

circular



The Fries and Other Attractions of Bearsville

Bearsville, New York, is a miniscule burg about a mile and a half up the road from renowned Woodstock, about 85 miles from N.Y. City's northernmost border. Actually,



Bearsville is, in effect, a vassal of Woodstock, whose government (what there is of it) administers Bearsville.

In recent years a new force has entered the life of this once (and still) sleepy town: rock and roll. Bob Dylan paved the way years ago when he fell off his motorcycle and broke his neck on a country road in the area, which got folks interested. People are weird that way.

Dylan's manager, Albert Grossman, who in earlier days owned the original Gate of Horn in Chicago, had moved up there, as had a number of his clients, including Dylan, The Band and Paul Butterfield.

By the Time We Got to Bethel . . .

Music from Big Pink really freaked out the city folk and flocks of would-be rock stars started hopping Short Line busses bound for glory and the Kingston, New York, bus station. The Woodstock Festival (marca registrada) was the last straw, even though it wasn't held anywhere near Woodstock . . . that hippie drug and love music

feat actually took place in Bethel, New York.

Woodstock has had more influence on the course of American culture than, say, Butte, Montana—a city of more than twice its size. Meanwhile, the redoubtable Mr. Grossman opened a fancy French restaurant called The Bear in an effort to turn the locals and hamburger-loving rockers' collective taste buds in the general direction of Dijon. The food was great and the music started getting better too. Soon Albert decided to expand his Upstate activities to include his first love, music.

He started a recording studio which delighted the local musicians, who no longer had to schlep into New York every time the muses attacked. He called it Bearsville Sound and its growing list of credits includes, among others, sessions by Badfinger, The Band, Taj Mahal, Kris Kristofferson, Bob Dylan, Paul Butterfield, Peter Yarrow, Sparks, Jesse Winchester, Seals & Crofts, James Cotton and Todd Rundgren.

Spider's Lair

Circular recently was given a guided tour of the studio by its genial administrator, Jim Rooney, who should be familiar to Warner/Reprise watchers as part of the great late Blue Velvet Band. Not knowing all that much about the technology involved in such enterprises, it was a blur of dials, switches, tape reels, microphones and VU meters, as well as clean rest rooms, ample parking and an echo chamber which serves as home for a slothful spider. *Circ* couldn't help noticing its very own Bonnie Raitt in that sylvan setting, hard at work recording her next Warner Bros. record album. She seemed to be having a nice time and the resultant music was at least 100 proof (whatever that's supposed to mean).

Soon Albert felt moved to start an actual record label and, as it happened, decided to call it Bearsville

Records. The little company put out a slew of interesting albums (Ian and Sylvia, Jesse Winchester and—need it be mentioned?—Todd "Runt" Rundgren) and had them distributed through the aegis of the mighty Ampex Records organization. Oops! Distribution switched to Warner Bros. last year and the rest is history but you wanted to know about Bearsville and Ampex and Warner Bros. is/was in Burbank and New York.

The scene up there is mellow, and that's the only way to describe it even after combing a thesaurus for a fitting substitute. The sun was shining but The Bear was closed for alterations. The Bear's companion emporium, The Bear Cafe, was opened and *Circular* feasted on a lunch of eggs Benedict, steak sand-



wiches, Wurtzburger beer, roast beef on French bread and french fries—what french fries!! They were so good *Circular* ordered another round of them for dessert. Mr. Grossman was kind enough to pick up the tab. Then came a tour of the northernmost offices of Bearsville Records (the southernmost are located downstate in a cubbyhole bored into the wall of the world-famed Warner Bros. N.Y. Townhouse). Eager workers were observed answering phones, typing memos, playing pool and staring out the window.

The office includes a recreation room complete with an antique

nickelodeon which is operative only in the sense that sound emits from its bowels when a five cent piece is deposited in the appropriate slot. The sound is not clearly recognizable as music, for this archetypal juke has a mind of its own, clearly influenced by the work of Marcel DuChamp and others with surreal tendencies.

Off *Circular* went to view a barn in which, it is contemplated, live radio concerts will originate, as well as conventions. This should be explained: Mr. Grossman's attitude toward his holdings is similar to that of a medium sized city's Chamber of Commerce. These Chambers of Commerce bid regularly for the privilege of hosting important gatherings (Elks, Moose, Toads, etc.). Albert hopes to make Bearsville the site of an international massage convention and a rock and roll parents' symposium (for mothers and fathers whose offspring grew up to become fave raves) as well as the focus of a number of other interesting gatherings.

