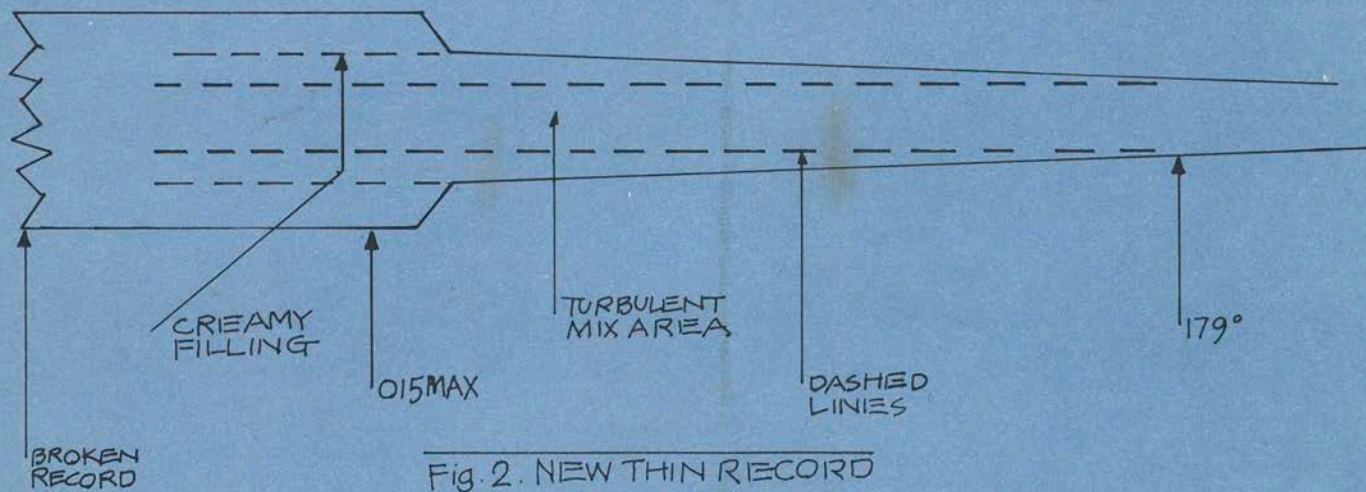
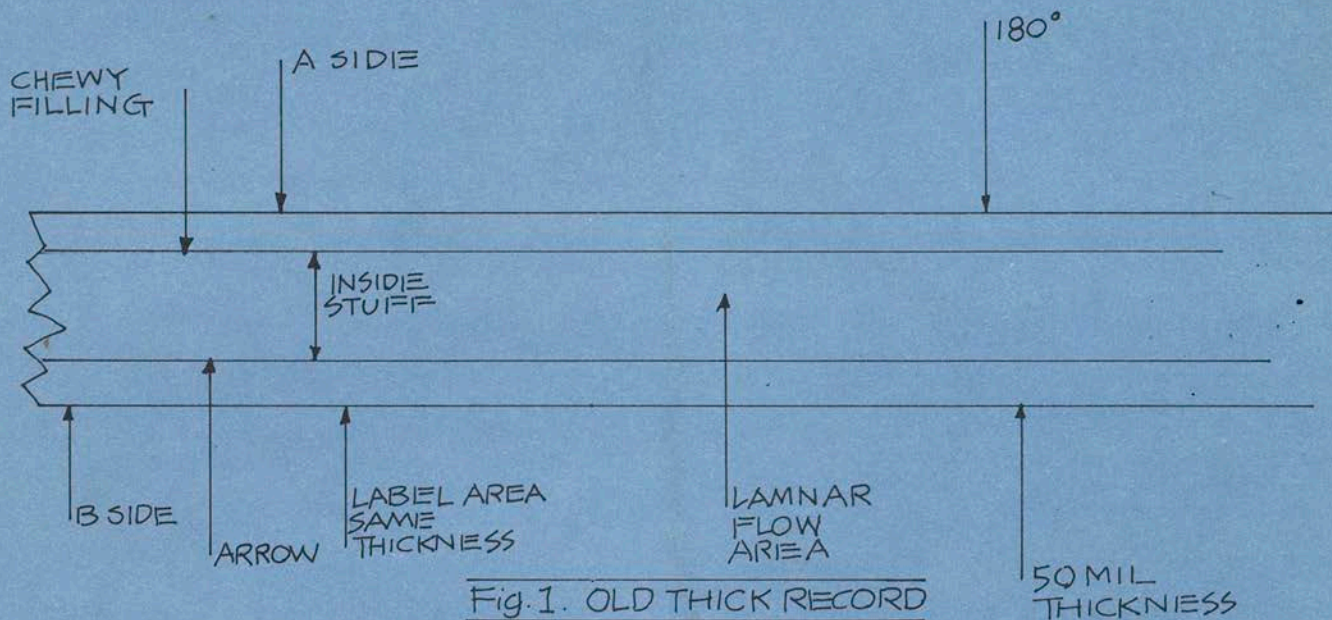


# circular



WHY ARE RECORDS  
GETTING SO THIN?

