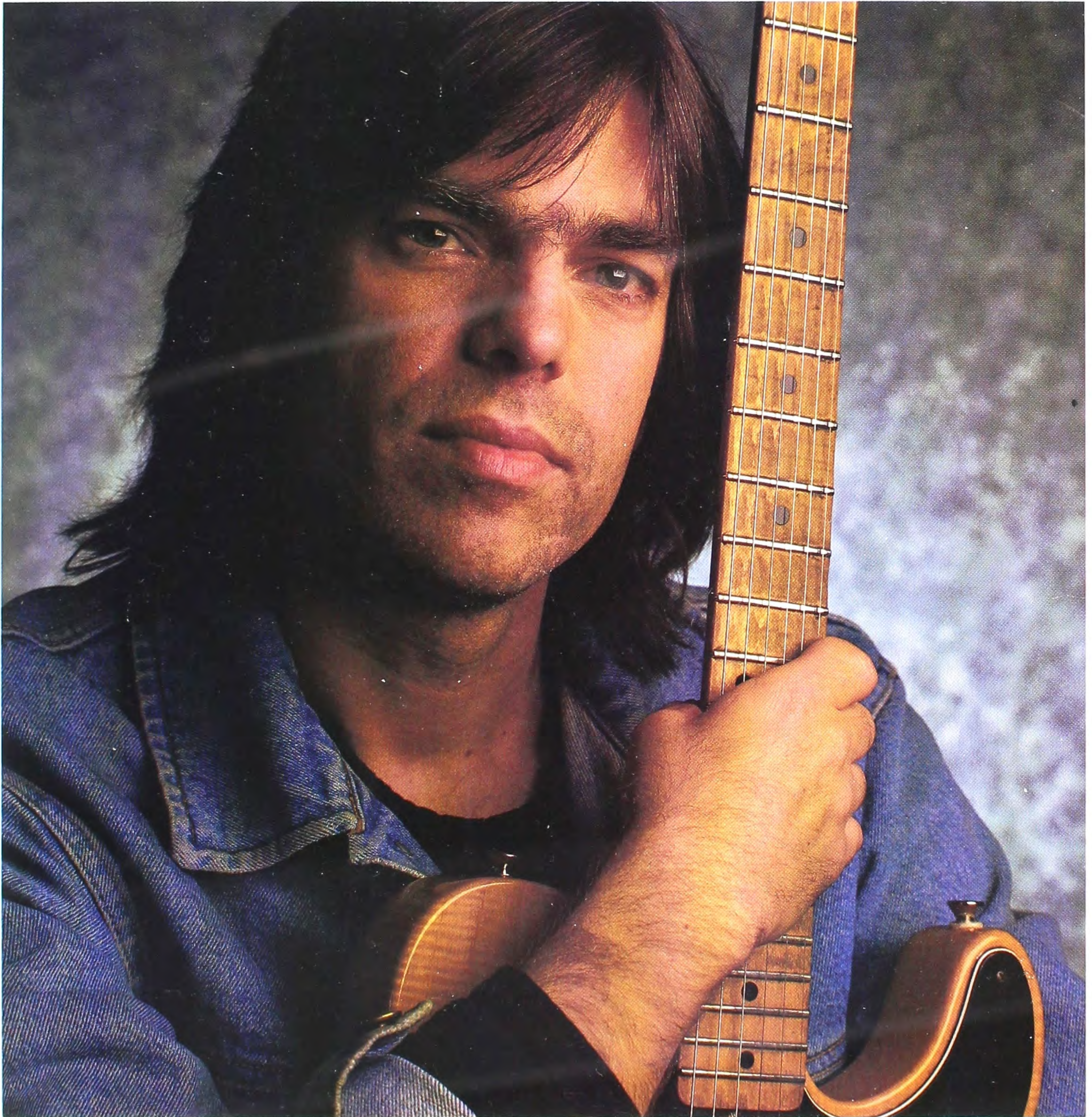


Fall 1994

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12 Mike Stern '75: Blistering the Frets With Miles, Steps Ahead, and His Own Trio

17 Alternatives in Record Distribution

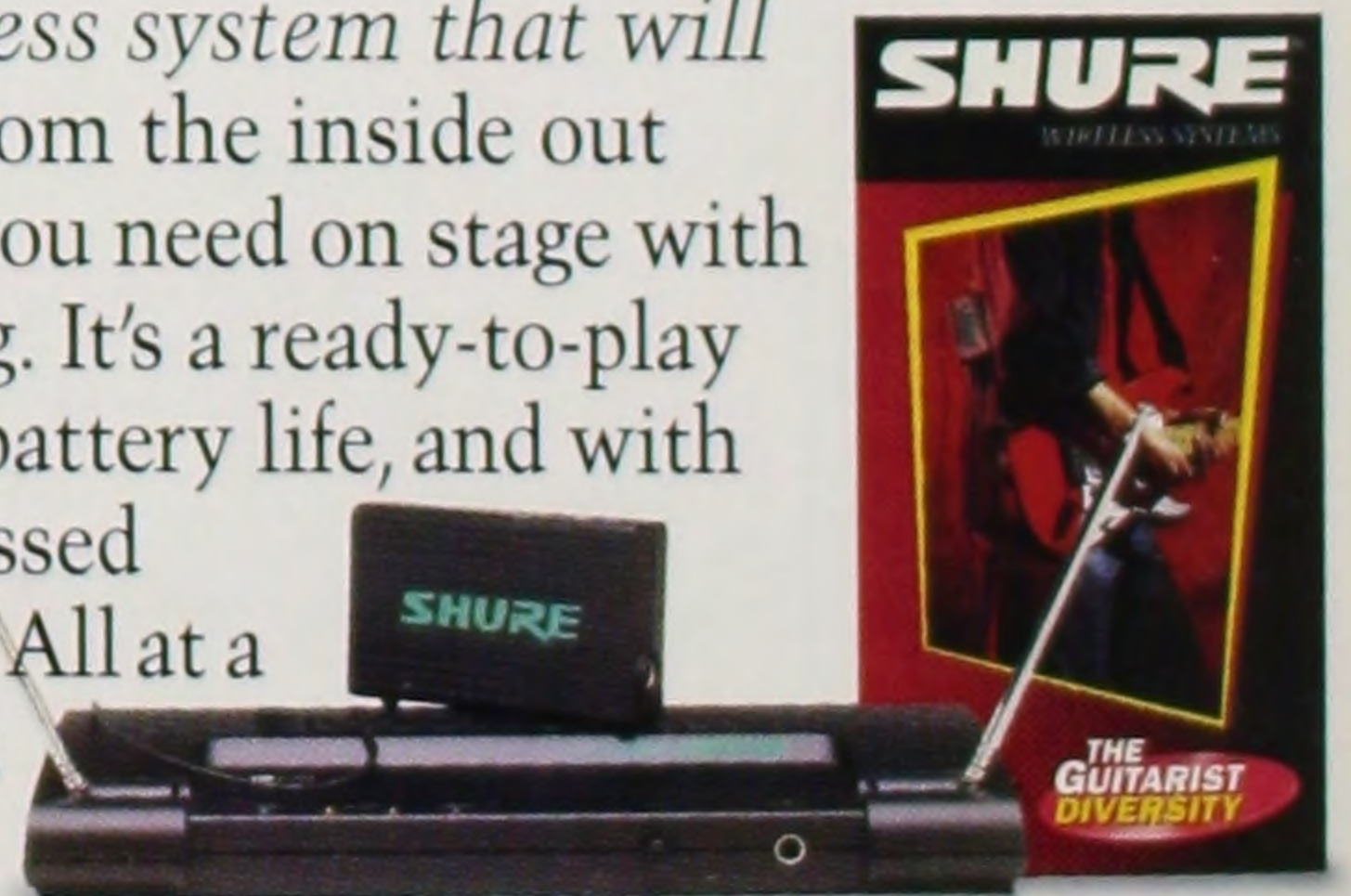
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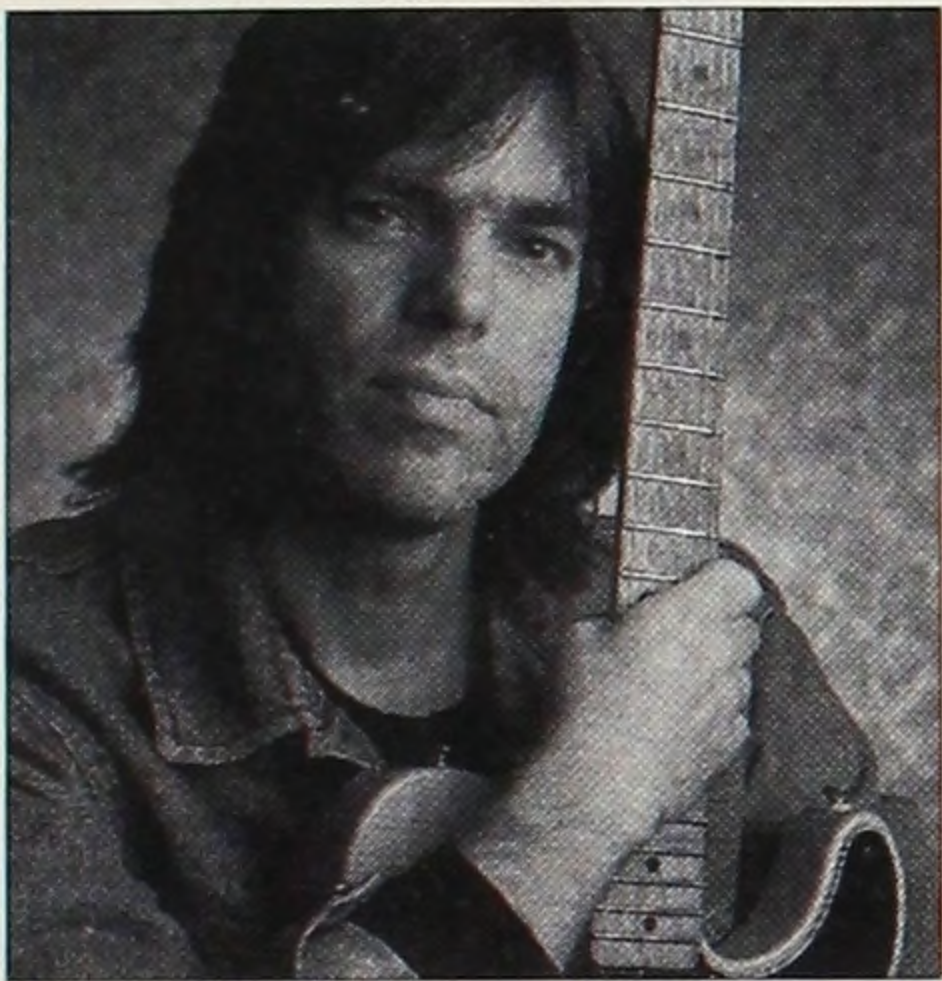
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Berklee *today*

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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 Institutional Advancement. All contents © 1994 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Box 333, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 266-1400, extension 325. Alumni are invited to mail in details of activities suitable for feature coverage. Unsolicited submissions accepted.

LEAD SHEET

Grace Notes

Trustee Roderick Nordell

Everyone who reads this page must have a variation to play on this story. I didn't grow up in Botswana or Sweden or Japan. But half a century ago, our small town in Minnesota seemed almost as remote from Boston as any spot that Berklee students come from today. When I was excused from high school early at Christmas to pack my mongrel drum set on the kerosene-heated, North Dakota-bound sleeper bus of the Carl Colby Orchestra—"Colby Swing Is the Natural Thing"—I could never dream I'd wind up at the peak of jazz education, a trustee of Berklee for half of its 50 years.

Who knew there was such a thing as jazz education? But just as Berklee pioneered teaching jazz, soon it was out front teaching everything from film scoring to music management, not to mention rock and soul. While keeping my day job, I tried to go beyond Krupa's "Sing, Sing, Sing" and learn the Stubblefield drum thing from James Brown's "Funky Drummer." I really did.

We'll be hearing plenty about the big events to celebrate the 50th. But everyone in Berklee's extended family has grace notes to add. A few of mine: A New England guitarist stayed with us while going to a summer session and raved about the chance to learn Latin rhythms from a Brazilian fellow student. A Chinese student's family invited us to their home in Shanghai when other local people still prudently suggested meeting us foreigners at the hotel. Just the other day one of our own sons recalled that whenever he practices his trumpet, he thinks of how Ray Kotwica taught him to shape a note 20 years ago.

As for me, when Berklee was just an intro on Larry Berk's keyboard, I was being imprinted by the first famous band I heard in person, Woody Herman's "Band That Plays the Blues." And there was Woody, gallant in his wheelchair after an accident, getting an honorary degree from "my" college. Here was Ellington (whom our band followed—at some distance—into Fargo's Crystal Ballroom), receiving his degree and sitting down like an ordinary mortal to play a little piano. And there was Oscar Peterson receiving his honorary degree, a virtuoso encouraging the wonderfully varied new graduates on the brink of new challenges: *Remember that each of you has something to give that no one else has.* I know the way Berklee teachers seek out and nourish every student's talent, every student's skill, every student's unique "something to give." It's one more reason for celebration echoing far beyond our 50th anniversary.

Berklee *b e a t*

*News of note
from about
town and
around the
world*

DEGREES FOR BOSE AND ADAMS

The September 9, 1994, Entering Student Convocation was a chance for the new freshmen to receive a welcome from administration, faculty, and student speakers, and honorary degree recipients Dr. Amar Bose and Oleta Adams.

In his introductory remarks for Dr. Amar Bose, founder and chair of the Bose Corporation, President Lee Eliot Berk chronicled the numerous career achievements of the distinguished electronics innovator and educator.

Amar Bose, who received his bachelor's, master's, and doctoral degrees in electrical engineering from the Massachusetts Institute of Technology, spent years as a graduate

student developing psychoacoustics measurement techniques. His investigation of the relationship between reproduced sound as perceived by the human ear, and sound as measured electronically, enabled him to create accurate speakers for home systems.

In 1964, Bose founded his own company to manufacture new products based on the string of patents he had developed.

Bose's many breakthrough products include the revolutionary Bose 901 Direct/Reflecting® loudspeaker, which radiates most of its sound from the back, aviation headsets which utilize noise-canceling technology to protect pilots from hearing loss, and automotive music systems which are acoustically custom designed for specific car makes and models.

A faculty member at M.I.T. for 28 years, Bose encouraged the Berklee audience with his remarks, saying, "There resides in you orders of magnitude above what you have already reached. Love what you do, whatever task you're given, do it better than it's ever been done."

The second honoree was Oleta Adams. She is best known for her first hit song, "Get Here," which dominated the airwaves and soothed the minds of a nation anxious about its

sons and daughters fighting the Gulf War. Although she may appear a newcomer, her success was no overnight occurrence, but the result of her years of dedication and hard work.

Adams's momentous 1991 debut album, *Circle of One*, sold more than a million copies, and two Grammy nominations followed. *Evolution*, her followup album, features six of her own songs, as well as stylized covers of Billy Joel and James Taylor classics. *Evolution* discloses the depth of her R&B, gospel, and jazz roots.

The daughter of a Baptist minister, Oleta Adams was born in Seattle, and grew up with gospel music resounding in her ears. She was five years old when she started singing, and began piano lessons at nine. By the time she turned 11, Oleta was directing and accompanying four choirs. Although she at one time considered pursuing the life of an opera singer, she ultimately found a vast audience for her style of popular music.

In an uplifting address to the entering class, Oleta Adams admonished them to, "See this as a journey of self-discovery so that you can make the best contribution to music. Help us to make the music that is most available, the best that it can be."

