

Fall 1997

Berklee *today*

Fall 1997 Vol. 9, No. 2

A Forum for Contemporary Music and Musicians



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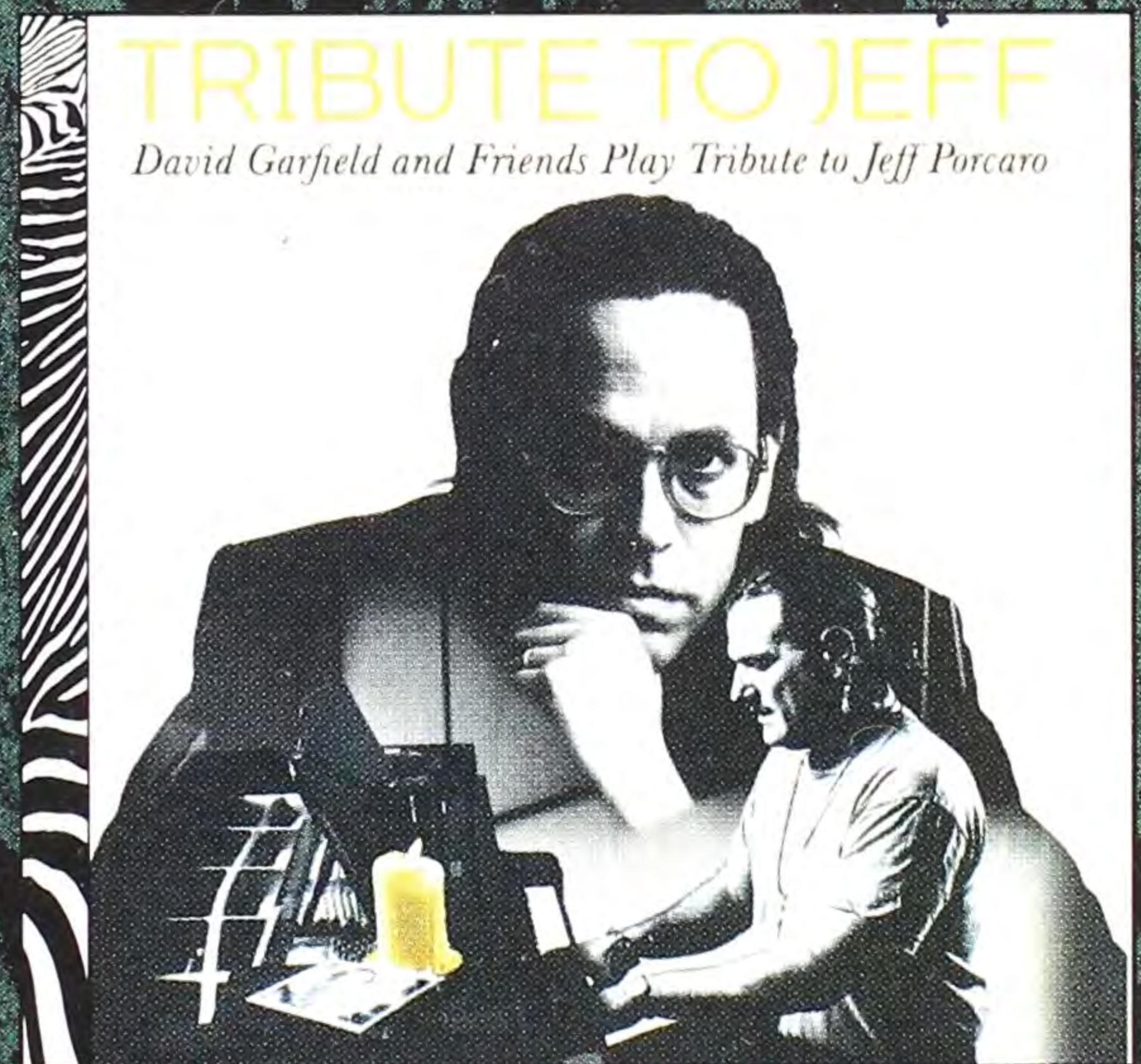
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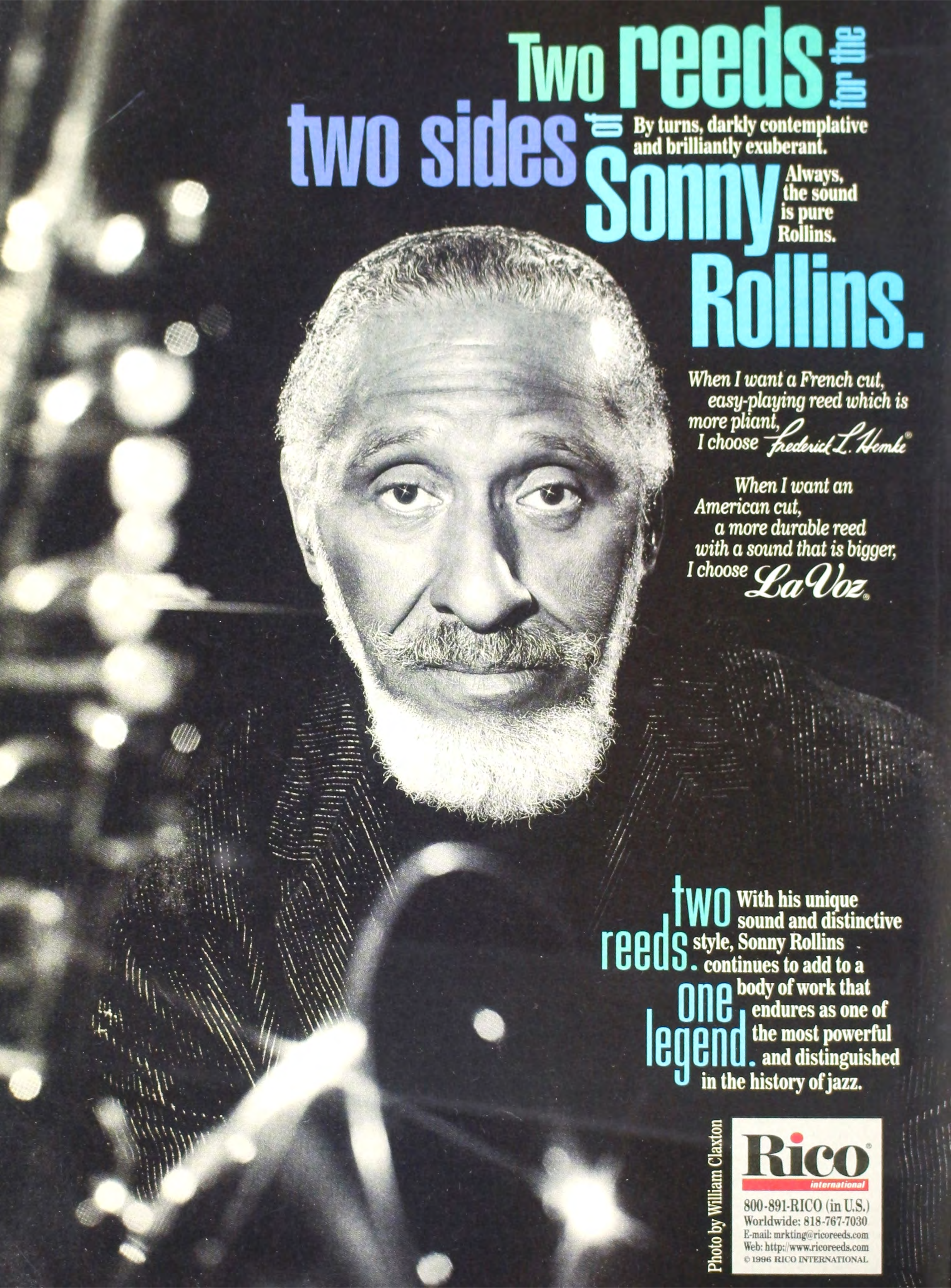
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Contents



ON THE COVER: Film composer Howard Shore '69 talks about his career highlights. Cover photography by Gene Martin, production assistant David C. Smith. Story begins on page 14.

LEAD SHEET <i>by John Collins</i>	4
BERKLEE BEAT	
Honorary degrees for John Scofield and Bruce Cockburn, Uchida Foundation exchanges, faculty notes, visiting artists, and more	5
BERKLEE SCHOLARSHIPS: WHERE DOES THE MONEY GO? <i>by Damien Bracken</i> Berklee's director of Scholarships and Student Employment dispels misconceptions about how Berklee scholarships are awarded	14
SUBLIMINAL SCORES <i>by Mark Small '73</i> Composer Howard Shore '69 on dream scores he has penned for films like <i>The Silence of the Lambs</i> , <i>Mrs. Doubtfire</i> , <i>Cop Land</i> , and more	16
STRIVING FOR BALANCE <i>by Cary (Stern) Valentine '89</i> An introduction to <i>Ayurveda</i> , the ancient health philosophy from India which many feel brings balance of body, mind, and spirit	21
UPDATE ON ODD METERS <i>by Dimos Dimitriadis '89</i> A look at odd meters as used by improvisors in a popular new blend of jazz and traditional folk music of the Balkan countries	24
ALUM NOTES	
News, quotes, and recordings of note	26
CODA <i>by Mark Small</i> The Green Fields of Cologne	40

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

Times Like These

*John Collins, Former Vice President
of Institutional Advancement*

Before my first day at Berklee almost nine years ago, I was invited to a social gathering to meet the administration. Assistant Vice President for Operations Tom Riley gave me Gary Burton's CD *Times Like These*. I didn't even own a CD player back then, so I knew I would have to get up to speed quickly. Within the week, I was learning to appreciate good music and learning much about Berklee's culture.

As I leave Berklee for a new job as vice provost for Institutional Advancement at Arizona State University in Phoenix, I am reflecting on my nine years as Berklee's chief fundraiser. Over the years, my title and role evolved from director of Development to vice president of Institutional Advancement. I really enjoyed raising scholarship funds for Berklee's talented students.

I'm proud to say that during my tenure, trustees, parents, and friends of the college helped us increase from 18 to 64 the number of endowed scholarships. I truly believe there is no greater honor than establishing an endowed scholarship in someone's name and having it give back to students in perpetuity. Seven of these endowed scholarships are designated for Berklee City Music, a program I had the privilege of naming.

At Berklee, I became a student of sorts myself; I enrolled in a few guitar labs. In addition to fretboard knowledge, I learned how tremendously committed Berklee faculty members are. I also gained an understanding of what a rare thing music offers us all, and how meaningful it is to hear great music. Ultimately, I have played more computer keyboard at Berklee than guitar. But after the classes I've taken and the myriad of wonderful Berklee Performance Center concerts I've gone to, I leave Berklee with much better ears.

I've come to appreciate the talent and desire of Berklee students and their interest in all things musical. Nowhere in the world is there a place quite like this where young musicians can find their own voices, learn about the business, and help each other out. From the alumni I learned that musicians are serious professionals working in the multibillion dollar entertainment industry. In nine years, I never heard any of them complain about the quality of his or her education.

Today, *Times Like These* still sounds as fresh as it did on my new CD player nine years ago. So while Berklee continues to prepare students for professional music careers around the world, I can say that Berklee has "graduated" at least one critical listener as well. Even though I am moving on, rest assured that I look forward to introducing others to great music and sharing many more "times like these."

Berklee *b e a t*

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

COCKBURN AND SCOFIELD HONORED

On September 5, the college formally welcomed onto campus the class that will graduate in 2001 during the entering student convocation. The occasion was highlighted by the bestowal of honorary doctoral degrees upon famed Canadian singer/songwriter Bruce Cockburn '65, and poll-winning jazz guitarist John Scofield '73. In addition to administration speakers, others addressing the audience included faculty speaker Joseph Coroniti, student speaker Rakiya Diggs, and his year's music industry speaker Bruce Cockburn. Introducing Cockburn, President Berk described him as an artist who "has enjoyed a career

longevity that few in the music industry have achieved." Berk then described Cockburn's 23 top-selling albums which have netted him 13 Juno Awards [the Canadian equivalent of an American Grammy], 13 gold records, and three platinum records. Additionally, Berk detailed the numerous songwriting and performing awards from around the globe that Cockburn has received. He also noted that "a testament to the wide appeal of Cockburn's music is that his songs have been covered by a wide variety of artists."

In his remarks addressed to the entering students, Cockburn reminisced about the climate at Berklee during his student years and went on to share his philosophy of the artist's place and responsibilities in the world. "The fact that we are artists," said Cockburn, "doesn't absolve us from responsibility, nor does it lessen our complicity in how our way of living affects so many others." In closing, he wished the new class good luck, "May God bless you and make your road smooth and well lit," he said.



PHOTO BY BOB KRAMER

John Scofield sits in with the student band.

Before presenting John Scofield with his honorary degree, President Berk recounted details of Scofield's career, calling him "one of the most original and distinctive jazz guitarists in the entire field." Berk also commented on Scofield's "role in opening the jazz guitar tradition to fresh possibilities, and his enduring contributions to the jazz repertoire and tradition."

After receiving the degree Scofield stated that "music has been more of a calling than a career for me. I've been ready to stay with it no matter what. Throughout my career Berklee has always been behind me. This degree is a bonus that both thrills and humbles me."

The evening ended with a student ensemble featuring nine vocalists and 13 instrumentalists performing a tribute to the honorees. Scofield took the stage to play his tune "Kool." His surprise appearance delighted the band and audience alike.



PHOTO BY BOB KRAMER

From the left, President Berk, Susan Berk and honorary doctorate recipients John Scofield '73 and Bruce Cockburn '65.

SUMMER IN THE CITY . . .

Since the early 1960s, Berklee has offered a summer program which has grown to become what some term "the ultimate summer music camp." This year's Five-week Summer Performance Program drew over 600 students, including 124 who came from countries all around the globe seeking total immersion in a musical atmosphere. Many are in high school (15 is the minimum age), but it is a diverse, multigenerational crowd which includes retirees living out musical fantasies sidelined during their professional lives.

All participants take such courses as music theory, ear training, a historical survey of their principal instrument, ensembles, private lessons, elective courses, and visiting artist sessions.

Professor Bob Doezema, assistant director of the program, says, "Aspiring musicians come here to meet and play with their peers. This is the largest group we've had and the level of musicianship was higher than ever."

Shanti Snyder is 16. She came here because she wanted a chance to study nothing but music for five weeks. "At the international school I go to in Yokohama, Japan," she says, "the workload is so intense that it leaves me little time for music . . . ultimately, I want to sing my own songs and have the ability to work with those who understand music." She plans to write songs in both English and Japanese.

Saxophonist Yo Hisatomi is a retired civil engineer also from Japan who played in a weekend band for 33

years. Aware of his musical limits, he came for a critique on his playing from Berklee faculty members. "My favorite thing is private lessons with Assistant Professor Jeff Harrington," Hisatomi says. Aside from the instruction, he is enjoying the 24-hour access to practice rooms. Upon returning home, Hisatomi plans to write a book about his experiences in the program to encourage other Japanese retirees to try it.

It's late July, and Instructor Frank Withey's jazz ensemble is practicing for "the blowout concerts," the program's week-long finale where everyone gets a chance on stage. The septet features kids from as far away as Israel and as nearby as Newton, Massachusetts. They play the melody to "There Will Never Be Another You," and then everyone takes turns soloing. By his second chorus, trumpeter Tim Byrnes from Colchester, Connecticut, is comfortable enough to toss in a quote from "Somewhere Over the Rainbow." Bassist Kito Sharpe and drummer Ron Almog chug away in the rhythm section.

Almog just graduated from high school in Rorant, Israel, and has come to the program with two Israeli friends. "I like the Survey of Drum Styles course," he says. "I have had history of jazz classes before, but never anything so specific about the

development of drumming." Bassist Kito Sharpe is the son of Avery Sharpe, McCoy Tyner's long-time bassist. "I have only been playing jazz for two years," he confides. "I am classically trained and came here to learn more about jazz." He says that he enjoyed Bass Line Construction class and the videos of Jaco Pastorius and Marcus Miller shown in his Survey of Bass Styles course. Mostly Sharpe feels that he benefited by jamming with other players. He says he intends to stay in touch with them.

During the last week of the blowout concerts, after all 140 ensembles had played, Dave Weigert, the program's other assistant director, didn't hesitate to declare this year's session a success. "This year's blowout concerts were unlike any I've seen before," he says. "The audience and the students alike showed such spirit and enthusiasm."



PHOTO BY BOB KRAMER

Vocalists Shanti Snyder (left) and Whitney Moses on the BPC stage during the blowout concerts.

. . . AND SUMMER ABROAD

This August marked the first time Berklee has offered a summer program in the Czech Republic. Seven faculty members traveled to Frydlant (an hour north of Prague) to offer instruction to 76 young Czech musicians. Martin Kratochvil '77, a Berklee alumnus and founder of the Czech entertainment conglomerate Bonton, was instrumental in arranging and facilitating this initial program.

The week was capped off by a final concert by the participants and Berklee faculty members and a scholarship awards ceremony. Six participants were awarded a total of \$46,000 in scholarships and nine others received certificates of excellence.



PHOTO BY BOB HOCHSCHILD

Associate Vice President for International Programs Larry Monroe (left) and Martin Kratochvil '77 (right) with Bedrich Smarda, who won a \$9,000 Berklee scholarship.

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NEW SCHOLARSHIPS ESTABLISHED

Three scholarships have been added to the growing list of endowed funds at Berklee. Endowed scholarships at the college are established with an initial contribution of \$20,000 which is held in escrow, and then 90 percent of the interest is awarded annually to a student. One new scholarship is the Henry Grossman Memorial Scholarship Fund, established by the Music Distributors Association in honor of Grossman, the late founder of the American Music Conference. The scholarship will be awarded to continuing Music Business/Management majors.

Two scholarships for brass players include the Fred Berman Memorial Scholarship fund and the Phil Wilson Scholarship Fund. The first was established in honor of trumpeter Fred Berman, one of the first faculty members at Lawrence Berk's Schillinger House school (later renamed Berklee at Berman's suggestion). Rhoda and Bill Sapers, Berman's daughter and son-in-law, established the fund to be awarded to outstanding brass students. The Phil Wilson Scholarship fund was established with funds raised at the Dues Band Reunion Concert, and contributions by alumni, faculty, staff, and friends in recognition of Wilson's 35 years of service at Berklee. The fund will recognize outstanding brass players with preference for students whose principal instrument is trombone.

Amy Bellas, a guitarist from Maine, was named as the first recipient of the Aerosmith Endowed Scholarship. The fund was established by the band's former manager Tim Collins and will be awarded annually to a student planning a career that encompasses both music business and performance. Bellas, whose career goals include artist management and performing as a singer/songwriter, was greeted by the band before their Great Woods concert in July.



Sweet Emotion: Berklee student Amy Bellas, the first recipient of the Aerosmith Endowed Scholarship, is congratulated by the band backstage before their Great Woods show July 11. From the left, Steven Tyler, Brad Whitford, Joe Perry, Bellas, Joey Kramer, and Tom Hamilton.

SUMMA CUM JAZZ

The CD *Summa Cum Jazz: The Best of Berklee College of Music 1997* has just been issued by the BMG Jazz Foundations. Gary Burton produced the disc which features 13 cuts by eight student artists or groups. The CD is being sold exclusively via direct mail by BMG to its 250,000 jazz club members. A portion of the proceeds will provide four \$5,000 scholarships to continuing students majoring in performance studies with an emphasis on jazz.

Ron Sacks of BMG said, "When I first heard the mixes, I knew I'd hear great playing, but I didn't expect the students' arrangements and compositions to display such a high level of

maturity and originality."

Gary Burton said, "This is the first time I have seen such an ideal cooperation between the record industry and a music education institution. This project offers a desirable product for BMG, great experience and exposure for the students, and scholarship funds for Berklee. I'm proud that the college could be a partner in such a meritorious undertaking."



KAWAI INSTALLATION BOOSTS MUSIC SYNTHESIS PROGRAM

Kawai America and Kawai Japan recently installed 16 K5000 advanced additive synthesizers in Berklee's Music Synthesis labs in the 150 Massachusetts Avenue building. As a result, the Music Synthesis Department will begin teaching additive synthesis in conjunction with physical modeling this fall.

In the additive synthesis process, timbres are built by combining sine waves, the basic components of sound. Physical modeling involves a sound source or exciter being "played" through an algorithm that represents the resonant characteristics of an instrument. The two different approaches to sound design might be described as such: physical modeling creates timbres by analyzing a sound from the outside in while additive synthesis creates sounds from the inside out.

"In the past, additive synthesis has been an extremely time consuming and tedious process," says Jan Moorhead, chair of Berklee's Music Synthesis Department. "Fortunately the K5000 provides a number of tools that will make the sound design process much easier. Without the features in the Kawai K5000, our students would be limited in what they could accomplish with additive synthesis in a short period of time. The K5000's methodology and impressive processing power take additive synthesis from the realm of the theoretical to the commercially practical."

NEW FACULTY: AL KOOPER AND MICK GOODRICK

This fall, two respected figures from different quarters of the music world became Berklee faculty members. Rock keyboardist, producer, and songwriter Al Kooper has begun teaching songwriting and music business courses, and jazz guitarist Mick Goodrick has rejoined the Guitar Department.



PHOTO BY KEVIN KNIGHT

Al Kooper

Kooper is an icon in rock history. His first success came as a songwriter as a teenager in 1965 with the number one hit tune "This Diamond Ring." Kooper's keyboard prowess was widely noted after he provided organ hooks for Bob Dylan's hit "Like a Rolling Stone" and other cuts on the *Highway 61 Revisited* and *Blonde on Blonde* albums. That launched a collaboration with Dylan which has continued over the past three decades. Kooper later founded bands like the Blues Project in 1965 and Blood Sweat and Tears in 1967. By the end of the 1960s, Kooper had earned two gold records and had backed such artists as the Rolling Stones, Jimi Hendrix, B.B. King, the Who, and Peter, Paul, and Mary.

During the 1970s, Kooper racked up production credits with the Tubes, Nils Lofgren, and Rick Nelson. He signed Lynrd Skynrd to his own label and produced their first three platinum albums. In the 1980s, Kooper moved into television scoring for the series "Crime Story." Most recently, he produced a tribute to the late Harry Nilsson, titled *For the Love of Harry*, and released a live retrospective of his career titled *Soul of a Man*. This past

spring, Five Towns College in New York awarded him an honorary doctorate.

Of his move to Boston to begin teaching at the college, he says, "I want to get all the stuff I learned out to other people. When I needed this knowledge, there was no place to get it. It is important for people to know about the business."