# Why Are Records Getting So Thin?

Remember the first time you opened a new album and discovered a thin, flimsy record that flexed right in your hands? Many people, having done just that, immediately shot off a letter to the record company complaining about being gypped.

Others, willing to give the new thing a try, put it on the turntable only to discover that the stylus wouldn't go from the outer edge of the record to the playing area unless the tone arm was given a little push. And then sometimes the stylus would skate right across the surface of the record and reject.

## Slipping, Skating, Skipping Stylus

When they could get the record to play, some people discovered skips which rendered the record unplayable.

Almost everyone complained of some degree of warpage.

Most people, however, are satisfied that the thin record is at least as good as the thicker one.

Record companies believe that most complaints about the thin record stem from the misconception that record quality can be equated with thickness. They say that people blame a skip or a warp on the fact that the record is thin rather than on their own mishandling which, they say, is usually the cause of the problem.

But disc jockeys and record store managers have another story, one that tells of a much higher incidence of record defects since the introduction of the thin record.

RCA spokesmen say that they have had fewer defective returns

in 1972 than in 1971. A Columbia official says that he has noticed no correlation between defective returns and thinner records. But at the dawn of 1973, any record store manager you can find is ready to curse the day thin records were introduced.

The new thin disc supposedly greatly reduces the problems of warpage, skipping, and skating. Why complaints about these problems have increased rather than decreased remains a mystery.

As anybody who buys records knows, surface noise in stereo is

Back in the old days, 12-inch discs were made out of shellac and weighed 300 grams. They didn't have to be that heavy, but if they weren't, they'd break pretty easily. Heavy came to mean quality.

Then along came vinyl (remember how record album covers still said "non-breakable" until not long ago?) and the weight of an LP went down to 190 grams, and then down to around 135 grams, where it stabilized.

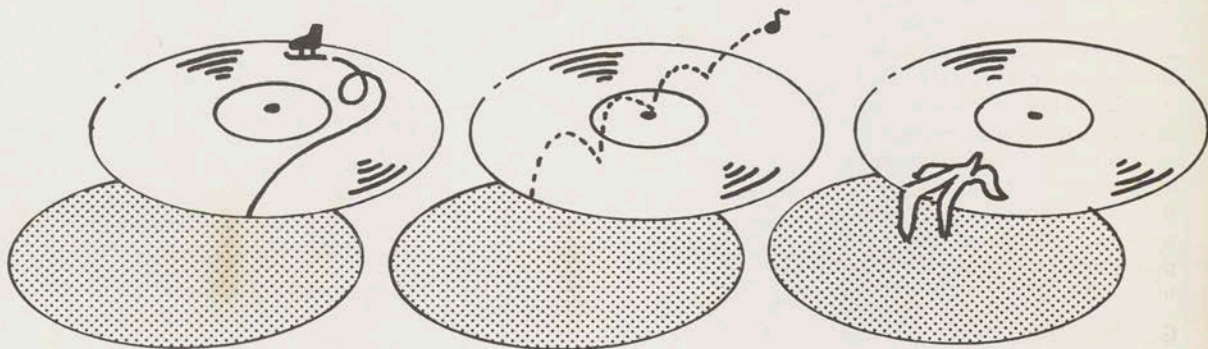
When fine stereo equipment started telling all the inner secrets of the surface of the 135-gram

means approximately 0.030 of an inch thick, which results in a disc weight of from 98 to 102 grams.

So you see, the reason for thin records *isn't* so record companies can save money on vinyl, but so they can produce a better playing surface. As a matter of fact, the use of less vinyl in production *does* help record pressers cut costs, but they pass the savings right on to you. You don't believe it. Hmmm.

## Vinyl Glob

A record press works this way. It has a top and bottom stamper, each engraved with the grooves of



SKATING

SKIPPING

SLIPPING

no fun, and when it's in quadraphonic it's a *real* bummer. When the electronics wizards began coming up with a new generation of incredible cartridges and amazing amplifiers, they forgot to tell the mechanics about it, so for a long time records continued to be molded like they were "Monos" to be played on the "Hi Fi," and when you finally brought home that new Dual 1229 you put on your favorite record and ended up listening to Rice Krispies.

disc, record engineers knew that the time had come to improve the moldability of records. It's in the moments of molding that the quality of a record surface is determined.

