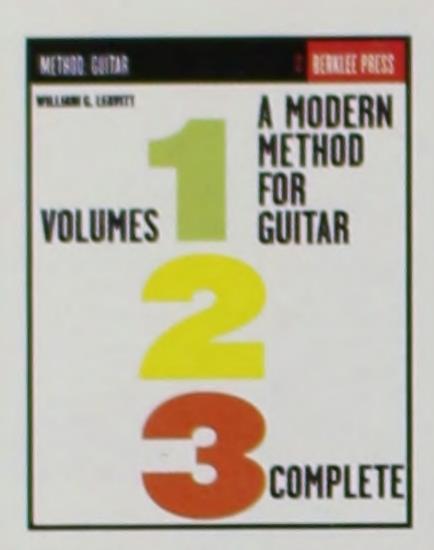
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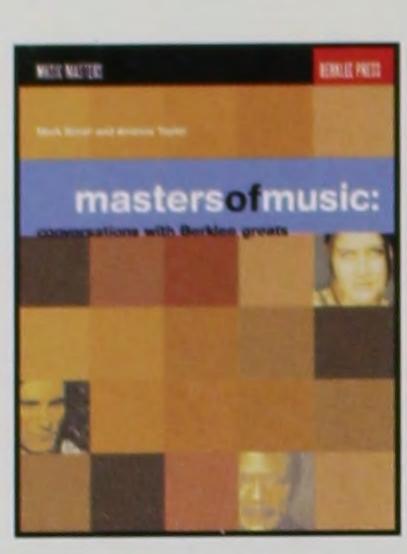
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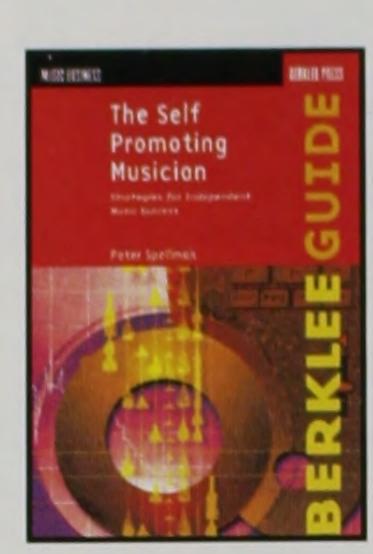
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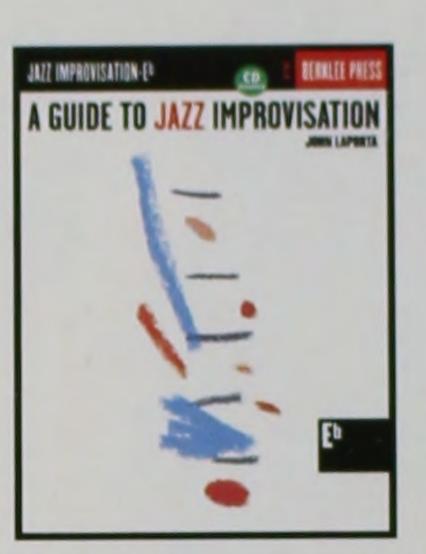
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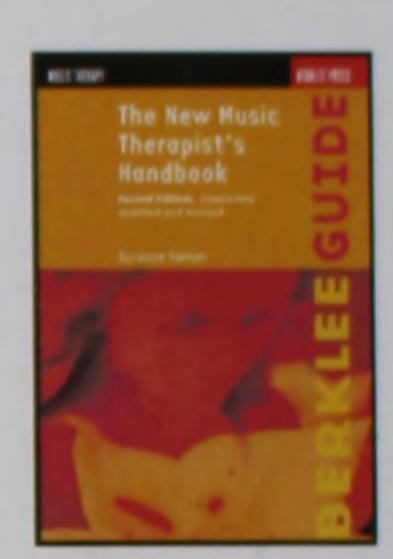
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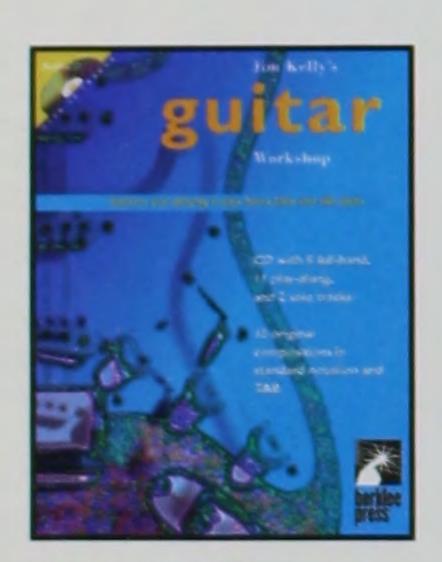
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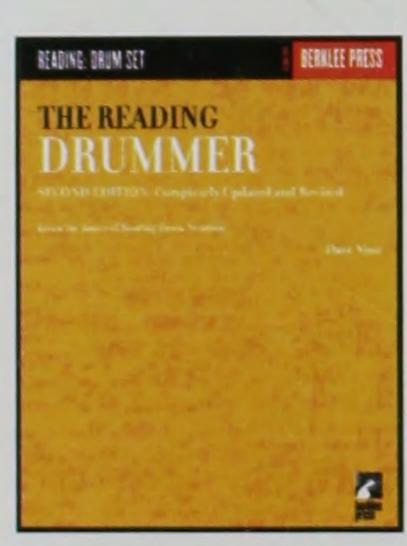


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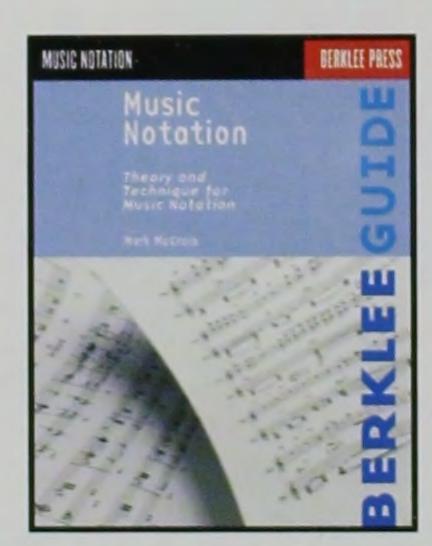
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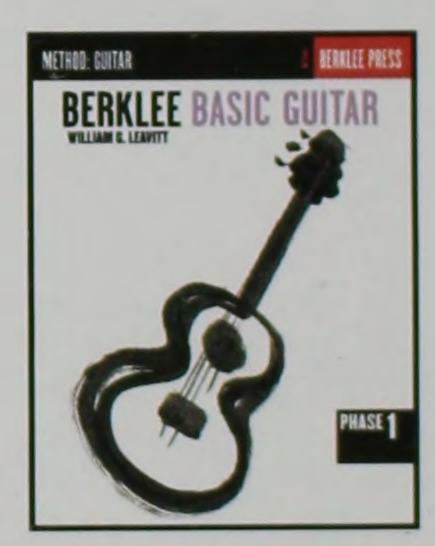
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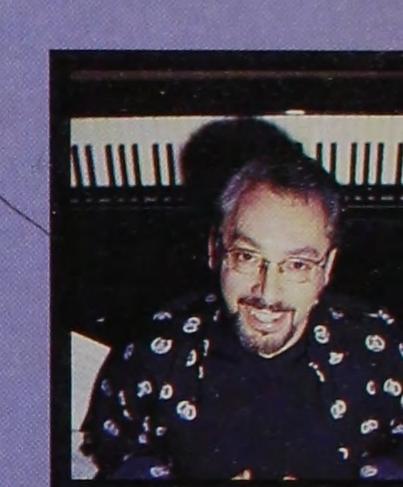
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Berklee today

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Women and Berklee

by Harmony Department Chair Barbara London

"Women's issues" has recently become a hot topic at Berklee. In the past, it has been a missing, dreaded, or painful topic, so "hot" is welcomed. The reasons are many, including the acknowledgement by college leaders that it is an important consideration for the health, vibrancy, and mission of the college. The recent college-wide involvement in writing Berklee's vision statement has provided fuel and enthusiasm. At one of the V2.0 days, two male colleagues returned from a brainstorming session to report, "It is the single issue that, if improved, would positively affect all areas of the college." It was a passionate sales pitch, and, true or not, I loved them for saying it.

With the leadership of Karen Zorn and Harry Chalmiers in academic affairs, Stephanie Sullivan in student affairs, and others throughout the college, fresh commitment is obvious. There is recognition of shortcomings and the need to build on the progress reflected in the growing number of female students, new hiring of talented women, and a packed house at last year's Women Musicians Network concert. Female chairs, trustees, faculty, staff, and students are meeting for support and discussion. There is a desire to move beyond excuses about "the music industry model" and arguments such as "women can learn just as well from male faculty." Strong female role models will benefit *all* students.

Dialogue focuses on three major areas: numbers of women, the climate for women, and women and the curriculum. Progress in one area leads to progress in the other two. Important questions are being asked. How can we provide the best mentoring for female students, faculty, administrators, and staff? How can we increase the pool of qualified women for future positions? What behaviors or paradigms do we need to change to improve the recruitment and atmosphere for women? How can we ensure that women are involved in decision-making?

Plans are underway for a broad-based equity study of salaries, benefits, and opportunities. As part of the assessment of core curriculum, we will consider ways to correct the neglect or marginalization of women's contributions. We look forward to the day when the work of Mary Lou Williams, Nadia Boulanger, Ella Fitzgerald, Maria Schneider, Carla Bley, Marian McPartland, Joan Tower, Laura Nyro, Joni Mitchell, Terri Lyne Carrington, and other women will appear in course descriptions and be played regularly in classrooms.

There are many areas of the college that seek attention and growth. Whenever one group becomes a focus, the challenge is to not overlook the needs of another. When analyzing a piece of music, we discuss one element at a time while keeping the entire piece in mind. Just as it is the sum and interaction of the parts that give a composition its strength and integrity, it will be the respect, equity, dialogue, and shared concern between all groups that will add to Berklee's success. There will continue to be passionate discussion on "how," but we agree on one thing: we want our women to succeed. As we cross the millennial bar line, I look forward to the progression we create together on this subject.

NEWS OF THE BOARD OF TRUSTEES

At its October meeting, the board of trustees named William Schultz, CEO and Chair of the Board of Fender Musical Instruments Corporation, as its newest member. The appointment of Schultz brings total board membership to 30.

A native of McKeesport, Pennsylvania, Schultz attended Duquesne University in Pittsburgh where he majored in music, business, and accounting. After graduation he played saxophone and clarinet professionally before serving in the U.S. Air Force in World War II. After the war, he embarked on his first entrepreneurial venture as owner of a music repair and service business in McKeesport.

For years, Schultz worked for various music manufacturers and retailers and was frequently involved in the educational efforts of the companies. He was hired by Yamaha Musical Instruments Company in 1969, and became that company's president in 1978.

When Schultz was named president of Fender Musical Instruments Corporation in 1981, the company, then a division of CBS, was losing money. Schultz restructured the sales and marketing concept by promoting Fender's heritage as a pioneer in the electric guitar and bass industry, and as creator of the guitar amplifier. He also overhauled the manufacturing procedures and developed offshore operations in Mexico and Asia. In 1985, he completed a friendly leveraged buyout from CBS and was named Fender's chief executive officer and board chair. Under Schultz's guidance, the company's revenues topped \$200 million by 1998, and it is ranked among the top seven manufacturers of musical instruments in the nation.

In addition to his work at Fender, Schultz has maintained his connection with music education through affiliations with Music Educators National Conference (MENC),



William Schultz

Association (GAMA), and the National Association of Music Merchants (NAMM). The result has been the development of an aggressive nationwide program aimed at expanding the use of guitar in school music programs.

Berklee has enjoyed an ongoing association with Schultz since the mid-1990s when he joined the board of visitors. Fender has instituted a guitar amplifier loan program with the college to equip ensemble rooms and guitar studios with over 200 amplifiers. The company has also provided scholarship support enabling 200 students to attend the annual Summer Guitar Sessions.

Of the appointment of Schultz to Berklee's board of trustees, President Lee Eliot Berk stated, "Schultz's entrepreneurship in the music industry and commitment to music education is a perfect fit with our mission and identity."

Trustee Emeritus Gregory Larkin Honored

In their final meeting of 1999, Berklee's board of trustees voted unanimously to establish a named scholarship in honor of Trustee Emeritus Gregory Larkin to mark his significant contribution to music education. The scholarship commemorates Larkin's service as the board's founding chair from 1966 to 1970, his work with the Office of Financial Aid



President Lee Eliot Berk (left) with Trustee Emeritus Gregory Larkin.

from 1970 to 1975, and a decade of service as a trustee from 1975 to 1985.

A Massachusetts native, Larkin, now 95, began working as a clarinetist and saxophonist at 14. He played professionally through the Depression years in a variety of situations, including classical performances and accompanying silent movies and burlesque shows. Later, he became a training officer for the Veterans Administration in charge of music schools.

Larkin met Berklee founder Lawrence Berk after World War II when Larkin was actively helping WWII veterans who wanted to study the Schillinger System with Berk to obtain G.I. Bill benefits. Larkin has been a strong advocate for Berklee ever since.

Larkin spends winters in Fort Lauderdale, Florida, and still plays with a band that performs monthly. Of the scholarship named in his honor he remarked, "It's very nice indeed—and a big surprise."

Deat Meat



Encore Gala partygoers take in the music of the Berklee R&B/Soul Ensemble.

Fifth Annual Encore Gala Bash Nets over \$385K for BCM Scholarships

The Fifth Annual Encore Gala will go into the record books as Berklee's best party of 1999. The fundraiser brought in over \$385,000 for Berklee City Music (BCM), the college's educational outreach program for talented urban youth.

Over 1,200 guests filled the Harvard Club on Commonwealth Avenue in Boston's Back Bay on October 23 to hear performances by more than 100 of Berklee's finest student and faculty musicians. From 7:00 p.m. until midnight, the Harvard Club was transformed into an entertainment complex with eight night-clubs featuring jazz, blues, classical, folk, big band, world music, and r&b for dancing and listening audiences.



From the left: Larry Silverstein, senior vice president of Schwab Capital Markets & Trading Group; his wife, Maria; and Berklee trustee Phoebe Zaslove-Milligan.

Some of the exceptional performances came from blues keyboardist Al Kooper, vocalist Donna McElroy, and the Maggie Scott Trio. The Berklee Jazz-Rock Ensemble, directed by Ken Zambello, got everyone moving during a dance set in the Superstar Ballroom. Seen among the partygoers that evening were Seth Justman and Richard "Magic Dick" Salwitz of the J. Geils Band, Dick Albert of WCVB-TV5, and Joyce Kulhawik, anchorwoman for WBZ-TV4.

The silent auction, chaired by Berklee trustee Don Rose and his wife, Nina Simonds, was another highlight of the evening and raised



From the right: President Lee Eliot Berk and wife Susan G. Berk; Berklee trustee Mike Dreese and his wife, Laura; and board of trustees Chair Will Davis and his wife Jessica.

over \$60,000. Special auction donations included a Yamaha Disklavier Gran Touch Piano; a Collector's Edition Les Paul Guitar; a vacation package to the Umbria Jazz Festival in Perugia, Italy; a Swiss yoga and hiking excursion, a special opportunity to attend Melissa Etheridge's Pre-New Year's Eve Show in Las Vegas; silver-level tickets and postparty passes to the 42nd Grammy Awards, and more.

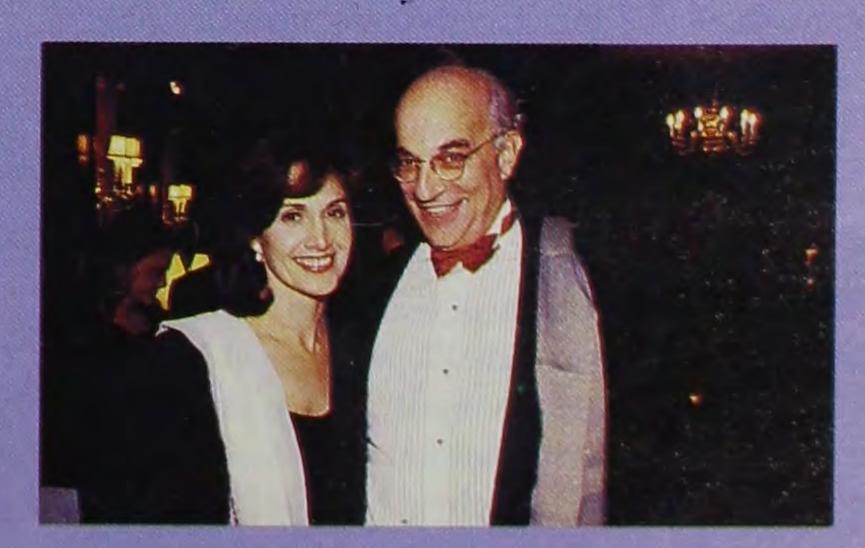
The Gala was made possible by lead sponsorship from Schwab Capital Markets & Trading Group who assumed this role for the second year as part of its commitment to forming educational partnerships that benefit local communities. Charlie Milligan, Schwab's managing director, stated, "Berklee City Music is a perfect example of this commitment, and we are very proud of our affiliation with the Encore Gala."

Berklee trustees Tim Collins and William
Van Loan served as cochairs of the Encore
Gala and also sponsored nightclub rooms.
President Lee Eliot Berk and his wife, Mrs.
Susan G. Berk served as honorary cochairs.
Former Gala cochair and trustee Mike Dreese served as program book chair this year. Gala Superstar Ballroom sponsors included Cutler Associates, EMusic.com, Newbury Comics, and Shawmut Design and Construction. The Gala nightclub sponsors included Ascent Venture Partners; Will and Jessica Davis;

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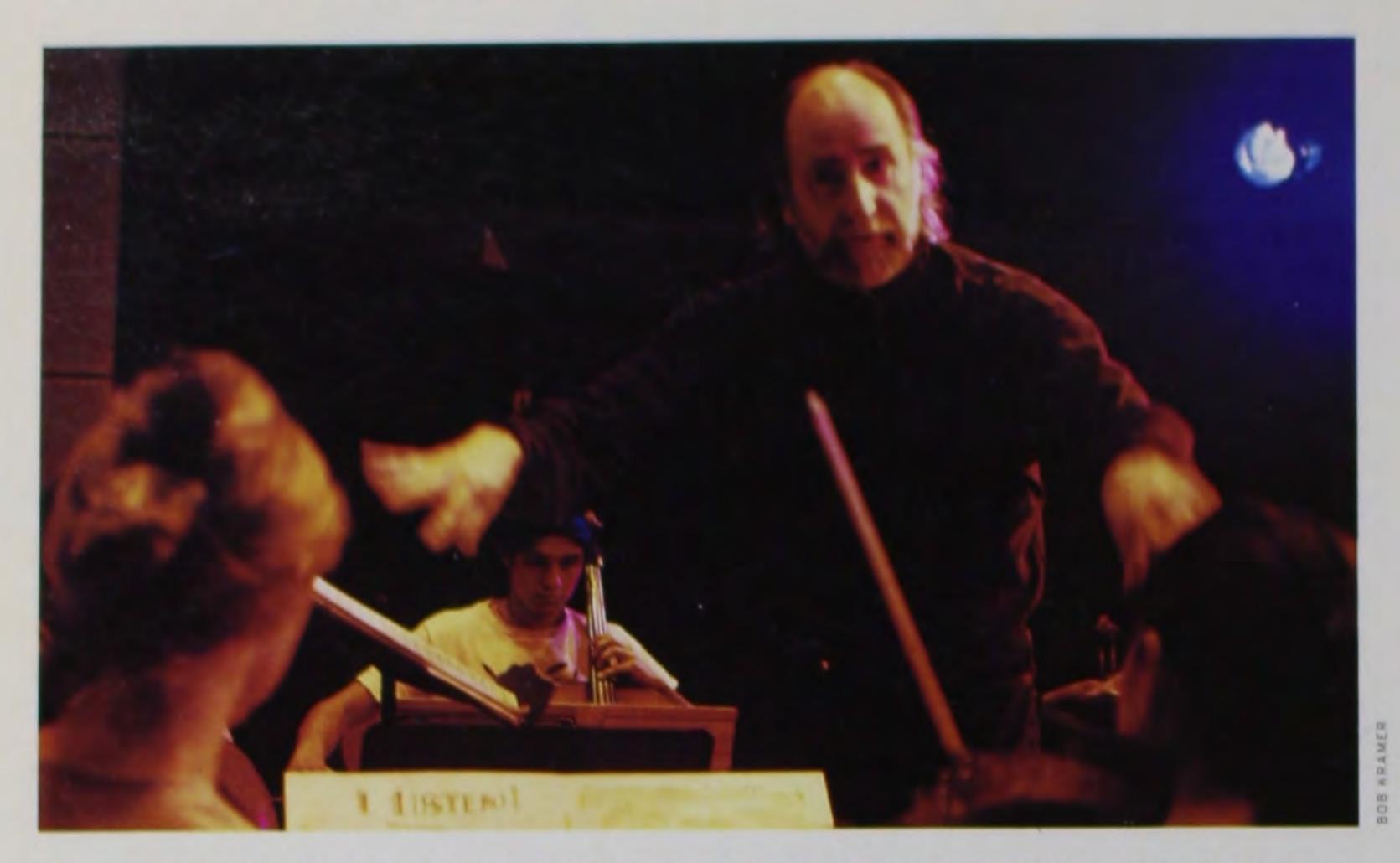
According to cochairs Collins and Van Loan, the event was a great success. "We raised more money to support Berklee City Music than we had expected," Van Loan stated. "The Encore Gala was a fabulous bash for a great cause," said Collins. "I believe that those of us who earn our living in the music business have an obligation to help ensure that new talent has the opportunity to develop, and Berklee City Music helps make that possible."

The BCM program assists middle school and high school students from the Boston area who demonstrate musical talent. It is designed to keep them in school and prepares them for a college music education through comprehensive summer performance and follow-up mentoring programs. This past year, 45 urban students were able to participate in Berklee's Summer Performance Program through scholarship funds raised by the Gala and other efforts. Many will continue receiving private lessons, taking theory classes, and participating in ensemble performances as part of the mentoring component of the program. The proceeds from the Encore Gala will also be used to fund full-time scholarships that will enable four urban youths to attend Berklee this year.



Joyce Kulhawik, anchorwoman for Boston's WBZ-TV4, and Will Davis.

New Traditions



Associate Professor Eugene Friesen, conductor of the re-formed Berklee String Orchestra: "We are seeking to create a repertoire that is grooving, rhythmic, and spiritual at the same time."

At a typical string orchestra performance, you might expect to hear a piece like Edvard Grieg's Holberg Suite, followed perhaps by Barber's "Adagio" or a Vivaldi concerto. At the debut concert by the newly revamped Berklee String Orchestra, things went a bit differently. String Department Chair Matt Glaser and the orchestra's conductor, Associate Professor Eugene Friesen, believe that perfect companions to the Grieg are a 12-bar blues with a hot cello solo followed by a Celtic reel complete with a step-dancing second violinist.

The orchestra's performance on December 20 showcased music from many styles, including a funky original tune that demonstrated that it is possible for string players to lay down a groove as solid as a conventional rhythm section.

