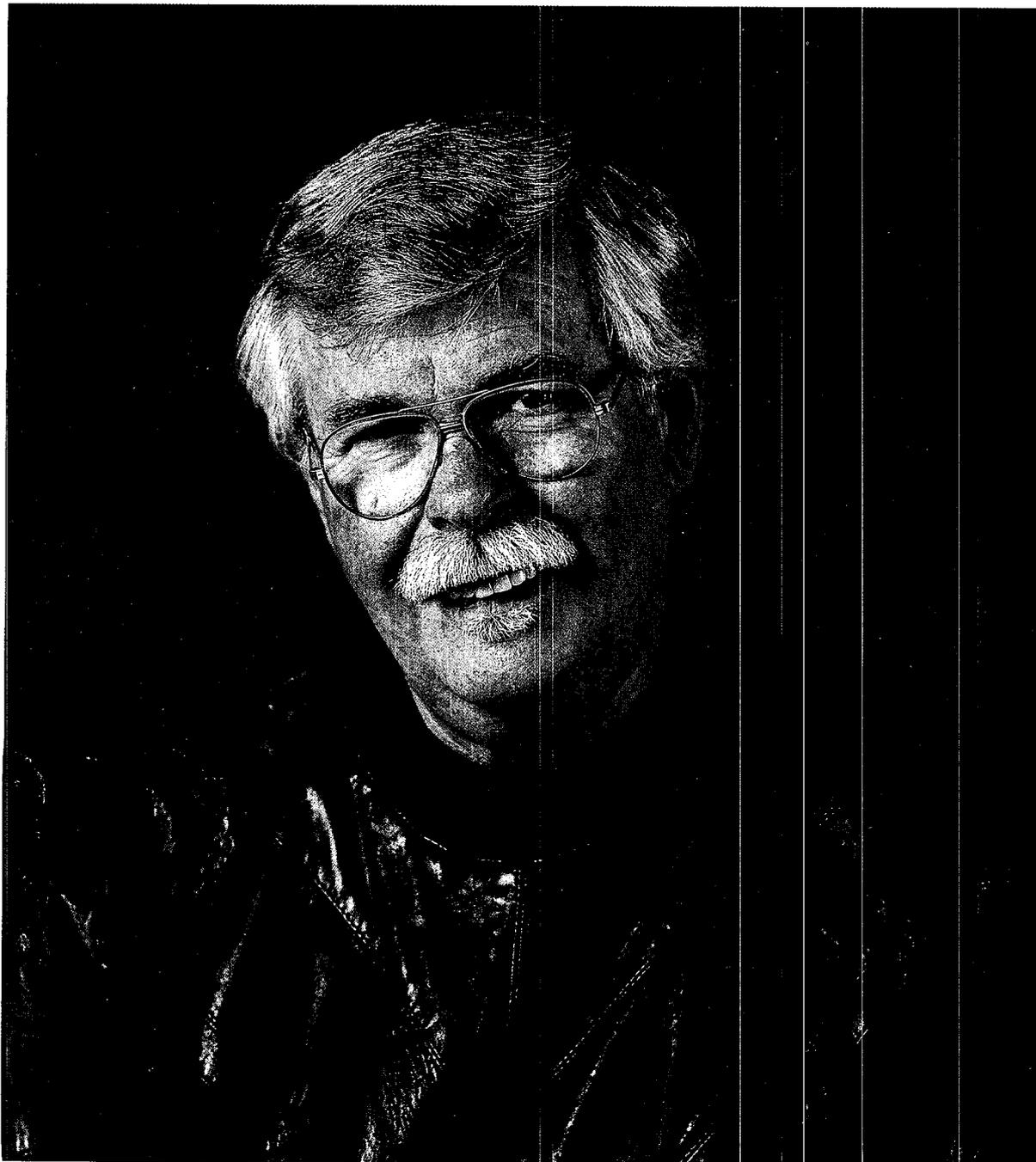


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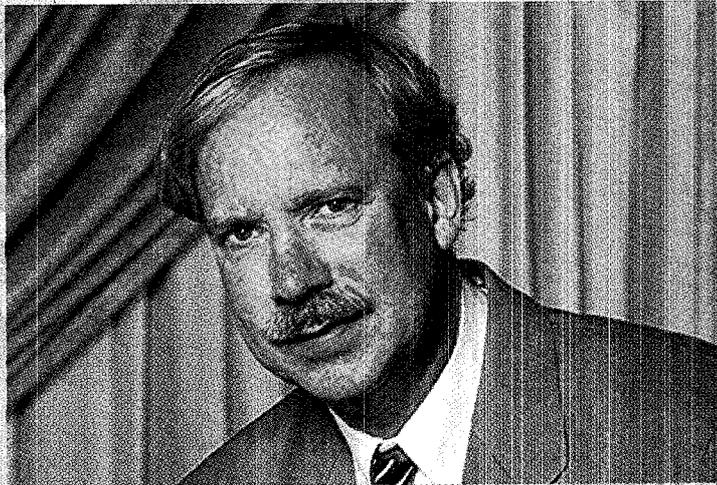


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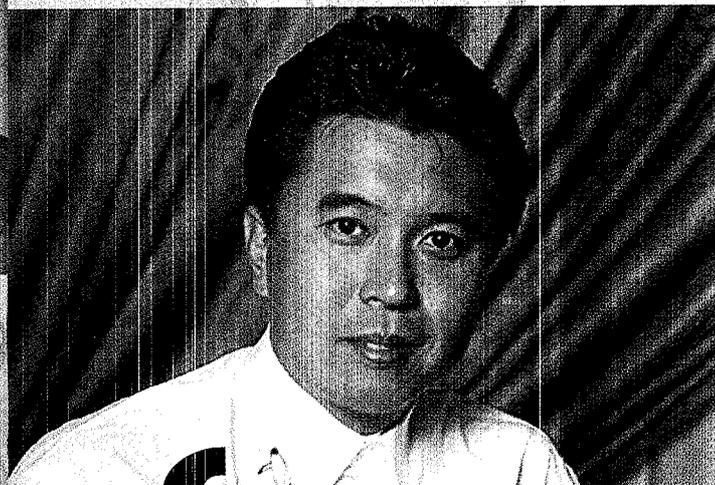
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Four Decades at Berklee**

17 **L.A.'s Post-production Music Scene**

gary
burton



makoto
ozone



face to face

gary burton & makoto ozone



face to face

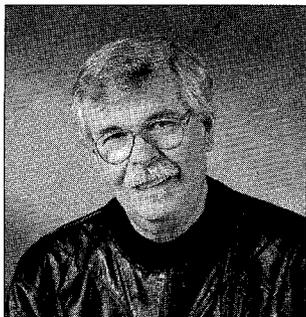
Multiple Grammy winner and Berklee College of Music Dean of Curriculum, Gary Burton, comes "Face To Face" with one of the world's most prolific and extraordinary pianists—Japan's acclaimed Makoto Ozone.

"face to face" offers an outstanding variety of repertoire from classic standards to contemporary jazz to tango and 1930s stride.



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Berklee *today*

A Publication of the Office of Institutional Advancement

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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 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 in contemporary music.

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LEAD SHEET

Good Foreign Policy

Larry Monroe '70
Chair, Performance Division

A few weeks ago, while I was traveling with a faculty group in Finland, a Helsinki taxi driver noted the Berklee stickers on our luggage and exclaimed, "Ah, Berklee! Great music school!" A few days later, in northern Germany, I was discussing fund raising problems with the director of Landesmusikakademie, the site of a recent "Berklee in Germany" seminar. When I asked if using the name Berklee was helpful in those government offices, the source of cultural funds in Germany, my host smiled and simply said, "Magic." Over the last decade of international travel for Berklee, this type of incident has become commonplace. I'm continually surprised and delighted to find how widely recognized the college is.

Berklee's international commitment to music education was established in the very earliest days of the college's existence. International recruitment was always a priority for the college. From those early years emerged alumni like Gabor Szabo, Joe Zawinul, and Toshiko Akiyoshi. They created a tradition of musical excellence which has been maintained in recent years by Jacky Terrasson, Wolfgang Muthspiel and Makoto Ozone.

The recent development of a number of initiatives has reinforced Berklee's commitment to the musical needs of students from all parts of the globe. The Berklee "On the Road" seminars, begun in Japan in 1985, have been presented over 20 times in Europe and Asia with nearly 120 faculty and staff participating. International scholarship tours with auditions conducted in a dozen countries, have become a fixture in our admissions strategy. Three years ago, we created the Berklee International Network for Contemporary Music Education, a partnership of international schools of contemporary music. The network provides an opportunity for shared ideas in music and music education. Our participation in this dynamic group helps ensure that Berklee's knowledge of the many cultures embodied in the world music community remains current and complete. Clearly, that knowledge, along with our continuing commitment to the needs and talents of international students, is reflected in the consistent growth of our international enrollment, which now represents 37 percent of our student body.

As we celebrate our 50th anniversary, we should all be very proud that Berklee is respected and admired in every corner of the world, and that young musicians everywhere continue to look to us for musical inspiration and guidance.

Berklee *b e a t*

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

NATALIE, J.T., AND HERB HONORED

The 1995 Commencement was a most special one. Natalie Cole, James Taylor, and Berklee's own Herb Pomeroy were honored before the largest graduating class in recent years. (The program listed 591 names.) In celebration of Berklee's 50th anniversary, past honorary degree recipients Roy Haynes, Phil Ramone, Karl Bruhn, Percy Heath, Ikutaro Kakehashi, and Armand Zildjian returned for the event. Also present were members of the Class of '66, the first class to receive degrees from Berklee.

The previous night, the Berklee Jazz/Rock Ensemble (featuring nine graduating vocalists and a string quartet) and the Berklee Concert Jazz Orchestra presented a tribute of 20 selections culled from the repertoires of each of the three honorees. A high point of the evening came

when Natalie Cole joined the students onstage to sing her hit "Inseparable" in an impromptu vocal duet with senior Stefanie Kelly.

After the concert Cole remarked, "It is nice to get this kind of tribute while you are still alive—it's humbling too." An enthusiastic James Taylor stated, "My songs are not widely covered, so it was a pleasure to hear these marvelous arrangements—they were so full."

During the Sunday morning Commencement exercises at the Hynes Convention Center, James Taylor delivered an address to the graduates describing music as "spiritual food."

"One point that was clear to me when I started out," stated Taylor, "has become more obscure as I have repeatedly taken myself to market. Music is a gift, a blessing—we are the lucky ones to have it in our lives. Music is the true soul food. Play everyday and take it in front of the people, they need to hear it and you need them to hear it. Persevere. The Japanese say, 'fall down seven times, stand up eight times.'"

In presenting the honorary doctor of music degree to Natalie Cole, Pres-



PHOTO BY KIMBERLY GRANT

Natalie Cole and Stefanie Kelly '95

ident Berk spoke of her 15 albums with aggregate sales of 26 million, and listed awards she has earned such as platinum and gold albums, 11 Grammys, and a star on the Hollywood Walk of Fame.

A teary-eyed Cole told the grads that she was very moved by the Berklee honor and reflected, "I never could have known the gift I was born with would mean so much to so many people. Don't ever lose your feeling for music."

Before presenting Taylor his degree, President Berk spoke of Taylor's spectacular career spanning nearly three decades, bringing him platinum and gold albums and singles, and three Grammys. "Through his songs," Berk said, "James has been a spokesman for his generation."

In presenting Pomeroy his degree, Berk cited Herb's four decades of defining educational contributions to the college, and noted that "it is a special moment when one of our own receives this honor."



PHOTO BY BILL WASSERMAN

1995 Commencement Honorees Natalie Cole, James Taylor, and Herb Pomeroy with President Lee Eliot Berk.

STARS TURN OUT FOR HERB POMEROY TRIBUTE CONCERT



Saxophonists Tommy Smith '86 (left) and Sadao Watanabe '65 were featured with the band on Benny Golson's "Stablemates."

The night of April 29 was a historic one in the life of the college and in the life of Herb Pomeroy. The Herb Pomeroy Tribute Concert at the Berklee Performance Center served as an unforgettable kickoff for Berklee's 50th anniversary events.

The gala concert was produced by Gary Burton to commemorate Herb Pomeroy's retirement after a 40-year teaching career at Berklee. It drew some of Herb's most distinguished students from around the world to present compositions and perform with Pomeroy before a packed Berklee Performance Center audience.

The event was made possible through the lead sponsorship of Bank of Boston, and additional support from the Yamaha Corporation of America. Funds raised at the concert will establish a Berklee scholarship in Pomeroy's name.

Among the concert's guest artists were Joe Zawinul '59, Toshiko Akiyoshi '59, Rob Mounsey '75, Sadao Watanabe '65, John Abercrombie '67, Michael Gibbs '63, Abraham Laboriel Sr. '72, Tiger Okoshi '75, Arif Mardin '61, Tommy Smith '86, and Magali Souriau '94. Faculty members Tommy Kamp '92, Greg Hopkins, and Herb Pomeroy also contributed charts, and Gary Burton '62 (vibes), Joe Hunt (drums), John Repucci (bass), and Ray Santisi '54 (piano), and Pomeroy (trumpet and flügelhorn) performed. Herb directed his premier Berklee Concert Jazz Or-

chestra, a 19-piece student ensemble comprising members drawn from seven countries and seven states, through the musically adventurous program.

The concert opened with Akiyoshi's tour-de-force "Harlequin Tears," featuring her own quicksilver piano lines and student saxophonist Bill Vint's sure-footed tenor lines. Gibbs' ostinato-powered "The Time Has Come, The Walrus Said," followed with shimmering solo work from Abercrombie and Burton. Kamp's rollicking arrangement of the Benny Golson chestnut "Stablemates," paired renowned saxophonists Tommy Smith and Sadao Watanabe on tenor and alto respectively. The introspective "I Remember Amnesia" by Rob Mounsey changed the pace and showcased some concise trumpet soloing by Tiger Okoshi. Pomeroy turned over the baton to Magali Souriau for her piece "A Day on the Earth." She conducted the band through the evocative chart in an animated, dance-like fashion, encouraging great solos from students Pete Rende (piano) and Bill Vint (soprano sax). The first half closed with Pomeroy's own barn burner "No One Will Room With Me," with incendiary soloing by students Christopher Hollyday (alto sax) and Elliot Mason (trombone).

Pomeroy, Hunt, Santisi, and Repucci opened the second half with sen-

sitive quartet renderings of "Isfahan" and "Do Nothin' 'til You Hear from Me." Arif Mardin's harmonically dense "Tone Poem for Herbie," proved an excellent foil for solos by Burton and Pomeroy. Joe Zawinul and the student band performed his romantic "Rue Paula Freitas." Zawinul played the melody and solo on "Pepe," his trademark wind-driven synthesizer controller. Greg Hopkins' intricate and intense "Inner Voyage" closed the show with electrifying solos from bassist Laboriel and guitarist Abercrombie.

Interspersed between tunes were Herb's humorous autobiographical reminiscences and warm testimonials from President Lee Eliot Berk, Larry Monroe, Arif Mardin, and Gary Burton.

An alumni reunion dinner at the Back Bay Hilton the previous night launched the weekend. The Hilton graciously provided the dinner as their contribution to the Pomeroy Scholarship fund. At the crowded reception were alumni from across the country and from as far away as Japan and the Czech Republic. The concert's musical stars, Berklee founder Lawrence Berk, his wife Alma, Lee Berk and his wife Susan, Dorothy Share, wife of the late Berklee provost Bob Share, were among the guests at the reunion.

Trying to sum up the tribute events, Pomeroy reflected, "I'm sure it is going to take me a while to assimilate and comprehend the magnitude of this weekend and what has just happened here."



Weather Report founder Joe Zawinul '59 played "Rue Paula Freitas" with Pomeroy and the student orchestra.

TWO ELECTED TO BOARD OF TRUSTEES

The Berklee Board of Trustees elected two new members at its meeting of February 7, 1995. Mike Dreese and Neal Curtin were proposed by the Trustees Membership Committee chaired by trustee Richard Wilton.

Mike Dreese has enjoyed a successful career in music marketing for nearly two decades. He is founder and CEO of the 11-store Newbury Comics music retail chain. He also cofounded *Boston Rock* magazine, a monthly tabloid covering Boston's underground music scene, and oversaw publication of the magazine's first 80 issues.

