The Campus Favorite

AL HIRT

IN PERSON: The favorite soloist on campus*
ON RECORDS: America's best selling instrumentalist

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*Billboard’s Music on Campus Poll

Exclusively:
RCA Victor Records

Latest RCA Victor Album

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New York 22, N. Y.
Plaza 3-7602
Excitement in Concert

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Latest RCA Victor Album

"Gale Garnett is RCA's hottest up-and-coming pop vocalist. Her first single and album "We'll Sing in the Sunshine" were chart best sellers. As a folk singer with strong pop orientation, her genuine feeling is evident in everything she sings."

Billboard

Now Scheduling Fall College Tour

Exclusively:
RCA Victor Records

William Morris Agency, Inc.
### THE BUSINESS OF MUSIC ON CAMPUS

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### TOP ARTISTS ON CAMPUS

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Hottest line on campus! Ed Ames • Ann-Margret • The Astronauts • Chet Atkins • Harry Belafonte • Gary Burton • Perry Como • Floyd Cramer • Wild Bill Davis • Derek & Ray • Ethel Ennis • Frankie Fanelli • Sergio Franchi • Gale Garnett • John Gary • Marty Gold • Lorne Greene • Al Hirt • Homer & Jethro • Paul Horn • Los Indios Tabajaras • J. J. Johnson • Anita Kerr Singers • Tommy Leonetti • Ketty Lester • The Limeliters • Norman Luboff Choir • Miriam Makeba • Henry Mancini • Hugo Montenegro • Peter Nero • Anthony Newley • Odetta • Claus Ogerman • Frankie Randall • Charlie Rich • Juan Serrano • Joe Williams • The Womenfolk • Stan Worth • Si Zentner

March 27, 1965 • Billboard Music on Campus
THE MAGNIFICENT PIANO OF PETER NERO

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REPRESENTATION:
ITA

WORLD RADIO HISTORY
As a showcase for recording talent, as a marketplace for phonograph records, as a proving ground for new talent, and as a guardian of America's musical heritage, the college campuses are big league all the way.

The nation's 5,000,000 collegians, enrolled in more than 2,000 institutions of higher education, form an elite that will be guiding the country's destinies for the remainder of the century. What they like and what they reject, has an impact that reaches far beyond their ivied surroundings.

By AARON STERNFIELD

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Billboard's second annual Music on Campus edition is an attempt to assess these tastes in terms of the music and phonograph record industries.

Not every college is covered, nor is every artist playing the college circuit mentioned editorially, but the representative sampling—covering 1,800 students and 37 colleges and universities—should serve as a guide to the college market.

The statistical information developed in this issue came about as the result of labors by Billboard's Market Research Division. And in terms of the record industry, much of this information is impressive.

Collegians bought about 18,000,000 albums and 6,000,000 singles last year. A little more than half of the nation's undergraduates have their own phonographs at school.

The old-line record shop is still their main source of supply. About two-thirds of all student record buyers get their records off campus, and regular record shops account for 76.6 per cent of these off-campus purchases.

Musical tastes of collegians run the gamut. About 17 per cent each list pop vocalists and pop instrumentalists as their favorites, while another 16 per cent are folk fans. Rock and roll music is preferred by slightly more than 14 per cent of the student population, slightly more than either classical or jazz (13 per cent each). Country music rates tops with 7.5 per cent of the students.

Few collegians are purely jazz, folk or country buffs. Most of them like many kinds of music, and the wide diversity of artists playing the college circuit reflects these tastes. It's not unusual for a college to book the Hungarian String Quartet one week, the Kingston Trio the following week, and Dave Brubeck the week after.

And it's not unusual for the same group of collegians to pack the fieldhouse for all three acts.

A year ago folk music dominated the college concert scene. It's probably just as popular among collegians today, but the booking base has been expanded to include more pop acts. As a result, what now appears on the college concert stage is a lot closer to the tastes of the general public.

It's difficult to log listening habits, but according to the Market Research Division, collegians average nearly 22 hours a week listening to records—on radio, phonographs and dances that program exclusively from records. This amounts to more than a third of their leisure time.

And students are record collectors. The average phonograph-owning undergraduate has a library of 61 singles and 36 albums.

This is a seeming contradiction. Collegians last year bought three times as many albums as they did singles. However, most of the record buffs began collecting singles when they were in high school and didn't begin buying albums until they entered college. Hence, the singles represent a residue of high school collections, while the albums represent purchases made while at college.

A few weeks ago, a dozen collegians from as many institutions gathered in Billboard's offices to meet with the editorial staff and air their views of the record business.

The students, representing colleges in every section of the country, displayed an amazing knowledge of pop music, and more amazing still, had a smattering of record business economics.

Most of them agreed that while college radio stations have good listenership for special events, most students get their music from the local radio stations.

They also pointed out that record clubs are being taken for a ride by many collegians who will enroll a former or nonexistent student in the club, collect his records, then let the club whistle for its money.

But nobody has suggested that all collegians are paragons of virtue.

In the main though, the undergraduate community is an informed and responsible segment of the record-buying public—and a segment which is growing in strength.

They're young men and women whose musical preferences are being shaped right now. They will soon represent that articulate and well-heeled portion of the population that will determine the future of the record industry. Each year the industry is becoming more and more aware of this fact. And that's as it should be.
THE COLLEGE MARKET HAS BEEN OUR SPECIALTY SINCE 1946

Willard Alexander, Inc.

Artists Management

NEW YORK           CHICAGO           BEVERLY HILLS

Drop In At BOOTH 22, SHERATON-PALACE, SAN FRANCISCO, April 4-7, ASSOCIATION OF COLLEGE UNIONS. We Will Be Glad To See You And Talk With You About Your Requirements For 1965-1966.
A Partial Listing Of Some Of The Great Performers We Are Privileged To Represent

Alphabetically Listed

**ORCHESTRAS**
COUNT BASIE & HIS ORCHESTRA
WARRREN COVINGTON & HIS ORCHESTRA
LES AND LARRY ELGART ORCHESTRA
DIRECTED BY LARRY ELGART
THE FABULOUS JIMMY DORSEY ORCHESTRA
DIRECTED BY LEE CASTLE
WOODY HERMAN & HIS ORCHESTRA
HARRY JAMES & HIS ORCHESTRA
RALPH MARTERIE & HIS ORCHESTRA
THE BILLY MAY ORCHESTRA
STARRING FRANKIE LESTER
THE WORLD FAMOUS GLENN MILLER ORCHESTRA
DIRECTED BY RAY McKINLEY
BUDDY MORROW & HIS FAMOUS "NIGHT TRAIN" ORCHESTRA
PETER PALMER, HIS ORCHESTRA & VOICES
TONY PASTOR & HIS ORCHESTRA
PEREZ PRADO & HIS ORCHESTRA
MAX ROACH, HIS ORCHESTRA & CHORUS
TITO RODRIGUEZ & HIS ORCHESTRA
DOC SEVERINSE & HIS NBC ORCHESTRA
CLAUDE THORNHILL & HIS ORCHESTRA
KAI WINDING & HIS ORCHESTRA
SI ZENTNER & HIS ORCHESTRA
LUCKY THOMPSON QUARTET
THE TUNE TIMERS
NOBLE WATTS TRIO
KAI WINDING OCTET

**FOLK SINGERS & FOLK GROUPS**
AMERICAN HOOTENANNA FESTIVAL
BARBARA DANE
REV. GARY DAVIS
JACK ELLIOT
FLATT & SCRUGGS & THE FOGGY MOUNTAIN BOYS
THE FREE WHEELERS
JESSIE FULLER
THE HUNTERS
THE JUST FOUR
JIM KWESKIN & THE JUG BAND
MANBROOK FOUR
JOAN MEYERS
THE MOON SHINERS
JACKIE WASHINGTON
JOSHI WHITE
JOSHI WHITE JR.
BEVERLY WRIGHT
MIKE SEeger & THE NEW LOST CITY RAMBLERS

**VOCALISTS & VOCAL GROUPS**
JO ANN CAMPBELL
THELMA CARPENTER
ADA CAVALLO
JUNE CHRISTY
"BIG" AL DOWNING
BOB EBERLY
THE FENDERMEN
THE FOUR ACES
ARETHA FRANKLIN
JOHNNY GREENWOOD
JOHNNY GREER
CONNIE HAINES
ROY HAMILTON
ANN HATHAWAY
THE INK SPOTS
JOHNNY KAYE
ABBIE LINCOLN
JOHN ALIE SH
BOBBIE NORRIS
JIMMY RUSHING
HARRY SIMEONE CHORALE

**COMBOS & NOVELTY GROUPS**
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KARL BOXER TRIO
ROBERT COLE TRIO
THE DOLPHINS

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333 no. michigan avenue, chicago 1, ill./central 6-2460
449 so. beverly drive, beverly hills, calif./crestview 3-4322

willard alexander inc.
artists management

March 27, 1965 • Billboard Music on Campus
The first rule in playing a college date is one that old troopers have been harping on for generations: THE SHOW MUST GO ON.

You can't expect student impresarios to organize concerts as smoothly as the professionals, so if the arrangements aren't letter perfect, bear with it.

That's the attitude of Mort Lewis, manager of the Brothers Four, a top college concert act for the past four years.

For example, each Brothers Four contract with the school has a rider which calls for two identical mikes, super-trouper arc spotlights and private dressing rooms for the act.

The rider more often than not is honored in the breach. As long as Lewis feels that the sponsoring organization has made an attempt to fulfill its obligation, or if he feels that the obligation was not met through inexperience, the Brothers Four play the date. The act has never refused to go on.

At one concert, the sponsoring group failed to provide a mike. An eleventh-hour flurry of activity resulted in one being produced, and the show did go on.

Trying to get a ticket manifest from a student official sometimes can be a problem. The student isn't sure how many tickets have been sold, and the bookkeeping is done in a highly unprofessional manner.

Lewis is patient in such situations, realizing that the student is an amateur trying to do his best. Such patience would rarely be exhibited with a club owner.

The Brothers Four played their first college date in 1960 at Colby College, Waterville, Me., just about the same time they broke with their first album.

Since then, college dates have accounted for the bulk of the act's personal appearance revenue, and, in the opinion of Lewis, have been a major factor in album sales.

Before the group plays a date, Lewis mails a how-to-do-it brochure to the college, with instructions on promotion, publicity and staging.

The brochure, entitled "How to Make Your Brothers Four Concert a Success," outlines each step to be taken by the sponsoring group.

The sponsor is told he will get 100 large posters and is warned not to leave them in the trunk of his car. He is instructed to go to a local print shop and have the date, place and time of the concert printed on, together with the ticket prices.

He is advised to display these posters in record stores, fraternity houses and school cafeterias.

A minimum of 1,000 handbills are also sent. The printing instructions are the same as on the posters.

The sponsor is also provided with the name and address of the Columbia Record distributor. He is asked to get the distributor's cooperation in placing newspaper advertisements and getting promotional material in record shops. Passes are provided for disk jockeys who mention the concert on the air, and promotion records are available for juke boxes on or near the campus.

(continued on page 14)

This is the inside of the "How to Make Your Brothers Four Concert a Success" brochure which is mailed to collegiate sponsoring organizations.

The brochure is a detailed manual which outlines which steps the sponsor must take to promote the concert and what are his obligations with regard to sound and lighting.
In January, the only constant is change. Styles change, trends live and die, artists rise and fall from favor with merciless swiftness. Occasionally, however, a giant comes along who breaks all the rules and creates his own special status, above constant change yet alive and growing. An artist esteemed by his fellow artists and yet apart from them by virtue of the security of his talent, his strength, his inventiveness and his craftsmanship.

Such a man is Stan Getz.

In the opinion of most critics Stan is “one of the most astonishingly gifted musicians American jazz has produced.” He has been an important part of jazz life for 25 years. He has won more polls and awards than any other saxophonist in the history of jazz. This year he received more votes than any other recording artist in America.

Critics and fellow musicians and the listening public have applauded his music as “good” music, and good for music.

What will tomorrow’s music sound like?

Ask the man who helps set the trends that mold America’s musical taste. Verve is proud to present Stan Getz and the many facets of his genius. As an artist, he is constantly in search of new avenues of expression — and he finds them everywhere...

STAN GETZ
TRENDSETTER
YESTERDAY, TODAY... TOMORROW

In the bittersweet magic of bossa nova

the majestic lyricism of original works for full orchestra

the intimacy and swing of small group jazz

STAN GETZ
PRODUCTIONS
IRVINGTON ON THE HUDSON, N.Y.
914-627-7934

aga
AGENCY FOR THE PERFORMING ARTS, INC.

March 27, 1965 • Billboard Music on Campus
The William Morris Agency, world's largest booker of talent, is launching a two-pronged assault on the college market. One prong is through the Pop Music division, which works mainly with student talent buyers, and the other through the Concert and Special Attraction division, which deals with college officials.

College concert artists can logically be divided into two groups. The pop group—which covers folk, jazz, country, r&b and big bands—is generally booked by student organizations and supported by gate receipts. The concert group—which covers symphony orchestra, chamber music, classical soloists and vocalists and dramatic artists—is generally booked by an arm of the college administration. These artists are generally paid through university funds, with the admissions covered by the student activities fees.

William Morris takes dead aim at both markets by sending regular direct mail pieces to hundreds of colleges, by having its field men visit every major campus in the nation at least once a year, and by attending regularly the national and regional meetings.
of college unions and student organizations.

Each year, William Morris plays host at annual New York luncheons to the International Association of Concert Managers and the Association of College and University Managers, with WM top personnel and artists attending the luncheons. The attraction program for the academic year is presented at these luncheons.

Klaus Kolmar, who heads the Concert and Special Attractions Division, emphasized the importance of on-campus meetings with officials of student groups, alumni organizations and college officials.

Jerry Brandt, who heads the Pop Music division, explained that "rapport with college people who control the entertainment budgets is a day-to-day operation requiring constant coordination. We attend the national and regional meetings of the college unions and student organizations with regularity to get the pulse of the marketplace first-hand. This year we intend to step up our campus programs even more."

Concert artists booked to colleges by William Morris include Leon Bibb, Rolf Bjoerling, Maurice Chevalier, Ferrante and Teicher, Joyce Grenfell, Burgess Meredith, Jane Morgan, Carlos Montoya, Smothers Brothers, Fred Waring and the Pennsylvanians, and Earl Wrightson and Lois Hunt. Also the Ames Brothers, Pearl Bailey, Dorothy Collins, Bill Cosby, Vic Damone, the Dillards, Phil Ford and Mimi Hines, John Gary, George Gobel, Ivy League Trio, Lettermen, Brenda Lee, Raun McKinnon, Della Reese, Bobby Rydell, Neil Sedaka, Connie Stevens, Kirby Stone Four, Johnny Tillotson, Jackie Vernon, Bobby Vinton, Adam Wade, Joe Williams, the Womenfolk and the Yachtmen.

And the Beach Boys, Gracie Fields, Kingsmen, Gene Pitney, Wayne Newton, Chad Stewart and Jeremy Clyde, Leslie Uggams, Skitch Henderson, Stanley Holloway, Caterina Valente, Sammy Davis, Julius LaRosa, Kay Starr, Carmel Quinn, Erroll Garner, the Strolling Players.

With Carol Channing at the IACM luncheon in New York are left to right, Harold Jordan, director of the Student Union at Indiana University and IACM president; Klaus Kolmar, head of the WM Concert and Special Attractions Division, and Nat Lefkowitz, WM senior executive officer.

John C. Carlisle, right, program manager of the University of Nebraska, goes over the artist roster with Dick Eisenstein, WM's Midwest representative.
"There's more money on college campuses than there is in Las Vegas"

BY AARON STERNFIELD

THAT'S the opinion of Gerald W. Purcell, whose personal management firm handles Al Hirt and Gale Garnett. Purcell points out that while Las Vegas pays the top money in show business, it costs $15,000 to put a show together, and the act must perform twice daily. College one-nighters bring in nearly as much and cost a lot less to stage. In terms of net profit, nothing beats college dates, according to Purcell.

Hirt, who plays about 100 college dates a year, generally gets a $4,000-$5,000 guarantee against 60 per cent of the gross. If the date looks like a strong one, Purcell will gamble with no guarantee against 75 per cent of the gross. Tickets are usually scaled to a $4.50-$5 top.

Purcell, encouraged by the record of Hirt on campus, this year launched Gale Garnett on the college circuit and next year plans to make a college performer of Ethel Ennis. Bookings are handled through Associated Booking Corporation.

Artists are promoted by special mailings to 250 colleges. The mailings contain reproductions of reviews, biographical material about the artists and their record label identifications.

When a concert is booked, Purcell sends the college radio station albums of the artist and biographies for the college disk jockeys.

While lighting and sound equipment generally present no problem on college dates, Purcell is careful to spell out these requirements in a rider to the contract. He also checks with the college a couple of weeks before the date to make sure the lighting and sound requirements have been met.

This precaution avoids incidents like the recent one at Clarkson College of Technology, Potsdam, N. Y., where a Smothers Brothers concert was cancelled by Kragen/Carroll, Inc., because of failure on the part of the college to meet lighting requirements.

Purcell began sending artists on college dates in 1961 when he managed the Clancy Brothers and Tommy Makem. He discovered that the college scenes were more interested in the artists than the production and he learned he could stage performances in colleges at a much lesser cost than in night clubs.

Not all the revenue comes from gate receipts. Albums are sold at most concerts, and when Hirt plays, three books of his sheet music, selling for $1, $1.95 and $2, are sold at the ticket offices. Also, two trumpet models—one selling for $150 and the other for $350—are sold to college musicians. Purcell's cut is 15 per cent of the gross.

Purcell also makes arrangements for Hirt to sell autographed album copies at department stores either before or after the college date. After Hirt played Tulane University, he sold 700 autographed albums in a New Orleans department store. He also sold 600 albums each in Madison, Wis., and in Atlanta.

According to Purcell, concertgoers are album buyers, and retail store sales of the artist playing a college concert generally go up at concert time. Purcell helps the process along by displaying posters plugging the concert in store windows.

He also makes albums available to local promotion men to be used in deejay contests before concert time and goes co-op with dealers and distributors on local newspaper advertisements.

LEO LEWIS, vp of promotion for Columbia Records, goes on: "You can't come to the college game and say: 'How do I make money?' It's all part of the game, and if you want to play the college circuit, you don't complain.

"But Lewis feels that it's all part of the game, and that if you want to play the college circuit, you don't complain. He also feels that there is an intercollegiate "ghostly communications system." If an act is well received on one campus, neighboring campuses hear about it in short order, and if there are any unpleasantries they hear about that too.

So Lewis doesn't split hairs. When the Brothers Four are booked, they play no matter what the conditions are. Come what may, the show does go on.

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So Lewis doesn't split hairs. When the Brothers Four are booked, they play no matter what the conditions are. Come what may, the show does go on.

The sponsor is advised to invite the program directors and disk jockeys of local stations to the concert and to tell the jockeys that the Brothers Four will provide tapes identifications of their station's call letters.

Three different sizes of ad mats are provided for school and local newspapers. The sponsor is advised to buy time on the most powerful local station if the budget permits.

Publicity kits containing 8-by-10-inch glossies, biographical material and feature stories are provided for distribution to the school paper, neighboring school papers and local newspapers. The sponsor is advised to send different releases to each medium.

The sponsor is also advised to work out promotions, contests and tie-ins by giving free concert tickets and working with local radio stations and the Columbia Records distributor.

Special attention is given to sound and lighting. The sponsor is requested to rent equipment if the school lacks the proper sound system. Requirements are two identical omni-directional mikes and a small hand mike for off-stage use.

