ON THE COVER: Masterful keyboardist and composer Jan Hammer ’69 discusses his past, present, and future, beginning on page 12. Cover photo taken by Mark McCarty.

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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.

Berklee today (ISSN 1052-3839) is published three times a year by the Berklee College of Music Office of Development. All contents © 1993 by Berklee College of Music. Address changes, press releases, letters to the editor, and advertising inquiries should be addressed to Berklee today, Box 333, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 266-1400, extension 438. Alumni are invited to mail in details of activities suitable for feature coverage. Submissions accepted.

LEAD SHEET

Music and the Arts Rebound

President Lee Eliot Berk

This past March witnessed “A National Celebration of Excellence in Music and the Arts in American Schools” at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Designed as a showcase for the progress and needs of K-12 music and arts education, the event attracted advocates from across the country to hear from representatives of various task forces working on national arts education standards.

Although music and the arts were omitted from the America 2000 program organized to establish standards of global excellence for our nation’s schools, an America 2000 Arts Partnership was subsequently announced. While not a full member of the America 2000 program, a coalition of music and arts organizations have drafted voluntary standards describing the knowledge, skills, and understanding that all students should have in music, theater, dance, and the visual arts at various grade levels.

The proposed standards will undergo more draft revisions. In the music area, there has been a considerable attention focused on determining how high to set standards, exactly what is achievable, how to specify not only the music activity but its degree of excellence, and how to incorporate attitudes about music into the standards.

Additionally, the discussion is not based specifically on music, but on the value of all the arts in public school education. Including the arts as a national educational priority is a result of the arts partnership and is based, in part, on how the arts instill creative skills and multicultural understanding thought to be beneficial for competing in the job market. It is unclear how much support will inure to the benefit of any single arts discipline.

It is important to realize that the standards are voluntary. They will have a profound moral weight, but actual implementation, requiring funding for teachers and equipment, is the responsibility of the states and the nation’s 16,000 school districts. Another anomaly is that while U.S. higher education leads the world in arts education, most colleges do not require or recommend cultural literacy in the arts as a valued attribute for college admissions. This is not helpful in encouraging taxpayer and school district support of arts education.

Our music and arts organizations are rebounding in an extraordinary effort to secure a proper place in the America 2000 program. This is a period of historic transition. We encourage our Berklee alumni and friends to support area advocacy efforts at this important time.
BERKLEE HONORS

JOEL AND MANDEL

On May 8, Berklee bestowed honorary doctor of music degrees upon two legendary music industry figures at the college’s 1993 Commencement ceremonies. Billy Joel and Johnny Mandel received their honors from President Lee Eliot Berk, and Billy Joel served as the event’s featured speaker.

Johnny Mandel’s work as instrumentalist, arranger, film and TV composer, songwriter, and record producer, has earned him an Academy Award, and six Grammy Awards. He entered the business playing trumpet with jazz violinist Joe Venuti, and later began writing arrangements for the Jimmy Dorsey and Boyd Raeburn orchestras. By 1949, Johnny was a staff arranger for the WMGM radio orchestra, and later for Sid Caesar’s TV weekly, “Your Show of Shows.”

In the ’50s, Mandel began arranging album tracks for such artists as Frank Sinatra, Tony Bennett, Peggy Lee, Chet Baker, and Nancy Wilson. He later started composing scores for major Hollywood movies. Mandel’s first hit song, “Emily,” came from the film, The Americanization of Emily, and is now a jazz standard. His other popular tunes, “The Shadow of Your Smile,” and the theme for the movie M*A*S*H, have earned him an Academy Award and additional Grammy Awards.

Mandel’s continuing work with Michael Jackson, Quincy Jones, Natalie Cole, Barbara Streisand, Shirley Horn, and others have earned him an array of awards and accolades.

Fourteen albums and scores of concert appearances have established Billy Joel as one of the top songwriters and performers in pop music. To date, Joel has won six Grammies, including the Grammy Legend award.

In 1972, Columbia Records signed Billy Joel and released his Piano Man album which soon achieved triple platinum sales.

Joel’s next albums contained such classic tunes as “Say Goodbye to Hollywood,” and “New York State of Mind.” The Stranger album, from 1977, became the biggest seller in Columbia Records’ history, and held that honor until 1985. Joel’s best known song, “Just the Way You Are,” netted him his first two Grammy awards. His follow up, 52nd Street, became his first number one album, and won two more Grammy Awards in 1980.

Combined sales of The Stranger and 52nd Street topped nine million units, and Columbia declared Billy Joel their biggest selling solo artist of the 20th century. To date, Billy Joel has sold 38 million records.

Billy Joel has also lent his time and talents to charitable causes. He performed for Farm Aid I, and USA For Africa, and will perform at a concert this June to raise funds for the worldwide immunization of children.

In his address, Billy told the graduates, “You have learned the secret ingredients of our native cuisine—country, jazz, gospel, and rock and roll. After all this schooling, you should know how to cook. Show us what a real musical banquet can be—cook away!”
LAWRENCE BERK RECEIVES BOSTON MUSIC AWARD

For years Berklee College of Music Founder and Chancellor Lawrence Berk sat in the audience, cheering for his students and encouraging their talent. But on April 7, it was Lawrence Berk who received a heartfelt standing ovation as he received the 1993 Pepsi Boston Music Awards Hall of Fame Award at Boston’s Wang Center for the Performing Arts.

Berk’s lifetime of contributions to the Boston music scene and the influence he has had on popular music around the world were detailed in remarks made by drummer Terri Lynne Carrington ’83 to the audience of 4,000 music industry representatives, local and national musicians, and music fans.

At the event, evidence of Berk’s legacy was abundant. Not only were a number of the evening’s performers Berklee alumni—among them Aimee Mann ’80 and Charles Pettigrew ’84, of the R&B duo Charles and Eddie—but more than 30 percent of the evening’s nominees had attended Berklee.

A musical tribute to Lawrence Berk followed his Hall of Fame induction. Carrington performed “Hobo’s Flat,” from her album Real Life Story, with a quintet featuring Berklee students and alumni keyboardists Dave Delhomme ’89 and Andrew Sherman ’89. Also appearing in the tribute was vocalist Lalah Hathaway ’90, who debuted “Rise,” the lead single from her second Virgin Records release. Hathaway performed with a nine-piece ensemble comprising Berklee students, Delhomme and Sherman, her sister Kenya Hathaway ’94 on background vocals, and a line of dancers.

In an interview with The Boston Globe prior to the awards ceremony, Berk told jazz columnist and Berklee alumnus Fernando Gonzalez ’84; “It feels very special [receiving this award], but I feel kind of guilty accepting it because it was the kids coming out of the process who made things great.”

Lawrence Berk joins previous Hall of Fame inductees James Taylor, The Cars, the J. Geils Band, and New Edition.

SUMMER MUSIC PROGRMS OFFER LEARNING FOR EVERYONE

This summer, Berklee’s educational offerings will cover a wide selection of subjects for musicians of all levels, and will be held both on and off campus.

The T.E.A.M. (Technology, Education, And Music) seminar series will run from August 2 - 6 on the Berklee campus. Directed toward educators, the seminars will consist of hands-on training in various applications of music technology, including synthesizer performance, sequencing, notation, jazz improvisation, and multimedia applications. Korg USA, Digidesign, and Opcode have joined with Berklee to provide the latest electronic musical instruments, computers, and software for use by the T.E.A.M. participants.

The six-member faculty will include four of Berklee’s technology experts, and visiting faculty from Villanova and Columbia Universities. For more information, write Berklee T.E.A.M. Seminars, 1140 Boylston Street, Boston, MA 02215. Or call (617) 266-1400, extension 417.

This summer, Berklee will offer Summer Guitar Sessions in Los Angeles from July 25 - 30, and August 15 - 20 in Boston. Each will include workshops, style labs, and ensembles for all levels and styles of guitarists. For information, call (617) 266-1400, extension 221.

Berklee will continue its off-campus summer events, Berklee in Los Angeles, and the Umbria Jazz Clinic in Perugia, Italy. The L.A. program will be held at the campus of Claremont McKenna College in Claremont, California during the week of July 25 - July 31.

Coinciding with Italy’s Umbria Jazz Festival, this year’s program in Perugia will run from July 9 - 21.
THREE FROM BERKLEE RECEIVE PUBLIC SERVICE AWARDS

Three from Berklee were honored at the Pro Arts Public Service in the Arts Awards at a recent ceremony at Boston City Hall. The awards were presented by the Boston Mayor’s Office of Arts and Humanities and Business and Cultural Development to eight area artists who performed outstanding community service through the arts.

Berklee Professor Jon Damian was honored for volunteering in performances at area hospitals, schools, rehabilitation centers, and prisons. This past February, P.O.P! celebrated its 100th performance at the Massachusetts Association for the Blind.

Also honored were Berklee students Chad and Chay Wright, who have shared their time and talents teaching music production and engineering skills to former gang members at Gang Peace, a Boston youth advocacy center with an in-house, eight-track recording studio.

Damian has led more than 300 Berklee students at Gang Peace, a Boston youth advocacy center with an in-house, eight-track recording studio.

Chad, a drummer, and guitarist Chay were also featured on the “CBS Evening News with Connie Chung” and CNN’s “Headline News” for their efforts with Gang Peace.

TUNE IN...

On Sunday June 27, at 10:15 a.m., the “Morning Pro Musica” program will feature their recording of the “lost” Jeronimas Kacinskas Nonet from the March 4, Berklee Performance Center concert. Boston’s WGBH-FM, and other public radio stations in New England and upstate New York will air it.

FACULTY NOTES

During the past semester, Berklee faculty members pursued numerous professional musical projects. The following is a partial list of their activities and achievements.

Assistant Professor of trumpet Susan Feneen Fleet released her first CD entitled, Baroque Treasures for Trumpet and Organ.

Assistant Professor Jeff Covell ’72 released an album called Solos and Duets, featuring alumnus and saxophonist Jerry Bergonzi ’68. Covell also compiled two volumes of original compositions for piano.

The Gospel Choir and its director Dennis Montgomery III ’88 received an award from the Boston Housing Authority for performing at their First Annual Gospel Jamboree on March 28.

Assistant Dean of Curriculum for Academic Technology David Mash received an IAJE Award for his achievements as Berklee’s Technology Center Director.