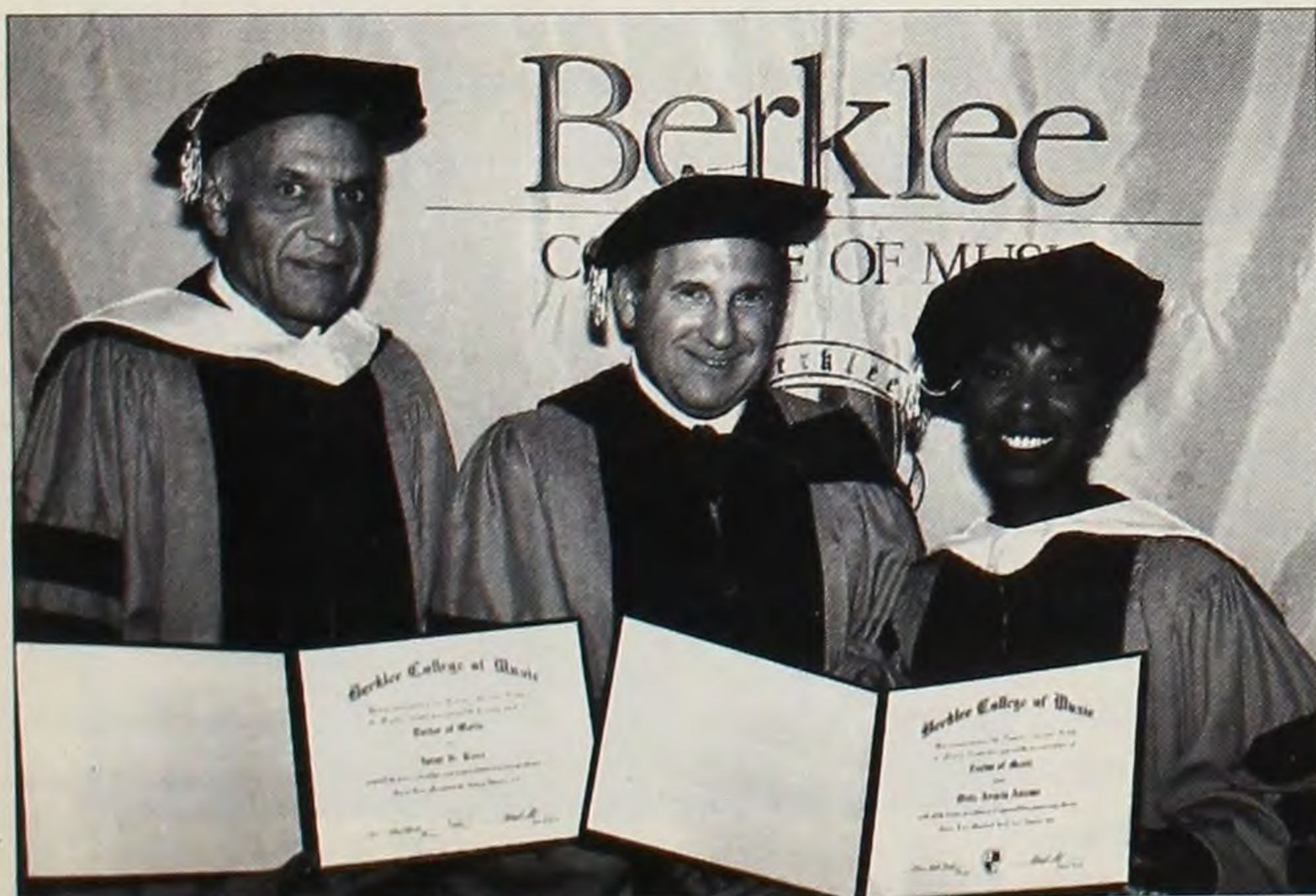


PHOTO BY KIMBERLY GRANT

From the left, Amar Bose, President Lee Eliot Berk, and Oleta Adams at Berklee's September 1994 Convocation.

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BERKLEE PURCHASES NEWBURY COLLEGE BUILDINGS

In a move to provide more space for students, faculty and staff, Berklee purchased buildings at 921 and 925 Boylston Street (opposite the Hynes Convention Center) from Newbury College on June 30. The purchase of the two contiguous, interconnected properties will increase Berklee's total space by 40,000 square feet, and cost \$3.2 million.

The six-story brick and glass commercial building at 921 Boylston Street comprises 31,200 square feet. Since it was originally designed as an auto sales and garage facility, the building has no interior bearing walls, which will afford Berklee great flexibility in its redesign.

The five-story brick townhouse at 925 Boylston totals 7,500 square feet and retains significant architectural detail, including seven fireplaces.

Both buildings have been in continuous educational use—first by Bentley College, then by Newbury—for many years: 921 Boylston since 1922; 925 Boylston since 1953.

"An explosion in course offerings, reflecting the growth of the music industry worldwide, and our new, cooperative graduate programs with Boston Conservatory and with Suffolk University, are exceeding the capacity of our existing facilities," stated President Lee Eliot Berk. "With increasing use of music technology in our curriculum, we are devoting more and more space to computer-based laboratories, which diminishes available space for traditional classrooms. This acquisition will enable us to expand classroom space."

Development of the facility should be well underway by late 1995.

2+2 SIGNED WITH SENZOKU GAKUEN J.C.

On a recent trip to Japan, Berklee's Dean of Curriculum Gary Burton finalized plans for a Senzoku Gakuen Junior College and Berklee College of Music cooperative bachelor of music degree program in jazz performance. This agreement offers students the opportunity to finish the first two years of their degree preparation at Senzoku Gakuen Junior College and then complete the second two years of their studies at Berklee's Boston campus (hence the title two plus two).

The new program will be the first jazz program offered by an accredited college in Japan, and will offer an important opportunity to young Japanese students seeking a music degree in the field of jazz.

Senzoku Gakuen Junior College was founded 70 years ago and has an enrollment of over 5,000 students, most of whom major in either English or music. The jazz program will be housed in Senzoku Gakuen's new Yokohama campus, about

one hour away from Tokyo. The faculty will be made up of some of the most prominent jazz musicians and teachers in Japan. Notably, all of these faculty members are Berklee graduates.

The program was officially announced this July in Tokyo, and enrollment will begin in 1996. The first students from the program will arrive at Berklee in 1998.

Berklee extends a welcome to future students from the Senzoku Gakuen program, and looks forward to a fruitful educational partnership between Senzoku Gakuen Junior College and Berklee.



Toshikazu Maeda, president of Senzoku Gakuen Junior College and Gary Burton.

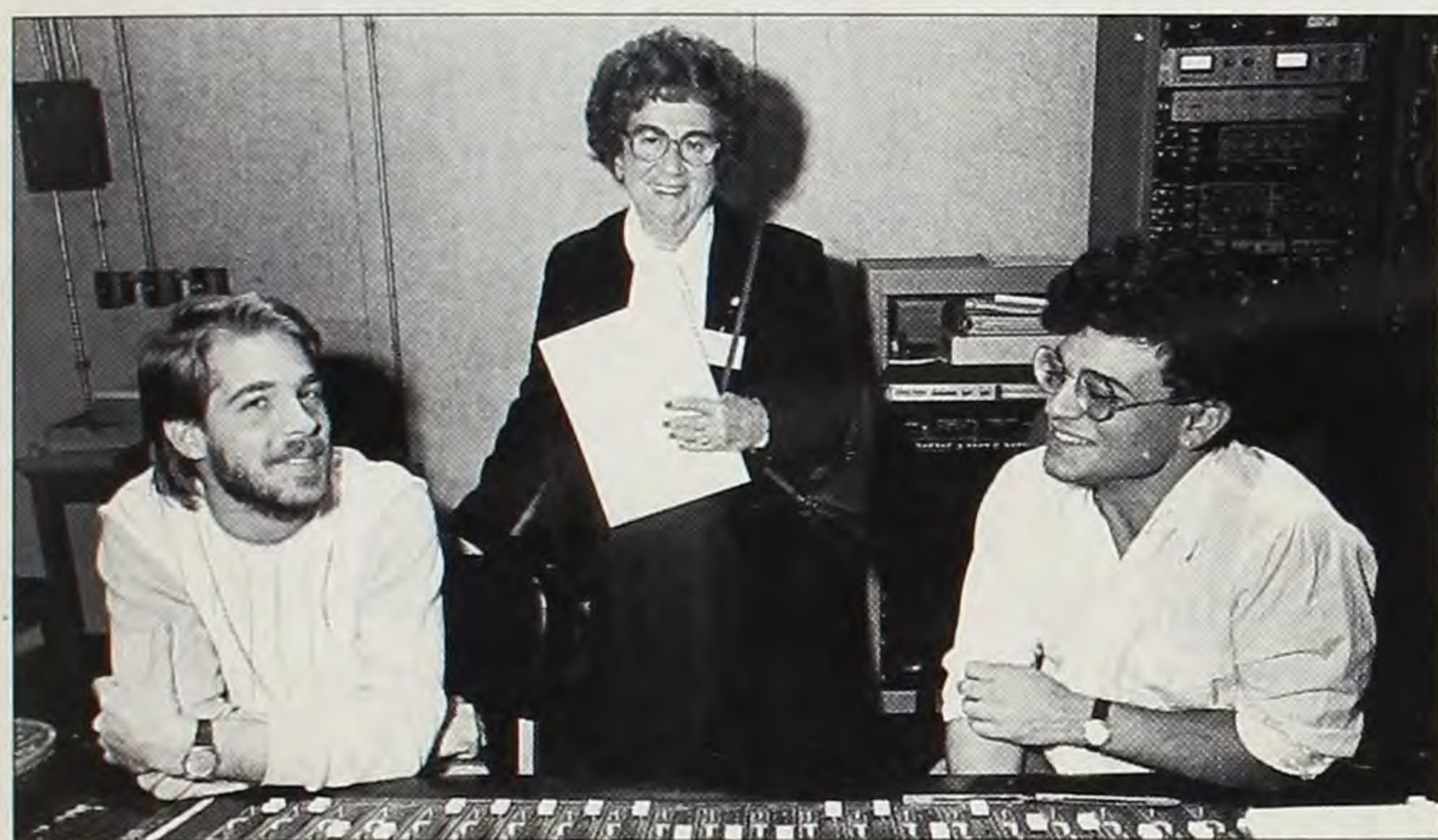
ALMA BERK RETIRES AFTER 35 YEARS

This September, Mrs. Alma Berk, wife of Berklee's founder and chancellor, Lawrence Berk, and mother of President Lee Eliot Berk, retired as the college's chief public affairs officer after 35 years of distinguished service.

Alma Berk began the Public Information Department after joining the college staff in September of 1959. One of her first undertakings was to inform reviewers at Boston's ma-

gazines, and an office administrator to help write and mail the thousands of press releases produced by her office annually. These endeavors were a factor in the Admissions Department's success in attracting increasing numbers of musicians to Berklee, and aided the efforts of alumni launching careers to get the press they deserved.

Alma Berk's last media efforts included hosting a film crew from the "Good



Alma Berk, center, helped focus media attention on Berklee's expanding facilities and top students, alumni, and faculty.

mor metropolitan newspapers of the vibrant musical climate at the then-fledgling music school.

Alma Berk's larger mission was to persuade music critics as a whole that jazz deserved the same degree of respectability they reserved for European classical music, and that Berklee was on a par with the classical conservatories. She gained allies by paying numerous personal visits to and cultivating friendships with key figures from the print and broadcast media, and inviting them to special events and concerts presented by the college.

Mrs. Berk's staff eventually grew to include three full-time publicity writers, a team of work-study stu-

dents, and an office administrator to help write and mail the thousands of press releases produced by her office annually. These endeavors were a factor in the Admissions Department's success in attracting increasing numbers of musicians to Berklee, and aided the efforts of alumni launching careers to get the press they deserved.

Mrs. Berk's work at Berklee for a third of a century greatly contributed to elevating the profile of the college, and burnishing its reputation through the media recognition she obtained for its students, faculty, staff, and alumni around the world.

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FACULTY NOTES

Associate Dean of Faculty **Ron Bentley** was named President-Elect of the Association of Academic Affairs Administrators.

Mel Bay Publications has published *Mance Lipscomb: Texas Blues Guitar Solos* featuring 12 tunes transcribed by Guitar Instructor **Dan Bowden**.

Commercial Arranging Instructor and guitarist **David Howard** composed and performed for the Joe Parillo Ensemble's CD *Almost Carefree*. Also featured is flutist and Berklee alumna **Wendy Klein '82**.

The U.S. University Performing Artists Series hosted vibraphonist and Assistant Professor **Victor Mendoza**, and Assistant Professors **Jim Odgren** (saxophonist) and **John Pierce** (trombonist) for two weeks of concerts and master classes in Costa Rica.

Pianist and Associate Professor of General Education **Makoto Takenaka** has released a recording titled *Mio from Boston Longing for Japan*.

Associate Professor of Guitar **Steve Carter's** poem "Affairs Remembered" appeared in *Pacific Review*.

Five-week instructor **Bain Smith** released *Jazz Originals: Biff Smith Quartet*. The recording includes 11 of Smith's compositions.

Bass Department Chair **Rich Appleman** and Associate Professor of Guitar **Charles Chapman** performed at an October benefit concert at Great Woods Performing Arts Center for the United Way.

Music Business/Management Department Chair **Don Gorder** published an article about the legal obstacles hindering DAT technology's penetration of the consumer market in the Music and Entertainment Industry Educator's Association newsletter.

Associate Professor of Percussion **Ed Uribe** has published *The Essence of Brazilian Percussion and Drum Set*. The book comes with a CD.

Associate Professor of Percussion **Joe Hunt** has written *52nd Street Beat*, a book of profiles of modern jazz drummers from 1945-1965.

Professor **Hal Crook** has recently released *Only Human* with help from bassist **John Lockwood '77** and drummer **Bob Gullotti '72**.

Fred Miller (assistant dean of administration) played keyboards on Gary Shane and the Free Radicals' CD *Love is the Liquor of Life*.

Associate Professor of Ear Training **David Vose** authored the instructional book *The Reading Drummer*, and endorses Silver Fox drumsticks.

Director of Faculty and Instructional Development **Eric Kristensen's** essay titled "Challenges for Faculty Developers and Department Chairs: When Faculty Arrive from Professional Settings" appeared in an edition of *To Improve the Academy*.

Professor **Phil Wilson's** *Wizard of Oz Suite* airs on United Airlines international flights. Phil played in the Carnegie Hall Jazz Orchestra's battle of the bands with the Lincoln Center Jazz Orchestra.

MUSIC THERAPY TO BE OFFERED IN 1996

In 1996, Berklee will begin offering a new major in Music Therapy.

After researching the basic elements of a college music therapy program, Dr. Lawrence McClellan, chair of Berklee's Professional Education Division, presented a report prepared for the college by music therapy expert Dr. Cheryl Maranto of Temple University, to the Professional Education Division Committee, President's Cabinet, and the Board of Trustees' Education Sub-Committee. All voted to approve the new major.

The next step in establishing a Music Therapy Department involves a national search for an expert to chair the program and take the leading role in developing its courses. With

a department chair in place by the summer of 1995, student enrollment can begin in September 1996.

Dean of Curriculum Gary Burton states, "Berklee's Music Therapy major has the potential to make unique and meaningful contributions to the field. Our experience with both contemporary music and music technology offers uncharted areas for development in music therapy. We expect that this major will become a key element in Berklee's educational mission."

Applications and inquiries for the Music Therapy Department chair position should be sent to: Dr. Lawrence McClellan, Music Therapy Chair Search Committee, 1140 Boylston Street, Boston, MA 02215.

NEW MP&E CHAIR

Bill Scheniman has been named the new chair of the Music Production and Engineering Department. Scheniman had served as a full-time, associate professor in MP&E since 1990.

Scheniman came to Berklee in the midst of a distinguished career as a producer and engineer. As a staff engineer and producer at the world renowned Power Station studio in New York, he worked on hundreds of albums during the years 1978-84. He later worked as an independent producer/engineer from 1984-90. Some of the artists Scheniman has

worked with include Bon Jovi, Mick Jagger, Ted Nugent, NRBQ, Diana Ross, Bruce Springsteen, and Luther Vandross. He has also produced and engineered albums for international artists from France, England, Japan, Australia, and Canada. His work also includes arranging and producing the theme for the "George Carlin Show."



New MP&E Chair Bill Scheniman

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PARTNERSHIPS WHICH BENEFIT ALL

This fall, Berklee began the third year of its piano loan program in partnership with Yamaha Corporation of America and Boston Organ & Piano. The two firms supply Yamaha upright, grand, and Clavinova pianos to help the college to maintain high-quality teaching and performance facilities. Throughout the year, these pianos are replaced with new ones and the old ones sold at generous discounts at Boston Piano & Organ's 104 Boylston Street location.

A similar loan program is underway this fall with drum sets courtesy of Yamaha Corporation of America and several local percussion retailers. Last year, Fender Musical Instruments donated an array of guitar and bass amplifiers. Along with this generous gift, Fender Musical Instruments, in conjunction with E. U. Wurlitzer Music & Sound, instituted an amplifier loan program. This fall those amps were replaced and the used ones are for sale at Wurlitzer's 922 Commonwealth Avenue, Boston store.

For the second year, Young Chang America has supplied Berklee with Kurzweil K2000 samplers for the Music Synthesis, Film Scoring and MP&E facilities. Similarly, Roland Corporation has supplied a number of JD800 synthesizers. The Roland and Kurzweil equipment plays an important role in Berklee's high-tech labs from both performance and teaching standpoints. Arrangements for these loans were made through Berklee's partnership with E.U. Wurlitzer Music & Sound.

VISITING ARTISTS AT BERKLEE THIS SUMMER



PHOTO BY KIMBERLY GRANT

Singer Richie Havens performed his vintage folk classics with student bassist Daniel Day at a BPC concert in August.

This summer, a wide variety of top professionals spent time at the college to impart words of wisdom and experience, and give closeup demonstrations of their unique artistry to student and faculty. As always, the series provided valuable insights in this rare, informal setting.

The series kicked off in June with a visit from drummer, composer and arranger **Ricky Sebastian**. His clinic included drum kit demonstrations and anecdotes from his work ex-



PHOTO BY ROB HOCHSCHILD

Famed producer/engineer Eddie Kramer shared his expertise behind the board in Berklee's Studio A.

perience with such artists as Gil Evans, Sam Rivers, Jaco Pastorius, Dr. John, and others.

Shawn Murphy, an audio mixer specializing in film, TV, and video, gave a clinic on orchestral engineering for film. Murphy has worked with John Williams, Elmer Bernstein, Danny Elfman, and many other preeminent film and TV composers.

Los Angeles guitarist **Dave Urich** presented a clinic on rock improvisation. Urich is on the faculty at G.I.T., and has opened shows for Kiss, Joe Walsh, and Dweezil Zappa.

