

Berklee *today*

Spring 1999 Vol. 10, No. 3

A Forum for Contemporary Music and Musicians



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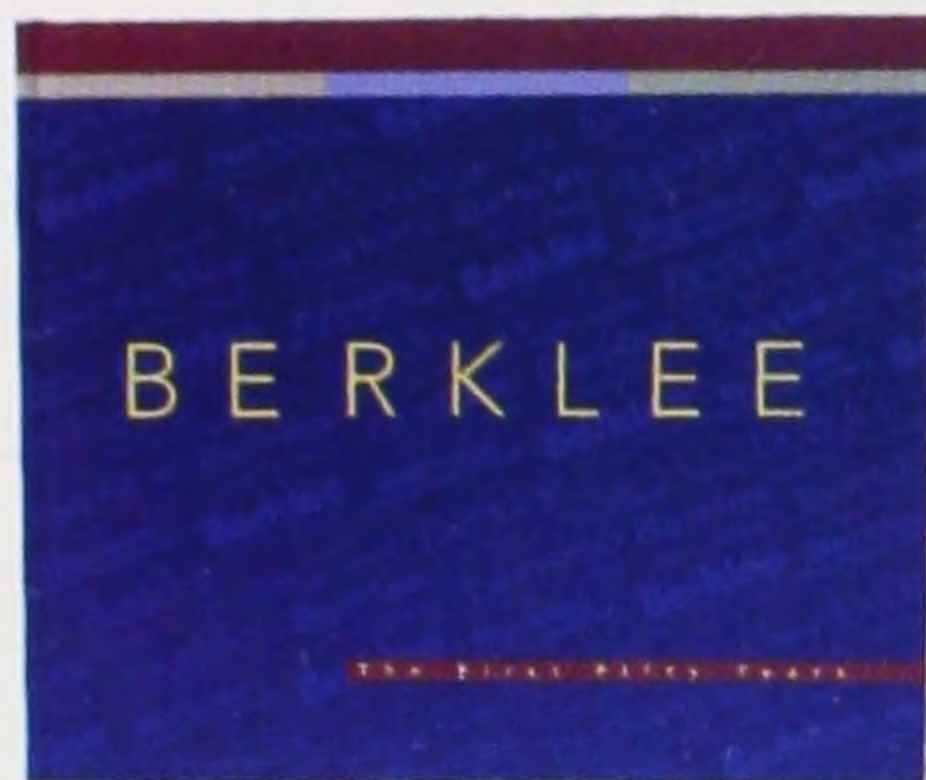
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Berklee *today*

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As the alumni-oriented music magazine of Berklee College of Music, *Berklee today* is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry issues and events, alumni activities and accomplishments, and musical topics of interest, *Berklee today* serves as both a valuable forum for our family throughout the world and an important source of commentary on contemporary music.

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LEAD SHEET

New *Perspectives*

David M. McKay, V.P. for Institutional Advancement

Over the last 20 years, I have been on four campuses as the new kid on the block. The job to be done was often the same—build new programs in fundraising, alumni affairs, and public relations. Like Berklee, all of the colleges and universities have something that sets them apart in their curriculum and/or mission. Berklee has something extra—an intense creative energy.

My first visit to Berklee was during the Summer Guitar Sessions. Many college campuses are kind of sleepy in the summer, but I felt the energy upon stepping through the front door. A few weeks later, I went to the fall convocation concert. Seeing a performance makes it clear that Berklee is all about nurturing the talents of students so that they can find their place in the music world.

As vice president of Institutional Advancement, my job is to lead the team that creates outreach programs to advance Berklee's mission. Alumni, press, and donor relations are the core elements of advancement. We reach out to the press corps so that they will better understand Berklee's core values. The fundraising programs are designed to obtain funding for scholarships, faculty development, external educational programs, visiting artists, and other programs. The annual fund, the Encore Gala, proposals to major donors and foundations, and other initiatives are some of our fundraising tools.

Colleges across the country wrestle with the key component of an advancement program—alumni relations. All institutions work to keep abreast of the changing needs of their alumni. The relationship a college has with its students should not end at graduation. It cannot be a one way street either. Higher education cannot expect alumni only to give without an ongoing beneficial relationship.

Over the next several years, we will continue to build our alumni program around three main areas: continuing education, career development, and admissions. For example, on March 28, we will host an alumni career seminar featuring panel discussions and mentoring sessions for alumni and students in Boston. (Keep an eye on your mail.) Los Angeles alumni have already been involved with a number of events aimed at giving alumni assistance with their careers. We intend to bring similar programs to other cities.

This piece began as a discussion about a newcomer's perspective. To shape successful advancement programs, it is essential to have experience from other institutions. To fully understand the Berklee culture, however, I need to hear *your* perspective. I am trying to meet as many people from the Berklee community as possible, and I welcome your comments. Please feel free to write or to send me an e-mail message at <dmckay@berklee.edu>.

Berklee *b e a t*

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

ENCORE GALA NETS \$200,000

The October Encore Gala, Berklee's flagship fundraising event, drew more guests and netted more money for Berklee City Music (BCM) scholarships than ever before in its four-year history. BCM is the college's scholarship outreach program for disadvantaged urban youth.

Over 900 party goers filled the Harvard Club on Commonwealth Avenue to experience more than 100 faculty and student musicians of every stylistic stripe performing for dancing and listening audiences in eight nightclub settings.

The gala was sponsored this year by Schwab Capital Markets & Trading Group. Since its founding in the early 1970s, Charles Schwab

and Company has been committed to forming educational partnerships that benefit local communities. "Berklee City Music is a perfect example of this commitment," said Charlie Milligan, Schwab's managing director. "We are extremely proud to be the lead sponsor of the gala." Schwab has already agreed to sponsor next year's Encore Gala.

After an elegant reception and candlelight dinner, the Harvard Club was filled with the sounds of various groups playing jazz, blues, world music, gospel, folk, and classical music past midnight.

Trustee Craigie Zildjian, and board of visitors member Sharon Mohny cochaired the gala, and President Lee Eliot Berk and his wife Susan served as honorary cochairs. Gala Superstar Ballroom sponsors included Cutler Associates, Newbury Comics, and Shawmut Design and Construction. The Gala nightclub sponsors included Cabletron Systems; Donaldson, Lufkin & Jenrette; Foley, Hoag & Eliot; Longwood



PHOTO BY BOB KRAMER

Gary Burton gave an impromptu performance for silent auction bidders.

Security Services; Pediatrix Medical Group; Pioneer Capital Corporation; MBNA America; and W.S. Kenney Company, Inc.

The silent auction, cochaired by trustee Don Rose and his wife Nina Simonds, offered bidders a chance to win a variety of musical instruments; getaway packages to Puerto Vallarta, New Hampshire, and the Berkshires; dinner at award-winning restaurants; memorabilia; and unique wine packages.

The silent auction was hardly silent as guests enjoyed impromptu performances by vibraphonist Gary Burton accompanied by the Yamaha Disklavier, a featured item at the auction.

The gala raised over \$200,000 for the BCM program. BCM helps to keep aspiring musicians in school and prepare them for a college music education through mentoring and performance programs.



PHOTO BY BOB KRAMER

From the left: Lee Eliot Berk, Lon Gorman president, Schwab Capital Markets & Trading Group, and Berklee Board of Trustees Chair Will Davis. Schwab was the Encore Gala's lead sponsor.

MEDIA CENTER DEDICATED

On October 29, the Berklee library and media center got a new name and was dedicated as the Stan Getz Media Center and Library. The facility was named in honor of the renowned jazz saxophonist through a generous grant from the Herb Alpert Foundation. Herb Alpert, a friend of Getz, was leader of the immensely popular Tijuana Brass in the 1960s and later founded A&M Records.

Alpert, his wife, singer Lani Hall, and Kip Cohen (president of the Herb Alpert Foundation) were on hand for the event as were Getz family members Monica Getz and Beverly Getz McGovern.

Dan Morgenstern, director of the Institute of Jazz Studies at Rutgers State University gave the keynote address, speaking about the importance of music libraries cataloging jazz materials. "As the 20th century ends, I think many will conclude that jazz will be considered the most important form of music to come forth in this century," Morgenstern said. "Jazz needs documentation and historiography—perhaps more than any other form of music."

President Berk spoke of the beginnings of the Berklee library, telling how his father, Chancellor Lawrence Berk, drafted him to help build the collection. "I used to go to second-hand shops and used bookstores in Cambridge and Boston on Saturdays and return with carloads of books for the library," Berk said.

In his remarks, Berklee's Library Director John Voigt spoke of the library's growth during his 30-year tenure. "When I started working here, it was just me and another staff member aided by a work-study student," Voigt recalled. "Today the library has 45 staff members, is open 100 hours a week, and circulates over 20,000 printed materials yearly. We routinely get calls from people like Quincy Jones, Gunther Schuller, and people from Harvard or Princeton because the collection is so good."

Gary Burton thanked Herb Alpert and the Herb Alpert Foundation for the gift naming the facility, saying, "We are pleased that one of the very first

facilities named at Berklee is in honor of Stan. It is our hope to receive more gifts to name other facilities after those who have made meaningful contributions to music." Burton spoke of the Stan Getz legacy and recounted anecdotes from his years as a member of the Getz band. "Stan was

one of those rare musicians who was respected by musicians and loved by the public," he said. Burton then went to his vibraphone and led a quartet featuring George Garzone (playing a tenor saxophone that belonged to Getz), bassist John Lockwood, and drummer Ron Savage in a musical tribute. The quartet performed Jobim's "O Grande Amor" and "Here's That Rainy Day," perennials in the Getz repertoire.

President Berk presented a plaque to Herb Alpert in commemoration of his foundation's gift to the college. "Herb has given much back to the music industry by his philanthropic gifts to education through his foundation," Berk said. Accepting the plaque, Alpert recounted his friendship with Getz. "Stan was a special musician and a caring friend," he said. "He once



From the left, Herb Alpert, Lee Eliot Berk, Monica Getz, George Garzone, and Gary Burton.

told me he never played a note he didn't mean—not many can say that. I loved Stan, and this plaque really touches me."

The Stan Getz Media Center and Library's listening room houses CD, video, and laser disc players and over 16,000 CDs and videos. The library has the largest academic collection of printed popular and jazz music and solo transcriptions in the nation.



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—Jim Fisch, "The Jazz Box," *20th Century Guitar*

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TWO ADDED TO BOARD OF TRUSTEES

Berklee's Board of Trustees Chair Will Davis announced this fall the addition of two members to the board. William G. Morton Jr., and William Van Loan have been named Berklee's newest trustees.

Morton is an accomplished, 38-year veteran of the securities industry. He has been steering the day-to-day operation and strategic direction of the Boston Stock Exchange since 1985, when he was named chair and CEO.

In welcoming Morton to the Berklee community, Berklee President Lee Eliot Berk said, "Bill Morton brings to Berklee a background in both finance and community organizations that will be an invaluable asset to our leadership at the trustee level."

In addition to his work in the securities industry, Morton is a director of several corporations and civic organizations, including Tandy Corporation, Morgan Stanley Asset Management, Inc., the National Football Foundation and College Hall of Fame, Inc., and the Bostonian Society. Recently he was elected to the City of Boston's Year 2000 Planning Commission. Morton is actively involved in the alumni and trustee affairs of his undergraduate alma mater, Dartmouth College. He also received an MBA from New York University.

An avid music aficionado, Morton began playing drums in his preschool years. "Music—specifically jazz music—has played a big



PHOTO BY BOB KRAMER

William G. Morton Jr.

part in my life," he said. "I began as a drummer and have been a follower and advocate of jazz ever since. As a 14-year Back Bay resident, I've become familiar with Berklee through meeting a number of students and hearing their music. The school is doing a great job, and I'm looking forward to being more actively involved."

William W. Van Loan is former president of HQ Business Centers of Massachusetts and a former senior executive for the Coca Cola Company.

A successful marketing executive and corporate leader, Van Loan founded the Massachusetts division of the HQ Business Center network, a world leader in the executive suite industry. During his tenure as president, HQ Massachusetts expanded to include five business centers in the Boston and Framingham area, providing clients with office space, secretarial staffing, and other support services. Van Loan later founded the HQ Business Center in Charlotte, North Carolina, and served as chair



PHOTO BY BOB KRAMER

William W. Van Loan

of the board of the HQ Network Systems.

Prior to that, Van Loan served as a senior executive with the Coca Cola Company. He was executive vice president and chief operating officer of Coca Cola Japan (based in Tokyo), before becoming Coca Cola's vice president of marketing. Van Loan was instrumental in developing "Have a Coke and a Smile" and other award-winning advertising campaigns for the soft drink giant.

Of his Berklee appointment, Van Loan said, "It is a great honor for me to join the Berklee College of Music board of trustees. Music is our international language and can contribute to international understanding and enrich our culture. Berklee is making a significant contribution to our global society by providing outstanding academic and professional preparation for student musicians."

The appointment of Morton and Van Loan to the board brings total membership to 23 trustees.

—Sarah Godcher

BERKLEE HELPS MARK U.N. DAY AT STATE CAPITOL

Berklee President Lee Eliot Berk was appointed by Governor Paul A. Cellucci to chair an October 22 ceremony marking the 50th anniversary of the Universal Declaration of Human Rights at the Massachusetts State House.

In attendance were numerous dignitaries, including representatives from the consulates of Greece, Japan, Romania, Hungary, and Nepal, and members of the 1998 United Nations Day Honorary Committee.

After his remarks, President Berk invited two Berklee students and an alumnus from countries where human rights have been violated, to address the audience.

Adeniyi Adelekan of Nigeria, Ignacio Perez of Chile, and Damien Draghici of Romania described growing up under harsh conditions. The Berklee Jazz Rock Ensemble's rendition of "Circle of Life" underscored the theme.



PHOTO BY LIZ LINDER

From the left: Adeniyi Adelekan, Ignacio Perez, Damien Draghici, Lee Eliot Berk

WALTER YETNIKOFF SPEAKS AT BERKLEE

Berklee welcomed record industry titan Walter Yetnikoff to the campus on November 13, 1998, as the speaker for the sixth annual James G. Zafiris Jr. Distinguished Lecture Series for Music Business/Management. Yetnikoff, former CEO of CBS Records and current CEO of Velvel Music Group, delivered a talk entitled "Consolidation and Its Effects on Creativity in the Music Business."

Yetnikoff spoke to a standing-room-only crowd in the David Friend Recital Hall about "corporatization" and the chilling effect that consolidation has had on creativity, stressing that the fight for short-term profits has often resulted in the loss of long-term creativity. In the past, record companies may have been more willing to allow a creative artist time to experiment and build a following; now radio and record labels are less willing to take a chance, looking more toward quarterly profits, Yetnikoff said.

Pointing to the effects of consolidation, Yetnikoff stated that only five major record companies represent 80 percent of market share in the industry. Similarly, today in radio, a small

number of corporations own a large number of radio stations. Yetnikoff asked rhetorically, "Would Bob Dylan be played on radio today if he were a new artist?"

When asked to name the accomplishments of which he felt most proud, Mr. Yetnikoff referenced his work nurturing the careers of Bruce Springsteen, Michael Jackson, and Billy Joel.

Quoting St. Augustine, Yetnikoff told the aspiring music professionals in the audience that "the most important things happen when we are most confused." His message was clear: be prepared for new opportunities that will open up, including the advance of Internet use for marketing and promotion.

When asked if there was room for new artists in such a constrictive trend, Yetnikoff reminded the audience that without performing artists, there is no music industry. He



Walter Yetnikoff (left) greets Mrs. Susan G. and Lee Eliot Berk during his November visit to the college.

expressed his continued "awe of creative artists," reminding the Berklee community that "the definition of an artist is someone who is different and unique" and that "consumers would not be stimulated by an uncreative business."

"Sometimes less power is more power," reflected Yetnikoff about his current position at Velvel. It is the "adventure and excitement" of this company that keeps him happy, amongst artists. When queried about his plans for the future, Yetnikoff joked, "I'll come to teach here, maybe, if you'll have me."

—Emily Singer

BOOKSTORE AND BANK BUILDING GET FACELIFTS

The Berklee College of Music Bookstore underwent a transformation this fall that has given it a new look and greater capacity. The new design yielded more shelf space and a second register to cut down on lines. According to store manager Bob Adams, "We actually lost square footage but gained linear footage. The new fixtures we installed allow us to stock more inventory now."

Adams also described the new Web site for the store and the capability of people all over the world to make purchases online. The bookstore's home page can be found at <<http://berklee.bkstore.com>>.

"This new capability is a real benefit for our international alumni," said Adams. "Now they don't have to get up in the middle of the night to call in

an order." Adams has seen a steady flow of orders coming in since the site went up last fall. "The response has been overwhelming," he said. "You won't find many of the books we carry at Amazon.com. This is fulfilling a big customer need."

Berklee also unveiled the new



The new Student Activities Center located at 130 Massachusetts Avenue

Student Activities Center in December in the 130 Massachusetts Avenue building (also known as the "bank building.") The renovated space is now home to Berklee's Student Activities Center, Computer Store, and Ensemble faculty offices.

The Student Activities Center includes three small lounges, vending machines, offices for various student organizations and for *The Groove*, Berklee's student newspaper.

"Students now have a comfortable place in which to relax between classes, eat a take-out lunch, exchange ideas, study with fellow musicians, or check their e-mail," said Student Activities Director Jane Stachowiak. She sees it as "a living laboratory where students can develop their sense of leadership, community, and citizenship."

DEPRESSION AWARENESS DAY AT BERKLEE

"Depression is an illness, not a deficiency," Dr. Scott Ewing, director of depression and anxiety disorders outpatient services at McLean Hospital told the capacity crowd in the David Friend Recital Hall. "It can be a serious, life-threatening disorder." Ewing was one of four distinguished panelists on hand for the first annual Depression Awareness Program held at Berklee on October 8, 1998.

Susan Berk (wife of President Lee Eliot Berk) and Wendy Woodfield, vice president of the Cole Mental Health Consumer Resource Center at McLean Hospital in Belmont, Massachusetts, chaired the committee that organized the event. The two-hour discussion, sponsored by the six-college Pro Arts Consortium, marked Berklee's first participation in the annual National Depression Screening Day.

In his opening remarks, Berklee's Executive Vice President Gary Burton explained that depression affects 17.6 million Americans each year, thousands of whom are creative artists who experience a range of symptoms.

Burton introduced singer and television actress Jennifer Holliday who was the event's keynote speaker. Holliday, riding high with a role in the successful television series "Ally McBeal," came in from Los Angeles just for the event.

Holliday described her trials with clinical depression for 10 years. She had entered show business in the early 1980s and rapidly achieved stardom with the hit Broadway musical *Dreamgirls*. She wasn't prepared for the high life she found behind the scenes. Not participating in the lifestyle of those around her created feelings of isolation. "I wasn't ready for these things," she said. "I'd had a wonderful childhood in Houston and became a star in New York overnight. I didn't have many friends and became withdrawn. Food became my friend, and I blew up to 340 pounds."