Associate Professor Bill Pierce ’73 is one of the saxophonists featured on the CD, James Williams Meets the Saxophone Masters.

Professor Hal Crook’s play-along book and CD entitled Creative Comping for Improvisation was published by the Advance Music company.

Lawrence McClellan Jr., Chair of the Professional Education Division, is featured as trombonist and arranger for a Strata-East recording titled Larry Ridley and the Jazz Legacy Ensemble.

Bass instructor Oscar Stagnaro played on a new Latin-jazz recording titled Los Hijos del Sol, featuring Alex Acuña, Effrain Toro, Wayne Shorter, Justo Almario, and Ernie Watts.

Assistant Professor Allen LeVines received an award from the Swedish Women’s Educational Association for his efforts as director of the Scandinavian vocal group Stämbandet.

Greg Fritze, tuba player and assistant chair of the Composition Department, toured Germany and Switzerland during May and June with the Colonial Tuba Quartet.

Ensemble Instructor Robert Schlink toured England promoting his Viator, a patented guitar/violin hybrid instrument. Schlink performed and was interviewed on BBC World Service Radio and television, and by several guitar magazines.

Professor Phil Wilson was honored for his contributions as a jazz educator and artist at a tribute concert at the New York Brass Conference. He also released a new disc, The Wizard of Oz Suite.

Southern Music Publishing Company published Three Fairy Tales for Horn and Piano, composed by Associate Professor Dennis Leclaire. Several of his other works have been receiving performances in Massachusetts and California.
TWO NEW TRUSTEES APPOINTED

Board of Trustees Chair William M. Davis has announced the addition of David Lee and Patricia A. Doyle to Berklee's board of trustees.

David Lee is a principal of Stull and Lee, one of Boston's leading architectural and urban design firms. Current projects under his direction include a master plan for the Eighteenth and Pine Street Jazz District in Kansas City, Missouri, and Boston's Ruggles Center Master Plan. In addition, he directs Stull and Lee's participation in the coordinating architectural team for Boston's multi-billion dollar Central Artery Reconstruction and Third Harbor Tunnel Project. Mr. Lee will be serving on Berklee's Institutional Advancement Committee.

Patricia A. Doyle has served as the Executive Director for the Massachusetts Health and Educational Facilities Authority, and is involved with a number of community organizations including the Acute Care Committee for the Commonwealth of Massachusetts. She earned a bachelor's degree from Trinity College, and a master of business administration degree from Boston University. Ms. Doyle will serve on Berklee's Financial Affairs Committee.

SMITH NAMED DIVISION CHAIR

After two searches that spanned nearly 16 months, Joseph Smith '75 has been named as Berklee's new Professional Writing Division chair.

A seasoned arranger and composer, Smith's most recent work can be heard weekly on “Star Trek: The Next Generation.” His other TV credits include orchestration and sound consultation for “Falcon Crest,” “Cousteau Society” and “National Geographic” episodes, and a documentary on sharks produced by A.B.C. Kane. He has also composed soundtracks for several films, including Bull Durham and Missing in Action III, and underscore for film clips used in the “Comic Relief” show on HBO. Smith has frequently worked as an electric bassist and arranger for such artists as vocalists Ben Vereen and Dionne Warwick.

Originally from Clairiton, Pennsylvania, Smith received his bachelor's degree in music education from West Virginia University, and a diploma in arranging in composition from Berklee. He has also completed the course requirements for a master's degree in studio writing and production at the University of Miami.

After graduating from Berklee in 1975, Smith served on the faculty for five years, teaching arranging and harmony, and working as an assistant to Herb Pomeroy. He held teaching positions at the University of Miami and Miami Dade County Community College before moving to Los Angeles in 1984.

Smith will finish his work on a combination concert/video/album project with Kenny Loggins before coming to Berklee in July.

BERKLEE IN THE HEADLINES

Berklee has enjoyed some excellent coverage in the media over the first few months of 1993. Before the calendar year began, a feature on Berklee's Film Scoring major ran in the Boston Star on December 8, 1992, and a story on Professor Richard Boulanger and the Mathews Radio Boston appeared in the New York Times the next day.

The January 4, 1993 edition of the Boston Business Journal devoted its cover story to Berklee’s new Music Business/Management major, and Department Chair Donald Gorder.

The February 12 issue of the Chronicle of Higher Education, the weekly bible of the American college and university community, made Berklee its cover story. “An International Center for Contemporary Music” focused on the college's large international student population, and Berklee's status as the premier destination for talented contemporary musicians the world over.

The crew of the education program, “Learning Matters,” a feature of the Public Broadcasting System (PBS), came to Berklee in early March to film interviews for “Broken Arts,” an episode on the loss of music and arts programs in the public schools.

The show's producer and host, John Merrow, interviewed Professional Performance Division Chair Larry Monroe, and several students enrolled in the college's SYSTEM 5 Boston high school scholarship program. The show is expected to air on most PBS affiliate stations during June or July.

This year's commencement ceremonies, with doctoral honorees Johnny Mandel and Billy Joel, netted coverage by the PBS “In The Spotlight” program, NBC's “Nightly News,” and “Dateline: NBC.” The Associated Press, all four major Boston television stations, The Boston Globe, and several leading radio stations also provided coverage for the event.
VISITING ARTISTS: BRINGING THE MUSIC INDUSTRY TO BERKLEE

Bebop pianist Barry Harris, right, explained his approach practicing scales with help from student Teodross Avery.

The Visiting Artists Series continues bring top industry figures to the campus to present clinics, master classes, and concert performances. In the process, they share their talents and insights in a personal way with students and Berklee faculty. This spring, with a diverse group of artists and music industry figures, the program presented many memorable learning opportunities.

Hit-making songwriter and singer Richard Marx presented a series of clinics and a master class on songwriting. He shared his techniques and some personal asides from his career. Marx has the distinction of being the first rock, solo artist to reach the top five with each of his first seven singles.

Cellist David Eyges, who has played with Cecil McBe and Gunter Hempe, gave a clinic demonstrating the cello's capabilities as a jazz instrument.

Well known WBCN-FM disc jockey Charles Laquidara presented a discussion about stress management in the entertainment industry, and music industry opportunities.

Mastering engineer Bob Ludwig presented a lecture/demonstration in Studio A on how the mastering process polishes a mix before pressing. He played the mixes of Bruce Springsteen's "Born to Run" before and after the mastering phase to illustrate.

As part of Piano Week at Berklee, Bill Brandom, Joanne Brackeen, and Andy Laverne presented clinics. Laverne and Brandom demonstrated the possibilities of the Yamaha Disclavier, and Brackeen discussed jazz piano styles.

Jazz clarinetist and composer Alvin Batiste visited Berklee for a clinic and a performance with a student ensemble in the Performance Center as part of the college's Black Music Celebration in February.

Drummers Gregg Bissonette, Casey Scheurell, and Dennis Chambers joined together for a joint drumset clinic and an evening concert as part of Percussion Week at Berklee. Other percussion clinicians included Ray Santovasi, Tony Verderosa, Neil Grover, Ted Piltzecker, Jim Chapin, and Jamey Haddad.

Guitarist Gary Wittner, an authority on the music of Thelonious Monk, performed a program of his arrangements of Monk's music for solo guitar.

Dave Herlihy, a member of the band O Positive which records for Epic Records, led a discussion entitled the "Music Business and the Artistic Soul."

A three-day residency by legendary composer, arranger, and keyboardist Clare Fischer included clinics on improvisation and harmonic thinking at the keyboard, and a solo recital. In his recital, Fischer played selections with his left hand on an acoustic piano, and his right on a synthesizer, which he likened to riding two motorcycles.

Drummer Gregg Bissonette performs in the concert finale of Percussion Week.

Above: GRP recording artist David Benoit discusses arranging for small ensembles. Right: Brazilian composer Hermeto Pascoal, who performed with students.
Dizzy Gillespie once said, “Jazz was born in the United States but Europeans discovered it first.” While teaching and performing in Germany last year on a grant from the Arts America Program of the United States Information Agency, I learned what Dizzy was talking about. Though the state controlled conservatories in Germany emphasize classical music and give little credibility to jazz or rock, German students thirst for knowledge about about these forms of American music.

Serving as an artist-in-residence at conservatories in Cologne, Singen, Leipzig, and the Jazz and Rock School in Freiburg, I presented improvisation clinics, gave guitar lessons, conducted ensembles, and taught classes. I started out at the conservatory in Cologne, whose jazz program, headed by Professor Jiggs Whigham, is reputed to be one of the finest in Germany. The majority of rooms for classes, ensembles, and lessons, were allocated by the classical department, and equipment was in short supply. Nevertheless, there is much competition for the few openings in the jazz department. I found the students there to be quite advanced, enabling me to lecture on complex subjects.

My first session was a master class for guitarists. A student named Peter and I played a duet. He was very knowledgeable about scale vocabulary and single line playing, but I noticed that he didn’t develop motives, his phrases didn’t breathe, and his timing was tense. I demonstrated how to breathe, relax, and listen to one’s own melodic fragments to develop motives. After we played the tune again, the other students commented that Peter sounded like a different player, confirming the idea that a concept can elevate a player to another level faster than developing more chops. Other days were filled with private lessons, ensembles, and lectures for all instrumentalists on improvisation and harmonic analysis.

One requirement of my grant stipulated that I go to an east German conservatory and assist with their efforts to make their musical standards commensurate with those of western schools. This was difficult to accomplish since there have been few previous exchanges, but I received an invitation from the Felix Mendelssohn Bartholdy Conservatory in Leipzig. I left from Cologne for Leipzig, the town where J.S. Bach lived the last part of his life, and had many memorable experiences there.

Leipzig’s conservatory is one of the most beautiful in Europe. Though the city is run down from neglect during communist years, the conservatory did not suffer greatly. Formerly, all jazz records and sheet music had to be smuggled into the country, and Real Books were a rarity. The sheet music and books which I brought were of great interest to many at the conservatory, so before leaving, I donated much of the material to the school.

I found some of the students there to have very interesting playing styles. When the borders were closed, they had to construct their own concept of musical style without hearing a lot of recordings. The result was that they fused diverse elements together to create an eclectic, almost avant-garde style of playing.

