

Berklee *today*

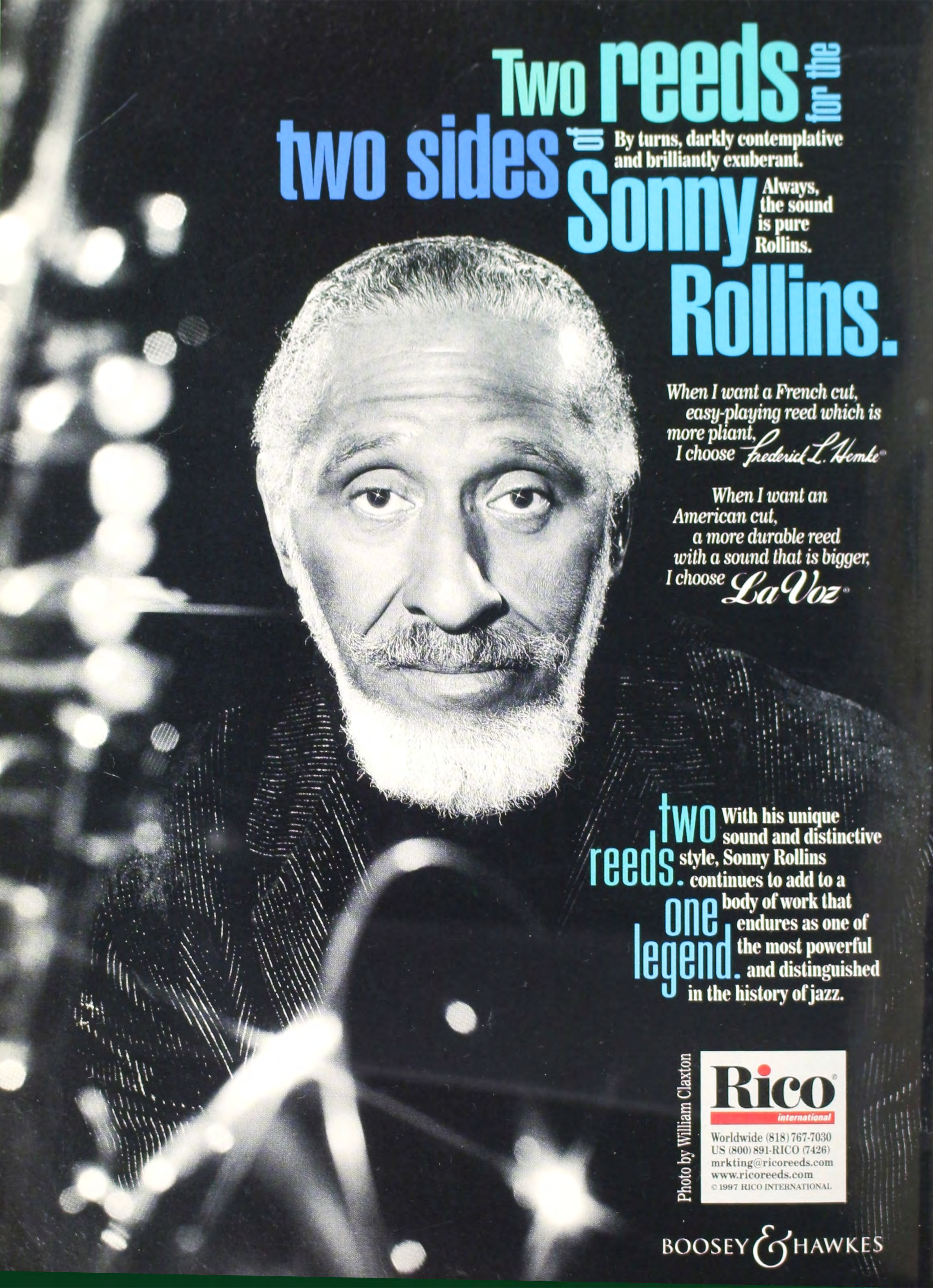
Spring 1998 Vol. 9, No. 3

A Forum for Contemporary Music and Musicians



14 Paula Cole '90: She's *not* so ordinary

19 Music Educators: Reaching the young



Two reeds for the
two sides of
Sonny Always, the sound is pure Rollins.
Rollins.

When I want a French cut,
easy-playing reed which is
more pliant,
I choose *Frederick L. Hemke*

When I want an
American cut,
a more durable reed
with a sound that is bigger,
I choose *LaVoz*

two With his unique sound and distinctive style, Sonny Rollins continues to add to a body of work that endures as one of the most powerful and distinguished in the history of jazz.
reeds.
one
legend.

Photo by William Claxton

Rico
international

Worldwide (818) 767-7030
US (800) 891-RICO (7426)
mrketing@ricoreeds.com
www.ricoreeds.com
© 1997 RICO INTERNATIONAL

BOOSEY & HAWKES

Contents



ON THE COVER: Songwriter Paula Cole '90 talks about hit records and her future ambitions. Cover photography by Frank Ockenfels III. Story begins on page 14.

LEAD SHEET <i>by James Zafris</i>	2
BERKLEE BEAT Berkee Gala nets \$150,000, a gig at the White House, faculty notes, visiting artists, and more	3
COUNTERCULTURE <i>by Jim Sullivan</i> How Mike Dreese became cofounder of the Newbury Comics record stores and why he is a Berklee trustee	11
SHE'S NOT SO ORDINARY <i>by Mark Small '73</i> Hit songwriter Paula Cole '90 talks about her rise to fame, the realities of platinum records, and her future ambitions	14
REACHING THE YOUNG <i>by Mark Small '73</i> A roundtable discussion with alumni public school music educators making a difference in the lives of young people	19
LIVE BANDS AND OMNI MICS <i>by Carl Beatty</i> An MP&E professor shares new lessons about recording large ensembles learned at the <i>Summa Cum Jazz</i> sessions	23
ALUM NOTES News, quotes, and recordings of note	26
ALUM PROFILE <i>by Mark Small '73</i> Joe Mardin '85	32
CODA <i>by David and Elsa Hornfischer</i> First Inspirations	36

Berklee *today*

A Publication of the Office of Institutional Advancement

Editor
Mark L. Small '73

Copy Editor
Lisa Burrell

Graphics Consultants
Dave Miranda, Michèle Malchisky

Editorial Board

Rob Hayes
Director of Public Information

Judith Lucas
Director of Publications

Lawrence McClellan Jr.
Dean, Professional Education Division

Matt Marvuglio '74
Dean, Professional Performance Division

Donald Puluse
Dean, Music Technology Division

Joseph Smith '75
Dean, Professional Writing Division

Office of Institutional Advancement

Marjorie O'Malley
Interim Vice President for Institutional Advancement

Beverly Tryon '82
Director of Corporate Relations

Peter Gordon '78
Director of the Berklee Center in Los Angeles

Sarah Bodge
Assistant Director of Development for Alumni Relations

Chika Okamoto '87
Assistant Director of Institutional Advancement

Kassandra Kimbriel
Assistant Director for Annual Fund

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.

Berklee today (ISSN 1052-3839) is published three times a year by the Berklee College of Music Office of Institutional Advancement. All contents © 1998 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Box 333, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, or via e-mail: msmall@berklee.edu. Alumni are invited to send in details of activities suitable for feature coverage. Unsolicited submissions are accepted.

LEAD SHEET

Constancy Amid Change

James G. Zafris, Trustee Emeritus

My first visit to what was then Berklee School of Music was in the late 1950s. I walked through the entrance of 284 Newbury Street, turned right, and was in Larry Berk's office. The building seemed to hum with energy.

Larry sat at his desk next to the window, unperturbed by the organized clutter in his midst. Bob Share, Larry's right-hand man, sat at a desk on the other side of the room. Together they swapped ideas, counseled students, and, in a very informal way, developed the blueprint for today's Berklee.

It is worth remembering that Berklee was not conceived in a single stroke. It is the product of Larry's willingness to test new ideas, experiment, and accept risk. His unwavering focus in those early years was on creating a school that would provide the kind of music education that would allow its graduates to earn a living doing what they loved most.

In the 1960s, after the acquisition of the 1140 Boylston Street property and Berklee's conversion to nonprofit status, Larry invited me to become a charter member of the board of trustees. I remember the first meeting. There was no agenda, no minutes were kept. The new board faced a steep learning curve.

At regularly scheduled luncheon meetings in Larry's new office, there were important questions to answer. How big could Berklee become and still be "Berklee?" How should we address the accreditation process which mandated that new academic courses be offered and a viable library be created? Occasionally Larry fumed in frustration about "bureaucrats" who would never understand that Berklee was successful because it wasn't shaped by a cookie cutter.

The pace quickened, and soon the school became a college. The Berklee Performance Center and abutting properties were acquired. In the fall of 1978, Larry invited me to lunch and announced that he planned to retire. Lee Berk was elected president and new members joined the board of trustees.

Today, Berklee has a solid structure with a remarkable depth of talent. It is anchored by an outstanding faculty, and supported by an administration and a board of trustees who willingly embrace change and innovation to ensure that Berklee continues as a leader in music education. A few recent accomplishments include an expanded Music Technology program, the new library and learning center, a Music Therapy major, the Berklee City Music program for at-risk Boston youth, and the completion of the Genko Uchida Building. More will follow.

Amid all that I have seen change since the late 1950s, a few things remain constant. Berklee still hums with energy and still keeps an eye firmly fixed on the future.

James Zafris recently retired after 31 years as a Berklee trustee.

Berklee *b e a t*

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

ENCORE GALA NETS \$150,000

On October 18, 1997, Berklee held its third annual Encore Gala at Boston's Harvard Club on Commonwealth Avenue. A record-setting 705 guests were treated to a smorgasbord of musical entertainment in nine rooms of the Harvard Club which were transformed into night club settings. Over 150 performers drawn from the Berklee student body, faculty, and staff showcased their talents for the capacity crowd. A tally of receipts from event sponsorship, the silent auction, ticket sales, and ads for the program book, revealed that the gala netted over \$150,000—\$40,000 over last year's figures.

Following a candlelight dinner in the club's main

ballroom, the Smith Houlahan Dance Company performed Irish step dances. The party hit high gear by 8:00 p.m. and the club pulsated until midnight

with the sounds of r&b, blues, jazz, folk, world, and big band music.

Lead sponsorship came from Newbury Comics and BankBoston. Room sponsors included Avedis Zildjian Company, Longwood Security Services, MBNA New England, Allan McLean and his wife Mary Ann, Miller Dyer Spears Inc., Shawmut Design and Construction, Siemens Business Communications Systems, and W.S. Kenney Company.

The music included sets by the Maggie Scott Trio, the Berklee String Quartet, Lin Biviano's Urban Outreach Ensemble, and Phil Wilson's Rainbow Band. New faculty member Al Kooper was a hit playing Hammond B-3 organ with Bob Doezema's Blues After Dark band.

The silent auction, sponsored by Daka International, was a big draw again, raising 50 percent more than last year's auction. Selections offered included a wide



PHOTO BY BOB KRAMER

Al Kooper sits in on the Hammond B-3.

assortment of musical instruments (including a limited edition anniversary Yamaha piano) and autographed items ranging from CDs, baseballs, and footballs, and scores for *A River Runs Through It*, *Air Force One*, *Contact*, and "The Simpsons." Some of the more unusual entries included a vacation in Cancun, tickets to the Grammy Awards and Rosie O'Donnell shows, and an Italian ceramic collection.

Trustees Mike Dreese and Craigie Zildjian co-chaired the event, and President Lee Eliot Berk and his wife Susan served as honorary cochairs.

Funds from the Encore Gala will support Berklee City Music (BCM), the college's outreach for Boston's inner city youth. Each year BCM provides scholarships for local students to attend the five-week Summer Performance Program and four full-time scholarships to its graduates.



PHOTO BY BOB KRAMER

President Berk (front) thanks Ned Robertson of BankBoston as gala cochairs Craigie Zildjian and Mike Dreese look on.

THREE NAMED TO BERKLEE BOARD OF TRUSTEES

Three new members were added to Berklee's board of trustees in recent months. Coming from three different fields of expertise, all have contributed to broadening the vision and diversity of the board with their individual talents and experience.

Phoebe Zaslove comes to the board from the world of finance. She is managing director of State Street Global Advisors, and previously served as CEO of Pecksland Associates and Greenwich Global, an asset management firm and a brokerage firm respectively. In 1992, Zaslove was cofounder and CEO of London and Bishopsgate International.

A pianist as well, Zaslove studied at Juilliard and completed her education at the New York Institute of Finance and Boston University. She is also a trustee of the Pro Arte Chamber Orchestra, sits on the

board of overseers for the Boston Ballet, and is a member of the Arts Council at M.I.T.

A software developer, Domenic K. Chan, Ph.D. is founder and CEO of Billerica-based Peritus Software Services. He was formerly a vice president at Gould, Inc., Apollo Computer Corporation, and Bull HN Information Systems. Chan holds the patent for a voice and data integration device which he developed at Bell Laboratories. He is a graduate of Wake Forest University and the University of Wisconsin.

Chan is a recognized leader in the development and use of CASE tools and software engineering methodologies and processes. In recent years, his efforts have been devoted to improving the quality and productivity of the software maintenance process.

Watson Reid, who holds degrees from Yale and Columbia Universities,

pursued a 29-year career in internal medicine and psychiatry before deciding to devote his energies full-time to music.

Reid built a 32-track digital recording studio and 100-seat performance hall on his Lincoln, Massachusetts property. He founded the Walden Green Music Corporation record label in 1994 and formed his band; Watson Reid and Americana, in an effort to combine his interests in music and philanthropy. To date he has released four albums.

Since its founding, Watson Reid and Americana have performed for audiences at the U.S. Senate, Boston's Jordan Hall, Tsai Performance Center, and the Hatch Shell.

Reid also sits on the board of overseers of the New England and South Shore conservatories and is president of the Broughton Charitable Foundation.

NEW, IMPROVED BERKLEE WEB SITE LAUNCHED

The new Berklee College of Music web site (www.berklee.edu) is up and running. The site was officially launched on Thursday, November 13, 1997.

Over a year ago, the Web Site Advisory Committee, headed by Lauren Fleshler, chose Centermedia, a web site consulting and developing firm, to design the new site. Centermedia, together with many Berklee staff and faculty members, worked tirelessly for over a year to make this Berklee's best web site yet.

The site now offers new features such as A Day in the Life of a Berklee Student, a page on which four students reveal what they do here at Berklee. This feature was designed with prospective Berklee students in mind.

Other interesting features include the campus tour, a calendar of college events, and bios of Berklee faculty members. A searchable course catalog is also available for those seeking information about Berklee courses. In the near future, clubs and other college organizations will be able to link their web

pages to the Berklee site.

Two Berklee staff members, Web Site and Publishing Coordinator Rob Hochschild and Webmaster Jennifer Smith, oversee the daily operation of the site. Hochschild manages and updates the daily editorial content and Smith handles all technical and network aspects of the site.

The Web Site Advisory Committee hopes to bring to the public a clear representation of what Berklee has to offer with this web site. It is now in the process of planning the site's next development phase, during which audio and video will be added, in addition to a long list of other enhancements. "The college is always developing, continuing to improve and grow," says Lauren Fleshler. "We hope that this site will reflect the development of the college."

Alumni should visit the alumni pages on the site where an electronic survey form is available for browsers who wish to make suggestions. Comments can be emailed to Berklee at webmaster@berklee.edu.

—Teresa Tsung '98



Lee Eliot Berk left, thanks retiring board of trustees member James G. Zafris Jr.

Preceding the November 14 James G. Zafris Jr. Distinguished Lecture series event, President Berk recognized James Zafris Jr. for his 31 years of service to the college. Berk thanked him for his insight and guidance as a founding member of the board of trustees. "Yours was always a voice for the thoughtfully considered, bold initiative," said Berk. "Berklee's identity as a cutting edge educational institution owes much to your unfailing belief in its potential."

This year's speaker, Sergio Rozenblat, president of WEA Latina, then discussed the dynamics of the burgeoning U.S. Latin music market and answered audience questions.

MEMORIAL EXHIBIT UNVEILED IN UCHIDA BUILDING

At a ceremony held on December 16, 1997, the college dedicated an art exhibit in the Genko Uchida Building in remembrance of Makoto Okai '83. The ceramic sculptures in the installation, titled "Home Coming," were created by the renowned Japanese artist Hitoko Okai, who is the mother of Makoto. The event was timed to coincide with what would have been Makoto's 37th birthday.

On September 1, 1983, a few months after his graduation, Makoto Okai and his new bride Yoko were on their way home to Japan aboard Korean Airlines flight 007. In an incident which elicited a worldwide outcry, the plane was shot down by a Soviet missile after straying off course into Soviet airspace. All 269 aboard the airliner were killed in the crash.

In the years since her son's death, Mrs. Okai has delved deeper into her art. Today, she is a leading ceramist and sculptor in Japan, working with an ancient technique for creating earthenware as people on the island of Hokkaido did during the Jomon

Period (approximately 8000 B.C.). Her works have been exhibited throughout Japan and have earned her numerous awards.

Seven members of Mrs. Okai's family came from Japan for the dedication and met with many faculty, staff, and guests (including the Consul General of Japan Mr. Akio Kawato). Remarks were delivered by President Lee Eliot Berk, Dean of Students Lawrence Bethune, and Guitar Department Chair Larry Baione. At the end of the luncheon, Mrs. Susan Berk, wife of Lee Eliot Berk, presented Mrs. Okai with a gift of a silver knot pendant.

Mrs. Okai came back to Berklee, where Makoto studied guitar, in an effort to keep the memory of her son alive. Behind the glass of the new display case are Mrs. Okai's eight cylindrical sculptures made of ceramic and copper. The cylinders have a rough surface with

gaps along the seams. Mrs. Okai told the *Boston Globe* that the number eight is a lucky number in Eastern culture and also represents the octave. The gaps represent the feelings of sadness and anger she experienced in losing her son.

"It is our hope," President Berk stated, "that this sculpture will serve to remind us of the special spirit of this young man, and of the spirit of all our young people who hail from so many different places."



PHOTO BY BOB KRAMER

Susan Berk (right) greets sculptor Hitoko Okai, her son Takeshi Okai, and her grandson Shun.

STUDENT LEADERS RECOGNIZED AT BOARD OF VISITORS EVENT

On December 4, Berklee's board of visitors (BOV) hosted a student leadership awards presentation and dinner to recognize student leaders. Fifty four students who have been active in student councils, boards, and organizations ranging from the Black Student Union to the Musical Theater Club were cited for being positive role models and helping to

build a strong feeling of community among Berklee students.

This was the first event presided over by Frimette Field, chair of Berklee's board of visitors. Field, a senior vice president for Fidelity Asset Management and Trust Company, gave welcoming remarks to the audience which included six other BOV members, nine Berklee trustees, President Lee Eliot Berk, Vice President of Student Affairs Lawrence Bethune, students and guests.

Berklee trustee Craigie Zildjian, North American general manager and vice chair of the board of the Avedis Zildjian Company, delivered the keynote address. Zildjian spoke

about leadership and innovation as exemplified in the history of her family's 375 year-old cymbal making company, and in the history of the college.

"Berklee has a mission and values that have attracted all of us here," stated Zildjian. "It is wonderful to be here tonight to recognize the contributions of you students who have made an impact on this institution." Zildjian then answered questions from the audience.

President Berk presented the awards to the students. He stated, "One of our hopes is to graduate students who will, over time, strengthen the music industry's positive impact on society. With this presentation today, we recognize your achievements and ability to contribute to this mission of our college."



PHOTO BY LIZ LINDER

From the right: trustees Sandra Uyterhoven and Craigie Zildjian with BOV member Vic Firth.

A GIG AT THE WHITE HOUSE

One of the great pastimes among musicians at Berklee is telling stories about gigs: great gigs, bad gigs, and interesting gigs. I'm continually struck by how bizarre and fascinating it is to be a musician. You get to travel all over the place, meet lots of interesting people, and play in a wide variety of situations. Last year, in the space of one week I played violin with Jimmy Page and Robert Plant for 30,000 people at the Fleet Center (too loud) and then played with the renaissance group the Waverly Consort at the Metropolitan Museum of Art in New York (too quiet). But in many ways the most fascinating and unexpected gig I ever had came when I had the chance to perform for President Clinton at the White House in November.

I have played on nearly all of filmmaker Ken Burns' documentaries since 1978, including his recent film about the expedition of Lewis and Clark. Apparently President Clinton is a big fan of these documentaries, and he held a private party to celebrate the premiere of this film on PBS. Three days before the party, it was decided that the musicians who played on the soundtrack should perform.

On November 10, 1997, I arrived at the east gate of the White House at 3:00 p.m. passed through the security check and went downstairs to the musicians' green room. On the wall were photographs of other musicians who had played at the White House. There was a picture of Isaac Stern and Itzhak Perlman, which made me realize that I wasn't the first violinist of Jewish descent to have a gig there.

The musicians were brought up to the lobby of the East Room where we played during the reception. In many respects, it was like any other high-profile party gig: noisy. We performed music from the soundtrack—mostly lush, brooding Americana. Eventually, we were all invited into the East Room. Then someone said, "Ladies and gentlemen, the president of the United States." President Clinton talked for awhile before introducing Ken Burns. Then we all watched excerpts

from the film.

