Ed Ames
A Time for Living; A Time for Hope
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Collegians in the Forefront

Many of the important currents of today's are not only reflected on campuses, but vital movements are begun there. Today's collegians are in the forefront in challenging society in order to improve it. Students also show a greater receptivity to all forms of art. Diversity of interests can make a string quartet or a jazz band as acceptable as the latest rock, folk or easy listening act. Music trends, especially, are being set on campus. Many of the most important artists in all areas rely heavily on collegiate bookings, while even off-campus concerts are dependent on student appeal for success.

With these factors in mind, the editors of Billboard have prepared this second annual edition of Campus Attractions, which is essentially a directory of all acts appearing on campus. The word "acts" is used advisedly. For this book covers, in addition to pure entertainment performers, lecturers, mentalists and artists in the "Cultural" area. Also films, which are becoming a more important part of college life, are included in a special section.

In addition to directory material, Campus Attractions offers features on the expansion of mixers through mixed media, how to increase interest and attendance for classical presentations by bringing concerts up to date, the expanding role of campus radio, and difficulties of new rock acts securing bookings. The film section also presents many features on this field as well as information on the most-popular films on campus. Today's student is not just the key to the future, but the key to today. Campus Attractions is designed to supply an important need. FRED KIRBY
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PABLO'S LIGHT SHOW backs a pop-classical concert at New York's Carnegie Hall, an example of the merger of sight and sound on today's campuses. Participants are, from left: New York Electric String Ensemble, New York Rock & Roll Ensemble, Good Earth, Ars Nova and the American Brass Quintet.

Mixer Goes Mixed Media

By RICHARD ROBINSON
SUPERIMPOSED PHOTOS are used by Pablo in his light show backing a pop-classical mixed media concert as artists from different ensembles combine efforts. Such programs are becoming increasingly important on college campuses.

Rainbows of abstract color pour across the stage as the rock band goes into its final number. Dancing girls appear; strobes flash. The audience finds itself deluged with sights and sounds in a continuous assault on the senses that turns them into part of the great rock cultural experience where only hours before they were college students filing into the gymnasium for a dance.

Gone are the days when a college mixer consisted of beer, band, and girls. Campuses across the country are turning onto the mixed media of rock with ever-increasing rapidity. Today a dance is invested in, produced, and anticipated with much the same fervor that students and faculty once conserved only for the school play and Parents’ Day. While it has taken most college students a while to catch onto the light show-based rock media, now that they have adopted it mixed media campus entertainment is becoming big business.

The light show itself is the biggest addition to the ever-present rock group. A light show is capable of creating a new atmosphere in the campus gym or social center that balloons and streamers never quite captured. While some social committees have invested in their own strobes and fluid projectors (Yale Colleges and New York Community College are among those owning their own units), most of them rent light shows. This has resulted in several agencies booking light shows in much the same way they book bands with the result that a social chairman will contract for a light and sound package at one price.

A few major light show companies have themselves begun to work extensively on college campuses. Notably the New York based firm of Pablo which provides an integrated light experience for sound events. Pablo reports that the amount of work they have done on college dates has increased tremendously during the past year.

“Colleges are almost a year to two years late as far as the exploration of light shows are concerned,” says New York music production consultant Richard Nader, president of Festival Concepts Limited. “Very recently several light companies from the West Coast and Canada have begun to explore the college market. Special mobile light shows are being put together by these companies to produce local light shows.” Nader also points out that while New York agencies have not yet begun to book light shows many smaller out-of-town agencies who primarily book college dates have started to include light show packages in their bookings on campus.

Not only are light shows being accepted in college entertainment, but also other forms of entertainment—always in conjunction with a rock band—are much in demand. A pioneer in this field is a package show consisting of baroque music, rock music, mime, light show, and dancing. Produced by The Electric Circus in New York and managed by Theater Now, this show played 26 college dates last fall along the East Coast and into the Midwest.

“Curtain in producing this was to mix the sounds of today with the sounds of hundreds of years ago,” says Nelle Nugent, production supervisor for Theater Now. “The Electric Circus felt that there was a great parallel between baroque and modern sounds.” Miss Nugent reports that the response to the tour was very good and plans are already under way to send a similar package out to colleges next year. She added, “There is the potential...continued on page 23
Ella

continued from page 21

here for sending out more than one road show."

Many rock musicians themselves are adding light and mixed-media entertainment to their acts to enhance their college booking potential. The Jefferson Airplane, for instance, has carried a light show, Glenn McKay's Headlights of San Francisco, for some time. Other acts, such as San Francisco's Sly and the Family Stone, have just recently invested in lighting accessories. Sly says that a light show adds excitement to an act and that the group itself finds it more exciting to play in front of a light happening. Even black artists have added special effects to their acts: Both Eddie Floyd and William Bell are using strobes as is James Brown.

In other areas of college entertainments, such as major concerts, music has been introduced to create a broader base of entertainment. In this way, such events have taken on their own aspects of mixed media. For instance, comedian Bill Cosby has had the Staple Singers on tour with him for his college appearances. The Beach Boys are pioneers in this area having scheduled comedy teams and/or variety entertainment to appear on the bill with them on college dates.

"Mixed media is happening on campus right now," says Fran Lazar, director of The Alliance For Campus Talent, a division of The United States National Student Association, describing several examples including an M.I.T. beer bash where the mixture was having the band participate in the beer party in between playing.

"But there are problems," she adds. "College students want a visual as well as a sound experience. Many of them, in fact, are gravitating towards all visual entertainment as in the increasing number of experimental and new wave films being booked into campuses as major entertainment events. I do think that mixed media in the form of lights, rock music, and other associated entertainment has found an avid audience on college campuses. My only warning would be that group and light shows have to be careful not to out-price this huge, but limited budget market."

In addition, Lazar points out that many college campuses are the scene of experimentation in new forms of mixed media. "Colleges are getting into presenting films, road shows, and Electric Circus type experiences. They're experimenting with the very type of entertainment itself. For instance, many social chairmen are booking acts on the basis of their musical abilities rather than their chart position."
paul anka
"Of all the pop performances given on the college campuses with which I have been associated for 15 years, the performance of Paul Anka here at Lees-McRae College was without any question the outstanding one. It was greeted by three spontaneous standing ovations at various times during the concert and during the last 25 minutes of almost ecstatic encores the entire audience made up of all ages from 6-60 stood for 15 minutes in an amazing tribute to surely what must be one of the greatest performers in the field of pop music today. Mr. Anka and his band gave 150% from start to finish of the concert and I could recommend without any question this group to any college audience in the U. S. Nothing would please me more as president of this college than to have Paul Anka back on an annual basis were we able to arrange the proper finances. The entire Paul Anka Productions Crew not only won the heart of the faculty and students during the performance itself, but in addition became a real part of campus atmosphere both before and after the production leading many people to say that this was the finest group of show people that had ever been on the Lees-McRae campus."

Yours sincerely,

H. C. Evans, Jr.
President
Nothing Serious About ‘Serious’ Music

BY LORIN HOLLANDER

Lorin Hollander, a native New Yorker and 14-year veteran of the concert stage, has recorded for RCA Red Seal since he was 17. He is now 25. On Feb. 23 the pianist became the first classical artist to present a concert at Fillmore East, New York’s rock palace.

On Dec. 18, 1968, Hollander was one of three young concert artists invited to address the closing session of the national convention of the Association of College and University Concert Managers—the men and women who present cultural attractions on our campuses. He laid the facts on the line—by and large, college students do not attend classical concerts on their campuses—and he offered some reasons why. Instead of manifesting hostility, or stony silence, the administrators there responded immediately and positively to his words. Billboard here reprints it in its entirety.

A very remarkable thing is happening in the world today. There is an explosion of a new type of awareness. People are beginning to recognize that there are other human beings. There is a new openness, a universal communication, especially among the young.

This is a world-wide phenomenon. It is not confined to this country. It is manifested in rebellion on the campus and in the peace movement everywhere. A society within a society is being formed of people who are aware of themselves and of other human beings as individuals; who see our present society, the system, the establishment, as part of the “Big Lie.” They are turned off by the manufactured image, the speeches and conventions of politics, the TV commercial, the lack of communication.

The new society does not talk around the issues. It communicates on a gut level. Its members are not the beautiful people. They may be radical, they may even be wrong, but they are human beings and they are individuals. They have withdrawn from the system. They are determined to live outside the ordered realm of things, to resist the system, actively or passively, each man to his own choice.

In the past couple of years, I have been shocked into reality. I have said with the young, “What’s going on here? You are telling me what to do, forcing me to deny my own unique self.”

Look, we have to face the facts: these young people are not coming to concerts. And for a very good reason. They feel that the concert artist is not a human being, but a product of the same plastic establishment mold which manifests itself, at its worst extremes, in Vietnam or in the streets of Chicago.

This is a tragedy, the irony is that a concert artist must communicate; he must be involved in what he is doing. Music is one of the most emotional, one of the most soul-searching, and, for the artist, one of the most agonizing avenues of communication between human beings.

Unfortunately, the presentation of music is 20, 50, 200 years behind the times. It ignores humanity. It has instead a hidebound ritual, a set of stuffy conventions, of which the artist is often as guilty as the audience. The atmosphere at concerts is both outdated and phony. Inhuman. Up tight. The artist wears severe clothing. The
audience is dressed the same. They often could care less about the music; they are thinking about the party afterward. The whole atmosphere is like something dead, like a museum.

Contrast this with the atmosphere at a rock concert. Here there is a rapport, an interplay, a give and take across the footlights. The audience can sense that the performer on stage is one of them. There may not even be a stage to separate them. The performers wear the same kind of clothes, have similar attitudes and probably many of the same hangups as the audience. There is an excitement, a spontaneity, when words and music express there on the spot these feelings and emotions.

As an artist who is the same age as many college students, I have been disturbed and greatly disappointed many times to go to a campus and find out that even if my concert is sold out, there are only 10 or 20 students in the house—and yet Judy Collins or Bob Dylan can draw 10,000 or 20,000 students.

It is not that classical music is over their heads, or out of the past. Students today are into the past as well as the present—art, philosophy, Shakespeare, Greek theater, Elizabethan poets, Eastern religion. Why do they ignore great music? I think the main reason is lack of education—not the horrible so-called education of the music appreciation course, which drives people away, but a subtle type of education which will open their minds to the passion, the emotion and the joy of music, to make both the composer and the performer human beings.

It has been fascinating for me to read the lives and letters of the composers, to find out what they were into, where their heads were. When I give concerts, I try to share these discoveries with the audience. Brahms was 23 when he wrote his first piano concerto, in love with a woman 17 years older. Benjamin wasn't the only one with a Mrs. Robinson. Mozart, called the most “severe” of composers, was very bawdy, even pornographic young man. Some of his dedications are almost embarrassing to read, even today. Bach, the father of music as we know it today, was also the father of 23 children. In his surviving letters, he seems to have been most concerned about his laundry. Schubert wrote hundreds of songs about love. He died neglected at the age of 31. Composers were human beings—sexual, physical, emotional human beings. They had to scuffle to make a living. They wrote the protest music of their times. But these facts are still secondary to the music itself. One doesn't have to be a composer, or be a musical scholar, to dig the sound. Music is a very basic language of emotion. It expresses feelings common to us all: love, hate, fear, anger, protest, and joy. I think if more young people were aware of this—if they could discover it for themselves—they might attend concerts. There's nothing serious about serious music!

What can we do? I don't have all the answers. All I can do is tell you what I've done. Put simply, I try to be a human being first and a concert artist second. If I play a school, I try to drop in on classes—most assuredly not music classes—or hang around the student union, and invite the student to my concert. Seeing me in street clothes first, talking to me as just another young person with many of the same problems, removes a lot of the misconceptions they might have about concert artists being freaks.

Last year the city of Dayton, Ohio, asked me to take part in an experimental program for high school students. The kids were prepared for a very boring time with a concert pianist. So I made sure my appearance and my attitude was not what they expected. I dressed casually, entered the classroom, and didn't go near the piano. Instead, I sat on the edge of a desk and rapped with them about today's topics: Vietnam, the draft, race relations, pot, the youth rebellion. Some things we agreed on; others we disagreed. At least we talked to each other as equals.

They forgot I was a pianist.

When I perform for a young audience, I do not change the music. I have no special programs; I feel this would be a cop-out. I play the heavy stuff, and the audience reacts just the same. I have a piece of my own, a toccata called “Up Against the Wall.” I don't tell the audience what it's about or why I wrote it—but they can usually sense the frustration, the anger, the outrage. I've played it everywhere from Lincoln Center to Berkeley. The comments have come from a nice middle-aged lady who said it reminded her of the subway, to students who told me what it was about.

Last spring I played at Brown University. It was kind of an experiment as part of their spring weekend. I was a classical pianist on the same bill as the Yardbirds, James Brown, Allen Ginsberg, and Dizzy Gillespie. Perhaps the circumstances were just right. It was the day of the national student strike for peace. Once again I dressed casually; once again I rapped with the audience. And a “serious” recital of Bach, Prokofiev, Ravel, and Schumann got three standing ovations. They listened to 30 minutes of Bach in utter silence. They went wild over the Prokofiev “Seventh Sonata,” a harsh work of protest.

This past summer, with the New York Philharmonic at Lincoln Center's Mozart Festival, I played the “Elvira Madigan” Concerto—formerly known as Mozart’s “Piano Concerto No. 21 in C Minor, K. 467.” At my own expense, I took ads in the “underground” press to invite young people. All I said was “hear the music from ‘Elvira Madigan’” and “come as you are.” The concert was the most successful of the Festival.

I'm convinced that young people are not below classical music; the Bruchon of the music is below them. I think Beethoven would be horrified if he saw how his music was being presented today. One of the conventions is that you aren't supposed to applaud between movements. Beethoven would be indignant if he did not get applause after each movement of a concerto. There must be spontaneity. The audience must feel it is part of what's happening. Once again, I think we can learn from rock music, both its mistakes and its good points. If young audiences will listen to rock songs in total silence, doesn't this make that music, in a way, classic? It's communicating.

This is an era of change. The rules are out the window. We have to stop doing things just because they've always been done that way. We need a new approach to advertising, publicity, and concert presentation. It's primarily a question of attitude. Too often there is an openness, a direct personal feeling. We have to want to share our music with new audiences. We can't simply say, "OK, this is our new approach" and follow another set of rules. When the establishment smells a buck in something new, something unconventional, it is quick to climb on the bandwagon. Next you see it in advertising. Last year it was the Nehru jacket. This year it's the long sideburns. Everybody along Madison Avenue talks about "my bag" and "doing my thing." When one tries to be hip, that is when it's phony.

We have to start now. We're only about two centuries behind the times.
Rock Groups
Rocky Road To Campus

BY RICHARD ROBINSON

The number of variables at work in the college market has risen during the past year making it even more difficult for a new rock group to establish itself on the campus scene. Not only are in-person appearances extremely important, but also the age of hype is gone; college social chairmen are booking sound, talent, and musicianship.

Although acts with hit single product are still sure of a good reception on campus as are acts such as Josh White Jr. who have built up a reputation by word of mouth from actual performances, many new acts who have album product on the market which has not yet charted are competing with local groups in the areas they are seeking bookings.

"Album groups are competing with local groups," says Sean LaRoche of the Premier Talent Concert Department. "When you go into a particular market you're competing with local groups who have been on the scene for years and who are getting the same price as you're asking for your album group. College buyers don't want to take a chance on an act they haven't heard.

"In my opinion, because a group has cut an album and released it I don't think it will increase their bookings by more than 5 or 10 per cent. A new album by a new act is nothing more than a useful sales tool, that's all." Groups with hit singles, on the other hand, still get high prices and continual bookings. Many agents feel that the importance of a hit single is becoming less and less, but at the moment it still makes a difference.

"Top 40 product from a group makes them a lot easier to book," says Jeff Franklin, vice-president and general manager of Action Talent. "But album product after the initial top 40 single will help the group get an even higher price on campus." Franklin also points out that many of the acts they book, even if they are solely "album groups," can't be sent in at local group prices. Their usual booking scale is about twice as much as the top price of a local unit.

Album Acts

The majority of album acts that attempt to break into the college circuit have found that only one method will ensure them continuous bookings: excellent live performances. While they may be forced to accept lower prices to start, even fees that put them in the local talent price range, they can build a reputation that will allow them to quickly raise their prices and even chart their album if their live performances are of a consistently high level.

"Some college students are much more aware of music and are much hipper," says LaRoche. "They can't be hyped anymore. They know what they're buying and they are buying it. The British blues groups are a good example. These groups are working because of their music. Any group with good music and good management should be making money on the college market."

Establishing album or "underground" groups on the college scene is still a task but there are many more outlets for press on these groups than existed a year ago. Martin Otelsberg of Universal Attractions recently began such a campaign to introduce bluesman Slim Harpo to college audiences. "It's a tough sale," said Otelsberg. "I don't think that too many young kids are aware of Slim Harpo. By putting him into the Scene in New York for a few weeks and working with the underground press we can establish him and get him exposure in the hipper college markets."

Basically, the college market is breaking into two camps both of which are potential markets for all acts. One market is the general entertainment market which books both album and chart single acts. The other, hip market, is booking mainly album acts many of whom get their first exposure in this market through the underground press, FM radio, and rock concerts. Franklin points out that certain of Action Talent acts such as the Beacon Street Union, Ultimate Spinach, and Country Joe and the Fish, who have had underground exposure coupled with the ability to prove themselves in concert during their initial campus performances, are able to demand and get high prices.

In all, college booking is becoming an art. No longer is a phone call or album and photo mailing going to elicit financial response from college social chairmen. College students are aware of "hype" and of the fact that a group is not necessarily musically competent just because it has recorded an album. While the college market is even more lucrative this year than last, many groups are finding themselves out of the high end of the booking price range for any one of a variety of reasons including lack of chart positions for their album and single product and failure to perform well live. Any group that wants to get into the college market has to gain a degree of professionalism that just was not necessary two to three years ago.
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The sleeping giant is awaking. No, the giant is not the more than seven million member student body which makes up the nation's college enrollment (a high percentage of whom are record buyers). The giant is the record industry which only recently has begun to open its eyes to the enormous potential of a market which can easily be reached.

The college crowd, generally comprised of 18-to-24-year-olds, has never been more entertainment conscious than now. Once only a concert tour circuit of minor importance, the college market now represents a major percentage of a booking agent's business. Colleges that once booked one act a year (for spring weekend) are beginning to act. The first on the scene, are beginning to realize that they could be reaching this market for years, most of our shouts have fallen on deaf ears.

Record companies, who should have been ord racks have discovered college life, than 400. College campus outlets now total more than 400. Company whose nationwide network of bookstore on these campuses, you'll see that they are selling folk music and jazz—and every other type of music that the college station is playing.

As in every town or locality, a record company's primary source of exposure on the college campus is the local radio station. But there is a major difference. While the success of a record on an average commercial AM station hangs on whether the disk is chosen in a programming meeting, a good relationship with a college station is all that is needed to have a record played over and over.

Nowadays, many record people lament that they can't get any exposure for folk music or jazz. Nonsense! There are some 400 college stations featuring jazz. And more than 300 folk music. If you check college bookstores on these campuses, you'll see that they are selling folk music and jazz—and every other type of music that the college station is playing.

The college crowd, generally comprised of 18-to-24-year-olds, has never been more entertainment conscious than now. Once only a concert tour circuit of minor importance, the college market now represents a major percentage of a booking agent's business. Colleges that once booked one act a year (for spring weekend) are beginning to act. The first on the scene, are beginning to realize that they could be reaching this market for years, most of our shouts have fallen on deaf ears.

Record companies have trumpeted the rewards of reaching this market for years, most of our shouts have fallen on deaf ears.

Record companies had failed to see that many of their album sales on campus were motivated by the college station. The product was programmed by college students who didn't care how commercial a song was. They searched through albums and found groovy cuts which they thought their audience would dig, and they dug it. Then they bought the LP's containing these songs.

Many people talk about underground music and its growth on FM stations. Underground music didn't get its start on FM—it blossomed because college radio programmers were not bound by top singles and commercial pressures.

College radio has now reached the size where even the smallest of carrier current college stations command minimum audiences of thousands of students. The larger AM and FM student-run outlets serve entire cities.

**All Music**

Once considered programmers of only classical music, folk and jazz, college radio boasts a wider spectrum than any other type of outlet.

Taken on a national basis, more than 450 college stations across the country devote between one and 20 hours each week for easy listening music; more than 500 of the total 550 stations play rock and r&b. And some 125 college stations play country. With the larger summer enrollment, about 200 colleges are expected to be on the air this summer.

The Record Company and College Radio

BY PAUL BROWN
College Radio Specialist

The college crowd, generally comprised of 18-to-24-year-olds, has never been more entertainment conscious than now. Once only a concert tour circuit of minor importance, the college market now represents a major percentage of a booking agent's business. Colleges that once booked one act a year (for spring weekend) are beginning to act. The first on the scene, are beginning to realize that they could be reaching this market for years, most of our shouts have fallen on deaf ears.

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**AMOUNT**

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$60.90

SEE REVERSE SIDE FOR PAYMENT OFFICES

**RULES**

No. 8, Section (a), (2).

A consumer who fails to pay his gas bill within the time period specified by the Southern California Gas Company may be disconnected for non-payment of a bill for gas service rendered, provided that the amount of the debt is not less than $1.

No. 9, Section (b).

A consumer's gas service may be discontinued for non-payment of a bill for gas service rendered, provided that the amount of the debt is not less than $1.

And further providing in case of a dispute between a consumer and the Company as to the correct amount of any bill rendered by the Company for the service of gas furnished to the consumer, the Company will notify the consumer to make remittance of the full amount of the bill as indicated on the reverse side of the bill. If the consumer fails to make payment of the bill within 10 days after written notice, the Company may, in its discretion, disconnect the service of gas to the consumer without further notice.
The Top Selling Album Artists On Campus were compiled by Billboard's Musical Popularity Charts Department and is based on Best Selling Album reports from college book stores and record shops around the leading college campuses in the U.S. The period covered is from March, 1968 to February, 1969. These charts reflect LP sales reports only, and do not reflect personal appearance popularity.

