

Spring 1997

Berklee *today*

A Forum for Contemporary Music and Musicians



Forward & Address Correction

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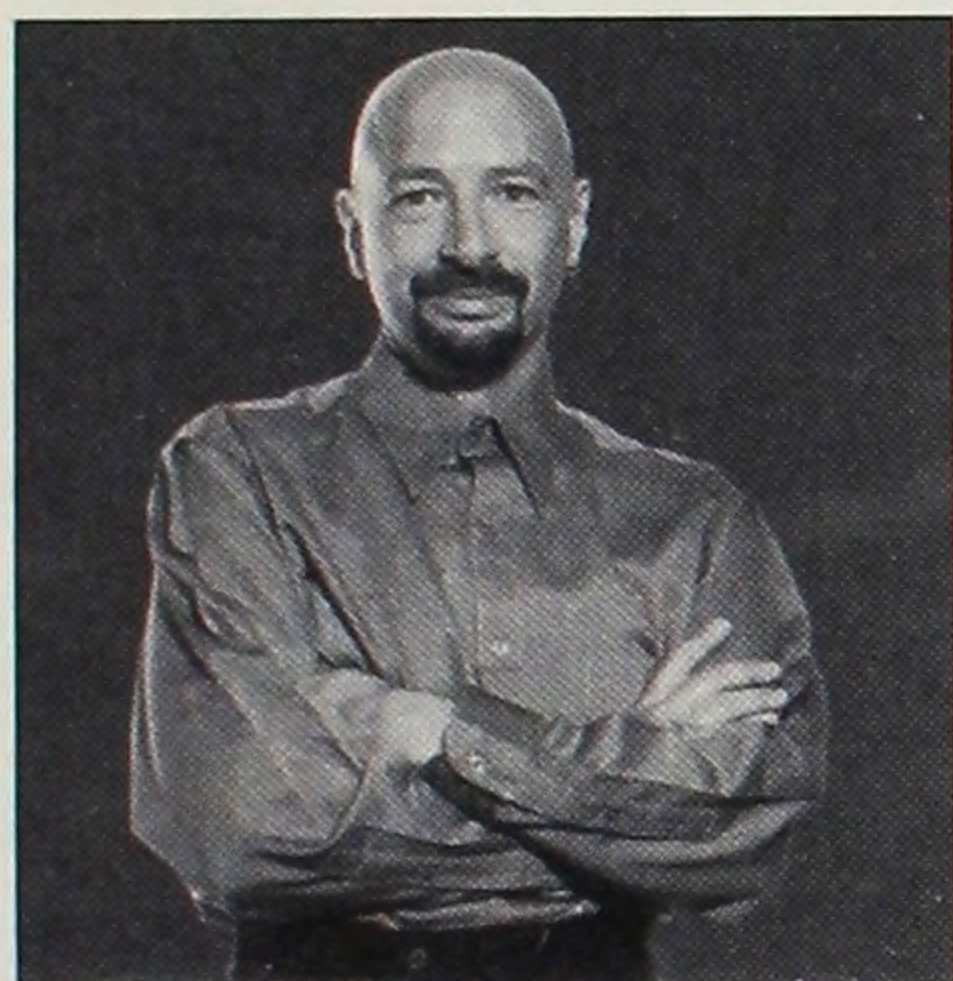
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Berklee *today*

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As the alumni-oriented music magazine of Berklee College of Music, *Berklee today* is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry 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

Man, I Saw You on TV!

Rob Hayes
Director, Office of Public Information

On November 28th, better known here in the U.S.A. as Thanksgiving Day, something quite novel happened on television. Something that had to do with contemporary music and higher education. Youth, tradition, and excellence were all in there as well. It was international. And, the soundtrack was certainly a cut above what we are used to on the small screen.

The program was "The Jazz Makers," a half-hour CNN special presentation devoted entirely to one institution: Berklee College of Music. A look at the college's historic past, burgeoning present, and promising future, the program was seen all the way around the world. Aired in five different time slots around the clock, it was seen in prime time across most of the globe. CNN estimates its worldwide daily audience at something over 170 million homes, or 600 million people.

When CNN first called us, as a result of having read the Berklee feature in the August *Smithsonian* magazine, they were intending to film a five-minute piece. After two days of shooting on campus, the producer told us she just couldn't "do Berklee justice in only five minutes; we want to make this a half-hour special." Once she had shown the tape to the CNN execs in Atlanta, we got the half-hour. A week later, they set the show to air (twice) on Thanksgiving, one of the U.S.'s biggest viewing days of the year!

By all accounts, CNN not only showed up and broadcast the program, but folks at the college think they actually got the story right. They saw Berklee as it is: "The M.I.T. of pop, the Juilliard of jazz." After a lifetime of reverence within the music world, but comparative anonymity in the mass culture, Berklee may be emerging into the light occupied by its better-known brethren in higher education.

Someday, I hope, when our alumni engage in the usual, introductory "so, where'd you study?" exchange with someone new, the inquisitor, knowing precious little about the music business, will know, *right away* what a Berklee degree signifies.

By educating the wider world about Berklee, with the vehicle of the media, we are raising further the name recognition of this college, increasing its stature, and, by extension, the perceived value of a Berklee education. This is no small thing. Our success in convincing the media to tell the Berklee story is your success, too.

"Man, I saw you on TV!" Yes, isn't it grand?

Berklee *b e a t*

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

ENCORE GALA NETS \$110,000

On October 19, 1996, over 500 guests packed Boston's Harvard Club for Berklee's second annual Encore Gala. Throughout the evening, the guests were treated to performances by scores of Berklee musicians, a silent auction, and other festivities. The event was an overwhelming success raising over \$110,000. The proceeds, nearly double the figure raised at last year's gala, will benefit Berklee City Music, the college's scholarship outreach program for Boston's disadvantaged youth.

Preceding the gala party was a sold-out reception and dinner for over 300 guests. Faculty member and multi-instrumentalist Jerry Seeco and his sextet

provided dance music all night long in the main ballroom. The Berklee Reverence Gospel Choir presented two show-stopping performances on the stairwell of the huge main lobby. Twenty different ensembles, comprising over 200 musicians, performed in seven nightclub settings created in various rooms of the Harvard Club. The diverse musical offerings showcased a wealth of student and faculty talent in performances of big band and small group jazz, blues, classical, r&b, folk, rock, and world music throughout the evening.

This year's Encore Gala was co-sponsored by BankBoston and Donaldson, Lufkin, and Jenrette. The event was co-chaired by Berklee trustee and CEO of Newbury Comics Mike Dreese and his wife Laura. The Dreeses also sponsored the main ballroom. Honorary gala co-chairs were President Lee Eliot Berk and Susan Berk. Nightclub sponsors included: the Charles Howard Trust, Daka International, Longwood Security Services, W.S.



PHOTO BY LIZ LINDER

The Reverence Gospel Choir on the stairs

Kenney Company, Miller Dyer Spears, Shawmut Design and Construction, Yamaha Corporation of America, and "an anonymous friend."

The silent auction, sponsored by Daka International, was a contributing factor in the financial success of the gala. On the block were more than 75 special items ranging from a week-long vacation at a private home in Mustique in the Caribbean to personal guided tours of the Boston Athenaeum and Museum of Fine Arts. There was also a wide assortment of autographed musical instruments, boxed CD collections, and novelties—like his and hers lava lamps. The Harvard Club rocked until midnight when the musicians packed up their instruments. The only regret heard was that there were too few hours in the evening and too many great performances to choose from.



PHOTO BY LIZ LINDER

Gala Co-chair Mike Dreese (left) and wife Laura recognize Ira Jackson of BankBoston, one of the gala's two co-sponsors.

MUSIC THERAPY DEPARTMENT OPENS

On November 12, 1996, a gathering of musicians, educators, and health care professionals joined to celebrate the official launch of the college's Music Therapy major with a reception, panel discussion, and tour of the new music therapy facility at 22 The Fenway. Over 100 members of the Berklee and Boston health care communities attended the event which was cosponsored by Berklee and Boston HealthNet.

"Because of our foundations in contemporary music, music technology, and improvisation, we felt we had the potential to do something distinctive and at a very high level," President Berk stated. He also noted the important role that women have played in the profession, and the role that Berklee's new major will have in building a bridge to Boston's health community. "By creating this major," he said, "we would build new bridges



Dr. Suzanne Hanser, left, presents certified music therapist Karen Wachs a plaque in recognition of her contributions to the music therapy profession.

Boston HealthNet is an urban health care system comprising 11 neighborhood health care partners joined with the new Boston Medical Center and the Boston University School of Medicine. During the opening reception, Dr. Suzanne Hanser, founding chair of the Music Therapy Department, presented Karen Wachs, CMT, of the Community Music Center of Boston with a plaque recognizing her contributions to the music therapy profession.

President Lee Eliot Berk welcomed the crowd with opening remarks, describing Berklee's decision to create a major in music therapy, and why the area of music therapy is important to the mission of the college and to society. President Berk noted that Berklee's program is unique in that unlike many other college music therapy programs, Berklee's is not classically based.

that didn't exist before."

During the panel discussion which followed, five health care experts assessed the many different facets of music therapy, its importance to the community, and its evolving uses in contemporary health care. The main point made by all experts was that although music therapy cannot provide a cure for physical and mental diseases like Alzheimer's, it can help increase the quality of life for patients. Berklee's role in providing the health care community with music therapy practitioners will be extensive.

Daniel O'Leary, Executive Director of the Eastern Massachusetts Chapter of the Alzheimer's Association, summed up Berklee's role, "Here we have a [music therapy] program, and we know how powerful music therapy can be, and that it does make a difference in people's lives."

—Julie Pampinella

FRITZE WINS FULLBRIGHT



Assistant Chair of Composition Greg Fritze

Gregory Fritze, assistant chair of composition at Berklee, has been awarded a Fulbright Senior Research Grant to research music by contemporary Spanish composers for wind instruments. The award was announced by the J. William Fulbright Foreign Scholarship Board and the United States Information Agency.

A member of the Berklee faculty for 17 years, Fritze is an accomplished composer and tuba player. He has penned over 40 works for orchestra, concert band, and chamber ensemble. Among the many prizes his compositions have won is the *Academia Angelica Constantiana of Arts and Sciences*, awarded in Rome for his string quartet. He has won a total of eight awards from ASCAP, Meet the Composer Grants, and earned first prize in the 1991 Tuba International Composition Competition. His works have been recorded on albums issued by Crystal Records and Mark Records.

Fritze's commitment to new music is evidenced in his conducting of the Berklee Concert Wind Ensemble, with whom he has premiered 30 new compositions. As a tubist, Fritze has performed extensively as soloist in tuba concertos and has released a CD with his own Colonial Tuba Quartet.

Fritze will be based in Buñol in Valencia Province for the next year. His duties will include guest conducting engagements and lectures at the universities of Valencia and Castellón.

CREATING AN ON-RAMP TO THE INFORMATION SUPERHIGHWAY

This fall marked the completion of extensive renovations in the 150 Massachusetts Avenue building, which expanded Berklee's library to five rooms and will ultimately link it to the information superhighway. Formerly, the library comprised three large rooms: a reading room, a card catalog room with a few photocopiers, and a large room containing the stacks, VCRs, tape decks, and CD players all on the mezzanine level of the building. Today, the library ranges over two floors. Twin stairways now lead to the mezzanine from the Massachusetts Avenue entrance. The mezzanine level houses the new four-room Media Center. There is an anteroom with sofas and counters with four computer terminals where students can send and receive e-mail messages, a reading room, and a large room with 40 CD players and 18 video machines. Five laser disc players will soon be installed.

Behind a glass wall is the fourth room, a new computer lab with 16 workstations outfitted with top-of-the-line Power Mac 7600 computers. Each computer has Claris Works 4.0 and Netscape 3.0 software installed providing students with a gateway to the Internet. The computers are networked to two printers allowing students to make hard copies of assignments or of material downloaded from the Internet. A new stairway leads to the second story where books, musical scores, and periodicals are now housed.

Many remember the library's large collection of vintage recordings, a large portion of which was on reel-to-reel tape. Though there had been some

CD players installed in recent years, now the hardware in the library has been updated. In the place of the 12 CD players and numerous tape decks, there are now 40 CD players. The collection of 7,000 reel-to-reel tapes has been replaced by 8,000 CD recordings of both new releases and historic reissues. As well, one-off CD recordings of faculty concerts, workshops, and reserve materials are being produced by the library staff members for use in the library and beyond.

Back in the 1993-94 academic year, Berklee began to focus long-range planning efforts on the library, as its collection was then accessible only through a card catalog. The successful creation of the campus network during those years made the possibility of developing an online library catalog feasible. Breakthroughs for accessing information in new ways spurred the planning team, spearheaded by Vice President of Information Technology David Mash, Executive Vice President Gary Burton, and Director of Learning Resources Gary Haggerty to expand the scope of the project from simply automating the library to making its resources and those developed by faculty available over an enhanced campus network.

Today, the vision for Berklee's library has grown from its being a finite source of cataloged materials to a central access point for teaching and learning resources accessible throughout the college. The prospects for availability of learning resources through the Internet completed the planning picture, and the Berklee Learning Resources Network Project was launched.

The catalog is now on line, and



PHOTO BY BOB KRAMER

The updated listening room in the library Media Center

will be on the World Wide Web later this year. This will permit interested web surfers around the world to browse the library's holdings. Off on the horizon are plans to have all classrooms and dorm rooms networked to the library, the Career Resource Center, the ensemble library, and other facilities. The campus network will also support real-time video and audio transmission, and will provide access to instructional materials stored in the digital domain. These will include MIDI, notation, graphics, text, digital audio, and video files, and will open up new vistas in music education for the faculty and students.

At some point in the future, instructors will be able to connect their laptop computers to wall jacks in any classroom and quickly tap into materials from the library for use in class. It will be possible to select a CD from the library and, via a software remote controller, play it in class without ever handling the disc. Similarly, an excerpt from a book or a score might be downloaded and projected on-screen for in-class analysis. The same capabilities are being developed for student access to the college's educational materials from their dorm rooms or off-campus apartments.

Add to this mix the plan to establish bi-directional communication between Berklee's information and media resources and those of other national and international facilities such as libraries, colleges and universities, professional organizations, and individuals, and the possibilities for learning and productivity ascend another order of magnitude.



PHOTO BY BOB KRAMER

The stacks are now housed on the library's second floor.



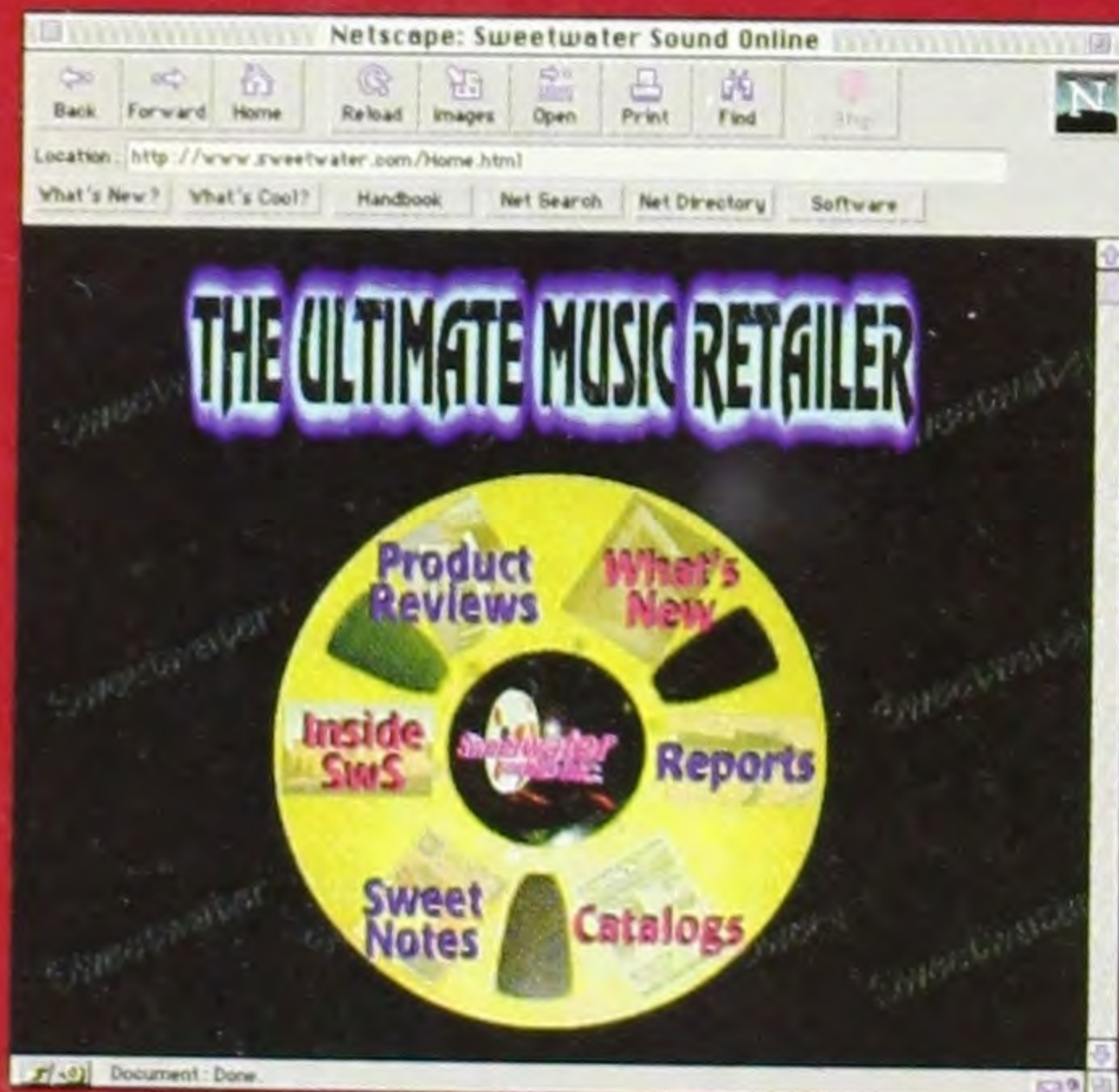
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ZILDJIAN CREATES NEW SCHOLARSHIP

Ms. Craigie Zildjian, vice chair of the Avedis Zildjian Company, has established the Avedis Zildjian Endowed Scholarship for Berklee City Music (BCM) percussionists.

