

By BOB KIRSCH

Producer's Workshop in Los Angeles has been a busy spot lately, reports chief engineer **Jerry Hall**. **Patti Dahlstrom** cut an LP recently, with **Bill Schnee** handling production and engineering chores; **Mudcrutch** was in cutting for Shelter, with label chief **Denny Cordell** producing and **Galen Senogles** working the control boards; **Mary McCreary** also cut her latest LP at Producer's, with **Cordell** producing along with **Dino Airali** and **Bob Shaper** handling the engineering; **Fanny** cut its latest LP with **Vini Poncia** producing and **Shaper** again engineering; **Ringo Starr** has been in working on his latest, with **Richard Perry** producing and **Schnee** engineering; ex-Looking Glass lead singer **Elliot Lurie** has been cutting some sides with **David Kershenbaum** producing; and **Harry Middlebrooks** is cutting an LP for **Ranwood**.

Things are happening in Boston at **Intermedia Sound**, reports executive director **Dan Cole**. **Foxie**, a new group handled by **Frank Connelly** (who also has **Aerosmith**) finished up an album for **Capitol** with **Jack Douglas** producing and **Jay Messina** working the boards; **Paul Winter** of the **Winter Consort** cut an LP for **Charles Ives Company**. Helping out on the session was **Noel** (Paul of Peter, Paul & Mary) **Stokey**, **Ed McClarnon** engineered. **Livingston Taylor** stopped by the studio to tape a session for broadcast over **WCAS-FM** radio and **J. Geils** has been helping produce a new group known as the **Johnson Brothers**. **Richard Berred Ouelette** did the engineering. **Paul MacNeil** finished up his second LP for **Just Sunshine Records** and **Bill Thomas** wrapped up eight songs for **Bob Keeshan Associates** to be aired over the **Captain Kangaroo** show through the fall and winter.

At **Clover Recorders** in Los Angeles, **Neil Sedaka**, who has just released his first **Rocket/MCA** LP in this country finished up another for release on **Polydor** in England. **Robert Appere** produced and engineered the set and friends like **Elton John**, **Jim Horn**, **Steve Cropper** and **Nigel Olsen** stopped by at various times to lend helping hands. **Lyn Christopher** finished up her LP for **ABC-Dunhill** with **Brian Garafalo** producing and **Michael Boshears** working the controls. **Boshears** will also be mixing the next **Wilson Pickett** album with **Yusuf Rahman**, producer of the LP. New additions to the **Clover** staff include assistant engineer **Stewart Whitmore** who arrives from **Shaggy Dog Studios** in **Stockbridge, Mass.** **Richie Moore** has also joined the

staff in an engineering capacity. **Moore** has worked with a number of top rock stars in the past, including the **Rolling Stones**, **Eric Clapton**, **Rick Nelson** and **Delaney & Bonnie**.

Bob Dylan has completed his 18th album, titled "Blood On The Tracks." **Dylan** cut the LP in **Columbia's** New York studios for **Columbia**. **Dylan** produced the set himself, and includes 10 new songs. Musicians helping out included **New Riders' steel guitarist Buddy Cage**, **Eris Weissberg** and **Barry Kornfeld**. The album is due for release late this month. Another **Columbia** artist, **Bruce Springsteen**, is in the 914 studios in upstate **New York** working on his next effort.

At **Sound City, Inc.** in **Van Nuys, Calif.**, **Dr. John** has been in recording with **Jimmy Douglas** and **Mark Meyerson** producing and **David Devore** engineering. **Delaney Bramlett** cut some sides with **Steve Escallier** working the controls, as did **Jackie Lomax**. **Mark Smith** has been busy with engineering work, getting together recently with **Moxy** as well as the **Stamperders**. **Lyn Randel** has been in the studio with **Les Emerson** producing and **Smith** engineering.

Richard Torrance has been working on his second **Shelter LP** with **Duane Scott** producing and engineering. **Ron Kramer** is in with **John Mahoney**, who cut "The Ballad Of Evel Kneivel" with **Bill Drescher** engineering. **Lalo Schifrin** cut the score for "Planet Of The Apes" with **Drescher** engineering. Finally, **Sha'ri Alexander** has joined the staff, coming from **Minot Sound Studios** in **White Plains, N.Y.**

Among artists in the **ABC studios** in **Los Angeles** over the past few weeks were **Rufus**, **McKinley Jackson**, **Carl Carlton**, **Sylvia Smith**, **Steely Dan**, **Tommy Overstreet**, **Pratt & McClain**, **Kinky Friedman** and **Jay Gruska**.

