

Studio Track

By BOB KIRSCH

Things have been hopping at Gilfof Sound Studios, Inc. in Bloomington, Ind., showing that not all recording activity takes place on the two coasts.

The studio moved into a new 16-track facility last January, and has since cut rock, pop, classical, jazz, gospel and educational material. Among the projects: studio president Jack Gilfof has recently completed the master tape for Thomas Beversdorf's "Sonata For Violin And Piano" performed by Jacques Israelievitch of the Chicago Symphony; the Cincinnati Symphony's May Festival; Peter Nero has been mixing down his "Musical Setting For Anne Frank, The Diary Of A Young Girl"; the studio has just completed mixing a double LP for Indiana's "Wright Bros. Overland Stage"; and several gospel projects have also been in the works.

In the educational field, the studio is finishing up a program in music theory produced by Dr. Gary Wittlich for Harcourt-Bruce Jovanovich Publishers.

Also at Gilfof, the seventh Recording Studio Seminar was held last week, with classes meeting twice a day for five days. Over the weekend, sessions in mixdowns were held. Registration for the week was \$100 per person.

At Larrabee Sound in Los Angeles, El Chicano has been in with Lenny Roberts producing and Barry Randolph engineering; Lana Cantrell in with Joel Diamond producing; Major Lance is in for Playboy with Cris Morris producing; latest super session featured Buddy Miles on drums, Dick Wagner of Lou Reed and Alice Cooper fame on guitar; Jim Fielder of BS&T on bass, Billy Joel on piano and Mike Monarch of Steppenwolf on guitar, produced by Ray Colcord.

At Angel City Sound in Los Angeles, Fleetwood Mac's latest Warner Bros. LP is being mixed down by coproducer/engineer Bob Hughes; Tribe is being produced by Dee Ervin for Dunhill; the Youngheart's LP for 20th Century is being produced by Vernon Bullock; H.B.

Barnum is in sweetening the Vernon Burch set for United Artists/Angel City Entertainment with Tom Wilson producing; Mark Lindsay cutting for Columbia with Erik Wangberg producing; in the Angel City mastering room, chief engineer Bill Lazerus has completed the John Mayall LP along with Gene Harris' UA LP and Masterfleet for Sussex. Lazerus is also producing a single for Angel Tompkins.

In New York's Record Plant, James Taylor and Carly Simon dropped by recently for visits with friend John Lennon, who is cutting an LP with Klaus Voorman, Nicky Hopkins, Kenny Ashe, Jesse Davis, Jim Keltner, Arthur Jenkins and Eddi Motto. Linda Ronstadt has also been cutting sessions.

Also in New York at Delta Recording Corp., Bob Blank has been busy producing Nelson Ned's "Happy Birthday, My Darling" and Louis Ramirez' LP for UA Latino. Recording in the Place Theatre Building, Lloyd Bridges was in to cut the voice-over narration for his new syndicated TV series, "Water World." Henny Youngman was in doing commercials, as was Mel Allen. Rocky Graziano has also been in, cutting radio spots.

At the Village Recorder in Los Angeles, Muderutch is in with Denny Cordell producing and Rick Heenan engineering. Also at the studio: Rufus has been in with Bobby Monaco producing and Nat Jeffrey engineering; a number of Westminster artists have been in cutting classical works with Zach Zenor producing and Kathy King mixing.

At Wally Heider's in Los Angeles, Cheryl Ernst has been in working with producer/engineer Bones Howe with Geoff Howe assisting. The remote crew of Ken Calliat, Jack Crymes, Bill Broms, Chris Chigaris and Jerry Stround have been recording Rock Concert at the Long Beach Auditorium.

Music Mill Studios has opened in Muscle Shoals, Ala., under the di-

rection of president Al Cartee. The studio was designed by Studio Supply of Nashville, and includes a Dolby System, 24-track control board with 20 modules and is designed to be converted to quad with the addition of four modules and a 4-channel recorder.

Walls of the studio are floating and are separated from the exterior walls by a three inch air space filled with insulation. Other equipment includes echo chambers and two types of electronic ech, parquet floor for cutting horns and strings, concrete tape vault adjoining the control room for storage of master tapes, three air conditioning units for temperature control for the three main sections of the building, burglar alarms, smoke detection units and surveillance cameras.

The studio's 15 foot ceilings are surfaced with two layers of finished sheetrock and sprayed with fiberglass, and rock fireplaces will also be built into the building. J. Frank Guthrie is secretary-treasurer of the studio, George Soule is engineer and producer, Kathy Thornton is secretary and Brent Cartee heads the publishing company.

Kiss has gone into Village Recorders in Los Angeles to begin its second LP, with Kenny Kerner and Richie Wise producing. At the Burbank Studios, Gordon Sheppard, director of the upcoming Warner Bros. movie "Eliza's Horoscope," has been dubbing down and sweetening the musical score for a sound track LP.