Holliday related that despite winning Tony and Grammy awards for her work onstage and subsequent hit records, she sank into depression. "I didn't know who I was aside from someone with a good voice," she said.

For several years, she battled with her weight, bankruptcy, and numerous personal and professional disappointments as she struggled to keep her career on track. Tired of the roller coaster ride, she attempted suicide by overdosing on sleeping pills. A friend found her in time to save her life. Holliday later sought help through psychiatric and prescription drug therapy.

"Some people are afraid to take medication," she said, "but it helped me. I came back stronger. I decided that when people in the entertainment industry said no to me, I wasn't going to take it personally. If I had no record contract, I would find other things to do." She ultimately discovered that "when you let a dream go, it can come back to you."

Holliday told the crowd, "The past three years have been like a new life for me." She described her new, positive outlook and how she no longer lets disappointment overtake her. "I don't build up false hope for things I have no control over," she said. "You've got to be happy today." Citing her work on the "Ally McBeal" show as a case-in-point, she said, "I don't know if I will be on the show next month. All I know is I go to work tomorrow and I'll get the check the following Thursday." She told the audience that help is available. "I am victory standing before you." She summed up her remarks by singing a beautiful r&b ballad titled "There Is a Dream Out There with Your Name on It."

After Holliday spoke, the other three panelists made brief remarks before taking questions from the audience. For his part, Dr. Scott Ewing listed several of the symptoms that are present when a person suffers from true clinical depression. They include significant weight loss or gain, insomnia, lack of concentration, psychomotor agitation (or the opposite, sluggishness), feelings of guilt or excessive self-criticism, continual fatigue, and a depressed mood. Ewing stated that "80 percent of those suffering from clinical depression can be treated with medicine and/or therapy. Clinical



From the left: Tim Collins, Dennis Hagler, Jennifer Holliday, Dr. Scott Ewing, and Gary Burton

depression should not be ignored because 30 percent of those diagnosed with it will attempt suicide and 15 percent of those who attempt will succeed."

Berklee trustee and former Aerosmith manager Tim Collins said, "One reason I came here today was because I had a friend who was depressed and recently ended his life. He never got treatment because he felt there was a stigma attached to that." Collins shared that he had experienced depression himself and that he found medication and therapy to be greatly helpful. He also noted that a number of the recording artists he has worked with have had bouts of depression. "One thing I have noticed is that artists who overcome depression start getting very good musical results."

Dennis Hagler, treasurer of the Manic Depressive and Depressive Association of Boston, spoke as one who has also been dealing successfully with depression. "When I was a Peace Corps volunteer in Malaysia, I had to be hospitalized because of depression," he said. "It is life-threatening. I wanted to end it all, but got I help—and I am glad."

In his closing remarks, Gary Burton thanked the participants and organizers of the event. Burton also announced a new toll-free Pro Arts Consortium depression help-line at (800) 291-4882. The new service offers free information on depression and confidential screening and referral information to Pro Arts school students, faculty, and staff members 24 hours a day.

BERKLEE'S HELPING HANDS

Al Kooper's benefit concert

Rock music icon turned Berklee professor Al Kooper has been central to many prime rock moments across the past four decades ranging from Bob Dylan's "Highway 61 Revisited" to Lynyrd Skynyrd's "Free Bird." On Saturday, November 7, 1998, the Rekooperators, featuring Kooper on keyboards and vocals, Jimmy Vivino on guitar, Mike Merritt on bass, and Anton Fig on drums, rocked a packed Berklee Performance Center for a special benefit concert. Making cameo appearances were Grammy-winning vibraphonist Gary Burton, session pianist Paul Griffin, and the Berklee Reverence Gospel Choir.

This all-star concert, sponsored by Newbury Comics and Risky Records, was in the spirit of Kooper's 1968 classic album *Super Session* with Mike Bloomfield and Stephen Stills. It raised \$10,000 for Kooper's It Can Happen Fund. The money will be used to support adaptive technology for physically-challenged Berklee students. "I want to do what I can," said Kooper, "to make sure that anyone who has the talent and perseverance to begin a music career can do it."

All musicians donated their time for this event, dubbed "Super Session '98." It was the first edition of what Kooper plans to make an annual event.

Delerue scholarship gets a boost

The growth of the Georges Delerue Memorial Scholarship, established in 1994, received a significant boost with the proceeds of a unique gathering in Los Angeles. On October 24th, Colette Delerue (wife of the late film composer Georges Delerue) and Berklee hosted a fundraising event at the Delerue home. Guests—including many prominent members of the Los Angeles film scoring community—enjoyed an outstanding brunch and a performance by Gary Burton and pianist Makoto Ozone. The intimate setting, in the Delerue living room, made for a memorable experience as



From the left: Al Kooper, Mike Merritt, and the Berklee Reverence Gospel Choir give a rendition of "Bury My Body" at the November 7 show.

this duo performed music by Chick Corea, Antonio Carlos Jobim, Astor Piazzolla, Benny Goodman, and Georges Delerue. The event raised \$12,000 in scholarship funds for Berklee's film scoring students.

Chris Yeoman Memorial Scholarship Fund reaches \$20,000

The Chris Yeoman Memorial Scholarship Fund, established last year in memory of Berklee alumnus Chris Yeoman '97, has grown to become an endowed fund, owing to an outpouring of generosity after Yeoman's untimely death, his friends and family made donations to the fund, enabling it to reach \$20,000.

The multifaceted Yeoman was a gifted percussionist, songwriter, guitarist, singer, and audio engineer. He died in a car accident in January 1998 while returning home from a gig. The fund will keep the memory of Yeoman alive through annual scholarship awards to Berklee students majoring in Music Production and Engineering and/or to percussion principals.

Annual fund

This fall, many Berklee alumni, student parents, and friends responded generously to the annual fund direct mail and phonathon appeals. The annual fund provides much-needed support for student scholarships and financial aid, equipment purchases, curriculum improvements, and facility renovations.

For those who have not yet made a gift, student callers will try again during the March /April phonathon.

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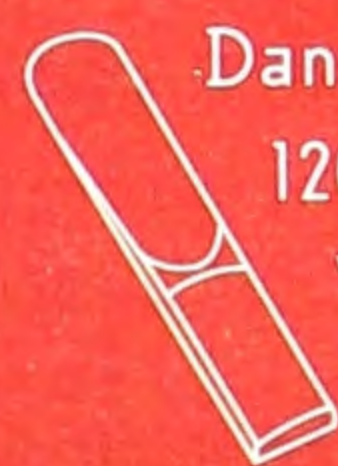
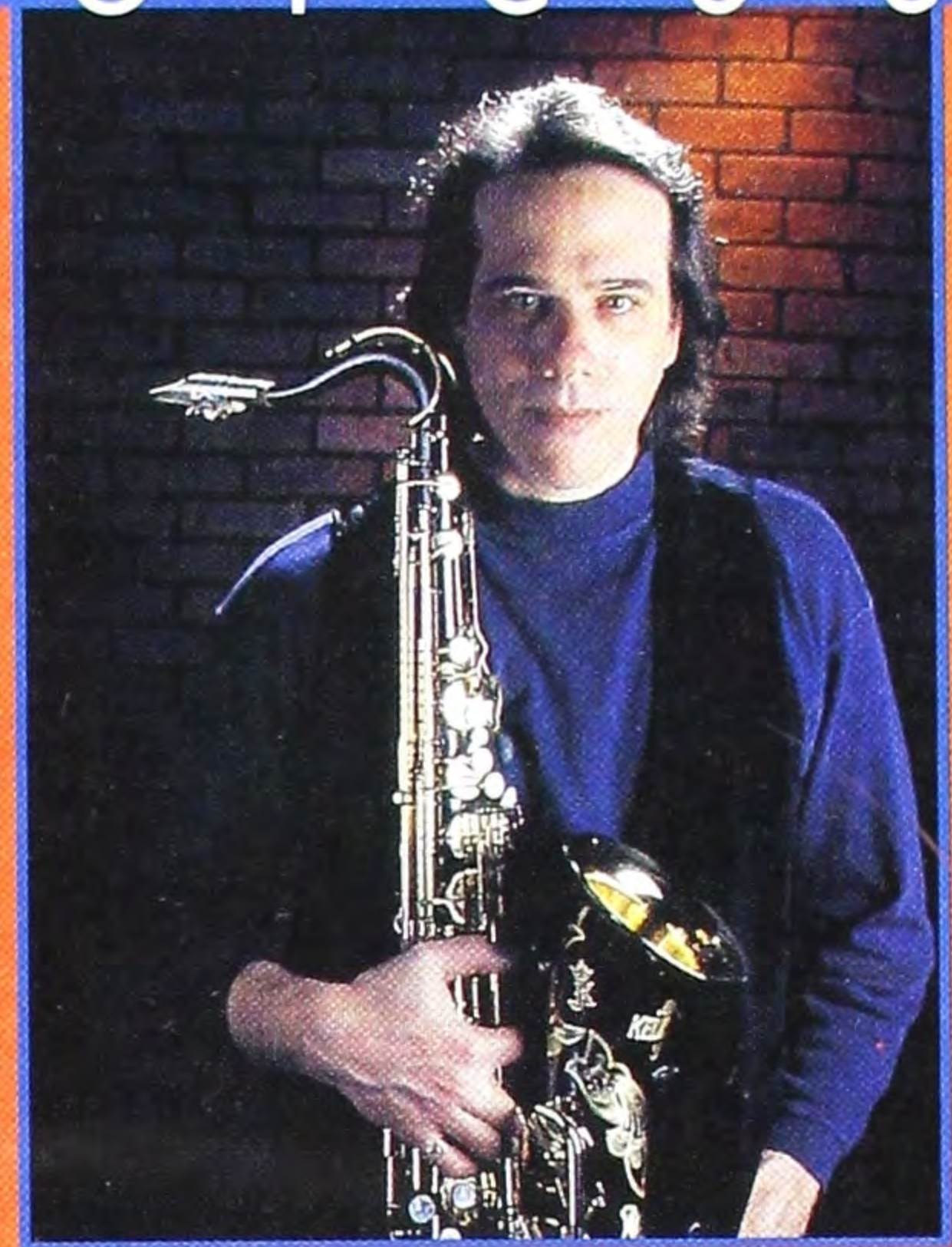
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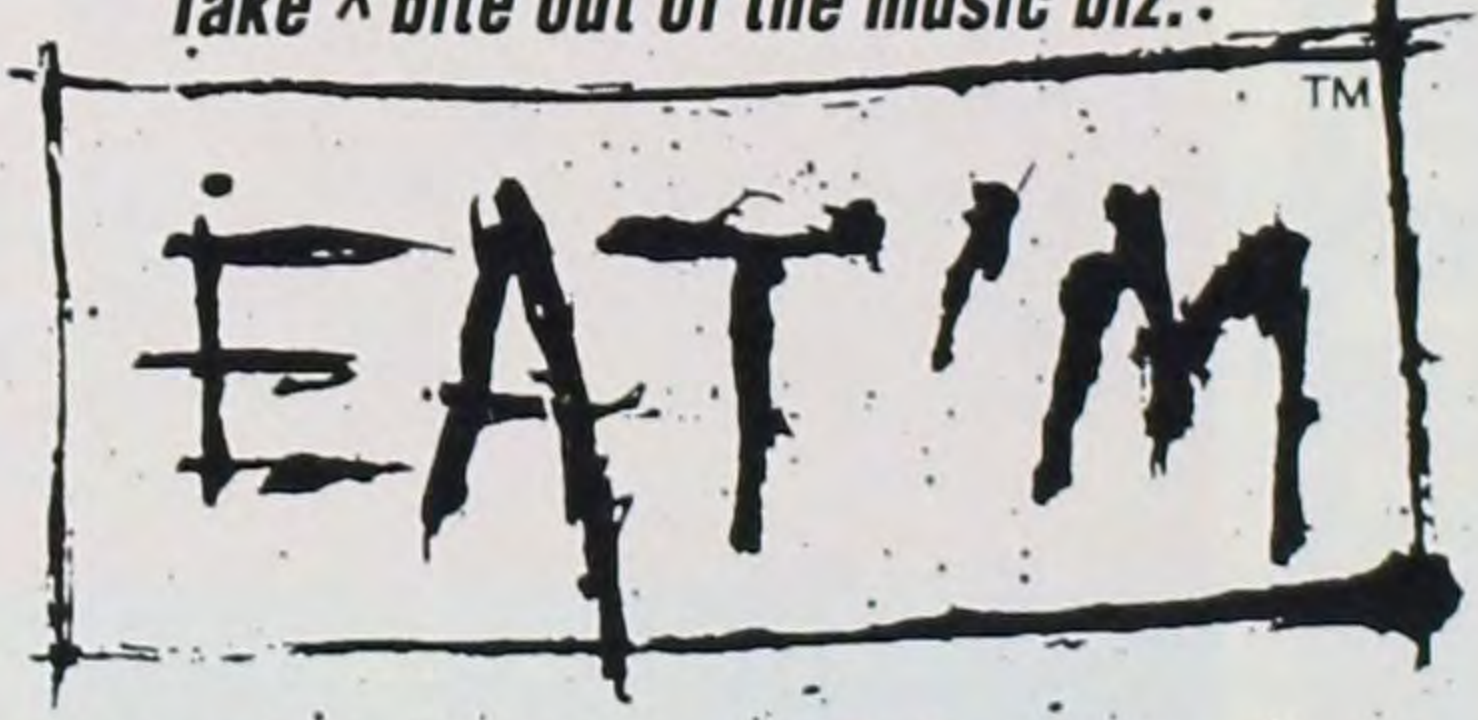
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A HOLISTIC APPROACH

Associate Professor **Marc Rossi** doesn't see diverse music styles fitting neatly into compartments. A pianist and composer, he freely moves between musical genres running the gamut from jazz and fusion to classical and nonwestern music. A look at his resume reveals that his orchestral pieces have been premiered at Boston's Symphony Hall and other prestigious venues. His chamber and ensemble works have been performed and recorded by pianists, string quartets, and vocalists, and his jazz works have been played by large and small groups. As a keyboardist, Rossi has worked with artists ranging from Bo Diddley to jazzers George Russell and Stan Strickland, to sitar master Peter Row and Rwandan vocalist Ignace Ntirshawamaboko '95.

Rossi grew up in a musical family in Hartford, Connecticut, hearing many different kinds of music. "My father played guitar and would listen to flamenco guitarists Carlos Montoya and Sabicas around the house," Rossi said. "He was also in the Yale Chorale. We went to concerts where they sang things like Beethoven's *Ninth Symphony*. My mother had a favorite record of Eartha Kitt singing Turkish songs. So I was hearing all of this stuff, and it started to make sense as a whole to me."

Rossi started learning classical piano from his grandfather when he was three and in his teen years, gravitated toward jazz and Indian music. Ultimately, he earned his bachelor's and master's degrees in composition at the New England Conservatory of Music. Continually reaching for more, Rossi still studies composition and orchestration with Frank Bennett and improvisation with Charlie Banacos. "Even going to grad school is just getting your feet wet," he said. "The best study comes afterwards when you can really see what it is about."

At Berklee, Rossi teaches courses in jazz fusion composition, world music, and has private piano students. "Teaching is a great challenge whether you are working with beginners or advanced students," he said. "You know that you are really affecting the beginners, and you want to give



PHOTO BY MARK OSTOW

Pianist/composer Marc Rossi

advanced students something that will get them excited and keep them growing. It is a lot of responsibility."

Rossi finds it a juggling act to keep the performing, composing, and educational sides of his career in motion. Lately, his composer side has been at center stage. On November 30, 1998, the renowned Czech Radio Symphony Orchestra, in Boston for the Boston-Prague Festival at Symphony Hall, premiered Rossi's 25-minute symphonic poem *Moon Mirror—Denying the Abyss*. Later this winter, he will go to Prague to hear a second performance and oversee the recording of the work for the MMC label.

"Writing for orchestra is a challenging and humbling experience," he said. "It is a formidable ensemble, and the weight of history is there. You have to write your most serious thoughts with all of the available resources of your mind, heart, and soul."

Rossi's other endeavors include a jazz/Indian music collaboration with sitarist Peter Row, a second contemporary jazz recording with his group Solaris, and playing with saxophonist Stan Strickland's group Ascension. Like a rondo theme reappearing regularly in his conversation, Rossi returns to composing. He is presently writing a new symphony and a set of classical piano pieces, among other things.

"Composing is not something I do now and then; it is an absolute life's work, an internal drive, my *dharma* or spiritual path," he said. "My goal has been to refine my own voice as a composer, and that involves using your whole-life experience. It brings me the most fulfillment."

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FACULTY NOTES

Assistant Professor of Guitar **Lauren Passarelli** was named Acoustic Research and Technology's artist of the month for December. Passarelli's Wizard and Feather Brown Productions company was hailed for providing individual and group guitar lessons that offer new approaches for performing songwriters.

Harmony Professor **Edu Tancredi** released a CD titled *Latin Spell* for the Brownstone label. The disc features faculty members **Dino Govoni** (saxophone), **Mia Olson** (flute), and **Fernando Huergo** (bass), and was engineered by MP&E Professor **Mark Wessel** and several alumni.

Associate Professor of Guitar **John Baboian** led an all-faculty band called the Bebop Guitars in a date at Ryles Jazz Club in Cambridge. The band featured faculty guitarists Baboian, **Garrison Fewell**, **John Marasco**, **Jack Pezanelli**, and **John Wilkins** as well as Assistant Professor **Jerry Cecco** (trumpet and flute), Associate Professor **Victor Mendoza** (vibes), Instructor **Ron Mahdi** (bass), and Associate Professor **Jon Hazilla** (drums).

Associate Professor of Harmony **Michael Farquharson** composed, arranged and produced the music for his CD *The Arrival* on the Jazz Inspiration label.

Keyboardist and Associate Professor of Ensemble **Carolyn Wilkins** released a CD titled *Spirit Jazz II*.

A half-hour radio portrait on Associate Professor of Voice **Mili Bermejo** was produced at WGBH-FM, Boston by Steve Schwartz and Margo Melnicove. It was broadcast in October and November.

Assistant Professor of Guitar **Tomo Fujita** released a guitar instructional video for Rittor Music.

Associate Professor of Brass **Tiger Okoshi** released the CD *Color of Soil* for the JVC label. While giving a series of master classes at Bishop's University in Montreal in November, Okoshi was invited to play "When the Saints Go Marching In" for Bishop Desmond Tutu during a ceremony honoring



Guitarist Jon Finn released *Wicked*

the South African cleric in Canada.

Associate Professor of Guitar **Bret Willmott** has released the CD *Bret's Frets—European Rendezvous*. The disc is a European reunion of his 1994 student ensemble featuring Philipp Van Endert, Martin Koller, Alex Gunia, Ola Forsell, Juraj Burian, and Willmott on guitars, David Spak (percussion and voice), David Wiesner (bass), and Johan Svensson (drums).