### All Categories

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (Label)</th>
<th>Label</th>
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<tbody>
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<td>1.</td>
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<td>2.</td>
<td>JIMI HENDRIX EXPERIENCE (Reprise)</td>
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<td>3.</td>
<td>CREAM (Atco)</td>
<td>Atco</td>
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<td>GLEN CAMPBELL (Capitol)</td>
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<td>JOSE FELICIANO (RCA)</td>
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<td>PAUL MAURIAT (Philips)</td>
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<td>ARETHA FRANKLIN (Atlantic)</td>
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<td>RASCAL'S (Atlantic)</td>
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<td>RICHARD HARRIS (Dunhill)</td>
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<td>MASON WILLIAMS (Warner Bros.-Seven Arts)</td>
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<td>DIANA ROSS &amp; THE SUPREMES (Motown)</td>
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<td>OTIS REDDING (Atco)</td>
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<td>21.</td>
<td>TEMPTATIONS (Gordy)</td>
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<td>22.</td>
<td>MIKE BLOOMFIELD, AL KOOPER, STEVE STILL (Columbia)</td>
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<td>RAY CONNIF (Columbia)</td>
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<td>24.</td>
<td>CHAMBERS BROTHERS (Columbia)</td>
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<td>ANITA KERR, SAN SEBASTIAN STRINGS, ROD McKUEN (Warner Bros.-Seven Arts)</td>
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<td>HUGO MONTENEGRO (RCA)</td>
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<td>VANILLA FUDGE (Atco)</td>
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<td>ROLLING STONES (London)</td>
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<td>MOODY BLUES (Deram)</td>
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<td>JEFF BECK (Epic)</td>
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<td>36.</td>
<td>LETTERMEN (Capitol)</td>
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<td>JEFFERSON AIRPLANE (RCA)</td>
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<td>BOB DYLAN (Columbia)</td>
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<td>40.</td>
<td>ARTHUR BROWN (Track)</td>
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<td>41.</td>
<td>MOTHERS OF INVENTION (MGM)</td>
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<td>JOHNNY RIVERS (Imperial)</td>
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<td>SMOKEY ROBINSON &amp; THE MIRACLES (Tamla)</td>
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<td>44.</td>
<td>BLUE CHEER (Philips)</td>
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<td>45.</td>
<td>QUICKSILVER MESSENGER SERVICE (Capitol)</td>
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<td>46.</td>
<td>DONOVAN (Epic)</td>
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<td>47.</td>
<td>ED AMES (RCA)</td>
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<td>48.</td>
<td>ARLO GUTHRIE (Reprise)</td>
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<td>49.</td>
<td>ASSOCIATION (Warner Bros.-Seven Arts)</td>
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<td>50.</td>
<td>JOHN MAYALL'S BLUES BREAKERS (London)</td>
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<td>MOBY GRAPE (Columbia)</td>
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<td>52.</td>
<td>TINY TIM (Reprise)</td>
<td>Reprise</td>
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<td>53.</td>
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<td>ELECTRIC FLAG (Columbia)</td>
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<td>PROCOL HARUM (A&amp;M)</td>
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<td>BOBBY GOLDSTBORO (United Artists)</td>
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<td>MAMA'S &amp; PAPA'S (Dunhill)</td>
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<td>65.</td>
<td>MILLS BROTHERS (Dot)</td>
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<tr>
<td>66.</td>
<td>BEE GEES (Atco)</td>
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Duos & Groups

Pos. ARTIST (Label)
1. SIMON & GARFUNKEL (Columbia)
2. JIMI HENDRIX EXPERIENCE (Reprise)
3. CREAM (Atco)
4. SERGIO MENDES & BRASIL '66 (A&M)
5. BIG BROTHER & THE HOLDING COMPANY (Columbia)
6. DOORS (Elektra)
7. STEPPENWOLF (Dunhill)
8. BEATLES (Apple, Capitol)
9. IRON BUTTERFLY (Atco)
10. RASCALS (Atlantic)
11. DIANA ROSS & THE SUPREMES (Motown)
12. TEMPTATIONS (Gordy)
13. MIKE BLOOMFIELD, AL KOOPER, STEVE STILL (Columbia)
14. CHAMBERS BROTHERS (Columbia)
15. TRAFFIC (United Artists)
16. VANILLA FUDGE (Atco)
17. ROLLING STONES (London)
18. MOODY BLUES (Deram)
19. CANNED HEAT (Liberty)
20. BAND (Capitol)
21. LETTERMEN (Capital)
22. JEFFERSON AIRPLANE (RCA)
23. BLOOD, SWEAT & TEARS (Columbia)
24. MOTHERS OF INVENTION (MGM)
25. SMOKEY ROBINSON & THE MIRACLES (Tamla)
26. BLUE CHEER (Philips)
27. QUICKSILVER MESSENGER SERVICE (Capitol)
28. ASSOCIATION (Warner Bros. - Seven Arts)
29. JEFF BECK (Epic)
30. JOHN MAYALL'S BLUES BREAKERS (London)
31. MOBY GRAPE (Columbia)
32. ELECTRIC FLAG (Columbia)
33. PROCOL HARUM (A&M)
34. MAMAS & PAPAS (Dunhill)
35. SPIRIT (Soul)
36. CREEDEENCE CLEARWATER REVIVAL (Fantasy)
37. MILLS BROTHERS (Dot)
38. BEE GEES (Atco)
39. STEVE MILLER BAND (Capitol)
40. PETER, PAUL & MARY (Warner Bros. Seven Arts)
41. MONKEES (Colgems)
42. IRISH ROVERS (Decca)
43. ULTIMATE SPINACH (MGM)
44. COUNTRY JOE AND THE FISH (Vanguard)
45. JONI MITCHELL (Reprise)
46. COUNTRY JOE & THE FISH (Vanguard)
47. NAZI WAR (Warner Bros. Seven Arts, RCA)
48. NANCY WILSON (Capitol)
49. RICHIE HAVENS (Verve, Douglas)
50. JUNIOR WELLS (Vanguard)
### Male Vocalist

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<td>RICHARD HARRIS (Dunhill)</td>
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<td>OTIS REDDING (Atco)</td>
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<td>5.</td>
<td>BOB DYLAN (Columbia)</td>
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<td>6.</td>
<td>ARTHUR BROWN (Track)</td>
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<td>7.</td>
<td>JOHNNY RIVERS (Imperial)</td>
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<td>8.</td>
<td>DONOVAN (Epic)</td>
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<td>9.</td>
<td>ED AMES (RCA)</td>
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<td>10.</td>
<td>ARLO GUTHRIE (Reprise)</td>
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<td>13.</td>
<td>JOHNNY CASH (Columbia)</td>
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<td>14.</td>
<td>BOBBY GOLDSBORO (United Artists)</td>
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<td>O. C. SMITH (Columbia)</td>
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<td>ANDY WILLIAMS (Columbia)</td>
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<td>ELVIS PRESLEY (RCA)</td>
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<td>TOM RUSH (Elektra)</td>
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<td>BOBBY VINTON (Epic)</td>
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<td>LEONARD COHEN (Columbia)</td>
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<td>22.</td>
<td>GLEN YARBROUGH (Warner Bros.-Seven Arts, RCA)</td>
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<td>RICHIE HAVENS (Verve, Douglas)</td>
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<td>25.</td>
<td>FRANK SINATRA (Reprise)</td>
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<td>26.</td>
<td>DEAN MARTIN (Reprise)</td>
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<td>AL MARTINO (Capitol)</td>
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<td>JERRY BUTLER (Mercury)</td>
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<td>LOU RAWLS (Capitol)</td>
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<td>ROD McKUEN (Warner Bros.-Seven Arts, RCA)</td>
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<td>MUDDY WATERS (Cadet)</td>
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<td>JACKIE WILSON (Brunswick)</td>
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<td>TIM BUCKLEY (Elektra)</td>
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### Female Vocalist

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<td>2.</td>
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<td>3.</td>
<td>DIONNE WARWICK (Scepter)</td>
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<tr>
<td>4.</td>
<td>LAURA NYRO (Columbia)</td>
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<tr>
<td>5.</td>
<td>CLAUDINE LONGET (A&amp;M)</td>
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<td>6.</td>
<td>JONI MITCHELL (Reprise)</td>
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<tr>
<td>7.</td>
<td>NANCY WILSON (Capitol)</td>
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<td>8.</td>
<td>BARBRA STREISAND (Columbia)</td>
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<td>9.</td>
<td>JOAN BAEZ (Vanguard)</td>
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<td>10.</td>
<td>JEANNIE C. RILEY (Plantation)</td>
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<td>11.</td>
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<td>12.</td>
<td>PATTI PAGE (Columbia)</td>
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<td>13.</td>
<td>BARBARA LYNN (Atlantic)</td>
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<td>14.</td>
<td>PETULA CLARK (Warner Bros.-Seven Arts)</td>
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<td>VIKKI CARR (Liberty)</td>
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**TOP SELLING ALBUM ARTISTS ON CAMPUS**

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<th>Pos.</th>
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<td>1.</td>
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<td>2.</td>
<td>PAUL MAURIAT (Philips)</td>
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<td>3.</td>
<td>MASON WILLIAMS (Warner Bros.-Seven Arts)</td>
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<td>RAY CONNIFF (Columbia)</td>
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<td>5.</td>
<td>SAN SEBASTIAN STRINGS (Warner Bros.-Seven Arts)</td>
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<td>HUGO MONTENEGRO (RCA)</td>
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<td>BUTTERFIELD BLUES BAND (Elektra)</td>
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<td>10.</td>
<td>EDDIE HARRIS (Atlantic)</td>
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<td>11.</td>
<td>BOOKER T &amp; THE MG's (Stax)</td>
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<td>12.</td>
<td>BURT BACHARACH (A&amp;M)</td>
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<td>13.</td>
<td>DAVID NEWMAN (Atlantic)</td>
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<td>14.</td>
<td>YOUNG-HOLT UNLIMITED (Brunswick)</td>
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<td>15.</td>
<td>ROGER WILLIAMS (Kapp)</td>
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**Classical**

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<tr>
<td>1.</td>
<td>LEONARD BERNESTEIN (Columbia, London)</td>
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<td>EUGENE ORMANDY (Columbia, RCA)</td>
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<td>ARTUR RUBINSTEIN (RCA)</td>
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<td>GEZA ANDA (DGG)</td>
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<td>E. POWER BIGGS (Columbia)</td>
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<td>ARTURO TOSCANINI (Victrola)</td>
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<td>VAN CLIBURN (RCA)</td>
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<td>8.</td>
<td>VLADIMIR HOROWITZ (Columbia)</td>
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<td>MORTON GOULD (RCA)</td>
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<td>MORMON TABERNACLE CHOIR (Columbia)</td>
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<td>LEONTYNE PRICE (RCA)</td>
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<td>12.</td>
<td>ANDRE PREVIN (RCA)</td>
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<tr>
<td>13.</td>
<td>YEHUDI MENUHIN (Angelf</td>
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<tr>
<td>14.</td>
<td>ERICH LEINSDORF (RCA)</td>
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<tr>
<td>15.</td>
<td>RAVI SHANKAR (Angel)</td>
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Billboard Campus Attractions  *  March 22, 1969
POPULAR ARTISTS

Most, but not all of the performers listed below, are recording artists. The word "popular" is used in the broad sense. It includes contemporary and standard singers, country, folk, rhythm and blues and jazz vocalists and groups. Basis of the listings is the availability of the acts for college dates.

ABDOLIA, LOUIS PM & BA: Basch & Mallon
ACE OF CUPS PM: Ron Poile; BA: West Pole
ACKLIN, BARBARA (Brunswick) PM: Irv. Nahan & Carl Davis; BA: Queen Booking
ACTION UNLIMITED (Camero-Parkway) BA: McConkey Artists
ADAMS, GARY BA: Jackson Artists
ADAMS, JOSM (Soul) PM: Bernard/Williams/Price
ADAMS, KAY (Tower) BA: Omac Artist Corp.
ADAMS, RUSTY (Jed) BA: Dotti O’Brien
ADDERLEY, JULIAN "CANNBONBALL" (Capitol) PM: John Levy
ADDERLEY, NAT (A&M) PM: John Levy
ADDOSS & CROFUT BA: CAMI
ADLER, BRIAN (Atlantic) PM: Lou Adler; BA: Associated Booking
ADLER, BRIAN (RCA) PM: Jerry O’Brien
ADLER, BRIAN (Tyler) PM: Lou Adler; BA: Associated Booking
ANDERSON, MARK/ORCHESTRA (Channel) PM: Hubert Long
ANDERSON, ROSS/ORCHESTRA (Channel) PM: Hall Front Artists
ANDREWS, DEE/BAND (Tangerine) PM & BA: Allan Morgan
ANDREWS, LEE, & HEARTS (Veep) BA: Bennett Morgan
ANGEL, ANDY/QUARTET PM: Ron Gittman; BA: Oceanic Prod’ns
ANGEL, ROWNIE (Kopp) PM: Jerry L. Williams
ANKA, PAUL (RCA) BA: CMA
ANNA JANE & THE WESTERNAIRES (Capitol) PM: Phil Strassberg; BA: Wm. Morris
ANTHONY, MARK/ORCHESTRA BA: Arkus Music
ANTHONY, SHEILA PM: New Dawn Artists
AORTA (Columbia) PM: Arkham Artists; BA: Ashley Famous
APPEN, MIKE (Laurie) PM & BA: New Beat Mgmt
ARBORS, THE (Date) PM: Arthur D. Ward; BA: APA
ARCHER & GILE (Stand, Disneyland) PM: William Magill; BA: Elwood Emerick
ARDEN, BEN, & HIS ORCHESTRA BA: Ben Arden Artists
ARMSTRONG, LITTLE CHARLES (Eye) PM: Jim Holingsworth; BA: Syndicated Prod’ns
ARMSTRONG, LOUIS (ABC) BA: Associated Booking
ARNOLD, EDDY (RCA) PM: Gerard W. Purcell
ARNOLD, JEANI PM: Charles Lamb; BA: One-Act
ARRANGEMENT, THE PM: Herbert Palloff Assocs.; BA: Admiral Talent
ARS NOVA (Atlantic) PM: Arthur H. Garson; BA: APA
ART OF LOVIN’, THE (Mainstream) PM: Charles G. Martignette Jr.; BA: St. Christopher Prod’ns
ARTISTIC, THE (Brunswick) PM: Irv. Nathan & Carl Davis; BA: Queen Booking
ASSEMBLY (Atlantic) PM: Jay-Bee Artist & Promo.; BA: Rodgers Agency
ASSEMBLY, THE (Monument) PM: Herbert Palloff Assocs.; BA: Admiral Talent
ASLING, FLY, THE "FRENCH GIRLS 7 Arts) PM: Patrick Cofechech; BA: Wm. Morris
ATKINS, BET (RCA) PM & BA: X. Coxe
ATTRACTIONS (Bell) FM & BA: Lee Carver’s Prod’ns
AUBEY TWINS (MGM) PM: Stanley Chaisson
AUGER, BRIAN (See Julie Driscoll)
AUTREL, BLAKE (SCM) BA: Erna Barnes
AVIVAL, FRANKIE (Reprise) PM: RNB Assocs.; BA: CMA
AZNAVOUR, CHARLES (Reprise, Monument) BA: Wm. Morris
BABY HUEY & THE BABYSTITCHEP: Brohus Eppelton Artists; BA: Contemporary Artists, also Action Talents
BABY RAY BA: Dotti O’Brien
BABY, THE PM: Pure Cen Mgmt.; BA: CMA
BACKAKAM, BURT (A&M) BA: CMA
BACK PORCH MAJOR, THE (American Gramaphone) PM: Runky Sparks; BA: Chartwell Artists
BACKYARD PM: Guy Beelte-Ray Roy; BA: Crooked Foxx Prod’n
BAEZ, JOAN (vanguard) PM: Manuel Greenhill
BAG, THE (Decca) PM: Terry Philips; BA: Ruston & Brenner
BAGGATS, THE (Double Shot) PM: Sure-Shot Mgmt.; BA: APA
BAILEY, DONALD (Dory) PM & BA: Moeller Talent
BAJA MARIBRA BAND (See Julius Wechter)
BAKER STREET IRREGULARS PM: Joe Avalas BA: Brainerd Agency
BALKY BIRD ALLEN (Rose Valley) PM & BA: Mace Prod’ns
BAL'DWIN, RANDY, THE ARTISTS BA: Jackson Artists
BALLARDS, THE BA: Universal Attractions
BALLON FARM (Laurie) PM & BA: New Beat Mgmt
BAND, THE (Capitol) PM: Albert B. Grossman; BA: Ashley Famous
BAND WAGON BA: Action Talents
BARE, THE (Verve) PM: Brother Eppelin Artists; BA: Contemporary Artists
BAREBAY, BRENO (Dynamo) BA: Dick Boone
BARRY, RICHARD (A&M) PM: Roy Zilkind
BARNES, THE (Capitol) BA: General Entertainment Corp.

continued on page 39
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BELAND, JOHN (GR) PM: Dan Dalton; BA: Arnold Kullman
BELL, ARCHIE, & THE DRELS (Atlantic) PM: Skipper Lee Frazier; BA: Associated Booking
BELL, BILLY (Country- Politian) BA: Smokey Warren
BELL, CARL, & THE BELL TONES (Ashford) PM: New Concept Talent
BELL, WILLIAM (Stax) BA: Universal Attractions; also Memphis Continental Artists
BELLAND & SOMERVILLE (Dot) PM: Doherty, Sewell; BA: Wm. Morris
BELVEDERES, THE PM: Rick Mallory; BA: Civil War Prod'n
BENNETT, ROB BA: Bennett Morgan
BENNETT, TONY (Columbia) PM: Joe Petralie; BA: CMA
BENNY & TINA (Blue Rock) PM: Jesse James; BA: Universal Attractions
BENSON, JO JO (SSS Int'l PM: Ed Mendel; BA: Universal Attractions
BENTON, BROOKE (Atlantic) PM: Leonard S. Poncher; BA: Queen Booking
BER, TERRY (World Pacific) PM & BA: Edward L. Berk
BERGER, KARL, & THE TOTAL MUSIC COMPANY (ESP-Disk) PM: LBGP Concert Agency
BERMAN, BENNY BA: Bennett Morgan
BERNARD, PHIL/TRUMPET & ORCHESTRA (American) PM: Phil Bernard
BERRY, CHUCK (Mercury) BA: Universal Attractions
BERRY, MARLENE BA: America's Best Attractions
BERRY'S, THE (Challenge) PM: Lindy Blaskey; BA: Latvee Booking
BIG ARTHUR (Accent) PM: Will Mar
BIG BROTHER & THE HOLDING CO. (Columbia, Mainstream) PM: Albert B. Grossman; BA: Ashley Famous

BIG FOOT (Admiral) PM: Richard Podlar; BA: American Entertainment
BIG RIVER BA: Ruston & Brenner
BIKES, THEODORE (Elektra) PM: Harold Leventhal; BA: Wm. Morris
BILL AND CAROL BA: Beacons & Assoc.
BILL & HOWDY PM: E. S. Prager; BA: Wm. Morris
BISHOP, JOHN, & TRIO (Tangerine) PM: Ray Charles Ent.
BIT A SWEET (MGM) BA: Premier Talent Assoc.
BITTER LEMON, THE (Universal City) PM: Jerry L. Williams
BIVEN SPECIALS (Songbird) BA & BA: Inez Bivens
BLACK PEARL: BA: Ashley Famous
BLACKWOOD APOLLO (Fontana) PM: Arkham Artists
BLACKWOOD BROTHERS (RCA) PM: John Matthews; BA: Sunar Talent
BLACK'S, BILL/COMBO (Hi) BA: National Artists Attractions
BLACK BOOK (K-Town) BA: America's Best Attractions
BLACKWOOD BROTHERS (RCA) BA: James Blackwood
BLAIN SISTERS, THE PM: Marianne Cook
BLAKE, CICERO (Tower) PM: Leo Austell Sr.
BLAKE, RAIN (ESP) PM: Benjamin Patterson
BLAND, BOBBY (Duke) PM: Evelyn J. Johnson; BA: Associated Booking
BLARNY FOLK (London Int'l) PM: Les Weilstein; BA: Entertainment Assoc. (Canada); Also Braider Agency (USA)
BLEY, PAUL (Limeight) PM: Pablo Music
BLINKY (Motown) PM: IMC
BLOOD, SWEAT & TEARS (Columbia) PM: Bennett Glazer/Dennis Katz
BLOOMFIELD, MIKE (Columbia) PM: Albert B. Grossman
BLOOMS, THE (Bell) PM: Medley, Patterson, West; BA: Samex Baker
BLUE BOYS, THE (RCA) PM: Mrs. Mary Reeves; BA: Jimmie Klein

continued on page 42
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Continued from page 42


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DARKNESS, THE (United Artists) BA: Capitol Theatre Ents.
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DURAN, GEORGE (Columbia) BA: Capitol Theatre Ents.
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DYNAMIC DAQUIRIS PM: Courtenay Sisk; BA: Arnold Agency
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EAST SIDE KIDS, THE (Uni) PM: Robert Appere
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EBONY EXPRESS REVUE BA: America's Best Attractions
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EDISON ELECTRIC BAND, THE (Atlantic) PM: Beldock
EDWARDS, SHERRY, & THE EMBERS BA: Joni Agency
EDWARDS, BOBBY (Chart) PM: Bill C. Crawford; BA: Bill Crawford Agency
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ELIZABETH (Vanguard) PM: Joseph R. Mallon
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ELLIS, SHIRLEY (Columbia) BA: Associated Booking
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ERWIN, DURWARD (Canary) PM & BA: Muriel Less
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ESQUIRES, THE (Bunky) PM: Wand Mgmt.

continued on page 50
Exclusive Management: Manuel Greenhill, Folklore Productions, 176 Federal Street, Boston, Massachusetts.
CAMPUS ATTRACTIONS
Continued from page 48

establishment, the ba: apa
eternity's children (tower) pm: guy belelico-ray rey; ba: universal attractions; also crocked fox prod'ns
Evans, lee/trio (command) pm: walter gould & lloyd greenfield; ba: cami
everett, betty (uni) pm: lea ausstell sr.
everly brothers (warner bros.-7 arts) pm: jack reed; ba: cmc
every mother's son (mgm) pm: pete c. leeds; ba: cmc
Evolution, the (inherit prod'ns); pm: schwaid-merenstein; ba: associated booking
excitement, the ba: metro music attractions
exiles, the (date) pm & ba: new beat mgmt.
fabrizio, margaret ba: self-booked

Fabulous amazons ba: beacom & assoc
fabulous fingers, the pm: bowie g. martin; ba: bowmar prod'ns
fabulous jades, the (imperial) pm: stan pat ents; ba: wm. morris
fabulous verbs, the (camaro) pm: style wooten; ba: style booking
faculty, the pm: windfall music
fagan, scott (alto) pm: herbert s. gart; ba: wm. morris (hol key)
Fair, yvonne (motown) pm: icmc; ba: ashley famous
faith, percy (columbia) ba: peter faith
faith, pillow pm: norman white
faith, the pm: leonard schwab prod'ns
fall guys, the (argosy) pm: herbert palloff assoc.; ba: associated booking
family (reprise) pm: deckarlo-kresky
family scandal (living legend) ba: mconkey artists

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The Movies

BY THE REV. JOHN M. CULKIN
Director of the Center for Communications
Fordham University

Today's students have a special thing going with the movies. They get turned on when the projector gets turned on. They talk and think before they see films; they talk and think after they have seen films. They are spearheading much of the current interest in film on college campuses and in high schools. Increasingly film is becoming the medium to which they naturally turn to find themselves and to express themselves.

