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

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## Berklee today

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## Look Who's Coming to Berklee

by Director of Admissions Marsba Ginn

Traditionally, Berklee's entering classes are non-traditional. Over the past several years the demographics of our enrollees have been changing with entering students getting younger, more experienced, and more technologically savvy.

The first significant change has been in entering student ages. Of the 916 who enrolled last fall, 595 were 19 years old or younger, with only 15 of them over 30. The average age of entering students is now 19.8 years; formerly, it was 22. There are more women attending; they account for 28 percent of our enrollment. Berklee students are also more diverse racially, ethnically, geographically, and musically. We now have more African Americans, Asian Americans, and Latino students.

Where do they come from? Nationally, they hail from all across the United States, with 31 percent from New England, 26 percent from the middle states (from New York to Delaware), 13 percent from the Midwest, 12 percent from the South, 4 percent from the Southwest, and 14 percent from the West. We also recruit from 70 countries, with the largest percentage of international students coming from Asia (54 percent).

One-third of our students have a strong interest in jazz, and the rest embrace a wide variety of contemporary music styles. Many of them formed their own bands and have produced and recorded their music. They often play more than one instrument and almost all of them are technologically savvy. They are aware of global happenings and monitor new developments via the Internet.

Students come to Berklee with a plan to graduate. In fact, many stay for an extra year and complete a dual major. About 82 percent seek a degree; 18 percent pursue a diploma.

Academically, our entering class parallels other top undergraduate colleges with average GPAs topping 3.0. However, their high school backgrounds are more eclectic: they come from traditional large urban high schools, suburban schools, performing-arts schools, private and boarding schools, and home-school programs. All our students are strong performers but many come to Berklee to learn as much as they can about the music industry from our full menu of majors. Their interest in technology reflects changes in the industry as well as their home environment.

Personally, they're outgoing and introspective, articulate through words and/or music, polite, inquisitive, and open to new ideas, sounds, and people. They judge their classmates and teachers by ability and passion rather than by superficialities. They're harder working than the average college freshman, committed to their lessons, ensembles, and practicing as well as their academics. They value talent, experience and dedication. They're uptight about their music and laid back about "whatever." As different as they all are, though, they are all unified in their love of music.

## Benefits of Internships Flow Both Ways

In 1999, Berklee created the Office of Experiential Learning (OEL) to offer Berklee students employment opportunities in a wide range of music-related businesses through an internship program. In the three years since its inception, the program, which has placed over 300 student interns with companies, is proving to be a win-win situation. These supervised internships provide companies with highly motivated workers who bring youthful energy, fresh talent, and enthusiasm to the workplace. Student interns benefit from this "real-world" job experience and college credit before entering the job market.

The OEL keeps at the fore the employers' needs and the career objectives of the students when coordinating a match. Once an intern is selected, employers are responsible for providing a job description or an outline of tasks that the intern is expected to complete. The employer and student then collaborate on a contract specifically crafted to meet the student's learning objectives and fulfill the company's needs. That contract is filed with the OEL. It commits the intern to an eight- to 14-week period during which time the intern works a minimum of 140 hours.

The employer should provide the intern with whatever he or she needs to become a contributing member of the organization. Decisions about which projects to assign to interns are left to the employer's discretion; but interns often work on projects that the employer has been too busy to attend to. Interns frequently shadow the employer in day-to-day activities and are expected to assist with other office duties such as mailing, filing, and faxing. Compensation is encouraged but not required. At the conclusion of the internship, the organization completes an evaluation of the intern's performance.

Students wishing to participate in the internship program must have completed 50 academic credits and maintain a minimum grade point average of 2.7. After discussing their learning objectives with the OEL staff and receiving clearance from their academic department to participate, students can be placed with a site supervisor.



Jennifer Lee '02 (left) is pictured with Margo Sauliner, artistic director for the Boston Pops Orchestra. Lee served as Sauliner's intern during the spring 2002 semester.

Throughout the internship, OEL remains in contact with the students via biweekly journal entries written by the students and through OEL staff visits to the internship sites. Students also participate in an internship seminar, which advises interns on professional behavior. Finally, students submit a paper to their academic department chronicling their experience. These requirements ensure that employers receive high-quality, motivated candidates and that the students have an educationally beneficial internship experience.

Bill Stafford of BMG Entertainment, a corporate participant in the program, summed up his experience with interns this way: "Each year we have of interns from colleges and universities across the country working in music licensing in BMG's Copyright Department. The Berklee interns get a 'working interview' here and will continue to be offered full-time positions as opportunities arise."

Jeremy Black, an intern at Capitol Records in Los Angeles, gives the student's perspective: "My internship enabled me to observe a lot of possible career paths for my future. I got to experience a lot of things that I had no interest in before I came here. I have clearer professional goals now that I've seen what I have to do to get where I want to be."

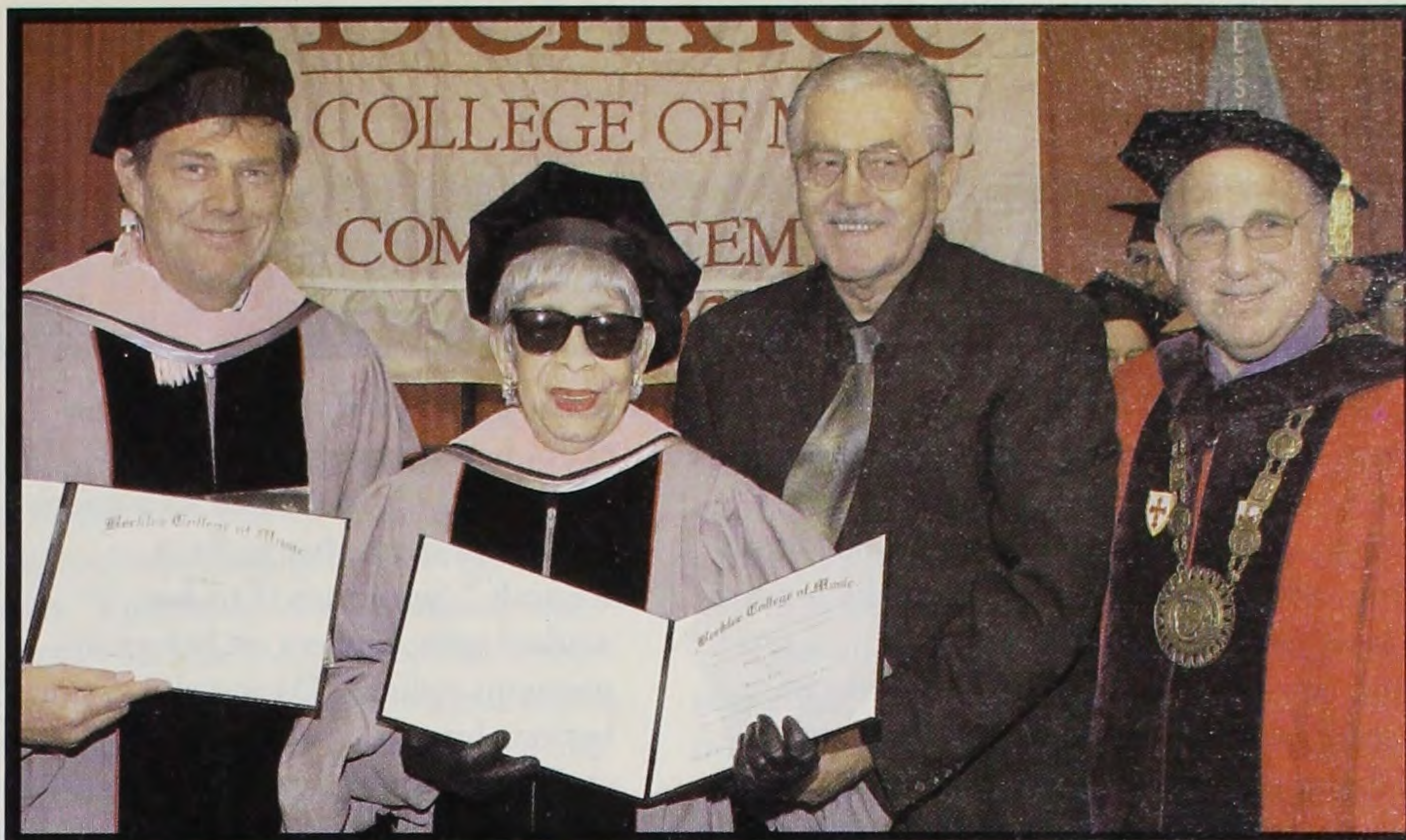
The OEL is continuing to build the program and expand internship opportunities. Two scholarships, the Justin M. Kantor Scholarship and the Rod Nordell Scholarship, are helping with this expansion. The first—set up by Michael Kantor in the name of his son Justin, a recent Berklee graduate who participated in the internship program—is available to students who are Music Business/Management majors seeking a summer internship. The Kantor scholarship also sponsors a career night with a panel of industry professionals to discuss how individuals can market themselves as artists and employees in the music industry. The Nordell scholarship is not tied to a specific major and is available for both the fall and spring semesters.

The OEL maintains a database of over 700 possible internship site listings; that number however, is always growing. Referrals from Berklee faculty and alumni help the office find new site sponsors. Although most interns work in Boston, New York, Nashville, and Los Angeles, the OEL is seeking contacts in other areas of the country and overseas.

To expand the program, OEL welcomes input from alumni on how to better serve participating students and employers and the office invites companies to submit industry contact information that may generate opportunities for Berklee's student interns. Those seeking more information on the Berklee internship program or wishing to hire a Berklee intern can contact the Office of Experiential Learning, 1140 Boylston Street, Boston, MA, 02155, 617-747-2180. For information online, visit [www.berklee.edu/oel](http://www.berklee.edu/oel).

—Melissa Brodsky  
Coordinator of Experiential Learning





PHOTOS BY JASON ALLARDYCE KNIGHT

From left: David Foster, Shirley Horn, Shep Deering (Horn's husband), and President Lee Eliot Berk after the conferral of honorary degrees upon Foster and Horn at the May 11 Commencement ceremony.

## Berklee Confers Degrees on Shirley Horn, David Foster, and 661 Graduates at May 11 Commencement

After the lights went down in the Berklee Performance Center signaling the start of the 2002 commencement concert, there was a ripple of applause and then a hush fell over the capacity crowd. Instead of a barnstorming opener, duo pianists Hiromi Uehara and Oliver Rockberger kicked off the May 10 show with a tastefully crafted overture based on several of the songs associated with this year's honorees, David Foster and Shirley Horn. Uehara and Rockberger alternated melody and accompaniment roles, playfully challenging each with traded choruses that elicited numerous cheers from the audience. The full band took the cue and joined them

included "After the Love Has Gone," "To Love You More," "Heart to Heart," and a medley of three of his top movie themes ("If Not for Love" from *Stealing Home*, "Water Fountain" from *The Secret of My Success*, and the "Love Theme" from *St. Elmo's Fire*). Singer Alisa Miles delighted the audience by summoning Foster from the audience to the piano to join the band on "Through the Fire." For the finale, all 15 vocalists and 33 instrumentalists (including 14 string players) appeared onstage for Foster's anthem "Tears Are Not Enough." When it was all over, both Horn and Foster congratulated the jubilant musicians, posed for pictures, and signed autographs.

own music exactly as they wanted and got to maximize their musical capabilities. Why do some musicians get all the great gigs and opportunities? It's not talent, it's attitude."

Before conferring the honorary doctorates upon the guests, President Lee Eliot Berk introduced both Horn and Foster. Speaking of Foster, he said, "David Foster is numbered among the most successful producers in pop music history." Berk cited Foster's 14 Grammy Awards, and one Golden Globe Award for his work on platinum-selling records with artists such as Céline Dion, Whitney Houston, Peter Cetera, Natalie Cole, Toni Braxton, Lionel Richie, Earth, Wind and Fire, and many others.



Vocalist Nia Allen sang "Summertime" and "Somewhere" at the commencement concert tribute to David Foster and Shirley Horn.



Gina Cuchetti (left) greets Shirley Horn after the concert in which Cuchetti sang "Sunday in New York" as a tribute to Horn.



Commencement speaker and honoree David Foster told the graduates, "As you start having success, be humble and grateful."

on Foster's "Winter Games" instrumental. Gina Cuchetti and Claude Kelly took center stage next and sang a vocal duet of the Foster/Peter Cetera hit, "You're My Inspiration." From there, it was into the Great American Songbook for Cole Porter's "Get Out of Town" and Spencer Williams's "Basin Street Blues," both in tribute to Shirley Horn. Singer Dee Lavender and the band did the latter in classic Dixieland style complete with a double-time instrumental section. Other Horn tributes included "Why Don't You Do Right?," "Here's To Life," "Summertime," and "Sunday in New York." Renditions of songs penned by Foster

The next morning at 10:00 a.m., clad in caps and gowns, the honorees, college leaders, trustees, faculty members, and grads marched to their seats in the Reggie Lewis Track and Athletic Center to the sounds of a brass procession composed by graduating senior Marcus Sjöwall. Provost Harry Chalmiers gave the call to order and introduced those seated on the dais. As this year's commencement speaker, David Foster told the graduates to develop a professional attitude. "Don't be a musical snob," he said. "I guarantee that Kenny G and Herb Alpert are just as fulfilled as John Coltrane and Miles Davis were. All of them got to play their

Turning to Horn, President Berk called her "one of the most distinctive song stylists in jazz." He recalled her early days and how Miles Davis helped to boost her into the limelight. He noted that she has released 24 albums, including her 1998 Grammy-winning effort, *I Remember Miles*. As she accepted her award, Shirley Horn said, "Thank you, very much. Last night I sat at the concert not knowing that I would be so affected by this great music, these musicians, and their dedication. It made me very proud to say, 'I am a musician; I'm one of you.' I wish you Godspeed. Be smart, but go get 'em!"



# A&M Head Ron Fair at Career Expo 2002

Berklee's third annual Music Career Expo and Job Fair attracted an enthusiastic crowd to Boston's Hynes Convention Center on Saturday April 6. The event offered a roster of distinguished speakers from across the country and panel discussions on a wide range of pertinent topics.

Ron Fair, president of A&M Records, was this year's James G. Zafiris Jr. lecturer and delivered the expo's keynote address. Fair spoke to a capacity crowd about his own ascent in the music business. He recalled becoming attracted to recording at the age of two when he first saw his grandfather working with recording equipment in his garage studio. After working as a professional keyboard player, Fair sharpened his recording engineering skills at a friend's studio. Fair's first real break came when he got the opportunity to work with composer Bill Conti on the score to the film *Rocky*. "We did the soundtrack in just three hours," he said. "I was making only \$20 an hour. It was Bill Conti who told me I that should become a record man."

Fair described how his career blossomed through work on various albums and soundtracks for the movies *Pretty Woman* and *Reality Bites* (they sold seven million and four million copies respectively). "After *Reality Bites*, I had four years of flops," revealed Fair. His comeback came when he discovered teen idol Christina Aguilera. During her audition, he saw that she had real star potential. "I recognized the kind of

talent she had right away," said Fair, "I got her to sing the song 'Reflection' for the *Mulan* soundtrack and then I signed her to RCA Records." Since then, Fair has worked with Aguilera on her multi-platinum-selling CDs and eight number one hits.

He spoke enthusiastically about his current position as president of A&M Records where he oversees a roster of superstars. "I have a passion for what I do and I love being around young people," he said. "Through learning from my failures and reinventing myself, I've been able to make a successful career."

Before concluding, Fair fielded several audience questions. When asked to comment on the use synthesizers and drum machines versus using musicians, Fair replied, "Real bands who can write and sing are what the public wants now."

The expo's other sessions and panel discussions included topics like getting your music into film and television, music publishing, record production, music licensing, music technology in education, getting big gigs, a demo derby, and much more. Among the event's notable panelists were John Doelp, a senior VP for Columbia Records, Albhy Galuten, senior VP for Universal Music Group, Sandy Feldstein, CEO of Carl

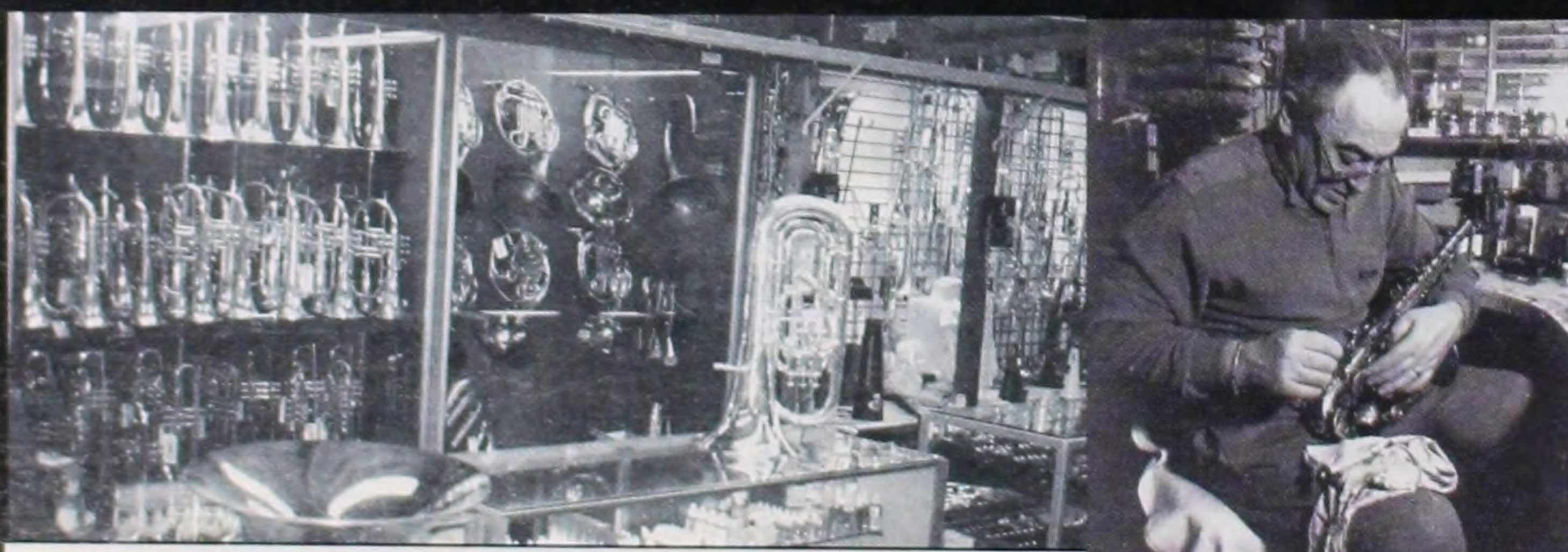


A&M Records President Ron Fair addresses Music Career Expo attendees.

Fischer Music Publishing, Barbara Jordan, music publisher/supervisor for Heavy Hitters, Fred Taylor, manager of Sculler's Jazz Club, Doreen Ringer-Ross, VP of film/television relations at BMI, George Howard, president of Rykodisc Records, Steve Gousby, program director for Hot 97.7 FM, and many others.

Berklee's Director of Alumni Affairs Adrian Ross, who organized this year's Music Career Expo commented, "I am very grateful to all of the music industry experts and label executives with very heavy credentials who made presentations at the expo. It was most worthwhile for everyone who attended, no matter which stage they are at in their careers."