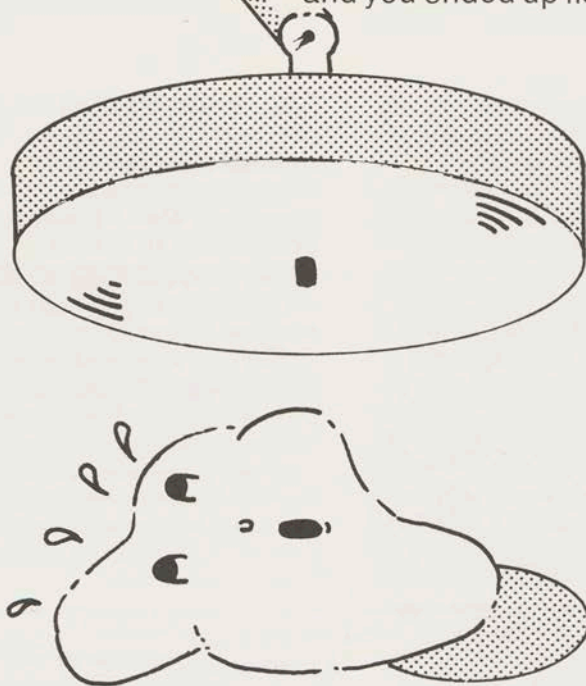
## Optimum Dimension

"Experience, experimentation and theory unanimously indicated that the moldability of a record is improved when its thickness has an optimum dimension," says W. Rex Isom, chief engineer at RCA. For the moment optimum

the record to be pressed. A glob of hot vinyl compound, called the preform, drops onto a platform and is then maneuvered onto the stationary bottom stamper (the "B" side, of course). Down comes the top stamper. For a period of 24 seconds it presses the bottom stamper just as hard as it can. The vinyl in the middle gets flattened into your favorite tunes. The disc is then lifted up, trimmed and stacked onto a spindle, where it cools.

What first suggested to research

For a long time records continued to be molded like they were “Monos” to be played on the “Hi Fi” and you ended up listening to Rice Krispies.



engineers that thinness might have something to do with the quality of the playing surface of a record is the fact that in the days before tapes the transcription records which were used for broadcasting purposes (as opposed to consumer use) were made thin to provide the best possible sound quality. Further testing by the engineers verified this phenomenon.

The idea that the thicker the record the higher its quality was dismissed. Not only that, but they found that other physical improvements of records also resulted with thinness. Foremost of these is the improved mixing which the vinyl compound undergoes during the critical moments of its pressing. Because less compound is used, the top and bottom stampers get closed together and the interference between the boundary layer of the compound that adheres to the top stamper with that which adheres to the bottom stamper produces what is called a turbulent mix.

### Gas Pockets

The thicker record, the 135-gram one, doesn't get mixed as well as a thin one. Since more compound is used it cannot be compressed as evenly and little pockets of process gases are trapped inside the vinyl and sometimes work their way to the surface and pop and peak and totally eliminate your mind when your stylus bumps into one of them right between “oh” and “my” on your favorite Otis Redding record.

The turbulent mix of the thin record eliminates the gases, which all escape into the pressman's face. Because of his sacrifice you get one fine album side of unin-

errupted listening pleasure and all those days you spent busting your ass down at the car-wash saving money for that sweet Dual 1229 are justified in skip-, scratch- and crackle-free listening delight.

And that's not all that surprised the engineers:

- ★ The thinner disc cools rapidly and effectively, drastically cutting down warpage at the time of its manufacturing.
- ★ Grooves are more perfectly molded since the thin record is more tightly compressed. The better the grooves are molded the less work your stylus has to do. It'll last longer and so will the record.
- ★ And as the extra added attractions (you knew this would come up again), inflationary manufacturing costs are somewhat offset by the smaller

amount of compound used in the record, and rising shipping costs are slowed down by the decreased weight of the product.

### Consumer Feedback

When thin records first came out they were exactly .030" thick from the label area to the bead (the record's rim). They weighed 90 grams, as opposed to the 100-gram average weight now. After some consumer feedback and more testing some changes were made.

The slope of the entry angle from the bead to the playing surface was increased so the stylus would be sure and coast to the playing surface regularly.

### A Great Entry Angle

This alteration resulted from complaints from disc jockeys, for whom such things are critical. A disc jockey is likely to stop his

turntable by pressing his thumb against the bead of the record and holding it against the turntable, rather than by using the label area for the same purpose, as record manufacturers recommend. If this is done enough times, and the bead isn't structured to accommodate such usage, the entry angle becomes flattened, there is no more gravitational pull on the stylus and it won't get over to the playing area when it's supposed to. The innovation which was engineered to remedy the situation—the increase of the entry angle slope—added a little weight to the disc.