The east Germans have not yet developed the same social competitiveness that often characterizes musicians’ relationships in the west. This allows for a more relaxed interaction. While in Leipzig, Bach’s music inspired me to write a new lecture titled “Single Line Melodic Counterpoint and the Music of Bach, Charlie Parker, and John Coltrane.” From Bach’s Sonatas and Partitas for Violin, I analyzed a section where he used a harmonic progression similar to that of the first eight bars of “All the Things You Are.” To the students this discovery was a revelation. It seemed ironic that an American musician visiting Leipzig, the home of Bach, would show them a relationship between their countryman’s music and jazz improvisation.

At the end of two weeks, students expressed that they had benefited from my theoretical explanations and demonstrations in performance. Some went as far as to say that I had changed their lives (musically speaking). After being featured in several student-faculty concerts, the east German musicians described my playing as being more melodic and energetic than they were used to, and dubbed it that “crazy American” style. This musical confluence of two cultures made for an interesting performance for both players and audience alike.

I discovered humorous differences between east and west. I often stress to my students the importance of playing out. I frequently tell them that no one is going to come knocking on their door and give them a gig. But, since few people have telephones in East Germany, many musicians do get gigs from people knocking on their door and asking them to play. Working abroad is always culturally enriching, but the response of the German students and the audiences gave me the distinct impression that Diz had it right.

—Garrison Fewell
Associate Professor, Guitar

Garrison Fewell served as an American Cultural Specialist in Germany.
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"I am an artist. I deal with the creative end not the business end." That is a sentiment often expressed by musicians. But to find a place in today's highly competitive music industry, an artist needs to understand the mechanics of the business to launch a successful career. Since opening its doors in 1985, Berklee's Career Resource Center (CRC) has been offering students and alumni valuable resources and personal counseling to help them learn more about the business of music.

"Creative business planning and art should be viewed as two sides of the same coin," states Career Development Coordinator Peter Spellman, "both should be considered creative challenges."

Spellman, who has headed the CRC since July of 1992, has worked in the arts for the past 20 years in various capacities. Spellman has been a touring and recording artist, the manager of an independent record company, and has penned numerous articles on music business and management. Together with Career Resource Assistant Jack Blovits, Spellman has streamlined the center's operations and greatly expanded the services available for students and alumni.

"The CRC has five primary functions," says Spellman. "It is an office, a library, a career counseling service, a job bank, and a personal resource network. We encourage students and alumni to come in and use the CRC as their own personal music business office."

The CRC is equipped with three IBM typewriters and two Macintosh computers and a printer for writing papers, letters, designing resumes, and creating personalized databases on disk. Basic word processing and desktop publishing instruction is available from Blovits or any of the CRC's student employees. Also available are a copying machine and a selection of dictionaries and other office reference works.

"We encourage students and alumni to use the CRC as their personal music business office."

Music Business Library
The CRC's career library hold-
ments include more than 500 personal, career development, and music business books that can be checked out by CRC users. These works provide information on such basic topics as getting gigs, but also get into deeper subjects like developing business and marketing strategies for your act. The CRC also has a growing reference collection which includes all of the major annual industry directories ranging from titles published by *Billboard* and *Performance*, to the *Recording Industry Sourcebook*, the *Yellow Pages of Rock*, and dozens of others. Also available are directories of radio and television stations, and print media outlets. Other media directories list stations and publications which focus on specific musical styles like classical, jazz, folk, and Latin. In addition to books, the CRC subscribes to 24 music industry trade and consumer magazines. To round out the collection, the career library has a bookcase stocked with college and graduate school catalogs for those interested in further education.

Spellman and Blovits maintain a growing selection of handouts culled from various magazines on pertinent topics ranging from developing a promo kit, to dealing with tendonitis. More than 275 spoken-word cassette tapes on such subjects as starting your own record label and effective leadership, and 155 videos documenting Berklee Visiting Artist clinics, interviews, and performances from past years are available to CRC users.

Jack Blovits has created a single database which cross-references all CRC resources to make access to all materials simple. For example, if you want information on performing rights societies, you simply type in the topic, and the computer generates a complete listing of all books, videos and tapes in the CRC which address that topic.

**Personalized Counseling**

Another service Spellman provides is one-on-one career counseling within the larger context of contemporary artist development.

“These sessions often involve exercises in values clarification, goal-setting, personal empowerment strategies, image development, and positioning,” states Spellman. Sometimes the counseling focuses on how to choose a graduate school, find an entertainment lawyer, or make strategies for business success.

The CRC frequently hosts workshops on résumé writing, financial planning, graduate school preparation, and developing presentation materials for maximum industry impact.

For the first annual Berklee Career Fair in March, the CRC invited an array of music industry figures. Those attending met with A&R representatives, radio and recording engineers, video producers, indie record execs, and other professionals.

“The March event gave students and alumni a great informal opportunity to practice their networking skills with a group of local industry professionals,” states Blovits.

**The Job Bank**

One of the CRC’s more popular attractions is the job bank. Spellman and Blovits maintain a job and gig database containing a variety of jobs and performance opportunities. The center receives calls daily from businesses, bands, and individuals seeking personnel. These requests are entered into the database, and are listed on the bulletin boards outside the center. Detailed information is made available in the job files. During the Fall 1992 semester alone, the CRC posted more than 500 job listings.

The Berklee Career Network (BCN) is a valuable new service offered at the CRC. This new information and research tool adds a more personal dimension to networking for Berklee students and alumni who are exploring career options.

The BCN comprises alumni living in various geographic areas who are engaged in music and music-related careers. These alumni volunteers speak with students and other alums, sharing insights about their own professional work, locale, career development, and job search strategies. Those who use the BCN carefully think through the questions they will ask network advisors. They fill out a sheet indicating their career direction, geographic preference, etc., and then speak with a CRC staff member before making contact.

“Contrary to popular opinion, music industry careers are not made by chance,” states Spellman, “but through conscious and strategic planning. Berklee is a rich seed bed for music career building. The Career Resource Center continues the process begun in the classroom by giving students and alumni the tools for developing their careers.”
Beyond the Mind’s Ear

Master synthesizer colorist and composer Jan Hammer ’69
on the virtues of “Miami Vice,” Mahavishnu, and technology

Jan Hammer ’69 crosses the gravel driveway of his rural upstate New York home, pauses, and then extends his right hand to greet me while hushing his watch dog Sasha with his left. “Let’s talk in the studio,” he says nodding towards the barn a few yards away. Ascending the stairs we enter Jan’s world, a spacious control room outfitted with dozens of keyboards, racks of outboard gear, and a large mixing console. The monitors of several computers add their soft blue glow to the ambiance of the room.

This studio is Jan’s instrument these days. The complete musician in more than the traditional sense of the expression, Jan composes and plays all drum, keyboard, bass, and guitar parts on his music here. Most times he plays all parts on synthesizer with enough idiomatic flair to fool the most discerning listener.

Music was a family tradition in the Hammer household back in Prague, Czechoslovakia. Jan’s father, a renowned cardiologist, was also a popular Czech musician. He sang, played vibes and bass, and composed a few hit songs while working his way through medical school. This past April, Jan’s mother Vlasta Pruchova, still an active professional singer, won the lifetime achievement award from the Czechoslovakian Committee on the Arts.

It was anticipated that Jan would become a doctor as had generations of men in his family, but soon it became apparent that music was his calling. He began playing piano at four, and later took up drums. Jan studied classical music at the Prague Academy of Muse Arts (the school where Dvorak taught) in his high school years, but played jazz with bassist Miroslav Vitous and drummer Alan Vitous by night.

In 1968, Jan came to Berklee to learn more about jazz. In response to the communist crackdown taking place in his homeland, he applied for and received asylum in America. A few years later he was on the road as pianist and musical director for Sarah Vaughan. The following year, living in Manhattan, Jan began working with Elvin Jones and Jeremy Steig. In 1971, he joined the original line-up of guitarist John McLaughlin’s Mahavishnu Orchestra. Together with drummer Billy Cobham, bassist Rick Laird, and violinist Jerry Goodman, they defined the sound of jazz-fusion by integrating a hefty dose of rock and roll, European classical, and Indian music elements into the genre. The seminal group recorded three albums, which sold more than two million copies, and played 530 shows before their farewell...

During the remainder of the '70s, Jan released six solo albums and contributed compositions as well as keyboard and drum tracks to 14 other albums with such artists as Stanley Clarke, Tony Williams, Al Di Meola, Billy Cobham, Tommy Bolin, Glen Moore, Jeff Beck, and John Abercrombie. Wired, one of his four collaborations with Beck, went platinum. The '80s found Jan recording with Mick Jagger, Clarence Clemons, Neal Schon, and composing TV and movie soundtracks.

You came to Berklee just after the Soviets took control of your homeland in 1968. Did you have any trouble leaving?

I was lucky to be out of the country in Munich at the time, playing at the Domicile club. Out of the blue, the Russians invaded the country. I was planning on attending Berklee on a scholarship that fall, so I stayed in Germany and then came directly to Boston. My family was stuck in Prague for a little while. There was no communication or hard news coming out of there at first, and I didn’t know if there had been mass deaths or what. They managed to get to Vienna, and then called me. My father, who was a doctor, was planning to do research work at the Veterans Administration Hospital in Washington, D.C. on a science exchange. Their papers were in order, so with help from the American consulate they got away too.

What kind of music were you playing in Munich back then?

Absolutely 100 percent jazz. I guess that was when jazz was at its best. After that, in my opinion, it sort of ended. Today there is kind of a restoration of the jazz of an earlier time rather than continued evolution into something new. I think that this is wonderful, but it is similar to classical musicians who concentrate on a particular style period. Certainly it is needed and it’s good, but let’s not fool ourselves.

It is interesting to hear you say that. In a sense, you and the Mahavishnu Orchestra, totally changed the course of jazz.

Maybe we killed it [laughs]. The excesses that were created by groups that copied us make it very hard for me to listen to the music that developed afterwards. What we did worked somehow because it was the first time. It was sort of like bungee jumping off a bridge, and then coming back up and saying, that was nice—but enough of that. The groups that followed insisted on doing it over and over, and the sense of wonder was not there any more.

There was much in the Mahavishnu music that was innovative—the odd-time signatures, unique harmonic and melodic language, and the group's intensity.

