

The **gnōōōve**

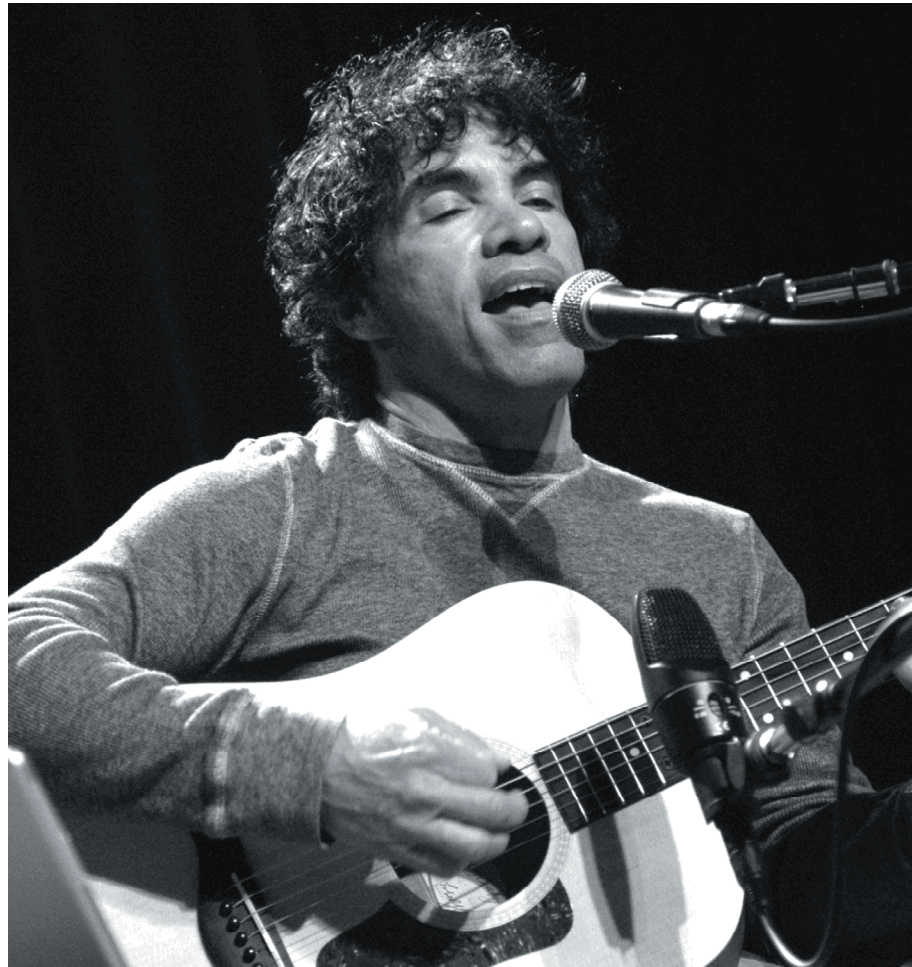
Keep it in the pocket

The Magic of Collaboration *A Day with John Oates*

By Erin Barra
Editor in Chief

In 1984, the Recording Industry Association of America announced that Daryl Hall and John Oates had surpassed the Everly Brothers as the most successful duo in the history of recorded pop music. (Pause to think about that). They brought 'blue-eyed soul' and a regional Philly influence to the masses via six number one singles and six platinum albums. They had an unrelenting reign of chart dominance for over a decade and dictated the sound of pop music on the radio. Most students at Berklee either don't know of Hall and Oates or identify them with the 80's and their childhooods. Last week John Oates came to school, reclaiming relevance, shining a light on how the duo's songs have stood the test of time and about the magic of collaboration.

Despite the less-than-cool stigma pop songwriting has about it, John Oates assured a packed David Friend Recital hall that, "I take pop music pretty seriously... I'm really proud to be a pop songwriter." Oates and fellow songwriter Daryl Hall led the pop pack from the late 70's all the way through the 80's with such hits as 'Maneater', 'She's Gone', 'Sara Smile' and 'I Can't



Oates, sans 'stache - photo by Nick Balkin

Go For That.' Even if you think that you've never heard these songs before, there's more than an off chance you would be able to hum the melodies along to a recording or that you have heard it from a car window and said, 'I love that song... who the hell wrote it?' Oates went further to say, "Pop songs are Pop because they're popular and they connect on a big level. We've been lucky enough to write songs that connect on a lot of levels."

At an interview earlier that day, when asked about their collaborative process, John explained, "We have no rules about our writing partnership and I think that's one of the reasons we're still together. We write together, separately, we write with other people and we write together with other people. We've always kept a really open minded approach to that. In terms of writing together, we are an old school classic compositional team that goes back to Gilbert and Sullivan or whomever it may be. The songwriting team is the classic configuration, and in our case it's not just a musician and a lyricist, we both do both." Hall and Oates both grew up in Philadelphia, which Oates says accounts for a large part of their chemistry. "We have a

John Oates cont. on pg. 4

"We Are Listening" Award Winners - Walter the Orange Ocean

By Tom Dixon
Staff Writer

Can you imagine getting that phone call? "Congratulations!" they'd say. "Your song was chosen as number one! You've won a full paid trip to London where you'll be recording your music in a state-of-the-art studio with experienced producer, Steve Williams." Dan Burke, keyboardist, lead vocalist and songwriter

of lush-love pop group Walter the Orange Ocean, received this very call mid-January. His composition "Someone Who Loves You" was awarded co-first prize in the "We Are Listening" song competition.

The track, a simply beautiful waltz-ish tune that features some remarkable harmonies, has great potential as a single. "Someone Who Loves You" genuinely delivers a warm sound with dressed down arrangements. Berklee Professor John Stevens, a

finalist judge for the competition called the song a "great, classic AABA ballad with strong verses and refrain."

Speaking with Walter's guitar player Dan Hedley last week, he said the trip to London was all-in-all a surreal experience. Following a deserved night's rest in one of London's trendiest hotels, the group was chauffeured to Sphere Studios, a seriously high tech location in the center of the city. From 10am until 3am the next morning the band set up, rehearsed, rearranged, worked and recorded with producer Steve Williams, whose credentials include recordings with Seal, Sting and Eric Clapton. A special guest, English Dulcimer wizard Maclaine Colston, sat in on the session lending his heavenly sounds to the record.

'We Are Listening' is a Berklee sponsored organization that honors up to 50 artists every 6 months, culminating with the

trip to London as a Grand Prize. Several Berklee professors including John Stevens, Jimmy Kachulis, and songwriting chair Jack Perricone are involved in the judging process. If you're interested in submitting a song or two you can do so through sonicbids.com and there is an entry fee of \$15 per song. For more information, visit www.wearelistening.org.

Walter the Orange Ocean is still in its early stages of creation. Lead Guitarist Hedley remarked that their sound is still in its morphing stages, but they are consistently working hard on improving their sound and booking shows around the Boston area. You can find them online at www.myspace.com/waltertheorangeocean or catch their show at the Milky Way on March 19th for only 5 bucks. Venture out and see what the orange is all about.



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In Briefs: Keeping News Close

THIRSTY?

Columbus, Ohio 54 year old Alan Patton was jailed after allegedly telling police that he enjoys drinking adolescent boy urine. According to police, Patton mused that he'd been drinking urine for years. "Listening to him describe it, it's like listening to a crack or cocaine addict. He told us he's been doing it over 40 years, since he was 7 years old." 13 years ago the parched predator was convicted of rape and is a registered sex offender.



fender Marius Cioara to fourth division team Regal Horia for 15 kilograms of meat. Instead of accepting the insulting trade, Cioara decided to end his soccer playing days and investigate other career paths- thus depriving Regal Horia of not just a needed player, but a week's worth of food as well.

STILL CRAZY AFTER ALL THESE YEARS

TIME FOR A CAREER CHANGE?

Arad, Romania In what can only be described as a laughably bad decision, Romanian second division soccer club UT Arad attempted to trade de-

Norwich, England A statue of the legendary Sir Winston Churchill, the Prime Minister who lead Britain through WWII, was erected in the center of city Norwich last week. The depiction of Churchill wearing a straitjacket has been the subject of a lot of attention in the area. True, it's well known that the Prime Minister suffered from severe depression but the controversy caused by the erection of the statue is justifiable. In its defense, a member of parliament argued that the statue "illustrates quite positively that Winston Churchill, despite any problem he may have had with his mental health, was able to carry out his functions." Let's hope they someday do the same for Whitney Houston.

Through the Looking Glass - 2006 Curriculum Review

By Sara Houser
Staff Writer

"The time has come the walrus said to talk of many things..." (Carroll) The last time a curriculum review took place at Berklee was about 30 years ago but by the end of March this year, the second is scheduled to commence. The biggest result of the first review was the organization of Berklee's academic programs into the four categories that divide the 12 majors: professional writing, professional performance, education, and music technology. This year's review hopes to create equally defining changes in Berklee's curriculum. Larry Simpson from the Office of Academic Affairs says that, "Specific programs are reviewed regularly on a yearly basis," but that this review is a "comprehensive look at the entire curriculum." Some things to be specifically targeted are general education credits, the core curriculum, graduation requirements, and the potential of a masters program at Berklee.

A steering committee made up of administration and faculty will oversee the review, which can take anywhere from 3-5 years. Once a set action plan is established the steering committee will work with the Student Government Association (SGA) to engage the entire Berklee community in helping to effect necessary changes in the way the school operates. Forums and group discussions will be set up by the SGA to connect students and faculty. Though the actual review will take a couple years to complete, once problems are pinpointed, changes will be made immediately.

According to the New England Association for Schools and Colleges (NEASC), Berklee must increase the number of required General Education credits from 30 to 40 in order to maintain a bachelor's degree program. Matthew Pulomena, the Executive Liaison to Academic Affairs, is "interested in how we are going to deal with General Education courses at Berklee... The GE department at this school is really amazing and I feel students should not only be taking advantage of the resources inherent in the teachers we are fortunate to have,

but also taking the time and effort to realize the importance of such general education courses/electives in shaping our individual and collective understanding of why we do what we do - music."

Many questions will be posed in regard to the current curriculum. What should a Berklee graduate be able to do upon graduation? What does it mean to have a Berklee degree? How relevant is the current emphasis on Berklee's Core curriculum? Should Berklee offer a masters degree? It is clear that the mindset behind this review is to further establish Berklee's reputation in the realm of music schools. With a growing student body, it seems standards are being raised if for no other reason than we are running out of facilities. But in that, Berklee can obtain a prestige that names like Julliard and Clark have come to know by creating a unique atmosphere and learning experience. With eyes on the future, this curriculum review could reshape many aspects of Berklee's curriculum but in the long run, allow more opportunities for its students.