A series of workshops titled "Music from Spain," featured a variety of clinics with Spanish musicians, including flamenco guitarist **Manuel Granados**, woodwind players **Pedro Iturralde**, and **Ricard Roda**, and jazz pianists **Francesc Burull** and **Manel Camp**.

Berklee alumni **Gillian Welch '92** and **David Rawlings '88**, who were recently signed as staff writers for Almo Irving Music in Nashville, presented their insights on the craft and business of songwriting.

Bassist **T.M. Stevens** performed at the BPC with his own group, and later gave a clinic for bassists. Stevens appears on Billy Joel's *River of Dreams* album, and tours with **Steve Vai '79**.

Drummer **Marcus Williams** discussed a variety of topics, including rhythm section work and soloing.

David Cholemon, vice president of Ted Kurland Associates, discussed his experiences in managing the Pat Metheny Group, as well as artist/management issues concerning booking touring groups and handling their music publishing rights.

Singer **Angeli-que Kidjo** and members of the bands **Kassav** and **Ziskakan** of the Africa Fête festival of music, dance, and art, discussed their North American tour, world music, and the traditions their acts represent.

Blues guitarist **Ronnie Earl** played and shared his encyclopedic knowledge of blues guitar styles with audiences at the Guitar Department's Summer Guitar Sessions.

Joyce Linehan, who operates the east coast office of Sub-Pop Records, discussed the realities of launching a record by an alternative rock band, and touring options for new bands.

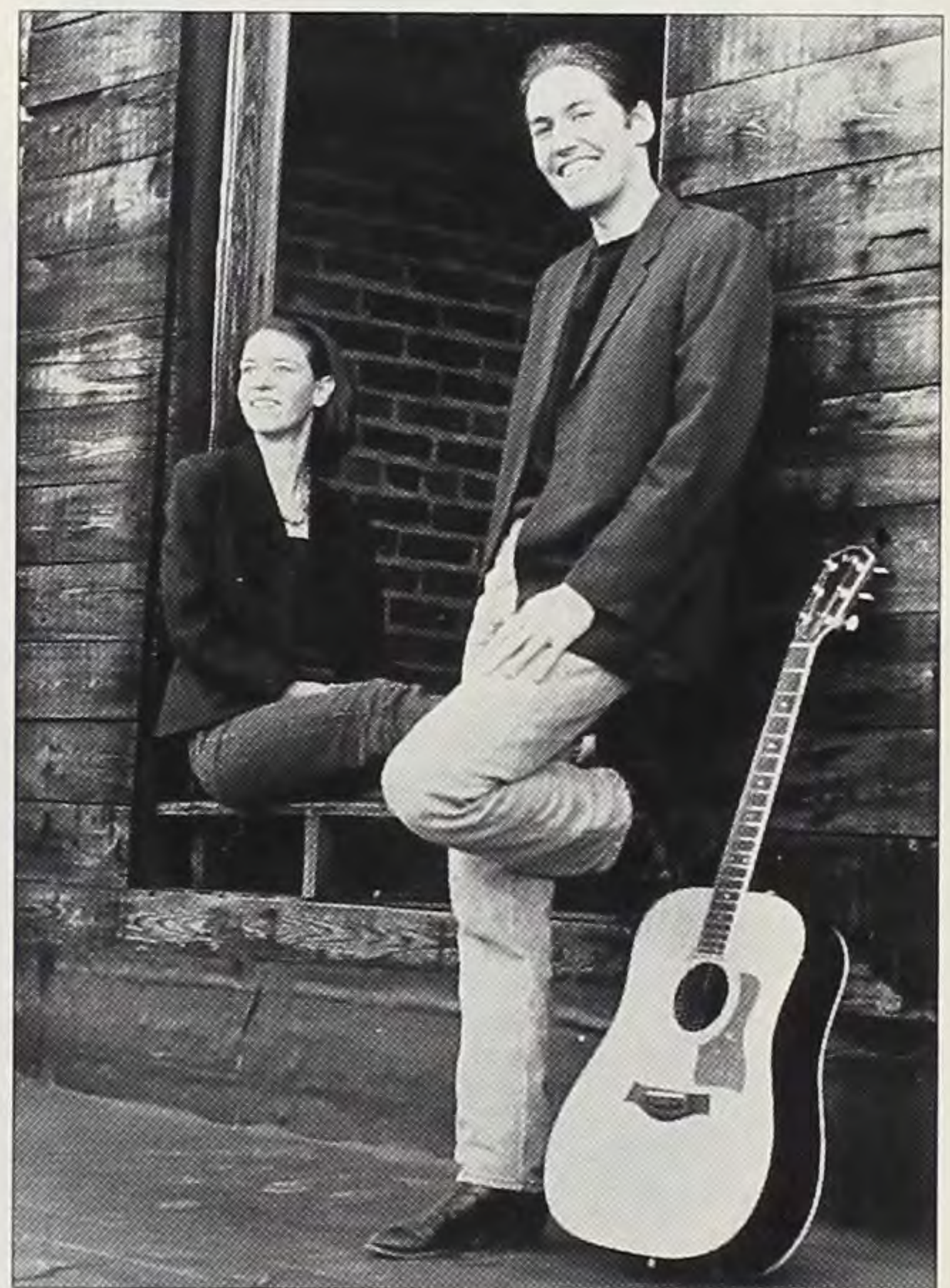
Pete Fisher, director for creative services for WarnerSongs, detailed the relationship between the songwriter and the publisher in

the active Nashville scene.

Gil Portnoy Ph.D., spoke to the General Education Department about effective strategies for teaching violence-prone adolescents, and caring for the disabled.

Latin-jazz drummer **Horacio "El Negro" Hernández** presented a workshop on Latin-jazz drum styles.

Kim Sledge Allen (of Sister Sledge and Chosen Instruments) discussed ideas about stage presence, bookings, and recording.



Gillian Welch and David Rawlings

Boston-based pop band **Letters to Cleo**, played selections from their *Aurora Goryalice* album in a clinic/demonstration in the Performance Center.

Brazilian-born pianist/arranger/composer **Cesar Camargo Mariano**, who has worked with Milton Nascimento, Ivan Lins, and Gilberto Gil, presented a clinic/demonstration for the Piano Department.

Jazz drummer **Lewis Nash**, formerly with Branford Marsalis, Sonny Rollins, and Clark Terry, presented a drum clinic.

CELEBRATING 50 YEARS BERKLEE COLLEGE OF MUSIC



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REPLAYING HISTORY

Many people have figured prominently in the development of Berklee's Music Production and Engineering facilities, but the incipency of the program can be traced back to 1967 when Joe Hostetter unpacked his recording gear in the basement of the Boylston Street building. Since joining the faculty in 1966, Hostetter has served as an audio recording instructor, sound mixer for Berklee Performance Center shows, chair of the Audio Recording Department, and currently as Berklee's recording studio manager.

Hostetter became interested in recording during high school in Manhattan, Kansas in the late '50s, and borrowed tape machines to record bands he was playing trumpet with. He later bought a then state-of-the-art Ampex 2-track recorder and a couple of Neumann U-47 microphones and opened his own location recording business in 1960.

In 1966 with a diploma from the Navy School of Music and a degree in music education from Kansas State University in hand, Hostetter came to Boston to take arranging and composition courses at Berklee. He studied tuition-free in exchange for teaching part time and serving as dormitory proctor. During his second year, the college paid to have his recording equipment shipped from Kansas, and Hostetter began location recording of Berklee concerts at the New England Life and John Hancock halls.

"In 1968, the college decided to build a 2-track recording studio in room J of the Boylston Street building," remembers Hostetter. "They knocked down the wall of two adjacent practice rooms, installed some glass, mike connectors, my Crown 2-track recorder, a metal plate rever-

beration unit I built, and a stereo mixer in the control room. Later, we got another Crown 2-track recorder, enabling us to do overdubbing."

After receiving encouragement from Arif Mardin '58 to further develop Berklee's recording capabilities, the college built an 8-track studio in the Massachusetts Avenue building in 1974. Today, the recording facilities include three 24-track studios and three 8-track teaching control rooms in the MP&E area; a new analog 24-track teaching studio, a 24-track production room with hard disk and analog recording equipment, and an 8-track mix down facility in the Music Synthesis area.

A recent project that has brought Hostetter back to his roots involved the transfer of the original master tapes from Berklee's 16-volume *Jazz in the Classroom* albums to DAT for broadcast by Voice of America (VOA) and National Public Radio (NPR) during Berklee's 50th anniversary year. Each of the recordings (released annually from 1957-78) features many now-famous players.

Liner notes on the 1958 disc list among the "student personnel" saxophonist Nick Brignola, pianist Bob James, composer/arranger Toshiko Akiyoshi, guitarist Gabor Szabo, composer/arranger Arif Mardin, and pianist Joe Zawinul. Others showcase the youthful work of guitarists John Scofield, Jamie Glaser, and Mick Goodrick; saxophonists Eric Marienthal, Sadao Watanabe, and Ernie Watts; bassists Harvey Swartz and Abe Laboriel; and keyboardists Alan Broadbent and Rob Mounsey.

This project provides closure to some unfinished business in Hostetter's work at Berklee. He engineered the last two *Jazz in the Classroom* albums, volumes XV and XVI, but volume XVI was never released.

"The large ensemble jazz style heard on these records is a sound that drew many musicians to Berklee back then," states Hostetter. "Today, there is more emphasis on pop styles and MIDI instrumentation. I'm an active trumpet player in local big bands, I love that idiom so I'm glad this music will be heard again." ■



PHOTO BY MARK L. SMALL

Joe Hostetter: Berklee MP&E pioneer

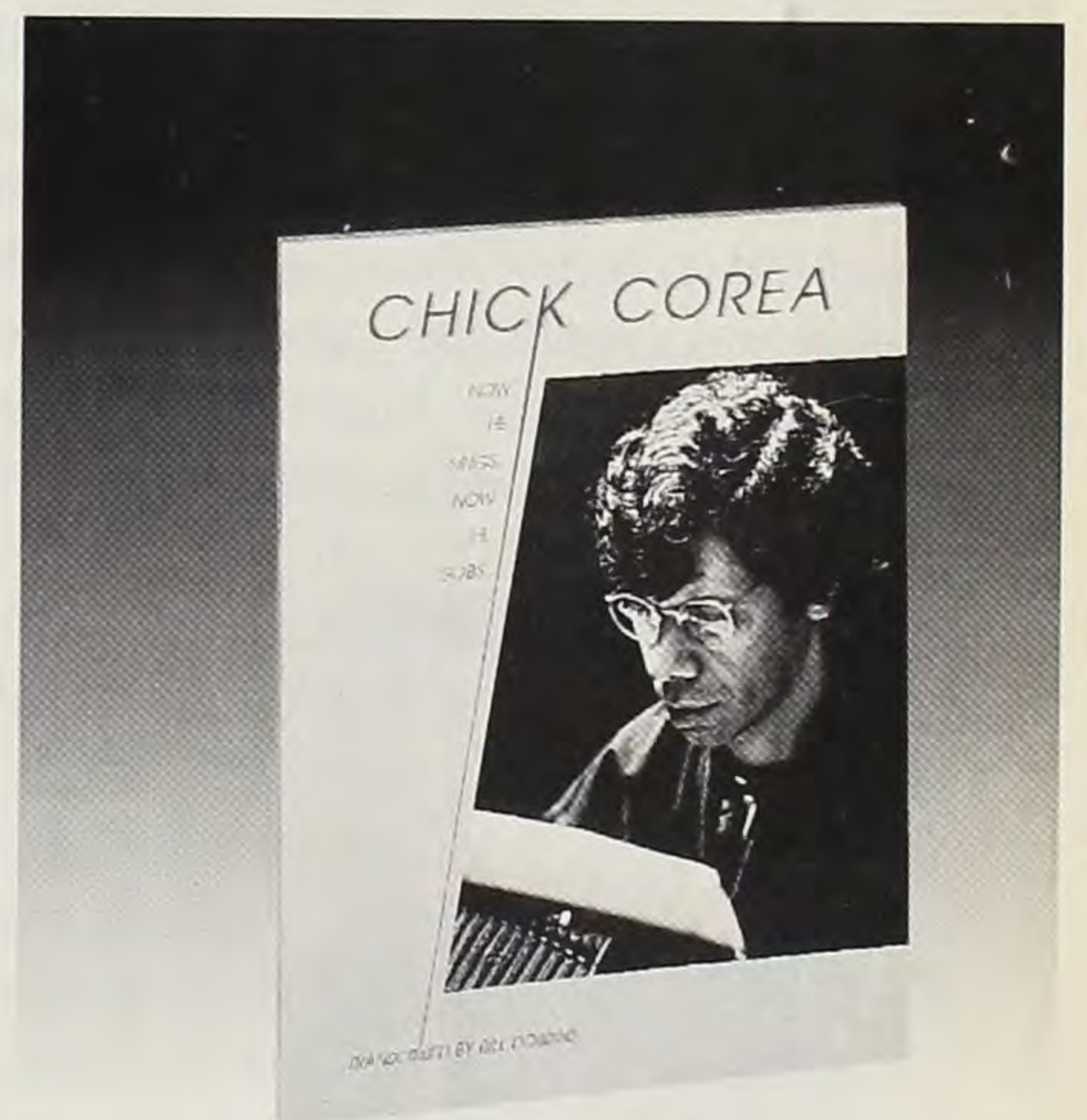


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Berklee City Music Makes a Difference

Allen Bush '89

At 18, Jamyle Searcy has quite a résumé. A member of an a cappella group the Family, with whom he performed throughout Massachusetts and England, Searcy is also the drummer for his church's gospel ensemble. At his high school, he produced a gospel showcase that included groups from as far away as Ireland. And, together with his R&B group Trez, he sang backup on a cut for Marky Mark's *You Gotta Believe* album. His ambition, talent, and experience more than qualify him for

entry into Berklee. Joining the incoming class of 1998 this fall is just where he wants to be, but it will be impossible without a scholarship.

Searcy, like a lot of disadvantaged urban youth, needs a break. He is a lifelong resident of the tough Mattapan section of Boston, but he has not succumbed to the lure of the streets. Instead, he has worked at developing his musical skills, hoping to find his way out of the social and economic hardships of his surroundings. This past

summer was Searcy's second in Berklee's popular Five-week Summer Performance Program. Through the Berklee City Music (BCM) community outreach program, Searcy received a Summer Youth Scholarship for Talent and Excellence in Music or SYSTEM 5 scholarship, and attended the program tuition-free.

Noting that Berklee accepts two out of three applicants from around the world while only one out of five applicants from Boston high schools can qualify for entry, the college instituted the BCM program to level the playing field for Boston's talented, yet often undertrained youth. (Less than a third of the 15 Boston high schools offer music programs.)

BCM gives these inner city high school students the opportunity to enhance their skills in the college's five-week program. At the end of the five weeks, full-tuition, four-year



PHOTO BY ALLEN BUSH

Distinguished Chair of the Brass Department member Ray Kotwica (right), has served as a mentor to 14-year-old trumpeter Mark Goncalvez for two years. "Exposing these kids to the fundamentals of the instrument and different musical styles helps them to decide whether they want to play jazz, symphonic music, rock," states Kotwica. "They discover what's required to be a professional."

Berklee scholarships are awarded to selected, qualified students.

The summer scholarships are available to high school juniors and seniors and to young musicians in their early twenties. To qualify, applicants must pass the program's standard admissions requirements and audition for BCM administrators.

Over the course of its four year history, BCM has evolved from offering a handful of young musicians the chance to study in the summer program, to a year-round project involving more than 60 Boston high school students.

Another BCM initiative is for those who are too young for the summer program, or who don't qualify due to a low level of musical competency. The after-school mentoring program, taught by Berklee faculty and student volunteers, is for budding musicians as young as 13. They attend two classes a week, a private lesson, and a music theory class. They are often on campus much more though, because they have the same access to the library, practice rooms, and learning assistance labs that an undergraduate student has. Later, a student can apply for a SYSTEM 5 scholarship, and, upon acceptance, move one step closer to the full-time pursuit of a Berklee degree.

The courses in the mentoring program start with the basics. When they enter the program, most students have limited experience, many can't read music and have limited notation skills.

One of those responsible for the success of the BCM program is Assistant to the President for Education and Community Partnerships J. Curtis Warner Jr.—a 1976 Berklee graduate. Warner came to his position with the right credentials on both sides of the desk: he was a busy drummer with his own production company, and assistant headmaster at Dorchester High School.

Warner's tenure in the Boston school system enabled him to develop the ability to communicate with young people—a skill that is particularly useful in his recruitment efforts.

"A problem that we had with the program in the past was exposure," says Warner. "There were articles written about it and features pro-



From the left, SYSTEM 5 vocalists Arcangel Perez, Sophia Haynes, Jamyle Searcy, and Neraiza Gonzalez perform at the program's final concert. Their audience included Dr. Lois Harrison Jones, superintendent for Boston public schools, and Albert Holland, Boston's deputy superintendent for high schools.

duced for TV, but none of these had direct impact on the kids."

A solution Warner developed was to bring a little bit of Berklee to the Boston schools. Included in his recruitment show are BCM student performers, a video presentation he produced to explain the program, and a question-and-answer period. Last year, Warner and company only made it to two high schools, but beginning this October, the tour will kick-off at Roxbury's Madison Park High School and stop at all 15 of Boston's high schools.