Yeah, it just clicked. What made it all so special was that everyone in the group had truly
I'm sure you've been asked this before—will there be a Mahavishnu 20th year reunion?

I could hear that question coming a mile away [laughs]. I am not interested in doing it. I may be the spoilsport, but I can't go back there, I don't have the passion for it. Ultimately, I don't believe in it any more, and I would feel like an impostor doing it.

What made the deepest impression on you during your Berklee years?

I really enjoyed the free-form workshops they used to have downstairs in the Boylston Street building. I remember being just over from Europe, and Junior Cook, who I'd listened to on record, was there, and I got to play with him. The hands-on playing situations at the school were great. I would play with Ray Santisi in his studio with two pianos; that was a wonderful way to work things out. Herb Pomeroy's classes were great too.

More than any other keyboardist, you've developed a unique ability for playing rock guitar-like solos.

I had been really drawn to rock since I was a kid. Even though I loved jazz, there was something really exciting about rock. When I heard Hendrix, it really shook me up. I wondered, why can't I express myself like this on keyboard? I felt the pianistic melodic approach was limited. Hammond organ players used to turn the power off to get some bending on the notes. When the Fender Rhodes came out, I used a ring modulator to do something to the pitch. It wasn't until the Mini Moog synthesizer that I could start realizing my ideas.

How did you get involved with the "Miami Vice" TV series?

A friend got me together with the producer Michael Mann. We talked about styles of music for the show, and he wanted to go off the deep end. He wanted something that sounded very different from the TV music of that time. I played Mann and the director, Thomas Carter, a cassette of some things I'd been working on before the show even came up. One selection ended up becoming the "Miami Vice" theme.

How did the Beyond the Mind's Eye project come about?

Miramar, a video and record company mak-
ing video concept albums, had success with their first video, The Mind's Eye, and wanted the sequel to have a hard-hitting, pop score, so they called me. I was overdue for my next album on MCA, so the record company worked with Miramar so that I could release an album from the material in the video.

I got to work the way I like and write a soundtrack which was instrumental pop with classical and jazz undertones. We sent film and music back and forth. Sometimes they recut the pictures to fit the music. It wasn’t all scoring to picture. That would be hard to do with a dance-oriented soundtrack. You can’t arbitrarily lose a couple of seconds here or there to fit the needs of the picture.

On the cut “Magic Theater,” there is a very convincing Miles-like muted trumpet solo. You have a great way of emulating acoustic instruments on synthesizer.

I just go by what sounds right. If a part doesn’t sound like that instrument would play it, I automatically stop myself. It is unconscious, I don’t think about phrasing or figure out that some notes wouldn’t go this or that way. Sometimes when I am doing guitar-like parts, I enjoy breaking the mold to play something a guitar could never play. So I will try to use something familiar but totally different at the same time.

You prefer to play all musical parts yourself or on synthesizer, and rarely hire outside musicians to record in your studio.

Maybe if I lived in L.A. or New York City I might write a part and have someone in to play it, but I don’t write things out anymore. I play them in on the sequencer. I know just how I want to phrase it, and if I am telling a player all of this, I might kill his inspiration. I hear it a certain way, so easier for me to just play it.

After having worked with some of the world’s best drummers, like Billy Cobham, Elvin Jones, and Tony Williams, it is hard to play with someone else, try to explain how the part goes, and then take days mixing the drums properly. I play the drum parts in on a sophisticated sequencer like Studio Vision where I can do complex rhythmic things.

Would you ever put aside the synthesizers to work with acoustic instruments?

I wouldn’t be interested in doing a purely acoustic project. My mind is very removed from that world. I am so used to going in to edit things, that I couldn’t face the fact that I couldn’t go in and pull a note out or change its level. I cannot live without this ability anymore; I’m too accustomed to working that way.

Your new record reflects all sorts of musical styles. What bin do they put your discs in at record stores?

I have done so many different things that I can be found in rock, jazz, new age, and pop bins. It hurts me because I haven’t made a dent in any one field. To make headway you have to stay in one field all the time. I bore very easily and have to do different things, preferably on the same album. But once it gets past the gatekeepers—those guardians of good taste—the people like it.

What will you be working on next?

I am at a plateau where I am looking around, taking a step back to see what is out there. I want to get Jeff Beck over here to work out some ideas in the studio. We’ve been talking about it for years. He is an amazing musician. Of the guitar triumvirate of the ’60s [Clapton, Page and Beck] he is ultimately the most interesting in my opinion. Right now, I am going around doing screenings for the video. I am also getting reconnected with some people in Europe to do film and TV work over there.

I’m presently a bit discouraged with the way radio has gotten lately. Al DiMeola said it perfectly in his article in the last Berklee today.[See “Music or Wallpaper?” page 32, Spring 1993 issue.] It’s almost to the point where radio is dictating what chord changes and instrumentation you can have in your songs. My tune, “Seeds of Life,” is one that everybody thinks would do well on radio, but since it has some rock and roll rhythm guitar on it, it doesn’t fit adult contemporary and soft jazz formats. I just had to go back to remix it and replace that crunch guitar with polite guitar so that they would play it.

After all of your experiences in the music business, do you have anything to tell those coming up through the ranks?

You’d better love music a lot, because inevitably, you will get hurt along the way, not once, but many times. But you may get a moment that is great. I’m in it because I love it so much that I have to do it. It is like an unconditional kind of love. Sometimes you will be totally in love, and other times you go on a trial separation and don’t do anything for a while. But you come back; it is a constant in life.

To sustain a career you have to be versatile. Unless you’re the Rolling Stones, you can’t do the same thing for 30 to 40 years. Don’t learn to do just one thing and expect it to last your whole life. I have been playing professionally for 30 years in jazz, rock, pop, Indian hybrid music, new age, and all of these combined. There will always be something new.
Indie CD Realities

Everything you wanted to know about releasing your own CD, but didn’t know who to ask

Many musicians feel that if they make a musically great CD and just get it out, it will somehow take off. But all too often, dreams of radio play, brisk sales, and the launch of a concert career fade because the artist is unsure of how to go about selling the hundreds of copies of his or her CD sitting unopened in the closet. In pressing a recording yourself, you essentially become your own independent record label. What follows are some general cost projections and guidelines to help you get your independently released disc into retail stores and onto the airwaves.

Since many musicians create release-quality tapes in home studios, and because commercial studio costs will vary so much according the genre of the music and instrumentation involved, we will consider only the post-studio costs and procedures.

After the Final Mix
Most artists are reluctant to give any creative control to anyone after their studio mix is done, but a good mastering engineer will make your mix sound more like the records people currently hear on the radio and purchase. This first important step can enable your project to hold its own sonically next to the releases by top artists on the major labels.

Budget about $800-$1,000 for the mastering process. This figure includes the cost of the studio, the tape, and safety copies. The mastering engineer may change the order of your songs, adjust the relative levels of each song, edit within songs if necessary, and adjust equalization, compression, and other sonic elements. He then transfers the finished product onto a

Wayne Wadhams is a professor in Berklee’s Music Production and Engineering Department, and owns Boston Skyline Records.

Wayne Wadhams holds a few of the seven CDs issued by his Boston Skyline record label. The company has released discs by jazz, classical, nostalgia, and children’s music acts during its two-year history.
3/4" U-matic video tape, the format utilized by most pressing plants. Last, the engineer makes a cue sheet containing exact SMPTE time codes for the start and finish of each song, and other timing data.

Be sure to press at least 2,000 copies of your CD initially. For releases on my label, Boston Skyline, I send out a total of 300-500 copies to radio stations and trade magazines, local reviewers, and a few to big publications like the New York Times, Billboard, and New Yorker magazine. Of the 2,000 pressed, that leaves about 1,500 to sell. If you press less than 2,000, you risk credibility if a distributor orders more than you have in stock. It takes three weeks to re-press. The distributor will not generally want to wait, and you lose sales.

The pressing plant charges about $1.45 to press and label each disc, put it in a jewel box, insert a booklet (prepared separately), and seal it in shrinkwrap. The price breakdown is: $1.00 for the disc, $.30 for jewel box, $.05 to assemble it, and an average of $.10 per copy for shipping. That comes to about $2,900 not including the cost of making the booklet.

**Cover Design**

The CD cover should represent the artistic quality of the artist and the music. A major label spends $5,000-$8,000 shooting a cover photo or creating cover art. You should budget about $700 for the front cover—photo or artwork, type-setting, and layout for the CD booklet. Since April 1, retailers have stopped accepting new releases packaged in blister pack or a long box. This means there are now only two visible surfaces (the cover and the inlay card in the back of the jewel box) instead of four visible in blister pack (cover, the disc, back of booklet, and inlay card). This makes a great cover essential. Considering your investment in the project, don't cut back on the first thing a customer sees in the CD bin.

At my label, we figure that a striking cover design will prompt a potential customer to turn the disc over for more information. Our inlay cards provide song titles and player and technical credits. Including quotes or excerpts from reviews may give people more reasons to buy the disc. We don't use pictures of new artists on the cover. Unless there is something very dramatic in the presentation, you won't stop a crowd with an unfamiliar face. We will, however, include a "one-sheet" (a glossy flyer with artist photos, reviews, and bio material) with each promo package sent out.

In today's marketplace, your project needs a full-color cover if it is to look professional. The design and printing of the inside and rear of a four-page booklet and the inlay card might cost another $500. The color separation process, a mechanical step which prepares the whole booklet and inlay card for printing, costs about $600. I usually have 5,000 booklets printed initially because the cost per piece is pennies when you print more than 2,000 copies. I send an additional booklet to radio stations and use the extras for other promotional efforts. Printing 5,000 copies of the booklet and inlay card comes to about $900. Total these costs and you will spend $2,700 to make the package look right.

**Distribution**

If you hope to have your recording sold in retail stores, you need to have a bar code on the inlay card. The first five digits of the bar code identify your company or label, the next four identify the specific album, the last digit identifies the type of product it is (2 indicates a CD, 4 indicates a cassette). When scanned at the cash register, the store's computer record which distributor it was bought from, and keep track of inventory. With no bar code, this information must be entered by hand. Major retail outlets like Music Land with 900 stores, Trans World with 700 stores, or Tower Records with 80 superstores, will not touch your CD if it is not bar coded. (A store in your area may take two or three copies to sell on consignment however.)