This new Zildjian scholarship will provide support for the BCM summer program, which enables Boston's talented at-risk high school students to attend the college's summer performance program and participate in mentoring and other programs throughout the academic year. The Avedis Zildjian scholarship is the first corporate endowed scholarship to help support this unique initiative to help students gain a college education in music. Many successful graduates of the BCM program have been awarded scholarships to Berklee for full-time college study after finishing high school.

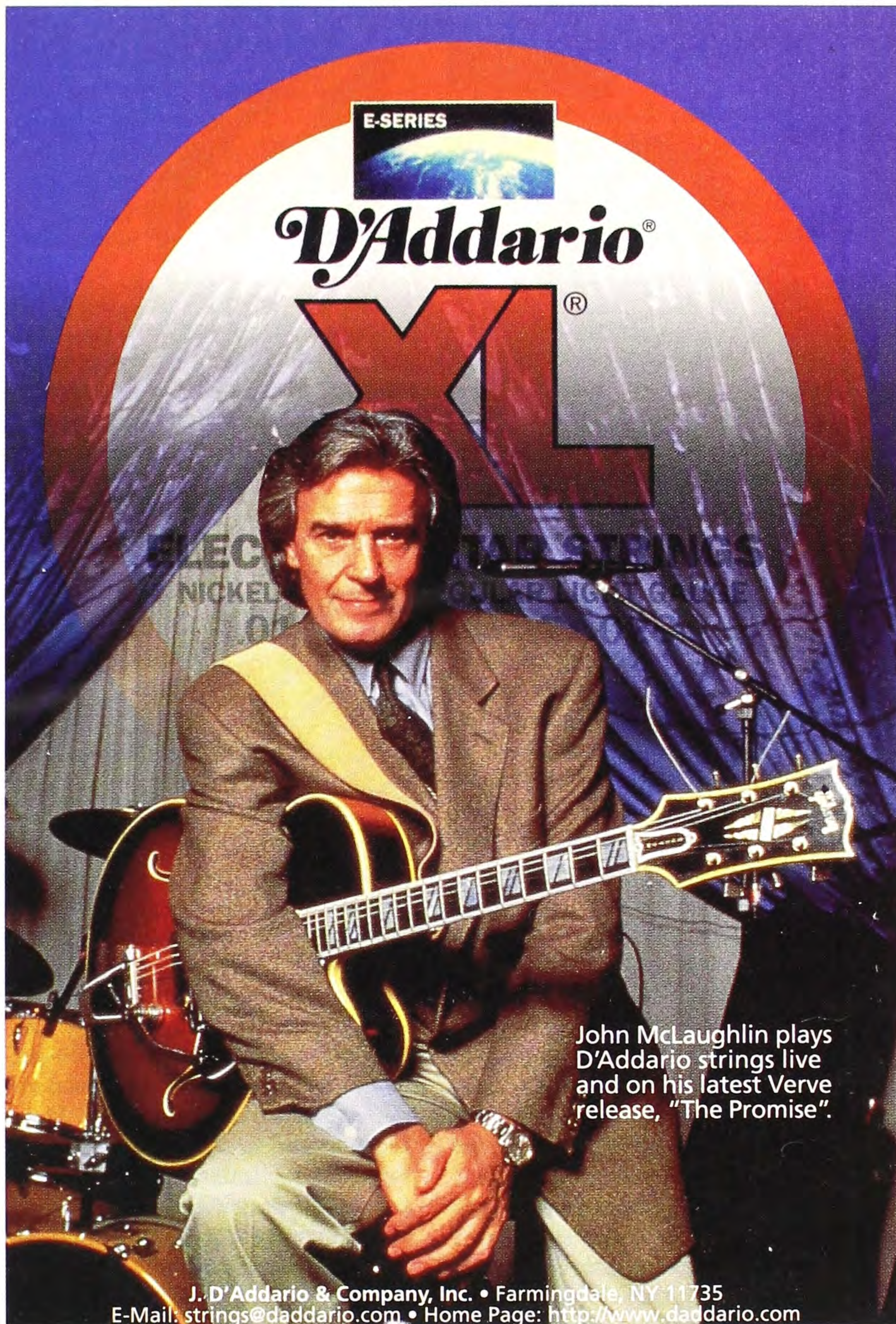


Over the years, many percussionists have been helped by other Zildjian scholarships. Last year Ms. Zildjian established another endowed scholarship fund in the name of her grandfather, Avedis Zildjian, as a way to honor his legacy in perpetuity. Each year this scholarship is awarded to a gifted percussionist to help finance their college studies.

Ms. Zildjian has been a member of Berklee's Board of Trustees since 1995.

U. PLAN EASES TUITION WOES IN MASSACHUSETTS

Berklee is one of 77 colleges and universities in Massachusetts participating in the state-sponsored college savings program known as the U. Plan. The U. Plan allows Berklee alumni, whether they are parents, grandparents, aunts, or uncles, to save for a child's future college tuition and lock in today's rates in a



The advertisement features a photograph of John McLaughlin playing a red and gold electric guitar. He is wearing a brown suit jacket and a light-colored shirt. The background is a blue and white circular graphic with the text "E-SERIES" and "D'Addario XL" prominently displayed. The guitar has a yellow pickguard and a white pick-up cover. The overall aesthetic is professional and musical.

John McLaughlin plays D'Addario strings live and on his latest Verve release, "The Promise".

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flexible, structured savings program.

The plan offers guaranteed protection against rising tuition rates with tax-free benefits. Alumni can pre-pay up to 100 percent of college tuition or purchase individual tuition certificates for as little as \$300. The funds can be applied toward tuition at any of the 77 participating colleges in Massachusetts.

The Commonwealth's answer to spiraling college tuition costs has become a nationally recognized model for structured college savings

programs. Endorsements of the program have appeared in the Wall Street Journal, the New York Times, Forbes and Kiplinger's magazines, and other publications.

The 1997 enrollment period runs from March 1 to April 30. To participate, complete an application form by April 30.

For further information or to receive a U-Plan enrollment kit, contact the Massachusetts Educational Financing Authority (MEFA) at (800) 449-MEFA.

BERKLEE TODAY WINS GOLD AWARD

Berklee today Editor Mark Small '73 earned the Gold Award from the Council for Advancement and Support of Education (CASE) as part of the council's 1996 Publications Awards program.

The magazine was judged the best entry from a pool of magazines published by colleges and universities in District 1, which covers New England, the Maritimes, and Quebec.

CASE offers the award annually to recognize editors who successfully utilize their time, budgets, and staff to produce a first rate publication.

The panel of judges cited the magazine's "gorgeous cover photography," "content which is totally focused on its market," and "sure sense of its mission and audience," as determining factors in their decision.

Former *Berklee today* editor Andrew Taylor won the CASE Silver Medal previously. Small has been the magazine's editor since August 1992.

ALL IN THE FAMILY

When Berklee admissions officials recruit new students in foreign lands, they hope to find that one diamond in the rough—a young musician who exhibits great ability and enthusiasm for learning. The recruiting team on the international scholarship tour had a right to be happy when they stopped at the Rimon School in Tel Aviv, Israel, and found not one, but three superior jazz musicians. And all of them are from the same family.

"Right away I could see that Yuval, Anat, and Avishai Cohen were all spe-

cial—not just talented, but extraordinarily talented," said Steven Lipman, assistant vice president for enrollment.

His assessment was confirmed by others, including saxophonist Dave Liebman and Berklee's Associate Vice President for International Programs Larry Monroe. After a three-year effort, all of the Cohens are at Berklee.

The eldest, Yuval, is a 23-year-old alto saxophonist who has performed with many accomplished jazz musicians, including Sheila Jordan, Adam Nussbaum, and Mick Goodrick. Yuval completed his Berklee studies last December, and is preparing for a move to New York.

Tenor saxophonist Anat, 22, is a fourth-semester Professional Music major who has played gigs with Rachel Z and Cindy Blackman. Avishai, 19, is a first-semester student who

began his career nine years ago. Heralded as one of Israel's finest trumpeters, he worked last year with saxophonist Ira Sullivan's group.

"They are all very, very gifted," said New York-based educator Arnie Lawrence. "They each have their own voice to bring to jazz. Yuval is sort of the elder and inspires the other two. Anat has a lot of spirit and a lot of beauty in her playing. Avishai is already a world-class musician."

Surprisingly, the Cohens have played very few gigs together, but hope that the coming months will afford them more opportunities to collaborate musically.

"We've been waiting for the moment when we would all be here," Yuval said. "It would be great to record as a family." According to Anat, family bonds raise the quality of the music they make. "Reading charts, together, we don't have to say anything. The music comes together like one person is playing."

—Rob Hochschild



PHOTO BY ROB HOCHSCHILD

From the left, Yuval, Avishai, and Anat Cohen.



We're making music . . . Won't you join us?

Berklee's fall fund-raising drive generated tremendous support for the Annual Fund from alumni, parents, and friends alike. Many thanks to those individuals who responded so generously to our mailing and phone calls.

For those of you who haven't made a gift yet, we still need your help. The Annual Fund is an important source of scholarship assistance for new and continuing students at Berklee who, without the support of our donors, might not be able to study at Berklee. The Annual Fund allows Berklee to attract the most talented and focused musicians who make up our uniquely diverse and creative community. You can make a difference by making a gift to Berklee.

Don't forget that donors of **\$100** or more will receive mileage good for travel to over **500** destinations worldwide on American Airlines®! To make your gift, please send your check or credit card information (Visa and MasterCard only, please) to **Berklee College of Music Annual Fund**, Office of Institutional Advancement, Box 333, 1140 Boylston Street, Boston, MA 02215-3693, U.S.A.

Did you know that Berklee accepts gifts of stocks and securities? We are also happy to provide you with information about making a planned gift or a bequest. Please call the Development Office at (617) 747-2439 if you would like to discuss your planned giving options in detail.

Questions? Please call (617) 747-2439
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A NEW BEGINNING

As predictably as winter returns with the cycle of the seasons, the tragic patterns of war and peace seem to ebb and flow in this century. In the wake of armed conflicts, many lives end and others are changed forever. Fifty years ago, after the last devastating European war, composer Jeronimas Kacinskas fled Lithuania for asylum in America, eventually settling into a teaching post at Berklee [see his story in *Berklee today*, Spring 1992]. This cycle has also repeated as another renowned Eastern European musician, Vuk Kulenovic, has left his country and is teaching at Berklee. His stature as both a celebrated composer and an outspoken critic of the Serbian president's murderous policies made him a marked man at home.

In June of 1992, Kulenovic mobilized artists and musicians for a protest, the first of its type in Belgrade, which placed him in the glare of the international media spotlight. It also set him at odds with the government. For a year he endured threats, harassment, and destruction of his property. An extremist newspaper called for his execution.

In conversation, Kulenovic quickly makes it known that he is tired of discussing the political situation in his homeland. He feels the prospects for change are slim. In a recent *Boston Globe* interview he stated, "The same criminals are still in power, and they will be for the rest of their lives; they are more popular than ever. The man who called for my execution is now a member of parliament." Another reason for his caution: his mother and sister still live in the country. He worries that speaking out could have repercussions for them.

In 1993, Kulenovic got himself, his wife, and two sons out of the cross hairs through a Fulbright scholarship hosted by New England Conservatory. The grant brought him to the United States where he lectured at Boston Conservatory, Boston and Harvard universities, University of Miami, and Wesleyan University. By the time his lectureship was over in 1995, Kulenovic had decided to make America his permanent home. Last fall, he joined Berklee's Composition

Department faculty, and currently teaches counterpoint, instrumentation, and directed studies.

Born in Sarajevo, Yugoslavia, in 1946, Kulenovic studied piano and composition at Ljubjana's Music Academy in Slovenia. Later he studied with Milko Kelemen in Stuttgart, Germany. The compositional styles then popular in European conservatories—Neo Classicism and 12-tone techniques—held little allure for him. Kulenovic began writing minimalist music before it was fashionable. Early in his career his talents were recognized and his music was programmed frequently by European orchestras and chamber groups throughout the 1980s and 1990s. To date he has composed over 100 works for symphony orchestra, chamber ensembles, solo instruments, film scores, ballets, and chorus.

Growing up, Kulenovic listened to a variety of music but found great inspiration in ancient melodies—especially Balkan folk melodies. A number of his works reveal this influence. "Sometimes I will use the melodic pattern, but not an exact quotation of a folk melody," he says. "When I am using it, I am sometimes not aware if it is the melody or something else. Maybe it is similar to the way Bartok used folk melodies, although my music is very different from his."

He and his family have steadily adjusted to American life. "My first year in the U.S., I felt very confused, but now we have a lot of friends and I feel pretty comfortable. This country functions very well with so many different cultures here. In some countries, two or three cultures cannot live together, but here it is an incredible experiment and very successful."

Kulenovic is finding Americans anxious to perform his music. His guitar concerto *Landscapes of Disappearances*, was premiered at New England Conservatory under the baton of Berklee faculty member Gojko Damjanic, who also has conducted his work for piano and orchestra titled *Byzantine Formulae*. Kulenovic has found an ardent supporter in Composition Department Chair Jack Jarrett who conducted *First*

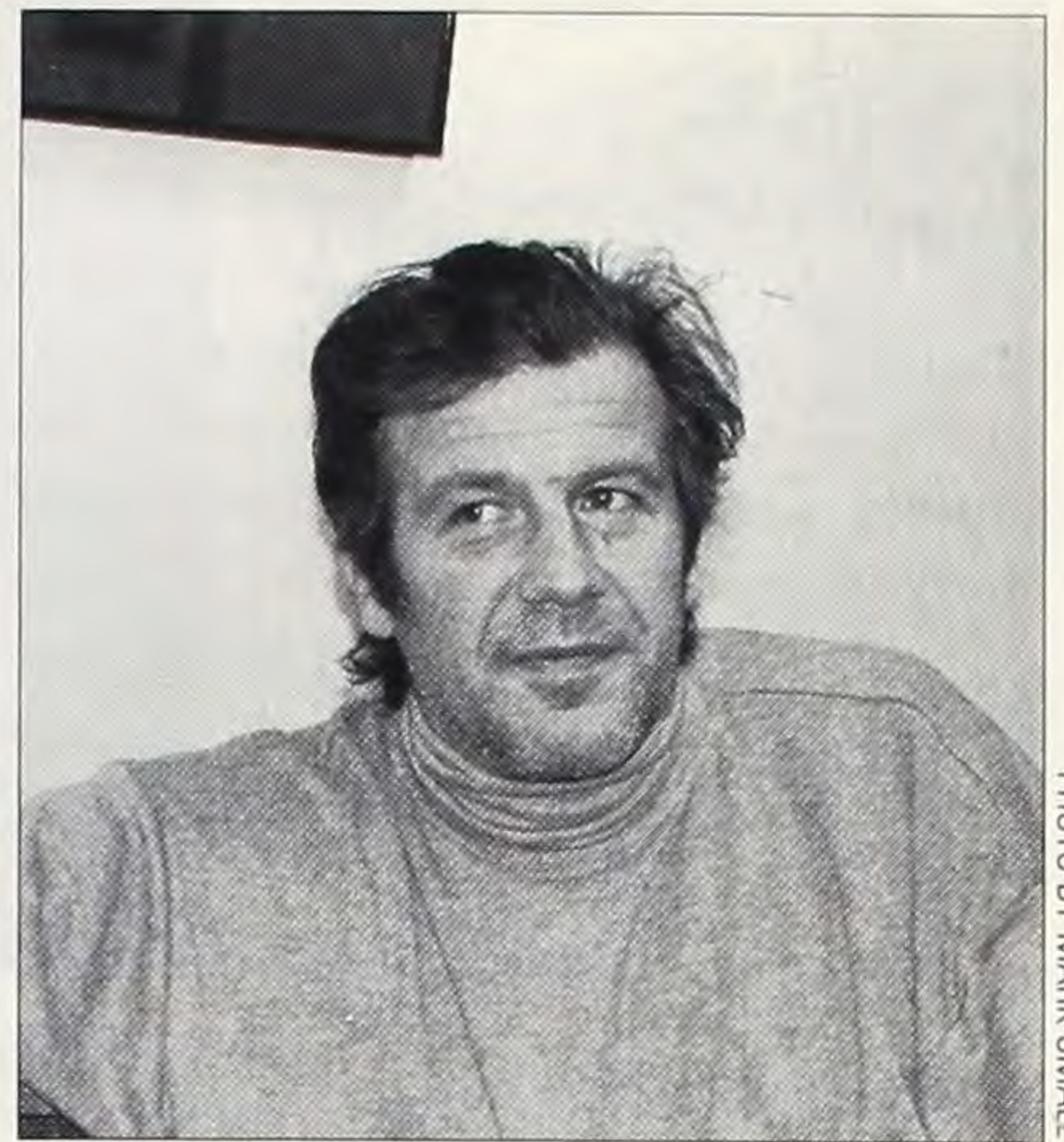


PHOTO BY MARK SMALL

Composer Vuk Kulenovic

Ritual Dream, a work for 17 musicians. Jarrett will also travel to Germany to conduct the Freiberg Opera Orchestra in the March premiere of Kulenovic's *Magic Harp*.