At most of the schools on the recruitment tour, Berklee is a familiar presence among the students. That is because one BCM's off-campus initiatives includes musical instrument and equipment donations. At a recent music lab dedication ceremony at the Wheatley Middle School in Roxbury, students performed on Technics keyboards donated through the joint efforts of Berklee and the Matsushita Consumer Electronics Corporation. Such partnerships between Berklee and equipment manufacturers advance a mutual goal—supporting music education at the public school level where funds are limited.

In a similar effort in Dorchester, an 8-track recording studio was installed at the Gang Peace headquarters with donated equipment formerly in use at the college. Gang Peace, a privately run outreach program, was created to give young people productive alternatives to hanging around on the streets. Two Berklee

student volunteers, Chad and Chay Wright, twin brothers from Atlanta, have taught recording engineering there for over a year, and were recognized for their efforts by Boston's mayor at an awards ceremony.

Response to the Berklee City Music program by public school students has been strong. This year, 55 students auditioned for 25 scholarships. Educators from the Boston public schools have also responded positively. One Boston high school principal promised that he would personally connect all those interested in a SYSTEM 5 scholarship with Berklee's Curtis Warner. Another rented a van and brought 16 students to Berklee for an information session about the program.

"It's more the ambition than the skill that's needed for our program," says Warner. "The students who are part of the BCM program aren't ever going to be on the streets because they are motivated. If they don't get into Berklee full time, they are going to find something else to do."

The program has surpassed expectations. At the end of summer, Berklee awarded four full-time scholarships to outstanding SYSTEM 5 graduates—including Jamyle Searcy.

The BCM program is funded in part with support from the Polaroid, BMI, A.C. Ratshensky, Ann & Gordon Getty, Christos & Eva Pappas, State Street, Thomas Anthony Pappas, and William & Bertha Schrafft foundations, and the Boston and New Balance Athletic shoe companies. ☐

Taking the Lead

After backing Miles, Jaco, Brecker, and more, Tele master Mike Stern '75 now commands center stage

by
Mark L.
Small '73

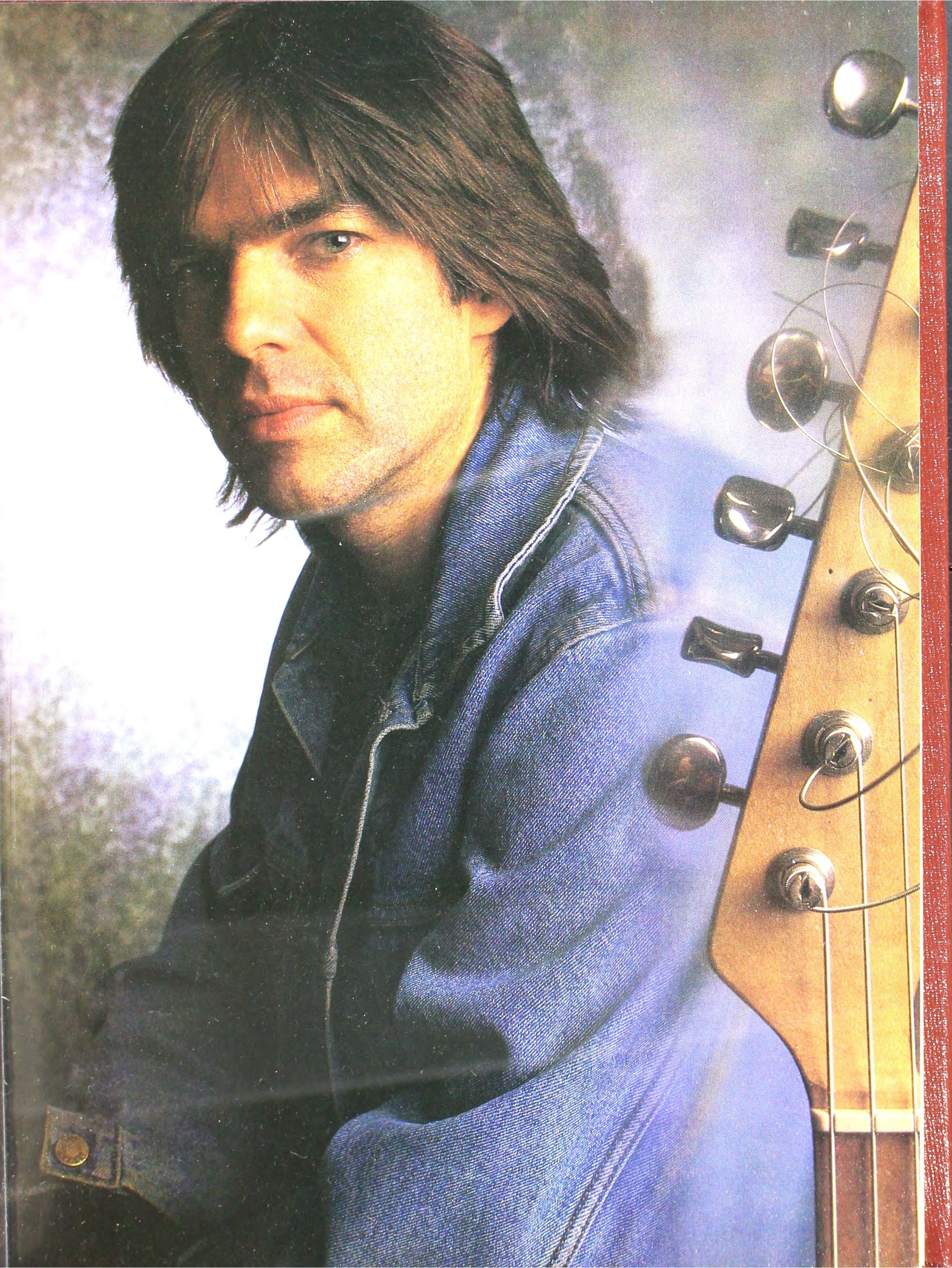
It is quite apparent in watching Mike Stern perform, that he was born to play the guitar. Innate coordination between his hands gives him a technical command over the instrument that places him in a league with few peers, though there be many comers. Jazz is Stern's native tongue, yet his musical speech is heavily inflected with gritty artifacts from the rock and blues dialects he absorbed in his formative years.

Stern's uniquely aggressive "bop and roll" linearity initially sent shock waves through the international jazz community in the early '80s. His fresh style offered tutelage for both jazz and rock guitarists. For jazzers: it is possible to swing hard on a Tele or a Strat. Rockers: possessing a deeper knowledge of theory and other musical traditions is not deleterious to one's rock and roll sensibilities.

Boston's jazz insiders used to crowd the small, smoky clubs lying within Berklee's penumbra in the late '70s whenever Mike shared the bandstand with local headliners (saxophonist) Jerry Bergonzi '68, (trumpeters) Tiger Okoshi '75 and Mike Metheny, or fellow guitarists Mick Goodrick '69, Bill Frisell '77, and Randy Roos '78. Stern was bubbling under then; you could feel it at those gigs.

A strong buzz among respected players positioned Stern as a sought-after sideman. His tenure with Blood Sweat and Tears around 1975 placed him in a lineup which included Jaco Pastorius. A subsequent recording session with BS&T singer David Clayton Thomas introduced Stern's fretwork to the Brecker brothers and David Sanborn. It came as little surprise when word spread that he had left town with former Mahavishnu Orchestra drummer Billy Cobham's touring band, only to be hired away by Miles Davis for his historic 1981 comeback recordings and tours. In his post-Miles days, Stern would work extensively with the Brecker Brothers Band, Steps Ahead, Jaco, and David Sanborn.

One of the many things Mike learned from the 1981 Miles comeback tour was the truism that even bad press is good press. Music critics turned out in droves with the false hope that the man with the horn would uncork some of his vintage jazz. Some reviewers complained bitterly that Miles had hired a brash rock guitarist. Stern's name was trumpeted abroad—for better or worse—in every review. Eventually their acrimony turned to approbation as Stern's musical depth came clearly into focus, earning him a loyal following. He was recently



named an "Artist Deserving Wider Recognition" by *Down Beat*. He also took "Best Jazz Guitarist" honors and his *Standards* album was named "Best Jazz Album" in the 1993 *Guitar Player* readers poll.

As a sideman, Stern's incendiary soloing heated up dozens of albums and concert halls worldwide with a variety of major jazz acts. Now, his own music is the focus. He has made seven records as leader, all but the first for the Atlantic Jazz label. A seasoned veteran with career in full swing, Stern lives in Manhattan with his wife Leni (Magdalena Thora) Stern '80, who is a respected guitarist and recording artist in her own right. I caught up with Mike at his East Side apartment shortly after his return from a summer tour of Europe with his trio, and just before he left again for concert appearances on two other continents.

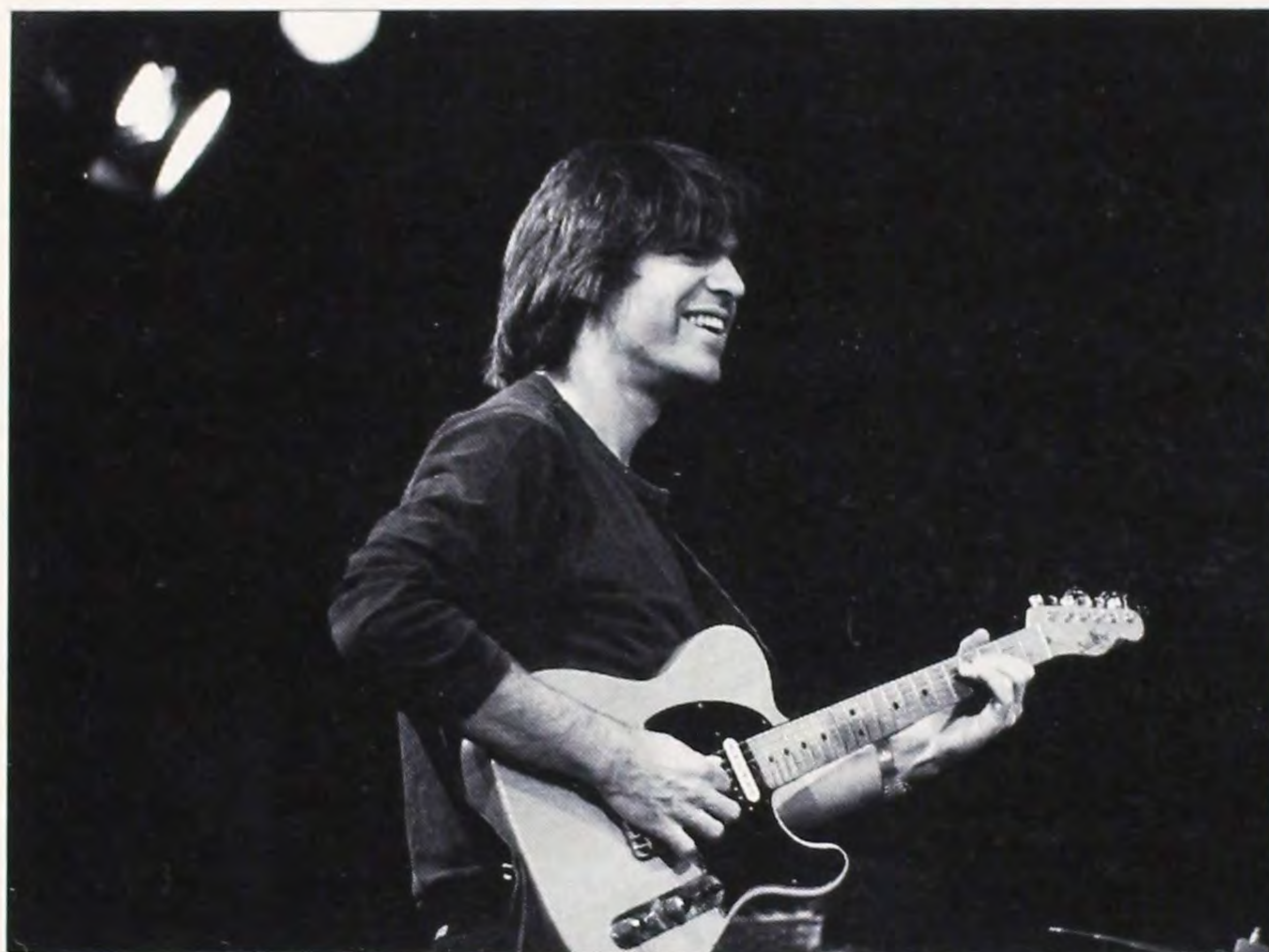


PHOTO BY HYOU VIELZ

It seems word-of-mouth was a major factor in the initial launch of your career.

That is kind of what happened—I lucked into some gigs. I really consider myself very fortunate to have gotten to play with these people. It started with Blood Sweat and Tears. At Berklee, I studied guitar with Pat Metheny. He was telling me that I should be playing out more. He had heard that Blood Sweat and Tears was looking for a guitar player and told me to go for it. I auditioned and got the gig. Next came the gig with Billy Cobham and then Miles. One led to the next.

Where did Miles hear you?

I had played with Bill Evans (the saxophonist) at Michael's Pub in Boston, and he told me he had been recording with Miles. When the guitarist Miles had been using didn't work out, Bill recommended me. Miles came down to the Bottom Line where I was playing with Billy

Cobham. He liked it, and I got the call for the gig. I am thrilled that I got a chance to record and play with Miles Davis.

What do you think he heard in your playing that made him hire you full-time?

He told me he liked my time feel. He liked the fact that I played bebop lines and that I could rock. Victor Bailey ['79] (bassist) used to describe what I do as bop and roll. I grew up listening to Hendrix, Beck, Clapton, and the blues. I fell in love with jazz a few years later listening to Jim Hall and Wes Montgomery.

Your work with Miles—the sound of your guitar and the intensity—seemed to set a new standard among the "fusion" guitarists of the '80s. You had more raw, rock and roll energy while most everyone else was playing jazzy lines with smooth distortion and not much edge.

That may be so, but for me, it was just a natural combination of my influences. I like the sense of fun in rock and the energy. In general, I listen for the energy and soul in music. A sense of fun is very important too. I prefer a grittier approach like you hear in rock and blues, where you can hear the pick on the string when a player is digging in.

Was your solo on "Fat Time" from The Man With the Horn live or an overdub?

It was all live. The band played a couple of takes and I wanted to redo my solo. But Miles told me in that raspy voice, "that's it . . . when you're at a party, you gotta know when to leave!" He called the tune "Fat Time" because he liked my time feel and I was a little overweight back then.

That was a very influential guitar solo. Did you feel it was a great take in hearing it back?

I never feel that way. I always feel like I could improve on a take. I'm generally too self-critical. Some of that is good, but sometimes it is excessive. It is hard for me to listen back until later. I can sometimes hear my own playing from outside of myself, but it is hard for me to get perspective.

The critics were rough on you during Miles' comeback, saying you were just an unsophisticated rock and roller.

That was the least of it! Miles just said, "Who cares, don't listen to the critics, the only critic you need to listen to is me—you're playing your a-- off!" It wasn't easy being thrust into a situation where there was more press about Miles coming back than there was for any other musical act—in jazz or otherwise. What he wanted for his music is what I had to do. He

told me to turn it up or turn it off. He wanted me to play like Hendrix.

It was hard for me to read the reviews, but some of those critics started turning around and finding more there than they first thought. They all wanted Miles to play straight-ahead music, which he did not want to do at that time. Now I think that the critics are a necessary part of the process. You just do the best you can and they can say what they want. I am getting much more positive press these days, and I appreciate that. The bottom line is, you have to be true to yourself as much as possible—that's not an easy thing to do. You have to do what you do and know that it is honest. Some will dig it, some won't.

In the extreme, a musician focused only on what he or she does can appear aloof from the audience.

You know Miles was always very aware of the audience. He would turn his back to them, but do not be fooled, he was always looking around. That cat knew exactly who was sitting out there.

He learned to include people in his music. He found that balance in doing what he wanted, even if he turned some people off temporarily. They wanted him to play *Kind of Blue*, and he'd be going left. But he would end up including them in his music. As corny as it sounds, music is a language and it is for communicating with people.

What do you think audiences in Europe and Japan are hearing in the music of artists like yourself and others that makes those areas more fertile territory for American jazz musicians?

I think there is the same interest here, but I don't think there is enough support because things aren't set up the same way here. A lot of it is the funding. In Europe, there is more emphasis on the arts and supporting them. Over there, you find city councils which actually help the jazz clubs. They subsidize these jazz festivals so that they can bring musicians over. The people hear the music in the surroundings of the festival, and they get into it. Then they buy the records and the audience grows.

I did gigs in different formats in Europe this summer. I went over there with Jeff Andrews ['74] (bass) and Dave Weckl (drums). We played at big places with lots of people. I am used to playing smaller venues like clubs. Some of these halls seated 8,000 people.

How much time do you spend abroad in a given year?

I spend about four months each year playing out of the country. I haven't been doing all

Miles would turn his back to the audience, but do not be fooled—that cat knew exactly who was sitting out there.

of that with my own group though. Not too long ago I toured with the Brecker Brothers, and I co-led a band with Bob Berg. I've been going out with my own band now for a few years, and lately I've been giving that more priority. After playing with Miles, Jaco Pastorius, the Brecker Brothers, and others, the next challenge was to go out on my own, but I still like to work with others. I did some gigs with Joe Henderson last year and it was great. But it is a natural progression for me to be doing my own group.