The
groove
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Established 1997

The Groove's mission is to provide a forum for the voice of the entire Berklee populace. Striving to increase awareness of the community to its members in an informative and entertaining manner, The Groove shall be conveniently available.

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The editorial staff reserves the right to accept, reject, or change submissions based on available space, suitability, etc. Articles do not necessarily reflect the opinions of The Groove or Berklee College of Music. Contributions may be sent to the email address above for consideration.



STUDENT INTERROGATION



Madi Diaz Songwriting 4th Semester

-What's your top album for the year?
Ray LaMontagne's Trouble.
-How do you feel about our new president, Roger Brown?
I don't really...ya know. I'm sure he does his job.

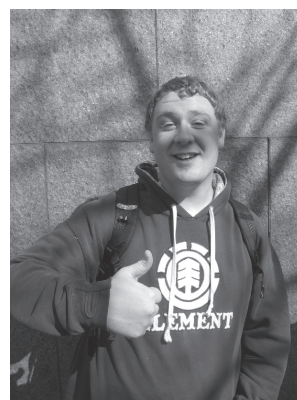
-Who are two artists you'd like to see honored at your commencement?
Bjork and Adrian Belew.
-If I asked you to sing Queen's "Bohemian Rhapsody" in its entirety, could you do it?
Oh yeah. Come on.



Danny Lundmark Music Therapy 8th Semester

-What's your top album for the year?
The Killers' Hot Fuss
-How do you feel about our new president, Roger Brown?
I think he's doing a great job. He's really organizing the school for the future.

-Who are two artists you'd like to see honored at your commencement?
Pink Floyd and Prodigy.
-If I asked you to sing Queen's "Bohemian Rhapsody" in its entirety, could you do it?
I could do a good portion of it.



Jesse Magnuson Professional Music 8th Semester

-What's your top album for the year?
Jack's Mannequin's latest.
-How do you feel about our new president, Roger Brown?
I think he's chill. I think he's gonna turn this school right around.

-Who are two artists you'd like to see honored at your commencement?
Definitely not Jimmy Buffet. Pete Townsend or Abe Laboriel.
-If I asked you to sing Queen's "Bohemian Rhapsody" in its entirety, could you do it?
I could probably get through half of it.



Jeremy Sinclair Undeclared 4th Semester

-What's your top album for the year?
Amhad Jamal's "Cross Country Tour 1958."
-How do you feel about our new president, Roger Brown?
Oh yeah, he's a great guy. He was in my class the other day.

-Who are two artists you'd like to see honored at your commencement?
Ahmad Jamal and Weird Al Yankovic.
-If I asked you to sing Queen's "Bohemian Rhapsody" in its entirety, could you do it?
No way, I don't think so.

Don't Let the Bed Bugs Bite

Boston Bed Bugs Takeover!

By Sara Houser
Staff Writer

Have you been waking up to itchy, red welts? Do you ever find yourself in bed at night, swearing there's something crawling in your sheets? Either you're allergic to whomever you share your bed with or you have bed bugs. In April 2003, the Boston Inspectional Services issued a bed bugs advisory, specifically for Allston Brighton residents. What used to be the pests of the WWII generation, bed bugs have become a huge problem for many apartment complexes and hotels in the Boston area. When Googling "Bed Bugs +Boston, MA," the Farrington Inn Hotel, Copley Square Hotel, and Marriott Copley Place Hotel all appear numerous times for reports of bed bugs (Note to self: avoid these places at all cost).

According to the Boston Public Health Commission, bed bugs (*Cimex Lectularius*) are "wingless insects, found worldwide, that feed off the blood of humans and other mammals." They are 1/4 - 3/8 inch in size, depending on when their last feeding was. During the day, bed bugs hide in the dark crevices of your furniture (most of the time in your bed...hence the name) and then come out at night to feed. They are latched onto you for up to 5 minutes at a time. The "saliva that is injected dur-



ing the bite can produce swellings on the skin that may itch and become infected when scratched." The most common areas are your arms, legs, and shoulders. If you find yourself waking up with bug bites you didn't have before you went to sleep, you probably have bed bugs. Bed bugs do not transmit diseases like other blood-sucking insects such as mosquitoes, but their bite can get infected so don't scratch, and wash with antiseptic soap.

Once you've come to terms with the fact that you have a colony of blood-sucking

pests in your bed, you need to start thinking about how to get rid of them. Unlike most "bed bugs," asking for commitment will get you nowhere. Bed bugs are in it for the long haul and they don't give up easily. Their young (nymphs) are very resilient and the adults reproduce quickly. If an infestation is not caught in time, they will spread to your walls and windows, eventually taking over the building. So the best thing to do is let your landlord know as soon as you learn your bed is infested. By law, "landlords are required to exterminate rodents

and insects." The City of Boston even has a telephone number to call if your landlord fails to take action (617.635.5322).

Having your landlord hire an exterminator is the sure fire way to get rid of your pest problem. Though steam cleaning your sheets and mattress sometimes kills the infestation, most of the time you need a good pesticide to clean out the bugs. Termite.com also suggests "putting the mattress in a black plastic bag and placing it in the sun for several hours." But an exterminator seems to be the fastest, easiest, and most effective way to go.

The best way to prevent an infestation is keeping your room clean...and I mean that in a very non-maternal way. Removing debris from around your place, repairing cracks in the walls, caulking windows and doors, and washing your sheets can all help prevent a bed bugs bonanza from erupting in your room. If you get really paranoid, you can also coat the legs of your bed in petroleum jelly or double-sided tape to keep the bugs from climbing up into your mattress. Placing glass jars underneath each leg has the same effect. If these don't work and you still get an infestation, treat it like a bad boyfriend, the earlier you get rid of them, the easier it will be.

Distribute This! Jim Urie Means Business

By Will Rzad
Staff Writer

Berklee students recently got a chance to hear some insights from a music business heavyweight. Jim Urie, President of Universal Music and Video Distribution (UMVD), gave a lecture in the 921 Boylston building on February 24th. The lecture was part of the James G. Zafiris Jr. Lecture Series, a series that brings leaders from the music industry as well as leaders in music education to Berklee. The series is primarily targeted at Berklee's 578 Music Business majors, a number of which packed the David Friend Recital Hall that Friday.

In the world of the music business, Jim Urie is certainly no slouch. Urie has experience in almost all aspects of the music business, from artist development to publicity to product management; he is one of only a few executives in the music industry

to have held upper level positions in both the sales and creative realms of the business. His present position as President of UMVD involves handling the distribution and sales of a large number of record labels-Universal/Motown, Island/Def Jam Music Group, Dreamworks, Geffen, and Interscope (among many others) all fall under UMVD's umbrella. Urie has also worked for CBS Records, PolyGram, and as senior vice president of sales at Arista Records, he helped build the careers of Toni Braxton, TLC, Whitney Houston, Sarah McLachlan, and Notorious B.I.G. UMVD has achieved unprecedented market growth since Urie took the helm in 1999, and along with artists as diverse as Shania Twain, Eminem, 50 Cent, George Strait, and Nelly (again, among many other mainstream heavy-hitters) has been bolstering sales and increasing UMVD's considerable power in the industry.

The lecture on the 24th focused mainly

on UMVD's sales practices, as well as the influence of new digital and internet-based music technologies. Physical album sales have been flagging in recent years (according to Urie), and companies that are able to harness this new digital market are seeing unprecedented success (the dominance of Apple's iTunes program being the chief evidence of this). The negative effect of music piracy, digital as well as physical, was discussed- according to Urie illegal downloading doesn't just take seemingly unneeded money from the top stars, but in fact has a detrimental effect on members of the entire industry. He also stated his support for the RIAA's legal efforts in curbing music piracy, and his feelings that the RIAA is justified in seeking prosecution for online 'pirates'.

The part of the lecture dealing with sales was also quite enlightening. Universal Music Group (which UMVD is a part of) has a unique pricing scheme that sets it apart

from competitors. UMG felt that \$18.98, the industry standard for new releases, was too high a price for products and thus lowered its base price for new records to \$13.98. Urie stated that he felt the industry needs to acknowledge their price is simply too high, and that UMG has seen increased success since the price change.

Overall the lecture and question-and-answer section directly afterwards was extremely interesting, and was quite valuable as a window into the world of high-level music business practices. Although the lecture was primarily geared towards Music Business majors, the topics discussed are of importance to all Berklee students and events such as this can only serve to further improve Berklee students' chances in the often-cutthroat world of the music industry.

Ars Nova: The New Art is Here

By Nick Carsner

While some of you have been wondering how to achieve exposure for your jazz and fusion frenzies, Collin Walker has been helping to make those wonderings a reality. Since he served as stage manager for the BPC release show for last year's *Two* compilation, Collin has thrown himself headfirst into the inner workings of Jazz Revelation Records.

The label, made possible by a grant from alumnus Gary Burton and faculty advising from Professional Music chair Kenn Brass, has been in existence at Berklee since the spring of 2003. Jazz Revelations produced annual releases since its initial offering, 'Rebirth,' and is preparing again to spring a host of spectacular players and penning onto the world.

Jazz Revelations was started by Paul Im

and managed by Linda Little and Sarah Hou in its first two years of operation. Collin Walker has since embedded himself in the label's base camp, teaming with Johnny Maldonado and Jess Wolfe to extend the awareness and function of the label. This includes the creation of a new Flash website, www.jrrecords.com, and the recent acquisition of pro bono legal counsel from Exemplar Entertainment. The record label is becoming far more than a mere student activity group.

Musicians Mike Tucker, Brian Baker and alumnus Christian Scott, who recently released a CD titled *Rewind That*, are part of what fuels the passion for the music being produced through the label. And while the name may pale in celebrity to its sister label Heavy Rotations, the achievements are tremendous when one considers that Berklee is one of only two schools in the country that run their own record label. The worldwide awareness of Berklee's jazz culture is

a bonus to the artists that appear on Jazz Revelations releases.

The recording sessions for the upcoming compilation titled *Ars Nova* (meaning 'New Art') came to a close last weekend. Ted Paduck, who has worked with artists from Nine Inch Nails to Erykah Badu, manned the controls at Studio A in Mix One Studios and conjured sounds from the speakers that this journalist is avidly awaiting to hear its final form. The track I was privileged to hear at mixdown was a first for Jazz Revelations - a featured artist that happens to be a Berklee faculty member!

If 'sick' is a term used to describe excellent chops, the tracks on *Ars Nova* are soon to be hospitalized. Be witness to the new art at Jazz Revelations' release show at the BPC on April 4th. Additional information can be found at www.jrrecords.com or www.myspace.com/jazzrevelations.



