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

At the annual commencement on Saturday, May 2, the college awarded diplomas and degrees to 535 graduates and honorary doctoral degrees to the legendary songwriting team of Jerry Leiber and Mike Stoller and to famed singer and songwriter Carly Simon.

The weekend’s events kicked off with a Friday evening concert featuring material penned by the honorees. The Leiber and Stoller classic “Kansas City” was the lead-off tune, followed by Carly Simon’s “All I Want Is You.” A total of 29 students and two faculty performers romped through Leiber and Stoller chestnuts like “Spanish Harlem,” “Yakety Yak,” “Jailhouse Rock,” and “On Broadway.” The set also spotlighted such vintage Carly Simon tunes as “Haven’t Got Time for the Pain,” “Anticipation,” and “You’re So Vain.”

At the midpoint, President Lee Eliot Berk took the stage for two award presentations. The first was made to saxophonist Jaleel Shaw, who received the full-tuition Billboard magazine scholarship. The second presentation was to faculty member Al Kooper, who accepted the honorary degrees for Leiber and Stoller. Due to health problems, the songwriters were unable to attend the commencement events.

In his introduction, President Berk mentioned the long list of rock-and-roll hits Leiber and Stoller wrote for Elvis, the Coasters, Ben E. King, and others, and recounted the pair’s important contributions to the course of rock-and-roll. In a videotaped acceptance, Leiber and Stoller wished the graduates the best.

After the music resumed, one of numerous highlights came when fiddler April Verch and mandolinist Casey Driessen played a bluegrass rendition of Leiber and Stoller’s “That Is Rock and Roll.” The audience roared as Verch, a champion fiddler from Ontario, Canada, displayed her virtuosity on violin and as a tap dancer. The duo brought down the house with Verch’s simultaneous tapping and fiddling pyrotechnics.

The performers closed the concert with Simon’s “Let the River Run” (which brought Simon running to the foot of the stage to sing along on the chorus), and a rave up of Leiber and Stoller’s “Jailhouse Rock.”

Saturday morning, the robed graduates, Carly Simon, college administrators, and the board of trustees filed into the Hynes Convention Center for the 10:00 a.m. commencement ceremony. After greetings from Interim Provost Ronald Bentley and Board of Trustees Chair William Davis, Katie Miner ’98 narrated a slide show tribute to her fellow graduates, and Gary Davis ’98 gave Berklee’s first-ever student commencement address.

In bestowing the degree upon Simon, President Berk listed her Grammy and Oscar awards, platinum and gold albums, and hits from her 22 albums. Berk stated, “Carly Simon has also lent her persona and shown her commitment to the improvement of social justice and well-being in our society.”

In lieu of an acceptance speech, Carly sang a strain from her song “These Are the Good Old Days.”
GENKO UCHIDA BUILDING DEDICATED

After three years of design and construction, Berklee College of Music dedicated the new 58,000-square-foot Genko Uchida Building at 921 Boylston Street on February 24. The structure is named for the late Genko Uchida, the Japanese industrialist and philanthropist who gave one million dollars toward the construction of the new facility. On the evening of the dedication, the building offered some much needed refuge from the wind and rain to the many who attended.

On hand for the occasion were several honored guests, including Mrs. Michiko Uchida (widow of Genko Uchida), Japanese alumna Toshiko Akiyoshi, Deputy Commissioner for Cultural Affairs for the City of Boston Ralph Dart, Alan Hendrikson of the United Nations Association of Greater Boston, and Yoshiyuki Isoda, consul general of Japan in Boston.

After greetings from Lawrence Bethune, vice president for student affairs, William Davis, chair of Berklee’s board of trustees, offered welcoming remarks. Davis referred to the new building as the “most significant improvement to the campus in years.” President Lee Eliot Berk then narrated a slide show presentation detailing the recent history of the new building from its days as the former home of Bentley College and Newbury College through the Berklee design and construction phases.

Following a ribbon-cutting ceremony, President Berk gave recognition awards to those inside and outside of the Berklee community who played significant leadership roles in making the project become a reality. Those acknowledged included Gary Burton, David Hornfischer, Junko Shishido Cook, Emil Frei, Shizuo Harada, Myron Miller, Larry Monroe, and Ken Pullig. President Berk also recognized leading corporate donors and supporters from Fender Musical Instruments, Korg, Pearl Corporation, Avedis Zildjian Company, and Technics Musical Instruments, who supplied state-of-the-art equipment.

A special guest for the evening was distinguished jazz composer and band leader Toshiko Akiyoshi, who was presented with an honorary doctoral degree by President Berk. Akiyoshi was the first Japanese student to attend Berklee in the 1950s.

During his introduction, President Berk referred to Akiyoshi as a leading exponent of contemporary, large ensemble jazz. “She has earned international acclaim as the most distinguished female jazz composer and pianist in the world,” stated President Berk. Akiyoshi has released over 50 albums and has earned 14 Grammy nominations. Recently, she received an artistic award from the Avon Women’s Cultural Foundation and His Majesty, the Emperor of Japan’s artistic award for 1997.

In accepting the honorary degree, Akiyoshi recounted how she came to Berklee in 1956 at the invitation of Berklee founder Lawrence Berk. “Of my three-and-a-half years of study at Berklee, I have such happy memories of the teachers and the others who helped me to learn,” said Akiyoshi.

Following the formalities, visitors were treated to live music, refreshments, and a guided tour of the new building, which President Berk dubbed “the great new gateway to Berklee.” The five-story, brick-faced structure became fully operational for the fall semester. Designed by Boston architects Miller Dyer Spears, and renovated by local contractors Shawmut Design and Construction, the $15-million Uchida building is in a highly visible spot directly opposite the Hynes Veterans Convention Center. It has expanded Berklee’s classroom and student services space by nearly 20 percent to accommodate the steady increase in the college’s multinational student body, which topped off around 3,000 this year.

Multipurpose classrooms, music labs, and student affairs offices are laid out to optimize use of the available space. Every detail—networked digital technology, mechanical system distribution, even chair selection—was designed to maximize space usage and to accommodate modern learning and teaching methods.

The most visible detail of the Uchida building, the 170-seat David Friend Recital Hall (named for Berklee Trustee David Friend). It was designed by Tokyo-based architect Shizuo Harada, who worked closely with local architects Miller Dyer Spears. The hall fuses simple, elegant lines and natural woods with efficient, multipurpose design.

The Uchida building exemplifies the commitment to cultural exchange espoused by both Berklee and Uchida. With Harada’s design, and a ceramic installation designed by Mrs. Hitoko Okai, a noted Japanese artist, in memory of her son, a Berklee alumnus, the building was built with an international flair and purpose: to symbolically foster togetherness among all cultures through music while celebrating Berklee’s international scope.

“The Uchida building points back to the international nature of Berklee’s identity,” says President Berk. “Music is increasingly an international industry, and being part of the broader international community is a very important part of Berklee’s future.” Forty percent of Berklee’s students are international with 10 percent coming from Japan.
RECITAL HALL IN UCHIDA BUILDING NAMED

The newest Berklee College of Music recital hall was christened the David Friend Recital Hall at a ceremony at the college in April. It was named after Friend, a Berklee trustee since 1981, who presented the college with a major naming gift upon the completion of the recital hall, part of the newly-opened Genko Uchida Building, at 921 Boylston Street. The 170-seat venue was designed by Japanese architect Shizuo Harada. Since its opening earlier this year, the hall, featuring a unique thrust stage and state-of-the-art sound and lighting support, has been in demand for student and faculty performers.

At the opening ceremony, Friend was honored with remarks from Berklee President Lee Eliot Berk, Board of Trustees Chair William M. Davis, and Vice President of Information Technology David Mash. Also at the ceremony were Berklee trustees, vice presidents, and Friend's family. His wife, calligrapher Margaret Shepherd, presented the college with an original calligraphed work of art based on a John Cage quote, which will be displayed in the new building.

“The David Friend Recital Hall embodies elements that will make it an archetype for a performance space of the future,” said President Berk. “It was designed with equal emphasis on technology, acoustics, presentation, and comfort. In just a short time, the hall has provided space for many outstanding musical performances and cultural exchanges.”

Friend is a graduate of both Yale University and the Princeton University Graduate School of Engineering. His youthful piano playing and experimentation with electronics ultimately led to his presidency of ARP Instruments, a leading manufacturer of synthesizers in the 1970s. He also helped Berklee in the design of its Music Synthesis major.

NEW PROVOST HIRED

Harry Chalmiers ’75

After a lengthy search for a new provost/vice president for Academic Affairs, Berklee alumnus Harry Chalmiers has been named to the post. Chalmiers has an extensive background in music education. In 1985, he helped to found the Indian Hill Arts School in Littleton, Massachusetts, and then served as its executive director for 11 years. In 1994, he was appointed executive director of the MacPhail Center for the Arts in Minneapolis, Minnesota. MacPhail is one of the country's largest community music schools with a student body numbering 3,500. Chalmiers oversaw development and implementation of MacPhail's educational programs.

An active guitarist and composer, Chalmiers has played with the Minnesota Orchestra and on Minnesota public radio and television. He has received numerous commissions to write chamber, dance, and choral works for various musical organizations. Chalmiers recently released a CD showcasing his vocal and guitar work on nine of his original songs.

Chalmiers earned his bachelor’s degree from Berklee in 1975, and his master’s from New England Conservatory of Music in 1979. Both degrees are in composition.

“It will be a tremendous thrill to return to my alma mater as provost,” said Chalmiers. “I was pleased to see the dramatic changes that Berklee has made in the last 20 years. I’m even more pleased to see that the college has retained all the marvelous characteristics that make it so unique.”

Chalmiers will begin his work at Berklee on August 1.
TWO ADDED TO BOARD OF TRUSTEES

Two new members have recently been added to Berklee's board of trustees: Chris Halaby and Vivian Beard. The addition of Halaby and Beard, both accomplished musicians, brings total board membership to 21.

For 10 years, Chris Halaby of Menlo Park, California, has served as president and CEO of Opcode Systems, a major developer of music hardware and software products. His responsibilities at Opcode include overall management of the company, corporate business development, and strategic marketing.

"I am excited about music and music education, and am a fan of Berklee," says Halaby. "I was not surprised to find a great organization behind the incredible talent emerging from this school. I am pleased to be on the board and am looking forward to helping out in any way that I can."

Vivian Beard has worked as senior operations director at the Equal Opportunity Division of the Massachusetts Housing Finance Agency since 1994. As a senior staff member, she performs a range of tasks including implementing and interpret the agency's equal opportunity commitment and affirmative action goals, negotiating contracts, and managing divisional supervisory and professional staff.

Beard earned her master's degree in education from Antioch College, and trained at the Kennedy School of Government and the National Judicial College. From 1988-1994, Beard served as an administrative judge for the Massachusetts Department of Industrial Accidents.

A jazz and R&B vocalist as well, Beard has released a CD titled Our Day Will Come, and performed at Scullers on June 14. Of her appointment to the board, Beard says, "The combination of education, music, and young people in a progressive environment makes trusteeship a good fit for me. I care about the students and faculty and feel I can add something. As an artist, I feel a deep commitment to the work that the college is doing."
BET AT BERKLEE

Black Education Television (BET) producer and director Waymer Johnson spent an entire day at Berklee on Monday, April 13, for the taping of a one-hour special for BET's "Jazz Scene" program. The Berklee feature was recently aired on the "BET on Jazz" channel.

Johnson and his crew focused on the passing of the jazz tradition to the next generation. They interviewed Berklee faculty members Matt Marvuglio, dean of the Professional Performance Division, Associate Professor of Voice Donna McElroy, Associate Professor of Music Production and Engineering Carl Beatty, Woodwind Department Chair Bill Pierce, and Associate Professor of Trumpet Lin Biviano. The BET crew also shot an interview with Berklee student Brent Irvine. Bassist Christian McBride, a visiting artist, was also interviewed and footage from his Berklee master class was included.

The videographer also captured some of the Berklee Guitar Week events, moments from percussion classes taught by Assistant Professor John Hazilla and Assistant Professor Joe Galeota, and music by Berklee's Urban Outreach Orchestra led by Lin Biviano.

The show integrated previously shot video footage of Berklee alumni Antonio Hart '91, Jacky Terrasson '86, Joe Lovano '72, Alan Broadbent '69, Ernie Watts '66, and Mark Whitfield '87 as well as a performance by Christian McBride and legendary pianist Dave Brubeck.

The special was hosted by Berklee staff publicist Toni Ballard, who stepped in at the last moment when the original host had a scheduling conflict. Ballard is producer and host of the award-winning jazz interview and performance series "Studio 3" for WGMC-TV3 in Worcester, Massachusetts.
Professor Jim Kelly, one of Berklee’s most sought-after guitar instructors, knows that the best way to learn guitar involves a hands-on approach. Kelly grew up playing in garage bands and had taken a few lessons, but mostly listened to and analyzed recordings. Although he says that attending Berklee filled in a lot of gaps, he’s never forgotten the value of hands-on learning that taught him about music in the larger sense.

“Many teachers provide good material,” Kelly says, “but if their students don’t learn how to plug it into a musical context, it won’t be very useful. I go for a practical approach—here’s the blues, here are changes, and so on. It’s almost more of a trade school attitude. If you want to make fine furniture, you need to learn from someone who’s done it, not just look at pictures of chairs and tables in a book.”

Helping guitarists find their own voice is one of Kelly’s main objectives. He doesn’t want to teach people to play like him. He finds material that has enough flexibility that students can play it their own way.

To bring out a student’s individuality, Kelly knows the key is to “figure out what musical elements really grab the student, and why. Actually, most players ‘hybridize’ several styles to create something unique. For example, Bill Frisell would not have fit the ‘jazz’ mold 20 years ago. You can hear that he has country, rock, and pop influences. He created his own voice from those sounds and adapted it to jazz.”

Kelly finds the blues to be a common language. “Whether you’re playing a straight blues guitar thing or going in more of a Wes [Montgomery] or [John] Coltrane direction, you learn to play something that feels good over a 12-bar blues. Whether you play something simple or complicated, how you approach the playing defines who you are. You’ll learn a lot about a person by just listening to how he or she plays over something standard.”