At **Heritage Studios** in **Burbank**, **Bing Crosby** and **Johnny Mercer** cut some sides, produced by **Ken Barnes** and engineered by **Tommy Oliver**. **Ted Neeley** is finishing up an LP engineered by **Oliver** and science fiction writer **Ray Bradbury** recorded several of his short stories for the **Listening Library Of New York** with **Tom Wallace** engineering.

Henry Mancini travels to **CTS Sound Studios** in **London** soon to cut his score for "Return Of The Pink Panther."

Talent In Action

Continued from page 21

guitar, violin and slide guitar, provides the smoke.

The 2,500-seat annex to the more spacious **Madison Square Garden** was jammed to the rafters for this show and there was an equally large crowd outside trying to buy last-minute tickets. Next time around just may find **Jackson Browne** in the **Garden** itself.

Warner Bros. recording artist **Wendy Waldman** did a fine job as opening act for the show. Together with bassist **Peter Bernstein** Ms. **Waldman** alternately accompanied herself on piano, guitar and dulcimer.

JIM STEPHEN

BOBBY BARE JERRY INMAN

Palomino, Los Angeles

Bobby Bare has been a prominent figure in country and from time to time in pop music over the past 17 years, and his Nov. 1 performance here revealed the experience gained in his career as well as a freshness and creativeness to match anyone in the country field.

Bare's strongest point has always been his ability to use a fine voice to come up with a valid interpretation of virtually any type of song. Thus he is equally convincing as the murderer in "Miller's Cave," the downtrodden country boy of "Detroit City," the happy-go-lucky rock singer in his first major hit, "All-American Boy," or as the story-teller in "Rosalee's Good Eats Cafe."

With a solid catalog of major hits behind him, a good grouping of new material from **Shel Sil-**

verstein and a strong sense of humor that invites audience rapport and participation, **Bare** is an entertainer in the true sense of the word.

Bare is often listed with **Waylon Jennings**, **Willie Nelson**, **Tompall Glaser** and a few others as one of the "new breed" country singers. In the sense that he is able to communicate with all audiences, this is true. Yet the truth is, **Bare** is one of the finest country artists on the scene, who happens to have the skill to choose universally appealing material. And there is no reason why he should not continue to reach all kinds of music fans.

Jerry Inman & The Palomino Riders, the club's fine house band, opened the show. **Inman**, who recently signed a recording deal, went through an hour of enjoyable country and rock material including "You're The One" and "Lea," the sides of his new single. With continued exposure, **Inman** could develop into a major young artist.

BOB KIRSCH

BRIAN WALLACE

Max's Kansas City, New York

With a consolidation of musical directions, singer-songwriter **Brian Wallace** could prove a find for a record company.

Accompanying himself on guitar Oct. 22, **Wallace** displayed his wares well. His voice, which ranges from a **Donovanesque** softness to a **Gordon Lightfoot** richness and on to the scat gurling of a **Buzzy Lindhart**, is well controlled and interesting. Unfortunately, he ends up being too many things.

Nevertheless, the talent is there. His stage presence is relaxed and well paced, making him a natural for the club scene. Trim away some repetitious material as well as his multi-directional musical approach, and the results could prove promising.

JIM MELANSON

(Continued on page 45)

Johnny Bristol

Continued from page 16

heavily into producing other performers. He recently completed several sessions including **Johnny Mathis**, **Chi Coltrane** and **The Jackson Sisters**.

"I like to convey a different mood for each group I produce, because I really don't want to get into one stylized sound," he says.

Artists that **Bristol** has worked with include **Buddy Miles**, **The Supremes**, **Al Wilson, Jr.**, **Walker** and the **All-Stars**, **O.C. Smith**, **Boz Scaggs**, **Stevie Wonder** and countless others.

Oddly enough, **Bristol** wrote and produced both **Wilson's** and **Smith's** versions of "La La Peace Song."

400 Attend College Radio-Disk Conference At Loyola

By JIM FISHEL

CHICAGO—The fifth annual **WLUC-WLT** sponsored **Regional College Record Conference** held here Nov. 1-3 at **Loyola University** of **Chicago's** **Marquette Center** was attended by 400 collegiate representative and record industry people from the **Midwest**, as well as **Georgia**, **Nebraska**, **Mississippi** and **New York**.

