

Fall 1996

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14 **Patty Larkin '74: Melodies and  
Metaphors of the 90s**

19 **Ethics and the Music Business**



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# Berklee *today*

A Publication of the Office of Institutional Advancement

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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 issues and 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 on contemporary music.

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LEAD SHEET

# A Fast Twelve Years

**Dr. Warrick Carter,**  
*Provost/V.P. for Academic Affairs*

**R**ecently, I accepted a position in Entertainment Arts at the Walt Disney World Corporation, so this will be my last opportunity to write a *Berklee today* "Lead Sheet." I have mixed emotions about leaving Berklee, but I'm glad to have contributed to an institution which today is vastly different from the one I joined just 12 years ago.

Many changes have taken place on my watch. When I arrived in 1984, the top administrative structure consisted only of President Berk, Dean of Students Larry Bethune, and me as dean of faculty. Soon, Dave Hornfischer became dean of administration and Ron Bentley joined my office as assistant dean of faculty. By the end of my first year, Gary Burton became dean of curriculum and hired Dr. Robert Myers as the associate dean of curriculum. In 1985, we reconfigured the academic departments into divisions with Ted Pease, Larry Monroe, and Don Puluse as division chairs. I was the interim chair of the Professional Education Division until Dr. Lawrence McClellan came aboard. As part of an administrative restructuring last January, the division chairs were made deans. New departments established during my tenure include Music Synthesis, Songwriting, Music Business/Management, and Music Therapy, with new chairs and faculty for each area.

To support the faculty, my office established the Office of Faculty and Instructional Development; instituted programs for professional travel support, recording grants; grant writing training; faculty exchanges with the Rotterdam Conservatory; and travel and development opportunities with Centro-Cultural Costarricense Norteamericano in Costa Rica. Faculty exchanges with the Paris Conservatory and Southern Cross University in Lismore, Australia, are currently being negotiated.

Our continued interest in the scholarly growth of our faculty has been rewarded with a 28 percent increase in faculty members holding advanced degrees over the last eight years. Additionally, as the role of department chairs changed, we have initiated management and supervisory workshops and annual retreats to address their concerns.

The accomplishment of which I am most proud, is the improvement in relationships, conditions, and salaries for faculty and chairs. We successfully negotiated three contracts with our faculty union, and are presently negotiating what we hope will be the fourth successful contract.

I'm leaving Berklee, but my spirit and heart will remain. I am sure the college will continue to grow and institute many more initiatives like those developed over the past 12 years.



# Berklee *b e a t*

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

## CLAUSEN AND SILVER HONORED

September 6 marked the day the class which will graduate in the year 2000 was welcomed to the campus. At the 1996 Entering Student Convocation, sage words of advice came from a number of speakers—including Alf Clausen and Horace Silver who each received the honorary doctor of music degree at the ceremony.

In presenting Alf Clausen '66 with the honorary doctorate, President Lee Eliot Berk described him as a composer who for two decades has been a prominent figure in the Hollywood television music industry. Clausen's musical efforts as a composer, orchestrator, and/or

conductor for 28 films, 24 TV series, and 24 movies of the week, have earned him a dozen Emmy nominations and seven ASCAP awards. His music for the hit animated series "The Simpsons" is currently heard in millions of homes around the world.

Taking the stand as the convocation's music industry speaker, Clausen pointed to pivotal experiences which enabled him to have a successful career in the music industry, and gave words of encouragement to the entering class.

"The good news," Clausen stated, "is that never before in the history of popular music have there been so many opportunities to compose, arrange, perform, teach, and enjoy all the facets of practicing your art while making a living in the field of your choice."

He added a few cautions as well. "The art side of your talent," Clausen said, "should always be foremost in your thinking. The commerce side—making the bucks—will take care of itself in time if you are true to your calling. Patience and perseverance are the watchwords. . . . Be flexible, the next opportunity may come from the place you least expect it."

Before presenting the honorary doctorate to jazz

pianist/composer Horace Silver, President Berk detailed his successful four and a half decades in the music industry, noting Silver's 40 critically acclaimed albums. Berk mentioned Silver's pioneering of the hard bop style, and mentioned the recent resurgence of interest in that style has prompted young artists and veterans like George Shearing and Tito Puente to record selections from the Horace Silver songbook.

In accepting the degree, Silver said, "It is a wonderful honor, privilege, and blessing to be here and be awarded this honorary doctorate. It is a very memorable point in my career, and I will always treasure it.

"I want to thank President Berk and everyone at the college for making this possible. I also want to thank the students here and the other people who have helped this music of mine to become popular over the years. When I am out on the road and people come up and tell me that they have all of my records, or that a certain song of mine inspired them to take up piano or compose, I realize that music has gone forth into the world to bless in diversified ways. I am grateful to God and to you people for making that happen."



PHOTO BY KIMBERLY GRANT

**Honorees Horace Silver (left) and Alf Clausen '66 (right) with Executive Vice President Gary Burton at the 1996 Convocation**



## FILM SCORING PREMIERES NEW FACILITIES

For the past few months, the rhythmic sound of hammers, saws, and drills has comprised the underscore to everyday life in Berklee's Film Scoring Department. After a noisy season of expansion (part of the ongoing overhaul of the 150 Massachusetts Avenue building), the Film Scoring Department has grown into a two-floor facility, occupying both its former space on the third-

and lab monitors, and serves as the department's tape duplication facility.

Upstairs, in what was formerly a dormitory space, are the new faculty and administrative offices, a new reception area, and two futuristic classrooms. The larger of the two will be the site of such heavily populated classes as Introduction to Film Scoring, Analysis, Film Music History, and Dramatic Scoring



**Alf Clausen (center) checks out the facilities in M18, a new classroom and editing lab, with Film Scoring Chair Don Wilkins and Assistant Chair Michael Rendish.**

floor (M level) of the building, and a new space on the fourth floor, adjacent to the Learning Center.

The original third-floor film scoring facility has been completely renovated. Room M18, formerly a classroom, has been combined with the adjacent editing lab to create the new Film Scoring Technology Lab and classroom. Six student workstations, each outfitted with Power Macintosh computers and new audio and video gear, offer students an interactive learning experience during computer applications and music editing classes.

A permanent scoring stage now fills the large classroom area in M16, where a new floor and a drum isolation booth have been installed. Two new film editing labs housing 16mm and 35mm equipment have taken over part of the old film scoring office. The rest of the space is now a permanent home for the lab manager

Concepts. Equipped with fixed, theater-style seats, large-screen video monitor, and surround-sound, the room also serves as the department's theater for film viewings, special clinics, and visiting artist seminars.

Another classroom contains a smaller video and audio playback setup for use in Film Music Composition classes. Two smaller viewing rooms have also been built for use by faculty members for individual screenings of projects with students.

The additional space and updated equipment has increased the availability of lab time for students during the afternoon and evening hours, added to the amount of recording time the department is able to offer students for film scoring projects, and now more than ever, conveys the feel of a real film scoring facility.

—Julie Pampinella and Jack Freeman

PHOTO BY KIMBERLY GRANT

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## WARRICK CARTER TO LEAVE BERKLEE

After 12 eventful years as Berklee's dean of faculty, and as of January, provost and vice president of academic affairs, Dr. Warrick Carter will leave Berklee in November for a position as director, entertainment arts at Walt Disney Entertainment in Orlando, Florida. [See page two for a synopsis of Dr. Carter's achievements at Berklee.]

"All my life I have taken jobs not knowing that they were preparing me for the next one," states Carter. "When I first read the job description for the Berklee position, I thought, 'I've been preparing all my life for this job and didn't know it.' The same thing happened again. My past experience plus what I have done at Berklee prepared me for this job."

While he is enthusiastic about moving to Florida and the challenges ahead, Carter is quick to point out that he wasn't actively seeking a new position. "When I came to Berklee," he says, "I figured that I would stay here for the long haul, no other educational institution could have wooed me away."

During his years as Berklee's dean of faculty, Carter also served as a consultant on educational and entertainment matters for Disney. Over the past five years there were casual discussions of his joining the company, but this spring they made him an offer.

Carter was born and raised in Charlottesville, VA, his mother was a public school music teacher. She led church and community choirs, and got her four sons involved in music—three majored in music at college. Warrick and his youngest brother have continued in music careers.

Carter received his undergraduate music education degree from Tennessee State University, and his master's degree from Michigan State University. He taught at the University of Maryland for

five years before starting on his doctorate, which he earned from Michigan State in 1970. Early experience came at Governor's State University in Chicago where he founded a music program as the only faculty member with just seven students. When he left 13 years later for Berklee, he was chair of the fine arts division which included music, theater, photography, and visual arts departments. By the time of his departure, the program had 18 faculty members and 250 students.

Simultaneously, Carter worked as a performing musician as well. "In Chicago," he states, "I had a good balance of educational work and the day-to-day life of a working musician. I was gigging as a drummer and as a percussionist on instruments like timpani, vibes, and xylophone. Much of my professional playing has been in the jazz idiom, but over the years I'd played with a range of artists like Billy Taylor, Stanley Turrentine, Natalie Cole, and Shirley Horn." He also conducted for Peabo Bryson, and has

had his compositions performed by Mercer Ellington, Clark Terry, and college ensembles across the U.S. and Europe.

Carter's role at Disney will be to assist in consolidating their entertainment arts activities. Presently, Disney is the largest employer of entertainers in the world. The company operates four parks located in Orlando, Anaheim, Tokyo, and Paris, three cruise ships, a new theater in New York, and produces a number of special events which call for live acts. As the company expands, there is a growing need for dancers, instrumentalists, composers and arrangers, choreographers, sound and lighting techs, costumers, and more. Carter will help connect young talent with Disney.

"Years ago Disney decided it was important to identify preprofessional talent and get those people involved through internships and other special programs," Carter states. "After they complete their training at institutions like Berklee, they will think of future opportunities with Disney."

The creative entertainment team oversees talent booking worldwide. My position will involve increasing the number of preprofessional activities and making sure the company continues to find all the talent it needs worldwide. That will involve some out-sourcing and partnering with major suppliers—hopefully Berklee will be one of our sources."

Though it will be hard for Carter to say good-bye to friends he has worked with at Berklee over the past dozen years, he sees everything developing for the best.

"I always intended to retire to Florida," he says. "I didn't think I would move there while I was still working. This is great because I will have a chance to form friendships before I retire."

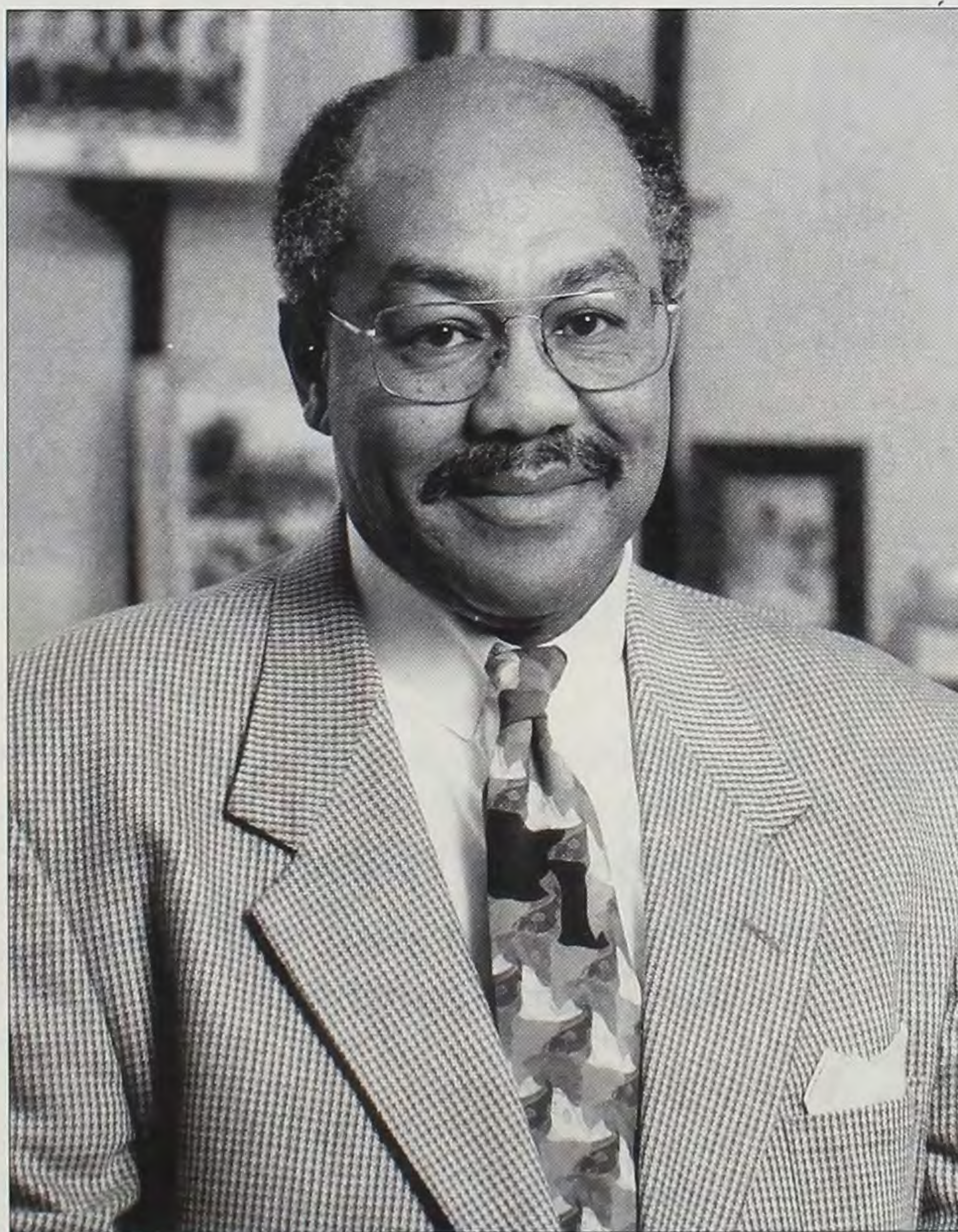


PHOTO BY BOB KRAMER

**Warrick Carter will become director, entertainment arts, for Walt Disney Entertainment in November.**





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## MARVUGLIO NAMED DEAN OF PROFESSIONAL PERFORMANCE DIVISION

As of June 1, Matt Marvuglio left his post as Woodwind Department chair to begin his duties as dean of Berklee's Professional Performance Division. That position was previously held by Larry Monroe who is now associate vice president of international programs.

Marvuglio was chosen from a field of impressive candidates to lead the college's largest academic division. He brings to the post 20 years of experience as a faculty member, college administrator, and a performer who is at home in a range of musical styles, and with music technology.

Marvuglio earned his bachelor's degree in composition from Berklee and a master's degree from the University of Massachusetts. He started teaching at Berklee in 1975. He took over as chair of the



**Matt Marvuglio**

Woodwind Department in 1987, and began serving simultaneously as manager of the Performance Division MIDI Lab in 1988.

An active flutist and composer in the fields of concert music and jazz, Marvuglio has performed and presented clinics across the globe. Between 1980 and 1989, he was the flutist at the Colonial and Shubert theaters in Boston. His composition "Simples of the Moon" appears on Percussion Department Chair Dean Anderson's forthcoming CD

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*Divinations* on Neuma Records. On the recording, Marvuglio plays EWI wind controller, Anderson plays electronic and acoustic percussion, and Wendy Rolfe plays processed flute.

