television director could rehearse camera moves and timing, and the stagehands could practice moving sets on and off to a precise schedule.

In order to create the impression of an audience, the

first 10 or 20 rows were filled with large cardboard signs with names and often photos of the major stars who would be seated there during the event. The spectacle of all these cutouts was somewhat surreal. And performing for a cardboard Barbra Streisand or Quincy Jones proved to be a strange experience.

After rehearsal, it is always fun to wander through the seats to see who will be there, and who will be seated near them. There are always unlikely juxtapositions. One wonders, for example, what kind of conversations would pass between country star Chet Atkins and the group of rappers who are to be seated nearby.

The rehearsals gradually proceeded with one group of stars after another running through their numbers, or practicing their award presentations. The individual approaches to rehearsing were especially interesting. Bonnie Raitt sounded fantastic,

Aretha Franklin didn't actually sing during the rehearsal because she was fighting the end of a cold and was saving her voice for the show. The rock and rap performers were the biggest ones for joking around.

The show participants were booked into the nearby Waldorf hotel, and limo drivers shuttled everyone back and forth on a complicated schedule. The rather conservative hotel changed considerably during Grammy week. The usual dress code of sport jackets and silk ties gave way to leather jackets, bolero hats, and outlandish outfits for the week of the show.

The Big Show

Finally, the night of the broadcast arrived. After the pre-show ceremony when most of the Grammy Awards are distributed (of the hundred or so awards presented, only the most important ones are announced during the show), everyone gathered backstage for the big night.

Because of the large number of participants, dressing room space was at a premium and artists often had to share. We shared

a room with singer Paul Simon and his band. They performed first on the program, and we performed about three hours later.

Even though we were all extremely close to the Grammy stage, we watched most of the show as the rest of the world did: sitting around the television monitor in our room. And, like the rest of the world, we voted yes or no with our own applause or occasional boos as the awards were announced. It was lively and fun. Eventually, a stagehand summoned us to the stage area to prepare for our performance.

While we were waiting amid the backstage crowd, I noticed the 20-year-old classical pianist from Russia who would soon play his solo piece and elicit one of the three standing ovations of the night (the others were for Barbra Streisand's special award segment, and Natalie Cole's "Record

of the Year" award). I was struck by the young man's ability to concentrate surrounded by all the confusion. At the same time, I was glad that I wouldn't be playing alone in front of the world's largest audience.

Because we had rehearsed it so many times, our segment felt like the most routine experience of the evening. It came and went in what seemed like an instant. Following this, I didn't relish sitting around the dressing room any longer, so I went back to my hotel room to watch the remaining hour of the show in peace.

Of course, when musicians are involved, a major event like this doesn't



Eric Marienthal '79 also performed with the Grusin All-Stars.

end when the lights go down. A number of parties were scheduled around town. The NARAS people put on a big party at the Hilton, across the street from Radio City. Several of the major record companies held their own parties in other nearby locations.

Our gang went to the party held by MCA, GRP's parent company, at the Four Seasons. Great food, big crowd, no big celebrities.

The Usual Controversy

It seems that the annual event never passes without some controversy. This year there were several minor brushes with conflict.

First, Atlantic Records was unhappy that their artist, Marc Cohn, who was nominated for "Best New Artist," was not asked to perform on the show. Being featured on the Grammy telecast can be a tremendous career boost, so a lot of future

earnings ride on this opportunity. In fact, Atlantic was so angry about the apparent snub that they boycotted the show and the after-show party.

Instead of Cohn, the show's producers decided to feature another contender for "Best New Artist," Seal. Seal's performance was not exactly electrifying. But Marc Cohn got the last laugh by winning the Grammy in his category.

Before the show began, Bonnie Raitt had also complained to the press about the dropping of the "Best Rock Performance—Female" category. Despite the omission, Raitt added a third award to her take this year in

the "Best Pop Performance—Female" category. Again, a last laugh.

Singer Michael Bolton was also upset over some cutting remarks made about him during the ceremony. In the press room, he made his displeasure clear to the national media after the show.

Home Again

Returning home to Boston, it seemed like the previous few days had covered several weeks. This had been my third opportunity to play on a Grammy show.

Each one gets bigger and more amazing. There is nothing quite like it in the music world. Proof of this is the fact that nearly all of the major stars who are nominated for the awards make it a point to attend.

This was the last year for the production to be held at either Radio City or the Los Angeles Shrine Auditorium, the alternating locations for the past decade or more. In order to have more seats for the full membership of the Academy, and to have room for two stage set-ups for even more elaborate sets, NARAS is negotiating with Madison Square Garden and the Los Angeles Forum for future shows.

Wherever the awards are held next year, the event is sure to be the same big, sprawling extravaganza, complete with the usual controversies and surprises. It wouldn't be the Grammy Awards, otherwise.

Billy Joel and the Music Business

The "Piano Man" speaks to Berklee students about money, management, and music

n April 3, 1992, renowned singer and songwriter Billy Joel came to the Berklee campus to present a master class in the Berklee Performance Center. Taking questions from a packed audience of excited students, Joel kept the crowd talking, thinking, and laughing for more than two hours. These excerpts from his remarks show some of the insights of this award-winning artist, beginning with his thoughts on the secrets of his success.

I have been asked, "Why does Billy Joel sell so many records?" I don't know. And I don't want to know. If I did know, I might be tempted to make that my formula and to start to repeat myself.

The most important thing to me, and this may sound a little selfish, is to enjoy what I did. I want to be able to sit back at the end of a project and say, "Yeah, I really like that. Whatever happens now happens." Fortunately, it turned out to be very successful. But that's not why I did it.

Have you ever thought about doing another piano-oriented album?

I feel that I'm not that good a piano player, so I don't feature the piano that much. My idols are Horowitz, Bill



Joel at Berklee: "I don't think about audience when I'm recording."

Evans, or Oscar Peterson. And I don't think I'm that good.

When we took lessons when I was a kid, we were all trained to be concert pianists. I don't know why they did this, because it destroyed a lot of people's enjoyment of playing the piano. I wanted to play the piano enough to be able to enjoy making music on that instrument.

After 11 years of taking piano, I realized I didn't want to be a concert pianist. I have nothing but respect for them, but the top-of-the-line concert pianists are not happy guys.

Berklee today

You see players like Bill Evans, who was a genius. He died because he was a junky. And I'm mad about that. I think he should have had more of a personal life. Maybe he wouldn't have been a 100 percent genius. Maybe he would have been a 95 percent genius. But there is a time when you have to decide whether you are going to be a 100 percent artist to the detriment of everything else or you're going to have a little bit of a life.

I got to a point where I decided I wanted a personal life. I didn't care whether I was going to be considered a genius. For me to be a complete artist, I have to be a human being. So, I jealously guard my time with my family, and the time that I'm not a rock star.

Do you ever compromise a lyric to make it more marketable?

I don't think about marketable. I think about how deep can I go until I start sounding pretentious.