Afterwards, the White House social director said, "The president would like you to play for him privately." We ran and got our instruments. President Clinton and Ken Burns came up and stood right next to us and listened. It was a little bit hard to concentrate on playing the violin with the president of the United States standing right next to me, but I realized at that moment that the craft of being a musician is the same in all circumstances. I still had to play in tune, play in time, and make a beautiful sound if at all possible. The last piece we played was "Bonaparte's Retreat," a traditional tune which is the main theme from Aaron Copland's "Rodeo." The president said that he had just instructed the National Symphony to play that piece at a concert honoring Chinese President Jiang Zemin.

At this point, I shook the president's hand and talked to him briefly. He knew about Berklee and seemed interested in it. I gave him two pieces of paper I had in my pocket. One was a transcription of a Bill Clinton saxophone solo that has been floating around Berklee. He seemed very amused by this and asked if he could keep it. In addition, I gave him a couple of pages of variations on the folk tune "Arkansas Traveler" that I had composed with him in mind.

We were all invited into the State Dining Room for a buffet where we got to eat fancy versions of the venison and quail Lewis and Clark ate on their expedition.

After a few minutes the president came back and started to talk with us again. It occurred to me that he liked to hang out with musicians. We asked him who his favorite saxophone players were. He said that in his music room at the White House he has a framed photograph of Charlie Parker. As far as tenor players go he said, "I love Sonny Rollins and Coltrane is a genius of course, but Stan Getz is really my favorite.



Right to left: Ken Burns, Matt Glaser, Bill Clinton, Jacqueline Schwab, Molly Mason, and Jay Ungar.

People don't appreciate him but he was so melodic."

I was really struck by the president's jazz literacy. I asked him, "How is it possible that you're president of the United States and you know this much about jazz?" He said, "I haven't learned anything about jazz in 30 years, but 30 years ago I was a fanatic." He said that he used to read *Down Beat* religiously as a young man and for a long time he thought he would become a professional musician. The president waxed rhapsodic about a new CD player he just got, and how Verve had sent him a boxed set of all their jazz reissues. The conversation then turned to folk music, and I recommended that he get the newly reissued *Smithsonian-Folkways Anthology of American Folk Music*.

My overall impression of the president is that he is a man of tremendous energy and powerful intellect. The leader of the Western world is also very musically literate. I thought, he knows as much about my gig as I do, but I don't know anything about his!

At about 11:00 p.m. things wrapped up. Walking out into the cool night air of Washington D.C. after eight hours in the White House, I felt cleansed of my normal cynicism. I marveled at music and America, and felt very happy to be a part of both.

—Matt Glaser,
String Department Chair

ALL THAT JAZZ

October 30, 1997 marked the official release of the BMG *Summa Cum Jazz* CD. The disc is the first release by a major record label to feature Berklee student musicians.

On hand for the release party were George Durham of BMG, Gary Burton, executive producer of the project, producer Bill Scheniman, recording engineer Carl Beatty, and the student artists and technicians who helped create the record. Following a reception, two of the acts heard on the disc, Disastrio and Kendrick Oliver and the New Life Jazz Orchestra, performed in the Lawrence and Alma Berk Recital Hall.

Disastrio, featuring pianist Leo Blanco, bassist Carlos Sonoja, and drummer Antonio Sanchez, played first, serving up their original Latin jazz compositions. Kendrick Oliver's ensemble followed. Performing were saxophonists Jason Anderson, Jimmy Greene, and Ryan Woodward; trumpeters Brent Irvine, Adam Rappa, Jeremy Pelt, and Rashan Ross; trombonists Takana Miyamoto, Danny Kirkum, and Martin Wright; guitarist Tyrone Chase; bassist Derek Nievergelt; pianist Mark Copland; drummer Charles Haynes; and vocalist Monica Lynk. With Oliver directing, the band performed originals and standards in a contemporary big band style.

The recording is available through the BMG Jazz Club at: www.bmgmusicservice.com



From the left, Carl Beatty, Bill Scheniman, George Durham, and Gary Burton.

Dennis Chambers is a virtual chameleon in the music world, playing everything from rock to jazz to funk with the likes of Steely Dan, John McLaughlin, John Scofield, and the P-Funk All-Stars. He relies on the sound and versatility of Evans 62 batter heads, Genera Resonants, an ST Dry snare head, and the EQ3 Bass Drum System, because unlike other chameleons, Dennis likes to stand out.

EVANS® A Different Head
D R U M H E A D S

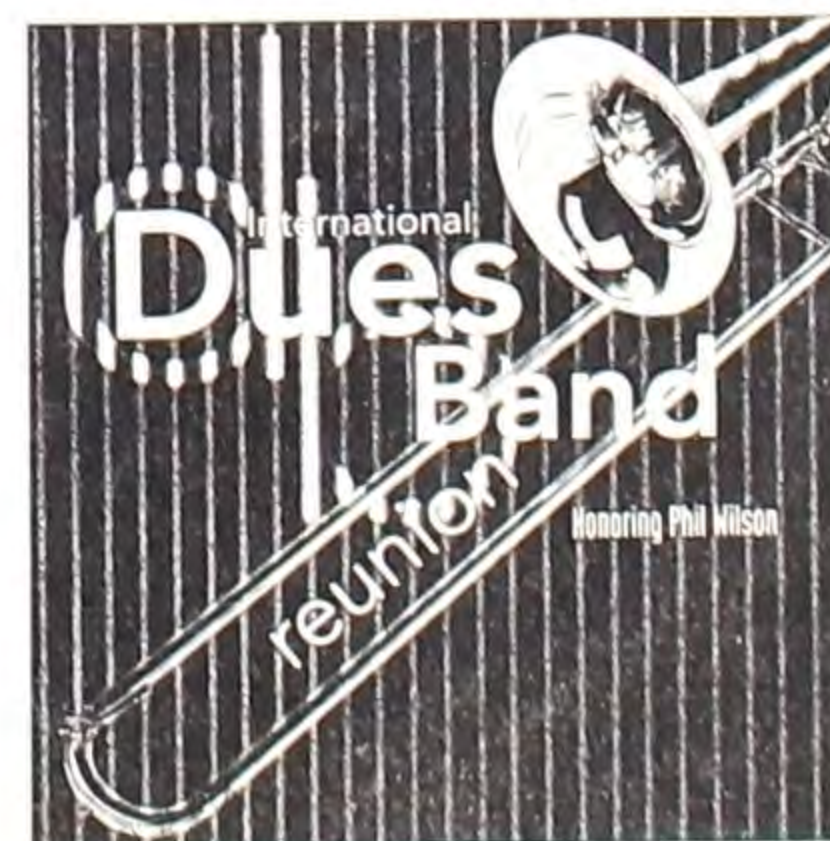
J. D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com • Home Page: <http://www.daddario.com>
Free posters of this ad are available while supplies last.

Photo: Michael A. DeFilippo

IT'S ONE OF A KIND . . .

Called a collector's item by the *Brass Player*, this special live *International Dues Band Reunion* CD features Bill Pierce, Richie Cole, Cyrus Chestnut, the Laboriels (senior and junior), Hal Crook, and many other top players.

It is not available commercially, but you may receive a copy by making a gift of \$100 or more to the Phil Wilson Endowed Fund. Established by Wilson, the fund provides Berklee scholarship support for Boston's inner-city students. Send your check for \$100 to the Phil Wilson Fund, Berklee College of Music, Box 333, Boston, MA, 02215, and receive this limited edition CD.



JULIUS WILLIAMS: MUSICAL MULTICULTURALIST



Julius Williams

Having a résumé that lists musical work with artists ranging from James Brown to Zubin Mehta and the New York Philharmonic made Associate Professor **Julius Williams** the perfect choice to be principal guest conductor for the Symphony with the Divas tour. The tour, which kicked off in Washington, D.C. in September, features a roster of 20 vocalists backed by an orchestra and sometimes a 100-voice chorus. Some of the featured vocal soloists include popular singers Chaka Khan, Erykah Badu, Dionne Warwick, Gladys Knight, and Oleta Adams; gospel stylists Tramaine Hawkins and Vickie Winans; and classical singers Barbara Conrad, Florence Quivar, and Faye Robinson.

"The Symphony with the Divas tour was easy for me," Williams says. "I grew up playing gospel and pop music so it is easy to switch from one gear to the other in the show." In the course of the performance, the music turns on a dime juxtaposing a piece from Alban Berg's opera *Lulu* with a gospel rave up of "Amazing Grace," followed by Dionne Warwick singing "I'll Never Love this Way Again."

The credo of musical diversity has served Williams well and has offered him a rich musical experience. He has heard his "Norman Overture" premiered by the New York Philharmonic Orchestra and his opera *Guenevere* performed at the Aspen Music Festival. He has also been the keyboardist for the Fifth Dimension and others, and has played in the pit

for many theater productions.

At 16, Williams was touring the south playing keyboards with James Brown on what he terms the Southern "chitlin' circuit." He later received tutelage in jazz from Dizzy Gillespie and from Dizzy's pianist Mike Longo, in arranging from Fred Norman, and classical music training from John Moteley and Coleridge Taylor Perkinson. He earned his undergraduate degree from Lehman College in the Bronx and his master's degree at Hartt School of Music. He went on to receive a scholarship for orchestral conducting studies at the Aspen Music School.

Prior to coming to Berklee three years ago to teach composition and conducting, Williams was a member of the faculties of Wesleyan University, University of Hartford, and University of Vermont. His catalog of original works now numbers over 100 titles with operatic and orchestral entries listed along with dance, musical theater works, film scores, and big band charts.

In addition to the notice he has been gaining from the Divas tour, he was featured in an Alabama Public Television program on bluesman Jerry "Boogie" McCain, who was the dedicatee of Williams' *Concerto for Harmonica and Orchestra* premiered with McCain and the Etowa Youth Orchestra (ETO) of Gadsen, Alabama, in 1996.

The work was commissioned by Michael Gagliardo, musical director and conductor of the ETO, to commemorate the sesquicentennial of Gadsen and pay tribute to McCain, a local blues harmonica legend. "When I first got the call for this, I thought it was a joke," says Williams. "Gagliardo said he wanted a harmonica concerto, and that the harmonica player didn't read music. I had no idea what I was going to do, so I wrote the whole thing based on the blues scale.

"There are two movements. The first is pretty modern with open areas for Jerry to play in and some simple lines I taught him to play. For the second movement, Jerry wanted a 'real blues.' I wrote a blues section so he could show what he does, then it

reverts back to the earlier material."

The piece worked well because the timbre of the harmonica enabled it to cut through the orchestra, and McCain was a hit with the audience. "He is quite a showman too—he plays harmonica with his nose," Williams says with a chuckle. The concerto was so well received that a second performance was arranged for June, 4, 1997 in New York at Alice Tully Hall, Lincoln Center.

To Williams' surprise, his harmonica concerto has generated a lot of interest. While he feels the piece does not represent the reaches of his creative efforts, it has stimulated him to write other works featuring a soloist. "I'd like to write more concerti," he says. "I'd actually like to write a piano concerto. I also want to write more chamber works—I haven't written a lot of string quartets."

In December he went to the Czech Republic to record a new CD with the Prague Radio Symphony Orchestra. "This is the second in a series of works by American composers," Williams says. "The first recording featured a work by David Baker, along with works by African American composers.

"This new recording is very eclectic. There is some Spanish music, Baker has another piece called 'Shades of Blue' which he based on the blues, and there is a work by Berklee's Composition Department Chair Jack Jarrett." The recording will be distributed in the U.S. by Albany Records.

In the future, Williams also hopes to compose a large-scale mass for orchestra and chorus and another opera. He also intends to continue accepting invitations to serve as a guest conductor. "You don't have any administrative responsibilities as a guest conductor, you just show up and wave your hands," he muses.

"I like going from one thing to another," he says. "That's why I find the atmosphere at Berklee stimulating. There is a lot of different music in the air here. Many people think that jazz and classical music represent two separate worlds, but I don't. I tell my students that they are just different dialects of the same language."

FACULTY NOTES

Executive Vice President **Gary Burton** collaborated once again with Chick Corea on the album *Native Sense*. The Burton/Corea duo has been working together since 1972.

The first volume of Assistant Vice President for Academic Technology **David Mash's** six-volume series titled *Musicians and the Internet* has just been issued by Warner Publications. Mash has published four previous books.

MP&E Associate Professor **Stephen Webber** has produced the Manhattan Guitar Duo's debut recording *Evocation* on his own Willow Shade record label. He also composed the soundtrack for a PBS documentary on college football called *Roses of Crimson* which aired in November.

One Heart, Jorge Alfano's latest CD, features Assistant Professor of Percussion **Randy Crafton** on the frame drums, percussion and mibra.

Professor of Guitar **Jon Damian** released *Dedication: Faces & Places* featuring guitarist Bill Frisell '77; bassists Jon Voigt, Peter Kontrimas, and Bob Nieske; drummer Ralph Rosen; vocalist Tom Hall; and saxophonist Bob Patton.

Jon Damian is also featured on bassist Bob Nieske's CD *Wolf Soup: the Question*, along with saxophonist Tom Hall and drummer Nat Mugavero.

Pianist and Assistant Professor of Harmony **Matthew Nicholl** '87 collaborated with bassist Elliot Wadopian '80 on the CD *From Here to There*. The disc features 11 original compositions.

Associate Professor of Voice **Lawrence Watson** has released *The Journey* on Save Ourselves Records. The album features alumni Jonathan Royal '95, Nora Campbell '95, Kemba Francis '93, Pat Loomis '92, Mike Hamilton '94, David Spreng '97, Nicolaz Schuhbeck '96, Jeff Jones '81, and Tariqh Akone '91.

Associate Professor of Guitar **Mike Ihde** traveled to Oahu, Hawaii, in September to study with lap steel guitar master Jerry Byrd. This semester, Ihde has begun teaching new

courses on lap steel.

Associate Professor of Voice **Mili Bermejo-Greenspan** and her husband (bassist) Dan Greenspan released a new CD titled *Duo* in November. Bermejo-Greenspan was presented with the 1997 New England Foundation for the Arts Achievement in Jazz Award on November 14 in recognition of her artistry and service to the region's jazz community.

Performance Studies Professor **Hal Crook** released a trio CD titled *Hero Worship*. Also heard on the disc are Guitar Professor **Mick Goodrick** and drummer Paul Motian.

Associate Professor of Percussion **Rod Morgenstein** collaborated with fellow Dixie Dregs member Jordan Rudess on a CD entitled *The Rudess Morgenstein Project*. Morgenstein will be profiled in the March issue of *Modern Drummer*.

Assistant Professor of Guitar **Lauren Passarelli** has signed endorsement deals with Taylor, Guild, Yamaha, and Washburn Guitars. She coengineered Cheryl Honymeyer's CD *Dark Horse*, which won a Boston Music Award. Other CDs Passarelli engineered include *Hide* by the band Crave, *Mountain Skies* by Jan Maier, and *The Song Belongs to You* by Kurt Reynolds. Her band Get Back performed at the September Mix Fest in Government Center with Paula Cole and Sarah MacLachlan.

Assistant Professor of Percussion **John Hazilla's** *Form and Function* CD features trombonist John Pierce '89, Associate Professor of Woodwinds **Jim Odgren** on alto sax, Ear Training Chair **Gregg Badolato** on tenor sax, and Tim Mayer on baritone sax.

Woodwind Department Chair **Bill Pierce** and Assistant Woodwind Department Chair **George Garzone** together with Assistant Professor of Piano **John Arcaro**, and Bass Department Chair **Rich Appleman** played on the CD by trombonist John Licata '70 titled *John Licata and the Tenor Titans*.

Eye to Eye has released a new album entitled *Chill and Listen*. This album features the talents of

Assistant Professor of Guitar **Jim Peterson**, Damon Carter '87 (keyboards and backing vocals), Dan Foote '88 (drums), Mark Doin '83 (sax), and Larry Jackson '86 (bass).

Associate Professor of Guitar **Mark White** released *Tunch* on MMC Records. The personnel includes bassist John Lockwood '77, drummers Keith Copeland and **Jamey Haddad**, pianists **John Arcaro** and Scott Deugbunn, Les Thimmig on reeds, and vibist and Associate Professor of Percussion **Victor Mendoza**.

Ear Training Instructor **Gaye Tolan Hatfield** plays flute on the theme and underscore for the new CBS sitcom "Style & Substance." Her husband Brad Hatfield '79 is the composer for the series.

Associate Professor of Percussion **Jamey Haddad** played at the IAJE convention in New York with the Dave Liebman Quartet. He also completed a southern tour with the Paul Winter Consort and performed with Joe Lovano '72. Haddad has finished a book titled *Global Standard Time*, and has produced a 20-page CD booklet for the album *Rhythmicolor Exotica* by percussionist Glen Velez.

Associate Professor of Voice **Donna McElroy** is featured on the American Federation of Television and Radio Artists compilation CD *First Tuesday Singers' Showcase*.

The 10-minute solo guitar composition "The Parting Glass" by Associate Professor of Composition **Marti Epstein** was recorded on the CD *Gitarre* by guitarist Ulf Gollnast.

Associate Professor of Percussion **Ian Froman** played drums on the CD *Sevyn* by bassist Chris Terry '94.

Assistant Professor of Piano **Dave Frank** has released a new CD titled *The Power of Piano*. Frank was profiled in the January 18, 1998 issue of the *Boston Globe*.

Pianist and Associate Professor of General Education **Makoto Takenaka's** latest album *Hibiki: Sounds from Boston to the World* features Professor of Bass **Bruce Gertz**.

FALL VISITING ARTISTS

This fall, many visiting artists with various areas of expertise shared their experiences with Berklee students and faculty members. Among the many big names who came were the Oscar-winning songwriting team of **Alan and Marilyn Bergman**, legendary recording engineer and producer **Eddie Kramer**, President of WEA Latina **Sergio Rozenblat**, saxophonist **David Liebman**, **Darryl Jones** and **Chuck Leavell**, bassist and keyboardist respectively for the Rolling Stones tour.

Pat Metheny bassist and coproducer **Steve Rodby** described the behind-the-scenes operations in the making of *Imaginary Day*, the Pat Metheny Group's latest CD.

Famed mandolin player **David Grisman** spoke to the



PHOTO BY LIZ LINDER

Steve Rodby, bassist and coproducer for the Pat Metheny Group, plays air bass during his visiting artist clinic. Rodby spoke at length on writing and production techniques.

students of the String Department. Indian percussionist **Trilok Gurtu** gave a clinic and an evening performance.

Top new age composer/pianist **Suzanne Ciani** gave a master class. The

Esterhazy String Quartet, in a residency hosted by the Composition Department, read through student pieces and performed the Shostakovich "String Quartet #9."

Trombonist **Steve Turre**,

saxophonists **Frank Tiberi** and **Walt Weiskopf** were among the luminaries who participated in the November 3 Winds Day events.

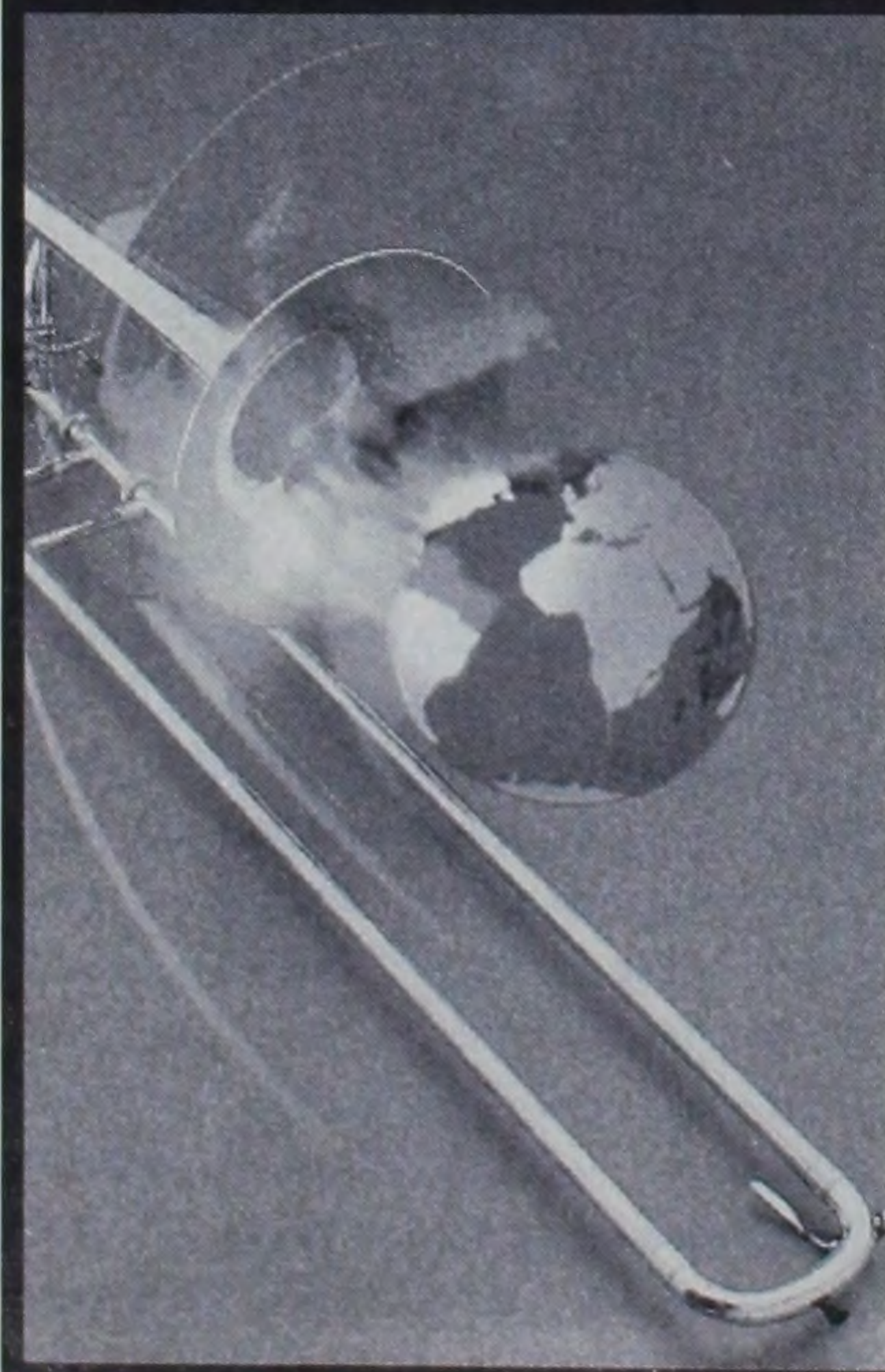
David Lawrence spoke to Music Business/Management students about integrating audio into web sites.