Professor of Percussion **Ed Saindon** released a new album for Big City Jazz entitled *The Great American Songbook*. Guest artists Warren Vache, Ken Peplowski, Dan Barrett, and Marshall Wood '83 played on the recording.

Assistant Professor of Ear Training **Jeff Galindo** released *Locking Horns* with a sextet including Associate Professor of Brass **Ken Cervenka** (trumpet), and Bass Instructor **John Lockwood**. The disc is on the Twin Tower Record label.

Assistant Guitar Professor **Craig Hlady** was coproducer and played guitar, mandolin, and keyboards on the *Time Will Tell* album released by Amy Rome on the Miranda Music label.

Associate Professor of Ear Training **Mitch Seidman** released the CD *This over That* with fellow guitarist Fred Fried and bassist Harvie

Swartz '70 for the Jardis label.

Film Scoring Chair **Don Wilkins** composed the music for the WGBH documentary *Into the Sea of Uncertainty*, which aired on November 8. Film Scoring Lab Manager **Jack Freeman** did the sound editing and Film Scoring Audio and Video Engineer **Fred Mueller** mixed the project.

Guitar Professor **Garrison Fewell** previewed material from his forthcoming album at the Regattabar in Cambridge with bassist Steve LaSpina and drummer Jeff Williams. Birdland Records will issue the new disc in March.

Brownstone Records released Bass Instructor **Fernando Huergo's** CD *Living in These Times* which features vocalist and Ear Training Assistant Professor **Luciana Souza** and a host of alumni instrumentalists. Huergo also recorded *New Beginnings* for Seaside Recordings with the Jinga Trio (Steve Langone drums and Alon Yavai piano).

Guitar Professor **Charles Chapman** performed with legendary bassist Jerry Jemmott at the Long Island Guitar Show in October. He also penned articles on George Benson and Tal Farlow for *Guitar Shop* magazine.

Associate Professor of Ear Training **Bob Patten** engineered Guitar Instructor **Jane Miller's** CD *Secret Pockets* for the Pink Bubbles label.

The Jon Finn Group (comprising Bass Instructor **Joe Santerre**, Drum Instructor **Dave DiCenso**, Guitar Professor **Jon Finn**, and keyboardist Ross Ramsay), released a new CD titled *Wicked*. Finn also wrote an article for *Guitar* magazine about the process of recording the new album.

Vice President for Information Technology **David Mash** has just completed a three-volume series of books for Warner Brothers Publications. The series is titled *Ultimate Beginner Tech Start Series* and includes the titles *Musicians and the Internet*, *Musicians and Computers*, and *Musicians and Multimedia*.

FALL VISITING ARTISTS

During the fall semester, many notable artists shared insights with interested parties among the Berklee community.

Latin jazz trumpet sensation **Arturo Sandoval** presented a clinic for brass players in the David Friend Recital Hall.

Jazz and rock drummer **Chad Wackerman** spoke about his work with artists ranging from Allan Holdsworth to Barbra Streisand.

Dr. Francisco Bueno of the University of Valencia, Spain, spoke about trends in the music of contemporary Spanish composers.

Jazz pianist **Armen Donelian** discussed his experiences as a sideman with countless jazz luminaries.

Violinist and violist **Beth Cohen** spoke on Greek fiddle techniques as a guest of

the String Department.

The October "Bass Days" included presentations by **David Friesen**, **Sid Jacobs**, and **Leo Traversa**, and product demonstrations for Pedulla Bases and Fishman Transducers, as well as bass faculty clinics and performances.

The Professional Music Department hosted multiple events with **Sandra Trim-Dacosta** (a vice president at N2K/Encoded Music) and keyboardist **Marcus Johnson**.

Steel drum virtuoso **Andy Narell** came as a guest of the Percussion Department to talk about his career as a touring and recording artist for the Windham Hill Jazz label.

Bela Fleck and the Flecktones staged a full concert performance in the BPC for a capacity crowd

in late October.

Donna Chadwick conducted seminars about assessment techniques for music therapists in a session hosted by the Music Therapy Department.

Hartt School of Music faculty member bassist **Nat Reeves** spoke and performed in a trio setting with pianist Richard Johnson and drummer John Lamkin.

Dr. Toby Mountain, founder and president of Northeastern Digital Recording, spoke to MP&E students about mastering for multimedia projects.

Drummer **Steve Smith** and members of his group Vital Information (**Tom Coster**, **Frank Gambale**, and **Baron Browne**) gave clinics



PHOTO BY LIZ LINDER

Songwriter Jimmy Buffett speaks with students after his November lecture and performance.

and played a concert.

Guitarist/songwriter **Leni Stern** spoke about the business of releasing your own CD and about composition techniques.

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Making it . . . by Hand

Three alumni who left the “woodshed” have found rewarding careers in their workshops as luthiers.

It is very common to read in these pages of alumni who have departed from their original aspirations to discover rewarding, creative careers in another field. Three alumni, David Bonsey '80, Mark Campellone '72, and Brad Nickerson '69, all came to Berklee with an interest in performing, but after leaving, each moved into alternate careers as luthiers (makers of stringed instruments). Bonsey is specializing in building violins; Campellone and Nickerson are concentrating on guitars.

All three have gained a profile in their fields and are starting to see their instruments played by notable artists. Campellone and

top style guitar. The complete collection was exhibited at the Smithsonian Institute in Washington, D.C., last year and is now touring being displayed in museums and exhibitions around the world.

It is noteworthy that neither Bonsey, Campellone, or Nickerson ever formally studied lutherie. However, they feel that having majored in performance has enabled them to approach the luthier's craft from a musician's perspective. This, they believe, has helped to give their instruments that little “something” that many players are searching for.

Mark Campellone grew up in an artistic family in Providence, Rhode Island, and started playing guitar at age ten. Learning to play jazz became his quest as a teenager and ultimately drew him to Berklee in the early 1970s. By the middle of the decade, he was doing repairs on all types of instruments and had started building solid-body electric basses. His first bass was made for Berklee Professor Bruce Gertz who still owns and treasures the instrument.

When Campellone started restoring vintage archtop guitars, he found his calling and decided to build archtops exclusively. Since then, his instruments have garnered widespread acclaim for their blend of traditional jazz guitar design and classic decorative details. “I'm optimistic about the level of interest being shown in archtop guitars today,” Campellone said. “Basically, I feel they're like classic cars. In spite of all the modern stylings seen on cars

by Professor
Charles
Chapman '72



Mark Campellone has earned acclaim for his hand-made archtop guitars.

Nickerson were honored with commissions from the renowned guitar collector Scott Chinery to build instruments for his now-famed Blue Guitar Collection. Chinery sought out 22 top luthiers and asked each to build a blue, arch-



David Bonsey: "I feel my musical training—especially at Berklee—is what enabled me to become a creative luthier."

today, a classic design—like that of a Rolls Royce—still looks great. The archtop guitar fits into our musical culture in the same way."

His Campellone Special was the model he built for the Blue Guitar Collection. "All of my guitars are completely acoustic [with no built-in electronics]," he said. "Their tone and projection must be consistent or they don't leave my shop." Campellone believes that a truly great instrument must not only sound good and be responsive to the player's touch, but it should look great as well. He feels there will always be a demand for good instrument makers and would encourage anyone with interest in the field to follow his or her aspirations.

Brad Nickerson was born and raised on Cape Cod, Massachusetts and started playing guitar at age fourteen, but actually did not make a guitar until he was nearly 40 years old. Like the other alumni in this article, his main interest at Berklee was performance. After he graduated, he worked in the graphic arts field for many years, but kept his interest in music and worked at instrument repair shops in Boston and Amherst, Massachusetts.

Nickerson received advice and encouragement to start making his own instruments from Donald MacKenzie, a Cape Cod bow and violin maker. Nickerson, like Campellone and Bonsey, didn't study in the traditional sense. He

states: "I didn't actually apprentice with anyone, but when I decided to make my first archtop in 1983, both MacKenzie and [New York luthier] Carlo Greco were a big help."

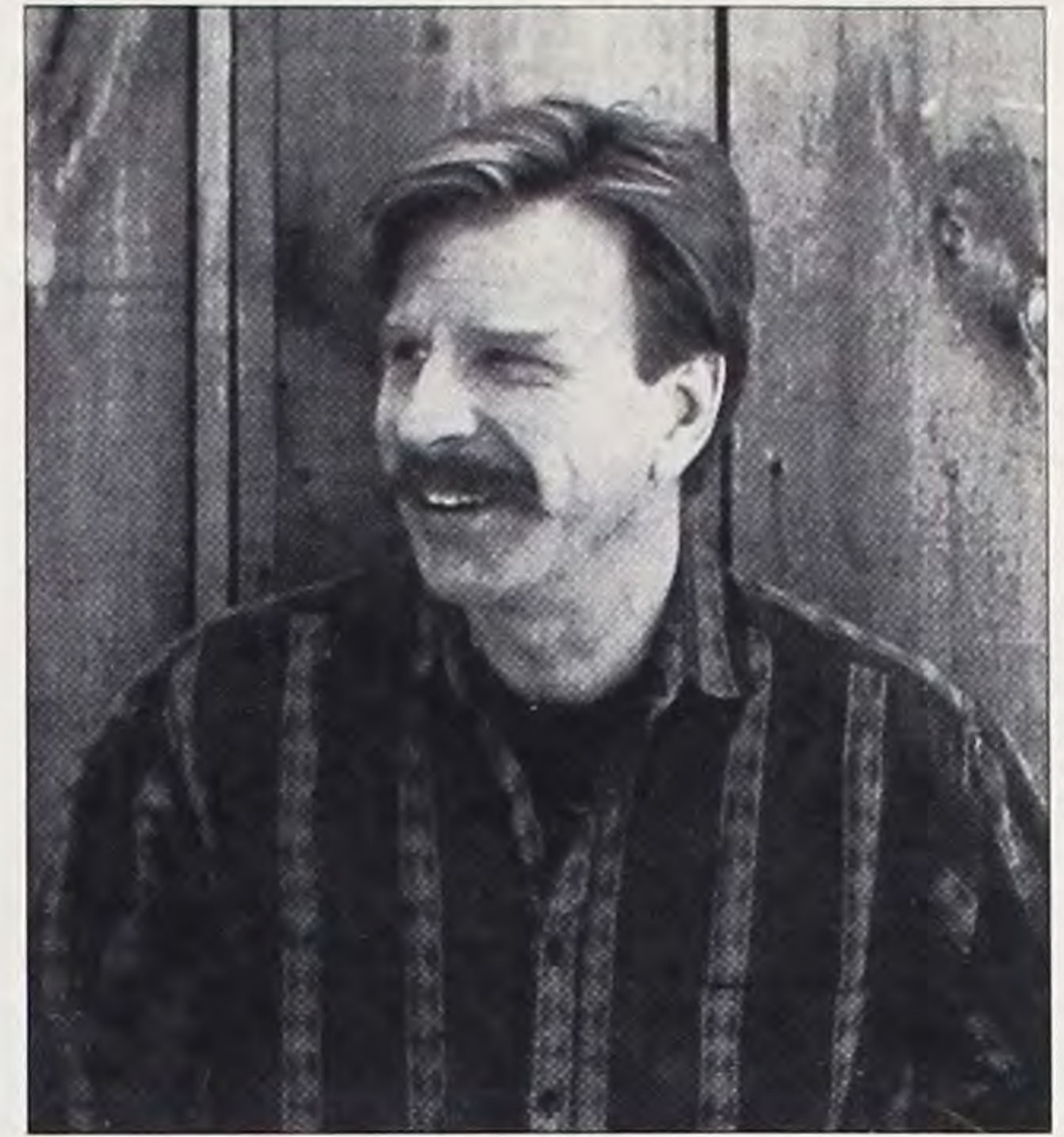
He has now become a world-class maker of acoustic, semi-acoustic, and solid-body electric guitars. Nickerson states, "I am a custom builder and welcome interaction with clients. I do not keep making the same guitar over and over—I am always interested in evolving and creating. I have made a solid body electric dulcimer, a very

unique 12-string guitar, and many other very unusual instruments. I am currently working on a project that I'm quite excited about. It is really going to be a show piece. It's an archtop with a tiger theme to represent the plight of these great animals. It has boomerang-shaped sound holes with extensive inlaid engravings by Petria Mitchell, a Brattleboro, Vermont artist."

His Nickerson Equinox Custom was the model chosen to be included in the Chinery Blue Guitar Collection.

David Bonsey, born and raised in Wasiawa, Hawaii, started playing the violin at the age of nine. Often taunted in the schoolyard for carrying his violin case, he switched to guitar. That seemed to rectify this situation. His grandfather was an amateur violin maker, and Bonsey spent many hours in his grandfather's shop learning the basics of this time-honored craft.

He continued to play both guitar and violin, but chose guitar as his principal instrument at Berklee. During his college years, he worked for several established violin makers doing repairs and honing his skills as a luthier. The week before he graduated from Berklee he was offered a full-time position as a journeyman violin maker and restorer at W.J. Fleischer in Boston. He graduated on a Saturday, and the following Monday morning, he started working at his new career.



Brad Nickerson: "I am always interested in evolving and creating."

Today, Bonsey makes violins, violas, and cellos, but violin making is his primary interest. "My last violin was very special because I styled it after one by G.B. Guadagnini who lived about a generation after Stradivarius," he said. "Guadagnini's instruments do not have a direct lineage to any other maker or dynasty, and that is how I like to think of mine. My instruments reflect a cross-pollination of the Italian and American styles and are very individual."

Bonsey has exhibited his instruments at the Triennial Exposition in Cremona, Italy, and at the Musicora Exposition in Paris. He is also a prizewinner in international competitions and has done residencies at the Kneisel Hall and Manchester Chamber Music festivals and at the Conservatory of Music of Puerto Rico.

In 1994, he studied violin making in Cremona, Italy, with Pierangelo Balzarini and Fabio Volta. In 1995, he formed the Violin Workshop at Johnson Instruments in Newton, Massachusetts with Italian violin maker Marco Coppiardi. Bonsey now specializes in restoring fine antique instruments and making new violins, violas, and cellos.

"I feel my musical training—especially at Berklee—is what enabled me to become a creative luthier," Bonsey says. "Berklee was a wonderful experience. The diversity of the students and styles of music gave me a foundation to build on that I would never have received if I had followed the traditional route many luthiers take." ■

Lots of Monkey Business

Busy composer, arranger, producer, and session keyboardist Rob Mounsey '75 sees his work more as a career than a career

by Mark
Small '73

A tiny elevator chugs up eight floors to deliver you from the street into Rob Mounsey's Flying Monkey Studio in Manhattan's Flatiron District. (The company's Flying Monkey moniker comes not from the airborne apes in the *Wizard of Oz*, but from Chinese mythology, according to the outfit's principal primate.) Here, surrounded by an array of digital and analog recorders, sound processing gear, samplers, and Mac-based editing equipment, Mounsey has worked on projects for Aretha Franklin, Carly Simon, Tony Bennett, and Gloria Estefan, and with producers such as Russ Titelman and Phil Ramone. This is where he produced his latest disc; *You Are Here*, his fifth as a leader and second outing with guitarist Steve Khan.

A wall of gold and platinum records testifies of Mounsey's successes elsewhere with artists like Paul Simon (*Graceland*), Natalie Cole (*Stardust*), Billy Joel (*The Bridge*), Steve Winwood (*Back in the High Life*), James Taylor (*Hourglass*), and Donald Fagen (*Nightfly*). Grammy nominations for various projects (including *Local Color*, his first disc with Khan) and an Emmy Award for composing theme music for the "Guiding Light" soap opera share a nearby shelf with a pile of ethnic instruments Mounsey has acquired over the years.

With characteristic wit, Mounsey says it is safe to say that he has worked on "less than 1,000 albums but more than 12" during his 23 years as a

top New York session keyboardist, arranger, producer, and composer. While probably only a small number of record buyers know his name, the extent of Mounsey's monkey business is well known to the movers and shakers of the industry. Last year alone he was part of three Grammy-winning productions and was music director for the NARAS-sponsored MusiCares show.

Starting at age 11, Mounsey taught himself to read in all clefs by studying mini orchestra scores he inherited from his older sister. After poring over Mozart, Berlioz, and Beethoven, he became determined to write his own orchestral scores. "There was no one around to tell me that I couldn't, so I just started doing it," he says. By the time he was 17, a score he penned won him a BMI young composers contest. He came to New York for the first time to receive the award at a reception attended by contemporary composers William Schuman, Norman Dello Joio, and George Crumb.

After high school, he turned his attention to jazz and came to Berklee. From there, he moved to New York to become a key player on numerous chart-topping recordings. Multifaceted talent, adaptability, and affability have kept Mounsey swinging among the branches of the taller trees in the music business jungle for two decades. There is every indication that his brand of monkeyshines will continue to elicit squeals of delight for decades to come.



All of the technology is a big help, but if you don't keep your ears and your tastes alive, it is easy to go seriously astray. You need to step back, see the big picture, and take in the whole gestalt.

How did you end up coming to Berklee?

In high school, I had started to become interested in jazz and popular music and was losing interest in classical or serious music. I had heard about Berklee from some musician friends and wanted to go to school there.

I liked the idea of improvisation or spontaneous composition and was also interested in jazz composition. That is kind of an arcane world, but it was so exciting to me. I was listening to music by Gil Evans, Stan Kenton, Tadd Dameron, Claire Fischer, and Duke Ellington. They were constantly stretching the idiom this way and that, exploring the European, African, and Latin musical heritage.

Were there any courses or teachers you had that were particularly influential?

The material Herb Pomeroy taught was very mind expanding. There are many people who I remember almost daily for the things that I got from them. Phil Wilson is one of those. I used to play in his Dues Band. When I won Berklee's Richard Levy Composition Prize, I had to write a whole concert program that was played by the Dues Band.

I had Gary Burton for a small band ensemble. He had very little to say, but it was extremely pithy, concentrated wisdom. He taught us how to play in a small group to make the whole sound better, not to make yourself sound better. That is something that I still try to do all of the time. I also loved analyzing Beethoven string quartets in John Bavicchi's classes. He got some young kids who were very green about that kind of music to really concentrate.

How did your career unfold after Berklee?

I took a semester off before graduating to go on the road with the Tommy Dorsey Band. After

only two weeks, I gave my notice. I couldn't take it. Traveling on a bus doing one-nighters is a very young man's job. I was only 21, but I was already too old for it. The band was a bunch of kids in their twenties with a leader who was 75 and a few guys in their forties. The older players had been on that bus for 20 years. I knew I didn't want to do that, so I stayed around Boston playing gigs and doing copy work.

Ralph Graham, a singer I was working with, got signed to RCA in 1976. I became good friends with Leon Pendarvis who produced Ralph's album. I commuted down to New York to the old RCA studio on 44th Street that summer for the sessions. I played keyboards and ended up writing some string and horn arrangements too. Afterwards, Pendarvis told me he thought I should move to New York. He said he'd book me to play second keyboard on his dates, so I moved down in the fall, on my 24th birthday.