In 1980, Dreese cofounded Modern Method Records, and released 26 titles with the company. Dreese's new folk label, Black Wolf Records, has released two discs since its startup in 1993.

Dreese is also on the boards of the Harvard Square Business Association and the Boston Institute for Arts Therapy. He lives in Sudbury with his wife Laura.

Neal Curtin is a partner at the downtown law firm Bingham, Dana & Gould, which specializes in corporate law. Curtin is actively involved with the Dana-Farber Cancer Institute as

a trustee and serves as secretary of the board. He chairs Dana Farber's Nominating and Governance and Oversight Committees and cochairs

the Events Committee. A Harvard graduate, Curtin currently serves as a director of the Harvard Alumni Association. For several years, Curtin served as a



President Lee Eliot Berk (center) with new trustees Neal J. Curtin (left) and Mike Dreese.

member of the Boston Finance Commission. Neal, wife Gail and son "N.J." live on Beacon Hill.

Curtin and Dreese bring trustee membership to 18.

BIN ADDS NEW SCHOOLS

Berklee's global reach extended recently when two European music schools, the Pop/Jazz Conservatory in Helsinki, Finland, and American School of Modern Music in Paris, joined the Berklee International Network of Contemporary Music Education (BIN).

These schools are the fourth and fifth institutions to join BIN since Berklee established it in 1993 to support and improve contemporary music education around the world.

The Pop/Jazz Conservatory, founded in 1972, is Finland's largest conservatory. Their staff of 87 full- and part-time teachers works with about 750 students, 200 of whom are students in the college-level conservatory program. The other students, some as young as three years old, are enrolled in various non-conservatory music education programs. Several faculty members are Berklee alumni, including Keijo Pennanen '86, Klaus Suonsaari '84, Frank Carlberg '90, and Eero Koivistion '89.

The curriculum of the Pop/Jazz Conservatory follows three tracks; one for performers, another for music educators, composers, and arrangers, and a third for dance majors.

Berklee alumnus Stephen Carbon-

ara '76 founded the American School of Modern Music in Paris in 1982. The school offers a rigorous and diverse education in contemporary music, which strives to avoid the exclusivity of a traditional European conservatory education.

The American School's 150 students are enrolled in a four-year diploma program providing a solid foundation in harmony, ear training, arranging, and instrumental skills. Like Berklee, it gives students performance opportunities in jazz, funk, rock, Latin jazz, and reggae styles. The school's eight-member faculty includes Carbonara's fellow Berklee alumnus, Shannon Murray '84.

Cooperative efforts between Berklee and the new network schools will initially involve clinics, workshops, discussions of curriculum and technology in music education, and student exchange programs.

Other BIN members are La Fundación Aula de Musica in Barcelona; Rimon School of Jazz and Contemporary Music in Tel Aviv; and Centre of Music Studies Philippos Nakas, in Athens.

Berklee plans to expand BIN to include schools in South America, Asia, and in other parts of Europe.



JAZZ 50th SALUTE

The Boston Globe Jazz Festival, in association with Columbia Records, will present a special concert in honor of Berklee's 50th anniversary.

The Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin, the Leroy Jones Quintet, and the Berklee Student Jazz Band featuring Adrian Ross, are on the bill for this special salute at 8:00 p.m. on Saturday, June 24, at the Berklee Performance Center. Proceeds will go to the Berklee City Music Scholarship Fund.

Tickets for this benefit concert are \$25 and \$15, and are available at the Performance Center box office and all Ticketmaster locations. Tickets may be obtained by calling (617) 931-2000, or by sending a self-addressed, stamped envelope with a check or money order to the Berklee Performance Center, 136 Massachusetts Avenue, Boston, MA 02215.

For complete information, call the Boston Globe Jazz Festival Hotline at (617) 523-4047.

NEW SCHOLARSHIPS ANNOUNCED

Billboard magazine's Editor-in-Chief Timothy White was in attendance at the May 5 Commencement Concert to present a check for \$100,000 to President Lee Eliot Berk establishing a *Billboard* Scholarship at Berklee. The funds will create a permanently endowed trust from which a scholarship will be awarded annually to students in Berklee's Performance Division. The award will be made at a spring Singers Showcase concert or another suitable occasion, and representatives from *Billboard* will be invited to present the award.

Funds totaling \$10,000 were raised from a performance of the renowned Boys Choir of Harlem at a February 25 fund raising

concert sponsored by the Gillette Company. The receipts from the sold-out Berklee Performance Center concert will establish a permanent endowed scholarship called the Boys Choir of Harlem Endowed Scholarship Fund. The money will benefit deserving students from the Boys Choir of Harlem who are seeking to enter or continue at Berklee.

In supporting the Professional Music majors, Fred Schmidt, chair of the Professional Music Department, arranged to establish a scholarship fund with MBNA America Bank, which is Berklee's official credit card company. The award will be made to one or two talented Professional Music majors annually.

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FACULTY NOTES

Songwriting Department Chair **Jack Perricone** arranged, produced, and composed selected tracks for the Gail Winter CD *Boogie to Heaven*. Featured faculty members include **Wayne Naus** and **Greg Hopkins** (trumpets), **Tony Lada** (trombone), **Bruce Nifong** (alto sax), and **Greg Badolato** (saxophones), and was engineered by **Robin Coxe-Yeldham**.

Instructor of Guitar **Joe Stump** has released *Night of the Living Shred*, for the Leviathan label.

Composition Professor **John Bavicchi** traveled to Klaipeda, Lithuania, for a June concert devoted exclusively to his chamber works.

Bruce Saunders, assistant professor of guitar, played on the CD, *Strange Pursuit* by the Zone.

Associate Professor of Guitar **Mike Ihde** scored the PBS documentary *The Sun Dagger*.

Associate Professor of Percussion **John Ramsay** wrote *Art Blakey's Jazz Messages*. The text includes interviews, transcriptions, and recorded examples.

Associate Professor of Guitar **Garrison Fewell** released a second CD, *Are You Afraid of the Dark?*

Associate Professor of Piano **Joanne Brackeen** released a new CD of Brazilian music which is titled *Take a Chance*.

MP&E Instructor **Joao Carlos Fragoso** produced the Hermanes Abreu Group's CD *Cria Mineira*.

Associate Professor of Voice **Maggi Scott**, Assistant Professor of Bass **Dave Clark**, **John Ramsay**, and Assistant Chair of Guitar **Rick Peckham** received Outstanding Contribution to Jazz Education awards at the January IAJE conference in Anaheim, CA.

Instructor of Guitar **Dan Bowden** authored *Wes Montgomery—The Early Years*, a folio of Montgomery solo transcriptions published by Mel Bay.

Instructor of Guitar **David Newsam** cowrote *Making Money Teaching Music*, a career guide for music educators.

Brass Chair **Tom Plsek** plays trombone on the CD *Jump or Die*, which features the music of Anthony Braxton.

Professors **Jon Damian** (guitar) and **Bob Winter** (piano) perform with John Williams, Nancy Wilson, and the Boston Pops Orchestra on a Sony CD, *It Don't Mean a Thing If It Ain't Got That Swing*.

Associate Professor of Woodwinds **Peter Cokinias** plays tenor on a CD by the Boston Saxophone Quartet. Featured composers include **Thomas McGah** and **Paul Wagner**. **Joe Hostetter** engineered the disc.

Assistant Professor of Harmony **Steve Rochinski** plays guitar on *Until Further Notice*. Faculty members **Tony Germain** (piano), **Barry Smith** (bass), and **John Ramsay** (drums) are featured.

Associate Professor of Film Scoring **David Spear** scored the Emmy Award-winning National Geographic documentary *Surviving Everest*.

THE ORIGINAL DEAN

It was through a Berklee correspondence course in jazz theory that I first encountered Dean Earl in 1966. That experience led to my coming to Berklee. As one of my first ensemble instructors, Dean had a profound influence on me. A hallmark of his teaching style is his unique ability to pinpoint your musical inadequacies while making you feel good about yourself at the same time.

Dean's gregarious personality and ready smile have endeared him to many at Berklee over the 34 years he has served on the faculty. He is easy to spot—everpresent coffee cup in hand, cracking a joke on the elevator in the 1140 Boylston Street building as it chugs to the fourth floor. He has taught a number of successful musicians during his Berklee tenure. In his office there's a dog-eared copy of a 1993 *Keyboard* magazine interview in which Bruce Hornsby cites Dean as an influential teacher.

Born Everett Earl, it wasn't until he came to Boston that he got the more familiar moniker.

"Eddie LeVine, who owned a club called Eddie's [later known as Wally's] on Massachusetts Avenue gave me the name Dean," says Earl. "He told me, 'We have Duke Oliver and King Cole—you need a new name.' He started calling me Dean and it stuck." His Berklee colleagues dubbed him "The Original Dean."

Dean states: "I can't remember a time when I didn't play piano. We had rent parties and house parties with everybody gathered around the piano taking turns playing. I first played by ear. I did everything in the key of C-sharp. The black keys fit the contour of my hand and felt comfortable. It wasn't until I learned to

read that I played in other keys."

Dean learned to read music from the older boys in his Brooklyn neighborhood, and began learning popular tunes from sheet music that came out weekly in those days. One of his school teachers heard him play and convinced his father to provide little Dean formal instruction.

By the late '30s, he was working with a traveling troupe of vaudeville singers and dancers. In 1942 he enlisted in the Army Air Corps and was stationed at Chanute Field, outside of Chicago. Dean was assigned to the Special Services Department, and performed for bond shows, soldier shows, and hospital tours, and played with the 505th Army Air Force Band. He received a commendation from the post commander when he was discharged and was elected to the Board of Governors at Chanute Field.

After the war, he made his way to Boston and began working as a pianist. In 1953 he took advantage of his GI bill benefits and entered Berklee. He went year round, graduating in 1956. One of Boston's top professionals, he shared the bandstand with the best local and touring musicians. He was house pianist at the Hi-Hat club, and played the Savoy and the Southland where he befriended Count Basie and sometimes subbed for the Count in the Basie Band. Jazz luminaries Dean has worked with include Charlie Parker, Billie Holiday, Sonny Stitt, Ben Webster, Charlie Barnet, and countless others.

Since he joined the faculty in 1961, he has been one of the college's most beloved instructors. Dean still commutes 60 miles each way from his home on Cape Cod twice a week to teach, and still plays two to four nights in Boston and on the Cape.

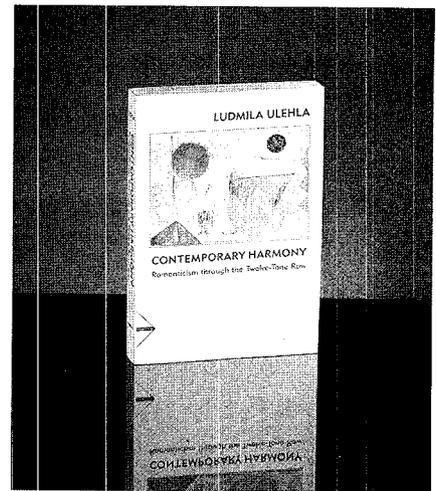
In looking back, Dean states, "I guess I've been lucky, music is the only thing I have ever done. I never really knew tough times because I was never out of work." And with a twinkle in his eye: "People seem to like me—it must be because I'm a little guy." ■

—Charles Chapman '72
associate professor, guitar



PHOTO BY MARK L. SMITH

Dean Earl: Vaudeville, Bird, Berklee



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(Jack Reilly, Composer/Pianist/Author)

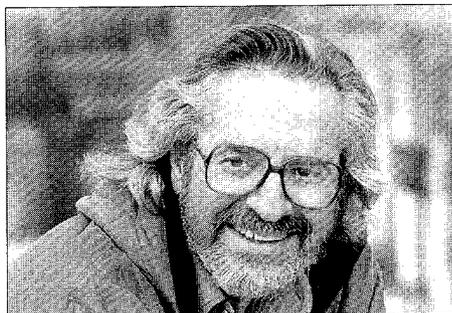
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VISITING ARTIST CLINICS: MOMENTS WITH THE MASTERS



Record producer Phil Ramone

This spring's roster of visiting artists included greats from a wide range of music industry professions. On campus were songwriters, publishers, record company owners, medical professionals, and an array of virtuosic performers.

Jazz pianist and composer **Horace Silver** shared insights about his 30-year relationship with Blue Note Records, and other career highlights. He also attended the Singers Showcase concert where student vocalists performed several of his songs.

Bluegrass fiddler extraordinaire **Vassar Clements** discussed with students his career and the evolution of his influential fiddle style.

Top Mexican songwriter **Armando Manzanero** shared insights about his 50 international hit songs.



PHOTO BY LUZ LINDER

Armando Manzanero

Jocelyn Cooper, president and CEO of Midnight Music, and **Vivian Scott**, president of Black music for Epic/Sony Music Entertainment, sat on an music

industry discussion panel moderated by faculty member Carl Beatty, covering various aspects of music publishing.

Vocalist and Berklee alumnus **Will Downing**, and Novus RCA trumpeter and recording artist **Roy Hargrove** were among the featured artists at the February Black Music Celebration.

Lyricist and founding member of the Carpenters **John Bettis**, whose songs have been recorded by Whitney Houston, Dianna Ross, Madonna, and others, gave three seminars for Berklee's songwriters.

Verve Records bassist **Christian McBride** gave a clinic demonstration about acoustic bass techniques.

Gregg Miller, director of regional sales for Broadcast Data Systems, gave insights into the latest methods for gathering and analysis of radio airplay data.

Percussion Week '95 brought such top players as **Marvin "Smitty" Smith**, **John Robinson**, **Alex Acuña**, **Adam Nussbaum**, **Glen Velez**, **Marc Quinones**, and **Steve Houghton** for a number of drum clinics and demonstrations.

Dr. Suzanne Hanser, former president of the National Association for Music Therapy, spoke in detail about stress reduction

through music therapy.

Paul Sloman, director of operations for Sony Music Studios in New York, and **David Hewitt**, president and chief engineer for Remote Recording Services of New York, spoke about careers in live concert recording, and studio engineering.

Keyboardist, songwriter, and producer **Al Kooper** was a guest during the March Piano Week. Kooper spoke of his early experiences in the music business, and his recording sessions with Bob Dylan and Mike Bloomfield. Composer and pianist **Domenic Cicchetti** also gave a Piano Week seminar.

Mark Halloran, of the Alexander, Halloran, Nau & Rose law firm, gave a seminar on the roles of personal and business managers, and one on film and TV music agreements.

Pianist, arranger and composer **Andy Jaffe**, a faculty member at Amherst and Williams colleges, and the University of Massachusetts, presented a survey of the compositional style of Duke Ellington.

Trumpeter **Clark Terry** presented an open recording session at the Berklee Performance Center as he, pianist Tommy Flanagan, bassist John Lockwood, faculty saxophonist Andy McGhee, and drummer Terri Lyne Carrington recorded tracks for Terry's upcoming Qwest album.

Justice Records founder and president **Randall Jammal** presented lectures on recording



PHOTO BY ROB HOCHSCHILD

Pianist Horace Silver

contracts which are fair to the artist, running a label, and finding a niche in the recording market.

Classical flutist and studio musician **Keith Underwood** presented a master class and a duo recital with pianist **Barbara Lee**.

Contemporary jazz guitarist and Berklee alumnus **Kurt Rosenwinkel** and studio veteran **Carl Verheyen** were featured performers at Guitar Week in April.

Grammy-winning producer **Phil Ramone** shared his studio techniques and experiences working on albums with Billy Joel, Frank Sinatra, Barbra Streisand, Paul Simon, and others.

Daniel Orlansky gave a demonstration of the wind instrument, the digeridoo.

Max Mathews, the "father of computer music," gave a seminar detailing the future directions in computer music.



PHOTO BY LUZ LINDER

Acoustic bassist Christian McBride

PLANS FOR NEW FACILITY UNVEILED

Plans have been completed for Berklee's new educational facility at 921-925 Boylston Street. The property, formerly owned by Newbury College, was purchased by Berklee last summer.

The new facility will be named after Japanese entrepreneur and Berklee Overseer Mr. Genko Uchida. He has sponsored a number of programs, scholarships, and Berklee residencies in Japan, and has made a major gift to support the new building.