Nashville attorney **Michael Harrington** spoke about copyright law and his case work for Crosby, Stills, and Nash, Steve Perry, and others.

West African drummer and dancer **Emmanuel Agbeli** performed music of Guinea, Ghana, Togo, and Nigeria with percussion faculty and students.

Second Floor Music and Twenty-eighth Street Music founder **Don Sickler** gave a seminar on the business of jazz publishing.

World Class Brass.



- ⊗ All brands: new, used, vintage
- ⊗ Full line of accessories
- ⊗ Repairs and restoration
- ⊗ Expert consultation
- ⊗ Exporter of EM Winston Band Instruments

Rayburn Musical Instrument Co., Inc.

263 Huntington Ave. Boston, MA 02115 USA

Tel: 617-266-4727 ext. 25 Fax: 617-266-1517

Internet: www.rayburn.com

Serving musicians and educators since 1939.



Newbury
ComicsTM

A WICKED GOOD TIME

Counterculture

Business for Newbury Comics cofounder and Berklee trustee Mike Dreese continues to thrive as his competition's wilts.

by Jim Sullivan

It's not a practice recommended at, say, the Harvard Business School. A customer comes up to the counter at a Newbury Comics record store after searching in vain for a certain hit album—let's say it's by Led Zeppelin. Where, he asks the clerk, might he find this album?

"We don't have it," says the clerk. "We don't stock it. We don't desire to stock it." There is a standoff. Tension. This is not the way it works in other shops. The customer, who senses that he, or at least his taste, is being insulted, demands to see the owner.

"I am the owner!" retorts the tall, bespectacled clerk. The rattled customer heads for the door. "If you want that crap," the clerk barks at his back, "go to Strawberries!" The story is told by Mike Dreese, co-owner of Newbury Comics. An apocryphal tale? Hardly, Dreese says, this is simply the way he once did business.

The incident did not happen recently—Dreese says it occurred around 1980, at the first Newbury Comics store, on Newbury Street in Boston—and would not have happened recently. For one thing, Dreese no longer works behind the counter. He's in the executive office, running what is now an 18-store, 300-employee, \$40 million-a-year regional retail chain. For another, Newbury Comics probably does have that hit

album now and will sell it to you without a fuss—along with, if you so desire, a studded dog collar; some hip, if orthopedic-looking, Doc Martens boots; and an "I love Satan" T-shirt, complete with sentimental, heart-shaped symbol.

Maybe they won't insult your taste anymore, but they're still not your average record store. In fact, Newbury Comics didn't even start out to be a record store. Or a chain. To say nothing of a chain that has grown at least 20 to 30 percent each year, and in the mid-1980s experienced a hyper-growth spurt of 600 percent over a five-year period, enough for *Inc.* magazine to name the privately held concern one of America's 500 fastest growing companies.

Newbury Comics' success is all the more unusual because Dreese, 41, and his partner, John Brusger, 40, head what in the music retailing industry is a midsize chain, increasingly an endangered species. These days, the industry generally consists of either megachains—like Tower Records, HMV, and Virgin—or small, independent shops. Midsize chains are mostly struggling, with several in bankruptcy.

So what are the secrets to Newbury Comics' success? There's its eclectic product mix, which ranges from that studded dog collar to CDs to, yes, comic books. There's the growth of what has been called "over-the-counterculture"—the mainstream embrace of a once nonconformist style that Newbury Comics has been championing for years. And there is still some of that early, punk-rock retailing attitude—albeit mellowed somewhat—that gave Newbury Comics its distinctive

Jim Sullivan is a columnist for the Boston Globe. This article was published in the Boston Globe Magazine on August 24, 1997, and is reprinted here with the permission of the Boston Globe.



PHOTO BY MARK SMALL

Newbury Comics cofounder Mike Dreese: "We don't want McDonalds for music. We want it to have a distinctive flavor."

personality, even as Dreese was telling customers just what he thought of their music preferences. "We'd chase them out of the store," Dreese recalls now, laughing. "We were so obnoxious about it, it was unbelievable."

The company's warehouse has an atmosphere of barely controlled chaos, a sense of urgency and upheaval that Dreese seems to like. Besides the thousands of CDs and cassette tapes, there are books by H.P. Lovecraft and Lenny Bruce. There's a Jenny McCarthy Playboy video—not because Newbury Comics sells soft porn per se but because McCarthy is an MTV heroine and Generation X kitsch icon cum punching bag. Teddy bears are on the shelves, too—those licensed by the Grateful Dead and those licensed by Disney.

The company started when Dreese was little more than an adolescent himself. In April 1978, Dreese, a Massachusetts Institute of Technology economics major and recent dropout, along with college roommate Brusger, a freshly minted MIT grad with a degree in chemistry, opened a tiny used comics shop on Newbury Street. Initial investment: \$2,000 and Brusger's comic book collection. Though now there are countless comics stores, at the time there was only one other in Boston.

"That end of Newbury Street, in those days, was almost an Allston type of area," says David Bieber, a comic book and record collector, and director of special projects at Phoenix Media/Communications Group. "Out of nowhere, you have this store. It was completely unpretentious—no spectacular displays. They were forging into territory nobody knew much about."

A year later, Dreese and Brusger began stocking records. A friend brought in his record collection to sell. "I said, 'Why don't I just throw them in the bin here?'" recalls Dreese. "So we sold used records for a year." Then came punk rock buttons and badges

with bands' names on them: Buzzcocks, the Jam, Sham 69, Sex Pistols. And 45-r.p.m. records cut by local bands. And rare import albums by the Clash or U2.

Newbury Comics rode the insurgent punk rock movement and became known as a place where the punks felt comfortable. "You could buy the badges," says Bieber, "these rock 'n' roll *objets d'art*. They made that conversion from comics to badges and records pretty quickly. And the people working there were living the life, which was a severe contradiction to what other stores had going for them. To have people immersed in the punk culture, that was the distinguishing element."

The Newbury Comics of today still doesn't pretend to cater to the widest possible demographic range. And that approach seems to have served it well, even as the music retailing business has fallen on hard times. The \$12 billion-a-year music retailing industry, after a half-dozen years of steady expansion, is currently in the doldrums, with growth nearly stalled last year. Midsize national chains, such as Strawberries, Peaches, and Camelot Music, have filed for bankruptcy protection. Others, such as Warehouse and National Record Mart recently emerged from bankruptcy.

Even in this environment, Newbury Comics has enjoyed steady growth. The company now has 18 stores around New England; its most recent store, the largest, opened in Newton in May. The strong performance can be attributed in part to Newbury Comics' mix of musical offerings—rarities as well as hits, depth as well as breadth—and a knowledgeable staff. For the past two years, Newbury Comics has won the National Association of Recording Merchandisers award for best midsize chain.

But a big part of Newbury Comics' success has come from being in the forefront of pop culture trends. As the "over-the-counterculture" has grown, as once cutting-edge alternative styles and products have become "mallternative," Newbury Comics has benefited from the market moving in its direction. Black leather biker jackets, body piercings, tattoos, and jarring hairstyles, which once could shock the counterculturally challenged, today are part of a lifestyle choice that barely raises eyebrows.

Dreese bemoans what he says is the uniformity and mediocrity of much mainstream pop music. "We don't want McDonald's for music. We want it to have a distinctive flavor," he says. At the same time, "that doesn't mean that everything we do is wonderful, either. A lot of it is obnoxious or boorish or banal." About the only thing Dreese says he won't stock now is the extreme Oi! music by white-power European punk bands.

Newbury Comics has accentuated its avant-garde image with its music-savvy employees and its eclectic product mix. Over the years, numerous local musicians have held down day jobs at the company's warehouse or one of its stores. These include Aimee Mann, formerly of 'til tuesday and now a solo artist living in Los Angeles, and Tanya Donnelly, formerly of Throwing Muses, the Breeders, and Belly.

And the company's expansion into new product areas has made its name almost a misnomer. Indeed, although Newbury Comics still sells comic books, those account for only three percent of sales volume. On the other hand, six percent of the chain's sales come from Doc Martens shoes from

WHY MIKE DREESE IS A BERKLEE TRUSTEE AND DONOR

Mike Dreese has a strong sense that those who are successful should give back through public service and charitable contributions. A member of Berklee's Board of Trustees, he devotes his time and talents and has made substantial donations to scholarship programs.

Newbury Comics recently endowed a \$50,000 scholarship in memory of company president John Brusger's mother. "We have made our living for 20 years by selling music and want to give something back to the music community," says Dreese. "Our original store is two blocks from Berklee. We had many Berklee students as customers in the early years and it really helped us. Providing a really good musician with some scholarship aid has a very nice feel to it."

Dreese was cochair and cosponsor of Berklee's Encore Gala for

1996 and 1997. "It is a natural as a charitable choice because the money goes to the Berklee City Music program providing assistance to inner city youth," he says. "We operate stores in the city, so this is a nice way to help those who find themselves in a less fortunate position right now."

Being a trustee is a voluntary position but one he takes seriously. "The decisions made by trustees ultimately affect thousands of people," says Dreese. "The tasks of the board are strategic in nature rather than tactical. You begin to realize that changing things at the leading edge a little can have a major impact on how the college conducts itself 10 years later. What is a 2-percent change now could be a 20-percent change by then. Those decisions can also affect the culture of the business I am in because Berklee is a driving force, turning out 5 to 10 percent of the qualified performers,

composers, and music business people of the future.

"I've spent an amazing amount of time on Berklee business over the past year," says Dreese, "but it is a two-way street. The board members give time but we also become further enriched. I have enjoyed personal interactions that I could never have in a pure business environment. It is insightful to watch others make decisions and come to conclusions and to see how the Berklee administration operates.

"In my company, I am at the top of the pyramid, but it is a small pyramid. Interacting with the Berklee administration and other creative people involved in successful businesses and giving input to an exciting educational institution is a bit of a rush. It is also a nice diversion from my own work."

—Mark Small

England. CDs and cassettes make up 80 percent of its sales, with various accessories, books, and other products accounting for the remainder.

Dreese and Brusger still own the company 50-50. Brusger is more of a behind-the-scenes player, the computer and system wizard. While Dreese's is the public face of the company, Brusger has overseen the company's just-in-time distribution system, which allows stores to stock a wide variety of discs by stocking fewer copies of each one. When the last copy of a title sells out of a store, it's generally back in stock the next day. "We try to replenish rapidly," Brusger says. "It's nothing glamorous, but it's easier said than done." Brusger is also responsible for the company's familiar logo—a childish happy-face drawing with loopy smile—which he sketched for a last-minute ad in 1982. Since then, the company has sold more than 50,000 T-shirts bearing the logo.

Why is it so popular? "Someone told me," says Dreese, "that in a computer-designed world, it's a throw-back—just a happy face having a wicked good time." He says a student doing a master's thesis on carefully researched, modern, childlike corporate

logos once tried to pick his brain on the research done and the time spent on developing the logo. The answers, according to Dreese were "none" and "minimal," and she hung up.

Dreese owns about 500 CDs, a tiny collection by music-business standards, and these days, when he listens for pleasure, he's not likely to punk out. It's usually ambient chill music—"mood music for burnouts," Dreese says, laughing. Dreese sits on two boards: for Berklee College of Music and the Boston Institute for Arts Therapy.

Still, Dreese tries to retain his ties to the culture that made him a success. Indeed, he tries to be sure that all the employees at Newbury Comics remain close to the proverbial street. "It's terribly hard to keep people close to the street," he says, noting the effect marriage, a nice car, a house in the suburbs, and, "God forbid," kids, can have on a person. "How do you retain the excitement?"

One way is to remain a player in the music world. Dreese launched *Boston Rock* magazine, which was later sold, and he recently invested in a small start-up record label, Wicked Disc.

The most prominent band signed to the label is Boston's Gigolo Aunts, a 10-year-old pop band that joined the label after frustrating experiences with the Fire label in England and with RCA in America.

The Gigolo Aunts recently released a six-song disc, *Learn to Play Guitar*, on Wicked Disc. Says Aunts' singer-guitarist Dave Gibbs: "Mike said, 'You have great songs and a great band; I can help you during a tough period.'"

Friends say this fair treatment of people he works with or employs is also typical of Dreese. "He treats his employees really well," says Oedipus, program director for Boston radio station WBCN. "He recognizes that it's all about the kids—not just about the stars—and that's what punk was all about. . . . I think he has the same spirit he always had. He's done it without being a thief, and that's what I admire."

But, for Dreese, this still doesn't mean you have to try to be all things to all people. "If you make the individual happy," says Dreese, "then everything takes care of itself. [But] if your whole business is dedicated to pleasing everybody, you're never going to please yourself." ■

She's Not So Ordinary

With two hit singles under her belt and a third in the wings, life for Paula Cole '90 is becoming anything but ordinary

by Mark
Small '73

It has been four years since "I'm So Ordinary" appeared as the second track on Paula Cole's debut album *Harbinger*. If the lyric expressed her self image at that time, today there is precious little that would identify Cole as the song's protagonist. The music on her second CD, *This Fire*, reveals that she is very comfortable with who she has become personally and as a writer, performer, and producer. Powered by two hit singles, "Where Have All the Cowboys Gone" and "I Don't Want to Wait," the CD has sold a million copies.

It was announced days before this publication went to press that Cole received an astonishing seven Grammy Award nominations in the categories record of the year, album of the year, song of the year, best new artist, best female pop performance, best pop album, and producer of the year. Cole is the first woman ever nominated in the nonclassical producer of the year category.

Even a casual listener would be drawn in by Cole's superb voice, but it is her songs that distinguish her from the legions of other great singers out there. Somehow there is a universality in her deeply personal lyrics. She is able to portray complex scenarios with a few carefully crafted metaphors. Like Picasso's ink drawings, Cole's songs, full in their minimalism, reveal her unique perspective. She depicts the emotional density of events in her life with economy of strokes. During the 51 minutes of *This Fire*, Cole's songs rage, weep, psychoanalyze, and dance with con-

cupiscence. Her lack of inhibition in the studio and on stage is an element connecting her with young audiences and beckoning her her adult listeners' inner child. A solid conception of how to produce her music so that it comes across on radio is another.

Cole's identity as a performer was sculpted by hundreds of appearances beginning as a backup singer for Peter Gabriel in 1993, and continuing as opener for Melissa Etheridge, Sarah McLachlan, and others. After headlining for much of 1997, she had to retreat when strep throat forced the cancellation of her year-end dates. She spoke to me before the holidays from her New York apartment where she said she was enjoying being an average citizen again and getting reacquainted with her cats. In conversation, I found her to be warm, eloquent, and honest.

Cole's young career continues to rise to heights unforeseen a decade ago when her voice was just one among 60 or 70 others in Berklee's gospel choir. It is written that where much is given much is required. Success of the magnitude Cole is experiencing produces expectations that an artist will scale even loftier peaks. If I was a betting man, I would wager that Paula Cole will reach them. Even among the brightest stars of the music world firmament, an artist who can write and perform music possessing the depth and visceral impact of Cole's is far from ordinary.

PHOTO BY FRANK OCKENFELS III



About the money, everybody probably thinks I am a millionaire with two big hits. That is so untrue. I was told that my record has to go double platinum just to recoup the expenses.

What led to your coming to Berklee to study music after high school?

Growing up, I was a big fish in a little pond in Rockport, Massachusetts, singing in chorus and in plays. I had a silent dream that I wanted to be a musician, but it seemed so pompous to admit that or think that I could. For a dose of reality, I went to Berklee's summer program in 1985. I got a lot of encouragement from Bob Stoloff. He was very important and supportive of me at a crucial time. He told my parents that I had ability and that they should support my going into music. He also recommended me for a scholarship.

During my senior year in high school, I continued to study with him once a week. We did trumpet exercises, and read from drum books, and I tried to improvise vocally. Sometimes it seemed like esoteric knowledge, but ultimately I have used that in strange little ways on the stage.

This gave me confidence and motivation and helped me to fall in love with jazz and made me want to continue in music. I was a Professional Music major. [Laughing] I thought it was the easiest way to graduate from Berklee. It is just as important to think of what you will do after you are out of Berklee. You have to see beyond while you are there.

There were a lot of people whose egos were inflated by having celebrity status around Berklee, and that is a little dangerous. I think you need to remain humble and remember that it is a big, difficult world out there. I have learned that talent is very overrated. Your hard work and persistence are what create success in the end.

What happened when you left Berklee?

After graduating in 1990, I stayed in Boston another year. I worked as a waitress at the

M.I.T. faculty club and sang at weddings and parties—just making a living as a musician. I think everyone's uniqueness is what is important. When I was singing jazz standards, as beautiful as they are, I thought the lyrics had a sexist point of view. Most were from musicals of the 1950s and weren't too relevant to today's society. I also felt jazz—which I adore—was atrophying and becoming less and less a reflection of today.

I got depressed with my journey in jazz and wanted to express myself in words as well as music. I started writing, and it wasn't jazz. It was what it was. I'd gotten a lot of encouragement, GRP offered me a deal while I was still a student. That gave me tremendous confidence and hope even though I didn't take the deal. I figured if I could get one that easily, I should wait to go with a company that offered me greater artistic freedom. So I continued waitressing and being a G.B. [general business] musician while trying to become a better writer. I'm still trying to become a better writer.

I wanted to be in New York, but that terrified me, so I went to San Francisco. My sister was there. It was a strange place for me to be, I found it hard to make friends. I was holed up in my room writing songs furiously. I ended up getting a publishing deal with Famous Music.

How did you get the offer from Imago Records?

After a few years in San Francisco writing, working in a bakery, and getting very humbled, I really wanted my dream to come to fruition. Kate Hyman at Imago was the first one who really believed in me and understood my art and did not want to change me. I felt then that a small company would be good for me. It is very easy to get lost in the shuffle of a large company. I felt if it didn't work out, it would be easier if I was dropped from a small label rather than being dropped by a bigger one.

It seems like you may have avoided a couple of traps as you started out.

I have read a bit about the business and learned along the way, but signing with Imago hurt at times. In the beginning it was good. They got me out on the road opening for Sara McLachlan, Melissa Etheridge, and Counting Crows. That experience was very valuable, but it came crashing down when Imago died as a company and I couldn't find my record anywhere when I was out on tour.

How did you get with Warner Brothers?

Warner Brothers people came to some of the important shows in New York and Los Angeles. They really wanted to sign me. They

fought for me and ended up making a deal with Imago. I am still not free of the Imago shackles, but I feel like a Warner Brothers artist now.

The clout of the big company has helped you to have two hits.

Yes. I worked very hard to make "This Fire" and decided to produce it myself. That was a tremendous personal and musical victory. I started the record with my former producer Kevin Killen. We did eight songs and spent \$80,000. I didn't like it and knew I could not live with it immortalized in plastic. I can't promote things I don't believe in. That was my inner voice speaking, and one must always follow that voice. I approached all of these business people I had never worked with and said "I want to throw \$80,000 down the toilet. Will you let me produce this myself?" They said yes, and I will be forever grateful to them for believing in me at that moment.

I was very scared, but I had to do it. I knew I possessed the musicianship to be my own producer. I was tired of my vision being compromised, so I plucked up my courage and did it. I was making budgets and became a much better business person. Once we got into the music, it felt like freedom. I was making something I really believed in, so if it failed at least I would know it was my fault. When I turned it in, I got tremendous support; they felt they had a hit. I never understood what a hit was or felt that I could write one. I have never compromised myself trying to craft a hit. A song has to have a purpose for being and reflect life honestly or it will be empty.

I also understand how record companies are structured around selling records through radio. The production and the way a track sounds are important to radio. Now that I have visited countless stations across the country, I understand the nature of radio a lot more.

Many people feel they would enjoy the money pop stardom brings, but the fame is another story. How do you feel about becoming a public figure?

I hope I never consider myself a celebrity. I still walk out boldly. I hope to never lose that kind of freedom. I do see that people know who I am now. I have been eating dinner at a restaurant and had people come up to me. Once I was followed home by about 10 professional autograph seekers. It was actually kind of frightening. We had to get back in the car and lose them in traffic. Those experiences are a byproduct of success that I don't like.

About the money, everybody probably thinks I am a millionaire with two big hits. That is so untrue. I was told that my record has to go



PHOTO BY SHAWN THEW/BOSTON GLOBE PHOTO

Cole: "My career isn't about those hits. It is more about me going out on the road and creating impressions through live performance."

double platinum just to recoup the company's expenses. That is the reality. Once you have a hit single, MTV becomes vital and you must make a great video. That doesn't mean you have to spend a lot of money, but you usually do. My last two videos cost 380 grand each. That is a lot of money to recoup. I just try to remain positive.