This romance between students and the moving image is a natural. This is the first time in history that the TV generation (those born after 1947) has been in college. On the average they have been looking at 1,000 hours of television annually. Their high school graduation day marked the end of 11,000 hours of classroom time and 15,000 hours of TV time. They are the heirs to an international cinema, to the speeded-up techniques of the TV commercial, to the availability of films in all styles and all millimeters, to the wizardry of an Expo.

This general experience has generated more formal and structured film activity on the campuses and in the schools. These programs are as varied as the schools involved but they point toward a new cinema culture which is rapidly becoming an integral part of American education at all levels. What follows are some aspects of the direction in which this inchoate movement is tending.

1. Campus as a Second Circuit. The campus could serve as another way of putting films and audiences together on a first-run basis. There are young film makers who can't get major studio financing but who could produce feature-length films for budgets of $100,000-$250,000 if there was an audience for their product. My feeling is that the growing campus and school market will offer this new outlet.

2. American Film Institute. The AFI has been in business for less than two years but it has already had an impact on young film makers and on the young film audience. More than forty grants have been made to student and independent film makers. The AFI archives program is in the process of tracing lost films, cataloguing films and exploring methods for easy distribution of both information and films. The education program is training film teachers for both the high schools and colleges.

3. Commercial Theaters. There are hopeful signs that theater owners will convert some of the energy usually spent in fighting campus film programs into positive programs of co-operation. The theater manager should be in cahoots with student groups to develop the kind of cinematheque access to films which his booking and screening expertise can best accomplish. Most theaters do 75 per cent of their business on the weekends so the theaters have plenty of weekday time to engage in special screenings.

4. Film Talent on Campus. The film generation is interested not only in films but also in the makers of films. Even outside of New York and Los Angeles it has become more common for directors, writers, cinematographers and actors to spend time on campus discussing their work. The concept of the artist-in-residence is being expanded to include film artists.

5. Telelecture. One relatively unexploited method of sharing this kind of expertise with the campus is through the use of the telelecture format. The telephone company supplies amplified telephone receiving equipment at the lecture site for about $100. Then the lecturer can address the audience by phone from his own home or office with the added possibility for questions. Last May at Fordham we screened a retrospective of all of Fellini's films and then had him speak to us from Rome. It was as clear as though he had been in the room. (Please don't write for his phone number.)

6. Film Conferences. The mounting faculty interest in film and film teaching has led to a series of film conferences designed both to stimulate interest and to develop competence in teaching about the film. Fordham has been doing it for seven years now. The format usually includes
the screening of at least one feature and the chance to discuss it with its makers. Past conferences have included directors George Stevens, Sidney Lumet, Frank Perry, Arthur Penn; actors Paul Newman, Sidney Poitier, Gregory Peck. The idea spread to Los Angeles two years ago. This year there will be such conferences in Connecticut, Houston, Chicago, New Orleans, San Francisco, Syracuse and Miami.

8. Film Courses. Film is one of the liberal arts of the post-literate world. Even the schools are recognizing this fact by inviting film out of the campus recreation center and into the classroom. There have been specialized film courses for film majors for a long while. Most of the action today is toward film courses for generalists—active, intelligent viewers who want to find out more about the medium. The surge within the high schools has been nothing short of fantastic and now the elementary grades are getting interested. The public schools of Newburgh, N. Y., for instance, are designing a complete program in media study from Grade 1 through Grade 12.

9. Student Film Makers. A year ago, the National Film Study Project of Fordham, which operates under a grant from the National Endowment on the Arts, sponsored a three-day conference in New York—"A Happening for Young Film Makers." We expected an attendance of about 400; we got 1,100. It was wild and wonderful. The spirit of this conference and of the young (3-18) people involved is being put into a television special which will be shown as part of NBC's "Experiment in Television" on March 16.

The movement is moving. And despite the flurry of current activity, the fact is that it is only beginning. There is still a wide gap between most educators and the business end of film represented by production, distribution and exhibition. Both groups have a lot to learn about each other. Right now we need some well-designed and executed pilot projects which would show what could be accomplished through closer co-operation.

Father Culkin, a recognized authority on films, was consultant on films for the Job Corps, founder and chairman of the 1964 Young People's Festival of New York, and delegate to the UNESCO Conference on Screen Education in Gottwaldow, Czechoslovakia, in 1964. His books include "Julius Caesar as a Play and as a Film" and "Film Study in the High School." His current assignments include membership in the Film Advisory Committee of the New York State Council for the Arts, the advisory board of the National Program for the Improvement of Televised Instruction, and the advisory and executive boards of the National Center for School and College Television; associate chairman of the Film Study Committee of the National Council of Teachers of English; film editor of Media and Methods. Father Culkin also is a member of the boards of trustees of the American Film Institute and Public Media, Inc., and serves as consultant and member of numerous other film and communications programs.
Much has been said, even more has been written, about the tremendous rise in the interest in films on the college campus. Almost everyone has a theory but maybe it is simply—movies communicate!

Of what value is substantive knowledge if it cannot be imparted from one to another? What is the point in learning about people whose background, culture and environment is so foreign if the knowledge does not stimulate a desire to know and a need to understand? What is the result of the stimulation? Communication! How do you implement the desire to know, to understand, to empathize, to improve, to change—you communicate. Maybe the medium itself is the ultimate message!

This awakening of the need to communicate parallels the surge in popularity of the movies on the college campus. In an age of the moving image where young people are bombarded with the indiscriminate outpourings of the television screen almost from the time they can sit erect, is there any wonder today's young people look, even without conscious realization, to the screen for what they once learned from a printed page? They see themselves in films. They see themselves as others see them in films. Is it only coincidence that the rise in the acceptance and development of psychiatry has come at the same time the motion picture evolved?

Young people identify with the rebel who must be himself regardless of what is expected by the establishment. They want to think for themselves and even if they are wrong, they value the experience of having tried. One of the reasons for the great popularity of "Blow-Up" is the variety of conclusions drawn as to what was meant by Antonioni in making the film. Was there a message there at all? Do young people today identify with "Alfie" or "Zorba the Greek"? You bet your sweet bippy they do! Do they know "losers like "The Cincinnati Kid" or "The Hustler" or "Hud"? That's what it's about!

In an age of rapidly changing standards and values, custom and tradition cannot always adjust as quickly. Many young people, by projecting themselves into the characters they see on the screen, only then are able to make the distinction between what they had been conditioned to see and what was really there. Films like "A Patch of Blue" and "Lillies of the Field" were beautiful accounts of a man helping his fellow man. The fact that one was black actually had little to do with what was done but the same fact was what made the stories significant. Through films like these, young people relate to issues and problems and to other people by projecting themselves from the screen back into life situations.

The value of this visual empathy is achieving ever-growing acceptance and the film, the communicative device itself, is becoming the subject of intensive study by screen education groups, cinema clubs, and motion picture classes numbering in the tens of thousands. Films of the Twenties and Thirties (i.e. "Greed" and "The Iron Horse") are being dusted off to illustrate the development of technique and the growth of the art itself. It is not without some justification that many people have come to consider the film as the only native American art form. This respect has been earned by the film because of its universality and its ability to touch the lives of almost everyone.

Many young people on campus throughout the country also find films an afford a means of expression for articulate, imaginative film makers whose ability with a camera transcends their vocal facility. When both the film makers and the viewing audience are so attuned to the medium the result is an inter-relationship which creates an atmosphere for communication far superior to that enjoyed by the spoken word or the printed page.

Movies, then, when they are carefully made have a rare opportunity to really tell it like it is, and have people listen, because—they communicate.
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16 MM - Cradle of the Film Art

BY SHELDON GUNSBERG
Executive Vice-President
The Walter Reade Organization

The fantastic growth of the 16mm film market, particularly on college campuses and in high school film societies, has provided the motion picture industry with something it has sorely lacked for years...a proving ground for young talent.

Other forms of show business have always had their unofficial "training schools," the most famous being the Borscht circuit for comedians, an area where aspiring comics could break in, develop their art and still earn enough money to enable them to stick with the business.

Today, the voracious appetite of young America for something new, something different, something contemporary in motion pictures has created an environment that provides exactly this opportunity for young film makers.

It is of no particular surprise to anyone to learn that many of the films most successful in commercial theaters across the country have little or no appeal to the vast 16mm audience composed of college and high school students.

It should then be of no surprise to learn that this same audience enthusiastically embraces the kind of films that could not play in the commercial theaters. This truism reflects the generation gap. As a matter of fact, it extends the cliche that "anyone with a 16mm camera and one actor can make a movie" to "anyone with a 16mm camera, one actor and a modicum of inventiveness can earn at least a modest living making movies."

There's money in this specialized market. It's been spent over the past few years primarily on the classic art films out of broad commercial release.

But the growth of film making as the elemental art form of the '60's has resulted in innumerable non-commercial 16mm films, once fodder only for the "underground," but today breaking into the campus market in a way that indicates that the aspiring film maker with talent can support himself with even his earliest film efforts.

The new market is, I think, largely the province of the young. The kind of film to which this audience responds usually lack those qualities most prominent in commercial films—form, slickness and simple narrative, and, instead, offers experiment, freshness and originality. There are, of course, those films that break this rule and have a broad appeal to both audiences. I guarantee, however, that one evening at the annual Lincoln Center College Film Festival in New York will convince anyone that the generation gap exists in film making at least as prominently as in any other facet of the American life style.

I think it inevitable that, as the Borscht circuit produced the people who are today's most popular comedians, this 16mm film circuit will provide the motion picture industry with its most talented directors, writers, actors and technicians in the future.

And it will make this process of development profitable for the artist, for the audience which supports and finances his growth and for the industry which will someday absorb his talents.

From Rare To Indispensable

BY LEO R. DRAFTFIELD
Founder, Contemporary Films, Inc.

Twenty years ago, colleges throughout the country were just beginning to develop "film societies." These small student groups showed films to small gatherings of students and faculty in makeshift quarters, often the dining hall of the school. The Museum of Modern Art was primarily responsible for keeping these maniacs supplied with films in those days and the number of times that benevolent institution has had to replace the "Odes sa Steps" sequence from "Potemkin" testifies not only to the larceny of students but also to the effectiveness of the museum's distribution.

As films on campus became more popular and more established as an extracurricular activity (the development was slow and steady rather than spectacular) commercial distributors began to enter the field and to supply the films the museum was not set up to accommodate. In truth, much of the film culture of this country is due in large part to the pioneering efforts of Contemporary Films, Brandon Films, Films Inc. and their colleagues who often risked financial ruin by offering in 16mm the great classic and contemporary shorts and features from around the world. Their foresight paid off, however, and today they are all thriving businesses coveted and copied by corporate giants.

The changes that have occurred in the business of supplying this market have tended to happen at the later stages of development. In the beginning, there were a few colleges that would show good films and a few libraries in the country who, dissatisfied with the films available from local theatres, began to organize community groups to screen the more worthwhile films that were becoming increasingly available from the small commercial distributors. There was no such thing as the high school market in those days. High schools were places where if you saw films at all they were usually about the insides of a frog. The concert market didn't exist either. As a matter of fact if you rented a film to a customer who was charging admission you were probably violating your agreement with producers and angering both 35mm distributors and theatres.

Today, films are an indispensable part of every student's school experience. The teaching film still exists but has been supplemented by the fiction film and classic documentaries. And not only are college students being exposed to these experiences, but also high school students and (wonder of wonders) elementary school kids as well.

We are in a time when film is so much a part of every man's experience of life that our business can no longer be considered simply a leisure time activity. We are actively engaged in the total education of the inheritors of our culture and we owe it to them to retain our taste, our courage and, most important, our sense of humor when faced by the small disasters that are our everyday lot.
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The recent MPAA survey conducted for the benefit of the motion picture industry has brought to light several important facts relating to the prejudices and age of the “modern” patron of cinematic art.

It is trite and self-evident to say that the so-called “star system” is either dead or rapidly dying, but it is not a fact which is entirely wasted on the major producers and distributors of motion pictures. Neither are these industry forces oblivious to the growth and dimension of the “new” generation of theatergoers which numbers about half its membership in the college-aged ranks, and an ever increasing percentage in the ranks of the college-educated viewer.

The effects of these changes within the cinema market place have been profound and should continue to dominate the trends of the industry for years to come. The effects of these changes within the world of 16mm distribution have been, perhaps more pronounced, and therefore more readily identifiable.

In the first place, there are far more companies actively interested in the 16mm college market. Allied Artists is one of several of the major film producers and distributors to directly enter into the 16mm market in the past several years. In so doing, these new distributing subsidiaries of larger parent film companies are competing with the older more established 16mm houses who, in times past, have had a practical monopoly on the college markets using as the bulk of their product, films from the so-called “majors” which these newly created subsidiaries will now distribute.

Secondly, there is a growing realization that the 16mm college market is no longer willing to accept film product solely on the basis of the success or failure of a particular picture in the 35mm commercial movie houses. There are any number of films which have performed respectfully for the major studios which will not be released into the college market because the subject matter or the quality of the film is unsuited to a successful 16mm “run.”

Happily, the corollary of this inescapable truth is that there are films basically unsuited to release in the 35mm commercial market which have a ready-made market in the colleges of this country. There is, accordingly, less prejudice and resistance among the large commercial producers and distributors to new and commercially untried product. The 16mm market place is becoming an independent economic factor of such importance that film product is often acquired today with an eye to the returns which college distribution can guarantee to the distributor. Films which the “majors” would not have considered several years ago are now being screened and more remarkably, bought with surprising regularity.

The result, so far as the student consumer is concerned, should be more and better new film product in the 16mm market. The effect which the younger generations are having on the public tastes in 35mm commercial film will be far greater and accelerated when reflected into the 16mm market. The growing awareness among consumer and distributor alike that the 16mm college market is a dynamic and often distinct force in the motion picture industry can lead to semi-autonomous acquisition programs designed exclusively to service the 16mm college market. When the resources of the large film distributors are used, in part, to seek out and acquire for college distribution new product of young and untried writers and directors, the basic nature of the 16mm industry will be altered to make room for the original and often revolutionary ideas which are so much a part of the college learning experience of today.
The Lamp of Learning
-A Projection Bulb

BY SUSAN J. WALSH
Feature Film Consultant
Trans-World Films, Inc.

Where's it at, man?
The student of the 1960's asks for it straight and there are many willing to offer him the answers. Like Professor Mc. Luhan of Toronto whose message is the medium. Or ex-Professor Leary of Harvard who advises: "Tune in, turn on, drop out."

There are other voices, too, penetrating the ivied halls to counsel the questioning student. Like those of publisher-philosopher Hugh Hefner, revolutionary-diarist Che Guevara, folk-poet Bob Dylan or mystic-guru Maharishi Mahesh Yogi. And then there is the film.

More than any other medium, movies reflect the mood of our times. In them the student of today can see his own passion for causes and crazes or fulfill the need for catharsis. He watches them because they mirror his world, stimulate his sensitivities, and sharpen his sensibilities. He watches them because he likes them.

It was almost inevitable that college crowds should be drawn to the film. Film was in the midst of a creative renaissance. The best of the post-war movie makers were addressing themselves and their films to real problems. They were posing relevant questions and searching for meaningful solutions.

Aided and abetted by a number of 16mm distributors, the significant new movie makers found some of their best audiences among the earnest young crowds that filled campus halls and auditoriums. Instead of being endured as an audio-visual "aid," their films were being appreciated and enjoyed for their own sakes.

In an earlier decade, a film like Lattuada's "Mandragola" might have been consigned to a corner of the language arts laboratories, if it was lucky. Written by the 16th century political theorist Niccolo Machiavelli, "Mandragola" glimmers with the Florentine statesman's icy wit and darkly realistic philosophy. With subject matter too tough for most teachers and subtitles that were too much trouble for the general public, it was discovered by an audience more concerned with substance, sex and satire than proper pronunciation—the college and university film societies.

Instead of obscurity, foreign films found important and honored places on campus movie programs. The names of their major directors and performers became familiar until today they draw crowds even in neighborhood theaters. Film, considered the international art until the end of the silent era, has emerged again to girdle the global village.

Commitment

In the 1960's the university ceased to be a world apart. The image of the ivy tower went the way of the nickelodeon. Students looked around them and saw injustice and inequality. They took stands and learned to sit-in. Rejecting mere information, they demanded participation. They became activists.

More and more the student audience wanted movies that "tell it like it is." Honesty and courage were valued more highly than slickness or style. They wanted real issues confronted realistically.

Only in this way could a movie like "One Potato, Two Potato" be made. Produced a full three years before the much publicized "Guess Who's Coming to Dinner?" "Potato" told the unsugared story of an inter-racial marriage. Young people who had put their own lives on the line during the civil rights' summers in the Deep South could sense the difference between a gesture and a genuine statement.

The mood of today, summed up in a word, is commitment. In the decade past America's campuses have been sown with an action ideal. If the "old politics" leaves something to be desired the young will go out and beat the bushes on behalf of the new.

That mood applies to the film as well. Cinema classics, as well as the best recent work of the world's major studios, are received intelligently and enthusiastically by campus audiences. Inspired by their familiarity with fine cinema and dissatisfied by those films that don't quite measure up to their expectations, the "now" generation is even ready to make its own. The active and expanding film co-operatives in New York, Chicago, San Francisco and Toronto demonstrate the dynamic vitality of the student movie makers and their underground movement. For the collegians-with-a-camera, the lamp of learning is a projection bulb.

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Billboard Campus Attractions • March 22, 1969
Those of us who "wheel and deal" in the world of motion pictures sometimes refer to this world as an industry or business. It is. Then there are those of us who believe this world also to be an art medium or a cultural influence. It is that, too. Can it be both, you ask? Does a Renoir have a purchase price? Can a ticket be purchased for a concert at Philharmonic Hall? The answers are obviously affirmative. And just as each medium communicates in its own language, so does the motion picture speak in a manner that is unlike any other. It is because of the motion picture's ability to communicate clearly, easily yet strongly, that it has found a well-deserved and much-needed place in the educational systems throughout the world and has grown in importance as a tool of contemporary education.

I do not mean to imply that 16mm films which are used on the campuses of schools and colleges everywhere are geared specifically for educational programs. (There are companies which produce 16mm motion pictures precisely for that purpose, in the same manner that industrial films and training films for the Armed Services are produced.) I am referring to the motion picture produced in a large screen process for commercial entertainment in large cinema houses, then reduced to 16mm for later distribution to educational institutions. Again you may ask, can such commercial films be considered an "art form" and contribute to cultural and educational enlightenment and advancement? A sold-out Van Cliburn concert is no less musically rewarding because of its box-office success. Youngsters may squeal when listening to the commercially successful music of the Beatles but two of them, Paul McCartney and John Lennon, have written contemporary music as impressive and critically acclaimed as any other composers of our time. If, then, you accept the fact that popular entertainment can also provide an expansion of human experience and thus contribute to growth and understanding, you will realize that the entertainment film in 16mm has found a ready and eager student audience—an audience of youth who are constantly searching for new and wider experiences and have found in the motion picture an ideal medium for the communication of ideas.

As Director of UA/16, a division of the United Artists Corp., it has been my good fortune to distribute to the many schools, colleges and universities within this country more than two hundred feature motion pictures from the great United Artists' library of films (plus short subjects and cartoons). The response has been most enthusiastic and rewarding.

Not long ago, a theater just outside of Boston, Mass., cradle of many schools and colleges, discovered its greatest box office success was with a number of old Humphrey Bogart films. Soon Bogey became the "anti-hero" hero of the "in" college set and Bogart Film Festivals sprung up all over the country. Bogart was not only "in" with the college audiences; he seemed to speak for them in their anti-establishment views. Suddenly theater exhibitors were inundated with requests for other fine motion pictures of the recent past with such stars as James Cagney, Edward G. Robinson, Errol Flynn, John Garfield, etc. Perhaps these stars represented the rebellious spirit of today's youthful audience but no more or less than Paul Newman, Clint Eastwood, James Coburn, Lee Marvin and other popular stars of today.

I realized that Bogart, Cagney, Robinson, Flynn, Garfield, etc., all were all contract stars at Warner Bros. and that United Artists had acquired rights to all of their films—their films plus many, many more with such stars as Bette Davis, Paul Muni, Gary Cooper, Ann Sheridan, George Ariss, Dick Powell, Ruby Keeler—some of the greatest of motion pictures released in the 30's and 40's. We had rights for the first talking picture, Al Jolson's "The Jazz Singer," and even seven silent films made in the 1920's with such stars as John Barrymore, Milton Sills, Richard Barthelmess, Colleen Moore and others.

I started to dig further. I decided the time was right and started the huge undertaking of assembling the best of all of this film product (including more than 220 feature sound films) for distribution to the college circuit. A catalog is currently being prepared titled "A Golden Treasury of Motion Pictures—25 Years of Film Creativity 1924 to 1950."

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Billboard Campus Attractions * March 22, 1969 * 75
Film as perhaps the youngest and most vital of the arts, has in the last decade become an integral part of campus entertainment. Film societies, student unions, fraternities, clubs, professors, school administrators, and various campus groups have been programming film in an ever-increasing volume.

Simultaneous to this tremendous expansion of film programming, campus audiences have become significantly larger and more sophisticated in their cinematic tastes. To supply the demands of this large audience, film programmers have had to plan well-balanced cinema programs to include new and unusual products. To do this, programmers have had to face two very basic problems: the complications of finding the right product, and the difficulties of supporting the product financially. The problem of finding the right film product was difficult, but programmers found that intelligent and careful research produced good solid programs. Monies to support these programs, however, were not so easily found.

Until recently, most film groups have approached the monies problem backwards. They looked for additional budget monies from every place but the one source that was most obvious—their own cinema programs. Campus cinema has now swung into "concert format." By following a simple formula, film groups have been able to increase their budgets, which in turn paid for their program expansion. The secret formula is simply stated: A+P+QC=BO

P.S.—Proper Scheduling requires an adequate auditorium booked in advance for a time when there is very little additional campus activity. Auditoriums should be large enough to hold estimated ticket holders. If the auditorium is too small, groups should schedule multiple screenings.

