Berklee today
A Forum for Contemporary Music and Musicians

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Nine Lives with Aerosmith

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Technics
Musical Instruments

Celebrating Fifteen Years of Musical Excellence
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Recently, I took a 1970s-era alumnus on a tour of our newest facilities. As usual, conversation centered on the impressive changes at Berklee. Change has become as much a part of the culture here as chord scales and ensemble auditions. It is also a challenge; poorly managed change yields less than optimum results. The key is successful planning.

Continuous planning is the most important responsibility of an institution’s leaders. It provides a foundation for anticipating where we are going, and establishes a process for orderly transition. Reliable data are essential, as are discussion, feedback, and follow-up through assessment.

As we near the midpoint in Berklee’s current five-year planning cycle, it is time to reflect on how we are doing and what comes next. We began this cycle in 1994-95 by reviewing our College Mission Statement, which confirms our commitment to providing students with a practical education in contemporary music.

Next, we organized our data about enrollment trends in various majors, our perceived strengths and weaknesses, and a study of relevant external data on music industry sales, population demographics, and economic trends in the countries from which most of our students originate.

Based on this information, we drafted a vision statement setting forth the primary goals and initiatives we sought to achieve during the five-year planning cycle. Our vision statement, called “Shaping Our Future,” and supporting documentation were widely distributed throughout our college community for feedback and final versions reflected this input. Many members of the Berklee community have received some of this material.

Planning should not be a straight-jacket, so we continually assess progress and make adjustments as needed. We are now starting the third year of our planning cycle, and are renewing the cycle of information gathering. This will mold our new vision statement for the period that lies ahead.

It is satisfying to report that major projects designed to meet the goals set forth in “Shaping Our Future” are proceeding and are benefiting the college. In addition to the obvious gains of a well organized planning effort, there are hidden benefits resulting from focusing the human resources of our talented leadership teams and our faculty, staff, and students on our shared goals and ideals. As we look ahead, the momentum of our entire community working together ensures our success. We are very proud of Berklee’s many accomplishments and look forward to showing our visitors the outcome of years of creative change.
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- □ CDs
- □ Cassette

2. Send my selections on (check one only):

□ Check Enclosed

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Account Name

Account No.

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As the long-anticipated warm weather finally arrived in Boston on the first week of May, so did graduation for over 500 seniors. This year, the college awarded honorary doctorates to jazz legend Chick Corea, gospel music superstar Andraé Crouch, and bestowed a degree upon the late, great film composer Henry Mancini. Accepting the posthumous award for her husband was Mrs. Ginny Mancini.

On Saturday, May 10, Berklee's Yo Team Productions staff and 34 student singers and instrumentalists (the majority of whom were graduating seniors), presented an unforgettable tribute to the three honorees. The show featured such Mancini classics as the “Peter Gunn” and “Pink Panther” themes, Moon River,” and “The Days of Wine and Roses.” Chick Corea was well represented with renditions of works culled from his 35 years as a composer. Highlights were “Spain,” “Light Years,” “Hymn of the Seventh Galaxy,” and “Day Dance.” In a surprise cameo appearance, Corea and Gary Burton took the stage and served up a rollicking duet version of Corea’s “Armando’s Rhumba.”

The finale was a medley of three Crouch tunes: “I’ll Be Thinking of You,” “My Tribute,” and “Got Me Some Angels.” Augmenting the singers onstage was the 80-voice Berklee Reverence Gospel Ensemble. Together, they brought the concert to an inspirational climax.

After the show, the honorees were enthusiastic. Corea simply said, “I was knocked out.” Crouch stated, “I knew the music would be good, but I never expected that such young musicians would be so sensitive.”

The next morning at the Commencement ceremony at the Hynes Convention Center, President Lee Eliot Berk, citing Corea’s 55 albums and eight Grammy Awards, called him “one of the most creative jazz musicians in the industry.” Of Andraé Crouch, Berk said, “He has earned an international reputation as one of the top gospel music artists of our time.” Crouch has penned over 300 songs, some of which have become gospel standards, sold millions of albums, and won nine Grammys.

Berk called Henry Mancini “one of the most gifted and versatile composers of his era.” The masterful composer scored 70 motion pictures, made contributions to more than 100 others, recorded 90 albums, and received 20 Grammy Awards, four Oscars, and a Golden Globe Award. In receiving the degree, Mrs. Mancini stated, “Of all the awards he received in his lifetime, I think this one would have pleased him more than anything.”
WOODWIND STARS TURN OUT FOR JOE VIOLA TRIBUTE

On April 12, a number of gifted saxophonists returned to the college to perform in a tribute concert for Professor Emeritus Joe Viola. The beloved faculty member taught at Berklee for 50 years.

Vibraharpist Gary Burton kicked off the event in the packed Berklee Performance Center. Backed by guitarist Mick Goodrick '69, bassist Christian Bausch '96, and student drummer Sebastiaan de Krom, Burton featured three of Viola’s former students who have also toured with the Burton band. Tenor men Donny McCaslin '88 and Tommy Smith '86 dueled on “I Hear a Rhapsody.” Alto player Jim Odgren '75 stepped up to the mike on “Isfahan” before all three traded choruses on Chick Corea’s “Sea Journey” to end the segment.

Jane Ira Bloom, not a Berklee alumna, but a former Viola student, played an evocative medley of “Wee Small Hours” and her own “Midnight Measure” with a rhythm section comprising pianist Vincent Bourgeyx '97, drummer Steve Haas '96, and bassist Ian Martin '96. Bloom’s soprano sax produced striking piano harmonics during the medley’s unaccompanied section as she played arpeggios into the grand piano as Bourgeyx pressed the sustain pedal. After the applause ended, Bloom read a tribute from “saxophone doctor” Emilio Lyons, who learned the saxophone repair trade from Viola. Although present onstage, Lyons asked Bloom to read his tribute, feeling too overwhelmed to speak the words himself.

Javon Jackson and Donald Harrison rounded out the first half of the show. Jackson chose the tune “Bolivar” to showcase his muscular tenor lines, while Harrison played a virtuosic, a cappella intro to a lively blues romp.

The second half opened with presentations by Lee Eliot Berk, Larry Monroe, and Matt Marvuglio to Viola and his wife Alice, who joined them on the stage. Monroe read a proclamation by Boston Mayor Thomas Menino declaring April 12, 1997 Joe Viola Day in Boston. A congratulatory letter was also sent from Massachusetts Governor William Weld. Viola’s son and daughter each shared warm anecdotes. Before the alumni took the stage again, grandson Robbie played a piano piece which was dedicated to Grandpa Viola.

For their solo numbers Richie C ’67 chose the ballad “Now I Have Everything” and Andy McG picked “In a Sentimental Mood” before being joined by Bill Pierce and LaPorta for a showdownued “Oleo,” the concert finale. After it was over, Viola commented, “When I heard they were planning this I thought about 50 people would show up, but there were so many in the house. It was great to see my former students and to hear them play so well.” Concert proceeds have been used to establish an endowed scholarship in Viola’s name.
MR. KAMEN'S OPUS

The triumphant spirit and emotional conclusion that made the film "Mr. Holland's Opus" a hit took hold of a Berklee Performance Center audience during a February 28 visit from the film's composer, Michael Kamen. Only two days prior, Kamen had received a Grammy Award for the movie's theme, "An American Symphony." Kamen conducted the Berklee Wind Ensemble in the BPC in a performance of his winning composition while the final scene from the film played on a screen behind the Berklee musicians.

Kamen's visit to the college was the first stop of a four-city promotional tour for his newly established Mr. Holland's Opus Foundation (www.mhopus.org). The nonprofit foundation was created by Kamen to put instruments into the hands of youth across the United States, especially in areas where budget cuts have eliminated public school music and arts programs. Kamen's effort is supported by Apple Computer, Sony Publishing ATV and BMI, the Pearl, Yamaha, Avedis Zildjian corporations, and by private donations. The foundation's director is Berklee alumna Gillian Baylow '95.

"When I first began setting up the Foundation, I knew that it would be vitally important to partner with a college level program," says Baylow from the Foundation's Toluca Lake, California, office. "Berklee was such an incredible place of learning for me, that I immediately approached the college for their involvement."

Coincidentally, around the time that Baylow began her discussions with the college, Kamen bumped into Composition Department Assistant Chair Greg Fritze at an off-campus event. Fritze asked Kamen if he would come to Berklee and conduct the Wind Ensemble. Having once before been to Berklee to present a visiting artist clinic, Kamen was eager to return with Baylow to distribute the first of many instruments that will be presented by the foundation.

The evening began with the 50-piece Wind Ensemble—comprising students, faculty, and four Berklee City Music students—performing three pieces, two composed by students, under the direction of Fritze. Before taking the podium to lead the ensemble through "An American Symphony," Kamen presented instruments to Oleg Gusyatin, Abeku Wilson, DeVron Warner, and Brent Irvine. All four are part of Berklee City Music, which provides Boston youth with after-school and full-time music education at no charge. Among the instruments was a guitar autographed by Eric Clapton, a saxophone bought for the foundation by David Sanborn, and a double bass. Irvine, a second-semester student attending the college on a four-year, full-tuition, City Music Continuing Scholarship, was later invited to appear with Kamen on CNN to discuss how the foundation's benevolence has enhanced his learning experience.

With the Wind Ensemble poised to begin its guest conductor's piece, Kamen raised his baton as a projection screen was lowered at the back of the stage. For the rest of the evening, life and art were separated by just a few feet as the Wind Ensemble performed in sync with a clip of the movie's closing scene, a performance of "An American Symphony." At the conclusion, the audience jumped to its feet, applauding Kamen for his musicianship and his humanity.

NEW SCHOLARSHIPS

Scholarship funds have been recently been established in memory of two alumni of the college. The Yale Thompson Scholarship Fund has been created by the Thompson family in memory of MP&E major Yale Thompson. The award will go to a returning MP&E major beginning his or her final year. The family and friends of the late Daniel Gavini '93 have established a fund specifically to provide a scholarship for a student from Holliston High School in Massachusetts who will attend the Berklee Summer Performance Program, or for a full-time student from Holliston or one of its neighboring towns. Both the Yale Thompson and Daniel Gavini scholarships will be awarded yearly starting in the spring of 1998.

Three new area alumni scholarships were established this year with income generated by alumni concerts in Nashville and San Francisco, and from an educational program in Los Angeles presented by the Berklee Center in Los Angeles. Scholarships will be awarded to worthy students who come from each of these geographic areas. The alumni chapters in each area will continue to add contributions to the funds through future concerts and other types of fundraisers, and will be involved in selecting the award recipients from their area.

A scholarship fund begun by Joe Viola to aid his woodwind students, was augmented with funds raised at the Joe Viola Tribute concert held on April 12. [See page 4 for related story.] The first recipients of this scholarship will be named during the spring scholarship awards ceremonies in April of 1998.

Thanks to the generosity of numerous alumni, parents, friends, faculty, and staff, 77 percent of Berklee's students received some form of financial aid during the 1996-97 academic year.

Berklee has a total of 64 named, endowed scholarships that are awarded to deserving students annually. For information about establishing an endowed scholarship, call Director of Development Marjorie O'Malley at (617) 747-2569.
TWO NEW TRUSTEES

Berklee's board of trustees Chair Will Davis announced the appointment of Don Rose and Dolores Johnson to the board. Both will serve on the institutional advancement committee.

Rose is president and cofounder of Rykodisc, one of America's most successful independent record labels. Rykodisc's catalog includes recordings by artists such as Morphine, David Bowie, King Sunny Ade, Jimi Hendrix, Elvis Costello, Bruce Cockburn, Frank Zappa, and Medeski, Martin, and Wood.

Don Rose

Berklee President Lee Eliot Berk said of Rose's appointment, "We are fortunate to have someone on our board who has made such an impact on the international music industry. Don sets a strong example for our students who are planning careers in music business."

Dolores Johnson was named to the board of trustees in April. Johnson is senior director of marketing at Lotus Development Corporation in Cambridge. She manages worldwide marketing for Lotus' strategic partnerships with 16 international telecom organizations.

