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A Straight-Talking Session With Bonnie Raitt

Why Bonnie Raitt Signed With Warner Bros. Rather Than Arhoolie

Bonnie Raitt is warm and disarming. She smiles, you smile, yet at 22 she is already aware of both the advantages and consequences of her chosen way of life.

"All I'm trying to do is revolutionize the business in my own way, and I'm just doing it in the most righteous way possible—not screwing people or ripping anybody off," she says. **"If I happen to get famous because of what I'm trying to accomplish, fine, but on a personal level it scares me. I'd rather be just as I am since I'm starting to lose my privacy."**

Stemming from a sense of social responsibility and political consciousness nurtured at any early age, Bonnie sees life as a series of compromises, but feels everyone should be answerable for the choices.

Her viewpoints make clear why she chose to sign with Warner Bros. instead of Arhoolie Records. **"Warner Bros. gives me a total budget (instead of advances) that I put into one account and decide what to do with,"** Bonnie explained.

"So I'm carrying off some innovative ventures in accordance with my belief that artists should take only what they need to live on from performance, record and royalty money and find ways to redistribute or give back the rest. Everybody's just out to take all the money they can. I'm just trying to do something different."

For example, using the record company money given her to do the first album, Bonnie decided to take a chance on a friend who was in the process of setting up his own studio and needed some money to get off the ground. She provided the cash and although he had only four track equipment, recorded with him.

"My first album was done in a garage in Minneapolis, but I wasn't trying for the perfect record. Some of the money I had went to musicians who had never played a session before, but they were friends who needed the cash to go on doing the kind of music they wanted

to. Besides, the guy with the studio, Dave Ray, now puts out records for \$2.00-\$2.50 and each contains a complete accounting of how every penny is spent. I really believe in that sort of thing."

Bonnie is strangely reticent about her good fortune. The typical success story is what she's trying to avoid. **"I don't have any desire to become a star, or rich or a cult figure. I like performing at night and traveling around running my life. Besides, playing guitar is something I've always done anyway."**

How does her life affect her work? **"My main motivations are political in an unusual sort of**



way. To me, politics is relating to and caring about people. I just want to have a good time and give the audience something worthwhile. My primary interest is in how I'm doing things and I don't care if I sing good or bad, play up to par or write the most original songs. That's irrelevant."

Onstage, Bonnie and her bass player, Freebo, who looms quietly but effectively behind her, are at home with almost any audience. Her choice of music ranges from old blues to originals to songs by friends and peers Joni Mitchell, Jackson Browne, Chris Smither and Joel Zoss to 60s standards such as "I Know" (Barbara George), "Walk on By," "Since I Fell for You" and Stephen Stills' "Bluebird" Bonnie's vocals are clear, strong and level with just the right amount of feeling. Above all, they are fresh and honest.

The daughter of musical-comedy star John Raitt (*Carousel*, *The Pa-*

jama Game), Bonnie was born in Burbank, but was shuttled across the country a number of times before finally settling in Los Angeles (for a while) in 1957.

"I hated Los Angeles," she recalls.

But her parents' reluctance to dive headlong into the blossoming Hollywood/Beverly Hills social scene saved Bonnie from the experience of growing up with the sons and daughters of show business acquaintances. Instead, she divided her time between school, records, guitar and a Quaker-oriented camp in the summer.

"It was the camp that put me in a social situation with leftist type people," says Bonnie, brushing hair away from her freckles.

"I was around activities that had no basis in my Los Angeles world or the schools I went to—you know, Pete Seeger, Joan Baez, SNCC, pacificism and all that. I managed to absorb most of my political values from that atmosphere."

Growing up in Los Angeles, Bonnie never took to surf, folk or white rock music. For her it was soul music, dancing, drinking, partying and disinterest in the 60s beach fads.

At 13 she was already listening to Son House, John Hammond, and John Hurt—mostly because she liked them, and partially as a result of her rebellious nature.

Moving east, Bonnie attended college for a while. She also hung out at Boston's Club 47 long enough to realize she could sing and play better than a lot of the second acts that were being booked.

"I was sick of working in the daytime and I needed money to live, so I gave it a try."

As Bonnie began to circulate, her reputation preceded her. The gigs eventually led to the Gasline in New York and the Main Point in Philadelphia as well as that city's Folk Festival. A record contract soon followed. She now has two albums on Warner Bros.—

Bonnie Raitt and Give It Up.