You can get your company a UPC bar code identifying number from the Uniform Code Council in Dayton, OH. The cost is about $400 initially, but once your label has a number, you can call local companies which make bar code negatives inexpensively and give them your company number, a new product number, and the format number for subsequent releases.

Many retailers only accept indie product if they can buy from a familiar distributor. Retail buyers prefer to work through a supplier who sells them six figures worth of product in one phone call. They would rather call Allegro Distribution for the products of 20 different labels than deal separately with 20 indie labels. To get your CD into the big chains, you need to work through a big distributor. Smaller chains will work with smaller or local distributors. Whoever you sell to will need 10-20 percent of the amount ordered in promo copies to give to retailers for in-store play.

**Promotion**

Most musicians have a good idea which publications would be best suited for advertising their record. Budget at least $1,200 to advertise in local and national trade magazines and newspapers.

For radio promotion, Boston Skyline buys mailing lists of stations from M Street Data Base in New York. They have data on 14,000 stations nationwide. Order a list of the stations which play the style of music successful.
on your record. If it is a new age album, they will list the 150-200 stations which state that new age is their primary or secondary format. If you buy a rock mailing list, you may get 4,000 stations. Typically, M Street charges about $100 for peel-and-stick labels and a bound printout of 300 radio stations.

I call back 20% of the stations serviced to find out if they liked the disc and are playing it. If your product looks professional, you have included a one-sheet, and then follow up with a call, your label establishes credibility with the station. Obviously, if you are releasing a rock record, it is very expensive to send copies to 4,000 stations and then follow up with calls. A national rock release is beyond the resources of most small indie labels.

For a jazz record, M-Street lists about 300 stations. From that list, I might send packages to about 225 stations. If there are three jazz stations in Chicago and I see that one plays jazz all the time, and the other two play classical music part of the day, I might send my package to the station with the all-jazz format, but I also consider which station has the most wattage and the highest Arbitron rating. (The Arbitron rating is determined from surveys of the audience in a given area and reflects the percentage of all radio listeners who are tuned into each station.)

You will have to decide how many promo copies you can afford to send out. The cost of mailing bags is $.30 each, fourth class postage is $1.05, add in the cost of one-sheets, one or two CDs per package, stuffing and stapling, and each package costs you about $7.00. It is not smart to send a package to a five-watt station with no Arbitron rating at a college with 600 students. It is smart to send two copies of the disc to the stations with high Arbitron ratings, and then contact them in two or three weeks. The follow-up has to be continuous. After the disc gets some airplay and has been reviewed, send a follow-up mailing of reviews or news clips to other stations to prod them to play it.

The Extra Mile
To maximize sales, follow these additional steps. First, hire a radio and retail promotion company who will lean on stations and stores nationwide. They charge $250-$400 per week, with a six- to eight-week minimum commitment. You can easily spend $4,000 on these services, but if your record has the ability to sell nationally, this kind of promotion will pay off. Second, boost your advertising budget to $2,500. Third, press 3,500 CDs initially to service demand quickly if it arises, or prepare 2,000 cassettes (with the color cover on the J-card) for rock, rap, or pop releases. The extra CDs or cassettes will cost about $2,000.

These additional expenses will bring your total investment up to about $18,000. This is the amount of money that most successful indie budget for a new release. If you are releasing a rock, pop, or R&B disc, you need to service 1,000 stations, give away 1,000 copies to DJ pools for dance club play, and advertise heavily in local and national press. Your total investment could very well top the $30,000 mark.

The Proven Method
These procedures are the ones followed by every major record company. If an artist really wants the album to succeed, he or she must complete all of these procedures, or pay someone to do them. In reality, your disc will be competing with those of Wynton Marsalis, Sting, Yanni, Garth Brooks, or the Tokyo String Quartet. They each have sophisticated marketing and sales operations behind them. If your independent product doesn’t look and sound as real as theirs, you won’t have a chance.

Many independent artists would like the sales and perhaps the fame of a major recording artist. If you want that brass ring you have to keep your eyes opened and know what is involved from the outset. Use your album to leverage yourself into the career you want. If it doesn’t work the first time, push the reset button and start over again. That’s what artists who make it do.
Out of the Garage

The resourceful band director can give young guitarists a mainstream musical experience

It's your first day on the job as a high school band director. A quick survey of the students in the band room reveals that you are short on brass and reed players, but have a half dozen guitar players hoping to play in the band. What do you do? You could pick the best two guitarists, have them alternate on the tunes that include a guitar chart, and send the other four home. Or, with a little creativity, you could let them all join in and grow musically—without compromising the integrity of your arrangements or having six guitarists playing chord changes.

Generally, guitarists in stage bands have few opportunities to perform outside of their customary role in the rhythm section. Many band directors call on the guitarist only to play rhythm, and an occasional blues or rock-oriented solo. If your instrumentation is sparse, a guitar could fill in missing horn parts.

The guitar's range is wide, and its sound blends especially well with either tenor saxophone or trombone. Guitar is also an excellent choice for reinforcing a weak horn section. This approach allows you to represent all of the lines in the arrangement, and ultimately gives guitarists a much

Charles Chapman '72 is an associate professor in the Guitar Department. He has authored numerous articles on guitar education.
broader musical experience than they will have in a garage band.

The first challenge will be to get the student guitarist reading standard notation. A majority of them play by ear and/or read guitar tablature only. All guitarists should learn to read the written language used by all of the other instruments.

A beginning guitarist usually has about the same the range and facility as a beginning or intermediate tenor trombonist. As reading skill increases, an advancing player can read up to the high C above the treble staff (concert). Since guitar sounds an octave lower than written, parts are always notated in the treble clef, one octave above the actual pitch.

Through the use of the guitar synthesizer, sounds of unusual instruments can be simulated. There is no argument that the actual instruments are superior, but if they are unavailable, using a guitar synthesizer is an option for rounding out a needy stage band or orchestra.

A music department can purchase a guitar synthesizer for the price of a good brass or woodwind instrument. Five years ago, a colleague of mine bought a bass clarinet for his concert band and it hasn’t been out of the case since. Given diminishing music budgets, a guitar synthesizer could be an economical educational tool that meets numerous musical needs.

If your school is inundated with guitarists, a way to get them participating in your music program is to establish guitar ensembles. At Berklee, the standard guitar ensemble consists of six guitars, bass, and drums. My students have successfully written their own arrangements for school ensembles. Once they hear their arrangement, their quest for knowledge increases. Arranging provides an opportunity for young guitarists to gain much-needed knowledge about harmony and theory.

The guitar can be an asset in many musical situations. Giving guitarists more chances to participate will increase the appeal of your music program. With some creative management, the guitar can turn from a thorn in the band director’s side to a drawing card. The possibilities for utilizing guitars in secondary school music programs are limited only by the band director’s imagination.

Example A

Guitar can double or replace parts in this transposed horn score.

Example B

This example shows the horn lines notated for guitar.
C. Paul Luongo '50 is president of the C. Paul Luongo Company, a successful press, public relations, and marketing firm in Boston.

Guitarist Ken Thorpe '65 performs regularly on Block Island. Ken has also taken up acting in the last couple of years, appearing in several “Miami Vice” episodes and six Italian films.

Bill Moody '66 recently had his book The Jazz Exiles: American Musicians Abroad published by the University of Nevada Press. The book is an in-depth history of the many jazz musicians who moved overseas from the U.S. to find new audiences.

Hap Smith '68 is guitarist for “Enter the Night,” a stage production at the Stardust Hotel in Nevada.

Reedman/bandleader Lee Childs '70 and his group the Bourbon Street Paraders Jazz Band perform regularly on Cape Cod and in the Boston area. Lee also teaches sax and clarinet at the Cape Cod Conservatory of Music.

Saxophonist Eddie Manion '71 performed at the Presidential Inaugural Ball in Washington and on the “Tonight Show” with Robert Cray in January.

Saxophonist Dennis Taylor '72 performed on two recordings that were nominated for 1992 Grammy Awards. The albums were Clarence “Gatemouth” Brown's No Looking Back and Michelle Shocked's Arkansas Traveler.

Drummer Chuck Zeuren '72 and his quartet toured Holland and Belgium in May. Chuck also organized a benefit for the American Red Cross last December at the State University of New York at Purchase. Tito Puente and his orchestra headlined the event which also featured the Chuck Zeuren Quintet.

Leonard Perry '73 is a licensing administrator for the music publishing house CPP/Belwin in Miami, Florida. Leonard also performs with several groups in the Miami area.

Composer/singer/keyboardist B.J. Snowden '73 (also known as Jeanne Wilson) released the album Life in the U.S. and Canada. It is being played on Boston airwaves. She composed, produced, arranged, and performed all parts.
Snowden is a cousin of legendary pianist Fats Waller.

Bassist/vocalist Rick Thibodeau ’73 played on the soundtrack for Blind Side, an HBO Movie starring Rebecca DeMornay, Rutgers Hauer and Ron Silver. The movie aired in January. Rick also plays with Outrider, who released their first CD, No Way Out, last year on Prestige Records in London.

Paul Albrecht ’74 a drummer, is performing with the Paul Albrecht Trio, the J. R. Trio, and After Six. Paul also teaches privately in the Philadelphia area.

Guitarist Ross Garnick ’74 has been appointed advertising director for Guitar Player magazine.

Jon Hammond ’74 performed at the International Frankfurt Musik Messe trade show for the 8th year in a row. A session he recorded there for the Sennheiser Microphone Company will be released on CD as A Late Rent Party with Jon Hammond and the New York All-stars. Jon has been host and producer of the Time/ Warner Cable System music variety show The Jon Hammond Show for the last 10 years.

Jeffrey Imel ’74 will record a disc with Zark Simmons for the Quest Records label.

In March, Janice Allen ’75 received the alumni achievement award from Berklee in recognition of her contribution to music education. Currently Janice teaches at the New England Conservatory Step Program for Brass and Woodwinds, the Wheelock College of Music for Children, the Elma Lewis School of Fine Arts, and at the Park School in Brookline, Massachusetts.

Guitarist Gil Dor ’75 per-

New York

Organized and hosted by Kathy Sheppard ’81, the third annual Berklee Alumni Representative (BAR) Scholarship Fund benefit concert made its “Big Apple” debut (it’s usually held in New Jersey) in April at Kenny’s Castaway. Featured were five alumni bands: the K-G Beats, Go Like This, Fawwray, The Fabulous Lesters, and the Marbles who played to 100 enthusiastic alumni and guests.