How long was it before things started to open up for you?

Through Leon and a few other people I met, I started working quite a bit. I was lucky to get here at that time because there was a big boom happening in the record business. Everyone was making a disco record. We used to just crank them out. I have a few gold records on my wall from that era for working with Ashford and Simpson and the Michael Zager Band.

Back then production teams were putting out an album each month. There was a large pool of players who always worked. There would be a lot of players in a room with a bunch of mikes. An arranger would come in and put out the parts, and someone would turn on a tape machine. The recording business hadn't significantly changed in 30 years.

The scene that existed in the late 1970s was all turned upside down by MIDI, drum machines, and sequencing by the mid-1980s. Technology turned the whole business into something else. I am not saying that is all bad, but the work I do today is very different than what I did then. The scene is now completely fractured. You rarely work with a large group except for film work.

As a keyboard player, it must have been easier for you to join the technological revolution than it was for other instrumentalists.

It was. I didn't really want to get into electronic music originally, but it was unavoidable. My first synthesizer was an Arp 2600 with all those spaghetti patch cords. I'd bring it to the studio, and people would say, "You know how to work that thing?" After a half-hour of fooling around with it, I'd make it go "doink" and everyone would say, "Wow, it went doink!"

Were you working mostly as a keyboardist on sessions when things started changing?

Primarily, but it was a hard adjustment as an arranger and producer too. There were some moments of serious vertigo. I produced three albums for Michael Franks starting around 1982. The *Passion Fruit* album still stands up musically. We did that one the old way, where we had a band for a week. I did simple overdubs on my Roland Jupiter 8 synthesizer, and Michael sang. A lot of people liked that record. On the next two, we were struggling to incorporate all of the new electronic technology. We wanted to use the new tools—it was fun to make music with them—but there was a moment when we wondered where to start. It is a little easier now.

There are so many ways to build a recording. All of the technology is a big help, but if you don't keep your ears and your tastes alive, it is easy to go seriously astray. You need to step back, see the big picture, and take in the whole gestalt. You can get too obsessed with tiny details today because the technology allows you so much control.

I have always loved music, but I have especially loved recording. These days, you can play these crazy tricks on a recording. If you want to write a piece where all of a sudden 2,000 flutes start playing at the chorus, you can do that. You can create all of these illusions of things happening that didn't happen that way.

Can you give me an example of a project where you've done something illusory like that?

With Phil Ramone, I worked to create a recording of Tony Bennett and Billie Holiday singing a duet on "God Bless the Child." It came from an old film Billie had done with Count Basie and a septet—four rhythm section players and three horns. We took this noisy, low fidelity recording and got it to sound pretty clean with multifrequency noise gates. I took that and built a new click track all the way through, setting every click manually. I transcribed the whole arrangement exactly as originally played and then the musicians played it along with the old track. The final tape had the old track, the new instrumental tracks, and Billie's vocals, which we could fade up or down. Then Tony added his vocals.

It is amazing that it really works. Unfortunately, I wasn't credited on the album. How would you describe that credit anyway?

How does your work go these days—how much arranging, how much playing, and how much producing do you do?

It is hard to say. I tell everyone that I don't have a career; I have a career. It all changes from week to week and year to year. Sometimes I



may do a lot of TV commercials to pay the bills. I always get calls to write an arrangement or just to be a player—which is a lot of fun. Playing on a session is pretty low pressure compared to writing an arrangement and feeling the responsibility for how well a session turns out.

It had been quiet, but all of a sudden I started producing a lot of records at the end of last year. I did one with T. Monk and have another coming up with Bobby McFerrin. He wants to do another record with a choir. He improvised all of these pieces to multitrack tape, and my job will be to organize them and arrange them for the choir. After he makes the record, he wants to take the music around the country and perform it with college choirs.

I also recently released my own record *You Are Here* on Siam Records with Steve Khan. Siam has also asked me to produce a CD by bassist Bakithi Kumalo. He is from South Africa and played on the *Graceland* album with Paul Simon. I expect I will end up cowriting some of the material and playing on it too.

I am also reaching out into the film music world again. I have worked on a few films, *Working Girl* with Mike Nichols and *Bright Lights Big City* with Donald Fagen. I did some episodic TV last year. The show "Central Park West," was terrible but it was a lot of fun.

When you are asked to write something like the great arrangements you did for Sinead O'Connor's Am I Not Your Girl CD, are you given parameters, or can you just let your imagination go?

I am pretty free. That project was also produced by Phil Ramone. He has been a good friend and supporter over the years. We all met and talked about things and I told them my ideas. We went over the road map of the song, how long it should be, and what lyrics Sinead was going to sing. We also made some minor changes on the session. When a lot of nuances

"Playing a session is pretty low pressure compared to writing an arrangement and feeling the responsibility for how well a session turns out."

are written out for everybody, there is a limit to what you can change on the session. Sinéad really wanted to make an old-fashioned sounding record with big band and, in some cases, strings.

It must have been a very different approach when you wrote charts for James Taylor or Donald Fagen.

Donald will usually have one really strong line that he knows he just has to have in the song. He will sing it to you. Elsewhere he would tell me just to fill it in. It was really nice to get called for the James Taylor album because I love his music madly. Mike Brecker was on that session. James had asked him to improvise some lines and then harmonize them. Mike told James he should call me because I could do it faster. So I came in and sang James some lines and then harmonized them in two or three parts. Mike played all three lines on tenor sax; we called him the three tenors.

What was one of the most memorable sessions you have been on?

When I worked on Steely Dan's *Gaucho* album, I was just getting used to the idea of completely obsessive-compulsive studio guys making themselves crazy in pursuit of perfection. We were trying to do the title track. Most of it was written out by Donald. I was playing piano, Victor Feldman was playing electric piano, Steve Khan was playing guitar, Anthony Jackson was on bass, and Jeff Porcaro played drums. We worked on that one song for about 12 hours starting at noon. The track is complex and long—six or eight minutes. We had gotten four takes.

To the players, all four takes sounded perfect; none of us could hear anything wrong with any of them. Donald and Walter were sitting in the booth looking like they had just tasted a rotten egg. They felt it wasn't really working. It was frustrating to us. All of the players loved Steely Dan's music so much. We were really happy to be on the record and were working very hard and being so patient. At midnight, Becker and Fagen said, "We're just not going to get this one. We're going to throw out the song." Then they split.

The players were depressed because we hadn't made them happy. [Producer] Gary Katz stayed and Victor went back to his hotel. The engineer, Khan, Anthony, Porcaro, and I stayed from midnight until 4:00 a.m. We did seven more takes, and all seven sounded perfect to us. We were exhausted and went home.

Becker and Fagen came back a few days later and listened to all of the takes. They called us to thank us for staying and doing all of the extra work and said, "I think there might be something here that we can use." They sat with Gary and started cutting the two-inch multitrack tape.

According to Gary, there were at least a dozen edits between the various takes. Once they had done that and they had this two-inch analog tape with all the cuts, they erased everything but the drums! All of this was to get a drum performance that they really liked. Walter came in and replayed the bass part and I came back in and redid the acoustic and electric piano tracks. Steve Khan came in and redid the guitar tracks, and they were on their way.

That sounds like such a painful way to make a record.

Very painful. After *Gaucho* and *Nightfly*, Donald took a long break. This process was the only way that he could satisfy himself, but it was so painful to go through that he couldn't stand it. Maybe there is something wrong with the picture when it gets to that point. I don't think it is supposed to hurt that much.

Do you have any thoughts for young people wanting a career in the music business?

The best advice I can give is to keep the most open mind you can. You should realize when you go into it that the music business is never going to make any sense. It is totally unpredictable and completely illogical. You have to be able to work well with people who are brilliant and some that need a lot of hand-holding because they don't know which end is up. Sometimes those who don't know what they are doing won't listen to you. Some of the brilliant ones are really tough to work with. You just accept it because they are great and you know they have the stuff.

There are a lot of musicians who are really gifted though not educated who really have a lot that you can learn from them. They are going to be coming from a very different place than someone who studied at Berklee.

When I was younger, I had to learn to have respect for people who didn't have the education I had, but who genuinely had a lot to communicate. You can learn so much from people like that. If you have skills that they don't have, you can be a tremendous help to them. It doesn't necessarily matter that someone doesn't know how to read music or can't tell you what key the song is in. If they can do something beautiful that communicates with a lot of people, they have something for you to absorb.

Conversely, there are people who know all about scales and chords, but what they do does not communicate. That is missing the whole point. They might not be playing any wrong notes, but their music feels like a trigonometry textbook. If you are not communicating an emotion, the joy of making music, or the rhythmic excitement, what is the point? This is a good life lesson. It took me a while to learn it. ■

An Appreciation of Duke

A century after his birth, Duke Ellington occupies a place in history as one of America's most important composers.

by Jeff
Friedman '79

It's a great time to be into Duke Ellington. Edward Kennedy "Duke" Ellington is remembered as one of America's greatest composers. This year marks the Duke's centennial and seems an appropriate time to reflect upon the man and his music.

It's hard to talk briefly about Ellington because he was so multifaceted and musically gifted. In his day he was a cultural icon, today, he remains a vital part of our cultural continuum. He was a musical pioneer for more than 50 years; his music, and the manner in which he made it, set the standard for his contemporaries and for all of the generations that have followed.

Ellington had two self-described careers, those of bandleader and composer. While his orchestra served as his primary instrument, one must never lose sight of the fact that he was also a great piano stylist. It is estimated that during his long career, Ellington gave as many as 20,000 performances. His music reached tens of millions of people throughout the Americas and in places as far-flung as Europe, Africa, the Near East, the Middle East, and Asia.

Ellington described himself as undisciplined and a great procrastinator, yet he was the author of thousands of compositions and arrangements. He wrote Tin Pan Alley pop songs, mood pieces,

dance pieces, concerti, show music, film music, through-composed extended compositions, suites, tone poems, and every manner of blues imaginable. Aside from writing for his 16-piece big band, he wrote for solo piano, piano trios, small groups with horns, and symphonic orchestras. Among his many musical innovations were new approaches to form, melody, harmony, rhythm, orchestration, and performance. He swung before there was swing, and he bopped before there was bop. He was fourth stream before there was a third stream! And he did it all with trend-setting style, personifying elegance and sophistication.

Despite the scope, depth, and complexity of his creative output, Ellington's music has always



Duke Ellington sat in with Herb Pomeroy's (right) student ensemble during a 1957 visit to Berklee.

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Ellington could make people feel fully embraced while holding them at arms length. In this way, he maintained a part of himself for himself.

been accessible. As Wynton Marsalis said, "He liked simple songs with complicated developments and pretty endings." His work never sounds self-conscious or pretentious. Although motivated by a personal need to satisfy his own creative urges, Ellington's music never comes across as self-indulgent. Like all great artists, he made it all seem effortless. His music rolls out like fruit falling from a tree.

Examining Ellington

Ellington is arguably the most studied jazz composer of all time. His music and ideas have been the subject of college courses across the world. Herb Pomeroy's Ellington course at Berklee, started in the late 1950s, was one of the first. The courses deal with the entire range of the Ellington experience, from his rich and varied history to his arranging and compositional techniques.

There have been countless articles published in magazines and newspapers, and papers on Ellingtonia are routinely presented at conferences like the annual conventions of the Duke Ellington Society and the International Association of Jazz Educators. There is a chat group on the Internet where experts and novices alike, fans one and all, exchange information and opinions about every imaginable aspect of Ellingtonia. (Making fun of the level of minutia the group is capable of, someone jokingly asked what color socks Ellington wore on a certain date. In short order, he'd received multiple answers!) Additionally, there are thousands of student and professional ensembles worldwide dedicated to performing the Ellington repertory.

Yet despite the many years of sustained academic inquiry and the ease

with which we understand his musical intentions, Ellington, man and musician, remains something of a mystery. Ellington's image as an enigmatic character and the elusive nature of his methodology were very much to his liking. Indeed, Ellington himself cultivated this image.

Ellington felt that in matters of art something should always be left unknown and/or unfinished. The element of mystery challenges our natural human desire to figure things out, and keeps us wanting for more. Ellington knew that there is no magic if the audience knows how the trick is done. He abhorred those behind-the-scenes documentaries showing how movies were made. He would deflect direct queries concerning his musical techniques and methods with characteristic wit, saying that that kind of talk would "stink the place up." While it is an achievement in and of itself that Ellington was able to maintain this air of mystery during his lifetime, it is no small measure of his legacy that it continues to this day.

The "Ellington Effect"

Much has been written about what Billy Strayhorn termed the "Ellington Effect." Despite all sorts of technical analysis, research, and scholarly discussion directed at pin-pointing the exact elements necessary to create the "effect," its essence remains elusive. Many lists of Dukish devices have been made based on studies of his work. These lists describe his use of triadic voicings in the trombone section, diminished and parallel harmonies, plunger mutes for the brass, cross-sectional orchestration, color coupling, etc. Some point to his voicings as the key; others emphasize his orchestration. Still others insist that it was the individuals in his band and the way in which he utilized them. While these are all valid observations about the elemental aspects of the Ellington sound, they don't add up to Duke.

Ellington's development and application of a body of distinct techniques was the result of a need for practical

solutions to specific problems concerning the expression of his individual artistic vision. His writing was never about technique for its own sake, but rather technique in the service of his ideas. Duke created and applied technique on an as-needed basis for each composition. Since his techniques were born from an aesthetic motivation, his music was always extremely well integrated. We don't hear him thinking. With Duke, form definitely follows function. This speaks volumes about the fundamental directness and honesty of Duke's art. Again, quoting Wynton Marsalis, "He was a slave to no systems."

A Puzzle

There are aspects of Ellington's persona that remain enigmatic. It has been said that he was somewhat of a puzzle. Each person who knew him got a small piece of that puzzle, while no one—not even those closest to him—possessed the entire picture. Ever the master psychologist, Ellington could make people feel fully embraced while holding them at arms length. In this way, he maintained a part of himself *for himself*, a private part where he could retreat to distill his life experience into his art. It is this private Ellington that frustrates our efforts to completely know him and, like his music, leaves him unfinished, keeps him interesting, and keeps us wanting for more.

Because he was a complete original in everything that he did, it should not be surprising that Ellington had an eccentric side. It is widely known that he was a hypochondriac. It's also known that he was extremely superstitious. He thought it unlucky to wear any garment with a loose button. The story has it that band members, aware of this particular quirk, would sometimes help a button to become loose in hopes of receiving the damaged goods. Even in the area of superstition, Ellington was an original. Consistent with his penchant for going against the flow of conventional wisdom, he regarded the number 13 as lucky, and considered Friday the 13th to be the luckiest day of all.

While there are arguably many events of consequence in his long career, Ellington scholars point to three main periods as having the great-

est impact. The first period begins in 1927 when the Ellington orchestra landed an extended engagement at New York's prestigious Cotton Club.

Cotton Club Stint

The Cotton Club offered an unprecedented level of public visibility for the Ellington organization. The club was a prohibition-era speakeasy renowned for presenting the best black entertainment available. Its white-only clientele represented a who's who of New York's rich, famous, and powerful. Additionally, there were regular radio broadcasts from the club, enabling Ellington's music to be heard by a much wider audience. By 1931, when the Cotton Club engagement ended, Ellington and his orchestra were stars.

The run at the Cotton Club provided Ellington and his orchestra with an ideal opportunity to perfect their craft and build upon their earlier experiences. The constant challenge of writing music of a programmatic nature for the club's exotic song and dance revues gave Ellington a chance to try new ideas and techniques. Due to the character of the music that he produced during this period, the orchestra came to be known as the "Jungle Band." His "jungle" music was often characterized by jarring intervallic angularity, abrupt mood changes, and the growling plunger-muted wails emanating from the horns of trumpeter Bubber Miley and trombonist Joe "Tricky Sam" Nanton. The band was also capable of making music of great subtlety and emotional introspection.

During the Cotton Club period, Ellington expanded his orchestra, enlisting many of the players that would become central to the Ellington sound for decades to come. This period saw the addition of Harry Carney, Johnny Hodges, Barney Bigard, Juan Tizol, Wellman Braud, Freddy Guy, Freddie Jenkins, and Cootie Williams (who replaced Bubber Miley), to Ellington's original core band of Otto Hardwick, Arthur Whetsol, and Sonny Greer.

The Cotton Club orchestra's additional instrumentation, high caliber of musicianship, and overwhelming degree of individualism provided Ellington with the palette from which he created early masterpieces like

"Jubilee Stomp," "Black Beauty," "Yellow Dog Blues," "Awful Sad," "The Mooche," "Oklahoma Stomp," "Cotton Club Stomp," "Mood Indigo," and "Rockin' in Rhythm." The remarkable "Creole Rhapsody," which comprised two sides of a 78 record, marked Ellington's first attempt at extended composition.

The second great period of Ellingtonia begins in 1939 with the addition to the band of writer/pianist Billy Strayhorn, tenor saxophonist Ben Webster, and bassist Jimmie Blanton. This period produced many masterpieces including "Concerto for Cootie," "Ko-Ko," "Harlem Air Shaft," "In a Mellotone," "Bakiff," "Mainstem," and "What Am I Here For?," to name but a few in a very long list of classics.

The Strayhorn collaboration

The music from this period, known as the Blanton/Webster era, has a distinctly different character from what came before, owing in large part to the influence of Billy Strayhorn. Strayhorn inspired Ellington with new ideas in melody, harmony, and orchestration. More than a collaborator in the usual sense of the word, Strayhorn became his full musical partner. As Ellington described it, "Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brain waves in his head, and his in mine."

Originally hired by Ellington as a lyricist, Strayhorn soon found himself assisting the maestro with the band's writing chores and occasionally playing piano. Initially he was responsible for overseeing the series of small band sessions that began in 1936, and for handling the vocal arranging for the band. Ellington, recognizing that Strayhorn had "cracked the code," soon had him contributing to the band's regular book.

Strayhorn's big break came in January 1941 when ASCAP, embroiled in a dispute over royalties with the major radio networks, declared a ban on the broadcast of music by its membership. Ellington, an ASCAP member since the mid-1930s, was dependent on his broadcast royalties to subsidize the sizable payroll of his band. Further, the loss of



At the 1971 commencement exercises, Duke Ellington received the first honorary doctorate Berklee awarded.

audience exposure garnered from radio broadcasts could limit his public exposure thus threatening his popularity.

Needing an entirely new band book, Ellington turned to Strayhorn and his son Mercer Ellington. As non-ASCAP-affiliated writers, they could compose music that would not be subject to the broadcast ban. Mercer produced some wonderful music including "Things Ain't What They Used to Be" and "Moon Mist," but Strayhorn's contributions had the greater impact. Among the many masterpieces Strayhorn produced during this period were "Take the 'A' Train," which became the band's new theme song, "Chelsea Bridge," "Raincheck," and "Johnny Come Lately."

