

From The Music Capitals of the World

DOMESTIC

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co-produces the sessions. The same team did the Miller Malt Liquor commercials featuring Tony Joe White. The James Gang is winding up two weeks of recording for Dunhill at Quadrafonic Sound.

Joan Baez back in for re-mixing. David Buskin on Epic is overdubbing and remixing under the guidance of Norbert Putnam.

Buck Wilkin has set for sessions for additional work on his album. Barbara Gardner replaces Monty Bivins at Quadrafonic, as Miss Bivene moves up the ladder in the publishing end.

Thee Four, a versatile young group well known in the night club circuit, has its first single released on Bombay, produced by Chuck Glaser and Roy Dean. They open in Las Vegas in February.

Briarmeade Music Unlimited, a new ASCAP-licensed publishing company, has been formed here by Ken Keene. It makes its move from New Orleans. Singer-writer Frankie Ford and Keene are the principals in the firm. Writers include Mark Landers, Robert Parker, Dennis Turner, Yvonne Robinson, Tom Pallardy, Doug Flagg, Joy Fox, Jason Oliver and Carolyn Porter. **THOMAS WILLIAMS**

CINCINNATI

Veronica (Randy) Crawford, former vocalist with the Dee Felice Trio and Mixed Feelings, has signed an eight-week contract to appear on "The Nick Clooney Show," five-day-a-week seg on WCPO-TV. She hails from Macon, Ga. "Cincinnati Joe, Mad Lydia," a new album by artists of the same name, was released last week. It's on the Riverwitch label. In their initial recording venture, Joe and Lydia introduce what they term "the Cincinnati Sound." They are regulars at Mahogany Hall, in suburban Mount Adams, catering to the soul-rock-jazz clientele.

With her appearance on the Cincinnati Symphony Orchestra's Night O'Clock Series, slated for

Saturday (22), sold out weeks in advance, singing pianist Roberta Flack was held over for a special concert with the CSO at Music Hall Sunday (23), with Erich Kunzel conducting.

Stan Matlock, who presides over WKRC Radio's top-rated "Magazine of the Air," was married New Year's Eve to Louise Shafer, assistant public relations director at the Greater Cincinnati Airport.

Mike Reid, linebacker with the Cincinnati Bengals football team, will play his own compositions, "Cries of Love and Hate" and "Swan's Reverie for Piano Solo and Orchestra," with the Cincinnati Symphony Orchestra at Music Hall Feb. 6 in a benefit performance sponsored by the Catholic Women of Cincinnati.

"Two Generations of Brubeck," featuring Dave Brubeck and his sons, Darius and Chris, and their instrumental groups, highlighted the Miami University Artists Series in Millett Assembly Hall on the university campus in Oxford, Ohio, Sunday (16). Nick Clooney's daily hour-long seg on WCPO-TV has been revamped to emphasize an interview format with less music. As a result, singer Len Mink and Jerry Conrad's Rhythm and Brass Band will be used only occasionally instead of daily. Wirt Cain stays as Clooney's foil.

"There's Been More Sun Than Rain," new single by WLW radio and TV personality Bonnie Lou and her Wrayco label, continues to pull solid air play in the territory. Platter hit the No. 2 slot on WLW's charts last week, just a notch behind Don McLean's big one, "American Pie." Dave Buncie, evening drive-time voice on country music station WUBE, has changed his mind about shifting to WVOJ, Jacksonville, Fla. He'll stay on at WUBE in the same time slot. WUBE's next country show in a series is set for Taft Auditorium Feb. 4, with Conway Twitty, the Osborne Brothers and Loretta Lynn featured. **BILL SACHS**

Jazz is soul's 'cousin'

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cutting jazz with a pop flavor. A recent Grant Green LP was the first venture and it sold well, according to its producer. "We just did LP's with Horace Silver, Donald Byrd and Elvin Jones which are musical departures for them. It's an insidious way of ingraining ourselves with the pop audience. I feel we can capture a buying audience with this kind of album and then in a couple of years we can get back into a harder jazz pulse." Silver did his original musical

statements in a pop vein. "We borrowed instrumentation from pop groups." Butler points to such effects like a wah wah and fuzz pedal and a rock drummer. "For Byrd we borrowed from the Motown rhythm section sound and with Elvin, he plays shorter tunes and we brought in a rock guitarist and several electric pianos."

Butler has his eyes out for instrumentalists who play off-beat horns like bass clarinets or oboes or French horns.

"A lot of the students are conservative-taught with better backgrounds in music, Butler feels, and they'll set the new styles. The producer claims some jazz musicians are critical of the rock bands who have become overnight successes while borrowing from some of their ideas.

The contemporary jazz player feels just as competitive as the rock musician. He doesn't feel he is a second-rate musician.

The point of it all? This year jazz musicians have an apparent inner strength about their art and themselves as human beings. And to the ill-informed critics who said that jazz was dead during the past two years, the jazz community says "humbbug!" or "Brother, open your ears!"

Charley Pride

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is biggest problem as a country artist has been in switching to regular guitar chording from the pen-bar style he was playing until he began to record.