Talk with the Guitar Masters: George Bellas

By Ivan Chopik

Thanks for checking out my column, "Talk with the Guitar Masters." This issue features the guitar virtuoso George Bellas. George is one of the leaders of the current neoclassical scene, with three solo albums released and a style that combines some of the scariest technique out there with very intricate compositions to create truly unique music. Check out www.georgebellas.com for news on his upcoming two records, which will be released later this year.

IC: How did you get started with playing guitar and studying music in general?

GB: I was 7 years old and ever since I was really young, I remember my folks playing Frank Zappa records and I always had an affection for music. I have a brother and a sister and one day, my dad took us to the shopping mall and I just asked a bunch about the music section. This music section of the store had some guitars, just really cheap old classical things. I took one down and I fell in love with it like instantly, man. My dad bought the guitar and my sister got a flute that day. All the way home I'm bangin' on that guitar, making a whole bunch of noise. ...There was really no major person that made me think 'Wow, I want to play guitar.' A lot of people are like 'the day [I heard] Hendrix I wanted to play.' Not me, I just had this burning inner desire and I just loved the instrument. I really don't know why, I just had an instant passion for it. I came home and I never put it down.



IC: What kind of other influences did you have early on?

GB: As we all do, I went through phases. A lot of guys are shocked when I mention Robin Trower's name. I was never a big Hendrix fan. I sort of got my bluesy-rock fix through Trower. There was a couple years in my youth where Robin was all I would listen to, these long extended bluesy-rock solos. He was one guy, Nugent was another. His guitar solos and just how rowdy he was (and we're talking really old Nugent). And then of course Schenker. ... I remember back in 6th or 7th grade hearing 'Strangers in the Night' for the first time,

I just stared at my speakers, mesmerized, listening to these solos. Kiss was another thing. With all due respect to them, we're not talking high caliber musicianship, but just great aggressive rock tunes, man. So I listened to that, I just really got energized from that stuff. And then later on I really got into the theory of it, became very very disciplined in my studies and later expanded some more into, I don't want to say serious music, but classical music and stuff like that, classical jazz music. But I got energized by a lot of the rock stuff.

IC: And as far as your composition style is concerned, where do you draw inspiration

from?

GB: Probably my biggest source of inspiration is not any music source. If I wasn't a musician and totally into this, I probably would have done something in the sciences. I really love astronomy and astrophysics and math. Carl Sagan was a great influence on me, just very mind-expanding. ...That stuff just inspired me in such a way towards music, it made me try to expand, you know break out of the whole 4/4 common progression.

IC: You have an incredible technique and a unique feel to your playing. How did you go about developing this?

GB: Well, thank you very much. I appreciate that compliment. ...The technique, I'm assuming you're talking about physical technique, which a lot of people are so obsessed with these days, in turn they actually lack composition techniques and other mental techniques, but by all means I understand your question. The physical side of it, yes I did spend a lot of time. People think I was exaggerating... when I mentioned there was a period where I played for 18 hours a day. I would do this for days in a row, then just burn out for a day and kind of catch up with my sleep and then do it again for the next few days. My dad thought I was nuts, but he was very supportive. So I spent a lot of time practicing, very very disciplined practice, not sitting in front of the boob-tube just kind of noodling, but sitting down with the metronome. Just very hard, intense practice. And I also

George Bellas cont. on pg.5

The Long Wait is Over

By Will Rzad
Staff Writer

Anyone who has ever had to get an ensemble room at Berklee's 150 Massachusetts Ave building knows what a pain it can be. The old procedure involved tearing yourself from the blessed salvation of slumber in time to make the 9am sign up at the front desk. The problem was that even if you were clever and got downstairs at 8:45 or so there were probably seven or eight people who had the same idea- meaning your sacrifice of sleep might only garner you a spot on the waiting list. Since it goes against every dorm drone's mitochondrial programming

John Oates cont. from pg. 1

very common musical background and our vocabulary is the same because we grew up in the same place, grew up listening to the same music on the radio and the same songs as children. We have a very common ground that we draw from. It's our roots that we always draw from and it's at the core and essence of what we do. It's a very Philadelphia thing - it's a very regional thing - it's where we come from. There was gospel on Sundays, a few black R&B stations that played some really cool stuff, there was doo-wop music, street corner harmony and all this is infused into what we do. Basically we are a sophisticated doo-wop group who plays instruments."

At the clinic he mused, "we pooled our emotional resources" to write songs such as 'She's Gone', which Oates was puzzling together after being stood up on a date while Hall just so happened to be going through a break-up. John also reflected that they got all their modulations out in one song when they wrote that tune and they swore never to do it again after that. Oates stated, "It's the magic of collaboration. Sure, there's a lot of self-satisfaction found in writing by yourself, but when you meet someone you

to wake before 8:30 and many students have class at 9am or noon (the other daily sign up time) the whole process sometimes seemed pointless. Students who commute are even worse off- you miss your bus and you might not get to play that night. Thankfully, some much needed and somewhat overdue changes to the ensemble room checkout procedure have made students' lives a little easier.

Firstly, the front desk at 150 Massachusetts Ave is no longer in charge of ensemble room checkout. Students who need a room can go to the ensemble office in 150 (it's down by the studios and ensemble rooms- not terribly deep in the Berklee catacombs) and sign up. The sign up time

can relate to and you open yourselves up to that possibility, I don't know really... it's magic I guess. Pop music is a very ephemeral thing, and you just have to capture the zeitgeist of the moment."

As for what he's up to in the present day besides performing with Daryl (which hopefully some of you caught at the Orpheum Theater downtown), John has been working with new meat. Oates notes that, "I've been working with a new artist lately named Geoff Bird who is really incredible. I've kind of taken him under my wing and we're working together on his new album, which is his second." He said that it is a good time for him and that he's happy to be writing. "For the most part I'm really happy that a lot of our songs have stood the test of time. That's the criteria from which I judge everything." Judging from here, you can't refute the daunting number of chart-topping hits and platinum album sales, nor can you argue with the status of 'most successful duo in the history of pop music', although Oates pointed out that, "It is a category that we have won by attrition and default because I don't think duos can stay together very long."

John Oates left Berklee with some parting words of advice for its aspiring Song-

writers, "Don't let musicianship get in the way of your songwriting. Expose yourself and trust the people you expose yourself to. But most importantly just write great songs and believe me, if you write great songs

is now 9:30am, and students who arrive before this are given placeholder tickets that allow them to come back after 9:30 and sign up officially. Anyone with a ticket gets a room, and the number of tickets corresponds to the number of available rooms. This way, no one who makes the extra effort to show up early is denied a room. If a student still ends up on the waiting list, they can call the ensemble office after 5pm to see if a room has opened up for them.

There are some changes in cancellation procedure as well. Under the old system, the ensemble room was given away to the next person on the waiting list if the student who reserved it didn't show up or was five minutes late to their appointed time. Now, students are required to give two hours notice if they are not going to show up. If a student fails to do this, they are

barred from signing up for a room for one week. The ensemble office feels this will give students more responsibility in using the rooms- and it will curb some headaches in the office.

The ensemble office is also working on some ideas for the future that could have further benefit to students. The office is considering extending the ensemble room hours until 3am, which gives students a few more options for rehearsal. In addition, the ensemble office has been talking to Berklee's Information Technology office about putting ensemble checkout online in Fall '06, which would be another great aid to students.

Any questions or comments can be directed to Vessela Stoyanova in the ensemble office. Email her at vstoyanova@berklee.edu for more information.

someone will find them. It's all about the songs." So there you have it folks: Testimony from a living legacy about the power of songwriting and the magic of collaboration.

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How to Start a Band

By Sara Houser
Staff Writer

You'd think being at a music school would do wonders for anyone that wanted to start a band. Tons of proficient musicians all living within a five-mile radius of one another. It's almost like songwriters are dropping from trees here at Berklee. Yet for some reason no one can really pin point how to go about getting a band together. Bands seem to just start, and that might be the magic behind successful groups, but those who are bandless, wanting that connection with other musicians, are left waiting in the wings.

I've been writing music since I was 14 but never really thought about starting a band until my last two years in high school. I had three friends who, when the need arose would be my drummer, bassist, and guitarist for recording sessions or a battle of the bands, but we never gigged nor did we practice on a regular basis. At the time, I was so shy about my songs I just assumed that they wouldn't want to be a real band, that playing my music was a hassle and a waste of time. Which could've been true for all I know but I never got around to asking them.

So I got into Berklee and had it all worked out in my head. I'd get here and meet all these crazy musicians who'd want to start a band. Not a "Sara Houser Show"

by any means, just a band where everyone makes music and enjoys playing together. The problem was, once I got here, I was so overwhelmed and intimidated by everything, I realized I had no idea how to go about asking people if they would be interested. I couldn't really use the term "jamming" because I wanted to make original music. I didn't want to say "I want to start a band and play my music" but I did want to use my material. And then of course there was the "they probably won't like my music" voice screaming in the back of my brain. I may be the only one having this problem but I'd like to think I'm not, at least for the sake of this article.

I started asking people in bands how they went about everything. In most cases, it seems it was just a group of friends who started making music together. Sometimes it works out, sometimes it doesn't. One of my friends even put the responsibility in the hands of someone else. If you want to be a solo artist with a band, you can let somebody with networking skills put a group together for you. Another suggestion is to go out on a Saturday night, hit up a Berklee party when there is one worth going to, and just start talking to people (it helps to have a couple drinks in you). Ask the typical Berklee introduction, "So what's your name? What's your principal?" You might run into a musician who is really interested but just doesn't have the time. Or if you're



asking someone of the opposite sex, they might think you have an ulterior motive (do you?). But you won't know until you start talking to people.

The solution is a lot easier to explain in theory but the key is communication. Talk to people and make connections. Don't be scared to put yourself out there because you don't think people will like what

you're doing. Somewhere, at some point, somebody's not going to dig what you're writing but you can't let that keep you from approaching other musicians. So I suppose the other key is confidence. If you are confident, other musicians will have more faith in working with you and more faith in the products.

George Bellas cont. from pg.4

spent years playing this old Fender acoustic that I had 13 gauge strings on. I played this acoustic guitar for years and my fingertips were like black. People would come over and be sort of frightened by my fingertips, because [I used] phosphor bronze strings, so my fingertips would kind of turn green a little bit. I actually got carpal tunnel [syndrome]. I could play fine and everything, I never had surgery, but I had cortisone and anti-inflammatory injections and a wrist-brace. I tried to balance my playing with my composition stuff

IC: 18 hours a day - that's quite a while! What kind of practice sessions did you have? You mentioned that they were very organized. How did you divide them up?