What’s next for Apple City alumni? In October, both the American Engineering Society and the Jazztimes Conventions will be held. A coinciding alumni event will be announced soon.

Boston

Beantown is having its share of events this year. First was Women’s History Month in March. The offices of Alumni Relations and Community Affairs, along with the Student Activities Center, hosted the “Celebrating Women in Music” reception. The evening featured the sounds of the Underground String Quartet, A Splash of Spontaneity, and the music of Black Divas. Janice Allen ’75 was presented an alumni award for her contributions to music education.

Also in March, pianist Dan Dobek ’72 presented a special benefit concert for the Emanuel Zambelli Scholarship Fund. This year’s Zambelli Scholarship winner, Nickolay Grozdinsky, served as opening act for the concert.

The first annual Career Fair offered students and alumni a chance to network with Jeanne Diva ’75, Director of the Voice Studio; Melissa Ferrick ’90, Recording Artist, Atlantic Records; Berklee Instructor Tom Stein ’88; Kim Steiner ’91, lab monitor for Berklee’s faculty technology center; Chris Wilson ’88, A&R representative for Heartbeat/Rounder Records; and Rick Schettino ’94, executive editor/producer of New England Performer Magazine; and other local industry figures. Panel discussions explored video production, record producing, and booking talent.

Springfield

Forty alumni, students, and guests gathered at the Springfield Marriott Hotel for an Alumni Reception hosted by Berklee faculty members John Hagon and Larry Suvak. The event, held in conjunction with the MENC Conference, provided an enjoyable social environment, networking opportunities, and a healthy exchange of ideas.

Nashville

This past March marked the fourth annual Nashville Alumni Showcase entitled “Nashville Salutes Berklee.” The event was an opportunity for 225 students, alumni, guests, and industry representatives to meet and make important connections [See article on page 28.]

Up here in Boston, alumni library passes are available at the Alumni Office room 6X in the Boylston Street building.

—Sarah Bodge, Assistant Director of Development for Alumni Relations
forms in an Israeli-based duo that blends traditional Israeli music with rock, jazz, and many other influences. Recently they performed at the Europa Jazz Festival “Du Mans” and the Catania Jazz Festival in Italy.

Jean-Michel Herve ’75 is advertising manager for Guitare & Claviers, a French music magazine.

Rob Mounsey ’75 has recently written horn arrangements with Donald Fagen ’66 for a new album by Jenni Muldaur. Rob is currently producing a new album for saxophonist Sadao Watanabe ’65, and will release his own solo album titled Back to the Pool in June.

Producer/composer/pianist Donna Perrino ’75 was a guest soloist with the St. Louis Symphony in 1992 and owns a musical theatrical production company.

Session Drummer John Robinson ’75 played on Michael Bolton’s latest album Timeless (The Classics) as well as new releases by Michael McDonald and Jeff Lorber ’71. John also played on the soundtracks for the TV shows “Murphy Brown” and “Murder, She Wrote,” and the film My Cousin Vinnie.

Guitarist Frank Willey ’75 won the annual Boston’s Best Guitarist Competition in April 1992, and won a Les Paul guitar at the Gibson/WHJX Guitar Competition in Providence, RI.

Beginning August, 1993 Alec Briguglio ’76 will be teaching music education in grades K-12 at a private school in Costa Rica.

Bassist Michael Jay Hack ’77 has just recorded his second album, Dark Eyes, with Blind Dog.

H. Todd Homme ’76 is the manager of music production for Walt Disney/Hollywood Pictures.

Guitarist Chuck Loeb ’76 has just released Mediterranean, his fourth disc for DMP Records. Also playing on the album are fellow alums Wayne Pedzwater ’78 on bass, and David Charles ’87 on percussion.

Dan Newsom ’76 is teaching orchestra, band, and electronic music at the Harvard-Westlake School in California.

Ken Barken ’77 co-wrote and co-produced two cuts on Richard Elliot’s latest album Soul Embrace on Manhattan Records. One of his efforts, “I’m Never Gonna Break Your Heart,” is the first single released from the album.

Nashville singer/songwriter Hunter Moore ’77 has been performing his original music in coffee houses and clubs throughout the U.S. Hunter performed on the Nashville Network in 1992 and with Bill Morrissey at the Columbus, OH, Music Hall.

Composer Steven Saltzman ’77 was the arranger for music in the 24th annual Blue Ribbon Children’s Holiday Festival held at the Dorothy Chandler Pavilion in Los Angeles last April. Saltzman has also composed music for many film and TV projects.

 Saxophone and flute player Peter Gordon ’78 has released Double Play, his third album for Positive Music Records. The disc broke into the Radio and Record national airplay top 10 in March.

Guitarist Peter Hume ’78 is producing demos at his home studio. Home and Studio Recording magazine did a feature story on his studio in October, 1992. The article was written by alumnus Nick Batzdorf ’81.

Violinist Patti Weiss ’78 arranged and performed all string sections on three songs in the movie Gas, Food, Lodging. Patti is now recording her debut CD with the Cal Arts Gamelan Orchestra, Bill Lanphier, Curtis Ohlson, and several other prominent Los Angeles players.

Bassist Suzanne Wood ’79 is band and choral director at the Hartland School in Hartland, VT. She is also working on her master’s degree at Dartmouth College’s electro-acoustic music department.

Sharon Lyew ’80 was appointed vice president of P.T. music in New York. The company is involved in music publishing and licensing master recordings.

On April 17, Berke McKelvey ’80 was the featured soloist at the University of South Dakota’s Artist in the Schools Spring Concert. McKelvey performed originals as well as works by Craig Alberty.

Gary Wittner ’80 has just completed a book of transcriptions of the music of Thelonious Monk notated for guitar. The book will be published by Thelonious Music Corporation.

Guitarist Charles Cocchiaro ’81 and his brother Carl Cocchiaro ’81 received endorsements from IMC/Carvel/Jackson guitars and S.I.T. guitar strings.

Dr. Sung-Ho Ha ’81 was in the United States with the Korean Symphony Orchestra for a joint unity concert in Los Angeles for the Korean and African-American communities.
Dr. Ha was the first Korean to enter Berklee College of Music.

Vocalist Debbie Lewis '81 is a member of the all-female R&B/pop/dance group Oscar. Their debut album, Spotlight, was released on Epic Records.

David Rosenthal '81 produced Never Say Surrender for the band Red Dawn. EMI released the record in March. David has also worked with Cindi Lauper, Robert Palmer, Whitesnake, and Steve Vai '79.

Wendy Swedberg Macdonald '82

Serge Gendrelino '82 was the arranger, executive producer, and co-composer of the Robber Bank album It's a Family Affair. Serge is also starting a music magazine in France, entitled The Record Business.

Pianist Keith Seaman '82 operates his own piano studio in Manchester, NH. Keith also performs with the Revised Edition band and has composed music for choreography for the Manchester Kempo Karate Self-defense Studios.

Wind player Wendy Swedberg Macdonald '82 traveled to Japan with her 16-piece band where they performed at the Blue Note jazz club in Osaka. The trip was a collaborative effort with fellow alum Makoto Ozone '83. Ten other alumni performed with the group.

David Van Slyke '82 was the sound effects editor for Bram Stoker's Dracula and 11 episodes of "Dr. Quinn, Medicine Woman."
Dr. Michael Woods '82 was chosen as a post-doctoral fellow by Arts West to serve two 18-week residencies in arts administration for minorities. On February 20, the Anderson, Indiana Symphony performed Wood's Suite for Chorus and Orchestra, and Brother-Man?, his jazz-rock tone poem.

Alexis Biolley '83 co-wrote the piece "Reverie" for the latest Peter Gordon '78 album Double Play on Positive Music Records. Alexis is also hosting "Mostly Jazz" on Boston's WMBR-FM.

Vocalist Melina Bruhn '83 is a jingle singer for German television and radio commercials.

Vocalist Sandy Martin '83 is playing Patsy Cline in A Closer Walk with Patsy Cline at the Charles Playhouse in Boston. The popular show, a retrospective of Cline's life and work, features several alumni in the band. They are guitarist Chuck Parrish '72, percussionist Kathy Burkly '83, keyboardist Adam Feldman '79, and bassist Ed Friedland '79. Martin also sang the National Anthem at the Red Sox/New York Yankees game May 22.

Pianist Franck Amsallem '84 won second place in the 10th annual Great American Jazz Piano Competition in Jacksonville, FL. Franck also led a concert of all original big band music at McGill University in Montreal, which was recorded for broadcast by the Canadian Broadcasting Corporation.

Vocalist/guitarist/composer Evyn Charles '84 performs in the Los Angeles area. He also is employed as a singer, lyricist, and composer for the City Eastern Music Publishing.

Scott Gershin '84 is working for SoundDelux in Hollywood. Scott was the sound effects designer and editor for the films JFK, Alive, Born on the Fourth of July, Honey, I Shrunk the Kids, The Doors, Home Alone 2, and The Last of the Mohicans.

Guitarist Ittinan Intaranan '84 is teaching music courses at Chiangmai University and Payap University in Chiangmai, Thailand. At night he plays at his own pub, the Baritone, with his own five-piece band, the Jazzliners.

Bill Macpherson '84 won the "Best Independent Label Album of the Year" award at the 1992 San Diego Music Awards. The Palmusic release Jungle Party was the first release by Bill Macpherson and Third Beat. The group also features alumni Nee Quaison-Sackey '90 and Russ Gold '84.

Pianist/composer Hugo Potenza '84 has just released Tango Libre on the HRP Records label. The album is a blend of traditional tango music with jazz and other contemporary influences.

Robert Vosgien '84 digitally mastered and edited the latest albums by Lee Ritenour, Dave Grusin, Diane Schuur, and Barry Manilow, among others.

Drummer Jim Durkin '86 is a representative and producer for Ear to Ear Music in West Los Angeles. Jim is also a professional manager at Jobete Music in L.A. and owns his own Jim Durkin Management for songwriters.

Percussionist Jonathan Edwards '86 recently played on two film scores. One was a promotional video for Viking Cruise Lines and the other was for How the West Was Lost, for the Discovery Channel.