High on a hill, above Bearsville Sound, which is set back in the woods, is a clearing on which a number of authentic teepees stand.

Circular spoke to the gentlemen who built the structures, who explained that Albert invited the builder's family (wife, daughter, cat, dog and himself) to squat on the land and run a kind of teepee construction course for those interested in building like shelters of their own. This man was conceivably the finest person *Circular* has ever met, a fact which became obvious after only a few minutes conversation with him.

Albert showed off another hilltop barn which will house recording facilities less formal and more mobile than those at the mother studio. The clean (!) water in a nearby brook babbled as all retired to the Grossman's residence where, after an inspection of what once was a swimming pool and is now a frog nesting pond ("Pool s attract flies and people") and soon-to-be trout bathing area, *Circ* bid its host a fond adieu.

Soon *Circular* was barreling down the Thruway at 85 miles per in a rented car afflicted by a unique wheel shimmy problem. Like General MacArthur, however, *Circular* vowed to return to Bearsville as soon as possible—to order up some more french fries.

Fast Spins

Let It Crawl
Society's Bag
WB 7622

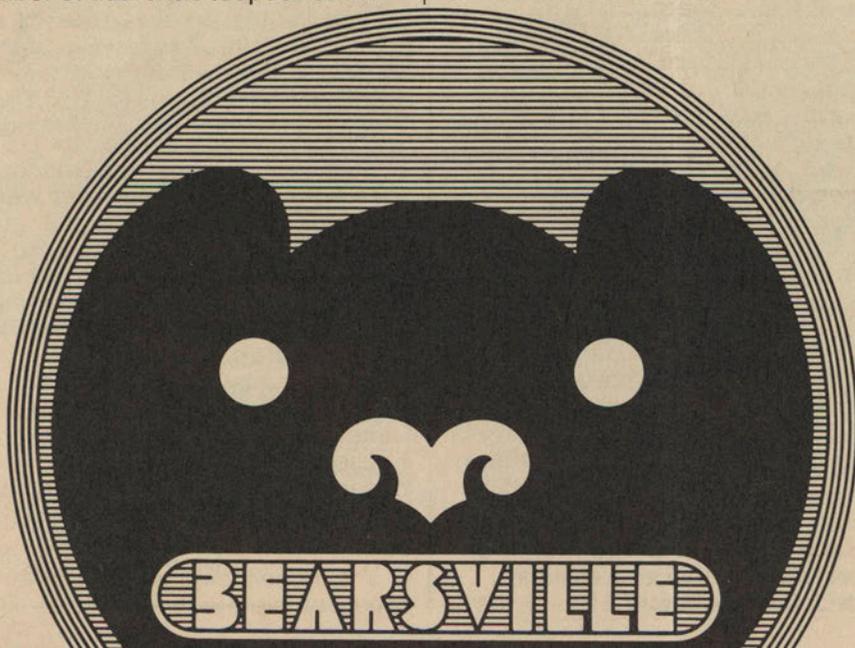
Body music incarnate is this soul-shakin' instrumental. It's got one of those sensuous riffs which never wears, brightly decorated by a gang of glowing wah-wah guitars and a vocal exhortation or two. "Let It



Crawl" was produced by Fred Smith, whose credits also include the earlier works of Charles Wright and the Watts 103rd Street Rhythm Band plus a hatful of hits by the Olympics and other R&B legends.

Good Intentions
Shirl Milete
REP 1111

Down the middle of a country road comes this remarkably insightful song about the superiority of good deeds over good words. This always-relevant message comes from the pen of Shirl Milete, who sings his own song in a righteously appropriate voice, salient and sonorous. Equally righteous is the swaying, clapping, camp-meeting style backup contributed by Jimmy Bowen, who produced "Good Intentions" for his own firm, Amos Productions, Inc. You may recall that Mr. Bowen, after a brief but remarkable career as an upright-bass-slapping rock 'n' roll idol ("I'm Stickin' With You") became one of Reprise Records' (and the nation's) leading MOR producers, getting together many a natural smash for the likes of Dean Martin and Frank Sinatra. This release marks the welcome return of Jimmy Bowen to Reprise grooves.