Marvuglio co-founded the Flute Improvisation Institution with Berklee faculty member Wendy Rolfe, and is on the board of directors of the Greater Boston Flute Association.

Since Marvuglio started in his new position, Associate Professor Bill Pierce has been serving as acting chair of the Woodwind Department.

## ANNUAL FUND REVS UP

Kassandra Kimbriel has joined the Institutional Advancement staff as assistant director for Berklee's Annual Fund.

Kimbriel will work with the director of development to increase annual fund giving among members of the Berklee community. Her first initiatives will be to conduct the fall phone-a-thon and a second phone-a-thon in the spring.



## FIRST BERKLEE INTERNATIONAL NETWORK SUMMIT HELD IN PERUGIA

Three years after its founding, the Berklee International Network (BIN) of contemporary music schools recently achieved its greatest "networking" moment. Representatives from all of the seven BIN partner schools and Berklee came together as a group for the first time last July, taking the group's diplomatic efforts to support contemporary music education to its highest level yet.

The picturesque hilltop city of Perugia, Italy, provided the setting for the first BIN summit, held concurrently with the Umbria Jazz '96 festival and Berklee's annual jazz clinics in Perugia. Associate Vice President of International Programs Larry Monroe chaired the three-day meeting which was coordinated by Assistant Director of International Programs Sharon Glennon.

"We brought seven strangers together and helped them get ready to collaborate creatively," Monroe said after the summit. "They came from different countries and varying types of music schools, but within three days, everyone found a common thread and worked well together."

The summit participants were Leonidas Arniakos and Costas Baltazanis '89, of the Centre of Music Studies Philippos Nakas, in Athens, Greece; Jordi Vall and Enric Alberich '90, Fundacio L'Aula de Musica, Barcelona, Spain; Orlee Sela and Amikam Kimelman '82, Rimom School of Jazz and Contemporary

Music, Tel Aviv, Israel; Stephen Carbonara '76, of the American School of Modern Music, Paris; Maya Masaki, Koyo Conservatoire, Kobe, Japan; Kazuaki Hashimoto '81, PAN School of Music, Tokyo; and Jussi Saksa, Pop & Jazz Conservatory, Helsinki, Finland.

Summit participants spent much of their time exchanging basic information and discussing group logistics. They compared varying approaches to curriculum, acceptance standards, and placement tests, among other topics of shared interest.

One common concern is the financial challenge of trying to run schools of contemporary music in countries where traditional forms of music often are supported more heavily by cultural and governmental institutions than contemporary music forms. Monroe hopes that BIN partner schools situated near each other (such as the schools in Barcelona and Paris, or the ones in Tel Aviv and Athens) will collaborate on certain projects or purchases in order to lower expenses.

"Banding together is important because it helps all of the partner schools," Monroe stated. "Any one school's successes improves things for all of the schools, in a sense."

The use of computers and technology came up in every summit session. Some partner schools have small, but excellent and up-to-date music technology labs, and others have virtually no music technology equipment. Once each partner school has electronic mail and internet capabilities, Berklee will work with each school to help improve elec-



Percussion students at Berklee's Perugia program.

tronic communications.

Monroe hopes that faculty and students at each BIN school will soon be able to link electronically to the Berklee library and call up teaching materials and other documents from Berklee information sources with a few keystrokes.

"Being a member of the Berklee International Network has been and will continue to be beneficial to us," said L'Aula Academic Director Enric Alberich, on the closing day of the summit. "Not only because we often use Berklee curriculum and facilities as models for L'Aula, but because prospective students like the fact that we have a close relationship with a college like Berklee," he added.

Nine Berklee professors also traveled to Italy to teach 224 students in the Berklee Summer School at Umbria Jazz Clinics. At the conclusion of the program, more than 40 student groups performed on the school's outdoor stage, overlooking Perugia's rolling hills.

Berklee awarded tuition scholarships ranging from \$5,000-8,000 to 12 top student performers for a year of study at Berklee. A group of six Italian students participating in the clinics were also selected to perform in the Umbria Jazz Winter Festival, slated for December 29, 1996-January 5, 1997 in Orvieto, Italy. Artistic director of the clinics Giovanni Tommaso chose the group after hearing their performance during the closing concerts.

—Rob Hochschild



Larry Monroe (foreground) addresses BIN school representatives (counter clockwise) Kazuaki Hashimoto, Jussi Saksa, and Enric Alberich.



## BERKLEE CITY MUSIC PROGRAM MARKS SIXTH YEAR

In August, Berklee awarded full-tuition, four-year scholarships to three high school students from Boston. Vernon Messam, of Dorchester, and Hyde Park residents Gisela Johnson and Brent Irvine received their scholarships during the intermission of a Berklee Summer Performance Program concert in which they performed. The three were attending the summer program on another scholarship: the Summer Youth Scholarship for Talent and Excellence in Music (SYSTEM 5). They began full-time study in September.

Messam, a pianist, received both the Harry Ellis Dickson Scholarship, named for the Boston Pops and Boston Symphony Orchestra associate conductor laureate, and the Joe and Emily Lowe Scholarship. Johnson, a vocalist, was the recipient of the Joyce Kulhawik Scholarship, named after



PHOTO BY KIMBERLY GRANT

**WBZ-TV personality Joyce Kulhawik (left) presents vocalist Gisela Johnson a full-tuition scholarship.**

the WBZ-TV entertainment reporter and arts advocate who was on hand to present the award.

The scholarships were awarded

through the Berklee City Music (BCM) program, a community service program offering free music education opportunities to Boston high school students.

Now in its sixth year, BCM has evolved from offering a handful of young musicians the chance to study at Berklee for the summer, to a year-round project involving more than 100 Boston high school students. In addition to providing scholarships, components of the BCM program include after-school mentoring with Berklee faculty and students and opportunities for participants to perform community service through music.

BCM, which is funded by individual gifts and foundation grants, helps provide access to college for talented young students living in the Boston area. •

—Allen Bush

## PROFESSOR IN A BOAT

Professor Joseph Coroniti has just returned to Berklee this fall after spending the last year abroad as Fulbright professor of English at the University of Bergen, Norway. Coroniti, his wife Jeanne, and their two children absorbed Norwegian cultural traditions, including music and dance, while staying in the small town of Paradis, outside Bergen.

Coroniti's responsibilities at the university included creating and teaching two graduate courses—one on narrative voice in contemporary fiction and a second on how Irish identity has been portrayed in recent film and literature. "The Irish course was extremely popular," says Coroniti. "The Norwegians and our exchange students from other European countries were fascinated by all things Irish: films, literature, music—and Bergen's three Irish pubs."

Coroniti's expertise on Irish culture was noted by Fulbright administrators, who invited him to present a paper titled "Irish Identity in Literature and Film—the View from Norway" as part of the celebration of the 50th anniversary of the Fulbright program. In March, Coroniti delivered the paper in Berlin. It was later published by the German Fulbright Commission.

The American Embassy in London also invited Coroniti to make two presentations. In September 1995, he conducted a full-day workshop on teaching and creating poetry in the classroom for Swiss English teachers at the U.S. Embassy in Bern. Later, he delivered the keynote address to the Lithuanian Association of American Studies at the University of Vilnius.

One of Coroniti's more memorable titles was that of "professor in a boat." "In January and February of this year, I traveled by ferry to the Haugesund Folk University in

Norway," says Coroniti. "I gave an intensive version of my Irish course for adult students there."

Coroniti also gave readings of his own fiction and poetry and a series of lectures at Bergen's Teacher Training College. Next year, he will return to Europe to lecture at universities in Trieste and Padua, Italy.

Coroniti reflects, "From Africa to Scandinavia, my two Fulbrights have allowed me to contrast models of higher education in the U.S., Europe, and beyond."



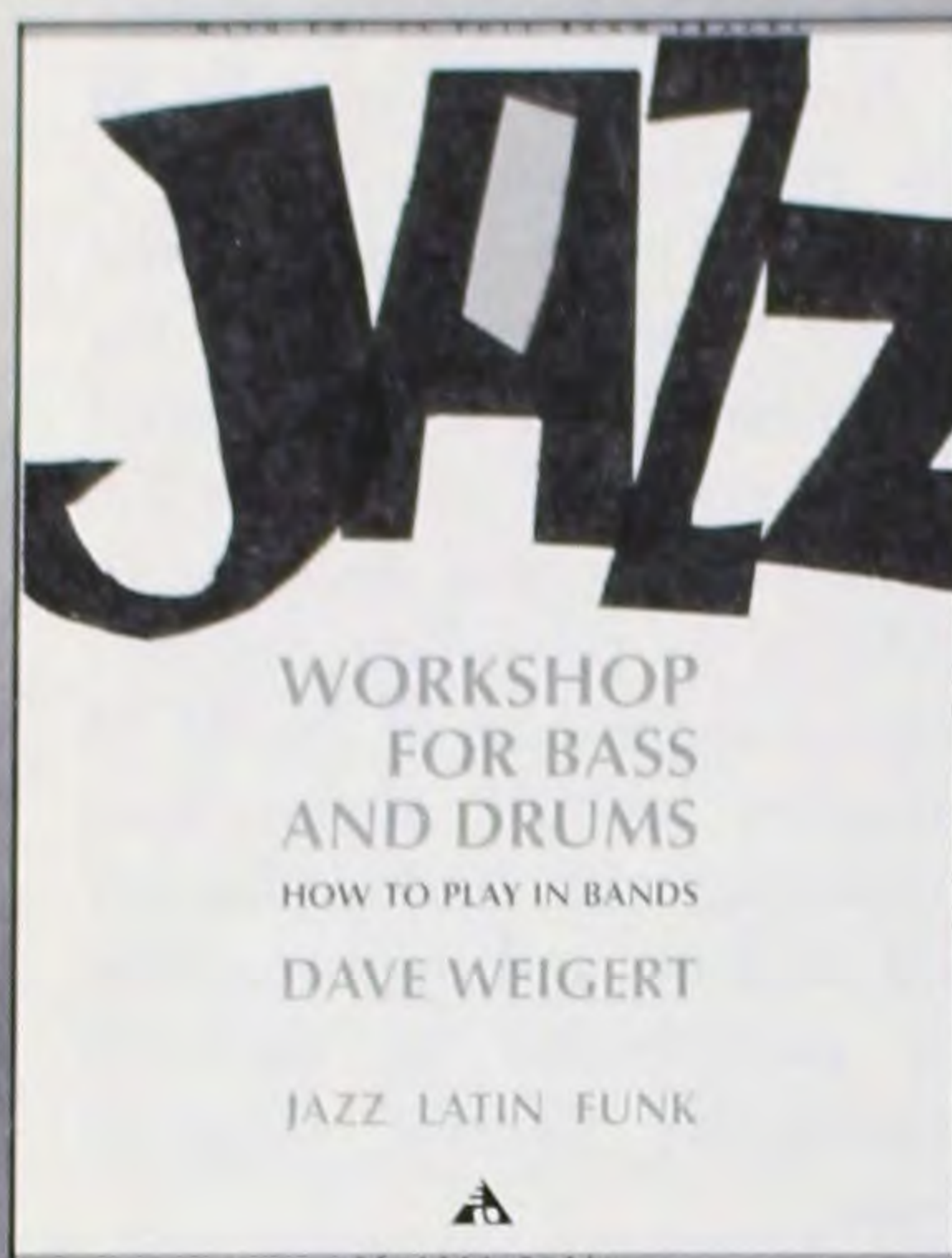
**Joe and Talia Coroniti in a fjord**



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## FACULTY NOTES

Library Director **John Voigt** has been invited to present a seminar about jazz education at Rutgers University on December 12.

Guitarist **Jack Pezanelli** and his quartet, featuring **Dave Clark** (bass) and **John Arcaro** (piano) performed at the Jazz Festival of Key West in July. Pezanelli and Herb Pomeroy are featured on alumnus Greg Abate's CD *It's Christmastime*.

Guitarist **Charles Chapman** was interviewed by Mary Morgan '93 on the cable TV show "Let's Talk Music," which aired during June.

**Peter Gardner** published *New Directions: An Integrated Approach to Reading, Writing, and Critical Thinking*, for students of English as a Second Language.

Guitarists **Steve Rochinski** and **Tal Farlow** presented a clinic at the Iridium in New York in June. Rochinski also played in the J.V.C. Jazz Festival's tribute to Tal Farlow along with Attila Zoller, Herb Ellis, Jack Wilkins, and others.

Brazilian vocalist **Luciana Souza** and her quintet played at the Regattabar in Cambridge in July.

**David Vose** presented drum clinics at several music schools in Finland and made an instructional video for the Conservatory of Pop and Jazz. His arrangement of "Fanfaarimarssi" by Finnish composer Arthur Furman was played at the Conservatory of Tampere.

Bassist **Joe Santerre** recently signed a recording contract with the California-based Audio Image Record company.

**Daryl Katz**, **Bob Pilkington**, **Jackson Schultz**, and **Ken Pullig** served as judges for the fourth annual Jazz Composers Alliance (J.C.A.) composition contest. The J.C.A. orchestra and sax quartet performed music of Katz and Pilkington at a June concert.

Percussionist **Dean Anderson** recently completed an 11-city tour of the U.S. with Keith Lockhart and the Boston Pops Orchestra.

Vibraphonist **Ed Saindon** and trumpeter Herb Pomeroy recorded

a CD entitled *Swing on the Sunny Side* for Hep Jazz Productions.

Trombonist **Tom Plsek** premiered his composition *Corvus Corax 2: Juvenile Recruitment* with the Greater Boston Youth Symphony Orchestra Wind Ensemble in June. His performance of *Cage for Trombone* was reviewed in the August/September issue of *Arts New England*.

Saxophonist **Walter Beasley's** new CD *Live & More* features performances by **Winston Maccow**; alumni Craig Glanville, Andrew Sherman, Carl Carter, Dave Cowan, and Earle Johnson; and students Monica Lynk, Ricardo Rodriguez, and Tarique Akoni.

Pianist **Marc Rossi's** 11-minute composition "Negru Voda" is the first cut on the 1996 MMC New Century recording of the Silesian Philharmonic Orchestra.

**Dan Bowden** completed two books of guitar transcriptions: *Emily Remler Retrospective: Compositions*, and *Ronnie Earl, Blues Guitar Virtuoso: Live in Europe*, for Mel Bay Publications.

**Gregory Fritze** and his Colonial Tuba Quartet released the CD *Spectraphonics*. Works by Fritze and **Ken Pullig** are on the CD, which was recorded at Berklee with **Don Puluse** engineering.

Guitarist **Robin Stone** received the Uchida Fellowship from the Japan Foundation to study the koto in Tokyo this fall.

Flutist **Wendy Rolfe** toured with the Handel and Haydn Society/Mark Morris Dance Company production of Gluck's *Orfeo* this spring.

**Peter Cokkinias** and his Boston Saxophone Quartet will perform for the M.I.T. Chapel Series this fall. Cokkinias will also conduct the Greater Marlborough Symphony for their 1996-97 season.

Guitarist **Garrison Fewell** presented a clinic at the Montreux Jazz Festival in July. His CD *Are You Afraid of the Dark?* is receiving glowing reviews.



## SUMMER VISITING ARTISTS

A diverse group of artists participated in the summer the Visiting Artist Series, coming to the campus to share the insights which have brought them recognition in their fields.

"Brush Master" **Clayton Cameron**, drummer with Tony Bennett, presented a clinic about playing with brushes. Cameron has worked with such artists as Frank Sinatra, Joe Pass, and Sammy Davis, Jr.

