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CONTENTS

Top Artists on Campus .................................................. 20
College Market Directory/Campus Showcases ...................... 26
College Market Directory/Festivals and Special Events .......... 30
College Market Directory/Campus Radio Stations ................ 31
Big Ten Broadcasters Air Gripes ...................................... 34
Servicing College Stations ........................................... 35
College Broadcasters Must Know Commercial Market .......... 38
Avoid the Obvious ...................................................... 40
It’s Not All Jazz and Folk ............................................ 42
Today’s Amateurs Are Tomorrow’s Pros ............................ 44
The College Concert Promoter: An Inside View ................ 46
Collegiate Music Festivals ........................................... 48
College Bookstores: Opportunity for Rack Jobbers .............. 50
Gotham Campus Bookstores Curry Disk Trade .................... 54
Classical Rules the California Roost ................................ 58
It Takes a Pro to Handle a Pro ....................................... 62
Don’t Neglect the Details ............................................ 64
Color Bar Drops on Dixie Campuses ................................. 68
Paper Agents Plague Lettermen ..................................... 70
Anatomy of a College Concert ....................................... 72
ACU Clearing House .................................................. 74
Alexander Observes the College Scene ............................... 76
Boston Dealers Ignore B.U. Concerts ................................. 78
Talent Voting Policy Pays Off ....................................... 80
Folk Festival Time at Buffalo ......................................... 82
Pop Pays Way for Culture ............................................ 88
America’s Most Spectacular College Week-End ................... 88
Supremes Play Bridgeport ............................................ 90
The Old Pro Carries On ................................................ 92
College Market Directory/Talent Marketplace ..................... 96
March 19, 1966 • Billboard Music on Campus

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Bob Dylan
Mimi & Richard Farina
The Feiffer Film
Will Holt
Ian & Sylvia
Jim Kweskin Jug Band
Gordon Lightfoot
Odetta
Peter, Paul & Mary
Hedy West

March 19, 1966 • Billboard Music on Campus
At the airport
having our picture taken... four for a cardboard chair way to a college concert.
Hope it's young!
XXX
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The first and foremost talent agencies in the concert field—with a youth division conceived for the express purpose of “SERVING” the needs of the college campuses of America.
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In jazz, the only constant is change. Styles change, trends rise and fall, artists rise and fall from favor with incredible swiftness. Occasionally, however, a giant comes along who breaks all the rules and creates his own special stamp above constant change yet alive and growing. He is esteemed by his fellow artists and yet apart from them by virtue of the security of his talent, his strength, his inventiveness and his craftsmanship.

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★ "SMOKE GETS IN YOUR EYES"

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NEW CHRISTY MINSTRELS / SUE RANEY
RIGHTEOUS BROTHERS / RANDY SPARKS
WE FIVE / ANDY WILLIAMS

PERENCHIO ARTISTS, LTD.
9000 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 CRESTVIEW 3-6700
Lines of communication between the nation's 5,900,000 college students and the music-record industry are erratic at best. While the college concert stage is a prime and lucrative showcase for recording artists of all stripes, few record companies have done much more than go through the perfunctory motions of cultivating that market.

With some notable exceptions, the record companies confine their activities to sending records to the 300-odd college radio stations and occasionally send press releases to campus newspapers.

It is with the intention of strengthening these lines of communication that Billboard publishes its third annual edition of Music on Campus.

Heart of the edition is the listing of 145 colleges and universities with a total enrollment of more than 1,200,000 students. The list, enlarged from the 88 of a year ago, carries much more detailed information about the facilities and policies of these campus showcases.

Expanded information includes descriptions of the lighting and audio facilities at the colleges, the name of the campus newspaper editor, the name of the college bookstore together with the name of the manager, and names of record shops in campus neighborhoods.

College music festivals are gaining in importance as a breeding ground for professional recording talent. This year's edition includes a list of 60 such festivals, together with a feature story on these competitions and a photo story on a collegiate television talent show.

Also new this year is a chart which delves into the record-buying habits of collegians and their musical preferences.

Holdover features from previous issues include descriptions of concert facilities and talent policies at the colleges, a list of college radio stations and campus reports from Billboard correspondents.

In a market of nearly 6,000,000, it's impossible to define the "average" customer. College students run the gamut from animal husbandry majors at Dry Gulch A&M to philosophy scholars at Harvard.

And the musical tastes of collegians don't fit into convenient patterns. The cold statistics say that rock and roll leads all other classifications among collegians, with 18.8 per cent listing the hard rock (including r&b) as their favorite.

But 17.7 per cent said they prefer pop vocalists and another 16.6 per cent favor pop instrumentalists. Adding these two classifications, some 34 per cent of collegians prefer pop in the standard vein, as opposed to the 18.8 per cent voting for rock and roll.

While the bloom may be off the folk rose in national sales, collegians still have warm feelings toward the grass rooters. Preference for folk music—16.6 per cent—was only a couple of percentage points behind rock and roll and five percentage points ahead of jazz. Classical was favored by 11.6 per cent of the students. And nearly 6 per cent of the collegians listed country as their favorite musical expression.

These widely diversified musical tastes are documented in the published list of artists performing before college groups. It's not unusual for one college to book the Prague Chamber Orchestra and follow with Dave Brubeck. Collegians do have musical preferences, but these preferences do not exclude other forms of musical expression.

In terms of purchasing power, the collegians hold their own with the adult market. Nearly 64 per cent of the students have their own phonographs at school, they have average record libraries of 79 singles and 40 albums, and they buy an average of eight albums and 13 singles a year.

These are figures that record companies would do well to examine carefully.
GROWING... GROWING... GROWING...

ON THE NATION'S CAMPUS

BOBBY VINTON

direction allen klein / time & life bldg. / epic records
THE COLLEGE MARKET – A Birdseye View

The following statistics were compiled by Billboard’s Market Research Division and based on interviews with more than 2,300 collegians at 44 colleges and universities.

63.8% OF COLLEGIANS OWN A PHONOGRAPH AT SCHOOL

STEREO OR MONO?  Stereo 54%  Mono 36%

WHAT TYPE?
- Portable 57.1%
- Table Model 24.1%
- Console 16.1%
- Components 2.7%

HOW MANY RECORDS DO COLLEGIANS OWN?
The average collegian with a phonograph at school has 40 albums and 79 singles. During the school year he buys eight albums and 13 singles.

WHERE DO THEY BUY RECORDS?
- Downtown Record Stores 55.0%
- Records Clubs 13.0%
- Campus Bookstore 10.1%
- Nearby Off-Campus Bookstore 6.2%
- Hometown Record Store 6.1%
- Discount Store 2.9%
- Department Store 2.7%
- Other Outlet 3.1%

FAVORITE MUSICAL CLASSIFICATION
- Rock & Roll (Including R&B) 17.7%
- Popular Instrumental 16.6%
- Folk 15.7%
- Jazz 12.7%
- Classical 11.6%
- Country 5.9%
- Others (Cast, Track, Humor, Semi-Classical, Ethnic, Spoken Word, etc.) 1.0%
ALMOST 200 CAMPUS and Other CONCERTS in 1965!

"Combines astounding technique with genuine musical feeling... the man is incomparable!"
--- LONDON (ENGLAND) TIMES

"Works magic... an incredible tour de force!"
--- CHICAGO DAILY NEWS

"Absolutely fantastic!"
--- LOS ANGELES TIMES

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--- N.Y. HERALD TRIBUNE

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ITALIAN-AMERICAN CANADA
Some 2,300 collegians from 44 colleges and universities participated in Billboard's 1966 campus poll. The artists listed below, favorites of these collegians, indicate their wide range of tastes.

**BEST IN-PERSON SHOW**

PETER, PAUL & MARY
FAVORITE MALE VOCALIST

1. ANDY WILLIAMS
2. Frank Sinatra
3. Johnny Mathis
4. Dean Martin
5. Robert Goulet
6. Jack Jones
7. Sammy Davis Jr.
8. Elvis Presley
9. Tony Bennett
10. Gene Pitney
11. Ray Charles
12. Roy Orbison
13. Bob Dylan
14. James Brown
15. Steve Lawrence
16. Perry Como
17. Trini Lopez
18. Bobby Vinton
19. Harry Belafonte
20. Tom Jones
21. Roger Miller
22. Nat King Cole
23. Johnny Rivers
24. Glenn Yarbrough
25. John Gary
26. Marvin Gaye
27. Jerry Vale
28. Paul McCartney
29. Chuck Berry
30. Bing Crosby
31. Mel Torme
32. Bobby Darin
33. Bobby Vee
34. Rick Nelson
35. Len Barry
36. Billy Joe Royal
37. Johnny Cash
38. Mick Jagger
39. Sam Cooke
40. Del Shannon

FAVORITE FEMALE VOCALIST

1. BARBRA STREISAND
2. Petula Clark
3. Connie Francis
4. Nancy Wilson
5. Dionne Warwick
6. Lesley Gore
7. Brenda Lee
8. Julie Andrews
9. Ella Fitzgerald
10. Eydie Gorme
11. Doris Day
13. Peggy Lee
14. Mary Wells
15. Joan Baez
16. Dusty Springfield
17. Cher Bono
18. Patti Page
19. Judy Garland
20. Jackie De Shannon
21. Nina Simone
22. Astrud Gilberto
23. Sarah Vaughan
24. Marianne Faithfull
25. Connie Stevens
26. Ann-Margret
27. Barbara Lewis
28. Fontella Bass
29. Dinah Washington
30. April Stevens
31. Skeeter Davis
32. Joannie Sommers
33. Gale Garnett
34. Lena Horne
35. Cilla Black
36. Della Reese
37. Anita Bryant
38. Judy Collins
39. Jane Morgan
40. Barbara Mason
### FAVORITE BIG BANDS, ORCHESTRAS, COMBOS

1. **HENRY MANCINI**
2. Tijuana Brass
3. Percy Faith
4. Ventures
5. Ramsey Lewis
6. Ray Conniff
7. Ferranti-Teicher
8. Count Basie
9. Mantovani
10. Glenn Miller
11. Lawrence Welk
12. Duke Ellington
13. Al Hirt
14. Bert Kaempfert
15. Si Zentner
16. Boston Pops
17. Dave Brubeck
18. Stan Kenton
19. Jackie Gleason
20. Bill Black
21. Skitch Henderson
22. Billy Vaughan
23. Ray Charles
24. Sounds Orchestral
25. Benny Goodman
26. Hollyridge Strings
27. Les Elgart
28. Tommy Dorsey
29. Stan Getz
30. Andre Kostelanetz

### FAVORITE VOCAL GROUPS

1. **BEATLES**
2. Rolling Stones
3. Supremes
4. Beach Boys
5. Lettermen
6. Righteous Brothers
7. Four Seasons
8. Peter, Paul & Mary
9. Dave Clark Five
10. Kingston Trio
11. Byrds
12. Sonny & Cher
13. Four Freshmen
14. Brothers Four
15. Animals
16. Ray Conniff Singers
17. Herman's Hermits
18. New Christy Minstrels
19. Kingsmen
20. Four Tops
21. Kinks
22. Miracles
23. Mitchell Trio
24. Swingle Singers
25. Jay & the Americans
26. We Five
27. Chad & Jeremy
28. Lovin' Spoonful
29. Jan & Dean
30. Ray Charles Singers
FOLK—FAVORITE MALE VOCALIST

1. BOB DYLAN
2. Harry Belafonte
3. Glenn Yarbrough
4. Pete Seeger
5. Donovan
6. Josh White Sr.
7. Phil Ochs
8. Theodore Bikel
9. Trini Lopez
10. Johnny Cash

FOLK—FAVORITE FEMALE VOCALIST

1. JOAN BAEZ
2. Judy Collins
3. Mary Travis
4. Odetta
5. Buffy Sainte Marie
6. Carolyn Hester
7. Judy Henske
8. Miriam Makeba
9. Marianne Faithfull
10. Gale Garnett

FOLK—FAVORITE GROUP

1. PETER, PAUL & MARY
2. Kingston Trio
3. New Christy Minstrels
4. Mitchell Trio
5. Brothers Four
6. Ian & Sylvia
7. Smothers Brothers
8. Serendipity Singers
9. Lettermen
10. Limeliters
TOP ARTISTS on CAMPUS continued

JAZZ—FAVORITE MALE VOCALIST

1. RAY CHARLES
2. Frank Sinatra
3. Louis Armstrong
4. Sammy Davis Jr.
5. Oscar Brown Jr.
6. Mel Torme
7. Mose Allison
8. Joe Williams
9. Tony Bennett
10. Nat King Cole

JAZZ—FAVORITE INSTRUMENTAL GROUP

1. DAVE BRUBECK
2. Ramsey Lewis
3. Modern Jazz Quartet
4. Stan Getz
5. Al Hirt
6. Count Basie
7. Miles Davis
8. Oscar Peterson
9. Duke Ellington
10. George Shearing

JAZZ—FAVORITE FEMALE VOCALIST

1. ELLA FITZGERALD
2. Nancy Wilson
3. Nina Simone
4. Astrud Gilberto
5. Peggy Lee
6. Dinah Washington
7. Sarah Vaughan
8. Lena Horne
9. Della Reese
10. Billy Holiday

JAZZ—FAVORITE SOLO INSTRUMENTALIST

1. AL HIRT
2. Stan Getz
3. Dave Brubeck
4. Louis Armstrong
5. Pete Fountain
6. Miles Davis
7. Thelonius Monk
8. Jimmy Smith
9. Paul Desmond
10. Herbie Mann
CLASSICAL—FAVORITE FEMALE VOCALIST
1. JOAN SUTHERLAND
2. Roberta Peters
3. Maria Callas
4. Leontyne Price
5. Eileen Farrell

CLASSICAL—FAVORITE MALE VOCALIST
1. MARIO LANZA
2. Robert Merrill
3. Jan Peerce
4. Richard Tucker
5. Enrico Caruso

CLASSICAL—FAVORITE ORCHESTRA CONDUCTOR
1. LEONARD BERNSTEIN
2. Arthur Fiedler
3. Eugene Ormandy
4. Mantovani
5. George Szell

CLASSICAL—FAVORITE SYMPHONY ORCHESTRA
1. NEW YORK PHILHARMONIC
2. Boston Pops Orchestra
3. Philadelphia Orchestra
4. Boston Symphony Orchestra
5. Cleveland Orchestra

CLASSICAL—FAVORITE CHAMBER ENSEMBLES
1. BUDAPEST STRING QUARTET
2. Juilliard String Quartet
3. New York Pro Musica
4. Fine Arts Quartet
5. Beaux Arts Trio

FAVORITE CLASSICAL PIANIST
Van Cliburn

FAVORITE CLASSICAL VIOLINIST
Jascha Heifetz

FAVORITE CLASSICAL GUITARIST
Andres Segovia

FAVORITE CLASSICAL CELLOIST
Pablo Casals
University of Akron, Akron, Ohio
Enrollment: 5,776. President Dr. Norman P. Aub. Dean Richard L. Hansford. Concert facilities: Memorial Hall (2,800), Knight Auditorium (522), Kolbe Theater (250), Student Center Summit Lounge (400), Student Center Hilltop (400). Built-in Public Address systems in Memorial Hall, Knight Auditorium, and Kolbe Theater and portable PA's are available for Student Center rooms; Memorial Hall lighting has four built-in spots, Knight Auditorium has eight. Kolbe Theater has regular theatrical lighting; Memorial Hall can handle 10 miles, Knight Auditorium five, Kolbe four, Student Center rooms two. Acts appearing in 1965-66: Mitchell Trio, Les Elgart, Johnny Monroe. Sponsoring organizations: Student Council, Robert Lawry, advisor; David Pearce, president; IFC-Pan Hel Council, Dudley Johnson, Miss Sidney Crouch, advisors; Bruce Fike, Jan Volkom, presidents. Student Services must clear bookings. Radio Station WAUP-FM programs pop and classical. Campus weekly: Buchtelite, Dave Davis, editor. Campus bookstore: The Campus Bookstore, Alex Shoenfelt, manager. Music stores in vicinity: Edfred's, Alex Park Music, Niles Radio & Television.

University of Arizona, Tucson, Ariz.
Enrollment: 20,361. President Dr. Richard A. Harvill. Dean Robert S. Svoz. Concert facilities: University Auditorium (2,522), Liberal Arts Auditorium (600), Crowder Hall Theater (550), Bear Down Gym (3,600), Student Union Ballroom (1,000). The three auditoria have permanent, complete sound systems with Crowder Hall being acoustically designed to be used without amplifiers and speakers. Ballroom and Gymnasium require temporary systems. Lighting systems of three auditoriums are permanent fixtures with the University Auditorium being the most complete. Ballroom and Gymnasium require temporary systems. As many microphones as needed will be provided. Acts appearing in 1965-66: the Lettermen, Allan Sherman, the Brothers Four, Roberta Peters, Ferrante & Teicher, John Browning, Bach Aria Group. Sponsoring organizations: Associated Students, Charles Tribolet; Artist Series, Dean Robert L. Hull. Bookings cleared through Artist Series or Appropriations Board. No radio station but there is a university television station. Campus daily: Arizona Daily Wildcat, Frank Solomayor, editor. Campus bookstore: ASUA Bookstore, James Martin, manager. Music stores in vicinity: Rubin's, Park Music, Niles Radio & Television.

Amherst College, Amherst, Mass.

The American University, Washington

The 1966 Campus Showcase Directory lists nearly 150 leading colleges and universities. Its purpose is to guide the booking agent and talent manager in assessing the college scene and to offer a comparison with other institutions for college talent buyers. This year's listings are nearly double that of the previous year. New features include descriptions of lighting and audio facilities at the various concert halls, the name of the college bookstore and the name of the manager, a listing of local record shops, and the name of the campus newspaper editor. In most cases the information is complete. Where it is not complete, the college did not fill out the questionnaire in its entirety.

Auburn University, Auburn, Ala.
Enrollment: 12,000. President Harry M. Philpott. Dean James E. Foy. Concert facilities: Student Activities Building (2,500), Union Ballroom (750), Langdon Hall (604). Ballroom has sound and lighting equipment. Langdon Hall also has built-in equipment. Student Activities Building has portable sound systems, lighting with one spot. Ten microphones


Bowdoin College, Brunswick, Me. Enrollment: 880. President James Stacy Cols. Dean of Students LeRoy Crea- tion Jr. Concert facilities: Pickard Thea- ter (600), Sargent Gymnasium (3,000), Moultun Union Lounge (250), Smith Au- ditorium (210), College Chapel (300), Senior Center Lounge (350), Gibson Hall of Music (100). Sounds: Two-channel amplifying system, five-speaker enclo- sure can be placed in any facility. Lights: Two pre-set 30-dimmer Izenour electron- ics controls and over 30 lighting instru- ments. Artists appearing in 196-66: Dimity Markevitch, Judy Collins, Wil- liam Doonmann, Littler John and the Sherwoods, the McCos, Curtis String Quartet, the Stowaways, Tom and Ann, Jean-Pierre Rampal and Robert Veyron- Lacroix, N. Y. Chamber soloists, the Beau Brummels, the Ronettes, Bobby Comstock and the Counts, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Stu- dent Union Committee and Masque and Gown, the McCoys, Curtis String Quartet, the Stowaways, Tom and Ann, Jean-Pierre Rampal and Robert Veyron- Lacroix, N. Y. Chamber soloists, the Beau Brummels, the Ronettes, Bobby Comstock and the Counts, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Stu- student Union Committee and Masque and Gown, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Stu- dent Union Committee and Masque and Gown, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Stu- student Union Committee and Masque and Gown, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Stu- student Union Committee and Masque and Gown, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Stu- student Union Committee and Masque and Gown, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Stu- student Union Committee and Masque and Gown, Portland Sympho- nical Players, Maurice Pachman, Aeolian Chamber Players.
Campus Showcases

Continued from page 27

Chicago Symphony Orchestra, Cannon Aria Group, Pittsburgh Symphony Orchestra, Bach Michael Schneider, Cleveland Orchestra, Symphony Orchestra, Lorin Hollander, equipment available. Acts appearing Wilkinson, Campus bookstore: Brandeis University 28 Billboard Music on Campus


Buffalo University, Buffalo, N. Y.


California State College at Los Angeles (Cal State L.A.)


University of California, Berkeley, Calif.

