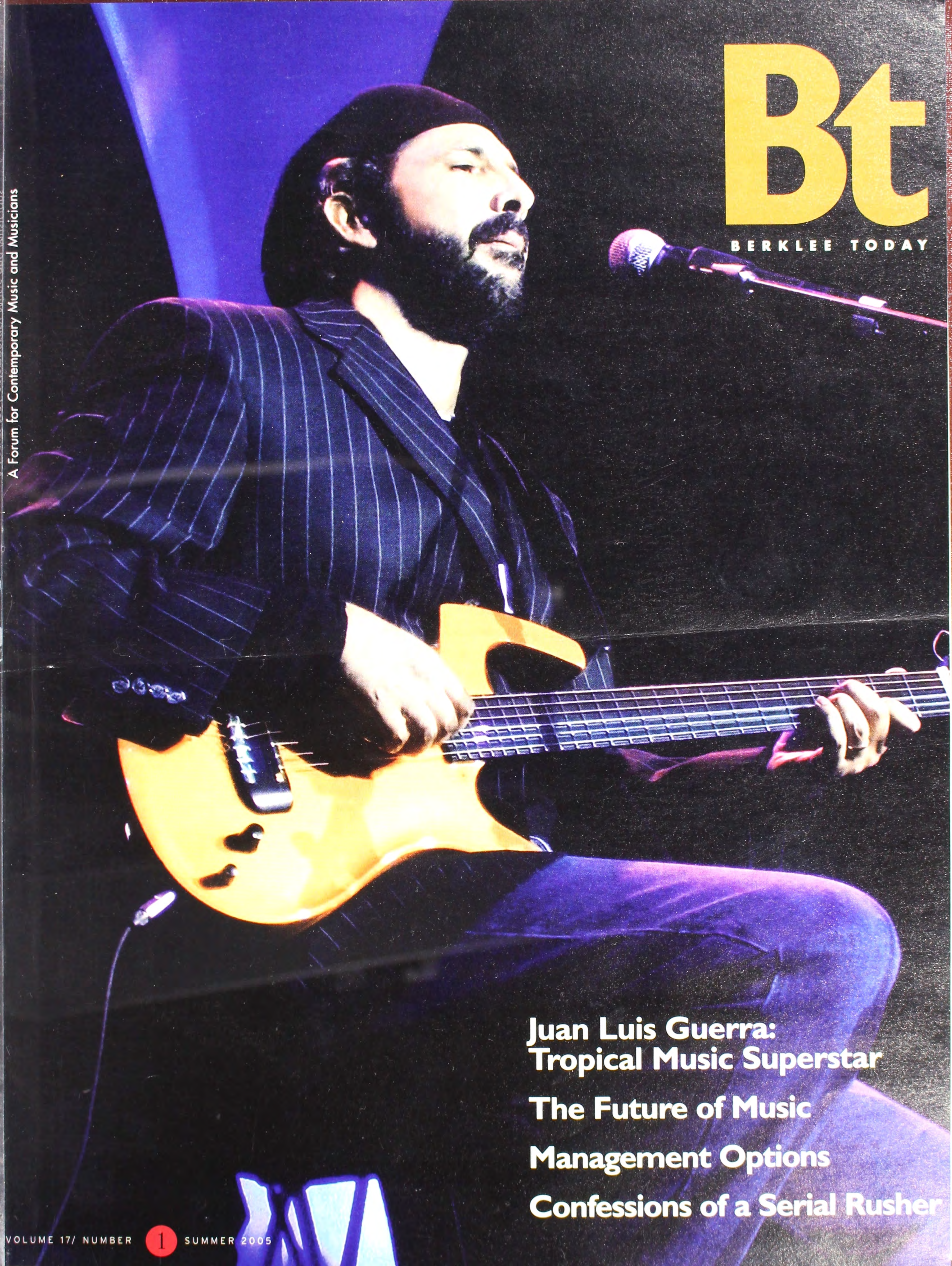


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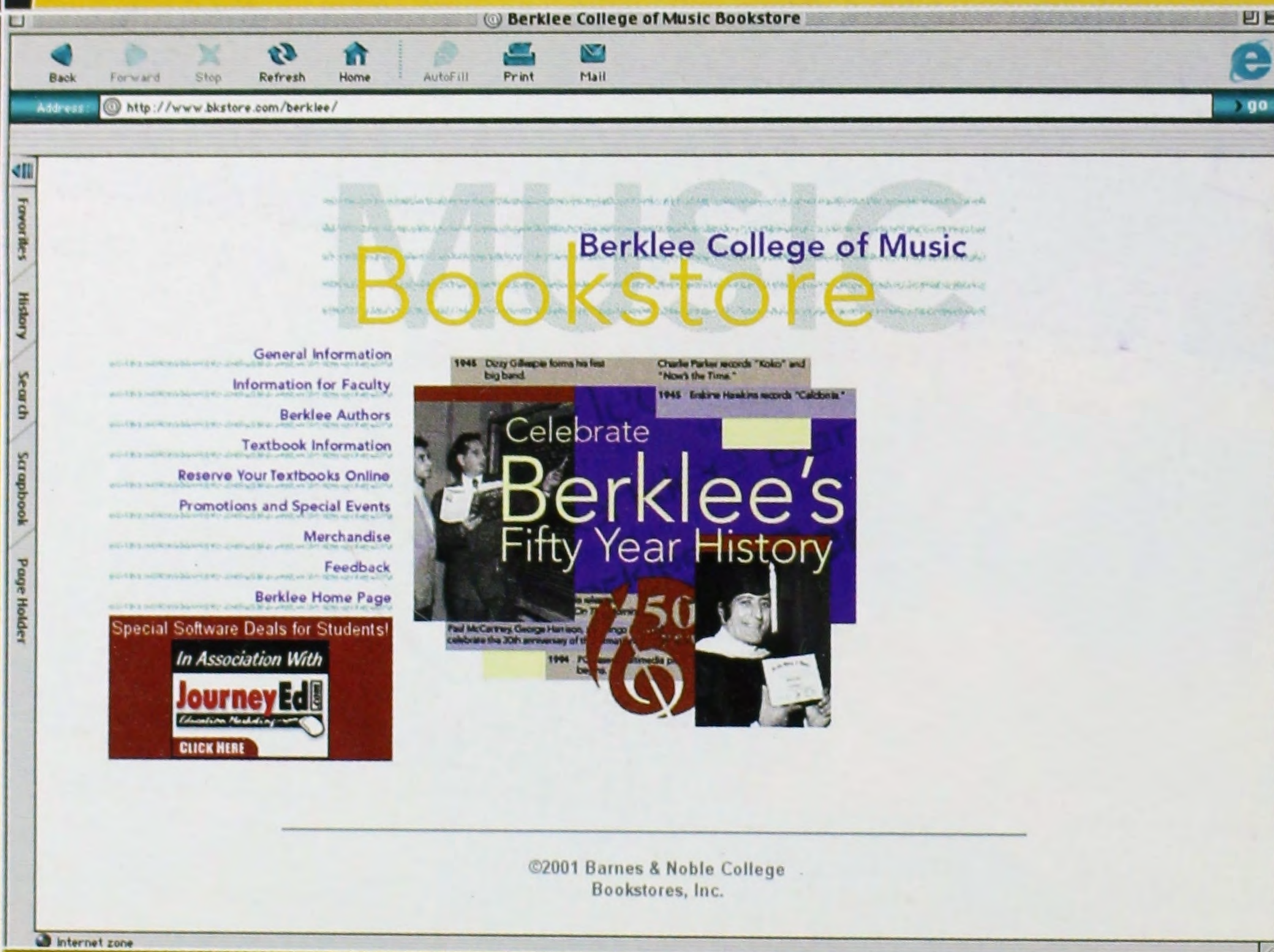
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry 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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Comin' Home Baby

by Adam Olenn

Web Producer,

Berklee College of Music website

Over the past five years, Berklee alumni have enjoyed a range of services offered via the alumni website. Alums have found work through the job listings, found friends and band mates through the alumni directory, and used the message board for any number of reasons. The Office of Alumni Affairs is pleased to present a new feature to the alumni community: chapter home pages.

Whether you live in New York or Nashville, Boston or Bogotá, there is a home-page just for your chapter. This specialized website will keep you informed about happenings and opportunities in your area. The best part is that you can contribute your voice to the website. There are forms to advertise your gigs and services on the website.

CHAPTER HOME PAGE. Your chapter home page lists contact information for your chapter coordinator. If there isn't a chapter coordinator, you can e-mail the webmaster to volunteer to be the coordinator for your chapter. The homepage also lists any information the coordinator thinks you'll find useful, such as ways to find an apartment in town, helpful websites, job opportunities, and local happenings. To visit your chapter's home page, visit <http://alumni.berklee.edu/chapters.php> and click on the name of your chapter.

UPCOMING ALUMNI EVENTS. The Events link shows you any official Berklee alumni events happening in your area. Past events have included workshops on Pro Tools techniques, tax tips for musicians, website seminars, and industry panels. If there are no events scheduled in your area, contact the Office of Alumni Affairs and propose an idea.

ALUMNI GIGS. The Alumni Gigs page is where local alumni can advertise their performances. Feel free to upload details about your shows, photographs, and links to your website so other alumni can come and cheer you on. This page is intended to help alumni nurture the music scene in their towns, get the word out about their gigs, and support one another.

ALUMNI DISCOUNTS. The Alumni Discounts page is a listing of all discounts available to Berklee alumni in your area. Anyone can offer a discount to Berklee alumni, but only alums can take advantage of them. The idea behind this page is to help Berklee alumni save money and strengthen their community by doing business with each other.

If you have ideas for Web services you'd like to see or if your chapter isn't currently represented, please contact me at aolenn@berklee.edu. We're here to serve you. Your ideas and opinions are the driving force behind the site.

Planned Giving

by Carolyn Vaughan

Major Gifts Officer, Office of Alumni Affairs

In 2001, a friend of the college made a substantial gift to Berklee as a way to perpetuate her passion for music and education. Today, this gift is renewed annually through payments from a charitable lead trust that is steadily growing: the Thayer A. Peck Scholarship Fund, named for the donor's late son.

Building a Legacy

Gifts of this nature offer individuals the opportunity to build a living legacy for Berklee College of Music in a meaningful, far-reaching, and financially sound way. The phrase "planned giving" describes the many ways in which people can support Berklee beyond an outright gift. Many people choose to make planned gifts because they enable families and individuals to make a gift from their assets rather than their income. Donors may make provisions that suit both their personal financial goals and foster the programs they value. In many cases, donors maximize their personal benefits while minimizing their tax liabilities.

Among the various types of gifts that donors make, a bequest is the simplest and most traditional way to provide significant help to Berklee. This can be arranged as either a designated sum or the residuary of your estate once all primary bequests have been fulfilled. Life insurance policies are often a hidden asset that make a valuable charitable gift when your policy is no longer needed for its original purpose. Using appreciated securities to fund gifts, both now and in the future, will also protect you from income and capital gains taxes.

For example, a charitable gift annuity offers a donor such advantages as an immediate income tax deduction, a stream of annual income that is partially nontaxable, and a fixed rate of return that is typically higher than most fixed-income investments. Then, at the end of the annuitant's lifetime, the remaining principal benefits the donor's designated program at Berklee. In effect, you can leave a

bequest while also receiving a lot of benefits during your lifetime.

Planned giving offers donors creative ways to support Berklee's mission to educate, train, and develop students to excel in music as a career. Your gift will not only benefit you during your life, but will positively affect the lives of tomorrow's entrepreneurial musical talents.

Ways to Support Berklee

Donors can add to existing endowed scholarships or create new endowed funds where they may focus their support on student musicians who play particular instruments or specific majors or music genres. Here are a few examples of such arrangements. The Lee Eliot Berk Music Business/Management Scholarship supports talented students majoring in music management. The Maynard Ferguson Scholarship Fund gives trumpet players an opportunity to excel. The Quincy Jones Scholarship Fund supports composers, and the Sarah Vaughan Endowed Scholarship Fund nurtures amazing vocalists. Endowed chairs, such as the Gary Burton Endowed Chair, also work to support faculty in their academic endeavors.

A recent addition is the Presidential Scholarship Program created by President Roger Brown. His vision is to make the College's unique blend of artistic and academic excellence available to more talented young people. These scholarships not only give students a comprehensive academic experience, but also support room and board costs so that students of all economic backgrounds have the same opportunity to thrive musically at Berklee. Whether a student's goal is to be a pioneer in a particular musical genre, in the music industry, or in music therapy, Berklee aims to bring the brightest lights to the college with the help of those who provide support through various methods of giving.

To learn more about giving to Berklee, visit www.berklee.edu/giving. For a confidential discussion about naming Berklee in a will or estate plan, please contact me at 617-747-2567, or send an e-mail to cvaughan@berklee.edu.

NEW TO THE BOARD OF TRUSTEES



Pat Casale

Pat Casale, a recently retired business executive, was recently elected to the Berklee College of Music Board of Trustees.

Before her retirement, Casale served as senior VP responsible for advertising sales strategy and planning in the Global Marketing Services division of AOL Time Warner. Prior to working at AOL, Casale was an executive vice president of client services at Hill Holiday Connors Cosmopolous in Boston.

Since her retirement, Casale has resumed studying the piano. She lives in Boston's Back Bay with her husband Gary Gut and son Zachary who is a college student.

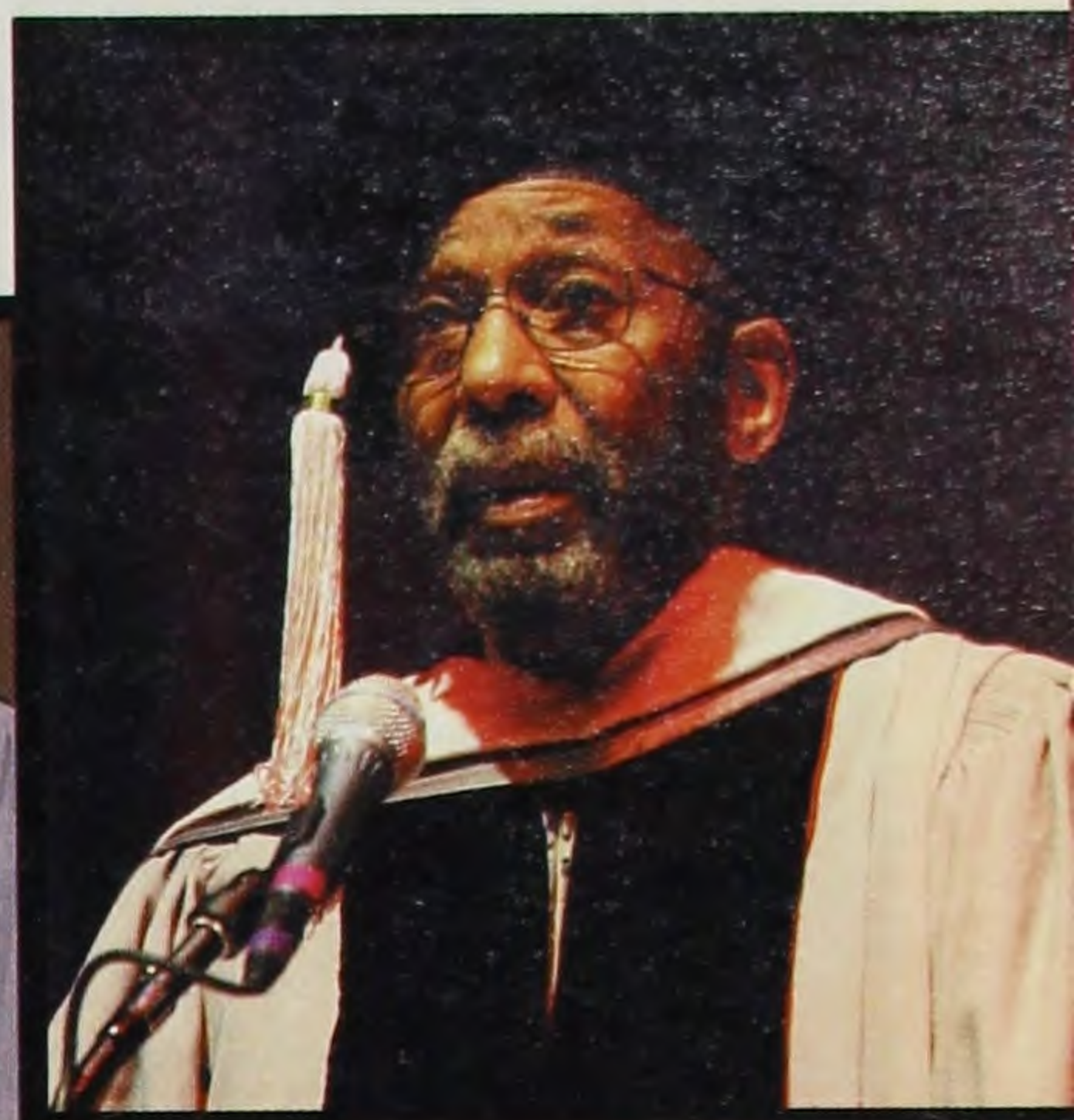
beat

Baker, Carter, Eubanks and 692 Graduates Cross the Dais at 2005 Commencement

PHOTOGRAPHY BY PHIL FARNSWORTH



(From the left): Commencement honorees Kevin Eubanks, Ron Carter, and Anita Baker with President Roger Brown before the May 7 ceremony.



In his address, jazz legend Ron Carter told the graduates not to let their emotions get in the way of their music.

Once again, commencement weekend activities marked a high point in the lives of the graduates, honorees, and Berklee administration and faculty. On hand for the occasion were three honorees: Grammy-winning vocalist Anita Baker, jazz bass giant Ron Carter, and NBC *Tonight Show* bandleader Kevin Eubanks. All events were held for the first time at Matthews Arena at Northeastern University to accommodate the large crowds.

Events kicked off Friday evening, May 6, with the traditional commencement concert in which graduating seniors and other top students present a musical tribute to the honorees. As has become customary, before the concert opened, the a scholarship from *Billboard* magazine to an outstanding student musician was made. This year's winner, guitarist Bryan Baker from Pasadena, California, received the award from *Billboard* Attorney Susan Butler and then strapped on his Fender Telecaster to play the concert opener "Omelas" penned by Kevin Eubanks.

The Berklee Jazz/Rock Ensemble played two more Eubanks numbers,

"Earl" and "Navigator." The latter was memorable because of the addition of vocalist Jeremy Ragsdale, who provided a wordless melody, and last year's *Billboard* scholarship winner Nir Felder, who engaged in a free-wheeling guitar duel with Baker over a medium-tempo swing groove.

Other concert highlights included a performance by the Berklee Hip-Hop Ensemble that opened with a spoken word segment penned and recited by Lee Moretti. Then the band went seamlessly into two high-octane numbers notable for coordinated dance steps of the singers and the presence of a violist in the band.

The tribute to Ron Carter included three of the bassist's originals, as well as an original tune written, sung, and played on double bass by Esperanza Spalding. The set closer was Oscar Pettiford's "Laverne Walk," arranged by Yo Team member Tom Stein with a bass battle at the coda. Bassists Spalding and Frank Abraham engaged in an extended but friendly cutting session to the delight of the audience.

For the Anita Baker tribute, a half dozen of Berklee's top vocalists took



President Brown congratulated *Billboard* scholarship recipient Bryan Baker before the show.

turns singing some of the r&b queen's best material, including "Sweet Love," "You're My Everything," "Giving You the Best That I Got," "Same Ole Love," and "No One in the World."

The concert closed with a song titled "We Are All Connected" penned by Andrea Whaley in tribute to the women of Darfur, Sudan. After a poignant multimedia introduction by Linda Mason, wife of President Brown, who recently visited Darfur to present a recording of Whaley's song and another made by Berklee students to the Sudanese women, all 65 student musicians joined together onstage and took their bows. The Yo Team concert production staff watched proudly from the wings.

The next morning at 10:00 A.M. the commencement ceremony began when all three honorees, the graduates, and their families gathered for the occasion. After the processional and opening greetings from several speakers, President Brown bestowed the honorary degrees. Introducing Anita Baker, Brown referred to her as a "superstar vocalist, songwriter, producer, and mother," and remind-

ed the audience that she has won eight Grammy Awards over the course of her career. In speaking of two-time Grammy-winning bassist Ron Carter, Brown called him "one of the premier bassists of the past two generations who has contributed bass tracks to some of the seminal recordings in jazz and other genres—including hip-hop."

Brown gave a personal aside in his introduction of Kevin Eubanks. "Kevin's music was the bridge that first connected me to Berklee in 1986," said Brown, a drummer. "When I heard Kevin's album *The Guitarist*, I was completely blown away by the music—especially the drumming of Tommy Campbell." Brown later made his first trip to Berklee to seek lessons from Campbell who was then a faculty member. After the honoree presentation, Ron Carter gave the commencement address. He advised the grads not to let their emotions get in the way of the music. "People who think that music requires great passion are wrong," Carter said. "Of course music communicates passion and can move us to extreme emotions; but to be a good player, you better be calm, cool, and collected."

After presenting all of the diplomas and degrees, Brown told the grads, "You've got your Berklee degree and all these important skills, and you've heard from all these great musicians and other teachers about what they think about the world. Now it's your time. It's important for you to go out there and say what you have to say. Remember who you are, because the world doesn't need you to be like someone else. It wants you to be who you are. I'm confident that if you do that, you will have a successful life and career."



Members of the Berklee Hip-Hop Ensemble commanded the stage at the commencement concert.

Hatfield, Wilson, and Castrillo on the Bill of Vineyard Vibes Festival

The first weekend in August will feature the return of Vineyard Vibes to the premier summer vacation destination of Martha's Vineyard, 15 miles off the Cape Cod shoreline.

Vineyard Vibes 2005 will be four days of Berklee-sponsored music events showcasing the talents of Berklee students, alumni, and faculty and will feature a variety of musical genres. Since Vineyard Vibes began four years ago, the concerts have attracted near-sell-out summer crowds, and this year's line-up promises to do the same.

