

Webb to Do 1st Musical

NEW YORK — Composer Jimmy Webb's first Broadway musical, "His Own Dark City," is slated for presentation early next season, probably in late September. The show, which has a \$960,000 capitalization, will be presented by Zev Bufman, who has optioned rights to the musical, in association with Howard Golden, the top executive of Canopy Films, Webb's producing company.

The work's budget includes \$300,000 for shooting 30 minutes of film on location in Oklahoma farm country, the show's setting. Webb is recording the score for release as an album in January.

Stones Gather \$286G 'Moss'

NEW YORK — Commercial success for the Rolling Stones Madison Square Garden's circus was assured—a total two-day, three concert gross of \$286,000. The main worries were centered on sound and audience. Nobody need have worried, although the Nov. 28 evening concert got off to a bad start. The opening act, Terry Reid, was inaudible, full of static crackle and screech until the whole show stopped for adjustments.

Really, the fact given that they were recording is no excuse for long delays while technicians work. And this after the concert started one hour and 15 minutes late.

The expensive seats (\$8) on the floor of the arena had normal vision cut off during the whole concert by the apparent unlimited ability of people from less expensive areas to wander about looking for the mythical vacant seat. Reid, B. B. King, Ike and Tina Turner were all heard but rarely seen for long intervals.

The Stones appeared aptly at the witching hour, exactly midnight, they have kicked out all the irrelevant excess and emerged ploughing the narrow furrow of straight up rock music. Lyrics kept a firm grasp on reality, over-inflated images have disappeared for the most part. The simplicity was paired right down for a couple of acoustic guitars—vocal numbers—Blind Willie Jagger and Brownie Richards.

Former road manager, Ian Stewart, who used to be called the sixth Stone, came on strongly in several numbers with his bluesy piano . . . and a white tail suit!

But impressive is the word for the whole fist-clenched audience rising to yell "Satisfaction." People are the ultimate spectacle. IAN DOVE

Houston U. Hall to Bow as Rock Spot

HOUSTON — The University of Houston's new Hofheinz Pavilion, a 12,000-seat hall, built primarily as a basketball court and athletic field house, will make its bow Thursday (18) as a rock concert hall when Crosby, Stills, Nash & Young make a one-night concert appearance.

The concert is being presented by the University of Houston Program Council. All imported entertainment at the University of Houston must be presented through that organization. The council is frequently host for promoters here, who arrange concerts sometimes held in the Coliseum.

Laura Nyro Review

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whispering into the microphone, her voice retained a certain harshness which emphasized the tension and pain in her compositions. NANCY ERLICH

HERE'S WHAT DAILIES SAID

NEW YORK—"Buck White," a musical by Oscar Brown, Jr., opened at the George Abbott Theater on Dec. 2. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): "Casius Clay . . . is beautiful, the new musical is not quite so beautiful. The Oscar Brown music is pleasantly bouncy without being memorable."

NEWS (John Chapman): "Thanks to the supporting company, Brown's lusty songs and Clay's uncanny presence, 'Buck White' is quite a show."

POST (Richard Watts, Jr.): ". . . it is still far from effective dramatically and it actually has little to say that is striking. But I think it has been considerably improved by the addition of some pleasant if unmemorable music and lyrics."

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD—The overcrowded, smoggy Southern California area may undeniably rank high in the worldwide kingdom of pop music, but the men who manage the merged King and Starday phono labels want no part of it—except as a place to market their records.

Hal Neely and Dexter Shaffer on a recent Los Angeles visit projected a record \$12,000,000 gross for their firm in 1970. "We prefer to create our product in Nashville, Cincy, Macon and Albuquerque," Shaffer said. "We believe that the truly original new artists and songs will come from the non-metropolitan areas, and you'll notice that there are innumerable college campuses close to those places. That's where the creative talent is coming from. Few youngsters can afford to go to L.A. or New York to win recognition."

With veteran conductor and composer Frank Worth as chairman, Musicians' Local 47 here recently attracted throngs of visitors when it presented for the ninth straight year its members' art exhibition. Not just paintings, but ceramics, sculptures, photographs and carvings were admired, many of them meriting praise from the critics. Trumpeter Shorty Sherock, the one-time boy wonder with Jimmy Dorsey, grabbed the most honors with his oils.