You must be very comfortable with life on the road by now.

Sometimes it drives me crazy if it is too much. This summer we came back to the U.S. from Japan, spent about six hours in the airport, and then went right to Brazil. But this is what I do. If you want to go out and play in front of people—which I love—touring is the name of the game. I am trying to balance it so that I'm here a little bit more. My wife, Leni, goes on the road for her own gigs, so we will try to go out at the same time, and other times she will come along with me.

Music is a driving force in both of your lives.

It is really inspiring for me to see Leni's energy for music and how she tries different things. She has some great recordings out on Lipstick Records. I recorded her tune "Sandbox" on my *Odds or Evens* album. Except for standards, I rarely play other people's tunes.

Did you two meet at Berklee?

No, but we met in Boston. She was friends with Bill Frisell and he introduced us. I had just come back from playing with Blood Sweat and Tears and was playing with Jerry Bergonzi and Tiger Okoshi when I met her.

What are your recollections of your years at Berklee?

For me, the situation at Berklee was terrif-

ic—it was just what I needed. It is what you make of it. Some people say you sound too much like everybody else if you go to a music school. But I never felt that. There is this atmosphere there where everyone is trying to develop their musical potential. For me it was a way to enhance my vocabulary and give me more musical options.

Gary Burton was a great teacher. I had him for some ensembles and classes and he was always so clear and really to the point. I like where he is coming from musically; he seems very openminded. In guitar, I learned a lot studying with Larry Sennibaldi. We covered Bill Leavitt's books, which are very clear on the fundamentals. I came to Berklee mainly as a rock player; I needed to learn the neck of the guitar and become a better reader. John Laporta was also a phenomenal teacher. He had so much energy for music. Another guy was Mick Goodrick—he is a great teacher and player.

After Berklee, I studied with Charlie Banacos who has been very influential. I still do correspondence lessons with him.

Do you often play with musicians you've met from Berklee?

Sure, I play with [saxophonist] Steve Slagel ['74], and guitarists Wayne Krantz ['76] and Jay Azzolina ['76]. Jay is a great player, he and I come from similar backgrounds in a lot of ways. I think he is really exceptional, and people really don't know much about him. Jeff Andrews plays bass with me in my trio.

I also just played on four cuts with Tiger Okoshi on his new record *Two Sides to Every Story*, with Jack DeJohnette, Dave Holland, and Gil Goldstein. Not long ago I sat in with Branford Marsalis ['79] and Kevin Eubanks ['79] on the "Tonight Show."

Do you think finding your voice is a key to longevity as a jazz musician?

I think it is a very important part—for any kind of musician. It is also the kind of thing you can't force. You should find your own voice, even if it is a combination of different things you have heard other players do. Combining is one way to discover it. You wouldn't transcribe and learn only Wes Montgomery solos because you would sound like him, and he already did that pretty well himself. But, you might want to learn some things by Wes or Jimi Hendrix because what they did has become part of the tradition and part of the vocabulary of music.

If you were to choose one album as your best, which would it be?

I like the way this last one, *Is What It Is*,

came out. Maybe it's because the last one is the one I feel closest to, it is very hard for me to judge my own work. I put a lot of effort into all the records—writing, getting good players, and then playing. I have been lucky to get such great people to help me with my records.

The material you play with your trio includes tunes from your recordings, but the format is more open.

Yeah, it's wide open. I include some standards, which I always like to do in a trio setting. The challenge of playing in a trio is great. I have to reach for a lot of stuff, it is not like having a lot of arranged material where you take a solo or two each night. It is really lean, there is not a lot to fall back on.

Does that burning desire that propels young musicians to face the long odds needed to succeed still burn as brightly in you as it did when you were playing for \$15 a night at Michael's Pub on Gainsborough Street?

Even more. I've exceeded my expectations. I would have been happy just teaching and playing at small places—I still do both by the way. I was hopeful that I might make a record or two, but I didn't think I'd work with Miles or some of the other great musicians.

Much to my own amazement, I still really just love to play. It doesn't take much, I really enjoy just sitting in a room with my guitar and listening to or reading music I can learn from. It's very natural for me to put a lot of effort into that.

Even if they are not into a particular kind of music, people respect the effort and the heart that a serious musician has invested. It is important to work hard, you will have more fun with music, and you really develop your passion from putting more into it. You become disciplined and practice everyday, even though there is nobody saying you have to do it. There is no guarantee that you will get to play with the Rolling Stones or Sonny Rollins, much of that is up to chance. You can guarantee that by working hard, you will enjoy music more.

Would you ever entertain thoughts of playing with a rock group again?

In a way I think it would be a lot of fun, but it might be a tough adjustment, I'm so used to the jazz format with lots of room to solo.

I spoke to Mike Brecker, he just did the Paul Simon tour. Mike had it written into his contract that he got to play one of his own tunes each night and really stretch out. That's great, but it's not the kind of freedom you have on a jazz gig. I might find it restrictive. [After a pause] But now if Sting was to call . . .

Roads Less Traveled

Today, there are more avenues than ever before leading to the promised land of increased record sales

by Peter
Spellman
and Mark
Small '73

The headline for the cover story of the December 1993 *Musician* magazine read: "The End of the Music Business as We Know It." In the article, Fred Goodman suggests that the big record stores which flourished in the '60s may give way in the near future to home shopping for, and electronic delivery of digital recordings via fiber optic phone lines, satellite transmission, or cable, to a TV computer modem which will download them onto blank CDs. The buyer's own laser printer will print out a sleeve and liner notes, and the cost will be automatically be charged to his or her credit card.

Nina Monk, writing for *Forbes* magazine (March 14, 1994, page 94) stated: "Fat and happy, the established record stores failed to notice when their customers grew up. Their days may be numbered." Monk calls most large record stores "places only a modern adolescent could love," and cites figures showing that in 1988, those 24 years old and under bought 53 percent of all prerecorded music sold, while in 1992 that number dropped to 41 percent. Alternative outlets are successfully luring in affluent buyers over 25 who feel alienated in stores targeting Generation X customers.

It is clear that the sun has set on the days

Peter Spellman is career development coordinator at Berklee and a member of the multimedia group Friendly Planet. Guitarist Mark Small '73 has released two albums on independent labels and is editor of Berklee today.

when selling records revolved primarily around record stores and record clubs operated by the major record labels. Today, alternative distribution strategies to bring a wide variety of music to buyers are being adopted by the major labels and the growing number of independent labels alike.

The High Road

Berklee trustee Paul Wennik, regional branch manager for PolyGram Group Distribution in Woburn, Massachusetts, entered the record industry in 1969 and has observed much evolution in record distribution and marketing over the years.

"In the '60s, the rack jobbers who put records in KMart, Bradlees, Zayre, and other stores represented about 70 percent of the business," states Wennik, "today they represent about 30 percent. What has created the shift is the emergence of music retail chains like Musicland with 1,200 stores, Transworld with 700, and the Sound Warehouse and Target chains. These are 100 percent music entities with a commitment to an ambiance and image supported by advertising, located in high traffic malls. Today, there are so many more places to put our products. Consumers easily find cutting-edge music everywhere within the range of a radio station broadcasting new artists."

For the major labels, the large music chains represent about 90 percent of their business, but they are also mindful of the importance of smaller, "mom and pop" record stores special-

izing in Black, Latin, alternative, jazz, or classical records for their acts whose style of music falls outside the mainstream.

"We have staff members specifically handling alternative and Black music," says Wennik, "and will soon have one to develop the new 'Triple A' (album, adult, alternative) format." My Black product development rep gets to know the Black independent music store owners and introduces them to new records—even if they buy from a one stop because they are too small to buy from us. When PolyGram's Black artists come to town, he gets the owners out to the show and backstage to meet the artists."

The Emotional Connection

In order to connect the right buyers with new artists, Wennik's staff may cultivate relationships with various retailers who don't even sell recordings but are located near a large record store.

"It is not unusual," says Wennik, "for us to take a record by a new alternative artist who is not getting much airplay, and do promotions at clothing stores like Boston's Allston Beat or Urban Outfitters. We provide a CD for in-store-play, or a free cassette sampler for their customers.

"Our Black music rep sets up in-store-play and contests for our gospel artists at African American gourmet and soul food restaurants. The rep will do the same at hair salons.



PHOTO BY MARK L. SMALL

Paul Wennik, regional branch manager for PolyGram Group Distribution, states that the role of the branch office is to implement the label's marketing plan.

Musicians with access to Internet can tap into a potential worldwide listenership of 25 million.

We believe that music is an emotional product—perhaps comparable to a perfume—it's something that has a deep effect on your senses, on your whole body."

Responding to the *Forbes* magazine characterization of large record stores, Wennik replies: "Stores can't be everything to everyone. Some have a great jazz and classical selection, others have another specialty. Boston's Newbury Comics has a reputation for having a great alternative mix. Some stores are sale pricers, others charge a little more and rely on foot traffic and convenience factors. People buy records at a particular store because of convenience, the mix they carry, and the feel of the store."

According to the Recording Industry Association of America's (RIAA) 1993 annual report, record store purchases have declined over the past five years from 71.7 percent in 1989 to 59.1 percent in 1993. This doesn't mean less music is being sold, but that more music is being sold through nontraditional outlets carrying more releases by artists on independent labels.

Since many independent labels don't have large rosters of artists guaranteeing the consistent sales and steady flow of product the major distributors require, they often seek alternatives to the record chain store. Many smaller labels nurture a niche-buying audience, or working other approaches, demonstrate their sales potential and long-term credibility, before they can get picked

up by a major distributor.

The Corporate Ladder

A prime example is guitarist Stevan Pasero, who started his own record company, Sugo Music, in 1985 for his own albums. Pasero and Sugo, through a special-product distribution plan, developed an "executive gift program," which enabled them to move a high volume of recordings in a short period of time.

Corporate executives were invited to purchase discounted CDs and tapes to give as gifts and incentives to employees and customers. One of Pasero's first clients was Apple Computer, which was seeking a special musical gift for their executives and partners. In a single order, they bought 9,000 copies of Pasero's *Winter Heartsongs* album. Since inking similar deals with other companies, Sugo has been picked up by Allegro Distribution, and Pasero's music is in most major record retail outlets.

Making It Through the Mail

The most widespread alternative distribution method is direct mail via catalogs. Indies have long known that the best way to reach their niche audiences is through the mail with a unique, well-designed catalog. Direct mail already accounts for up to 11 percent of major label sales and up to 50 percent of indie sales. When handled correctly, direct mail is one of the most lucrative tools available to the small independent record company.

Hear Music, a mail-order operation that sends catalogs to 400,000 music buyers, specializes in such genres as folk, blues, gospel, and jazz, which are pushed aside by many record stores. Bose Express Music, based in Framingham, Massachusetts, is another. They offer almost every music title in print through their giant catalog. Since its launch five years ago, sales have grown by 20 to 30 percent a year.

A similar direct-mail approach—co-op distribution—involves small labels teaming up, pooling resources, and developing a single, impressive

THE MECHANICS OF MAJOR LABEL DISTRIBUTION

Historically, the major labels (which currently include MCA, Sony, BMG, Polygram, Capitol/EMI-America, and the only American-owned company of the lot, WEA) have handled the lion's share of record distribution. From their branch offices, the majors send sales personnel to show catalogs, create interest in new releases, offer purchase incentives, and take orders from retailers. The label's pressing plant or regional warehouse ships the goods to the retailer. Field merchandisers call on dealers to set up in-store displays and provide point-of-purchase materials (including posters, mobiles, and promotional paraphernalia). Inventory specialists visit each store to see how the products are moving and give advice on reorders. In addition to distributing records by the major's own artists, they have distribution arrangements with some independent companies and provide the above services for their products too.

In the second strata are the independent distributors. These regional operations may handle the products of hundreds of independent labels as well as provide coverage for the major labels in areas where they have no branch offices. Independent distributors may form part of a national distribution chain which ensures a nationwide network of coverage for the

labels they carry.

Next are various subdistributors including "one-stop" stores. These intermediary outlets, found in most metropolitan areas, sprang up in the '40s to supply recordings from all labels to jukebox operators at prices slightly higher than wholesale. Today one-stops also supply "mom and pop" record stores and a range of small, nonmusic retail outlets which carry a limited selection of recordings.

Next are rack jobbers, a hybrid of intermediary distributor and retailer. They buy from the label and sell directly to the public within department stores, supermarkets, drug stores, and other outlets. The rack jobber either has a consignment arrangement or rents space within a large store, and independently sets up and maintains display racks within each store. Some huge department store chains (such as K-Mart or Sears) have so many stores that they buy records in large quantities and ship them to their individual stores which maintain their own record departments, thus eliminating rack jobbers.

Major label record clubs, offering members low prices on first selections for a commitment to buy later at the full price, are another profitable option. They account for about 10 percent of all record sales.

catalog. This often results in more industry attention because it offers more product, a diversity of offerings, and leaves money in the budget for promotion and marketing. The Independent Music Association [phone: (201) 831-1317] encourages and facilitates such co-ops by posting notices from inquiring labels in its publication, *Soundtrack*. Don Kulak, *Soundtrack's* editor, calls these ventures "mini-mergers where everybody wins."

The Back Roads

Bookstores, gift shops, boutiques, and other specialty shops are also providing distribution for recordings on an increasingly larger scale. Though accurate dollar figures are unavailable for this market segment (tracking has only recently begun), industry experts estimate that these stores account for 24.2 percent of total sales of recorded music.

Silo Inc., of Vermont, a major distributor to these stores, started primarily as a folk music distributor in 1977. Silo serves the niche markets which are seeking bluegrass, new age,

Celtic, and children's music.

The Borders bookstore chain exemplifies the smooth marriage of music and books. Their first store opened in Dallas in 1992 with 60,000 music titles, 110,000 book titles, and an espresso bar. This year the company plans to build 25 new book and music superstores and convert five books-only stores.

The Digital Highway

Digital technology is also fueling do-it-yourself alternative distribution. Musicians with access to Internet can tap into a potential worldwide listenership of 25 million (the number of Internet users doubles annually). The Internet Underground Music Archive (IUMA), established by a pair of computer science majors at University of California at Santa Cruz, welcomes digitized audio (up to five minutes), graphics, and text from unsigned and indie-label artists. Browsing the service is free, but artists must pay a fee to place a song in the archive. Its founders believe that IUMA may eventually become a full-fledged alternative distribution

system, offering entire albums at minimal cost to users. But, as with so much else on the digital highway, legal details of copyrights and licensing fees must still be worked out.

A Blockbuster-IBM joint venture has developed the means of creating CDs in record stores by digital transmission over telephone lines, and hopes to roll out this technology to Blockbuster Music Stores this year. The development of the infrastructure for widespread home use of this technology is still off in the future.

Alternative distribution options are increasing daily, thanks to the omnipresence of recorded music, the ingenuity of marketing people, and technology. All are helping to expose the public to more diverse kinds of music. Yet, large record stores carrying major label product still account for most of the industry's sales.

Regarding the predicted demise of chain stores, PolyGram's Paul Wennik observes, "There are many people who *like* the ambiance of those stores, who want to be there to see the selection . . . shopping is one of the great American pastimes." ☐

Three's Company

A minimalist approach with three-note melodic and chordal structures can yield a maximum of ideas

There it was, my first guitar, bought more than 30 years ago, staring at me. I passed it on to my nephew Doug about 25 years ago and while visiting his London flat recently, I became reacquainted with my first axe. It is a sunburst, acoustic, F-hole, Harmony arch top—a \$25 chunk of beauty! Playing it again brought back memories of the fun I had making new musical discoveries daily.