Thursday night, August 4, the Vineyard will be treated to a special performance by

Berklee faculty trombonist Phil Wilson and the Berklee Rainbow Band of *The Wizard of Oz Suite*, arranged by Phil Wilson and featured on his 1993 CD of the same name. Opening the evening will be Berklee vocal sensation Jeremy Ragsdale '05 and his quartet. Each year, Vineyard Vibes raises money to further the music education of Vineyard-area students. This year, funding supported a special educational outreach program for Martha's Vineyard high-school students who will attend clinics at Berklee and perform one selection with Phil Wilson at Thursday night's concert.

Friday evening, August 5, Latin percussionist and faculty member Eguie Castrillo will lead his 18-piece Latin big band in a tribute to the Mambo Kings, Tito Puente, Tito Rodriguez, and Machito at the storied Martha's Vineyard nightclub the Hot Tin Roof. Salsa dancers will fill the club's dance floor as this group of world-class Latin musicians invokes the spirits and legacies of these legendary Latin bandleaders.

On Saturday night, August 6, the Hot Tin Roof will have a different vibe. This concert will be an all-ages show, headlined by Berklee alumna, singer/songwriter Juliana Hatfield and her rock band with special guests and native Vineyarders the Unbusted.

Sunday evening, August 7, at the Whaling Church in Edgartown, back by popular demand will be the Berklee College of Music Reverence Gospel Ensemble with featured guest soloist Renese King directed by Dennis

Montgomery, III. The concert will open with a special musical tribute to the women of Darfur by two Berklee students who participated in a special recording project at the college to raise awareness and support for the victims of violence in Sudan.

Each year, BR Creative Group, the firm that creates recruitment advertising for the college, coproduces Vineyard Vibes with Berklee's Office of Student Affairs. "Berklee continues to provide a limitless pool of extraordinary musical talent that we are thrilled to present it to Vineyard summer audiences," says Dick Weisberg, BR Creative's managing director. "We believe it's an exceptional way to demonstrate what Berklee is all about."

Steven Lipman, assistant vice president for Student Affairs/enrollment management and executive producer of Vineyard Vibes explains, "As the concerts bring together various generations of Berklee musicians to showcase their talents, the variety and depth of the many contemporary music genres that Berklee offers becomes undeniable."

Berklee's Office of Alumni Affairs is offering an expanded get-away package for alumni who wish to attend Vineyard Vibes, including an alumni/VIP cocktail reception and other special opportunities. Information will be forthcoming. In the meantime, contact Brian Grzelak at alumni@berklee.edu or at 617-747-2556 for more details. For general information about the festival and ticket reservations, visit www.vineyardvibes.com or call 508-693-0305.



DANNY CLINCH

Singer Juliana Hatfield and her band will perform at the famed Martha's Vineyard club the Hot Tin Roof on August 6 as part of the Vineyard Vibes Festival that runs August 4 through August 9.

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Fortifying the Nashville-Berklee Alliance

Students who attended Berklee's 18th annual spring break trip to Nashville got an extra treat this year. In addition to hearing from the city's top writers, producers, performers, and businesspeople, they were in attendance when Berklee President Roger Brown honored bluegrass banjo pioneer Earl Scruggs.

Berklee faculty members—including trip organizers Pat Pattison and Stephen Webber, 140 students, alumni, and others—filled Nashville's Ford Theater for an exclusive night of live entertainment from Bela Fleck, Gillian Welch and David Rawlings, Emmylou Harris, Ricky Skaggs and Kentucky Thunder, and Marty Stuart. Professor Donna McElroy and the Berklee Players, featuring faculty members Matt Glaser, David Hollender, Stephen Webber, and students Joe Walsh and Charlie Worsham, opened the show.

From the Berklee's Players' opening number, "The Old Gospel Ship," to the wild version of Scruggs's "Foggy Mountain Breakdown" that closed the show, the audience responded to every set with a standing ovation. When Scruggs sat in, all of the musicians surrounded him to watch the man who has inspired so many of them. Fleck said earlier, "I wouldn't be playing banjo if it hadn't been for Earl. When I heard him play the theme for *The Beverly Hillbillies*, it changed my life."

President Brown explained to the audience that he had wanted to recognize the partnership between Berklee and Nashville since taking office in 2004. In discussing who would be worthy of honoring, he looked for someone who personified the tradition upon which Berklee was founded, an innovator who has had a transforming influence on the world of music. "Earl Scruggs," Brown said, "became the obvious choice."

Scruggs has received four Grammy Awards, a National Medal of Arts, and a star on the Hollywood Walk of Fame among other distinctions. He is an inductee to the Country Music Hall of Fame, and the International Bluegrass Music Association's Hall of Honor. Scruggs began his career in 1945 with Bill Monroe and the Blue Grass Boys, then founded, with Lester Flatt, the Foggy Mountain Boys. Flatt and Scruggs reached millions of television viewers playing "The Ballad of Jed Clampett," the theme to *The Beverly Hillbillies*. Scruggs also wrote and recorded the Grammy-winning instrumental "Foggy Mountain Breakdown" used in the movie *Bonnie and Clyde*. At 81, Scruggs is still an active performer who tours, records, and makes TV appearances.

In remarks made prior to bestowing the honorary doctorate upon Scruggs, Brown



Earl Scruggs (right) sat in with a group that included such luminaries as Bela Fleck (left) after Scruggs received an honorary doctorate from President Brown on March 15.

announced the establishment of the Earl Scruggs Endowed Residency to bring an artist of his stature to Berklee each year in perpetuity to preserve Scruggs's contributions and to "give students a taste of what Earl gave to the world."

Scruggs accepted his doctorate dressed in the traditional cap and gown before an audience that included his wife, Louise, sons Randy and Gary, and other family members seated in the front row. Scruggs kept his acceptance speech brief. "I'm no good at making speeches," he said. "I appreciate things today as much as the day I was born, and I do appreciate this. Thanks."

—Allen Bush

Springtime Visit by Yellowjackets Creates a Buzz

During the week of April 4, Berklee hosted members of the Grammy-Award winning band Yellowjackets as Herb Alpert Visiting Professors. Yellowjackets keyboardist, composer, and cofounder Russell Ferrante and drummer Marcus Baylor spent the week in classroom visits, clinics, master classes, and performances focusing on the Yellowjackets' vocal repertoire. The visit received additional support from *Keyboard* magazine and the Yamaha, Sabian, and Pro Mark companies.

According to Ferrante, it was the first time members of the Yellowjackets have served as visiting professors and the first time they have been officially recognized for their work with a number of top vocalists. A grant from Wild Whip Records, (operated by alumna Kate Schutt) provided funding for vocalist Jean Baylor, wife of Marcus Baylor, to come to the campus as well. Jean Baylor is a gifted singer, songwriter and clinician in her own right and appears on the three latest Yellowjackets releases.

All three visiting artists adapted to the wide variety of classroom situations, working with students in jazz composition and harmony classes, advanced vocal and drum labs, and gospel choir rehearsals. Ferrante lectured on such topics as synth techniques for live performance and

the compositional techniques he employs in his own writing. Ferrante also performed as a vocal accompanist and, together with Marcus Baylor, played in a trio setting for an improvisation concepts workshop.

Baylor coached a group of drummers in a fusion drum styles lab and was later joined by his wife and Ferrante in an advanced vocal writing course for a discussion of writing and recording techniques for a cappella vocal groups. The trio performed with student bassist Bryan Ladd in a clinic on vocal accompaniment and then attended an open rehearsal with Professor Dave Weigert's Yellowjackets Tribute Ensemble in preparation for the week's final concert.

The Berklee community was treated to an afternoon concert on April 6 featuring Ferrante and Baylor with faculty members Mick Goodrick (guitar) and John Lockwood (bass) in a program of standards. The quartet, playing together for the first time, explored such chestnuts as "Falling Grace," "How Deep Is the Ocean," "Emily," "Moose the Mooch," and a straight-ahead blues. Ferrante told the students that listening to one another respectfully is a great starting point for creating music together.



Yellowjackets cofounder, pianist, and composer Russell Ferrante conducted workshops and performed in April.

The Yellowjackets Concert Ensemble, an all-star student group assembled and rehearsed by Berklee professors Scott deOgburn and Mitch Haupers expressly for the final concert of the Yellowjackets' music, was joined by vocalists Jean Baylor, Christy Bluhm '04, and Jeremy Ragsdale '05 as well as Dennis Montgomery, III and his gospel choir, Overjoyed.

Russell Ferrante summarized the week's events as a "stimulating and soul-satisfying experience." Both Bayers, expecting primarily to share their experiences during the visit, were pleasantly surprised to find that they also learned a great deal. Ferrante predicted that the experience will create a profound shift in his approach to music making.

Closer to the Real Deal

Today more than ever, the saying that Berklee is a microcosm of the music industry rings true. Current partnerships with industry professionals and other initiatives offer students opportunities that, in some cases, have them working elbow-to-elbow with movers and shakers of the music business.

Associate Professor of Music Business/Management Jeff Dorenfeld has had his students working on projects with Ted Kurland Associates, *Boston* magazine, and spinART records. This spring, members of Dorenfeld's Music Business/Management Practicum classes worked at the offices of Ted Kurland Associates, an agency that books and manages many big-name jazz artists, as plans were developed for the current tour of the Pat Metheny Group. The students manned a phone and computer in Kurland's Brighton facility doing Internet research to find ways of expanding Metheny's audience demographics during the run-up to his European tour in support of the group's new album, *The Way Up*. "I thought it was important for the students to be right there," said Dorenfeld. "It is a very different experience for them to be in the office where they could see what the members of Kurland's staff were doing every day."

Dorenfeld took the same approach with a project for an upcoming Boston music issue of *Boston* magazine. "This project involved obtaining licenses for the use of songs by successful

artists that have some sort of Boston connection," says Dorenfeld. "The students have been working at tracking down the managers of these artists and selling them on the idea of *Boston* magazine's plan to include a compilation of songs that the magazine's readers can download. I felt it would be closer to the real deal if the students were placing and receiving calls at the magazine's headquarters. The students have had more success at this than *Boston* magazine staffers had when they tried it previously."


The latest endeavor involves a work for the fast-rising rock band Apollo Sunshine (a group comprising four Berklee alumni). The quartet signed with spinART for its second release, which is slated for a September release. The disc will be distributed by Ryko, an independent distributor. Jeff Price of spinART and Dorenfeld arranged for Heavy Rotation Records and spinART to corelease the Apollo album in September. "It will involve a lot of work on the Internet," says Dorenfeld. "The students are promoting all-age concerts for the band, booking venues, finding another band to share the bill, and helping with promotion and merchandising. The class will set up play lists on iTunes and do whatever else they can do to generate interest in the band. I think the class was a little shocked when Price told them just how much work would be involved. I didn't undertake this project until we had an act like Apollo with real potential. So far, we're getting very good feed-

back. It will be great for the students to be part of a successful project." Dorenfeld pointed out that big sales and lots of airplay are not the only indicators of success. "For the students to see their efforts result in press interest in the band, good reviews, and a buzz on the Internet is a real measure of success," says Dorenfeld.

Another different yet instructive project is Jazz Revelation Records, a student-run imprint that is funded by a grant from the college. Copresidents Sarah Huo '05 and Linda Little '05 viewed producing and promoting the label's second disc *Two*, as community service. "Many jazz artists have a hard time getting their music out there," says Huo. "We wanted to represent great student musicians who have their own voices and good compositions. It's essentially a promo vehicle for these artists." *Two* is very diverse and has an international flavor, with jazz tracks reflecting the influences of North and South America, Asia, Europe, and Africa.

Little and Huo, who took the reins from label founder Paul Im, have learned the business by handling the A&R, producing, and marketing chores. "It's been a great experience, and we are very passionate about keeping this going," says Huo. "This summer, we'll be recruiting students to continue the effort."

Those interested in learning more about the label or obtaining a copy of *Two* can visit www.jrrecords.com.



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by Marjorie O'Malley

Parents Support Berklee

Alan Silvestri, an accomplished film composer and Berklee alumnus, once caused students to laugh, faculty to nod their heads affirmatively, and college leaders to emit long sighs when he asked 1,200 students packed into the Berklee Performance Center if their parents ever asked them to forget about becoming doctors, lawyers, or engineers and urged them instead to study music. Despite his success after leaving Berklee, Silvestri is keenly aware of the obstacles young musicians must overcome to pursue their dream.

Remarkably, in the intervening years since Silvestri touched a responsive chord with his observation, Berklee has experienced a significant increase in philanthropic support for the college among parents. This year alone, Berklee was honored to receive a \$100,000 gift from a parent of a new student who wishes to remain anonymous. Inspired by the quality of the education his child is receiving at the college, this donor designated the gift to be directed to the department in which his daughter is studying.

This gift follows other significant demonstrations of parental support. Jay and Kathryn Krachmer of Edina, Minnesota, noted, "We have been so pleased and impressed with the outstanding environment and faculty. Even more impressive is the nurturing and supportive attitude the college has towards the students."

A Texas couple, witnessing firsthand their son's enthusiasm and focus as a music production and engineering major, decided to provide scholarship support for other students in the same department. Their motivation? Providing philanthropic support is the most tangible way for them to say thank-you for the education their son is receiving at Berklee.

A Great Start

Berklee's single largest fundraising event, the Encore Gala, is off to its strongest start ever. Trustee Bill Lynch who is chairing the event with trustees Elliott Hillback and Steve Holtzman, agreed to a lead gift of \$50,000 to launch this year's effort to make the Gala the most successful in its 12-year history. Berklee is seeking sponsors at all levels for an event that transforms the Park Plaza into eight dynamic nightclubs featuring a vast array of music styles, and that typically offers 100 silent auction items that intrigue music lovers. We are pleased that the Gala sells out early, so contact Beverly

Tryon at btryon@berklee.edu for information on sponsorships and reservations.

Berklee and Banjo?

Friends and admirers of Earl Scruggs and his colorful career in music created the Earl Scruggs Endowed Residency. The residency is designed to further strengthen the ties between the Nashville music community and Berklee. The funds will bring country and bluegrass artists to Berklee for clinics and residencies.

President Brown conferred an honorary degree upon the 81-year-old banjo legend at the Country Music Hall of Fame in Nashville on March 15. Scruggs is the first country music or bluegrass performer to receive an honorary degree from Berklee. Those wishing to make gifts to the Earl Scruggs fund can contact David McKay at dmckay@berklee.edu.

For Music Therapy Majors

Koster Insurance, a company that provides insurance products and services to more than 65 institutions of higher education, recently created a permanently endowed scholarship fund to support Berklee's music therapy majors. The first Koster Insurance Agency scholarship award was recently presented to Kana Kamitsubo.

Commenting on the award, Teresa Koster, president of the agency, said, "The scope of the health care industry has grown to include a range of alternative treatments. I am proud that Koster Insurance is able to contribute to the education of students who strive to improve patient quality of life through new and innovative techniques."

"The Koster award will allow some of our finest music therapy students, like Kana, to become professionals who use their talent in the service of others," said Suzanne Hanser, chair of the Music Therapy Department.



Teresa Koster (center) and Suzanne Hanser (right) present Kana Kamitsubo with the first music therapy award from a permanent scholarship fund endowed by Koster Insurance.

Giving in the Family



Lynette Gittens, Nadja, and Winston Maccow

Lynette Gittens, assistant director of Berklee's City Music Program, and her husband Winston Maccow, an assistant professor in the Ensemble Department, both attended Berklee, and their daughter, Nadja Maccow, is a current student. Lynette and Winston have faithfully given financial support to Berklee's Annual Fund, the Berklee City Music Program, and the Encore Gala since 1992.

Thank You . . .

to those who have made recent gifts of \$1,000 or more to Berklee*

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*A complete listing of 2005 donors will be published in the next issue of *Giving to Berklee*.

notes

by Nick Balkin

The song cycle *Songs of Experience* by Assistant Professor of Composition Jonathan Holland was premiered by soprano Caprice Corona and pianist Sarah Bob at Weill Hall in Carnegie Hall. Holland has also been commissioned to compose a ballet for the Dallas Symphony Orchestra and Dallas Black Dance Theatre.

The latest CD by Assistant Professor David Scott, *Shade*, was named by *Jazz Education Journal* as one of 2004's top five vocal releases. The record also received 4.5 out of five stars in an *enewsjazz.com* review, which describes Scott as an "indisputable jazz artist [who] belongs in the spotlight."

Harpist and Associate Professor Felice Pomeranz and her quartet played for Ukraine President Viktor Yushchenko on behalf of the John Fitzgerald Kennedy Library Foundation at the JFK Library.

Associate Professor of Guitar John Baboian returned from South Africa, where he performed and taught clinics at the Music Academy of Gauteng, Johannesburg, as well as at Artscape and the South African Association of Jazz Educators Conference, in Cape Town. Bassist Bob Sinicrope '78 accompanied Baboian.

Professor Victor Wallis co-edited *Hip-Hop, Race, and Cultural Politics*, a text covering the origins of hip-hop, its rapid spread through pop culture, and its role in political activism.

The new CD *Live at Bose* by Assistant Professor of Guitar Thaddeus Hogarth features 10 original songs recorded using new Bose performance amplification technology. Bose is distributing the CD and using it in a national product-demonstration campaign. Visit www.thaddeushogarth.com.

A four-page feature article on Associate Professor of Harmony Bruce Katz ran in the February/ March issue of *Blues Revue*. Katz's latest CD, *A Deeper Blue*, received a positive review in *JazzTimes*, and has spent 3 months on the *Living Blues* radio chart, peaking at number 13.

Piano instructor Rebecca Cline performed at the Kennedy Center Millennium Stage as one of five finalists chosen for the first annual Mary Lou Williams Women in Jazz Pianist Competition. The winner goes on to play the 11th annual Mary Lou Williams Women in Jazz Festival. Visit www.kennedy-center.org/programs/jazz/womeninjazz to see a broadcast of the competition.

Associate Professor of Film Scoring Sheldon Mirowitz completed the score for National Geographic's *Strange Days on Planet Earth*, a PBS miniseries hosted by actor Edward Norton, about the earth's ecological crises. Mirowitz has also been working on *The Heywood Boys*, as well as a documentary on U.S.



Associate Professor David Fluczynski

public official Sargent Shriver, and a six-hour PBS miniseries on global health.

Screaming Headless Torsos, led by guitarist and Associate Professor David Fluczynski released the new CD *2005*, which was coproduced by MP&E Chair Rob Jaczko and made possible by a Berklee recording grant. The band also released the double DVD *Live!! In New York & Paris*. Fluczynski also recently performed with Steve Coleman and Meshell Ndegeocello at the Sons D'Hiver Festival in Paris. Visit www.torsos.com.

Julius Williams's *Cantata*, a choral and instrumental tribute to American civil rights hero Jonathan Daniels, will be presented as a large-scale multimedia event October 16 at the Colonial Theatre, in Keene, New Hampshire. Visit <http://journeytofreedom-jonathan-daniels.com>.

General Education Professor Peter Gardner published the second edition of his college text *New Directions: Reading, Writing, and Critical Thinking* (Cambridge University Press). More than 100 colleges and universities are using the textbook.

Associate Professor of Percussion Kenwood Dennard performed his composition "Blues for Elvin" at a Tribute to Elvin Jones at the college. Dennard has also recently recorded with guitarist and Assistant Professor Tomo Fujita, and performed with the Indian jazz-fusion group Karyshma.

Associate Professor of Percussion Jamey Haddad played drums on Nancy Wilson's Grammy-winning CD *RSVP*.

Associate Professor and mandolin player John McGann has written arrangements for a performance featuring the group Wayfaring Strangers and the Boston Pops at Symphony Hall in June.

Bassist and Assistant Professor John Funkhouser has been touring with the progressive jazz trio Katahdin's Edge led by pianist Willie Myette '93. Visit www.katahdinsedge.com.

Professional Writing Division Dean Kari Juusela has been named cowinner of the 2005 International Trumpet Guild's Composition Contest. His piece *Smoke, Fog, Mirrors* will be premiered this June at the ITG Conference in Bangkok, Thailand.