Enrollment: 26,834, President Clark Kerr, Dean Arleigh Williams. Concert facilities: Alfred Hertz Memorial Hall of Music (714-894), Hearst Greek Theatre (7,500-8,500), Harmon Gymnasium (5,200-7,000), Pauley Ballroom (1,100). Sound facilities not used for classical concerts. Sound facilities rented for pop or folk music concerts. Standard concert lighting provided in Hertz Hall. Portable spots and dimmer board installed (rented if necessary) for other facilities as needed. Microphones rented as needed for jazz or folk music only. Acts appearing in 1965-66: New Zealand Band, Glenn Yarbrough, Ella Fitzgerald, Miles Davis, Jess Thomas, Chester Ludgin, Los Angeles Philharmonic Orchestra, Wilhelm Kempff, the Fine Arts Quartet, Anton Heiller, Teresa Berganza, the Amadeus Quartet, Alicia Schachter, the Claremont Quartet, Concertus Musicus, Hermann Prey, the Juilliard Quartet, Nelli Shkolnikova, Ljuba Edulina, Gustav Leonhardt, Frans Bruggen, Bernard Abramowitsch, the Trojan Women (Circle in the Square). Sponsoring organizations: Committee for Arts and Lectures, Mrs. Betty Connors, manager; Associated Students, Union Program Board, Mrs. Clara May Martin, advisor. Faculty Committee chooses events for Committee for Arts and Lectures. Jazz and folk music events are chosen by Union Program Board, Mrs. Clara May Martin, advisor. Radio station KAL-AM programs pop and classical. Campus daily: Daily Californian. Peggy Krause, editor. Campus bookstore: ASUC Store, Garth Blier, acting manager, sells radios and tape recorders. Music stores in vicinity: Berkeley Music House. Discount Records, Campus Records.

University of California, Davis, Calif.

Enrollment: 8,000, President Clark Kerr. Chancellor James Andrews. Concert facilities: Freeborn Hall, Calif. 1,800-seat multi-amplification system with three speakers — two columns and one cluster

**University of California, Riverside, Calif.**


**City University of New York, New York City**

Enrollment: 12,000. President Buell G. Gallagher, Dean of Students Willard Blaesser. Concert facilities: Finley Grand Ballroom (600), Great Hall (1,100), Wingate Gym (1,100), Townsend Harris Auditorium (400), Lewishohn Stadium (16,000). Concerts, speakers, systems at all facilities, spotlights at all except Wingate Gym. Artists appearing in 1965-66: Buffalo Saint-Marie, Tom Paxton. College administration sponsors no events; any student organization may book and type of program and use College facilities. WCCR programs pop and classical. Campus newspapers: Observation Post, Campus, biweekly: Ticker, Bulletin, weeklies. College Bookstore, Ronald Garrotson, manager, sells records, radio, tape recorders and phonographs.

**Clemson University, Clemson, S.C.**


**Colgate University, Hamilton, N. Y.**


**Colorado College, Colorado Springs, Colo.**

FESTIVALS AND SPECIAL EVENTS

UNIVERSITY OF AKRON
Fine Arts Festival—April 22-24

UNIVERSITY OF ALASKA
Festival of the Arts—April 1-10

AUGUSTANA COLLEGE
Illinois State High School Music Contest—March 12 & April 16

BOWDOIN COLLEGE
Biennial Institute—Jan. 22-24
Contemporary Music Festival—July

BRADLEY UNIVERSITY
Spring Festival—May

BRANDEIS UNIVERSITY
Folk Festival—End of March

BRIGHTHAM YOUNG UNIVERSITY
Utah Talent Night—March 17

UNIVERSITY OF BUFFALO
Buffalo Folk Festival—Date not set
Spring Arts Festival—March 6-13

CALIFORNIA STATE COLLEGE
AT LOS ANGELES
Fine Arts Festival—April 14-30
Folk Music Festival—March 28-April 1

CALIFORNIA STATE POLYTECHNIC COLLEGE
Spring Sing—April
Home Concert—April 22

UNIVERSITY OF CALIFORNIA
Folk Music Festival—June 29-July 3

UNIVERSITY OF CALIFORNIA, DAVIS
Spring Sing—May 1966

COLBY COLLEGE
Colby College Summer School of Music (Faculty and Student Concerts)—July 18-Aug. 28
Spring Concert—Glee Club—Date not available

CORNELL COLLEGE
May Music Festival—May 3-8

DARTMOUTH COLLEGE
Congregation of the Arts—June 27-Aug. 20

DEPAUW UNIVERSITY
Fourth Annual Contemporary Music Festival, Paul Creston, Guest Composer and Conductor—April 12-14
High School Music Contests—Jan. 29-Feb. 5

DUKE UNIVERSITY
Festival of the Arts—Feb. 15-March 7

EAST CAROLINA COLLEGE
Contemporary Music Festival—April 29-May 1 and May 6-8

FISK UNIVERSITY
Annual Festival of Music and Art—April 27-May 1

UNIVERSITY OF FLORIDA
5th Annual Fine Arts Festival—Feb. 1-28

UNIVERSITY OF HAWAII
Music, Drama, Dance and Art of This Century—Probable Dates: March 11-April 24

HOFSTRA UNIVERSITY
String Festival—Jan. 29
Contemporary Arts Festival—May 6-15

UNIVERSITY OF ILLINOIS
Festival of Contemporary Arts—March (each odd year)

INDIANA STATE UNIVERSITY
Fine Arts Festival—April 24-May 1

INDIANA UNIVERSITY
25th Auditorium Anniversary Festival—April 15-17
Indiana Sesquicentennial—July 27-Aug. 6

STATE COLLEGE OF IOWA
Sinfinian Dimensions (Jazz)—Jan. 14-15
Sigma Alpha Iota Performance Awards—Date not set
Tallcorn Stage Band Conference—Jan. 15
Tallcorn Bond Conference—Feb. 12
Tallcorn Vocal & Piano Conference—Feb. 26
Tallcorn String Conference—March 12
Spring Music Festival—April 24-May 4

JERSEY CITY STATE
Jazz Festival—May

UNIVERSITY OF KANSAS
Oread Jazz Festival—Feb. 12

KENT STATE UNIVERSITY
Fine Arts Festival—Feb. 16-20

LOUISIANA STATE UNIVERSITY
Jazz Festival—May 5-7

LOYOLA UNIVERSITY
Loyola Talent Night—Date not set

MARQUETTE UNIVERSITY
Fine Arts Festival—Feb. 20-27

UNIVERSITY OF MASSACHUSETTS
Fine Arts Festival—March 1-18
Intercollegiate Sing—May 1

MERGER UNIVERSITY
Georgia Collegiate Folksong Festival—May

MIAMI UNIVERSITY
Will have a festival—Undetermined type and date not set

UNIVERSITY OF MICHIGAN
Chamber Music Festival—Feb. 18-20
May Festival—May 3-8

MIDDLE TENNESSEE STATE UNIVERSITY
Tennessee Folklore Society State Meeting—Date not set
Three Band—Charol Camp—June, July

MONTCLAIR STATE COLLEGE
Jazz Festival—March 24

UNIVERSITY OF MONTANA
18th Century Fine Arts Festival—May 9-29

MOREHEAD (KY.) STATE COLLEGE
Cumberland Forest Music Camp—August

UNIVERSITY OF NEVADA
Mackay Day—Song Team—April 30

NORTH CAROLINA STATE UNIVERSITY
Talent Show—April 22

NORTHERN ILLINOIS UNIVERSITY
Third Annual Festival of Music and Art (Contemporary)—Feb. 6-25

UNIVERSITY OF NOTRE DAME
Collegiate Jazz Festival—March 25-26
Collegiate Folk Festival—March 5

OBERLIN COLLEGE
Contemporary Music Festival—Feb. 23-26

UNIVERSITY OF OKLAHOMA
Sooner Scandals—March 3-5

PROVIDENCE COLLEGE
Folk Festival—Date not available

RENSSLEAER POLYTECHNIC INSTITUTE
Festival of Religion and Arts—Nov.

RUTGERS UNIVERSITY
Intercollegiate Broadcasting System Convention—April 16

UNIVERSITY OF RHODE ISLAND
Folk Festival—March 25

ST. BONAVENTURE UNIVERSITY
Spring Arts Festival—April

SAINT JOSEPH’S COLLEGE
Indiana Catholic College Choral Festival (10th Annual)—March 26-27

ST. OLAF COLLEGE
Folk Festival—Date not set
Christmas Music Festival—Dec. 2-3
Fine Arts Festival—May 12-15

SAN FRANCISCO STATE COLLEGE
Jazz Festival—Not set
Folk Festival—Not set
Contemporary Arts Festival—Not set
Radio-Television Conference—Spring

UNIVERSITY OF SAN FRANCISCO
Mardi Gras—Feb. 11-12

UNIVERSITY OF SOUTH DAKOTA
Institutional Clinic—Feb.
Small Group Contest—Feb.
Creative Arts Festival—May
Vocal Clinic—Oct.

SOUTHERN ILLINOIS UNIVERSITY
Music Under the Stars—May

STANFORD UNIVERSITY
Stanford Jazz Year—Sept. 1965-May
Stanford Summer Festival—June 22-Aug. 6

STEPHENS COLLEGE
Finals, Mitropoulos Music Awards—April

TEXAS A & M UNIVERSITY
Intercollegiate Talent Show—March 5

UNIVERSITY OF UTAH
Stage Bands Camp—Aug. 22-28

VILLANOVA
Intercollegiate Jazz Festival—Late winter

WESTERN CAROLINA COLLEGE
Band Clinic—Jan. 29
N. C. Music Teachers’ Assoc. Piano Contest—March 19

WESTERN ILLINOIS UNIVERSITY
Cultural Arts Week—April 24-30
Jazz Festival—March
State Music Contest—March 12, April 16

WICHITA STATE UNIVERSITY
WSU Opera Workshop—Feb. 10, 11, 17, 18
Fine Arts Festival—April 24-May 7

WILLAMETTE UNIVERSITY
Festival of Contemporary Arts—April 11-15
(9 prize competitions)

UNIVERSITY OF WISCONSIN-MILWAUKEE
Summer Evenings of Music—Dates not available
RADIO STATIONS ON CAMPUS
Leading National and International

SELF-CONTAINED GROUPS
(British)
Animals
Herman's Hermits
Freddie and the Dreamers
Wayne Fontana
Yardbirds

SELF-CONTAINED GROUPS
Beau Brummel's
Joey Dee and the Starliters
Mitch Ryder and the Detroit Wheels
John Hammond
Paul Revere & The Raiders
Mojo Men
Vejtables
Tikis
Great Society
Doug Clark and the Hot Nuts
Bobby Fuller Four
Attractions for Your College Dates

**VOCAL GROUPS**
- Anthony and the Imperials
- Ronettes
- Shangri Las
- Shirelles
- Toys
- Chiffons
- Ruby and the Romantics
- Patu Labelle and her Bluebells
- Royaaltes

**FEMALE VOCALS**
- Jayne Mansfield Revue
- Tracey Dee and Barry Knight
- Little Eva
- Cathy Carr

**MALE VOCALS**
- Freddy Cannon
- Glen Campbell
- Dave Berry
- Jimmy Clinton
- Tommy Roe

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- Bobby Comstock & the Counts
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Big Ten college radio stations are promoters of student affairs, publicizers of campus concerts and uninhibited commentators on music, tuned to the latest trends and tastes. They’re student-oriented, student-operated small-time productions.

Small-time in the eyes of the recording industry apparently, for the students say they have a hard time getting servicing from most record companies.

A typical format of these campus stations is the one offered by KWAD of the State University of Iowa. Tom Sheridan, station manager, told Billboard that KWAD programs 40 per cent “Top 50,” 40 per cent “easy listening” pop, and divides the remaining 20 per cent equally between jazz and folk.

KWAD is typical in another way. James A. Cherry, Michigan State University graduate student in TV production who is preparing a Master’s thesis on student stations in the Big Ten, told Billboard that KWAD and most of the other campus stations do not broadcast on the airwaves. “They are piped into residence halls by ‘carrier current,’” said Cherry. “The signal is carried to the dorms by electric lines. The wires serve as transmitting antennae and a radio within four or five feet of any electrical wiring in one of the students’ rooms is capable of receiving these signals.

“In many cases,” said Cherry, “the student station is the only one that can be received in the dormitories. The steel used in the construction of modern university housing shields out signals from most commercial stations. Therefore, many thousands of students depend exclusively on their campus stations.”

KWAD’s Sheridan said his station is piped into dormitories housing more than 6,000 students. “By 1972,” he added, “the dormitory population of Iowa will exceed 20,000.”

Sheridan said that most of his efforts to get service from record companies have been fruitless. “Just recently,” he said, “we sent out another group of letters to various record companies. Most of them didn’t bother to reply. From all our attempts we have been successful only with Dot and RCA, which have been giving us fairly consistent album service, and Reprise and Warner Bros., which have been providing partial service. Decca always tells us it cannot service our station with promotion copies because we are not a commercial station. Most of the other companies have offered to sell us albums at reduced cost.

“We have the greatest difficulty in receiving current 45-r.p.m. releases. Heilicher Bros. of Minneapolis is the only distributor supplying us. But their service is limited. There are many companies that Heilicher cannot represent in Iowa. Our efforts to procure a local distributor have been completely ignored; we have received absolutely no reply from anyone. Also, our relationship with Heilicher is not the best. For some reason they send us only records that need promotion—rarely do we get a 45 that is obviously due to be a hit. I believe Heilicher considers us too small to worry about; recently he threatened to cut off our service entirely if we wrote any more letters directly to manufacturers.

Sheridan said his station always takes an active part in promoting personal appearances of recording artists. “We give spot announcements, we occasionally discuss the talents and backgrounds of the artist and we try to obtain an interview with the performer during his visit to campus.”

At Ann Arbor, Mich., University of Michigan student station WCBN’s jazz disk jockey David Berson told Billboard that service from recording companies was “sporadic.”

“Capitol, Columbia and RCA send us promotional copies fairly often, Decca never does. The smaller companies seem to have more of an interest in us, but even they don’t provide adequate service in most cases. Jazz distributors are probably the best. Verve, Limelight and Chess send us releases, but even they cannot be counted on—sometimes they seem to exclude us from their mailing list for no apparent reason. Blue Note sends us up-to-date catalogs and allows us to purchase records at a very low price.

“We would like to receive not only the latest releases,” said Berson, “but also current promotional information about the musicians. I often do not know what an artist is doing unless I search through various publications. I need to know what their most recent releases are, where they are appearing, what changes they are making in their personnel or their sound, and so on.”

Berson said his station does its best to promote artists appearing live on campus. “Stan Getz was here recently and I gave a special half-hour program of his music one week before his show. We announce all concerts, we set up interviews with visiting artists and do whatever else we can to promote interest in these shows.”

Berson added that WCBN is piped into all the dormitories, many fraternity houses and an 18-story apart-

Thomas Sheridan, general manager of radio station KWAD, State University of Iowa.

Jack Ekwall, station engineer, airing a show. Control board is designed for combo operation—does not require an engineer on duty.
ment building on the Ann Arbor campus; a potential audience of about 7,000.

Steve Koerper, station manager of WLHA, University of Wisconsin, told Billboard he has had no luck in receiving promotional albums from record companies or distributors and has had to take out several subscription contracts with manufacturers. "We pay for reception of a guaranteed number of records per year. These are not necessarily records of our choice. They are part of a list offered by the companies—a list which does not include many albums we would like to have. Sometimes the only way we can get a current release is to pool our money and buy a record from the record store."

Koerper said his station has never been contacted by a recording company and admitted that their lack of interest may be due in part to the fact that his promotional campaigns might not have been strong enough.

"Our potential audience," Koerper added, "is over 5,000 now and it is growing annually with the construction of new dorms and the steadily increasing population of the university."

With one exception, Big Ten campus stations were in the same unhappy situation with the recording industry. One station manager said a major record company sends him all of its country releases but rarely sends any records of its big name pop singers. On campus, however, the stations are enjoying great success. Students told Billboard that campus stations are more imaginative, more interesting and more informative than most commercial stations.

The one station on good terms with record companies was Northwestern University's WNUR, an FM station. Station manager Douglas Stewart said that his station used to have difficulty in getting new releases "until a strong campaign directed at distributors improved service in the past year."

"We still have to write constantly to promote the station and to seek co-operation. But things are getting better—they usually send us what we need."

Stewart admitted that the fact that his station is broadcast on an FM frequency might give it more stature in the eyes of the recording industry. "However," he stressed, "before we began to promote ourselves, we had a great deal of difficulty in our dealings with the record industry."

Stewart said his station often carries live broadcasts of on-campus performances by recording artists, gives many interviews with recording stars and promotes most campus activities in this area.

Dick LaPalm, director of album sales for Chess-Checker-Cadet Records, Chicago, checks the company's extensive file of campus radio stations.

CAMPUS RADIO REPORT
SERVICING COLLEGE STATIONS
Problem—Fraught, but Profitable Task

By RAY BRACK

The Chess-Checker-Cadet combine handles the problem—fraught but profitable task of servicing campus radio stations in far more effective style than most independents—or majors, for that matter.

Why is the task problem—fraught?

The prime problem in supplying campus outlets is illustrated by a letter received recently by Dick LaPalm, the company's director of album sales.

"The letter was from one of the nation's three campus stereo stations," LaPalm said, "and it asked us for a big bundle of back stereo releases to build its library."

"I pulled open our campus radio station file and found, to my dismay, that we had been servicing that station with stereo releases for the past three years!"

Concluded LaPalm—probably correctly—a raft of the label's finest jazz, folk, R&B and pop material had been finding its way into the private collections of station student personnel.

"Herein lies the rub. We can never obtain a specific name of a librarian or music director for addressing record parcels to campus stations. And, of course, the turnover of college station personnel is quite rapid," LaPalm said.

He tried gleaning names from campus stations a year or two ago, he said, and his mailing to all outlets resulted in 15 returns.

Then why is the task profitable?

Despite inevitable wastage, LaPalm spends 25 per cent of his advertising budget on service to 175 campus stations, placement of ads in 160 college newspapers and humor magazines and other forms of direct campus publicity.

"Here's why," he said, "in the first place, I believe that some 60 per cent of the students involved in college radio will find themselves eventually in commercial radio. We want to attract their attention and win their loyalty early. And we do."

"Our second big motivation, and just as important as the first, is gaining student sales and familiarity. Well over a third of the typical student body is reached by the campus stations, and they are all present and future record buyers."

As with student newspapers, LaPalm observed, there is an affinity of the undergraduate with his own student station, lending increased impact to the album impression or the ad message as the case may be.

In practice, the Chess-Checker-Cadet servicing of campus stations with new releases goes something like this: (1) The label sends its "newsletter"

(Continued on page 38)
THE ONE AND ONLY KINGSMEN
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THE KINGSMEN
ON CAMPUS
Wand S 670

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March 19, 1966 • Billboard Music on Campus
An understanding of the local commercial radio market is essential in programming for a campus station. That’s the opinion of Tom McCloud, an officer of the Intercollegiate Broadcasting System, an organization of some 250 college stations with headquarters in Lehigh, Pa.

The station’s location is essential in planning programming. Bill McClosey, station director at WWVU, the radio voice of Villanova in suburban Philadelphia, claims his students can turn on their radios and turn the dial for any type of music they want from classical to country.

To be competitive with the powerful stations in his saturated Eastern Pennsylvania area, he tends to favor campus-oriented broadcasts. News events and information about speakers and artists to appear on campus receive high priority at his operation.

Stations in the Boston area all seem to voice a similar problem, being unable to click with a Hot 100 format because of their inability to compete on the same level as Boston rocker WBZ.

Although there is no big rocker in the immediate area, KSJU at St. John’s University in Collegeville, Minn., could not get a rating with current hits and was pressured by students to switch to an easy listening classical format.

IBS has noted that the attitude of record promotion people has drastically changed over the past two years. College radio has swiftly come from being ignored to become one of their major concerns. WLRN at Lehigh University in Bethlehem, Pa., had to pay for most of the records on its Top 64 Survey two years ago, but now is serviced with an average of 75 singles a week and seldom has to draw on the treasury to fill out its playlist.

WLRN is one of three campus stations in Pennsylvania’s Lehigh Valley putting out weekly top tune surveys, with the others taken care of by Jack Corbitt at Lafayette’s WJRH-FM and Dave Charles at Muhlenberg’s WMUH. All agree the mailing of these lists to companies and distributors has improved service and improved communications with distributors.

WRSU at Rutgers University, New Brunswick, N. J., uses its "6'n'8 Survey" to inform students of the way the station has planned in the way of special events, as well as to print lyrics of the harder-to-understand vocals.