Jazz guitarist Mick Goodrick '67 was a Berklee faculty member until 1971 when he was 26 years old. Now, 26 years later, he is back. His first road gig was with Gary Burton's group. During his four-year stint with Burton, he was featured on several critically acclaimed albums.

Goodrick has recorded only a handful of albums as a leader, but has a vast discography—over 40 albums—as a sideman. Most recently, Goodrick was featured on bassist Steve Swallow's CD *Deconstructed*.

Goodrick penned the popular method book *The Advancing Guitarist* and is currently working on a new series of books which will thoroughly explore the harmonic possibilities of the guitar. "Over the past 10 to 15 years, many guitarists have focused on single-line playing working to attain the linear abilities of a horn player," Goodrick says. "That's great, but being a player who doesn't know the guitar's harmonic possibilities too is like having a hole in your universe. Thinking about all of this has made me want to do more teaching."



PHOTO BY BOB KRAMER

Mick Goodrick

FACULTY GRANT AWARDS

In 1990, Berklee became the first music institution to implement a full-time faculty development program. In 1996, the first grants were awarded. Eleven proposals were submitted, and eight projects received funding. In 1997, the number of applicants rose to 22, and 10 were funded.

The grants fall into three general categories: instrumental study; research/writing/composition; and performing or recording projects. This year, seven faculty members are studying with instrumental masters like Charlie Banacos, Jerry Byrd, and Phyllis Curtin. Others have used funds to attend programs like the Cuban Popular Music Workshop at Havana's National School for the Arts in which Associate Professor of Percussion John Ramsay participated.

There has been a lot of interest in the research, writing, and composition category. Professor Joe Hunt researched jazz drummers. Professor George Eastman studied how electronic media shape our perceptions of experience. Assistant Professor Jerry Gates is in California studying twelve-tone applications to modern composition and arranging. Assistant Professor Sheila Katz is doing research on conflict and identity in the Middle East and will present a paper at an international conference in Jerusalem. Professors Hal Crook, Donny Nolan, and Kevin McCluskey have finished book projects with grant funds.

Grants also cover the expenses for performances directly related to a faculty member's professional development. Examples are Professor Bruce Gertz's duo performance with Jerry Bergonzi at last year's International Society of Bassists conference and Assistant Professor Robin Ginenthal's performance of Schoenberg's *Pierrot Lunaire*. As well, Assistant Professors Rick Applin and Marti Epstein have done research to produce and record an anthology of eighteenth-century keyboard music.

Eric Kristensen, Berklee's director of faculty development and instruction, said, "The high quality of the proposals speaks well of the faculty's academic and musical pursuits."

JOHN COLLINS TAKES POST AT ARIZONA U.



PHOTO BY KIMBERLY GRANT

John Collins

In August, John Collins, Berklee's vice president for Institutional Advancement, left Berklee for a new position as vice provost at Arizona State University West. In his new position, Collins will be responsible for all external affairs at the 5,000-student campus in Phoenix. His responsibilities include overseeing fundraising, publications, community relations, special events, and the university's marketing strategy.

Collins came to Berklee almost nine years ago, serving initially as director of Development before becoming dean of Institutional Advancement, and finally vice president of Institutional Advancement. When he arrived, with only one additional staff member, Collins set about organizing Berklee's fundraising efforts. By the time of his departure, the Institutional Advancement staff numbered nine, and the four-member Office of Public Information was also under his purview. Collins led the college into a number of new ventures including opening an office in Los Angeles, establishing the Alumni Office and the annual fund drive, securing ongoing funding for the Berklee City Music Program, and managing the overall expansion of advancement efforts at Berklee. Collins was also a principal leader of Berklee's 50th

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Anniversary celebration in 1995.

Collins produced events such as the William Leavitt Memorial Scholarship Concert featuring guitarists Danny Gatton, John Abercrombie, and Mick Goodrick. The 1992 event, the first event of its type, raised \$30,000 in scholarships for Berklee guitarists. Other successful fundraising concerts followed providing endowed scholarship funds for students of various majors. At the end of his nine years at Berklee, donations to the college were

10 times higher than before he came, and efforts like the Encore Gala became annual events adding sums in the six-figure range to scholarship programs.

In a phone call from Phoenix in September, Collins said, "I've already found the two jazz radio stations out here, and have been asked to produce two concerts for the university. I plan to maintain contact with the many friends I made at Berklee. Those connections could prove mutually beneficial for future musical events out here."

THE EDUCATIONAL SIGNIFICANCE OF BEING THERE

While improvements in telecommunications, the internet, and CD technology seem to bring the world inside our individual electronic cottages, the deepest cultural exchanges still have to happen face to face. For many musicians, the study of other styles of music and instruments abroad is a lofty dream. Conversely, for musicians in other lands, the opportunity to study with Berklee faculty members at home also seems like a fantasy. However, through generous contributions and programs involving Berklee and the Uchida Scholarship Foundation, people on both sides of the ocean have been able to realize those dreams and learn a lot more than music in the process.

The late Genko Uchida, Japanese businessman and philanthropist, was an international humanitarian who had deep convictions about promoting understanding among the people of the world. His vision of bringing east and west closer together through music led him to form a cultural connection with Berklee. His Uchida Scholarship Foundation sponsored Berklee in Japan programs taught by Berklee faculty members from 1988 to 1990. During this time, approximately 800 Japanese students had the opportunity to sample the Berklee experience in their homeland.

Twenty-three of the most talented student musicians in the program were awarded partial scholarships to study at Berklee in Boston. Since then, those scholarship recipients have completed their studies and are presently pursuing professional music careers.

Mr. Uchida also established a unique fellowship program, administered by the Japan Foundation, to provide Berklee teachers and students with an opportunity to study in Japan. Steve Wilkes, an assistant professor in the Percussion Department, was named the first Uchida fellow. In 1991, Wilkes embarked on a study of *taiko* drumming, a Japanese native drum with a history spanning 15 centuries. He traveled throughout Japan to learn of the many styles of *taiko* drumming.

After his trip, with additional funding from the college, Wilkes produced a CD of music inspired by the sojourn

titled *The Secrets of Shadows*. In the disc's liner notes, Wilkes wrote, "There were many times during my *taiko* drum lessons when I felt lost in the shadows of an unfamiliar forest. However, with each lesson, the ideas became clearer and the physical movements became more natural. Although I have a long distance to go before I am proficient on the *taiko* drum, my own musical and teaching concepts have grown dramatically."

"I have acquired a new outlook on life," claims Daniel Smith, an assistant professor in Berklee's Harmony Department. Smith, a saxophonist, studied *shakuhachi* (Japanese bamboo flute) in Japan as a Uchida fellow in 1996. Of his six-month stay, Smith says, "The purpose of my trip was to gain insights into Japanese music and culture through study of the *shakuhachi* and to gain further insight into Japanese music education and Japanese jazz pedagogy. Although I have barely skimmed the surface in developing anything resembling basic competency on the *shakuhachi*, my appreciation for its sophistication, beauty, profound difficulty, and history have developed immensely."

Another recent fellow, Robin Stone, an instructor in the Guitar Department, stayed in Japan for four months in the fall of 1996. Stone went to study the *koto*, a centuries-old plucked-string instrument. She found it educationally rewarding to hear traditional Japanese music in its home environment and to experience learning how to play an instrument all over again. A guitarist for over 20 years, Stone got in touch with how long it had taken her to master the guitar.

Approaching a foreign instrument was enlightening, giving her a new perspective which she says has enriched her guitar teaching at Berklee.

The most recent recipient of the fellowship is student Brett Alan Hodge who lived in Tokyo from June to August of this year. Hodge, also a guitarist, studied the *shamisen*, a traditional, three-stringed, distant cousin of the lute. "I wanted a broader understanding of world music," says Hodge. "I knew there was more out there than was in my little corner, which has primarily been American roots styles." For Hodge, total immersion in a new culture was an eye-opener. "To suddenly be illiterate—being unable to read traffic signs or labels on food packages—was a strange, new experience," he says. "On the other hand, studying *shamisen* showed me the rhythmic similarities between traditional Japanese music and American r&b. It has given me a new way to see things—and new licks for the arsenal."

Mr. Uchida, passed away on December 9, 1996, but his legacy at Berklee will be perpetuated. This fall, a major addition to the campus was named the Genko Uchida Building in his honor. The gesture commemorates his many contributions to the college, including a donation of one million dollars to help underwrite construction costs. The new building will serve as a tangible reminder of his vision and generosity. Mr. Uchida's efforts to foster a meaningful cultural exchange through music will continue to resonate in the lives of many on both shores for years to come.

—Chika Okamoto



1997 Uchida Fellow Brett Alan Hodge studied *shamisen* with Yukino Yamamoto (left) in Tokyo this summer.

SPRING VISITING ARTISTS

A number of industry luminaries presented clinics this summer, sharing their expertise and, in many cases, performing talents with students and faculty members. Kicking off the summer series in June was **Eileen Lippe**, a guest of the Professional Music Department. Lippe, a tax accounting consultant who specializes in advising musicians and arts-related businesses, spoke in depth on financial strategies for making the most of your available resources and creating effective business plans.

Renowned pianist **James Williams** played and spoke to the Five-week Summer Performance Program students in the Berklee Performance Center. Williams was backed by a quintet featuring bassist **Christian McBride**, trumpeter **Bill Mobley**, bassist **John Lockwood**, and faculty drummer Dave Weigert.

Songwriter **Danny Arena** spoke to students of the Berklee Songwriting Department about marketability considerations for songwriters and gave an explanation of the Nashville number system used for charts in the studios of Nashville.

Former Dixie Dregs drummer **Rod Morgenstein**



Acclaimed film composer **Mark Snow** (left) speaks with Assistant Professor **Richard Davis** during his June master class for the Film Scoring Department.

and keyboardist **Jordan Rudess** performed and fielded questions from the audience in the Berklee Performance Center. Morgenstein is a clinician for Premier Percussion, Sabian Cymbals, and Vic Firth Drumsticks. Rudess is a clinician for Kurzweil Instruments.

The music Business/Management Department hosted a clinic with **Lisa Mastriani**, regional promotion manager for MCA Records. Mastriani addressed the importance of radio promotions and their effect on a record receiving airplay, moving up the charts, and creating demand.

Bassist **Chris Matheos**,

a number of guest artists to the campus for workshops and performances. Among them were educator **Jack Peterson**, **Jay Geils** (formerly of the J. Geils Band), and **Vinnie Moore** (former sideman in the Alice Cooper Band). Blues-rocker Geils surprised the audience with his command of the swing jazz idiom. Moore performed in a concert with faculty member Jon Finn.

Famed vocalist **Ruth Pointer** presented a seminar on how she has maintained a career spanning three



Famed jazz pianist **James Williams** visited on August 4.

author of the book *Percussive Slap Bass* (published by Mel Bay Publications), presented a seminar on modern bass techniques and about the benefits of networking in the music business. Matheos was a guest of the Bass Department.

Film composer **Mark Snow** presented a master class for Film Scoring majors in June. Snow received acclaim for penning the theme to the television series "X-Files" as well as themes and episodic scores for over 70 television movies and mini-series.

The Summer Guitar Sessions in August brought

decades. Pointer has enjoyed a long and diverse career as a performer of various styles with the Pointer Sisters. In addition to being a successful recording artist, she is now working on the stages of Broadway with her sisters.

Poet **John Schatz** and pianist **Bain Smith** performed together in a session hosted by the Five-week Summer Performance Program. Smith accompanied Schatz as he read his poetry in a performance reminiscent of the glory days of the beatniks. The pair has released a CD titled *Abe Lincoln Mimicks Fred Astaire*.



Guitarist **Jay Geils** performed for the August Guitar Sessions.

FACULTY NOTES

Professor **Stephen Webber** received an Emmy award at the Atlanta Chapter of the National Academy of Television Arts and Sciences ceremony on June 7. Webber was cited for "Individual Excellence for a Composer" for the score he penned for the PBS documentary "I'm In the Truth Business." Author William Bradford Huie, known for his investigative reporting on the Civil Rights movement, was the subject of the program.

Associate Professor **Mili Bermejo** was selected for a New England Foundation for the Arts jazz award. Bermejo received a \$2,000 grant, and her music and career will be the subject of a half-hour program on the radio documentary series "Jazz Portraits."

Associate Professor **Jeff Friedman** was invited to participate in the premiere live performance of jazz composer Carla Bley's work *Escalator Over the Hill* in Köln, Germany. The performances were part of the Musik Triennale Köln festival, an annual event dedicated to the performance of twentieth century music of all styles.

Associate Professor **Jamey Haddad** played drums and percussion on the new Arkadia Jazz label release *New Vista* by saxophonist David Liebman.

Assistant Professor **Dan Bowden** recently published two guitar transcription books for Mel Bay Publications. The first, *Slidin'... Some Slide*, is devoted to slide guitar styles of Elmore James, Ry Cooder, Muddy Waters, and others. The second, *Buddy Fite: Fingerstyle Jazz Guitar Solos*, features Fite's solo guitar arrangements and improvisations.

Assistant Professor **Dan Moretti** was a two-time a winner in the *Providence Phoenix* newspaper's Best Music Poll. Saxophonist Moretti's album *Impressions* was named best album.

Associate Professor **Julius Williams** was guest conductor for the Symphony with the Divas tour launched on September 9 in the nation's capitol. The national tour salutes the works of African-American women in congress and features divas from classical, pop, jazz, and gospel genres including Oleta Adams, Dionne

Warwick, Gladys Knight, Vickie Winans, and Barbara Conrad. For the opening gala concert at the Warner Theatre, the singers were backed by the Washington Symphony Orchestra and 100 voices from Washington's Metropolitan Baptist Church.

Associate Professor **Charles Chapman** recently became an endorser for American Archtop Guitars built by Dale Unger of Stroudsburg, Pennsylvania. Chapman also penned an article on seven-string guitars for the October issue of *Guitar Shop* magazine and appeared on the cable TV show "World of Guitar" which aired throughout Pennsylvania, New Jersey, and New York in August.

Assistant Professor **Danny Morris** and Percussion Instructor **Mikael Ringquist** are members of the popular band Calypso Hurricane and played on the band's new CD *Shake it Up*.

Assistant Professor **Marc Rossi** has been receiving notice for his composing skills in profiles appearing in in two publications, the *Boston Globe* and the October issue of *Downbeat* magazine. Rossi's genre-skipping expeditions into orchestral writing, world beat grooves with Stan Strickland's Ascension band, the Marc Rossi Group, and his ongoing collaboration with sitarist Peter Row were cited.

Saxophonist and Assistant Professor **Daniel Ian Smith** and pianist Yuki Arimasa '88 released the new CD *Dialogs* issued by the Big Phat Jazz Productions label. The disc features their duo

renditions of jazz standards.

Assistant Professor **Frank Wilkins** penned most of the tunes on the CD *T.B.S.* by Pat Loomis '88. The recording features Loomis on alto saxophone, Wilkins on keyboards, vocalist Wannetta Jackson '76, and guitarist Jim Peterson '88.

As of September 1, **Bill Pierce** officially became chair of the Woodwind Department, and **Jan Shapiro** became chair of the Voice Department. Pierce, a 1973 Berklee graduate, has taught at the college for over 25 years and has performed with such artists as Stevie Wonder, Tony Williams, Freddie Hubbard, Art Blakey, and many others. He has been featured on 60 recordings including his own release *Frogging Around*.

Shapiro has taught at Berklee since 1985 and has enjoyed a distinguished career as a professional vocalist for 25 years. Her recently released CD *Read Between the Lines* showcases her jazz and pop vocal stylings.

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Berklee Scholarships: Where does the Money Go?

by Damien Bracken

I thought it might be of some value to the *Berklee Today* readership to have some insight into the distribution of scholarships at Berklee, and to know some of the history of the program's development and growth over the past five years. Many misconceptions abound about the awarding of Berklee scholarships. Among them are beliefs that Berklee hardly ever gives money to composers or engineers, that more scholarship money is awarded to international students than to U.S. citizens, that we only help students from Boston's inner city, etc. and etc. I hope this article will set the record straight and demonstrate that Berklee's scholarship programs are fair and far-reaching. For this article, I have made pie charts to show how five million dollars in scholarship money was distributed based on the enrollment for the fall of 1996.

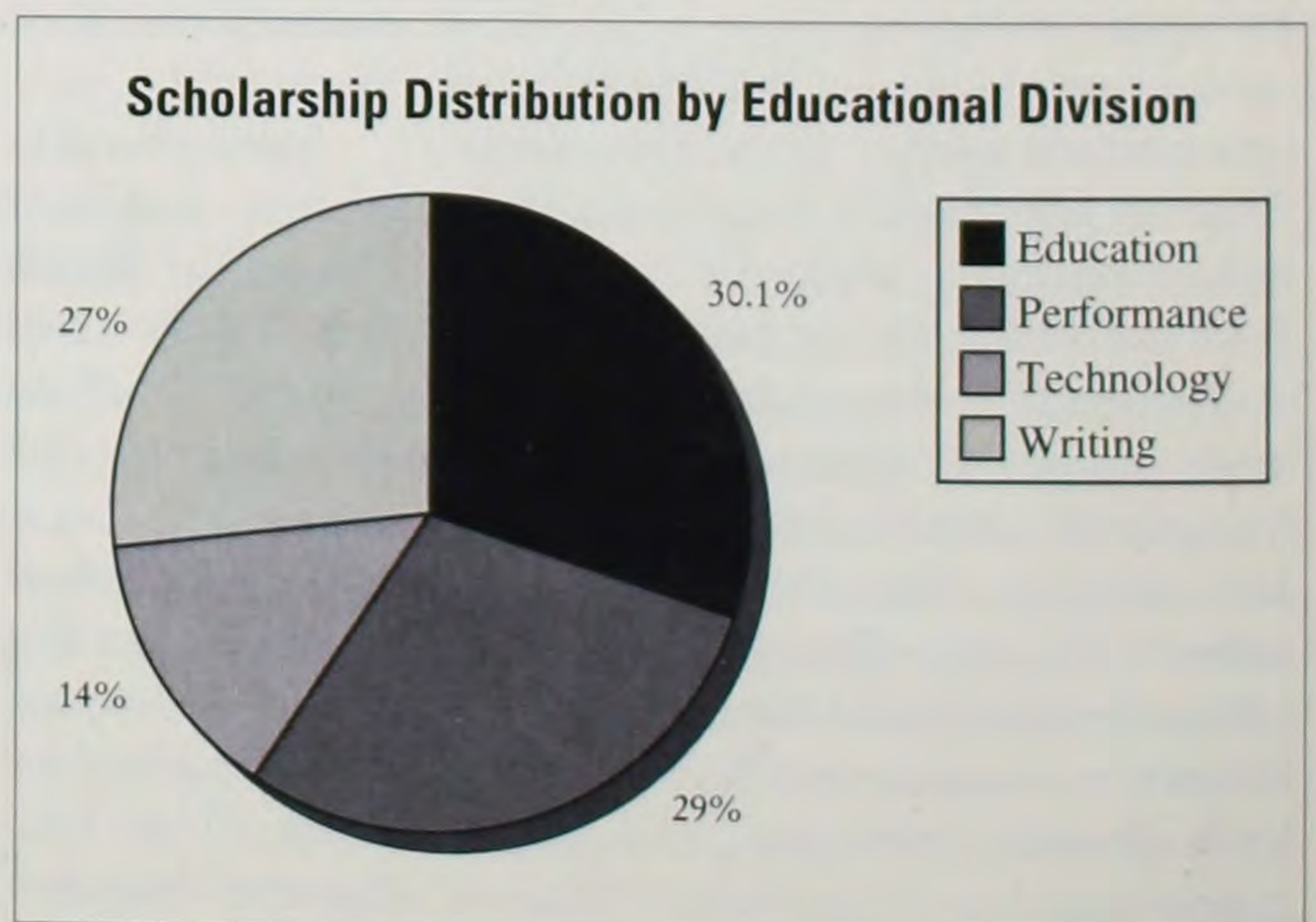
A few mainstay philosophies are consistent with the distribution of scholarships at Berklee. First, since our scholarships are based on merit, it's important that we continue to recognize as many students as possible within the limits of our financial resources. In doing this, it's also important to us that we represent the college enrollment equitably across such categories as instrument, gender, nationality, and major course of study.

The primary reason that a student is offered a Berklee scholarship is for musicianship. For a student applying to attend Berklee, musicianship is demonstrated via taped or live audition featuring the student's ability on his or her principal instrument. In addition, a student might submit a

tape and scores of their compositions for consideration of their composing skills. For continuing students, musicianship is evaluated in three primary categories: academic standing at the college, instrumental proficiency, and level of activity and achievement in their major.

Knowing that there are limits to what we can do financially, we seek to increase access by as many means as possible in an effort to reach the most talented students. For entering students, this means almost constant worldwide travel for our audition teams. February 1996 was the last time that Berklee scholarship auditions were inactive for a month. In the upcoming academic year, our World Scholarship Tour and Berklee-on-the-Road Clinics will travel non-stop for the first time in Berklee's history. Under the very capable leadership of Larry Monroe, the program will reach across Asia, Europe, North America, and South America. The Office of International Programs, in cooperation with the Office of Scholarships, Performance Division, and Office of Admissions, will facilitate more than 1,500 live

Scholarship Distribution by Educational Division



Damien Bracken is Berklee's director of scholarships and student employment. He holds a master of music degree from Trinity College, Dublin, and has worked as a composer and arranger for theater, video, and film.

auditions and 2,500 taped auditions of aspiring musicians hoping to make their way to Berklee.

Since 1991, there has been enormous growth in the scholarship program. What was formerly known as the Winds Tour is now called the World Scholarship Tour. The Winds Tour was, by definition, exclusive—you had to be a windplayer, and the tour did not travel outside of the United States. Our World Scholarship Tour is inclusive. It is open to all instrumental categories and regions of the world as the pie charts illustrate.

For continuing students, we seek to broaden access to scholarships from the scholarship endowment while keeping a watchful eye on equitable distribution of funds across majors. For example, if 20 percent of our student body is enrolled in a writing major, we mirror that percentage in scholarship distribution (see the chart on page 14).