A—Advertising is most important and should be well planned. Ads must be attractive, with the announcement ad at least ¼ of a page in size. Do not be afraid of the cost of this announcement ad. If you follow the rest of the formula, the ad will pay for itself many times over.

P—Promotion is also very important. Remember that great publicity takes hard work, but costs are relatively low compared to the results. Utilize the materials supplied by the distributor and, most of all, seek his advice.

QC—Quality Cinema—is self-explanatory, but BE SUSPICIOUS! Just as audiences are increasing, so is the availability of cinema products. It therefore becomes very important to KNOW the film product before buying.

BO—Box Office receipts in large figures are the fruits of labor that complete the formula cycle. The formula really works! It is simply applying the same "concert format" effort that goes into a live entertainment concert. It seems the obvious modus operandus on first thought, but the early pattern of limited screenings to small audiences in small auditoriums with little or no advertising beyond a poster, has been so ingrained that it has taken this long to reach the "concert format."

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- Shanghai Express
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- I'm No Angel
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- Cleopatra
- The Scarlet Empress
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- Madigan
- PJ
- To Kill a

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Mae West
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Marlene Dietrich
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Freud
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BILLY BUDD
Directed by Peter Ustinov; featuring Peter Ustinov, Terence Stamp, Robert Ryan
FRIENDLY PERSUASION
Directed by William Wyler; featuring Gary Cooper, Anthony Perkins
THE BRIDGE
Directed by Bernhard Wicki; featuring Gunther Hoffman, Karl Michael Balzer

BRANDON INTERNATIONAL FILMS
LOLA MONTES (France)
Directed by Ophuls
HERE'S YOUR LIFE (Sweden)
Directed by Troell
THE RED AND THE WHITE (Hungary)
Directed by Jancso
THE THREE SISTERS (USSR)
Directed by Samsonov
LA GUERRE EST FINIE (France)
Directed by Resnais
LOVE AFFAIR, OR THE CASE OF THE MISSING SWITCHBOARD OPERATOR (Yugoslavia)
Directed by Makavejev
THE HAWKS AND THE SPARROWS (Italy)
Directed by Pasolini
ACCATTONE! (Italy)
Directed by Pasolini
THE DEATH OF THE APE MAN (Czechoslovakia)
Directed by Balik
THE THREEPENNY OPERA (Germany)
Directed by Pabst

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THE WAR GAMES
The British Broadcasting Corp.; directed by Peter Watkins
WOMAN IN THE DUNES
Directed by Hiroshi Teshigahara
CHILDREN OF PARADISE
Directed by Marcel Carne
THE GODARD REVOLUTION
Including BREATHLESS, ALPHAVILLE, MY LIFE TO LIVE and A WOMAN IS A WOMAN, all directed by Jean-Luc Godard
SHORT SUITE
Two evenings of short films. One evening devoted to the animation films of Zagreb, Yugoslavia, as presented at the Museum of Modern Art. The second evening, a selection of short films from the United States, Hungary, Great Britain, France and Poland.

Billboard Campus Attractions * March 22, 1969
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MGM silent film based on novel by Frank Norris; produced by Irving Thalberg; directed by Erich von Stroheim; featuring Gibson Gowland, Zasu Pitts, Tempe Pigott

A NIGHT AT THE OPERA
MGM film produced by Irving Thalberg; directed by Sam Wood; featuring Groucho, Chico & Harpo Marx, Kitty Carlisle, Allen Jones

ALFIE
Paramount film based on the play by Bill Naughton; produced and directed by Lewis Gilbert; featuring Michael Caine, Shelley Winters, Millicent Martin

BREAKFAST AT TIFFANY'S
Paramount release based on novel by Thomas Copate; produced by Martin Jurow and Richard Shepard; directed by Blake Edwards; featuring Audrey Hepburn, George Peppard, Patricia Neal

HUD
Paramount release based on novel by Larry McMurty; produced by Martin Ritt & Irving Ravetch; directed by Martin Ritt; featuring Paul Newman, Patricia Neal, Melvyn Douglas

LOLITA
MGM release based on novel by Vladimir Nabokov; produced by James B. Harris; directed by Stanley Kubrick; featuring James Mason, Sue Lyon, Shelley Winters

THE LOVED ONES
MGM production based on novel by Evelyn Waugh; featuring Jonathan Winters, Robert Morse, Milton Berle, Rod Steiger, Margaret Leighton, Liberace, Dana Andrews, James Coburn, Sir John Gielgud

NIGHT OF THE IGUANA
MGM production based on play by Tennessee Williams; produced by Ray Stark; directed by John Huston; featuring Richard Burton, Ava Gardner, Deborah Kerr, Sue Lyon

SPY WHO CAME IN FROM THE COLD
Paramount production based on novel by David Cornwall; produced and directed by Martin Ritt; featuring Richard Burton, Claire Bloom, Oskar Werner, Peter Van Eyck, Sam Wanamaker, George Vokkovec

SWEET BIRD OF YOUTH
MGM production based on the play by Tennessee Williams; produced by Pandro S. Berman; directed by Richard Brooks; featuring Paul Newman, Geraldine Page, Shirley Knight, Ed Begley, Rip Torn, Mildred Dunnock

ZORBA THE GREEK
20th Century-Fox film based on novel by Nikos Theodorakis; produced and directed by Michael Cacoyannis; featuring Anthony Quinn, Alan Bates, Irene Papas, Lila Kadrova, Eleni Anovsaki

JANUS FILMS, INC.

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Michelangelo Antonioni

BEAUTY AND THE BEAST
Jean Cocteau

BLACK ORPHEUS
Marcel Camus

400 BLOWS
François Truffaut

GRAND ILLUSION
Jean Renoir

JULES AND JIM
François Truffaut

RASHOMON
Akira Kurosawa

THE SEVENTH SEAL
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WILD STRAWBERRIES
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SYMPHONIE PASTORALE
Ingmar Bergman

MANS WORLD FILMS

ONE POTATO, TWO POTATO (U.S.)
MANDRAGONI (Italy)

MEXICAN BUS RIDE (Mexico)
MAN IN THE WHITE SUIT (Britain)

KIND HEARTS AND CORONETS (Britain)
SYMPHONIE PASTORALE (France)

Continued on page 80
FAVORITE 16 MM FILMS ON CAMPUS

Continued from page 79

UNITED ARTISTS

TOM JONES
Produced and directed by Tom Richardson; based on Henry Fielding’s novel; featuring Albert Finney, Susannah York, Dame Edith Evans

A THOUSAND CLOWNS
Produced and directed by Fred Coe; based on Herb Gardner’s play; featuring Jason Robards, Barbara Harris, Martin Balsam

TWELVE ANGRY MEN
Produced by Reginald Rose; directed by Sidney Lumet; based on TV play; featuring Henry Fonda, Lee J. Cobb, Ed Begley, E. G. Marshall

THE KNACK
Produced by Oscar Lewenstein; directed by Richard Lester; based on play by Ann Jellicoe; featuring Rita Tushingham, Michael Crawford, Donal Donnelly

HELP!
Produced by Walter Shenson; directed by Richard Lester; featuring The Beatles, Leo McKern

A HARD DAY'S NIGHT
Produced by Walter Shenson; directed by Richard Lester; featuring The Beatles, Wilfrid Brambell

WHAT'S NEW PUSSYCAT?
Produced by Charles K. Feldman; directed by Clive Donner; featuring Peter Sellers, Peter O'Toole, Romy Schneider

THE GREAT ESCAPE
Produced and directed by John Sturges; based on book by Paul Brickhill; featuring Steve McQueen, James Garner, Richard Attenborough

IRMA LA DOUCE
Produced and directed by Billy Wilder; featuring Jack Lemmon, Shirley MacLaine

THE MAGNIFICENT SEVEN
Produced and directed by John Sturges; featuring Yul Brynner, Eli Wallach, Steve McQueen

UNIVERSAL CINEMA 16

ALL QUIET ON THE WESTERN FRONT
Universal; directed by Lewis Milestone; featuring Lew Ayers, Slim Summerville, Louis Wolheim

HAMLET
J. Arthur Rank; directed by Laurence Olivier; featuring Olivier, Eileen Herlie, Basil Sidney, Jean Simmons

TO KILL A MOCKINGBIRD
Universal; directed by Robert Mulligan; featuring Gregory Peck, Brock Peters, Phillip Alford

MY LITTLE CHICKADEE
Universal; directed by Edward Cline; featuring W. C. Fields, Mae West

DUCK SOUP
Paramount; directed by Leo McCarey; featuring the Marx Brothers, Margaret Dumont, Edgar Kennedy

THE IPCRESS FILE
Universal; directed by Sidney J. Furie; featuring Michael Caine, Nigel Green, Guy Doelman

CHARADE
Universal; directed by Stanley Donen; featuring Cary Grant, Audrey Hepburn, Walter Matthau, James Coburn

THE BANK DICK
Universal; directed by Edward Cline; featuring W. C. Fields, Una Merkel

THE BIRDS
Universal; directed by Alfred Hitchcock; featuring Tippi Hedren, Rod Taylor, Jessica Tandy, Suzanne Pleshette

FRANKENSTEIN
Universal; directed by James Whale; featuring Boris Karloff, Dwight Frye, Edward van Sloan
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- **GARDEN GROVE**
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- **HAYWARD**
  *Association Films, Inc., 2538 Cypress Ave. 94544. Tel: (415) 783-0100.
- **HOLLYWOOD**
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<td>Movie-Mite Corp.</td>
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- Knox Mfg. Co. 9715 Soreng Ave., Skokie Park, Ill. 60076 | (312) 676-1666 |
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Continued from page 50

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Ents.; BA: Larry Bastian
FORD, TENNESSEE ERNIE (Capitol) PM: James
Laukis; BA: Willard Alexander
FORD THEATRE (ABC) PM: Fred Cenedella; BA:
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Produ's; BA: Howard King
FORMATIONMGMA PM: Gene Kaye
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Assocs.
FORUM QUORUM (Decca) PM: Gus Pardalis; BA:
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Foster, Frank (Blue Note) PM & BA: Hilly Saunders
FOUNTAIN OF YOUTH (Colgems) PM: Wm. Panza;
BA: American Entertainment
Fountain, Pete (Coral) PM: Wm. Morris
FRIENDS OF WHITNEY SUNDAY PM: Alfred R. Quade
FRIENDS (Atco) PM: A.I.D. Mgmt.
FRIEDMAN, DON (Prestige) BA: LBW Concert Agency
FREEDOM HIGHWAY PM: George H. Smith; BA:
West Pole
FREETOPIC (Coral) PM: Eddie Cochran
FRIENDS, THE BA: APA
FOUR SEASONS (Philips) BA: Ashley Famous
FOUR SONICS (Sipia) PM: New Concept Talent
FREDDIE & THE SOUL SEARCHERS (Ref-O-Ree) PM:
FREDDIE & THE DREAMERS (Mercury) BA:

FRANCIS, SERGIO (RCA) PM: Ammie Harris; BA:
Wm. Morris
FRANK, CONNIE (MGM) BA: Associated Booking
FRANK & VIVIAN (Sen-Town) PM: Ervin Thomas;
BA: Chartwell Artists
FRANKLIN, ARETHA (Atlantic) PM: Ted White; BA:
Wm. Morris
GEE TEE'S, THE (Soundtrack) PM: National Booking
GEZZISLAW BROTHERS, THE (Capitol) PM: Shan
Grenier; BA: Wm. Morris
GENE & FRANCESCA BA: Eric Semon Assocs.
GENERATION GAP, THE (Buena Vista) PM: Marge
Alley; BA: Wm. Morris; also Chartwell Artists
GERTY, BOBBY (Capitol) BA: Ashley Famous
GETS, STAN (Verve) BA: American Theatre Prod'ns
GIBSON, DON (RCA) BA: Moeller Talent
GIFFON, JOHN (RCA) PM: Joe Cisida; BA: Wm. Morris
GOSPEL KEYS, THE (Peacock) BA: Curtis Keys
GOSPEL KEYNOTES (Nashboro) BA: CMA
GRANT, EARL (Decca) PM & BA: William Grant
GRAY, DORIS (Capitol) PM: Faye Dorris; BA:
Wm. Morris
GREEN, RUDY BA: Jackson Artists
GREENE, JACK (Decca) BA: Hal Smith
GREENHILL, MITCH (Fontana) BA: Folklore Produc-
tions
GREEN, AL BA: Bennett Morgan
GRIER, ROSEY (Be) PM: Kragen-Fritz (Ron Mason); BA:
CMA (Mike Medavoy-Dick Howard)
GRIFFIN, JIMMY (Vival) PM: Barbara Belle-Lee New-
am; BA: Belcourt Artists (Irving Schacht)
GROSSMAN, STEFAN (Atlantic) PM: Samuel Greenhill
GROTONS ANALYSIS (Binky) BA: Mace Prod's
GROUP THERAPY (Philips) PM: Michael Gruber
GRUMPUS, SO (Bell) PM: Windfall Music
GUASIN, DAVE (Decca) BA: CMA
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Celebrities Unlimited
GUTHRIE, ARLO (Reprise) PM: Harold Leventhal
GUY & DAVID (ABC) PM: William Lob Jr.
GUY, BUD (Vanguard) PM: Richard A. Waterman; BA:
Avallon Prod's
H.P. MOVEMENT (Hideout) PM: Ed Andrews; BA:
New Talent Prod's
HAGARD, MERLE (Capitol) PM: Charles "Fuzzy"
Owen; BA: Omac Artist Corp.
HALEY, BILL, & THE DRIFTERS (United Artists) BA:
Jolly Joyce Agency
HALL, FRANK BA: Beacom & Assocs.
HALL, JOANIE (ABC) PM: Entertainment Assocs.; BA:
Lubber Long
HALL, TOM T. (Mercury) BA: Key Talent
HALLIDAY, JOHNNY (Philips) PM: Heather Goldgran
HAMRUD, LEONID (Project 3) BA: Music & Drama
Assocs.
HAMILTON, CHICO PM: Pure Cane Mgmt.
HAMILTON IV, GEORGE (RCA) PM: Wesley Rose; BA:
Auzell Rose (Howard Forrester)
HELMS, JIMMY (Oracle) PM: Helmsmen Prod'ns; BA: Ashley Famous
HELMS, DORI (Little Darlin') PM & BA: Don Howard
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HAVENS, RICHIE
Billboard Campus Attractions
HENDERSON, FLORENCE PM: Greengrass
HEART, THE (Reprise) PM: Associated Talent Mgmt.; BA: Wm. Morris
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ROME
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KOERNER, "SPIDER" JOHN (Elektra) PM: Manuel Greenhill
KOINSMEN BA: Triangle Talent
KOLE, RONNIE/TRIO (Jewel-Paula) BA: R.K. Prod'ns
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KRUSCHEN, JACK PM: B. H. Goldberg; BA: CMA
KUBAN, BOB, & THE IN-MEN (Musicland) BA: America's Best Attractions
KUSH & THE HUSTLERS (Kuddy) PM: Mike Kanagy; BA: National Booking
KUHN, BILL (Reprise) PM: Albert
KUSHMAN, ALYSE (C. B. B. C.) BA: Westing
KWESKIN, JIM/JUG BAND (Reprise) PM: Albert
KUSHNICK, HOWARD (Columbia) PM: Albert
KUTZ, THE BA: Oceanic Prod'ns
KYPROS, JAMES & THRASHER BA: Metro Music At-

LEADERS, THE PM:3: PM & BA: Mace Prod'in
LEFEBRE, MICHAEL (ABC) PM: Ascola Kay; BA: Universal Attractions
LEITNER, HARRY (Columbia) PM: Albert
LEIBNER, MEL (ABC/ABC) PM: Albert
LEIGH, LAURANCE, THE PM:3: PM & BA: Universal Attractions
LENNON SISTERS (Dot) BA: Wm. Morris
LEONARDS, DAVE (Accent) PM: James E. Foster; BA: Allen-Warren
LEONDA, BOB (Epic) PM: Robert A. Messinger
LEONETTI, TOMMY (Decca) PM: Arnold Mills; BA: CMA
LESSAC, MICHAEL BA: Beacon & Assoc.
LESTER, PAUL (Country Town) BA: Middle Georgia Music
LETTERMAN, THE (Capitol) PM: Jess Rand; BA: Wm. Morris (Jay-Jacobs in New York, Bob Heller in Los Angeles)
LEWIS, BOBBY (United Artists) BA: Mal Smith; also Action Talents
LEWIS, GARY, & THE PLAYBOTS (Liberty) BA: Ashley Famous
LEWIS, JIMMY (Tangerine) PM: Ray Charles Ents.
LEWIS, JOHN (RCA) PM: Monte Kay BA: Music & Drama assoc.
LEWIS, MEL/THAD JONES (Solid State) BA: Ashley Famous
LEWIS, RAMSEY (Cader) BA: Associated Booking
LIBERACE (Dot)
LICORICE PAN DOWDY PM: Ed Labunski; BA: Ruston & Bremer
LIGHT OF MOURNING PM & BA: Civil War Prod'ns
LIGHTFOOT, GORDON (United Artists) PM: Albert B. Grossman; BA: Ashley Famous
LIL EARRIE (Mervin) PM & BA: Fats Washington
LILLY, BROTHERS BAND (Prestige) BA: Folklore Prod'ns
LIMELITERS, THE (Warner Bros.-7 Arts) PM: Martin Cohen
LINCOLN ST. EXIT (Ecco) PM: Tommy Bee; BA: Stinger Talent
LIND, BOB (World Pacific) PM: Doug Weston & Assoc.
LINDY & THE LAVELL'S (Lavette) BA: Lyndy Bleskey; BA: Lavette Booking
LIQUID BLUE (Cinema) PM: Don R. Gomez; BA: Associated Artists
LITTER, THE (Kendrick) BA: Central Booking alliance
continued on page 98
In jazz, the only constant is change. Styles change, trends live and die, artists rise and fall from favor with merciless swiftness. Occasionally, however, a great art comes along who breaks all the rules and creates his own special status, above constant change yet alive and growing. An artist esteemed by his fellow artists and yet apart from them by virtue of the security of his talent, his strength, his inventiveness and his craftsmanship. Such a man is Stan Getz.
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Tony Jim Gary
CAMPUS ATTRACTIONS
Continued from page 98

MILLER, FORREST, & THE CALCULATIONS (Sly Drule)
PM: Alan Gettel; BA: Hot Line Ents.

MILLER, JOY (Capitol) PM: Entertainment Assocs.; BA: Hubert Long; also Marty Landau

MILLER, MARIANNE (Pretty Girl) PM: self-managed; BA: P. G. Talent

MILLER, ROGER (Smash) PM: Bernard/Williams/Price; BA: CMA

MILLER, STEVE/BAND (Capitol) PM: Franklin Fried; BA: Ashley Famous

MILLS BROTHERS, THE (Dot) BA: CMA

MILSAPE, RONNIE (Scepter) PM: Wand Mgmt.

MILLSAP, RONNIE (Scepter) PM: Wand Mgmt.

MILSTEIN & HANNAH (Sved) PM & BA: Mace Prod'ns

MILTSCHER, JOE (Embers) PM: Bill Guidry; BA: American Songwriters

MITCHELL, WILLIE/GROUP (Hi) BA: Continental Artists

MITCHELL-RUFF DUO (Epic) BA: Music & Drama assoc.

MITCHELL-RUFF TRIO BA: Richard Fulton

MIZE, BILLY (Imperial) PM & BA: Don Howard

MOBLEY, MARY ANN PM: Raymond Katz Ent's.; BA: Contemporary Artists

MORY GRAPES (Columbia) PM: Michael Gruber; BA: Associated Booking

MOCKA CHIP PM: Peter Casperson

MODERN COUNTRY QUINTET PM: Adrian Willis; BA: Bee-Gees Prod's.

MODERN JAZZ QUARTET (Atlantic, Apple Corps) PM: Monté Kay; BA: Associated Booking; also Music & Drama assoc.

MOJO MEN (Reprise) PM: Leonard S. Poncher; BA: CMA

MONARCHS BA: Joni Agency

MONITORS (VIP) PM: MVC

MONKEYS, THE (Colgems) PM; Lawrence Spector Assoc.; BA: Chartwell Artists

MONN, JEFF (Vanguard) PM: Rod Sheldon

MONROE, BILL, & THE BLUEGRASS BOYS (Decca) BA: Folklore Prod'ns

MONTAGE, THE (Laurie) PM: Joyce Norden

MONTE, LOU (RCA) PM: George Brown

MONTEJO, JOSE BA: Musical Artists

MONTOVANI (London) BA: Leverett Wright

MONTY, CARLOS (United Artists) BA: Associated Artists

MONTY, JAY (Vanguard) PM: Ward May; BA: Bowmar Prod'ns

MOODY BLUE (Decca) BA: Associated Artists

MOODY, CLYDE (Decca) PM: Mrs. Glenn Thompson; BA: Big 3 Engrs.

MOONBAKERS PM: Claridge Mgmt.

MOON, THE PM: Troy Nossel Prod's

MOORE, BETH (Capitol) PM: Cliffie Stone

MOORE, JOHNNY PM: Fats Washington

MORANDI, GIANNI (RCA) PM: Nemperor Artists

MORGAN, CHRIS (Bell) PM: Medley, Patterson, West; BA: Sennes/Baker

MORGAN, GEORGE (Starday) PM: Tomeny Hill; BA: Bob Taylor

MORRIS, ARTIE (Challenge) PM: Entertainment Assocs.

MORRISON, HAROLD (Capitol) PM: Hubert Long

MORRISON, VAN (Warner Bros./7 Arts) PMs: Schwaid-Merenstein; BA: CMA

MORSE, PETER PM: Bill Weems

MORSE, WAYNE (La Louisanne) PM & BA: Dick White

MOTHER BLUES PM: Arkham Artists

MOTHER CROW PM: Arkham Artists

MOTHERS OF INVENTION (Bizarre) PM: Herb Cohen; BA: Bizarre Prod'ns; also Ashley Famous

MOTLEY, FRANK PM: Frank Motley Agency (Canada); BA: Claiiborne Agency

MOUNTAIN DEW BOYS (Yale) PM: Steve Sabatino; BA: Smokey Warren

MOVERS, THE (1-2-3) BA: Bill Lowery

MOVING SIDEWAYS, THE (Tentara) PM: Steve Ames; BA: Ames Prod'ns

MULLINS, DEE (SSS Int'l) BA: Key Talent

MUNK, THE (Juliette) PM: Otto Neuber; BA: Lake Front Talent

MURAD, JERRY, & HIS HARMONICATS (Columbia) BA: Jimmy Richards

MURDOCH, BRUCE (Limeight) PM: Jacob Richard Solman & Jean Powell

MURITY, BOB, & HIS ORCHESTRA BA: America's Best Attractions

MUSIC EXPLOSION (Laurie) BA: Premier Talent Assocs.; also Action Talents

MUSIC PROJECTION BA: Beacon & Assocs.