I like an economy of words. I'd rather hear something said in as few words as possible rather than using a whole lot of flourishes. I think that's more effective.

I don't think about audience when I'm recording. I don't think about marketability. I don't think about changing something which is a better quality with something that is cheaper because it will sell. If I have to do that, then I might as well write beer commercials.

Don't try to be what's on the radio right now. Don't try to fit a format. Don't try to be commercial. For as many people that buy the records on a certain format, there are just as many people who have been disenfranchised, that would like to hear an alternative to what's commercial.

Do you think about sending a message with your music?

If you set out to write a message song, you are defeated already. A song has to be a good story. Some of the most subversive songs are real love songs. And a meaningful substantial love song is very difficult to write.

Do you still try to build your technical skills or knowledge?

I've spent the last year listening to the Beethoven symphonies, trying to

DETAILS OF A BAD BEGINNING

The first album I did on my own was called *Cold Spring Harbor*. I signed away publishing, copyrights, and most of my record royalties. I signed away a great deal of management points and production points. I signed it *all* away. I didn't know it at the time. I was just happy to get a record deal.

I realized that I had gotten a raw deal when I was on the road for six months and there was no money and nobody had any food. I started thinking that something should be happening. We should at least be seeing five dollars or ten dollars.

This is when I moved to Los Angeles and dissappeared from the record company. I got a lawyer and different management, and I worked in a piano bar. It was the only place that I could work anonymously and make a living. That's where the song "Piano Man" came from.

I only did this for six months. They realized at the record compa-

ny that they weren't going to get anything from me. I was going to sit them out. I would have done this for a long long time. I renegotiated with an attorney and got a deal with Columbia Records.

It took me a long time to learn how to look after my business. And I'm still not a good businessman. But I *realize* that I'm not a good businessman. I'm not going to make believe that I am, but I'm going to look at things.

Because if you don't watch after your money, they will take it. Whether you like it or not, it's one of those things you've got to do. You've got to take out the garbage. You've got to clean the grout between the tiles in the shower. And you've got to watch your money.

I don't have a lot of faith in managers. I know that they are a necessary evil. It's just that when you are dealing with huge amounts of money, people don't stay fair.

break what I call the Beethoven codes. This guy knew something. He didn't have tape recorders. He couldn't instantly play back what he was writing. He had to laboriously write dot by dot. He was a slave to dots. And I want to know how he did that.

I don't think there are technical solutions. I think there all kinds of technical aids to help you find the solution. Technical skill, in itself, is not going to help you solve the problem. That all comes from insanity or dreams or hormones.

I believe that you should learn as much technical stuff as you can and then throw it all out if you are going to be a writer. Because you can get hung up saying, "I can't do that, that's against the law." There should be no laws.

Technical know-how has helped me to resolve things. It doesn't take the place of a creative thought. But it does sustain the ability to try to solve the problem when you're stuck.

What was the best day of your career?

The most exciting day I ever had I

was 19 years old, I'll never forget it. I was working in a club with a band. At the same time I had a job in a factory—an inking factory. I used to feed typewriter ribbon on a treadmill. And I was working in a band at night. I got a check that covered my rent. And I knew I could pay the groceries and have a little money left over.

At that moment, I knew I could survive and support myself as a musician. And I flipped out. I started dancing around my room, singing "I'm a musician! I'm a musician!" I could make a life out of this. I could make a living out of this. I don't think anything has ever topped that to this day.

If you really want to make music your life, don't let anybody talk you out of it. Because that's all they are going to do. They are going to say, "It's a waste of time. You're kidding yourself. And when are you going to get a real job?"

If this is what you want to do in your heart, don't let them talk you out of it. We need dreamers. We need artists. We need great music. And we need more beauty in this world.

Alum notes

Compiled by Carrie Semanco '86

Saxophonist Branford Marsalis '80 (below right) was selected to lead the band for NBC's new "Tonight Show" with Jay Leno.

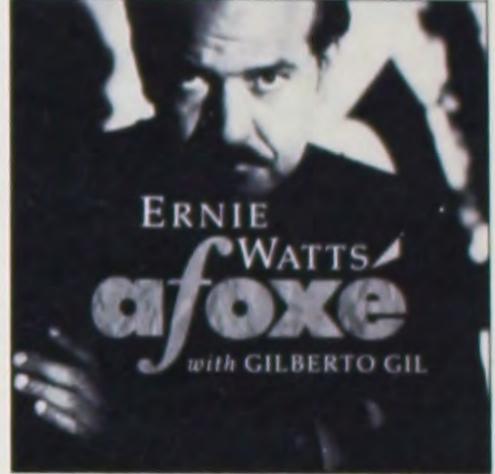
Hal Galper '57 received a Distinguished Alumni Award at the New York Alumni jam session on April 1. Hal's career spans four decades and includes performances and recordings with such leaders as Chet Baker, Stan Getz, Cannonball Adderley, and the Brecker Brothers. Since 1981, Hal has received accolades for his work as the featured pianist in the Phil Woods Quintet. He is currently touring with his own trio and is signed to the Concord Jazz label. Concord released Redux '78 from a recently discovered tape recorded by Hal's

Original quintet. Other Concord releases include Portrait and Invitation to a Concert.

Bill Moody '66 lives in Las Vegas, NV, where he is an English lecturer at the University of Nevada/Las Vegas. Bill received a Benny Carter Jazz Research Grant in 1991, works as a disc jockey for Jazz Radio KUNV-FM, and has performed or recorded with Maynard Ferguson, Earl Hines, Junior Mance, and Lou Rawls.

ki Jr. '67 received a master's degree in music education from New England Conservatory and is now director of instrumental music at the Coventry Middle School in Coventry, RI.

Composer Arthur Kempel '68 has written music for such television shows as "The New Twilight Zone," "Father Dowling Mysteries," "Sledge Hammer," and "Tiny Toon Adventures." In addition, he has composed numerous made-for-television movies, including Fire in the Dark for CBS, and several big screen projects, including A Cry in the Wild and Double Impact. Arthur has also worked as musical arranger for Glenn Campbell, Bette Midler, Gladys Knight, Cher, Roger Miller, and Barry Manilow. Last year he composed mu-



Saxophonist Ernie Watts '66 recorded *Afoxé* with Brazilian vocalist Gilberto Gil.

sic for the Universal Studios Tour in Orlando, FL.

Severino J. Calice '70, known professionally as Reno Calice, owns and operates R.C. & J. Productions. Reno lives in San Diego, CA, and recently produced a videotape of jazz saxophonist Charles McPherson.

Guitarist, vocalist, and arranger Lucian Biegaj Williams '72 performs with his group Lew Willie and the Snapdragons throughout Miami and Ft. Lauderdale, FL.

Drummer/vocalist Tom
Lindmar'74 has toured with
the Drifters and Gary
Lewis and the Playboys.
Tom is now with the Indianapolis band the Swingin'
Johnsons.

