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By BOB GLASSENBERG

A theory circulating in colleges and universities across the country (and the world) is that history repeats itself. Perhaps as man evolves, he repeats past actions. Certain Eastern religions teach a somewhat similar view of action. Perhaps life on campus is also somewhat circular. The same reasoning applies.

It appears to be getting down to this: colleges and universities across the country are feeling some type of money squeeze. A general belt tightening is taking place across the nation, not only on our campuses, but in business in general.

These two seemingly separate entities do fit together. In the 50's, campuses sponsored many inexpensive folk artists on campus. Artists practically sang for their supper. Joan Baez, Koerner, Ray and Glover, Pete Seeger, Gibson and Camp, Josh White, Peter, Paul and Mary, the Kingston Trio. The people (then) of the hard and quasi-hard road. The people of the consciousness of America. It was the folk sound, immediately coined the music of the Beat Generation. Long hair, beards, poetry in coffee houses. In actuality, it was the awakening of pop music on campus. The songs were “We Shall Overcome,” “Little Boxes.”

Class consciousness. A revival of the age of Woody Guthrie and the awakening of the consciousness of the sons and daughters of Middle Class America. The beginning of the evolution from beatniks and flower children, to hippies, yippies and other misleading, degrading terms. Generally politically, socially, musically conscious people.

SMOKEY ROBINSON and the Miracles have been a constant draw for campus audiences since the late 50's. They helped to open the campus entertainment field to Black performers of soul music singlehandedly. Robinson, a vice president at Motown Records, still finds time to tour the college circuit.

There was a constant then as well: Tony Bennett, Woody Herman and other big bands, Sammy Davis and the Vegas/Hollywood pre rock home coming entertainers.

That is all in the past.

Or is it? In years past, as students gained more and more control of campus entertainment, the rockers entered the scene. High priced artists playing their big hits.

The Top 100 heavies with the Top 100 prices.

It was a matter of time before campuses woke up and saw that they could hardly get their money's worth from one high priced group of superstars. It is sad. Remorse that Led Zeppelin does not play campuses. Perhaps campus towns, but not the campuses.

Money being the root of all evils. Remorse that Creedence Clearwater Revival is in the high priced bracket.

And how many more groups with the Top 100 sound have that Top 100 price? Forget the fact that many of these artists are successful because a percentage of the eight million plus students across the nation have purchased their records. Rejoice at Chicago; Blood, Sweat and Tears; Dreams; Paul Butterfield Blues Band; James Cotton; James Brown; the Doors, sometimes; the Jefferson Airplane;

JOSH WHITE helped to bring a social consciousness to students throughout the country in the 50's, prior to his death. Today his son, Josh White Jr., still plays and sings for students throughout the U.S. and abroad. White's guitar style and easy beat blues rhythms opened the way to the popular guitar styles of today.
Along with a wide range of other artist services we book personal appearances for these performers.
Larry Goldblatt/Blood, Sweat & Tears, Ltd./120 East 56th Street/New York 10027/New York/212-355-6154
Country Joe and the Fish; the Grateful Dead; Traffic; Bonnie and Delaney; Smokey Robinson and the Miracles; the Isley Brothers; the Temptations; B. B. King and the rest. They represent an appendage of the campus entertainment industry. Some are high priced and play not for peanuts but for large audiences at large universities. Some play to keep their relevancy alive. There are other reasons.

The Experience
But then one gets back to the younger, perhaps less known more personal entertainers. The entertainers about whom the managers say "I want them to get the experience of the crowd. I want them to feel at home. The audience is the best there is, so alive and truthful, ad infinitum. Nothing could be more true—or more cliched.

The Seegers of the seventies, James Taylor and Livingston; Tony Joe White; David Rea; Josh White Jr.; Don McLean; Tom Rush, an anachronism rightfully revived; Janis the blues of her time; Pete Seeger, Melanie; Joni Mitchell; Jim; Judy Collins; Joan Baez, still singing for peanuts and love; Junior Mance; Charlie Byrd; Roberta Flack; Al Kooper; Don Cooper.

And hopefully in the future, if not presently, Curtis Mayfield; Brewer and Shipley; Anne Murray; Van Morrison; Loudon Wainwright III; the Rascals once again; Neil Young, and on into infinity.

The bringers of the faith, sometime for a price:, sometimes false profits (but of course that is left to the individual). Usually, the artist is a constant reinforcement to students who today, more than ever, have become and will continue to grow into the guiding force—the underlying collective consciousness and philosopher of the nation and society. One sees it everywhere, from clothing styles to "Okee From Muskogee."

The Homecoming
The homecoming attractions are still there. Tony Bennett, Woody Herman, Bob Hope and company have been joined by Lou Rawls; Doc Severinsen, the big bands of the 70's with excellent musicians of another era; perhaps even the Brooklyn Bridge and other campus attractions which not only play homecoming shows but the normal campus shows as well—the Top 40's and nightclub acts who are remembered for their hits during the era of submarine races and parking lots. Cruisin' stars. And the revivals—Chuck Berry, Bo Diddley and friends—the people who helped to make the music scene happen by teaching the stars how to play. Constant reminders of memories and social amenities.

The Action
There are no trends to predict. Only the action that presents itself.

JOAN BAEZ has performed on campuses for as long as she has played the guitar and sung. On a recent tour she set a $2 price limit, a practice which she has almost always maintained.

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Campus Radio Experimenters

by Bob Glassenberg

In the last 12 months, approximately 20 records companies have added or assigned personnel to handle record service and related services to campus radio. There are now over 35 record companies who recognize campus radio as a viable force in selling product, especially album product.

This increase in service to campus radio tells a story of growth unparalleled in the music industry.

Not since the advent of rock 'n' roll has there been such an awareness of a market in the record industry. And the awareness is just beginning, for campus-radio while as old as colleges and universities and crystal sets themselves, is just beginning to blossom. Few record companies today can fail to recognize a market which has over eight million consumers. A debate centers upon whether the majority of album product today is bought by these consumers. But all surveys, mainly initiated by the campus stations or some part of the college or university community itself, point to the fact that the student consumer buys more album product, especially rock and related forms of music, than any other single market in the U.S. and possibly the world. These surveys also indicate that over half of the students in the U.S. (and probably Canada) from all indications, listens to campus radio.

The question of what type of music is heard on these stations is almost irrelevant, for most campus stations program for the entire student body of their particular school. Consequently, at any given time, there might be heard classical, rock, jazz, blues, country, easy listening—the entire spectrum of commercial radio—and more. This music is heard on one station, a practice which runs contrary to almost all commercial radio programming theory in existence. But one must remember that to the student, good music is good music, no matter what classification anyone else places upon it.

Because of the influx of rock or progressive music into the student market, a vast amount of radio programming is progressive music, sometimes termed underground by the industry. The context in which this music is heard is generally known as a
free form or underground format. WREK-FM, Georgia Tech's campus radio station in Atlanta, has a playlist containing jazz, blues, soul, rock, classical, everything. All music coming into the station is listened to.

This station is not an exception, it is the rule.

The exception is the Top 40 campus station. But they are not frowned upon by fellow campus broadcasters. Different strokes, as the saying goes. At WREK-FM there is no hesitation at putting Santana between Pharaoh Sanders or, perhaps, Dr. John. With the advent of music which combines gospel and rock, country and rock, jazz and rock, even classical and rock, the campus programmer has been able to take music from all parts of the spectrum, every genre, and place them together in one cohesive, coherent segment of music.

This concept is rarely seen in commercial radio, except perhaps at the few, true free form FM stations scattered throughout the country. The concept, incidentally, is called experimentation. It stands to reason that since the college programmer has his audience already and rarely competes with other stations, he can experiment more than a commercial station. Campus radio has more freedom, more music.

Where in commercial radio could a station play an entire day of RCA music? It happened at the University of Dubuque, Dubuque, Iowa. WGVU played RCA records all day as a promotion for the station. As a result RCA sales in record stores increased. The station plans similar days for other record companies. But a record company day at a station on campus is not the only way records are sold.

Carrier Current

The carrier current station at a college of 800 students in the middle of nowhere, USA, probably sells more records than it is given credit for. Often, this station is the only radio around playing underground music or LP cuts of any type. Perhaps there is nowhere else the students can hear the music so when they do hear it and like it, they buy it. This is true throughout the Midwest and South especially, where the student programmer tends to be slightly more aware of the times and attitudes of young people and rarely has to answer to station management. Students hear the likes of Dick Gregory, Rev. Jesse Jackson, "A Night at Santa Rita," even tunes such as "Working Class Hero," all programmed according to the obscenity rules of the Supreme Court of the U.S. Students depend upon their campus station in this type of area. And the campus station depends upon the record company, as well as the distributor and assorted friends to get its music.

A general belief in the industry is that records sent to a campus station get lost or stolen. This seems to be the major reason for not servicing campus stations. The same problems that of loss or theft, also occurs at the small or medium market commercial station, as well as the major market station. However, most companies point to theft on campus, rarely mentioning the problem of theft at commercial radio station in the same context. It is the campus station, where few people, if any get paid for their services. The campus station with a budget usually lower than any other type of station in the country. While people at the major market stations sometimes ask for eight or 12 copies of a record and receive them. Are all of these copies used at the station?

Security Conscious

Tight security is rapidly becoming the key word at every campus radio station. Mail can usually be picked up only by a responsible member of the campus radio station. Logs are being kept of records received. Station libraries are under lock and key and records checked out of the libraries must be signed for. There is at least an understanding of the problem and a conscious effort to eradicate the difficulty. And this is being done out in the open. Not behind closed doors. No one in the campus radio is afraid to admit that they have a theft problem. And everyone within the campus entertainment industry offers suggestions. There is a free exchange of ideas between stations and the faults of the medium are openly admitted and discussed.

Sometimes the openness with which campus radio approaches its problems is a hindrance. Campus radio is often termed non-professional by many commercial broadcasters. Yet there are modified Drake formats and modified underground formats at practically every campus station. If the need arises, a carrier current AM station is set up beside the already existing FM educational station. The AM handles Top 40 or perhaps easy listening chores for a majority of the time. Is it non-professional to tell the truth bluntly? Is it non-professional to air as a community service both sides of the news or what the commercial broadcaster may feel is an obscene or politically oriented record? "Je T'aime" or "Ohio" reflect an opinion and according to FCC regulations, both sides of an event must receive equal time on the air. Who is breaking what law?

Campus radio will grow. Perhaps it will become the only alternative media in the society. Commercial management is difficult to deal with in many instances—not only on the issues of drug songs, politics, or social comment, but also concerning formats and deviation from the normal broadcasting procedures. When was the last time commercial radio banded together to form a news network and cover an event? Yes, each network in commercial radio has a news agency feeding all of the stations. But it seems the only time commercial radio can get together is to broadcast a show in quadrasonic stereo. At the time of Kent State and the various moratoriums, campus stations across the country exchanged information. When can an ABC affiliate in one city call a Sonderling affiliate in another city to find out about an event?

Record Service

But growth and experimentation in campus radio depend upon more than just an exchange of ideas between varying stations. It also depends upon record service, since music is the mainstay of a majority of campus radio stations. And it is not enough to hire a campus representative at a record company and send him on the road. The representative must be able to communicate with the stations. This does not mean he has to look a certain way or act according to some rules and regulations. It simply means that the representative must understand certain things. Things like radio stations, record stores, and distributors and one stops. A campus station cannot sell a record if the record is not in the store. The representative should know what the station plays and make sure the record stores are stocked with that music. He must make sure the distributor or one stop has that music. And he must be sure to tell the truth to all the students concerned with any aspect of promoting music on campus. A good contact at the campus newspaper can sometimes help. Most of all, coordination of all these aspects is necessary. Hiring some young person for "x" amount of dollars per week to go on the road and say "play my record, man," will not really take care of business. Only sincerity and belief in the market and the medium will allow success. And this is a hard path to follow.

Campus radio will continue to enjoy growth. It has begun to innovate rather than emulate. The amount and the path it takes is partially up to the people running the station. The rest is up to the people running the record industry. The key to album sales is the campus. The key to the campus is coordination with campus radio. Listen to the music. •

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Cartridge television can become the "alternative" for commercial TV for college students. That's one precept being advocated by companies preparing programming for the educational market.

Cartridge television (CTV) will become the most economical new communications tool available to educators. That's one way in which audio visual executives see the burgeoning new electronic medium and its application in campus settings.

One thing seems certain. The CTV revolution—as it's been called—stands to generate emotional shock waves on campuses, through student unions and right down the line of classrooms all hooked up by cable to one central player on which some form of program is being presented.

The final, end form of presentation—be it one player per classroom, or TV sets in each classroom all playing the same program from one central originating player—is not of consequence at this early stage of the development of CTV on campus.

What matters in 1971 is that a new electronic tool—called the "fourth network" by some executives in the new field—will enable students to obtain material unavailable on commercial TV or in any other form of intimate contact.

CBS, with its Electronic Video Recording (EVR) system, has been the most aggressive in striving to launch its system on campuses. Motorola, which manufactures the EVR Teleplayer, estimates it will shortly be filling orders.

And companies like the American Program Bureau of Boston have already created a series of 10 50-minute black and white shows for students, available this September.

APB will sell its 10 show, one Teleplayer package to student union directors and student activity directors for $3,000. President Bob Walker sees the student union as the appropriate setting for the series of "issue oriented" shows which his six-year-old firm has created.

Among the shows which are available are programs on sex education, drugs, underground films, crime and the penal system, the draft and today's woman.

The concept behind APB's CTV shows is to "get issues across to students to spark discussion and thought." In 50 minutes "you won't solve anything," Walker admits, but you can sure stir up a hell of a lot of commentary.

In the program titled "Do You Own Your Own Body," there is an eight-minute sequence showing an actual abortion. APB's own in-house production unit took portable video tape equipment into a doctor's office and shot an abortion. The girl is interviewed after the operation. The show is hosted by Bill Baird, a top crusader for legalized abortion. "We took our cameras into the doctor's office," Walker explains, "to show abortion can be done properly. Too many girls kill themselves each year with bent hangers."

Walker sees CTV as "retrievable television," where
Rod McKuen
in concert

The only guaranteed sell-out attraction on or off campus.

Concert Manager: J. Foster/8721 Sunset Blvd., Suite C/ Hollywood, Calif. 90069/(213) 659-1660
Eight years ago we all dressed neat in our striped short sleeve shirts. And we dreamed about catching the perfect wave or building the meanest car. And The Beach Boys led us with their songs. From Sacramento to Atlantic City shrieked with joy when Brian hit those high high notes and Mike led out "Monster Mash."

Their record company dug it and reaped the rewards after year. But one day Brian, Dennis, Carl, Mike, and Bruce said "enough" to all that icing on the plum trees and began getting into pretty far out. The problem is that the record company wanted to stay fab and couldn't quite get with the new sound. Instead they started shoveling out the old time new packages—"Greatest Hits," "Best Of's" and all. And sooner or later you started to change it. You had, but didn't know they had. That The Beach Boys were into organic foods and ecology and said dedicating an album (Wild Honey) to both three ago is something you never learned, since the directed you should still think of The Beach Boys as surfing hodads. That The Beach Boys were the first to incorporate the Moog into music (1966) is something you probably didn't learn. The same goes for just about everything from wind chimes to meditation.

But by then you had grown out of baggies and c
Now it's 1971 and finally you're starting to learn what's really been happening with The Beach Boys. Maybe that's because the guys are now with Brother-Reprise records (the Warner Bros. people), who are proud to display what Fusion Magazine has recently called "the most dynamic vocal group rock has produced."

Few would have dreamed that The Beach Boys would have dared show up at a festival. But there they were this past Fall, with Baez and Country Joe and John Phillips and Kristofferson and all the guys at the Monterey Festival. And according to the music freaks and critics alike, The Beach Boys were the highlight of the concert, dazzling the crowd and bringing them to their feet with incredibly beautiful, progressive sounds.

Then their first Brother-Reprise album was released. "Sunflower" is already on the best album of the year listings of magazines like the Village Voice. Rock Magazine calls it "a delicate but almost perfect balance, like whipped cream and nuts."

Now, following a three year absence, The Beach Boys are taking to the American concert trail. About the time you're reading this they'll be finishing three important performances—at L.A.'s Santa Monica Civic; Boston's Symphony Hall; and New York's Carnegie Hall.

Call us at American Products to find out how those concerts fared, and about booking The Beach Boys, In Concert for your campus this year.

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shows on an EVR player, for example, can be played back or stopped and advanced frame by frame.

APB's list of oftentimes controversial figures like Abby Hoffman, Ralph Nader, Julian Bond, will all be utilized in programs. These people are among the 400 represented by APB in the college lecture circuit.

**Unfiltered Method**

CTV can become the most unfiltered method of communication for students because it will come into the college unsponsored, unsullied, without any federal restrictions and hopefully explosively honest and frank.

APB's Walker says his company committed itself to creating programs which probe the social and revolutionary situations in America. "We have a real belief in the freedom of expression and CTV will be an alternative to commercial TV."

APB's programs, as well as those being created by Grove Press, which publishes Evergreen magazine, stand apart from the other companies which are planning to convert educational or industrial films into a CTV format. A growing number of companies have given their propaganda films to CBS for transferal into the CTV mode, including ATT, Popular Science Magazine, Shell Oil, Fleischmann's Yeast, BNA Films (executive training films), Field Enterprises (series of pre-school through adult education topics), NASA, Motorola (social issues, travel, sports, vocational education, science, public safety, management and personnel development topics), National Film Board of Canada, the Bureau of National Affairs, Miami Seaquarium, NFL Films, Pyramid Films, STP Corp., WGBH-TV, Boston (law enforcement topics), United States Information Service, BFA Educational Media (science films), Harvest Films (eye safety), United States Department of Agriculture, Ford Motor Co. (driver educational films), Gulf Oil, American Medical Assn., United States National Archives Center.

CBS speaks of 600 "curriculum oriented" films in its present EVR library.

APB's Walker has established its own sales force to sell software and machines. It already works with the top colleges in booking lecturers like Bernadette Devlin, the fiery Irish political figure, and Dick Gregory, who was being booked on campuses before "Black Was Beautiful."

APB will offer a school one CTV show every other week starting this September. At the end of the first 10 shows, a second 10-show sequence will begin. At the end of the 20 shows the school owns the Teleplayer.

And as the curriculum expands, other departments within the university will want to have their own players, Walker believes. Emmy award winning film documentarian Fred Wiseman ("Hospital," "High School" and "Titicut Follies" will have his works transferred into EVR and sold by APB).

APB's London office is presently negotiating for concerts and other musical attractions for distribution in the U.S., since APB plans to cover a wide gamut of subjects.

**Classroom Tool**

Many educators look to EVR or other forms of pre-recorded video cartridges as helping fight the battle away from 16mm educational films which are costly and wear out. (The EVR system utilizes a 8.75mm wide film in an enclosed plastic case.)

Harold Layer, assistant director of the San Francisco State University's Audio Visual Center, sees EVR as providing a cheaper, more durable form of classroom tool than 16mm film. He anticipates building up a library for use throughout the school once a state freeze on buying new equipment is lifted. San Francisco State, like several other schools, have ordered Teleplayers from Motorola, but fund freezes in some instances have thinned out the number of schools which are still actively awaiting their machines. (What has further delayed the delivery of players was CBS establishment of color standards which Motorola had to comply with in its factory. This was the situation during January and February.)

Layer wants to get a hold of avant-garde, experimental and educational films because his school has a good motion picture department. He sees EVR film as being one-fifth the cost of a 16mm print. EVR does not have any of the disadvantages associated with 16mm and 8mm film: projector noise, no rewind feature. "EVR is quiet and it can be electronically distributed over a cable to other sets on campus." Layer's center provides audio visual programming to the school's 60 departments. (It has 1,100 16mm films, 3,500 film strips and 1,000 audio tapes.) Layer says he wants to get out of 16mm because "we can't afford $200 to $400 for a half-hour color film. We're like a rare book library dealing in an expensive medium which wears out after 100 to 200 plays."

San Francisco State, like other schools around the country has been using video tape equipment for off-campus originsations. It has four General Electric video tape units plus one Sony Portapack battery operated unit. All these video tape units are in constant use. In addition, the school's TV department uses broadcast quality Ampex VTR units for its own productions, so there is much activity within the campus of a taping-replay situation. EVR will only allow a playback situation like 16mm film.

Motorola's EVR sales chieftain Bill Gallinger says there are nearly 30 schools which have ordered Teleplayers. "Most have existing vestments in audio visual equipment and are doing some creation of their own." In addition, a number of Canadian schools have come in with EVR orders. Many of the orders are purely for evaluation purposes. But Georgetown University has ordered a number of players for medical education.

Besides CBS' EVR system, Avco's Cartrivision video tape system has been lining up prerecorded programs which could have curriculum value.

So there is a new classroom helper ready to spring on campus this year. A lot of dollars are being invested in the development of this newest teaching aid."
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By RADCLIFFE JOE

Already audio magnetic tape is making tremendous inroads on college campuses across the nation, and indications are that cartridge TV, its more sophisticated counterpart, will go even further toward improving and solidifying the concept.

Although the concept of utilizing tape for more personalized teacher/student relationships has been around since the first reel-to-reel recorder was developed, the idea actually began to realize its potential with the introduction of cassette recorders.

Teachers discovered that the handy little gadget, with its portability and ease of use, not only gave them tremendous opportunity for creativity in expounding their theories, but also evoked a more positive response from frustratingly negative students.

Also, it began playing an increasingly important role in the reduction of crowded classrooms, as more and more students were able to tape their courses and study them in the convenience and less distracting atmosphere of their own homes.

Today it is being theorized that the only practical way to halt the on-campus population explosion and its related ills would be to put a tape recorder in the hands of every student and send him home to study. The classroom would then be maintained—on a smaller scale—as a place where students would meet once or twice a week—at staggered periods to avoid congestion—to have his exercises graded, and to be exposed to the ambience of the college setting which would continue to be vital as a stimulant for creativity.

Already many giant publishing houses are offering their textbooks in cassette form, and, firm in their convictions that recorded learning will be the trend in education in the future, are either looking at, or are already deeply involved in, far reaching agreements with cartridge TV firms that will offer their text books in this new visual format.

Among the leaders in the field of this exciting new approach to education is the Videorecord Corp. of America. Located at Westport, Conn., this company, concentrating its efforts largely on the development of software for the medium, has adopted a scientific approach to its commitment by enlisting the aid of both a creative producer and a behavioral scientist to develop innovative programming.

In developing its concept toward educational programming, VRC is placing emphasis on what it calls interactive self-pacing learning.

According to Dr. Stanley Hopwood, president of VRC, cartridge TV turns the passive television set into an interactive learning system through the use of visually stimulating on-line programming, and responsive off-line manipulative programming, and/or text material.

"It is," he said, "interactive in the sense that it can be combined with off-line ancillary materials in a programmed learning situation, and self-pacing in respect that the individual controls the pace of his visual experience.

The VRC chief executive expanded, "With cartridge TV the user can choose his own program material and actively engage in learning within a format that will motivate him to want to learn."

He continued, "The video portion of the program on the television screen takes the place of the teacher, while student activities could be a programmed text, a manipulative action, a simulation or a game. He can use his books and tools to reinforce his learning and further stimulate his interests.

"And of course self-pacing allows the user to move through the program material as fast as his ability allows. He can repeat any segment of the program until he feels ready to move on."

Also actively engaged in the development of programming for the CTV medium are the major contenders in the hardware race including CBS/EVR, RCA/Selectvision, Ampex/Instavision, Avco/Cartivision and Retention Communications Systems, Inc.

Software developers include Motorola Teleprograms, and Optronics Libraries headed by Irv Stimler. This last company, in addition to developing text-book oriented educational material, is also working with a well-known underground video theatre to produce the first magazine in CTV form aimed at the college student.
Thousands of people will stomp, shout and wave their arms furiously.

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On Columbia Records:
Music of Our Time From the Music Company
By BOB GLASSENBERG

The rock scene has thrived on campus this year—artists who have risen on the charts have increased the number of campus dates played during the past year. There has been a steady stabilization of prices for groups appearing on campus. But most booking agencies agree that the tide is turning slowly towards the softer sound and the less expensive artists and entertainment packages.

Today the key to the college market is to build an act so they do not have to depend upon their last hit record for booking dates, according to Steve Leiber, head of the William Morris music department and campus entertainment department. "The Lettermen and the Association are two good examples of this," Leiber said. "While these two groups do not continually turn out hit records, they work constantly on the campus. I think this is for two reasons. First, they have been around for quite a while, building a reputation for good shows and reliability. I think also that credit must be given to our entire department and agency."

"As one of the larger agencies which not only books entertainment but also artists for commercials and the like, we are able to draw on all of our resources to find, promote and maintain good live entertainment."

Leiber also said that in his opinion, there were many acts that got their first boost on campuses. "Dionne Warwick's major source of income when she first became well known and before that was the college market. Her reputation has been built there and she will probably always play such dates."

The William Morris Agency books entertainment on campuses throughout the country through their campus department, which has grown from a three-man operation to a large-scale sectionalized separate department of the agency. "Each person within the department is responsible for one section of the country. He knows all of the campuses within his respective section. He knows the equipment available on each of these campuses and he also is in personal contact with the college concert managers, the social chairmen and the union managers on each of his campuses. This enables us to perform as specialists, both for the performer and for the college," Leiber said.

Better Equipped
Jay Jacobs, who also works in the college department of William Morris, said there had been numerous advancements on campuses this year. "I feel that they are far better equipped to handle any type of act now," Jacobs commented. "Now, when a new entertainment center or some other structure with a theater is built, lighting and sound are very much a part of the picture. There is almost a new professionalism awakening on campuses. Everyone involved in the entertainment field of campus activity is becoming more aware of the artist's needs. There is even some competition growing—promoters off campus versus the on-campus promoters, the students. Prices have leveled off, but colleges are offering a higher percent of the gate to the acts. This brings them in direct competition with the off-campus promoter in many cases, excluding the really high-priced groups. We even had the Rolling Stones play two campuses on their U.S. tour."

