

What a Friend We Have in Jesus The Lurid Truth About Religious Rock Operas

BY JERSEY NAT MOSS

I. Why Religious Rock Operas Sell So Good One Man's Opinion

Anyone who still dares to walk the streets of our great cities knows that it's become nigh onto impossible lately to take an innocent stroll down Hollywood Blvd., minding his own Goddamn business, without a pair of longhaired beatniks forcing upon his person a slip of paper or pamphlet or what-not on which is provided either the address and phone number of some zealot who promises to do him a lot of good spiritually sight unseen or perhaps the warning that he had better get his

HONK! IF YOU LOVE JESUS!

ass in gear Christianity-wise if he doesn't want to blow it bad upon Jesus Christ's imminent return.

Simultaneously, it's become equally impossible to skim through one's favorite rock journal without bumping into news of yet another important popstar's having quit the biz in order to devote himself to this, that or the other religious pursuit.

Each of us—let's face it—is under a lot of pressure to get religion quick. It's the hip thing to do, no doubt about it.

Jersey Nat Moss is the pen name of Nathan Moskowitz, a 46-year-old Newark cab driver whose main claim to fame prior to becoming a Circular contributing editor was his having placed third in his state's Golden Glove amateur prizefighting competition in 1948. Mr. Moss, a nephew of Warner/Reprise executive Mo Ostin, enjoys reading, swimming and billiards.

There are plenty of ways one can go about getting religion. One method that enjoyed appreciable popularity before McLuhan started shooting off his big mouth was to make a point of reading all those articles in *Reader's Digest* that had been written by men of the cloth or were about some average's Joe's own personal religious revelation.



Another popular method was to spend every Sunday morning in the church of one's choice.

A variety of other methods was available to the aspiring religious person. But all of them, including the two discussed in some detail above, required no small amount of mental stamina and faith and unpleasant bending, like perhaps taking a course in Biblical history at nite-school.

Nowadays a fellow or broad doesn't have to go to all that trouble, though. Thanks to stunning advances in recording technology, he or she can simply cough up seven or eight bucks (twelve or so in the case of the eight-track cartridge or cassette, either of which is ideal for listening to while in the privacy of one's auto) and get whichever religious rock opera most closely corresponds with what he believes to be his own personal religious inclinations, if any.

Where one might have had to have read six months' worth of *Reader's Digest* or attended an equivalent duration's-worth of sermons or what-have-you before the

forementioned advances, he can now tell the longhaired beatnik Christians on Hollywood Blvd., "Flake off, Mac, I'm already heavily into Him," with complete impunity within a matter of a couple of hours of scarfing up on the religious rock opera of his choice.

As is only fair: Just how long could this world have gotten away with having instant breakfast but no instant spirituality?

And there you have part of the answer to the question of why religious rock operas sell so good—one would have to be one rancid can of Spam to fail to move a couple of million units right off the bat, what with most everybody being good and fed up with holier-than-thou types climbing all over him because he doesn't know beans about Biblical history.

And then you can count on the clergy for another 500 thou at the very least. Pastors, ministers, deacons, schmeacons, few of them know nor *care* to know from *good* rock music or *bad* rock music. What matters lots, lots more is that Jesus is in the charts, with a bullet, and if that isn't going to make The Big Guy wanna put a little something extra in the old pay envelope come The Last Payday, then what is? "I know it's a lotta noisy mumbo-jumbo, Lord, but it's about your kid, ain't it?"



Heaven knows the last thing on this earth the author wants to appear is cynical. Far be it from him to intimate that any of the Jesus rock operas produced to date, in production or about to be conceived are anything less than soul-warming testaments to the devotion of the people involved. Rather, the above is intended solely to provide food for thought in the event that some creep with solely mercenary intentions does try to pull a fast one Jesus-rock-opera-wise.

II. It Ain't Easy A Critical Guide to Religious Rock Operas and the Story of One Such

Great as the demand may be, it's no nothing-to-it matter making a Christian rock opera whose notices will be as heavy as its sales, as may be surmised from a chat with the brains behind what at presstime was the latest such—Ray Ruff, who before *Truth of Truths*, as the former is entitled, had produced only such



acts as a 1969 Van Morrison-less version of Them and Val Stoecklein, who, depending upon your own personal point of view, either followed Dylan or anticipated James Taylor in the male singing-poet bag.