MUSSELWHITE, CHARLIE/GROUP (Vanguard) PM: Schwaid-Merenstein; BA: CMA

MUSTANGS, THE (Jetstar) PM: Bankers Mgmt.; BA: Associated Artists

MYSTIC Moods ORCHESTRA (Philips) PM: Brad S. Miller

N R B Q PM: Frank Scinlaro; BA: Kaleidoscope Prod'ns

continued on page 102

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Continued from page 100

NAKED TRUTH (Jubilee) PM: Lou Loufrode; BA: Associated Booking (Irza Blocker)
MALLE, BILLY PM: Arthur D. Zinberg
NAYLOR, JERRY (Tower) BA: Marty Lundau
NAZZ THE (SGC) PM: John Kurland; BA: CMA
NEIL, FRED (Capitol) PM: Herb Cohen; BA: Bizarre Prods
NELSON, NOVELLA PM: J. Foster
NELSON, OLIVER (Impulse) BA: Music & Drama Associates
NELSON, RICK (Decca) PM: Maury Faladare; BA: Wm. Morris
NELSON, WILLIE (RCA) BA: Stan Greeson; BA: Chartwell Artists
NEUMAN PLUS BA: Beacom & Assocs.
NERO, PETER (Tower) PM: Peter Nero
NELSON, WILLIE (RCA) BA: Wm. Morris
NELSON, NOVELLA PM: Bob Newman
NEIL, FRED (Colgems) PM: Jack Nitecap;
NEW ZEALAND TRADING CO. (Cotdet) PM: Charles O. Mathes
NEWMAN, JIMMY (Decca) BA: Key Talent
NEWMAN, JOE (Sarco) PM: Barbara Belle/Lee Newman; BA: Belcourt Artists (Ivyng Schacht)
NEWMAN, PHYLLIS BA: APA
NEWPORT JAZZ FESTIVAL ALL-STARS BA: Musical Artists
NEWTON, BOBBY, & THE GRAVITIES (Mercury) PM: Jesse James; BA: Universal Attractions
NEWTON, WAYNE (MGM) BA: Wm. Morris
NEXT FINE, THE (Wand) PM: Con Merten
NICHOLS, ERNIE, & THE NASHVILLE SOUNDS BA: Lake Front Talent
NICHOLS, PENNY PM: Billy James; BA: Beacom & Assocs.
NICKEL REVOLUTION (Mercury) BA: Central Booking alliance
NILSSON (RCA) PM: Dennis Bond & Assocs.; BA: Wm. Morris
1900 STORM (Cinema) PM: Steve Long; BA: Associated Artists
1910 FRUIT GUM COMPANY (Buddah) BA: Premier Talent Assocs.; also Action Talents
19TH AMENDMENT BA: Beach & Associates
ALTAR OF LOVE (Buddah) BA: Beach & Associates
OLIVER, NATE (N.Y. YANKEES) PM: Showcase Mgmt.
OLIVIA & THE NIGHTINGALES (Stax) PM: Sandy Newman; BA: Universal Attractions
OLSON, CHERYL PM: D. Chris Poullos; BA: Dimensions in Talent
OLYMPICS, THE (Atlantic) BA: Bob Price; BA: Associated Booking
ONE WAY STREET, THE (Smash) BA: Rodgers Agency
ONDREJKA, B.1 PM: Tony Baretz; BA: Universal Artists
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NOTES FROM THE UNDERGROUND (Vanguard) PM: Fred Sokolow
NOW (Atco) BA: National Artists Attractions
NULL, CECIL & ANNETTE (Jed) PM: Dotti O'Brien
NUTTER, MAY PM: Raymond Katz Ents.
NYLES, THE (Path) BA: Central Booking alliance
NYRO, LAURA (Columbia) PM: David Geffen; BA: Ashley Famous
NYTE, THE PM: Bowie G. Martin; BA: Bowmar Prods
OAK RIDGE BOYS (Inspirational) PM: Wm. Golden; BA: Don Light Talent
OBERMAN, MARK (Smash) PM: Paul E. Fishkin
OCNS, PHIL BA: Richard Fulton
OCTOBER COUNTRY, THE (Epic) PM: Larry Kartiganer
ODETTA PM: Albert B. Grossman; BA: Wm. Morris
OHIO EXPRESS (Rutha) BA: Premier Talent Assocs.; also Action Talents
OHIO PLAYERS BA: Action Talents
O'JAYS, THE (Bell) BA: Ashley Famous
OLATUNJI, MICHAEL (Columbia) PM: Bennett Morgan
OLAY, RUTH (ABC) PM: Lee Magid
OLIVER, NATE (N.Y. YANKEES) PM: Showcase Mgmt.
OLLIE & THE NIGHTINGALES (Stax) PM: Sandy Newman; BA: Universal Attractions
OLSON, CHERYL PM: D. Chris Poullos; BA: Dimensions in Talent
OLYMPICS, THE (Atlantic) BA: Bob Price; BA: Associated Booking
ONE WAY STREET, THE (Smash) BA: Rodgers Agency
ONDREJKA, B.1 PM: Tony Baretz; BA: Universal Artists
OREILLY'S MEN (Sounds of the World) PM: Les Weinsten; BA: Entertainment Assocs. (Canada)

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CAMPUS ATTRACTIONS
Continued from page 102

ORIGINAL CASTE, THE (Dot) PM: John W. Powell;
BA: Chartwell Artists

ORIGINAL DRIFTERS REVIEW (Smash) BA: America's
Best Attractions

ORIGINALS, THE (Soul) PM: IMC

ORLONS, THE BA: Universal Attractions

O'SHAUGHNESSY & DJOYCE COURT BA: America's Best
Attractions

ORPHANS, THE (Epic) PM: Peter Casperson; BA:
Lordly & Dave

ORPHEUS (MGM) BA: Premier Talent Assocs.

OXFORDS (Union Jack) BA: Joni Agency

OWENS, BUCK (Capitol) BA: Omac Artist Corp.

OWENS, BUDD (Capitol) PM: Jack McFadden; BA:
Omac Artist Corp.

OWENS, JIMMY (Columbia) PM: Bill Crawford Agency

OWENS, ROBERT (Capitol) PM: Bill Crawford Agency

OWENS, PAUL (Soul) PM & BA: IMC

OWENS, TERRY (Capitol) BA: USA Management, Inc.

OWENS, WORLDS (Capitol) PM: Bennett Morgan

OVERTON, HALL (Columbia) BA: Music & Drama
Assocs.

OWENS, BONNIE (Capitol) PM: Charles "Fuzzy"
O wen; BA: Omac Artist Corp.

OWENS, BUCK (Capitol) PM: Jack McFadden; BA:
Omac Artist Corp.

Oxford blue PM: Ben l. Griffin Jr., BA: Buc-
c;er t. Booking

OxForDS (Union Jack) BA: Joni Agency

Pacific gas & Electric BA: Ashley Famous; also
Beacom & Assocs.

PACK, THE (Delron) PM: Jim Atherton, BA: Delta
Promo

Page, Patti (Columbia) PM: Jack Reel, BA: CMA

Pair Extraordinaire, The (Liberty) PM: Krigan/
Fritz; BA: Ashley Famous; also Beacom & Assocs.

PAPPALARDI, FELIX PM: Windfall Music

paradise lost (Hot Line) PM: Gary Levine; BA:
Hot Line Ents.

paramount four, THE (Southern City) PM: Harold
Gilbert; BA: Pittsburgh Talent Agency

Paris, JACK/ANN Marie MOSS BA: Bennett Morgan

Paris, Mike PM: Jack MIlman; BA: Music Indus-
dries

Paris, Priscilla (Bell) PM: A.I.D. Mgmt.


Parker, BEN, & TROUBLE's HALF BROTHERS
(Camaro) PM: Style Wooters; BA: Style Booking

PARKER, EDGIE (Ashford) PM: New Concept Talent

PARKER, JOHN T. PM: August Sims

Parker, PAULETTE (Spectacular Prod'ns) PM: Mike
Jeklley; BA: Queen Booking

Parker, Robert BA: Memphis Continental Artists

Parkman, Horace (Blue Note) PM & BA: Hilly
Saunders

Parliaments, The, BA: Joni Agency

Parrish, Bobby (Epic) PM: Peter Casperson; BA:
Lordly & Dave

parson, DOLLY (RCA) BA: Top Billing

Passions, THE (Tower) PM: Leo Austrill Sr.

Patsy & The Playmates (Stop) BA: Dotti O'Brien

Patterson, Bobby (Jetstar) PM: Bankers Mgmt.; BA:
Abnas

Patterson, Bobby, & The Mustangs (Jetstar) PM:
Bankers Mgmt.; BA: Abnak

Patterson Specials BA: George W. Albright

Paul, les BA: Baich & Mallon

Paulette PM: King Mgmt.

Paupers, (MGM) PM: Albert B. Grossman

Paxton, Tom (Elektra) PM: Tom Cummings; BA:
CMA

Paycheck, Johnny (Little Darlin') PM: Aubrey
Mayhead; BA: The Paycheck Co.; also Don
Howard (West Coast)

Payne, Freda BA: APA

Payne, Jimmy (Epic) PM & BA: Glaser Prod'ns

Peace (Eyes) PM: Jim Hollingsworth; BA: Syndicated

Peaches & Herb (Date) PM: Daedalus Mgmt.; BA:
Associated Booking

Peanut Butter Conspiracy (Columbia) PM: Billy
James; BA: Wm. Morris

Pearl & The Pealelettes PM: Joe De Angelis; BA:
Universal Attractions

Pearls Before Shine (Apple) PM & BA: Edmiston/
Rothchild Mgmt.

Peck, DON, & TROUBLE's Half Brothers

Pearson, Duke (Blue Note) BA: Bennett Morgan

Péderson, BETH PM: John W. Powell

Peltier, TOMMY, & THE JAZZ CORPS (Liberty) PM:
Ralph Morris; BA: Music Industries

Pendragon (Tower) PM: Arkham Artist

Penn, Don (Columbia) BA: New Beat Mgmt.

Penn's Whistlers (Elektra) BA: Folklore Prod'ns

Pentler, Keith, & The Challenges PM: Con
Merten

People (Capitol) BA: Premier Talent Assocs.

People Tree, The (Atlantic) PM: Wally Amos; BA:
Wm. Morris

Peppermint Fish, The, BA: Marques Agency

Peppermint Rainbow (Decca) BA: Silver Spoon
Mgmt.; BA: Action Talent

Peppermint Trolley Company (Dot) PM: Dan
Dalton; BA: Arnold Koolentz

Perfections, The PM: Art Esigian; BA: Arnold
Agency

Perkins, Carl (Columbia) BA: Soul Holiff

Permenter, John (Toucan) PM: John L. Balzer;
BA: Associated Artists

Permanent Motion (Dial) PM & BA: Triangle Tal-
ent

Personalities, The BA: Wm. "Sandy" Johnson;
BA: Wm. "Sandy" Johnson; also Queen Booking

Perspectives BA: Beacom & Assocs.

Peter, Paul & Mary (Warner Bros.;7 Arts) PM:
Albert B. Grossman; BA: Ashley Famous

Peters, Jimmie (Columbia) PM: Bill C. Crawford;
BA: Bill Crawford Agency

Petersen/Paterson PM: Joseph R. Mallon

Petersen, Oscar/Trio BA: Associated Booking

Petites, The PM: Joe De Angelis; BA: Universal
Attractions

Petriks (MTA) PM: Bob Thompson; BA: MTA
Productions

Pfiefer, Ashman, Kickbush (Nico) PM & BA: Ter-
rance Phillips

Phillips, Diane (Ebb Tide) PM: Bob Ferguson;
BA: Empire Prod'ns

continued on page 106
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CAMPUS ATTRACTIONS
Continued from page 104

PHOENIX, THE PM: George H. Smith; BA: West Pole
PHOENIX SINGERS, THE PM: Walter Gould & Lloyd Greenfield
PIAZZA, MARGUERITE PM: Raymond Katz Enns.
PIERCE, SHERRY (Pretty Girl) PM: LaVerne McKissick; BA: P.G. Talent
PIERCE, WEBB, & MAX POWELL (Decca) PM & BA: Moeller Talent
PIERSOL, JEANNIE (Cadet/Concept) PM: William A. Piersol
PILGRIMS, THE (Atlantic) BA: Ruston & Brenner
PINETOPPERS, THE (Decca) PM: Roy Horton
POCO PM: APA
PONCE, PONCIE (Worcester) PM: Joseph S. Schribman
PONY EXPRESS CO., THE (Crest) PM & BA: New Buhl Mgmt.
POOLES, THE (Southern City) PM: Harold Gilbert; also James Brinkly; BA: Pittsburgh Talent Agency
POOLE, CHERYL (Paula) PM: Entertainment Assocs.; BA: Marty Landau
POOR GIRLS, THE PM: Richard Bedrick; BA: Lake Front Talent
POPULAR FIVE (Minst) BA: Wm. Morris
POWDERPUFFS PM: Mrs. Ava Ave; also Ben Arden assoc.; BA: Ben Arden & assoc.
POWELL, JANE (Ranwood) PM: James Fitzgerald, BA: Wm. Morris
POWELL, MAX (see Webb Pierce)
POZO-SECO SINGERS (Columbia) PM: Albert B. Grossman; BA: Wm. Morris
PRESCRIPTION, THE (Antler) PM: Personality Prodc's; BA: Campus Concert Consultants
PRESTON, JOHNNA (ABC) PM: William Hall; BA: CMA
PRICE FLOWER SHOP PM: Jim Hollingsworth; BA: Syndicated Prodc's
PRICE, GILBERT (Columbia) BA: Ashley Famous
PRICE, JAY PM: Julian Portman; BA: George Soares
PRICE, KENNY (Boone) BA: Hal Smith
PRICE, RAY/ORCHESTRA WITH DIANA TRASK PM: Dub Albritten; BA: Ashley Famous; also One-Nighters
PRIDE & JOY, THE (CEI) BA: Lake Front Talent

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Continued from page 108

SEVEN SEAS BA: Ben Arden & Associates.
SHADES OF BLUE (Heritage) PM: Gene Kaye
SHADOWS OF KNIGHT, THE (Team) PM: Super K
SHAKESPEARE (Action) BA: Bennett Morgan; also Action Talents
SHAFER, WHITEY (RCA) PM: Ray Baker; BA: Jimmie Nicol
SHAMAN, HAPPY (London) PM & BA: Basch & Malloy
SHANATYS (K-Town) BA: America's Best Attractions
SHA-RAE, BILLY (Sepia) PM: New Concept Talent
SHARP, DEE GEE (Gamble) BA: Bennett Morgan; also Action Talents
SHAW, RAY (Karma) BA: Sam Coplin Theatricals
SHAYERS, CHARLIE BA: Bennett Morgan
SHAW, SKEETS/TRIO (American) PM: Phil Bernard
SHEARING, GEORGE (Capitol) BA: CMA
SHEETS, GEORGE (Gospel Singers) (Designer) PM: Style Wooten; BA: Park Ave. Talent
SHELTONS, THE (Dot) PM: Tommy Bee; BA: Stinger Talent
SHEP (Vanguard) PM: Jacob Richard Solman; BA: Wm. Morris
SHERMAN, DOUG, (Epic) BA: Associated Booking
SHERMAN, DON PM: Greift-Darris Mgm.; BA: Chartwell Artists
SHERMAN, JULIE (TA) PM: Larry Phillips; BA: Talent Attractions
SHERMAN, TONY (Tyler) PM: Tyler Willliams; BA: Wayne Ent. 2
SHERWOOD, ROBERTA (Deca) PM: Bill Ficks; BA: Coast Artists
SHERWOODS, THE (Cinema) BA: Associated Artists
SHILED, GOSPEL SINGERS PM: Patricia McGuire; BA: John H. Phillips
SHINNER, MURV (MGM) Motier Talent
SHIRKIES, THE (Scotter) BA: Associated Booking
SHIRLEY & SHEP (Whit) PM: Sure-Shot Mgm.; BA: APA
SHIRLEY & THE CAROUSELS PM: Eddie Robinson; BA: Bee-Gee Prod's; also Jim Gemmill
SHIRLEY, DON (Columbia) BA: CAMI
SMOND (Tyler) PM: Tyler Williams; BA: Wayne Ent. 2
SHONDCELL, TROY (TX) BA: Key Talent
SHORE, DINAH (Deca) BA: Wm. Morris
SHOREKUTS, THE (Pepper) PM: Gary Reames; BA: National Artists Attractions
SHOWMEN, THE (Brunnerwick) PM: Bowie G. Martin; BA: Bowmar Prod's
SHOWTIME, PARTS 1 & 2 (Candy Floss) BA: Central Booking alliance
SIGHTS OF SOUND/FEATURING ARLIN & GAYLE PM: Don Galloway; BA: Oceanic Prod's
SIGNATURES, THE (Argosy) PM: Herbert Paloff Assocs.; BA: Associated Booking
SILVER APPLES (Columbia) PM: Lee Magid; BA: CMA
SILVER BABY (Kapp) PM: Barry Bryant; BA: CMA
SILVER CABOOSE LTD. (Buddah) PM: Silver Caboose Ltd.
SILVERMAN (Columbia) BA: CMA
SOMETHING DIFFERENT (Thunder) PM: G. Knight
SOMER, BEAT (Capital) BA: Dominic Sicilia; BA: Sicilia Artists
SONICS, THE (Uni) BA: General Entertainment Corp.
SONNETS, THE BA: M. Morris
continued on page 112

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Continued from page 111

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SOUNDTRAX, THE (PM: Bob M.); BA: Webster Prod's

SOUP (Vanguard) PM & BA: Amphon

SOUTH FORTY PM: Arrhan Artists

SOUTHERNERS, THE (Jewel) PM: Robert E. Ford

SOUTHBOUND SOUL UNIT (United Artists) PM: Hubert Long

SOVINE, RED (Standby) PM & BA: Moeller Talent

SPACE (Community Prod's) PM: Elan Assoc.; BA: L. L. Caulfield Ent's

SPANKY & OUR GANG (Merceys) PM: Curley Tait; BA: CMA

SPARKS, OTIS (Bluesway) PM: Robert A. Messinger

SPARKS, RANDY (American Gramophone) PM: Billy Liebert; BA: Chartwell Artists

SPARKS, RANDY/COLLECTION, THE (American Gramophone) PM: Randy Sparks; BA: Chartwell Artists

SOUNDING WOOD AFFAIR (Kapp) PM: Daedalus Mgmt.; BA: Wm. Morris

SPHERE, JIMMY PM: Billy James

SPINNERES (Motown) PM: IMC; BA: Queen Booking

SPIRIT (Ode) PM: Lou Adler; BA: Carma Agency

SPIRITUAL CONSULATORS (Designer) PM: Style Wooten; BA: Park Ave. Talent

SPOELSTRA, MARK (Columbia) PM: Larry D. Fitzgerald

SPRINGFIELD, DUSTY (Philips) BA: CMA

SPRINGFIELD RIFLE, THE (Jorden) BA: General Entertainment Corp.

STACK PM: A.J.D. Mgmt.

STAIRSTEPS & CUBIE BA: Action Talents

STAPLES, THE (Stax) BA: Ashley Famous

STARDUSTERS PM & BA: Anark Music

STARK NAXED & THE CAR THEIVES (Sunburst) PM: Attack-Weller; BA: TheatreCorp. of America

STARLIGHTS, THE PM: Marianne Cook

STARR, BOBBY & THE VARIATIONS BA: Rodgers Agency

STARR, GORDON (Gandy) PM: IMC

STARR, KAY (Dot) PM: Bill Weems; BA: Wm. Morris

STARR, LUCILLE (Epic) BA: Marty Landau

STARR, RETA (Malas) PM & BA: Dick White

SOUNDS OF MODIFICATION (Jubilee) PM: Lou Fredo; BA: Associated Booking (Ira Blacker)

SOUNDS OF TYME PM: Bowie G. Martin; BA: Bowman Prod's

STATIC REACTIONS (Tyler) PM: Tyler Williams; BA: Wayne Ent's

STACER BROTHERS QUARTET (Columbia) PM: Saul Hoff; BA: CMA

STEARS, JUNE (Columbia) PM: Vic McAlpine; BA: Jimmie Klein

STEPHENWOLF (Dunhill) PM: Reb Foster; BA: Wm. Morris

STEVENS, APRIL (see Nina Tempo)

STEVENS, BOBBY/FAMILY (Designer) PM: Bobby Stevens; BA: Designer Gospel Attractions

STEVENS, BONITA (Pretty Girl) PM: Bobby Stevens; BA: P G Talent

STEVENS, CONNIE PM: Raymond Katz Ent's.; BA: Wm. Morris

STEVENS, MARK BA: Bennett Morgan

STEWARD, BILLY/CHOICE (PM: Billy Allen); BA: Universal Attractions

STEWARD, WYN (Capitol) PM: Jack McDadden; BA: Epic Artists Corp.

STILLROVEN, THE (A&M) BA: Central Booking alliance

STORM, BILLY (Ode) BA: Carma Agency

STONE COUNTRY BA: Wm. Morris

STIRRING, THE (Columbia) PM: Greif-Garris Mgmt.; BA: Associated Booking

STONE PONIES (see Linda Ronstadt)

STONEMAN, SCOTTY (led) BA: Bennett Morgan

STONEMAN, THE (MGM) PM & BA: Moeller Talent

STOVALL, VERN (Monument) PM: Dewey Groom; BA: Neon Artists

STRANGELOVES (Sire) PM: Roy Rickland

STRAWBERRY ALARM CLOCK (Uni) BA: Wm. Morris

STREET, BAR: Action Talents

STRIEDL, GENE (Atlantic) PM & BA: General Entertainment Corp.