GB: Some of them were, and sometimes I would just go with my gut instinct, regarding what I was going to be working on. There was never really a period where I would... maybe there was actually, where I had such a steady regime, where it's like 'ok, im gonna wake up 8 o'clock, sight-read from 8:30 to 9:30, then improv from such and such....' But when I learned a new technique or I was working on something, I would practice that to the bone until I got it. So if there was something that was giving me troubles, like 8-finger technique or something, I'd just work on it until I got it really comfortably. There were periods where I did break it up, where I worked on my sight-reading, my ear training, and composition skills, too. I spent a lot of time actually studying and writing, as well as playing.

IC: Have you received any formal music education?

GB: I didn't actually go to school. I had a couple private lessons in third grade, when I first got my guitar. He showed me how to tune the guitar, and the first couple pages out of a Mel Bay book, you know, that kind of thing, and I just ran with it. ... it might have been easier actually to have somebody to study with, to be able to ask questions, but I sort of did it the hard way.

IC: I know you devote a great deal of time to your work, but what kinds of things do you like to do aside from music? You mentioned science as being one of them.

GB: Science is cool, absolutely, very fascinating to me. Besides music, I love just actually going outside and kind of hanging out, riding mountain bikes. But [I also like] just the simple things in life. I love my dogs. I've got a couple pets and I love them to death. I love a cool movie, just like the next guy. But I'm also a big technological geek. I like writing code. I learned C, C+, and some other programming languages, basically to help my students. I devised this 12 CD-Rom instructional series. I learned some coding techniques, but that is purely a hobby of mine, really to help benefit my students... with some basic ear training software and stuff like that. ... I also discovered that programming, the detail of it, it's very much like writing a symphony.

IC: What kind of music do you listen to nowadays? Are there any guitarists out there whose work you particularly enjoy?

GB: In these past couple of years, as much as I love music, I really have isolated myself. When I work on these records... you ever listen to a tune and then you got that tune stuck in your head all day? Sometimes when I'm writing and in the process of producing the album, which I am right now working on 2 of them, I kind of shut myself out from everybody. I have to be honest and say that I listen to a lot of classical music when I do listen to music. But there's a lot of great players out there.

IC: You mentioned you have two new albums coming out this year. How do these upcoming albums differ from your previous releases?

GB: I don't wanna reveal too much right now, but one of the records, 'Flying Through Infinity,' is gonna be purely a vocal band. It's a lot of progressive material in combination with some neoclassical stuff, some double-bass tunes. I really like to explore odd meters and different progressions that really haven't been utilized too much.

IC: Do you have any other plans for 2006?

GB: After these two records are done, I've got a whole DVD [instructional] series all planned and it's partially done. But I put those on hold, [because] I kind of got burned out after I did the CD-ROM and went into the separate subjects. It took a lot of time. It wasn't a million dollar budget thing or anything, but it took a lot of

time and the content is pretty cool, but the DVD's I want to be just spectacular. I want people to be able to put them in their TV and watch them in High Definition. But I've got to get these records done first.

IC: Let's talk a little bit about your gear on the new albums. Could you tell us about your guitars, amps, effects, etc.?

GB: Yeah, absolutely. I'm a pretty big Gibson and Fender guy. Two years ago I came across this awesome Gold-top [Gibson] Les Paul that I just fell in love with. I was never a big Paul guy, but I fell in love with this thing and this guitar is all over these two records. And of course, my [Fender] Strats. My old workhorse, my favorite red Stratocaster amongst the others I use and I'm also a big fan of the [Gibson] Flying V's, which I actually grew up with. I don't play them too much anymore. When I was a kid, I was like 'man I can't play a Strat, everybody plays a Strat. I wanna be different, have a V and the Explorer.' But I tried to toggle the switches for my V's to try to mimic that Strat single-coil sound and it kind of worked, but not really. So it was later in life that I switched over to Strats. I just gave in. A friend of mine lent me a Strat and it was all over. I went out and bought ten of them. As far as amps, I'm a big Marshall guy. I particularly love the JCM900 series, specifically the 4100 series. These Marshalls are really funny things. Even the same models sound different depending upon what transformer they had lying around in the factory that day. They all really have their individual tones. But I like the JCM900's along with the old, early 70's Mark II, which are great. That's it as far as the amps go. Not much effects in between my guitar and the amp. I just use one Tubescreamer, the old original green Ibanez one.

IC: Do you have a certain preference for pickups, picks, and things like that?

GB: I don't use picks, I play all my guitar with my toes (laughs). Guess that would be something, huh? But in all seriousness, I use these Dunlop picks, little Jazz III's, the black ones and I've been on this phase for maybe the past 6 or 7 years. Before that I used to use the purple Tortex picks, the Dunlops. I use Dean Markley strings, [gauge] .10 - .46 on the electrics and .13

.56 on the acoustic, although I've taken it easy the past decade on the 13 gauge strings. They were killer. And I'm not talking about just strumming simple chords and stuff on the acoustic with them, I'm talking about really laying into it and practicing your leads and arpeggios...

IC: And I hear you have some pretty high action set up on your guitars?

GB: Yeah, relatively high. I just really like being able to get underneath the string a little bit. ... if the action is too low for me, the strings can kind of slip out from your fingers if your bending a note. A lot of players feel you can play faster with lower action, but the speed issue is never a concern of mine. I never tried to play fast. I've always just practiced a whole lot with the metronome. A little bit of high action never hurt anybody.

IC: Is there any advice you can give to aspiring musicians here at Berklee?

GB: Number one is, as everybody I'm sure is well aware of, practice and practice very hard, stay focused. I see a lot of people that think they may be practicing with discipline, where they really could be more disciplined. Maybe you're sitting in front of a TV and you even have your guitar in your hand, you may be playing a little bit, but it's not hard practice. You wanna sit down, break a sweat. Really, really practice with great intensity and do it consistently, on a consistent basis. Not a couple hours here one day, skip a few days, try to catch up, but consistently on a daily basis, if at all possible. That's from my personal experience. ... I never quit learning. Practice as much as possible and study as much as possible. I see a lot of people overly focused on the physical technique of their instrument and they overlook [the writing of music]. Not everybody wants to write music, some people just want to play guitar, improvise, and play other people's music and that's fine. But for those that really do want to write their own music, make sure you spend time studying counterpoints, your theory, your harmony, and study some classical scores to see how all these notes have been put together by other musicians. My main point would be to practice and balance that with your studies and composition skills as well.

Hungry?

By Julie Sachs

Are you tired of going to the same restaurants over and over again? Do you wish there were more places to eat around school? Well your wish has been granted. Being a student you tend to stay in a box where your every day routine of school and means of travel are the same. What students don't realize is that there's "life" outside the box. If you stay in one area for too long, it gets old really fast. Just like eating at the same restaurants that happen to be right across the street. Sure these places have good food and great prices, but there's a whole other world beyond the corner of Mass. Ave. and Boylston where good food and great prices exist.

Berklee is located in an area where students have access to many other streets in the neighborhood. For instance Newbury Street, a familiar area that everyone knows, includes shops and restaurants that seem over priced, however the advantage of being a student plays an important role. Newbury Street starts from the corner of Mass. Ave. and ends at Arlington, commanding the attention of people from all over. Restaurants ranging from The Trident Book Store, to J.P. Licks, to a small café called Espresso Royale, are just some well-known places that attract Berklee students. But is that it? There are only a couple places that students dare to dine at? Well beyond the first couple blocks of Newbury St. is where you'll find more fantastic restaurants that not only have reasonable prices but also accept the Berklee Card.

- Scoози (Italian) *Accepts the Berklee Card
- Croma (Italian)
- Steve's (Greek/American)
- Charley's Saloon (American)
- Casa Romero (Mexican) *On the corner of Gloucester & Newbury St.
- Joe's American Bar & Grill (American)

So you have left the "Berklee premises" and took a detour down Newbury Street. But the hunt for food continues. If you carry on Boylston in the direction of the Uchida Building, you'll discover many other restaurants on or around it. Although Boylston is a long street that never ends, it introduces a wide variety of fun and interesting places that are in walking distance from school.

- Cactus Club (South West)
- Pour House (American)
- Whiskey's (American)
- Prudential Center (Assorted)
- Vinny T's (Italian)
- Pizzeria Uno (American)
- Typhoon (Asian)

Though the places mentioned end at the corner of Boylston and Exeter Street, which are close to the Berklee area, if you keep searching for the "treasure," you'll find that there's more beyond Copley Square. Some bigger restaurants located on streets connected to Boylston, are just as student friendly as the one's right across the street from Berklee. The Hard Rock Café and Fire and Ice have hosted events pertaining to Berklee students in the past getting them acquainted with the delicious



tastes of different foods. While only a few blocks away from Boston Common and the Theater District, the aroma of food lingers in the air drawing you near to some more fun places to dine at.

- P.F. Chang's (Asian) *Located on Charles St.
- Maggianos (Italian) * Located on Columbus Ave.
- Rock Bottom (American) *Located on Stuart St.
- Bennigan's Grill & Tavern (American)

*Located on Stuart St.
 - California Pizza Kitchen *Located on Stuart St.

The scavenger hunt has come to an end and you're far from Berklee, you now know more places to grab a bite to eat. However, the list does go on. But for now grab a T map or put your walking shoes on and venture out past Mass. Ave. and Boylston to the unknown and see what's out there. Bon Appetite!

Something Conservatory About It:

The Orchestral Club at Berklee Presents The College Repertory Orchestra

By Sara Chigani and James Harrington

"Nothing Conservatory About It," proclaims a recent and memorable Berklee advertising campaign. Berklee has a strong reputation as a school where students can engage themselves in serious study of popular and commercial styles of music. But while a typical Berklee student may have been attracted to the school for just that reason, the college has a few precious opportunities for those students who want to go to their classical training. Now, an exciting new student-run group is changing that, and opening up an opportunity for the greater Berklee community to play in an orchestral setting.

The College Repertory Orchestra (CRO) sponsored by the Orchestral Club at Berklee has fought an uphill battle to get itself going. From skeptical faculty, to lack of interested participants, to not-so-simple acts of promoting classical music on a campus almost religiously devoted to jazz, rock, and pop music, the group has overcome the whole gamut of obstacles in its short history. Still in its infancy, the CRO has come a long way from where they started—and they're not done yet.

Two of the orchestra's keys to success thus far have been its leadership team and faculty overseers. Senior Music Business/Management student Debora Suk is the current president/artistic director of the orchestra, a role in which she has worked tirelessly

since the end of the 2004-2005 school year. The CRO receives faculty guidance from their advisor, Assistant Chair and Professor of Composition Jim Smith, and additional support from Matt Marvuglio of the Performance Division. Impressively, from its founding (Berklee alumnus Jerome Leroy founded the group in January 2004) to its day-to-day administration, the CRO is propelled entirely by students.

The College Repertory Orchestra provides exciting opportunities for students in all disciplines at Berklee. Music Business students are encouraged to learn about arts administration first hand in the Artistic Director, Orchestra Manager, and Orchestra Librarian roles.