Improvised solos by cellist Rushad Eggleston, violist Olivier Samouillal, and violinist Peter Polansky showed that strings are also extremely well-suited to the blues.

Glaser feels that it is safe to say that only at a Berklee String Orchestra concert might you see a player put down his instrument, take center stage and soulfuly sing "My One and Only Love" and then return to his seat for a Klezmer tune as did violist/vocalist Michael Harris.

"Whenever you see a guy come out from the viola section and sing like that, you know it's not a typical string section," said Glaser.

Atypical, but a program like the one described above should be anticipated coming from a string department like Berklee's, where classical, jazz, folk, and funk are all revered, and improvisation is an essential skill.

Although the college has had a string orchestra in the past, its focus on classical repertoire did not fully reflect the diversity of the String Department's curriculum. During the fall 1999 semester, the orchestra's repertoire was expanded to include many of the musical styles that the department has been teaching for years.

The orchestra will continue to help string players develop familiarity with classical music and technique. However, a new emphasis on improvi-

sation and groove will teach the skills needed to play contemporary music, reaching above and beyond traditional orchestra training. Conductor Friesen seeks to create a repertoire featuring music that is "grooving, rhythmic, and spiritual at the same time."

Another goal of both Friesen and Glaser is to showcase the unique abilities of individual string players such as Celtic fiddlers Hanneke Cassel and Laura Cortese.

"We want to combine the discipline of great orchestra playing with the kind of wildness that great soloists have," Friesen said. "We're trying to capture within the ensemble the excitement that is associated with improvised solo playing."

Friesen, a cellist, and Glaser, a violinist, have spent their careers exploring the improvisational and rhythmic capabilities of strings. They hope the Berklee String Orchestra will play a role in redefining the parameters of string music and altering stereotypes about string players.

"String players have a reputation for having a lousy sense of rhythm," Friesen said. "But the players I have met at Berklee are different because they love rhythm and are looking for a way to express that."

While the orchestra's primary focus is on developing the skills of its players, in the future, Glaser says, it may also become an outlet for Berklee composers. Plans are underway for a composition contest where the winner's piece would be played in the Berklee Performance Center. Glaser also envisions the 25-piece ensemble becoming the core of a full orchestra with full wind, brass, and percussion sections.

For the present, the Berklee String Orchestra is working at merging the revered tradition of orchestral string playing with the spontaneity of improvised, groove-based music. No mean feat.

"We're changing the course of Western civilization," Friesen joked. "But seriously, here at Berklee, we are better positioned to change the role of string players than anyone else."

—Sarah Godcher



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Craigie Zildjian

Berklee's Helping Hands

Robert Barnett Kaplan Endowed Fund Established

The estate of Robert Barnett Kaplan made a gift of \$138,500 to Berklee College of Music to establish an endowed fund, which will provide scholarship support for outstanding students from Marshfield, Massachusetts, to attend the college. New or continuing students who are Marshfield residents and demonstrate strong musical abilities are eligible for this scholarship. Those interested in pursuing a music composition education at Berklee are particularly encouraged.

"Many young people dream of immersing themselves in the study of contemporary music at Berklee," stated Marjorie O'Malley, assistant vice president for institutional advancement. "An endowed fund makes scholarship awards in perpetuity. Therefore, outstanding young musicians from Marshfield have an opportunity to pursue their music education at Berklee for years to come."

Two local residents were particularly help-ful in structuring the estate, John Kazerorowski and Richard Levin. "These two men had a vision of providing for the young people of Marshfield for years into the future. I am grateful for their selfless commitment to youth in their town," said O'Malley.

Berklee Trustees Establish the First African American Fund

It began as a conversation about how to provide more opportunities for outstanding African American young people at Berklee. Africian Americans have had a profound influence on the music that continues to define Berklee. Motivated by a shared commitment to provide greater support for outstanding musicians who are African American, Berklee's three African American trustees, Vivian Beard, Dolores Johnson, and David Lee, decided to establish an endowed fund to make their vision a reality.

First, they committed their own personal funds to clearly demonstrate their determination to build the fund. Then, they reached out to the African American community in the greater-Boston area, attracting close to 100 guests to a reception preceding Berklee's Singers Showcase concert on December 2. The trustees spoke about their



From the left, Berklee trustees Vivian Beard, David Lee, Dolores Johnson, and Mike Dreese after a recent reception.

personal commitment to providing opportunities to African American musicians and to bringing that community closer to Berklee. Inspired by their leadership and by their willingness to commit their own funds to make this fund a reality, Berklee trustee Mike Dreese, CEO of Newbury Comics record retail chain, pledged a \$10,000 matching gift for the fund.

Building on the momentum generated by their initial efforts, Beard, Johnson, and Lee have launched several additional initiatives to generate further support. "This is just the beginning," stated Lee. "We intend to build this fund so that it makes a significant difference for students now and into the future. To do that we need the support from alumni, faculty, staff, friends, parents and anyone who recognizes the profound impact that African Americans have had on contemporary music."

Vocalist and trustee Vivian Beard plans to perform at Berklee and dedicate the proceeds of the show to the fund. A special solicitation will be launched during February, Black History Month, to generate financial support for the fund. More receptions will be held raise awareness and generate additional financial support. Alumni, parents, friends, and other members of the Berklee community interested in learning how to make a gift to the fund or learn more about it should call (617) 747-2569.

Georges Delerue Fund Grows

Colette Delerue, the wife of the late Georges Delerue, a renowned film composer in both America and his native France, made a gift of \$50,000 to the endowed fund named after her late husband. Established in his memory in 1992, the fund has been supported by friends and admirers of Mr. Delerue.

Now one of the most prestigious at
Berklee, the fund provides both scholarship
support for an outstanding film scoring student and funding for a summer internship
program at Segue Music in Los Angeles.
Segue CEO Dan Carlin, himself a generous
supporter of the Delerue fund, coordinates
the internship program. Mrs. Delerue's
most recent gift will significantly increase
the amount of the awards made available to
scholarship recipients seeking to follow in
Mr. Delerue's footsteps.

Ronald McDonald House Charity of Eastern MA Supports Berklee City Music

Ronald McDonald House Charity of
Eastern MA recently made a gift of \$11,500
to the Berklee City Music (BCM) program.
The gift will allow five gifted, disadvantaged
youths to participate in BCM. In presenting
the gift, Colley/McCoy Management Group
Vice President Frank Morse noted
McDonald's interest in supporting efforts
for underserved and minority youth in
urban areas. [See page 3 for a related article
on BCM.]



Left, Frank M. Morse, vice president of Colley/McCoy Management Group, presents President Lee Eliot Berk with a \$11,500 contribution to the BCM scholarship fund.

Christos and Eva Pappas Foundation Invests in Berklee City Music

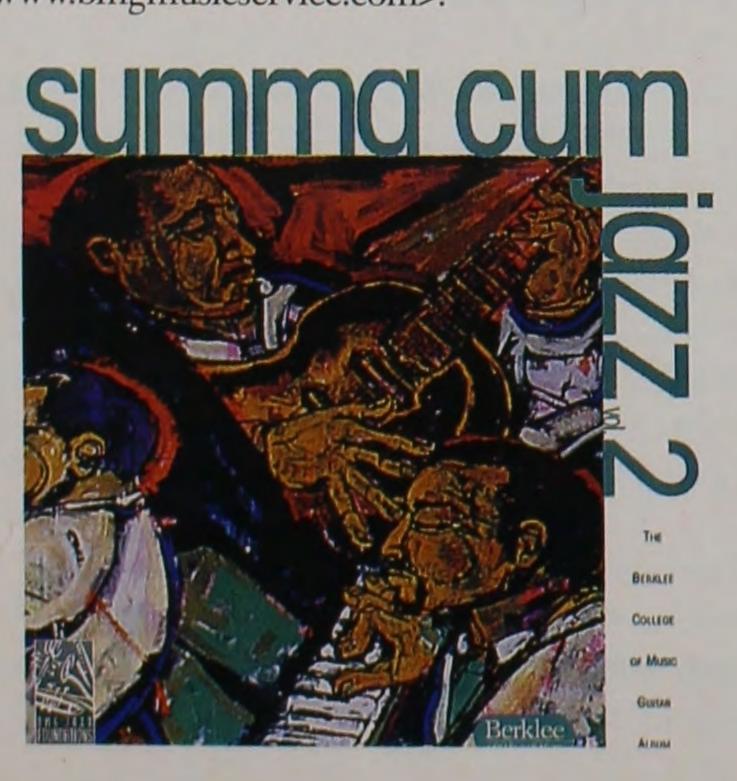
The Christos and Eva Pappas Foundation is a long-standing supporter of the BCM program, drawn by its emphasis on providing educational opportunities to young, urban musicians. Of particular interest is balance between performance opportunities, classroom training, and the chance for participants to compete for full-time tuition scholarships to Berklee following graduation from high school. Since 1993, the Christos and Eva Pappas Foundation has donated over \$41,000 to BCM.

Newbury Comics and WBCN Donate Proceeds from CD

Newbury Comics, in collaboration with WBCN radio station in Boston, is donating the proceeds from the sale of the *Naked Too* CD to support the BCM program. The compilation of unreleased live performances featuring well-known rock artists including David Bowie (H'99), Creed, Barenaked Ladies, Scott Weiland, Semisonic, Jewel, Iggy Pop, Folk Implosion, and Fastball, to name a few, has been a resounding success. All proceeds of the sale of the disc are donated to charity. To date, BCM has received \$50,000 from the profits.

Summa Cum Jazz Volume 2 CD released

BMG Jazz Foundations and Berklee have released a second CD featuring student groups titled *Summa Cum Jazz Vol. 2—The Berklee College of Music Guitar Album.* It follows the highly successful first collaboration, *Summa Cum Jazz*, which has sold nearly 30,000 copies. BMG will provide \$10,000 from the sales of the disc for scholarships to continuing performance majors with a focus on jazz. The disc is available to BMG Jazz Club members and can be purchased from the web site <www.bmgmusicservice.com>.





Adrian Ross '96 Named Director of Alumni Affairs

Adrian Ross, a 1996 graduate of Berklee's Music Business/Management Department, has been named Berklee's new director of alumni affairs.

Ross, a jazz trumpeter from Newfoundland, initially came to Berklee after winning a scholarship from National Musicfest Canada. He has performed with various groups in Canada, Europe, and the United States., including appearances with Tommy Campbell and John Faddis.

Prior to his Berklee appointment, Ross served as promotions director for WILD-AM radio in Boston and as Northeast urban college representative for Polygram Group Distribution in Woburn.



Adrian Ross '96

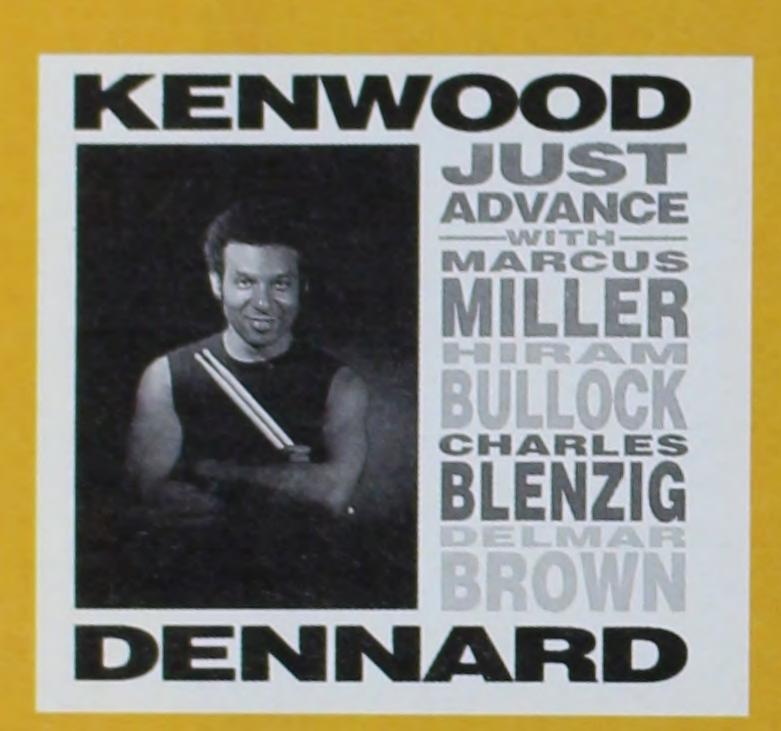
His plans for building alumni relations include organizing more alumni events at Berklee. "I want alumni who haven't been back in years, to see the growth of the college and get reconnected," Ross said. "I also hope to increase communications through electronic, password-protected alumni directories for various regions and countries. Communication and providing service for alumni will be a major focus for this office." [See related article on page 21]

BOB KRAMER

MOICES

Associate Professor of Percussion Victor Mendoza was selected by his alma mater, Northern Arizona University School of Performing Arts, to receive the college's 1999 Centennial Alumni Award. His latest CD, Black Bean Blues, has been receiving favorable reviews around the country.

Professor of Guitar Charles Chapman contributed a chapter to a new book titled *Masters of the Jazz Guitar*, published by Miller Freeman. Chapman also joined the board of advisors at Mel Bay Publications and the MARS Music Foundation committee. In February, he played at the NAMM Show in Los Angeles.



Associate Professor of Percussion Kenwood Dennard has relased the CD Just Advance. The players on it include Marcus Miller, Hiram Bullock, Charles Blenzig, and Delmar Brown.

Associate Professor of Music Therapy Karen Wacks received *Teleconference* magazine's Leading Award for Distance Learning for her satellite broadcast, *Music Therapy and Medicine*. The program was viewed by health care professionals across the country.

Associate Professor of Music Production and Engineering Andy Edelstein received a gold medal at the new media festival INVISION and was recognized by the Massachusetts Interactive Multimedia Council for designing multimedia exhibits for the American Jazz Museum in Kansas City, Missouri.

Professor Emeritus John LaPorta has just released a CD titled *Life Cycle*. The disc features Professor Joe Hunt on drums, Associate Professor Jim Stinnett on bass, and Guitar Department Assistant Chair Rick Peckham.

Associate Professor of Voice Lisa Thorson released a CD titled Resonance on GM Recordings. Thorson sings standards and origi-

nals with backing from Associate Professor of Bass Dave Clark, pianist Tim Ray, saxophonist Cerce Miller, and drummer George Schuller.

The new CD Modesty's Odyessy by drummer/composer Brooke Sofferman, features Professor George Garzone on saxophone, Assistant Professor Norm Zocher on guitar, and Assistant Professor Abigail Aronson on vocals.

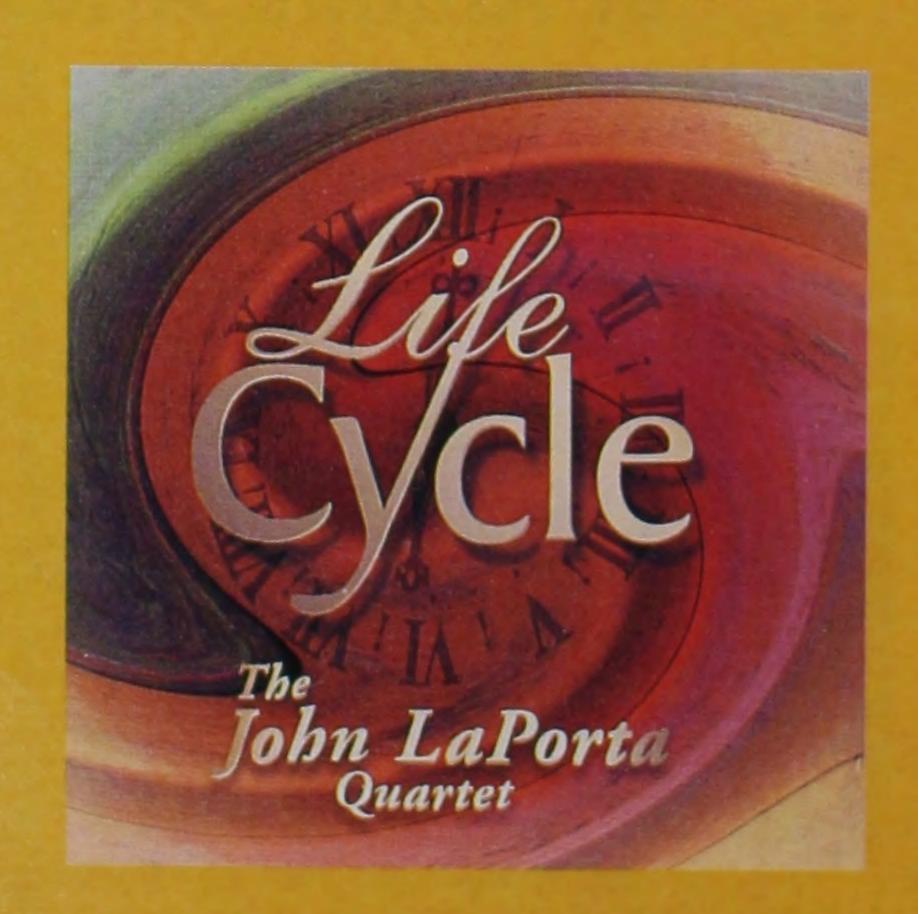
Professor George Eastman led a workshop in mediation training at Chicago's Waldorf School and was a presenter at the Eastern Psychological Association's symposium on electronic images and the brain. He also participated in a televised debate on the health hazards of cell phone usage at Boston's WGBH-TV.

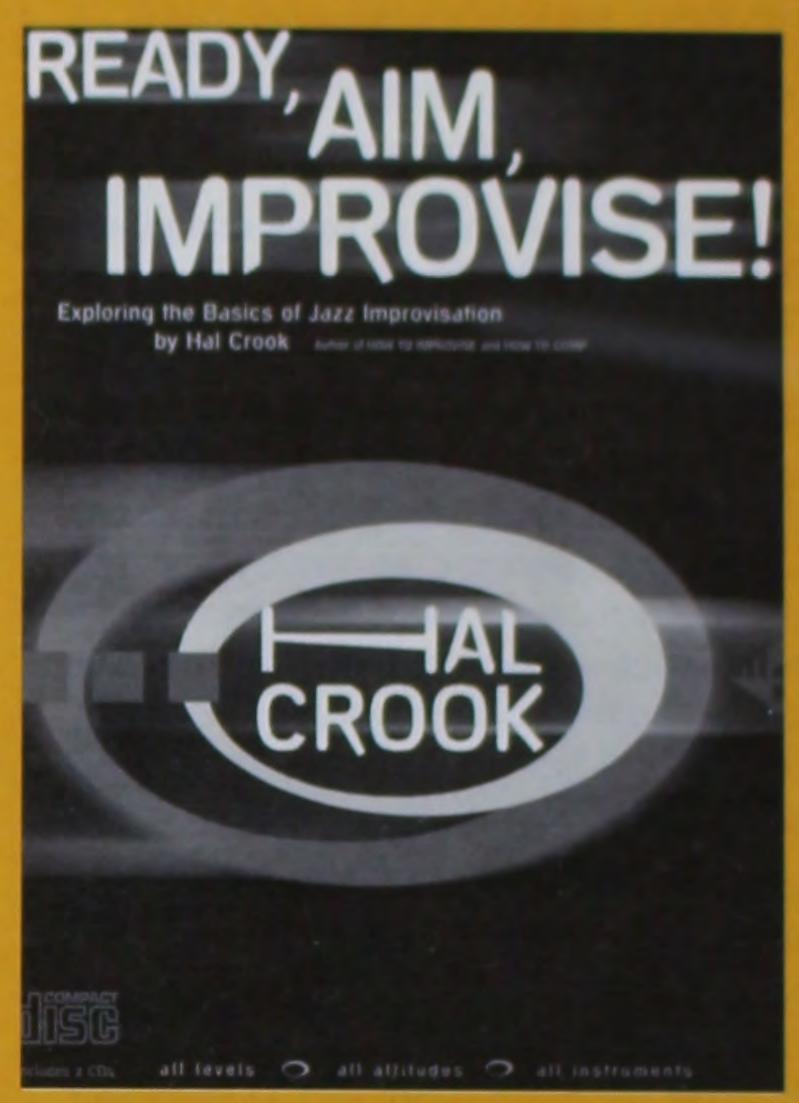
Associate Professor Mirek Kocandrle penned a Christmas arrangement for the smooth jazz holiday pops concert by the Boston Metropolitan Orchestra. The concert was conducted by Kevin Klaska and was held at the Tsai Performance Center at Boston University.

Broadcast Architecture selected Associate Professor Dan Moretti's *December Solstice* CD as their top pick for the 1999 holiday season.

Guitarist and Assistant Professor of
Contemporary Writing Dave Howard, has completed a new CD titled *Souvenirs* with Associate
Professor Jim Stinnett on bass and Associate
Professor Kenwood Dennard on drums. Howard also recently performed at jazz festivals and clubs in Cortale and Soverto, Italy.

Associate Professor of Piano Laszlo Gardony can be heard on the CD *Harmonance* in a duo with saxophonist George Haslam. He recently toured





Finland and Norway where he played the Kamoos Jazz festival, and gave concerts and clinics at the Pop/Jazz Conservatory in Helsinki and at the Music Academy of Norway.

Ear Training Professor Hal Crook has written a new, 350-page book titled *Ready*, *Aim*, *Improvise!* The volume and two accompanying CDs were published by Advance Music.

Bass Professor Bruce Gertz released a new CD titled *Red Handed*, featuring guitarist John Abercrombie, drummer Adam Nussbaum, and saxophonist Jerry Bergonzi.

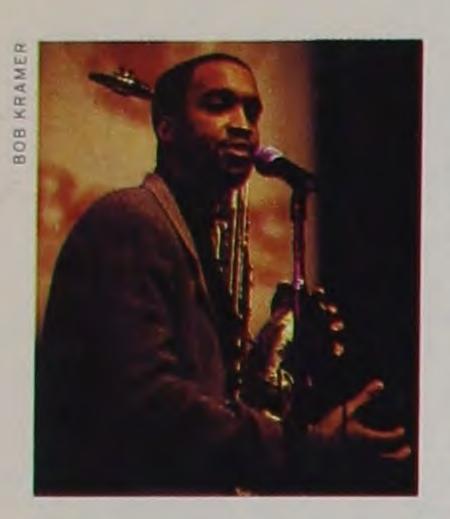
Assistant Professor of Music Production and Engineering Anthony Hoover was mentioned in a New York Times article on November 16, 1999, for his participation in a groundbreaking demonstration of multidimensional sound recording for the Acoustical Society of America. The presentation was made in Columbus, Ohio.

Associate Professor of Harmony Joe Mulholland has received a faculty recording grant to record his original jazz ballet score.

Assistant Professor Jeff Galindo and the Galindo/Phaneuf Sextet were named by Boston Magazine as Best Jazz Group in its Best of Boston 1999 column. The band has also released the CD Locking Horns on the TTwin TTowers label.

The first DVD release to be issued by Berklee Press is Jim Kelly's Guitar Workshop. It includes Professor Kelly's book and CD of the same name and his instructional video.

Fall 1999 Visiting Artists



Saxophonist Javon Jackson

This fall, many esteemed guests came through the college as visiting artists for various departments. Space permits only a partial list of guest speakers.