STRIDERS, THE (Columbia) BA: Lindy Blakes; BA: Levitte Booking

STROMME, CAROL (Petie) BA: William Felber

STUCKEY, NAT (RCA) PM: Dick Heard; BA: Joe Taylor

SUGAR & SPICE (Kapp) PM: Guy Draper; BA: Wm. Morris

SUGAR BUSH, THE (Areial) PM: Mike Duckman

SUGAR CREEK (Metro-Media) PM: Peter Casperson

SUGAR, NANCY (Abnak) PM: Bankers Mgmt.; BA: Abnak

SUGAR SHOPPE, THE (Capitol) PM: Greengrass Ent's.; BA: CMA

SULLIVAN, CAROLYN (Philips) PM: Le Bill Music; BA: Mark V

SULLIVAN, JOHN L. (Nugget) PM: Bill C. Crawford; BA: Bill Crawford Agency

SULLIVAN, MAXINE BA: Bennett Morgan

SUMAC, YMA (Capitol) BA: Coast Artists

SUNNY & FAYETTE (Uni) PM: Le Bill Music; BA: Mark V

SUNSHINE COMPANY (Liberty) BA: APA

SUNSHINE RUBY (Ebb Tide) PM: Chas. Wright; BA: Empire Prod's

SUPA HEAT BA: Action Talents

SURPRISE PACKAGE (LHI) BA: General Entertainment Corp.

SWAN, BETTYE, & BAND (Capitol) BA: America's Best Attractions

SWEET INSPIRATIONS (Atlantic) BA: Queen Booking

SWEET ROLLE PM & BA: General Entertainment Corp.

SWEET YOUNGUNS BA: Rodgers Agency

SWINGIN' MEDALLIONS (Capitol) BA: Bill Lowery

SWINGING PLAYBOYS BA: Rodgers Agency

SYKES, KEITH PM: Bennet-Browsky Mgmt.

SYLVIA & MURS STRINGFIRE BA: Ben Arden Assoc's.

SYMPHONY JAZZ QUINNTE BA: Music & Drama Assoc's.

SYNDICATE OF SOUND (Amary-Mala) PM: Premier Talent Assocs.

SZABO, GAROR (Impulse) PM: Norman Schwartz

T C ATLANTIC (Candy Floss) BA: Central Booking alliance

T.I.M.E. (Liberty) BA: Wm. Morris

T.S.U. TORNADOS (Atlantic) PM: Skipper Lee Frazier/Bill McKay; BA: Associated Booking

TABBERT, BILL BA: Bennett Morgan

TAILGATE RAMBLERS, THE (Valon) BA: TheatreCorp. of America

TAJ MAHAL (Columbia) PM: Robert Fitzpatrick; BA: APA

TAMETTS (TA) PM: Larry Phillips; BA: Talent Attractions

TAMS, THE (ABC) PM & BA: Bill Lowery

TATE, GRADY (Skye) PM: Norman Schwartz

TAWNEY, JERRY (Tower) PM: A.D. Mgmt.

TAYLOR, BILLY/TRIO BA: Musical Artists

TAYLOR, BOBBY (Gardy) PM: IMC

continued on page 114

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Continued from page 114

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2-3, FEATURING TOM CONOBOY (Chartmaker) PM:
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TYMER-BECKLEY UNION, THE PM: Ted Beckley; BA:
S&H Ent's
TYMES, THE (Columbia) PM: Billy Jackson; BA:
Wm. Morris, also Bennett Morgan
TYNER, MCCOY (Blue Note) BA: LJBQ Concert Agency
UGGAMS, LESLIE (Atlantic) PM: SRO Artists; BA:
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ULTIMATE SPINACH (MGM) PM: Amphon; BA: Action
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UNION GAP (see Gary Puckett)
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VALENTE, CATHERINE (London) BA: Wm. Morris
VALENTE, JOE (Ron) PM & BA: Don Logan
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BA: Associated Booking
VALERY, DANa (ABC) PM: Jack Rael BA: CMA
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VALI, FRANKIE & THE FOUR SEASONS (Philips) BA:
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VALI, JUNE BA: Wm. Morris
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VAN DYKE, LEO (Warner Bros.-7 Arts) PM: Gene
Nash; BA: Hubert Long
VAN DYKE, VONDA KAY BA: APA
VAN RONK, DAVE (MGM) PM: Bennett Glotzer
Dennis Katz
VANILLA FUDGE (Ato) PM: Phil Besile
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Woods; BA: Ernie Pep
VARE & BAILLY CO., CHANTEURS DE PARIS (Bar-
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VARNER, DON PM: William Crump
VASSY, KIN (American Gramaphone) PM: Randy
Sparks; BA: Chartwell Artists
VAUGHN, CARL (Monument) PM: Carl Patton; BA:
Marie Patton
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BA: Ashley Famous, also Bennett Morgan
VAUGHN, SARA (Mercury) BA: Associated Booking
VAUGHN, SHRILY (Chumley) PM: Otis Pollard
VEE, BOBBY (Liberty) PM: Arnold Mills; BA:
Wm. Morris
VELVET KNIGHT (Metro Media) PM: Terry Phillips;
BA: Ruston & Brenner
VENTURAS (Commonwealth) PM: Adrian Willis; BA:
Bee Gee Productions
VENTURES, THE (Liberty) PM: Nick Savano
VENUTI, JOE (Columbia, Gold Crest) BA: Music &
Drama Assocs.
VERA, BILLY (Atlantic) BA: Wm. Morris
VERNON, KENNY (Charly) PM: Jack McFadden; BA:
Gm & Artist Corp.
VERROS, KAREN PM: Raymond Katz Ent's
VERSATILES (SteeleTown) PM: Gordon Keith; BA: BJ
Ent's
VIBRATIONS, THE (Epic) PM: Irv. Nathan; BA: Queen
Booking
VICAR AND THE DEACON BA: Beacons & Associates
VICKERY, MACK (Boone) BA: Hal Smith
VIN D IN LIN, AL (Blondie) PM & BA: Mace Prod'n's
VINCENT, GREG BA: Jackson Artists
VINTON, BOBBY (Epic) BA: Wm. Morris
VIVATONES, THE (Soultrack) BA: National Booking
VOGUES, THE (Reprise) PM: Elmer Willett; BA:
Wm. Morris, also America's Best Attractions
VOICES FOUR, THE (Monitor) PM: David M. Koffman
VON SCHMIDT, ERIC (Prestige) PM: Manuel Green-
hill

WADE, ADAM (Warner Bros.-7 Arts) PM: Mort Cur-
ris-Al Wilde; BA: Wm. Morris
WAGNER, BERT (Atlantic) BA: Top Billing
WAKELY, JIMMY (Shasta) BA: Marty Lundau
WAKELY, JOHNNY (Decca) BA: Marty Lundau
WALK ON WATER PM: Frank Borsa Associates; BA:
Collegiate Associates
WALKER, BILLY (Monument) BA: Top Billing
WALKER, JERRY JEFF (Atco) PM: Bennett-Brovsky
Mgmt.; BA: Ashley Famous
WALKER, JUNIOR, & THE ALL-STARS (Soul) BA:
Universal Attractions
WALL OF SOUND BA: Dennis Cooke
WALLACE, JERRY (Liberty) PM: Cliffie Stone; BA:
Key Talent; also Marty Lundau
WALLIS, SHANI (Kapp) BA: CMA
WALTERS, MAMIE (Tyler) PM: Tyler Williams; BA:
Wayne Ent's
WALTON, WILBUR JR. (1-2-3) PM: Paul Cochran;
BA: Bill Stowers Talent
WARD, CLARA/SINGERS (Capitol, Dot) PM: William
Lob Jr.; BA: Eshman Boomer
WARD, REE PM & BA: Dick White
WARING, FRED (Decca) PM: Murray Luth; BA: Wm.
Morris
WARNER, ROY, & THE WARNER BOYS (Camaro) PM:
Style Wooten; BA: Style Booking
WARNER, SONNY BA: Ted Bodnar
WARRREN, W. D. (Soultrack) BA: National Booking
WARWICK, DEE-DEE (Mercury) PM: Jean Powell; BA:
Queen Booking
WARWICK, DIonne (Scepter) PM: Wand Mgmt.;
BA: Wm. Morris
WAS HING, ALBERT (Fraternity) PM & BA: Tri-
angle Talent
WASHINGTON, ELZA NA (Sound Stage 7) BA: Key Talent
WASHINGTON, JACKIE (Vanguard) BA: Folklore
Productions
WASHINGTON, LOU (Steeltown) PM; Gordon Keith;
BA: Ent's
WATEROOF TINKERTOY THE (Laurie) PM: Ed
Vallone; BA: Associated Booking
WATERS, MUDDY (Chess) PM: Robert A. Messinger
WATERS, VIC & THE ENTERTAINERS (Capitol) PM:
Jay-Beach Artist & Promotions; BA: Rodgers Agency
WATSON, DAVID PM: Raymond Katz Ent's; BA:
Robert Lantz

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CAMPUS ATTRACTIONS

Continued from page 116

WATSON, DOC (Vanguard) PM: Manuel Greenhill
WATSON, JAMES (Lehar) PM: Lee C. Plaster
WATSON, JOHNNY "GUITAR" (Venture) BA: Lee Craver's Prod'ns
WATTS 103RD STREET RHYTHM BAND (Warner Bros. 7 Arts) PM: Pure Cane Mgmt.; BA: CMA
WATTG, DONNY B. (Vanguard) PM: & BA: Amphion
WAYNE, BUDDY (Capitol) PM: Cliffie Stone
WAYNE, PAULA (Colgems) PM: Alan Sherr; BA: Ashley Famous
WE FIVE (A&M) BA: Chartwell Artists
WE THE LIVING PM: Scott A. Cameron & Assocs.; BA: CBC Enter.
WECHTER, JULIUS, & THE BAJA MARIMBA BAND (A&M) BA: CMA
WEDGE, THE (Hot Line) PM: Gary Levine; BA: Hot Line Ent.
WEEDS, THE PM & BA: Ron Sweeney
WELLINGTONS BA: Triangle Talent
WELLS, JEAN (Calla) PM: Clyde Otis; BA: Universal Attractions
WHITE, BOOKER (Arhoolie) BA: Folklore Productions
WHEATSTONE BRIDGE (Splitsound) PM & BA: Michael Whalen
WEST, DOTTIE, & THE HEARTACHES (RCA) PM & BA: Avalon Prod'ns
WELLS, JUNIOR (Blue Rock) PM & BA: Avalon Prod'ns
WELLS, KITTY (see Johnny Wright)
WELLS, JEAN (Calla) PM: Clyde Otis; BA: Universal Attractions
WELLS, KITTY (see Johnny Wright)
WELLS, MARY (LeMar, PM: Lee C. Plaster
WELLS, RANQUI (Pete) PM: Chris Peterson
WRIGHT, SANDRA (see John Wright)
WRIGHT, JIMMY (Steeltown) PM: Gordon Keith; BA: BJ Ent.
WRIGHTSON, EARL, & LOIS HUNT BA: Wm. Morris
WRIGHT, JOHNNY (Armour) PM: Si Bowlby; BA: Avalon Prod'ns
WHITE, AL, & THE HI-LITERS (Folkways) PM: Evelyn Jones; BA: National Booking
WHITE, BOOKER (Ardoot) BA: Ancier Productions
WHITE JR., JOS (United Artists) PM: Yorktown Talent Assocs., BA: Associated Booking
WHITE, JUDY (Buddah) PM: Schwab-Merstein; BA: Wm. Morris
WHITE LIGHTNING PM: BA: Beacomm & Assocs.; also Terrance Phillips
WHITING, MARGARET (London) PM: Lloyd Greenfield
WHITMAN, SLIM (Imperial) PM: Moeller Talent; BA: Moeller Talent, also Don Howard
WICHITA FALL (Liberty) PM: Bernard/Williams/Price
WILD, BOBBY (Canary) PM: Janice Miles; BA: Earl Miles
WILDEWODS, THE (Cedart/Concept) PM: Trod Nossel Prod's
WILKES, BEVERLY (Pretty Girl) PM: Style Wooten; BA: P.G Talent
WILLIAMS, ALEX, & THE MUSTANGS (Soultrack) BA: National Booking
WILLIAMS, ANDY (Columbia) PM: Bernard/Williams/Price; BA: Chartwell Artists
WILLIAMS, BOBBY (MGM) PM: Bill Starnes
WILLIAMS, DICK PM: Robert Appere; BA: Lil Cumber
WILLIAMS, ELTON (Banner) PM: Bill C. Crawford; BA: Bill Crawford Agency
WILLIAMS, FRANK, & THE ROCKATEERS (Phil-L.A. Soul) BA: America's Best Attractions
WILLIAMS, GREG/ERI (Capitol) PM: David Schine
WILLIAMS, HANK JR. (MGM) PM: Buddy Lee; BA: Aud-Lee
WILLIAMS, JOE (Liberty) PM: John Levy; BA: Ashley Famous
WILLIAMS, LARRY (Bell) PM: Si Siman; BA: Top Talent
WILLIAMS, DONNY (MGM) PM: Kragen/Fritz (Ron Martin)
WILLIAMS, MAURICE, & THE ZODIACS (United Artists) PM: Harry Goins; BA: Bowman Prod'ns
WILLIAMS, PAT (MGM) BA: Peter Faust
WILLIAMS, ROBERT PETE PM & BA: Avalon Prod'ns
WILLIAMS, ROGER (Kapp) PM: Walter Kramer; BA: CMA
WILLIAMS, TEX (Boone) PM: Jim Halsey
WILLIS BROTHERS (Starday) PM & BA: Moeller Talent
WILL-O-GHEES (S.C) PM: Arkham Artists; BA: Wm. Morris
WILSON, AL (Soul City) PM: Marc Gordon Jr.; BA: Associated Booking
WILSON, NANCY (Capitol) PM: John Levy; BA: Ashley Famous
WILSON, RON (Columbia) PM & BA: Ron-Brian Music
WILSON, STAN (Fantasy) BA: Brainerd Agency
WINGS (Dunhill) PM: Mike Martrineau; BA: Associated Booking
WINNERS CIRCLE, THE PM: Herbert Palloff Assocs.; BA: Admiral Talent
WINTERS, JUANITA (Accent) PM: Scott Seely
WINTERS, RUBY (Diamond) PM: Bill Sizemore; BA: Nadeg Talent
WINTERS, SUEY, (Giibbi) PM: James Ross/Gilda Woods; BA: Ernie Pep
WISE, DEAN (Accent) PM: James E. Foster, BA: Allen-Warren
WISEMAN, MAC (MGM, Dot) BA: Mac Wiseman
WITHERSPOON, JIMMY (Bluesway) PM: Concert House, BA: Bennett Morris; BA: Hubert Long
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WOMACK, BOBBY (Minist) BA: Ashley Famous
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WOOD, GRAY (Canyon) PM & BA: Earl Miles
WOOD, E. ZANE & THE DOMINION (Proctor) BA: McConkey Artists
WOODS, CHICO (Blue Rock) PM & BA: National Booking
WOODS, DAVID PM: Herbert S. Dart
WOODY'S TRUCK STOP (Smash) PM: Paul E. Fishkin
WOODY, SHEF (MGM) PM: Doug Cooper; BA: Omac Artist Corp.
WORKMAN, ELEANOR (Reena) PM: Mark Royner; BA: Worldwide Christian Fellowship Music Assn.
WRIGHT, BETTY (Atlantic) PM: Willie Clark; BA: Music Talent Assocs.; also Universal Attractions
WRIGHT, EUGENE/JAZZ 69-70 PM: Robert M. Gewald
WRIGHT, JIMMY (Steeltown) PM: Gordon Keith, BA: BJ Ent.
WRIGHT, KITTY WELLS SHOW (Decca) PM & BA: Moeller Talent
WRIGHT, SANDRA, & CANNED SOUL SHOW (Coral) PM: Denver Anderson; BA: Hubert Long
WRIGHTSON, EARL, & LOIS HUNT BA: Wm. Morris
WRONG BLACK BAG (Mainstream) PM: Trod Nossel Prod's
WYATT, GENE (Paula) PM: Entertainment Assocs.; BA: Don Logan
WYNNE, TAMMY (Epic) PM: Jack Raet; BA: Hubert Long
TANCY, EMILY BA: Wm. Morris
YANKEE DOLLAR, THE (Dot) PM: Claridge Mgmt.
YARBROUGH, GLENN (Warner Bros. 7 Arts) PM: Martin Cohen; BA: Ashley Famous
YARBROUGH, MARTIN (Argo) BA: Brainerd Agency
YARKONI, YAPPA, & ERIC Semon Assocs.
YELLOW BALLOON (Canterbury) BA: Associated Booking
YELLOW BRICK ROAD, THE (Laurie) PM: Victor Piccardello/Dennis Lorenzo
YELLOW PAYGES BA: Action Talents
YOUNG, BILLY (Shout) PM: Phil Walden; BA: Walden Artists & Promos
YOUNG, Faron, & THE DEPUTIES (Mercury) PM & BA: Moeller Talent
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YOUNG IDEAS, THE (Date) PM: Henry Casella; BA: Associated Booking
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YOUNG, RALPH (see Tony Sandler)
YOUNG SAVAGES BA: Universal Attractions
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YOUR FATHER'S MUSTACHE BA: Assoc. Booking & Promo
YOUR FATHER'S MUSKETEER BA: Bosch & Mallon; also Ashley Famous
YUKO, TIMI (Liberty) PM: Lee Magid
ZAPPA, FRANK (Bizarre) PM: Herb Cohen; BA: Bizarre Prod's
ZARATHUSTRA BA: Beacomm & Assocs.
ZEITLIN, Denny BA: Bennett Morgan
ZITO'S MAGIC SHOPPE BA: Gino Grasso (see John Zeito)
ZODIACS, THE (Canary) PM: F. C. Leavens; BA: Associated Booking
ZOUNDS, THE (Hot Line) PM: Gary Levine; BA: Hot Line Ent.
CONDUCTORS

ABRAXANUEL, MAURICE (Vanguard) BA: Hurok
ALCANTARA, THEO PM & BA: David Schiffmann
ANTONINI, ALFREDQ BA: Thora Dispeker
BALAZS, FREDERIC (CRI) BA: Music & Drama assoc.
BARBENBOIM, DANIEL (Angel) BA: Hurok
BELLIUCCI, PIERO BA: Hurok
BLOOMFIELD, THEODORE BA: Hurok
BONYNCE, RICHARD (London) BA: Colbert Artists
BORGHE, VICTOR BA: APA
BOULEZ, PIERRE (Columbia, Nonesuch) BA: Hurok
BUCKLEY, EMERSON BA: Herbert Barnett
BUKETOFF, IGOR BA: Herbert Barrett
BYRD, DONALD (Blue Note) PM & BA: David Schiffmann
BUONNGE, RICHARD (London) BA: Colbert Artists
BELLUGI, PIERO BA: Hurok
BARENBOIM, DANIEL (Angel) BA: Hurok
ALCANTARA, THEO PM & BA: David Schiffmann
ABRAVANEL, MAURICE (Vanguard) BA: Albert Kay Assocs.

CHAMBER GROUPS

ACCADEMIA MONTEVERDIANA (AMBROSIAN CONSORT) (Vanguard) PM & BA: Albert Kay Assocs.
AEOLIAN CHAMBER PLAYERS (CRI) PM & BA: Mildred Shagal
ALMA TRIO (Decca) BA: Mariedi Anders
AMADEUS QUARTET (DDG) BA: Mariedi Anders
AMATI ENSEMBLE BA: CAMI
AMERICAN ARTS TRIO BA: Anne J. O'Donnell
AMERICAN BRASS QUARTET BA: Herbert Barnett
ARS NOVA TRIO PM & BA: Eastman Boomer
BALSAM-KROLL-HEIFITZ TRIO BA: Colbert Artists
BAROQUE FESTIVAL PM: Antony J. Graves; BA: International Artists
BARTOK QUARTET (Vanguard) PM & BA: Ann Sumner
BERLIN PHILHARMONIC OCTET (DDG) BA: Mariedi Anders
BERENDE QUARTET BA: Colbert Artists
BRIGGS, JOHN/CONSORT WITH SALLY TERRI PM: Antony J. Graves; BA: International Artists
BOSTON SYMPHONY CHAMBER PLAYERS (CRA) BA: Judson, O'Neill, Beall & Steinway
BRASS ARTS QUINTET PM & BA: Eastman Boomer
BRAZILIAN QUARTET BA: Colbert Artists
CADIR QUARTET BA: Beverly Hoffmann
CALIFORNIA CHAMBER PLAYERS BA: Artists' Alliance
CAMERATA BARILOCHE BA: Herbert Barnett
CHAMBER PLAYERS (Institute of Chamber Music) BA: New York Review Presentations
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CAMPUS ATTRACTIONS
Continued from page 120

CHAMBER SYMPHONY FROM THE SYMPHONY OF THE NEW WORLD (BENJAMIN STEINBERG) PM & BA: Mary Specter

CHUNG TRIO OF KOREA BA: CAMI

CLARINET TRIO AND STRING QUARTET BA: Melvin Kaplan

CLARION WIND QUARTET BA: Eric Semons Associates

CONNECTICUT CHAMBER ORCHESTRA BA: Frithingham Mgmt.

CONSORT OF VIOLS (NEW YORK PRO MUSICA) BA: CAMI

CUERDA SORIANA PM: Alberta Nomin

CUMBERLAND TRIO, THE BA: Michael Podolli

DANIELA DI CAMPO DUO BA: Tornay Mgmt.

DEAN WATERMAN DUO BA: Eriko Horihata

DELLER CONSORT (Vanguard, Harmony Mundia) BA: Marledi Anders

DERIDDER, STUART & LINDA BA: Albert Kay Associates

DORIAN QUARTET BA: CAMI

EARLY MUSIC QUARTET BA: Colerton Artists

EASTMAN BRASS QUARTET (Vox, Turnabout) PM & BA: Eastman Boomer

EASTMAN QUARTET BA: Herbert Barrett

ENGLISH CHAMBER ORCHESTRA BA: Hurok

ENGLISH CONSORT OF VIOLS BA: Melvin Kaplan

FESTIVAL PLAYERS OF CALIFORNIA PM: Dorese Reid

FESTIVAL WINDS BA: Melvin Kaplan

FINE ARTS QUARTET (Milwaukee) BA: New York Review Presentations

FIRST LUTE QUARTET BA: Melvin Kaplan

FIRST STRING TRUMPET QUARTET (ARM) PM & BA: Eastman Boomer

FRANCESCO CHAMBER TRIO BA: Thea Dispeker

GARWERI STRING QUARTET (RCA) BA: Judson, O'Neill, Beall & Steinway

GANGNAM STRING QUARTET (Seraphim) BA: Colerton Artists

IOWA STRING QUARTET BA: Albert Kay Associates

JULLIARD STRING QUARTET (RCA, Columbia) BA: Colerton Artists

KEMP, EMME/TRIO PM: Wallace Magill; BA: Elwood Emerick

KOECKERQ QUARTET BA: Colerton Artists

KROLL STRING QUARTET PM & BA: Sheldon Soffer

LARK WOODWIND QUARTET PM & BA: Sheldon Soffer

LA SALLE QUARTET (DGG) BA: Marledi Anders

LENOX QUARTET BA: Herbert Barrett

LONDON GABRIELI BRASS ENSEMBLE (DGG) PM & BA: Eastman Boomer

LOS ANGELES BRASS SOCIETY BA: Artists' Alliance

LOS ANGELES STRING QUARTET (Crystal) BA: Artists' Alliance

LYRIC ARTS TRIO PM: self-managed

MASTERS VIRTUOSI OF NEW YORK, THE (Master Virtuosi Records Society) PM: Robert M. Gewald

MELOS ENSEMBLE (Angel, L'Oiseau Lyre) BA: Hurok

MINNEAPOLIS BRASS QUARTET BA: Tornay Mgmt.