Johnson has received numerous honors including the AT&T and Harlem Y.M.C.A. Black Achievers in Industry Award for outstanding business and community contributions, the AT&T Special Merit Award for outstanding performance, and the Digital Equipment Corporation's Top Performer award. She is listed in Who's Who Among American Women.

President Berk stated, "I am extremely pleased to join the board of trustees in welcoming Dolores as the newest member. We look forward to utilizing the marketing and technology expertise she has gained through her successful career in senior management positions at several corporations."
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BERKLEE’S 1997 SUMMER PROGRAMS HEAT UP

For the summer of 1997, Berklee will present an assortment of educational offerings ranging from performance workshops to music technology instruction to English as a second language classes.

A perennial favorite is Berklee’s Five Week Summer Performance Program, which runs from July 6 through August 8. Participants receive five weeks of intensive training in performance with Berklee faculty members and an array of visiting artists. The program is popular with high school age students, and offers plenty of performing opportunities, and everyone a spot onstage in the program’s final concert series.

The 1997 Berklee Guitar Sessions will run August 17 through August 22. The program sharpens playing skills through intensive workshops, style labs, ensembles, and lessons from the guitar faculty. Professional bass players and drummers will be on hand for the ensembles.

Berklee’s Music Technology Division presents three days of seminars on music production for musicians, songwriters, and educators interested in world music. Festival attendees will be placed in groups with percussionists of similar training and ability.

The World Percussion Festival runs August 12-17. Its emphasis is on practical playing experience through a variety of performance activities, clinics, and concerts for all percussionists and educators interested in world music. Festival attendees will be placed in groups with percussionists of similar training and ability.

The Summer String Fling, July 31 through August 2, is open to all violin, viola, and cello players wanting to develop improvisational skills in contemporary idioms such as jazz, rock, blues, and country.

The International Musicians English Language Institute (IMELI) summer programs for intermediate and advanced musicians, songwriters, and educators interested in world music. Festival attendees will be placed in groups with percussionists of similar training and ability.

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The International Musicians English Language Institute (IMELI) summer program is held at the Berklee campus from July 25 to August 22, and is designed for students who speak English as a second language. Mornings are spent learning English grammar and vocabulary; afternoons are for exploring the culture of the United States in general and specific customs of Boston and of Berklee. The curriculum also includes cultural activities near the campus.

Berklee’s Los Angeles Performance Program is held at the Claremont McKenna College campus just outside of Los Angeles from July 20 to 26. This is a unique opportunity to work with some of Berklee’s best faculty as well as top West Coast alumni and guest artists. This program offers instrumental and vocal workshops, and special guitar sessions, providing plenty of performance opportunities in ensembles with students of similar training levels and skills.

Applicants to all programs must be at least 15 years old to enroll, and performers must have been playing their instrument for at least one year. Housing and meal plans are available for each course of study. Call the Summer Hotline at (617) 747-8870 for application information and tuition and housing costs.

GIVING ONE HUNDRED AND TEN PERCENT

The item topping Larry Senibaldi’s retirement summer agenda after teaching guitar at Berklee for 34 years, is, ironically, studying guitar. “I’ll finally have the time to do it,” he says. “I want to learn more tunes and work with classical music too.”

For many years, Senibaldi taught eight hours a day, five days a week, and played gigs on the weekend to support his wife and six children. Now, the kids are grown, and he is free to pursue just what he wants in music. “When I do something, I like to give it my all,” he says. “I feel I gave it 110 percent here. I think I only missed 15 days of work total. I’ll do the same in retirement, but I will be giving myself 110 percent.”

Senibaldi studied at Berklee in the 1950s. “I was a student in 1957 after I got out of the service,” he says. “In the Army’s 28th Infantry Division Band, I learned how much I didn’t know.”

After Berklee, he played in area clubs with various bands. He and former Guitar Department Chair Bill Leavitt were playing the same circuit but had never met. “I finally got to play with him in a show which called for two guitars. Shortly after that, he called and asked me to teach at Berklee.” The rest, as they say, is history.

Senibaldi taught some greats during his tenure. “I had Mike Stern for three years,” he recalls, “and, for a few semesters, Reeves Gabrels and John Scofield. I even taught ADi Meola for a little while. I have made a lot of friends here over the years. I’ve saved the letters I’ve gotten from former students all around the world. Once in a while, someone like Stern or Gabrels mentions me in a magazine interview.”

Now he dreams of leading a group, writing music, learning violin concertos on guitar . . . 110 percent.
A FEW MINUTES WITH SUSAN BERK

Susan Berk, wife of President Lee Eliot Berk

Over the years, Susan Berk has served the college and assisted her husband in numerous quiet ways. A case in point, she will oversee public art displays that the college plans to set up in several buildings in an effort to enhance the architecture for visitors, staff, and Berklee students. Another example: President Berk was recently invited to chair the National Music Foundation’s Education Committee; Susan was also invited to be a member.

Voluntary public service—both inside and outside of Berklee—has always been an important component of Susan’s schedule. Educated for public school teaching, a student of the visual arts, and a lover of children, Susan volunteers two days each week at Boston's Charles Sumner School as a teacher's helper assisting the elementary students with reading and art.

Lee and Susan open their home for special college events and meetings. “We entertain the trustees and guests from around the world,” she says. “We have hosted events ranging from Passover Seders and IAJE [International Association of Jazz Educators] receptions, to formal dinners with a theme. Bringing people together and making friends for the college in our home and at outside events is a very important endeavor, and it is fun too.”

A native of New London, Connecticut, Susan Berk’s initiation to the Berklee scene came in 1975. “The summer after I had received my master’s degree from the University of Pennsylvania,” she says, “I took a job in Boston giving tours of the city for the Boston Aid to the Blind. Around that time, I was introduced to Lee by a friend. Our first date was at Cafe Vendome. I was a half-hour late, but Lee was still there when I arrived—I thought patience was a good trait on his part. After dinner, we walked down to the John Hancock Hall where many Berklee concerts were held back then.

“The concert that night was by Mike Gibbs’ Only Chrome Waterfall Orchestra. That was my introduction to Berklee. As I got to know Lee better, he took me through the building which is now the Berklee Performance Center. The basement was a bowling alley then, and I thought his plans to make it a first-rate theater were overly ambitious. But he clearly had the vision of what it could become.”

Susan and Lee were married in October 1975. Susan then worked at the John F. Kennedy Library, but after their two daughters Nancy and Lucy were born, Susan decided to work out of their home. She launched a successful tour- and events-planning business called Uncommon Boston. “It all started when Lee met with a mother and son from California,” she recalls. “They wanted to see some historical sites in Boston, and Lee asked if I would take them around. I tailored the trip to the high school-age son’s interests. Later, I arranged custom tours for other people as well. Word got out and soon corporations like General Electric started calling me to take their foreign visitors around. I even worked on a major Harvard Business School reunion for the fabulous Class of 1961.”

Addison Wesley published Uncommon Boston, a book Susan co-wrote with author Jill Blume in the late 1980s. “Our book sold well—over 17,000 copies—and went into second and third printings,” she says. “Soon the business was listed in popular travel books published by Fodor and Frommer. That gave us credibility.”

As the business grew steadily over a 10-year period, Susan found that there was insufficient time for other areas of her life, particularly family and volunteer activities.

The talents developed in her business became a college asset as she channeled that creativity into Berklee events. For a dinner welcoming new Berklee trustees that was held on Lincoln’s Birthday a few years ago, Susan found a historian who dressed as Abraham Lincoln, mingled with the guests, and spoke in character on episodes from Lincoln’s life. “I surprised IAJE people for a planning session at our home,” she says. “Knowing that their next conference would be in Texas, I had a Texas motif for the party and the huge cake.”

One of Susan’s great passions is art. “I’ve always had a good eye for it,” she says, “and I enjoy sketching.” Susan will balance overseeing Berklee’s public art installations with other voluntary civic and charitable commitments. “I know I can’t be a volunteer here five days a week—it’s not in my artistic temperament,” she jokes. “I love the environment at Berklee, though. This college is a beehive of musical activity, and I enjoy the creative artists and students I meet here.”
Associate Professor of Voice Vivian Reed was profiled in the May 2, 1997 edition of the Chronicle of Higher Education. Journalist David Wheeler attended Reed’s classes for two days to write the story.

Librarian John Voigt authored articles on Gil Evans and Morton Feldman for a book and CD-ROM release slated for 1998. He played bass on the CDs Tri-P-Let with the Jemeel Moondoc Trio and on Sabir Mateen. Both discs are on the Eremite label. He has also been backing Associate Professor Carolyn Wilkins, street poet Billy Barnum, performance artist Bea Licata, Thurston Moore of Sonic Youth, and guitarist Bern Nix at various gigs.

Assistant Professor of Piano Marc Rossi released the CD entitled We Must Continue for the MMC label. Rossi is joined on the recording by Percussion Professor Ed Uribe, guitarist Bruce Arnold, drummer Alan Hall, bassist Bill Urmon, and shekere player Syd Smart.

Guitar Professor Garrison Fewell and Assistant Professor of Piano Laszlo Gardony released a live duo album titled Reflection of a Clear Moon for the Accurate label. The recording was made during a live broadcast in Budapest for Hungarian National Radio. It is Fewell’s third release on alumnus Russ Gershon’s Accurate label. Gardony also performed in Norway, Finland, Belgium, and at the Alterknit Theatre in New York this spring.

Assistant Professor of Ensemble Fred Lipsius has authored a new book and play-a-long CD entitled Reading Key Jazz Rhythms. The CD features Assistant Professor of Guitar Jack Pezanelli, Assistant Professor of Bass Dave Clark, and Lipsius on keyboard. The book is published by Advance Music.

Professor of Guitar Larry Senihaldi and Professor of Music Education Deanna Kidd (vocals) are heard on the Paint the Town Red CD on the KTD music label. The work is an original musical theater production written and produced by Berklee alumnus Michael W. Donovan ’78.

Assistant Professor of Harmony Bruce Katz played Hammond B3 organ and piano on Transformations, the second disc he has released for the Audiouquest Music label. It features Performance Studies Instructor Kevin Barry (guitar) and Assistant Professor of Bass Dave Clark.

Associate Professor of Guitar Mike Ihde’s performance at the 14th Annual Pedal Steel Guitar Festival in Burghclere, England, was so impressive to festival attendees that he has been invited back for next year’s event.

Associate Professor Bruno Raberg plays bass on the Myths and Beliefs CD by keyboardist Mika Pohjola ’93. Also heard are Roberto Dani ’94 (drums) and Mick Goodrick ’67 (guitar). Bruce Millard ’83 was production assistant and Bob Patton engineered.

Guitar Instructor Tomo Fujita has released the blues/fusion CD Put on Your Funk Face, which features 11 Fujita originals. The disc was named “Demo of the Month” by Guitar Player magazine in March.

Brazilian vocalist and Assistant Professor of Ear Training Luciana Souza released Quintet Music, which features Associate Professor of Woodwinds George Garzone (saxophone), bassist John Lockwood ’77, pianist Dave Kikoski ’81, and Ignacio Berroa on drums.

Assisstant Chair of Film Scoring Michael Rendish orchestrated Love at Sundown, music written by the King of Thailand. He also conducted the work’s premiere with the Bangkok Symphony and the Bill Pierce Quintet featuring Chair of Woodwinds Bill Pierce (saxophone), Ensemble Instructor Ron Mahdi (bass), Associate Professor of Performance Studies Ken Cervenka (trumpet), Associate Professor of Percussion John Ramsey (drums), and Ensemble Instructor Consuelo Candelaria (piano).

Associate Professor of Ensemble Marcello Pellitteri (drums) plays on Celtic Tales, a new release on Sony Records by Gildas Boclé ’85 (bass) and Jean-Baptiste Boclé ’85 (vibes).

Assistant Professor of Bass Joe Santerre has released The Scenic Route on AudioImage Records. Featured on the CD are Assistant Professor of Guitar Jon Finn and Woodwind Instructor Dino Govoni.

Associate Professor of Guitar Charles Chapman performed a solo guitar set at the NAMM Show in Anaheim, California, this January for Acoustic Guitar magazine.