Webster and Blanton

Ben Webster was the first great tenor saxophone soloist in Ellington's band. This increased the size of the woodwind section to five, a number that Ellington maintained thereafter, setting a new standard for other bands. The 30-year-old Webster, who had previously worked with Cab Calloway, played with an intensity that infused new life into Ellington's saxophone section. Webster was also capable of soft-spoken introspection: playing the low end of the horn with a breathy sub-tone sound that equaled the emotional depth of his tenor peers Coleman Hawkins and Lester Young.

Inspired by the new hue that Webster added to his orchestral

palette, Ellington created new compositions featuring the great tenor player, including "All Too Soon," "Conga Brava," "Cottontail," "Just a-Settin' and a-Rockin'," and "What Am I Here For?"

While Webster was an important new voice in the Ellington organization, it was 20-year-old bassist Jimmie Blanton who exerted a more far-reaching influence. Blanton possessed a huge sound and technical facility unheard of at the time. Ellington was so taken with his playing that he recorded a series of now-classic duets with the bassist. For the orchestra, Ellington wrote "Jack the Bear," which showcased Blanton's soloing and even featured him playing unison lines with the ensemble.

Ellington proclaimed that "Jimmie Blanton revolutionized bass playing, and it has not been the same since." Besides his melodic soloing, his greatest contribution was his approach to walking bass, which emphasized strong accents on two and four. This for the first time syncopated the foundation of the groove, creating great tension and driving forward motion.

Although he died from tuberculosis in 1942 at the age of 24, Blanton's innovations inspired the generations that followed. Often called the "father of modern bass," he has been cited as the primary influence on Oscar Pettiford and Charles Mingus.

The last of the three periods of Ellingtonia is marked by the Duke Ellington Orchestra's appearance at the Newport Jazz Festival on July 7, 1956. This era was defined not by a particular musical advancement, but by the performance of his 1937 two-part composition "Diminuendo and Crescendo in Blue." It featured a sensational, crowd-pleasing 27 choruses of blues by tenor titan Paul Gonsalves.

Some Major Setbacks

The period following the successes of the early '40's and preceding Newport had seen major setbacks for Ellington. World War II and changing musical tastes conspired to bring the swing era to an end. A 1942 ban on recording by the American Federation of Musicians with its resultant loss of royalty income and public exposure only served to exacerbate

the situation. Ellington's was one of the few big bands to survive, owing to his ability to support his payroll with his composing royalties.

Ellington also lost key players like Cootie Williams, Arthur Whetsol, Otto Hardwick, Ben Webster, Barney Bigard, Tricky Sam, and Sonny Greer. Perhaps the greatest blow was the departure of Johnny Hodges in 1951.

There were personnel gains as well, though. Ray Nance, Clark Terry, Cat Anderson, Jimmy Hamilton, Russell Procope, Sam Woodyard, and the hero of Newport '56, Paul Gonsalves. In 1955, Johnny Hodges returned as well, giving the band a tremendous shot of inspiration.

Ellington biographer John Hasse has said that the Newport performance was "more a triumph of showmanship than music." Nonetheless, the sensational success of Newport and a subsequent *Time* magazine cover story helped Ellington sustain his orchestra and career through his most challenging times. The recording of the Newport show became his best-selling record. Ellington was once again in the limelight.

In the years that followed, Ellington hit some of the highest peaks of his career and, with Billy Strayhorn, produced some of the most ambitious music yet. Highlights include *A Drum Is a Woman*, *Such Sweet Thunder*, *Suite Thursday*, *The Queen's Suite*, *The Far East Suite*, and his sacred music.

Awards and Accolades

During his lifetime, Ellington received hundreds of awards and honors. They included plaques commemorating wins in music polls, awards from professional associations, keys to cities, state proclamations, and even a papal blessing from Pope Paul IV. Notable among the many medals he received was the Presidential Medal of Freedom, America's highest civilian honor. Richard Nixon presented it to him at the White House in 1969 to mark Ellington's 70th birthday.

Although he never studied music formally, Ellington received 17 honorary doctoral degrees, including Berklee's first in 1971. Speaking of Ellington in that year's commencement address, then-president

Lawrence Berk remarked that "there is no aspect of modern American music and jazz that has not felt the impact of his unique talent."

One award that eluded Ellington was the Pulitzer Prize for Music. In 1965, after being rejected for the special prize for which he had been nominated, 67-year-old Ellington responded by saying, "Fate is being kind to me. Fate doesn't want me to be famous too young."

A Pervasive Influence

Duke Ellington passed away in 1974 at the age of 75. Since his passing, his influence has remained as pervasive as ever. Virtually all of his important recordings, and a great deal of the lesser ones, are currently available. Since his death, there have been hundreds of hours of unreleased recordings made available—many containing previously unpublished compositions.

In 1988, Mercer Ellington released his private collection of Duke Ellington memorabilia to the Smithsonian Institute in Washington D.C. Containing scores, concert programs, photographs, correspondence, writings, travel records, business records, and hundreds of personal items, this collection has become an invaluable resource for Ellington research. Additionally, the Smithsonian Institute has sponsored a touring Ellington exhibit called *Beyond Category*.

As Ellington's scores have become increasingly available (from the archive and the many transcriptions of David Berger), there has been an explosion of repertory bands at both the academic and professional levels. Notable professional ensembles are the Duke Ellington Orchestra (led by Mercer Ellington until his death in 1997), New York's Lincoln Center Jazz Orchestra directed by Wynton Marsalis, and the Smithsonian Jazz Masterworks Orchestra led by David Berger and Gunther Schuller.

With 1999 being Ellington's centennial year, we can expect many performances, productions, publications, lectures, scholarly panels, and tributes honoring the life and times of this great American composer.

Indeed, it's a great time to be into Duke Ellington. ■

Touring Tips

Some practical advice on how to start building a national audience on a small budget

by Deb
Pasternak '92

Aside from the romantic attraction musicians feel for going on the road, many have discovered that it is a proven method for increasing their reputation and developing new markets for their music. Here are some basic tips to help with planning a tour for those who haven't done it yet. The first steps should be taken about four months in advance of your trip. Once you get into it, you will learn that successful touring requires the coordination of many elements. The key elements that must be attended to are financing, booking, promotion, and tour management. Let's look at them one at a time.



PHOTO BY LIZ LINDER

Deb Pasternak: "This could be your chance to see the country."

Financing

It is important to know the financial cost of your tour before you start; otherwise, you may not be able to fulfill your obligations. If a promoter offers you a travel date that you might not be able to afford to play, ask him to hold the date for as long as is comfortable without a contract, and then take that time to find financial support. To figure the money you need, add travel costs (food, transportation, hotels) with promotional costs (mailing press kits, phone calls, posters, and CDs), and then add in the cost of maintaining your household bills while you are gone. For estimated costs of a three-week tour by a solo performer, see the chart below.

60 press kits:	\$100
CDs for press kits:	\$240
Press kit postage:	\$96
Phone:	\$100
Car rental/gas:	\$450
Hotels (\$40/night):	\$800
Food (\$20/day):	\$400
Home expenses:	\$1,000
Total expenses=	\$3,186

Costs may be higher or lower depending on many factors like airfare, whether you will be staying with friends for part of the tour, how many of you are traveling, etc. In three weeks' time, you should figure that there are probably 20 possible nights for you to perform. Although, quite honestly, if you are traveling alone, the most you might want to play could be closer to 16 nights.

To raise money for your tour, you often have to be creative. Sponsorship could come from

your record label or from companies whose products you endorse if you have these kinds of affiliations. Any company that can spare the money necessary to make your tour work is a potential sponsor.

Another proven way to make your tours work financially is to target some college dates along the way to compensate for the less-lucrative club dates. Colleges often pay well, may hire you on off-nights or afternoons, and give you free lodging. Another way to earn money on tour is through product sales. CDs, T-shirts, and other items can often bring in substantial income. However, since you cannot guarantee these sales ahead of time, it is best not to factor this revenue into a pretour budget.

Booking

Once you anchor your tour with dates in a few key areas, try to find other venues en route. Ask vendors about other clubs on their circuit, talk to other touring musicians, and search the Internet, the *Musicians Guide*, and various other sources.

Names and contacts are not hard to find; the difficult part is booking the gig. You are selling yourself, and that is not easy. A club agent's perspective often centers around the bottom line. So be patient, and try not to take any rejection personally. Most agents will treat you well once they see that you are serious about performing and promoting your show at the clubs that they book.

Promotion

A club owner gives you a venue to work in, but unfortunately, it is often up to you and those you work with to attract people to your show. Get a press list from the club at least six weeks before the date of the performance. If you know musicians in the town you are going to, ask them for names of people at the local radio stations and newspapers that do interviews and feature stories.

Make sure when you send a press release to these media outlets that you provide a clear angle that gives them the story. For example: "In support of their national release *XCD*, Melange is coming to Smokey's Tavern in their first tour of

the region. Melange hails from Boston, where they have earned three Meed awards, etc." Remember that frequently your press release will be printed verbatim, so be clear and concise in representing your music.

When working with people in the press, understand that they get flooded with information, but that they *are* looking for material to write about. Treat them with respect and always follow up on their terms. For example, ask how often they would like you to call back and/or contact them by email. Remember, even if you do not get a lot of coverage on your first tour of an area, you have started your relationship with the press that you can build on for the next tour.

Tour Management

Venues, merchandising, accommodations, and travel arrangements come under this heading. If you are going to a town where you will need to stay in a hotel, ask the club agent or other musicians where to stay. They can recommend hotels and restaurants that they think are good and cheap. Remember to keep receipts for all of your expenses as they can be written off when you itemize your deductions at tax time.

You also need to have someone to handle your merchandise sales and your payment after the gig, and to be your liaison to the promoter and sound crew. Do your homework with a map ahead of time to make sure that the drive between shows is manageable.

Work as hard as possible to make your shows successful, but give yourself time off when the schedule permits. I once performed on three different radio shows and did an outside teaser at a public fair preceding a full-length performance—all in the same day. If I have to book myself at locations requiring longer drives in between shows, I always try to balance that with a day off where I can do something a little bit special like seeing the part of the country that I am lucky enough to be traveling through.

Last spring I did a tour in the northwestern states, and, although I had obligations almost every day, I found

myself with eight hours in which to make a three-hour drive one day. I took my time going down the Columbia River Gorge and stopped to hike in a couple of national parks on the way. Remember, this could be your chance to see the country. If you get picked up by a big label, your touring schedule may not afford you this kind of freedom.

Traveling as an up-and-coming artist gives invaluable experience and many other benefits. You will meet people who will be helpful each time you come through their region. Try to tour in areas where you know you will be able to stay at least one night with a good friend. Spending time with a grounded friend can be helpful when you are rushing around performing and promoting.

Conclusions

Obviously, this brief article could not possibly cover all of the issues involved with touring, but it should get you thinking. When you try to book your first tour, start with shorter trips that are close to home while you are learning the ropes. If you are fortunate enough to be working with a group, divide the work load, and then make sure to see that the band members who were assigned to all of the various details actually took care of them.

Booking and managing a successful tour is tough work and is a full-time job for the professionals who work with established artists.

One large benefit of doing all the work yourself as you start out is that you will understand a lot about the business and will know what to ask for when the time for you to hire a competent agent, road manager, and/or publicist comes along. ☐

Singer/songwriter Deb Pasternak has toured extensively throughout the U.S. She won a 1996 Boston Music Award, and her critically acclaimed CD More was released nationally on the Signature Sounds label in March of 1997. She is currently shopping her band's new demo/ep to labels. Her e-mail address is <deb@pasternak.com>. You can check out her Web site at <www.debpasternak.com>.

Alum notes

Compiled by
Mike Cameron '00

Saxophonist **Roger Aldridge '68** of Olney, MD, had a selection of his compositions performed in the sixth annual benefit concert for the Chesapeake Bay Foundation. He is also coordinating a composers' and poets' collective to sponsor monthly concerts and promote publications by members.

Drummer **Stanley Ellis '68** of West Falmouth, MA, is music director at Old Hammondtown Elementary School. His Old Hammondtown Jazz Band is the top elementary jazz band in Massachusetts.

Guitarist **Carl A. Caldeira**

'69 of Mt. Pleasant, SC, is the president of a global manufacturer of plastic processing equipment.

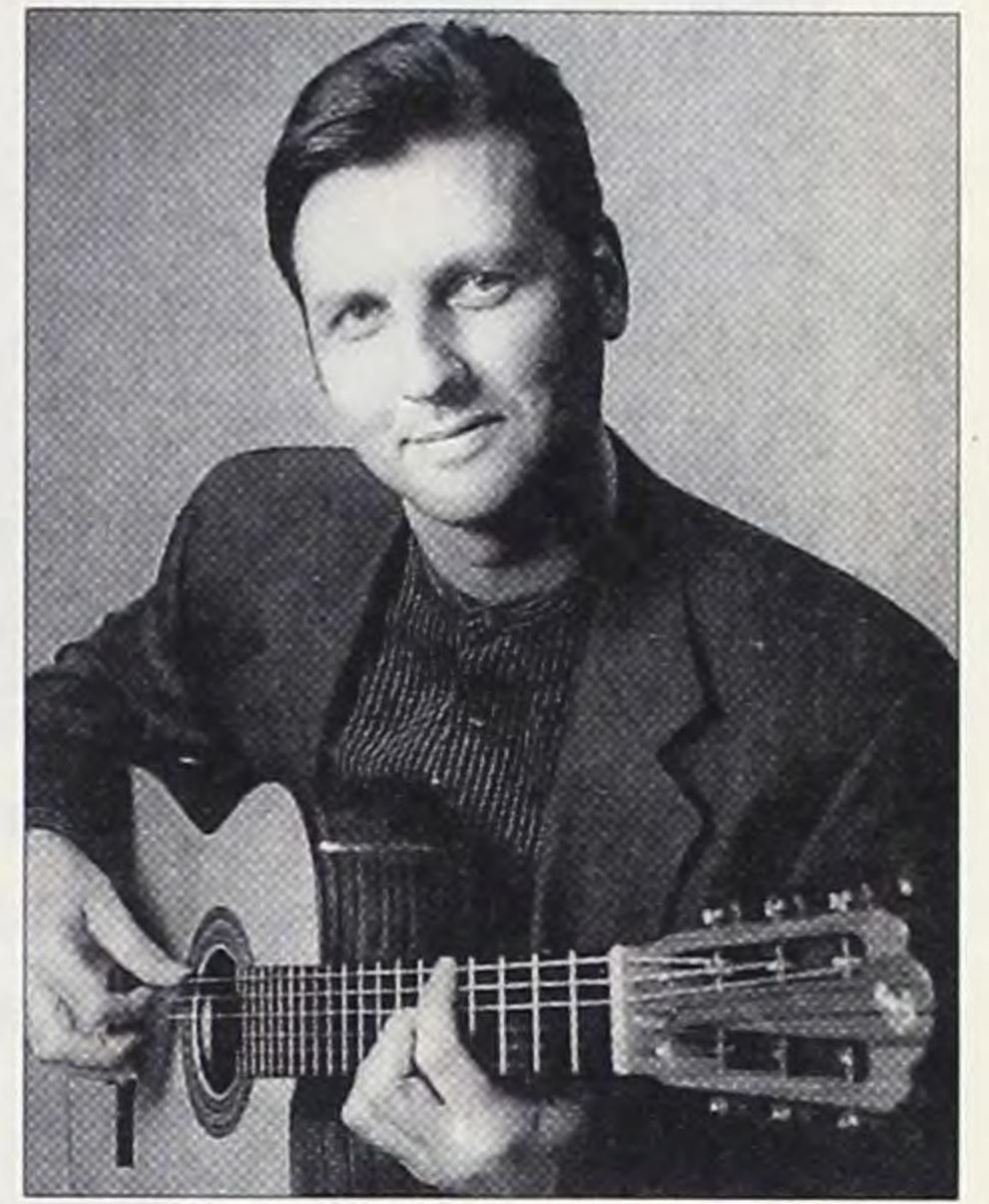
In November, pianist-composer **Randy Klein '71** of New York City played two programs at the John and Maxine Bendheim Performing Arts Center. He played with **Harvie Swartz '70** and Leonard Hochman for one program and with Barbara Lea for the second.

Pianist **Charles Mymit '71** of Rego Park, NY, was interviewed in the December 13, 1998 issue of *Newsday* in an article chronicling his work as pianist at the Nordstrom department store.

Saxophonist **Marc Elbaum '70** of Meredith, NH, and his trio MD2 released the CD *New Edge . . . Old Souls* on the New Sheriff label. Elbaum also played on *Christmas is a State of Mind* with Joe Droukas and the Bombers.

Saxophonist **Todd Anderson '73** of New York, NY, is performing live and playing studio sessions in NYC. He also recently completed a music-minus-one album entitled *Tenor Jazz Jam* with pianist Kevin Hayes.

Singer/guitarist **Scott Appel '73** of Boonton, NJ, has released a new album entitled *Parhelion*, on the One Man Clapping label. It features folk, new age, and Celtic music.



Ken Hatfield '74

Last fall, guitarist **John Carlini '73** of Berkeley Heights, NJ, released a Christmas album called *A Christmas Gift*.

Vocalist **Cathy Segal-Garcia '74** of Toluca Lake, CA, appears on three recent CDs. She recorded duos with pianists Phillip Strange of Arizona and Ross Tompkins of L.A., and with guitarist Joe Diorio. See her Web site, <www.cathysegalgarcia.com>.

Composer/guitarist **Ken Hatfield '74** of Astoria, NY, released a CD titled *Music for Guitar and Bass* with bassist Hans Glawischnig and has published a folio of the music. See his Web site <www.kenhatfield.com>.

Electric bassist **Joel Shaw '75** of Brighton, MA, has been working primarily as an importer of Egyptian and Moroccan clothing and handicrafts. He also owns a vintage clothing store and operates a home recording studio.



Pianist **Danilo Perez '88** has released the CD *Central Avenue* for the Impulse label. Tommy LiPuma produced the CD which has received critical acclaim and was nominated for a Grammy Award. On it, Perez blends jazz, Panamanian folk, blues, and Middle Eastern elements.

CLASS CONNECTIONS

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Claudio
Zanghieri '93
06-7184053

Greece
Mike
Acholadiotis '84
016-926019

While the search continues for a new director of Alumni Affairs (see page 36), alumni events are continuing to be held in various parts of the country. On September 28, 1998, brothers **Stephen** and **Larry Oppenheimer '77** were honored and presented with distinguished alumni awards at Clouds Restaurant atop the Moscone Center in San Francisco. Stephen Oppenheimer is the editor-in-chief of the personal recording industry's top publication *Electronic Musician* magazine. His brother, Larry "the O.," is a sound designer for Lucas Arts Entertainment. Dean of the Music Technology Division Don Puluse presented the awards and described the contributions each of the Oppenheimers has made to the music industry.