I was curious about whether Kelly had observed any common mistakes in attitude that guitarists make. “Practicing is not like lifting weights. Sure, there’s a physical element, but students need to relate to sound as quickly as possible. Figuring out solos as opposed to scales means you’re learning actual music. Interpreting Bach inventions might seem technical, but there’s music in there. You can do exercises for hours, but ultimately, you’ll bore yourself, and that’s not good.”

For Kelly, teaching is all about feedback; it is not a monologue from teacher to student. “I want to know where students are having trouble, what they like and don’t like. No one who comes to me is starting at the beginning. They have had other teachers, or they have spent time learning in some way. What I want to find out is what students have going for them, and how to keep them moving forward.”

Guitar Workshop is Kelly’s new book and CD combination published by Berklee Press. It is based on a collection of music he uses with his students and will allow Kelly’s approach to reach a much wider audience. “Over the years, in teaching private lessons and at seminars, people have asked me to put all my songs and exercises together in one place instead of just photocopying them as needed.

“The object was to make sort of a ‘seminar in a box.’ The CD has band versions of various tunes to analyze the guitar work, as well as play-along versions with no guitar tracks. But the book avoids a ‘level-oriented’ approach; levels are mixed within the course. There is some stuff that you definitely have to woodshed, but other sections are easier.”

True to Kelly’s philosophy, the mix of tunes is eclectic—minor blues à la Kenny Burrell, some Latin material, and Mark Knopfler-ish tunes. One song uses an Etta James-type r&b groove; another features a Joe Pass-type chordal solo behind a saxophone solo. The guitar gets to play more of a keyboard/rhythm part behind the solo—like a horn section. Kelly also incorporates rhythm guitar extensively because he feels rhythm playing is just as important as lead playing.

“I saw Hendrix when I was in high school; his rhythm playing on songs like ‘Little Wing’ was revolutionary. To me, ‘Axis: Bold as Love’ wasn’t just another rock record. It was something completely new. You can hear that his rhythm playing involved much more than power chords.”

Part of the motivation for creating this interactive book and CD is to help students pull all the pieces together. “The typical student has learned some things by ear—some from teachers, some from picking apart albums. What’s difficult for them isn’t so much learning new concepts. A lot of students, particularly self-taught musicians, know more than they realize but don’t know how to apply that knowledge.

“On the other side of the coin is someone who knows lots of theory but hasn’t spent time applying it to actual music-making and having fun with it. Much of my approach is about keeping things fun—enjoying the process really helps learning.”

—Craig Anderton
BIN SUMMIT MEETING

On April 29, representatives of the 11 schools in the Berklee International Network (BIN) gathered at Berklee for a summit meeting, the second in the five-year history of the program. Twenty administrators from member schools in Argentina, Finland, France, Germany, Greece, Israel, Japan, Malaysia, South Korea, and Spain met to discuss future goals of the program with administrators at Berklee. Since the last summit meeting in Perugia, Italy, four new schools—those in Argentina, Germany, Korea, and Malaysia—have been added to the network. This summit connected all participants directly.

Larry Monroe, Berklee's associate vice president for international programs, said, “This is the end of one phase; we have developed the membership. The program has been shaped; now we begin a more interactive phase.”

At the summit, several subcommittees were formed. Some will explore how to fully utilize the internet and others will work on scholarships, and technology. Monroe and Gary Burton, who oversee the program, are hopeful that schools which are in the same region or which share a common language will begin collaborating on mutual goals.

Established in 1993, by President Lee Eliot Berk, the network provides a framework for cooperation between international schools of contemporary music. It is credited with bringing a total of 245 international students to Berklee through transfers and auditions at BIN schools. “BIN makes Berklee more accessible to students from around the world while helping us to learn how to better serve the needs of our international students,” says President Berk. “Over time, the program will improve contemporary music education globally and will help us keep in touch with our alumni from around the world.”


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FACULTY NOTES

Professor Bob Winter played piano with the Boston Symphony Orchestra on the John Williams soundtrack for the new Spielberg film Saving Private Ryan. Winter also accompanied vocalist Carol Akerson on her CD The Piano Love Song. As well, he shows up as a character in the opening paragraph of the new Robert B. Parker novel Sudden Mischief.

On April 15, Associate Professor Marti Epstein had her first orchestral composition, Celestial Navigation, premiered by the San Francisco Symphony under the baton of Alisdair Neale. The work was programmed by the orchestra’s musical director Michael Tilson Thomas.

Professor of Guitar Charles Chapman was invited to perform at the Great American Guitar Show in Long Island, New York, on May 16 and 17. He performed at the Chinery Guitar Collection booth and at an outdoor concert with fellow guitarists Chris Buzzell and Adam Rafferty.

Composition Department Chair Jack Jarrett arranged for virtual orchestra all of the songs of the new musical comedy The Hopeless Romantic by Boston author Domenic Testa. The play opened in April with realistic orchestral accompaniments performed live with Jarrett’s MIDI trigger and controller.

Professor Hal Crook released a CD on the Ram label entitled Naryayani with the Joe Diorio/Hal Crook Quartet. The music features Crook on trombone, Diorio on guitar, bassist Steve LaSpina, and drummer Steve Bagby.

Executive Vice President Gary Burton has been appointed to the board of directors of the National Academy of Recording Arts and Sciences Foundation. The nonprofit foundation sponsors community music education programs and is an advocate for public school music programs.

Voice Professor Livingston Taylor released a CD titled Ink for the Chesky label. The disc features Taylor’s interpretations of such diverse material as “Baker Street,” “Never Can Say Goodbye,” standard tunes, and Taylor’s original songs.

Instructor Ron Mahdi (bass), Assistant Professor Bill Thompson (reeds), and Berklee’s Assistant Director of Learning Support Services John Stein (guitar) were featured in the band backing singer Ronnie Gill on The Songs of Billy Strayhorn CD. The disc is the first produced and marketed by WGBH Radio.

Vocalist and Assistant Professor Luciana Souza released An Answer to Your Silence on NYC Records. The music is Souza’s original Brazilian-styled jazz material. She also was a guest performer with the group Crosscurrent at a March 10 Regattabar date.

Associate Professor Jeff Friedman penned arrangements of the Steve Swallow pieces “Second Hand Motion” and “Portsmouth Figuration” for a special tribute to Swallow held at Harvard University in March. Friedman’s reorchestrations of the Carla Bley and Paul Haines composition Escalator over the Hill will be performed on a European tour and later recorded for release by the Watt/ECM label. Friedman is presently collaborating on a new piece titled “Alabama Gamelon” with Haines.

Associate Professor Ian Froman played drums on the CD Metalwood by the group of the same name. The recording features bassist Chris Tarry ’94, and won a Juno Award in the category for best contemporary jazz album.

Soprano and Assistant Professor Robin Ginenthal received a glowing review from Richard Dyer in the Boston Globe for her performance of music by Debussy, Persichetti, and Schoenberg at her March 30 recital in the Berklee Performance Center.

Assistant Professor of MP&E Tony Hoover won a GSA Design Award for excellence for designing all aspects of the acoustics for the Harold D. Donohue Federal Building and U.S. Courthouse in Worcester.

Assistant Professor Mitch Seidman is a contributing editor to 20th Century Guitar magazine.

The a cappella jazz quintet Vox One raked in three Contemporary a Cappella Recording Awards for their latest album Chameleon. The recording features Assistant Professor Yumiko Matsuoka, Instructor Paul Stillor, Paul Pampinella ’90, Jodi Jenkins ’93, and Benni Chawes ’96.

Professor of Guitar Garrison Fewell contributed a lesson to Guitar Player magazine’s “Sessions” column. His duo CD, Reflections of a Clear Moon, with pianist and Associate Professor Laszlo Gardony was named among the top 10 jazz albums of the year by critic Karl Stark of the Philadelphia Inquirer.

Laszlo Gardony was invited to be a judge at the Great American Jazz Piano Competition in Jacksonville, Florida, and performed with fellow past winners of the contest at a reunion concert. He is a member of the Bob Moses Quartet and recently performed at the Regattabar with Freddie Hubbard.

Assistant Professor of Piano Russ Hoffman is featured on CDs by vocalists Marlena Shaw and the University of Minnesota 12 Moods for Jazz recording. He has performed in the midwest with Shaw and will tour with various acts this summer.

Poet and Assistant Professor Peter Payack was profiled in the Boston Globe for participating in the Boston Marathon on April 18, despite suffering from multiple sclerosis.

Assistant Professor of Guitar Bruce Saunders has recorded his second CD titled Likely Story featuring drummer Peter Erskine, saxophonist Dave Pietro, and bassist Dave Carpenter. He has also played on recordings by Pietro and the band Strange Pursuit.

Drummer and Associate Professor Rod Morgenstein was profiled in the March issue of Modern Drummer.

Assistant Professor Mimi Rabson and Associate Professor Melissa Howe (violinist and violist, respectively) are heard on the new CD To the RESQ issued by the Really Eclectic String Quartet.
Throughout the spring semester, numerous artists of different disciplines shared their knowledge and experience with Berklee students and faculty members.

Educator, composer, and multi-instrumentalist David N. Baker was the first speaker for the newly inaugurated Warrick Carter Lecture Series on February 12.

Among the Black History Month guests were pianist Billy Childs, vocalist Thelma Hyppolite, and record executive Paris Ely. New York session pros Will Lee (bass), Chuck Loeb (guitar), and Brian Dunne (drums) performed and shared anecdotes about their work in the studios.

Music Therapy Department guest Dr. Louise Montello presented a performance wellness seminar focused on treating and preventing musical performance stress.

Two of Brazil's greatest musicians, Antonio Carlos Carras Queira and Maria José Carras Queira, played and discussed a variety of Brazilian musical styles.

Kevin Conal, a contributing editor to numerous music magazines, gave a presentation titled "Making It As a Musician in Today's and Tomorrow's Music Business."

General Education Department guests Stephan Schindler (poet) and drummer Jonathan Edwards showcased their poetry and Zen drum pieces and discussed the intuitive communication underlying their improvised recitals.

The Composition Department brought in M.I.T. faculty member Edward Cohen for a discussion of his works.

Bruce Barth discussed with piano students how to find their own approach to the instrument.

April Guitar Week guests included John Abercrombie, Wayne Krantz, and special guests the Steve Morse Band.

Women's History Month guests included vocalists Abbie Conant and Ralina Cardona.

David Calarco spoke about drum set techniques.

Members of the legendary improvisational group Oregon, Ralph Towner (guitar and piano), Glen Moore (bass), and Paul McCandless (reeds) gave a lecture/concert on February 19.

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As Berklee's artist-in-residence program turns 10, a backward glance reveals that its benefits are flowing both ways.

Ten years after its official start-up, Berklee's artist-in-residency program has become known as one of the most valuable extra-curricular offerings at the college. Luminaries who have come to participate in the program include pianist Chick Corea, former NAMM President Karl Bruhn, pianist and author Ken Werner, famed record producer Eddie Kramer, New York session keyboardist Jeff Bova, and others.

The high-achieving guest artists who come present a different perspective on life on the "outside" and inspire students and faculty alike to embrace their chosen profession. Often, they reinforce what Berklee instructors have been instilling in their students and have been instrumental in shoring up a student's determination to pursue a certain major or career direction.

Many artists-in-residence see the program as a way to give a helping hand to those coming up the ladder. It is a two-way street, though. After spending some time sharing their expertise with young people aspiring to follow in their footsteps, many artists have felt the verve and electricity in the air at Berklee. Eddie Kramer, who produced records for Jimi Hendrix and other superstars, has been lecturing at various colleges to, in his words, "give something back and raise the bar of excellence." After his four-day residency, he commented that Berklee has "the highest standard of technological music education in the country."

The program has taken many forms, from short one- or two-day visits to semester-long stays. The college has always had some type of visiting artist or artist-in-residency program—sometimes they happened very spontaneously. In Berklee's early years, artists often made impromptu visits out of curiosity about this burgeoning institution that was turning out notable musicians. Many times artists would visit to return a favor from a colleague who was somehow affiliated with the college. Several of these early visits are documented in the text of Berklee: The First Fifty Years. Over the years, the program has passed through many phases, becoming clearly focused in the past decade.

Ten years ago, the college division chairs decided the college community could benefit by hosting an artist over a longer period of time than a several-hour visit. Warrick Carter, dean of faculty at that time, was in agreement and set up an annual budget for artist residencies—usually scheduled for the spring semester. It was set up for each of the four academic divisions (Professional...
Performance, Professional Writing, Music Technology, and Professional Education) to have a turn hosting the artist of their choice on a rotating basis once every four years.

In 1988, British composer/arranger and Berklee alumnus Michael Gibbs became the first artist to participate in the fledgling program. He was recruited by the Professional Writing Division and created a lasting impression through the classes he taught and the lectures and private counsel he gave to students and faculty.

The first artist to stay for a complete semester was former Santana keyboardist Tom Coster in the spring of 1991. Berklee deans Don Puluse and David Mash had met Coster at the 1990 NAMM show. During their conversation, they mentioned the program and invited Coster to come to Berklee. Coster accepted, relocating from California to a Back Bay apartment for the semester. He taught music synthesis, gave master classes, and conducted a number of clinics on music synthesis and recording.

Coster told Berklee today in 1991, “I had always wanted to attend Berklee when I was younger. But once my career got going, I never had the time. The opportunity to teach at the college was like a dream come true.” An added highlight of Coster’s stay came when his son Tom Coster Jr. ’87 joined his faculty artist concert.

In 1994, the spring semester was a highlight for the Professional Performance Division as pianist JoAnne Brackeen, and guitarist Steve Khan were both in residence. Khan stated, “I was overwhelmed at the students’ work ethic and how well prepared they are. The harmonic and theoretical information they’ve accumulated is impressive and inspiring. From what I can see, the college is achieving a great balance between tradition and keeping up with the new challenges and innovations of contemporary music.”

Pianist Brackeen has since joined the Berklee faculty.