The acquisition of this 40,000 square foot space will increase the college's educational and administrative facilities by about 16 percent, and has prompted a campus-wide assessment of current space use and future space needs. The college hired Boston-based architectural firm Miller Dyer Spears, who worked with both a steering committee (consisting of the president, the deans, trustees), and a college committee (consisting of faculty, staff, and student representatives) to determine future space needs and plan accordingly.

The committees recommended that the 921-925 Boylston Street property be used to provide three large classroom/performance spaces, and the large rehearsal, ensemble, and lab rooms needed by the expanded Guitar and Percussion Departments and the new Ensemble Workshop Program.

These buildings will house all of the Student Affairs departments consolidated at one location to provide better student services. These uses take advantage of the unique physical features of the new buildings, not available in existing Berklee

buildings—heavy concrete construction, ample floor-to-floor heights, and open, wide-span spaces. Construction plans include the building of two more floors atop 921 Boylston for increased space, addition of two new elevators, and reconstruction of the building's Boylston Street facade. Ultimately, this mix of music training, performance, and student-oriented administrative functions will create a gateway to Berklee in this prominent location, across from the Hynes Convention Center.

Acoustic quality is emphasized in the architectural buildout recommendations. Specifications include the use of double walls, suspended ceilings and floating floor systems in appropriate music rooms, mechanical system design improvements, potential electronic background sound masking, and a general tightening-up of the existing construction to alleviate any sound transfer problems.

The space plans will ultimately reconfigure the Berklee campus. Two examples are: a new student activities center that will occupy the first floor of the 130 Massachusetts Avenue building, and a library expansion which will fill two floors of the 150 Massachusetts Avenue building.

921 Boylston Street Floor Plan

Basement

Percussion Department, 4 percussion labs, 4 instrument specific practice rooms, service delivery, mechanical and electrical space

First Floor

Main entrance, 150-200 seat classroom/performance space, green room, stage support, instrument storage, Registrar offices

Mezzanine

Financial Aid offices, scholarship and student employment offices, balcony of large classroom

Second Floor

Large classroom/rehearsal space (75-100 seats), ensemble workshop program with 8 workshops

Third Floor

Large classroom/rehearsal space (75-100 seats), 5 guitar labs, guitar ensemble room, 6 guitar studios

Fourth Floor

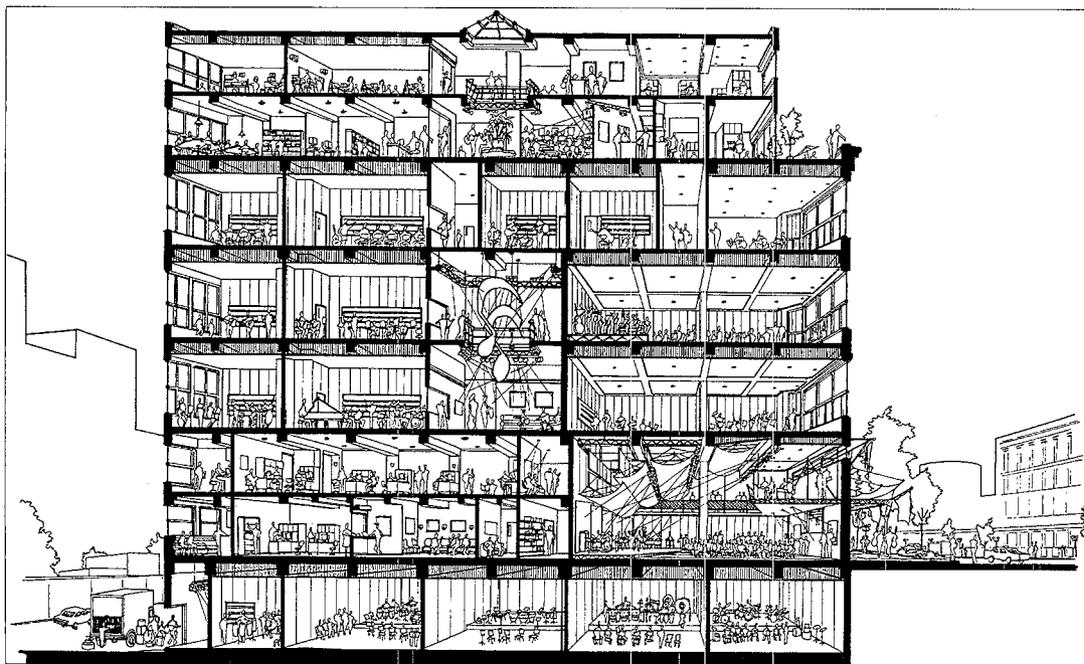
Recital room, 7 guitar labs, guitar effects room, 8 practice rooms

Fifth Floor

Admissions Offices, Career Resource Center, meeting room

Sixth Floor

Counseling Center, piano labs



The architect's rendering of the 921 Boylston Street building as it will look upon completion.

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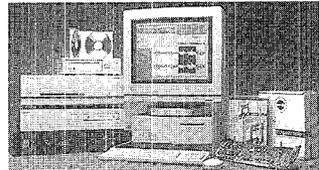
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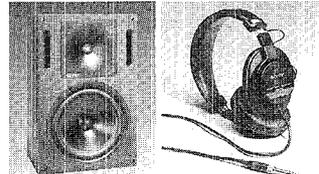
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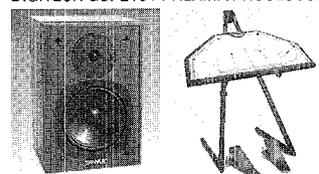
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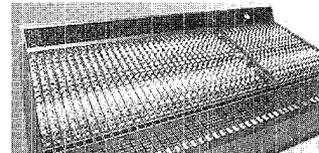
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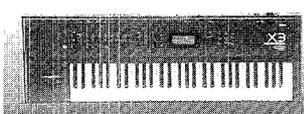


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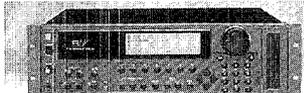


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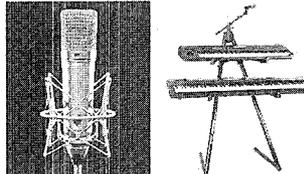
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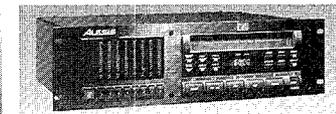
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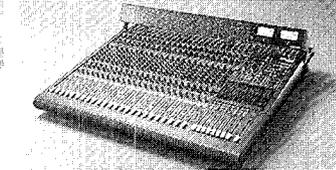
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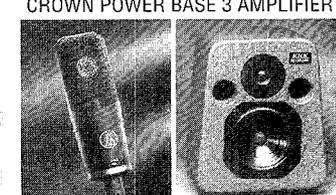
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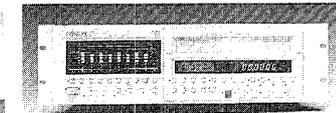
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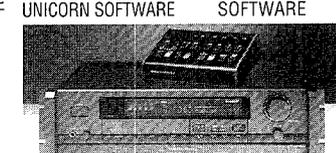
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50 Alumni of Note . . .



Then . . . 1958, clockwise from the left, Lawrence Berk, Bob Share, Dizzy Sal, Arif Mardin, Ted Casher, Mike Gibbs, Peter Spassov, Gabor Szabo, and bassist Skip Beckwith in front of Berklee's 284 Newbury Street building.

Now . . . 1995, Berklee students give a salute to Berklee's 50th anniversary from the balcony of the college's Fenway building.



PHOTO BY LIZ LINDER

During the 50-year life of Berklee College of Music, some 30,000 musicians from 75 countries across the globe have come through the college's doors to gain knowledge before seeking their destinies in the world of music.

The 50 individuals pictured on the following pages are a but few of the many

gifted alumni who have brought their dreams into the blaze of daylight, and woven their own strands into the tapestry of contemporary music.

These 50 alumni represent countless others whose unique careers have also enriched many lives during the first half century of the college's history.



John Abercrombie '67
Influential jazz guitarist, ECM recording artist, composer, bandleader.

Toshiko Akiyoshi '59
Jazz pianist, composer, bandleader, CBS/Sony recording artist.

Justo Almarío '71
Latin jazz saxophonist, composer, sideman, Blue Moon recording artist.

Gary Anderson '69
Film and TV composer, former Woody Herman saxophonist/director.

Alan Broadbent '69
Pianist, composer, Grammy nominee as arranger, member of Quartet West.

Gary Burton '62
Innovative vibist, recording artist, bandleader, 3 Grammys, 50 albums.

Will Calhoun '86
Drummer for Living Colour, platinum albums, Grammy, MTV awards.

Terri Lyne Carrington '83
Drummer, solo CDs for PolyGram, tours with Hancock, Shorter, Jarreau.

Cyrus Chestnut '85
Jazz pianist, Atlantic recording artist, sideman for W. Marsalis, B. Carter.

Alf Clausen '66
Composer/orchestrator, "Simpsons," "Moonlighting," movies, TV series.

Bruce Cockburn '65
Canadian songwriter, 22 albums (1 platinum, 5 gold), 10 Juno awards.

Vinnie Colaiuta '75
Studio drummer, numerous pop, jazz, rock credits, Stretch Records artist.

Richie Cole '67
Saxophonist, composer, bandleader, has released 30 albums as leader.

Al DiMeola '74
Influential poll-winning guitarist, 17 solo albums, former C. Corea sideman.

Elliot Easton '74
Guitarist, producer. With the Cars: 30 million records sold, 2 Grammys.

Melissa Etheridge '80
Singer/songwriter, multi-Grammy Award winner, 2 platinum albums.

Kevin Eubanks '79
Guitarist/bandleader, NBC "Tonight Show," 11 solo album releases.

Bill Frisell '77
Innovative jazz guitarist, member Paul Motian Trio, 11 solo album releases.

Mike Gibbs '63
Trombonist/composer/arranger, S. Getz, Sting, J. Scofield, B. Hornsby.

Juan Luis Guerra '81
Guitarist, songwriter, platinum merengue albums with *Grupo 440*.

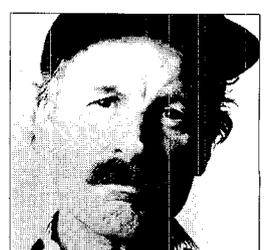
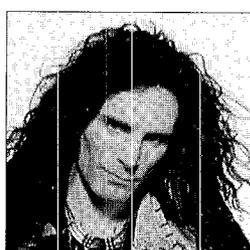
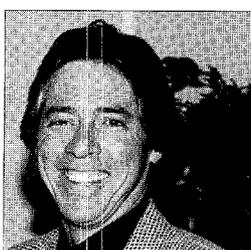
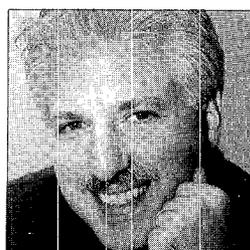
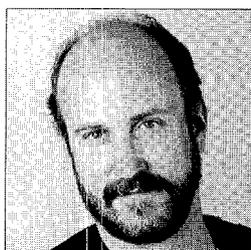
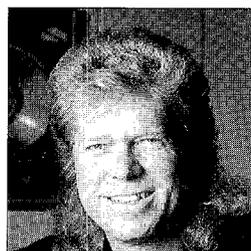
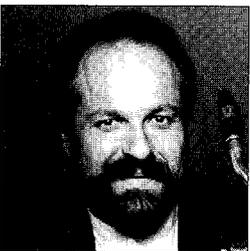
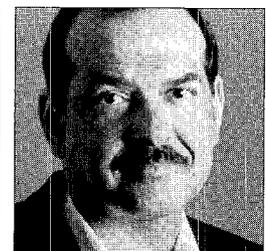
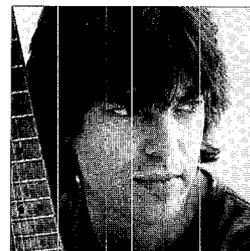
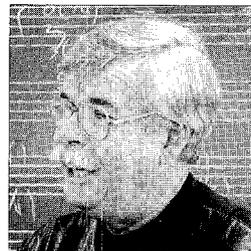
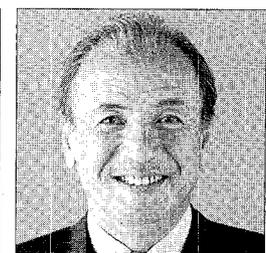
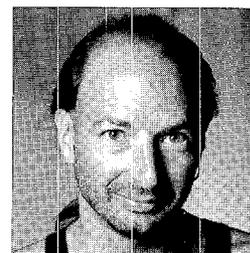
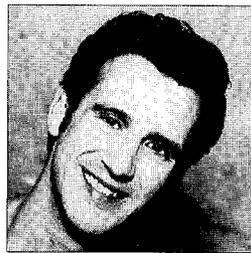
Jan Hammer '69
Composer, pioneering fusion keyboardist, platinum soundtrack albums.

Eulaulah Hathaway '90
Vocalist, r&b/jazz stylist, 2 albums and 5 singles on Virgin Records label.

Greg Hawkes '72
Keyboardist and cowriter for the Cars, 6 platinum records, 2 Grammys.

David Horn '78
TV producer, "Great Performances," "In The Spotlight," Emmy winner.

Quincy Jones '51
Jazz artist, composer, platinum record producer, multimedia entrepreneur.



Joey Kramer '71
Drummer for Aerosmith, 3 Grammy Awards, numerous platinum albums.

Abraham Laboriel Sr. '72
Session bassist on over 3,000 top recordings, founder of Koinonia.

Joe Lovano '72
Leading saxophonist, has released 8 solo albums, featured on another 75.

Michael Manring '79
Innovative bassist, 4 solo albums for Windham Hill, has played on 100 more.

Arif Mardin '61
Hit producer, composer, arranger, vice president of Atlantic Studios.

Eric Marienthal '79
Saxophonist with Chick Corea, sessions, 6 solo albums on the GRP label.

Branford Marsalis '80
Grammy-winning saxophonist, composer, Sony/CBS recording artist.

Tiger Okoshi '75
Trumpeter, composer, leader of Tiger's Baku, 6 solo albums for JVC.

Makoto Ozone '83
Pianist, G. Burton sideman, 8 solo albums on CBS, JVC, and Verve.

Danilo Perez '88
Post-bop, Latin piano stylist, Novus recording artist, toured with Dizzy.

Bill Pierce '73
Berklee faculty, saxophonist for A. Blakey, T. Williams, F. Hubbard.

Herb Pomeroy '52
Trumpeter, arranger, Berklee faculty, mentor to numerous jazz artists.

John "JR" Robinson '75
Drummer, Grammy with Rufus, numerous sessions for hit records, films, TV.

John Scofield '73
Jazz guitarist, composer, bandleader, 21 solo albums, guest on 100 others.

Alan Silvestri '70
Film composer, 44 features, *Forrest Gump*, *Who Framed Roger Rabbit?*

Steve Smith '75
Drummer with Journey, Vital Information, Steps Ahead, Ponty, S. Clarke.

Mike Stern '75
Guitarist/composer, 6 albums on Atlantic, Miles, Jaco, Breckers sideman.

Neil Stubenhaus '75
Bassist for 20 Grammy winners, 100 films, TV, 40 gold and platinum discs.

Harvie Swartz '70
Jazz bass sideman on over 100 recordings, 7 releases as leader or coleader.

Steve Vai '79
Grammy-winning guitarist, platinum solo album, sideman for Zappa, Roth.

Sadao Watanabe '65
Japan's leading jazz saxophonist, has released more than 53 solo albums.

Ernie Watts '66
Saxophonist, 2 Grammys, many album, film, TV credits, 12 solo discs.

Jeff "Tain" Watts '81
Former "Tonight Show" drummer, records, tours with Branford Marsalis.

Brad Whitford '71
Guitarist for Aerosmith, multiple Grammys and platinum albums.

Joe Zawinul '59
Grammy-winning keyboardist, composer, Weather Report founder.

Herb Pomeroy Looks Back

After 40 years, Berklee's top jazz composition professor has a different perspective on life and music

by
Mark L.
Small '73

Though his name is not a household word, Herb Pomeroy's musical influence has been felt around the world. A busy professional trumpeter and bandleader since the '50s, he has shared the stage with many of music's greats—including Charlie Parker at some of Bird's Boston appearances.