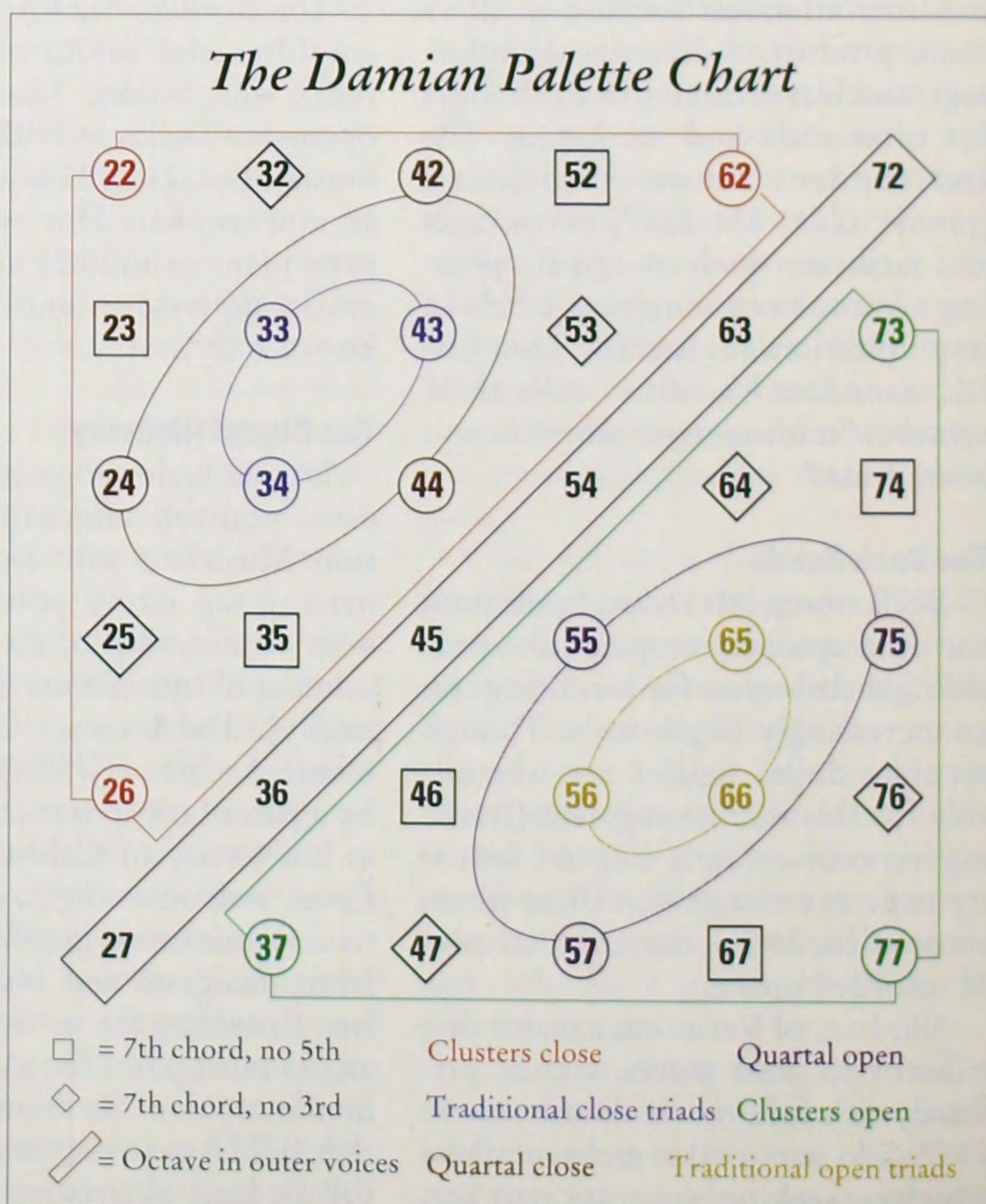
Over the years I learned lots of forms and scales, and began soloing with licks gleaned from listening and transcriptions. I started to feel “in control.” Then I noticed that the fun of discovery and surprise I felt with my first guitar was gone! I had lots of cool voicings and four- and eight-bar licks but something was missing. I was so much “in control” that I was responding to chord symbols like one of Pavlov’s salivating dogs. I needed to stir my musical barrel of ideas.

Jon Damian is a professor in the Guitar Department and an active performer. He recently recorded with Nancy Wilson and the Boston Pops Orchestra under John Williams.

I had many great musicians as teachers and one common theme echoes from their teachings—simplicity, less is more. I began to focus on three-note melodic and harmonic structures which are small enough to give the player flexibility, yet large enough to have a distinctive

by Jon
Damian
'73

The Damian Palette Chart



character. Overwhelmed with possibilities, I developed what I call the palette chart to act as a table of contents for my ideas (see opposite page).

Each two-digit group represents the intervals of a three-note structure or seed. In example 1, the 42 seed is illustrated both melodically and harmonically in close position ascending on a C Major scale. The 4 indicates that there is an interval of a fourth between the bottom voice and the middle voice, the 2 indicates an interval of a second between the middle and top voices. (These formations may also be seen as quartal structures in first inversion.) In example 2, the 26 seed is a close position triad from the cluster family (this can be seen as an inverted secundal chord).

On the palette, the families, or inversions, are connected by brackets or ovals and labeled close position or open position. Squares indicate 7th chords with no 5th and diamonds represent 7th chords with no 3rd.

Those in the diagonal group across the middle of the palette have an octave in the outside voices.

Explore the palette as shown in examples 1 and 2 by choosing a seed and moving it melodically and harmonically through a scale type (major, melodic minor, etc.). Working it through a scale develops both increased awareness of the instrument and the ability to conceive of ideas in a more horizontal or linear fashion.

Experiment with dynamics, rhythm, and articulation with these seeds to breathe life into the concept.


Once you are comfortable with a seed ascending and descending in a rhythmically repetitive manner, use it over an extended modal progression adding rhythmic variety, change of direction, inversions, chromatic approaches, counterpoint. Integrate both harmonic and melodic seeds.

For clarity of illustration, examples 3 and 4 each use seeds from just one family. Eventually, interplay be-

tween families, independent voice motion, and many other possibilities will become part of your creative musical vocabulary. In addition to the harmonic progression, the seeds from the melodic material of a composition or head can become points of inspiration for your improvisational ideas.

Example 3 is an A dorian modal study with seeds from the quartal family, (44 and 42).

Example 4 shows comping possibilities over a more active progression with harmonic seeds from the cluster family (26 and 62) connecting with more standard chord structures. These voicings are used to clarify the change of tonal centers.

The chart has no idiomatic preferences; players of all levels and styles have found new possibilities with it. For me, working with the palette has helped bring back the feeling of discovery I had with that acoustic, arch top, \$25 chunk of beauty! 

THE PALETTE'S TRUE COLORS

Example 1 42 Structures (inverted quartal)

Example 2 26 Structures (inverted secundal)

Example 3

Funky
♩ = 84

A Dorian Modal Study

by Jon Damian © 1994

Example 4

Jazz Waltz
♩ = 60

Liten Vals

by Jon Damian © 1994

Alum notes

Compiled by
Clayton Doty '95

Paula Cole '90 released her debut album *Harbinger* on the Imago label to rave reviews from journalists at *Billboard* and other publications.



PHOTO BY MICHAEL HALSBAND

C. Paul Loungo '50 recently served as chair for the Belcourt Castle Centennial Ball in Newport, RI.

Roger Baker '69 closed Baker St. Studios in Waretown, MA, and opened Winfield Sound Studios in Albuquerque, NM. For his work on the new CD *Here We Go* by Sally Cavell, he won three awards in a statewide music competition.

John Doane '69 resides in Murfreesboro, TN, and is enrolled in a music degree program at Middle Tennessee State University.

Brian Connie '71 is currently producing an album in Los Angeles for his band

Fretworks. He can be seen as host of a cable TV music interview show called "Hurry Up and Wait."

Guitarist/composer/arranger **John Carlini '73** orchestrated the award winning off-Broadway musical *Song of Singapore*, and was nominated for a 1992 Drama Desk Award. John was associate producer and conducted the cast recording, on DRG Records. John composed and orchestrated the score for the De-Laurentis film *King of the Gypsies*.

Brian Groder '73 released his first CD entitled *Ancestral Tongues*, on Latham Records.

Alan Russell Cohen '74 lives in Nashua, NH, and owns a theater production company specializing in hard disk recording/editing. He also writes and performs religious services.

Gary Shane Lovenson '74 and his band Gary Shane and the Free Radicals, have released their latest album entitled *Love Is the Liquor of Life* on Leveler Records.

Hal Gold '75 tours with Tommy James playing keyboards and singing backup. He will soon be releasing a self-titled CD. His music has been used on the "Maury Povich Show," "Run Away with the Rich and Famous," "The Tonight Show," and promos for "Seinfeld."



PHOTO BY MARTHANNA VATER

Bill Gordon '75

Composer/pianist/teacher **Bill Gordon '75** now lives in Raleigh, NC. Bill has recovered from focal dystonia, a neurological coordination disorder, and released a collection of jazzy, impressionistic, original solo piano pieces entitled *A Little Romance* on Weems Music.

Drummer **Nick Puin '75** of Mayfield, OH, is band director for the Mayfield elementary, middle, and high schools. Nick is completing a master's degree in composition at Cleveland State University.

Trumpeter **Tiger Okoshi '75** has released *Two Sides to Every Story* on the JVC label. Featured on the disc are **Mike Stern '75**, Jack DeJohnette, Gil Goldstein, and Dave Holland.

Frank Wagner '75 is living in NYC and played bass with **Randy Klein '71** on the Jazzheads self-titled debut album.



David Dachinger '78

Guitarist **Chuck Loeb '76** released *Simple Things* for the DMP label. Chuck enlisted bassist Will Lee, keyboardist Russell Ferrante, drummer Peter Erskine, percussionist David Charles, and vocalist Carmen Cuesta.

Movie music composed by **Hummie Mann '76** will air on Showtime through December in a series entitled *The Rebel Highway Series* (original scores by Hummie Mann).

Drummer **Charles Dracopoulos '77** (a.k.a. Chuck Drake) has been living in the Tampa, FL area since 1982. He plays with the Midnite Brass and in a duo with Stephanie Fisher.

David Dachinger '78 wrote an orchestral composition for the Shoah concerts commemorating the Holocaust. It premiered in Berlin and was performed throughout Europe. The concerts were conducted by **Shimon Knoll '76**.

Drummer/composer **Chris Massey '78** recently released his latest CD entitled *The Vision World: Images to Poems by Robert Creeley*. Chris has played with artists such as Sun Ra and fellow alumni **Bill Frisell '78**, **Michael Gibbs '63**, **Kevin Eubanks '76**, and **David Grissom '77**.

Scott Pare '78 is living in Paxton, MA and is program director for WTAG, a Boston-area radio station.

Greg Degler '79 of Los Angeles, recently won a Sierra Club photo contest. He owns Greg Degler Music/Photo.

Saxophonist **Dale Houck '79** lives in Luzerne, PA, and is a music teacher and band director for the Riverside School District. He also played recently with the Four Tops.

Jonathan Lax '79 is assistant band director at Bayonne High School in Summit, NJ, and recently performed herald trumpet at the Pocono Renaissance Faire in Bushkill, PA.

Lennie Peterson '79 is living in the New York area and has been pursuing a career in art. Recently, his work was selected for exhibition at the Salmugundi Art Gallery in New York City, and at galleries in Boston and Akron.

Robert Wilson '79, who has worked with such artists as Loverboy, Bob Seger and the Silver Bullet Band, is marketing an audio system he designed.

Paul Gabriel '80 released a contemporary blues and acoustic pop album entitled *Guilty As Charged*. The disc was recorded at Triad Studios in Warwick, RI.



Tiger Okoshi '75

CLASS CONNECTIONS



This summer has seen a flurry of activity. In July, the Commission on Alumni Relations selected Berklee's Alumni Association (out of 4,500 individual entries from 804 institutions) for their gold medal for the "Berklee Salutes Nashville" event. To all involved in the Nashville showcase, thanks for making this award possible.

On July 31, Orlando Chapter President **Stan Kubit '71** and his wife Anita hosted a successful barbecue at the Heritage Hotel for alumni and guests. Stay posted for news of an Orlando alumni showcase.

On August 20, Chicago Chapter President **Damon Booth '91** hosted a networking/schmooze for 20 alumni at the Beat Kitchen.

Dean Medeiros '89 hosted an October 14, reception at the University Club of Jacksonville, FL.

Welcome aboard to **Michiko Sawanobori Yoshino '90**, the new alumni coordinator for Japan. She will assist **Chika Okamoto '87** in planning Japanese alumni events.

October 23, San Francisco Chapter President **Gary Boggs '82** will host a lunch/award ceremony honoring Windham Hill recording artist and bassist **Michael Manning '79**. On November 6, Boston Chapter President **Jeannie Deva '75** will host a similar event honoring poll-winning keyboardist **David Rosenthal '80**, sideman for Billy Joel, Cyndi Lauper, Robert Palmer, and others. Music and media consultant **Kevin McClusky '81** will be featured as guest speaker.

November 14, New York Chapter President **Steve Ward '87** will host an event honoring famed bassist **Harvie Swartz '70** and noted drummer **Tommy Campbell '79**.

For Berklee's 50th anniversary activities in 1995, we are calling for volunteers from each alumni chapter to submit video tapes of an alumni showcase to be edited together and shown at the college.

*Sarah Bodge
Assistant Director of Development
for Alumni Relations*

Alumni Chapter Presidents

New York
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Mu Music Int'l.
(212) 929-1161

Orlando
Stan Kubit '71
Orlando Music Teachers Inc.
(407) 352-9702

Chicago
Damon Booth '91
ASCAP
(312) 481-1194

Nashville
Rich Adams '82
(615) 297-8967

Boston
Jeannie Deva '75
The Voice Studio
(617) 536-4553

San Francisco
Gary Boggs '82
Guitar Studio
(415) 731-6455

Los Angeles
Leanne Summers '88
Vocal Studio
(818) 769-7260

Tokyo
Alumni Coordinator
Michiko Yoshino
042-241-4347

PHOTO BY WILLIAM CLAXTON



Bill Spoke '80

Larry Holiday '80 is residing in Covington, KY, and performed with his jazz quartet at the Covington Main Strasse Festival.

John Schumacher '80 and his Centastage company are presenting theater productions at the Boston Center for the Arts this November for the fourth season. The performances will include *One Is, the Other Isn't*, created by Schumacher, Jon Antoun, and photographer Bob Kramer.

Bill Spoke '80 of Hollywood just signed with Blue Song Records. In addition, he is playing drums for the Red Hot Blues.

Trombonist/composer/percussionist **Eric Tolson '80** is currently living in New Orleans and has released a CD with his band Nes'lort entitled *Mother's Call . . .* The band includes fellow alumni **Phil Parnell '78** on keyboards and guitarist **Brian Seeger '89**.

Saxophonist **Randall Willis '80** and the B Sharp Jazz Quartet have been gigging the LA club scene for four years. Their self-titled debut CD was released by the MAMA Foundation.

Thomas Brigandi '81 is living in New York, and is currently playing bass for Chuck Mangione on his

national tour.

Aubrey Cheung '81 is living in Claremont, CA, where he is a music educator for the Virgil Middle School.

Jan Stevens '81 composer/multi-instrumentalist, has released his debut album entitled *Emerald Blue*. A collection of 10 original pieces, the album features Paul Horn on flute, David Grisman on mandolin, and Gerald Albright on saxophone. Jan's recent scoring credits include an internationally syndicated wildlife series, Emmy and ACE award-winning documentaries, and children's programs.

Guitarist **Lauren Passarelli '82** and her band Two Tru are in the studio recording their next CD, *Film at Eleven*. Lauren is also working on a solo recording of original guitar instrumentals entitled *Piece of Sky*. Both albums are on the nationally distributed Feather Records label.

Paul Stowell '82 of Manchester, NH, and his band the Blue Hill Kickers, won awards from the New Hampshire Country Music Association in such categories as band of the year, male vocals, female vocals, and vocal band of the year. In addition, the

band also won the North East Invitational Show-down this year.

Bassist/composer **Mike Woods '82** lives and performs in Bloomington, IN, and is completing a composition entitled "Ghetto Savant."

Navy Petty Officer 2nd Class **John G. Andrews, III '83** recently returned from a six-month Mediterranean and Adriatic Sea deployment aboard the U.S.S. Vicksburg during which he earned the Navy's Battle Efficiency Award and the Chief of Naval Operations Surface Ship Safety Award.

Jeffrey Brickle '83 graduated with honors from Harvard University with a bachelor's degree in liberal arts. Jeffrey is currently assistant Pastor at the North Shore United Pentecostal Church in Lynn, MA.

Bass guitarist **Matt Garrison '83** recently completed tours of Japan and Europe with **Tiger Okoshi '75**, Bela Fleck, and the Gary Burton Quartet. In addition, Matt has recently played and recorded with Steve Coleman, Bob Moses

and **Nando Lauria '87**.

John Johnson '83 recently wrote, produced, and played on the New Kids on the Block album, *Face the Music*, on Columbia Records and also worked on the New Line Cinema soundtrack for the movie *Surf Ninjas*.

David Alan Bunn '84 lives in Baltimore and works in New York, and recently recorded on Gabrielle Goodman's album *Travelin' Light* on Verve/Polydor Records. Also playing on the album were guitarists **Kevin Eubanks '79** and **Wolfgang Muthspiel '90**.

Vocalist/producer/classical guitarist **Marcia Guntzel '84** of Boston, released a debut recording in 1991 titled *Stand Up* and is a freelance record producer and administrative assistant at Blue Hill Recordings. Marcia founded the Women Musicians Coalition which hosted a panel discussion at the January IAJE convention in Boston.

Jay Paul Lawrence '84 is a production assistant for Tennessee Stage & Studio Supply in Nashville.



Marcia Guntzel '84

William O'Neal '84 is an entertainment lawyer in Mesa, AZ. He was recently named to the board of directors of the Arizona Production Association.

Donald Quan '84 composed and produced the score to the theatrical feature film *Replikator*. He served as programmer for the Smithsonian film *Destiny in Space* and last year's film *Blue Planet*. Quan was programmer and keyboardist on several movies of the week, including *Against Her Will*, *To Save The Children*, and *The Shari Karney Story*. He recently performed with the Canadian group Light-house and the Edmonton Symphony Orchestra.

Betsy Jackson Sheridan '84 of Nashville, appeared on TNN's "Country America" in May.

Thomas Schewzger '85 of Boston is director of audio at New England Conservatory. He recently produced and directed the Cable Ace Award winning film *Stars from the Source* with Joel Grey.

Composer/performer **Susan Botti '86** received her second grant from the NEA for her chamber opera *Wonderglass*. It will be presented December 15-16 at Saint Clement's Church in NYC.