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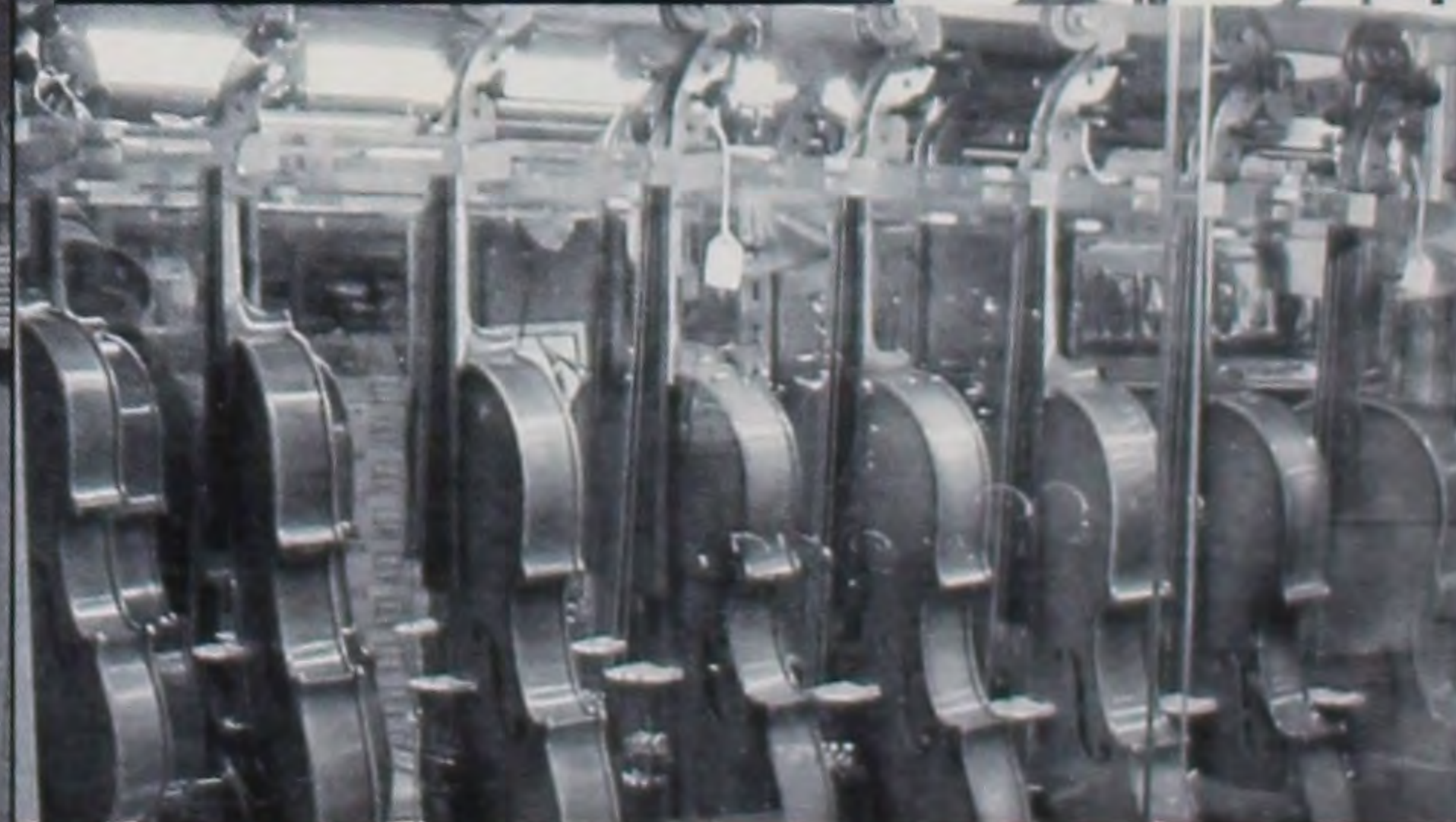


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# Steven Tyler Walks This Way



Aerosmith's Steven Tyler

On May 8, Steven Tyler of Aerosmith stopped by Berklee and gave a clinic for the students in the Berklee Performance Center. Tyler, former co-manager Keith Garde, and Professor Livingston Taylor sat on stools on the stage and spoke casually with Taylor asking the questions. Tyler answered candidly and provided an inside glimpse of what it has been like to be in a major rock band.

Tyler spoke of his humble beginnings as a teenager playing swing and show tunes on drums

during the summers at his father's New Hampshire resort. He recalled becoming entranced by rock and finding his identity as a rock musician. "I pretended I was someone else until that person became me," he told the crowd. "It would have been easy to get blown out of the water with people saying your music sounds like the Kinks or that you look like Mick Jagger and Keith Richards. We had to believe in ourselves. The first song we wrote was 'Movin' Out.' After that happened and we realized we could write songs, it was all over." He went on to say that the band developed their identity and worked hard to attract a following. "We wrote a bunch of songs, and we stayed together as a band," Tyler said. "Up until this minute, I pinch myself every day because this is such a trip."

Tyler also spoke about the realities of keeping a music career alive by making concessions to the powers that be without feeling that you have sold out. "I'm a rocker at heart, but I like the ballads too. You put songs like 'Young Lust' and 'Train Kept a Rolling' on a record and then put on songs like 'Angel' or 'Dream On' that the radio plays to keep your head above water. Otherwise, you're gone, out of the picture. Do you call that selling out? I happen to like having a million dollars in the bank! You can be angry

and hate your label, but then you'll never get your 'Dream On' on an album with 'Train Kept a Rolling.' We still get to go out there and rock. We've got the best of both worlds."

Tyler addressed questions about being on a major label. "We have a great deal worth millions of dollars with Sony. What it's all about when you make it big is that on every dollar they keep 75cents and give you 25 cents. Then every time they see you, they tell you how shiny your quarter is. The best thing about being on a big label is the distribution. Your record comes out here and in Indonesia on the same day."

Tyler asked if things get easier or simpler once a band makes it. In reply, Tyler gave a rundown of what it costs to keep Aerosmith on the road for a week. "It goes like this," Tyler said. "Video screen \$75k, sound \$44k, light \$53k, seven busses \$23k, trucking \$40k, staging \$7k, security \$3k, crew payroll (60 people) \$72k, crew hotels \$45k. That's what costs us each week before we start making money." He illustrated that problems don't go away and expenses just grow when a group is successful.

Tyler went on to answer a number of audience questions. The crowd clamored for him to sing, and Tyler obliged with a few songs at the piano before finally saying goodbye.

## Joe Lovano to Headline Vineyard Vibes '02

While the year-round population of Martha's Vineyard hovers at 15,000, at the height of the summer season it swells to over 125,000. This popular vacation destination, 15 miles off the southern coast of Massachusetts, is the perfect location for a premier summer jazz event. The first Vineyard Vibes jazz concert was held last August before a nearly sell-out audience. As a result of its success, Vineyard Vibes will return this year. The hope is not only that it will become a permanent part of the island's annual entertainment calendar, but that it will grow into a multiday summer jazz festival.

The concert is the brainchild of producer Barry Rosenthal, president of B/R Creative Group, an agency that handles recruitment advertising for the college, and Steven Lipman, Berklee's assistant vice president for Student Affairs. "The idea is to promote the extraordinary talent that populates the college," said Rosenthal. "We believe that the best way to demonstrate what Berklee is all about is to showcase its people. Audiences are blown away by the performances."

Topping this summer's bill will be international jazz saxophone giant, Joe Lovano '72. He will be performing in an ensemble with various Berklee students, but not just any Berklee students. Lovano will combine his talent with members of the Rainbow Band All-

stars, one of Berklee's longest-standing and most prestigious ensembles, led by its musical director, trombonist Phil Wilson.

No strangers to the Vineyard Vibes audience, the Rainbow Band All-Stars stole the show last year. In his review in the *Vineyard Gazette*, Nils Kildegaard wrote, "Each time you thought you'd seen the last wunderkind of Berklee College of Music, another kid would



Joe Lovano '72

step up to the microphone and rock the house with a new show of virtuosity!"

All the acts appearing at Vineyard Vibes have connections to Berklee. Lipman believes that the concert gives the audience a deeper appreciation for the college. "There are four generations of Berklee musicians appearing on the same stage," he said. "They range in experience from jazz greats like Joe Lovano and Phil Wilson to younger professionals like this year's opening act, Joanne Cassidy '99, to the future professionals among the members of the Rainbow Band All-Stars. It's an opportunity to bring world-class jazz to an appreciative audience, provide experience for our students, and further enhance the profile and reputation of Berklee."

There is another education-related component to Vineyard Vibes. Each year, the concert funds a scholarship to attend Berklee for a Martha's Vineyard Regional High School student. Last year's recipient was current Berklee student Zack Charter of Tisbury, Massachusetts.

This year's Vineyard Vibes will take place on Thursday evening, August 1, at the Martha's Vineyard Regional High School Performing Arts Center. Tickets will be \$20. Information about the concert and ticket reservations can be obtained by calling 508-693-0305.



# Alumni Shine at 2002 Awards Shows

This year's awards shows represented an outstanding year for Berklee alumni. While it isn't unusual to see some of the more familiar names among each year's nominees and winners, this year's showing may well be one of the most memorable in recent years.

The Academy Awards, the best known of all entertainment awards, has only two music categories. So it is particularly notable that this year's winner for Best Original Score was Howard



Howard Shore '69, Oscar in hand, arrives at a post-awards show party with his wife Elizabeth.

Shore '68 for his music in *The Lord of the Rings: The Fellowship of the Ring*. Shore, the first Berklee composer to win the coveted award, is slated to score the movie's sequels. On the technical side, Michael Semanick '85 received an Oscar nomination for Best Achievement in Sound for his mixing work on *The Lord of the Rings*.

Among this year's Grammy Awards winners were Alan Silvestri '70 in the category of Best Instrumental Composition for the end credits for the film *Cast Away*. Quincy Jones '51 scored in the Best Spoken Word Album category for *The Autobiography of Quincy Jones*. Gillian Welch '92 won as an artist in the Best Album of the Year category for *O Brother, Where Art Thou?* and mastering engineer Gavin Lurssen '91 in the Album of the Year category for the same recording. Lurssen's award is particularly notable as this was the first year the Academy of Recording Arts and Sciences has recognized mastering engineers in the same category honoring album producers and engineers.

Among those who were nominated for Grammy Awards were Aerosmith (featuring guitarist Brad Whitford '71 and drummer Joey Kramer '71) for Best Rock Performance, Best Rock Album, and Best Short-form Video; Melissa Etheridge '80 for Best Female Rock Vocal Performance; Steve Vai '79 for Best Rock Instrumental; Gary Burton '62 for Best Jazz

Instrumental Solo; Roy Hargrove '89 for Best Jazz Instrumental Album; Mike Stern '75 for Best Contemporary Jazz Album; Jacky Terrasson '86 for Best Jazz Instrumental Album; Susan Tedeschi '91 for Best Traditional Blues Album; and Michael Drexler '96 for Best Historical Album. As mentioned previously, Gillian Welch won a Grammy for her work on the soundtrack to *O Brother, Where Art Thou?* and received two additional nominations in the Best Country Collaboration and Best Contemporary Folk Album categories.

Berklee alumni were also strongly represented in the recent Motion Picture Sound Editors Golden Reel Awards. Sound editor David Van Slyke '82 won for his work on *CSI: Crime Scene Investigation*, Tim Isle '95 won for sound editing on *Buffy the Vampire Slayer* (Tim also received a nomination for *Angel*); music editor David Bondevitch '85 won for the Showtime movie *Ruby's Bucket of Blood* (as well as a nomination for his music editing in the movie *Black Knight*); Steven Lotwis '83 won for his vocal editing in the hit movie *Moulin Rouge*. Lawrence Shragge '77 received a nomination as music editor on Disney's *Jett Jackson: The Movie*. Lawrence was also the composer for the movie.

All in all, a banner year to date, with the Emmys yet to come.

—Peter Gordon

## Silence Is Golden for Peter Vantine '90

Berklee alumni made an impressive showing at the recent Second Annual Young Film Composers Competition sponsored by Guitar Center, Turner Classic Movies, and *Film Music* magazine. Over 260 composers entered the competition and four graduates of Berklee's Film Scoring program were among the competition's 10 finalists.

The winner, Peter Vantine '90, received a \$5,000 cash award and the opportunity to compose and record his musical score for a classic silent film with a chamber orchestra. The first runner-up was Matt Koskenmaki '98. Luis Gonzalez '98 and Brian Satterwhite '97 were among the 10 finalists.

Vantine composed and orchestrated more than 65 minutes of music for the newly restored 1921 silent film *Camille*, starring Rudolph Valentino as Armand and Alla Nazimova as Armand's tragic love interest.

While following the emotion of the story line, Vantine said he explored contemporary harmonies and rhythm to create his impressionistic score: "I watched the film many times and developed various themes for the different characters and moods. Then I wrote the music as the film dictated. It was exciting to work with such a legendary piece of film and to be free to express the story through music."

After composing his score, Vantine was flown to Los Angeles to conduct a top-notch chamber orchestra and synchronize his score to the film. The film, with Vantine's score, made its network premiere on February 14 during the Turner Classic Movies "Valentine's Day Tribute to Valentino." The show's host Robert Osborne, discussed the contest and Vantine's experience scoring the film as he introduced the new version.

Commenting on the dominance of Berklee alumni in the contest, Don Wilkins, chair of Berklee's Film Scoring Department, said, "Anyone who reaches the finals and takes on a project like this has to be in it for the long haul. Scoring over an hour of dramatic music is not for the faint of heart. It is a unique opportunity to produce a large amount of thematic material with the same considerations of time and budget found in today's competitive industry.

"I was thoroughly taken with Peter's score for *Camille*," Wilkins continued. "It effectively addressed all the elements of this complex



Peter Vantine conducts his modern-day score to the classic silent film *Camille* after winning the Second Annual Young Film Composers Competition.

relationship that evolves so tragically in the film. Since the premise of this competition is the rescoring of a classic silent film, the music is the whole soundtrack. You never hear a score featured this prominently in most films. I know that Peter gained much from this experience. He certainly put his heart into it and produced a memorable score for this classic silent film."

—Emily Singer



# Berklee's Helping Hands

## Waves Makes Gift to Berklee

Berklee is grateful for the generous gift from Waves Ltd., a leading supplier of audio-signal-processing software and plug-ins to enhance the desktop-production tools used by Berklee students. As computers become more powerful, they provide opportunities for musicians to perform new tasks and to work in new and more effective ways. Waves software provides musicians with a multitude of virtual-digital-signal processors that are located in the personal computer and require no additional hardware. Various features of the Waves software will make it easier for Berklee educators to teach signal processing and help students to grasp more readily complex production concepts.

## Summer Guitar Sessions

Fender Musical Instruments, a top guitar manufacturer, has helped to give hundreds of high school students the opportunity to attend Berklee's Summer Guitar Sessions and further develop their musical talents. Over the last 11 years, Fender has been a main sponsor of the Summer Guitar Sessions. Their support has helped enrollment in the program to grow to over 400 students this summer.

The Summer Guitar Sessions offers young guitarists an opportunity to improve their performance skills in many musical genres including jazz, blues, rock, folk, or metal. All students participate in a variety of classes such as fret-board harmony and style labs, and also play in ensembles and at jam sessions.

For the past three years, the D'Addario Foundation for the Performing Arts has offered significant scholarship support for the Summer Guitar Sessions as well. The funding is made possible in part with support from J. D'Addario & Company, Inc., world-renowned manufacturer and distributor of musical instrument strings and accessories.

This year's Summer Guitar Sessions will run from August 18 through 23. All classes and ensembles are taught by members of Berklee's internationally acclaimed guitar faculty and guest artist clinicians.

"We are grateful to Fender and D'Addario for providing this outstanding opportunity for guitarists to make significant improvements in their playing and experience the unique musical environment at Berklee," said Rick Peckham, assistant chair of Berklee's Guitar Department. "We share the same commitment with them to provide important programs like the Guitar Summer Sessions to encourage young guitarists to pursue their studies in music and cultivate their talent."

## Investment in Future Jazz Musicians

Trustee William Holodnak is very straightforward about his passion for Berklee: it's all about the music. He loves jazz and he wants to use his



Berklee Trustee and donor Bill Holodnak

skills and resources to ensure that America's music continues to thrive. Assistant Vice President Marjorie O'Malley observed, "Bill is a very clear thinker who acts upon his philanthropic interests with the same intensity that he applies to his work. He sees the importance of providing scholarship support for the students who are creating and performing jazz at Berklee. His gift makes it possible for these young musicians to achieve their dreams of obtaining a college education and excelling at the college. We are deeply appreciative of his generosity toward the Charlie Parker Endowed Scholarship fund."

## Fishman Sponsors International Folk Festival

Since 1991, Fishman Transducers has been a proud sponsor of the International Folk Festival held each spring in the Berklee Performance Center. The folk festival is one of Berklee's most popular musical events and offers outstanding performances by Berklee's talented international student musicians.

The International Folk Festival held this year on March 28, 2002, represented Berklee's diverse student body and multicultural focus. Berklee has a large percentage of undergraduate students from outside the United States (over 30 percent) representing more than 70 countries. The concert program featured performers from South America, Japan, Korea, Mexico, Peru, Argentina, Puerto Rico, and many other nations.

"Music is one of the few languages which transcends cultural barriers," said Vice President of Student Affairs Lawrence Bethune. "Our international students not only learn contemporary American music, but each student draws from his or her country's unique musical heritage to enrich the educational experience for the Berklee community. We are grateful to Pam and Larry Fishman for their commitment to supporting music education and promoting international goodwill."

Larry Fishman is a 1974 graduate of Berklee. His company, Fishman Transducers, is one of the foremost manufacturers of acoustic instrument pickup systems and preamps.

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\*A complete listing of 2002 donors will be published in *Giving to Berklee* in October 2002.



# Faculty notes

by Toni Ballard

IN APRIL, Berklee faculty members and other Boston-area musicians performed in a tribute concert celebrating the music and 80th birthday of Professor Emeritus John Bavicchi. A capacity crowd filled the David Friend Recital Hall to salute his music and years of service to the college.

Assistant Professor Apostolos Paraskevas played June 11 at Weill Recital Hall in Carnegie Hall. Paraskevas presented his third and fourth guitar concertos and premiered works by Anthony Paul De Ritis with Lukas Foss conducting.

Professional Writing Division Dean Joseph Smith wrote vocal and string arrangements for alumna Leni Stern's new CD titled *Finally the Rain Has Come*. Guest artists on the disc include Bill Frisell, Zakir Hussain, John McLaughlin, and Michael Brecker.

Associate Professor and saxophonist Walter Beasley performed the national anthem at the second Boston Celtics NBA playoff game at Boston's Fleet Center.

Professor Wendy Rolfe played flute with New York's Concert Royal in J.S. Bach's *St. Matthew Passion* for the 25th anniversary of the New York Baroque Dance Company, and in the Boston premiere of C.P.E. Bach's *St. Matthew Passion* under the direction of Sir Christopher Hogwood.

Songs by Associate Professor Jimmy Kachulis have been included on such television shows as *The Sopranos*, *Touched by an Angel*, *JAG*, and *All My Children*, and several Showtime movies. MP&E Assistant Chair Dan Thompson produced tracks for Kachulis and Associate Professor Jon Aldrich contributed guitars and vocals.

Professor Greg Hopkins has released three CDs. *Okavango*, on the Summit Records label, features his jazz orchestra. He also released a quintet CD in April and recorded the third CD with pianist Tim Ray's trio Tre Corda in May.

Songwriting Chair Jack Perricone, Associate Professor Henry Gaffney, and Assistant Professor John Stevens each made presentations at the College Music Society's annual East Coast meeting held at Berklee in April.

Woodwind Assistant Professor Jeff Harrington's book *Blues Improvisation Complete*, published by Berklee Press, is available in B-flat, E-flat, C, and bass clef editions.

Associate Professor Wayne Wild M.D. presented a paper at Harvard University titled, "Medicine-by-Post and Medical Ethics in Eighteenth-Century Private Practice."

A spring tour by Associate Professor and vocalist Lisa Thorson and her quartet included appearances at Scullers Jazz Club in Boston, Ball State University in Muncie, Indiana, and a residency at Garden City



Professor Emeritus John Bavicchi celebrated his 80th birthday in April with a concert of his music and some cake.

Community College in Garden City, Kansas.

Associate Professor Chris Noyes, composer and theatrical sound designer, worked on Ray Bradbury's *Dandelion Wine* with director Patricia Sankus at Stonehill College. The production was a semifinalist in the American College Theater Festival this year.

Associate Professor Armsted Christian wrote two songs for Will Downing's new CD *Sensual Journey*. Last year he wrote songs for Downing's Grammy-nominated CD *All the Man You Need*. Christian also cowrote and sang the song "You Are Not Alone" for the AIDS documentary *House on Fire*.

Associate Professors Oscar Stagnaro and Mark Walker, along with Berklee alumni Pernell Saturnino '95, Dario Eskenazi '88, and Diego Urcola '90, all members of Paquito D'Rivera's quintet, earned Latin Grammy Awards for their work on D'Rivera's *Live at the Blue Note* CD.

Voice Professor Mili Bermejo's latest sextet CD *Pienso el Sur*, previously released in Mexico, is now available for purchase in the United States at [www.milibermejo.com](http://www.milibermejo.com).

Associate Professor Dave Samuels released a new CD titled *The Gathering* for the Concord Picante label. He toured Europe, Istanbul, and Moscow with his group Caribbean Jazz Project.

Assistant Chair of Percussion Yoron Israel performed and presented a workshop for students in Rocky Mount, North Carolina, in February. He plays around the country with the groups Organic and High Standards, and with various jazz artists.

Professor Pat Pattison is presenting songwriting seminars across the United States and Canada and once again spearheaded the annual Nashville trip for students in March.

Associate Professor Rod Morgenstein, drummer for Winger, is touring this summer on a bill with Poison, Cinderella, and Faster Pussycat. *The Jelly Jam*, a new Morgenstein CD project, features bassist John Myung (Dream Theater) and guitarist Ty Tabor (King's X). Morgenstein's book *Drum Set Warm-Ups* placed second in the 2002 *Modern Drummer* Readers Poll.

Associate Professor Michael Bierylo was interviewed in a February *Mix* magazine article about software synthesis.

Professor Peter Cokkinias played woodwinds in the Boston Symphony Orchestra's Children's Corner Concert and for *Fiddler on the Roof* at

Boston's Colonial Theater. He is also music director and conductor for the Greater Marlborough Symphony Orchestra.

In March, Professor Joe Coroniti traveled to China for lectures, faculty seminars at Dalian Maritime University, and workshops on English translations of the poetry of Po Chü-i.