Boston-based band **Groovasaurus**, featuring alumni Anita Suhanin (vocals), Mike Piehl (drums), Lou Ulrich (bass), guitarists Ian Kennedy and Goody, and keyboardist Ryan Claunch, gave a demonstration on groove playing.

The August World Percussion Festival brought in such renowned percussionists as **Glen Mobley**, **Walfredo Reyes, Sr.**, **Glen Velez**, **Trichy Sankaran**, and former Tower of Power drummer **Dave Garibaldi** for a week-long series of performances, clinics, and demonstrations.

Greek percussionist **Petros Kourtis**, a faculty member at the Philippos Nakas Conservatory in Athens, discussed traditional Greek music and the odd meters usually found in that

music. He also demonstrated contemporary drumming techniques.

Guitarist **Tony Garbours** gave a seminar on jazz improvisation. Garbours has worked with Vinnie Colaiuta '75, James Williams, John Patitucci, and others.

Trumpeter **Tiger Okoshi '75** gave a lecture and demonstration on rhythm, harmony, and feeling in improvisation with pianist **Brad Hatfield**.

Trombonist **Steve Turre** gave a clinic titled Sanctified Shells, in which he played his original compositions and arrangements for sea conch shells.

Singer/guitarist **Charlie Singleton**, bassist **Aaron Mills**, and drummer **John Blackwell '95**, members of the popular funk group Cameo, gave a rhythm section demonstration in the Berklee Performance Center. They also backed vocalist **Sherma Andrews '94** on several selections.

The **John Allmark Jazz Orchestra** performed in July for the Five Week Summer Performance Program students. British-born trumpeter Allmark is an active New York session player.

L.A. drummer **Brock Avery** discussed how to



PHOTO BY BOB KRAMER

Fiddle virtuoso Mark O'Connor (right), guest artist for the annual String Fling, works with a student during his master class.

merge stylistic influences to express yourself in today's music.

The annual Summer Guitar Sessions week provided clinics with a wide range of guitar stylists. **Costas Baltazanis** gave a fusion clinic, **John Petrucci** (of Dream Theater) gave a

rock clinic, **Larry Mitchell** presented an acoustic duo concert with faculty member Jon Finn, and jazz guitarist **Mark Whitfield** fielded questions and gave a straight-ahead jazz concert with a faculty rhythm section in the Performance Center.



PHOTO BY JUSTIN KNIGHT

Guitarist Charlie Singleton of the funk group Cameo

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# Hearing Voices

by Mark Small '73

**J**ohn LaPorta remembers fighting a strong temptation to throw his clarinet off the Delaware Pier in his native Philadelphia on the way home from a particularly rough music lesson. It was his first with highly regarded clarinetist Joseph Gigliotti, and John had just learned that he had to undo some serious technique problems compounded over years of practicing nearly four hours daily.

"I'll never forget that lesson," he says. "I was just about 13, and I came in ready to show off my great technique and how well I could read. The first thing Gigliotti asked me to do was to play some long notes. Then he asked how old I was and how long I'd been playing. After my answer, he shook his head and said, 'Well . . . there *is* still time.' I was breathing from the chest, not the diaphragm, and attacking notes with the throat, not the tongue. It took a long time to unlearn those habits which had become so ingrained."

The upshot of the disheartening ordeal was that John developed correct technique and went on to play with jazz greats like Woody Herman and

Charlie Mingus to name a few, and in orchestras under conductors Leonard Bernstein and Gunther Schuller. The incident also provided a valuable experience the semi-retired LaPorta has drawn upon during his three decades at Berklee helping students to overcome obstacles, and discover and develop their artistic voices.

John began playing gigs in the 1930s on both clarinet and tenor saxophone, working with a 28-piece German band playing dance music—waltzes and polkas. Playing Polish weddings for families in his neighborhood helped him learn to play by ear. He transferred in his junior year of high school to a Philadelphia vocational school because it had the best music teachers in the city.

"That place was a beehive of activity," John recalls. "Great players like [clarinetist] Buddy DeFranco, [trumpeter] Red Rodney, and two great tuba players who went on to join the Chicago and Philadelphia symphony orchestras were there around the same time. I experienced a total immersion in music then. I was in classes



PHOTO BY BOB KRAMER

**John LaPorta: "As a teacher, you have to help students find their voice. That is most important."**



all day, rehearsals and concerts at night. I would be playing 10-11 hours each day. Every dedicated musician has to go through a period like that. That's when the 'want to be' becomes an 'ought to be.'"

At 20, John began touring throughout the country with various bands. While playing in California with band leader Bob Chester, he got the opportunity to write and record a piece which was included in the 1944 movie *El Trocadero*. The film still airs occasionally late at night on television. He landed in New York in the 1950s where he worked with Mingus, recorded with the Metronome All Stars, cofounded the Jazz Composer's Workshop, and earned his bachelor's and master's degrees from the Manhattan School of Music.

Before coming to Berklee, he was already involved in a number of educational pursuits. "I was a founding member of the National Association of Jazz Educators [NAJE]," he says. "I helped put their mission statement together." He was also doing clinics for Concord, a company which had developed an early synthesizer-like device enabling the player to do things like get a tuba sound out of a reed instrument. John also taught at the then-popular Kenton-Morris National Summer Band camps, which is where he met Berklee administrator Bob Share. Share invited him to visit Berklee and asked him to think about joining the faculty. John visited in the fall in 1961, and began teaching the following summer.

"When I came here in 1962, there were 140 students," he recalls. "There was a small number who could really play, and they were in the recording band, and then there were those who couldn't verbalize what direction they wanted to go in. I concentrated on those students who really didn't know what they wanted to do with their instrument yet. I recommended that Jack Peterson be hired as guitar instructor. He was very good at drawing things out of those types of students. It was very successful."

That first year, LaPorta and Peterson organized materials for studying chord scales and guide tones. "We didn't invent them," he adds. "They are in the music of

Jerome Kern, Cole Porter, and others. We codified them by analyzing the melodies and presenting the materials as tools. Our approach was widely disseminated throughout the country although no one credits us with organizing the material first. It quickly sort of became public knowledge."

John was the creator and founding chair of Berklee's original Instrumental Performance Department and helped to launch numerous performance-oriented programs. Early on, it was apparent that he possessed a special talent for helping develop musicians who don't, upon first hearing, sound like tomorrow's superstars. Larry Monroe once said of John, "His attitude has always been 'If you can play a little, we can fit you in and make you play better.' John knew how to take a bunch of kids who had music in them and go forward with that. It was a breakthrough for the school. He was magnificent with lower level kids."

John never taught private lessons at Berklee; he always worked in the classroom or directing ensembles. His melody and improvisation classes and workshops provided the building blocks for many players. "I feel the workshop setting worked a lot better than the classroom situation did," he states. "You could learn theoretically about guide tones [the third and seventh of a chord] but you really need to have experience with them to hear how they work."

John had very specific ideas on how he could contribute. "Some of the teachers had a very routinized way of teaching things like arranging," he says. "Some of the students didn't want to just learn the rules, they had something different in mind. These were the students I enjoyed the most; they made my day. Harvie Swartz is a good example. He wasn't the bass player he has now become when he got here. He was someone who knew



**The Berklee Saxophone Quartet circa 1970. Clockwise: Joe Viola, John LaPorta, Gary Anderson, Harry Drabkin.**

what he didn't want, although he hadn't yet figured out what he wanted. He didn't fit squarely into some of the courses and he was quite vocal about it.

"Two years ago, I heard Harvie's bass/vocal duo with Sheila Jordan at the IAJE Conference in Boston. They were playing to about 1,000 people. At first I thought, how will they pull this off? But once they started, it was magic. Harvie treated every piece they performed differently. He was doing things I'd never heard another bass player do. There were many other great acts who performed that year, but for me, Harvie and Sheila were the best in terms of sheer musicality. He has found his voice.

"It is finding your voice that is important. As a teacher, you have to help students find that tiny voice. Even if you don't hear a voice there, shouldn't a teacher at least offer them the chance to grope for it? I think great teaching is about that, more than force-feeding students your personal ideas on music.

"French composition teacher Nadia Boulanger [who taught Copland, Villa Lobos, Bernstein, and others] used to say that to be a good teacher, you must instinctively assess what the student is doing, and then be able to address the problems heard in the student's music. I think that is what I have tried to do. I never wanted to become an icon to the students. The teacher can only inspire them, you can't make them great musicians. They have to do that themselves." ■









# A Life in Song

*Tunesmith Patty Larkin '74: melodies and metaphors from American life*

by Mark Small '73

The gift and burden of the best songwriters is to create a deeply affecting moment within the confines of a three-minute song. Though crafted from the elements of everyday parlance and the centuries-old 12 musical tones, a great song makes the heart soar, sob, or smile.

Patty Larkin's unique gift is sculpting these transcendent moments from what many might regard as the unspectacular facets of contemporary living. She hears a metaphor where others might hear distracting sirens, finds spiritual reconciliation as a train's headlight illuminates a Colorado canyon, and can fully plumb the depths of a relationship in three verses and a chorus.

In an agile alto voice, sometimes throaty and powerful at the top of a chorus and then a fragile whisper by the end of the strophe, she reveals her life and imagination. Her adroit guitar accompaniments have brought accolades from numerous critics. Beyond rhythmic strumming, her guitar style incorporates state-of-the-art string tapping, bottleneck slide, finger pick-

ing, and Celtic-inflected bent notes. Her guitar work is the bedrock supporting the expansive fretted soundscapes she and producer Jon Leventhal have constructed on her last two discs.

Raised in Wisconsin in a family where music created generational bonds, Patty came to Boston via Oregon in the 1970s. After studies at Berklee, she launched her career busking in Harvard Square. Rising to prominence in the germinating neo-folk scene of the 1980s, she recorded three records for the Philo/Rounder label. Jumping to Windham Hill's High Street label in the 1990s, albums four, five, and six have preserved her folk stylings while packing enough punch to catapult her to the top of the adult, album, alternative radio charts.

A veteran performer, she plays 150 concerts yearly and has appeared on several network TV shows. Her sardonic stage patter includes impersonations, terse social commentary, and spoofing on a range of societal foibles. Introducing her song "Angels Running" to the crowd at the August Champlain Valley Festival in



Vermont, she announced that Cher's latest album, *It's a Man's World*, features the tune. Patty basks in the irony of the person who sang "Gypsies, Tramps, and Thieves" learning her lyric. Off stage though, she sees it more a smile of fortune than a cultural collision, and confides that she really likes the sound of Cher's voice on her tune.

After her set at the Champlain Valley festival, we stopped at a nearby cafe. Over a bowl of broccoli soup, Patty spoke about where her music comes from and where it is headed.

**T**here is something beautiful about writing, practicing, and having a sane home life. It is like my dream come true has become my nightmare . . . be careful what you wish for.

*Are there any memorable experiences you had when you were young which made you decide to become a musician?*

My grandmothers both played piano and when we would get together we would sing. My grandmother Larkin knew lots of tunes; she used to accompany the silent movies in Chicago. I remember being small and standing underneath the keyboard while someone was playing boogie woogie music and I felt like I had just seen God, it was a great sound to me. I knew that music was something that was fun to do and brought everybody together. I wanted to take lessons before I really could, and had to wait until I was seven or eight.

*Did you start on piano then?*

Yes, classical piano, but now I'm clueless. I blocked it all out. I mostly play guitar these days, but I will play keyboard pads for preproduction. I started guitar in my preteen years—wanting to be popular. I went into the folk thing, probably because of camp. I started listening to Tom Paxton and Bob Dylan not even knowing who they were, but from hearing other people do their songs. A guitar made it into the house when I was about 11, and I was writing songs by the time I

was 12 or 13. By the time I was in high school, it was part of my identity even though I didn't talk about it with anyone outside of my family.

*How did you come to Berklee?*

I earned a degree in English literature from the University of Oregon before I came. The whole time, I was doing music too. They had a really good folklore department and a lot of people were playing old-time fiddle tunes. I took fiddle lessons from a guy named Pop Powers and played some backup guitar for him. He was probably in his 70s or 80s at that point, and we would go out and play at nursing home picnics.

I got hooked into the coffee house circuit there and ended up working in a blues/jug band with a guy named Chico Schwall. His brother Jim was in the Siegel-Schwall Blues Band, so he knew a ton of old blues music.

When I was doing student teaching as an English major, I was in the library looking for material on *One Flew Over the Cuckoo's Nest* and I came across Bill Leavitt's guitar method. I had been curious about reading guitar music. I took the copy home and started realizing that the kind of stuff I had been playing on piano could be played on guitar. I was astounded to find out about a place like Berklee where you could study jazz guitar.

I moved to Boston after my senior year and started taking jazz guitar lessons and enrolled at Berklee in the summer. I got a lot out of Berklee, it helped me get things organized. It was a huge hit of energy, paranoia, enthusiasm, and competition, but I learned that there was a structure and a way to study music.

*Are there any courses that stood out?*

I liked theory and arranging a lot. I was pretty terrible in my ensembles, I ended up feeling, okay, I'm a folk singer. There was one other person, a guy named Bob, who played acoustic guitar, while everybody was playing Fender Strats. I recently ran into him on a tour I did in North Carolina, he came to my gig. He has switched to playing upright bass now, and is a teacher and jazz player.

I really thought ear training and learning to do record copies was very helpful. Just being exposed to that much music was very exciting. Trying to translate standards to guitar and learning that there was a way to read this music was great for me. I had no idea how the music business worked; it was a total mystery to me. I just knew that I wanted to play music. I thought if I could study music and read it, I would be much more versatile at what I did. I wanted to learn as much as I could because I didn't know how to do it as a songwriter.

I remember seeing Elvin Jones give a clinic



when I was a student. I was sitting outside afterward with the other woman I knew from school. It was about 2:00 p.m., Elvin stopped and invited us out for a beer. We said, [putting on a girlish voice] "oh no, we have to go practice." I thought about that a few years ago. Elvin Jones, the drummer for John Coltrane, what was I *thinking*? Go get a beer and some peanuts with the man! But we thought if we were guys he would not have asked—and we *did* have to practice.

I did a songwriter workshop at Berklee last year, and it was really fun to see so many young women in the class interested in music. It was good to see how vibrant the atmosphere is there now. There were very few women instrumentalists when I went to Berklee.

*After you left Berklee you played electric guitar in bands before coming back to your acoustic roots.*

I continued to study jazz guitar with a guy named Chet Krule. He had an ensemble where some guitars played saxophone lines and one played rhythm guitar. I was playing rhythm guitar and was just graduating into the sax lines when I quit. But I had learned a lot about the George Van Eps chord style.

I was really drawn to Brazilian music because it was so melodic and I liked the rhythms. I put together a trio with flute and congas and we played some of the Airtio and Flora Purim stuff, and wrote some things along those lines too. That group added a bass player and became a rock band in about 1981 and we played places like the Tam. It was really hard keeping an original rock band together. Players were always quitting to go for more lucrative deals or with someone they thought was going to make it. I had also found it hard to write things in a pop vein that people could dance to.

I had been playing and writing acoustic music all along and opening for acts like the Persuasions, Jesse Colin Young, and Loudon Wainright III at the Paradise Club. I was having more fun on my acoustic gigs so I broke up the band and went with Rounder Records.

*On your last two albums, Angels Running and Stranger's World, the backing tracks have been described in the press as "soundscapes." Did you and producer Jon Leventhal work them out collaboratively?*

A lot of the guitar layering and texture was completely Jon's. I did some preproduction work at my own home and some ideas came out of that. Jon has an ADAT studio where we did about half the vocals live with my guitar for the *Strangers World* album. Then he would putz around and come up with ideas to show me. We would try this or that and keep what we liked.

