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MIAMI
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A COLLEGE CONCERT CAN BE
ALMOST ANYTHING THESE DAYS
by
Bob Glassenberg

As the years pass, the campus becomes more and more an important marketplace for the music and entertainment industry. Students have become aware of their role in creating or strengthening the trends created in the industry.

There is no doubt that a majority of the live entertainment in the U.S. is on campuses, for that is where the audience is captured and waiting. They come to see a spectacle or lose themselves in the ever winding music or dance. They come to be informed by an authority. They come to question their existence and their peers, as well as their leaders. And they come for the pleasure of an evening’s festivities. And there are more reasons than these. In fact, there are as many reasons as their are individual students.

Today’s students are at the forefront in challenging society in order to improve it. They have a deep sense of morality, as well as idealism. As narrowminded as they may seem, it is only because they know they must challenge the rules in order to change them.

Their openmindedness, however much a duality it may seem, is reflected in their musical tastes. Where else but on a campus could one see in the course of two months, people attending a jazz concert, a pop concert, the ballet, and a philharmonic presentation? And the same faces will appear at all of these events. Perhaps these faces will have quizzical looks about them, but it is only because they are seeking the answers and the understanding which it takes to grow and change.

Growth and change are two of the major concepts of a student. For many, it is the first time away from home. A chance to see for one’s self what it is that makes people work and play the way they do. Seemingly narrowminded youth quickly turn into openminded human beings, ready to accept any concept as long as it is substantiated by the truth.

Entertainment on campus cuts across a broad scope of activities. The majority of schools play contemporary music, to the detriment of the top middle of the road artists who are usually too high priced for the school’s budgets. Or the students’ taste. But there are exceptions like the continually busy Lettermen who are regular college attractions.

In the main, concert programs of schools across the country are based on the economics of each school in their ability to hire top successful names. And the top names are generally young people, who are eager to communicate before their peers, for they know that the songs they sing will be understood and appreciated.

The campus circuit offers the warmest, most agreeable audiences, artists who make the rounds all agree. The settings are infor-
Pop Music Groups Find The Exposure Vital

Rock, blues, folk music, strains of expressions which relate to young people, are what college audiences listen to.

mal and free-wheeling and the young rock bands who play more and more of the dates enjoy this milieu. They can feel at home, for in many instances, the same students who attend a college concert also attend the shows by these same acts in the pop music clubs which are successful enough to be in business and book these artists.

Sadly there aren't that many pop music clubs active around the country—the activity centers in the big cities—and even there, the number is diminishing. So the college concert takes on greater significance for the artist struggling for national acclaim, or the act which is riding a hot streak.

There used to be regional taste. Now these seem to be waning, as the power and impact of pop music is heard all over the nation.

But the college marketplace is not exclusively tied to rock music, although that is what the majority of students want. There are active jazz programs at select schools. Certainly Stan Kenton is among the most active bandleaders playing—and instructing—before young ears.

Julian (Cannonball) Adderley and his band play more college concerts than any other form of live presentation. In fact, Cannon says that the school circuit keeps him “alive.”

Classical music remains a small part of the cultural diet, with small chamber groups the mainstay of the attractions. Touring Broadway shows are a new form of attraction.

There are some off-beat surprises brewing. American Talent Inc. of New York is now building concert packages of circus acts with rock groups. The first package is out on the circuit now. The agency handles such rock bands as Three Dog Night, Rod Stewart and Faces, among others.

There is also a move afoot for some schools to develop circuses using their own specially skilled undergrads.

The new year sees students in a more peaceful setting. Bombings of administration buildings, the attempt to halt military recruiting groups from speaking on campus, seem to have passed into history, as student bodies realize that reality about their world is more important than philosophizing about how bad things are.

This tempering of the psyche is resulting in a more calmer concert goer, a listener who goes to enjoy the art in which he is involved. That art may be the counter culture dialog of Cheech and Chong or the standup one liners of Bob Hope.