There's nothing unique about the new Unique Boutique, just unshuttered outside Hollywood, except, maybe, that it is run by a Monkee, Mickey Dolez.

From Atlantic Beach, N.Y., comes news that will make you feel elderly if you enjoyed the great Woody Herman Herd of the late 1940's which featured the bass and singing ("Lemon Drop") of clowning Chubby Jackson. Drumming with Chubby's big band is his son, Duffy Jackson, who is now 16 and soon to make records.

No man is better liked than Frankie Laine, who was a discouraged, frustrated 36 when he got his first break with Berle Adams and Mercury 23 years ago after a long period of walking Vine Street as a talent agent with no talent to huckster. Laine and wife Nan now reside in San Diego where they fish and sail and live a little, but he's always quick to play a benefit.

Laine, nearing 60, just finished a solid run in Las Vegas at the International Hotel lounge, he will be open for a new record deal in January and he has hookings, carefully spaced so he can enjoy ample leisure time in Diego, well into the coming decade. "I've got good health, a loving wife and good investments," he says. "That's all anyone can desire."

Janis Joplin in Top Form

CHICAGO—Janis Joplin put on an exciting show for 4,000 people here on Nov. 23. The concert had been sold out for a week before the show. The Columbia artist showed why as she stomped and shouted for an hour.

With Unchanged Jazz Sounds

NEW YORK — The near-capacity crowd which turned up at the Philharmonic Hall, Lincoln Center, on Nov. 28, to hear Dave Brubeck, proves that there is still an audience for jazz in this country.

One of the last remaining bastions of true jazz the reorganized quartet featuring Jerry Mulligan on bass saxophone, Alan Dawson on drums, Jack Six on bass, and, of course, Brubeck on piano, turned in a two-hour performance which, in the true Brubeck tradition, was scintillating, exciting, and yet, soothing.

In this era when the trend is towards merging jazz with Latin, rock, calypso and other sounds, Brubeck has adhered to jazz sound. This, however, has not made him less of an innovator, instead, like the true professional, he continues to be creative while avoiding the pitfalls of most innovators.

Despite acoustical deficiencies which almost destroyed the sound of Six's bass, the group's treatment of old favorites like "Alfie," "Shadow of Your Smile," and "These Foolish Things," as well as the newer numbers from the Brubeck pen, flowed smoothly, graciously, with the cool sophistication of the master. RADCLIFFE JOE

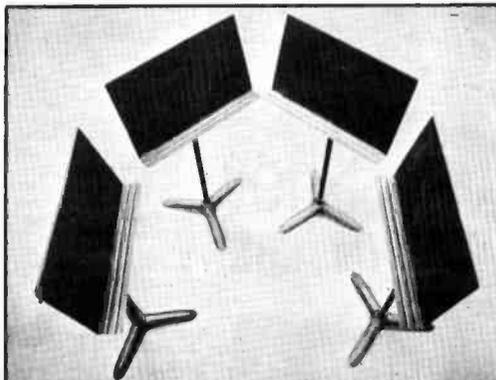
From the opening words of Sam & Dave's "Raise Your Hands" she had control of the audience. She raised the excitement in the Auditorium Theatre to a fever pitch, and only when her backup band took over did the level drop. Her band contains only adequate musicians, and seems repetitive on every instrumental section of a song. For an encore, Miss Joplin did "Piece of My Heart" which she made famous with her former group, Big Brother & the Holding Company. GEORGE KNEMEYER

Chicago's Back And They've Got Audience

CHICAGO — This city welcomed back the group that took its name with a sellout concert and a lengthy ovation, as Chicago, formerly the C.T.A., returned after a two-year absence.

The group, displaying a brass sound similar to Blood, Sweat & Tears but with a dominant rock guitar, pleased the home town crowd with nearly all the numbers from its first Columbia Records' album and several songs from an upcoming LP. Especially effective were "Questions 67 and 68" and the lengthy "Liberation."

Chicago played for two hours, and probably would have continued except, as guitarist Terry Kath said, "We just don't know anymore." In what organist Robert Lamm termed, "Our most important gig yet," Chicago put on a near flawless performance. GEORGE KNEMEYER



Whose Stands Around The Record Plant?

JIMI HENDRIX, BARBARA McNAIR, CY COLEMAN, MAXINE BROWN.

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