Herb began teaching at Berklee four decades ago, and has made his most significant contributions as an educator teaching jazz composition and arranging, and leading the college's premier jazz ensemble, the Berklee Recording Orchestra.

During his 111 semesters at Berklee, Herb has provided guidance to a number of students who have gone on to become some of the music industry's most prominent composers, arrangers, and instrumentalists. The list includes TV and film composers Alan Silvestri, Alf Clausen, and Rob Mounsey; Columbia recording artist and composer Toshiko Akiyoshi; saxophonist Ernie Watts; and Atlantic Studios Vice President Arif Mardin.

Herb was raised in a home which fostered his musical development. His mother Alice Pomeroy, a pianist trained at the New England Conservatory, worked professionally as a 1920s-style jazz player. When he was 11,

after he and his mother saw a movie which starred Louis Armstrong, Herb decided that he had to take up the trumpet. He immersed himself in Dixieland jazz and the early swing efforts of Armstrong and Benny Goodman. By the time he was in his freshman year of high school, he was playing professionally with dance bands around his hometown of Gloucester, Massachusetts.

A turning point in his musical direction came when a friend loaned him some early bebop recordings by Dizzy Gillespie and Charlie Parker. At first, Herb could not accept the new music, but after a few more listenings, he perceived that this was the direction jazz was going, and became deeply engrossed in bebop.

At Williston Academy, a prep school in Easthampton, Massachusetts, Herb met other students interested in music. He set his sights on becoming a jazz musician despite the fact that his father and grandfather, both dentists, were prodding Herb to follow in their footsteps. While home during the summer of 1948, Herb took private lessons at Schillinger House (now Berklee). He studied piano with Berklee founder Lawrence Berk's partner Harry Smith, trumpet with Fred Berman, and arranging with Dick Hogan. Most of his fellow students were



returned servicemen. The 18-year old Herb found the atmosphere exhilarating working among so many mature musicians.

After the summer, Herb went back to Williston for his senior year. He graduated second in his class, with prizes in math and trigonometry. That fall, Herb enrolled at Harvard in a pre-dental program. By the middle of the year, Herb felt like a fish out of water at the Ivy League college. After graduating second in his class at Williston, by contrast, Herb now found himself on academic probation at Harvard. Music beckoned him more than German, philosophy, or the other subjects he was studying. He left Harvard for Schillinger House and a career in music.

After completing five semesters by 1952, Herb performed around New England with a number of acts before hitting the road with the Lionel Hampton and Stan Kenton bands, and the Serge Chaloff sextet. Berklee founder Lawrence Berk asked Herb to join the Berklee faculty in the fall of 1955. Over the course of his 40-year tenure Herb, developed three specialized courses: Line Writing, Jazz Composition, and Arranging in the Style of Duke El-



PHOTO BY JOSHUA LAVINE

lington, which have drawn students to his classes from around the world.

Herb continued an active performing career leading the 16-piece Herb Pomeroy Orchestra throughout the Northeast. The group released four critically acclaimed albums for the Roulette, United Artists, and Shiah record labels. Their first, *Life Is a Many Splendored Gig*, stayed in the top 10 on the *Down Beat* jazz charts for nearly five months in 1957.

In the late sixties, Herb was commissioned to create two scores for the Boston Ballet. *The Road of the Phoebe Snow* and *Wilderness of Mirrors* are based on the music of Ellington and Mingus respectively. His original score to *Jolly Chocolate* was commissioned by the Na-

tional Jazz Ensemble, and premiered at New York's Alice Tully Hall at Lincoln Center in 1974. Widely noted as a specialist in big band jazz, Herb was sent by the U.S. State Department in 1962 to Malaysia as a music consultant to the Malaya Radio Orchestra. A similar assignment from the State Department in 1968 sent him on a cultural exchange to Finland to direct an orchestra at a Finnish government-sponsored arts festival. Over the past decade, Herb has been in demand internationally to conduct concerts with the New Music Orchestra of Finland, the Stockholm Jazz Orchestra, North German Radio Orchestra, the New Music Orchestra of Copenhagen, and the H.E.D. Music Center Orchestra in Tel Aviv.

Entering retirement, Herb doesn't plan to slow his pace. He looks forward to getting a chance to practice his trumpet again, and continuing to travel internationally to play, conduct, and present seminars.

It was fitting closure to Herb's educational career that he received Berklee's honorary doctorate at the May 7 Commencement for his achievements. He can now go into retirement feeling that he excelled in the career he desired and carried on the Pomeroy family tradition of having the title "doctor" before his name.

What was the musical atmosphere like at Berklee when you were a student?

A few soloists around the school were bebop oriented but most everyone else was writing dance band and big band arrangements. There were not many faculty members who were primarily jazz musicians at that time. That changed over the next decade as the school evolved. I was in classes with people who were jazz oriented—like [pianists] Ray Santisi '54 and Bob Winter '54, [saxophonist] Charlie Mariano '52, and [bassist] Ray Oliveri '53.

What are some recollections of your gigs with Charlie Parker?

Ironically, in 1953, the week I was on stage at the Hi-Hat Club with Bird, the class I would have graduated with at Harvard was on stage with caps and gowns on. I felt there was some just due going on there. I remember walking into the club with my knees shaking, but Bird was great to me. Here was this man who had virtually been a god to me for eight or nine years whispering in my ear "Herbert, you're wailing." I knew I wasn't wailing though.

He was always a gentleman to the musicians on the stand. If he called a tune and the piano player said he knew it, and then scuffled a bit, Bird wouldn't pitch a fit. I have worked with lesser name artists who would do a big ego number when that happened. Bird would just

go stand next to the piano player and call out the changes to him. I greatly respected him for that. He counted off the "52nd Street Theme" so fast that the drummer had to use two hands just to play time on the ride cymbal. Bird played four or five choruses and then went back into the head. The piano player and I were very grateful he didn't have us solo. He was very considerate that way.

Shortly thereafter, you went on the road with Lionel Hampton. What was road work like back then?

In 1953, I might have earned as much as \$80 a week playing in Boston. But if I made \$40-50, we got by. I lived with my family in a cold-water flat in Charlestown with no heat, rent was \$21 a month. Times were hard, so when I auditioned for Hampton and he said I'd earn \$150 a week, it sounded great.

I quit my local gigs and went to New York to rehearse with the band. Lionel's wife Gladys came in and told us we'd be getting paid pro rata, \$21 each night. So if we worked seven nights, we would get about \$150. Frequently we only worked four nights. After taxes, and \$35 a week for food and rooming expenses, I would send what was left home.

Lionel mostly played one nighters. Sometimes we would not check into a hotel for four nights while we traveled 700 miles to the next city. We would finish a gig, and travel night and day to the next one. Often we didn't check into our hotel until after we played. The band was fun, but it wasn't easy working with Hamp. When I quit in the spring of 1954, I was pretty disillusioned. I started thinking about college again and took out my books from Harvard.

How did you join the Berklee faculty?

After leaving Hampton, I went on the road again with the Kenton band and then with [baritone saxophonist] Serge Chaloff's sextet. In the summer of '55, at Joe Viola's recommendation, Larry Berk called and asked if I would like to start teaching that fall. I'd had enough of the road by then. It was not too difficult to say yes to him.

I have often thanked Larry Berk for providing me the opportunity to do my thing in an academic environment, unaffected by any aspects of the commercial world. I was able to write the music I felt was honest, and to be in a school where so many great students from around the world to have come study.

Over the years, many of the members of my band were Berklee faculty members. I could not have had a band of that caliber without Berklee existing. The school has made it possible for a number of musicians to have a great

I would see the drive some musicians brought to their music and see an imbalance. There is so much more in life.

teaching experience and keep their playing career alive without having to go on the road. I worked with faculty members like Ray Santisi [piano] and John Neves [bass], trumpeters Greg Hopkins and Lennie Johnson. Also, without the school, perhaps musicians like Arif Mardin or Mike Gibbs might have stayed back in Istanbul and Southern Rhodesia.

How did the Line Writing course develop?

The first few years I taught, I knew in my heart that I was a poor teacher. My thoughts weren't organized for presenting the material in the classroom. Some of my students knew more than I did. I began by putting examples on the board which I knew worked, and excerpts from various artists' scores. I began to note principles for why certain things worked in these arrangements.

As a trumpet player, I knew well that the second, third, and fourth voices in a section were usually unmusical. They were just harmony notes from a vertical structure under the melody strung together with little concern for their melodic content. Playing those would turn me off. The melody would be soaring while the second trumpet part would have a bunch of repeated notes, or would have wide interval leaps while the melody was smooth. I started to look at ways to make the under parts musical and have melodic shape.

After working leading bands from scores for thousands of hours, I have developed a good eye-ear relationship. Unless it is something very unusual, I can see music on paper and know how it will sound. This eye-ear relationship was very important in developing the course materials.

Can you mention any students who really grabbed the concepts you were teaching and ran with them?

There have been so many, and I don't like to take a lot of credit for what they have gone on to do. Alf Clausen [p'66] was one. He was also the first to play French horn in the Recording

Band. Alan Broadbent [’69] was another. He took a number of courses with me, played piano in the recording band, and wrote a lot of music for the group. Jaxon Stock [’71] became a great jazz composer, he is one of my all-time favorite former students. He is a gloriously talented musician, and a very down-to-earth person. Hal Crook [’71] was another great student who is a wonderful writer and now a faculty member. Mike Gibbs [’63] also studied with me. While he was a student here, he was going to New York once a week to study with Gunther Schuller. He has broadened his horizons beautifully. But it was a two way street—these people really enriched my life too.

Is it true that you are not really a fan of big band jazz?

I tell my classes, tongue-in-cheek, that I hate big bands [laughs]. Of course I say this *after* they have taken my three arranging classes, in the last week of the semester. Those who have come to know me know I’m sort of jiving, but the others will be taken aback.

I always loved playing in a small group. I reacted as a young person to the physical excitement of a big band—the rich harmonies, intricate sax solis, and high trumpets. But I enjoy the interaction of a small group better.

Do you have any anecdotes about the students you have taught who later became greats?

I remember the first day I met Arif Mardin. He is a classy human being. I remember seeing him at the corner of Gloucester and Newbury streets with a hat on. He didn’t look like the typical Berklee student. He came here without having any of the scores he’d written played. The first arrangement he brought for my orchestra was top professional-level writing.

Have there been people in your classes whose talent developed and surprised you?

The first year I taught here, Larry Berk wanted the school to be involved with the local community. He started a high school ensemble which I directed. A young fellow came in to audition for the piano spot, and I didn’t choose him for the group. He let me know how disappointed he was. That was Roger Kellaway.

I hated to audition people for the recording band, but when we didn’t have someone to fill a certain chair, we would hold auditions. Someone who I didn’t choose was the great drummer Steve Smith. In hindsight, that was probably a mistake seeing how he has developed.

Can you speak about the two years you were the host of a TV show on jazz?

It was for WGBH in Boston from 1965-67. I would interview major jazz artists like Earl Hines, Jimmy Witherspoon, Stan Getz, and Lee Konitz live on the air. Live TV is risky—sometimes it was great, sometimes you would bomb. Sonny Rollins came on wearing a New York Yankees baseball cap. No matter what I asked him, he would steer the conversation back to the Yankees. Some of the shows were wonderful though.

You often state your feeling that people are more important than music. How did you come to feel this way?

It is easy for me to espouse that philosophy, but it is not so easy for me to go back and say what brought me to it. After the death of my second wife in 1982, I looked at a lot of things in my life.

I had been working really hard to provide a decent life for my family. I was teaching five days at Berklee and two at M.I.T., leading my own band in 45-50 dates a year, contracting the Boston Garden and the Wilbur Theater, and working at the Colonial Theater as a trumpeter 20-30 weeks a year. It was ludicrous. I would look at my book and tell my wife that I wouldn’t have a day off for the next 42 days. After she died, I did some soul searching.

In other musicians, I would see the drive they brought to their music, and I would see an imbalance there. It is healthy for a person from their teen years into their 20s to do that, but there is so much more in life. I didn’t start coming out of that until I was in my 40s. Don’t misunderstand me, I still love music. I am very fortunate to have found a new wife at age 60 who is a glorious woman. Being in her presence is a richer experience than music ever was.

I have made many musical acquaintances. I’ve played gigs with them, we’ve sat in the band room at intermission, and driven to and from gigs together. Faculty member Greg Hopkins has played trumpet in my band for 20 years. I keep telling him we have to find time to get together at my house and sit and talk a bit. Coming to feel these things has made me realize how important people are.

Next to the love I have for my family, is the love I feel for the musician I’m standing next to on the bandstand. To be giving as openly as you do in jazz is very special. I want to know more about those people. But we were all so involved in our work that for many years those relationships stayed on the surface. In my early years, I had put music on a pedestal—to me, music was the most important thing. It felt good to love music for all those years, but I came to realize that I was wrong . . . it is people that are most important. ■

Post-production Round Table

*An inside look at TV and film music careers in L.A.
and thoughts on breaking in from those who have*

by Mark L.
Small '73

If you need a job done, ask a busy person to do it," goes the old adage. Another says "Time is money." But in the post-production music business, time is more valuable than money when trying to meet the movie and TV schedules set in stone long before the busy music professionals are even hired.

Amid the heavy rains that disrupted many L.A. businesses this winter, I found the post-production music people at their posts. Five key players in the industry found time to talk about how they got their breaks, and to offer their take on the current workings of Hollywood's post-production music machine.

Living by the Clock

Watching Alf Clausen '66 conduct a 35-piece orchestra at a "Simpsons" scoring session is a lesson in grace under pressure. Alf began composing and orchestrating for TV and movies in the '80s. He has worked on 28 films, 24 TV series, and 24 TV movies of the week, and is one of Hollywood's most respected TV composers. Alf is quite accustomed to working under the gun. He currently writes all of the songs and the underscore for weekly animated series "The Simpsons" and "The Critic."

Between takes, Clausen mused, "I can handle the deadlines about 85 percent of the time, but the other 15 percent is sheer terror. We usually spot [decide where musical cues will go] on Friday afternoons. I get the breakdown notes [detailed notes with timings and annotations for each cue] by Sunday, and determine

the instrumentation. I start writing on Monday, and finish late Thursday night or Friday morning. After the spotting session for the next episode on Friday afternoon, we go to the soundstage and record the cues I completed that week.

"Many TV composers like doing the work, hearing their music right away, and getting the feedback. It is an interesting challenge to rise to the deadline pressure. Some people, including myself, thrive on that. I've known TV composers who go into feature film writing and have a hard time accommodating the slower pace. With my current TV schedule—having to record 30 cues in a three-hour session—I would welcome the opportunity to spend an hour on a single cue as is often the case with feature films.

"I've always felt that if you can start as an orchestrator it is the best career move. Some people want to avoid getting pigeonholed as an orchestrator only, and would rather do two low budget films yearly instead to get established as a composer. I think it is better to be practicing your craft on a weekly basis."

Establishing Relationships

Hummie Mann '76 came to Los Angeles in 1978, and found work orchestrating for Clausen on TV shows like "Fame," "Moonlighting," and "The Simpsons." Hummie made the transition into films as conductor and orchestrator for composer Mark Shaiman, and also believes the route for a composer is to be an orchestrator first.

"I did *Misery* with Shaiman, and conducted for him on *The Addams Family* and *City Slickers*. I feel being a conductor gave me more visibility than just being an orchestrator."

Hummie scored his first film 10 years ago, but considers his 1992 score for *Year of the Comet* the one that opened doors to his film composing career. To date he has scored 16 feature films. Last year, he scored eight one-hour films for the "Rebel Highway Series" on Showtime cable TV. While that series offered the advantage of working with many top film makers, there was only enough budget for MIDI scores.

"Before I took it, I did a lot of soul searching," states Mann. "I wondered if I'd be out of the mainstream by doing electronic scores. I decided to do it because of the great directors—like Norman Jewison, John Milius, and Joe Donte—I'd be working with. Forming relationships with directors is really the basis of many composers' careers. John Williams works with Spielberg, Alan Silvestri works with Zemeckis, Danny Elfman works with Tim Burton."

