

a weekly news device from warner/reprise vol. 4 number 8, monday, february 28, 1972 burbank, california

circular



**A Horse with No Name
A Group with Fast Fame**

Discovering America: A Group with Fast Fame

by Jeff Samuels

NEW YORK—The phenomenon known as America consists of three young men who moved with their families to jolly old England from the colonies some five years ago and met at an "American school." After playing in various rock and roll bands for a few years, Dewey Bunnell, Gerry Beckley and Dan Peek joined talents to form an acoustic trio. They met Jeff Dexter, a mover in the London rock scene for years, and with his help recorded their debut album for Warner Bros. That album, titled *America*, was released in the States a month ago. Since that time it has sold a remarkable 200,000 copies. In addition the boys have a hit single, "A Horse with No Name," which has already surpassed the 350,000 sales figure.

Fooled at First

When the America album first arrived at our plush New York townhouse from England (hope you don't get confused with the geography), its cover showed us three guys sitting under a portrait of three Indians. The combination of a trio, the name America and the fact that the group was from England brought an instant reaction—not another heavy trio! Well, America turned out to be anything but another "heavy." Their soft, precise vocal harmonies and melodic interplay of acoustic guitars so impressed everyone that America quickly became a staple on our office turntables. So, you can imagine my pleasure when I learned that I was off to Boston and Philadelphia to see America.

Allan Rosenberg, New York's artist relations potentate, and I boarded a small jet at LaGuardia for our trip to Boston, where our heroes were playing Lennie's on the Turnpike at Village Green (No relation to

the Kinks' *Village Green Preservation Society*, but a friendly, folk flavored club located in Danvers, Mass.). We flew the American way (how's that for a promotional tie-in?) and soon met the group, their roadie Claude and manager, Jeff Dexter, at Lennie's. After an extensive sound check to insure a good set, we retired to the neighborhood bar for a few rounds.

Chinese Chow

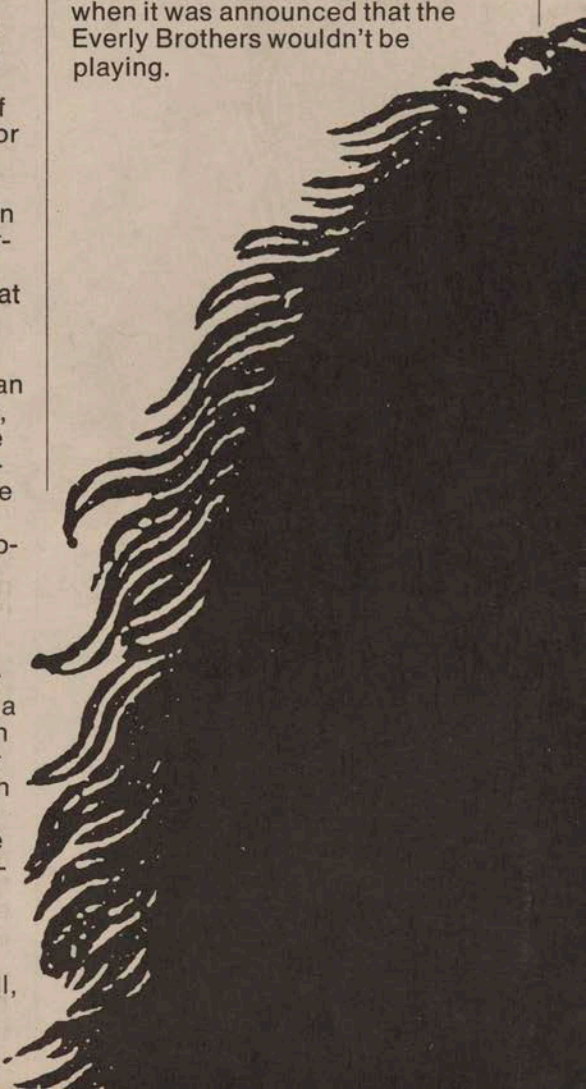
Although America were the supporting act for the Everly Brothers, they turned out to be the star attraction, a fact which reveals the value of having a hot single. They impressed the capacity audiences at Lennie's not only with their superb music but with their warmth and coolness on stage. The highlight of the first night, though, was saved for the early morning hours when, spurred on by Chinese food (not great, but the only thing available in Danvers at 2 in the morning), America and the Everly Brothers' band jammed in a hotel room. It was great fun and relaxed the boys for the next day's hectic schedule.