Assistant Professor Mikael Ringquist is musical director and advisor to the composer for *Orquesta la Pasion*, the rhythm section for *La Pasion Según San Marco* written by Osvaldo Golijov.

Assistant Professor Harry Skoler penned an article to be included in a 10-volume book on the art of the clarinet by Gianluca Campagnolo and Rose Sperrazza.

Assistant Professor Sky Trauber joined the board of directors for the Mount Vernon [New York] Arts Initiative/Hip Hop Culture Gallery. He is also working with the Recording Artists Project at Harvard Law School to provide free and reasonably priced legal services to local artists.

Guitar Professor Charles Chapman was interviewed in the May issue of *Just Jazz Guitar* magazine and is writing an article on Canadian luthier Linda Manzer for *Nuvo* magazine.

Professor and conductor Julius P. Williams's composition *Midnight Tolls: In Memoriam September 11, 2001* was heard at the Detroit Symphony Orchestra Emerging Composers Readings in March. He is touring Europe this summer to conduct Verdi's *Requiem* in Venice, Vienna, Madrid, and Dubrovnik.

Associate Professor and guitarist Richie Hart released a CD entitled *Timeless* with his trio featuring drummer Joseph Corsello '64 and bassist Rick Petrone '69. George Benson and Michael Cuscuna produced the trio's next CD project.

Associate Professor Dr. Thomas L. Rhea produced 11 DVDs of film clips entitled "Electronics in the Film Score." Rhea digitized and edited material from 200 film clips in his collection.

Voice Associate Professor Kathryn Wright sang in *Dona*, a contemporary chamber opera written by Melissa Shiflett and Nancy Fales Garrett, in New York in April.

Professor and trumpeter Wayne Naus released *Hidden from View*, a new CD by his group Moksha. It features fellow faculty members Michael Farquharson (bass), Joe Mulholland (synth), Bob Schlink (Viatar), John DiSanto (drums), Dino Govoni (saxophone), and alumnus Berke McKelvey (atmospheres). MP&E staff member Vasshua Vassyuk produced it.

Associate Professor and jazz journalist Fred Bouchard went to Cape Town, South Africa, to write reviews for *Down Beat* and *Bar and Beverage Business* magazines. Bouchard also penned liner notes for CDs by Jay Clayton, George Shearing, and Assistant Professor Eduardo Tancredi.

Associate Professor Marc Rossi recently gave a performance and lecture on Miles Davis at Universita della Musica in Rome. Essex Chamber Music Players performed his his work *A Dance to the Music of Being* for flute, cello, piano, contra-bass, and hand percussion in Essex, Natick, and Cambridge, Massachusetts.



# Gospel According to Dennis

AT A YOUNG AGE, Assistant Professor Dennis Montgomery III, director of Berklee's Reverence Gospel Choir and other gospel ensembles, believed that gospel music would be his calling. He grew up singing and playing organ in Baptist churches in his hometown of Shreveport, Louisiana, and cites his parents as his main musical influences. "My father was the minister of music at Stonewall Baptist Church in Shreveport," Montgomery said. "I used to love watching him play the Hammond B3, and, as a matter of fact, I still do. He plays hardcore gospel and r&b—mainly by ear. My mother also played the organ, but due to her training, she was more classically oriented."

By the time he was nine years old, Dennis, was proficient enough on the B3 to get hired to work alongside his father at Stonewall and also at nearby St. Mary Baptist Church. "The experience I got at those churches gave me a solid foundation to build my musical career on. As well, bringing home \$100 a month seemed like a pretty good chunk of change for a nine-year old in Louisiana in the 1970s."

Montgomery came to Berklee in 1983, declared piano as his principal instrument and majored in Music Education. "As soon as I got here," he said, "I joined the Gospel Choir; it was still in its embryonic stages. At that time, the choir was only two years old and was an extra curricular activity, not a course you could take for credit." Montgomery jumped in alongside former faculty member Orville Wright, who was then directing the choir, and became a student director and accompanist.

The next year, the gospel choir was formally added to the curriculum as a two-credit class which Montgomery sees as an important addition to Berklee's course offerings. "I think it was significant because of the jazz emphasis here at Berklee," said Montgomery. "We know that jazz has its roots in the Negro Spiritual, which is gospel music. Gospel is also the mother of a lot of other secular music that America has produced. I am thankful that the administration of the college—Lee Berk in particular—wanted to make it part of the curriculum. I don't think a lot of other college presidents back then would have been as open as he was. Lee saw the potential for where this group could go."

In fact, under Montgomery's leadership, Berklee's Reverence Gospel Choir has become one of the best-known ensembles at the college and beyond. Its appeal crosses boundaries of musical style as well as ethnicity. Over the years, the choir has included students from Japan, Greece, Israel, Lebanon, Taiwan, Australia, Canada, and a number of European and Scandinavian nations among its members. When the choir entered a New York gospel music competition sponsored by the Black Music Caucus, there was skepticism among the audience members as they watched the multi-ethnic group from Berklee take the stage. Nonetheless, their singing soon brought the audience to their feet, and the group

## faculty profile by Mark Small '73

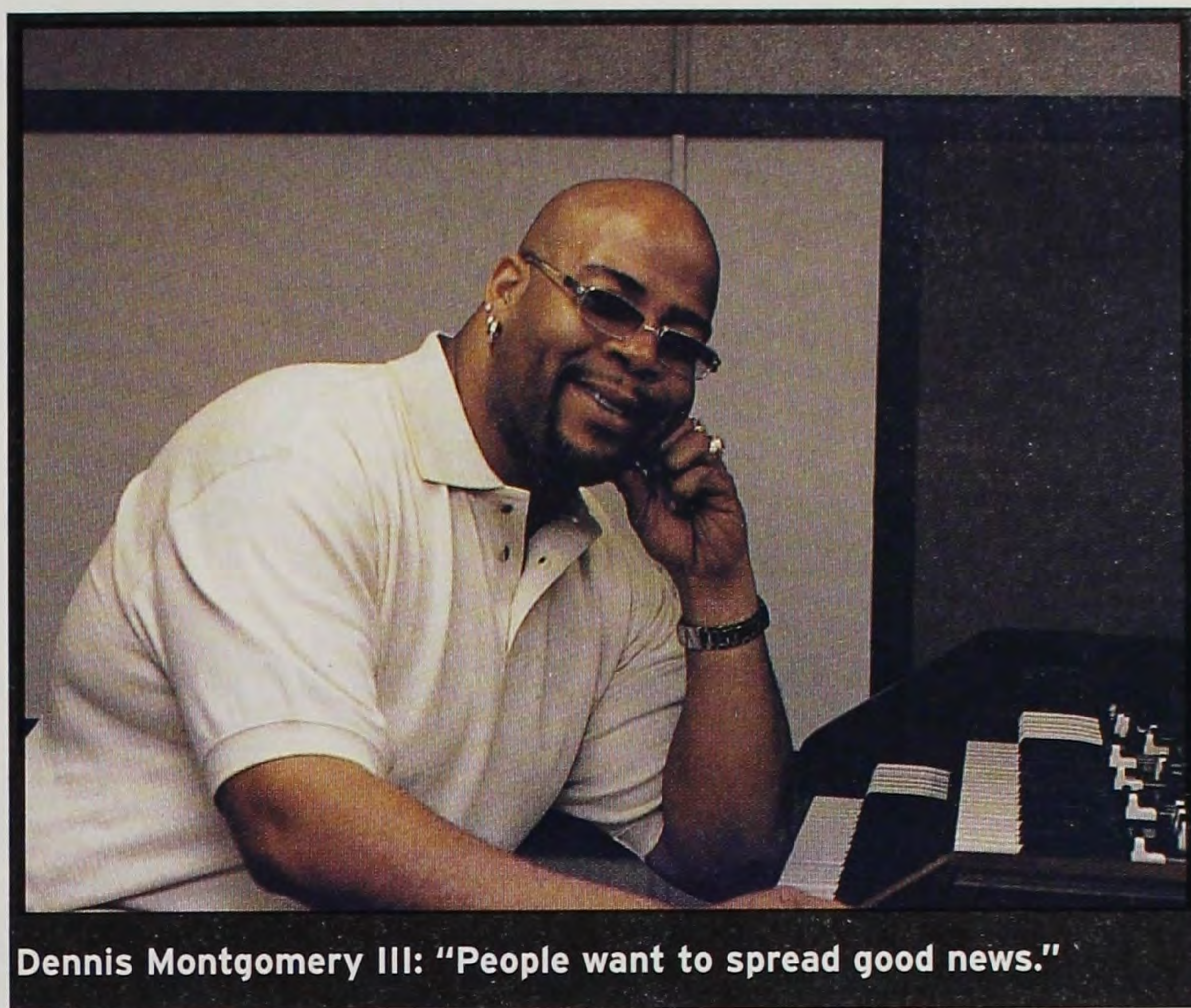
placed second among the college ensembles in the competition that year.

Montgomery's thorough knowledge of gospel music traditions is a major reason why the choir's music sounds authentic and has the effect that it does on so many different people.

Montgomery has his own theories about the the broad appeal of the group. "In a biblical context, the word gospel means 'good news.' Whether people come to listen or to join in and sing, people naturally want to spread good news. This brings people of all races, creeds, and colors together. It's something that seems to happen automatically with gospel music."

He sees the Reverence Gospel Choir as a vital color in the spectrum of the Berklee experience and in the larger American experience for the international students who come here. "When I was young," he said, "I had to learn European musical styles. So when foreign students come to Berklee, I think it is important to educate them in a true form of American music."

Montgomery has witnessed a change in attitude among other Boston-based gospel choirs who now feature singers of various races and ethnic backgrounds. Having worked with the choir for more than 18 years, Montgomery has seen the fruits of his labors in the careers of those who have sung with the choir. Among those who have passed through and gone on to successful careers are Paula Cole '90, Lalah



Dennis Montgomery III: "People want to spread good news."

Hathaway '90, and Susan Tedeschi '91. Guitarist Mark Whitfield '87 who has recorded for the Warner, Polygram, and Transparent labels, used to play with the choir when he was a student. Another, Rob Lewis '86, went on to become music director for Brian McKnight and has toured with several other name artists.

Montgomery has also accepted overseas bookings for the nine-piece gospel vocal ensemble Overjoyed. In 1997 they played in Fukuoka and Osaka, Japan. He recently returned from Aarau, Switzerland, where Overjoyed premiered a new work for big band and chorus titled *Proverbs*. Montgomery views these sojourns as opportunities that give his students valuable experience and give him a chance to expand the legacy of gospel music. "The Bible says, 'Go ye therefore and teach all nations,'" he said. "I take that in a musical sense. The whole world has become my classroom, and I like that."

S A V E T H E D A T E

## BERKLEE'S ENCORE GALA

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# ON THE WATCHTOWER

# Albhy Galuten

by

Mark Small '73

Former hit producer turned high-tech visionary **Albhy Galuten '68** is scanning the horizon and charting the future course of the recording industry.

**T**hroughout Albhy Galuten's 30-plus year career in the music industry, technology is a prominent, unifying thread weaving in and out of the colorful tapestry of credits and experience.

After getting his start in the 1970s as an assistant engineer for Atlantic Records in Miami, Florida, Galuten spent two decades producing, arranging, and playing keyboards on records by some of the biggest names in popular music. As a producer, Galuten earned a pair of Grammys, produced 18 number one singles, and saw sales of records he produced top 100 million units collectively. In addition to his many musical contributions, Galuten has made and continues to make substantive contributions to the pop music industry in the technological area. He is credited with creating the first drum loop and with inventing the enhanced CD. In the mid-1990s, Galuten left the studio world to help the music industry sort out issues that seem like the bad stepchildren of modern technology.

These days, as senior vice president of advanced technology at Universal Music Group in Los Angeles, Galuten is the point man in these uncertain times for the recording industry. The boon of expanding Internet connectivity and handheld devices that can quickly download and store up to 1,000 songs ushered in a well-documented downside for recording artists and labels. Rampant duplication and sharing of recorded music for free over the Internet has left many scrambling to protect their intellectual property and wondering whether they will be able to continue to be compensated for their work. Galuten's job is to help the industry stay in business. Like the explorer heading into an untamed wilderness, he sees himself as "the pioneer out in front with arrows in his back." Despite the challenges of charting

the course ahead, Galuten told me that he's very optimistic about what the future holds for musicians.

#### Learning the Craft

Like many others, Galuten's involvement in music began in his youth. As a kid growing up in Westchester, New York, he took piano lessons, and during high school he played in a popular local band. Although most of his musical experience has been in rock and pop music, he has always been fascinated by jazz, and confesses that his favorite music is jazz from the 1950s and 1960s. "From a young age, I loved piano and listening to jazz," Galuten said, "but it was clear that I was never going to be Oscar Peterson. I found it impossible to play jazz but easy to play blues and rock and roll. It was also fun to be in a rock band at that time, so for me, the choice was clear."

In 1967, after being drafted by the military, Galuten made an acquaintance who would motivate him to come to Berklee. "I met a guy in the army who was a really good musician. He played piano, sax, trumpet, bass, and drums. He had gone to Berklee and was well respected there. After playing with him, I decided I'd better learn more than E, A, and B chords. I went to Berklee after I got out of the army."

At Berklee, Galuten studied composition and arranging for two years and then reconnected with a group of Memphis-based musicians he had met previously who had been doing demo sessions. They told Galuten that they had been offered a job in Miami as the house rhythm section for Atlantic Records. Galuten headed south to work with them. "I went there and stayed for a year playing various sessions as a keyboard player," he said. "At the end of the year, Atlantic Records hired me

to become [engineer and producer] Tommy Dowd's production assistant. Tommy is incredible, a real innovator. He was the first engineer to splice tape."

During the 1970s, Atlantic's Miami studio was a hub of activity with a different artist recording there every two weeks. The label brought its top stars in to work with producers Jerry Wexler and Arif Mardin '61. Among the greats Galuten work with were greats such as Aretha Franklin, the Allman Brothers, Donny Hathaway, Delaney and Bonnie, Derek and the Dominos, and Carmen McRae, to name a few. He also played sessions on keyboards and occasionally wrote arrangements.

Galuten describes his time as a staff producer with Tom Dowd at Atlantic as "being at the feet of a master." Recording technology was evolving rapidly and Galuten says he absorbed much by "keeping his ears open and his mouth shut." When his contract with Atlantic expired in 1971, he pursued freelance-session work as a player and arranger working with musicians who were veritable legends. He remembers an early country session for which he played slide guitar and a very youthful Jaco Pastorius played bass.

"I was never hired for what I'd play, he said, "but for how I would develop the song. I would turn tracks off and add a part here or there. I understood song structure and what was needed to get a message across with dynamics and groove. At the end of my first year, I was hired as a staff producer. I was really green then, but ultimately, I became a good producer."

Galuten feels privileged to have spent a lot of time with Duane Allman, whom he ranks among an elite circle of musicians he worked with that he found to be head and shoulders above the others. "The Brecker Brothers, Eric Clapton, Steve Gadd, Aretha, and several more





Alby Galuten (center) with Bee Gees band leader Barry Gibb (right) and Karl Richardson (left) in a late 1970s recording session. Galuten, Gibb, and Richardson worked together to produce several hit albums.

are also among the terrifyingly good musicians I worked with," he said. "Duane was always present and he did nothing but play guitar. You would never see him without a guitar in his hands. I went to a lot of Allman Brothers shows and I'd see musicians get up on stage to jam with the band. They would do all of this flashy stuff. No matter what they did, Duane would be unfazed and then play the rightest notes in the world, immediately winning everyone's heart."

#### Night Fever

Galuten spent several years working with a variety of artists before the opportunity to produce the Bee Gees came in 1976. One of the most successful acts Galuten ever produced, the Bee Gees were among the bands that he first encountered during his tenure with Atlantic. "They had worked with Arif," Galuten said, "and a friend of mine named Karl Richardson had engineered for them. Karl called me in London where I was working with another band and told me the Bee Gees were going to try to produce their next record on their own. They were on a new label, and Karl thought they could use my help. So I came back to Miami to work with them. Barry Gibb [the band's leader] needed a sounding board. We really hit it off working on the Bee Gees' *Children of the World* album. After that, Karl, Barry, and I produced a whole lot of records together."

The next year, Galuten was in France working on a live Bee Gees record when the group was asked to contribute four songs to the movie *Saturday Night Fever*. Extenuating circumstances and schedule constraints led Galuten to create the first drum loop for one of the songs. "We really wanted to put the tracks down on 'Stayin' Alive,'" recalled Galuten. "But the Bee Gees drummer, Dennis Brian, had gone to England to be with his dad who was ill. Back then, drum machines were really primitive, not even close to what they

are today. I had a brainstorm and told Karl we should take a bar from 'Night Fever,' which we had already recorded, and make a drum loop.

"Barry and I listened carefully to find a bar that felt really good. Everyone knows that it's more about feel than accuracy in drum tracks. We chose a bar that felt so good that we ended up using that same loop on 'Stayin' Alive,' and 'More Than a Woman,' and then again on Barbra Streisand's song 'Woman in Love.' To make the loop, we copied the drums onto one-quarter-inch tape. Karl spliced the tape and jury rigged it so that it was going over a mic stand and around a plastic reel. At first, we were doing it just as a temporary measure. As we started to lay tracks down to it, we found that it felt really great—very insistent but not machinelike. It had a human feel. By the time we had overdubbed all the parts to the songs and Dennis came back, there was no way we could get rid of the loop."

In their work together, Galuten and Gibb had tried playing with click tracks, but the music never felt good. "While today's musicians know how to get a good groove with the click," said Galuten, "back then, if you used a click track you rarely got a good feel. The loop crossed the boundary giving us music that was in time with a good feel. If I had been working for a technology company then and knew what I was doing, I would have tried to patent the idea. Nonetheless, it changed a lot of things. That first loop was a watershed event in our life and times."

Galuten continued to work as a producer and session player for artists such as Don Henley, Andy Gibb, Barbra Streisand, Jellyfish, Kenny Loggins, Sammy Hagar, Eddie Money, Diana Ross, Kenny Rogers, Dinonne Warwick, and others. When he describes his role on those recordings, he is remarkably self-effacing. "I was on a lot of great records. But to be accurate, I never really played *with* the Eagles or Rod Stewart on some of them. They would need a synthesizer part and I would be the guy

who knew how to get the sounds, find a part that was appropriate, and lay it down. I would put things in that you felt rather than heard. They would reinforce the bottom in the chorus or add structure to the song. At that time, a pop style was developing that would appeal to the masses but perhaps not to sophisticated listeners. I was pretty good at pushing those buttons and helping people to get their records to sound more accessible."

#### Tech Conversion

By the early 1990s, Galuten became interested in the high tech wave that was sweeping over all industries including the music industry. Ironically, some of his own innovations like the drum loop, led recording practices in a direction that appealed to him less. "For me," he said, "the best thing about making records was being in a room with great musicians. That's why toward the end of my producing career, I went back to live recording and moved further away from loop and machine-based records."

Around 1992, Galuten was producing a band in Sacramento. During the preproduction stage, he found himself with a lot of time on his hands. "Most bands can only rehearse about four hours a day before their heads start to explode," he said. "That's because as the producer, you are teaching them new stuff or new concepts. I was going to be there for about six weeks and knew I would have a lot of time. I only sleep four to six hours a night, so after rehearsing for four hours with the band, I found I still had around 12 hours each day with nothing to do. I always had a natural aptitude for technology and liked it, so I bought a compiler and taught myself to write C++. I had a pretty good idea of how to program computers and how object-oriented languages worked by the time I finished producing what would be my last record."

#### Universal Appeal

Later, Galuten took a class in CD technology from Dr. Ash Pahwa. "He was talking about multisession discs. I knew that Kodak had invented the multisession disc which allows you to store photos on a disc and then go back in to add more photos. I asked Ash if you could put audio in the first session of the disc and then data in the second session. He said, 'Well, I suppose you could, but I can't imagine why anyone would want to.' I told him that I had an idea. I went to visit him and we played around and figured out how to make the first enhanced CD with audio and other data."

Excited by the possibilities of CDs that could contain music as well as added value features like artist photos, video footage, interviews, and more, Galuten sought out a technology company to help him develop his idea. He was hired by the company Ion and moved seamlessly from producing records to being employed in the high-tech field. "We brought the idea to Apple, Microsoft, and to the major record labels," said Galuten. "I never patented it, I don't know whether I could have, but it was very clear that this was the first time that this had been done."

Ion was a startup and didn't have the neces-



sary leverage in the music business to realize the possibilities that interested Galuten, so he began plotting his next move. "I was interested in technology related to music, future delivery systems, electronic distribution, new formats, and so forth," he said. "When I was with Ion, we consulted for the Recording Industry Association of America (RIAA), so I got to know the senior executives at the record companies. At these RIAA meetings, we were trying to guess what the future would hold for the music industry."