[Author's notes: Mr. Stoecklein contributed several sets of words and music to *Truths*, while Van Morrison, Dylan and James Taylor did not, and Mr. Ruff's quotes are extracted from the transcript of a round-table discussion of *Truths* in which Mr. Ruff, Mr. Ruff's record label's national promotion director, a couple of clergymen, a typical college student, and that

icky rock critic John Mendelsohn—who never likes anything—participated, which was aired over Los Angeles radio station KRLA on the weekend of the work's release.]



Right off the bat when you're about to make a Christian rock opera you're facing the thorny circumstance of *Jesus Christ Superstar* having imbedded itself firmly in the American consciousness, meaning that comparisons of your work to that one are difficult to avoid.

Probably the best way to get yourself out of such a fix is to refer in your lyrics to Biblical passages that JCS didn't so much as mention. Which oughta be a breeze in that the latter covered only the last seven days of His life, leaving at least an entire Testament untapped, if not more.

Ray Ruff: "When *Superstar* came out I like to had a heart attack: 'Holy cow! Now what do I do?' It felt like the whole scene had fell in on me. But then when I really analyzed *Superstar*, and I looked at it as seven days in Christ's life, really, you know, in essence, and I'd taken the entire Bible. Twenty-six passages—not the entire Bible, because nobody could ever . . . If I'd wanted to make seven LP's in one issue I could



take the Bible maybe. You know, *Superstar* like to destroyed me, though."

Which brings up the important problem of how long to make your whole shebang. Thus far, it's been an unspoken law that one has to confine his remarks to two LP's, but, so far as the author knows, there's no written-down law anywhere stating that this is a must. *Woodstock* comprises three records, *The Motown Story* five or so, and *Chicago Live At Carnegie Hall* four. And if that many records can be devoted to a crumbly hippie get-together or a bunch of old singles, why, for heaven's sake, can't one get-together or a bunch of old singles, why, for heaven's sake, get as many as seven LP's out of the story of two of the world's most popular religions?



The answer, of course, is simple: If you get too longwinded, your prospective consumer is going to say "Well, screw this baloney," and just go out and subscribe to *Reader's Digest*, which may be next to impossible to dance to, but which at least has "Humor In Uniform" and "My Most Unforgettable Character" and the like, which advantages you don't have in your religious rock opera unless you want to get secular in your inside liner copy, which isn't wholly advisable in that the clergy are sure to spot it.

Another important thing to remember is that if you're going to call it a rock opera you'd damn well

better get some rock in there somewhere, lest rock critics and other cynics accuse you of trying to cash in.

Important as this point may be, it doesn't constitute the need for all that much unpleasant bending, it being possible nowadays to convince the average Joe that anything is rock, so long as a wah-wah guitar may be heard every 32 bars or so.

Ray Ruff: "It's just, you know, how you class rock. They have rock ballads and country rock, country funk, or whatever you want to call it. But there's a little of everything [in *Truths*]. The main thing is that we're not usin' Frank Sinatras in this thing—we're usin' commercial singin' voices, and not strivin' upon sellin' to only one media such as an out-and-out opera, but you know we've made a 'rock' opera out of it 'cause there is some rock in there, maybe not acid-rock like sold four years ago, but we're into a contemporary up-to-date situation. Check the charts, check what's being played and what's happening and you're not into four-year-old British sounds."



A young listener to *Truths*: "I think Ray captured the drama in the Bible tremendously in rock. Just from a musical standpoint I think it captured the rock opera in that it touches on acid-rock in some of the scenes, and the blues is prominent, and country-western, and folk, which is a part of rock now."

Natch it's also of crucial importance to find the right crooners to

sing the important parts. What would *JCS* have been had the hero's part not been belted out ballsily by Deep Purple's Ian Gillian? Or *Truths* had someone other than Jim Backus portrayed God or Donnie Brooks (a



proven hitmaker—his "Mission Bell" was a smash in the early part of the last decade) Jesus?

Last, and probably most important, you've got to have that emotional element, that certain something that will reach off the turntable to grab the listener by the collar, shake him and yell in a moving tone, "Wake up, Jack, it's later than you think!"

Ray Ruff: "One of my string-players came to the mixdown dates and when he heard the last cut tears were streaming down his face. He said he'd played on all of Cecil B. DeMille's pictures and nothing moved him like this LP did. These are people who play 17, 18 sessions a week. People like Hal Blaine sent me telegrams, and I have telegrams from everybody telling me what these dates did for them, and *they didn't even have the lyrics*, only the feeling that was in that studio. I had a cast that sat and cried their eyes out while they were doin' this stuff, and I mean literally. It was like God was there helpin' us..."

