

# circular



## The Singles Game

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Where are you man of my dreams? I'm a sincere gal 33, med. ht. and wt. and ready to have a barrel of fun with a good looking guy who is fun to be with. No fatties please.

The western wing of the barrack-motifed building which so inelegantly houses Warner Bros. Records in Burbank contains one of the largest refrigerators in Southern California, the Conference Room, an Arctic environment which is used to store spare executives and in which corporate endurance tests are conducted on Mondays and Tuesdays.

The first of these challenges is called the Singles Meeting, a confab conducted for the nominal purposes of auditioning new singles, discussing the careers of records already out in the hinterlands and planning for singles of the future. Its actual purposes are, of course, to determine the effect of short songs on people who are freezing to death, to ferret out the weak by encouraging any diseases they might already have and to spot likely candidates to man Warner/Reprise outposts in Iceland, the Netherlands and Greenland.

The second of these challenges is called the Production Meeting, a get-together whose stated aim is to coordinate all the manufacturing steps entailed in releasing an album—preparation of graphics, printing, pressing of records, collating of albums and a lot of other stuff. Its real aim is the same as the Monday meeting, only it gets a different group of people. Someday *Circular* will explore the rituals associated with the Tuesday gathering, but singles are the topic of the day and to singles this piece will stick.

Within this giant ice box, a mass of 20 or so executives huddle together each week, trying to get their feet to shiver in time to the music and trying to focus on Ron Saul's encyclopedic recounting of radio action and reaction to singles.

"The record jumped from 19 to 9 at KJR in Seattle," he'll say. "KOL added it as an extra. It's hitbound on KLIF. KQV in Pittsburgh dropped it. Where it's played it's selling, but we lost our bullets in the charts."

## Strategy and Reaction

His reports are infinitely detailed and dispassionate as he itemizes the performances of perhaps 25 current singles with airplay and chart positions and geographic strategy and an occasional dollop of feedback from a radio source. He supplements his Monday verbal reports with daily Xeroxed recaps of radio happenings relayed by his large national force of promotion men, with whom he is in constant contact, and a mammoth weekly wrap-up which is dumped on desks Fridays.

But Mondays he does it live, countering questions with answers, an occasional promise and frequent exchanges with national sales director Ed Rosenblatt to make sure that radio play is supported by local stock. Because sales are important in getting records charted and getting records charted is important for further sales and national attention.

Aside from the fact that he's systematized the singles reports to near perfection, much of what Ron Saul does is traditional, a litany developed by promotion men in the Stone Age, when radio stations had only three call letters.

But there are some 1972 twists, the most notable of which is the difference between these two phrases: "They are playing it as a single" and "They are playing it as an album cut."

The rise of albums as a pop com-

modity has had many effects, a large one of which has changed aspects of the Top 40 format. This breed of radio relies on limited playlists, fast pacing and extensive repetition, a mix which in the past left no room for album cuts.

The growth of albums independent of singles has loosened the grillwork of Top 40 stations, though, and many now maintain a list of suitable album cuts to rotate through the parade of singles. However, those lists are often long and the time allocated for album exposure is but a small part of the radio hour, leading to a low repetition factor for a number classified as an album cut, much lower than if the same recording were classified as a single by the station's program director.

Since repetition helps sell singles, and albums that contain the single, it's important for the promotion department to effect a transferral from album cut to single in the minds of Top 40 stations across the country. Which means hustling out a single the moment there's an indication of widespread adoption of an album cut, before it becomes firmly identified as an album cut.

Cute me, I'm 21, tiny and 90#, have long hair dark eyes and like the beach, the ocean and dinging out and dancin' Hope to find a coll. guy to 24 who enjoys the same and is tall, dark and handsome.

A side benefit of rushing a single from an album is that it supplies a focus for national radio play. FM stations, particularly the freer form variety, offer an even lower repetition rate for artists and songs. If this lower rate of replays is divided among five or 10 particularly strong songs on an album, or even two or three, identification of a new

album is further diluted. A single, if it is well-chosen, can help a lot. Even without becoming a hit on its own.