So becoming an established artist is a long-term project.

It is. I feel very blessed to have these hits, but my career isn't about those hits. It is more about me going out on the road and creating impressions through live performance.

Does having hits put pressure on you for your next album?

That will be a new vantage point for me. I have to admit, I feel a little nervous about my next record, but I have to put that aside and just write honestly. My favorite music has always been honest music, not derivative or something where the players are trying to be hip or virtuosic. I keep reminding myself that all I can do is write from the heart because that is what made these two songs hits.

Do you find that people who have loved your music and felt the emotions of the lyrics feel that they have had a dialog with you?

Absolutely. I think I am touching something important with young girls. I remember how it felt to be fourteen. It is hard to be a girl transforming into a woman. Suddenly the world starts treating you differently when you start sprouting breasts. There are a lot of young girls

at my concerts, and it gives me incentive to keep working hard so that I may do some good in my lifetime. It is not me; it is the music that is touching them and giving them hope in a world that is hostile to women.

How do you go about writing a song?

There are different stimuli and they happen at different times in my life. Occasionally it is like a lightening bolt and feels truly like a gift from God.

The song "Mississippi" came that way. I could hear the song. I could see it as if I was a crow flying above and I could see the song below on the land. Sometimes they come by laboring at the piano or by reading journal entries that seem important. The music comes much more easily than the words. Having been on the road for a year, I haven't been writing because most of my energy is directed outward. Now that I am home, music is coming to me again. I never pressured myself in the time that I wasn't writing—I knew it wouldn't produce anything good. You must live life. Ordinary life experiences give you seeds that become songs.

Sitting at the piano feels like home, and that is where most of the ideas come to me. I have always gravitated to the piano even though I sometimes get ideas that are best for guitar. The piano represents a beautiful, sacred place for me. It is like beginning a Zen meditation, and ideas come. I have quite a few pieces that I hope will become songs for my next record, although most of them don't seem commercial.

Your songs are written in many different keys. Do you choose a key because of its color?

The beauty of feeling comfortable with the language of music is that I can make those decisions consciously. Different keys have different colors, moods, and vibrations. I love the dark, flat keys. I have to restrain myself from writing in them sometimes. When I write a song in E major, I might decide that I won't play piano on it; the guitar will be the main sound. Your hands are like old dogs. They want to go to the same places. Forcing myself to write in a key I am not as fluent in brings out new ideas.

You wrote your second hit "I Don't Want Wait" in G flat.

It is funny that when we made the songbook for the album, I wanted to keep all of the songs in the original keys. But most of the sales of songbooks are to beginner and intermediate musicians. The publishers didn't want to put that song in G flat so it is notated in G. Most songs in the book are in the original keys.

Your band features players you met while you were at Berklee.

I play with my friends [guitarist] Kevin Barry ['87] and [drummer] Jay Bellerose ['87]. Sometimes I play with [bassist] Paul Bryant who also went to Berklee. I feel like I grew up musically with Kevin, Jay, and Paul. We played so many different kinds of music together, experimented, and grew.

It must be nice to tour with people with whom you have so much history.

I have been playing with Jay for 10 years, and with Kevin for nine. Jay has been with me at every musical turn. I couldn't be here today without him. I've learned so much from him.

What would you like to be doing in 10 years?

I will be 39 then. I hope I'll have several really creative albums under my belt by then. I would love to make a jazz album. I poured so much of myself into jazz, so it must come to fruition so I can feel like I can go on. I recently sang "Autumn Leaves" with some great jazz musicians for the soundtrack of the film *Midnight in the Garden of Good and Evil*. It was so wonderful to just be a jazz musician again and not the business woman, the producer, the self promoter shaking hands at radio stations. Somewhere in my future there will be at least one jazz album even if it will only sell 5,000 copies.

I would love to be involved in film. Acting is a challenge that beckons me. I would love to have a foundation of success so that I can loan myself to help some causes. Success could afford me to have a few years between albums so I could have children, a home, a dog. I see my early life as a time to work hard and lay the foundation for a lasting career. In my middle life I want to be a mother.

Is there anything we didn't touch on that you want to say?

As much of an oasis as Berklee was for me, you can find yourself pursuing the narcissism of your own virtuosity there. I was doing that. I had been concentrating on becoming as virtuosic a singer as possible. It was a little bit of a distraction; it helped me, but it wasn't my true path.

Musicians need to find their unique point of view. In the natural world, the more unique a species is, the better the chance it has of surviving. It is the same way with your artistry. Don't try to mold yourself to the standards of others. You can become homogenized by the process. Look within and reveal your thoughts as uniquely and honestly as possible. That means not trying so hard to sound like other people. The influence of others can help you become comfortable with the language of music, but ultimately you have to honor your own voice. ■

Reaching the Young

The knowledge imparted by a dedicated music teacher goes far beyond showing students how to read music

by Mark
Small '73

One of the best kept secrets in the college is that virtually all graduates with a Berklee music education degree hoping to teach in public schools find rewarding jobs. While some musicians may view teaching as a fall-back career choice, it is *numero uno* for those who pursue this rigorous profession. What follows are experiences and personal views from four New England alumni selected at random from hundreds working in education. They concur that the job's long hours and hectic pace are more than balanced by the sense of satisfaction gained by helping young people feel the inspiration of playing music. What they give their students frequently exceeds insights about deciphering black dots on a page.

Dan O'Donnell '79 is the indefatigable band director at Nashua (New Hampshire) High School and instrumental music coordinator for all of the Nashua schools. He was recruited by Nashua High, his alma mater, before he had taken his last round of finals at Berklee 19 years ago. He is innovative and motivated. On three of his five days at the school, he puts in 14 hours teaching classes, rehearsing various ensembles, and then giving lessons and coaching jazz band students after school until 9:00 p.m. During the fall, Saturdays are given to directing the marching band at football games. Occasional Sundays are earmarked for fundraising efforts to pay for week-long band trips scheduled during school vacations.

It is 11:00 a.m. and O'Donnell is explaining

key signatures to a musicianship class. "You have to know these without stopping to think," O'Donnell tells his young charges. "But until you reach that point, here are a few tricks to help you recognize them." He gives three methods for remembering how many sharps or flats a given key has. At lunch, he tells me just what is involved with running a band program in a school with 2,400 students.

"Right now," says O'Donnell, "on my desk I have the program to finish for our concert, a bag of money which came in from the kids who were gift-wrapping at a store last night to raise funds for our trip to Florida, and invoices I have to pay for truck rentals and computer software." This is in addition to his actual musical tasks. "The most challenging part of the job is not overdoing it, some music educa-

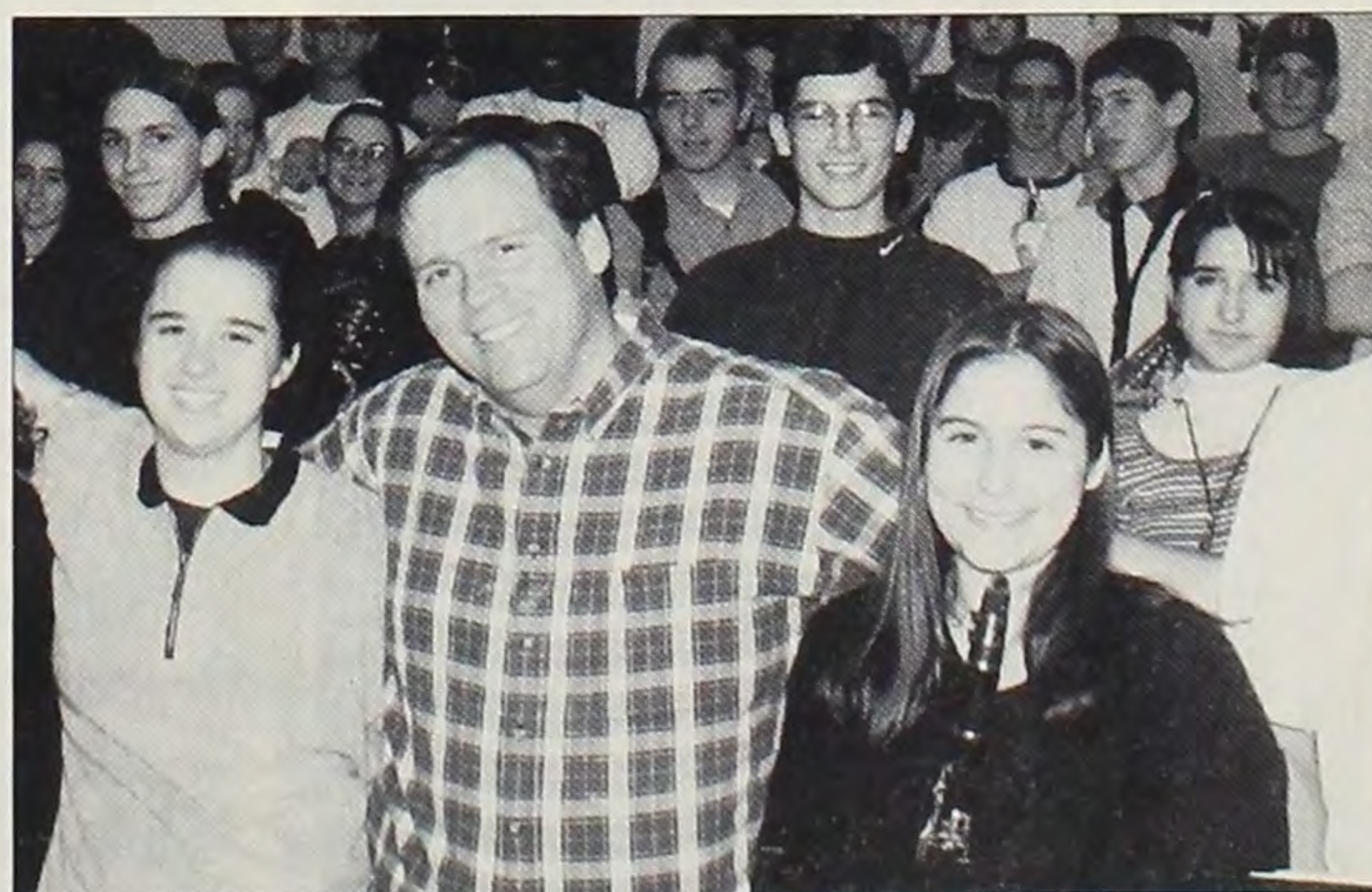


PHOTO BY MARK SMALL

Dan O'Donnell '79: "Kids who don't experience music and the arts really miss out on something."

tors burn out," he says. "You have to know where your limit is, how to prioritize all of your responsibilities, and how to balance your family life with the job."

After lunch, he rushes off to rehearse his 120-member concert band for the Christmas concert. O'Donnell has an inclusionary attitude towards less traditional musicians at the school. "We are one of the only schools to have electric bass and electric guitar in our marching band," he states. "I have a garden cart with a marine battery, a power converter, and two amps on it. In parades we have someone pull the cart around. The bass really helps to strengthen the tuba lines.

"The most rewarding thing is watching the students grow. I see my role with these kids as being 10 percent teaching music and 90 percent developing character, leadership skills, patriotism, and an awareness of history and art. They come in naive and by the time they leave, they have implemented some of the knowledge and character traits I hoped to instill in them. It's great when they come back years later to say that you helped in some way."

O'Donnell's objective is to foster a life-long love of music. "I don't see it being my job to turn out performers or other music educators," he says. "I'm nurturing life-long learners and consumers of music and the arts. I feel that kids who don't experience music and the arts are really missing out on something."

At Wilson Middle School in



Karen Oosterman '84: "Sparking soul-touching fire in these kids is my goal."

Natick, Massachusetts, I watch Karen Oosterman '84 rehearsing the chorus for their winter concert. Oosterman has been in the Natick school system for 13 years and was hired after completing her student teaching here. Her duties include supervising a home-room and study halls as well as directing the chorus and teaching songwriting and other subjects.

Keenly interested in music technology, Oosterman is working toward a master's degree in that field. She successfully lobbied for an eight-keyboard MIDI lab so her students could sequence accompaniment loops over which to create vocal melodies and lyrics. Her philosophy is that music must be experienced in a hands-on fashion, and technology is one way to do that with today's kids.

"I have a great rapport with them," Oosterman says. "They respect me because I really try to see things from where they are at. I am not critical of the music they like—although I might not love all of it. I try to understand what they are into so that when they come into my class they will try to understand other styles I expose them to. It is the give and take that makes it work.

"Berklee faculty member Deanna Kidd told us never to forget what it is like to be in the students' place. I am not working with a select group of students. I teach the general population each day, which is great. Some of the chorus members who have the hardest time matching a pitch are those who are full of gusto and expression. To tell those kids they sang out of tune would crush them. So I just encourage them all to do the best they can. I want them to participate and have an experience."

Oosterman says that the most rewarding part of the job happens during performances. "It is satisfying when all of the work has been done, things are starting to jell, and they are finally making music," she says. Every performance is a highlight for



Bill Bishop '77: "This is the greatest job. I couldn't see myself doing anything else."

me when the kids are the best that they can be."

Most of her students won't choose a music career. Of the 80 in her chorus, she predicts that 20 may go on to chorus at the high school and then perhaps one or two may become professional musicians. Nevertheless, she wants each to feel what a professional would feel. "Sparking a little soul-touching fire in these kids is my goal," Oosterman says. "It may happen on the stage or in class. I want them to feel what music does to the performer. I'm an optimist. I like to think that I am going to inspire every kid that comes through my door to have a passion for music. If I don't take that approach, I will probably inspire a lot fewer."

Bill Bishop '77 is music coordinator for the whole Southbridge, Massachusetts school system and band director at the high school. He has worked in Southbridge's system for 17 years. Though the town is sequestered away in the mid-section of Massachusetts, the high school has a bit of an urban feel to it. In the cafeteria at lunch time, a radio station broadcasting rap and top 40 hits provides underscore to the murmur of multilingual conversations. The reactions Bishop receives as we walk through the halls tell me that he is popular with the students. His friendly but no-nonsense manner have earned him respect and great musical results.

A shelf in his office supports dozens of trophies his bands have won at various competitions. This helps when he needs to negotiate for increased funding. "I don't try to kid

BEGINNING AT THE ROOTS

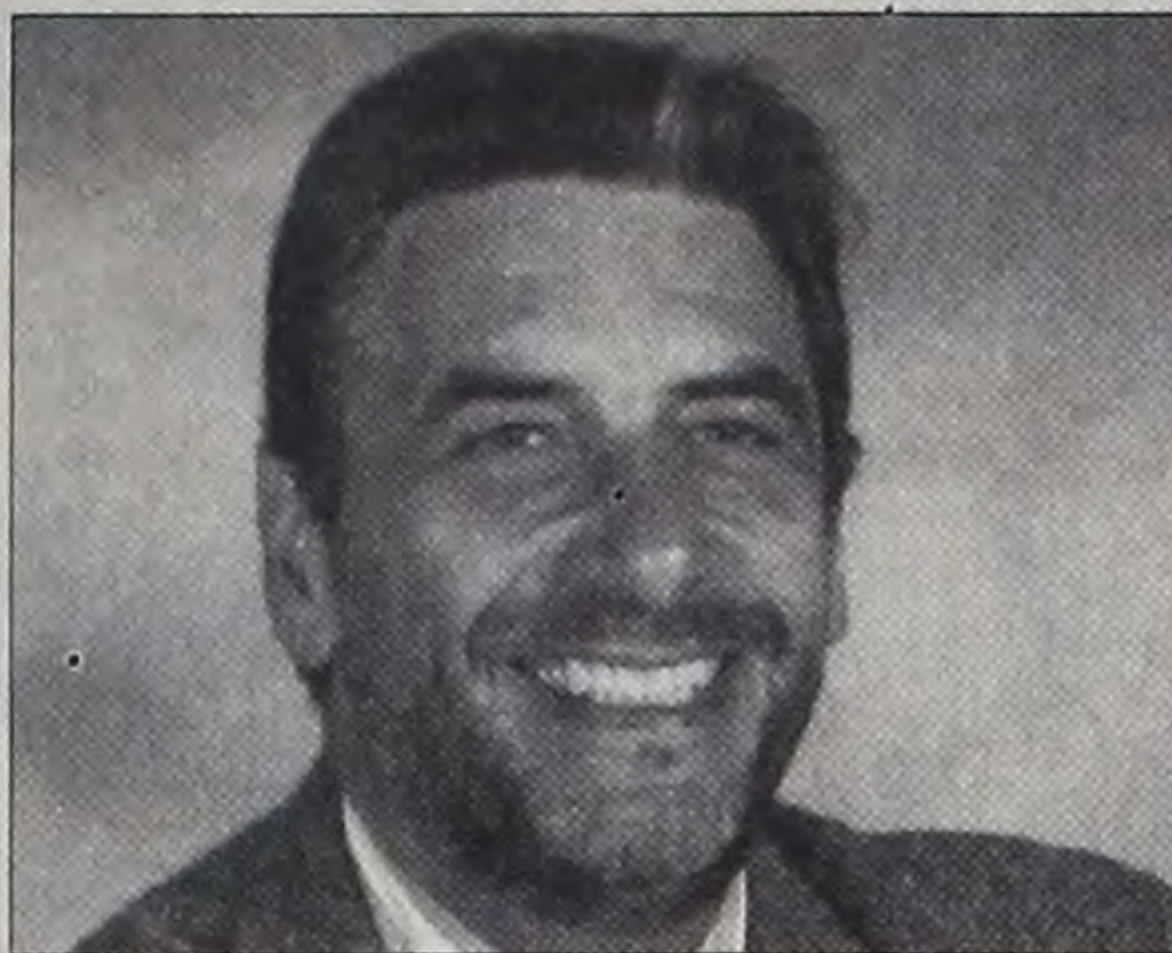
Leaving Berklee with a composition degree, Steve Gould '66 began working in New York as composer/arranger for commercials, film, and TV. He found the work demanded more craft than creativity. "How many identical pots can a potter make and still feel inspired?" he asks rhetorically. Gould pursued an education career following a progression starting at Berklee, to a high school, and finally to an elementary school. There he says he discovered his real voice as a composer.

Acting as a composer-in-residence, he penned children's songs and plays that yielded great educational and musical results during his 15 years as a music teacher at John R. Briggs Elementary School in Ashburnham, Massachusetts. Confident that his educational philosophy could apply to all subjects, the administration appointed him the school's principal five years ago. Gould now holds a doctorate in education and has implemented a musical approach in his work.

"Little kids are a brutal audience. They have no inhibitions," says Gould. "They tell you right out if they don't like something. When I first went to elementary school, I asked the kids if they liked music class. They said they hated it. When I asked if they liked music, they enthusiastically said they did. So they were seeing music class as having nothing to do with the way they experience music."

Gould sought a different avenue to reach them. Many listen to popular music, so he decided to present a rudimentary form of it, and started examining African-American folk music. He began researching material and adapting the pedagogical approach of Hungarians Carl Orff and Zoltán Kodály for American school children.

"I started taking elements of popular music and writing things for me to play while they sang. Gradually I wrote things for them to play too. It is important that kids



Steve Gould '66

do the instrumental parts and the singing and do it in a contemporary form. Since they are not capable of a lot of subtlety, every note has to be the right one. I started getting unbelievable results incorporating synthesizers and guitars as well as standard elementary school band instrumentation. I tried to get the whole spectrum of contemporary music as we know it, and the kids played it all."

A book Gould wrote contains pieces illustrating what music in an African village may have been like. He presents rock passing songs, chants, and call and response, and relates it to current African-American music. "I give hand jive patterns and a simple accompaniment," he says. "I get them playing sophisticated rhythms by giving them various ostinatos layered one over another, and it sounds great. The book also shows dance movements, and costumes, and gives a scenario of what it was like to be a slave. When you start discussing freedom and do music that expresses thoughts on freedom and slavery, it becomes a powerful lesson that sticks with them."

"As principal," he says, "I want to make school a place where kids want to come, where they can learn things that will be of value to them as adults. An immersion experience using reading, writing, arithmetic, social studies, and science integrated with the arts is what I'm after. The concept of orchestration, where everyone plays a part but then comes together as a group to do something great, is the plan."

the school committee," Bishop says. "A successful music education program is one of the most expensive programs you are going to have in public education. You have to buy baritone saxes, trumpets, marching bass drums, uniforms, and so forth. It just snowballs. But the school committee is seeing the benefits. I just got a letter from the Massachusetts Alliance for Arts Education which said that kids who are involved in the arts are scoring about 100 points higher on their combined SAT scores. That is a fact I can use when I need support for my program."

Bishop has noticed a character profile among his music students. "Those who stay in my band program are generally overachievers. They want to get As, and get everything they can out their high school experience. Most valedictorians in our school are band kids. They are willing to come here at night for jazz band rehearsal. I have an A band and a B band, and some of the kids in the A band will come for the B band rehearsal and play another instrument."

Bishop's approach is to have band members roll up their sleeves and dig right into the music. "I have seen music directors who dissect every bar painstakingly," he says. "That is overwhelming for the kids. I want them to just try to play it first, then we go back and work on problems."

At Berklee, I played a lot of music, I want the kids here to have the same experience. When they leave here, they have played a lot of music. Some band directors work all year perfecting a few pieces. I would much rather that they had experience playing in a lot of keys and time signatures.