Items

Sing Along with Black Sabbath

★ Reprinting lyrics in albums has been very much in vogue ever since the Beatles' *Sgt. Pepper*, and few are the major rock artists who have not elucidated their music by thus displaying their words. Newest arrivals to the write-out-the-words crowd are Black Sabbath, whose forthcoming *Black Sabbath Vol. 4* LP will feature lyrics reprinted on the innerspread. Can chord charts for instrumental albums be far behind?

Global Pentangle Mission

★ Pentangle have scheduled their biggest world tour ever, to include Australia, New Zealand, Scandinavia and Britain starting in August and coinciding with the release of *Solomon's Seal*—their first album released on Warner/Reprise worldwide. Their previous albums were issued on Warner/Reprise only in the U.S. and Canada.

Birthday Bandwagon

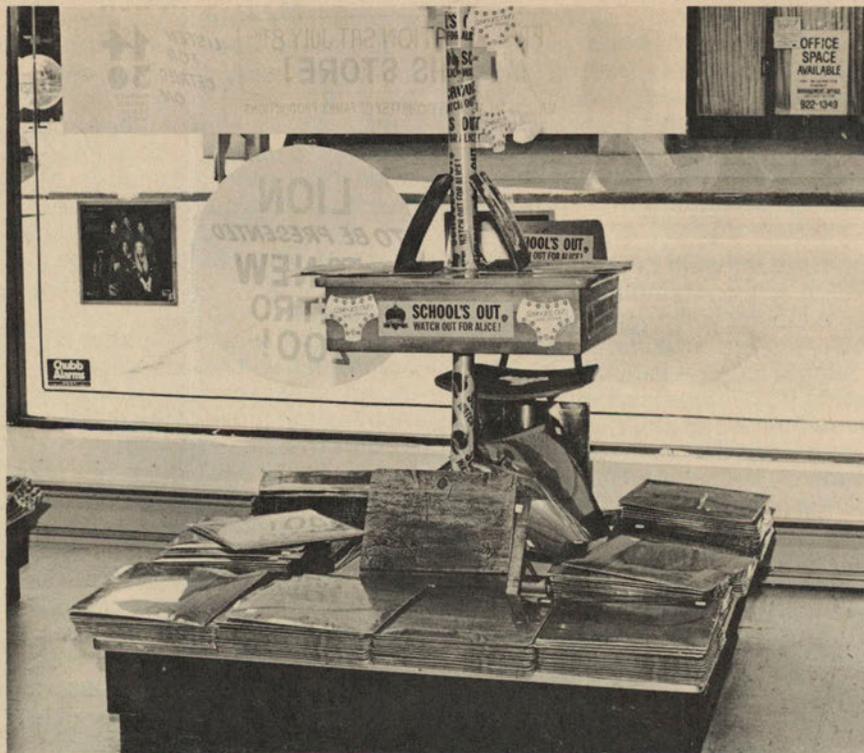
★ This week's celebrations include the following musical notables: Jim Reeves (August 20), Kenny Rogers (August 21) and Leonard Bernstein (August 25).

The Dark Ages

★ Eleven years ago this month WB made its bid for the popular market with the following LPs: *Riotous, Raucous, Red-Hot 20s* by Joe "Fingers" Carr, *Continental Host* by Raoul Meynard and *Remember the Night and the Girl and the Song*.

Endless Spring

★ United Artists has released an album called *Spring* by a sister duo of the same name. One half of the duo is Mrs. Brian Wilson, so it is not surprising that Beach Boy Mr. Wilson produced the album and wrote four of the songs.



CANADA'S COOPER CAPERS—In case any Canadian record store lurkers were unaware of Alice Cooper's *School's Out*, Warner/Reprise's National Promo Manager of the North, Tom Williams, arranged these classy displays. Tom reports that several Canadian radio stations are even giving away school desks as part of some Alice Cooper contests.

Allman Anthology

★ Capricorn Records is in the midst of preparing a Duane Allman retrospective album (aptly titled *Duane Allman/An Anthology*) which will include Duane's session guitar work with Wilson Pickett, Aretha Franklin, King Curtis, Delaney and Bonnie, Derek and the Dominoes, Boz Scaggs and lots more. The anthology will also feature three tracks which were never previously released: the last recording of the Hour Glass (an L.A.-based rock group that included Duane and Greg Allman), an Allman Brothers jam recorded live at the Fillmore East (but not included in their historic album of the same name) and a track recorded by Duane's unnamed group that immediately preceded the Allman Brothers. The latter is the only recorded work with Duane as vocalist.