Larry Fishman '74, owner of Fishman Transducers in Woburn, MA, has formed a partnership with the Parker Guitar company and Korg U.S.A. to produce a new electric guitar



that is thinner, lighter, and more streamlined than traditional models. The instrument made its industry debut at the winter NAMM show in Anaheim, CA.

Peter L. Alexander '75 is president and CEO of Alexander Publishing, a leader in music instruction methods for electronic MIDI keyboards and MIDI music software. The company has formed a new Christian entertainment media division to produce high quality educational audio products for both adults and children.

Douglas Cooper Getschal 75 wears many hats in the music industry. As a vocalist, Doug can be heard on national jingles for Toyota, Coors, Burger King, McDonalds, and many others. As a MIDI programmer, he worked with Michael Jackson and Quincy Jones '51, providing drum programming for five songs on Michael's Bad album. Doug has written and produced themes for many television shows, including "Totally Hidden Video" and "Into the Night Starring Rick Dees." He has also performed on albums for the Trammps, Johnny Mathis, and the Spinners. His song "I'll Be All Right" was featured on saxophonist Kenny G.'s album Silhouette. Doug collaborated with composer Jeff Barry and wrote nine songs for the group N/Motion, signed to Warner Bros. Records.

Gerald La Rosa '75 engineered the Civil War Audio Book by Ken Burns, winning a Grammy this year for "Best Spoken Word Recording." Jerry also writes for the Dewolfe Music Library in New York and recently wrote a

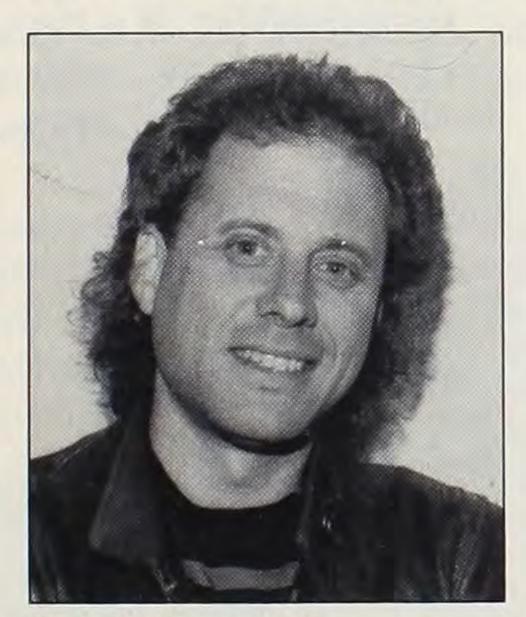
jazz arrangement for use in major league baseball commercials.

Tony Racciatti '75 owns and operates Professional Music Studios, Inc., in Nutley, NJ. Musicians currently teaching at Tony's studios include fellow alumni Josh Ruglin '87, John Grasso '74, Larry Puentes '75, Hill Greene '80, Mack Brandon '76, and John Carlini '73.

Acclaimed trumpeter Tiger Okoshi '75 released his fourth CD That Was Then, This Is Now on JVC Records.

William Dekle '76 appeared as a fire chief on the NBC television series I'll Fly Away. A writer and an actor, He is finishing work on a novel and a screen-play. William recently moved from Los Angeles to Georgia.

In addition to four solo albums for major labels such as Nova and Capitol, guitarist **Jeff Richman '76** shares album credits as both a composer and per-



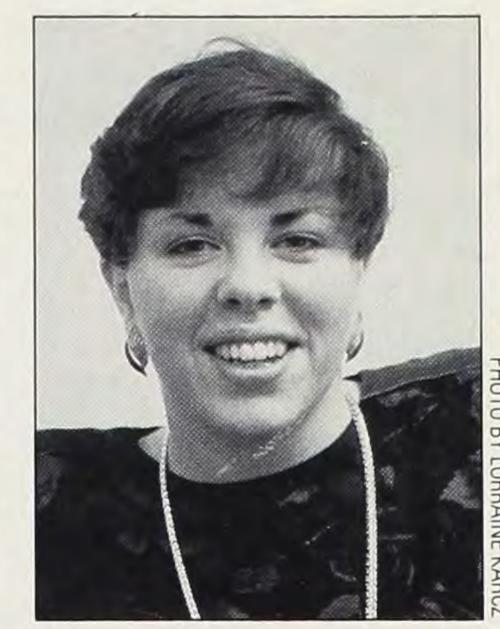
Jeff Richman '76

Steve Smith '78, Tom Coster, and T. Lavitz. Jeff has also performed with John Abercrombie '67, Alex Acuna, Lou Rawls, Al DiMeola '74, and many others. Jeff teaches at Grove School of Music in Van Nuys, CA, and is a regular clinician at the Guitar Institute of Technology.

CLASS CONNECTIONS

For colleges, summer is a time for change and growth—after the bustle of the spring term and before the onrush of the fall. This summer, I will be a part of that change, as I leave Berklee for other things. I am "headin' west" to Wichita, Kansas.

While I am sad to leave the many wonderful alumni I have worked with over the past two-plus years, I



Carrie Semanco: Headin' west to Wichita.

am happy to be able to announce a good position now available. My job is an exciting and challenging one. Odds are that it will become even moreso.

With new projects and programs developed over the past three years, alumni have more reasons than ever to stay connected with the college. Regional alumni events, Alumni Weekend, Berklee today magazine, the Berklee Career Network, the Alumni Directory, and the Berklee Alumni Representative program all offer different ways for alumni to stay involved. In addition, planning is underway for an elected regional Alumni Advisory Committee. This group of alumni leaders will provide a forum for direct input from the alumni body into the planning of alumni programs and events.

The Assistant Director of Development for Alumni Relations is responsible for organizing and supervising Berklee's connection with its vibrant alumni body—comprising about 23,000 people in all. To succeed in this large undertaking, the position requires a willingness to travel, experience working with volunteers and coordinating special events, awareness of the contemporary music industry, understanding of office systems and database management, and above all, a strong belief in Berklee's educational mission. Having a sense of humor and knowing the changes to "Green Dolphin Street" would also be a plus.

If you are interested in the job, send a cover letter and resume to Kevin McGinnis, Employment and Staff Development Coordinator, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.

Having met so many wonderful and talented alumni in the past few years, I believe more than ever that Berklee is a special and unique place. I hope my successor enjoys the job as much as I did. Who knows, maybe the other alumnus who lives in Wichita, Kansas, will want to start an alumni club.

—Carrie Semanco '86 Alumni Relations Coordinator



The Heavy Metal Horns have been gaining momentum in the Boston area. Clockwise from top left, the band features Henley Douglas, Jim Lightman '89, Hikaru Tsukamoto '92, Jim Sturdevant '77, Garret Savluk '91, Hudson Samuel '83, John Vanderpool '83, (center, left to right) Thaddeus Hogarth '88, and John Matthews '77.

As an engineer for Dee Production in New York,

David Dachinger '77 has worked on albums for Roberta Flack, Was (Not Was), Keith Sweat, and Michael Bolton. Also a bassoonist, David performed with the Gravikord Ensemble at the Carnival of Venice.