The Berklee Faculty String Trio, featuring Assistant Professor Sandra Kott (violin), Professor Melissa Howe (viola), and cellist

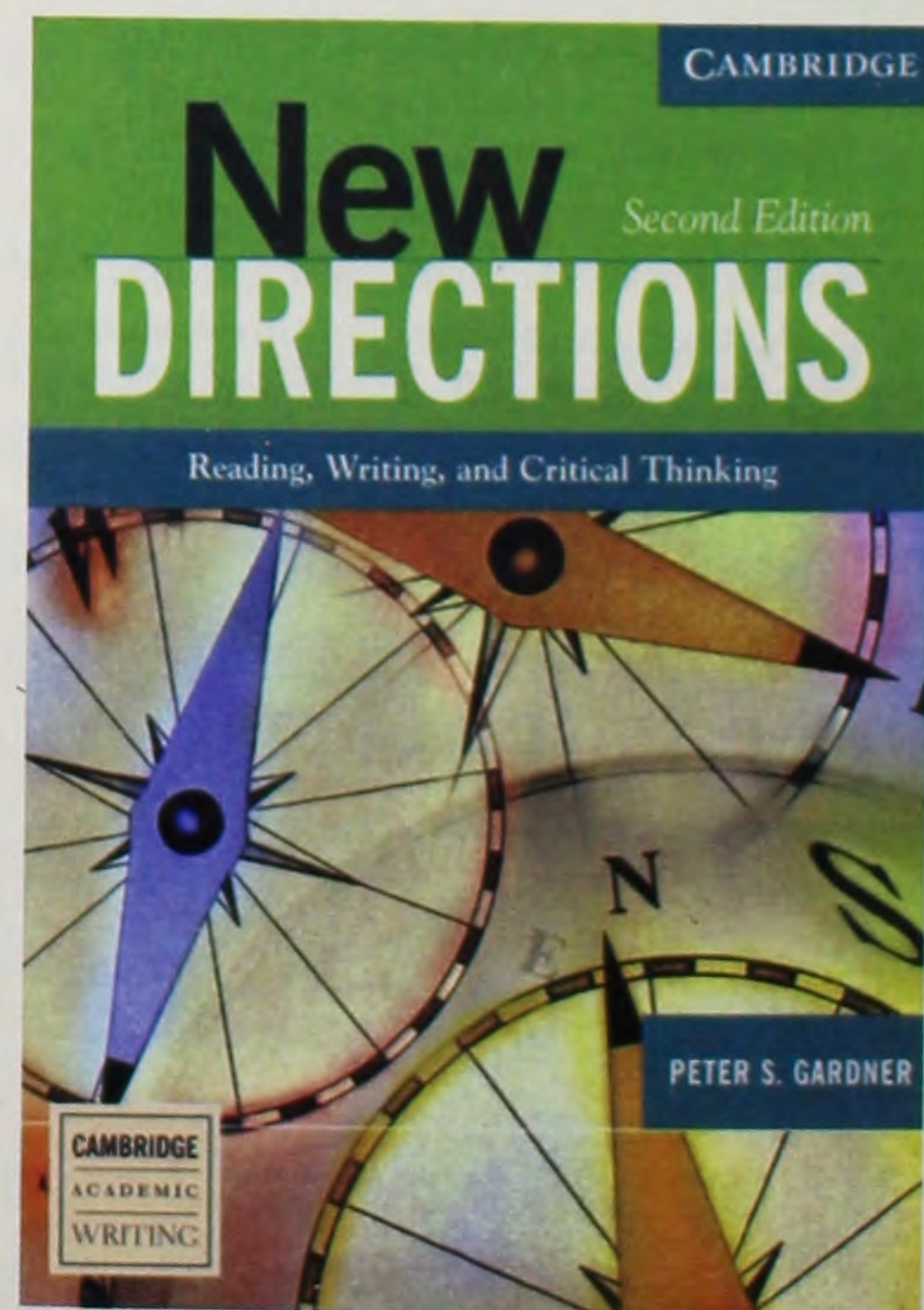
Arnold Friedman, recently performed with pianist Shaylor Lindsay at the Concerts for a Cause Series at Follen Church in Lexington, Massachusetts.

Assistant Chair of Percussion Yoron Israel has been touring the United States with former Ray Charles saxophone sideman David "Fathead" Newman. Newman's sextet has been performing a tribute to Charles titled "I Remember Brother Ray."

Percussionist and Associate Professor Kim Plainfield recorded on and produced the new ESC Records CD by former Return to Forever guitarist Bill Connors. Plainfield will tour with Connors this summer, with an appearance in Cambridge, Massachusetts, and a performance at the Telluride jazz festival in Colorado on the schedule.

The latest CD from guitarist and Associate Professor Lauren Passarelli, *Shadow Language*, was a top five finalist in the Independent Music Awards cover art and photography category. Keyboardist Cindy Brown '83 designed the CD's artwork.

Piano Instructor Ross Ramsay released the CD, *Late September*, which features faculty members Casey Scheuerell and Larry Finn (drums), Ricardo Monzon (percussion), Matt Marvuglio (flute), and Dino Govoni (sax).



General Education Professor Peter Gardner

Eguie Castrillo: Reviving the Mambo

faculty profile

by Mark Small

For a time, the musical path of Latin percussionist and Associate Professor Eguie Castrillo veered away from the direction in which he began, but then it circled around again bringing him back to his early interests. Growing up in the Cupey section of San Juan, Puerto Rico, Castrillo's first showed hints of musical ability playing a tiny organ in his parents' living room. "I used to play the theme to the movie *The Godfather* and 'Noche de Paz' ['Silent Night'] on that organ, and it would make my mother cry," Castrillo says. He continues with a laugh, "I wonder now if she was crying because it touched her or because it sounded bad."

Either way, Castrillo's parents ultimately diverted his attention from the organ when he was seven years old by giving him a set of timbales for Christmas. "I loved the timbales and would practice for eight hours most days," Castrillo recalls. "Timbales are very loud. When I played at night, the neighbors would call the police. Finally, we all came to an agreement that I would have to stop playing by 8:00 P.M. But by the time that happened, I had become good friends with the police!"

One artist whose music profoundly affected Castrillo early on was the late, great bandleader and percussionist Tito Puente. "After I saw him playing timbales, I knew what I wanted to do with my life," Castrillo says. "I wanted to be a *timbalero*." At 11, he met Giovanni Hidalgo, who Castrillo believes is one of the best conga players anywhere. The connection helped broaden Castrillo's musical horizons. "I was lucky to grow up around him," Castrillo says. "After we met, I started playing conga and bongos and even a little bit of bata drums." These days, Castrillo is an in-demand percussionist and is regarded as an authority on the rhythms of the Caribbean countries Cuba, Dominican Republic, Puerto Rico, and Trinidad and Tobago. Castrillo has performed and/or recorded with such Latin luminaries as Arturo Sandoval, Ruben Blades, Paquito D'Rivera, and Michel Camilo as well as icons of American pop and jazz that include Michael Brecker, Susan Tedeschi, KC and the Sunshine Band, Dave Valentin, and Jennifer Lopez.

Castrillo started playing professionally with several groups in high school. By the time he left Puerto Rico in 1993, he had played with all of the top names in the country. "I felt I had to move to see where my talent would take me," says Castrillo. "I was 30 years old by then and felt that if I was going to do this, I'd better go for it. A group in New York called, promising me good work as a *conguero* if I moved there. I had a family and owned a house in Puerto Rico by then, so moving to New York was a big change." In the end, the work never materialized, and Castrillo left New York for Miami, where he was soon hired by Latin-jazz trumpeter Arturo Sandoval.

"The five years I spent playing with Arturo were great," says Castrillo. "We traveled

around the world four times and played with many great musicians, including Michael Brecker, Steve Winwood, and Cachao Lopez." Toward the end of that stint, Castrillo wanted a change. He sought to tour less and spend more time at home with his family. At the urging of Professor Victor Mendoza and others, Castrillo moved to the Boston area and began teaching at Berklee in 1999.

Since his arrival in the area, he has worked with many acts, and very few of them are Latin artists looking for a timbale player. "So many people call me to play congas," he says. "I also get called upon to play all kinds of grooves. You can apply any rhythm to the congas. You can be playing salsa and then change to calypso, or cross over to American music like funk, rock, blues, or whatever. You can also play the traditional rhythms of different Caribbean countries like the *bomba* from Puerto Rico or rhythms from Venezuela. That is the beauty of that instrument."

While Castrillo has made a good living playing congas, his first love remains the timbales. His musical path is arcing toward the music that was his early inspiration. It has been his dream since 1989 to be a *timbalero* leading a large ensemble playing mambos, cha-chas, and rumbas in a salute to the 1950s Palladium era in New York. "When Tito Puente passed away in 2000, I went to the funeral, stood by his casket, and made a promise that I would try to carry on the tradition he started. I want to bring the mambo back with some new touches."

Castrillo's first chance to do so came last fall when Rob Rose, Berklee's vice president for special programs, invited Castrillo to present a Latin big band concert at the Berklee Performance Center. "I did a tribute to the Mambo Kings, Tito Puente, Machito, and Tito Rodriguez," says Castrillo. "The people loved it. Since that concert, so many doors have opened. Boston's WCVB-TV did a segment on me for their *Chronicle* show. We have gigs this summer, including an appearance at Berklee's Vineyard Vibes festival in August."

In May, Castrillo released a new mambo CD, titled *Palladium Tradition*, and he couldn't be happier. "I am very pleased with the record," he says. "There is a medley of boleros and a rumba from Cuba that I adapted and had José Madera, *conguero* and arranger for Tito Puente, arrange for us."



Associate Professor Eguie Castrillo

While Castrillo feels that Puente left big shoes to fill, he wants to do what he can to keep the music alive. "I want to continue passing on knowledge and stories to my students," he says.

Castrillo is also passing his knowledge on to his family members. He and his wife have a 15-month-old son, Diego, who is following in his father's footsteps. "He plays the timbales all the time—even more than me. If you take the sticks away, he cries. If I put on a Tito Puente video, Diego watches it as if it was Barney. I think he will end up playing better than me."

Save the Date
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Eleventh Annual Encore Gala

Boston Park Plaza Hotel and Towers
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Join us at 6:00 p.m. for a reception, dinner, silent auction, and special entertainment. More than 100 outstanding musicians will perform in seven different nightclub settings.

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Seating will be limited.

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A close-up portrait of Juan Luis Guerra, a man with a dark beard and mustache, wearing a black beret and a dark, textured sweater. He is looking directly at the camera with a slight smile. The background is a mix of white and light blue. On the left side, there is a vertical yellow bar with a small inset image of a palm tree against a blue sky. The text 'Juan Luis Guerra' is overlaid on the image. 'Juan' is in a dark red color, 'Luis' is in yellow, and 'Guerra' is in white. Below the name, the text 'Tropical music superstar' is written in a light green color.

Juan Luis Guerra

Tropical music superstar

By blending elements of contemporary pop and jazz with the folkloric music of his native Dominican Republic, Juan Luis Guerra '82 created a sound that became a musical sensation.



by Mark Small '73

The tropical March wind blowing off the ocean in Santo Domingo feels much like a late summer breeze in Boston. Temperatures of 80 degrees Fahrenheit and above are typical year-round for the coastal capital of the Dominican Republic, and the air is always heavy with humidity. This is where Christopher Columbus landed in 1492, the site of the first contact between the people of the old and new worlds. Five hundred-plus years later, the specter of centuries of political and economic struggle still haunts the island. Many Dominicans have to really hustle to earn their daily bread. Entrepreneurial vendors are everywhere hawking fruit, vegetables, soft drinks, paintings, clothing, and everything else from sidewalk displays, bicycle baskets, or the beds of pickup trucks.

It seems that two things are close to the hearts of a majority of Dominicans: baseball and merengue music. The former fuels the dreams of kids playing in sandlots, hoping to become the next Sammy Sosa or Pedro Martinez. Merengue offers a different form of release for a culture that loves to dance. *Merengue típico* was formerly the music of the peasantry in the Cibao valley region and was played on stringed instruments. Later, tambora, güira, accordion, and sometimes marimba joined the band. The form was adapted for the ballroom and became a national dance played by *merengue orquestras* during the reign of Dominican dictator Rafael Trujillo (1930-1961). In the decades following Trujillo's demise, merengue remained a symbol of Dominican national identity. But when Juan Luis Guerra breathed new energy into the form in 1984, merengue connected in a big way with young and old audiences both inside and outside the Dominican Republic.

Drawing on influences ranging from the Beatles, American rock, folk, r&b, jazz, and traditional Dominican music, Guerra features his rich tenor voice and agile guitar work with

sophisticated backing vocals for a new take on merengue. Guerra's merengues are characterized by breakneck tempos, lightening-fast horn lines and jabs, and highly polished productions. While Guerra's music is great for dancing, those listening closely to the words will be rewarded for the effort with his poetic imagery and thoughtful commentary on a range of contemporary subjects.

Two years after he graduated from Berklee with a diploma in jazz composition, Guerra saw his music become immensely popular in his native land as well as in many other Spanish-speaking countries. In addition to his merengue repertoire, Guerra has explored salsa grooves and Afro-pop stylings and has elevated the status of bachata, another Dominican form. Bachata was another rustic musical style related to the bolero that often featured ribald lyrics until Guerra recast it as a perfectly acceptable romantic ballad. A few years after his albums began to go gold and platinum, Guerra netted his first Grammy award in 1991 for his *Bachata Rosa* CD, which was named best tropical Latin album. He received three other statues at the 2000 Latin Grammy Awards for his album *Ni es Lo Mismo Ni Es Igual* (It's Not the Same). On April 28, 2005, Guerra received *Billboard* magazine's Spirit of Hope Award for the charitable outreach work of his Juan Luis Guerra Foundation, which quietly provides assistance for disadvantaged Dominican families with medical needs. Additionally, Guerra has received local and national awards including El Soberano, seat of honor de los premios Casandra, an honorary professorship at the Universidad Autónoma de Santo Domingo, and was declared Prominent Son of his native city.

The lanky songwriter (Guerra is 6'5") is a larger-than-life figure to Dominicans and die-hard fans in almost every other country with a concentration of Spanish speakers. His 10 studio albums and two best-of compilations have

sold extremely well worldwide, and his tours take him to legions of fans throughout North and South America and Europe. His latest album, *Para Ti* (For You), is his first to feature lyrics focusing on his conversion to Christianity and includes songs with a strong backbeat and gospel music flair, in addition to salsas and merengues.

During our interview at his home in Santo Domingo, Guerra was warm, welcoming, and humble about his many extraordinary achievements. Guerra's wife, Nora, explained that one of Juan Luis's friends once characterized him as successful in spite of himself. "What he really meant," she said, "is that Juan Luis is not the type of person who thrives on the attention he has received." Applause and adulation have never been the forces that drive him—in fact he's a bit uncomfortable with being so well known. It's apparent that Guerra's heart is squarely in the music itself. He spoke at length of his love for the process of writing, playing, and especially recording. In a wide-ranging conversation about his life and career, Guerra revealed himself to be a very informed listener who has broad tastes and is well acquainted with all types of music (including contemporary classical music). While his renown sprang from the sounds of his native land, these days his sources of inspiration come from above and beyond the shores of the Dominican Republic.

I've heard that your father was a great athlete. Were any other family members besides you musical?

My father was a good baseball player and a very good basketball player. He was a semi-professional athlete. But no one in my family was musical or played an instrument. I started playing the guitar when I was about 10 years old. When I was older, I told my mother that becoming a musician was the only thing I wanted to do.



Juan Luis Guerra and vocalists
Adalgisa Pantaleón, Roger Zayas-Bazán, and
Quico Rizek of his famed group 4.40



She thought I should go to the university to become a lawyer or a businessman. She

told me that it would be hard to make a good living as a musician in the Dominican Republic. She felt I'd need a good job, and then I could play music too. At Universidad Autónoma de Santo Domingo, I began to study accounting, but that only lasted two days. I also studied philosophy and literature. Later, I studied guitar at El Conservatorio Nacional de Música de Santo Domingo. I learned the basics of music theory there, but my teacher told me to go to Berklee if I wanted to learn more.

What did you want to focus on when you came to Berklee?

When I went there, I was a Pat Metheny wannabe. I loved his music—and still do. I also loved Wes Montgomery and wanted to learn to play jazz guitar. There was a turning point for me when I was at a party with some friends. We were jamming together, and after I played a solo on guitar, I noticed that my solo hadn't gotten anyone's attention. There was a güira [a Dominican percussion instrument] on the wall of the apartment, it was there as a decoration. I took it down and started playing some of the rhythms of traditional Dominican music on it. It got the attention of everyone in the room. People started listening and asking about what I was doing. One Berklee student there even asked me if I would write out the rhythm of the patterns I was playing for him. That struck me as odd because these are rhythms Dominicans just play they aren't written out. That moment made an impact on me and I knew that I would do best singing and playing music using the folkloric rhythms of my country.

I'm interested in what happened when you returned home to Santo Domingo after earning your diploma in jazz composition at Berklee. How did you get a recording contract and develop a following?

Once I got back to the Dominican Republic, I started working with a vocal quartet. We got hired to sing some jingles for TV and radio ads. The repertoire we were singing at first consisted of some of the transcriptions I had made as a Berkee student. In fact, the first piece we learned was a version of "A Nightingale Sang in Berkeley Square" that I had transcribed from the Manhattan Transfer album *Mecca for Moderns*.

After doing that for a while, I wanted to make a recording. The first album we did was called *Soplando*, and it was pretty musically adventurous. We mixed jazz tunes with original songs that had sophisticated chord progressions. I was using the things I had learned at Berklee. The record didn't sell a lot of copies, but it wasn't intended to be a commercial hit. It was just for people who liked that kind of music. We paid for all of the production costs ourselves.

Later I approached the people at Karen Publishing Company about recording for their label. I had written a merengue tune, and the owner of the company really liked it. He told me that if I could come up with eight more tunes like that, I would have a deal. So I went home and started writing more merengues.

Was this the beginning of your concentration on becoming a songwriter, which ultimately gained you a reputation as one of the Dominican Republic's best musicians and poets?

I had become interested in poetry when I was at the university. I studied poetry by [Chilean poet] Pablo Neruda and Federico Garcia Lorca, a Spaniard, but I don't think of myself as a poet. I consider myself a musician first.

When I write songs, I always finish the music completely before I begin to work on the lyrics. You've heard the saying that composing music is 90 percent perspiration and 10 percent inspiration. Well, for me, the balance is tipped more toward inspiration. I've come to rely a lot more on inspiration in my writing. And I use the guitar to write everything—even the merengues.

At various points in your career, in addition to writing love songs, your lyrics have also spoken about serious subjects, such as Dominican social issues. Most recently, on the CD *Para Ti*, your feelings about Christianity are the subject. Can you speak about the progression?

I have written about social issues in my songs in addition to writing merengues and bachatas or love ballads. I spent some time in the north of the country where they grow coffee beans. The people are very poor there, and they have a saying, "I wish it was raining coffee." I thought about that a lot and used that saying for the title of my song and album *Ojalá Que Llave Café*. There is another saying that has to do with getting through problems. That expression equates getting through hard times with going over Niagara Falls on a bicycle. That became the subject and title for the song "Niagara en Bicicleta" It came about after I had gotten very sick with *bilirrubina* and had to stay at the hospital. The hospitals around here are not well equipped, and a lot of the equipment in them is broken down. I told the doctor when I was get-

ting out of there that I was going to write a song about my experience. After that, I wrote "Niagara en Bicicleta."

As regards my latest album, *Para Ti*, it contains songs that I've been singing at my church. It has some different kinds of songs on it in gospel and rock styles, but it also has merengues. Some people have thought that I was changing my direction, but I will always write merengues and salsas.

Does *Para Ti* reflect a new spiritual awakening to Christianity for you?

Like I said, *Para Ti* contains the songs that I sing at my church. When I'm not on tour, I play there three times a week. Most of my band plays with me at the church. This album has as its theme my love for Jesus Christ. I accepted Jesus about 10 years ago. I didn't grow up with a faith tradition, and I had found that even though I was successful in my career, I was still somehow feeling very empty inside. I had no center. I had gotten fame and fortune, but I didn't have peace in my heart. I felt anxiety frequently and was taking medication to help with that. A friend told me about Jesus and that the peace I was looking for in other places could not equal his peace. I wanted that, so I opened my heart to him and began to feel very full with the love of Christ. Life is much easier for me this way, and a lot of good things have come from it. All of my performances now are for the glory of God. When I hear beautiful music, I think of him. Jesus is the creator of everything, so he must be a great musician. Think of all the talent he has given to men like Beethoven or Pat Metheny.

You are largely credited with elevating the bachata from fairly humble traditional folk dance style to a popular romantic ballad style.

People credit me with giving new life to bachata, and I have written many bachatas. But to tell the truth, I heard bachata elements in songs by the Beatles. The songs "Till There Was You" and "If I Fell" are very much like bachatas. On "Till There Was You," the Beatles used bongos. That's not a drum we would use down here for a bachata, but other than that, it is very much like a bachata.

Generally, there are very few cover songs on your albums. Tell me how you came to include "Viviré," a beautiful love song from your *Fogaraté* album that was written by African musician Papa Wemba. What attracted you to this song and inspired you to write new lyrics for it and arrange it as a bachata?

I had heard Papa Wemba playing with Peter Gabriel in New York. I really loved his song "Vivi" and wanted to do it on my own recording. But I had no idea what he was singing about in



the lyrics because I couldn't understand his language. So I wrote my own lyrics to his music.

Other songs on the Fogaraté album show a strong influence of Afro-pop and soukous music. Did you play all of the cool guitar lines on those songs?

No, my label will help me bring in special musical guests for the sessions. I brought in the African guitarist Diblo Dibala. He is such a great musician. He played guitar on all of the songs but one. I was very interested in soukous music then and wanted to get Diblo because I love his playing.

You seem to bring your group to many of the Spanish-speaking countries around the world.

That's true. Last year we went to Panama, Ecuador, Colombia, Venezuela, and Puerto Rico, as well as Miami and New York. We will tour some more this year. I plan to go to Spain again and perhaps to London and Holland. We should go to Los Angeles and Boston because we haven't been there for a long time.

I usually tour three or four months out of the year, but not all at once. I like to go out for about a month and then come home and rest before going out again. Last year we went to Spain and did 28 shows in six weeks. That's a lot of moving around. You wake up and don't know where you've been or where you're going; you just keep moving. In the 1990s, I used to be gone for months at a time. When my son Jean Gabriel was young, I was gone so much of the time. He's 18 now. My wife and I also have a daughter Paulina, who is five. I like to spend more time at home with my family these days.

As an artist who has had so many hits, there must be some songs you have to sing at all of your shows. Is there one song more than others that you look forward to singing each night?

It's become a tradition that we have to sing "La Bilirrubina" and "Estrellitas y Duendes," and several others every night. I remember once going to see Three Dog Night perform. They were great and played most of their best-known songs, but they didn't sing "Eli's Coming." I left a little disappointed because I really wanted to hear that one. It made me think about my own shows and how I don't want people to leave without hearing their favorite song. We keep looking at the set list, thinking that it's too long. But when we try to decide what songs to cut, we never end up cutting any because we want to include the songs everyone knows. So the set list is getting longer and longer. I think my favorite song to perform is still "Ojalá Que Llave Café." One song that everyone likes that I don't look forward to singing every night is "La Gallera." It's a very fast merengue, and

the melody is very high for me. We usually do it as an encore, and by that time both the band and my voice are pretty tired.

You earned your Berklee diploma as a jazz composition major. Have you drawn on those skills to arrange the music for your recordings?

I did use the things I learned about writing for horns from Ted Pease, Bob Freedman, and Ken Pullig at Berklee. When I started out, I was writing all of the fast horn lines for the merengue tunes on my albums.

What music are you listening to these days?