III. Conclusions Don't Lose Hope

From which may be surmised the fact that divine intervention is not at all a bad thing to have going for you. If The Lord is loathe to handling your national promotion, chances are He'll be pleased as pie to be your shepherd while you're at the board.

The careful reader will by now have concluded that making a hot-selling religious rock opera is nobody's idea of a pushover, however profuse may be the reasons why such a project should move a helluva lotta units, if executed with even a pauper's share of good taste—he will have noted all the intricacies involved, seen that he stands to have no little dogged competition and very likely thrown up his hands in defeat.

Such a reader is hereby advised that perseverance is the right path, and not only in a commercial sense: The odds are mightily in his favor, this wild, wacky world being what it is, that if he sees his project to fruition the day will come when some small child doomed by leukemia or



some other colorful disease to a tragic death will hear said work and think to himself, as one tearful listener to the radio preview of *Truth of Truths* called in to say, "In a world without hope now for most people, with so much discord, and all our institutions so screwed up, that a record like this, with so much warmth and so much hope and so much love—well, I just hope that it reaches a lot of people, because I think it can bring people together, people of *all* races and religions." ■

Beach Boys Go After Voters



In a press conference October 23 at Los Angeles International Airport, the Beach Boys presented their plan to register a million new voters within the next few months. Via a statement read by Bruce Johnston, the group declared:

"We want to see everyone eligible registered . . . We want to see everyone have that valid registration power in his or her hip pocket—ready to use *if* the candidates with the right contributions are there next November . . . The good men may not even bother to run if they know the potential vote isn't there. And at least some members of the Beach Boys certainly won't take the time to vote at all, if the ballots don't include individuals in whom we can believe fully . . .

"But each of us feels the power of registration of millions more of us than ever before will be a power we've never before had in this country. We aren't trying to 'work within the system.' We want our generation to turn out to register in such numbers that the system can be changed so it will begin to work for *us*."

The group plans to give free concerts within the next few months, up to 50 such concerts. In addition, when they can get the cooperation of local promoters, the group will refund part of regular concert ticket prices to those who register.

In announcing their voter registration support plans, the Beach Boys have joined a growing number of rock performers—Frank Zappa, Chicago and Blood, Sweat and Tears among them—who have committed themselves to active pursuit of new voters. The Beach Boys have enlisted the aid of Warner/Reprise, who agreed to donate a portion of advertising to the cause.

New Singles

Sanctuary
Dion
WB 7537

A beautiful song with a smooth rolling chorus, this preview of Dion's *Sanctuary* album is a natural single and a comforting song to boot. His warm vocal soars smoothly over the subtle but full instrumental track and



Dion

the song is blessed with a superficial appeal which yields gracefully as the depth of the homecoming message becomes apparent.

I'll Take You Back

Cool Sounds
WB 7538

This is a record which was born old, a dauntless example of the classic rhythm and blues ballad, the kind that keeps cropping up on the charts year after year. The group contains a high-voiced lead singer, who edges into Smokey Robinson territory as the chorus teaches everyone how to count, and a Dells-like second lead, who adds some hoarse strength as the record spins on. Good harmonies.

Someday, Little Children

Sesame Street
WB 7539

A two-sided record whose B side, "Sing," was the pick of the Warner Bros. Singles Meeting, which

probably means that it has the right A Side after all. "Someday, Little Children" features the strong voice of Susan (Loretta Long) accompanied by an ethereal children's chorus chugging into the future on a Motown beat. A Kid from Sesame Street is the focal voice of "Sing," which is graced by a flute, a kid chorus and an attractive melody.

Captain Henry's Theme

Johnny Harris and His Orchestra
WB 7541

This theme from the motion picture *Man in the Wilderness* makes for a stirring orchestral outing under the baton of Mr. Harris, who old-timers will recall as Tom Jones' fine original musical director. He's a biggie in his native England and should be of equal stature here, as anyone with a heart to thump and a throat to get lumps in can attest. It's a "stirring march," according to Singles Expert Edd Rosenblatt, who figures elephants and guys with swords should manifest themselves as it plays.