"I'm glad there are other black country artists starting to be heard," he says. "People like Linda Martell on Plantation and Honey Edwards on Capitol sound real good. There's no reason why this shouldn't be happening."

—Nat Freedland
JANUARY 29, 1972, BILLBOARD

—Eliot Tiegel

BEST SELLING Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week:

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	7	26	28	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	34
2	5	JACKSON 5'S GREATEST HITS Motown M 741 L	4	27	23	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic SD 8300	5
3	3	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	11	28	32	KOOL & THE GANG LIVE AT P.J.'s De-Lite DES 15004	6
4	4	STYLISTICS Avco AV 33023	9	29	26	BUDDY MILES Mercury SRM 2-7500	16
5	2	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5302	25	30	25	FIRST LIGHT Freddie Hubbard, CTI CTI 6013	4
6	6	QUIET FIRE Roberta Flack, Atlantic SD 1594	8	31	33	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	4
7	8	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	33	32	35	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	38
8	12	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	7	33	34	ARETHA LIVE AT THE FILLMORE WEST Atlantic SD 7205	35
9	9	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	6	34	36	MODDY JR. Eddie Kendricks & the All Stars, Soul's 733 L (Motown)	2
10	7	SANTANA Columbia KS 30595	17	35	27	PUSH PUSH Herbie Mann, Embryo SD 532 (Atlantic)	10
11	29	STANDING OVATION Gladys Knight & the Pips, Soul 5, 736 L (Motown)	2	36	—	MY WAY Gene Ammons, Prestige PR 10022 (Fantasy)	1
12	11	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	26	37	39	DIONNE WARWICKE STORY Scepter SPS 2-596	12
13	16	ALL DAY MUSIC War, United Artists UAS 5546	10	38	30	HOT PANTS James Brown, Polydor PD 4054	21
14	10	COMMUNICATION Bobby Womack, United Artists UAS 5539	11	39	40	STEVIE WONDER'S GREATEST HITS, VOL. 2 Tamla T 313 L (Motown)	10
15	14	ROOTS Curtis Mayfield, Curtom CR5 8009 (Buddah)	11	40	38	WHAT'S GOING ON Johnny Hammond, Prestige PR 10015 (Fantasy)	4
16	15	FIFTH DIMENSION LIVE Bell 9000	13	41	42	GIVIN' IT BACK Isley Brothers, T-Neck TR5 3008 (Buddah)	19
17	17	SMACKWATER JACK Quincy Jones, A&M SP 3037	14	42	—	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	1
18	19	WHATCHA SEE IS WHATCHA GET Oramatics, Volt 6018	3	43	47	TRAPPED BY A THING CALLED LOVE Denise LaSalle, Westbound WB 2012 (Chess/Janus)	2
19	13	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	13	44	46	B.B. KING IN LONDON ABC ABCS 730	15
20	18	GOIN' BACK TO INDIANA Soundtrack/Jackson 5, Motown M 742 L	16	45	49	GOIN' EAST Billy Paul, Philadelphia International Z 30550 (CBS)	8
21	22	AL GREEN GETS NEXT TO YOU Al Green, HI SHL 32062 (London)	19	46	41	GONNA TAKE A MIRACLE Lauri Nyro, Columbia KC 30987	3
22	21	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	9	47	45	SAGITTARIUS MOVEMENT Jerry Butler, Mercury SR 61347	20
23	20	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	18	48	48	WHERE DID OUR LOVE GO Donnie Elbert, All Platinum SP 3007	7
24	43	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	2	49	—	FRIEND Freddie North, Minkind 204 (Nashboro)	1
25	24	RAINBOW BRIDGE Soundtrack/Jimi Hendrix, Reprise MS 2040	16	50	—	SOLID ROCK Temptations, Gordy G 961 L (Motown)	1

Harry Marks Jac Holzman's 1st Production In 4 Years

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leases and will receive one of the company's biggest pushes ever. It is in the final stages of mixdown. The Harry band was flown across country on the Kinney jet. Famed session drummer Russ Kunkel and Chapin's brother, Steve, on keyboards were the only musicians on the date besides the quartet.

Harry Chapin has two main streams to his music. On his more casual, good-timey side, he writes lilting contemporary-style tunes which he sings in a rough-sounding but controlled voice that sounds almost exactly midway on a scale between Kris Kristofferson and James Taylor.

Spectacular Songs

But his most spectacular songs are far longer and more complex, probably the most ambitious lieder-

rock by any American artist since Phil Ochs's breakthrough album "Pleasures of the Harbor." One song, "Taxi," is the tale of a pot-smoking San Francisco cabdriver who picks up his first love as a rainy-night fare and has to deposit her at the home of her wealthy husband. Another extended piece, "Dogtown," is a multi-character saga of a New England fishing town where the women are separated from their husbands for months at a time and left with no companionship but their dogs.

Jac Holzman's production makes the group's single cello sound an entire string section and produces a highly other-worldly feel on the big numbers. Whether or not record sales will truly reflect Chapin's artistry, he is clearly destined to become a major influence in popular music.

The charts tell the story —
Billboard
has THE CHARTS