Or the explosiveness of a top rock band. There are no cultural barriers on the college circuit. It does help if a school has a lot of money.
Broadway Touring Companies Are A New Fancy For Many Schools

by Mike Gross

Touring companies of Broadway productions are spreading across the campus circuit. Student groups and faculty organizations have become so aware of the box office potential of a national touring company that they are beginning to ask the booking agencies more questions and are paying closer attention to the evaluation of the touring production for their specific needs.

College and university interest in touring companies of Broadway productions has grown to such an extent that Ken Olsen, manager of theater and dance for Columbia Artists Management, pointed out that eight touring shows will make it successfully now as compared with only four shows or so that have been "making it" during the past four or five years.

"It has gotten so that our booking process is scheduled and geared to colleges," says Olsen. "because a successful national tour must have college situations on its itinerary to fill out the 20 to 30 weeks a company may be on the road." Olsen also notes that college and university sponsorship of a touring Broadway company now represents as much as 40 percent of a booking office's routing list.

With student groups and faculty organizations getting more deeply involved in the sponsorship of shows on the road, presentations of production availabilities are being made on two levels. The student groups are reached through representation at the meetings of the National Entertainment Conference, and the faculty-oriented sponsorship is reached at meetings of the Assn. of College and University Managers. New presentations are made every season.

Columbia Artists Management, which virtually dominates the booking of touring shows, works in coordination with production and management offices like Theatre Now, and Gordon Crow Productions. Tom Mallow's American Theatre Productions and Bob Gaus' On Stage Tours also send touring companies on the road and through the campus circuit.


"Theatre," Olsen noted, "is competing with rock music entertainment for booking time but the student groups and faculty organizations are learning what shows can deliver and they are buying them."
Cheech & Chong

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REGISTER AND VOTE
Despite the ever spiraling cost of hiring front-line entertainers, and the fact that most colleges are operating on austerity budgets, top name acts in the rock and folk fields are still in great demand.

These acts, according to leading booking agencies in the business, out distance, in popularity, all other entertainers. As a result, most booking agents seldom try to sell any act outside this format. As Glenn Nelson of the Associated Booking Corp., points out: "There was a time when we could sit in our offices and wait for calls on entertainers from most campuses. However, this is no longer the case; we must now go out and sell an act; and the market is such that there is no point in trying to place an entertainer that is not a favorite with students."

Jay Jacobs of the William Morris Agency says that students usually decide on the live entertainment they want on campus, by the artists who are on top of the popularity polls. "For instance, we've got an overwhelming demand for Don McLean since his 'American Pie' album was released."

Although top name rock and folk acts are first choice among most college students, there always exists opportunities for quality unknowns in these areas; and Jacobs points out that such relative unknowns as Carol Hall, and Goose Creek Symphony are regularly working the campus scene.

Jacobs also said that although easy-listening and other middle of the road acts are not as much in demand as folk and rock artists, the bigger names like Dione Warwick, Wayne Newton, the Vogues, the Lettermen and others still get college dates. "The problem with placing the big names in this category is that they have virtually priced themselves out of the market, and only a limited number of college campuses can afford them," he points out.

These artists, on the other hand, lured by the high salaried entertainment niteries of Las Vegas, New York and Los Angeles, are not overly concerned by the sparsity of campus gigs. As a result they show little or no inclination to lower their fees in an effort to attract this market.

Non-pop acts that span the spectrum of such entertainment areas as foreign ballet companies, flamenco dancers and musicians, and other novelty entertainers find difficulty in capturing the interest of college students.

Because of the difficulty in "selling" them, not many booking agencies servicing the campuses, would handle them. Among the few who do is William Morris. Notes Jacobs, "We are gradually getting into this area, and at this point it would be difficult to say what the response would be like."

Although non-pop and novelty acts find it difficult to get campus dates, yet, in growing demand is the orator who has a message for the young minds.

Nelson notes that senators, lawyers and other speakers with a meaningful dialog on today's key issues will find a ready slot on campus.

Also enjoying a degree of popularity with college students is the rock 'n' roll revival package with its colorful and talented entertainers with whom the students can relate.
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JIM KALE
Reality is the Spice of Life
For Today’s Comics

by
Eliot Tiegel

Truth is the most important ingredient in building a funny joke. Today’s comics acknowledge that to be at the core of their material for college audiences.