While Kulenovic is among the minority of Berklee faculty members with classical music careers, he finds the atmosphere here invigorating.

"Two of my directed studies students, Celia Kunzei and Ahela Acherov have written large symphonic pieces which I think are both interesting and powerful," he says. "I feel Berklee will be the school of the next century. It has the chance to be the best music school in the world, because in my opinion, music will not be divided so much in the future. Ethnic music styles will be more in the mainstream in the next century. Jazz and classical music, in terms of composition, are moving closer together."

"My music was always closer to popular genres in a way. For instance, there are rock elements in my string orchestra piece *Mechanical Orpheus* and in *Boogie*, a piano concerto." To further this musical cross-pollination, Kulenovic has been writing for George Russell's Living Time Orchestra and other ensembles.

The fecund Kulenovic has hit his stride in a new land. He composes constantly and his works are being performed somewhere in the world three or more times monthly. "I compose as much 10 hours each day when I can," he says. "It's not because I want to . . . it's because I have to."

FACULTY NOTES

Fred Lipsius, assistant professor in the Ensemble Department, released his second CD, *Better Believe It!* Lipsius arranged and wrote all of the material on the CD, which features Performance Studies Department Instructor **Kevin Barry** on guitar; alumni Keith O'Quinn on trombone and Jamshied Sharifi on synthesizer, Will Lee of the "Late Show" band, and members of the Blues Brothers horn section.

Associate Professor **Carolyn Wilkins** and Guitar Department Chair **Larry Baione** performed in South America in October on a tour sponsored by the U.S. Information Agency.

Peter Spellman, career development coordinator for the Career Resource Center, wrote a chapter on promoting music over the Internet for the book *The Musician's Business and Legal Guide*.

Associate Professor of Guitar **Charles Chapman** and Associate Professor of Harmony **Steve Rochinski** (also a guitarist) have both signed on as endorsers for the Evans Custom Amplifier company.

Dan Moretti, assistant professor of contemporary writing and production, recently released two CDs. Moretti plays a variety of woodwind instruments on *Impressions*, including tenor and straight alto saxophones; and alto flute, C flute, and rosewood flute. *Dan Moretti and Brazilia Featuring Greg Abaté: Live at Chan's* features alumni Greg Abaté on alto saxophone and flute, Alain Mallet on piano, and percussionist Pernell Saturnino. **Oscar Stagnaro**, an assistant professor of bass, is also heard on the recording.

Featured on the disc *Crosscurrent* are Bass Department Instructor **Jim Whitney** and alumni Bertram Lehmann (drums and percussion), Carl Clements (saxophones), Ben Cook (piano and keyboards), and Eric T. Johnson (guitars).

Associate Professor of Voice **Bob Stoloff** has published a book titled *Vocal Improvisation Techniques*.

Percussion Department Chair Dean Anderson released the CD *Divinations*, a collection of solo percussion works which includes a composition by Woodwind Department

Chair **Matt Marvuglio**.

Assistant Professor of Guitar **Bruce Saunders** released an album with the New York Guitar Trio. The disc, titled *Raising the Standard*, features fellow guitarists Ben Monder and Steve Cárdenas and was released by the Periscope MIDI label.

Brett Wilmott, associate professor of guitar, penned *Mel Bay's Complete Book of Harmonic Extensions for Guitar*. The book, Wilmott's second on guitar harmony, contains a CD demonstrating selected examples. His first book on the subject is entitled *Mel Bay's Complete Book of Harmony, Theory, and Voicing*.

The latest CD from Guitar Instructor **Tomo Fujita** and Blue Funk is entitled *Put on Your Funk Face*. The disc features Piano Instructor **Dave Limina**, Assistant Professor of Percussion **Larry Finn**, and alumnus Mike Rivard (bass).

A self-titled debut CD from the band Two Ton Shoe was released on L-shaped Records.

It features Percussion Instructor **Dave DiCenso** (drums, percussion, vocals) and alumni Justin Beech (vocals, guitar, and percussion) and Jeff Gilman (bass and vocals).

Harmony Department Chair **Barbara London** released a CD entitled *Natural Progression*. It features nine of her original compositions. London (flute, piano, and voice), leads a quartet consisting of Guitar Department Chair **Larry Baione**, Harmony

Instructor **Rick Kress** (drums), and alumnus John Lockwood (bass).

Bass Professor **Bruce Gertz** and his "5et" have just released their latest CD, entitled *Discovery Zone*. The CD features a stellar cast of musicians including alumnus John Abercrombie (guitar), Jerry Bergonzi (tenor sax), Joey Calderazzo (piano), and Adam Nussbaum (drums).

Percussion Professor **Ed Uribe** penned the *Essence of Afro-Cuban Percussion and Drum Set* for Warner Brothers Publishing.

Vice President of Information Technology **David Mash** released the fourth edition of his book *Computers and the Music Educator*, which details uses for synthesizers and computers in a music education curriculum.

Rosie Huntress, administrative assistant to the executive vice president, provided vocals and keyboard tracks on the debut CD by Flexie entitled *Galaxy Park*. The disc was released by the Surreal label.

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FALL VISITING ARTISTS

A number of distinguished artists and music professionals stopped by Berklee this fall to share their experience. Kicking off the series was **Steve Oppenheimer**, senior editor of *Electronic Musician* magazine, who gave a seminar titled "The Inside Dirt on Equipment Reviews." From his vantage point as an editor bombarded with information about new products, Steve shared his insights on where technology is headed.

Grammy Award winning country vocalist **Trisha Yearwood** shared her experiences breaking into the Nashville scene. The platinum-selling singer gave her personal perspective on making a relationship work while being married to another successful musician who also tours a lot.

Mumonsai, a master of the Japanese *shamisen* (a long-necked lute with three strings), performed traditional Japanese music and spoke about his instrument and approach to the music.

Mandolin virtuoso **David Grisman** played a number of songs and discussed some of the high points of his lengthy career as an acoustic musician.

Jazz pianist **James Williams** gave a clinic demonstration with Miles



Banjo innovator **Bela Fleck** performed at his October clinic.

Griffith and Roger Holland, the two vocalists in his group Intensive Care Unit.

The famed **Esterhazy String Quartet** came to the college to read through student compositions for string quartet. The group has been recording and touring for over 30 years, focusing on contemporary music.

Visitors for this year's Bass Days sessions included **Harvie Swartz** ['70] and **Jeff Berlin**. At his Performance Center concert, Swartz was joined by pianist Randy Klein, guitarist Mick Goodrick, and drummer Joe Hunt.

Singer/songwriter **Jimmy Buffet** conducted a clinic and question and answer session in the Performance Center.

Pianist and composer **David Azarian** presented a two-part workshop on

piano and composition. He was backed in his performance by bassist John Lockwood and drummer Jack Diefendorf.

Jazz guitar great **Joe Diorio** played and answered questions in an afternoon



Platinum-selling country vocalist **Trisha Yearwood**

clinic preceding his appearance at the Regattabar in Cambridge.

Mark Goldstein, senior vice president for business and legal affairs at Warner Brothers Records, was this year's speaker for the James G. Zafris Jr. Distinguished Lecture Series. He discussed contract negotiations, and business operations at a major label as the music industry approaches the millennium.

Harpist **Felice Pomeranz** presented a seminar and demonstration on tech-

niques and methods for writing music for the harp.

Banjo innovator **Bela Fleck**, bassist **Victor Wooten**, and percussionist **Future Man** performed to a packed house and discussed their new live CD.

Rising jazz vocal stars **Nnenna Freelon** and **Diana Krall** ['83] each presented a clinic and demonstration.

Philip deGruy played arrangements of standards and pop tunes on an instrument he calls the "solo guitar". The instrument's 10 tunable harp-like strings permitted him to tap styles ranging from bossa nova to impressionism.

Bassist **Steve LaSpina** presented a clinic on playing acoustic bass.



Singer/songwriter **Jimmy Buffet**

Career Stepping Stones

by Andrea Kunst

When developing players need an objective gauge by which to measure their growth, they gig. When composers are ready to premiere their work, they pick their players, schedule a concert, and hear their work from a different vantage point. Experience gained from professional interactions is invaluable. So when students studying to become recording engineers, sound designers, managers, artist reps, or producers know the time to put their talent to the test has come, taking an internship is a logical next move.

There is no better way for aspirants to test the waters. Internships expose preprofessionals to the heart of the industry and involve them in the day-to-day reality of their chosen career. Many interns come to a greater understanding of the relevance of their college course work once they are on the job. Often a successful internship can lead to that first job.

John Hurtado is a music synthesis major who developed his own contacts with the Troupe, a production studio in New Hampshire. He had decided to take the internship for credit, so there were a few essentials to get out of the way. John needed the nod from an official company sponsor or on-site supervisor and the consent of Don Puluse, the dean of the Music Technology Division. While each department at Berklee has its own list of personal and professional contacts in the music industry, students need not adhere to a single list. However, in the music technology division, priority is given to potential host companies who are looking to expose a student to the music industry as well as in their specific organization. With a booming technology market, Berklee interns are in demand by music industry Davids and Goliaths nationwide. And while it is true that interns

often start at the bottom of the company hierarchy, their role is not simply to be free labor.

Even when students begin an internship expecting nothing but the unexpected, they can still be surprised. Intern John Hurtado relates, "The first thing I realized was the difference between my two main creative working environments—the MIDI labs at Berklee and the gear at the studio. I became aware of how easy—and dangerous—it is to become complacent about all the equipment I am used to working with in the Berklee labs. At the Troupe, I used a kid-sized Casio keyboard controller that didn't respond



Chris Hegstrom '97: "Experience with high pressure problem solving has enabled me to mature."

to velocity adjustments and an EMU Proteus FX synth module to create the synthesized music." For the uninitiated, John's observation roughly translates as, "I trained on a Ferrari but I'm working with a Pinto."

Finding a good internship is just like finding a good job—you need to start early and work at it. Berklee provides many of the paths to opportunity. In fact, response to student placements has been so positive that the Music Technology Division decided to restructure their existing program to provide greater flexibility for students and their industry hosts.

The result of an industry poll is an on-line data base available to Music Technology Division majors who have satisfied the prerequisites. The database lists over 100 internships and entry-level jobs. A byproduct of this outreach is that the word about Berklee interns is rippling through the industry and the division gets calls daily from new companies seeking information about the program. In fact, since the launch of the on-line database, the division currently has more internship listings than it has student requests.

It is rewarding to see students open up to all pertinent information, not just that which they think they need. John Hurtado's report to the dean indicates that he learned things he did not foresee at his internship.

"The cold hard truth," states Hurtado, "is that a lot of companies—production or otherwise—are wary of how they spend their money in light of an oftentimes tricky economic atmosphere. Why should they shell out more cash for custom sound effects, music, etc., when they can just plug in something off a sound effects CD or CD-ROM? I learned that as a synthesist, you need to utilize your powers of persuasion to convince a prospective employer or client that your special sound can make their projects shine, giving them a competitive edge in their market."

Another student, Christopher Hegstrom, started as a sound intern for the stage production of *Blue Man Group* at Boston's Charles Playhouse. He relates, "The first week, from Monday to Saturday, I was there for

approximately 30 hours. I was exhausted and frustrated. On Sunday I arrived and found out it was technical setting day. The atmosphere was completely different. It was dark and quiet. There was an actor on stage and the lighting designers were testing light settings and backdrops. It no longer seemed like a rat race but resembled a church service. My Berklee training equipped me to handle the technical aspects but there are things you have to learn from experience, such as what to do when three microphones start emitting a 20 db buzz 30 minutes before the house opens, or when an amp blows and your only spare sends high frequencies. Experience with high pressure problem solving has enabled me to mature." Hegstrom is now employed as second sound engineer on *Blue Man Group*.

Brian Gilmore's internship landed him in retail, where he was recently promoted to assistant manager at Daddy's Junky Music store in Boston. As Brian explains, "My job responsibilities include not only partial command of the store, but also watching the music industry and its trends, noting which new equipment we should purchase, and overseeing the artist clinics we host."

Gilmore hopes one day to operate his own recording studio and record label and has known he needed to develop both personnel and fiscal management skills. An internship at a retailer has given him access to and practical experience with the newest products on the market. He has also been building connections and good faith with area musicians. He feels these are critical for success in the corner of industry he is pursuing.

Music Business/Management Department Chair Don Gorder and Executive Vice President Gary Burton set up an internship for Panos Panay '94 at Ted Kurland Associates booking agency. "It was to be a three-month,

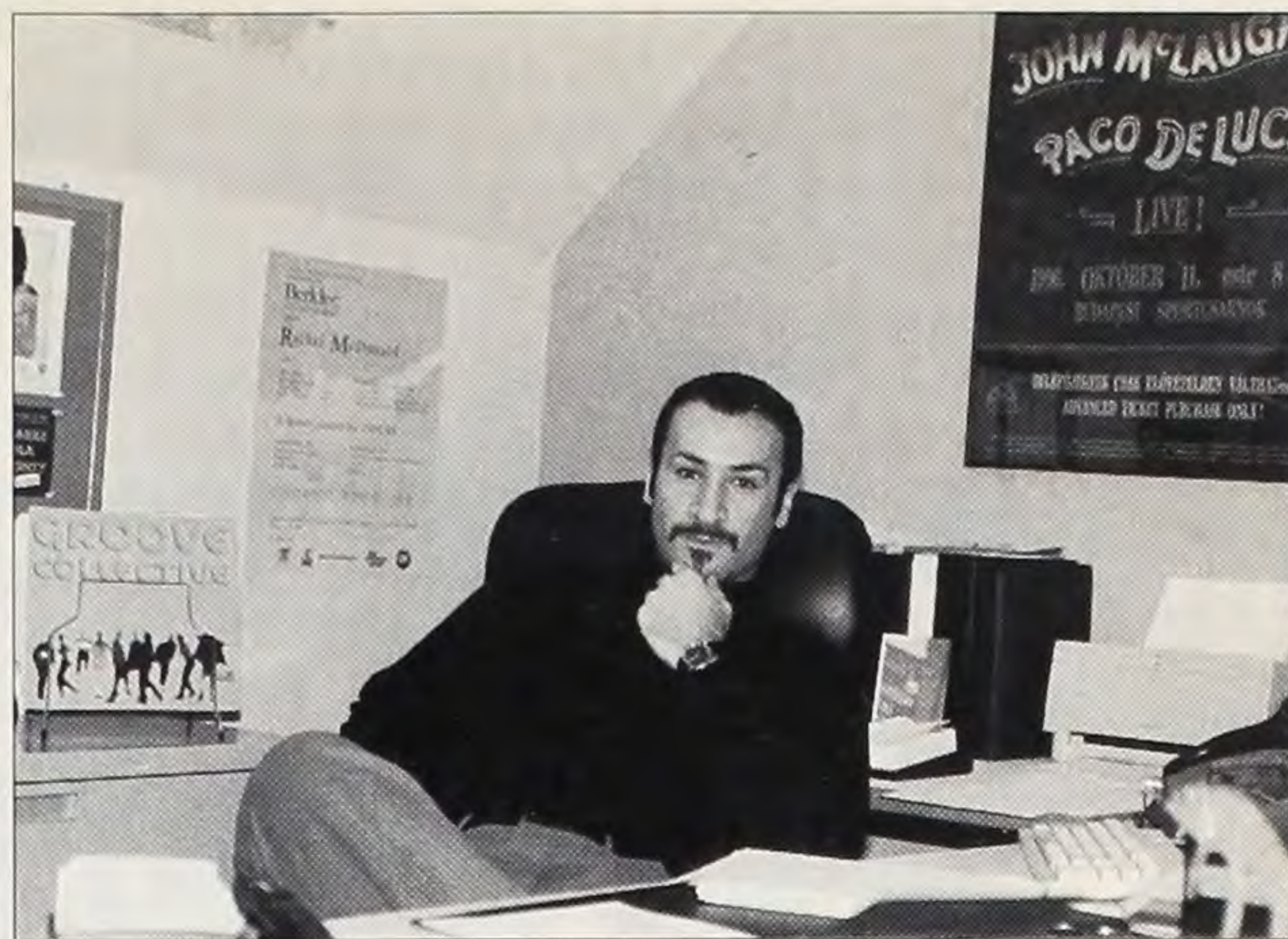


PHOTO BY MARK SMALL

Panos Panay '94: "Show that you are eager to learn and willing to work hard, that's when opportunities come."

unpaid internship," recalls Panay, "but I was learning so much that I decided to stay on another three months."

Panay started as an assistant to Laurel Wicks, who books the U.S. and Canada. He read every fax that came into the office and listened in on discussions to further understand the business. Around that time, Kurland had been thinking of hiring an agent to handle European bookings. After a three-hour lunch meeting, Kurland offered to train Panay for the job.

That was two years ago. Panay has since booked European tours for artists like Pat Metheny, Chick Corea, Branford Marsalis, Yoko Ono, Stewart Copland, and Andy Summers. "You have to show that you are eager to learn and willing to work hard," says Panay. "That's when opportunities will come along."

Like the college itself, Berklee's internship program manages to balance the traditional with the innovative. The college's department internship advisor helps make it possible for students to find a practical experience that ideally matches their curriculum and personal goals. For many interns, the program makes important connections between their academic training and the rigors of the real world. For some, it can be the opening of the doorway to their future. ■

Andrea Kunst is assistant to the dean of Berklee's Music Technology Division, and oversees that division's internship program.