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Summer 1997
A wide range of professionals and industry bright lights visited the campus to share anecdotes and impart knowledge to Berklee students and faculty members this spring. Launching the series was Lisa Moen, senior director of product development for Broadcast Data Systems. She described new systems which have revolutionized airplay information gathering.

Country hit songwriter Gary Burr conducted classes on the craft and business of songwriting. He also conducted a master class with student songwriters.

Mark Ledford, vocalist, multi-instrumentalist, studio musician, and touring sideman with the Pat Metheny Group, presented a clinic for students of the Voice Department.

Panamanian-born pianist Danilo Pérez gave an afternoon clinic and performed with his trio in an evening concert at the Berklee Performance Center.

Bert Holman, Allman Brothers Band manager, spoke candidly about the realities of managing a rock band and shared insights on the logistics of touring.

Dr. Charles Furman and Amelia Furman spoke about music therapy and working with special needs students.

Tony Brown, president of MCA Records—Nashville division, spoke about producing hit country records in the morning on April 25. That afternoon, Brown conducted a master class in Berklee’s Studio L3.

Grammy-Award-winning film score composer Michael Kamen spoke about his career in an afternoon clinic preceding his evening appearance as guest conductor of the Berklee Concert Wind Ensemble.

Participating in the Piano Week activities was Andy LaVerne who came for a concert and clinic on reharmonization and improvisation.

Vocalist Rebecca Paris presented a clinic on singing jazz standards for the Voice Department.

Boston Globe reporter and Berklee alumna Alisa Valdes moderated a lively panel discussion about women in the music industry. Panel members included Boston Music Awards founder Candace Avery, Assistant Professor of Guitar Lauren Passarelli, songwriter Deb Pasternak, Rykodisc Director of A&R Erica Ruben, jazz vocalist Eula Lawrence, and songwriter Laurie Geltman.

Mario DeCurtis, principal percussionist at Radio City Music Hall, presented a seminar on applying electronic percussion to various genres during Percussion Week in April.

Blue Note recording artist Fareed Haque gave a clinic on electric and classical guitar styles during Guitar Week in April. Also on hand for Guitar Week activities was Manhattan School of Music Professor Rodney Jones. Jones played in a Performance Center concert with saxophonist Bill Pierce, bassist John Lockwood, and drummer Sebastian DeKrom.

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Ray Kotwica, a member of the Berklee faculty for 40 years, has played trumpet with some of the true entertainment legends of this century, including Judy Garland, Nat King Cole, and Tony Bennett. But one early music learning experience that he passes on to his students came in a less conspicuous situation, aboard a boat in Boston Harbor in the 1940s.

“It was a harbor cruise called Roll and Toss with Syd Ross,” Berklee’s Brass Chair Emeritus Ray Kotwica said in reference to the floating ballroom shows. “Playing on the boat was, in a way, tougher than other gigs. When the boat started swaying, the tempo might change, and it would be harder to read the chart. You had to be sure to know the tune. It forced me to stop relying on reading and on other players.”

It is this sort of common sense approach to learning music that has always informed the teaching methods of Kotwica, one of Berklee’s most popular faculty members since joining the college in 1957.

As trumpet chair and, eventually, Berklee’s first Brass Department chair, Kotwica set the tone for his department, earning a reputation as a demanding yet caring private instructor. Kotwica’s teaching style has nurtured the talent of many trumpeters, including Berklee alumni Wallace Roney, Claudio Roditi, Tiger Okoshi, and Lin Biviano.

“He is a very smart man and has an amazing capacity for insight,” said Biviano, who went on to work with big bands led by Count Basie, Woody Herman, and Maynard Ferguson after studying with Kotwica in the mid-1960s. “A lesson with Ray was not just about playing the trumpet, but about how to approach the business, how to be a well respected and well received person.”

Lessons in music business began at an early age for Kotwica, who was already playing professionally in Boston’s top vaudeville theaters by the time he graduated from high school in 1945. Versatility was an important talent Kotwica developed at this time, having to provide a musical backdrop for a range of performers, including singers, dancers, jugglers, and even animal acts.

After high school, Kotwica earned a degree in classical trumpet at Boston University while playing big band gigs.
at clubs, theaters, and on cruise boats.

At Blinstrub's Village in South Boston, Kotwica accompanied stars like Nat King Cole, Harry Belafonte, Steve Lawrence, and Eydie Gorme. And at a former Boston club, the Latin Quarter, Kotwica formed a long friendship with Woodwind Chair Emeritus Joe Viola when the pair played in a house band that backed up Pearl Bailey and Billy Eckstine, among others.

"Ray is the most consistent trumpet player I've ever worked with," Viola said. "Guys would be clamming notes all over the place, but I never heard Ray bust any notes. He could handle any situation."

Kotwica made his strongest mark on the Boston music scene in the theater, particularly as lead trumpet player at the Shubert Theater. His playing was a highlight of many Broadway hits, including Camelot, Hello Dolly, Cats, and A Chorus Line.

At a time when shows frequently opened in Boston before hitting Broadway, Kotwica became known in the 1950s and 1960s as a reliable lead player, a great source of musician referrals, and a consummate theater professional.

"If you play in the theater, you have to learn the business," explained Kotwica. "What you can do, what you can't do, how to get along with conductors."

Theater contractors came to depend heavily on Kotwica's familiarity with the best musicians in town, and his ability to line up players perfectly suited for particular gigs. "Many people got their first [theater] gig on my recommendation," said Kotwica. "At times when we were at the Shubert, there might be seven or eight people from Berklee in the band."

One of the many musicians Kotwica helped land theater gigs was trumpeter and retired Berklee faculty member Herb Pomeroy. "I learned more about playing [in musicals] from Ray than anyone," he remembered. Sitting next to him helped me immensely with musicality in that situation, anticipating parts, turning pages. Ray is very skilled in the idiom."

While Kotwica was becoming a master of the musical, he was continuing to develop as an educator; he put his distinctive stamp on Berklee's Trumpet Department. Kotwica helped students master the fundamentals of music and the music industry, and coauthored a book with Joe Viola titled Chord Studies for Trumpet.

"I've always emphasized getting a good sound and learning tunes without the music," Kotwica said. But his advice to young trumpeters would inevitably include tips on establishing and maintaining a professional career. "I would tell them to take any gigs they could get and eventually someone would hear them. Whether you're playing a wedding or Carnegie Hall, someone with a good sound always stands out."

One aspect of Kotwica's personality that has always enhanced his educational style is his sense of humor. "Ray has a joke for every occasion," said Biviano. "He would be the one in the pit band to crack a joke and make everyone relax. He would make everyone feel at ease because of his personality."

"He has a legendary sense of humor that keeps the peace between different factions," added Professor of Trombone Phil Wilson. "I can remember times I would be arguing with John LaPorta or one of the other faculty members about a teaching approach, and Ray would always have a funny line to break the tension. Then, no matter what the problem was, he would come up with a solution right in the middle of the road."

Berklee recognized Kotwica in 1989 by appointing him Distinguished Chair of the Brass Department, which combined the trumpet and trombone departments.

In the last few years, Kotwica has brought his seasoned teaching skills to young students in Boston's inner-city schools through the Berklee City Music (BCM) outreach program. BCM's mentoring component, which provides young musicians a free education by matching them with Berklee student and faculty tutors, was strengthened in 1991 when Kotwica volunteered to join the mentoring team. One student, 18-year-old trumpeter Mark Goncalves, began studying with him when he was 12 years old.

"Ray made me aware of the tiny little things that make you into a great player," Goncalves said. "Plus, he told me the facts-of-life things that you need to get by. He's a great teacher because he's given me the foundation to do whatever I want in my career. He's like a grandfather to me."

Kotwica's BCM efforts were recognized in April 1996 when he received the Pro Arts Public Service in the Arts award in a ceremony at Boston City Hall. The award is given annually to educators who use their creative talents for community service.

Late last year, Kotwica suffered a stroke. He has been recovering at a rehabilitation center in Rhode Island. While Berklee is forced to do without Kotwica's contributions for the time being, current faculty members can't help but pass along their mentor's wisdom.

Biviano, now a member of the trumpet faculty, remembers how Kotwica always took Berklee's trumpet students under his wing. "He tried to put us on the right road," Biviano recalls. "So many times, I tell my students I'm just teaching them what Ray taught me."

Get well wishes can be sent to Ray c/o The Professional Performance Division, Box 135, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.
Rock 'n' Roll Survivors

Feelin' lucky, Brad Whitford '71 and Joey Kramer '70 go beyond Nine Lives with Aerosmith, the band that is living for 10.

Nine Lives is a fitting title for the latest CD by Aerosmith, one of America's longest surviving and greatest rock bands. The new disc is the band's first under the terms of a deal (reportedly worth as much as $30 million) the band inked in 1991 with Columbia, the label which originally signed them in 1972. From the first notes of the title cut—Steven Tyler's scream, the snarling guitars of Brad Whitford '71 and Joe Perry, and the thundering rhythm section of drummer Joey Kramer '70 and bassist Tom Hamilton—it's clear that this quintet of 40-something rockers still possesses all the fire and energy it had 25 years ago.

Over the course of its two and a half decades, the band has claimed its own corner in the pantheon of rock icons. Aerosmith has played to packed stadiums around the world, sold over 70 million records, won countless awards (including three Grammys), and influenced numerous up-and-coming bands. They are also enjoying an unprecedented wave of popularity among a generation that wasn't even born when the band began playing. This wide fan base supplied the fuel that rocketed Nine Lives to the number-one spot on the Billboard 200 chart a week after its release.

Whitford and Kramer took a few minutes to speak with me as the band was gearing up for a Scandinavian tour to support the new disc. In their pre-Aerosmith days back in the early '70s, Whitford, from Reading, Massachusetts, and Kramer, from Yonkers, New York, had each come to Berklee at age 19 seeking to refine their musical skills. "My desire to become a better drummer drew me to Berklee," recalls Kramer. "I got discouraged, though, when I knew it wasn't going to happen. This was 27 years ago, when the primary focus at Berklee was jazz. My drum teacher wanted me to play with traditional grip, not matched grip like I had been doing as a self-taught, street-type of player."

Around that time, opportunity knocked for Kramer when Joe Perry and Tom Hamilton, who were putting a band together with Kramer's former high school buddy Steven Tallarico (a.k.a. Steven Tyler), came to Kramer's apartment on Hemenway Street to audition him for what would become Aerosmith. "I knew that I wanted to play," he says, "and when I realized what was happening with the band, I left Berklee to go and do that."

Whitford, who studied at the college until early 1971, recalls, "Right after I finished the spring semester, I went to Nantucket to play with a friend's group. We also played some gigs up in New Hampshire, that is where I met the guys in Aerosmith. Their other guitarist wasn't working out and they came to see me play in Sunapee, New Hampshire. Later they asked me to join.

"We started out playing originals and cover
Aerosmith can't make a record that sounds like that, people would wonder what happened. Our approach is more hard-edged, not neat and tidy.

Brad Whitford

Released in January of 1973, the album contained their first hit, “Dream On.” Critics, in hindsight, now point to that song as the first power ballad.

It was a rags-to-riches scenario. The momentum of their growing popularity thrust the band into high gear. They released an album each year for seven years and toured almost continuously. Living with the spoils of the band's tremendous success, however, proved a more severe test of their mettle than attaining them did. Broken marriages, lawsuits over contractual issues, substance abuse of disastrous proportions, and a host of other hazards encountered in the fast lane dogged the band.

By 1979, morale and productivity had deteriorated to the point that Joe Perry left to front his own band. Whitford followed suit in 1981. Tyler, Kramer, and Hamilton hired replacements for the two guitarists, and Aerosmith continued touring and recording, but the magic was gone. On their own, Perry and Whitford discovered starting over was very difficult.

“We found that other projects didn't work,” states Whitford. “All of the ingredients have to be there. It happens to a lot of people who don't appreciate the chemistry. That's what was behind Rodgers and Hammerstein, Lennon and McCartney, and Steven Tyler and Joe Perry. You can't explain that, it just is. When you take it away, it isn't — it is one of those God things.”