For those bent toward composition, the orchestra's "Call for Scores" process is an open call for compositions by the Berklee community at large—an exciting opportunity for writers to hear their scores played in a full orchestral setting. Sound engineers can garner rare and valuable experience recording a large group in a large hall setting. Even the group's two conductors are students!

With a full orchestra on hand, the group still actively seeks instrumentalists to join their ranks. The opportunity to play with the CRO is not limited to Berklee students; membership is open to students from all over who are seeking an opportunity to play music in an orchestral environment. Currently, the orchestra's roster features

instrumentalists from Berklee, Boston University, Harvard, New England Conservatory, and Boston Conservatory. Despite Berklee's oft-noted dearth of space for an ensemble of the CRO's size, they have not lacked for performance opportunities. The group has performed around Boston in venues such as St. Cecilia's Church, The Christian Science Center/Mary Baker Eddy Library and the Copley Square's Old South Church.

The orchestra's next concert is sched-

uled for May 3, 2006. If you are interested in participating or learning more about the College Repertory Orchestra presented by the Orchestral Club, you can email Debora Suk at dsuk@berklee.net or visit their website, currently under construction, at www.croboston.org. Keep an eye out for this ensemble as their unique collaborations and riveting performances continue to break new ground and break the norm within the Berklee community.

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NOVA - New Orleans Visiting Artist Series

NOVA Overview

By Chris Kresge

When Hurricane Katrina struck the Gulf Coast on August 23rd of last year, the damage was overwhelming, leaving thousands homeless and separated from their families, causing an estimated seventy-five billion dollars worth of damage. Until the storm, New Orleans had managed not only to retain centuries of architectural and cultural history, but also its musical legacy. The music of New Orleans became the first truly American musical genre; one that combined African roots and Creole setting, expressing the soul of the poor alongside the rich who danced to it. New Orleans was jazz before jazz was even a thought, before Jelly Roll stopped playing in the brothels, or Louis moved to Chicago. Before Katrina, you would only have to stroll down Bourbon Street, amidst a Second Line parade or a Dixieland funeral, to hear the tunes that inspired generations of players.

There is no accounting for the amount of art that has been lost in the Gulf. Scores, original recordings, compositions, instruments, computers, and in some instances friends and band members have been taken by the storm. Worldwide, there has been massive support and outreach for the victims of the hurricane. Through receiving humanitarian aid, donations, and housing opportunities, many have managed to begin rebuilding their lives. Berklee, recognizing the importance of helping the displaced musicians of the city, also acted quickly and organized the New Orleans Visiting Artist Series, or NOVA. Throughout the 2005-2006 academic year, Berklee has invited a variety of New Orleans-based musicians to the school in an effort to simultaneously provide much-needed aid and to guarantee that the musical heritage of the city will not be forgotten.

Through the combined effort of the office of the President, the department of Academic Affairs, and the Office of Institutional Advancement, no time was wasted in establishing the guidelines and funding for the program. Thanks to the generosity of a silent partner, the proceeds from a benefit concert and some airline tickets donated by Southwest, enough money became available to bring eleven musicians to Boston. Tracking down artists, however, was somewhat of a challenge. According to Roya Nassery of Academic Affairs, many of the 150 artists being considered were impossible to find. They had no homes, cell phones, or forwarding addresses. Despite the challenge, only four weeks passed after the storm before pianist and five-time W.C. Handy Best Blues Instrumentalist Award nominee Henry Butler arrived for a round of clinics and lectures, and the program was on its way. Since then, the school has been fortunate enough to receive a variety of musicians, including Ellis Marsalis, George Porter, Jr., Davell Crawford, Marva Wright, Donald Harrison, and most recently, Lucien Barbarin and Dewey Sampson.

One of the most striking aspects of the NOVA series hasn't necessarily been the musical stories, but the stories of the musicians themselves, and their own efforts. Angelina Bachemin told how she went out daily in her canoe, bringing neighbors food and water, feeding stranded pets on rooftops, and eating her own sparse meals by candlelight. Suzanne St. Amand, a Berklee alum and music therapist, was trapped in a children's hospital for three days, helping to care for her sixteen patients without the benefit of electricity, flushing toilets, or potable water.

These acts of kindness have been extended within the NOVA program as well. Ellis Marsalis, a formidable recording artist, jazz educator, and head of the "first family of jazz," contacted Berklee about coming to teach in order to bring more exposure to the program. Many musicians were found through the help of Donald Harrison and Henry Butler. "There is definitely a very tight-knit community, a family, among the New Orleans musicians," Nassery said, which has helped reestablish many of these artists.

Although Lucien Barbarin and Dewey Sampson will be the last artists of this academic year, plans are in effect to continue the program through next year. When speaking about the program's future, Karen Zorn, Associate Vice President of Academic Affairs, noted that "often in a disaster situation aid is immediate, and by the second year, it doesn't exist." Thought is being given to having some of the same artists return, and possibly join the faculty, in order to create a lasting relationship between the birthplace of jazz and the first jazz educational institution.

Just as Rome wasn't built in a day, New Orleans won't be repaired in a year. Even some of the musicians that Berklee has assisted still aren't home, and haven't really begun to rebuild their musical or personal lives. It is vitally important that those outside of the region remain conscious of the situation and generous in their efforts to help in the long term. Both Henry Butler and Marva Wright, who essentially lost everything to the storm, expressed the same sentiment upon arriving at Berklee, "If it wasn't for Katrina, I wouldn't be here." Despite their struggles and losses, they are glad to have the opportunity to teach us. Make sure to show your appreciation and take advantage of the wealth of information these artists are so generously offering by attending their clinics and concerts, or track them down online and purchase a CD or two.

NOVA Interview

By Chris Kresge

I had the opportunity to sit down with trombonist Lucien Barbarin and bassist Dewey Sampson, two widely respected and talented New Orleans artists, while they were on campus for the NOVA series.

CK: Lucien, I know that you have a long history of music behind you. Do you want to tell us a little about your musical background?

LB: I come from a musical family and I inherited what I am doing. I am the fourth generation of my family, and my kids are the fifth generation. My great uncle used to work with Louis Armstrong in the early twenties, my second cousin played with Cab Calloway. I wanted to follow in my uncle's footsteps. I wanted to be just like my uncle. I wanted to play drums, like him. Somehow, though, I picked up a trombone.

CK: Now, I heard that the first time you performed was when you were six. Was that on drums?

LB: Yeah, that was on drums. I did have the opportunity to meet the great Duke Ellington when my great-uncle was doing a performance at the municipal auditorium in New Orleans. It was during a jazz festival, one of the first jazz festivals there was in New Orleans...back in the sixties. My uncle brought me backstage, and said "Duke, I want you to meet my nephews," and I'll never forget this: Duke turned around and said to me "Stick around, kid, you might learn something." You know, that was very exciting to me at the time.

But, after my uncle passed away in the seventies, my cousin Danny Parker, he took over, the one that used to work with Cab Calloway. He used to work with Louis Armstrong too. So he took care of my brother and me. He formed a band, and we started playing church hymns. The church was called



Fairview Baptist Christian Church and we started practicing, you know, "By and By," "Lord, Lord, Lord, Just a Closer Walk With Thee." Songs like that, church hymns. We started going around to different churches and playing. I guess it's in my genes, it's in my blood. As I got older, the band got bigger. When more musicians came, we wound up forming another band, with more advanced musicians. This band was called Leroy Jones and the Hurricane Brass Band. It was a marching brass band, like you parade through the city, playing funerals, Mardi Gras, social clubs, and everything like this. So we started from there. My cousin Danny Barker had a way with naming groups. Man, when we played, we sounded like a hurricane coming through - just loud! We played strong! And we were young, and strong, and we're out-blowing all these old bands - the Olympia Brass Band, the Onward Brass Band, the Tuxedo Brass band, and all these old musicians were always mad, because these young musicians were coming through in this Hurricane Band.

CK: And how old were you then?

LB: Oh, I was about twelve, thirteen. I was young, man, but it was exciting to us. We wasn't making much money, you know, but as we got older, we all branched out and went our separate ways. I started working on Bourbon Street, at the early age of nineteen. That was young to be working on Bourbon Street. My parents were frightened! They said "you gonna let that young boy go out there on Bourbon Street? You know how dangerous it is out there?" But I went. I was under the supervision of a Mr. June Gardner. Once I said, "Mr. June, you know, I don't know these songs," and he said to me "I don't care. Just play 'em. You'll never learn 'em. Play! Play!" He always told me "I don't care if you make a mistake, just play your instrument. I guarantee you won't make the same

mistake tomorrow." And I guess it paid off, because I played on Bourbon Street for five years, man. Five years. And I was a bachelor then, too. I was nineteen years old, I had my own place, and I was doing pretty good. You know, getting a paycheck of two hundred dollars a week in your pocket, that's pretty good for nineteen years old. So all the kids in the neighborhood, they'd all come over, we'd drink, have a ball. But I was always working, man.

But after Bourbon Street, I started touring. I went to Europe with a guy named Wallace Davenport. Started with him back in the early eighties. I had never been anywhere in my life. That was the first time I ever traveled, and I went to Europe.

CK: You mean you never left Louisiana before? You went straight from New Orleans to Europe?

LB: Exactly man, straight from New Orleans, just a city boy, going straight to Europe. Can you imagine that man?

And here I am today. This music has brought me around the world three times. I'm talking about three times around the world. Now, if there's something wrong with what I'm doing, I don't see it. I have played for kings and queens. I have been there, I've seen it and I've done it, and I love this music and I'm going to play it until the day I die. My ambition, though, is if kids who are coming up, they want to learn this music, New Orleans music, I am devoted to teaching it to them. I will keep this music alive.

CK: Dewey, could you tell me a little about your background?

DS: I'm a bassist, born in Jackson, Mississippi. I sort of grew up with my mother's family in New Orleans in the summer and in the winter I went to school in Jackson. Always traveling. My family was filled with musicians, but I didn't play anything, I just listened. There were so many instruments around the house, I couldn't dare ask my mother for an instrument. I wanted a bass. I wasn't even tall enough to pick up a bass. So, I got a vocal scholarship to Jackson State, that's how I got to school. But I got up there, and I had to get away from that. I had to get on that bass. I ran into a violin professor, and I thought maybe if I played violin, I'd be able to get closer to the bass. So, I switched over, and learned violin. I asked him if I could play bass, and he said, "Learn the violin, and you'll learn the other ones"

CK: And that was the first time you picked up an instrument? The violin?