The gathering was hosted by Northern California alumni chapter President **Dmitri Matheny '89**, and was timed to coincide with the 105th Audio Engineering Society convention held that same weekend. Berklee faculty members Carl Beatty, Rob Jaczko, Bill Scheniman, and Stephen Webber of the Music Technology Division were also on hand for the event.

Boston Alumni Chapter President **Jeannie Deva '75** welcomed nearly 100 Boston-area alumni to a late-October event in the David Friend Recital Hall in the Genko Uchida Building. Berklee professor and art historian Henry Augustine Tate presented a slide show and lecture as a prelude to a group's self-guided tour of the Monet exhibit at the Museum of Fine Arts, Boston. Tate, one of Berklee's most popular instructors, made the exhibit come alive with his insights and humor. Spotted among the alumni attending that evening were Professor **Jim Kelly '73** from the Guitar Department and Assistant Professor **Wayne Naus '76** from the Harmony Department.

In response to alumni requests for events about the music business that are educational in nature, the Boston Alumni Chapter will hold a special event from noon to 6:00 p.m. on March 28 at the Uchida building. Trustees Don Rose, Mike Dreese, Tim Collins, and other prominent figures in the music business will discuss the latest trends in music retailing, technology, marketing, recording, and more. Seminars on a wide range of topics and time for mentoring sessions and networking are planned. Watch your mailbox and this column for information on this and future alumni events in your area.



Stephen Oppenheimer (left) receives a distinguished alumnus award from Don Puluse, dean of Berklee's Music Technology Division.

PHOTO BY KASSANDRA KIMBRIEL

Keyboardist **Charles Tobermann '75** of Chabris, France, recorded and mixed *La Petite Laurencine*, a collection of traditional songs from central France, by artists Solange Panis and Willy Soulette. He also wrote an audio processing software tutorial for the Waves company.

Guitarist **Gary Solt '76** of North Hollywood, CA, is a faculty member at the Musicians Institute in Hollywood, and has performed on TV soundtracks for "Deep Space Nine," "Star Trek: The Next Generation," and "National Geographic."

Drummer **David S. Albert '77** of Raleigh, NC, is band director at Leesville Road High School in Raleigh. He also leads the Dave Albert All-Stars. Both groups have recent CD releases.

Composer **Jayne Critelli '77** of Greenwich, CT, was selected to participate in the prestigious BMI-Lehrman Engel Musical Theatre Workshop.

Guitarist **Jack Dowdell '78** of Bellevue, WA, is director of the Half Note Studio which provides private instrumental and vocal instruction to over 90 students.

Saxophonist **Ken Field '78** of Cambridge, MA, performed in Tokyo with Japanese musicians Yuji



Jayne Critelli '77

L.A. NEWSBRIEFS

I send best wishes to one and all for a successful and prosperous 1999, and hope that 1998 was a memorable year for everyone for all of the right reasons.

The Los Angeles Alumni Chapter's annual holiday social was, once again, a great success. This time the attendance was over 120, an increase of almost 50 percent over the previous year. The location, Rive Gauche Cafe in Sherman Oaks, provided a perfect setting for this event. The chilly weather, the glowing fireplace, and a room packed full of alums, no doubt reminded many of their days in Boston. The age range among the alumni in attendance was also impressive. **Nick Watson '49** was on one end of the spectrum and several recent grads who had arrived in Los Angeles within the previous week were at the other.

The annual alumni brunch was held again in conjunction with the NAMM Show on January 31st, and, as is customary, several awards were presented. Distinguished alumni awards were given to **Bill Berry '58** and **Vinnie Colaiuta '75**. Berry has had a long and distinguished career as a trumpeter, big band leader, and educator. His playing and recording credits include work with Woody Herman, Maynard Ferguson, Thad Jones and Mel Lewis, Bing Crosby, Tony Bennett, Ray Charles, Louis Bellson, and Rosemary Clooney. Berry was also featured on 13 Duke Ellington recordings.

Colaiuta has been a first-call studio drummer for many years. His credits read like a "Who's Who," with a diverse roster of artists that includes Frank Zappa, Chick Corea, Joni Mitchell, Al Kooper, Jewel, Tom Scott, Madonna, David Sanborn, Ray Charles, and Barbra Streisand. From 1990 to 1997, Colaiuta was also a member of Sting's touring and recording band. At this event, the second annual Golden Clef Award, honoring contributions to music education, was



From the left, Sally Clausen, Alf Clausen '66, Peter Gordon '78, and Shie Rozow '95 at the Society of Composers and Lyricists holiday dinner.

presented to Bill Schultz, chair and CEO of Fender Musical Instruments Corporation.

In the last edition of *Berklee today*, it was noted that **Chris Klatman '80** and **Alf Clausen '66** had received Emmy nominations. Other nominees included **Tom Snow '69**, **Ed Alton '75**, and **Chris Brooks '80**. Clausen was a winner in the category of Outstanding Music and Lyrics for his "Simpsons" tune "You're Checkin' In (A Musical Tribute to the Betty Ford Center)." Snow also won an Emmy in the category of Outstanding Main Title Theme Music for *Fame L.A.* Congratulations to all.

As for some other alumni in the news . . . **Clair Marlo '80** recently wrote and produced, with Alex Baker, 10 feature songs for the new character Eve on "Melrose Place." Marlo and Baker also composed the music to an upcoming Dennis Hopper film *Tycus*, and scored the new movie *Valerie Flake*, which premiered at the Sundance Film Festival in January.

Jazz guitarist **Terry Wollman '80** has just released a new album entitled *Say Yes* on Sonic Images Records. This album also features performances by vocalist Michael McDonald, pianist Joe Sample, sax-

ophonist Gerald Albright, bassist **Abe Laboriel '72**, drummer **J.R. Robinson '75**, and percussionist Luis Conte. **Hummie Mann '76** scored the December Showtime movie *Naked City: A Killer Christmas*. Recent movies scored by **Kevin Eubanks '79** include *The Dinner* and *The Week that Girl Died*. **Daryl Kell '88** served as music editor for *What Dreams May Come*, *Lethal Weapon 4*, and *Dance with Me*. **Philip Giffin '76** composed the music for two television movies: *Before He Wakes*, starring Jaclyn Smith and *Like Father, Like Santa*, starring Harry Hamlin. Both aired on December 1, 1998.

Susan Marder '75 has been scoring the television show "Any Day Now" starring Annie Potts, and has written the theme and underscore for ABC's "Leaving L.A." Freelance audio engineer and record producer **Mick Stern '85** writes a recording technology column for the nationally-distributed monthly *Film Music* magazine. His engineering credits include the movies *Liar, Liar* and *Paulie* as well as television shows "Seaquest" and "Welcome to Paradox."

That's it for now. Stay in touch.

Peter Gordon '78, Director
Berklee Center in Los Angeles



Sirabhorn "Ti" Muntarbhorn '80

Katui, Natsuki Kido, and Kazuto Shimizu. His compositions for alto sax and percussion were played at the 1998 Bumbershoot Festival in Seattle, WA.

Guitarist **Douglas Osborne '78** of Culver City, CA, is national sales manager for Pro Solutions at Miller & Kriesel Sound Corporation.

Drummer **George Correia '79** of Warren, RI, has been performing with the Rhode Island-based band Steve Smith & the Naked. The group has toured with former E Street Band saxophonist Clarence Clemons.

Trumpeter **Joe Leary '79** of Haverhill, MA, is director of bands at Haverhill High School and vocalist **Joe Gori '79** of Quincy, MA, is Haverhill High's director of choral studies. The two performed together at a combined band and choral concert in December.

Guitarist **Paul Bettencourt '80** (a.k.a. Paul Gabriel) of West Warwick, RI, is playing with the classic rock band Hot Vynyll.

Bassist **Michael Dimin '80** of Averill Park, NY, a columnist for *Bass Frontiers* magazine, published his first book *The Chordal Approach*.

Composer **Frank Macchia '80** of Burbank, CA, has released *Little Evil Things, Volume II*, a CD featuring horror stories accompanied by Macchia's orchestrations. This is the sequel to his first volume which

received positive reviews in *Billboard* and other publications.

Guitarist **Sirabhorn "Ti" Muntarbhorn '80** returned to her native Thailand two years ago. She is gaining a reputation as Thailand's premier female jazz guitarist and is actively playing sessions and gigs. She also hosts a radio show at a Bangkok station.

Oboist **Caris Visentin '80** of Stroudsburg, PA, can be heard on *Meditations*, the new David Liebman release on Arkadia Records. The live recording is based on her complete transcription of John Coltrane's original composition, and also features drummer **Jamey Haddad '73** and trumpeter **Tiger Okoshi '75**.

Guitarist **Kevin Barbour '81** of Hudson, NH, won the Best Guitar Solo award in a contest held by WGIR Rock 101 and juststrings.com online store. He recently signed an endorsement deal with Seymour Duncan pickups and released the CD *First Steps*.

Scott Fishkind '81 of Nashville is a songwriter for Air Deluxe Music Group. He composed and programmed most of the music for the song "Real Love" in the Showtime movie *Mr. Atlas*.

Marco Contreras '82 of Altampa, Mexico, is managing his own nightclub and has worked as a composer and arranger for BMG recordings.

Engineer **David Robinson '82** of Nashville is currently production manager for artist Leon Russell, and he also works as a freelance producer and engineer.

Ben Smeall '82 of Green Bay, WI, is playing guitar and violin, and singing with the world music group SongCycleS.

Vibraphonist **Cecilia Smith '82** of Brooklyn, NY, performed at the Montreux Jazz Festival in September 1998 with drummer **Terri Lyne Carrington '83**.

Trombonist **Dave Twiss '82** of Hubbardston, MA, is the director of music for the public schools in Shirley, MA. A concert version of his opera, *The Furys*, will be performed this spring.

Electric bassist **Mike Woods '82** of Bloomington, IN, played in a production of the show *Five Guys Named Mo* at the Riverside Theatre in Florida. The Midland [Michigan] Symphony Orchestra performed Woods' four-movement cantata *War, Peace, Anger, and Love* on January 18.

Electric bassist **Clyde Cortright '83** of Hyde Park, MA, wrote an article for the September issue of *Down Beat* magazine. He is also scoring an independent film.

Woodwinds player **Jenny Hill '83** of Brooklyn, NY, released her debut CD *Liquid Horn* in January. Musicians on the disc include **Ira Coleman '82** (bass) and **Nilda Richards '83** (spoken word).

Pianist **Duncan Millar '83** of London has released *Duncan Millar: Dream Your Dream* on Instinct Records. The album features 12 jazz originals and reached the Top 40 on the Gavin Jazz/Adult Contemporary charts.



From the left: drummer George Correia '79, guitarist Nils Lofgren, and Pete Quintal meet after a set by Correia's Providence-based band.



Jenny Hill '83

Guitarist **Steve Stanley '83** of Dedham, MA, has released a new CD with Steve Stanley & the Beatniks, entitled *Lost Love*. The band played at the U.S.S. Constitution's bicentennial salute in July 1998.

Acoustic bassist **Mahmut Yalay '83** of Istanbul, Turkey, is freelancing around Istanbul and will release a CD this spring.

Guitarist **Chris Florio '84** of Boston, MA, debuted his one-man multimedia show at the Boston Center for the Arts in October.

Guitarist **Peter Huttlinger '84** of Nashville, TN, a session player, has played with artists like America and Louise Mandrell, and on John Denver's last CD *Colors in Time*.

Guitarist/vocalist **Pascal Bokar Thiam '85** of Carlisle, MA, has performed at jazz festivals in Houston, TX, Mobile, AL, Vail, and Glenwood Springs, CO, and elsewhere.

Saxophonist **Darryl Brenzel '85** of Laurel, MD, has released a jazz disc titled *Pentaspere* featuring four of his originals, some standards, and more.

Flautist **Karen Larsen '85** of Jamaica Plain, MA, is a producer and announcement editor for the GenderTalk radio show on 88.1 FM WMBR in Cambridge, MA.

Saxophonist **Mona Wong '85** of Minneapolis, MN, and the alternative r&b band Curbfeelers, have released a CD entitled *Look at You*.

Adi Yeshaya '85 of Minneapolis,

MN, works as a composer, arranger, and pianist in the Twin Cities area. He has worked with Lena Horne, Doc Severinsen, and the Minnesota Orchestra, and is on the faculties of the University of Minnesota and Music Tech of Minneapolis.

Songwriter/guitarist **Chris Corley '86** of West End, NJ, composed music for three CD-ROM projects (including one by author Anne Rice), and has written for industrial videos, commercials, and dance-related productions.

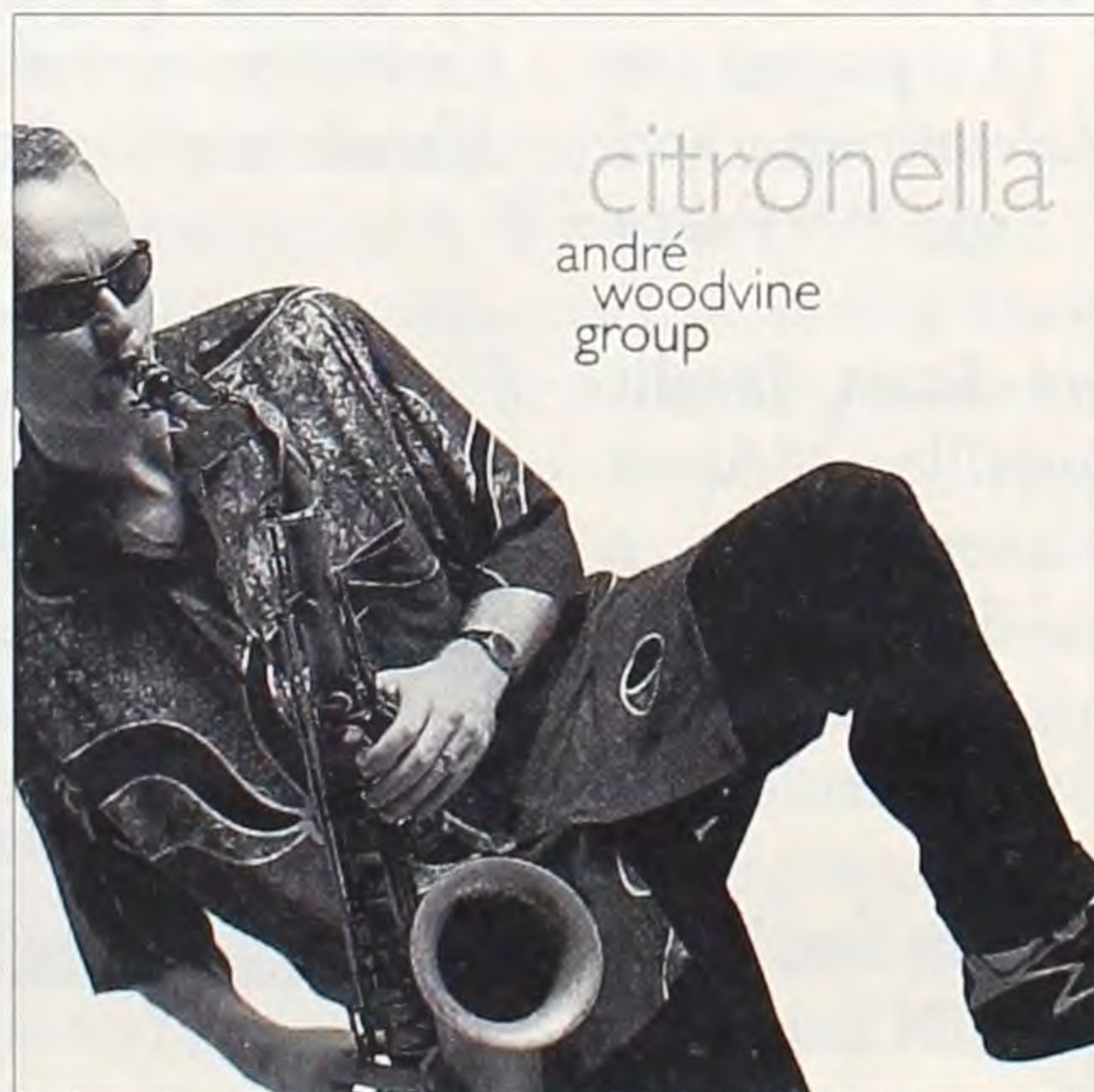
Vocalist **Dawn Labenow '86** (a.k.a. Donya Lane) of New York, NY, has been performing and acting in productions including *Exactly Like You* and *American Royalty*, coproduced with husband **Rich Lamb '88**. Lamb is house engineer for the Bottom Line.

Guitarist **Damon La Scot '86** of New York, NY, played with Meat Loaf on his 1998 promotional tour for *The Very Best of Meat Loaf*, including appearances on "The Tonight Show" and "VH1 Storytellers."

Guitarist **John Paul '86** of Merrimack, NH, and his John Paul Group, featuring **Steve Michaud '83**, **David Wiesner '89**, and **Dan Webster '74**, released a new album titled *Weaveworld*. Some of the proceeds will go to breast cancer research.

Engineer **Angela Piva '86** of New York, NY, mixed a double platinum album and single for the Arista Records group Next. The single, "Too Close," hit number one on the top 100 *Billboard* chart.

Saxophonist **André Woodvine '86** of Barbados, West Indies, released a CD called *Citronella*. He has played numerous jazz festivals in the

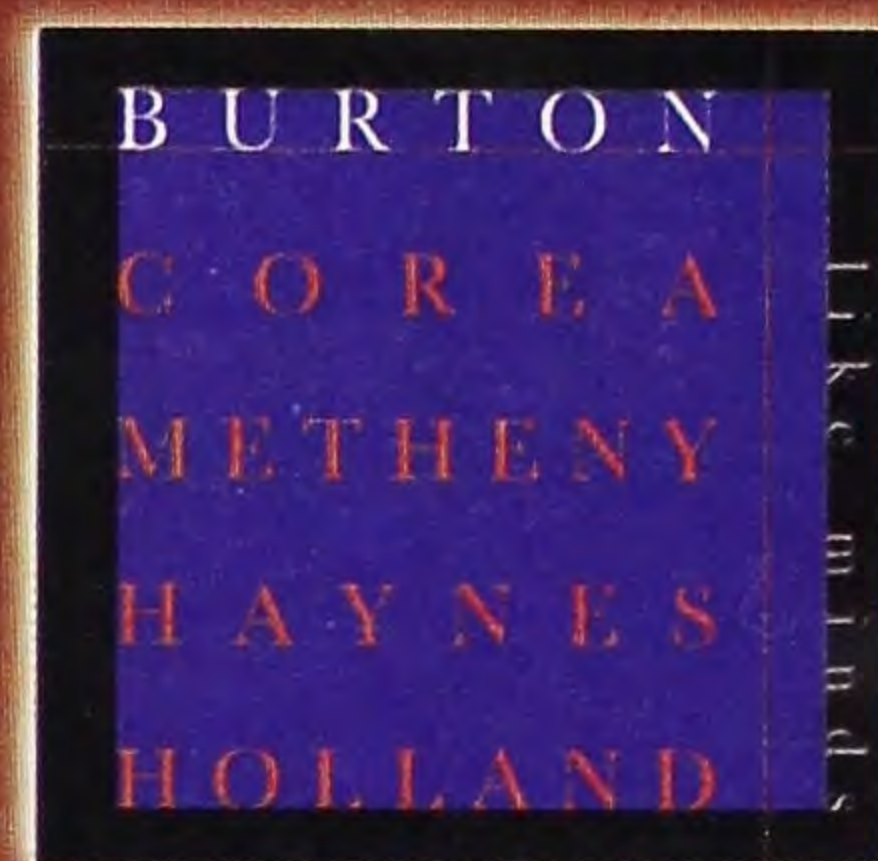


André Woodvine '86



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PHOTO BY PAT HIEB

Peter Huttlinger '84

Caribbean and has shared the stage with Bobby Watson, Roy Haynes, and the late Dizzy Gillespie.