The original band members reunited in 1985 after a five-year hiatus and released Done With Mirrors, their first album under a new contract with Geffen Records. They embarked on an extensive tour but had to cancel it midway through when continued drug and alcohol problems made finishing the tour impossible. The group's then-manager Tim Collins and the entire band checked into the Caron Foundation rehab center in Pennsylvania where each achieved sobriety through a 12-step program.

In control of themselves for the first time in years and with renewed vigor, the band started touring again and, over the next several years, recorded five platinum albums for Geffen. They earned their first Grammy Award for “Janie’s Got a Gun” from 1989’s Pump album, followed by Grammys for “Livin' on the Edge” in 1994, and “Crazy” in 1995.

After finishing a major tour and delivering Big Ones, their last album under the Geffen contract in 1994, it appeared the band could focus its energy on their long-awaited release for Columbia unfettered. Perhaps it was the intense pressure to come up with a blockbuster under the new multimillion dollar contract, but the process of making Nine Lives was anything but easy. The trouble started early in 1996, soon after Alanis Morrisette producer Glenn Ballard
started cowriting and recording with the band in Miami. The first casualty was Joey Kramer.

"This album was a crisis in progress from the time we started until we finished," states Kramer. "There were so many things that happened." Kramer was overtaken by a "blue funk," as he describes it, after receiving the news that his father had died.

"There were a lot of things going on in my personal life," he says, "and I went through a deep depression. I had to go away to take care of it." Kramer caught a flight to Boston in the midst of the sessions with no word of when he might be back. "My problems came right after preproduction and everybody had to deal with it. Going through that phase of the album I believe contributed to how it came out though. If things didn't go that way, we probably wouldn't have the album that we have today. I don't know if it is necessary to go through that amount of pain, but it seems to be that way for us."

With the agreed-upon September 1996 release date looming, the band decided to forge ahead with session drummer Steve Ferrone. But, as talented as Ferrone is, he didn't bring Kramer's brand of thrash to the sessions. Kramer returned within a few months and recut Ferrone's drum tracks. "That is part of what really helped me get back in touch with what it is that I do," he says. "It was very validating to see that an Aerosmith album couldn't be done without me. Steve is probably 100 times the musician that I'll ever be in terms of being a schooled player; he's just not a rock-and-roll drummer. It just shows you that there is room for everybody. He does what he does and I do what I do. I only specialize in one thing, but I am grateful to know that there are few who do it."

By June 1996, tension in the studio between Tyler and other band members began to mount. On the verge of splitting up, the band decided to stop working and check into a rehab center in California for conflict resolution counseling. They emerged 11 days later having decided they needed a change in management. Summarily, Tim Collins was fired, and Wendy Laister was hired.

The band had already completed half of the anxiously anticipated album with (Quincy Jones protégé) Glen Ballard producing when Columbia executives listened to the tracks and said it didn't sound like an Aerosmith recording. "It was difficult to hear that, being in the middle of it," says Whitford. "We have done that for other records and there are a few ways to go at it. You can set up live and just fix up the solos later, or you can do a lot of fixing. Shirley didn't want to fix anything. He made sure the drum sounds going to tape were the ones that would be on the album. He wasn't going to use a sampled sound for the bass drum later—which we did on Pump, Permanent Vacation, and Get a Grip. Shirley wanted to move away from that and get an organic sound all the way through."

"On Pump and Get a Grip, we used a lot of sampled drum sounds," adds Kramer, "so the drums are right in your face. That was good for the time, and I still really like it. On this album, everything is mixed to form a big picture rather than as five separate things to be heard on their own. It is a band sound. What contributes to that is there are no sampled sounds—it is just straight drums. Also, the bass drum is not mixed out as far as before; it is blended in as a color in the picture. That is different for us, but it contributes more to the sound of the band."

The end result is an album that rocks as hard as anything Aerosmith ever recorded. And while it is a hard rock album, a very subtle stylistic nod toward the Beatles can be detected in
some of the vocal harmonies, the orchestrations, and in the sounds of traditional Indian instruments blended with electric guitars.

"The [Beatles] influence has always been there for all of us in the band," says Whitford. "They were a huge influence on us, so at some point that was bound to come out in the music. I don't feel the music is derivative, but stylistically there is that influence. It is not easy to get that kind of magic on a record without copying them.

"On the song 'Taste of India,' we originally thought sitar would work. We met a guy in New York who knew a lot of Indian musicians and he suggested a sarangi player. We got him into the studio and just let him blow. It was fascinating, the initial stuff he played was incredible. In the end, we didn't need any other players, he really gave the whole flavor we were looking for."

Regarding the orchestrations, Whitford comments, "On our past albums, strings or other orchestrations were done as an afterthought, not as a part of the process of recording the song. We brought [arranger] David Campbell in very early to the sessions. We listened together and discussed what we wanted to do before the songs were completed. That made David a part of the process, and those parts became key elements of the songs—a much more integrated sound."

Once again bucking the odds, Aerosmith triumphed over adversity, rising phoenix-like from the ashes to make an album everyone is enthusiastic about. "I learned a great lesson from all of this," says Kramer. "God sometimes has a very weird sense of humor. As a band, we seem to function best under pressure and adversity. Without it, you don't move forward. Personally, there is a lot of strength between the five of us. I'm glad that I got to be a part of this album because there was a time when there was a possibility that I wasn't going to be a part of it."

Whitford muses, "It is as if obstacles keep coming up and we go, 'Oh yeah?' Like a fighter, when someone says we're all washed up, we go back, train harder, and come out fighting. You can't always get a record like this where you are very pleased with every aspect of it. On other albums, you might feel there is a weak link or a couple of tracks that you weren't one hundred percent behind. In a band, there is always a certain amount of compromise, but this album seems to make everyone in the band really happy."

The degree of commitment Aerosmith possesses as a band is seldom seen and is one good reason they are at the top of their form after 25 years. While it is not unusual for solo artists to have performing careers spanning 50 or more years, it is rare for a rock band's original lineup to have that kind of longevity. Whitford recalls, "When I was at Berklee, I didn't think I would be doing this when I was 45. It makes me think of Chuck Berry showing up to his gigs with his guitar in the back of his car and then working with a pickup band." When asked if he foresees Aerosmith still going at it when its members hit their sixties, he states, "I don't see why we wouldn't. We can certainly continue to make records, but we might have to modify personal appearances somewhat, but probably not a whole lot."

Kramer is more cautious. "We have seen a lot of things come and go and we are still here," he says. "There is a lot of energy in the band, but I choose to live one day at a time. I want to get through this tour and this record and see what progresses. I am happy with my part in all of this. I still really enjoy the playing. This band has never been about the money."

"I tell people we are the biggest fans," says Whitford. "We are right there and we aren't sure what makes it work. We know if we show up, it works. We go to see the show too. There is always something going on — good or bad. It is never boring. We keep coming back to see what will happen next. Our personalities are just driven enough that we keep at it, and are having a really good time doing it."

Looking back over the past 25 years, Kramer reflects, "This has been an education that goes beyond what you learn in college."
Getting in Sync

An inside perspective on the burgeoning business of placing songs in movies and TV shows

Whenever you hear a song behind the action in a movie, or see actors on camera lip synching or playing instruments, it is probably the fruit of a music supervisor's labors. Music supervision is becoming an increasingly popular career choice for those with a musical background, an eye for film, and some business and legal acumen. Duties range from helping a director find the right songs for a soundtrack and obtaining clearances from music publishers, to being on a movie set to coach actors and camera men to make a staged musical performance look real.

As a career, music supervision promises the excitement of being a part of the film, TV, and recording industries, the possibility of pitching your own material for soundtracks, and a nice paycheck. What follows is a view of the challenges and rewards of this increasingly popular field from independent music supervisors, a television music executive, and songwriters.

Many hats

Marty Wereski '74 wears many hats in the television music field. He works as an independent music supervisor and music editor, and operates a music publishing business with seven writers contributing to his library. Wereski came to Los Angeles in 1977 after a three-year stint as a guitarist in a road band. He started working at MCA and made enough connections to start getting his original songs into TV shows and films. That launched his publishing business, Mar-Tune Music, which is now a key part of his professional life. A subsequent job as a music supervisor for a company producing cartoons completed his tutelage.

I meet with Wereski in a dubbing room on the Sony Studios where he and a team of engineers are mixing sound effects, dialogue, and underscore for an episode of "Dark Skies." "I am frequently hired as a music editor, but taking on music supervision responsibilities works to my advantage," Wereski says. "Part of my deal is that they will use music from my library. The TV composers I work with, like Michael Honik ["Dark Skies"] or Mark Snow ["X Files" and "Millennium"] have just five days to write all the underscore for their shows. They don't have time to write the songs, so they just tell me to take care of that.

"We supplied everything for 'E.R.' in its first year through Warner Brothers. We also did 'Nowhere Man' and most of the movies of the week. A lot of the directors and music editors I have worked with call me back because the music in my catalog will work and is constantly being updated.

"In episodic TV and movies of the week, there may not be a large budget for music. They can't pay $25,000 to license a song by an artist of Madonna's stature. They will call me back because the music in my catalog will work and is constantly being updated.

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Even when it is a bad problem, you learn from it. Personally, I like it when something comes out of left field, it keeps things interesting.

David Grossman, V.P. of Television Music, Paramount-Viacom

overnight mail. The next day they had it on the dubbing stage. In television, time is a key factor. Being able to deliver what they need quickly puts you one step closer than the next guy.”

Wereski also gets calls to solve problems the studio has encountered. “Once, for a movie of the week,” he says, “they shot a scene at a salsa club to an artist’s CD, and no one had checked to see if they could get the license for that song. After they had finished production, they couldn’t use the song. The actors appeared on camera lip synching.

“It was an incredible oversight because they never would have gotten a license to use an artist’s original master with another group lip synching it. We wrote and recorded new tracks with a salsa beat at the same tempo and constructed our lyric to move as the original did. These little legal catches are important; every music supervisor has to know about them.”

View from the top

In his office on the Paramount lot off Melrose Boulevard in Hollywood, David Grossman ’79 speaks of how in his Berklee years all he ever wanted to do for a living was play drums. After several years of clubs, weddings, and demo sessions around Los Angeles, Grossman took a job at Columbia Pictures Television in 1986 as a music supervisor. That led to his present position as vice president of television music for Paramount-Viacom. Grossman hasn’t hung up his sticks entirely though. On rare occasions, he might sit in as a substitute drummer for an on-camera musical scene.

As an executive in Paramount-Viacom’s TV Music Division, he is responsible for the quality of all musical elements in 33 TV shows. His duties include reading scripts to develop a show’s music budget and musical approach, hammering out songwriter or composer agreements, negotiating licensing fees, and solving union or legal problems.

“I handle a wide variety of musical issues here,” he says. “I don’t go to the sessions like I used to. I have staff members going to the set when we have on-camera musicians, and music editors and music supervisors who attend dubbing sessions. I get directly involved only if they are having problems, if the executive producers are going to be there, or if another set of ears will help.

“We may hire an outside music supervisor when there will be a lot of interaction between producers and the talent, and a lot of submissions from record companies and publishers. If I know the project is going to be looking toward a record deal, I may bring in a music supervisor with ties to the record community to establish a relationship with a label to release a soundtrack for the show.

“Recently, I was looking for a music supervisor to be a finder for an eclectic mix of music for one series. I needed someone with good ears to identify the tracks and a good sense of film—someone who could watch a scene and remember a song from 20 years ago that would create a cool ambiance for the show. That project’s executive producer likes things to be unexpected— sounds that people don’t normally hear on a TV show.

“I find that most good music super-

The longer someone is a music supervisor, the better they get at anticipating problems. The exciting part of the job comes when you are thrown something unexpected. Even when it is a bad problem, you learn from it. Personally, I like it when something comes out of left field; it keeps things interesting.”

Two views on songs in film

Bonnie Greenberg has been a music supervisor for a decade. She is president of her own music supervising company, Ocean Cities Entertainment, and has worked on such top movies as The Mask, The Long Kiss Goodnight, and The Truth About Cats and Dogs. Her first job, however, was as a music attorney at a record company. The opportunity to get involved with films came when a friend asked her to do the legal work on a movie he was producing.