Three Plaques

★ Lou Dennis, the suave man of tape at Burbank, informs *Circular* that ASCAP is awarding Warner/Reprise three plaques for Top Ten singles performances, to wit: "Bang a Gong" by T. Rex, "Follow Me" by Mary Travers and "Desiderata" by Les Crane.

Inspirational Verse

She turned around
And with a frown
She said, "I ain't no circus
And I don't need a clown."

— The Clovers
"Your Cash Ain't
Nothing but Trash"

Stoneground Returns

★ Stoneground have just completed their third Warner Bros. album, *The Return of Stoneground*, at the Wally Heider Recording Studio in San Francisco. Produced by Sal Valentino, the new album features original material and introduces bassman Dave McCollough, formerly with Beggars Opera, and Terence Clements, sax man for Janis Joplin and the Electric Flag. The band plans a fall tour with dates in Boulder, Colo., Las Cruces, New Mexico, Salt Lake City and Chicago already confirmed.

Dead Demand

★ Returning to the East Coast after a European tour which could only be termed monumental, the Grateful Dead thoroughly sold out Roosevelt Stadium in Jersey City for a July 18 concert. Dead devotees began forming lines the evening of July 6 for tickets, which did not go



on sale until July 7. In all some 20,000 persons put their money where their taste is. Those who missed it will be heartened to know the Grateful Dead are working on a September-release album, to consist of either two or three LPs, of performances recorded during their European sortie. At least that's what's planned.

Dots and Dashes

Global Gleanings

The International Department is abrim with news this week. Deep Purple, currently touring Japan, plan to cut a future live LP there . . . If you are an artist of some stature (*at least* four feet tall) and you want a two-week holiday in Australia where all you have to do is judge local talent for the "Go Set Pop Poll TV Awards," call Tom Ruffino in the Warner/Reprise International Department and he'll set it up . . . Alice Cooper is taking over the world, if International is to be believed. *School's Out* is #1 in England and Canada, and it's charted in Germany and Holland. Alice wants to do a Japanese tour soon, according to manager Shep Gordon . . . Fanny is rush releasing a single overseas to coincide with their currently-in-the-making extensive European tour, the group's second or so assault on alien shores . . . And there's one more WB/Reprise act hankering after foreign fame—Howard Kaylan and Mark Volman



(better known as Flo and Eddie and for their still-warm LP, *The Phlorescent Leech and Eddie*) are tentatively on their way out of the country in the fall for an international tour.

Domestic Doings

Tower of Power's single continues to sweep the R&B stations

across the land. It was added at WMBM (Miami), zipped to #2 at WBLK (Buffalo) and flared to #18 at WCHB (Detroit) . . . Foghat's single, "I Just Want to Make Love to You," charts this week at #32 at KEYN (Wichita), is charted in St. Louis and logs in at #16 in WRNO (New Orleans). KLIF (Dallas) added it this week . . . Arlo Guthrie's single is #49 withastar in *Billboard*, 70 withabullet in *Cash Box* and 77 (unmarked) in *Record World*. It's get-



ting play in Atlanta, Memphis, Boston, Chicago, Minneapolis, St. Louis, Detroit, Los Angeles, San Francisco, Denver, Philadelphia and New York, to name a few . . . The most exciting single piece of news to come out of the singles meeting this week is that Alice Cooper will be releasing a brand new 45 (not on *School's Out*) in a few short weeks. Its title? "Elected." Wonder what it's about? Everyone who doesn't live in San Francisco missed a grand promotion for Randy Newman which took place a weekend ago. Amid a downpour of 1,000 Randy Newman emblazoned balsa airplanes, Carol Doda stopped traffic in a somewhat distorted Newman tee-shirt to ask motorists and pedestrians alike, "Do you know who Randy Newman is?" The answer will appear in this column next week . . .

Legitimizing Alice

★ Alice Cooper opens at the Palace Theatre on Broadway in New York



City on October 9 (circle that date). Alice's show will run for a week and will be called (what else?) Alice at the Palace (the Palace, some old readers may recall, was the major vaudeville theatre in this country and was more recently the scene of Judy Garland triumphs, things like that). Meanwhile, back in Hollywood, some happily deranged person came up with the idea of starring Alice and Raquel in a film, possibly produced by Ray Stark of *Funny Girl* fame. Hold your breath.