Larry Goldblatt, head of Blood, Sweat and Tears, Ltd., finds fault with many of the large agencies and many campuses. I think agencies such as ours, which handles four acts, has a distinct advantage over a large, departmentalized agency," Goldblatt said. "We not only have direct contact with the campuses across the entire country, which enables us to better coordinate a tour, but we have direct contact with all of our artists, and really understand their needs. This, I feel, is most important, for the artist must be happy with his schedule and of the finer points of the tour if he is going to give a good show continually, night after night."

Friends & Advisor

For Goldblatt, his artists come first and the business comes second. "We are friends with the artists," he said. "We only act on their behalf and as advisor. I think every agency does this to an extent, but I do not feel that agents at a large agency really know their artists on a personal basis. Furthermore, the larger agencies try to use their big acts to sell other acts with the bill. We do not do this since each of our acts can stand alone."

"When an act spends 10 or 15 percent of its gross on an agency and all it gets in return is bookings, it is getting shortchanged," said Goldblatt. "There is travel to take care of, roadwork, rehearsals, and most important, routing. A good agent does not want to send his artist from one end of the country to another overnight just to get good money. Many times we will sacrifice money for convenience. It makes more sense to keep the group rested and together by having them travel as little as possible between dates. It also saves money."

DIONNE Warwick was one of the stars who helped to build her reputation through campus appearances, according to William Morris Agency music department head Steve Leiber. Miss Warwick still plays campus dates regularly.
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Ed Rubin, of the International Famous Agency, agrees with Goldblatt on the lack of professionalism on campus. "Schools tend to sign any piece of paper we give them with the supposition that they really don't have to meet the requirements. For example, their feeling seems to be that the artist can't walk out of a sold-out house just because he has to use an upright piano instead of a baby grand as stipulated in the contract or rider."

Artists' Problems

There are also problems with the artists, according to Rubin. "Certain acts will not work certain parts of the country sometimes because of police or just plain harassment, sometimes because of transportation problems. Today as opposed to a few years back, a five-man group means eight to ten people traveling and perhaps one to four tons of equipment. The equipment is hard to move from location to location, especially 3,000 miles in one shot. Even the airlines are becoming increasingly difficult to deal with."

Rubin feels that the most interesting phenomenon in the college market is that popularity of an artist is generally based on the singles chart, but the students buy albums. "The market constantly changes," said Rubin. "Unquestionably, the trend today is towards the folk act. The campus seems to want an individual rather than a group, with a few exceptions of course. Next year, who knows? That is what really makes the market interesting."

George Stanton of the Theatrical Corp. of America sees other problems in the college market. "At present," Stanton said, "the Union coordinators are trying to get the students' interest away from the chart act that will cost a great deal of money and perhaps not entertain. This, I feel, is one of the reasons for the switch to the solo or soft-sounding artist. It is also one of the problems, for the students have definite ideas about artists appearing on campus."

Stanton said that his agency is in between the large and small outfit. "We act as consultants, offering personalized service in packaging shows. We talk to the union managers, analyze the problems they have and then suggest possible solutions to the union committee. I have found that the biggest problems the students and the other people involved in campus entertainment have is getting information on artists and understanding the specifics of contracts and rider terms."

"As far as I am concerned," Stanton concluded, "the market is moving equipment and cuts down the odds of having something get or arrive late."

Goldblatt has changed his criteria booking Blood, Sweat and Tears. have waited to place them on the impuses this year because of the ube administrations were having year with the students. I am conned with safety. I also have started king them in smaller places where sound is better and they have a rapport with the audience. This, both the group and the audience satisfied," Goldblatt added.

"There is a definite process of ... and the 'ence at concerts," Goldblatt said. or getting the money, the campus is most important market for a con- porary group. The students buy ums, literally setting nationwide ds with their purchases. If they the artist, they will continue to him after graduation. They will tinue to buy the artist's product go to concerts. Thus, we have a um audience."

Goldblatt did have a few con- criticisms. "I really don't think had been a great growth of pro- onalism on campuses. I do not y expect this, since the turnover personnel is high. Therefore, our is always bring their own en- rs and lighting experts. It is im- tant part of the show. To entertain audience today, there must be a t amount of sophistication in s of the technical aspects of the ornament. We often cannot get we want from an outside light- crew for instance. Often, the con- chairman tries to take charge of aspect of the performance. I guarantee a good show if we run the entire show. Unfortunate- this sometimes causes an ego pro- for the concert chairman or the man. This is emotional and ainly dangerous for both the artist the audience. But the campus still ins the place to work, learn and e for today's artist," concluded.

Mixed Emotions

Stanton also said he had mixed emot about the market. Aside from all problems, Stanton added that "the students are the most appreciative dience and I have the ultimate res and reliability for student tastes. energy of the students varies fr school to school, but I'll take energetic student promoter who w.

to learn and has an open mind e time."

Marty Klein of Creative Mana ment said that many of the techni problems about which agents, moters, groups and managers c plain could be alleviated if the col concert manager and the road a- ger of the group double check technical aspects at a reason length of time prior to performan of the group. "There is difficulty w this of course, but we always try take care of this aspect," said Kl.

As far as he was concerned, trend for campus entertainment with the most popular groups on LP chart. "The student today is LP market and with increased ex- sure of artists, record sales wi ri."

CMA also uses the sectional proach to bookings, with each age- taking care of one part of the coun "Then the agent knows the sch: and the particular problems of e campus," said Klein. "Both the groups and the older, more stabil groups must continue to play c- puses. The exposure is more t necessary and as the prices for c- certs continue to stabilize the mark will grow and artists will conti.
By RITCHIE YORKE

Canada only has one-tenth the population of the U.S.; the Canadian music industry is a very recent phenomenon; and there is a distinct "lack of ethics" among booking agencies in Canada...

These are some of the reasons given for the slow growth of the campus market in this country.

Terry Filion, a partner in Concept 376 Ltd, which is one of the largest bookers in Canada, summed up the college attraction scene in one phrase: "Basically, it's confusion."

Canada's campus market is broken into two separate sections—colleges (of which there are about 70) and universities (there are 22 "good ones").

According to Filion, colleges book mainly Canadian acts, but their concert ceiling is only about $500. Universities are more interested in U.S. acts, says Filion, and they spend three times as much on imported acts as local.

Filion claims that one of the major obstacles preventing the growth of a virile campus scene is the lack of block booking. "For example, a guy at the University of Alabama in the U.S. is able to book 75 other universities. That way they get good service and good prices from U.S. agents.

"They're now trying to get block booking together in Canada, but it's going to take some time."

Local Content

Filion says that the recent CRTC local content ruling, forcing Canadian broadcasters to play locally produced records, has had some good effect on the college booking scene.

"Because of the records coming out, Canadian universities and colleges are showing more interest in booking local talent. But there's a long way to go. Maybe I'm too patriotic or something but I think that if the universities get grants from the Canadian Government, a lot of it should go back to Canadian talent.

Another of the problems on the campus, says Filion, is the general lack of acceptance of college radio. "You could put a saturation campaign on a college station for a campus concert and still hardly anybody would show up. On campus, they listen to the local rock stations, AM and FM."

Filion says that most agencies would rather not book U.S. acts into Canadian campuses. "We prefer to stick with Canadian groups. There's less hassles and you are completely responsible for your acts."

One of the key reasons why fewer U.S. acts are being booked into the Canadian college market is high prices. "U.S. agents forget that Canada is one-tenth the size of the U.S. market. We can't afford the $20,000 tags each gig. When U.S. groups go to Europe, they work for much less. I don't know how long it's going to take them to realize that they must make substantial reductions for this market too. Canada is not, I repeat, not just an extension of the U.S. market. We may be geographically, but the college market is a world removed."

What the colleges need, Filion believes, is an unbiased representative not affiliated with an agency to fairly coordinate their dates. Block bookings would follow, and the Canadian college market could rapidly expand.

Filion thinks that the growing acceptance of Canadian-made records nationally will eventually mean nationwide campus tours by local acts. "The main problem is getting the colleges to run the dates together."

Canadian acts that are doing well on campus, Filion notes, are the Guess Who, Crowbar, Lighthouse, Mashmakhan, Chilliwack and Homestead.

Too many agencies are ripping off college bookers, Filion claims. "The agency scene in Canada is like a sandbox. It's complete bedlam. Most agencies will quote any band at any price at any time. The college booker gets screwed in the end.

"Far too few college bookers are really familiar with the scene. They only have the job for a year and there's a lot of difficulty establishing any kind of mutually beneficial relationship.

"The bookers are dismayed when they find four different agencies quoting four different prices (the difference being as much as $200) for most Canadian acts. There's no agency professionalism or ethics. And in the end, the campus market suffers."

Pointing out that colleges are not a major market for rock talent, or any talent for that matter, Filion notes that high school booking represents a much bigger outlet than colleges and universities combined.

Clearly, there is wide room for improvement in the Canadian campus market. But people are aware of the problems and the growing domestic importance of Canadian rock acts will eventually mean an efficient and ethical booking procedure.
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Czech Student Taste Important

PRAGUE—It is rather difficult to speak of a separate college circuit in Czechoslovakia. Large auditoriums at campuses are practically nonexistent, or at least not used for commercial shows. In most university cities there are student clubs, but their financial means are limited so that they have to rely either on local talent or on young groups—consisting partly of students—who are willing to perform for their colleagues for moderate fees. However, the influence of the student taste on record sales may be considered as quite important. Student audiences played an important part in the development of all minority trends in pop music such as jazz, rock, country or folk music. Every year there is a national contest of student groups—"Student Universiada"—held at Ceske Budejovice; groups from abroad may participate as non-competing guests. For several years, the contest was organized in two categories—jazz and rock.

Wide Variety in Finland

HELSINKI—The Finnish college circuit consists of around 170,000 students but only one real campus area. This is situated at Otaniemi on the outskirts of Helsinki. It houses 1500 students of technology, which is, however, only 30 percent of students studying at the college of Technology. Other university and college campus (though very small ones) are suited in Helsinki, Turku, Tampere and Oulu. Otaniemi Campus offers a wide variety of entertainment. It occupies highly popular "Aquarius" disco which is open to all people over 18 years of age. Otaniemi Campus also books top artists for their Saturday night balls. Recent attractions have included Tapani Kansa, Katri Helena, Pepe and the Paradise and M.A. Numminen, who like others have appeared for very reasonable fee of $200.

Students seem to like all sorts of music, but mainly popular one. This is well noted from the programming of OTA-RADIO, which is on the air from 11:30 p.m. to 4 a.m. offering computerized record requests on mostly non-stop basis. OTA-RADIO has also four other channels for pure informational purposes.

If we are going to talk about typical Finnish Campus music, that must be the kind of brass music played by extremely popular Retuperan wbk, whose music is a kind of Dixie jazz and has made an album for PSO.

—KARI HELOPALTIO

All Quiet on Italian Campus

MILAN—Recently Italian colleges and high schools have been passing through a serious institutional crisis: debates on the educational reforms and political demonstrations are very frequent in every part of the country. With such conditions no campus activity has been carried out and no musical or cultural student society is currently in action.

Obviously, among the audience for pop events and among the consumers of record and tape market, the student percentage is very high, but no special organization has been ever set up.

On the other hand, things being as they are, the Italian music industry has never taken into account any initiative or any promotional campaign with regard to campus activities.

—PEPPO DELCONTE

Several groups which later reached a considerable commercial potential, began in student clubs. "Collegium Musicum," a rock group with adaptations of works by classical composers, won their audience in student clubs in Bratislava. By now they have successfully toured abroad (especially in Poland) and their first LP on Supranon is in preparation. The Rangers, Panton's best selling artists, combining country and folk influences, originated among the students of Prague College of engineering and made their first impact upon the audience in clubs attended by students.

Students form a considerable section of the audiences of yearly jazz, rock and country festivals, arranged in Prague on professional and international basis. Generally one might say that student tastes are important as a counterbalance against the MOR, more traditionally oriented tastes of the general audience.

—LUBOMIR DORUZKA
You booked them when.

Argent is already beginning to make it big in America. (They're a major group in England.) Their first album was highly acclaimed from all sources, and their new album is more powerful than the first. Rod Argent's hypnotic organ playing is more prominent than ever, both on record and in person.

Tin House has been touring with Edgar and Johnny Winter. They're teenagers who capture the freshness of rock 'n' roll the way teenagers were meant to do. Their first album was produced by Rick Derringer of Johnny Winter And.

Blackstone holed themselves away in a garage for six months and emerged with a whole album's worth of intense music. As a result, their album sound is their live sound. And an exciting sound it is.

Chelsea Beige is a New York City group, all the way. They got their start at a Fillmore East talent night. And individual members have played with Cat Mother and the All Night Newsboys, Blood, Sweat & Tears ... local groups like that.

Little John is a brass-rock group, now being produced by Roy Halee (producer and engineer for Blood, Sweat & Tears, Simon & Garfunkel, Laura Nyro). Their first Epic album showed great promise. Their new album shows great fulfillment.

Big acts of tomorrow, on Epic Records now.
Greek Students Entertain Themselves

ATHENS—Two of the country’s four universities are located in the Greek capital, Athens, and in the second largest city, Thessaloniki.

Groups and artists in Greece are almost always booked to perform for the public of both cities and seldom is a concert set up for students only.

Concerts held in theaters or auditoriums especially for students of the two universities are mainly organized by the USIS and the Goethe Institutes. These events include appearances of jazz musicians or classical artists, none of them with a great following in the university circuit.

Thessaloniki’s Aristotelian University brought Caterina Caselli (CBS) and Rocky Roberts (Durium) last year in one of the once-a-year concerts during the Student Week. The concert proved a tremendous success although the profits were not high because of the expenses and the government tax of 33 percent.

Students in Thessaloniki, which is the location of an 8,000 seater Palais Des Sports, are usually favored with low priced tickets in pop concerts staged in this city.

During the last four years the International Fair of Thessaloniki staged concerts by Johnny Hallyday, Sylvie Vartan, Rocky Roberts, Al Bano, Dalida, Vicky, Marie Laforet and local talent. The majority of the audience were students thus proving the great interest for pop artists in the university circuit.

The students of the Athens University have their own half-hour television and radio weekly programs, but these are mainly talk shows. Their colleagues in Thessaloniki have a daily half-hour program on the local Armed Forces Radio Station, called “Young People, The World and Facts,” which plays Greek and international hits, reflecting students’ choice. This program, broadcast every night from 10:30 to 11, is quite popular all over Greece.

Greek students are mostly after bouzouki flavored music and American or British hits while classical, jazz or country records have a less than 30 percent audience. Most popular international artists are the Beatles, Elvis Presley, Adamo, Al Bano, while Marina, Dionyssis, Savopoulos, Kostas Hadjis, Gregoris Bithikotsis, Yiorgos Dallaras, Tolis Voskopoulos are some of the local favorites.

Students also entertain themselves in discothèques, bouzouki night spots and taverns.—LEFTY KONGALIDES

Rob Heller Enterprises
Let a professional be of service to you.

PACIFIC GAS & ELECTRIC  POPO  GUESS WHO  JAZZ CRUSADERS
NORMAN GREENBAUM  SHA NA NA  GRASS ROOTS  ALBERT COLLINS
THE YOUNGBLOODS  BOX TOPS  DICK GREGORY  SEALS & CROFTS
JOHNNY OTIS SHOW  REDEYE  SWEETWATER  JOHN SEBASTIAN
LINDA RONSTADT  THE BYRDS  BALLIN’ JACK  CHARLES LLOYD

...Just some of the top name attractions which ROB HELLER ENTERPRISES has been proud to have brought to campuses throughout the country during the 1970-71 concert/dance season.

Over the past six years, in my former capacity as head of the college concert division of the William Morris Agency, Beverly Hills, California, I have worked closely with Deans, Activities Directors, Student Government officials, etc. at schools throughout the country with regard to concert programming. I have become familiar with your responsibilities and well aware of your problems in getting the right acts at the right money.

Working cooperatively on a non-exclusive basis with all the major agencies, ROB HELLER ENTERPRISES represents you, the individual campus, in reaching out for the acts of your choice within your budget.

We eagerly await the opportunity of serving your campus talent needs.

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College Concert
Check List

Ken Kragen and Ken Fritz, in their book, "A Guide: Successful College Concert Production," summarize the steps required for a successful college concert. These steps are listed below.

Eight weeks before the show and earlier:
- Check on available auditorium or gymnasium dates and put hold on one.
- Check on available acts, decide on one, negotiate deal and request an immediate exchange of wires of confirmation and a contract.
- Begin investigation of box office, publicist, etc.
- Set details of show such as time, etc.
- Establish budget.

Seven weeks before the show:
- Receive contract on artist, complete, return with deposit.
- Make arrangements for main box office.
- Set up publicity committee or hire outside professional.
- Set ticket prices and scale the house.
- Order Tickets.
- Order Posters, Flyers, other promotional materials.
- Meet with artist's record company to determine cooperative effort.
- Set radio deal, if any, and work out radio schedule.

Six weeks before the show:
- Meet with publicist and work out details of advertising schedule, announcement date for publicity, etc.
- Make out final budget.
- Meet with main box office to determine sale date, mail order, phone reservation and other policies.
- Determine complimentary ticket requirements and make arrangements to have them pulled from tickets when they arrive.

Five weeks before the show:
- Place ads for first Sunday's advertising in off campus papers.
- See that first releases are sent out with photos, etc.
- Make sure that tickets have or will arrive shortly.
- Check on city, ASCAP and BMI licenses.
- Discuss staging requirements with auditorium personnel. Order any special equipment and request stagehands and others needed (ushers, etc.).
- Do direct mailing, if any.

Four weeks before the show:
- Be sure tickets have arrived.
- Begin to fill mail orders.
- Distribute posters, flyers, other promotion material.
- Place remainder of advertising schedule, particularly on campus ads.
- Get material to artist's record distributor.

Three weeks before the show:
- See that second round of publicity releases are sent to the media.
- Continue to get publicity and promotion materials out as necessary.
- Check on box office sales.
- Check on advertising schedule to see that it is being carried out properly.

Two weeks before the show:
- Start radio campaign.
- Check sales two or three times during the week.
- Begin to distribute complimentary tickets (at least to invite people if tickets are to be held at the box office window on night of the show).
- Make sure of good advertising program and publicity coverage for last week.
- Cut back ad expenditures if show is selling out or put on extra push if things are slow.
- Get reviewers to cover the show.

The week of the show:
- Check sales daily.
- Ask for extra push from media, if necessary.
- Carry out artist promotion if he is in town and available.
- Continue to invite comp list.
- Discontinue filling of mail orders and hold any received at the box office for pick up.
- Check to see that all staging requirements discussed earlier with auditorium personnel have been taken care of.
- Push for last minute publicity.

The day of the performance:
- Check out all box offices into central one and then into auditorium or gymnasium box office.
- Discuss lighting, sound and other requirements with the stage crew and set them when act arrives.
- Meet with ushers if you need to give them any special instructions.
- Make sure coffee, food, etc. is in dressing room.
- Open auditorium doors to public 45 minutes to one hour before the show.
- Discuss any special instructions with the MC.
- Start show being sure to give act adequate warning calls.
- Check with the act and/or company manager at intermission for any change in lighting and sound handling.
- Check out Box Office during second half of show.
- Pay artists any additional money owed them that night. (Give it to company manager if there is one.)
- Thank everyone involved.

Follow up after the show:
- Write to thank everyone involved.
- Clip and send reviews to artist, etc.
- Make up final accounting, pay bills still due.
- Draw up report on show to help future programs.
- Take ten days in Tahiti to recover.

Billboard Campus Attractions • March 27, 1971
PREMER TALENT ASSOCIATES

GRAND FUNK RAILROAD

TEN YEARS AFTER

MOUNTAIN

JETHRO TULL

JOE COCKER
The Top Selling Album Artists On Campus were compiled by Billboard's Music Popularity Charts Department and is based on Best Selling Album reports from college bookstores and record shops around the leading college campuses in the U.S. The period covered is from March, 1970 to February, 1971. These charts reflect LP sales reports only, and do not reflect personal appearance popularity.

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (Label)</th>
<th>Pos.</th>
<th>ARTIST (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHICAGO (Columbia)</td>
<td>33.</td>
<td>STEPHEN STILL (Atlantic)</td>
</tr>
<tr>
<td>2.</td>
<td>CROSBY, STILLS, NASH &amp; YOUNG (Atlantic)</td>
<td>34.</td>
<td>JOHN SEBASTIAN (Reprise, MGM)</td>
</tr>
<tr>
<td>3.</td>
<td>JAMES TAYLOR (Warner Bros., Apple, Euphoria)</td>
<td>35.</td>
<td>ROLLING STONES (London)</td>
</tr>
<tr>
<td>4.</td>
<td>BEATLES (Apple, Capitol, Polydor)</td>
<td>36.</td>
<td>JONI MITCHELL (Reprise)</td>
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<tr>
<td>5.</td>
<td>WHO (Decca)</td>
<td>37.</td>
<td>TEMPTATIONS (Gordy)</td>
</tr>
<tr>
<td>6.</td>
<td>SANTANA (Columbia)</td>
<td>38.</td>
<td>BOB DYLAN (Columbia)</td>
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<tr>
<td>7.</td>
<td>GRAND FUNK RAILROAD (Capitol)</td>
<td>39.</td>
<td>JIMI HENDRIX, BUDDY MILES &amp; BILLY COX (Capitol)</td>
</tr>
<tr>
<td>8.</td>
<td>MOODY BLUES (Deram, Threshold)</td>
<td>40.</td>
<td>BLACK SABBATH (Warner Bros.)</td>
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<td>9.</td>
<td>CREEDENCE CLEARWATER REVIVAL (Fantasy)</td>
<td>41.</td>
<td>VAN MORRISON (Warner Bros.)</td>
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<tr>
<td>10.</td>
<td>PAUL McCARTNEY (Apple)</td>
<td>42.</td>
<td>LEON RUSSELL (Shelter)</td>
</tr>
<tr>
<td>11.</td>
<td>NEIL YOUNG (Reprise)</td>
<td>43.</td>
<td>TEN YEARS AFTER (Deram)</td>
</tr>
<tr>
<td>12.</td>
<td>SIMON &amp; GARFUNKEL (Columbia)</td>
<td>44.</td>
<td>SUGARLOAF (Liberty)</td>
</tr>
<tr>
<td>13.</td>
<td>CARPENTERS (A&amp;M)</td>
<td>45.</td>
<td>ERIC CLAPTON (Atco)</td>
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<tr>
<td>14.</td>
<td>LED ZEPPELIN (Atlantic)</td>
<td>46.</td>
<td>BLOOD, SWEAT &amp; TEARS (Columbia)</td>
</tr>
<tr>
<td>15.</td>
<td>THREE DOG NIGHT (Dunhill)</td>
<td>47.</td>
<td>RARE EARTH (Rare Earth)</td>
</tr>
<tr>
<td>16.</td>
<td>BURT BACHARACH (A&amp;M)</td>
<td>48.</td>
<td>JAMES GANG (ABC)</td>
</tr>
<tr>
<td>17.</td>
<td>GEORGE HARRISON (Apple)</td>
<td>49.</td>
<td>DELANEY &amp; BONNIE (Atco)</td>
</tr>
<tr>
<td>18.</td>
<td>JOE COCKER (A&amp;M)</td>
<td>50.</td>
<td>NEIL DIAMOND (Uni, Bang)</td>
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<tr>
<td>19.</td>
<td>MOUNTAIN (Windfall)</td>
<td>51.</td>
<td>ELVIS PRESLEY (RCA)</td>
</tr>
<tr>
<td>20.</td>
<td>GRATEFUL DEAD (Warner Bros.)</td>
<td>52.</td>
<td>LEE MICHAELS (A&amp;M)</td>
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<tr>
<td>21.</td>
<td>GUESS WHO (RCA)</td>
<td>53.</td>
<td>KING CRIMSON (Atco)</td>
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<tr>
<td>22.</td>
<td>ISAAC HAYES (Enterprise)</td>
<td>54.</td>
<td>DOORS (Elektra)</td>
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<tr>
<td>23.</td>
<td>FIFTH DIMENSION (Bell, Soul City)</td>
<td>55.</td>
<td>BOBBY SHERMAN (Metromedia)</td>
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<tr>
<td>24.</td>
<td>JACKSON 5 (Motown)</td>
<td>56.</td>
<td>JOHNNY CASH (Columbia, Sun)</td>
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<tr>
<td>25.</td>
<td>STEPPENWOLF (Dunhill)</td>
<td>57.</td>
<td>DAVE MASON (Blue Thumb)</td>
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<td>26.</td>
<td>ELTON JOHN (Uni)</td>
<td>58.</td>
<td>PARTRIDGE FAMILY (Bell)</td>
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<tr>
<td>27.</td>
<td>JETHRO TULL (Reprise)</td>
<td>59.</td>
<td>HENRY MANCINI (RCA)</td>
</tr>
<tr>
<td>28.</td>
<td>TRAFFIC (United Artists)</td>
<td>60.</td>
<td>JUDY COLLINS (Elektra)</td>
</tr>
<tr>
<td>29.</td>
<td>SLY &amp; THE FAMILY STONE (Epic)</td>
<td>61.</td>
<td>MILES DAVIS (Columbia)</td>
</tr>
<tr>
<td>30.</td>
<td>MELANIE (Buddah)</td>
<td>62.</td>
<td>COLD BLOOD (San Francisco)</td>
</tr>
<tr>
<td>31.</td>
<td>JOHN MAYALL (Polydor, London)</td>
<td>63.</td>
<td>SAVOY BROWN (Parrot)</td>
</tr>
<tr>
<td>32.</td>
<td>THE BAND (Capitol)</td>
<td>64.</td>
<td>FIRESIGN THEATER (Columbia)</td>
</tr>
<tr>
<td>33.</td>
<td>STEPHEN STILL (Atlantic)</td>
<td>65.</td>
<td>CREAM (Atco)</td>
</tr>
</tbody>
</table>
CHICAGO—winners in two categories, top group and overall.