"I spoke to Larry Kenswil and Norman Epstein at Universal and told them I didn't think that Ion was going to survive. They asked me to come to work for Universal. I started there in November of 1995 as vice president of advanced technology. At that time, there was no advanced technology division, just me trying to figure out the future. I had a little budget for technology research. Our motto back then was 'Learn a lot, do a little.' Over the years, as the technology area became more important, Universal started a new division called ecat, which stands for electronic commerce and advanced technology. Larry Kenswil, who had been head of business and legal affairs, became the division president and I was made senior vice president of technology."

#### Storm Clouds Ahead

At Universal these days, Galuten is tackling problems associated with electronic distribution of music. He spends much of his time reviewing contracts with technology companies, filing patents, and studying other people's intellectual property and business models in the area of new technology. "It is daunting to try to figure out how record companies are going to grow the business," said Galuten. "The way it looks now, we are coming into a time when you will be able to get a reasonably good copy of almost any music you want without paying for it. CDs are inherently unprotected and easy to copy—everybody has a CDR. We could rely on people being honest, but in reality it's too easy to just copy a new CD from a friend rather than buy it. High-speed Internet connections make it possible for kids to e-mail all of their favorite music to their friends. The job for the music industry now is to figure out how we migrate past the CD."

The compact Apple iPod's popularity has Galuten and execs at many record companies quickening their step to keep pace with the prevailing trend among music consumers. The iPod can transfer a full CD in 10 seconds and store up to 1,000 songs on its five-gigabyte internal hard drive. "Consumers have proven time and time again that they don't care much about sound quality," said Galuten. "So the MP3 format is not an issue. The future iPods will have 10- and 20-gigabyte drives. So instead of being able to hold 100 albums as they do now, they will hold 200 or 400—all in something that you can carry around in your pocket."

Galuten points out that the biggest threat to the industry does not come from people who pirate and sell CDs, it is more diffuse. "If someone is selling your work, you can follow the

money," he explained. "If someone steals a million dollars, you can find them. But, if a million people steal a dollar each, no one can be bothered. You can't prosecute your customers."

According to Galuten, record labels are not the only companies dealing with this problem. "Someone can cut the spine off of a new John Grisham novel the day it comes out, batch feed it to a scanner with optical character recognition, and put it on the Internet the same day. Then everyone in the world could download it. The same thing will happen with movies. MPEG-4, the new Codec, is very small. At about 900 kbps, you will get a copy that is better than a VHS tape if you started with a DVD."

#### Protecting Creativity

Galuten contends that as a society, we have to come to the consensus that people should receive remuneration for their intellectual property. "We will have to decide whether or not the sweat equity of people writing songs, practicing their music, shooting films, and writing books is something that should be paid for. Ultimately, we will decide that we want to protect it because it's central to our society. The question is how creative industries can best weather the storm until that realization comes."

"The protection of copyright and intellectual property has not always been part of our society. After the French Revolution, with the revocation of the old laws of royal privilege and censorship, the publishing industry was in turmoil. Ultimately, they developed the 'droit d'auteur' or author's rights. Since then, artists have been able to benefit from the reproduction of their works. People choose careers for many reasons and the hope of earning a decent living—or even a sumptuous one—is certainly part of it. If we as a society were to decide that these rights were not basic, even sacred, human rights, it would be very sad. Of course, that won't happen. However, the protection and governance of creative works in a friction-free, ubiquitously connected world such as the one we are entering, is a daunting problem; and we will undoubtedly cross some rocky patches before we are done."

For the custodians of intellectual property, like record companies, the next move is critical. For the first time ever, sales of blank CDs last year surpassed sales of prerecorded ones, and album sales in general declined by 10 percent. These trends have Galuten and other industry execs looking to devise ways to protect their wares.

"Consumers don't like things that constrain their behavior," Galuten said. "But at some point, you need constraints. You can package things in a secure fashion and allow the consumers to make a legitimate number of copies. If you allow unlimited copying and copies are deployed globally, then you have no business."

"Most of the music that consumers want is available on CD. So you have to say to them, buy this electronic thing that constrains your use rather than a CD that will let you make an infinite number of copies for your friends. We have a dichotomy. Until we get enough devices into the marketplace that support security—



like DVD audio players—and begin to get away from formats like CDs that give little guarantee that artists will ever be paid, it is going to be a difficult transition. The hope is that we can build new businesses like subscription services quickly enough that we don't get hurt economically."

#### The Silver Lining

Despite the current uncertainty, Galuten says those now entering the music field have reason for optimism. "I would tell young people interested in the business to be patient, there will be a lot to be excited about. Over the next 10 years, billions of people on this planet will have high-speed connections and distributing your music will be frictionless. You will be able to record whatever you want, and be able to control and protect it with freely available technologies. You will be able to do as much or as little business as you want. Ultimately, your audience should be huge."

"Even if you sell your album for only a dollar, you could have a niche market that has one million people and earn a great living. If your specialty is hip-hop mambo, there will probably be 20,000 people in the world who will appreciate it. So I am working in the trenches now hoping that in the next five or 10 years there will be great possibilities for musicians. It will be incredible when everyone in the world essentially has access to all of the recorded music in the world. Then the opportunity to earn a living as a musician will increase tenfold over what it is today."

"The business will be changing all the time, so we will have to remain open to new ideas and approaches. Ultimately, great songs and great performers move people. It is always about the song and the performance. As humans, we need things that touch us emotionally. If you can move people with your music, they will reward you for it." ■



# The Changing Face of Desktop Production

The emergence of softsynths and various audio plug-ins promises new options and sounds.

by Jeff Baust

When it comes to music technology, things change quickly. The tools we use to produce music are constantly evolving, and in recent years the pace has increased dramatically. High-quality music-production tools are now available to all of us, and prices continue to fall as capabilities increase. As the technology advances offering us greater and greater possibilities, the way we do our work changes as well. Computers, for example, are faster, more powerful, and considerably cheaper than even a few years ago. As a result, many studios now rely heavily on computers for the recording, editing and even mixing of a music project, and this trend will continue as computer hardware and software capabilities continue to evolve.

One area in which things are now heating up is in the development of software synthesizers, also known as softsynths, or virtual synthesizers. Augmenting or sometimes replacing conventional synthesizers, softsynths are making an impact on our industry, and on how we compose and produce music.

## A Look Back

Going back at least as far as the late 1960s, synthesizers have always played a role in music production. At that time, companies such as Moog, ARP, and others, began mass-producing professional musical synthesizers based on analog circuitry. The introduction of digital synthesizers and MIDI in the 1980s increased the popularity of synths in music production. With the addition of a personal computer, a musician could record a MIDI performance, edit the MIDI data, and then play it back. He could then add other performances of different parts, and have the whole thing played by a bunch of synthesizers. MIDI, along with powerful yet affordable digital instruments such as the Yamaha DX7 and the Roland D-50, established synthesizers as essential music-production tools.

By the late 1980s, a multitrack tape machine and a mixing console were the heart and soul of a typical production studio. It was also common to find a few racks of synths and a computer for MIDI sequencing synth parts. The computer playback synchronized with the tape machine, and the combining of synthesizers and audio tracks took place in the mixing console.

In the 1990s, as computing power and hard-drive speed increased, sequencing software began to incorporate digital audio tracks as well as MIDI tracks. Computers began to do some of the audio recording work along with the MIDI sequencing chores. This made it easy to record and edit audio and MIDI data at the same time, right in the computer. By the late 1990s, this was a common

way of working, with the computer replacing tape machines and sometimes even mixing consoles. Today, sequencers like Emagic's Logic Audio, Steinberg's Cubase, Mark of the Unicorn's (MOTU) Digital Performer, and Cakewalk's SONAR all offer this capability. Pro Tools by Digidesign also belongs in this category, although it requires proprietary hardware to operate.

## Digital Audio Recording and Plug-ins

Once musicians could record audio directly into the computer, they needed a way to process their tracks with equalization (EQ), dynamics, reverb, and so on. To address this need, companies began developing audio-plug-in-software applets that run from within a host application (sequencing software) and that provide additional functions. Currently, there are hundreds of audio-processing plug-ins available, including EQs, reverbs, compressors, pitch correctors, and more (see figure 1).

To make plug-ins compatible with software sequencers, manufacturers developed and standardized plug-in formats. The most common formats include Steinberg's VST, MOTU's MAS, and Digidesign's TDM. Microsoft's Direct-X format is also commonly used on Windows operating systems. Of course, most developers offer their plug-in products in a number of formats (like a reverb plug-in available in both VST and MAS formats). Similarly, most sequencers support more than one type of plug-in format.

In 1999, Steinberg updated the VST plug-in specification to VST 2.0. The original VST specification only defined plug-ins for performing real-time audio processing in the form of EQs, reverbs, and so forth. The VST 2.0 spec, on the other hand, allowed for MIDI control of VST plug-ins. This development, along with the increasing power of computers, made VST instruments, or VSTi's, possible. VSTi's are software synthesizers that appear as VST plug-ins inside the sequencer. These softsynths create

sound in real time, either played by the musician via an external MIDI keyboard or by MIDI data recorded into a MIDI track. Either way, VSTi softsynths require the host sequencer in order to work; they don't run as stand alone applications. The VSTi's are integrated with sequencing software, so they are easy to work with. Because the softsynth is initiated from within the sequencing program, all the synth's parameters are saved along with the sequencer's song file, so file management is a snap.

Since its release, the VST 2.0 spec has created a flurry of activity, and dozens of VST softsynths have been developed in the past few years. Cakewalk took the lead in developing the DXi standard for the Windows operating system, a modification to Microsoft's Direct-X, that allows software synths to be used with Direct-X-compatible sequencers. The Sonar sequencing package offers this compatibility and like VST 2.0, enjoys a broad base of support from third-party developers.

## ReWire: A Virtual Audio Cable

The VST/DXi plug-in scheme isn't the only way to integrate software synths with sequencing programs. In the late 1990s, both Propellerheads and Steinberg developed a different approach: ReWire. ReWire is a technology for streaming digital audio between separate computer programs running at the same time. You can think of ReWire as a virtual-audio cable linking the output of one software application to the input of another. It provides 64 channels of audio connections between applications, with sample-accurate synchronization as well as common transport functions (such as "play," "stop," "locate") and tempo information.

The first two applications to implement ReWire, both released in 1998, were Propellerhead's ReBirth RB-338 and Steinberg's sequencer Cubase VST. The RB-338 is a virtual synth modeled after famous pieces of hardware such as the old Roland TR808 and TR909 drum machines, and the TB303 synthesizer. With ReWire, all of the outputs from ReBirth's instruments connect directly to the audio mixer portion of Cubase VST. The audio from ReBirth can be further mixed and processed (with VST plug-ins, for example) inside Cubase VST. Many software sequencers, including Cubase VST, Logic Audio, and Digital Performer, are now ReWire-capable, meaning that they can receive audio input via the ReWire system.

Using a ReWire softsynth is slightly different than as using a VSTi. A ReWire synth can run as



Figure 1 Audio plug-ins used for a Logic Audio project. Some of the plug-ins shown are made by Logic, others are third-party products.





Figure 2 The TC Works Mercury-1 softsynth. It can emulate classic analog subtractive synthesizers.

a stand-alone application, or it can boot up in ReWire mode and be used in conjunction with a ReWire-compatible sequencer. In the latter case, you are still running two separate applications concurrently in what might be described as a client/server configuration. For every song, there are still two song files to keep track of. In some situations, controlling the synth's parameters from within the sequencer can be a bit tricky. Still, in most cases, a ReWire synth/sequencer set-up is a powerful tool and easy to use.

#### DirectConnect and MAS

Digidesign, the makers of Pro Tools, have created a system similar to ReWire called DirectConnect. DirectConnect appears in Pro Tools as a plug-in, but relates to a software synth in a manner similar to ReWire. A DirectConnect softsynth boots as a separate application, and the audio outputs are conveyed via DirectConnect to the Pro Tools application. DirectConnect allows for 32 channels of audio streaming between the software synth and Pro Tools. MOTU has created a similar set-up within MAS, the audio system behind their Digital Performer sequencer. ReWire, DirectConnect, and MAS all enjoy broad industry support from third-party softsynth developers.

#### Types of Software Synths

Regardless of their format, softsynths are available in a wide variety of implementations with quality and features ranging from very high end (priced) to useful-but-limited (freeware). As with hardware synths, subtractive synthesis is one of the most common softsynth designs. In subtractive synthesis, analog-style oscillators generate complex waveforms; and filters and amplifiers shape the resulting audio.

The TC Works Mercury-1 synth (see figure 2) is a good example of a typical subtractive softsynth. It is a monophonic instrument attempting to recreate the "fat" sound of classic analog hardware synthesizers. The Mercury-1 creates sounds using dual oscillators (plus an additional sub-oscillator) that generate geometric waveforms (square, sawtooth, and the like). A filter section and an amplifier, with full envelope and low frequency oscillator control, help create and sculpt all kinds of rich analog-style sounds. If you've ever used a Minimoog or something similar, you'll feel right at home here.

Many softsynths are designed to operate like hardware samplers instead of analog synthesizers. Rather than create sound with an analog-style oscillator, samplers load and play short digital audio snippets called samples. There are many types of samples: recordings of acoustic instruments playing single notes, percussion instruments being struck, special effects noises, and so forth. These snippets are loaded into RAM and can be triggered via MIDI notes. With soft samplers, the size of your computer's RAM limits the number of samples you can use at once. Soft samplers store and retrieve samples as computer files on your hard drive, so file management of samples is simple and straightforward.

Emagic's EXS-24 (see figure 3) is a popular example of a soft sampler. It's integrated into their Logic Audio sequencer and offers all the capabilities of a typical hardware sampler. This includes loading and mapping samples across the keyboard, layering samples by velocity, and grouping samples for setting parameters such as panning and volume. Like most soft samplers, the EXS-24 also offers a filter and amplifier section for each sampler instrument, affording the musician more creative control over the sound.

#### Vintage Instruments

While some softsynths are distinctive in sound and appearance, others are designed as emulations of real hardware synthesizers. These softsynths model the sound of a particular instrument as well as recreate its look and "feel." The Native Instruments LM7, for example, is a softsynth based on the legendary Yamaha DX7, the most famous of Yamaha's FM synthesizers. It offers the same 6-op FM synthesis of the original DX7, with similar parameter control, plus lots of additional features such as additional waveforms and more routing possibilities for the operators. Similarly, Steinberg, along with Waldorf, has released the Waldorf PPG Wave 2.V, a softsynth emulation of the classic synth from the 1980s. The VSTi version offers the same wavetable synthesis approach as the original, complete with filtering, wavetable triggering, and an arpeggiator (see figure 4 for both of these).

Another category of softsynth emulates "vintage" keyboard instruments other than synthesizers. The Native Instruments's B4, for example, is a very impressive emulation of the legendary Hammond B3 organ. This softsynth offers two

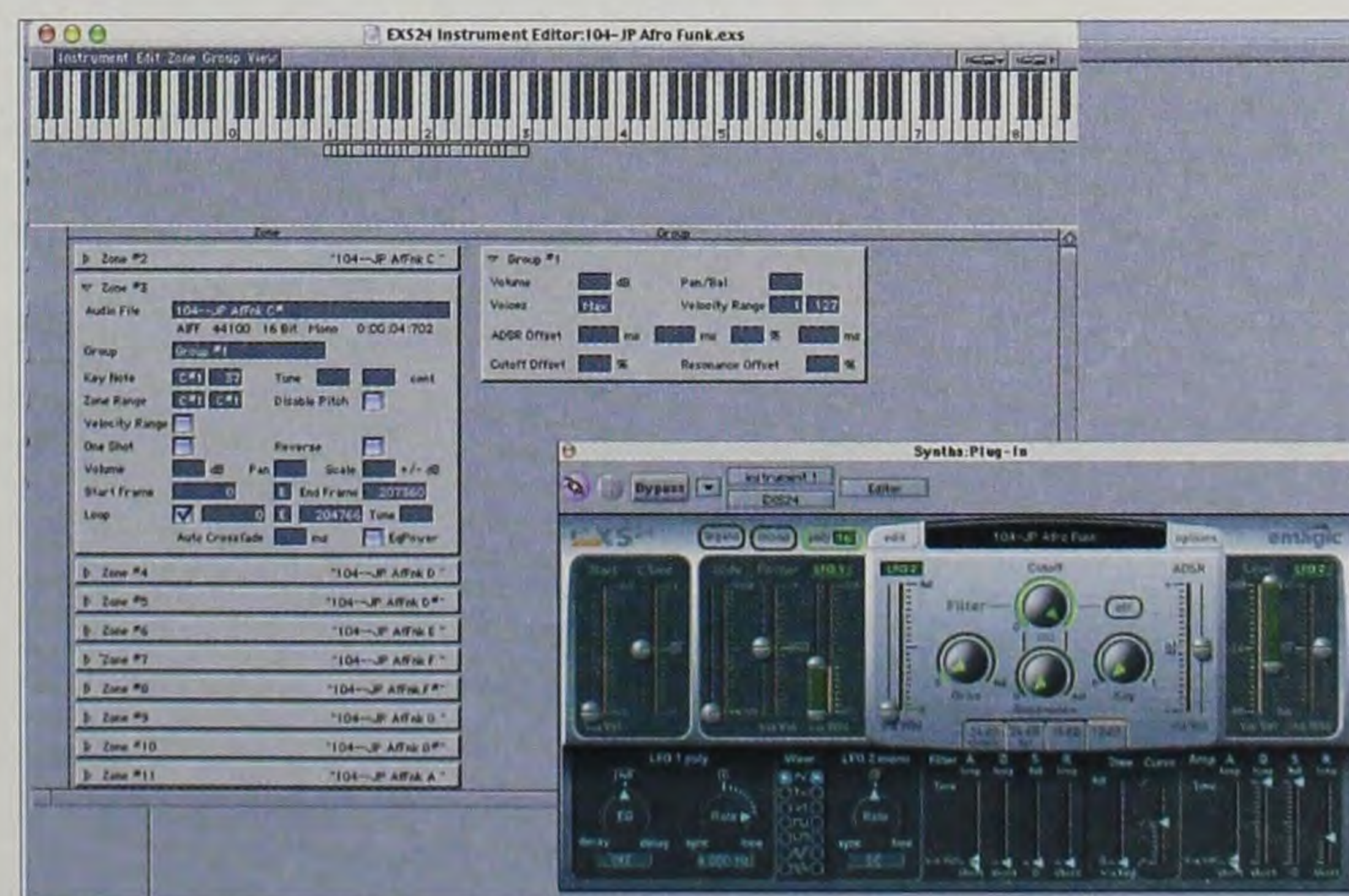


Figure 3 The Emagic EXS24 soft sampler, showing the main page and the edit page. The latter illustrates individual samples mapped across the key range.



Figure 4 Native Instruments's FM-7, and Waldorf's Wave PPG 2.V, two "vintage" softsynths.

manuals plus pedals (all on separate MIDI channels, if you like), a full range of stops for each, and controls for emulating various aspects of the Leslie Cabinet's sound. It is a remarkable sounding softsynth, and weighs considerably less than the real thing.

#### Reason

Released in 1998, ReWire didn't make a lot of noise in the industry until 2000 when Propellerheads introduced Reason (see figure 5). Since then, Reason has quickly become a must-have program for composers, producers, sound designers, and educators alike. Essentially, Reason is a "virtual synth rack," a collection of software synthesizers, samplers, drum machines, loop players, effects processors, and audio mixers all working together. These devices can be freely arranged in a "virtual rack," and their audio and control signals can be routed in nearly limitless ways. You can have as many virtual instruments and processors as the computer's memory and processing power allow. Reason also includes a MIDI sequencer section to control everything.

Reason can run as a stand-alone application, which gives the musician a large amount of MIDI sequencing power at a very low cost. For even more creative possibilities, Reason can also run as a ReWire synth, used in conjunction with a more powerful sequencer like Logic Audio or Cubase. In this manner, the outputs from Reason's virtual

instruments appear in the audio mixer of ReWire-compatible sequencers (Cubase VST, etc.). Reason runs efficiently, allowing a large number of virtual instruments in any decent computer, and it is remarkably inexpensive for what it does.

#### Open Architecture Applications

So far, softsynths discussed here share a common trait; each offers a single approach to sound creation. The instrument's capabilities are fixed, and the musician's creative potential is limited to manipulation of the parameters. There are, however, applica-





Figure 5 Reason by Propellerhead. In this image, both Reason and ReBirth RB-338 are running.

tions that let you design a softsynth from scratch. Once you've made your own softsynth, it can then be used via VST, MAS, and so forth.

Native Instruments offers a software application of this kind called Reaktor (see figure 6). Reaktor is an open-architecture application that allows you to build your own softsynths from the ground up. It uses a "modular" approach to designing synths, where basic signal generating/processing routines (modules) are connected together by the user. In connecting these modules (over 200 of them are available) in different ways, you can create synthesizers of all kinds, sample players, effects devices, grooveboxes, and so forth. Reaktor can run as a stand-alone application, or as a plug-in via VST, DirectConnect, and others. Similarly, Cycling '74 offers a bundle called Max/MSP, which is a pairing of a MIDI processing application (MAX) with extended audio capabilities (MSP). Using MSP with Max, you can design your own synths, audio processors, and more, again in a modular fashion. Both Reaktor and Max/MSP have a bit of a learning curve to them, but they both offer the creative musician a

graphics make sound creation easy. For the softsynth running under a host sequencer, there are also many benefits in terms of integration into the production environment. With softsynths, parameters can be easily manipulated from within the host application, and all settings, signal routings, and so forth are saved with the sequencer document. You no longer have to set-up, repatch and perhaps even reprogram a synth to return to a previous music production. And a software synth takes up no physical space in a studio, which means no more racks of keyboards and sound modules to clutter things up.