Hence Bob Hope shoots “for the headlines,” Pat Paulsen does “lectures” on politics and sex education and Cheech and Chong rely on the drug culture for their material.

And it all works exceedingly well in this time of talk about bigots, politics, sex and drugs. In fact, comics playing the collegiate circuit develop routines which are symptomatic of the times in which we live. Patter about banal things and idol chatter don’t register with undergrads.

“Comedy is really a commentary on the news of the day,” Bob Hope says. “I get some of my biggest laughs using this kind of material. The students today are interested in everything. They like to hear the headlines; you’re never wrong when you go for the headlines.”

Bob Hope, one of show business’ most successful entertainers, friend of presidents, and a man constantly active, is a regular entertainer on the campus circuit.

Last year he did 14 performances in the South and Midwest. This year his schedule will encompass a similar situation with some possible forays into the Pacific Northwest.

College crowds are “so fast,” he says, sitting in his sprawling den in North Hollywood, Calif., marked with awards and trophies. “There’s nothing you can do as far as thinking material that they don’t get. It’s a great challenge and it keeps your timing hot.”

Timing to Hope is his stylistic energizer. He rattles off material with lightning speed so that the audience has to catch its breath and scoop up the funnies.

“I find telling jokes fast is enjoyed by the audience because it becomes a mental contest for them. Even though they may miss a few, it wakes them up and they enjoy that.”

“The whole secret of comedy is the taste line,” as Hope calls the internal editor which each comic must possess and put into play with his listeners. “You have to walk that line carefully, especially with political and ethnic jokes.”

Hope finds that despite the aura of sharper college students, there is a climate in America which hinders the eager espousal of ethnic jokes. Or strong messages.

“It’s a touchy thing today with people this business of ethnic jokes,” Hope admits. “People are more upright and more conservative.” When he does get into an ethnic routine, he does it, he explains “as satire.”

“I tell people you can’t tell Polish jokes today and then I tell them two or three jokes that you can’t tell. Like the Polish race driver at Indianapolis who made five pit stops: two for gas and three for directions.

“I tell people you can’t tell Polish jokes today and then I tell them two or three jokes that you can’t tell. Like the Polish race driver at Indianapolis who made five pit stops: two for gas and three for directions.

“I tell about the little Jewish fella sitting next to a guy on the plane who said, ‘Golda Mier is a wonderful woman’ and the guy said, ‘The hell with Golda Mier.’ Then he said ‘Moisha Dyan is a wonderful man’ and the guy said, ‘The hell with Moisha Dyan.’ The little Jewish fella said, ‘What kind of a fellow are you to be talking like that?’ And the guy said, ‘I’m Irish,’ and the Jewish fella said, ‘The hell with Ella Fitzgerald.’”

Bob Hope’s college concerts are usually associated with a major event: a home-coming or major athletic event or a commencement. He has a $25,000 fee for one performance, explains Mark Anthony, his business manager. That money goes back into the school in one form or another. Hope gave Southern Methodist $1 million to build a fine arts theater (which bears his name.) Indiana University has received over $100,000 for scholarships from Hope.

Overall, Hope does around 40-50 concerts and benefits a year. He appears on the second half of the college date, standing alone in a huge facility and spinning his own distinctive brand of hope through humor.

“With the world problems of the last couple of years, it’s so important for

(Continued on page 16)
people to relax and relieve the tension and I can’t think of a better way than to laugh a few times a day.”

He finds that talking about personal experiences which are tinged with some sort of problem go over well with audiences.

He stays away from messages. Why? “You can cause a division of thinking in your audience and I never want to do that. I try to stay on a broad plain.”

Before he plays a college date, Hope’s office has sent advance men around to pick up local chatter. This is blended into his regular material so that there is a bit of customizing to the act.

Wherever he is, he needs an audience which times its laughs to his banter. “You can do much smarter jokes today.” Hope admits, “because the audience is so much sharper today” and because they’ve been exposed to so many comedic styles on television.

“It’s been my experience that you can hardly tell a joke to an audience today that they won’t grab.”

“Humor” to Hope means an exaggeration of the truth.” Or put another way, it’s burlesquing the truth.”