The one-track-from-an-album tactic isn't always easy, though. Gordon Lightfoot's *Don Quixote*

Christian guy 36,  
Cauc., 5'8", 160# int.  
in meeting Christian  
lady 25-39 for dates  
and meaningful rel.

album was adopted into all kinds of formats across the country as soon as it was released. But the album was almost too well-liked: every effort of the promotion department to get a consensus on a track for a single met with a vote split three and four ways, equally—"Don Quixote," "Looking at the Rain," "Second Cup of Coffee" and "Beautiful." After votes and revotes and rerevotes and consultation with Mr. Lightfoot and representatives of the Warner Bros. Artists and Repertoire department, a selection at last emerged—"Beautiful," a song which is being released as a single this week, backed for safety by "Don Quixote."

### Feedback Triumphs

The emergence of "Beautiful" as a single is a demonstration of the promotion department's feedback process, a routine which entails soliciting the opinions of numerous radio people by numerous promo reps and adding up the results. That's its theoretical operation. When the results don't come in or when they add up to a peculiar result the process is apt to get questioned since it is susceptible to lobbying by individual promotion men, and artists and executives in other company areas don't always take kindly to suggestions which don't match what they think they hear.

But Ron Saul's feedback network has yielded some monster singles

in time of need, among them "Fire and Rain," "You've Got a Friend" and "If You Could Read My Mind." "You've Got a Friend" occasioned some resistance to the feedback process when it emerged as the candidate from James Taylor's *Mud Slide Slim* album. It was one of the few songs on the album which J.T. did not write and Atlantic, WB's sister company, had just released a version by Roberta Flack and Donny Hathaway. Two strikes. Ron insisted that he had it pegged, though, and subsequent events proved him quite right.

So Ron steadily monitors the pulses of albums for possible singles and with each release he is asked to repeat the history of "Suavecito" and "Trucking/Ripple" and "The Wedding Song" and other pivotal cuts which have successfully concentrated radio play to boost their albums.

And, with the help of Jay Dunn, who renders Ron assistance by concentrating on albums, Saul always comes up with suggestions, even in the face of such blanket acceptance as Gordon Lightfoot's album enjoys.

By the time existing singles are accounted for and future singles are added up, everybody in the Conference Room has turned blue, signaling that it's time to audition the new singles for all these wrinkled ears. Suffice it say that most of those shivering feet tap to the off-beat, if they're even that close, and that the singles turntable always runs slow but it doesn't bother anyone enough to get it fixed.

Somehow, hits emerge from this collection of chilled bodies. Whether the Singles Meeting is essential to the process, no one has yet determined.

Yachtsman, late 50s,  
seeks slender, in-  
dep., brainy woman  
to share a life of  
sailing, golf and music.

forming a band, Mcken-  
dree Spring, Chase and Dewey  
Terry. It takes place May 8 at 8:30  
p.m. That same WCBS-FM recently  
broadcast a 3-hour spontaneous  
radio concert blended from the  
music of Jesse Colin Young, Earth-  
quake (on harmonica) and Eddie  
Otenstein (on guitar), beginning at  
2 a.m. It was taped for future re-  
runs at a more normal time.

## Top Ten

1. *America* / (BS 2576)
2. *Neil Young* / *Harvest* (MS 2032)
3. *Malo* (BS 2584)
4. *The Allman Brothers Band* / *Eat a Peach* (2CP 0102)
5. *Jimi Hendrix* / *Hendrix in the West* (MS 2049)
6. *Deep Purple* / *Machine Head* (BS 2607)
7. *Gordon Lightfoot* / *Don Quixote* (MS 2056)
8. *A Clockwork Orange* / *Sound Track* (BS 2573)
9. *Todd Rundgren* / *Something/Anything* (2BX 2066)
10. *Cold Blood* / *First Taste of Sin* (MS 2074)

### Nothing for Mary

Mary Travers has been signed to appear in six BBC-TV specials to be filmed in England over a two-month period beginning June 2. The 45-minute shows will air in the fall. Meanwhile, back at the present, Mary's new *Morning Glory* album, her second solo effort, is garnering a generally ecstatic radio reaction.