Lighting requirements include footlights, overheads with red, white and blue gels, a super-trouper spotlight and a communication set-up between the rear spot operator and the electrician backstage.

A diagram of stage setting is provided in the brochure, and the sponsoring organization is asked to provide an emcee for introductions.

Sponsors are offered an item to keep records of how many tickets have been printed and how many have been sold.

Working closely with Lewis on the program are Sai Forlenza and Dick Gasser of Columbia and the label's regional and local promotion men.

Of course, the requirements aren't always met. Often the act will find itself with a locker room for a dressing room, with students popping in and out unannounced.

But Lewis feels that it's all part of the game, and that if you want to play the college circuit, you don't complain. He also feels that there is an intercollegiate "ghostly communications system." If an act is well received on one campus, neighboring campuses hear about it in short order, and if there are any unpleasantries they hear about that too.

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The first and foremost talent agencies in the concert field—with a division conceived for the express purpose of “SERVING” the needs of the college campuses of America.

concert division

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Buck's Talent Discoveries:

The THREE SUNS—
He wrote and arranged Twilight Time and brought them world-wide recognition—the record selling over four million—later being recorded by every big name artist.

ELLA FITZGERALD,
Maxine Sullivan and many more talents were first discovered by Buck Ram and guided and helped along the way.

THE PENGUINS—"Earth Angels" • BLOCKBUSTERS—"Spanish Town"

NOW . . . The Great professor's magic touch is being applied to—
"FRESHMEN" proteges now managed & promoted by Personality Productions . . .

THE HARLEQUINS ★
A strong trio both musical and comedy. Opening Las Vegas March 10.

THE CATS & MOUSE ★
Opening Las Vegas March 10.

THE 4 FINKS ★

DAVID TROY ★
Known to the folk clubs throughout U.S.A. and Canada—currently the Fourth Dimension, Canada.

IKE COLE TRIO ★
Personality Records. Known in the folk clubs throughout U.S.A. and Canada—"I'm Getting Mighty Lonesome For You" currently Tropicana.

ANITA MCCUNE ★

LINDA CARDINAL ★
Favorite of Las Vegas Pussycat Go Go—currently Las Vegas.

BURKE REYNOLDS ★
Big hit "The Gorilla Walk" presently Managing THE STREET SINGERS.

MIRIAM DOECE ★
The Girl From Arkansas—Lovely, authentic folk singer of French and Indian heritage currently Tropicana.

DICK WELLS ★
The only American in "Pardon My French" currently Tropicana.

THE FLINTSTONES ★

NEW ENROLLMENT—
THE STREET SINGERS
A new exciting act composed of 11 Singer-Musicians creating and integrating the Best of Folk, Jazz, Gospel/Spiritual & Pop musical.

Watch for BUCK RAM'S New Releases: "TOKYO TAKI" and follow-up to: "Twilight Time"—"Desert Dawn"

WRITE, WIRE OR PHONE FOR RECORDS—PICTURES
Personality Productions Music Consultant:

Talent Coordinators: STEVE LEFEVRE • STEVE FAZIO • MARIO BRUNO • JACK FROST • NORMAN PAUL

N. Y. Talent Coordinator:

Billboard Music on Campus • March 27, 1965
College of Musical Knowledge
Talent Consultation Service to College Talent Buyers

★★ POST GRADUATES ★★

1st Tour:
Township Auditorium, Univ. So. Carolina, Columbia, S. C.
Memorial Gymnasium, Tenn. Poly. Inst._Cookeville, Tenn.

JIM MOORE, Pres. of Tenn. Tech. at Cookeville, Tenn., wrote a letter to ITA Agents following the Platters concert there, stating: "The concert featuring The Platters" on our campus Oct. 17, 1964 was a tremendous success. We are proud to boast the best program ever presented on our campus. The student body here is still talking about the wonderful talent and showmanship of the "Platters." We feel that any school in America would be proud to present such an outstanding group of entertainers."

E. S. HENDRICKSON, Director/Russell House Student Union Concert Committee, wrote from the University of South Carolina saying, "I would like to express on behalf of the Student Union Concert Committee, our appreciation for the splendid concert given by The Platters. I personally believe it was one of the finest programs we have ever had at the University. It was closed to students, faculty and staff and we had over 2,000 in attendance. They received three standing ovations, and I understand that The Platters will be voted the outstanding concert of 1964 here at the University."

Current Tour:
Feb. 20th Appalachian State Teachers College, Boone, N. C.
March 19th Furman University, Greenville, S. C.

BUCK RAM will meet you personally at the Annual University Convention of talent buyers April 29, Gatlinburg, Tenn.

3rd Tour —Booking Now:

RECORDINGS:

Repeat Bookings in the following countries: Spain, Japan, Australia, Germany, England, France, and South America.

CURRENT NIGHT CLUB DATES:
Basin Street East, Boston
Bastin Street West, Atlanta

TELEVISION:
Ed Sullivan (in preparation)
Johnny Carson (in preparation)
On Broadway Tonight • Hollywood A Go Go
9th Street West

—BROCHURE TO LAS VEGAS OFFICE

BUCK RAM, 1055 No. El Centro, Hollywood 28, California

Public Relations: GENE BENNETT, 3155 Industrial Road, Las Vegas—Talent Coordinator: DAVID BARRY

FREDA GILLIS
March 27, 1965 • Billboard Music on Campus
The Ford Caravan of Music, a package sponsored by the Ford Division of the Ford Motor Company and booked through the Gilbert Marketing Group, is making an attempt to keep concert prices low to collegians.

Next year the show will be sold for $1,500 if students are admitted free. If the admission price is less than $1, the package will go for $2,000. On admissions from $1 to $2, the price goes up to $2,500. And if student admission exceeds $2, the show price becomes $3,000.

Ford wants as many collegians as possible to see the show, and it feels its pricing policy will achieve that effect.

Artists appearing on the Ford Caravan have included the George Shearing Quintet, the Oscar Peterson Trio, the Serendipity Singers, Nina Simone, Herbie Mann and Cal Tjader.

Technically the show is completely self-contained. The Caravan carries its own lighting and sound equipment and the professional personnel required to give each school a technically superior showcase.

A Gilbert representative visits the campus two months before the proposed date of the concert. He will discuss the advertising and promotional campaign with the sponsor, usually the student union or the student activities adviser.

Ford dealers in the area are contacted. Generally they advertise the concert, buy at least 50 tickets, provide cars for the caravan of performers and the
The Gilbert representative hires a faculty member as an adviser who reports each week (via collect wires) on the progress of the ticket sales.

The representative makes two more visits—one three weeks and one, one week before the concert—to handle any last-minute problems and assure a smooth-running concert.

The sponsoring committee receives an LP recording on which the Gilbert organization's president clearly spells out every step in the campaign. To aid the promotional campaign, Ford supplies tapes and recordings for local radio spots, news releases for the school and city papers, handbills and posters.

Ford agrees to provide the second $200 spent on local advertising—but the committee must prepare a complete advertising plan in advance.

There are no Ford commercials during the concert. However, the company's association with it is made clear. There are credit lines and an ad in the concert program (which may be given away or sold, at the discretion of the sponsor), an on-stage banner, Ford cars displayed outside, and straw hats with Ford bands for the audience.
If you want to sponsor a successful college concert, go for broke. Unless you can provide top talent, collegians aren’t going to spend their allowances on second-rank artists. They will dig down deep for their favorites.

Before I took over as social chairman at East Tennessee State University last year, the highest price paid a student concert performer was $2,000 and the best net we came out with was around $1,000. I knew we could do better.

As our student activities fees do not cover concerts, the money to pay artists comes from the profits of previous concerts. We needed a winner to start the season.

*$5,000 Nut*

Our first choice was Ray Charles, popular on the campus and right up at the top of the trade paper charts. The only hitch was that Ray would cost $5,000.

The ETSU Social Committee nervously went along with my recommendation. And it was a profit—$2,000 worth.

On the basis of the Charles success, we went for another top act which demanded a fat guarantee—Peter, Paul & Mary. And another $2,000 profit went into the till.

Music trade papers and pop music charts should be required reading for entertainment committee chairmen.

Artist popularity polls in these publications are also good talent indicators.

We check lists such as the one contained in Billboard’s International Talent Directory to find out who manages and who books the artists we want. Trade papers also tell us what trends are in the offing.

We also check hits of other nations and reports of how artists are drawing on live appearances.

**Agency Important**

It’s a mistake to deal with small booking agencies who claim they can line up just about anybody. These agencies—if they do come through with the act—have to book from the larger agencies, so you wind up by paying more.

We deal only with the larger and reputable agencies. Once you begin doing business with them you can generally get a break on the guarantee.

Student government associations provide much information in buying and promoting talent. It’s a good idea to attend meetings of these associations where you have the chance to meet the agents.

It’s always a good idea to seek out the artist’s personal manager. You can generally get a better price from the personal manager than you can from the agency.

There are two ways to book. Sometimes you have to book for a set date. Other times you book to get the act that you want. In either case be sure that you have a date that is timed well to sell. Be sure that it is spaced well and nothing else important is happening around the date...

You should try to get a weekend date if possible to draw couples. The dating crowd will buy a lot of tickets. It is always a good idea to write the agencies and see who they have available. Ask them to quote you the acts’ prices. If you can afford to call the agents, you may save yourself some money by getting a better price on an artist.

Don’t book acts because you like them personally. Be sure that you have made the right choice before you start making arrangements to book the artist.

While you are still considering whom to book, if you have some artists that you are especially interested in, ask the agency to put a hold on the act for you. It will hold the date for a certain period of time.

**Confirming the Booking**

After you definitely decide whom to book, you are ready to send a wire of confirmation. Do not send a wire of confirmation until you are sure that everything is cleared and the booking is definite. A wire of confirmation is considered as binding. It is a mistake to deal with small agencies. There are two ways to book. Sometimes you have to book for a set date. Other times you book to get the act that you want. In either case be sure that you have a date that is timed well to sell. Be sure that it is spaced well and nothing else important is happening around the date...

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Albert B. Grossman Management, Inc. represents

Bob Dylan
Mimi & Richard Farina
Bob Gibson
Will Holt
John Lee Hooker
Ian & Sylvia
Jim Kweskin Jug Band
Gordon Lightfoot
Phil Ochs
Odetta
Peter, Paul & Mary
Hedy West

Albert B. Grossman • John Court
75 East 55th Street New York NY 10022 PLaza 2 8715 Cable: Folkthink
BOB DYLAN

PERSONAL MANAGEMENT: ABG INC. / ALBERT B. GROSSMAN / JOHN COURT / 75 E. 55 ST., N.Y.C.
"The handsome Canadian-American couple . . . brought to the stage of the fully attended hall an electrically exciting group sound that has been slowly maturing into one of the finest ensemble vocal and instrumental entities in professional Western folk music . . . The program was tied together by Ian’s lambent commentaries that bridged, amused and informed in a way many folk musicians might copy. Now that Ian & Sylvia have taken their time in maturing their art, it can only be hoped that they will be frequently heard."

Robert Shelton
New York Times
March 1, 1965
Peter, Paul & Mary
Voted No. 1 Folk Group on the Nation's Campuses
Personal Management: ABC INC / ALBERT B. GROSSMAN / JOHN COURT / 752 3RD, N.Y.C.
Probably, the most important thing about folk singers is the music they make. And they usually make it on a Gibson.
some swap-outs with radio stations and other advertising media, you can save a great deal in your advertising expense.

If you want to let the radio stations have interviews with the artists, clear this with the agency well in advance of the concert. Also if you want to hold a reception for the artist after the concert, clear that in advance.

If you don’t, you will just create hard feelings between yourself, the artist and the agency. The artists make their traveling plans far in advance. Thus, if you don’t make arrangements with them well in advance they are liable to have a ticket for a plane just after the concert. Clear extra things like these early with the agency.

**Read Contracts**

Be sure that you read your contract thoroughly before you sign it. In your terms on the contract, note especially how the percentage is stated. If you have a contract that says $2,500 against 50 per cent of the gate, that means that you pay the agency whatever 50 per cent of the gate is if that figures over $2,500. If 50 per cent of the gate is not over $2,500 you pay the $2,500 minimum.

If your contract says $2,500 plus 50 per cent of the gate, you are in trouble; that means that you will have to pay $2,500 on top of 50 per cent of the gate which makes it impossible for you to make anything.

Check to see if the terms include travel arrangements, hotel reservations, etc. Be sure to furnish the instruments they ask you to provide. Read any of the special conditions that they have in the contract. Once you have signed the contract, you are responsible for fulfilling all its terms of the contract. In the contract you are usually referred to as “promoter.”

**Lighting and Sound**

There are usually minimum lighting and sound requirements on the contracts. You should meet these requirements and furnish more than the minimum requirements if possible. Good lighting and sound assure the best concert that the artist can give. Bad sound can make any artist’s performance sound bad. This is bad for your audience, your relations with the agencies and the artists.

Good lighting certainly adds a lot to a performance. It sets the mood. At least have enough lighting so that the performer can be seen easily.

Be sure to use a capable man to work the lighting and sound—one that will get the best possible performance from the equipment that is available for him to work with. Some artists

---

**Checklist for Talent Buying**

Here are a few things to look for when considering an act for a college concert. The list may not be foolproof, but if you pay attention to all these points, you won’t go too far wrong.

1. Best in their field (number one, if possible)
2. Should appeal to a wide range of ages and tastes
3. Hot single or album on charts
4. Number of albums on the charts (shows continued selling power)
5. Ranking on polls (nationwide, local and schoolwide)
6. Proven drawing power
7. Promotional aids that their agencies will provide
8. Price (keep in mind seating capacity, act’s popularity and cost of promotion)
9. Profit potential
10. Variety (don’t book the same type of acts too close to each other)
11. Reliability of artist and agent

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Nationally distributed by

JAY-GEES RECORD COMPANY, INC.

318 West 48th Street, New York 36, N.Y. • PL 7-8570

DOUG CLARK & THE HOT NUTS

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Have you heard their other best sellers?

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P.O. Box 725, Chapel Hill, N.C.
The college market: Diskert Viewpoints

By ELIOT TIEGEL

The college circuit, its complexities and problems are looked upon by West Coast record manufacturers as an extension of regular merchandising and promotional activities in behalf of their artists.

The labels send a mailing of an artist’s current product to college radio stations, seek to arrange interviews with the performers at the college stations and newspapers, attempt to interest the local papers’ entertainment editors in chatting with the performers, and offer campus record stores posters and inventory to cover the artist’s visit.

At Warner Bros.-Reprise Bruce Hinton, the company’s national promotion manager says the first basic requirements in supporting an artist’s campus appearance is to service the college radio station with current product. Second the company mails out biographical material to both the station and campus newspaper. In many parts of the country, the college becomes the dominant cultural spot in a community, hence audiences are often comprised of many adults in addition to students.

To bring the artist before this adult audience, WB maintains a yearly program of providing commercial radio stations with new products. Thus when a Peter, Paul & Mary, for instance, plays a college date the community is well aware of their style through the regular airplay they have been hearing.

“It’s entirely up to the performers how much time they can afford to promote their concerts,” Hinton said. If they have time, the company will

(Continued on page 30)

Capitol Records has the most extensive arrangement of the West Coast labels for handling college promotions. These are the steps usually taken in supporting touring performers on the college level:

- The label’s fieldmen are notified of an artist’s tour as far in advance as possible.

- A press kit including bios, photos and current product is sent to the field offices for service to local press outlets.

- Artists carry with them an “in-town in-person” display, which is a standing apparatus that holds their latest LP with the words “appearing here now” and a slot for inserting times of performances. This display is placed in the lobby of the student union building or site of the show.

- Collegiate editors are contacted and encouraged to interview the visiting act; both the college radio station and a local commercial outlet are sent promotional copies of the latest LP with announcements of the group’s collegiate appearance.

- The company uses its “artist-in-town stocking program,” whereby fieldmen provide retail outlets with the act’s product to guarantee the availability of the performer’s products in that locality. If a dealer is hesitant to take on stock, he is told it is returnable.

- Ads are placed in the college newspaper, often co-oped with local merchants.

- Large numbers of tickets to the concert are purchased and given out as a goodwill gesture to influential members of the community, including press, radio, TV, dealers, fraternity leaders.

- Interviews are attempted by the label’s fieldmen between local media and artists. Retail appearances are also scheduled.

- When a long tour is involved, the label uses its 100 college package ad schedule, placing ads in 100 college papers and also sometimes using the college edition of Time Magazine.

- Door prizes are provided for contests set up by the local people. These contests might feature guessing which of an album’s 12 tracks should be released as a single, with judges comprised of students or the artists themselves.
Ever Do Anything On Impulse?

John Coltrane does

Lionel Hampton does

and Shirley Scott

and Oliver Nelson

and J. J. Johnson

and Yusef Lateef

and Lorez Alexandria

and so has the Russian Jazz Quartet

and for the first time Archie Shepp has

why not join them?

The New Wave in Jazz

March 27, 1965 • Billboard Music on Campus
At attending the concert. Since the per-

riesters. President Gene Norman sends

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and Travis, Vikki Carr and Martin

tributor's promotion men take the art-

to place with radio stations. The dis-

al music in support of an artist as build-

abeled by the industry. He says that

other bookings," Hinton added. "We

college dates are that isolated from

campus, practices we normally do

College publications, and publicity kits

Trini Lopez, Hinton says.

(Continued from page 28)

Market:

College

GO FOR BROKE!

Promotion Is Key

Viewpoints

Concert Facilities

student center should be the

be the ideal set-up.

in television and radio stations.

You will never do well financially

Meet the artist's message across to the com-

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March 27, 1965 • Billboard Music on Campus
OUT OF THE CELLAR

ONTO THE CONCERT STAGE

By AARON STERNFIELD

The nation's campuses have been responsible for getting jazz out of the cellar and on the concert stage. That's the opinion of Stan Getz, MGM artist who is completing his second full year on the college circuit.

Last year the Getz quartet played 50 college dates, with the total expected to hit 75 for the 1964-1965 academic year. Getz works for a $3,000 minimum against 60 per cent of the gross, with a minimum of three dates a week.

That means that he'll gross at least $9,000 a week, slightly less than his act would get at a club date. However, when he wants to push it, he can work five campus dates a week for considerably more than club work would pay.

The $3,000 minimum is for fair-sized schools. If he wants to play a smaller school, he'll deal.

Aside from his musicianship, Getz has two strong factors working for him on the college scene—his wife, Monica, and his record label, MGM. Mrs. Getz, who doubles as the artist's manager, visits key areas before her husband plays a concert date, sets up disk jockey interviews and places advertisements in the college papers.

The MGM phase is handled by Sol Handwerger, the label's director of public relations. Handwerger follows the same procedure on Getz as he does with other artists playing the college circuit. It consists of:

1. Sending albums to the college radio station and to all commercial stations in the area.
2. Sending albums, pictures and news releases to the college paper and to the daily newspapers in the area.
3. Notifying the college bookstore of the concert dates and supplying the bookstore with the name and address of the local MGM distributor.
4. Sending 14 by 22-inch posters for placement on the campus. These albums often have four-color album slicks pasted on and always have an album reproduction and a picture of the artist.
5. Inviting reporters to attend the concert and setting up feature interviews for them.

Mrs. Getz was the moving force in getting her husband to concentrate on the college market. A native of Sweden where she was a jazz buff, she came to this country in 1964 on a scholarship at the University of New Mexico.

While an undergraduate at UNM, she served on the campus Cultural Committee and was responsible for booking the first jazz act to play the campus—Dave Brubeck.

In 1965, when she married Getz, the artist had been playing club dates and some concerts. Mrs. Getz felt that jazz had a special appeal to young people and that the best way to reach these young people—many of whom were below drinking age—was not in the little clubs that stayed open until the wee hours but on the school stage.