If he tells a joke which doesn’t get an uproarious response, he will on occasion “laugh at the joke to help it.” But he believes that “if you tip off where the laughs are, it’s not as funny.”

David Steinberg, Flip Wilson, Don Rickles, Shelly Greene and Jack Benny are among the funnymen he laughs along with. With the exception of Steinberg, collegians don’t normally find the others working the intercollegiate scene.

Pat Paulsen spends most of his time entertaining students, something to the astronomical tune of around 105 dates within a 16 month period.

Paulsen’s approach is to lecture students on drugs, politics, astrology and sex education. “You can’t get too heavy with your subjects,” he says one afternoon while relaxing after a road trip.

But he does notice that certain schools are more hip or in tune to his kind of humor than others.

“I have a film on drugs,” he says. “Well it’s not really a film on drugs; it turns out to be a film on hypocrisy. Some campuses take it rather seriously whereas others just crack up.” A film on drug abuse shows the zig zag man paper for hand rolling marijuana joints. “Some schools hoot and holler when they see it. Some others are silent.”

About his lectures on sex education, Paulsen tells the audience he’s talking about it “because I don’t want it to be something they run into when they get out of school.” He uses Ken and Barby dolls as visual aids. “I undress them in front of the kids,” Pat explains. How does that work? “It works fantastic!”

Paulsen has the dolls in a box while he’s talking about sex education, and he realizes that something’s going on in the box. The kids then realize he’s more interested in what’s going on in the box than he is in speaking to them.

“I might be saying the male carries the pollen and the female has beautiful pedals and once the female receives the pollen she begins producing a little baby flower, and I look at Ken and I say, ‘Ken do you want to stop spreading pollen around.’”

Paulsen’s drug film is the story of a young college student “confronted by some insidious dope fiends who turn him onto dope. His girl friend rounds up some ex-friends, his priest, football coach, and mother and father and drags them out of a bar and they come back to school to save him. They give him a drink and a cigarette so he’s back to the standard American ways.

“We do have a slip up during the lecture. When I go to show the film on drugs, up comes a porno film which supposedly shows a girl undressing. Of course I don’t realize this because I’m talking to the audience from a lecturn with my back to the screen. When I discover the slip up, I run to the projector and turn the film off and then the right film comes on.”

Paulsen stays away from topical material, explaining that a “lecture has to be lasting.”

He has a question and answer period in which he eats lunch and reads the school newspaper. One area he has drawn the line on for lecturing is religion. “It’s a personalized thing, and besides I’m a sun worshiper.”

After the show he gets into as serious a mood with the students as they want and answers their questions about any topic. Do people expect his every answer to be funny? “I hope I have a good answer for their questions,” is the way he answers this question. “If I’m asked whether I’ve ever had an affair with a chicken, I’ll ignore that question.”

When he’s talking about running for president, he mentions he’d abolish income tax by substituting a tax on sex.

“Some people will be willing to pay until it hurts,” goes the routine. “Nobody will ask for a refund. And the guy in the 90 percent bracket—he won’t complain about having a bad year, not unless his income drops off.”

Paulsen takes his lunch break after explaining he’s been on the road and is very hungry. Naturally he doesn’t enjoy the campus food. “I always eat after the sex lecture because it makes me hungry.”

Paulsen’s show runs 75 minutes. He generally performs in a gymnasium, which has not prompted him to develop an analysis of intercollegiate athletics—pro or con. His show is called “Pat Paulsen Looks At The 70’s.”

Paulsen added astrology to his subject matter because it’s a popular field with young people. “I tie it into the fact that it’s a foreign philosophy,” he notes. “Therefore it’s not American, so obviously it’s un-American, and like drugs, it’s bad for the younger generation.”

The younger generation or the

(Continued on page 48)
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Oh, hold me I need everybody
Keep me in your nice, light sun
Until I'm center of your circle
Keep me hanging on.
Two key words generally pop up when a group of campus broadcasters gather to discuss the state of their industry: alternative and experimentation. Today's campus broadcaster is more aware than ever before of the responsibility he has to his audience. The responsibility of "community service," as well as the responsibility for making his audience aware of new music and innovations in the industry and the world.