Joe Steinberg, station manager of WNYU at New York University, at last April’s IBS convention of member stations in Manhattan outlined how important it is for student stations to know its listeners’ tastes. He advocated each station finding a disinterested department in the school to conduct a survey of the students’ listening habits and tastes. Paul Dunn, of WKCR, at Columbia University, took the same view and noted that his station improved its rating after a poll was taken.

IBS realizes that each station is different and has different needs and therefore does not attempt to set down a standard format, but helps in any way to improve a format which a station adopts. It produces many high-quality series which the individual stations have neither the experienced personnel nor the technical facilities to develop.

A good example of this in the educational and intellectual programming area at the present time is its College Authors’ Forum of half-hour tapes of interviews of prominent authors supplied courtesy of the American Textbook Publishers Institute.

As college radio grows into a mature form it is learning to handle with the program of unqualified staff announcers who make attempts to be humorous and fail so badly that they drive away listeners and advertisers. McCloud feels the problems with reading spots are not nearly as often the problem of the announcer as of the inexperienced copywriter who is unfamiliar with how to make a successful sales pitch in a 30 or 60-second spot.
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AVAILABLE AT LEADING MUSIC DEALERS THROUGHOUT THE WORLD

SANTA ANA, CALIFORNIA
WNYU Programming Theme

'Avoid the Obvious'

By HARRY ZERLER
Director of Special Projects
WNYU, New York University

WNYU, the "student voice of New York University," demonstrates that a college radio station, staffed exclusively with undergraduates, can hold its own in competition with commercial stations in a metropolitan market.

WNYU was founded 17 years ago and began carrier-current operations from home-made facilities in the basement of one of the oldest buildings on the university's uptown campus.

Since that time the station has developed into a major outlet of college radio in the Northeast, serving some 10,000 listeners on both the University Heights and Washington Square campuses of NYU.

Now broadcasting 66 hours of AM carrier-current programming per week from both a brand-new $20,000 broadcast central on the Bronx campus and studios in Washington Square, the station's application for an FM-Stereo broadcast license is, at pretime, awaiting the imminent approval of the FCC.

Through it all, the operation has remained entirely in the hands of NYU students whose previous experience in broadcasting has been nil. Is this a "Cinderella" story?

"Hardly," declares station manager Joseph Steinberg. "The key to our success, like that of all college radio stations, lies in our ability to customize our programming to our listener's interests to a degree which can't be matched by our competition."

With virtually all of WNYU's audience located in the New York metropolitan area, the competition for listeners with the dozens of high-powered, financially potent, professional stations in the area would seem to weigh heavily against the collegians. WNYU's program director, Richard Robins, explains how college radio at NYU rises to the challenge:

"The first step toward successful programming is to get to know your audience and to get inside their listening habits. College students are notorious purists and frequently non-conformists with respect to the tastes of the 'general listener' in any given area. In any event, their likes and dislikes are rather well defined. For us at WNYU this means programming highly specialized, 'pure' forms of the various major kinds of music our students listen to, and doing so in formats and at times which are not heard elsewhere."

A large part of the WNYU audience, as at most college campuses, is made up of jazz lovers. Accordingly the station programs an hour of jazz each weekday night from 11 to 12, a time-slot in which it is the only AM station in the area offering jazz exclusively. This in itself is not enough to guarantee a good audience. WNYU develops devoted listeners by exploiting the college's student's streak of purism: each night it offers jazz in a particular vein. One
evening it presents "Inside Sounds," an hour of "straight ahead" jazz performed by popular combos and big bands; the next evening it's "Folk to Jazz," a program exploring the folk roots in early jazz. The next night it offers "Reeds and Deeds" during which aficionados of the saxophone hear their favorite performers and many of the newer, farther-out pieces, and so on.

WNYU combines these elements of timing and content with authoritative commentary from air personalities who share their listeners' particular prejudices, and provides further insights in frequent personal interviews with the large number of artists available in New York. The listener response to this programming policy has been tremendous.

How do these tactics hold up in the more traditional areas of radio programming in which there are fewer "pure" strains and a greater broadcast availability of the type of music involved? David Stein, director of classical music for WNYU, has the answer:

"Our classical music programming policy can be summarized as an attempt to avoid the obvious. We have a flat prohibition against programming 'pop classics' or 'light classics,' as well as those very well known (and deservedly popular) masterpieces that are frequently aired especially by those stations whose programming is predominantly non-classical. Behind the popular 'standards' of classical music (represented by such works as the Brandenburg Concertos, the symphonies of Beethoven and Brahms, the best known operas of Verdi, etc.) there is a wide range of 'obscure' music, the 'merely' good music that is unduly neglected because it is overshadowed. WNYU seeks to explore the vast amount of good and great music within that range, from Beethoven's chamber music to the works of Karol Szymanowski. By offering music which is not generally available elsewhere, we are able to attract an audience away from the established classical music stations."

Surprisingly enough, the same general policy which Stein uses for classical programming produces good results in the nearly opposite area of pop vocal and instrumental programming. Each evening on "Artist's Showcase" WNYU DJ's air the top hits of one particular artist or orchestra for the entire program. In this case it is not the obscurity of the material aired, but the specificity of it which pays off in listenership. Once

(Continued on page 42)
again, programming for specific tastes in not generally available formats spells radio success.

Station Manager Steinberg notes that it would be difficult for this programming policy to succeed were it not for the fact that all of WNYU's staff are college students who enjoy music themselves:

"Although our people come to us without any real knowledge of broadcasting, they have a vital knowledge of the sort of music which they and other college students are keen on. They are highly sensitive to new movements going on in the industry and to new trends developing among listeners. The degree of professionalism which is rapidly developed by virtue of this personal insight is most gratifying."

The story of WNYU is not unique by any means: the station is one of more than 250 carrier-current AM and FM college stations across the nation associated in the Intercollegiate Broadcasting System. The rising prominence of college radio was readily apparent during IBS's 26th annual convention, hosted by WNYU last spring and to be held at Rutgers University this year, as some 200 delegates attended workshops led by distinguished leaders of the broadcasting and music industries and viewed exhibits from all the major broadcast equipment firms and record companies.

Increasing co-operation with and recognition of college radio on the part of top record company executives, distributors and artist's representatives is the order of the day.

Everyone who exhibited at the convention became suddenly aware of the true marketing value of college radio. Record promoters and distributors who formerly gave little or no service to college stations because they felt they had little impact upon the market had second thoughts when they saw the volume of record sales going on in the NYU Campus Stores in conjunction with sponsorship of many programs on WNYU. Similarly, artist's personal representatives are beginning to realize that campus radio exposure can make the difference between playing to a half-full house or to a sellout audience.

As the long standing friendships between college radio and men like Paul Brown, Frank Campana and Sol Handwerger show greater and greater mutual dividends, more and more of the tough guys in the business have begun to play ball with college radio and wound up batting a thousand.

"They're wrong, and until record manufacturers and promotion men rid themselves of the misconception that college radio programming is limited to jazz, folk music and talk shows, they'll continue to bypass an important source of exposure for their records and artists."

Those words—from Paul Brown, an independent promotion man and one of the leading exponents of college radio in the nation. Brown services some 2500 radio stations, including more than 500 college outlets, with promotional materials and his clients' records.

"When I talk about college radio to record companies, he says, they get all excited, but they send only jazz and folk music—leaving out pop."

Country music, for example, is vastly underexposed in the college market, according to Brown. He bases his statement on a survey he recently conducted at the college stations he services.

His survey shows that very few stations play country music—but not because they don't like it. A sizable number of station managers and program directors say they would play country, but record companies don't service their albums.

Some country artists do get played. However, these are thought of as pop singers. Roger Miller, Gene Pitney and Eddy Arnold fit into this category.

The Country Music Association will attempt to spur interest in country music programming on college radio by setting up a booth at the Intercollegiate Broadcasting System convention. The meeting will be held at Rutgers University on April 16. Jo Walker, the association's executive director, plans to be on hand. She will help introduce country music to the station representatives attending.

When Brown says that all types of music appeal to the college crowd, he cites Kate Smith's latest album, "How Great Thou Art." "Kate Smith is certainly not considered the kind of artist that college students go for. But soon after we sent out her record we got very favorable responses. Station program directors tell us that the older students and the faculty request the album."

Some companies are slowly heeding Brown's advice. Using his mailing lists, Columbia initiated a limited form of college radio promotion by sending out Woody Herman's "My Kind of Broadway." Epic also mailed more than 500 copies of Buddy Morrow's "Campus After Dark" to the colleges. Smaller companies have begun to send out inquiries to the college stations, checking on formats and type of records and artists programmed.

But until the colleges receive full service, they must rely solely on men such as Paul Brown to provide them with needed records. As soon as he sends out his monthly mailing piece listing his clients, a heavy response follows. Brown's roster includes Ramsey Lewis, Trini Lopez, Nancy Wilson and the Mitchell Trio.

College radio throughout the country suffers from the same problem—lack of funds. Since the station is usually an extra-curricular activity, the school administration will contribute a minimal amount of funds for equipment and records. And usually the minimal amount is not enough to enable the station to be self-sufficient.

In addition to supplying records, Brown works closely with college radio stations in promoting his artists in concert. Prior to the Trini Lopez concert at Purdue University, Brown notified other colleges in the community and sent out special tapes to the stations to promote the concert.
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GROSS 103

ON CAMPUS DOUG CLARK AND THE HOT NUTS
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Nuts To You
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The college campus as a breeding ground for recording talent is recognized by the Corinthian Broadcasting Corp., with television outlets in Houston; Tulsa, Sacramento, Calif.; Fort Wayne, Ind., and Indianapolis. Last year Corinthian auditioned more than 1,000 performers at 102 colleges and universities, with winning entries appearing on prime time local television in the five markets. Last December the winners appeared at the New York discotheque, Arthur, with more than 700 advertisers and agency representatives as guests. The photos on these pages were taken at the event. An outgrowth of this competition, going into its third year, is the newly formed Corinthian Special Productions unit. First project is a series of 16 one-hour collegiate musical special programs, entitled "Campus Talent '66-'67." Sponsor is the Southwestern Bell Telephone Co., which operates in Texas, Oklahoma, Kansas and Missouri. The programs will be aired on prime time in all major markets in each State.

"CAMPUS TALENT '65"

(Left to right): Mickey Bacich, Marty Sorensen and Bill James, all students at Sacramento State College, form "The Wayside Trio," one of Northern California's fastest-rising young folk singing groups. In 1964, the boys entered the California State Fair Hootenanny contest and walked off with first prize. They have recorded an LP, currently on sale, on the Icon label. They appeared at the Purple Onion in San Francisco and were called back for a four-week repeat in the summer of 1965. Their most recent accomplishment was winning Station KXTV's "Campus Talent '65" contest over acts from 13 Northern California colleges and universities.

Jan Gippo, who represented KXTV, Sacramento. Following his performance in "Campus Talent '65" at KXTV, Jan was graduated from the University of the Pacific and joined the Domestic Peace Corps. He was given a special leave to be present at the Arthur party.
Jack Trussel and Eileen Smith, from Indiana's Ball State University. They began singing together as freshmen. Eileen was named "Miss Indiana 1965." Jack has starred in local musical productions throughout Indiana and he supplements his own education by teaching voice to other students.

The Scooters. As undergraduates at DePauw University, Green castle, Ind., this trio produced its own concerts, made its own posters and even sold its own tickets. The group entered Station WISH-TV's first competition and was named winner of Campus Talent '64." (L. to R.) Terry Moore, Judy Moore, and De Linton.

Eloise Laws of Texas Southern University appearing before more than 700 advertisers and advertising agency guests of the Corinthian Broadcasting Corporation at New York's Arthur discotheque. She was auditioned by George Jessel and selected to appear on "The Jackie Gleason Show" in Miami. The program was aired on November 13, 1965. Since then she has appeared at the Ski Club and Backstage Club, both in Houston.

KOTV's Tulsa entry was Oklahoma State University co-ed Lana Rae Grooms of Stillwater, Oklahoma. A music major at OSU and featured soloist, she toured the South Pacific and Orient for three months in 1964 as part of a USO revue. She also has had considerable experience on the stage and the number one lead of the Oklahoma State Theatre Guild.

The Winds of Notre Dame were winners of the WISH-TV, Indianapolis competition. Foreground, left to right, are Gus Duffy, K. C. Lynch, Buddy Hill and James Mason. Fellow Notre Dame student Jerry Pelloquin accompanies them on drums. The group has begun taking club engagements, appearing at the Embers in Indianapolis, the Mapes Hotel in Reno and the hungry i in San Francisco. Specializing in folk-rock type of music, the group recently appeared on "Hollywood Palace" on the ABC Television Network.

Finale of "Campus Talent '65" program presented by the Corinthian Stations to more than 700 New York advertisers and advertising agency personnel at Arthur. Event showcased the winners of Corinthian's "Campus Talent" search which was conducted on 102 university and college campuses. More than 1,000 performers auditioned for the five Corinthian stations during 1965.
The Shirelles play to a full house of 2,000 students at the Homecoming dance, October, 1965, in Blow Gym.

The Byrds and Turn, Turn, Turn—a capacity crowd of 2,250 attended the Interfraternity Council's Fall Dance in Dec., 1965 to see the Byrds & Sam the Sham and the Pharaohs in the biggest R & R show in the school's history.

Sam the Sham and the Pharaohs at the IFC fall Dance.

The Drifters entertain at the Interfraternity Council Fall Dance, Dec. 1964. They played to a SRO crowd of 2,250 in Adair Gym.

Peter, Paul, and Mary's music—May, 1965 at Cary Field on Campus—the most expensive single act ever booked at William & Mary played to 6,000 students and townsfolk in a fantastic evening concert under the stars.

THE COLLEGE CONCERT PROMOTER: An Inside View

By STEVEN CURCURU
WCWM RADIO
General Advisor, Popular Concerts, College of William & Mary

The following picture is a promoter's eyewiew of a college concert. Recently, the Interfraternity Council of the College of William & Mary had The Byrds and Sam the Sham and the Pharaohs for its winter dance. It was the most expensive rock 'n' roll show ever booked in Williamsburg; the decision to go ahead with it had been a big one, but the night of the show, wondering if it would all work out, was the roughest...

Five o'clock is the lonely time. The sun sets, tall Southern pines watch their shadows lengthen across the campus lawns. Inside the gym, quiet. The spot man has hung his Kleig-born monsters, set his cables, gels, and is gone. Amps, drums, empty mike stands wander in mute confusion about the stage. Guitar cases, their worn travel stickers calling out of Mexico, Paris, Rome, lean silently along the wall, watching me.

In an hour the sound technicians arrive; the refreshments at seven, and THEM at nine. But for now, the vast lack of two thousand people, the silence, and me.

The silence, outside. Inside, the Grand Prix of emotion, questions, answers, questions, no answers, a racing kaledoscope of worry, running hot on seven and knocking. By 5:30 my ulcer is waking.

At 6, Jimmy Breeden, our co-ordinator. He is happy, sales are very good. THEY are in from the airport, shaggyhair-boots-capes people with the sounds of music somewhere deep inside that must be heard. And will be.

The other group is on a flight that left Chicago at 5 —somewhere over Ohio by now—and here on stage by 10? One wonders—by 7:15 I miss the sound men—the local fill band is here; their tour bus unloads a menagerie of lights, amps, mikes, guitars and sleepy musicians. They invade, the stage assumes a semblance of meaning, but still no sound technicians.

The ticket people are here—do they punch the ticket or tear it in half? How many compliments were issued? Police security on which doors? The money room is where? Jimmy sorts them out slowly; the first signs of an audience are waiting at the door.

Seven-thirty and finally the sound. More amps, mikes,
columns, horns; in minutes, it seems, the first hopeful feedback squeals, I relax somewhat. Dick Lester of WBCI arrives with tape recorder; my Ampex is installed backstage. Quarter to eight, the crowd stretches two blocks, and THEY arrive.

A muffled chorus of Oh! and Look!; they take the stairs to the dressing room. Introductions, we discuss when their sets will begin, and time to open with the local band. The crowd is nearly three blocks long, slowly sifting its way through the ticket aisles and onto the floor. It is 8:30, we are half an hour late, the Invaders begin to play. Some of the crowd begin to dance as others are still coming in.

At 9:15 it is time. On stage, the spots are hot, blinding. I hear my heavily amplified voice echo dully, the crowd waits, quiet. Then, "Here they are, from Los Angeles, THE BYRDS!" The sound is a wave of cheers, almost physical in volume. "Turn, Turn, Turn" begins; backstage, a phone call from the airport. Sam the Sham is in now, too, a police escort to clear the way to town. Half-way there, now, I am tired, but the worry fades. Jimmy checks in again, the gate is good, very good. I smile a little, relax, grab a quick Coke.

Sam's road manager finds me. The dressing room is set, equipment brought in. By 10, back on stage, the lights still bright, almost unbearably hot now, as over 2,000 people wait. . . . "A big welcome for the Wooly Bully boys themselves, SAM the SHAM and the Pharaohs!" The roar of the crowd fades, backstage we interview the Byrds for WCWM, the yearbook lensmen get their pictures, and it is time for their last set. By 11:30 they are paid; on their way to the motel. Dick Lester goes out with orders to re-open the local hamburger joint and deliver two dozen cheeseburgers and Cokes to them.

Sam's second set ends to a roaring ovation from the crowd; the local band on again to close out; interviews, the money, and they, too, are gone. At one, the crowd leaves, the local band is paid and begins to pack up their equipment. I supervise a preliminary clean-up, make sure all the doors are locked, and collect the stray coats that have been left behind. The local band's tour bus pulls out, vanishes in a twinkle of lights down the road.

Two a.m.—quiet again. It is over—until next time. The town sleeps, richer by memories. I think of bootscapes-shaggyhair people and their wanderings—the sounds of their melodies still echo in the silence—I read on the wall, somewhere, "When the going gets tough, the tough get going" and smile. I get going, down the road to the dorm among pines—the sights and sounds of another time, a different place already fading down the valley. . . . Tomorrow, the clean-up, the profit-loss statements, the thank you letters, but for now, sleep.
Everyone's Getting Into the Act!

By BILL MCCLOSKEY

(EDITOR'S NOTE: The author is chairman of Villanova University's Sixth Annual Jazz Festival.)

Somewhere, in a stuffy little room, in a corner of some college campus in the United States sits a "committee" stuffing envelopes and licking stamps. If it has any luck, "The First Annual Someplace U. Band Festival" will at least come off.

Stories differ on why the myriad college festivals started. There were probably two basic reasons. Colleges in small towns were having a tough time booking good talent for an on-campus performance, or one band buff said to another, "My group is tougher than yours." (All of this happened in the rock 'n' roll generation so the vocabularies intermix.)

At any rate what was once just a grown-up version of the third grade music class' Christmas recital is now a field of competition worthy of network radio, video-taping crews and coverage on the national news wires, to say nothing of the tremendous amount of attention given to the group by those in the entertainment business.

Currently there are three major types of competition: band, jazz and folk.

Competitions in straight band work have been going on for the past few decades; folk festivals are just coming into their own on the campuses of the nation but jazz is established as the category which draws the most attention.

First on this scene was the Collegiate Jazz Festival at Notre Dame. Trading on the school's famous name, CJF fast became famous and is now regarded by most as the granddaddy of the jazz festivals on a collegiate level.

It happened, according to CJF officials, because jazz had its most loyal backers on the college campuses that they decided the "logical consequence" to the professional jazz festival was a collegiate festival. This, they said, would "fill the void" and CJF created a "means by which college groups could sound their cry to the music industry and to the public to take note of this swinging college jazz."

Stan Kenton, Bill Evans, Maynard Ferguson, Phil Woods, Henry Mancini and Quincy Jones are but a few of the top names who have served as judges at various college jazz festivals. Kenton has hired players out of the Villanova Intercollegiate Jazz Festival (IJF) in Pennsylvania and Columbia Records' highly respected John Hammond discovered that label's Paul Winter at a festival at Georgetown University in Washington.

A recent winner at Villanova says the $250 top prize is important but the publicity that can be gained is even more valuable. Letters still trickle in to IJF at Villanova asking for information on a National Educational Television videotape still making the rounds of educational stations. The NET tape is a portion of the 1964 Festival.

Both ABC and Mutual have aired the Villanova event either live or on tape on radio. This year ABC plans to air Villanova and the new Mobile Jazz Festival which is being organized by a public relations firm in cooperation with Spring Hill College.