“I figured I would learn something and get paid for it,” she recalls. “As I got involved in clearing the music for the film, a little light bulb went on and I saw that the interplay of music and film was where all my interests came together. The first labor-intensive film that I did was Hair Spray, a John Waters film. I handled everything from the licensing and legal work to performance numbers on camera. Later, I stopped doing legal work to do straight music supervision—just the creative issues. I don’t do clearances or deal making anymore.”

I catch up with Greenberg at an editing suite at Sony Studios where she and two assistants are preparing a temporary soundtrack or temp score for the upcoming film My Best Friend’s
Wedding. The director is preparing his cut, and Greenberg is editing in songs and segments culled from other film scores to approximate the sound the director wants. “Most movies don’t play very well without music,” she says. “When this is done, the movie will have an emotional flow and can be shown to studio executives and other test audiences.”

Greenberg has seen a recent shift in the business regarding music in films. “Being a music supervisor is becoming more about creating hit soundtrack albums than finding music that works for a movie,” she says. “Today, every record company has a soundtrack division, and there are soundtrack releases for most movies. Before, there was a soundtrack album if one was called for. Now, in some instances, it is the tail wagging the dog. I did a film last year called Dead Presidents, and the soundtrack sold nearly 700,000 copies, even though the movie wasn’t too successful. There was no single, just good period music which worked very well with the scenes and was great for listening.

“There is huge pressure now for music supervisors to help make a hit soundtrack. In my opinion, the primary focus of the music should be to enhance the visual image and help create more visceral impact. This trend for hit soundtracks comes from MTV. Every time a single from a movie is in rotation, it is free advertisement for that film. Air time is expensive, so getting it free from a record company promoting a single appeals to the movie studio.”

Greenberg says she is not worried about the soundtrack issue having a permanent negative impact on film music as an art form. “I like to think there are enough directors, studio executives, record company people, and others in various positions who will retain artistic integrity and stay true to the product being created. I also assume that this trend will end sometime.”

The songwriter’s view

Tunesmith Reed Vertelney ’80 has a different take on songs in films. A successful songwriter, Vertelney has written for many top artists including Luther Vandross. Five of Vandross’ platinum-selling records feature Vertelney’s songs. His work is also heard in the films First Wives Club, Smile, and White Men Can’t Jump. In the latter two, his songs were part of the soundtrack, but he cowrote the end title song for First Wives Club, which was a hit single for vocalist Puff Johnson in Europe.

“Films are great if you get them,” Vertelney says. “Getting your song into a film can be very lucrative. They pay a sync fee, which goes to the writer, and that could be as much as $50,000. If your song is the single, the record company will shoot a video with the artist, and the film company will be pushing it too. Having two big guns trying to get something happening for your song is great.

“On the downside, a lot of times you are asked to write on spec, which can be frustrating. They might tell you they are looking for an alternative rock song for a certain scene. You call them back after writing one only to learn that they’ve decided they want an R&B song instead.

“At Chrysalis, where I am a staff writer, there is a person whose job is to find out about film projects and then find staff songwriters whose music might fit a particular scene. He may arrange for me to go to the screening of a new film just going into post production. I will go with some other writers and hear the temp track, and learn what kinds of songs the producer wants. I did that for One Fine Day, and I left really wanting to get on the film. It took me a little longer than it should have to write something. When I played it for the film people, they really liked it, but I was a week late. You have to be able to work fast.

“If I were to recommend some tips for getting songs into films, I would say to be persistent without being too pushy with the music supervisors and others in the music division. You should stay in touch to see what they are looking for. If they know that you do quality work, they will tell you what they need. They are waiting for songs, so you have to let them know that you might have what they want. Make sure they haven’t changed the direction they want the song to take or that they haven’t already gotten one. It pays to become friendly with the
Barbara Jordan has seen the world of post-production music from all sides. She is a songwriter ("Melrose Place," "X-Files"), a music publisher (Daylight, House of Yes) with a catalog that includes her own songs and those of writers she represents. As a music supervisor, she worked on the film Blind Side. She teaches advanced songwriting at Berklee, presents workshops on songwriting throughout the country, and has penned Songwriters Playground: Innovative Exercises in Creative Songwriting.

"Relationships fuel this business," she says. "I have an extensive network of relationships with a wide range of performers and cowriters on both coasts. This allows me to quickly write, produce, and deliver masters for use in film and television.

"My broad perspective as music supervisor, publisher, and songwriter makes it very likely that I'll understand what someone is asking for and nail it. This is a highly collaborative business. You have to work under enormous pressure and deliver product in an almost impossibly short period of time. It's essential that you know and trust the people you work with. For example, I met Marty Wereski when I was supervising the music for an HBO film—he was a replacement music editor that day. We hit it off and have been helping each other out ever since."

Regarding becoming a music supervisor, Jordan says: "There is no obvious career or educational path to the field—that is pretty much true of the entire entertainment industry. Bonnie Greenberg teaches the only class I know of in music supervision at U.C.L.A., and I cover the field in my advanced songwriting course at Berklee. A music publisher or music lawyer may segue into music supervision from the business end, but there is no substitute for practical experience as a music supervisor and a good knowledge of music history."

Jordan has concerns about the future for songwriters in film and television. "One thing that seems increasingly apparent is that license fees for all but the biggest hit songs are shrinking. Intense competition among songwriters and music publishers to place their material in film and television and the lack of a composers and lyricists union to establish minimum fees, ensures that production companies can acquire music for next to nothing. Survival in this context depends, again, primarily upon your personal relationships established with people in the business, and the ability to supply a broad range of material."

Jordan's advice to those wanting to explore the world of film and television music is: "Learn your craft thoroughly and increase your network of friends and associates in the business. Also, rub the lucky stone every day because talent is only part of what you will need."
Lyle Mays on Composing

A conversation with the Grammy-winning cowriter and keyboardist of the Pat Metheny Group

by Robert Doezema '76

When you sit down to write and face an empty page, where do you begin?

Maybe the most interesting thing to say is that I still panic. I still freak out at the beginning of any project, fully convinced that I will never be able to write anything ever again, I've lost it, and that nothing I can come up with is any good. It's amazing to me that after all these years of experiencing that very thing, it surprises me when it happens and I'm locked into that state of panic again—it's inevitable. You just have to put in the time and work through it.

What tools do you use in your work as a writer?

Being able to use the computer as a multi-track recorder, as a way of archiving sounds, manipulating sounds, and all the other things you can do with computer technology today has changed everything. The main thing I have to say is that I feel incredibly fortunate to have learned to deal with music before the technology. Consequently, I can harness technology to work on musical ideas that I am confident will work out rather than just diving into the high tech world with a kind of "gee-whiz" attitude that leads to looping two bars of anything together and saying, "Wow, this is great." I'm still closer to a traditional composing mentality than any kind of "looping" mentality. I hope that remains.

You and Pat Metheny have a musical partnership spanning more than 20 years. How is the writing process different when collaborating with another writer?

I think that gets more into the psychology of working with another person. In that situation, you have to swallow your ego at times because the person you're collaborating with will inevitably not like some of the musical ideas you have fallen in love with and vice versa. It's difficult at times to face someone you respect as a musician who has a different musical opinion. In a collaboration, it's more how you deal with that situation than anything else. Pat and I have both come to trust each other and to understand that when we reach a consensus that it is the best of both worlds. But that sounds too easy, it's harder psychologically to get there.

Pat and I are very different in our approaches. I'm interested in getting down to the details, inventing the music from the ground up, and in expanding the form. Pat's much more into songs. That is what he loves doing and he's great at it. What we have managed to do together is to create some pieces of music that we hope combine the best of those two worlds where there is the "hook" element of the tune and also the other compositional elements. We try to work off each other's strengths and keep what's good about what both of us do. I think that's a good match. We keep tabs on each other so the music doesn't
Describe your collaboration with Metheny on “Minuano (Six Eight)” from the Pat Metheny Group CD Still Life (Talking).

In that case, Pat brought in the main idea for the tune first—the B minor F♯ minor section—that really tapped into a Brazilian groove that both of us really love. So it was fertile territory, a place that both of us were familiar with. After that, it was my inclination to find other things that were related to it. To me, the compositional approach is a kind of search that I’ve likened to anthropology: you come up with an idea and then you instantly start asking, “What is related to this?” If you liken a musical idea to an artifact from a culture, you want to ask questions about how the people lived, what else did they do, what were their lives like, that sort of thing.

In music, the search always leads me to trying to find related ideas, things that are compatible, that really flesh out the “culture” of a musical idea. After I heard Pat’s original idea, I instantly started looking for other ways to treat those musical elements, the groove, and the mood. That led to the opening section of “Minuano,” which is a moodyer version of Pat’s original idea. It also led to the interludes that start with the marimba section, which is a little more of a Spanish take on things, followed by the brass section, which continues the rhythmic displacements established in the marimba section while providing for new chord motion and scale changes. It’s all a search to find related ideas.

Describe your ideas about extending the form in Metheny/Mays compositions.

I felt that in the jazz world there was way too much attention placed on just blowing on changes—the form being an afterthought. The tune is played, solos are played on the chord changes of a tune, and the tune is played again, that’s the form. For me, the European classical tradition dealt with form in such elaborate ways.

What I have felt may have been a contribution to the jazz world there has been my willingness to forgo the “second solo.” In the situation where the tune was played, the first solo has happened, and now it’s time for the second solo; often I’m more willing to look for a continuation of the music and forgo my solo spot. It furthers the plot, propels the music, and makes it more interesting. You can listen to what we have done and find numerous places where I have forgone the solo to extend the form with written music.

You often introduce new musical material at the end of the arrangement, as in “Phase Dance.” Again that is nothing new. Beethoven may have created waves doing that in Vienna but it shouldn’t create waves when we do it now. Evidently these techniques still have some life.

The interludes you have written in place of the second solo in “Minuano (Six Eight)” have a similar dramatic effect.

They add drama in that the propulsion of the harmonic rhythm is upset. In the traditional jazz form, you get an endless repetition of the chord changes. After a while, that settles into an expectation, so when you upset that, it creates drama. You could achieve a similar effect by throwing in a completely different set of chord changes and another solo, but it’s also interesting to play around with the idea of a development section where a motivic element of the piece is dealt with compositionally. I think people respond to that whether or not they can analyze it intellectually.

How do you know when you have it right?

Can you be objective about your own work?

That’s easy because it’s never right. There was an artist who said something to the effect that a painting is never finished but abandoned.

How do you know when it’s time to move on?

It helps to have a good producer who will say, “Okay, you’ve spent enough time on this section and it’s time to go to something else.” This is a huge problem with me. I will just go over and over, endlessly tweaking things and making marginal changes that no one may ever hear. But it’s very tricky. If you write too quickly and don’t change anything, you may capture the moment but you then may miss the opportunity to make the music as good as it can be. On the other hand, if you tweak endlessly, you may end up ruining the original idea that made it great.

Personally, I wouldn’t want to forgo the tweaking process. Sometimes that’s when you can really make the music sparkle. There’s no magic in just having it wrong. If you go back and look at the sketch books of Beethoven, he was unbelievable in changing things. So when you’re in the recording studio, the trick is to find a balance between tweaking the ideas and illuminating the ideas but stopping short of ruining what was magical about them in the first place.

What advice do you have to share with aspiring writers?

If we could codify music it wouldn’t be this esoteric art form that baffles, puzzles, and delights us. There are no answers—there can’t be. If there were answers, it wouldn’t be an art form. That’s part of what draws us to it and drives us crazy at the same time.
Compiled by Alex Ball '97

Trumpeter Charlie Lake '54 of Revere, MA, has produced a new CD by Frank Capp's Juggernaut Big Band for Concord Records. The disc is entitled Play It Again, Sam and features music penned by Sal Nistico.

Bassist Gene Perla '65 of Basking Ridge, NJ, and his band Stone Alliance reunited after a 13-year hiatus. The group includes Don Alias on drums, Kenny Kirkland on keyboards and Mitch Stein on guitar.

Composer Alf Clausen '66 of Los Angeles has celebrated the release of the CD The Simpsons: Songs in the Key of Springfield: Original Music From The Television Series. Clausen is the composer and conductor for the series. The CD features a collection of original songs, and underscore composed, arranged, and orchestrated by Clausen.