During the Spring 1995 term, Karl Bruhn, former senior vice president for marketing with Yamaha Corporation and director of market development for the National Association of Music Merchants was in residence for the Professional Education Division. Bruhn taught a course in advocacy for school music programs and one on international marketing. His experiences in both education and marketing equipped him to share invaluable knowledge with Berklee students.

Before his residency was over, Bruhn presented a clinic titled “How to Approach the Business Side of Music Education.” He was also actively engaged in an advisory capacity to Berklee’s administration. Feedback on Bruhn’s residency was very positive.

Top Nashville record producer Josh Leo was invited by the Music Technology Division for an innovative, week-long residency in the fall of 1997. Assuming the role of an A&R man, Leo walked student Adrienne Gonzalez ’98 (selected by Leo to be the “talent”) through a mock “real world” recording session as one would be conducted in Nashville.

“Josh chose me because he felt I had a distinctive style,” says Gonzalez, a songwriting MP&E major. “This made me really dig into myself. Personal style comes out naturally in your own songs, but it is harder to impose on someone else’s. It [the session with Leo] helped me to get in tune with where my own songs come from.”

Leo guided Gonzalez through the processes of interviewing and hiring the right producer (Jaime Sickora ’98), engineer (Ben Horn ’98), and session musicians. “The producers’ interviews were videotaped,” recalls Sickora. “It was a real eye-opener to have to sell yourself to someone as producer. It was really hard. I felt that any one of the students who interviewed could have done it well. It was a great experience, Josh made the session fun.”

With continued input from Leo, Gonzalez and Sickora selected a tune at a song-pitching session with student songwriters. The team then recorded it under Leo’s auspices. “Josh thought we had chosen a hard tune,” says Sickora, “but he decided to let us prove ourselves. He was there for the session and gave some great ideas on how to make the song take an unusual twist. He really showed us another side of things.”

It was the Professional Performance Division’s turn this spring for a major residency. To commemorate the tenth anniversary of the program Matt Marvuglio, dean of that division, brought five renowned instrumentalists to the college. Saxophonist Jerry Bergonzi, guitarist Wayne Krantz, bassist Christian McBride, and violinists Darol Anger and John Blake each gave a number of performances and presentations—some exclusively tailored for the faculty.

Andrew Meixner, a sixth-semester performance major, had high praise for the series presented by recording artist and Steely Dan guitarist Wayne Krantz. “Wayne’s clinic series was one of the most beneficial endeavors I’ve attended at Berklee,” said Meixner. “A reason why I got so much from it was because it was a ‘series.’ This provided a chance at a subsequent session to ask questions that occur after you digest the material. In the end, I feel I understand what this artist was all about and where he is coming from.”

Krantz feels that “giving clinics is like playing your instrument—it’s a performance and you are trying to get to the truth. When you manage to snag a piece of truth, it’s rewarding.”

Marvuglio has seen the positive effects as the program has grown. “The combination of the day-to-day experiences students have with the faculty and interactions with world-renowned artists makes for educational opportunities that are hard to top.”
“A Team” Player

Neil Stubenhaus ’75, one of L.A.’s top studio bassists, explains the rules of the game and gives his forecast for the future.

It is a sunny February, morning and composer Jimmy Haskell is recording his soundtrack for a Disney animated project at Capitol Studios in Hollywood. Haskell has gathered several of the eagles of the Los Angeles studio scene for the gig. There are about 30 cues to record in a three-hour session that the Disney representatives behind the glass are hoping won’t go overtime. There is little time for rehearsal, less for goof-ups.

Veteran session players Neil Stubenhaus (bass), Tim May (guitar), Randy Waldman (keyboards), and Alex Acuña (drums) are in the hot seats, but they are not even close to breaking a sweat. Watching them nail each cue on the first or second take makes it immediately apparent why these players are continuously in demand.

The union steward calls a break, and I follow Stubenhaus outside while he checks progress with the man detailing his car in Capitol's parking lot. Before the session resumes, he heads for the phone—the lifeline of a session player.

Stubenhaus has been a Los Angeles “A Team” player for two decades. He jokes that the first thing he did after receiving his union card was to stand in picket lines during the musicians’ strike that many hoped would bring changes to L.A.’s music business in the 1980s. To date, Stubenhaus has played on hundreds of albums (60 certified gold or platinum), 40 Grammy-winning songs, over 200 film scores, and 80 television themes. Among the superstars he's worked for are Whitney Houston, Elton John, George Benson, Quincy Jones, and many, many more. Equally impressive is the roster of lesser known masters like Milton Nascimento and Bill Watrous with whom he has recorded. When it has been worthwhile financially and professionally, he has taken to the road. Barbra Streisand's 1994 tour is a case in point.

Stubenhaus has remained a busy double-scale player in a fiercely competitive, ever-changing market where superlative musicianship is the coin of the realm and affability and mutability are musts for the kind of career longevity Stubenhaus has enjoyed. Having logged 20 years as a top studio bassist places him in a class with few peers and begs the question: will he do it for another 20?

After finishing the session with Haskell, Stubenhaus gave a candid interview about his past and future and a unique insider's assessment of the studio business in L.A.

What originally shaped your decision to study at Berklee?

I had been touring with the old soul group Little Anthony and the Imperials for a while. I hoped it might lead me to a better situation musically and financially, but the circuit we were on wasn’t leading anywhere. I had fun and met some people, but I figured that the intelligent thing to do was to come to Boston and learn more about music. I watched some of my friends from
There is some luck involved, but you must have the talent. Who can assess what the balance is? Does the luck come because the talent is there and you have confidence in your abilities?

For Connecticut—John Scofield and Chip Jackson—go to Berklee, and it sounded great to be where a lot of musicians were. It was a good move. It worked for me.

Were there any teachers at Berklee who helped to shape your outlook or career?

Steve Swallow was my electric bass teacher. I loved talking with him and being around him. Pat Metheny was on the faculty then, too, so I got to know him and Jaco Pastorius who visited Berklee frequently back then. I liked Jerry Cocco, who was my arranging teacher. He knew how to relate to everybody and nailed everything down for us.

Todd Anderson, an arranging teacher and sax player, had an incredible nine-piece band that played Latin-influenced jazz-funk. I joined that band and it was a great musical experience. Todd's material was fantastic and the players were great.

Did you become friends with fellow students who also went on to great careers?

Yes. I met [drummers] Steve Smith '76, John Robinson '75, Vinnie Colaiuta '75, [guitarist] Mike Stern '75, and [bassist] Jeff Berlin '74. I wanted to meet the really good drummers, so I introduced myself to Steve Smith. We were walking through the halls one night and heard a great drummer practicing. Steve said, “That's Vinnie Colaiuta, he's scary.” I became friendly with Vinnie and we have been friends ever since. He is in Sting's band now.

Did Larry help to open doors for you in L.A.?

When the band was idle, I pressed Larry to make a few calls for me. He called two friends: composer Mike Post and jingle writer Don Piestrup. Those two connections were all I needed. I still work for Don. He is one of the most brilliant musicians I have ever worked for. There was a lot of business back then, and things could snowball. At one of Don's sessions, I met a contractor who called me for some obscure record sessions. Those led to other record dates with more powerful contractors, and my name started to spread.

Was your reading a strong point enabling you to do well on TV and movie sessions?

I was a confident player, but not a fluid reader when I came to L.A. Reading a part in the studio is not like going to a gig where you sight read one chart after the other. There was usually enough downtime on a session with people getting sounds and doing other things for me to look at any tough passages—like cramming for a test. By the time we needed to record, I'd have it down. Everyone thought I was a good reader, and actually, that perception was more important. The way I look at it, doing the gig is easy; it is getting the gig that is hard.

Is it your philosophy to get the job first and then deal with delivering once you are there?

Impressing people enough to get hired is the...
name of the game. Look at the acting business. There is an amazing number of people who could rise to the occasion and do what Brad Pitt or some of the other young stars are doing, but they are not going to get the opportunity. Of course once you are there, if you fall on your face, nobody wants to hear about you ever again, but if you do well, it can lead to other gigs. There are people who are capable, but who don’t get the opportunity for one reason or another.

Is that where luck comes in?
There is some luck involved, but you must have the talent. Who can assess what the balance is? Does the luck come because the talent is there and you have confidence in your abilities? Everyone has a different story. For the person who didn’t make it, was the bitterness there from the beginning, or did it come because he or she didn’t get the gig?

How has technology changed the face of session work in your view?
When drum machines hit it was the beginning of the end for the necessity of live playing. There was a time in the mid to late 1970s when there were at least 60 record sessions filed through the Los Angeles musicians union every day. That number could be as low as five a day now. That is not to say that there aren’t more than five record sessions going on, but there is not as much business today. People are falling in love with their demos with drum machines and synthesized bass and string parts.

I wouldn’t want to be trying to break into this business now. For instance, television used to provide a decent chunk of work for musicians who primarily played on records and represented a bulk of the work for guys who did mostly motion pictures. I had a lot of fun playing TV sessions for Tom Scott, Pat Williams, Alan Silvestri, and other great writers. Now this work has diminished by about 90 percent and television budgets have decreased by 70-80 percent. Very few composers are inclined to hire live players any more. The composer is now given a “package” fee and pays all of expenses himself.

To make matters worse, the quality of the music is not close to what it was then, and the TV audience doesn’t seemed to have noticed. Unfortunately that comes as no surprise. Why should TV producers pay $20,000 for a great orchestrated score like they used to if someone can go boink boink on a synthesizer for a sitcom and use string pads for dramatic stuff? It seems to be working just fine. Letters aren’t pouring into the studios complaining about the music. So technology has played a role in eliminating a lot of peripheral work that used to fill holes in a session player’s schedule.

So when TV music changed, your business changed too.
It certainly has changed somewhat. Jingle work has also been affected dramatically by synthesizers. Fortunately, for me, record and film work has been plentiful, but it was always a secure feeling to have TV and jingles there for variety and as a supplement. Synthesizers went from being a tool with which composers made demos to being “good music.” In a commercial or a television show, the music is not the event. It just enhances the scene. In records, the music is the event.

Do you prefer calls for records rather than TV or film soundtrack work?
For the most part, yes. But film scores are challenging and good musicians are on the sessions. When I feel I can contribute, I am thrilled to be there. Films are actually more lucrative at this point. If it is a big movie with a big budget, they think nothing of having the musicians there for three or four days. If it is an orchestra, they could be hired for 10 days. For records, that is a rarity.

Years ago, I used to work five days on every record. Today they do everything piecemeal and call me to work on a few songs at a time. Even if I played on the entire record, I could do it in two days. You can’t make a living just doing records the way you could before. People want to do things frugally. You can’t blame them for that, but they don’t get the kind of creativity that happens when six great musicians play together in a room and spend three or more hours on each song. If I get called for a film, I feel that the work booked is secure.

Are there any film composers that you particularly enjoy working with?
Sessions with John Williams are by far the most challenging. I did a score with him for the films Rosewood and Sleepers. Neither of these films did
Why do you think producers and contractors hire you for their sessions?
It could be any number of reasons. Having a good sound and the ability to do the job well is a given. They call the people who they are comfortable with. Nobody is going to hire an unknown who might not be able to do it. Their decision might be based on the type of music they will be recording. I get calls from people who have used me for years and know that I am comfortable in a range of styles. There is nobody new breaking into the business these days. The competition I have for gigs has been the same for the past decade.

No one new is breaking in these days?
I have a theory on that. I am part of a rock and roll generation which is still alive and well. Years ago, the older musicians were phased out. A musician in his late 40s or 50s was considered too old or dated. That is not the case these days. Musical styles popular when I was 20 remain popular and current today. So there aren’t many musicians breaking into the arena that I work in.

However there are still several other circles of musicians in this town, and there is a whole new circle of younger musicians that the established studio musicians know nothing about. There are people doing rap and alternative rock records here or in other parts of the country, and it is routine for them. The same amount of work is there for us while new music is being created by a new generation of musicians elsewhere in the business.

Do contractors try to pair you with drummers with whom they think you work well?
For the most part, yes. There are several drummers to choose from.

Have you ever been paired with a drummer who feels time in a different way than you do?
It happens, but we can always make it work. In a perfect world, if I knew in advance exactly what the music on a session was going to be like, I could suggest the perfect drummer to work with me. I’m sure drummers could suggest bass players too. We could tailor things perfectly according to style or offer a few options to leave it flexible. Actually, the first-call drummers are all so good that there is rarely a problem making the music feel good.

Can you point to any session that has been especially magical?
There have been many. I can honestly say that all of the sessions I’ve done with Quincy Jones have been magical. Oddly enough, some of the obscure artists whose sessions took just three hours of my time during a particular year have been a real joy and pleasure. I hold some of the records that I played on years ago with Gino Vanelli and the group Pages near and dear to my heart because they were very creative and musical. That is not as common these days.

Why is that?
It is the nature of the business and the nature of the music. There are different attitudes towards the music that let it go in directions that are unexpected. I had always assumed that rock and popular music would get more sophisticated over time, but the reverse is true. I have played on some things recently that I enjoyed, like the record by an artist named Adam Cohen. It was a youthful rock-and-roll record.

Do you get called as a specialist for any styles?
Overall, I think I get called because I can cover a variety of styles, but I do get called for a lot of r&b and pop ballads. A racial factor plays in the r&b world, so I may not always be considered for a share of that work.

On the Quincy Jones Juke Joint CD there were many great black artists, but that you and John Robinson played on most of the tunes.
That gives you an idea of what Quincy Jones is all about. He is an equal opportunity employer who just wants the job done right.

You have done studio work now for about 20 years. Do you think you will go another 20?
It’s possible but not probable. I think I could go another 10. I hope to venture into other parts of this business so I can be less dependent on the phone ringing on a day-by-day basis. I would like to get into producing, composing, songwriting, any number of things. I have seen music change, and I know anything can happen. Five years from now I could be in demand for more work than I can possibly imagine or I could be waiting month to month for another phone call. The potential for becoming a studio musician is not terrific now, but that may be different in five years.