The Film Scoring
Department hosted awardwinning composer/songwriter Alan Menken. He
shared anecdotes about his
celebrated work for Disney

(The Little Mermaid, Beauty and the Beast), for Broadway musicals, and more. Suzana Peric also stopped by for a clinic on film music editing. She has worked on films like Primary Colors, M. Butterfly, Silence of the Lambs, and others.

The Music Technology Department presented a workshop with producer and engineer Frank Filipetti. He won a Grammy Award for his work on James Taylor's *Hourglass* CD, and brought a track from Taylor's forthcoming album to demonstrate issues involved in making a surround sound mix.

Among the many notable singers who gave clinics for the Voice Department during Voice Week was Patti Austin. In addition to Austin, the Berklee Gospel Choir performed with faculty guest singer Donna McElroy. Earlier in the semester, the department sponsored a clinic with the New York Voices.

For November's Winds Day, the Woodwind Department brought in trombone legend and Berklee honorary doctorate recipient Curtis Fuller and saxophonist Javon Jackson for clinics and a Berklee Performance Center evening concert.

The Brass Department invited two renowned trumpeters, Mike Vax and Mark Van Cleave, to the campus. Vax has played on over 40 albums, including 15 under his own name. Van Cleave has performed with a diverse roster of jazz and pop music artists.

The Songwriting Department hosted clinics on publishing, SESAC (performing rights organization), and song crafting with Linda Lawrence, John Braheny, Kurt Denny, and Kathleen Cahill.

The Music Business/Management Department hosted a panel discussion with record producer Steve Gibson, studio musician Rick Hammet, and musicians' union representatives Mark Pinto, Clint Valladares, and Dick Gabriel. Other clinics brought in Cuban music market specialist Ariana Hernandez-Reguant and music business authors Jeff and Todd Brabec.

Among the others coming to Berklee were Irish fiddler Brendan Bolger, pianists Giovanni Ceccarelli and Eric Reed, percussionist Steve Houghton, vibist Bill Molenhof, the Esterhazy String Quartet, electronic music specialist Christopher Hegstrom, drummer/bandleader Gregg Bendian, composer Henk Alkema, the Fabulous Bud E. Luv Show, and Ellington biographer Janna Tull Steed.

The Dregs, MTV, and Berklee

Every student wants to study with a teacher who has "been there" in the music business. Having seen the view from the top at two very different ends of the musical spectrum, Associate Professor of Drums Rod Morgenstein brings a lot to the table for his students. He became a poll-winning drummer as a result of his work with the legendary progressive rock instrumental group the Dixie Dregs (a.k.a. the Dregs), and later became known to teenage fans and millions of MTV viewers for his membership in the platinum-selling metal band Winger.

Among musicians, Morgenstein is widely known for his work with the Dregs. The band, led by guitarist Steve Morse, formed in the middle 1970s while Morgenstein and the rest of the band were students at the University of Miami. With virtually no radio support, but a great word-of-mouth reputation, the band became a force to be reckoned with. The Dregs received Grammy nominations for each of their last six recordings and much coverage in music trade magazines throughout the 1980s. *Modern Drummer* magazine named Morgenstein Best Progressive Rock Drummer for five consecutive years. He was recently voted Best All-Around Drummer in their 1999 reader's poll.

He has warm feelings for that era in his career and for the people that he met in the early days. "I have this incredible feeling for Dregs fans," Morgenstein said. "Some 25 years later, I still run into people who were behind us before we even had a record out. When we started out, we were in a car pulling a trailer and setting up our own gear after driving several hundred miles to a club. There would be 10 people in the audience, and five would leave screaming after the first song because they hated it. The other five would become fanatical fans for life who would invite us to stay at their homes—many times giving up their own beds so we could sleep in them. We established those types of relationships all around the country. Playing the Dregs reunion tour this past summer and running into longtime fans again reminded me of the influence that band had on some people."

After the Dregs disbanded, Morgenstein continued touring and recording with the three-piece Steve Morse Band until 1986, when Morse took a gig with the group Kansas. Out of work for the first time since college, Morgenstein struggled a bit before surfacing as a member of the soon-to-be platinum-selling pop metal band Winger. Some progressive rock fans and critics were horrified. They claimed Morgenstein had sold out and joined a corporate rock band.

"I found that fascinating," said Morgenstein.

"How can you sell out in the music business?

Nothing is a given. As hard as it was for the

Dregs to get the message out playing instrumental music, for every band like that, there are probably a thousand rock bands. How many rock bands are lucky enough to even get signed—

never mind sell some records?

"I didn't join Winger for the money, because when I started, we were only making about two hundred bucks a week. I went out with the band because my heart was in the music, and I was willing to give it a shot."

Winger's success came after lead man Kip

Winger and guitarist Reb
Beach had struggled for
years to get signed. As a
favor, a producer helped
them to get a small budget
from Atlantic Records. The
company pressed 13,000
copies of the first record.
"That's not the sign of a
label getting behind a band
expecting to make them
huge," Morgenstein noted.

After MTV started playing Winger's first video, the initial 13,000 records sold immediately. Within the year, the band's eponymous debut disc had sold nearly two million copies.

Unfortunately, as the band became more popular, they started to become the butt of jokes as the

Rod Morgenstein

heavy metal movement waned. Even the writers for the television series *Beavis and Butthead* took shots at the band.

"I don't want to name other bands and say why was it us and not them," said Morgenstein, "but I consider myself to be a decent drummer, Reb Beach is a phenomenal guitar player, and Kip Winger is a serious musician who studied classical composition with teachers from Juilliard. If people would just listen to the songs on the record, I feel they would find some depth there."

Since Winger, Morgenstein has worked with progressive rock groups like Platypus, featuring John Myung and Derek Sherinian of Dream Theater fame, and Ty Tabor, the guitarist for King's X. He is also part of Jazz Is Dead with bassist Alfonso Johnson, keyboard player T. Lavitz, and guitarist Jimmy Herring. The latter is an instrumental jam band that uses the music of the Grateful Dead as a launching pad for its exploratory improvisations. The project that is presently closest to Morgenstein's heart is the Rudess Morgenstein Project, a keyboard/drums power duo for which he has written half of the music. "I have never written 50 percent of the material for any group," he said. "This is new to me and is my proudest achievement."

As a teacher at Berklee, Morgenstein's reputation precedes him. "A lot of the students who come to me are fans of the groups I've been in," he said. "Some want to study the heavy metal style I played with Winger and others are interested in the fusion style that I played with the Dregs. I have written over 200 columns for drum magazines, and will soon have a book of drum set warm-ups published by Berklee Press, so there is always plenty to work on.

"Playing with Jazz Is Dead has brought a period of self-discovery. I have been pushed to find new sounds, new ways to hit the drums, and new grooves and fills. I pass that stuff on to my students. I like variety in life and in music. Doing all of these different things is keeping me young."

England's Crusader

Mark Small '73

he November weather—clear and mild—is not what I expected in the U.K. at this time of year. I glance out the window of a train headed north from London to Birmingham while Richard Niles '75 pops various CDs into my Walkman. Jazz, r&b, and pop tunes randomly create a soundtrack as we whiz past quintessentially English pastoral scenery—stone cottages, rolling verdant fields, puffy

clouds, sheep and cows grazing.

"Isn't that cool?" Niles asks at the end of a track. "You have to check this out," he says, inserting another disc. Our destination is the BBC studios in Birmingham where Niles will tape the season's last two installments of his nationally broadcast radio show The New Jazz Standards. It seems that Niles's passion for listening to, discussing, and writing music—especially jazz—has only intensified during the 25 years that he has been a fixture in the studios in and around London. He has worn lots of hats there as arranger, music director, composer, songwriter, and record producer.

He is most highly regarded for his work as an arranger though. The word among many of London's top pop producers is that if you need a great string chart, call Niles. His resume lists work for such diverse artists as Paul McCartney, the Pet Shop Boys, Tears for Fears, Tina Turner, James Brown, Pat Metheny, Cher, Ray Charles, Grace Jones, Placido Domingo, and many more. In 1999, alone, his orchestrations graced four number-one hits on songs by

U.K. teen idols Boyzone and Westlife.

"It was inevitable that I would end up in the business," he tells me as we hail a cab outside the Birmingham train station. "I was born in California to parents who were both in show biz. My father, Tony Romano, is a singer and guitarist who played with Bing Crosby, Frank Sinatra, Bob Hope, Cole Porter, and others. One of my earliest memories is of hearing him play duets in our living room with [jazz violinist] Joe Venuti. That's a big reason why I became a musician." Niles's mother, Pat Silver Lasky, and late stepfather Jesse Lasky, Jr., were both acclaimed screenwriters.

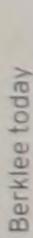
While he has had great success in pop and commercial music, Niles is a dyed-in-the-wool jazzer. Since jazz is not an indigenous music in Britain, it is an uphill battle to get exposure for it here. He exhibits missionary zeal in his weekly broadcast of The New Jazz Standards—a part of his crusade to build an audience for contemporary jazz. A more grass-roots effort in the campaign finds him offering his producing skills and time in his own 24-track recording studio to artists he feels should be heard.

Niles marshaled some of those musicians for his eclectic new CD, Club Deranged. This is the project Niles is most fired up over. His second release as a leader, it features top-notch performances by Niles on guitar and a roster of greats like vocalist Kid Creole, pianist Steve Hamilton '85, drummer Danny Gottlieb, saxophonists Nigel Hitchcock and Nelson Rangell, and drummer/pianist Gary Husband, to name a few. [For more on the CD, visit Niles's Website at <www.1212.com/a/niles/richard.html>.]

After 25 years of making others sound great on records, Niles decided that it is time to show his true colors. He penned the disc's music, characteristically witty lyrics, and song titles. The music runs the gamut from harmonic density









in "Swan Wrap" to an eccentric rap/hip-hop groove on the title cut, to dreamy guitar and synth textures in "Pie." The way Niles sees it, all stylistic flavors have a place at the table in contemporary jazz. Early indications from British critics are that Niles's latest foray is building more momentum for his crusade.

You were at Berklee in the middle 1970s. Wasn't that a great time to be a budding jazz musician?

I was lucky to be at Berklee at that time and to study with some really great teachers and to know students like Mike Stern and others who went on to do great things. Pat Metheny was my guitar teacher and was an enormous influence. That was just before he put his group together. I took classes with Mike Gibbs, who is one of the most inventive and original writers of our time. Most of all, I credit Herb Pomeroy with turning me into a musician. He encouraged his students to be very creative in their own styles.

After you graduated, what brought you to London?

My mother and my stepfather were screenwriters, and I had moved here with them in 1962 as a kid. When I finished Berklee in 1975, I came back to visit them, but I wasn't planning on living here. My mother encouraged me to take a look around and see if I could find some work.

What was the first door to open for you?

I had no idea how to get work when I got here. I looked through a music yearbook and made a list of 25 jingle companies, publishers, record, and production companies and made appointments to see them and play the demo tapes I'd made at Berklee. Of the 25 companies, 24 said no thank you. A man at one publisher, Essex Music, was a jazz fan and was interested in an idea I had for a musical. He told me that if I ever wrote it, to come back and see him. Since that was the only interest I'd gotten, I wrote the music, the book, the lyrics, everything, in four weeks! When I showed it to him, he was impressed, and the company decided to sign me to a publishing deal.

I started off doing demos for the musical. It was my first time working professionally in the studio. I asked a bunch of questions and learned a lot. Soon afterwards, someone else at the company asked me if I could write a string arrangement for a disco song. It took four days to write the arrangement because I

was so nervous about it. I had never had any of my string charts played before. When I walked in to conduct the session, my hands were shaking. To my surprise, it sounded fantastic. Everybody liked it and I got paid four hundred pounds cash!

Through a series of events, I ended up working as a staff arranger for EMI Music. I was taking various artists into the studio and making demos. A trombone player on one of the sessions was also an arranger, and he asked me to help him with the arrangements on a double album project for United Artists. Cat Stevens was producing the project called Alpha to Omega for his brother. That was my first major arranging gig, and after that I started to get a reputation around London as an arranger.

Did you work with Cat Stevens after that?

I worked with him for a while. He was a brilliant artist and producer, and I learned a lot from him. He helped me with my songwriting and told me a lot about performing. This was a great thing for someone who had only been out of school for six months. Later, I got a chance to work as music director on a TV series with David Essex, who was a big star over here back then. After that, I worked as music director for pop star Leo Sayer.

Was this the kind of work that you had originally hoped to get into?

I had a composition degree from Berklee and really wanted to be a songwriter and compose music for jazz albums with various ensembles. I was lucky enough to meet some great musicians here like Paul Hart [composer/arranger], and Laurence Juber [former guitarist for Paul McCartney and Wings]. I brought drummer Lars Beijbom ['75] over from Sweden. We all collaborated on an album, contributing a few tracks each. It was really fun. Even though I was embarking on a commercial career, from the start I wanted to spend some of my time on creative, jazz-oriented projects.

What is at the top of the pyramid of the musical work you do these days?

Arranging and jingle writing are at the top, producing comes after that. I do a lot of commercial arranging and get called by production companies to work with artists from Europe and Japan. I have a jingle company with a partner named Graeme Perkins. I write the music and he contacts the agencies, gets the briefs, and makes sure that everything goes well. We work for five or six agencies on a regular basis.

What are some of the dynamics of the jingle business in London?

Usually the agencies usually want the jingles done pretty fast, and I can do that. On a recent project, they wanted something that sounded like the Swingle Singers. I got the call at 3:00 p.m., and by 5:00 I was in the studio with some singers. I told the agency people to stop by around 6:00. When they got there, they were hearing the finished product, they didn't hear us working and trying to

make it sound good. I make it a point not to present anything that is unfinished. Clients generally don't have a musician's imagination and won't understand how it will sound when it is done. I can make adjustments later if they want me to. Whoever is paying the bills is always right—even when they are wrong. It is my job to please them.

When you are asked to write an arrangement for a pop record, do you get a lot of direction from the producer or the artist?

Only rarely do producers give me much direction. They might say, "I was thinking of having strings on this song, what do you think?" Or they might tell me they want some hip brass on the track.

I work frequently for a very good young producer in London named Steve Mac. He produces lots of number-one hits for groups like Boyzone, Five, and Westlife and is very good at it. He just sends me the tracks and expects me to show up in the studio with a good chart. We have a good working relationship; I know what he wants and he knows what I will do.

With less experienced producers, I will listen to their ideas for the track, then I will write what I feel is best for the song. If this didn't make producers happy, I wouldn't be working so much! It is my philosophy that in the studio, the object is to get paid by a producer who has a big smile on his or her face.

Give me some background on the orchestral piece you wrote for the Pet Shop Boys.

The Pet Shop Boys, Neil and Chris, asked me to write an overture to be played before their live show, and they said I could use any size orchestra I wanted. The only directions they gave me were that it had to be eight minutes long and include the melodies from nine of their hit songs. They wanted it to sound like a big Hollywood production, so I used an 80-piece orchestra. We recorded at CTS studio here with the brilliant Steve Price engineering and Nathan East playing bass. I try to get Nathan on my sessions whenever he is in town. Neil and Chris walked in just as we were finishing laying it down, and they loved it. It was later released on a CD single.

You seem to make time in your busy schedule to do jazz projects that attract far less attention than the pop projects you've worked on.

It has helped to keep me from becoming cynical about music. These days, I elect to spend time on speculative creative projects for myself and other artists. I just finished my own album—which I am really excited about. I also recently produced an album of standards and songs I cowrote for a fantastic young singer named Eliza. I could spend more time trying to make more money on commercial projects, but I'd be depressed.

Tell me about your big band, Bandzilla. While it was together, you backed some pretty bigname artists.

I formed the band in 1987 when I was asked to do a TV series for a comedienne named Ruby Wax. They wanted something like the Tonight Show band. It was unusual for British TV to have a contemporary big band on a show. After the series ended, I kept the band together.

How did Paul McCartney come to work with the group?

I worked with him on a song he wanted to produce as a "45" for his wife, Linda, on her 45th birthday. He wanted to record a standard tune called "Linda." Jack Lawrence had actually written it for Linda when she was a little girl. I told Paul that since it was an old song, we should record it with my big band in swing mode. For the B side, we would do another version of it as a funky Latin thing. We talked about it on a Thursday, and he wanted to record it the following Monday, and then give it to Linda on Tuesday. Pressure! I wanted to do the best arrangements I could because he is such a musical hero.

I found him to be a very down to earth guy. On the day of the session, he walked in and immediately put everybody at ease by cracking a few jokes, fooling around on the trumpet, and asking the drummer about his kit. He heard the arrangement once, and got it instantly. We recorded both versions pretty quickly.

You produced a hit song for Norwegian singer Silje Nergaard that featured Pat Metheny. How did that project come about?

Pat Metheny introduced me to Silje. She had written a song called "Tell Me Where You're Going" for him, and he agreed to play on it if we would go to Brazil to record it with him, so we did. On the session, he played lots of acoustic guitars and overdubbed an electric solo. I was convinced that it was a hit and decided to form a little record label and release it. We put some money into hiring a song plugger to get it onto the radio.

There is really only one pop station in England, the BBC's Radio One. If your song gets on there, you have a chance of getting a hit. The song got on their playlist and stayed there for five weeks. It went to number one in Japan.

What led to you becoming the host of <u>The New</u> Jazz Standards show on BBC Radio Two?

Some articles I had been writing for a magazine called *Making Music* came to the attention of BBC producer Bob McDowall. He asked me if I would like to be a presenter [radio host], and I started presenting two shows, *Jazz Notes* and *Adventures in Jazz*. Listeners were enjoying them. I approached Bob about creating a series specifically geared toward contemporary jazz. I borrowed the name from *The New Standards* CD by Herbie Hancock. I wanted to convey that it was new jazz and that it had a lasting quality.

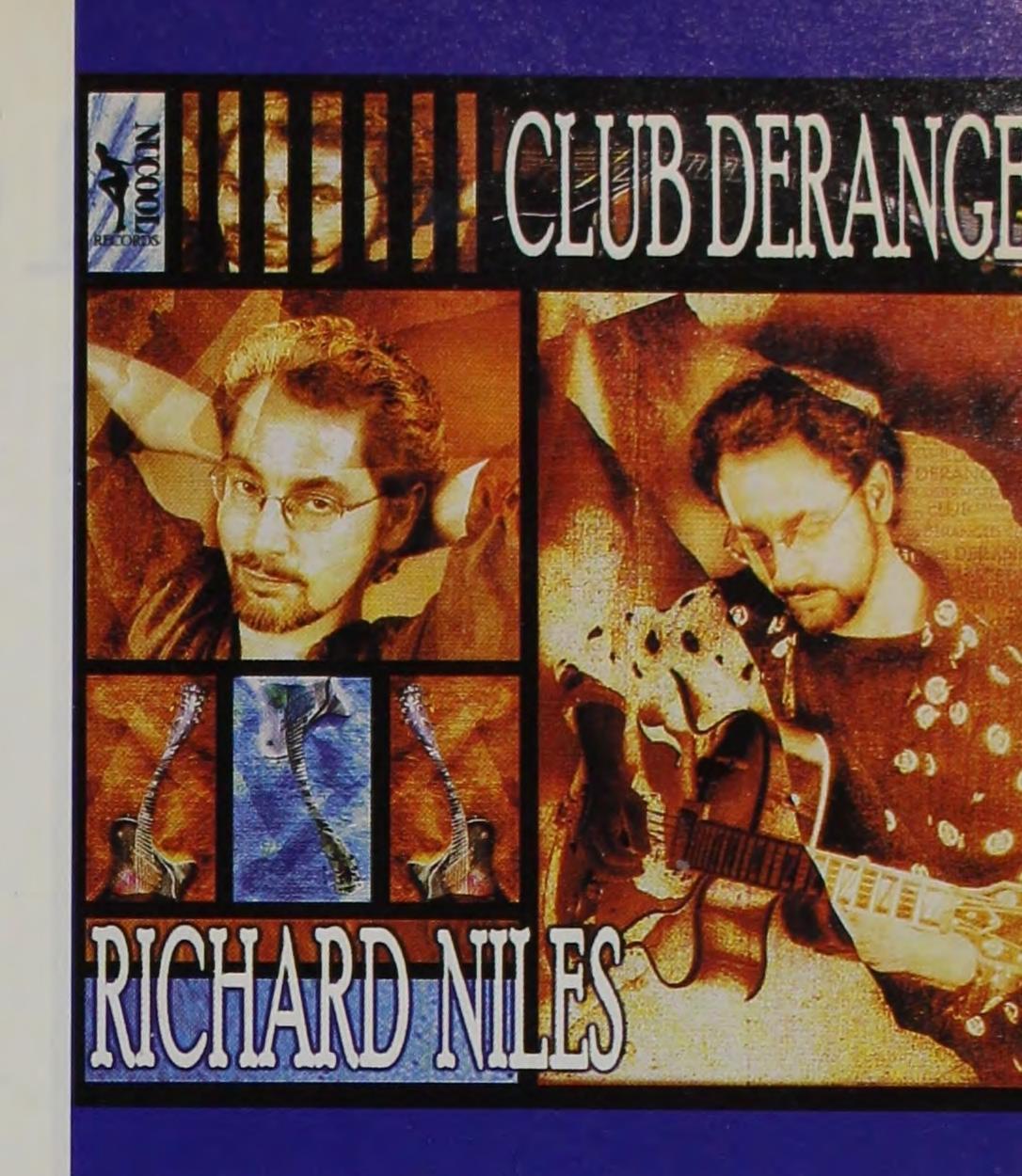
After the series began airing, we got an unprecedented amount of positive fan mail and got nominated for a Sony Award. We have just finished a second series and will continue with a third. We are discussing turning the show into a TV series. I think it is important to present contemporary jazz in all its many facets, in a way that is accessible.

Sophisticated music doesn't have to be inaccessible.

I don't think a lot of jazz musicians are thinking about why someone should spend their money for their album. From my work in pop music, I understand that nonmusicians buy a record because they want a piece of your lifestyle. They want something that they can put on their stereo that will bring them to another world. If you can give them the emotional thing they want, you've got it. Doing radio is fun. I like introducing people to great music.

You present very diverse artists on the show like Brazilian vocal group Boca Livre; the James Taylor Quartet [acid jazz group]; Stanley Clarke's fusion group, Virtue; and Michael Brecker.

Contemporary jazz is very wide-ranging. You have everything from neobop to bluesy material to jazz gospel, fusion, or funky stuff. It is wonderful. In my opinion, there is way too



"I think it is important to present contemporary jazz in all its many facets, in a way that is accessible." Sophisticated music doesn't have to be inaccessible."

much elitism in music. You hear people saying that only this or that style is valid, or I only like this. There is good and bad in all styles. I think it is a lot harder to make attractive music than it is to make unattractive music. What matters to me is that the people making the music love it.

What lies ahead for you?

My ambitions include getting a New Jazz Standards TV show off the ground. I would like to get more involved in film work and producing contemporary jazz artists. I have a state-of-the-art digital studio at my home. It is a great place to work, and I'll continue to produce more jazz there.

As a producer, how do you help to guide a new artist?

I advise artists to follow the lyric from the Mercer/Arlen tune "Accentuate the Positive." You accentuate the positive, eliminate the negative, and don't mess with Mr. In Between. The strongest advice I could give to anybody is to find out what is the best thing you do and forget about the things you don't do very well. You don't have to be versatile. Even studio players become known for a style that they do best.