Jon is like a kid in a candy shop when he gets going. It is fun to see him work. He has about 35 different instruments; he collects them. He understands the feeling and mood of the song, and listens to the lyrics. He has an artist's sense about the music that I like.

When I left for a month and then came back, he had to get his new ideas past me though. He knew if I was hesitant, it wasn't ringing true.

*There is a lot of subtlety to the production, some parts are almost inaudible unless you are listening in headphones.*

One reviewer I was talking with told me he had decided what he was going to write after listening the *Angels Running* album in his car. He got home and put it on his CD player as he began writing. He told me he wrote something completely different because he could hear so much more. The production is fairly subtle—maybe we need more Peter Frampton guitar slides?

*In your songwriting do you find lyric writing to be the hardest part?*

It has actually gotten more difficult. I go between a real Zen approach of stream-of-consciousness writing and maybe just babbling poetry and writing it down to see how it comes out. Once I get the first verse or chorus I try to work with it. I read an interview with Leonard Cohen who said it takes him a year to write a song and some songs take a decade. When I first read it I thought, "yeah, right." Now I am starting to believe it. He will fill a whole notebook with lyrics for one song.

I have one song that I have wanted to get on my last two albums but it's not done. One verse is done, and it's not even that great a verse. I just know where I want it to go.

*Are some of the personalities that come up in your lyrics imagined and some real?*

There is a Helen's Restaurant up in Machias,

**Patty Larkin performing at New York's Bottom Line with songwriters Greg Brown (left) and Billy Bragg.**





Maine. I used to go in and have breakfast, while everyone else was probably having lunch. The lyric in the song "Helen" comes out of my imagination, impressions I got while driving around Down East Maine.

The character from "Dave's Holiday" came from a real life person who would come down to Cape Cod in the summer. He and his friends would just sit in lawn chairs all weekend with the bug zapper going.

I don't know where "Mary Magdalene" came from. I think part of it is coming out of me. I tried to write from the viewpoint of someone who felt completely defeated. If she was alive today she might be on welfare living in a hotel on a highway strip with her two kids.

*Where is the balance between inspiration and perspiration in your songwriting?*

It takes about a week of really bad writing, another week of thinking I'm getting somewhere, then in the third week something else might pop out. I think the craft is in going back to finish a song, not copping out or saying this is good enough. As I write for my next project, I realize that I will have to sing these songs for the next three or four years if I put them on an album, so I'd better believe in them.

*You say that you feel very comfortable operating outside the pop mainstream. Could Cher's cover of "Angels Running" edge you closer to the mainstream?*

I don't know how much impact having one song on an album will have, but it is something to talk about with my publisher and ASCAP. I remember when I wrote "Angels Running" I thought it sounded kind of pop, but I wanted to do it. If I can write songs that have integrity and some roots to them, I wouldn't mind.

On the last album, Windham Hill was saying that they needed a "hit." But you have to look at the record company, look at my track record, the circuit I play on, and how I write. On the last album there were about five songs that could have gotten pretty strong radio play in my opinion.

My publishing company, BMG, is talking about me starting to cowrite with different people. I think there are advantages to writing with someone who has had cuts on other people's albums. At this point though, I just want to finish writing for my next project.

Right now I am into the guitar and into writing. This new batch of songs I am demoing is all over the place—some Celtic, some bossa nova. Hopefully it will all come together.

*Where your songs are so personal, is it hard to get up every night and get into the right frame of mind to go there?*



PHOTO BY JANA LEON

I am very lucky sometimes because I can get to that place, I can get a sense of release. I can let a lot out—be it anger or joy, being loud, screaming, or being really soft and really sad. It is kind of like role playing when I do the song. Sometimes it is hard if it is really personal. I recently played a song I wrote for my friend Liz who died. When I looked up and saw her partner in the audience, it was almost too heavy, too sad to sing it.

*You play about 150 concerts annually. Judging from your itinerary, you must have played 75 of them this summer.*

That is a little hairy, and is another reason I want to get more into the writing. With the new album out last year I really pushed. Before I was doing so much nationally, I was touring in New England and that was a cool thing. There is something beautiful about playing locally, writing, practicing, and having a sane home life. [Jokingly] It is like my dream-come-true has become my nightmare . . . be careful what you wish for.

*You've won 10 Boston Music awards, have appeared on the major TV networks, and are drawing audiences to your shows all over the country. What do you see up ahead?*

I want to expand what I've got going already. I see songwriting and the music publishing industry as a way to do that. I am ready for a left turn somewhere along the line. I have had some people talk to me about film scoring. That would be amazing if it happened. I think about playing a tour and not plugging anything in or writing a play based on my at-the-mall characters.

To me it is amazing just to be able to play and record the songs I've written and have people be interested in them.



# Ethics and the Music Business

*Is there evidence of a move to make business decisions reflect personal values?*

by **George Eastman**  
Ed.D., Ph.D.

Music is an unusual and special commodity. It is both a special form of communication and a form of release for individual and collective emotions. It is a commodity of great power. Saul's depression is lifted by David's lyre and song. Plato, in the fifth century B.C., recognized the need for the state to control music because of its power to arouse and release. Hitler's minister of propaganda gave much attention to allowing only music that supported the aggressive goals of *der fuhrer* and the myth that underlay his regime. The former Soviet Union's control of all of the arts, including music, is well known. And Berklee, beginning in the fall of 1996, will start training its first music therapists, an acknowledgment of the profound emotional impact of music.

## Third world musical view

Today in third world cultures not yet transformed by commercialization,

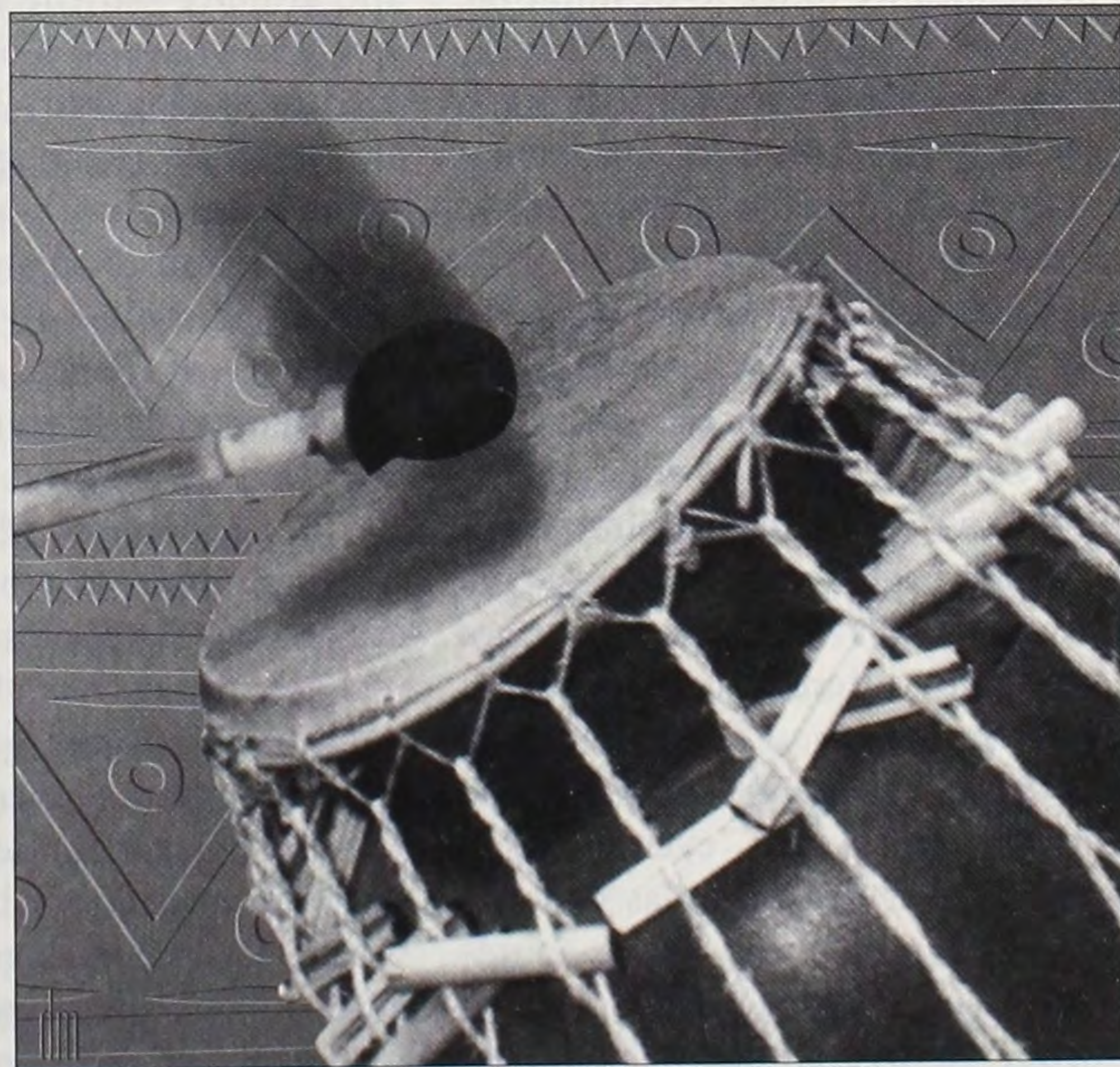
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*Dr. George Eastman teaches in Berklee's Music Therapy, Music Business/Management, and General Education departments, and is a licensed clinical psychologist.*

**We've come a long way from tribal drumming to the compulsive acquisition of CDs.**

music is not a commodity at all, but rather a major strand woven into the fabric of society. Acquiring skill in hand drumming or in pipe playing is a natural part of growing up. Music is produced by everyone and is a statement of the collective consciousness of a village or a tribe. It would be unthinkable for such people to "capture" their music in some electronic form and then sell it back to themselves at, of course, a handsome profit.

The history of the development of





**I**n America there is a long tradition to honor what I call the “two ethic” approach to business, where one’s personal and one’s business ethics are intentionally different.

music from collective tribal sharing to the commercialization of today is fascinating and important in its own right, but is a topic for a different article. Here we are focusing on some of the ethical realities of the American and—by extension—the international music business.

#### Defining ethics for the music business

The bottom-line question is this: Is the way music is created, promoted, packaged, and sold in the U.S. ethical? “Ethical” here refers to the existence of a set of principles which have as their purpose defining what is moral and what is immoral. Ethics, then, consists of general rules that govern behavior, such as the Ten Commandments. Behavior that is consistent with such ethical principles is deemed moral. Behavior that is inconsistent or contradicts these ethical principles we judge to be immoral. To explore “ethics” in the music business, we would be looking to see if there is any given set of ethical principles on the basis of which we could make moral judgments.

Before turning specifically to music business, let’s look at business more generally. In America, there is a long tradition to honor what I shall call the “two ethic” approach to business. Taking this approach, one’s personal and one’s business ethics are intentionally different. In an article in the *Harvard Business Review* entitled “Is Business Bluffing Ethical?” the author concludes that: “even children are aware that if a man has become prosperous in business, he has sometimes departed from the strict truth in order to overcome obstacles or

has practiced the more subtle deceptions of the half-truth or the misleading omission. Whatever the form of the bluff, it is an integral part of the game, and the executive who does not master its techniques is not likely to accumulate much money or power.”<sup>1</sup>

The author of this article likens business transactions to a poker game and considers those in business who deny their many deceptions and manipulations as either being self-deceiving or simply lying to conceal their lying.

In my work as an organizational consultant, I have found the two-ethic approach to be very common in the business world. I recall the following statement by a young CEO of a small software company: “Hey, I’m not going to practice my personal values—like with my wife and friends—in the business world. Are you crazy? I’d be a fool.”

But alongside the two-ethic approach is a strengthening movement toward both social and personal responsibility in business.<sup>2</sup> A good example of this is Tom Chappell of Tom’s of Maine, who has recently written the story of his business in a book, *The Soul of a Business*. Tom’s of Maine has a mission statement to which all employees assent as a condition of employment. Some extracts from this statement will illustrate the one-ethic approach that is emerging:

- To respect, value, and serve not only our customers, but also our co-workers, owners, agents, suppliers, and our community; to be concerned about and contribute to their

well-being, and to operate with integrity so as to be deserving of their trust.

- To provide meaningful work, fair compensation, and a safe, healthy work environment that encourages openness, creativity, self-discipline and growth.

- To address community concerns, in Maine and around the globe by devoting a portion of our time, talents and resources to the environment, human needs, the arts, and education.<sup>3</sup>

#### Profit versus principle

The story of Tom’s of Maine illustrates the tension between profit and principle in today’s business world. This tension is the subject of an article in a recent issue of the magazine, *Entrepreneur*. Barbara Pope, owner of the Pope Group, a human resources consulting firm, points out that “with so much competition, what separates one company from the next is its personal integrity.” Dennis Bakke, CEO of Applied Energy Services, clearly subscribes to a one-ethic approach, in stating, “You’re the same person at home, at church and at work, and you carry the same principles and biases to each of those places. You don’t have a private life where you do whatever you want, and then act differently at work.”<sup>4</sup>

In the radical music magazine, *Maximum Rock and Roll*, Bobby S. Fred documents with some passion how such major labels as Reprise, Arista, or American, for example, which in turn are owned by media conglomerates such as Warner or Sony, promote “scam indies” or impostor independent labels. A “scam indie,” according to Fred, is “an independently distributed label that works in direct collusion with or is financed by a major label.”<sup>5</sup>

Indie labels, according to Fred, are covertly promoted by large distributors because indies are traditionally anti-establishment and anti-commercial. Additionally, major labels can acquire talent cheaply through controlling the indie. And, if a band should make it, the major has the band’s entire back catalogue. A case in point involves



Subterranean, a genuine independent (meaning unattached to a major label or its parent conglomerate), which developed the band Flipper. Flipper then signed on with American. Without checking with the president of Subterranean, Flipper sold their back catalog to American, leaving Subterranean holding the bag for the \$10,000 it had put into promo and legal fees for the band. When the president of Subterranean approached Rick Rubin, then president of American, for \$10,000, he was greeted by a Warner Brothers lawyer who made it clear that it was his tough luck.

Fred takes a very strong view in his article and concludes that "two words best describe major entertainment companies: corrupt and evil." Any organization, he argues, that puts making money ahead of human value is "inherently evil."

### **A shift away from the past?**

Today in the music industry, we find evidence of a shift away from the two-ethic to a one-ethic approach. There is not an issue of *Billboard*, for example, which does not highlight some current ethical issue in music business. The scene is a mixed one. The Los Angeles Superior Court has awarded George Harrison \$11.6 million in his civil suit against his former business manager and partner, Denis O'Brien. We learn that Don Moore, Sting's former accountant, embezzled millions from the singer. Yet David Scholemson, Pat Metheny's manager, seems to act from a one-ethic approach, maintaining the same level of scrupulousness in his business role as in his personal life. And there is some governmental watchdogging, illustrated by the Justice Department directing the U.S. District Court in Washington, D.C., to hold a hearing to determine whether a civil lawsuit against five major record companies for price fixing is merited.

Still, the old boy bluffing strategy still holds sway in the music business. The stereotype of the cigar-smoking godfather acting out of unprincipled power may not apply, but as any young artist who has

come up against his first contract negotiation will attest, "Watch out, because between controlled composition clauses and fine print, you just may end up owing the record company!"