777 and tenor saxophonist Steve Barranco '80 are performing with Jordan Nunes and the Ecstasy Orchestra, an 11-piece big band on board Carnival Cruise Lines' newest liner.

Samuel Gregory Hyslop
'77 freelances as a teacher
and performer in and
around his hometown of
Piedmont, NC. Greg has
performed for the television series "On the Road
with Charles Kurault" for
the segment "North Carolina Is My Home."

Saxophonist Dan Moretti '77 appears on Wayne Henderson's recent release Wayne Henderson and the Next Crusade on PAR Records. Dan's solo CD,

Point of Entry, was also released on PAR.

Phil Bondi '78 is music director for Mirinda James and Jay and the Americans with Jay Traynor. Phil also plays keyboards for the group Mother Was Right.

Laurie Ann Bordonaro '78 produced the vocal group for the NBC television spe-

cial "Noel." Laurie sang with the L.A. Jazz Choir for two years and freelances as a studio vocalist in New York and California. She and her husband now own a music studio in New York.

David Goldblatt '78 is the keyboardist and new bandleader for the "Den-



Frank Macchia '79 takes a walk on the weird side of big band music as Frankie Maximum in Way-er Out West.

nis Miller Show" on-air band. David earned the job through work with Police guitarist and original Miller bandleader Andy Summers.

Steve Hobbs '78 released Cultural Diversity on Timeless records. The CD features fellow alumni Joe LaBarbera '64 and Alan Broadbent'69.

C. Keith Williams '78 plays with the Brothers 3 jazz trio at Dantés Underground in Atlanta, GA.

Bassist/composer Anthony DeCicco '79 wrote, produced, and performed on two "spontaneous composition" albums, D3-Spontaneous Combustion with Jack DeSalvo '78 and Bruce Ditmas and Delusions of Grandeur with James Cox '78 and Casey Jones '81.

Frank Macchia Jr. '79, known professionally as Frankie Maximum, released Way-er Out West CD on Sound & Vision records. The recording features Frank's outrageous jazz and R&B arrangements of classic cowboy songs performed by fellow alumni Rick Walsh '80, Tim Price '73, John Evans '62, Alex Murzyn '79, and Eric Jensen '79.

"Paula" Pascoal Meirelles
"79 has released his fourth solo album on the Brazilian label Industrial Company Records, soon be released in the United States under the label Jazz Station Records.

Angelo Marcialis '80 received his master's degree in music from Manhattan-ville College. As instrumental music teacher for Middletown Jr. High School in Middletown, NY, he received the town's Educator of the Year award last year. The concert bands continued on page 26

ALUMNI NEWS

Nashville Alumni Showcase

The third time around for the Alumni Showcase in Nashville was bigger and better than ever. Held on March 15 at the elegant Vanderbilt Plaza Hotel in Nashville, this year's showcase coincided once again with the Nashville Songwriter's Association International annual symposium.

More than 160 people, including current students, alumni, and industry representatives, filled the Vanderbilt Ballroom, cheering the 14 alumni acts that came to play. Performances ran from soulful solo ballads to burning jazz ensembles to a nine-piece world beat/funk group.

This year's roster of alumni performers showcased the diverse alumni talent in Nashville. The group included last year's Distinguished Alumni Award recipient Jay Patten '69 and his band, as well as Marlene Tachoir '77, Jerry Tachoir '76, April McLean '87, Mike Morris '83, Nancy Tellier Morris '80, Nina Adel '84, Rich Adams '82, Debbie Salvucci '89, John Reynolds '91, Joe Turley '81, Gary Culley '89, and Ron Miller '91. Also on hand were Robert Carroll '77 and Mark Jones '79 from the country rock group Exile. Emcee and songwriter Betsy Jackson '84 performed a set of her own music, as well.

During the evening, pianist Matt Rollings '86 received the second Distinguished Alumni Award in the Nashville area. Matt showed the high caliber of his performance when he

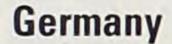
Carrie Semanco '86 (right) presents Matt Rollings '86 with a Distinguished Alumni Award during the Nashville Alumni Showcase.

"sat-in" with a few groups.

Alumnus **Tom Casey '75**, vice president of affiliate relations for SESAC, presented a \$2000 contribution from SESAC to the Songwriter's Scholarship Fund. Faculty member and student trip organizer Pat Pattison was on hand to accept the donation.

With a great evening behind them, Nashville alumni are already planning next year's event. If you are in the Nashville

area or plan to be there soon, contact the Alumni Relations Office at (617) 266-1400, extension 438, to get involved.



The same evening Nashville was hopping, European alumni were gathering thousands of mile away to renew ties with each other and the college.

Berklee's participation in the international music trade show Music Messe, held annually in Frankfurt, Germany, provided the opportunity for alumni, faculty, and staff to talk over old times.

New York Alumni Jam Session

The New York Alumni Group staged an alumni jam session at the famous Village Gate on April Fool's Day. The alums who braved the dreary weather were not disappointed,

as an all-star rhythm section of guitarist Rick Stone '80, pianist Lee Ann Ledgerwood '80, drummer Dave Pullman '85, and Harvie Swartz '70 on bass really turned up the heat.

Not to be outdone, Distinguished Alumni Award recipient Hal Galper '57 played a burning set with drummer Billy Hart, currently with Hal's trio, and Harvie Swartz '70. Then, to cap off an evening full of talent, alums Peter Gregory '84, Jody Espina '83, Glen



Alumni and friends gather with Woodwind Department Chair Matt Marvuglio '74 (seated center) during the reunion in Frankfurt, Germany.

Grant '82, Mike Ricchiuti '91, Joe Foster '81, and Scott Ballin '81 got up to do their thing, as well.

Boston

This spring, Berklee invited Bostonarea alumni to some highlights of college campus life—including concerts and Visiting Artist clinics. In February, alumni participated in a tax workshop for musicians, and a clinic given by Atlantic Records Vice President **Arif Mardin '58**. In April, alumni were invited to eight of the semester's most popular student/faculty concerts at the Berklee Performance Center.

Boston area alums should watch their mail for information about Alumni Weekend in September.

San Francisco

In California news, the fast-growing SoCal (Southern California) Alumni Group now has a companion to the north. The Northern California Alumni Group had its first event in February at Pronto Restaurant in Marin County.

Organized and hosted by **Gary Boggs '82**, 50 alumni gathered to talk, reminisce, and network with their Bay Area peers. Next October, the group will stage another reception for alumni and faculty attending the Audio Engineering Society convention. If you plan to attend the AES show, be sure to contact the Alumni Relations Office for more information on the reception.

ZORO MAKES HIS MARK

For **Zoro** '82, making it in the music business was like completing a jigsaw puzzle. In his mind, he saw the completed puzzle: a picture of a well-rounded performing and recording drummer, involved in a variety of musical styles, and making a living from his music. He then looked at himself, identified the missing pieces, and set about filling them in.