More than 70 stations attended the conference and were treated to a weekend of seminars and meetings dealing with the entire college radio market.

Topics covered included: administration of college radio stations, which was held for general managers and touched on the various ways new station members are apprenticed for positions on the staff; a session on **NARAS** with **Henry Romersa** of the **NARAS Institute**; a panel on women in broadcasting with participation from the professional community; and a visit with some of this city's professional broadcasters.

In addition, there was a question and answer period conducted by **Alan Myers** of the **FCC**; technical sessions conducted by several industry-related firms including **Shure Inc.**, **Group 128**, **duVall Co.**, **Educational FM Associates**, and **Omega Services**; and a music industry session with representatives from **Atlantic**, **London**, **BASF**, **Mercury**, **A&M**, **Bell**, **Capitol**, **Columbia**, **Chess-Janus**, **Flying Fish**, **Grateful Dead**, **RCA** and **United Artists**.

The latter session produced many interesting moments including a discussion of station service, the effect

of the vinyl shortage on college service, the ways to effectively handle a new product and methods for a new station to receive product and program it.

Conference co-coordinator **Bill Paige** of **WLT** says he was disappointed by the small turnout, but that everything else went off extremely well.

"We will probably only break even this year on the meeting, but part of the blame may be due to the lack of communication, he says. "Next year, we are going to send our four conference announcements instead of two."

Columbia Records campus chief **Arnie Handweger** also feels the conference turnout was a disappointing, but he thinks this year's delegates were a much higher calibre than in past years.

"A very serious group of kids participated in this year's meeting and it is apparent that more and more of them are thinking of going into commercial radio upon graduation," he says.

USC Students Take Class Into Studios

LOS ANGELES—Some 150 students and faculty members involved in the **University of Southern California's** sound recording and reproduction course traveled to the **Burbank Studios** here last month to learn techniques under **Al Green**.

Mixing and dubbing, looping, sweetening and combining tracks highlighted the field trip.

Michigan U. Students Cut Their Own Christmas Album

ANN ARBOR, Mich.—Unable to make a deal with any of the hundreds of commercial record companies, students of the **University of Michigan School of Music** have recorded and are selling their own LP.

It is titled "Christmas On Campus" and highlights holiday carols, two brass sextets with percussion and a mixed double chorus with harps.

Writing the charts is **Frank Hunter**, music director of the **Mike**

Douglas syndicated television show, who is prominent for his arrangements of "Tie A Yellow Ribbon 'Round The Old Oak Tree" and other disk hits by **Tony Orlando** and **Dawn**. All but two of the 60 performers are **Michigan** music students.

Recording was supervised by **Henry Root**, director of electronics and recording on campus. **Abe Torchinsky**, professor of tuba, served as producer. None of the participants received remuneration.

Dean Allen P. Britton says the disk is being sold on campus and by direct mail with wholesalers paying \$100 for a box of 25 LPs. Proceeds will go into the university's scholarship fund. It is an album, **Dean Britton** points out, which will be sold "every year for a good many years to come."

Campus Briefs

Michigan State's **WBRS-AM** has changed its frequency to 64 on the dial. **Kip Bohne** is the manager, **Dave Di Martino** is the music director of the campus station in **Brody Hall** at **East Lansing**. . . . Plans are complete for the **University of Utah's** 16th annual **Festival of Contemporary Music**, a highlight of which will be the **Utah Symphony's** concert of **Schoenberg**, **Ives**, **Lazarof** and **Harris** next Jan. 17 in **Salt Lake City** in the spacious **Mormon Tabernacle** with the redoubtable **Maurice Abravanel** conducting.

'Seesaw' Plays College Venues

BATON ROUGE, La.—Veteran Broadway show singer **John Raitt** and the cast of "Seesaw," a musical play which was a hit in **New York**, are off on a 25,000-mile tour following their Nov. 1 appearance here before a **Louisiana State University** audience.

Raitt, father of **Bonnie Raitt**, acquired rights to the show from **Jeff Franklin** and **Joseph Kipness**. The tour by bus and truck is being booked by **ATI**, which reports 20 weeks are firmed. Emphasis will be on college and university dates, **Raitt** reports.

multi-track
recorders
need
dbx noise
reduction
dbx
incorporated / 296 newton street / waltham, mass. / 02154