Anthony Plessas '86 penned Music and Technology: The New Frontiers. The book is the first one on the subject written in the Greek language. Anthony has also just released the CD Anadisis which was recorded in his home studio in Athens.
A NEW YORK STORY

Although few are aware of it, millions of Americans have heard the music of Chuck Loeb '76. The guitarist/composer has played on more than 1,000 sessions for albums, films, TV, and jingles, and composed underscore for soap operas, and themes for such programs as the "Montel Williams Show," ABC’s "Gulf War Crisis Special Coverage," and sports special events airing on HBO. Viewers subconsciously identify CNN’s "Headline News" program by Chuck's logo music.

A respected New York session guitarist, Chuck has been featured on albums with such artists as Earl Klugh, Jim Hall, Eddie Daniels, Bob Mintzer, Steps Ahead, Gary Burton, and others.

After leaving Berklee in 1976, Chuck’s first notable gigs as a jazz sideman were with Chico Hamilton, Hubert Laws, and Ray Barreto. Later he toured with the Stan Getz group from 1979-81. Afterwards, he settled in New York and started playing sessions. In about 1985, he began writing music for the sessions—tunes as well as jingles. A mid-'80s session with Michael Brecker and Steps Ahead led to Chuck's joining the band on a tour of Europe and Japan, and being featured on their albums, Magnetic and Ying Yang.

"At that time, Victor Bailey '79 was playing bass, Mike Manieri played MIDI vibes, Peter Erskine was drumming, and Michael Brecker was playing saxophone," remembers Loeb. "This was an amazing band to work with."

Chuck’s entry into writing music for TV is owed to a chance conversation and then a prompt follow-up.

“One night, I was recording guitar tracks for TV music with a production company. I had a jingle to finish writing for the next day, and I was scribbling away on my score in the lobby during a break. The producer walked over and saw me writing, and said, ‘I didn't know you wrote. Do you have a tape?' I got him one the next day, and soon after I was getting calls to write for TV.”

Chuck’s ultimate goal is to strike a career balance between album work and TV, movie, and jingle writing.

"I'm trying to push myself into the areas I find most creative—albums and film work," says Loeb. "Lately, I've been producing and writing material for new albums by saxophonist Nelson Rangell, and pianist Warren Bernhardt."

"My solo career is very important to me too," says Loeb, "but the reality is that I have to do jingles and TV work as well. I enjoy it all, but sometimes it becomes a juggling act."

Chuck's latest album on the DMP label, is titled Mediterranean. It showcases the diversity in his writing and soloing. The 20-bit digital recording displays a wide variety of guitar timbres, ranging from crystal clear electric tones, to scorching lead sounds, to acoustic colors. The disc made it to number 10 on the jazz charts.

Reflecting on the direction his career has taken and his arranging and composition studies at Berklee, Chuck says, "When you are sitting in the classroom, you really don't know what material will be most useful to you. It amazes me how much I still go back to the things that I learned during my time at Berklee."
Guitarist Mark Whitfield '87 has released a new, self-titled album for the Warner Brothers label. The disc features four Whitfield originals among its 12 selections.

in General Music Level II, including a teacher's manual, and accompaniment tape for elementary school music programs.

Mark Cohen '87 was Assistant production coordinator on the film Billie's Song, about the life of Billie Holliday. The film will feature many of the original musicians that played with Billie. Mark is also head of his own Cohensquare Management and has just started his own music supervision company.

Guitarist Rick Mals '87 was featured in the "Hometown Heroes" column of the April issue of Guitar World magazine for his instrumental rock album Rhythm Museum. The album was also "Demo of the Month" in the May issue of Guitar Player magazine.

John Taylor '87 is percussion arranger for the Centerville Jazz Marching Band, which won the 1992 Marching Bands of America Grand National Championship. John is also percussion arranger and instructor at the University of Dayton, OH, and drums with the fusion group World Machine and the pop/jazz group Giant.

Stephen Ward '87 is constructing two project studios with fellow alumnus Paul Ruest '87. Ward serves as audio engineer, producer, and programmer for Mu Music International in New York City, and teaches at the Center for Media Arts at Mercy College.

Bassist Owen Yost '87 is playing with the Big Apple Circus at Lincoln Center in New York. He is also a frequent substitute bassist for the Sesame Street television show and plays many record dates, jingles, and live shows.

Armen Chakmakian '88 is the new keyboardist for Shadowfax. Their latest release, Esperanto, received a Grammy nomination in the new age category.

Nancy Macleod '88 is a digital sound effects editor for SoundDelux in Hollywood, CA.

Ben Wentworth '88 owns Rewarding Recording in Tallahassee, FL. Ben also has his own retail store and is teaching there.

Trumpeter Steve Enos '89 performed with Ken Pepowski and Tommy Flanagan in the Cleveland Jazz Orchestra and with Nick Brignola, Kenny Burrell, and Louie Bellson in Ernie Krivda's Fat Tuesday Big Band. Steve also backed up Natalie Cole at the Blossom Music Center in Richfield, OH.

Bob Folse '89 is playing classical and jazz guitar every Thursday and Friday evenings at the Metropolis Cafe in New Orleans.

Composer Yuval Ron '89 had four symphonic film music excerpts recorded by the New Hampshire State Philharmonic Orchestra. The recording will be released on a CD during the summer of '93. Yuval received a commission from the New England Conser-
Geila Zilkha '91

vatory to compose a song cycle for a children’s choir and cello. The work premiered in January at NEC’s New Music Festival.

Rebecca Alvin ’90 is an independent filmmaker in New York City.

Guitarist John Baldwin ’90 is a solo performer and guitar instructor in the Virginia Beach area.

Amy Hoffberg ’90 is working for SouDelux in Orlando, FL, as a special effects editor. Amy’s film credits include Pure Country, Hear No Evil, and Homeward Bound.

Keyboardist/bassist/vocalist David Lieb ’90 performs regularly around Boston, Rhode Island, and New York with the rock band Shoot the Moon. Last year they toured with Irish rocker Liam Reilly. Alum Tom Rieck ’92 is the group’s drummer and Shane Zweibel ’92 is their sound technician. Dave is also a freelance composer and performer for other bands in Boston and New York.

Singer/songwriter Kim McCasland ’90 and her all-original rock band Noe Bixby recently won a Battle of the Bands sponsored by WAAF-FM in Worcester, MA, and the Rockpile club in Saugus, MA. Fellow alumnus Jim Gregoire ’90 also plays in the band.

Pianist/composer Tonu Naissoo ’90 played with the Baltic Jazz Trio at the Schleswig-Holstein Music Festival in Germany last summer. Last August, Tonu composed music for an Estonian children’s film titled The Secret Lamb.

Eric Rabinowitz ’90 is president of Psychotic Productions. He has just completed building a high-tech preproduction/MIDI studio and is now writing material with fellow alum Wally Dombrowski ’90 for their heavy metal band Turbulence.

Sheldon Sondheim ’90 is writing and producing pop and R&B songs with fellow alum Mikael Sandgren ’90 for Catharsis Sondheim Music. Sheldon has also been performing jazz with celebrity musicians in Los Angeles nightclubs.

Mary Ellen Thompson ’90 has sung television jingles for Sun Sensation Barbie and Multi-Grain Cheerios, and has also appeared on camera. Mary Ellen also sang backup for Nia Peoples on the “Entertainment Tonight” and “Soul Train” television shows.

Todd Dixon ’91 is teaching music privately and at a Buena Park, CA, High School. He is also studying composition at California State University.

Vocalist Geila Zilkha ’91 is a TV reporter for the Japanese morning shows Ohayo-Asahi and Doyo-Ban-Ban and is a DJ for the Osaka radio station.

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Summer 1993
"Funky Jams 802." Geila has interviewed Berklee alumni pianist Junko Onishi '89, guitarist Shingo Saito '87, and bassist Nob Kinuka.

Roy Hargrove '89 released Of Kindred Souls, his fourth album for the Novus label.

From left, the members of Third Beat, Bill Macpherson '84, Nee Quaison-Sackey '90, and Russ Gold '84. The group won a 1992 San Diego Music Award for their album Jungle Party.

Ingrid Lynn Jensen '91 is a professor of jazz trumpet at the Bruckner Conservatory in Linz, Austria. She recently played at the Village Gate in New York with Diva, directed by John LaBarbara, featuring guest instrumentalists Clark Terry and Randy Brecker. She also recorded an album on the Polygram label with Karl Ratzer, a member of the Vienna Art Orchestra.

Pianist/composer/arranger Yumiko Murakami '91 and her group the Yumikonian Orchestra released their latest CD in April. The group includes Yumiko's husband, bassist/composer Gustavo Gregorio '91, Fernando Martinez '90 on drums, Jorge Valiente '90 on guitar, and Diego Urcola '90 on trumpet.

Drummer Istvan Pados '91 recently gave two clinics at the Franz Liszt Academy of Music in Budapest, Hungary. He also performs in Oslo, Norway, with the Istvan Pados Group.

Bassist Lucas Pickford '91 is currently touring Europe with New Orleans singer John Bouté and will be releasing his first CD under his own name on Dinosaur Records in early 1994. Pickford's CD will feature guitarist John Scofield '73.

William Darrell Smith III '91 is co-producing the upcoming Herbie Hancock album. He has played keyboards with Gerald Albright, Lisa Fischer, the Ghetto Guerillas, Omar Hakim, and others.

Drummer Jeff Wald '91 is on the road with the '50s and '60s band the Vandells. The group has been around for 19 years and is based in Nashville.

Pianist Choong Wan Hahn '91 released his first solo album on TAS and SiSS records. Choong produced the album which contains seven of his original compositions.

Kyle Wesloh '91 was the studio engineer for the Eaken Piano Trio's recording of four Haydn piano trios. The disc was released on the WEB label.

Rays Al-Atrakchi '92 is an in-house music composer with Scarab Music, an audio post-production facility for film and video based in Orlando, FL. Rays also composed original music in conjunction with Atlantic Hill Music for a 1993 one-hour Disney Productions special titled "A Journey Into Magic."

R. Scott Erickson '92 is living in Studio City, CA, and works with the management of the Manhattan Transfer. He also serves as arranger, copyist, and librarian for Barry Manilow.