Because of his methodical approach, Zoro now sees that puzzle complete. He is one of the most successful drummers in popular music, recording and touring with such leading artists as New Edition, Bobby Brown, and his longtime friend Lenny Kravitz.

For Zoro, who goes strictly by the nickname earned for his trademark bolero hat, Berklee was a big piece he needed in his career puzzle. Through study with percussion faculty Joe Hunt and Gary Chafee, among others, he built his technique and broadened his style.

"My career has definitely been helped by not being afraid of taking chances," he says. "Berklee was a chance for me, but it was a smart one. I gained so much inspiration and knowledge not only from the teachers but from the other students, as well."

After Berklee, he moved to Los Angeles, taking every gig he could get. Among them were with a number of Motown acts, and sessions with Earth, Wind, and Fire frontman Philip Bailey. He played jazz, country, and funk jobs—anything



Zoro'82 goes strictly by his nickname, earned for his trademark bolero hat.

well-rounded drummer, versatile in a number of styles. Thanks in part to his friendship with Kravitz, he landed a spot on the New Edition tour which led to a stint with Bobby Brown. When Kravitz was ready to record his *Mama Said* album, Zoro was happy to help his old friend and spent a year on the road to support the recording.

Next up for Zoro is another Kravitz album. His big plan, though, is to present a touring seminar called "Making Music Business." This will bring him to music schools and colleges throughout the United States and Europe, where he will discuss the strategies and elements of success, illustrated by his own personal experiences.

"People are always asking me how to get where I am now," he says. "This clinic will be for all instrumentalists, because the strategy is the same for everyone. One thing I'm going to stress is that aside from practicing, success is all about taking chances. To me, success is when preparation meets opportunity."

-Allen Bush '89

under his direction won First Place and Overall Champion at the 1991 Musician in the Parks Concert Band Competition at Great Adventure.

Peipman '80 performed with Estonian pianist Urmas Lattikas and his quintet and the Estonian Radio Big Band at the Parnu Jazz Festival this past year. Mike has also appeared with Lattikas at the Avarete Jazz Festival and Estonian pianist Tonu Naissoo.

Peter J. Stauffer '81 is lead guitarist for the full-time country road band Susquehanna River Band, based out of Lancaster, PA.

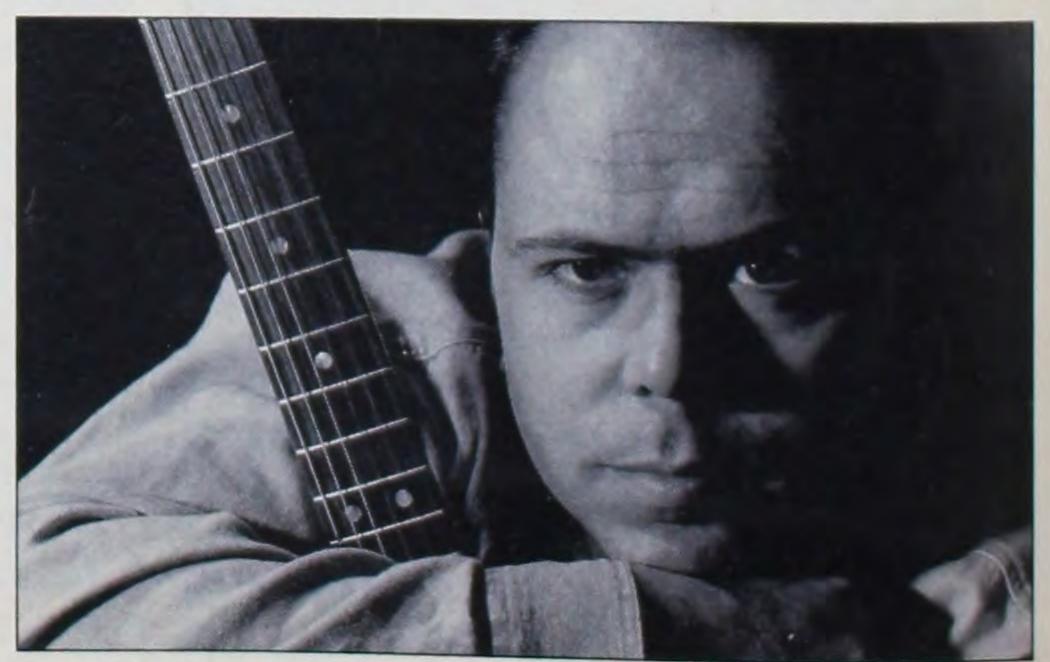
Trombonist Steven Piermarini '82 will be appearing in Paramount Pictures release School Ties, shot in Massachusetts last year. Steven is the band director for Wayland High School in Wayland, MA.

Michael Woods '82 received a doctoral degree in composition from the University of Oklahoma. He recently composed a contemporary choral and orchestral work entitled War and Peace, Anger and Love, which was performed by the Lafayette Symphony in Bloomington, IN. Last year, Michael directed the Indiana University group Soul Revue.

Oscar Acevedo '83 is the artistic director of the Bogota Jazz Festival which takes place every Septem-

ber in Bogota, Columbia. His own group appeared at the 1991 Jazz Caracas Festival and has completed a recording of original music. Oscar invites Berklee alumni to participate in next fall's Bogota Jazz Festival.

dom '83 released Hybrid Groove on Optimism records this spring. Earlier this year, Emiel toured Europe with saxophonist Bob Militelo and with Michael Pedecin Jr. and his band. Emiel is signed with Opti-



Emiel Van Egdom '83

mism for two more albums. He lives in Maastricht, Netherlands.

er Don Breithaupt '84 cowrote and sequenced the
Debbie Johnson single "I'll
Respect You," which
reached the number four
position on Canadian
dance charts. The recording was also nominated for
a Juno Award.

Charles DeRosa '84 just completed an American and Canadian farewell tour of the long-running Broadway musical Oh! Calcutta. Chris plans to perform for the European leg of the tour next fall and continues to freelance as a session player in New York. Chris also plays in his own funk rock band Gangway Fathead.

Mark Oltarsh '84 and Quentin Rubin '84 released a tape entitled Entouch on Elektra Records. Mark's song "She Used 2 B My Girl" appeared on Bill-board's Hot R&B Singles chart.

Trumpeter David A. Jensen '85 is on tour with Prince and the New Power Generation and will appear on the group's upcoming album.

Chris LaSalle '85 is director of marketing and video production in the A&R department at Hollywood Basic, a custom rap label that is part of the Walt Disney Corporation. Before moving to Los Angeles, Chris was Marketing Director at EMI Records in New York and worked with Dianne Reeves, the O'Jays, the Red Hot Chili Peppers, and Queensryche. Chris also spent five years at Profile Records in New York doing radio and video promotion and working with Run-DMC.

Stirling M. Pitcairn '85 of Jacksonville, FL, owns and operates Pitcairn Productions.