MELANIE—winner in the female section.

CROSBY, STILLS, NASH & YOUNG

Top Duos & Groups

Pos. ARTIST (Label)
1. CHICAGO (Columbia)
2. CROSBY, STILLS, NASH & YOUNG (Atlantic)
3. BEATLES (Apple, Capitol, Polydor)
4. WHO (Decca)
5. SANTANA (Columbia)
6. GRAND FUNK RAILROAD (Capitol)
7. MOODY BLUES (Threshold, Deram)
8. CREEDENCE CLEARWATER REVIVAL (Fantasy)
9. SIMON & GARFUNKEL (Columbia)
10. CARPENTERS (A&M)
11. LED ZEPPELIN (Atlantic)
12. THREE DOG NIGHT (Dunhill)
13. MOUNTAIN (Windfall)
14. GRATEFUL DEAD (Warner Bros.)
15. GUESS WHO (RCA)

Pos. ARTIST (Label)
16. FIFTH DIMENSION (Bell, Soul City)
17. JACKSON 5 (Motown)
18. STEPPENWOLF (Dunhill)
19. JETHRO TULL (Reprise)
20. TRAFFIC (United Artists)
21. SLY AND THE FAMILY STONE (Epic)
22. JOHN MAYALL (Polydor, London)
23. THE BAND (Capitol)
24. ROLLING STONES (London)
25. TEMPTATIONS (Gordy)
26. JIMI HENDRIX, BUDDY MILES & BILLY COX (Capitol)
27. BLACK SABBATH (Warner Bros.)
28. TEN YEARS AFTER (Deram)
29. SUGARLOAF (Liberty)
30. BLOOD, SWEAT & TEARS (Columbia)
Top Male Vocalists

Pos. ARTIST (Label)
1. JAMES TAYLOR (Warner Bros., Apple, Euphoria)
2. PAUL McCARTNEY (Apple)
3. NEIL YOUNG (Reprise)
4. GEORGE HARRISON (Apple)
5. JOE COCKER (A&M)
6. ISAAC HAYES (Enterprise)
7. ELTON JOHN (Uni)
8. STEPHEN STILL (Atlantic)
9. JOHN SEBASTIAN (Reprise, MGM)
10. BOB DYLAN (Columbia)

Pos. ARTIST (Label)
11. VAN MORRISON (Warner Bros.)
12. LEON RUSSELL (Shelter)
13. ERIC CLAPTON (Atco)
14. NEIL DIAMOND (Uni, Bang)
15. ELVIS PRESLEY (RCA)
16. LEE MICHAELS (A&M)
17. BOBBY SHERMAN (Metromedia)
18. JOHNNY CASH (Columbia, Sun)
19. DAVE MASON (Blue Thumb)
20. GLEN CAMPBELL (Capitol)

Top Female Vocalists

Pos. ARTIST (Label)
1. MELANIE (Buddah)
2. JONI MITCHELL (Reprise)
3. JUDY COLLINS (Elektra)
4. DIONNE WARWICK (Scepter)
5. JANIS JOPLIN (Columbia)
6. PEGGY LEE (Capitol)
7. ROBERTA FLACK (Atlantic)
8. LENA HORNE (Skye)
9. LAURA NYRO (Columbia)
10. JOAN BAEZ (Vanguard)

Top Instrumentalists

Pos. ARTIST (Label)
1. BURT BACHARACH (A&M)
2. HENRY MANCINI (RCA)
3. MILES DAVIS (Columbia)
4. MANTOVANI (London)
5. FERRANTE & TEICHER (United Artists)

Top Classical Artists

Pos. ARTIST (Label)
1. WALTER CARLOS (Columbia)
2. EUGENE ORMANDY (Columbia)
3. LEONARD BERNSTEIN (Columbia)
4. E. POWER BIGGS (Columbia)
5. BENJAMIN FOLKMAN (Columbia)
6. HERBERT VON KARAJAN (Angel, DGG)
7. VAN CLIBURN (RCA)
8. GEORGE SZELL (Columbia)
9. GLENN GOULD (Columbia)
10. ARTUR RUBINSTEIN (RCA)
AUDIO FILM CENTER,
BRANDON FILMS

THE APU TRILOGY: APARAJITO, PATHER PANCHALL, THE WORLD OF APU
   Director: Satyajit Ray.
THE BATTLE OF ALGIER
   Director: Gillo Pontecorvo.
THE BICYCLE THIEF
   Director: Vittorio de Sica.

8½
   Marcello Mastroianni, Anouk Aimee, Sandra Milo,
   Claudia Cardinale.
   Director: Federico Fellini.
LAST YEAR AT MARIENBAD
   Delphine Seyrig.
   Director: Alain Resnais.
POTEMKIN
   Director: Sergei Eisenstein.
SEVEN SAMURAI
   Toshiro Mifune.
   Director: Akira Kurosawa.
THE SHOP ON MAIN STREET
   Ida Kaminska, Josef Kroner.
   Director: Jan Kadar, Elmar Klos.
LA STRADA
   Giulietta Masina, Antony Quinn, Richard Basehart.
   Director: Federico Fellini.
VIRIDIANA
   Silvia Pinal, Francisco Rabal.
   Director: Luis Bunuel.

NEW LINE CINEMA

SYMPATHY FOR THE DEVIL
   Rolling Stones.
   Director: Jean-Luc Godard.
BRAND X
   Abbie Hoffman, Taylor Mead.
   Director: Win Chamberlain.
GLADIATORS
   Director: Peter Watkins.
COMING APART
   Rip Torn, Sally Kirkland.
   Director: Milton Moses Ginsberg.
THE VIRGIN PRESIDENT
   Severn Darden, Louis Waldon, Peter Boyle.
   Director: Graeme Ferguson.

MICK JAGGER, in "Performance" and "Sympathy for the Devil."

CONTEMPORARY FILMS

THE WAR GAME
   Director: Peter Watkins.
IN THE YEAR OF THE PIG
   Producer, Director: Emile de Antonio.
THE ANDERSON PLATOON
   Producer, Director: Pierre Schoendorffer.
CHILDREN OF PARADISE
   Jean-Louis Barrault.
   Director: Marcel Carne.
"THE GODARD REVOLUTION"—BREATHLESS
   Jean Seberg, Jean-Paul Belmondo.
   Director: Jean-Luc Godard.
A WOMAN IS A WOMAN
   Anna Karina, Jean-Claude Brialy.
   Director: Jean-Luc Godard.
MY LIFE TO LIVE
   Anna Karina, Andre Labarthe.
   Director: Jean-Luc Godard.
ALPHAVILLE
   Eddie Constantine, Anna Karina, Akim Tamiroff.
   Director: Jean-Luc Godard.
PIERROT LE FOU
   Jean-Paul Belmondo, Anna Karina.
   Director: Jean-Luc Godard.
BOUDD SAVED FROM DROWNING
   Michel Simon, Charles Grandval.
   Director: Jean Renoir.
HIROSHIMA MON AMOUR
   Emmanuelle Riva, Eiji Okada.
   Director: Alain Resnais.
WOMAN OF THE DUNES
   Eiji Okada, Kyoko Kishida.
   Director: Hiroshi Teshihahara.
SHORT SUITE
   Special packages of the world's best shorts, including the best of the Zagreb Animation collection.
POLISH CINEMA OF THE ABSURD
   Polish documentary and animation by Polanski, Lenica, Majewski and Urbanski.

Billboard Campus Attractions • March 27, 1971
COLUMBIA CINEMATHEQUE

THE TAMING OF THE SHREW
Elizabeth Taylor, Richard Burton.
Director: Franco Zeffirelli.

A MAN FOR ALL SEASONS
Paul Scofield, Orson Welles, Susannah York.
Director: Fred Zinnemann.

ELVIRA MADIGAN
Pia Degermark, Thommy Berggren.
Director: Bo Widerberg.

IN COLD BLOOD
Robert Blake, Scott Wilson.
Director: Richard Brooks.

THE TWO OF US
Michel Simon, Alain Cohen.
Director: Claude Berri.

FILMS INCORPORATED

BUTCH CASSIDY AND THE SUNDANCE KID
Paul Newman, Robert Redford, Katharine Ross.
Director: George R. Hill.
Winning Song: "Raindrops" by Burt Bacharach.

IF
Director: Lindsay Anderson.

2001: A SPACE ODYSSEY
Keir Dullea, Gary Lockwood, William Sylvester, Don Richter.
Director: Stanley Kubrick.

GOODBYE COLUMBUS
Director: Larry Peerce.

DOWNHILL RACER
Robert Redford, Gene Hackman, Camilla Sparv, Timothy Kirk, Jim McMullan.
Director: Michael Ritchie.

BLOW-UP
David Hemmings, Vanessa Redgrave, Sarah Miles, Jill Kennington.
Director: Antonioni.

STERILE CUCKOO
Liza Minnelli, Wendell Burton, Tim McIntire.
Director: Alan Pakula.

ZABRISKIE POINT
Mark Frechette, Daria Halprin, Paul Fix, G. D. Spradlin.
Director: Antonioni.

CHARLY
Cliff Robertson, Claire Bloom, Leon Janney, Lila Skala.
Director: Ralph Nelson.

THEY SHOOT HORSES, DON'T THEY?
Jane Fonda, Michael Sarrazin, Susannah York, Gig Young.
Director: Sydney Pollack.

PAUL SCOFIELD as the "Man for all Seasons."

United Artists

ALICE'S RESTAURANT
Director: Arthur Penn
Featuring: Arlo Guthrie, Pat Quinn, James Broderick

THOMAS CROWN AFFAIR
Director: Norman Jewison
Featuring: Steve McQueen, Faye Dunaway

THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING
Director: Norman Jewison
Featuring: Carl Reiner, Eva Marie Saint, Alan Larkin

TOM JONES
Director: Tony Richardson
Featuring: Albert Finney, Susannah York

CLINT EASTWOOD "DOLLAR" WESTERNS
"For a Few Dollars More"
Director: Sergio Leone
Featuring: Clint Eastwood, Lee Van Cleef
"Fistful of Dollars"
Director: Sergio Leone
Featuring: Clint Eastwood, Marianne Koch
"The Good, the Bad, and the Ugly"
Director: Sergio Leone
Featuring: Clint Eastwood, Eli Wallach, Lee Van Cleef

INGMAR BERGMAN
"Persona"
Director: Ingmar Bergman
Featuring: Bibi Andersson, Liv Ullmann
"Hour of the Wolf"
Director: Ingmar Bergman
Featuring: Liv Ullmann, Max Von Sydow
"Shame"
Director: Ingmar Bergman
Featuring: Liv Ullmann, Max Von Sydow, Gunnar Bjornstrand

WEST SIDE STORY
Director: Robert Wise, Jerome Robbins
Featuring: Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris

IN THE HEAT OF THE NIGHT
Director: Norman Jewison
Featuring: Sidney Poitier, Rod Steiger.
GROVE PRESS FILM DIVISION

MANDABI
Director: Cusmane Sembane
Featuring: Mamadou Guye, Ynousse N'Diaye

WEEKEND
Director: Jean-Luc Godard
Featuring: Mireille Darc, Jean Yanne

THE JOKE
Director: Jaromil Jires
Featuring: Josef Somr, Jana Ditetova

BOY
Director: Nagisa Oshima
Featuring: Fumio Watanaba, Tetsuo Abe

ANTONIO DAS MORTES
Director: Glauber Rocha
Featuring: Mauricio Do Valle, Odete Lara

THE MAN WHO LIES
Director: Alain Robbe-Grillet
Featuring: Jean-Louis Trintignant, Sylvie Breal

TITICUT FOLLIES
Director: Frederick Wiseman

WARRENDALE
Director: Allan King.

FINNEGANS WAKE
Director: Mary Ellen Bute
Featuring: Martin J. Kelly, Jane Reilly

CAT AND MOUSE
Director: Hansjurgen Pohlend
Featuring: Lars Brandt, Peter Brandt

TRANS-WORLD FILMS

THE LONELY WIFE
Director: Satyajit Ray
Featuring: Soumitra Chatterjee

THE HERO
Director: Satyajit Ray
Featuring: Uttam Kumar

THE BROKEN JUG
Director: Gustav Ucicky
Featuring: Emil Jannings, Angela Sallocker

THE DIE IS CAST
Director: Jean Delannoy
Featuring: Micheline Presle, Marcel Pagliero

SMILE WHILE YOU CAN
Director: Pierre Etaix with J.C. Carriere

Pierre Etaix, of "Smile While You Can."

PETER BOYLE, right, as "Joe" with Dennis Patrick.

WARNER BROS. INC.

THE DAMNED
Director: Luchino Visconti
Featuring: Dirk Bogarde, Ingrid Thulin

THE ARRANGEMENT
Director: Elia Kazan
Featuring: Kirk Douglas, Faye Dunaway

GIANT
Director: George Stevens
Featuring: Elizabeth Taylor, Rock Hudson, James Dean

JOE
Director: John G. Avildsen
Featuring: Peter Boyle, Dennis Patrick

PERFORMANCE
Director: Donald Cammell and Nicolas Roeg
Featuring: James Fox, Mick Jagger

THE WILD BUNCH
Director: Sam Peckinpah
Featuring: William Holden, Ernest Borgnine

THE LEARNING TREE
Director: Gordon Parks
Featuring: Kyle Johnson

BONNIE & CLYDE
Director: Arthur Penn
Featuring: Warren Beatty, Faye Dunaway

BULLITT
Director: Peter Yates
Featuring: Steve McQueen, Robert Vaughn

CAMELOT
Director: Joshua Logan
Featuring: Richard Harris, Vanessa Redgrave
Announcing an outstanding line-up of films available for the first time for campus showings.

(This is a partial list of NEW films offered in the Vol. III Catalogue Supplement)

BURN! (a.k.a.) CASSIUS CLAY
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THE SECRET OF
THE HAPPY ENDING
SANTA VITTORIA
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THE HAWAIANS
MISTER TIBBS
THE LANDLORD
WHAT DO YOU SAY
LEO THE LAST
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Director: Alfred Hitchcock
Featuring: Anthony Perkins, Janet Leigh

MY LITTLE CHICKADEE
Director: Edward Cline
Featuring: Mae West, W. C. Fields

TO KILL A MOCKINGBIRD
Director: Robert Mulligan
Featuring: Gregory Peck

SHENANDOAH
Director: Andrew McLaglen
Featuring: James Stewart

TOUGH OF EVIL
Director: Orson Welles
Featuring: Orson Welles, Charlton Heston

RIKISHA MAN
Director: Hiroshi Inagaki
Featuring: Toshiro Mifune

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Director: Stuart Rosenberg
Featuring: Paul Newman, George Kennedy

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Featuring: Anthony Perkins, Janet Leigh

WAIT UNTIL DARK
Director: Terance Young
Featuring: Audrey Hepburn, Alan Arkin

MACKENNA’S GOLD
Director: J. Lee Thompson
Featuring: Gregory Peck, Omar Sharif

WILD IN THE STREETS
Director: Barry Shear
Featuring: Christopher Jones, Shelley Winters

GREEN BERETS
Director: John Wayne, Ray Kellogg
Featuring: John Wayne, David Janssen

COOGAN’S BLUFF
Director: Donald Segal
Featuring: Clint Eastwood, Lee J. Cobb

WINNING
Director: James Goldstone
Featuring: Paul Newman, Joanne Woodward

FINIAN’S RAINBOW
Director: Francis Ford Coppola
Featuring: Fred Astaire, Petula Clark

THOROUGHLY MODERN MILLIE
Director: George Roy Hill
Featuring: Julie Andrews, Mary Tyler Moore

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Director: Robert Elfstrom
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KWAI DAN
Director: Masaki Kibayashi
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NEGATIVES
Director: Peter Medak
Featuring: Diane Cilento, Glenda Jackson, Peter McEnery

NIGHT OF THE LIVING DEAD
Director: George A. Romero
Featuring: Duane Jones, Judith O’Dea, Russel Streiner

TEOREMA
Director: Pier Paolo Pasolini
Featuring: Silvana Mangano, Terence Stamp

THE ENTERTAINER
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Featuring: Sir Laurence Olivier, Joan Plowright

THE SHOOTING
Director: Monte Hellman

ULYSSES
Director: Joseph Strick
Featuring: Barbara Jefford, Milo O’Shea

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Featuring: Sergei Bondarchuk, Vasily Lanovoi, Ludmila Savelyeva

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CANNON FILMS

THE DREAMER
Director: Dan Wolman
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MARGO
Director: Menahem Golan
Featuring: Levana Finkstein, Oded Teomi

LUPO
Director: Menahem Golan
Featuring: Yuda Barkan, Gabi Amrani

JANUS FILMS

THE SEVENTH SEAL
Director: Ingmar Bergman
Featuring: Inga Gill, Maud Hansson

THE 400 BLOWS
Director: Francois Truffaut
Featuring: Jean-Pierre Leaud, Patrick Auffay

RASHOMON
Director: Akira Kurosawa
Featuring: Toshiro Mifune, Machiko Kyo

FORBIDDEN GAMES
Director: Rene Clement
Featuring: Brigitte Fossey, George Poujouly

WILD STRAWBERRIES
Director: Ingmar Bergman
Featuring: Victor Sjostrom, Bibi Anderson

BLACK ORPHEUS
Director: Marcel Camus
Featuring: Breno Melo, Marpessa Dawn

THE VIRGIN SPRING
Director: Ingmar Bergman
Featuring: Max Von Sydow, Birgitta Valberg

GRAND ILLUSION
Director: Jean Renoir
Featuring: Jean Gabin, Pierre Fresnay

THE MAGICIAN
Director: Ingmar Bergman
Featuring: Max Von Sydow, Ingrid Thulin

WINTER LIGHT
Director: Ingmar Bergman
Featuring: Ingrid Thulin, Gunnar Bjornstrand

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BELLE DE JOUR
Director: Luis Bunuel
Featuring: Catherine Deneuve, Jean Sorel

BLACK GOD, WHITE DEVIL
Director: Glauber Rocha
Featuring: Geraldo Del Ray, Othon Bastos

BILLY BUDD
Director: Peter Ustinov
Featuring: Terence Stamp, Peter Ustinov

LAST SUMMER (based on advance bookings)
Director: Frank Perry
Featuring: Cathy Burns, Bruce Davison

A MAN AND A WOMAN
Director: Claude Lelouch
Featuring: Jean-Louis Trintignant, Anouk Aimée

SHOCK CORRIDOR
Director: Samuel Fuller
Featuring: Peter Breck, Constance Towers

EYR FILMS

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Director: Agnes Varda
Featuring: Viva, Gerome Ragni

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A listing of equipment by categories is provided following the company listings.

Film Equipment
MANUFACTURERS & IMPORTERS

George F. Crum Co. Inc., PO Box 426, Zip 65206; 301 S. LaSalle St., Chicago, IL 60601. Tel.: (312) 635-5646. Gen. Sales Mgr.: School Div. Bill Doubtik.

Product: Super 8 cameras & projectors (Cran.)

Du-Line Screen Co. Inc., 205 N. 9th St., Indianapolis, IN 46201. Tel.: (317) 236-8120. Pres.: R. A. Dardoski.

Product: Super 8 projectors (Du-Line)


Product: Super 8 projectors (DeJur)

E P O, Inc, see Ehrenreich Photo-Optical Inds.


Product: Super 8 projectors (Kodak Ektographic), 16mm cameras (Kodak Turret), 16mm projectors (Kodak Pageant), screens (Kodak Ektalite).

Eclair Corp. of America, 7262 Melrose Ave., Los Angeles, Calif. 90106. Tele. (213) 933-7182.

Product: Super 8 projectors (Eclair)


Product: Super 8 cameras (Ehrenreich), 8 super projectors (Ehrenreich), 16mm cameras (Lippman), 16mm projectors (Kalimar).


Product: Super 8 projectors (Eumig)

Fairchild Ind Prod., 75 Mall Dr., Commack, N.Y. 11725. Tele. (516) 864-1138. Pres.: Dr. J. Weir.

Product: Super 8 projectors (Fairchild)


Product: Super 8 cameras & projectors (GAF)

General Aniline & Film Corp., see GAF.


Product: Super 8 cameras (Nomar), 8 super projectors (Nomar)


Product: Super 8 cameras & projectors (Hanime)


Product: Super 8 projectors (Normal)


Product: Super 8 & 16mm cameras (Beauillac), super 8 projectors (Zanith, Zean).


Hurry Screen Co. Inc., 26 Sarah Dr., Farmingdale, N.Y. 11735. Tele. (516) 636-7144. Product: Screens (Hurry)

Interstate Photo Supply Corp., Allied Impex Corp.


Product: Super 8 projectors (Jayark)


Product: Super 8 & projectors (Karat)


Product: Super 8 cameras (Kalmair)


Product: Super 8 projectors & projectors (Keystone)


Product: Screens (Knock)


Product: 16mm projectors (L-W Photo, Altena)


Product: Super 8 projectors & projectors, screens (Goldcrest, Lentor, Vicario)


Product: 16mm cameras (J. A. Maurer)


Product: Screens (Charles Mayer)


Product: Super 8 cameras (Minolta Aptron)


Move-Mite Corp., 1939 Central, Evanston, Ill. 60201. Tele. (312) 507-1655. Product: 16mm projectors (Movie-Mite)


Product: Super 8 projectors, 16mm projectors, anamorphic lenses (Shinco)


Product: Super 8 projectors & projectors, 16mm cameras & projectors (Bolex)

continued on page 90
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CAMPUS ATTRACTIONS
Continued from page 88


Radiant Corp. (div. of Graflex), 6200 N. Austin Ave., Morton Grove, Ill. 60053. Tel: (312) 966-1200. Product: Screens (Radiant).


Redlake Labs Inc., 3991 Corbin Dr., Santa Clara, Calif. 95051. Tel: (408) 738-3034. Product: 16mm cameras (Hycam).


Technikote Corp., 63 Seabright St., Brooklyn, N.Y. 11231. Tel: (212) MA 4-6429. Product: Screens (Technikote).


Victor Animatograph Corp, see Kalart Co.

Viewlex Inc, Broadway Ave., Holbrook, N.Y. 11741. Tel: (516) 589-6600. Product: Super 8 & 16mm projectors (Viewlex).


Zeiss Ikon-Voigtlander of America Inc., 444 Fifth Ave., New York, N.Y. 10018. Tel: (212) 279-7860. Product: Super 8 cameras (Movitex), super 8 projectors (Movilux).

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Super 8 & 16mm Cameras/Projectors, Anamorphic Lenses & Projection Screens

Where brand name differs from that of the manufacturer or distributor, the company name follows in parentheses. For complete listings, see Film Equipment Manufacturers and Importers Section.

SUPER 8 CAMERAS
Agfa-Microflex (Agfa-Gevaert).
Argus.
Bauer (Allied Impex).
Beaulieu (Hervic Corp./Cinema Beaulieu).
Bell & Howell.
Bolex (Paillard).
Canon.
Boles.
DeJur.
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Hanimex.
Honeywell.
Ka.
Keystone.
Lentar.
Konica.
Magnum.
Mustang.
Minolta Autopak.
Movitex (Zeiss Ikon-Voigtlander).
Nikon (Ehrenreich Photo-Optical).
Nilco (Braun).
Norita (General Photographic).
Prinz (AMCAM).
Rexon (Camera Specialty).
Ricoh (Braun).
Sankyo (American Sankyo).
Starmax (Camera Specialty).
Viceroy (Lenco).
Vivitar (Ponder & Best).
Yashica.

SUPER 8 PROJECTORS
Agfa-Microflex (Agfa-Gevaert).
Argus.
Bauer (Allied Impex).
Bell & Howell.
Bolex (Paillard).
Buhl.
Cavalier (Willoughby-Peeriesse).
Cinex (Paillard-Ehrenreich).
DeJur Electra (DeJur-Asmco).
Eumig.
G 4 M.
Goldcrest (Lenco).
Hanimex.
Honeywell Elmo (Honeywell Photographic).
Kaiimaer.
Keystone.
Konica.
Lentar (Lenco).
Magnum (Burke & James).
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Nikon (Ehrenreich Photo-Optical).
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Sankyo (American Sankyo).
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16MM CAMERAS
Anitflex.
Auricon (Bach Auricon).
Beaulieu (Hervic Corp./Cinema Beaulieu).
Bell & Howell.
Boles (Paillard).
Canon.
Eclair.
Hycam (Redlake).
Kodak (Eastman Kodak).
J. A. Maurer.
Meopta Adria (Magnaphoto).
Milliken (Teledyne).
Mitchell.
Mitchell-matic (Mitchell).
Oxberry.

16MM PROJECTORS
Athena (L-W Photo).
Bauer (Allied Impex).
Bell & Howell.
Boles (Paillard).
Carter.
Graflex.
Honeywell Elmo (Honeywell Photographic).
Kalart.
Kodak Pageant (Eastman Kodak).
L-W Photo.
Meopta Meoclub (Magnaphoto).
Movie-Mite.
Norelco (North American Philips).
Oxberry.
Sonax (Aritflex).
TelePro.
Vivitar.
Xatron (Carbons).

ANAMORPHIC (WIDE SCREEN) PROJECTOR LENSES
Agfa-Microflex (Agfa-Gevaert).
Anitflex.
Bauer (Allied Impex Corp).
Bausch & Lomb.
Bell & Howell.
Buhl.
Isocrama (Ehrenreich Photo-Optical).
Norelco (North American Philips).
Petri-Kine.
Projection Optica.
Victoroscope (Kalart Victor).
H. Wilson.