According to a report from Sinderling and Company a total of 1,110,000 persons were tuned in sometime during the two and a half hours last March when ABC carried IJF. These figures, of course, are estimates, but nevertheless they are indicative of the huge drawing power of the collegiate jazz idiom.

ABC stations in Washington, Philadelphia and Cleveland aired the live performance, but it is important to note that New York, Los Angeles and Chicago stations did not air the network program, thus making the audience estimate even more impressive.

In addition to the fine broadcast publicity available, publications both in and out of the trade seem anxious to cover the events of a Festival. United Press International has written stories on IJF for their national wire, and Billboard and Downbeat have been consistent in their treatment of releases and results.

Organization varies from festival to festival. With live network radio Villanova's I.T.F. comes off like clockwork with only two minutes between performances. Notre Dame runs on a much looser schedule and is, according to one leader who performed in both events, "not as smooth or well organized."

Prizes go from cash and bookings to instruments and magazine subscriptions. The bookings and publicity are treated by the contestants as the most valuable.

For the music business there are several consequences to the upsurge in concerts, no matter what idiom they be in.

For one thing, every festival using collegiate talent fill up the auditorium for one more date and thus precludes a professional artist's appearance. Nevertheless, by virtue of the experience gained by the school musicians and the chance for a&r men to see the top young talent all at once, music is better off.

Before the actual competition, tapes are judged and some eliminated to assure the bookers, recording company executives, judges and most of all the audience a good show. This saves the record people a lot of time, they see only the cream of the crop.

In return these pros lend their constant support on advisory committees and allow use of their names.

Even the noncompeting students involved in the production are learning valuable lessons in promotion, management and direction which will make them better professionals upon graduation.

The leader of one of the top festivals last year was offered a five-figure salary upon graduation, based on his work with the Festival.

College jazz is firmly entrenched and spreading, with West Coast festivals starting to make some noise. Folk festivals are catching on and will probably maintain popularity as long as the material is available from the campuses. Regular band competitions, if handled well, are showing signs of a comeback, as was shown last year at Lycoming college in Williamsport, Pa.

All of these events are helping to mold the musical tastes of today's collegians and increase their interest in concerts. Some on-campus promoters have noted increased ticket sales for non-folk concerts, and perhaps a breaking of the folk trend in colleges.

Breaking this trend may well be up to jazz and rock festivals while folk fests will attempt to stabilize the market for that idiom. One thing is obvious: collegiate festivals are exposing a lot of talent and giving the student an increased awareness of many fields of music.

All of this should boost sales at all collegiate concerts.

BILLBOARD MUSIC on CAMPUS - March 19, 1966
"The Highwaymen were undoubtedly the finest entertainers to hit Cleveland in a long time. The finest concert we have had in my four years at Reserve."
Charles A. Fischbein
President, Adelbert Student Council
Western Reserve University

"The overwhelming vote of approval that they received from the student body was certainly deserved. A joy to hear the almost impeccable singing of The Highwaymen."
Dan Broucek
President, Student Council
Georgia Southern College

"The Highwaymen are tremendously unusual, the members have real talent. At this moment, The Highwaymen rank at the top of my list of favorite groups."
Paul M. Bruun
Miami Beach Sun

"The Highwaymen a big hit with their lively folk pop. The audience would not let them get away."
Herb Kelly
Miami News
College Book Stores

Opportunity for Rack Jobbers

College bookstores represent a growing and profitable market for record rack merchandisers. That’s the opinion of Jack Grossman, president of Merco Enterprises, Garden City, N. Y., rack jobber. Grossman has set up a wholly owned subsidiary, Book Store Record Service Corp., headed by Beatrice Post, sales vice-president. The subsidiary, which is an associate member of the Association of College Book Stores, operates the record departments bookstores at such institutions as the University of Pennsylvania, Hofstra College, Brooklyn College and Columbia University.

On the basis of the first two years in the college market, Grossman feels the college bookstore “presents major opportunities for the record merchandiser.”

Merco, which started 17 years ago as a conventional record store, now services more than 100 record departments throughout the country and operates 23 leased departments in key retail discount outlets. It also operates as a one-stop and record distributor.

There are several keys to success in the college field, according to Grossman. The arrangement which affords the best chance, he said, is that under which Merco services a store on an exclusive buying arrangement. Under this set-up, Merco’s personnel supply all the inventory, instruct sales personnel, keep track of sales of individual items through special data-processing equipment, keep product current by rotating inventory, provide complete merchandising know-how, suggest advertising and promotional programs and in some instances even supply different types of store fixtures, best suited to the individual location.

“In general,” Grossman said, “the college store has one critical problem—lack of space. Our job is to figure out the best means of getting maximum product exposure for the greatest number of salable titles and types of albums in a minimum amount of space. We’ve come up with a series of display racks and floor merchandisers that are just about the most versatile around.

“Naturally, they’re ideal for records, but more than that, they are constructed so that they can perform a dual role—that is, they can be used to display other products unrelated to records.”

The college locations, like most rack locations in discount centers, are geared for heavy volume and fast turnover. “For college kids we have to stock a fair amount of depth in classical records, jazz items, faster moving folk and folk-pop records and plain old rock and roll. A lot of people don’t realize how big rock and roll is at the college level,” Grossman said. “We’ve learned that it’s a big item with a good turnover, although folk records are still one of the most important categories right now.”

What does the college crowd have to pay for its rec-

(Continued on page 52)
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"SHE'S THE ONE"
"WHY"
"NEW ORLEANS"

THE BRITISH WALKERS
HITS
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"THE GIRL CAN'T HELP IT"
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Now scheduling our 1966-67 CAMPUS TOURS
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Here's the record department at Brooklyn College's book store.

University of Pennsylvania students look over the stock at the campus book store's record department.

(Continued from page 50)

ords? In most cases, at Merco locations, prices are comparable to those available in many other discount locations; $2.79 for a $3.98 list disc and $3.69 for a $4.98 album. Of course, special promotional programs give added impetus to sales.

Another facet of the business lies in promotional record merchandise. Discontinued items in records, for example, can be excellent sellers in the college field, just as the so-called “remainder” items are in books. “Many of these records are excellent buys,” said Grossman, “containing such things as symphonies and other types of classical or jazz performances which may have every bit as good a quality as something newer, yet provide the student buyer with quality at a very favorable price.”

Merco, which became a publicly held company in August, 1965, because of its tremendous buying power has access to many of these hard-to-get items and in many cases will package them in various assortments.

Such assortments have special merchandising significance not only to departments being serviced but to many other locations where full-range exclusive servicing may be impractical because of distances, such as the University of Seattle.

In this case, the store may buy product from numerous suppliers, yet will be a ready market for Merco’s special assortments because of their obvious appeal.

Many of Merco’s general locations also carry such related items as accessories, including needles, cleaners and record storage units and in some cases, musical instruments such as guitars, harmonicas, saxophones and drums, have been introduced.

The Merco people stress that their experience in the general field of rack merchandising, in such prestige stores as Gimbel’s and Macy’s, particularly as it relates to product selectivity and the ability to maintain an inventory of such product, gives them a major plus when it comes to stocking college stores. They note that a store has no problem of product obsolescence when dealing with Merco.

The company’s total business, which includes its servicing arrangements and its leased departments, its numerous distribution functions in addition to its rapidly developing college sales picture, is substantially up this year as against last. At year’s end, 1965 gross sales figured to hit in excess of $8,000,000, as against $6,543,500 during fiscal 1964. Sales in 1964, in turn, were three times the $2,107,108 of 1960, with earnings rising from $36,977 to $255,089.

Parallel growth is anticipated in the years to come, with current planning indicating a similarly favorable growth pattern for a growing variety of records and related products at the college sales level.
# THESE GREAT ARTISTS

Set the Pace for

**TODAY'S MUSIC ON CAMPUS**

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**MONTE KAY ARTIST MANAGEMENT**

JACK LEWIS

EVELYN LEVINE

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New York University students are active browsers at the bookstore's record department.

Campus Bookstores Woo Disk Trade

By HANK FOX

Why should a college student buy records at his school's bookstore when he can go to one of the many discount houses in town?

Convenience—that's the overriding factor according to all New York's college store managers with record departments. Some of them, however, have added inducements to increase sales.

New York University's Martin Gerber says that when students come into the store for other items—books, stationery etc—they browse through other departments. "The record department is the excitement part of the store," Gerber says. "The students view records with lively interest. They're an integral part of their (the students') cultural and social lives."

Manager Lee Manning of the Columbia University Bookstore believes the students don't have the time or want to take the trouble to shop downtown for records. "Most students live on campus, making the bookstore the easiest to get to. And those who live at home can drop in between classes."

Convenience combined with a large, in-depth stock plus service are the major reasons students buy records at the City College Bookstore, according to record department manager Ken Keemer. He added that the students from the other colleges and universities in the city purchase records at CCNY. The store's $20,000 inventory is one of the largest in the country for a college store. Keemer keeps a running inventory and reordered once a week. In addition, the store has full-time employees to aid customers.

The price gap between the college stores and the discount houses has been narrowed substantially. And in many cases, the college price is lower than neighborhood retail shops. Max Schwartzsed, store manager of NYU's Uptown campus in the Bronx, emphasizes that the discount houses' slight difference in price no longer plays a role in the students purchasing habits. "Carfare alone makes the difference trivial."

At City College, the regular discount price is lower than any other store in the city. For example, $3.79 records sell for $2.59 compared with the minimum cut-rate store price of $2.79. City College, however, can compete price-wise with a discount house sale only rarely.

The discount house sale price is generally considered a "come on" for the rest of the store. "We don't have to string out bait," says Gerber. "We have our customers—40,000 students."

The rack jobber simplifies the entire procedure of servicing college stores. The jobber takes over the complete responsibility of the department. His function is to watch sales and replenish the shelves accordingly, taking care of all stock and business transactions.

He also helps promote record sales by engaging in co-operative advertising programs through the bookstores. City College makes extensive use of the advertising program. Ads appear in the three major college papers almost on a weekly basis. New York University supplement newspaper ads with announcements over the school's AM radio station, WNYU. The rack jobber also supplies window displays which NYU's Gerber believes is a strong promotional tool.

The emergence of Collegiate Records, a national rack jobber servicing college stores exclusively, has played a vital role in the rapid growth of campus record departments (Billboard, Aug. 28, 1965). In two years, Collegiate's president, Paul Goldin, has expanded his operation to more than 250 college stores. Collegiate's pricing system enables the stores to discount its records sufficiently, thereby removing the cut-rate stores' appeal.

Thomas Forpin of Fordham University's bookstore is one of many managers who doesn't know very much about his own record department. But like the others, he's watched its dramatic rise in volume sales. Forpin says he leaves the entire de-
ONE SAINT PLUS ONE SAINT PLUS ONE SAINT PLUS ONE SAINT EQUALS

THE FOUR SAINTS

THE FOUR SAINTS travel by jet or automobile according to the demands of distance and time. They also use snowshoes, dog sleds and water skis if the need arises—for, to coin a paraphrase, neither snow, nor sleet, nor storm, nor sun deter these hardy showmen from the performance of their duly contracted engagements; and in three and a half years of professional life they have never missed a show. They have criss-crossed the United States and Canada many times to compile an impressive roster of appearances such as those listed.

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All Is Not Gravy

Everything isn't coming up roses for college stores selling records.
A survey of campus stores in New York reveals that each store is faced with the same problems.

The shortage of space is by far the most critical difficulty confronting the store manager. Since his first line of responsibility is to the students and the tools of education, he must give preference to books and school supplies. Then comes stationery and clothing (school jackets, etc.).

Columbia University store manager Lee Manning strikes the core of the problem: "At registration (September and February) we must tax down the record wall holders and floor bins—the very time they should be up and even expanded." During the registration (or rush) periods, store traffic is at its peak.

The limited space at other times severely cramps browsing. Says Martin Gerber of the New York University Bookstore, "Our sales varied directly with the number of titles we can display. Because the space for browser boxes is limited, we're cutting down on the number of people that can look through our stock."

Most college stores rely on the rack jobbers to handle their record inventory. This means that no personnel is at hand to advise the students on purchases. "No one in the store knows the stock," says Max Schartzseid of NYU's Bronx Campus store. "Besides, we don't have the time." City College, however, does maintain a staff. "Our full-time personnel account heavily for our strong record sales," according to Ken Keemer, record department manager. CCNY's disk sales have climbed over the $100,000 a year mark.

Pilferage is a problem in every type of store. But the New York college keeps it to a minimum by employing guards at the doors and by having customers place their belongings in coin return lockers before they enter. The record department at NYU is near the entrance, in full view of the guards and store personnel. The benefits of this are twofold because more traffic is directed in the department's direction.

Billboard Music on Campus - March 19, 1966
Glenn Yarbrough has gone back to college for another semester but this time his only subject is song. Once again this Spring Glenn is bringing his extraordinary voice and unique style, well-known on campuses everywhere from his RCA Victor records, to students in nearly every state in the union. Each concert appearance that Glenn makes reaffirms the fact that he is, indeed, a great one man show. He’s available now for your school.
Classical Rules the California Roost

By JERRY GREEN

While much of the musical ferment on campus is brought about by the appearance of popular artists on the concert stage, classical music is still the backbone of the entertainment programs at most schools.

The University of California at Berkeley is no exception. As in most other schools, the contemporary music program is organized by the student body, while the classical fare is dished up by an administration committee.

Berkeley, which has one of the most ambitious classical music programs of any institution on the American collegiate scene, buys its talent through a faculty group, the Committee for Arts and Lectures.

Some 50 concerts are presented directly under CAL's auspices each year. The Committee is also charged with the responsibility of presenting to the public performances in drama, dance, films, art exhibitions, and lectures. Each function of CAL's operations is under the jurisdiction of one of the faculty members appointed to the Committee, that person serving as the chairman of his own subcommittee for the selection and presentation of the programs for which his group is responsible.

Prof. Lawrence Moe, the chairman of the Department of Music, serves as chairman also of CAL's subcommittee for concerts. Under his leadership, and with the assistance of various members of the Music Department, CAL has been able to maintain the high level of performance which has always characterized the Committee's programs. An effort has always been made to present the best performers available, whether from the local area or from elsewhere, in accordance with the financial conditions of the Committee's operations.

In 1958, endowment funds were made available to assist in the support of this program. This has permitted the Committee to expand its program extensively and to encourage the performance of music which might otherwise not be heard in the area.

The emphasis in recent years has been on the inclusion in most of the campus concerts of contemporary music, and on the presentation of the less familiar compositions, as opposed to the standard repertory. Young or previously unknown artists are presented in the course of the year's offerings, with admission prices kept at 50 cents for a reserved seat. This has encouraged large audiences to attend concerts by excellent, but previously unheard musicians, and has, the Committee feels, been a step up the ladder for the establishment of these artists on the concert scene.

The current interest in Bach and baroque period, as well as in the music of earlier eras, has been supported by

(Continued on page 60)
The Lettermen

AFFILIATIONS: Colleges & Universities—Coast-to-Coast.

MAJORING IN: Music—Performance—Entertainment.

COMMENT: "Sincerest appreciation and thanks to all of our audiences."
performers such as harpsichordist Ralph Kirkpatrick, a perennial Berkeley favorite, and the New York Pro Musica. This year will see the presentation of two concerts by one of Europe’s leading exponents of early music, the Concentus Musicus from Vienna. Having known of this ensemble for several years, through members of the faculty who had heard the group in Europe and reported that this was “the” organization to present early music, the Committee tried for some time to encourage a visit to the United States by the ensemble.

Managers were reluctant to take the chance, and it was not until a San Francisco manager, Marièd Anders, went to Europe and heard the group herself that an American tour was arranged. The group’s tour is now sold out, with concerts also being given on five other campuses of the University of California.

The University owns a fine baroque organ, built in 1958 by Walter Holtkamp especially for the excellent concert hall on the Berkeley campus, the Alfred Hertz Memorial Hall of Music. This hall, which seats 714 on the main floor and can accommodate 180 more on the stage and in a small choir loft when the demand is great, is ideally suited to the performance of chamber music. Many musicians, after performing in the hall, have claimed it is the finest hall built in the United States since the Second World War. Professor Moe, who is also the University organist, presents several organ recitals each year (on the Holtkamp organ and on other portable organs also owned by the department), and CAL engages other organists who are on tour to perform on its concert series.

A traditional offering of CAL to the University community has been the performance each fall of an opera presented by the San Francisco Opera Company in the University’s Hearst Greek Theatre, an outdoor amphitheater on the campus, which seats approximately 7,500. The performances are almost always sold out, and many patrons take this opportunity, with the customary aid of California’s warm Octobers, to bring lunches and cold drinks to enjoy an informal, pleasant afternoon in the sun. This season the opera presented was “Lohengrin,” starring Hildegard Hillebrecht, Annamaria Bessel, Jess Thomas, and others.

To give the students an opportunity to see an opera in the more traditional setting of the San Francisco Opera House, the Committee has also for several years, with assistance from the Associated Students, bought out one performance by the Spring Opera of San Francisco. Tickets are sold at low rates (a student may have a luxurious box seat for only $4—other tickets may be purchased for as low as $2), and bus transportation is provided for those who want it, direct from the campus to the San Francisco Opera House and back.

Chamber operas have been performed successfully in Hertz Hall, although it does not have the usual stage accoutrements for dramatic offerings. Last season saw the world premiere in the hall of an opera, “Three Against Christmas,” by Andrew Imbrie, a composer and professor in the Department of Music.

The only satisfactory concert houses on the campus at the present time are Hertz Hall and the Hearst Greek Theatre (which has remarkably good acoustics). However, construction is now under way on a new building which will include a 2,000-seat auditorium and a 500-seat theater.

Events of major importance, such as a concert by Sviatoslav Richter or Joan Baez, will still have to be given in the gymnasium, as they are now. But the new facility, to be completed in time for the University’s centennial celebration in 1968, will greatly assist the Committee in the presentation of the finest music to its students, faculty and the community.
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IT TAKES A PRO TO HANDLE A PRO

Operating on the theory that it takes a pro to deal with a pro, Ken Roberts, a youthful Seton Hall University graduate, has set up a thriving business staging college concerts and representing colleges in their dealings with talent managers and booking agents.

While a student at Seton Hall, Roberts observed that the student representative often lacked the background to produce a college concert and that he was handicapped by inexperience in dealing with show business professionals.

When Roberts was graduated from Seton Hall three years ago, he got a job as a page boy with NBC and later joined the staff of a New York advertising agency. While at the agency he dealt with recording artists and their managers and got his basic education in the world of show business.

Two years ago Roberts decided he was competent to represent colleges in their dealings with talent executives and capable of staging shows.

His first entree was through a friend who was a cadet at the United States Military Academy. West Point's Dialectics Society had encountered problems in staging shows, and Roberts offered to handle all production and negotiations for a specified number of concerts.

Currently, Roberts' firm, University Concert Productions, handles some or all of the concerts for Seton Hall, the Dialectics Society of West Point, Jersey City State College, the University of Maryland, Caldwell College (N. J.), the College of Notre Dame (Md.), the College of New Rochelle (N. Y.) and New York State University at Farmingdale.

He makes sure the colleges do their part in providing the proper facilities for the artists. For example, here's the list of requirements for a Womenfolk concert:

1. Three microphones with stands.
2. Two movable spotlights (multicolored).
3. One music stand and light.
4. One dressing room with mirrors.
5. Operators for lights and sound equipment.
6. Auditorium must be available at least two hours before performance.
7. Operator for curtain (if stage has curtain).
8. Twelve bottles of Coke during intermission.
9. One table near the stage.
10. Two persons to assist during, before and after the performance.

Not listed among the requirements for The Womenfolk is an ironing board, but Roberts manages to get one at each college concert. The girls play a lot of college one-nighters and iron their clothes whenever they get the chance.

Roberts has also produced Sammy Davis, Trini Lopez, Harry Belafonte, Victor Borge and Dick Gregory shows.

He generally works with the college administration or the director of student affairs, examines the talent budget, consults with the officials on the talent, negotiates with the booking agent, and takes care of the production details. He is paid either by a flat per concert fee or by an annual retainer.

Roberts also handles the advertising and promotion for the concerts.