A Different Drummer

For Steve Smith '76, rocking a stadium or playing a quiet jazz club, it's all the same—part of the American drumming tradition

Steve Smith is a different drummer. His spectacular career, spanning the past two decades, has at times found him pounding out high-decibel rock tunes in 50,000-seat arenas with Journey or supplying sophisticated stickwork with Steps Ahead or his own jazz group Vital Information in the hushed ambiance of clubs like New York's Bottom Line.

Unlike many 40-something musicians, Steve wasn't a rocker who matured into jazz; it was the other way around. Growing up in the sixties, the music of Hendrix, Led Zeppelin, and Deep Purple had a big impact on him, but drummers like Tony Williams, Elvin Jones, and Eric Gravatt were his musical heroes. His first break in the business came in 1976 with Jean Luc Ponty's band in the midst of both the fusion era and Steve's seventh semester at Berklee. Opting to continue his education on the road ultimately led to gigs with platinum rockers Journey and numerous top jazz artists.

For Steve, knowing the history and tradition of American music is as crucial as knowing where one is. He considers it part of his job to understand the history of drumming in America and to examine the paths down which popular music and jazz have traveled since the birth of the blues. At his home in Marin County, California, he has book shelves lined with histories of the early blues and jazz legends and CD cases stuffed with remastered historical

recordings. Testifying of his own place in American popular music are 31 gold and platinum records hanging on his wall. Most mark his achievements with Journey, others reflect his contributions to top albums by artists like Mariah Carey and Bryan Adams.

The hallway with the platinum records leads to Neverland, Steve's state-of-the-art studio where he recently recorded *Ray of Hope*, the seventh CD by Vital Information. With the much touted reunion of Journey and the tremendous reception of their *Trial By Fire* disc received, odds are Steve could have platinum record number 32 on his wall by year's end.

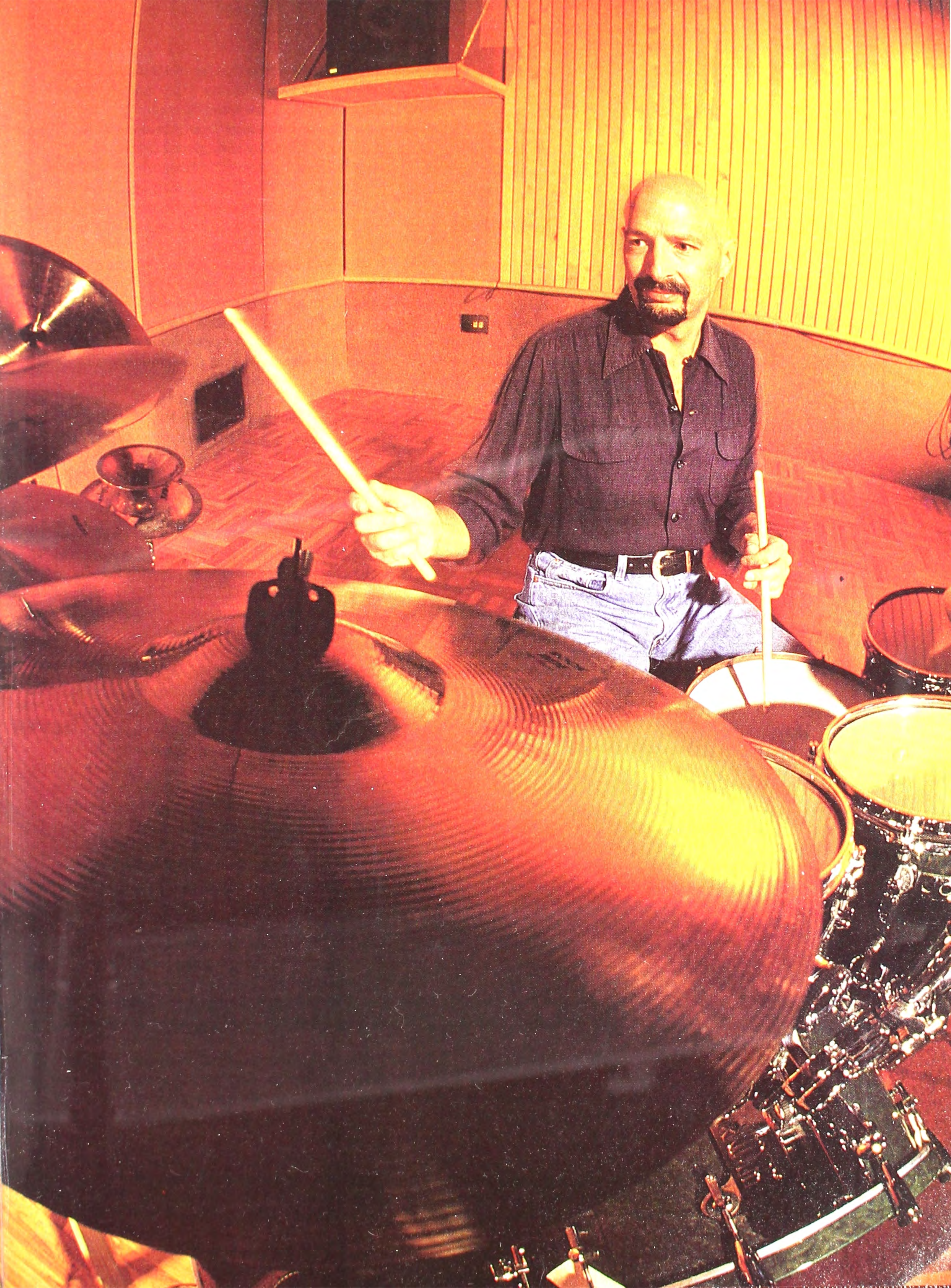
Steve shrugs off questions about his moving so easily between the rock and the jazz worlds, saying, "If you follow the history, it takes all of the mystery out of how I play with Journey or Steps Ahead—they are both branches on the same tree."

Who were some of your most influential teachers at Berklee?

Drum instructor Gary Chaffee made a big impact. He helped me develop my musical voice. I thought his ideas were very radical and I really took to them. To this day I still work on the information he gave me and stay in touch with him.

Alan Dawson was also a very strong teacher in a different way. He stressed basic coordination and traditional techniques and the jazz tra-

by Mark
Small '73



Some friends of mine who were great players didn't do well career-wise because they were hurt deeply by the business and never fully recovered from that. Those who persevered did better.

dition. Every week I had to learn a standard tune well enough to sing the melody while playing his drum exercises. Unlike many drum teachers, he integrated music and drumming so that you learned the form, and could improvise on it. He helped me build a vocabulary on the instrument.

Were any fellow students important to your development?

At Berklee, I connected with bassist Neil Stubenhaus [’75] and pianist Orville Wright [’74]. We worked in a nightclub band called Ecstasy. Even though Neil is the same age as me, he had this maturity, and helped to mold me. He helped me develop a concept of groove playing and time keeping that I didn’t have before.

I later played with bassists Jeff Berlin [’75] and Kermit Driscoll [’78] and guitarists Mike Stern [’75] and Bill Frisell [’77]. Jeff got me an audition with Jean Luc Ponty. Playing Ponty’s music was a reach for me. It was fusion with more emphasis on rock than jazz, and I hadn’t played a lot of rock. The audition was a lot of reading and my reading chops for odd time signatures were really up. Ponty and I played a lot of duets, and with the freedom I felt as an improviser, I got the gig. Working with him really piqued my interest in rock. He got me to check out drummers like Billy Cobham and Narada Michael Walden, and convinced me to get a big set with double bass drums.

Upon leaving Ponty, what shaped your decision to go with Montrose when you were offered a gig with Freddie Hubbard that same week?

After a year with Ponty, I had a lot of interest in following through with rock. I felt I had a weakness there. When I moved to L.A., I got an

audition with Montrose, and it seemed the logical path for me to follow. Why not play with real rock and roll players and get the full experience? Their music was closer to the Jeff Beck Group’s sound then—all instrumental rock. The offer to join Freddie Hubbard’s band seemed like one I could probably get again. Montrose represented a doorway into another world.

I guess it really was the doorway into the rock world for you.

Yeah, it was. Things worked out with musical experience and success in a way I’d never dreamt of, but my decision was strictly musical. I played with Montrose for eight months. On our first tour, the opening act was Van Halen. They had just put out their first record and no one knew them yet. Montrose would play second, and Journey was the headliner. Steve Perry had just joined Journey and was just getting introduced to the audience. It was an interesting point for Journey, because they had been primarily a four-piece instrumental rock band—only about half the songs had vocals. Ainsley Dunbar, Neal Schon, and Greg Rollie had come to hear me playing with Ponty in Cleveland and really liked what I was doing. They asked me to join in September of 1978. For me the hook to Journey was their musicianship.

The new Journey record has a dramatic production concept and a big rock and roll sound. Your drumming really orchestrates ideas in the lyrics on several songs.

I used what is called a China Trash cymbal for the ride cymbal on “One More.” People love that sound at every session where I’ve taken that cymbal out. On “The Rain” I used a flat ride with rivets and it got a rain kind of sound.

I’ve developed a concept that custom fits the band. I don’t know that I would have come up with that if I had not joined Journey. Bassist Ross Valory and I work on the rhythms a lot. We tape everything at rehearsal. At the beginning, we are just trying ideas and improvising, but as we listen to how a phrase worked, we’ll learn it and fine tune other parts. By the time we get to the studio, we have rehearsed a lot. That is different for me. I am used to learning a song the same day I record it. In Journey, we are thinking more about the composition. The most creative process is in writing and rehearsing the song. When we take it on the road, we have to be true to the performance on the record. Listeners identify the guitar solo as a melody, and will air drum along with my fills; those things become part of the composition. This idea was really hard for me coming from a jazz background, but I realize a compositional

approach is part of the role drums play in rock.

Not too many members of major rock acts later become sidemen for top jazz artists. Do you have to alter your technique—matched grip versus traditional grip—for such different musical settings?

I use traditional grip about 90 percent of the time in either style. I don't change to matched grip for power; it is for the feel I am after. I don't think volume is much of an issue in rock drumming; it is more the sound. I let the mikes do the work. I don't play really soft or anything, but I am not excessively loud. It is the same with singers. They don't have to sing really loud; they need to get the right sound and let the mike pick it up. I want a good sound out of my snare, bass drum, toms, and cymbals, so drum size can be a factor, but you don't have to be excruciatingly loud.

How did the Journey reunion come about?

We had always thought about it. I had discussions with various band members over the years, and they seemed pretty open to it. There were a lot of unresolved feelings after the breakup. John Kalodner, an A&R man for Sony, really pushed to get it to happen. He brought us together and helped us work through any hesitancy we had. Once we played together again, it felt good and the chemistry was right. We were inspired to make a go of it. We decided it was best not to do an unplugged version of our greatest hits, but to write material for a new record.

Did the band write many tunes or just the 15 which appear on the disc?

Steve, Jonathan, and Neal got together and came up with ideas for some songs. They didn't do a lot with computers or drum machines. When Ross and I got into the rehearsal studio, we could develop our own parts. One of the problems that led to the breakup was that they wrote everything with drum machines and synth bass for the *Raised on Radio* record. They created our parts for us, which diminished the creativity for us. So they came in with 15-20 very rough song ideas. We rehearsed for a few months fooling around with different chorus or verse ideas. We were working from 10-5 five days each week, and developed about 30 songs. We then focused on 20, and got those to completion. The music for a song might take a day to finish, but the lyric writing can take Jonathan and Steve a lot longer.

Kevin Shirley, the producer, picked 16 out of the 20 figuring we would use 12 on the record. We recorded them all, and then no one could figure which ones to leave off. The Japanese version of the CD has all 16 songs, the American

version has 15.

Shirley and the record company were listening hard and giving us very critical feedback. In the old days, we never heard anything from the record company. We made the records and they put them out without heavy involvement from the A&R department. Now record making has developed into a big, high-risk business with the majority of the product being unsuccessful. The companies are cautious with their investment dollars, and want to make sure they are going to get a good return. They are more involved now and less trusting that a band will objectively create a successful record.

After all of the hits Journey has had, this must add a new twist to doing your job.

Now the heads of the companies are younger than us and have grown up in a different era, and maybe don't understand as well as we do what we are doing. That was difficult, but we had to deal with it. They put us to the test, but the record debuted on *Billboard* at number three, the single became number one on the adult contemporary chart, and went up on the top 100 chart.

When you shifted gears to go back into jazz after leaving Journey, was it a big adjustment?

In 1985, Ross Valory and I got fired from Journey. It's a long story, and it never should have happened. There were lots of regrets. So I made a decision not to try to form or join another rock band. I focused on jazz playing. The whole time I was in Journey, I played gigs around San Francisco and recorded with keyboardist Tom Coster. I would also go back to Boston to play with bassist Tim Landers ['80] guitarists Barry Finnerty and Dean Brown ['77], and saxophonist Dave Wiltchesky. That evolved into Vital Information. I made the first three records with that band while I was still in Journey. So I had laid the ground work for what

Journey in 1996, from the left: Steve Smith, Neal Schon, Ross Valory, Jonathan Cain, Steve Perry



PHOTO BY MICHAEL HALSBAND

I would be doing next.

I had a mountain to climb to get some credibility in the jazz world though. Festival promoters still saw me as Journey's drummer. Even touring with Vital Information wasn't bringing me the credibility needed to get hired. That came when I started playing with Steps Ahead. At a drum clinic in Philadelphia with Peter Erskine and Lennie White, Peter said he had just quit Steps Ahead, and Lennie told me he had just turned down the gig and would recommend me. The next day I got calls from Brecker and Mike Manieri both. They told me I didn't need to audition, just to come to New York and start rehearsing.

That was a transforming and healing experience after getting fired from a successful rock band. The players in Steps Ahead were heroes to me. For them to hire me and be really happy with what I was doing was what I needed. I learned a lot about music playing with musicians of their level.

We did a lot of touring—especially in Europe. I began winning the *Modern Drummer* magazine polls. I made connections and gained recognition for having made the move from Journey to Steps Ahead. I went out of my way to meet promoters, agents, club owners, and record company people. That is how I got connected with Intuition Records, which issued the latest Vital Information CD. Eventually it became time for me to pursue my own thing, so I left the band after seven years to play more dates with Vital Information.

What is your perspective on "fusion" music these days?

This is a good question. That term has a negative connotation, and it gets applied to a variety of artists. At the San Francisco Jazz Festival, they billed Dave Sanborn as a fusion artist. I love his playing, but I don't think of him as a fusion player. Fusion had its heyday with Mahavishnu Orchestra, Return to Forever, and Weather Report. Like so many other eras in jazz—New Orleans jazz, big band jazz, bebop—I feel fusion has had its beginning, middle, and end. There were identifiable fusion artists, but it was really a band thing ending with Chick Corea's Elektric Band.

There are other people playing great music in that vein—like John Scofield, Steve Coleman, or Mike Stern—but I feel the original concept has had its day. Smooth jazz is closer to instrumental r&b pop like Booker T. and the M.G.s or King Curtis. What Fourplay, Bob James, or Kirk Whalum do in no way resembles the musicianship or intensity of Mahavishnu, nor does it have the depth of Weather Report's music.

The original fusion pioneers were primarily jazz musicians who grew up absorbing rock. Now players grow up imitating a sound without understanding its source, and their music is less

potent. That is not to say they are not good players, but they don't come from as rich a background.

As an artist who mixes jazz and rock, do you think there is future for this style?

I don't see a big future for the genre. I do feel that if you look at older music which has had its beginning, middle, and end, there will always be representatives of that sound who will continue to work. Louis Armstrong came out of the New Orleans tradition, though styles changed, he was a representative of that school of music for the rest of his life. Count Basie, Stan Kenton, Dizzy Gillespie didn't alter their styles too much in later years. Maynard Ferguson and Sonny Rollins continue to work. Brilliant players in any style will always find a market for the era and music they are representing. Jazz festival organizers love to bring the living masters in to play.

What does one need to succeed in the business?

The playing is a major aspect of being successful, but another key element is to not get knocked down by disappointment. Some friends of mine who were great players didn't do well career-wise because they were hurt deeply by the business and never made a recovery from that. Those who persevered and processed what happened to them and used it to focus their resolve did better.

Whenever I lost a gig, got fired, or was told that I wasn't playing what the leader wanted, I would get hurt and angry. But ultimately I would try to see what I could learn from the situation.

You also have to know how to develop personal relationships—that's what the business is based on. You have to keep in touch with people, be easy to get along with, and available.

When I was coming up, the concept of a getting a bio, a photo, and a demo tape wasn't important, it was all word of mouth. In a way it is still the same. Those breaking out today do it with ability and a good attitude. Networking is a big thing. For me the Berklee environment was key. The academics were helpful, but playing—inside and outside of the school—with other students was really important. I developed from these relationships. Networking got me into the business.

Is there anything else you'd like to say?

Yes. I get asked about the difference between being a highly schooled and a self-taught musician. All of the great players are self-taught in a way. Teachers can guide you and teach you the mechanics of your instrument, but the ability to *actually* play can't be taught. Playing your instrument well is different from playing music well. Getting together with other players and making the music happen is a self-learned process. To me that is really clear. ■

Collaborations

Success in the music business is most often the result of collaborative efforts at several stages

by Sky
Traughber

Maybe it all began with Adam and Eve collaborating on whether or not to eat the fruit. Throughout history, fruitful collaborations have produced lasting results in many human endeavors. Musical collaboration has boosted some careers, destroyed others, and caused numerous instances of second guessing. My own experience observing and playing studio sessions in the wee hours at Stax Records studios in Memphis with Isaac Hayes, David Porter, the Bar-Kays, and others, has made it easy for me to understand the benefits of pooling the talents of many participants.