Weather Blamed In Chase Crash

CHICAGO—An investigation of the plane crash which killed Bill Chase, 39, and five others at Jackson, Minn., indicates the twin-engine craft struck the ground while landing in heavy rain and "extremely poor" visibility.

Chase and group, Chase, a popular Columbia Records attraction, were due to perform at the Jackson County Fair, according to Jerry Sabul of Beacon Artists, the agency which booked the gig.

Boston-born, the trumpeter-leader is survived by the widow and two children. Also dead are John Emma, 22, guitarist; Walter Clark, 25, drummer; Wallace Yahn, 27, keyboardist; the pilot of the plane and his secretary.

Dollar Shrivels Up

Continued from page 22

Elvis Presley, William M. Dougall, vice president and general manager of the Sahara-Tahoe announced that the hotel would depart from its traditional dinner and cocktail show format. No telephone reservation will be accepted for Presley's Oct. 11-14 engagement. Instead, Elvis concert tickets will go on sale in the hotel lobby starting Monday Sept. 2 at 9 a.m.

All tickets will be \$15 general admission, plus all applicable taxes, and sold in person on a first come, first served basis. The tickets will be available for all of Elvis' eight performances. Sales will be held to a maximum of six tickets per party per performance. Showtimes the same at 8:15 and midnight with three cocktails included.

Michigan Prof Wins

ANN ARBOR, Mich.—George Balch Wilson, professor of music composition at the University of Michigan, is the winner of the Walter Hinrichsen Award for composers. Along with the honor Dr. Wilson received a \$3,000 check.

Campus



PROFESSOR ELVIN—Percussionist Elvin Jones discusses jazz drumming techniques at Boston's Berklee College of Music as part of the school's community service program/artists series.

TANNER AT UCLA

No Budget, So Prof Buys His Own Disks

By EARL PAIGE

(Conclusion of Two-Part Feature)

LOS ANGELES—UCLA professor Paul Tanner, a curriculum advisor to educators all over the world, has a collection of nearly 10,000 jazz albums and he pays for all of his LPs personally. UCLA does not have a budget for purchasing records.

"Most schools have budgets for records—ours does not. I truly don't mind that, though, because then I have complete control over the records."

As a Glenn Miller trombonist, Tanner was known as "Lightnin." He says, "What happens is that I will explain a recording to the students and then they get so caught up in what I've told them about the record that they get enthusiastic about it, it becomes part of them and they want the record."

Speaking of how disks are an emotional medium, he says, "I played a Billy Strayhorn recording that (Ellington saxophonist Johnny) Hodges did right after Strayhorn died and an auditorium of youngsters that people think don't care anymore or don't have sensitivities—some of them will sit there and cry. It's really a trip for them. And of course this brings me all the closer to the students and I go for that."

On a broader scale, Tanner points out that there are colleges that teach jazz improvisation, jazz scoring and that there are colleges that have multiple playing ensembles. For ex-

ample, North Texas State has at least seven. He goes on to say that some college jazz contests have asked that North Texas State not compete.

"Jazz is also taught under different names, like there might be colleges that teach jazz and call it 'American black music,' or 'Music of America' and half of it will be jazz and half of it Aaron Copland or Ives or it might be called 'music of the twentieth century' and a good portion of that might be jazz."

"There are colleges (going beyond improvisation) that are teaching how to copy. They'll have jazz scorers, the scorers will go to a copying class and then the parts they copy will go straight into the ensemble."

"So young college musicians are actually producing a lot of good contemporary jazz pieces today and some of it is being recorded as with the Berklee College of Music in Boston, which has many albums out called 'Jazz in the Classroom.' And they're really good."

Talking about prominent artists who offer their services on campus, Tanner says, "What happens at our school is that we'll have artists-in-residence. They'll do a seminar and then they'll play a concert."

"I seldom ask them to come into my classroom because it's early in the morning, but some of the guys will come in anyway. And even their presence to have them there, to play a little and answer questions, it's really an important thing."

"Clare Fischer or Stan Kenton will come in. It isn't any trouble at all to get a fellow like Les McCann to come by because he's so enthusiastic. We've had Cannonball Adderley to do an artist-in-residence thing over a weekend, Cal Tjader, Modern Jazz Quartet and Don Ellis."

"And you know most of these people today are really quite articulate. They have no problems at all expressing themselves—you know, the old style musician who says man I just blow—you don't get that much any more today, you know some of these fellows have advanced degrees."

"Cannonball came out of Florida State, taught school for a while—I don't mean that every teacher is articulate, but the jazz musician today is not the old stereotype we once knew."

As for jazz internationally on campuses, Tanner says in summation, "it's going up and up and up."

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