Both the colleges and the artists come out ahead on the arrangement, according to Roberts. He points out that for his fee, he negotiates a good deal for the school and takes care of production details which might cause a headache for the college administration. The artist is assured that the concert will be performed under professional conditions with a minimum of hitches. And the booking agent knows he is dealing with a professional and that the financial arrangements will be spelled out clearly.
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March 19, 1966 • Billboard Music on Campus
Don’t Neglect the Details

Most contracts between booking agents and college organizations contain riders with technical specifications for the concert. According to Ken Kragan, head of Kragan/Fritz, a personal management firm, many school officials, in their zeal to get a good turnout for the concert, often put off until the last minute the fulfillment of the rider conditions.

Kragan complains that often school officials will not even read the rider before signing the contract. When it is too late they learn that they have made commitments which they cannot keep.

In order to forestall staging, lighting and sound problems, a Kragan/Fritz representative either visits or telephones the school official before the concert and carefully explains all the staging details.

But, Kragan added, “Sometimes even after a personal visit or call, the things we request are not taken care of. I think many students and their advisors become so concerned with the very real problem of insuring a good turnout so as not to lose money on a program that they neglect or leave to the last minute the problem of providing the best possible show for those who do attend.

“It is important for schools to realize that with major artists such as the Smothers Brothers and Glenn Yarbrough, the conditions under which the program is presented is every bit as important as the monies which they earn. Good sound, lighting and staging can prompt an artist not only to return to the school himself, but to speak favorably of the facilities to others in the business.

“A bad technical set-up, on the other hand, lessens the audience’s enjoyment of the program, and, in fact, has a detrimental effect on attendance at future concerts put on by the school.”

Kragan cites some of the more common failings by colleges in the staging of concerts. They are:

1. Using a sound system designed for announcements at sporting events, but never for music.
2. Deviating from the lighting specifications without checking to determine if the substitute system...
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FREDANA MANAGEMENT

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Continued from page 64

will provide the proper quality lighting.
3. Failing to provide dressing room privacy and easy accessibility to bathrooms.
4. Giving long-winded introductions to the artists or adding another act to the program without permission of the artist or his representative.
5. Taping the concert without permission of the artist or his representative.

6. Not being able to make a complete and reliable settlement of the monies owed the artist on the evening of the performance.

In addition to meeting the staging requirements, the college can do a lot to make the artist's stay a happier one. A car to meet the artist at the airport, flowers, sandwiches, coffee and soft drinks in the dressing room, and a scrapbook showing the promotion and publicity done for the date—all these actions cost little and are appreciated by the artist.

From Kragan's viewpoint, the big problem in dealing with colleges is that the student representative rarely has experience in staging and promoting a show, and that once he acquires this experience he is usually graduated.

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MARCH 25 — FLORIDA STATE, Tallahassee, Fla.
MARCH 26 — UNIVERSITY OF MIAMI, Coral Gables, Fla.
MARCH 27 — UNIVERSITY OF TAMPA, Tampa, Fla.
MARCH 28 — CLEMSON AGRICULTURAL COLLEGE, Clemson, S. C.
MARCH 29 — UNIVERSITY OF NORTH CAROLINA, Chapel Hill, N. C.
MARCH 30 — COLUMBIA UNIVERSITY, N. Y. C.
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Southern colleges and universities are no longer forbidden territory for colored pop artists. While Negro classical artists and jazz greats have been playing concerts in major Southern cities for many years, the pop breakthrough on campus is of recent vintage.

The Ramsey Lewis Trio, Cadet group which started in jazz and more recently has been selling big in pop, is a case in point. When the group began playing the college circuit a couple of years ago, the itinerary covered only Northern schools and colored colleges in the South.

However the 1965-1966 schedule calls for appearances in the University of North Carolina and Davidson in North Carolina, and Morehead State College in Kentucky.

John Levy, who manages the group, added that overtures had been made by such deep South schools as the University of Mississippi and the University of Alabama, but that they had been turned down because of scheduling conflicts.

The Ramsey Lewis Trio will seek more Southern college dates for 1966-1967, and will appear at the annual meeting of the Southern Universities Student Government Association, which book to most of the major colleges in the deep South. The meetings are set for New Orleans, March 20-23. While in New Orleans, the group will play in Al Hirt's bistro.

The Trio, which books through Associated Booking, usually works on a guarantee of from $2,500 to $3,000, with 50-60 per cent of the gross over the guarantee.

Logistics are fairly simple. Only four men travel—the Trio and Mike Levy, road manager and son of John Levy. Transportation is by air, with a station wagon rented at the airport. The only problem is with the piano. The Trio insists on a Steinway, and if the school doesn't have one it must ship one in for the concert.
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Paper Agents
Plague Lettermen

By AARON STERNFIELD

Paper agents are causing their share of problems for the Lettermen. The Capitol Records artists, with 175 college dates in the 1965-'66 season, book through William Morris. When the school deals directly with the Morris office, the concert arrangements generally go smoothly. But when a local booker buys the act for the school, the trouble often begins.

For example, the William Morris contract with the paper agent will call for a piano. But the paper agent's contract with the school make no mention of the piano.

Hence, when the Lettermen show up for the concert and find no piano, a complaint to the student in charge of the concert will prove fruitless. The student will merely whip out his contract and challenge them to show the clause requiring a piano.

Another mix-up occurs when the group is asked to perform between dance sets, as called for in the paper agent's contract with the school.

The Lettermen feel they have reached the stage in their professional career where they are more than a dance-break act. Their format is two 45-minute segments, and they adhere to that format.

Another sour taste left by paper agents is the overcharge. They will buy the act for the going rate, then make their profit by adding on to that rate. The school ends up by over-paying and begins to wonder if it can afford that kind of talent.

Even when the terms of the concert are clearly understood, snafus often occur. One such snafu happened at a large university, which shall be unnamed. The contract called for "The Lettermen, 100 per cent type," in the concert stage billing.

When the group arrived on stage it was greeted by this sign—"The Lettermen, 100 Per Cent Type."

But it isn't all problems for the Lettermen on the campus circuit. This year the group is the focal point for a Capitol Records contest, with first prize a year's full tuition at college.

Contestants must complete the following sentence in 50 words or less:

"I think the Lettermen are today's No. 1 college recording group because..."

Instructions are on a special sticker on the cover of each new Lettermen album. Contestants can mail their entries to: Lettermen Tuition Contest, 1750 N. Vine Street, Hollywood, Calif. 90028. The contest closes on May 31.

Window streamers are co-op advertisements placed in college markets throughout the nation.

The Lettermen contest/promotion is only one of many college-oriented campaigns by Capitol. In the past few years, Capitol has also pioneered many other approaches including free bookcovers (the inside of the cover is used to plug album product) which have been highly successful. Last September, Capitol offered a special "Pop-art" bookcover and tied it in with a national caption contest.

When dealing with the college market, it is important to come up with something unique. College students are stopped by the unusual, not the routine. An example of this was the questionnaire on "Is Our Society Going to Pot," which went out in the form of an ad-pad in support of the recent comedy effort by Art Buchwald, "Sex and the College Boy." It contained such questions as "The majority of college men believe in chastity—true or false?"

Among others:

Pennants for window display; "Go Capitol" megaphones made out of orange juice cartons; "BMOC" ("Big Music on Campus") programs featuring athletic stars posing in BMOC sweatshirts, and combination packing/display cases such as the one sent out a few years ago that made up into a football field and held album covers.
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College "Kicks" for '66
ANATOMY OF A COLLEGE CONCERT

Blood, Sweat, Tears - and Time

By DAVID L. BIEBER

Last Oct. 23, some 5,800 students and alumni of Ohio's Kent State University jammed Memorial Gymnasium to hear Nancy Wilson and the Les Elgart Orchestra. Few persons in the Homecoming crowd were aware of the months of preparation which went into bringing this top talent to campus.

It all began on April 7, when Student Chairman Duane Hercher and nine other members of the Major Events Policy Committee met to discuss the Homecoming entertainment program.

The Committee approached the entertainment selection fully aware that a $14,000 budget was available and contemporary performers were desired. Thus, theme and budget were correlated with type of performer, and the specific task of booking began.

As negotiations and correspondence commenced between various talent agencies and Dr. James Fox, director of student activities, Jackie Weygandt, chairman of Homecoming activities screened, selected and organized students for participation in the eight subcommittees, including concert, publicity, decorations and arrangements.

The June 2 meeting of the committee brought the announcement that the Homecoming entertainment had been secured, and thus, one week previous to summer vacation. Miss Wilson and Elgart had been signed.

Meanwhile the various subcommittees had already begun to function, planning and preparing in a general manner for the concert.

Memorial Gymnasium, Kent State's largest hall, had been guaranteed for the date, promotional plans were initiated, and summer correspondence between members was outlined.

Summer vacation didn't halt the activities of the Homecoming committee, as student communication continued through the mail, and details such as posters, tickets and ticket mailing lists were ironed out.

By October, Nancy Wilson posters blanketed the campus in key student areas and were prominently displayed in all campus dormitories and buildings.

Tickets, scaled at $3, $2.50 and $1.50, went on sale October 11, but by October 18, only 1,600 $1.50 seats remained. Two days later, even these lower priced tickets were unavailable.

Promotional activities in connection with the concert were undertaken not only by the Major Events and Homecoming committees, but also with the assistance of various other campus agencies and local city businessmen. One primary news medium was The Daily Kent Stater, the campus newspaper.

Although the concert wasn't scheduled until October 23, on Tuesday, September 28, an early front page Stater story noted background information about Miss Wilson and carried a picture of the singer.

The Homecoming Publicity subcommittee ran promotional advertisements for the concert, including ticket prices and place of purchase, concert time and location, and a photo of an exuberant Miss Wilson, forecasting the scene to be at Memorial Gymnasium.

The Stater also ran a small announcement early in the week of the concert, noting that only a few tickets were still available.

Further information came on Friday, October 22, when Miss Wilson again captured the top half of the Stater's front page, in story and in photo. Meanwhile, Record World, a Kent record store, began to promote Nancy Wilson albums as an indirect tie-in with the concert.

The store ran an ad in the Stater emphasizing the fact that because of Miss Wilson's appearance on campus, all of her album selections in the store were reduced by 33 per cent for one week previous to and one week after the concert.

Thus, through this special record sale, Nancy Wilson's name again came before the public eye.

Radio Station WKNT-AM was also helpful in making the public aware of KSU's role in providing entertainment for the students.

For the Nancy Wilson performance, the station made spot announcements of the concert on the 1 to 1:15 p.m. program, "Club News and Campus Events." These brief spotlights were aired for 10 days before the concert.

Not to be overlooked is WKSU-AM-FM, the Kent State University radio stations, both of which played integral parts in promoting Nancy Wilson's appearance.

The stations mentioned her appearance on campus once an hour for one week previous to the performance. In addition, WKSU-AM played two selections from "Gentle Is My Love," at the time Miss Wilson's latest album release, every evening during the seven broadcasting nights before the show.

Following the concert, Rich Phoenix, a student disk jockey, conducted a 15-minute interview with Miss Wilson, which was presented on the air on Wednesday, October 27, on WKSU-FM.

Although the concert was over, those who listened to the show were reminded that the Major Events committee had made all the festivities possible, and thus, the organization's image was greatly enhanced.

The Major Events committee derives funds from the University in the form of a budget allocation, which is $16,000 this year. This sum is primarily a cushion to cover any deficits arising due to unexpected expenses or a poor financial showing at the box office.

The $16,000 is additional to the funds used to pay the performers and meet general expenses. For example, the committee may actually spend $65,000 for four concerts this year, yet never touch the $16,000 expense reserve if the concert receipts balance the outlay of cash.

While the sellout Wilson-Elgart show took in $10,000 from ticket sales, the Homecoming entourage received $11,000 (Nancy Wilson, $7,500, and the Les Elgart Orchestra, $3,500) and general expenses, including publicity, printing, labor, gymnasium rental and sound and lighting equipment, were $3,000 for $14,000 total cost of the concert.

The deficit was subtracted from the "cushion" fund, specifically established for such concert losses.

However, $2,000 was added to the fund in November when Robert Goulet profitably performed on campus, so in actuality, the committee is prudently channeling student funds toward student entertainment and sustaining itself as well.

Billboard Music on Campus * March 19, 1966
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ACU Clearing House

Six area clearing houses which enable colleges to check up on the performances of booking agents have been set up by the artists representatives committee of the Association of College Unions.

ACU, with some 700 members, represents most of the leading colleges and universities in the country.

The clearing house, according to Hans Hopf, head of the artists representatives committee, works like this: Each school gathers information about each college concert, the name of the performer, name of the agent, financial arrangements, performance of the agent in keeping his commitments, and other pertinent details.

When the file on the performance is filled out, the college administrator sends it to the nearest clearing house, where it is filed and made available to other ACU members.

When an ACU member is approached by a booker, he checks with the clearing house and discovers whether the school has had any trouble with the agent.

The clearing house has been in operation since October, and in several occasions it has prevented many a school from making a mistake.

This year ACU meets March 20-23 at the Roosevelt Hotel in New Orleans, with Tulane University as the host. Leading booking agencies and talent managers will be on hand to line up college dates.

On the agenda for the meeting are sessions on artist contracts and relationships with artists representatives.

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BUT ONLY IF
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Mr. Sid Garris
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Dear Mr. Garris:

The appearance last Saturday (February 12, 1966) of the New Christy Minstrels at the University of Cincinnati was a "smash" success. On behalf of our students who planned the Concert and myself, I would like to thank Greif-Garris Management, Mr. Singer and the Christys for the fine cooperation we had.

Planning and executing a field house concert "in the round" presented many unusual problems -- the Minstrels handled all of these as true professionals. They were most generous with their time outside of the performance and all of us are glad we got to know them.

Our record breaking audience of over 4,000 enjoyed every minute of the show ... the applause is still being heard on our campus.

We hope to see the New Christy Minstrels return to Cincinnati very soon.

Sincerely,

Barry Zelikovsky
Program Director

P.S. As soon as our photographs are ready, I would like to send you some taken during their visit here.

cc: Mr. Marty Singer
Alexander Observes
the College Scene

By PAUL ACKERMAN

“Schools in recent years have increased their talent budgets tremendously. It is not uncommon for a college to spend three to five thousand dollars for a big pop or rock and roll act. This expanded talent budget derives from the great enlargement of student enrollment.”

This is the view of Willard Alexander, head of the Willard Alexander Agency and for 30 years one of the best known and most astute observers of the show business scene.

Alexander views the present music business as reflecting the sociology and mores of present-day life. Much of our music today, he feels, is indicative of a lack of discipline and disregard for tradition; and this has its roots in—and is directly tied to—a lack of discipline among young people generally. Alexander nevertheless presents the thesis that it is wrong to “put down” the youthful, despite their lack of discipline. Here’s his view:

“I am for them. This is where ideas and fresh thinking comes from. But we must try to preserve a balance which would preserve the best of the old while encouraging the new.”

One of the key areas for the preservation and maintenance of such a balance is the college, where, according to Alexander:

“The faculty advisers and deans should hold fast to such traditions as the senior and junior proms, and other highlights of the season . . . and this would in no way demean the hootenanny or any other musical form or type of entertainment.”

Many deans and faculty people do manage to maintain a balance, although some, according to Alexander, give way to undisciplined demands of youngsters. “A student,” he said, “cannot know all the answers. How can he know about caviar if he never tasted caviar? Therefore, the school authorities who are influential in buying talent should be aware of tradition while at the same time they encourage the best of the new trends.”

Alexander predicted that at upcoming educational conventions and conferences sentiment in favor of maintaining a balance would be noticeable. “We must watch this very closely,” he said.

The importance of records to the college market was stressed by Alexander. He said: “Anything—or any act—which is popular on records has a good chance to do well in schools, either at dances or concerts.” The record manufacturer therefore—in Alexander’s view—has a cultural obligation to expose various types of product.

And the implementation of such a cultural obligation would, in the end, prove good business, according to Alexander. An example, he feels, is the area of big bands.

The big band sound, he believes, is not dead. “It has given way, the past 10 to 15 years, to folk and rock and roll in various derived forms. These are the dominant forms.” The reason for this dominance, Alexander feels, is the paucity of band exposure by record labels. He amplifies this thesis by stating that 12 to 14 years ago a preponderance of key A&R men tended to record vocalists rather than bands. The young audience therefore had fewer bands to listen to.

“Despite this,” says Alexander, “Count Basie is in demand for concerts and jazz dates at colleges; and the Glenn Miller Orchestra is still the biggest seller of commercial dance music; and Les and Larry Elgart are big at colleges. And these all record,” Alexander added.

He pointed out that Si Zentner, a relatively new band developed the past several years, is loved by the students but not yet by the mass public. Zentner too gets top money at colleges.

“All this proves,” says Alexander, “that bands can make it in colleges; and that the bands can come back . . . but the trick is to get adequate exposure on records.”

These bands, Alexander added, are not doing anything new . . . just as folk music is not new . . . and just as rock and roll is not new in that it is derived from the blues.

“To paraphrase the old French expression,” said Alexander: “The more things change the more they are the same.”

He concluded: “The young people will go for exciting music . . . but the record labels must help.”
Bedlam Is Enjoyed
By First Nighters

By PAT HANNA
Rocky Mountain News Writer

Back in the days when I was at Indiana University, I witnessed something called Hoosier Hysteria. It takes over a crowd at a basketball game, turning it into a raving, roaring, stomping, blissful mass of maniacs. Once seen, it is never forgotten.

That same kind of benevolent bedlam prevailed at the Back Porch Majority's opening at Taylor's Supper Club Monday night. Maybe you could call it BPM Madness. Whatever you call it, everybody— including the entertainers—felt it, like a double shot of Tequila straight to the blood stream.

The Sparkle of commercial folk music got not one—but two—standing ovations. They would have gotten more if the fans hadn’t packed the place so tightly there wasn’t room to push chairs back from the tables to stand up to cheer.

As it was, the audience had to be content with applauding until hands were raw, yelling until voices faded to whispers, and beating backs of complete strangers to declare “They’re out of sight!” “They’re sensational!”

And that they were. Those of us who have become BPM addicts on their three previous trips to Taylor’s would have sworn the four guys and three girls couldn’t get much better. But they have.

Now they’re so polished... so hard driving... so dynamic they have to be ranked among the top club acts in the country.

Easiest thing to pinpoint about the new look is that now all seven are always “up.” Before, just four—Mike Crowley, Karen Brian, Mike Clough and Ellen Whalen—were radiating a show within a show.

Now the other three—Denny Brooks, Linda Carey and Kinny Vasty—have developed their own subtleties that turn the whole thing into a 7-ring circus. (It gets to be frustrating because you know that no matter who you watch you’re missing something great somewhere else.)

There’s all kinds of fresh material this time around, some of it from the “That’s the Way It’s Going to Be” Epic album to be released in a couple weeks. “Take a Little Bird” has a lovely Latin flavor, “Julie Ann” owes a lot to bluegrass, and “He Was A Friend of Mine” borders on gospel. “The Santa Fe Free Line” is a hard driving number that gives rag mop-topped Mike Clough a chance to prove he can sing as well as he clowns (and that’s saying something) while “Natural Man” is sure to bring Kinny thunderous applause to blush by.

Bonus for the faithful who stayed on for the third show Monday was a rare solo by_emcee Denny Brooks. His rendition of “La Quince Brigada,” in Spanish, complete with notes held from now until Tuesday, was a poignant tribute to the Spanish Civil War. It’s not the usual BPM kind of thing but it was one of the high points of an evening already bursting with triumph.

It was unlike anything I’ve ever seen in a club before!
BOSTON DEALERS IGNORE B.U. CONCERTS
By GARY A. KRAUT

Record dealers in college areas can not expect to freeload on personal appearances of top record acts on campus. That's the gist of a 15-month study at Boston University, with a total enrollment of 28,000.

The study disclosed that performers' albums showed negligible increased sales after campus appearances. And the study also disclosed that record dealers are usually unaware of upcoming college concerts, that not one window poster appeared prior to 10 concerts studied, and that not one local record store took tie-in advertising in the BU News.

During the 1964-1965 academic year, Boston University made its debut as a pop talent showcase. On Oct. 13, the Ford Car-A-Van, featuring George Shearing and the Serendipity Singers, appeared at 2,300-seat Sargent Gymnasium — the University's largest concert facility. Response was excellent and the University, guided by Program Director Richard Joaquim and an enthusiastic student music committee, launched an impressive first year schedule of musical attractions.

The Dave Brubeck Quartet packed Sargent Gym on Nov. 14. The Herbie Mann Octet entertained on Feb. 20, and on May 7 the Shirelles teamed with Junior Walker and the Allstars and the Remains to wind up the musical year.