Not too long ago, perhaps just five years, a new brand of radio sprung up in the commercial field. "Free Form," as it was soon to be called, gave the air personality at the FM station the chance to create his own musical atmosphere without being encumbered by the normal type of play list. Albums began to receive more attention at these stations and FM began to flourish. At the same time, campus radio was receiving more and more recognition in the record industry. The campus station had its ear to the AM Top 40 station and to the campus audience at the same time. King Top 40 had worked its way into the campus scene.

Today, most FM stations have adopted a "progressive" format as defined much after the Top 40 format but utilizing album cuts from a list of LP's. The format has come into being at most FM stations and whether called under-ground or progressive, the majority of the FM commercial stations in the U.S. adhere to a format which limits the play of new records and allows little deviation from a concept which management calls "sound" or "identity" of the station.

Many campus stations have begun to explore the "free form" format. Many more have already adopted this format. Thus, the word "alternative radio" has seeped into the conversation of the campus broadcaster.

Alternative radio is what it implies. Save for a few commercial FM stations spread sparsley across the nation, campus radio is rapidly becoming the power of the alternative field. At a recent conference held in Chicago at Loyola University, by WLUC and WLUC-FM, the question was not that of record service, but how the campus broadcaster could best serve his community. What types of music should be played and how can all of the relevant issues be determined.

What came from the meeting was the glimmer of light that the campus broadcaster could become the strongest force in free form or "alternative," radio, as most campus broadcasters prefer to call it.

The fact is that many stations on campuses across the country, particularly FM outlets, do not have to answer to a narrow minded management or advertiser. Those stations which carry commercials arefairing quite well with their opened mixes, opened music and opened minds. A case in point would be WBRU-FM, affiliated with Brown University in Providence, R.I. In 1971, the sales manager, Vito Perillo, and one of the more aggressive air personalities, Moe Shore, approached the Schlitz Brewing Co., with the idea of selling beer over their radio outlet with 20,000 stereo watts of power. Perillo and Shore persuaded Schlitz to let WBRU-FM make their own Schlitz beer commercials. And the experiment was a success. For the first time in the beer firm's history, they had allowed a station to create their own environment in which to sell a product which has mass appeal to what might still be called "middle America." This was not just another commercial station, it was a station affiliated with a university.

Then there is KZSU-FM, Stanford University, Stanford, Calif. Due to the efforts of Ridge Evers, another man geared towards sales, KZSU-FM got sponsors not just for 15 minute segments, but for whole hours. The station is non-commercial and totally community supported. The name of the subscriber was announced at the head and the back of each hour and the remaining time was practically non-stop music, which practically wiped out all commercial competition.

The two examples above could be multiplied at least 100 times and one could still not compute the energy, vitality and creativity of many campus stations and broadcasters spread throughout the country. Yes, there are still Top 40 campus stations and these stations compete quite well with the existing Top 40 commercial outlets in their areas. They compete because they too, provide some type of alternative service, a service which reaches far beyond that of playing blues, jazz, and/or non-stop music. They compete as all campus stations compete, community service geared towards their audience.

The need extends to rallies, relevant lectures, practically anything that the student, the person with his ear to the world and heart to the masses, should and must be informed upon. It is not uncommon to hear remote broadcasts from a Student Senate Floor, or a remote from the scene of a protest rally.

It is not uncommon to hear interviews with newsmakers and commentators on not only campus politics, but world politics as well. And if they can, many campus stations will arrange to broadcast live concerts of famous artists appearing on or near the campus. In fact, name a service which a medium might supply its public, and campus radio is doing it.

Radio, the medium of creative imaginations, will, in the near future become more free because of these campus broadcasters who feel the need to express what some might consider a radical view. The campus broadcaster is rapidly becoming the person who has learned what it is to be free and the person who will take this freedom to the commercial airwaves, if allowed.