There are downsides to software synths as well. Perhaps most serious are the limitations imposed by the computer's RAM and processing power. Compared to the computers of a few years ago, today's computers offer a staggering amount of horsepower. This newfound power is what makes softsynths a possibility in the first place. At the same time, a softsynth is still computationally intensive, and even on the fastest machines it isn't long before you bump up against the limit of the computer's abilities. Often, running a few soft-

world of sonic possibilities to explore.

#### Pros and Cons

Like anything else, using softsynths involves dealing with various pros and cons. On the plus side, softsynths offer a lot of power and flexibility at low cost. Typically, softsynths cost a fraction of what a similar hardware device might. Programming sounds is often easier in softsynths than on hardware synths. Large windows and helpful computer

hardware work better than others. Nonetheless, latency is still an inevitable and often unconquerable part of using softsynths. While latency is minimal on faster computers, the delay can be bad enough in some situations to render the soft synth unplayable, because the delay between the strike of the key and the sound of the note makes creative performance all but impossible.

Furthermore, a softsynth's sound quality, at least outside of the computer, depends on the quality of your computer audio card. Some of the highest-quality audio cards are capable of fully reproducing the potential of your softsynth. Other computer audio cards leave much to be desired and compromise audio fidelity accordingly. Lastly, because the softsynth resides inside the computer, your options can be more limited for patching the synth's signal to other hardware devices in your studio for creative manipulation and experimentation.

#### Conclusions

At this point, there are many questions concerning how softsynths will affect the way we work. Most obvious is the question of how softsynths influence the future need for dedicated hardware synthesizers. Without a doubt, softsynths offer a whole new world of wonderful and expressive possibilities, but these are not always the same possibilities offered by past and present hardware synths. Hardware synths still offer a different kind of power, sonic quality, and flexibility not found in the softsynth domain. In many cases, a mix of hardware and software synths yields the greatest range of creative possibilities.

Furthermore, for large-scale music productions, today's computers are just not powerful enough to handle all the elements. It's not unusual to have 32 or more audio tracks in a music production, all of which require audio processing of some kind plus additional synthesizer parts. This is a lot for a single computer to handle, making dedicated hardware synths invaluable for doing some of the work. This will no doubt change as computing power increases, but at the moment, there's only so much a single computer can do. In addition, it's worth noting that producing and mixing an entire project inside a computer is as repellant to some musicians as it is attractive to others. For those folks, dedicated hardware tools will always be important. Finally, in many situations, such as live performances, jams, and rehearsals, hardware synths remain the most sensible choice.

Ultimately, it seems premature to view the development of softsynths as a cause to sound the death knell for any existing music-production tools or techniques. Like all of the innovations that have come before, softsynths likely won't replace other options in the foreseeable future. Rather, they will simply find their own place in the production process alongside existing tools and will achieve different levels of prominence in different environments and musical genres. Likewise, the status of all of our current tools will ultimately be rearranged in the production process. It has happened in the past and will, no doubt, happen again in the future.

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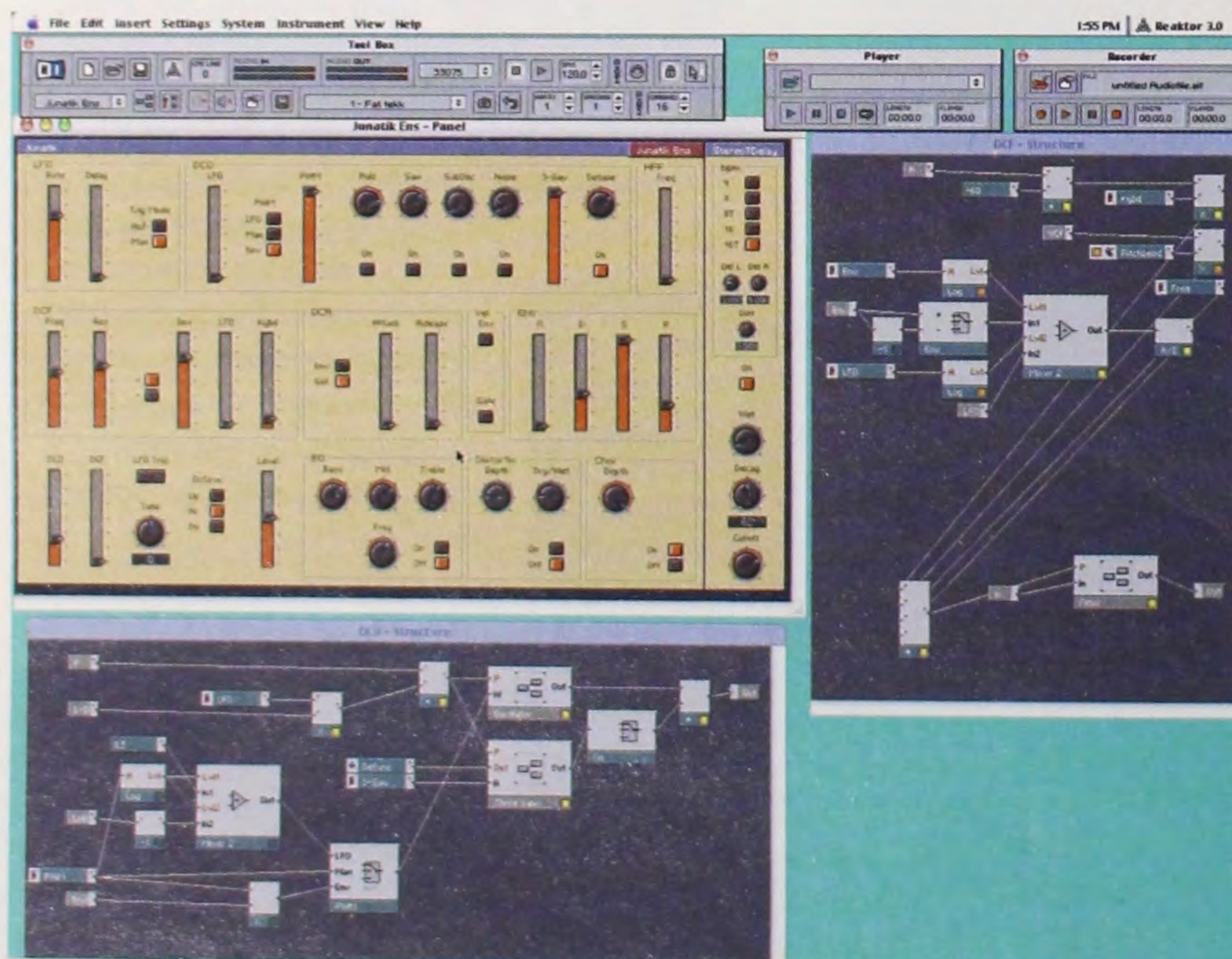


Figure 6: A subtractive synth created in Reaktor. One page shows the main interface, and two windows show how modules are connected together.

synths plus a reverb plug-in or two is all that your computer will handle.

Related to computing power is the issue of latency, which refers to the unavoidable time delay between when a key is struck on a MIDI controller and when the softsynth produces a sound. There are techniques for setting up your computer to minimize this delay, and some combinations of software and



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# From Jazz Band to Jazz Brand

Fifteen tips for creating success in the age of celebrity

by Dmitri Matheny '89

"Once you have high-quality products pretty much throughout an industry," says Bernard H. Schmitt, founder and director of Columbia University's Center on Global Brand Leadership, "you have to find another way to appeal to the public."

How do you break out of the box? The answer is image. Image can be central in transforming a small local business into a powerful international brand. Like all entertainers, musicians are in the business of sales. We sell tickets, recordings, and ourselves. Our success depends upon the careful management of relationships with customers (CD and ticket buyers), clients (concert presenters), the media, and the general public.

The jazz culture, however, has had an uneasy relationship with this commercial reality. Jazz musicians use different yardsticks than those used in pop music. We don't measure only popularity, sales, and entertainment value, jazz musicians also include integrity, innovation, authenticity, and originality.

Ironically, jazz is employed to sell everything from luxury cars to perfume, yet jazz musicians find it difficult to effectively package and sell the music itself. A jazz "renaissance" has positioned our recordings squarely in the mainstream of advertising and film soundtracks, yet cultural chauvinism continues to relegate our performances to small clubs and festivals. Unlike other musical genres, there is very little jazz on television or on major concert stages. Many jazz artists who do successfully cross over to a larger audience do so by changing their product (the music) rather than the packaging (their image).

Perhaps because jazz was created as an expression of the African-American experience (it has even been at times a form of protest music), an "underdog" mentality persists. Commercial hype and the outward trappings of success are looked upon with suspicion. One wonders whether musicians who care about image can possibly have the necessary substance to master an art as demanding as jazz.

Yet many serious jazz artists have been concerned with personal style. Herbie Hancock set new trends in fashion eyewear, and Chet Baker inspired the Hollywood image of James Dean. This tradition continues today. Note saxophonist Dave Ellis's TAG Heuer watch,

Cecil Brooks, III's custom cigars, or Carl Allen's Mont Blanc pen. Grammy-winning vocalist/pianist Diana Krall and trumpeter/composer Wynton Marsalis both have become minor celebrities, partly because of what could be called strong "brand management." Each of these artists obviously cultivate an appealing personal image, and who could question the level of their commitment to the craft of music making?

The fact is that you, the artist, are in sales, and image affects sales. You do have an image and you are a brand whether you like it or not. Your only choice is whether you will manage your brand. As an artist, you will be perceived as making some kind of statement. Why not give that statement some thought?

Today's jazz musician faces a choice between the prevailing anti-commerce stance and embracing the winning notion of music as a product and the musician as a brand. Even organizations must choose one of these two paths. In my hometown of San Francisco, for example, our jazz festival can barely keep up with its own commercial success, while our jazz radio station stoically endeavors to "keep jazz alive." The choice is simple: by carefully managing perceptions and cultivating a strong winning image, we not only survive, we thrive.

What follows are 15 tips to get you thinking about creating your own brand identity.

## 1. Work with pros

You wouldn't hire an amateur musician to perform at your wedding, so why try to design your own concert posters or have your sister take your headshot? When producing your marketing material, work with professional graphic designers, writers, and photographers. An investment in quality printed matter pays for itself by elevating your profile and increasing your income.

## 2. Keep it simple

The most successful advertising campaigns use solid colors, clean lines, white space, and strong copy points with only one or two typefaces. Think of the simplicity of campaigns for the iMac, the Volkswagen Bug, the Gap, and Clinique makeup. Simplicity for the eye translates into a strong, bold statement in the mind.

## 3. Develop your signature look

Acknowledge and give consideration to the power of your wardrobe, hairstyle, eyewear, and jewelry. For the performing artist, one's "look" functions much like the hook of a song does: it becomes anticipated by your audience. I was given a beret at a 1998 jazz festival in Aspen, Colorado. I liked it so much that I wore it all summer in my performances—I even wore it when having my picture taken. When I returned to many of the same venues the following year, strangers would stop me on the street and say, "Dmitri Matheny! Where's your hat?"

## 4. Do what you can

We live in a visual culture, so be almost as serious about your look as your sound. Remember that people who listened to the famous Kennedy-Nixon debate on the radio thought that Nixon won, but the larger television audience considered it a Kennedy victory. If you don't believe that looks matter for professional serious musicians, look at the phenomenal success of violinist Anne Sophie Mutter or vocalists Jane Monheit and Norah Jones.

When asked by *Entertainment Weekly* about becoming a sex symbol, Diana Krall said, "Look, I'm not Claudia Schiffer, I just do what I can." Not everyone is blessed with beauty, but do what you can to stay healthy and fit. Get serious. You're onstage and people sometimes spend hours looking at you. Give them a break and be easy on their eyes. If you need input, consult with fitness, nutrition, and fashion experts.

## 5. Be consistent

Give careful thought to the visual image you wish to project, and then consistently project that image in everything; your stagewear, advertisements, stationery, even record packaging. This concept in branding is known as "trade dress." Consider developing a logo and wearing consistent colors that are featured in all your printed matter. Consistency wins in building a brand. Like the Gap, which creates all of their advertisements in-house, insist on a consistent visual look.

## 6. Speak their language, on their turf

When Sprite was repositioned for the youth market with the slogan "Obey Your Thirst" (a



message conveying attitude and individuality), sales volume tripled to more than a billion cases each year. To define your target market, develop depth profiles of your audience members. Then design a campaign that these consumers will see and appreciate.

A vocalist whose target is upper-income, middle-aged men reaches her target by airplay on MOR radio, advertising in lifestyle publications such as the *Wine Spectator*, and distribution of her recordings through the Internet. Another vocalist who performs edgy, innovative reworkings of classic Beatles songs, reaches more-targeted audiences by performing in alternative rock clubs instead of jazz venues.

#### 7. Be disciplined

Building brand recognition requires the same scientific rigor that underlies any other financial decision. Formulate a thesis, experiment with tactics, analyze your results with hard data, and revise the original premise when data doesn't support it the original premise.

Coke, for example, won awards for its "I'd Like to Teach the World to Sing" advertising campaign, but when product sales didn't increase, the ads were pulled. I discovered that my CD sales at concerts declined when I began to offer additional products such as T-shirts and commemorative merchandise (in the field of brand management, this is known as "line extension"). Because my mission is to sell my music, I dropped the other products, and noticed that my CD sales began to increase immediately.

#### 8. Own a word in the mind

The strongest brands own and plant a single word in the consumer's mind. Federal Express, for example, owns the word "overnight," and Volvo owns "safety." Come up with a word that best describes your product and build your brand strategy around that word. Your word might highlight a new category or style of music, it might be your instrument, or a particular attribute, mood, or feeling that your music suggests. Once you settle on your word, use it consistently in your slogans, headlines, advertising copy, and biography.

#### 9. Selling the image

Nokia became the world's bestselling mobile-phone manufacturer not because of better components or service, but because of chic design. One of the most oft-cited examples of successful industrial design is the iMac, Apple's candy-colored computers, designed by Jonathan Ive. When Apple launched the iMac line of computers, they sold flavors and colors rather than actual computer features. Function is as important as form only after the sale is made and the consumer begins to use the product at home. There is a lesson here for musicians. Don't sell attributes of your music, sell your look. Develop your own unique design aesthetic, and sell your image, but maintain consumer loyalty through quality music.

#### 10. Differentiate

The first of four steps to building brand strength is differentiation. How is the brand unique? What separates it from its competitors? The second is relevance. How is this brand significant on a personal level to the target customer? Third, once established, the brand must build esteem and a positive reputation so that the target customer hears good things about it, and fourth, first-hand knowledge or personal experience with the product. Only at this point does the brand possess both strength and stature.

Terence Blanchard and Mark Isham are film composers, jazz trumpeters, and Sony/Columbia recording artists, yet each artist's brand identity is as distinct as Coke's ("The Real Thing") is from Pepsi's (the choice of a new generation). Blanchard and Isham have successfully differentiated their brands. Similarly, vocalist Cassandra Wilson's mysterious image differentiates her from Diana Krall's glam positioning.

#### 11. Be a mirror

Concern yourself not only with your image, but also with your target audience's image. The psychology of branding requires that you market yourself not only to your target consumer's "true image" (income, social class, buying habits), as well as their self-image. Apple Computer, for example, targets young executives who consider themselves to be creative iconoclasts and who "think different." If your target aspires to be young and hip, create a youthful, trendy image. If your audience aspires to be wealthy and stylish, cultivate a look that reinforces that self-image.

#### 12. Stay fresh

While consistency is key to building a brand, change is a powerful tool in sustaining it. Madonna is virtually unique as a cross-generational pop artist. Mothers and their daughters alike consider Madonna to be theirs. Madonna achieved this broad appeal by reinventing herself, effectively repackaging and relaunching the brand several times over the course of her career. Similarly, jazzman Wynton Marsalis quietly transitioned from outspoken, controversial young lion in the 1980s to a respected elder and mentor for young musicians during the 1990s.

Marsalis's various accomplishments have heightened his profile and shaped the public's perception of him. His aggressive media presence, association with Lincoln Center, commissions of new works for the ballet, Pulitzer Prize win, chess-move strategies for releasing his recordings, books and educational videos, and his domination of the Ken Burns documentary series have enabled him to become, for better or worse, widely regarded as the spokesperson for jazz music.

#### 13. Drama is your friend

Don't be afraid to incorporate theatrical elements, such as stage sets, costumes, lighting, choreography, and sound design into your per-

formances. Audiences enjoy pageantry in musical performances when it is done well. In the 1980s, the Kronos Quartet brought a new audience to chamber music by imitating the performance look of new-wave rock bands. Trumpeter Lester Bowie's group Brass Fantasy received a standing ovation at the North Sea Jazz Festival when they returned for an encore wearing gold zoot suits.

#### 14. Walk with kings

Carry yourself with confidence, and surround yourself with greatness. In their newsletters and other printed materials, film composer Mark Isham and former NARAS President Michael Greene routinely publish photos of themselves with pop culture celebrities. Smooth jazz trumpeters Rick Braun and Chris Botti gain credibility by using images of Miles Davis and Chet Baker on their albums and press materials. The rule of association is, "When with winners, you are perceived as a winner." Don't worry that some folks, particularly other musicians, might view this practice as pretentious. It's a business strategy, and it works.

#### 15. Never lose that common touch

Even as you cultivate an image of success and celebrity through your marketing, remain friendly and accessible in your personal relationships. Don't allow yourself to get a big head. Sherry Lansing, chair of Paramount Motion Picture Group, has a reputation for personally returning all her phone calls, no matter how many she receives. If she can do it, a musician certainly can. Remain humble, and no matter how successful you become, always remember that the music comes first. ■



—Dmitri Matheny is a flugelhornist, composer, educator, and recording artist. He has been named Best New Artist in the Jazzy Readers Poll and Talent Deserving of Wider Recognition in the Down Beat International Critics Poll. Matheny tours extensively throughout the United States, Europe, and Asia. He and his wife, Larissa, also dedicate themselves to a wide variety of nonprofit music-education organizations. Visit his website at [www.mathenymusic.com](http://www.mathenymusic.com).



# Life Beyond

## the "Money Notes"

by Bryan Beller '93

LET ME GET THIS STRAIGHT: I've been asked to write an instructional column for a magazine read mainly by the alumni of Berklee College of Music. To me, this implies that the best players in the world—well, the ones who aren't too busy doing gigs and sessions to read *Berklee Today*—will be trying to glean invaluable insight by perusing what it is I'm doing musically. Perhaps my trepidation reflects my chosen career path, one that, in terms of making a living as a musician, flies in the face of practicality.

I remember, as others probably do, the sage advice of many a fine Berklee faculty member during my later years at school. Students were repeatedly warned that "the real world" would not be nearly as creative or forgiving as the Berklee scene. Conforming to the commercial artistic tastes of the day could mean the difference between living on penne pasta or ramen noodles. The advice went something like this: "There's no room for extended solos, mixed meters, and challenging unison licks on those bubble-gum pop tunes and soda commercials, kid. You want to make it as a musician? Have as much fun as you want here, but when you leave, make sure you know how and when to play the 'money notes' if you want to eat."

Maybe I should get my hearing checked. Instead of "money notes," I heard "many notes." The bulk of my professional work has



Bryan Beller has played, toured and recorded with Mike Keneally, Steve Vai, Dweezil Zappa, and Wayne Kramer. He writes a regular column for Bass Player magazine and is director of product development for SWR Sound Corporation. Visit his website at [www.bryanbeller.com](http://www.bryanbeller.com).

been with former Frank Zappa guitarist and avant-garde solo artist Mike Keneally. So in essence, I took this wise advice—that cost tens of thousands of dollars to obtain, mind you—and proceeded to act out the opposite course of action as vociferously as possible.

Self-deprecation aside, I suppose this column does provide the opportunity to detail some of the more esoteric stuff I'm required to pull off for Mr. Keneally, whose music can be fairly dense when he wants it to be. It's also one last chance to make those music notation classes that I took pay off. With a pithy "message to the masses" at the end, maybe this instructional column for the "educated reader" will work after all.

In example one, we have a fine illustration of one of those atonal runs of sixteenth notes that never seem to end no matter how many times the time signature changes. "Career/Quimby" is something we've done as a show opener for a while, which makes the impossible run of thirty-second notes all the more daunting with cold fingers. (Full disclosure: the accented notes are the only ones I play with my right hand; all the rest are hammered on.) There are bits of tonality scattered throughout the section—some A minor, C blues, even D-flat augmented seven for a fleeting moment—but it's mostly a harmonic free-for-all. Bassists may want to note how I'm forced to change neck positions radically for the 3/8 bar in preparation for the coming onslaught of *loco!* in bar four.