Locomotive Breath

Jethro Tull
REP 1054

What a fine piece of rock and roll is this single, a selection extracted



Jethro Tull

from Jethro's million-selling *Aqualung* album. The rhythm riff is reminiscent of Eddie Cochran's "Summertime Blues," but Ian Anderson's fine fine vocal removes any hints of cobwebs or undue similarity. Dynamism galore as the rails click by and Ian works out, first in song, then on flute. The Singles Reviewer is, however, dismayed by the jarring bleep which bleeps out an apparently jarring word in the hindquarters of the record. Somehow it doesn't make any sense. Oh well.

Goin' Down to Texas

Moby Grape
REP 1055

It comes from the widely-embraced *20 Granite Creek* album, which introduced Moby Grape to Reprise and thence to a widely-embracing public. It's the follow-up to the first Grape/Reprise single, "Gypsy Wedding," which made no one particularly rich but it certainly was a dynamite single and this one would deserve to succeed if only as retribution. It has more going for it than that, though, this fast-stepping energetic number with the stinging guitars, written by Peter Lewis, which clocks in at a tidy 2 minutes.

(Benign Note: "Truckin'," the Grateful Dead single which has managed to become a classic without becoming a hit, is making the rounds of radio stations once again, spurred by a new peak in Dead popularity, by endless streams of Warners employees bearing promotional coffins



Grateful Dead

and by some actual positive radio reaction. Make it a hit this time around. It deserves nothing less. The record number is WB 7464.)

Items

Blessed Is the Business

★ Newest entry in the religious vinyl field is an outfit calling itself Myrrh Records. Can Frankincense be far behind?

Fanny Abroad

★ Fab femme foursome Fanny will cut their third Reprise LP during their November-December European concert tour. Titled *Fanny Hill*, it's to be produced by Richard Perry at the new Apple Studios in London.

Stamp System

★ The United States Banknote Corp. has proposed that electronically coded stamps be used to seal record albums to foil bootleggers. Said stamps would be like the seals on liquor bottles which have to be broken when the bottle is opened. The banknotery says that the stamps could be specially coded and could only be made by machines which cost \$500,000, each of which is registered with Interpol. Disc bootlegging currently amounts to an estimated \$100 million enterprise, according to the proponents of the stamp plan.

Good Feels Resolved

★ Ron Saul fans (he's WB's National Promotion Director) will be intrigued to learn the outcome of his efforts to break Paul Stookey's "The Wedding Song" (which he predicted in the pages of *Circular* would be a Top 20 record) and John Baldry's "Don't Try to Lay No Boogie Woogie on the King of Rock and Roll" singles. Stookey fulfilled his enthusiasm by peaking at 20 in *Record World's* charts (it reached 24 in *Billboard* and 26 in *Cash Box*). Baldry was less spectacular—his peak was 72 in *Billboard* (*Cash Box* and *Record World* tied by giving him an 89).

Keep on Truckaway

★ William Truckaway's first album (first solo album, that is), *Breakaway*, features what may well be the first example of a Moog basic track behind a contemporary vocalist. The Moog as rhythm section (played



William Truckaway

by William himself) is found on "Jaded Lace" and "Leave It There." *Breakaway* has just been released for your listening and buying pleasure.

Broken Record

★ The Faces have smashed, ruined and trampled all previous sales records for Madison Square Garden. Tickets for the Faces concert there November 26 were sold out in one single day. The previous speediest ticket sellers were Led Zeppelin. Madison Square Garden holds 20,000, mind you. Meanwhile, over in Amsterdam, Rod Stewart was presented with five gold records, awards for his best selling album and single on five (count them) continents.

Identity Crisis

★ Terry Knight, entrepreneur behind Grand Funk Railroad, was, according to *Cash Box*, "married, quietly, last week. The ceremony in Knight's home here (New York) was attended by only a handful of close friends. The name of the bride was not disclosed." Well, a name's not so important.

Birthday Bonanza

★ This week's celebrations include the following musical notables: Mary Travers (Nov. 9), Richard Burton (Nov. 10), La Vern Baker (Nov. 11), Grace Kelly (Nov. 12), Brian Hyland (Nov. 12), Booker T. Jones (Nov. 12) and Neil Young (Nov. 12).

Colosseum a Relic?

★ First Deep Purple cancelled their tour because of Ian Gillan's hepatitis and jaundice, then Colosseum broke up. Just ceased to be a group, right on the eve of their U.S. tour. All of which leaves co-tourer, Fleetwood Mac, somewhat bewildered, but they're carrying on valiantly (and successfully).