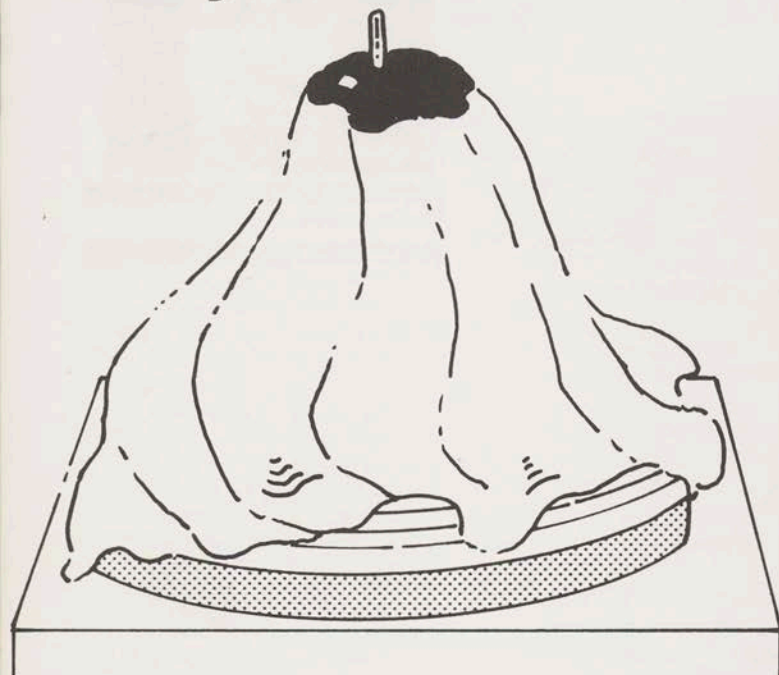
An even more important modification of the original 90-gram disc is that the thickness of the playing surface now decreases from the label area to the bead and is of a slightly greater average thickness rather than being an even .030-inch all the way. The playing surface is now actually cantilevered in much the same way an airplane's wings are.

For this reason a thin record can now accommodate nearly every form of stress, including improper storage. It'll flex, not warp. And in case it does warp, it returns to its original flat shape readily.

### Shrinks Caused Warps

The thin record flexes with, rather than resists, stress, so packing procedures suitable for heavier discs were unacceptable for the thin record. Initially the plastic covering of an album cover, the shrink wrap, bent the cover and the thin record inside flexed right along with it instead of resisting like a heavier record would. Unwrapping revealed warped records. Now most companies stretch

## Skinny Discs



shrink wraps to eliminate the stress they can cause.

Other causes of stress were also discovered, such as the practice of folding one end of the paper envelope containing the record to ease the task of inserting it into the album cover. This causes uneven pressure on the record surface and therefore a potential warp.

The cantilever modification, described above, was developed to defend the thin disc from warpage even when it became warped. In the same way that a thin disc will flex to accommodate undue stress, it will re-flex to its original flat shape when it is relieved from the stress, simply by being placed on a flat surface for a few hours.

RCA introduced the thin record about two years ago.

Columbia, the company that does the pressing for Warner Bros. Records, produces its version of it.

But the whole disc-producing cycle at a pressing plant must be adjusted when there is a technological advance and every company is not likely to jump on the bandwagon immediately.

Some boards of directors need years to make a decision.

### Europe Comes From Behind

European companies are moving slowly, but steadily, as usual. There may be a thin record from England within a year.

And really, two years is not that long of a testing period.

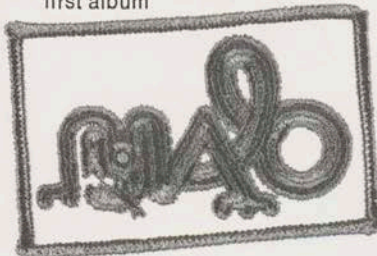
In light of that consideration, and if you remember what was said at the beginning about disc jockeys and record store managers, the question at present could perhaps be "Why Are Records Still So Thin?" Maybe you'd like to know that yourself. You'll have to wait a while for an answer to that one, though. ■

## Rolling Stoners Ransack the

**(Results Might've Been Different If Stan Cornyn Rolling Papers Had Competed With a Printed Speech by The Faces)**

About four weeks ago, Merchandising Moguls at Warner Bros. surveyed the warehouse where posters, T-shirts and other such goodies are stored and decided it was time to unload some of the company's outdated efforts. Under the headline "The Warner/Reprise Garbage Sale Freebie," a full-page ad in *Rolling Stone* invited readers to write in for such as:

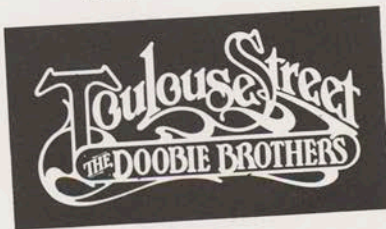
★ Malo press kit from the group's first album



★ America postcards or "I Love America" buttons



★ Doobie Bros. matches and rolling papers



★ Copies of a music biz speech Stan Cornyn thundered a few years ago

★ Three-ring notebooks with a WB logo on the front

★ Compilation of ads and promotions that helped put WB on the map.