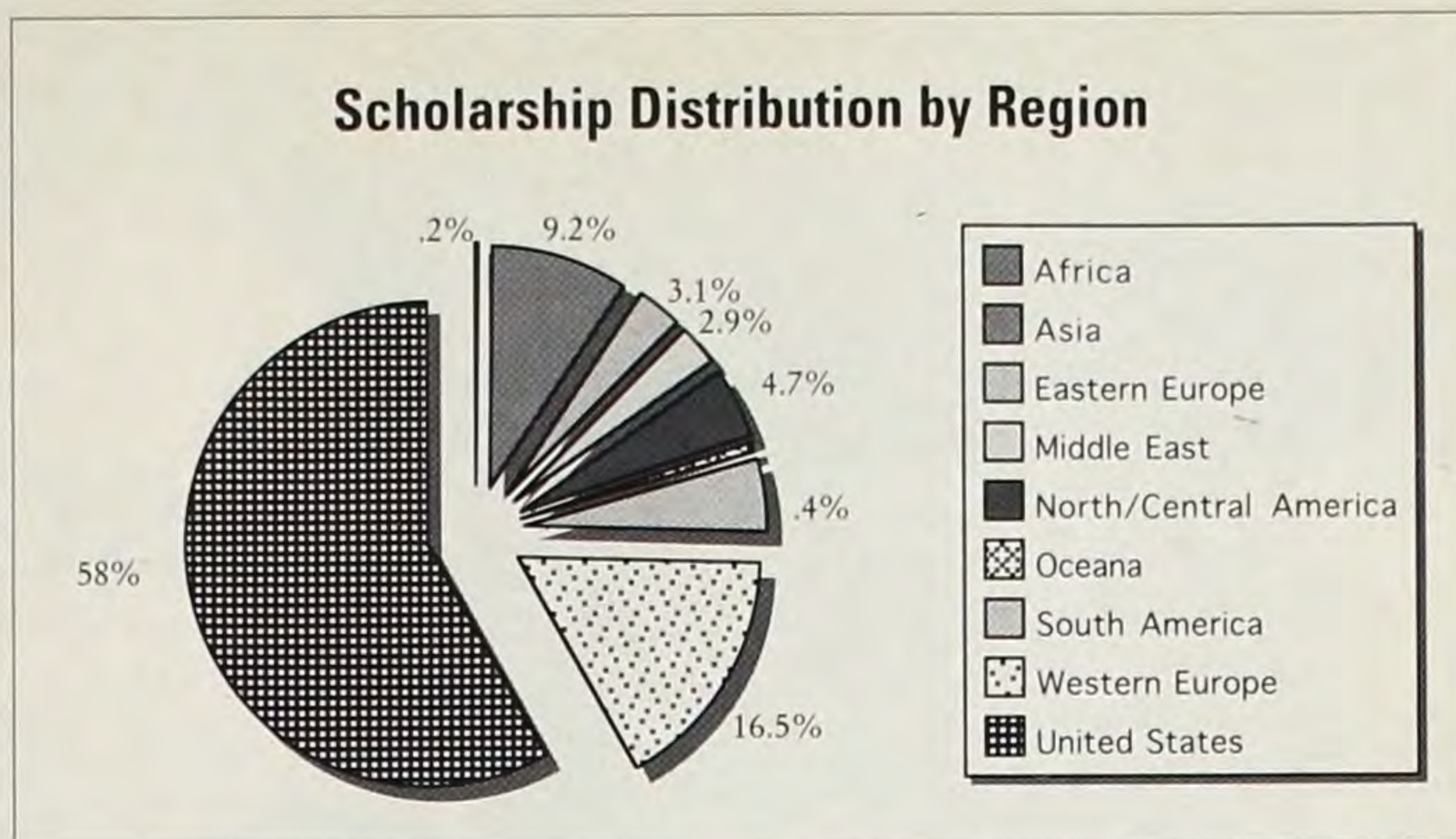
The highlight of our scholarship awards to continuing students is an annual event called the Spring Awards Ceremonies. This process involves an extensive search—via faculty nomination—for those students whom we feel best represent the four educational divisions of the college. Much of the funding for these awards comes from our ever-expanding college scholarship endowment and gifts from corporate donors. The growth of these sources of funds plays a primary role in our ability to expand our reach and increase access to a Berklee education for some of the most gifted students from around the world.

Approximately 30 percent of our enrolled students receive a scholarship

in a given semester. Within this group, we seek to represent as fairly as possible the enrollment of the time. In the fall of 1996, 20 percent of our enrollment was female and 22.8 percent of our scholarship recipients are female. If 40 percent of our students are international, 40 percent of our scholarship recipients should also be international, and so forth.

As the charts will demonstrate, we've managed to reflect our enrollment quite nicely. I find it very useful and thought provoking to look at our distribution of scholarships in this way, keeping in mind that the primary reason for awarding scholarships at Berklee is recognition of outstanding musicianship. So, when we look at these charts, we look with the knowledge that they represent some of the most talented student musicians in the world and the top 30 percent of the students enrolled at Berklee. Over the last few months, the Berklee Scholarship Committee has had the distinct pleasure of reviewing more than 500 achievement portfolios from our continuing students. I am both proud and a little overwhelmed at the truly outstanding level of achievement among our student body. It is a world standard, and one that we should all celebrate.

Scholarship Distribution by Region



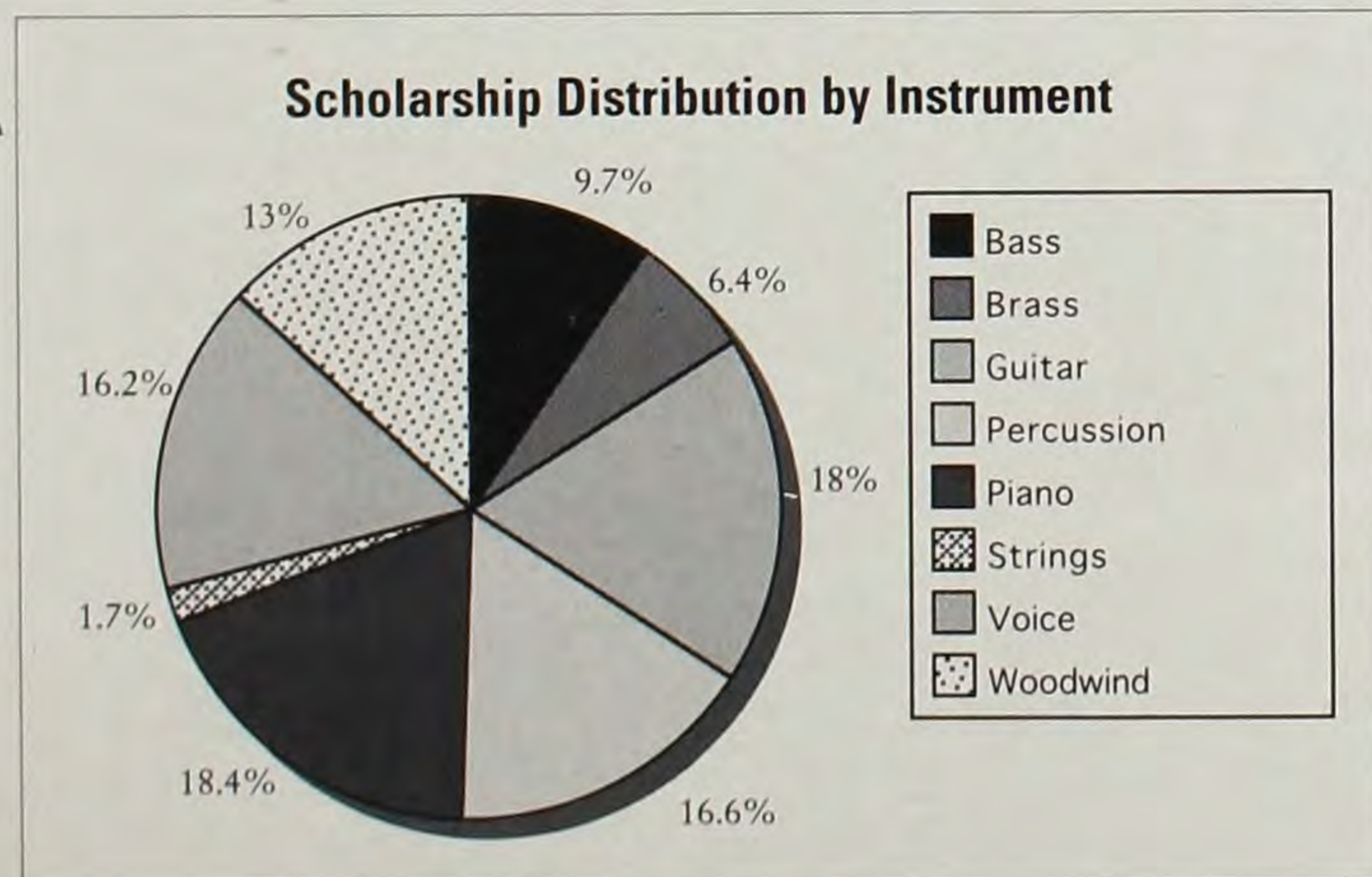
One of the more controversial charts will be the one representing students across educational divisions. It's often surprising for people to see that the majority of our scholarship recipients are not performance majors. But this makes sense. Most students starting out at Berklee identify themselves musically through their instruments (as guitarists, drummers, bassists, etc.). There's no question that understanding and developing musicianship on their instruments is of great value to all students regardless of their primary focus. But after a few semesters, many students begin to realize that there is a wealth of career opportunities in the music industry as represented in the variety of majors the college offers. Many then begin to focus on disciplines other than performance.

Despite our efforts to recognize our talented students, it's always difficult for us to draw the line and watch many talented students go unrecognized because of our very real budget restrictions. However, with the five million dollars in scholarships that we will award this year, we feel confident that we are making the money work hardest not only in terms of the remarkable quality of the students who receive a Berklee scholarship, but also regarding the growing number of students that we are able to recognize as the college's enrollment continues to grow.

We will strive to keep expanding our scholarship initiatives to meet the growing demands of our diverse and talented students. Many thanks to all those who have supported these initiatives in the past and to those of you who will join us in the future in turning the dream of a Berklee education into a reality.

In each of the charts, the percentage of students receiving a scholarship in a particular category closely mirrors the percentage of total enrollment for that particular category.

Scholarship Distribution by Instrument





Subliminal Scores

Many dream about scoring a movie, but top film composer Howard Shore '69 makes dreaming part of the scoring process

by Mark
Small '73

It's a sultry summer afternoon when I knock on the door of the ivy-covered carriage house, headquarters for Howard Shore '69 and his Prince in New York Music company. Here, sequestered away in a sleepy community on the banks of Tuxedo Lake an hour north of Manhattan, Shore has penned scores for top films in a wide range of genres.

Some of his darker scores heighten the on-screen terror in *The Silence of the Lambs*, *Seven*, and *Single White Female*, while lighter strains add airiness to hit comedies like *Mrs. Doubtfire*, *Big*, and *The Truth about Cats and Dogs*. Shore's writing has netted him numerous awards and accolades including the Los Angeles Film Critic's Award, the Gotham, Genie, and Saturn awards, and BAFTA and Grammy nominations.

Shore answers the door and shows me around the facility. The operation covers several rooms where a receptionist and several staffers handle various chores at computer workstations. Shore's nephew Ryan Shore '96, a Berklee film scoring grad, maintains the computers and performs music preparation duties in Finale® from his uncle's pencil scores. Shore works either in a small office with an upright piano and a desk or in his upstairs studio fully rigged with a Synclavier, a computer, recorders of various formats, a mixing board, and signal processing gear.

When his first opportunity to score a film

came up in 1979, Shore had little formal training in the technical aspects. His approach has always been heuristic, improvisational, and subliminal. He devises his own systems for pairing music with an image. One of his most creative approaches involves viewing the footage only once, then napping to let it seep into his subconsciousness before beginning to compose or improvise on the film's emotional undercurrents. He sometimes approaches a score as a single composition which he later digitally edits into individual cues. This is a holdover from his youth in Toronto. He used to record a piece on his tiny Wollensack reel-to-reel recorder and experiment with editing various segments together.

That Shore's well conceived scores consistently deliver just what a film needs is evidenced by the number of prominent directors who call him back for subsequent projects. Eight of David Cronenberg's films feature Shore's music. The roster of other directors who have collaborated with Shore includes Martin Scorsese, Jonathan Demme, Sidney Lumet, Al Pacino, and Penny Marshall, to name just a few.

The directors' differing styles have led Shore to create a diverse body of work (45 scores to date) covering an eccentric variety of musical expression and instrumentation. His score to *Ed Wood* (which one admiring critic dubbed "a theramin and bongo fest") combined cues sounding like classic 1950s horror movie music,

Once you arrive in a group,
you stay there as long as you are
doing good work. I turn down
about three movies for every one
I take, and it is hard enough for
me to do that many films.

Latin numbers reminiscent of charts from the Ricky Ricardo Band, and poignant string orchestra cues. The austere score to *Crash* is anchored by the sonority of six sizzling electric guitars, three harps, percussion, woodwinds, and strings.

Shore's phone rings continually with new offers, but his schedule mandates that he turn down many more than he accepts. When we spoke, he was in the middle of two films: *Cop Land* a police drama starring Sylvester Stallone, and a psychological thriller titled *The Game* with Michael Douglas and Sean Penn. Though his career is a busy one, Shore always meets deadlines—with enough dream time figured in to the schedule to get the job done right.

Did any teachers or experiences at Berklee influence your career?

Charlie Mariano was one of my instructors for improvisation. I was an alto saxophone player and a composition major, and he had a big influence on me. Hearing him play was a big deal back then. Joe Viola was also an influence in my not continuing with saxophone and learning to write. Teachers like Ray Santisi, Herb Pomeroy, John LaPorta, and John Bavicchi were also my mentors. They essentially taught me where to find the knowledge. They pointed me in the direction of the library and scores. When I came to Berklee, I needed a good foundation. I had studied harmony and counterpoint in high school, but there was so much that I didn't understand. I soaked up the material at Berklee like a sponge. It was the first time in my life where it all made sense. There was a great logic to music that I didn't know about before. The knowledge that I took away from Berklee in those years has been the foundation for everything that I do with music now.

How did you end up as the first musical director for "Saturday Night Live?"

Right after Berklee, I went on the road for four years with a band called Lighthouse. It was a rock rhythm section with horns and a string quartet. We recorded for RCA. I did over 250 one-nighters a year for four years with them. We played in the Far East, Europe, and throughout the states and Canada opening for acts like the Jefferson Airplane and the Grateful Dead. We were able to play both jazz and pop festivals.

I came off the road and had settled down a bit in Toronto. From 1972 to 1975, I led my own group and wrote music for documentaries—nature films and shows about Canadian parks. I was also working on radio and TV shows for the Canadian Broadcasting Corporation, and worked with Lorne Michaels, whom I'd known since I was a kid. He asked me to do "Saturday Night Live" [SNL] when he became the show's producer. It was basically like a show we did in Canada called the "Hart and Lorne Terrific Hour." SNL followed the same format, comedy and music.

Back in 1975, there was no rock rhythm section with a horn section on TV, it was a new thing. The whole concept for using music in that show was also different than anything that had been on. In the beginning, I wrote all the special music for the sketches, things for the guest hosts, and arranged all the charts for the band. Then I would perform on the show. It was an 18-hour-a-day, six-day-a-week job. I thought the show would last only a few months, but it kept going and I did 120 shows between 1975 and 1980.

How did you move into films?

I started during the SNL years. I knew instinctually that a music director job was not what I was looking for. It became lucrative and allowed me to write movie scores, but I knew I didn't want to stay in television. The show became like a movie you had to keep coming back to week after week. I was interested in something that allowed me more creative musical freedom. My first film, *I Miss You Hugs and Kisses*, was an opportunity, and I took it. The next film, *The Brood*, directed by David Cronenberg, was the start of a long working relationship that has gone on for nearly 20 years.

All of Cronenberg's movies are a bit experimental, and so there weren't restrictions. *The Brood* had a 12-tone score that allowed me to do things I couldn't do on SNL.

You frequently seem to employ unique instrumentation in your scores. Do you develop these ideas on your own, or does the direc-

tor give you some input?

A director or producer won't give you much indication about what to do with it, the movie dictates it. The movie will tell you what to do if you are open and don't have preconceived ideas about what to do with a particular film genre or what the score should be. The sound of the score is less important than the composition itself, that is what comes first.

The music to Crash, which is built on the sound of six electric guitars, is such an unusual score.

That was originally written as a chamber piece for three harps. *Crash* was done with a pretty small ensemble. The guitar idea came when I was thinking of making sound in a room with some volume. I tried to amplify the harps, but the piece worked better with guitars. I didn't want to have 14 acoustic instruments, I wanted to amplify something for a large sound.

We recorded all six guitars live, they were not overdubbed. There were two guitarists doubling each harp part, two percussion players, and three woodwind players. I used a string section for two cues, and I processed that sound quite a bit with reverb and delay. I spent a week manipulating what we had recorded, using it as samples and creating other things in the computer. I would lower things, change the direction of pieces, take out segments, and create new ones.

How do you approach writing a score?

There are different stages of the process for me. One is to find the notes, meter, and tempo. Once I've gotten those, I think, who is going to play this thing? That's when you have to consider budget and time restrictions, and who you want to play. That is all part of the orchestration/recording phase. I will orchestrate based on the recording and the hall. I am not orchestrating a piece to be played at lots of different courts around the world like Mozart did. I am writing a piece that is going to be recorded once for a film. There is a lot you can do in a recording session that you can't do live, so I write for the recording studio.

Next is the postproduction period. You have written the composition, done the orchestration and recording. Now you have to figure out how it all fits into the film. This involves editing, mixing and other processes. For *Crash*, about 25 percent of the score was created after the recording session with editing and digital manipulation.

Do you start playing along with the film or begin sequencing right away?



There were times when things were on a longer postproduction schedule and I could take weeks just to dream about the music. I would take long naps, wake up and write a cue. I was trying to watch it once and then dream about it for a few weeks. I didn't think about schedules, scoring, or numbers. Nothing technical was involved. Then I would sit down to play and recall a scene in my mind and intuitively think of something for that scene at the piano. I would then log it in a notebook and note that it felt like the scene on the fire escape or whatever. Over a period of two weeks, I would have logged in hours of improvisations and ideas on tape, sequencer, or paper that related to the movie in a subliminal, dreamy way. So I wasn't looking at the movie, I was just thinking about it. Having a jazz background, I write from an improvisational point of view.

Later, I would analyze the movie in detail, going through all the math involved. Then I would go back to my creative ideas and score the movie with them. I wrote maybe 20 or 25 scores like that when I had the luxury to do it. *Crash* and *Looking for Richard* were done that way. I saw *Looking for Richard* once, then I studied the play *Richard III* by Shakespeare. I wrote that music without really dealing with the movie. I wrote hours of material then fit it into the movie.

My scores are not meant to be up in your face and twirling around your eyes. They focus on a deeper subtext emotion. This is what I love about film music and why I was interested in doing it. A significant portion of what I've done can't be readily labeled, it has more to do with feelings. *The Silence of the Lambs* is like that. It is not a score that grabs you on record, but in the movie it has a power that you can define. You feel it more than you hear it.

What is your philosophy on how music should fit a scene?

Shore: "Having the London Philharmonic playing your music in Abbey Road Studios is cool."

If you write too closely to the scene, you take away some of its power. You have to write to it without being too observant of it. The music has to relate to the sense of it, but you need a connection to the audience who is watching it on a much more subliminal level. You lose that subliminal effect if you approach it head-on. That is why I write so much music in advance—that subconscious kind of writing about a subject. Then I figure out how to put that with the subject without going right up against it. You don't want to be too obvious.

You can't apply this to all movies. Having been offered a lot of movies, I have been able to try different approaches. Comedies are tough because you don't want to write funny music. I will try to go for the emotion of a scene rather than the pure comedic aspect. When we would underscore scenes on SNL, we always focused on the drama, and let the comedy play off the music. We were always like the straight man.

It seems that there are about 25 composers who do all of the major films in the U.S. Do you ever think of how hard it would be if you were just starting out now?

I've never thought about it too much because I didn't plan this. But once you arrive in a group, you stay there as long as you are doing good work. I turn down about three movies for every one I take, and it is hard enough for me to do that many films.

I'm not interested in where I am in that group. How I got there was sort of coincidental. There was no planning or trying to get there. I was a relatively obscure person doing this, and then suddenly I was known. It happened in the 1980s after I had done *The Fly*, *Big*, and *After Hours*—that's a Cronenberg movie, a commercial hit with *Big*, and a Scorsese movie. Then people figured I must be doing something good to work on those films. That placed me in another category.

What drew you to film music initially?

The whole reason I got into this field was because this was a way to write music and get it recorded. I could have written music like the score to *The Brood*, but who would play it or have the budget to record it? I wanted to learn about orchestras. The only way I felt I could do it at that stage was through movies. I was always interested in movies, theater, and television, so everything went together.

Scoring movies gave me access to a recording studio even if only for a limited time. Having the London Philharmonic playing your music in Abbey Road Studios is cool. These are the reasons I was interested in this. I

wasn't thinking of making money at it or becoming popular.

Do you get invitations from orchestras to conduct a suite of your film music?

I did a concert in Seville, Spain, in November which was a retrospective going all the way back to my first movie, *The Brood*. The first hour of the concert was a suite of five pieces from David Cronenberg's movies. It included *The Brood*, *The Fly*, *Dead Ringers*, *Naked Lunch*, and *Madam Butterfly*. The second half featured themes from *Nobody's Fool*, *Big*, *Mrs. Doubtfire*, *Ed Wood*, *Philadelphia*, and then some darker pieces from *Silence of the Lambs* and *Seven*. The concert ended with *Looking for Richard* with orchestra and choir.

We are talking about some future concerts. I am extending what I have done in movies, trying to take it somewhere else. I want to do a concert with Ornette Coleman of the music we did for *Naked Lunch*. I'd like to do some world premieres of new music. I'd like to play the *Crash* music live with that ensemble. It is almost like coming full circle. I started out as a performer, wrote all this music—now I'm performing and writing more.

Your resume says you did six scores in 1996. Your life must be straight out at times.

I did a lot last year—too much. I am trying to do less this year. I am also writing a piece for a record with the London Philharmonic and choir like the *Looking for Richard* music. The text will be from another historic piece. That could take a year or two.

The movie schedules keep me pretty tied up. You have to say no a lot, and then you have to put the time to good use since you said no. The whole nature of being a freelance musician is to say yes. You spend your whole life trying to get to the point where you can do the things you want to do. Whether you are starting in movies or playing an instrument, all you want is work. When you get there, you also want to do other things.

Does that mean you are thinking that you may one day stop scoring movies?