Everyone woke up to an American breakfast of eggs, juice and coffee, then piled into two cars for the ride to the Warner-Elektra-Atlantic Distributor in Medford, Mass. There we met with ace promo man Roger Lifeset, who had the group's promotional activities all organized. A smoky car ride through the streets of historic Boston led to WMEX, where America discussed their atypical rise with program director Tom Allen, posed for pictures with a bust of America's Abraham Lincoln and autographed 25 copies of their album for a station give-away. Then it was into a small studio at WMEX to record the station's jingle. In the course of many laughs and suggestions from the gathered throngs, America set down a jingle to the tune of "A Horse with No Name."

The next stop was WBTV, a small, funky progressive AM station located in a house in Newton, Mass.

Dewey, Gerry and Dan stuffed their faces with some definitely inorganic donuts in preparation for an on-the-air interview. The interview, which lasted some 20 minutes, went smoothly, and at its conclusion the boys let out a harmonic sigh of relief, for their schedule now allowed food and relaxation.

Roger took the entire party to the Red Fez for a tasty Greek meal, after which everyone retired to the motel for baths, rest and play. That night at Lennie's America had to carry the whole show due to Don Everly's illness. The trio was up to the occasion. No one asked for a refund when it was announced that the Everly Brothers wouldn't be playing.



From Boston it was on to Philadelphia, the home of brotherly love and Mayor Frank "I'm a tough cop" Rizzo (if that seems incongruous, it's only because it is). There we met Warner Bros. new promotion man Joe Fiorentino. Like Roger, Joe had everything set. First, there was a live radio concert over WMMR-FM, a remote from Sigma Sound (the source of some of the best R&B records ever made) which proved to be a huge success. After the concert, there was another late night of drinking. This time the scene was



the inevitable local Holiday Inn, where Gerry, Dan and Claude tasted such exotic wonders as sombreros and Harvey Wallbangers.

Much to the delight of the group and Jeff Dexter, the next day was spent relaxing at the hotel, watching John and Yoko on the Mike Douglas show, listening to the new Neil Young album and enjoying room service. That night saw America open at the Main Point, out in the suburbs of Philly, where they were the only act on the bill. Mark this date on your calendar — Feb. 15 — for it was that night that Dewey, Gerry and Dan got their first indication of how popular they were becoming. Had anyone mentioned America in Philadelphia three weeks prior, the response would probably have been, "oh?" Now, however, the line outside the club began forming two hours before the first set and some 200 people had to be turned away from each show.

Jeff Samuels, an operative of Warner's New York publicity office, was dispatched to observe and aid the first leg of America's first tour of this land. He ran into a phone booth breathlessly after two weeks on the road to file this report for Circular, a chronicle of stops and starts in the company of WB's hottest new group.

After coping with the realization that they were perhaps the hottest new group in music, America spent the following afternoon being introduced to the Philadelphia radio world by the efficient Mr. Fiorentino. First there was a taped interview with WFIL-AM radio personality George Michael, who mistakenly once credited Neil Young's "Heart of Gold" to America. Then it was on to WIBG, where the group met with the program director and music director. Then back to the hotel for a rest before the final night at the Main Point.

From Philadelphia America journeyed to New York, where, believe it or not, they were treated to two

full days of unscheduled activity. They spent the time shopping for boots, sampling such well known night spots as Max's, Nobody's and the Dugout, meeting everyone in the New York office and trying to find a little female companionship to ease the pain of traveling.

Temptation Avoided

After two weeks, off and on, with America, I am suffering from an overriding temptation to say that



they're really great guys and that they're unpretentious and straightforward in their music and their lives, the kind of remarks of which yearbook inscriptions are made. I'll avoid it, though.