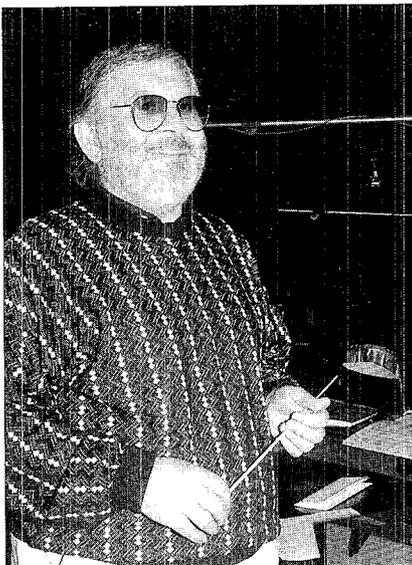
Although he broke into the business as an orchestrator, Mann, like most other busy composers, rarely orchestrates his own scores any more.

"For *Robin Hood: Men in Tights*, they didn't lock the major fight scenes in the film until 10 days before we scored. All of the four and five minute cues were written in the last days. When we started recording the score, I'd come home and stay up until six a.m. writing music. At three a.m., a whole team of people was there orchestrating. Parts were copied and we recorded that afternoon. This went on for three days. If I had to orchestrate, I never would have gotten back onto the podium."

A Distinctive Voice

Like Mann, Lawrence Shragge '77 initially found work in L.A. as an orchestrator. He arrived in Hollywood in 1989, with writer credits from the 250 television episodes, 15 TV movies, and 10 feature films he wrote in Toronto.

"I came to town with a feature film I'd just finished," states Shragge. "That enabled me to get an agent. I



Alf Clausen '66: "I can handle the deadlines about 85 percent of the time, but the other 15 percent is sheer terror."

sent tapes out on a regular basis. Things started opening up sooner than I thought they would."

Shragge first scored a TV series called "Street Justice" for two years, which led to TV movies. He has scored a number of Hallmark's larger budget "Hall of Fame" TV movies. In composing, his main objective is to create a thumbprint score.

"I am always looking for something different," states Shragge. "Film music is about defining the heart of the story. I like to do that with an interesting tone or character in the score. I learn something on a project by choosing to write for instruments I have never dealt with before. One reason I have gotten some good work is because I am always looking for something that will sound unique. On my last project, I used five singers with the basic instrumentation as part of the underscore. By not doing the expected things, I feel I'll get noticed and move out of television into feature films."

Like Mann, Shragge stresses the value of forming relationships with other composers. A lot of his initial work came from composers who were unavailable for a job and told him about it. He also recommends that composers find directors whose vision is esthetically similar to theirs.

"Know what you do best rather

than trying to do everything," he advises. "I know I wouldn't be hired to do light comedy; I'm better suited to action adventure movies. Pursue directors whose projects your music will fit with. There are a lot of people in L.A. who are very talented. I think that it's best to identify who you are as a composer."

Crucial Break Away

Todd Homme '76 is manager of music production at Disney's Hollywood Pictures division. He is responsible for shepherding about half of the studio's live action pictures through the production process to the point where the music is dubbed on the soundstage, and prints are struck. Homme is the liaison between Disney, the filmmakers, the composer and his staff, the engineers, and various sound stages. He oversees the progress of the music and reports the monetary issues to the film studio.

"Last year we did 22 pictures," states Homme. "From August to December we seemed to complete a picture every two weeks—an inordinate amount of work. I was involved in making an endless number of production related deals—setting up studio time, finding out what orchestra would be there, dealing with music preparation with the orchestrators and copyists, and arranging to mix for three days with the right engineer. If there were to be soundtrack albums, we'd have to be involved with recording those as well."

Homme's business and musical education and experiences had prepared him for the job he has done for four years, but it was his avocation that landed him inside Disney.

"The typical ways to try to get into this business involve calling people at their office, sending your tape around, and networking. These people get a fair number of calls like that, so it is easy to see why they might get calloused. By doing other things from our regular lives we can make contacts that are far more effective than the beaten paths."

Homme joined an amateur hockey league upon arriving in L.A., and soon discovered that some of his teammates were in high positions in the entertainment industry. Through

some agents he coached in shooting the puck, Homme was put in touch with a vice president of music at Warner Brothers. That person recommended him for the Disney job.

"I'm amazed at how many film makers, writers, actors, and others I meet out there who have a genuine interest in something not related to their work," says Homme. "I think a lot of business is conducted that way. The odds are against all of us getting anywhere in this business. You have to figure out how to become an exception to the rule."

Follow Through

David Grossman '79, vice president of Paramount Pictures' Television Music Production Division, started his career in the '80s as a drummer in L.A. When drum machines started cutting into his work, he decided to become a music supervisor for TV and films. Grossman worked as a freelance music supervisor for about one year before being hired by Columbia Pictures Television when a job opened up in there 1986. He joined Paramount in 1989.

"We have about 28 shows produced for Paramount's network and domestic television which we are working on simultaneously," states Grossman. "Viacom and Paramount are now one, so beyond network television, I have responsibilities in cable and direct-to-video projects. I am involved with helping the producers identify what we need to do creatively, what talent we need to bring on board, and how we should treat scenes. I have a fabulous staff here to help in researching period music for shows, licensing music, supervising sessions, and overseeing budgets."

In his office, Grossman has thousands of CDs and tapes from established and aspiring artists and composers. From this library, he makes suggestions to the producers about a show's music needs.

"I do not make the final decision," says Grossman, "it is a collaborative effort. Sometimes the producers know exactly who or what they want, other times they seek advice from the music department. I have to interject how the direction we are looking at affects the music budgets, and

whether we will be able to acquire the proper rights for the music. Then I make suggestions."

Regarding demos, Grossman prefers them 10-12 minutes long, with a beginning, middle, and end—"like a good book." He suggests submitting for specific projects after learning via the trades or by networking about a production your music might fit.

"Newcomers should learn about the producers of these shows," he advises. "Sometimes they are looking for people who have not had a lot of film experience—they figure they might get something different that way. This business is built on relationships which you have to nurture. So many people will establish an important contact and then wait two years to follow up on it. In the interim, a lot of things have happened. Don't expect busy people to remember details of your conversation or a package you sent if you didn't follow up."

No Stepping Stone

Daniel Carlin Jr., a member of Berklee's board of visitors, is president of Segue Music in Burbank, one of the top music editing and supervision companies working in film and TV.

His music editors' duties include working with the composer and filmmaker to decide where music will go, creating a temporary score from existing music until the composer's score is dubbed, and preparing the film so the final score may be conducted to picture. Carlin estimates there are fewer than 100 music editors working in L.A. these days.

"When the technological revolution first began," Carlin says, "I was a music editor for the 'Lou Grant' show. We had three film editors, three assistants, and two apprentices. Computers now allow us to work much faster, but ultimately eliminated jobs. We no longer physically punch holes and scrape streamers on the film [to



Dan Carlin, left, and Jeff Carson of Segue Music. Segue's music editors work on as many as 100 films annually. Their company is the first choice of many studios.

signal the conductor for musical hits, beginnings, and endings]. The computer can place that information on video and it is simple to make changes. Since this work can be done faster, movie producers frequently allow production to creep into post-production time. This creates stress and deadline pressure for the music editor and the composer."

Music editing is a union trade, and a stumbling block to newcomers is getting into the union. One way to get in is by working at a nonunion editing facility first. After 100 days at a nonunion shop, a music editor can apply for entrance to the union by presenting the pay stubs which prove work experience in the field. Once in the union, one can work anywhere.

Carlin has a caveat about viewing music editing as a stepping stone to other post-production careers.

"We discourage people who want to become composers from entering the business as music editors. I get comments from composers that I *not* pair them with a music editor who wants their job. Music editing is the wrong route for composers. While working at that, you are not polishing your compositional skills or meeting the right people. Music editing is a great career in itself and good music editors get paid well."

Summarily, the post-production music business will no doubt undergo further unforeseen changes. While no one predicts the work will get less pressurized or competitive, it is certain that the lure of artistic and professional payoffs these careers offer will always be an attraction. ■

Producing Screen Music

Predicted increases in demand for audio-for-video promise "lone wolf" composer/producers expanded opportunities

Producing music for the screen poses unique and sometimes very thorny challenges. Done well, it can be some of the most rewarding work in the business. With the proliferation of personal project studios, it is a job that can be done by a solitary composer/producer.

The placement and style of the music is agreed upon during a spotting session with the director. It is important that the director and composer share a common vision about what the music is going to say.

The Spotting Session

Today, many spotting sessions are done with a video copy of the project which has a SMPTE time code burn-in. This will show elapsed hours, minutes, seconds, and frames in a rectangular window superimposed over the visual. Spotting notes created from this session assign each musical cue a number, a name, a short description of the action or the music to be written, and the location of the cue's beginning and ending points. A SMPTE

Stephen Webber, assistant chair of the Music Production and Engineering Department, has composed and produced scores for two dozen PBS documentaries, an award winning feature film, and a CD-ROM.

time code burn-in facilitates locating events to within a 30th of a second.

The Hits

After the spotting session, the next task is to locate the musical "hits." These are sync points on the screen that will be translated into specific musical events. Choosing what to hit and what to leave alone will make a big difference in the final score. The act of musically "hitting" everything possible is known as "Mickey Mousing," after the early animated films where every tip-toed step or wink of the eye was reflected in the score.

Available technology enables the solitary composer/producer/instrumentalist to provide complete music services for film productions.

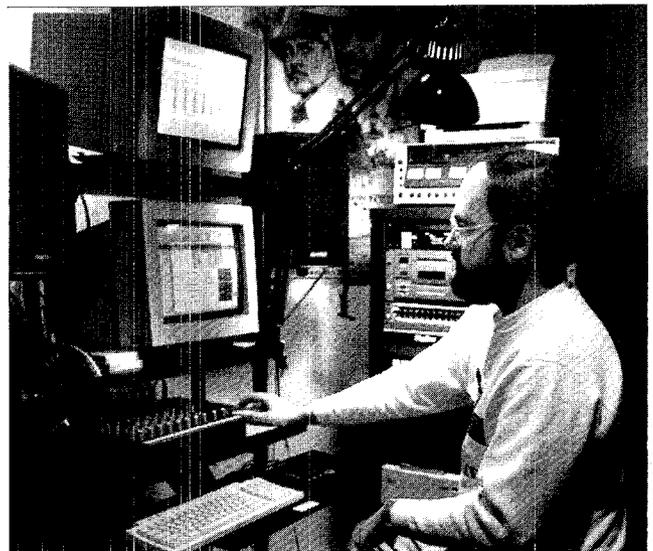


PHOTO BY BOB KRAMER

Associate Professor Eric Reasoner, who recently finished music editing chores on *Don Juan DeMarco* and *Die Hard With a Vengeance*, explains that these sync points can range "from a dialogue scene where the hits would be very subtle, to an action adventure scene where sword hits, punches, kicks, and other movements may be caught by the music. They are all selected by the composer and become the framework or starting point for the tempo of the music cue."

Once the hits are selected, translating them into a cue sheet or hit list is next. Each hit is numbered and named, with an indication of where it is to be placed down to the exact frame. This can be done with a VCR with a jog/shuttle wheel and a copy of the tape with a SMPTE burn-in.

Finding the Tempo

The mood of a scene, the way the film or video is cut, and the timing of the hits all affect the selection of the cue's tempo. Sometimes a tempo is suggested by the pace of footsteps or other repetitive action, or the timing of short, hard cuts in the video.

Before the proliferation of computers, composers used a click book to determine the tempo of each cue. These books were filled with columns of numbers telling exactly where each beat falls timewise for every conceivable tempo. Composers and music editors now use software programs like Cue, Click Tracks, or Oracle to find tempos and design click tracks to meet hits and sync points.

Once the hit list is entered in, the computer will scan a range of tempos and report which one nails the most hits. For example, if a medium tempo is desired, the computer can scan a range from 116 bpm to 132 bpm and report how close each hit falls to the nearest quarter, eighth, or sixteenth note. The computer then reports on all given tempos, perhaps indicating one which accurately nails all of the hits. Sometimes it is necessary to "ramp" or "slope" the tempo, speeding them up or slowing them down, or to slightly alter the tempo for a certain number of measures so that all sync points align.

These programs then provide a hit map showing in what measure and

beat in a given time signature each sync point will fall. It gives the subdivision of the beat that will be closest to meeting the hit exactly, and how many frames off that note really is. This hit map can be printed out or imported into a sequencing program like Vision, Performer, or Master Tracks. The computer can also provide a click track which can synchronize to picture via a SMPTE-capable MIDI interface.

Once music is written to fit the cue, a variety of techniques may be used to record the music. Sequencers have made it possible for one person, acting as composer, producer, and principle instrumentalist, to provide complete music services to directors. It is also possible to add some live instruments to the mix without even leaving the computer via sequencers which enable recording digital audio tracks directly onto a hard disk.

Staying in Sync

After leaving the computer for a tape-based multitrack recorder, another type of SMPTE synchronizer is required to slave the audio machine to the video master. Many open-reel analog machines can do this with a Time Line Lynx, Zeta Three, or some other synchronizer.

Modular digital multitracks are now widely employed in the world of post-production music. The Alexis ADAT uses its own external synchronizer, while the Tascam DA-88 uses an internal plug-in card. Both the Fostex version of the ADAT and the Sony version of the DA-88 include built-in synchronization.

Hard disk-based systems such as Pro Tools have a niche in recording music for visual media. The lack of rewind time, instant nondestructive editing capability, and a visual interface are some of the many advantages of these systems.

The Future

The expected explosion of cable channels and other technologies will likely increase the demand for music for visual media. It is an exciting time for those who write and produce music for the screen. Technology has made it less expensive to participate in this expanding market. ■

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Multi-instrumentalist **John Carlini '73** has a new album with his band *Over the Edge*, which blends jazz, bluegrass, and classical styles. Carlini is also featured on *River Suite for Two Guitars* with flatpicking legend **Tony Rice** on the Sugar Hill label.



Herbert Dale '52 of Studio City, CA, is owner of Dale Enterprises, a wholesale music distribution company in Los Angeles.

Both **Louis Desault '57** (a.k.a. "Happy Louis") and **Stephen Kaminski '87** were nominated for a 1994 Grammy for Polka Album of the Year.

Saxophonist **Fred Lipsius '61** released *Dreaming of Your Love* on the MJA label. He produced and composed all selections.

Trumpeter **John LaBarbera '67** is musical director for the 15-piece, all-female progressive jazz band *Diva* which includes **Carol Chaikin '80** on tenor sax,

Claire Daly '80 on baritone sax, and **Ingrid Jensen '89** on trumpet. The group has performed with a number of noted jazz artists.

Elliot Childs '70 is living in Dennis, MA, and is leader of the Bourbon Street Paraders Jazz Band.

Composer/pianist **Randy Klein '71** and Jazzheads appeared at the New York/San Francisco Swing Series last March, and performed selections from their self-titled debut CD.

Charles Mymit '71 has released *Tu Eras Mi Corazon: The Romantic Piano of Chuck Mymit*.

Multi-instrumentalist **Joseph Sablone Jr. '73** won the 1993 *Billboard* Songwriter's Award for his song "I Don't Wanna Lose You." He is signed with a New York publisher.

Bertha Wilson '73 of Billerica, MA, teaches music at New Narragansett Regional Elementary School, and was appointed to the Research Board of Advisors of the American Biographical Institute.

Jon Hammond '74 lives in NYC where he hosts a jazz cable TV show.

Flutist/composer **Christine Poole '74** moved to Copenhagen, and has released two CDs for a Danish label. She received the Bay Area Critics Circle Award in '93 for best score for a drama.

Michael Simon '74 is head chef at his own res-



PHOTO BY JO SEISINS

Chris Poole '74

taurant *Italian Colors* in Oakland, CA. He also plays guitar with bluesman **Freddie Roulette**.

Harry Chalmiers '75 was named executive director of the Macphail Center for the Arts in Minneapolis, MN.

Vocalist **Jeannie Deva '75** was invited by the Art Company of Caracas, Venezuela, to conduct a clinic called *Expresate* (Express Yourself).

Pianist **Domenic Cicchetti '76** has written and performed music for "Lifestyles of the Rich and Famous," "Tales from the Darkside," and the film *A Bronx Tale*.