Would you tell young musicians that becoming a studio musician today is a hard career choice?
This is what I tell young players: learn and make the best music you can make. A variety of opportunities will come to you. Don’t restrict yourself. You may end up in the next Beatles, or the symphony, or find yourself composing jingles and enjoying it. You might become a studio musician in a big or a small town. A whole new crop of work may come up that is just right for you. It is important to stick with the music you like to play—don’t get too far away from that. Time passes too quickly. Twenty years later you may wake up and say what did I just do... and why?
Alumni who have never owned snakeskin boots or a pickup truck say there's a lot more going on in Music City than I, IV, V.

Historically, country music aficionados have made up a small demographic at Berklee. Among many of Berklee's jazz- or rock-oriented musicians, a career strategy of heading to Nashville after graduation was not entertained by many until fairly recently. Over the past decade, a lot has changed in country music and in the music industry which is the heartbeat of Nashville.

The contemporary country music coming out of Nashville today seems to owe as much to '70s and '80s rock and r&b as it does to Patsy Cline and Hank Williams. Consequently, the music is netting a larger share of the national market than ever before. As well, Nashville's booming, multifaceted entertainment business has become a lure for throngs of New York and Los Angeles musicians seeking a less urban environment. Singer-songwriters like Michael MacDonald, Peter Frampton, guitarist Larry Carlton, and bassist Jimmy Haslip who built their careers outside the realm of country music have relocated to Nashville. Similarly, many Berklee alumni with widely varying interests are discovering that the prospects for a fulfilling career are great in Nashville.

I went there in March to see what the buzz is all about. Scanning the radio stations while driving out of Nashville Metropolitan Airport, I heard a vocalist singing a jazz ballad backed by a cool trio of steel guitar, bass, and drums. I had to conclude that the musical spectrum in Nashville is wider than many might imagine.

Conversations I had over the next few days with alumni in various professions confirmed that there is a lot of varied and exciting music and music business going on in Nashville.

A fork in the road
Drumming with top-grossing country band Sawyer Brown was not the career Joe Smyth '79 envisioned for himself when he graduated from Berklee. His life would be much different if he had followed the road he was on 19 years ago. Smyth had earned his bachelor's degree in composition and then immediately enrolled at the University of Miami for graduate studies in composition and orchestral percussion.

Joe Smyth '79: "I was not ready to move to New York or L.A., and Nashville was a viable alternative."

by Mark Small '73
Smyth’s plans for becoming a college instructor and an orchestral player changed after he paid a visit to a cousin in Nashville who was then bandleader for country singer Marty Robbins.

Smyth immediately liked the area and decided to move there the summer after receiving his master’s degree. He soon landed a gig backing a young country recording artist named Don King. Unbeknownst to Smyth, his new bandmates would later become Sawyer Brown. Ironically, the letters and resumes Smyth had sent out before leaving Miami were yielding offers for college teaching posts. Taking a long shot, Smyth declined and stayed with the band. Vindicating Smyth’s intuition, Sawyer Brown has released 14 albums, and six have sold over half a million copies each. The band has had 18 top-five singles and eight number-one hits and has won top honors from the Academy of Country Music and nominations for Grammy and American Music awards. Their concerts routinely pack amphitheaters across the country.

Becoming a different drummer

Looking back, Smyth says, “I had been playing timpani with orchestras in Miami and hadn’t touched my drum kit in two years. But when the opportunity came to play in a country band, I kept an open mind. Being open is the key no matter what town you are in.

“I wasn’t ready to hang up my sticks when the teaching offers came in. I had come to see what Nashville had to offer. I was not ready to move to New York or L.A., and thought Nashville was a viable alternative. This town has a very warm feel to it and people will help you.”

Smyth’s big break came after Don King folded up shop and the members of his backup band decided to go it alone in clubs. After a few years of playing 280 to 300 nights a year, an audition for Sawyer Brown to audition for “Star Search” (a television showcase for undiscovered talent hosted by Ed McMahon in the 1980s) came up.

“We had one day off in between road trips, and our manager asked us to go shoot that we thought was a promotional video,” recalls Smyth. “It ended up being an audition for “Star Search.” When we got there and saw baton twirlers and animal acts, we just goofed off—knocking over the amps and drums as we played. To our surprise, we got a call asking us to come to L.A. the following Monday. We had been scheduled to go play some dives in Michigan, so a free trip to L.A. and $30 per day for food sounded pretty good. If we had gone home after the first show, we would have been happy, but we won several weeks in a row and went to the finals. Then the record companies in L.A. started sending fruit baskets and bottles of champagne to our hotel after the show each week.”

The band ultimately signed with Curb Records, and the rest is history. “People categorize us among the new country artists,” says Smyth. “But after 17 years, we actually feel more like elder statesmen in country music—we have seen a lot of acts come and go. We have also experienced all the horrors of the music industry—buying our way out of contracts, having accountants who suddenly can’t find three quarters of a million dollars, and managers who disappear for two weeks at a time on cocaine binges. We lived through it all. The things that don’t kill you make you stronger.

“When someone asks me what they should do next for their career, I tell them that at a certain point you have to go to where the business is. I think Nashville may be the best place to come. It is a vibrant town with lots of tours going out all the time and many records being made. I have seen many success stories. A friend of mine who plays keyboards moved to town. Within four weeks, Ricky Skaggs and Tanya Tucker were having a bidding war to see whose band he would end up in. After that, I saw him on the “Tonight Show” playing with Clint Black. Those things still happen. There is always a place for good people who are good musicians.”

Left brain, right brain

Kevin Kookogey ’89 transferred to Berklee from Temple University in Philadelphia. After receiving his degree in arranging, he went back to Temple for law school. “I had the advantage of knowing when I was at Berklee that I was going on to law school,” says Kookogey. “I wanted a career mixing law and music. I was the kind of guy at Berklee who got an A in everything, but I could see that there were tons of musicians who were better than me. I also saw a lot of the musicians around me who had neither the capacity nor the desire to be involved in the business end of their careers. I was always half left brain and half right brain, never completely the artist nor completely the analytical attorney-type.”

On the wall of his office in Brentwood (on the southern outskirts of Nashville) hang framed copies of his degrees and two gold records he earned for his work with the Newsboys. “I am not big on trophies,” says Kookogey. “The only reason those things are up there is so that people will know that I am competent to handle their business.”

Kookogey has negotiated contracts for the Newsboys three times. “Renegotiation is what this business is about,” he says. “If an act starts to succeed, then the record company wants to keep them. We went for more benefits for the band—an increased royalty rate, larger advances, more marketing dollars, and other stuff. This is exciting.” The Newsboys are presently signed to an entity owned by Capitol/EMI.
The negotiator

Kookogey's primary focus is on contract negotiations for artists, record companies, publishers, and writers. He doesn't do any litigation, nor does he pitch artists.

"I negotiate contracts and handle artist business affairs," he says. "Artists come to me when they have interest from one or two record companies. It starts with negotiations for publishing contracts and record contracts, and expands from there. I may negotiate a manager agreement, set up the artist's corporate entity, employee relationships, and insurance issues. It is like running any other small business. It just happens to be about music."

Kookogey also drafts contracts for independent record companies. This has given him a perspective on the financial realities of a small label. "On cases where I am representing an artist, understanding what a company's margins are makes me an effective negotiator," says Kookogey. "I don't know what I prefer more: negotiating for a label or for an artist."

A dedicated Christian, Kookogey came to Nashville because he had contacts in the Christian music industry which is headquartered here. His clientele is 80 to 90 percent Christian artists. Friends with whom he graduated from Berklee came here while he went off to law school. He stayed in touch, and one of those friends is a client now.

"I came here in August of 1992," he says. "I started working for an attorney whose practice soon closed because he had committed bank fraud before I got there. That was exposed after I'd been there five months. He went to jail and lost his clients. It was strange for me. I was just getting my feet wet when it ended. So I hung out my own shingle, even though I thought it would be five years before I tried that. I had done one major deal with one of his clients. We stayed in touch after the other practice closed. That client ended up being the springboard to other clients through referrals."

Kookogey opened his own office in April 1993. "I was only in the red for six months," he says. "My wife was working to support our family so I could reinvest everything back into the office. There are a lot of challenges to this business, but I love it so much. I can't wait to get to work on Monday mornings. It is a blessing that I enjoy my work and can make an impact in people's lives personally and professionally. I don't hesitate to give the glory to God for all of this."

"Nashville is a good town for small businesses in music or law. It is a lot cheaper than going to Los Angeles or New York. They may be smaller, but a lot of deals are cut here. This is not a good place to come if you don't know why you want to be here. For someone with a real focus, there are plenty of opportunities in Nashville. There is always room for someone who is good."

Matt Rollings '86: "After two days in the studio, I started thinking that maybe this was where I should be."

Rollings knows well that doors in the music business sometimes open in unexpected ways. When Lyle Lovett was beginning his career in the 1980s, he asked the cover band Rollings was working with to back him on demos of 18 of his songs. About a year later, Rollings was at Berklee when Lovett called to say he'd gotten a record deal and 10 of the demo cuts would make up the album. "He flew me to Nashville for some overdubs," recalls Rollings. "Tony Brown (then vice president of MCA Records, Nashville) was producing. Brown had played piano in Elvis Presley's last band and seemed impressed with what I did."

Lovett's 1986 debut album began garnering praise from critics and Rollings was back at Berklee. "I continued studying with thoughts of becoming a jazz player and maybe moving to New York one day," he says. "After several months had passed, Tony Brown called to invite me to Nashville to play on some demos for an MCA development deal. Something about my playing had piqued his interest. I had the most incredible experience being in the studio as a session player. I'd been interested in that since I was a kid. After two days in the studio, I started thinking that maybe this was where I should be. I came back to Boston and played in the pit orchestra for Little Shop of Horrors for about six months to earn the money to move down here."

Opportunity knocks once

"After I arrived, I didn't actually work for Tony for about a year. But I had his name to use and Lyle's record to help me get a foot in the door. I had to make my own contacts. Nobody handed anything to me. I started by calling writers and publishers for demo work. Back then—and to some extent it is still true today—you started out playing demo sessions for songwriters. As I was getting busier with demos, I got a call at 8:00 a.m. one morning saying [session pianist] John Jarvis had gotten sick, and they needed someone for a 10:00 a.m. session for a Waylon Jennings record. When I got there, the musicians were the top players in
in town and Nashville legend Jimmy Bowen was producing. It went well and I started getting more calls for master sessions. The demo to master session ratio changed gradually until I wasn’t doing demos anymore.”

**Bringing something to the table**

Rollings has been branching out lately and has coproduced albums with Kenny Greenberg, James Stroud, and others. “There are so many producers,” Rollings says, “to get into that you have to bring something to the table. You have to develop your own skills and find young artists who are hungry who want to work with you. I help to develop those acts and try to get them deals. Though most don’t get signed, I am getting to hone my production and songwriting skills.

“The progression has been perfect. Over the past year, I have been producing records that have been coming out. Up until now, I really didn’t feel qualified to do that. It is all happening just like it is supposed to.”

Writing songs is big business in Nashville, and Rollings has had some success writing with Beth Nielsen Chapman, Melissa Manchester, and Edwin McCain. A really different project he is collaborating on is a musical theater work called *Savior*. It tells the story of Jesus Christ with a metaphysical slant. Rollings envisions it as a multimedia project—a CD, a Broadway-type musical, and a movie. Already there is substantial interest from a major production company.

“Many people are coming here for many different reasons,” says Rollings. “If you come here to be a session player, you should be really driven. I work hard at diminishing my obsessive-compulsive nature, but at the same time, I realize that is what brought me to this point. I think being single-minded is almost a requirement. I have continually affirmed that this was the right place for me. This is a kinder, gentler place than New York.”

**Looking elsewhere for a break**

Shane Adams ’95 is a relative newcomer to Nashville with high hopes for a career in songwriting and music publishing. Adams never planned on moving here. “I am from the West Coast, and had firm plans to move to L.A. after graduation,” he says, “but everybody I knew there was really struggling. There seemed to be a core of people doing most of the work out there. To break in, it seemed you’d have to be extremely lucky.”

Adams visited Nashville on one of the now legendary Berklee spring break trips led by faculty members Pat Pattison and Stephen Webber. “I found the music scene here so vibrant that I knew after the first day that I had to become part of it,” he says.

Adams was prepared for some lean times. “In my first year, I could not get in for an interview at a publishing office, I lived off my savings and wrote a lot of songs,” he says. Eventually he got hired at Criterion Music. “They needed organizational help, and I am a pretty good organizer. I started out making tapes. I made really great copies. I wanted everything I did to be professional.” His superiors noticed his diligence and once asked for input on a song. When they found his comments insightful, they started inviting him to other meetings and giving him greater responsibilities. After a year’s experience and meeting people around town, Adams took a job as a song plugger at Mike O’Rear Publishing.

**Matchmaker, matchmaker . . .**

Adams represents the company’s staff songwriters. His beat is primarily country music, but Mike O’Rear Publishing is now getting into film, television, and popular music. His job is to get O’Rear’s songs cut by artists who are planning a new album.

“The plugger is on the front line of the music business,” says Adams. “The songs we pitch literally start charting the future course of the music. I am like a matchmaker. I get a recording schedule from each record company and note who is looking for ballads, up-tempo songs, or dance music. I try to make a match between an artist and a song from one of our writers. After I have come up with what I think is a match, I call the A&R representatives and anybody who can help get our songs onto that album. I have always been interested in music publishing. That is the side of the business where the big money comes in. The bonuses a plugger can get off a hit are pretty nice.”

**Persistence is the key**

Adams has made important contacts as a song plugger. He hopes to become an artist, an established writer, and a music publisher. Though the material he is writing is pop and r&b, he feels that he is in the right place for his career to happen. “It is still very country-oriented here, but that is slowly changing,” he says. “There are rap groups recording here, and the musicians coming from New York and L.A. are bringing different musical influences with them.

“I try to stay very focused on where I am going. I have seen so many friends who may be a better writer, singer, or player than I am, come down and then drop out of the scene after six months or a year. The people who are doing well here are those who keep at it. I have met hundreds of people in good positions now who started in the tape room and were very persistent.”

Shane Adams ’95: “I try to stay very focused on where I’m going. The people who are doing well here are those who keep at it.”