In the late 1950's Getz made more and more concert appearances, and noticed that he was drawing a college-age crowd. Two years ago he decided to go where his fans were—on the college campuses.

Aside from the money, Getz likes to play college concerts because he knows that the audience does not come to drink or to talk—it comes solely to hear his music.

As a result he finds the lines of communication between himself and his audience stronger than in any other showcase.

Also a large portion of his mail comes from collegians who have attended his concerts. This does a lot for an artist's morale.

Playing the college circuit isn't the easiest job in the world, but Getz finds it easier than playing club dates. For one thing, the concert is generally over by 11 p.m., and the traditional hours of the jazz musician are now a thing of the past as far as he's concerned. For another, he's assured of an attentive audience.

The drawback, of course, is the travel. Getz and his three associates try to group their concerts so they can fly to one airport, rent a car, then cover three or four dates.

But it doesn't always work out that way, with the group often making three or four plane trips a week.

But all things considered, Getz feels he's a lot healthier and wealthier by confining his personal appearances to the college campus circuit.
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March 27, 1965 • Billboard Music on Campus
It beats cocktail lounges

The college concert circuit offers lush pickings for the pop pianist. It's probably the best way to get out of the cocktail music rut and into the big money groove.

That's been the experience of Peter Nero, RCA Victor artist who's been hot on records for four years—or as long as he's been playing the nation's colleges.

Stan Greeson, Nero's manager, called the shot four years ago. He felt that Nero had too much talent to play cocktail lounges and that the best possible exposure he could get would be on the campuses.

The first year was a loser. Nero would hop from dates in Washington and Oregon to an Alabama concert, then fly to Illinois for another. The gate receipts just about matched the travel expenses.

But during this first year, Nero got exposure in colleges throughout the nation, and his album sales to undergraduates convinced Greeson that his artist was on the right track.

The second year was not rewarding financially, but Nero was able to get more dates through his booking agency—International Talent Associates—and he was able to cover the campuses in a more methodical manner, grouping his appearances geographically.

The last two years have been winners. In 1964 Nero played some 181 concerts, more than 100 of them on campuses. He generally works for a $2,500 minimum against 60 per cent of the gross. With smaller schools, he's worked for flat fees ranging from $2,000 to $4,000.

One of the major problems encountered by a name pianist playing the college circuit is the piano. Nero, for example, is a Steinway artist, which means he can play Steinways only.

His contract with the school generally calls for a Steinway Model D (the nine-foot concert grand), although a Model B is acceptable.

If there isn't a Model B or D on campus, the school must bring one in at costs ranging from $100 to $250.

Often the university's school of music will have a Model B, but Model D's are rare.

Nero likes to play college dates for the money, of course, but he also finds a stimulation in playing before college audiences. Collegians are more receptive to innovations and more responsive to the artists than any other group, according to Nero. And he tailors his act for these audiences.

For example, Nero will conduct a running conversation with the audience on campus dates. He's a musician first—not a wit who plays the piano well like Victor Borge—but he's not a musician only.

When Nero goes on tour, the itinerary is given to RCA Victor. Album advertisements are placed in school newspapers in advance of the concert appearances, and local distributors are often helpful in publicizing the event.

Weekends once were considered the best concert dates, but week days seem to draw as well now. Greeson says that the best dates are Monday, Tuesday and Wednesday, possibly because little else is going on during these evenings.

Of course, the college concert circuit isn't all gravy for Nero. The schedule of one-night stops is a grueling one. And the logistics, too, get monotonous. Nero, his road manager, Paul Lombardo, together with the bass player and drummer, will rent a station wagon at the airport, drive to the campus, play the date, get a few hours sleep, drive back to the airport, board a plane and begin the merry-go-round once more.
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"Memphis Sound" on campus

By ELTON WHISENHUNT

An enterprising booking agent who has been in the business only a few years is making a name for himself as the motivating force behind a new trend on Southern college campuses with the "Memphis Sound" as the top entertainment attraction.

These performers, who wield a heavy beat with their pop music, are fast replacing what college groups once went all out for—folk, jazz or classical performers.

The agent is Ray Brown, 38, a pleasant, smiling fellow who had a solid background of 14 years in radio before venturing into booking.

"Collegians are clamoring for pop performers who are big on records. They want the same music they hear on records and radio," Brown said.

"We give it to them. A major college will spend $50,000 a year on entertainment. As can be seen, the college market is now big business. The fraternities at most colleges will have a dance at the drop of a hat. There are two big formals every year. I have made a concerted effort to acquaint the colleges in a dozen states with what we have to offer."

And Brown's program, which he started a few months ago with a tour of colleges in several Southern states, is paying off with more and more colleges booking his acts.

Brown represents 14 recording artists, most of whom carry the pop-heavy beat sound the students love for dancing. They are:

- Hi Record artists: Bill Black's Combo, Ace Cannon and his Combo, Willie Mitchell and his Combo; Murry Kellum of MOC Records, a subsidiary of Hi.
- Ronny and the Daytonas of Mala Records; Smash Records' Dickey Lee; the Bill Pursell Trio of Columbia Records; Groove's Charlie Rich; Joy Records' Bobby Wood; J. Frank Wilson of Josie Records; ARA Records' Travis Wammack; the Gestures of Soma Records, and Smash Records' Jerry Lee Lewis.

Brown's recent trip was through Mississippi, Alabama, Georgia and Florida calling on the presidents and social chairmen of college student governments to familiarize them with his stable of recording stars. It resulted in quite a few bookings with the prospects of a solid future.

Brown has put all his artists up for booking for college dates, which usually fall into two categories: a four-hour dance, for which a combo is needed, or a concert type performance, in which one artist and accompaniment perform.

In the latter category would fall singers, such as Gene Simmons, Jerry Lee Lewis, J. Frank Wilson, and in the latter groups such as Bill Black's Combo, Willie Mitchell and his Combo.

Some colleges want a package. Brown gave an example of one he booked at Troy State Teachers College, Troy, Ala., for Feb. 17, when the students wanted a big dance and show. Brown gave them Bill Black's Combo, Jerry Lee Lewis and Ronny and the Daytonas and from the crowd one would have thought the whole town turned out.

Brown plans one or two such tours of Southern colleges each year as he builds bookings. Although his main operation has been in Florida, Arkansas, Alabama, Georgia, Mississippi and Louisiana, Tennessee, Kentucky and Missouri, he has also booked heavily in Texas, Oklahoma, Kansas and Indiana.

He has, in addition, booked acts all over the U. S. and in Europe, but his college bookings is now regional and one, he hopes, will spread to other areas as the trend of the big beat-pop artist spreads to other campuses.

Before each college tour, Brown will

**Gene Simmons works in an autograph-signing session at one of his college concerts.**
Ray Brown, left, chats with Ricky Nelson. When Brown gets a request for an artist not on his roster, he will negotiate with the artist's agent for the booking.

write a letter three or four weeks in advance of the trip to the student government president and the group's social chairman. Each college has a student government. Brown has a listing of who these students are for each college in the Southern states he is now concentrating on.

Brown, when he goes to a college town, meets with these two key students. Although there is a social committee, the two leaders are the ones to work through.

When Brown gets back to his office, a typical example of how a booking comes through is this:

"A student government or social chairman will call me," he said. "He might say he has a budget of $2,500 and name some people he would like to have. He might name the Four Seasons, the Rolling Stones, Jerry Lee Lewis or Gene Simmons. He will give me the date.

"If I can't book an artist I have, I will contact the agent for the other artists. In this case it would be the Four Seasons and the Rolling Stones. We agents co-operate on this type of booking and split the fee.

"If I call another agent, I'll ask if a certain artist is available for, say, Oct. 20. He may answer, 'Yes and we want $1,800.' The booking goes forward from there."

Brown has one pet peeve about the college business he has learned about since working with students: the unscrupulous agent.

Here's how he works, Brown said:

"A college student doesn't know this business. He's not supposed to. He's vulnerable to any agent who wants to wrap him up good. And some of them prey on the college set.

"When a kid calls him wanting an act, the first question this type of agent asks is, 'Tell me, what is your budget for this event.'

"The kid will say, for example, $2,500. The act the agent supplies may cost only $1,250, but he ends up with all the $2,500.'"
COLLEGE BROADCASTERS:

RECORD PROGRAMMERS OF TOMORROW

By GIL FAGGEN

Surprisingly, the medium on which millions of people rely for news, weather, information and entertainment has generally never placed any particular emphasis on hiring college graduates.

The reasons have been many and varied. The primary reason, however, is the theory that one doesn't need a college degree to spin records, give the time or read commercials. Prerequisite has been centered on voice quality, and delivery—measured by the individual's ability to project his personality on the air.

For the most part this operational procedure is still true today with the notable exception of newsmen, who are expected to be academically knowledgeable as well as articulate.

With more and more colleges and universities offering broadcasting—communications courses, the radio-TV school graduate is faced with a problem today similar to one that faced the journalism school graduate little more than a decade ago—how to get experience in the field. Radio and TV stations are far more prone to hire the experienced—no matter what his academic accomplishments—rather than the wide-eyed, zealous graduate of an institution of higher learning.

In an effort to cope with this dilemma, a majority of the nation's larger (and indeed many of the smaller) colleges and universities have established their own radio stations.

Where formal communications courses are taught, it has become a must. In other instances, the campus radio outlet may be the "voice" of the student body or just a vehicle for self-expression among a handful of students.

No matter which may be the case, campus broadcasters are a devoted, hard-working bunch who take their assignment seriously. Both student and faculty advisers find themselves faced with much the same problems as the commercial broadcaster.

As can be expected the campus station, whether it is a closed-circuit set-up limited to campus buildings only, or a powerful FM set-up that blankets an entire community, competition from commercial outlets is usually overwhelming.

Representatives from many college radio stations told me at last year's International Radio and Television Society College Radio Conference that most of the college students listen to pop music-formatted stations.

A West Point Cadet said that WABC was the "No. 1 station" at the Military Academy. The Academy has its own station.

The situation has not changed much over the years when I attended Temple University and the University of Pennsylvania in the late '40s. Although Temple, when I was a freshman, had one of the finest physical set-ups of any campus station in the country, few students preferred to hear the WRTI amateurs as opposed to the professionals. At the U. of P., WXPN was considered a toy for a handful of students. Today it is an arm of the Annenberg School of Communications, but no match for Philadelphia's WBIG, WCAU and WIP.

A direct consequence of this problem is another that constantly plagues budget-minded campus stations: how to get records and albums without paying for them. To the record company national promotion manager, college radio doesn't mean much as far as record sales are concerned. As all companies have to limit their distribution of promotional records, the first to get ignored are the pleas from college radio operators.

"What does a college station mean?" national promotion director of a major record company asked. "There is little or no proof of listenership and no proof that the college rah rah holds true for the station as it would for the school football team."

Another record company executive who has to grope with the problem of whether to provide freebies to campus stations told me that it is financially impossible for even a major label to provide promotional records to 75 per cent of the nation's commercial AM and FM stations much less 600 campus stations.

Despite the apparent sloughing-off of the college communications graduate and the campus radio station by record companies and commercial station operators, both the broadcasting and record industries realize the importance of campus radio as a training ground for the broadcaster of tomorrow.

With radio becoming more and more diversified in its programming, personnel is needed and will be needed with formal academic training coupled with some broadcasting experience. It is generally recognized that a college education in communications or extensive experience on a campus station will better qualify a broadcaster for a top-paying creative, production and executive position within the industry. Increasing, more and more stations are giving the nod to the college man on the air as well.

To the record industry, the campus broadcasters may well be the record programmers of tomorrow. To ignore them completely is to invite their future disfavor, a risk the industry is trying to reduce by special subscription plans and some free promotional packages.
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SYRACUSE BOOKSTORE STRIKES PAYDIRT WITH MUSICAL INSTRUMENT SALES

By BERT FINK
Director, Syracuse University Bookstores

Back in 1962, Time Magazine ran an article about Joan Baez and the resurgence of folk music in the United States. One sentence in this article intrigued me. It mentioned that 400,000 guitars were sold in the U.S. during the year—and I figured that at least half of these instruments were sold to college students.

In December 1962, we decided to begin our first musical instrument venture at our Corner Store branch, which merchandises general books and phonograph records.

Nobody in our organization had any experience in musical instruments. Using the classified pages of the New York Telephone Directory, we wound up with Guild Guitars for our high quality guitars and with United States Musical Merchandise Corporation for inexpensive guitars, banjos and accessories.

We expanded our folk music record selections and added a line of books from Oak Publications, a leading publisher of folk music books and songs. By Christmas we were in the music business.

Initial sales were slow but promising. We were reluctant to stock high-priced instruments in the beginning. Low-priced instruments of satisfactory quality were very hard to obtain. We began to feature the Guild Mark I, which was priced above what we thought the student budget would allow, and found that sales of this item were excellent. This instrument has proved to be our best selling one over the two years of our operation. Success of the Mark I encouraged us to stock the complete Guild line, both classical and folk models, and to seek to broaden our inventory in the quality price lines. Through the two-year period of our operation, we have added several lines of instruments to our inventory and expanded our stock of accessory items which we now purchase from a number of jobbers.

Our first major promotion activity in the sale of musical instruments was the Syracuse University Folk Festival, 1963. On February 15, auditions were conducted for student talent to appear with Oscar Brand at a March 8 concert at the University Regent Theater. Thirty-eight individual acts auditioned, including a number of groups. The panel of judges selected six attractions and announced their forthcoming appearance at the March concert.

Tickets for the show were available to our customers at no charge by simply coming to our store and asking (one to a customer). The,1000-seat theater was completely filled on the night of the performance.

During that day Brand was our guest at a reception in our store, where he autographed books and records and answered questions on techniques and songs. Later in the day he was guest of honor at a student reception on campus. The concert was a success, and a recording of the student talent, made on the spot, was produced as an LP and sold in our stores at $2.98.

About 500 of these records were sold, more than our cost, and sales continue to this day. Several of the performers on this record have gone on to receive major label recording contracts and are today performing professionally.

This program was awarded a commendation by the Reader's Digest and the National Retail Merchants Association as an outstanding community service by a retail store. This commendation was one of 31 such awards given out internationally in 1963.

By the time we began planning our 1964 Syracuse University Folk Festival, our instrument business had begun to approach $20,000 per year. We decided to run an event which would establish our store as the Folk Music center for this area. We ran a three-day festival which included two major concerts and about a dozen informal workshops. Eight major folk artists were brought in. Workshops were held on several levels of guitar and banjo proficiency, topical songs, care and choice of instruments, traditional music, jug band techniques, etc. In addition, there were many hours of competition for hopeful young talent, the winners receiving prizes and guest engagements at major folk clubs. Guild sent its sales manager, Mark Dronge, to Syracuse to participate in the workshops and answer technical questions during the festival. Guild also supplied considerable display material and donated a guitar which was given away as a door prize. Total attendance at workshops and concerts exceeded 2,000.

In part, concert ticket sales contributed to covering our expenses for this project. There is
Oscar Brand autographs his books for Syracuse students at the SU Bookstore during the First Annual Syracuse University Folk Festival.

A budding folk singer tries out a guitar while his buddies cast their attentive ears.

The complete folk recordings department is adjacent to the instrument display.

March 27, 1965 • Billboard Music on Campus

no longer any question as to who is the leading dealer in folk instruments in this area as a result of our recent promotional activities.

Our instrument business today averages in excess of $2,000 each month. Guitars are by far the most important instruments. Within this general classification, we find that low-priced classics (under $100) lead in total number of pieces sold, but the greatest concentration of dollars is spent in the steel-stringed folk guitars priced between $100 and $200.

We have sold instruments listing as high as $450, but these sales are rare. We now carry all major makes of guitars and three of the leading banjos. Banjos, however, sell very slowly in our area. We have also found a decided slowing down of the sales of 12-string guitars. We have been unable to sell any of these instruments with the exception of Guild's during the past few months.

We do a fine business in used instruments. Many of our customers who purchase inexpensive instruments return within a few months to exchange them for better quality ones. Some of our patrons have traded up as many as four times in a single year. As always, supply of quality instruments falls far short of demand and we are always anxious to obtain used instruments for resale. This is one of the most lucrative aspects of the business. We have found that, with the aid of our suppliers, it is quite easy to train our clerks to an acceptable level of knowledge. Most of our people who have worked in this area have become enthused enough over their work to purchase their own instruments and learn to play them.

Our wide selection of records and books, along with our unique method of open selling, makes our store the first place our students think of when they want to buy an instrument.

All instruments under $200 are displayed openly on the walls and may be taken down and played by interested parties without any feeling of obligation. The more expensive instruments are kept under the clerk's control and are presented for demonstration upon request. We have very little trouble with damage although we occasionally must take a 10 per cent mark-down to adjust for a scratch.

Although the great wave of folk music popularity has receded, it has left behind it a considerable number of people who have developed a lasting interest in this type of music. This interest is sincere and will continue to spread and attract more people of all ages. The market will probably continue to grow slowly for years to come.

We know that we will continue to dominate the market on our campus and continue to attract more and more people from the community at large. Plans are now being made, in co-operation with Guild Guitars, for the third annual Syracuse University Folk Festival, to be held early in April.

Since we have installed our musical instrument department, phonograph record sales have soared. Last year our record department was moved to the second floor of a building adjoining the instrument department. The new consolidated department contains about 25,000 LP's, about 25 per cent of which are folk. We expect the new phonograph department to gross about $50,000 in its first full year of operation.
the only attraction of its kind in the world . . .

THE NEW CHRISTY MINSTRELS

March 27, 1965 • Billboard Music on Campus
Aggressive promotion of an attractive jazz package can be a winner on campus. Villanova University proved this last year at the University's Fourth Annual Intercollegiate Jazz Festival which drew 3,600 students and townsmen in the Villanova Field House.

The Festival's outlook did not look too bright last year. Jazz interest was supposedly on the wane in Philadelphia and two major attractions were scheduled for that evening (February 7)—the senior prom at one of the area's largest women's colleges and one of the nation's largest indoor track meets. Yet the jazz buffs eschewed these two events for the Festival.

Planning began in October, when Festival Chairman Eddie Bride called some 700 colleges in the East and Midwest, announcing the date of the Festival, rules for entrance, eligibility, and, to create more interest, the practical value of appearing.

The response was great, as groups from 17 States and the District of Columbia showed interest, for several reasons. Cash awards are $250 each for the best big band, best combo, and best vocalist. Instruments are donated by manufacturers, for individual soloists voted best on their respective instrument. The Festival was aired by the Mutual Broadcasting System and WFIL-TV, Philadelphia. An album of the event was reviewed by national publications and was promoted by the Festival and the individual groups. Other plums included bookings at the World's Fair, the Newport Jazz Festival, and a local jazz showroom, and scholarships to the Berklee School of Music.

Early in January, Bride took a suitcase full of audition tapes to the Berklee School (Boston), where a panel of three judges deliberated for a full day, eliminating all but the seven final groups. The panel consisted of Berklee Administrator Bob Share, Columbia Records talent scout and jazz authority John Hammond, and the Ira Gitler, associate editor of Downbeat.

These three were joined by two other representatives of the jazz world at the finals in February on
campus at Villanova. They were Philadelphia jazz disk jockey (WHAT-FM) Sid Mark, and jazz composer and musician Oliver Nelson. The five-man panel deliberated nearly 40 minutes after the competition, while the audience was being entertained by an added attraction: the Hall High School Jazz and Dance Band (West Hartford, Conn.), with featured soloist Buddy DeFranco. When DeFranco had finished his performance, and the judges had not decided on the winners, the Hall Band performed six more numbers, some original arrangements by leaders Bill Stanley and Norman Hall (no connection with the name of the high school), and the performance delighted the audience.