Learning to share

As collaborator/producer, and former Island Records Vice President Rob Fraboni states, "Most any creative endeavor in records and film is usually a collaborative effort, even if one person gets the credit. It's a question of how it's viewed. The stimulation one person feeds another is very

Sky Traughber, a bassist, is an assistant professor in Berklee's Music Business/Management Department. He has held various posts at Stax, CBS and Motown records.

Having an intuitive feel for collaborations is a gift which separates A&R visionaries from trend followers.

valuable." L.A. session drummer and Santana co-producer Ndugu Chanler adds, "When record company A&R people tell me that they are not in the business of developing producers, I try to explain to them that you use the producer to develop the artist." Ndugu believes the record industry is still learning about the "sharing" aspects of collaboration, and that selfishness on either end won't work.

Across the board, American society

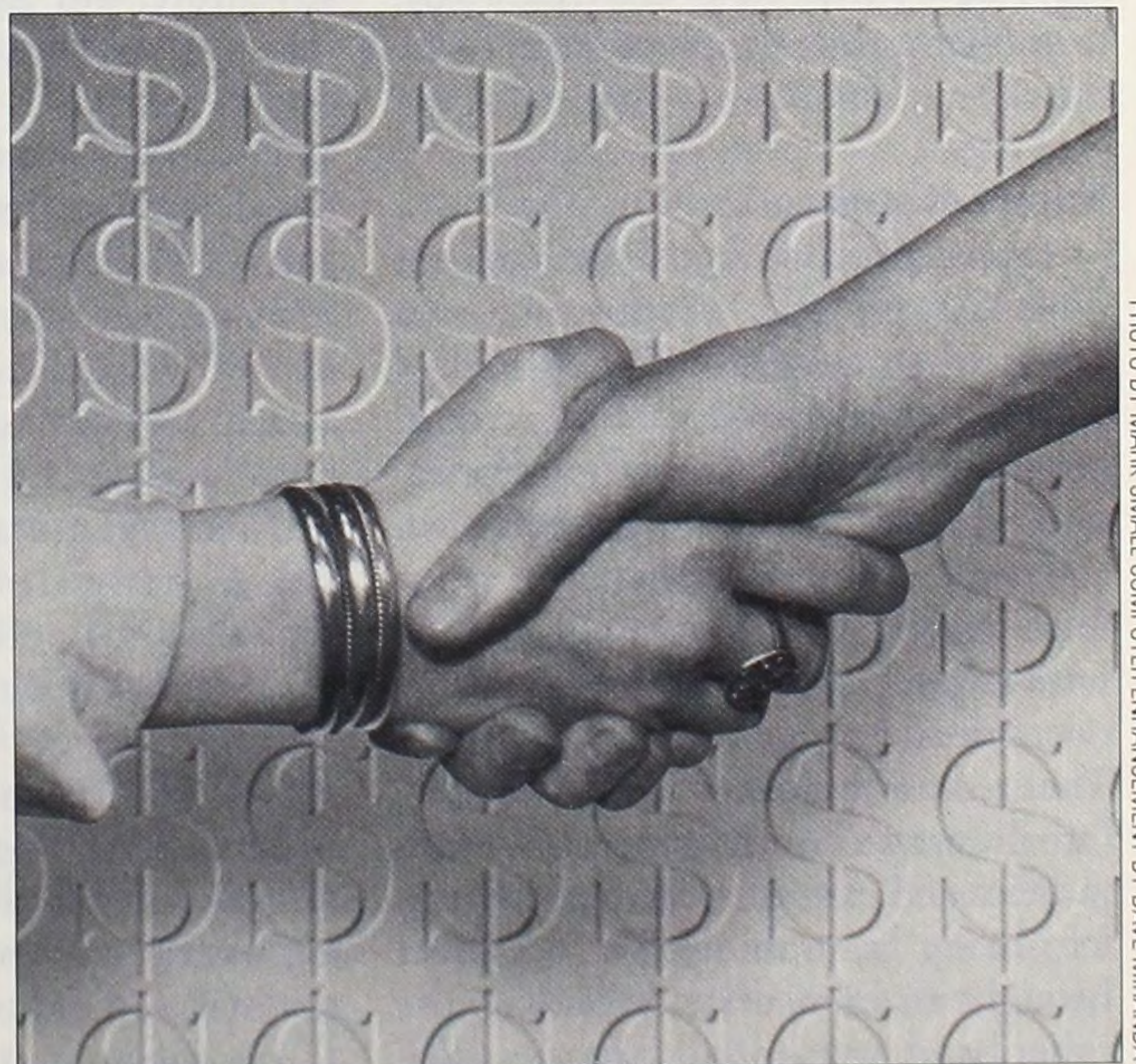


PHOTO BY MARK SMALL COMPUTER ENHANCEMENT BY DAVE MIRANDA

A good A&R person's insight could give a product an edge that will help the sometimes difficult understanding between those who make a record and those who sell it.

felt the effects of the "me first" attitude of the '80s. It touched creative music types as well as those involved in the selfish cronyism which ultimately led to the savings and loan debacle. But, given the potential financial incentives, you can understand a songwriter saying: "You can use my songs if I am the producer," or a producer saying: "I'll produce this act, if they use *my* songs." A successful artist might dictate, "I'll sign again with your label if I can perform my own material *and* produce." Each function represents a separate income source.

After a couple of decades of collaborative successes like those from the Motown stable—Smokey Robinson; Holland, Dozier and Holland; Hal David and Burt Bacharach; Phil Spector; Gamble and Huff; Thom Bell and Linda Creed—which delivered artist-identifiable records, we entered an era where safe, formulaic productions seemed to be the norm.

The era of sameness

Lionel Richie stated in a recent *USA Today* article, "At one time, you knew when a Wilson Pickett record ended and a James Brown record began on the radio. Then the corporations discovered the music business, and we became somewhat like a fast food chain." It is notable that MTV, with its penchant for preferring image over talent, emerged during the 1980s. The record industry crash of 1979 (attributed to overly generous return policies and excessive record budgets) left many scrambling for whatever brought an immediate dollar. On the other hand, we shouldn't focus exclu-

sively on the '80s as the era of sameness when in 1948, Nat King Cole stated: "Now all bands sound practically the same—except Dizzy and Kenton. If it appeals to the public, they'll buy it."

Market niche radio programming in the 1990s may have contributed to the feeling of sameness in commercial recordings. A lot of stations will only program a musical style identified as crucial to their target audience, their advertisers, and ratings concerns. On the other hand, some top 40 stations, such as WXKS in Boston, now program a diverse offering of artists—Smashing Pumpkins, Prince, R.E.M., and Marvin Gaye—back to back. Here artists of disparate styles "collaborate" if you will, to create the station's identity. The grooves fit together. This approach to programming requires research and a sense of adventure, but may be a sign of the future of collaborative styles of music on the airwaves reminiscent of the 1950s and 60s when you frequently heard the Beatles, Aretha Franklin, and the Rolling Stones back to back.

A rash of record retail shutdowns in 1995 was fueled by price wars and a lack of exciting records. It makes you wonder if consumers have reached the saturation point with the lack of stylistic diversity in commercial releases. I polled about 100 of my students last spring on recent breakthrough artists. They unanimously named Hootie and the Blowfish and Alanis Morissette as the most notable ones. But two artists appealing basically to the same audience do not make an industry.

Having an intuitive feel for collab-

oration is a gift that separates A&R visionaries from trend followers. Veteran arranger, producer, and Berklee faculty member Richard Evans recalled that during the period when he and his two creative collaborators produced a string of hits, Arista Records President Clive Davis offered the team a lucrative, long-term production deal. When they were unable to reach a fair sense of distribution of dollars among all members, Clive took the deal off the table. He felt that the chemistry of the hit-making unit was due to all collaborators, and he would not accept only part of the team.

A successful A&R professional and studio producer must recognize when to let an artist go off with his or her own ideas. Although paired with producers Bumps Blackwell and Hugo and Luigi during his career, Sam Cooke's "You Send Me," "Shake," and "A Change Is Gonna Come" were products of Sam's concept of voice, song, orchestration, and production, with the collaborators filling in where necessary. People interviewed for this article felt that although L.A./Babyface has produced and written many smashes, they have not created many artist identifiable recordings, and may have influenced other up-and-coming producers to follow suit.

"Everything sounds the same, everything looks the same, and it bothers the hell out of me," says Joe Mansfield, president of Asylum Records, Nashville. Mansfield, formerly a marketing vice president at CBS, Capitol, and Liberty, also operates the Mansfield Group, which handles marketing for Garth Brooks. He also blames the recent retail closings on price wars and lack of excitement in the recordings. Mansfield's Nashville label is going after artists that have something different in music and look. To his ears, too many recent industry offerings have been boring.

Creating credible, groovy hits

The issue of diversified recordings by the industry is addressed in the recently published book *Off the Charts* by Bruce Haring. He writes: "So the pressure on A&R right now is to have credible, groovy hits. It's like

nobody wants to sign the Bee Gees or Mariah Carey and sell 22 million records. Everybody wants to sign offspring and sell two million, because it's cool." Even in Mariah Carey's case, the sudden death of one of her collaborative producers stifled her development somewhat. This serves as a reminder that people make hits.

Some areas of music require closer examination of the collaboration. Doug Wilkins, a vice president at GRP Records, in New York, says adding vocals to jazz cuts for radio air play on some formats requires an in-depth look. "Being a small label, we try to find an up-and-coming producer who understands the artist and his or her catalog," he says.

Crossover backlash

Jazz and to some extent, country sometimes have to consider artist, culture, and image. In doing product management for Herbie Hancock's hit "Ready or Not" with Ray Parker, Jr., and being close to his organization on "Rockit" with Bill Laswell, I witnessed firsthand the backlash some artists receive after leaving their roots, collaborating in another style, and creating a mass appeal hit.

Many felt hurt when the Red Hot Chili Peppers helped bring alternative music to the mainstream with Rick Rubin. Elvis Presley and Sam Cooke were criticized for leaving their gospel roots, although they continued to cut gospel albums. Rumor has it when Maurice White informed Ramsey Lewis that he was leaving their jazz trio to form a group that fused pop, r&b, rock, jazz, and vocals, Lewis told him to go home and take two aspirins. Shortly thereafter, Earth, Wind and Fire was born.

Nat King Cole said: "For years we did nothing but play for musicians and other hip people. And while we played that, we practically starved to death. When we did click, we clicked with pop songs, pretty ballads, and novelty stuff." It was Nat's collaboration with songwriter Eden Ahbez on "Nature Boy" that broke Nat away from jazz and into pop hits. (Many feel that the 21 million records Nat sold in his first 10 years at Capitol Records actually laid the foundation of that company.)

"We all stand on the shoulders of someone else," says Michael Johnson, a vice president at RCA Records, New York. Michael also believes that serious collaboration requires depth and hard work, which is something some A&R departments may have shied away from by farming out the creative aspects to production companies. Although there are benefits to this approach, a good A&R person's insight could give the product an edge from the record company that will help the sometimes difficult understanding between those who make the record and those who sell it.

I recently spoke with an A&R person from Berklee's student label, Heavy Rotation Records. He was concerned that our newest signees, Seven Acres, were considering cutting material other than that on their demo, which the label felt strongly about. Although creative space is important, sometimes the artist has to realize that he or she is collaborating with the label to come up with a hit.

After a series of listening sessions between the label A&R department, the producer, and the artist, a commercially viable finished product was delivered. Seven Acres bandleader Larry Orleck admitted, "Sometimes I write hooks that are really excellent bridges, and it took a collaborative effort with another songwriter for me to discover that." Orleck feels that his new co-writer's input helps to smooth the rough edges.

The appeal is in the grooves

I have noticed with the student label how intense their involvement is with chemistry in the recordings, and I predict that one day they will have an innovative hit. Recent Berklee graduates Pat Sabatini '95 (Arista A&R Department), and Karin Allen '95 (Chrysalis Music L.A.) spoke on collaboration, and it seems they have a majestic mix of fundamental ideologies and a somewhat naive, experimental drive which sometimes helps create classic recordings.

In this highly dynamic era of interactive and technological advances, it is easy to forget that the basic appeal of most hit records is in the music. As Genevieve Stewart, with the Wynton Marsalis Organization advises, "It

pays to really listen to the music first." A development deal, where you experiment with a small budget for an initial collaborative effort between artist, producer, song, and technology, is a useful tool for evaluating the music before a full budget is blown and you say "uh oh." That's when the finger pointing starts, and that can tear the creative process apart before it begins.

A future with multimedia

While the creative end of recordings must continually address collaboration, the marketing, promotion, sales, and distribution areas are experiencing changes that may enhance their collaborative strategies regarding reliance on radio and video. "In today's environment," says Paris Eley, a vice president at Atlantic Records, "with technology being finely developed, it is important for promotion people to think of multimedia." Eley feels that the "multi" in multimedia is the interconnective, collaborative element that will separate the future of marketing from the past. "Now people have sources other than radio, other ways to get the full picture."

He tells his promo people to connect with someone who understands multimedia in order to stay on top of the game. Ironically, it appears that when Paris, myself and others were attending CBS conventions in the mid-1970s, the company had already set the tone for multimedia in product presentations on new releases. In some instances, the collaboration of sight and sound can offer an everlasting impression, which may have contributed to record breaking sales during this period at CBS. By the same token, the music business is still a "street business," and requires a blend of old fashioned "hustle" and new marketing techniques.

In any case, this is an opportune and exciting time for people with "original fresh" or "recycled fresh" ideas to get involved in an industry striving to save its dignity while admitting that "A Change Is Gonna Come." As Nat King Cole said, "Everybody who has a creative mind should sit down and try to find something new." Perhaps collaboration is the key. ☛

Going Through Changes

Some guidelines for writing accurate chord symbols

by **Tony
Germain '69**

Many musicians are familiar with “fake books” which give the melody and chord symbols so the performer can fake the accompaniment. In older fake books, tunes are often presented three to a page and feature incorrect and sometimes too many chord symbols. Notations such as C+ or C6 are usually neither very imaginative nor accurate. The symbology and the craft of notation has always fascinated me. When in Nashville, for example, I noticed that musicians there have their own methods. When a singer brings a tape of a tune to the session, the studio musicians listen and write down the harmonic information in the small notebooks that they carry for these occasions.

Chord symbols appear like this on their notebook page: 11 44 55 7^b7^b 11. Translation: two measures each of I, IV, V, ^bVII and I. Whatever the style of music, chord symbols are simply a guide to performance; interpretation is in the hands of the player.

Since legible doesn't necessarily mean readable from a player's perspective, I have some thoughts on making chord symbols accurate and understandable. I start by indicating basic triads and 7th chords and add tensions using parentheses (see examples 1-

5). I prefer using a dash for minor, as in C-7. I prefer using sharps and flats rather than the symbols + or - to indicate the raising or lowering of tension notes. Hence, I write C-7(^b5) versus C-7(-5). Although the plus sign is sometimes used to indicate augmented, as in C+7, I feel C7(#5) is clearer.

Tension 11 is not the same as sus 4. Tension 11 indicates that the third of the chord is present. Otherwise, how could you hear C-7(11) without including the E flat? Sus 4 indicates that the fourth is suspended and no 3rd is present. Using Maj is clear (e.g., CMaj7), but I don't have a problem with the use of a triangle for a major seventh either, as long as it is used consistently throughout the chart.

A circle is best for indicating diminished chords (dim can also be used). The use of the symbol C-7(^b5) is clearer than using the half-diminished symbol—a circle with a slash through it. These symbols save time and are more easily understood by copyists. I advise avoiding words such as “add” in chord symbols. More concise methods are available. If you feel the urge to write “omit,” notate the voicing instead. When in doubt, write it out.

Chord symbols like C9 or C13 are not specific enough. If a C-9 is written some players would play C-7 with tension 9, but some might interpret it as a C7 with a flat 9. It is clearer to write C-7(9). Using parentheses generally indicates tensions, but for some symbols like C-7(^b5), C-(Maj7), or

Pianist Tony Germain '69, a professor in the Ear Training Department, coauthored the dictation software Harmonic Hearing, and plays on the CD Sasha Sings Dinah with vocalist Sasha Daltonn.

C7(#5), the parentheses contain a chord tone.

Symbols for more complicated chords need more thought. By using horizontal and diagonal lines, symbols can express the composer's intent. I use a diagonal line to indicate a chord over a bass note. This is a common way to represent inversions (see examples 6-8), hybrids (example 9), sus 4 chords (examples 10-12), and other combinations such as a Maj7 (#5) (example 13), or a version of a C^o7 (example 14).

It is advisable to keep the upper structures of these chord symbols as simple as possible. It is hard enough to for a player to be able to read and make accurate judgments on these types of voicings without having to struggle with symbols that are puzzling. It is hard to decipher a voicing like FMaj7/G (play "this" over "that") in real time. Making it more complicated, as in D-7(9)/G, (play "this" with "this" over "that"), is unnecessary when writing FMaj7/G would give all the information. These symbols allow a writer to create very interesting voicings which a player can easily comprehend.

Polychords can be shown by using a horizontal line between the structures (examples 15-19). As with their diagonal-line counterparts, they take some getting used to for sight-reading purposes, but they are also unique in their ability to present interesting sounds. Example 15 is a standard voicing for a dominant 7 with 9, #11 and 13. Example 16 can be used for altered situations.

Mixing altered and natural tensions can be interesting, as in example 17. One nice thing about using polychords is that the resultant sound neither has to be justified, nor qualified (nor even understood), just played. Example 18 shows a C^o7 with all tensions used, and example 19 shows a chord which, since it employs both the natural and $\flat 9$, could be very confusing if described with a symbol.