Does music business pass muster as an ethical operation? Probably it is no more and no less ethical than American business generally. This means there are business people and businesses that do operate out of ethical principles, as is true of Tom's of Maine. However, most businesses are guided more by pragmatic and bottom-line profit motives. This is certainly true in the music industry, one of the largest, fastest growing, most lucrative industries in the U.S. and the world.

### **More drums please**

We have come a long way from tribal drumming to the compulsive acquisition of CDs. The major labels and the media conglomerates behind them present a juggernaut of promotion and distribution guided primarily, if not exclusively, by the pursuit of profit. We need more tribal drumming and less manipulation of listener's emotions and unmet needs.

Perhaps more than any other business, possibly even more than television, music needs to have some ethical basis, some basis in principles that define moral and immoral or right and wrong actions. Given the power of music to affect mood, to influence thought, to shape a whole culture, the music business cannot afford to be an ethical wasteland.

There is hope. One thing certain about human beings is that we do change. The question is, how deeply can we change? Social, political, institutional structures can and do change. Can we in our basic humanness change? And what is our basic humanness? To the extent we are capable of love, tenderness, and compassion, we are more likely to pursue a one-ethic approach. To the extent we are driven by greed, power, dominance, we are likely to pursue a two-ethic approach. We make the choice.

### **Hope in the rising generation**

Much to the credit of Don

Gorder, chair and architect of Berklee's Music Business/Management major, a course in leadership and ethics is required of business majors at Berklee. In teaching this course, I seek to help music business aspirants to develop tools of ethical analysis so that they can make sound ethical decisions. I encourage my students to get a clearer view of their own personal ethics. They learn what the cost will be to themselves, to an organization, and to society if their business decisions contradict their personal values. The times they are a-changin'!

New business structures are emerging. The electronic revolution is creating new possibilities of off-work site employment. Totally new services and products are coming into being. The religious basis of morality is not the powerful force it once was and there is no clear secular alternative on the horizon. In this world of deep and often rapid change, students must be helped to develop a stable core of personal values, a capacity to recognize moral choices, and a desire to act responsibly rather than opportunistically. Leadership and Ethics is just one course at Berklee that seeks to further this objective. In business, as in life, it is important to give substance to Berklee's motto, *esse quam videre*, which means, "To be, rather than to appear to be." ☐

### **References**

1. Albert Z. Carr, "Is Business Bluffing Ethical?", *Harvard Business Review*, Jan.-Feb. 1968.
2. See Martha Nichole's analysis of this movement in "Does New Age Business Have a Message for Managers?", *Harvard Business Review*, March-April 1994.
3. Tom Chappell, *The Soul of a Business: Managing for Profit and the Common Good*, Bantam Books, 1993.
4. Janean Chun, "Code of Honor: Principles or Profits, Can You Have Both?", *Entrepreneur*, August 1996, pp. 113-118.
5. Bobby S. Fred, "How the Game Works," from a condensed reprint of *Maximum Rock and Roll*, no. 133, June 1994.



# Linear Contours

*The shapes in lines to come*

by  
Daryl  
Lowery

Although we consider shape and contour inherent characteristics of solid improvised lines, we rarely give shape the attention it deserves in the woodshed. Clearly, we need a systematic way of thinking about and practicing this important element of our craft.

The concepts, methods, and related examples that follow are the result of my own endeavors. Admittedly, they reflect my personal interest in the Coltrane/post-Coltrane idiom. Nevertheless, I'm confident that you can apply these simple techniques to the study of any genre or style.

Our first requirement is a way of looking at the shape of a line in the abstract. Decomposition of a line frequently reveals a series of three-, four-, or five-note segments or shapes. Example 1 shows a set of eight basic shapes that can be created with four-note groups. Examples of ascending shapes are labeled a1 to a4, the descending ones are d1 to d4. Thinking of a line as composed of these building blocks gives us a way of naming and notating its overall shape abstractly—without reference to specific pitches.

Analyzed in this manner, the Coltrane line in example 2 is based on the series d4, d1, d1, preceded by a pickup that leaps down to the

first note of the pattern. The Michael Brecker line is based on the series a1, d4, d1, d1, d4, d4, d4, preceded by a pickup that leaps upward. The Steve Grossman line comprises a3, d1, d1, d1, a4.

Example 3 shows several lines based on the same series of segments found in the Grossman excerpt. Each variation derives its pitches from a different organizational system than the pentatonic scale of the original. Pause for a moment and play the Grossman line followed by each of the variations. Note that each variation retains the shape of the original.

Analysis of this sort could produce useful insights into the styles of other players. Its primary purpose, however, is to serve as the basis for creating practice routines. Through *disciplined practice* these sensibilities will be refined in our own playing.

One way to begin is by collecting lines to use as models. Identify the shapes they comprise and then design sequential patterns to develop technique and familiarity with the shapes. It is a good idea at first to restrict yourself to one shape and to one familiar source for pitches. Once the sense of shape is learned in one context it is easily acquired in new ones. Be careful. Too much of this can make your improvisation predictable. If you focus your attention on refining your ability to visualize the shapes, eventually they will be conceived in your ear.

In order to maintain the independent character of the shapes, any cyclic exercises you design should avoid exact transposition. I use

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*Saxophonist Daryl Lowery is an associate professor of ear training. He performs regularly with the Urban Renewal Band and his own group, Instant Groove.*



skeletons of predetermined starting notes that change against the cycle (Jerry Bergonzi calls these "starting note exercises" in his book *Inside Improvisation, Pentatonics*). This guarantees that the placement of the line with respect to the scale degrees in the source material will vary.

Example 4 shows a transcription of lines improvised while reading the skeleton shown above it. The series of shapes used is from the Grossman line in example 2. As example 5 demonstrates, the same approach can be extended to cover a set of chord changes and varied pitch sources—in this case pentatonic over  $\text{Imi}7$ , a whole-tone scale over  $\text{V}7$ , and lydian over the  $\text{Imaj}7$  chords. The way to practice these exercises is to focus on the shapes in your mind and/or ear while playing them. Play the examples to clarify this concept and then try improvising some lines of your own.

Once you are comfortable with this, begin to create series that are independent of any model. It is useful to vary aspects such as phrasing—where the line begins within the bar or by shifting the entire sequence so each grouping starts in places other than the downbeat. Also, try varying the line's placement within the harmonic rhythm of a progression, deleting or implying notes, and introducing embellishments and approach notes.

Often close examination of recordings of my own solos reveals *what* I should practice. I have found that certain shapes are habitually overused. Transcribe some of these lines and rework them by substituting underused shapes. Identify and transcribe lines that you *like* as well. See if they depend on such factors as tempo, chord progression, key, or groove. I use these lines as models for series that I practice in more difficult contexts. Example 6 shows a line from one of my solos reworked over more active changes.

After some work, more lines like these will begin to occur naturally and intuitively in your improvisations. Practicing shape and contour will itself become a technique you can apply to systems you explore in the future.

## A SYSTEM OF ANALYSIS

ex. 1

ascending segments: a1, a2, a3, a4

descending segments: d1, d2, d3, d4

ex. 2

$\text{Cmin}6$  John Coltrane, "Pursuance"

d4, d1, d1

Michael Brecker "Night Flight" (live version)

$\text{Gmin}7$

a1, d4, d1, d1, d4, d4, d4

Steve Grossman "Pressure Point"

$\text{Fmin}$

a3, d1, d1, d1, a4

ex. 3

$\text{C}$  half-whole

$\text{C}7(\text{b}9)$

a3, d1, d1, d1, a4

Chord tones

$\text{F}\sharp/\text{C}$  a3

Triad couplings

$\text{C}13(\sharp 11)$

## ORGANIZED PRACTICE APPROACHES

ex. 4

$\text{C}-7$   $\text{C}\sharp-7$   $\text{D}-7$   $\text{E}\flat-7$   $\text{E}-7$   $\text{F}-7$   $\text{F}\sharp-7$   $\text{G}-7$   $\text{A}\flat-7$   $\text{A}-7$   $\text{B}\flat-7$   $\text{B}-7$   $\text{C}-7$  etc.

$\text{C}-7$   $\text{C}\sharp-7$

$\text{D}-7$   $\text{E}\flat-7$  etc.

ex. 5

$\text{Dmin}7$   $\text{G}\flat 7\flat 5$   $\text{CMaj}7$   $\text{Emin}7$   $\text{A}7\flat 5$   $\text{DMaj}7$   $\text{F}\sharp\text{min}7$   $\text{B}7\flat 5$   $\text{EMaj}7$  etc.

$\text{Dmin}7$   $\text{G}\flat 7\flat 5$   $\text{CMaj}7$   $\text{Emin}7$   $\text{A}7\flat 5$   $\text{DMaj}7$  etc.

ex. 6

Daryl Lowery (live recording)

$\text{C}7$

$\text{Am}7\flat 5$   $\text{D}7(\text{b}9)$   $\text{Gmin}$



# Alum notes

Compiled by  
Alex Ball '97

Javon Jackson '87 released *A Look Within*, his third disc for Blue Note. The album features music by such diverse artists as Charles Mingus, Frank Zappa, Muddy Waters, Egberto Gismonti, and Freddie Hubbard, and two of Jackson's originals.



PHOTO BY CHRIS KOLK

Pianist Hal Galper '57 of Cohecton, NY, bassist Rufus Reid, and drummer Akira Tana, launched their "Double Bill" concert and clinic tour in August.

Michael Gibbs '63 of London, England, in July conducted the London Symphony Orchestra and in September he will begin an artist-in-residence fellowship at Kingston University, England.

Anthony Hyde '64 of Hingham, MA, is bandmaster at Somerville High School and was named in the book *Who's Who Among America's Teachers* for 1996.

Pianist Dave Burrell '65

of Philadelphia, was awarded a Pew Fellowship in music composition for his jazz opera *Window Passages*.

Woodwinds player Elliot "Lee" Childs '70 of Dennis, MA, leads the Bourbon Street Paraders. The Dixieland band has been playing for 21 years up and down the East Coast.

Saxophonist Arnie Krakowsky '70 of Foxboro, MA, has released *Where the Tenor Meets the Bone* on Seaside Recordings. Featured on the disc are trombonist George Masso, pianist Paul Schmeling, guitarist John Wheatley, bassist Marshall Wood, and drummer Artie Cabral.

George Gordon '71 of Wareham, MA, has been teaching in the New Bedford public school system since 1974 and organized their nationally-ranked junior high marching, jazz, and concert bands.

Guitarist Peter "Bela" DiSarro '72 of Johnston, RI, has published a two-volume guitar method titled *Pickin' Away* for the beginning guitarist. He also recently purchased a Ronzio Pizza franchise in Woonsocket, RI, which he operates with his family.

Drummer Harvey (Cliff) Greeson, Jr. '73 of Sanford,



Peter "Bela" DiSarro '72

NC, played with the funk band Tornado on their latest release *When a Breeze Breaks Your Bones* on Forbidden Records.

Mark Small '73 of Foxboro, MA, released *Winterlight*, his fourth album with the Small-Torres guitar duo. They will perform with the Mormon Tabernacle Choir on a worldwide TV and radio broadcast of "Music and the Spoken Word" December 1. Small and Torres recently signed an endorsement agreement with La Bella guitar strings.

Pianist John Novello '73 of North Hollywood, CA, released a new book titled *continued on page 26*



PHOTO BY JOHN W. CORRETT

Arnie Krakowsky '70



## CLASS CONNECTIONS

### Alumni Chapter Presidents and coordinators:

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As thoughts turn once again to fall, we hope your summer has been a peaceful and enjoyable one. In the Alumni Office, the past few months have been busy and pleasantly rewarding.

Alumni in the United Kingdom, under the guidance of alumni chapter president **Lawrence Jones '80**, gathered together for their first networking social, a jam at the Rhythmic Club in London. Alumni who were there said it was a great time.

Puerto Rican alumni held their annual event in May in conjunction with the Puerto Rico Heineken Jazz Festival. The reception, co-hosted by alumni chapter president **Ralina Cardona '91** and yours truly, was a mini-media event that included: Associate Vice President for International Programs Larry Monroe '70, Assistant Chair of the Guitar Department Rick Peckham, Director of Admissions Emily Woolf Economou, Performance Division Coordinator Amy Terrell, faculty members Greg Hopkins, Oscar Stagnaro, John Ramsay, Consuelo Candelaria '88; alumni **Reinaldo Castellanos '90**, **Carlos Sotomayer '89**, **Gabriel Vidal '95**, **Roy Perez '94**; Puerto Rico Heineken Jazzfest producer **Luis Alvaraz '83**, and coordinator Joey Sala; guitarist Kenny Burrell, pianist Michel Camilo, percussionist Giovanni Hidalgo, organist Jimmy Smith, drummer Jimmy Jackson, just to name a few.

In July, I went off to Perugia, Italy, the site of the first Berklee International Network (BIN) Summit, where administrators from Berklee-affiliated international schools in Paris, Norway, Greece, Spain, Israel, Kobe and Tokyo, Japan, gathered for a three-day conference, which also included a Berklee/BIN alumni reception co-hosted by the Offices of International Programs and Alumni Relations.

Another important event which happened in Italy has been the establishment of the Berklee Alumni Chapter in Italy, with **Claudio Zanhieri '93** the new chapter president. Welcome aboard!

On September 8, under the co-leadership of **Betsy Jackson '84** and **Mark Corradetti '87**, 25 Nashville alumni with family and friends gathered at Betsy's home for their first annual networking cookout. A good time was had by all.

On September 15, Northern California alumni in conjunction with the Left Coast Jazz Festival, held another in a series of alumni showcases at the Orocco East-West Supper Club. Alumni chapter president **Dmitri Matheny '89**, aided by **Maureen Spranza Doran '88**, have been working hard to provide venues in which alumni can perform.

On September 22, at the Monterey Jazz Festival, Berklee and Monarch Records held an alumni reception in celebration of the first annual Jimmy Lyons Scholarship. The reception was co-hosted by Northern California alumni chapter president and performer Dmitri Matheny and Rob Hayes, director, Berklee Office of Public Information. An all-star band of Berklee College of Music students also performed at the festival.

Upcoming for northern California alumni is a November 2 Berklee/San Francisco Jazz Festival Reception at the Top of the Mark. Watch your mail for invitations. Other activities planned for this area include a business seminar around November 16, where information will be provided by representatives from MusiCares on the music industry's national insurance program.

Los Angeles alumni have a fall event coming up too. November 7-11, while the Audio Engineering Society Convention is in town, an alumni reception and awards presentation will be held.