★ Fourth of July sales kits from two years ago

★ Faces dolls, fully assembled and ready to snuggle



# Warehouse

- ★ Seven-sheet posters for Ry Cooder's *Into the Purple Valley*
- ★ Curved Air LP with full-color art work pressed into the album
- ★ James Taylor poster for his first WB album
- ★ Grateful Dead sticker, full color
- ★ Mailer for the new Captain Beefheart album, obsolete because the title was changed after it had been printed

From what we've seen, the readers of *Rolling Stone* are alive and well. Over 6,000 replies have been received to date, and mail-room drones complain that there doesn't seem to be an end in sight.

Favorite item in the giveaway were the Faces dolls, which elicited passionate response from younger, decidedly female, readers of *Rolling Stone*.

At the bottom of the list was Stan Cornyn's music biz speech.

There were more female than male respondents, and there was not much selectivity—approximately 60% checked every item on the list.

The mail has not all been opened yet, but the warehouse has been emptied twice over.

Which is what it was all about in the first place.

## Meet an Artist in Your Mailbox

There are some new Warner/Reprise artists in the January album release. A lot of them, in fact. And one of the problems facing the Hard Goods Department is to find ways of winning attention for new artists and LPs.

If you are a radio station, a re-



tailor or a hardworking press person, you should be on the lookout for the following, which will tumble into your mailboxes this week:

★ Preview Pack of four singles featuring tracks from albums in the soon-to-ship January release. New music from the Beach Boys, Paul Butterfield, Barbara Keith and Gram Parsons

★ Smashing poster featuring the notable face and eminent figure of Claudia Lennear, whom you may remember from the Mad Dogs and Englishmen tour. She's recorded a solo LP for Reprise, titled, appropriately, *Phew*.

★ An EP (Extended Play 45 disc, for you youngsters) previewing three of the tracks from the new Wilderness Road album, *Sold for Prevention of Disease Only*. Wilderness had one LP on Columbia—good reviews, terrific response in concert. Now they're happily on Reprise.

★ Suitable-for-framing poster announcing the latest develop-

ment in the career of Dionne Warwick. "This time," says the poster, "Dionne Warwick sings Holland-Dozier-Holland."



## Hot Posters

Most popular of the current in-store merchandisers to come from Burbank is the giant red-black-white poster for Captain Beefheart's *Clear Spot* album. The artwork is so strong, in fact, that red-black-white T shirts (long-sleeved, it's winter, you know) are currently in the works.

From the Grateful Dead came the design for a full-color poster heralding their top-selling *Europe '72* album. This one is getting up everywhere, possibly helped by the fact that the Dead's newest album is posting 35 on the current *Billboard* album chart.

These posters have been shipped directly to Warner-Elektra-Atlantic branches and sales offices for distribution. Retailers who want, but haven't seen them, are encouraged to pester their Warner/Reprise salesman.

## Neil Young Lost in the Racks

Several reports have reached WB that Neil Young's new *Journey Through the Past* album is being racked under "soundtracks." The music is from a forthcoming movie, but it is strongly suggested that the album be treated as a Neil Young LP and grouped with his other solo efforts.

After the movie is released, sometime early this year, the album can comfortably fit into both categories. ■

# Banjos at 20 Paces

## Take a Right by the Light and You Can't Miss It

In case you've been hiding in the can during the holidays, there's a real spellbinding not-to-be-missed film in mass distribution this very moment. It's called *Deliverance* and guess what we're getting out of it. The Sound Track, of course, complete with an-about-to-be-surprise-hit-single called "Dueling Banjos" which is charted all over the southern half of the land and is slinking its way into Seattle sales as well. It busted out of Minneapolis just before Christmas, remember? In spite of two emergency jacket copy corrections, this LP will have shipped by the time you read this.



Ruby Monday

## Un Faux Pas Pas Beau

International Representative of Wealth and Taste Tom Ruffino reported at last week's Monday Singles Meeting that Sparks' second album on Bearsville had been accidentally released in France last month. *Honi Soit Qui Mal Y Pense*.

## An R&B Hit? From Warner Bros.?

Yes indeed—"Don't Burn Me" by Paul Kelly is #59 in *Cash Box*' Soul Chart, Top 10 in Atlanta and is lighting fires on all the major R&B stations except WWRL and KGFJ. They'll be going on it soon, just you wait and see.