As regards Mr. In Between, doing stuff that you are just okay at will dilute the effect of the strong things that you do. Stick to what you are best at. Those who do that become artists with a 'concept.' In music, as in sculpture, it's what you take away that is important. What's left is you, the artist.



One

for the Road

by John G. Czajkowski '98



It's 6:00 am. Your wake-up call comes via the direct phone line between the bus driver and your cozy bunk. As you stagger out of the bus door, the smell of diesel fuel greets you like an unwelcome friend. The hotel desk clerk, looking half as bewildered as you are at this hour, has your rooming lists, key packets, and previous day's faxes all in order (or are you still dreaming?). Once the luggage is unloaded and the bus drivers leave to forget a night of endless highway stupor, you retire to your room. The bed is inviting, but you fight the urge to get in it. Instead, you unpack your computer and begin printing out today's newsletter. Although the band is probably still asleep on the bus in the parking lot, they'll soon awake to be informed of lobby call, sound check, performance, and after show activities. It's nearing 8:00 a.m. now, you're not sure what city you are in or which day of the week it is, but that's all somewhat irrelevant. A production runner is on his or her way to pick you up and take you to the venue. Just enough time to search for the coffee machine in your room. It's going to be a long day...

SHOE IN THE DOOR

FOR THE LAST 18 MONTHS, I've criss-crossed three continents as road manager for Shania Twain's world tour. Like many things in the music industry, my calling was never applied for nor did it come with a concise job outline. Instead, it was the culmination of learning, networking, and persistence that led to a satisfying position. It all started with my decision to leave an electronic engineering career, which had me living in Europe, to pursue a career in music business. After three

years of study at Berklee, I took the unusual step towards the touring end of the business by deciding against doing a record company internship. I visited the office of Jazz at Lincoln Center in New York and had an indepth interview with Touring and Production Manager Billy Banks. He told me about an upcoming winter tour with Wynton Marsalis and his 16-piece jazz orchestra. He needed help in tackling the logistics of this huge undertaking and guaranteed hands-on experience. I packed my bags for New York with all the excitement such an opportunity inspires.

Working at Lincoln Center, I became involved in numerous aspects of the tour. My responsibilities included the collection and distribution of music, promoting the tour, and assembling vital equipment. Since it was an international tour, I was also involved in arranging for visas, carnets (for transporting equipment across international borders), and the logistics of travel, lodging, and communications. Along with these important tasks, the most memorable learning experience was actually riding on the tour buses and helping with production on-site. This was a huge step up from the basic phone, fax, and filing chores one might encounter at many internships. Banks became my mentor and helped me to understand the intricacies of life on the road.

Four months had passed in New York, during which I remained in contact with Shania Twain's tour director, George Travis. He was a connection that I had pursued though the recommendation of Berklee Associate Professor Jeff Dorenfeld. Although skeptical at first, Travis let me update him regularly on what I was involved with at Lincoln Center.

Eventually, I had just about given up hope of hearing from him. Shania's tour was just months away and I wasn't expecting a call. The morning after I saw her perform at the Divas concert for VH1's "Save the Music," my phone rang. It was Travis asking me to come to Manhattan and talk details. He was insistent that I work for him, but also quick to point out that my responsibilities would be great. Translation: "I'll give you one shot so make the best of it!" The rest is history, as they say.

MULTITASKING

Despite my opening description of a typical morning for a road manager, many are probably wondering what does the road manager actually do? The responsibilities are vast and varied, making the job challenging. Since everything on a tour is coordinated between the production team, management, and the artist, duties will change from tour to tour. The main goal hews to the old cliché, "the show must go on." The following is an outline of what a typical tour may encompass for the road manager.

To start with, there are the initial pretour issues that need to be handled. These can be among the most massive efforts of the entire endeavor. Everyone has his or her jobs to do. The production manager handles all the technical aspects of the equipment and its transportation. The budget, ticketing, and contracts are handled by the tour accountant and the artist's management. For me, there were itineraries to be written, riders to be sent to all the promoters, and hotels to be booked. Added to all of this was the responsibility of seeing to it that rehearsals ran smoothly and that there was a balance of personalities among the nine musicians. For a touring act, the production office becomes the center of all activity and if a road manager is smart, he or she will pay attention to how things are run. It is not inconceivable that on occasion you'll have to fill someone else's shoes.

The only way to operate in your mobile world is to have a system. Typically, once checked into the "hotel du jour," you need to get to the venue early to handle any unexpected oversights. Runners are assigned to do your duty while you make sure that dressing rooms are assigned, the caterers are following your rider, and the production office is up and running. Meanwhile, the crew is well on their way to testing the sound system and your promoter is releasing any remaining seats. Once finished, you can return to the hotel in order to "advance" the next day's venue and hotel with information of your arrival and needs. This system remains fairly unchanged and it becomes refined to the point where it can be performed almost ritualistically.

One of a road manager's biggest responsibilities is being punctual and anticipating the unexpected. Getting the band to the sound check is not always as easy as one might think. Traffic, bus routes, and weather have all made for some interesting days. How about discovering that the venue has only one entrance for you and the thousands of fans that will be arriving, or that there is a campground outside the gates of the venue? Remember the importance of that early morning visit!

The most amazing situations have a way of presenting themselves on tour, but with good planning, everything runs like clockwork.

Even the shows run on time these days.

Joining a production office staff is also a way to start. You can only imagine the effort that goes into carrying your own office across the country to handle all communications, faxes, and ticket issues that arise from city to city. Even being a tour accountant can lead to other positions.

The best way to get into the business of touring is to get a job at a venue where concerts take place. You might work as a stage-hand and get to network with production crews. Working in the box office, you can network with tour accountants and promoters. In merchandising, you will meet tour accountants and merchandising companies. Other entry-

"The greatest reward comes when you realize that as a direct result of your efforts, hundreds of thousands of people had a great experience hearing a favorite artist."

During the show, I like to participate in what is going on backstage although others might take this time to kick up their heels. One memorable time occurred in Syracuse, New York, when the weather at an outdoor show turned to a wild thunder and lightning event. The set became "all request" leaving nobody—including the techs and the sound guys—knowing what song would be called next. We were running around with instruments in a free-for-all in the middle of a downpour before eventually shutting the show down. Fortunately, the crowd did not go home feeling disappointed.

There are also special occasions that break the day-to-day routine. While on tour promoting an album, the artist is likely to be at a high point in his or her career. This provides for all kinds of interesting work like video shoots, television tapings, and award shows that have you rubbing elbows with the industry's most celebrated. It is quite a feat to have major artists brought in from all over the country for a show like the Grammy Awards telecast. Behind the scenes, the road manager may be arranging limousines, charter jets, wardrobe, make-up, and rehearsals. Frequently, you also become the on-duty accountant, translator, and main contact between the production staff and the artist's crew. Days like these are generally filled with more than the usual amount of excitement.

THE LURE OF THE ROAD

Those wanting to become a road manager should start by looking at the touring positions that are available. As in most businesses, you start small and work your way up as you gain experience. The technically inclined may look into becoming the production manager or gear tech for a small touring group. They deal with stagehands, technical specifications, riders, and the transportation and maintenance of all the gear.

level positions can come through working for a promoter. Although the promoters have their own corporate operations for buying and promoting shows, they also have many people in direct contact with the visiting artist and their crews. You might spend a summer as a production runner and work your way up to becoming a local promoter representative. Finally, if it is a record company job that you are leaning towards, there are departments that deal with touring and providing tour support for smaller acts. The bigger acts will have a record company representative at each show in each region dealing with promotional tickets, radio stations, media, and more.

One should keep in mind that the jobs directly related with tours often last only a few months or for a particular season. Even the longest tours end after a year or two. The freelance aspect of the job means that the contacts that you make will continue to be important throughout your career. This also means that your chances for advancement and taking on different responsibilities will come along faster than they will in an office environment.

Those few individuals who become seasoned veterans and work their way to the top of the

field could find themselves on the conceptual side of the next blockbuster tour to circle the globe. Touring is an integral part of any artist's career. Not only does it promote their work, add revenue, and help them to gain exposure, touring allows an artist to be in direct contact with legions of fans.

DIVIDENDS

Admittedly, it is the little things that make touring special. People have approached me and said, "I would quit my job and work for free if I could do what you do." I think to myself that if I actually worked the equivalent number of hours at another job, I could probably earn more. (I might even learn to enjoy flipping burgers.) Most of the uninitiated figure that a road manager is someone who has always loved to travel. Sure, you go places, but most of the time it means seeing only the scenery between the hotel and the venue. The best times are spent bonding with your bus mates and the crew who eventually become your rag-tag and dysfunctional surrogate family. It seems that even the most difficult situations eventually become nostalgic road stories: "Hey, remember that time in Des Moines when . . ." The greatest reward comes when you realize that as a direct result of your efforts, hundreds of thousands of people had a great experience hearing a favorite artist.

Picture the dressing room in an arena before the show. After a short vocal warm-up and band prayer, I become "band wrangler" and make sure that everyone is ready to roll on time. The crowd starts to roar as we are walking down the winding corridors in a scene eerily reminiscent of one from Spinal Tap. We exchange wishes for a good show and everyone gets their instrument from the techs for a last-minute check. The production manager gives me the signal to get my guys on stage. The air is thick with fog, and you can feel the anticipation. The house lights dim, a hush comes over the audience, and then the music begins. This is the payoff that makes the hundreds of nerve-wracking tasks that led to this moment all worthwhile.



John Czajkowski backstage with the Shania Twain band. "After a short vocal warm-up and band prayer, I become 'band wrangler' and make sure that everyone is ready to roll on time."

TAX tips for Musicians

by Associate Professor Martin Denneby

"TO AVOID IS LEGAL,

TO EVADE IS ILLEGAL."

UNDERSTANDING TAX LAW CAN
SAVE YOU MONEY AND SPARE
YOU OTHER PROBLEMS.

Shortly after I joined the Berklee faculty, a fellow faculty member came to me for some income tax advice. He suspected that he was paying too much in taxes. I asked him to allow me to study his last three tax returns, and I would determine if he had been overpaying. After a review of his returns and a follow-up interview, I confirmed that he had, in fact, paid too much. I prepared amended returns, and he received federal and state refunds for each of the three preceding years, totaling just under \$89,000 (including interest).

While most musicians may not find that they have overpaid to this extent, many may be unaware of legitimate deductions that can help to reduce their taxable income. As well, the flip side of that situation (claiming nonallowable deductions) can result in an unpleasant encounter with the IRS and fines. A music and entertainment industry tax preparer is best suited to make sure that a professional musician pays what is owed, no more, no less.

The issue of taxation is addressed by the 16th amendment to the U.S. Constitution, so it is the law of the land. In reality, taxing authorities are also law enforcement agencies. They interpret and administer the tax laws at the federal, state, and local levels. Be advised that all taxing authorities exchange information about taxpayers. When someone runs into trouble with one agency, he or she can be certain that another tax agency is awaiting their turn to visit the same area of confusion.

My Berklee colleague's problem was simply improper return preparation. His tax preparer wasn't familiar with the specific and unique aspects of a musician's income and expenses. For example, knowing that royalties are not subject to the self-employment tax and should be reported as regular income could save you money.

The quality of my friend's tax records saved the day for him. Record keeping is required under the law. Good records document both income and expenses and are a matter all music business professionals—rookies and industry icons alike—must attend to. Excellent records will make your tax preparer's job easy.

Business and personal records should be retained for a period of seven years because the tax look-back period is six years.

Generally, there is a window of three years to file an amended tax return if necessary. It is important to note that taxing authorities can obtain information about you from many other sources if necessary during a review of your case. The major sources of information that they can tap into include performing rights organizations (ASCAP, BMI, SESAC), unions, and banks.

We have all heard about the tax problems that high-profile artists have experienced. Each and every one of those cases could have been avoided if the people involved had a better understanding of what the law requires of them. Free information for federal, state, and local income taxes is readily available today over the phone, by mail, by fax, and over the Internet. Most taxing authorities have their own web sites. One of the most informative sites, <www.1040.com> has links to the IRS and tax authorities in all 50 states. (See accompanying sidebar.)

Although taxpayers in the music business are more likely to be audited, learning the rules and sticking to them will significantly reduce your chances of running into a taxrelated problem.

Martin Dennehy has been a professional musician for 30 years and is author of the book The Income Tax Guide for Musicians and Other Professionals in the Music Business. He is a public accountant and tax specialist and can be contacted at <mjdennehy@juno.com>.

Allowable Deductions Checklist

- We Vehicle mileage allowance of \$.32 per mile (To take this deduction an accurate log of business mileage must be kept.)
- Parking, transportation, and food expenses for professional travel
- Rehearsal space rental fees
- Telephone expenses (The taxpayer must have at least two lines to qualify for this deduction. Cellular service is considered a second "line.")
- Stage clothing and dry cleaning expenses (only outfits appropriate for stage wear exclusively may be deducted)
- Full or partial cost of purchasing a computer
- Software for contract writing, music editing, notation, and sequencing
- Costs associated with conducting business via the Internet (includes ISP costs, web site development, and hosting charges)
- Promotion costs: photos, mailings, cost of throwing a CD release party
- Instrument and/or voice lessons (individual circumstances dictate whether this is an allowable expense)
- Cost of rented or leased equipment
- New musical equipment purchases
- Equipment repair or maintenance costs
- Cost of vaccinations for foreign touring
- Cost of applicable insurance (equipment, liability, worker's compensation, health and dental insurance)
- Portion of home mortgage deduction (if office space or rehearsal space is maintained there)
- Cost of tax return preparation

Tax Help Resources

- •<www.1040.com> offers general information, options for downloading federal and state tax forms, and links to other tax and finance related sites.
- (800) 829-1040 IRS hotline for tax questions, your tax history information, and requests for hard copies of federal tax forms.

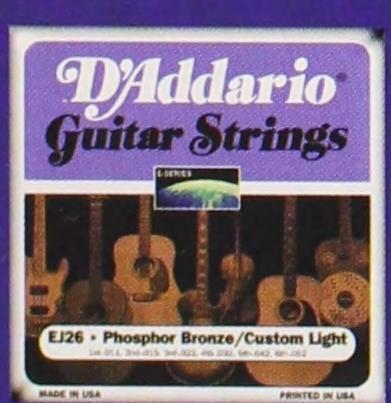
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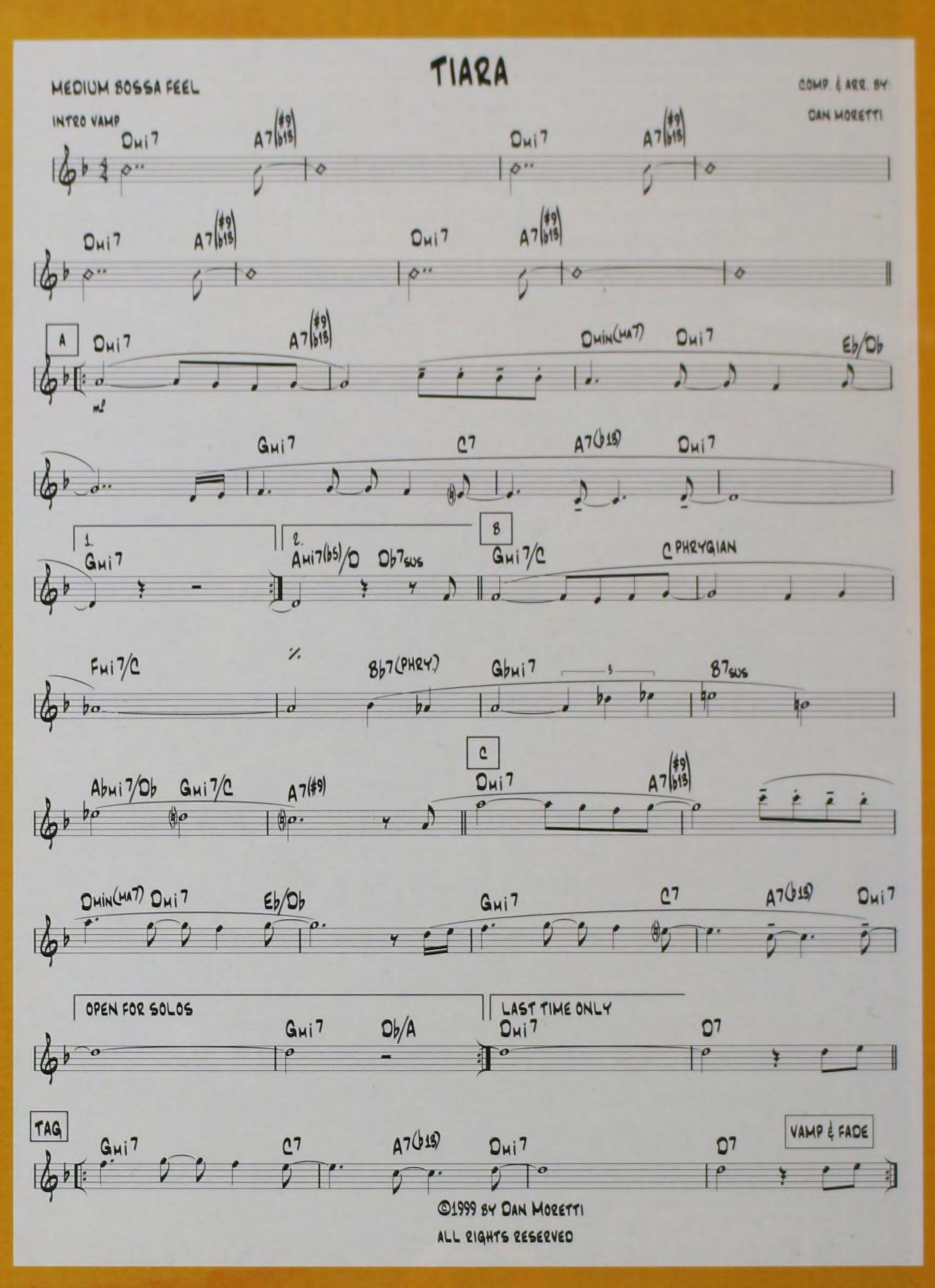
Using Inspiration and Writing Tools

by Associate Professor Dan Moretti



In writing my piece "Tiara" I relied on inspiration as well as the music writing tools that I have learned to use over the years. Writing spontaneously is fun and sometimes brings great results, but having a strong melodic and harmonic vocabulary gives a composer greater choices and contributes to consistent writing.

The A section of "Tiara" came to me pretty easily. The opening melody was conceived on soprano saxophone. I wrote it down and then harmonized it. The melody and most of the chords are diatonic to the key of d minor. The bridge, or B section, required a little more thought. I wrote it at the piano. Playing the melody and chords of the A section led me to a concept for the bridge. Gradually, I left the key of d minor in this section and made the melody peak where the key relationships were changing. This happens in the last three bars of the B section before the tonality of d minor comes back in the C section. At letter C, I returned to the melodic and harmonic material of A section to round the tune's AABA form. I wrote the melody an octave higher this time



We discovered a drum loop sample on a record that had a scratch in it. It worked so well with the bossa-type groove of the tune that we used it.

to continue to build the climax.

The melody mostly centers around the d natural minor scale for the A sections. In the first bar of the bridge, the melody utilizes the same rhythm as the first bar of the A section, but begins on a different pitch and moves through several temporary keys until the last bar where a V chord leads back to d minor.

I use a combination of melodic and harmonic approaches when I solo on the tune. I switch back and forth from concentrating on the key center in the A sections to playing on the changes at the bridge. The first three bars are basically d natural minor (with the exception of the d minor/major 7 in bar three and the Eb/Db in bar 4). I usually bring out the colors of the hybrid chords by playing on the notes of the upper structures.

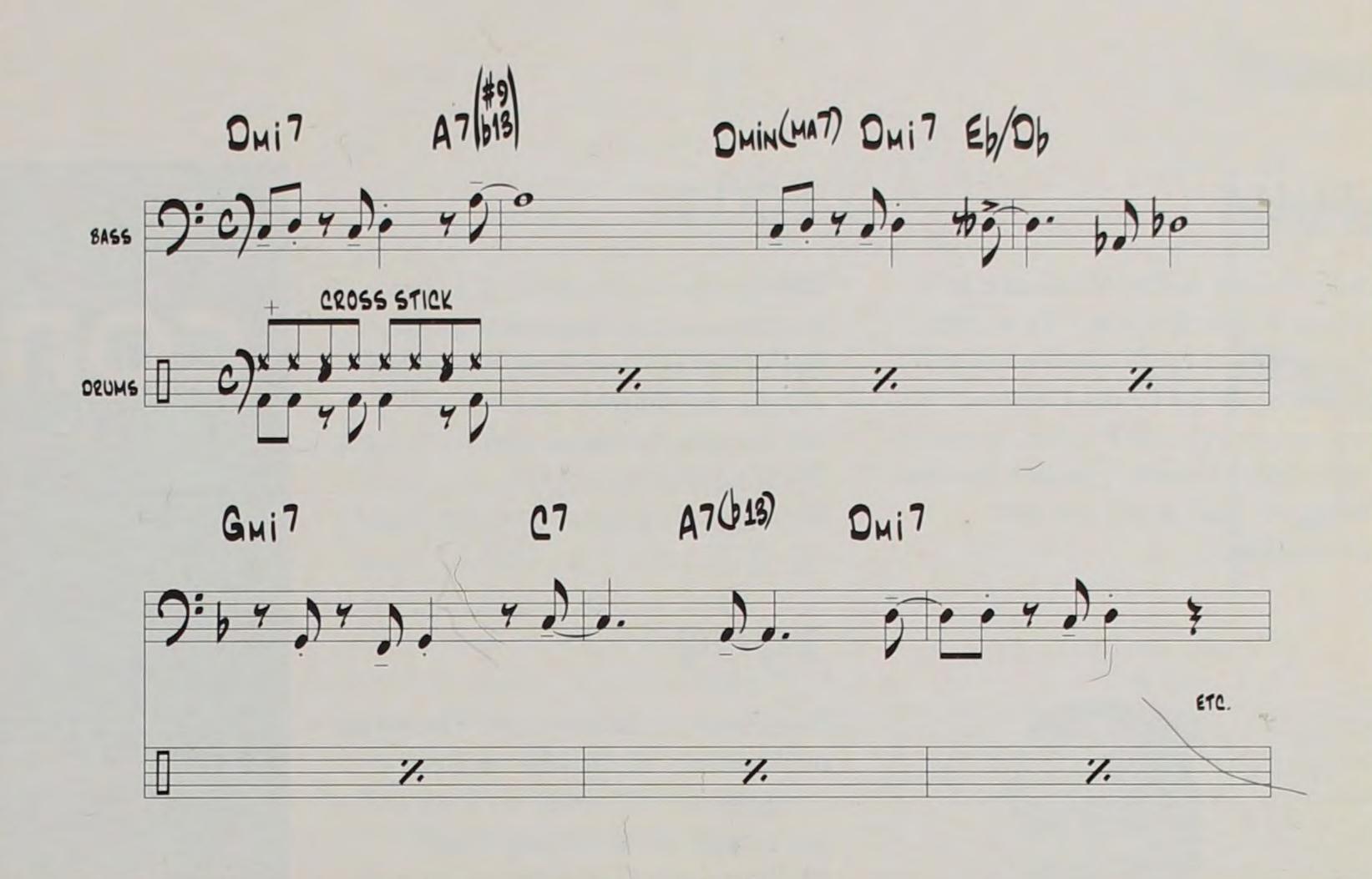
Consequently, I almost never play on chord scales in the bridge section. Since