Matt Rollings '86 received a Distinguished Alumni Award from the Nashville area alumni club (see page 25). After leaving Berklee, Matt quickly established himself as one of the hottest session players in Nashville. He appears on recordings with country music stars Reba McIntire, Lyle Lovett, Kenny Rogers, Wynonna Judd, Hank Williams Jr., Barbara Mandrell, and many others. This year, Matt joined the Larry Carlton group and has been recording and touring internationally with Larry, as well. Matt's solo CD entitled Balconies was released by MCA in 1990. The recording features bass player John Pattituci and drummer Carlos Vega.

Guitarist Philip Hii '86 performed as guest soloist with the San Antonio Symphony and has performed in solo concerts in New Zealand, Singapore, and Boston. Philip has had several articles published in Guitar International and Soundboard magazines and is a contributing editor to American String Teacher magazine. Philip is currently the head of the Guitar Department at Del Mar Col-



Philip Hii '86



Blake Babies band member Juliana Hatfield '90 released her solo debut, *Hey Babe*, on Mammoth Records.

lege in Corpus Christi, TX.

Stranieri '86 has worked for several major cruise lines, performed in many pit orchestras in Philadelphia, Atlantic City, Baltimore, and in Bernie's Bar Mitzvah in New York City. Kenneth lives in Upper Darby, PA.

David Dickerson '87 is a recording and sound reinforcement expert for E.U. Wurlitzer's in Boston. Dave freelances as an engineer in New England, engineering sessions for Sire/Warner Bros., Atlantic, Profile, MCA, and Poly-Gram.

Gerd Leonhard '87 is the founder, composer, and musical director of Kromatics, a five-piece world music/fusion ensemble based in San Francisco, CA. In 1990, the Kromatics were voted semifinalists in Musician magazine's Best Unsigned Band contest. Gerd also produced an educational video entitled Guitar Concepts.

Akihiko Matsui '87 of Omiya Japan released his first CD, *J & F One Man Quartet*, on FEI Records. Akihiko plays bass, drums, piano, and guitar on the recording.

Jim Pistorio '87 lives in Switzerland and works for Tonstudios Z as a recording engineer. His production and engineering credits include work for General Motors, Kellogg's, Mercedes, Swissair, and many other major corporations.

Drummer Joseph A. Carozza '88 lives in Milton, NY, where he is a private instructor and drummer for the Joe Carozza Trio and the Roger Thorpe Quintet.

Metro A. Narcisi III '88 performs throughout New England with the jazz group Nightwood with fellow Berklee alumni George Correia '79, Mike Rubino '83, Jason Medeiros '85, John Mailloux '86, and Billy Andrews. Metro also performs with the R&B/rock group Steve Smith and the Nakeds and is pursuing a master's degree at Rhode Island College.

Engineer/producer Elvin

E. Orta '88 lives in Carolina,
Puerto Rico, and works with
many top advertising agencies in the area. He recently
released his own album on
the Dancecode label.

Alan F. Anderson '89 works at New England Aquarium as an auditorium educator and has appeared in numerous theatrical education programs in the Boston area.

Christopher Lee Coppernoll '89 is director of LAADA (Local Artists Against
Drug Abuse) in Fort Myers, FL. His original composition "Ribbons of
Love" has been recorded
and performed by over
2000 students across the
country as part of the National Coalition Against
Drug Abuse.

Engineer Robert B. Disner '89 lives in Sherman Oaks, CA. His current projects include work on upcoming albums for the B-52's and GRP recording artist George Howard.

Geoff Keezer '89 released his first Blue Note album, Here and Now. Pianist for Art Blakey and the Jazz Messengers for several years, Geoff's other albums include Waiting in the Wings and Curve Ball on Sunnyside.

Seaman '89 served as conductor for the MMEA-Western District Baritone Chorus. David lives in Framingham, MA.

A song by producer/engineer Martin Van Blockson '89, "Love or the Single Life," reached number 65 on Billboard's Hot R&B Singles chart. Martin is signed to Atlantic Records and anticipates the release of his first album in August 1992.

Dave Harris '90 and Mike Lawler '91 composed the



Geoff Keezer'89 released his Blue Note debut, Here and Now.

theme music for NBC television's new overnight news program "NBC Nightside." Mike wrote, orchestrated, and conducted the music while Dave oversaw production at Studio B in Charlotte, NC. Dave and Mike have been working together on a variety of other projects including many television and radio commercials and music/post-production for industrial films. Dave has also been engineering the weekly radio show "Nascar County," aired on over 100 stations nationwide.

Violinist Steven J. Muise '90 teaches string instrumental students in the Farmington, ME, school system.

Engineer Chris Papastephanou '90 works for Acrobat Productions in Hollywood, CA. Chris engineered Jennifer Batten's new album Above, Below, and Beyond on Voss Records.

Marc Pekowsky '90 teaches general music, band, jazz ensemble, and percussion ensemble at Woodlands High School in Hartsdale, NY.

Gary Schutt '90 was featured on the "Spotlight" page of the June 1992 issue of Guitar Player magazine. Gary has recorded three self-produced albums and has assembled a new progressive rock band now searching for a record deal. Guitar Player's Mike Varney called Gary "an incredible talent on guitar, as well as on keyboards, vocals, and bass."

Stephen Schwartz '90, known professionally as Stevie Blacke, released his first CD entitled Simplicity in Life. Fellow alumnus Frederick John '89 also appears on the recording. Steve lives in Oberlin, OH.

'90 recently joined the Ryuichi Sakamoto band on their world tour. Other band members include bassist Victor Bailey '80 and Manu Katché on drums.

Adonis Aletras '91 works as a music copyist and arranger for Wedo's Music in New York. As a copyist, Adonis has worked for Harry Connick Jr., David Sanborn, Dionne Warwick,

Berklee

Alumni Student Referral

Help give an interested, deserving young musician more information on Berklee by filling out this form and sending it to the address below.

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Instrument	
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Boston, MA 02215

ETOD 0692

Ozzy Osbourne, the New York Pops, Lenny Pickett, and others.

Adam M. Cohen '91 works as a production assistant at Hancock & Joe, a video production company owned and operated by Herbie Hancock and Joe Manolokakis in Los Angeles, CA.

Lauren Randi Glick '91 is lead singer and keyboard player for the band High Cost of Livin'. The band recently release its first CD entitled I Hear Love Knockin'. Lauren is also known as disc jockey Randi Moranne for radio station 96 Rock in Maryland.

Violinist **David Kim '91**has joined the Boston Philharmonic Orchestra and freelances extensively in the Boston area.

James A. Kurent '91 works as an engineer and manager of warehouse operations with the national touring sound company Sun Sound Audio in Northampton, MA. Recent show dates include Bonnie Raitt, Aerosmith, Foreigner, Special EFX, and many others. Jim is also the band engineer for Rosenshontz, the Vermont-based children's music duo.

Percussionist David P. Purcell '91 is on a five-month tour of Europe, performing for a rock adaptation of Bizet's classic opera *Carmen*.