## Lightfoot Blunts Fangs, Saves a Leg

College Program Coordinator Bob Glassenberg reports a strange event that occurred sometime in December in mountainous Big Sur, Calif. Bitten on the foot by a rattle-

snake and lying in wait for the ambulance (an hour and a half proposition in Big Sur), a young female named Susan was kept mesmerized by *Old Dan's Records*, Gordon Lightfoot's latest on Reprise, until the MDs arrived to save her leg. Further complications notwithstanding, Susan is on her two-legged way to recovery. Meanwhile, Bill Gavin has Personally Picked the B-Side of Gordon's newest single, which backside is being reverberated around by CKLW (Detroit), KLIF (Dallas), KRLA (LA) and WKBW (Buffalo). It's called "You Are What I Am" and busy branch workers across the nation have already reserved it *everywhere*.

## Twin Birth Induced by Labor

The plant at Santa Maria (one of the places where vinyl is gushed through tubes, squirted onto

mothers and squeezed and squashed within less than an inch of its life, not to mention stuck and glued with labels and surrounded by brand new clothes) has been truckin' and re-truckin' while you were overindulged and depressed through the holidays so you'd have two new hit singles to get emotionally involved with and buy. One is "Hummingbird" by Seals & Crofts, which has already gone on WRKO (Boston). The other is just out and still wet, sired by America. "Don't Cross the River" is the A-Side, rumored to be the favorite choice of the group. The B-Side is "To Each His Own," and if that's not the hit, I'll eat my teacup. ■

# Top Ten

Warner Bros. Album Sales Figures for Week of January 1-7

1. Seals & Crofts/*Summer Breeze* (BS/M8/M5 2629)
2. Paul Stookey/*One Night Stand* (BS/M8/M5 2674)
3. Dionne Warwick/*Just Being Myself* (BS/M8/M5 2658)
4. America/*Homecoming* (BS/M8/M5 2655)
5. Deep Purple/*Who Do We Think We Are!* (BS/M8/M5 2678)
6. Beach Boys/*Holland* (MS/M8/M5 2118)
7. Jethro Tull/*Living in the Past* (2CH/K8C/K5C 1035)
8. Paul Butterfield/*Better Days* (BR/M8/M5 2119)
9. Duane Allman/*An Anthology* (2CP/J8/J5 0108)
10. Wilderness Road/*Sold for Prevention of Disease Only* (MS/M8/M5 2125)

# What Does Alice

## Out of the Snake Pit

★ The 14-city sellout Alice Cooper invasion of Europe has yielded a properly immodest tabloid account (complete with Full Color Pin-ups) of the tour. Dated Christmas Day, the broadsheet includes a picture



of Alice in Highland garb, some soft core comics, sensational articles and a little note that the whole thing was put together by *Disc*, Britain's "best loved" music weekly.

## Other Brothers

★ There are two new Allman Brothers: Lamar Williams replaces the late Berry Oakley on bass and Chuck Leavell now plays piano for the band. The group is playing concert dates and preparing a new album, *Brothers and Sisters*, due in February on Capricorn.

## Music of the Spheres

★ The crooning of Arlo Guthrie woke up Apollo 14 astronauts Dec. 10 as Mission Control piped "City of New Orleans" up to the spacecraft.

# What We Wear Under His Kilt?

# From Tawny Tape . . .

## Blessed Event

★ Gene Parsons became a father on Dec. 13 with the birth of daughter Lillybeth. It's a grand old name, probably misspelled by *Circular*.

## 81 Square Inches

★ Shipping with most of this week's *Circulars* are those rascally 9x9 booklets, the assembled simulated liner notes for WB's most recent litter of albums. Just thought you'd like to know.

## Birthday Bonanza

★ This week's celebrations include the following musical notables: Elvis Presley (Jan. 8), Shirley Bassey (Jan. 8), Little Anthony (Jan. 8), Joan Baez (Jan. 9), Rod Stewart (Jan. 10), Sal Mineo (Jan. 10), Ray Price (Jan. 12) and Jack Jones (Jan. 14).

## Talk of the Town

★ The universality of Black Sabbath's musical contributions were recognized last month when the august *New Yorker* magazine, outlet for the high class creative energies of James Thurber and J. D. Salinger among others, reviewed Black Sabbath Vol. 4 in the most glowing terms. It's enough to make a group blush.