The country and the group seem to be delighting in their mutual discovery. Good music is being made and good ears all over the place are enjoying it. Dewey and Gerry and Dan are gliding over the rugged terrain of a first U.S. tour like seasoned professionals, enduring the 24 hours of daylight which first tours always are without a lapse in harmony or a pause in their music.

The single is a country mile. The album is 12 times that. The group is at least a hemisphere.

The Joys That Were Jan's

Monthly, it seems, Warners lays its cards on the table. Each month, *Circular* exposes what recently happened in the sales of its most famous catalog albums (which means not counting the newly released LPs, since they're *always* zippy, sales-wise, in their natal month).

Warner Bros. Records' motive in priting these lists is that it wishes so to infuriate its artists that they wish immediate releases from their contracts.

Fortunately, this has not happened. So far.

Instead, inexplicably, the uncorruptible editors of *Circular* are starting to get hyped by managers who want their artists' albums snuck onto the list.

"Fie," says *Circular*. This is straight stuff:

Top Ten

1. Alice Cooper/*Killer* (#1 last month)
2. Faces/*A Nod's as Good as a Wink* (—)
3. Jethro Tull/*Aqualung* (4)
4. James Taylor/*Sweet Baby James* (8)
5. Black Sabbath/*Paranoid* (7)
6. Neil Young/*After the Gold Rush* (11)
7. Neil Young/*Everybody Knows This Is Nowhere* (15)
8. T. Rex/*Electric Warrior* (9)
9. Black Sabbath/*Black Sabbath* (20)
10. "Summer of '42"/Original Soundtrack (6)

Top Twenty

11. Les Crane/*Desiderata* (2)
12. Alice Cooper/*Love It to Death* (13)

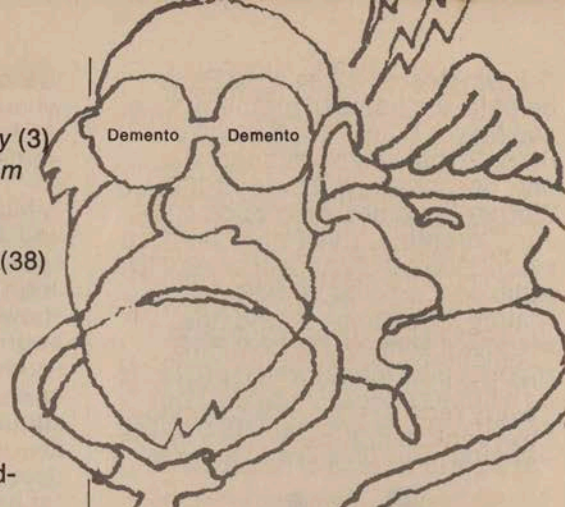
13. Jethro Tull/*Benefit* (19)
14. Jethro Tull/*Stand Up* (24)
15. Van Morrison/*Tupelo Honey* (3)
16. James Taylor/*Mud Slide Slim* (17)
17. Neil Young/*Neil Young* (22)
18. Van Morrison/*Moondance* (38)
19. "Sesame Street 2"/Original Cast (5)
20. Black Sabbath/*Master of Reality* (14)

Top Thoity

21. "Billy Jack"/Original Soundtrack (21)
22. Joni Mitchell/*Blue* (32)
23. Grateful Dead/*Workingman's Dead* (34)
24. The Association/*Greatest Hits* (30)
25. Jethro Tull/*This Was* (37)
26. Joni Mitchell/*Clouds* (—)
27. KRATFE/*The First Edition's Greatest Hits* (26)
28. Grateful Dead/*American Beauty* (28)
29. *The Best of Bill Cosby*, Vol. 1 (40)
30. Jimi Hendrix/*Bold As Love* (—)

Top Foity

31. Dean Martin/*Greatest Hits*, Vol. 1 (—)
 32. *The Best of Peter, Paul & Mary* (25)
 33. Van Morrison/*His Band and the Street Choir* (—)
 34. Jimi Hendrix/*Are You Experienced?* (33)
 35. The San Sebastian Strings/*The Sea* (36)
 36. Deep Purple/*Deep Purple in Rock* (—)
 37. Faces/*First Step* (—)
 38. Earth, Wind and Fire/*The Need of Love* (27)
 39. Arlo Guthrie/*Alice's Restaurant* (—)
 40. Frank Zappa/*Hot Rats* (—)
- As usual, all other albums tied for foity-foist.