James Durkin '86 is living in Hollywood, and is a composer agent representing Alex Shapiro and Marc Parment as film and television composers. Other clients include David Pack and Marty Panzer.

Patrick Durkin '86 and **Bob Kirby '87** are living in Brookline, MA, and have just released the CD entitled *Leaving This World Behind* with their band Evening in Byzantium.

Julie Gibbons '87 lives in

Somerville, MA, and is a writer for *New England Performer* magazine. Julie also performs in a duo, the Persuasions, with fellow alumus **Ralph Kinscheck '86**.

George Gousis '87 is an independent songwriter/producer/sound engineer living in San Francisco.

Guitarist **Craig Graham '87**, lives in Pahoia, Hawaii and plays with the Craig Graham Band. They have toured extensively and released a CD. The band includes **Steve Urick '88**, **Kyle Esposito '89**, and **Scott Goulding '93**.

Javon Jackson '87 has just released his debut recording as a leader for Blue Note, entitled *When the Time Is Right*.

Drummer **Kenny Lewis '87**, of Middleton, MA, played on the soundtrack to *Pentathlon* which was scored by Berklee Film Scoring faculty member David Spear. He is also on the scores to *Adrian's Future*, *Stanley and Norman*, and *The Salem Wax Museum*—all of which were scored by Berklee staff

member Peter Vantine.

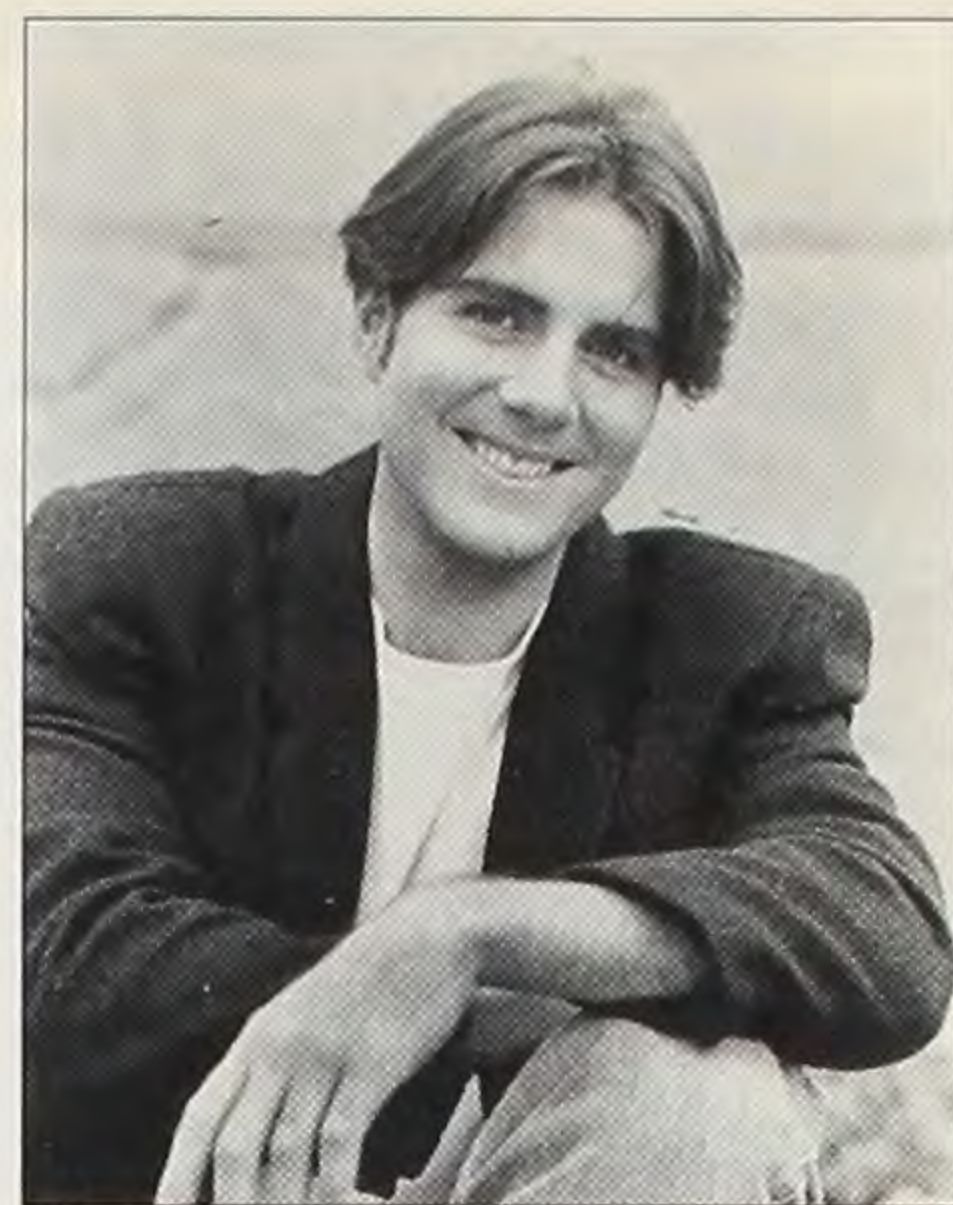
Tenor sax player **Dennis Mitcheltree '87** leads his own quartet at gigs in the New York area.

David Radin '87 works at Precision Mastering in Los Angeles. The roster of artists he has worked with includes Henry Mancini and the Rolling Stones.

Bobby Borg '88 is now living in Altamonte Springs, FL, and performing with his band Left for Dead. They have toured with Tesla, Don Dokken, and Warrant since 1991.

Michael Castellana '88, of Williamsville, NY, played electric guitar and ukulele on the Judas & Natasha CD (*Not Everyone's Cup of Tea*). He is on tour with blues guitarist/singer Eddie Kirkland.

Christopher Brown '89, of San Francisco, cofounded the multimedia company Interobang. Chris also wrote the user manuals for Opcode Vision 2.0 and Musicshop 1.0. He is currently creating multimedia authoring tools for the Midisoft company.



James Durkin '86

Scotty Brubaker '89, of Sioux City, IA, has started Scotty Bee Productions. He was a featured soloist with the University of South Dakota Statewide Tour of 1992.

Pianist/flutist/composer **Christian Le Delezir '89** recently released a double CD entitled *23 Improvisations for Solo Piano*, on his own Exaton Records. He also gave a solo performance on alto flute at Musicora '94 in Paris.

Paul Huesman '89 resides in Baltimore and is on tour playing keyboards and doing background vocals for

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L.A. NEWSBRIEFS



PHOTO BY SUZE LANIER

Peter Gordon '78

The Berklee Center in L.A. has now been open for six months and momentum is building. I want to thank all of you who have sent your well wishes to me at the onset of this new endeavor for the college. Some of the most immediate results from the center have come in the area of alumni relations. Not only have I received

calls from alumni inquiring about other alumni, activities, and general networking, but recently a new trend has begun: alumni have begun calling to notify the center of job openings at their places of employment in the hope that Berklee graduates will be referred for interviews. In one case, a successful TV and film composer offered the opportunity for aspiring composers to join him at recording and mixing sessions. The idea of alumni helping each other in the workplace is an exciting prospect.

Now, for some specific alumni news. From the studios . . . **Eric Marienthal '79** is set to release his sixth album for GRP records. This disc was produced by **Jeff Lorber '71** and features drummer **J.R. Robinson '75**, and **Alec Milstein '84** on bass and vocals. (Alec is currently touring with Diana Ross.) **David Goldblatt '78** is busy in the studios. His keyboard work can be heard on Mark Isham's scores for *The Getaway*, *Little Man Tate*, and *Romeo Is Bleeding*. **Abe Laboriel '72** is working on a new album that will feature his son **Abe Laboriel Jr. '92** on drums and **Justo Almario '71** on woodwinds. **Rob Jaczko '83** engineered the new Jennifer Rush album with Abe on bass and **Vince Colaiuta '75** on drums.

Berklee is also well represented in the world of film and TV music . . . Is there anyone hotter right now than *Forrest Gump* composer **Alan Silvestri '70**? **Alf Clausen '66** began his fifth season composing for "The Simpsons." **Lawrence Shragge '77** wrote the score for *Johnny's Girl*, a Hallmark TV movie starring Treat Williams, and yours truly served as orchestrator. **Curt Sobel '78** scored an episode of "Young Indiana Jones" and two recent movies-of-the-week. He was also music score consultant for the hit movie *Speed*. **Chris Brooks '80** edited the music for *Maverick* and *Pontiac Moon*, and **Curtis Roush '80** edited the score to *Lassie*.

That's it for now. Until next time—stay in touch.
Peter Gordon '78
Director of the Berklee Center in Los Angeles

Michael Sweet (formerly of Stryper).

Composer **Misa K. Kobayashi '89** was recently married and is now Misa K. Stuart. She now lives in Rockbridge Baths, VA.

Dimitri Matheny '89 is director of development for the annual San Francisco Jazz Festival.

Christopher Michaels '89 lives in Buffalo, and is the registrar at Community Music School. He is also involved in performing and recording with several jazz and rock groups.

Juan "Pollo" Raffo '89 is living in Buenos Aires composing and playing keyboards with his group *Monos con Navajas*. Drummer **Fernando Martinez '92** is also in the band. Their second release, *Monos con Navajas II*, is on Taxi Records, and features fusion guitarist Scott Henderson.

Bassist/pianist **Ron Reid '89** was music director of *The Joker of Seville* with the Trinidad theater workshop at the Huntington Theater in Boston. He will be musical director for *Dream on Monkey Mountain* also. Performing musicians included **Igor Atalita '93**, **Pernell Saturnino '93**, **Jamie Fatas '93**, and **Claudio Ragazzi '84**.

Christopher Dell '90 of Muhltal, Germany, released his debut album on Bellaphon Records entitled *Where We Belong*. The disc includes Gary Burton as a guest performer, and earned the 1993 Frankfurt Jazz Prize of the City.

Pianist **Pauline Grant '90** is now living in London.

Julie Greaux '90 played keyboards for Billy Idol, and for Saigon Kick's latest tour of the Far East.

Bass player **Dylan Keefe '90** together with drummer



Juan "Pollo" Raffo '89

Dan Rieser '90, saxophonist **Chris Cheek '91**, and keyboardist **Jon Dryden '91** have formed West By Midwest. Based in NYC, the quartet plays original jazz compositions and standards.

Bass player **Chris Matheos '90** is currently based out of Penfield, NY. He has toured with numerous bands and backed Clarence Clemons. Chris wrote a bass instruction book called *Topology* and is writing a second book.

Max Ridgeway '90 recently released his first free improvisational CD for guitar, synthesizer and drums entitled *Shattered Landscape*, distributed by North Country.

Bass player **Nee Sackey '90** has just released his CD entitled *My Father's Son, My Brother's Brother*. On drums is **Russ Gold '84**.

Drummer **Horst J. Schippers '90** recorded with Polish keyboardist Jozef Skrzek, and performed with Robert Schroder of Double Fantasy.

Steven Schwartz '90 is living in Mill Valley, CA, and performs as Stevie Blacke. He played mandolin and violin on a live recording on his Private Music Label with Dan Hicks and the Acoustic Warriors.

Vocalist/guitarist **Matthew Stone '90** and his band

CALLING ALL ALUMNI . . .



Have you been trying to get in touch with an old classmate, only to find that the number in your address book is eight years old? Well, your troubles will soon be over. An impressive directory of our alumni will be available to help you locate all of your old friends.

The new Berklee College of Music Alumni Directory, scheduled for release in September of

1995, will be the most up-to-date and complete reference of over 18,000 Berklee alumni ever compiled. This comprehensive volume will include current name, address, phone number, academic data, plus professional information, bound into a library-quality edition.

The Bernard C. Harris Publishing Company has been contracted to produce our directory. Harris will soon begin researching and compiling information by mailing a questionnaire to each alumnus. (If you prefer not to be listed in the directory, please contact Sarah Bodge at (617) 266-1400 extension 479 as soon as possible.)

The new Berklee College of Music Alumni Directory will soon make finding your friends as easy as opening a book.

Random House of Soul, featuring **Andrew Frawley '93**, drums, **Damir Prcic '93**, keyboards, and "**Why Not**" **Jansveld '93** on bass, released a self-titled CD.

John Charles Taylor '90 of Grand Forks, ND, is taking a hiatus from music to construct furniture and tie flies for trout fishing.

Bobby Tines '90 has been performing in clubs in Boca Raton, West Palm, and Palm Beach FL. Bobby and his group the Heavies, released a tape entitled *The Journey*.



From the left, **Bill Lefler '93**, **John Bookout '92**, and **Steve McAllister '93** of Plum, signed with Carpe Diem records.

Guitarist **Adonis Aletras '91** has formed the fusion band New Dimensions in Cyprus with bass player **Evelthon Michaelides '91**, keyboardist and Berklee student **Trinaeos Loncaides**, and drummer **Doros Neocleous '86**. The band has made numerous TV and night club appearances.

Gustavo Gregorio '91 bassist/composer/arranger is working with Gregorio's Movie, an Argentine folk/fusion band, in Japan. Gustavo also plays in a jazz duo with his wife **Yumiko Murakami '91**.

Mark John Kodenski '91 is living in Visalia, CA, and is a directories researcher for *Pollstar* magazine.

George William Frederick Parkinson '91 is currently traveling the world studying native music and making a documentary film.

Geila Zilkha '91, a singer/TV entertainer/DJ, is living in Kobe, Japan, and is hosting a TV music program "Yume-No-Rannyu-Sha" with Kazumi Watanabe on TV Kansai-KTV Network. Geila is forming a group with alumni **Shu Matsuyama '89**, **Shigeyoshi Kawagoe '88**, and **Shusei Murai '92**.

Guitarist/vocalist **Jon Bookout '92**, drummer **Bill Lefler '93**, and

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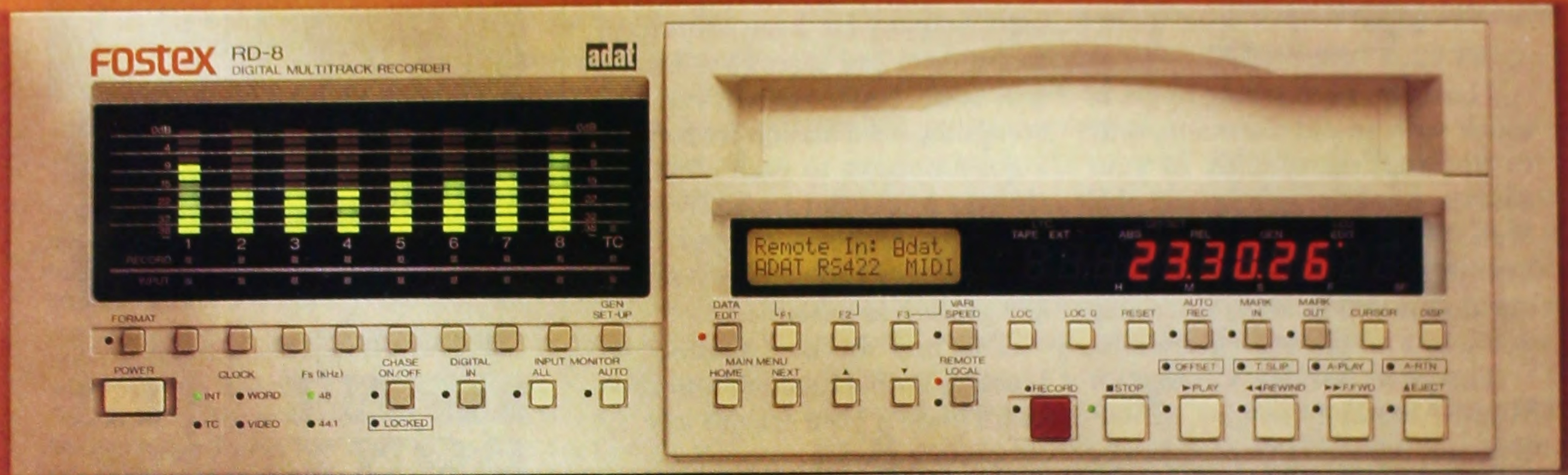
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ON-THE-JOB TRAINING

David Horn '77 says it is a fluke that he ended up in television, but judging by his track record, TV is where he was meant to be. Horn, currently director of music programming for New York's public television station WNET, is responsible for the development, production and programming of all music for "Great Performances," and is executive producer of the "In the Spotlight" series of PBS primetime pop music specials with such superstars Sting, Billy Joel, Sade, Elton John, and Bob Dylan.

Horn's production work has netted seven Emmy Awards, and covered an astonishing amount of musical territory. His production credits include the recent "Carnegie Hall Salutes the Jazz Masters," the July "Three Tenors in Concert 1994," a documentary on the Who, and numerous orchestral, musical theater, and opera productions.

Horn, a saxophonist and composition major, headed for New York after graduation, hoping to break into the jingle business.

"I was the classic starving musician playing weddings and nightclubs," recalls Horn. "Since I was a good typist, I started working as a temp and got placed at the public television station."

Impressed with his abilities, WNET administrators offered Horn a job working on a local arts magazine broadcast called "Skyline." After about a year, "Skyline" was discontinued but Horn came on board for "Great Performances" and other productions.