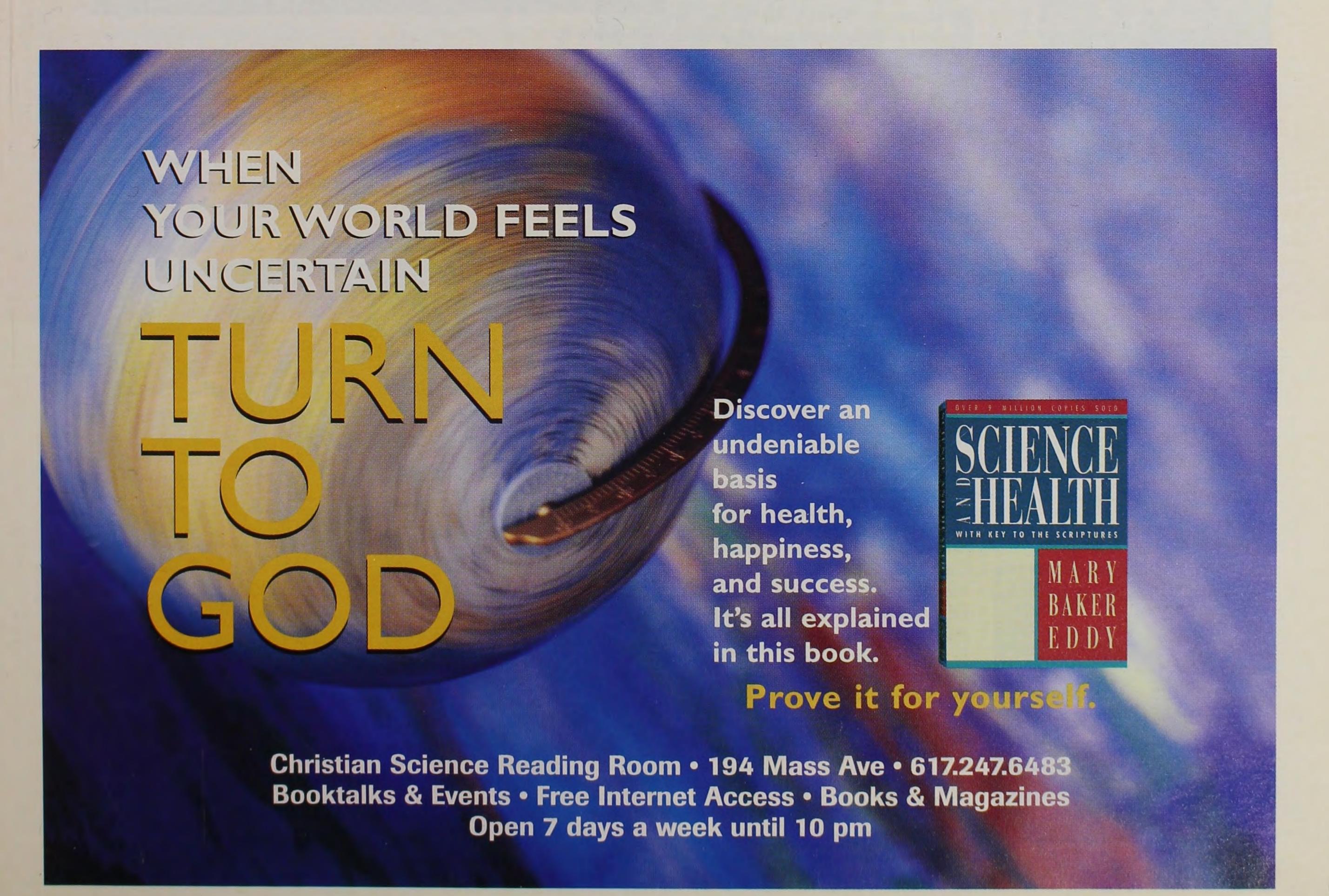
I wrote the tune, my ears naturally want to stay true to the original intent of the melody and harmony. Consequently, my improvisation reflects the flavor of the tune. Of course, anyone else playing on it may discover many other possibilities.

In developing this tune for the record, we made some interesting production decisions. Keyboardist/producer Alain Mallet and I were working on a demo for the record company, when we discovered a drum loop sample on a record that had a scratch in it. It worked so well with the bossa-type groove of the tune that we used it. The keyboard, bass, percussion, and keyboard solo were performed by Mallet, and I played soprano saxophone. He used a Mini-Moog bass patch, layered electric piano sounds, and added strings to the bridge. Ultimately, the demo sounded so complete, that when it came time to rerecord the tune for the CD, I decided not to change it. The old saying, "If it ain't broke don't fix it" came to mind.

Dan Moretti is an associate professor in the Contemporary Writing Department. "Tiara" was released nationally on Moretti's CD That's Right on the 1201 music label. The song is available for downloading at <www.danmoretti.com>.

Rhythm Section Groove Sample





Compiled by

1965

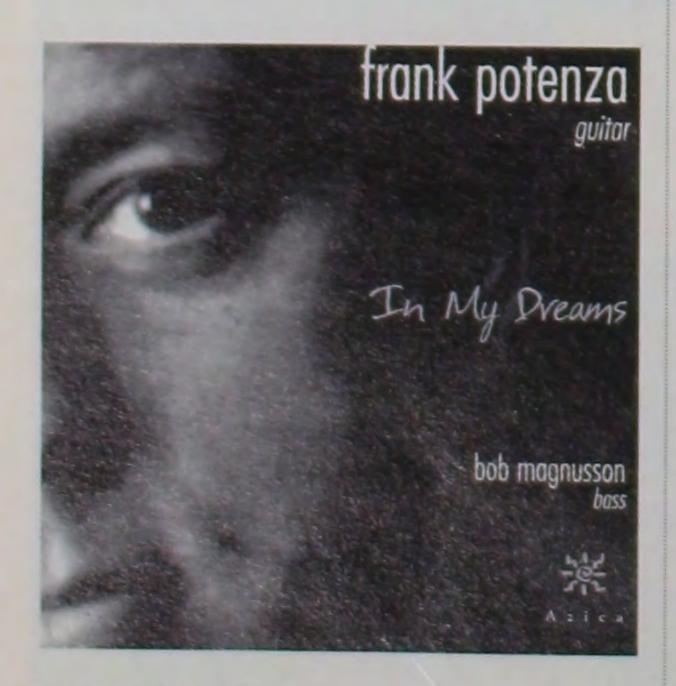
Saxophonist Sadao Watanabe of Tokyo released a new CD entitled Remembrance on the Verve label. It features pianist Cyrus Chestnut '85, trumpeter Nicolas Payton, trombonist Robin Eubanks, bassist Christian McBride, and drummer Billy Drummond.



Sadao Watanabe '65

1966

Composer Alf Clausen of Los Angeles, CA, has released Go Simpsonic with the Simpsons, a followup to the tremendously successful first release, Songs in the Key of Springfield. Both discs were issued by Rhino records.



Frank Potenza '72

1967

Bob Shallue of Fairfield, CT, has worked as an arranger and proof-reader for Warner Bros. Music and as a correspondent for *Variety*. He has also played piano with the Chuck Dudley Quintet and Bill Bissonnette's Easy Riders Jazz Band.

1969

Percussionist and composer Bob Fish of Warwick, RI, had his orchestral composition "Gateway to Eternity" premiered by the Rhode Island Philharmonic Orchestra on January 30. The piece was a millennium commission awarded by First Night Providence, RI 2000, and the Rhode Island State Council for the Arts, and was orchestrated by Judith Sainte Croix. Fish and Diana Young operate the Young Fish School of World Drumming in Warwick. He can be reached at <fishdrum@hotmail.com>.

1970

Bassist Harvie Swartz of Hastings on Hudson, NY, leads his Afro-Cuban group Eye Contact on a new CD titled *Havana Mañana* on the Bembe label. The band features drummer Ed Uribe, guitarist Bruce Arnold '80, violinist Gregor Huebner, percussionist Memo Acevedo, and multi-instrumentalist Barry Olsen. Visit his web site at

<www.jazzcorner.com/swartz>.

1971

Composer/pianist Randy Klein was awarded his third Southern Regional Emmy Award. Klein and lyricist Michael Earl received the Emmy for their work on the series Ticktock Minutes, produced by Mississippi Educational Television. It received the 1999 National Emmy Award for Best Local Public Service Announcement and is airing on 25 PBS stations. Klein's e-mail address is <RandyKlein@worldnet.att.net>.

1972

Guitarist Frank Potenza of Lakewood, CA, has released a new

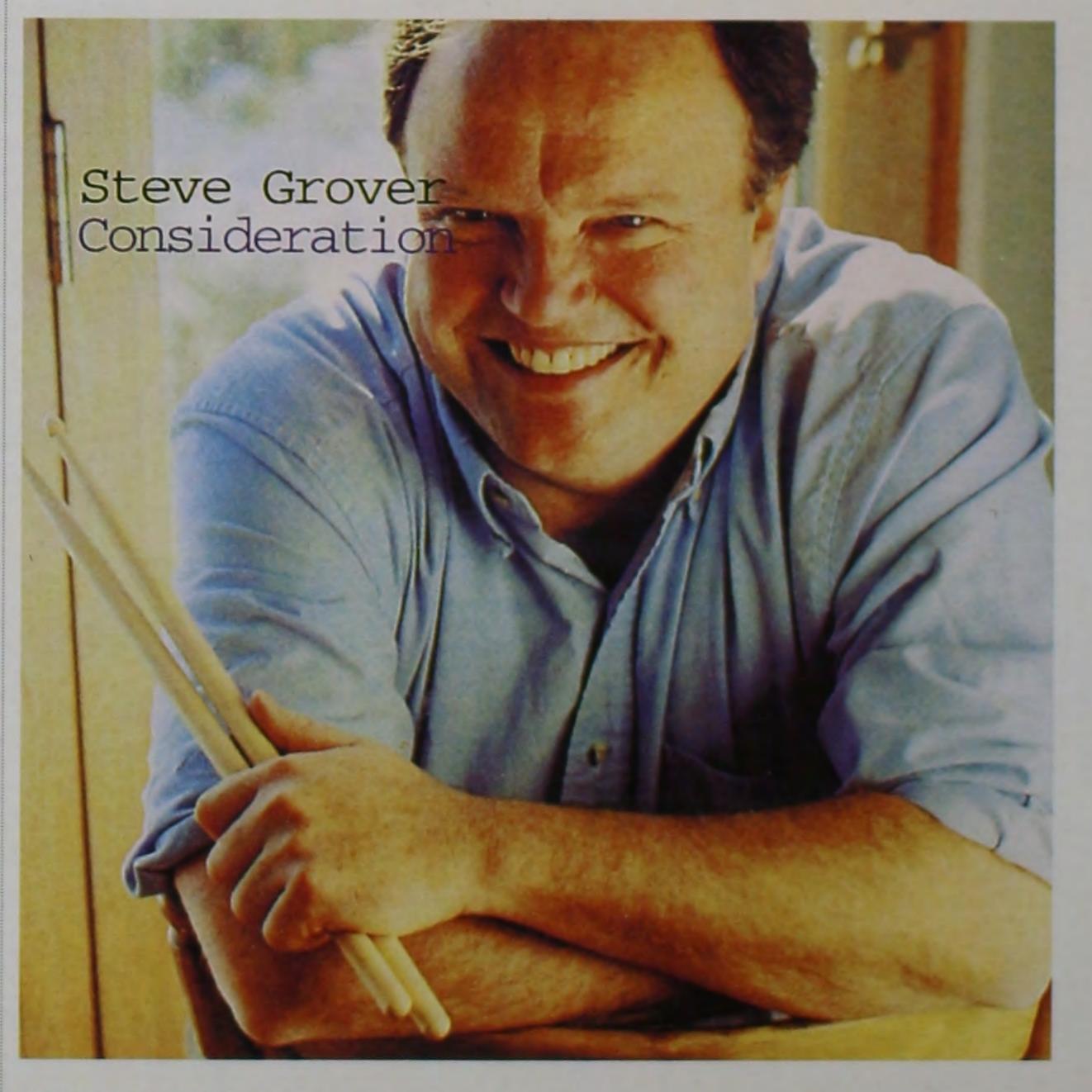


Harvie Swartz '70

CD entitled *In My Dreams* on the Azica label. The disc is a duo effort with bassist Bob Magnusson featuring 13 standards and one original tune. Potenza teaches at the University of Southern California and is a member of the Gene Harris Quartet.

1974

Trombonist Paul Frederick of Sandy, UT, and his Top Brass Quintet produced a holiday CD called *The* Season of Christmas. The group per-



Stephen Grover '75

Class Connections

I would like to take the chance to introduce myself as the new Director of Alumni Affairs. Having attended the college from 1992-1996, I am very excited to begin building new paths for alumni growth and development.

One of my first focuses is to heighten all communication between alumni, and to develop a powerful Berklee Alumni Network (BAN). In this highly competitive industry, we often have to look for support from friends, classmates, and colleagues to achieve success and growth within our careers. Over the past months, I have spoken to and corresponded with hundreds of alumni, and I am in the process of expanding our e-mail database. I encourage all alumni to forward your e-mail addresses to me at <aeross@berklee.edu> in the event that you are not in my current directory. Eventually, through the use of regional directories and the Berklee web site (which is in the process of being remodeled), we will able to interact globally and disseminate information more efficiently.

Another area that I want to focus on is continuing education. People have expressed to me their need to stay upto-date and competitive in this everchanging market. There is a need to network amongst ourselves and with leaders in the industry to ensure that we advance with breaking technology and that we continue to lead the way in our specialized fields.

Toward that end, on December 6, 1999, Berklee hosted a panel discussion called "Listening to the Sound of Music" at ASCAP in New York. It was billed as a provocative discussion of how MP3 and other digital distribution formats are changing the rules in the industry. The panel featured Gian Caterine, director of business development for Emusic.com; Brian Cohen, vice president of marketing for Elektra Entertainment Group; Jamie Kitman, president of the Hornblow Group USA Inc.; and Julie Wong, of the New Media Department at ASCAP. The seminar was well attended and touched on an array of topics ranging from legal issues growing out of new technologies, to scenarios pertaining to specific artists.

A visit to Nashville in November introduced me to a very active alumni chapter in a region that is in the forefront of the music scene today. We are in the process of creating a Nashville web page and planning the next alumni event. By increasing the number of annual events and building interstate communication, Nashville will become a model for developing chapters.

As for other alumni news, Vice President David McKay and Berklee Today Editor Mark Small held meetings

with alumni in London in November to get a feel for what types of events will best serve their needs. I send special thanks out to those who performed at or attended Berklee's Singer/Songwriter Showcase at Club Passim in Cambridge, Massachusetts in November. The event was a great success, and presented some great talent. In February, Berklee, New England Conservatory, and Boston Conservatory will collaborate to produce the Music Career Expo and Job Fair 2000. It will feature various panels of music professionals, specialized presentations and mentoring sessions, employment presentations and special exhibits. It will provide pertinent music-related information presented by prominent figures in the industry. For more information call (617) 747-8970.

Lastly, I am reaching out to all successful alumni to participate in future events as guest speakers or artists to nurture the next generation of leaders. Hearing your "real world" experiences and advice is of great value to those wishing to follow in your footsteps. This kind of connection and allegiance will continue to increase Berklee's overall presence within the music industry.

Until next time, best regards,

Adrian E. Ross '96 Director Alumni Affairs



Capitol recording artists Marcy Playground with Adrian Ross after the band's performance for the WBCN Xmas Rave at TT The Bears. in Cambridge. From the left, John Wozniak, Dan Rieser '90, Zeke Zima '91, Ross, and Dylan Keefe '90.

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ENGLAND Lawrence Jones '80 44-1273-701833

ROME Claudio Zanghieri '93 06-7184053

GREECE Mike Acholadiotis '84 016-926019

forms throughout Utah and Wyoming. Paul teaches privately trombone, euphonium, and trumpet.

Cathy Segal Garcia of Los Angeles, CA, is performing, teaching, and recording. Her latest CD is called *Heart To Heart* and features Ross Tompkins. Visit her web site at www.cathysegalgarcia.com.

Brad Strickland of Ventura, CA, is managing the band Little Feat and handles artist relations for Parker Guitars and DiMarzio Pickups.

1975

Pianist/composer Hal Gold of Florida, NY, is an active performer

and produces music for TV shows like *Dateline*, *Americas Most Wanted*, and many others. He has also penned theme songs for radio and written numerous jingles.

Drummer Stephen Grover of Farmingdale, ME, won the 1994 Thelonious Monk Institute's Jazz Composers Competition, and the 1996 Jazziz magazine Percussion On Fire talent search. His new CD Consideration is available on Invisible Music Records. He can be reached at <Sgroverll@aol.com>.

Guitarist Kevin Johnson of La Habra, CA, has released a new CD titled *Bee Note with H.A.R.T. and D. Connection*. It features a host of great performers including Kevin Toney,



Kevin Johnson '75

Breaking the Rules and Sounding Great

by Mark Small '73

At the close of a recent recording session at Abbey Road Studios in London, it was easy to see that composer/arranger Mike Gibbs '62 and everyone else was pleased with the tracks that had just been recorded. Gibbs was hired by Tokyobased producer Taka Watanabe to pen four orchestral arrangements for an outstanding young French countertenor named Fabrice di Falco. Gibbs's hiring was further evidence that his reputation as an top-notch arranger has spread well beyond the circle of jazz musicians like Gary Burton, Stan Getz, and John McLaughlin that brought him into the spotlight in the 1970s. These days, his resume includes work for artists like Sting, Bruce Hornsby, and Laurie Anderson as well as film and television scoring.

In conversation, Gibbs is warm, intelligent, and humble all at once. He reminisces about friends he met as a student and during his nine years as a Berklee faculty member. The four tracks that had just been recorded, a medley of two Christmas carols, "Les Anges dans nos Campagnes" and "It Came Upon a Midnight Clear"; the Bach/Gounod setting of "Ave Maria"; Handel's popular aria "Ombra Mai Fu," and the Cole Porter chestnut "True Love" clearly illustrate Gibbs's facility in diverse genres. The charts were rich sounding and satisfying, and contained a few trademark Mike Gibbs twists.

I noted things like the gorgeous oboe obbligato he wrote into the Handel aria. It sometimes wove—at times nearly inaudibly—through the orchestral fabric and at other points more prominently, it leapt wide intervals. Also striking were the tension notes that do not appear in the original diminished chords of the Bach/Gounod piece, and the subtle, yet piquant dissonances in the Christmas medley. A voicing at a cadence point placed the root above the major seventh, creating a minor ninth interval. (That's something arranging students are routinely cautioned against.)

Gibbs skillfully exploited these ideas to great effect. It takes experience and clear vision to bend the rules and obtain such beautiful results.

"I have made a career of breaking the rules," he tells me. "Working for Gary, I wrote big melodic leaps. They are not hard on a vibraphone. When I wrote them for woodwinds, it was splendid. So all of the things I learned *not* to do—like writing a B-natural to a B-flat on the trombone or writing in the break of the clarinet—I just do them now. The players I work with are so good; they would be too embarrassed to say they couldn't play something. They rise to the occasion and find a way to do it rather than moan about it."

Gibbs was born in Salisbury, South Rhodesia, South Africa, and grew up playing trombone and breaks, and came while I was a student."

By the late 1960s, Gibbs had absorbed much from his main influences—Miles Davis, Gil Evans, Charles Ives, and Olivier Messiaen—and was recognized as a bright light in the jazz composing and arranging field. Tunes he had written were being performed by a number of his contemporaries. "Sweet Rain" attained the status of a jazz standard and was recorded by artists like Stan Getz, Stephane Grapelli, and Gary Burton to name a few. He worked in England for a time with composer and saxophonist John Dankworth and Dankworth's wife, vocalist Cleo Laine, before accepting a post as composer-in-residence at Berklee in 1974.

Gibbs points to another significant break in 1974 that gave him even wider visibility. Guitarist John McLaughlin, who was then at a peak in his career, asked Gibbs to orchestrate all of the music for his groundbreaking *Apocalypse* album.

"Although I knew John and had worked with him before, I was very surprised to be given this huge responsibility of orchestrating the whole

"Things I learned not to do-like writing in the break of the clarinet-I just do them now."

piano. He came to Berklee as a student in 1959 and received his diploma in 1962. While learning jazz techniques at Berklee, he also studied in the summers with Gunther Schuller and George Russell, and with classical composers Aaron Copland, Iannis Xenakis, and Lucas Foss.

He explains that he never made a conscious decision to cross over with jazz and classical music. "I know I am in two fields," he says, "but they really overlap for me and become one field. I have no problem switching; it is just one big palette."

His gifts were noticed early in his student years. "I played trombone with Herb Pomeroy's band—not the school band, but his professional band," he says. "Gary Burton was asking me for tunes. These were good

album," says Gibbs. "I had done things with classical players, but I had never written for a full symphony orchestra and certainly not for a group like the London Symphony Orchestra and a conductor like Michael Tilson Thomas. When John asked me to do it, I was very moved. It boosted my confidence a lot. George Martin produced the project, and the album got a lot of attention—especially among people in the business. It ended up bringing me a lot of work."