I listen to many different kinds of music. I really like Steve Reich. I have two recordings of his music. One is *Music for 18 Musicians*. Other classical composers I like are Leo Brower from Cuba, Brazilian composer Villa Lobos, and Joachin Rodrigo from Spain. I bought the sheet music to a two-guitar arrangement of [Modest Musorgsky's] *Pictures at an Exhibition*. That is one of my favorite pieces. I have also been listening to blues albums by Freddie King and Stevie Ray Vaughan. There is a young blues player named Jonny Lang that I like. He is a good singer and player. I like a lot of jazz too. I heard Mike Stern in New York. He is an incredible guitar player. I like Ralph Towner and Egberto Gismonti. Egberto plays piano even better than he plays guitar. I saw him play in Santo Domingo at the Teatro Nacional and was very impressed.

Lately, I've been really listening to Beethoven—especially his seventh symphony. When I heard that symphony, I wondered how something like this could come to the mind of a man. It's so beautiful, so perfect. I think it is celestial. I think one day I'd like to try to write something symphonic and do all of the orchestrations myself.

That sounds like it could be a long-term goal. Do you have any new projects that you are planning for the immediate future?

I want my next recording to be a live album. I will put some of my best-known songs on it, but I am also writing some new ones for it, too.

Do you have a parting shot that you'd like to leave with our readers?

Yes. To those at Berklee and elsewhere, I'd say experience all the music that you can and listen to the best musicians. There is no greater teacher than the music itself. Anyone wanting to be a recording artist needs to have some originality. I think of the Edge, the guitarist in U2. He is not a virtuoso, but his playing has a lot of original things about it. You don't have to be a virtuoso to make a contribution to music. You just need to find something different; that's the key. ☺

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THE FUTURE OF MUSIC >

by David Kusek and Gerd Leonhard '87

Despite dire predictions by record-industry folk, the authors of *The Future of Music* see bright prospects for music and musicians in the digital age.

Contrary to what we've heard over the past few years, the music business is in very good shape today. The problem is with the record industry and CD sales. The Big Four major-label groups—Sony BMG, Universal Music Group, EMI, and Warner, are all suffering. But if one looks beyond CD sales, it is clear that overall, the music market is vibrant and alive. More music has been enjoyed over the past two or three years than ever before by a factor of two or more. What has spawned enthusiasm among fans and confusion among the major labels derives from new technologies—in particular, file-sharing services such as the original Napster and Kazaa.

However, other contributors include consumer electronics companies, creators of computer games, DVDs, cell-phone ring tones, and CD technologies that allow users to rip and burn their own CDs on personal computers. Music fans are completely awash in music, and digital music has become the new radio for the Internet generation. Digital technologies have been totally and unobtrusively integrated into the lifestyle of new generations of teens and young adults. Seeing the new technology as a double-edged sword, record industry executives point to file sharing as a key factor in their shrinking profits. This article will look at these issues from a few different angles.

Music Became a Product

Part of the reason that the record industry is in such sorry shape these days is that the people who control what is rapidly becoming the “old” industry have convinced themselves that they are the music business and that success in music means distributing products that they must control—and that only they can deliver, properly market, and turn a profit on.

Have you ever wondered why we have rivers of undistinguishable, shrink-wrapped music oozing at us from radio and television? It is

because record companies think they sell products, MTV shows products, retailers display products, and we consumers have been willingly buying these products. For record companies, that's nice and simple, easy to control, and easy to manipulate. Sell singles, sell albums, sell CDs, sell downloads.

Let's define a product simply as something made or created and offered for sale. Is that what music is all about? Is it a product? Music is a combination of entertainment, communication, and passion—an ephemeral occurrence, something intangible, and something that is experienced in everyday life. Music today is proliferating and expanding at an unprecedented rate. Music making is a global phenomenon, and there is more of it being made than ever before.

There are more bands, more writers, more songs, more CDs, more shows, and more awareness of all of it. This makes it very difficult today to duplicate the success of mega-artists like Madonna, Michael Jackson, and the Who. There are too many choices, too many different ways to get music, and, of course, too many other interesting ways to spend money. In other words, consumers are starting to leave the narrow confines of the turf that the purveyors of media wanted them to stay in, and diversity is ruining the plan that worked so well for so many years.

When the first records hit the market in 1915, the music business as we know it today barely existed. Music was dancing, cabaret, sing-alongs, band concerts, eventually radio, and instrumental performance. People didn't “own” music; they listened to it, experienced it, and enjoyed it.

During the past 100 years or so, we turned musicians, performers, and even ideas into “products,” and from that have narrowed everything down to a simple formula: you write a song that sounds unique to you, register it as yours, exploit it exclusively, and make a ton of money. Of course, this goes along nicely with

the idea that the prime method of exploitation is the sale or use of physical copy or product.

The contemporary distorted view of music as a product is a manifestation of the late industrial age, when companies were able to fix music in time on sound carriers, then control and exploit it to their benefit. We consumers were brain-washed into believing that we have to “own” the music in order to enjoy it. Purchasing records or CDs is a way of “tagging” music that we like in order to be able to listen to it later. Digital networks are beginning to change this equation. Access to music will replace ownership of it. We have passed through the industrial age to the information age, and music will never be the same again.

This is where the idea of “music as a service” can come in. In the future, music will be, economically speaking, bigger than ever before, once it is freed from having to be a product. In other words, if we free music from having to contain at least 12 tracks of a certain length in a certain style throughout an album and appear in the stores in a particular country by a certain date, the true potential of music will explode, digitally and physically, in atoms, bytes, and dollars.

A new music industry that fashions itself as a service industry is likely to be many times larger than the product-based system that we have today. We will still have some physical products (likely in new formats), but we will have a vast number of additional digital music products and services available to us. However, the rules of the game will change, and the companies that are currently in control of the ship will need to let go in order for everyone to prosper.

This is where things get ugly. The end of “music as a product” may mean the end of the record label as we know it. They can only survive if drastic changes in music *don't* take place: that is if music remains a product. They are fighting tooth and nail for survival.

Performance versus Plastic

Let's zoom back to 1887, when Emil Berliner invented the gramophone. Back then, the big deal was that the gramophone allowed people to listen to music without having to actually be at the performance. It forever changed the concept of music from a dynamic and interactive entertainment experience to a fixed product. Music became nearly synonymous with the medium that delivered it, beginning with wax cylinder, then vinyl disk, followed by cassette tape, and eventually, compact disc. In essence, music moved from being a performance and a service to being a product.

Because of this shift, we have become accustomed to the perfection and repeatable quality of today's music. Prior to the nineteenth century, music wasn't played exactly the same way more than once, since it was impossible to reproduce the exact circumstances of a performance. The instruments and orchestration would change, as would the performers and their moods, audiences, and performance environments. Songs were performed as well as they could be in that moment, and composers worked hard to create a continuous flow of fresh music for fairs, operas, concerts, trade shows, theaters, and so forth. The composers of the time also liberally borrowed material from one another, often adapting, updating, and improving the songs for the players and performances at hand.

Before musicians were placed in front of enormous gramophone recording funnels and asked to cut down their performance to an acceptable and packageable length, music was essentially an ephemeral art; if you weren't there you didn't hear it. These very same musicians were performing in hotels, bars, concert halls, churches, private homes, and on the street. Some were held in very high esteem, and a rare few were wealthy—if they were really good and if their message came across. The economics for musicians were not all that different from what they are today. Then as now, those who had something special and attracted an audience became successful.

After more than a century of music being pitched and sold primarily as static products, with musicians getting paid to perform on such products, in a way we are returning to those early days, and music can once again become more about the experience than the product. Of course some styles of music have never ceased to be a service, such as in niche markets, including classical music, world music, and jazz. Yet most financially successful musicians have become purveyors of products and hope to make a significant part of their living by "selling plastic."

Is File Sharing Really Killing the Music Industry?

There is no direct proof that file sharing itself is hurting the music industry. Record companies are touting this single-bullet theory to explain away all the ingrained problems of an antiquated business reaching the end of its life cycle. Indeed, one can argue that file sharing is the cheapest form of music marketing there ever was.

Danny Goldberg, Chairman and CEO of Artemis Records, said, "I don't think there was any more downloaded song than 50 Cent's [in 2003], and yet it sold nine million albums. So there were

nine million households that felt, despite the fact that they had seen the video, despite the fact that they could get it online, that they wanted to hear the full statement that 50 Cent was making."

File sharing should not be equated with the type of piracy that is affecting the music industry on a global scale. Traditionally, in the music business, piracy refers to the activities of organized criminals who manufacture illegal copies of CDs, DVDs, tapes, and records, then photocopy the covers and sell the illicit product on the street for a steep profit. Pirates in many countries run pressing plants that churn out CDs by the millions without paying the mechanical reproduction licenses and mechanical license fees to the owner of the master recordings. The International Federation of the Phonographic Industry estimates that the number of illegally copied and/or manufactured CDs increased 14 percent in 2002 and an additional 4.3 percent in 2003, to 1.1 billion units; and worldwide, 35 percent of all CDs sold are illegal copies. It is estimated that the value of the pirated music sold amounts to \$4.6 billion, and these figures don't even include online file sharing or recording of audio streams. In 2002 the global recorded music market declined 7 percent to \$32 billion, and another 7.6 percent in 2003. Leaving file sharing out of the equation, CD piracy as defined above, could account for the majority of the decline in CD sales all by itself.

The millions of people who share music over the Internet want to acquire music cheaply, get connected to other people, share with them, learn about new music, and have instant access to what they want and where they want it. Radio no longer delivers enough new music to satisfy consumers. Technology has given them a turbo-charged version of tape swapping, an activity that has been extremely popular in the past and has fueled the advance and promotion of many successful bands, including the Grateful Dead, Metallica, Phish, and others.

The music industry has subjected us to a constant barrage of assertions that the free, uncontrolled downloading of music is the main cause of the industry's troubles. Whether the rampant downloading of music hurts the music industry or could indeed help it to grow is ultimately an irrelevant question. You might as well ask if cell phones hurt the landline phone companies, if Xerox machines hurt book sales, if the fax machine hurts the postal service, if Wi-Fi hurts Internet service providers, or if run-flat car tires hurt AAA's towing services. The answer doesn't matter; the point is that technology moves forward anyway—if and when it is meaningful to people, easy to use, respectful of human nature, readily available, and easily and widely affordable.

Can File Sharing Be a Winner for Everyone?

Nearly 75 years ago, radio threatened to destroy the existing music business. Sheet music was the "product" of the time, and people had to go to concerts to hear and see their favorite artists.

Radio changed all that. According to *The Music Trades* magazine, a representative of the Association of Sheet Music Dealers, Williams Arms Fisher, said at the time: "Radio at one blow

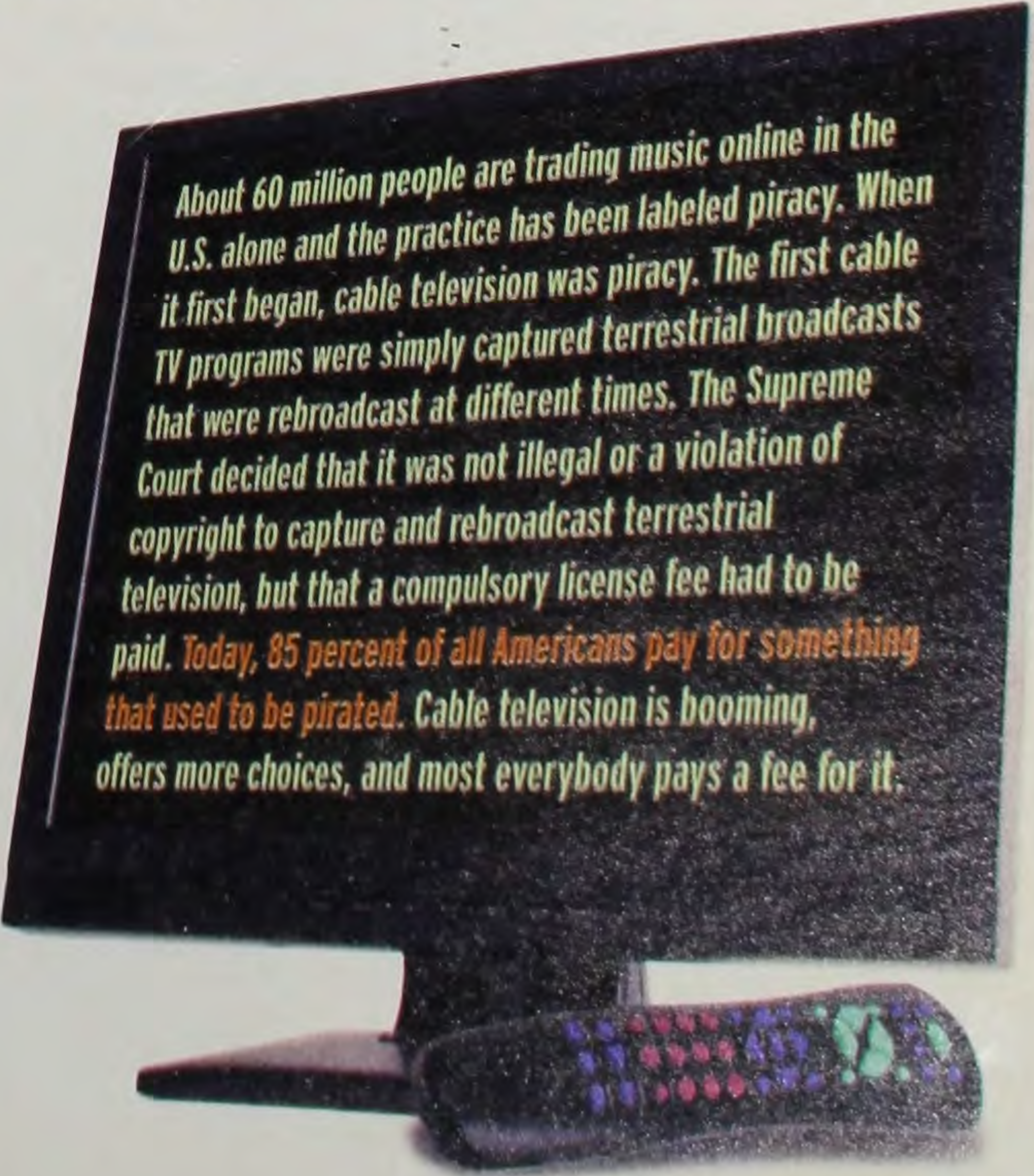
undermines the concert tours of artists who perform to potential buyers of sheet music and diverts music into the ear of those who follow the line of least resistance—by that I mean those who might desire to sing or play or perform—but with radio, content themselves by bathing in music as a pleasant sensation, and with half-hearted attention."

It's amazing how shortsighted people can be when their basic interest is to preserve the status quo rather than to embrace change. The smart move today would be for the major record labels—while they are still viable players in the business—to find a way to either appropriate or somehow license the person-to-person (P2P) file-sharing services in order to extract revenue from their astounding popularity. Having said that, it seems likely they will encounter significant legal and structural hurdles that will prevent them from pulling this off without committing economic or political hara-kiri. When Cary Sherman, president of the RIAA, says, "We simply cannot allow online piracy to continue destroying the livelihoods of artists, musicians, songwriters, retailers, and everyone in the music industry," you just want to say to him: "Hey, Cary, if you can't beat 'em, join 'em—or buy 'em!"

Just as ASCAP or BMI collect blanket licensing fees from radio stations, so similar organizations could collect blanket licensing fees from the P2P companies or Internet service providers (ISPs), who could in turn charge the customers for access via their systems. That super-distribution model has been around since the invention of the Internet. If 50 percent of the world's active Internet users paid only \$2 per month, the industry would collect \$500 million per month—\$6 billion per year—a whopping 20 percent of current revenues from CD sales.

Other calculations based on a sliding scale might work equally well, where people in developed nations pay \$3 to \$4 per month, and other emerging economies paying \$1 or \$0.50 or \$0.25 per month to create a pool of money. And that would be just the beginning.

The record companies need to adapt to the realities of the marketplace and cast off their antiquated business models just like they have cast off the thousands of artists whose records did not sell enough copies of their first album. Legitimate



About 60 million people are trading music online in the U.S. alone and the practice has been labeled piracy. When it first began, cable television was piracy. The first cable TV programs were simply captured terrestrial broadcasts that were rebroadcast at different times. The Supreme Court decided that it was not illegal or a violation of copyright to capture and rebroadcast terrestrial television, but that a compulsory license fee had to be paid. Today, 85 percent of all Americans pay for something that used to be pirated. Cable television is booming, offers more choices, and most everybody pays a fee for it.

If 50 percent of the world's active Internet users paid only \$2 per month, the industry would collect \$500 million per month—\$6 billion per year—a whopping 20 percent of current revenues from CD sales.

music distribution businesses can outdo the existing "rogue" P2P networks by developing their own delivery and customer interaction systems that employ superior technologies, recommendation engines, and customer service—watch for this to happen eventually.

In fact, Napster's founder, Shawn Fanning, is quietly working with the record companies on a project called Snocap to create a way of filtering and tracking P2P file sharing. By identifying files via a "fingerprint" and comparing the file with its database, Snocap software could in theory provide a payment mechanism for files traded via peer-to-peer networks. Such a concept should be appealing to current content "owners" who wish to maintain control over their property, but not likely very appealing to the P2P companies who may wish to develop more enlightened business models. It remains to be seen whether the record labels will agree to do business with their former nemeses. For now, many of these companies (and people) are simply blacklisted, and anyone who wants to do business with the labels has to stay away from them.

One solution may be the introduction of some kind of a license that all record labels either would or must grant by default to any legitimate online music retailers. Another option is to institute a small fee in the form of a "utility license" or—dare we say it—tax that would allow people to download any and all music online. This fee could be included in the price of blank media, MP3 players, ISPs, DSL, wireless, and cable.

Here is a framework for a new music business model for a next generation music company—one that is fully aligned and synchronized with the interests of the artist and fan. We see some of this already emerging, most notably with Sanctuary Group Network, management companies like The Firm, and organizations such as the IMMF already heading down this path. We believe that the music company of the future will be active in a number of things, including artist management, publishing, touring, merchandising, and recording.

A New Music-Business Model

The artists' brands will drive the business, and the win-win-win economics between artist, company, and fan will make the risk more tolerable and the return on investment more predictable. Instead of betting on a traditional 10-to-1 recording model that relies on huge CD sales from just a few artists, the now-evolving business model can test-market artists more efficiently and work on much lower volumes by spreading the risk across multiple revenue streams and different forms of "product."

For example, building artists as brands requires a constant release of energy into the marketplace. Using digital networks to distribute the music, bundles of two to three songs can be released to test the waters, not unlike the old singles business or, more recently, the EP business. Rather than investing in the production of a complete album at first, a company can continuously release music into the marketplace, and the songs can be used to support touring and keep the music fresh and the company nimble. A more rational, slower-growth approach can be used to support multiple artists with less financial risk—versus the bet-the-farm mentality of the old record business.

This new musician-business model combines the functions of a record label, management company, publisher, and merchandiser into a single entity or related set of entities, such as that of the Sanctuary Group. The company signs artists to deals in which the artists retain ownership of the masters, and only license (that is lease) them to the company for a limited time. Artists create their own recordings, and the company takes this music to market in digital and hard formats, creates merchandise to sell, and provides management and touring logistics for live performances. The company also acts as the publisher for all songs written while under contract. This increases the potential return on investment for each artist signed by aligning the interests of the artist, manager, label, and publisher into a single entity that splits all of the revenue streams. This model is based on lowering the cost of production, dis-

tribution, and promotion for all parties to minimize the risk of financing a new act—and maximizing potential return.

The skills that are essential to recognizing talent, helping to develop that talent, and matching artists with potentially receptive audiences are at the heart of the game—both in the record business of the past and in the musician business of the future. But by marrying this effort with all the revenue streams available to an artist, a broadly defined musician business can reduce its risks and lower the break-even point of the overall investment. The potential conflicts of interest that can arise from having artist management inside the revenue generating engine can be minimized to a degree by keeping the term of the artist's contract reasonably short and the financial accounting transparent.

This model is not unlike what EMI has done with Robbie Williams or the model that bands like Phish and the String Cheese Incident are already using within their own companies, and similar to the model of an independent record label with a publishing arm. The major change is the integration of management and touring into the business mix. This way, the company can take an integrated and synchronized marketing approach across all the revenue possibilities to try to maximize income and opportunity. Maximizing the revenue potential by including touring, publishing, and merchandising in the mix, the company can experiment with new creative marketing approaches that leverage freely (and cheaply) distributed music to drive other income streams.

On to the Future

Futurist Alan Kay once said, "The best way to predict the future is to invent it." There are a tremendous number of bright individuals hard at work developing new ways to create, deliver, market, and enjoy music. They are inventing the future of music. The music business of today is vastly different than it was just a mere 10 years ago, and the next 10 years will be equally, if not more, transformative. ☸



David Kusek



Gerd Leonhard '87

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Gerd Leonhard is a music-business entrepreneur and adviser for various entertainment and technology ventures in Europe and the United States.

*The foregoing article was excerpted from the book *Future of Music: Manifesto for the Digital Music Revolution* written by Kusek and Leonhard and recently published by Berklee Press. The authors teach an online course on the future of music and the music business for Berkleemusic.com.*



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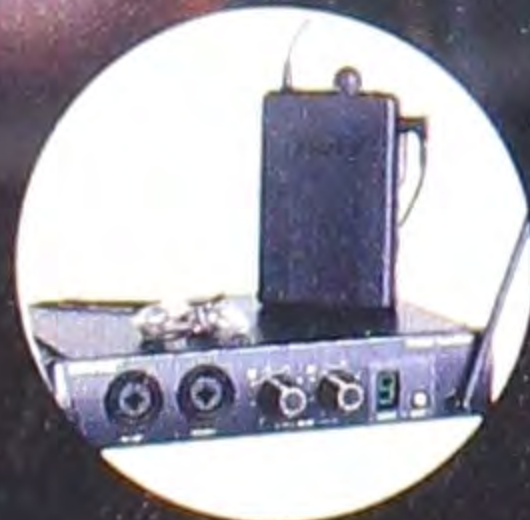
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Management

One of the most far-reaching decisions a new musical act must make is when to hire and whom to hire as a personal manager.

by Bobby Borg '88

After your group or solo act has gotten to the point where you are getting positive feedback from audiences, more opportunities to play gigs, and a growing body of fans asking when you will release your debut recording, it is probably time to begin thinking about hiring a personal manager to help you bump your career to the next level. The artist fully entrusts the manager to envision his or her goals and help put a strategic plan into effect to reach those goals. The manager becomes the artist's motivator, counselor, confidant, diplomat, and day-to-day business adviser. Having the right personal manager can bring success beyond your wildest dreams. Needless to say, having the wrong manager can be devastating to your career. Choosing a personal manager may be one of the most important career decisions you make.