Summer 1998
Nonfunctional Harmony

The theory behind dominant chords that don't resolve

Many great jazz standards have chord progressions which are a stretch to analyze according to chord function. Frequently, tunes with progressions that incorporate nonfunctional harmony are based on symmetrical root motion. The octave can be divided symmetrically in five ways: two tritone intervals, three major third intervals, four minor third intervals, six major second intervals, and 12 minor second intervals.

A good example of a symmetric, multitonic tune (one with more than a single tonal center) is John Coltrane's "Giant Steps" (see example 1). Symmetry is the glue holding it together. The tune is based on three keys a major third apart (B, G, and E flat major). All three keys carry equal weight. Each dominant seventh chord is a primary dominant ("Giant Steps" has no substitute dominant chords), so the tune could end on any tonic and sound final.

Although it is not shown in example 1, the melody is also symmetric.

Nonfunctional progressions can also be found in tunes with predominantly functional harmonies. The most common type is contiguous dominants—those which appear next to each other but don't resolve down a perfect fifth. They may appear with or without their related II-7 chords. The most common contiguous dominant chords have a common expectation to resolve to chords of similar function (such as the dominants of tonic function chords: I, III, VI found in "Alone Together" shown in example 2).

Also in this group are dominant chords which have an expectation for a common resolution chord. In "The Dolphin" (example 3), the E7 (sus 4) would be expected to resolve to A (E is V7 in the key of A) and the G7 would also be expected to move to an A chord as a VII 7 chord.

It is notable that the contiguous dominants mentioned above do not progress as dominant resolving to dominant, but to a common expectation. Contiguous dominants come from common practice in functional harmony but are used in nonfunctional settings, so a functional analysis is possible. However, it will not describe the actual sound of the progression nor will it suggest the most appropriate chord scales (see "I'm All Smiles," example 6). As the II-7 V7 progression ascends continually, the melody (not given here) follows. Everything is moving upward by step.

Dominant chords usually resolve downward; however, contiguous dominants may move upward by half step, whole step, minor third, or major third.

Root motion upward in half steps may have originated as a way to extend the final cadence of V7 to I by moving to the sub V7 of V and then back to V7 as shown in example 4.

In contiguous dominant progressions, any dominant chord may have any resolution. A sub V7 of V can move with any root motion to any chord. Therefore the sub V7 of V may resolve like a V7 of I as in "Moment's Notice" (example 5).

Professor of Harmony Barrie Nettles coauthored the book The Chord Scale Theory & Jazz Harmony with Richard Graf '94. This is an edited excerpt used with permission from Advance Music.
Root motion by whole step upward is typically used in the deceptive resolution of V7 of I moving to III-7 instead of the I chord. When heard in a continually ascending progression with contiguous dominants, there is an expectation that such a progression will continue to ascend until a final resolution is reached. (See "I'm All Smiles," example 6.)

The contiguous dominant progression in "The Dolphin" (example 3) discussed earlier might be analyzed functionally as V7 to VII7, a dominant to subdominant minor cadence. It could also be seen as a contiguous dominant progression moving upward in minor thirds.

Sometimes contiguous dominant chords are only implied. The result will be a series of contiguous II-7 chords like those found in the last section of "The Shadow of Your Smile" (see example 7).

Contiguous dominants with a root motion in major thirds can be traced to the V7 of tonic I moving to V7 of tonic III-7 (see "Alone Together," example 2). This is also typical of the V7 indirectly resolving after the reharmonization of the I°7 chord (V7/I to VII7). This is sometimes used for the beginning of "Misty" as seen in example 8.

For players, the chord scale choices for contiguous dominants and their related II-7 chords will be dorian and mixolydian. Some freedom exists, especially when the related II-7 is not present. Since the expectation is that contiguous dominants will not resolve down a perfect fifth, lydian 77 may be used. Where the contiguous dominant progresses in a continual pattern, an option is to use the chord scale for the first chord of the series. Symmetric dominant (a.k.a. half-step/whole-step diminished chord scale) is also a particularly good choice for symmetric, nonfunctional dominant chords.

The ways of explaining dominant chords as outlined above are not etched in stone. In the harmonic world, dominant chords are the most challenging chord type. Any of them can, and will, move to any other chord. The question is, how?
Alum notes

Compiled by
Chris Chambers '98

Nick Aksinczyk '66 of Sacramento, CA, is the owner of the Politically Incorrect Bookstore.

Clarinetist Richard Milgram '66 of Branford, CT, recently performed at Carnegie Hall with the Connecticut Symphonic Band. Milgram is also a member of the Gilbert and Sullivan Orchestra.

A program of compositions by Roger Aldridge '68 of Sandy Spring, MD, was presented at a benefit for the Chesapeake Bay Foundation. Aldridge was also presented with the Twentieth Century Award for Achievement by the International Biographical Centre of Cambridge, England.

Flutist and composer Rubyana Carilli '68 of New York has issued her second book, The Little Jazz-Blues Book with Little Piper Publications. Carilli is working on several book projects presently.

Bassist Rick Petrone '69 of Greenwich, CT, and drummer Joe Corsello '65 of Stamford, CT, are currently performing with the Joyce DiCamillo Trio. Their third album, Moment to Moment, is available on Seaside Records.

 Saxophonist Greg Abate '71 of Cranston, RI, has released the CD Happy Samba featuring bassist Harvie Swartz '70, drummer Ed Uribe '82, pianist Mark Soskin, and percussionist Chembo Corneil. Abate was the subject of a Wall Street Journal feature on March 6.

Pianist Charles Mymit '71 of Rego Park, NY, is the Music Coordinator for the Club at the Peninsula Counseling Center in NY, working with Alzheimer clients. Mymit also released a new CD entitled Reflections.

Drummer Chuck Zeuren '72 of Valhalla, NY, appeared in the February/March edition of Jazz Player magazine speaking about the production of his latest CD, titled Zeuren, on Monad Records.

Guitarist John Carlini '73 of Berkley Heights, NJ, has formed the John Carlini Quartet and is performing his own compositions.

Pianist Bob Dawson '73 of New York, NY, recently released his debut album Breaking the Rules. The music ranges from classical to bluegrass.

Keyboardist John Novello '73 of North Hollywood, CA, has a new CD entitled High Bias on the Stretch/Concord label featuring drummer Dennis Chambers.

Percussionist Joseph DiVeglia '74 of Oxford, MA, is a public relations professional and works on multitrack recording projects as a hobby.

Arranger/composer Nick Labuschagne '74 of South Africa is owner and manager of the Johannesburg-based company The Sound Studio.

Soprano saxophonist Vocalist Tsidii Le Loka '97 was nominated for a Tony Award in the category "actress in a featured role in a musical." Le Loka is in the Broadway cast of the Lion King. Originally from South Africa, she is hailed as Africa's greatest singing discovery since Miriam Makeba.

Marion Meadows '74

Records.

Nick Labuschagne '74
CLASS CONNECTIONS

This March, Berklee's Music Education majors gathered at an alumni reception held during the Massachusetts Music Educators Convention at the Sheraton Tara Hotel in Danvers, MA. The event, sponsored by the Office of Alumni Relations, was cohosted by Music Education Department Chair John Hagon and faculty member Deanna Kidd. Berklee Trustee John Coffey also attended.

On March 15, Nashville alumni joined 110 Berklee students in marking the 10th anniversary of spring break trips to Nashville. Special guests included President Lee Eliot Berk and his wife Susan, Berklee Trustee Watson Reid, Assistant Director for the Annual Fund Kassandra Kimbril, and Berklee today editor Mark Small. President Berk presented a recognition award to session keyboardist Matt Rollings '86 in recognition of his contributions to contemporary music. Mark Corradetti '87 received a Nashville Club Award for his work in developing the Nashville club.

Club coordinators Mark Corradetti and Pamela Dent '95 did a super job of putting the event together. Dent was especially creative in organizing the memorial tribute and scholarship fundraiser for Chris Yeoman '97 who died in January. The tribute portion of the program included a performance by Blayne Chastain '97 and Deborah Bilbo of a song written by Yeoman. Other performers included Nick Buda '96 and his quartet, Alan Powell '89, Lynette Asheim '92, Amy Nucifora '96 and her bluegrass quartet, and Steve Casey '86 and the Clay Greenberg Band. Special thanks to Dave Robinson '89 and Chuck Schlafter for the sound equipment.

The following night at the Bluebird Cafe, the audience was treated to performances by Lee Satterfield '83, Dillon Dixon '91, April McLean Moore '87, Edie Kuhn ~e '94 and her sister Catherine, and Shane Adams '95. Mark Small presented a Distinguished Alumnus Award to Sawyer Brown drummer Joe Smyth '79 for his contributions to contemporary music. President Berk presented producer Josh Leo with a Berklee Recognition Award.

Elsewhere, the Northern California alumni chapter held a reception after the Joe Lovano '72 concert on March 20. Many thanks to Dmitri Matheny '89 who hosted this successful event. On March 26 and 27, Puerto Rico alumni chapter president Ralina Cardona '91 presented a clinic at Berklee entitled "The Language of Music" during Berklee's women's history month celebration.

That's it for now. You can e-mail inquiries and requests for the Office of Alumni Relations to sbodge@berklee.edu. Stay tuned for upcoming events in your area.

—Sarah Bodge, Assistant Director of Development for Alumni Relations

Marion Meadows '74 of New Haven, CT, recently released his debut CD entitled Pleasure on the Sire/Discovery label.

Brad Strickland '74 of Ventura, CA, is director of artist relations for Korg USA.

Jazz vocalist Cathy Segal-Garcia '74 of Toluca Lake, CA, recently won an award for her composition and performance run by Jazziz magazine.

Percussionist Ricardo Torres '74 of New York leads the Latin jazz band Sambata. He also directs Rhythm for Living workshops for people with various medical problems.

Songwriter Jay Tran '74 of Brooklyn, NY, recently co-wrote "Only a Lonely Heart Sees" with Felix Cavaliere for the motion picture Sphere.

Albert Weisman '74 of Spring Valley, NY, is playing keyboards with Roomful of Blues, and promoting their new Rounder album with an international tour.

Candace Baskin '75 and husband Lou Baskin '78 of Phoenix, AZ, own and operate SRO Productions which produces corporate events in Arizona.

Rob Mounsey '75 of New York was music director for a MusiCares charity benefit concert honoring Luciano Pavarotti. Mounsey also conducted and performed for Natalie Cole, Aretha

Joe Smyth '79 (right) received a Distinguished Alumnus Award from Berklee today editor Mark Small in Nashville
Franklin, Jon Secada, and Zucchero.

Johan van Rensburg '75 of South Africa is coproducer and director for a musical game show on South African television. He also arranges and produces music for radio, television, and film.

Composer, arranger, and producer Misha Segal '75 of Los Angeles, CA, penned the music for the TV movie Indiscretion of an American Wife.

Bassist Fred Stone Jr. '75 of Rochester, NY, plays clubs in upstate NY and teaches privately. He is also creating three instructional books and a CD.

Charles Toberman '75 of Chabris, France has been working as an independent consultant in various areas of technology and is composing, performing, and recording in his studio.

Brent Bowman '76 of Lenexa, KA, is a music educator to students in the Blue Valley School District, Overland Park, KA.

Reggie Clem '76 of Baltimore, MD, is a classical singer with various ensembles and is a tenor soloist at the largest Catholic cathedral in the Baltimore area.

Guitarist William Fitzhugh '76 of Hendersonville, TN, is on the staff of Opryland USA, and has performed with Alan Jackson, the Nashville Symphony Orchestra, and the Nashville Mandolin Ensemble.

Composer Michael Levine '76 of New York writes film, advertising, and concert music. He manages his own production company and penned the “Gimme a Break” jingle for Kit Kat candy bars.

Bassist Joe Macaro '76 of Milltown, NJ, recently played for the 1997 Miss America pageant in Atlantic City.

David Polansky '76 of Natick, MA, arranged a waltz medley for the Springfield Symphony Orchestra. His award-winning collection Animal Alphabet Songs has been re-released on compact disc.

Guitarist Jeff Richman '76 released his seventh album, Sand Dance, on Alchemy Records. Richman is an active performer and studio guitarist in Los Angeles. He was featured on the soundtrack to That Thing You Do and plays regularly on “America’s Funniest Home Videos.”

Guitarist and keyboardist Jonathan Truelson '76 of New Haven, CT, is the president of Franz Manufacturing which makes precision metronomes. Truelson is also music director for the Shark Pool Orchestra.

Bassist Ed Friedland '77 of Tucson, AZ, is a monthly columnist for Bass Player magazine. His fourth Hal Leonard book, Bass Improvisation, is now available.

Saxophonist Brian Gephart '77 of Evanston, IL, has recorded the CD Water Logic with the Brian Gephart/Bob Long Quartet. It was listed by critics at the Chicago Sun Times among the top ten Chicagoland CDs.

Pianist Bill Koblin '77 of Vado, NM, has been performing at the Hilton Hotel in Las Cruces.

Trombonist Bill Gibson '77 of Sioux Falls, SD, appears on the newly released CD, Blues for Cook. This CD features Gibson and members of the Clark Terry Institute.

Stan Bann '78 of Eden Prairie, MN, and the Stan Bann Big Band were the featured performers for the Twin Cities Jazz Society’s monthly Jazz from J-Z concert series.

Kenneth Field '78 of Cambridge, MA, did a teaching residency in soundtrack production at Western New Mexico University and at Alfred University. You can visit Field's new web site at: http://home.att.net/~fieldk.

Guitarist Chris Fox '78 of the Bahamas released his fourth CD The
DREAMS OF AMERICA AND BEYOND

Leo Gandelman '79

For nearly two decades, saxophonist Leo Gandelman '79 has enjoyed a reputation as one of Brazil's most popular contemporary instrumentalists. On the strength of his six critically acclaimed albums, live appearances, and extensive work as a studio musician and producer, Gandelman has been voted Brazil's number-one instrumental musician for 12 consecutive years.