In fact, a representative of the World's Fair was so impressed that he immediately offered the band the opportunity to perform during the summer.

Clarinetist DeFranco also acted as master of ceremonies for the television presentation. He and pianist Billy Taylor assisted chairman Bride and show format chairman John Calabria in the presentation of awards.

The Festival wasn't expected to draw well, since Villanova has a sports-minded student body, and its strong track team was competing in The Philadelphia Inquirer Games. Also, the spring semester had begun January 30, giving the Festival only 10 days of on-campus promotion.

Philadelphia radio stations and newspapers recognized the value of such a cultural event, and two of them (Inquirer and Daily News) ran feature articles prior to the Festival. As a result, ticket sale to area residents was higher than in previous years.

University officials commended the high caliber of the performers, their personalities and "performance" while off stage, and were impressed by the coat-and-tie attitude of the audience (after fearing a repetition of rowdyism that is so often a part of professional festivals.)

As a result, Dean of Student Activities, The Rev. Joseph Kemme, OSA, has given permission for the Festival to be extended to a two-day affair, with semifinals on campus on Friday, and a clinic or panel discussion to be conducted before the finals on Saturday evening. This year's event is scheduled for March 10-20.

Competing in the one-day affair were big bands from Michigan State, Ohio State, and the winners, from Duquesne University (the Ray DeFade Orchestra). Combo entrants were from Potsdam (N. Y.) State, Wabash (Ind.) College, and the winners, from Hampton (Va.) Institute (the Bill Barnwell Quintet). The sole vocal finalist was Miss Jan LaFaye, from Potsdam State.

Plans for the Festival supposedly began when school resumed for the 1963-1964 year in September, but in actuality the Festival is a continuous function, with ideas being formulated for the next year's show while the current show is in progress. Contacts with jazz personalities must be kept current, and follow-ups to prize awards, booking contracts, publicity, etc., all warrant constant attention.

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Artists, personal managers and booking agents seeking college dates in Dixie would do well to investigate the Southern Universities Student Government Association which represents the largest collegiate talent market in the South.

The organization of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, South Carolina and Tennessee colleges tries to promote the best in name entertainment for its member schools.

Each spring, one of the member schools acts as host for the SUSGA convention. Talent agencies are invited to bring in their acts and have them perform before the delegates. Agencies are given the opportunity to meet the student leaders responsible for buying talent.

Through the member schools of SUSGA, efforts are made to block-book acts in order to get a lower price where several schools in a short travel distance book the same act.

At the Eleventh Annual SUSGA Conference on the Mississippi Gulf Coast in May 1964, the panel on entertainment gave many students working with campus entertainment an insight into various aspects of this area.

The purpose of the panel was to try to get the SUSGA members to receive all benefits possible from acting together as far as getting entertainment to each of their campuses in great abundance and at lower costs.

Representatives from several agencies were present at this panel discussion to tell the audience some situations that most frequently occur in an agency-school relationship ... the problems of the buyers as well as the agents.

The panel at the SUSGA Convention aired problems stemming from who has the authority on the campus to sign the contract, what you can expect from an agency, what the agency expects from the school, and various and sundry problems which the various member schools have had with agencies and entertainers.

As a co-ordinating factor in the entertainment area SUSGA has as its entertainment co-ordinator Dean James E. Dull, Georgia Institute of Technology.

As a co-ordinating factor for the entire SUSGA program, a central office is maintained at Howard College, Birmingham, Ala., with Lindy Martin, executive secretary.

Members of the Southern Universities Student Government

ALABAMA—Alabama College, Athens College, Auburn University, Birmingham-Southern College, Florence State College, Howard College, Jacksonville State College, Livingston State College, Mobile College, Troy State College, University of Alabama, University of Alabama—Birmingham Branch.

FLORIDA—Florida Presbyterian College, Florida Southern College, Florida State University, Jacksonville University, Rollins College, University of Florida, University of Miami, University of South Florida, University of Tampa, Stetson University.

GEORGIA—Emory University, Georgia Institute of Technology, Georgia State College, Mercer University, Oglethorpe University, University of Georgia, West Georgia College.

KENTUCKY—Eastern Kentucky State College, Kentucky Southern College.

LOUISIANA—Centenary College, Louisiana Polytechnic Institute, Louisiana State University, McNeese State College, Northeast Louisiana State College, Northwestern State College, Southeastern Louisiana, University of Southern Louisiana.

MISSISSIPPI—Belhaven College, Millsaps College, Mississippi College, Mississippi State College For Women, Mississippi State University, University of Mississippi, University of Southern Mississippi.

SOUTH CAROLINA—Clemson University, Columbia College, Erskine College, Furman University, Limestone College, University of South Carolina, Winthrop College, Wofford College.

TENNESSEE—Austin Peay State College, Belmont College, Carson-Newman College, East Tennessee State University, Memphis State University, Middle Tennessee State College, Peabody College, Tennessee Institute of Technology, University of Chattanooga, University of Tennessee, University of Tennessee—Martin Branch.
FLATT AND SCRUGGS

AND THE SOUND OF
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College Bookstores
Prime Spoken Word Outlets

College bookstores, many of which do not normally sell records, are proving lucrative outlets for the Caedmon line of spoken word disks.

According to Bob O'Brien, Caedmon's sales manager, some 300 college bookstores handle Caedmon as their exclusive record line. Here's how it works:

Caedmon distributors service college bookstores which normally handle phonograph records. Book salesmen for the Houghton-Mifflin Company service college bookstores which do not have record departments. Houghton-Mifflin acts as the exclusive Caedmon distributor for these outlets.

In both type outlets, discounts to the store range from 20 per cent on orders of from two to four titles to 43 per cent on orders of 100 and more records. Free counter racks or floor displays are provided with volume orders.

Houghton-Mifflin salesmen cover virtually every college bookstore in the United States. In one three-month period one salesman opened up 26 new bookstores in New York State. Not one of these outlets had ever carried records before.

College libraries are allowed to buy on approval, but O'Brien says returns are negligible. He estimates that about 40 per cent of the label's $2,000,000-a-year volume comes from college students and faculty members.

Because of their specialized nature, spoken word records enjoy a remarkable degree of price stability. The $5.95 Caedmon list offers the dealer a decent profit. And because releases are not too frequent, a display rack holding 50 titles can offer an adequate selection.

Caedmon got its big break in the early 1950's, shortly after the label was founded by Barbara Holdridge and Marianne Mantell. They set up a college tour for Dylan Thomas, the late Welsh poet. This college tour was a major step forward in the spoken word record field.

Later Carl Sandberg and Robert Frost, both of whom have recorded for Caedmon, went on college tours. And Basil Rathbone, another Caedmon artist, is a current campus performer.

Caedmon's product ties in well with literature courses. Among the great poets and authors reading their own works on Caedmon records are Conrad Aiken, W. H. Auden, Albert Camus, Jean Cocteau, Colette, Noel Coward, E. E. Cummings, Walter de la Mare, T. S. Eliot, William Faulkner, Robert Frost, Robert Graves, Vachel Lindsay, Archibald MacLeish, Thomas Mann, John Masefield, Henry Mencken, Edna St. Vincent Millay, Marianne Moore, Ogden Nash, Sean O'Casey, Frank O'Connor, Catherine Anne Porter, Ezra Pound, Bertrand Russell, Carl Sandberg, Edith Sitwell, Gertrude Stein, Wallace Stevens, Dylan Thomas, William Carlos Williams and W. B. Yeats.

According to O'Brien, about 700 college bookstores with record departments carry Caedmon product in addition to those outlets serviced by Houghton-Mifflin salesmen. The former are serviced by distributors.
Re-Percussion from the Campus

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College newspapers and magazines offer one of the most effective and least expensive methods of tapping the vast college market. This is the opinion of Vanguard Records, a classical and folk label whose sales are largely to the college community.

Herb Corsack, Vanguard sales manager, estimates that about 80 per cent of the label’s dollar volume is accounted for by dealer sales in college towns, college bookstore sales and purchases by collegians in high-volume outlets.

Vanguard’s big bread-and-butter artists in the folk field are Joan Baez, Ian & Sylvia and the Rooftop Singers, all of whom are big on the college concert circuit.

Whenever Vanguard artists are scheduled for a college concert, Vanguard will work co-operative advertising deals with distributors and dealers for space in campus publications.

In the case of newspapers, tops for a full-page will run about $75, with fractional-page advertisements running as little as $10. Dates of the concert and a list of dealers carrying the artist’s records will be part of the advertisement.

Vanguard’s annual advertising budget for this market runs about $15,000—$5,000 for newspapers and $10,000 for magazines, which have a much higher rate, but also have a greater longevity.

No advertising appropriation is made for college radio stations, because Corsack feels that most collegians listen to commercial stations. However, Vanguard does send some promotional albums to campus stations (it also sells product to these stations) and to dormitory stations.

Before a Vanguard artist plays a college date, the local distributor checks local dealers to make sure the artist’s product is in ample supply. Vanguard also circularizes the important dealers in the college community.

Most active college act on the Vanguard roster is Ian & Sylvia, averaging three concerts a week with no club dates. Joan Baez, of course, is a top campus favorite, but Miss Baez has cut her college appearances somewhat to play large halls in major cities.

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GUILD GUITARS
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Riding the crest of several trends in today’s music is the instrument that outsold all others combined in 1964—the harmonica. In 1964, an estimated 2,800,000 harmonicas were sold in the U. S., according to the American Music Conference.

Thanks to such diverse influences as the Beatles and the Stones, the folk music movement, and the re-discovery of the blues, harmonica music is on the rise. At campus concerts harmonica masters like Sonny Terry, Mel Lyman, Tony Glover, and young John Hammond give variety of sound to programs and additional dimension to arrangements.

Other activities, too, point up the growing importance of the “mouth harp.” A blues harmonica workshop at the Boston Music Company in Boston drew a throng of nearly 400, virtually all college students.

Sonny Terry, master of the country blues harmonica, and Mel Lyman, the versatile harmonica player with the Kweskin Jug Band, held court for two hours, playing selections, answering questions, and demonstrating points of technique.

Terry had recently completed a tour of colleges with the Harry Belafonte concert group, taking him from coast to coast in several weeks. This style, which is vastly different from the virtuoso approach of Larry Adler and other concert artists, is rough, unrefined, and funky.

A new generation of blues harmonica players, most of them familiar to collegians through recordings as well as concerts, is winning prominence. They include Minneapolis’ Tony Glover, acclaimed for his recordings with David Ray and John Koerner; John Hammond, who uses his harmonica for tonal variety in his renditions of Chuck Berry and Muddy Waters numbers, and Paul Butterfield, whose amplified, Chicago-style harmonica promises to make him a blues star of the first magnitude. And Bob Dylan’s harmonica has become a fixture on the folk scene.
JOHNNY MATHIS

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"Young and Foolish"
"Come Ride the Wind With Me"
"An Affair to Remember"

March 27, 1965 • Billboard Music on Campus
"A huge success" is probably the best way to describe the concert program at the Rose Hill campus of Fordham University.

Each of the three annual concerts held during the past four years proved to be a hit with both the audience and the sponsoring group. Most of them sold out far in advance. This is in spite of the fact that Fordham must compete with the multitude of entertainment offered in midtown Manhattan, Greenwich Village, and nearby colleges.

The obvious reason, of course, is the talent playing at Fordham. This year, Peter, Paul & Mary and the New Christy Minstrels have performed, with the former selling out the 4,500-seat gymnasium in three days. Other recording artists who appeared include the Kingston Trio, the Clancy Brothers and Ray Charles.

The biggest act to appear at the college was the ABC Television "Hootenanny." The one-hour show starred the New Christy Minstrels, the Phoenix Singers, Jackie Vernon, Will Holt, and the Even Dozen Jug Band. Enthusiasm was so great that the New Christy Minstrels were invited back to perform this year.

All concerts are staged in the gymnasium. The acoustics are satisfactory and the audio system is quite good. For each performance the college hires a professional crew to set up the lighting and sound equipment.

Another important factor in the successful presentations is the advertising and publicity campaign the school puts behind each concert. Besides using the New York newspapers and commercial radio, Fordham makes use of its own FM station, WFUV, newspapers of neighboring colleges and a poster campaign—the latter being extensive. The success of the promotion can be gauged by the fact that outside attendance constitutes 25 to 50 per cent of the audience.

The weekly school newspaper, The Fordham Ram, aids in the publicity by frequently running news features on the upcoming concert. Its circulation of 10,000 encompasses all the colleges of Fordham University including the downtown business school.

(continued on page 56)
BY HANK FOX

While many a booker of talent for colleges envisions the campus as an academic glade in a small-town storybook setting, some of the best talent showcases are on the concrete campuses of the big cities. New York's Bronx Borough, for example, has three institutions which are shaping up as major exposure spots for recording artists. One is a large Jesuit university, another a community college, and the third an established municipal college. Across the East River in Queens, another city university draws some of the top talent in the recording industry.

Despite the wealth of talent in nearby Manhattan, concerts at these four schools manage to attract large crowds. The collegians feel a sense of participation in catching the artists on the home campus. Reporting on the college concert, record and radio scenes at Fordham University, Hunter College, Bronx Community College and Queens College is Hank Fox, Billboard's campus correspondent for the New York area.

Hunter Students Get Musical Variety

Variety is the keynote of the concert program at Hunter College.

The diversity of music stems from the three types of sponsoring organizations: the students, the Hunter College Concert Bureau and outside organizations.

The student programs consist mainly of folk music and jazz. Although these concerts are primarily for the Hunter College student body, collegians from the entire city area attend. Any student club or activity at the college can present a concert.

In the past, the Modern Jazz group (Bronx Campus) has handled many of the concerts. Some of its programs take the form of workshops as was the one held in February. Artists performing were Thelonious Monk, Billy Taylor and Winton Kelly, among others. The group's latest concert features Nina Simone. Most of the student functions are highly successful.

The two branches of Student Government, one at the Bronx campus and the other at the Park Avenue center in midtown Manhattan, have sponsored several concerts. This year Jackie Mason performed at the Park Avenue center, while Judy Collins played at the Bronx campus.

Occasionally the Interfraternity Council will sponsor a concert. Last year their Smothers Brothers' concert was sold out weeks before the date of performance.

The students themselves make all the booking and financial arrangements and handle the advertising and publicity. They use both of the school newspapers, the Arrow (Park) and the Merridian (Bronx), as well as the New York papers and commercial radio. Final approval of the selection of an artist rests with the Dean of Students.

Hunter has three halls, the major facilities being at the Park Avenue branch. The Assembly Hall seats 2,200 and the Playhouse 700. At the Bronx center, Gillette Hall has a seating capacity of 500, but it may be used only by Bronx campus student clubs. All three halls have good acoustical properties and technical facilities.

The Hunter College Concert Bureau at the Park Avenue (continued on page 58)

Small College With King-Size Ambition

Bronx Community College is a small college with big ambitions. In just two years, a concert program has evolved to match those given in some schools with many times its enrollment of 1,200. And with the completion of its new $27,000,000 campus in five years, Bronx Community hopes to be the cultural center of the Bronx.

The program at the college began in the 1962-1963 semester with a budget of $35. Since then, Miriam Makeba, Theodore Bikel and Judy Collins, the road company of "In White America," and the Metropolitan Opera Studio, among others have performed at the college. The program now operates on a $6,000 budget with one major event each month.

The turning point came as part of an experiment. Before the Makeba concert, the administration was very hesitant about allocating funds for entertainment, especially since it thought that the students would not be interested. But the ticket demand cast aside any doubt. The show sold out weeks before the date of the concert and the performance was a great success.

The purpose of Bronx Community's program, as well as its future plans are quite ambitious. According to Professor Duncan, initiator of the program and member of the Faculty Cultural Committee, the aim of the concerts is to provide the best entertainment together with an educational value for the students.

"Some of our students have never attended a live concert and many do not have the interest to go to the concert halls in Manhattan. By charging a low admission fee, we are giving them an opportunity to see a wide variety of artistic productions that they would normally not attend."

The maximum admission fee is $2, with $1 being the amount usually charged.

"We are not out to make money for ourselves," Professor Duncan said. "The money for the performers comes only in part from the admission fee. The rest is raised through student fees and grants."

The plan seems to be working out well. During the (continued on page 60)
Top Talent Policy Right for Queens
(continued from page 54)
concert. Marion Anderson performed before a filled to
capacity house this year.
Queens College, itself, presents two concert series. One
of the series, currently in its fourth year, has featured such
artists and orchestras as the Detroit Symphony Orchestra,
Byron Janis and Andres Segovia. The Segovia concert was
sold out one month in advance.
The Chamber Series, which began this year, was suc-
cessful. This series of four concerts, presented in the
Queens College Theater, was highlighted by the Budapest
String Quartet.
These programs are mainly for the community at large.
Louis Palmieri, together with the Cultural Affairs Com-
mittee, selects the artists. Mr. Palmieri then handles the
booking arrangements.
The college does promote these concerts. News of the
programs is sent to the New York City newspapers and
radio stations. Furthermore, Queens advertises in the city
papers and uses a lamppost and window poster campaign.
Mailing pieces are sent to many Queens residents.

Fordham is Hot Bed of Folk Music
(continued from page 54)
Since the college considers the concerts an integral
part of its entire educational and cultural program, the
Student Government assigns one concert to each class,
the freshman class being the exception. Each class is given
a date, but otherwise it has virtually a free hand in selecting
the artist and making all the arrangements.
Aside from these three concerts, WFUV, the college's
radio station offers two live concerts each week on a
much smaller scale. The performances are made in con-
junction with two of the station's programs, "Collegiate
Folk Festival" and "Studio 'B' Recital."
"Collegiate Folk Festival" is the most popular show
on WFUV. Many of the acts are local talent, but fre-
quently, professionals are invited. The station boasts that
some of the amateurs first to appear on WFUV have gone
on to recording contracts. Jack Franchetti, producer and
(continued on page 58)
"It's the most complete and knowing reference work for the music and record industry that I've ever encountered."

Review by D. Cerulli, Music Business

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Dave Kapralik, General Manager
April Blackwood Publishing Co.

"... and exhaustive tome on the workings of the industry, explaining the rights and obligations of those participating in it. It has the answers to millions of tricky music business questions."

Review by A.G., New Musical Express, England

"This book is bound to find its way into the library of every creator and user of musical works today."

Arthur Schwartz, Composer
(Dancing in the Dark, I Love Louisa)
announcer of the show, has spotlighted talent such as Josh White Jr., Oscar Brown, and Johnny Barracuda. He is currently negotiating with the Serendipity Singers.

The second program is in the classical vein. "Studio 'B' Recital" is broadcast from the Campus Center, where the general public is invited to attend free of charge. The program gives exposure to many professionals, with graduates from the Juilliard School of Music providing the biggest source of talent.

Hunter Students Get Musical Variety
(continued from page 55)

nue branch serves the community. Its serious music program is attended primarily by adults. The Bureau presents both a big name series and music that the audience may not be able to hear at the other concert halls in the city.

Isaac Stern and Artur Rubinstein, among others, have performed at the Saturday evening series this semester. Each of the 12 concerts in the series plays to a full house.

One of the major attractions this year was a three-part series marking the New York debut of the Boston Symphony Chamber Players. The subjects of other series included great piano trios, English baroque and international music.

Through the College Relations Office, the Concert Bureau engages in an extensive advertising and publicity campaign using the New York newspapers, window posters and hand bills. Norman Singer is the administrator of the Bureau.