Before seeking out and signing with a personal manager though, it's important to understand the various types of management options that are available to you. Depending on where you are in your career, the most common options are self-management, start-up management by an individual attempting to break into the music business, and established professional management.

Self-Management

In the early stages of your career, unless one of your relatives happens to be the president of Warner Bros. Records, no one is going to help you out until you first help yourself.

Remember that good management must always begin with the artist. Too often, musicians believe that the solution to their problems is finding some third party to magically whisk them from the rehearsal room to super stardom. It's true that an experienced manager can make good things happen fast, but as the artist, don't be lazy. First, seriously ask yourself if there's anything more you could be doing to help your career. (See sidebar on page 19.)

You must acquire a basic knowledge of the music business and devote some good old-

fashioned hard work on your own before ever thinking about getting a personal manager. Even the members of Mötley Crüe, whose chaotic demeanor made them appear completely incapable of functioning at a professional business level, worked their butts off early on and generated career momentum—long before ever getting involved with their first manager. Some artists have it so together that the first time a personal manager comes into play is after they've signed an agreement with a record company. A band may then be better positioned to pick a more powerful manager of their choice. But still, band members must continue to monitor their business and work together with their personal manager to build a successful career. After all, a personal manager ultimately works for you.

Start-up Management

Perhaps you've reached a point in your career where the time spent running your business is inhibiting your creative development—or maybe you've done everything in your power to advance your career and can't go further without a helping hand. If so, perhaps finding a personal manager is the right solution. But the reality is that until you're signed or close to being signed, most managers with any clout or power won't usually be interested in working with you. These managers are simply too busy handling artists that bring them an immediate return on their investment of time. Surely there are always exceptions to this rule, but generally your first manager will most likely be one of the following.

A CLOSE FRIEND who's willing to make phone calls and help promote shows without getting paid for the first few months or years. In fact, he may not even be called a "manager" at all, working with the understanding that as soon your career progresses, he will be offered another position in the band when an established professional manager comes onboard.

AN EXPERIENCED MUSICIAN who wants to "right all the wrongs" she's encountered in her professional career and has got all the passion and drive needed to set you on course. Or a businessperson who has always dreamed of being in a band and has the desire to live those dreams through you.

A CLUB OWNER in your hometown who sees hundreds of bands perform each year. This individual has a good idea of what works and what doesn't and is willing to offer you an objective point of view and career guidance.

AN INTERN OR JUNIOR ASSISTANT of a professional manager by day who is looking to cut his teeth on managing his own band on his downtime by night. He's got the advantage of having his boss's ear for guidance and sees how a professional office is run at his job.

Regardless of the possibilities here, these people all share one thing in common; they are relative newcomers to the management business, or, as I once heard someone devotedly refer to them, they are known as "start-up managers." Start-up managers are usually young, aggressive, and ambitious individuals who are willing to work their tails off for you. They'll devote every minute of their day to helping you reach your goals. They're business savvy, good talkers, and eager to learn. These traits are exactly what's needed in a manager in the early developmental stages of your career.

Take note that in the early stages of your career you'll have to be the most careful about picking a manager. A lot of wannabes will feel that they can adequately manage your career. Despite their good intentions, they may end up costing you time and money due to their inexperience and lack of connections. They may promise you everything and deliver nothing. Keep in mind, there are no licenses, or state certifications required to become a personal manager—anyone from a used car dealer to a snake oil salesman can be one—so proceed with caution when making your choice! In this business, there are managers and there are damagers. Watch for the damagers.

The important thing is to **pick the manager who really wants to take you on as a client**, not the one with the biggest star on his or her roster.

Established Professional Management

If you're ambitious and able to develop your career on your own to the point where you're creating a buzz in your hometown clubs, in the press, and on college radio; and perhaps record companies are beginning to ask about you or you've gone as far as signing a record deal, then your management options are going to open up considerably. At this point in your career, things are going to begin moving fast for you and you'll need an experienced pro to take the reins. Keep in mind that managers are in business to make money just like anyone else, and now that you have the potential to make them money, there's more reason for them to work with you. You've come a long way on your own, and unless your ego inflates drastically or you decide to start doing drugs (hey, it's been known to happen), you've already proven that you have what it takes to go the distance. The term "established professional management" covers a broad spectrum, but for the sake of clarity here let's divide it into two distinct categories: mid-level managers and big-league managers.

Mid-level Players

The mid-level managers are those who have a great deal of experience in the industry but have not quite broken a band into superstardom. They may have one client on their roster who was able to sell a couple hundred thousand records, but they still don't have a gold or platinum record hanging on the wall, and that's what they're shooting for. These are people who are typically well liked in the industry for their enthusiasm and they are well connected enough to open some doors for you. They may be exactly what you need to get record companies from just being interested in you to actually closing a deal. Mid-level managers usually have a great understanding of the business and perhaps were even A&R representatives or marketing managers at a label before getting involved in the management business. They enjoy the entrepreneurial spirit and freedom provided by managing bands. The downside here is that they are not as powerful as a big-league manager, and therefore it may take them longer to get things done.

Major Leaguers

Big-league managers are, needless to say, very well connected in the industry. The relationships they've formed, the respect they've earned, and the favors they can trade, give them the power to make things happen for you with just a few phone calls. These people have been around for years and have lots of

gold and platinum records hanging on their walls. They may even run a large firm and have a number of managers working under them. The clients these managers represent provide a number of touring opportunities for your band. In addition, these managers have established strong relationships with record companies over the years representing other clients, and the labels are happy to have them representing you.

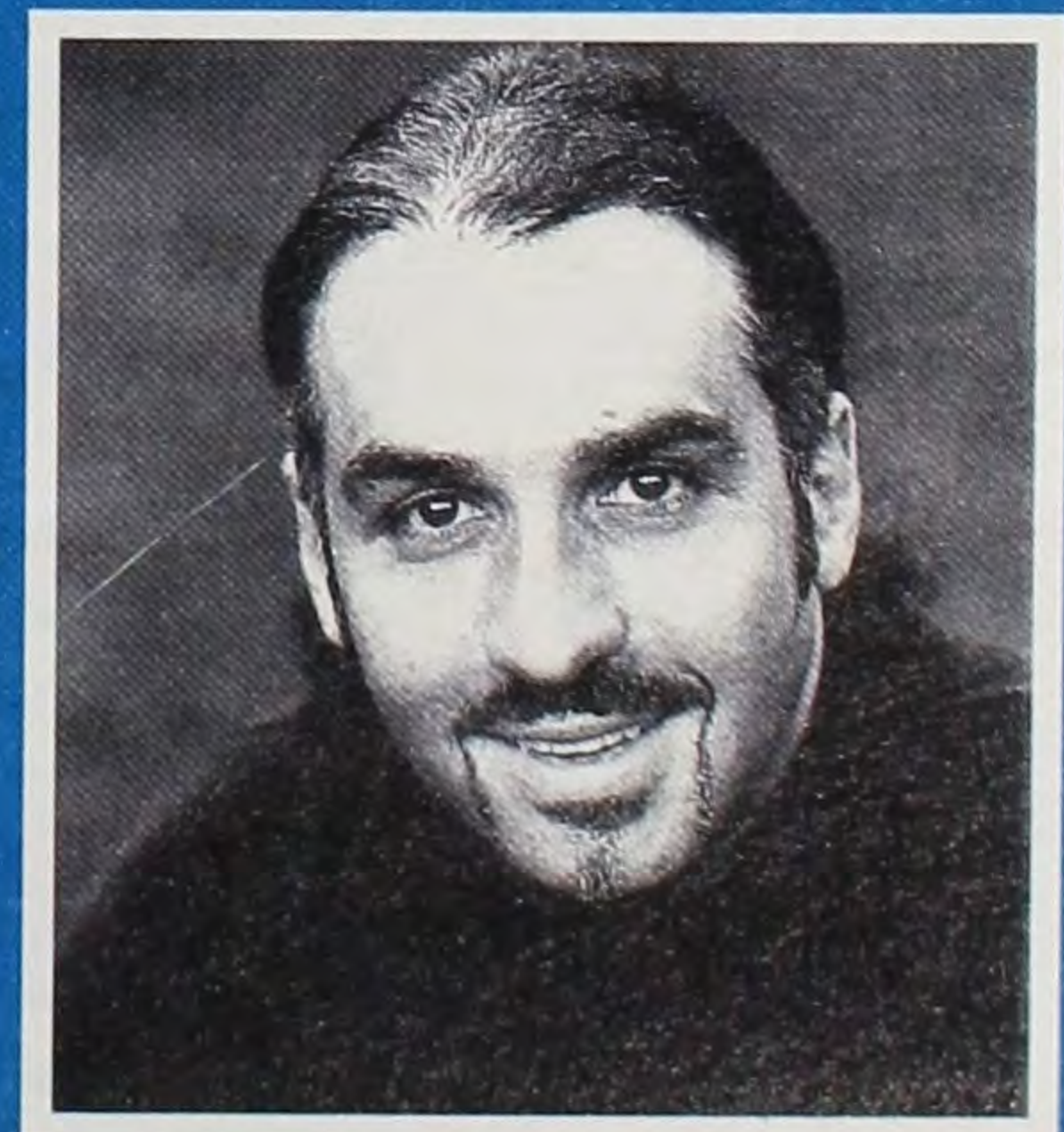
There are a dozen or so experienced, established, professional managers out there who are capable of doing the job for you. The important thing is to pick the manager who really wants to take you on as a client, not the one with the biggest star on his or her roster. Your manager must possess a genuine enthusiasm for your music and be committed to going the long haul with you through thick and thin. If a big-league manager is truly dedicated to making you a huge success, then it's a pretty good bet that things will start moving fast for you.

The problem with signing with a major-league manager is that you may not always get the attention you deserve. Maybe you were taken on just so someone else wouldn't sign you first. Perhaps you were taken on as a favor to someone else in the industry. Maybe the plan is to turn you over to a less experienced manager in the firm. Regardless, when push comes to shove, you can bet that your manager is going to prioritize his or her more successful clients ahead of you. After all, this is how the mortgage on that second home in Hawaii is paid. The members of one group who were signed to Atlantic Records and managed by one of the most successful rock management firms in the world, were actually told that they should not even think about going on the road until they had three singles released to radio and three videos in rotation at MTV. (Most bands are lucky to have one single in rotation!) Needless to say, the band did not break through. Was management unhappy with the record the band delivered and wanting to see if the album had legs on its own with minimal effort? Or was it just not worth the time to send the band out in a passenger van to slowly build a buzz over the following two years? It's anyone's guess.

One thing is for sure: a manager who's been involved with a band from the very beginning is much more emotionally invested than someone who comes aboard later. These are typically the guys that will go down with the sinking ship before giving up. In the long run, this may be exactly what you need. For a new act, the best choice for a manager may well be someone you already know. ☐

You're ready for management when . . .

- You have written a large number of songs and developed them to the best of your ability.
- You have made demos of your songs and are selling your own CDs at live performances and from your website.
- You are booking your own shows and doing all that you can to promote them.
- You are building a strong fan base and getting fans excited about your music.
- You are stimulating interest in the press and over the Internet.
- You have given serious thought to your career, vision, and goals and know exactly what you want to accomplish.
- All members of your band are united and committed to a common goal.



Bobby Borg is the author of *The Musician's Handbook*, published by Billboard Books. This article was excerpted and edited from Borg's book. A percussionist, Borg has worked extensively as a touring and recording artist and has served as a music business educator, consultant, and magazine columnist. Visit his website at www.bobbyborg.net.

Confessions of a Serial Rusher

by Bill Gordon '75

“Hey, man, you’re rushing.” Embarrassing, even painful, words to many a musician. For some of us, rushing lurks like a shameful bogeyman in the closet. While I was at Berklee in the early 1970s, I was surprised to find myself assigned to a rhythm ensemble for players with time problems. We were the bad rusher guys, branded with a scarlet R.

Life at the front of the beat and beyond can be a problem. I was first found out at a gig as a teenage drummer in Baltimore, when the large and much older bass player strolled over mid-song and said gently, firmly, “What’s your hurry, son?” Decades later, in New York City, I was trying to put a piano track down for musical cohort Chris Cunningham. No matter how much I held back, I could not put it in his pocket. I never did get a good take. Rushing can cause other players such discomfort that they won’t want to work with you. I cringe recalling gigs that evaporated because I’m Mr. Speedball.

My pupils are well drilled on developing solid time, yet rushing seems a natural tendency for many kids and aspiring pros alike. For some, pushing the beat feels not only natural but correct. In jazz, it happens more during soloing than comping. Some rushers work fine with a metronome; but take that click away, and zoom! This article presents the different and sometimes contrasting philosophies of a few seasoned educators and players and recommendations for developing a better time feel.

For some, rushing seems to stem from anxiety or tension. Distraction because of current or old performance injuries can also tighten us up so that we push the time. The traditional antidotes: breathing, relaxing, and listening more deeply help considerably. They allow the body and mind to be aware of how to interpret time. It can be important to sit fairly still, not tap the feet too vigorously, and listen for the end of each note. Musical examples 1 and 2 can help you learn to avoid drawing the beat earlier and earlier as you comp. If you have Pro Tools or a similar setup, record a few minutes of a metronome click. Next, mute all but the first two bars. Use those bars for a count-off and then record yourself. Breathe, relax and practice.

Berklee Professor and jazz pianist Jeff Covell calls a musician’s concept of time a “craft issue” that most of us have to work on. “There are degrees of time, starting with a general sense of where the beat is to a deeper sense and sensation of where you are within the beat,” Covell says. “Even the simplest rhythmic task can be very challenging to execute well when using all four limbs. Working on this coordination issue can help to develop a sense of balance and stability. Many good players have an interest in and a history of playing the drums, which focuses the body’s sense of rhythm.” Covell also suggests setting your metronome to click on beats two and four to develop your swing feel. “In ensemble playing, time is flexible,” he says. “Just listen to the Miles Davis album *Four & More*. While most would agree that it is bad to rush, it’s far worse to drag.”

The answer to developing a good time feel comes through understanding subdivision of beats and rhythmic shapes according to bassist and Berklee Professor Danny Morris. “You can think straight eighths, swing eighths, and triplets, but there is more to it than pure metronomic quantization,” Morris says. “We are all individuals; certain grooves that can be easily played by some are profoundly difficult for others. We should celebrate the fact that we all have individual voices on our instruments.

“Musical example 3 can help improve and broaden time concept,” Morris continues. “In order to play this effectively, think of the shape of the upcoming rhythmic figure. This visualization of the subdivision appears in example 4. As the rhythmic figure approaches, the player should already be mentally subdividing the pulse. This helps to feel the sixteenth-note syncopation when it occurs in bar four.

“Within this framework lie shapes that are susceptible to molding or movement. Charles Mingus had a rhythmic concept that he called rotary perception. He described drawing a circle around the beat. Anyone in the ensemble was free to play within this circle. At any point, a new circle could be drawn redefining the center point of the beat. This creates a migration of the downbeat to a different part of the bar, producing a distinctive groove and

feeling. The laid-back phrasing in the style of Count Basie’s tune ‘Lil’ Darlin’ or the style of a Ray Charles vocal has recently been passed down to Ahmir ‘Questlove’ Thompson (drummer with The Roots) and Pino Palladino [bassist with D’Angelo]. These artists currently use the rhythmic figure from bar one of example 3 and superimpose on it the time concept found in bar 4 of example 4 [see example 5]. The end result is a flambé between the bass and the bass drum. While some might hear this as a mistake, this alignment is the desired result. This effect can be heard on D’Angelo’s *Voodoo* CD or any number of neo-soul or hip-hop CDs.

According to Morris, “When studying music styles, it’s interesting to note the evolution of time. Yin and yang, the mystical alchemy found in all things including natural time, seems to be producing some bold and lovely shapes in the modern rhythm section. These shapes celebrate the spirit of the times by fusing jazz, soul, hip-hop, rock, Latin, and other styles.”

Paul Schmeling, who chaired Berklee’s piano department for 30 years, advises on the basics. “Avoid feeling frantic mentally or physically,” he says. “When you’re soloing, leave some space, play fewer notes. If muscular tension causes you



Baltimore pianist and composer Bill Gordon currently lives in Miami. He has released two CDs and written music for television and film (*Judging Amy*, *Jack & Bobby*, *The District*).

Musical Examples

Ex. 1

A ♩ = 70 8 ♩ = 35
 C ♩ = 35 (on 2 and 4)

Musical notation for Example 1, showing two staves of music. The first staff has chords Cmin7, F7, and Bbm7. The second staff has chord Eb7. The music consists of eighth-note patterns.

Ex. 3

Musical notation for Example 3, showing a single staff of music with eighth-note patterns.

Ex. 4

Musical notation for Example 4, showing a single staff of music with eighth-note patterns.

Ex. 2

A ♩ = 208 8 ♩ = 104
 C ♩ = 104 (on 2 and 4) 8 ♩ = 52

Musical notation for Example 2, showing two staves of music. The first staff has chords Ebmin7 and Ebmin/Db. The second staff has chords Cm7(b9), F7, and E7. The music consists of eighth-note patterns.

Ex. 5

Musical notation for Example 5, showing two staves: KICK DRUM and BASS GUITAR. The kick drum staff has a single note on the first beat. The bass guitar staff has a single note on the first beat.

to push the time, work on the area of your technique that creates the tension until it no longer happens. Tapping your feet gently—especially alternately—is okay; but just toe movement is even better. Violent foot tapping or leg pumping builds tension that almost always gets into your playing—often as rushing.”

To help fine-tune your time, Schmeling suggests learning to feel only beats one and three, and, at faster speeds, just beat one. A metronome that goes really slow (down to 10 bpm for whole-note work) will help. Playing scales and arpeggios with the metronome clicking on beats one and three or better yet, just one reinforces the longer pulse. “Really land on one and three,” says Schmeling. He is not a fan of setting the metronome to click on two and four, despite how good it feels when you’re working on swing feel. It’s an understandable notion, growing up with jazz and rock ‘n’ roll’s accented backbeat, to think of that as the deal. The James Brown band, the tightest and grooviest r&b band of the 1960s, was drilled relentlessly in rehearsal not to the backbeat, but to what they called “the big one.”

Jazz vibraphonist and longtime Berklee educator Gary Burton suggests practicing with a metronome in order to develop a steady sense of pulse. “I don’t think it matters when the clicks happen,” Burton says, “although in a straight-eighth-note feel, clicks on every beat or on beats one and three would be best.

“I also recommend listening back to your own solos via recording. I had a tape machine when I was a kid learning to improvise. I

noticed all kinds of deviations. Some were small and unnoticeable to me while I was in the heat of playing, but some were big-time goofs. It was very helpful to my subconscious mind, which is where our sense of time and pulse is located, to hear the results back on tape. Can you imagine judging your physical appearance without a mirror? You’ll learn about things other than time from this kind of reflection and analysis, but time and consistency in rhythmic execution is probably the most major skill to be mastered through practice and observation.”

The tendency to rush seems to diminish with age. My version of time travel is not as apparent these days, although I still ask the bass player at sessions or gigs to keep an ear on my time, for I know the beat creep lurketh still.

Schmeling’s most sage observation may be that a little rushing is okay. “If the music is cookin’, let it be.” He reminds us that on cuts from Miles’ *Four & More* album (featuring Tony Williams, Ron Carter, Herbie Hancock, and George Coleman), a seminal jazz record studied by many serious players, even these great musicians are rushing like bandits! Schmeling also makes it clear that whatever works to improve our time or anything else is what each of us must go with. Schmeling also advises going easy on yourself and your shortcomings. Enjoy what you’ve got, put it to good use. Master cellist Pablo Casals told an interviewer why, at age 90, he still practiced every day, “Because I think I’m getting better.”

Got yours?



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Album notes

1969

Wally Gladwin of Westfield, MA, retired after a 35-year career in public school music education teaching at Frontier Regional School and in the Westfield, MA, public schools. He continues to play, sing, and write sacred, traditional, and contemporary music for various groups.

1971

Saxophonist Greg Abate of Coventry, RI, released a CD tribute to composer/pianist Horace Silver titled *Horace Is Here*. Also performing on the disc are trumpeter Claudio Roditi, pianist Hilton Ruiz, bassist Marshall Wood, and drummer Artie Cabral. Visit www.gregabate.com.

K. Gabriel Heiser of Boulder, CO, started a songwriters' night for top local songwriters at Boulder's Borders Bookstore café. Visit www.bouldersongwriters.org.

1973

Guitarist Keith Warren of Schenectady, NY, teaches guitar at the Drome Sound Music Studio in Schenectady.

1974

Guitarist Wayne Johnson of Carlsbad, CA, performed a track on the Grammy-winning CD tribute titled *Henry Mancini: Pink Guitar*. Johnson performed a solo acoustic rendition of the Mancini classic "Dear Heart."

1975

Saxophonist Tim Fowler of Las Vegas, NV, has been named executive vice president of A&R for Newport Pacific Records.com. The new label seeks to expose emerging talent through the Internet. Fowler is also the musical director for various acts in Las Vegas. Visit www.timfowler.com.

Engineer Jerry La Rosa of Rutherford, NY, has worked at Corelli-Jacobs Recording, the creative arm of DeWolfe Music Library, for 23 years. La Rosa recently won an Audie Award for the book-on-tape version of *The Nazi Officer's Wife*.

Guitarist Bern Nix of New York City contributed a track titled "Low Barometer" to a new acoustic guitar compilation CD titled *Imaginational Anthem*. Visit www.nearmintrecords.com.