Gary Anderson '69, composer from Skillma, NJ, composed a tribute to the Paralympics. "Triumph of the Spirit," was performed by the Atlanta Symphony Orchestra.

Trombonist James Cunningham '71 of Pierson, FL, recently played his 25th and final season with Clyde Beatty-Cole Brothers Circus.

Keyboardist John Novello '73 of Hollywood, and his instrumental group Niacin, with Novello on B3 and piano, Billy Sheehan on bass, and Dennis Chambers on drums, played a sold out Blue Note tour in Japan and Indonesia to promote their new CD. Novello writes a monthly column for Keyboard Magazine Japan.

Drummer Jim Payne '73 sells his book Give the Drummer Some on the internet. Check it out at www.funkydrummer.com

Saxophonist Remy Filipovitch '74 of Germany performed in a series of concerts at the Jazz Festival in Tabarka, Tunisia. He also held a jazz workshop with Tunisian participants. Filipovitch led the Workshop Orchestra in the festival's final concert.

Drummer Jeffrey Meyer '74 of New York produced, wrote for, and performed on New Orleans drummer Johnny Vidacovich's new CD entitled Bank Street. The album was awarded the 1996 Best Contemporary Jazz Album by Offbeat magazine.

Michael Hatfield '75 of San Francisco is co-owner of Hatfield and Walker continued on page 27
CLASS CONNECTIONS

As usual, there has been a lot going on, both here on campus and at our alumni chapters. At Berklee during Black History Month in February, pianist Cyrus Chestnut '85 received a distinguished alumnus award from Orville Wright, chair of Berklee’s Black History Month committee.

At the Women in Music celebration on March 3, Ear Training Department Chair Greg Badalato ’72 presented faculty member Roberta Radley ’75 with a music education award. Later that evening, faculty pianist Joanne Brackeen, backed by Ravi Coltrane, Ira Coleman ’85, and Tony Reedus, performed.

On March 17, Nashville marked a first when alumni co-coordinator Mark Corradetti ’87 organized a Nashville alumni scholarship fundraiser, called “Nashville Alumni Evening of Music” at Club Mere Bulles. Special thanks go to Pamela Dent ’95, Melissa Lewis ’83, Drew Walen ’95, Alan Powell ’89, guest performer Mark Dreher, and the management at Mere Bulles for making this a successful event. Another thank-you goes to DianeNeill ’76, who was our photographer for the evening.

The following night, alumni and students gathered at the Bluebird Cafe where they sampled hors d’oeuvres and listened to performances by songwriters Gary Culley ’89, Joe Doyle ’87, Debra Adams ’89, and Hunter Moore ’77. I had the pleasure of presenting the Grammy-nominated songwriting team of Gillian Welch ’92 and David Rawlings ’92 with distinguished alumni awards. The evening ended with a clinicians’ showcase featuring Beth Nielsen Chapman and friends. On another note from Nashville, Betsy Jackson ’84 has announced she is stepping down as alumni co-coordinator; she’ll be sorely missed. Pamela Dent ’95 is the new alumni co-coordinator.

On April 17, the New York headquarters of ASCAP was the scene of a Berklee/ASCAP seminar and panel discussion that drew a number of area alumni. Moderated by alumni chapter president Tom Sheehan ’75, the panel included ASCAP personnel Seth Saltzman ’81, director of performances; Loretta Muñoz, assistant vice president of repertory; Sue Devine, associate director of film and music, and composer Joel Goodman ’84 were excellent. Due to this seminar’s popularity, alumni have requested that we present a seminar in the fall on music publishing.

Not to be outdone, Boston area alumni gathered at the Westin Copley Hotel on April 27 for a brunch and a seminar billed as “Current Trends in Record Production.” The panel was moderated by Greater Boston Area Alumni Chapter President Jeannie Deva ’75, and included faculty member Mitch Benoff; Jim Anderson ’75, vice president of Sound Techniques, Inc.; and Assistant Chair of Music Production and Engineering Stephen Webber.

A highlight during this event was the presentation of a distinguished alumnus award to Toru “Tiger” Okoshi ’75 by Acting Chair of the Brass Department Phil Wilson. Tiger gave a very warm and touching acceptance speech.

You can e-mail your inquiries and requests to me in the Office of Alumni Relations at <sbodge@berklee.edu>.

Stay tuned for upcoming alumni events in your area.

—Sarah Bodge, Assistant Director of Development for Alumni Relations
Light and Sound, and is keyboardist for the Fabulous Bud E. Luv Show. The website he created for Bud E. Luv (www.budeluv.com) has won six awards, and was named the Yahoo “Pick of the Week.”

Pianist Rob Monnsey ’75 of New York just got back from a tour of the Blue Note clubs in Fukuoka, Tokyo, and Osaka, Japan. Also, his arrangement of Ivan Lins’ “Comecar de Novo” was performed by the Carnegie Hall Jazz Band under the direction of Jon Faddis on March 6.

Trumpeter Tiger Okoshi ’75 of Needham, MA, performed at Clayton State College in Morrow, GA. The 1996-97 Concert Series at Clayton State’s Spivey Hall was held in February.

Trumpeter David Polansky ’75 of Natick, MA, was commissioned by Amherst Ballet Theatre Company to arrange a 12-minute waltz medley for a Springfield Symphony Orchestra concert in March. David also signed a contract with Connection III Video of Los Angeles, licensing two of his original children’s pieces for home video release.

Guitarist Riner Scivally ’75 of South Pasadena, CA, is currently teaching at both the University of Southern California and Pasadena City College. Riner also plays in Puter Smith’s group along with Ray Pizzi ’64 and Kevin Tollius.

Pianist Misha Segal ’75 of Los Angeles signed on as composer and music director for the first Monkees special “A Lizard Sunning Itself on a Rock.” Misha also recently married Joanne Markis.

Bassist Fred Stone ’75 of Rochester, NY, received his master’s degree in jazz history from Eastman School of Music and has produced recordings for Bob DiBauco Trio as well as his own CD. He will publish three bass books next year.

Vocalist Jerry Velona ’75 of Boston, and his group JV and the Varsity Band, (a.k.a. Boston’s Hottest R&B Band) have been playing gigs all over the Boston area.

Guitarist Steve Eckels ’77 of Las Cruces, NM, is currently an instructor of guitar at New Mexico State University in Las Cruces, New Mexico. He is the author of six guitar books published by Mel Bay Publishing, and is a columnist for Fingerstyle Guitar magazine.

Saxophonist Brian Gephart ’77 of Evanston, IL, co-leads the Brian Gephart–Bob Long Quartet with pianist Bob Long ’70. They recently released a CD Water Logic, featuring Gephart on tenor and soprano saxes, Long on piano, Ken Haebich on bass, Mark Ott on drums, and special guest, guitarist Henry Johnson.

Guitarist Jamie Glaser ’77 of North Hills, CA, appears on Jean Luc Ponty’s album Live at Chene Park, on Atlantic Records.

continued on page 29
Some very special memories, both from my days as a student and also as a member of the Woodwind Department, were brought to mind on April 12 at the Joe Viola Tribute Concert at the Berklee Performance Center. This marvelous evening of music and testimonials left a clear impression of the inspiration and goodwill that Joe has created over the past 52 years.

One particularly memorable moment, among numerous excellent performances, came from John LaPorta, who composed a wonderful clarinet blues especially for this event. Former students of Joe especially will understand when I say that I feel very fortunate to have studied with such a remarkable teacher.

Another successful alumni seminar was held recently at the Todd-AO Studios in Hollywood. The session was entitled “Making the Cut,” and the topic was postproduction sound. Sound editor David Van Slyke ’82 served as moderator, and the panelists were recording mixer Elmo Ponsdomenech ’83, music editor Stephen Lotwis ’83, recordist and mixer Ethan Chase ’85, and foley editor Tammy Fearing ’92.

The discussion focused on career opportunities in this field, the different career specialties and perspectives of each panelist, and issues involved in qualifying for the union. The soundstage setting at Todd-AO was perfect for this event and the audience feedback was very positive. For those who were unable to attend, video copies are available through this office.

On March 22nd, the 44th Annual Golden Reel Awards, recognizing excellence in sound editing, were announced. Among the nominees were David Bondelevitch ’85, Chris Brooks ’80, Tammy Fearing, David Van Slyke, Curtis Roush ’80, Marty Wereski ’74, and Scott Gershon ’84. Congratulations to Scott for winning in the Sound Editing for an Animated Feature category for his work on The Hunchback of Notre Dame.

The recent Grammy Awards nominations also featured an impressive roster of Berklee alumni, including Tracy Bonham ’88, Reed Vertelney ’80, Vinnie Colaiuta ’75, Bob James ’58, Harvey Mason ’68, Mike Stern ’75, Joe Zawinul ’59, Gillian Welch ’92, and Arif Mardin ’61. Grammy winners included Alan Broadbent ’69 and Quincy Jones ’51. It seems there is rarely a music industry awards event without a significant Berklee presence.

In a remarkable showing that speaks volumes about the college’s film scoring program, last year’s major Emmy Awards for television music both went to Berklee alumni Ernest Troost ’78 and Hummie Mann ’76. It will be interesting to watch for this year’s nominees.

As for alumni in the news . . . Roger Bellon ’75 composed and conducted the original score to the recent CBS miniseries The Last Don. Working in collaboration with Angelo Badalamenti, who composed the theme music, Roger composed and orchestrated almost 130 minutes of music for this six-hour saga, all in two weeks! Curt Sobel ’78 served as music consultant and composed four cues with Gary Shreiner ’79 for the feature film Donnie Brasco. Curt was also music producer and orchestrator for the film Blood and Wine, starring Jack Nicholson. He is currently scoring the new Island Pictures feature Body Count. Alan Silvestri ’69 is the composer for the current 20th Century Fox hit Volcano. Nicholas Pike ’77 scored the ABC remake of Stephen King’s The Shining. Hummie Mann scored the HBO movie The Second Civil War. Steve Marston ’76 composed the main title and underscore for “Action Man,” a 26-show syndicated series. He has also scored episodes of the A&E series “Ancient Mysteries” and “The Puzzle Club” for the Family Channel, and penned main title music for Ultra Force and Siegfried and Roy: The Legend of Sarmoti for Fox. Tony DiMito ’87 served as the music editor on the Samuel Jackson film Eve’s Bayou. Branford Marsalis ’80 is currently composing for the CBS sitcom “Temporarily Yours.” Frank Macchia ’80 co-composed the music for the CBS show “Cold Case” and is collaborating with composer Van Dyke Parks on Oliver Twist for Disney. Jan Stevens ’81 continues to have success with Mattel, having completed the music for his seventh commercial for their Hot Wheels products. Rhino Records has released Songs in the Key of Springfield, a collection of cuts from “The Simpsons” television series. The disc features 51 quick cuts and melodies by the series composer Alf Clausen ’66.

That’s it for now. Stay in touch.

L.A. NEWSBRIEFS

Peter Gordon ’78, director,
Berklee Center in Los Angeles

Summer 1997
Guitarist Malcolm Granger '77 of South Yarmouth, MA, recently played at Cambridge's Regattabar with the Jane Gang, a seven-piece western swing group.

Guitarist Peter Hume '78 of Northridge, CA, has been the musical director for singer Melissa Manchester for 14 years. Over the holidays, Peter worked with composer Craig Safan on a feature film called Stinkers. He played guitar and assisted with the orchestration.

Bassist Ed Friedland '79 of Tucson, AZ, published his third book, Jazz Bass, for Hal Leonard Publishing. His fourth, Bass Improvisation, will be out next year. Ed is a contributing editor for Bass Player magazine and writes a monthly column.

Drummer Osami Mizuno '79 of Tokyo recently opened the Alan Dawson Drum School in Tokyo in honor of the late great drum teacher. Osami also operates Shootingstar Studio.

Saxophonist Michael Sirkin '79 of North Hollywood, CA, and the hardcore rock band Bottom 12 will tour Europe in August. Michael can also be heard playing sax on the theme song for the "Jenny McCarthy Show."