Electric bassist **Edward Broms '87** of Roslindale, MA, is performing with the rock/inspirational band Broms and recently released a solo album entitled *The Origin of Consciousness*.

Drummer **Chris De Rosa '87** of New York, NY, and the Chris De Rosa Group, released a CD entitled *Live in Miami* with Peanut's Broad Records. Visit his Web site at <www.chrisderosa.com>.

Guitarist **Chris Jentsch '87** of Miami, FL, released the CD *Media Event* with the Chris Jentsch Trio. Jentsch will complete his doctor of musical arts degree in jazz composition this spring at the University of Miami.

Drummer **Keith Kavanaugh '87** of Independence, MO, has appeared on the albums *Town Topic* and *Night & Day: Musings on the Cole Porter Songbook* with the Doug Talley Quartet. Kavanaugh is also owner of BauWau Design, a full service design and promotion company for musicians.

Electric bassist **Vincent Leffler '87** of Memphis, TN, played with contemporary

Christian artist Jamie Baker on his debut release on BigJam Records.

Drummer **Kenny Lewis '87** of Middleton, MA, recently engineered and played on *Truth*, an album by Michael Sweet. Lewis has also played with guitarist Rob Ketch, CBS recording artist Gigi Abraham, and the bluegrass band Northern Lights.

Drummer **Scott McLean '87** of Butler, PA, recently released his debut CD *In the Glow of the Moon*. McLean has also worked with local bands the Immigrants and Harvest.

Tenor saxophonist **Dennis Mitcheltree '87** of Brooklyn, NY, performed at the Renee Weiler Concert Hall in New York for the *Jazz Times* Convention in October 1998. You can visit his Web site at <www.pipeline.com/~den-gor>.

Vocalist **Riccardo Perotti '87** of Quito, Ecuador, is recording his second CD, and was voted Best Artist of the Year in Ecuador. Perotti has also been music producer for the campaigns of two winning Ecuadorian presidents.

Trombonist **Walter Sapp Jr. '88** of Bridgeport, CT, is working on his debut jazz CD for Sweetheart Records.

Pianist **Jon Sarta '88** of Clermont, FL, played on the CDs *Lifejourneys* and *Friends of Peace Orphanage*.

Guitarist **Scott Tarulli '88** of Plainville, MA, is working as a session player in Boston. He recently inked an endorsement agreement with Ernie Ball Products.

Guitarist **Tony Dec '89** of Southampton, NY, is currently studio manager for World Cottage Digital



Walter Sapp Jr. '88

Post & Recording, in Bridgehampton, NY, which does audio and video production for film, television, and radio.

Jazz flugelhornist **Dmitri Matheny '89** of Berkeley, CA, performed at the Weill Recital Hall at Carnegie Hall, NY, to support his new CD *Starlight Cafe*, on Monarch Records.

Guitarist **Gernot Wolfgang '89** of Los Angeles, CA, recently arranged soundtracks for the movie *Rounders* and assisted with the movies *Judas Kiss* and *Urban Legend*. Wolfgang also performs with the quintet Double Image.

Pianist **Helio Alves '90** of New York, NY, has been playing with Joe Henderson's Double Rainbow Quartet since 1995, and played on the Grammy-winning CD *Joe Henderson's Big Band*.

Alves also recently released a solo CD featuring Al Foster and John Patitucci.

Drummer **Eric Kalb '90** of Bridgeport, CT, has been touring with the funk/rock band Deep Banana Blackout to support their CD *Live in the Thousand Islands*. Kalb also played with acid jazz guitarist Melvin Sparks.

Composer **Hidenori Ochiai '90** of Tokyo, Japan, has had 10 of his compositions premiered at Carnegie Recital Hall, and was the first Japanese composer to premiere and record a piece with the Leningrad Philharmonic.

The Boston-based a cappella group Five O'Clock Shadow (currently featuring **Paul Pampinella '90**, **David Stackhouse '91**, **Oren Malka '96**, and **Benni Chawes '96**) sang with the Boston Pops Orchestra and Aaron Neville on a televised broadcast in December. The group also released a new CD titled *So There* for the Primarily A cappella label.

Vocalist **Paige Scott '90** of Hermosa Beach, CA, was recently featured in the Dance Artists and Music section of *Billboard* magazine. Scott has just completed a demo.



Helio Alves '90

THE WORK IS THERE FOR THOSE WHO HUSTLE

That alto saxophonist **Greg Abate '71** occupies a unique spot in the jazz spectrum was noted by one admiring critic from the *Chicago Tribune* who observed that Abate is too young to be called a seasoned master but too old to be called a young lion. Abate has paid enough dues to arrive at an expansive middle ground in jazz. He plays all over the U.S., Canada, and Europe (frequently with top jazz musicians), but keeping his career moving forward involves a constant hustle for gigs.

Along the way, Abate has learned that steady artistic and professional growth come only to those with a blend of talent, determination, and persistence. This concept has not been lost on writers from such publications as the *New York Times*, the *Wall Street Journal*, and *Jazz Times*, whose articles have mentioned Abate's hard-driving alto style and his equally hard-driving work ethic. Chasing down gigs is an aspect of the profession with which he has become very comfortable.

"I came out of Berklee in my early 20s and really wanted to play," Abate said. "I learned the business through trial and error." Some of that learning took place during stints touring with Ray Charles and later with the Artie Shaw Band. Since 1987, Abate's business has been to increase his own stature as a jazz artist.

On the dozen or so titles in his discography, Abate has worked alongside players like Kenny Barron, Rufus Reid, Ben Riley, Red Rodney, Claudio Roditi '70, Richie Cole '67, Harvie Swartz '70, and many others. He plays and composes with a postbop sensibility that showcases his energetic alto lines in up-tempo, harmonically complex tunes. It is the kind of music that he says leaves him and his bandmates worn out after a show.

Early on, Abate learned that useful contacts can come from chance as well as professional encounters. "When I got married in 1987, my wife Denise and I went on our honeymoon to Quebec City," said Abate. "I brought my horn along. One night, I sat in at a club up there and ended up getting invited to come back as a featured artist. I have played there many times



Greg Abate '71

now, and that has led to other gigs." At a subsequent appearance in Rimouski (80 miles northeast of Quebec City), a pair of influential audience members were impressed with his music enough to book his group at a festival in Vienne, France. "I have gone back to Vienne since then, and another door opened for a booking at a festival and a band camp in Toulon," Abate said. "One thing leads to another."

Abate spends about 50 percent of his time performing and that means 100 to 150 nights on the road annually. Being an educator is another important aspect of his career. He has a roster of private students in Providence, but frequently maximizes his efforts and profits on tour by arranging for clinic stops at high schools and colleges. "I really like doing clinics," he says. "I get letters back from the band directors saying the kids really enjoyed my visit. I guess I am doing something right there."

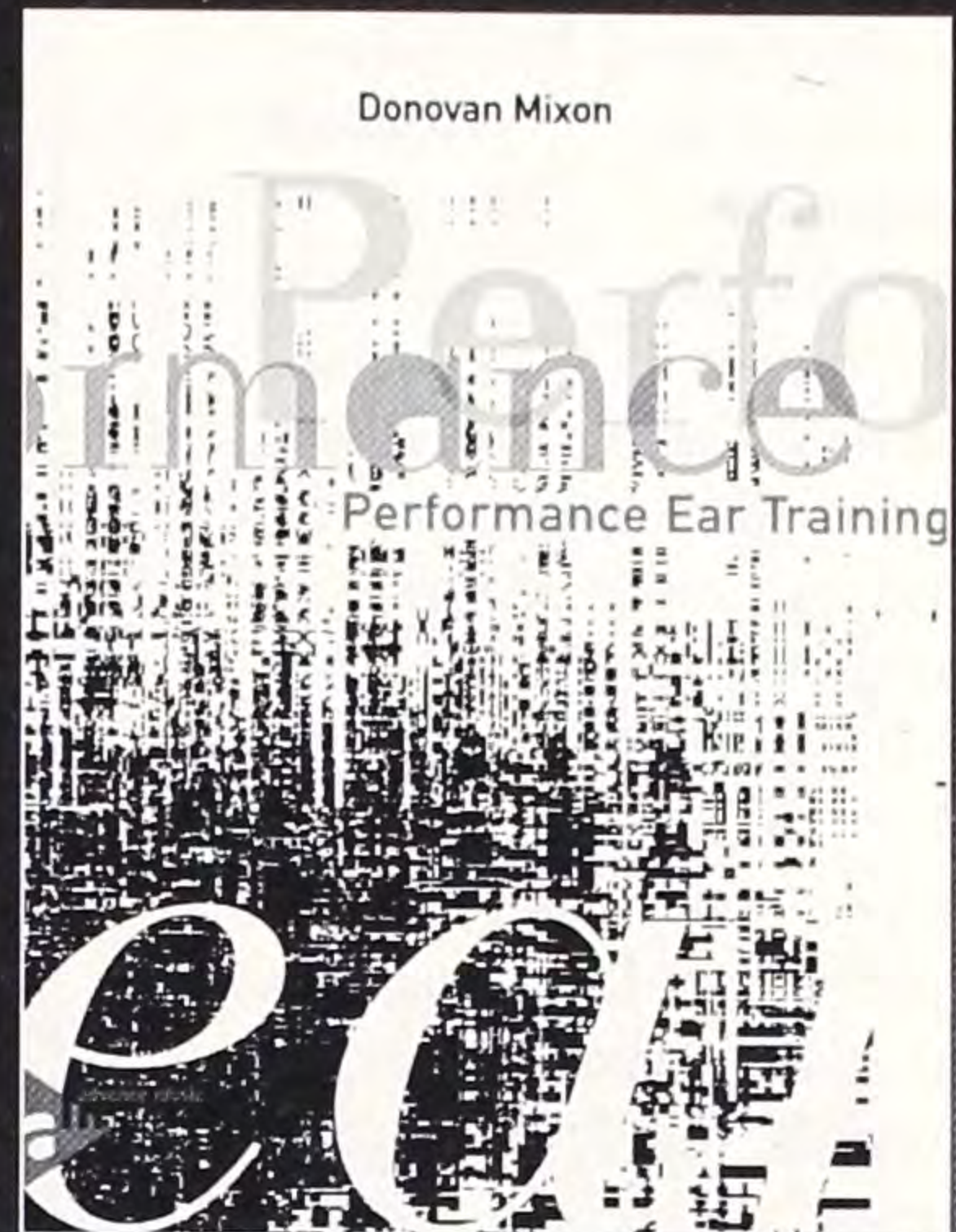
Abate is making a living for his family exclusively in jazz, and that feels good to him. Like many in business for themselves, Abate has a demanding boss. With his 1999 calendar filling up with tours, recording sessions, and clinics, he is pushing himself even harder to break new ground. He is working at getting more festival dates in Europe and at publishing his compositions and the educational materials he has developed.

"My music is really important to me," he says. "You have to love the music and just keep it all going. There is work out there—if you know how to market yourself." ■

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(Greg Badolato, Chair, Ear Training Department, Berklee College of Music)

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Guitarist **Shaun Dougherty '91** of Malden, MA, completed his first CD with the alternative rock band Janke for Drama Queen Records.

Drummer **Anders Mogensen '91** of Copenhagen, Denmark, has released a new CD entitled *Taking off Again*, with his quartet the Anders Mogensen External Experience.

Bassist **Daniel Pearson '91** of Toluca Lake, CA, played on "Soul Train" with Kenny Latimore. He has also played on commercials for "Fox Sports News."

Drummer **Robert Place '91** of Jamaica Plain, MA, is currently playing with the ska band the Allstonians. The band won a 1996 Boston Music Award and recently completed a new CD and their first video.

Shigeru Sakura '91 of Kanagawa, Japan, writes TV and radio jingles and is producing an album by saxophonist Sanshiro entitled *the way she talks*.

Drummer **Raymond Santovasi '91** of Waterbury, CT, is a percussion teacher at Naugatuck Valley Community College and



Pamela York '91

the Taft School. Santovasi also gives clinics for Attack Drumheads, Smith Drums, and May Microphones.

Songwriter **Jonathan Stark '91** of Providence, RI, has released an eponymous debut CD to rave reviews in the *Providence Phoenix*. You can hear selections from it at <www.folkweb.com>.

Electric bassist **Sasha Teuber '91** of Hesse, Germany, has released his debut solo album, entitled *Bassic Colors* with guitarist **Torsten de Winkel '95** and drummer **Christian Lohr '94**.

Pianist **Pamela York '91** of Escondido, CA, was one of the finalists in the Great American Jazz Piano Competition recently held in

Jacksonville, FL. York has also performed with the San Diego Symphony Pops.

Eric Butler '92 of Ware Shoals, SC, owns and operates McCord Studios, a well regarded facility for South Carolina musicians.

Soprano saxophonist **Rob Hall '92** of Herts, Great Britain, has released a new album, *Heading North*, for FMR Records.

Jason Jennings '92 of Hollywood, CA, is a sound effects editor for audio postproduction for the television shows "Soldier of Fortune, Inc.," "The Profiler," and "The Pretender."

Saxophonist **Rudresh Mahanthappa '92** of Brooklyn, NY, has performed internationally with artists such as Jack DeJohnette, David Liebman, **Joe Lovano '72**, and **George Garzone '72**.

Guitarist **Todd Morton '92** of East Dummerston, VT, recently completed a stint with the Connecticut-based swing

and blues band Eight to the Bar, and is now performing original material in his band Mojoso.

Guitarist **Terry Syrek '92** of White Plains, NY, was written up in the *New York Times* and *Guitar* magazine, and endorses Jackson Guitars.

Baritone horn player **Mark Drespling '93** of Chicago, is art director at Market Support, Inc., in Chicago.

Producer **Corbin Neal Miles '93** of Fort Worth, TX, operates his own production company which records Christian music.

Guitarist **R. Chris Murphy '93** of Medina, WA, has been working internationally as a producer and mixer, producing tracks for Chucho Valdes y Grupo Irakere and mixing several albums for King Crimson. His Web site can be found at <www.eschatonmusic.com>.

Guitarist **Earle Pughe '93** of Concord, MA, is featured on the CD *Hillbilly Death Songs* with

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the band Face McCobb. Pughe recently completed a tour of South America with a production of *Grease*.

Composer **Kim Dong Sung '93** of Kwachunsi, Kyonkido, Korea, has recently penned orchestral scores for two feature films. He is also a professor of music production and broadcasting at Dong-A Broadcasting College.

David Thompson '93 of Allston, MA, and his band the Pills (including **Courtney Harding '96**, **Corin Ashley '95**, and student **Jamie Vaura**) won Jim Beam's One Shot to Stardom contest. The prize was a three-week U.S. tour, studio time, and a promo CD pressing.

Songwriters **Chelsa Bailey '94** of Boston and **Boris Perovic '95** of New York had their song "When Love Comes Around" included in the soundtrack of an October CBS Movie of the Week, *Something about Sarah*.

Guitarist **Michael Chlasciak '94** of Bayonne, NJ, signed an endorsement with Seymour Duncan pickups and presented his Shredding with No Apologies clinic for ESP Guitars. He is planning "Shredfest '99," a guitar festival to be held in NYC.

Pianist **Cornelius Claudio Kreuzsch '94** of New York, NY, and his band Black Mud Sound recently played



Akiko Pavolka '94 released the CD *House of Illusion*.

at the Blue Note Jazz Club in New York and at the Montreux Jazz Festival.

Vocalist **Akiko Uchida Pavolka '94** of Brooklyn, NY, released her debut CD *House of Illusion* on Aklovap Records in October. The disc also features pianist **Pete Rende '95**, bassist **Matt Pavolka '94**, and drummer **Blake Lindberg '92**.

Guitarist **Robbie Pittelman '94** of Hyde Park, NY, scored his first feature-length film entitled *The Dry Season*. He is working on a second film, *A Killing*, by Alex Klymko and Heal Entertainment.

Vibraphonist **Errol Rackipov '94** of Miami, FL, recently completed a tour of Europe and recorded a CD with his band Dream Hunter. The

CD will be released on a European label.

Guitarist **Geoff Unger '94** of Olney, MD, appeared in the April 1993 edition of *Guitar World* magazine.

Guitarist **Randy Browning '95** of Boston is performing with the acoustic guitar duo Late Bloomers in New England and is recording a CD.

Drummer **Jon Dowling '95** of New York, NY, is playing with Arista recording artist Seven, and has been working with Berklee alum **Liz Withers '94** on r&b projects. Visit Dowling's Web site at <www.jondowling.com>.

Vocalist **Cheryl Doyle '95** of Woburn, MA, recently appeared on Boston's Bristol Studios *Mix Compilation* CD. The disc also features

pianist **James Tootle '97**.

Camara Kambon '95 of Baltimore, MD, has been composing scores for numerous television and made-for-cable movies. TV credits include "Living Single" and "A Different World." Kambon's movie credits include Showtime's *The Tiger Woods Story*, PBS special *Malcolm X: Make It Plain*, and HBO's *Sonny Liston: The Mysterious Life and Death of a Champion*, for which Kambon received an Emmy Award.

Vocalist **Jerrold Launer '95** of Chatsworth, CA, recently worked as sampling audio engineer/editor for Danny Elfman's soundtrack *A Simple Plan*.