TRIPOD & WALL PROJECTION SCREENS
Brilliant.
Cavalier (Willoughby-Peeriesse).
George F. Cram.
Da-Lite.
Draper.
E-Z Fold (Wilcox-Lange).
Fast-Fold (Commercial).
Goldcrest (Lenco).
Hurley.
Johnson (General Photographic).
Knox.
Kodak Ektalite (Eastman Kodak).
Lentar (Lenco).
Luxmatte (Trans-Lux).
Luxurite (Trans-Lux).
Charles Mayer.
A. J. Nystrom.
Petri-Kine.
Polacoat.
Radiant.
Raven.
Rocket (Brunberger).
Royal Scot (Brunberger).
Soligor (Allied Impex).
Susis (Allied Impex).
Technikate.
Tecniflex (Scott Graphics).
Ultramatte (Stewart, Trans-Lux).
Viceroy (Lenco).
Zenith (Hervic Corp./Cinema Beaulieu).
Zeus (Hervic Corp./Cinema Beaulieu).
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Continued from page 95

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  Columbia Cinematheque (Div. of Columbia Pictures Corp.), 711 Fifth Ave. Zip: 10022. Tel: 751-4460.
  Contemporary Films, see McGraw-Hill/Contemporary Films.
  Cultural Films Inc., 1564 Broadway, Zip: 10036. Tel: 586-3098.
  Home office: See Chicago, Ill.
  Branch: Chicago, Ill.
  Ivy Films/16, 120 E. 56 St. Zip: 10022.
  (Excl. office only—see Hightstown, N.J.)
  Branches: San Francisco, Calif.; Chicago, Ill.; Hightstown, N.J.
  Museum of Modern Art Film Dept., 11 W. 53 St. Zip: 10019. Tel: 956-4205.
  The Newsreel (Div. of Camera News Inc.), 322 Seventh Ave. Zip: 10001. Tel: 565-4930.
  New Yorker Film Releasing, see New Yorker Review Presentations.

  *Select Film Library, 115 W. 31 St. Zip: 10001. Tel: 594-4450.
  U A 16 (Div. of United Artists Corp.), 729 Seventh Ave. Zip: 10019. Tel: 245-6000.
  United Films Inc., 630 Ninth Ave. Zip: 10036. Tel: 581-4360. (Excl. office only.)
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A

ABBOT, THE (Vocal & Instrumental Group-4); BA:PM: Buddy Smith.
ABLE (Vocal & Instrumental Group-4); Fantasy; BA: The Talent Assoc's.
ABRAMS, RITA (Vocalist w/Vocal Group-14); Reprise; BA:PM: Melville-Fishers.

ACE, BUDDY, & HIS ORCHESTRA (Vocalist w/Orch.); Ronn; BA: Dick Boone.
ACKLIN, BARBARA (Vocalist); Brunswick; BA: OBC; PM: Carl Davis-Dekar-Brussick.
ACT IV (Vocal & Instrumental Group-4); Happy Man; BA:PM: Billie Jo O'Brien.
ACTION FACTION (Vocal Group-7); VIC Beri.
ACUFF, JR.; ROY (Vocalist); Hickory; BA: Buddy Lee; PM: Wesley Rose.
ADAMS, ARTHUR (Vocalist & Guitar); Chisa; BA:PM: Chisa Recs.
ADAMS, JOHNNY (Vocalist); SSS Intl'; BA: Lee Graver.
ADAMS, RAY (Vocalist); Ovation; PM: Cliffie Stone.
ADAMS, MILT (Vocalist & Guitar); BA:PM: Ed E Jeford.
ADAMS, RUSTY (Vocalist); Decca; BA:PM: Buddy Lee.
ADDERLEY, CANNONBALL, QUINTET (Instrumental Group-5); Capitol; BA: PM: George Solano; PM: John Levy.
ADISON/GALE/KEMP/TOWN (Vocal & Instrumental Group-6); BA:PM: Ted Gehreke Ent's.
AD LIBS (Group-4); Capitol; BA: Bobby Blue; PM: Lodo Mgmt.
AESOP'S FABLES w/SONNY BOTTARI (Group-5); BA:PM: Louis Lortes.
AIR (Vocal Group-4-6); Erbyro; PM: Elan Assocs.
AKIYOSHI, TOSHIKO (Instrumental Group-4); BA: George Solano.
ALAIMO, STEVE (Vocalist); BA: William Morris.
ALAN, BUDDY (Vocalist); Capitol; BA: OMAC Artist; PM: Performers Mgmt.
ALISON GODES (Vocal Group & Instrumental Group-10); Star Artist; BA: Capitol Star; PM: Donnie Lee Basile-Capitol Star.
ALASKA SOULS (Vocal Group-3); Alaska Chi-Sound; BA: Ring Star; PM: Rollin Allison Sr.
ALBATROSS (Group-6); BA: Curtis-Ben Arden Mgmt; PM: Al Curtis.
ALEXANDER, MONTY (Piano w/Instrumental Group-3); MGM; BA: Max Cavelia, Bennett Morgan, George Solano.
ALEXANDER RABBIT (Group-5); Mercury, Capitol; BA: RD 3 Ventures; PM Nick Ungano.
ALEXIO, AL (Vocalist); Firthole Prod's; PM: Julian Portman.
ALBANKS; PM: Memnon.
ALICE & OMAR (Vocal & Instrumental Group-5); ESP; BA: Continental Entertainment.
ALICE COOPER, see listing under "C."
ALIVE N' KICKIN' (Vocal & Instrumental Group-7); Roulette; BA: IFA: PM: Doris Toder.
ALEN, JAMES (Vocalist); BA: Moeller Talent.
ALEN, JOEY, MOVIE (Vocal & Instrumental Group-8); BA: Admiral Talent; PM: Hampton Promos.
ALEN, MICHAEL (Vocalist); MGM; PM: George Scheck.
ALEN JR., REX, Plantation; BA:PM: Marty Landau-AmB.
ALGOOD, BOB, & THE CELESTIALS (Vocal & Instrumental Group-5); Capitol; BA: Masters City Attractions; PM: Bob Allgood.
ALLISON, DOROTHY WIGGINS (Group-4); Aquarius; BA: Donald K. Donald; PM: Terry Flood.
ALLISON, LUTHER (Group-5); BA: Avalon Prod's; PM: Richard A. Waterman.
ALLISON, MOSE (Vocalist & Piano); Atlantic; BA: Mes-IFA; PM: James Bennett-M. Molsas.
ALLISON, SING (Vocalist Group-3); Tamala; BA:PM: Rollin Allison Studio.
ALLMAN BROS. BAND (Vocal & Instrumental Group-6); Capricorn; BA: ABC; Paragon Agency; PM: Phil Walden.
ALLSTAR (Vocal Group-6); Alaska Chi-Sound; BA: Ring Star; PM: Rollin Allison. Sr.
ALOZ & UDINE (Vocal & Instrumental Duo); BA: RD 3 Ventures.
AMBERGIS (Group-9); Paramount; PM: Paul A. Sloan—Prod. PM: BON PRODUCTIONS.
AMBITIONS (Vocal Group-5); BA: OBC.
AMBLERS (Vocal & Instrumental Duo); BA: Jac Winthoo.
AMBOYDUES (Vocal & Instrumental Group-4); Polydor; BA: DMMA: PM: Phil Basile-Breakout Mgmt.
AMBROSE, AMANDA (Vocalist & Piano), Mercury; RCA; PM: Richard Davis.
AMEDES (Vocal & Instrumental Group-5); PM: Sunny Mgmt.
AMERICAN BLUES (Vocalist Group-3); Uni; BA: Sam Cople.
AMERICAN BREED (Vocal & Instrumental Group-4); Paramount; BA: Beacon Artists, Bytham Ltd., Gary Loizzo; PM: Louis Leinzo.
AMERICAN CYRUSUS (Vocal & Instrumental Group-6); BA: NEA, Smithsonian, Attractions; PM: Bunky Anderson.
AMERICAN DREAM (Vocal & Instrumental Group-4); Ampex; BA:PM: Joe "Blingo" Thiril-Fantasy Talent.
AMERICAN FLYER (Vocal & Instrumental Group-8); BA:PM: Joe "Blingo" Thiril-Fantasy Talent.
AMES, ED (Vocalist); RCA; PM: William Weems.
AMES, NANCY (Vocalist); BA: William Morris.
AMMONS, GENE (Tenor Sax). Prestige; BA: Jacquet's, Joe Segal-MSB, R&B Attractions.
AMRON QUARTET (Instrumental Group-4); BA: NTS.
ANACONDA (Vocal & Instrumental Group-8); BA: RD 3 Ventures.
ANDERSEN, ERIC; Warner Bros.; BA: APA; PM: Lee Lebman.
ANDERSON, BILL (Vocalist w/Group-9); Decca; BA: William Morris.
ANDERSON, CASEY (Vocalist w/Guitar); Amos; BA:PM: James Watters & Assoc's.
ANDERSON, CURTIS (Vocalist); Salem; PM: Curtis Anderson.
ANDERSON, HERB OSCAR (Vocalist); Verve; Laurie; PM: Munn Barber.
ANDERSON, JAMES (Vocalist); Atlantic; BA: CMA; PM: Phil Basile-Breakout Mgmt.
ANDERSON, JESSE (Vocalist); Thomas; PM: Gene Barge.
ANDERSON, LIZ (Vocalist); RCA; PM: Buddy Lee; PM: Casey Anderson.
ANDERSON, LYNN (Vocalist); Columbia; BA: Neal Agency, OMA.
ANDERSON, STEFAN (Vocalist w/Vocal & Instrumental Group-7); RPI; BA:PM: Sound City.
ANDERSON, VICKI (Vocalist); King; BA: Universal Attractions; PM: James Brown.
ANDREWS, LEE, & THE HEARTS (Vocal Group), BA: Bennett Morgan.
ANDREWS, ROBERT (Vocalist Group-5); Touche; BA: McDowell Booking; PM: Harry McDowell.
ANDROMEDA (Vocal & Instrumental Group-5); BA: Bittman; PM: James Byron-Deleste Prod.
AND THE ECHOES (Vocal & Instrumental Group-7); Colossus; BA:PM: Majestic Artists.
ANGEL BAND, see Wildwood Angels.
ANGELS (Vocal Group-13); BA: William Morris, ZMA.
ANGEL, STEVE, REVIEW; see Don Russell.
ANTHEM (Group-4); Buddah; BA: Multi-dimensional Artists.
ANTHONY, GLEN, & THE RIGHT DIRECTION (Vocal & Instrumental Group-6); BA:PM: John R. Glick-Penguin Prod's.
APAKA, JEFF (Vocalist); Tiki; BA: Coast Artists; PM: Joan Kemper.
APOLLAR (Vocal Group-3); BA: Coast Artists.
APOLLODOS (Vocal & Instrumental Group), Columbia; BA:PM: Edmison-Rothschild.
APPEL, MIKE (Vocalist w/Guitar); Capitol; PM: Mark Alan-Mawrnick Mgmt.
APPLE CORE (Vocal & Instrumental Group-5); BA: Billy Joyce.
APPLECREEK ASYLUM (Vocal & Instrumental Group-9); BA: PM: Ath.
APPLE FOOLS (Vocal & Instrumental Group-5); Monument; BA: Top Talent; PM: Si Siman.
APRIL MORIN (Vocalist & Instrumental Group); BA: Sound/Art/Houston.
APRIL WINE (Vocal & Instrumental Group-4), Sceptor, Aquarius—Canada; BA: Donald K. Donald; PM: Terry Flood.
ARBORS (Group-4, Columbia; BA: APA; PM: Arthur Simms.
ARDEN, BEN, ORCHESTRA (Group-10); BA: Curtis-Ben Arden Mgmt.
ARDEN, SUZI (Vocalist w/Vocal Group-6); Nugget; BA:PM: Wright Talent Agency.
AREA CODE 615 (Vocal & Instrumental Group-10); Polydor; BA: William Morris.
ARGENT; BA: CMA.
ARKANSAS, T-IMO (Vocalist & Instrumentalist), Alsumhill; BA: Sound Inc. 
ARMADA; BA: American Talent Intl.
ARNAZ, LUCIE (Vocalist); BA: CMA; PM: Katz-Golin Ent's.
ARNOLD, COLA & GENG; BA: George Soares; PM: GAI Talent.
ARNOLD, GREG (Vocalist); Kaymar; BA: Sound Inc.
ARRANGEMENT; BA: ABA.
ARROWS (Group-4); Bandic PM: Randan Prod's.
ARSO-NOVA TRIO (Vocal & Instrumental); BA: Entertainment Unlimited.
ART-FORMS LTD (Vocal & Instrumental Group-5); RCA.
ARTISTIC UNLIMITED (Group-8); BA: Dial-A-Band.
ASHWORTH, ERIEY (Vocalist); Hickory; BA:PM: Buddy Lee.
ASHFORD, JACKIE (Vocalist); Get Set; PM: Darnell Glover.
ASSEMBLE (Vocal & Instrumental Group-5); Waterbound; BA: Hollinghead-Moore.
ASSEMBLED MULTITUDE (Instrumental Group-30); Atlantic; PM: William R. Buster Jr.—American Rec.
ASSOCIATED JAZZ (Vocal & Instrumental Group-5); BA: Aquarian Assoc's.; PM: Paris Westbrook.

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—Curtis Baxter
Marshall University

"Regarding Pat Paulsen's Lecture at Northeast, I have to say it was absolutely fantastic. One of our distinguished faculty members, and resident hockey pucks pointed out that anytime you have to turn college students away from a show, it has to be good. It was.

"Most of all, and beyond any messages or moral statements that Pat Paulsen makes, the man is the funniest comedian we can think of, and that includes Spiro Agnew."

—Paul Taylor
Northeast Louisiana University

"As you know, Pat Paulsen was here October 14. He was a smash! The kids couldn't get enough of him! He played to SRO and our auditorium seats 1400! We have never had such an audience before."

—Rick Griffith
Otterbein College
lyricist fit to be called a poet, and that's JOHN HARTFORD.

—Gene Lees in High Fidelity Magazine

John Hartford is perhaps best known for composing "Gentle On My Mind," the song which won him two Grammy Awards. It has been recorded by over two-hundred artists and led to John's appearance as regular on the Glen Campbell Show. Now the host of his own syndicated series "Something Else," John's first book has just been published by Doubleday, and his first album on the Warner Brothers label will be released shortly (he has seven albums on RCA). Robert Hilburn recently said in the Los Angeles Times: "As a writer, singer, musician (he plays banjo, guitar and fiddle), Hartford has emerged as a triple threat talent—a major one." John Hartford's outstanding college concert program is available today through the International Famous Agency.

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— William Tusher, THE HOLLYWOOD REPORTER

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Easter Week: Off
April 12-18: Nevada, Utah, Arizona, New Mexico
April 19-25: Texas, Oklahoma
April 26-May 2: Arkansas, Louisiana, Mississippi, Alabama
May 3-9: Kentucky, Georgia, Tennessee, Florida
May 10-16: Virginia, North Carolina, South Carolina

FALL TOUR
September 27-October 3: Colorado, Kansas, Nebraska
October 4-10: Missouri, Iowa
October 11-17: Minnesota, Wisconsin
October 18-24: Illinois, Indiana
October 25-31: Michigan, Ohio
November 1-7: Pennsylvania, West Virginia, Maryland
November 8-14: New York, New Jersey
November 15-21: Connecticut, Massachusetts, Rhode Island, New Hampshire, Vermont, Maine

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CAMPUS ATTRACTIONS
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DAVIS, BOBBY (Vocalist & Organ w/Group-6), CJ, Firma; PM: Carl Jones—CJ

DAVIS, DANNY & THE HARD CASE STEEL BRASS (Instrumental Group-12), RCA: BA: Buddy Lee

DAVIS, DEAR EVELYNA GARY (Vocalist & Guitar & Banjo), Prestige

DAVIS, GEATER (Vocalist), House of Orange; BA: Continental Artists

DAVIS, GINNY (Vocalist), BA/PM: Sheldon Sofer

DAVIS, JESSE, BA: Chartwell Artists

DAVIS, MAC (Vocalist), Columbia; BA: CMA; PM: Katz-Gallin Ent

DAVIS, MILES (Trumpet w/Instrumental Group-6), Columbia; BA: Millard Agency; PM: Jack Whitemore

DAVIS JR, SAMMY (Vocalist), RCA

DAVIS, SKEETER (Vocalist w/Group-5), RCA: BA: Acuff-Rose, Neil Agency

DAVIS, SPENCER & PETER JAMESON (Group-4), Mediasat; BA: Heller-Fischel

DAVIS, TYRONE (Vocalist), Dakar; BA: GBC; PM: Carl Davis—Dakar-Brussels

DAWKINS, JIMMY "FAST FINGERS" (Vocalist & Guitar w/Group-4), Delmark; PM: Robert A. Messinger—Messinger Artists

DAWN (Vocal Group-5), Bell: BA: American Talent Int'l, World Talent; BA: Stan Polley & Stan Posen—Three Dimensions

DAWN PATROL (Vocal & Instrumental Group-6), VTR-Sund: BA: VTR; PM: Jimmy Velvet

DAWN'S DUSK (Vocalist w/Instrumental Group-5), BA: Washington Talent; BA: B & J Ents

DAYBREAKERS (Vocal & Instrumental Group-4), BA: A. Jaye

DAVE, CAROLYN (Vocalist), Colossus; PM: Sheldon Schultz

DAY IN LIFE (Vocalist & Instrumental Group-4), BA: Mary Stafford; PM: Ron Beaton

DAYLE (Vocalist & Guitar), Square; BA: Mary Stafford; PM: Steve Scott

DAZED OF THE WEAK (Vocal Group-9), BA: Southeastern Attractions

DEACON JIM & THE ALTAR BOYS (Group-6), BA: Smith Street Society

DEAL, BILL & THE RHONDELS (Vocal & Instrumental Group-3), Polydor: BA: BPL; PM: Gene Loving—Bama Sound

DEAN, EDDIE (Vocalist), BA/PM: Marty Landau—AMB

DEAN, JIMMY (Vocalist), BA: William Morris

DECLARATION, K-Town; BA: ABA

DE COSTA, RITA (Vocalist), BA: Person-to-Person, Jackson Cathy Vincent

DEE, AMY, TRIO; BA: Bennett Morgan

DEE ANNA & DEE DRUMS (Instrumental Group-4), Carlis; BA: Jackson Artists

DEE, DONNIE & THE FLAMINGOS (Vocal & Instrumental Group-5), BA: Johnny Depp

DEE, LENNY (Organ), Decca; PM: William G. Meyer

DEEP PURPLE (Vocal & Instrumental Group-5), Warner Bros.; BA: IFA

DeHAVEN, PENNY (Vocalist), United Artists; BA: Hubert Long

DEKADE (Vocal & Instrumental Group-4), BA/PM: Kenneth G. Kelley

DELANEY & BONNIE (Group-7), Atco; BA: IFA

DELFONICS (Vocal Group-3), Philly Groove; BA: IFA; PM: John S. Walters Artists

DELLS (Vocal Group-5), Cadet; BA: QBC

DELO, KEN (Vocalist), Ranwood; BA: Sam J. Lutz

DELOREANS, GAYE (Vocalist & Guitar w/Instrumental Group-4), Columbus; AM: Vanilla Island

DELROY'S (Vocal & Instrumental Group-6), Heritage; BA/PM: Varex

DELTAS (Vocal & Instrumental Group-6), BA: Ecko Entertainment

DEL TORO, TITO (Vocalist & Guitar), BA: Sound Art/Houston

DELUSION (Vocalist w/Instrumental Group-12), BA: Washington Talent; PM: BAJ Ent's

DENNIS, KAY, & THE THIRD WORLD (Vocal & Instrumental Group-4), Pearce; BA: ABA; PM: Dave Rotten

DENISON, PATRICIA (Vocalist), Achillain; BA: AIA; PM: World Talent

DEVER, JOHN (Vocalist & Guitar), RCA; BA: CMA; PM: Management Three

DEPINTY, WYNN (Vocalist), BA: 3D Ventures

DENT & THE INSTRUMENTAL GROUP-4, ACG: BA: Chartwell Artists, PM: Rik Gunnell—Robert Stigwood (Also see: Eric Clapton)

DE SANTO, PHIL, CORPORATION (Vocal & Instrumental Group-4), BA: The Agents

DESSHANNON, JACQUI (Vocalist), Capitol; BA: William Morris; PM: Mike Cohn

DEWSOBER, NORMAN C. (Vocalist w/Group-6), Sun, PM: Robert Hunt

DETOUR, EMERALS (Vocal Group-3), Westbound; BA: DBC, Progressive Booking; QBC: BA: Ultimate Artist

DETOUR FEATURING MITCH RYDER (Vocalist & Instrumental Group-5), BA: DMA, Jerry Paffot, Premier Talent, PM: Barry Kramer

DETOUR JR, (Vocalist, Piano & Organ), CJ; PM: Carl Jones—CJ

DEUES, WILD, BA: Bennett Morgan

DEVO (Vocalist, Group-3), Colossus; PM: Paul Kyser—Kay-Vee Prod's

DIAMOND, GENE (Vocalist), Tangerine: BA: General Entertainment; PM: Racer Personal Mgmt

DIAMOND, JOE (Vocalist), Camaro; PM: Goldie Smith

DIAMOND, NEL, (Vocalist), Uni; PM: Ken Frazz

DIAZ, BOB (Vocalist & Guitar w/Group-5), BA: NSRAP; PM: Mark Rayther

DICKENS, CHARLES, QUARTET (Vocal & Instrumental Group-4), Blue Note; BA: Melville-Fisher

DICKENS, JIMMY, & THE COUNTRY BOYS (Vocal & Instrumental Group-4), Dickie; BA: Mueller Talent

DICKERSON, CLYDE (Vocalist & Sax w/Group-6), Soutlown; BA: Soul City Sounds, PM: Joe Drew

DICKERSON, WALT, BA: Bennett Morgan

DI COSTA, RITA (Vocalist w/Group-6), BA: Cathy Jackson Vincent

DI DISSI, (Vocalist), BA: American Talent Assns., Universal Attractions, PM: Martin Oelsnitz

DILLARDS, BA: Chartwell Artists

DIDLEY, BO (Vocalist), BA: Universal Attractions; PM: Martin Oelsnitz

DILLION, JOHN (Vocalist), BA: Brasher-Relay

DING-A-LING SISTERS (Vocal Group-4), BA: IFA; PM: Colombo Prod's

DINKS, GROUP (Group-5), BA: DDD

DION (Vocalist), Warner Bros.; BA: IFA; PM: Zachary Dickens—New Dawn Artists

DISON, JEN (Vocalist), JOE; BA: John Denny, PM: Denby-Julius Assocs

DITTY FLOAT (Instrumental Trio), BA/PM: Concept Prod's

DIXIE ECHOS QUARTET (Vocal Group-4 w/Instrumental Group-3), ECHO; BA/PM: Joe Wildfield

DIXIE GRIT (Vocalist & Instrumental Group-5), BA: Mantle's City Attractions; PM: Fran Brattingham

DIXIE JUBILEES, Designer; BA: Park Ave. Booking; PM: Style Wooten

DIXIELANDERS (Vocal Group-6), BA: Arks Music; PM: Don Campbell

DIXIE LAND SINGERS (Group-3), BA: Park Ave. Booking, PM: Style Wooten

DIXIE WONDERS OF HELENA, ARK. Designer, BA: Park Ave. Booking; PM: Style Wooten

D'JOHNS, JACK (Vocal & Instrumental Group-3), BA: Adam's & Soper; PM: Frank Weebling

DOAN (Group-6), BA: Anthony Attractions; PM: Jerald Smith

DOBBINS SISTERS, Designer, BA: Park Ave. Booking, PM: Style Wooten

DR. COOL (Vocalist & Sax), Thunder; BA: Dr. Cool Prod's; PM: Thunder Rec Co

DR. COOL & HIS FAMOUS SAPPHIRES (Vocal Group-4), Thunder; BA: Dr. Cool Prod's; PM: Thunder Rec Co

DR. COOL & HIS NEW BRED BAND (Vocal & Instrumental Group-5), Cool; BA: Dr. Cool Prod's; PM: Adored C. Pope

DR. FEELGOOD & THE INTERNNS, King; BA: ABA

DODD, DICK, BA: Howard King, Theatrical Corp. of America, PM: Seymour Heller

DOGGETT, BILL, HAMMOND ORGAN GROUP (Instrumental Group-5), Starday-King; BA: Dick Boone

DOHERTY, DICK (Vocalist w/Instrumental Group-6), BA: ABC; PM: Irving Sidaris

DOMAINS (Vocal & Instrumental Group-9), BA: Entertainment Unlimited

DOMINO, RENALDOQ(Vocalist), Twilight; BA/PM: William Pooley

DONALDSON, LOU (Sax w/Instrumental Group-5), Blue Note; BA: Dick Boone; PM: Duke Wade

DON & CARLA, Vocal Duo; BA: PM: Bubby Lee

DONEGAN, DOROTHY (Vocalist & Piano), FAY; BA: R&B Attractions, PM: Jutip Jackson

DONNA, VIC, (Vocalist), Manto-Bonne; BA: Larry Bernd; PM: Mark Tannenbaum—Norfolk Prod Ins

DONOVAN (Vocalist), Epic; BA: Chartwell Artists

DON'TAY'S (Group-5), Mad; PM: Joe Sugarman—JSA

DOODLE-TOWN PIPERS (Group-12), BA: IFA

DOORS (Vocal & Instrumental Group-4), Elektra; BA: Bill Siddons—Doors

DORHAM, KEVIN (Vocalist w/Instrumental Group), Blue Note; BA: Joe Segal—MJS, George Solano