"Public TV was then starting to experiment with fundraisers, taking a cue from opera companies who raise money with a gala," states Horn. "I was hired as an assistant producer for the first 'Gala of Stars,' a fundraiser hosted at the Metropolitan Opera by Beverly Sills with James Levine as music director. We had Pavarotti, Placido Domingo, and Leontyne Price. I didn't have much back-

ground in opera, but I knew the difference between good and bad singing. It was on-the-job training with the greatest singers of our time." After the success of that gala, Horn continued to produce similar fundraising events.

Working at locations across the globe with the top performers from a number of styles and genres, Horn brings his musical roots and preferences into the discussions about prospective programs. Future productions include a show with Luther Vandross, a Natalie Cole Christmas program, and opening night at Carnegie Hall. He also hopes to do a show about the blues with Eric Clapton.

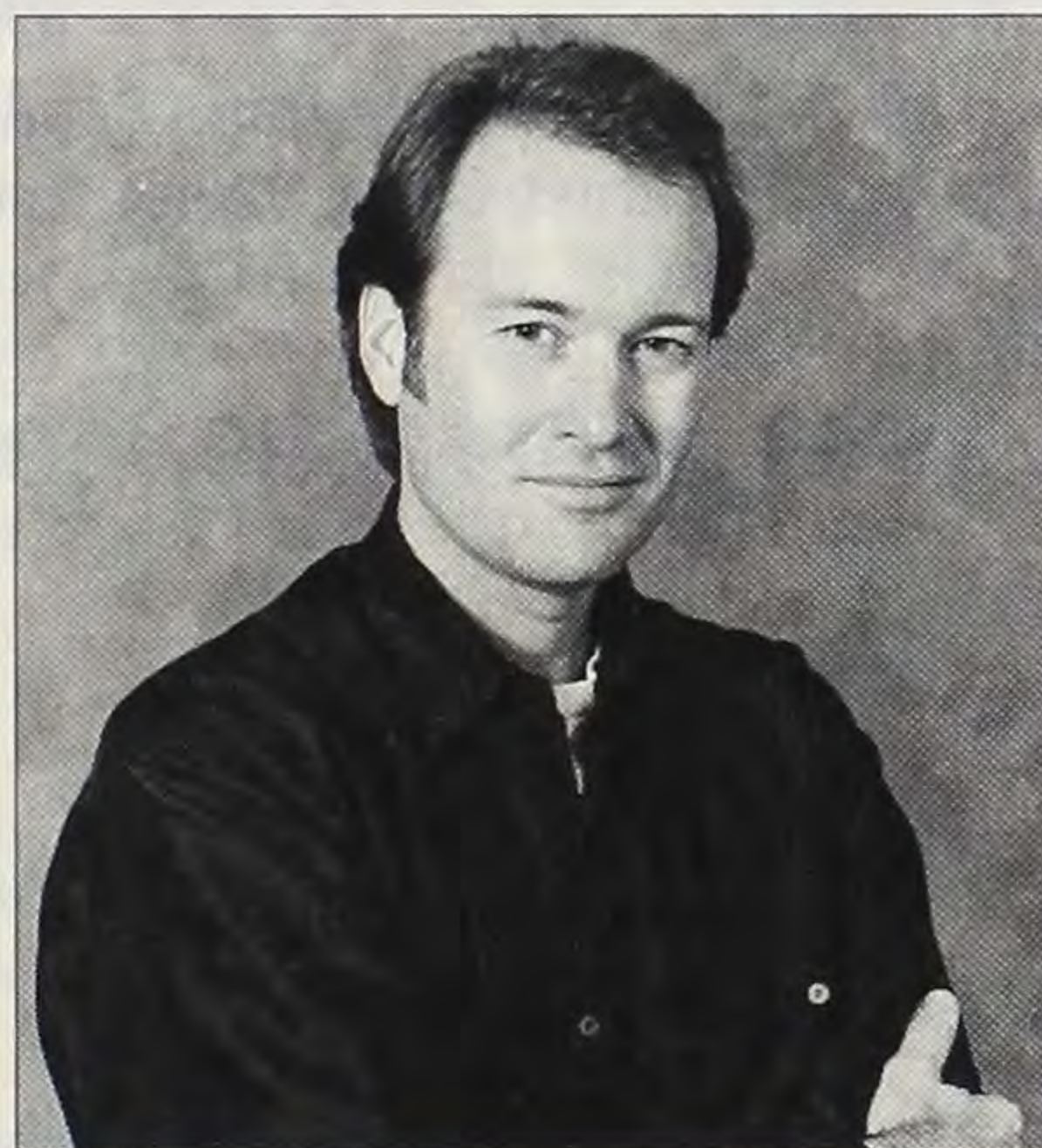
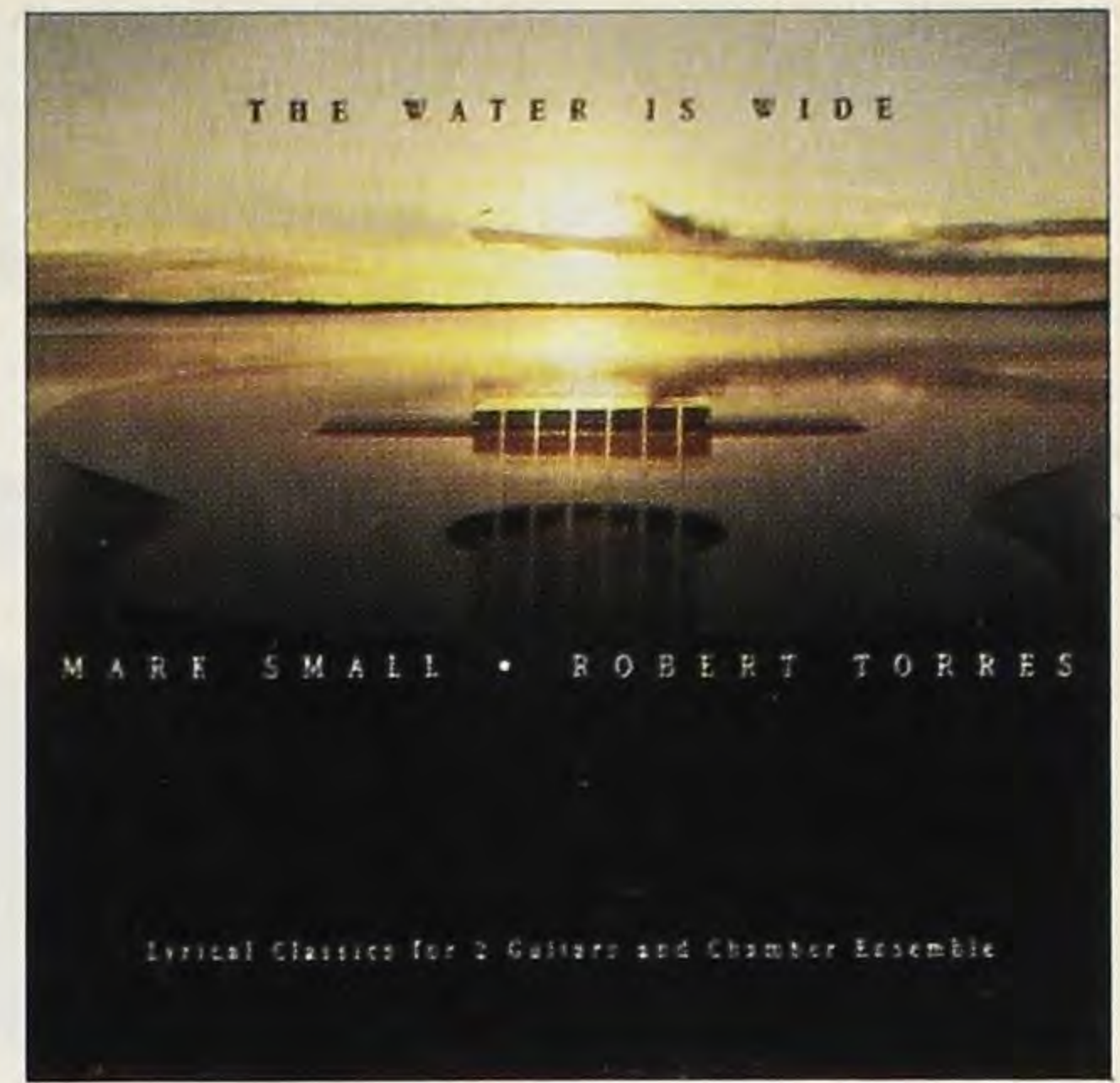


PHOTO BY JOSEPH SINNOTT

David Horn '77

Horn's advice to young aspirants is: "Take any kind of gig or internship you can get which gives a way in to the business. A lot of college kids who interview with me don't want to start at the bottom, but you may have to do grunt work. People see you and get comfortable with you, and that's how you get hired."

While Horn's TV career continues to blossom, his saxophone recedes further into his closet. "It's funny," he says, "I always felt music was my primary career. I would be nervous performing, but I never felt I was on the spot for TV. In my career, it has all been on-the-job-training."



The Water Is Wide, released by the Mark Small ('73) and Robert Torres guitar duo on Channel Productions of Twin Falls, ID, features music by Bach, Grieg, Ravel, Small, Metheny, and others.

bassist/vocalist **Steve McAllister '93**, and their band Plum signed with Carpe Diem Records in Dallas. Their first release is set for later this year.

Steph Chinn '92 is currently living in Mamaroneck, NY, and is choral director at Mamaroneck Avenue School. She is also leading her Latin jazz group, the Steph Chinn Quartet, currently playing the NYC area.

Arranger **Jose Barros DaRocha '92** wrote orchestrations for a July concert in New York featuring Brazilian jazz singer Leny Andrade and the Brooklyn Philharmonic Orchestra. Jose is also writing orchestrations for "Orquestra de Musica Popular do Conservatorio de Curitiba Brazil;" directed by Roberto Gnatalli. Jose and his 15-piece band, Conexao Brasil, will release their debut CD later this year.

Pianist/arranger/composer **Harry Fix '92** is living in Somerville, MA, and is composing for a promotional video and for a dramatic feature length film entitled *Life's Too Good*.

Rob Hall '92 currently leads the Rob Hall International Acoustic Band, which includes Berklee student Steve Hamilton on keyboards and **Joachim Leyh '94** on drums. They have played in Germany, England, and the Boston area.

Allan Pahanish Jr. '92 drummer/composer and his band Powerman 5000 have been nominated three times in Boston's WFNX reader's poll and were nominated for (cont'd. page 31)

QUIET ON THE SET . . .

On August 1, ASCAP joined forces with Berklee at the prestigious Largo Pub in Los Angeles for a special edition of ASCAP's nationally-known, Quiet on the Set singer/songwriter showcase. Atlantic recording artist **Melissa Ferrick '90** was the headliner, and four other alumni, **Ben Bacon '86**, **Jon Ernst '87**, **Corey Sipper '91**, and **Peter Grant '89**, each played a 20-minute set of their original songs to a packed house.

ASCAP frequently presents Quiet on the Set showcases to promote its songwriter members to the music industry. For this one, a tape review committee selected 12 semifinalists out of 25 tapes submitted by Berklee alumni, and ASCAP selected the final four performers.

Peter Gordon, director of the Berklee Center in Los Angeles, Sarah Bodge, assistant director of development for alumni relations, and

Leanne Summers '88 (L.A. Alumni Chapter president) cohosted the event with Brendan Okrent, ASCAP's director of repertory.

"This was a great evening," stated

Peter Gordon. "I was impressed with the talent and the turnout, as were the ASCAP representatives. We have already begun discussions for another showcase in the near future."



PHOTO BY LESTER CHOHEN

From the left, Sarah Bodge, Peter Gordon, Melissa Ferrick, Peter Grant, Leanne Summers, Jon Ernst, Corey Sipper, and Ben Bacon at the Largo Pub in L.A.

ALUM NOTES INFORMATION FORM

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- Send me more information on the Berklee Alumni Representative program.
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If you are interested in sharing your time and talent to help us reach the next generation of music industry leaders, call us at (800) 421-0084, or mark the BAR info box in the alum notes form on page 30. We will send you more information on the BAR program along with an application. Join us.

a '94 Boston Music Award in the of Rap/Hip-Hop category. Powerman 5000 released a CD entitled *A Private Little War*.

Valentina Paez-Troconis '92 a composer/pianist, recently completed work on the AIDS prevention video *Breaking the Silence*, and is composer for the Back Porch Dance Company. She is also scoring Other Colors Radio Project,

which explores the voices and experiences of immigrant women in America.

Guitarist **Uros Rakovec '92** and his brother, synthesist Domen Rakovec, are living in Slovenia and released their instrumental debut CD, *Labirint*, on Gallus Records.

Vocalist **Fuat Abdullah '93** released the CD *Cycle of a Revolution* with his band Eros Eros. The group



Bassist Salvatore Gnolfo '93 is featured on the CD *Rock It Up Pancakes* with Joey Fulco and the Subway Gunmen.

includes alumni **Bobby Rodgers '94** on guitar and pianist **Carl Wallace '94**.

Drummer **Don Correu '93** is living in Hollister, MO, and is the house drummer for Tom & Jaynee's Vaudeville Show & Dixieland Band. Don also plays for Boss Tweed.

Bassist **Salvatore Gnolfo '93** is currently playing for Joey Fulco and the Subway Gunmen. The group completed an extensive tour of Switzerland and the Mediterranean. They released *Rock It Up Pancakes!* for J.D.F. Productions.

Enrique Haneine '93 of Mexico City was musical director for the 1994 Vina Del Mar Festival in Chile. Enrique also composed, arranged, and coproduced the festival's theme.

Justin Petty '93 of Winchester, MA, has been appointed technical director of the Media Arts Facility at Roxbury Community College. He will also design and teach audio video production.

Errol Rackipov '94 is currently enrolled in the master of music program at the University of Miami.

Berklee

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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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ETOD 0994



From the left, Dave Kostiner, Chris Hammond '93, Zuc '93, and Jason Lazo '93, of TPS, are touring and recording in Canada.

Nobody Walks in L.A.

Michael Bell '92

In August of 1992, a group of my friends decided to move from Boston to Los Angeles and asked me to join them. I decided I'd go, and two weeks later I was traveling across America in an oversized U-Haul van. On the last day of the trip, I steered through the San Bernardino Mountains and down into Los Angeles. The sun disappeared behind the smog and my eyes began to water as the van inched along Santa Monica Boulevard past locals selling oranges on the street corners.

En route I had dismissed any apprehensions I had about this move by focusing on my Bohemian rock and roll fantasies which could come to pass in L.A. However, pulling into town, the reality of my situation was pretty hard to ignore. I had too little money in the bank, no job prospects, no apartment, and worst of all, no car.

The early days were the hardest. I hadn't considered the importance of owning a vehicle in Los Angeles. What would have been a quick subway trip in Boston, required advanced planning and two hours in transit here. After taking care of the essentials one at a time, I began to focus on music, and felt a surge of excitement. Finally, I was in the game! Everything prior had just been preparation—gigs in Boston offered little chance of getting discovered—here, it was at least possible.

Early on, I perceived that most talented musicians in Los Angeles join as many "projects" as possible, theorizing that one of the groups will eventually get a deal. Their attitude is—"may the best band win!"

I thought this was surely the way to make it, and did the same. With pride I told my friends back East, "I'm in six bands right now!" I figured the number of projects was indicative of how hard I was working. I overlooked the fact that I was in most of the groups only because they had "industry contacts." I was in bands where all the players were excellent, yet the music was lifeless. One band I joined—purportedly a cross between

Van Halen and Guns 'n' Roses—was fronted by a singer/songwriter who had an attorney, a producer, and was in the midst of negotiating a six-figure development deal with a marketing firm. However, it was quite obvious she was not a musician. Whenever she stepped up to the microphone, she mumbled. The louder the P.A., the quieter she sang. I began to doubt that she had written the songs we were learning—most were in the wrong key for her voice, and she didn't know the chord changes.

On the strength of her business dealings, she had assembled a great band, but the players were miserable over the quality of the music. Ironically, no one wanted to quit because a deal seemed imminent. When the marketing firm suggested moving the band to Nashville to "countrify" the image, I knew this project was about commerce, not music. I can take commerce if there is a modicum of inspiration, but this project had none.

Gradually, I returned to my original vision. I had started playing guitar years ago because I wanted to be in a band. There is no universal "right" path to success, but I reaffirmed that being in a band was the path for me.

One by one, I eliminated all commitments except for a hardworking alternative rock band. I've become an integral member of the group—lead guitarist, songwriter, and an active business participant. All the members are committed to the band's success.

There are many different conceptions of "making it" in the music business. I yearn for the day when I can support myself solely through music. Beyond that, I guess I could live with a string of hit albums, world tours, sessions with the greats, and then settling down as the most sought-after producer in the biz.

If someone offered to fast-forward my life to where my goals had been reached, I wouldn't accept. I am most excited about the process and all the experiences along the way. This business offers no guarantees. The gratification found in creating and striving for the bigger prize should be savored. For many musicians, this will be their ultimate reward. ■



PHOTO BY CHESTER ABRILIAN

Michael Bell '92: "If someone offered to fast-forward my life to where my goals had been reached, I wouldn't accept."

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Guitarist Michael Bell '92 and his band Suburban Tea Room are pursuing a record deal in Southern California.



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