Andrew Mark '95 of Nashville has finished his first CD *Anything Can Happen*. His group, the Andrew Mark Band, fea-

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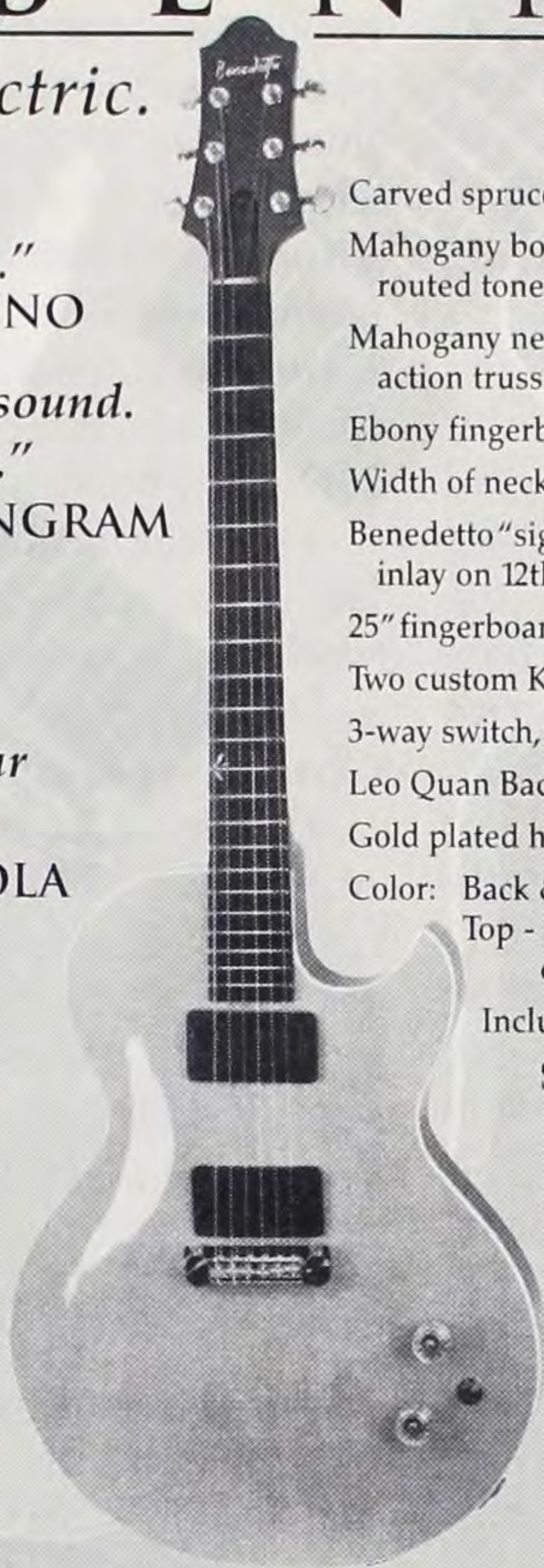
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tures **Steven Byrom '93**, **Luis Espailat '94**, and **Ari Orlinsky '92**. **Brett Blanden '97** and **Dan Serafini '77** coproduced, and **Kenny Varga '90** engineered it.

James McGorman '95 of Studio City, CA, is playing keyboards and guitar for the New Radicals. The group's CD *Maybe You've Been Brainwashed Too* and hit single "You Get What You Give" hit the *Billboard* charts, and they have been touring with Lenny Kravitz.

Bassist **Luis Nieto '95** of Madrid, Spain, recently completed a self-titled CD featuring Michael Brecker, Marc Russo, Dave Weckl, **Mike Stern '75**, and Will Kennedy.

Composers **Laura Andel '96** of Cambridge, MA, and **Noriko Yamaguchi '97** of Boston, MA, had their compositions played by the Jazz Composers Alliance Orchestra.

Bassist **Christian Bausch '96** of Boston will be a performer and clinician at the Lionel Hampton Jazz Festival in Moscow, ID, in February. He will play with Herb Ellis, Hank Jones, Lewis Nash, and **Claudio Roditi '70**.

Karl Frithjof Boswick '97 of Boston is working as senior royalty accountant for Atlantic Records han-



Christian Bausch '96

dling foreign and domestic royalties and producer accounts.

Vibraphonist **Oli Bott '96** of Berlin, Germany, took third prize at the NDR-Musikpreis 1998, a competition for jazz orchestra conductors. Bott also performed his compositions for large ensemble with the NDR Big Band.

Engineer **J. Kodi Carter '96** of Syracuse, NY, is working on reconstructing a live concert by Harry Chapin recorded in 1977.

Guitarist **Jason Key '96** of Austin, TX, recently founded Pinnacle Music Productions with **Damon De Sio '96** and **Bridgette Card '96**. Key also coproduced **Jeff Klein '95** on his debut recording *Put Your Weight on It*.

Producer **Luis Gonzales '96** of Hollywood Hills, CA, is currently working with Latin American artist Juan Gabriel. Gonzales owns B.L.O. Productions, and recently opened a studio in L.A. called the Blue House.

Vocalist **Johanna Grussner '96** of New York, NY, released her second CD *Live at Hubbard Hall*, in May 1998, and toured Scandinavia with her 19-piece Manhattan Jazz Orchestra as solo vocalist.

Anne Gurmankin '96 of Marlton, NJ, teaches at the Berlin Community School in Berlin, NJ, and at a private studio in Philadelphia. She also directs local choirs and musical theater productions.

Pianist **Damien Salançon '96** of Paris, France, is part of the hip-hop/rock group FACE(S), who recently made a six-song demo entitled "Red Dolly."

Pianist **Joe Sherbanee '96** of Santa Ana, CA, released a new CD entitled

NEW ALUMNI DIRECTOR SOUGHT

Berklee is accepting resumes for a director of Alumni Affairs. Preferred candidates should possess a bachelor's degree, have worked successfully in the music industry, and have a minimum of three years of experience in higher education.

The director will devise a strategic plan to enhance alumni activism in career networking, recruitment, and continuing education, and build support for the college.

Send cover letter, resume, and references to Human Resources Department, Berklee College of Music, 1140 Boylston St., Boston, MA 02215-3693 USA.

The Road Ahead, on the new Native Language Music label. The CD is a mix of contemporary jazz, pop, and blues.

Ryan Shore '96 of New York, NY, composed the score for a new DVD entitled *Earthlight*. It features 80 minutes of footage of the earth (taken from the Space Shuttle) accompanied by Shore's music.

Engineer **Brett Blanden '97** of Nashville, TN, recently opened a studio called Brett's Place. Blanden is also studio manager at Ocean Way, the largest studio in Nashville.

Guitarist **Matt Cadarette '97** of Deerfield, MA, is on a 10-country Asian tour with the TigerStar artists Bliss.

Pianist **Jose Cancela '97** and percussionist **Fausto Cuevas III '98**, both of Boston, are on a national tour with the Cirque Ingenieux for 10 months. The tour will cover every major city in the U.S., Canada, and Mexico.

Vocalist **CeyJay Jumaomas '97** of Boston, MA, has been commissioned to write a piece for the Rainbow Tribe Dance Company. He also will perform at the CMJ MusicFest in New York with **Carl Barc '97**, **Jon Berkowitz '97**, and **Enrique**



Luis Nieto '95

Gonzalez '98.

J.C. Monterrosa '97 is working at Sound Kitchen and Emerald Sounds studios in Nashville. He was editor on Lynyrd Skynrd's latest album, *Lyve from Steel Town*.

Engineer **Pablo Munguia '97** of Studio City, CA, has been working at Westlake Audio as an assistant engineer. He recently engineered for artist L.L. Cool J and has worked sessions with **Vinnie Colaiuta '75**, **Neil Stubenhaus '75**, and **Quincy Jones '51**.

Yasuo Nakajima '97 of Astoria, NY, released his debut CD *Inflection*. It features Nakajima playing guitar, bass, and keyboards, and engineering the disc's 16 original tunes. He also contributed a tune called "The Soap Breaker" for a textbook penned for Advance Music by faculty member **Wayne Naus '76**.

Guitarist **Joshua Podolsky '97** of Los Angeles, CA, has been working with vocalist Rob Halford (formerly of Judas Priest), producer Bob Marlette, and with members of Testament, White Zombie, Fight, and others. He has released two albums with his band Finger.

Brian Stern '97 of Cheshire, CT, has been named senior forecast analyst for Columbia House, a direct marketing venture jointly owned by Sony Music and Warner Music.

Electric bassist **Mason Wendell '97** of Jersey City, NJ, is currently playing with the bands Blinder, Prelapse, and Sigmoid Flexure. He has performed with John Zorn, Vernon Reid, Anthony Coleman, and others.

Vocalist **Sheryl Cohen '98**

of San Francisco, CA, and guitarist **Rubens De La Corte '98** of New York have just released a CD entitled *Kick off Your Shoes* with their group Brazz Jazz. The disc features **Alon Yavnai '95**, **Steve Langone '93**, **Jim Stechschulte '98**, and **Joca Perpignan '97**.

De La Corte also played with the Queens College Jazz Orchestra for a concert in which Jon Hendricks and Wynton Marsalis sat in.

Drummer **Kevin Murphy '98** of South Amboy, NJ, opened Upbeat Studios where he is offering instruction in drums, piano, guitar, and music theory.

Vocalist **Saovanit Navapan '98** of Bangkok, Thailand, has performed 10 benefit concerts with the Bangkok Symphony Orchestra.

Saxophonist **Jerome Sabbagh '98** of Boston, MA, and the jazz quartet Flipside released an album and toured New Zealand and Europe.

Drummer **Carlos Ezequiel '99** of Boston, MA, recently toured Europe with Brazilian artist Macleim. He was also mentioned in the March issue of *Modern Drummer, Brazil*.



Saovanit Navapan '98



ALUMNI NOMINEES

Best New Artist:

The Dixie Chicks
(Natalie Maines '95)

Best Country Performance by a Duo or Group with Vocal:

"There's Your Trouble"
The Dixie Chicks

Best Country Album for Solo Artists Duos or Groups:

Wide Open Spaces
The Dixie Chicks

Best Pop Performance by a Duo or Group:

"I Don't Want to Miss a Thing" and "Pink"
Aerosmith
(Brad Whitford '71 and
Joey Kramer '70)

Best Jazz Instrumental Solo:

"Rumbata"
(Chick Corea and
Gary Burton '62)
from *Native Sense—The
New Duets*

Best Jazz Instrumental Performance:

Chick Corea and
Gary Burton
*Native Sense—The
New Duets*

Best Instrumental Arrangement

Accompanying Vocals:
Rob Mounsey '75 for
Puccini's aria "Nessun
Dorma" (sung by
Aretha Franklin)

Best Contemporary Jazz Performance:

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Best Latin Jazz Performance:

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FINAL CADENCE

Melanie Tulchin Michaels '80 died on September 12, 1998 at home in Manhattan. Michaels worked as a video editor for "Court TV" and for commercial productions. A fund has been established for her 10-year-old daughter Kelsea. Donations can be sent to the Kelsea Fund, P.O. Box 342, Pittstown, NJ, 08867.

Carol Ann Zimmer '81 of McMurray, PA, passed away in June of 1998. She succumbed to complications following a car accident that left her a quadriplegic four years ago.

Bassist **Masayuki Seki '96** died on December 22, 1998. He was killed by a drunk driver in Tokyo while unloading his equipment after a gig. Seki had recently returned to Japan after living in Boston to attend Berklee.

Word also has reached us of the passing of **James Peddycord '49** of Oklawaha, FL; **Peter Marconi '61** of Worcester, MA; **Bruce Twiddy '81** of Norfolk, VA; **William Hollier '86** of Bozeman, MT; **Charles Taylor '93** New Orleans, LA; **Earle Lefave** of Rockport, MA; and **Robert Young II** of Lyons, NY.

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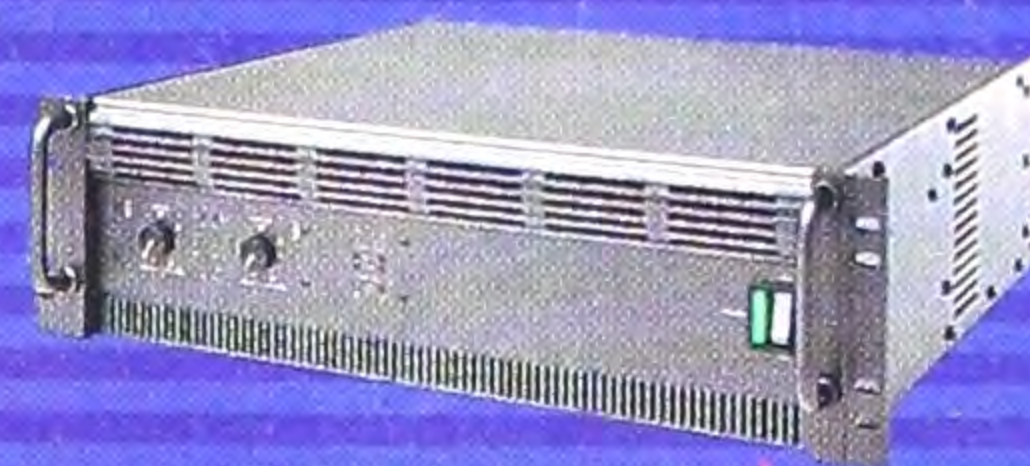
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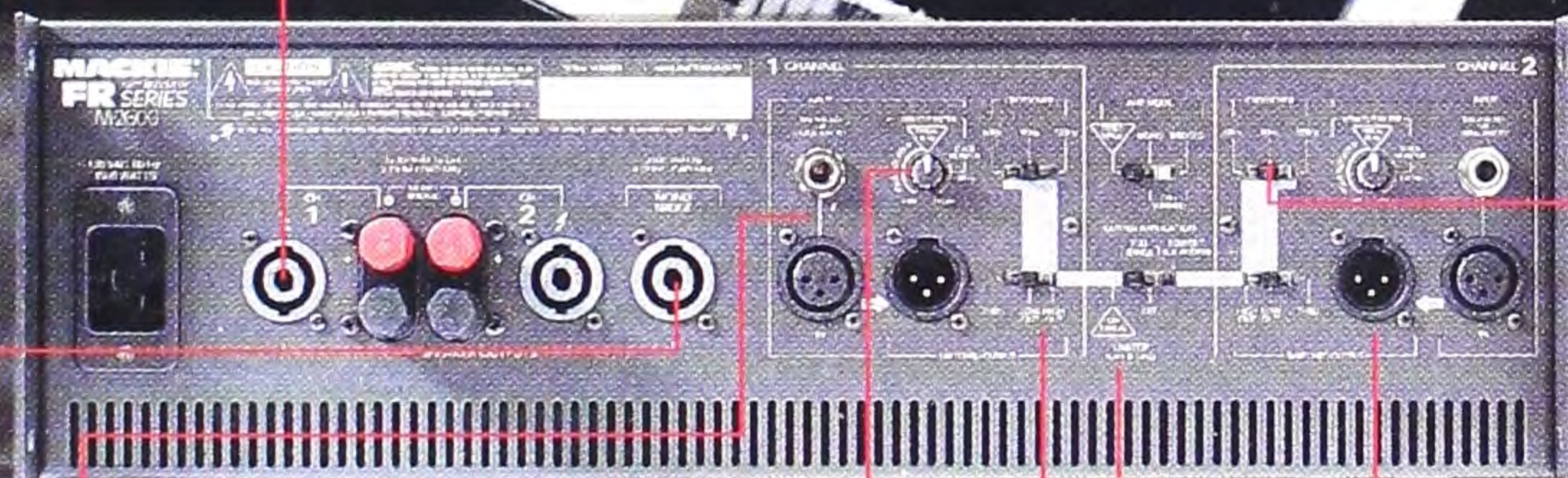
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When Ignorance Was Bliss

Mark Small '73

I still remember the day that I learned to play a simple C chord on the guitar. I just strummed it over and over. I even placed my ear against the body of the instrument to feel the resonance. Recently, I saw my 11-year-old daughter Meegan have nearly the same experience when she discovered a G triad on the piano. "This sounds so good!" she exclaimed with an ear-to-ear grin that melted my heart. It was a magical moment for her. I could relate even though the chord didn't amaze me as it did her.

The kicks are definitely harder to find after you have studied music extensively, practiced daily for years, spent thousands of hours listening to music analytically, and played hundreds of gigs. It is understandable, but still seems a little sad to me when I meet musicians who have devoted so much of their life's energy to mastering music, yet the bloom is off the rose for them.

Perhaps it is the rigorous discipline that musicians endure that can turn to discouragement and even bitterness when certain professional goals or personal standards in a performance are not met. I constantly have to remind myself that music isn't only for those of us who play it. Although it is personally gratifying to the performer (even when he or she is practicing alone), music is most powerful when shared with an audience willing to give its full attention.

Faculty member Mick Goodrick told me of a great lesson he learned years ago after a concert. A young man came up to say how much he loved Goodrick's guitar playing and that he had enjoyed the show tremendously. Goodrick informed him that he really hadn't played too well, that he'd had an off night. Goodrick could tell instantly by the look in the person's eyes that he'd just taken something of value away from him. Goodrick told me that he resolved never to do that again. He would be gracious about compliments, keep self-critical thoughts to himself, and let audience members keep what they'd paid for.

I am always in pursuit of that tingle up and down the spine that an exceptional performance can provide. I have experienced live concerts of many musical styles that literally left me speechless. I have been dazzled by the elegant virtuosity of a Keith Jarrett solo piano concert, and been bowled over by the polished power of the Steve Morse Group or the ferocious groove of Weather Report (when Jaco Pastorius and Peter Erskine were the rhythm section). I could have died instant-

ly—totally satisfied with my lot in life—after hearing Andrew Davis conduct the Boston Symphony Orchestra in Ralph Vaughan Williams' transcendent *Fifth Symphony*. I came away similarly edified after an evening at Nashville's Bluebird Cafe listening to stellar hit songwriters Gary Burr and Mike Reid play some of their best tunes.

There is something ineffable about music that drives so many musicians to invest their life's finite hours singing or blowing, bowing, striking, strumming, or plucking pieces of wood, plastic, ivory, or metal. Most of us want to participate in creating that musical magic we have experienced. It is a great irony that we frequently get less enjoyment out of a live performance (our own or someone else's) than the average audience member who knows and cares little about the mechanics of music.

In a recent conversation, Gary Burton told me that he almost never listens to music at home and very rarely goes out to concerts. Since he performs quite a lot, he always hears the other acts on the bill, but he said it is rare that he will seek out a musical experience at a concert hall or club. When he listens to a jazz artist, he is always thinking, nice chord substitution, or why that note against that chord? He said he enjoyed a string quartet concert recently and suspected that it was because he doesn't know a lot about the music they played. There is a lesson to be learned here.

Benjamin Franklin once said that we are *all* ignorant . . . about different things. Perhaps going outside of the musical realm in which we are most comfortable is a way we can get in touch with the wonder we felt at the beginning of our musical journey, when ignorance was bliss.

In an interview I conducted with Pat Metheny a few years ago, he eloquently described his feelings about the spiritual essence of music. "It is a mysterious vapor that somehow slips in the cracks between this plane of existence and some other one," he said. "The people who are good musicians have the ability to conjure up more of that vapor than others."

The many moments of musical rapture I have experienced while enveloped in this vapor are what motivate me to buy a ticket, or a new CD, or to pick up my own instrument daily. I am thankful that I know enough about music to conjure up some of that vapor, but I am also grateful for the ignorance that enables me to still feel a child-like awe at the power of great music. ■



Mark Small '73

PHOTO BY GENE MARTIN

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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? Also, have you heard about our brand new division, Sweetwater's Custom Select Premium Direct Luthiers? We 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,
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