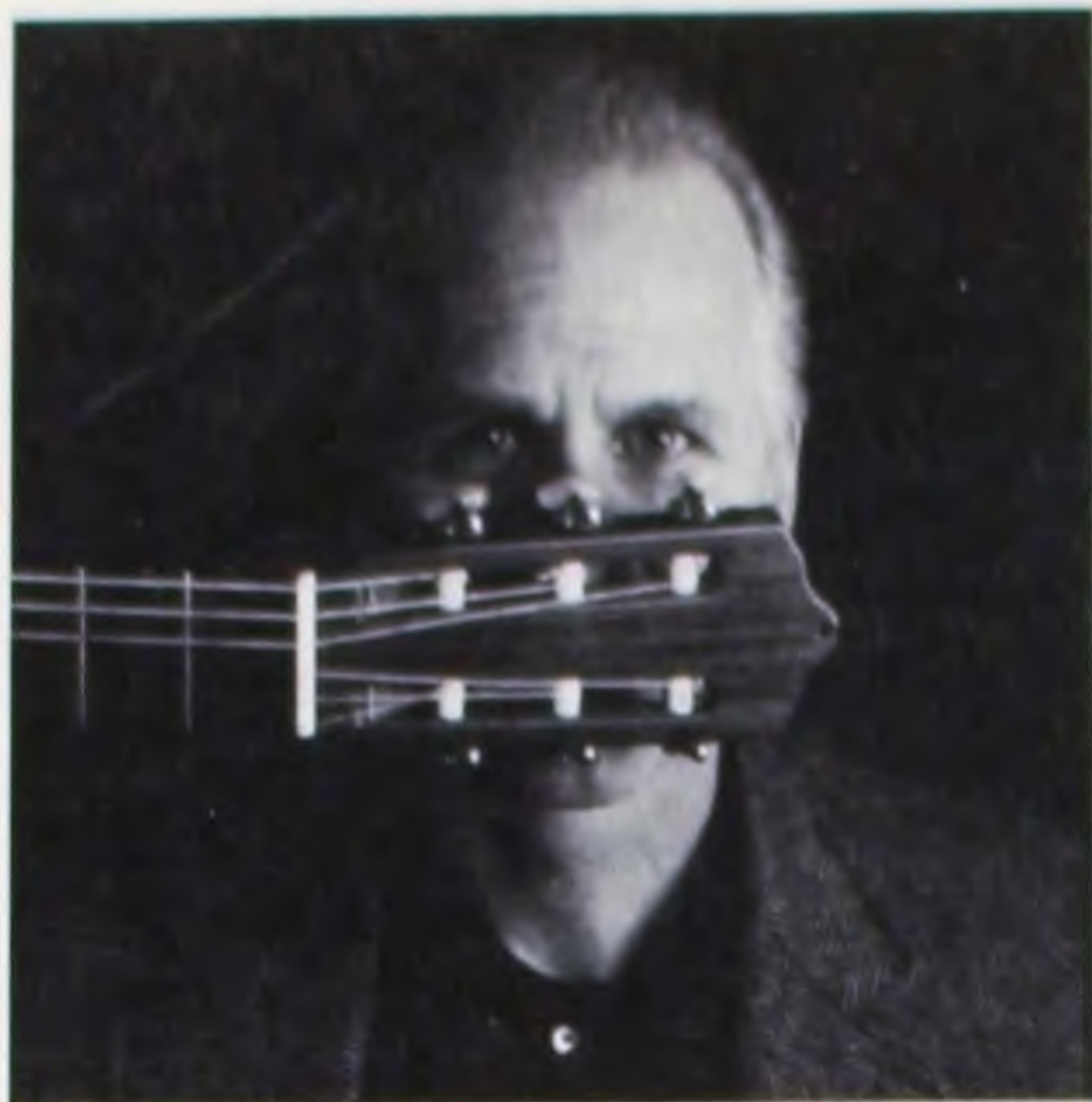
Several offices throughout the college have been kind enough to forward your email inquiries and requests to the Office of Alumni Relations, but now you can email them to me directly at: sbodge@berklee.edu. Stay tuned for upcoming events in your area.

—Sarah Bodge, Assistant Director of Development for Alumni Relations



**At large in Perugia, Italy: Left, vocalist Diana Krall '83, jazz journalist Bob Blumenthal, and Sarah Bodge.**





**Mark Small '73**

*Stylistic Etudes*, which features 86 etudes that cover 17 contemporary keyboard styles. John also recently formed an instrumental trio called Niacin with bassist Billy Sheehan and drummer Dennis Chambers.

Saxophonist **Remy Filipovitch '74** of Essen-Kettwig, Germany, composed "Quarta pars Saeculi Moers" on a commission from the Council of City of Moers, Germany. It was premiered during the 25th anniversary celebration of the New Jazz Festival in Moers.

**Jon "Hammond" Heda '74** of New York, finished a 98-day tour of Europe to promote his new CD release and completed his 12th year on the New York TV show "The Jon Hammond Show."

**Steve Masakowski '75** of New Orleans, LA, is teaching at the University of New Orleans and receiving rave reviews for his 7-string guitar playing on his Blue Note album *Direct Access*.

Trombonist **Tim Sessions '76** of New York, released his debut CD *And Another Thing* on Episode Records which features Randy Brecker and Kenny Werner along with Tim's band, consisting of Chris Potter, Brad Schoepach, Tony Scherr, and John Hollenbeck.

Guitarist **Jamie Glaser '77** of North Hills, CA, has been playing with Jean Luc Ponty, the Manhattan Transfer, and on scores for the TV shows "Married with Children," and "Seinfeld."

Saxophonist **Ken Field '78** of Cambridge, MA, released his solo CD *Subterranea* on the Connecticut-based O.O. Discs label.

**Joseph Sablone, Jr. '78** of Dorchester, MA, signed a publishing contract for two songs with Siskatune Music. He has now signed for three songs with the publishing company.

**Jose Gomez '79** of New York co-wrote the song "If I Let Myself Go," which was recorded as a duet by Chuck Johnson and Dionne Warwick. The Spanish version of this song won third prize in the 1992 *Billboard* Song Contest.

Drummer **Gregg Martin '79** of Evansville, IN, performed with Ernie Watts in May at the International Jazz Saxophone Competition in Evansville.

Pianist **Katy Roberts '79** is living in Paris and has released an album with her own trio. She also played on Frank Lacy's album *Settgast Strut* on the Harmonia Mundi label.

After working with guitarist Jimmy Bruno for four years, bassist **Mori Behar '80** of Philadelphia, together with a violinist and guitarist, formed the Philadelphia String Trio.

**Dean Lopes '80** of Woodland Hills, CA, has signed an agreement with Paramount/Viacom Television for worldwide use of his compositions on "Entertainment Tonight."

PHOTO BY GENE MARTIN



**Tim Sessions '76**

**Jamee Culbertson '81** of Somerville, MA, is a practitioner of the Alexander Technique®. She treats singers and instrumentalists with musician's injuries.

**David Lowrey '81** of Tampa, FL, was this year's only bass winner in *Jazziz* magazine's Guitars on Fire Unsigned Talent Contest. His tune "Bass Face" appears on the *Jazziz* April CD.

Vocalist **Reisa Marlowe '81** of Sharon, MA, released her debut CD as Reisa and the Dream entitled *Songs from the Future*. A family-oriented sci-fi rock opera, it seeks to break new ground in family entertainment.

**Craig Morrison '81** of Montreal, is an ethnomusicologist, performer, and teacher of popular music courses at both McGill and Concordia Universities. His book *Go Cat Go: Rockabilly Music and Its Makers*, was published by the University of Illinois Press. The book is the product of 15 years of work.

Guitarist **Ken Selcer '81** of Cambridge, MA, and his acoustic duo Somebody's Sister has had their CD of the same name picked up by Horizon/Goldenrod Distribution.

**John Zoltek '81** of Seattle made his debut recording conducting the Bohuslav Martinu Philharmonic on a CD titled *The Spirit Emerges*. It features music of Mark Armanini, and was recorded in Malenovice, Czech Republic. Zoltek is director of the Renton Youth Symphony Orchestra and the choir at Saint Paul's Lutheran



PHOTO BY DARLENE DE VITA

**Reisa Marlowe '81**

*continued on page 28*



## L.A. NEWSBRIEFS

While it is next to impossible to bring a group of Los Angeles-based music industry professionals to the college for a clinic or panel discussion, two recent events offered a unique opportunity to bring the L.A. music industry and Berklee together.

A few months ago, Berklee and the National Academy of Songwriters co-hosted a panel discussion titled "Music Supervision from All Angles." This event was a great success, as demonstrated by a capacity audience and enthusiastic feedback. The panel, moderated by Assistant Professor of Songwriting Barbara Jordan, featured music editor and supervisor Dan Carlin, music supervisor Bonnie Greenberg, Viacom/Paramount Vice President of television Music **David Grossman '79**, MGM and UA music consultant Richard Kaufman, composer Laura Karpman, and music coordinator and producer Mark Wolfson.

Drawing upon a wealth of experience and fascinating anecdotes, the panelists discussed the relationship dynamics between music supervisors, composers, directors, and producers. With the field of music supervision being such a continually evolving one, it seemed appropriate that the discussion involve a general definition of the topic and also the qualities that define an effective music supervisor. Bonnie Greenberg offered, "being a music supervisor on a film is to oversee all the music on the movie, to work with

the film makers in creating that perfect combination, aural and visual, to give a full visceral impact—whether by score, by song, or by silence." She went on to say that a good music supervisor should not just push songs, but "should work with the composer, producer, and director to produce the perfect package." Richard Kaufman added that he often sees the music supervisor as the person in the middle, with creative people on one side and studio executives on the other, acting as a liaison and "trying to make everything come together." The evening's discussion covered a variety of issues, from the creative to the administrative, economic, and political, and essentially revolved around the placement of music and songs in film and television.

An exciting aspect of the recent Berklee in L.A. program, held at Claremont McKenna College, was the roster of visiting artist clinicians. Renowned rock bass player, Billy Sheehan, performed with his new band Niacin, co-led by alum **John Novello '73** on Hammond B3, and featuring Tom Brechtlein on drums. This outstanding evening of instrumental rock and funk was partially supported by a grant from Yamaha, and included a question and answer session. Another remarkable bass player, **Abraham Laboriel '72** led a clinic in which he was joined by his son, **Abe Laboriel, Jr. '93** on drums and Greg Matheson on keyboards. Their music was tight, the energy was high and

personality of the band was infectious—each tune was received with a standing ovation. In sharing insights with the students, Abe Sr. was, as always, very inspirational.

Studio woodwind specialist **Ray Pizzi '64** was accompanied by guitarist **Jim Fox '77** in a clinic that showcased their excellent individual abilities and the chemistry of their duo. Contemporary jazz bass player, **Jimmy Earl '76**, who has toured and recorded with Chick Corea and Stanley Clarke, conducted a clinic in which he performed and discussed bass technique. The final clinic, led by Mark Goldstein, senior vice president for business and legal affairs at Warner Brothers Records, dealt with many business and legal aspects which should be addressed by those seeking a career in the recording industry.

As for alumni in the news . . . recent scoring credits for **Peter Rodgers Melnick '86** include *Lily Dale* on Showtime and the critically acclaimed *Grand Avenue* on HBO. **Dave Kowal '75** scored the theme music for the Charles Kuralt series "This I Believe," on the Disney Channel, and a video for Nikon Camera.

Other scoring credits include **Lawrence Shragge '77** for the Fox Searchlight release *Intimate Relations*, and **Christian Moder '94** for *The Rest of My Life*. **Kevin Kleisch '92** and **Joe Kraemer '93** received songwriting credits on the movie *Kingpin*, and served as the movie's music editors. **Misha Segal '75** scored *Peacock Blues* for Showtime and *Devil's Food* for Lifetime. In the commercial field, **Jan Stevens '81** scored two new Hot Wheels jingles for Mattel and music for the new Olympic Barbie video.

Congratulations to our alumni Emmy winners: **Ernest Troost '78** for his score to the ABC/Hallmark production *The Canterville Ghost*, and **Hummie Mann '76** for his score to the Showtime production *Picture Windows (Language of the Heart)*.

That's it for now; stay in touch.



PHOTO BY LESTER COHEN

**Movie music panelists (L. to R.): David Grossman, Richard Kaufman, Barbara Jordan, Peter Gordon, Bonnie Greenberg, Mark Wolfson, Laura Karpman, and Dan Carlin.**

*Peter Gordon '78, director, Berklee Center in Los Angeles*





Guitarist Philip Hii '86 of Corpus Christi, TX, has received worldwide acclaim in classical circles for his recording *Johann Sebastian Bach: New Transcriptions*. Hii's CD and sheet music are published by GSP in San Francisco.

Church in Seattle.

Bassist **Bob Ross '82** of Allston, MA, and his band Debris released their third CD *Rapture in the Church of Disreputable Daydreams* on the Music and Arts label. Debris also features **Steve Norton '87** and saxophonist **Jeff Hudgins '92**.

**Mike Ashenfelder '83** of Palo Alto, CA, is developing the World Wide Web site for Jump! Music ([www.jumpmusic.com](http://www.jumpmusic.com)), whose Piano Discovery System is endorsed by Herbie Hancock.

**Jenny Hill '83** of Brooklyn, NY, was one of 12 winners in the *Jazz Woodwinds on Fire* Competition. Her tune "Lost in Shallow Thought" appeared on their August 1996 CD.

Bassist **Andreas Lonardoni '83** of Berlin, Germany, is releasing his first solo CD *Who Cares* on Lipstick Records.

Bassist **Thomas**

**MacDonald '83** of Nashville, performed on the latest **Tom Hambridge '83** CD entitled *Still Running* on Bad Mood Records. He has also performed with the Chiffons and Bo Diddley.

**Mike Hickey '84** of Athol, MA, has had instructional columns published in *Guitar Player* magazine. "Workingman's Holdsworth" ran in the April 1996 issue and "Dischord Diminished Death" in the August issue.

Songwriter **Betsy Jackson '84** of Nashville, was honored at the Country Music Hall of Fame's annual Words and Music Program for cowriting the song "Why Won't They Take the Time."

Trombonist **Ted Kraemer '84** of Los Angeles, is featured in the latest 20th Century Fox movie *That Thing You Do*, directed by and starring Tom Hanks.

**Mark Oltash '84** of New York, was named Eastern

advertising manager for *Request* magazine. He is responsible for the magazine's advertising efforts for the East Coast.

Keyboardist **Donald Quan '84** of Toronto, Canada, played in the ancient ruins of Spelebergo and Catania, Italy this summer.

Guitarist/composer **Sergio Brandao '85** of Boston, with his band Manga-Rosa played at the Regattabar in Cambridge. Manga-Rosa, is a nine-piece band featuring alums flutist **Hiro Honshuku '90**, pianist **Gilson Schachnik '96**, bassist **Fernando Huergo '92**, and drummer **Steve Langone '93**.

Guitarist **Jesse Cook '85** of Milwaukee, WI, had his first Narada album *Tempest* debut at No. 14 on *Billboard's* Top New Age Albums chart. Cook's five-piece band has been wow-ing audiences in L.A. and Montreal.

Drummer **Alun Harries '85** of Twickenham, England, is playing in Stringfellows House Band and over the past 10 years has played with people

such as Tori Amos and John Etheridge, and recently finished a week-long engagement with Anita Carmichael at Ronnie Scott's Club in Soho.

**Eddie Horst '85** of Atlanta, GA, had his work "Journey to Atlanta" performed by the Atlanta Symphony Orchestra. It was written to celebrate the Centennial Olympics. The piece was also used during the Paralympic Games also in Atlanta.

**Jamshied Sharifi '85** of New York, penned the score for the film *Harriet the Spy*. Jamshied's wife **Miyuki Sakamoto Sharifi '92** wrote the orchestrations and **David Van Slyke '82** and **Mike Zackmeister '85** assisted with the sound design.

**Linda Wing-Merlini '85** of Marlborough, MA, was in the preliminaries for the Mrs. Massachusetts America Pageant and operates her own personal training and nutrition facility called It's Personal.

**Todd Glacy '86** of Somerville, MA, produced a video for the Boston Songwriters Workshop Artist Showcase this past



From the left, keyboardist Dana Ross '88, actor Fred Tuttle, movie producer John O'Brien, and violinist Steve Muise '90. Ross and Muise worked on the score for O'Brien's latest film *Man with a Plan*, starring Tuttle. They are also heard in O'Brien's previous film, *Vermont Is for Lovers*.



spring and assisted in the production of the Boston Rock Opera's performance of *Jesus Christ Superstar*.