DS: That was my first time, when I was a freshman in college. You know, I got to where I had to play recitals every week. I had to learn quickly. I was playing the Double Violin Concerto in D Minor by J.S. Bach, a lot of Handel Sonatas. I wanted to go to a conservatory school, so I sort of, in my imagination, turned my music school into a conservatory. But they didn't know I was going in the

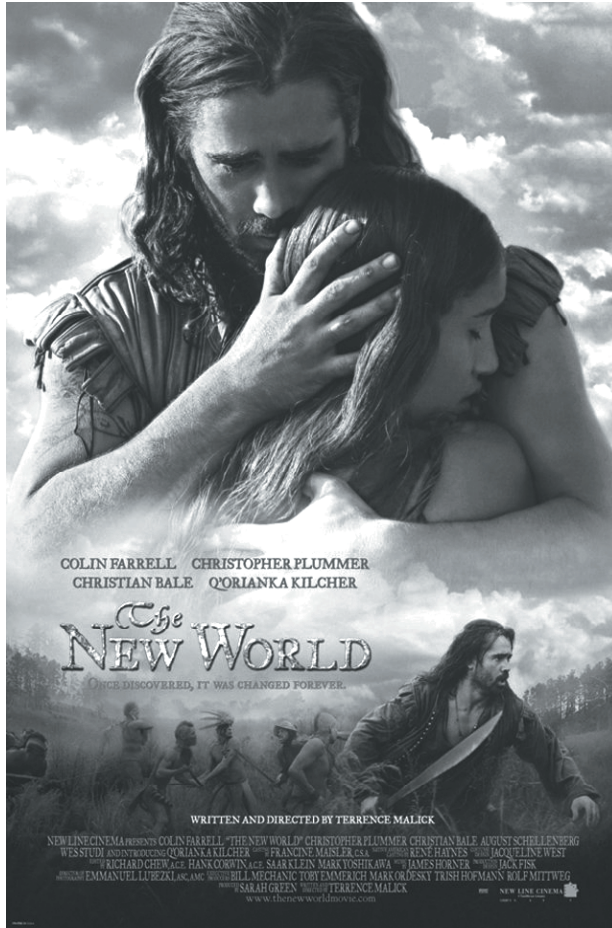
NOVA cont. on pg.8

Film Score Review: *The New World*

By Nate Underkuffler

Gentle bird sounds hover in a wide arc across your ears, growing slowly as if being awakened by your pause to notice. Piano follows their lead falling delicately like a trickling waterfall on your right, as strings begins undulating along the forest floor to your left. And then choir fills the horizon, a grand ray of sunshine. Two minutes into the opening of *The New World* James Horner introduces his melody, painting in broad strokes upon his established canvas of nature. *The New World* is one of the most soothing and beautiful scores this reviewer has ever heard, but to be enjoyed the listener must first be very comfortable with Horner's musical language. Otherwise, the fine line from evocation to boredom will be easily crossed. This is Horner at his most abstract and impressionistic, writing in stylized gestures that express emotional states more than they do musical ideas. Its tonal orchestral ambience, a forest translated for your ears.

Sounds like a pretentious bore? To many it might be, and the same could be said of Terrence Malick's slow and atmospheric film. Much delayed and re-edited as post-production wore on, Horner found himself in what he described as "incomprehensible incoming madness and chaos that comes from a perpetually changing film." In the end the majority of the hours Horner wrote were unused in the final version in favor of Wagner and other classical composers. The effectiveness of these choices are debatable, but luckily 80 minutes of Horner's score has made it onto CD at least.



The music can function easily enough as pleasant ambience to read Thoreau to on a summer day, but more careful studies find it's also to be one of the composer's most pure expressions. The development of the music as the film and album progress is that of a white-washed tone poem evaporating into epic tragedy, and it is a most dramatically satisfying experience of storytelling. The 11-minute "Forbidden Corn" in the middle of the album is an excellent example of this unrushed development. It begins with the impressionistic piano and swells through increasingly darker themes until there is only a relentless, melancholy piano progression. Horner is given lots of room to breathe in this score, and he revels in allowing every passage to inhabit the listener before growing into something else.

This reviewer is finding a struggle in judging this score. Its function in the film cannot really be determined because it no longer exists there, having been mostly rejected. On album it is either a language that moves you or purely sonic wallpaper. What is undeniable however is the fact the music has an identity unto itself, to the extent that comparisons to works of other film composers is a somewhat aimless maneuver. For what it is, *The New World* is a wonderful accomplishment of lyrical language, yet at the same time it fails in many conventional senses. Much of the same could be said for the music James Horner. It is an acquired taste, but not one to soon leave the mouth.

High Definition - The Future of Radio

By Ben Losasso

The radio reaches 95% of America. That is far more than television or the Internet. Radio is so readily available, yet more and more people are turning to television, Internet, cell phones and ipods to get their news, music and weather. When was the last time you were at home and turned on the radio for news or music? Outside of the car and work radio is on the decline. Even in the car there are CDs, mp3s and satellite radio. Conventional FM and AM radio is being eliminated by systems with no commercials and better clarity and sound. With the FCC keeping such a close watch on the radio content DJ's and shows are getting shut down constantly.

One thing that the radio has on its technologically advanced competitors is that its programming is offered for free. People like free and it's hard to argue with free. Not everyone is willing to pay a monthly fee of 10-15 dollars for satellite services. Chris Rucker from Boston's WBCN says he thinks "that radio as we know it will be safe from the technology and the Internet for the time being. It will take many more years to end the FM and AM dials." With the record industry reaching all time lows every year on record sales, providing a free services is a necessity. Services such as XM, Sirius, Napster and Rhapsody are banking on the assumption that the public is willing to pay for their music. "I just do not think that many people are really that excited about music and satellite radio that they want to pay a bill every month. They have a hard enough time getting up and purchasing a CD for the ride to McDonalds" (Chris Rucker).

There is a new hope on the horizon for radio and it is

NOVA cont. from pg.7

room were the basses were, practicing the bass.

Then I met a guy, a jazz player, he said "pick up a bass, play with me." I didn't know what I was doing, you know. He said "oh, you'll hear it, you'll hear it." So that's how I started playing that music. It's happy music, you know. It's got an air of humor to it.

Anyways, between [nineteen]sixty-six and seventy, I was in the service, in Europe. I was in a couple soldiers' shows, and I got a chance to get closer to that bass. So, I went out and got me a bass, a big, brand new bass. You know, a PFC doesn't have any money, so you got to buy what you can afford. I did that and got me a bass, but not that nice of one.

Then something happened, and I thought my career was over. My whole musical career was over. This big three hundred pound soldier stepped on my bass. He got drunk and put a hole in my bass. I thought that's when the war really started. I was quite touched by that, you know.

CK: Did he replace it?

DS: Man, I still think about it. Anyways, it turned out to be, this guy spoke German, and he took me to a village

called HD radio. Dave Wellington, WBCN Program Director, explains HD radio as "a digital signal broadcast of our station, along with our FM signal that provides CD quality sound. It is clearer, less distorted than present FM, satellite or Internet radio and there is no interference, no multipath, or picketfencing. It's as good as the CD playback on your home stereo." WBCN just recently launched their new HD station "Indie 104-1" which makes them the only rock station in Boston to offer a completely digital HD signal. The station is "commercial free offering a different music mix and selections" (Dave Wellington). Added features of HD radio are that a station is now able to broadcast their call letters as well as song title and artist information for every track.

Aside from being clearer than satellite and broadcasting local stations (which satellite does not) HD radio has one added feature: It's free. There are no monthly fees or startup fees for HD radio. Just as you would for any satellite radio you must have a special receiver to retrieve the HD signal but there is no charge after the installation. HD radio is the future of radio. There are already receivers on the market from Boston Acoustics, JVC and Panasonic for both in home use and the car. For just \$259 you could get a Boston Acoustics tabletop radio that can receive the HD signal. This is just the beginning, soon these radios will be offered in more locations by more brand names. Radiosophy is taking advanced orders over the Internet for their multi-function HD receiver.

The decline in radio listening has a lot to do with poor programming and the inability to choose a genre specific station. With new HD radio there will be expanded programming meaning more genre specific stations. In other

where they made basses. After going up there about a month, I picked one out, and he helped me pay for it. That was nice.

So then I went to Nuremburg and found a teacher at the Nuremburg Opera House. I was so afraid that if I told him I wanted to play jazz, you know, he'd say "Well, you need to find another teacher," so I learned classical. Then I went to Vienna, trying to go to conservatory. But, that didn't work, so I came back, moved to Atlanta, and started playing jazz. Moved down to New Orleans, started playing the riverboats, then on Bourbon Street. Had a chance to play with the Hunter Brothers, Ellis Marsalis. The Hunter Brothers, man, they died when they were in their nineties. They had a history to their music.

CK: So let me ask you this. How do you approach keeping such a traditional form alive, and original?

LB: Well, there's certain musicians that don't want to play older, earlier styles. They want everything to be new, and fresh. I was one of those musicians. The music goes on, though. It's not just confined to an older style. It expands and develops. Young musicians are still bringing the music to another level. But, my thing is, I wanted to take it to

words more stations means better selection for the listener and more of a chance that the listener is going to find programming that fits their taste. As for the future of HD radio, not only is it going to become more available as more and more stations add themselves to the broadcast, but HD radio itself will expand the possibilities as far as the way we receive and listen to music. I predict that the HD feature will be built into an ipod or cell phone so that we can listen anywhere. Rather than just an mp3 player, we will have full media players. If manufacturers can eventually merge the HD radio signal with the ability to store mp3's, receive TV signal, as well as take photos into one device, the way we listen to music will be completely reinvented. The possibilities at that point are endless. Not only will the music industry have to rethink their ancient ways of distribution but every media market will also have to rethink the way they distribute their product. In reality, we are not far off from my prediction becoming a reality. The new ipods merge video and mp3 playback capability. New cell phones have TV playback as well as Internet access. It won't be long until HD radio is added into the mix and all those previously mentioned features are incorporated together.

In today's market convenience is king. Packing all media features into one device is simply more convenient than having everything separate. Including radio with all the other features is an obvious next (or soon to be) move for electronic manufacturers. With a clearer signal than Commercial Radio, radio has been saved from its decline into obsolete and has resurrected itself in high definition.

another level, but then bring it back to that old style, you know, like the twenties. I'm using both, you see. I take the old style and the new style.

DS: The way I look at it, what's good a hundred years ago, is still good today. You don't forget the past. Respect where you come from, and where you're developing from, to know where you are in the present. And then you will know where to go in the future. There are certain elements of this music that cause you to respond, whether you know it or not. This respect is there, there's a certain feel, no matter how you interpret the music, old style or new.

You know, this is just a happy music. I played a concert in Berlin after the wall came down. The people's faces were in stone, you know. They heard the music, and they were still in stone. But we went down and started dancing with the people, showing them what it was about. They had a party, man. They woke up. There's a spirit and an energy to this music. Keep your heart and your feelings clean, and you play good music.