1976

Singer/guitarist Jack DePietro of Riverdale, NY, has released a CD titled *The Golden Rules* featuring nine of his original songs. DePietro is collaborating on a book about his 12 years as owner of the renowned Nyack, NY, jazz club the Office.

Composer Hummie Mann of Mercer Island, WA, composed an

orchestral score for the CBS TV movie *Suzanne's Diary for Nicholas* and a bluegrass score for the film *Woolly Boys*, which was just released on DVD after a theatrical run.

Marc Reinhart of Hazelton, PA, has published the book *Tune Up . . . You're on in Ten Minutes!*, a musical memoir sharing his observations after years of working in the arts. Visit www.tuneup-yoitm.com.

Vibist Jerry Tachoir of Hendersonville, TN, has released an educational DVD titled *The Vibraphone Vol. II*. His wife, pianist Marlène Tachoir '77, released a DVD called *Two-Hand Chord Vocings for the Piano*. Visit www.masterstudyseries.com.

1977

Peter Olstad of Denver, CO, is playing lead trumpet for singer Tom Jones and in the past has toured with Maynard Ferguson, Woody Herman, and Buddy Rich.



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Joanne LaRiccia '78

1978

Joanne LaRiccia of Somerville, MA, has been producing a children's cable television show called *JoJo's DreamCart* for Massachusetts viewers since 2001. LaRiccia, the show's host, singer, songwriter, and motivational speaker, is arranging for the show to be broadcast in various national and international markets. She has also released the CD *JoJo's Daily Reminders*. Visit www.jojosdreamcart.com.

Keyboardist and producer Philippe Saisse of Scarsdale, NY, was knighted by the French minister of culture and communication and is now a Chevalier de l'Ordre des Arts et des Lettres. Visit www.philippesaisse.com.

Guitarist Josh Sklair of Culver City, CA, won a Grammy for his work as the producer, arranger, and musical director for Etta James's *Blues to the Bone* CD. This is Sklair's second Grammy win. Visit www.joshsklair.com.

1979

Drummer Osami Mizuno of Tokyo, Japan, has released a new CD titled *Tenma*. Mizuno is assisted by bassist Kiyoto Fujiwara, keyboardist Morgan Fisher, and guitarist Yutaka, among others.

1980

Guitarist Bruce Arnold of New York City released a CD titled *Duets* with French harmonica player Olivier Ker Ourio and another with fellow guitarist Mike Miller titled *Two Guys from South Dakota*. Both are on the Muse-Eek label. Visit www.muse-eek.com.

Tom Backus of Knoxville, TN, plays drums with the band Leslie Woods and Dark Mountain Orchid and produced their first two CDs. The band is signed with Glitterhouse Records. In his career as an engineer, Backus has worked on Grammy-winning records with producers Michael Omartian, Ted Templeman, and Quincy Jones.

Paul Bettencourt composed a brass quintet titled *Interstellar Fantasy* that the group Brass Venture premiered at a concert given on January 15 at Memorial Hall in Worcester, MA.

Pianist/composer Jeff Dawson of Bronx, NY, has had a track from his CD *Jazz Songbook* picked up by Ted Airlines for their in-flight music broadcasts.

Mark Jones of Nashville, TN, has established his own management firm, Mark Jones Management LLC. The company will focus primarily on artist management and consulting within the country and pop-music genres. Initial clients include multiplatinum act SHeDAISY and Aaron Lines.

Singer/songwriter Bill Kahler of Smyrna, GA, released his third solo CD, *Spinning the World*. He was a finalist in the Plowshares Songwriting Competition and the Kerrville Folk Festival. Visit www.billkahler.com.

Guitarist/composer Benny Uyetake of Haiku, HI, is the music director for i-Safe America, the safe school-education initiative to promote responsible use of the Internet by children.

1981

Dave Hammond of Denver, CO, has served as the director of bands and chair of the music department at Denver School of the Arts since the program began in 1992.

1982

Vocalist and composer Lenora Zenzalai Helm of New York City and her ensemble launched their 2005 concert season on February 17 at Merkin Hall in New York City.

1983

Saxophonist John "Buddy" Andrews, III recently retired from the U.S.

Navy and is performing with his father, pianist John Andrews, Jr., at casinos in Atlantic City, NJ.

Guitarist Emiel van Egdom of Maastricht, Netherlands, has completed his sixth album and is planning to tour Europe, Japan, and Mexico next season. Visit www.emielvanegdom.com.

Bassist Brad Russell of Westland, MI, played bass with the San Francisco production of the musical *Caroline or Change*, and has worked with organist Lonnie Smith and trumpeter Eddie Henderson.

Trumpeter Ritchee Price of Riverside, RI, has released the CDs *The Last Song of the Night* and *Make a Difference*. He is completing a third. Price plays with the Nite Life Orchestra and serves as the band director at Portsmouth Middle School in RI.

1984

Vocalist Janubia has released the CD *Mother Tongue*. To hear the entire CD, which Janubia sings in her own language, visit www.janubia.com.



Bill Kahler '80

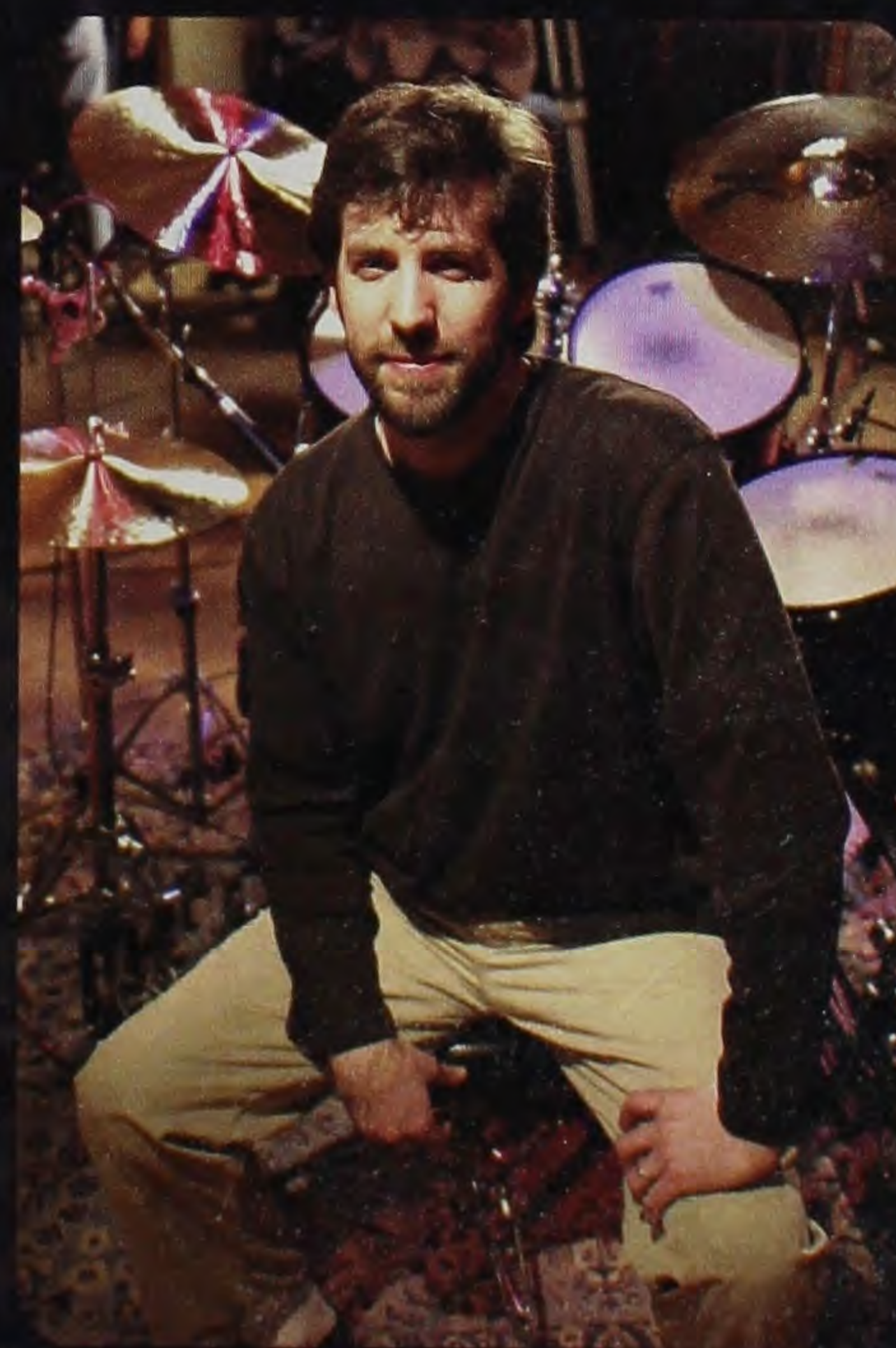
Pianist/songwriter Don Breithaupt of Bolton, Ontario, Canada, has released a compilation of singles and rare tracks by his group Monkey House. Breithaupt has also been nominated for a 2005 Canadian Smooth Jazz Award as best keyboardist. Visit www.monkeybusiness.com.

Drummer Chris DeRosa of New York City joined the blues band Paul Mark & the Van Dorens and is playing gigs on the East Coast and on the band's new CD. Additionally, DeRosa has recorded with D'Atlee and is an artist in

(Continued on page 25)

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Rod Stewart - "One Night Only" Live at Royal Albert Hall

Avril Lavigne "Under My Skin" DualDisc

Mike Keneally "DOG" DVD

Hudson Music DVD

Gregg Bissonette "Musical Drumming in Different Styles"

Thomas Lang "Creative Control"

"American Drummers Achievement Awards Honoring Steve Gadd"

Mike Portnoy "Liquid Drum Theater"

Steve Smith "Drum Set Technique & History of the US Beat"



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The Alumni Beat *by Adrian Ross '96*



Adrian Ross '96

NICK BALVIN

Business/ Management faculty member who hosted seminars titled "Tax Preparation for Musicians." Those attending came with an array of questions and received information on various taxation scenarios and tips on filing standard tax returns. On February 27, a group of songwriters gathered for an Alumni Songwriter's Forum Meeting at the Manhattan Center Studios. The group meets on a regular basis and is growing and becoming increasingly active. To get involved, please contact Lisa Hearn at lhearns@berklee.net.

The Florida Alumni Chapter hosted an Alumni Showcase on March 6 at the Chocolate Moose Music Cafe in Davie, Florida. The event was packed and reunited alumni from throughout the area. It was no surprise that the music that evening was incredible and ranged from Latin to rock to folk/acoustic. On the bill were Donna Cutler '79, Katherine Farnum '96, Matthew Goldberg '92, Alan Palanker '74, and John Sacca '01. I wish to thank all of our star performers. On March 14, Nashville welcomed Berklee's new president, Roger Brown, at a number of events coordinated with the annual Nashville spring break trip. Later in March, Boston alumni held a reception at the Park Plaza hotel in conjunction with the Massachusetts Music Educators Association conference.

A group of technologically savvy Boston alumni joined Jeff Baust of the Music Synthesis faculty for tips on desktop mastering on March 24. Baust examined a range of mastering techniques and software programs such as Logic Audio, Pro Tools, and Peak. On March 28, Jeff Dorenfeld, Music Business/Management associate

professor, moderated a panel on management, A&R, and touring and how all of them work in conjunction. The panel of industry veterans shared personal accounts and insights on the music business and the direction in which it is heading. Guests included John Czajkowski, a tour manager, production manager and tour accountant; Jeff Price, cofounder and former general manager and president, spinART records; and Ronald S. Bienstock, a senior partner, Bienstock & Michael, P.C. The event drew a capacity audience and was very well received.

In April, the New York Alumni Chapter hosted a special Songwriter's Forum Meeting featuring Eve Nelson, who produced Chaka Khan's latest album. Nelson discussed this and other projects she has worked on. Alumni in Chicago hosted a panel discussion on maximizing press coverage and gaining visibility locally and abroad on April 14. Participants included Paul Abella, of WDCB public radio 90.9 FM; Chris Force, a publisher and editor at *Alarm* magazine; Mike Gibson, music director, WLYW-FM; and Jason Koransky, an editor at *Down Beat* magazine.

This is my last column as I will start a new job at ASCAP in New York this summer. You can still contact me via e-mail at aeross@berklee.net. I'd like to thank all of the tremendous alumni I have gotten to know and work with over the years and wish you every success in your musical pursuits. I'll be watching for your names in the pages of *Berklee today* and *Billboard*.

Best regards,
—Adrian Ross '96
Director, Alumni Affairs

On the first of February the Boston Alumni Chapter hosted a seminar entitled "How Music Gets Out of the Clubs and Into the Press" that featured a panel of professionals from the media. The discussion, hosted by Allen Bush, director of media relations at Berklee, drew more than 40 alumni and touched upon many current issues pertaining to self-promotion and publicity. Panelists included Matt Ashare, music editor, the *Boston Phoenix*; Jim Sullivan, music columnist, the *Boston Globe*; Bob Young, jazz columnist, the *Boston Herald*; and Lee Doerr, music director, WERS-FM. Many thanks go to the panelists for volunteering their time and expertise.

On February 6, the Austin Alumni Chapter hosted "Matching Lyrics to Melody," led by Berklee professor Pat Pattison. He attracted a large crowd and shared a range of songwriting methods and techniques. Pattison hosted a similar seminar in April for an enthusiastic audience in San Francisco. Alumni in both New York and Boston turned out for Marty Dennehy, Music



ADRIAN ROSS

(From the left:) Jeff Price (spinART Records), Ronald Bienstock, (Bienstock & Michael, P.C.), Jeff Dorenfeld (Berklee faculty), and John Czajkowski (tour manager and accountant) at a March panel discussion in Boston on management, A&R, and touring.



DONN JONES

President Roger Brown (right) chats with Bela Fleck backstage in Nashville before an event honoring Earl Scruggs. (Faculty member Stephen Webber is in the background.) The event was one of several held during the March spring break trip. (See related story page 5.)

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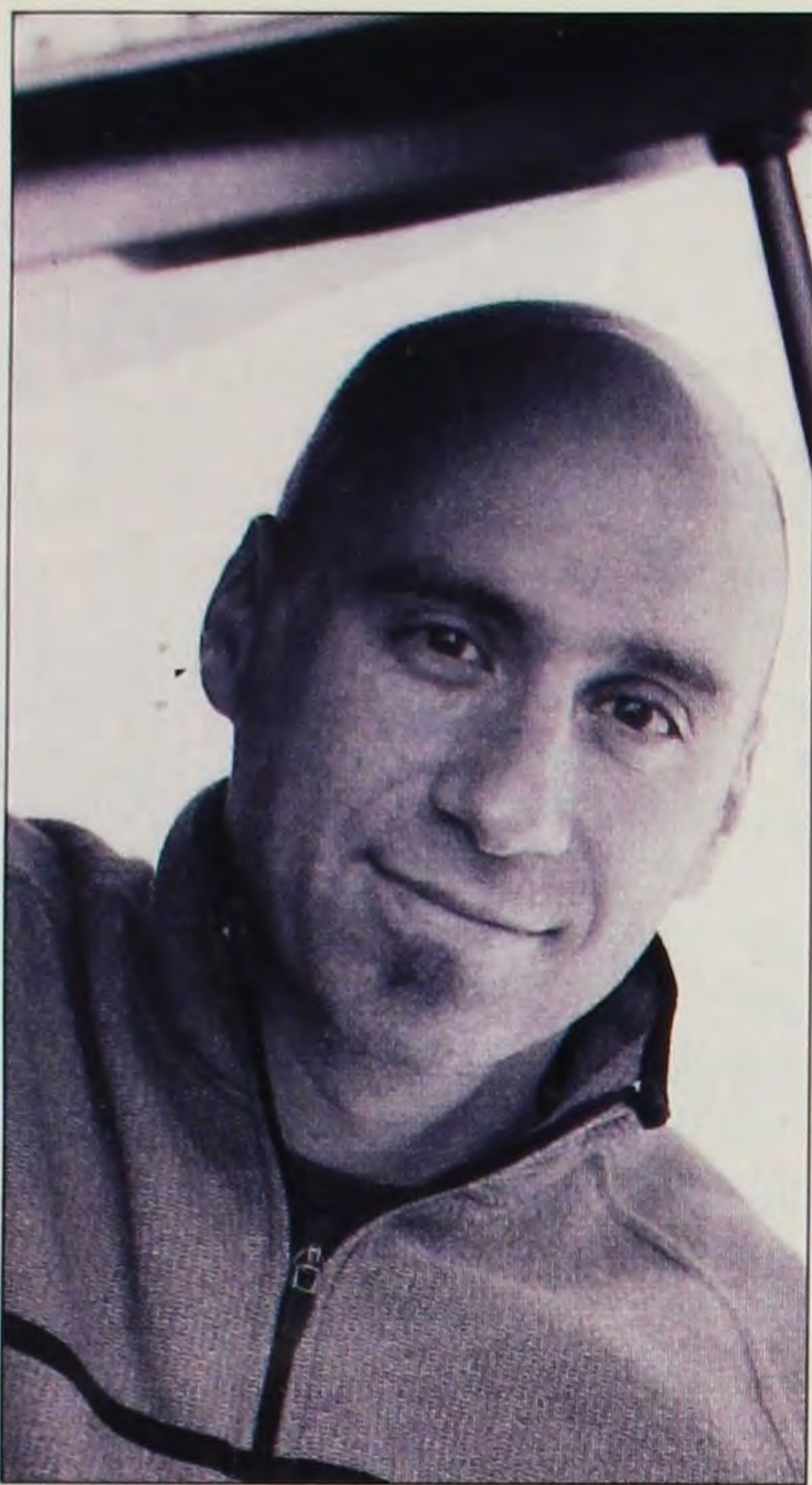
Upcoming Events

Boston:
Career development seminar
Summer 2005

Digital distribution for the
independent musician
Summer 2005

Martha's Vineyard:
Vineyard Vibes reception
August 5, 2005

residence at New York University's Tisch School of the Arts. Visit www.chrisderosa.com.



Joel Goodman '84

Composer Joel Goodman of Calabasas, CA, rescored director Francis Thompson's classic Oscar-winning film *To Be Alive!* with a full orchestra and well-known soloists in London at Abbey Road Studios and in New York.

Mark Roth of Norwich, CT, operates RBM Music, a studio for private instruction on bass and guitar and in music theory. He is performing with the band Swift Kick, supporting its new CD, *On All Fours*.

1985

Cyrus Chestnut of Bronx, NY, played keyboards on the CD *Gold Sounds* on Brown Brothers Recordings. The band includes James Carter (saxophone), Ali Jackson, Jr. (percussion), and Reginald Veal (bass and vocals). Visit www.brownbrothersrecordings.com.



Janubia '84

1986

Bassist Tracy Ferrie of Franklin, TN, has joined the Christian metal band Stryper. The band recently reunited and is planning a new album and tour. Visit www.stryper.com.

1987

Bassist Vince Leffler of Memphis, TN, backed Dani McCulloch on the George Harrison song "Old Brown Shoe" that appears on the CD *Fried Glass Onions: Memphis Meets the Beatles*.

James Miksche of Madison, WI, will receive his Ph.D. in August from the University of Wisconsin, Madison. He is pursuing folklore studies with an emphasis on oral musical traditions.

Jeff Peretz of New York City, author of *Zen and the Art of Guitar*, has written *Guitar Atlas: The Middle East* for Alfred Publishing. His group Abu Gara composed and performed music for *Rumi: Soaring to Ecstasy* and *Yunus Emre: Turkish Medieval Humanist Mystic* at the Turkish consulate in NYC.

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Nashville Notes *by Neil Diercks '93*

Some wonderful things have been happening in our neck of the woods. Foremost, President Roger Brown joined more than 140 students in the Music City during the Berklee's annual Nashville spring break trip. The 18th annual trip was coordinated by faculty members Pat Pattison and Steven Webber and Pete Fisher, vice president and general manager, Grand Ole Opry.

A highlight was Brown's presentation to Earl Scruggs of an honorary doctorate. Scruggs is the first bluegrass or country music artist to receive a Berklee doctorate. Brown also announced the establishment of the Earl Scruggs Endowed Residency Fund, a permanent fund to bring Nashville-based artists to Berklee for clinics. Among the performers that evening were Emmylou Harris, Marty Stuart, Bela Fleck, Ricky Skaggs, Gillian Welch '92 and David Rawlings '92, and Berklee faculty vocalist Donna McElroy

Other alumni contributing to the trip included Jeff Socher '01 and Steven Beers '02, who gave tours of top recording studios. Jesse Terry '04, Nicole "Nyk" Porter '01, Elaine Nurse '04, Greg Becker '95, Megan Kirschbaum '04, and Matt Hauer '02 shared their music industry expertise with students.

After three years of leading the Nashville Alumni Chapter, I am retiring from my duties. I give special thanks to the many people at the college who have been great supporters of our chapter including

President Brown, President Emeritus Lee Eliot Berk, Mrs. Susan G. Berk, David McKay, Adrian Ross, Mark Small, and the Berklee Board of Trustees. I'd also like to thank all the alumni of our organization. It has been a phenomenal experience to share in one another's growth and development over the years.

There are too many alumni to thank individually, but I'd like to acknowledge a few who have generously helped the chapter over the years. They include Beth Schackne '97, Alan Green '98, Neil Konouchi '01, Dani Amendola '92, Shane Adams '95, James Pecora '93, David Robinson '96, Joe Free '94, Katie Miner '99, Melissa Bauer '03, Jason Fridenstine, '99 Kellee Gooch '03, Jesse Lingo '03, John Mattick '99, Dillon Dixon '91, and Laura Clapp '01. I will always remember the experiences we shared during my time leading the alumni chapter. Thank you.

I am excited to introduce the Nashville Chapter's new president, Megan Kirschbaum, a talented and energetic musician with a passion for Nashville and Berklee. She moved here for an internship at Warner/Chappell Music and quickly established a presence in the business. She will undoubtedly take the chapter to new heights. You can contact her at mkirschbaum@berklee.net.