Pianist Larry Holiday '80 of Covington, KY, is currently playing with Cincinnati-based jazz group the Last Boppers. Larry also hosts a program titled "Jazzbeat" for Cable of Northern Kentucky. The show spotlights local and national jazz artists.

Floyd Knight Jr. '80 of Olathe, KS, has completed his first year as an account representative at Waddell and Reed. He currently services more than 130 accounts.

Drummer Anthony Resta '80 of Westford, MA, has been heavily involved in the new Duran Duran record as part of the TV Mania production team. He serves as mixer, programmer, and drummer.

Guitarist James Robo '80 of Virginia Beach, VA, is a U.S. Navy Chief Petty Officer and a guitar instructor at the Armed Forces School of Music in Virginia Beach.

Drummer Bill Spoke '80 of Hollywood, CA, is currently playing with the jazz-rock band Pureground and with a mainstream jazz group. Bill played on Jerry Mendo's record on McC Records.

Pianist Carol Welsman '80 of Toronto, Canada, released her debut CD Lucky to Be Me, and was named 1996 Female Jazz Vocalist of the Year by The Jazz Report magazine.

Trumpeter Dennis Keating '81 and pianist Julie Keating '81 of Parhump, NV, have been guest artists in the Las Vegas area church scene. Julie has played with Placido Domingo and Crystal Gayle. Dennis is music director at the Rosemary Clarke Middle School. They recently formed Jazzy Java and played on New Year's Eve at Common Grounds Gourmet Cafe.

Saxophonist Scott Robinson '81 of West New York, NJ, is an artist endorser for Vandoren reeds and mouthpieces. He has also recorded and appeared with Anthony Braxton, Ruby Braff, and the Carnegie Hall Jazz Band.

Drummer Joseph Napolitano '82 (a.k.a. Nap) of Norton, MA, released his solo techno CD entitled Attention on Spire Records.

Guitarist and faculty member Lauren Passarelli '82 of Boston, has been engineering projects at Wellspring Sound in Concord, MA, and coproducing the band Crave at PassaBrown Studios with Cindy Brown '83. Lauren was recently named Debut Artist of the Month by Acoustic Research and Technology.

The Old St. Joseph's Church choir in De Pere, WI, performed a piece that guitarist Benjamin Smeall '82 of Green Bay, WI, composed and arranged for the Easter mass. Benjamin was the featured guitarist in the performance.
Guitarist Sergio Brandao '84 released the CD *Manga Rosa* in Canada, is currently co-manager of singer/songwriter Kenny Loggins. Andro is also recording and performing with his progressive electric funk fusion group Space Bones.

Pianist David Masher '84 of Rowley, MA, has been extremely busy creating the animation for the PBS children’s series “Where in Time is Carmen Sandiego.” In the show’s off-season David designs web pages and CD-ROMs. With his wife Jean, he created the *Merriam-Webster Dictionary for Children*.

Guitarist Claudio Ragazzi '84 of Belmont, MA, released his third CD *Sur, Exiles & Dreams*. His band features bassist Oscar Stagnaro, pianist Dario Eskenazi '90, singer Olga Roman '90, drummer Martin Richards '85, percussionist Pernell Saturino '93, bassist Lionel Girardeau '89, and drummer Fernando Martinez.

Saxophonist Jeff Robinson '84 of Arlington, MA, and his group the Jeff Robinson Trio played Jazz Vespers at the University Lutheran Church in Cambridge’s Harvard Square in March. The service featured Andy Cormier on trumpet.

Pianist Barry Rocklin '84 of Revere, MA, is the musical director for The Odyssey, a new musical being presented in a concert version at the Boston Center for the Arts and features faculty guitarist Jackson Schultz.

Bassist Tom Shad '84 of Hoboken, NJ, has been playing Chapman stick and percussion in off-Broadway show *Blue Man Group*, *Tubes* in New York since January 1992.

Guitarist/composer Sergio Brandao '84 of Jamaica Plain, MA, released the CD *Brazilian Landscapes* with Hiro Honshuku '90 (flute), Aydin Esen '84 (piano), Steve Langone '93 (drums), Fernando Hueroo '92 (bass), and Anders Bostrom '89 (flute).

Composer Susan Botti '86 of New York had her operatic work *Telaio: Desdemona* for soprano, harp, piano, percussion and string quartet, performed at the New York Society for Ethical Culture in May.

Drummer Daniel Cantor '86 of Watertown, MA, guitarist Stephen Mayone '87, and their band Hummer have performed at TT the Bear’s in Boston and the club CBGB’s in New York.

New York vocalist Michael Cataldo '86, is the lead singer of Lives of a Cell, a world beat/pop group that has performed throughout New York and Toronto.

Pianist Christian Jacob '86 of Van Nuys, CA, released his debut CD entitled *Maynard Ferguson*...
Pianist Christian Jacob ’86

Presents Christian Jacob on Concord Records.

Guitarist Rudy Linka ’86 of New York has a new CD on Enja Records titled Always Double Czech. The disc features Rudy on guitar, George Mraz ’70 on bass, and Marvin “Smitty” Smith ’81 on drums.

Bassist Ed Broms ’87 of Jamaica Plain has been playing the music of Willie Dixon at the Charles Playhouse in Boston.

Pianist Mark Cohen ’87 of Sherman Oaks, CA, is a production manager for films, and is producing three films for his own company.

Pianist Jon Ernst ’87 of Los Angeles can be seen as “Pianoboy” on MTV’s hit game show “Single Out,” where contestants get the opportunity to choose their ideal mate from a studio audience.

Pianist Satoko Fujii ’87 of New York has released Indication, a solo piano CD, and How Many?, a duo album with trumpeter Natsuki Tamura.

Bassist Terje Gewelt ’87 of Oslo, Norway, plays on drummer Billy Cobham’s CD Nordic, and on a new ECM release with drummer Jon Christensen and pianist Mikael Alperin.

Pianist and vocalist Yuko Ueyama ’87 of Tokyo released her debut CD Woman in Love for the Rubicon label.

Drummer Bobby Borg ’88 of Los Angeles, is touring with the hard rock band Warrant in support of their album Belly to Belly on CMC/BMG Records. Warrant will be opening for Alice Cooper in August and September.

Drummer Daniel Foote ’88 of Weston, MA, is in the Boston Music Award-winning group Eye 2 Eye. They have released their second CD, Chill and Listen.

Keyboardist Rich Lamb ’88 of Hoboken, NJ, is a freelance engineer, doing sound for Blue Man Group, Tubes, and is co-producing Donya Lane’s new album.

Guitarist Joseph Lodespoto Jr. ’88 of Valley Stream, NY, recently received a “Demo of the Month” review in Guitar Player magazine, and was a guest columnist.

Drummer Robert Place ’88 of Stoughton, MA, is drummer for the Allstonians who released Allston Beat on Moon Records NYC.

Clockwise: Phil Lipman ’86, Scott Sherman ’85, Tom Yates ’86, and Nola Rose Shepherd ’88, a.k.a. Nola Rose and the Thorns, released their debut country CD.


Country vocalist Nola Rose Shepherd ’88 of Brighton, MA, and her band Nola Rose and the Thorns released their debut CD which is entitled Thought I Heard an Angel. Playing in the band backing Nola are guitarist Tom Yates ’86, bassist Phil Lipman ’86, and drummer Scott Sherman ’85.

Clarinetist Harry Skoler ’88 of Haverhill, MA, and his quartet released a tribute to Benny Goodman titled Reflections on the Art of Swing. Skoler was on the cover of the April issue of Strictly Jazz magazine.

Vic Della Pello ’89 of Union, NJ, released Roomful of Songs, a live CD with nine of his original tunes.

Pianist Kenny Lerum ’89 of Fairview, NJ, and his wife Ellen Cabaluna ’90 formed the publishing companies Colour’d Music, Inc. and Soul Purpose Music. They have written for theater, soundtracks, and several R&B and pop recordings.

Saxophonist Silvio Messana ’89 of New York has collaborated on the scores for such feature films as Ransom, Ready to Wear and Looking for Richard.

Bassist James Mobius ’89 of Brookline, MA, has released a CD of world pop music with his band Najarian, which performs around Massachusetts.

Guitarist Frank Mobus ’89 of Berlin, Germany, was a coproducer and co-leader on Carlos Bica’s album Azul, released by Polygram Records. He also played on a CD by the Ned Irving Quintet 1996, and on the Ernst Bier-Mack Goldsbury Quartet CD At Night When You Go to Sleep.

Drummer Tatsuya Osaki ’89 of Astoria, NY, and his New York Fantasia Band were hailed by the New
York Times for their “first-rate playing” in backing the cast of the musical Primitive World.

Songwriter/guitarist Alan Powell ’89 of Nashville released Seeds, a CD featuring 10 of his original songs.

Keyboardist Scott Sheriff ’89 of Franklin, TN, has been touring with Steven Curtis Chapman as bandleader and keyboardist. Scott recently produced a song on the Grammy-winning Andraé Crouch Tribute recording.

Guitarist Morris Acevedo ’90 of San Francisco, CA, has started a jazz guitar ensemble at U.C. Berkeley, and has played on Emily Bezar’s CD Moon in Grenadine.

Guitarist Joy Basu ’90 of North Hollywood, CA, finished his self-titled debut instrumental CD which was released by Bandai Music in Japan.

Keyboardist Scott Sheriff ’89 of Franklin, TN, has been touring with Steven Curtis Chapman as bandleader and keyboardist. Scott recently produced a song on the Grammy-winning Andraé Crouch Tribute recording.

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Bassist Chris Matheos ’90 of Greensboro, NC, has a new bass instructional book entitled Reggae Grooves For the Electric Bass which will be released this summer by Mel Bay Publications.

Drummer Andrew Payne ’90 of Virginia Beach, VA, is drumming on the 1997 “It’s All About God” tour with Christian recording artist Rebecca St. James. Andrew also endorses Cappella drumsticks.

Drummer Hans Schumann ’90 of New York, artistic director of “JazzReach,” debuted his performance outreach program for young people at Manhattan’s Merkin Hall on April 3. Performing with Schumann were pianist/composer Larry Goldings, saxophonist Mark Gross ’88, bassist Dwayne Burns ’91, and narrator Vernice Miller.

Drummer Ittai Rosenbaum ’91 of Mevaseret, Israel, has completed scoring a documentary film called Live Witness. The film is a Steven Spielberg project which utilizes videotaped interviews with Jewish Holocaust survivors.

Saxophonist Christian Vuust ’91 of Norsgade, Denmark, recorded a CD which fuses traditional Greenlandic songs with pop, jazz, and classical influences. The disc, Tule Spirit, features Polar Eskimo singer Kigutikaq Duneq and guitarist Tobias Sjögren, and was released on Virgin Records.

Vocalist Grazyna Augustycik ’92 of Chicago recently released her critically acclaimed debut CD titled Don’t Let Me Go.

Guitarist Ken Barr ’92 of Alpharetta, GA, played guitar on Nashville-based band Blu Greene’s new CD. Ken is also working on another CD in Nashville with keyboardist Jeff Bruner.
For *Guitar Player* magazine Assistant Editor Andy Ellis '71, returning to Berklee on assignment after a 26-year hiatus brought to mind memories and realizations. “Coming back,” he says, “I have seen a lot of ghosts. I have seen myself in the eyes of some of the students as they wander around overwhelmed. But I have also seen the excitement in the eyes of people who are learning their instrument and feel thrilled by a sense of discovery.”

At the college for a week in February, Andy took private lessons, participated in ensembles, and sat in on classes to gather information for a special edition of his monthly “Sessions” instructional column. [The piece he was writing will appear in the August issue of *Guitar Player.*] A lot has changed over the years since Andy walked the Berklee hallways as a teenager.

“When I was a Berklee student, I was going to see Hendrix, Janis Joplin, and the Who on weekends. Then on Monday, I would go to my classes and try to reconcile that with playing some pretty square music in guitar ensembles with people playing arch-top guitars. I left Berklee to go out and find my classes and try to reconcile that with playing some pretty square music in guitar ensembles with people playing arch-top guitars. I left Berklee to go out and find myself in the eyes of some of the students as they wander around overwhelmed. But I have also seen the excitement in the eyes of people who are learning their instrument and feel thrilled by a sense of discovery.”