DORSEY, JIMMY, ORCH. DIRECTED BY LEE CASTLE; BA: Willard Alexander

DOTTIE MAE (Vocalist), Yale; BA: Smokey Warren Promos; PM: Steve Sabatino

DOUGLAS-LANDERS, Vocal & Instrumental Group-3; BA: The Agents

DOUGLAS, LEON (Vocalist w/Vocal Group-3), Blue Valley; BA, Les-W

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CAMPUS ATTRACTIONS
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FELIX (Group), BA: Sound Inc.; PM: Mike Smith.
FELTS, MARVEL (Vocalist w/Group—3), Hi: BEAVER-TUENT, Sea Cruise Prod'ns; PM: Ken Keener.
FEMALE BEATLES, THE (Vocal & Instrumental Group—5), ABC: Jojo Joyce.
FEMALE SPECIES (Group—5), Dia-A-Band.
FENDERMEN (Vocal & Instrumental Group), Sassy, BA: Don Seal.
FERGUSON, JOHNNY (Guitarist/Vocal & Instrumental Group—5), PM: Duke Wade.
FERRANTE & TEICHER (Piano Duo), United Artists; BA: William Morris.
FERRI, D. J. (Vocal & Instrumental Group—5), BA: RD 3 Ventures.
FERTILIZER FREDDY & THE NASTY NOSE PICKERS (Vocal & Instrumental Group—8), VTR; BA: VTR; PM: Jimmy Velvet.
FIELDS, CHARLEY (Vocalist), Royal American; PM: Donald L. Ris.
5TH DIMENSION (Vocal Group—5), Bell: CMA: Jimi Hendrix—Fusion; PM: Bill Rowe.
FIFTH STREET BRIDGE (Vocal & Instrumental Group—5), BA: Master's City Attractions; PM: Bob Bailey.
FINISHING TOUCH (Vocal Group—3), PM: John R. Gluck—Penguin Prod'ns.
FINNAN, TOMMY, REVUE, BA: William Morris.
FIRE & RAIN (Vocal & Instrumental Group—5), BA: Acts Unlimited.
FIRE & RAIN (Group—6), BA: Hit Attractions.
FIRST EDITION (Vocal & Instrumental Group—5), Reprise; BA: CMA: PM: Ken Kragen & Friends.
FISCHER, TERRY 1/2 (Vocalist), Decca; PM: Gib Kerk.
FITZGERALD, ELLA (Vocalist), PM: Salle Prod'ns.
FITZPATRICK, JOHN (Vocalist), Braimhead; BA: Sea Cruise Prod'ns; PM: Ken Keene.
FIVE FLIGHTS UP (Vocal Group—5), TA: PM: John Florio.
FIVE SATINS (Vocal Group—5), ZMA.
FIVE SMOOTH STONES (Vocal & Instrumental Group—5), Chas: BA/PM: Chirec Recs.
FIVE VOICES (Vocal Group), Designer, BA: Park Ave. Booking; PM: Style Wooden.
FLACK, ROBERTA (Vocalist & Piano), Atlantic; BA: CMA: PM: John Levy.
FLAGSTONE (Group—8), BA: Hit Attractions.
FLAHARTY, SONNY, & THE GREY IMPRINT (Vocal & Instrumental Group—5), BA: PM: Concept Prod'ns.
FLAIRS (Vocal Group—4), Rap, PM: Randan Prod'ns.
FLAME (Vocal & Instrumental Group—4), Brother; BA: ABC: PM: American Prod'ns.
FLAMING EMBER (Vocal & Instrumental Group—5), Hot Wax; BA: CMA: Jerry Patlov; PM: Creative Attractions.
FLAMING GOOVIES (Vocal & Instrumental Group—5), Buddah: BA: American Talent Assocs.
FLASH (Vocal & Instrumental Group—4), BA/PM: Ted Geinihe Ents.
FLASH CADDILLAC & THE CONTINENTAL KIDS (Vocal & Instrumental Group—5), BA/PM: Chartwell Artists; PM: Peter Rachman—Great American Amusements.
FLATT, LESTER, & THE NASHVILLE GRASS (Vocal & Instrumental Group—5), BA: Moeller Talent.
FLEETWOOD MAC (Vocal & Instrumental Group—5), Reprise; BA: Premier Talent.
FLEMING, BUDDY "B.B." (Vocalist & Guitarist), Cool; BA: Dr. Cool Prod'n; PM: Alfred C. Poole.
FLEMING, PEGGY; BA: APA.
FLESH (Group—5), BA: RD 3 Ventures.
FLIGHT (Vocal & Instrumental Group), Cimex; PM: Cindrich Prod'ns.
FLIGHT (Vocal & Instrumental Group—5), CMC; PM: Bill McCrory—CMC Artists.
FLINT (Vocal & Instrumental Group—8), BA: NEA; PM: Christy.
FLOW, BA: American Talent In'tl.
FLOWEN, MYRON (Accordion), Ranwood; PM: Sam J. Lutz.
FLORIDA BOYS (Vocal & Instrumental Group—5), BA: Don Light; PM: Les Beasley–Florida Boys.
FLOWER CITY FOUR (Vocal & Instrumental Group—5), BA: Adams & Soper.
FLOWER TRAVELLING BAND (Vocal & Instrumental Group—4), Rock n' Roll; PM: Vincent A. Fusco.
FLOWERS, PHIL (Vocalist), BA: William Morris.
FLOYD, BONNIE (Vocalist), BA: DBC.
FLOYD, EDDIE (Vocalist), Stax: PM: Aragon Agency; PM: Alan Walden—Hustlers.
FLOYD, KING, see listing under "K".
FLUDD (Vocal Group—5), Capitol; BA: Music Factory; PM: William Teln.
FLY BY NIGHTS (Vocal & Instrumental Group—6), Westchester; PM: Joseph Ferraro–Artist Mgmt. Agency.
FLYING BURRITO BROS. (Vocal & Instrumental Group—5), A&M; BA: Theatrical Corp. of America.
Wayne Newton

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—Harvey Geller, Cash Box
CAMPUS ATTRACTIONS
Continued from page 124

HUTCHERSON, BOBBY & HAROLD LAND QUINTET
(Instrumental Group—5), Blue Note BA: LBUP; PM: Lutz Bacher.
HUTCHEON, RALPH & LORENE
(Vocal Group—5), Delta, BA: McDowell Booking; PM: Harry McDowell.
HUTCISON, JIM (Vocal/Duo), Karase; BA: Stoneshedge Prod’ns; PM: Joe McNish.
HYDRAULIC PEACE
(Group—5), Arpeggio; BA: Bruce Rohrbach; PM: Artists Mgmt. Assoc.; Robert Hubbard.
HYLAND, BRIAN
(Vocalist; Uni; PM: Hy Shan.
HYMAN, DICK
(Moog, Piano & Organ), Project 3; BA/PM: Dick Hyman.

IAN & SYLVIA
(Quartet), BA: IFA; PM: Bert Block.
IAN, JANS
(Vocalist, Piano & Guitar), Capitol; BA: William Morris; PM: Jean Harcourt Powell.
ICE, K-Town; BA: ABA.
ICE
(Vocal & Instrumental Group), Candir; BA/PM: Candir Prod’ns.
IDEA OF MARCH
(Vocal & Instrumental Group—6), Warner Bros.; BA: Beacon Artists; PM: Lee Prod’ns.
IDLE FEW
(Vocal & Instrumental Group—6), Blue Book; BA: Carousel Prod’ns; PM: William Overman—William Lynn.
IF
(Vocal & Instrumental Group—7), Capitol; BA: William Morris; PM: Concert House.
ILLUSION
(Vocal & Instrumental Group—5), Steed; BA: Mark Alan—Maverick Mgmt.
ILLUSIONS
, see Good Rush.
IMAGE
(Vocal & Instrumental Group—4), BA/PM: Bee Jay.
IMMER, DAVID JOHN, see David John listed under “J”.
IMPACT OF BRASS
(Instrumental Group—10), Mobicolor; BA: NTS; PM: Bernard Block—Mobimiamagement.
IMPRESSIONS
(Vocal Group—3), Curtom, BA: Willard Alexander, BPI; American Talent Int’l; Sam Copin, QBC; PM: Marv Stuart—State & Madison.
INCREDIBLE BROADSIDE BRASS BAND
(Vocal & Instrumental Group—4), Posson Prod; PM: Pete Levin.
INCREDIBLE FOG
(Vocal & Instrumental Group—6), Nugget, BA: Domestic Sound Prod’ns; PM: M. A. Becker.

INCREDIBLE STRING BAND
(Instrumental Group—4), Elektra BA: DMA.

INDIOS TABAJARAS, LOS
(Guitars, RCA; BA: Arthur Judson; PM: Marcel Ventura.

INGRAM, LUTHER
(Vocalist), KoLo; BA: Continental Artists; PM: Johnny Baylor.
INKKEEPS
(Vocal & Instrumental Group—3), PM: Murray Becker.
INK SPOTS, JIM NABBIE’S ORIGINAL
(Instrumental Group—4), Fountain Pen; PM: Paul Kalet—KNS Assoc.
INMAN, JERRY
(Vocalist & Instrumental Group—5), Columbia; BA: Marty Landau—AMS; Don Howard.
INSPIRATION
(Vocalist & Instrumental Group—8); BA: Washington Talent; PM: B. & J. Ents.
INSPIRED VERSION
(Bandit; PM: Dave Smith.
INTERNATIONAL AFFAIR
(Vocal Group—5), BA: ABC; PM: Douglas Lyon.

INTERPRETERS
(Vocal & Instrumental Group—9); BA: Penn-Worl; PM: Keystone Talent.
INTRIGUES
(Vocal Group—4), Fow, BA: QBC; PM: Daniel Odom—Odum & Neilburg Mgmt.
INTRUDERS
(Vocal Group—4), Gamble; BA: QBC; PM: Phil Ten.
INVENTION
(Vocal & Instrumental Group—7), BA: Washington Talent; PM: BAJ Ents.
INVITATIONS
; BA: APB.
IRON ROVERS
(Vocal & Instrumental Group—5), Deco; BA: Bainerd Agency, Theatrical Corp. of America; PM: Willis Miler, Les Weinstein.
IRON BUTTERFLY
(Vocal & Instrumental Group—5), Atco; BA: ABC, Americas Talent Int’l; PM: Professiona Talent.
IRON HORSE
(Vocal & Instrumental Group—8), Rondo; BA/PM: Triangle Talent.
ISLANDERS
(Vocal Group—4), South Seas; BA: Arask Music, PM: Don Campbell.
ITALIAN ASPHALT & PAVEMENT CO.
(Vocal Group—4), Colossus; BA: John Salvato; PM: Kass Music.
ITCH
IT’S A BEAUTIFUL DAY
(Vocal & Instrumental Group—6), Columbia; BA: Millard Agency; PM: John Walker.
IT’S THE BEATRS
(Vocal & Instrumental Group), Columbia; BA: Admiral Talent Assoc.; PM: Herbert G. Palen—Commonwealth Mgmt.
JB’s (Instrumental Group—13), King; BA: James Brown.

J. C. BLUES BAND
(Vocal & Instrumental Group—7), BA: Creative Talent; PM: Tim Sanders.
JACKSON, BOBBY
(Vocalist & Vocal Group—5), Jon, BA: McDowell Booking; PM: Harry McDowell.
JACKSON, CATHY
(Vocalist, Group—5); BA/PM: Cathy Jackson, Inc.
JACKSON, CHUCK
(Vocalist), BA: QBC.
JACKSON, “COOKIE”
(Vocalist), Kins; BA: Stan Pat.
JACKSON 5
(Vocal Group—6), Motown; BA: William Morris; PM: Ewart Abner—IMC.
JACKSON, ENNIE
(Vocalist), Porthole Prod’ns; PM: Julian Portman.
JACKSON, REV. JESSE
(Vocalist), Respect; BA: Operation Breadbasket.
JACKSON, J. J.
(Vocalist & Group—11), Perception; PM: Concert House.
JACKSON, JOHN
(Vocalist with Guitar), Archooie; BA: Avalon Prod’ns; PM: Chris Strachwitz.
JACKSON, JUMP
(Vocalist & Drums, Vocalist & Instrumental Group—5), La Balle; BA: R&B Attractions; PM: Jump Jackson.
JACKSON, LEE
(Vocalist & Guitar, Vocalist & Instrumental Groups—5), CJ; BA: J. Car. Jackson—CJ.
JACKSON, MELVIN
(Bass, Vocalist & Instrumental Group—5), Limelight; BA: Marv Lagoonoff—Pilgrim Mgmt.
JACKSON, STONEWALL & THE MINTEMEN
(Vocal & Instrumental Group—5), Columbia; BA: Moeller Talent.
JACKSON, WALTER
(Vocalist), BA: QBC.
JACKSON, WANDA
(Vocalist with Group—5), Capitol; BA/PM: Wendell Goodman—Goodman-Jackson.
JACOB
(Vocalist—5), Wahr; BA: Civil War; PM: Stepeh Cowler.
JACQUET, ILLINOIS
(Tenor Sax with Instrumental Group—5), Tune Up; BA: Jacques’; PM: Illinois Jacquet.
JACQUET, JACQUELINE
(Vocalist with Vocal Group—5), Tune Up; BA: Jacques’; PM: Mary Simmons.
JACQUET, LINTON
(Vocalist & Drums, Vocalist & Instrumental Group—5), Network; BA: Linton & Nita; PM: Jamaica Jacquet.
JACQUET, RUSSELL
JAGGERZ
(Vocal & Instrumental Group—5), Kama Sutra; BA: Savvas Attractions; PM: Joe Rock.
JAKE
(Instrumental Group—4); BA: Charles F. Steinmetz.
JAMAICAN FOLKSINGERS
(Ba: Tornay Mgmt.
JAMAL, AHMAD
(Piano w/Group—3), BA: Max Cavalli, Bennett Morgan.

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has already featured:
Bill Haley & Comets
Chuck Berry
Little Richard
Jerry Lee Lewis
Jay & the Americans
Bo Diddley
The Coasters
The Platters
The Shirelles
The Drifters
The 5 Satins
The Dowells
Ruby & the Romantics
The Skyliners
Gary U.S. Bonds
Little Eva
The Capris
The Belmonts
The Angels
Bobby Lewis
Freddy Cannon
Timi Yuro
Joey Dee & Starlighters

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CAMPUS ATTRACTIONS
Continued from page 126

JAM BAND (Vocal & Instrumental Group—3): BA: DMA; PM: Mike Quatro.
JAMES, FRANK, & THE BADLANDERS (Vocal & Instrumental Group—3): Colony "13"; BA/PM: Frank James.
JAMES, HARRY, & HIS ORCH.; BA: Willard Alexander.
JAMES, JESSE (Vocalist), ZEA; BA: Aris; PM: Wiggie Mgmt.
JAMES, JOHN & FRANCOIS (Vocal Group—3): Scepter; Aquarius—Canada; BA: Donald K. Dunsazi; PM: Terry Flood.
JAMES, MARTY (Vocalist & Guitar); BA/PM: Mary Stallford.
JAMESON, PETER, see Spencer Davis.
JAMES, RICK (Vocalist w/Vocal & Instrumental Group) Columbia; PM: Martin Lugar—Pilgrim Mgmt.
JAMES, SONNY (Vocalist w/Group—6): Capitol; BA: Neal Agency, CMA; PM: Bob Neal.
JAMES, TOMMY (Vocalist w/ Vocal Group—5), Roulette; PM: Trouppence Ltd.
JAMES, WOODY (Group—5); BA: Dia-A-Band.
JAM FACTORY (Group—6); BA: IFA.
JAMIE (Vocal & Instrumental Group—5), Line 5; BA: BPI; PM: Combo Assocs.
JAMME (Instrumental Group—4), Dunhill; BA: American Entertainment.
JANEY & DENNIS (Vocal & Instrumental Duo), Reprise; BA: William Morris; PM: Jean Marcourt Powell.
JANKOWSKI, HORST—MUSIC & SINGERS; BA: William Morris.
JARGON, FELICE (Vocalist & Piano); PM: Bob Motta—Lom Prodn.
JARREAU (Vocal & Instrumental Group—6); BA: Central Booking Alliance.
JASON (Vocal Group—5); BA: Music Factory; PM: Craig Nicholson.
JASON'S FOLLY (Vocal & Instrumental Group—8); BA: ZNA.
JAY-ALLEN COMBO (Vocalist w/Instrumental Group); BA: Washington Talent; PM: B&J Ent.
JAZZ CRUSADERS (Instrumental Group—4), Chisa; BA: Slik Hooper; PM: Chosa Recs.
JAZZMEN (Vocal & Instrumental Group—4); PM: Sapphire Mgmt.
JAZZ MESSINGERS, see Art Blakey.
JEAN, PEGGY (Vocalist w/Group), Northland; BA: Northland Recs.; PM: Bill Laaksion.
JEFFERIES, CHRISTINE (Vocalist w/Group—4); PM: Duke Wade.
JEFFERSONAIRPLANE (Vocal & Instrumental Group—6), RCA; BA: APA; PM: Bill Thompson.
JEFFERSON, EDIE (Vocalist), Prestige; BA: Joe Segai—MJS.
JEFFRIES, FRAN (Vocalist); BA: William Morris.
JELLY BEAN FROG (Vocal & Instrumental Group—9), King; PM: Alan Leeds.
JELLY ROLL, (Vocal & Instrumental Group—7), Kapp; BA: William Morris; PM: Edward M. Sherman.
JENKINS, DONALD, & THE DELIGHTERS (Vocal & Instrumental Group—7), Buddah, Kindsan; BA: Dick Hike; PM: Ray Peck—Dick Hike.
JENKINS, JOHNNY (Vocalist), Atco; PM: Phil Walden.
JENKINS, LEROY (Group—4); BA: Phrase Text; PM: James Jordan—Phrasie Text.
JENKINS, ROBERT (Vocalist), Cool; BA: Dr. Cool Prod'n; PM: Alfred C. Plante.
JENKINS, WALT (Vocalist & Guitar), CMC; PM: Bill McClary—MCM Artists.
JENNIFER (Vocalist), Warner Bros.; BA: CMA; PM: Ken Kragen & Friends.
JENNINGS, WAYLON, & THE WAYLORS (Vocal & Instrumental Group—4), RCA; BA: Moefile Talent.
JENSEN, DICK; BA: IFA.
JEREMIAH (Instrumental Group—7); BA: Charles F. Stelmets.
JERICO (Vocal Group—4); BA: Music Factory; PM: Tone-Art Prod'n.
JERIM (Group—5); Honor Brigade; BA: DDD.
JESTERS (Vocal Group—5); BA: John Salvato.
JESTUS (Vocal & Instrumental Group—7); BA: Blytham Ltd.
JETHRO TULL (Vocal & Instrumental Group—5), Reprise; BA: Premier Talent; PM: Terry Ellis.
JEWISH COWBOYS (Vocal & Instrumental Duo); BA: JAC Winworth.
JIM & BONNIE (Vocal & Instrumental Duo); BA: Projects IV.

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JOY SONG (Vocal & Instrumental Group—4), BA: Entertainment Management—B.S.
JOY SPRING (Vocal & Instrumental Group—4), BA: Entertainment Management—B.S.
JUAREZ (Vocal & Instrumental Group), Decca; BA: Brainard Agency, Theatrical Corp. of America; PM: Brainard Agency.
JUBILEE HUMMINGBIRDS (Vocal Group—8), Designer; PM: Parker Ave. Booking; PM: Stylee Woolen.
JUDAS (Group—3), Soul Out; BA: Singer Talent; PM: Tommy Bee.
JUKE BOX; BA: Bonwit Agency.
JULIAN & THE EPICS (Vocal & Instrumental Group—7), BA: PM: Kenneth G. Kelley.
JULIE & CO. (Vocal & Instrumental Group—3), BA: Adams & Soper.
JUSTICE (Group—6), BA: General Talent.
JUSTICE (Group—4), BA: Joni Agency.
JUSTUS, BA: Bonwit Agency.

K

KB M (Vocal & Instrumental Group—8), BA: Kaleidoscope Music; PM: Harry Burns.
KALEN, BA: William Morris.
KALLABASH CORP.; BA: Ambassador Ent's., Hit Attractions; PM: Entertainment Consultants—N.C.
KANNIBAL KOMIX (Vocal & Instrumental Group—4), Colosus; PM: Colossus.
KAREN BETH (Vocalist), Decca; PM: Milt Okun.
KARISMA (Vocal & Instrumental Group—5), Soma; BA: Central Booking Alliance.
KASANDRA; BA: William Morris.
KASHI, ALIZA (Vocalist), BA: William Morris.
KAYE, DEBBIE LORI (Vocalist), SSS Int'l, PM: Saul Holiff—Volatible Attractions.
KAYE, J. JUDY, BA/PM: Marty Landay—AMB.
KAYE, SAMMY, & HIS ORCH., BA: Willard Alexander.
KAY, JIMMIE (Vocalist & Organ w/Instrumental Group—5), Tune Up; BA: Jacquot's.
KEBER, LAUREN (Vocalist & Piano); BA: IFA; PM: Doris Toder.
KEITH STYKES (Vocalist & Guitar), Vanguard; BA: Campus Directions; PM: Brosows Mgmt.
KELLEY, MARCUS, & THE IMPRESSIONS (Vocal & Instrumental Group—9), CMC; PM: Bill McCrory—CMC Artists.
KELLOGG, LYN (Vocalist), BA: World Talent.
KEMMER, KAY (Vocalist), Mecuror, BA: Wheeling Talent, BA/PM: Wheeling Talent.
KENDALLS (Vocal Group—1), Stop; BA: Hubert Long.
KINNESTON, LEE, SET (Vocal Group—6), RCA; BA/PM: Douglas Lyon.
KENNY & THE YOUNG SOUND (Vocal & Instrumental Group—5), Masterpiece; BA/PM: Ring Star; PM: Rolin Allston Sr.
KENT, GEORGE (Vocalist), Mercury; BA/PM: Key Talent.
KENT, TOMMY; BA: Mammon.
KENYATTAS, ROBIN, FREE STATE BAND (Instrumental Group—9), Vortex; BA/PM: LBP.
KERSHAW, DOUG (Vocalist), Warner Bros.; BA/PM: Jack Renzi—Pattack Inc.
KESSEING, JIM (Vocalist & Band), BA/PM: Edward Windsor Wright.
KEYSTONE KIDS; BA: Mammon.
KHAN, ALI AKBAR (Sarod), Connoisseur Society; BA/PM: Ludwig N.
KIDD, ROSEMARY, see Sheppard Well listed under "W.
KIDS NEXT DOOR (Vocal Group—15); BA/PM: Keitz-Gaffin Ents.
KILGORE, MERLE (Vocalist), Ashey; BA/PM: Buddy Lee.
KILLIAN, DEAN (Vocalist w/ Vocal & Instrumental Group—4), Westpark; BA: Sound/Art/Houston.
KILROY, EDDIE (Vocalist w/ Vocal & Instrumental Group—4), Westpark; BA: Sound/Art/Houston; PM: Fred T. Mirick—Sound/Art/Houston.
KIM, ANDY (Vocalist), Steed; BA: Allen J. Bloom—Fed Bro's. Mgmt.
KIMBERLIES (Group—4), Happy Tiger; BA: Universal Talent; PM: Stew Callam.
KINDRED (Vocal Group—8), Warner Bros.; BA: Zell Ents; PM: Sulton List.
KING, ALBERT (Vocalist), Stax; BA/PM: Sandy Newman.
KING ALEX & THE UNTOUCHABLES; BA: ABA.
KING, B. B. (Vocalist & Guitar w/ Instrumental Group—7), ABC; BA: Associated Booking; PM: Sidney A. Seidenberg—SAS.
KING BEN E., & HIS COMBO (Vocalist), Maxwell; BA/PM: ABC, Dick Boone, QSC; PM: Husters.
KING BISKIT BOY (Vocalist), Paramount; BA: Premier Talent; PM: Bandana Ents.
KING BROS.; BA: Mammon.
KING CARLIE; BA: MCA.
KING, CLAIDE, & THE KING'S MEN (Vocal & Instrumental Group—4); Columbia; BA: Moeller Talent.
KING, CLINTON, & THE VIRGINIA MOUNTAINERS (Group—4); Rebel; BA: Bill Sykes; PM: Clinton King.
KINGCOWSINS, THE IV (Group—4); PM: Riddle-Braino.