Using these guidelines while formulating chord symbols should increase the likelihood that those playing your charts will be able to interpret the chords correctly. So, season to taste and allow your imagination free reign. \equiv

THEM CHANGES

Examples 1-5

C7⁽⁹⁾ C-7⁽¹¹⁾ CMaj7^(#11) C7^($\flat 9$, $\flat 13$) C7^($\flat 9$, 13)

Examples 6-10

C/G C-7/ $\flat B$ CMaj7/E G/C D-7/G

Examples 11-15

FMaj7/G D \flat Maj7/G E/C B/C $\frac{D}{C7}$

Examples 16-19

$\frac{G\flat}{C7}$ $\frac{G\flat-}{C7}$ $\frac{D^{\circ 7}}{C^{\circ 7}}$ $\frac{DMaj7}{C7}$

Alum notes

Compiled by
Alex Ball '97

Rik Tinory '49 of Cohasset, MA, and his company Rik Tinory Productions were honored with the prestigious 3M Visionary Award for contribution to the continuing growth and advancement of the recording industry.

C. Paul Luongo '50 of Boston, MA, appeared on CNBC's "How to Succeed in Business" where he discussed public relations and marketing techniques for small businesses.

Guitarist **Ken Thorpe '65** of Dania, FL, has played professionally in south Florida since 1970 and has played with numerous jazz greats and has been featured on three albums. He recently played a gig with Berklee Guitar Department founder Jack Peterson.

Pianist Cyrus Chestnut '85 has been touring the country with various lineups to support his two recent recordings *Earth Stories* and *Blessed Quietness*.



PHOTO BY JIMMY KATZ



PHOTO BY TERRI BLOOM

Saxophonists George Garzone '72 (left) and Joe Lovano '72 played together on Garzone's latest CD *Fours and Twos* for the NYC label. The pair is backed by bassist John Lockwood '77, pianist Joey Calderazzo, and drummer Bill Snider.

Bill Moody '66 of Las Vegas, NV, is a jazz DJ at KUNV-FM in Las Vegas. He has also recently published his third book titled *I Remember Clifford*.

Dan Hakala '69 of Costa Mesa, CA, cofounded Talking Owner's Manual, an educational firm specializing in product specific cassettes, videos, and products understanding electronic and MIDI keyboards from Casio.

Bassist **Rick Petrone '69** of Greenwich, CT, along with drummer **Joe Corsello '65** released *Freelancin'* on Seaside/Cat's Paw Records. This is the second recording with pianist/leader Joyce DiCamillo with whom they have played for 15 years.

Bassist **Harvie Swartz '70** produced and played on the *Manhattan Morning* CD by veteran saxophonist

Leonard Hochman. The disc was released on the Jazzheads label, which is owned by **Randy Klein '71**.

Pianist **Charles Mymit '71** of Rego Park, NY, signed a recording and publishing contract with Americatone Records International. The CD, *The Romantic Piano of Chuck Mymit* will be released in 1997.

Pianist and songwriter **B.J. Snowden '73** of Billerica, MA, released her first CD, *Life in the USA and Canada*, for the DeMilo Record label.

Michael Terry '73 of Trumbull, CT, has produced and arranged jingles for companies such as Long John Silver's, Playtex, Wrangler Jeans, and many others. He has also conducted the Atlanta Symphony Orchestra and

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CLASS CONNECTIONS



Alumni Chapter Presidents and coordinators:

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Stan Kubit '71
Orlando Music Teachers Inc.
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The Star Store
(708) 343-1750
Tom Castonzo '87
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Nashville
Betsy Jackson '84
(615) 832-6061
Mark Corradetti '87
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Jeannie Deva '75
The Voice Studio
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Monarch Records
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Los Angeles
Leanne Summers '88
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44-1273-707621

Rome
Claudio Zanhieri '93
06-7184053

Tokyo
Michiko Yoshino '90
042-241-4347

First of all, thank you for your support in 1996. Our best wishes to you in this new year.

This past November was a busy month for California alumni. On November 2, the Huntington Hotel was the scene of a well attended Berklee/San Francisco Jazz Festival Alumni Reception, where *Berklee today* Editor **Mark Small '73** presented guitarist **Al DiMeola '74** with the Distinguished Alumnus Award. Also that night, Director of Scholarships and Student Employment Damien Bracken introduced the winner of the San Francisco Jazz Festival/Berklee scholarship, Noah Waldman, who will attend Berklee in January.

On November 6, the Berklee Center in Los Angeles presented a music publishing panel discussion with **David Kowal '75** as moderator. On November 8, in conjunction with the Audio Engineering Society (AES) Conference, a large number of alumni, guests, faculty, and students gathered for a reception at the Hollywood Hyatt Hotel, where alumnus and Vice President of Soundelux Media Labs **Scott Gershin '84**, received a Distinguished Alumnus Award.

This past December 15, L.A. alumni and guests flocked to Rive Gauche for a smashing holiday social. The event was hosted by **Peter Gordon '78** of the Berklee Center of Los Angeles, and **Leanne Summers '88**, president of the Southern California Alumni Chapter.

On January 10, at the annual conference of the International Association of Jazz Educators (IAJE), alumni, guests, faculty, staff, and students joined President Lee Eliot Berk at a reception at the Chicago Hyatt Regency Hotel. Student Jeremy Pelt and his quartet performed.

On January 19, alumni, trustees, guests, and faculty assembled at the Hyatt on Sunset for the annual alumni brunch in Los Angeles. In a presentation ceremony, **Elliott Easton '74**, former



Al Di Meola (left), received a Distinguished Alumnus award from *Berklee today* editor Mark Small.



PHOTO BY MITCHELL ROSE

From the right, former Cars guitarist Elliott Easton '74, and David Grossman '79, vice president of television music at Viacom/ Paramount after they each received distinguished alumni awards at the January 19, L.A. alumni brunch.

guitarist with the Cars, and **David Grossman '79**, vice president of television music at Viacom/Paramount, each received a Distinguished Alumnus Award.

In conjunction with the Berklee International Network (BIN) scholarship tour, Fundacio L'Aula de Musica in Barcelona hosted an alumni reception for alumni, faculty, staff, and prospective students November 21. Another was held on December 12 in Greece by the Centre of Music Studies Philippos Nakas.

This past year also brought some changes among alumni chapter presidents and coordinators. Due to his busy teaching schedule at the New School, studio projects, and impending fatherhood, New York alumni chapter president **Steve Ward '87** stepped down. The new alumni representative from New York is **Tom Sheehan '75**. You will be hearing from Tom shortly. In Chicago, alumni coordinator **Doug Murphy '90** has been joined by **Tom Castonzo '87**, as co-coordinator. In Athens, we are currently looking for a replacement for **Samy Elgazzar '93**. Nashville's co-coordinator **Mark Corradetti '87** has been holding the fort while colleague **Betsy Jackson '84** recuperates from surgery.

Stay tuned for upcoming events in your area. For Boston area alumni, watch for information on a March 3 Women in Music reception and concert.

Anyone who is wired can direct e-mail inquiries to the Office of Alumni Relations at: sbodge@berklee.edu

That's all for now.

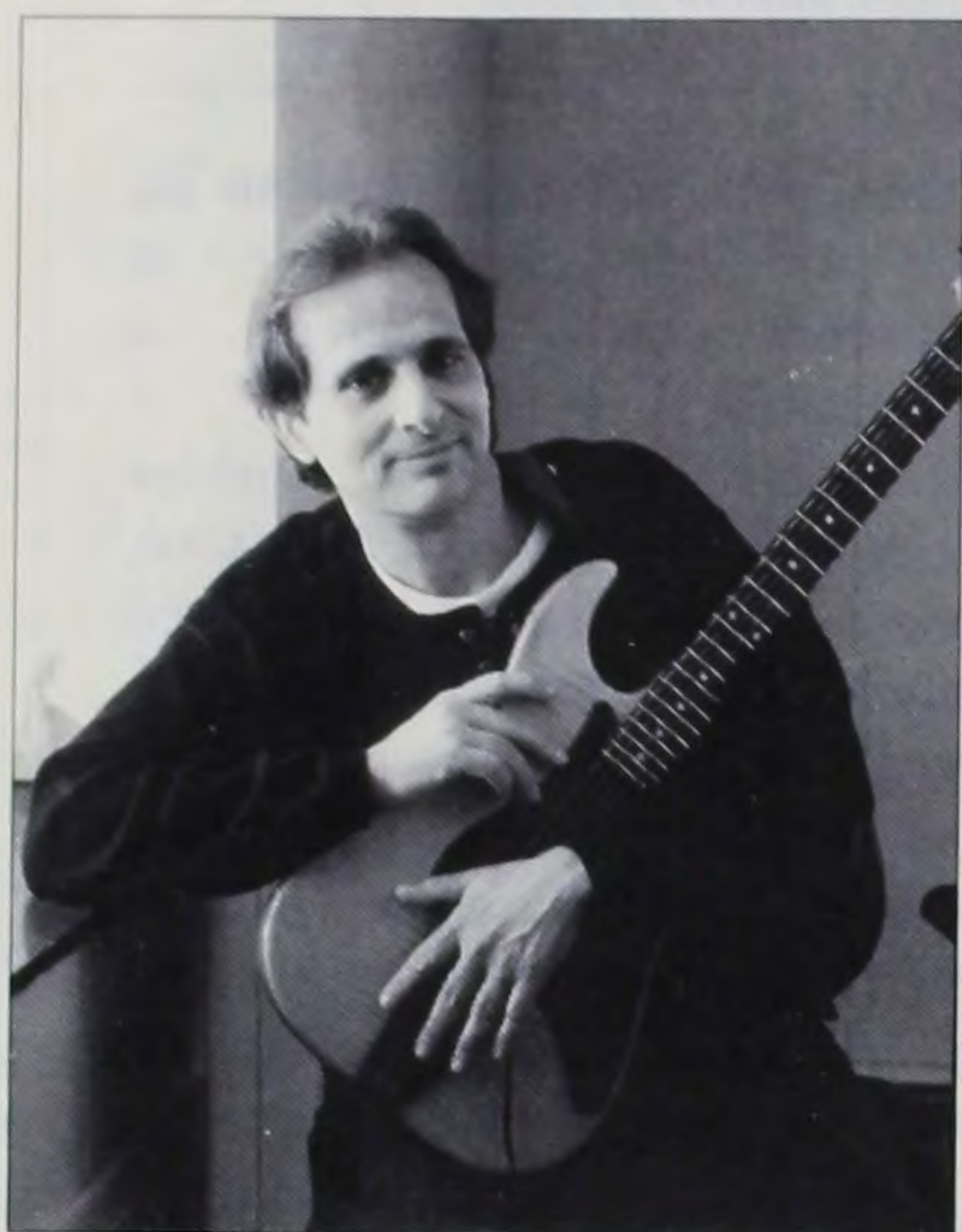
—Sarah Bodge, Assistant Director of Development for Alumni Relations

PHOTO BY STUART BRININ

composed the music for the TNT documentary *Ali: The Whole Story*.

Cathy Segal-Garcia '74 of Toluca Lake, CA, has been performing weekly at Casa del Sole in North Hollywood, and presenting vocal clinics on the voice, performance, and professionalism.

Guitarist **Jeff Ciampa '75** of New York, has released his latest album *Signs of Life* on Wavetone Records. Alumni **Richard Martinez '70** (keyboards) and **Billy Drewes '70** (saxophone) also played on the album.



Jeff Ciampa '75

Keyboardist **Albert Weisman '75** of Spring Valley, NY, is playing Hammond B3 organ with Bo Diddley's group. In January, they toured Japan and Australia.

Composer **Hummie Mann '76** of Culver City, CA, received a 1996 Emmy Award for outstanding individual achievement in music composition for a series.

Bassist **David Sahadi '76** of Jamestown, CA, has been working with a group playing original songs and playing in the pit of musical theater productions.

Joseph Michael Cuda '77 of Elmira Heights, NY, has been music director at the Love Church in Horseheads, NY, for the past seven years. He is working on a gospel recording with the Love Church music team.

Daniel Slider '78 of Newhall, CA, scored a television movie for ABC entitled *Touched By Evil*, which stars Paula Abdul. He also scored two NBC specials, "Comedy Duos" and "Crimes of the Century."

Songwriter **Mark Werchowski '78** of Oriskany, NY, won a special award for songwriting from ASCAP. It was bestowed by ASCAP's popular awards panel for Mark's song "Christmas in the Valley."

Guitarist **Jon Catler '79** of New York, released the CD *Crash Landing* with his trio the Catler Brothers. His use of 49-note per octave tuning

system has gotten the attention of many music journalists.

Guitarist **Mike DeMicco '79** of Glenford, NY, is featured on three new recordings. With the Dolphins, he recorded *Digital Dolphins*; with the Lee Shaw Trio, *Essence*; and with Livingston Taylor, *Bicycle*. With his own trio, he recorded a CD of his own originals and jazz standards.

Drummer **Osami Mizuno '79** of Tokyo, Japan, is leading his own group called the Hi-Hats. In April, he will teach at

the Percussion Gallery in Tokyo and his program will be called "Alan Dawson Drum School in Japan—sponsored by Ludwig Drums."

Paul Bettencourt '80 of West Warwick, RI, has been performing with Geri Verdi in area clubs and has a recording in progress which he will release in '97.

Composer **Larry Holiday '80** of Covington, KY, is composing and arranging music for TKR Cable Television of Northern Kentucky. He also markets computer generated atmosphere tapes to businesses and accompaniment tapes to musicians.

Harmonica and vibes player **Hendrik Meurkens '80** of New York, has released his sixth CD, *Poema Brasileiro*, for the



Philip Bynoe '81

Concord label. The disc features vocalist Ivan Lins, trumpeter **Claudio Roditi '70**, and pianist Mark Soskin, and others.

Songwriter **Reed Philip Vertelney '80** of Van Nuys, CA, has signed a new publishing deal with Chrysalis Music Publishing. He also wrote a recent number one R&B single with Luther Vandross called "Your Secret Love."

Guitarist **Gregan Wortman '80** of

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L.A. NEWSBRIEFS

Best wishes to one and all for an excellent 1997. The past year saw continuing growth in the number of alumni activities. Six events were held throughout 1996, and the new year is shaping up to be at least as busy. The annual alumni brunch January 19 began this year in fine style with a strong alumni turnout and a large college contingent in attendance. Congratulations to this year's Distinguished Alumni Award recipients, **Elliot Easton '74** (former Cars guitarist) and **David Grossman '78** (vice president of television music, Paramount/Viacom).

The next alumni seminar, scheduled for early March, is currently in the planning stages. This session will be moderated by **David Van Slyke '82**, and will offer an insight into the fast-paced world of post production sound and the various career paths available within this field. I will have more details soon.

Speaking of post production sound, the alumni reception held in conjunction with last November's Audio Engineering Society (AES) convention was both enjoyable and successful. There was a large number in attendance, most having careers in the audio field. I was truly impressed at the number of success stories and that so many in this field stay in touch as a community.

The most recent alumni seminar, held last November, looked into the topic of music publishing. The discussion was moderated by **David Kowal '75** and the panelists were Neil Portnow (vice president, Zomba Music Services), Mary Jo Mennella (vice president and general manager, Fox Music Publishing), songwriter Alan Roy Scott (whose credits include cuts by Celine Dion, Luther Vandross, Gloria Estefan, and Patti LaBelle), Brendan Okrent (senior director of repertory, ASCAP), and entertainment attorney Jay Cooper (his clients include Sheryl Crow, John Williams, and Joni Mitchell). The panel dealt with numerous issues that focused on how composers and songwriters can maximize their publishing opportunities. Of particular interest was a discussion on the major

impact that the internet is having on the publishing world.

As for alumni in the news . . . congratulations to songwriter **Reed Vertelney '80** for his Grammy nomination, in the Best R&B Song category for the latest number one single by Luther Vandross entitled "Your Secret Love." He also penned the end title tune for the recent film *The First Wives Club*.

In the world of film and television music . . . **Hummie Mann '76** scored the recent critically acclaimed CBS miniseries *In Cold Blood*, and has just completed a television movie, *First Do No Harm*, featuring Meryl Streep. **Ernest Troost '78** scored the CBS movie *Calm at Sunset* for the Hallmark Hall of Fame. **Daniel Slider '78** recently scored an ABC movie, starring Paula Abdul, entitled *Touched By Evil*. He also did two specials for NBC, "Comedy Duos" and "Crimes of the Century." Recent credits for **Lawrence Shragge '77** include *What Kind of Mother Are You?* and *Clover* for Hallmark Entertainment, William Faulkner's *The Old Man* for the Hallmark Hall of Fame, and *The Wrong Guy*, a feature film for Hollywood Pictures.

Peter Rodgers Melnick '86 composed the music for the ABC movie *For Hope* and is currently working on the upcoming Diane Keaton movie *The Only Thrill*. In the recent Warner

Brothers film *My Fellow Americans*, **Mihoko Tokoro '85** can be heard on the soundtrack singing "We're in the Money." **Kevin Eubanks '79** found time away from the "Tonight Show" to score the recent HBO movie *Rebound*.

A number of MP&E alumni have also been busy . . . **James Saez '93** has worked on records for Porno For Pyros, Toni Braxton, Liza Minnelli, Vanessa Williams, Celine Dion, and Phillip Bailey. He also toured the U.S. and Canada with Porno for Pyros, not only providing technical support, but playing guitar on stage.

Tulio Torrinello '93 was featured in an interview in last October's *Mix* magazine. **George Haddad '93** has been working as a sound effects editor on the television series "Hercules" and also as a sound designer on HBO and Showtime movies such as *If These Walls Could Talk* and *One Man, One Vote*. **David Van Slyke '82** has worked as a sound editor on the movies *Barb Wire*, *The Phantom*, and *Star Trek: First Contact*, and was a sound designer on *Harriet the Spy*. David also received an Emmy Award nomination for his work on "The X-Files."