What is a master? He's the artist who made Little Nipper's favorite records. Webster has several other definitions of the word, all of them reasonably clear. It is only in the record business that the word starts to get rather perplexing.

Take the following very common chain of events: after recording for 39 hours in succession our favorite group finally commits to 16-track tape a performance with which everyone present is satisfied. That becomes known as the master take.

After another 43 hours the producers arrive at an optimum stereo mix, which is likewise described as the master to distinguish it from the vain efforts of the preceding 42.9 hours. So we have a master mix made from a master 16-track or something like that.

Then, it's time to master the record. And though even the most musically astute layman would be rendered tone-deaf by a conversation about mastering a master mix of a master tape, you and I realize immediately that this refers to the process of transferring the magnetic impulses on the master mix made from a master tape into waves in the grooves cut into a lacquer master disc. (A few of our more precise colleagues, to be sure, call this step "lacquering," which to most of us would mean something you do to a plaque, not a platter).

But even you and I become confused when our lacquer master travels to the processing and pressing plant. There, as part of the procedure of making 1,000,000 discs from one, they make a metal master. Which is making a master from a master made from a master made from a master. And if somebody bootlegs the record the whole process starts over again. And if somebody bootlegs the bootleg . . . (In a future issue you will hear how every record, not just those made by Frank Zappa, becomes a mother at a certain stage of its processing).

By the way, Sam Cooke made his first recording 21 years ago this week, on March 1, 1951, as lead singer for the Soul Stirrers on Specialty. They didn't have any mix-down sessions back then.

Question for Next Week

As all connoisseurs of equine namelessness know by now, the redoubtable WB artists America have with utmost simplicity named their debut album after themselves. Theirs is not, however, the only LP to bear this appellation. In fact, one of (the country) America's most notable guitarists co-opted the name of his homeland for the name of his album, recorded for his own label just prior to his signing a Reprise record contract a few months ago. Who is this man whose music will soon grace the Burbank catalog, and what label did he issue his *America* under?

The winner of Dr. Demento's two-weeks-ago question (Q: Yet another notable Warner/Reprise artist made his chart debut just a week later, on Feb. 24, 1962. He is very different from the Beach Boys, one element of difference being that he is on WB instead of Reprise. He is also like the Beach Boys, however, in his possession of an alliterative name. Who is this man and what was his hit? A: Arthur Alexander and "You Better Move On") is Fred Jones of Downey, California, who requested *Concerto for Head Phones and Contra-Buttfoon in Asia Minor* by Bill Martin. Honorable mention, but no album, to Ron Sobol of Van Nuys, California, for suggesting Herbie Hancock and "Takin' Off."

Each week the good doctor poses a music lore question whose answer is the focus of his subsequent column. The earliest reply to his question (mailed to Dr. Demento, c/o *Circular*, Warner Bros. Records, 4000 Warner Blvd., Burbank, Calif. 91505) wins any single Warner/Reprise catalog album (please specify choice). Answers were will be geographically prorated on the basis of two days per time zone, ties will be judged on the basis of penmanship, wit and lucidity.

New Singles

Love Song (We Believe in Love)

Marcus Kraftchik
REP 1073

What you hear is what you get and the record label pretty well lays it out, lyric-wise. Attempts to unearth Marcus' secret identity have thus far come to nought, though he does seem to sport a slight accent, suggesting that this single comes to Reprise through the good offices of the international department. Further credence is lent this theory by the fact that someone named Michel Berger wrote the ditty, which was published by Editions Rideau Rouge (does that mean Red Rider?). Even more credence is lent the theory by the fact that an international executive just walked in with a Marcus Kraftchik bio identifying him as a French citizen of Russian and Polish ancestry. The bio also says "the rest is history." It always is.