WHERE'S KARL MALONE?



photos by Alexa Borthwick

Wild Pitch
By Tom Dixon

Observing wincing toward my remark,
I paused, hoping to catch what I'd let slip.
Watching the moment, it trickled and dripped,
leaving me dry and stumbling in the dark.
When fingers grow too lazy on the stitch
there's nothing to do but watch the wild pitch.

Sheep Without Suggestions
By Stephen Wood

And death is an invention
Much like the curse of time
A way to separate, negate our lives
And like the falling sparrow, who knows he has
a choice
I wonder why we fear the fall at all
All of us just victims, of our own ideas and rules
Controlled from birth to believe the thoughts of
fools
And we strive to find the reasons why
When "why not?" is a better question
Creating gods and counting odds
Like sheep without suggestions

By Jessica Tanney

I let down my guard,
let vulnerability consume me;
I hand you my heart.

By Julie Sachs

People distract you by telling lies to
hide the truth.
It's a disease that eats away deep in-
side your mind.
You try to keep your head above wa-
ter so you don't drown in the miscon-
ceptions that hold you hostage...

In Love Alone: Hold On To Unrequited Love, Or Let It Go?

By Isabeau Miller

I have spent most of my romantic life having unreciprocated crushes. I've always been the kind of girl to fall hard and often for different guys and I have a hard time distinguishing when someone LIKES me, or if someone's just being nice. So obviously, I have invested a lot of time and energy into different men, sometimes- most of the time- never having anything really result from it.

In high school, I was friends with the prettiest girls in school. They weren't the most popular, which in some ways, I think made them even more attractive to guys because they weren't snooty and were more approachable. But they were the girls every guy wanted to date and every girl wanted to be like. I, unlike my genetically blessed friends, was always the "best friend" kind of girl. The girl who guys would come to and ask for advice about how to ask my friends on dates. I hated the position in which I sat in the social and dating circle, but made excuses for boys and myself, blaming my lack of date-ability on the fact that I "wasn't pretty enough", "thin enough" or "smart enough". I also took solace in the idea that when I grew up a little more and got to college "real men" would appreciate a girl like me. And I did get to college, and although I have had many crushes (which goes without saying for me), and they have been more mutual than the ones I had in high school, only one- maybe two tops- have resulted in any kind of relationship (and by relationship, I don't even mean girlfriend/boyfriend- but I mean some kind of steady seeing/talking to each other kind of situation).

Considering I've been crushing/dating since I was around 13 or so, I've spent a majority of the past 8 years of my life chasing after guys who, more often than not, never feel the same way. Since I've been at Berklee, only one crush ever developed into actual feelings for someone, and I'm a firm believer in the idea that once you love someone, you never really stop loving them. I had a hard time with the fact that I was feeling so much because it was only supposed to be a friendship situation, and I had promised myself after my last broken heart, I would never hold onto someone that didn't want to be held onto. But I couldn't help myself. The funny thing was, the guy (let's call him Mr. X for the sake of convenience) is the furthest thing from a smooth talker or a charmer that there is. He's silly, funny and anything but suave, and he didn't TRY to get me at all, yet somehow he did. I will admit I love a challenge and more often than not, I turn down great guys for the sole reason that I feel like they come too easily. My dad always used to tell me that anything that's worth having is worth fighting for, and I guess I kind of feel like if I don't have to work hard to have it, it's not really something that's worth having. But anyway, this guy- Mr. X- I would have (and still would) do anything for, and although we were great friends and I know, as a friend, he would be there for me, I never knew if it went deeper on his side.

Because of my whole "once-you-love-them once, -you-love-them-forever" mentality, I still continue to do special things for Mr. X. My friends, and his friends, who are now mutual friends we both share after spending so much time together, all have different reactions. Some (mostly the girls) tell me to give it a little time and see what happens and that eventually he'll turn around and see what he seems to have been missing. Others, tell me I'm stupid to waste time on someone that doesn't want a relationship/appreciate me/isn't able to give me what I need. I'm caught up in a web of advice and contradictions, as well as questions about myself and him- "Why am I not good enough?", "Why does he say one thing and do another?" and most importantly "What do I do?". It's not easy and sometimes it's painful and hard, but somehow, (and no, I'm not a masochist) it's comfortable.

Here's the thing. I know I'm crazy, but I can see the situation for what it really is: I'm the one who cares more. I think in every relationship, one person always cares even

a little bit more than the other. And as sucky a situation as it is, it's just the way of the world. I see my friends watch the things I do for him and some wonder why I do it at all, some wonder why he doesn't see how good he has it, some wonder if he does see how good he has it and just won't admit it- but more than anything I know my friends wonder if I'm going to end up hurt, cause like any friends they want the best for me. But the way I look at it is, everyone that comes into our lives is for a reason. Whether it's to be the love of our lives, or our best friend, or our greatest heartbreak, it doesn't matter- they're all there to teach us a lesson about the world, love, ourselves... I look at Mr. X and I love him without a doubt, but I don't expect him to look at me and know the same thing, even if that is what I'd ideally want. Sometimes, I think the best way you can love someone is without hope. You surrender the idea that your infatuation could be the fairy tale you've been dreaming of and allow it to be whatever it wants, and more importantly needs to be. I know I may not be (and probably am not) Mr. X's dream woman. I know that there's a strong possibility we'll both leave Berklee and go our separate ways and five years from now, I'll wonder how I ever felt so strongly about him. But that's ok.

My friend was talking to me and she said, "I love being in love. I just hate how crazy it makes you". And I thought to myself, that really, love only makes us crazy if we let it. You can love someone just as deeply and just as passionately without holding them to that same standard. The way I look at it is, I could either spend the last two months I'm at Berklee convincing a man who may or may not have feelings for me that he SHOULD have feelings for me, or I can spend the next two months being comfortable in the love I have for him, realizing that no, it may never go anywhere, but that's still ok. Mr. X will probably always only be someone I loved on my own, but I would rather be true to my own feelings now because at least that way, I'll know that he'll never have to wonder. There's a fantastic quote and I wish I could tell you who said it, but it says something along the lines of, "My only regret is that too often when I loved I did not say so". Even if I love alone, even if I give everything I have and never get anything back, even if I'm being silly and stubborn and stupid, I won't ever look back on Mr. X and wonder what might have happened had I held on a little longer, had I fought a little harder, or had I loved a little more. And more importantly, he'll never look back and have to wonder whether or not I ever felt for him. He'll know.

Honestly, I think when you genuinely care about someone, it's hard to be with anyone else anyway. I think so often, we assume we're supposed to be with someone, or we're supposed to be single, but sometimes, there's an in between that you can't help but fall into. Sometimes, you need to learn your own lesson the hard way, or you need to wait around for someone that will never come around, despite your better judgment... Sometimes all you can do is hope without expectations. Because, despite all the obvious downsides that come with unrequited love, there's a kind of beauty in the idea that you can be brave enough to put your heart on hold for that person, even if they decide never to take it.

I'll be the first to admit I'm an idealist and an optimist. Even knowing that a relationship will probably never materialize, I still believe there's that possibility- not necessarily with Mr. X, but with any unreturned love. Yes, it means running the risk of loneliness, but it also opens up the possibility for great passion and great romance. Everything in life is a risk, and while most of us wouldn't think twice about getting in a car despite the risk it might crash, or spending money despite the possibility we might go broke, for some reason we are too paralyzed to put our hearts on the line for fear of ending up lonely. My friend, and an incredibly talented musician, Will Champlin, sums it up best in his song, "All My Might"- "Everything that's precious is always worth the fight"...Unrequited love is a bitch of a battle, but if you really love someone, it's definitely worth the risk of losing.

The Sports Ticker

By Jared Salvatore
Graphic Designer

There were an abnormal amount of huge stories in these last few weeks in the world of sports, I'll try to hit everything quickly so we don't leave anything out. No promises though.

On an international scale, the very first World Baseball Classic started and concluded the first round of play. The second round boasts the top eight teams in two round-robin pools. Pool A includes Japan, Korea, Mexico, and the United States while Pool B boasts Cuba, the Dominican Republic, Puerto Rico, and Venezuela. So far, the atmosphere has been electric, providing the amount of energy you only find in a few ballparks around the country. Many of Major League Baseball's biggest stars are playing for their countries even with though spring training has already started. The tourney wraps up on March 20th, and there will be plenty of coverage on ESPN and its affiliates.

Nationally, the overwhelming stories have been off the field/court/ice. Mark Fainaru-Wada and Lance Williams, two reporters from the San Francisco Chronicle, are releasing a book in late March entitled *Game of Shadows*, which will point an unwavering finger at Barry Bonds' alleged steroid use from 1998-2003. The book goes as far as to detail Bonds' specific intake regimen. A preview of the story ran in *Sports Illustrated* this past week. Bonds testified in front of a Grand Jury that he never intentionally used steroids.

The National Football League, after much negotiation, agreed to a six-year extension of the Collective Bargaining Agreement, ensuring that the league's salary cap will remain. The NFL owners had been at a standstill in deliberations both internally and with the Players' Association concerning revenue sharing and the distribution of finances through the league. The delay in the agreement meant that the NFL's free agency period started a little later than was originally slated, but it is now underway. The Cleveland Browns made the first big splash, signing two coveted offensive linemen, center LeCharles Bentley, formerly of the New Orleans Saints, and left offensive tackle Kevin Shaffer, formerly an Atlanta Falcon. The Browns have also already signed free agent wide receiver Joe Jurevicius.

We don't really get to college sports much here in The Sports Ticker, but the conference tournaments are coming to a close, meaning that the NCAA tournament, the apex of March Madness, is about to begin. Let the record show that barring unforeseen injuries, I'm picking the Duke Blue Devils to win it all.

The wife of Utah Jazz forward Andrei Kirilenko recently told ESPN The Magazine



that she allows him to sleep with another woman for one night out of every year. She maintained that if she knows about it, it's not cheating, and likened the situation to telling one's children over and over again that they can't have cookies. What will they want more than anything? Cookies. AK47 has no plans to exercise his privilege.

On the local level, the Boston Celtics played three games this past week without starting point guard Delonte West, and had to come back to tie or take the lead in the fourth quarter of all of them. Paul Pierce hit game winning shots to beat the Washington Wizards and Philadelphia 76ers in the first two games and missed a few chances to win the final game against the Milwaukee Bucks. He scored 30 or more points in 13 of 14 games before Friday night's loss to the Bucks and was recently invited to try out for team USA. The biggest story in Celtic Nation right now is the emergence of rookie second round pick Ryan Gomes from Providence College. Filling in for injured forwards Al Jefferson and Kendrick Perkins, Gomes had back to back games with 27 and 29 points. This week represents the first time the Celtics will have their full roster healthy since Jefferson went down with an ankle injury on February 3rd.