Keyboardist **Dorothy Wang '76** is living in Essex, MA, and was profiled in the January issue of *Marie Claire* magazine.

David Mester '77 of Elkhart, IN, is a customer service representative for the Selmer Company.

Guitarist **Ricardo Silveira '77** is a member of the

New Brasil All-Stars, with **Leo Gandelman '79** (sax), **Rique Pantoja '82** (keyboards), **Marcio Montarroyos '72** (trumpet), **Michael Shapiro '84** (drums), and Alfonso Johnson (bass), and singer Kevyn Lettau.

Multi-instrumentalist **Kenneth Field '78** of Cambridge, MA, and Birdsongs of the Mesozoic released their eighth CD, *Dancing on A'A* on Cuneiform Records. Ken also composes and produces music for "Sesame Street."

Composer/producer **William Garrett '78** is living in Park City, UT, and composed and performed the score for the film *Back in the Days*.

Vibist **Steve Hobbs '78**, signed to a three-record deal with Candid Records, released the first CD with pianist Kenny Barron, percussionist Victor Lewis, and bassist Peter Washington. The group toured the U.S., and was featured in *Jazziz* magazine.

Gerard Huizinga '79 lives in Parow, South Africa, where he opened a recording studio to do jingles and album sessions.

Saxophonist **Eric Marienthal '79** released *Street Dance* for the GRP label.

Bobby Sanabria '79 and his band Ascension had their album *NYC Ache!* named one of the top discs



Reisa Mehlman '81

of 1994 by *Beat* magazine.

Trombonist/arranger **Dennis Wilson '79** was named director of jazz studies in the Department of Music at Kansas State University.

Joe Antoun '80 and **John Schumacher '80** and **Zach Pitt-Smith '96** completed a fourth season of *One Is, the Other Isn't*, presented by the Centastage Performance Group.

Veseliza Clair '80 (a.k.a. Clair Marlo) released her latest CD entitled *Behavior Self* on Wildcat Records. She also produces such artists as Michael Ruff and Pat Coil.

Flutist **Steve Thompson's '80** album, *My Romance*, was voted one of the top three albums by Northwest artists in 1994 by Joey Cohn, program director at KPLU-FM.

Lilian Carmona '81 is living in Brazil and teaches drums at Unicamp in Campinas in Sao Paulo. She toured Denmark, Uruguay and Argentina with the Leny Andrade Trio.

Michael Cox '81 (a.k.a. Megazoid) composed and produced dance music and some underscore for the film *Bar Girls*.

Glenn Harvitz '81 is living in Abiquiu, NM, and is co-founder and audio consultant for Attic Studios, and a member of the Main Line Symphony.

Singer/Songwriter **Reisa Mehlman '81** (a.k.a. Reisa Marlowe) and her husband Andrew created and produced "Reisa and the Dream," which was presented at the Arlington Regent Performing Arts Center in Arlington, MA.

Pianist **James Stewart '81**, who has engineered for such artists as Alice Cooper, Robbie Neville, and Lamont Dozier, released a

CLASS CONNECTIONS



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The Fats Waller tune "This Joint Is Jumping" describes the Bluebird Cafe this past March when 73 Berklee songwriting students joined alumni and guests for the sixth annual Nashville Alumni Singer/Songwriter Showcase. **Gary Culley '88**, **Eve Goodman '89**, **Lynn Biddick '80**, **Lynette Asheim '92**, **Betsy Jackson '84**, **Debbie Adams '83**, **Hunter Moore '77**, **Gillian Welch '92**, **David Rawlings '88**, **Rich Adams '83**, **Alan Powell '89**, **April McLean '87**, **Kathy Greier '94**, **Robert Nasatir '93**, and **David Sherman '94** each played. Recognition awards were presented to **Hunter Moore** and **Joe Doyle '87**. Sparrow recording artists **Chris** and **Scott Dente '87**, originally scheduled for an award, had to bow out due to recording commitments. Veteran jazz saxophonist **Richie Cole '67** and his group played for the rest of the evening.

George Wein's Festival Productions and the Boston Globe Jazz Festival will present our next Boston-area special event featuring **Toshiko Akiyoshi '59** and her big band on June 24. Also slated are fellow Columbia label mate **Leroy Jones**, and a student ensemble. Proceeds will fund scholarships for Boston-area students.

On August 6, the Boston Jazz Society will present a Salute to Berklee at their 19th annual afternoon barbecue and concert at Stonehill College. The program will feature **Danilo Perez '88**, **Andy McGhee**, and **Phil Wilson** with a big band. This will be a great opportunity to picnic, enjoy the surroundings, and hear great music.

Thanks to all who have taken the time to complete the Alumni Directory questionnaire, and respond to Harris Publishing's phone callers. The new directory will greatly assist networking activities among alumni.

Watch the mail for upcoming events in your area.

—Sarah Bodge, Assistant Director of Development for Alumni Relations

VANQUISH VINCE GILL

Country music star and golf devotee Vince Gill issued a challenge to fellow golfers of all levels to try to "Vanquish Vince" on the links. Proceeds from the event, part of Berklee's 50th anniversary celebration, will establish a Vince Gill Songwriting Scholarship at Berklee.

Participation is simple. Send for a participation form at "Vanquish Vince Golf Challenge" at Berklee College of Music, Box 48, 1140 Boylston Street, Boston MA, 02215, or call the "Vanquish Vince" hotline at (617) 266-1400 extension 8860.

The golfers then play a round of golf on their own favorite course anytime during the month of August 1995. They return the form to Berklee, along with a \$20 contribution to the "Berklee College of Music Vince Gill Scholarship Fund" with their score card, showing their gross score, their handicap and the net of handicap score.

Berklee will compare the participants' net of handicap score to Vince's score net of his handicap for his round played on Monday, August 28 in Nashville. Those whose scores are lower than Vince's will receive a signed "I Vanquished Vince" certificate. Those with scores higher than Vince's will receive a certificate reading, "I was Vanquished by Vince." Participants may also purchase tickets at a cost of \$5 each to Berklee's annual Country Music Night concert, scheduled for November 9, 1995, at which time the scholarship will be presented to the College.

CD on YMP Records entitled *Under the Pyramid*.

Drummer **Zoro '81** of Sylmar, CA has played with Lenny Kravitz, Jody Watley, Vanessa Paradis, Lisa-Marie Presley, Sean Lennon and Yoko Ono, and is touring with Frankie Valli & the Four Seasons this summer.



Joe Santerre '82

PHOTO BY STEVE DAVIDSON

The album *Among the Ruins* by guitarist **Lauren Passarelli '82** and **Two Tru**, was named one of the most unique indie albums of the American Music Series for 1994 by the DX Radio Network (syndicated European radio).

Joe Santerre '82 released a solo CD entitled *Straight Shooter* featuring drummers **Steve Wilkes '80** and **Alan Hall**, guitarist **Jon Finn '82**, and **Dino Govoni '83** on woodwinds.

Drummer **Paul Stowell '82** and the Blue Hill Kickers won the WCLB-FM Battle of the Bands, and were hailed 1995 band of the year by the National Country Music Association. They will perform at Foxboro Stadium in July.

The cantata *War, Peace, Anger, and Love*, by **Mike Woods '82**, was performed by the North Arkansas Symphony Orchestra. Wood also played bass in a production of *Lady Day at Emerson's Bar and Grill* in Syracuse, NY.

Drummer **Kathy Burkly '83** and her band **Girls Night Out**, featuring **Sandy Martin '83** on bass, **Mariana Pontopidan '74** on saxophone, **Wendy Sobel '71** on guitar, **Alizon Lissance '78** on piano, and vocalist **Didi Stewart '73**, played a sold-out reunion concert in Somerville, MA, in March.

Guitarist **Richie Zellon '83** released his debut album *Cafe Con Leche*. Sidemen include **Jerry Bergonzi '68** and **Paquito D'Rivera** on saxophone, **Danilo Perez '88** on piano, and percussionist **Alex Acuna**.

Robert "Red" Forrest '83 founded songwriting and music publishing companies in the San Fernando Valley in California.

Sandy Martin '83 is touring the New England area with her Patsy Cline tribute show, and will open for Willie Nelson on several dates. She released a live CD of the show with her band which includes **Adam Feldman '79**, piano, **Ed Friedland '79**, bass, and **Kathy Burkly '83**, drums.

James Carpenter '84 plays keyboards and sings with the Voodoos in Hillsville, VA, and is featured on the debut CD by **Smokin' Oak**.

David Masher '84 of Swampscott, MA, is currently animation team leader for the PBS children's show "Where in the World is Carmen San Diego?" and is a contributor to "Nova" productions at WGBH-TV in Boston. He has also developed animation and



Leigh Pilzer '84

graphics for several interactive CD-ROM programs, and is working on an interactive program for Homer's "Odyssey."

Chris Florio '84 is currently the director of Jumpcut Orchestra with **Jonathan Keezing '82** on guitar, **Rodney Smith '81** on percussion, **Kevin Cobb '81** on bass, **Craig Marble '94** on alto sax and flute, and **Dave Pek** on tenor sax. The band will release a CD this summer.

Leigh Pilzer '84 of Silver Spring, MD, was featured on woodwinds on the Chuck Brown CD *Hab Man*, and on Bruce Gates' Jazz Consortium Big Band CD, *Forced Air Heat*.

Barry Rocklin '84 orchestrated the musical comedy *Riddle with a Fiddle* which played in Cambridge, MA, and in Fort Lauderdale and Palm Beach, FL. The orchestra included **David Sass '87** (reeds and violin) and **Russ Gold '84** (drums). Rocklin also conducted the *Slice of Saturday Night* band at the Charles Playhouse in Cambridge.

John Axelrod '85 of L.A., credited with discovering and recording Marc Cohn, Jellyfish, Warren Hill, and Smashing Pumpkins, composed and orchestrated *How Do I Love Thee—Love Songs for the Romantic At Heart*. The CD com-

bines classical poetry with operatic vocalizing.

Drummer **Rick Beligni '85** of Las Vegas is audio visual technician at the Aladdin Hotel and Casino, and a first-call drummer in the area.

Saxophonist **Rodney Caron '85** of Smithfield, RI, joined the r&b group Steve Smith and the Naked's. The band has backed saxophonist Clarence Clemmons.

Composer **Roland "R" Katz '85** of Sepulveda, CA, recently completed an album titled *Likin' the Trees* featuring Freddie O'Dodd on drums.



John Axelrod '85

Ralph Petrarca '85 is living in Warren, RI, and is co-owner of Normandy Sound which has produced several platinum records.

Michael Semanick '85 is an engineer at Fantasy Studios in Berkeley, CA, where he mixed Freddy Cole's new CD and the soundtrack for *Boys on the Side*. He will work on the film *To Die For* and an album by Jerry Gonzolas and the Fort Apache band.

Drummer **Daniel Cantor '86** is featured composer, performer, and producer on *Virtual Guitar*, a CD-ROM of interactive guitar lessons. Daniel was also cited by *Keyboard* magazine for his composing and production work on the film *Strong City*.

Guitarist/composer **John Dirac '86**, of Poughkeepsie, NY, performed a jazz guitar concerto written by Ken Schaphorst at Lawrence University in Appleton, WI.

Michael Evans '86 of Greensboro, NC, is working on a quantitative model for predicting album success based on its early performance.

L.A. NEWSBRIEFS

I write this column after returning from Boston where I attended the Herb Pomeroy Tribute events. The entire weekend was quite remarkable. The concert provided many memorable moments as did the reception for alumni from past decades. It was an impressive kick-off to a year-long series of events celebrating the college's 50th anniversary. Another 50th event will be held in L.A. in November. The NARAS and MusiCares foundations will host a tribute to Berklee and Lawrence Berk at the House of Blues. More details will come.

After the April 15 spread on Berklee in *Billboard*, I have received calls from companies wanting to know more about the college. Several new internships were

Monica and will feature a discussion and demonstration of the latest in integrated digital audio and MIDI tools. This session is designed to help composers become familiar with what is rapidly becoming essential technology. Another ASCAP/Berklee showcase is also in the works. This one will focus on jazz and it is being planned for September—so send in those tapes!

As for alumni in the news . . . drummer **Bob Harsen '82**, has been playing with guitarist Frank Gambale, touring with **Eric Marienthal '79** and is heard on the new CD by Melissa Manchester, which also features guitarist **Peter Hume '78**.

Curt Sobel '78 coproduced the soundtrack to *Dolores Claiborne*, with Danny Elfman. He also

served as music consultant on *The Perez Family*, scored by **Alan Silvestri '70**. **Hummie Mann '76** wrote the theme for, and is scoring episodes of the Showtime series "Picture Windows," and also scoring the new Mel Brooks film *Dracula: Dead and Loving It*. Composition credits for **Steven Stern '90** include *Sweet*



Back row, from the left, Peter Gordon, Grammy winners All-4-One, and Jim Berk, executive director of the NARAS Foundation with four L.A. regional "Grammy in The Schools" Berklee scholarship winners (front row).

created as a result. It is encouraging to see a growing awareness of Berklee in the music industry.

The second seminar in the "Taking Care of Business" series took place in May. The guest was composer **Alf Clausen '66** ("The Simpsons," "The Critic," "Alf," and "Moonlighting"). It was a great evening. Alf shared lots of career anecdotes and practical advice. Another seminar, planned for July, will be held at the Apple Computer headquarters in Santa

Nothing and *Outer Limits*. He was also assistant recording engineer on *The Lion King*, *Renaissance Man*, and *Speed*. **Christopher Klatman '80** recently orchestrated for *The Pebble and the Penguin*, *I Love Trouble*, and "Murder, She Wrote." **Tim Jones '94** and **James Sale '92** provided orchestrations for the TV movie *Keys*.

That's it for now. Stay in touch.

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



Mordy Ferber '86

Guitarist **Mordy Ferber '86** has released *Mr. X* on the Ozone Music label. Sidemen include Jack De-Johnette (drums), Eddie Gomez (bass), Dave Liebman (saxophone), Nana Vasconcelos (percussion), **George Garzone '72** (saxophone), and **Brad Hatfield '80** (keyboards).

Drummer **Larry Finn '86** recorded with **Ken Selcer '81** and Jill Stein on their *Flashpoint* CD and also played with **Tiger Okoshi '75** in the Boston area. Larry will be recording with Heart and Fire led by Berkeley faculty member, trumpeter **Wayne Naus '78**.

Bassist **Scaglia Gianmar-**

co '86, of Parma, Italy, operates Bass Studio, and has just put out a CD entitled *Moods*, featuring guitarist **Raimondo Meli Lupi '88**.

Vocalist **Julie Gibbons '86** of Somerville, writes for *New England Performer* magazine and plays with Julie Gibbons and Family. The band features **Ralph Kinscheck '96** on keyboards, whom Gibbons will marry in August.

Drummer **Todd Glacy '86** presented his latest work entitled *Rhythms of Illumination* at Brandeis University in April.

Annelise Renee Colon '87 (a.k.a. Renee Cologne) of Hoboken, NJ, received a composition grant from the New York Foundation for the Arts and released her debut recording on Back Door Records with Aromatherapy. The band includes **Mike Stanzilis '85** on guitar and drummer **Hugh Elliot '87**.

Gordon Beadle '87 (a.k.a. Sax Gordon) of Boston, has played with numerous blues artists. He recently toured with Matt "Guitar" Murphy and toured with Roomful of Blues across Canada.



Aromatherapy, from the left, Mike Stanzilis '85, Paul Pimsler, Renee Cologne '87, and Hugh Elliot '87.

Dennis Mitcheltree '87 had his *Suite No. 1* for jazz sextet and string quartet performed at the Weill Recital Hall at Carnegie Hall. Dennis has performed with such artists as Bob Moses, Charlie Persip, Jim McNeely, and Ralph Lalama. His debut recording is titled *Transformation*.

Heidi J. Vierthaler '87 of Portland, ME, received her bachelor's degree in geography and anthropology from the University of Southern Maine. She is pursuing work in broadcasting, multimedia production, and performance.

Flutist/composer **Kate Down '88** is music director of the Arts Coalition For Humanitarian Relief in Boston, which produced a concert for Bosnian relief featuring vocalist **Mili Bermejo '84** and pianist **Laszlo Gardony '85**.