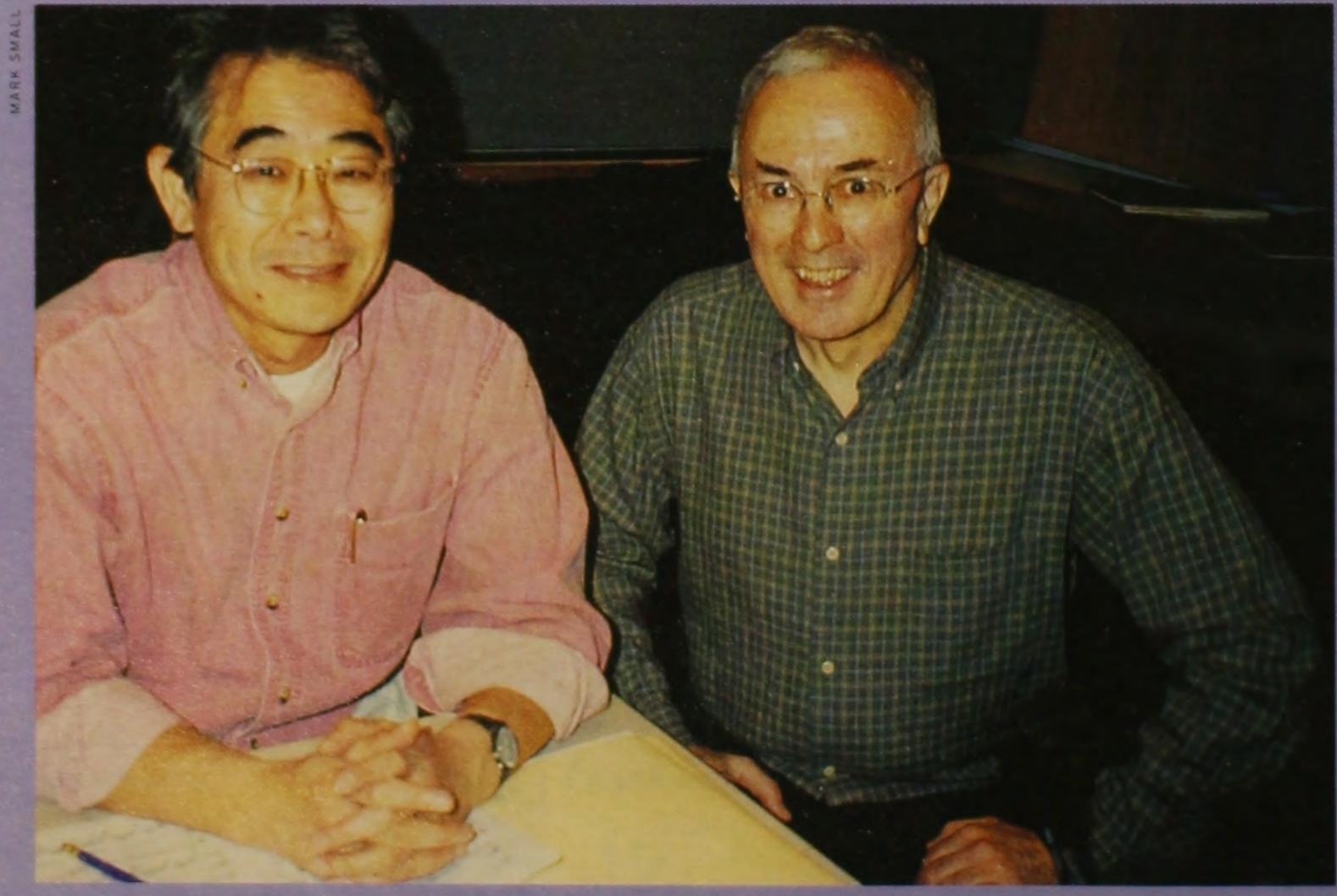
Through the years, Gibbs has done a range of gigs. While writing is his main focus, he is also frequently invited to appear at European jazz festivals as a bandleader directing his own music. He is a well-known guest conductor of the national radio bands in Germany, Austria, Denmark, and elsewhere. Last year, he directed a band at a jazz festival in Portugal, and led performances in Weimar, Germany, with Gary Burton in commemoration of the Duke Ellington centennial.

Presently, he is concentrating on getting more film work in London. "I did three movies for television last year and one for cinema," he says. "The film industry here is picking up and it is not a problem to work in both film and television. In America, you do one or the other."

At the moment, Gibbs is looking forward to the February 27 premiere in Carnegie Hall of the work he collaborated on with Laurie Anderson.

Dennis Russell Davies will conduct the American Composers Orchestra in the piece which commemorates the life of Amelia Earhart.

Gibbs is also considering recording another album of his own music. "Doing my own albums was always a luxury for me," he says. "I have a company here that is interested in doing it. If that comes through, it will spur me on to do it. Ideas are developing, and I am feeling a need to write music for another album. My daughter is feeling a need to have a second baby, sort of a biological need. I think I'm having a similar feeling."



Mike Gibbs '62 (right) and producer Taka Watanabe after a session at Abbey Road Studios in London.

Patrice Rushen, Philip Ingram, and Dorian Holly. The disc was released by Johnson's J's Master Recorders Company and can be purchased from the <cdbaby.com/beenote> web site.

Hummie Mann of Seattle, WA, wrote the score to a miniseries called *P.T. Barnum* that aired on the Arts and Entertainment channel in September. You can find music from the project and an interview with Hummie at www.scorelogue.com/manntalk.html.

Rob Mounsey of New York City wrote three arrangements for James Taylor's orchestra tour and three for George Michael's latest record.

Tony Palkovic of Claremont, CA, has hosted his own jazz radio show on KSPC 88.7 for the past 10 years. The show, heard throughout Los Angeles, features guest interviews and live performances with some of the biggest names in jazz. Tony can be reached at <Tpalkovic@cs.com>.

Nick Puin of North Olmsted, OH, is currently the band director for the Maple Heights City Schools in Cleveland. He has been a public school music teacher for 13 years. He also conducts the Italian Band of Cleveland and the Nick Puin trio. He can be reached at <n.puin@aol.com>.

Composer Misha Segal of Calabasas, CA, penned music for the animated productions Bobby Blu and The Life and Adventures of Santa Claus, and for the made-for-TV movies Indiscretion of an American Wife and Different.

Visit his web site at <mishasegal.com>.

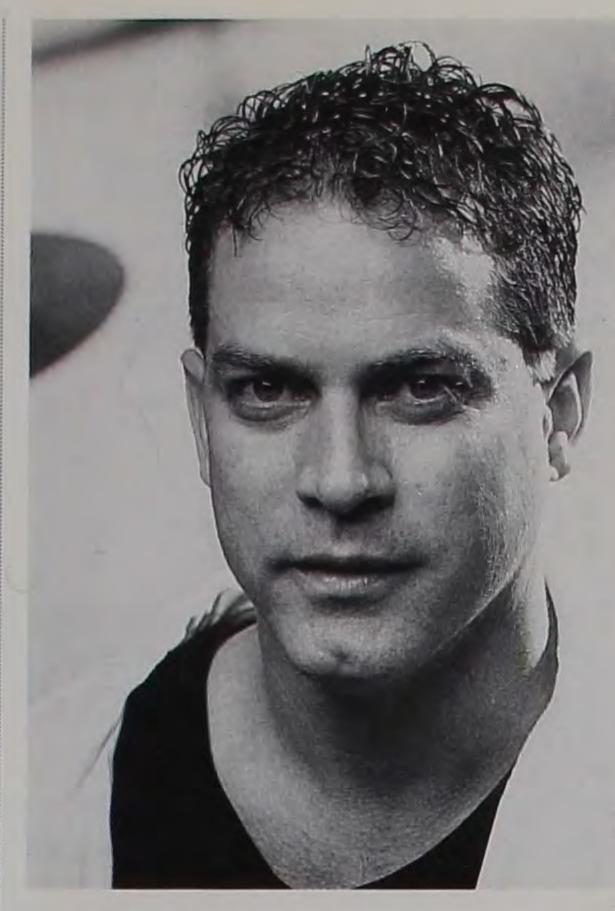
1976

Guitarists Jeff Richman and Wayne Johnson, both of Los Angeles, CA, released *Apache* on Miramar Recordings. The disc, produced by Philip Giffin '76, is primarily an acoustic album featuring originals and pop covers, including "Apache," the 1961 hit rock instrumental.

Dom Cicchetti of Nyack, NY, has released a CD of original jazz instrumentals titled *Mirage* with guitarist Bill Washer. The disc also features saxophonist Gerry Niewood and other notable players.

1977

Keyboardist Chuck Dracopollous of St. Petersburg, FL, plays and sings regularly around St. Petersburg,



Karl Latham '81

Tampa, and Clearwater. He also writes jingles for radio and TV.

Drummer Robert Woodbury 'of Belmont, NH, plays with Rusty Rockstar Roadshow, a six-piece r&b band that performs throughout New Hampshire. He can be reached at <rhythm@together.net>.

1978

Drummer Dave Cutler of
Bournemouth, England, released a
live CD titled Jazzalive at the Show
Bar with his band, the Jazz Brothers
featuring guest artist Jason Rebello
on keyboards.

Trumpeter Neville Grenfell of Auckland, New Zealand, has performed with Danny La Rue, Kiri Te Kanawa, Johnny Mathis, Ray Charles, Shirley Bassey, and others. He also plays for film scores, jingles, and musicals. He can be reached at <ngrenfell@magic.gen.nz>.

Christoffer Bonnier Pitts of San Francisco, CA, leads the Contemporary Jazz Orchestra at Jazz at Pearls in San Francisco's North Beach area. The band recently recorded a second album. Visit their web site at <www.jazznation.com>.

Jerry King of Tigard, OR, is a guitar teacher in Tigard. Contact him at <jking81785@aol.com>.

1979

Saxophonist Leo Gandelman's new release, *Brazilian Soul*, is in heavy rotation on New York's CD 101 FM. The disc, on Gandelman's Jazzica

label, features guitarist Ricardo
Silveira '77, pianist Egberto
Gismonti, trumpeter Marcio
Montaroyos '72, bassist Eddie
Gomez, and others. His label is seeking new Brazilian artists and can be reached via e-mail at <saxsamba@aol.com>.

Saxophonist/flutist Mike Sirkin of North Hollywood, CA, played on Ezra Gould's soundtrack to an animated film featured at the Restfest Digital Film Festival. Sirkin recently completed a third tour of Central Europe with the group Bottom 12.

1980

Guitarist Bruce Arnold of New York City released a new CD called *A Few Dozen* on the Muse-eek label. Backed by a trio with bassist Ratzo Harris and drummer Tony Moreno, Arnold plays seven of his 12-tone-based original compositions.

Pianist/composer Cynthia Hilts of New York City completed her second composer's residency at the Montana Artists Refuge last summer with a concert tour funded by a grant from US West. She also conducted the score for a French documentary.

Guitarist Mark Lynott of Brookfield, IL, is composing and producing for interactive media, film, and video in the Chicago area. His e-mail address is lionoid@aol.com>.

Singer/songwriter Aimee Mann of New York wrote and sang eight songs for the soundtrack of the film *Magnolia*. The disc features Mann on a total of nine of its 13 tracks and was released on the Reprise label.

Chief Petty Officer James Robo of San Diego, CA, is guitarist in the U.S. Navy Band, Southwest Division. Robo and the band play for sporting events and community concerts and have made appearances alongside the San Diego Symphony Orchestra.

Drummer Bill Spoke of Hollywood, CA, is playing with blues, jazz, rock, and pop groups and leading his Bill Spoke Quartet. He may be reached at <mccmusic/billspoke.com>.

Gegan Wortman of Billings, MT, edited and produced three motorcycle videos for Big Sky Video Productions. His cable TV show, Psycho Circus, is still running. Visit Big Sky's web site at <www.imt.net/~bigskyvideo>.



Leo Gandelman '79

1981

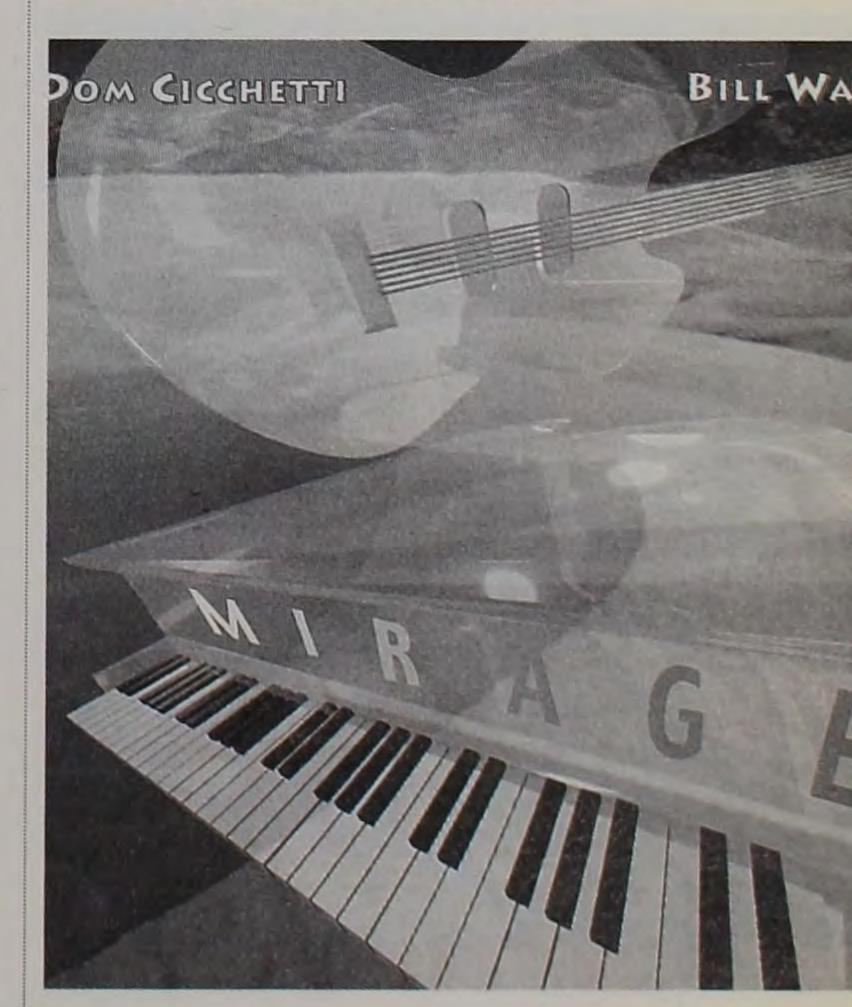
Drummer Karl Latham of Sparta, NJ, has released his debut recording, Dancing Spirits, a compilation of compositions performed on his tours with various jazz artists. Visit his web site at <www.karllatham.com>.

1982

Saxophonist Allan Chase of Newton, MA, released a new CD called *Phoenix* with special guest Lewis Nash on drums.

1983

Pianist Duncan Millar of London was nominated as Best Jazz Act in the 1999 UK MOBO awards for his



Dom Cicchetti '76





Jonathan Smith '87 (back row, far right) is musical director of the band Gotham City Gates in the Broadway show Swing!. Saxophonist Lance Bryant '87 (back row in green shirt) and trombonist Steve Armour '87 (front row) are members of the band.

album Dream Your Dream. His other album is called Free Association with the group A-one. See his web site at www.coolgroove.demon.co.uk.

Guitarist Mike Stone '83 of Marblehead, MA, released the CD Get Stoned in November on the Omnipotent Music label.

1984

Pianist/composer Franck Amsallem of Brooklyn, NY, wrote and premiered *Place Du Temps* for Stephen Burns and the Fulcrum Point Ensemble for Performing Arts Chicago. He also performed at the Palestine Jazz Festival and toured the West Indies. See his web site at www.sunnysidezone.com/artists/amsal-bio.html.

RON POWNALL



Susan Tedeschi '91

Drummer Chris Derosa of New York
City recently released a self-titled
CD for P.B. Records and has
replaced Moe Tucker in the group
Magnet. Visit his web site at
<www.chrisderosa.com>.

Vocalist Ruth Juon of Langnau Am Albis, Switzerland, has just released a CD titled *Pas de Deux*, a piano/vocal duet recording with the late Eugen Cicero. For additional information on the project, visit the web site <www.visionofparadise.ch>.

Guitarist Steve Thomas released a CD with his jazz quartet, Sympatico. The self-titled contemporary jazz outing is the second by Thomas, a followup to his 1997 CD, *In Time*.

1985

Darryl Brenzel of Laurel, MD, has recently had eight of his arrangements and original compositions for big band published by UNC Jazz Press, the publishing division of the University of Northern Colorado.

Marisa Dery of Boston, MA, is the mastering engineer at the Tape Complex in Boston. She recently produced Edable Gray's Songs from M.A.R.S. The album was engineered by Jamie Locke '84 and features vocalist Adrianne Zolondick '85. Dery's e-mail address is <Suprememouser@netscape.net>.

Drummer Alun Harries of Twickenham, England, backed singer Shelby Lynne on a recent British TV broadcast. He will tour with her in Europe this year. Bassist Jeffrey Rust of Memphis,
TN, is currently working with
Ruby's Cube as the bassist, singer,
and arranger and produced James
Hyter's debut CD, Musically Yours, on
his own Jasir Record Label. His email address is <chad.m.arsh@monsanto.com>.

1986

Drummer Bryan Boydstun of Tulsa, OK, plays with a blues band and is freelancing with other groups. He and his wife, Nicole, had their second child in July 1999. His e-mail address is <lexi@tulsa.oklahoma.net>.

Akikazu Nakamura of Tokyo and his group Kokoo have released a new CD called *Zoom*. The disc features Nakamura's compositions and his shakuhachi flute improvisations backed by two koto players.

Heidi Johanna Vierthaler of Boston recently conducted a workshop on social and environmental activism at the New England Student Activism Conference. She has been involved in the Med-evac Daja Meston effort to bring the Tibetan scholar Daja Meston back to Boston.

1987

Alto saxophonist Jose Alberto Silva is pursuing an M.A. in music education at the University of London Institute of Education. His e-mail address is <zeal@openlink.com.br>.

Pianist Jonathan Smith of New York
City is conductor and musical director
for Swing!, a new Broadway show playing at the St. James Theatre. Smith and
the eight-piece Gotham City Gates
band which includes fellow alumni (saxophonist) Lance Bryant and (trombonist) Steve Armour are featured onstage
throughout the production.

1988

Boston-based writers and producers
Dow Brain and Brad Young have
signed a publishing agreement with
BMG Music Publishing. They have
penned two hit songs, "Girl on T.V."
and "Summer Girls," for Arista
recording artists LFO. Brain and
Young also own and operate
Underground Productions, a recording facility in Boston.

1989

Guitarist Colin Mandel of Encino, CA, released his second CD called Strange & Savage Tales, recorded with members of Allan Holdsworth's band. Mandel endorses Zion and Taylor guitars, S.I.T. strings, Alesis, Line 6, and Mesa Boogie products. He can be reached at <colinmandel@juno.com>.

Dmitri Matheny of Berkeley, CA, is playing regularly on the West Coast and released a Christmas CD, Santa's Got A Brand New Bag, his fourth release.

Drummer Tatsuya Osaki of Tokyo is working for the ZAK Corporation,



Gabrielle Burton '93 applies makeup to her sister Ursula on the set of their film Temps.

one of the major music promoters in Tokyo.

Guitarist Yuval Ron recorded One Truth with the Turkish world music virtuoso Omar Faruk Tekbilek. The CD was released on World Class Records. Contact Ron at <yuval-ron@earthlink.net>.

1990

Drummer Kevin Rapillo of Nashville, TN, has toured with Jen Cohen and plays with the band TiP. His e-mail address is krapillo@mindspring.com.

Guitarist Kurt Rosenwinkel of Philadelphia, PA, released *Enemies of Energy*, his debut outing on Verve Records. The disc was produced by Rosenwinkel and features keyboardist Scott Kinsey, bassist Ben Street, saxophonist Mark Turner '90, and drummer Jeff Ballard.

Vocalist Julia Schell of New York City sang on Wilson Pickett's new CD It's Harder Now. She has also started a production company called Mutual Friends Productions.

Bassist Christopher Sharkey of New Orleans is keeping a full schedule recording and performing with various artists in the Delta area.

1991

Elisabeth Landy of Bellevue, WA, is the principal violist in the Thalia Symphony Orchestra in Seattle and plays with the Microsoft Orchestra. She has played film scores and with area pit orchestras. E-mail her at <camelland @foxinternet.net>.

Leo Mellace, Mark Cicia '90, and Steve Catizone '94 opened a sound production studio called Sanctum Sound in Boston, specializing in songwriting, arranging, producing and recording. Visit their web site at www.sanctumsound.com.

Raymond Santovasi of Waterbury, CT, is a clinician for Attack Drumheads, May Miking Systems, and Spaundrums. He has made recordings with Debbie Davis, FourPiece, Mugsy's back, October and Wellspeak. His e-mail address is <raymon@ccttel.net>.

Vocalist/guitarist Susan Tedeschi of Norwell, MA, played in the Concert of the Century at the White House last fall, sharing the spotlight with B.B. King, Al Green, Lenny Kravitz,

L.A. Newsbriefs



Indie Nation panel from the left: Reed Vertelney '80, Nancy Matter, Peter Gordon '78, Leanne Summers '88, Peter Bunetta, and Joe Chiccarelli

Very best wishes to one and all for a happy and successful year 2000. As we begin this new year, it is worth taking a moment to recap several alumni events in the last quarter of 1999.

In October, an event on how to build your own web site was held at the Electronic Café in Santa Monica. There were two speakers, Chris Palmer, an expert in Realaudio and MP3, and Steve Shmerler '77, a web designer who has done design work for many of the major studios in L.A. They laid out the actual construction of a web page in a very logical fashion, and Steve also prepared a summary of the evening's information, located on his own web site

<SAS@sasnet.com> for the audience and others to visit later.

In November, Berklee cosponsored an all-day expo event entitled Indie Nation, produced by L.A. Women in Music. Featured during this event was a Berklee-produced panel discussion entitled Making Major Music with Minor Money. The panelists were songwriter Reed Vertelney '80; producer Peter Bunetta; Nancy Matter, head of mastering at Disney Records; and producer/engineer Joe Chiccarelli. While suggesting a variety of ways independent artists can save money during the recording process, they stressed the concept that the focus should always be on making the best music, and not on the latest recording technology.

In December, the annual holiday social was once again held at Rive Gauche Café in Sherman Oaks. Having an atmosphere that reminds many of winters "back East," it was a wonderful setting for this event and, as usual, the mood was festive and the attendance was excellent.

The alumni brunch, scheduled in conjunction with the NAMM Show, was held in early February. This year Distinguished Alumni Awards were presented to renowned songwriter Tom Snow '69 and prominent film scorer Richard Gibbs '77. Having written such memorable tunes as "Don't Know Much" (Linda Ronstadt/Aaron Neville), "Let's Hear It for the Boy" (Deniece Williams), "After All" (Cher and Peter Cetera), and "He's So Shy" (Pointer Sisters), Snow's career places him in the upper echelons among songwriters. His music has been featured in movies such as Steel Magnolias, Chances Are, A Goofy Movie, Honey I Shrunk the Kids, and Footloose. Artists who have recorded his tunes include Diana Ross, Michael Bolton, Bette Midler, Gladys Knight, Al Jarreau, George Benson, Selena, and Kenny Loggins.

After graduating from Berklee, Richard Gibbs played keyboards with both Chaka Khan's band and Oingo Boingo. In the early 1980s, he began a film scoring career that has led to him composing scores for such movies as Dr. Dolittle (starring Eddie Murphy), Natural Born Killers (Woody Harrelson), Fatal Instinct (Armand Assante), Amos and Andrew (Samuel L. Jackson, Nicholas Cage) and Dirty Work (Norm MacDonald, Chevy Chase). He also served as musical director for the Tracey Ullman Show and recently performed with the band Korn at the Apollo Theater in New York, an event for which he also served as musical director.

In addition to the two alumni awards, the third Golden Clef Award was presented at the alumni brunch. This award, presented to a prominent figure in the music product industry in recognition of outstanding support for music education, went to Michael Kovins, President of Korg USA.

As for other alumni in the news, composer Roger Bellon '75 cocomposed, arranged, and produced the recent CD titled Highlander—A Celtic Opera. Drummer/percussionist Steve Pemberton '79 was featured in concert with the Peter Nero Trio at Carnegie Hall in New York at an event that also featured Robert Merrill, Margaret Whiting, and Peter Yarrow.

In the world of film and TV music, Kevin Kliesch '92 served as orchestrator, copyist, and conductor for the hit movie Pokemon and scored the upcoming feature Two Coyotes. He also played keyboards at the Apollo Theater with the band Korn. Curt Sobel '78 served as supervising music editor for The Insider (starring Al Pacino and Russell Crowe), temp music editor for End of Days (Arnold Schwarzenegger), scored A Cool Dry Place (Vince Vaughn) and Kings, a Showtime film by Robert Zemekis that aired in February. Michael Levine '76 served as composer, arranger, and orchestrator for the Oliver Stone movie Any Given Sunday (Al Pacino, Cameron Diaz, James Woods), a film that also featured scoring work by Bill Brown '91 and Camara Kambon '93.