Calendar March 13 - March 26

<p><u>March 13</u> Dilated Peoples 8:00pm-The Paradise \$18, 18+</p> <p>The Sword/Tarantula A.D. 9:00pm-The Middle East (upstairs) \$9, 18+</p> <p>Volunteer Day</p>	<p><u>March 16</u> Dropkick Murphy's 6:30pm-The Avalon \$25, all ages</p> <p>The Saw Doctors 8:00pm-The Roxy \$28.50, all ages</p> <p>Freedom of Information Day</p>	<p><u>March 19</u> Nazeri and the Rumi ensemble 7:00pm-Berklee Performance Center \$35-65, all ages</p> <p>The Gathering/Giant Squid 7:00pm-The Middle East (downstairs) \$15, 18+</p> <p>St. Joseph's Day</p>	<p><u>March 22</u> The Cult 8:00pm-The Avalon \$30, all ages</p> <p>Youth Group 8:00pm-The Paradise \$12, 18+</p> <p>World Day of Water</p>	<p><u>March 25</u> Spiritual Rez/Badfish 6:00pm-The Avalon \$15.25, all ages</p> <p>Joe Budden/Dre Robinson 8:00pm-The Middle East (downstairs) \$17, 18+</p> <p>Waffle Day</p>
<p><u>March 14</u> Pogues 7:30pm-The Orpheum \$39.50-59.50, all ages</p> <p>Hothouse Flowers 8:00pm-The Paradise \$16, 18+</p> <p>Pi Day</p>	<p><u>March 17</u> Jenny Lewis and the Watson Twins 8:00pm-Somerville Theatre \$17, 18+</p> <p>Addison Groove Project 8:30pm-The Paradise \$13.50, 18+</p> <p>Evacuation Day</p>	<p><u>March 20</u> The Shift 9:00pm-The Middle East (upstairs) \$8, 18+</p> <p>StellaStarr*/Editors 7:30pm-The Roxy \$16.50, all ages</p> <p>World Frog Day</p>	<p><u>March 23</u> Original Sinners 9:00pm-T.T.'s \$10, 18+</p> <p>Arctic Monkeys 9:00pm-The Paradise \$12, 18+</p> <p>World Meteorological Day</p>	<p><u>March 26</u> No Trigger/A Hero Next Door 1:00pm-The Middle East (upstairs) \$8, all ages</p> <p>Juan Gabriel 8:00pm-Agganis Arena \$59-95</p> <p>Youth Day</p>
<p><u>March 15</u> Jesse Ruben/Love Me for The Money 9:00pm-The Middle East (upstairs) \$8, 18+</p> <p>John Doe 9:00pm-T.T.'s \$10, 18+</p> <p>Holi (spring festival)</p>	<p><u>March 18</u> Deep Banana Blackout 9:00-The Paradise \$16.50, 18+</p> <p>Leahy 3:00-Somerville Theatre \$21-27, 18+</p> <p>Soldier's Day</p>	<p><u>March 21</u> The Go! Team 8:00pm-The Paradise \$16.50, 18+</p> <p>The English Beat 7:00pm-The Middle East (downstairs) \$15, 18+</p> <p>Human Rights Day</p>	<p><u>March 24</u> Kris Kristofferson 8:00pm-Berklee Performance Center \$35-50, all ages</p> <p>The Magic Numbers 9:00pm-The Paradise \$12, 18+</p> <p>Covenant Day</p>	

In Focus: Dawaun Parker

By Will Lichter
Editor



“This could not have happened to a better person!” That is a generic quote murmured by numerous Berklee students, however Dawaun Parker is anything but generic. Born in Providence, Rhode Island, he spent most of his youth in Newport, Rhode Island. His first instrument was the drum-set. He played snare drum in the marching band, as well as in his school’s jazz band. By the eighth grade, he switched to playing keys, which would become his principal instrument by the time he entered Berklee.

After auditioning in Boston for the chair of the Piano department, Dawaun received a full ride from the World Scholarship tour. He started attending Berklee in the fall of 2002. He continued his hard work, making the Dean’s list right off the bat. Soon after, Dawaun began packing café shows. In particular, the highly attended “Renaissance Soul” show, The “Rock The Vote” show, as well as The GodBody café show. He was also president of Berklee’s Basketball club, and for his last six semesters at school, an RA. That’s actually how I met him. My first semester at Berklee I was living in the 150 dorms, and I would always bump into Dawaun on the 3rd floor lounge. While both of us were avid sports enthusiasts, we quickly found common ground and became friends. Dawaun is an incredibly kind-hearted individual who, throughout his Berklee career, became friends with many students and teachers. Anyone that has ever had any interaction with him can’t say a bad word about him, or at least that I have found.

Just days after graduating in the spring of 2005, Dawaun’s manager, whom he hooked up with back in Newport, Rhode Island gave him a call telling him that Dr. Dre needed a writer/keyboard player to help make beats for his forthcoming album as well as other artists on Dre’s Label, Aftermath. Upon arrival to the studio, there were a couple other hopefuls in the same position as Dawaun. After they all auditioned, Dr. Dre thanked them all for their time, and just when Dawaun’s heart was about to break, Dre looked at him as said “You. Unpack your bags. You’re staying.” Shortly after this, Dawaun was offered a production deal with Aftermath/Interscope records.

Since graciously accepting the position at Aftermath, Dawaun has been working on numerous projects. One of the most recent projects he had a hand in was “Talk About Me” a track off of 50 Cent’s “Get Rich or Die Tryin” soundtrack. Currently, he has been working on tracks that will make Busta Rhymes new album (who recently signed to Aftermath) and just co-wrote Busta’s next single which features Missy Elliot. Dawaun’s main focus for Aftermath is helping to finish produce/write the long awaiting final album from Dr. Dre, entitled *The Detox*. If what you’re reading right now sounds too good to be true... well... it is!

As for working on projects outside of Aftermath/Interscope, Dawaun is the musical coordinator and arranger for a Charlie Chaplin production. “We are going to be putting a 21st century/Urban slant on this production.” He will be sequencing tracks for this, and at times conducting a full orchestra. “Who said conducting I and II were pointless?!” In addition, he has plans to release the debut album of his group, The GodBody, entitled “We are the GodBody” and hopes to tour the world with his band, the GB’s, which consist of all Berklee students.

After accomplishing this much in such a short time after graduating from Berklee, there’s no telling what he’s capable of. When I asked him about the pressures of working with a hip-hop legend day in and day out, he replied, “I must come with the fire everyday!” Dawaun is truly an inspiration to the entire Berklee community. It seems to be that for this young man, the sky’s the limit!

THE BANDSTAND

Due to an overwhelming demand for a media outlet where student bands can get exposure, we here at The Groove have created the following section entitled THE BANDSTAND. This is a place for you, the reader, to find out what are the best bands at Berklee, and also a place for you, the musician, to potentially showcase the hard work and talents of you and yours.

We are currently accepting press kits and demos at the Groove office, which is located in the Student Activities Center (130 Mass Ave). If you think that you are some of the best of what Berklee has to offer, drop by and show us why you deserve to be in the next edition of THE BANDSTAND

**Open to all genres and styles – your band must be composed of at least 2 Berklee students – you must have a press kit and or demo – we reserve the right to refuse anyone

TOWER OF POWER ENSEMBLE



There ain’t no doubt about it; the Tower of Power Ensemble puts on one of the hottest performances on campus. Directed by the ever-smiling Wayne Naus, the TOP show encompasses a hefty dose of funk, soul, blues and rhythm that make you wanna scream “somebody hose me down!” With several performances around Berklee throughout the spring semester, nobody has a good excuse to miss out on the TOP fever.

Naus founded the class in the fall of 2000. The 18 piece ensemble has thus featured several generations of some of Berklee finest players and vocalists and has performed at numerous Boston and Berklee events. They are a regular fixture at the Berklee Gala and play at high schools and music festivals around New England.

If you’ve been living under a rock your whole life or came to Boston from East Bum-funk then it’s possible you’ve never been exposed to Tower of Power. Let me indulge you. Widely known in the 1970’s, TOP toured with Sly and the Family Stone and Creedance Clearwater Revival and recorded soulful staples “What is Hip?”, “You’re Still a Young Man”, and “Soul With a Capital S”. Flavorful horn arrangements and complex grooves support a posse of vocalists producing a solid wall of sound that’ll funk your face off. Seriously.

WHO: Stephanie Dominguez, Lucas Madrazo, Jessica Wolfe, Tara Blume, Jessi Teich - Voice, Elenna Canlas - Organ, Jacob Bartfield - Bass, Angel Alonso - Percussion, Nate Laguzza - Drums, Yoon Seung Lee - Guitar, Luis Gutierrez - Alto Sax, Eric Berman - Tenor Sax, Stefan Colson - Trumpet, John Replogle - Trumpet, Hyunpill Shin - Tenor Sax, Scott Flynn - Trombone, Cooper White - Baritone Sax, Niv Toar - Trumpet

WHAT: Your funk/soul vaccination.

WHEN/WHERE: Tuesday May 2nd, 8:15pm in the BPC.

WHY: This is as close as it gets to seeing the real thing.

THE CASSAVETTES



What is a Cassavette? Well, at first glance it may appear to be some hybrid Casanova-Corvette type woman magnet, but upon first listen, the Cassavettes are the place where pop music intersects alternative country only blocks away from where all the rock and roll bad-asses hang out.

This gaggle of giggling goons first got together via a craigslist posting last summer and since then the pursuit for pop domination has been their main reason for being. Front man Glen Yoder commented that, “Things are moving along nicely at the moment; we just got added to iTunes and a bunch of download services, our EP gets regular radio play on FNX and WBCN, and we’ve had some good shows lately.” Their sound is country, punk, catchy, raw, shuffle-esque, rock and roll and pop all at once.

Live, their good vibes are infectious, and it’s hard not to smile while watching Berklee student, Matt Snow, the proclaimed “creepy older brother type” of the band, hit his drums with all the might a drum could be hit with. Check them out online at www.myspace.com/cassavettes and around town at one of their gigs.

WHO: Scott Jones – bass, Mike McCullagh – guitar, vocals, lap steel, Matt Snow – drums, Glen Yoder – vocals, guitar, piano

WHAT: Alt/Country/Rock

WHEN/WHERE: 3/31 Knitting Factory, NYC 4/23 Sit’n Bull Pub, Maynard, MA
4/26 T.T. the Bears Place, Cambridge, MA 5/24 Abbey Lounge, Somerville, MA
7/11 Middle East Upstairs, Cambridge, MA

WHY: Guaranteed good times that will have you singing their melodies all the way to the grave