Bonnie speaks about the problems she faces as a woman on the road:

"Some things make it difficult for me to adjust. For instance, if I were to meet a guy I liked, I couldn't just drag him along with me the way a guy can take a chick. It would be a strange, masculine situation for me although it's already something I have to a degree

Continued on page 6

Sunday, Oct. 22, 1972— Special to Circular

New York City—Deep in the heart of Hell's Kitchen (Midtown West Side to Big Apple neophytes) lies Jerry Ragovoy's aptly named Hit Factory—a record studio known for its social as well as technical mixing abilities.

Huddled over and around the console are four hirsute and somewhat disreputable characters—Bonnie Raitt, the fair-haired woman of song and slide; producer Michael Cuscuna, the main mixer man; Harry, the smiling engineer; Freebo, former jock and current bass player for first and second Raitt albums and appearances, and Prune, the omnipresent Raitt canine and possessor of the skimpiest tail in the recording industry.

The occasion is the final mix of Joel Zoss' "Stayed Too Long at the Fair," from Bonnie's latest album (*Side Two, Cut One*) for release as a single.

Breaths bated (and just a bit boozed), ears focused on the electronic trappings of studioland, tracks readied (including a new string part by ever-ready studio fiddlers, new guitar by Bonnie and occasional spicy lick by Little Feat's Lowell George) and the final mix begins.

Will Bonnie Raitt have her first hit? Will "Stayed Too Long at the Fair" garner the ever-coveted bullet? Will Prune untangle herself from 12 feet of tape? Tune in to future issues of *Billboard*, *Cash Box* or *Record World* for the exciting sequel to our gang at the Hit Factory.



The Minds Behind the Body of Roxy Music

The cover of the just-released *Roxy Music* album sports a pin-up of someone who most surely is not a lady.

The probabilities are two: the figure belongs to a woman acquaintance of one of the band members, as someone who says he knows claims, or the figure belongs to a gent, as someone who boasts expertise in the reconstruction of hidden chest areas claims.

Circular is not about to commit itself, but the controversy has provided plenty of office liveliness for the past week.

Whatever the answer to this nagging question, the 1950s doll on this most-1972-of-albums is a nifty symbol for a band which doesn't lend itself to easy symbolism.

The Music of Roxy is a perverse blend of soaring electronic vistas, primal rock & roll filigree, odd stops and stranger starts and unbelievable ends, pathos laced with bathos, laughter tinged with hysteria, you name it contrasted with they name it.

Somehow it all works, enough so that, as Eno is about to tell you, Roxy Music the group, *Roxy Music* the album, and "Virginia Plain," the single, are all certifiable smashes in that wondrous starting place, England.

Eno is one Brian Peter George St. John le Baptiste de la Salle Eno, a circuitry freak who lives with upward of 30 tape recorders, assorted synthesizers, echo units, compressors and other electronic elegance through which he transmits Roxy Music to the universe.

If you appreciate historical tidbits and didn't read the 9 by 9 booklet which recently went out with *Circular*, Eno once employed his skills amplifying the travel of earthworms. He also published a book called *Music for Non-musicians* and loves rock & roll.

His fellow Roxies are Phil Manzanera on guitar, Andrew Mackay on oboe and saxophone, Bryan

Ferry on voice and piano, Paul Thompson on drums and (a recent addition) Rik Kenton on bass. Sharing bass duties with Kenton on *Roxy Music* is Graham Simpson, who has since left the group.

Prolog aside, *Circular* proceeds forthwith to the following telephonic remarks from friend Eno.

★★★★★

"I've only seen two reviews in the press that have been negative. One of them called our music 'pretentious rubbish,' which I was quite pleased about. The other one said that we were boring, which I am not quite so pleased about.

" 'Pretentious rubbish' is always a good sign, I think, because usually when things are dismissed as such they're either very, very good or very bad—and I think that we are very good."