"The best part of the job is working with the kids," says Bishop. "We have a lot of fun and form some lifelong friendships. Some kids in the school come from tough backgrounds. I am trying to get them to play a b flat in tune, but they haven't eaten since lunch the day before. In many cases, coming to school will be the best thing that happens in their day. But this is the hand we have been dealt. We have to play it. For me, this is the greatest job. I couldn't see myself doing anything else." ■

What's the BEST Move For Your Career?



What does it take to truly advance your career? It takes two things: a personal passion and a great opportunity. Only you know about the first; let us tell you about the second. Sweetwater Sound is actively searching for passionate people to join our team.

Are you familiar with us? We are a retailer with a focus on recording, MIDI and pro audio gear. Like L.L. Bean®, Dell® and other specialty direct marketing leaders, Sweetwater is fortunate to have grown by leaps and bounds. In fact, we've made the Inc. 500 list of fastest growing companies three years in a row! In the process, Sweetwater has become a large community of musicians and engineers, including many Berklee alumni, so we know first hand exactly how well the School prepares its graduates for a career in the highly competitive world of modern music technology. I personally play the saxophone in a band nearly every week. The lion's share of our employees own home or pro studios and many play in live bands. Unlike a lot of other companies in the industry, we keep active and have a lot of fun actually creating music! This keeps us fresh, in touch with what's happening, and better able to serve our clients.

We are constantly improving our level of service to make sure our customers always get the best value. This growth means that we must reach out in search of the best folks we can find to be part of the team delivering the "Sweetwater Difference." Might you be one of those people? Why consider a career with Sweetwater? There are as many different reasons as there are opportunities at Sweetwater. We are specifically recruiting for positions in sales, technical support, desktop publishing, copywriting, and electronic repair. What special talent do you have that might thrive at Sweetwater? There now have great jobs for people who love guitars, as well as music technology aficionados. I know it may be an idea that never occurred to you: a career at Sweetwater. But why not consider the possibilities? Think there might be a match? We'd appreciate the opportunity to speak with you and discuss how joining the Sweetwater team might be the right call for you. Thank you very much for considering this invitation. Of course all applications will be held in the strictest confidence. Please call (800) 222-4700 and ask for the Sweetwater Career Center. We look forward to speaking with you soon!

Chuck Surack

Chuck Surack,
President, Sweetwater Sound

P.S. Remember all those employees I mentioned who own home studios? A lot of them own some pretty nice homes as well! Between Sweetwater's salaries and Ft. Wayne's economical real estate, working for Sweetwater is a great way to grow your own wealth, as well as your career.

AN OPEN INVITATION FROM SWEETWATER SOUND

MUSIC TECHNOLOGY DIRECT — and the Best Value Guaranteed!

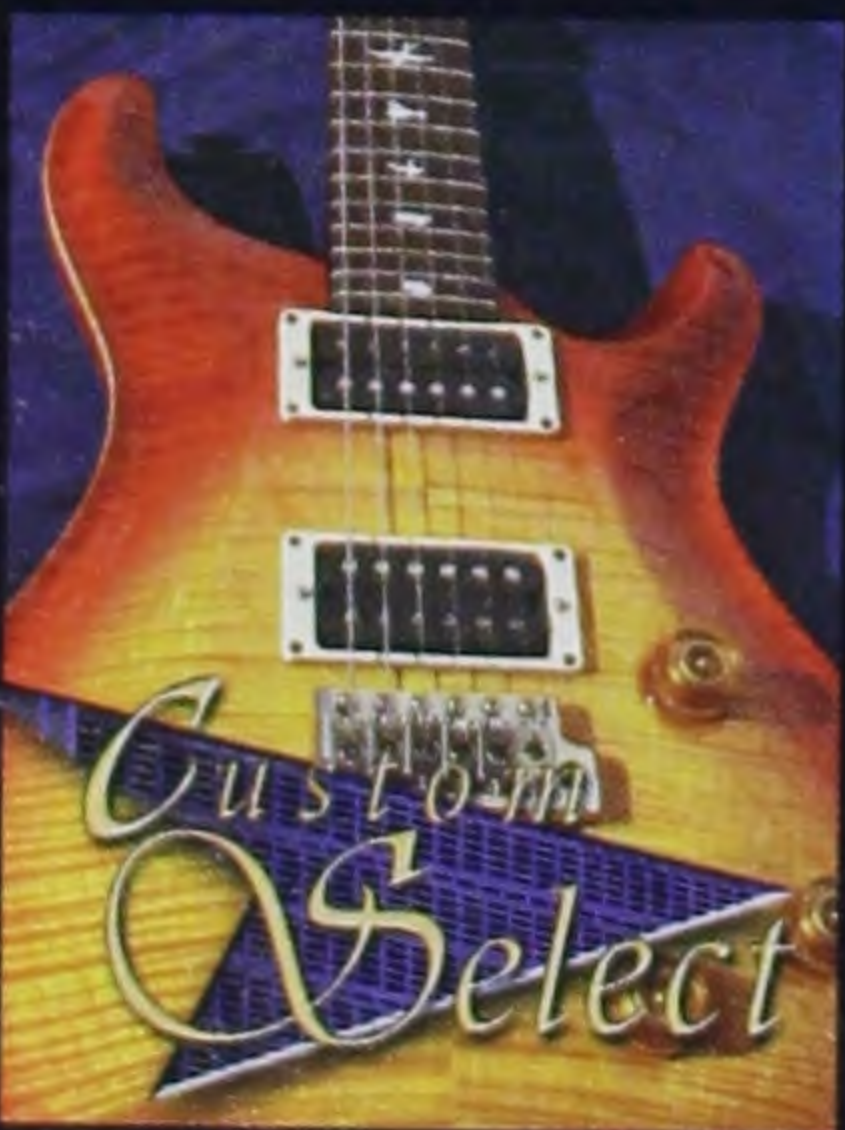
CALL US TOLL-FREE
(800) 222-4700

(219) 432-8176
FAX (219) 432-1758
careers@sweetwater.com
5335 BASS ROAD
FT. WAYNE, IN 46808

MAKE THE RIGHT CALL!

Sweetwater
SOUND INC.

www.sweetwater.com



Live Bands and Omni Mics

Engineering the Summa Cum Jazz CD taught MP&E professor Carl Beatty new lessons about recording large ensembles

by Carl Beatty

The recently issued *Summa Cum Jazz* CD on the BMG label represents the first time Berklee student performances have been released on a major record label. Berklee's previous releases have been live concert performances or ambiently mic'ed studio recordings. For this project the record's producer Bill Scheniman, chair of Music Production and Engineering, wanted a different approach. He wanted it to sound like a close-mic'ed performance record.

This was no problem for me. I cut my teeth recording r&b rhythm sessions in New York in the 1980s before the advent of drum machines and sequencers. When he told me we were doing a 17-piece big band, I thought of all those large jingle sessions and television scoring dates I worked on in the 1980s. There is nothing like the sound and electricity created when there are so many bodies in the room making music. I did not really hear anything Bill said after "17-piece big band" because I had already started to plan. Lately, I have been using fewer mics, not more, so I had to formulate my approach.

There were eight groups to record—an assortment of quartets, quintets, trios and big bands. All of the groups played together live, and the only overdub was a lead vocal redo on one of the large group tunes. Each band had about four hours to record three songs from which a final 13 selections would be chosen. This was an impressive effort from the players.

Associate Professor of MP&E Carl Beatty has engineered recordings by Elvin Jones, John Cale, Luther Vandross, Tom Jones, Aretha Franklin, Dionne Warwick, Anita Baker, the B-52s, and others.

The exuberance of their performances, Scheniman's focus, and the state of readiness my assistants maintained made my job easier.

A number of interrelated factors contributed to the sonic success of this project. Leakage of instruments is an unavoidable circumstance; the desirability and use of that leakage is a production decision agreed upon by the engineer and producer. Scheniman wanted a "modern sounding" multi-mic'ed recording, so minimizing leakage was one of the goals. Isolation between instruments implies distance in the studio, but for me, intimacy is key for the performers—it is that proximity and eye contact that helps player interaction and dissolves some of the sterility of the recording studio environment (especially for players new to the experience).

As a result, my physical setup was a fairly critical element of the big band sessions. Even though each horn had its own microphone (except the trumpets which were mic'ed in pairs), the success of those first big band sessions essentially created a template for the other ensembles.

The horns were set up in a broad "V" configuration of two rows, with trumpets in the front and saxes and trombones in the second row. The horns were facing and about seven feet directly across from the drums. The bass was to the right in an isolation booth and guitar and piano to the left. At hard left was a portable Whisper Booth® for vocals. This setup provided eye contact between players, but it also placed the drums in the center in my room ambience microphones. Those mics were placed approximately at each leg of the "V". This allowed me to utilize the ambience and position the individual horn mics in the mix relative to their position in the ambience.

I chose Earthworks omnidirectional mics on piano, drums and lead vocal. With the exception of one of the trios and the two big band setups, all upright bass was recorded with a directional mic behind the bridge and an Earthworks TC-30K at the neck.

The choice of microphones and placement for the rhythm section were unusual. Of the four drum mics, two were Earthworks OM-1s placed close to the tom and adjusted for the desired balance of cymbals to toms. The piano was also mic'ed with Earthworks TC-40Ks in a spaced pair near the hammers and placed approximately 12-15 inches apart. All lead vocals were recorded with Earthworks TC-30Ks placed slightly to the side of the vocalists and aimed down at the bridge of the nose towards the mouth. Based on mic trials, I expected easy, well balanced sounds with these choices. They exceeded my expectations and consequently changed my routine of using directional mics for isolation.

The omnidirectional mics have two distinct liabilities that affect their use. Being small diaphragm microphones, they are very susceptible to

gusts of air, and their inherent noise precludes their use on very quiet signals. However, because they can handle very high levels without distress (up to 130 decibels), I was able to place them closer to the source which minimizes the noise by increasing the relative level of the instrument. You just have to make sure that in the closer position they do not encounter a pressure wave. Since the mics are omnidirectional, they do not exhibit proximity effect (an increase in bass response) when they are close to the source. They also tend to have a fairly even frequency response off-axis, which is where most directional mics suffer.

Another positive attribute of omnis is that they "hear" more like humans do and capture more reflections. This affords the opportunity to get a sense of the localized ambience or space around an instrument if some thought has been given to treating the space that the instrument is in. For example, the singers were in isolation booths, the piano was blanketed on the outside, with absorption on the lid inside above the mics, and the drums were placed behind a multi-sectioned plexi-

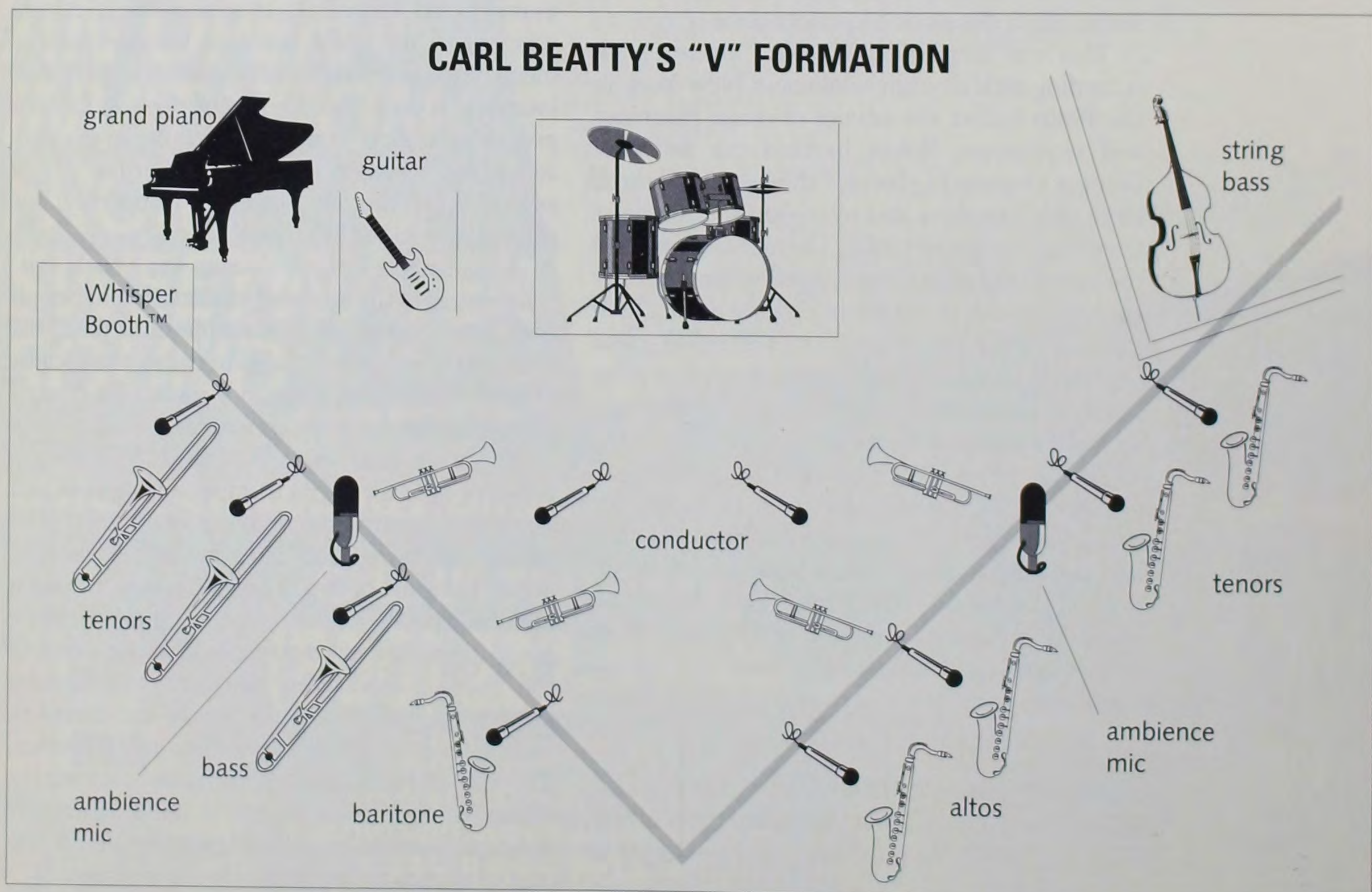
glass barrier in an effort to control the space, not just deaden it.

On the first session, "Welcome to New Life" by the Kendrick Oliver New Life Jazz Orchestra was played so I could hear everyone playing at once. When the horns entered after the piano intro, the sound was amazing. The setup worked! The isolation was incredible, so I decided then to keep that rhythm setup for the sessions with the smaller ensembles.

Engineer types generally check their work after it's all done to see what will get another try and how the project registers on the "does it sound good" barometer. Every time I listen to the final result, I am struck by the size and space on the recording and how much I used those omnidirectional microphones. On the multitrack tape there is no drum or horn leakage in the piano, no horns in the drums, and very little drums in the horn mics. Go figure!

The sessions went smoothly thanks to producer Bill Scheniman and all of the players in the bands. The musicianship of these students is breathtaking. The disc is definitely worth a listen. ■

CARL BEATTY'S "V" FORMATION



Alum notes

Compiled by
Chris Chambers '98

Composer **Rubyana Carilli '68** of New York has written *The Red Book: The Definitive Exercise Book for the 21st Century Flutist*. The book is available through Little Piper publications in Detroit.

Composer **Lee McClure '69** of New York is the artistic director of the Eclectix New Music Series which presents several concerts annually and is dedicated to contemporary music in the tradition of Debussy, Gershwin, and Ellington.

Jay Lipman '71 of Studio City, CA, has been appointed musical coordinator for the soap opera "Young and the Restless" and is a member of the Tokens who recorded "The Lion Sleeps Tonight." Lipman also has a new album entitled *Esta*

Noche El Leon Baila (Tonight the Lion Dances).

Pianist and conductor **Jeffrey Colella '72** of Louisville, CO, has toured with alum **Jerry Kalaf '72** with the Jazz Tap Ensemble. Colella also has recently released his trio's latest recording entitled *Letting Go*.

Guitarist **Paul Nash '72** of New York was featured in the JVC Jazz Festival at Carnegie Hall and was commissioned by the St. Luke's Chamber Ensemble to create works for their series at the Dia Art Museum in NY.

Songwriter **Scott Appel '73** of Boonton, NJ, contributing tracks and liner notes to *Brittle Days*, a tribute to British folk legend Nick Drake. The disc will be issued by Imaginary Records in the U.K.

Joe Picano '74 of Wakefield, MA, was recently appointed director of music for the city of Lynn and was a nominee for Massachusetts Teacher of the Year.

Jazz vocalist **Cathy Segal-Garcia '74** of Toluca Lake, CA, has been performing and giving clinics throughout California.

Singer and music director **Robert Solomon '74** of Sharon, MA, has recently released a double CD and tape of his new musical entitled *The Orphan Queen*. He serves as cantor at the Temple Ohabei

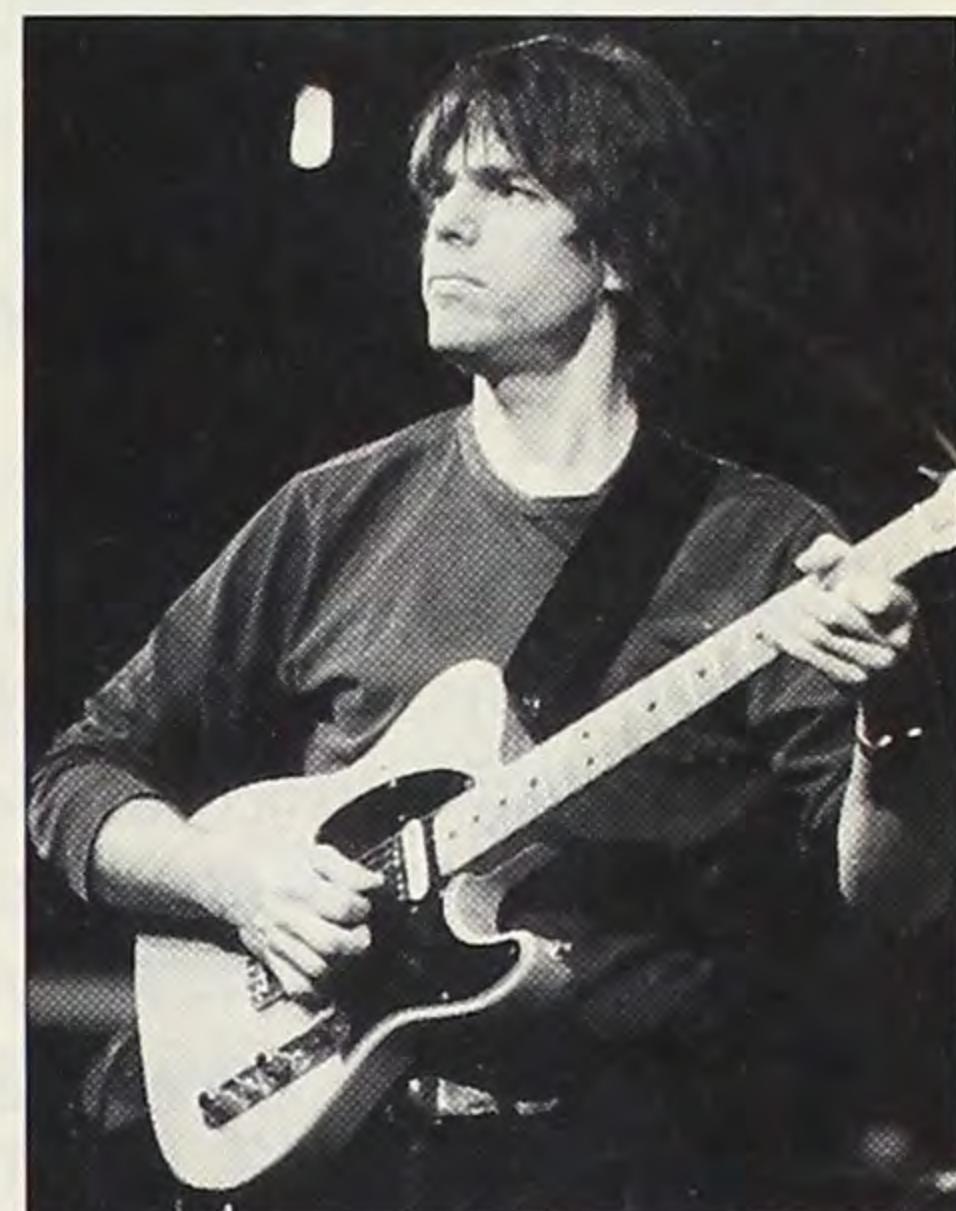


PHOTO BY HYOUN VIELZ

Mike Stern '75 has released *Give and Take*, a disc of standards and original tunes on the Atlantic label.

Shalom in Brookline, MA.

Saxophonist **Dennis Taylor '74** of Nashville has been touring with Virgin/Pointblank artist Duke Robillard. Taylor is also featured on the Roadrunners' album *Nightcrawlin'* and *Tennessee R&B Live* CD by the Excello Legends.

Woodwinds player **Robin Blakeman '76** of Brighton, England, has formed a group which specializes in performing the music of Jobim. He also operates a business supplying jazz education materials by mail order.

Band director and painter **Alec Briguglio '76** of Honolulu, HI, has recently received Hawaii's top teaching award and has exhibited his watercolor paintings in Hawaii, California, and Las Vegas.