Although classical music constitutes 65 per cent of the programming, Jim Barrett, station manager, considers the station's format quite balanced. WFUV's program guide lists such shows as "Jazz Horizons," "The Time Capsule" (sophisticated rock 'n' roll and rhythm and blues), "Swing Easy" and "Music From Stage and Screen." A number of talk shows are also listed.

The station covers the entire metropolitan area. According to a survey taken by the college's sociology department, the estimated audience numbers 400,000. The station broadcasts seven days a week, weekdays from 5 p.m. to midnight; Saturdays, 2 p.m. to midnight, and Sundays, noon to 11 p.m.

The third type program is sponsored by outside organizations. Any group can rent the halls for concerts provided that they are nonprofit; that is to say no artist or producer may rent any of the halls. Hunter College is owned and operated by the city of New York which makes this stipulation.

A rental fee of $500 and $400 for the Assembly Hall and Playhouse respectively is charged. However, the fee for religious or charitable groups is $350 and $250 respectively. These concerts are generally open to the public at large. Arrangements for ticket selling and promotion are left to the sponsoring organization.

WHCB, the college's radio station is the main source of recorded entertainment at the Bronx campus. The station broadcasts to various parts of the student center via direct wire. WHCB's music policy is determined each term by a committee of the Student Council which runs the station.

(continued on page 60)
Hunter Students Get Musical Variety

(continued from page 58)

In response to the students' growing interest in music and entertainment, the College Bookstore has recently joined the increasing number of college stores selling records.

The two campus newspapers, the Arrow and the Meridian, have a circulation of over 5,000 each. The Bronx paper, the Merridian, began publishing this year. Formerly the Arrow circulated at both campuses.

Some 25,000 students attend both branches of Hunter, with the day session enrollment being about 4,200 at each center. Although male students constitute half the enrollment at the Bronx campus, the Park Avenue branch has become co-ed for the first time in September, 1964, admitting 437 men.

Small College With King-Size Ambition

(continued from page 55)

past year, student attendance at both the daytime chamber concerts and the evening classical and flamenco programs has increased. Most of the folk and jazz shows were sold out. The music at the four daytime concerts is serious in nature. The New York Baroque Ensemble has appeared several times.

The presentation of professional off-Broadway productions at Bronx Community is an innovation for colleges in New York Metropolitan area. Both the road company productions of "Six Characters in Search of an Author" and "In White America" proved to be highly successful.

Careful consideration is given to the choice of artists or companies. Most of the performers are chosen from a list prepared by the New York Council on the Arts.

Miriam Makeba, the Modern Jazz Quartet, Leon Bibb and the road company of "Six Characters" were a few of those selected from the list. The college believes that the artists named on the New York Council’s list add to the knowledge of the students.

In some instances, the Council makes small grants to colleges and communities in the State to stimulate interest in the arts.

The Student Cultural Committee of the Student Government suggests its choice of presentation to the Faculty Cultural Committee, the latter making the final decision. Both committees then work together to make the arrangements and plan the promotion of the concert or production.

In an attempt to reach the high schools, nearby colleges and the community-at-large, Bronx Community plans extensive advertising and publicity. The college uses the New York and local Bronx papers besides using handbills, posters and direct mail pieces.

The college’s newspapers. The Communicator and The Student Newsletter, have aided in the promotion—the latter doing a very effective job in maintaining high interest in the concerts. The Student Newsletter is a weekly day session paper. Its circulation is 2,000. The Communicator serves both the day and evening session students. Its monthly edition has a circulation of 6,000.

All shows are held in the 969-seat auditorium. The hall is adequate for small presentations and is particularly suited for concerts. Its modern technical facilities are good.

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March 27, 1965 • Billboard Music on Campus
By ELIOT TIEGEL

Surrounded by such wealthy communities as Beverly Hills and Bel Air, the sprawling University of California at Los Angeles is a cultural diamond sparkling among its glittering neighbors.

UCLA's year-round entertainment programs on both professional and amateur levels offer community and student body the entire gamut of musical expression. Three UCLA organizations cater to separate audiences with budgets for talent running from $11,000 up.

Paradoxically when the UCLA Fine Arts Committee was formed in the early years of the school's history, its goals were to present attractions for the enjoyment of its own Westwood community. The slant was on adult entertainment and since Los Angeles had a dearth of concert halls (before the development of the Los Angeles Music Center and Santa Monica Civic Auditorium), music lovers flocked to the school's presentations out of desperation.

But now with auditoriums around town handling concerts and four dorms holding a substantial on-campus population, the school has turned its "sights inward," in the words of Frances Engles, concert manager for the Fine Arts Committee. Miss Engles' organization specializes in classical and jazz concerts. She does all the booking herself but works with a Student Cultural Commission of graduate and undergraduate students who suggest artists for the program.

"The deciding factor in selecting an artist is quality," she said. "Of course we take into consideration what's going on in the community because we don't want to compete with other concert halls. We have to maintain a precarious balance in attempting not to duplicate what our subscribers can get elsewhere."

The Fine Arts Committee clears all concerts, including student presentations by the music and theater departments. Last year 568 events were held on campus.

The Committee schedules 80 concerts a year, covering all phases of classical music and modern jazz. The (continued on page 64)
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March 27, 1965 • Billboard Music on Campus
jazz series is offered during the fall semester. Last year such stalwarts as the Modern Jazz Quartet, Thelonius Monk and Art Blakey played in Royce Hall, the major auditorium in the center of the campus. Next fall Miss Engles has signed Duke Ellington, Gerry Mulligan, the Swingle Singers and Charlie Mingus.

In the classical field, such respected musicians as Artur Rubinstein, Anna Moffo and the Budapest String Quartet will grace the UCLA stage. When Miss Engles began her job six years ago, 20 concerts a year were offered. She has increased this figure four times. Tight lipped about fees paid to artists, Miss Engles said she “pays the going price” in order to bring the high-powered talent into the program. The community is kept aware of Fine Arts presentations through direct mail listings and newspaper ads.

The second musical body operating on campus and perhaps the most colorful is Prof. D. K. Wilgus’ Folk Festival gang. The affable folkologist, a devotee of traditional music since 1936, is working on the third annual festival for the weekend of May 14-16. In recent years collegiate folk fans

(continued on page 66)
hip (hip), adj. 1. the state of being “aware,” as in: No one is more hip to the campus scene than…..

Brand new release!

![Bud & Travis Poster](image)

LST-7398/LRP-3398

Bud & Travis play to capacity campus crowds from Coast to Coast. Current itinerary includes: Arcadia (Cal.) High School (3/26); Marina High School, Huntington Beach, Cal. (3/27); Lewis & Clark College, Portland, Ore. (4/2); Rice Univ., Houston (4/4); Colorado State College (4/5); The Golden Bear, Huntington Beach, Cal. (4/9—4/15); Cerritos College, Norwalk, Cal. (4/27); San Diego State College (5/4).

Other best sellers:

![Bud & Travis Poster](image)
have been divided into traditional versus commercial groups. The UCLA songfest is devoted to traditional music of all lands by traditional performers. According to Prof. Wilgus, besides the UCLA event, the only other two major collegiate folk festivals are at the Berkeley campus of the University of California and at Chicago University.

In past years Wilgus worked with Ed Pearl of the Ash Grove, a local folk club, in preparing his schedule. This year he's handling all arrangements himself. Already booked are southern author Jimmy Driftwood; the Blue Sky Boys (Bill and Earl Bolick) who were important c&w artists in the mid-30's; the Moving Star Hall Singers from St. John's Island; Son House, a Mississippi Delta blues singer; Ruth Rubin, leading Yiddish folklorist from New York; Vernon Ray and the Carroll County Boys, bluegrass singers, and Sam Hinton and Bess Lomax Hawes, two West Coast city blues interpreters.

In addition to presenting concerts Friday night, Saturday afternoon and evening and Sunday afternoon, the folk festival covers educational aspects of the music through workshops and lectures Saturday and Sunday afternoons. Part of the fun of attending the UCLA folk weekend is sitting in the sun on the steps of the library and joining the artists in a happy sing-along.

Prof. Wilgus works with a modest budget of $11,000 which goes for paying all artists plus transportation to the festival. Like the Newport Folk Festival, with whom he works closely, Wilgus pays all his players the same fee.

The first folk bash on a weekend drew 12,802 persons. Last year's show was held during the Easter recess and only drew 8,000. With the show back on a weekend, Wilgus anticipates as strong an audience as the initial venture. The folk festival pulls people in from the L.A. area and from as far north as Berkeley. The main enthusiasts come from the UCLA students themselves.

The third organization booking talent is the elite Associate Students which programs shows exclusively for student audiences. Dale Spickler is the resident program activities manager. Its goals are to present those acts voted upon by the students themselves, Spickler explained.

Student groups elect chairmen who represent their interests in the association, with Spickler following their requests for pop, jazz and rock groups. Here the talent is of both major proportion and rising quality. Such major artists as Harry Belafonte, Bob Dylan; Peter, Paul & Mary and the Jazz Crusaders were booked by Spickler last year. Penciled in for this spring term are Nancy Wilson, Joe and Eddie, and the Travelers Three.

While the total student activities budget hits $100,000, only $20,000 a year is spent by Spickler for booking talent for concerts and dances. Events are held in the Student Union Building and in Royce Hall. There is no set number of concerts the student association must book in the school year, Spickler pointed out. "But we like to have two musical events each month," he said.

Mold the three campus booking agencies together and one fact emerges: In Southern California, UCLA and show business are wed in happy matrimony.

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March 27, 1965 • Billboard Music on Campus
Philadelphia's Collegiate Talent Showcase

By BILL McCLOSKEY

Villanova University, in suburban Philadelphia, has developed into one of the area's top talent showcases. A combination of intelligent booking and aggressive promotion has been responsible for a succession of full houses at the institution's 3,500-seat field house.

Talent arrangements are made through the William Honney Agency through its campus representative Eddie Bride. Bride is a senior at Villanova and campus organizations know to call him as soon as their dates are set up. In this manner, he can often make quick arrangements for the best groups far in advance so that they can plan their tours around the Villanova concert.

Bride handles all of the arrangements between Honney and the school from initial contact to signing the papers and making sure that the students fully understand their obligations right up to show time.

He parleys this connection into top-flight interviews with the artists for campus radio station WWVU, where he is music director.

Bride plans to enter the promotion field, so this and his activities as co-chairman for Villanova's unique Intercollegiate Jazz Festival are giving first-rate experience that will be as valuable as his degree when he graduates from the Main Line University in June.

University

Villanova has hosted Peter, Paul and Mary, the Serendipity Singers and George Shearing in the past several months. The Orlons and Billy Butterfield round out the musical program in late spring, along with the jazz festival in March.

For the most part events are coupled with class-sponsored weekends such as Homecoming, and concerts sell out. However, the local record stores are always disappointed at the poor post-concert sales, with sales jumping only by one or two copies in the week following the concert.

Radio stations in the area are often reluctant to run public service announcements prior to appearances because of the possible commercial nature of so many college concerts; but WIP, WIBG and the other top stations can usually be counted on to drop in a mention on their "Community Bulletin Boards."

Audiences therefore are from both Villanova and Philadelphia with receptive but discriminate crowds to be expected for all acts.

Villanova is a music-oriented campus with "Hullaballoo" and "Shindig" and to an extent even Lloyd Thaxton is getting quite a bit of attention on the campus TV sets. Radios can be found tuned to WIBG most of the time, although WIP or WHAT-FM (jazz) attracts many of the older students. Of course, basketball on WFIL or campus station WMVU can be counted on to destroy anyone's campus Nielsen.

The campus station, which emphasizes school news in recognition of the fact that the Philadelphia market is a tough one to crack, does middle-road pop from 2 p.m. sign-on to 5, then progresses through dinner music, show and finally jazz tunes to 11 p.m. sign-off. The news department and programmers join in interviewing artists appearing at the school or in Philadelphia.

The school paper, like WWVU, is represented at all publicity shows put on by local record distributors (when the invitations are extended). In addition, the Villanovan publishes a weekly music and radio column (Sounds of Note), Billboard's Middle-Road list, and a jazz column (An' All That Jazz).

Weekly remotes from Philadelphia's Showboat Lounge featuring the top jazz talent in the area round out the outside influence on the music tastes of the school.

Several rock and roll groups dot the campus in addition to the University-sponsored dance band. The Critters record for Musicor and the Defenders on Parkway. In addition, the Fat City Four have been making the area record hop scene in hopes of gaining valuable contacts with area record people.

The three groups and countless others that spring up in the dorms are always on tap at the fraternity parties mixers. A unique female folk group, the Haveners, also appears at campus functions.
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By tying in college concerts with campus special events, the University of North Dakota is able to draw some of the nation's top recording talent and turn a profit for the Student Activities Committee.

Big weekend at UND is homecoming, held usually in late October to coincide with its football game with North Dakota State or some other traditional rival. And that's the big talent weekend at UND.

Last fall, the Four Lads gave a concert at homecoming, serenaded the Homecoming Queen at her coronation, and presented the runner-up with a bouquet.

Performing at the homecoming dance, major event of the weekend, was Skitch Henderson.

Another major event on the UND social calendar is the Spinster Skip, a northern version of the Sadie Hawkins fetish. Si Zentner and his band played the event and got a warm reception from the students and local press.

Also high on the social schedule is Greek Week, sponsored by the fraternities and sororities. The Rooftop Singers presented an evening of folk music at the Greek Week concert.

The Military Ball, another top social event, is taking place at presstime. Tommy Dorsey and his orchestra are playing the dance.

Johnny Mathis, the Young Americans and Andre Tahon, comic, all drew well and were warmly received here this school year at regularly scheduled concerts. And Dave Brubeck is due later this spring.

Of course, it isn't always possible to tie in a concert with a special campus event, but at UND most artists are booked with that in mind.
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THE UNIVERSITY OF BUFFALO, with a current enrollment of 9,000, is expected to grow to 27,000 when its proposed $130,000,000 campus is completed.

Already rich in musical traditions, and located in a city of more than 500,000, UB bids to become a major collegiate talent showcase when the expansion is completed.

Each spring Union Board, the branch of student government, sponsors concerts which in past years have attracted such talent as Peter, Paul & Mary, the Four Preps, Joe and Eddie and the Serendipity Singers.

Winter Week, sponsored by the Freshman Class, is another growing tradition. This year it was kicked off with a "Three for One Musical Festival" featuring Jerry Raven.

Union Board, the various Greek organizations, and the dorm councils schedule frequent dances and parties highlighted by many talented local groups. Danny Neavereth, D. J. for WKBW, appeared at one of the hops.

To highlight the rush-pledge season the Inter-Fraternity Council sponsored a concert February 13, featuring The Highwaymen.

The University is also a center for cultural entertainment for the city. The Budapest String Quartet made several appearances as did several soloists. The Harpur College Choir will appear in concert as will the Columbia University Glee Club later this year.

The campus radio station divides its time between music and talk. It offers everything from opera to folk music and jazz, from lectures and discussions to dramas from the BBC.
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Students at West Virginia University have a direct voice in determining which acts will play college concerts. An annual student poll determines which type acts will be booked, with the actual selection made by a student government group and Joseph C. Gluck, director of student affairs.

Financing is derived through a standard fee assessed all students when they register.

During the current school year the Phoenix Singers, the Ford Caravan of Music with George Shearing and the Serendipity Singers, the Four Saints and the Mugwumps have appeared on campus.

The Shearing-Serendipity folk-jazz concert drew the largest audience and the best response from the student body. The Phoenix Singers appeared during a special freshman week concert and the Four Saints and the Mugwumps during Mountaineer Weekend festivities. The Four Saints have been a popular favorite with the WVU students for several years.

Students have been able to meet the artists appearing here. Following the Serendipity concert, a reception was held for students and the artists. The Mugwumps entertained students at a party in one of the campus fraternity houses following their concert here.

The University's policy in obtaining artists generally is a flat-rate purchase plan.

The University does not have in operation a campus radio or television station. Two local AM stations and a stereo FM station assist in promotion of acts appearing here.

A nationally acclaimed jazz trio frequently backs up entertainers in package programs. WVU's Belcastro Trio has won honors regionally as well as awards at the Notre Dame jazz festival. The group frequently appears on campus for concerts.

Four big campus weekends during the school year usually call for big-name entertainment. These include: homecoming, Mountaineer Weekend, Springspree and Greater West Virginia weekends.

An appearance by the New Christy Minstrels on campus in February 1964 drew the largest attendance to any cultural event here in the past five years.
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Capitol RECORDS
Boston U. Bows as Pop Talent Showcase

By GARY A. KRAUT

Boston University, with an enrollment of 28,000, is booking popular artists for student concerts for the first time in the institution's history.

The breakthrough, which took place in the current academic year, began last May when the Music Committee of the Union Forum, a non-profit student activities organization, mailed questionnaires to a representative portion of the student body. The results of the questionnaires disclosed a deep-rooted interest on the part of the students for pop music—particularly folk and jazz.

Guided by University Program Director Richard Joaquim and led by energetic student co-chairmen Ned Laird and Will Hobbs, the 20-member committee selected acts which it felt would coincide with the interests indicated by the student body in the survey.


Publicity and arrangements were handled by committee members. Ads were placed in Boston newspapers and local radio stations and posters were distributed on the B. U. and neighboring campuses. Tickets were sold at $1.50, $2.00, and $2.50 in the Student Union before the concert and at the door on the evening of the performance.

WTBU, the University's AM station, plugged the event. WBUR, the school's 20,000-watt FM outlet, and the BU News mentioned it.

Attendance at the concert was poor because of the Tuesday night date and the three-day weekend which preceded, but the event was deemed a success.

Working again through Music Productions, the committee signed the Dave Brubeck Quartet for November 14, Homecoming weekend. Promotion and arrangements were administered by the committee in the same way that it handled the Shearing-Serendipity Singers concert.

Brubeck played to a full house at Sargent Gymnasium. More than 300 were turned away.

On February 20, flutist Herbie Mann and his jazzmen performed at Sargent Gym—another success for the Union Forum.

Profits from the concerts go back into student activities funds. At the end of the school year the Union Forum hopes to present a concert at greatly reduced prices using previous profits to balance expenses.

The Music Committee is free to decide which acts to present. After the choice is made it clears with Program Director Joaquim and then contacts Music Productions which books the talent. Final approval is given by Joaquim, who signs the contract and binds the University.

Because of the layout of Sargent Gymnasium acts perform in the round which permits outstanding audience contact. Acoustics provided by Ford for the Shearing-Serendipity Singers concert were poor, but Sound Incorporated, the organization responsible for the sound at the Johnson Inauguration, has taken over and improved the audio greatly.

Local record sales of artists performing at Boston University increased slightly as a direct result of the concerts. Dealers reporting some action include Mosher Music Company, Boston Music Company and Book Clearing House. The Radio Shack and Charles Homeyer, Inc., reported no action.

With a buyer market of 28,000 students and an enthusiastic concert producing organization like the Union Forum, Boston University should be a showcase for popular recording talent for many years to come.

Missouri Backs Up Concerts With Advertising Barrage

By JERRY CHASKELSON

A barrage of advertising generally insures near-capacity attendance at University of Missouri concerts. As soon as an act is booked, ads are placed on a three-time-a-week basis in both the Maneater, daily newspaper for UM students, and the Columbia, Mo., daily.

Backing up the newspaper campaign, the campus radio station, KCCS, begins playing the artist's records and advertises the concert daily.

The preparation behind the scenes is done well in advance before the artist's performance. When the university wants a certain artist to perform, the Missouri Student Association, comprised of students and several faculty members, calls the artist's manager or agency.

The MSA consults with university officials about facilities for the performance. The performances are held in either Jesse Hall or Brewer Fieldhouse.

Jesse Hall is rather small with a seating capacity of 2,000. It has house and floodlights and one big spotlight.