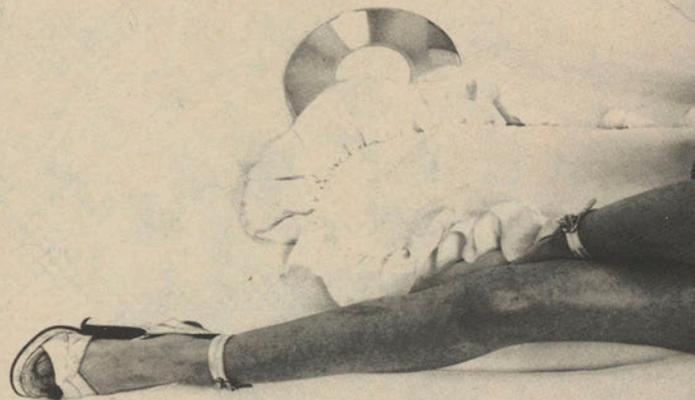
Although the speaker, a soft-spoken young Englishman called Eno, may never qualify for the 1972 Humility Trophy, he may well have a point.

"Let me tell you a little bit about the history of the band. Bryan Ferry, Andy Mackay and I were all attending art school. When we formed Roxy Music, we spent nearly a year in rehearsal and filling out the band.

"We carefully avoided the clubs. We could have gone around to various places for small fees, but we decided to continually rehearse until we were good enough to avoid doing that. Bryan and I supported ourselves by lecturing in fine arts, and Andy had a normal, five-day-a-week job teaching music.

"By the time we had gotten our drummer, Paul Thompson, our guitarist, Phil Manzanera and our bassist, Rik Kenton, we knew that we were ready to go.

"In July of last year, a critic heard a demo tape that we had made, and was interested enough to write an article about us. Then John Peel, who is a very important disc jockey over here, heard us play and invited us to do a pro-



"The costuming was always written in somewhere, because we always had the intention of being glamorous."



gram. It was very successful, and attracted a lot of attention. So we had become fairly established without playing about two dozen gigs, really.

"We did about a dozen performances at colleges and clubs after the program, and then signed with our management firm. Shortly after that, the album came out. The first week, it came onto the British charts at #18, or something like that. The second week it may have been just outside the Top Ten. But ever since then, it's been consistently well within the Top Ten.

"And, once the album came out, we began to get booked into large places. Generally, the response to us has been overwhelmingly favorable—and much to our surprise. We didn't expect to be anywhere near so popular so quickly.

"What is this music," *Circ* inquired over the Transatlantic telephone cable, "that has generated such a response?"

"Rock music is really just a new branch of electronic music, and the whole history of rock music has to do with amplifiers and some sort of technical sophistication that didn't exist before. What we are after mainly is to be able to present a very wide combination of styles from most of the musical history of which we're aware, and to be able to coherently join them together—by their combination to make a new statement.

"We don't have a particular style that is Roxy Music, I don't think. You couldn't really characterize the music that easily except to say that it does deal with a very wide variety of styles simultaneously.

"Some of our interests are obvious. We're interested in American rock and roll of the 50s and 60s. We're interested in electronic music. We're interested in modern orchestral music and also in what you might call cabaret music of the 40s. About the only thing that doesn't really come into the running is jazz. That's about the only thing that we don't have any

contact with, really."

What, then, of the curious costuming the group reportedly wear on stage; costuming that also appears on the album cover?

"The costuming was always written in somewhere, because we always had the intention of being glamorous, in the sense that the old rock performers were glamorous.

"I suppose we're partly reacting against the past five years of music in England in particular, which has had very much to do with blue jeans and tee-shirts—a very casual, informal style of presentation. We weren't interested in that.

"We wanted to get back into the very florid presentation of the 50s—of any period of music, in fact, before this. There's been no period of music except the last five years that hasn't been quite lavish in presentation. Even concert performers, though it's stereotyped, have a very definite style of presentation.

"There's never a homogenous style of clothing that goes throughout Roxy Music. I dress in a glamorous science fiction type style, Bryan dresses in a Satanic Majesty style and Paul dresses like a Viking warrior, for instance. . . the styles are all different.

"They're all quite carefully thought out, and they aren't intended to work out as one unit. The only important point is the feeling that, overall, an act has been presented to the audience.

"Too many bands have hurt themselves in that they've established a very strong image, both music and presentation-wise. Then people are disappointed when they try to move away from that image. So the music and presentation are forced to stay at one level.