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TEEGARDEN & VAN WINKLE
CAMPUS ATTRACTIONS
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McGRORY, BILL (Vocalist), Melotone; BA: R&B Attractions; PM: Jump Jackson.
McGRIM, JIMMY (Organ; w/instrumental Group-5), Solid State; BA: IFA; PM: Duke Wade.
McINTOSH, TOM; BA: Peter Faith.
MCKENDREE SPRING (Vocal & Instrumental Group-4), Decca; BA: Campus Directions, Premier Talent; PM: Brovsky Mgmt.
MCKINLEY, RAY, Sextet; BA: Willard Alexander.
MCKINNEY, PAT (Vocalist); BA: Moeller Talent.
MCKISSICK, MAYNARD (Vocal & Instrumental Group-12), BA: Ferin-World; PM: Keystone Talent.
MCKUEN, ROD (Vocalist), Stanyan, Warner Bros.; BA/PM: J. Foster & Wade Alexander.
MCELEON, DON (Vocalist), Mediatrics; BA: William Morris; PM: Herb Gert.
MCECEDON, CHARLIE & THE MAGNIFICENTS (Vocal & Instrumental Group-7), MGM; BA: Ambassador Eres.; PM: Richard Levin.
MCAHON, F.J. (Guitar), Accent; PM: Jennie Mars.
MCNAR, BARBARA (Vocalist); BA: William Morris.
MCNAMARA, ROBIN (Vocalist, Steed; PM: Mark Alan—Maverick Mgmt.
MCELEEY, LARRY (Vocalist/w/instrumental Group-3), Capitol; BA: J. L. Caffield; PM: Bill Thompson—Beautiful People.
MCMILLAN, SINGERS, Designer; BA: Park Ave. Booking; PM: Style Talent.
MCHCST, BRUCE, see Bruce’s Band.
MCARLAND, JIMMY (Trumpet w/Group-6), BA: Max Davis.
MCARLAND, MARIAN (Piano w/Group-3), BA: Max Cavalli.
MCBAN, JAY (instrumentalist w/Group), Capitol; BA: Jac Winroot.
MCEADORS, LINDA (Vocalist), Mercury; BA: Buddy Lee; PM: Bob Sallings.
MCELEY, BILL (Vocalist), MGM; BA: CMA.
MCDON, JOE (Vocalist w/instrumental Group-7), Soundville; BA: Sound/Art/Houston; PM: Calvin Owens.
MEIER, GUSTAV (Conductor), Music Guild; BA/PM: Judith Liegher.
MEL & TIM (Vocal Duo), Bamboo; BA: QBC; PM: Gene Chandler.
MELANIE (Vocalist), Buddah; BA: William Morris.
MELLE, GIL, ELECTRONIC JAZZ QUARTET (Instrumental Group-4), Blue Note, Verve; BA/PM: Artists’ Alliance.
MELLO KINGS (Vocal Group-4), BA: John Salvato.
MELTING POT (Group-9), Ampex; BA: Paragon Agency; PM: Phil Walden.
MELTON, BARRY (Vocalist), Vanguard; BA: IFA; PM: Ed Denson.
MELVYN, MIKE (Piano); BA: Peter Faith.
MEMPHIS SPIRITUAL FOURS, Designer; BA: Park Ave. Booking; PM: Style Talent.
MEMPHIS WILLY B. (Vocalist & Guitar), Prestige; BA: Steve LeVere.
MENDES, SERGIO, & BRASIL ’66 (Vocal & Instrumental Group-8), A&M; BA: Chartwell Artists; PM: Snrlich Prod’ns.
MERCY FLIGHT (Vocal & Instrumental Group-6), Colpar; BA: Old Coach Prod’ns; PM: Russell Clem.
MERCY MEN (Vocal & Instrumental Group-5), PMU; BA: Collegiate Assoc.; PM: F. F. Borsa.
MERGING TRAFFIC (Vocal & Instrumental Group-5), BA: Masters City Attractions; PM: William Bookin.
MERIWETHER, ROY, TRIO (instrumental Trio), Capitol; BA: Concept Prod’ns.
MERRILL, BUDDY (Guitar), Accent; PM: Scott Seely.
MESA (Vocal & Instrumental Group-5), BA: North Central Prod’ns; PM: James R. Sittin.
MESSNGERS (Vocal & Instrumental Group-5), BA: Bobby Smith; PM: Sam Fugh.
METERS (Vocal & Instrumental Group-4), Joe; BA: QBC; PM: Marshall Sehorn—Sanu Ent’s.
METZGER, MART LOU (Vocalist), Ranwood; PM: Sam J. Luz.
MEXICALI BRASS; BA: Willard Alexander.
MEZA, LEE (Vocalist), Happy Tiger; PM: William A. Weems.
MICHAELS, JACK (Vocalist, Keeta; BA: Sea Cruise Prod’ns; PM: Ken Keane.
MICHAELS, LEE (Vocalist, Piano & Organ w/Group-3); A&M; BA: Peter Rachman—Great American Amusement.
MICHAELS, MARLYN (Vocalist); BA: William Morris.
MIDNEY (Vocal & Instrumental Group-6); BA/PM: David Speer—Kaleidoscope Music.
MIDNIGHT SUN (Vocal/Instrumental Group-6), BA/PM: AATA.

MIDNIGHT SUNRISE (Vocal & Instrumental Group-6), Windmill; BA: Attractions Ltd.; PM: Joe Tripp.
MIGHT FIVE (Vocal Group-5), Alaska Chi-Sound; BA: Ring Star; PM: Rollin Allison Sr.
MIGHTY BLITHEVIE AIRUS, Designer; BA: Park Ave. Booking.
MIGHTY CROWNS (Vocal Group-5), Roulette; BA/PM: Funtown Prod’ns.
MIGHTY JOE YOUNG, see listing under "Y."
MIGHTY REDEEMERS (Vocal & Instrumental Group-6), Gordon; PM: Stan Pat.
MIGHTY SAM (Vocalist), Atlantic; BA/PM: Charlie Capri.
MILBOURNE ANDY (Vocalist & Guitar), Voice of Country; BA: Jackson Artists.
MILES, BARRY (Vocal & Instrumental Group-4), Poppy; PM: Art Silverlight.
MILES, BUDDY, BAND (Vocal & Instrumental Group-10), Mercury; BA: IFA; PM: Jack DiGiovanni.
MILESTONE (Vocal Group-7); Columbia; BA: Music Factory; PM: Wayne G. Thompson.
MILK & HONEY (Vocal & Instrumental Group-5); BA: Napea Talent; PM: Richard L. O’Bills.
MILK SEA (Vocal & Instrumental Group-5), Rondo; BA/PM: Triangle Talent.
MILKWEED (Vocal & Instrumental Group-5); BA: Doc Feld—Plaid Child Prod’ns.
MILLAR, JOSEPH (Vocalist, Piano & Guitar w/Group-4), Project 3; PM: Elan Assocs.
MILLER, DARMELL (Vocalist), Denahea; BA: Wheeling Talent.
MILLER, GLENN, ORCH. DIRECTED BY BUDDY DE FRANCO; BA: Willard Alexander.
MILLER, JODY (Vocalist), Epic; BA: E. O. Stacy—CMA.
MILLER, ROGER (Vocalist), Smash; BA: CMA; PM: William & Price.
MILLER, STEVE, BAND (Group-3), Capitol; BA: American Talent Assocs., IFA.
MILSEAP, RONNIE (Vocalist w/Vocal & Instrumental Group-4), Chips; BA: Beacon Artists; PM: Herbert S. O’Neal.
MIND GARAGE (Vocal & Instrumental Group-5), Metromedia; BA: Entertainment Unlimited.

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ODDS & END (Group—37, Today), PM: Robert Hayes & Bobby Martin.
O'CONNELL, HELEN (Vocalist), PM: Zachary Giocomi—New Dawn Artists.
O'BRIEN, SAM (Vocalist), PM: CVA; PM: Jack Segal.
OCEAN (Group—5), Yorkville; Concept 376.
ODCHER, Jo (Vocalist), A&M; PM: Richard Fulton; PM: Phil Ochs.
O'CULL, MARC (Vocalist), Concept 376.
ODGES (Vocalist & Instrumental Group—5), Island; PM: Bobby Hill; PM: Bobby C. King.
ODD & ENS (Group—37, Today), PM: Robert Hayes & Bobby Martin.
ODESSA (Vocalist & Instrumental Group—6), PM: Brownie McInroe.
O'ETTA (Vocalist), Polydor; Z Ent.; PM: Herb Cohen.
ODOM, JOE (Vocalist), 1-2-3, PM: Bill Lowery; PM: Robert Honecutt.
OF HEAVEN & EARTH (Vocal & Instrumental Group—7), PM: Al Curbell.
OMAN, LEE (Vocalist & Guitar), Mercury; PM: Artie Littrell; PM: Sam Cammatta—PM.
O'HANNAH, Step (Vocalist & Instrumental Group—7), PM: Pat Conlon.
O'HARA, JUANA (Vocalist & Guitar), PM: Deputy Star Prod.'s.
O'JAYS (Vocal Group—4), PM: DCC, PM: Robert Gordon.
O'KOLYOKI (Vocalist & Instrumental Group—4), PM: Billy Flack.
O'LONGO, LARRY (Vocalist), PM: Rockin' Horses.
OLD GLORY (Vocal & Instrumental Group—5), PM: Jack Feucht.
OLD Tyme Religion (Vocal & Instrumental Group—6), PM: Warner Bros.
OLIVER, VON (Vocalist), United Artists; PM: Andrew Hirsch.
OLIVER, JACOB (Vocalist), PM: William T. Cash—Starrshine.
OLIVER LAKE (Vocalist & Instrumental Group—6), CMC; PM: Bill McCready—CMC Artists.
OLYMPICS (Vocal Group—3), Loma; PM: Promotion Associates; PM: Marc Gordon.
OMAHA (Vocal & Instrumental Group—6), PM: Bronzer-File.
O'NEAL & THE DEAN BROS (Vocal Group—5), PM: Design.
ONE EYED JACKS (Group—4), PM: Blytham Ltd.
ONE BAR (Vocalist & Instrumental Group—5), PM: DeeJay.
ONE FLITE UP (Vocal Group—5), PM: A.E. Sullivan—Artistic Prod.'s.
ONE G PLUS THREE (Vocal & Instrumental Group—4), Para/; PM: Ed Davis—Gordo Ents.
ONE HUNDRED PROOF AGAIN (Vocal Group—5), PM: Hot Wax; PM: CBC; PM: Creative Attractions.
O'NEIL, TRICIA; PM: AE.
ONE STEP BEYOND (Vocal & Instrumental Group—13), PM: Harry Lop Prod.'s; PM: Herb Roscoe.
ONE WAY STREET (Vocal & Instrumental Group—3), Stroll O-Lets; PM: NEA.
ONTX (Vocal & Instrumental Group—5), PM: Carouse Prod.'s; PM: William Overman—William Lynn.
OPEN WINDOW; PM: Sheldon Soifer.
OPPOSITE SEX (Group—4); SSS Intl.; PM: Bill Fields.
ORANGE MARMALADE (Group—4), PM: Ronald J. Finley.
ORCHARD, REZ; PM: John M. Powell.
ORIGINAL BELLS OF JOY, Designer, PM: Park Ave. Booking; PM: Style Wooten.
ORIGINAL CASTLE STAGE (Vocal & Instrumental Group—5), PM: Chicago Ent.'s.
ORIGINALS (Vocal Group—4), Sout; PM: IFA; PM: Tim Church.
ORDANDY (Vocalist & Instrumental Group—6), Decca; PM: King Prods.; PM: John Powell.
ORPHAN (Vocal Group—3), PM: Warner Bros.
O'SULLIVAN, TRICIA; PM: AE.
OSBORN (Vocalist & Instrumental Group—6), Decca; PM: John Powell.
O'SULLIVAN, TRICIA; PM: AE.
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CAMPUS ATTRACTIONS
Continued from page 144

SAGEWORTH & DRUMS (Vocal & Instrumental Group—8), Acko Entertainment.

SAINT-MARIE, BUFFY (Vocalist), Vanguard; BA: CMA.

ST. GEORGE (Group); PM: David Schine.

ST. GEORGE, MICHAEL (Vocalist & Guitar); PM: David Schine.

ST. JAMES (Vocal & Instrumental Group—5), Sankaran; BA: Consolidated Talent.

ST. JON (Vocal & Instrumental Group—8); BA: RD 3 Ventures.

SAINTS (Vocal & Instrumental Group—3), Decca; BA: APM; PM: B & R Prod's.

SAYOHAMA (Vocalist & Guitar); PM: Red River Prod's.

SALETAN, TONY (Vocalist, Guitar & Banjo), Folk-Legacy; PM: Manuel Greenhill.

SAVANONATICS (Vocal & Instrumental Group—6), Sasso; BA: Don Seel.

SALT & PEPPER (Vocal & Instrumental Group—9), Epic; BA: AIA: PM: T. Catterine & M. Pichinson—TC Mgmt.

SALTY DOG (Vocal & Instrumental Group—5); BA: Domestic Sound Prod's.

SALVATION (Vocal & Instrumental Group—6), United Artists; BA: Jack Fisher.

SALVATION ALLIANCE (Vocal & Instrumental Group—5); BA:PM: Bee Jay.

SAM (Vocal & Instrumental Group—8); BA: Acts Unlimited.

SANTANO, ALFONSO (Vocalist & Guitar); PM: Ray Bronzo.

SAMJO (Vocalist with Instrumental Group), Fame; BA: AIA: PM: T. Catterine & M. Pichinson—TC Mgmt.

SAMSON, SAM (Vocalist & Guitar); PM: GIB Kerr.

SAMPLES, JUNIOR (Vocalist), Chart; BA: Joe Taylor; PM: Paul Gibson.

SAMPSON & DELULAH (Vocalist with Instrumental Group—83), CTI; PM: Duke Wade.

SANDO, SAM (Vocalist), Atlantic; PM: Zachary Glickman—New Dawn Artists.

SAND (Vocal & Instrumental Group—8); BA: NEA.

SANDERS, BEVERLY (Vocalist); PM: Bert Rogal—Images Now.

SANDERS, GAIL (Vocalist), VIP, Gateway; BA: Aquarian Associates; PM: Gerald V. Pace.

SANDERS, PHRAHAX (Sax with Instrumental Group), Impulse; BA: Richeed Fulton, LBUP, Phrasie Texte.

George Salano, PM: James Jordan—Phrase Texte.

SANDERS, RAY (Vocalist), United Artists; BA: CMA; Don Howard; PM: Jim Halsey.

SANDERS, RUS (Vocalist), Hole in One; BA:PM: Johnny Monsey & Frank Mears—Masters City Attractions.

SANDERS, SHARON (Vocalist); BA:PM: Joe Light—Glaser Talent.

SANDERS, STEVE (Vocalist), Canaan; BA: Don Light; PM: Herbert Sanders.

SANDI & SALLI (Vocal Duo), Ranwood; PM: Sam J. Lutz.

SANDS, DONNA, Sanfris; BA: Memnon.

SANDS, EVIE (Vocalist), Buddah; BA: CMA; PM: Mel Shane.

SANTA FE (Vocal & Instrumental Group—6); BA:PM: Fred Cohen.

SANTAMARIA, MONGO (Congos with Instrumental Group—7), Atlantic; BA: ABC; PM: Jack Hooke.

SANTANA (Vocal & Instrumental Group—7), Columbia; BA: Santana; PM: Stan Marcum.

SARATOGA (Vocal Group—5); BA: Bookings Unlimited; PM: Don W. Rees.

SAROFEN & SMOKOE (Vocal & Instrumental Group—4), GWP; BA:PM: Valex.

SATANS & SINNERs (Vocal & Instrumental Group—7); PM: Mickey Harman.

SATISFACTIONS (Vocal & Instrumental Group—4), Lionel; PM: Louis R. Steele—Steelies Associates.

SATURDAY (Group—8, Arpeggio; BA: Bruce Rohrbach; PM: Artists Mgmt. Associates.

SAY BOOM RIGGIE (Vocal & Instrumental Group—5); BA: AYA.

SCAGGS, BOZ, see listing under “B.”

SCATTERGOOD (Vocal Group—5); New World; PM: 2-Prod's.

SCIENCE WEST, see Ray Frashay.

SCHERERAZADE (Vocal & Instrumental Group—7), Stonehead; BA:PM: Fierce American Artist.

SCOTT, JOHNNY (Vocalist & Guitar); BA: A. Jaye.

SCORPIO RISES (Group—4); Shana; BA: Panther Prod's.

SCOTT, BOBBY (Vocalist), Warner Bros.; PM: Arthur Miller.

SCOTT, DREW (Vocalist), Natala; BA: Talent Hauf; PM: TAO Artefacts.

SCOTT, MELODEE (Vocalist), Robbins; BA: WCWMA; PM: Mark Raymer.

SCOTT, PEGGY & JO JO BENSON (Vocal Duo), Cotillion; BA: Paragon Agency; PM: Ed Mandel.

SCOTT, RENEE (Vocalist), Robbins; BA: WCWMA; PM: Mark Raymer.

SCOTT, SANDI (Vocalist); PM: Vic Bari.

SCOTT, SHERREE (Vocalist), Robbins; BA: NSRPA; PM: NSRPA; Mark Raymer.

SCOTT, SHERREE, TRIO (Vocal Group—3), Robbins; BA: NSRPA; PM: WCWMA.

SCOTT, TONY (Clarinet with Instrumental Group—4), MGM; PM: Marvin Luganoff—Pilgrim Mgmt.

SCROUGGS, EARL, REVUE (Vocal & Instrumental Group—6); Columbia; BA: Scruogs Talent; PM: Louise Scruogs.

SCROUGGS, GARY & RANDY (Vocal & Instrumental Group—4), Vanguard; BA: Scruogs Talent; PM: Louis Scruogs.

SEALS & CROFTS (Vocal Group—3), T& T; BA: IFM; PM: Mitch Fisher.

SEATRAIN (Vocal & Instrumental Group—6), Capitol; BA: Millerid Agency; PM: Grossman-Glotzer.

SEAY, JOHNNY, Columbia; BA: Hubert Long.

SEBASTIAN, JOHN B. (Vocalist), Reprise; BA: CMA; PM: R. J. Cavallo.

SECOND COMING (Vocal & Instrumental Group—8), Mercury; PM: Mary Stuart—State & Madison.

SECOND TIME AROUND (Group—7), BA: Jony Agency.

SEEDS OF HOPE (Vocal & Instrumental Group—3); BA: Operation Music; PM: Nada C. Jones.

SEGEER, MIKE (Vocalist), Folkways; PM: Manuel Greenhill.

SEELY, JEANNIE (Vocalist), Dekka; BA: Atlas Artists Bureau.

SEEVERS, LES (Vocalist), Chestnut; BA: Wheeling Talent; PM: P. Donald White.

SEGER, BOR SYSTEM (Vocal & Instrumental Group—4), Capitol; BA:PM: Edward F. Andrews Jr.—Punch Ent's.

SEGREST, JAMES (Vocalist with Vocal Group—5), ABC; BA: McDowell Booking; PM: Harry McDowell.

SELLERS, LYNDY (Vocalist); PM: Leo Magid.

SENIOR RUNNER & THE HALF MOON (Group—3; BA: General Talent.

SENSATIONAL FAMILY SINGERS, Designer; BA: Park Ave. Booking.

SENSATIONAL SINGERS (Vocal & Instrumental Group—9), Vox; BA: James Bullard—Bos Res.

SENSATIONAL SPIRITUAL CONSULATORS (Vocal Group—7), Designer; BA: Park Ave. Booking.

SEREDIPITY SINGERS (Vocal & Instrumental Group—7); BA: Theatrical Corp. of America.

SERINADERS; BA: Memnon.

SERMON GOSPEL SINGERS (Vocal Group—6), Designer; BA: Park Ave. Booking.

SERRA LEIGHT (Vocal & Instrumental Group—5); BA: Continental Entertainment.

SESSION RAMBLERS (Group—7); BA: Panther Prod's; PM: MEA.

SETE, ROLA; BA: Bennett Morgan.

SEVEN SEAS (Vocal & Instrumental Group—7), Line 5; BA: BPI; PM: Combo Assocs.

SEVEN SEAS (Vocal & Instrumental Group—7), Seven Seas; BA: Al Curtis—Ben Arden Orches; PM: Don Friedman—Donvor Prod's.

SEVENTH CIRCLE (Vocal & Instrumental Group—9); BA: NEA; PM: Christy Mgmt.

SEXTON, ANNE, & HER KIND (Group—7); BA: Lardy & Dams.

SHADES OF DOUBT (Vocal & Instrumental Group—5); BA: Penn-World; PM: Keystone Talent.

SHA, NA NA (Vocal & Instrumental Group—12); BA: William Morris; PM: Edwin Goodgold.

SHADOWS OF NIGHT (Group—4), Atlantic; BA: Continental Entertainment.

SHANGHAI (Vocal & Instrumental Group—4), Arpeggio; BA: Bruce Rohrbach; PM: Artist Mgmt. Assoc., Robert Hubbard.

SHANGHAI (Vocal & Instrumental Group—4); BA: Fred Cohen.

SHANGO (Group—4), BA: Beacon Artists.

SHANK, RAVI (Sitar), Angel, World Pacific; BA: APR.

SHANNON (Vocal & Instrumental Group—5), Crowe; BA:PM: Johnny Bee—Jay Bee Artists.

SHANNON, CLAUDIA (Vocalist with Vocal Group—7), BA: McDowell Booking; PM: Harry McDowell.

SHANNON, RONNIE (Vocalist); PM: Ted White.

SHANNON, SCOTTY (Vocalist & Guitar); BA: Sound/Art/Houston.

SHARP, DEE DEE (Vocalist); BA: Bennett Morgan, QBC.

SHAW, CHARLIE, BA: Bennett Morgan.

SHAW, RANDY (Vocalist), White Whale; PM: Toonerville Prod's.

SHAW, RONNY (Vocalist & Guitar); Dot; BA: Neal Agency; PM: Irby M. Mandrell.

SHAW SINGERS (Vocal Duo); Designer; BA: Park Ave. Booking; PM: Style Wooten.

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CAMPUS ATTRACTIONS
Continued from page 146

SHEARING, GEORGE; BA: CMA.
SHEPPERDERS (Vocal & Instrumental Group—7), Sounds Int’l; BA/PM: Old Coach Prods’n.
SHELTON, BARBARA ANN (Vocalist & Guitar); BA; PM: William H. Curtis.
SHELTON (Vocal & Instrumental Group—4), Mark 5; BA/PM: Buri Strevel—Blue Ridge Quartet.
SHEPARD, JEAN, & THE SECOND FIDDLES (Vocalist w/Group—6), Capitol; BA/PM: Buddy Lee.
SHEPHERD, JACKIE (Vocalist w/ Vocal & Instrumental Group—12), Soundville; BA: SoundArt/Houston; PM: Calvin Owens.
SHEPP, ARCHIE; BA: Bennett Morgan.
SHEP’S LIME LITES (Vocal Group—3); PM: James Evans.
SHERMAN, BOBBY (Vocalist), Metromedia; BA: J. Carter Gibson.
SHERWOOD FOREST (Vocal & Instrumental Duo); PM: Heather Mgmt.
SHERWOOD, ROBERTA (Vocalist); BA: Coast Artists; PM: Bill Ficks.
SHELDS, GEORGE, GOSPEL SINGERS, Designer; BA: Park Ave. Booking; PM: Style Wooten.
SHILO BAPTIST CHURCH CHOIR, Designer; BA: Park Ave. Booking; PM: Style Wooten.
SHIRE, DAVID; BA: Peter Farris.
SHIVA’S HEADBAND (Group—6), Capitol; BA/PM: Ed Wilson—Armadillo Prod’n.
SHOCKING BLUE (Vocal & Instrumental Group—4), Colosus; BA: CMA; PM: Colosus.
SHO-LADS (Vocal & Instrumental Group—4); BA: AIA; PM: TC Mgmt.
SHOTGUN (Group—5); BA/PM: Charlie Capri.
SHOTGUN WEDDING (Vocal & Instrumental Group—5), GWP; PM: G. W. Purcell.
SHRED (Vocal & Instrumental Group—4), Capitol; BA: Ambassador Ents., Hit Attractions; PM: Entertainment Consultants—N.O.
SHOWS, CHARLES (Vocalist w/Vocal Group—5), McDowell; BA: McDowell Booking; PM: Harry McDowell.
SHOWSTOPPERS; BA: Bennett Morgan.
SHRUB (Vocal & Instrumental Group—5), Poison Ring; BA: Trod Noseal Prod’n.
SHUSTIK, BILL (Vocalist & Guitar); BA: IFA; PM: Artist Programmers.
SIDEWALK SKIPPERS (Group—4); BA: Lola Wilson.
SIEGEL-SCHWALL BAND (Vocal & Instrumental Group—4), Vanguard; BA: DMA, North Central Prod’n, Corky Siegel; PM: Corky Siegel.
SIERRA SUE (Vocalist w/ Instrumental Group—4), Van- dant; BA: Charles Wright; PM: John Meredith—Wide Wide World.
SIGNETS (Vocal Group—4); BA: Ambassador Ents., DBC, Game Artists; PM: Kenn Adkins.
SILENT MAJORITY (Vocal & Instrumental Group—4), Hot Wax; PM: Creative Attractions.
SILVERBIRD (Vocal & Instrumental Group—11), Capitol; PM: G. W. Purcell.
SILVER, ENID (Vocalist & Guitar); PM: Bob Motes—LOM Prod’n.
SILVERLEAF HARMONIZERS (Vocal Group—5); Design- er; BA: Park Ave. Booking; PM: Style Wooten.
SILVER METRE (Vocal & Instrumental Group—4), National General; BA: Premier Talent; PM: C. G. Osborne—National Copacetic.
SILVERS, EDDIE (Vocalist), DJC; PM: Randan Prod’n.
SILVER STRING BAND (Vocal & Instrumental Group—3); BA: Talent Attractions; PM: Larry Phillips.
SILVERTONE SINGERS, Designer; BA: Park Ave. Booking.
SILVER TRUMPETS, Designer; BA: Park Ave. Booking; PM: Style Wooten.
SIMMS, JAMES (Organ); PM: Bess Pruitt.
SIMMS, TIMMY, TRIO (Vocal & Instrumental Group—3), Wilson; BA/PM: A. C. Adams—Wilson Talent.
SIMONE, NINA (Vocalist & Piano), RCA; BA: Bennett Morgan.
SIMPSON, JOE (Vocalist), Spring; BA: Universal Attractions; PM: Roy Rifkind.
SIMPSON, JUDY, SHIRLEY PHILIPP & THE PARTY (Vocal Duo w/Instrumental Group—3), Westchester; PM: Joseph Ferraro—Artist Mgmt. Agency.
SIMS, ZOOT (Sax); BA: Max Cavalli, Bennett Morgan.
SINCLAIR’S (Vocal & Instrumental Group—9), Boss-Town; PM: Louis E. Miller.
SIR GUY (Vocalist), D-G-P; East Coast Dists.; PM: George Perkins.
SIR LORD BALTIMORE (Vocal Group—3), Mercury; BA: Premier Talent; PM: Bandana Ents.
SISTER GERI & THE BROTHERS (Vocal Group—5), Univ; BA: Great South.
SISTER ROSE, see Cornelius Bros.
SIX PACK (Vocal & Instrumental Group—6); BA: Music Unlimited; PM: William H. Curtis.
SKENE & BONES (Vocal & Instrumental Group—4), Elmir; BA: Willoughby Ents.; PM: Creative Artists.
SKID ROW; BA: Premier Talent.
SKINNER BROS. (Vocal & Instrumental Group—4); BA: Triple T Talent; PM: Marvee Hoerner Ents.
SKINNER, JIMMIE (Vocalist w/Group—6), Vetto; BA/PM: Brite-Star.
SKIP & JENNY (Vocal & Instrumental Duo), Armada; BA: Beacom & Assocs.
SKY (Vocal & Instrumental Group—3), RCA; BA: DMA; Jerry Paltrow.
SKYLINERS (Vocal Group—4), Kama Sutra; PM: Joe Rock—Stüssy Attractions.
SKY, PATRICK (Vocalist), Vanguard, MGM; BA: Wendy Winsted; PM: David Wilkies.
SKYROCKET (Group—5); BA/PM: Ed Wilson—Armadillo Prod’n.
SLED, PATSY, United Artists; BA: Hubert Long.
SLEDGE, PERCY (Vocalist), Atlantic; BA: Paragon Agency; PM: Redial Music.
SLEazy, ROMON; BA: Moeller Talent.
SLOAN, J. DAVID (Vocalist); BA: Moeller Talent.
SLO FRAE (Vocal & Instrumental Group—4); BA: Washington Talent; PM: B&J Ents.
SLY BOOTS (Vocal & Instrumental Group—4), Faithful Virtue; PM: Ian Haim.
SMALL FACES FEATURING ROD STEWART (Vocal & Instrumental Group—5), Warner Bros.; BA: American Talent Int’l.
SMART, JIMMY (Vocalist), JED; PM: Denny-Null Assocs.
SMASH MACHINE (Vocal & Instrumental Group—7), Smash Machine; BA: Art Ray; PM: Mayrie Toney.
SMILE (Vocal & Instrumental Group—4); BA: Larry Bert- fon; PM: Mark Tannenbaum—Normack Prod’n.
SMITH, ARLENE (Vocalist), RCA; CMA: PM: Alfred Rosenstein.
SMITH, BERRY (Vocalist w/Vocal Group—5), McDowell; BA: McDowell Booking; PM: Harry McDowell.
SMITH, CAL (Vocalist), Decca; BA: Atlas Artists Bureau.
SMITH, CARL (Vocalist), Columbia; BA/PM: Buddy Lee.
SMITH, CONNIE (Vocalist), RCA; BA: Neale Agency.
SMITHER, CHRIS (Vocalist), Poppy; PM: Manuel Greenhill.