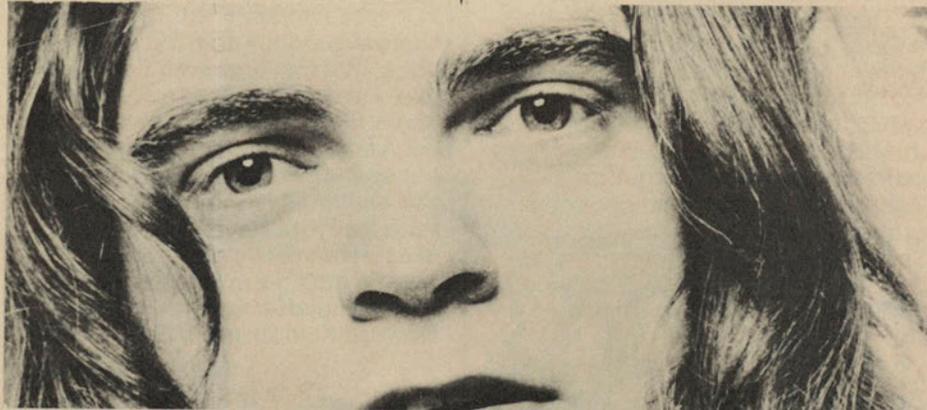
Top Ten

1. Alice Cooper/*School's Out* (BS/M5/M8 2623)
2. Jethro Tull/*Thick as a Brick* (MS/M5/M8 2072)
3. Tower of Power/*Bump City* (BS/M5/M8 2616)
4. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
5. Foghat (BR/M5/M8 2077)
6. Frank Zappa/*Waka/Jawaka-Hots Rats* (MS/M5/M8 2094)
7. Allman Bros. Band/*Eat a Peach* (2CP/J5/J8 0102)
8. Deep Purple/*Machine Head* (BS/M5/M8 2607)
9. Seals and Crofts/*Summer Breeze* (BS/M5/M8 2629)
10. Captain Beyond (CP/M5/M8 0105)

The Blush Report on The Roger Saunders Rush Album

LONDON—Setting this blind date up on the phone, *Circular* made dark remarks about punctuality and lighter ones about "how will I know you?" meaning apart from everyone else getting tanked at the George at 1:00 tomorrow. Easy. The leather jacket.

Roger Saunders, taking *Circ's* threats about on-timeness to heart,



duly boarded the tube at the easternmost end of the Metropolitan Line in Barking, where he was born and grown. ("Can you understand my speech? Most people can't. East End Cockney!") Eleven stops later at Liverpool Street he changed to the Central Line and disembarked five stops after that at Tottenham Court Road, from which you can spit to the George. Roger did not spit, but walked.

On the stroke of one, *Circular* bowled through the open door of the George and sidled straight up to the nearest leather jacket, enquiring, "Been here long?"

Big Mistake

"Two minutes," replied the friendly jacket, which was unac-

countably green when it was meant to be brown. *Circ* did not wish to compete with pints and decibels, and so suggested someplace quieter, like Soho Square out back. But the groundsman was driving people off the grass and so it was on to three more pubs, loud streets and no story. Restless, *Circ* asked why Roger Saunders' passport said M. E. J. Papworth and was told it was the guy's real name. Fair enough. That's showbiz. But what about the album on Warners? ... What album?

There had been, Gentle Reader, a terrible mistake. *Circular* fled back to the George at top speed, Sony

flapping. And there sat the real Roger Saunders, several jars under his belt to cool out the sting of being stood up. He'd been punctual.

Circ apologized like anything and elicited a few things that had happened to Roger Saunders in his life before he was stood up at the George.

No Relation

For a start, unlike Papworth, he admits to having an album currently released by Warner Bros. It is called *The Roger Saunders Rush Album*, which might have led you to think his name was really Roger Saunders Rush, kin to Tom. Nope. It's Roger Saunders and the rush is a big joke because he recorded it 18 months ago, and if you've ever sat on the runway behind many dozen big

momma 747s waiting for takeoff, you know how Roger feels. This is his first long-player for Warner Bros. and his first solo album for any label, so that's a rush right there.

Roger's family had a piano in the house to which he had constant access, although no formal training. One 15-year-old day at school he got caught out when the teach said, "Anybody know how to play piano?" in hopes of a passable *Moonlight Sonata*. The kids all yelled, "Yeah, Roger can!" so he did the only thing he knew—the immortal *Nutrocker*. The kids all jived in the aisles and Roger's career was launched, and if that don't sound like something straight out of a Frankie Avalon movie, *Circ* don't know what do.