"But if we establish quite early that we're interested in permanently changing, then that becomes the thing for which we're known. If people buy our album or come to our concerts expecting only to be entertained, then that's enough." ■



Rik Kenton



Eno

Bonnie Raitt

Continued from page 2

since I write out all the checks for my bass player and studio musicians. I'm a strong person and a strong girl and I've never been oppressed even though I'm not the overly 'feminine' type."

As a child, Bonnie was the proverbial tomboy, and having only brothers, was raised as their equal. "I did anything I wanted to, and now that I'm grown up I meet all these girls who say that they're 'so proud of me because I'm so good on the guitar and I'm doing my own thing.' It just flips me out. I never realized that other girls were conditioned not to do what they wanted in certain areas. I just didn't like the idea of being put on a pedestal.

"When I started out I didn't even want to make a record," Bonnie says. "I didn't take it seriously then and in a way, I don't now. But I had to put out a record to survive, to keep things going. Right now I'd be content to be just well known enough to go on playing the Ash Grove circuit for the next 20 years.

"My politics," Bonnie explains, "is how I deal with everyone as a person, not which organization I belong to or write checks out for. It's how I deal with the people on the street and myself. It's putting old blues musicians on my bill because they need the work.

"Big blues stars have a right to play their music like anybody else, but they don't have the right to take so much money when other blues musicians are starving. Having them with me is educational. It shows audiences the real thing still exists."

Eventually, Bonnie plans to charge only one or two dollars for her shows and intends to put street theater and political films on the bill as well. All this fits in with her desire to refrain from becoming a star.

"Star is such a piggy position to be in though I don't mind if people know about me—that's a completely different situation. Most artists will take any money that's

offered to them and buy big houses or fancy cars and never worry about keeping ticket prices or their own fees down.

"I'm getting to the point now in the East where I draw enough to have a say in the door prices. When I have leftover money, I usually add another piece to my band."

Though Bonnie says she understands other artists' lack of social/political responsibility (she excepts Joan Baez) she doesn't forgive it. "Still, I guess some of them don't have the energy to worry about all the things that con-



cern me—they leave it all up to their agency. (Bonnie refuses to have an agency, and performs those functions herself.)

"Luckily I'm still strong enough at this time; I may not be later. The public expects you to play a role and often literally kill yourself for them. So it's either destroy yourself or withdraw.

"I was raised with a political outlook to know better but people like Dylan and James Taylor just withdrew. I'm not planning to let it happen to me, and I guess that sets me apart." ■

Inspirational Verse

If silence was golden
You couldn't raise a dime
Because you're mind is on
vacation
And your mouth is working
overtime

— Mose Allison
"Your Mind Is on Vacation"

Fast

Sitting in Limbo

Dino Martin
Reprise single REP 1129

Dino Martin, whose sparkling mid-1960s collaborations with Desi and Billy greatly aided Reprise's attainment of major-label status, makes his welcome return to the Reprise roster via this surprising, splendid collaboration with . . . Van Dyke Parks! Producer Parks, whose tropical bent is so nicely manifested in his recent album, *Discover America*, is similarly inclined here, having chosen for Dino a fine song by Jamaica's Jimmy ("Wonderful World, Beautiful People") Cliff. Dino, who has lately been concentrating more on his tennis game than on the Top Ten, obliges with a vocal as romantic as the Caribbean itself; one suspects he won't be "sitting in limbo" much longer, as far as his pop music activities are concerned.

Latin Bugaloo

Malo
Warner Bros. single WB 7677

Among the top 1000 singles of modern times in Los Angeles, as recently compiled by Guy Zapoleon for *Circular*, "Suavecito" by Malo finished strongly enough to beat such blockbusters as "Hey Jude," "Like a Rolling Stone" and "Sugar Sugar." Malo, whose first album (featuring the selfsame "Suavecito") broke down all the barriers between Chicano music and the other kinds, could well have commercialized itself out of existence for the followup LP. Instead, the band chose a harder but more ultimately rewarding route by producing an album even more thoroughly steeped in Chicano tradition than the first, yet deeper and more innovative as well. Meanwhile, the irresistible force of Malo's horns and rhythms remains as a very high common denominator, guaranteeing the appeal of this single, which is a healthy 2:41 excerpt from the 9:31 album cut.