## Closed Shop

★ Bob Seger is the first outsider allowed to cut a record at Leon Russell's Paradise Sound Studio in Tijuana, Oklahoma. Previously, only Leon and his Shelter People had recorded there. A portion of Seger's next Reprise album had been completed earlier in the equally famed Muscle Shoals establishment. ■

Following is a highly simplified account of how your favorite recordings (and the ones you can't stand too) are converted from the finished, mixed-down studio tape into what the record company hopes will be million-vinyl discs.

The first step is the tape-to-disc transfer, using a lathe equipped to cut grooves bearing the undulations your phonograph translates back into music. This is a precise and artistically demanding procedure which can make all the difference between a great-sounding record and an unsatisfactory one.

Discs used are similar to those used for demos and such, and are often called "acetates." Actually they're lacquer-coated aluminum; the ones used for making records—instead of selling songs—are

somewhat larger (about 14" for LPs) and of finer quality.

These finished "lacquers" are then sent off to a processing plant, where they are electroplated. The electroplating, when removed from the lacquer, reveals a negative impression of tomorrow's Pick to Click; it has ridges where the grooves go.

This negative metal disc is called a "metal master," to distinguish it from the dozens of non-metallic things that the record biz likes to call "masters." The metal master is then itself electroplated; the resulting discs are positive (you could play them if your turntable was big enough) and are called mothers. There, with homage to Frank Zappa, is the answer to last week's question. ➔

## Vinyl Statistics

*Circular* is pleased to present a weekly running account of newborn Warner Family Records, everything from 7 to 12 inches in diameter, a list stripped of adjectives, avoidable nouns and even verbs. Announced dates of release are sort of theoretical, but usually quite close.

### Albums

#### (December 29)

*Accidentally Borne in New Orleans*—Alexis Korner & Snape—Warner Bros. album BS 2647  
*Phew!*—Claudia Lennear—Warner Bros. album BS 2654  
*Just Being Myself*—Dionne

Warwicke—Warner Bros. album BS 2658

*One Night Stand*—Paul Stookey—Warner Bros. album BS 2674

*The Sweetheart Sampler*—Frankie & Johnny—Warner Bros. album BS 2675

*Who Do We Think We Are!*—Deep Purple—Warner Bros. album BS 2678

*Barbara Keith*—Reprise album MS 2087

*Henry the Human Fly*—Richard Thompson—Reprise album MS 2112

*Holland*—The Beach Boys—Reprise album MS 2118

*Lark*—Linda Lewis—Reprise album MS 2120

*Not Till Tomorrow*—Ralph McTell—Reprise album MS 2121

*G P*—Gram Parsons—Reprise album MS 2123

*Sold for Prevention of Disease Only*—Wilderness Road—Reprise album MS 2125

*Better Days*—Paul Butterfield—Bearsville album BR 2119

### Singles

#### (January 3)

"I'm for Real"—Malo—Warner Bros. single WB 7668

"I Think You Need Love"—Dionne Warwicke—Warner Bros.

single WB 7669

"Don't Cross the River"—America—Warner Bros. single WB 7670

"Sugar Magnolia"—Grateful Dead—Warner Bros. single WB 7667

"Hello Hurray"—Alice Cooper—Warner Bros. single WB 7673

#### (January 10)

"Woman From Tokyo"—Deep Purple—Warner Bros. single WB 7672

"Sail on Sailor"—The Beach Boys—Reprise single REP 1138

"Don't Close Your Mind"—White Witch—Capricorn single CPR 0016

# to Virile Vinyl



To continue, the process is repeated once again to form negative discs called "stampers." These stampers, which have refinements like a depression around the edge to make the raised outer rims for LPs, are the "molds" with which the grooves are actually stamped on vinyl (under intense heat and pressure, and generally on hand-operated presses). Since stampers last only for a few thousand copies, you need quite a few of them to make a hit record.

With the "three-step" process involving metal masters and mothers, you can make as many as possible from a single lacquer, otherwise the tricky process of lacquer-cutting would have to be repeated almost continuously, increasing the likelihood of inconsistency in the finished product.

## Question for Next Week

Some months back in this column we tested your sense of change, specifically your knowledge of several record labels that

were compelled for one reason or another to change their names, often in mid-hit. History is also well-dotted with examples of what might be called the reverse situation: two totally different record labels using the same name (at different times).

Four label names, none of them overly obscure, are our subject today; for each we give two clues, one for each of the two incarnations of the name involved. Be the first to cough up the four magic names and win the single Warner Bros. or Reprise catalog album of your choice.

- (1) (a) Black country blues in the 1920s; (b) namesake and affiliate of one of today's larger movie studios.
- (2) (a) Dance bands for dime stores in the 1920s; (b) some of the great names of Philly rock & roll.
- (3) (a) Tough Chicago blues in the 1950s; (b) British singing idols plus a current WB favorite in the 1960s.
- (4) (a) Sears-Roebuck cheapie label in the 1920s; (b) label once distributed by WB, on which Jimmy Seals (of S. & Crofts) made several discs as a solo.