Pianist **Adamski Piotr '88** is living in Poland and won the Fifth American Jazz Piano Competition in Jacksonville, FL, and gigs regularly in NYC.

Vocalist **Nola Rose Shepherd '88** and her country group Nola Rose and The Thorns, which includes guitarist **Phil Lipman '86**, are playing regularly in the Boston area.

Bassist **Jim Whitney '88** is a member of Crosscurrent with **Bertram Lehman '94** on drums and **Carl Clements '87** on tenor sax.

Faculty member **Lucy Holstedt '88** had her three-act play *Dinner* staged at the Emerson Playwrights Festival. It won her the Rod Parker Fellowship for Play Writing.

Harry Skoler '88 recently released his CD *Conversations in the Language of Jazz* with his group Adventures in Jazz, featuring vibist **Ed Saindon '76**, bassist Roger Kimball, and **Tim Gilmore '78** on drums.

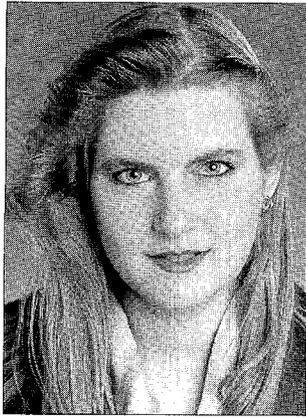
Brazilian vocalist/composer **Luciana Souza '88** and her quintet are playing in the Boston area and have been profiled in publica-



Clarinetist Harry Skoler '88 and his band, featuring drummer Tim Gilmore '78, vibist Ed Saindon '76, and bassist Roger Kimball, released *Conversations in the Language of Jazz*.



Scaglia Gianmarco '86



Heidi J. Vierthaler '87

tions like the *Boston Globe* and *O Estado de Sao Paulo*. Her quintet includes **Fernando Huergo '92** on bass and **Bertram Lehmann '94** on drums.

Lello Molinari '89 released *On a Boston Night* featuring Assistant Chair of Guitar Rick Peckham, and saxophonist **George Garzone '72**.

Patrick Skvoretz '89 is marketing manager for the blues/roots label Blind Pig. Patrick's band Moonshine Willy recently released a self-titled debut CD.



The debut release *Tata (Grandmother)* by jazz guitarist/composer Juan Camacho '91 of Madrid, is on the *Several* label.

Wes Montgomery/ The Early Years

Transcribed by Dan Bowden

Dan Bowden is a guitarist and music educator who resides in Brookline, Ma. with his wife and son. Having graduated from Berklee College of Music in 1980, he joined the Berklee guitar faculty in 1989 where he teaches blues, jazz and rock styles. Dan has, and continues to perform extensively around New England.

Other transcription books available by Dan Bowden are: **Lightnin' Hopkins/Blues Guitar Legend** and **Mance Lipscomb/Texas Blues Guitar Solos**.

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Lizette Zitzow '89 is the lead singer of the band XIXXO, which released a

CD entitled *Down the World*, which was coproduced with **Chris Haynes '94**. Band members include **Yuri Zbitnoff '92** on drums, **Corey Redonnett '93** on guitar, **Jason Carr '93** on piano, and **Ed Lanolette '95** on bass.

Andrea Bensmiller '90 has written lyrics for Berklee student Eve B.'s new CD, *Innocence*.

Robert Bonfiglio '90 is guitarist and co-leader of the Philadelphia-based rock band Wanderlust who released their self-titled debut album last November.

Guitarist **Tom Costanza '90** is now living in Massapequa, NY, and is president of Diesel Records. Tom is also the guitar player for the band Scapegoat whose upcoming album will be produced by singer Daryl Hall.

Paul Dosier '90 released his album *Made In the Shade*, featuring Berklee student Nathan Cook on tenor sax and vocals, **Crick Diefendorf '91** on guitar and banjo, **Dan Fox '92** on trombone, **John McLellan '92** on drums, and **Mike Peipman '80** on trumpet.

John Greiner '90 released the CD *From A to B* on Altenburgh Records. In April he toured Japan with **Makoto Ozone '83** and the Newport Jazz Orchestra.

Harald Hanisch '90 recently completed his dissertation titled the *Songs of Yousou N'Dour*, to earn his master's degree in ethnomusicology from the University of London. He also released *Who's the Third Man* on Sony Records/Austria.

Douglas Murphy '90 is living in Westchester, IL, and



Mia Olson '92

is percussionist for Big **John Howell '82**, a DJ for the Chicago radio station US 99.

Composer **Mark Nemcoff '90** has had his music selected for the Winter Olympics, three national network series, a PBS documentary series, and a Macintosh adventure game.

Multi-instrumentalist/songwriter **Gary Schutt '90** has released his first CD entitled *Sentimental* on the X Zero label for release in Japan and Europe.

Pianist/arranger **Henry Jimenez '90** and his band



Composer Yumiko Murakami '91 and bassist Gustavo Gregorio '91

Los Homeboys released *What's Up? What's Up?* for the EMI Latin label.

Jeff Thatcher '90 and the New York-based a cappella group Rockapella released a second CD for the Japanese label For Life Records, and toured Japan in November. Rockapella will provide music for the fifth season of the TV show "Where in the World Is Carmen San Diego?"

The Jimmy Weinstein Group, featuring saxophonist **Chris Cheek '91**, guitarist **Elie Massias '91**, bassist **Masa Kamaguchi '92**, and drummer **Jimmy Weinstein '90**, have released the CD *Nostalgia* on Accurate Records.

Drummer Anders Mogensen '91 released his debut CD *Taking Off* for Storyville Records with saxophonists Rick Margitza and Gary Thomas, bassist Ron McClure, and pianist Neils Lan Doky.

Pianist/com-

poser/arranger **Yumiko Murakami '91** of Osaka, Japan and released a self-titled CD with her Yumikonian Orchestra. The disc was produced by **Gustavo Gregorio '91**, who also played bass and composed one cut. **Diego Urcola '91** played trumpet.

Eniko Konye-Platteel '91 is living in Quincy, MA, where she teaches piano and voice. She was featured in a jazz special on the Quincy cable channel.

Jeffrey Septoff '91 is currently living in Morris Township, NJ, and is assistant engineer at Sync Sound, an audio-for-video post-production company.

Susan Tedeschi '91 and her band were profiled in the *Boston Sunday Globe*.

Rob Hall '92 is featured on a new CD on Hotwire Records with **Mike Stern '75**, drummer Danny Gottlieb, and guitarists **Bret Wilmott '77**, **Philipp van Endert '94**, and **Alex Gunia '87**.

Flutist **Mia Olson '92** of Boston, released a classical CD titled *Images* with gui-



Anders Mogensen '91

tarist **Lance Gunderson '70**.

Saxophonist **Robert Schulz '92** of Newmarket, NH, received his master's degree from the University of New Hampshire.

Drummer/vocalist Blake Winald '92 and guitarist **Andrew Germain '92** of L.A., released their own CD *Leelanau*, featuring vocalist **Leanne Somers '88**, bassist **Wes Wehmiller '92**, and **Sander Selover '80** on trumpet. Sander's original song "Should've Known" is heard in the movie *Dumb and Dumber*.



Drummer Blake Winald '92 and guitarist Andrew Germain '92 released *Leelanau*, a CD of their original songs.

PAULA COLE '90

The first few years of **Paula Cole's** music career have been unfolding like a teenager's ultimate pop star fantasy. She released a critically acclaimed debut recording and is presently writing songs for a new one; toured and recorded with Peter Gabriel; and performed in a host of sold-out arenas on a recent national tour.

But while acknowledging the hard work and occasional breaks that have started transforming her dreams into reality, the 1990 alumna prefers to reflect on the self-discovery and self-acceptance that she says is critical to her success.

"I've learned that the more I become myself, with all of my eccentricities, the better I am for it," Cole says. "It's great to let all your

barely look at one person in the audience. My eyes were shut the whole time because I was so shy," she recalls. "But Peter Gabriel's [Secret World] tour forced me to become a more extroverted performer because he was always trying to push me out front."

On subsequent tours, Cole traveled with Counting Crows, Jeffrey Gaines, Jules Shear, and, last spring, Sarah McLachlan.

McLachlan was advised to avoid touring with another woman, but insisted on having Cole as her opening act, according to Cole.

"I guess people were afraid of upstaging or comparisons between us, but Sarah didn't bow down," Cole says. "I really respect her for that."



Paula Cole '90: Self-discovery and self-acceptance were critical elements.

quirkiness—your thoughts and feelings—into your music. That makes it much better, much more original."

Cole's personal approach to music is evident in her Imago debut, *Harbinger*, whose 14 songs run the gamut from high school angst to a tribute to her mother. Her agile and powerful voice is the most stunning element of her music, dipping and soaring over a blend of contemporary pop and soft rock that has proven popular on adult alternative radio stations.

Performing her music without self-concern in front of audiences, at first, proved difficult.

"When I got to Berklee I could

This summer, Cole and her band—percussionist **Jay Belle-rose '87** and guitarist Gerry Leonard—will open for **Melissa Etheridge '80** on a summer tour.

Cole predicts her next recording will be just as introspective as *Harbinger*, but won't feature as many "dark and brooding adolescent things. I'm a little more relaxed and self-confident now, so I think the music is going to flow forth a little more easily this time. Plus, after all this touring the band's sound is really focused."

Cole hopes to release her second record early next year.

—Rob Hochschild

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Drummer **Mark Vadnais '92** is currently choral music director for Barrington Middle School in Barrington, RI.

Guitar player **Niklas Winter '92** and his Scandinavian Jazz Quartet which features **Emil Hess '92** on saxophone and **Neils Werner Larsen '89** on drums, and bassist **Jesper Bodnilsan**, re-released the CD *New Deal*.

Hermanes Abreu '93 and



PHOTO BY KRISTIAN H. JENSEN

The Scandinavian Jazz Quartet, from the left, Emil Hess '92, Jesper Bodnilsan, Niklas Winter '92, and Niels Verner Larsen '88

the **Hermanes Abreu Group** released *Cria Minha—A Fetus in the Womb*. The group plays in the New England area.

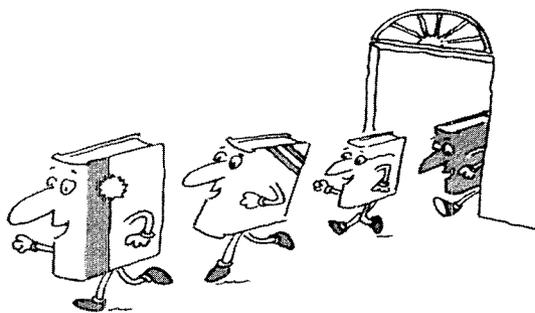
Carol Huffman '93 is an engineer at WMJX-FM, and WBCS-FM. Carol has

THEY'RE COMING

Our Berklee College of Music Alumni Directory project is nearing completion and soon the directories will be shipped.

This comprehensive new volume is a compilation of the most current data available on over 18,844 Berklee College of Music alumni. The information was obtained from questionnaire mailings, telephone verification, and from the college's alumni records. Now that the editing, proofreading, and printing are almost finished, the distribution of this impressive edition will begin.

The directories are scheduled to be released some time around August 15. All alumni who reserved a copy of the directory during the verification phase should be receiving their copies two or three weeks after the release. If you have a question on your order, or if



you wish to place an order, please contact the publisher at the address below.

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Our new directory is an excellent way of reliving your school days and getting reacquainted with former classmates. To those who returned their questionnaires—many thanks for all of your cooperation.

the distinction of being the only female radio engineer in the city of Boston.

John Kendall '93 of Niceville, FL, is an instructor in jazz studies at Okaloosa Walton Community College.

Engineer **James Starr '93** enrolled in the Institute of Audio Research in NYC last year. He has worked at Giant Recording Studios in New York and Emerald City Studios in Boston.

Guitarist **Stefan Hiller '94** and his quartet featuring drummer **Goetz Gruenberg '91**, played 10 shows throughout southwestern Germany during January.

Pianist **Roy Perez '94** is living in Naguabo, PR, and is recording with the band *La Dominante*.

Composer **Robbie Pittleman '94** of Hyde Park, NY, scores the TV show "Doing Business Internationally" for the USA Network, works as an engineer/com-

poser for Pharaoh Audio-books in Phoenicia, NY.

Zach Richards '94 of Santa Fe, NM, is an assistant engineer at Stepbridge Recording Studios and Mis-master Sound, and has worked with Buckwheat Zydeco, Tito Puente, Rita Coolidge, Three Dog Night, Bo Diddley, and Junior Wells.

Sander Wolf '94 owns *Sander's Conspiracy*, a publicity company and is representing several Bos-

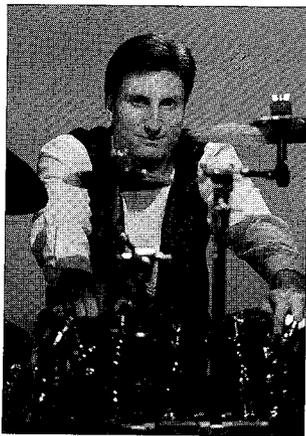
THINK ABOUT THE BAR PROGRAM

Berklee Alumni Representatives (BAR) visit dozens of high schools, conferences, and college fairs each year, talking about their Berklee experiences and answering questions about the college from talented young musicians.

If you are interested in sharing your time and talent to help us reach the next generation of music industry leaders, call us at (800) 421-0084, or mark the BAR info box in the alum notes form on page 35. We will send you more information on the BAR program along with an application. Join us.



The Jimmy Weinstein Group, from the left, Chris Cheek '91, Elie Massias '91, Masa Kamaguchi '92, and Weinstein '90



Jon Dowling '95

ton-area bands including Spinning Jenny featuring **Tony Felos '89** and **Jay Fitzgibbons '90**. The band has recently released a debut CD, *Love and Da-Da*.

Pianist **Cornelius Kreusch '94** recorded his fourth album *Black Mud Sound* for Enja Records, and gave a piano duo concert with **Laszlo Gardony '85** in Munich's

Philharmonic Hall.

Violinist **Sakurako Waseda '94** played with Stevie Wonder on his tour of Japan, and is currently touring Japan and China

with the Shanghai Philharmonic.

Saxophonist **Steve Weizman '94** and his band Love Pollution, with guitarists **Mike Canty '91** and **Fern DeMello '96**, drummer **Brian McElroy '95**, keyboardist **Jeremy Jones '93**, and bassist **Troy Jones '90** released their debut CD in March.

Roy Folguera '94 is currently living in Los Angeles and was music supervisor for the film *A Walk in the Clouds*.

Clayton Doty '95 is working for singer Jimmy Buffet's Margaritaville Records

in Nashville, TN.

Drummer **Jon Dowling '95** is conducting clinics for the Sabian cymbal and Cappella stick companies.

Chris Jones '95 of Hampton Bays, NY, scored the film *Going Home*. Jones also plays Chapman Stick with the band Ajna Chakra.

Renato Thomas '95 of Boston is percussionist with Sol y Canto, a Latin band on Rounder Records which just released *Sancocho*. The band includes **Edilio Bermudez '92** on violin and bass, and **Eduardo Tamcredi '93** on piano.



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Chris Jones '95

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Office of Admissions
1140 Boylston Street
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SPIRITUAL FOOD

James Taylor's May 7 Commencement Address to the Class of 1995

Ladies and gentlemen of the graduating class of 1995, President Berk, assembled faculty, family members, well-wishers, and hangers-on, congratulations! I feel deeply honored to be with you here today and in such distinguished company. It's a beautiful day and it was a lovely performance last night; very moving and wonderful to feel included in it.

I get the feeling that people all over the country are graduating and they're leaving one phase and moving on to another with a combined feeling of anxiety and elation. I feel it too; as we approach the millennium, the world itself is in a state of profound transition. And, in these times and on this day, there's bound to be a lot of talk about music as a career, music as an industry, and the "entertainment business." And that's fine.

But I want to talk about music as spiritual food. I applaud and admire your decision to make music the focus and the center of your lives, because in spite of the increasing presence of corporate priorities in music today, it is not a

"safe" career choice to become a musician. There are risks involved, and I think it's important to remember why we take those risks.