That's it for now. Stay in touch.

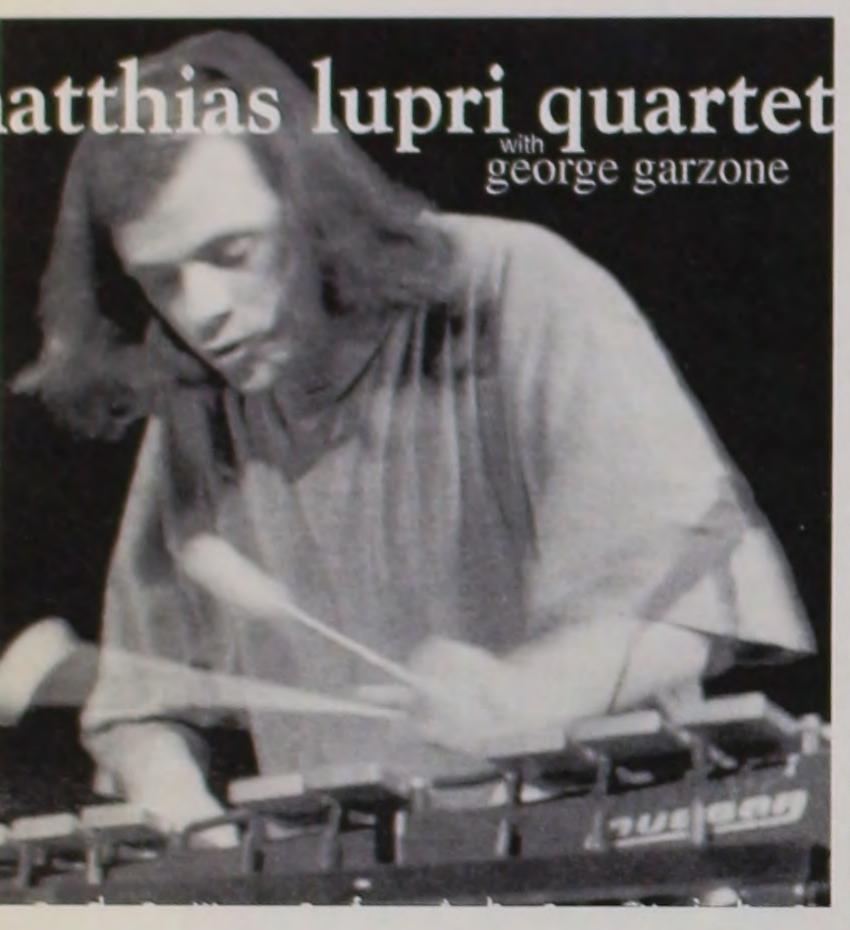
Peter Gordon '78

Director

Berklee Center in Los Angeles



Patricia Espinosa Marturet '92



Mathias Lupri '94



Erin Brown '95

and John Mellencamp. She also received a 1999 Grammy nomination in the Best New Artist category.

Drummer Rachel Weissman of Boulder, CO, received a master's degree in musicology from the University of Colorado in May 1999. She has done extensive research on Lakota Sioux Indian music. She now teaches piano and drums in Denver. She can be reached at <camimila@hotmail.com>.

Vocalist and songwriter Sarabeth
Wheeler has performed throughout
the U.S., Europe, and Japan. Her
CD Moonlight Dancers is available at
her web site at
<www.sarawheeler.com>.

1992

Bassist Ivan Bodley of New York
City played on the soundtrack of
Burnzy's Last Call and played in
Hong Kong on New Year's Eve.
Bodley endorses Dean Markley bass
strings.

Guitarist Hiroshi Kanda of Tokyo teaches guitar, jazz history, and popular music at the Tamagawa University in Tokyo. He is also an active performer. Reach him at hkuntgtr@eb.mbn.or.jp.

Doug Koeppe of Austin, TX, is sound designer and composer for the CD-ROM developer Human Code Inc. He also plays bass for the Austin-based rock band Sleepwalkers. He can be reached at <doug@humancode.com>.

Patricia Espinosa Marturet of Boston wrote a Spanish language children's musical titled *Muziki*. The production, directed by Vicente Albarracin, played at the Teatro Tilingo in Caracas, Venzuela, from July through the fall. She also published a book and CD of the work. The disc features 12 alumni and faculty instrumentalists and vocalists.

Pianist Elisabet Raspall of Barcelona, Spain, has released a new CD titled Lila. It is her second disc for the Fresh Sound New Talent label and features Chris Higgins '90 on acoustic bass and Marc Miralta '92 on drums.

Pianist John Shortess of Alexandria, VA, is currently manager of Online Services for WETA Public Radio and Television in Washington D.C. His e-mail address is <shortess@mindspring.com>.



Tom Griesgraber '96 (center) and his trio Agent 22

After Berklee, saxophonist Alisa Valdes of Calabasas, CA, attended graduate school at Columbia University in journalism. After a stint at the *Boston Globe*, she became a pop music writer for the *Los Angeles Times* and teaches a music criticism class for UCLA online. Her e-mail address is <valdesinc@aol.com>.

1993

Bassist Eric Baines of Denver, CO, played on the title track of Nelson Rangell's new Shanachie CD, Always.

Guitarist Jeremy Blietz of Woodland Hills, CA, works at Warner/Chappell Music Inc. in Los Angeles as copyright manager.

Gabrielle Burton of Los Angeles wrote, coproduced and starred in the feature film *Temps* with actor Seymour Cassel. The movie was the second collaborative project undertaken by Five Sisters Productions, operated by Burton and her four sisters. Peter Bufano '96 also had a role in the film. The company is currently working on a third film.

Paul Goldman of New York City is president of Picture This Music. He did all the music, sound design, and audio postproduction for the 1999 "MTV Video Music Awards." He also did sound design and mixed the independent feature film Jaded. His e-mail address is <Picturethismusic@aol.com>.

Songwriter Benjamin Groff of Beverly Hills, CA, took first prize in the dance category of the 1999 USA Songwriting Competition with his song "Let the Joy Rise." Berklee Press is the official sponsor of the 2000 USA Songwriting Competition. Groff currently works for a music publisher in Beverly Hills.

Drummer Brian Kelley of Braintree,

MA, plays with his r&b group Part Time Lovers and has released a CD. Kelley is teaching privately and working on a CD with the Brian Kelley Quartet.

Composer Philip Hristov Manos of Hollywood, CA, is orchestrating and conducting 11 songs for the film *The Dance Lesson* for producer/songwriter Meir Abehsera.

Bassist Rick McLaughlin of Boston, MA, has worked with Morphine, Rachel Z, Laszlo Gardony, Mick Goodrick, Jamey Haddad, John Zorn and George Garzone. He is featured on the new Either/Orchestra CD and on Bob Moses's latest recording, Nishoma.

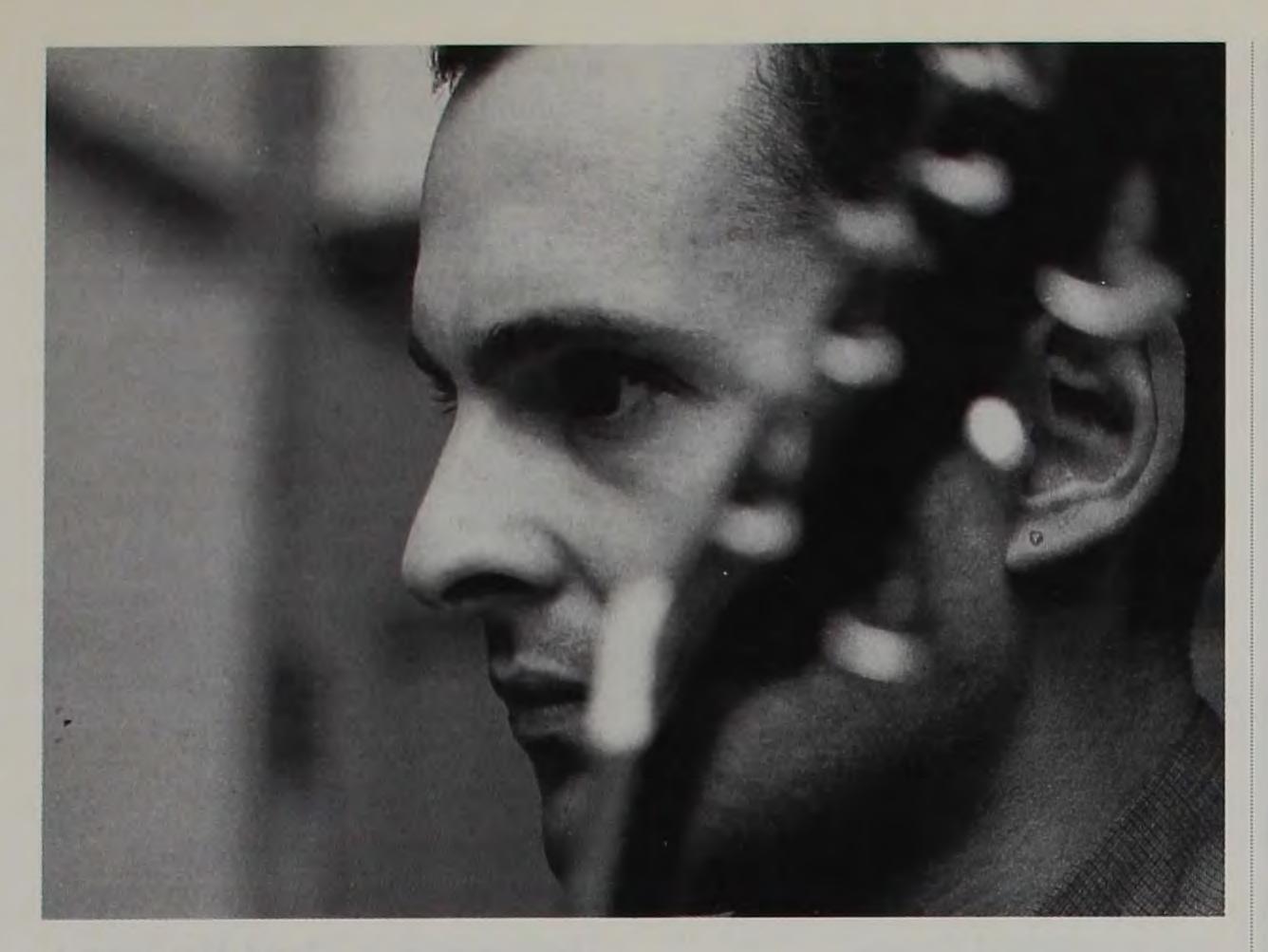
Pianist/Composer Mika Pohjola '93 of New York City is playing with his own trio and with Mikasonic, featuring Chris Cheek '91 and Fernando Huergo '92. Contcat him via e-mail at <mikamusic@yahoo.com>.

Brian Preston of Atlanta, GA, worked with Jay Frigoletto '92, Mike Torino '93, and Greg Wachter-Manning '93 at his production company the Music Factory doing jingles and soundtracks for such clients as Coca Cola and McDonalds. Contact Preston at <mystudio@bellsouth.net>.

Alto Saxophonist Matthew Zebley of Calimesa, CA, has released a CD of his own music called *Live at Moondog*. Contact him at <mzinc@discover.net>.

1994

Trumpeter Karl Freudenreich of Columbus, OH, is the lead technician at the Vineyard Christian Fellowship in Columbus. He can be reached at <karl_freudenreich@stercomm.com>.



Manfred Junker '96

Vibraphonist Matthias Lupri has released a CD titled Shadow of the Vibe with his quartet, featuring saxophonist George Garzone '72, bassist John Lockwood '77, and drummer Sebastiaan de Krom '96. In December, it was at 34 on the Gavin charts and 18 on the CMJ charts.

Eric Welsh of Boston, MA, operates Eman Music in downtown Boston. Recent projects include producing a CD for the Beth Israel Deaconess Medical Center and music for several video presentations. Visit his web site at <www.emanmusic.com>.

1995

Singer/songwriter Erin Brown of Salem, MA, has released her debut CD titled *Roadsigns to the Sun*. The 10-song CD was produced by guitarist John Donelan '77, and featured keyboardist Dave Limina '91, bassist Mike Rivard '85, and drummer Larry Finn '86.

Steven Clark of Valley Village, CA, is working for Howard Rosen



Jennifer Hope '95

Promotion/Take out Management, doing independent radio promotion/management. He has produced music for a DVD video game and a single for Julie Eisenhower. Steven can be reached at <Sclark@howiewood.com>.

Pianist Jetro Da Silva of Boston toured with Whitney Houston and has performed with Gladys Knight, Brandy, Faith Hill, and several major Motown artists. He can be reached at <jetro7@aol.com>.

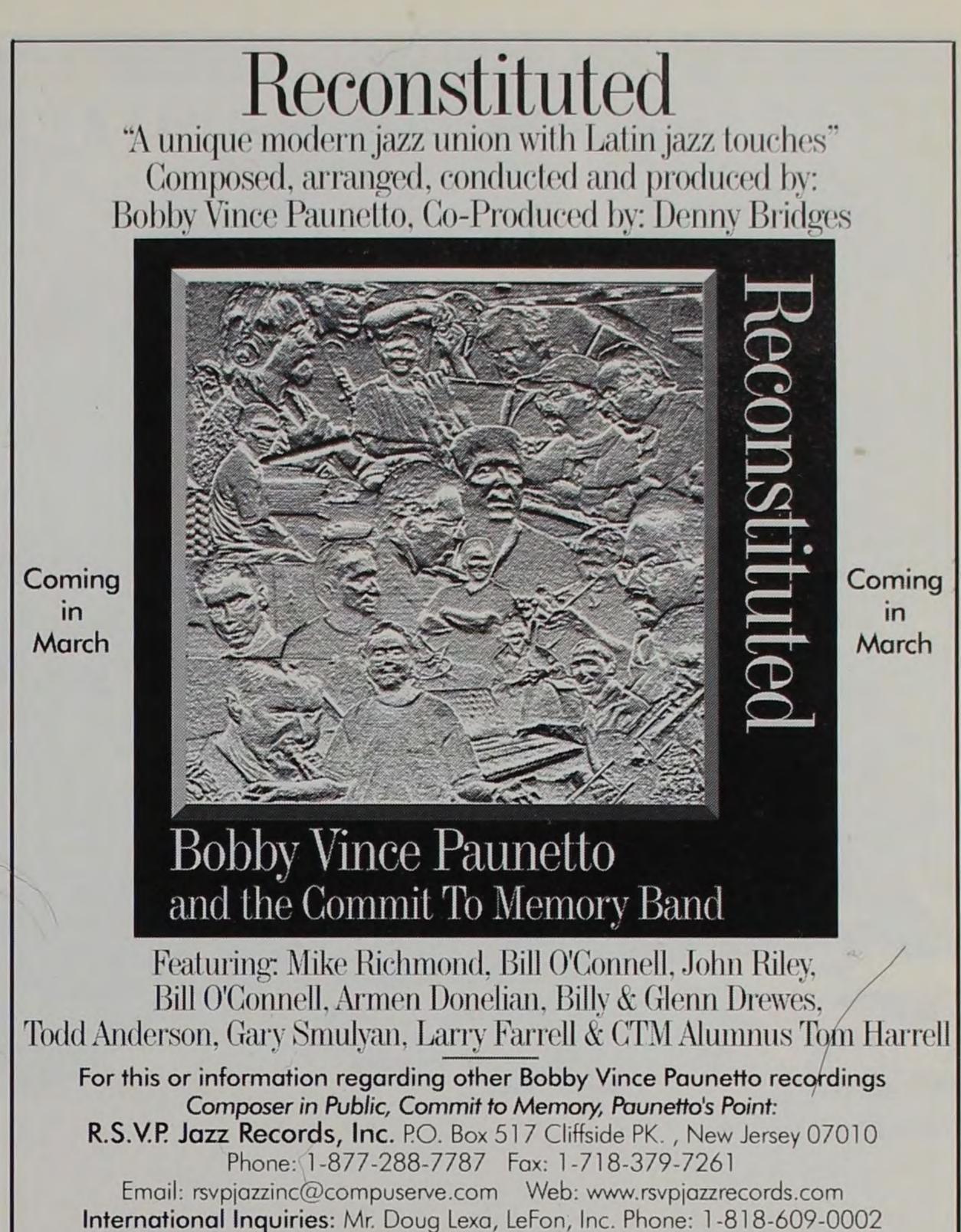
Drummer Jon Dowling of New York City is playing with his original band, Pinnacle, and writing tunes for a solo CD that will feature Will Lee and Bruce Hornsby. Dowling's web site is at <www.jondowling.com>.

John R. Gagne of Baton Rouge, LA, is the general manager and music buyer for Paradise Records in Baton Rouge. He can be reached at <gag-fish@gagfish.com>.

Songwriter Teddy Goldstein of New York City is playing with Teddy Goldstein and the Goldsteins with Ethan Eubanks '95, Steve Walsh '93, and Richard Hammond '96. His self-titled debut CD is available at www.cdbaby.com.

Songwriter and vocalist Jennifer
Hope of Santa Clarita, CA, has
released an EP-length CD titled
Winds of Tomorrow containing four
songs. She is also on the Cleopatra
Records compilation Unquiet Grave.
She was interviewed and performed a
song for the CBS news magazine
show 48 Hours. Her web site is at
<www.mysticdreamsmusic.com>.

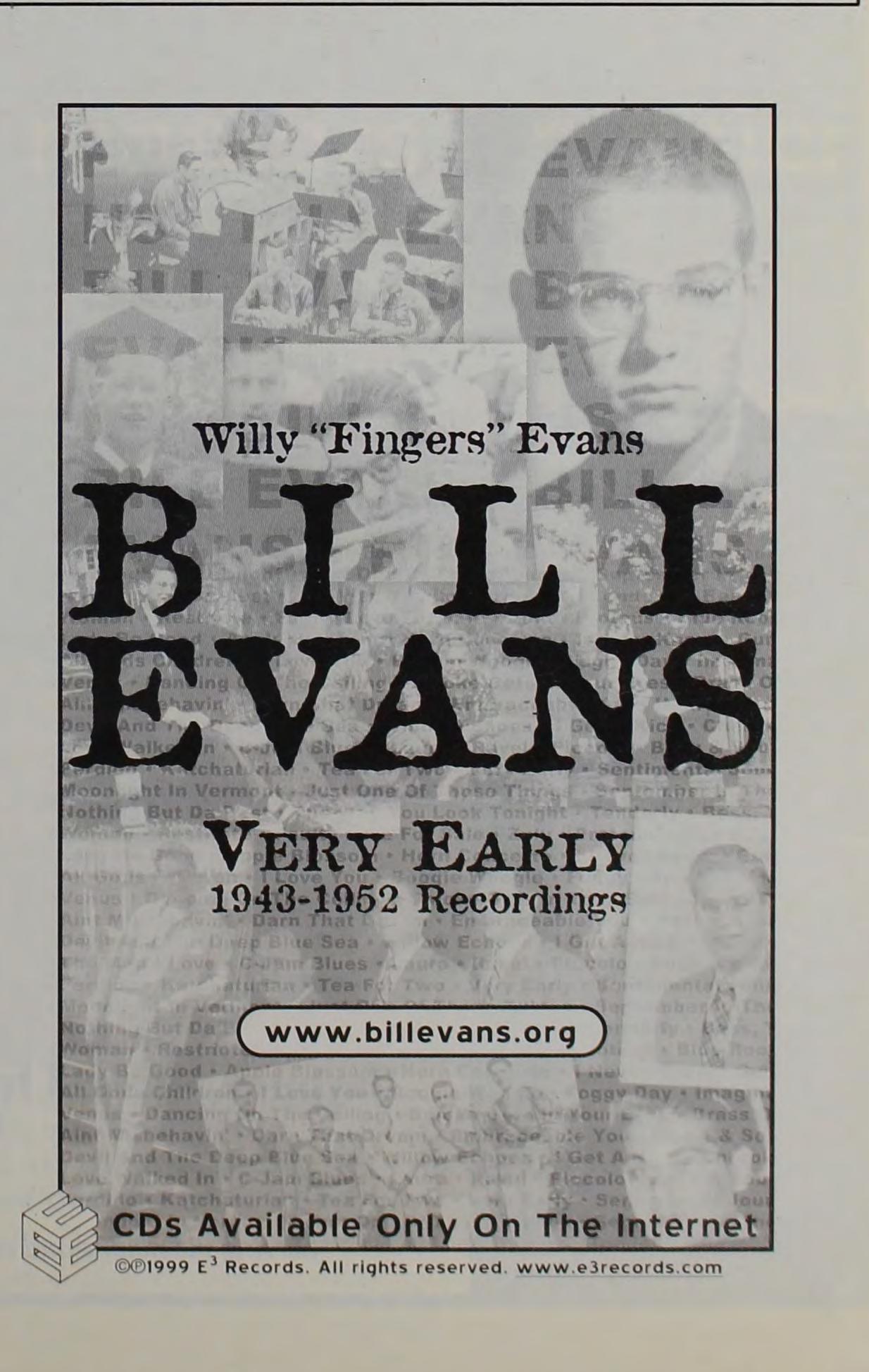
Keyboardist Jonathan Varo of Baton Rouge, LA, and his band, Crosstown



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Ursula Silea Jansveld-Kueenzi '97

Traffic, took top awards in the Budweiser Battle of the Bands in Panama City Beach, FL, and Varo was named Best Keyboardist. The band will appear on MTV March 20 during Spring Break. For MP3 downloads, visit the band's web site at <www.crosstowntraffic.com>. Varo's sound design work is included in the Csound Book and CD-ROM authored by Professor Richard Boulanger.

1996

Pianist/vocalist Tony DeBlois of Waltham, MA, has released two new CDs. His Christian music release is titled *Thank God for Life* and his classical instrumental CD is titled *4000 Years of Music*. Visit his web site at www.ccmw.org/deblois/.

Tom Griesgraber plays Chapman Stick with his trio, Agent 22, on the group's self-titled CD. They perform throughout Southern California, and won "Best of the Year" honors at San Diego's Belly Up Tavern. Visit the band's website at Visit the

Guitarist Manfred Junker of
Konstanz, Germany, released his second CD, Moving On, leading his own
quartet with saxophonist Carlo
Schoeb '80. Junker can be reached at
<margit.junker@byk.de>.

Vocalist Cesar Munoz of Caracas,
Venezuela, sang with the Ljubljana
Symphonic Orchestra in Slovenia in
a concert that was telecast. Munoz
also presented his musical comedy,
Vamos a Hacer el Humor, throughout
Venezuela. He can be reached at
<cmunoz@telcel.net.ve>.

Guitarist Justin S. Walton of Portland, ME, has just released his second CD called *Reciprocity* with the group Actual Size. Walton teaches guitar privately in the New Hampshire area and he is performing throughout New England. His web site is at <www.ActualSize.net>.

1997

J.P. Doherty of Brick, NJ, just completed a tour with his group You Were Spiraling. The band and their new CD, *Delusions of Grandeur*, were featured in *Billboard* in October 1999. Doherty can be reached at <zenosdog@aol.com>.