Stay With Me

Bobby Hatfield
Warner Bros. single WB 7649

Several legends got together to make this more than righteous

contribution to the annals of blue-eyed soul. Needing little introduction is brother Bobby Hatfield, the man who may yet bring back that lovin' feeling to American pop music. Similar legendary status would be ascribed by all true connoisseurs of modern R&B to the song here recorded; its original discing by Lorraine Ellison (WB, 1966) was just about six years ahead of its time. Not to be outdone, legend-wise, is producer Richard Perry, whose storied achievements in vinyl have ranged from *God Bless Tiny Tim* and *Fats Is Back* to recent smashes by Barbra Streisand, Harry Nilsson and Fanny. "Stay With Me" is a long-overdue reaffirmation of some of pop music's finest, most basic virtues.

Jamestown Ferry

Doug Kershaw
Warner Bros. single WB 7648

Doug Kershaw, the original Louisiana Man, has delighted country-music fans of all hair lengths with his five WB albums. His first, *The Cajun Way*, remains the best-selling country album in the Burbank catalog, a status that may



be seriously challenged by Doug's latest, *Devil's Elbow*. "Jamestown Ferry," a likely selection from the latter, exemplifies a combination

Spins

Dots and

Dashes

that has spelled success in country music since the days of Uncle Dave Macon: a bright, singable tune, plus lyrics that tell a true story in original and clever but down-to-earth terms. Recorded in Nashville, "Jamestown Ferry" finds Doug sailing briskly down the country-music mainstream, still feeling the swift currents of the Cajun tributary he knows so well.

Blind John

Mickey Hart
Warner Bros. single WB 7644

Mickey Hart, who as the Grateful Dead's long-time drummer was a key figure in folk music's electric reincarnation, pays noble homage to folk roots in this majestically modal tribute to an archetypal traditional musician. "Blind John" is a highlight excerpted by very popular demand from an album of astounding variety, *Rolling Thunder*, which brings to reality a dream session featuring the brightest lights of San Francisco's musical brother/sisterhood. Featured on this track, in addition to Mickey, are Grace Slick, Paul Kantner, David Freiberg, Barry Melton, Greg Errico, Steve Shuster and the Tower of Power horns. ■

Top Ten

Warner Bros. Sales Figures for
Week of October 23-29

1. Seals & Crofts/*Summer Breeze* (BS/M5/M8 2629)
2. Black Sabbath/*Vol. 4* (BS/M5/M8 2602)
3. Jethro Tull/*Living in the Past* (2CHR/K5C/K8C 1035)
4. Doobie Bros./*Toulouse Street* (BS/M5/M8 2634)
5. Arlo Guthrie/*Hobo's Lullaby* (MS/M5/M8 2060)
6. Foghat (BR/M5/M8 2077)
7. Jesse Winchester/*Third Down, 110 to Go* (BR/M5/M8 2102)
8. Malo/*Dos* (BS/M5/M8 2652)
9. Tower of Power/*Bump City* (BS/M5/M8 2616)
10. Mickey Hart/*Rolling Thunder* (BS/M5/M8 2635)

The Promotion Department threw a bash to celebrate the nationwide success of "Listen to the Music" one recent Sunday—all the radio people and record company hangers-on boogied until all hours to the Doobie Brothers, who played for two hours out of four. Hangovers were rampant on Monday and ice bags were handed out at the Singles Meeting. Reports were given, 45s were spun, aspirins were exchanged and at 3:30 all the employees were allowed to go celebrate Veteran's Day . . .

Arlo Breaks Into Top 20

"City of New Orleans" currently listed at #18, #18 and #23 in *Billboard*, *Record World* and *Cash Box* respectively . . .

Breezing Along

Lovely Seals and Crofts' "Summer Breeze" zipped Top 10 last week in Boston, Hartford, Atlanta, Cleveland, Dallas, San Francisco, Seattle and Washington, D.C.—charted #1 in Cincinnati—#38 withastar *Billboard*, #22 *Cash Box*, #35 withasquare *Record World* . . .

Hot Flash

Alice Cooper voted Homecoming Queen at University of Houston. Homecoming is held there Oct 31. Familiar date.

Dots and Dashes Dos

A pop pick of the week in *Billboard* was Malo's second LP, *Dos*, forthcoming from which is a single titled "Latin Bugaloo."