Guitarist and composer **Chuck Loeb '76** of Irvington,



PHOTO BY ALEX BERLINER

Trumpeter/vocalist **Kami Lyle '92** (left) performed for **Hillary Rodham Clinton** and others at a recent benefit for the National Endowment for the Arts. Lyle's first album *Blue Cinderella* was produced by **Hugh Padgham** for MCA Records.

CLASS CONNECTIONS

Alumni Chapter Presidents and coordinators:

New York
Tom Sheehan '75
Consultant
(212) 459-9150

Scandinavia
Christian
Lundholm '96
(454) 295-3083
Martin
Fabricus '96
(453) 583-1679

Chicago
Doug
Murphy '90
The Star Store
(708) 343-1750
Tom Castonzo '87
(708) 488-1208

Nashville
Pamela
Dent '95
(615) 662-9112
Mark
Corradetti '87
(615) 365-8052

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

San Francisco
Dmitri
Matheny '89
Penumbra
(510) 428-2328

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

Puerto Rico
Ralina
Cardona '91
Crescendo
(809) 725-3690

England
Lawrence
Jones '80
44-1273-701833

Rome
Claudio
Zanghieri '93
06-7184053

Tokyo
Michiko
Yoshino '90
042-241-4347

Greece
Mike
Acholadiotis '84
016-926019

Before sharing with you the alumni events that have been planned for the first half of this year, I would like to mention two events that took place near the end of last year. On November 8, alumni in Greece held a reception at the Nakas school in Athens where alumni coordinator **Mike Acholadiotis '84** presented a distinguished alumna award to performer **Alexia Vassilious '85**.



Sarah Bodge

On November 20, 1997, ASCAP and the Greater New York/Northern New Jersey Berklee Alumni Chapter sponsored a great panel discussion featuring Todd Brabec and Jeff Brabec, co-authors of the book *Music, Money, and Success: The Insiders Guide to the Music Business*.

An Austin, Texas, event that was to be cohosted by **Cynthia Lawhn-Spall '81** in December, will be rescheduled. Stay tuned.

On December 15, the Greater Boston Alumni Chapter presented "The Poet's Tale of Christmas," a multimedia holiday presentation featuring Associate Professor **Henry Tate** reading poetry, with a slide presentation and a capella Christmas music. It was a treat for all who attended. Upcoming for Bostonians is a panel discussion featuring Newbury Comics CEO Mike Dreese and Don Rose, president and cofounder of Rykodisc; both are Berklee trustees as well.

On January 8, at the International Association of Jazz Educators (IAJE) convention in New York, President Lee Eliot Berk presented a distinguished alumnus award to **Bill McFarlin '81**, executive director of IAJE, and a recognition award to drummer and music educator **Darius Brubeck** for their work in music education.

Timed to coincide with the NAMM show at the end of January, the Los Angeles Alumni Chapter held its annual brunch. This year's honorees were film and television composer **Hummie Mann '76**, guitarist **John Abercrombie '67**, and **Mike Bates**, director of academic and institutional affairs for Yamaha Corporation of America. Bates was the first recipient of Berklee's Golden Clef award.

Future dates to remember include March 13, in Danvers, Massachusetts, for music educators and other alumni attending the MENC convention. We will host an alumni reception.

On March 16, we will hold the annual Nashville alumni showcase fundraiser at the club Mere Bulles. Proceeds will go to the Nashville Alumni Scholarship fund. The following night at the Bluebird Cafe, we will host the annual Berklee student showcase.

That's it for now. You can e-mail any inquiries or requests you have to the Office of Alumni Relations at: <sbodge@berklee.edu>. Also, watch this column for the future announcement of a toll-free alumni information hotline.

—Sarah Bodge, Assistant Director of Development for Alumni Relations

NY, has recently released his new CD entitled *The Moon, The Stars, and the Setting Sun* on the Shanachie record label. His previous CD, *The Music Inside*, topped the NAC charts for six weeks in 1996.

Saxophonist **Brian Gephart '77** of Evanston, IL, performs all over the Chicago area. His quartet released a CD entitled *Water Logic* featuring pianist **Bob Long '70**.

Guitarist **Elvis Stanic '77** of Dubrovnik, Croatia, has released an album of his compositions entitled *Terra Sacra*.

Bob Wolf '77 of Concord, OH, has been principal trombonist with the Lakeland College Community Band for most of the band's 21-year history. Wolf's e-mail address is: pinkcaddy@Ameritech.net

Tod Cooper '78 of Sherman Oaks, CA, director of music for Disney Feature Animation, is currently working on *Tarzan, Kingdom of the Sun*, and *Fantasia 2000*.

Kenneth Field '78 of Cambridge, MA, did a residency in music composition at the Ucross Foundation. Field also released the CD *Subterranea*. Visit his web site: <http://www.saturn.net/~kfield>

Pianist **Scott Gordon '78** of New York is featured on a CD entitled *From This Moment On*, featuring the music of Frank Sinatra.

Composer, producer, engineer, and guitarist **Peter Hume '78** of Northridge, CA, has been active in the commercial, television, and film music areas and has been guitarist



L.A. NEWSBRIEFS

Best wishes to one and all for an excellent 1998. The past year concluded on a strong note with two successful events. The second annual holiday social in December was again held at Rive Gauche Cafe in Sherman Oaks, and the attendance was excellent. Many familiar faces and numerous recent graduates came to enjoy the holiday cheer and the opportunity to network.

The most recent alumni seminar event was held in November and was entitled "Focus on Pro Tools 4.0." This session was cohosted by New Media Hollywood and featured a demonstration of the latest Pro Tools system by Jerry Antonelli of Digidesign. Jerry's unique brand of humor entertained a capacity audience and helped create a memorable evening.

The annual alumni brunch in January drew a strong turnout, and a large college contingent was in attendance. Congratulations to this year's distinguished alumnus award recipients, film and television composer **Hummie Mann '76** and guitarist, recording artist, and composer **John Abercrombie '67**. As this year's event was held in close proximity to the NAMM show, it

seemed very appropriate that a new award was also presented for the first time. Mike Bates, director of Academic and Institutional Affairs for Yamaha, was honored with Berklee's first Golden Clef Award in recognition of his long-standing support of music education.

The 40th Annual Grammy Awards Nominations were announced recently and, once again, Berklee was very well represented. Congratulations to **Paula Cole '90**, **Steve Vai '79**, **Diana Krall '83**, **Joe Lovano '72**, **Antonio Hart '91**, **Roy Hargrove '89**, **Alan Broadbent '66**, and **Arif Mardin '61**. Good luck to all.

As for others in the news... **Clair Marlo '80** has been busy producing music for film and television, commercials, and albums by such artists as Michael Ruff, Harry Chapin, Kilauea, and Pat Coil. *Music Connection* magazine recently named her as one of the top two female producers in the country! **Bob Harsen '82** has been touring with Bobby Caldwell, Melissa Manchester, and Tim Weisberg. He is also featured on the latest albums by Lee Oskar, Mike Grange, and David Zasloff. **Lalah Hathaway '90** was featured in a December concert

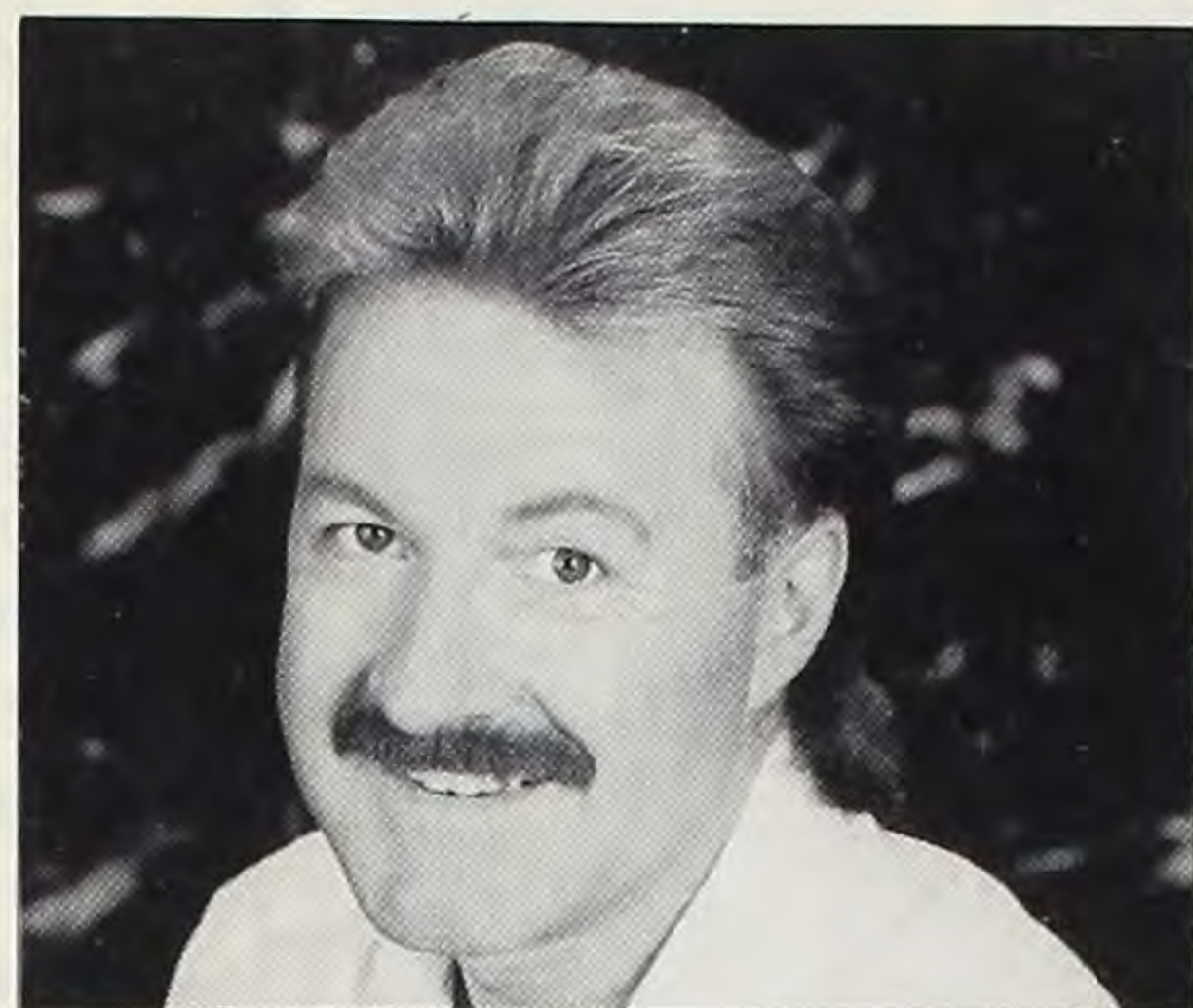


PHOTO BY SUZE LANIER

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

entitled "Smooth Jazz Christmas" along with Tom Scott and Jonathan Butler. Music programmer and MIDI consultant **Steve Katz '82** has been heard recently as keyboardist on solo CDs by Jon Anderson, singer with Yes. **Gernot Wolfgang '88** has been composing music for the animated series "Zorro." Beyond his Emmy success of 1997, **Alf Clausen '66** was honored with an Annie Award for Outstanding Achievement in TV Music in Animation. Alf also recently scored a feature film entitled *Half Baked* for Universal.

That's it for now. Stay in touch.
—Peter Gordon '78

and music director for Melissa Manchester for 14 years. Hume has also conducted for the Houston, Toronto, and Dallas Symphonies, and the Atlantic Pops Orchestra.



Vibist Ted Wolff '73 of Santa Rosa, CA, has released his first CD titled *Felicity*.

Drummer **Christopher Massey '78** of Switzerland has been recording and touring Europe with bands called Forever Sharp and Vivid. He endorses Paiste Cymbals.

Guitarist **James McIntosh '78** of Las Vegas recently performed for the Drew Carey special "Mr. Vegas" on HBO. He has also played with Legends in Concert at the Imperial Palace and teaches at the University of Nevada.

Koji Yoshimura '78 of Japan hosts a weekly jazz show on Osaka television.

Bernard Baldous '79 of France has been touring with his group The Dolphin's Swingers which

features saxophonist **Patrick Torreglosa '79**.

Pianist **Joe Ercole '79** of Lutherville, MD, has produced a jazz CD entitled *Manhattan Nights* and has performed with Stanley Turrentine on the Black Entertainment Television Network.

Saxophonist, clarinetist, and band leader **Gregg Gelb '79** of Sanford, NC, was a recipient of the Jazz Composers Fellowship Award from the North Carolina Arts Council for his original works.

Composer **Jawanza Kobie '79** of Wilmington, DE, and **Darrell Scruggs '79** contributed compositions to a CD by **Dexter Sims '80**

titled *Peace of Mind*, produced by **Buddy Fambro '82**.

Trumpeter **Jonathan Lax '79** of Summit, NJ, recorded a Jewish children's CD called *Tap Your Feet to the Jewish Beat*. Lax also played at Renaissance fairs in New York and Ohio.

Arranger **Sergio Souto Oliveira '79** of Bahia, Brazil, is music director of a Brazilian production of the musical *Nunsense* which played in New York in December. He also wrote eight orchestral arrangements for a two-CD set entitled *Sinfonia Baiana*.

Drummer **Steve Pemberton '79** of Santa Clarita, CA, and guitarist **Peter Hume '78** performed



Allen Mezquida '80

PHOTO BY ALAN POICHE

for the PBS special "The Songs of Johnny Mercer—Too Marvelous for Words." The show featured pianist Peter Nero, Melissa Manchester, Johnny Mathis, Margaret Whiting, and John Pizzarelli. Pemberton has been with Nero's trio for 12 years.

Daniel Levitin '80 of Palo Alto, CA, is a music lecturer and a visiting professor of psychology at Stanford University. Levitin has also written liner notes for CDs by John Loche and Stevie Wonder. Visit his web site at <http://www.ccrma.stanford.edu/~levitin>

Composer **Frank Macchia '80** of Burbank, CA, and actress/writer Tracy London created *Little Evil Things*, a spoken-word CD featuring five short horror stories underscored by Macchia. The disc was received enthusiastically by the "Midwest Book Review."

Saxophonist **Allen Mezquida '80** of New York was featured on the new John Basile release *The Desmond Project*, a tribute to Paul Desmond.

Songwriter **Reed Vertelney '80** of Van Nuys, CA, a two-time Grammy nominee wrote three songs for the new Luther

Vandross album.

Bassist **Eliot Wadopian '80** of Asheville, NC, and Berklee faculty pianist and composer Matthew Nicholl have released the CD *From Here to There* featuring 11 originals.

Kevin Barbour '81 of Hudson, NH, and drummer **Bruce Van Auken '78** of Merrimack, NH, have released a solo CD titled *First Steps*. Contact Kevin at www.kevinbarbour.com

Artist/producer/composer **Joel Goodman '81** of Port Washington, NY, produced Livingston Taylor's *Ink* CD and scored the film *Concert of Wills: Making the Getty Center*. He is presently scoring the feature film *Origin of Species*.

Composer **Jan Stevens '81** of Marina del Rey, CA, has written for the television shows "Friends" and "The Ricki Lake Show," jingles, and CD-ROMs.

Harmonica player **Mike Turk '81** of Cambridge has released two CDs and performed on several movie scores including *Dick Tracy*, *City of Hope*, and *Lonestar*.

Saxophonist **Roy Elder '82** of Argentina has been recording music of Cuchi Leguizamon with percussionist Facundo Guevara.

Classical guitarist **David Reynolds '82** of Germantown, MD, has released the CD *Partenza* and has performed at the Kennedy Center in Washington D.C.

Trombonist **Dennis Robinson '82** of Fall River, MA, a music teacher at Fall River Public Schools, was named Teacher of the Year in 1996. Robinson is also a vocalist/arranger for Roger Cerisi and the Rockin' SoulHorns.

Bassist **Bob Ross '82** of

Allston, MA, and his band Debris recently released a CD entitled *Errata*, featuring **Steve Norton '87**, **Jeff Hudgins '92** on reeds, and **Herb Robertson '72** on trumpet.

Vibist and composer **Cecilia Smith '82** of Brooklyn, NY, is a guest lecturer at Cornell University. She recently released *Leave No Stone Unturned*, her fourth CD, and has been featured on three other discs.

Masahiro Yokaichiya '82 of Japan produced the CD *The Thoughts in the Wind* featuring **Takayuki Emori '82**, **Tomie Tsukagoshi '81**, **Akio Fujita '83**, **Eriko Akiya '84**, **Sanshiro Fujimoto '82**, **Shunsuke Mizuno '81**, **Jun Kagami '80**, **George Kane '80**, and **Toshifumi Hinata '82**.

Drummer **Kathy Burkly '83** of Nashville, TN, a freelance studio musician, has played on 200 CD and demo recordings. Burkly penned an article for the November issue of *Sticks and Mallets* and is on the issue's accompanying CD.

Saxophonist **Wayne de Silva '83** of Hilo, HI, can be found on the internet at:

www.jazzhawaii.com

Lisa El-Lakis '83 of Waltham, MA, works at the Fernald Development Center in Waltham as a music therapist.

Tenor saxophonist **Dennis Mitcheltree '87** of Brooklyn, NY, has been touring U.S. jazz festivals and concert halls with his sextet promoting his debut CD *Brooklyn*. He also teaches at the Greenwich House Music School.

Drummer **Daniel Zoller '83** of Zurich, Switzerland, has been teaching drums, and performing with several orchestras. He produced his own CD called *Coloured Music*.

Trevor England '84 of Belfast, Northern Ireland, works at Belfast High School and leads his own big band. After his song "Join Hands" won the Cork City song contest, his choral group was invited to the White House to perform the song for President Clinton.

Guitarist/keyboardist **Chris Florio '84** of Boston toured Sweden and Holland with his band Deep Trees. Their debut CD *Something That Floats*, features guitarist



Charles Chapman '72 was among those invited to the opening of the Blue Guitars exhibit at the Smithsonian Institution in Washington, D.C., November 10, 1997. Pictured from the right are: Chapman; Director of Public Affairs for the Smithsonian Randall Kremer; guitar maker Bob Benedetto; and guitarists Bucky and John Pizzarelli.



Greg Dayton '89 and wife Gemma

PHOTO BY DOLORS TAPIAS

Guitarist **Michael McManus '85** of Calabasas, CA, released the *Free in Captivity* CD with his band Egodog.

Jamshied Sharifi '85 of New York has recently released a recording of Middle Eastern music titled *A Prayer for the Soul of Layla*. It features vocalists **Paula Cole '90** and **Pedro Aznar '82**, and bassist **Skuli Sverrisson '90**.

Chris Brenne '85 and drummer **Rodney Smith '81**. Visit their web site at: www.tiac.net/users/jumpcut/DeepTrees

Guitarist **Michael Hickey '84** of Athol, MA, is teaching at Retro Music in New Hampshire. He played with the group Cronos on *Metal Mania* and *Heavy Metal Collection* CDs.

Singer **Betsy Jackson '84** of Nashville has been performing with songwriter **Michael Bransfield '92**.

Drummer **Kevin Newton '84** of Cambridge, MA, has played with Stan Strickland's group *Ascension* and with the Marc Rossi Group. He won a Boston Music Award in 1994.

Gernot Reetz '84 of Berlin, Germany, has been touring with his quartet *Inner Space* promoting his album *Legacy* on his own *One World Music* label.

Barry Rocklin '84 of Revere, MA, was the music director of *The Gift of the Magi* at the New Repertory Theater in Newton. He has also written and conducted music for industrials with saxophonist **Dave Sass '87** and drummer **Dean Pickard '88**.

Guitarist **David Singley '84** of Saint Paul, MN, an instructor at Carelton College, released his debut CD titled *How My Heart Sings*. Singley has played for Minneapolis productions of *The Lion King*, *Sunset Boulevard*, *Funny Girl*, and *A Chorus Line*.

Pianist **Redwan Ali '85** of Singapore has been performing with and arranging for the Singapore Broadcasting Corporation Orchestra. Ali has also composed theme songs for news, variety shows, and sitcoms.

Saxophonist **Henry Cook '85** of Jamaica Plain, MA, has been performing in the Boston area and appeared at the San Miguel de Allende International Jazz Festival in Mexico.

Composer and guitarist **Kari Juusela '86** of DeLand, FL, was awarded an Individual Artist Fellowship from the State of Florida and the Stetson University Hand Award. Juusela's "Crossing Twilight" was included on the University of Maryland CD *Stages*. His guitar piece "Ilta Pala" is on Capstone Records' *Society of Composers* CD series.

Singer, keyboardist, and songwriter **Dawn Lamb '86** of Hoboken, NJ, coproduced her CD *A Kingdom By The Sea* with engineer **Rich Lamb '88**. It features **Glenn Gordon '86** and **Marianne Perback '88**. Lamb also appears on a CD by **Toni White '81**.

Drummer **Harold Moskoff '86** of Ontario, Canada, released a CD entitled *Global Villages* which features bassist **Tsunomu Takeishi '85** and saxophonist **Warren Hill '86**.

Arnon Palty '86 of Tel Aviv released his first solo CD titled *Pocket Size Pocket*, recorded live at the International Red Sea Jazz Festival.

Drummer **Anthony Plessas '86** of Rafina, Greece, released his second album entitled *Scent of Time* and has published his second book called *Music and Technology* with Contemporary Music Publications.

Pianist **Matt Rollings '86** of Nashville produced Edwin McCain's *Misguided Roses* CD and assisted in the production of Melissa Manchester's Christmas album.