Shown in example 2, the chorus of "We'll Be Right Back," is a far sweeter affair. With a rolling, half-time 6/8 groove behind it (bass drum on beat one, snare on four), I take a nice, easy lick and make it hard on myself by adding harmonics to outline additional chord tensions. Beginning with a simple D bar-chord outline in the first bar, the chords become more complex and dissonant as the section progresses. Bar two has G and D harmonics over F for one of those oh-so-pretty 6/9 tensions, and Bar three has one of my favorite sounds: E minor 9 by way of G and F# harmonics over low E. (Bass players: you haven't lived until you've played a minor second in harmonics.) It gives way to a G-major-over-F flavor by allowing the G and the B to sustain over the low note. For those instrumentalists who wonder about the appropriateness of all this upper-register content in a bassline, rest assured that in a live setting, I only execute the part well enough for all the harmonics to ring clearly maybe two out of every five attempts. A chorus pedal helps

immeasurably in such endeavors.

Complex parts aside, there's plenty of room for stretching out on this gig, and for a bassist, that means opportunities to reharmonize underneath solo vamps like the one in "Hum," shown in example 3. The lick itself—played over a quasi-Latin groove—floats from D major to b minor to C major 7#11, but the notes themselves are tricky to fool around with unless you play less and syncopate more. The first variation hits the key accents and lands on A underneath the C major 7#11 for some instant reharmonization gratification. Variation two flirts with a more purely Latin counter-rhythm, while the last one is that ever-popular V-chord pedal (guaranteed to make your soloist squeal with pleasure).

But what would an instructional article be without the *pièce de résistance*, a sightread-this-if-you-dare musical smackdown? The instrumental bridge of Keneally's "Cause of Breakfast" (example 4) is a heavily Zappa-influenced ensemble nightmare of twisting tonalities and noninterlocking polyrhythms. The schizophrenic register-skipping poses special challenges for a bassist (check the tab notation for the way I do it though I'm sure it's not the only choice). Bar four alone is weird enough, but imagine it with three other instruments playing completely unrelated rhythmic figures, and you've got a recipe for a live train wreck if you're not careful. Plus, Mike won't be able to play his 13-notes-in-the-space-of-14 figure over the two bars of 7/16 if I don't play the preceding bars correctly. So in the spirit of giving, my problems are now yours. Good luck.

My years at Berklee were filled with wonderful musical experiences, and it's been my privilege to continue enjoying that level of fulfillment and beyond. As far as the "practical" side of life goes, it's a different balancing act for everyone. I eat enough penne to make the ramen nights worth it. Understandably, you may think differently. But strict adherence to the conventional wisdom of post-Berklee careerism—hit the money note, baby—has its own pitfalls. Taken literally, one might think that pursuing any project not immediately known to Carson Daly will ultimately lead to bad skin, hearing loss, chronic halitosis, social ostracism, and general despondency untreatable with Prozac or anything else.

If there's only one point I can leave you with, it's that it doesn't have to be that way. Now if you'll excuse me, I have to get some sleep so I'll be able to wake up in time for my day job tomorrow morning.



Example 1  $\text{♩} = 96$  Career/Quimby (ending) by Mike Keneally

Example 2  $\text{♩} = 160$  We'll Be Right Back by Mike Keneally

Example 3  $\text{♩} = 104$  Hum (solo vamp) by Mike Keneally

Example 4  $\text{♩} = 82$  'Cause of Breakfast by Mike Keneally

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# notes

1953

Trumpeter Herbert Dale of Half Moon Bay, CA, is retired now and would like to hear from friends and Berklee alumni from the early 1950s. Reach him by e-mail at bsharp7herbdale@netscape.net.

1963

Composer and bassist Graham Collier of Malaga, Spain, reissued his 1967 debut album *Deep Dark Blue Centre* on CD through Disconforme Records in 2001 and on enhanced vinyl by Whatmusic.com. Collier has made a total of 12 recordings and plans two more releases this year. Visit [www.jazzcontinuum.com](http://www.jazzcontinuum.com) for more information.

Drummer Ronald Spagnardi of Cedar Grove, NJ, celebrated his 25-year anniversary as editor/publisher of *Modern Drummer* magazine. Spagnardi founded the popular magazine written exclusively for the drumming audience in 1977.

1970

Bassist Harvie S. (formerly Harvie Swartz) and his Latin-jazz fusion project Eye Contact have released the CD *New Beginning* featuring Michael Brecker and Ray Vega. Visit his website at <http://harvies.com>.

1971

Chuck Mymit of Forest Hills, NY, served as a guest conductor for the All-State Division IV High School Jazz Ensemble. The program consisted of compositions and arrangements by Mymit.

1972

For the past 12 years, Jeff Colella of Los Angeles, CA, has been musical director for singer Lou Rawls. In March, his trio (Trey Henry on bass and Kendall Kay on drums) did a live concert-broadcast for WICN-FM at Mechanics Hall in Worcester, MA, and several other gigs in the Boston area.

1973

Pianist Kenny Werner of Watchung, NJ, did a duo tour with Toots Thielemans in honor of the harmonica player's 80th birthday.

1974

Ken Demaine of Rockport, MA, operates Cape Ann Gifts in Rockport. His daughter Krystal Demaine '00 recently opened North Shore Music Therapy Services in Rockport.

Drummer Jeffrey Meyer of New York City coproduced, wrote material, and played percussion for New Orleans singer and drummer Johnny Vidacovich's latest CD. Also featured on the disc are keyboardist/composer/coproducer Michael Pellerera '76 and saxophonist Tony Dagradi '72.

Hammond B3 organist Albert Weisman of New York City has played with Bo Diddley, Joe Jackson, and others. His new project is a B-



Bill Gordon '75

3/drums drag-and-drop audio library titled *Organisms*. For more information visit [www.bluesorgan.com](http://www.bluesorgan.com).

Saxophonist Dennis Taylor of Nashville, TN, published a book and CD package entitled *Blues Saxophone* for Hal Leonard Corporation. The book features transcriptions and analysis of 18 blues artists.

1975

Pianist/composer Bill Gordon of Miami, FL, completed a European tour to support his recent album *Out the Box*. Four of the CD's cuts have been selected for inclusion in a film and TV shows. The disc is available at [www.cdbaby.com/billgordon1](http://www.cdbaby.com/billgordon1).

Flutist Nika Rejto of Lafayette, CA, has released a new CD titled *Midnight Kiss* on her own Unika Record label. This summer she will marry Michael Cogan, owner of Bay Records and Recording Studios in Berkeley, CA.

1976

Keyboardist Allan Coletta of Bear, DE, released a CD titled *Swamp Yankees in Paradise*. Among the musicians playing Coletta's original songs are Allan's wife Rose on vocals and James Seabra '76 on drums, vibes, and marimba.

1978

Saxophonist Ken Field of

Cambridge, MA, was commissioned by the Dog & Pony Theatre Company of New Orleans to write original music for their March production of the Tennessee Williams play *Suddenly Last Summer*. In May, Field performed alto-saxophone trio music for the company's production of *Revolution: A Ballet on Wheels*.

Tom Zicarelli of Bethel, ME, made a presentation in April on teaching music composition to nonmusicians at the National Music Technology Conference in Nashville. Zicarelli teaches music technology at Gould Academy in Bethel, ME.

1979

Pianist Louis Lima of Rio de Janeiro, Brazil, works extensively as a composer and performer live and in the studio. His latest project is with the Rio Jazz Orchestra. Lima recently



Bruce Arnold '80



Harvie S. '70

1967

Bob Shalue of Fairfield, CT, has worked as a pianist for MMM Productions for two years. He previously worked as an arranger for Warner Bros. Music in New York and as a correspondent for *Variety*.





Louis Lima '79

enrolled in a local university to study business administration.

Jim Reiske of Kendallville, IN, is working as a sales engineer for Sweetwater Sound Inc. in Fort Wayne, IN.

Bassist Doug Wray of Fairfield, CT, played four- and five-string basses on songwriter Sloan Wainright's new CD *The Song Inside*. He has been with her band since 1995. Wray and his wife also had a son, James Vincent, on February 13.

## 1980

Guitarist Bruce Arnold of New York City has released the CD *Give 'Em Some* with bassist Ratzo Harris and drummer Tony Moreno. Arnold showcases his jazz, classical, rock, blues, and funk influences on the CD's seven original works.

Guitarist/vocalist Ti Muntarbhorn of Bangkok, Thailand, performed in Thailand and India this spring with her band Dr. ka-Ti and the Brazilian Jazz. She received an arts grant for a month-long residency in Lisbon, Portugal, from Fundacao Oriente.

Guitarist Paul Nelson of Stamford, CT, performed the Queensryche song "Speak" on the *United: Singing to the World* CD. Nelson is among a cast of rock superstars on the new disc. All proceeds from the CD and DVD will benefit the Red Cross 9-11 relief efforts.

Anthony J. Resta of Westford, MA, produced Lucia Moniz's sophomore effort for the EMI label. The disc came out in February.

## 1981

Guitarist Stanley Munslow of Coventry, RI, reunited his prog-rock band Curio after a 14-year hiatus and released the CD *Lacuna*.

Saxophonist Scott Robinson of New York City won *Down Beat* magazine's critic's poll in the miscellaneous instrument category and was featured on the cover of the November issue of *Jazz Journal International*.

## 1982

On March 10, violinist/composer Benjamin Smeal of Green Bay, WI, premiered his Latin American-themed work *Lenten Prelude* for violin, viola, and organ at St. Norbert College. Smeal performs extensively and operates a teaching studio.

## 1983

Buddy Andrews of Jacksonville, FL, and his group the Modern Groove Experience released a CD titled *Safe Haven* and will soon release a second titled *Close Acquaintances*. Andrews wrote all of the material, played woodwinds and synthesizers, and handled production details for the CDs. The discs are available at [www.members.tripod.com/budmusic/tmgepage1.htm](http://www.members.tripod.com/budmusic/tmgepage1.htm).

Scott Hoffman of Tampa, FL, plays drums with the band O-Town of the TV show "Making the Band." The show, formerly on ABC, currently airs on MTV Saturdays at 9:00 p.m. Hoffman has also worked as a back-line tech for the Backstreet Boys and has played drums for members of Bad Company and 38 Special.

## 1984

Steven Corn of West Hills, CA, formed a new-media consulting company for the music industry, Corn Music Services, Inc. ([www.cornmusic-services.com](http://www.cornmusic-services.com)). He is providing business development and content acquisition services to companies such as Universal Music Publishing Group, Encore Karaoke, Saban Capital Group, and others.

Drew Cremisio of Cincinnati, OH, conducted the Madison County Honor Band in a January concert at Camden High School in Camden, NY. Cremisio teaches at Northwest Local Schools and Northern Kentucky University.

Composer Joel Goodman of New York City wrote the music for the film *Children Underground*, which received an Academy Award nomination in the Best Feature Documentary category.

Jeff Horney completed his M.S. degree in education at the University of Wisconsin at Madison. He currently works as an online learning facilitator at the Madison Metropolitan School District.

Singer/Pianist Barry Rocklin of Revere, MA, an entertainer for Royal Caribbean cruise ships, sailed on *Enchantment of the Seas* in April and will be aboard *Explorer of the Seas* July through September.

Robert Vosgien of Burbank, CA, is chief mastering engineer at Capitol Records in Hollywood. His latest projects include remastering Queen's *A Night at the Opera* and mastering *Gutterflower* by the Goo Goo Dolls, Eva Cassidy's *Songbird*, Walter Beasley's *Rendez-Vous*, Lee Ritenour's *A Twist of Marley*, and the latest discs by Poison and Motorhead.

## 1985

Classical guitarist Michael Nicolella of Seattle, WA, presented concerts this spring in St. Paul, MN, Providence, RI, New York City, Victoria, B.C., Canada, and Seattle playing contemporary works for classical and electric guitar. On June 29, Nicolella and the Seattle Creative Orchestra will premiere his guitar concerto. A CD of his performance of "Transit" by John Fitz Rogers was released in April. For more information, visit [www.nicolella.com](http://www.nicolella.com).

Jamshied Sharifi of New York City composed and conducted the score for the Paramount/Nickelodeon film *Clockstoppers*, which opened in theaters March 29. Miyuki Sakamoto '92 orchestrated the score and helped produce the recording sessions.

Saxophonist/composer Tommy Smith of Tillietudlem, Scotland, has released a new CD called *Into Silence* on his own Spartacus label. The disc features Smith's solo saxophone on medieval chants, folk songs, ballads and improvisations. Visit his website at [www.spartacusrecords.com](http://www.spartacusrecords.com) for more information.

## 1986

Singer/songwriter Jennifer Brunetti

of White House, TN, released an album of her songs titled *Mercyside* for the Mi5 Recordings/Koch Progressive label. The musicians include guitarist Ted Mason (Modern English), bassist Muzz Skillings (Living Colour), and drummer Milan Meserich. For more information, visit [www.Mi5recordings.com](http://www.Mi5recordings.com).

Bassist Larry Jackson of Woburn, MA, and his band Boscobel released their self-titled debut CD. Jackson's other band Eye2Eye, has also released three CDs and won Boston Music Awards in three consecutive years. Visit his website at [www.upsiderecords.com](http://www.upsiderecords.com).

## 1987

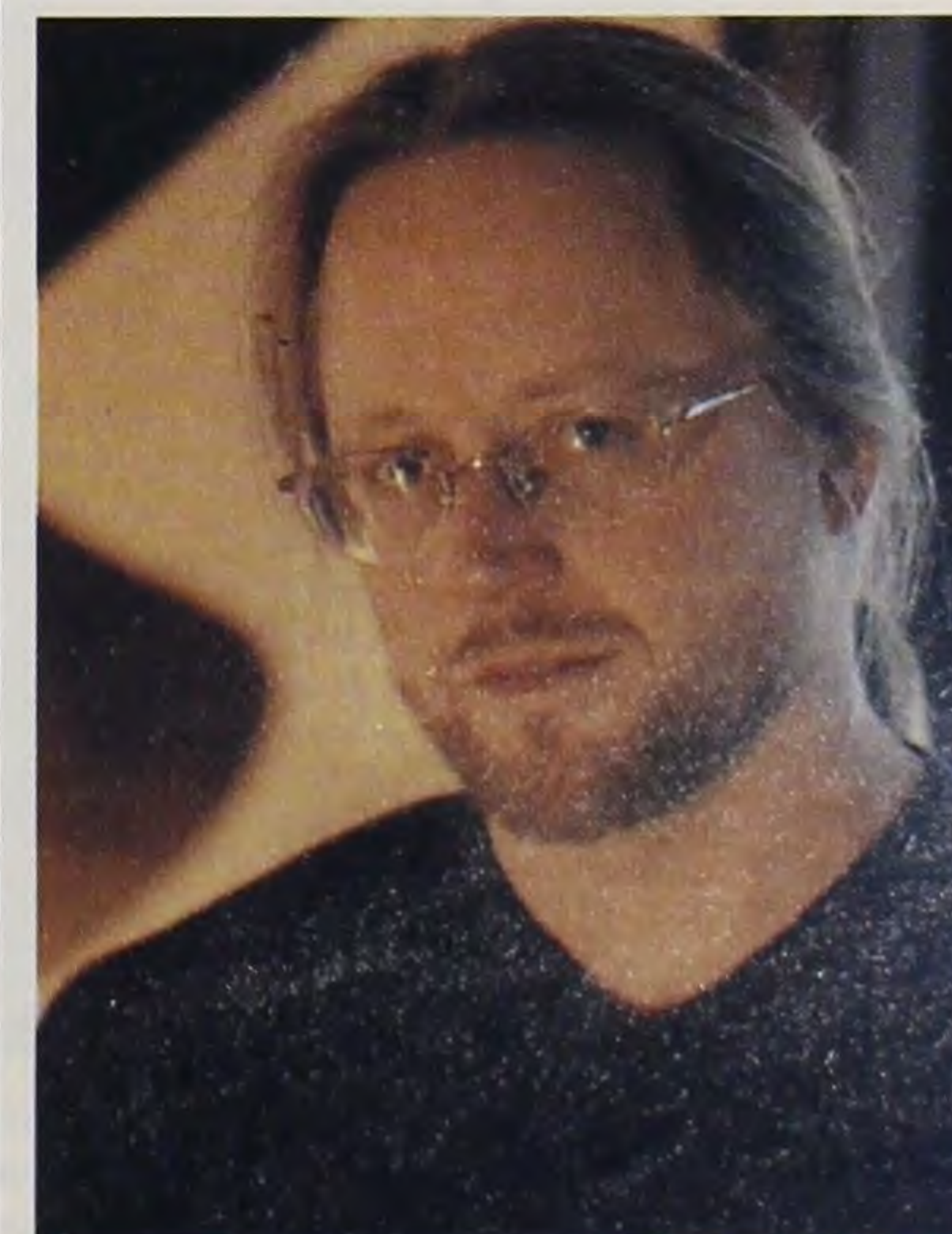
Saxophonist Gordon Beadle of Cambridge, MA, performed in Europe last fall with a blues review. Beadle was nominated for a W.C. Handy Award as blues horn player of the year and is featured on new CDs by Duke Robillard, Doug James, Jerry Portnoy, and others.

Pianist Satoko Fujii of Saitama, Japan, released the duo CD *Clouds* with trumpeter Natsuki Tamura. The disc, featuring six improvisations, was released by the Libra label.

Pianist Geoffrey Gee of Arlington, MA, recently composed the score for a 60-minute dance performance at the Radcliffe Institute for Advanced Study. Gee plays solo piano concerts frequently in the Boston area. His CDs are available through his website at [www.geoffreygee.com](http://www.geoffreygee.com).

Bassist Terje Gewalt of Oslo, Norway, and pianist Christian Jacob '86 of Ojai, CA, released the CD *Duality*. The disc features selections by Gewalt and Jacob along with standards, a folk song, and a piece by William Walton. Visit the website

(continued on page 25)



Geoffrey Gee '87





Adrian Ross '96

After a very busy winter and spring, our plans are coming together for summer alumni activities. This year's first event was a February 21 clinic in New York entitled "Website Workshop" led by informational architect Oz Barron '81. Oz illustrated methods for making websites more efficient and user-friendly.

On February 25, Music Business/Management Department Associate Professor Martin Dennehy led a clinic at Berklee entitled "Tax Preparation for Musicians." He discussed many taxation scenarios and shared tax tips for musicians. It was the first clinic of this type, and owing to the positive response, we will present it again next year.

In March, alumni and friends of the college got a special treat when Berklee collaborated with the Cambridge Center for Adult Education and hosted a reception for Quincy Troupe, author of *Miles: The Autobiography* and *Miles and Me*. The reception was held at Berklee's David Friend Recital Hall and featured music by Berklee's Miles Davis Ensemble led by trumpeter and Assistant Professor Ken Cervenka.

In conjunction with the spring break Nashville student trip, Nashville alumni came together for

the annual alumni reception at the Bound'ry restaurant. This year, attendees bid a farewell to outgoing Nashville Alumni Chapter President Pamela Roller. She was presented with a gift for all her hard work and leadership, and the new chapter president, Neil Diercks '93, was introduced. A special thank-you goes out to Pamela. We wish her the very best and extend a warm welcome to Neil. We look forward to continuing the strong Nashville alumni chapter.

Austin, Texas, the "live-music capital of the world," justified its reputation on Wednesday, April 3, as 40 guests enjoyed the first Berklee alumni showcase in that city. Hosted by Berklee Professor Livingston



(From the left) Deanna Anderson '81, author Quincy Troupe, Adrian Ross '96, and Jeff Robinson '84 at the March alumni reception.

Taylor, who delighted the crowd with his performance, and nine Berklee alumni displayed a wide array of musical genres. Britton Beisenherz '99, Aliah Selah '82, Val and James Denn, (both '82), Chris Tondre '94, Ken Tondre '93, Tom Spicer '77, and Sarah Sharp '97, and Brian Keeling '86 all engaged the crowd with their original songs and outstanding performances. Great music and useful



(From the left) Denise Barbarita '93, Richard Tambone '72, Jen Chapin '95, Liv Taylor, Steve Stellavato '80, David Sherman '94, and Roberta Fabiano '75 who performed for the alumni singer showcase at New York's Living Room club in April.

connections are building a strong network for alumni in Austin and throughout Texas. We look forward to more activities that will meet the needs of alumni there.

On April 6 Berklee hosted the Music Career Expo 2002 at the Hynes Convention Center in Boston. This year's event featured a variety of alumni panelists, who traveled from across the country to contribute their expertise. At the end of the day the alumni showcase, as always, was a hit and reunited many old friends. (For a fuller rundown of this event, turn to page four.)

Livingston Taylor hosted a New York alumni songwriter showcase, on April 21 at the Living Room. It was standing room only as alumni and guests gathered to see some of the city's best. Among them were Denise Barbarita '93, Jen Chapin '95, Antonio Carlos Defeo '95, Roberta Fabiano '75, David Sherman '94, Steve Stellavato '80, and Richard Tambone '72. The evening concluded with Taylor sharing some tips on performance and playing several selections. Many thanks to the outstanding performers who made it such a memorable night.