Drummer Brian Thomas
Tichy '91 is touring with
Vinnie Moore's band
throughout the United
States. The band opened for

THINK ABOUT THE BAR PROGRAM

Berklee Alumni Representatives (BAR) visit dozens of high schools, conferences, and college fairs each year, talking about their Berklee experiences and answering questions about the college from talented young musicians.

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industry leaders, call us at (800) 421-0084, or mark the BAR info box in the form below. We will send you more information on the BAR program along

with an application. Join us.

the group Rush in the Northeast and appeared at the 1992 NAMM Show in Anaheim, CA.

'91 and Eric Ringstad '90 have formed the duo Acousticity. Their first recording together is entitled Sky City. The pair freelanc-

es in the Boston area, performing their original music which contains elements of bluegrass, jazz, blues, and new age styles.

Colin Thompson '91 lives in Los Angeles, CA, where he works in Capitol Records' product coordination department.

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Shop talk

Notes from music industry conferences, conventions, and confabs

South by Southwest:

Music and Media Conference

March 12–15, 1992

Austin, TX

Now in its eighth year, South by Southwest (SXSW) has become a major music industry event which draws registrants from all over the country. This year, approximately 3200 people converged upon Austin for four days of panels, workshops, artist showcases, and social events.

The conference is designed primarily for people who are trying to break into the music business as songwriters or performers, and secondarily for those who are working on the business side in non-major markets (outside of Los Angeles, New York, and Nashville), and trying to develop a local music scene.

There is an obvious hunger for the type of information this conference provides. And the caliber of panelists and range of topics at this event fulfilled that need remarkably well given the short conference length. SXSW rose well above the usual "you can do it" pep rally atmosphere of similar events. It provided quite a bit of valuable information from people who are actually in the business.

The conference was organized into one-and-a-half hour time segments beginning late in the morning and running until 6:00 p.m. The late morning start was a benefit for those who attended the nightly showcases, which run into the early morning. During each time segment, there are one or two panel discussions, several intensive sessions, and one or two workshops.

The panel discussions are the main events, set up in

SXSWS

large rooms with a moderator and five or six music industry panelists. The panel on artists and repertoire (A&R) drew the largest crowd, featuring representatives from major record labels discussing what it takes to get a record deal. In general, the panel discussions were for the songwriters and performers seeking information about how to break into the "big leagues."

The intensive sessions were set up in smaller rooms, and consisted of a moderator and one or two panelists discussing more specialized topics. Some of these sessions addressed the future of particular styles of music. Others offered critiques of songwriter or performer demo tapes. The smaller format allowed for a more intimate atmosphere and greater interaction between

audience and panelists. The information tended to be geared more for the regional market businessperson.

The workshops were held in fairly small rooms and consisted of one or two people leading a discussion on very specific subjects such as copyrights and trademarks. I led a workshop on "Job Opportunities in the Music Industry"—the first of its kind at the conference. These workshops were the most intimate of the conference events, with free-flowing discussions that tended to be casual but lively.

show in a large room adjacent to the panel discussions. Those renting booths included music publications, music festivals and conferences, management firms, independent production companies, CD manufacturing and tape duplication companies, and music industry organizations such as NARAS and NAIRD.

Evening showcases capped off the day at 23 downtown Austin clubs, featuring four to seven bands at each show. Hundreds of bands came to perform with hopes of being heard by the appropriate music industry personnel.

—Don Gorder, Chair, Music Business/Management Department

Music Educators National Conference

April 8–11, 1992 New Orleans, LA

This year's Music Educators National Conference (MENC) was held in the jazz capital of New Orleans, LA. As always, it brought together music educators and administrators from across the country to discuss topics of mutual interest and concern.

MENCM MENC

A session on "How to Save Your Music Program" addressed specific ways to fight the budgetary axe. Session leader John Benham explained that four aspects need to be considered in addressing the problem: mission, power, structure, and resources. At every step, parents should be involved. Benham suggested that music departments should look for support from non-music parents.

One effective argument is to raise the "reverse economics" theory: It will take two or three additional teachers to handle the students who normally participate in a music class or organization. Therefore, the school budget will not be decreased through cuts in the arts.

A session on "Multicultural Concerns in Music Teacher Education" stressed the need for diversity in the education of teachers as well as the need to nurture increased diversity in faculty hiring. Panel members emphasized a broad-based ap-

Lila Wallace/Reader's Digest National Jazz Network

April 9–12, 1992 Washington, DC

The National Jazz Network was established through a grant from Lila Wallace to promote jazz by supporting jazz artists in performance and by developing educational and audience development programs. This year's conference was held to continue the process of establishing Network administration and to find consensus among the six regional presenting organizations regarding presenting strategies, artist selection, and audience development.

The conference drew presenters and performers mostly from the mid-Atlantic area as well as representatives from the six regional presenting organizations and network sites established by the Lila Wallace Fund.

While many of the important logistical discussions took place informally at private meetings. Others were part of the larger conference.

There were a number of panel discussion dealing with composers, jazz residency projects, and community partnerships and outreach. This last panel

included David Bailey from Jazzmobile in New York, and Charlie Haden, whose latest project with his Liberation Music Orchestra includes youth choruses from the areas in which he performs. By involving young musicians in active participation, Haden hopes to stimulate interest in the field and to develop an audience for jazz in the future.

The conference also featured many mid-Atlantic artists and a few from outside the region in live performances or audio/video showcases. These performances were intended to spark the interest of Network site representatives in attendance.

Some artists see this network as potentially providing the same institutional support for jazz in the United States that many governments provide in Europe. Again and again we heard stories about jazz musicians having to look to Europe for an audience because of the lack of support here in America. While there is certainly not the funding in the Wallace grant to match the work of European government programs, there is a great potential to inform, educate, and promote this important American art form.

—Mili Bermejo, Voice Department

proach to diversity not merely focused on methods courses. This panel discussion showed a growing effort of colleges and public schools across the country to present worldwide study of music rather than just Western European traditions.

"Three Views of Hyper-Card and the Compact Disc" focused on a growing interest in public school education to use the latest technologies to enhance the learning experience. Panelists outlined their own approaches to multimedia technology. It was apparent that this technology will be essential to the next century of music education.

—John Hagon, Chair, Music Education Department

Nashville Songwriters Association International Songwriting Symposium March 13–15, 1992

March 13–15, 1992 Nashville, TN

Once again this year, Berklee had a strong presence at the NSAI Songwriting Symposium. In addition to the strong Nashville alumni presence at the event, 47 students braved the 22-hour bus ride from Berklee to soak in the Nashville scene.

This year's focus at NSAI was to stress the variety and diversity of music available in Nashville. Panelists of the afternoon session "The Big Picture" mentioned the burgeoning rock, pop, R&B, alternative, and gospel population in the country capital. They also mentioned the

growing film scoring opportunities.

NSAI presented a special panel discussion for Berklee students, featuring songwriters Waylon Holyfield, Becky Foster, Anthony Smith, and Russell Smith. Carrying the theme of the symposium, the writers representated a cross-section of styles.