This year's concert schedule opened on Oct. 16 with Little Stevie Wonder and the Chrystals performing under the auspices of the Inter-Fraternity Council. Two weeks later, the Stan Getz Quartet filled every seat in the bandbox gymnasium.

Two weeks before each concert, local record dealers were telephoned, informed of the personal appearance and requested to count or approximate the number of LP's in their stock recorded by the upcoming attraction.

One week after the concert, dealers were contacted and asked if the personal appearance produced any sales activity of the artists' recordings. Ten acts were studied in this manner. Once a dealer replied that he had increased sales as a direct result of the concert — he moved seven LP's. On no other occasion did a dealer sell more than three or four albums because of a campus concert. More than 50 per cent of the time dealers replied "no action."

Outlets participating in the survey frequently include Mosher Music Company, Book Clearing House, Radio Shack, Fisher Music Company. Others who contributed include the Harvard Coop, College Music Shop, Briggs and Briggs, Mass Records and Big John's Oldies But Goodies Land.

Records are not sold on the BU campus. The closest dealer, Radio Shack, across the street from mid-campus, reported no sales stimulation because of personal appearances.

Most dormitory residents at BU come from areas served by discount giants like Korvette's and Alexander's. They are accustomed to paying cut rates for records and resent the comparatively high prices charged by most Boston dealers, especially the smaller outlets. Therefore, many students spend their record dollar in their hometowns.

Boston discount giants like Jordan Marsh and City Mart have about the lowest prices in town but must be reached by subway. Forty or 60-cent roundtrip subway fares, plus the nuisance of crowded and time-consuming public transportation, discourages the potential buyer with $5 to spend. Those who own automobiles are discouraged by traffic and parking fees.

Colleges located some distance from the nearest metropolis usually have dealers catering almost exclusively to collegiate trade. But city college students can buy at a host of outlets, none of which survive on student business and therefore fail to cater to student trade.

Possibly most important, the city dweller has a choice of concerts to attend on any Friday or Saturday night. The appearance of a major attraction on campus does not interest him as much as if there were no other diversions.

Less impressed with the availability of top-notch talent, the city student forgets a memorable performance quicker than his counterpart 60 miles out of town who awaited the concert for weeks and did not have to decide whether to attend the campus show or one of nine others in town at the same time. Following a personal appearance, the on-campus dealer is more likely to experience a run on the artists' product than the mid-city retailer.

Like many other large urban schools Boston University is consistently booking top talent for student concerts. The student market is immense. Perhaps city dealers should pay closer attention to what is happening on the nearby campus.
YOUR CAMPUS CONCERT SEASON A LITTLE STIFF?

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PHM 200-146/PHS 600-146
Featuring Rag Doll • Ronnie • Save It For Me and nine others.

BORN TO WANDER
PHM 200-129/PHS 600-129
Featuring Born To Wander • Where Have All The花朵 Gone • Cry Myself To Sleep • Silence Is Golden and eight other favorites.

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THEY'RE AT YOUR FAVORITE RECORD STORE ON PHILIPS RECORDS

March 19, 1966 • Billboard Music on Campus
Finding the right entertainers to perform in concert at Villanova University has become almost a science.

Realizing that musical tastes change as a student grows older, Senior Class President Jim Griffin ran on a platform last spring which promised to poll students at the Pennsylvania school on their preference of talent for Senior Weekend in Spring 1966. He won the election and now other class presidents have imitated his poll-taking technique.

Evidence of the change of taste from class to class is given by the results of the voting. The Sophomore Class had popular rock and rollers, the Four Seasons, for their concert.

The Junior Class has just entered into a contract with the Kingston Trio for Junior Week in May and Griffin’s own Seniors are now attempting to sign Peter Nero or some similar instrumental middle-road act.

In addition to the poll, which was mailed to each of the 900 members of the Class of 1966, the class officers made use of the musical expertise of the staff of campus radio Station WWVU and several features of Billboard. Since September they have been studying album sales charts in Billboard. Griffin has been aware of the importance of album sales as an indicator of young adult tastes since the 1965 Campus Edition of Billboard pointed this out. The latest addition to the formula is the weekly roundup of college concerts now printed in Billboard.

"I’m really amazed that the magazine is as candid as it is," says Griffin. "Telling us which acts bomb and especially noting those entertainers who are not co-operative with college promoters is a tremendous aid in programming our concerts," he continues.

After the polls are tabulated and compared with the charts and reviews, a preliminary list of acts is drawn up and approved by the class officers and a sub-committee of the class steering committee.

Booking agents are contacted at least five months ahead of the concert date to see what acts are available and to check on costs. If an agent is talked to far enough ahead of time, a group can often plan a whole tour around a Villanova appearance since the campus is located about 15 miles from 20 other colleges. At the same time the agent can tell you if a second act is available for the same night to perform as part two to a twin bill. Villanova has frequently been able to get an act which would otherwise be sitting out a night to come at a reduced rate.

Selling out is usually no problem in Villanova’s 4,000-seat Field House for the concerts are usually an integral part of a well planned weekend sponsored either by a class or the Student Government Association. With this in mind those sponsoring the performance usually attempt to bargain with the booking agent for the lowest possible percentage of the gate.

Making arrangements far in advance puts the college in a better position here too, for rates naturally go up as an act increases in popularity. The ability to spot on-campus acclaim for talent before his rates go up will give the school a better deal. Reviews of other college concerts are especially helpful here.

Of course, many times the artist selected by the poll is unavailable or simply too expensive. Barbra Streisand scored very well in the Class of 1966 poll this winter, but her one performance rate is quoted in five figures, more than any artist is worth at most colleges, if for no other reason than inadequacy of seating capacity.

Nevertheless, the poll gives an excellent indication of the type of entertainment the student wants.

With the general acceptance of the research method of selecting acts, Griffin has agreed to place the material he has gathered on file in the Student Government office and WWVU will continue to contribute information from Billboard. Regular mailing list material from booking agents will be added to form a master file of concert information for use by all Villanova promoters.
is proud to present the finest artists in the entertainment world
Buffy Sainte-Marie tunes her guitar in the locker room. Minutes later she's singing before some 2,000 Buffalo collegians.

The Greenbriar Boys invade the precincts of the football team as they rehearse in the dressing room. U.B. football plays are diagrammed on the blackboard in the left background.

The Greenbriar Boys in Concert.

By HAROLD BOB

"Hey Rich, do you think we can do a Folk Festival at U.B.?

"No."

"Well let's try it anyway!"

From two friends reading last year's Billboard on Campus issue an idea was born that grew into the University of Buffalo's First Annual Folk Festival. (Artie) Kohn and (Rich) Lawrence, emcees of a folk program on the student radio station, WBFO, were determined to create a weekend permeated with the spirit of folk music.

After getting the sponsorship of Union Board, they began immediately to set plans for the Festival to be held the following fall. Using the Billboard campus issue as a guide, they contacted various agents. The committee wanted to bring in a broad base of folk talent and to create more than just a formal concert atmosphere.

After calling Herb Gart and Art Gorson several times, they were finally able to schedule Buffy Sainte-Marie and the Greenbriar Boys for a concert on Friday night, Oct. 1, and Phil Ochs and Eric Anderson for Saturday night, Oct. 2. Through Matty Greenhill from Folklore in Boston, Rev. Gary Davis was added for the Saturday program to contrast the new generation's rising artists.

The contracts were all signed early in June so that work for the Festival could continue over the summer.

When Kohn left U.B., his place as committee co-chairman was taken by Frima Weisbrot, but his influence continued on page 86.

Billboard Music on Campus • March 19, 1966
"It's the most complete and knowing reference work for the music and record industry that I've ever encountered."

Review by D. Cerulli, Music Business

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... it should surely become a standard work of reference on the shelves of anyone whose business is American or European music.

Review in Record Retailer, England

"No one in the music business should be without this book close at hand."
Dave Kapralik, General Manager
April Blackwood Publishing Co.

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

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

"This book is bound to find its way into the library of every creator and user of musical works today."
Arthur Schwartz, Composer
(Dancing in the Dark, I Love Louisa)
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On the scene reports from colleges throughout the nation. Contact information and directory of artists for use by colleges, and Directory of Colleges (enrollment, auditorium facilities, etc.) for use by artists and booking managers. Winner of the 1964 Jesse H. Neal Award as Best Single Issue published by the American business press.

INTERNATIONAL COIN MACHINE DIRECTORY & Who's Who in the Coin Machine World

*Circulated to members of the coin machine industry only. Complete name and address directories of all firms dealing in the manufacture, distribution or maintenance of coin-operated equipment. Thumbnail biographies and photo gallery of leading coin machine men throughout the world.

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For the music industry and music fan alike, the most complete and authoritative annual report published for the country music field. Feature articles by leading country music personalities. Complete coverage of the Nashville scene. Directories of Country Artists and Managers. Winner of a 1963 Jesse H. Neal Editorial Achievement Award.

THE INTERNATIONAL BUYERS GUIDE OF THE MUSIC-RECORD INDUSTRY

The most internationally known and referred to directory in the Billboard Library — complete name, address, phone, products, affiliates and branch office listings for everyone providing a product, service or facility available to the music-record industry (domestic and foreign).

THE INTERNATIONAL RECORD TALENT SHOWCASE Who's Who in the World of Music

A comprehensive booker's directory of national and international recording artists. Separate directories, photo galleries and show case sections on the year's top artists in every major musical category.

THE WORLD OF RELIGIOUS MUSIC

The newest addition to Billboard’s roster of industry-service annuals ... providing an in-depth study of the various forms of religious music (gospel, sacred, spiritual) which have grown to be a major force in record industry. Listings of artists, publishers and record manufacturers specializing in religious music.
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in spirit continued throughout the whole program. During the summer the committee had tickets and promotional material prepared. The student newspaper, the Spectrum, cooperated and began printing articles previewing the affair. More than 300 posters were distributed, some being sent as far away as Syracuse and Toronto. Some 200 persons came in from out of town to see the concerts.

Throughout this time the committee kept in contact with the artists' agents. These people, with their experience in the business, were able to offer a great deal of advice which helped in the production.

Two of the most important aspects to be handled were sound and lighting effects. It was essential that the sound system as well as the lighting be manually controlled throughout the concerts. All of the artists wanted mikes, and these, like all other aspects of the Festival, had to be taken care of well in advance. Releases had to be sent to the area radio stations and newspapers at the proper time. Several days before the Festival began, Richard Lawrence appeared on WKBU-TV's "Dialing for Dollars" program further informing the community of the festival.

The weekend's activities consisted of more than just concerts. On Saturday afternoon three workshops gave the students the opportunity to know the performers as people. There was more than just a "dressing room to concert" sort of communication established between the artists and the students.

The Greenbriar Boys played tapes of old Bluegrass music and compared it to their own style. In the songwriters workshops Phil Ochs, Buffy Sainte-Marie, and Eric Anderson answered questions ranging from how to get a song published to which tunings or guitar picking methods were better. Within this more relaxed format they played songs as examples to what they were explaining.

Rev. Davis held his group spellbound for well over an hour rambling on in his own way about the Blues and his philosophy of life.

In order to encourage people to take advantage of the whole weekend program, the committee set the price at $2.50 for each concert and 50 cents for the workshops but made a special rate of $4 for a weekend pass. While advance ticket sales were fair, success was assured by the sales at the door. More than 1,000 people saw the Friday night concert, and on Saturday night it was a complete sell-out with more than 2,000 crowding into the auditorium.
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Your Goya dealer has the instrument for you. We make a lot of guitars, but we bet you'll know yours the moment it sees you.
Pop Pays Way for Culture

By JOHN P. GALLAGHER

"Seton Hall University presents Poetry-in-the-Round with Stephen Spender, sponsored by Sammy Davis Jr. and Johnny Mathis." If the new $2,500,000 Student Union building of Seton Hall University in South Orange, N. J., had a marquee, it could recently have carried this improbable notice.

The reason for such an unusual arrangement is the unique special-events philosophy developed by this university, the sixth largest Catholic university in America. The aim of this philosophy is to bring the best entertainment to the campus while at the same time exposing Seton Hall University as a center of culture for the students and the community.

Under such a program the presentation of top entertainers such as Sammy Davis Jr., Harry Belafonte, Trini Lopez, Carlos Montoya and Victor Borge pay, through their profits, for the production of such less financially feasible enterprises as experimental drama, lecture series, art shows, chamber music concerts and ballets.

Prior to the appearance of an artist or group, much use is made of the undergraduate weekly, The Setonian, and the student-run FM radio station, WSOU. Both aid in publicizing the performance among the students and interested person in the area.

The booking, production and promotion for name talent is handled by and through Ken Roberts. Roberts also heads an organization called the University Concert Productions, which is designed for and retained by many universities.

An example of this philosophy in action was the recent presentation of "Ballet Folklorico de Morelia" (Jan. 9, 1966), a touring Mexican folk ballet troupe of 45 dancers. Students exhibiting identification cards were admitted to the performance without charge. The financial loss incurred by these free admissions was subsequently made up less than a month later (Feb. 6, 1966) when the "Golden Boy" of Broadway, Sammy Davis Jr., returned to a standing-room-only audience for the second year in a row. This is but one example of how the Seton Hall special events philosophy operates.

In hopes of an expanding cultural program and greater entertainment for the students and the community, Seton Hall University promises to continue its philosophy in the years to come.

America's Most Spectacular College Week-end

By JOHN ZEH

Billed as "America's Most Spectacular College Weekend," the University of Kentucky's Little Kentucky Derby provides spirit-stimulating athletic and beauty competition and bolsters scholarship funds by bringing top pop talent to campus.

Although UK students appreciate the competitive and philanthropic aspects of the spring weekend, the big-name entertainment is what makes LKD worth waiting for.

The event's concert and dance are usually the only big-name talent attraction of the semester.

And the names ARE big.

This year, Johnny Mathis and the Righteous Brothers will entertain in two concerts separated on the social calendar to ensure maximum gate attraction.

Past years have seen Louis Armstrong, the Four Preps; Peter, Paul and Mary; the Brothers Four, the Dick Clark Caravan, George Shearing and Ralph Flannigan drew enthusiastic crowds to pack Memorial Coliseum.

PP&M added a record $10,000 to the scholarship fund in 1963, but the PPM-LKD success story almost wasn't written.

The trio tried to back out of the engagement because of commitments in Great Britain, so two UK students on the concert committee flew to New York to demand contract fulfillment. International Talent Associates agents were impressed by the presence and solid stand of the Kentucky collegians, and finally agreed to keep the concert date. They demanded a guaranteed $10,000 gross portion instead of the original $4,000, and the UK delegates conceded, realizing that 7,000 tickets had already been sold. PPM ended up taking home more than $14,000 as 11,000 fans packed the house.

Other years, scholarship profits averaged about $4,000.

The project was started in 1957 when a few Kentucky students set out to find an activity which would serve the community, develop spirit and loyalty, and bring the students a weekend of top entertainment. The answer was the first Little Kentucky Derby, her-
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Supremes Score at Bridgeport

By SANDRA GOLDFARB

When most colleges book a top name act for the year's top social event, the wheels of promotion and publicity usually begin churning to insure a sellout crowd.

But when the University of Bridgeport booked the Supremes to play the Winter Formal at the Connecticut school last December, the idea was to keep it a secret until a week before the concert was scheduled.

Fire regulations at the Student Center Social Room limit the number of spectators to 1,000. There was no question that the room would be sold out. The problem was how to sell tickets in an orderly fashion and prevent a mob scene. As it worked out, tickets were sold out in six selling hours over a three-day period.

The idea to book the Supremes emanated in the Student Center Board, which is responsible for buying entertainment for campus shows. Albert Dickason, adviser to the SCB, checked the local stores and found that Supremes' disks were hot sellers in the campus area. He checked with Irving Arthur at the General Artists Corp. and found the Motown group had an open date on Dec. 3. GAC was able to offer the Supremes at a reasonable flat fee, within the Bridgeport budget. At the time, the Supremes were a hot record act, but nowhere near as hot as they became in the next few months.

Part of the fee was covered by the general university fund. The remainder was made up by a $3-per-head charge for the dance, which in previous years had been free.

An additional cost was the 12-piece orchestra required in the contract rider. The Stan Rubin orchestra was hired for the date. The Supremes provided their own musical director, drummer and bass guitarist.

The publicity push began after the tickets were sold out. The Supremes were interviewed on campus radio station WPKN and cut a series of promos for the station.
For an evening of fun and rubbish call
CHAD & JEREMY
thru the William Morris Agency.
March 19, 1966 • Billboard Music on Campus
The Old Pro Carries On

By HILDA COLE ESPY

Nearly a half century ago, Fred Waring pioneered the college concert movement. Today, the old pro and his Pennsylvanians are still entertaining collegians throughout the nation. The Waring story is, in a sense, the story of popular music entertainment on campus.

Waring's style developed on campus, spawning ground for many a galvanizing group including, more recently, the Kingston Trio of Stanford University. He found his way into wider circles through college performances. As a freshman at Penn State University, Waring booked his "Banjazztra" for fraternity dances. Each player received $3 for a long evening's work. Members of the combo were Fred Waring, banjo; Fred Buck, banjo; Tom Waring, piano, and Poley McClintock, drums. They played by ear—Tom was more at home on the black keys of the piano—and their emphasis on vocalizing developed out of stark necessity. As Tom later remarked, "Something had to carry the melody."

The breakthrough, the decisive performance occurred when Waring's combo was hired to play for the overflow crowd at the University of Michigan's Jay Hop. Fred went out on a limb to augment the band with two players and rent snappy uniforms; he also invested in a baton, and, for the first time, the band was billed as The Pennsylvanians.

They stole the show from the big-name orchestra that had been brought in for the occasion. In bow tie and blazer, Fred cavorted around the bandstand like a cheerleader while the Pennsylvanians clowned through such numbers as "Oogie, Oogie Wah Wah." ("It doesn't mean much to you, I know, but it means a lot to an Esqimaux," the lyrics explained.) Poley McClintock's frog voice scored as he croaked "Oogie, Oogie, Wah, Wah."

For the first decade of record-breaking personal appearances, appealing to the college crowd was simply a matter of being young themselves. The Pennsylvanians personified Joe College, wearing loud sweaters and white duck pants.

In the middle and late '30's Fred, born exactly at the turn of the century, was in his own 30's. Time was taking him away from his natural relatedness to college youth. As he planned a forthcoming new radio series, he considered this fact and carefully spun a couple of very strong threads back to the campus, as listeners of the five-night-a-week Chesterfield program will remember. First he built a strong Glee Club, recruiting young Robert Shaw of Pomona College to rehearse them, using the "tone-syllable" method that Waring had developed through the years when orchestra members had doubled as a glee club.

Aside from its immediate entertainment value, this glee club was to serve, in effect, as a pilot project or demonstration unit for high school continued on page 94
Few entertainers have ever captured worldwide popularity as completely and as rapidly as Trini Lopez. He is just as much at home in the Olympia Music Hall in Paris as he is at P. J.'s in Hollywood. His Reprise records and albums are international hits, including his latest "The Folk Album."

As a singer, Trini is exciting and magnetic—always in absolute command of his audience. As a musician, his style is simple, direct, and without gimmicks. His guitar is a Gibson, and it always has been. It all began twelve years ago, when, as an aspiring performer in Dallas, Texas, Trini knew he needed a professional instrument—a guitar that could sparkle or speak softly, depending on the mood—a guitar that was as sensitive and responsive as the artist himself. Naturally, then, he chose Gibson. Now, skilled Gibson craftsmen and Gibson's electronic engineers have combined to create a Trini Lopez model guitar that is just as exciting as the young artist who inspired it. In the Thin Body Standard or the Full Body Deluxe, the Trini Lopez Model Gibson is a beautifully crafted, superbly sensitive instrument. Try one at your Gibson dealer and see why Gibson is the acknowledged world leader in guitars.
and college glee clubs. Glee club directors wrote the Pennsylvanians, asking to borrow arrangements for special concerts. The volume of such letters eventually resulted in Fred's founding Shawnee Press, which now specializes in publishing choral music, and is the country's biggest supplier of such arrangements, pioneered by the Pennsylvanians, to undergraduate and community singing groups, including church choirs.

His second pitch to college youth on the Chesterfield series was to volunteer to write and introduce pep and alma mater songs for any college or university group that petitioned him. The petitions came in at the rate of Christmas cards on Dec. 20, and Fred increased his staff of arranger-composers to meet the demand; during the three years of the Chesterfield program the Pennsylvanians produced and introduced on the air upward of 100 original college songs that have now become a part of university and college traditions. Among the composers were Pat Ballard, Harry Simeone, Hawley Ades and Roy Ringwald.