Give Us a Break

John Sebastian
REP 1074

It's soft as a lullabye and insistent as a newspaper, this latest bit of John Sebastian magic, a song which he wrote, played, sang and produced (the *Singles Reviewer* believes this marks his debut as a producer). The record defines another new direction for a man who has made a career of new directions. As always, it's a direction which instantly defines its time. This is John's first publicly-released new recording since *The Four of Us* and presumably is a preview of an album to come.

Lavender Dream

Jackie Lomax
WB 7564

Eccentric is the track to this stellar single, delightfully eccentric. Probable credit for the quirkiness should go to John Simon, who produced *Jackie Lomax Three*, the album from whence the song quickly wan-

ders as a single. Credit for stitching the strangeness into believability undeniably goes to Mr. Lomax, who wrote the song and sings it superlatively, accompanied nicely by a bevy of high harmonies. The trumpet is like a maraschino cherry atop a dessert, in the best sense of such an image.

It Will Come to You Again

Mary Travers
WB 7570

Mary knows how to make a song lilt when the feeling is appropriate, as it is with "It Will Come to You Again," a number written by David Buskin and a prelude to Mary's next album of delights. Its 4-minute running time is deceptive, so well does she fill the moments and so tightly does the song fit. The feeling is not unlike that of "Follow Me."

I'm Comin' Home

Arthur Alexander
WB 7571

Arthur Alexander is, among many other things, one of Randy Newman's favorite singers, an honor which becomes more believable with protracted exposure to Mr. Alexander's talents. This single spotlights him singing at a trot, accompanied by some good ole Memphis horns and a jaunty piano, singing about the joys of reunion and defying the meteorology. The track hails from *Arthur Alexander*, a most pleasant Warner Bros. debut. If the name isn't quite ringing bells, link it to "You Better Move On."

Movin' On

Kindred
WB 7574

Kindred lead guitarist and singer Bobby Cochran co-wrote this singles entry from the group, a cut derived from the sextet's *Kindred* introductory album on Warner Bros. Three Dog Night's Chuck Negron produced the number, as indeed he did the whole album. The tempo is up, the vocal is suitably ragged and the words are there somewhere in the mix, but they don't quite register on one or two introductory plays.

Items

Neil Young Is Popular

★ *Harvest*, Neil Young's fourth fine album, debuts this week in the *Billboard* charts at Number 12, the highest spot ever attained by an



album just entering that trade's listings. That's higher than Elvis, higher than the Beatles, higher than the Rolling Stones and higher than *Bangla Desh*. *Circular* always thought so.

How You Say, "Desiderata?"

★ The Spanish-language version of "Desiderata" is currently the Number One record in Mexico, according to Warner Bros. unsleeping International Department. It has sold some 80,000 copies there and will shortly be released in some sort of an album. The record is also making waves, in assorted languages, in South Africa, Australia, Japan, Brazil, Holland, France and Germany. That same International Department also reports that WB once again claims the Number One record in Japan—"Wakare No Asa" by Pedoro & Capricious. My, my.

Congratulations, to Say the Least

★ Ken Middleton, General Manager of Kinney Music Canada, received notice from the RPM Gold Leaf Award Trust Fund that Kinney Music Canada won three industry awards: Top Record Company of the Year, Top Record Company of Year in Promotional Activities and Gordon Lightfoot as Male Vocalist of Year. The awards ceremony takes place February 28 and is, according to Mr. Middleton, the "Canadian event of the year, similar to Emmy awards but better." Indeed.