Brewer Fieldhouse has a seating capacity of 8,500 and is the location of many student assemblies. The sound is quite good due to the acoustics and can carry well to all parts of the fieldhouse. It also has many house lights with a large spotlight in each section of the stands.

After arrangements have been completed as to the rental of Jesse Hall or Brewer Fieldhouse for the performance, tickets are put on sale.

Attendance is quite good at all performances. The Kingston Trio drew 7,500, Henry Mancini drew 7,000, and Peter, Paul and Mary played to an overflow crowd of 8,400 in Brewer Fieldhouse.

Recently the Ford Caravan with Oscar Peterson played to a capacity crowd of 8,000.

Other acts which have performed this year at the university are Dick and Dee Dee, Nina Simone, Oscar Brown Jr. and Bob Dylan. Reasons for the successful attendance is not only due to University of Missouri students but also to the enrollment of nearby Stephens and Christian colleges.

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March 27, 1965 • Billboard Music on Campus
NEW COLLEGES ARE SLEEPERS

- Virginia's Old Dominion largest in State
- Top artists work young institution

By THOMAS LEWIS

The revolution in higher education has resulted in the creation of some bustling institutions that booking agents may never have heard of. For example, the largest university in Virginia isn't the University of Virginia, Virginia Military Institute, Richmond University or any of the other name institutions.

It's Old Dominion College, formerly the Norfolk division of the College of William and Mary. Old Dominion, in Virginia's largest city, has an enrollment of nearly 7,000 and is expanding rapidly.

The list of artists who have already appeared at ODC is long and varied. Folk groups include Peter, Paul & Mary; the Smothers Brothers, Chad Mitchell Trio and Carolyn Hester. Jazz, Nina Simone and soon Dave Brubeck; big band groups include such notables as Bo Diddley Trio and the Coasters.

With the Tidewater area being itself the source of a number of nationally prominent artists, local recording notables such as Gary (U. S.) Bonds, the Rhondells and the Showmen also find a frequent market for their talent.

While many colleges, especially the larger, long-established institutions, have a single, central organization to book talent, Old Dominion concerts and dances are sponsored strictly by individual campus organizations — most often one of the classes or fraternities (six national, three local).

The Social-Fraternity Council, composed of representatives and officers of every campus social organization, regulates the dates on the college calendar through the Dean of Student Affairs, and co-ordinates all campus social events. It is, however, entirely left to the interested individual organizations to book, sponsor and promote their event.

Since most campus organizations know little of the sometimes complicated processes of booking, most work through regional agents or agencies, which obtain the act from the artist's agency. The tragedy of this situation is the added cost of the middle man, which further heightens the already high (sometimes exorbitant) price of an established act. Since there is no campus facility capable of handling a large concert or dance, the situation is further complicated by the necessity of renting nearby arenas or auditoriums. The point is often reached where an interested organization is completely discouraged by the high cost or exorbitant risk necessary.

The ideal solution to this serious financial situation is the expansion of percentage-only arrangements — where the college promotes the act for a set percentage of the gate after taxes. If extended more to colleges, this policy would not only eliminate the discouragement of fantastic financial risks, but would undoubtedly increase the number and frequency of bookings. This arrangement is also ideally suited for promoting the highly talented, but lesser known acts. The percentage program would be well worth consideration and expansion by the large talent agencies.

Promotion of the event is another area of interest. Advertising is based most heavily on posters and newspaper advertisements. The most efficient organizations see that all the prominent local record stores are notified of the personal appearance since it provides still further promotion through album display.

It is quite common to invite a top local disk jockey to act as master of ceremonies, which provides increased promotion through his own radio show as well as the station's community events announcements.

Last year's second Smothers Brothers concert saw the use of still another promotion gimmick on campus. A student set up an elaborate sound system at the student center during the lunch hour and played best cuts from all the Smothers Brothers' albums, which were provided free by the Baltimore Mercury Records distributor.

The stunt proved successful in pushing tickets as well as creating interest in the act and their recordings.

Although the college radio station, WMTI-FM, which played classical music, was recently disbanded for "lack of funds and interest," other campus publicity is gained from the college newspaper, The Mace and Crown.

Old Dominion College, is not so different from hundreds of other large and small colleges around the country. Perhaps this examination of problems and practices will not only foster the exchange of ideas, but perhaps even inspire the world of talent agencies to improve their operations and expand business through the community college market for record talent.
PIONEERS ON THE COLLEGE CIRCUIT

One of the most active groups on the college circuit today is the popular Kingston Trio (Bob Shane, Dean Reilly, Nick Reynolds and John Stewart), who pioneered in the field under the able guidance of Frank Werber, the bearded gentleman at the right, who "discovered" the group and who has managed them to their present high rating among the college clientele. The Kingstons are now heard on the Decca label.

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The musical tastes at the United States Military Academy cover the spectrum. As in all colleges and universities, the musical tastes of the newly elevated high school seniors to the soon-to-graduate seniors vary considerably. The Military Academy is no exception. During the first semester of this year, musical performances at the Academy have included the Four Saints, Peter, Paul, & Mary; Bill Cosby, the Bitter End Singers and the Astronauts. KDET, the West Point radio station, and the Cadet Dialectic Society do their utmost to see that the music and shows presented to the Corps of Cadets conform to these various tastes.

KDET, in its tenth year of operation, leads the way in daily musical entertainment. With a 16-hour week-day schedule and an 18-hour week-end schedule, KDET is able to provide the Corps with the very best in news, music, and Army sports. Thanks to the promotion help from MGM, RCA, Elektra, Decca, Reprise, Warner Bros. and Mercury distributors in the New York area, KDET is able to keep abreast of upcoming albums and especially promising new artists.

The programs broadcast by KDET preview the new sounds and the upcoming artists. After previewing the new music sounds, the cadets buy a tremendous number of albums and singles from the Cadet Store and the record representatives; the number often running over 500 albums a week, thus providing a widely dispersed representation of the new sounds and artists throughout the Corps.

Thus KDET indirectly supports the record distributors for their support. KDET keeps on top of the Top 100 scene with RSI’s Top 100 Service. With the subscription to Record Source International’s pop album service, KDET is best able to insure a steady inflow of the latest album releases to keep its record library equipped with the newest sounds.

Additional entertainment is provided by use of tapes and recordings of Cadet Combos and the USMA band, orchestra and various combos. This enables aspiring local groups to become better known and allows KDET to help them get started at the Academy.

KDET also actively promotes and sponsors cadet dances featuring these various groups—the leading ones being the Jaguars, the Knights, the Outcasts, and the freshmen group, the Playboys. Future entertainment will be provided by KDET in the form of dinner music in the 2,800-seat Washington Hall, where the entire Corps of Cadets eats at one time.

On the special entertainment scene, the Cadet Dialectic Society presents leading entertainers in all fields, averaging around six or seven shows per year.

Performers who have appeared here in the past include the Brothers Four, Johnny Mathis, the Kingston Trio, Gerry Mulligan, Count Basie, the Serendipity Singers, Joni James, the Limeliters, the Four Freshmen and the Smothers Brothers. The Dialectic Society also presents the “One Hundred Night Show,” 100 nights before graduation. The musical score for this show is entirely composed by the cadets. On all Dialectic Society presentations, KDET promotes the upcoming performance to insure maximum attendance. All of the shows in the past have been full house performances.
GLENN YARBROUGH
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Over the past few years Glenn Yarbrough has appeared on nearly every college campus in the country. Today, with an exciting new style mellowed by the same unique tenor voice that has distinguished him from the beginning of his career, he is ready to pack his bags and go again.* A concert by Glenn Yarbrough is an unforgettable experience and one that will make you glad he wandered your way.

*Glenn’s new concert presentation is accompanied by three fine musicians, the Stanyan Street Trio.

March 27, 1965 • Billboard Music on Campus
Campus concerts at Oregon State University are handled by a select group of undergraduates called “Encore.” The group was organized last spring to book and promote entertainment for the 10,000-student institution. Encore handles every phase of the concert process—arrangements, tickets, publicity, ushers, lights and sound.

Twenty ushers outfitted in blue blouses and shirts handle the crowds, a versatile gate crew tears tickets at the doors, and as the performance starts, man the lights. The sound is handled by a professional, who designed and built the present sound system this past summer.

Backstage in the dressing rooms a cheery gal is willing to assist the performers at all times. To take care of any problems that may occur, the concert chairman and his crew use walkie talkies for fast results.

The audience ready, the lights dim, and backstage (if you’re like Peter, Paul & Mary, the Smothers Brothers or Henry Mancini) you hear the thunder of 6,000 persons eager for you to begin.

Of the top seven artists named on a poll taken by Encore last spring, four have or will be performing at OSU this year. Leading off fall term were the Smothers Brothers, who topped the poll. They played to a near capacity crowd the first week of school.

This fall Encore presented a package of the Wayfarers, Richard and Jim, and Steve Wilson. House dance conflicts lowered the attendance, but the women of Delta Gamma came out to support their housemother’s son, Tom Adams, of the Wayfarers.

February 4 Encore sponsored the Ford Caravan of Music featuring the Serendipity Singers and the Oscar Peterson Trio. This spring it is bringing the New Christy Minstrels for a return appearance in conjunction with Mom’s Weekend.

Besides sponsoring concerts, Encore advises and assists other groups in producing top-quality entertainment. Included are the Sophomore Cotillion—Duke Ellington for concert and dance, Henry Mancini for Homecoming, Peter, Paul & Mary—Junior-Senior Prom and the 3-D’s for Dad’s Weekend.

Ticket prices for these range from $1.00 to $3.00, with $2.50 the usual top. Sales are handled through the Memorial Union accountant, Walt Reeder. A recent limit of four tickets per person set by ASOSU Senate sent students en masse to get tickets for the Mancini concert. Lines wandered on at length as the ticket sellers were overwhelmed.

Last year Peter, Paul & Mary sold out in two days. This year additional ticket sellers have been hired in anticipation of the rush for tickets for their concert. This is a problem most colleges would like to have.

Ticket prices for these range from $1.00 to $3.00, with $2.50 the usual top. Sales are handled through the Memorial Union accountant, Walt Reeder. A recent limit of four tickets per person set by ASOSU Senate sent students en masse to get tickets for the Mancini concert. Lines wandered on at length as the ticket sellers were overwhelmed.

All bookings are handled through Irwin Harris, Student Activity Center. Results of Encore’s polls will be mailed to agents requesting them.

The Corvallis-OSU Music Association also sponsors concerts on campus. Every student is a member by paying his fees at registration. The concerts are on a series basis—no admission is charged at the door. Concerts for this season include the Irish Brigade, the Japan Philharmonic Orchestra, Entre- mont, the Chanteurs de Paris, Ferrante and Teicher, and Adel Addison. Bookings are scheduled six months to a year in advance.

All publicity materials should be sent to Mr. Irwin Harris, Student Activity Center. Last year the Black Watch (precision marching band, pipers, and dancers) performed to the record number—8,000 students and townspeople.

At the present time Oregon State has no campus station, however, the Mens’ Residence Hall Council (MRHC) is working on a closed circuit station with hopes of being on the air this month. The station will primarily air music to study by.
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Washburn University, a relatively small, privately operated institution, is able to bring in top recording acts by relying almost exclusively on talent packages.

A year ago the Kragen-Carroll concert series, which packaged such artists as Bob Gibson, Dick Gregory, the Smothers Brothers and the New Christy Minstrels, was at Washburn. This fall the Ford Caravan of Music, featuring the Serendipity Singers and the Oscar Peterson Trio were on campus. Having a small budget requires that a school like Washburn be ever alert to acts in the area with open dates or schools in the area which will team up to furnish an artist several nights' work in one area.

Also, small schools should be ready to take part in package shows because, first, these shows offer a variety of talent and usually are less expensive due to their ability to pick up many dates in the area.

Another major problem faced by most small schools is having a facility large enough to seat an audience which will make a big name interested in playing that particular school.

At Washburn, the fieldhouse is used which seats 2,500. Usually, however, name entertainment would require pricing the students right out of interest in the show.

Washburn has met this problem by having more student dances which both presents name recording talent and also provides the student with an inexpensive evening. At these dances student talent is featured during the band break which also gives outstanding student talent a chance to perform before large crowds.

There is a real market potential in small universities for promoters who can put together a good package show and plan his stops very carefully or by carrying a low-cost or budget line of talent. Promoters should not forget the small colleges, because their buying power is also potential money flowing into the music industry just as their big brother universities.

Talent Packages Answer for Small Schools

By JACK MILLER

They're SUPPOSED TO LOSE MONEY

By GEORGE H. CRAIG

Concerts at Ohio's Kenyon College invariably play to full houses and just as invariably lose money. But nobody is worried—they're supposed to lose money.

These concerts are operated on a budget of $7,000 a year by the Student Social Committee. It is supported exclusively by the Student Activity Fund.

The idea is to provide students with top entertainment at low prices. Tickets are scaled from $1.50 to $2.50, and the 600-seat Rosse Hall is generally sold out well in advance of the concert date.

The Social Committee, composed of seven students, not only promotes these concerts, but it also sponsors the fall and spring dance weekends. On each of these weekends there are usually two dances, a formal and a semi-formal. At the latter, the committee attempts to get a popular rock 'n' roll recording star. Last year Bo Diddley played. This year it is hoped that Mary Wells will appear.

Last fall Bob Dylan drew the largest crowd in the history of the concert series, as students from other Ohio colleges flocked to hear their apostle. Rosse Hall tickets were sold on a standing-room-only basis, though most of the spectators sat in front near the stage.

Nina Simone brought her varied singing talents to the Rosse Hall stage February 5. Her concert Friday night was followed by the "Aerospace Ball" Saturday night. Miss Simone's concert, of course, was sold out with Kenyon students bringing their dates from such Ohio colleges as Denison, Ohio Wesleyan and Lake Erie. The combination of a concert, sponsored by the Social Committee, and a ball, sponsored by the local Arnold Air Society, an honor group of AFROTC, is fast becoming a "Winter Weekend."

In selecting recording acts, the Social Committee attempts to book artists who will fill Rosse Hall and who will not cut too severely into their budget. Plans now are under way to book Buffy Sainte-Marie and Dave Van Ronk for a joint concert. They are popular on campus as record sales and requests to the radio station indicate.

The college itself sponsors classical concerts. These concerts are free and open to the general public. Usually these concerts do not draw as well as the popular concerts in spite of the fact that attendance is required for one college course. An exception to the trend was the January 29 appearance of Igor Kipnis, harpsichordist, an Epic recording star. The first of a series of concerts endowed by George Gund, Cleveland financier and benefactor of the college, Kipnis's concert drew more than 600 persons.

At most of these events, it is almost impossible for the college radio station WKCO to get any kind of interviews with the featured performers since these artists are on a tight schedule. However, it does promote the concerts quite extensively with spot announcements at least once a night. The artist's latest recording is usually the featured album of the week.
COWBOYS DIG BASIE

By JERRY DAVIDSON

Nestled deep in the Texas Panhandle where boots and cowboy hats are thought to be the rule, West Texas State University is providing name entertainment to the student body.

The fall semester brought "the most explosive force in jazz," Count Basie, to the campus for a one-night performance.

Basie, who claims he adds a smattering of his famous jump rhythm to a new number, drew hearty applause from the college crowd.

The Count, who said big bands were not as popular today as in the 1930's, feels that while the larger groups give experience to youngsters, "experience you get in college is about the best training."

On tap for the spring semester at WTSU will be the appearance of the Lettermen. The group's appearance will be sponsored by the WTSU Student Union Board.

From some $4,600 set aside by the SUB for the 1964-1965 academic year for special entertainment, other events to be held include a weekend Mardi Gras, a Come as You Were Dance, and a Play Now Flunk Later Dance to be held preceding dead week.

While major dances and personal appearances are sponsored by the SUB, many dances are handled by the four fraternities and four sororities on campus.

The Student Union Building, large enough to house ping-pong matches, bridge tournaments, dances, and a snack bar, is supervised by the WTSU program director. This new post was created two years ago to place someone in charge of rules, regulations and the booking of entertainment for the student body.

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BILLBOARD’S second annual poll of collegiate favorites disclosed no sharp change in undergraduate musical tastes. Andy Williams, who last year was No. 3 in the male vocalist group, is now the collegians’ favorite, replacing Johnny Mathis, who dropped to second place. Barbra Streisand, who last year was No. 5 in the female vocalist category, moves into the top spot, replacing Connie Francis, runner-up in this year’s poll.

In the band/combo classification, Henry Mancini, Percy Faith and Ray Conniff run one-two-three, exactly as they did a year ago. And The Beatles are still the top vocal group. In the folk field the results are the same, with Harry Belafonte and Joan Baez taking honors as the top male and female vocalists. Peter, Paul & Mary and the Kingston Trio again were one-two in the folk vocal group classification.

Jazz preferences were close to last year. Ray Charles and Ella Fitzgerald were adjudged top male and female vocalists, while Dave Brubeck again took the instrumental group category. Al Hirt, Louis Armstrong and Pete Fountain once more finished in that order among jazz solo instrumentalists.

This year’s poll took into account the classical field for the first time. Leontyne Price and the late Mario Lanza took top honors in the vocalist field, while Van Cliburn was far and away the favorite classical instrumentalist. Leonard Bernstein was the collegians’ favorite conductor. Beethoven was voted the favorite composer.
### Favorite Male Vocalist

1. Andy Williams
2. Johnny Mathis
3. Frank Sinatra
4. Jack Jones
5. Robert Goulet
6. Tony Bennett
7. Dean Martin
8. Ray Charles
9. Elvis Presley
10. Nat King Cole
11. Roy Orbison
12. Steve Lawrence
13. Perry Como
14. Harry Belafonte
15. Sammy Davis Jr.
16. Bobby Vinton
17. Gene Pitney
18. Bobby Darin
19. Trini Lopez
20. Rick Nelson
21. Marvin Gaye
22. Pat Boone
23. Bobby Vee
24. Chuck Berry
25. James Brown
26. Del Shannon
27. Bing Crosby
28. Jerry Butler
29. Jerry Vale
30. Sam Cooke

### Favorite Female Vocalist

1. Barbra Streisand
2. Connie Francis
3. Nancy Wilson
4. Brenda Lee
5. Doris Day
6. Lesley Gore
7. Ella Fitzgerald
8. Julie London
9. Eydie Gorme
10. Peggy Lee
11. Dionne Warwick
12. Mary Wells
13. Petula Clark
14. Judy Garland
15. Joan Baex
16. Dusty Springfield
17. Patti Page
18. Gale Garnett
19. Nina Simone
20. Joanie Sommers
21. Dinah Shore
22. Sarah Vaughan
23. Ann-Margret
24. Julie Andrews
25. Skeeter Davis
26. Anita Bryant
27. Connie Stevens
28. Leslie Uggams
29. Dinah Washington
30. Shirley Ellis
31. Joni James

### Favorite Orchestra-Combo

1. Henry Mancini
2. Percy Faith
3. Ray Conniff
4. Ferrante & Teicher
5. Duke Ellington
6. Count Basie
7. Al Hirt
8. Mantovani
9. Lawrence Welk
10. Dave Brubeck
11. Stan Kenton
12. The Ventures
13. Jackie Gleason
14. Glenn Miller
15. Boston Pops
16. Si Zentner
17. Tommy Dorsey
18. Billy Vaughn
19. Ray Charles
20. Les & Larry Elgart
21. Bert Kaempfert
22. Benny Goodman
23. Nelson Riddle
24. Andre Kostelanetz
25. Bill Black's Combo

### Favorite Vocal Groups

1. Beatles
2. Lettermen
3. Beach Boys
4. Kingston Trio
5. Four Seasons
6. Peter, Paul & Mary
7. Four Freshmen
8. Supremes
9. Dave Clark Five
10. Ray Conniff Singers
11. Brothers Four
12. Rolling Stones
13. New Christy Minstrels
14. Platters
15. Ray Charles Singers
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Athens College, Athens, Ala.