Drummer Marc Gratama of Wassenaar, Holland, toured Italy with the production of *Hair*, doing 40 performances. Kwan and Lisa Hearns of
Framingham, MA, and their blues
band, Telifaro, released a new CD
titled Give Yourself Freely. All band
members are Berklee alumni. The
personnel are Kwan Hearns, guitar,
Lisa Hearns, vocals; Ben Zwerin,
bass; Joe DeRose, drums; and Assen
Doykin, keyboards.

Ursula Silea Jansveld-Kueenzi of Brooklyn, NY, had her orchestral work Lied Der Einsamkeit performed and recorded by the Ludus Ensemble in Switzerland. Her Flute Sonata was played by Klaus Wloemer and Ludmily Smetanove in Jeveniku, Czechoslovakia. She can be reached at <whynot@bassguitar.com>.

Trumpeter Sean-David McGoran of Seattle, WA, was appointed band director at Pacific Christian School in Seattle. He is currently working on his first solo CD. His wife, Jenna McGoran '98, is a singer and songwriter has performed at the North West Folk Life Festival in Seattle and is also working on a solo CD.

Bassist Paul Ogunsalu of Rochester, NY, played on the CD Get That Smile on Your Face with the group Vitamin C and played on the Tonight Show with Jay Leno and on the Rosie O'Donnell Show.

Brian Stern of Cheshire, CT, is in an MBA program at St. John's University. He can be reached at karatime@pipeline.com.

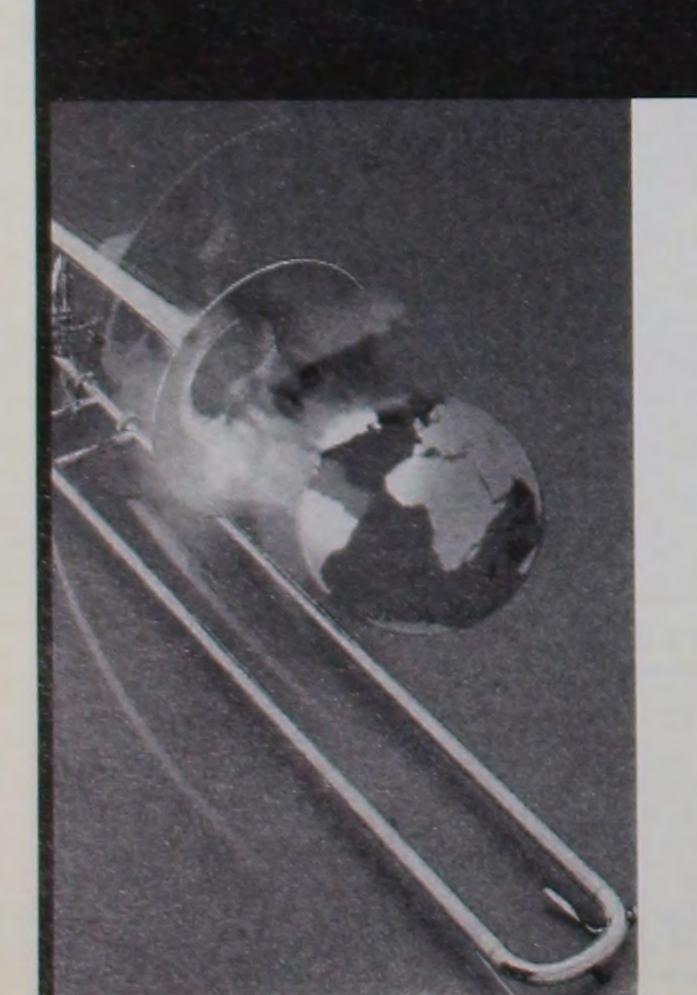
1998

Songwriter Adrianne Gonzalez of Boston won the grand prize in the 1999 USA Songwriting Competition with her song "Say Em Strong." She was also a finalist in the Lilith Fair talent search.

Bassist Barbara Herrald and drummer Gordon Davignon '98 of Providence, RI, are the rhythm section of Violin Road. The band's song "The World You Want" was recently featured on the show Dawson's Creek and they won Musician magazine's Best Unsigned Band contest. Their web site is at <www.violinraod.com>.

Pianist/composer Jun Tuguchi of Boston had his "Holiday Overture" performed by the Melrose Symphony Orchestra on December 10. He will make his Carnegie Hall recital debut playing Chopin, Beethoven, and Prokofiev on June 10.

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1999

Guitarist Jeff Gomez of Burbank, CA, is working at Fotokim Film and Video as a telecine assistant. Recent projects include *Detroit Rock City*, *Iron Giant*, and *The Bachelor*. He can be reached via e-mail at <JeffGomez@hotmail.com>.



Justin S. Walton '96

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Corey Allen '78

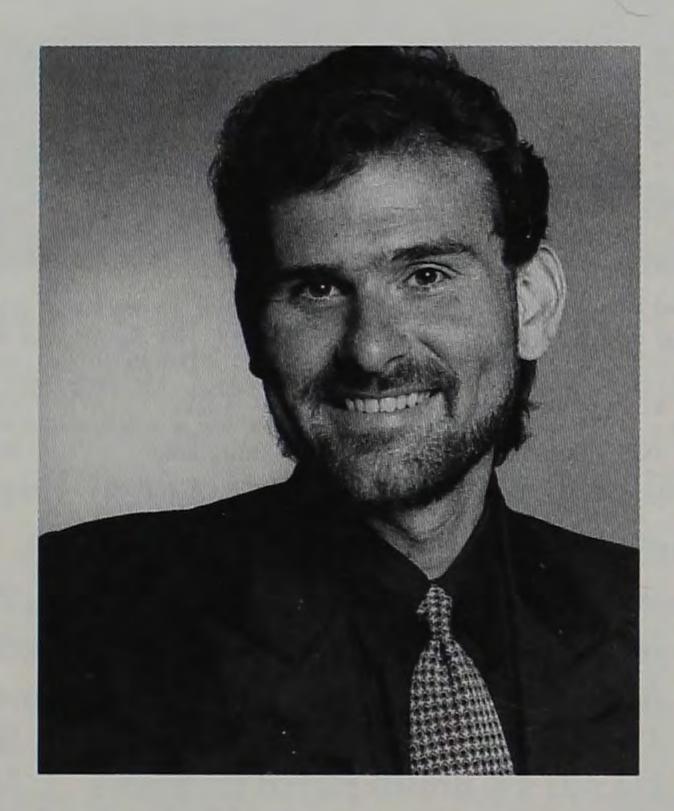
Arranger and composer Corey
Allen has prospered on both sides of
the music technology time divide.
He began his Berklee studies in the
1970s when on-campus computers
were more exception than rule, and
in recent years, has made a name for
himself as a preeminent expert in the
art of using high-tech devices to
help create music.

That expertise, and a large dose of musicianship, have landed Allen, a composer, arranger, keyboardist, and producer, gigs with Chuck Mangione, Dave Koz, Manhattan Transfer, Diana Ross, and the St. Louis Symphony. He has also written for film, television, and theater productions, including the feature films Live Nude Girls and Just Cause and the television shows The Tonight Show with Jay Leno and Eye on Hollywood.

Now you can add the word "author" to Allen's multifaceted list of credits. His book, Arranging in the Digital World, scheduled for a March 2000 release by Berklee Press, is geared for teachers and musicians who are hoping to pump some life into digital arrangements.

"You have to build in imperfection," says Allen, thinking of scores of pianists who suddenly find at their fingertips the myriad musical options provided by new digital keyboards. "With quantizing and all the electronic tricks of the trade, it's easy to let your arrangements sound artificial and machine-like."

Drawing on his years of professional arranging, Allen guides his readers through a series of lessons



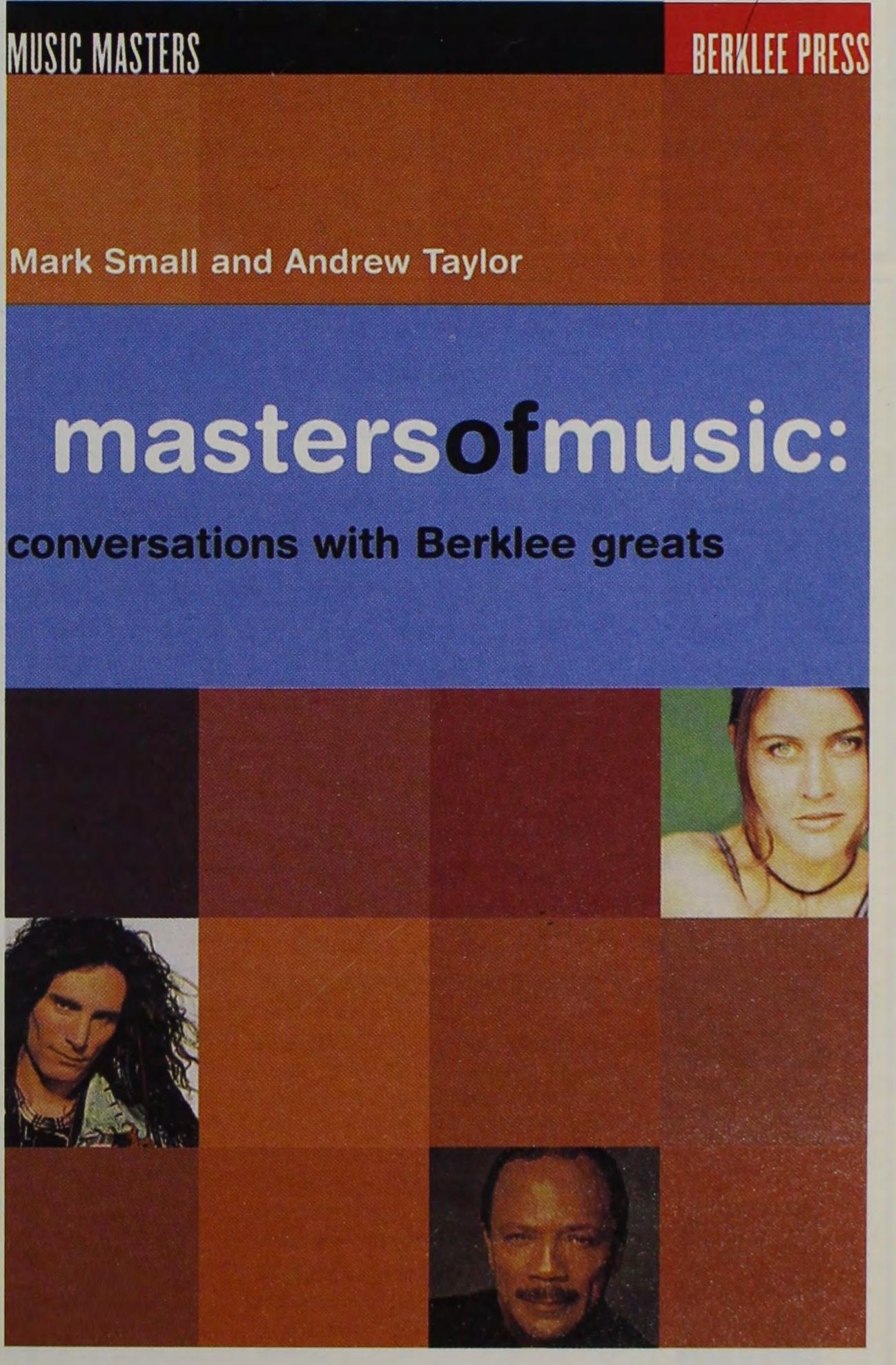
Corey Allen '78

such as "Style and Instrumentation,"
"How to Build an Arrangement",
and "Sequencing Tips." Novice keyboardists will benefit greatly from
the book's clear writing and straightforward exercises, but there's plenty
for more seasoned players as well.
One of the book's most useful components is its comprehensive listening list, which covers the breadth of
music history and styles.

"Listening is how you practice arranging," Allen says. "You should listen to styles of music that you wouldn't generally listen to, and to instruments that you don't play."

Allen himself frequently dives into new musical territory and continues to work both on sides of the music technology time divide. His current writing projects include writing a Cole Porter revue and his own first symphony.

-Rob Hochschild



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Final

Victor Hogan Jr. '47 of Orleans,
Massachusetts, died at the Veterans
Administration Hospital in West
Roxbury, Massachusetts, after a brief
illness. He was 73. He had served as
a Navy musician in the South Pacific
during WWII. He later studied and
then taught at Schillinger House
(now Berklee College of Music). He
performed with several notable
Boston-area bands during the big
band era and later became a salesman for International Harvester. He
is survived by his wife Barbara, and
four daughters.

Anthony Parker '49 of Wayland, Massachusetts, died on November 23, 1999. He worked as a pianist and composer and was a member of the Boston Musicians Union Local 9. He leaves his wife Barbara and sons David and Gregory.

Patricia (Whitehouse) Robinson '54 of Taunton, Massachusetts, died on December 2, 1999, at home after a lengthy illness. She was 64. She is survived by her daughters Kim Robinson and Cheryl Sousa, her sons William and Robert Robinson, and five grandchildren.

John T. Brown '76 of Beverly,
Massachusetts, died on September 9,
1999, at home after a long illness.
He was 44. Brown played trumpet
and had worked at Ames Safety and
Envelope Company in Somerville
and as director of music at St. Mary's
Annunciation School in Danvers,
Massachusetts. He performed frequently with several groups around
Boston's North Shore area. He
leaves his wife, Kristine, and two
sons, Jason and Scott Brown.

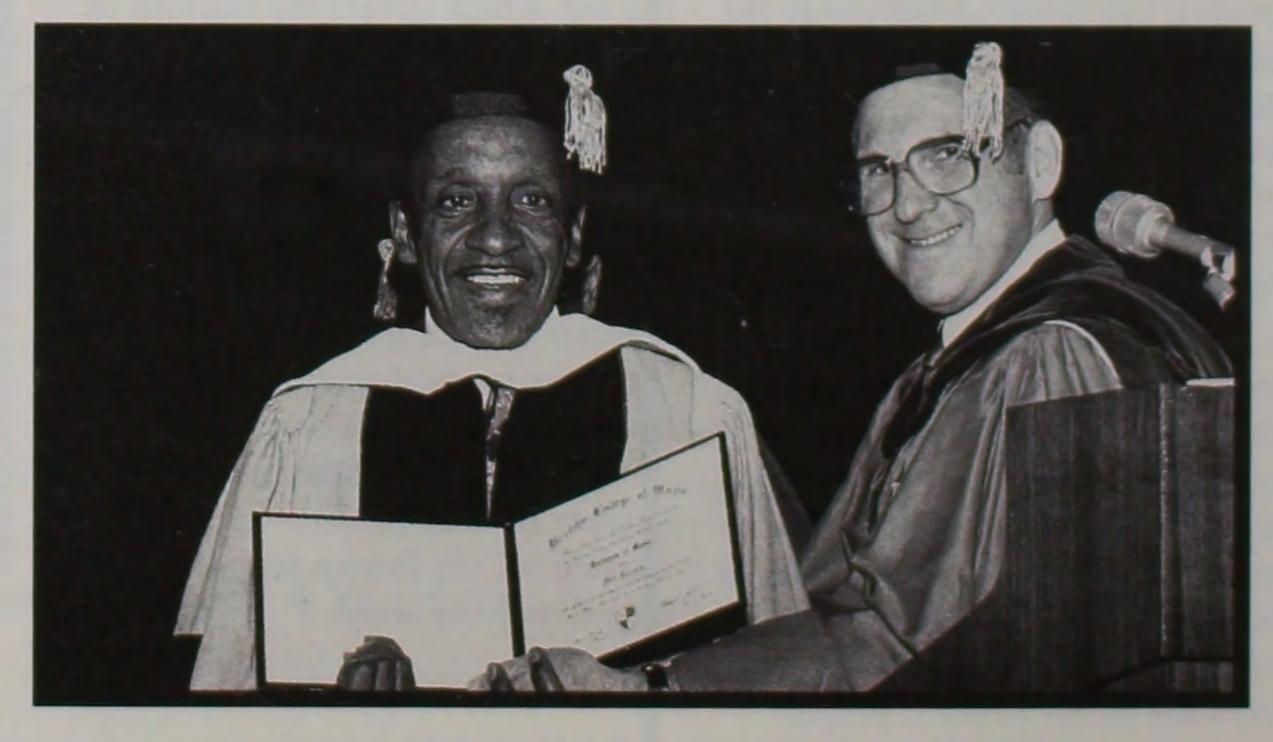
James Cirrone Jr. '90 of Saugus, Massachusetts, died on May 28. He was 32. Cirrone played drums and worked with the band Tonguelash.

Richard Yindra '99 of Old Lyme, Connecticut, died on October 27, 1999. He was 36 years old and was enrolled as a Berklee student at the time of his passing.

Two renowned recipients of Berklee's honorary doctoral degrees have passed away. Famed vibes player Milt Jackson H'89 of the Modern Jazz Quartet died October 13, 1999, after a long bout with liver cancer. He is survived by Sandy Jackson, his wife of 41 years, and his daughter Cheryse. Jackson was 76.

Jazz vocalist Joe Williams H'88 died on March 29, 1999, in Las Vegas. He was 80. Williams had discharged himself from a Las Vegas hospital where he was being treated for a respiratory ailment. He walked three miles from the hospital and collapsed a few blocks from his home. Williams got his start with the Lionel Hampton and Count Basie bands early in his career. He is remembered for his hit song "Everyday I Have the Blues." Despite suffering from emphysema, the 80-year old singer still worked 40 weeks a year and had performed in Seattle just a week before his death.

Word has reached us belatedly that three other alumni passed away last year. Hal McIntyre '64 died in June. He had been living in Sandwich, MA. Clifford Jarvis '64 died in November. He played drums and was living in England most recently. Leo Hodges '86 of Lovettsville, Virginia, a guitarist, also passed away recently.



The late Milt Jackson receiving Berklee's honorary doctorate from President Lee Eliot Berk at the 1989 Convocation exercises.



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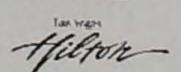
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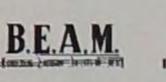


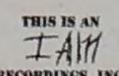
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Personal Growth and Free Improvisation

by Mitch Haupers, Assistant Professor of Ear Training

Improvisers know that there are other problems to sort out besides technical issues such as which notes "work" on particular chord changes in the practice of their craft. It has been well documented that there is a shared knowledge, even a common language among improvising jazz musicians. The attempt to codify these techniques and practices into teaching methodology is not new, although new perspectives on the art are now being written that musicians are wishing were available to them years ago.

While some facets of improvisation can be understood, others are less tangible or apparently defy explanation. The implication that improvisation is solely extemporaneous, unprepared, off-the-cuff playing has been clearly challenged in the last half of this century. We know, accept, and appreciate (perhaps for the first time in music history) that a lot of work, preparation, commitment, skill and training must take place before an artist can speak to us through improvised music in a seemingly effortless way.

Although many players and teachers are reluctant or feel ill-equipped to discuss it, those "other aspects" of improvisation, which seem less tangible, are emerging as issues worthy of our attention. In his book, *Effortless Mastery*, pianist/author Kenny Werner points to a number of problems confronting improvising musicians that do not revolve around issues of technique or theory. They are more psychological or process-oriented in nature.

Two things are clear. First, people, in general, need to communicate about and better understand their emotions and feelings—this is our path toward personal growth and healthy development. Second, emotional resources and good communication skills are essential tools for the improvising artist. For musicians, it is safe to say that the ability to communicate effectively and to express emotions, or truly play from the heart, can be learned—which means it can be taught.

"Free" improvisation is an excellent musical and educational environment in which to tackle these self-development issues. In my experience, improvising in this context has been a very valuable tool. Playing from silence and filling that space carefully reveals much about the person doing it. The intense listening required to react to one another and develop musical ideas, while very taxing, can be a very rewarding educational experience. Free playing ensembles or workshops serve a myriad of purposes under the guidance of an observant educator.

Free improvisation takes the experience of playing music out of the historical context of a style-based study that ordinarily is an integral part of any serious musician's development. Students can more readily experiment with the "playing" aspect of music making. They begin to find their own voices while they learn to interact and listen closely to each other.

The onus to create falls completely on the student. No rules, no charts, no wrong notes, no restrictions (at first). Faced with so many options and all this freedom, many musicians don't know where to start. Many feel daunted by the task and are reluctant to try because, perhaps for the first

time, they are responsible for creating everything they play. Eventually, some students begin to show musical leadership qualities in their interaction with the group.

Free playing can also be seen as fertile soil in which very interesting compositional ideas arise—students can record the events and transcribe ideas that worked for them musically. These can provide vehicles for future, more refined improvisations or even sections of compositions.

New approaches to playing an instrument are discovered. One drummer, in trying to mimic a vocalist, produced incredible sounds by bowing the sides of his cymbals with a cellist's bow.

The exploration of alternative organizational elements in music is explored. Dynamics, articulation, intonation, form, tone color and timbre, even emotion can be used as boundaries or points of departure for improvisation.

One of the most valuable lessons of free playing is often the realization that, in some ways, we fear silence—certainly in the context of improvisation. Many do not understand it as a musical contribution and so do not practice listening to it or performing it. Editing decisions are constant and students develop a sense of balance between playing and resting.

As well, there are practical outlets for teaching, playing, and healing with free improvisation. People from other walks of life are interested in the art of improvising and the principles that can be drawn from it and applied to their fields.

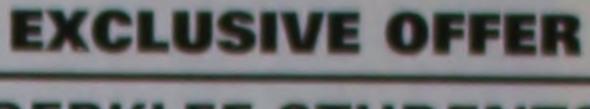
Big business has made progressive strides in this area with applications in knowledge management and organizational learning. Artists are hired as clinicians to share this knowledge with corporations interested in improving the working environment and flow of information and knowledge within their company.

Progressive filmmakers such as David Lynch utilize live improvised music as motivation and environmental stimulus during filming. Other film scores are completely improvised by musicians reacting to the film—much like the theater organists in the silent film days. Improvisational dance companies perform with live musicians.

Music therapists are making very important contributions to the healing arts. People's lives are being affected daily through the practice and application of improvisation methods that are taught in that discipline.

As the art of improvising evolves, our educational view of it must broaden. By teaching students to attach value to thoughtful interaction with each other, they are also learning to play from other motivational sources besides their own egos. Putting students in contact with their emotional resources allows them to gain an accurate and realistic picture of where they are now, so that they can move forward in healthy ways. They bring all this knowledge of themselves into every other musical and learning situation.

Mitch Haupers is a guitarist, clinician, and music publisher. In addition to his work at Berklee, he has taught graduate improvisation groups at New England Conservatory of Music. He leads Rules of Air, a spontaneous composition ensemble and can be reached via e-mail at <ears@mediaone.net>.



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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15th, 2000, after which each entrant will receive a winners list by mail. 7. Prizes: Overall Grand Prize will receive \$32,000 cash and \$18,075 worth of merchandise from sponsors. Overall 2nd Prize will receive \$2,000 cash and \$5,838 worth of merchandise. Overall 3rd prize will receive \$1,500 cash and \$4,349 worth of merchandise. 1st prize winners in each of 15 categories will receive \$1,000 cash and over \$1,000 worth of merchandise. 20 Honorable Mention winners will each receive over \$200

For more information visit: www.songwriting.net