In the late 1940's, he kept the channels open with the young crowd. He bought several old summer hotels at Delaware Water Gap, Pa., and turned them into a Music Workshop, including rehearsal halls, dining room, and dormitory facilities. Here, every summer, he conducted sessions for teachers and students of choral music. Eventually, he was able to add college credits to the original attraction of vacation-fun-with-learning.

He increased the volume of arrangements offered to choral groups by Shawnee Press. Then, the great old movie palaces went under, and the old "in person" stage shows that they had housed ceased as vaudeville attractions and moved onto the TV screen, he worked out a new concept: the concert tour for an organization that in other years would not have been considered concert material.

He introduced this concept on Broadway early in the '50's with the production "Hear! Hear!" It offered classics in American music, from great melodies to unique choral arrangements of folk songs and patriotic anthems, such as "Battle Hymn of the Republic."

This proved to be a shrewd and successful formula for concert appearances. The Pennsylvanians have taken to the road every season since, from fall to spring, now traveling in charted buses in place of the old sleeper jump Pullman cars.

On these tours, where their performances frequently take place in high school or college auditoriums, Waring has been able to capitalize, in an ironic way, on his absence from the TV screens.

"We surprise them," he says. "What seems to surprise them is our youth . . . and our humor . . . ."

The organization is indeed youthful. For years, except for inevitable additions and replacements, the Pennsylvanians' faces were the same. A handful of old-timers now remains. Poley McClintock is on tympany, chimes, and special effects, while the wham-bang percussionist is an 18-year-old youth. There is Puss Rone-mus in the brass section, Leonard Kranandonk in the Glee Club, and a few other veterans. Most of the group, however, is hired each season just in time to rehearse for the concert tour.

Recently, since one of his Glee Club singers, Jacqueline Mayer, entered and won the Miss America contest, Fred has tended to talent hunt for young women among the runners-up of the State winners in the annual Miss America contest.

Today the Pennsylvanians' traditions are upheld, not so much by the presence of old-timers as by long-cultivated elements of the Waring style and showmanship.
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Listed on the following pages, by classification, are artists currently engaged in playing the college concert circuit. Organizations interested in booking any of these acts may do so by getting in touch with either the record label or booking agent listed beside the artist's name. We regret that space limitations prevent listing all acts available for college bookings. Record company identifications are spelled out. The following abbreviations stand for booking agencies:

APA-Agency of the Performing Arts, 120 W. 57 St., New York 10019.

Orchestras

Atlanta Symphony Orchestra
Band of America—(CAM)
BirmingHam Symphony Orchestra
Buffalo Philharmonic Orchestra—Lukas Foss, Conductor (CAM)
Chicago Symphony Orchestra—Jean Martinon, Director (CAM)
Cincinnati Symphony Orchestra—William Perlman, Conductor (CAM)
Cleveland Orchestra—The—George Szell, Conductor (CAM)
Concertgebouw Orchestra of Amsterdam—Bernard Haitink, Conductor (CAM)
Czech Philharmonic—Karol Ancerl & Vaclav Neumann, Conductors (CAM)
Detroit Symphony Orchestra—Sixten Ehrling, Conductor (CAM), (Mercury)
Estherhay Orchestra—David Blum, Conductor (CAM), (Vanguard)
Indiana Polys Symphony Orchestra
Mantovani and His Concert Orchestra—(CAM), (London)
Minnesota Symphony Orchestra—(Mercury)
Monte Carlo National Orchestra—Louis Fremaux, Conductor; Michel Laporte (CAM)
Moscow Philharmonic Orchestra—(Hurok)
National Symphony Orchestra
New Orleans Philharmonic—Werner Tarkanowksy, Music Director (CAM)
New York Philharmonic Orchestra—Leonard Bernstein, Musical Director (CAM) (Columbia)
Philadelphia Orchestra—Eugene Ormandy, Musical Director (CAM) (Columbia)
Philharmonica Hungarica—Miloslav Cardo, Conductor (CAM)
Royal Marines Tattoo—(Columbia)
St. Louis Symphony—Eleazar de Carvalho, Conductor (CAM)
Toronto Symphony Orchestra—Sergi Ozawa, Conductor; Lois Marshall, Soprano Soloist; Andre Watts, Piano Soloist (CAM)
Goldovsky Grand Opera Company
Metropolitan Opera National Company—(Hurok)
National Opera Company

Chamber Groups

Beaux Arts Trio of New York—Menahem Pressler, Piano; Daniel Gulliet, Violin; Bernard Greenhouse, Cello (CAM)
De Pasquale String Quartet—(Wm. Morris)
Alfred Deller and the Deller Consort—(Vanguard)
Fine Arts Quartet—(Evertst)
Julliard String Quartet—(Columbia, Epic)
Music from Marlborough—Rudolf Serkin, Artistic Director (CAM)
Netherlands Chamber Orchestra—Seymon Goldberg, Conductor and Violin Soloist (CAM)
New York Pro Musica—(Decca) (CAM)
New York Woodwind Quintet—(Evertst)
Paganini Quartet—Henri Temianka, Albert Gillis, Stefan Krayk, Lucien Laporte (CAM)
Paris Chamber Orchestra—Paul Koventz, Christian Larde, Solo Flute; Marie-Claire Jamet, Solo Harp (CAM)
Solisti Veneti—(Hurok)
Solisti di Zagre—Antonio Janigro, Conductor (Vanguard)
Stuttgart Chamber Orchestra—Karl Munchinger, Conductor (CAM)
Virtuosi di Roma—Renato Fasanio, Conductor (CAM)
Zurich Chamber Orchestra—Edmond De Stoutz, Conductor (CAM)

Choral Groups

Bach Aria Group—(Decca)
Eden & Tamir and the Abbey Singers—Liebestaler Waltes (CAM)
De Paul Chorus—Leonard de Paul, Conductor (CAM)
Oberkirchen Children's Choir—Edith Moeller, Conductor (CAM)
Pozen Choir from Poland—(Hurok)
Helsinki University Choir
Robert Shaw Chorale and Orchestra—Robert Shaw, Conductor (CAM)
Stockholm University Choir—Esikki Hemberg, Conductor (CAM)
Vienna Choir Boys—(Hurok)
Westminster Choir—George Lynn, Conductor (CAM)

CABALLE, MONTserrat—(CAM)
Crespin, REGINE—(London)
Costa, Mary—(Hurok)
Curtin, Phyllis—(Angel)
d'Angelo, Gianna—(CAM)
Davayth, Nettamia—(Vanguard)
de los Angeles, Victoria—(Hurok)
DeB's, MattiWilla—(Cam)
Elgar, Anne—(CAM)
Endlich, Saramae—(Hurok)
Fresneco, Artu—(Hurok)
Freni, Mirella—(RCA) (CAM)
Greri, Sti—(CAM)
Horne, Marilyn—(London)
Kailer, Lucille—(CAM)
Kirsten, Dorothy—(CAM)
Kratz, HEidi—(CAM)
Lee, ELLA—(CAM)
Lorengar, Pilar—(DDG) (CAM)
Maliponti, Adriana—(CAM)
Marshall, Lois—(CAM)
Milanov, Zinka—(RCA)
Moffo, Anna—(RCA, Angel) (CAM)
Nilsen, Birgit—(RCA, Angel, London)
Peters, Roberta—(Hurok)
Price, Leonye—(RCA) (CAM)
Ross, Eliz—(RCA, Angel, London)
Rothemberger, Anneliese—(Angel)
Schwarzkopf, Elisabeth—(Angel)
Steben, Eleonore—(Columbia, London, RCA, Stand)
Stratas, Teresa—(Columbia)
Sutherland, Joan—(London)
Tebaldi, Renata—(London)
Tucci, Gabriella—(Angel)
Tyler, Veronica—(RCA)
Vishnevskaya, Galina—(Hurok)
Walters, Jeannette—(Cam)
Warensjold, Dorothy—(Capitol)
Weathers, Felicia—(CAM)
Yarick, Doris—(CAM)
Yeele, Frances—(RCA, Columbia)

MEZZO SOPRANOS

Addison, Adele—(Hurok)
Alarie, Pierrette—(CAM)
Albanese, Licia—(RCA, CAM)
Adelaida, Adele—(Hurok)
Berganza, Teresa—(London)
Bible, Frances—(MGM, Mercury)
Bumbry, Grace—(Hurok)
Dalil, Irene—(Phillips)

Eljas, Rosalind—(RCA) (CAM)
Forrester, Maureen—(Vanguard, RCA)
Gork, Rita—(RCA, Angel) (CAM)
Kopplef, Florence—(RCA, Columbia, Decca)
Meller, Mildred—(Cam)
Serfaty, Regina—(Cam)
Stevens, Risa—(RCA, Columbia) (CAM)
Vanni, Helen—(Cam)
Wolff, Beverly—(Cam)

Contralto

Anderson, Marian—(Hurok)
Chokasian, Lili—(CAM)

Tenors

Alexander, John—(Columbia, London) (CAM)
Alva, Luigi—(Angel, London)
Bojerling, Rolf—(Wm. Morris)
Campora, Giuseppe—(London, Urania, Capitol)
Craig, John—(Cam)
Cran, Jon—(Cam)
Gedda, Nicola—(RCA) (Cam)
Hayes, Roland—(Vanguard)
Konya, Sandor—(Decca) (CAM)
Lloyd, David—(CAM)
McCollum, John—(Westminster) (CAM)
Morell, Barry—(CAM)
Peebles, Jon—(Vanguard) (Hurok)
Piso, Ion—(Hurok)
Simoneau, Leopold—(Cam)
Sullivan, Brian—(Cam)
Thomas, Jess—(Phillips, Eurodisc)
Tucker, Richard—(Cam)
Valloti, Cesare—(Hurok)
Verreault, Richard—(CAM)

Baritones

Bague, Gabriel—(CAM)
Berry, Walter—(London, Angel, DGG)
Boyden, John—(Westminster)
Caselli, Walter—(Columbia, MGM)
Colzani, Anselmo—(Cam)
Gorin, Ivo—(RCA, Golden Crest) (CAM)
Herlea, Nicolae—(Hurok)

continued on page 98
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The Concert House
Peter Paul
315 West 57th Street
New York, N. Y. 10019

Colorado State University, Fort Collins, Colo.


Cornell University, Ithaca, N. Y.

Enrollment: 14,000. President James A. Perkins, Dean Stanley W. Davis. Concert facilities: Statler Auditorium (921), Bailey Hall (2,047), Barton Hall (7,000), University Theater (381). Sound equipment available to handle professionally all types of presentations; all presentations can be properly lighted; four microphones in Bailey Hall and all others have provisions for use and locations of as many as needed. Acts appearing in 1965-66: John Hsu, William Austin, Coro de Carmen, music of C. F. Zimmerman, Benzon, Quartetto di Roma, Czech Philharmonic Orchestra, Barbara Troxell, Detroit Symphony Orchestra, Cornell Concert Band, Cornell University Trio, Marguerita Fernandez, Donald Paterson, Noel Snyder, Marjorie Brewer, Cornell Chamber Orchestra, Galina Vishnevskaya, Mstislav Rostropovich, Cornell University Chorus and Glee Club, David Montagu, John Kirkpatrick, Barber of Seville (in English) New York City Opera Company, Concertus Musicus of Vienna, Micheline Lemoine, Ruggiero Ricci, Paganini Quartet, Buffalo Philharmonic Orchestra, William Masselos, Van Cliburn, Artur Rubinstein, Juilliard Quartet. Flatt & Scruggs, Paul Hersh, Bernard Lagace, Chuck Berry, Shinchi Yuize, Savoyards "Patience." Any group of over 100 campus organizations may sponsor an event. Associate Dean of Student signs contracts. Radio Stations WVRB-AM/FM programs pop and classical. Campus daily: Cornell Daily Sun, James Weill, editor. Campus bookstore: Cornell Campus Store, Philip J. Krebs, manager, sells records, radios, tape recorders, phonographs. Music stores in vicinity: Fret's Record Shop, Lent's Music Store.

Creighton University, Omaha


Dartmouth College, Hanover, N. H.


DePauw University, Greencastle, Ind.

Enrollment: 2,400. President Dr. William E. Kerstetter, Dean Dr. Lawrence Riggs. Concert facilities: Meharry Hall (800), Student Union Ballroom (400), Little Theatre (400). Sound facilities available in all buildings; lighting equipment in all buildings; 10 microphones. Sponsoring organizations: Student Senate, Student Union Building, DePauw University, Greencastle, Ind. Radio Station WGRE-FM programs pop and classical. Campus tri-weekly: The DePauw. Campus bookstore: DePauw U. Book Store. Samuel Hanna, manager, sells records and auto tape cartridge. Music stores in vicinity: Downbeat Record Shop, Kersey Music Store.

Duke University, Durham, N. C.


East Carolina College, Greenville, N. C.

Enrollment: 7,900. President Dr. Leo W. Jenkins, Dean James B. Mallory.

Eastern Kentucky State College
Richmond, Ky.


Fairleigh Dickinson University,
Teaneck, N. J.


Fisk University,
Nashville, Tenn.

Enrollment: 1,028. President Dr. Stephen J. Wright, Dean Reginald Hughes. Concert facilities: Fisk Memorial Chapel (850). Henderson Memorial Gym (1,400). No sound equipment, but portable could be installed; lighting system in Chapel includes spots and overhead lights; microphones not used for concerts, but portable microphones are available. Acts appearing in 1965-66: Gerre Hancock, William Warfield, John Ogdon, Jeannette Walters. Sponsoring organizations: Lyceum Committee, Arthur R. Crole, chairman; Festival Committee, Arthur Byler, chairman. Committees submit recommendations to President of University who must approve bookings. Music stores in vicinity: Nicholson's High Fidelity Center, Patty's, Zibart Bros.

Florida Agricultural and Mechanical University,
Tallahassee, Fla.


University of Florida,
Gainesville, Fla.


Florida State University,
Tallahassee, Fla.


Franklin and Marshall College,
Lancaster, Pa.

Enrollment: 1,600. President Keith Spalding, Dean O. W. Lacy. Concert facilities: Mayser Center (4,000), Hensel Hall (847), Green Room (234). Amplifying system, including mikes, phonograph and tape equipment, in Hensel Hall plus theater speaker system; Mayser Center has sound system with facilities for up to four microphones and also additional sound plus phonograph equipment built into system and portable sound lectern; Green Room has professional theater lighting system including switchboard, basic rheostat controlled overhead and foot lights in Hensel Hall plus a battery of six large rheostat-controlled floodlights; 10 microphones available. Acts appearing in 1965-66: Woody Allen, the Family TV, Maynard Ferguson, Herb Mann Quintet, the Coasters, the Ottos in Dionne Warwick, the 5th Season. Sponsoring organization: Student Union Board, President. Contracts counter-continued on page 104.
Illinois Institute of Technology, Chicago

Enrollment: 28,000. President David D. Henry. Concert facilities: Assembly Hall (17,000 in the round), theater quadrant with theater seats with full theater facilities (4,200), Auditorium (1,800); other smaller auditoria and theater facilities. A Center for the Performing Arts with a symphonic hall and two theaters is under construction. Sound, lighting are up-to-date systems; unlimited microphone facilities are available. Acts appearing in 1965-66: Van Cliburn, Moscow Symphony Orchestra, Víctor Borge, Bob Hope, Robert Goulet, Mantovani, Fred Waring, Back Porch Majority, Indianapolis Symphony Orchestra; Peter, Paul and Mary; Kingston Trio. Some 40 to 50 events planned. Sponsoring organizations: Star Course, Concert and Entertainment Board, Morris Carter, School of Music, in charge of booking; Assembly Hall, Thomas E. Parkinson. Co-ordinating Committee must clear all events. Radio Station WILL-AM programs mainly classical. Campus daily: Daily Illini. Larry Beaupre, editor. Campus bookstore: Illini Union Bookstore, L. D. Eisenhauer, manager. Music stores in vicinity: House of Music, Harry's Music Store, Thayer Piano.

Indiana University, Bloomington, Ind.


State College of Iowa, Cedar Falls, Iowa


Iowa State University, Ames, Iowa


continued on page 106
Jersey City State, Jersey City, N. J.


The Johns Hopkins University, Baltimore


University of Kansas, Lawrence, Kan.


Kent State University, Kent, Ohio


University of Kentucky, Lexington, Ky.

Enrollment: 12,500. President John W. Oswald, Dean Kenneth E. Harper. Concert facilities: Memorial Coliseum (12,500), Memorial Hall (1,150), Guignol Theater (450), Student Center Theater (250), Student Center Ballroom (1,000). Stereo sound system; four super trouper spots, two trouper spots, 16 lekoolites (2,000 watts), 20 par 64 lights, complete footlights, dimmer board controls all continued on page 108
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Continued from page 106


Lafayette College, Easton, Pa.


Lehigh University, Bethlehem, Pa.


Louisiana State University, Baton Rouge, La.


Loyola University, New Orleans

Enrollment: (2,000). President Very Rev. Andrew C. Smith, Rev. Daniel W. Partridge. Concert facilities: Loyola Field House (6,500) Marquette Auditorium (250). Sound system available: Additional spots must be rented but two arc light spots are available; can use as many microphones as needed. Sponsoring organizations: Student Council, Tom Sartory, president; Student Union, Henry Asher, director. Dean of Students must approve all student-sponsored events. Campus weekly: The Maroon, Miss Maggie Nóbles, editor, Campus bookstore: Loyola Book Store, Miss Margie Nóbles, manager, sells records and radios.

Maclester College, St. Paul, Minn.


University of Maine, Orono, Me.

Enrollment: 5,500. President Dr. Edwin Young, Dean John M. Stewart. Concert facilities: University Hall Auditorium (3,000). Sound facilities consist of 100-watt amplifier feeding 10" speakers, 7-10 inputs and four 12" speakers, 30-watt amplifier, one input; lighting facilities available; more than 10 microphones available. Acts appearing in 1965-66: Four Freshmen, Four Seasons, Anna Russell, Indianapolis Symhony, Bela Nagy, Boston Opera Players in Don Pasquale, Vienna Boys Choir, Stephen Manes, Dickie and the Ebbtides, Gary Lewis and the Playboys, the Pandoras, the Kingston Trio, the Barbarians, Glenn Miller Orchestra, Anthony and the Imperials, Bobby Comstock and the Counts, New Christy Minstrels, Lester Lanin Orchestra. Sponsoring organizations: University Concert Series, assorted fraternities, Winter Carnival Committees. All student events go through social chairman. Dr. Herold Headley, head of dept. of music, contracts for these and other events signed by Mr. J. B. Lesch, University treasurer. Radio station WMEB-FM programs classical. Campus weekly: The Maine Campus, Ellen Toomey, editor. Campus bookstore: University Store, George Piper, manager, sells records and radios. Music stores in vicinity: Viner’s, Andrew’s.

Mankato State College, Mankato, Minn.

Enrollment: 8,000. President Dr. M. G. Scarlett, Dean Dr. N. Baumgart. Concert facilities: Highland Arena (9,000), Old Main Auditorium (1,100), Valley Gym (800). Highland Arena has multi speakers over basketball floor, other facilities use portable hi-fidelity sound system: lighting equipment is portable but auditorium is equipped with 28 microphones available. Acts appearing in 1965-66: Roger Wagner Chorale, Peter Nero. Sponsoring organizations: Committee on Union and Social Affairs, Convocations Committee. Radio station KMJS-FM programs pop and classical. Campus bi-weekly: Reporter. Campus bookstore: College bookstore, Mrs. Anderson, manager. Music stores in vicinity: Backlands, Hurrys AL Store.

Marquette University, Milwaukee


Marshall University, Huntington, W. Va.

Enrollment: 6,581. President Dr. Stewart H. Smith, Dean John E. Shay. Concert continued on page 110
Straight "A" Artists on Campus! Ed Ames • Paul Anka • Ann-Margret • Eddy Arnold
The Astronauts • Chet Atkins • Harry Belafonte • Brook Benton • Gary Burton • Perry Como
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Al Hirt • Homer & Jethro • Paul Horn • Jefferson Airplane • Rod Levitt • Los Indios Tabajaras
J. J. Johnson • Anita Kerr Singers • Tommy Leonetti • Norman Luboff Choir • Miriam Makeba
Henry Mancini • Gary Marshal • Marilyn Maye • Rod McKuen • Lesley Miller • Lou Monte
Hugo Montenegro • Libby Morris • Peter Nero • Anthony Newley • Claus Ogerman • André Previn
Frankie Randall • S Sgt Barry Sadler • Juan Serrano • Connie Smith • Kate Smith • Pee Wee
Spitlera • Joe Williams • The Womenfolk • Glenn Yarbrough • Si Zentner • RCA Victor

University of Massachusetts, Amherst, Mass.