### The Beat Goes On

★ Jack Nitzsche's prior solo endeavors number three, not two, as *Circular* reported several weeks ago, or one, as *Circular* reported a week or so prior to that amended report. The unacknowledged thus far album is *Chopin '66*, a Reprise out of print item. The others are *The Lonely Surfer* and *Dance to the Hits of the Beatles*, the former of which is the only one still buyable (and worth it for Phil Spector's notes and the magic of Nitzsche's music). All of which is prelude to his August album, called *St. Giles Cripplegate*. His fourth, if there are no more secrets lurking in the vaults.

### Numbers Game

★ Statisticians may revel in new minutia just spewn from Warner/Reprise's Bugs Bunny 405 computer, which notes that (as of March 31) America's "Horse" single had sold more than The Association's "Windy" but less than Pet Clark's "Downtown," which it will probably top by the end of April. America's *America* album had by that date just flashed by Dean Martin's *Everybody Loves Somebody* album and was gaining on Bill Cosby's *Revenge* album.

### The Good Old Days

★ Ten years ago this month, WB made its bid for the popular market with the following LPs: *Poncie Ponce Sings (Hawaiian Eye)*, *Bill Doggett Swings*, *Golden Hits of the Everly Brothers* and *Johnny Get Angry* by Joanie Sommers.

### WB Exposed

★ Currently residing in *Billboard*'s charts are some 28 albums and 10 singles (five with bullets) belonging to the Warner/Reprise family of labels. Hotcha.

article, in fairly subtle fashion, is this announcement: "The new Grand Funk Railroad album will be available next week."

### When You're Hot You Seem Hotter

★ Radio tip-sheetster Kal Rudman was undoubtedly more than generous in his April 22 "Money Music" column in *Record World* with these words about the new Sammy Davis Jr. single: "We are very proud of having called the shot on this record, and we are proud to say that Ron Saul of Warner Bros. and his dynamic staff have done a great job of bringing it home." The record is on MGM.

### Three from T. Rex

★ Even as "Telegram Sam" is still ascending the charts in this country, Marc Bolan has three new sides ready to go in England as a "maxi single" May 5. Titles are "Metal Guru," "Thunderwing" and "Lady." All three tracks, according to a T. Rex spokesman over there, were recorded specifically for a single and will not be a part of the next T. Rex album, which is being readied for June release.



**Doobies LP** — This is the cover of the forthcoming Doobie Brothers album which *Circular* readers have been invited to title for fame and no fortune (see last week's edition). Inside the album, incidentally, is a similar picture with unclothed (but unexposed) Doobies and four undraped dames. Hustle those entries — May 5 is the deadline, but any worthy entry which arrives within two or three days of that date will be considered.

## Hello Norman



★ Back in the studio under the producership of Eric Jacobsen is Norman Greenbaum, from whom too little has been heard too long. He's working on an album.

## Goodbye Pacific

★ The Beach Boys are moving to Europe for "a few years" in what they term an experiment. The group and their management are relocating in the Netherlands, with Brother Studios' extensive recording equipment relocating in Amsterdam. The group have also just signed a world-wide contract with Warner Bros. Records. EMI previously had international rights to Brother Records. Also (pant), Bruce Johnston has left the group.

## Elton Who?

★ Daddy Cool are featured as special guest stars in three sold-out Elton John concerts: May 8 and 9 in Chicago's Arie Crown Theatre and May 16 at the Municipal Auditorium in Minneapolis. Elton's enthusiasm for Daddy Cool has led him to utter flattering quotes about them to the British music press and, one supposes, influenced his choice of the group's "Come Back Again" for his side of John Baldry's new *Everything Stops for Tea* album.

## Birthday Brouhaha

★ This week's celebrations include the following musical notables: Kate Smith (May 1), Bing Crosby (May 2), Lesley Gore (May 2), Lorenz Hart (May 2), Frankie Valli (May 3), Teresa Brewer (May 7) and Tchaikovsky (May 7).