Saxophonist **Gordon Beadle '87** of Cambridge has performed at the Monterey Jazz Festival and the Kansas City Jazz/Blues Festival with Jay McShann and is on McShann's CD *Hootie's Jumpin' Blues*.

Edward Broms '87 of Jamaica Plain, MA, has released a CD entitled *Broms*. It features drummer **Jordan**

ORLY

THE ONE AND ONLY MATCHMAKER



WHAT IS THE MEDIA SAYING ABOUT ORLY?

The Phil Donahue Show

"Orly is a unique personal matchmaker..."

Ron Reagan Show

"Orly, born a matchmaker..."

Sally Jesse Rafael Show

"Orly's service is designed for the professionals..."

AM Los Angeles Show

"two of Orly's clients were married live on the show... The wedding of the year"

Eyewitness News (ABC)

"Orly, world renowned matchmaker..."

KTLA Morning News

"Orly, matchmaker in action..."

Jewish T.V. Network

"Orly is a real marriage broker..."

Montel Williams Show

"Orly's clients are the cream de la cream..."

AM Philadelphia Show

"Orly's clients are simply top of the line..."

Cleveland Tonight Show

"Orly, a touch of class..."

Orange County News Channel

"Orly is champagne wishes..."

AM Northwest Show, Oregon

"Orly the one and only matchmaker..."

Good Evening Seattle Show

"Orly is an investment in your future..."

The Dimi Petty Show, Canada

"Orly has a sixth sense..."

National Enquirer

"Orly has a dream date for you..."

Orange County Register

"Orly has a match for the sincere singles..."

The Heritage Weekly

"Orly is nationally and internationally known..."

Los Angeles Times

"Orly matches the rich and successful..."

Dallas Morning Newspaper

"Orly made countless introductions..."

Beverly Hills Today

"Orly is the Rolls Royce of matchmaking..."

KFI Talk Radio

"Orly, a matchmaker with a sixth sense..."

WLAC Nashville Radio

"Orly is a celebrity matchmaker..."

FREE

30 MINUTES PHONE CONSULTATION
(310) 659-7337 • Beverly Hills

L.A. MENTOR PROGRAM

The Society of Composers and Lyricists (SCL), whose members include many prominent figures in the world of film and television music, recently began a mentor pilot program with Berklee.

The new program provides the opportunity for graduates of the Professional Writing Division to work in rotation with a roster of SCL professionals. For anyone aspiring to succeed in the film and television industry, this is a remarkable opportunity and is sure to become a coveted position in the future. It provides an immediate introduction to many aspects of this industry and also gives the participants a close-up experience with the best composers in the business.

The first Berklee participant chosen was **Chris De Stefano '97** who received a certificate upon completion of the program in December. De Stefano said, "It was a fantastic opportunity that enabled me to meet many of the finest studio musicians, mixers, engineers, and contractors in the film music scene. After only one week in Los Angeles, I was on scoring stages with award-winning composers and full recording orchestras."

The composers that De Stefano worked with included Jay Chattaway ("Star Trek Voyager"), Steve Bramson ("J.A.G."), Dan Foliart ("Home Improvement"), Alf Clausen ("The Simpsons"), and Christopher Young

(*Hard Rain*).

SCL president Jay Chattaway stated, "We were delighted with Chris. He and Berklee have received high praise from all of the participating composers."

—Peter Gordon '78



From the left, Jay Chattaway, Chris De Stefano '97, and Peter Gordon.

Cohen '87 and guitarist **Crick Diefendorf '95**. Brooms can be reached via email at: Brooms555@aol.com

Matthew Kaslow '87 of Brooklyn, NY, has been playing with a rock tribute band called Red Rover in New York City.

Drummer **Patrick McDonald '88** of Antioch, TN, has been touring with Tanya Tucker and recorded with the Allman Brothers Band on *The Songs of Jimmy Rogers: A Tribute*.

James Thacker '88 of Watertown, MA, played at the Montreal Jazz Festival and plays on the CD entitled *Eddie Kirkland—Lonely Street*.

The CD *Free Spirits* that guitarist/vocalist **Greg Dayton '89** of Barcelona, Spain, recorded with his wife Gemma is receiving radio play in Spain. They perform throughout the country.

Keyboardist and percussionist **Hardy Hemphill '89** of Franklin, TN, was featured as songwriter of

the week on The Nashville Network and has performed with Bob Carlisle and with Steven Curtis Chapman on Chapman's Signs of Life tour.

Pianist and composer **Pierre Hurel '89** of Somerville, MA, teaches French at Boston's French Library. He recently recorded a CD of original compositions, opened for Chick Corea, and played at the Toulon Jazz Festival in France.

Dmitri Matheny '89 of Berkeley, CA, has been promoting his CD *Penumbra: The Moon Sessions*. It hit number 21 on the Gavin radio chart.

Drummer **Jonathan Pierce '89** of Rensselaer, NY, has toured the world with Chubby Checker, performed for the Groove Inc. Asian Tour, and is on the Terry Gordon Quintet CD.

Composer **Gernot Wolfgang '89** of Los Angeles, CA, wrote original music for the television series "Zorro," the film *The Process*, and penned an

orchestral work titled "Fantasies for a Blue Bassoon."

Singer/songwriter **Melissa Ferrick '90** of Hollywood, CA, released a solo album called *Plus One* for Atlantic Records.

Carlos Morales-Miranda '90 of Wheeling, IL, a recording engineer, is studying electrical engineering at the University of Puerto Rico. He is a design engineer for Motorola.

Guitarist and songwriter **Julius Ndimbie '90** of Takoma Park, MD, cowrote "Falling Rain" for the debut CD by **Philip Hamilton '83**.

Dan Petty '90 of North Bergen, NJ, is currently the music director for the off-Broadway musical *Heard It Through the Grapevines of Wrath*. Petty also toured with Up With People.

Songwriter and guitarist **Derek Sivers '90** of Woodstock, NY, is owner of Hit Media Inc. in New York.

Drummer and composer **James Weinstein '90** of

Brooklyn, NY, played with the Jimmy Weinstein Group at the Texaco New York Jazz Festival and composed and produced the soundtrack to the feature film *Under the Bridge*.

Guitarist **Karl Aranjó '91** of Irvine, CA, has published the book *Guitar Guru*, featuring some of his own works.

Vocalist **Ralina Cardona '91** of Carolina, Puerto Rico, starred in a musical review titled "Out Tonight" staged in Bronx, NY, in December 1997.

Bassist **James Guffee '91** of Van Nuys, CA, and his band the Tories released their debut CD *Wonderful Life*. Check out their web site at: www.tories.com

Guitarist **Michael Masson '91** of Hingham, MA, has recently been appointed director of Studio V at South Shore Music in Weymouth, MA.

Ittai Rosenbaum '91 of Israel wrote music for a ballet that was staged in Israel and London.

Pianist **Thomas Snow '91**

of Yarmouth, ME, is promoting his CD *Northern Standard Time* with trombonist **Steve L'Heureux '91**. Snow's web site is: <http://www.tomsnow.com>

Pianist **Paul Carsan '92** of Great Britain has been playing piano at the Tokyo Bay Hilton Hotel.

Saxophonist **Jamie Fatas '92** of Cambridge, MA, has been performing with flamenco dancer Omayra Amaya.

Guitarist **Giovanni Moltoni '92** of Boston has been promoting his debut CD *Directions* at European jazz festivals and in the Boston area.

Robert Schulz '92 of Albuquerque, NM, was hired as a band director for the Rio Ranch Public School System.

Kimberly Theodore '92 of Los Angeles, CA, is assistant program director of the classical radio stations KKGO (LA), KKHI (San Francisco), and XBACH (San Diego) and assists in production of radio broad-

casts by the Los Angeles Philharmonic.

Bassist **Bryan Beller '93** of North Hollywood, CA, has been performing with Mike Keneally and Beer For Dolphins. Beller also recorded "Christmas Time Is Here" with guitarist **Steve Vai '79** on a CD called *Merry Axemas: A Guitar Christmas*.

Guitarist/composer **Ron Bosse '93** of Rockland, MA, released his debut CD *Next Level*, which features drummer **Rob Egan '96**, bassist **Christian Bausch '96**, and tenor saxophonist **Dave Barraza '93**.

Jared Faber '93 of New York City, composed and produced the soundtrack to the CD-ROM game *The Pink Panther's Passport to Peril*. **John Montagna '94**, **Toby Ralph '92**, **Roy Shakked '94**, and **Melvin Butler '93** played on it with Faber.

Pianist **Mika Pohjola '93** of New York released the CD entitled *On the Move*. His quartet features saxo-



Vocalist and keyboardist **Marcus Bell '96** released his debut CD *Specialist* featuring 11 of his original songs.

phonist **Chris Cheek '91**, drummer **Roberto Dani '94** and bassist **Matt Penman '95**. Visit his web site at: <http://home.earthlink.net/~mikamusik/>

Bassist **Michael Branch '94** of Ipswich, MA, is featured on Mauricio Morias'

latest CD titled *Gosto Dela* on the Henda Records label.

Guitarist **Michael Chlasciak '94** of Bayonne, NJ, recently released a new CD entitled *Grind Textural Abstractions* on the Music Voice label in Poland. Chlasciak also released two books entitled *Ridiculous Riffs for the Terrifying Guitarist* and *Monster Coordination*. Chlasciak can also be found on the web at: <http://www.geocities.com/sunsetstrip/4078>

Guitarist **Michael Horowitz '94** of Seattle is currently pursuing a Doctoral degree in ethnomusicology at the University of Washington and performs jazz, klezmer, and Irish traditional music around the Seattle area.

Bassist **Scott Koziol '94** of North Olmstead, OH, is an instructional columnist for *Bass Frontiers* magazine and was featured on Tinsley Ellis' new release called *Fire It Up*.

IMPROVE YOUR SAX LIFE



Professional and personal service by **EMILIO LYONS**

- Brass
- Woodwind
- Strings
- Percussion
- Sales
- Repairs
- Rentals

We Ship Worldwide

Your Source
For the Finest Names in
Brass & Woodwinds

Serving professional musicians, students, music schools and universities since 1939.

Rayburn Music Inc.

263 HUNTINGTON AVE., BOSTON, MA 02115
(NEXT TO SYMPHONY HALL) 617-266-4727

GAINING A PERSPECTIVE ON ONE'S PLACE IN THE UNIVERSE

Joe Mardin '85 disproves the cliché that a jack of all trades is a master of none. Kind of a musical renaissance man, Joe's resume reveals an impressive list of artists he has worked with in such capacities as drummer, vocalist, producer, and arranger/conductor. In 1996, he added independent record label owner and operator to his job list.

The home environment shaped by his father, **Arif Mardin '61**, a Grammy Award-winning producer and senior vice president at Atlantic Records, assured that at an early age, Joe was exposed to lots of music and an inside look at the music industry. "When I was growing up," Mardin recalls, "my father was writing string quartets, recording his own jazz album, and working with avant-garde as well as pop musicians. I was hearing all kinds of sounds, it was great. I was very fortunate to be able to tag along to the studio with him and watch recording sessions. When I got older, I would help to set up and break down the sessions and make tape copies."

Joe knew early in the game that he would be a musician. "There was a point when I was 10 or 11, when it became clear to me that I wasn't going to become an astronaut," he says. "That was when I decided I wanted to go into music. Most of my friends didn't know what they wanted to do when we were graduating from high school, but I had known for years."

Later, at Berklee, Joe majored in Professional Music and took many arranging and composition courses. Before he finished college, he went to New York with a classmate and worked on his own project with his father. This unexpectedly earned him his first coproduction and cowriting credits on a major album.

"During my junior year," Mardin says, "I did a project with **Alec Milstein '84**. My father was producing it for us while he was also working with Chaka Khan. She heard one of our tracks, "Caught in the Act," and told my dad she *had* to sing it. She didn't recut it or change the key; she just sang to our track. That was a nice break for me when she put it on her *Feel for You* record.

"I have been lucky to be the son of Arif Mardin, but it is a double-edged sword. It can open doors, but there is also the perception that you are there only because you are the son of somebody famous. People who were skeptical have hired me and learned that I know what I'm doing. I never thought that I deserved anything because my father is in the business. If anything, it makes me try to do a little more than others would just to make sure that I have done the best job that I could."

Over the past dozen years, some of the artists Joe has worked with as producer, arranger, background vocalist, drummer, and/or synth programmer include Kenny Loggins, Bette Midler, Roberta Flack, Chaka Khan, Aretha Franklin, Carly Simon, Phil Collins, George Benson, Anita Baker, Corey Glover, and many others. "There are a lot of things I do and that keeps it interesting," says Joe. "It gets boring for me if I am only sequencing and don't get to write for strings for a stretch. My favorite things are writing for real instruments and mixing."

Joe recently got the chance to write for a lot of real instruments when he was hired by former Hendrix engineer and producer Eddie Kramer to pen symphonic arrangements of selected Jimi Hendrix songs on an album titled *In from the Storm* for the BMG Classics label. The tunes were vehicles for the disc's soloists who included Steve Vai, Carlos Santana, Stanley Clarke, Toots Thielmans, and more.

"For the Hendrix project, I orchestrated and conducted a 50-piece orchestra with strings, woodwinds, harp, French horns, everything," says Joe. "I still get butterflies as I stand in front of a string section wondering if it is all going to work and sound good. Being in front of that orchestra and hearing the arrangements was pretty great. I hope to always keep that child-like marveling about those situations—I don't want to lose that."

Two years ago, Joe made a move which put him at a different end of the business. He formed alternative rock band Danielle's Mouth behind songwriter and guitarist Danielle



PHOTO BY WENDY STEWART

Joe Mardin '85: "The 'Queen of Soul' told me that I did something good! I thought, 'I'm going to be okay.'"

Gerber. Joe acted as the group's drummer and producer. He ultimately launched his own record label to release the group's eponymous debut album.

Since then, he has spent hours on the phone handling business for the band and the label. But Joe views learning this end of things as an investment in his future, further education. After a 1996 promotional tour and a favorable reception in the press, Joe has been planning a follow-up album and negotiating a contract with Atlantic Records for its release.

Of the many projects he has done, one stands out in his mind. "Working with my dad as arranger and coproducer for Aretha Franklin was a very humbling and important experience for me," he says. "We did a remake of her song 'Think' for her *Through the Storm* album in 1988. It was gratifying when she genuinely liked the arrangement I'd written. She listened to the track, sang a horn line back to me, and said, 'That was funky!' The 'Queen of Soul' told me that I did something good! I thought, 'I'm going to be okay.' It was rewarding."

"I have been very lucky to work with so many great artists. I have been humbled by seeing true artistry and brilliant moments in the studio. This gives you perspective on your place in the universe." ■

Mark de Clive-Lowe '94 of New Zealand has been on tour sponsored by the New Zealand Arts Council presenting workshops in high schools in Tokyo. De Clive-Lowe has also been touring with a local jazz artists Kim Patterson, Cameron Undy and Nick McBride, who are featured on his new trio CD on Tap Records.

Errol Rockipov '94 of Miami, FL, has made two recordings with his band Dream Hunter entitled *Towers of Freedom* on Milestone Records and *Pepper Trombone* on the RRM label.

Gonzalo Arjona '95 of Boulder, CO, is currently pursuing a master's degree in international management at Denver University and is the editor for *Musica Pro* magazine.

Singer /songwriter **Jennifer Chapin '95** of New York has been performing her original music with her quartet in the New York and Chicago areas.

Antonio DeFeo '95 of Pelham Manor, NY, has composed the score for the Williamstown Theater Festival production of *Princess Turandot* and has composed the theme song for "Success at School" for Turner Entertainment.

Jon Dowling '95 of Springfield, MA, has just released his debut CD *Doing What Comes Naturally*. He maintains a full teaching schedule and plays with country singer Annette Divine.

Guitarist **Roland Gebhardt '95** of Germany has released a CD entitled *Boston Tunes* featuring drummer **Sebastian de Krom '97**. Gebhardt has also played for the French jazz artist André Francis and has been touring Germany

with his own trio.

Composer **Ville Hietala '95** of Helsinki, Finland, has been scoring music for corporate and educational videos. His composition called "Sweet October" was broadcast over Finnish National Radio.

Hand percussionist **Taku Hirano '95** of Santa Clarita, CA, has recently been performing with Chaka Khan, Puff Daddy, Teena Marie, and others.

Composer **Chen Chen Ho '95** of Taiwan conducted her works at the First Annual Taiwan Arts Festival.

Guitarist **Martin Koller '95** of Austria played on the main stage at the Leverkusen, Germany jazz festival and at the London jazz festival with his group.

Jay Natale '95 and **Steve Olenick '79** of Newton, MA, have been recording

on the new CD-ROM called *Curious George Learns Phonics*.

Rudolf Appoldt '96 of Ebikon, Switzerland, is conducting and arranging for a 40-piece gospel choir called Living People and has been performing and arranging for a project called Clazz.

Saxophonist **Ryosuke Hashizume '96** of Boston, along with guitarist **Takumi Sieno '95**, and Berklee student and drummer **Scott Goulding**, have released a CD of original compositions entitled *And Then You Heard Tales*.

Andrew Martin '96 of Sausalito, CA, has been a technical assistant at Skywalker Sound Studios and has been doing sound design for television episodes of "How'd They Do That," "Ordinary Extraordinary," and

"Touched by an Angel."

Saxophonist **Jerome Sabbage '96** of Paris, France, has been touring France and Belgium with his jazz quartet the Flip Side performing original jazz compositions.

Cey Jay Jumao-as '97 of Boston is part of a compilation CD on Big Noise Records entitled *Digital Side of the Moon*. Jumao-as also has been performing around the Boston area with Rainbow Tribe Dance Company.

Laura Andel '97 of Boston was a recipient of the 1997 Julius Hemphill Composition Awards for a composition entitled "Last Funeral" that she wrote for jazz orchestra.

Guitarist **Wesley Wilkes '97** of Jones, OK, has been recording original compositions with drummer **Jesse Siebenberg '96**.

Benedetto® PICKUPS

A SOUND INVESTMENT.

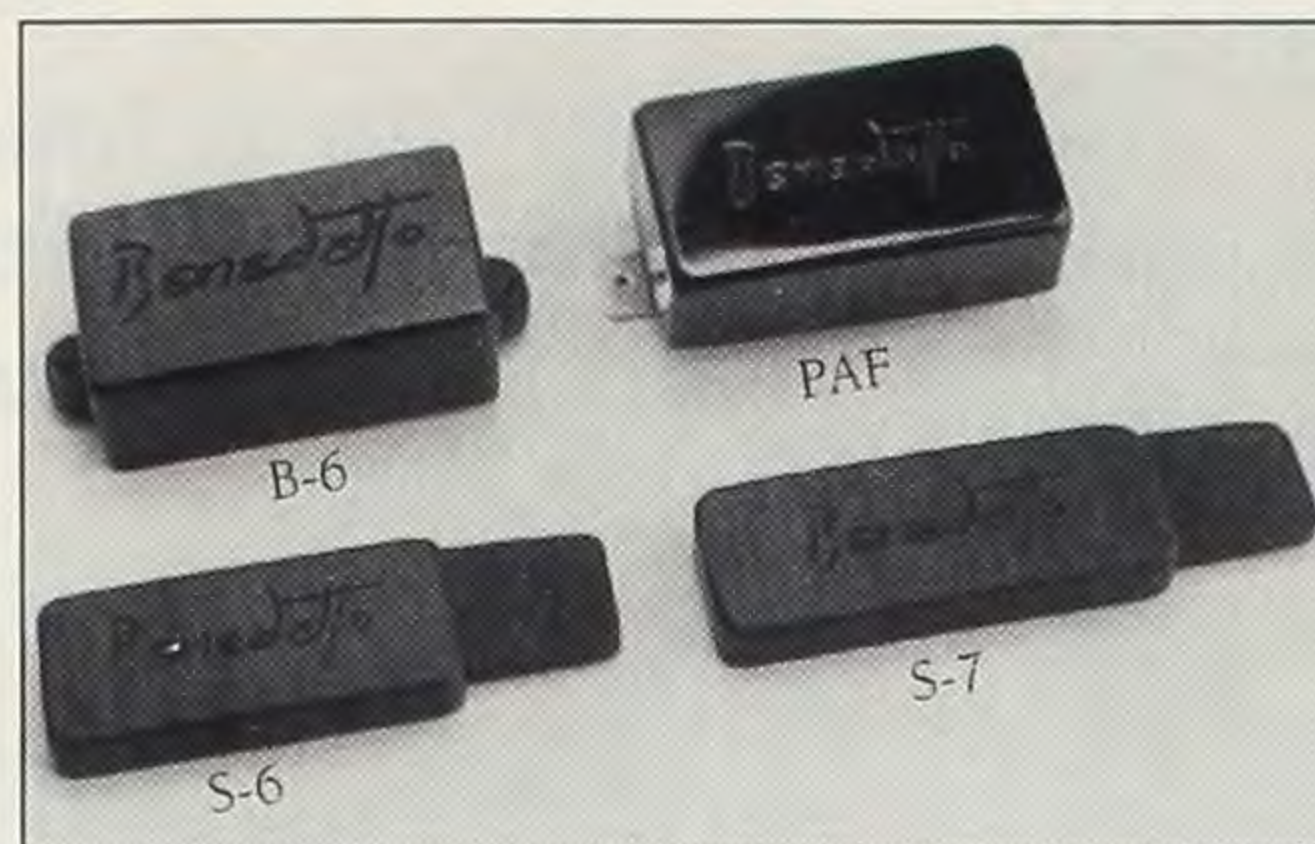
S-6 Suspended mini-humbucker – Fully shielded, handmade. Unique black wood-grained housing. Rich, warm, perfectly balanced. Easily attached to the underside of the pickguard via a mounting flange, it's the ideal choice for the acoustic archtop guitar. Dimensions: 7/16" x 1-1/16" x 2-5/8" (11mm x 27mm x 66mm) **\$149.50**

S-7 Suspended mini-humbucker – Same as the S-6 except for 7-String guitar. Dimensions: 7/16" x 1-1/16" x 3" (11mm x 27mm x 76mm) **\$149.50**

B-6 Standard size humbucker – Fully shielded, handmade. Represents the utmost in modern guitar pickup technology and produces an unimaginable quality of sound. Black wood-grained housing. **\$149.50**

B-7 Full-size humbucker for 7-String guitar. Same specs. as B-6 except with adjustable pole pieces. **\$149.50**

PAF-Gold Fully shielded. Classic humbucker sound. **\$90.00**



(Model B-7 not shown)

New! BENEDETTO archtop tailpiece Model E-6 (Model E-7 for 7-String guitar). Made of solid ebony, the same tailpiece used on the Benedetto guitar. It will enhance and contribute to the natural characteristics of your guitar's voice. **\$150.00.**

Shipping: \$5.00 in USA, \$10.00 in Canada & Mexico, \$20.00 all other locations. Please make check or money order payable to "Robert Benedetto" (overseas customers: in U.S. funds drawn on a U.S. bank.) Sorry, no credit cards.