Words Fail

★ *Billboard*, the biggie among the record trades, last week discontinued reviewing new single records, which now are listed in categories of promise and bear no description other than credits and known radio airplay. Which means a lot less dough for anyone who might own a copyright on these words: "rhythm," "potency," "funky," "blockbuster," "rocker," "swinger," "action," "infectious," "giant," "clever," "beat," "workout," "appeal" and at least a hundred more words which rotated through review after review with haunting regularity. A sampling from *Billboard's* farewell "Spotlight Singles" section, Feb. 19: "... off-beat rhythm material . . ." "... play and sales potency . . ." "... funky beat swinging material . . ." "... clever rhythm item . . ." "... powerful sure fire chart topper . . ." "... a driving rocker with a strong vocal workout . . ." "... a dynamite swinger . . ." "... should garner hefty top 40 and FM play with sales and chart action to follow . . ." "... infectious Latin rhythm ballad loaded with top 40 potential . . ." "... wild vocal workout . . ." "... dynamite funky beat blues ballad . . ." "... infectious rhythm item with a calypso flavor . . ." You can understand why this happens in a week with 74 singles to review, but the effect remained fairly astounding, week after week. *Circular* will miss the feature.

Preacher Alice

★ From Atlanta, Georgia, comes the news that Alice Cooper performed a wedding ceremony. As a preacher. He joined in holy though probably illegal matrimony Smokey Frisch and Debbie Bost. Alice made up the vows as he went along, using a *Mad* magazine instead of a Bible and insisting that Smokey and Debbie wear lampshades on their heads. The marriage license was written on a sheet of Holiday Inn stationery.

The Stuff of Which Records Are Made

★ Following are excerpts from a letter received by a bewildered WB executive who was subsequently moved to tears: "My fiancee and I are to be married this April . . . The first words I ever spoke to Jeanne were to tell her how beautiful she is. She came to me at a time when I was really down and thought my life

IVY HOUSE

WEDDING GARDENS



- CATERING
- INVITATIONS
- PICTURES
- FLOWERS
- MUSIC
- CONSULTATIONS

NO WEDDING TOO SMALL OR TOO LARGE
Days - Evenings



• YEAR ROUND GARDEN WEDDINGS & RECEPTIONS AT MODERATE COST

was ending. That same month, February, 1969, an album I had been waiting for was finally released [Neil Young]. On it is a composition that told our story in a beautiful moving way—"I've Been Waiting for You" . . . We would like nothing more than to hear the pipe organ playing 'I've Been Waiting for You' as Jeanne comes down the aisle to me on April 22nd. It would be a joy and a surprise to all our friends who know what the song means to us." The letter ended with a request for sheet music to Neil Young's song, which request was promptly filled by that tearful executive.

Practicer Alice

★ Barely rested from their big hot tour, Alice and cohorts are hard at work on new material for their next album, to be recorded in London. Meanwhile, "Be My Lover" from Alice's gold *Killer* album has been released as a single and is already doing a good job of keeping Alice on the airwaves.

A Re-issue in Order?

★ For those who have been amusing themselves with the fable known as Howard Hughes vs. Clifford Irving, here is yet another point to ponder during the Late News: Nina Van Pallandt, the Scandinavian beauty romantically linked with Clifford Irving, was once a recording artist. That is, half a recording artist. Nina and Frederick was the full artist name, and the duo had an album on Atlantic in the early 60's. Nina is currently signed up with Pye Records in England, for which she's recorded an album called *Nina Alone*. Oh yeah?

Birthday Bonanza

★ This week's celebrations include the following musical notables: Jimmy Dorsey (Feb. 29), Glenn Miller (March 1), Dinah Shore (March 1), Harry Belafonte (March 1) and Rex Harrison (March 5).

★ Good old WB occasionally loosens its tight grip on the budget and coughs up a few bucks for an extravagant party (usually about \$7.98). No expense was spared for Malo, the brand new San Francisco group with the brand new hit album and single. Their introduction to Los Angeles was feted at the Hollywood post of the American Legion (Legionnaires tended bar and looked suitably awed at the gathering); decorations were piñatas (later stolen by the guests), food was

All in the Family

★ John Stewart's father, John S. Stewart, will make his recording debut on son John's second Warner Bros. album, *Sunstorm*, upcoming in March. The elder Stewart is 72 years old, which qualifies him to talk about seeing Haley's Comet in 1910 in Lexington, Kentucky. The name of the song: "An Account of Haley's Comet," written by son John and reminisced by father John. Background singers and John Stewart, Buffy Ford, Bryan Garofalo and Henry Diltz. John and brother Michael Stewart produced.