## Memorabilia from March

Like generals of yore, Warner/Reprise exes sit atop a comfy hill, sending their warriors (artists) into battle. Those who survive get their just reward (money). Those who get mowed down limp back to little applause, nor do they get on the best seller list following.

Life's like that.

Warner/Reprise exes, who do not care personally to sing and play on the battlefield of Top 40, are very good at counting the casualties.

They are also good at listing their heroes, in this case best-selling catalog albums during March, 1972, based on sales statistics for all albums issued prior to March, 1972.

## Top Ten

1. *America* (1)
2. Neil Young/*Harvest* (new this listing)
3. *Malo* (new this listing)
4. T. Rex/*Electric Warrior* (3)
5. Jimi Hendrix/*Hendrix in the West* (new this listing)
6. *A Clockwork Orange*/Sound Track (4)
7. Faces/*A Nod's as Good as a Wink* (2)
8. Jerry Garcia/*Garcia* (new this listing)
9. Jethro Tull/*Aqualung* (7)
10. Black Sabbath/*Paranoid* (8)

## Then Twenty

11. Neil Young/*After the Gold Rush* (13)
12. Neil Young/*Everybody Knows This Is Nowhere* (12)
13. Earth, Wind and Fire/*The Need of Love* (new this listing)

## Complaint Department

★ The only person to complain that he was left out of last week's *Circular Exes Quiz* was Dave Berson, whose title is assistant to Mo Ostin. To get him off the phone, *Circ* promised to mention him this week, but it won't.

14. Ry Cooder/*Into the Purple Valley* (new this listing)
15. Alice Cooper/*Love It to Death* (16)
16. *\$(Dollar)*/Sound Track (new this listing)
17. *Best of Peter, Paul and Mary* (21)
18. *Summer of '42*/Sound Track (11)
19. Dionne Warwick/*Dionne* (6)
20. Peter Yarrow/*Peter* (5)

## Then to Thirty

21. Neil Young (20)
22. Jethro Tull/*Benefit* (39)
23. Little Feat/*Sailin' Shoes* (new this listing)
24. Jimi Hendrix/*Smash Hits* (18)
25. Jethro Tull/*Stand Up* (28)
26. Jimi Hendrix/*Electric Ladyland* (27)
27. Dean Martin's *Greatest Hits, Vol. 1* (40)
28. Frank Sinatra/*My Way* (new this listing)
29. Dean Martin/*Dino* (9)
30. KRATFE/*Greatest Hits* (26)

## Finally, Forty

31. Captain Beefheart/*The Spotlight Kid* (new this listing)
32. Van Morrison/*Tupelo Honey* (14)
33. Grateful Dead/*Workingman's Dead* (—)
34. Gordon Lightfoot/*If You Could Read My Mind* (—)
35. Joni Mitchell/*Clouds* (—)
36. Joni Mitchell/*Ladies of the Canyon* (29)
37. Don Ho's *Greatest Hits* (—)
38. Crazy Horse/*Loose* (new this listing)
39. *Deep Purple in Rock* (35)
40. *Association's Greatest Hits* (24)

## Inspirational Verse

I was born with a plastic spoon  
in my mouth

— The Who "Substitute"

## WB Trounces KMET Netters

Hello, sports fans, this is Dave Sportz writing 'bout sports. Today's Dave Sportz sports spotlight is on the game. Whoa-Nelly, did I say the game? I meant *thee* game. The game of basketball and what this reporter considers one of *thee* games of the century — check that *thee* century.

What game? Why the basketball game between the Warner Bros. "Bunnies" and KMET "Nets".

The date is April 19, 1972, the time is 8:30 p.m., the place is the Hollywood-Los Feliz Jewish Center, where

*Dave Sportz, a figment of The Credibility Gap, covered the basketball match between WB and local FM station KMET in Hollywood exclusively for Circular.*

a capacity crowd of nearly 70 has turned out to watch this reporter cover a grudge match so hardly fought that it could make Little Big Horn look like just another horn.