Shades of the Shadows

School bit the dust when Roger was 16 so he could spend more time in the band. He played guitar, playing what every other nascent pop group in Great Britain played, Shadows stuff. (If you never heard the Shadows, they sounded like twins of the Ventures.)

He graduated to a group called the Washington, D.C.s—an outfit that he claims has nurtured more than half the musicians in London at one time or another. ("There were three different drummers just in the time I was with them. We got quite a bit of work just on the name. I hated that. We got freaky when all the freaky stuff came in, and then there was no work . . .")

But young musicians don't die; they just re-form. More important, they stop following. Roger saw no point in continuing to hack out other people's tunes, so he got writing ("when I was 18—when I was A Man!"). Roger used the piano to write on, although he continued to play guitar on stage. He served that composer's apprenticeship that ultimately sorts out sense from sentiment. At the same time, he was maturing musically, and working

with better performers. ("We were in a band with Aynsley Dunbar, who was so so good! I got a kick out of playing with him, but I thought 'it can't last,' he's so good . . .")

Difficult Crowd

Then there was Freedom. This group spun off from Procol Harum some years ago, and while spinning it swept up Roger as guitarist-singer-writer. The group toured a lot with Black Sabbath, which was hard on their nerves, but funny. Those Sabbath boppers don't care for even one or two reflective piano numbers, just on with the aural megatons. Freedom were better off with their own audience.

Now that Freedom have settled back, more a recording band than a live one, Roger seeks out work on his own. Mainly, it's the rounds of pubs and clubs. ("I have to play because that's now. Besides, when you've just finished writing a song, you can't just leave it; you think, 'that would really go down well'—it may sound fine to just sit at home and write, but it doesn't work. You've got to have the live thing.")

Squeezed Remarks

Here is what Roger has to say about his album, or rather, what could be squeezed out of him, since he is the sort who would rather play than talk about it. In fact, he would rather play than talk about anything. ("I think 'Hard to Love' sums me up.")

"The song off the album that's a single I wrote with my girlfriend. It's just about how she feels when I go away. I can sing it as *me*, though. We both have the same feeling—'No Better Place.'

"When I'm on me own, I'm the only one that knows *me*. So I try to get the feeling in words and it's all down to loneliness. It doesn't matter how close you are to someone. You can't know them the way you know yourself."

Asked what his priorities are, he stated succinctly, "My girl, music and privacy. Without my girl I wouldn't have three-quarters of the songs I have now. We have a lot of fights but we've been together four or five years. She's from Finland. I couldn't stay that long with an English girl because she'd understand too much of what I say.

"Music really changes me. I get so carried away in the studio because I'm trying to pull everything out of it. Sometimes it annoys people, but I've got to be strong about it.

"Privacy—you've got to have at least two rooms. I've only got one room. At school they kept trying to get me to cut my hair, called me 'Mary'—that's an invasion of your privacy in a way. And if you're asked too many questions, that's an invasion of the privacy of your brain."

Shaky Psyche

Circ retreated for the moment for fear of having invaded the privacy of Roger Saunders' brain. But he continued wistfully, "I'm a terribly nervous person, nervous of everything. I've been nervous all me life. I've tried to study other people who were ultra-cool, then I go home and I can't do it. Somebody in Spain told me I would lose my mind. I'm just waiting for the morning when I wake up all wwhhuueehh!"

Circ reassured Roger that most of us are waiting for the morning when we'll wake up all wwhhuueehh, and that sweethearts, music and a bit of privacy were all that kept that day at bay.

Roger Saunders and *Circ* ankled back to Tottenham Court Road tube station and parted friends. He said, "I'd like to play you a song. You'd get more from one song than all of this."

And so *Circ* types slowly into the sunset, strains of *The Rogers Saunders Rush Album* rising over the hoofbeats of the faithful Olivetti, headed for "No Better Place."

Dr. Demento



Our current contest—last week's question—concerns a single title that identifies three completely different songs, each one a hit or semi-hit for a different artist in the vintage rock era. The artists involved are as follows: (1) The Jive Bombers, who scored a direct hit in 1957; (2) Robin Luke, famed for "Susie Darlin'" (this song was also a semi-hit for Marty Wilde) and (3) Lloyd Price's ex-valet, Larry Williams, who inspired The Beatles with his 1958 Specialty waxing of . . . "Bad Boy." (In 1959 The Miracles turned it around and came out with "Bad Girl," again a completely different song.)