Best regards,
Neil Diercks '93
Trustee and Nashville Alumni Chapter President

Paige Stroman of San Antonio, TX, has released a CD of lullabies titled *Mother and Child* and a book called *Lullabyland*. Stroman's company Lullabyland has formed a partnership with IBCE and Extreme Dreams to promote the projects. Visit www.lullabyland.net.

1988

Frederick Moehn of New York City has an essay developed from his doctoral research in Brazil included in the book *Wired for Sound: Engineering and Technologies in Sonic Cultures* published by Wesleyan University Press.

1989

Bassist/composer Jonathan Cohen and his band the Erftones released a new CD, titled *Dispatch*, that is available at CD.Baby.com. Keith Yaun '89 played guitar on the disc. Visit www.erftones.com.

Flugelhornist Dmitri Matheny of Oakland, CA, has released a new CD titled *Nocturne* that blends jazz, classical, and world-music textures in a studio orchestra setting. Visit www.mathenymusic.com.

Composer Guillermo Galindo of Oakland, CA, was commissioned to compose a work he titled *Trade Routes* for chorus, narrator, and orchestra. The Oakland East Bay Symphony will perform the piece twice in the fall.

Bryce Hershner of Orlando, FL, is the Orlando accounts manager at LMG, Inc., a national provider of audio, video, lighting, staging, and presentation support. Hershner has worked at LMG for five years.

1990

Guitarist John Baldwin of Virginia Beach, VA, released his debut modern rock/blues CD, *Wide Awake and Dreaming*. Pianist James Dower '93 is among the musicians featured on the disc issued by Day 13 Records. Visit www.johnbaldwinmusic.com.

1991

Matt Rohde and his wife, Beth (Deter) Rohde '92, of Redondo Beach, CA, operate Coast Music Conservatory in Hermosa Beach,

(Continued on page 28)

One Man's Trash . . .

by Mark Small

Conventional wisdom states that if you want to be in the music business, you should probably go where the business is. Producer Anthony Resta, whose résumé lists work for major labels (EMI and Sony) and major artists, such as Duran Duran, Elton John, Collective Soul, and many more, resisted that trend and has a burgeoning career in Westford, Massachusetts as a result. "There was a management company that was urging me to move to Los Angeles," says Resta. "I know I'd make a lot more money there, but money is only one part of life. I am a hard-core New Englander. I love the

collected devices that many would prize (Mac and IBM computers running Pro Tools, Sonic Foundry, and various sequencing programs, and an array of great mics, vintage guitars, drums, and synthesizers). There are other devices and instruments that might not get a second look at a yard sale though. I'm thinking of the Tolex-covered phonographs built for playing 45s and weird keyboards on spindly wooden legs with 24 little keys and accordion buttons for the left hand. As they say, one man's trash is another man's treasure and any little oddity in Resta's arsenal just might find its way onto a recording.

"I got a call from Simon Le Bon saying, 'Lad, you're mad. We've got to get you over here!'"

change of seasons, fishing, and going to the mountains in Vermont."

Maybe the idea of putting down roots and building his 3,500-square-foot recording facility, Studio Bopnique Musique, in a desirable non-urban location is a reaction to the many moves Resta's family made when he was young. His father was a geophysicist, and at various times the family pulled up stakes to go to Australia, Texas, and New England. Most summers were spent in Swift Current, Saskatchewan.

Ironically, for a guy who has made his living producing rock and pop tracks, Resta, who began his musical journey as a drummer in third grade, was a jazzier at the outset. "My mother was into jazz, and I listened to jazz quite a bit," Resta says. "When I came to Boston, I studied with [jazz drummer] Alan Dawson. However, in my teen years I started really tuning into rock."

After finishing high school, Resta enrolled at Berklee hoping to become a great performer. After taking a few electronic music and music synthesis courses, another passion surfaced. A fascination with electronic gear and the possibilities for manipulating sound piqued his interest. Looking around Resta's Studio Bopnique these days almost produces a sensory overload when one surveys the vast array high-tech and decidedly low-tech gear that fills the huge brick-walled space. He has

Part of what brings clients to Resta's door is his gift for blending this old and new technology with stunning results. His solid musical abilities on several instruments and vocals and a truly limitless imagination are what got the attention of members of Duran Duran, the first major act to hire Resta.

The connection grew after Resta wrote songs with Missing Persons vocalist Dale Bozzio circa 1986. He sent some of the songs to former Missing Persons guitarist Warren Cuccurullo, who had begun working with Duran Duran. On the flip side of the demo, Resta included material by his alter ego Ajax Rayovac, who reads poetry over electronic soundscapes. "I had been experimenting with subharmonics and some of my relic equipment," says Resta. "Warren heard it and really liked it and decided to give me a shot at a mix. He told me not to get my hopes up, but to give it a try. I started out mixing it like a Duran Duran tune before it occurred to me that Warren didn't want me to make it sound like that; he liked the crazy stuff on my poetry album. I started replacing the heavy guitars with tracks of people blowing into conch shells and added a crazy-sounding cowgirl vocal melody to one section. I also replaced Steve Ferrone's drum parts with my own—I figured I'd just go for it. A few days after I sent it off, I got a call from Simon Le Bon, saying, 'Lad, you're mad. We've got to get you over here!'"



Anthony J. Resta '80

"That started a relationship that lasted from 1994 to 1998 and included work on 30 songs with the band. They gave me a shot when nobody else knew who I was, and it opened all kinds of doors for me."

Since then, Resta's projects have been many and varied. He's also added to his staff, hiring engineer Karyadi Sutedja '98 and assistant Matt Girard. Studio Bopnique's credits include projects for Blondie, Megadeth, Guster, Def Jam, Letters to Cleo, Mudhens, and others (visit www.studiobopnique.com for more). A recent project for the soundtrack of the Ken Burns film *Unforgivable Blackness*, which chronicles the life of boxer Jack Johnson, drew on Resta's skills as a percussionist.

The film's composer, Yale Beebee, was having trouble with a piece of traditional Cuban music and was referred to Resta. "In editing the music to the picture, the film editors inadvertently destroyed the clavé by creating bars of 11/16 and 11/8," Resta says. "Yale wanted to compose a piece in a traditional style with those time changes to fit the picture. I played percussion on it while he conducted me. The track is about four minutes long and runs under a pivotal scene in the film portraying Johnson's 1915 fight in Havana."

While any type of project is likely to end up on Resta's desk, he looks for songs and artists he really wants to work with. "I love working with singer/songwriters because I get a chance to be really involved," says Resta. "I've just signed a publishing deal with Universal, and I will be doing a lot more writing. I'm hoping that in the next five years, writing will take up 30 percent of my time, production 30 percent, artist development, 10 percent. The remaining 30 percent I hope to spend fishing for striped bass." ■

I recently attended the ASCAP Film & Television Music Awards and was reminded of the strength of Berklee's presence in this sector of the industry. There was an impressive roster of alumni among the award recipients and many other alumni in attendance who are connected to major movies and hit TV series as executives, agents, orchestrators, arrangers, music supervisors, as well as award recipients from previous years.

Among the composers being honored in the category of Most Performed Themes were Howard Shore '68 and Branford Marsalis '80. Award recipients in the category of Top Television Series included Michael Levine '76 (*Cold Case*) and Atli Orvarsson '96 (*Law & Order*, and *Law & Order: SVU*). Alan Silvestri '70 was also honored for scores to the movies *The Polar Express* and *Van Helsing*.

As I write this, the BMI Film & Television Music Awards are still several weeks away, but based on past history, I'm sure that Berklee alumni will again be prominent in the winners' circle at the event.

In related news, Tod Cooper '77 is the music supervisor on the Mel Brooks film production of *The Producers*, which is due out at Christmas. Prerecords with the film's stars Nathan Lane, Matthew Broderick, Will Ferrell, and Uma Thurman were completed in February and postproduction will happen in the Fall. Cooper is currently traveling between Bangkok, Paris, and London producing the Thai version of Steven Spielberg's *War of the Worlds*, starring Tom Cruise.

Roger Bellon '75 composed the score to the recent NBC movie *The Unauthorized Story of Mork and Mindy*. The *New York Times* stated, "Roger Bellon's eclectic score perfectly captures Robin Williams' comedic rise to fame. A must see!"

Joey Newman '98 scored three episodes of a special reality/docu-series that aired on the Discovery Channel in March. Additionally, he was the musical director and co-composer for *Radio Show*, a new musical that premiered at the Art/Works Performance Theater in Hollywood.

Hummie Mann '76 composed

the score for the CBS movie *Suzanne's Diary for Nicholas* that starred Emmy Award-winning actress Christina Applegate. Another movie that he scored, *Wooly Boys*, starring Peter Fonda, Kris Kristofferson, and Keith Carradine, has been released on video and DVD.

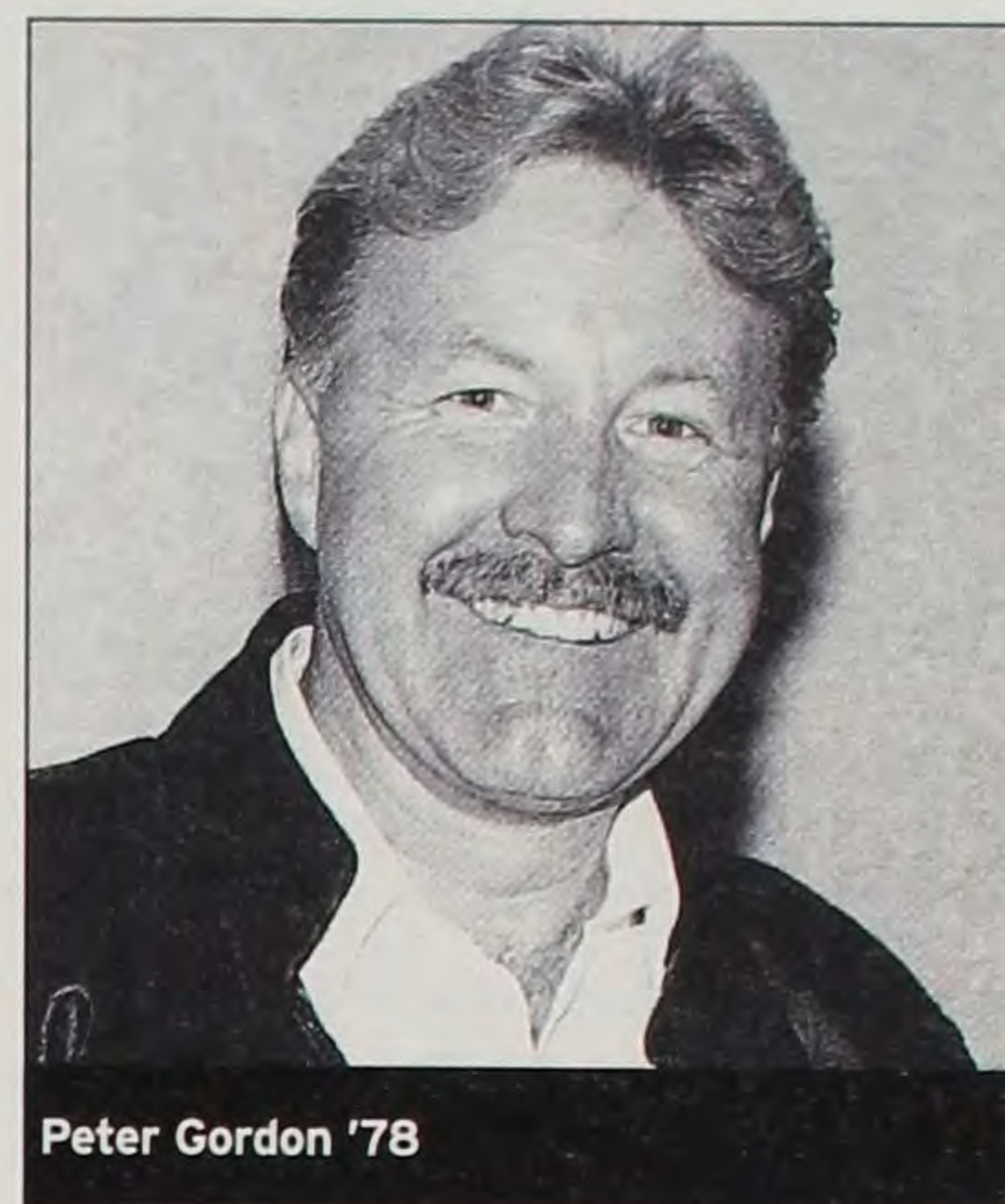
Congratulations to composer Steve Marston '76 who was nominated for a Daytime Emmy in the category of Outstanding Achievement in Music Direction and Composition for his music on the PBS animated series *Jakers! The Adventures of Piggley Winks*.

Another successful distance learning event, entitled the Women Producers Panel, was held in March. Students in Boston were linked via ISDN to a gathering of alumni at Dolby Laboratories in Burbank as numerous career-related issues were discussed. The panel included Theresa Jones '99, Jeanine Cowen '96, and Angela Piva '86

and was jointly moderated by Leanne Ungar in Boston and Terry Becker in Los Angeles.

Former Berklee faculty member Gary Solt '76 was the featured guitarist with the Santa Barbara Symphony, playing the music of Henry Mancini; the Chris Walden Big Band concerts in Los Angeles and Santa Barbara; and the Ventura College production of *A Chorus Line*; and for 16 concerts in Japan with the Percy Faith Orchestra. Solt, currently on the faculty at Musicians Institute, recently served as a clinician and adjudicator at the Northern Arizona University Jazz Festival.

Guitarist Tariqh Akoni '91 recently finished an extensive world tour with Josh Groban. He has also played with Alicia Keys, Huey Lewis and the News, and the Backstreet Boys, and he played on the recent VH1 Save the Music concert. Visit <http://tariqhakoni.com>.



Peter Gordon '78

In February, during Grammy Week, the Grammy Foundation's tribute, "Women on Top: Women Mavericks in Music," featured performances by saxophonists Mindi Abair '91 and Sonya Jason '85. Jason also contributed her big band arranging skills for this event.

That's all for now. I hope you are having a great summer!

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

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Tim Harrington '93

CA. Alumni interested in applying for a teaching position should visit www.coast-music.com. Matt recently played piano for the films *Be Cool* and *Robots* and for TV and live performances with various artists. Beth plays with Les Brown and his Band of Renown.

1992

Bassist Bryan Beller of Canyon Country, CA, has been appearing with guitarist Mike Keneally on his acoustic tour of the Midwest. Visit www.bryanbeller.com.

Vocalist Mark Bransfield of Los Angeles, CA, released the CD *Night Time* on his own Black Dirt label. The pop-jazz project features standards and original songs. Visit www.blackdirtrecords.com.

Trombonist Dyne Eifertsen of Roseville, CA, is the director of instrumental jazz studies at American River College in Sacramento, California. He performs regularly with the Capital Jazz Project and with his own trio.

Songwriter Matthew Goldberg of Cooper City, FL, has placed his songs in the films *The Blue Lizard*, *Maria*, and *Joshua Calling*. Goldberg recently formed a duo called Shad with singer Sherry Wengrow. Visit www.shadmusic.com.

Drummer Cristiano Micalizzi of Rome, Italy, played with the Rocco Zifarelli Band for an international symposium at the United Nations on April 26. Micalizzi is an active freelancer who has played with many international musicians of many styles as well as for movie soundtracks and jingles.

1993

Keyboardist Marc Delcore of Middleton, MA, has worked as an audio engineer and technical direc-

tor for Britney Spears's four world tours. Delcore also has worked with Joey MacIntyre, Dante Thomas, and Paulina Rubio. He is currently on tour with Rubio playing keyboards and running tracks.

Guitarist Tim Harrington of Lafayette, IN, and the Tim Harrington Band (including fellow guitarist Tim Gruntman) released the CD *Pathfinder*. Visit www.timharringtonband.com.

Steve Walsh of Brooklyn, NY, produced, recorded, and arranged vocals for Erasure's *Nightbird* CD at his studio Union Street Recording. Walsh also produced an acoustic remix of the first single "Breathe," which reached number four on BBC Radio 1. Visit www.stevewalshmusic.com.

The CD *Handprint* by pianist and composer Barry D. (a.k.a. Barry Whipple) of Valley Stream, NY, was nominated for a Dove award for best instrumental album. He has performed extensively and shared the stage with performers such as Phil Collins, Nicole Mullen, Crystal Lewis, Virtue, and Out of Eden.

1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, joined former Skid Row vocalist Sebastian Bach for a new recording and summer tour of European festivals. Visit www.metalmike.net.

The latest CD by bassist/composer Alejandro Cimadoro of Waltham, MA, *The Princess and the Moonlight*, was included in *JAZZIZ* magazine's "Best Releases of 2004" column. The disc features George Garzone '72 (saxophone) and Antonio Sanchez '97 (drums). Visit www.cimajazz.com.

Karl Freudenreich of Columbus, OH, started a production company called Farfensound Productions to provide sound, lighting, video, staging, and event planning services.

Bassist Sandro Scoccia of Boston, MA, and the band Marimbira have released a self-titled CD featuring Fiaindratovo Manavihare '04, Vessela Stoyanova and Nolan Warden '03. The disc blends southern African musical elements with contemporary improvisation and was engineered by Christian Kaufmann '98. Visit www.marimbira.com.

Employment Opportunity: Director of Alumni Affairs

Berklee College of Music is searching for a director of alumni affairs to help develop a strong network among Berklee alumni and to further the mission of the college.

A Berklee alumna or alumnus is preferred. If the candidate is not a Berklee alumnus, a background as a professional musician will be helpful. Five years higher education experience at an arts institution or in the music industry, and database, Internet, and philanthropy experience needed.

Visit www.berklee.edu/hr/jobs_public_detail.php?id=909 for application procedures or call (617) 747-2375. Send cover letter, résumé, and application to: Berklee College of Music, 1140 Boylston St., MS855-HR, Boston, MA, 02215. Attention: Position Review Team.

1995

Michael Burns of Las Vegas, NV, is the resident music director of Blue Man Group's Las Vegas production. He has been a performer and string trainer with the show since 1999.

Drummer Ethan Eubanks of Brooklyn, NY, plays on new studio releases by Jess Klein, Steve Forbert, Joseph Arthur, David Mead, and the *Shrek 2* soundtrack. He is currently on tour with recording artists Ivy. Visit www.redtime.com.

Percussionist Taku Hirano of Sherman Oaks, CA, recently completed a tour of Australia with Bette Midler and is on tour with Stevie Nicks and Don Henley for the summer months. Visit www.takuhirano.com.

Songwriter Eric Lynn of Topanga Canyon, CA, wrote "Prosperity Blues," which appeared on the Grammy-winning CD *Keep It Simple* by Keb' Mo'. Lynn is recording a follow-up album to his critically hailed *California Burning* CD. Visit www.ericlynn.com.

Tom Schick of New York City served as the producer on the latest album by Ryan Adams titled *Cold Roses* for the Lost Highway label.

1996

Composer Vincent Gillioz of Burbank, CA, won the gold medal at the 2005 Park City Film Music Festival for his piece *Sonata*. Gillioz is currently scoring *Frost*, his 22nd feature, and arranging a piano tribute to Alicia Keys.

Percussionist Doug Hinrichs of Jersey City, NJ, has released a new CD titled *Q&A*, which he characterizes it as a "funky collection of fiery chill." Visit www.doughinrichs.com.

Guitarist Manfred Junker of Konstanz, Germany, released a duo recording of songs penned by Richard Rodgers with upright bassist German Klaiber. Visit www.manfredjunker.com.

Sylvia Kelly of Arlington, MA, is celebrating the 10th anniversary of her business, the Sylke Music School in Cambridge, MA. The institution provides instruction for toddlers, teens, and adults and has conducted research on music learning and the brain. A commemorative book will be published this summer. Visit www.sylkemusic.com.

Mimi Rohlfing of Kalamazoo, IL, has just received her Master of Music degree from Western Michigan University.

Saxophonist Ada Rovatti of New York City has released the disc *Airbop* with guest artists Randy Brecker, Bob Mintzer, Don Alias,



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Ada Rovatti '96

1997

Chris and Kimberly Coates of Melrose, MA, have operated Coates Florist shop in Melrose for five years. Last year the company was named the city's best new

business by the Melrose Chamber of Commerce.

Brian Donovan of Las Vegas, NV, is working for Stiletto Entertainment as the digital audio and video operator on the Barry Manilow show *Music and Passion*. The production will run at the Las Vegas Hilton throughout 2005.

Diego Jinkus of Hollywood, FL, is a cofounder of M.U.C.H. (Musicians United Creating Humanity). The organization hosted a series of events for the Southeast Asian tsunami relief last February in Miami, FL. Visit www.muchproject.org.

Guitarist Ian McHugh of Fairfield, CT, along with Mike Raskin '99, Mark Tragesser '99, Peter Stoltzman '99, Dan Grennes '95, and Brad Mason comprise the band Bomb Squad. The group has released two CDs, *Sophistafunk* and *Bomb Squad II*, and received an American Music Award. Visit www.bombsquadonline.com.

Saxophonist Adam Niewood of New York City has released *Introducing Adam Niewood*, featuring Ben Perowsky (drums), Eric Lewis

(piano), and Matt Brewer (bass). Bill Goodwin produced the disc for the Native Language label.

Lia Suntoso of Nashville, TN, is an attorney at the Rose Immigration Law Firm in Nashville. Suntoso has written and edited numerous articles on legal issues and is a regular contributor to the *Immigration and Nationality Law Handbook*. Visit www.roseimmigration.com.

Amy Ward of Franklin Park, NJ, cowrote the song "Dance With Me" with Michael Terry '75 and performed it for the soundtrack for the movie *The Wedding Date*. Visit www.amyward.com.

Guitarist Ralf Krebs of Berlin, Germany, has released his first solo guitar album, titled *My Room*. The disc features seven Krebs originals and four standards. Visit www.ralfkrebs.com.