But both teams were horny for victory — that sweet golden nectar that has been known to sometimes melt in many an athlete's hands but never in his mouth. How many time have I heard a champion say to me, "Dave that victory she sure is sweet." When the final buzzer was to sound only Warner Bros. would taste that quote.

The "Bunnies" led by David Herscher with 26 points and Gary



Photo by Dorena

"the Whale" Davis with 21, along with teammates Alan "Three Seconds" Mink, Bob Glassenberg, Les Anderson and "Whitey" Dixon, put on a virtual one-man show for the wildly nonpartisan crowd, while KMET's Steve Segal with 25 points and AJ the DJ with 23 put on an offensive show rivaled only by the Christmas pageant at Radio City. After the lead had changed some five times in the first half and not once in the second half the final buzzer was sounded.

The scoreboard showed Warner Bros. 82 to KMET 72. Bedlam broke out. Warner Bros. players and fans alike began jubilantly to rip out pieces of the beautiful hardwood court so they could savor this moment of moments. "We're number one!" shouted Alan Mink. "We had 'em all the way," quipped Bob Glassenberg. "Hey, look at me!" snapped David Herscher, pouring beer on his head to show he was happy too. But in the KMET dressing room it was a different story. Dejectedly these pathetic men sat with their heads in their hands, sobbing softly, almost loudly, to themselves. It was in ugly contrast to the Warner Brothers hoopla but nonetheless a refreshing change from all that noise.

### Basketball Box Score

#### Warner Bros. Records

HERSCHER .....	26
MINK .....	4
GLASSENBERG .....	4
DAVIS .....	21
DIXON .....	13
ANDERSON .....	14
Total .....	82

#### KMET

SEGAL .....	25
SHEARER .....	0
AJ .....	23
McCONNELL .....	11
HALL .....	3
MR. KEY .....	0
LONGMEYER .....	8
BLOOM .....	2
Total .....	72

## New Singles



### I'll Never Smile Again

Daddy Cool

REP 1090

This fine, fine ditty, which in other decades lofted first the Ink Spots and then the Platters to the upper reaches of chartdom, provides a superb opportunity to explore the heretofore unscaled upper reaches of Ross Wilson's voice, not to mention the very highest ecstasies of blissful nostalgia. For some it will be a souvenir of Daddy Cool's current tour of America's heartlands; for all it's a luscious lollipop of a teaser for DC's forthcoming Reprise elpee, *Teenage Heaven* (which includes "Baby Let Me Bang Your Box," no less, plus some startlingly original compositions by these five audacious Australians).

### Arkansas Breakout

John Stewart

WB 7592

John Stewart has come a long way from The Kingston Trio and The Cumberland Three, but never so far as in this "hard-driving rhythm workout" (as the trades used to call 'em). Stewart's lyrics strike home with sufficient realism to make it extremely unlikely that the legislature of the state in question will ever propose "Arkansas Breakout" as the new State Song. It's not a happy song, granted, but an exhilarating one surely, and a necessary single from John's new *Sunstorm* album. Of equal interest

(if not exactly your obvious "singles" item) is the flip, "An Account of Haley's Comet," as spoken by John's father (who remembers well) with some astronomic music by Stewart *fills*.

### Beautiful

Gordon Lightfoot  
REP 1088

Among the many adjectives which apply to this recording, its own title is the simplest and best. It's a ballad with an ethereal touch of bossa nova; it seems that the atmosphere of tropical romance is transformed into something even gentler and warmer in the hands and voice of the Northern bard. Nick DeCaro arranged the almost subliminal string background, and Lenny Waronker's production is supreme testimony to the continuing necessity of the in-house A&R man. This is, of course, a selection from Lightfoot's latest, *Don Quixote*, an album of numerous delights whose title song you may also enjoy by inverting the "Beautiful" single.

### Butterfly

Goldie Hawn  
REP 1089

Goldie goes Continental in this rendition au français of Danyel Gerard's *chanson*, no relation to the Andy Williams hit of the 1950's. The *Cactus Flower* (and \$) girl conveys more than enough enthusiasm



to have all chiming in with the sing-along, clap-along chorus, even if you don't know the language. Of course it's from the new Reprise album *Goldie*, of which the underground Los Angeles *Staff* opined: "Not only is this the damndest surprise of the month, it's one of the very best as well!" *Touché*.