Good Old Buffalo

★ Hate to bore you with yet another Tull triumph (there are so many). This time it was Buffalo, New York, where Jethro drew 15,600 to the Memorial Auditorium, the largest crowd ever assembled in that town for a rock concert.

November Novelties

Moving out of the Burbank waxery into Consumerland sometime this very week are the following Warner Bros., Reprise, Raccoon/Warner and Pentagram albums:

Kindred (Warner Bros. 1931), group of the same name

Crab Tunes/Noggins (Raccoon/Warner Bros. 1944), an assortment of Youngbloods and friends

Sanctuary (Warner Bros. 1945), Dion
Spilt Milk (Warner Bros. 1946), Laurie Styvers

Curved Air Second Album (Warner Bros. 1951),

Bring Out the Sun (Warner Bros. 1952), Lamb

Bonnie Raitt (Warner Bros. 1953), lady of the same name

The Need of Love (Warner Bros. 1958), Earth, Wind and Fire

Family Album (Warner Bros. 2ZS 1956), Stoneground

Good and Dusty (Raccoon/Warner Bros. BS 2566), the Youngbloods

Killer (Warner Bros. BS 2567), Alice Cooper

Year of Sunday (Warner Bros. BS 2568), Seals & Crofts

Sesame Street 2 (Warner Bros. BS 2569), none other than the

Original Cast

Desiderata (Warner Bros. BS 2570), Les Crane

Jim Kreskin's America (Reprise 6464)

"... beautiful lies you could live in" (Reprise 6467), Tom Rapp/Pearls Before Swine

Daddy Who? Daddy Cool! (Reprise 6471)

Melon (Reprise 6473), Sweetwater and

Red, Wilder, Blue (Pentagram 10007), group of the same name.

Bubbling under are the following four LP's, known in the biz as "ASAP," which means get-it-out-as-fast-as-you-can:

Harvest (Reprise MS 2032), Neil Young

Clock Work Orange (Warner Bros. BS 2573), sound track from film of the same name

A Nod Is as Good as a Wink... to a Blind Horse (Warner Bros. BS 2574), Faces and

Dollar (Reprise MS 2051), a sound track from film of same name featuring the music of Quincy Jones and Roberta Flack, among others.

Across the Great Water and Over the Border

★ This week *Rainbow Bridge* by Jimi Hendrix appeared in the Swedish album charts, while James



Jimi Hendrix

Taylor's *Mud Slide Slim* and "Long Ago and Far Away" slipped into the Spanish charts. And for Canada, October (that was last month) was the biggest ever for Warner/Reprise, which claimed 60% of the Top 20 albums.

FM and Pentangle: Woosome Twosome

★ *Record World's* FM radio reports shows Pentangle's *Reflection* in the Top 5, and that before they even start touring. Pentangle start their U.S. gigs at the Santa Monica Civic, California, November 19, thereafter wend to 18 cities.

Give That Title an Oscar

★ There's a movie coming out soon that will use bikers, horrors, Satanism and even humor. It's called *Werewolves on Wheels*.

New Rock Baby

★ Ellen Sander, nubile rock writer for the literate *Saturday Review*, recently (September 22) gave birth to a child, a boy it was, named Marin Paul. In Marin County, California.

Historical Note

★ Warner Bros. made its bid for the popular market in August of 1964 with the following LPs: *Terry-Thomas Discovers America*; *Charge!*, The Routers; *My Fair Lady*, Kirby Stone Four, and *The Monkey: Everybody's Doing It, Vol. 1*, Bobby Jay and the Hawks.

Artist Itineraries

NOVEMBER 8-14, 1971

California

Doug Kershaw
11/9-14, Troubadour, Los Angeles

Savage Grace
11/9, Whisky A Go-Go, Los Angeles

Kindred
11/10-14, Under the Ice House, Glendale

Fleetwood Mac
11/12, Palladium, Hollywood
11/13, Swing Auditorium, San Bernardino
11/14, Sports Arena, San Diego

Jim Kweskin
11/14, Univ. of California at Davis, Davis

Florida

Aric Guthrie/Ry Cooder
11/11, Ft. Hesterly Armory, Tampa
11/12, Civic Auditorium, Jacksonville
11/13, Jai Alai Fronton, Miami