Auburn University, Auburn, Ala.

Bakersfield College, Bakersfield, Calif.

Bates College, Lewiston, Me.

Beloit College, Beloit, Wis.
Enrollment, 1,200. President Miller Upton. Dean of Men John P. Gwin. Concert facilities: Eaton Chapel (900), Scoville Theater (250), Field House (2,500). Sponsoring organization: Concert Committee and Student Senate Social Board. All outside programs are cleared with the Dean of Students. Campus radio station WBOR programs 35 per cent classical and 25 per cent popular music. Weekly newspaper takes ads.

Boston University, Boston

Bowdoin College, Brunswick, Me.
Enrollment, 850. President James Stacy Coles. Dean of Men A. LeRoy Greason Jr. Concert facilities: Pickard Theater (600), Sargent Gymnasium (1,500), Union Lounge (250), Smith Auditorium (210), College Chapel (300), Senior Center Lounge (530), Gibson Hall of Music (100). Acts appearing in 1964-65: Florence Kopple, Curtis String Quartet, American Brass Quintet, Brandenburg Singers, Carolyn Hester, the Rooftop Singers, the Kingsmen, Camerata of the Museum of Fine Arts, Boston; New York Pro Musica, Aeolian Chamber Players. Sponsoring organizations: Masque and Gown, Director of Dramatics; Student Union Committee, Director of Moulton Union; Icy Committee, Director of Moulton Union: Department of Music, Prof. Robert K. Beckwith, chairman. No bookings accepted without appointment or booking signature of the faculty advisor. Campus radio station WBOR-FM programs 40 per cent popular music, 20 per cent classical. Weekly newspaper takes ads.

Bradley University, Peoria, Ill.

University of Bridgeport, Bridgeport, Conn.

University of California (Davis), Davis, Calif.

University of California (Berkeley), Berkeley, Calif.

University of California, Los Angeles, Calif.

University of Cincinnati, Cincinnati

Clarkson College of Technology, Potsdam, N. Y.

Clemson University, Clemson, S. C.

Colby College, Waterville, Me.

Colgate University, Hamilton, N. Y.

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Colorado State University, Fort Collins, Colo.

University of Connecticut, Storrs, Conn.
Enrollment, 8,126. President Homer D. Babbidge Jr. Dean of Men John P. Dunlop. Concert facilities: Auditorium (3,500), Recital Hall (700), Student Union Ballroom (600), Theater (500). Acts appearing in 1964-65: Four Freshmen, Societa Corelli, Peter Nero and Charlie Mann, Obernkirchen Children's Choir, The Festival Winds; Peter, Paul & Mary; Rudolf Serkin, Hungarian Quartet, Boston Symphony, Goldovsky-Grand Opera, Cleveland Orchestra, Pasquier Trio, Houston Symphony. Sponsoring organizations: University Concert Series, Michael Brotman, manager of auditorium; Chamber Music Series, Michael Brotman; Student Union-Board of Governors, Thomas E. Ahern, Student Union Manager. Campus radio station WHUS-AM programs 50 per cent classical music, 50 per cent popular music. Daily newspaper takes ads.

University of Dayton, Dayton, Ohio

University of Detroit, Detroit

Duke University, Durham, N. C.

Florida State University, Tallahassee, Fla.
Enrollment, 12,136. President John E. Champion. Dean of Men Donald Loucks. Concert facilities: Westcott Auditorium (1,629), University Union Ballroom.

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University of Hawaii, Honolulu


Hofstra University, Hempstead, N. Y.


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University of Illinois, Urbana, Ill.


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Kent State University, Kent, Ohio
Enrollment, 12,538. President Robert I. White. Dean of Men Thomas Hansmier. Concert facilities: University Auditorium (1,000), Recital Hall (325), Theatre (525), Gymnasium (7,000). Acts appearing in 1964-65: Serendipity Singers, Gary (U. S.) Bonds, Johnny Mathis, Ralph Marterie; Peter, Paul & Mary; Four Freshmen, Emlyn Williams, Adele Addison, John Ogden, the Romeros, Fine Arts Quartet, Caledonia, Singers and Dancers of Scotland, Theatre Group 20, Jeff Duncan Dance Co. Sponsoring organizations: Student Activities Board, Dr. James Fox, director; Artist Lecture Series, Dr. John C. Weiser, director. Campus radio station WKSU-AM programs 70 per cent popular music. WKSUFM programs 20 per cent popular music, 35 per cent classical. Daily newspaper takes ads.

University of Kentucky, Lexington, Ky.
Enrollment, 10,786. President John W. Oswald. Dean of Men Kenneth E. Harper. Concert facilities: Memorial Coliseum (12,500), Memorial Hall (1,150), Guignol Theater (450), Student Center Theater (250), Student Center Ballroom (1,000). Acts appearing in 1964-65: Chicago Symphony Orchestra, Goldovsky Opera Company, Swedish National Chorus, Berlin Philharmonic Orchestra, Chicago Opera Ballet, Gary Graffman, Mary Costa, Lester Orchestra. Sponsoring organization: Central Kentucky Community Concert Association, 293 S. Ashland Ave., Lexington; Mrs. I. D. Best secretary. Popular acts are handled through Bill Noel, Little Kentucky Derby Office, Student Center, University of Kentucky. Last year the Student Center booked the Brothers Four, Kingston Trio and Peter, Paul & Mary. Student organizations wishing to book off-campus talent are required to notify the Dean of Men's office. Approval is routine once the organization's financial responsibility has been established. Campus radio station WBKY-FM programs 23 per cent "easy listening" music and 33 per cent classical. Campus daily takes ads.

Lafayette College, Easton, Pa.

Louisiana State University, Baton Rouge, La.

Macalester College, St. Paul Minn.
Enrollment, 1,013. President Harvey M. Ribicoff. Dean of Men James M. Moy. Concert facilities: Coffman Memorial Gymnasium (1,500), Field House (4,000), Recital Hall (400), Little Theatre (300). Sponsoring organization: Student Union Board. Campus radio station: KMCL programs 70 per cent popular music and 10 per cent classical. Weekly newspaper takes ads.

University of Maine, Orono, Me.

University of Massachusetts, Amherst, Mass.
Enrollment, 10,497. President J. W. Lederle. Dean of Students William Field. Concert facilities: Student Union (1,000), Curry Hicks Cage (4,000), Bowker Hall (904), Bartlett Hall (375). Acts appearing in 1964-65: Clancy Brothers and Tommy McKern, Four Freshmen, Max Merritt, Chicago Symphony Orchestra, Bethany Beardslee, Leonard Rose, Modern Jazz Quartet, New York Chamber Orchestra, Josh White, the Kingsmen, Bobby Kaye, Erica Marini, Leon Fleisher, Justus Quartet, "That Was the Week That Was," Judy Collins. Sponsoring organizations: Recognized Student Organiza-
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izations, A. H. DeGrenier, business manager; Student Union Program Office, Mary Alden, adviser; University Program Office, Harold W. Watts, director. Student Activities staff assists in bookings and business manager of Recognized Student Organizations must sign contracts. Campus radio station WMUA programs 35 per cent popular music. 35 per cent classical. Tri-weekly newspaper takes ads.

Memphis State University, Memphis, Tenn.


Michigan State University

East Lansing, Mich.


University of Michigan, Ann Arbor, Mich.


Montana State University, Missoula, Mont.


University of Nevada, Reno, Nev.


University of New Hampshire, Durham, N. H.

Enrollment, 4,099. President John W. McConnell. Dean of Men C. Robert Kesey. Concert facilities: Lewis Field House (3,200), New Hampshire Hall (1,000), Hennessey Experimental Theatre (300), Stafford Room (300). Acts appearing in 1964-65: Emlyn Williams, Destine Dance Co., Carlos Montoya, Societas, Corelli, Budapest String Quartet, Judy Collins Folk Concert. Sponsoring organization: Memorial Union, Ronald C. Barrett, director. All outside activities must be cleared through the Dean of Students office. Campus radio station WUNH-FM programs 50 per cent classical and folk music, and 15 per cent popular music. Weekly newspaper takes ads.

University of New Mexico, Albuquerque, N. M.

Enrollment, 10,723. President Tom L. Powers. Dean of Students, Anthony B. Smith. Concert facilities: Union Ballroom (1,100), Johnson Gymnasium (4,000), Civic Auditorium (3,500), Fine Arts Recital Hall (230), Concert Hall to be ready in fall of 1966 (2,100). Acts appearing in 1964-65: Modern Jazz Quartet, Erick Hawkins, Alan Mills, Ravi Shankar, Amati Chamber Players, Hungarian Quartet, Henri Honegger, Angli comic Chamber soloists, Emlyn Williams, David Brubeck, Les Grands Ballet Canadiens, the Greg Smith Singers. Sponsoring organizations: Cultural Program Committee, Dr. Sherman Smith, chairman; Music Department, Dr. Joseph Blankenship, chairman. The Cultural Committee, composed of five faculty members and eight student members, selects the artists and dates. Campus radio station KNMD.
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Mono LPM-2928
Stereo LSP-2928

"HOMER & JETHRO GO WEST"
Mono LPM-2674
Stereo LSP-2674

Management
Jimmy Richards Productions
919 North Michigan Ave., Chicago 11, Ill.
Telephone (Area Code 312) 664-1552
broadcasts on campus only. Daily newspaper takes ads.

State University of New York at Buffalo, Buffalo
Enrollment, 19,157. President Clifford C. Furnas. Dean of Men Dean Gratwick. Concert facilities: Clark Gym (2,300), Baird Hall (270). Norton Theater (300), Millard-Fillmore Room (800). Acts appearing in 1964-65: Budapest Quartet, Bill Cosby, the Highwaymen. All programs are sponsored by the Interfraternity Council and the Union Board. Campus radio station WBFD programs 50 per cent classical and 17 per cent popular music. Daily newspaper takes ads.

University of North Dakota, Grand Forks, N. D.

North Carolina State University, Raleigh, N. C.

North Texas State University, Denton, Tex.

Notre Dame University, Notre Dame, Ind.

Oberlin College, Oberlin, Ohio

Ohio University, Athens, Ohio

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**EV ICTION NOTICE**

To: "Rumors" In Our House

The only rumor about Johnny Cash that is true . . . is that he sells out wherever he appears . . . does a beautifully paced . . . well conceived . . . varied 2½ hour quality show . . . culminating in an exciting, spine-tingling finale that leaves capacity crowds screaming for more . . . Oops . . . sorry . . . there is one more truthful rumor . . . promoters make money on any Johnny Cash show . . . I know you don’t believe rumors . . . so ask the buyers . . . you’ll find them on the way to the bank.

SAUL HOLIFF

WANTED

For Killing

Rumors

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SAUL HOLIFF

WANTED

For Killing

Rumors

JOHNNY CASH PUTS THE FOLK IN FOLK MUSIC
The Clancy Brothers and Tommy Makem

GAC
Jerry B. Campbell

Columbia Records
Cleveland Orchestra, English Consort of Viols, Dave Brubeck, Aeolian Chamber Players. Sponsoring organizations: Convocations Committee & Acacia Fraternity. Campus radio station WOJB programs 24 per cent classical and 44 per cent popular music. Weekly newspaper takes ads.

University of Oklahoma, Norman, Okla.

Oregon State University, Corvallis, Ore.
Enrollment, 10,500. President James H. Jensen. Dean of Men Dan W. Poling. Concert facilities: OSU Coliseum (7,500), Home Economics Auditorium (750). Acts appearing in 1964-65: Duke Ellington, Henry Mancini, Smothers Brothers; Peter, Paul & Mary; Irish Brigade, Japan Philharmonic, Philippe Entremont, Ferrante & Teicher, Adelle Addison, New Christy Minstrels, Three D's, Paris Singers, Serendipity Singers, Oscar Peterson Trio. Sponsoring organizations: Encore Committee of Student Activities, Irwin Harris, chairman; freshman, sophomore, junior and senior classes, Irwin Harris; Corvallis-Ontario Music Association. All special events must be booked through the manager of student activities in the Memorial Union Building. Campus radio station KOAC programs 40 per cent classical music, 20 per cent pop. Daily newspaper takes ads.

University of the Pacific, Stockton, Calif.

Princeton University, Princeton, N. J.

Providence College Providence, R. I.

Reed College, Portland, Ore.

Rice University, Houston

St. Lawrence University Canton, N. Y.
RIGHTFULLY NO. 1
THE RIGHTEOUS BROTHERS
THE SOUND OF' 65
(NOW EXCLUSIVELY ON THE PHILLES LABEL)
Malvina Reynolds

Words & Music — "LITTLE BOXES"

"WHAT HAVE THEY DONE TO THE RAIN?" "TURN AROUND," "IT ISN'T NICE," "THE NEW RESTAURANT," "LITTLE RED HEN" and more.

The campus is my beat.
★ I have songs for you.
★

Publisher and management:
SCHRODER MUSIC COMPANY
2027 Parker Street, Berkeley, Calif. 94704

Afraid of Virginia Woolf?" Circle in the Square company of "Desire Under the Elms," Caledonia dance-choral group, Ravi Shankar, Fredonia Wind Quartet, Takako Nishizaki, Helen and Howard Boatwright, Marilyn Horne. Acts booked through Concerts and Lectures Committee, Kenneth Munson, chairman, and University Center Associates, Buddy Renella, program chairman. Campus radio Station KSLU programs 60 per cent popular music and 15 per cent classical music. St. Lawrence Winter Carnival has booked Peter, Paul & Mary; Josh White, the Modern Folk Quartet and Judy Henske in the past. The Clancy Brothers appeared this year. St. Lawrence's folk singing group, the Laurentian Singers, under the direction of J. Richard Gilbert, makes annual tours of the country. Weekly newspaper takes ads.

San Diego State College, San Diego, Calif.


University of Southern California, Los Angeles


Southern Methodist University, Dallas

Enrollment, 5,841. President Willis M. Tate. Dean of Men William D. Swift. Concert facilities: McFarlin Auditorium (2,429), Ballrooms (12,000), Caruth Auditorium (550), Fincher Auditorium (377). Acts appearing in 1964-65: Jose Molina Ballet, Van Cliburn, Jose Ferrer, Birgit Nilsson, the Serendipity Singers, Claude Arrau, New Christy Minstrels, the Crevelles, Andre Previn, the Royal Welsh Choir. Sponsoring organizations: Special Events Committee, Community Course Director of School of the Arts. Special Events Committee clears everything through Dean John Hicks. Campus radio station KSMU programs 70 per cent popular music. Biweekly newspaper takes ads.

Stanford University, Palo Alto, Calif.

Enrollment, 10,000, President J. E. Wallace Sterling. Dean of Men H. Donald Wimbigler. Concert facilities: Memorial Auditorium (1,700), Frost Memorial Amphitheater (8,000), Stanford Pavilion (2,700), Dinkelspiel Auditorium (700), Cubberley Auditorium (700), Little Theater (200). Acts appearing in 1964-65: Smoother Brothers, Harry Belafonte, Chad Mitchell Trio, New Christy Minstrels. Sponsoring organizations: Committee on Public Exercises, Agnes Norberg, Student Concert Series, manager, John Planting; Summer Festivals, manager, Stephen Baffrey. Campus radio station KZSU programs 25 per cent classical and 20 per cent popular music. Daily newspaper takes ads.

Swarthmore College, Swarthmore, Pa.

Here’s an interesting fact . . .

THE FOUR PREPS (Marv, Bruce, Glen and Ed) have appeared on hundreds of campuses across the continent

. . . from Vancouver to New Orleans
. . . from Nova Scotia to Los Angeles
. . . from Duluth to Dallas

OVER 80% of their concerts have had Capacity-Sellout Crowds . . .

What more need be said?

Newest Single

"I'LL SET MY LOVE TO MUSIC"  *  "HOW TO SUCCEED IN LOVE"

(Theme from "Mondo Pazzo")

Bookings:
Perenchio/Artists
Beverly Hills 213: 273-6700

Personal Management:
Melville A. Shauer

March 27, 1965 • Billboard Music on Campus
He's living in Australia, and I don't want you to ever mention that name again.

Tom Dooley? Oh, no! That one will never make it!

Will you stop looking at yourself while I'm talking to you.

He gives a heck of a shoe shine!

I'M THE GREATEST
You like? J. MAGNIN'S
$14.50

What do you mean? Only my hairdresser knows!

Honest, it's just a little joke. We weren't trying to kidnap anyone.

"And if you don't stop teasing Bobby you'll sit there all night."

I've never asked any personal favors before, but . . .

How many times have I told you NO more calypso songs!

FOR AVAILABILITY CONTACT P.A.R., Ltd. / Beverly Hills: 434 N. Rodeo Dr. • Phone CR 3-6700
New York: 25 W. 54th St. • Phone LT 1-8880
MEET FOUR OF MY FRIENDS . . .

Lightnin' Sam Hopkins
F-1011
Mance Lipscomb
F-1023
Alice Stuart
F-4002
Fred McDowell
F-1021

They record for me and would be happy to perform at your concert.

Contact:
CHRIS STRACHWITZ
ARHOOIE RECORDS
Box 5073, Berkeley 5, Calif.
Area Code 415 TH 1-8624

Virginia Military Institute,
Lexington, Va.


Washburn University,
Topeka, Kan.

Enrollment, 4,100. President Harold E. Sponberg. Dean of Students Ray B. Loeschner. Concert facilities: MacVicar Chapel (700), Whiting Fieldhouse (2,500). Acts appearing in 1964-65: Serendipity Singers, Oscar Peterson Trio, the Flippers, the Kingsmen. Sponsoring organizations: Student Union Activities Board, Mrs. James H. Metzer director; Student Council, Activities chairman. The faculty adviser must clear artists with the Dean of Students. Weekly newspaper takes ads.

Washington University, St. Louis


Western Michigan University,
Kalamazoo, Mich.

Enrollment, 13,700. President James W. Miller. Dean of Men Towner Smith. Concert facilities: Auditorium (2,600), University Theater (300), Field House (10,000), Student Center (1,500), Intramural Bldg. (2,000). Acts appearing in 1964-65: George Shearing, Miriam Makeba, Modern Jazz Quartet, Rise Stevens, Jose Molina Ballet. Sponsoring organizations: Union Board and Student Association. All contracts must be signed by Donald Scott. Campus radio station WIOR programs both classical and popular music. Triweekly newspaper takes ads.

West Virginia University,
Morgantown, W. Va.


Williamette University,
Salem, Ore.

Enrollment, 1,454. President G. Herbert Smith. Dean of Men Walter S. Blake

Top College Entertainment

The Chartbusters

FOR ALL HITS
"SHE'S THE ONE"
"WHY"
"BREAKIN' MY HEART"
1745 K St. N.W.
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Washington, D.C.
Phone 296-6280

Paramount Artists Corp.
Contact THE BRITISH WALKERS
"I FOUND YOU"
"THE GIRL CAN'T HELP IT"

Willamette University, Salem, Ore.

Enrollment, 1,454. President G. Herbert Smith. Dean of Men Walter S. Blake
Business is facing real competition today—tomorrow it will be no easier.

You will have to develop advantages— in product, in service, in operating costs.

You'll need leaders. They'll provide ideas and initiative in research and development, distribution and sales, financial management and every other department of your business.

Where will these leaders come from?

From higher education, mostly. Business is the biggest user of the college product. A recent executive survey made of 100 manufacturing businesses revealed that of the 200 top executives, 86% were college-educated.