### I Need You

America  
WB 7580

Now that American record buyers have awarded immortality, RIAA-gold variety, to America's first single, "A Horse with No Name," the lads find themselves with a spacious set of horseshoes to fill, follow-up-single-wise. But this Gerry Beckley composition arrives with solid auric credentials of its own, being already familiar to many as Side 2, Cut 1 of the chart-topping *America* album. Here America turns from the salient surrealism of "Horse" to a gentler lyric whose subject matter is unpretentious but universal, and to a melody softly sung with harmonies guaranteed to melt in your ears. A springtime song if ever there was one. As surely as April showers bring May flowers, "I Need You" will soon be an essential element in the American way of life.

### Even Trolls Love Rock and Roll

Tony Joe White  
WB 7591

It's a troll tale and a droll tale that Tony Joe tells here. Seems his group was going out to play a gig somewhere way, way back in the country. They had to cross this bridge, you see, and just like the Three Billy Goats Gruff they were intercepted by a troll, who as his toll demanded a free concert. Now we don't imagine they had 110 volts AC out there on that bridge, but those trolls can be mighty convincing. To hear how it all came out, you'll have to listen to the record, on which the "Polk Salad Annie" man himself performs under the masterful supervision of Jerry Waxler and Tom

Dowd (borrowed from conglomerate brother Atlantic). For the same tale in somewhat greater detail, check out Tony Joe's latest 12-incher, *The Train I'm On* (BS 2580).

### Down to the Bone

Cold Blood  
REP 1092

New to the Reprise family is this San Francisco nonet, long-time favorites in that enlightened city and formerly associated with Bill Graham's San Francisco Records.



They are a versatile group, and "Down to the Bone" gives plentiful evidence of their variety of talents while tending to basic business, just as you'd expect from its producer, Donny Hathaway. It is a line from the song, incidentally, that supplied Cold Blood with the title of the LP that includes it, *First Taste of Sin*. (For the little records with the big holes, "Down to the Bone" has been trimmed to a meaty 3:10).

# Dr. Demento



"So Tough" (that's why-yi love her, love her) muscled its way into the hearts of teenage America in 1958 via the Backbeat recording by the Casuals (the original) and also via the Challenge disk by The Kuf-Linx. (If you said The Cufflinks, forget it. That was the group that did "Tracy" in 1969).

## Question for Next Week

As many fans of recording artist Taj Mahal and Reprise recording artist Ry Cooder are aware, these two worked together for more than a year in a group called The Rising Sons. In existence from the spring of 1965 (when they got their first gig demonstrating the then-new Martin electric guitar line at the L.A. Teenage Fair) to the summer of 1966 (by which time they had made a single and an unreleased album for Columbia), the group was five in number. For the WB/Reprise album of your choice, name the other three members, all of whom went on to record as soloists or group members after the setting of the Sons. (P.S. We'll give you credit for either of the two fellows who successively occupied the drum throne; *both* of them later made their mark in rock groupdom).

The winner of Dr. Demento's two-weeks-ago question (Q: Who were/are Bruce and Terry, current Reprise recording artists? A: Bruce Johnston and Terry Melcher) is Robert Orban of Menlo Park, Calif., who threatened a trip to Burbank if he didn't win. He requested the sound track from *A Clockwork Orange*.

Honorable mention, but no album, to Jeff Feuer of Brighton, Mass.

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 will be geographically pro-rated on the basis of two days per time zone, ties will be judged on the basis of penmanship, wit and lucidity.