Georgia

Grateful Dead
11/11, Atlanta Civic Auditorium, Atlanta

Crazy Horse
11/12, Mercer Univ., Macon

Fanny
11/14, Sports Arena, Atlanta

Illinois

Curved Air
11/9, Bradley Univ., Peoria

Jethro Tull
11/9, Bradley Univ., Peoria

North Carolina

Curved Air
11/8, Coliseum, Greensboro

Jethro Tull
11/8, Coliseum, Greensboro

Ohio

John Stewart
11/8-9, The Bistro, Columbus

John Hartford
11/9, Phil Donahue Show, Dayton

Fanny
11/12, Kenyon State College, Gambler

Top Ten

Week of November 8-14

1. The Beach Boys/*Surf's Up* (RS 6453)
2. Van Morrison/*Tupelo Honey* (WS 1950)
3. T. Rex/*Electric Warrior* (RS 6466)
4. Fleetwood Mac/*Future Games* (RS 6465)

Curved Air
11/13, Cleveland Public Auditorium, Cleveland

Jethro Tull
11/13, Cleveland Public Auditorium, Cleveland

Pennsylvania

Fleetwood Mac
11/9, Syria Mosque, Pittsburgh

John Stewart
11/10, WMMR-FM Benefit, Philadelphia

Beach Boys
11/11, Indiana Univ. of Pennsylvania, Indiana

Bonnie Raitt
11/11-14, The Main Point, Bryn Mawr

Tennessee

Rod McKuen
11/9, Memphis Auditorium, Memphis

Curved Air
11/11, Mid-South Coliseum, Memphis

Jethro Tull
11/11, Mid-South Coliseum, Memphis

Texas

Rod McKuen
11/11, Convention Center Theatre, San Antonio
11/12-13, McFarlin Auditorium, Southern Methodist Univ., Dallas

Grateful Dead
11/12, Civic Auditorium, San Antonio
11/14, Daniel Meyer Coliseum, Texas Christian Univ., Ft. Worth

Dianna Warwick
11/12, Lubbock
11/13, San Antonio

Washington, D.C.

Crazy Horse
11/14, Constitution Hall

Donovan
11/14

Canada

The First Edition
11/8, Centennial Concert Hall, Winnipeg, Manitoba
11/9, Jubilee Auditorium, Edmonton, Alberta
11/10, Centennial Auditorium, Saskatoon, Saskatchewan
11/12, Centre of the Arts, Regina, Saskatchewan

Kentucky

Curved Air
11/12, Louisville Convention Center, Louisville

Jethro Tull
11/12, Louisville Convention Center, Louisville

5. James Taylor/*Mud Slide Slim and the Blue Horizon* (BS 2561)
6. Jimi Hendrix/*Rainbow Bridge* (MS 2040)
7. Jethro Tull/*Aqualung* (MS 2035)
8. Paul Stookey/*Paul and* (WS 1912)
9. *Grateful Dead* (2WS 1935)
10. *Colosseum/Live* (2XS 1942)

Maryland

Curved Air
11/14, Civic Auditorium, Baltimore

Jethro Tull
11/14, Civic Auditorium, Baltimore

Massachusetts

John Stewart
11/12, WBCN-FM Live Concert, Boston

Fanny
11/13, Phillips Exeter Academy, Andover

Michigan

Curved Air
11/10, I.M.A. Sports Arena, Flint

Jethro Tull
11/10, I.M.A. Sports Arena, Flint

Donovan
11/13, Univ. of Detroit, Detroit

The First Edition
11/13, Western Michigan Univ., Kalamazoo

John Stewart
11/13, Western Michigan Univ., Kalamazoo

Missouri

Fleetwood Mac
11/10, Memorial Auditorium, Kansas City

New Jersey

Beach Boys
11/12, Central Theatre, Passaic
11/13, Princeton Univ., Princeton

Seals & Crofts
11/13, Seaton Hall Univ., South Orange

New York

Bonnie Raitt
11/3-8, Gaslight, New York City

Fleetwood Mac
11/8, Memorial Auditorium, Buffalo

Beach Boys
11/9-10, C. W. Post College, Greenvale, Long Island
11/14, State Univ. of New York, Fredonia

Donovan
11/10, Buffalo
11/11, Rochester
11/12, Madison Square Garden, New York City

Gordon Lightfoot
11/11-12, Carnegie Hall, New York City
11/13, Courtland State Univ., Courtland
11/14, Albany Jr. College, Albany

Dion
11/12-14, My Father's Place, Roslyn, Long Island

Seals & Crofts
11/12, Lincoln Center, New York City
11/14, WBAI-Radio Live Concert, New York City