MODERN JAZZ QUARTET (Apple) BA: Music & Drama Associates

MODERN STRING WIND QUARTET FROM ARGENTINA BA: Tornay Mgmt.

MUSIC FROM MARLBORO BA: CAMI

MUSICA VIVA TRIO PM & BA: Sheldon Soffer

MUSICAL ARTS TRIO BA: CAMI

NEW ART STRING TRIO PM & BA: Sheldon Soffer

NEW BOSTON PERCUSSION ENSEMBLE PM & BA: Eastman Boomer

NEW PERCUSSION QUARTET BA: Gieser Mgmt

NEW YORK BRASS QUARTET BA: CAMI

NEW YORK CHAMBER SOLOISTS BA: Melvin Kaplan

NEW YORK LYRIC ENSEMBLE PM & BA: Bernard & Rubin

NEW YORK PERCUSSION TRIO BA: Phil Tippin

NEW YORK PRO MUSICA BA: CAMI

NEW YORK STRING SIXTEKT BA: Colerton Artists

NEW YORK TRIO DA CAMERA BA: National Music League

NEW YORK WOODWIND QUINTET BA: Herbert Barrett

NIEUW AMSTERDAM TRIO (Decca) PM & BA: Judith Lieger

NORTHERN SYMPHONIA (Mace) PM & BA: Albert Kay Associates

NORTHWEST WINDSOUND ENSEMBLE BA: Virginia Symphony Concert Div.

OCTET FROM THE SYMPHONY OF THE NEW WORLD PM & BA: Mary Specter

ORCHESTRE DE CHAMBRE DE BRUXELLES BA: Albert Kay Associates

ORIGITAL PIANO QUARTET, THE BA: Elwood Emerick

P. D. Q. BACH (Vanguard) PM: Peter Schickele; BA: Hurok

PACIFIC STRING TRIO BA: Albert Kay Associates

PARRENIN QUARTET (HMV) BA: Marledi Anders

PHILADELPHIA STRING QUARTET (CRI) PM & BA: Mildred Shagal

PHILIPPIA WOODWIND QUINTET PM & BA: Sheldon Soffer

PHILHARMONIA TRIO (CRI) BA: Herbert Barrett

PHILHARMONIA WOODWIND QUARTET & BA: Anne J. O'Donnell

PRAGUE CHAMBER ORCHESTRA BA: CAMI

PRINCETON STRING QUARTET BA: Albert Kay Associates

PROKOFIEV QUARTET BA: Marledi Anders

QUARTETTO DI ROMA BA: Albert Kay Associates

RICHARDS QUARTET BA: Albert Kay Associates

ROTH QUARTET BA: Eric Semons Associates

SCHOENFELD TRIO BA: International Artists

SOLISI DI ROMA PM & BA: Ann Summers

SYMPHONY JAZZ QUARTET BA: Music & Drama Associates

SYNTAGMA MUSICUM PM & BA: Sheldon Soffer

TOLEDO STRING QUARTET BA: Lorraine Shaffer

TOULOUSE CHAMBER ORCHESTRA (Philips) BA: Marledi Anders

TRIO DI TRIESTE (DGG) BA: Marledi Anders

TRIO FLUITO DOLCE BA: Melvin Kaplan

VENIEN BRASS BA: Melvin Kaplan

VIENNA BAROQUE ENSEMBLE (Musical Heritage Society) BA: Gewald Mgmt.

VIRTUOSI DA CAMERA BA: Eric Semons Associates

WESTWOOD WIND QUARTET BA: Artists' Alliance

WYSZYNSKI CHAMBER ENSEMBLE PM & BA: R. Wysynski

ZURICH CHAMBER OCTET BA: Albert Kay Associates

INSTUMENTAL DUOS

AUSTRIAN CHAMBER DUO BA: Eric Semons Associates

BAROQUE DUO PM & BA: Bernard & Rubin

BENCINI & LEE BA: Albert Kay Associates

CASADESUS, ROBERT & GARY (Columbia) BA: CAMI

COFFEE, MARY ANNIS & WARREN BA: Music & Drama Associates

CONTIGUGLIA, RICHARD & JOHN BA: Hurok

COX, JOHN/DUO PM: Antony J. Graves; BA: International Artists

DUE DRINKKALL DUO BA: Albert Kay Associates

DOMB DUO BA: Thea Dispeker

DUO GORINI-LORENZI BA: Albert Kay Associates

DUO DI HEIDELBERG (EDITHE HENRICI & HANS-HELMUT SCHWARZ) BA: Eric Semons Associates

HODGINS & HOWARD BA: CAMI

KAHNWISCHER, ALFRED & HEIDI PM & BA: Frithingham Mgmt.

KELLEY, FRANCES & ARNOLD BA: Michael Podolli

KONTAKSCHEN, ALFONS & ALOYS BA: Marledi Anders

LOFT ABRAM & ARIHAD BASILE BA: New York Review Presentations

LONGSTRETH & ESCOSA (Carriage) BA: CAMI

MA SI-CHON & TUNG KWONG-KWONG (Insignia) PM: Pacific World Artists BA: CAMI

MARRASSINO & CECCARONI BA: Antony J. Graves; BA: International Artists

MARLOWES, THE BA: CAMI

MASTROGIOACOMO, NORMA & LEONARD BA: Beverly Hoffman

MEDLEYS, THE PM & BA: Eastman Boomer

MENNIN, YALTAH & JOEL RYCE (Everest) BA: CAMI

MITCHELL-RUFF DUO (Epic) BA: Music & Drama Associates

NEAL-GADD DUO PM: Marjorie Jackson; BA: Otto Kapell Co.

NEELEY-DE KEYSER DUO BA: Thea Dispeker

NELSOVA & JOHANNESSEN BA: CAMI

PEINEMANN, EDITH, & JOGER DEMUS BA: CAMI

PHILLIPS & RENZULLI/DOU BA: Tornay Mgmt.

POMPONIO & ZARATE BA: Herbert Barrett

RABINO, BENNO & SYLVIA (Decca) BA: CAMI

RAINER TWINNS PM & BA: Roger Herriman

RAPOAL DI VETRON/LACROIX BA: Colerton Artists

READ-ABEL DUO BA: Thea Dispeker

RITTER-ALLEN DUO BA: Anthony J. Graves; BA: International Artists

ROLLINO & SHEFFIL PM & BA: Sheldon Soffer

ROMAN, JOSEFFE & YVETTE (Kapp) PM & BA: Mildred Shagal

SCHOENFELD DUO BA: International Artists

SMETENA DUO PM: Anthony J. Graves; BA: International Artists

STECHER & MOROWITZ (Everest) BA: Judson, O'Neill, Beall & Steinway

VONSKY & RABINO (Decca, RCA) BA: CAMI

WEBSTER, MICHAEL & BEVERIDGE PM & BA: Roger Herriman

WEEKLY & ARGANBRIGHT BA: Eric Semons Associates

DUO WEISMAN/MIRANDA BA: Tornay Mgmt.

WHITMORE & LOWE (RCA, Capitol) BA: CAMI

WORTH/CREO DUO PM & BA: Richard Torrence

YANKOW & REDMOND BA: International Artists

ZADOR, ERIKA, & CHARLES GOULD BA: Michael Podolli

ZASLEV, BERNARD & NAOMI BA: New York Review Presentations

ACCORDION

LAVELL, TONY (Folkways) PM & BA: Martha Moore Smith

CELLO

BERBERIAN, VANE BA: self-booked

CHRISTENSEN, ROY BA: Music & Drama Associates

CHUNG, MYUNG WHA BA: CAMI

DAVIS, DOUGLAS BA: CAMI

DE SARAM, RONAN BA: Herbert Barrett

DOME, DANIEL BA: Thea Dispeker

DU PRE, ANHUIE (Angel) BA: Hurok

EPPERSON, GORDON BA: International Artists

FOSTER, LAWRENCE BA: CAMI

FOURNIER, PIERRE (Decca) BA: CAMI

continued on page 124
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CAMPUS ATTRACTIONS
Continued from page 122

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GREENHOUSE, BERNARD PM & BA: Sheldon Softer
GUTMAN, NATASJA BA: Mariedi Anders
HARAN, MICHAEL BA: Hurok
HONEYCUT, HENRI BA: Thea Dispeker
JANICR, ANTONIO (Vanguard, Bach Guild) BA: Hurok
JOACHIM, HEINRICH BA: Eric Semon Assocs.
KATES, STEPHEN (RCA) BA: Judson, D'Onelli, Beall & Steinway
KROSNICK, JOEL BA: Melvin Kaplan
MARKEVERTH, ARN: Ann-Vacinella Assocs.
MOORE, KERMIT PM: Benjamin Patterson
MUNKOE, LORNE BA: Tornay Mgmt.
NELSVA, ZARA (London, Vanguard) BA: CAMI
OLSFSKY, PAUL BA: Eric Semon Assocs.
Palm, SIEGFRIED (GGG, Vox Wergo, Concert Hall) BA: Mariedi Anders
PARISOT, ALOO BA: Herbert Barrett
PIATOSKY, GREGOR (RCA) BA: Hurok
PIOTROWSKI, MATTHEW PM & BA: David Schiffmann
R.M. ROVE, LEONE (Columbia) BA: CAMI
SANDBERG, JACOB (Columbia) BA: CAMI
SCHUTZ, JOSEPH (Vox) BA: Alexander Haas
SILBERSTEIN, JACOB BA: Judith Lieber
STARKER, JANOS (Mercury) BA: Colbert Artists
STEVENS, SYDNEY BA: Colbert Artists
WALEVSKA, CHRISTINE PM & BA: Frank E. Scully

CLARINET
DE MIKOV, GERVAIS (Angel, London) BA: Hurok
MILOS, VICHEL, CHESTER PM & BA: David Schiffmann

DOUBLE BASS
KARR, GARY PM & BA: Sheldon Softer
RHEIN, WILLIAM PM & BA: David Schiffmann

FLUTE
Baker, JULIUS PM: Pacific World Artists
BARON, SAMUEL PM & BA: Sheldon Softer
DEBOST, MICHEL (Angel) BA: Marieli Anders
GAZZELLONI, SEVERINO (RCA, RCA Italiana, Philips) PM & BA: Adam Summers
LARJEU, WARENE BA & BA: David Schiffmann
LAFOREST, YSUESF (Atlantic) BA: Music & Drama assocs.
RAMPAL, JEAN-PIERRE (Philips) BA: Colbert Artists
SCHAEFFER, ELAINE BA: Hurok
STEVENS, PAULA (Columbia) PM: Susan Wadsworth
WYSNICKI, RICHARD (Music Library) PM & BA: R. Wysnicky

FRENCH HORN
DE LEONE, CARMON BA: Music & Drama assocs.
RUT, WILLIE (Columbia) BA: Music & Drama assocs.

GUITAR
ALMEIDA, LAURINDO (Capitol) BA: Wm. Morris
BARBOSA-LIMA, ANTONIO CARLOS PM: Jay Hoffman
BREM, JULIAN (RCA) BA: Hurok
COFFEY, WARREN BA: Music & Drama assocs.
DE LA TORRE, REY (Epis) BA: Herbert Barrett
DIAZ, ALFIO (Vanguard, Angel) PM & BA: Mildred Shagel

GMILIA, OSCAR (Angel) BA: Colburt Artists
LORIMER, MICHAEL PM & BA: Ann Summers
MATTTHWS, WILLIAM PM & BA: Eastman Bohmer
MOREL, JORGE BA: Eric Semon Assocs.
NIELSEN, NICOLAI BA: National Music League
PARKER, CHRISTOPHER (Capitol) BA: CAMI
RAGGOSINN, KONRAD BA: Alpert Kay Assocs.
RAMOS, MANUEL LOPEZ BA: International Artists Agency
ROMERO, ANGEL (Mercury) BA: CAMI
ROMERO, CEGNIO (Mercury) BA: CAMI
ROMERO, PEPE (Mercury) BA: CAMI
ROMEROS, THE (Mercury) BA: CAMI
RUBIO, MIGUEL BA: American Program Bureau
SABICAS (RCA) PM: Marcel Ventura
SUGIOVA, ANDREES (Decca) BA: Hurok
VISER, DICK (Philips) PM & BA: Frothingham Mgmt.
WEBB, BUNYAN BA: Anne J. O'Donnell
WILLIAMS, JOHN (Columbia) BA: Hurok

HARP
DILLING, MILDRED (Urania) PM: N. Thompson
GOODMAN, GERARD (Troubadour-harpsit) PM: Durigon & Friscon
RAGGOSINN, KONRAD BA: Alpert Kay Assocs.
ROMERO, ANGEL (Mercury) BA: CAMI
ROMERO, CEGNIO (Mercury) BA: CAMI
ROMERO, PEPE (Mercury) BA: CAMI
ROMEROS, THE (Mercury) BA: CAMI
RUBIO, MIGUEL BA: American Program Bureau
SABICAS (RCA) PM: Marcel Ventura
SUGIOVA, ANDREES (Decca) BA: Hurok
VISER, DICK (Philips) PM & BA: Frothingham Mgmt.
WILLIAMS, JOHN (Columbia) BA: Hurok

HARP SICHORD
BREWER, EDWARD BA: National Music League
FULLER, ALBERT BA: Melvin Kaplan
KIPNIS, IGOR (Columbia, EMI, Kapp) PM & BA: Albert Kay Assocs.
KIRKPATRICK, RALPH BA: Herbert Barrett
LEWIS, DOROTHY BA: Quill Assocs.
MARLOWE, SYLVIA BA: New York Review Presentations
READ, WILLIAM BA: Thea Dispeker
ROG, IRA BA: Douglas A. MacTheather
VALENTI, FERNANDO (Westminster, Columbia) BA: Tornay Mgmt.

LUTE
LADONE, JOSEPH BA: Melvin Kaplan
RAGGOSINN, KONRAD BA: Albert Kay Assocs.

MANDOLIN
ANDEO, GIUSEPPE PM & BA: Sheldon Softer
OBOE
ADELSTEIN, STEPHEN PM & BA: David Schiffmann
ROSEMAN, RONALD PM & BA: Sheldon Softer

ORGAN
AKIN, NITA BA: Lilian Murtagh
ANDERSON, ROBERT BA: Lilian Murtagh
Baker, ROBERT BA: Lilian Murtagh
BIGS, E. POWER (Columbia) PM & BA: Johanna Giwosky
COCI, CLAIRE BA: Lilian Murtagh
CRAGHEAD, DAVID BA: Lilian Murtagh
CROZIER, CATHERINE (Apollon) BA: Lilian Murtagh
DUMMER, DONALD PM & BA: Richard Torrence
DURUFLE, MARIE-MADELEINE BA: Lilian Murtagh
DURUFLE, MAURICE BA: Lilian Murtagh
ELLSASSER, RICHARD (MGM, Kapp, RCA Red Seal, Sacred) BA: Elwood Emrick

Ferguson, RAY BA: Lilian Murtagh
FOX, VIRGIL (RCA, Capitol, Command, Decca) PM: Marshall Vaeger
GEOGHAGAN, FREDERICK PM & BA: Richard Torrence
HAMILTON, JERALD BA: Lilian Murtagh
HANCOCK, GEORGE BA: Lilian Murtagh
HOLLOWAY, CYTHE BA: Lilian Murtagh
HUNSFORD, PETER BA: Lilian Murtagh
JACKSON, FRANCIS BA: Lilian Murtagh
JEANS, SUSI BA: Lilian Murtagh
JENSEN, WILMA BA: Lilian Murtagh
JONES, JOYCE PM & BA: Richard Torrence
LANGLAYS, JEAN BA: Lilian Murtagh
LARSEN, LYN PM & BA: Richard Torrence
LIPPINCOTT, MARILYN BA: Lilian Murtagh
MASON, MARYLynn BA: Lilian Murtagh
MCDonald, DONALD BA: Lilian Murtagh
PARKEN, DAVID PM & BA: Frothingham Mgmt.
ROGGE, LIONEL (Vox) BA: Lilian Murtagh
SCHNEIDER, MICHAEI BA: Lilian Murtagh
SWALL, FREDERICK BA: Lilian Murtagh
TEAGUE, WILLIAM BA: Lilian Murtagh
THOMAS, LADD BA: Lilian Murtagh
WEATHER, JOHN BA: Lilian Murtagh
WEB, GILLIAN BA: Lilian Murtagh
WINTER, WILLIAM BA: Lilian Murtagh
WORTH, TED ALAN PM & BA: Richard Torrence

PERCUSSION
LATIMA, JAMES PM & BA: Frothingham Mgmt.
ROACH, MAX (Impulse, Atlantic) BA: Music & Drama Assocs.

PIANO
ADAMS, ARUNTA PM & BA: Sheldon Softer
AMADA, KENNETH BA: Thea Dispeker
ANDA, GEZA (DG) BA: CAMI
ANIEVAS, AGUSTIN BA: Colbert Artists
ARGERICH, MARTHA (DG) BA: Herbert Barrett
ARRAU, CLAUDIO (Angel, Philips) BA: CAMI
ASHKENAZY, VLADIMIR (London) BA: Hurok
AUER, EDWARD (Pathe-Marconi) PM: Susan Wadsworth
BACHARAVER, GINA (Mercury) BA: Hurok
BARENBOIM, DANIEL (Angel, Westminster) BA: Hurok
BAR-IILLAN, DAVID (RCA) BA: CAMI
BARRETT, HERINE PM: Susan Wadsworth
BECKFORD, MARTIN BA: National Music League
BERNSTEIN, SEYMOUR PM: Jay Hoffman
BISHOP, STEPHEN (Saxaphone, RCA) BA: Hurok
BLAKE, RAY (ESP) PM: Benjamin Patterson
BLANKENSHIP, JAM PM: self-managed
BLOCK, MICHEL BA: Herbert Barrett
BOLET, CORINE (RCA, Colpix, Everest) BA: CAMI
BRADLOWSKY, ALEXANDER (Columbia, RCA) BA: Eric Semon Assocs.
BROU, FRANS PM & BA: Eastman Bohmer
BROWNING, JOHN (RCA) BA: Herbert Barrett
BROWN, OLIVE (Columbia, Decca) BA: Music & Drama Assocs.
BROWN, ANDRE ELLIS PM: Serge de Munn
CARLOCK, SANDRA BA: National Music League
CASEDASUS, JEAN (Columbia) BA: CAMI
CASEDASUS, ROBERT (Columbia) BA: CAMI
CHAPLAIN, MONIQUE PM: Jay Hoffman
CLIBURN, VAN (RCA) BA: Hurok

continued on page 126
IRON BUTTERFLY

Lee Dorman  Eric Brann  Ron Bushy  Doug Ingle

Personal Management
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(Larry Larson & Lee Weisel)

Bookings
ASHLEY FAMOUS AGENCY

Billboard Campus Attractions  March 22, 1969
sunn is
the sound of...