# Artist Itineraries

## California

**Little Feat**  
5/3-7, Whisky A Go Go, Los Angeles

## Connecticut

**Bonnie Raitt**  
5/6, Univ. of Hartford, Hartford

## Illinois

**Stovall Sisters**  
5/2-7, Mill Run Theatre, Chicago  
**Jethro Tull/Wild Turkey**  
5/4, Southern Illinois Univ., Carbondale  
5/7, Amphitheatre, Chicago

## Indiana

**Jethro Tull/Wild Turkey**  
5/2, State Fair Convention, Indianapolis

## Louisiana

**Jethro Tull/Wild Turkey**  
5/1, New Orleans Municipal Auditorium, New Orleans

## Maine

**Alex Taylor**  
5/6, Westbrook Jr. College, Portland

## Massachusetts

**Herbie Hancock**  
5/1-8, Jazz Workshop, Boston  
**Youngbloods**  
5/2, Clark Univ., Worcester  
5/3, Orpheum Theatre, Boston  
5/5, Smith College, Northampton  
5/6, Cape Cod Community College, Barnstable

## Michigan

**Daddy Cool**  
5/7, Grand Valley State College, Allendale

## Minnesota

**Tony Joe White**  
5/5, Metropolitan Sports Center, Minneapolis  
5/7, The Arena, Duluth

## Mississippi

**Arlo Guthrie**  
5/6, Univ. of Mississippi, Oxford

## Missouri

**Jethro Tull/Wild Turkey**  
5/5, Kiel Auditorium, St. Louis

## Nebraska

**Peter Yarrow**  
5/7, Omaha

## Nevada

**Dionne Warwick**  
5/3-23, Riviera Hotel, Las Vegas

## New Hampshire

**Crazy Horse**  
5/4, Univ. of New Hampshire, Durham

## New York

**Bonnie Raitt**  
4/26-5/1, Gaslight, New York City  
**Fleetwood Mac**  
5/1, South Hampton College, South Hampton, Long Island

**Alex Taylor**  
5/2, Academy of Music, New York City  
5/4, Buffalo  
5/5, Brooklyn College, Brooklyn

**John Stewart**  
5/3-7, Bitter End, New York City

**John Baldry/Joyce Everson**  
5/4-7, Gaslight, New York City

**Youngbloods**  
5/4, State Univ. of New York, Geneseo  
5/7, Carnegie Hall, New York City

**Crazy Horse**  
5/7, Yorktown High School, Yorktown  
5/6, Cornell Univ., Ithaca (afternoon)  
5/6, Burnt Hills High School, Burnt Hills (evening)

**Fanny**  
5/7, Queens College, Flushing

**John Sebastian**  
5/7, Queens College, Flushing

## North Dakota

**Alex Taylor**  
5/6, Jamestown College, Jamestown

## Oregon

**Van Morrison**  
5/6, Paramount Theatre, Portland

## South Dakota

**Daddy Cool**  
5/5, Univ. of South Dakota, Vermillion

## Tennessee

**Fleetwood Mac**  
5/6, Vanderbilt Univ., Nashville  
**Jethro Tull/Wild Turkey**  
5/6, Univ. of Tennessee, Knoxville

## Texas

**Peter Yarrow**  
5/3, Abilene  
5/4, Houston  
5/5, San Antonio  
5/6, Univ. of Texas, Arlington

**Alice Cooper**  
5/5, San Antonio Hemisphere, San Antonio  
5/6, Memorial Auditorium, Dallas  
5/7, Sam Houston Coliseum, Houston

**Malo**  
5/5, San Antonio Hemisphere, San Antonio  
5/6, Memorial Auditorium, Dallas  
5/7, Sam Houston Coliseum, Houston

## Virginia

**Arlo Guthrie**  
5/5, Mosque Auditorium, Richmond

## Washington

**Van Morrison**  
5/5, Paramount Theatre, Seattle

## Washington, D.C.

**Arlo Guthrie**  
5/4, J.F.K. Center

## Wisconsin

**Jethro Tull/Wild Turkey**  
5/3, Dane County Memorial Coliseum, Madison  
**Arlo Guthrie**  
5/7, Milwaukee

## Canada

**John Fahey**  
5/7, Queen Elizabeth Theatre, Vancouver, B.C.

**Van Morrison**  
5/7, Queen Elizabeth Theatre, Vancouver, B.C.

**Alex Taylor**  
5/7, The Forum, Montreal, Quebec