On May 13, a number of alumni came out to support a special Berklee scholarship ensemble performance led by Associate Professor Tiger Okoshi '75 at the Blue Note club in New York. After an opening reception, an incredibly spirited performance from Daniela Schaechter '02 (piano), Justin Purtill '03 (bass), Sam Duehler '02 (drums), and Okoshi (trumpet) followed.

Check the mail for details on upcoming alumni events that are planned for summer and fall.

All the best,

—Adrian Ross '96, Director, Alumni Affairs



Participants in the Austin, Texas alumni songwriter showcase in April included (from the left): Sarah Sharp '97, Ken Tondre '93, Chris Tondre '94, Tom Spicer '77, Brian Keeling '86, showcase host Professor Livingston Taylor, Val Denn '82, and James Denn '82.

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### ITALY

Claudio Zanghieri '93  
39-335-688-5891

### GREECE

Mike Achladiotis '84  
016-926019

## Upcoming Events . . .

**Boston:** Music Technology master class, Summer 2002  
Back by popular demand:  
Alumni Showcase, Fall 2002

**New York:** Alumni Showcase, Fall 2002

**Miami:** Alumni Performance Master class with Professor Livingston Taylor, Fall 2002

**St. Paul:** Alumni workshop, "Income Streams for Composers," Associate Professor Kurt Biederwolf Summer 2002

**San Francisco:** Berklee Monterey Quartet at Yoshi's, September 23, 2002





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Bassist/producer Vince Leffler of Memphis, TN, engineered, produced and performed on the CDs *Amazed* and *A Way to Your Heart* by the Crossway Worship Band. Both are on the Memphis-based S.Y.S. Records label.

## 1988

Dow Brain and Brad Young, both of Waltham, MA, founded Underground Productions in 1990 and have had a string of successes



Dow Brain '88 and Brad Young '88

writing and producing for various artists. They have worked with LFO, Joey McIntyre, Eden's Crush, Cyrena, Kim Fox, and Alsou, and on the just-released *Fabu* CD by Mulberry Lane.

Mark Brodin of Minneapolis, MN, produced the documentary *Delafield*, which aired nationally in May on PBS. The film deals with the challenges making farm life in rural America difficult, as symbolized by the closing of a 130-year-old community church in Delafield, MN.

Bassist Charlie Colin and keyboardist Rob Hotchkiss are members of the band Train. The group won a 2002 Grammy Award for Best Rock Song and contributed the song "Fall Out" to the soundtrack of the film *We Were Soldiers*.

Shawn Clement of Canyon Country, CA, has composed extensively for TV and movies. Television shows using his music include *Buffy the Vampire Slayer*, *Police Videos*, and *Ally McBeal*. His film credits include work on *2004: A Light Knight's Odyssey* and *A Fate Totally Worse than Death*. Visit his website at [www.clemistry.com](http://www.clemistry.com).

Christopher Morford of Chicago, IL, composed and performed the original score for the feature film

*Drive By*. Two films for which Morford composed music, *Lana's Rain* and *Book of Swords*, are due out later this year.

## 1989

Guitarist Kevin Ansell of West End, NJ, is a member of Highway 9. The band released its debut CD *What in Samhill?* for Epic Records in May.

Guitarist Robert Disner of Los Angeles, CA, played on the debut CD by Beth Thornsley. Rob Cairns '90, Beth's husband, produced the disc.

Singer Esther Haynes of Arlington, VA, was nominated for three Wammies (Washington Area Music Awards) in the traditional-jazz categories. Visit her website at [www.hokummusic.com](http://www.hokummusic.com).

Drummer Steve Pemberton of Santa Clarita, CA, is busy in Los Angeles-area studios. Last year he played with the Boston Pops Orchestra conducted by John Williams and Keith Lockhart.

Singer/Songwriter, Kelly Riley of Chelsea, MA, won the top-five finalist prize in the 2001 Nashville Songwriters Association International



Kim Burgin '90

Songwriting Contest for her song "Love Bug" from her *Live and You Learn* CD. For more information, visit [www.kellyriley.net](http://www.kellyriley.net) or [nashvillesongwriters.com](http://nashvillesongwriters.com).

Vocalist Ava Tracht-Landman of Fort Lauderdale, FL, is a professional singer and voice teacher in the South Florida area and has performed with Jon Secada. Among her students are Latin entertainers Chayanne and Julio Iglesias Jr. Visit her website at [www.learn2sing.biz](http://www.learn2sing.biz).

Composer Gernot Wolfgang of Los Angeles, CA, heard the Los Angeles Philharmonic's Chamber Music  
(continued on page 28)



## Unlimited Bass

by Mark Small '73

MICHAEL MANRING recalls being completely captivated at the age of nine by the sound of the electric bass break in a TV theme song. In the intervening three decades, his enthusiasm for the sound of the instrument has only intensified and Manring has earned an international reputation as one of the most creative and unusual electric bassists in the business. He has played on over 200 albums to date, and in 1994, *Bas Player* magazine voted him Bassist of the Year. Despite all of the acclaim, he finds it remarkable that the audience for his virtuosic solo bass concerts and recordings is growing both domestically and abroad.

"I was always interested in solo electric bass playing, but I didn't think anyone else would be," he said during a recent interview in Los Angeles. "It's been a fascination for me since I was young, but I thought it would always be something I'd do only in my living room and that I should learn how to be a real bass player." In fact Manring worked very hard to become a "real bass player." During in the late 1970s he learned the traditional role of the bass in the rhythm section by playing with local top-40 and fusion groups in his native Washington, D.C. and at Berklee. Like many other Berklee

for about six months with a group he'd met at school. The pieces of his future career started falling into place however, after he returned to Washington. There he met the late, legendary acoustic-guitar innovator Michael Hedges, who had been studying composition at Peabody Conservatory in nearby Baltimore.

"It was such good fortune for me to run into Michael before anyone knew who either of us were," said Manring. "He was developing his style at that time, and we kicked around the Baltimore area playing various gigs. It was a great thing for me to see him develop and really blossom musically."

Manring played on the demo tape that Hedges sent off to Windham Hill records. After Hedges signed with the label, his 1981 debut *Breakfast in the Field* album became Manring's recording debut as well. The two continued working together until 1997 when Hedges died after a car accident.

Throughout the 1980s and 1990s, Windham Hill used Manring extensively on many of their recording sessions and offered him a recording contract in 1984. In addition to his own four albums on the label, Manring played on a total of 50 Windham Hill records and toured with many artists in the company's

**"I followed Jaco [Pastorius] around like a puppy dog and finally talked him into giving me some lessons."**

students, he found the extracurricular playing opportunities to be as valuable as the time spent in class.

"Berklee was the perfect place to learn," he said. "I remember spending so much time in the rehearsal rooms. I'd start early and go from one room to the other, sometimes until 2:00 a.m. I'd play bebop with a group, then play with a fusion or rock band, and then work with someone on their original songs. It was so great to play with so many different people."

After finishing his studies at Berklee, Manring went on the road

stable. He was also a member of the label's popular group Montreux.

"It was interesting getting involved with the Windham Hill artists," said Manring. "Some of them are not schooled musicians. Many can't read music and some don't even know the names of the notes they play. That was different for me. Coming from Berklee, I could sight read pretty well and I had always loved theory. It was good for me to think in a different way and to approach music from another angle. Most of those artists worked a lot with alternate guitar tunings, so I learned a lot about that from them."

Before relocating to Northern California in 1986, Manring was living in New York, commuting to California for the Windham Hill sessions and taking bass lessons from Jaco Pastorius. "He was a huge hero to me at the time," said Manring. "I followed Jaco around like a puppy dog and finally talked him into giving me some lessons. I had listened to him so much and transcribed his music, so I already understood a lot about what he was doing."

"Back then, I wanted to play just like him. I didn't even think about having my own sound. But after spending some time with him, I realized that I am a very different person than he was and I was hearing other musical things in my head. I'd try to play his pieces just like he did, but there would be these other things here and there that sounded different. After I realized that those were *my* things, I started going for a more individual sound."

Manring states that while he still "respectfully carries Jaco's influence," he has developed a readily identifiable musical voice of his own. His astonishingly complex solo bass pieces involve use of an E-bow sustain device, radical retuning of his bass (sometimes mid-song), sprays of harmonics, and percussive double-stopped chords tapped on the bass neck with his right hand while he sustains higher and/or lower notes. Sometimes Manring plays multiple basses at once.

"After I heard Eddie Van Halen tapping notes with his right hand, I saw a lot of potential. It occurred to me that I could play more than one bass at a time if I used a tapping technique. I tried it and got really excited because I could use two different tunings that made it sound like I had a bass with eight strings. I could use one fretted bass and one fretless and pass motives from one to the other. I play polyrhythms by tapping on the two instruments, and it sounds really different than doing it all on one instrument. There is more separation. I eventually went to using three and even four basses."



Download Michael Manring's MP3s at [www.manthing.com](http://www.manthing.com).

"I have put things together gradually," he explained. "I hear sounds and then try to figure out a way to get them out of the bass. Many times, I will try something and fail to get the sound I want, but I will discover something that sends me off in another direction. It's like having a dialogue with the instrument; I try something and the instrument reacts."

Manring's solo bass act was a reaction to working with a wide variety of artists as a hired gun. "Over the last few years I have played with so many different people and worked in so many different styles that it got a little crazy. I would be playing totally free, avant stuff one night and new-age music, songwriter material, or jazz another night. I felt like I wanted to focus on solo playing."

Manring is on the road about half the year as a soloist and sideman and in the studio the rest of the time. He plans to make a new solo recording this year. The ready acceptance of his unusual approach to the bass has taught him some important lessons. "I have been lucky to get all of the calls for work that I do because I have never sold myself as a session musician. I never thought I'd be very good at it. I don't see the bass as limited or having only one function. If there is any pearl of wisdom that I have found in all of this, it is to follow your dreams and see what happens. Sometimes the doors aren't as closed as they seem."



## L.A. Newsbriefs

by Peter Gordon '78



Peter Gordon '78

LESTER COHEN

Summer's here and it's already been a great year for many of our alumni. As noted on page six, Berklee has been well represented in the various 2002 entertainment industry awards shows that have taken place since January. While the alumni presence in this year's Oscar listings is especially notable, the success of our music and sound editors, as evidenced in the Golden Reel Awards, is an exciting indication of Berklee's growing influence in that field. Perhaps not all of the names mentioned in that article will be familiar, but it is apparent that they are held in high esteem within their respective peer groups.

The Grammy Awards show, held in February at the Staples Center in Los Angeles also involved a number of alumni performers. Mihoko Tokoro '85 sang backup for the band U2 and reported that working with Bono was a memorable experience. Five-time Latin-Grammy-winner Alejandro Sanz performed with a band that featured Neil Stubenhaus '75 on bass, Vinnie Colaiuta '75 on drums, Michael Thompson '75 on guitar, and Eric Marienthal '79 on saxophone.

In the world of film and television, the list of recent credits is also impressive. Joey Newman '98 continues to be busy co-composing the music for the ABC series *Once and Again*, with W.G. Snuffy Walden, as well as provid-

ing orchestrations for NBC's *The West Wing*. For all you online game fans, Joey is also working on new music for *Lineage: The Blood Pledge*. Jan Stevens '81 composed the music to the hit NBC series *Scrubs*, which will return in the coveted Thursday-night line-up this fall.

Kevin Kliesch '92 composed the score to *Gentle Ben*, a movie produced by and aired on the Animal Planet cable channel. In addition to being signed to score the *Gentle Ben* sequel, Kliesch is about to begin work on the Miramax features *Dracula 2: Resurrection* and *Dracula 3: Ascension*. He is also set to orchestrate a new Jackie Chan movie entitled *The Tuxedo*.

Alumni Chapter President and Berklee Trustee Leanne Summers '88 served as both vocal producer and performer on the season finale of *The West Wing*. Her work as vocal producer has also been featured on ABC's *The Drew Carey Show*, the WB television sitcom *Nikki*, and the recent TNT movie *The Big Time*, which was scored by Stanley Clarke. Trevor Howard '94, currently the assistant composer on the popular series *Judging Amy*, has recently completed the scoring of a new Miramax feature entitled *The Swordsman II*.

Sharon Farber '97 scored the recent independent features *The Brothers Grim* and *Running at Midnight*. In addition, Farber also serves as conductor/musical director and arranger for the choir L.A. Shir. Shie Rozow '97 worked as assistant music editor on the comedy feature *A View From the Top*, which stars Gwyneth Paltrow, Mike Myers, and Kelly Preston. Karl Preusser '94 scored the recent independent feature *Ronnie*, which was shown at this year's Slamdance Film Festival. Scott Roewe '84 has been working as assistant composer on the hit CBS series *CSI: Crime Scene Investigation*.

Veteran producer Roy Shacked '93 recently created a new label called Groove Gravy Records, and their first release is

a disc by the band Tao of Groove called *Fresh Goods*, which has been receiving excellent reviews.

Niacin, a band that features John Novello '73 on Hammond B3 and synthesizer, Billy Sheehan on bass, and Dennis Chambers on drums has just released *Time Crunch*, the band's fourth CD on Magna Carta Records. John also leads the Los Angeles-based band Threshold featuring Eric Marienthal on sax. The band recently did a live recording at the Baked Potato jazz club.

As for alumni sightings on television, Andrew Dorsett was seen on *The Early Show* (CBS) with the Darren Hayes band (Hayes was formerly with Savage Garden). Bassist Ian Martin '96 continues to tour with MCA recording artist Res. The band recently performed on the *Tonight Show with Jay Leno*. Bassist Eric Holden '99 recently performed on ABC's *Good Morning America* with singer Josh Groban.

Guitarist Matthew Hager, who cowrote the Mandy Moore hit "When I Talk to You," also wrote a string arrangement for Scott Weiland, singer for the Stone Temple Pilots. Additionally, he wrote and produced tracks for the upcoming Verve release by Mindi Abair '91. Meanwhile, guitarist Carl Verheyen '75 has been rehearsing in Paris for a European summer tour with Supertramp.

For those of you who have experienced the world of big band music, the name Sammy Nestico will no doubt be familiar. In celebration of his 78th birthday, Nestico recently released a new CD entitled *This Is the Moment*. Among the featured performers are Dick Nash '53 on trombone and Vinnie Colaiuta '75 on drums.

That's it for now. Stay in touch.

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

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Society present the premiere of his piece *Moods in Blue* on March 4 at the Skirball Cultural Center in Los Angeles.

### 1990

Guitarist Joy Basu of Burbank, CA, is finishing his second CD and working with Jessica Simpson, Jennifer Lopez, CoCo Lee, and Angie Stone. He has performed on *Soul Train*, *The Tonight Show*, and *The Rosie O'Donnell Show*. For more information, visit his website at [www.joybasu.com](http://www.joybasu.com).

Vocalist Kim Burgin of Inglewood, CA, released her debut gospel CD *No Fear* on Stile Records. Visit the website at [www.stilerecords.com](http://www.stilerecords.com).

Chandler Hayes of Foothill Ranch, CA, released his debut CD entitled *An Audience of One*. Hayes composed, played all instruments, and sang on each of the selections. The CD is available through his website [www.chandlerhayes.com](http://www.chandlerhayes.com).

Jim Lima of Salem, MA, is a senior software-quality-assurance engineer at Cakewalk, a manufacturer of music and sound-production software.

Drummer Kevin Rapillo of Nashville, TN, has been touring with songwriter

Tom Hambridge '83 as well as Jason White, Jeff Finlin, Will Kimbrough, and Pat Buchanan.

Jennifer Rowe-Dixon of Venice, FL, a student at Florida State University College of Law, is a member of the Florida State University Law Review and won a book award for legal writing and research. She is focusing her studies on entertainment law.

Debra Salvucci-Adams of Nashville, TN, wrote and sang her song "Shooting Stars" for the television movie of the week *On Music Row*. It aired three times in March on the CMT network. Download an MP3 of it at [www.mp3.com/debraadams](http://www.mp3.com/debraadams).

Drummer H. Benjamin Schuman of Brooklyn, NY, and the Metta Quintet released *Going to Meet the Man*, a CD titled after the writings of James Baldwin. Schuman is joined on the CD by saxophonist Mark Turner '90, guitarist Kurt Rosenwinkel '90, saxophonist Mark Gross '88. To learn about Schuman's Jazz Reach jazz education program, visit [www.jazzreach.org](http://www.jazzreach.org).

### 1991

Composer Bill Brown of Hollywood,

CA, has penned music for the films *Any Given Sunday*, *Ali*, and *Finding Forrester* and full scores for *Scarier* and *Trapped*, and interactive media titles by authors Tom Clancy, Michael Crichton, Clive Barker, and others. Contact him at on the Web at [www.billbrownmusic.com/](http://www.billbrownmusic.com/).

### 1991

Vocalist Eniko Konye Platteel of Holbrook, MA, teaches piano and voice in the Quincy and Braintree public schools.

### 1992

Yoichi Arakawa of Gardena, CA, has published over 40 guitar books. His latest is *More Jazz Guitar Chords and Accompaniment* from Six Strings Publishing. For information about Arakawa's work, visit [www.sixstringsmusicpub.com](http://www.sixstringsmusicpub.com).

Saxophonist Seamus Blake of New York City won first place and a \$20,000 scholarship in the Thelonious Monk International Jazz Competition. Alto saxophonist Jaleel Shaw '00 of Peterson, NJ, was a finalist and won a \$1,000 scholarship. Shaw went to Hong Kong in March with the Mingus Big Band.

Bassist Jason Langley of Brooklyn, NY, is touring with Grammy nominee Shemekia Copeland. He is featured on Copeland's third album for Alligator Records, which was produced by Dr. John.

Bassist Watts Shimmura of Largo, FL, is playing with a 10-piece band at Busch Gardens in Tampa and does other shows in the Tampa area.

### 1993

Marc D. Ensign of Brooklyn, NY, is founder of Sound-n-Vision Designs, a web design, multimedia, graphic design, web hosting, and distribution company for musicians and artists. His clients include Skitch Henderson and the New York Pops. Visit his website at [www.snvdesigns.com](http://www.snvdesigns.com).

Woodwinds player Matt Zebley of Calimesa, CA, has launched his website at [www.mattzebley.com](http://www.mattzebley.com).

### 1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, played on the *Black Sun* CD by Primal Fear and completed his third solo CD with



Chandler Hayes '90

Cozy Powell, John West, Bobby Jarzombek, and Chris Cafferty. Visit Mike at [www.planetshred.com](http://www.planetshred.com).

Drummer Nathaniel Morton of Sherman Oaks, CA, is touring with A&M recording artist Vanessa Carlton in support of her debut CD *Be Not Nobody*.

### 1995

Singer/songwriter Jen Chapin of Brooklyn, NY, has released a duo CD titled *Open Wide* with acoustic bassist Stephan Crump in March. For more details on the disc and her performances, visit [www.jenchapin.com](http://www.jenchapin.com).

Keyboardist Drew Dorsett of Sherman Oaks, CA, is touring with Darren Hayes, former singer for Savage Garden. He also toured with the show *Love Makes Things Happen* produced by Kenneth "Babyface" Edmonds and David E. Talbert.

Ethan Eubanks of Brooklyn, NY, signed a publishing deal with Windswept Pacific. He also works as lead singer for Red Time ([www.red-time.com](http://www.red-time.com)), and plays drums on recording sessions. Eubanks's voice is featured on the new Sony PlayStation 2 video game *Parappa the Rapper 2*.

The Boston-based metal group Unwelcome Wagon includes bassist Chris Farrell '95, guitarists Jeff Miller '91 and Jeff Aach, and drummer Geoff Chase '90. They just completed a five-song EP which can be purchased at [www.unwelcomewagon.com](http://www.unwelcomewagon.com) or at Amazon.com.

Saxophonist Phil Stöckli of Brooklyn, NY, toured Switzerland with a quartet featuring bassist Derek Nievergelt '97, drummer Sebastiaan deKrom '96, and pianist Chris Wiesendanger. They also played at the MIDEM 2002 conference in Cannes, France.