Question for Next Week

I was thinking of having a contest about Halfnelson changing its name to Sparks, and also challenging you to name the modern equivalents of Patti LaBelle and the Blue Belles and Carl and the Passions. I might have thrown in something about the group that edited the letters "yrannosaurus" out of its name and replaced them with a period. But since you all read *Circular* faithfully that'd be a bit too easy. So we'll have to delve into the pre-*Circular* era and see how well you folks can cope with some of the great name-changes of the recent past. All these groups are still active today, but under rather different names, which you, in order to win the WB or Reprise catalog album of your choice, must be the first to correctly identify:

- (1) The High Numbers
- (2) The Golliwogs
- (3) Caesar & Cleo
- (4) The Four Lovers

The winner of Dr. Demento's two-weeks-ago contest (Q: What was the longest single recorded rock composition prior to "Thick as a Brick?") A: Canned Heat's "Refrid Boogie") is Paul Morte of Anaheim, Calif., who requested *School's Out* by Alice Cooper.

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

Arizona

Malo

9/1, Tucson Community Center, Tucson

California

Herbie Hancock

8/29-9/2, Funky Quarters, San Diego

Faces

8/30, Oakland Coliseum, Oakland

Tower of Power

8/30, Oakland Coliseum, Oakland

Colorado

Cold Blood

9/1-2, The Draft House, Denver

Connecticut

Seals & Crofts

8/29, Univ. of Bridgeport, Bridgeport

Allman Brothers Band

9/1, Dillon Stadium, Hartford

Georgia

Deep Purple

8/28-29, Municipal Auditorium, Atlanta

Fleetwood Mac

8/28-29, Municipal Auditorium, Atlanta

Allman Brothers Band

8/30, Municipal Auditorium, Atlanta

Black Sabbath

9/1, Civic Auditorium, Savannah

Illinois

Jesse Colin Young

8/30-9/3, Quiet Knight, Chicago

Indiana

Black Sabbath

9/2, Chandler International Raceway, Chandler

Louisiana

Phlorescent Leech & Eddie

(Howard Kaylan-Mark Volman)

9/2, New Orleans

Maryland

Beach Boys

8/30, Merriweather Post Pavillion, Columbia

9/3, Ocean City Convention Hall, Ocean City

Michigan

Phlorescent Leech & Eddie

(Howard Kaylan-Mark Volman)

9/3, Detroit

Minnesota

Cold Blood

8/28-30, Minnesota State Fair, St. Paul

Nevada

Faces

8/29, Sports Arena, Las Vegas

Cold Blood

9/3, Carson City

New Jersey

Beach Boys

9/1, Wildwood Convention Hall, Wildwood

Allman Brothers Band

9/2, New Jersey State Fairgrounds, Hamilton

9/3, Wildwood Convention Hall, Wildwood

New Mexico

Malo

9/3, Santa Fe

New York

Deep Purple

8/30, Gaelic Park, New York City

Fleetwood Mac

8/30, Gaelic Park, New York City

9/2, Comack Arena, Comack, Long Island

9/3, Empire Dragway, Leicester

Nazareth

9/3, Empire Dragway, Leicester

Ohio

Seals & Crofts

8/30, Ohio Univ., Athens

Oregon

Faces

9/1, Coliseum, Portland

Tower of Power

9/1, Coliseum, Portland

9/3, Armory, Salem

Tennessee

Black Sabbath

8/30, Coliseum, Knoxville

Texas

Malo

8/28, Municipal Auditorium, San Antonio

8/29, Corpus Christi

8/30, Pan American Univ., Edinburg

John Hartford

9/1, North Texas State Univ., Denton

Phlorescent Leech & Eddie

(Howard Kaylan-Mark Volman)

9/1, Houston

Vermont

Swallow

8/31-9/3, The Rusty Nail, Stowe

Virginia

Black Sabbath

8/31, Civic Center, Roanoke

Fleetwood Mac

9/1, Scope, Norfolk

Washington

Faces

9/2, Coliseum, Seattle

Tower of Power

9/2, Coliseum, Seattle

Washington, D.C.

Randy Newman

8/28-31, Cellar Door, Washington, D.C.