Beantown Biggie

Christopher Milk's LP, *Some People Will Drink Anything*, was reported by field promo men as being the critic's choice in Boston and is receiving "heavy" play in St. Louis . . .

Out of Exile Into the Trades

Jesse Winchester's recently released LP on Bearsville, *Third Down, 110 to Go*, was picked as an FM Sleeper of the Week by none other than *Record World*. Zzzzzzz withasquare . . .

Sparks Busting Out of Midwest

"Wonder Girl" listed in *Billboard* last week as Regional Breakout from Minneapolis/Kansas City and charted at KISN (Portland) this past week. Meanwhile, in New York, WB/Bearsville threw a party at the infamous Max's Kansas City feting Sparks' farewell U.S. engagement prior to departure for the Continent, the one Europe's in. Guest list included all manner of notables — Todd Rundgren,

Albert Grossman and one R. Meltzer; the vittles and decor represented all parts of the globe and Sparks did a boffo set including their current regional breakout and a rave-o version of "Do Re Mi." Before they began the set, Bearsville promo whiz Marc "I Like Sparks" Nathan presented the group with a purple record signifying sales in excess of 500 copies. Pictured below are Spark Harley Feinstein with exuberant hula girl . . . ■



October Release

The following albums were released on Warner/Reprise and associated labels on October 25:

Warner Bros.

The Electric Company BS 2636
Suite for Late Summer Dion BS 2642
A Story Ended
Dick Heckstall-Smith BS 2650
Morning Bugle John Hartford BS 2651
Dos Malo BS 2652
Rockfish Crossing Mason Proffit
The Section BS 2661
Journey John Simon BS 2663
Marjoe Sound Track BS 2667

Reprise

Petaluma Norman Greenbaum MS 2084
Some People Will Drink Anything
Christopher Milk MS 2111
Roxy Music MS 2114
Old Dan's Records
Gordon Lightfoot MS 2116
Boomer's Story Ry Cooder MS 2117

Capricorn

Wet Willie CP 0109

Bearsville

Third Down, 110 to Go
Jesse Winchester BR 2102

Dr. Demento

Last week's question asked for the identity of a WB singles hit of 1966 whose backside presented that same hit, but backwards. The answer:

THEY'RE COMING
!AAAAH-AH ,YAWA 3M
yd
VIX noelopsI

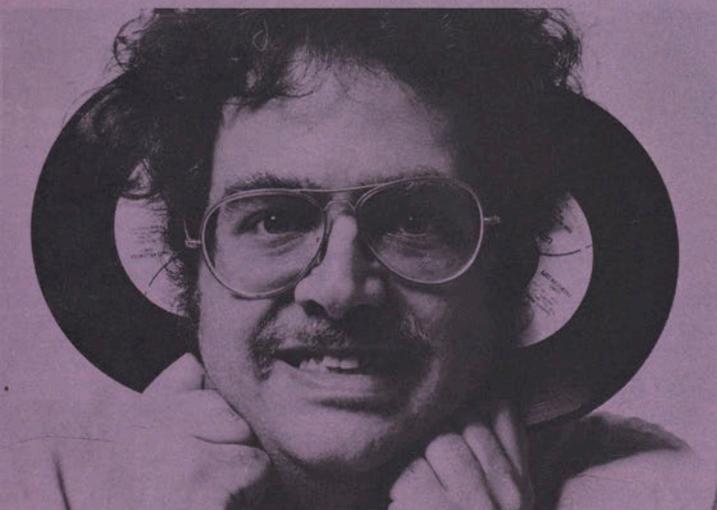
Question for Next Week

This week, Dr. Demento celebrates the success of the Doobie Brothers' "Listen to the Music" with a brotherly matching quiz. A

- (1) Delmore Brothers
- (2) Ames Brothers
- (3) Compton Brothers
- (4) Shelton Brothers
- (5) Matys Brothers
- (6) Monroe Brothers
- (7) Mills Brothers
- (8) Statler Brothers

- (A) "Haunted House"
- (B) "You Always Hurt the One You Love"
- (C) "The Man With the Banjo"
- (D) "Brown's Ferry Blues"
- (E) "Just Because"
- (F) "Flowers on the Wall"
- (G) "What Would You Give in Exchange for Your Soul"
- (H) "Who Stole the Keeshka"

knowledge of country music will be helpful this time and appropriately so. For in addition to the five-string banjo that enlivens their happy hit, the Doobie Brothers recall country tradition with their very name. Brother acts, ranging from duets to quintets, proliferated in country music when it was "hill-billy" in the 1930s, and spread quickly into the pop field as well. For the Warner/Reprise single catalog album of your choice, be the first to match each left-hand-column brother group with its right-hand-column hit record.