**Jack Kulp '86** of East Aurora, NY, plays bass on the new Greg Meckes Band (GMB) release *Mission* on Meatshake Records.

**Cliff Brodsky '87** of Hollywood, has a new song, "Master X," on the High Priests of Dub album. He cowrote the tune with Nine Inch Nails keyboardist Charlie Clouser, L.A. Guns guitarist Mich Cripps, and England's Chris Bradshaw.

**James Donaldson '87** of Gladwyne, PA, graduated with a degree of doctor of osteopathic medicine from the Philadelphia College of Osteopathic Medicine.

Pianist **Satoko Fujii '87** of Brooklyn, NY, released the album *Something About Water* featuring piano solos as well as several duets with pianist Paul Bley.

**Barbara Lee Grodsky-Molt '87** of Carson City, NV, is now playing lead trumpet in Kollage, a big band performing in the area.

Pianist **Christopher Higgins '87** of Havertown, PA, and former faculty member Stefan Schindler have recorded a demo of Stefan's poetry and Chris's music entitled *Coyote Chris and Don Stefan*.

Guitarist **Matthew Kaslow '87** of Brooklyn, NY, recently played at Alice Tully Hall/Lincoln Center as part of the Bang on a Can Festival. He is also performing regularly with the Backdoor Benny Blues Band and rock tribute band Red Rover.

Multimedia producer **Jason Marsh '87** of Los Altos Hills, CA, received a

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*Paul Wilson*



**Pianists Paul Bley (right) and Satoko Fujii '87**

master of arts degree in music from San Jose State University in May.

Saxophonist **Laurent Stora '87**, of Montpellier, France, released an album of music by Wayne Shorter titled *Shorter Cuts*. His quartet includes pianist **Helio Alves '90**, bassist Ned Mann, and drummer Ed Uribe.

Drummer **John McTigue III '87** of Nashville, finished recording an album with rock recording artist Timothy Craig on Ball and Chain Records. He also toured Europe with Brasibilly and Dale Watson.

Guitarist/songwriter **Dario Saraceno '87** of Wappinger Falls, NY, released his debut album *Porcelain Angel* for the Triple D Records label.

Clarinetist **Harry Skoler '88** and his band released *Reflections on the Art of Swing* on the Brownstone label. The

band features vibist **Ed Saindon '76**, bassist Roger Kimball, and drummer **Ted Gilmore '78**.

**Jonathan Smith '87** of New York completed an 11-week stint conducting the musical *Sweeney Todd* at the Goodspeed Opera House. The production won the Connecticut Critics' Award for "Best Musical." He is music director for the Actors Company Theatre in New York.

**Tom Stein '88** of Hubbardston, MA, is performing as bassist, guitarist, and vocalist with Blues After Dark, Chris Baird and the Vagabonds, and folk singer Kevin McCluskey. He is also the manager of the Tufts University Music Studio in Medford, MA.

**Todd Sucherman '88** of Chicago, played drums on the summer and fall tour with Styx. He also played on new CDs by Bob Mamet on Atlantic Records and Brian Culbertson on Mesa/Blue Moon Records.

Singer/songwriter/guitarist **Kelly Wildowsky '88** of Webster, MA, and her blues band Backyard Strut



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released their self-titled CD on Mount Scott Records.

Guitarist **Eric Breyemeier '89** of Shelton, CT, is performing around New Haven with his band Martian.

Pianist/flutist **Christian Le Delezir '89** of Auray, France, was invited by pianist Martial Solal to give a live solo improvised concert of his music at Radio France in Paris. The program was aired nationally on France Musique.

Trumpeter **Mark Mazor '89** of Concord, CA, has reunited his band Fat Lip to play top bay area clubs playing funk and acid jazz. Mark is also an executive for Mission Hills Mortgage Bankers.

**Michael Van Huffel '89** of St. Paul, MN, has been working as a graphic designer/multimedia artist. In 1995 he was an art director for the artist formerly known as Prince. He received a gold record and a Golden Reel award for the package design for *The Gold Experience* release.

Vocalist **Karen Kapantais-Carr '90** of Beverly, MA, is featured on the CD *Cracked Country Christmas*, to be

released on Giant Records in November. She is currently recording a solo CD in Nashville.

**Anthony Daddabbo '90** of Astoria, NY, has taken a position as an assistant to one of the Talent Buyers at Delsener/Slater Enterprises, a concert promotions company in NYC.

Vocalist **Fawn Field Drake '90** of L.A., recorded cuts for the movie soundtrack *'Til There Was You*, starring Demi Moore and Tom Hanks. Fawn's jazz a cappella group All Night Express appears throughout the film.

Bassist **Chris Matheos '90** of Greensboro, NC, and his trio were featured on Principal Records' *Jazz Visions* summer sampler CD.

Guitarist **Max Ridgway '90** of Alva, OK, released his second CD of free improvisations entitled *Book of Secrets* with Michael Unruh on bass clarinet.

**Shannon Risbon '90** of Honey Brook, PA, penned a song for Curb Records which debuted on 3,000 radio stations in September. Her first album is in progress.

**Mary Ellen Thompson '90** of Miami, has been a production singer for Carnival Cruiselines ship Ecstasy since February. Thompson and keyboardists **Reggi Bishop '91** and **Mark Guttenplan '79** will be performing on Carnival's new ship Destiny this fall.

**Scott Boland '91** of West Haven, CT, is the guitarist for the Michael Vescera Project. Vescera, Yngwie Malmsteen's vocalist, released the CD on Pony Canyon International Records in September.

**Tanya Calangione '91** of Dorchester, MA, won the top prize in the rock/alternative category of the 1996 USA Songwriting competition.

Bassist **Gustavo Gregorio '91** of Osaka, Japan, and his band Gregorio's Movie, which includes pianist **Yumiko Murakami '91** and saxophonist **Eiichiro Arasaki '84**, released the CD *Mambonga* on Liao Records.

Trombonist **Thomas Loup '91** of Berlin, Germany, has been busy performing with the Four Freshmen, Bud Shank, the NDR Big Band and the RIAS Big Band.

Drummer **Anders Mogensen '91** of Copenhagen toured Denmark and Sweden with his quartet, and was featured with the Brecker Brothers on the *Doky Brothers* recording.

Saxophonist **Christian Vuust '91** of Denmark, and his band the Christian Vuust Group have released their second album called *Aero*.

**Erik Bennett '92** of Alpharetta, GA, wrote "We Were There," a song which commemorates the 1996  
*continued on page 32*



**Karen Kapantais-Carr '90**



## THE VIRTUOSO BUSINESSMAN

When **Martin Kratochvil '77** came to Berklee from Czechoslovakia to study jazz, he got more than he bargained for. Aside from attaining a whole new perspective on harmony from then-faculty members Gary Burton and Michael Gibbs, Kratochvil also absorbed ideas about American-style economics which have helped make him the most successful businessman in today's Czech Republic. *Forbes* magazine recently identified Kratochvil as that country's wealthiest man. As the visionary behind the Czech entertainment conglomerate Bonton A.S., a holding company for music, film, radio, video production, distribution and retail operations, a busy Kratochvil sits on the boards of all 19 companies in the Bonton Group.

Today his business involves less actual music making than it did 20 years ago when he was pursuing a career as a pianist and composer. When he came to Berklee in 1976, he was already an established artist leading the popular Czech fusion group Jazz Q.

"I was the first to play Fender Rhodes and Moog synthesizers in the country in a fusion jazz style. After that, I decided that if I was to be committed to this path, I needed more education, so I decided to go to Berklee."

His American sojourn also helped him reconcile issues that would surface later. "The image of a 'true artist' in Europe, created mostly by German philosophers," states Kratochvil, "is that the artist should be poor and have absolutely nothing to do with business. That proved inaccurate when I met Gary Burton who was the embodiment of the artist of a different time. He could direct his own business and he was a genius in his musical sphere. I came home without fear that if I associated myself with business or ran a studio that I would be inferior as a composer."

Back home in 1977, Kratochvil continued to compose and perform, soon venturing into film composing. "I

began writing film music when Jazz Q's popularity started waning," he states. "I built my own studio because the state-owned facilities had old, outmoded equipment. After a while, I felt it was too big a luxury for one individual. I began producing for other artists and branched out into TV serials, radio, and film."

To date, Kratochvil has scored about 50 feature films, hundreds of documentaries, and innumerable jingles. After he started renting his studio to other artists, it grew into a bigger operation. When the "Velvet Revolution" came in 1989 and Communism fell, Kratochvil and his business partners were ready for the free-market system that took the place of Communism. One week before the laws changed, they had established the Bonton record label, the country's first private company.

"Instead of just creating master tapes," he says, "we decided to manufacture and sell the product. There was no competition, so we had an edge and sold big numbers." The first record Bonton released was an old recording of the new Czech president

Václav Havel reading his own play *Audience*. It sold 105,000 copies. Other success was not far behind.

Breaking 45 years of state-dominated film making, Bonton produced *Tank Battalion*, a parody of army life under the Russians. Nearly two and a half million people saw it. Kratochvil also negotiated a licensing agreement for the Rolling Stones' *Steel Wheels* album. Impressive sales led to a distribution contract with Sony Music.

Substantial revenues generated by Bonton's early success have provided a rock-solid base for the company. In 1992, Bonton was the first Czech company to sign a licensing agreement with a major video label—Columbia Tristar—igniting the country's booming home video market. Bonton also opened the first privately owned FM radio station in Prague. With Kratochvil pointing the way, Bonton is currently opening record megastores, cineplexes, and acquiring television properties.

"I sit on the boards of 19 companies, and this is only the beginning," says Kratochvil. "Television is an area where we are trying to build up. In the company, I am the one who initiates new programs and ideas and takes the first steps in negotiations with the government and business partners. We just sold a quarter of the company to American institutional investors, and we will go public next year."

Today, Kratochvil barely finds time to perform and write music. "I still write jingles for radio, but other composing is limited by my schedule," he says. "These days, I am playing mostly acoustic piano in a duo or trio format with a guitarist and/or cellist. I have a new CD's worth of material but I just haven't found the time to get together and record it."

He still occasionally appears in Prague's smoky jazz clubs. Many figure he doesn't need to play, but Kratochvil disagrees. "The desire to play music is something that never dies. It is something I just have to do." ❏

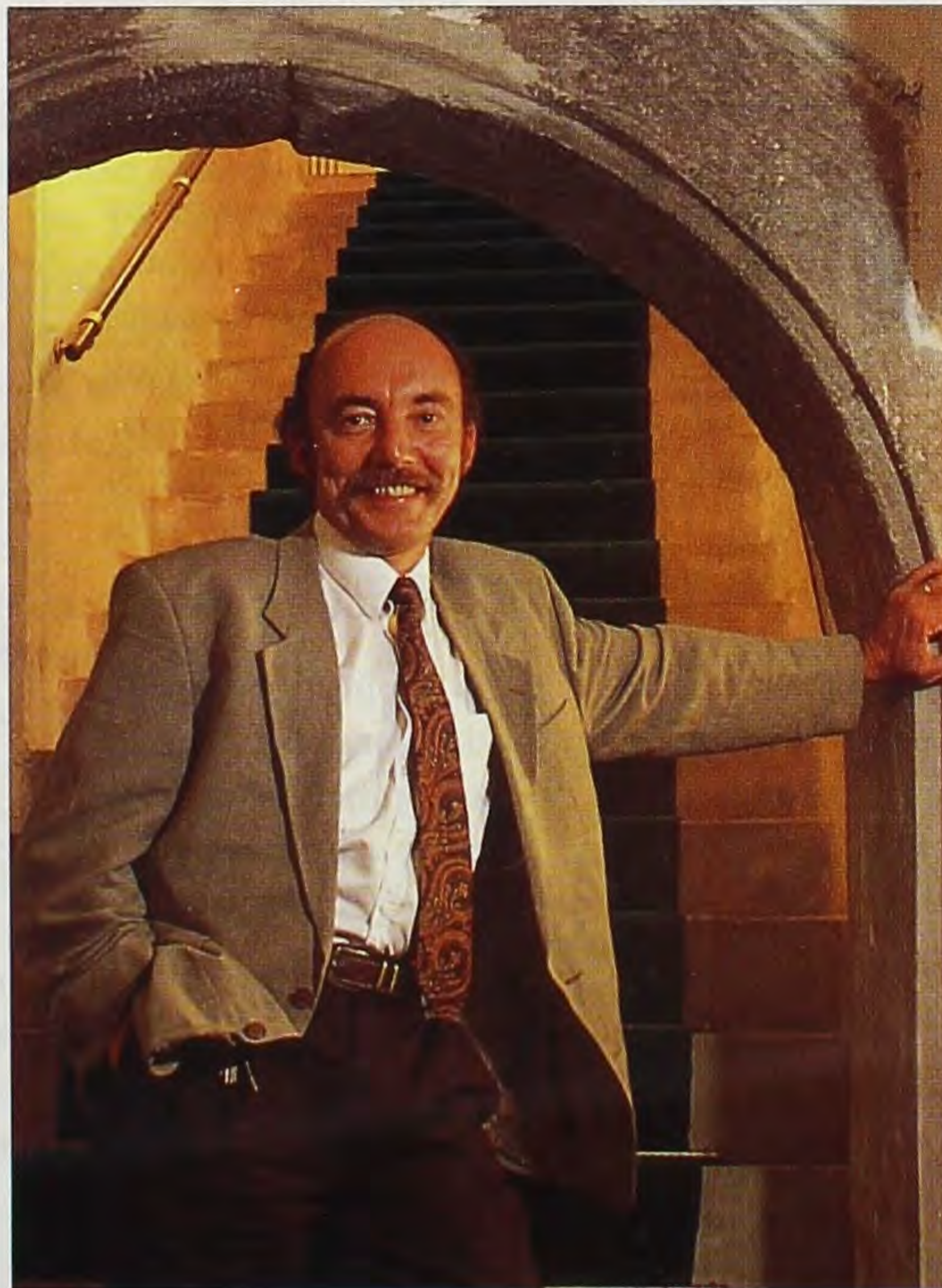


PHOTO BY LEE MALIS/GAMMA LIAISON

**Martin Kratochvil '77: "I came home without fear that if I associated myself with business I would be inferior as a composer."**





# Berklee COLLEGE OF MUSIC

## Provost/Vice President of Academic Affairs

Berklee College of Music is seeking applicants for the position of Provost/Vice President of Academic Affairs. A senior academic officer, the Provost reports to the Executive Vice President of the College regarding educational planning, development, implementation, administration, and assessment of all academic programs.

Founded in 1945, Berklee emphasizes studies in contemporary forms of music including jazz, rock, pop, and concert music with 800 course offerings taught by 300 faculty. The college is organized in four divisions, each headed by a dean. The college offers a four-year bachelor of music degree and a professional diploma in 12 major areas of study: Performance, Music Production and Engineering, Songwriting, Music Business/Management, Contemporary Writing and Production, Jazz Composition, Film Scoring, Composition, Music Synthesis, Music Education, Professional Music, and Music Therapy. Full-time enrollment is about 2800 students, of whom 40 percent are international.

Berklee is located in Boston, one of the nation's leading educational, artistic, and medical centers. Situated in Boston's culturally rich Back Bay area, Berklee is close to Symphony Hall, the Museum of Fine Arts, the Boston Public Library, and a diverse array of commercial, professional, and residential settings.