Thank God It's History

★ Ten Years Ago this week Warner Bros. made its bid for the popular market with the following LPs: *Singin' and Swingin'* by the Pied Pipers and the Jerry Gray Orchestra, *Dynamic Adventures in Sound* by Mel Henke and *Hits of the Hops* by various artists.

The Malo Party

Mexican and digestible and entertainment was provided by the Rob Wilson orchestra (18 pieces, no less, with male and female vocalists, the latter in strapless gown and long white gloves), a mariachi band and, topping everything, Malo. There was even a dance contest, judged by Alice Cooper and local L.A. D.J. The Real Don Steele, which contest was won by shapely WB receptionist Lynne Wilson and her light-footed partner, National Operations Manager Matt Gilligan.



New Folks

★ Still damp is the ink on the contracts of Adam Mitchell, known to many as the red-haired one-time guiding light of the Paupers, known to others as the red-haired producer of Fludd, soon to be known as his own red-haired artist, and Claudia (yes) Lennear, whose ability to sing can only be regarded as frosting on an already rich cake. The latter's frosting, first exposed with such as Leon Russell and Joe Cocker's Mad Dogs and Englishmen, not to mention the concert for Bangla Desh, is currently being spread on the miracle of tape via Jack Nitzsche.

Yogi Bare

★ The above subtitle was lifted from a trade publication whose name *Circular* neglected to remember, but the clipping is still intact. Said trade reported that Yogi Ramu Michael Adonaiasis, founder and spiritual leader of the Universal Awareness Foundation, chanted in the nude for two hours recently at the New York Record Plant Studios. The Yogi recorded in the nude so that there would be "no barriers between himself and the infinite."

See the Spine

★ Warner/Reprise has unwittingly created a furor in the marketplace, albeit a positive one. The company sent out a letter to dealers and a press release to the trades telling about a brand new Warner/Reprise system of coding each album with its suggested list price. Said list price (0598, 0996, 0698, etc.) will appear on the spine of each album right next to the "Printed in USA" notation, starting with the February 15 album release. Such a simple thing, right? But nobody thought of it before—or at least nobody did it before. WB received a whole bunch of letters from record stores and rack jobbers saying things like, "At last!" and "Right on!" and "Good!"

Warner/Reprise Likes Trees

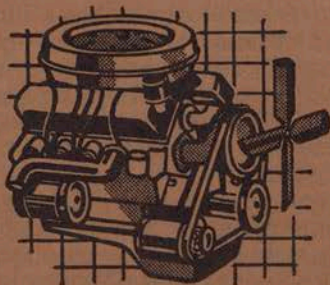
★ Ecology has been recognized as a viable force by the moguls of WB; the company has started using recycled paper on all its album innersleeves (dust jackets) and singles sleeves. Recycled paper is, for those of you who've been sunning in Antarctica for the past two years, paper that has been used before but instead of being thrown away and replaced by new paper made by chopping down more trees, said used paper is remixed or something, thereby saving a few trees. Research is also underway in an optimistic attempt to find a recycling method for plastic.

Top Ten

(Week of February 28-March 5)

1. *America* (BS 2576)
2. *Jerry Garcia/Garcia* (BS 2582)
3. *Malo* (BS 2584)
4. *A Clockwork Orange* sound track (BS 2573)
5. *T. Rex/Electric Warrior* (RS 6466)
6. *Dean Martin/Dino* (MS 2053)
7. *Ry Cooder/Into the Purple Valley* (MS 2052)
8. *KRATFE/Calico* (2XS 6476)
9. *Faces/A Nod's as Good as a Wink . . .* (BS 2574)
10. *Jethro Tull/Aqualung* (MS 2035)

Inspirational Verse



I must be got some kind of bad
disconnection
Somewhere in my piston ring
— Lightnin' Slim
"My Starter Won't Start"

Artist Itineraries

Arizona

John Baldry
3/2, Sal Pointe High School, Tucson
Fleetwood Mac
3/2, Sal Pointe High School, Tucson
Gordon Lightfoot
3/5, Travelodge Theatre, Phoenix