I'm thinking about how someone might view the body of my work. I had a successful rock-and-roll career. I did eight records and toured for four years. I did live, network television for five years, and scored 45 films, then what? I am in that same state where I was earlier when I had done five years of television. How do you know when it is enough? The show [SNL] has been on 22 years. I could have done 22 years of network television. So I am wondering should I do 45 movie scores or 90? ☐

Striving for Balance

Old-world wisdom can bring new vigor and verve to body, mind, and spirit

*by Cary (Stern)
Valentine '89*

Late nights, long hours, tiresome travels, fast food on the run, and sleep deprivation are key components in the lifestyle of many musicians. I experienced this while actively striving for a career in music. Although I still play frequently, I have since changed professions and am now helping others to examine what works and what does not work in their lives. I have learned that it is possible to live a balanced life and pursue your creative passions. Many people do not heed the call for positive change until they experience pain or discomfort. For me, pain was a wonderful motivator for change. Perhaps as you read on you will glean something helpful from my experiences and from the tips on healthy living offered below.

My saga began when I took a year off from studying drums and percussion at Berklee and went on a year-long journey to Brazil. I had been fascinated with Brazilian folkloric music and the Amazon Jungle since I was a kid, especially after hearing Airto Moreira's *Identity* album. For me, it was a dream come true to finally visit Brazil. I traveled throughout the country meeting and performing with many of its acclaimed musicians, including

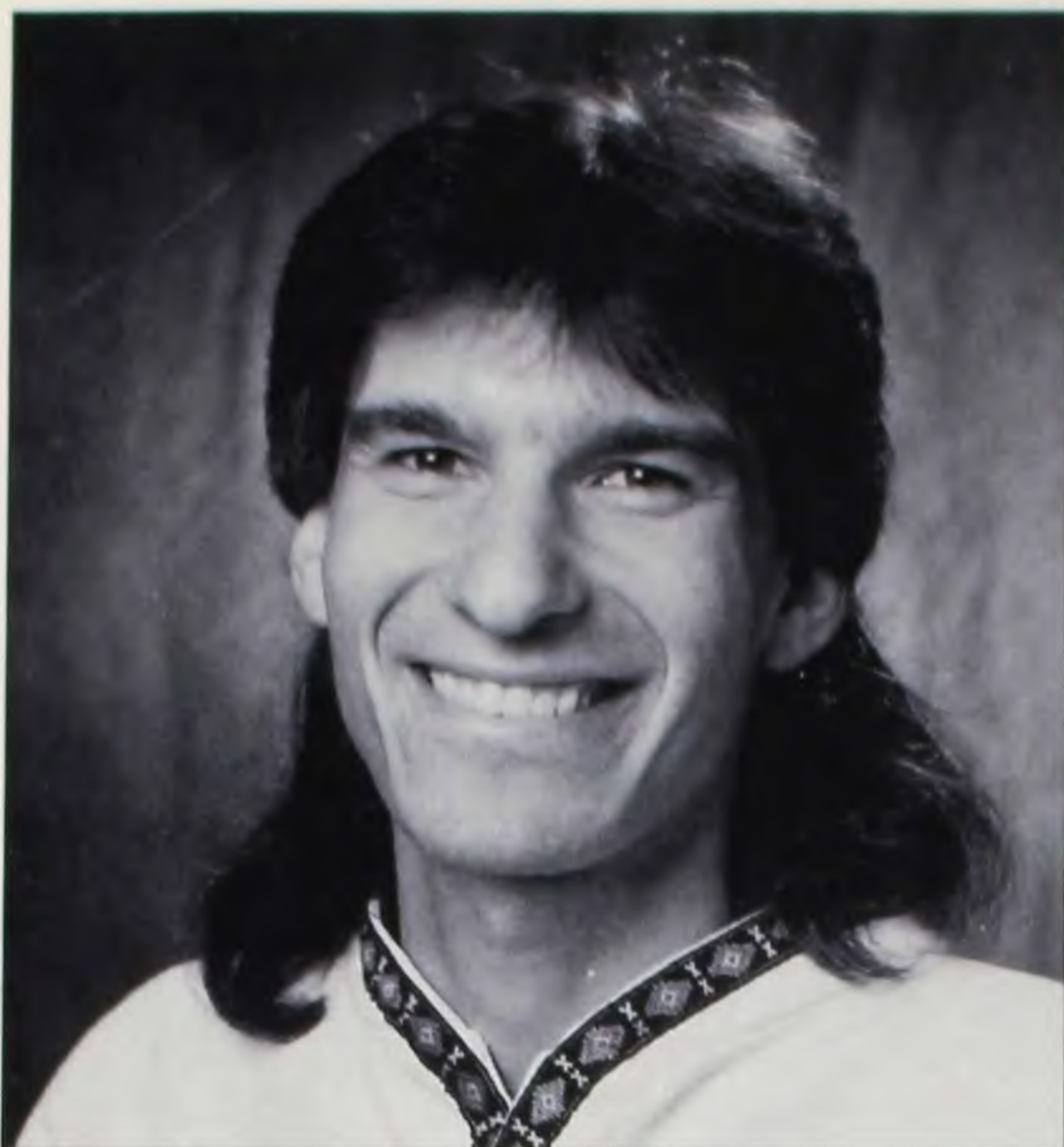
Milton Nascimento, Caetano Veloso, Dorival Caymmi, Tony Osanah, and Sá e Guarabyra. Having been raised in the New York metropolitan area, I had never been exposed to so much natural beauty and simplicity of the heart until I traveled throughout the Brazilian countryside.

I left there with a seed planted in my soul to live a simple, peaceful life. However, I forgot to water this seed when I returned to the states, and I soon got back into a fast-paced lifestyle while continuing my studies at Berklee. Going to classes by day and performing, recording, or rehearsing by night, I was pushing my body very hard. I was doing my best to eat a healthy diet, yet I was still getting drained. I was so single-minded in my desire to succeed that I ignored my body and heart in the process.

Crash and burn

One day everything came crashing down when I seriously hurt my ankle while running down Massachusetts Avenue. This accident forced me to lie in bed and re-examine my life and why I wasn't happy. I realized I was lost in the pursuit of the goal instead of enjoying the process of getting there. I was more concerned with making money than enjoying the creative flow. Because I saw my colleagues more as competitors than as a supportive team, I felt very alone. When I heard about the success of others, I felt threatened rather than inspired by it. I believed that there was only a

Cary (Stern) Valentine '89 and his wife Wendy run the Rocky Mountain Ayurveda Health Retreat in Pagosa Springs, CO. Call (800) 247-9654 or (970) 264-9224 for further information. E-mail: valentines@ayurveda-retreat.com



Cary (Stern) Valentine '89: "Many people do not heed the call for positive change until they experience pain or discomfort. For me, pain was a wonderful motivator for change."

limited number of opportunities, rather than trusting that opportunities come at the perfect time.

My injury led me to investigate the field of holistic health, in particular Ayurvedic medicine. Ayurveda—a Sanskrit term meaning the science of longevity—is a 5,000-year-old health care system considered to be the foundation of other healing modalities such as acupuncture and homeopathy.

Ayurveda

Ayurveda is based on an ancient tradition which first determines the unique constitution of the individual and from there recommends various ways to bring balance to the body. Such imbalances as grandma's rheumatism, the baby's fever and brother's migraine may be treated with herbal and dietary remedies, massage, hydrotherapy, and various lifestyle routines, such as yoga, meditation and exercise. More and more people are turning to such natural approaches with their health concerns, and self-help is becoming as popular in the West as it has always been in the East.

I went to see an Ayurvedic physician who, after examining my pulse, tongue, eyes, lifestyle, and emotional state, prescribed specific foods and herbs, and made suggestions to help

bring my body back into balance. From my study of the science of Ayurveda I have gathered tips which have helped me and others enormously.

Health and automobiles

If consistently driven too hard, the human body will eventually crash and burn. It has been said that many people take better care of their automobiles than of themselves. We should at least take as good—if not better—care of our bodies as we do our cars. By regularly cleaning out our filters and giving ourselves the highest quality fuel, our bodies can work at optimum health.

Let's start with the body's filters. Your

body regularly cleans its filters every night as you sleep. When you wake up every morning, generally your first stop is the bathroom to relieve yourself of impurities and wastes from the previous day. Your next stop is refueling—breakfast. The body naturally cleanses itself through the colon, lungs, skin, kidneys, and liver. Yet stresses, lack of sleep and exercise, eating too quickly and consuming processed foods and chemically sprayed fruits and vegetables can place a huge burden on these eliminative systems.

By allowing downtime and proper nourishment, you can better digest your food and your life in general. Symptoms such as chronic headaches, skin problems, low energy, poor digestion, constipation, back problems, premature aging, and a lack of enthusiasm for life, are signs that the body's roadways are becoming congested, and that some internal cleaning is needed. Cleaning up our diets and finding gentle and effective ways to purify the body can make a huge difference in our overall health and how we feel about ourselves and the world around us.

Cheese versus greens and grains

Cream cheese and a bagel, cheese pizza, or cheesy Mexican dishes are

among the "sticky" foods (meat, dairy products, yeasted breads, and pastas) which move through the digestive tract slowly and tend to build up on the colon's walls. If you choose to eat pizza, combine it with a huge, fresh green salad to keep your food moving through. In general, leafy greens, vegetables, and whole grains like basmati or brown rice, oats, rye, or less known grains like teff, millet, and amaranth are recommended.

Experiment with salad greens like red leaf lettuce, chicory, mizuna, arugula, raddichio, and dandelion. There are many greens like kale, collards, and mustard greens that can spice up your diet when steamed and seasoned well. They are excellent builders for the body. Since digestion starts in the mouth, chewing your food thoroughly is important. The closer to a liquid each bite is when swallowed, the easier it will be for the body to digest.

If you need a laxative, the popular, over-the-counter brands only move your last meal through. Herbal formulas available in most health food stores will purify the colon by removing old, accumulated wastes. For example, triphala, an Ayurvedic herbal formula, and aloe vera juice are highly recommended as safe and effective colon purifiers.

Eliminating wastes can help your skin glow. A traditional Japanese ritual involves brushing the body with a towel or loofa sponge for five minutes a day to invigorate the skin. Saunas, baths, and daily exercise will also enhance your skin's cleansing capacity.

Expand your horizons

A rich source of vitamins and minerals is sea vegetables. Interestingly, human blood is made up of minerals and trace elements remarkably similar to ocean water. Sea vegetables like nori, dulse, and hiziki contain higher amounts of vitamins and minerals than any other class of foods by weight. Their nutritional and flavorful qualities have been known for centuries. You can become acquainted with these foods at a Japanese or macrobiotic restaurant.

Begin reading food labels. I heard

a phrase, "if you can't read it, don't eat it." You might be surprised to see what is in the foods you eat. If you buy packaged foods, try buying those with natural ingredients. Many supermarket shelves are filled with packaged foods which contain lots of sugar, salt, denatured grains, partially hydrogenated oils, and preservatives. If a food's ingredients aren't natural, the body may not be able to absorb nutrition from them, leaving you unsatisfied.

Sugar blues

When you have the urge to reach for a candy bar, your body isn't asking for white sugar; rather, it really wants a complex carbohydrate which is more nutritious. This category includes maple syrup, honey, and rice syrup in their natural states. The body digests this variety of sweets slowly, creating a more balanced sugar supply in the blood. On the other hand, white sugar heads right into the bloodstream from the mouth and stomach tissues without reaching the intestines, thus wreaking havoc on blood sugar levels. White sugar can potentially weaken your adrenal glands and compromise your ability to handle stress.

Sweets in moderation are okay—balance is the key. Instead of a Snicker's bar, try a healthy candy bar with natural sugars in it. Fruit, fruit juices (without added sugar), fresh carrot juice, trail mix, fruit juice-sweetened cookies, or baked yam are alternate choices. Start to take notice of what really feels satisfying to the body.

If you feel a cold or flu coming on, try taking a tincture of echinacea, goldenseal or yerba mansa to boost your resistance. Have a cup of ginger tea or take a ginger bath to induce a healthy sweat and eliminate toxins. To make a ginger bath, add about one cup of dried ginger powder to the hot bath, and stir until the ginger is infused in the water.

The health triad

Maintaining our physical body is only one of the notes in the triad of overall health. The other two notes are our mental/emotional and spiritual health. Each area affects the other. Research has shown that many physical ailments are directly related to our

AN OVERVIEW OF AYURVEDA

Ayurveda, the traditional healing system of India, originated some 5,000 years ago when a group of *rishis*, India's seers, went to the Himalayas to study nature externally and internally. They sought balance in their lives between the physical and mental in an effort to facilitate their spiritual quest.

The result of their effort was copious information about natural living. It was passed on in oral tradition in songs for years until the time when it was written down in book form—*The Vedas*.

Ayurveda maintains that the human body comes in three basic types of constitution: *vata*, *pitta*, and *kapha*.

Vata types are identified as "changeable." They are usually thin and have irregular hunger and digestion. They are enthusiastic,

imaginative, sensitive, and quick to grasp new information, yet tend to forget, worry, and tire easily.

Pitta types are labeled "intense." They have a medium build and are enterprising, enjoy challenges, and have sharp intellect and hunger. They tend toward anger under stress and are articulate speakers.

Kapha types are "relaxed." They have a large build, great endurance, and slow hunger and digestion. They are slow to grasp new ideas yet have a retentive memory. They tend to be possessive but are affectionate, tolerant, and forgiving.

Our constitutions may be one of these or a mixture. After determining our constitution type, through Ayurveda, we can find the proper food, lifestyle, and climate in which to live to attain balance for a happy, healthy life.

mental and emotional states.

Deepak Chopra's book, *Unconditional Life* vividly exemplifies this mind-body connection. He tells of a fascinating discovery by author Michael Crichton who was studying at Harvard Medical School over 30 years ago. While in the cardiac ward, he asked patients why they had heart attacks and was amazed at their responses.

Physical causes like arteriosclerosis, high-fat diet, hypertension, lack of exercise, and smoking were not given. Their reasons were emotional. Crichton heard things like, "my company wants me to move to Cincinnati, but my wife doesn't want to go," "my son won't go to law school," "I didn't get the raise," "my wife wants another baby and I don't think we can afford it." So while lifestyle, diet and periodic cleanses are important, our emotional health is just as crucial to our overall well being.

It is helpful to take an honest inventory of your unhealthy habits and addictions and how you express your feelings with friends, family, and associates. Establish nourishing, balancing routines in your life. Learn to slow down long enough to discover

whether you are stressed out or feeling unfulfilled. Taking this quiet time can help your mind become clearer, which could pay off in increased concentration during a performance, recording, or audition.

The ideas in this article represent nearly 10 years of relearning what is really important in my life. I've found that it is vital to have fun with your vocation and not to take life too seriously. Our "serious" pursuits need to be balanced with laughter, and childlike silliness, and need to be shared with those who are close to us. I realized that some of the most precious moments in life—a clear sunny day, a star-filled night with shooting stars, a double rainbow, the warmth in our hearts when we think of someone close to us, and our health—can't be bought.

Regardless of where we end up in the world of music, it is the journey rather than the journey's end that we should focus on to be successful in life in a larger sense. Maintaining optimum health of body, mind, and spirit will make our individual journeys to our ultimate goals be fulfilling and joyful. ■

Update on Odd Meters

A Balkan approach to improvising and composing with odd-meter grooves

by **Dimos
Dimitriadis '89**

It is ironic that the first jazz instrumental to ever sell a million copies—Paul Desmond's "Take Five" from the Dave Brubeck *Time Out* LP—was in 5/4. Historically, in jazz, 4/4 time has been predominant. Beginning with Fats Waller ("Jitterbug Waltz") and Benny Carter ("Waltzin' the Blues") jazz artists dabbled with 3/4 and 6/8 meters, but it wasn't until 1959 with Brubeck's *Time Out* album that more adventurous odd meters received wider exposure in jazz. Though "Take Five" and "Blue Rondo á la Turk" (the latter in 9/8) became very popular, it wasn't until the jazz-fusion movement of the middle 1970s that a greater number of artists explored odd times.

The folk music of the Balkans has always featured an abundance of odd meters with tempos ranging from frantic to sleepy. In parts of northern Greece where tradition survives, dance music is played with an impressive raw energy. Here, it is common to see audiences clapping and dancing to music played in some very unusual meters.

Throughout Europe today, Balkan music is rapidly gaining popularity. There are increasing numbers of recordings and concerts by folk musicians and new improvisational groups who play odd-time grooves. A current trend among Greek musicians is to produce recordings featuring a distinctive blend of jazz and local folk music. A recent festival in Athens showcased many groups working within this new idiom.

Folk musicians in Greece, like those in many


countries, are mostly self-taught and learn music intuitively. For schooled musicians wishing to try this blend of folk music and jazz, there is no established tradition. All have to deal with issues of style and context, and practical questions on analyzing folk songs and internalizing their complicated rhythms in order to improvise and compose freely with them. What follows are some suggestions for approaching this music.

Notating this music presents some problems. There appears to be little practicality in using a time signature of 17/8 on paper (see example 1). It would seem easier to alternate between bars of 10/8 and 7/8. The essential information, however, comes from how the notes (eighth notes in this case) are grouped and what accents occur within these groups. The groupings and accents rather than the meter give each groove its unique bounce or feel. In learning these folk/odd-time rhythms and melodies, I have found it helpful to ignore the meter and focus exclusively on groupings and accents.

Any rhythm, whether in an odd meter or not, can be broken down to rhythmic cells of two and three notes. Seeing complicated rhythms as series of twos and threes makes understanding them easier. To approach phrasing in this way, try regrouping the eighth notes in a 4/4 measure (notated in examples 2a–2c as 8/8). Playing the rhythms, you will find that they do not sound like 4/4 even though there are eight notes per measure. If you alternate freely between them or play all three in a row, the rigidity of meter falls away. Rhythm is determined by the groupings, and barlines become secondary. In this respect, melodies in 10/8, 7/8, or 9/8 become simply a series of duple and triple "cells" (see example 3).

Saxophonist Dimos Dimitriadis '89 is a faculty member at Ionian University in Corfu, Greece. The April 1997 issue of Modern Drummer gave the CD he did with Mode Plagal a five-star review.

Taking it a step further, you can practice creating simple melodic patterns based on the rhythms seen in examples 2a–2c. Play them until the rhythm feels solid and starts to groove. Next, start using longer note values and syncopation to create melodies. The goal is to compose and improvise with ease on any rhythm. You can always revert to the basic pattern if the rhythm starts to feel shaky. Example 4a is an aeolian melody constructed with this approach. Similarly, 4b is a dorian melody derived from the pattern found in example 2b.

The final example (5) is based on a folk dance from northern Greece in 17/8. I have recorded this dance with the ethno-funk band Mode Plagal. After you get the feel of the underlying rhythm (given as example 1), playing the melody over the groove becomes less of a problem. Practicing melodies in irregular meters develops flexibility in composing and improvising. Try to listen to some authentic Balkan music to learn more about this idiom. 

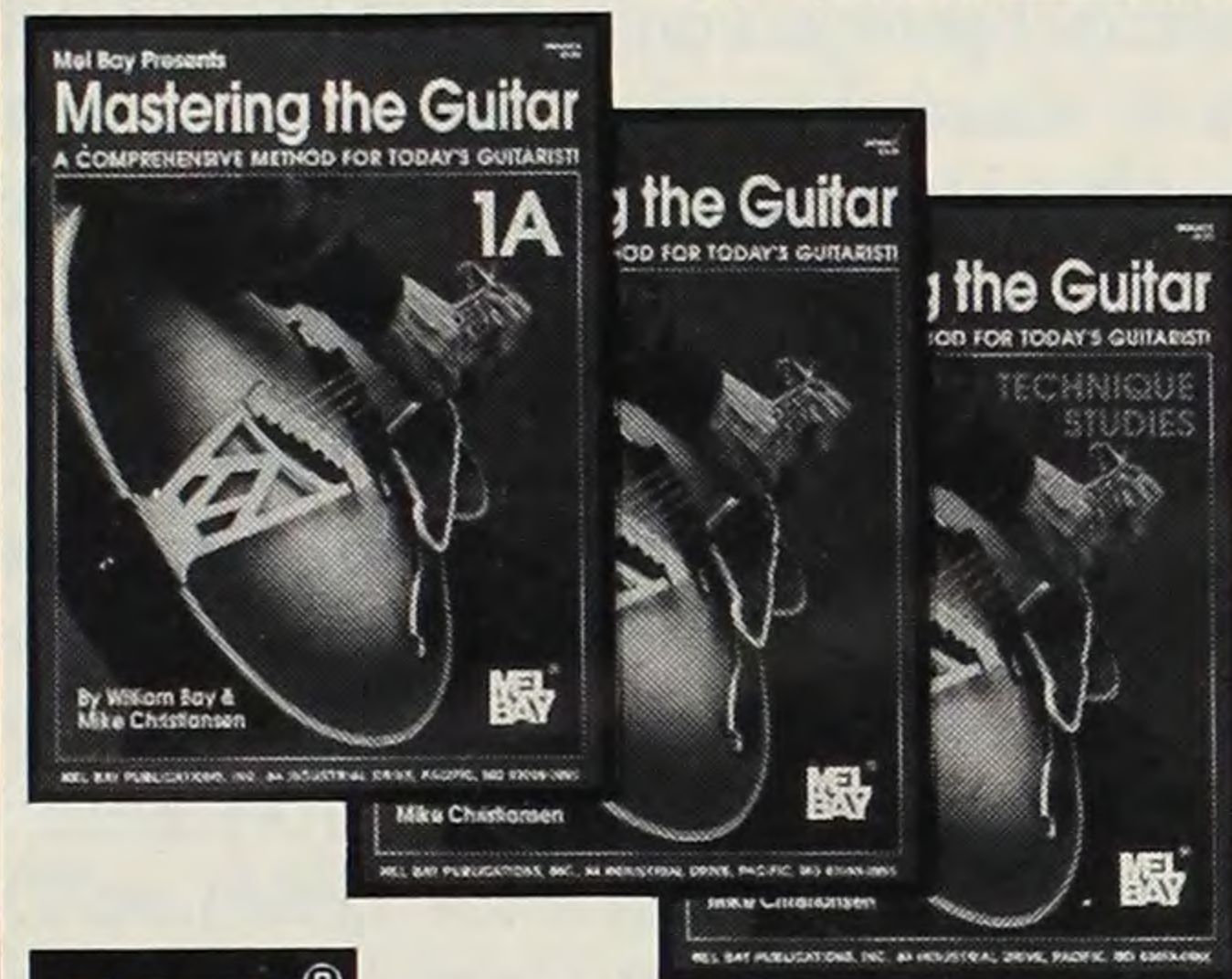
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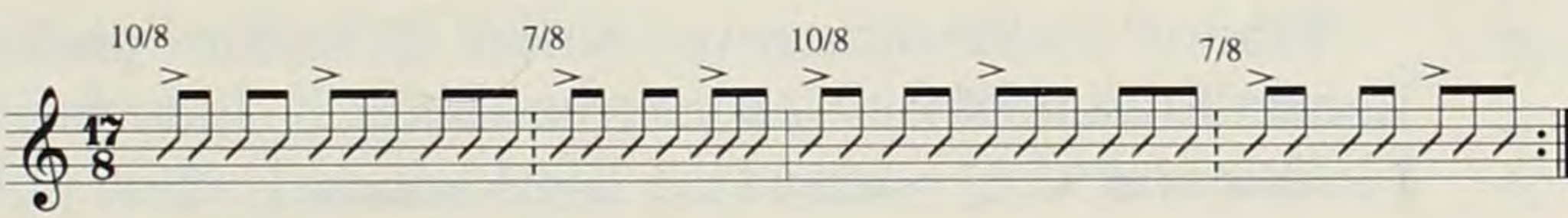
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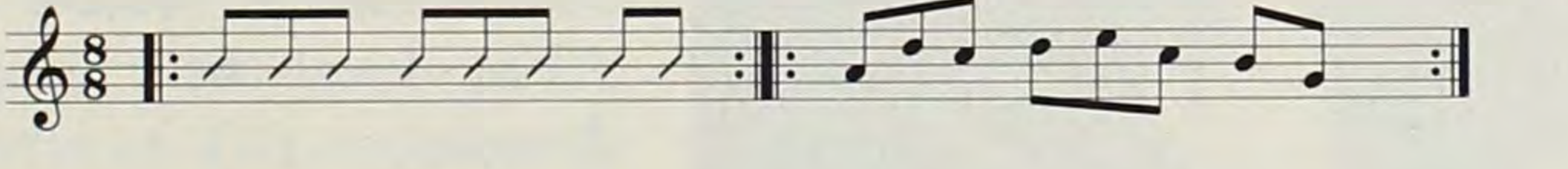