But our colleges are facing problems. They need facilities, yes. But even more urgent is the demand for competent teachers. This is the human equation that will help America develop and maintain a higher margin of excellence.

It's everybody's job, but the business community has the largest stake. College is business' best friend. Give to the college of your choice—keep our leaders coming.
The Lighthouse Jazz in Concert

Now appearing . . .

JIMMY SMITH TRIO

30 PIER AVENUE HERMOSA BEACH, CAL.
16th Year--Year 'Round

Join up
Join up + join in
JOIN IN
SUPPORT YOUR RED CROSS

Have you heard*

The Greenwood County Singers?

Riding a fantastic wave . . .

"The New Frankie & Johnny Song"

and their latest single

"Seven Daffodils"

WALLY BRADY, MGR.
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HOLLYWOOD 28, CALIF.
HO. 4-7235

*Also the title of our latest Kapp album


University of Wisconsin, Madison, Wis.


Wittenberg University, Springfield, Ohio


University of Wyoming, Laramie, Wyo.


*Also the title of our latest Kapp album
A new sound and a new beat was born in San Francisco at a night club in north beach called “The Condor” some three years ago by two swinging young men . . . George n’ Teddy and a group that called themselves “The Condors.”

This exciting rock n’ roll group shook the club to its foundation. The Condors played to capacity audiences nightly, and the famous came from miles around to hear their wild and rockin’ sound.

Since then, George n’ Teddy and the Condors have (A) been signed by Reprise-Warner Bros. recording to a long-term contract. Their latest record album is “George n’ Teddy Live from Ciro’s Le Disc.” (B) Signed by Warner Bros. to play in the movie “Two on the Guillotine” with Connie Stevens and Dean Jones. (C) Appeared on ABC-TV Show “Shindig.” (D) Made a movie for Scopatone.

**GEORGE N’ TEDDY AND THE CONDORS HAVE PLAYED MOST OF COLLEGE CAMPUSES, INCLUDING STANFORD, CAL., U. S. F., SANTA CLARA, SAN JOSE STATE, MARIN J. C., S. F. STATE AND CITY COLLEGE OF SAN FRANCISCO.**

Frank Sennes redecorated and changed the policy of the famous plush Ciro’s for George n’ Teddy and the Condors and renamed it Ciro’s Le Disc; signed them for a month and held them over for three months.

*While at Ciro’s Le Disc the following movie and TV personalities were in to see George n’ Teddy and the Condors: Nancy Wilson, Jimmy Dean, Ann-Margret, Debbie Reynolds, Lana Turner, Marlon Brando, Steve McQueen, Jack Palance, Gene Barry, Hugh O’Brian, Connie Stevens, Doug McClure, Ed “Kookie” Burns, Nancy Sinatra, Tony Bennett, Count Basie, Chad & Jeremy and the Beatles.*

**Contact:**

PETE MATTIOLI  
300 Columbus Ave., San Francisco, Calif, EX 2-4443

PRESS AGENT:  
DAVE ROSENBERG
COLLEGE RADIO STATIONS!

Some fellow program directors are speaking to you:

"As a station operated by a public school system, RSI is a financial boon for our music budget!"
WAPS-FM, Akron, Ohio

"Your album service is excellent. It enables stations on a tight budget to get albums as they come out, paying for them as they get them, and to know what you will be getting."
WQFM, Milwaukee, Wisconsin

"... your service is unique in that one can be selective."
WWSC, Glens Falls, New York

"... this is by far the best service I have ever run across. Our record problems seem to have been solved!"
WFOY, St. Augustine, Florida

Some 2200 college and community radio stations throughout the world have now taken advantage of the unique services of RECORD SOURCE INTERNATIONAL (RSI).

RSI is the only operation of its kind in existence... providing radio stations with a central source of supply for all the top-rated, top-selling recordings of all labels. You don't have to take the dogs and cats in order to get the "goodies"... you can be selective... and at budget rates.

Whatever your musical programming format—pop, Top 40, classical, middle of the road, jazz, show tunes, comedy, folk or country—there is an RSI Service tailored for you: subscription services which bring you automatic weekly or monthly shipments of the top new singles or albums in your chosen category... catalog services from which to build your library of all-time standards and favorites... or you can pick and choose each month from RSI's list of 150 to 200 of the top new album releases.

Write for your free catalog of RSI Services today. And if your librarian or program director is not receiving RSI's monthly album listing, please make note on your station letterhead to that effect.

Write:

RECORD SOURCE INTERNATIONAL
Dept. MC, 165 W. 46th St., New York, N.Y. 10036

Billboard Music on Campus • March 27, 1965
COLLEGE RADIO STATIONS

Campus radio is a vital force in shaping the musical tastes of collegians. For the most part, these stations are manned wholly by undergraduates, with a faculty adviser providing guidance. Listed below are more than 300 of the leading college radio stations.

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<tr>
<th>College Name</th>
<th>City, State</th>
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<td>Abilene, Tex.</td>
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<td>Adelphi College</td>
<td>Garden City, L. I., N. Y.</td>
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<td>Alabama College</td>
<td>Montevallo, Ala.</td>
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<td>University of Alabama</td>
<td>University, Ala.</td>
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<td>American University</td>
<td>Washington 16, D. C.</td>
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<td>Anheuser College</td>
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<td>Andrews University</td>
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<td>Antioch College</td>
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<td>Arizona State University</td>
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<td>Arkansas State College</td>
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<td>University of Arkansas</td>
<td>Fayetteville, Ark.</td>
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<td>Augusta College</td>
<td>Rock Island, Ill.</td>
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<td>Augusta College</td>
<td>Sinai Falls, S. D.</td>
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<td>Baker University</td>
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<td>Baldwin Wallace College</td>
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<td>Bard College</td>
<td>Annadale on Hudson, New York.</td>
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<td>Baylor University</td>
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<td>Beloit College</td>
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<td>Bob Jones University</td>
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<td>Belsie Jr. College</td>
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<td>Bowdoin College</td>
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<td>Bowling Green State University</td>
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<td>Brandeis University</td>
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<td>University of Bridgeport</td>
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<td>Bridgewater College</td>
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<td>Centenary College for Women</td>
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<td>Central Connecticut State College</td>
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<td>Central Washington College of Education</td>
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<td>Chicago University</td>
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<td>Chico State College</td>
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<td>Clemson Agricultural College</td>
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<td>University of Dubuque</td>
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<td>Greenville College</td>
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<td>Grinnell, i.a.-KGRW</td>
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<td>Clinton, N. Y.-WHCL</td>
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<td>Hardin Simmons University</td>
<td>Abilene, Tex.-KSHSU</td>
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<td>Harvard Business School</td>
<td>Boston 03, Mass.-WHBS</td>
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<td>Harvard University</td>
<td>Cambridge, Mass.-WHRB</td>
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<td>Illinois Inst. of Tech.</td>
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<td>Iowa State Teachers</td>
<td>Cedar Falls, Ia.-KYTC</td>
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San Diego, Calif. — KEBS
San Francisco State College
San Francisco 27, Calif. — KRTG
San Francisco State College
San Francisco, Calif.—KSSC
San Jose State College
San Jose 14, Calif.—KJSS
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South Orange, N. J.—WSOU
Shimer College
Mount Carroll, Ill.—WRSB
Shippensburg State College
Shippensburg, Pa. — WSYC
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Loudonville, N. Y.—WCR
Slippery Rock State College
Slippery Rock, Pa.—WNFT
South Carolina University
Columbia, S. C.—WUSC
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Vermillion, S. D.—KUSD
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Southern Baptist Theological Seminary
Louisville, Ky.—WSX
University of Southern California
Los Angeles, Calif.—KUSC
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Carbondale, Ill.—WSIU
Southern Methodist University
Dallas, Tex.—KSMU
Southern Missionary College
College, Tenn.—WSMU
Southwestern at Memphis
Memphis 12, Tenn.—WLY
Spring Hill College
Mobile, Ala.—WSMC
Springfield College
Springfield, Mass.—WSCE
Stanford University
Stanford, Calif.—KZSU
Stephens College
College, Mo.—KKWC
Stockton College
Stockton, Calif.—KSCR
Swarthmore College
Swarthmore, Pa.—WSRN
University of Syracuse
Syracuse, N. Y.—WESR
University of Tampa
Tampa, Fla.—WDT
Tampé University
Philadelphia, Pa.—WTI
Tennessee & A I State University
Nashville 8, Tenn.—MTSU
University of Tennessee
Knoxville, Tenn.—WUTN
Texas A & M College
Bryan, Tex.—KOKA
Texas Christian University
Fort Worth, Tex.—KTCU
Texas Technological College
Lubbock, Tex.—KJX
University of Texas
Austin, Tex.—KU
Texas Western College
El Paso, Tex.—KVDF
Trinity College
Hartford, Conn.—WTRC
Tufts University
Medford, Mass.—WTRC
Tulane University
New Orleans 18, La.—WITU
University of Tulsa
Tulsa, Okla.—KMG
Union College
Schenectady, N. Y.—WRC
University of Utah
Salt Lake City, Utah—KUER
Valparaiso Technical Institute
Valparaiso, Ind.—WVTI
Vanderbilt University
Nashville, Tenn.—WVU
University of Vermont
Burlington, Vt.—WVTU
Villanova University
Villanova, Pa.—WWV
Virginia Polytechnic Institute
Blacksburg, Va.—WVPT
University of Virginia
Charlottesville, Va.—WUVA
Wake Forest College
Waken, N. C.—WFD
Warburg College
Washington, D. C.—KWAR
Washington & Jefferson College
Washington, Pa.—WAC
Washington State College
Pullman, Wash.—KWSR
Washington Missionary College
Washington 12, D. C.—WAFT
University of Washington
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Wayne State University
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Westley College
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Western University
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Western Carolina Teachers College
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Macomb, Ill.—WKWS
Western Michigan University
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Cleveland, Ohio—WWAR
Wheaton College
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University of Wisconsin
Wisconsin—WVWM
Williams College
Williams, Mass.—WMS
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Chambersburg, Pa.—WACL
Wisconsin State College
Stevens Point, Wis.—WSCS
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Madison, Wis.—WWSA
Xavier University
Cincinnati, Ohio—WCRX
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Listed on the following pages, by classification, are artists engaged in playing the college concert circuit. Organizations interested in booking any of these acts may do so by getting in touch with either the record label or booking agent listed beside the artist’s name. We regret that space limitations prevented listing all acts available for college bookings. The following list is limited to acts currently engaged in playing colleges. Record company identifications are spelled out. The following abbreviations stand for booking agencies:

APA—Agency of the Performing Arts, 120 W. 57 St., New York.
Circle Artists—48 W. 48 St., New York.
CAM—Columbia Artist Management, 165 W. 57 St., New York.
Hurok—Sol Hurok Enterprises, 730 Fifth Ave., New York.
ITA—International Talent Association, 65 E. 55 St., New York.
JPA—Jerry Perechio Artists, 434 N. Rodeo Drive, Beverly Hills, Calif.
Shaw—Shaw Artists Corp., 565 Fifth Ave., New York.
Universal—Universal Attractions, 200 W. 57 St., New York.

ORCHESTRAS

ATLANTA SYMPHONY ORCHESTRA
BIRMINGHAM SYMPHONY ORCHESTRA
BUFFALO SYMPHONY ORCHESTRA—Arthur Fiedler, Conducting (CAM)
CHICAGO SYMPHONY ORCHESTRA—Jean Martinson, Director (CAM)
CINCINNATI SYMPHONY ORCHESTRA
CLEVELAND ORCHESTRA, THE—George Szell, Conductor (CAM)
CZECH PHILHARMONIC—Karel Ancerl & Vaclav Neumann, Conductors (CAM)
DEtroit SYMPHONY ORCHESTRA—(Mercury)
ESTERHAZY ORCHESTRA—David Blum, Conductor (Vanguard) (CAM)
INDIANAPOLIS SYMPHONY ORCHESTRA
MINNEAPOLIS SYMPHONY ORCHESTRA—(Everest)
MONT CARLO NATIONAL ORCHESTRA—Louis Fureaux, Conductor; Michel Block, Piano Soloist (Cam)
MOSCOW PHILHARMONIC ORCHESTRA—(Hurok)
NATIONAL SYMPHONY ORCHESTRA
NEW ORLEANS PHILHARMONIC—Werner Torkanski, Music Director; David Bar-Ilan, Piano Soloist (Cam)
NEW YORK STATE SYMPHONY ORCHESTRA
ROYAL MARINES TATTOO—(Cam)
ST. LOUIS SYMPHONY—Eleanor de Cervellos, Conductor; Tamas Vasi, Piano Soloist (Cam)
GOLOVSKY GRAND OPERA COMPANY
METROPOLITAN OPERA NATIONAL COMPANY (Hurok)

CHORAL GROUPS

BACH ARIA GROUP—(Decca)
EDEN & TAMIR AND THE ABBEY SINGERS—Liebeslieder Waltzes (Cam)
De PAUR CHORUS—Leonard de Paur, Conductor (Cam)
POZNAŇ CHOIR FROM POLAND—(Hurok)
HELSINKI UNIVERSITY CHORUS
ROGER WAGNER CHOIRALE—(Hurok)
WESTMINSTER CHORALE—George Lynn, Conductor (Cam)
VIENNA CHOIR BOYS—(Hurok)

CHAMBER GROUPS

BEAUX ARTS TRIO OF NEW YORK—Menahem Pressler, Piano; Daniel Gullet, Violin; Bernard Greenhouse, Cello (Cam)

SOPRANOS

ADDISON, ADELE—(Hurok)
ALARI, PIERRETTE—(Cam)

ALBANESE, LICIA—(RCA) (Cam)
CRESPIN, REGINE—(Cam)
COSTA, MARY—(Hurok)
CURTIN, PHYLLIS D’ANGELO, GIANNI—(Cam)
DAVRATh, NETINGA—(Vanguard) (Cam)
D’LOS ANGELES, VICTORIA—(Hurok)
DOBBS, MATTIWILA—(Epic) (Cam)
ENDICH, SARAMAE—(RCA) (Cam)
FLORESCU, ARGA—(Hurok)
FRENI, MIRELLA—(RCA, Angel) (Cam)
GRISt, BERT—(Cam)
HORN, MARILYNN—(London)
KAfER, LUCILLE—(Cam)
KIRSTEN, DOROTHY—(Cam)
KRALL, HEIDI—(Cam)
LEE, ELIA—(Cam)
LOPLOOK, PILAR—(DDG) (Cam)
MILLIPOuTe, ADAIANA—(Cam)
MARSHALL, LOIS—(Cam)
MILANOY, ZINKA—(RCA)
MOFFO, ANN%—(RCA, Angel) (Cam)
NILSSON, BIRGIT—(RCA, Angel, London) (Cam)
PETERS, ROBERTA—(Hurok)
PRICE, LEONYNE—(RCA) (Cam)
ROSS, ELOIN—(Hurok)
ROTHENBERGER, ANNEI—(Angel) (Cam)
SCHWARZKOPF, ELSABETH—(Angel)
STEEDER, ELEANOR—(London, RCA, RCA, Stand)
STRATAS, TERESEA—(Cam)
SULTHERLAND, JOAN—(London)
TEBALDI, RENATA—(London) (Cam)
TUCI, GABRIELLA—(Angel) (Cam)
VISHNEVSKAYA, GALINA—(Hurok)
WARENSKJOHL, DOROTHY—(Capitol) (Cam)
YARICK, DORIS—(Cam)
YEEND, FRANCES—(RCA, Columbia) (Cam)

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YEPES, NARCISCO—(CAM)
PRESTI & LAGOYA—(Hurok)
BREAM, JULIAN—(Hurok)
PIATIGORSKY, GREGOR—(Hurok)
HINES, JEROME—(Hurok)
ROSTROPOVICH, MSTISLAV—(Hurok)
ROSE, LEONARD—(CAM)
FOURNIER, PIERRE—(CAM)
DAVIS, DOUGLAS—(CAM)

CELLISTS
CABINET, JOHN (Columbia, London) (CAM)
ALVA, LUCINDA—(London) (CAM)
BJORLING, ROLF—(Wm. Morris)
CAMPORA, GIUSEPPE—(London, Urania, Capitol)

BRASS-BARITONE
BACQUIER, GABRIEL—(CAM)
BERRY, WALTER (London, Angel, DGG, Vox, Bach) (CAM)
BOYDEN, JOHN—(Westminster) (CAM)
CASSERLY, JOHN—(Columbia, MGM) (CAM)
GORMIN, HARRY—(RCA, Golden Crest) (CAM)
HERLIE, NICOLE—(Hurok) (CAM)
KERN, ROBERT—(RCA) (CAM)
KRAUSE, TOM—(London) (CAM)
LONDON, GEORGE—(CAM)
MAYNELL, CORNELL—(London) (CAM)
MCNEIL, ROBERT—(Columbia, London, RCA) (CAM)
QUILICO, LOUIS—(Vanguard, Decca, DGG) (CAM)
SOUZAY, GERARD—(Philips, Angel, DGG, Vox) (CAM)
UPPMAN, THEODOR—(CAM)
WARFIELD, WILLIAM—(RCA, Capitol, MGM) (CAM)

POPULAR
AMERICAN BEETLES—(Roulette)
AMES, NANCY—(Liberty) (ITA)
AMMONS, GENE—(Roulette)
ARMSTRONG, LOUIS—(Capitol, ABC (RCA)
ASTRONAUTS—(RCA)
AUSTIN, SUL—(Mercury)
BAILEY, PEARL—(Roulette) (Wm. Morris)
BARRITTE, PETE—(Vee Jay) (JPA)
BARTON, EILENE—(Mercury) (Century) (CAM)
BEACH BOYS—(Capitol)
BEAU BRUMMELS—(Autumn Records) (JPA)
BENTON, TONY (Decca) (Cam)
BENTON, BROOK—(Mercury) (ABC)
BEET, CHUCK—(Chess) (Continental)
BITTER END SINGERS—(Mercury) (ABC)
BILL BLACK'S COMBO—(Hi)
BLAND, BOBBY—(Duke) (Buffalo)
BO, EDDIE—(Chess) (Tico)
BOO, WILLIE—(Roulette) (Tico)
BOONE, PAT—(Dot) (GAC)
BOSTIC, EARL—(Cam)
BREWER, TERESA—(Philips) (GAC)
BROWN, JAMES—(King) (Universal)
BROWN, RUFUS—(Mainstream) (Cam)
BROWN, MAXINE—(Wand)
BURRE, SOLOMON—(Atlantic) (Wm. Morris)
CAMPBELL, JO—(Cam)
CANON, ACE—(Cam)
CARTER, BETTY—(Cam)
CASSIDY, CAITLIN—(RCA)
CHUCK, HANK—(King)
CLIFF, BILL—(Universal)
CLINTON, LEONARD—(RCA)
COOTER, JAYNE—(Capitol)
COOKE, MAEVY—(Cam)
COLEMAN, CALVIN—(Cam)
COLE, BERNICE—(Cam)
COLE, SAM—(Cam)
COLEMAN, THOMAS—(Cam)
CONCERT HALL—(Cam)
CONWAY, AL—(Cam)
CRANDALL, LORENZO—(Cam)
CROSBY, NELSON—(Cam)
CROSBY, ROSBERY—(Cam)
CRAWFORD, BILL—(Cam)
CRAWFORD, HANK—(Cam)
CRAWFORD, JIM—(Cam)
CRAWFORD, LAURIE—(Cam)

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* charts of Best Sellers in all of the most-favored record categories:--pop instrumental...pop vocal...teen favorites...classical...jazz...comedy...country...folk...broadway show and movie soundtrack;

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