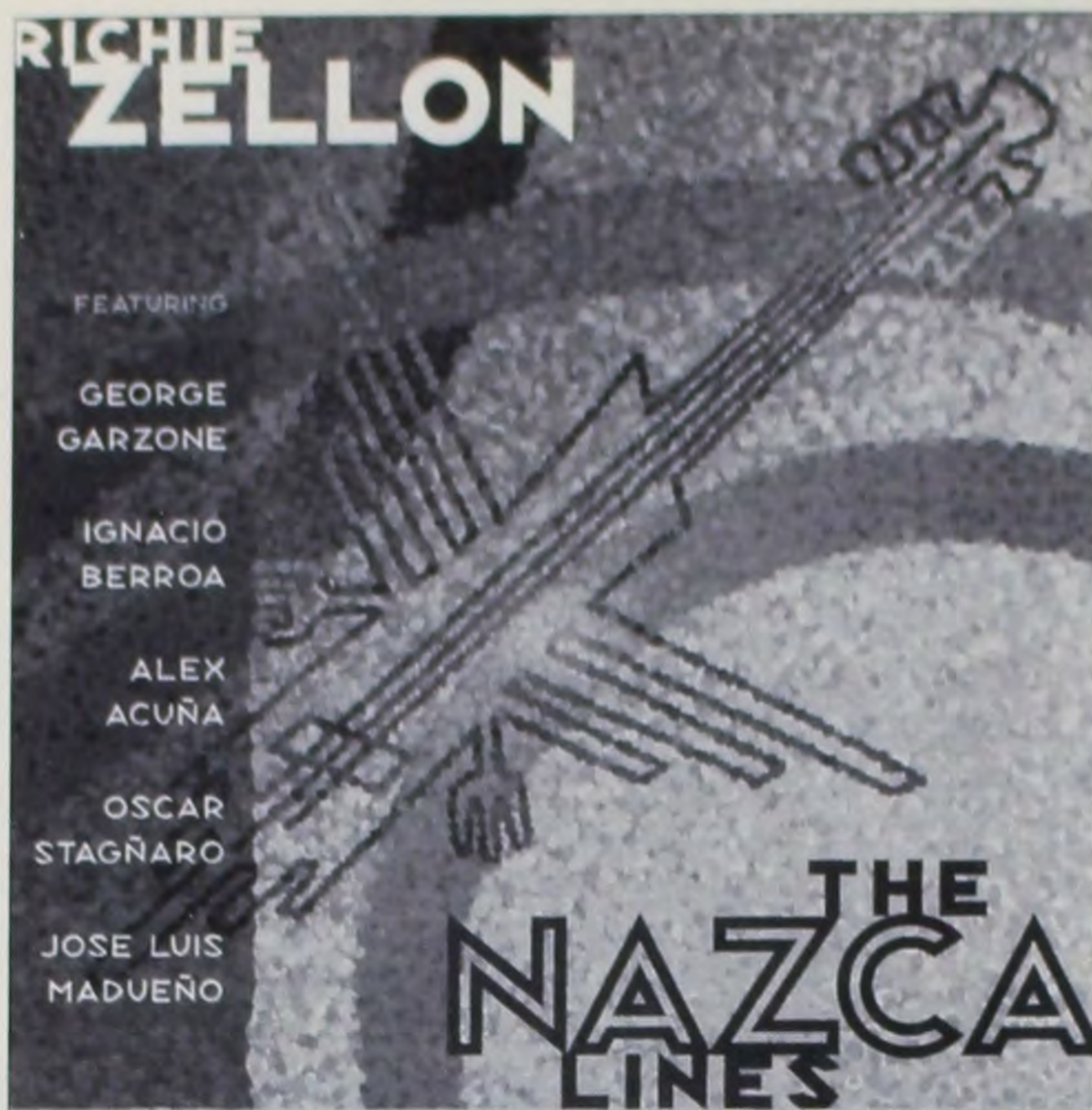
That's it for now. Stay in touch.

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



Music publishing panelists (from the left): Jay Cooper, Neil Portnow, David Kowal '75, Brenden Okrent, Peter Gordon '78, and Mary Jo Mennella.

PHOTO BY LESTER COHEN



Guitarist Richie Zellon '83 has released a new album titled *The Nazca Lines* on which he mixes influences from Peru, Cuba, Brazil, and Argentina on standards and originals as well as versions of the Jimi Hendrix tunes "Fire" and "Purple Haze."

Woodstock, NY, hosted the 1996 season of "Psycho Circus," an eclectic music and art hour originally produced and broadcast in several Maine cities and New York. Gregan plans to take his show to the Santa Cruz, CA, area in 1997.

Cornetist **Anders Bergcrantz '81** of Malmo, Sweden, toured Sweden along with a quartet featuring Richie Beirach on piano, Ron McClure on bass and Adam Nussbaum on drums. The band will release a live CD in 1997 on Dragon Records.

Bassist **Philip Bynoe '81** of Malden, MA, is playing bass in the Steve Vai band and they are on tour with G3—Joe Satriani, Eric Johnson and Steve Vai. After this tour, they will continue to tour the world.

Keyboardist **Kathy DiGiulio Sheppard '81** of New York is organizing a Berklee scholarship concert for May. The event will fea-

ture her Zappa tribute band Tinseltown Rebellion and other performers.

Keyboardist and composer **David Rosenthal '81** of New York orchestrated Yngwie Malmsteen's *Concerto Suite for Electric Guitar*. The 11-movement composition was scored for full orchestra with choir, and will be recorded with the Prague Philharmonic.

Ken Selcer '81 of Cambridge, MA, has been busy performing in the band Somebody's Sister who were finalists in *Musician* magazine's best unsigned band contest for 1996. Berklee student Fausto Cuevas also plays in the band.

Keyboard player **Jacques Swyngedouw '81** of Belgium, signed a contract with the Film Museum of Brussels to play behind silent movies. He also plays regularly at the Hotel Meau in Liege.

Violinist **Benjamin**

Smeall '82 of Green Bay, WI, will graduate with a Ph.D in music education from the University of Southern California in May. He is also arranging the strings and is a featured jazz violinist on a new CD by Green Bay's Rockin' Jimmy and the Blues Weasels.

David Twiss '82 of Hubbardston, MA, is director of music at St. Patrick's Catholic Church in Rutland, MA.

Mike Wood '82 of Bloomington, IN, is the director of jazz studies at Hamilton College. He wrote a nine-movement jazz and chamber music suite which was performed last fall.

Guitarist **Richie Zellon '83** of Sanford, FL, has released a new CD entitled *The Nazca Lines*. Featured on the disc are Berklee faculty members Oscar Stagnaro and **George Garzone '72**, drummer Ignacio Berroa, percussionist Alex Acuña, and pianist Jose Luis Madueño.

Drummer **Zoro '82** of Sylmar, CA, is currently touring with Frankie Valli

and the Four Seasons. He will also be performing at the Pop, Rock, Funk Festival in Atlanta in March, and recently married Renee Strong.

Composer **Don Breithaupt '84** of Mississauga, Ontario, co-wrote a book titled *Precious and Few: Pop Music in the Early Seventies* for St. Martin's Griffin. The book examines in detail the pop, rock, and soul music created between the breakup of the Beatles and the onslaught of disco.

Steve Corn '84 of Van Nuys, CA, is the new director of music at Live Entertainment film production company.

Saxophonist **Jeff Robinson '84** of Arlington, MA, and his trio featuring Blake Newman '88 on bass and **Dwight Hart '94** on drums, plays every Sunday at the Middle East Restaurant for the jazz and poetry night.

Bassist **Scott Roewe '84** of Los Angeles, has been very busy with his band Wild Colonials, who released their second CD *This Can't Be Life* on



PHOTO BY DANA TYMAN

From the left: Shark, Scott Roewe '84, Angela McCluskey, Thaddeus Corea, and Paul Cantelon of the Wild Colonials. The band released its second album *This Can't Be Life* for Geffen Records. Rowe contributes bass, saxophone, penny whistle, melodica, and didgeridoo to the band's eclectic pop sound.

Geffen Records. Scott also penned the theme for the TV show "Rescue 911."



Michael Rivard '85

Acoustic bassist **Michael Rivard '85** has recorded with Jonatha Brooks and the Story, Morphine, Patty Larkin, and Dan Hogue. In November he performed at India's Jazz Yatra festival with the ensemble Natraj.

Saxophonist **John Scarpulla '85** of Huntington Station, NY, is currently writing, recording, and playing lead tenor sax for a forthcoming release on Epic/Sony. He is also the cofounder along with John Wheeler of the East 4th Horns.

Drummer **Ken Serio '85** of Long Island City, NY, and his trio released the debut CD *Tomorrow's Another Day* on Mirror Wizard Music, which



On a break on the set of the film *Floating*, shot at the Paradise Rock Club in Boston, are (from the left) Jonathan Quint, extra Heidi Johanna Vierthaler '87, Chad Lowe, and Vierthaler's fellow extras Gava Tsetan, and Angelo Magni '2,000.

	<p>James Ingenito - CPD-6101</p>	<p>Weldon/Forrester - CPD-2501</p>
<p>Mac Chrupcala - SSMC 133</p>	<p>Joyce DiCamillo - SSJC 141</p>	<p>Krakowsky/Masso - SSAK 139</p>
<p>Rick Stepton - SSRS 140</p>	<p>Jim Porcella - SS-0137</p>	<p>John Conner - SS-0138</p>

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features guitarist Vic Juris and alum **Shinpei Shiratori '85** on piano.

Bradley Smith '85 of Manchester, NH, recorded two CDs with Australian singer Simone Waddell, who currently attends Berklee, and faculty bassist Jim Stinnett. The CDs are entitled *Take My Love* and *Make It Happen*. He also operates a piano tuning business.

Charles Carlini '86 of New York, has produced events in New York City such as a tribute concert to jazz guitarist Tal Farlow, and workshops with Pat Martino, **John Abercrombie '67**, and other legendary guitarists.

Tenor saxophonist **Sidney Smith '86** (a.k.a. Sid the Kid) of Boston, released the album *Tears of a Lion* on his own

Solo Records label. Sid was backed by: keyboardists **Rollin Ross '70**, **Yasko Kubota '88**, **Alex Alessandrini '86**, and **Stavros Latsias '90**; bassists **Jim Peterson '88** and **Barron Brown '80**; guitarists **Nerida Tojas '84** and **Mark Whitfield '87**; and drummers **Warren Grant '93** and **Gene Jackson '84**.

Guitarist **Jesse Cook '87** of Toronto, Canada, released his critically acclaimed second album, *Tempest*, for the Narada record label.

David Posner '87 of New York is now working as a paramedic for NYC EMS. He also plays around the New York and New Jersey area with his band Alexis Machine.

Drummer **Bobby Borg '88** of Princeton, NJ, has been performing with the rock group Warrant. This past October, *Warrant 96 Belly to Belly* was released on CMC/BMG Records on which he played drums and percussion.

Luciana Ferraz de Oliveira '88 of Rio De Janeiro, Brazil, teaches music at the British School of Rio de Janeiro, and has had two exhibitions of her

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paintings and drawings.

Raju Gurung '88 of Kathmandu, Nepal, released his first solo album of modern Nepali music. He has also been teaching privately and making documentary videos.

Pianist **Matt Johnson '88** of Newton, MA, has released his third album *End of a Day* on the Dolce & Nuit Productions label. This album blends contemporary jazz, new age, and classical music and features songs inspired by the birth of his son.

Vocalist/guitarist **Cosy Sheridan '88** of Moab, UT, has been touring to promote her new live album on Waterbug Records.

Clarinetist **Harry Skoler '88** of Haverhill, MA, released a Benny Goodman tribute CD titled *Reflections on the Art of Swing* for Brownstone Recordings.

Singer/guitarist **Justin Beech '89** of Milton, MA, is writing and recording with Two Ton Shoe, and playing solo gigs around Boston.

Christopher Chagnard '89 is conductor and musical director of the Northwest Sinfonietta in Tacoma, WA. The orchestra celebrated its fifth anniversary on November 22, 1996, with an all-Mozart program. In May, the orchestra will premiere a work composed by Chagnard.

Drummer **Christopher J. Fassbender '89** of Grand Rapids, MI, is playing full time in a traditional blues/R&B band called the Hawktones. They released their first CD *Live in the Kitchen* this past winter.

Paul Stiller '89 of Boston, MA, and the members of a cappella group Vox One released their new CD *Out There* on Accurate Records. Vox One consists of **Jodi Jenkins '93**, **Yumiko Matsuoka '89**, **Paul Pampinella '90**, and new bass **Benni Chawes '95**.

Mike Caffrey '90 of New York, is the president of Monster Island Records, the first Internet-based independent record label.

Caffrey produces CD quality recordings and loads a selection of full-length songs from each of its artists onto his web site.

Fawn Field Drake '90 of Hollywood, CA, recorded cuts for the movie soundtrack of *Till There Was You*, starring Demi Moore and Tom Hanks. Drake and her

a cappella group, All-Nite Express, appear throughout the film. She also scored the music for *Silent Witness of New York*, a battered women's benefit hosted by the Junior League of Northern Westchester and Susan Sarandon.

Deborah Phillips Lauer '90 of Concord, NH, married Derek Reed Lauer on August 10, 1996. She is currently a third-year law student at Franklin Pierce Law Center in Concord.

Guitarist **Marc Pollack '90** of Chicago, IL, has been busy recording and performing with his band the Stuarts and is planning an independent recording project in 1997.

Rolland J. Williston '90 of Brighton, MA, is production director of Integrated Rhythm & Noise which, in cooperation with New Silver Age Productions, premiered the Virtual Synthesizer Museum, an on-line museum.

Vocalist **Ralina Miriam Cardona '91** of Carolina, *continued on page 32*



Vocalist Ralina Miriam Cardona '91

HERE ON EARTH WITH INGRID JENSEN '89

When trumpeter **Ingrid Jensen '89** was at Berklee, Herb Pomeroy used to predict her destiny as the *grande dame* of jazz. He joked that one day little children would circle her rocking chair saying, "tell us another story of the old days." As if preparing for the fulfillment of Pomeroy's prophecy, Ingrid is cataloging her stories in a journal of her experiences on the road. Page space filled up fast in 1996—a busy year for Jensen. She finished her second CD, *Here on Earth* (which will be released in March on the Enja label), and toured so much that she estimates she was only in her New York apartment for three weeks during the past six months.

"Last fall," she says, "I flew back from Switzerland and was home for five days before flying off again to Berlin. From there, I came directly to Boston for a clinic and an evening concert with **George Garzone '72** at the Berklee Performance Center. I went back to New York for a day and a half before leaving again for Chile on a 10-day tour." While she admits this is more hectic than usual, the trumpeter seems to be on the short list of numerous band leaders.

When she is home, she can be found playing with composer Maria Schneider's big band at Visiones in the Village on Monday nights. She might be spotted on the bandstand in New York and elsewhere with groups such as Diva, **Magali Souriau's** ['94] band, or

Swedish composer Maggie Olin's sextet. She plays as much as possible with her own band—usually booked as a quintet with a tenor or alto player on the front line with her. Later this year, she plans to tour Japan with her sister Christine, a respected composer and alto player who is on the music faculty at Montreal's McGill University.

Jensen began cultivating her European connections during a four-month sojourn in Denmark just after she left Berklee. Further contacts developed when she made Austria her home base. She played and recorded with the Vienna Art Orchestra and later taught trumpet at the Linz Bruckner Conservatory for two and a half years. A contract with Enja Records soon followed and has opened up new opportunities to play with great musicians.

"Enja gives me a lot of freedom to choose both the players and what to play," she says. "It has been a beautiful relationship. The new album has some vocal things sung by **Jill Seifers '91**. I wrote lyrics for a Bill Evans tune and one by Kenny Wheeler. Personnel includes saxophonist Gary Bartz, drummer Bill Stewart, bassist **Dwayne Burnot '91**, and pianist George Colligan.

Jensen rarely hustles for gigs. Her approach to the business is very low key. "I know this probably sounds naive," she says, "but for the most part people just call me. I put just about all of my time and energy into the music. I figure that when I am ready, the opportunities will come my way. Maybe in the future I will get a manager if I can find someone who understands that for me, it is not about making money or getting famous. I want to find good places to play and make good music. That makes the situation rewarding all the way around." ■



Ingrid Jensen '89

PHOTO BY JUSTIN KNIGHT

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PHOTO BY GARY GERSHOFF

From the left, Danny Blume, Arif Mardin '58, Winston Roye, Joe Mardin '85, and Danielle Gerber. The band Danielle's Mouth, which includes everyone pictured except Arif, released their self-titled album on Joe Mardin's NuNoise Records label. They have gotten rave reviews in the rock press.

Puerto Rico, released her self-titled debut album on the Produccion De Crescendo label.

Dino Hermann '91 of Los Angeles performed digital editing chores for Disney's 25th anniversary album, and for the TV series "Baywatch" and "Waynehead." He also worked on Natalie Cole's latest album, several feature films, and commercials.

Giovanni Moltoni '91 of Turin, Italy, released the CD *Directions* with his quartet featuring trombonist **Hal Crook '71**, bassist **Paul Del Nero '87**, and drummer **Marcello Pellitteri '95** for the Penta Flowers label.

Ittai Rosenbaum '91 of Mevaseret, Israel, produced a CD of songs from Kurdistan. The critically acclaimed disc was released on MCI Records Israel.

Steven Bergman '92 of Somerville, MA, had his oratorio *Time of the Trees* featured this year on the *To Heal the Earth* CD released by ZC Records. He is currently musical director of the Worcester Foothills

Theater in Worcester, MA. A play he cowrote, *Jack the Ripper: The Whitechapel Musical*, was performed at the Boston Center for the Arts.