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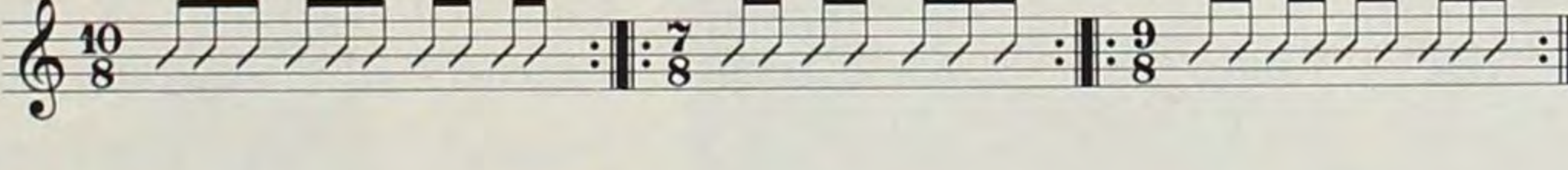
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Ex. 1 


Ex. 2a 

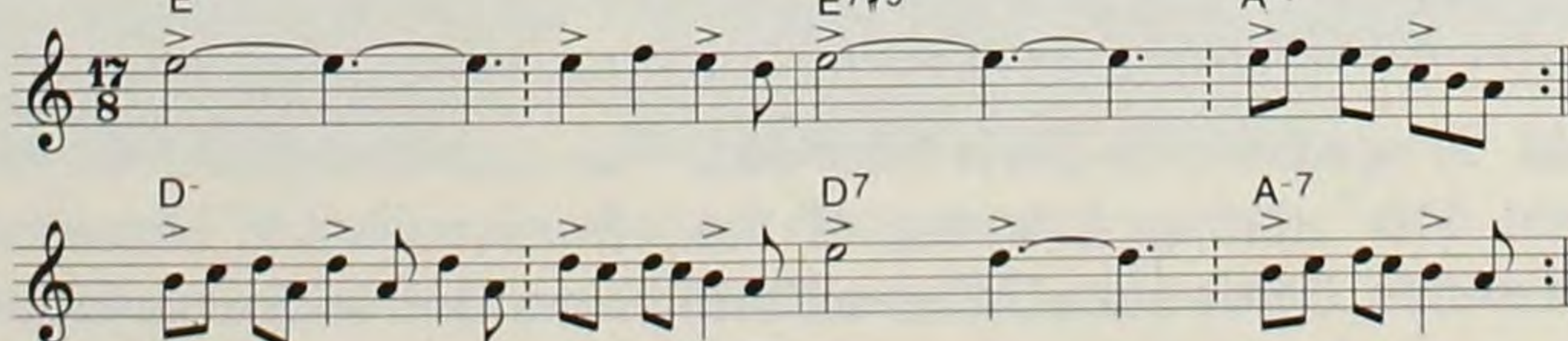
Ex. 2b 

Ex. 2c 

Ex. 3 

Ex. 4a 

Ex. 4b 

Ex. 5 

Alum notes

Compiled by
Mike Brown '97

Composer **Earle Brown Jr. '50** of Rye, NY, has been an important figure in contemporary classical music since the 1950s. He is noted for creating new notation and scoring methods including his "open score" developments in his chamber and orchestral compositions. He has received commissions from Paris, Köln, Berlin, Rome, and London, and his works appear on 11 CDs. Among the many awards he has received are an honorary doctorate from Peabody Conservatory, a Guggenheim Fellowship, and an award from the Koussevitsky Commission.

Tenor Saxophonist **Gordon Brisker '58** of North Hollywood, CA, released a new CD called *The Gift* for the Naxos label.

Richard Milgram '66 is a teacher and cofounder of Shoreline School of Art and Music in Branford, CT. He has devoted his past 20 years to the school and has also performed at Carnegie Hall with the Connecticut Symphonic Band.

Bob Fish '69 of Cranston, RI, is recording his second CD, *Rhythmic Essence II*, for Lyrichord Discs. It features him on drums and hand percussion. Fish is also performing, teaching privately, conducting workshops, and giving lectures and demonstrations in New York and Boston.

Richard Franke '69 continues to be the "pianist to the stars," and recently entertained for Lou Diamond Phillips and Alan Arkin. He has also been elected as the chairman of the Hearing Board for AFM local #47 in Los Angeles.

Raymond Switzer '70 of Szent Laszlo, Hungary, teaches in a teacher's training college and a music school. He performs and recently collaborated on the music for a play entitled *A Kapu*. It is about a central figure of the Baha'i faith.

Guitarist **Frank Potenza '72** of Long Beach, CA, has been touring with pianist Gene Harris' Quartet, and has begun his third year as an assistant professor in the Studio Guitar Department at the University of Southern California School



Earle Brown '50

of Music. For the past year, he has also been playing in a duo with fellow USC faculty member, guitarist Joe Diorio.

Guitarist **Thom Rotella '72** of Venice, CA, has completed his eighth album *Can't Stop* for the Telarc label. This CD is dedicated in part to his former Berklee teacher, the late William Leavitt, and is a followup to his 1996 release *How My Heart Beats*.

Bob Brown '73 and his wife operate a recording studio in Los Angeles doing TV and commercial work. They are also the house band at the Ritz-Carlton Rancho Mirage.

Keyboardist and singer **B.J. Snowden '73** of Billerica, MA, was featured on the MTV program "Oddville" in July. She also played at the club Brownies while in New York for the MTV taping.

Composer/saxophonist **Remy Filipovitch '74** of



PHOTO BY CAROLINE MCNAMARA

Recording artist Paula Cole '90 speaks with Chris Douridas, host of "Sessions at West 54th" during a taping of the American Program Service series. Cole's song "Where Have All the Cowboys Gone" charted in the top 10 this summer.

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042-241-4347

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Mike Acholadiotis '84
016-926019

Before sharing the upcoming fall events with you, I hope your summer was an enjoyable one. Alumni around the world were involved in various activities. On June 26, Alumni in the United Kingdom, under the guidance of **Lawrence Jones '80**, held a first-time fundraiser at Manatiy's in London. Too bad the weather wasn't more cooperative. The day of the event was the most rainy day of the year, preventing more from attending.

Alumni attending the Monterey Jazz Festival were invited to a Berklee reception on Sunday, September 21, where jazz pianist/vocalist and 1996 Grammy nominee **Diana Krall '83** was presented with a distinguished alumna award.

New York was the site of the Audio Engineering Society (AES) Convention on September 26. In conjunction with AES, Berklee faculty, students, alumni, and guests gathered at the New Yorker Hotel for an alumni reception where arranger, producer, and bandleader **Joe Mardin '85**; SESAC Vice President of Writer/Publisher Relations **Linda Lorence '87**; and producer and music educator **Steve Ward '87** were presented with awards for their achievements.

Boston alumni and friends enjoyed a special "Evening with Picasso" hosted by Henry A. Tate, Berklee associate professor and Museum of Fine Arts (MFA) adjunct lecturer. The evening included a campus reception, followed by a Picasso slide presentation by Tate and a bus trip to the MFA for an exclusive viewing of the new exhibit "Picasso: The Early Years," which will be at the museum until January 1998.

Upcoming events include the college's annual Encore Gala on October 18 at Boston's Harvard Club. In Austin, Texas, on December 7, alumni will hold a first-time event cohosted by **Cynthia Lawhn-Spall '81** and the Office of Alumni Relations. Los Angeles and Boston alumni will hold simultaneous holiday socials on December 14. In the new year, watch for notice of the alumni reception at the January IAJE convention in Manhattan, and the alumni brunch in Los Angeles on February 2.

You may send any inquiries or requests for the Office of Alumni Relations to my email address: sbodge@berklee.edu. Stay tuned for the upcoming events in your area.

—*Sarah Bodge*

Assistant Director of Development for Alumni Relations



Trumpeter **Tiger Okoshi '75** (center) received a distinguished alumnus award from President **Lee Eliot Berk** and **Phil Wilson** at a Boston event.



PHOTO BY CARY GILLASPIE

Thom Rotella '72

Germany presented a two-week series of lectures at higher education institutions in Vilnius, Lithuania. Topics included jazz theory and saxophone, and big band workshops. The tour was sponsored by the German State Department.

Kenneth Fitzgerald '74 of Venice, FL, is teaching African music and music history courses at Florida Southern College's extension program. He also received the President's award from the Venice chamber of commerce.

In July, vocalist **Cathy Segal-Garcia '74** of Los Angeles performed at the Berklee Alumni Festival concert in Kobe, Japan, with Dave Mackay, **Vincent Bourgeyx '97**, **Tiger Okoshi '75**, and **Makoto Ozone '83**. Stateside, she performs every Saturday at Ca Del Sole restaurant in North Hollywood.

Joseph Martin Goldstein '75 is playing guitar for the Toronto-based big band Freeflight. Their debut CD *First Flight* has been receiving critical acclaim. Goldstein also played on Michael Earquharson's *The Arrival* album.

Mark Howell '75 was named one of the 1997 winners of a Mississippi

PHOTO BY BOB CURRIER



PHOTO BY BETI NIEMEYER

Victor Biglione '77

Arts and Letters award in composition for his pieces "Of Miracles and Magnetism" for string orchestra and "For a Birthday" for soprano and electric violin.

Guitarist, singer, and arranger **Celia Vaz '75** of Rio de Janeiro, Brazil, recently taught a course on vocal arranging at Rotterdam Conservatory and completed a six-week tour of Japan.

Stephen Bulla '76 of Crofton, MD, is the chief arranger for the President's own U.S. Marine Band. He produced and played on *Spiritual to the Bone*, a series of three jazz trombone ensemble CDs. His compositions for symphonic band are published by Curuow Music Press.

Keyboardist **Hal Goldstein '76** of Valley Stream, NY, has played with Tommy James for five years and has appeared on the singer's *Greatest Hits* and *Live at the Bitter End* CDs. Goldstein's original music has been used for numerous TV shows.

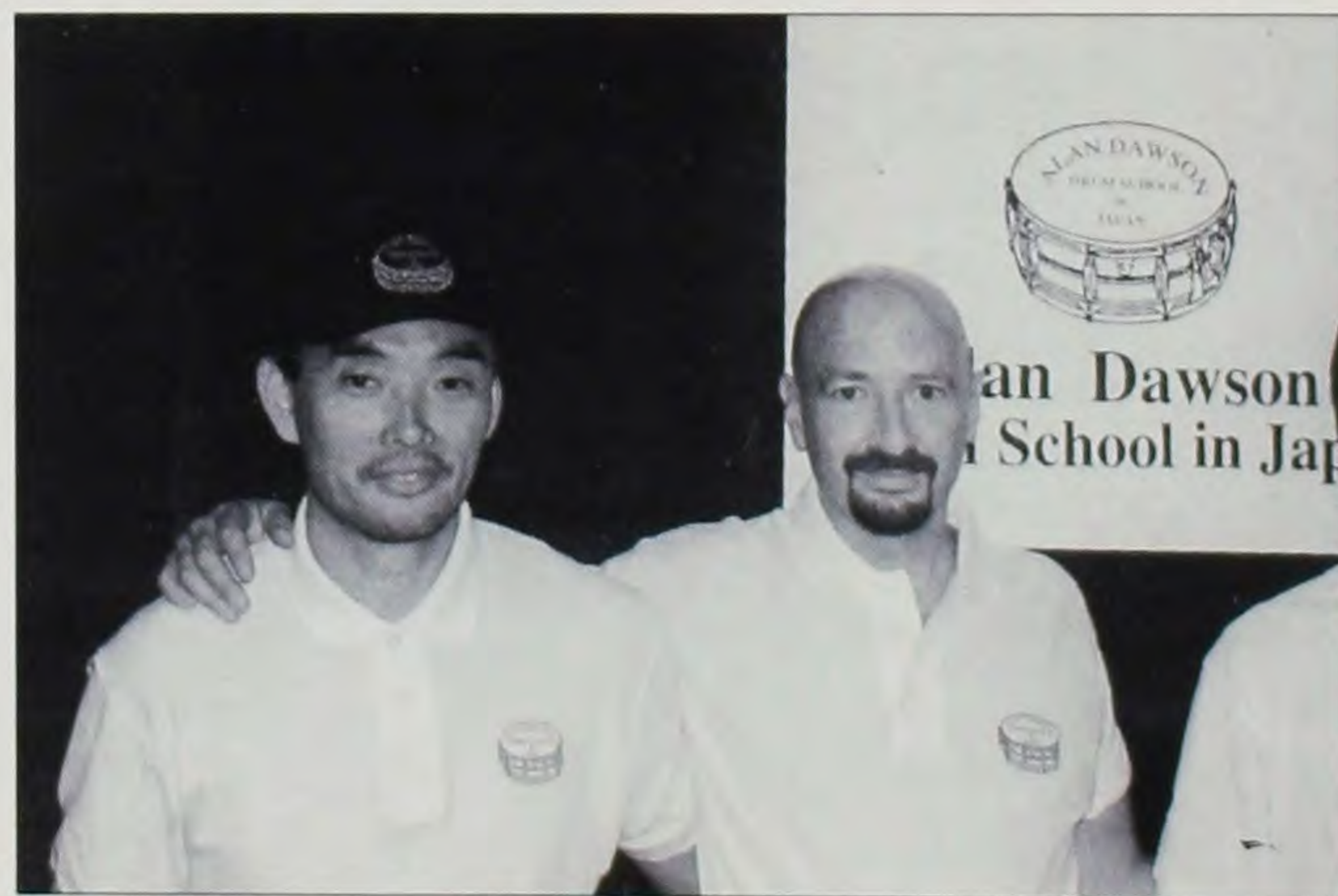
David Neves '76 was selected by Rhode Island Music Educators Association to be guest conductor at the 1997 Rhode Island Junior Division All-state

Jazz Festival Ensemble. Neves has been the band and jazz ensemble director for 20 years at Scituate High School.

Christopher Waterman '76 was appointed chair of UCLA's Department of World Arts and Cultures in the university's School of Arts and Architecture in July.

Kimo Williams '76 of Chicago has composed original music for a production of *A Streetcar Named Desire* at the Steppenwolf Theater in Chicago. He was commissioned to compose works for the Joffrey Ballet and a symphonic work for the U.S. Military Academy at Westpoint's Bicentennial at Carnegie Hall in 2002. A Vietnam veteran, he penned *Symphony for the Sons of 'Nam* which was released on the *Epitaph* CD in 1996.

Arnold Worsley '76 of Tarborough, NC, has released a MIDI disk album of nine of his compositions entitled *Ring Cycle—The Music of Nature* with the Alfred Charles Company. All of the music was created on computer using Finale and Cakewalk software and a wave table sound card.



Ozami Mizuno '79 hosted **Steve Smith '76** at a drum clinic at Mizuno's newly opened Alan Dawson Drum School in Tokyo.



Drummer Jimmy Daniel '80 and his band **Noo Voo Doo** released the CD *Holy Lands* featuring a blend of traditional voo doo rhythms and pop-rock. Daniel formerly played drums behind **John Mellencamp**, **Diana Ross**, and **Gladys Knight**.

Guitarist **Victor Biglione '77** of Rio de Janeiro, Brazil, has shared the stage with such artists as David Sanborn, John Lee Hooker, Albert King, and Robben Ford, and he endorses Washburn guitars. This year he released his third album *Live in Montreux* with his quartet.

Saxophonist/flautist **Tony Corman '77** and pianist **Laura Klein '77** of Berkeley, CA, have released a debut

CD with their jazz sextet Triceratops. The disc features original compositions by Corman, Klein, and saxophonist Dave Tidball. Former Berklee faculty member Allan Hall played drums.

Bob Wolf '77 of Concord, OH, played for years with the Jimmy Dorsey Band. For the last 20 years he has been directing the Lakeland Community College Symphonic Band, winner of the Sudler Silver Scroll Award.

Trombonist **Stan Bann '78** of Eden Prairie, MN, has recently signed with Seabreeze Records to release the CD *Good Intentions* by his 20-piece jazz ensemble. The CD will include five of his original compositions.

Pianist **Scott Gordon '78** of New York has released the CD *Something to Remember You By*, featuring solo piano and string arrangements of a dozen

L.A. NEWSBRIEFS

Berklee in L.A., the college's annual summer program here at Claremont McKenna College, recently concluded another successful session. The program continues to grow each year, as evidenced by the attendance figures—up almost 26 percent from the 1996 levels. Thank you to all the alumni who provided support during the program. **Eric Marienthal '79**, **Abe Laboriel Sr. '72**, **Justo Almario '71**, **Avery Burdette '75**, **Bill Lyons '83**, **Vatrena King '86** and **Mark Goldstein** from Warner Brothers Records all made outstanding contributions as clinicians. Musical product and instrument support came from Yamaha, Fender, Kawai, Latin Percussion, Shure, and Zildjian. Special thanks also to **Tom Love '82** for coordinating Kawai's participation.

As for alums in the news . . . the 1997 Emmy Award nominations were recently announced and once again Berklee is well represented (see page 32). **Ernest Troost '78**, who was a 1996 Emmy winner, received a nomination for his score to the Hallmark Hall of Fame production *Calm at Sunset*. Troost has just completed work on a new

movie for CBS entitled *Carriers*. **Alf Clausen '66**, received two nominations for his work on "The Simpsons." Clausen won his first Emmy this time in the Music and Lyrics category. **Marty Wereski '74** was nominated for his music editing on the Hallmark Hall of Fame production *William Faulkner's Old Man*. Marty has just completed editing work on two new movies, *Two Came Back* for ABC and *The Patron Prince of Liars* for CBS.

Two recent major film releases featured scores by alumni: *Contact* by **Alan Silvestri '70** and *Cop Land* by **Howard Shore '68**. **Gigi Meroni '96** has just completed scoring his first feature film entitled *The Good Life*, starring Sylvester and Frank Stallone. **Karl Preusser '94** composed the music for the movie *Unity of Opposites*. Music supervisor/editor **Shie Rozow '97** has been busy with two series for the Learning Channel, "Intimate Escapes" and "Great Country Inns." Rozow has also worked on the series "Biographies" and "How'd They Do That."

On the performing front . . . **Eric Marienthal '79** has been busy this

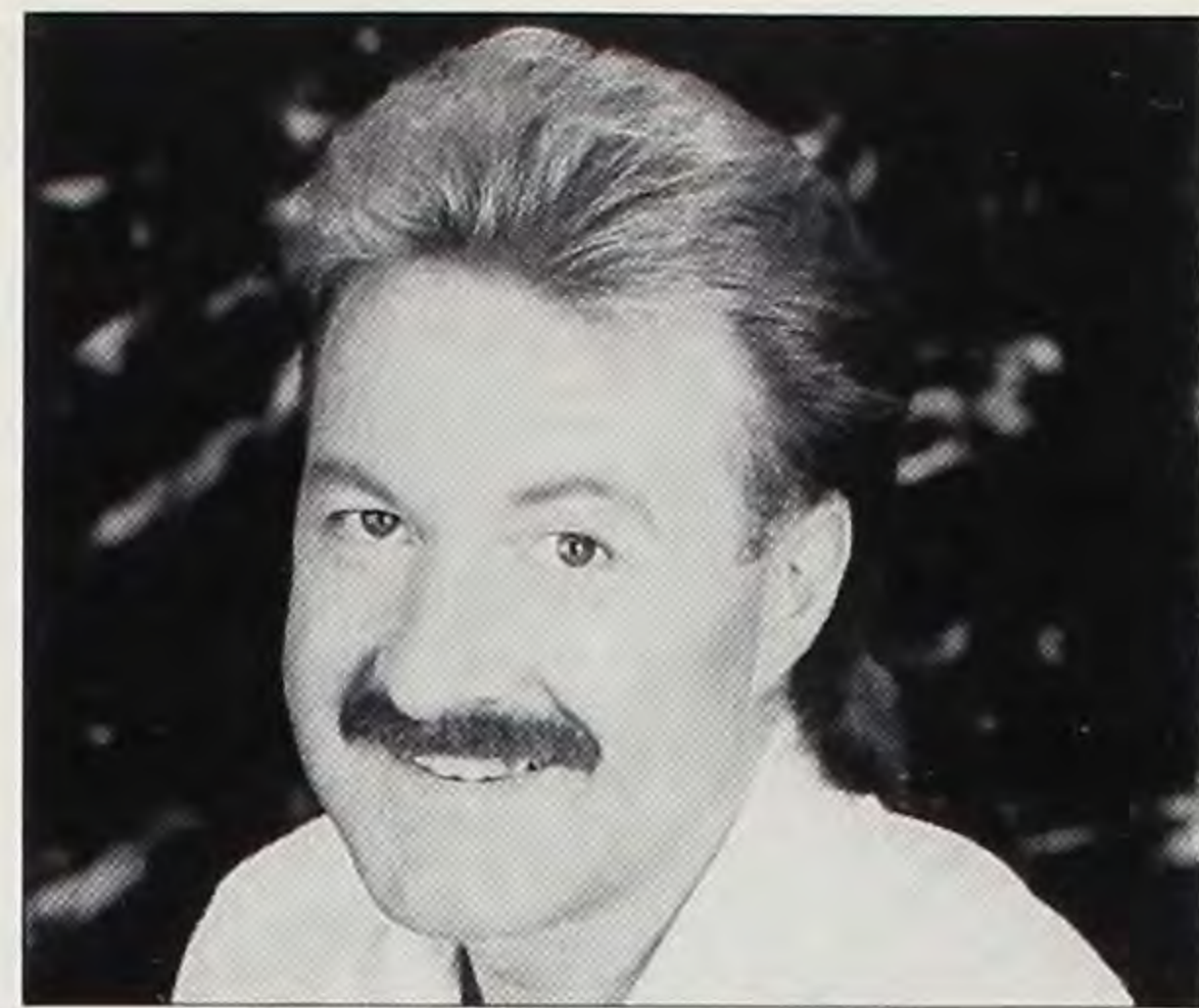


PHOTO BY SUZE LANIER

Peter Gordon '78, Director Berklee Center in Los Angeles

summer touring with Lee Ritenour, Dave Grusin and also the L.A. Dream Band (featuring Larry Carlton, **Harvey Mason '68**, Alphonso Johnson, and Don Grusin). Marienthal's latest CD is entitled *Easy Streets*. **John Novello '73** has been touring with his band Niacin, featuring bassist Billy Sheehan and drummer Dennis Chambers. Drummer **Kerry Griffin '89** has been touring with Columbia artist Maxwell. Drummer/percussionist **Jerry Kalaf '72** continues to serve as musical director for the celebrated Jazz Tap Ensemble.