The winner of Dr. Demento's five-weeks-ago contest (Q: What word identifies a powerful group and a positive disc? A: A Mother) is Pat Roark of Los Angeles, who requested *Homecoming* by America.

Honorable mention, but no album, to John Coffman of Greensboro, N.C.

The winner of Dr. Demento's four-weeks-ago contest (Q: Pseudonyms; A: Robert (really Roy) Byrd = Professor Longhair; Robert Brown = Washboard Sam; Jimmy Drake = Nervous Norvus; Don Van Vliet = Captain Beefheart; Marion Slaughter = Vernon Dalhart; J. P. Richardson = Big Bopper; Chester Burnett = Howlin' Wolf; McKinley Morganfield = Muddy Waters) is David Weiss of Milwaukee, Wis., who requested *Gandharva* by Beaver and Krause.

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, 3701 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.

## Inspirational Verse

When you hold my hand  
I'm a prehistoric man  
I go ape

—Neil Sedaka "I Go Ape"

## Artist Itineraries

### Allman Brothers Band

1/13 Orlando  
1/14 Tampa  
1/19 Athens, Georgia

### America

1/19 Seattle  
1/20 Portland  
1/21 Corvallis, Oregon  
1/23 Denver  
1/24 Oklahoma City  
1/25 Kansas City, Kansas  
1/26 St. Louis  
1/27-28 Chicago  
1/31 Detroit  
2/1 Buffalo  
2/2 Toronto  
2/3 Rochester  
2/4 Philadelphia  
2/8 Cincinnati  
2/9 Columbus  
2/11 New York  
2/13 Greenvale, Long Island  
2/15 New York  
2/16 Boston  
2/17 Providence  
2/18 Hartford  
2/21 Pittsburgh  
2/22 Owings Mill, Maryland  
2/23 Philadelphia  
2/24 Richmond  
2/25 Washington, D.C.  
2/28 Charlotte  
3/1 Atlanta  
3/2 New Orleans  
3/4 Houston  
3/5 San Antonio  
3/6 Arlington, Texas  
3/18 Honolulu

### Cold Blood

1/17-20 Seattle

### John Hartford

1/12-13 Tallahassee  
1/20 Jacksonville  
2/2 St. Bonaventure, New York  
2/3 Pittsburgh  
2/16 Georgetown, Kentucky  
2/17 Davidson, North Carolina  
2/28 Morris, Minnesota  
3/1 Vermillion, South Dakota

### Gordon Lightfoot

1/18 Boise, Idaho  
1/19 Los Angeles  
1/20 San Luis Obispo, California  
2/2 Jacksonville, Florida  
2/3 Nashville

2/9 Columbia, Missouri  
2/11 St. Paul  
3/6 Regina, Saskatchewan  
3/7 Saskatoon, Saskatchewan  
3/8-9 Edmonton, Alberta  
3/10-11 Calgary, Alberta  
3/21-25 Toronto  
4/11 Portland  
4/12 Seattle  
4/13-14 Vancouver  
4/15 Corvallis, Oregon  
5/10-13 Winnipeg

### Martin Mull

1/9-13 San Francisco  
1/21 Stonybrook, New York  
1/25-27 East Lansing, Michigan  
1/28 Philadelphia  
1/30-2/4 Cleveland  
2/9-10 Notre Dame, Indiana  
2/11 New Britain, Connecticut  
2/24 Rindge, New Hampshire  
3/9 Frederickton, New Brunswick  
3/10 Acadia, Nova Scotia  
3/11 Halifax, Nova Scotia

### Mason Proffit

2/1 Lincoln, Nebraska  
2/3 Bloomington, Minnesota  
2/4 Duluth  
2/17 Milwaukee

### Seals & Crofts

1/18 Toronto  
1/19 Kent, Ohio  
1/20 Dayton  
1/21 Bowling Green, Ohio  
1/23 Cincinnati  
1/24 Ft. Wayne, Indiana  
1/25 Muncie, Indiana  
1/26 Chicago  
1/27 Indianapolis  
1/28 St. Louis

### Stonergound

1/10-14 Los Angeles

### Wet Willie

1/11 Thunder Bay, Ontario  
1/14 Winnipeg, Manitoba  
1/17 Saskatoon, Saskatchewan  
1/18 Edmonton, Alberta  
1/19 Calgary, Alberta  
1/20 Lethbridge, Alberta  
1/21 Moscow, Idaho  
1/23 Nelson, British Columbia  
1/25 Prince George, British Columbia  
1/26 Kamloops, British Columbia  
1/27 Vancouver, British Columbia  
1/28 Seattle