Keyboardist Tim Vine of London,



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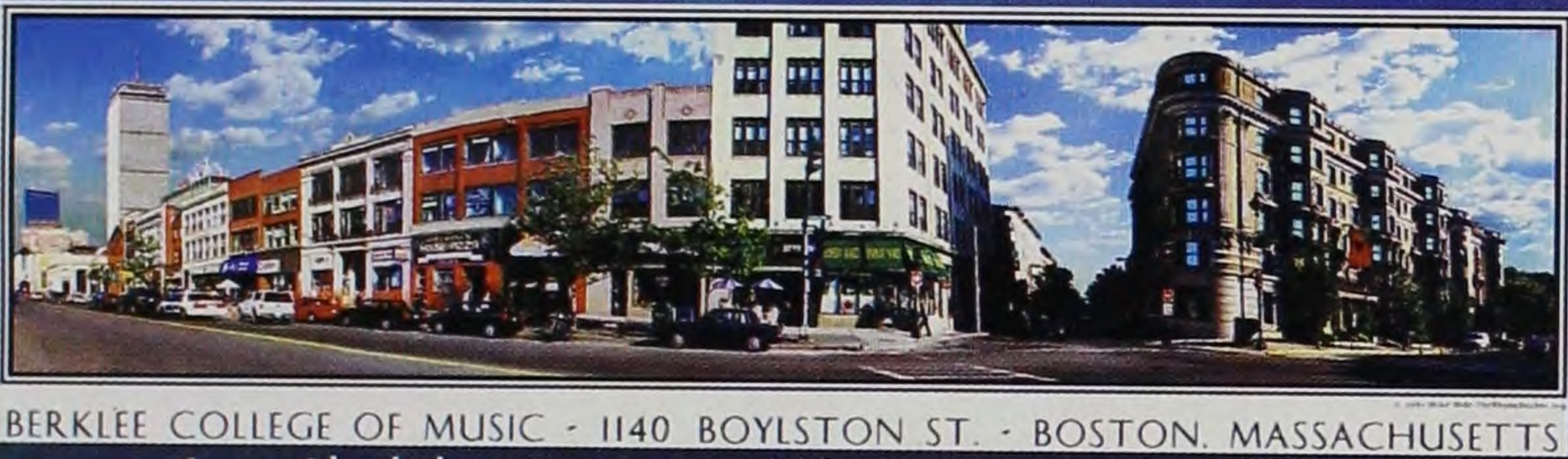
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England, has released an album with a singer under the band name Sherbert. Vine has toured with Terrence Trent d'Arby and worked with other artists such as Simply Red, Marlena Shaw, Bill Bruford, and others.

## 1996

Vibist and composer Oli Bott of Berlin, Germany, was commissioned to write a piece for the Jazz Across the Border Festival 2001 in Berlin. He is releasing a recording of that work this fall. Visit his website at [www.olibott.com](http://www.olibott.com).

Michael O. Drexler of New York received a Grammy nomination for mixing, mastering, and restoring Harry Belafonte's recording *The Long Road to Freedom: An Anthology of Black Music*.

Composer Vincent Gillioz of Los Angeles, CA, has scored a feature film titled *Psychotic* featuring Joe Estevez and Sam Jones. He is also assisting composer William Goldstein.

Guitarist/Composer Milton Mermikides of London, England, teaches at the Royal Academy of Music and at Colchester Institute and London's Centre for Young

Musicians. He performs with a soul band and also with his wife Bridget in the Mermikides Classical Guitar Duo. Contact him at [mmermikides@alumni.berklee.net](mailto:mmermikides@alumni.berklee.net)

Composer Giacomo Biondi Morra of Maennedorf, Switzerland, released *A Return to Eternity* with his group Sonyc-Byo-Hazard. The disc features pianist Vincent Bourgeyx '97 and vocalist Karin Lugmair.

Composer Will Richter of Hollywood, CA, has composed scores for 21 television and independent feature films including *The Zeros*, *Judgment Day: The Ellie Nesler Story*, and *Frost: Portrait of a Vampire* which stars Gary Busey. Richter's latest project, *Pendulum*, is available on DVD from Artisan Entertainment.

Pianist/songwriter Stefynie Rosenfeld of Malden, MA, has released a CD titled *No Second Time Around*. Featured musicians include guitarist Rob Carlson '96, bassist Justin Kolack '99, and drummer Ted Millen. Visit Stefynie on the web at [www.cdbaby.com/stefynierosenfeld](http://www.cdbaby.com/stefynierosenfeld).

Megan Gass-Wendell and Mason Wendell '97 operate Canary Promotion+Design, offering graphic design services for Web and print

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## 1997

Brad Bietry of Winter Springs, FL, is the musical director, and keyboardist for gospel singer Ron Kenoly. A renowned worship leader, Ron Kenoly has recorded nine albums.

The Los Angeles-based trio Outside Pedestrian, featuring guitarist/composer Anthony Fesmire '97, bassist/composer David Lockeretz '98 and drummer David Kontesz, released their second CD *Sunless City*. Guest saxophonist Matt Zebley '93 also played on the CD. Visit the band's website at [www.outsidepedestrian.com](http://www.outsidepedestrian.com).

Drummer Steve Hass of Astoria, NY, has been on tour with Manhattan Transfer since April. He has played on CDs by Manhattan Transfer, Ravi Coltrane, and Manhattan Vibes.

Singer Tami Machnai of Jamaica Plain, MA (originally from Israel), was featured in the annual Rozenshine-Bernstein concert in Massachusetts. She is working on a CD of Sephardic

arabesques based on her live show of the same name. Her electronic press kit can be found at [www.sonicbids.com](http://www.sonicbids.com).

Vibist Christos Rafalides '97 of New York City, drummer Steve Hass '98, and bassist John Benitez compose the trio Manhattan Vibes. The group recently released a self-titled CD that features trumpeter Randy Brecker. You can visit the band's website at [www.manhattanvibes.com](http://www.manhattanvibes.com).

Karyadi Sutedja '97 of Braintree, MA, chief engineer for studio Bopnique Musique in North Chelmsford, MA, was awarded a gold record for engineering Collective Soul's latest release *Blender*. He has also worked with



SEAN MCGOWAN  
Sean McGowan '99



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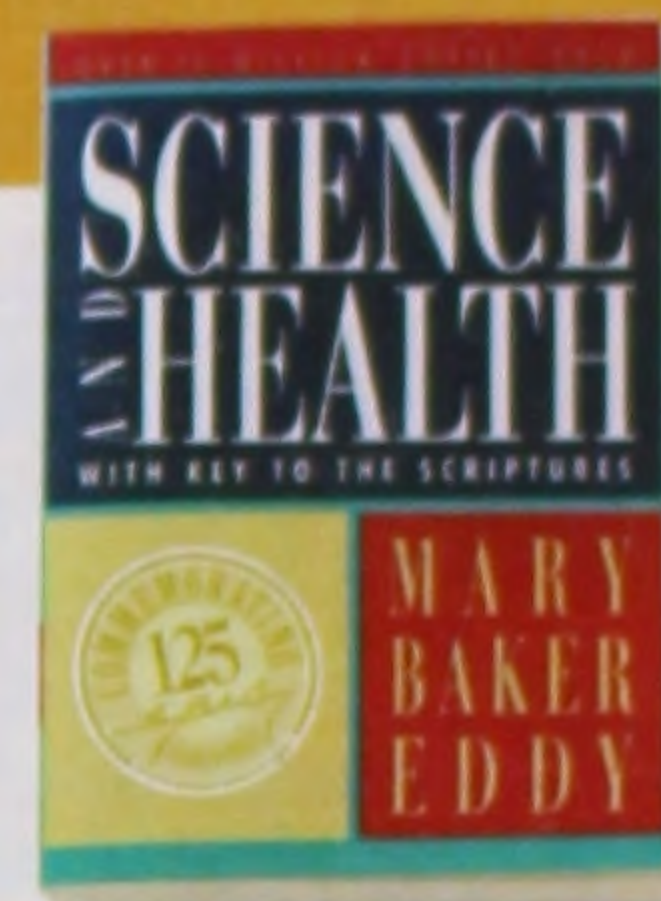
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Shawn Mullins, Megadeth, Guster, and others.

## 1998

Guitarist Neal Adams of Costa Mesa, CA, leads a jazz group in the Los Angeles area playing his original compositions with bassist Dominik Hauser and drummer Steve Sykes.

Gail McArthur of Malden, MA, married Baron Browne '78, a bassist who has toured with many jazz-fusion greats including Billy Cobham, Steps

Ahead, Jean-Luc Ponty, and others.

## 1999

Panflute player Damian Draghici was featured in a 90-minute concert from his native Romania that aired on PBS stations nationally.

Guitarist Sean McGowan of Rockport, ME, has released *River Coffee*, his debut fingerstyle guitar album. The disc was one of three winners in this year's Homegrown CD contest by *Acoustic Guitar* magazine. McGowan is profiled in the July '02 issue of the magazine.

Patricia Zarate of Santiago, Chile, was named an Alberto Vilar Global Fellow in Performing Arts by New York University (NYU). The prize will fund Zarate's jazz studies at NYU for two years.

## 2000

Natasha Bishop of Burbank, CA, works at W.F. Leopold Management whose clients include Melissa Etheridge, Meredith Brooks, Dave Koz, David Lanz, and Jeremy Toback. Bishop personally manages Kristin Cifelli '98 and Daniel Barrett '94.



Jason Smith '00



La Niece McKay '00

Saxophonist Bob Reynolds of Astoria, NY, played on seven tracks of a project produced by Don Grusin and Sam Purkin '88. He also played in Spain with the Jonah Smith Band.

Ariel Soudak of Tarzana, CA, founded Galaris Independent Music, a website and newsletter offering musicians legal advice and tips on health, practicing, music technology, and more. See [www.galaris.com](http://www.galaris.com) for information.

Vocalist La Niece McKay '00 and bassist Jason Smith '00, both of Los Angeles, CA, are members of the reggae band Caribbean Pulse. The group released the CD *Stand Up* with the song "Dry Your Eyes," which was a hit

in Jamaica last winter. Visit the band's website at [www.caribbeanpulse.com](http://www.caribbeanpulse.com).

## 2001

Juno Kang of Paris, France, Kasson Crooker '95 of Belmont, MA, and Chris Child '95 of Boston, created the music and sound design for the PlayStation 2 game *FreQuency*.

Darcie-Nicole Wicknick of Cambridge, MA, has launched Ask Darcie, a music business advisory and administrative services firm. The company's website is <http://home.talkcity.com/arpeggioav/askdarcie>.



Natasha Bishop '00 (left) of W.F. Leopold Management and Melissa Etheridge '80



# Final Cadence

Pianist RICHARD JACKSON '48 of Bedford, MA, died December 22, 2001. He was 84. Jackson attended Berklee after serving in the U.S. Air Force in France and England during WWII. For many years, he worked as a lounge pianist in Waterville, NH.

ALBERT WILLIAMSON '49 of Holyoke, MA, passed away on January 9, 2002. He was 74. Williamson attended Berklee after serving in the U.S. Army during WWII. During his early years, he had played with many top artists including Stan Kenton, Artie Shaw, and the Jack Parr Band. He worked as a salesman until retiring in 1997. Williamson is survived by his wife Babette, two sons, a daughter, eight grandchildren, and two great-grandchildren.

Baritone saxophonist NICK BRIGNOLA '58 of Eagle Mills, NY, died of cancer on February 8. He was 65. Brignola played with many jazz musicians including Miles Davis, Thelonious Monk, Woody Herman, and Buddy Rich. He had studied music at Ithaca College before winning *Down Beat* magazine's Critics Poll as a "New Star," netting him a scholarship to Berklee.

Brignola issued several albums as a leader and received a Grammy nomination in 1981 for his *L.A. Bound* album. Recently, Brignola had been teaching jazz theory and history at four Upstate New York colleges. He is survived by his wife Yvonne, two daughters, a son, and a granddaughter.

Vocalist LORRAINE (NYMAN) MERRITT of Billerica, MA, died on January 30. She was 59. Born in Chelsea, MA. At age 11, she appeared on the local Boston television show *Community Auditions* and was voted the top act by the show's viewers for several weeks. She attended both Berklee and New England Conservatory. After beginning her professional career at resorts in the Catskill Mountains, she traveled widely and sang with Ella Fitzgerald, Eddie Fisher, and Tony Bennett. She leaves two daughters and three grandchildren.

GORDON WALLACE '73 of Newton, MA, died suddenly on December 31. He was 51. Wallace had played with many local-area rock bands and also worked as an electronic technician at Krone Industries in Peabody, MA. He is survived by



Nick Brignola '58

his wife Jane, a son, and three stepchildren.

Studio engineer and drummer Tom Perkins '98 of Los Angeles, CA, died in May. He was 29. Perkins apparently collapsed while jogging and could not be resuscitated.

Berklee Trustee Emeritus Gregory Larkin passed away on Sunday May 12. He was 97. Larkin was a member of Berklee's board of trustees for 19 years and was its chair from 1966-70. Larkin had worked closely with Berklee founder Lawrence Berk after WWII to facilitate music education for veterans at Berk's new school.

A clarinetist, Larkin played professionally from the age of 14. He worked most recently with the Mumpers Band in Ft. Lauderdale, FL. He is survived by two sisters, a son, four grandchildren, and one great grandchild. Donations in his memory may be made to the Greg Larkin Scholarship Fund at Berklee by calling (617) 747-2569.

Former Berklee trumpet instructor BUD BILLINGS passed away on April 27. He had played trumpet for Frank Sinatra, Harry James, and in the CBS Orchestra for the *Carol Burnett* and *Steve Allen* shows. He was a popular teacher at the college and had written charts for the Herb Pomeroy Band.

#### CORRECTION

In the spring 2002 issue of *Berklee Today*, incorrectly listed an obituary for Jay Lester '73 of Florida. The correct name of the deceased should have been listed as STEVE LESTER '73 of New York and Florida. The John Steven Lester Memorial Scholarship, has been established at Berklee in his memory.

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Please send this form, along with any publicity, clippings, photos, CDs, or items of interest to: Berklee Today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693. E-mail address: msmall@berklee.edu, Internet address: www.berklee.edu.



# First Time in Mississippi

by Barbara M. London

"The trouble with young players is they haven't listened to the blues," my friend Joe Newman used to say. He had played in Basie's band and often mentored with one-liners. When Bruce Katz and I co-created our blues course years later, I knew I wanted to see and feel the heartland of the blues. What I couldn't know was how personal the experience would be. In the Delta I reflected on my roots growing up Baptist, the grandchild of potato farmers, in the northernmost county in Maine. Driving around in another people's history made me question, connect, and care in a way that I did not anticipate.

At the University of Mississippi in Oxford, I enjoyed an intensive week studying the Civil War, civil rights, southern literature, architecture, and the blues. The academic adventure was exceptional but exploring the Delta left me with the most visual and emotional memories. I was anxious launching off. I was alone, white, female, and a "northerner." This seemed to be the biggest liability after a week of discussing "the war of Northern aggression." I was blessed, however, with perfect February weather and polite, engaging people at every turn. As I headed west on Route 6, suddenly there was a straight line of shoulderless road ahead. Everything was one low level: flat flat flat! My mind was swimming with images from the classes: Grant's war maneuvers, southern mansions, earthy blues lyrics, and Richard Wright's story of a black boy hiding in a kiln from snakes, dogs, and a posse.

I located the Delta Blues Museum in Clarksdale near the dividing line between the historically white and black sections of town. I communed alone with the guitar of Big Joe Williams, B.B. King's "Lucille," walls of explanations, and huge black-and-white photos of the Dockery Farms, cotton harvesting, and music heroes. The Mississippi Delta is considered the birthplace of the blues. Sister Rosetta Tharpe's photo caption explained, "There's something about the gospel blues that's so deep the world can't stand it."

Early Saturday, I drove out of Clarksdale to what used to be the Stovall Plantation. Brick-red farm buildings with silver roofs were surrounded by stately trees and a sea of brown. I talked to a farmer inside a vine-ridden fence. An older man with a dark, weathered face, he had a wool hat with ear tabs, like the ones Aroostook farmers wore when I was a kid. I wanted to ask him about his chores, but instead I stuck to Muddy Waters. When I asked where Muddy's cabin had rested, he thought out loud, then gestured, "They'll probably know." Two large country types in a pickup truck stopped, and said, "Over there by those two trees." I wondered how many blues pilgrims these people saw. Did they know about the blues? Did they care?

I was awestruck by the expanse of dirt and sky. I walked around in the fields picking up dried roots and bits of last season's cotton. I had immersed myself in the legacy of African-American music, but I wasn't prepared for how moved I would feel standing in the fields where people had worked and died. I felt a connection. I thought of my childhood picking potatoes

every fall and recalled thinking that farming was important—a sacred thing. I remembered the migrant workers and the Native Americans. I took photos of what I thought was a brook. Later, when I reread how Muddy Waters got his name from playing in a nearby creek, I got a chill thinking how long I spent staring at the vegetation and water where Muddy grew up.

Back-roads intuition got me to Shelby, whose faded, variously colored storefronts made me think I was in the Wild West. I knew I stuck out. A voice from inside a car said, "You gonna take pictures of our town?" I bent down as we started talking. "What do people do here?" I asked. "Drive tractor," he said. "Only thing you can do. Only thing you can do." The old man was missing his left eye. His face was lined with life itself. His car was a museum piece. I didn't know its make, but it was old, big, square, and filthy—filthy cozy. I thought of my brother's old pickup in Maine with his totems and daughters' discarded trinkets wired onto windows and fenders.

In Mound Bayou, I entered the police station/municipal building and asked, "Do you have a museum I could visit?" The officer replied, "Well, we have a room of artifacts from the first settlements. Let me see if I can get the key from the mayor, she's in a meeting." Minutes later, before I could protest, he ushered me to the back of a small, square room, and said, "She wants to meet you." Mayor Norman faced me from behind a desk, and eight people turned to stare as she proudly imparted, "Welcome, we are one of the first all-black municipalities in the country." I groped for appropriate questions to ask and finally got a laugh when I said I didn't want to interrupt further as I knew how strenuous committee work could be.

Recategorized as an honored guest, I heard someone say, "She should talk to Milburn. Soon as he changes his shirt, he'll be right over." Milburn Crowe, the town historian, and I talked most of the afternoon. In a soft, straightforward voice, he told me how Isaiah T. Montgomery and Benjamin T. Green, former slaves of Joe Davis (brother of Jefferson Davis), made a decision to build an all-black town. He described the dangers of clearing dense forests filled with clinging vines, panthers, bears, and snakes. He spoke of disappointments: "Things have changed and then they haven't," he said. "Subsidized housing is often put up just outside a city's limits so people (in those houses) cannot vote in the local elections. It lowers the black voting population." A natural storyteller, Milburn accompanied me up and down the quiet back streets to the Woods brothers' pottery business. I bought souvenirs made from Delta mud and said a reluctant goodbye.

At dusk, Tutwiler was an eerie beige-rose color. I took pictures of a barren "downtown," an ancient hearse beside a storefront with a handwritten sign that read Funeral Home, a relentlessly inquisitive three-year-old, and the train area where W.C. Handy allegedly heard his first blues. On the edge of town, the sun was hitting the horizon, and everything turned golden brown. A few unmarked graves were decorat-

ed with wilted artificial bouquets. I almost left before I found Sonny Boy II's grave hidden in brush down in the back. He was the only one laid to rest with an impressive granite stone inscribed with his blues standards.

My Mississippi trip was more than an off-season blues pilgrimage. The blues served as a jumping-off point and a portal. The Delta made me ask questions with my head and my heart about poverty and farming, urban versus country living, and race and privilege. Then back to the blues: how could a music born out of challenge and suffering have the effect of deliverance for its singers and listeners around the world?

The blues is honest and earthy. It is visceral, not intellectual. Above all, it's personal. As I wrote this article, my only sibling, John, died. In 1971, when I went on the road to play music, John went off to Vietnam. He came back but was never the same. At his funeral, we asked the musicians to play a country tune and a blues for John. That music was my first release. The blues helps with the contradictions in life. Listen to Son House and to Mose's comforting, "I don't worry 'bout a thing, 'cause I know nothin's gonna be alright."

Honestly, I felt afraid to go to Mississippi. I was concerned about safety, but I was more afraid that I would not be welcome. Thankfully, my week there was the best of 2001. It was my first time in the Deep South, and an opportunity to think about American history, slavery, the North and South, black and white, the haves and the have-nots. I appreciated the pride I felt from both white and black southerners when they showed me their towns, even when they spoke of their struggles. People seemed to want me to know them and to return.

Standing with Milburn under the blue inverted skybowl in Mound Bayou, I thought about returning to my frenetic schedule in Boston. I said more than once, "I hope I can come back." In the final moment, Milburn looked at me and in a gentle, knowing manner said, "You'll be back." ■



Barbara London, chair of Berklee's Harmony Department, is a jazz flutist, composer, pianist, and vocalist. She is building her website at [www.wildaster.com](http://www.wildaster.com).



# Berklee's Alumni Website

The screenshot shows a Netscape browser window with the address bar set to <http://alumni.berklee.edu/>. The page title is "Netscape: alumni.berklee.edu". The main content area features a navigation bar with links for "Berklee College of Music", "Home", "Search", "Contact", and "Site Map". Below this is a banner for "For Alumni" with a "Berklee Today" magazine icon. A row of four small portraits of alumni is displayed. To the right, there are two columns of links: "alumni community" (Members Home, Alumni Directory, Alumni Notes, Message Boards, Job Listings, Log In, Register) and "alumni links" (Graduation Survey, Alumni Events, Alumni Chapters, Directory Updates, Berklee Center In L.A., Berklee 2005: Planning Berklee's Future, Giving To Berklee, Contact Us). The footer includes a "Private Policy" link and a copyright notice for 2000-2001 Berklee College of Music.

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