That's it for now. Stay in touch.

standard tunes.

Drummer **Chris Massey '78** of Madiswil, Switzerland, has been performing with blues guitarist Chris Duarte and has recently completed a new CD entitled *Forever Sharp & Vivid* with guitarist David Torn.



Scott Gordon '78

John Timothy Wilson '78 of Chelmsford, MA, is cofounder of Wilson Stevens Productions, entertainment consultants currently representing over 200 bands and disc jockeys.

Recording engineer and producer **James Emrich '79** of College Grove, IN, has had two album projects by recording artists Norman and Nancy Blake for the Schanachie Record label receive Grammy nominations in the Traditional American Folk category. An interview with Jim was published in the April issue of *Mix* magazine.

Singer/songwriter **Paul Gabriel '80** of Warwick, RI, has been playing regularly

in Rhode Island, and was featured with Leo Tremblay on Don Lincoln's cable TV show. His second album is scheduled for a late fall release.

Anthony J. Resta '80 was the coproducer, comixer, and principal percussionist on *Medazzaland* by Duran Duran. He has worked on two major label projects for Boston bands, Letters to Cleo and Elevator Drops, and has performed at Great Woods with the Mudhens. Earlier this year he backed former Extreme guitarist Nuno Bettencourt on his solo album project.

Guitarist/composer **Peter Rubissow '80** of Santa Monica, CA, has released

his debut CD *The Group* on his new independent label Splendid Records. The music was inspired by a Robert Newlon film called *The Group*.

Gregan Wortman '80 of Cheyenne, WY, has been performing at clubs and coffee houses in Wyoming. His movie *My Living Room* features original music performed by his band Rodney and the Refrigerators.

Caris Visentin '80 of Stroudsburg, PA, recently contributed an original composition titled "So Far So Close" to the latest David Liebman Group CD *New Vista*.

Ruben Geerman '81 of

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Miami is a band director and guitar teacher at Rockway Middle School. His concert and jazz bands were selected to perform during Magic Music Days at Disney, and played on the Tomorrowland stage at the Magic Kingdom in April.

Tenor saxophonist **Christopher Greco '81** of Pasadena, CA, has just celebrated the release of his new CD *Trane of Thought*, which a *Los Angeles Times* reviewer called "a wealth of compelling jazz."

Ken Selcer '81 and his band Somebody's Sister released a CD titled *Green Sky*. The band also features Jill Stein, Tom Miller, Fausto Cuevas, and Paul Gonzalez.

David Wood '82 of Sandwich, MA, is completing his eleventh year touring with the Platters. Since joining the group, he has performed in over 30 countries.

Peter Dick '83 of

Toronto composed and performed a solo piano soundtrack to a one-hour documentary on Canadian filmmaker/director, Norman Jewison aired on Canadian TV. He also gave a solo concert at the University of Toronto and recorded a debut CD entitled *Someone's Coming*.

Diana Krall '83 has just released *Love Scenes*, the eagerly awaited follow-up to her Grammy-nominated CD *All for You*. The GRP disc features 12 romantic songs showcasing her vocal and piano work.

Studio guitarist **Marc Muller '83** of Neptune, NJ, has recently released a new CD entitled *Marc Muller's American Home Cooking*. He played nylon string, electric guitar, lap steel, and dobro on a soundtrack for the movie *Mr. and Mrs. Loving*, scored by **Branford Marsalis '81**.

Saxophonist **Al Cardillo '84** of Fresh Meadows, NY,

hosts Jazz at the Pappa Razzi series in Westbury, Long Island. Each week he invites prominent New York jazz artists to join him in a Sunday afternoon jam.

E. Kenneth Fix '84 of North Hollywood, CA, has recently composed and conducted the score to *Roommate Hell*, and served as a copyist for composer David Arnold on the films *Stargate*, *Last of the Dogmen*, and *Independence Day*.

Jeff Robinson '84, a saxophonist, actor, and playwright, has written *Live Bird*, a multimedia musical drama about the life of Charlie "Bird" Parker.

John Donahoe Jr. '85 of Concord, MA, plays electric violin and saxophone with the five-time Boston Music Award winners Boogaloo Swamis. He composed two songs for their new release *Out of Darkness*.

Georg Brandl Egloff '85 of New York has written themes and underscore for over 20 episodes of "Biography" on the Arts and Entertainment channel. He has scored six films



Marc Muller '83

and written music for five national commercials currently airing.

Drummer **Alun Harries '85** of Twickenham, England, has made television appearances with the Bee Gees, on the World Music Awards in Monte Carlo, and on a television show in Paris. Harries also played at the Montreux Jazz Festival with Anita Carmichael.

Guitarist **Robert Tarchara '85** of Taunton, MA, has operated Stoughton Music Center since 1988. He has authored a guitar instruction series for Minstrel Press and published several classical guitar transcriptions.



Diana Krall '83 (center) is congratulated by GRP Records executives at her opening at New York's Algonquin Hotel. From the left: **Michael Kauffman**, national director of sales; **Suzanne Berg**, senior VP of promotion; **Krall**; **Tommy LiPuma**, president; and **Laura Chiarelli**, manager of jazz promotion.

tions with Santorella Publications.

Claudio Tarris '85 of Monterrey, Mexico, is principal violist for the Nuevo León Symphony and has released an album of his jazz compositions titled *Nocturnos*.

Dan Cantor '86 and **Stephen Mayone '87** of the band Hummer have gotten rave reviews for their album *Gracious Living Hour* engineered by **Michael Koppelman '88** and Carl Beatty. Cantor produced Aerosmith's CD-ROM game "Virtual Guitar" on the *Nine Lives* CD, and produced several local CD projects. Berklee student **Jonathan Gorman** has been Cantor's production assistant.

Jonathan Edwards '86 of Bloomsburg, PA, has been playing his own brand of polyethnic jazz on the ZenDrum MIDI percussion controller. His upcoming plans include recording an album.

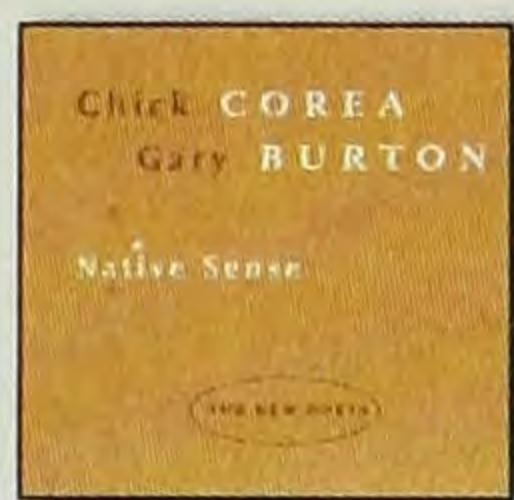
Pianist/composer **John Arzimanoglou '87** of Baleares, Spain, has released *Gagabunga*, a CD of 10 original Latin jazz vocal tunes. He is also writing music for a French musical comedy show titled "Lav Stories" produced in Paris.

Saxophonist **Gordon Beadle '87** and drummer **Marty Richards '85** are featured on Duke Robillard's latest album *Dangerous Place*. They are members of his touring band and have appeared in Brazil, New Zealand, Australia, Turkey, North America, and all over Europe.

Guitarist **Mordy Ferber '87** has been performing with his quartet around the New York area, and has released a



Jonathan Edwards '86



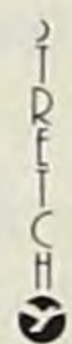
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Ever since Chick Corea and Gary Burton first joined forces for their classic 1972 recording "Crystal Silence," the pair has continued to be revered as one of the jazz world's most enduring duos, returning to this magical duet setting each year for live performances. Celebrating their 25-year collaboration, Corea and Burton's long-anticipated new studio recording *Native Sense - The New Duets* - their first recorded collaboration since 1983 - features eleven inspired additions to their continually evolving duet repertoire.

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new CD featuring the Brecker Brothers.

Keyboardist **John Christopher McCaffrey '87** of Coconut Creek, FL, is the founder of Twins Records and is releasing his second project with E103. He is developing several soundtracks in cooperation with Blue Flight Films and Matt Kechele Productions.

Drummer **John McTigue III '87** of Nashville has appeared on TNN's "Prime Time Country" with Wylie and the Wild West Show. He has played on Wylie's first label release with Rounder Records, and with Brazilbilly who were profiled in *US News and World Report*.

Dennis Mitcheltree '87 of Brooklyn, NY, has released an hour-long CD of modern acoustic jazz called *Brooklyn*, which topped the playlists of jazz and college radio stations throughout North America and Europe.

Jonathan Singleton '87 and **Anthony C. Grant '84** of Boston have composed, arranged, and produced *Music for Blue Plate Special*, an interactive stage play promoting healthy eating that is

playing at the Boston Children's Museum.

Heidi Vierthaler '87 of Boston is organizing a benefit concert with the Tibetan Association of Boston to aid victims of ethnic cleansing in Tibet. Bands interested in performing can contact her via her e-mail address: <HeidiV@world.std.com> or through Tibet Arts at (617) 491-9106.

Shawn Clement '88 of Winnetka, CA, has written music for Showtime features, cartoons, soap operas, and short films. He has many credits as a touring and studio guitarist and plays



PHOTO BY ALANA TARANTO

Stephen Mayone '87 (left) and Dan Cantor '86 of the band Hummer

with the fusion group Raw Fungus.

Drummer **William Good '88** of Watertown, MA, performed recently at NAMM '97 with singer John Anderson of the group Yes. The performance was broadcast over the internet and can be heard by visiting <http://www.lalive.com> on the worldwide web. He has also composed music for ads, CD-ROMs and music libraries.

Vibraphonist/composer/arranger **Yoshihiko Katori '88** of Tokyo has released his CD *Riverside Music Garden* with the Yoshihiko Katori Jazz Orchestra. His web page is http://www.bekkoame.or.jp/~y-katori/frame_eng.html.

Kelly Wildowsky '88 of Webster, MA, and her band Backyard Strut recently opened for Physical Graffiti and Texas Flood. Their self-titled CD is available at Tower Records.

Drummer **Jason Bittner '89** of Schenectady, NY, has joined Metal Blade record-

ing artists Crisis. He provided drum tracks for their new album and will tour with the band later this year.

Trumpeter **Dmitri Matheny '89** of San Francisco released a CD titled *Penumbra: The Moon Sessions* for Monarch Records. He performs regularly with his trio in the Redwood Room of the Clift Hotel in San Francisco.

Flutist **Linda Chase '90** of Arlington, MA, released the CD *Speaking with Angels*, which features pianist Ray Santisi '54, bassist Volker Narhrmann, cellist Sandi Jo Malmon, and vocalists Stan Strickland, and Karol Bennett. The album blends children's music with jazz and classical styles.

Drummer **David Cowan '90** is currently living in Los Angeles after returning to Berklee to teach the Five-week Summer Performance program. Last year while touring with the band Absence of Color in

congratulations
Congratulations to Berklee alumni for their nominations.

1997

Emmy Award Nominees

***Alf Clausen '66**
"Music Direction, Music and Lyrics" for *The Simpsons*

Ernest Troost '78
"Music Composition for a Miniseries or Special (Dramatic Underscore)" for *Calm at Sunset*

Marty Wereski '74
"Sound Editing for a Miniseries or Special" for *William Faulkner's Old Man*

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*Winner, Music and Lyrics category

Jakarta, Indonesia, members of the band Toto sat in with Cowan's group.

Drummer **Darren Lee Elpant '90** of Los Angeles and the band 10-Speed have been signed to a two-album recording deal with A&M Records, and will release a debut CD in early 1998. Elpant endorses DW drums and Promark drum sticks.

Garnerville, NY, keyboardist and vocalist **Mark Ptak '90** and the band Advent have appeared on two Gentle Giant tribute CDs. Both are double albums that feature a host of international artists including guitarist Mike Keneally and the late Kevin Gilbert of Thud. Advent's website <http://www.angelfire.com/nj/adventmusic> has information about their self-titled debut CD.

Pianist **James Rohr '91** of Brookline, MA, has recently released a CD of improvised music titled (*A-Go-Go*)³ on his own Dayjob label. His group, Riot Trio,

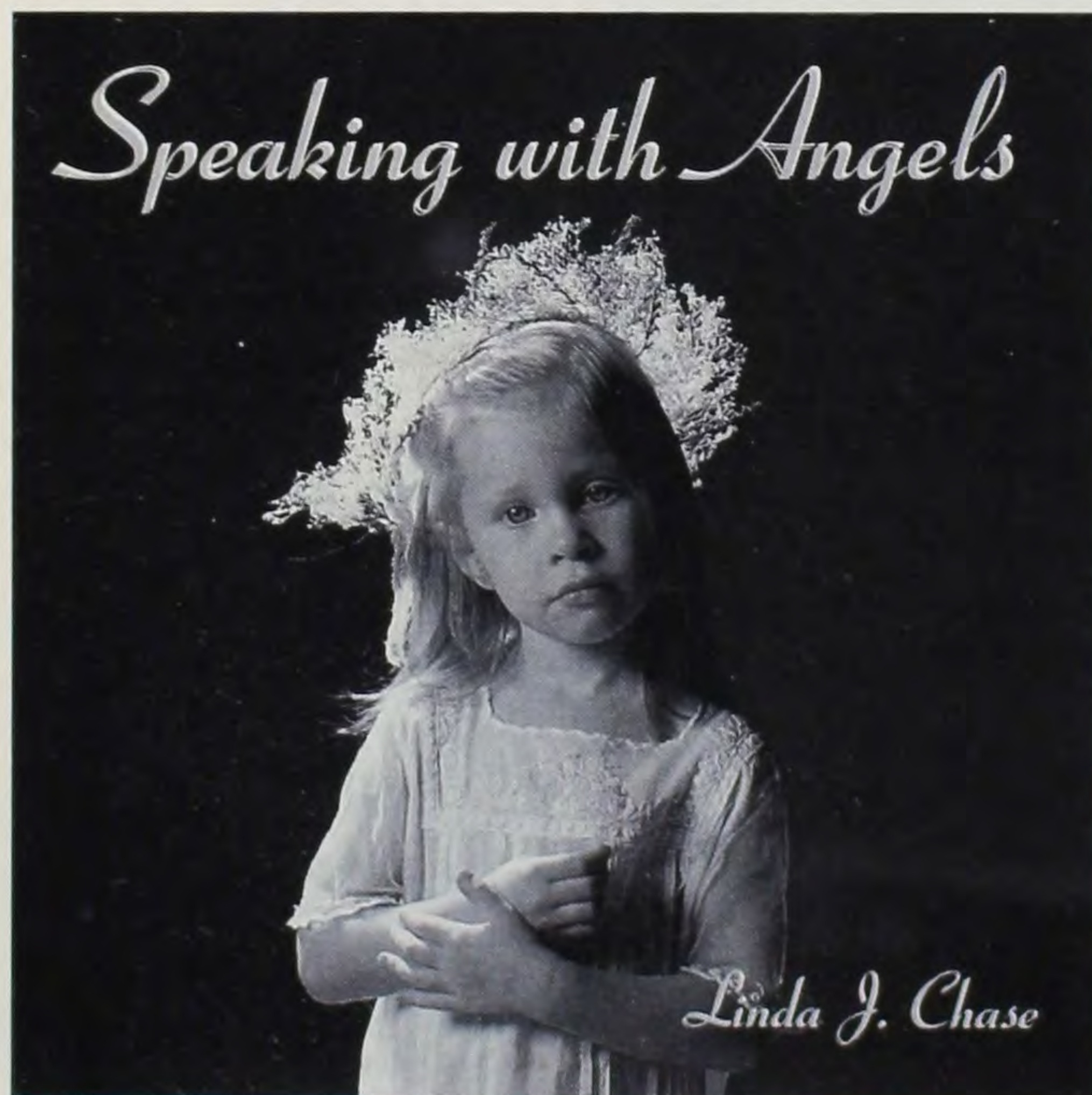
includes bassist Nate McBride and drummer Curt Newton.

Vocalist **Dave Stackhouse '91** of Little Ferry, NJ, and his five-piece a cappella group DooWaZoo performed at the East Coast A Cappella Summit in Boston in June.

Saxophonist **Antonio Hart '91** has been tour to support his GRP Records debut *Here I Stand*. He recently signed with Impulse Records.

Vocalist **Enikö Konye '91** of Holbrook, MA, has performed yearly at First Night Quincy with her jazz group. She is teaching at My Music House at Braintree and the Beachwood Community Center in Squantum.

Lead vocalist **Terri Morris '91**, violinist **Paula Zeitlin '90**, guitarist **Earle Pughe '93**, and their Boston based-band Western Omelet released a CD titled *Now's the Time*. The band is recording its sec-



Linda Chase '90 released *Speaking with Angels*, which blends elements of children's music, jazz, and classical styles.

ond CD this fall. Earle Pughe also played pedal steel and guitar in the Portland Stage Company's production of *Das Barbequ*.

Steven Bergman '92 of Marlboro, MA, was musical director for the Merry-Go-Round Playhouse in Auburn, NY, this past summer. He is currently musical director for the Worcester Foothills Theatre in Worcester, MA.

Saxophonist **Rob Hall '92** has released his debut CD entitled *Open Up* on FMR Records. Nine of the disc's 10 songs are originals. **Joachim Leyh '94** and **Paul Cavaciuti '87** can both be heard playing drums on this release.

Andrew Hay '92 of Los Angeles recently coproduced and engineered David Rice's debut on Sony Records. He also completed a remix for Spearhead on Capitol Records, and is developing an independent power pop label releasing 7" and 10"

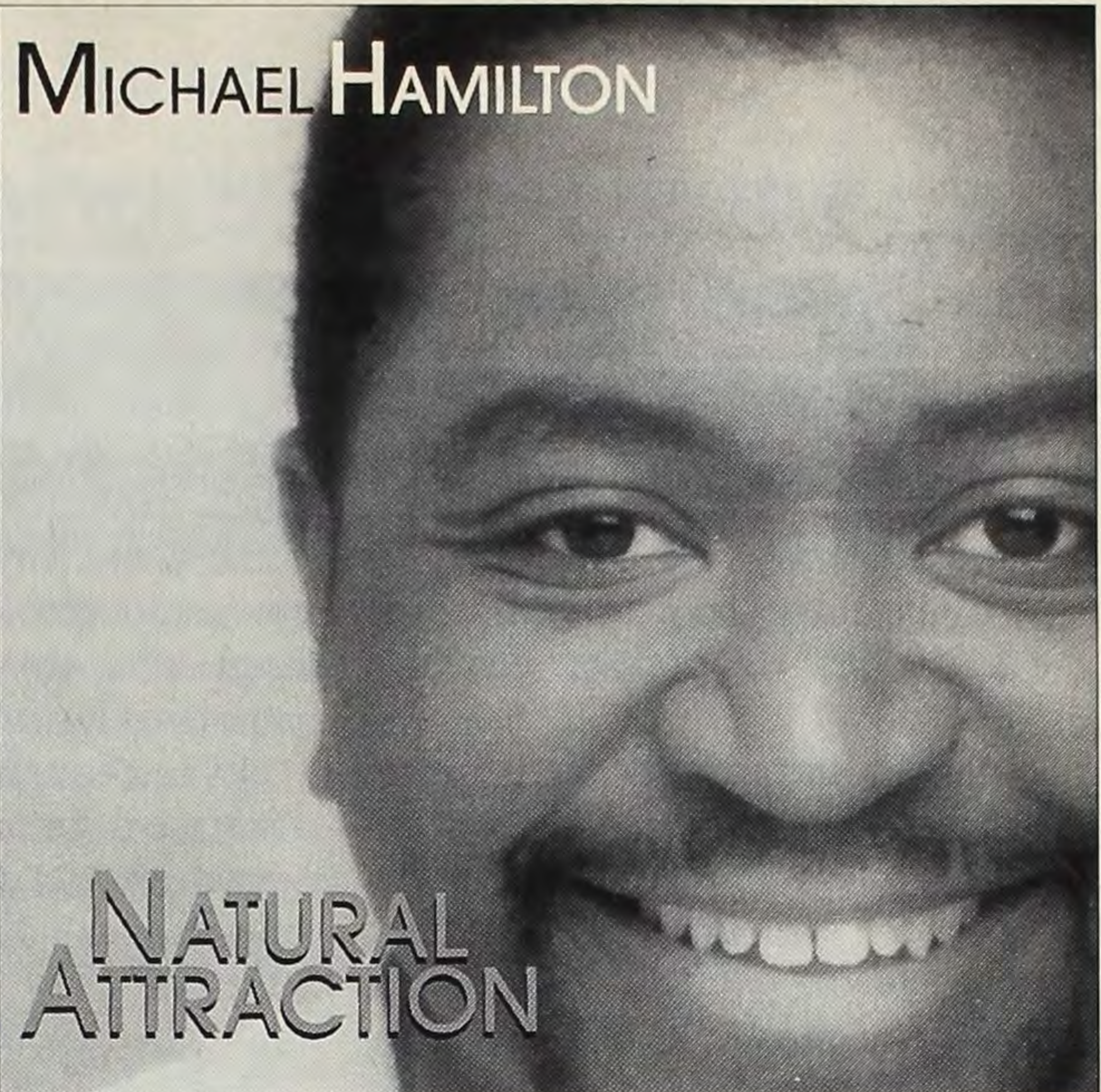
vinyl of local LA bands.