My wife Katherine refers to this period of time that we're in now as "high late capitalism," and I agree with her that it's characterized by a general, ongoing attempt to put a dollar value on pretty much everything. In fact, as a culture we seem to feel uneasy and skeptical about anything that doesn't have a number attached to it that represents money in the bank.

I would just like to make one simple and obvious point that was clear to me when I started out, but that has become more obscure as I've repeatedly taken myself to market. And that's simply that *it's a gift*. It's a blessing, and we really are the lucky ones to have music in our lives and at the center of things.

Because, as you know, music is the true soul food, and not that other stuff. You can criticize it, you can put a spin on it, you can analyze it and interpret it in terms of its cultural significance. But, basically that doesn't affect music. Music is beyond the fashion of consensus reality, and basically, it either connects with us, or it doesn't.

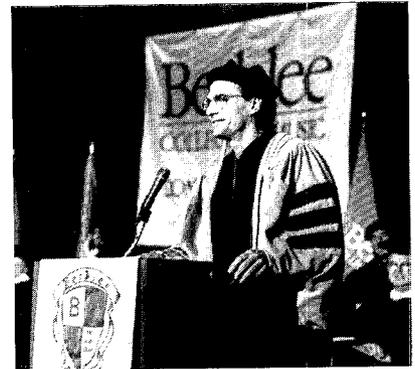
And because it follows the laws of the physical universe, it reminds

us of the truth that lies beneath and beyond the illusion that we live in. It gives us relief from the insanity of constantly trying to invent ourselves. And in this way, music is true spiritual practice. I thank God for music, and I thank music for God.

So, render unto Caesar that which is Caesar's, but keep the moneychangers out of the temple, and keep music to yourself.

I would advise you to keep your overhead down; avoid a major drug habit; play every day; and take it in front of other people — they need to hear it, and you *need them to hear it*. And persevere. The Japanese say, "fall down seven times, and stand up eight times."

So, remember why you chose this risky enterprise. Well, Class of '95, carry on.



TOP HONOR



Composer **Michael Jude Bergeman '96** took first place in the Music and Humor category of the 1994 Computer and

Electronic Music International Competition in Bourges, France.

Over 562 compositions from composers from 41 countries were submitted to the contest, which is the most prestigious one in the electronic music field.

Bergeman's winning piece, "Hershey Tube Rundown," was featured in this year's festival in May, and will appear on a CD to be released and distributed internationally.

A FRIEND IN NEED

David Bergell '88 graduated with honors from Berklee and immediately found work as a bassist at the Trump casinos in Atlantic City. In 1992, he sustained a tragic brain injury as a result of the misdiagnosis of an illness he had contracted. After months in a coma, David revived, but remains in a rehabilitation New Jersey center.

Music has a healing effect on David. Any of



his Berklee friends who could offer inspiration or encouragement along the road to his recovery may write or call him at:

David Bergell
41 Gulph Mill Road
Somerspoint, NJ
08244
(609) 926-9720

FINAL CADENCE

Gene Cherico '59, former bassist with Benny Goodman, George Shearing, Stan Getz, Peggy Lee, and Frank Sinatra, died August 12, 1994, in Santa Monica, CA, from non-Hodgkin's lymphoma. He was 62.

Gene's first trio included pianist **Toshiko Akiyoshi '59** and drummer **Jake Hanna '56**. Gene leaves a daughter Amy and a stepdaughter Ann.

Robert "Bobbie" Alston '69, of Columbus, OH, died August 1, 1994. He was 49.

A trumpeter, Alston led the Bobbie Alston Quintet, and was a faculty member at Capital University, and the Jazz Workshop. He leaves two daughters and

eight grandchildren.

Peter DiCarlo Sr. '71, of Stoneham, MA, died April 5, 1995. He was 72.

After years as a bassist with big bands (including the Basie Band), Peter entered Berklee at age 42, and earned his music education degree. He taught in elementary schools in Ipswich, MA, until he retired. He leaves his wife Philomena, and three children: Mary, Peter, and Roseanne.

Terry Richmond '79 of Gettysburg, PA, died February 7, 1995. He was 35. Terry was a guitarist at Berklee. He leaves his wife Jodi, and two children: Heather and Scott.

Lillian "Lily" Kushi '81 of Brooklin, MA, died January 8, 1995 of cervical can-

cer. She was 41.

A keyboardist, Lily earned her degree in film scoring. She wrote the music to the independent film *The Last of Alpha*, and had written music to accompany audio tapes of lectures by her father, macrobiotic dietitian Michio Kushi.

Lily had also worked as an extra in movies, TV shows, and commercials in Los Angeles. She is survived by her mother and father and four brothers.

Eric Baboin '88 of Arlington, MA, died of lung cancer on April 5, 1995. Eric was 30.

A guitarist and pianist, Eric and his wife Sabine moved from Paris to Boston so Eric could study at Berklee. He earned his de-

gree in professional music.

Up to his last days, Eric was dedicated to teaching music to children at *Ecole Bilingue* in Boston, and had plans to pursue his master's degree. In addition to his wife, he leaves his children Sophie, 5, and Thomas, 3.

Daniel Gavini '93, of Holliston, MA, died of a brain tumor in March, at 21.

His family has established the Dan Gavini Scholarship Fund at Berklee. Contributions in Dan's name may be sent to Berklee's Office of Development, 1140 Boylston Street, Boston, MA, 02215.

Richard Latham '93 of Menlo Park, CA, died May 5, 1995, of cancer at 34. Richard majored in jazz composition at Berklee.

ALUM NOTES INFORMATION FORM

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Your title/role _____

Please give details of newsworthy performances, recordings, music projects, awards, recognitions, or other events you would like us to know about (please print or type, use a separate sheet if necessary):

- Send me more information on the Berklee Alumni Representative program.
- Send me more information on becoming a Berklee Career Network advisor.

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

The Value of Music Therapy

Karl Bruhn

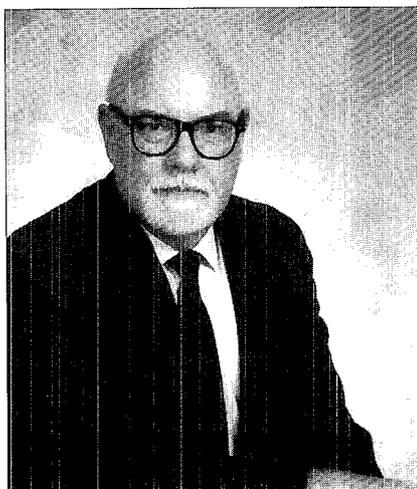
As some of you may know, I am the presidential advisor to the National Association for Music Therapy (NAMT) located outside of Washington, D.C. One facet of my job as presidential advisor is to encourage partnerships between the music therapy community and the music industry.

I'm a recent convert to a belief in the value of music therapy. I first became aware of the scope and depth of the profession several years ago when, as director of market development of the National Association of Music Merchants (NAMM), I was contacted by NAMT to provide assistance in a U.S. Senate hearing on the therapeutic effects of music on elderly persons which NAMT was coordinating.

Music therapy is an allied health profession in which music is used to address physical, psychological, cognitive, and social needs of people of all ages. After assessing the strengths and needs of each client, the qualified music therapist provides treatment in much the same manner as a physical or occupational therapist would. This treatment includes creating, singing, moving to, and/or listening to music.

Music therapy also provides avenues for communication that can be helpful to those who find it difficult to express themselves in words. Some 6,000-10,000 music therapists worldwide provide services to those with psychiatric disorders, mental retardation and developmental disabilities, speech and hearing impairments, physical disabilities, neurological impairments, cancer, and AIDS, among others. Over four decades of research in music therapy substantiate the effectiveness of music therapy in many areas such as facilitating movement and overall physical rehabilitation, motivating people to cope with treatment, providing emotional support for clients and families and providing an outlet for expression and feelings.

Karl Bruhn served as a visiting lecturer in Berklee's Professional Education Division for the spring semester.



Karl Bruhn: "Berklee's announcement that it will implement a music therapy curriculum is a landmark decision."

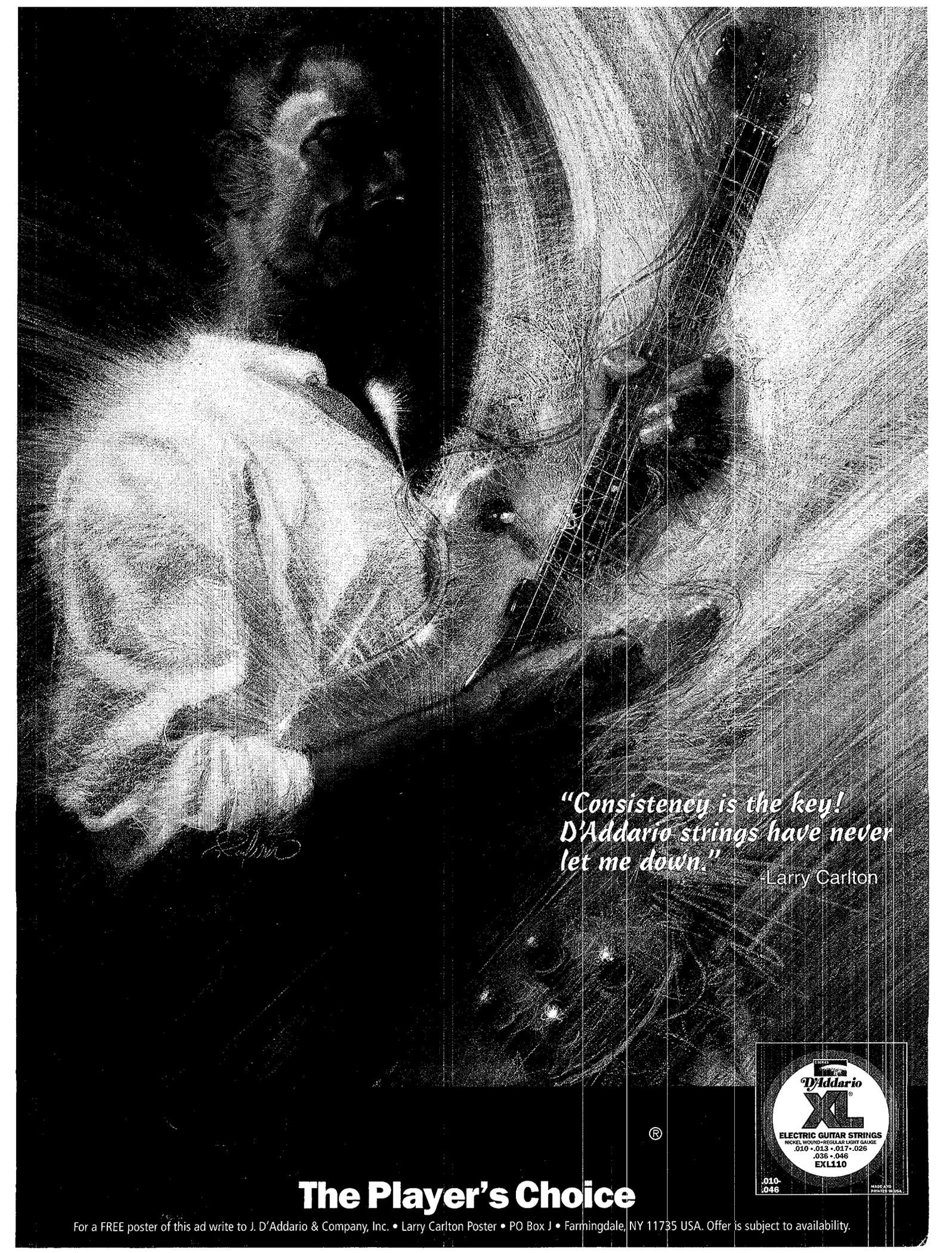
Berklee's announcement that it will soon be home to a new music therapy curriculum is a well-timed landmark decision for the college, for the profession of music therapy nationally and internationally, and for society at large. Berklee will be one among some 70 institutions nationwide which will be offering approved music therapy curriculums. Coursework at these institutions ranges from the baccalaureate through the doctoral level.

Berklee's timing is particularly opportune in that there has been a recent explosion in the interest and need for music therapy. The U.S. Administration on Aging funded six research and training grants investigating music therapy for elderly persons. Music therapy also benefited from society's increased interest in health care reform and concern about alternative treatments. Evident of that concern is a new office within the National Institutes of Health, the Office of Alternative Medicine, which has funded a music therapy and brain injury study.

Berklee is in a position to make a unique contribution to the music therapy profession because of the college's focus on contemporary music education with emphasis on jazz improvisation, pop music, and music technology. Musical creativity or improvisation is the foundation of effective music therapy treatment of patients. Since Berklee's mission is to train creative musicians, a combination of this creative training and music therapy training bodes well for the new program.

The music therapy profession is currently expanding to include ideas and support from the music entertainment industry, the music products industry, and the medical profession. This expansion will provide exciting opportunities for Berklee to develop contemporary music therapists equipped to provide a wide variety of services in the field.

The 21st century will see a need for music therapists knowledgeable in contemporary music, technology, and entrepreneurship. As Berklee celebrates its 50th anniversary, the decision to offer a music therapy curriculum is another milestone. ■



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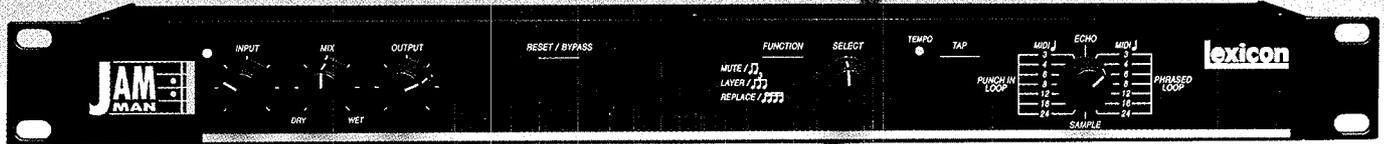
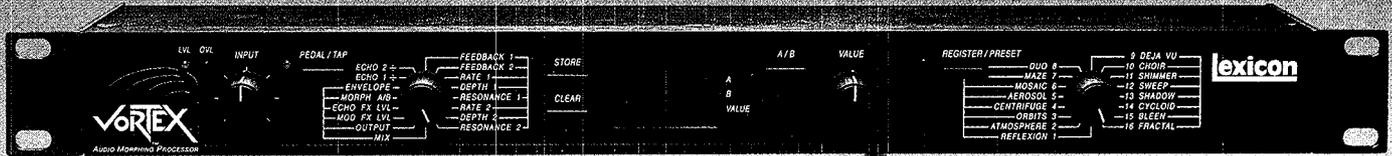
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David Torn has been extending the guitar's sonic boundaries for many years. In the 1994 Readers' Poll in *Guitar Player Magazine*, he was voted "Best Experimental Guitarist". Lexicon processors have always been an essential ingredient of his unique soundscapes and are evident on his new album, "Tripping Over God." *"JamMan has become one of my very best friends, and Vortex is a benignly psychotic visitor from another planet."*



Michael Manning shocked the bass world in 1994 with his daring release, *Thonk*. This record helped him win the "Bassist of the Year" honors in *Bass Player Magazine's* Readers' Poll. A longtime fan of Lexicon processors, Manning has recently begun to experiment with JamMan and Vortex, taking his solo bass flights into hyperspace. A new album is due in 1995. *"Vortex and JamMan offer an immense range of exciting new creative possibilities."*

Duran Duran guitarist Warren Cuccurullo uses a pair of JamMan processors on the new Duran Duran album, "Thank You". They are also prominently featured on his forthcoming solo album, "Thanks to Frank." *"My whole rack has been designed around the two JamMan processors. These things make music!"*

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Leni Stern is widely regarded as one of the finest composers on the scene today. Her pristine guitar sound has been called "remarkable" and "fluid" by *Musician Magazine*. A new solo album, "Words", is due in mid-1995. *"JamMan has become an essential composing tool, as well as a welcome addition for live performances — and I'm getting some great new sounds from Vortex."*

Grammy Award-winning composer/trumpeter/keyboardist Mark Isham has used Lexicon products for years. JamMan and Vortex have added to his unique palette of sounds, taking his distinctive, ethereal trumpet sound into fascinating new realms. Isham stays busy with major film scores, including a forthcoming soundtrack album for the film "Waterworld." *"Impressive. Really impressive. Vortex and JamMan really give space and depth to my sound."*



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