continued on page 150

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SOMERS, ALEX (Vocalist & Guitar); BA: Dial-A-Band.
SONGBIRDS OF CANTON, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SON MOUSE (Vocalist & Guitar); BA: Avalon Prod'ns; PM: Richard A. Waterman.
SONNY & CHER (Vocal Duo); Alco; BA: William Morris; PM: De Carlo Ents.
SONS OF BACCUS (Vocal & Instrumental Group-6); Copar; BA: Old Coach Prod'ns; PM: Arthur Myers. 
SONS OF THE PIONEERS (Vocal & Instrumental Group-5); RCA; PM: Julian Portman.
SORELL, ROSALIE (Vocalist), Folk-Legacy; BA: J. L. Caudle; PM: Al Aronowitz.
SORY MUTHAS (Vocal & Instrumental Group-5); BA: North Delta Prod'ns.
SOU ASEYUM (Vocal & Instrumental Group-4); Stax; PM: Norman R. West.
SOU CREATION (Group-9), Avco Embassy; BA: Jeff Gordon.
SOU CREATORS, see Willis Williams.
SOU DUKES (Vocal & Instrumental Group-8); BA: Person-to-Person.
SOUL BOBBY, REVUE, K-Town; BA: ABA.
SOUL OUT REVUE (Vocal & Instrumental Group-9); BA: The Col.-Ben Arden Orches.
SOULFUL SEVEN (Vocal & Instrumental Group), MGM; BA: F&H Collectors Ent.; PM: James A. Campbell—JAG.
SOUL, JOHNNY (Vocalist), Dome; BA: Sea Cruise Prod'ns; PM: Ken Keene.
SOUL MACHINE (Group-5); BA: The Col.-Ben Arden Orches.
SOUL MESSENGERS (Vocal & Instrumental Group-7); BA: Caro-Record.
SOUL MISTERS (Instrumental Group-5); Capa-Town; BA: IAA.
SOULSOVER (Vocal & Instrumental Group-7), Epic; BA: Bob Motta & Jerry Vance—LCM Prod'ns.
SOUL PUSHERS (Vocal & Instrumental Group-11), Atlantic; BA: Old Coach Prod'ns; PM: David Cooper.
SOUL SEARCHERS BAND (Group-6); BA: James Crawford—Big Jim's Soul Spectacular.
SOUL SENSATION (Vocal & Instrumental Group-6); BA: Toups.
SOUL SOUP (Vocal & Instrumental Group-7); Kama Sutra; PM: Triangle Talent.
SOUL EXPERIENCE (Vocal & Instrumental Group-7); BA: A. C. Adams—Wilson Talent Agency.
SOUNDS LIKE CHAS (Vocal & Instrumental Group-3); BA: Creative Artists; PM: BA/PM: Creative Artists.
SOUNDS OF TIME BAND (Vocal & Instrumental Group-5); BA: PM: Mary放在.
SOUND STAGE 1 (Vocal Group-4); Sta-Ber; PM: Stan Pat.
SOUNDS OF THREE (Vocal & Instrumental Group-3); Wilson; BA: PM: A. C. Adams—Wilson Talent.
SOUND STREET (Vocal & Instrumental Group-5); BA: North Central Prod'ns; PM: Thomas J. Gilton.
SOPH (Vocal & Instrumental Group-5); Inception; BA: Arf Arm; PM: Gene D. Totten.
SOURCE (Vocal & Instrumental Group-6); BA: PM: Fred Cohen.
SOUTH (Vocal Group-6); BA: Southeastern Attractions; PM: Tony Moon.
SOUTHERN CONSPIRACY (Vocal Group-5); Karass; BA: Stonehege Prod'ns; PM: Joe McHugh.
SOUTHERN ECHOES, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SOUTHERN HARMONIZERS, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SOUTHERN MOTHER (Vocal Group-7); Paramount; BA: Southeastern Attractions; PM: Tony Moon.
SOUTHERN NIGHTINGALES, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SOUTHERN SONS, Designer; BA: Park Ave. Booking.
SOUTH, JOE (Vocalist), Capitol; BA: Bill Lowery; PM: Seymour Heller, Bill Lowery.
SOUTHWIND (Vocal & Instrumental Group-4); Blue Thumb; BA: ABC; PM: Skip Taylor.
SOVINE, RED (Vocalist), Starday; BA: Moeller Talent.
SPADES & RAINBOWS (Vocal & Instrumental Group); BA: Columbia; PM: Tony Capra.
SPANN, LUCILE (Vocalist), Blue Horizon; BA: Bill McGill—Northern Ent.
SPARK GAP WONDERS, see Mark L. Edwards.
SPARKS, MELVIN (Guitar w/instrumental Group-4), Prestige; BA: Person-to-Person.
SPARKY (Vocal & Instrumental Group-4); PM: Duke Wade.
SPREAD, SAMMY, & HIS ORCH; BA: Willard Alexander.
SPREARS, BILIEE JO (Vocalist), Capitol; BA: Hubert Long.
SPREELS, VICTORIA (Vocalist), Capitol; BA: Milt Stewart.
SPECTRUM LTD. (Vocal & Instrumental Group-7); BA: The Col.-Ben Arden Orches.
SPEER FAMILY (Vocal & Instrumental Group-7); Heart Warming; BA: Sumar Talent; PM: Brock Speer.
SPELLELS, RICHARD (Vocalist, Dancer); BA: Imperial Ent.; BA: East Coast Dists.; PM: George Perkins.
SPHERES, JIMMIE ANDREAS; BA: William Morris.
SPIRIT (Vocal & Instrumental Group-5); Epic; BA: ABC; PM: Deput Star Prod'ns.
SPIRIT OF WEST POINT, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SPIRITUAL CHORALETTES, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SPIRITUAL CRUSADERS, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SPIRITUAL TRAVELERS, Designer; BA: Park Ave. Booking; PM: Style Woolen.
SPIVEY, VICTORIA, "THE QUEEN" (Vocalist), Columbia; BA: Decca, Folieways, Fontana, GMB, Prestige, RCA, Spivey; PM: Len Kunsbard—Original Spivey.
SPLIT ROCK (Vocal & Instrumental Group-4); BA: Capitol Prod'ns; PM: Ron Gillman.
SPOELSTRA, MARK (Vocalist), North Star; BA: Ed Dawson—Great Northern Star Corp.
SPONTANEOUS; BA: Anthony Attractions; PM: Bill Stuart.
SPOOKY TOOTH (Vocal & Instrumental Group-6); BA/PM: American Talent Intl.
SPONGEFOAM (Vocal & Instrumental Group-5); BA: David Speck—Kaleidoscope Music.
SPONDER, CHERYL "THE QUEEN" (Vocalist), Capitol; BA: Columbia; PM: Tony Capra.
SPOT THE BLOTTERS (Vocal & Instrumental Group-4); BA: AIA; PM: T. Caterine & M. Pichinson—TCMgmt.
SPRING (Vocal & Instrumental Group-4); BA: Bee Jay.
SPRINGBACK JACK BLACKS LAMBD (Vocal & Instrumental Group-5); BA: Super Rock; PM: Tom Radai Jr.–Super Rock.
SPRING RAIN (Vocal & Instrumental Group-4); BA: Mary Stafford; PM: Greg Welch.
SPRINGWELL (Vocal & Instrumental Group-5); Parrot; BA: Jerry Pafford.
SPROUSE, MARIO, & THE LORDS (Vocal & Instrumental Group-10); PM: David Wilkes.
STAGGS, JOHNNY (Vocalist), BA: Sound Inc.; PM: H. R. David.
STAINES, BILL; BA/PM: Mark L. Edwards.
STAIRSTEPS (Group-7); BA: OBC, Universal Attractions; PM: Betty Sperber.
STALK FORREST (Group-5); Elektra; BA: RD 3 Ventures.
STAMP OF APPROVAL (Vocal & Instrumental Group-6); BA: AIA; PM: TG Mgmt.
continued on page 152
STOP THE RAPE OF THE ROCK INDUSTRY

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CAMPUS ATTRACTIONS
Continued from page 152

TEEGARDEN & VAN WINKLE (Vocal & Instrumental Group), Westbound; BA: Cass Prod'ns; PM: Jim Cassilly Cass Prod'ns.

TEEGARDEN, DAVID (Vocalist & Drumms), Westbound; BA: Cass Prod'ns; PM: Jim Cassilly—Cass Prod'ns.

TENNEKSE THREE (Instrumental Group), 3—Johnny Cash.

TENSION (Vocal & Instrumental Group), Polcon Ring; BA: Jimmie Dale Artists; PM: Johnny Ferris.

TEN WHEEL DRIVE (Vocal & Instrumental Group), Polcon; BA: William Morris; PM: Sid Bernstein's Ent's.

TEN YEARS AFTER (Group), Derek; PM: Premier Talent; PM: Chris Wright.

TERMINI, ROSE MARIE (Vocalist), Yale; BA: Smokey Warren Promos; PM: Frank Termine.

TERRY, CLARK (Vocalist), Yale; BA: ABP, Bennett Morgan.

TERRY, GORDON (Vocalist), Capitol; BA: Marty Landau—AMA, Buddy Lee.

TERRY, HANSEL (Vocalist), MGM; BA: Michael Alley—Centaur Artists; PM: Marge Alley—Centaur Artists.

TESTAMENT (Vocal & Instrumental Group), 6—Rondo; BA/PM: Triangle Talent.

TEX, JOE (Vocalist), Dial; BA: Universal Attractions.

THEE PROPHETS, see listing under "P."

THEODOS (Group—5); BA: Charles F. Steinmetz.

THEODOR & THE PROPHETS (Instrumental Group—5); BA: Music Unlimited; PM: William H. Curtis.

THEOBOLE, DONNA (Vocalist), Scepter; BA: William Morris; PM: George Brand.

THERAPY, Mercury; BA: APA.

THIRD IMAGE (Vocal & Instrumental Group—4), Acvo Embassy; BA: John R. Clarke—Polcon Prod'ns.


THOMAS, B. J. (Vocalist), Scepter; BA: William Morris; PM: Paul Cantor—Wand Mgmt.

THOMAS, CARLA (Vocalist), Scepter; BA: CMA; PM: Sandy Newman.

THOMAS, FANTASTIC ALPHONZO, Designer; BA: Park Ave. Booking; PM: Style Wooten.

THOMAS, JOE, GROUP (Vocal & Instrumental Group—5), Cobblersone; PM: Duke Wade.

THOMAS, JUNIOR (Vocalist & Guitarist); BA: Capitol Star; PM: Dotline Lee Bariles—Capitl Star.

THOMAS, LEON (Vocalist, Piano & Guitar w/Vocal & Instrumental Group—8); Shelter; BA: CMA; PM: Dennis Cordell & Joel J. Maiman—360 Inc.

THOMAS, MARTHA (Vocalist); PM: Ray Bronco.

THOMAS, RUFUS (Vocalist, Stax; BA: Continental Artists; PM: Bethie Berger—Donork.

THOMPSON, SIR CHARLES (Organ w/Instrumental Group—5), Tune-Up; BA: Jackie's.

THOMPSON, BILL (Vocalist, RAE; PM: Danny-Nutt Assocs.

THOMPSON, GINGER (Vocalist), Polydor; BA: SP; PM: Combo Assocs.

THOMPSON, HANK, & HIS BRAZOS VALLEY BOYS (Vocalist w/Group—5), Dot; BA: CMA; PM: Jim Halsey.

TROTLEY, ANN (Vocalist w/Group—6), Music City; BA: PM: Frank James.

TROTTON, BIG MAMA (Vocalist & Harmonica w/Group—5), Mercury; BA: Robert A. Messinger—Messinger Artist.

THOUSAND NIGHTS, A (Vocal Group—4); BA: Chase Agency.

THRASHER BROS. (Vocal & Instrumental Group); BA: Don Light; PM: Jim Thrasher.

THREE DEGREES (Vocal Group—3), Roulette; BA: CMA.

THREE DOG NIGHT (Vocal & Instrumental Group—7), Dunhill; BA: William Morris; PM: Reb Foster.

360 DEGREE MUSIC EXPERIENCE (Instrumental Group—5), BA: E.J.P.A.

THREE PARTY SYSTEM (Vocal & Instrumental Group—3); BA: Beacon & Associates.

THREE PENNY OPERA (Vocal & Instrumental Group—3); BA: Al Curtis—Ben Arden Orchs.

THREE SUNS (Vocal & Instrumental Group—3); RCA; BA: Don Seal.

THRESHOLD (Vocal & Instrumental Group—8); BA: NEA.

THUNDERCLAP NEWMAN (Vocal Group—3), Track; PM: Pete Cameron.

THUNDERHEAD (Group—4), BA: Bitham Ltd.

THUNDER, JOHNNY (Vocalist), United Artists; BA: ZMA.

THUNDERBITE, Roulette; PM: David Anthony.

THURSDAY'S CHILDREN (Vocal & Instrumental Group—4); BA: Acts Unlimited.

TWYNE (Vocal & Instrumental Group—5), BA: Echo Entertainment.

TICKET (Vocal & Instrumental Group—8); BA: ATA.

TIKIR BALM (Group—5); BA/PM: Ed Wilson—Armadillo Prod'ns.

TIKIS (Vocal & Instrumental Group—5); BA: One Niters.

TILLS, MEL, & THE STATESIDERS (Vocalists w/Group—9); MGM; BA/PM: Buddy Lee.

TILLOTSON, JOHNNY (Vocalist), Amos; PM: Me Shayne.

TIL, SONNY (Vocalist), RCA; BA: Andrew B. Strood—Strood Prod'ns.

TIM & TOM (Vocal Duos); BA: Projects IV.

TIME-PEACE (Vocal & Instrumental Group), Argosy; BA: Admiral Talent Assocs.; PM: Herbert G. Paill—Commonwealth Mgmt.

TIMEPEACE (Group—4), 4-M; BA: Panther Prod'ns; PM: Pete Morgan.

TIMMONS, BOBBY (Instrumental Group—3); BA: George Sokol.

TIN HOUSE (Vocal & Instrumental Group—3), Epic; BA: Premier Talent; PM: Steve Paul—Organic Mgmt.

TINY TIM (Vocalist), Reprise; BA: CMA.

TIP TOPS (Group—7); BA: Bill Lowery.

TIJADER, CAL (Vocals), Fantasy, Sky; BA: American Talent Assocs.

TOKI, ESTHER (Vocalist); BA: Chartwell Artists; PM: Joe Fontana.

TODD, LISA (Vocalist); BA: Joe Taylor.

TOOLOOK, SCOTTY (Vocalist), Mercury, Philippines; BA: BPI; PM: Combo Assocs.

TOE FAT (Group—4); BA: Chartwell Artists.

TOKENS (Vocal Group—4); BA: American Talent Int'l; PM: Stan Feilery & Stan Feilery—Third Dimension.

TOKYO PLAYMATES (Vocal & Instrumental Group—6), Polkhole Prod'ns; PM: Julian Portman.

TOM & SHERRIE; BA: ABA.

TOMMY & THE FABULOUS DERBY REVUE, Kool; BA: ABA.

TOMPALL & THE GLASER BROS. (Vocalist w/Group—6); MGM; BA/PM: Joe Light—Glaser Talent.

TONETTI, GINO; BA: William Morris.

TONETTI, OSCAR (Vocalist), Capercom; BA: Paragon Agency; PM: Phil Widan.

TONGUE (Vocal & Instrumental Group—4); BA: North Central Prod'ns; PM: James R. Sellen.

TORRES, CARMEN (Vocalist); PM: Marcel Ventura.

TOSCA, see Natasha Crenshaw.

TOTE FAMILY (Group—4), Yorkville; BA: Concept 375.

TOWER OF POWER (Vocal & Instrumental Group—6); San Francisco; PM: Fillmore Mgmt.

TOWN CRIERS (Vocal & Instrumental Group—4); Union Jack; BA: Johny Agency.

TOWLEY, JOHN, & THE APOSTOLIC FAMILY (Vocal & Instrumental Group—4), Vanguard; BA/PM: Family Mgmt.

TOWNSEND, JOE, Designer; BA: Park Ave. Booking; PM: Style Wooten.
VACANT LOT (Vocal & Instrumental Group—6), Studio 5; BA: AIA; PM: T. Caterine & M. Mischon—TC Mgmt.

VAC, JODY, & THE COUNTRY CASTAWAYS (Group—6), Chance; BA: Lake Front Talent.

VALL, FRANKIE, & THE FOUR SEASONS (Vocal Group—6); BA: American Talent Int’l, World Talent; PM: Ken Roberts—University Concert Prod.’ns.

VALLI, JUNE (Vocalist); BA: William Morris.

VANCE ENSEMBLE, Designer; BA: Park Ave. Booking; PM: Style Wooden.

VAN DYKE, VONDA KAY, Word; BA: APA.

VAN DYKE, LEROY (Vocalist), Decca; BA: Hubert Long.

VANITY FARE (Vocal Group—6), Page One; BA: CMA.

VANN, TOMMY, & THE PROFESSIONALS (Vocal & Instrumental Group—8); BA/PM: Majestic Artists.

VAN RONK, DAVID (Vocalist & Guitar), Polydor; BA: Campus Directions, J. L. Cufield, Wendy Winstead; PM: Brovsky Mgmt.

VARANI, FLAVIO (Piano); BA/PM: Judith Liegner.

VARIAL & SALLY CO: BA: Koolaruth, Alkalast Attractions, Allied Concert.

VARNADO, LYNN (Vocalist), Sta-Ber; PM: Stan Pat.

VAUGHAN, SARAH (Vocalist); BA: ABC; PM: John Levy.

VALE, JENNY (Vocalist); BA: Bennett Morgan.

VAZQUEZ, JUAN, see Parallels With Mira Gilbert & Juan Vazquez.

VEB (Vocalist); BA: Liberty; BA: ABA; PM: Sali Bonafede.

VELASCO'S (Vocal & Instrumental Group—5), Porthole Prods.; PM: Julian Portman.

VELVET, JIMMY (Vocalist w/Vocal & Instrumental Group—4); BA: VTR-Sund; BA: VTH; PM: Jimmy Velvet.

VENGEANCE (Group—4), Arpeggio; BA: Bruce Rohrbach; PM: Artist Mgmt. Assocs., Robert Hubbard.

VENTURES (Instrumental Group—5), Liberty; BA: Willard Alexander.

VERA, BILLY (Vocalist), Vanguard; PM: Murri Barber.

VERNON, KENNY (Vocalist), Chart; BA: Joe Taylor.

VERNON, KENNY, & LAWANDA LINDSEY (Vocal Duos), Chart; BA: Joe Taylor.

VERTIGO (Vocal & Instrumental Group—5); BA/PM: A. E. Sullivan—Artic Prod’ns.

VEST, JIM, & NASHVILLE CATS (Vocalist & Instrumental Group—5); BA/PM: Pat Day.

VIBRATIONS (Vocal & Instrumental Group—8), Neptune; BA: CRC, ZMA; PM: Irvin Nahan.

VICTORIA (Vocalist), San Francisco; BA/PM: Major Periodic; PM: Diane Sward—Filtmore Mgmt.

VICTORS (Vocal & Instrumental Group—4), BA: Masters City Attractions; PM: Cull Yeager.

VINSON, EDDIE (Vocalist & Alto Sax), BlueTime; PM: Lee Magid.

VINSON, MOSE (Vocalist & Piano), Adephil; BA: Steve LaVere.

VINSON, BOBBY (Vocalist), Epic; BA: William Morris; PM: Richard O. Linke.

VIRGIN (Vocal & Instrumental Group—5); BA: Paul St John & Richard Engler—Go Attractions; PM: Tom Wilson.

VIRGINIA PROPHETS (Vocal & Instrumental Group—7), Coral; BA: Old Coach Prod’ns; PM: Malone Schooler.

VIRGIN WOOL (Vocal & Instrumental Group—6); PM: Hy Fenter.

VIRTUES (Vocal & Instrumental Group—7), Virtue; PM: Frank Virtue—Virtue Prod’ns.

VIVA (Vocal & Instrumental Group—7), Carousel; BA/PM: Artie Goff—Artie Goff Prod’ns.

VOGUES (Vocal Group—4), Bell; BA: William Morris; PM: Nick Cenci—Vogues.

VOICE-MASTERS (Vocal Group & Instrumental Group—9), CMC; BA: Bill McCarthy—CMC Artists.

VOICE MASTERS (Vocal Group), Bamboo; BA/PM: Gene Chandler.

VOICES OF NASHVILLE (Vocal & Instrumental Group—6), Mervyn Hand; BA: Sandie Cooper; PM: Howard Wilks.

VOICES OF EAST HARLEM (Vocal & Instrumental Group—23), Electra; PM: Jerry Brandt—Brandt Works.

WADE, WILLIS, Standby; BA: Hubert Long.

WADSWORTH MANSION (Vocal & Instrumental Group—4), Sussex; BA: Frontier Talent; PM: White Cloud.

WAGNER, DICK (Vocalist); BA: Dennis Arfa, Jerry Patow; PM: Dennis Arfa.

WAGNER, PORTER (Vocalist w/Group—5), RCA; BA: Top Billing.

WAINRIGHT, LOUDON, Atlantic; BA: CMA.

WALKER, BILLY, & THE TENNESSEE WALKERS (Vocalist w/Group—5), MGM; BA/PM: Buddy Lee.

WALKER, CHARLIE (Vocalist); Columbia; BA: Hubert Long.

WALKER, DAVID T. (Vocalist & Guitar w/Instrumental Group—2); BA: PM: Wiggie Mgmt.

WALKER, ETTA MAY, see Driftwood Boys.

WALKER, JERRY (Vocalist & Instrumentalist), Atlantic; BA: Beacon Artists, Campus Directions, IFA; PM: Brovsky mgmt.

WALKER, JR., & THE ALL STARS (Tenor Sax w/Group—3), Soul; BA: Universal Attractions.

WALKER, T-BONE (Vocalist & Guitar), BluesTime; PM: Lee Magid.

WALLACE COLLECTION, BA: William Morris.

WALLACE JR., GEORGE C. (Vocalist & Guitar), VTR-Sund; BA: VTR; CP: Charlie Snider.

WALLIS, SHANI (Vocalist); BA: William Morris.

WALNUT BRICK (Vocal & Instrumental Group—4); BA: A. Jaye; PM: Jim Martin.

WALT JR. & THE COUNTRY DIVISION (Group—4), Capa- tonic; BA/PM: Wendel Goodman—Goodman Jackson.

WALTON, BILL, TRIO (Vocal & Instrumental); BA: Ecko Entertainment.

WALTON, CEDAR (Piano w/Instrumental Group—3), Prestige; BA: Person-to-Person.

WALTON, ROSS (Vocalist w/Instrumental Group—4), Cls-Sound; BA: Ring Star; PM: Rollin Allison Sr.

WAR (Vocal & Instrumental Group—7), United Artists; BA: FA; PM: Steve Gold—Far Out Prod’ns.

WARBABIES (Vocal & Instrumental Group—5), Janus; BA: Great South.

WARNER, DADDY (Group—4); BA: Performers Co-Operative; PM: Howard Katz.

WARD, CLARA, & HER SINGERS; BA: Eastman Boomer.

WARD, DALE (Vocalist & Guitar), Paramount; BA: Saguro Prod’ns; PM: Bobby Boyd.

WARD, WILLA, SINGERS; BA: Eastman Boomer.

WARE, BILLY (Vocalist); BA: BACMO.

WARING, FRED, & THE PENNSYLVANIANS; BA: Kolmar- Litho, Alkalast Attractions, Allied Concert.

WARM (Vocal & Instrumental Group—4), Line 5; BA: CPI; PM: Combo Assocs.

continued on page 163
COMEDIANS

ACE TRUCKING CO. (Group—5), RCA; BARTON, BOBBY; BARRIS, BORIS; BAILEY, BISHOP; CAREY, CAREY; CARY, COREY; GOS, GOS; JOEY, JOEY; KIROV; KIRK; KOREA; LER, LEROY; MURRAY, NUTT, RUFF, TATUM, TAPP; TYLER, AFRO-AMERICAN Toney—Comedians & Mgmt.:

BAHIA, PAULA; BARRIS, BORIS; McMAHON, Raw Guts.

AMSTERDAM, MOREY; BARTON, BOBBY; BAILEY, BISHOP; CAREY, CAREY; CARY, COREY; GOS, GOS; JOEY, JOEY; KIROV; KIRK; KOREA; LER, LEROY; MURRAY, NUTT, RUFF, TATUM, TAPP; TYLER, AFRO-AMERICAN Toney—Comedians & Mgmt.