Kami Lyle '92 has recently released her debut album entitled *Blue Cinderella* on MCA. The recording was produced by Hugh Padgham. She was the subject of Timothy White's "Music to My Ears" column in the July 26 issue of *Billboard* magazine.

Julie Jeffria Christian '93 of Santa Barbara has been promoted from artist relations to assistant marketing director for Drum Workshop Inc., a high-end drum manufacturer located in Oxnard, CA.

Composer **James Dower '93** of Marlboro, MA, has recently scored two films for In Focus Productions entitled *To Be a Working Actor* and *Alaska*. He also plays piano and leads a jazz trio called the James Dower Group.

Kevin Kaska '93 recently premiered his work for orchestra and narrator titled *The Wizard of Menlo Park*, in a performance by



Vocalist and saxophonist Michael Hamilton '94 released the CD *Natural Attraction* on the Black and Gold label.

the Boston Pops Orchestra. Conductor Ronald Feldman commissioned Kaska to write the work commemorating the 150th anniversary of Thomas Edison's birth. Faculty members Michael Rendish, Louis Stewart,

and Jack Jarrett helped with the orchestration.

Pianist **Mika Pohjola '93** and his quartet (featuring saxophonist **Chris Cheek '91**, bassist Ron McClure, and drummer **Ian Froman '84**) have received critical acclaim in Finland and the United States.

Michael Swaney '93, head engineer at CMC studios in Canton, OH, has been engineering projects for such companies as Warner Brothers and Motown.

Steve Booke '94 of Lynbrook, NY, has been writing and recording music for a new television show called "Golfin' Buddies." He is also playing in two local bands, Gateway and Sol.

Guitarist **Michael Chlasciak '94** is endorsing ESP guitars and will appear in the company's 1998 U.S. and Japanese catalogs. He owns CMS recording studio and teaches 60 students weekly. He plays in Pain Museum and Isolation Chamber who signed with

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A JOLLY PEW FELLOW

Even for musicians, good news sometimes arrives silently. For composer **Dave Burrell '65**, some great news arrived in a brown envelope from the Pew Charitable Trusts. Upon opening it, he learned that after decades of working with the best players in the jazz world but struggling in obscurity, he had won a \$50,000 jazz composition Pew fellowship.

At 57, Burrell is finding recognition in wider musical circles and he doesn't mind calling himself a "late bloomer." "The Pew fellowship was the beginning of a new lifestyle, and a lot more confidence as a composer, to say the least," he said by phone from his home in Philadelphia.

Burrell came to Boston in the early 1960s. He graduated with a B.A. from Berklee at the age of 25 and then moved to New York City. There he quickly established himself as an innovative and original pianist. He performed and recorded with those then emerging jazz leaders such as tenor saxophonists Archie Shepp, Pharaoh Sanders, David Murray, Ricky Ford, and Odean Pope. Over the past 30 years, Burrell has appeared on some 100 recordings. He also has issued more than 20 CDs under his own name, including *Daybreak*, *Brother to Brother*, and *Jays*, which was released in France this April and features alto saxophonist Daniel Huck and vocalist Laurence Allison.

Despite—or perhaps because of—his long history of recording with greats like Shepp, Sanders and Pope, Burrell has been known mainly to fans of hard bop and free music. Now things are different. His ambitious opera *Windward Passages* and other genre-crossing works are receiving the kind of attention they might not have gotten otherwise. He has gotten festival gigs, commissions, and assignments to compose scores for PBS documentaries. In Europe, his CDs elicit enthusiastic reviews, while in Philadelphia—which takes both the Pew Charitable Trusts and art in general seriously—Burrell is a

local cultural icon.

With his career in high gear, Dave Burrell still retains a disciplined work routine. "My typical day—if I'm not on the road—goes like this," he said. "From 10 am to 5 pm, I am at the piano practicing Bach and Jellyroll Morton and my originals. When I am not doing that I am arranging and composing new pieces—sometimes settings of lyrics."

Even though Burrell lives in an apartment building full of professional musicians (mostly classical), and his fellow building-mates gave the okay for him to play at night, he still prefers to make his "noise" during the day. He appreciates the restraint in an eight-hour a day schedule, since in the past he has overdone it with practicing and playing.

Burrell grew up in a well tilled garden of musical influence. Born into a musical family, he spent much of his childhood in Harlem. His parents met at Fiske University where they sang together in the Jubilee Singers. His father was a singer and actor, and his mother hosted radio shows and was music director for the Delta Rhythm Boys. That Burrell would be a musician was a given.

When he arrived at Berklee in 1961, he felt he'd been lofted into an incredible atmosphere. "The song in the air was Paul Desmond's "Take Five," he says. "I can remember when I brought Tommy Flanagan, Elvin Jones, and McCoy Tyner to the school. We had gone to Flanagan's hotel room and just gotten him out of bed and brought him over. Then Ray Santisi came downstairs and we all crowded into his little studio. Back then we were just eating and breathing music."

With the current inclusionary attitude towards jazz in arts circles, Burrell has found himself a part of New York opera culture, something he wouldn't have imagined in those early days. He is regarded as a neo-classicist and a prominent figure in the cross-pollination going on between classical and jazz idioms.



Dave Burrell '65: "Since jazz has been accepted as a fine art . . . inclusionary attitudes are prevailing."

Burrell's best known work, *Windward Passages*, scored for 21-piece jazz orchestra, operatic soloists, chorus, and dancers, was a collaboration with his wife, Swedish-born poet Monika Larsson. The opera has been performed from Europe to Hawaii, and New York Metropolitan Opera soprano Hilda Harris has performed its arias in recital. Frequently Burrell presents it with reduced instrumental and vocal forces. With a jazz quintet, Burrell made history in Italy by making it the first jazz opera heard at the Rome Opera House.

"Since jazz has been accepted as a fine art," Burrell says, "when we announce that [classical pianist] Rich Ruden will play electric piano with me on the opera's overture, nobody gets disturbed. These collaborations have become much more palatable in the arts in general. Ballet dancers do things that might be considered grotesque in classical ballet, but the audience is accepting it well. Inclusionary attitudes are prevailing.

"I used to think if you went on tour and fans knew you, let's say for a popular style, you couldn't turn around and do a sacred music concert. Now I know it is possible." ■

—John G. Maguire

Wild Rags records and won ASCAP's 1997 Modern Popular Music award.

Demaris Gelabert Fernandez '95 is teaching a new course in music therapy at Gimbernat University in Barcelona, Spain.

Vocalist and songwriter **Jessica Hicks '94** of San Francisco and her band Betty Moore have released a self-titled, four-song CD. She is also a voice instructor at the Blue Bear School of Music.

Drummer **Shinya Miyamoto '94** of Astoria, NY, is a member of the band Stereotype along with bassist **Dan Grennes '94**, **Paul Pimenta '93**, and singer **Yaron Sarch '94**. They just released their debut album *Beating a Dead Joke*.

Singer **Laine Henderson '95** of Vancouver, British Columbia, released the CD *Frostbite* which showcases 12 of her songs. **Sean Driscoll '95** is featured on acoustic and electric guitars.

Composer **Alfred Hochstrasser '95** of New York has had his music used on such television shows as "20/20," "Walker Texas Ranger," "Dateline NBC," "Videofashions," and for promos on networks in the US and abroad. Hochstrasser is



Don Gruendler '96

working at Crushing Enterprises with top jingle composers Robin Batteau, Billy Alessi, Kenny White, and Jeff Southworth.

Pianist **Juliet Siler '95** of San Francisco currently plays with jazz quartet Hot Toddy with **Sean Nelson '94** on drums, **Jeremy Stratton '93** on bass, and **Jennifer Karno '90** as lead vocalist.

Drew Walen '95 of Nashville wrote and recorded a song for Vanderbilt University's Learning Technology Center. The song will be a teaching tool on video and CD-ROM for grades K-12. He is also recording an EP with keyboardist **Steve Byron '93** and coproducer Brett Blander.

Jeffrey Culp '96 of Mannheim, PA, has been a full-time percussionist at

the New American Music Theater in Lancaster since March 1997.

Don Gruendler '96 of Detroit received a graduate professional scholarship to complete a master's degree program at Michigan's Wayne State University. He has played drums behind blues artists Johnny "Yard Dog" Jones, Lazy Lester, Chicago Pete, and many others.

Drummer **Juan José Ortí Salvador '96** of Tenerife, Spain, and his band Blues won first prize in the Imaginarock competition, Madrid's most important pop-rock competition. There were 986 bands competing.

Drummer **Nikolaz Schuhbeck '96** of Los Angeles recorded tracks for albums by Larry Watson and vocalists Thannee and

Kelly Kidd. He also played on movie soundtracks for *Men in Black*, *Rebound*, and *Drive*.

Guitarist **Aragorn Wiederhold '96** and bassist **James Baker '94** of the band Eddie's Shoe performed at a concert sponsored by WZLX-FM during the 101st Boston Marathon this past April.



Nikolaz Schuhbeck '96

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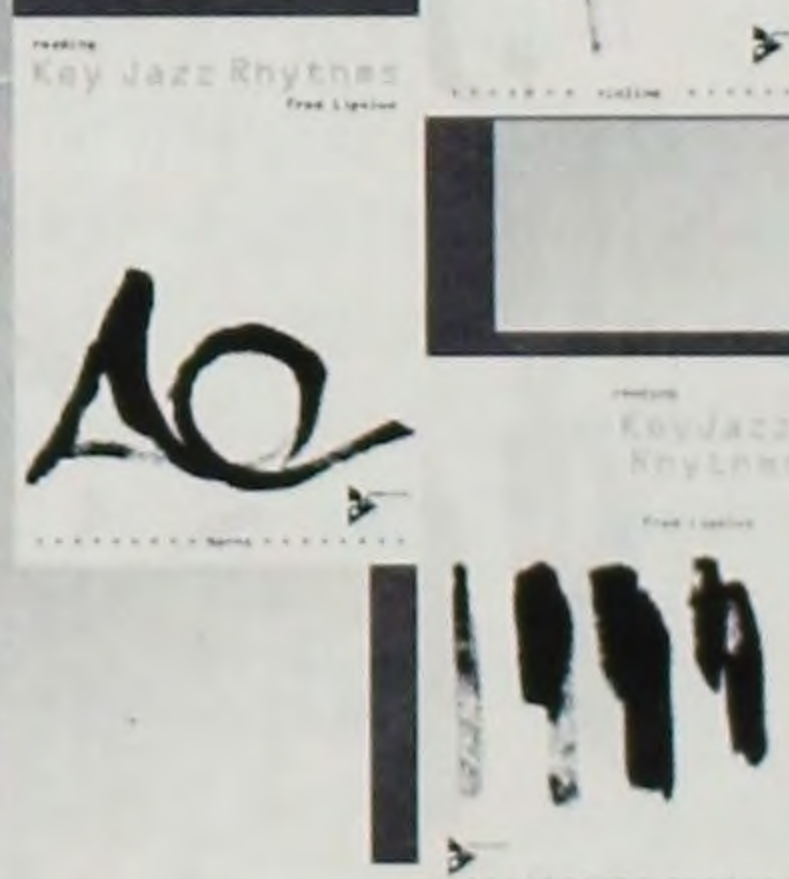
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AN INDEPENDENT WOMAN

Those that know her predict that the future for singer **Gardenia Benrós '97** will be as bright as her past has been. Benrós was unusual among her Berklee peers in that she had a career in full swing when she decided to step back from touring and recording to earn a degree in Professional Music. When she entered the college, she had released eight critically acclaimed albums for PolyGram and was a celebrity in her native Cape Verde and in European countries like Portugal, Spain, Holland, France, and Italy. "I wanted to come to Berklee where nobody knew me and I could be like any other student," Benrós says. "Now that I have graduated, I guess I'm revealing myself."

Cape Verdean by birth, Benrós is descended from a family of celebrated Cape Verdean singers. Her mother, known as "Meek," and her grandmother "Nené" were her role models. Nené had popularized the *mornas* [sad, romantic ballads] of Cape Verde's best known composer Eugenio Tavares.

As a teen, Benrós moved to America, but maintained strong ties to the archipelago off Africa's east coast by singing the *mornas* of Tavares and other traditional music. "A lot of the songs were very old—from my grandmother's time," she says. "That music was being forgotten, and I thought it would be great to bring it back to life and preserve that bit of Cape Verdean culture."

Fresh out of high school with just a little experience singing with a band, Benrós showed up at PolyGram Records in Lisbon, Portugal, demo tape and portfolio in hand, and waited for hours in the lobby to meet the president. By the end of the day she was invited into his office and gave him her tape and portfolio. "I already had a sense for the business," she recalls, "and he seemed impressed that I had everything ready to go. To my surprise, I got a phone call a few days later saying that PolyGram wanted to sign me." Her debut album for PolyGram, released in 1986, was simply titled *Gardenia Benrós*. It

represented uncharted territory for PolyGram as Benrós was the first Cape Verdean artist ever signed to the label. "The first album was very successful," she says. "They sold tons of records and I seemed to become popular overnight. I started getting a lot of gigs and television coverage. Things just took off." Benrós had planned to stay in Portugal for only a few months but stayed for a year promoting the album and launching her career.

Continued hard work and a string of successful albums (all sung in Portuguese) brought further recognition. The records got plenty of airplay. She toured extensively and appeared on television shows and on the covers of magazines throughout Europe and the former Portuguese colonies of Angola, Mozambique, and Guinea on the African continent.

Sensing her limitations, though, Benrós decided she needed to go to school. "I wanted to have more control over my creative work by learning how to write out my own music," she said. "I also wanted to learn more about the music business. I had been in it, but I didn't understand a lot about what was going on. Once I enrolled at Berklee, I didn't tour or record at all. I wanted to focus on studying."

Now that she has completed her studies, Benrós feels confident about producing and releasing the next CD herself. "The record company usually makes all the money and the artist gets a small percentage," she says. "Now I realize how much I wasn't making before. This time I will own the master and just arrange for distribution. I want to make some money for a change."

Benrós is not complaining though. She quickly points out that being with PolyGram was great for her. "They developed an audience for me, got my name out there, and



PHOTO BY JEAN RENARD

Gardenia Benrós '97

got me a place in the market," she says. "Now the press and radio people know me. With those contacts, it will be easier for me to be an independent."

Having been away from Portugal for a few years, Benrós knows that she will have to work hard to get back into the public eye. "I don't mind that some people will have forgotten me and that other singers have been getting more media attention," she says. "I am coming out this time with different material and a new image. It is time to let the people know through my new material exactly who I am as a musician. The new project features less of a traditional sound and more dance-oriented music."

The CD will feature a song she wrote and dedicated to composer Eugenio Tavares. The song is a connection to Benrós' past. Her new CD single and video will come out in November, and the release of the full-length CD titled *Simplemente Cavoverdiana* (which translates to *Simply Cape Verdean*) will coincide with a homecoming tour of Cape Verde she will embark on in April 1998.

"The music business is based on relationships," Benrós says, "and being with PolyGram was like a marriage. I know I can go independent now because I have the support of my following. Otherwise I would be taking a very big chance. With this new project, I feel a little bit like a single mother who is about to give birth."

FINAL CADENCE

On April 22, **Marc Adams '72** of Boston passed away. He studied guitar and composition at Berklee, and later studied at Keene State College in Keene, New Hampshire. Adams pursued classical guitar studies in Vienna with the late guitar master Karl Sheit.

Adams was born in Evanston, Illinois, but grew up in Fitchburg, Massachusetts.

Recently, Adams was a real estate broker for Street and Company in Boston and managed properties for R.M. Bradley and Company in Boston. He leaves

behind his wife of 23 years, Jane; his mother Claire Adams of Fitchburg; a brother Joseph; and his sisters Marian and Louise.

Word has reached us that two other alumni have passed away. **David Kuykendall '88** of Boise, Idaho, died in February of 1996. Kuykendall, a drummer, studied Music Production and Engineering at Berklee and operated his own studio in Boise until the time of his death.

Michael Thode '95 passed away on December 6, 1996. He had majored in Music Synthesis at Berklee.

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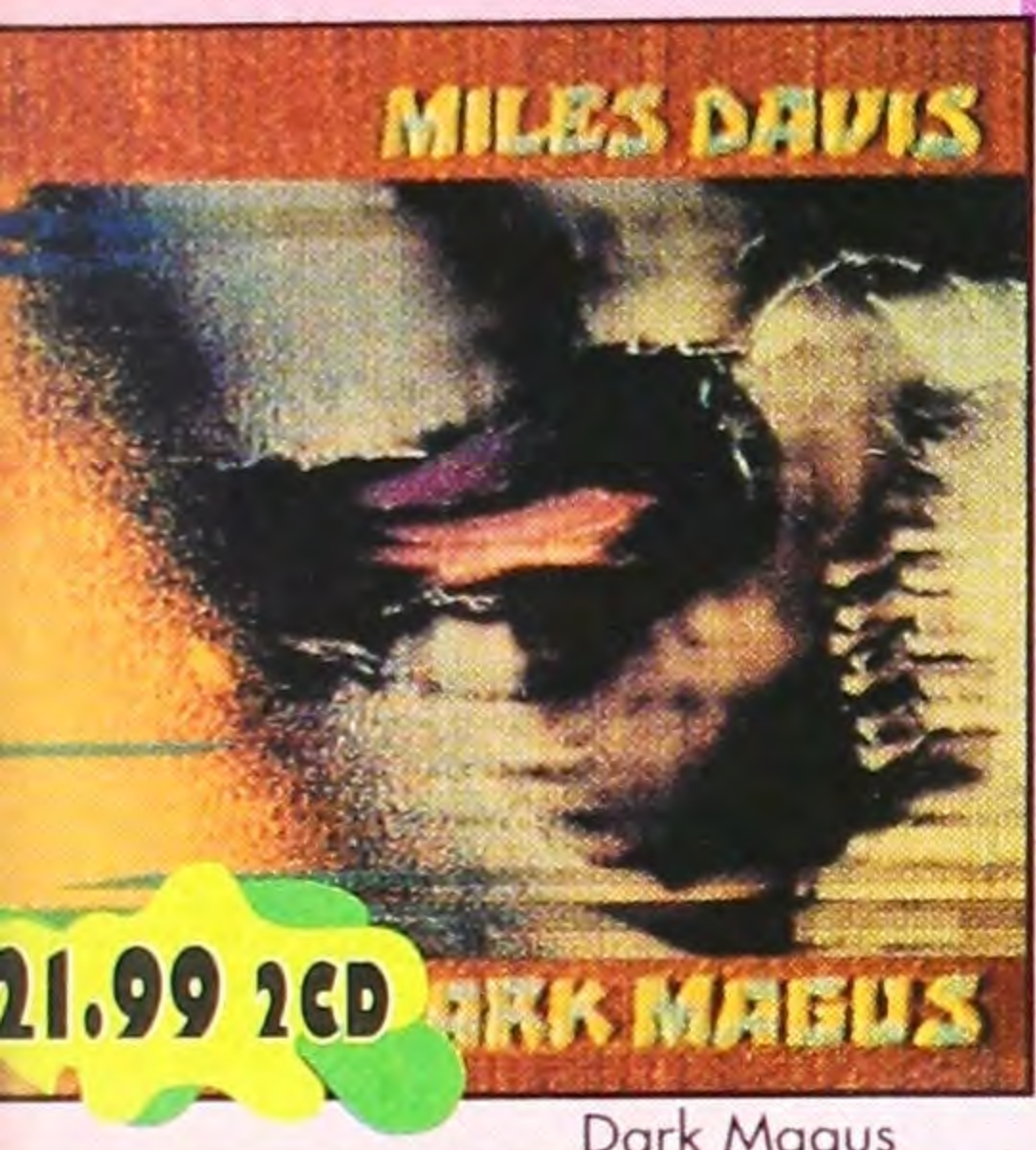
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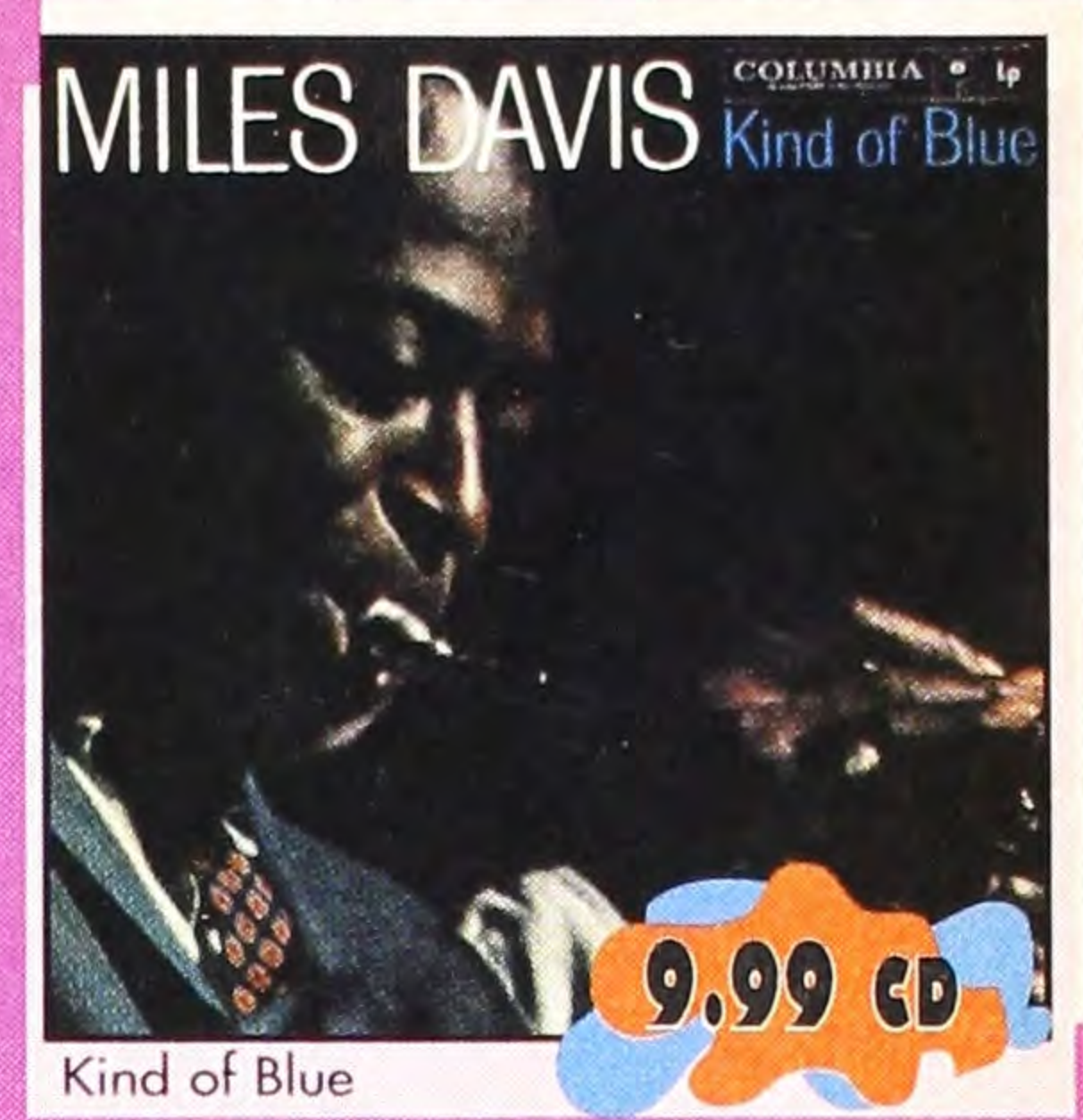
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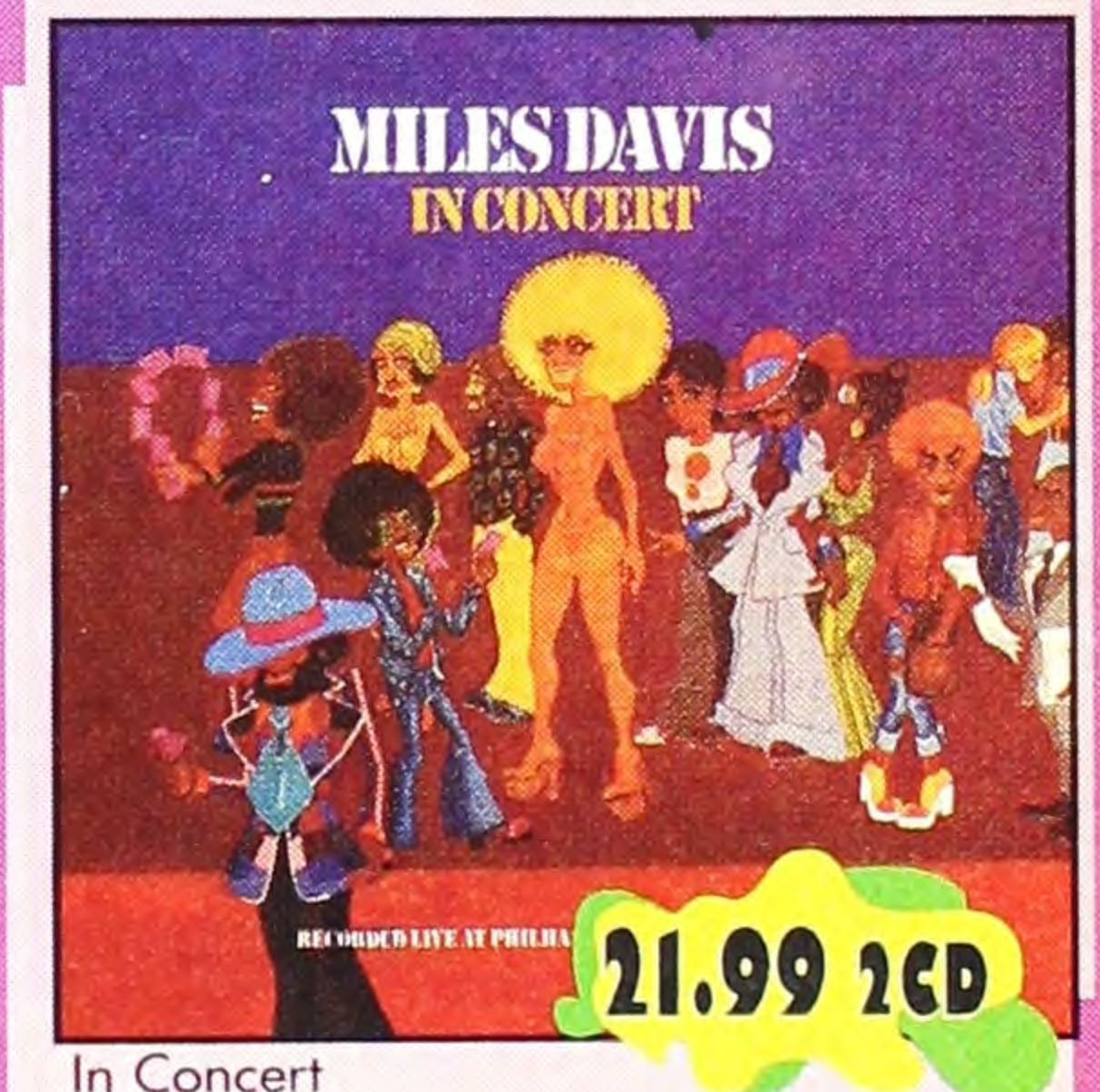
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The Green Fields of Cologne