Enrollment: 8,500. President Dr. John W. Lederle, Dean Robert Hopkins. Concert facilities: Student Union Ballroom (1,000), Carry Hicks Cage (4,500), Bowker Hall (850), Bartlett Hall (390), Mahar Auditorium (500). Built-in sound system in all except the Cage which has portable sound system. Lighting includes two small follow spots but must rent others; as many microphones as needed. Acts appearing in 1965-66: Jorge Bolet, Tom Krause, New York Pro Musica Antiqua, Josh White Jr., U.S. Army Band, Newfangle Singers, Joe and Eddie, Little Angels, Four Seasons, McCcoy, Glen Yarbrough, Paganini String Quartet, Charles Treger, Vienna Octet, Music from Marlboro, Robert Shaw Chorale. Sponsoring organizations: D.V.P., Ed Waterman, chairman; Concert Association, Inc. An agreement must go through Student Activities Office. Radio station WMU-FM programs pop and classical. Campus tri-weekly: Collegian, Peter Hendrickson, editor. Campus bookstore: University Store, W. L. Cummings, manager, sells records and sheet music; music stores in vicinity: Del Padre Music Store, Jeffery Amherst Music Store.

Memphis State University, Memphis, Tenn.


Mercer University, Macon, Ga.


Miami University, Oxford, Ohio


Michigan State University, East Lansing, Mich.


Middle Tennessee State University, Murfreesboro, Tenn.

Enrollment: 5,483. President Dr. Quill E. Cope. Dean Robert MacLean. Concert facilities: Memorial Gymnasium (4,200). Speech-Drama Theater (1,300). Tennessee Room (600). Sound and lighting equipment all are better designed with wing stages, orchestra pit, revolving and elevator stages. Can provide as many microphones as necessary. Acts appearing in 1965-66: The Gentry's, The Beach Boys. Public Programs Committee. Lane Boutwell; R.O.T.C., Lt. Col. James Christburg; Student Organizations, Robert MacLean. Bookings must clear through Dean Robert MacLean and Dean Martha Hampton at least six months before event is scheduled. Campus Weekly: Sidelines, Anne Norman, editor. Campus Book continued on page 112
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University of Mississippi, University, Miss.

Monmouth College, West Long Branch, N. J.
Enrollment: 4,247. President Dr. William G. Van Note; Dean Joseph Yanich. Concert facilities: Pollak Auditorium (400), Lecture Hall (300), Lecture Hall (100), Physical Education Building (2,500). Permanent sound facilities in auditoriums plus portable speaker system and channelled speaker system with one master control of four consoles in gym: bank floods and spots and 1500 capitol spots are included in lighting available; 11 microphones available. Acts appearing in 1965-66: Bitter-End Singers, Isley Brothers, Womenfolk, Lloyd Price, the Dukes, Si Zentner, Trini Lopez. Booking is done by Mr. Frank Smith, director of student activities. Radio station VOM broadcasts only in Student Union and programs pop and classical. Campus weekly: The Outlook, Frank Torre, editor. Campus bookstore: Mommouth College Bookstore, Edmund Buczek, manager, sells records and sheet music. Music stores in vicinity: Anderson Music House, Harmony House Discount Records.

Montana State University, Bozeman, Mont.

University of Montana, Missoula, Mont.

Montclair State College, Upper Montclair, N.J.
Enrollment: 3,600. President Dr. Thomas H. Richardson, Dean Lawton W. Blanton. Concert facilities: Memorial Auditorium (1,000), Panzar Gymnasium (2,300). Sound facilities include 50-watt amplification system, column speakers supplemented by bass reflex speakers and theater speakers; lighting includes lispoidal spot lights hung from ceiling batten, each on individual circuit; three microphones. Acts appearing in 1965-66: Brothers Four, Sonny Sales, Ian & Sylvia, Dave Brubeck Quartet, the Animals, Ramsey Lewis Trio, Modern Folk Quartet, Josh White. Sponsoring organizations: College Life Union Board, Terry Phillips, Soph. Class Council, Joseph Kloba.
Director of Student Activities approves bookings. Radio station being formed (FM) will program pop and classical. Campus bi-weekly: Montclairion, Charles Barragato, editor. Campus bookstore: College Bookstore, Mrs. Quinlan, manager. Music stores in vicinity: Great Eastern Shopping Center.

University of Nevada, Reno, Nev.
Enrollment: 4,100. President Dr. Charles Armstrong. Dean of Men James Hathorn. Concert facilities: U. of N. Gymnasium (3,400), Church Fine Arts Theater (300), Education Auditorium (300), Reno Centennial Coliseum (8,000). Full sound, lights in all facilities except trouperette type spots in Gym. Artists appearing in 1965-66: We Five, The Lettermen, Glen Yarbrough, Amadeus Quartet, Tom Lee, Buetens Lute Trio, Mitchell -term, Glen Yarbrough, Amadeus Quar-
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University of North Carolina at Chapel Hill, Chapel Hill, N. C.

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College Market Directory
Campus Showcases

Continued from page 113


North Dakota State University, Fargo, N. D.


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


Northern Illinois University, DeKalb, Ill.


Northwestern University, Evanston, Ill.

Enrollment: 7,500. Concert facilities: Cahn Auditorium (2,000), McGraw Memorial Hall (4,500). Sound facilities in both; complete lighting in Cahn Auditorium but sparse in McGraw Memorial; five microphones available. Radio Station WNUR-FM programs pop and classical.

Norwich University, Northfield, Vt.


University of Notre Dame,
Notre Dame, Ind.
Enrollment: 7,500 (all male). President Rev. Theodore M. Hesburgh, Dean Rev. Joseph Simons. Concert facilities: Stepan Center (3,800), Fieldhouse (4,200), Washington Hall (850), Memorial Library Auditorium (450). Four channel amplifier, speaker system has six horns suspended from roof of Stepan Center geodesic dome, multihorn suspended system (equipment not good for music or soft voices); all lighting rented from Grand in Chicago but overhead and footlights can be rented locally; four microphones available. Acts appearing in 1965-66: Gary “U.S.” Bonds, Little Eva, Bobby Comstock & the Counts, Peter, Paul and Mary, Kingston Trio, Brandwyn Singers, Charlie Manna, the Vagues, Baby Huey, Jay and the Americans. Anthony and the Imperials, Teddy Charles and his Quintet, Allan Atllas, Flor Peters, Marion Richter, the Renaissance Quartet, Roger Miller, the Good Time Singers, the Lettermen, Jackie Vernon, the Womenfolk, Dick Gregory, Jackie Wilson, the Supremes, Ferrante & Teicher, Ramsey Lewis Trio, Cyril Paul. Sponsoring organizations: Student Government Social Commission, Joe R. Sommers, social commissioner; Music Department, Rev. Carl Hager. Radio station WSND-AM/FM programs pop on AM and classical on FM. Campus papers: The Voice (semi-weekly), Steve Feldhaus, editor; The Scholastic (weekly), John Twohey, editor. Campus bookstore: Hammes Notre Dame Bookstore, Bro. Conan Moran manager, sells records, radios, tape recorders, phonographs, sheet music. Music stores in vicinity: Rodin’s, Silver’s, Mendoza’s.

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Ohio University, Athens, Ohio
Enrollment: 13,971. President Vernon R. Alden, Dean Jerrold A. Griffis. Concert facilities: Memorial Auditorium (2,700), Grover Center (6,500), Beasley Convocation Center (14,000) is being built. Memorial Auditorium sound system has six channel transistorized pre-amplifier, 100 watt power amplifier and speaker system consists of three treble, three mid range and three bass horns, oriented above proscenium arch. Grover Center (arena seating), P.A. system has 100 watt amplifier with six channel input, center cluster speaker system oriented in four directions with bass and treble horns and separate single system at one end; Memorial Auditorium lighting has three panel board, 18 2,000 watt dimmers for use on stage with auxiliary unit controlling six 3,000 watt dimmers for ceiling lights, 10 microphones available. Acts appearing in 1965-66: Cincinnati Symphony Orchestra, the Norman Luboff Choir, Abbey Simon, Walden String Quartet, Alma Trio, New Art String Trio, American Brass Quintet, Johnny Mathis, Marc et Andre. Sponsoring organizations: Public Occasions, M. Hunkins, director. Radio station WOUB-AM/FM programs pop and classical but no rock and roll. Campus daily: Ohio University Post, Joe Esterhas, editor. Music stores in vicinity: Webb's World of Music, Koon's, Logan's Book Store.

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Delaware, Ohio

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University of Oklahoma, Norman, Okla.


University of Pennsylvania, Philadelphia

Enrollment: 12,405. President Dr. Gaylord P. Harnell, Dean Dr. J. P. Craft. Concert facilities: Irvine Auditorium (2,000), University Museum (800), Annenberg School (375), Houston Hall (300), Palestra (9,250). Irvine Auditorium sound facilities consist of 100 watt amplifiers, eight column speakers available for music, portable equipment includes 20-watt amplifier with column speakers; lighting includes one follow spot, 18 permanent spots (quartz-iodide, lekos, klieg), 10 portable spots (lekos), 30 fresnels; 180 degree directional microphones available plus five other microphones. Acts appearing in

continued on page 118
**College Market Directory**

**Campus Showcases**

Continued from page 117


**Providence College, Providence**


**University of Redlands, Redlands, Calif.**


**Rensselaer Polytechnic Institute, Troy, N. Y.**

Enrollment: 5,232. President Richard G. Folsom, Dean F. S. Harrod. Concert facilities: 87 Gym (1,000), West Hall (800), Rensselaer Field House (5,000). Equipped with 200-watt amplifiers and amplifier speakers; stage lighting in ceiling, footlights, colored spots, two small trouper; microphones rented as needed. Acts appearing in 1965-66: Royal Marine Tattoo Band, Mantovani, Dave Brubeck, Jimmy Dorsey Orchestra, Lee Castle and Beverly Wright, Isley Brothers, Bobby Comstock and the Couts, Ian and Sylvia, Clancy Brothers, Tommy Makem; Peter, Paul and Mary; Royal Highland Fusiliers. Sponsoring organizations: Field House, H. C. Butler; IFC, Bob Mills; Student Union, Terry Jones. Bookings must be cleared through business office. Radio stations WHAZ-AM and WRPI-FM program pop and classical. Campus weekly: The Polytechnic, Bruce A. Webster, editor. Campus bookstore: Rensselaer Bookstore, John de Freitas, manager, sells records, radios, tape recorders.

**University of Rhode Island, Kingston, R. I.**


**Rollins College, Winter Park, Fla.**


**St. Bonaventure University, St. Bonaventure, N. Y.**


San Francisco State College, San Francisco, Calif.


University of San Francisco, San Francisco


Seattle University, Seattle

President Thomas F. Bangasser, Dean Fr. Lawrence Donohue. Concert facili- ties: Pigott Auditorium (500), S.U. Gym (1,200), Teatro Inigo (100), Student Union Lounge (200). Pigott Auditorium has complete sound and lighting systems and three microphones. Acts appearing in 1965-66: 3-D's, Tijuana Brass, Bill Cosby. Sponsoring organizations: Associated Students of Seattle University.

March 19, 1966 * Billboard Music on Campus
College Market Directory
Campus Showcases

Continued from page 119


University of Southern Mississippi, Hattiesburg, Miss.


College of Southern Utah, Cedar City, Utah


University of Southwestern Louisiana, Lafayette, La.


Springfield College, Springfield Mass.


Stanford University, Stanford, Calif.

Enrollment: 11,000. President J. E. Wallace Sterling, Dean of Men H. Donald Winbigler. Concert facilities: Memorial Auditorium (1,700), Dinkelspiel Aud. continued on page 122

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March 19, 1966 • Billboard Music on Campus 121
Continued from page 121

Trinity College, Hartford, Conn.

Tufts University, Medford, Mass.

Tulane University, New Orleans
Enrollment: 8,082. President Dr. Herbert L. Longenecker, Dean Dr. John H. Sibbs, Ass't. Pres. McAlister Auditorium (1,950), Tulane University Gymnasium (5,400), Kendall Cram Room (300-400), Dixon Hall (1,000). Some lighting and sound equipment available but school rents any additional equipment needed. Acts appearing in 1965-66: the New Yorker, 1964-66; the Stanfard Pavilion (2,700), Stanford Music, Brown-Lupton Auditorium, Sound system; lighting includes two arc spots at all facilities; one micro- phone needed. Campus weekly: Hullabaloo, Clark Rowley, editor. Campus bookstore: Tulane University Bookstore, Elton Endicott, manager, sells records, radios, Music stores in vicinity: Smith's, Werlein's, Canal Record Center.

U. S. Coast Guard Academy, New London, Conn.

Utah State University, Logan, Utah

University of Utah, Salt Lake City
Enrollment: 16,424. President Dr. James C. Fletcher, Dean Dr. William L. Bennion. Concert facilities: Kingsbury Hall (1,925), Pioneer Memorial Theatre (1,000), Union Building Ballroom (1,500-2,000), Field House (6,000), Orson Spencer Hall (400), Music Hall (300). Sound equipment will be adapted by University Sound Department; lighting includes spots at all facilities except at Orson Spencer Hall and Music Hall. Acts appearing in 1965-66: Shirley Verrett, Swingle Singers, Gary Grafton, Itzhak Perlman, Les Elgart, Bill Cosby, Jean Ritchie, Ferrante & Teicher, Peter Nero. Sponsoring organizations: University Artists-Civic Music, Mrs. Gladys Rosenberg; Artists & Speakers Committee of Associated Students, David W. Bennett; Intermountain Folk Music Council, Rosalie Lofgren. Bookings made through Artists & Speakers Committee and Union Building Board. Radio station KUER-FM programs pop and classical. KUED-TV is University television station. Campus daily: Utah Daily Chronicle, Margaret Larson, editor. Campus bookstore: University Bookstore. W. M. Mote, manager, sells records and radios. Music stores in vicinity: Broadway Music, House of Music, ZCMI Record Center.

Vanderbilt University, Nashville, Tenn.
Villanova University, Villanova, Pa.


Virginia Polytechnic Institute, Blacksburg, Va.

Enrollment: 4,500. President Dr. T. Marshall Hahn Jr., Dean J. Gordon Brown. Concert facilities: Burruss Hall Auditorium (3,000), Squires Hall Ballroom (500), Coliseum (10,000), Amphitheater (500). Auditorium lighting is best facility, varying equipment in others. Some sound equipment available. Three microphones available. Acts appearing 1965-66: the Lettermen, the Four Seasons, Modern Jazz Quartet, Stan Getz, Lionel Hampton, Buddy Morrow. Sponsoring organizations: Civilian Student Body, Coission Club, German Club, Y.M.C.A. Student Activities Committee retains the right to bar any group they feel would not be in sympathy with the policies and philosophies of this institution. WVTI-AM programs pop and classical. Campus weekly: The Virginia Tech, Wilson L. Good, editor. Campus bookstore: College Book Store, M. H. Clemens, manager. Music stores in vicinity: Globe, Carver's, Roses.

Wake Forest College, Winston-Salem, N. C.


Washington State University, Pullman, Wash.


Wayne State University, Detroit


Western Carolina College, Cullowhee, N. C.

Enrollment: 3,000. President Paul A. Reid, Dean Cecil Cosper. Concert facilities: Hoey Auditorium (850), Reid Gymnasium (3,000). Sound equipment available; lighting can be made available; variety of microphones available through continued on page 124
College Market Directory
Campus Showcases

Continued from page 123


Western Illinois University, Macomb, Ill.

West Virginia University, Morgantown, W. Va.

Wichita State University, Wichita, Kan.

Willamette University, Salem, Ore.

University of Wisconsin-Milwaukee, Milwaukee
Enrollment: 12,818. Chancellor Dr. J. Martin Klotsche, Dean Robert E. Norris. Concert facilities: UWM Union Ballroom (950), Fireside Lounge Union (400), Fine Arts Recital Hall (300), Mitchell Hall Auditorium (600). Built-in public-address type speakers with central four-channel amplifiers, tape and record facilities in Union. Auditorium has built-in five-channel amplifier, tape and record facilities, public-address type speakers. Recital Hall has five-channel amplifier with Hi-Fi system. Union has spotlights on pips and gels. Auditorium has removable spotlights and lights on pipes, some gels. Recital Hall has indirect re-cessed ceiling lighting. Union has about 10 microphones of several types. Auditorium and Fine Arts Recital Hall have three types available. Acts appearing in 1965-66: Swing Singers, Womenfolk, De Paur Chorus, Grant Johnnesen, Igor Oistrak, Theodore Bikle, Lady Susie Weiss, Bruno Hoffmann, Peter Nero, Nicaron Zabolita, John Peerce. Sponsoring organizations: UWM Union Music Committee, Katherine Etta, Cultural Activities coordinator; School of Fine Arts, Music Department, Ruth D. Wilson. Radio station WUWM-FM programs pop and classical. Campus weekly: UWM Post, Pat Strehlow, editor. Campus bookstore: University Bookstore, Irving Antin, manager, sells records.


The University of Wyoming, Laramie, Wyo.
Enrollment: 6,351. President Dr. John T. Fey. Dean of Men Richard E. Kinder. Concert facilities: A & S Auditorium (2,000), Wyoming Union Ballroom (1,500), Memorial Fieldhouse (8,800), other auditoriums (175 to 400). Sound systems in Auditorium and Fieldhouse, Auditorium has overhead borders, two follow spots. Acts appearing in 1965-66: Norman Luboff choir & chorus, the Lettermen, Van Cliburn, Kirston Trio, Edward Kiley, Ruggiero Ricci, Claude Sorrel, Goldovsky Grand Opera, N. Y. Pro Musica, Richard Cassilly, Irene Jordan; Peter, Paul and Mary; Peter Nero. Sponsoring organizations: Committee on Public Exercises, H. L. Van Blair, business manager; Association of Students or U. of Wyoming, Bill Stoval, student member of Senate Committee; Wyoming Union, Maurice Seeman, director. Faculty or administration must approve all contracts; payment made on performance. Campus weekly: Branding Iron, Wallace R. Briggs, adviser. University Bookstore, Mrs. Mildred R. Bree, manager, sells records. Other record store: Humphreys Music Store.

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If your college does not appear in the above list, and you would be interested in representing Billboard as a correspondent on your campus, write for details to: Geraldine Platt, Billboard College Bureau, 165 W. 46th St., N. Y., N. Y. 10036.

March 19, 1966 • Billboard Music on Campus
ON THE COLLEGE CAMPUSES OF NORTH AMERICA

Here are some of the more than 95 young men and women now representing Billboard throughout the United States and Canada as campus correspondents for The Billboard College Bureau.

The colleges and universities they attend represent a total enrollment of over 1 million students. Begun just 3 years ago with 6 campus reporters, Billboard's College Bureau has almost doubled in size every six months. We estimate that by the end of 1967, the Bureau will have correspondents reporting on the concert activity of recording artists at nearly 300 top-enrollment colleges, representing a total audience potential of over 3 million students.

Not only is this the single most influential market for records and talent in the nation today, but from the ranks of these millions of young adults will undoubtedly come the record industry's writers, performers and administrators of tomorrow.

That's why Billboard's College Bureau was formed . . . because Billboard is where things happen.

The duties and remunerations of College Bureau Members:

Billboard's campus correspondents cover as many concerts of recording artists appearing on campus as their schedules will permit, and file a three to four page report on each event. Reports cover promotion prior to the appearance of the artist (air play by college or commercial radio stations, window displays by record dealers, and programming of juke boxes in locations frequented by college students), and they cover concert attendance, audience reaction, special notes from personal interviews, and record sales by local retailers during the week following the concert. Similar reports are also filed on important new film musicals with which a major "Soundtrack" release is involved.

These reports appear as an industry information service in Billboard's weekly "College Circuit" column.

In addition, the campus representatives are called upon to conduct artist popularity polls and submit articles and photos about their college for inclusion in Billboard's annual Music On Campus supplement.

For these and other varied services, College Bureau members receive cash payments or record albums from Billboard's RSI Division, in addition to the prestige and professional experience of having their work appear alongside the top journalists in the business within the pages of the record industry's leading international business paper.
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