Noel Redding/Jimi Hendrix Experience
Jack Cassady/Jefferson Airplane
Peppermint Trolley Co.
Righteous Brothers
The Buckinghams
Houston Fearless
Blues Magoos
Gordian Knot
Steppenwolf
Fever Tree
The Aliis
The Who
Genesis
Cream
null
Ed Ames  Los Indios Tabajaras
Paul Anka  The In-Keepers
Eddy Arnold  Jefferson Airplane
Chet Atkins  Jack Jones
Bobby Bare  Keith
Harry Belafonte  Roslyn Kind
Don Bowman  Red Lane
Brotherhood  Bud Logan & The Blue Boys
Jim Ed Brown  John D. Loudermilk
Gary Burton  Peggy March
Archie Campbell  The Match
Lana Cantrell  Willie Nelson
Perry Como  Mickey Newbury
Cook E. Jarr  Nilsson
Floyd Cramer  Stu Phillips
Skeeter Davis  Charley Pride
Margie Day  Jerry Reed
Jimmy Dean  Rouvaun
José Feliciano  Shel Silverstein
Carolyn Franklin  Nina Simone
Friends of Distinction  Nat Stuckey
John Gary  Dottie West
Jim Glaser  John Richard Wilkinson
The Guess Who?  The Youngbloods
George Hamilton IV
John Hartford
Al Hirt
Homer & Jethro

RCA

52 ways
to make
campus tensions
easier
to live with.
CAMPUS ATTRACTIONS
Continued from page 130

SHERMAN, ELIZABETH BA: William Felber
SIMON, JOANNA (Columbia, Command) BA: Thea Dispeker
SMITH, CAROL BA: Thea Dispeker
SPAIN, JOAN THOMAS PM & BA: Mary Spector
STANFORD, CAROLYN BA: Mariel Anderson
SUDICK, SHIRLEY PM & BA: Judith Liechner
THEOM, BLANCHE BA: Eric Semon Assocs.
TOURANGEAU, HUGUETTE BA: Colbert Artists
TOUREL, JENNIE (Columbia) PM & BA: Sheldon Soffer
TROYANOS, TATIANA BA: Herbert Barrett
VANNI, HELEN BA: CAMI
VEASEY, JOSEPHINE BA: Herbert Barrett
VERRUET, SHIRLEY (RCA) Murok
WARD, CELIA BA: Ludwig Lustig
WARSFIELD, SANDRA (London) BA: Judson, O'Neill, Beall & Steinway
WINBURN, JANET BA: Eric Semon Assocs.
WOLFF, BEVERLY (Columbia) BA: CAMI

CONTRALTOS

ALLISTER, JEAN BA: Thea Dispeker
ARKHIPPOVA, IRINA BA: Hurok
BOESE, URSULA BA: Thea Dispeker
CARAGA, MARVELLETTA BA: William Felber
CHOOKASIAN, LILI (Columbia, RCA) BA: Judson, O'Neill, Beall & Steinway
FINNIAL, DIRIGIT (Philips) BA: Judson, O'Neill, Beall & Steinway
FORESTER, MAUREEN (Vanguard, Bach Guild) BA: Hurok
GEORGE, EDNA MAE BA: Hans J. Hofmann
GREEVY, BERNADETTA (Argo) BA: CAMI
HODGSON, ALFREDA PM & BA: David Schiffmann
KOEPFLE, FLORENCE (RCA, Columbia, Vanguard, Decca) BA: CAMI
MADEIRA, JEAN BA: Herbert Barrett
PARKER, LOUISE (Columbia) BA: Judson, O'Neill, Beall & Steinway
SACHS, EVELYN (RCA) PM & BA: Delores Sejda
TURNER, CLARAMAE BA: Ludwig Lustig
WATTS, HELEN (L'Oiseau Lyre) BA: Colbert Artists
WEST, LUCRETIA PM & BA: David Schiffmann

TENORS

ALEXANDER, JOHN (RCA, Columbia, London) BA: Judson, O'Neill, Beall & Steinway
ANTHONY, CHARLES BA: Ludwig Lustig
ARIIZU, RAY BA: Thea Dispeker
BARRERA, CARLOS BA: Hans J. Hofmann
BEHEH, ROBERT BA: William Felber
BERGELL, AARON PM & BA: David Schiffmann
BJEERLING, ROLF BA: Wm. Morris
BLENKSHIP, WILLIAM BA: Thea Dispeker
BRESSLER, CHARLES (Columbia, Decca) BA: Judson, O'Neill, Beall & Steinway
BREWER, BRUCE BA: CAMI
BROWN, WILLIAM PM & BA: Ann Summers
BULLARD, GENE BA: Hans J. Hofmann
BURROWS, STUART BA: Colbert Artists
BYNE, CONNELL BA: Hans J. Hofmann
CAMPOFA, GIUSEPPE BA: Eric Semon Assocs.
CASSITY, RICHARD BA: Herbert Barnett
CASTEL, NICO BA: Hans J. Hofmann
CATHICAT, ALLEN BA: Thea Dispeker
CLEMENS, DAVID BA: Ludwig Lustig
COCHRAN, WILLIAM BA: Thea Dispeker
CORDAY, KEN PM & BA: David Schiffmann
CRAIG, JOHN BA: CAMI

CRAIN, JON BA: CAMI
CUENDO, HUGHES BA: Melvin Kaplan
CURI, CESARE PM & BA: David Schiffmann
DANNÉR, HARRY BA: Thea Dispeker
DE MONACO, MARIO (London) PM: Marcel Ventura
DEMBAUGH, WILLIAM BA: Ludwig Lustig
D'VOLLE, RAY (Columbia) PM & BA: Albert Kay Assocs.
DICKIE, MURRAY BA: Herbert Barrett
DI GIUSEPPE, ENRICO BA: Ludwig Lustig
DI VIRGILIO, NICHOLAS BA: Herbert Barrett
DODDS, DAVID PM & BA: Bernard & Rubin
DOMINGO, PLACIDO BA: Eric Semon Assocs.
DRISCOLL, LOREN BA: Thea Dispeker
FERRANTE, JOHN (Counter tenor) PM & BA: Tornay Magill
FITCH, BERNARD BA: Hans J. Hofmann
FRIED, HOWARD BA: Ludwig Lustig
GEDDA, NICOLAI (Angel) BA: CAMI
GEIS, WAYNE BA: Anne J. O'Donnell
GILLAS, JOHN PM & BA: Eastman Boomer
GROBE, DONALD BA: Thea Dispeker
HARRIS, LOWELL PM & BA: David Schiffmann
HELMUTH-SMITH, OLIVIA BA: Eric Semon Assocs.
HIRST, GRAYSON PM & BA: Sheldon Soffer
KHANZADIAN, VARKAN BA: Herbert Barrett
KING, JAMES BA: Thea Dispeker
KNESS, RICHARD BA: Eric Semon Assocs.
KOLK, STANLEY BA: Thea Dispeker
KONYA, SANDOR (DGG) BA: CAMI
KRAUS, HERBERT BA: Ludwig Lustig
LAMPI, MAURO BA: Ludwig Lustig
LEWIS, RICHARD BA: Herbert Barrett
LEWIS, WILLIAM PM & BA: Sheldon Soffer
LIEBL, KARI BA: Hans J. Hofmann
LLOYD, DAVID (Columbia) BA: CAMI
LAMONACO, JEROME BA: Eric Semon Assocs.
MALM, DAVID National Assn. Artists Agency
MAREK, DAN BA: Eric Semon Assocs.
MARTELL, RICHARD BA: Eric Semon Assocs.
MAYO, PAUL BA: William Felber
McCOLLUM, JOHN (Desto, Decca, Westminster) BA: CAMI
MCLEOD, RICHARD PM & BA: Roger Herriman
MCDONALD, SETH BA: Herbert Barrett
McCRAKEN, JAMES (London, Angel) BA: Judson, O'Neill, Beall & Steinway
MILES, JOHN BA: National Music League
MOLESE, MICHELE BA: Colbert Artists
MORELL, BARRY (Westminster) BA: CAMI
NAZI, ROBERT BA: Ludwig Lustig
NASOM, HERBERT BA: Roger Herriman
NOVOL, SALVADOR (Columbia) BA: CAMI
PEAR'S, PETER BA: Hurok
PEARCE, TEN (Desto, Vanguard) BA: Hurok
PELLERIN, JEAN LOUIS BA: Hans J. Hofmann
PETROSKY, ADAM BA: Eric Semon Assocs.
PLATE, WILFRED BA: Thea Dispeker
PORRETTE, FRANK BA: Ludwig Lustig
PUMA, SALVATORE BA: Beverly Hofmann
SCHREIER, PETER (DGG) BA: Mariel Anderson
SCHWAEBACHER, JAMES BA: Thea Dispeker
SERGI, AKUTO (DGG) BA: Judson, O'Neill, Beall & Steinway
SHIRLEY, GEORGE (RCA, Decca, Columbia) PM & BA: Ann Summers
SIEGEL, JEROLD BA: Hans J. Hofmann
SIMONCAI, LEOPOLD BA: CAMI
SOFER, JOSEPH (Angelicum) BA: CAMI
STERN, BLAKE PM & BA: Judith Liechner
STEWART, JOHN BA: CAMI
SULLIVAN, BRIAN BA: CAMI
TAGLIAVINI, FERRUCCIO PM: Wallace Magill; BA: Elwood Emerick
TALLEY-SCHMITZ, EUGENE BA: Beverly Hofmann
TAR, ROBERT BA: Hurok

THEYARD, HARRY PM & BA: John B. Fisher
THOMAS, JESS (Angel) BA: Colbert Artists
TRIMBLE, MICHAEL BA: Hans J. Hofmann
TUCKER, RICHARD (Columbia) BA: CAMI
TURP, ANDRE BA: Eric Semon Assocs.
ULFUNG, RAGNAR BA: Thea Dispeker
VELLUCCI, LUIGI BA: Ludwig Lustig
WARD, JOSEPH BA: Thea Dispeker
WHITE, ROBERT BA: Melvin Kaplan
WILLIAMS, REED BA: Music & Drama assocs.

BARITONES & BASS-BARITONES

ALLEN, RICHARD BA: William Felber
ALLMAN, ROBERT BA: Beverly Hofmann
BARRERA, ROBERTO BA: Eric Semon Assocs.
BECK, WILLIAM BA: Ludwig Lustig
BECKZE, MIKLOS PM & BA: Bernard & Rubin
BERRY, WALTER BA: Colbert Artists
BILLINGS, JAMES BA: Hans J. Hofmann
BLANCAS, ANTONIO PM & BA: David Schiffmann
BOATWRIGHT, MCNERY (Columbia) PM: Wallace Magill; BA: Elwood Emerick
BOOTHMAN, DONALD BA: Albert Kay Magill
BOTTECHER, RON BA: Eric Semon Assocs.
BOUCHER, GENE BA: Eric Semon Assocs.
BRYN-JONES, DELME BA: Colbert Artists
CAREY, THOMAS BA: Ange J. O'Donnell
CASS, LEE BA: Hans J. Hofmann
CHRISTOPHER, RUSSELL BA: Hans J. Hofmann
CLATWORTHY, DAVID BA: Thea Dispeker
COLZAN, ANSELMO BA: Eric Semon Assocs.
COSA, DOMINIC BA: Hans J. Hofmann
CROSS, RICHARD (RCA) BA: CAMI
DAVIDSON, LAWRENCE BA: Meyer Magill
DEVLIN, MICHAEL BA: Hans J. Hofmann
DOOLY, WILLIAM BA: CAMI
DRAKE, ARCHIE BA: William Felber
D'YAR, JOHN BA: William Felber
EDEMANN, OTTO (Angel) BA: Hans J. Hofmann
ESTES, SIMON (Columbia) BA: CAMI
EVANS, GERALD BA: Colbert Artists
FARROW, NORMAN PM & BA: Roger Herriman
FAZAH, ADIB BA: Hans J. Hofmann
FERS, AMIN BA: CAMI
FIORITO, JOHN BA: Herbert Barrett
FISCHER-DIESKAU, DEITRICH (DGG, Angel) BA: Colbert Artists
FLAM, EUGENE PM & BA: David Schiffmann
FREDRICKS, RICHARD BA: Ludwig Lustig
GHAUROV, NICOLAI (Angel) BA: CAMI
GIBBS, RAYMOND BA: Hans J. Hofmann
GILBERT, ALAN BA: William Felber
GOODLOE, ROBERT PM & BA: David Schiffmann
GOODMAN, GEORGE (Philips) BA: Music & Drama Assocs.
GORIN, IGOR (Golden Crest, RCA) PM: Wallace Magill; BA: Elwood Emerick
GRAMM, DONALD (Columbia) BA: CAMI
GREEN, EUGENE BA: Hans J. Hofmann
GREGORI, ROBERT BA: Eric Semon Assocs.
GUERRA, FRANK (RCA) BA: CAMI
GUINN, LESLIE PM & BA: Sheldon Soffer
HALE, ROBERT BA: Herbert Barrett
HECHT, JOSUA BA: Ludwig Lustig
HELDUND, RONALD BA: Eric Semon Assocs.
HERBERT, RALPH BA: Ludwig Lustig
HOWARD, MARK BA: National Music League
HOWELL, SHAPELHEIGH PM & BA: David Schiffmann
JONES, FRED PM & BA: Roger Herriman
JUSTUS, WILLIAM BA: Hans J. Hofmann
John W. Anderson - Kasandra
The Beach Boys
The Buckaroos
Glen Campbell
The Corporation
Four King Cousins
Bobbie Gentry
Merle Haggard
Hedge & Donna
The Human Beinz
The Insect Trust

Sonny James
The Lettermen
Mad River
Maffitt & Davies
The Magnificent Men
Danny McCulloch
Steve Miller
The Ohio Players
Buck Owens
Chris Parkening
Pollution

Quicksilver Messenger Service
Bob Seger
Joe South
SRC
John Stewart & Buffy Ford
Sons of Champlin
The Serfs
The Last Ritual

Billboard Campus Attractions * March 22, 1969
CAMPUS ATTRACTIONS
Continued from page 132

KARLSRUHE, EDMONDO BA: Men of Song Ents.
KRAUSE, TOM (London) BA: CAMI
KRYGESEN, BERNARD BA: Colbert Artists
LAMBRINOS, THEODORE PM & BA: John B. Fisher
LONDON, GEORGE (RCA, Columbia, London) BA: CAMI
LUDGIN, CHESTER BA: Ludwig Lustig
LYNAM, CHARLES BA: Albert Kay Assoc.
MACURDY, JOHN BA: CAMI
MATTHEWS, BENJAMIN PM & BA: David Schiffmann
MCDANIEL, BARRY (DGG) BA: CAMI
McINTYRE, DONALD BA: Herbert Barrett
MEREDITH, MORLEY BA: Herbert Barrett
MERRILL, ROY (RCA, Columbia, London, Angel) BA: CAMI
METCALF, WILLIAM (Kopp) BA: Thea Dispeker
MEVEN, PETER BA: Eric Semon Assoc.
MICHALSKI, RAYMOND BA: CAMI
MILLER, NIVEN PM: Wallace Magill; BA: Elwood Emerick
MILNES, JESS MILLER BA: Thea Dispeker
MODENOS, JOHN BA: CAMI
MYERS, GORDON PM: Wallace Magill; BA: Elwood Emerick
MYERS, RAYMOND BA: Eric Semon Assoc.
NABOKOV, DMITRY BA: Eric Semon Assoc.
OPIE, ALLAN PM & BA: David Schiffmann
PALMER, THOMAS BA: Thea Dispeker
PAUL, ROBERT PM & BA: David Schiffmann
PREY, HERMANN (Angel, DGG, London, Turnabout, Vox) BA: Colbert Artists
QUILICO, LOUIS (Vanguard, Decca, DGG) BA: CAMI
RAYSON, BENJAMIN BA: Ludwig Lustig
REARDON, JOHN BA: Hans J. Hofmann
RIVERS, RICHARD BA: Beverly Hoffman
RUNGE, PETER-CHRISTOPH PM & BA: David Schiffmann
SCHWARTZMAN, SEYMOUR (Kolle) PM & BA: Delores Sejda
SERENI, MARIO BA: Eric Semon Assoc.
SNINAILN, VERN PM & BA: John B. Fisher
SOKOLOV, BORIS (Angel/Melodiya) BA: CAMI
SIEPI, CESARE (London) BA: CAMI
SMITH, KENNETH BA: CAMI
SOUSAY, GERARD (RCA) BA: Judson, O'Neil, Beall & Steinway
STEWART, THOMAS (DGG) BA: Judson, O'Neil, Beall & Steinway
TAJO, ITALO BA: Eric Semon Assoc.
TERMINE, ROBERTO PM & BA: David Schiffmann
TIPTON, THOMAS BA: Thea Dispeker
TORIGI, RICHARD BA: Ludwig Lustig
TOZZI, GEORGO (RCA, London) BA: Judson, O'Neil, Beall & Steinway
TRENY, ROBERT BA: Hans J. Hofmann
TREIGLE, NORMAN (Westminster) BA: Ludwig Lustig
TUTHILL, BRUCE BA: William Felber
UKENA, PAUL BA: Ludwig Lustig
UPPMAN, THEODOR BA: CAMI
VANDENBERG, HOWARD BA: Hans J. Hofmann
VINAY, RAMON BA: Eric Semon Assoc.
WALKER, WILLIAM BA: CAMI
WARMFIELD, WILLIAM (Columbia, RCA, Capitol, MGM) BA: CAMI
WIXELL, INGVAR BA: Wm. Morris
WOLFF, WILLIAM BA: Jay Hoffman; BA: Sheldon Soffer
WOLOVSKY, LEONARDO BA: Hans J. Hofmann
WORKMAN, WILLIAM BA: Thea Dispeker
WRIGHT, BOB BA: Keedick Lecture Bureau
YARNELL, BRUCE BA: CAMI
YIK-KWEI SZE BA: CAMI

BASSOS

ADAM, THEO (DGG) BA: Mariedi Anders
BEATTIE, HERBERT (Desto) BA: Ludwig Lustig
BERBERIAN, ARA BA: Herbert Barrett
BORG, KIM (DGG) BA: Thea Dispeker
DIAZ, JUSTINO BA: Hans J. Hofmann
ENNIS, HAROLD (RCA) BA: Judson, O'Neil, Beall & Steinway
FOLDI, ANDREW BA: Thea Dispeker
GARRARD, DON PM & BA: David Schiffmann
HAYES, MARVIN PM & BA: Tornay Mgmt.
MINES, JEROME (Columbia, RCA) BA: Hurok
LAGGER, PETER BA: Thea Dispeker
LANGDON, MICHAEL BA: Thea Dispeker
MALAS, SPIRO (London, RCA) BA: Judson, O'Neil, Beall & Steinway
MUNDT, RICHARD BA: Hans J. Hofmann
PAUL, THOMAS BA: Colbert Artists
RUNDKREIN, BENGT BA: Wm. Morris
SMITH, MALCOLM BA: Thea Dispeker
TALVE LA, MATTI (Angel, DGG, London, Philips) BA: Colbert Artists
TYL, NOEL JAK BA: Herbert Barrett
YORELALAS, ARNOLD BA: Ludwig Lustig
WARD, DAVID BA: Colbert Artists
COUNTRY JOE AND THE FISH

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- Hot Country Singles
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- Top 40 Easy Listening
- Best-Selling Classical LP's
- Best-Selling Jazz Records
- Breakout Albums
- Breakout Singles
- Best Selling R&B Records
- Top LP's

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ALBA, MARIA/SPANISH DANCE CO. PM: Coral Ventre; BA: Juddon, O'Neil, Beall & Steinway
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AMERICAN CONCERT BALLET COMPANY BA: CAMI
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KIPHUS MIME THEATRE BA: Herbert Barrett
NATIONAL PANTOMIME THEATRE BA: American Program Bureau

MISCELLANEOUS

CARAZINI (The Fabulous Chain Smoker) PM: Eddie Cochran
DINIZULU AFRICAN DANCERS, SINGERS & DRUMMERS BA: Michael Podolli
ELECTRIC CIRCUS BA: CAMI
FREE-DOM NOW SUITE” (MAX ROACH/ABBIE LINCOLN) BA: Music & Drama assocs.
“SPEAKING” (JAMES CLOUSER/SONIA ZAREK) PM & BA: Mary Spector
IT’S TIME” (MAX ROACH/CHORUS) BA: Music & Drama assocs.
JO-JO THE CLOWN SHOW BA: Lake Front Talent
KENCYATTA, ROBIN/AFRICAN CONTEMPORARY MUSIC ENSEMBLE (LPJF Concert Agency)
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“IrREASOMES” (PETER DALESTON/SONIA ZAREK) PM & BA: Mary Spector
“THE WILDERNESS” (MAX ROACH/CHORUS) BA: American Theatre Productions
“IN CIRCLES” BA: Landmark Mgmt.
“CARRIE” (one-man show) PM: Robert M. Gewald
“I PHENOMENA IN ASTRIS” (CIRCLE-IN-THE-SQUARE PRODUCTION BA: Giesen Mgmt.
“DON'T DRINK THE WATER” (WITH VIVIAN BLAINE, REV. CLARENCE JOS. RIVERS, REV. CLARENCE JOS. RIVERS, REV. CLARENCE JOS. RIVERS, REV. CLARENCE JOS. RIVERS, REV. CLARENCE JOS. RIVERS, REV. CLARENCE JOS. RIVERS, REV. CLARENCE JOS.
“PATENT LEATHER SUNDAY” BA: Herbert Barrett
“MURDER, MURDER” BA: American Program Bureau

THEATRE

A P A REPERTORY COMPANY BA: Wm. Morris
ARAGON, JACQUES (THE WORLD OF DYLAN THOMAS) BA: New York Review Presentations
ATELIE 212 (YUGOSLAV REPETORY) BA: American Program Bureau
ARBITA & AN AFRICAN HAPPENING BA: American Program Bureau
BARFOOT IN THE PARK” BA: Export Theatrical Corp.
BARRAUT, JEAN-LOUIS/ADELINE RENAUD (WITH THE NEW YORK CHAMBER SOLOISTS) BA: Melvin Kaplan
BARROW POSTS, THE BA: Herb Hurok
“THE BELIEVERS” BA: Wm. Morris
“DEAD AND MURDERED” BA: Giesen Mgmt.
BLACK ARTS THEATRE (LEO JONES) BA: American Program Bureau
“THE BLUES” (Geraldine Lust Production) BA: New York Review Presentations
BLAKE, DICK/“A LOOK AT LINCOLN” BA: Ben Arden & Assocs.
“CABARET” (AROLD PRINCE PRODUCTION) BA: American Theatre Prods
“COLOURED” (DON CULLEN/DONALD EWER) BA: Film & Drama assocs.
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“COMEDY FROM B TO Z” (RONALD BISHOP/EDWARD ZANG) BA: Mary Spector
“CONTEMPO PLAYERS” “NO EXIT”/“ETHAN FROME”/“I LOVE AN ELEPHANT” PM & BA: Eastman Boomer
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“DORIANE & ELLIS” (“TWO FOR THE SHOW”) BA: Doraine & Ellis Prods
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“FUTZ” (national company) BA: Bud Filippo Attractions
“GILBERT & SULLIVAN” (LEE CARLO) PM & BA: Eastman Boomer
“GOLDBERG & SULLIVAN” BA: Music & Drama assocs.
“HAPPY END” (see RESNICK, ETC.)
“HANSON PHILLIP” BA: Music & Drama assocs.
“HAPPY NIGHTS” (national company) BA: Bud Filippo Attractions
“HELLO DOLLY” (WITH YVONNE DE CARLO) BA: Bud Filippo Attractions
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“JOHNSON, MAX” “PLAY OF DANIEL” “PLAY OF HERO” (NEW YORK PRO MUSICICA) BA: CAM
“THE LION” BA: American Program Bureau
“LIVE!!” BA: American Program Bureau
“MARY” “PROFILE OF HOLMES” “PROFILE OF BANJAMIN FRANKLIN” PM & BA: American Theatre Productions
“MURDER, MURDER” BA: American Program Bureau
“NEGRENO SING Quartet” BA: Ashley Famous
“PIRAIKON THEATRE” (NATIONAL GREEK THEATRE) BA: American Program Bureau
“PLAY OF DANIEL” “PLAY OF HERO” (NEW YORK PRO MUSICICA) BA: CAM
“THE PRICE” “by ARTHUR MILLER (PRODUCING MAN” PM & BA: American Theatre Productions
“RIVERS” REV. CLARENCE JOS. BA: Music & Drama assocs.
“ROSENCRANTZ & GUILDENSTERN ARE DEAD” “HAMLIT” (PRODUCING MANAGER CO. WITH JOHN DILLON, DIRECTED BY PHILIP LAWRENCE) BA: American Theatre Productions
“SET BY SWANN” BA: Wm. Morris
“THE BOY” “HOLZER” (PRODUCING MANAGER CO. WITH JOHN DILLON, DIRECTED BY PHILIP LAWRENCE) BA: American Theatre Productions
“THE CANTERBURY TALES” (one-man show) PM: Robert M. Gewald
“THE DREAMERS” (MAN WITH A MISSION) PM: Vic Beri
“I, DO, I DO” (DAVID MERRICK PRODUCTION) BA: American Theatre Productions
“THEFT” (national company) BA: Bud Filippo Attractions
“THERE’S NO TIME” (CURRENT PRODUCTIONS BA: Bud Filippo Attractions
“THREE DOGS” (DAVID MERRICK PRODUCTION) BA: Wm. Morris
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