Composer/saxophonist Jaime Fatas '92 wrote and produced the soundtrack for the independent film Sombras, which was named "best picture" at the Video and Advertising Cinema Festival in Barcelona, Spain. Jaime also composed soundtracks for the audio-visual materials of two college-level Spanish textbooks published by Houghton Mifflin.

Bassist Andreas Fliflet '92 served as bassist and ar-
ranger for the EMI/Uruguayan CD release by the group Transatlantico.

Pianist/composer Nelson Garcia '92 is a member of the world beat band the Search Party which also features alumni Charlie Hunt '83, Mark Dolin '83, Ricardo Monzon '87, and Daniel Pearson '90. In February the New York-based dance group Birlibirloque performed two of Nelson's new pieces “Veronique” and “Perhaps Braid” at the Horace Mann Theater.

Saxophonist Rob Hall '92 and guitarist Eran Kendler '92 are leaders of the London-based jazz quartet Crosscurrents. Hall will also be touring Germany and England with fellow alumnus Alex Gunia '87 and Philipp van Endert '94.

Michael McAdams '92 was the mix engineer for the Pittsburgh band Dharma Sons' CD entitled Life and Existence at D&R Studios in Canton, OH.

Kenneth Van Druten '92 is a recording engineer for Paramount Recording Studios in Hollywood. He recently recorded tracks for Toni Toné Tony's most recent album.

Singer/songwriter Robin Rae Zaruba '92 is attending Memphis State University as a jazz studies grad student and is performing in the Memphis area.

Andrew Germain '92 and Blake Windal '92 co-produced “An Evening of Writers in the Round,” a fundraiser for Amnesty International in conjunction with the National Academy of Songwriters. The March concert featured Colin Hay of Men at Work, Andy Goldmark, and Jackson Brown.

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Music and Entertainment Industry Educator’s Association Conference  
March 25-27, 1993  
Nashville, TN

This year’s annual conference of the Music and Entertainment Industry Educator’s Association (MEIEA) was held at Belmont University in Nashville. The event has grown considerably in size and stature due to the number of schools which have begun to offer music and entertainment industry programs. With the purpose of the conference being primarily educational, panel discussions focused on new developments in the music industry and other topics of pedagogical interest.

A Changing Industry

The first event I attended was titled “The Changing Labels: A Changing Industry.” The discussion was moderated by attorney Mike Milom, and the panel included Billy Ray Hearn CEO, Sparrow Records; Kyle Lehning, executive vice president and general manager of Asylum Records; and Bruce Hinton, chair of MCA Records. As label executives, they spoke of the need to take risks and compete in the worldwide market, and the importance of recognizing the cultural synergy that is affecting this market. With the panelists’ expertise being primarily in country/Christian music, they spoke of such issues as the difficulty of getting radio exposure, the growing importance of TV and video exposure, and the effect of new formats for high-quality home recording. They agreed that the most important area of development in the recording industry is marketing.

A discussion entitled “Entrepreneurship in the Music Industry” was moderated by Belmont University faculty member Larry Wacholtz. It included a banker and four individuals who have succeeded in music entrepreneurial pursuits. They discussed techniques for creating business opportunities, the necessity of a well-drafted business plan, and relationships between entrepreneurs, investors, and bankers. Common pitfalls for entrepreneurs are associations with the wrong people and being misinformed.

The Future of Unions

Dr. Jay Collins, also a Belmont faculty member and MEIEA’s first president, assembled an auspicious group to discuss survival of performance unions in the 21st century. Panelists included both the national and the Nashville executive directors of AFTRA, and the current president of the Nashville Musicians’ Union.

The panel spoke at length about the ways in which technology has impacted the ideology of their organizations. There was general lamenting over the difficulty of finding strength in numbers when, to a great extent, their numbers have been depleted by technology. Because of this the unions have lost much of the clout they once had.

Survival depends on leadership which has the vision to find a niche within technological change. Legislative matters, such as the performing rights in sound recordings, and the proposed amendment to the Taft-Hartley Act as affecting club owners, were also discussed.

The International Market

The presentation by Don Cusic, a faculty member at Middle Tennessee State University, was titled “International Music Business—It’s Here to Stay.”
The National Black Music Caucus
March 4-7, 1993
Nashville, TN

The 1993 National Black Music Caucus was a very exciting event which featured numerous clinics, performances, exhibits, and panel discussions.

A clinic titled "The Contributions and Importance of Jazz Organ (Hammond B-3) to Black Music," led by Hank Marr, assistant professor of jazz in the School of Music at Ohio State University, Columbus, was particularly interesting. Marr provided a brief historical overview of the Hammond B-3 organ, and performed several selections demonstrating the organ's capabilities and versatility. He also demonstrated the styles of Jack McDuff, Jimmy Smith, and other notable jazz organists. In each demo, he gave a description of the different styles which developed over a period of 20 to 30 years, clearly showing the organ's contribution to the development of jazz.

Musician, author, and composer Robert Williams conducted a clinic entitled, "The Music Maze: Fun-Teaching Improvisation." Williams' approach to teaching improvisation is different and simpler than approaches used in most academic institutions, where music notation is a focus. Williams utilizes charts and graphs which show the possibilities relating to certain chords. The graphs show relationships between the scalar possibilities.

Bill Pierce directed the Berklee Jazz Sextet in a program including works by Art Blakey and James Williams. The students performed well, and the audience response was enthusiastic. Dennis Montgomery led the Berklee Gospel Choir through a variety of works from the gospel literature. The energy and enthusiasm they radiated affected the audience.

The NBMC Intercollegiate Band, a large symphonic band consisting of 120 top performers from several black colleges, played a number of demanding works from the band literature. This was the first time an effort of this magnitude has been undertaken.

All in all, this was a very good and worthwhile conference.

—Lawrence McClellan Jr., Chair, Professional Education Division

The Association of Concert Bands Conference
April 22, 1993
Naperville, IL

Many sessions at the recent Association of Concert Bands conference were very enlightening.

A session, "Treatment and Prevention of Medical Problems Interfering with Performance," outlined several problems common to musicians. Overuse is common, and is usually related to the amount of time spent and the intensity of playing one's instrument. It is often seen following a change of repertoire, or increased frequency of playing. Pain in the hands and forearms is the most common symptom. Accurate diagnosis is essential.

Nerve compression in the upper extremities can produce pain, finger numbness, or loss of strength. Sometimes included in the overuse category, this problem is frequently related to position and repetition on the instrument. Timely evaluation and care can prevent complications.

Another clinic presented principles for a historically informed performance of Sousa marches. Master Sergeant Frank Byrne of the U.S. Marine Band, presented markings on Sousa manuscripts and first editions, parts marked by Sousa musicians, and recordings of the Sousa band to demonstrate correct performance practices.

Byrne also gave suggestions for clarifying and correcting discrepancies of pitch and note value by comparison to the manuscript score. Lines which are rhythmically identical should be articulated alike, and dynamics should be identical unless altered for a special effect. Inconsistencies should be resolved to conform to the majority of the parts.

There were performances by bands from Naperville and Aurora, IL, Compton Heights and Columbia, MO, Lancing, MI, and Racine, WI. They presented selections representing nearly all areas of the band music repertoire.

—John Hagon, Chair, Music Education Department
This issue’s CODA page features a conversation with a Berklee ’92 Commencement honoree and record executive, Joe Smith, an industry force for 40 years. —Editor

In your 1992 commencement address you stated that the music business needs more people with a music education, not more M.B.A.s. Could you elaborate?

It’s not to demean the M.B.A. process. It’s just that the M.B.A. without some kind of knowledge of music leaves that person a little short. I think experiencing the life of a musician and understanding what goes into writing, arranging, composing, and recording is a major plus. For example, I became a record executive following a career as a radio DJ. It gave me a leg up in understanding that element of the business—knowing what works in marketing and promotion at the radio level. I think that dealing with musicians everyday like I did at radio also helped. For me, having some understanding of business grounded with musical ability is the ideal combination.

Would you advise artists entering today’s music industry to learn to read profit-and-loss sheets and understand marketing techniques?

I don’t think that’s required. The best and most successful artists of the last 25 years are those who write and perform songs. Sure, to have some kind of casual knowledge of how the business works is a plus, but not to the extent that it diverts them from what they really do. Artists should concentrate on what they do well.

Many Berklee students are showing great interest in studying pop and country music now, expanding the musical horizon beyond jazz—the style Berklee’s reputation was founded on.

I think it is encouraging that students are interested in making music in other formats. There are excellent musicians in pop, rock, and country. Some people tend to look down at those who don’t play jazz, but there are some terrific players in other forms of music. And if students are looking for careers with some sort of up side for them, they have to recognize that being a jazz player exclusively can be restrictive. Other forms of music are not only commercially successful, they’re well done.

What might entice the entertainment industry to hire the graduates of Berklee’s new Music Business/Management major?

Speaking as a record company executive, if I were looking to hire people, I would have to see what the program has produced. If it is well targeted and pragmatic, and deals with the realities of the marketplace rather than theoretical concepts, it could work. If, after the first class comes through, we find that they do have a leg up on somebody we might hire from, say, Harvard, that will give us an idea of the success of the program.

After coming to Berklee to receive an honorary doctorate, you and your family established a scholarship fund.

I hadn’t visited Berklee for about 25 years. The demographics have definitely changed; there are quite a few women as well as a number of international students there now. It is not a little school anymore. The faculty I met were very impressive, and from a musical standpoint, I really think the college has its eye on the ball.

The scholarship is an ongoing one, and, basically, it’s in the hands of Berklee as to what happens to it in the future. I was consulted in regard to its establishment and both my family and friends contributed to it. Personally, I intend to send a student or two through school each year. My whole life has revolved around music and I would like to give some of my money to institutions or individuals who are involved in music. I’m not sure of the logistics of the scholarship, but it is in good hands and it will be a pleasure to see it succeed.
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Every LXP-15 function is easily controlled from the front panel. A large, illuminated display keeps you informed. Just select the effect, choose a parameter (up to 27 per effect), and create the sound you like. Precise, fast and intuitive.

The LXP-15 joins the renowned LXP-1, LXP-5 and MRC MIDI Remote Controller in Lexicon's affordable LXP Series. Each gives you that unsurpassed, legendary Lexicon sound.

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