1998

Guitarist Damian Hagger and Bassist Aaron Schwoerer '97 of Los Angeles, CA, recently completed a 10 song rock and hip-hop



Amy Ward '97

CD with their band, Race Card. Visit www.racecardband.com.

Drummer Steve Hass of Astoria NY, is currently working with John Scofield '73, Latin pop star Thalia, and the Manhattan Transfer. His company Hassbeat Productions, Inc., has composed and produced music for Miss Universe, The Global Health Council, the City of New York, and the Fox Television series *Jonny Zero*. Visit www.stevehass.net.



Sly de Moya '01

1999

Bryan George of Sherman Oaks, CA, is the manager of film and TV music licensing at the Los Angeles-based Winogradsky Company. The company provides legal counsel for composers, songwriters, music publishers, recording artists, and television, film, video, and multi-media producers.

Singer/songwriter Mark Mercer of New York City has released a CD titled *Nothing Like It*, produced by Angel Angelov '99. Associate Professor Donna McElroy sang background vocals. Berklee alumni playing on the project included Leah Driscoll, Satu O'Connell, Christiana Jade, Vladimir Vasilesky-Cetkar, Pascal Kaeser, Joshua Sadlier-Brown, Christopher Child, and Milan Milanovic. Visit www.markmercermusic.com.

Guitarist David Laborier of Roeser, Luxembourg, has released the CD *Tease*, featuring nine of his jazz originals. He also appeared as a member of the Leana Sealy Quintet on the CD *On the Street Where You Live*. Visit www.labo jazz.com.

Bassist Christopher Tilden of Newburyport, MA, and the band *Averi* (featuring Stuart Berk '01, Michael Currier '95, Chad Perrone, and Matt Lydon) released their third CD, *Drawn to Revolving Doors*. Visit www.averimusic.com.

2000

Gunnard Doboze of San Francisco, CA, composed the score to the film *September Tapes*. Doboze works for Soma Tone Productions.

Guitarist Adam Kestler of Springfield, NJ, has released the modern alternative-rock CD *Formulate a Tragedy* with his band All Parallels. The disc has been reviewed in several publications, including the *New York Times*. The band is part of this summer's Refuse Radio Tour. Visit www.allparallels.com.

Todd Gorman of Wayne, PA, is studying television production at Ithaca College. Gorman also hosts a weekly jazz radio show at the college station.

Drummer Benno Sattler of Frankfurt, Germany, played on the debut album of pianist Dimitri Landrain '00. Sattler also recently played on a movie soundtrack for Warner Music Germany, and appeared at the BassPlayerLive event in New York City. Visit www.bennosattler.com.

Composer Jason Solowsky of Woodland Hills, CA, has just scored the feature film *Split Second* and is currently scoring the films *Le Magique* and *Willoughby*. Visit www.jasonsolowsky.com.

2001

Singer/songwriter Kelly Buchanan of Mt. Gretna, PA, released her new album, *Bastard Daughter*. Buchanan completed an East Coast tour to promote the album in April. Visit www.kelly-buchanan.com.

Percussionist Sly de Moya of Santo Domingo, Dominican Republic, has recorded a new CD of Latin-jazz fusion music with bassist Oscar Michelli '98, guitarist Fernando Capeans '98, and current Berklee student Jose Antonio Jacobo.

Darcie Nicole Wicknick of Boston, MA, and the band Weather Outpost 12 released a self-titled CD. In addition to Wicknick, the 12-piece band features Jordan Scannella '01, Christian Kaufmann '98, and Pedro Ito '02. Visit www.weatheroutpost12.com.

2002

Vocalist Marta Gomez of Bergen, NJ, released her first CD for the Chesky label entitled *Cantos de Agua Dulce* in October 2004. The disc was nominated for the Latin Billboard Awards for best Latin-jazz album.

Suzanne St. Amand of River Ridge, LA, is working as a certified music therapist at Children's Hospital in New Orleans.

Melissa Axel of Plantation, FL, is a graduate assistant at Nova Southeastern University and is writing an interdisciplinary arts show that will be performed in October to fulfill her master's degree requirements.

Michael Van Dyne of Williamsburg, VA, and James Malone and their band *Arsis* have released the CD *A Celebration of Guilt*. Visit www.worshipdepraved.com.

2003

Bassist Tim Weiner and his group Sun5 released the CD *Libertad*, featuring vocalist Thomas Kivlan '03, guitarist Yohei Nakamura '04, and drummer Jason Kenyon '00. Visit www.sun5band.com.

Nolan Warden of Boston, MA, wrote an article called "A History of the Conga Drum" that was published in the February issue of *Percussive Notes*. Visit www.nolanwarden.com.

2004

Pianist songwriter Nathan Duprey of Boston, MA, has released his self-produced debut album *Phoenix Rising*. Assistant Professor Rich Mendelson mastered the project. Visit www.nathanduprey.com.

Singer/songwriter Rachel Loy has released a new CD, titled *Love the Mess*. Visit www.rachelloy.com to download MP3s.

Michael MacAllister of Astoria, NY, and his trio won the New York University (NYU) Costa Rica Jazz Trio Contest and will perform in San Jose, Costa Rica, in July as part of NYU's Promising Artists of the 21st Century program. Bassist Scott Hornick '98 and drummer James Windsor Wells complete the trio.

Composer Vardan Ovsepian of Newburyport, MA, composed music for the short film *Dance* by Gordon Przybyla. The film was screened in February at Newburyport's Firehouse Center for the Arts.

Guitarist/composer David Potaux-Razel of Brooklyn, NY, wrote the tune "Solferino" for the Clint



Rachel Loy '04

Eastwood film *Million Dollar Baby*. The tune was included on Kyle Eastwood's album *Paris Blue*. Potaux-Razel is forming a label and publishing company to release his third recording, *Tales from Stone Age*.

Mohan Sundararaj of Chennai, India, will present a paper on integrative medicine at the World Congress of Music Therapy in Brisbane, Australia, in July.

Composer, Michael Teoli '04 of Salem, NH, recently completed the score to the feature-length film *After Roberto*. The film, shot in northern Italy, features 82 minutes of original music and was premiered in New York City in February.

2005

Vocalist Courtney Cooper of Los Angeles, CA, sang the lead vocal on the Avalon Dance Club commercial that has been in rotation on most Comcast cable channels including MTV, VH1, and Spike TV. For more information, visit www.courtney-cooper.com.



Courtney Cooper '05

Final Cadence

Saxophonist STEPHEN JORDAN, JR. '64 passed away on December 3, 2004. Jordan was the leader of 747 Orchestra, an r&b band that played professionally at weddings and functions for more than 27 years. He leaves his fiancée, Nanci Silver, who will continue to lead his ensemble.

HAROLD DAWSON '67 of Providence, RI, passed away April 24. He was 58. In his younger years, Dawson had been a Navy SEAL and a singer/songwriter who performed throughout New England.

JOHN G. ZANNINI '72, of Hampstead, NH, died unexpectedly on March 27. He was 54. Zannini served as an organist at various local churches and in the choir and youth group at Merrimack College in North Andover, Massachusetts, at the time of his passing. Zannini also performed with many bands from the Boston area and worked closely with his brother Tony, also a Berklee alumnus. Together they produced a jazz album called *Labor of Love*. He leaves his wife, Nancy, daughters Amy and Carina, son Jonathan, and grandson David.

WALTER CUNNINGHAM '76 of Attleboro, MA, died at home on December 27, 2004. He was 47. Cunningham was a guitarist who received his diploma in music synthesis at Berklee. He leaves his wife, Jennifer Joaquin.

Singer and multi-instrumentalist MINDY JOSTYN '76 of Hudson, NY, died March 10 after a brief illness. She was 48. After a few appearances on *Saturday Night Live* in 1989 playing harmonica in a sketch with Dolly Parton, and later backing Billy Joel, Jostyn was hired as a backup musician by Joel for his Storm Front tour. She went on to work with Joe Jackson, John Mellencamp, Cindy Lauper, Shania Twain, and many others. Jostyn later launched her solo career as a folk artist and released four albums. At the time of her passing, she had nearly completed an album of folk hymns that will be released in the future. Jostyn leaves her husband, Jacob Brackman, and sons Isaiah and Misha.

Bassist WAYNE PEDZWATER '78 of New York City died on March 17 after a battle with stomach cancer. He was 48. Pedzwater got



Wayne Pedzwater '78

his first break with the Buddy Rich Band and later became an in-demand session player in New York. He had recorded and toured with such artists as John Lennon, Jeff Beck, Robert Plant, Paul Simon, Bette Midler, Garth Brooks, Jewel, the Rolling Stones, and others, and he played on numerous soundtracks and commercials. He leaves his wife, Patty.

BILL BOOKHEIM '85 of New York City, an engineer and composer for Soundtrack Studios in New York, died of a stroke on March 11. He was 41. Bookheim worked on numerous national ad campaigns for clients such as Stop & Shop, Compaq, the NBA, Reebok, and *Blue Man Group*. He also wrote music for documentary films and penned the theme music used by the Boston Red Sox between 1993 and 1996. Bookheim also worked as a producer and engineer on CDs for such artists as Carly Simon, Elliot Randall, Frank Sinatra, and others. A Berklee scholarship fund in the name of Bill Bookheim has been established. For information or to make a donation, contact Marjorie O'Malley at (617) 747-2569.

Former faculty member RICHARD BANDA died on December 31, 2004, after a brief illness. He was 69. Highpoints in Banda's career as a percussionist included performances with Billie Holiday and Ella Fitzgerald. He taught percussion and music theory at Berklee during the 1980s. He leaves two daughters, Andrea McCracken and Julia Banda. Those wishing to make donations to Berklee in Richard Banda's name may contact Marjorie O'Malley at (617) 747-2569 for information.

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Gigs in Saddam's Palace

by Joshua DiStefano '96



Joshua DiStefano is a pianist and vocalist with the U.S. Army Band of the 4th Infantry Division (Mechanized) 4th ID. He is writing a book of his memoirs and will be redeployed in Iraq in the fall. Contact him at joshdistefano@hotmail.com.

As a Berklee student, I dreamed about playing gigs in front of thousands of screaming fans in exotic, faraway places. I pictured jamming with my friends until the wee hours of the morning and pulling women from the audience to the stage to bump and grind with me. These dreams came true (somewhat) when I spent last year in Iraq as the pianist with the Army's 4th Infantry Division Band. Reality was like nothing I'd imagined, though. The girls flocking to the stage in my dreams weren't female soldiers wearing shoulder holsters.

I joined the U.S. Army in 1997. I was unemployed at the time and living back at home in Los Angeles with my brand new film scoring degree collecting dust on a shelf. In a classic catch-22, no one would hire me because I didn't have any experience, and I couldn't get experience because no one would hire me. When my student loans came due, I had to do something.

At Berklee, I'd heard about the army band and remember thinking there was no way I would ever join it. After living at home again with no job prospects, the Army band looked like a sweet gig. It was a way to get out of my mom's house, travel the world playing music, and receive a steady paycheck and benefits. I enlisted.

After basic training, I shipped out to the Armed Forces School of Music in Norfolk, Virginia. Having completed Berklee, I assumed this would be a breeze. I was wrong. We had physical training at 5:30 A.M., bed checks at 11:00 P.M., and omnipresent drill sergeants. We studied music theory, ear training, how to march for parades and ceremonies, and received private instrumental instruction. I had passed my piano proficiencies at Berklee, but I was a composer not a great pianist. I struggled to translate the knowledge in my brain to my fingers.

I practiced really hard for hours a day and passed by the skin of my teeth. I was sent to Fairbanks, Alaska, to be the pianist for the rock band, jazz combo, and big band. We toured Alaska giving concerts and clinics, eating reindeer sausage, and dodging moose. I had such a good time that I signed up again and went to Fort Benning, Georgia. The army had already paid off my student loans and promoted me to staff sergeant.

By the time I was assigned to the band of the 4th Infantry Division, (Mechanized) 4th ID, at Fort Hood, Texas, the nation was pursuing the war on terror in Afghanistan, and Iraq was in the crosshairs. If the 4th Infantry Division went to Iraq, the band would go too. Being a squad leader, I had seven people who depended on me. I was responsible for ensuring that my men and women knew how to put on gas masks in eight

seconds, give each other first aid, stay physically fit, and more. The toughest part of my job was convincing the squad that everything would be all right which I wasn't convinced myself). But I put on my game face and we trained for war. As I spent more time with my rifle than my piano, I clung to the hope that we wouldn't get called.

Six weeks later, though, I was sweating in a Kuwaiti tent, weighed down with a flack vest, helmet, and 210 rounds. The sand was inescapable. It was everywhere—in my eyes, my hair, my mouth and got into my lungs with each breath. Sandstorms hit like a high-pressure sprayer stinging any exposed skin and obscuring anything more than 20 feet away. After a month, I began thinking it wasn't that bad after all and that war would be a breeze. Then we moved into Iraq.

I spent my first night there huddled under a blanket in the bullet-riddled Saddam International airport. On CNN a few days before we left Texas, I saw a firefight that took place in the very spot in which we were staying. Evidence around us confirmed it: broken glass, bullet holes, and suspicious looking stains. We were all a bit edgy, and no one slept that night.

The next morning, the band plus 150 other soldiers rode in a massive convoy to Tikrit. Traveling in the back of a five-ton truck allowed me my first look at the Iraqis. The children all smiled, waved, and begged for candy. But I saw hatred in the eyes of those over 20 years old. I wondered which one might take an AK-47 out from under his car seat. Aside from envisioning my own death at every turn, the trip was pretty uneventful. We rolled into the enormous compound of one of Saddam Hussein's palaces in Tikrit. Our new home was a three-story palace with an emerald-green layered roof, indoor swimming pool, and view of the Tigris River. My buddies who had arrived before had told horror stories of nightly attacks and all-day work details followed by all-night guard shifts.

By 2:00 A.M. the first night, I was standing guard at one of the palace gates. We pulled guard duty for six weeks until our instruments arrived. Some nights we were attacked.

Boom.

"Get up! Get your gear on!"

Boom.

"Get down! Get away from the windows!"

"Everybody into the hallway! Squad leaders account for your people!" Boom.

Typically, mortars were lobbed at us from a mile away. You never knew they were coming until the flash and bang. Once your heart started again, you'd run for cover. Luckily, the Iraqis had notoriously bad aim, but you couldn't avoid

thinking each day might be the day you'd die. There was no electricity or water in the palace. Forty of us slept on cots in what used to be a large bedroom. We played cards, read books, and really got to know one another.

When our instruments finally arrived, we began rehearsing immediately. Although everyone was out of practice, it felt really good to shake off the cobwebs and play again. The jazz combo, which I directed, set up at the base of the stairs in the palace and plugged into a little generator. We played funk, swing, and samba for the soldiers eating their MREs. A small crowd gathered around soaking in the sounds of home before picking up their gear and heading back to the grueling tasks awaiting them. I had a blast. For the first time in months, I started to feel like a complete person again. More important, I was now doing my job of raising the morale of my fellow soldiers. Taking them away from the hell surrounding them—even for five minutes—made me feel useful.

The jazz combo had some loyal fans. No one left our gigs disappointed. A guitarist named Skip led the 4th ID rock band Prime Mover. Our first rock gig was in the chapel, a large, open room with a wooden stage where we watched movies at night, rehearsed six days a week, and held Sunday services. I began to solidify my status as a crowd pleaser by singing "Short Skirt, Long Jacket" by Cake. I'd grab the mic, gyrate with the mic stand, and bring people to their feet. The powers that be noticed that we made people happy, and we were sent out on tour.

We were excited to get out of the compound, but we didn't comprehend the danger. Convoys were attacked with bullets, rockets, and roadside bombs on a regular basis. We would drive down the road and then boom, an explosion. We sat on wooden planks in the back of cargo trucks in full battle gear trying not to bounce out. With temperatures frequently hitting 120 degrees, we'd arrive at the gig after a few hours of driving with our tee shirts, pants, and outer jackets completely soaked.

By the time my year ended, I'd played 200 gigs. We risked life and limb traveling through hostile territory to boost the morale of the troops. I played in front of several thousand screaming fans a few times and danced onstage with women wearing shoulder holsters many times. I backed up visiting celebrities Drew Carey and the Washington Redskins cheerleaders.

A friend recently asked, "If you had to do it all again, would you?" I told him that going to Iraq is something I would never have chosen to do, but now that it's over, I wouldn't trade the experience for anything in the world.

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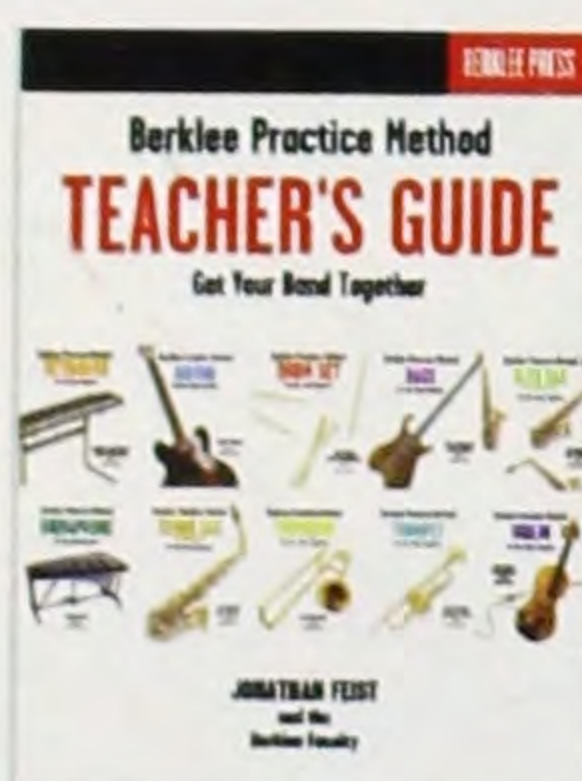
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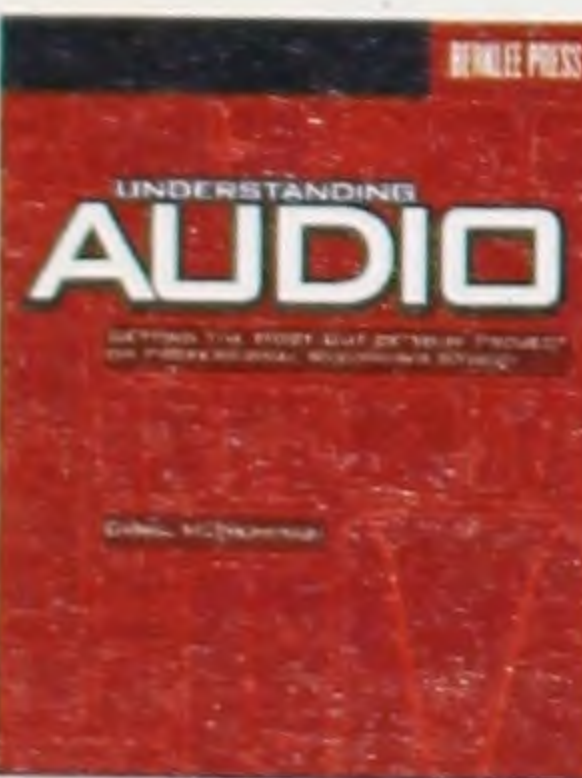
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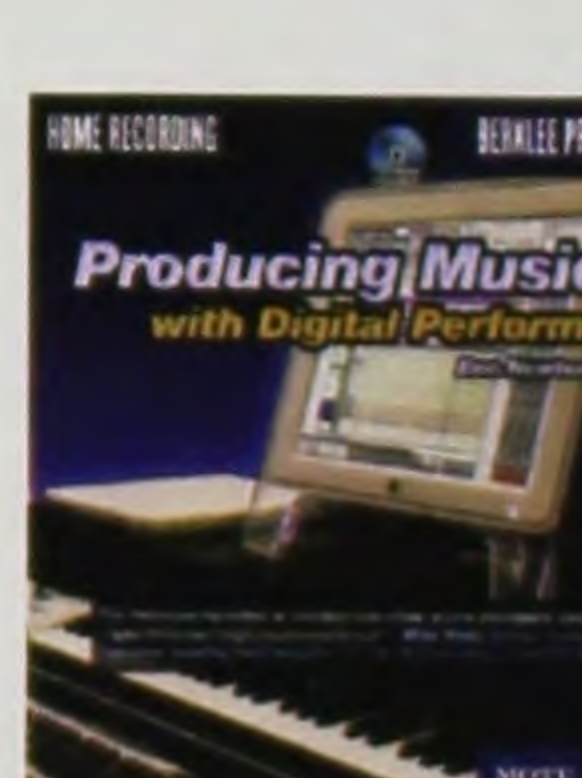
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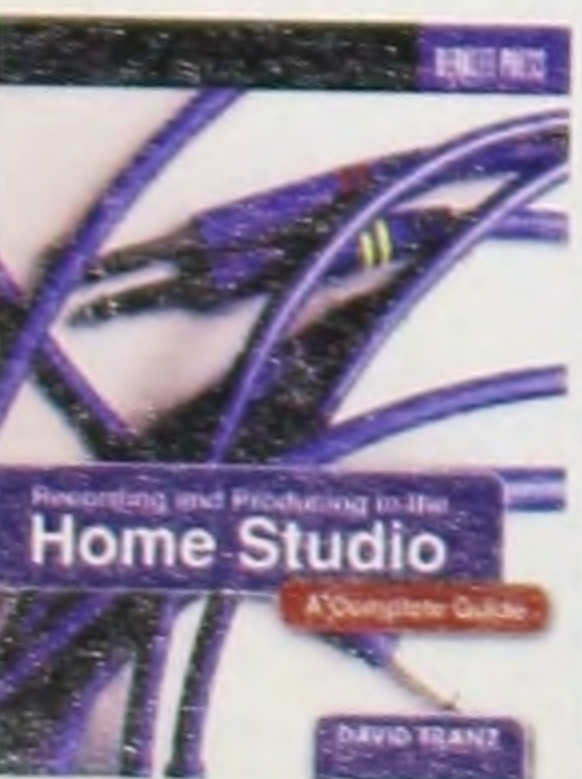
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