For information on Benedetto guitars, violins, archtop guitar construction book & video, and accessories:

ROBERT BENEDETTO • RR1 Box 1347 • E. Stroudsburg, PA 18301 USA
(717) 223-0883 • FAX (717) 223-7711
<http://benedetto-guitars.com>

30th ANNIVERSARY 1968-1998

reading key jazz rhythms
(alto and baritone saxophone)
order no. 14701 (book w/cd) \$ 16.95
soloist. fred lipsius_alto saxophone



reading key jazz rhythms
(tenor and soprano saxophone)
order no. 14702 (book w/cd) \$ 16.95
soloist. fred lipsius_tenor saxophone

reading key jazz rhythms
(trumpet)
order no. 14703 (book w/cd) \$ 16.95
soloist. lew soloff_trumpet



reading key jazz rhythms
(trombone)
order no. 14704 (book w/cd) \$ 16.95
soloist. jim pugh_trombone

reading key jazz rhythms
(flute)
order no. 14705 (book w/cd) \$ 16.95
soloist. matt marvuglio_flute



reading key jazz rhythms
(clarinet)
order no. 14706 (book w/cd) \$ 16.95
soloist. ramon ricker_clarinet



reading key jazz rhythms

learn the language of jazz from a pro
by fred lipsius

reading key jazz rhythms
(guitar)
order no. 14707 (book w/cd) \$ 16.95
soloist. jack pezanelli_guitar



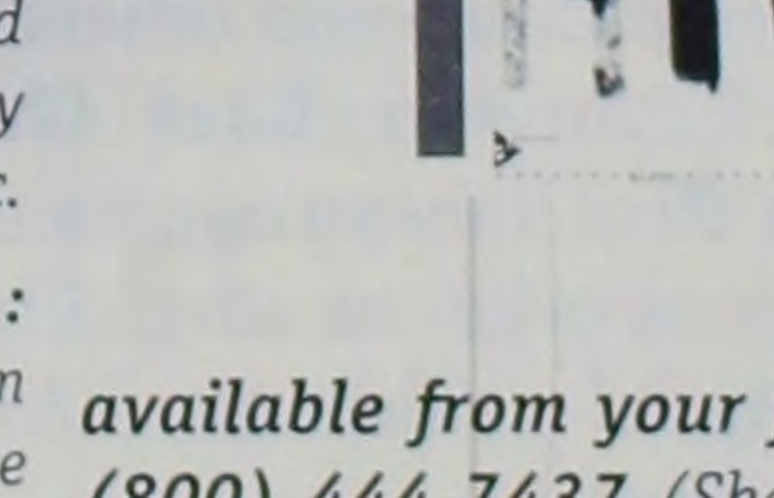
reading key jazz rhythms
(violin)
order no. 14708 (book w/cd) \$ 16.95
soloist. evan price_violin



reading key jazz rhythms
(french horn)
order no. 14709 (book w/cd) \$ 16.95
soloist. john clark_french horn



reading key jazz rhythms
(piano)
order no. 14710 (book w/cd) \$ 16.95
soloist. russ schmidt_piano



a perfect tool
...for learning the basic language of jazz, swing phrasing, and articulation, as well as for preparing for the jazz ensemble or for any other ensemble which performs jazz or jazz related music.

the book:

- 24 melodious etudes (easy to medium easy) based on a specific rhythm or rhythmic figure
- 24 guide tone etudes* (simplified corresponding versions of the etudes)
*except piano book
- based on chord changes to tunes that are jazz musicians daily language
 - guide tone versions and etudes work as duos

the cd:

- 24 demo tracks (soloist w/rhythm section accompaniment)
- 24 play-along tracks (rhythm section accompaniment without soloist)

available from your favorite music supplier or call toll-free
(800) 444-7437 (Sher Music Co., Petaluma, CA)
(800) 456-1388 (Jamey Aebersold Jazz, Inc., New Albany, IN)
or fax (717) 476-5368 (Caris Music Services, Stroudsburg, PA)



advance music

Maieräckerstrasse 18
D-72108 Rottenburg

phone: +49 • (0) 74 72 • 18 32
fax: +49 • (0) 74 72 • 2 46 21

<http://www.advancemusic.com>

FINAL CADENCE

Robert Jefferies '81 of Boston died at his home September 18, 1997, he was 36. Jefferies was a veteran bassist who had performed and recorded with numerous Boston rock acts. He had toured Europe, played on BBC Radio, and in videos aired on MTV.

Gabriel Dorr '93 of Durango, Colorado, passed away July 22, 1997, he was 23. Dorr was a guitarist but had recently taken up violin and keyboards.

Jeanne Brooks '95 of Woodland Hills, California, died October 8, 1997 of breast cancer. She was 51. A pianist

and songwriter, the Persuasions will feature one of her songs on their new CD.

Tamara "Frosty" O'Neill '97 of Centerview, Missouri, died October 16, 1997 after a car accident. She was a vocalist and a Music Business/Management major.

Chris Yeoman '97, originally of Indiana, had recently moved to Nashville, died accidentally on January 17. He was the drummer for WEA artists Shaded Red. Chris was on the way home from a gig with the band when their van flipped and he was thrown from the vehicle.

Thinking of Returning?

It's easier than you might think.

There is no readmission process for alumni.

Just contact Returning Student Coordinator Philippa Hamann in the Office of the Registrar at (617) 747-2242, by email: phamann@berklee.edu or by fax: (617) 747-8520. Whether you want to enroll full-time or have just a few credits left to graduate, it only takes a phone call to start the process. Return to Berklee and experience all the new and exciting changes!

**Registration for Summer '98: May 21 - 22, 1998
Classes begin May 26.**

**Registration for Fall '98: September 2 - 4, 1998
Classes begin September 8, 1998.**

ALUM NOTES INFORMATION FORM

Full Name _____

Address _____

City _____ State _____ ZIP _____ Country _____ Phone _____

This is a new address.

Your internet address: _____

Last year you attended Berklee _____ Did you receive a degree? diploma?

Please give details of the newsworthy professional milestones that you would like the Berklee community to know about. Please print or type (use a separate sheet if necessary). Photos suitable for publication are welcomed.

Send me more information on becoming a Berklee Career Network advisor.

Please send this form, along with any publicity, clippings, photos, CDs, or items of interest to:

Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693. Internet address: msmall@berklee.edu

First Inspirations

David and Elsa Hornfischer

When Sting spoke at the 1995 Berklee commencement, he described his earliest musical impressions gained sitting at his mother's feet while she played tangos on the piano. "When my mother played," he said, "she seemed to be transported to another world. This was the only time she ignored me, so I knew something significant—some important ritual—was being enacted here. I suppose I was being initiated into some sort of mystery—the mystery of music." Parents, with and without words, play such an important role in cultivating their child's interest in music.

Generally parents are the first to recognize their children's early interest in music. They then fund music lessons, purchase or rent the instruments, drive them to lessons, and make sacrifices to pay college tuition. Even parents who play a "doubting Thomas" role often produce in a son or daughter the determination to prove the parent wrong!

Bonnie Raitt's parents met during a college alumni production of *The Vagabond King* and went on to parent three children in a house filled with music. They gave Bonnie a guitar for Christmas when she was eight. By her teens, her dad John Raitt was pursuing a successful Broadway career and Bonnie immersed herself in her music. During the 1960s, Bonnie discovered the blues in Cambridge's clubs and never looked back. Many years later, she and her famous dad sang to a full house with the Boston Pops Orchestra. John Raitt began the "Soliloquy" from *Carousel* (a sentimental song sung by one contemplating his pending fatherhood) as Bonnie emerged from the wings to help him complete the song to the delight of the Boston audience.

Jackie McEntire drove her daughter Reba 600 miles from their home in Oklahoma to her first recording session in Nashville. Later she supported her daughter when Reba's band was killed in a 1991 plane crash and helps her today as Reba raises her own children. Many years earlier Jackie said,

David Hornfischer and wife Elsa penned Mother Knew Best—Wit and Wisdom from the Moms of Celebrities, and Father Knew Best—Wit and Wisdom from the Dads of Celebrities.

"Reba, I never got to do this and I always wanted to. If I push too hard or if I insist on you doing some things that you don't want to do, it's just because I'm going to live my musical career through you." Reba adds that she bought the message because her mom "didn't push me until it all fell into place and I was mature enough to handle it."

Abraham Quintanilla loved music, had his own band when he was young, and quickly recognized the talent of his daughter Selena. As Tejano music blossomed, he handled Selena's bookings, ran the sound board, and, in the early days, drove the tour bus. After Selena was murdered, her distraught father established a foundation in her name to "encourage children to complete their education, respect human life, and sing whatever song they were born to sing."

Nat King Cole's father was a minister at a church in Chicago's south side; his mother played the organ and directed the choir. Their children all played piano and a love of music was fostered. Young Nat loved to embellish gospel tunes with jazzy flourishes to the dismay of his traditional father. They made a deal; if Nat would play the organ seriously on Sundays, he could play jazz piano in the clubs. By age sixteen, Nat led a big band and had begun composing. Moved by a sermon in which his dad admonished his congregation to "straighten up and fly right," Nat wrote a song of the same name. In 1990, Nat's daughter Natalie sang "Straighten Up and Fly Right" with Ella Fitzgerald at the Grammy Awards broadcast. Natalie Cole, a recipient of a Berklee honorary doctorate in 1995, continues to develop the family legacy.

Miles Davis' dad became a dentist after his own father prohibited musical studies believing that the only places a black man could play were "clip joints or brothels." Inspired by earlier generations of Davises—musicians dating back to the days of slavery—the future jazz giant's dad bought him a trumpet and paid for lessons with fellow St. Louis native Clark Terry. He later arranged for Miles to study music at college in New York. The rest, as they say, is history.

At Berklee we say a collective thanks to mom and dad for nurturing the talents of our students. ■



David and Elsa Hornfischer. David is the college's vice president for Administration and Finance.

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE®

JOE LOVANO & GONZALO RUBALCABA *FLYING COLORS*

Two of the most vibrant and creative minds in modern jazz parry and thrust in a collection of newly recorded piano and tenor saxophone duets. The musical worlds of RUBALCABA and LOVANO intersect in this provocative and exciting session — a major collaboration between two internationally known jazz titans. Recorded live in the studio on Mark Levinson's Cello Sound System.

TIM HAGANS & MARCUS PRINTUP *HUBSONGS: THE MUSIC OF FREDDIE HUBBARD*

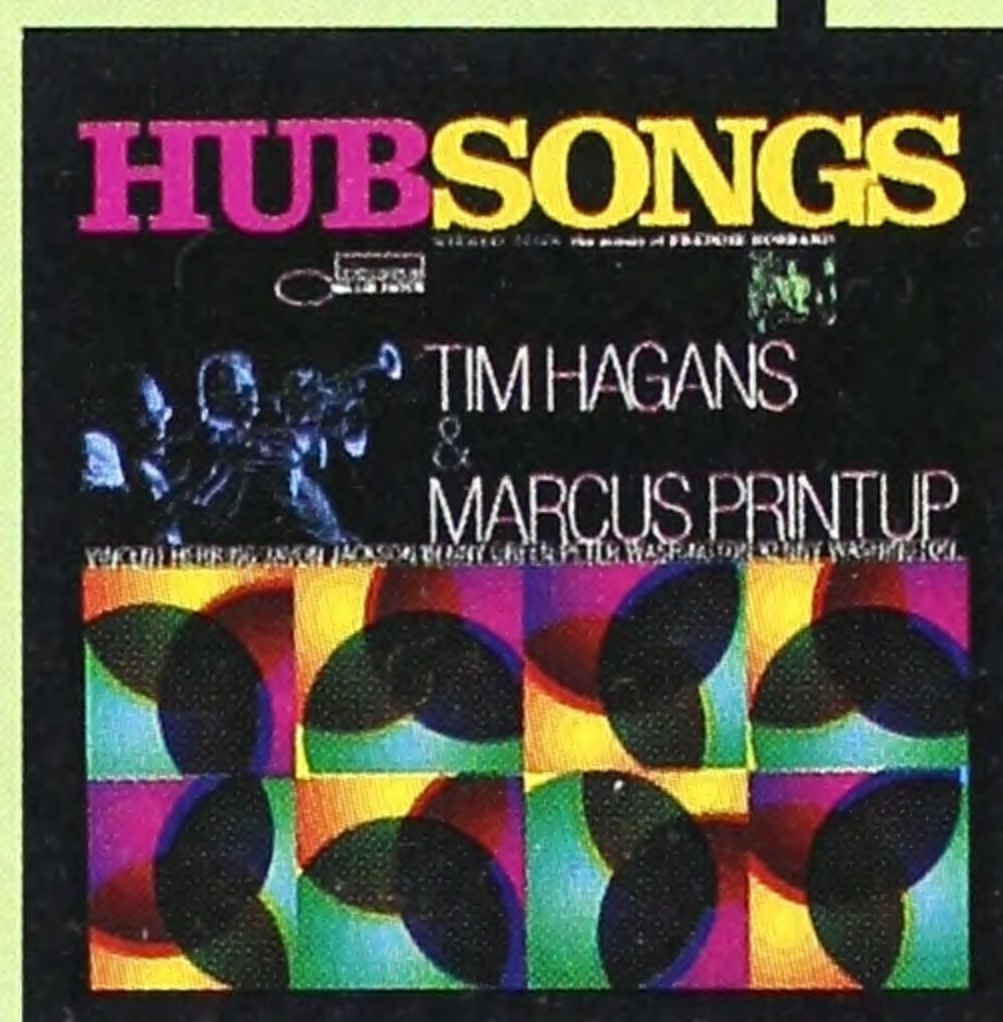
Two generations unite to create one of the most satisfying and surprising jazz discs in recent memory. Young trumpeters TIM HAGANS and MARCUS PRINTUP put a spotlight on the future of the music in these tightly arranged, beautifully played interpretations of the compositions of the great trumpeter FREDDIE HUBBARD. Often unsung as a composer, Freddie Hubbard produced the session, acting as mentor and guide. With JAVON JACKSON, ANTONIO HART, BENNY GREEN, PETER WASHINGTON AND KENNY WASHINGTON.

RAY BARRETTO *CONTACT!*

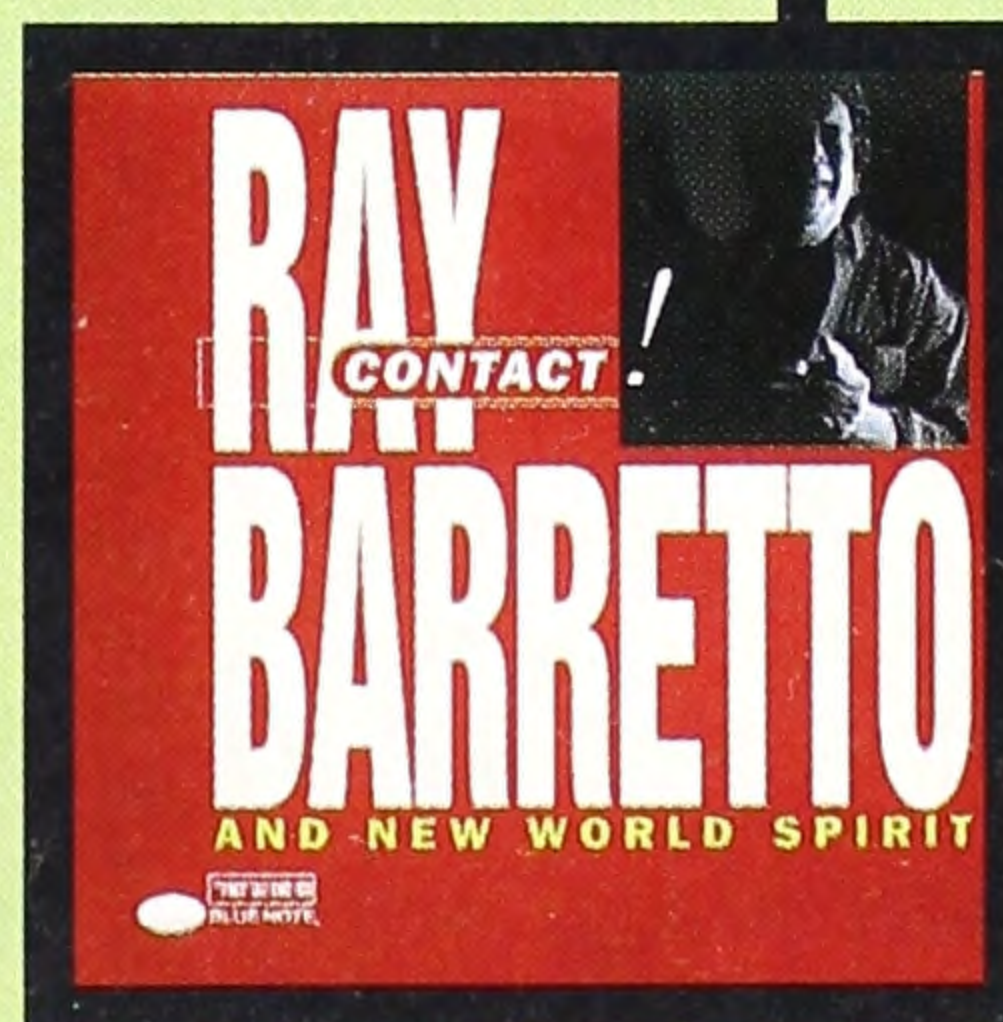
He was a part of the development of bebop, recorded scores of straight ahead sessions and then went on to become a superstar in the world of Latin percussion and salsa. Now he leads one of the tightest and most swinging jazz bands in the world. *Contact!* is a culmination of the life work of the incredible RAY BARRETTO - exciting new Latin flavored jazz which never strays far from the influence of 52nd St.



56092



59509



56974

TO ORDER BY PHONE...

1-800 ASK

TOWER

RECORDS - VIDEO - BOOKS

...OR FOR STORE LOCATIONS.

TIRED OF THE SAME OLD JAZZ?

BLUE NOTE DELIGHTS EVEN THE MOST JADED EARS.

What is Music Technology Direct?



Sweetwater
SOUND INC.

In 1990, Sweetwater Sound created **a new way to serve musicians and studios:** We combined the **convenience** of gracious, direct mail service with an exclusive **focus** on **music technology**.

Like L.L.Bean®, Dell®, and other specialty direct marketing leaders, Sweetwater is fortunate to have grown by leaps and bounds, while offering **greater and greater value**. Our exclusive "Music Technology Direct" approach has helped over 100,000 artists and engineers make their **musical dreams come true!**

HOW DOES SWEETWATER DELIVER THE BEST VALUE — GUARANTEED?



1 CONVENIENCE:
*You get the right gear,
when you need it!*

We've got the knowledge to help you choose the right product *the first time*. You save time, money, and avoid needless frustration. Just pick-up the phone: no waiting or noisy showrooms.

2 SAVINGS:
*You get the best price
and the best value!*

Our tremendous buying power means you get the best products at the best prices. In addition, we truly offer you the Best Value, Guaranteed. If you're not happy, we're not happy.

3 SERVICE:
*You get expert technical
support, free of charge!*

Tired of runarounds? Our huge tech support and service department makes your gear harmonize beautifully. We make your rig sing and get you back to your music — fast!

4 RESPECT:
*You get treated with
professional respect!*

Shouldn't shopping for gear be quick, painless, and just plain fun? We'll do everything in our power to make it easy for you to create music and have a great time doing it!

INTRODUCING:
SWEETWATER'S
Custom Select
PREMIUM DIRECT LUTHIERS

WHY NOT EXPERIENCE THE SWEETWATER DIFFERENCE FOR YOURSELF? CALL SWEETWATER SOUND TOLL-FREE AT:

(800) 222-4700

5335 BASS ROAD • FT. WAYNE, IN 46808
(219) 432-8176 • FAX (219) 432-1758 • sales@sweetwater.com • www.sweetwater.com

CALL NOW FOR YOUR
**FREE EQUIPMENT
DIRECTORY:**
Filled with useful
information on all
the coolest new gear!