Candidates should have a solid background as music professionals; appropriate educational credentials (advanced degrees preferred), or equivalent professional training and experience; demonstrated skills in educational leadership, management, and planning; college-level teaching experience; and experience managing faculty in a union environment. This leadership position requires exceptional communication and organizational skills, the ability to work with a broad range of programs and personnel, and an understanding of the primary role of excellence in teaching and learning in today's changing technological environment.

Applicants must submit materials by January 1, 1997. Each application should include a cover letter and current résumé with telephone and fax numbers and e-mail address. Please include the names, addresses, and phone numbers of at least five professional references. Final candidates must be prepared to appear on campus for two days of interviews and presentations in February 1997. The starting date for the position will be no later than August 1, 1997.

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Olympic Games. It was recorded for Legendary Records with guitarist **Steve Reick '93** and drummer **Scott Davidson '92**.

Vocalist **Liz Forester (a.k.a. Liz Deters) '92** of Atlanta, is recovering from a facial wound received in Rio de Janeiro when a stray bullet struck her face. After reconstructive surgery, she sang at a benefit concert for the Citizen Council's Victim and Mediation Services of St. Paul, MN.

Drummer **Warren David Grant '92** of Somerville, MA, is touring Europe with blues prodigy Monster Mike Welch. He is also recording his second album on the Rounder Label. His first album *These Blues Are Mine*, reached the number three spot on the national blues charts.

Saxophonist **Rob Hall '92** of Nascot Woods, Herts, England, is touring with the Rob Hall Acoustic Band with Jim Mullen on guitar and **Joachim Leigh '94** on drums.

**Frederic Ham '92** of Boston, and his band released a CD called *Clay Funk Numbers* featuring Isa Clayderman. He also operates a daycare facility in Boston.

Drummer **Carlos Ruiz '92** of Santa Fe, NM, is playing in an Afro-Cuban group called Wagogo with **Blake Himm '92**. Carlos is working for an independent world music label called Triloka Records.

**Jonathan Sherman '92** of San Antonio, TX, is playing his dueling piano/sing-along gig in clubs from Boston to New Zealand, and is now working in a San Antonio club called Howl at the Moon.

**Michael Benaquist '92** of Brookline, MA, is playing guitar in a big band on a Royal Caribbean Line cruise ship.

Drummer **Don Correu '93** is playing around Kansas City with blues artist Roland Allen, and will play West Coast venues this fall.



Guitarist **Nando Lauria '93** of Miami, FL, has released his second record *Novo Brasil* for the Narada Equinox label. His previous album, *Points of View*, received great reviews from numerous magazines.

Saxophonist **Jenisa Katz '94** and trumpeter **Frank Vardaros '93** of Boston operate Purple Rose Productions, a music production company. Their jazz label, VEE Records, released albums by Edu Tancredi and el Bandon 33, the Toucan Trio, and Myanna. Vardaros also released his second CD, *Live at the Regattabar*, with his jazz funk group, Future Reference.

**Scott Koziol '94** of North Olmsted, OH, is bassist for Alligator Records recording artist Tinsley Ellis. He is also a columnist for *Bass Frontiers* magazine.

Pianist **Cornelius Kreusch '94** of New York, played a gig at the Blue Note with Berklee alum **Will Calhoun '86** and James Genus. He also played a piano duet concert on the Internet with Herbie Hancock who was in Berlin, while Kreusch was in New York.

Guitarist/vocalist **Robert Morris '94** of New York, has released a CD with his band the Morris Brothers Band entitled *Stand Out* on JRS Productions. The band features drummer **Yuichi Hirakawa '95**, keyboardist **Jorgen Kjar '95**, and bassist **Steven Morris '94**.

Pianist **Mika Pohjola '94** released the CD *Myths and Beliefs* with his trio (Bruno Raberg bass, **Roberto Dani '94** drums) and special guest guitarist **Mick Goodrick '67**.

Multi-instrumentalist and singer **Diane Williams '94** of Louisville, KY, and the Diane Williams Group released their debut CD on

the Moxie/MGK label. The disc is a semifinalist in *Musician* magazine's best unsigned band competition, and won the TDK Encore and the People's Choice awards.

Composer **Matthias Zimmermann '94** of Kriens, Switzerland, recipient of the 1996 Henry Mancini Fellowship, has relocated to Los Angeles and is working at the Paramount Studios feature film score archives and as a music copyist.

Drummer **John Blackwell Jr. '95** of Columbia, SC, played on the new Cameo album *Nasty*, and on their 1995 and 1996 world tours. He also played on the recent debut album by alternative rocker Paul Rucker.

Drummer **Marcelo Contento '95** of Watertown, MA, and his band Magic Touch can be heard on the 1996 *Boston Anthology* CD.

**David Cuetter '95** of San Francisco, CA, mixed the

full-length album *Curio* for the band Giant Prophet on 58/59 Records.

**Sean Driscoll '95** of Boston, received an endorsement deal from D'Addario Guitar Strings.

**Jason Levine '95** of Antioch, TN, has been working with Grammy winning engineer Roger Nichols digitally archiving and mastering at Digital Atomic. They just completed archiving the entire Roy Orbison catalog.

**Robert Lipase '95** of Anent, NY, is teaching drums at Hartwick College and recording and playing in upstate New York with the trio Rainmaker.

**Richard Tony Morales '95** of Los Angeles, graduated from USC in May with an advanced film scoring and composition certificate.

**Johnny Rabb '95** of Carmichael, CA, toured in April with guitarist Michael Lee Firkins around Europe. He also designed the Johnny Rabb signature model snare

drums with Paul Hewitt, president of Rocket Shells Drum Company.

Pianist **Andre Spang '95** of Landstuhl, Germany, played in Austria and Germany with Mike Shapiro (John Pattituci Band), Ralph Humphrey, Joe Porcaro, and Dave Lombardo as part of the European Sonor/Zildjian drum camps. Andre is also a piano teacher at the Virtual Music School. The schools' homepage can be visited on the Internet at: <http://www.inmac.de/rk/index.htm>

Pianist **Gustavo Casenave '96** of Boston, released a CD entitled *Bichozei* featuring guitarist **Thomas Wallisch '97**.

Guitarist/songwriter **Bert Katziemer '96** of Boston released a CD entitled *Rebel Yell* with his band of the same name. He penned all songs and played with pianist Jean Luc Cohen, and vocalists Thelma Hippolite, Rakiya Diggs, and Ra-re Valverde.

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## WWW MUSICIANS' SURVEY

**Kris Chesky Ph.D. '83**, a research assistant professor at the University of North Texas (UNT), is director of UNT's Center for Musician's Education, Health, and Performance Studies. He and eight colleagues are collecting data via the web to develop strategies for treating the medical and psychological problems of musicians. Chesky's web page address is: <http://www.scs.unt.edu/surveys/msurvey/index.html>  
Berklee alumni are encouraged to participate.

## THINKING OF RETURNING?

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## FINAL CADENCE

Vocalist/pianist **Concetta (Piccolo) Ferzoco '52** of Medford, MA, died July 15 from injuries sustained in a car accident. She leaves her husband Cleto and son Anthony.

**Charles Arcieri '64** of Rochester, NY, died on June 17. Donations in his

name may be made to the American Heart Association, 40 Broad Street, Pawtucket, RI.

**Fred Anderson '65** of Glendale, CA, died June 23 after heart problems. Anderson was an Emmy award-winning television reporter for KABC-TV for 27 years.

Pianist **Don Grolnick '68**

of New York, died June 1 of complications from non-Hodgkins lymphoma. He was known for his work with James Taylor, Paul Simon, Bonnie Raitt, Steely Dan, James Brown, and scores of others.

Flutist/pianist **Carole Kaplan '69** of Newton died earlier this year.

Bassist **Ronald Ross '78** of

Hasbrouk Heights, NJ, died unexpectedly in July. He leaves his wife Sharon.

**Brian Winiewicz '86** of North Abington, MA, died after a car accident in San Francisco. He had played in bands in San Francisco and Massachusetts.

**Martin Donovan '94** of Rumson, NJ, died after a car accident February 16.

## ALUM NOTES INFORMATION FORM

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**W**hen I went off to college, it was to become a radio announcer. And, in those years, my fellow FM radio buddies and I had our heroes. At the pinnacle, however, was Willis Conover, Mr. Music USA on the Voice of America (VOA) broadcasts.

Willis had the *voice*, and lots of artistic freedom, but most of us had never heard even one of his programs. For reasons that seemed sensible at the time, the government had made it well-nigh impossible for most Americans to hear Willis. In fact, my first exposure to him came from listening to a series of LPs of his programs that had been sent in error to my radio station.

I remember my jaw dropping when I heard those pipes, and the command with which he used them. To a neophyte jazz announcer, he seemed like Mt. Rushmore; huge, decidedly of another time, but somehow unbelievably cool. He was known as the most famous American that most Americans had never heard of. This only added to his allure.

Conover was in the right place, at the right time, but he also had the right stuff, when he began broadcasting jazz on VOA in 1954. It would have been easy to cave in to management pressure to make "political points" during his broadcasts. He refused. By all accounts, this was both principle and pragmatism; he believed that burdening the music with anti-communist rhetoric would only drive away some of the people he was trying to reach. Thirty million regular listeners worldwide proved his approach the correct one.

Because electronic jamming was the rule, many potential listeners never heard the program live. This called for extraordinary measures. One crafty Russian fan used old x-ray film, and an old turntable tone arm as the cutter head, to transcribe Willis' shows off the air. These lo-fi plastic sheets were smuggled flat, heard in absolute secrecy, and then passed to the next waiting fan. Discovery could

*Rob Hayes is Berklee's director of public information. He still enjoys imposing his musical taste on others.*

mean a one-way trip to Siberia, for just a few minutes with a barely audible copy of a shortwave broadcast.

Conover's shows from Berklee, and his mentions of the college on his program, went a long way toward creating the reverence in which this institution is held in Europe and around the world. Jan Hammer, Miroslav Vitous, and Joe Zawinul, not to mention Toshiko Akiyoshi, Sadao Watanabe, and thousands more besides, might never have studied here, except for Willis and the reach of the shortwave. Later, as a trustee, he forged other bonds here.

I was fortunate enough to meet Willis once. Two years ago, I made a pilgrimage to the VOA and was granted an hour with the man. He was clearly in pain, but most gracious, when he shuffled out to meet me. We sat in the very studio where he had cajoled stories from the likes of Louis and Duke, and where he still broadcast, with considerable effort, each week. The voice, diminished, was still unmistakable. I sat at the feet of the master and listened. For as long as I live, this will be one of the highlights of my life.

After saying goodbye, I reflected upon what I had heard and seen that day. Times were clearly changing. VOA, with the end of the superpower face-off, was an agency in search of a mission. The impending loss of Willis was both emblematic of all they had been and their very uncertain future. Jazz was now freely available in the record shops and on the airwaves across eastern Europe. By the time he passed away on May 17, 1996, Willis and VOA had done their job.

"The funny thing," he said to me, "about being famous overseas, is that most of my friends here in the States have never heard what I do. In a way, it's a little bit sad." Maybe that will finally change.

Independent-minded to the end, Willis retained the rights to all of his programs; tens of thousands of tapes including interviews, jazz festivals, live performances, and none of them ever heard here in the U.S. Here's hoping that this one-of-a-kind trove can now find the right home, where it may finally be heard by all jazz fans. Perhaps *perestroika* can finally bring Willis Conover home. ☸



**Willis Conover 1921-1996: The most famous American that most Americans had never heard of.**



# Berklee By Wire

welcome to



## Berklee

COLLEGE OF MUSIC

Founded in 1945, Berklee College of Music is the world's largest independent music college and the premier institution for the study of contemporary music. The college's 2,650 students and 300 faculty members interact in an environment that provides the most complete learning experience possible, including all of the opportunities presented by a career in the contemporary music industry.

- Why Berklee?
- Admissions and Financial Aid
- Degrees/Majors/Instruments
- Facilities
- Faculty
- Performance Opportunities
- Student Life
- Special Programs

Berklee  
COLLEGE OF MUSIC

### Performance Studies Faculty



Jackie Beard, Acting Chair

Diploma, Berklee College of Music - Saxophonist and recording artist - National and international tours with a variety of groups - Clinician for International Youth Activities Program

Students may also take advantage of the department's high-quality tutoring services for individualized support with course work. These services are provided by academically qualified upper-semester students. Consultation on a variety of matters specific to learning, instructional resources, and individual educational needs are available to students through qualified staff.

TOP

### Video and Audio Clips



Take a look around some of Berklee's facilities

All videos are 240 x 180, 15 fps, 8-bit, 22Khz, Mono. If you are unsure of which format to download, please read our [Video and Audio Help](#) page.

• (:43/3.6M): [.mov](#) | [.avi](#) | [.mpg](#) + [.wav](#) (.zip) (4.8M)



Assistant Dean of Curriculum David Mash shows the power of technology (Britain Hill)

Berklee is now available via the World Wide Web. The initial site is intended to answer questions that potential students will have about the college, and allow them to query the Admissions Department for more information, and/or an application for admission. Included in the site is background information on the college's mission, faculty, facilities, majors, student life, and performance opportunities. There are also video and audio files that help to fill in the whole Berklee picture, through interviews and short sound clips of college-produced recordings. The site is expected to grow over time, as resources expand, to make room for a variety of other interest areas. Check us out at...

<http://www.berklee.edu/>

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# Here's five hot plugs for **Vortex & JamMan:**



Duran Duran guitarist **Warren Cuccurullo** uses a pair of JamMan processors on the new Duran Duran album, "Thank You". They are also prominently featured on his forthcoming solo album, "Thanks to Frank."  
*"My whole rack has been designed around the two JamMan processors. These things make music!"*

**David Torn** has been extending the guitar's sonic boundaries for many years. In the 1994 Readers' Poll in Guitar Player Magazine, he was voted "Best Experimental Guitarist". Lexicon processors have always been an essential ingredient of his unique soundscapes and are evident on his new album, "Tripping Over God." *"JamMan has become one of my very best friends, and Vortex is a benignly psychotic visitor from another planet."*



**Michael Manring** shocked the bass world in 1994 with his daring release, *Thonk*. This record helped him win the "Bassist of the Year" honors in Bass Player Magazine's Readers' Poll. A longtime fan of Lexicon processors, Manring has recently begun to experiment with JamMan and Vortex, taking his solo bass flights into hyperspace. A new album is due in 1995.  
*"Vortex and JamMan offer an immense range of exciting new creative possibilities."*



Grammy Award-winning composer/trumpeter/keyboardist **Mark Isham** has used Lexicon products for years. JamMan and Vortex have added to his unique palette of sounds, taking his distinctive, ethereal trumpet sound into fascinating new realms. Isham stays busy with major film scores, including a forthcoming soundtrack album for the film "Waterworld."  
*"Impressive. Really impressive. Vortex and JamMan really give space and depth to my sound."*

## Now plug one in yourself.

It's no secret that Lexicon digital effects systems are used by most of the world's recording studios, and by many top performers. Lexicon's Performance Series effects processors are also affordable, and they're also used by the world's leading-edge musicians. Like these players and many, many more. So why not check 'em out for yourself?



Try **Vortex** — the most radical & musical effects processor on the market. Or **JamMan** — the hot sampling/delay looper. Contact us for a set of **Application Notes** or visit your authorized dealer now.



**Leni Stern** is widely regarded as one of the finest composers on the scene today. Her pristine guitar sound has been called "remarkable" and "fluid" by Musician Magazine. A new solo album, "Words", is due in mid-1995.  
*"JamMan has become an essential composing tool, as well as a welcome addition for live performances — and I'm getting some great new sounds from Vortex."*

# Lexicon

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