Gandelman grew up in a rich musical environment. His mother is a pianist and has worked in music education for years, and was Gandelman's first music teacher. His father, presently a copyright lawyer, was formerly a violinist and conductor, and for a time was a producer and artistic director at Sony Music in Brazil. The younger Gandelman seemed destined for a career as a musician.

"I was trying to become a classical musician playing flute and piano," Gandelman remembers. "At the age of 15, I was a soloist with the Orquestra Sinfônica Brasileira (Brazilian Symphonic Orchestra) playing Bach's Brandenburg Concertos. By 17, I had quit music because I did not see a future for myself as a classical musician or as a music professor. I went to work as a photographer for National Geographic Brazil magazine until I became interested in jazz. Picking up the saxophone was not too hard for me because of my background."

He came to Berklee at the age of 21, but felt like he was like starting over. "I could read music very well and write a little," he says, "but I didn't know what jazz and improvisation were all about. Berklee was fundamental to opening my mind to possibilities I hadn't thought of before. I became exposed to music and musicians from all over the world."

After his studies at Berklee, Gandelman returned to Brazil, and immediately became a busy studio musician. To date, he has played on over 600 recordings. He has also penned arrangements for pop and rock artists and composed music for television. Among his producing credits are albums by Gal Costa and Marin Lima, both well known to Brazilian audiences.

With years of success in South America behind him, Gandelman now has his eye on larger markets in the U.S., Japan, and Europe. "In 1991, I released a CD called Solar for PolyGram," he says. "It came out in the States through Verve and got a lot of airplay on adult contemporary stations. It was a big record for me. This got me thinking about the American market. I also toured in the U.S. for the first time after that album."

Gandelman moved his wife and family to New Jersey a few years ago to enable him to be closer to New York and the record labels that have the muscle to promote and distribute his music internationally. In Brazil, his albums have sold on average, 50–70,000 units—impressive sales for a jazz musician, more impressive considering the small Brazilian market. Gandelman's track record drew interest from Verve Records and they signed him.

Verve will give him access to markets in the U.S., Japan, and Europe. With an American manager and agent, Gandelman is expanding his horizons.

He feels content with how his career has unfolded. "For me it has been like a dream to be able to live on my own musical conception," says Gandelman. "To play what I want to play has been great. Now to sign with an American company, that is like a prize for me."
Power of Music and a book called *50 Ways to Pray the Word*. Fox also manages the Guitar Institute.

Trombonist Robert Walker '78 of Temple, NH, manages Walk West Productions, a sound design and audio media company.

Guitarist Todd Mosby '79 of St. Louis, MO, was nominated as the top guitarist by the *Riverfront Times* for '96 and '97, and developed a prototype of a guitar for playing ragas, jazz, and classical music.

Saxophonist Tony White '79 of Massapequa, NY, has released a self-titled solo album on Blue Orchid records. As a member of the group Hitchhiker, he played on the Rykodisk CD *Kerouac: Kicks, Joy, Darkness*.

Oz Barron '80 of Belmont, MA, records for Flying Fish Records and has played with Peter Rowan, Tom Chapin, and Alison Krause.

Mike Berkowitz '80 of Fresno, CA, is teaching private bass and guitar lessons and playing with a local cover band.

Baritone saxophonist Claire Daly '80 of New York released a CD entitled *People Like Us* on the Koch Jazz label.

Composer Frank Macchia '80 of Burbank, CA, has been orchestrating a film for composer John Ottman called *Goodbye Lover* starring Ellen DeGeneres and Don Johnson.

Trumpeter Angelo Marcialis '80 of Chester, NY, was listed in the fifth edition of *Who's Who Among America's Teachers* 1998.

Anthony J. Resta '80 of Westford, MA, is currently coproducing, programming, and playing percussion on Suze Demarchi's first solo record for Sony. He was recently featured in a *Music and Computers* magazine article titled “High Tech Drum Guru.”

Drummer Bill Spoke '80 of Hollywood, CA, is currently leading the Bill Spoke Quintet. The band has been playing mainstream and contemporary jazz in Los Angeles.

Michael Walsh '80 of Dallas, TX, has been elected a partner in the Dallas-based law firm of Strasburger and Price, L.L.P., working on health law matters.

Trumpeter Anders Bergcrantz '81 of Sweden has dedicated his new CD entitled “C” to John Coltrane.

Songwriter Kevin McCluskey '81 of Boston, MA, has rereleased his 1995 album *This Distant Light*.

John Russo '81 of New York released a CD entitled *Two Weeks from Tuesday* featuring 11 of his pop rock songs. Russo also recently wrote and recorded the ad campaign for Mauna Loa Macadamia Nuts. For more information see the website: www.musiccreations.com.

Bassist Mark Buselli '82 of Indianapolis, IN, has recently released a CD entitled *Through the Eyes of a Child* featuring tenor and alto saxophonist Aaron Heick '81, drummer Matt Keeler '80, and guitarist Don Groover '82.

Kathy Heywood '82 of Newburyport, MA, teaches music at St. Monica's School in Methuen and works at Music on the Move in Stoughton.

Pianist Dennis Hoke '82 of Chambersburg, PA, per-
I recently had the pleasure of attending ASCAP’s 15th Annual Film and Television Awards. One of the evening’s highlights was the presentation of the Henry Mancini Award to three-time Oscar winning composer Michel Legrand. Many of his peers paid tribute, including Quincy Jones ’51, who spoke of his early days as a big-band leader in Paris and his long association with Legrand. Other ASCAP composers who were honored included Ed Alton ’76 (The Single Guy and Suddenly Susan) and Alan Silvestri ’70 (Contact). Judging by the number of familiar faces in attendance that evening, it is clear that the Berklee presence in the film and television community is both significant and growing.

At the time of this writing, I am looking ahead to what promises to be the most successful in our series of alumni seminars. The upcoming event is entitled “Women in Music” and will be held at Capitol Records. Prominent figures in a variety of fields within the music industry will share their insights on the opportunities and obstacles facing women.

As evidenced by the success of last year’s “Lilith Fair” tour, which featured alumna Paula Cole ’90, there is a rising tide of interest in women performers. Given this, and the fact that female enrollment at Berklee has risen to about 23 percent this year, it seems timely to examine this topic. The panel moderator will be Leanne Summers ’88, and the panelists scheduled to appear include renowned keyboardist and solo artist Patrice Rushen, “Vibe” house band drummer Terri Lyne Carrington ’83, and composer agent Linda Kordek. More on this event will appear in the next issue.

The 45th Annual Golden Reel Awards, which recognize excellence in the field of motion picture sound editing, were announced recently. We send congratulations to Tammy Fearing ’92 for winning in the category of Best Sound Effects and Foley Editing for her work on Titanic. Fearing was also on the team that won Academy Awards for Best Sound and Best Sound Editing in that movie.

Another MP&E grad, David Hart ’88, recently had, in his own words, “the ultimate opportunity in the world of audio-postproduction.” He worked with Steven Spielberg and John Williams on the movie Saving Private Ryan, which stars Tom Hanks and Matt Damon. Hart assisted the edit and mix staff of Skywalker Sound at Todd A.O. West in Los Angeles, using the Waveframe digital audio workstation and ProTools systems.

As for other alumni in the news... Roger Bellon ’75 composed and conducted the score to the recent CBS miniseries The Last Don II. Just prior to that, he scored a USA network movie entitled Tin Wife.

Curt Sobel ’78 has been busy in a variety of roles. He scored the recent Polygram movie Body Count, which starred David Caruso and Forest Whitaker, and he served as music consultant on The Jackal, which starred Bruce Willis and Richard Gere. Sobel also worked as music editor with composer Dave Grusin on the movie Hope Floats, and is beginning to score a new movie for Twentieth Century Fox.

Kevin Kliesch ’92 has been busy as an assistant to composer Richard Gibbs ’77, contributing in such areas as MIDI sequencing and recording, music preparation, and composition (screen credit included!). The latest movies on which he worked with Gibbs include Dr. Dolittle (starring Eddie Murphy) and Dirty Work (starring Norm MacDonald, Chevy Chase, and Chris Farley).

Scott Rouse ’94 has also been involved in a recent high profile Hollywood release. He served as assistant music editor on the movie Godzilla.

Eric Speier ’87 composed and orchestrated the score to the recent Columbia TriStar movie Implicated, which featured a 40-piece orchestra.

On the playing front... recent recording credits for Joe La Barbera ’69 include CDs with Bud Shank, Don Sebesky, Bobby Shew, Alan Broadbent ’69, Kenny Wheeler, and Jimmy Rowles. He has also performed Lalo Schifrin’s jazz mass and toured Poland in May with David Friesen. He goes to Europe in the fall with Bud Shank and Conte Candoli.

The latest CD by David Kowal ’75, entitled Keep It Movin’, features performances by bassist Jimmy Earl ’76, trumpeter Tiger Okoshi ’75, percussionist Scott Broadman ’75, drummer Ray Frisby ’79, guitarists Adrian Peritore ’73, Bruce Bartlett ’75, and Grant Geissman, and yours truly on flutes and saxes.

That’s it for now. Stay in touch.
forms with the groups Triangle and Back to Back, and operates The Music Studio booking agency.

Vibraphonist Cecilia Smith '82 of Brooklyn, NY, has been playing with her quartet in the Boston area.

Producer Glenn Gabler '83 of Hudson, NY, has been doing remixes for Motown, Sony, and MCA artists such as Paula Abdul, Freedom Williams, and Zelma Davis.

Bassist Tom MacDonald '83 of Nashville will be touring North and South America, Canada, and Europe through the year with MCA recording artist David Lee Murphy.

Trombonist Mark Seldon '83 of South Africa has performed with Pavarotti, Shirley Bassey, and Anthony Newley, and with the National Symphony Orchestra.

Vocalist Cynthia Sinclair '83 of Santa Monica, CA, will be included in the latest edition of Who's Who of American Women.

Guitarist Steve Stanley '83 of Dedham, MA, a blues specialist, has recorded a CD entitled Blue Street.

Saxophonist Philippe Crettien '84 of Hopkinton, MA, performed at jazz festivals in Egypt and France. His band has released a CD entitled Four Mad Men in La La Land featuring Dave Zinno '80 on bass, Bob Gullotti '72 on drums, and faculty member Rick Peckham on guitar. Crettien teaches at the Rivers School in Weston.

Drummer Chris De Rosa '84 of New York is an active freelance musician and plays with the band Liquid.

Saxophonist Anthony Grant '84 of Cambridge, MA, operates his own label called S.C.B.T. Records and performs with two local bands called First Class and Downtime.

Mike Hickey '84 of Athol, MA, did the "Passport to Legato" sessions column in the February issue of Guitar Player and records with Goatreign.

Guitarist John Janetatos '84 of Brooklyn, NY, is a freelance musician in the New York area.

Tony LeHoven '84 of Kilauga, HI, is the owner of Television Juice Productions and has been producing music and videos for 14 years.

Bassist Andreas Lonardi '83 of Berlin, Germany, released his first solo album Snooze on Lipstick Records. Featured on the disc are saxophonists Charlie Mariano '50 and Peter Weniger, pianist Rainer Brüninghaus, guitarist Paul Shigihara '84, and drummer Bodo Schopf.

Guitarist Marc Muller '84 of Neptune, NJ, is touring as musical director...
Los Angeles bassist Larry Steen '84 for singer Shania Twain. He also played on her upcoming single.

Bassist/composer/producer Larry Steen '84 of Los Angeles, CA, released his debut CD entitled First Move featuring saxophonist Ernie Watts '66 and drummer Dave Weckl.

Composer John Martyn '85 of Hollywood, FL, owns his own jingle company, Music Works. He produces projects for clients like Del Monte Fresh Fruit, Carnival Airlines and Sea-Doo.

Producer and composer Cilene Peres '85 of Sao Paulo, Brazil founded Mix House Records, which has released three CDs to date, including one titled Chamber Music From the South featuring saxophonist Paquito d’Rivera.

Bassist Michael Rivard '85 of Jamaica Plain, MA, recently toured with Paula Cole and played the Boston run of Rent. Rivard has played on several albums and movie soundtracks.

Bassist Sanjay “Storms” Swamy '85 of India is a performer on and coproducer of the band Indica Project’s first CD on Enja Records called No Horn OK Please. It features saxophonist Greg Osby '83, percussionist Bob Weiner '76, guitarist D. Wood, and many Indian musicians.

Keyboardist Thomas Beckner '86 of Hicksville, NY, backs comedian Bob Nelson and is developing material for a new HBO comedy special and a children’s television show.

Elementary school music teacher Nancy Bluestein '86 of Pawtucket, RI, received the Christa McAuliffe Teaching Incentive Grant and the Chancellor’s Medal for Academic Achievement.

Daniel Cantor '86 of Watertown, MA, mastered the audio for a Sony Play Station game and received a 1997 ASCAP award for composition. His song “Facedown,” recorded by his band Hummer, was honored in the 1997 Unison Song contest.

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Saxophonist “Sax” Gordon Beadle '87 of Cambridge, MA, has been touring Europe and the U.S. supporting his CD Have Horn Will Travel. Beadle also played on guitarist Duke Robillard’s A Dangerous Place CD.

Dr. Cheong Chuah '87 of Ridgecrest, CA, is the chair of the Music Department at Cerro Coso College in Ridgecrest and is a visiting professor for Yamaha Music School of Arts and Music program in

Miguel Kertsman ’86 released Amazonica for Sony Classical.
Christian DiGirolamo ’87 of Douglaston, NY, is currently teaching music at Preston High School in the Bronx.

Guitarist Mordy Ferber ’87 of Brooklyn, NY, played at the Blue Note with his band featuring bassist Eddie Gomez.

Mitchell Kitz ’87 of Toronto, Canada, has composed theater music for an adaptation of Marivaux’s Lovers and Love, and for Self Portrait in Blue, a one-woman show.

Singer/keyboardist Bob Malone ’87 of Redondo Beach, CA, has been touring to promote his debut album The Darkest Part of the Night. He has opened for Boz Scaggs and Paul Rogers.

Saxophonist Dennis Mitcheltree ’87 of Brooklyn, NY, released his second CD Transformation this spring and has been touring with his quartet.