Mark Small

One of the most revered figures among Berklee's former faculty members is saxophonist Charlie Mariano. A jazz exile, Mariano has lived in Europe pretty steadily over the last three decades. This June, after a lengthy absence, he returned to the college with a German film crew shooting a documentary on his life. Mariano was born in Boston in 1923, and cut his musical teeth in this city. No Mariano biography would be complete without accounting for his Boston/Berklee years. During a steamy June week, the film crew chronicled a bit of Mariano's past, including a poignant reunion with Ray Santisi, Herb Pomeroy, Joe Viola, and Larry Monroe at Santisi's Back Bay apartment.

Although Mariano only taught at Berklee for a handful of years, his name is spoken in reverential tones among older alumni. The man had a definite impact on his young Berklee charges. Mariano's vita reveals him as an eccentric musical stylist. Jazz critics had called him "one of the most important post-Parker alto players" and "the last of the original beboppers." His early experimentation with world music (before it was hip) is frozen in time in an unforgettable photo in the book *Berklee: The First 50 Years*. On page 97, Mariano, clad in a white *dhoti*, sits barefooted and cross-legged onstage at the 1968 Boston Globe Jazz Festival. He is blowing a *nathasvaram* (a South Indian double-reed instrument) as Rick Laird (who a few years later joined the Mahavishnu Orchestra) saws out arco bass lines. Mariano is also credited with launching the first jazz-rock ensembles at Berklee.

After studying at Lawrence Berk's Schillinger House from 1947 to 1950, Mariano made a name for himself in the 1950s through the 70s playing with Kenton, Dizzy, his first wife Toshiko Akiyoshi, Mingus, McCoy Tyner, and many others. Shoehorned in between those gigs were his faculty years at Berklee.

"I was teaching everything back then—ensembles, arranging, music theory, you name it," Mariano said during a phone conversation from his home in Cologne,

Germany. "I directed small band workshops and big bands in addition to teaching private students."

Eventually, carrying such a full teaching load made him feel he was out of touch with his instrument. "My heart was always in the playing," he says. "That's why I moved to Europe. I went there in the summer of 1971 at the invitation of one of my students, Chris Hinze, who was already a famous flute player in Holland. He invited me to play the Holland Festival. I stayed to see how it would go for me."

Mariano found the fields greener in Europe and put down some roots. His early days on the continent were spent working with the a few pop groups before teaming up with Euro jazz luminaries like guitarist Philip Catherine, bassist Eberhard Weber, and the South Indian classical ensemble, the Karnataka College of Percussion. "I still do a variety of things," he says. "I play with European acts in Germany, Austria, Switzerland, France, Italy. If a gig sounds like fun and a challenge, I'll do it. I also toured with Chaka Khan here about three years ago—that was a great gig.

"I tried to move back to the States a few times. In 1984, I stayed for two years, but it was difficult. I realized that my livelihood is dependent on the European scene. I don't think I will try to move back to the U.S. again."

Assessing the enthusiasm Europeans have for American jazz, Dizzy Gillespie once commented that Americans invented jazz, but the Europeans discovered it first. "I am not sure why that is," Mariano says. "Perhaps in some ways

Europe is a few years behind what is happening in the states. It may be just a matter of time before the scene changes here. I'm keeping my fingers crossed and hoping that this is not the case.

"I am grateful to be a jazz player," he says. "It is a great life. I would encourage any young musician who thinks that is what he or she wants to go for it. And if they haven't been to Europe, Italy is a good place to start. The food is great, the countryside is beautiful, and the people are wonderful." ■



Charlie Mariano (center): "From now on I want to stay in touch better than I have in the past." In Boston in June, Mariano reunited with Larry Monroe (left), Herb Pomeroy, and others.

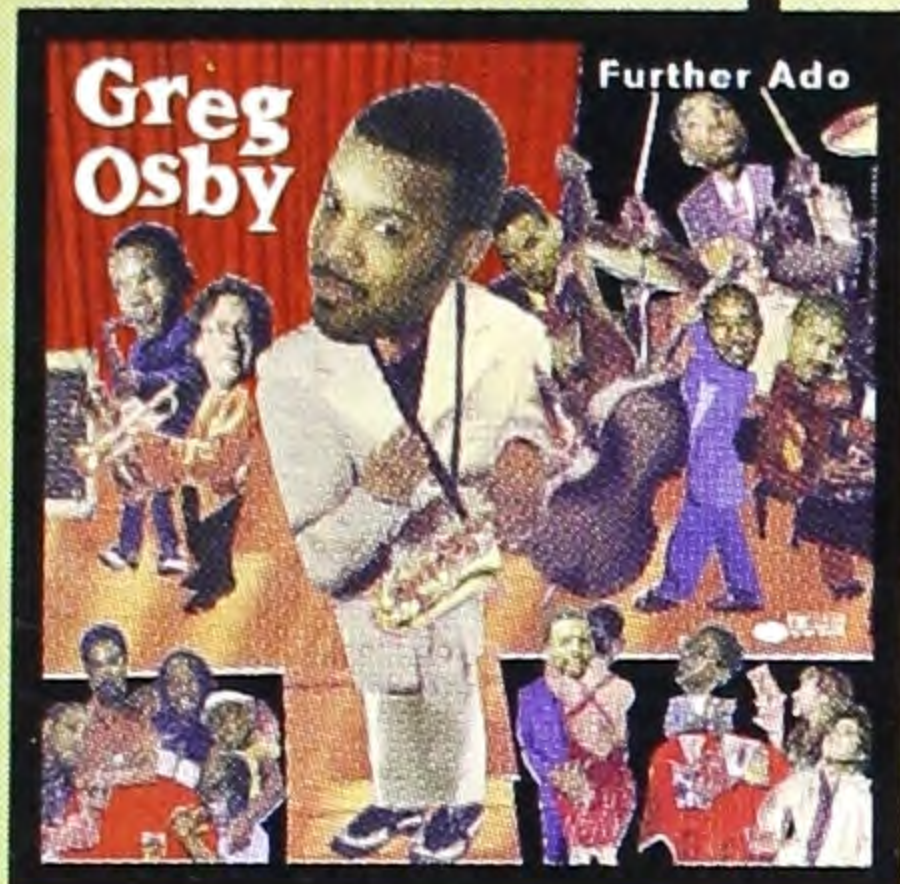
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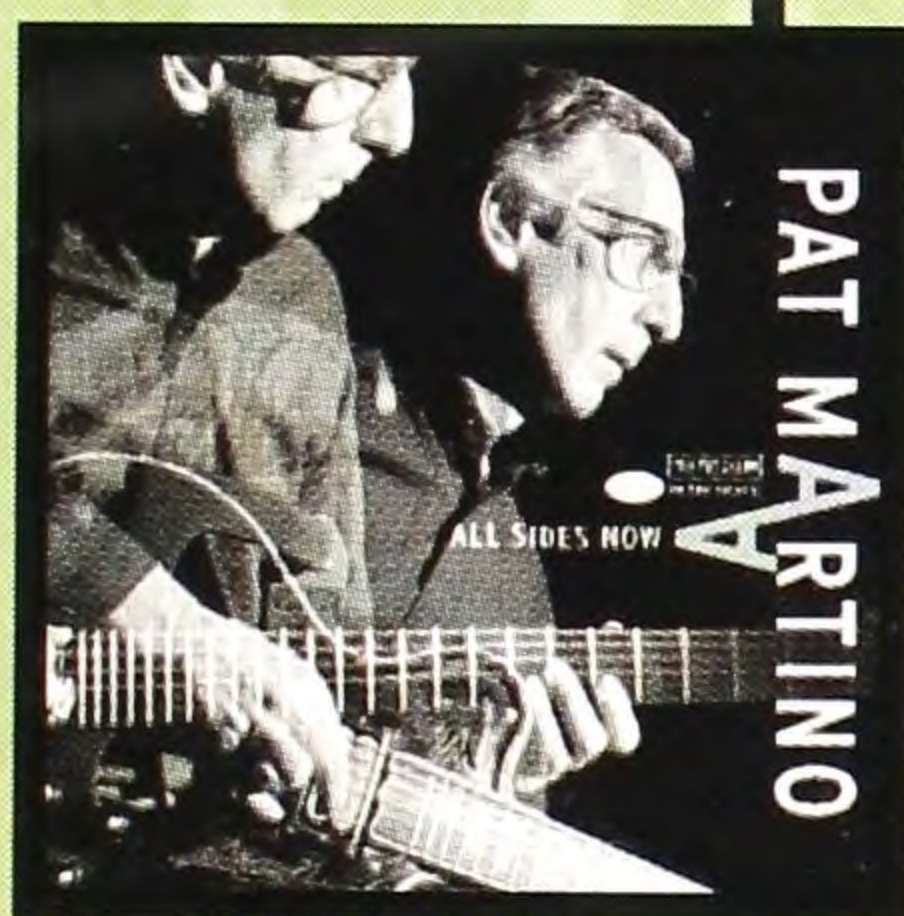
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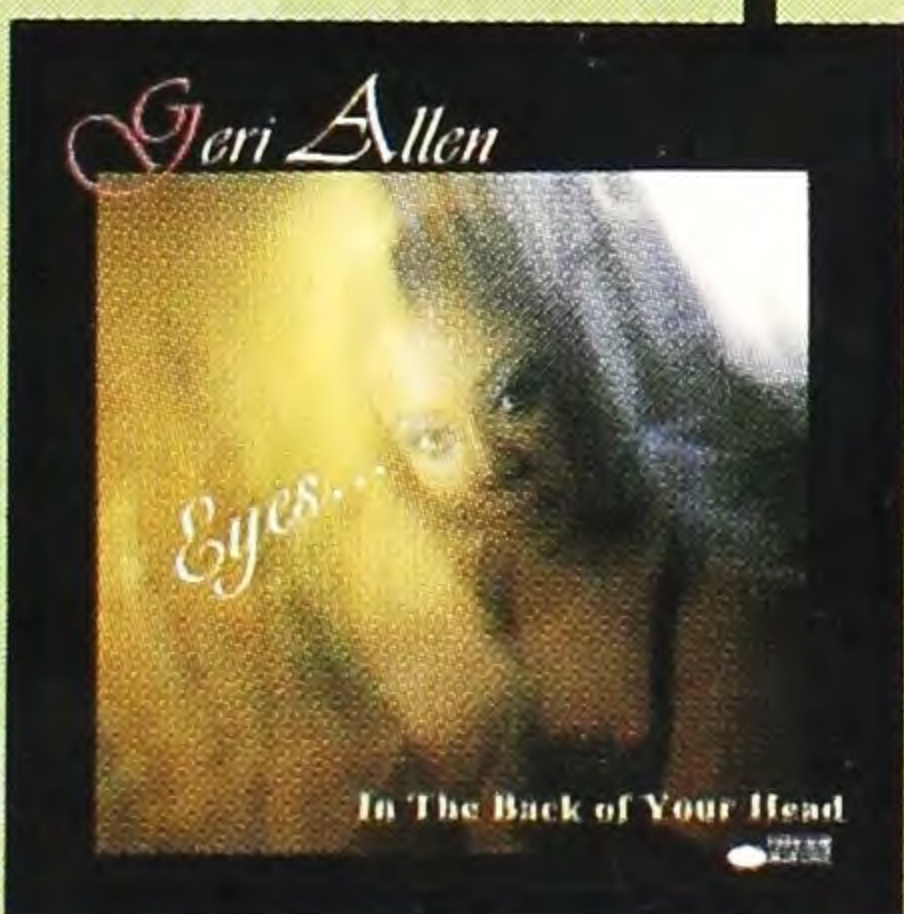
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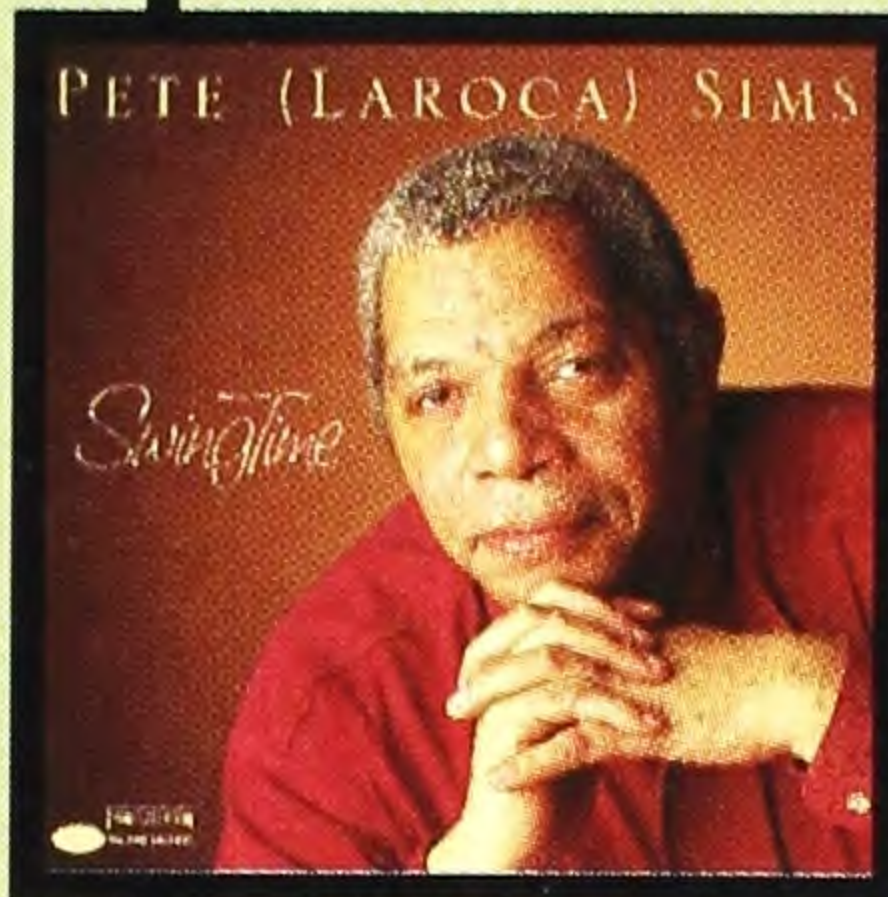
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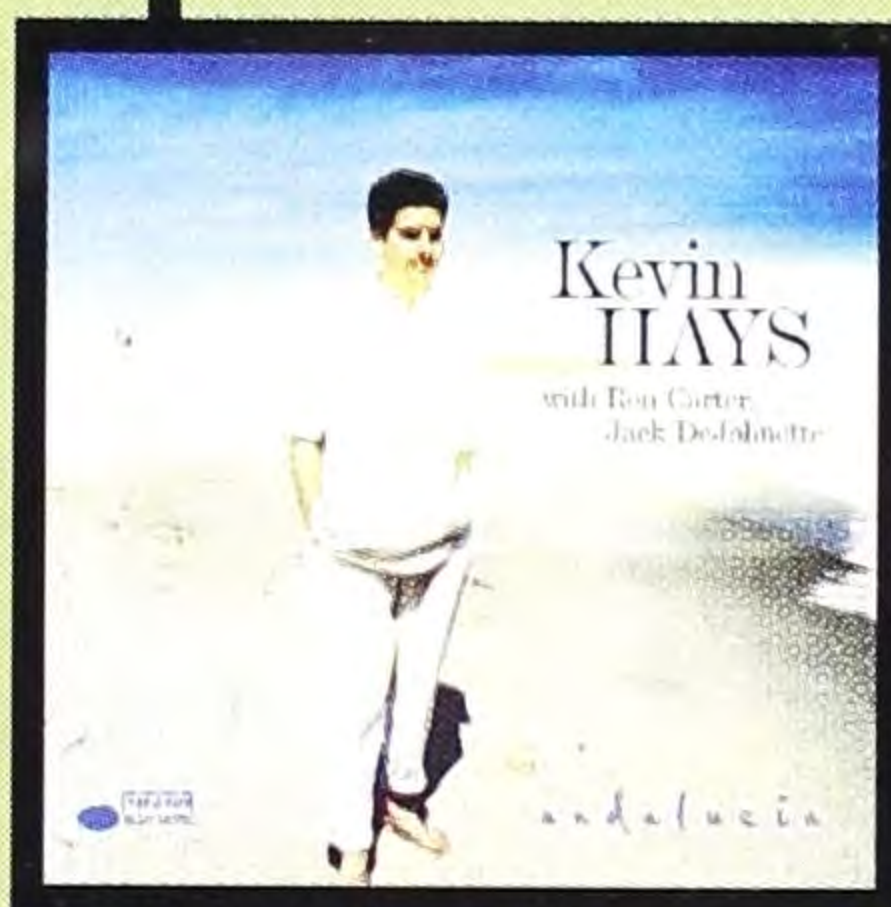


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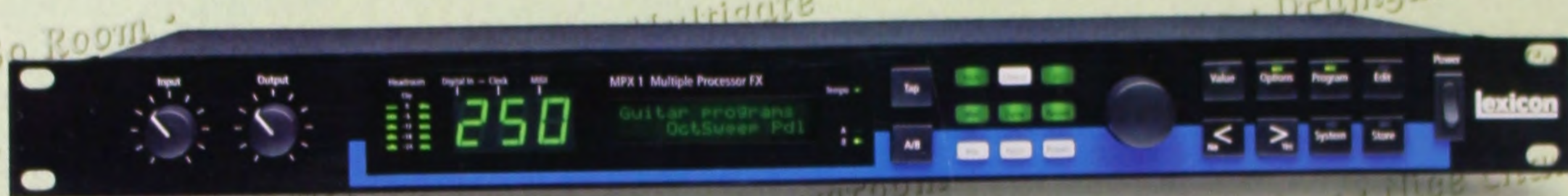
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