The winner of Dr. Demento's three-weeks-ago contest (Q: Name three soul singers who made their recording debuts religiously, with (a) The Soul Sisters, (b) the artist's preacher father and (c) The Chosen Gospel Singers: A: (a) Sam Cooke, (b) Aretha Franklin, (c) Lou Rawls) is Joella West of Beverly Hills, who requested *Petaluma* by Norman Greenbaum.

Honorable mention, but no album, to John Earl of Tuscaloosa, Ala.

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

Gordon Lightfoot
11/7-12, Troubadour, Los Angeles

California

Jesse Colin Young
11/7-12, Troubadour, Los Angeles

Wet Willie
11/10-11, Winterland, San Francisco

Colorado

Doobie Brothers
11/7-12, Tulagi's, Boulder

Connecticut

Deep Purple
11/11, Palace Theatre, Waterbury

Florida

John Hartford
11/7, Pensacola Jr. College, Pensacola
11/10, Seminole Jr. College, Sanford

Georgia

Beach Boys
11/6, Univ. of Georgia, Athens

Illinois

Kindred
11/7-12, Rush Up Club, Chicago
Captain Beyond
11/8, Univ. of Illinois, Bloomington

The Meters
11/10, Bradley Univ., Peoria

Maryland

Seals & Crofts
11/12, Shady Grove, Gaithersburg

Massachusetts

Malo
11/11, Phillips Academy, Andover

Minnesota

Kindred
11/3-6, F. Davids, Minneapolis
Beach Boys
11/8, Armory, Minneapolis
Gordon Lightfoot
11/12, Mayo Civic Auditorium, Rochester

Montana

Gordon Lightfoot
11/11, Montana State Univ., Bozeman

New Jersey

Malo
11/10, Fairleigh Dickinson Univ.,
Rutherford

Mason Proffit
11/11, Trenton State College, Trenton

New York

John Hartford
11/5-6, Showcase, New York City

Foghat
11/6, Univ. of Buffalo, Buffalo
11/12, State Univ. of New York, Geneseo

Tim Buckley
11/7, Commack Arena, Long Island

Frank Zappa
11/7, Commack Arena, Long Island

Deep Purple
11/9, War Memorial, Syracuse

John Sebastian
11/9, War Memorial, Syracuse
11/11, War Memorial, Buffalo

Ry Cooder
11/10, Town Hall, New York City

Malo
11/12, Queens College, Flushing

North Carolina

Foghat
11/9, Electric Circus, Chapel Hill

Seals & Crofts
11/11, Univ. of North Carolina, Chapel Hill

Ohio

Beach Boys
11/11, Xavier Univ., Cincinnati

Pennsylvania

Dion
11/9-12, Main Point, Bryn Mawr

Tim Buckley
11/10, Univ. of Pennsylvania, Philadelphia

Deep Purple
11/10, Arena, Hershey

Frank Zappa
11/10, Univ. of Pennsylvania, Philadelphia

Rhode Island

Tim Buckley
11/12, Palace Theatre, Providence
Frank Zappa
11/12, Palace Theatre, Providence

Texas

Randy Newman
11/9, Univ. of Houston, Houston

Virginia

Deep Purple
11/12, William & Mary College,
Williamsburg

Washington, D.C.

Bonnie Raitt
11/6-11, Celler Door

Tim Buckley
11/11, Constitution Hall

Frank Zappa
11/11, Constitution Hall

Wisconsin

Beach Boys
11/9, Univ. of Wisconsin, Madison

Canada

Deep Purple
11/6, Coliseum, Quebec City, Quebec
11/7, Forum, Montreal, Quebec

John Sebastian
11/6, Coliseum, Quebec City, Quebec
11/7, Forum, Montreal, Quebec

Captain Beyond
11/11, Univ. of Montreal,
Montreal, Quebec
11/12, Laval Univ., Quebec City, Quebec