A highlight of the Nashville visit was the Berklee Alumni Showcase at the Vanderbilt Plaza Hotel (see "Alumni News" on page 25). This show also emphasized the diversity of the Nashville scene and provided a great time for all.

—Pat Pattison, General Education Department

The Berklee Mission

he mission of Berklee College of Music is to provide excellence in academic and professional career preparation for the challenges facing today's musician.

Our mission is fulfilled by achieving the following objectives:

1 To provide learning experiences that integrate perform-I ance, composition, musical literacy, and music technology with individual creativity to prepare student musicians for careers as performers, writers, teachers, producers, engineers, and businessmen and women capable of making sustained original contributions to music and society.

To provide a supportive environment for the study of Let the content and structure of the principal musical movements of our time, so that continued growth and development of faculty excellence in teaching and scholarship will ensure that music education at Berklee effectively represents the contexts and challenges encountered by contemporary music professionals.

2 To offer a coherent general education curriculum pro-I viding knowledge and understanding of the arts, sciences, and humanities fundamental to society, and enabling one to have a more informed worldview of his or her place and time in the evolution of society.

To provide a supportive program of student services and activities which contribute to the students' personal well-being and social development, and which enable students to integrate their professional growth and intellectual development with their interpersonal skills.

5 To recognize and present music as an expression of an international multi-cultural community which fosters a mutual respect for diversity in people, their beliefs, and expressions.

6 To value ethical behavior in all aspects of personal and professional life so as to establish understanding, respect, and a welcoming attitude toward human diversity.

7 To develop in musicians an awareness of the power of music to encourage self-realization. music to encourage self-realization and mastery, social understanding and enrichment, and an appreciation of the value of musical service to our community and culture.

History

Until Berklee was established in 1945, few opportunities existed for the study of contemporary American music. The mastery of traditional musical forms and techniques alone had proved to be insufficient for this purpose. Founder Lawrence Berk recognized the need for and devised a new approach to the study of modern music, including aspects of traditional repertoire. The principal focus at Berklee, however, became the performance and study of contemporary music, with jazz as its foundation. Thanks to these innovations, Berklee students enjoyed a direct preparation for careers as writers and performers of contemporary music.

Music today encompasses a vast complex of interacting styles drawn from jazz, rock, popular, and contemporary classical music, as well as music from many parts of the world. Technology has provided more dimension to musical sound, and has increased the facility with which music is made. Career paths for music professionals have therefore expanded from the established roles of performer, writer, and educator to include roles such as producer, recording engineer, business and management professional, and desktop music production entrepreneur. Now a major international enterprise, music is alive with creative career opportunities.

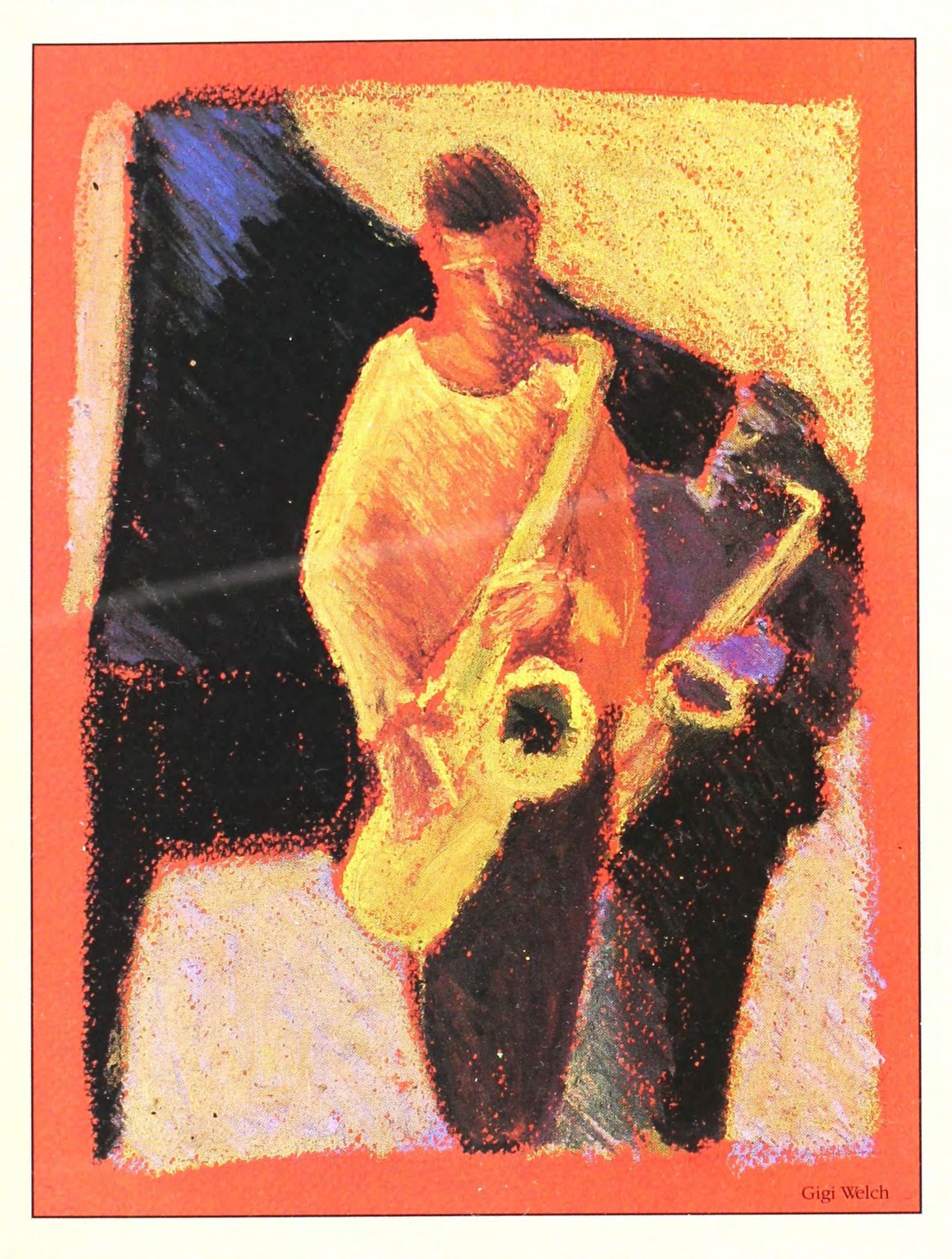
Philosophy

A contemporary music education must relate the traditional to the new, and also develop essential relationships between the crafts of performing, writing, and technology and the student's own creative motivations. Most of all, education must be a catalyst for continued learning and the ability to relate self to society and to a profession filled with change and new challenges.

To be an educated musician today, therefore, considerably more is required than narrowly focussed trade skills. To meet the needs of an industry which requires both a breadth of knowledge and specialized skills-and, above all, an informed creativity and capacity for musical growth a college music education is more valuable now than it ever has been. These developments have confirmed the need for Berklee's approach to music education.

See "Lead Sheet" on page two of this issue for a description of the rewriting process that led to this new statement.

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