David Radin ’87 of Edgewater, NJ, has been employed as a mastering engineer at the Hit Factory in New York. His credits include Mary J. Blige, Dr. John, and the original Broadway cast recording of Titanic.

Trumpeter Al Robert ’87 of Waltham, MA, a locksmith, does instrument case repairs for members of the Boston Symphony and Boston Pops orchestras.

Keyboardist Jamie Saunders ’87 of Charleston, WV, plays with the band Panama Rose.

Bassist Ronald Signorino ’87 of Morris Plains, NJ, does MIDI consulting and composes custom electronic percussion sequences. See his web page at: http://www.intercall.net/~rsignor/

Jose Alberto Salgado Silva ’87 of Brazil released his first CD entitled Zarper featuring 11 original compositions and a companion book of poems and lyrics.

Patrick Smith ’87 of Los Angeles, CA, is the chief recording engineer for a multitude of performers including Branford and Wynton Marsalis, Spike Lee, Marcus Roberts, and Kevin Eubanks. He is also the music mixer for “The Tonight Show with Jay Leno.”

Pianist Ray Winch ‘87 of Flanders, NJ, recently released his first CD, Visions & Reflections, which includes 12 light rock originals.

Vocalist Alan Anderson ’88 of Bellevue, CO, released a new CD, Clay Machine, in March. Also heard on the album is bassist Stephen L. Mayone ’87 of Watertown, MA.

Drummer Robert Borg ’88 of Los Angeles, CA, can be heard on the Warrant albums Warrant Live 86-97 and Belly to Belly. The latter features music written by Borg.

Jackson Maclnnes ’88 of Alexandria, VA, is a studio controller at CNN for “Larry King Live” and other shows. He also writes music for films. You can visit his web site at www.tidalwave.net/~maci

Michael Price ’88 of Australia is currently the head of the jazz department at the Australian National University.

Scott Reichardt ’88 of Atlanta, GA, is the chair and CEO of F(X) Design located in Atlanta.

Bassist Alex Alvear ’89...
One step at a time, Hummie Mann '76, is making his way into that tight circle of elite Hollywood film composers. Mann has been in the trenches for 20 years and has made tremendous headway at what everyone knows is a very difficult nut to crack. So far, Mann has earned two Emmy Awards, and his resume lists over 130 projects in various genres for which he was composer, orchestrator, conductor, or arranger. Those run the gamut from feature films directed by such notables as Rob Reiner, Peter Bogdanovich, and Mel Brooks, to arranging the half-time show for Super bowl XXV, to composing the music for the Voyage of the Little Mermaid attraction at the Disney/MGM Theme Park.

It is simply a matter of time before Mann's music underscores a major box office smash. "I keep hearing from my friends that to get 'marquee value,' all I need is a film that grosses $100 million," says Mann with a chuckle. "That is how Hollywood works."

Despite that remaining hurdle, Mann is confident that he will reach his destination. "It is always easier to look down the food chain rather than up," he says. "When you look up, you see how far you have to go and can forget how far you have come. I consider myself very lucky in how my career has gone. Getting praise from peers keeps me going sometimes."

That praise has come from peers like Oscar-winning composer Jerry Goldsmith who recommended Mann to director Jonathan Kaplan, saying Mann has "a strong sense of melody and a genuine command of the orchestra." After working with Mann on the miniseries In Cold Blood, Kaplan has had praise of his own for Mann's talents and easy-going nature, and has hired him for other projects.

Mann graduated magna cum laude from Berklee in 1976 with a degree in composition and arranging. After leaving Berklee, he went back to his native Toronto. "I actually never did the starving musician routine," he says. "Three days after leaving Berklee, I had a job with an expense account and a company car."

Mann was hired by the biggest booking agency in Canada during the era of show bands. They sent him all over the U.S. and Canada to write new arrangements and work with their bands to improve their shows.

Later, he toured as a guitarist with a variety of acts, jumping off the bandwagon in Los Angeles in 1978. He was soon working with a friend on a 30-second public service spot for the American Cancer Society. It was used a lot, and Mann got more opportunities to write jingles.

Around that time, he met composer Alf Clausen '66 just before Clausen started scoring the TV series "Moonlighting." "We had both been to Berklee and hit it off," says Mann. "I ended up working for him for seven years as an orchestrator. I did the entire run of 'Moonlighting,' the 'Alf' show, and the first year of the 'Simpsons.'"

Mann worked on a number of projects before connecting with film composer Marc Shaiman. "I was called as second orchestrator for Misery, which Shaiman scored," says Mann. "Then I did City Slickers with him as conductor and orchestrator. He went on to do a slew of things. I was there for Addams Family, Sister Act, A Few Good Men, and Sleethless in Seattle. For many of those I coproduced the scores and orchestrated. It was great. Through Shaiman I met Rob Reiner who was doing a TV series he wanted Shaiman to score. He wasn't available due to his film schedule, so I got to score six episodes of the 'Morton and Hayes' series for Reiner."

Mann got his first crack at composing the score for a major feature with Year of the Comet in 1992. He put his all into it, creating a masterful Celtic-inflected score with lush orchestral textures. Throughout, his melodies for oboe and English horn both soar and tug at the heart strings. In reality, the artistic merits of Mann's score surpassed those of the film, which fizzled at the box office.

"Ironically Year of the Comet opened on the day of the L.A. Riots," laughs Mann. "Talk about bad timing! It opened in 1,400 theaters and was only there for three days. It grossed three million dollars and disappeared the next week." Mann's score received notice, though. The Varèse Sarabande label released the soundtrack, which is now in its fourth pressing.

Since then, Mann has composed totally electronic scores, orchestral scores, and many with shades in between for television and film. "I prefer to do longform projects, and feel that I am getting closer to doing features exclusively," he says. "On feature films, you are given more resources and more time. You also get to do so many different kinds of music. One of the films I'm doing now is set in Thailand."

Mann is established enough now that he moved his family out of the urban atmosphere in L.A. and up to Mercer Island, Washington. He still maintains his work studio in Los Angeles where he comes down to do some prerecords and sequencing and meets with directors to show them how a score is progressing.

Mann is currently working with Jonathan Kaplan on a big film for Fox titled Brokedown Palace, starring Claire Danes, Bill Pullman, and Kate Beckinsale. He is also contracted to do Goodnight Joseph Parker starring Paul Sorvino, and a Showtime movie directed by Peter Bogdanovich. While the future is looking very good, Mann hasn't forgotten the inspiration that drew him into this field initially.

"I didn't go into this business to become a multimillionaire," he says. "I just want to make good music."
of Allston, MA, has been producing a Latin performance series called Cafe Teatro and has been leading an all original Afro-Latin pop ensemble called Mango Blues which has toured Ecuador, South America, and the Boston area.

Nimrod Eliissar ’89 of Ein-Vered, Israel, has played drums and percussion for numerous television, studio, and theater productions. He teaches at the Ramat-Gan New Music Center, and at the Telma-Yelin Arts High School, and has his own drum studio.

Saxophonist and vocalist Susan Fero ’89 of Dorchester, MA, has been performing with her Blue Dinner Dance Band (with drummer George Farrell ’85) in the Boston area.

Pianist Karl Steudel ’89 of Sudbury, MA, has released an instrumental CD entitled Coyote Moon.

John Sutliff ’89 of Chevy Chase, MD, is currently studio manager at Avalon Sound Studio and is an active AFTRA/SAG actor and model.

Robert Villwock ’89 of Berkeley, CA, has been performing around San Francisco with his band Simon and writing his thesis for a Ph. D. in chemical engineering.

Composer David Abeya ’90 of Austin, TX, plays original music with his quartet Blue Matter and has been honored with an ASCAP writer’s award in the jazz category.

Flutist Elise Bain Rauschenbach ’90 of Peterborough, NH, is the director of the Elysia Chamber Players, a music agency specializing in classical chamber music and jazz. She is also owner of Two Rivers Music Studio.

Guitarist, keyboardist, and vocalist Thomas Berthold ’90 of Jamaica Plain, MA, and his band Rock Palace released a CD entitled On the Morning after the Night Before. Also heard on the disc are the late Chris Yeoman ’97 (drums) and bassist Rainer Plaschka ’96.

Composer Nick Bomleny ’90 of Pompano Beach, FL, has been working with Next in Line Productions producing and recording for indie artists and writes music for film, television, video, and software.

Hank Hanson ’90 of San Francisco, CA, is a technical support engineer at Macromedia.

Dave Killen ’90 of Ft. Thomas, KY, is the associate creative director for Mann Bukvic Partners in Ohio handling audio and video editing.

Deborah Phillips Lauer ’90 of St. Louis, MO, has joined A.G. Edwards and Sons as an estate planning attorney.

Pianist and vocalist Monet Ledbetter-Giaude ’90 has received kudos for the hip-hop musical she wrote, produced, and stars in titled Jack’s World. The play is being staged in Boston schools and churches and teaches the importance of self-esteem.

Christopher Moorhead ’90 of El Cerrito, CA, owns a studio and a few production companies.

Bassist Daniel Pearson ’90 of Studio City, CA, backed recording artist Kenny Latimore on the television show “Vibe” and has started a production company called Jupiter/Mars Productions.

Drummer Michael Piehl ’90 of Somerville, MA, and bassist Lou Ulrich ’91 recently completed a buddy cop picture called Danger and Son.

Isaac Raz ’90 of New York, NY, has produced two independent CDs and has written songs for his own project.

Saxophonist Mindi Abair ’91 of Los Angeles has been making television appearances and touring with Jonathan Butler and Carl Anderson. She has recorded with Adam Sandler and Bobby Lyle and is currently making her first solo album.

Kays Al-Atrakchi ’91 of

CALL THE HOTLINE

In our continuing efforts to provide helpful services to our alumni, we have developed an alumni hotline. This new hotline contains a directory of numbers for the campus offices most frequently requested by alumni. To reach the 24-hour hotline, dial (617) 747-8945.

The options will let you update your address, obtain a Berklee alumni pass, or get information about Berklee Performance Center concerts, Berklee alumni chapter events, and career development offerings. The hotline will also give information on continuing your education and connect you with the alumni donor line or the Office of Alumni Relations.

Christopher J. Barry '91 of Redding, CT, is a computer database programmer and plays jazz guitar and trumpet.

Eric Bergeron '91 of Montreal, Canada, is an animator and storyboard artist for such cartoons as “Arthur,” “Paddington Bear,” and “The Busy World of Richard Scarry” produced by Paramount Pictures, HBO, PBS, and Tribune Media Services.

Delia Caldwell '91 of Nashville, TN, received her MBA degree from the University of Tennessee at Knoxville and works as a service quality specialist for Northern Telecom.

Juan Camacho '91 of Spain has been touring with his quartet in Syria and Lebanon and played at the third Euro-Arab Jazz Festival.

Maek Eldred '91 of Reykjavik, Iceland works for National Radio of Iceland as a recording and broadcast engineer on radio programs and musical recordings.

Guitarist Gavin Lurssen '91 of Los Angeles, CA, signed a five-record deal with Zebra Records, distributed by WEA.

Kosuke Miura '91 of Hamamatsu, Japan, is currently a programmer at Roland Corporation Japan working on production of standard MIDI file packages for Roland GS sound modules.

Drummer Anders Mogensen '91 of Copenhagen released a CD with the Morgensen/Frisk Quartet entitled Aquitaine on the Storyville record label.

Bassist Lucas Pickford '91 of Salem, MA, has been performing with Bob Moses, Steve Hunt, Giovanni Hidalgo, and Bill Pierce. Pickford was a winner in Disc Makers’ Best Unsigned Bands from New England contest.

Matthew Puckett '91 of New York and his band Puckett have released the CD Burned Like Wood on Pope Records. He plays guitars and keys, sings lead vocals, and penned the disc’s 10 songs.

Guitarists Tom Young '91 and Eric Ringstad '90 (a.k.a. Acousticity) of Boston have released their debut CD called Music for 20 Fingers. It features 10 originals and three covers.

Vocalist Geila Zilka '91 of Tokyo has released the CD Can I Be the One for Nippon Columbia Records. The soul-pop disc features guitarist Shingo Saito '86 and saxophonist Bob Zung '78, and was produced by Michiro Tanaka '81.

Composer Steven Bergman '92 of Milford, MA, just finished directing a Kurt Weill review in Worcester, MA, and his musical Jack the Ripper: The Whitechapel Musical was performed this May in Miami, FL.

Bassist Ivan Bodley '92 of Brooklyn, NY, performed for the United Cerebral Palsy Telethon, produced a CD with Latin jazz master Raphaël Cruz, and toured and recorded with British pop-reggae singer Finley Quaye.

Fuat Domanic '92 of Istanbul owns a studio working on locally produced CDs, jingles, and soundtrack productions.

Trombonist Dan Fox '92 of Jamaica Plain, MA, has made a second CD with the Dixieland band Made in the Shade featuring Paul Dosier '90 (tuba), Nathan Cook '97 (reeds), Mike Peipman '80 (trumpet), Christian Diedendorf '91 (banjo), and John McLellan '92 (drums).

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Tom Young '91 (left) and Eric Ringstad '90 of Acousticity

Reeska@ix.netcom.com
Saxophonist Ronny Loew '93 of St. Paul, MN, leads the Ronny Loew Band, in Minneapolis, in promotional concerts for 104.1 KMJZ and other concerts in the Metro area. Keyboardist Darin Rider McCoy '93 of Boston is heard on the reggae band Dub Station's self-titled CD. The band won a Boston Music Award this past January.

Guitarist Mark Phaneuf '93 of Nashville, TN, and his band Diner Junkies released the CD Strange Girls and was featured in Album Network and Metal Edge magazines.

Earle Pughe '93 of Concord, MA, and his git-steel hybrid of standard guitar and a steel guitar were featured in the March '98 issue of 20th Century Guitar magazine.

Singer/songwriter James Starr '93 of Holden, MA, plays his song “Wander in the Way” on a compilation CD called Local Stuff.

Songwriters Chelsa Bailey '94 of Boston and Borris Perovic '95 of New York cowrote “When Love Comes Around” for the NBC miniseries Witness to the Mob. The program aired on May 10.