BAHIA, PAULA; BARRIS, BORIS; McMAHON, Raw Guts.

BILLBOARD CHART—4, RCA; BARTON, BOBBY; BAILEY, BISHOP; CAREY, CAREY; CARY, COREY; GOS, GOS; JOEY, JOEY; KIROV; KIRK; KOREA; LER, LEROY; MURRAY, NUTT, RUFF, TATUM, TAPP; TYLER, AFRO-AMERICAN Toney—Comedians & Mgmt.

BAHIA, PAULA; BARRIS, BORIS; McMAHON, Raw Guts.

DANCE

AFRO-AMERICAN DANCE CO. (Duo), RCA; BARTON, BOBBY; BAILEY, BISHOP; CAREY, CAREY; CARY, COREY; GOS, GOS; JOEY, JOEY; KIROV; KIRK; KOREA; LER, LEROY; MURRAY, NUTT, RUFF, TATUM, TAPP; TYLER, AFRO-AMERICAN Toney—Comedians & Mgmt.

BAHIA, PAULA; BARRIS, BORIS; McMAHON, Raw Guts.

Ballet Folklórico de Mexico; BAHIA, PAULA; BARRIS, BORIS; McMAHON, Raw Guts.

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CAMPUS ATTRACTIONS
Continued from page 158

DIDDLE, CLYDE; BA: Lola Wilson.
DIDONATO, PIETRO; BA: Richard Fulton.
DIMONT, MAX; BA: Richard Fulton.
DINH, TRAN VAN; APB.
DIXON, JEAN; BA: APB, Programs Int'l.
DIXON, FRANK, JR.; BA: Lola Wilson.
DONALD, JONATHAN; BA: IFA.
DORNOFF, JAMES; BA: Programs Int'l.
DOWD, DOUGLAS; BA: APB.
DOWLING, AMY; BA: Wide World.
DOWNS, HUGH; BA: CMA, Richard Fulton.
DRAKE, ALFRED (Narrator); BA: W. Colston Leigh.
DRAKE, GORDON VI; BA: Richard Fulton.
DRIK, RENATE; BA: Lola Wilson.
DUBAY, WILLIAM H; BA: Programs Int'l.
DUBERMAN, MARTIN; BA: Richard Fulton.
DUIDALE, JAMES; BA: Wide World.
DULLES, SHIRLEY; BA: APB.
DURL, SGT. DAVID; BA: IFA.

G

GABRIEL, ALEXANDER; BA: APB.
GANTNER, MADELEINE; BA: Programs Int'l.
GARDNER, DR. JOAN; BA/PM: New Feminist.
GARDNER, JOHN; BA: NTS.
GARELIK, SANFORD; BA: Robert Gewald.
GARROWAY, CYNTHIA; BA: APB, CMA.
GELMA, HAROLD; BA: Lola Wilson.
GENAUER, EMILY; BA: Wide World.
GENOVESE, EUGENE D; BA: Richard Fulton.
GERVES, DR. SANTIAGO; BA: IFA.
GERBER JR., DAN; BA: NTS.
GERMANO, JAMES; BA: APB.
GERSH, BART; BA: Wide World.
GIBSON, HENRY; BA: Richard Fulton.
GIDEON, DR. HARRY; BA: Wide World.
GILLESPIE, DR. JOHN; BA: APB.
GILL, GALE; BA: Programs Int'l.
GILLOT, DR. HAIM G; BA: APB, Richard Fulton, Programs Int'l.
GILGREN, ALLEN; BA: Edmiston-Rothschild, Richard Fulton.
GIANNI, NIKKI; BA: Richard Fulton.
GISCH, LILLIAN; & THE MOVIES; BA: W. Colston Leigh; PM: Nathaniel Kroll.
GLASER, VERA; BA: APB.
GLAZER, DR. NATHANIA; BA: Richard Fulton.
GLENN, COL. JOHN; BA: APB.
GLOCKNER, RICK; BA: Programs Int'l.
GLUCKSMAN, ERNEST D; BA: Lola Wilson.
GOLDBERG, LUCI; BA: APB.
GOLDMAN, BERNARD; BA: Lola Wilson.
GOLLEY, DR. FRANK; BA: APB.
GOODMAN, PAUL; BA: APB, Richard Fulton, New York Review.
GORDON, DAVID COLE; BA: New York Review.
GORDONE, CHARLES; BA: APB.
GRAHAM, VIRGINIA; BA: APB, CMA, Richard Fulton; PM: Ken Greengraff & Phil Lawrence—Greengraff Ents.
GRANT, CLEVELAND; BA: Programs Int'l.
GRANT, DAVE, Word: Associated School.
GRAFF, ROSALIND; BA: Programs Int'l.
GRAHAM JR., FRANK; BA: Wide World.
GRANARA, COL. J. J; BA: Programs Int'l.
GRAVES, CURTIS; BA: APB.
GREENWOOD, LORD ANTHONY; BA: Wide World.
GREGORY, DICK; BA: APB.
GRIFIN, CY; BA: APB.
GRIFFITH, REP, MARTHA; BA: NTS.
GRIFFO, MICHELA; BA: New Feminist.
GRIMSBY, ROGER; BA: IFA.
GRINDOLSKI, JOSEPH; BA: Wide World.
GROPPI, FATHER JAMES; BA: APB.
GROSS, MARTIN; BA: Richard Fulton.
GROTJAHN, FRED; BA: Programs Int'l.
GROWLING BEAR; FRANK; BA: Wide World.
GUERNSEY, OTIS L; BA: Wide World.
GUGGENHEIM, CHARLES; BA: APB.
GUTMAN, JOHN; BA: Sheldon Soffer.

H

HACKES, PETER; BA: Richard Fulton, Programs Int'l.
HAER, ALVIN R; BA: Programs Int'l.
HAGERTY, JAMES; BA: APB.
HALSER, RICHARD; BA: APB.
HALE, NATHAN CABOT; BA: Wide World.
HALEY, ALEX; BA: NTS, W. Colston Leigh.
HALSELL, GRACE; BA: Keedick Lecture.
HANDELMA, STEPHAN MONRO; BA: Richard Fulton.
HANDELIN, OSCAR; BA: Richard Fulton.
HANEY, PAUL; BA: APB.
HARDY, DAVID KEITH; BA: Wide World.
HARE, DR. NATHAN; BA: Richard Fulton.
HARMON, CARTER; BA: Sheldon Soffer.
HARRINGTON, MICHAEL; BA: Edmiston-Rothschild.
HARRIS, SEN. FRED; BA: Richard Fulton.
HARRIS, SYDNEY; BA: Richard Fulton, Programs Int'l.
KARLSON, JOSEPH C; BA: Wide World.
KART, JOHN; BA: Wide World.
KARLSON, SEN. VA; BA: Richard Fulton.
KARLSON, SEN. W; BA: Richard Fulton.
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KARLSON, SEN. W; BA: Richard Fulton.
MILLAND, RAY; BA: CMA.
MILLER, GERALD; BA: APB.
MILLER, JAY; BA: Programs Int'l.
MILNER, DR. MAYNARD; BA: Wide World.
MILLER, MERRIL; BA: APB.
MINOW, NEWTON; BA: IFA.
MITCHELL, ARTHUR; BA: Sheldon Sofer.
MITCHELL, FATHER IAN & CAROLINE; BA: APB.
MITCHELL, JOE MYRTLE; BA: APB.
MITFORD, JESSICA; BA: APB. Richard Fulton.
MOLLENHOFF, CLARK; BA: Programs Int'l.
MONDALE, SEN. WALTER; BA: Richard Fulton.
MONTAGU, ASHLEY; BA: APB. Richard Fulton.
MONTE-SANZO, VICTOR; BA: Wide World.
MORE, DAN TROY; BA: Programs Int'l.
MORE, GERON; BA: Lola Wilson.
MOREHEAD, AGNES; BA: Richard Fulton, Programs Int'l., Lola Wilson.
MORE, MARCIA; BA: APB.
MORE, WILLIAM, see Curtis Nagel.
MOORMAN, ROBERT; BA: PM: Royce Carlton.
MORGAN, CHAD; BA: Program Int'l.
MORGAN, EDWARD P.; BA: Wide World.
MORRISON, AL H.; BA/PM: Al H. Morrison.
MORSE, WAYNE; BA: APB. Richard Fulton.
MORTON, TOM; BA: APB.
MOSELEY, JAMES; BA: APB.
MOSS, STIRLING; BA: APB.
MOTHERWELL, ROBERT; BA: Richard Fulton.
MOYERS, BILL; BA: CMA.
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MURRAY THE K.; BA: Richard Fulton.
MUSKIE, SEN. EDMUND; BA: Richard Fulton, NTS.
N
NADEZ, RALPH; BA: APB.
NAGEL, CURTIS, & WILLIAM MOORE; BA: Lola Wilson.
NAFY, FERENC; BA: APB.
NAMATH, JOE; BA: APB.
NEAL, BILL; BA: CMA.
NEHRU, B. K.; BA: Wide World.
NEHRU, MADAME RAJAN; BA: APB, Lola Wilson.
NEHRU, AMB. RATAN K.; BA: APB.
NEILSON, WINTHROP; BA: Wide World.
NELSON, LINDSEY; BA: IF.
NEMEROV, HOWARD; BA: APB.
NEWFIELD, JACK; BA: IF.
NEWMAN, EDWIN; BA: Richard Fulton.
NEY, RICHARD; BA: Lola Wilson.
NICHOLSON, JACK; BA: APB.
NOEL, TOM; BA: APB.
NORTH, DAVID; BA: IF.
NOVAK, ROBERT, see Roland Evans.
O
O'BRIEN, CONOR CRUISE; BA: IFA.
ODUM, EUGENE F.; BA: APB.
OETTINGER, KATHARINE B.; BA: Wide World.
O'YAOAIN, SEAN; BA: APB.
O'HARE, MADALYN MURRAY; BA: Richard Fulton.
OKAN, ALAN; BA: Richard Fulton.
OLTMAN, WILL; BA: Wide World.
OSBORNE, JOHN; BA: APB.
OWENS, JESSE; BA: Keedick Lecture, Programs Int'l.

PACKWOOD, BOB; BA: APB.
PAHLWALL, WILLIAM, BA: IFA.
PALMIUST, GORDON; BA: Programs Int'l.
PARI, MILU; BA: Richard Fulton.
PARK, NO-YONG; BA: Lola Wilson.
PARSHIAN, ARASH; BA: Programs Int'l.
PASSARDIER, MARQUIS DE LA; BA: CMA, Wide World.
PASTORE, SEN. JOHN; BA: Richard Fulton.
PATTEN, BERNARD; BA: APB.
P AUKER, LEROY; BA: APB.
PARDON, PAT (Narrator); BA: W. Colston Leigh.
PELL, SEN. CLAIBORNE; BA: NTS.
PENN, L. WALKER; BA: NTS.
PERRY, SEN. CHARLES; BA: Richard Fulton, Programs Int'l.
PERRA, COL. ANTHONY; BA: IFA.
PEROT, H. ROSS; BA: APB.
PERREault, JOHN; BA: APB.
PERRY, JAMES; BA: APB.

PETER, DR. LAURENCE; BA: APB.
PETERS, BROCK; BA: APB.
PFEIFFER, EDWARD; BA: Lola Wilson.
PHLAN, CHRIS; BA/PM: Lester Prod'ms.
PHILLIPS, REV. CHANNING; BA: APB.
PIERPONT, RICHARD; BA: W. Colston Leigh.
PILnick, GAIL; BA: Programs Int'l.
PINKARD, FRED; BA: Lola Wilson.
PINTOFF, ERNIE; BA: Richard Fulton.
PLUMPTON, GEORGE, BA: Keedick Lecture.
PONSETT, ALEX; BA: IFA.
POLIN, MARLENE; BA: Programs Int'l.
POPENOE, JOSHUA; BA: PORTER, DAVID; BA: Wide World.
POST, CHARLES G.; BA: Programs Int'l.
POISSANT, ALVIN; BA: APB.
Powell, ADAM CLAYTON; BA: APB. Richard Fulton.
Powell, ENOCH; BA: Wide World.
PREMRINGEN, OTTO; BA: Richard Fulton.
PRICE, DAN; BA: Programs Int'l.
PRICE, VICTOR; BA: CMA, W. Colston Leigh.
PRICE, VICTOR; BA: CMA, W. Colston Leigh.
PRINZ, ROSEMARY; BA: CMA.
PRITCHARD, N. H.; BA: APB.
PROXIMIRE, SEN. WILLIAM; BA: NTS.
PRYOR, CACTUS; BA: Programs Int'l.
PUTMAN, JOHN LLOYD; BA: Programs Int'l.
Q
QUINN, CHARLES; BA: APB.
R
RABIN, IZZY; BA: APB. Richard Fulton.
RAFELSON, ROBERT; BA: APB.
RAFFERTY, DR. MAX; BA: APB. Richard Fulton.
RAMIREZ, DR. EFREN; BA: Wide World.
RANDALL, MARTHA; BA: APB.
RANDALL, TONY; BA: Richard Fulton.
RANDOLPH, SEN. JENNINGS; BA: Programs Int'l.
RANONG, LYDIA; BA: Wide World.
RASKIN, MARCUS; BA: IFA.
RATHER, DAN; BA: Wide World.
REAONER, MARRY; BA: IFA.
REED, REX; BA: NTS.
REEDY, GEORGE, BA: NTS, Wide World.
REIFFER, LEONARD; BA: APB.
REISCHAUER, EDWIN O.; BA: APB. Richard Fulton, Wide World.
REMBAR, CHARLES; BA/PM: Royce Carlton.
RENTZEL, LANCE; BA: CMA.
RESTON, JAMES; BA: NTS.
RETTO, DR. HEINZ; BA: Lola Wilson.
REUBEN, DR. DAVID; BA: APB. Richard Fulton.
REYNOLDS, FRANK; BA: APB.
RIBICOFF, SEN. ABRAHAM; BA: APB.
RICH, ALAN; BA: Robert M. Gewald.
RICHARDS, REV. BOB; BA: APB. Richard Fulton.
RIDGEWAY, JAMES; BA: NTS.
RIESEL, VICTOR; BA: APB. Richard Fulton, Programs Int'l.
RIPKIN, JOSHUA; BA: New York Review.
RILEY, ROBERT; BA: IFA.
RITCHARD, CYRIL; BA: IFA.
RIVERS, MENDEL; BA: CMA.
ROBINS, JASON; BA: CMA.
ROBBINS, LOUIS; BA: Lola Wilson.
ROBB, STEWART; BA: Lola Wilson.
ROBERT, ATTORNEY CAVETT; BA: Programs Int'l.
ROBERTS, SYLVIA; BA: PM: New Feminist.
ROBINSON, JACKIE; BA: APB. Richard Fulton.
ROBINSON, RENAUT; BA: Richard Fulton.
ROCK, DR. JOHN; BA: APB. Wide World.
ROENNAU, LAUREL; BA: CMA.
ROGERS, DR. CARLETON C.; BA: Programs Int'l.
ROGERS, KEN; BA: Lola Wilson.
ROGERS, JR., WILL; BA: Programs Int'l.
ROGGIN, LIONEL; BA: New York Review.
RONNE, CAPT. FINN; BA: Programs Int'l.
ROSEFSKY, ROBERT S.; BA: Wide World.
ROSENBERG, JERRY; BA: APB.
ROSENFELD, ALVIN; BA: Programs Int'l.
ROSEN, SIDNEY M.; BA: Programs Int'l.
ROSKO; BA: Richard Fulton.
ROSS, MRS. ADELE; BA: Programs Int'l.
ROSTOW, WALT; BA: IFA.

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CAMPUS ATTRactions
Continued from page 156

WRAY, LINK & THE RAYMEN (Vocal & Instrumental Group—5), Billings, MT; Nace Talent; PM: Ray

WRENCHER, JOHN (Vocalist w/Instrumental Group—4), Joliet, IL; Randy Prod.

WRIGHT, BETTY (Vocalist), Allentown, PA: Music Talent; PM: Jackie Clarke.

WRIGHT, BEVERLY & THE KIN FOLK (Vocal & Instrumental Group—2), William Morris, TX; Josefa Cedillo.

WRIGHT, BOBBY (Vocalist), Decatur, GA: Top Billing.

WRIGHT, CHARLES & THE WATTS 13th STREET RHUM (Vocal & Instrumental Group—9), Warner Bros.; PM: Management Three.

WRIGHT, EUGENE, Ensemble (Instrumental Group—5), AL: Alkaline Attractions.

WRIGHT, JOHNNY, see Wally Wells.

WRIGHT, LARRY (Vocalist), Danville, PA: Charles Wright.

WRIGHT, NAT (Vocalist), Bakersfield, CA; PM: Mary Landau—AMB.

WRIGHT, G.V. & HIS ORCH. (Vocalist w/Orch.), Decca-Parlcor, CA: Dick Boone; PM: Charles Carr—Catdill City Artists.


WRIGHT, SUNNY (Vocalist), WA: Wel-Ham, AB: Mooney Lynn.

WRITING ON THE WALL: American Talent Int'l.

WYATT & BROTHERS (Vocalist), FL: Stan Polley & Stan Plous—Three Dimension

WYLD, BOBBY (Vocalist), K-Ark; Barbara Williams; PM: John Cappe.

WYMARD, CHIP (Vocalist), Scooter, GA: Sound Inc.

WYMANN, KAREN (Vocalist), Decap, CA: William Morris; PM: Ken Greengrass & Phil Lawrence—Greengrass Ent.

WYNNE, TAMMY (Vocalist), Eau Claire, WA: Hubert Long.

X-CENTIONS (Vocal & Instrumental Group—5), Philips; PA: Fred Cohen.

YANCY, ARCH (Vocalist w/Instrumental Group—5), Westpark, CA; Sound/Art/Houston; PM: Fred T. Minor—Sound/Art/Houston.

YANKIE, DOUGLAS (Vocalist & Guitar), Inception; CA: Art Am; PM: Gene D. Totten.

YARBROUGH, GLENN (Vocalist), Warner Bros., CA; CMG; PM: Yarbrough Prod's.

YBROW, PETER (Vocalist & Guitar), Warner Bros.; PM: Grossman-Dzietzer.

YELLEN, GAY (Vocalist), PM: Joseph Cislo.

YELLOW BRICK ROAD (Vocal & Instrumental Group—5), Laurie, CA; Victor Paciletto/Dennis Lorenza.

YELLOW MOON (Vocalist & Instrumental Group), PM: Sound/Art/Houston.

YER OX ON BACK YARD (Vocal Group—4), CA: Chade Agency.

YES (Vocal & Instrumental Group—5), CA: American Talent Int'l.

Yoder, Gary Lee (Vocalist), Philips; PA: Gary Lee Ponder-National Corporation.

YOST, DENNIS, & THE CLASSICS IV (Vocalist w/Instrumental Group—9), Liberty, CA; PM: Bill Lowery—Paul Cochran.

YOUNDER, CHRIS, BAn: American Talent Int'l.

YOUNG AMERICANS (Vocal Group—5), ABC; CA, CMG; PM: Katz-Galin Ent's.

YOUNG & CO. (Vocal & Instrumental Group—5), RCA; PA: Harold Rudolph, PA: Harry Young.

YOUNGBLOOD (Vocal & Instrumental Group—4), Reprise, CA; PM: Stu Stenzel.

YOUNG CALIFORNIA (Vocal & Instrumental Group—13), PM: George B. Hurnt; PM: Douglas Morrison.

YOUNG, FARMON (Vocalist), Mercury, CA; PM: Bill Dupon.

YOUNG-OLYMPUS LIMITED (Instrumental Group—3), Capitol, CA; Bert Morgan; PM: Dick Stewart.

YOUNG, JOHNNY, BLUES BAND (Vocalist w/Instrumental Group—5), Amos Evers; CA, Super Rock; PM: Tom Racial Jr.—Super Rock.

YOUNG, MIGHTY JOE (Vocal & Instrumental Group—6), CA, ZMA.

YOUNG, MIGHTY JOE, BLUES BAND (Vocal & Instrumental Group—7), Dahlia, CA; Super Rock.

YOUNG, NEIL, (Vocalist & Guitar), Reprise, CA; CMG; PM: Eltoe Roberts.

YOUNG, PEGGY (Vocalist); PM: Artist Programmers.

YOUNG SANTS (Vocalist & Instrumental Group), PM: Arnold Miller.

YOUNG SENATORS (Instrumental Group—8), ABC; CA: Bert Rosenberg.

YOUNG, WAYNE & COMMONGROUND (Vocal & Instrumental Group—7); PM: Triangle Talent.

YOUR FATHER'S MUSTACHE (Vocal & Instrumental Group—5), United Artists, CA; PM: Harry Lip Prod's.

ZAPPA, FRANK (Vocalist & Guitar), Bizarre: CA; Zel Ent's, CA; Herb Cohen (Also see the Mothers of Invention)

ZEIGFIELD (Group—4), CA: Joni Agency.

ZEITLIN, Denny, PA: Bennett Morgan

ZENTNER, SI (Instrumental Group—14), PA: Benson Artists.

ZEYPER, WA: Premier Talent.

ZIG ZAP PAPER CO (Group—3), Bell, CA; PM: Charlie Com.

ZIMMER, NORMA (Vocalist), Ranwood, CA; PM: Sam J. Lutz.

ZION TRAVELERS (Vocal Group—8), Designer, CA; Park Ave Booking, PM: Bally Wonder.

ZORRO FLATHEADS, LOS, see listing under "L".

ZOTOS BROS. (Vocal/Duets), CA; Performance Co-Operative, CA; PM: Howard Katz.

ZOZOS (Group—7), Souled Out, CA; Bingen Talent.

ZOZOS (Group—7), Tommy Bell.
THEATRE GROUPS

ACE TRUCKING CO.; RCA; BA: William Morris; PM: Joe LaVera-Laver Associates.

AMERICAN PLACE THEATRE; BA: CMA.

AQUARIUS MEANS PEACE (Group-20); BA: Frontier Talent; PM: Barry Singer.

BALLAD OF SACCIO & VANZETTI; PM: Bernard Rubin.

BLACK THEATRE OF PRAGUE; BA: Pacific World.

BOB & RAY; BA: William Morris.

CAFE LA MAMA; BA: William Morris.


CARRADINES; BA: Lula Wilson.

CHAPPELL, JOHN-MARK TWAIN TONIGHT; BA: Alkathet Attractions.

COLLINS, JEREMY--AN EVENING WITH JOHN FITZGERALD KENNEDY; BA: William Morris.

COMPAGNIE ANDRE TAHDON; LA; BA: Arthur Shatman.

COMPANY; BA: Columbia Artists Theatrical.

CONTEOMAY PLAYING--NO EXIT; ETHAN FROME; BA/PM: Eastman Boomer.

COUNTRYMANS--BROADWAY NOW; BA/PM: Eastman Boomer.

EARTHLIGHT THEATRE; BA: NTS.

EVANS, NELL, & JOHN CARLE--COMEDY OF GILBERT & SULLIVAN; BA/PM: Mary Spector.

FORTY CARATS; BA: American Theatre Prod's.

GEORGE M.; BA: American Theatre Prod's.

GILBERT & SULLIVAN A LA CARTE; PM: Bernard & Rubin.

HADRIAN VII; BA: American Theatre Prod's.

HAIR; BA: American Theatre Prod's.

HOLMBOOK, KAL-MARK TWAIN TONIGHT; BA: Kolmar-Luth, Alkathet Attractions, Allied Concert.

HOLDER, GEOFFREY--INSTANT THEATRE; BA: W. Colston Leigh.

HOLM, LESLIE, & WESLEY ADDY; BA: W. Colston Leigh.

INGLIS, ROB--CANTERBURY TALES; ERB; PM: Robert M. Gawell.

JEFFRIES, JACK & SALLY--I DO, I DO; BA: Alkathet Attractions.

JEWISH WIFE, THE; BA: Keedick Lecture.

KEY-OUT PLAYERS, LMI Prod's; PM: Lee Magid.

MARATHON HOUSE (Group-9); BA: Lordly & Dame.

McLAN-FORRESTAGE GROUP (Social & Instrumental Group-21); PM: Dennis B. Mayoff.

MIDDLETON, RAY--A TREASURY OF AMERICANA IN SONG & STORY; BA: W. Colston Leigh.

MONK, MEREDITH--THE HOUSE; BA/PM: New Arts.

MONEY, WILLIAM--HALF HORSE, HALF ALLIGATOR; BA: PM: Eastman Boomer.


MUNSEL, PATRIKE--FROM GRAND OPERA TO BAROQUE; BA: W. Colston Leigh; PM: Robert Schmit.

PATTERSON, WILLIAM--A PROFILE OF OLIVER WENDELL HOLMES JR.; A PROFILE OF BENJAMIN FRANKLIN; BA/PM: Eastman Boomer.


PICNIC ON PARNASSUS (Group-5); W. Colston Leigh; PM: Philip Burton.

PROMISES, PROMISES; BA: Columbia Artists Theatrical.

PROPHECY, THE (Group-5); BA: Lordly & Dame.

RIDICULOUS THEATRICAL CO.; BA: New Arts.

SAN FRANCISCO CITY THEATRE; BA: Programs Int'l.

SARAH & THE SAX; BA: Keedick Lecture.

SCOURBY, ALEXANDER; BA: W. Colston Leigh.

SET TO MUSIC (Group-9); BA: W. Colston Leigh.

SHADOWS (Group-3); BA: W. Colston Leigh.

SIBERIAN SINGERS & DANCERS OF OMSK; BA: Zara.

SHAW, MALCOLM; BA: W. Colston Leigh.

SIBERIAN SINGERS & DANCERS OF OMSK; BA: Zara.

SHAW, MALCOLM; BA: W. Colston Leigh.

SIBERIAN SINGERS & DANCERS OF OMSK; BA: Zara.

SIBERIAN SINGERS & DANCERS OF OMSK; BA: Zara.

SHAW, MALCOLM; BA: W. Colston Leigh.

SIBERIAN SINGERS & DANCERS OF OMSK; BA: Zara.

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