Philosophical rather than forlorn as he looks back, Ellis relates, “It must have been the right thing for me to be in Eugene because right after that I got my first job writing for a fledgling magazine. They got me a Mac and started me out with a great salary. I was writing about MIDI stuff and computers and learned about music journalism on the job. Later, I began freelancing for *Keyboard* magazine and eventually I was offered a full-time position there. Switching to *Guitar Player* magazine was just a walk down the hall [both titles are owned by Miller Freeman, Inc., and are under the same roof in San Francisco]. So had I not been in Eugene, I probably would not be a journalist today.

“My favorite thing about working at *Guitar Player* is meeting a nonstop stream of really excellent guitarists—all different types. I get to spend quality, one-on-one time with players like Eric Johnson, John Lee Hooker, Steve Cropper, and others. I get paid to talk with them and watch them play. Make no mistake, they do not let me in the door because of who I am, it is *Guitar Player* magazine that gives me the club card. I am very respectful of this privilege, I know I won’t have it forever.

“Sometimes you have to be honest with yourself about what it is you really do best.”
Pianist Steven Bergman '92 of Somerville, MA, had his musical Jack the Ripper: The Whitechapel Musical wrap up the sixth season for the Centastage Performance Group.

Flutist Kimberly Theodore '92 of Los Angeles is assistant program director at the classical radio station KKGO-FM. Her programming is also heard over sister stations KKHL-FM in San Francisco and XBACH-AM in San Diego.

Bassist Jan Uwe Leisse '92 of Hamburg, Germany, is electric bassist for the German production of Les Miserables, which opened in Duisburg.

Drummer Don Correu '93 of Kansas City, MO, is currently playing with rock band Tezer who are playing throughout the Midwest region.


Pianist Mika Pohjola '93 of New York has released the CD Myths & Beliefs, which features Associate Professor in the Ensemble Department Bruno Raberg on acoustic bass, drummer Roberto Dani '94, and guitarist Mick Goodrick '67 with Pohjola on piano.

Pianist Dong-Sung Kim '93 of Kwachun, Korea, has composed and arranged all the songs with the Ukrainian Kiev National Symphony Orchestra and Kiev Radio Chorus for a CD for the Korean Historical Drama of KBS.

Guitarist Daniel Moncada '93 of Jamaica Plain performed his original songs in Caracas, Venezuela, with his group Team Malin.


Vocalist Mirugia de Cuba '94 of Oranjestad, Aruba, released her debut CD titled 9 Months.

Pianist Cornelius Kreusch '94 of New York toured Europe this spring with his band Black Mud Sound featuring bassist Anthony Cox and drummer Will Calhoun '86.

Pianist Scott Rouse '94 of Burbank, CA, started Image Music Productions, a music editing, programming, sound design, and CD mastering facility.

Drummer John Blackwell '95 of Columbia, SC, can be heard on the movie soundtrack Love Jones, playing on the tune “Hopeless” with Dionne Farris. John played with the group Cameo on “Sinbad’s Old Funk Festival” which aired on HBO.

Pianist Kasson Crooker '95 of Allston, MA, is doing sound design and music production for Papyrus, a video game company.

Drummer Jon Dowling '95 of West Springfield, MA, has been busy conducting workshops at high schools and colleges in Western Massachusetts.

Vocalist Ethan Eubanks '95 of Boston and his band Redtime are playing around New England. They have opened for Corey Glover, No Doubt, and Chucklehead.

Percussionist Taku Hirano '95 of Santa Clarita, CA, plays with vocalist Tevin Campbell. Berklee alumni in the band include musical director and keyboardist Jimmy Varner '85, keyboardist Donn Wyatt '84, vocalist Kevin Macklin '87, and sound engineer Reggie Love '86.

Vocalist Sonya Kolowrat '95 of Salem, MA, has been named publicity assistant at the Rykodisc label.

Guitarist R. Tony Morales '95 of Hollywood, CA, has been writing music cues for the soap opera “Another World.” Tony also participated in the ASCAP/Fred Karlin Film Scoring Workshop.

Bassist Steven Taylor '95 of Royal Oak, MI, has joined the alternative rock group Vudu Hippies, whose indie release Trampoline has gotten great reviews.

Vocalist Rob Giles '96 of New York, released the CD Straight Down a Crooked Road and is playing around the northeast with Andy Fox '97.

Guitarist Gregory Hogan '96 of Allston, MA, and Richard Durkee '96 started the record label Signal2Noise Records. Their first release is a compilation called 2 Much Noise in Boston.

Engineer Brett Blanden '96 of Boston recorded the soundtrack for a CD-ROM titled Caminantes. The disc chronicles a 1,500-mile trek across Mexico. Alfredo Villela '98 composed the music which features faculty member Tom Rhea playing EVI. The CD has gotten rave reviews in five computer magazines.

Saxophonist David Ravasio '96 of Imperia, Italy, released Boston Skies, a CD featuring six of his jazz originals.

Clarinetist Enrico Corretti '97 of Boston released his first CD, Stargazer, backed by a group of Berklee students including Christopher Crocco and Theo Chou (guitars), Tony Castillo (keyboards), Sho Ichikawa (bass), and José Duque (percussion).
**FINAL CADENCE**

Saxophonist and bandleader Christos Pappas ’56 (a.k.a. Chris Powers) died April 11 at the University of Massachusetts Medical Center in Worcester, MA. Pappas was leader of the Chris Powers Orchestra, the house band at the Commodore Ballroom in Lowell, for many years. He also led the Eddy Howard Orchestra in recent years. He is survived by his brothers Harry and Menelaos. **John Artemieff ’76** died at his home in Harvard, MA, on December 25, 1996. A guitarist when he attended Berklee, Artemieff ultimately received his master’s degree in physical therapy from Boston University, and worked as a physical therapist at Emerson Hospital in Concord, MA. He is survived by his wife Susan, his parents, and his sister Mary.

**Arve Nilsen ’90** of Grimstad, Norway, died on February 26, 1997, after a traffic accident in Southern Norway. Nilsen had just finished a tour of the United States as percussionist with singer Marit Hahta Overli. The group was featured on CNN and Fox-TV. Nilsen is survived by his wife Grete, his parents, his sister Nina and brother Norvald.

We have also recently learned that freelance bassist Charlie LaChapelle ’61 of Brookline, MA, and Gabriel Flores ’90 of Woord, Aruba, (formerly a member of the Alehembra House Band), have passed away.

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**Thinking of Returning?**

It’s easier than you might think. **There is no readmission process for alumni.** Just contact Returning Student Coordinator Greg Steele in the Office of the Registrar at (617) 747-2289, by email: gsteele@berklee.edu or by fax: (617) 247-8278. Whether you want to enroll full-time or have just a few credits left to graduate, it only takes a phone call to start the process. Return to Berklee and experience all the new and exciting changes! There is still time to enroll for the Summer and/or Fall ’97 semester.

**Registration for Summer ’97:** May 22 – 23, 1997 Classes begin May 27.

**Registration for Fall ’97:** September 2 – 5, 1997 Classes begin September 8.

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**ALUM NOTES INFORMATION FORM**

Full Name __________________________

Address __________________________

City __________ State ___ ZIP _______ Country _______ Phone __________

☐ This is a new address. Your Internet address: __________________________

Last year you attended Berklee __________ Did you receive a ☐ Degree? ☐ Diploma?

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

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☐ Send me more information on becoming a Berklee Career Network advisor.

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

Bob Mulvey

Anyone who has sought to master a musical instrument or who has grappled with understanding and applying music theory can imagine the increased challenges these tasks present to music students with physical or learning disabilities. With role models like Stevie Wonder, Itzhak Perlman, George Shearing, and David Helfgott (the subject of the recent film *Shine*), today's young musicians focusing on abilities rather than disabilities are learning to understand and perform music in unique and individual ways.

Last year, Berklee graduated Tony DeBlois, a blind, autistic musical savant who, with creative academic accommodations and teaching methods, completed all requirements for a diploma in piano performance. Tony's success gained national attention. There are currently over 60 other students enrolled at Berklee who are overcoming learning differences to find success in their music education.

Since the passage of Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, all post-secondary institutions have extended admissions opportunities to students of differing learning styles. Increasing public sensitivity, teacher training, and reasonable changes in curricular requirements, students with disabilities such as blindness, dyslexia, autism, and attention deficit disorder (A.D.D.) are finding success in college programs nationwide. Over the last 10 years, Berklee has welcomed students with such challenges and has made accommodations to meet their individual needs while maintaining the integrity of the curriculum.

The education of these students is a collaborative effort of college administrators, support staff and faculty, parents, and fellow students. At the admission stage, applicants may volunteer information identifying them as students in possible need of academic or residential accommodations. Since students who are “otherwise qualified” cannot be rejected because of their disability, it is to the student's advantage to self-identify early in the application process so that appropriate accommodations can be arranged.

Bob Mulvey is a counselor and Special Services Coordinator for Berklee's Student Counseling Center.

Bob Mulvey: “It is a collaborative effort to successfully educate students with disabilities.”

Stuart Berk, currently a dual major in guitar performance and jazz composition, has experienced both attention and memory deficits. With creative teaching methods from a variety of departments and the use of Berklee's academic support services, Berk is currently maintaining an A-minus average and was recently awarded a Berklee Achievement Scholarship. In meetings held twice monthly with other learning disabled students he has shared his experiences of struggling and succeeding in ear training. Berk co-leads the meetings with faculty member Mitch Haupers and me.

Research into the causes of learning disabilities has yielded differing views, but it is commonly agreed upon that learning differences are caused by dysfunctions in the parts of the nervous system affecting the learning process. Dyslexia, for example, is a language-based reading disability that can severely limit language skills including vocabulary acquisition, understanding of grammar, and spelling. It can also affect both comprehension and accuracy in reading music. A.D.D. can also limit the understanding of classroom presentations and written materials. Those diagnosed with it can focus on assigned tasks only for a limited time before their attention begins to drift. Although medication can help the condition, it has proven more useful at Berklee to have an informed and sensitive faculty and staff to help these students. Instituting accommodations—such as offering extra minutes on timed exams—greatly reduces the stress of testing for learning disabled students and affords them an opportunity to demonstrate their knowledge and ability.

Unique learning issues arise for blind students. Since much of the process in learning music relies on the visual, sight-impaired students, Learning Center staff, faculty, and support personnel must be continuously creative to adapt the curriculum for them. These students are offered substitutions for required courses that would emphasize their learning differences and miss their abilities.

Laws alone cannot create success for students with disabilities. Cooperative efforts between faculty, staff, and students determined to rise above perceived limitations are needed. While there is room for further development, Berklee is well on its way to handling those necessary efforts.
The generosity of alumni, parents, friends, trustees, faculty, and staff significantly contributed to the scholarship and financial aid awards received by 77 percent of current students. Your support has enabled Berklee to make improvements in countless areas, including:

- scholarship and financial aid
- renovations
- equipment purchases
- curriculum development
- library and learning center software and materials
- facility maintenance

It is your continued commitment which allows talented musicians the opportunity to pursue their dreams of becoming leaders in the music industry. On behalf of the entire Berklee community, many thanks for your contributions.
Multi-FX That Work The Way You Expect

At the heart of the new MPX 1 is Lexicon's Multiple Processor FX technology featuring two independent microprocessors - the proprietary Lexichip for the world's best reverb and a separate DSP chip for additional effects. Unlike other multi-effects processors, there's never a sonic compromise in reverb programs with the MPX 1, even in the most complex multi-effects programs. But that's just the beginning.

Expect the convenience of multi-effects with the performance of individual effects processors. Effect Blocks include Pitch, Chorus, EQ, Delay, Modulation and Reverb, allowing you to configure up to five simultaneous stereo effects with total flexibility.

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Expect a wealth of factory programs (200 of them) and 56 effects exquisitely crafted for world class production. The professional features and stunning sonic performance of the MPX 1 are designed for the recording and live sound engineer - as well as the musician and performer.

Check out the MPX 1 at your authorized Lexicon dealer. It's a new creative standard in multi-fx — and everything you expect.