Keyboardist Rodrigo "Dario" Boente '94 of London, England, has been playing with bassist Big Joe Turner in Europe and on television. He is on the CD Jackson on My Mind on Mystic Records.
Byrom '94 of Nashville is touring with Sony recording artists the Kinleys and is an active demo session player.

Guitarist Nathan Coleman '94 of Lancaster, CA, plays with the hard rock band Crype. The group released their first CD last year.

Tim Craven '94 of Philadelphia, PA, coproduced and engineered the CD Speaking in Rhymes by Colleen McFarland and The Mims. Craven received two Emmys and one Monitor Award for his work as sound designer for NFL Films.

Vocalist Mirugia de Cuba '94 of Aruba has been performing with the band Earthwalk promoting their self-titled CD.


Guitarist and singer Phillip Harrington '94 of Santa Cruz, CA, is working with a duo called Fun Folk with singer and percussionist Matt Gray.

Guitarists You-ji Iwakura '94 and Tadashi Sasaki of Boston released an album titled In Our Soul, on the Road, which is available at Tower Records (Boston) and Newbury Comics.

Pianist Cornelius Kreusch '94 of New York has released his fifth CD entitled Scoop.

David Laganella '94 of Haddonfield, NJ, is a doctoral candidate and teaching fellow at the University of Pennsylvania. He is studying composition with George Crumb and Steve Mackey.

Ronald Martinez '94 of New York is an associate producer and production assistant for Sony Music Entertainment, developing concepts for TV and radio advertising.

Drummer Nathaniel Morton '94 of Sherman Oaks, CA, has been backing Universal Records artist Billie Myers for television shows “Vibe,” “The Tonight Show,” and others. The band will play the West Coast leg of Lilith Fair this summer. Morton endorses Zildjian cymbals and drum sticks.

Producer Shawn Pierce '94 of Vancouver, Canada, won a Juno Award for his work on the debut CD by the contemporary jazz group Metalwood. The band features bassist Chris Tarry '94 and Berklee faculty member Ian Froman on drums.

Robbie Pittelman '94 of Hyde Park, NY, scored the film Soup or Salad? You can visit the film’s web site at: www.wiz-vax.net/prism/souporsal-ad.

Producer and engineer Hyeon Shin '94 of Revere, MA, and Kyu Jeong '95 produced the CD entitled The The for Samsung/WEA in Korea.

Drummer Kenji Tajima '94 of New York plays with the r&b band Turbulence.

Boris Wiedenfeld '94 of Hallandale, FL, is an international product specialist for Alesis synthesizers. He has traveled demonstrating Alesis equipment.

Keyboardist Darin Rider McCoy '93 and Dub Station released a new CD. The band won a 1998 Boston Music Award.
Today, Berklee is vibrant with talented students from all over the world who are engaged in the pursuit of musical excellence. This fiscal year, more people than ever have made contributions that directly and immediately improve the educational and musical experience of our students. To all of you who have given so generously to ensure that Berklee remains a lively, energized, and intellectually spirited college, please accept our heartfelt thank-you.

and has lectured on music technology at colleges and universities in the U.S.

Singer/songwriter Chris Arlen '95 of Winthrop, MA, recently signed a co-publishing deal with PJ Ladyhawke Music, a New York-based affiliate of BMG.

Drummer John Blackwell '95 of Columbia, SC, has recently become the drummer for Patti Labelle.

Vocalist Jen Chapin '95 of New York has been performing at the Bitter End and the Baggot Inn.

Drummer Emilio Divinsky '95 of Argentina has recorded a CD entitled Aqui Eega El Horreo and is chair of the music department at the Centro de Arte y Tecnologia.

Clayton Doty '95 of Stow, OH, works for Audio-Technica in Ohio.

Composer Vincent Gillioz '95 of Switzerland has been writing for a mime theater company called Mimescope and directs a high school orchestra and chorus in Geneva.

Guitarist Sean Driscoll '95 of Astoria, NY, released a CD entitled Island. The group, featuring saxophonist Bill Vint '96, pianist Patrick Andre '95, bassist Carlos Sanjota '95, drummer Antonio Sanchez '95, and percussionist Doug Hinrichs '96, won Musician magazine's Best Unsigned Band contest in 1997.

Sonya Kolowrat '95 of Salem, MA, has been appointed publicity coordinator for Rykodisc.

Engineer Chris Langer '95 of Austin, TX, engineered Joe York's CD My Favorite Year and a rockabilly album by Tony Maerati.

Hyeon Shin '94 of Revere, MA, and Kyu Jeong '95 produced a CD entitled The The for Samsung/WEA in Korea.

Guitarist Dave Wood '95 of New York released a CD titled Torment the Cat with his group the Groove Tube. You can visit his web site at: www.oznet.com/dave-wood

Bassist Scott Cavanagh '96 of Nashua, NH, has been performing with the Moe Breton Big Band in southern New Hampshire. Cavanagh also works for White Pine Software.

Eddie Chow '96 of Kuala Lampur, West Malaysia, is a music producer for the production company SingPetra.

Johanna Grussner '96 of New York has been working on her master's degree at the Manhattan School of Music and playing festivals and workshops throughout Europe.

Courtney Harding '96 of Boston tours with Warner Brothers artist Jen Tryin as lead guitarist and back-up vocalist.

Drummer Beto Hale '96
of Denver, CO, has recorded a CD called Coalition for Peace with the Cogs at Avatar Studios. Hale is also assistant editor of Music Pro magazine.

Guitarist Manfred Junker '96 of Konstanz, Germany, released his first album titled Dig It!, featuring tenor saxophonist Carlo Schoeb '80. He also played on and wrote music for an album by the Swiss group Connected.

Guitarist and vocalist David Meyer '96 of Woodbridge, NJ, has been performing with his band Temptress in New York City. Information about the band can be found at: http://members.aol.com/temptress5/

Atli Orvarsson '96 of Winston-Salem, NC, has been writing for short and student films while pursuing a graduate degree in film music composition.

Songwriter Anouschka Pearlman '96 of Cambridge, MA, has released a self-titled CD featuring seven of her original songs. She is backed by Taku Hirano '95, Richard Hammond '96, Virgil Segal '96, Joachim Otterbjork '96, Nathaniel Morton '94, Mila Schiavo '94, and Andrew Frawley '94.

Bassist Stefan Redtenbacher '96 of London, England, recorded his first CD with his group Redtenbacher's Blue Funkestra. The CD Boozing Wizards (Searching for the Stone of Funk) was released on Koch Records International.

Guitarist and composer Justin Walton '96 of Somersworth, NH, released a CD entitled Brinkman with his band Actual Size.

Jett Whitworth '96 of Boston produced a CD for the "new-grass" band Jericho Road.

Saxophonist Laura Andel '97 of Buenos Aires was named winner of the BMI Foundation/Jerry Harrington Composers Award for her jazz composition "El Pire."


Bassist Michael Bartolami '97 of West Newton, MA, played on a new CD by guitarist Kevin Barbour '81 entitled First Steps, and is studying music therapy at Lesley College's graduate school.

Alex Chan '97 of Nashville is a staff engineer at Starstruck Studios, which is owned by country star Reba McIntire.

Engineer Brian Donovan '97 of Sherman Oaks, CA, was the mix engineer on the new age CD Forest Light by Scott Hartley '96.

Andrew Fox '97 of New York performs with the band Gile and operates his own freelance graphic and web design company.

Vocalist Dominik Grimm '97 of Freising, Germany, and guitarist Thomas Wallisch '97 released a CD entitled A Brighter Day on the German jazz label Edition Collage. They are currently touring Austria and Germany.

Guitarist Colin Holohan '97 of Brighton, MA, composed and arranged five songs a CD entitled Colin Holohan at 1126 Boylston.

Diego Jinkus '97 of Boston is producing for local singer Erin Green and is performing with the Happy Taxpayers.

Guitarist Eyal Maoz '97 and drummer Asaf Sirkis of Rehovot, Israel released a CD entitled Freedom Has Its Own Taste on Fanos Record label. The disc features Maoz's compositions.

Hervig Maurer '97 and Ran Pink '97, both of North Hollywood, CA, of the techno-dance group MLE, have released their debut CD Mankind Liberation Front for SOL 3 Records.

Juan Monterrosa '97 of Nashville has served as second engineer with producer/engineer Milan Bogdan and Robert Nix. He is also an intern at Nashville's Emerald Studios.

Jeff Novack '97 of Denton, TX, is pursuing his master's degree in jazz studies at the University of North Texas. He is also playing bass for recording artists Little Jack Melody and His Young Turks.

Guitarist and singer Fil Ramil '97 of Chelsea, MA, is performing with the band Timelight, featuring faculty members Dennis Cecere, Brian Lewis, Paul Elmen, and Casey Scheurell.

Vocalist Dawn Wilson '97 of New York City is working on projects with Christian McBride, Walter Beasley, Estavan, and 4 Score Productions. She sang backup at Puff Daddy's shows in Boston.

Keyboardist Rakiya Diggs '98 of Willingboro, NJ, is working with Virgin V2 recording artist N'Dea Davenport. The group will be part of the Lilith Fair tour this summer.
John Earl Traister '56 of Bentonville, Virginia, died on September 14, 1997, after a long illness.

After attending Berklee, Traister enlisted in the Marine Corps and was a member of the Marine Corps Band. He wrote an arrangement for the Glenn Miller Orchestra which they kept in their repertoire for 30 years.

Traister authored over 150 technical, scientific, and engineering textbooks through his company, John E. Traister and Associates, and founded American Gunsmith magazine.

Traister is survived by his wife, two daughters, and two grandsons.

David (Daniel) Mott '68 died at his home in Centerport, New York, on January 14, 1998. He was a trumpet player and jazz musician until two years ago when illness limited his activities.

Tom Yu '88 of Palo Alto, California, died in a car accident on December 31, 1997. He was working as a computer engineer in the national defense industry.

Chisaki Matsumoto '98 of Tokyo died in Boston of an apparent heart attack on March 15, 1998. She was a Music Business/Management major at Berklee.

Thinking of Returning?

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Registration for fall 1998: September 1 - 4, 1998
Classes begin September 8, 1998

Preregistration for spring 1999: November 19 - 20, 1998
(returning students only)

Registration for spring 1999: January 13 - 15, 1999

ALUM NOTES INFORMATION FORM

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When the late Chris Yeoman ’97 was just a couple of years old, he started banging on things. When he was three, his grandfather gave him a toy drum kit, and his career path was set. After the toy drums broke when he was six, his folks bought him a $100 drum kit. “We have a videotape of Chris playing ‘Rosanna’ by Toto when he was seven years old,” Chris’ mom told me. “We encouraged him to do what he loved, and it was always music.”

When Chris was 12, producer Ron Huff taught him piano, theory, and composition. Guitar and bass followed. Throughout high school, Chris would always have a band practicing in the basement.

By the time he arrived at Berklee, Chris was a phenomenal drummer, and an excellent all-around musician. His ensemble ratings were exceptional, and he excelled in his classes, especially clicking with Barbara London’s harmony tutelage. Wanting to be in the recording studio, Chris applied to be an MP&E major. With his excellent grades and articulate, friendly manner, he was a shoo-in.

My first dear memory of Chris comes from the Berklee Nashville trip a couple years ago. I saw him in the lobby of the Courtyard Marriott. His long, straight blonde hair framed a young-looking face and a broad smile. He told me, “I’ve been invited by [session drummer] Eddie Bayer to come to a session tomorrow! Do you want to come along?”

I wasn’t quite sure what to make of this bright, young kid when he said, “I want to be the first-call session drummer in Nashville.” There was absolutely no arrogance in his voice, only sincerity. In his certainty, there was no fear.

“One of the best drummers at Berklee right now is an MP&E major named Chris Yeoman,” faculty member Richard Mendelson told me later when I was looking for a drummer. “I’ve been using him to make my sample CD’s. His kit sounds great, he’s got a great feel, and a great attitude.”

Chris was showing up on everyone’s production projects. He had a reputation for perfect time, lots of chops, wonderful ideas, no attitude, and always being on time. He quickly became the first-call session drummer at Berklee.

Chris signed up for my Advanced Production Projects class, the senior-level capstone course in MP&E. He brought in a demo featuring some very hip Michael Hedges-style guitar and a folksy singer. “Who is your artist?” I asked. “Well, that’s me,” he replied sheepishly. The project evolved to feature Chris on multiple guitars, bass, vocals, and live and looped drum tracks run through guitar amps in distortion mode. It rocked. I played it for MCA Nashville President Tony Brown as he critiqued student projects during his visit in the spring of ’97. After the applause died down, the studio audience grew silent, awaiting Brown’s real-world assessment. “Have you played this for anybody?” he asked. “You could get a record contract with that.”

Chris moved to Nashville at the end of the summer of 1997. His good friends Brett Blanden ’96, Blayne Chastain ’97, and Luis Espaillat ’94 formed a natural support group. His musical hero was drummer extraordinaire Vinnie Colaiuta ’75. “If I die the day after I meet Vinnie, I’ll die a happy man,” Chris told a friend. One day, Chris answered the phone at his day job at Criteria Records on Music Row. It was Blanden, who worked at Ocean Way Recording Studios. “Vinnie Colaiuta is recording here today. He’s on break now—get up here!” Chris hustled up the street and met his mentor. A few days later, Chris boarded a van after a concert with the Christian rock band he was playing with. He had protested the all-night drive. Due to El Niño, conditions were dreadful. The van hit some ice at about 4:00 a.m. Chris was killed instantly, the only one aboard who didn’t make it.

At his funeral, Chris was dressed in his sweatshirt and khakis, drumsticks at his side. I called the funeral home during the wake, and I could hear Chris’ music rocking the place. “Chris gave of himself unrestricted,” Chastain told me. “He took care of his friends, and spent time with you even when he was way too busy.”

At Berklee, Chris Yeoman was more than an honor student. His unique combination of talent, hard work, dedication, and Christian kindness were legendary. His brief life deeply affected countless students and faculty.
ATTENTION BERKLEE GRADS AND ALUMNI

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