California

Malo
2/28, Angela Davis Benefit, Berkeley Community Theatre, Berkeley
Herbie Hancock
2/28, Angela Davis Benefit, Berkeley Community Theatre, Berkeley
2/29-3/12, Lighthouse, Hermosa Beach
America
3/1-5, Whisky A Go Go, Los Angeles
Allman Brothers Band
3/3-4, Winterland, San Francisco
3/5, Long Beach Auditorium, Long Beach
John Baldry
3/3, Swing Auditorium, San Bernardino
Fleetwood Mac
3/3, Swing Auditorium, San Bernardino
Doobie Brothers
3/3-4, Chateau, Los Gatos
Labelle
3/3-4, Santa Monica Civic Auditorium, Santa Monica
Van Morrison
3/3, Berkeley Community Theatre, Berkeley
Daddy Cool
3/4, TV: Don Steele Show (Channel 9), Los Angeles
Fanny
3/4, University of California at Berkeley
Cold Blood
3/5, Civic Auditorium, Stockton
Alex Taylor
3/2-4, Lion's Share Club, San Anselmo
3/5, Long Beach Auditorium, Long Beach

Colorado

John Baldry
2/29, University of Colorado, Boulder
Fleetwood Mac
2/29, University of Colorado, Boulder
Gordon Lightfoot
3/4, MacKey Auditorium, Boulder

Florida

Dion
2/28, Central Florida Community College, Ocala
Black Sabbath/Wild Turkey
3/2, Convention Hall, Miami
3/3, Jacksonville Coliseum, Jacksonville
3/4, West Palm Beach Auditorium, West Palm Beach
3/5, Bayfront Center, St. Petersburg
Dionne Warwick
3/5, Bayfront Center, St. Petersburg
3/5, Jacksonville Coliseum, Jacksonville

Georgia

Dionne Warwick
3/4, Atlanta Civic Center, Atlanta

Hawaii

John Baldry
3/4, Civic Auditorium, Honolulu
Fleetwood Mac
3/4, Civic Auditorium, Honolulu

Louisiana

Kindred
3/4, Civic Center, Monroe
Joni Mitchell
3/4, Tulane University, New Orleans
Seals & Crofts
3/4, Warehouse, New Orleans

Maine

Alice Cooper
3/4, University of Maine, Gorham

Massachusetts

Joni Mitchell
2/28, Music Hall, Boston
Alice Cooper
3/3, Worcester Polytechnic Institute, Worcester

New Jersey

Crazy Horse
3/3, Clifton High School, Clifton
3/4, Drew University, Madison

New York

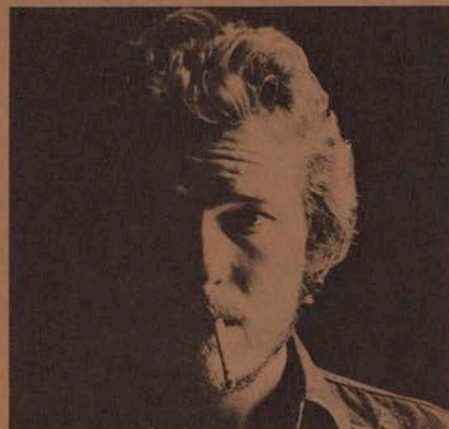
Tracy Nelson
3/1-5, Castaways, New York City

Ohio

Kindred
3/1, Stambaugh Auditorium, Youngstown

Oregon

Gordon Lightfoot
3/2, Civic Auditorium, Portland



Pennsylvania

Joni Mitchell
3/2, Academy of Music, Philadelphia

South Carolina

Black Sabbath/Wild Turkey
3/1, Cumberland County Auditorium, Fayetteville

Tennessee

Seals & Crofts
3/3, University of Tennessee, Knoxville

Virginia

Kindred
3/3, Richmond Coliseum, Richmond

Washington

Gordon Lightfoot
3/3, Opera House, Seattle

Washington, D.C.

Joni Mitchell
2/29, Constitution Hall

Canada

Lazarus
3/1-5, Smale Place, London, Ontario