Drummer **Amy Blazawski '92** of E. Hartford, CT, has been playing and recording with her ska band the Rudie Brass Dance Band. She is also a music therapist at a Connecticut hospital.

Bassist **Ivan Bodley '92** of Brooklyn, NY, has played with Percy Sledge, Martha Reeves and the Vandellas, Gloria Gaynor, and others. He also completed a feature film soundtrack recording with David Johansen, Rupert Holmes and the Uptown Horns.

Matthew Davidson '92 of Cambridge, MA, composed and performed all the parts on his *Blue Forrest Mass* CD released in January on the Stretta label.

Edgar Gresores '92 of Farmington, CT, is the senior multimedia sound designer at FunnyBone Interactive in Canton, CT. He produces audio for their

first American CD on Brownstone recordings. The disc, titled *Facing South*, features saxophonist



Peter Wettre '92

Jerry Bergonzi, drummer **Fernando Huergo '92**, and bassist **Steve Langone '93** playing Nando's original music.

Saxophonist **Peter Wettre '92** of Oslo, Norway, released his debut CD *Pig Virus* on Curling Legs Records. He is touring India performing with both classical and jazz musicians. He will tour Norway in February of 1997 promoting the new disc.

Bassist **Bryan Beller '93** of N. Hollywood, CA, is a

flagship product Stay Tooned.

Composer **Richard Klessig '92** of Oklahoma City composed a ballet titled *Don Juan* which will premiere during 1997, the 25th anniversary season of Ballet Oklahoma.

Pianist **Nando Michelin '92** of Brookline, MA, has released his

member of Mike Keneally's band Beer for Dolphins. Their new double-live CD *Half Alive in Hollywood* is out on Immune Records.

Jeremy Blietz '93 of Santa Monica, CA, is a copyright supervisor for Warner Chappell Music.

Alberto Cabello '93 of New York is managing the Venezuelan band Los Amigos Invisible, who are signed to the Luaka Bop label. Cabello's recordings from the 1980s with the group Sentimento Muerto have been released in Venezuela by Polygram.

Guitarist **Torsten de Winkel '93** and pianist **Sasi Shalom '93** released the CD *Long Time Coming* for the New York Jazz Guerrilla label. On the disc are saxophonist Ravi Coltrane, bassist Buster Williams, and drummer Al Foster.

Guitarist **Jimmy Melillo '93** of Shelton, CT, has been playing the East Coast with the modern psychedelic rock band 4:20. They were named best new band by the *Hartford Advocate*, and Melillo received the Readers' Choice award as best guitarist.

James Starr '93 of Holden, MA, is an intern at Giant Studios. Last year he worked at Emerald City Studio in Boston and at Critique Studios. He was an engineer on Peter

Halperin's song "Magic in the Ocean" on the album *The Vineyard Sound, Volume Two*.

Kate Cardwell '94 of Somerville, MA, and **Max Lichtensein '95** have formed Tin Drum Productions, a company specializing in music for film, video, and multimedia. They recently completed work on ABC's NFL Monday Night Football, a 3-D interactive CD-ROM game.

Guitarist **Mike Chlasciak '94** of Bayonne, NJ, recently presented his "Terror Guitar Clinic" in Boston. Mike endorses Mesa Boogie and Ada amps, and Morley pedals, and he has been featured in *Guitar World* and *Guitar* magazines

Composer **Thomas Insana '94** of Weehawken, NJ, had his song "Time's Up" in the movie *The First Wives Club*.

Errol Shinassi Rackipov '94 of Miami, FL, received a master's degree in jazz performance from the University of Miami. He is a part-time professor there and at Florida International University. He also won *Jazziz* magazine's "Percussionists on Fire" talent contest.

Pianist **Bill Rinehart '94** of Brookline, MA, is continuing his studies in Berklee's master's degree program and has joined the faculty of the Brookline Music School. He also plays solo piano at the Hampshire House restaurant in Boston.

Henry Char '95 of Cartagena, Colombia, won the arranging award for instrumental group in the national awards of the Colombian Cultural Institute.

Marina Freytag '95 of Schloeben, Germany, became the head of the Vocal Department at the Jazz and

Rock School in Freiburg, Germany.

Pianist **Steve Hamilton '95**, now living in London, has appeared with Percy Sledge, vibraphonist Bobby Hutcherson, trumpet player Freddie Hubbard, former Art Blakey saxophonist Dale Barlow, and toured with sax player Pee Wee Ellis.

Keyboardist **Camara Kambon '95** of Baltimore, MD, works as music director/keyboardist to multi-platinum recording artist/producer Dr. Dre. He was featured on the *Dr. Dre Presents: The Aftermath* CD. He recently completed the score for a 90-minute documentary entitled *Family Name* produced by Opelika Pictures.

Bassist **Chris Luard '95** of Boston, released a CD titled *Chris Luard's Satin*

Coast: Somewhere Between Thought. The CD features alums **Dave Burazza '94**, **Dan Magay '95**, **Justin Mullens '95**, **Masumi Iraba '97**, and **Nicholas Mustelin '97**.

Shinya Miyamoto '95 of Astoria, NY, released the CD *Off The Cuff* by Edison with the Weather on which he played drums and handled many production chores. Band members include **David Sherman '94**, **Ben Butler '94**, **Dan Grennes '94**, and **Jessica Meider '95**.

Swedish bassist **Johan Maximilian Sievert '95** and his Maximilian group, consisting of saxophonist Jerry Bergonzi, pianist **Gunther Kuermayr '96**, and drummer **Marc Gratama '97**, played nine European cities and released their second CD *The Window* in the fall of 1996.

Bassist Stefan Held '96 of New York, endorses La Bella Strings and recorded a CD with Australian Funk Band Theleu.

Antti Janhunen '95 of New York, and his band Purple Helmet recently toured Scandinavia. They also played the Saikos Panna festival in southern Finland.

Paul Connolly '96 of Boston, founded Redhill Records and Paul Connolly Management. Redhill has released a solo guitar recording *Warfare, Psalm 144* by George Collichio and *Steel Shine to Rust* by modern rock band Ember Daze.

Vocalist **Brian Lucas '96** of Richmond, VA, has been performing at Kings Dominion in Doswell, VA. He also is the musical director for Theatre IV.

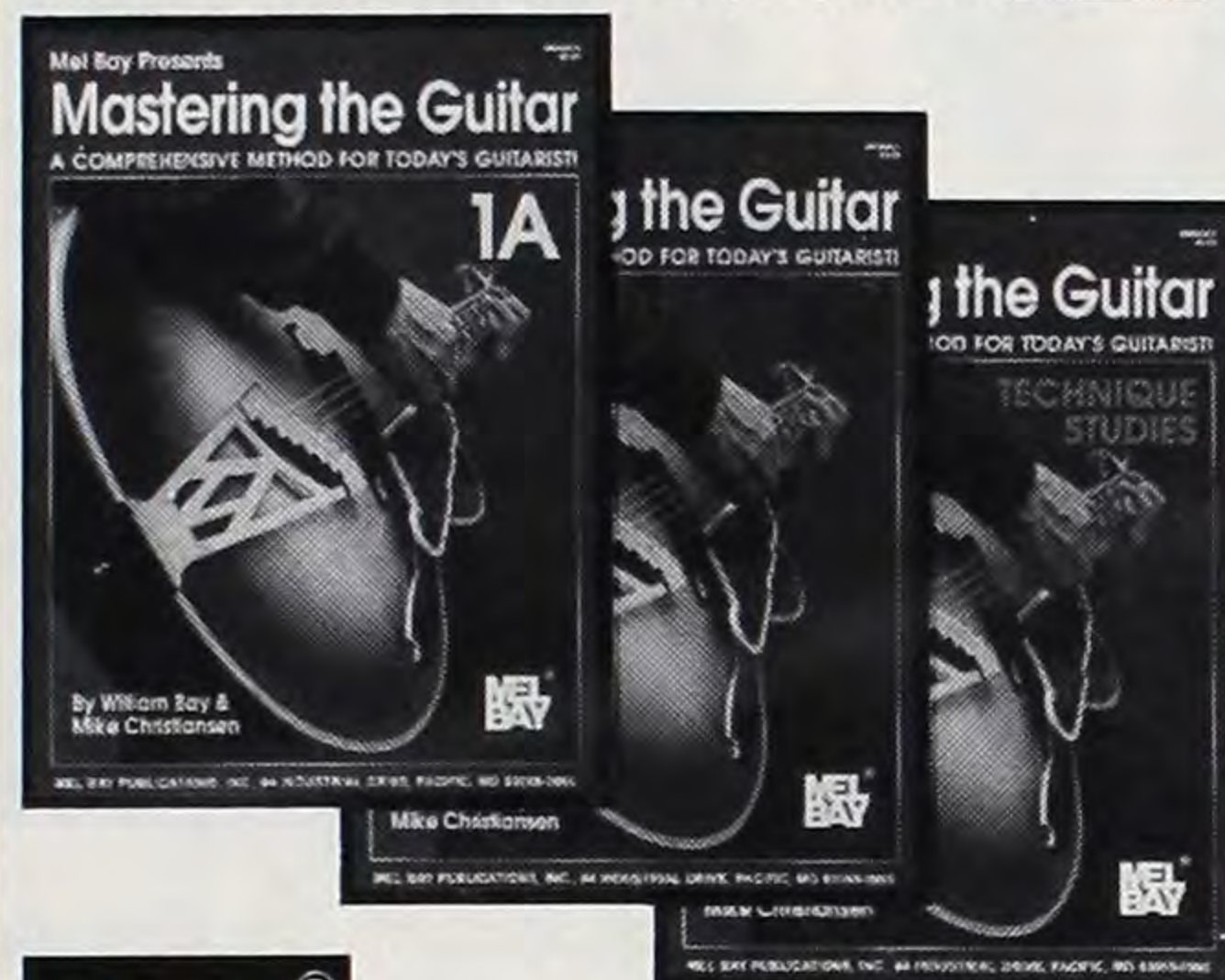
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NEIGHBORS TO THE NORTHWEST



From left to right: Gordon Nicholson '70, Doug Rusu '82, Paul Shihadeh '90, Chandelle Rimmer '93, and Marcel Hamel '93. All serve on the music faculty of western Canada's Grant MacEwan Community College (a.k.a., "Little Berklee")

Tucked away in western Canada, Grant MacEwan Community College (GMCC) in Edmonton, Alberta, Canada, has become known in many circles as "Little Berklee" because it is one of the few institutions in Canada with a music curriculum which is based on jazz, pop, and rock. GMCC's connections to Berklee are strong in that five alumni are currently members of the music faculty.

The ties to Berklee go in both directions however. George Naylor, former Jasper Place campus director, founded the music program in 1972 and soon hired Robert Myers, who is now Berklee's vice president for academic affairs and curriculum. Myers worked with Naylor to build the program and create a music department team from 1974-83.

Presently, GMCC has 25 music faculty members to serve over 200 students in the two-year diploma program from a college-wide base of 33,000 students at the three GMCC campuses.

Paul Shihadeh '90, the department's newest faculty member, is the section head of the Bass Department. A *summa cum laude* graduate of Berklee who majored in Professional Music, Paul is active in the Canadian music scene as a performer. He has played with the Edmonton and Calgary Symphony Orchestras and is one of the most in-demand session players in western Canada. Paul and his jazz/fusion project PazzPort are planning to release a CD in the near future.

Chandelle Rimmer '93, who graduated *summa*

cum laude with her degree in vocal performance, joined the faculty as a part-time vocal instructor and directs the jazz choir. Also a graduate of GMCC's music program in 1989, Chandelle is very active in the music community teaching voice privately and through GMCC's Arts Outreach Department. She performs professionally in a number of musical settings including jazz, pop and country.

Marcel Hamel '93 has been on faculty since 1983. Upon graduating from GMCC's studio recording and performance course, he took a sabbatical from 1991-93 to attend Berklee and graduated *summa cum laude* with a dual major in Music Synthesis and MP&E. Marcel is an active keyboard player in Edmonton and stays busy doing music for corporate videos, commercials, and

info-commercials. Marcel and Chandelle were married in May of 1994.

In addition to teaching music theory, ear training, and guitar at GMCC, **Doug Rusu '82** is a performer and writer, playing such prestigious gigs with the Edmonton Symphony Orchestra for Pavorotti, Bill Conti, and the Chieftains. One of his latest writing projects was the soundtrack for "St. Patrick" for the Arts and Entertainment network's "Biography" show.

Gordon Nicholson graduated from Berklee in 1970 *magna cum laude*, and from the University of Alberta in 1971 with a master's degree in composition. He has taught composition, arranging, etc. at GMCC since 1973. Currently completing his Ph.D. in compositional process, he is composing a work commissioned by the Canada Council for Duo Dilemme, a saxophone-piano duo in Lausanne, Switzerland. Nicholson's last work was a 20-minute piece for the Edmonton group, the Hammerhead Consort, a quartet of two pianists and two percussionists. The work, *Hammersuite*, appears on their latest CD.

Many of Grant MacEwan's graduates have gone on to further study at various post-secondary institutions in Canada and the U.S., including Berklee. You can check out Grant MacEwan Community College's Web site at: <http://www.gmcc.ab.ca>

FINAL CADENCE

Pianist **Vincent Howard '75** of Gary, IN, died August 4, 1995, after a lengthy illness. Prior to his passing, he was minister of music at Centennial United Methodist Church in Gary, and a member of the popular northwest Indiana band Together.

Art Porter '78 of Chicago died November 23, 1996. Porter, a saxophonist, drowned when the boat in which he was riding capsized on the Kratha Taek Reservoir in Western Thailand. Porter was in the country to perform at the Thailand International Jazz Festival '96.

As a teenager, Porter was arrested for being too young to play in nightclubs

with his father's band in Little Rock, AR. His case caught the attention of then-attorney general Clinton who pushed the "Art Porter Bill" through the legislature. It allows underaged musicians to work in clubs if a legal guardian is present.

Robert Anderson '84 of Boston died unexpectedly on January 10, 1997. Bob graduated with a degree from Berklee's MP&E Department. He is survived by his wife Jodi and his mother Marjorie. The family has set up a Bob Anderson Memorial fund at Berklee. For information about the fund, call (617) 747-2438.

Word has reached us that trumpeter **Andrew Sutton '89** of Brockport, NY, also recently passed away.

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A Sound Investment

John Collins

In an article for *World Theatre* magazine in 1950, Tyrone Guthrie wrote: "1940 was the date when the people of Great Britain decided that a little state support, 'encouragement' was the delicate term used, should be given to certain arts which had, till then, been dependent entirely upon private financial enterprise. It is significant that the decision was only taken when the nation found itself in a truly desperate position." It was symbolic of the long era of private arts patronage in Great Britain coming to an end.

At that time, America also relied principally upon private largesse for arts support, but soon found the need to publicly fund arts education and programming as well. The old world patronage system simply could no longer afford to exist, and the arts, along with public education, became part of our growing democratic society. Twentieth century economics and demographics, while wonderful for opening up the arts to people of all classes, could not depend upon private patronage which almost by definition is exclusive.

The decline of arts education in America is due to many factors in the past few years. Hand in hand, economic and demographic changes have led the way down the path. While we all realize that it is a path of diminishing returns, we are not yet ready as a society to turn around.

We can't just blame economic hardship, our culture has changed as well. The Norman Rockwell illustration of a young person receiving a lesson at an upright piano, or the image of the family gathered around the piano singing has disappeared. Surviving school music programs still follow the time-honored classical tradition, but are no longer culturally relevant to those growing up with contemporary music.

No amount of funding will attract students to play any kind of music that is not fun for them. Without structured music education we have a generation of students with headphones on, tuning out the world and tuning in as passive listeners, perhaps because they haven't had the opportunity to learn how to play music with their peers.

By proving that music study produces

tangible results in other academic areas, some hope that Americans will rally to fund music education once again. Indeed, recent scientific studies show that listening to Mozart before a test can improve scores, and that teaching young children to play keyboards or sing melodies improves spatial reasoning.

Beyond citing these spin-off benefits, in making the case for music education, individuals, corporations, foundations, and the government should reconsider the basics: music has its own intrinsic value. At Berklee's 1995 commencement, James Taylor told the graduates: "Music is soul food." Music is not peripheral to our lives; it is a natural part of our being. Because music is part of our souls, or our brains, or our hearts, it is an integral part of our daily lives. Few celebrations are conducted without music. Music gives each generation its identity, providing historical context. Music can also play a role in the political agenda-setting process.

An article in *Business Week* (January 15, 1996) pegs the music recording business as a \$40 billion industry. In this industry, success is measured in quarterly short-term sales gains and increased market share. While the return on investing in music education is not as tangible as measurable CD sales, we all need to address the long-term picture to see what music adds to society and to life.

How? In this age of mega-mergers as disparate associations form alliances, I suggest music industry take a dynamic leading role with the movie, television, advertising, and communication industries. They each should be interested in making a long-term investment in their future—our culture.

I wonder what the U.S. budget allots for music education per student in comparison to the amount spent by the music industry to promote passive music listening, or by the entertainment business to promote movie going or television watching. I wonder what would happen if these businesses invested some of their development budgets in music education. What would happen if our government allocated part of the sales tax on recording purchases to fund revitalizing music education in the school system? Naive ideas perhaps; but return on the investment just might yield more than imagined for us all. ☐



PHOTO BY KIMBERLY GRANT

John Collins: "Without structured music education, we have a generation of passive listeners."

John Collins is Berklee's vice president for institutional advancement. This article first appeared in the October 26, 1996 issue of Billboard magazine.

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