But at the moment, that is a big if. For once a campus broadcaster, who has been taught to think freely and to develop his own concepts of social consciousness, without thinking of an advertiser, without really being encumbered by anything but a pedestrian structure, once this student of perception and awareness has been unleashed on the world, he is told to come "into line," think about "company policies," and settle down. Thus the campus broadcaster becomes the commercial broadcaster and is asked to forget about any community service which is real to him. Now, community service is that which is good PR for the station, not necessarily what is good for the community. He must re-learn what the very term means. He must file away his sense of imagination in favor of the image of the commercial station for which he begins to work. A format and advertising dollar becomes more important than a mind. Reading copy in a good voice becomes more relevant to the listener than two sided reporting and constant re-evaluation of the self as pertains to the station and community.

In commercial radio, community service is no longer supplying an air personality for the local sock hop. Nor is it often on the scene reporting of a late breaking story—that is for the news department to handle. But on a campus, not every campus but many more than imagined, the word is alternative, fairness and experimentation not only with the music, but with anything valuable to the audience. An opened mind is almost pre-requisite. An imagination is a must. The Alan Freed's, Allen Shaw's, Nicholas Johnson's, and even the Robert E. Lee's of tomorrow, are going to school and perhaps ever broadcasting to their community, today. What impact they will have on commercial radio will depend upon their numbers and their collective strength.

But an ideal and morality is hard to wash over if there is a community standing behind it. And the campus broadcasters are beginning to stand together and exchange information. It will be a slow transformation, but it will happen, probably without too many people being aware of it.

20

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The Ethnic Market: Small, Lean But Very Soulful

If you're black, playing before students at a black college is a beautiful experience.

The only hitch is, there aren't that many black schools in the country which can afford to hire top name acts. Music is still business and the costs for transportation plus salaries, are the two major factors which hold back the intimate contact between black acts and the brothers and sisters who attend black schools.

There are some black acts which cut their costs in order to bring their art before black students who are obviously the most understanding and appreciative of their material.

The majority of black colleges, state supported or privately owned, don't get involved in booking the superstars. If there is any entertainment, it's of a local nature.

In fact, the only kind of name black college circuit is of a very restricted, elite group nature. John Levy, the veteran personal manager who handles black artists, cites Howard University outside Washington, D.C., Florida A&M in Tallahassee, Hampton Institute in Hampton, Va., Tuskegee Institute in Alabama and Central State in Wilberforce, Ohio, as comprising this "circuit" which can book top attractions at their asking prices.

In some parts of the South, strong rhythm and blues bands play the college dates, Levy says, and sometimes a name act will work for $750 to $1,000 just to accommodate the local school.

Black acts feel a responsibility to play before black students, but the dollars and cents aspect of moving around the country cuts into their ability to fulfill all that their hearts may ache to do.

Cannonball Adderley and his jazz group, earn, for example, between $4,000 and $5,000 a night. Transportation alone for the band, plus the shipping of their equipment and the

(Continued on page 47)

Jazz goes right along with tender vocals on black campuses. Some of the participants include trumpeter Donald Byrd, Roberta Flack and Nancy Wilson.
ARIZONA — Arizona State University / University of Arizona

CALIFORNIA — California State University (Hayward) / California State Polytechnic College / Foothill College / Humboldt State College / University of California at Berkeley / University of California at Davis / University of California at San Diego / University of California, Los Angeles / University of San Francisco

COLORADO — Colorado State University

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DISTRICT OF COLUMBIA — George Washington University / Georgetown University / Howard University

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OREGON — University of Oregon

PENNSYLVANIA — Carnegie-Mellon University / Dickinson College / King College

RHODE ISLAND — Brown University

SOUTH CAROLINA — University of South Carolina / Clemson University

VERMONT — University of Vermont

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Billboard Campus Attractions • March 25, 1972
FLASH

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grease is good for ya!
The nation's sex symbol has already satisfied 101 college campuses this year. Politics, ecology, the new morality and sex education are all a part of "Pat Paulsen Looks At The 70's."
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COLUMBIA

Billboard Campus Attractions * March 25, 1972
PINK FLOYD

Steve O'Rourke
Buckingham Artists Management Ltd.
Jukeboxes Are Gaining Attention From Programmers To Students Looking For New Sounds

by Earl Paige

Jukebox operators are becoming more conscious of the campus location, particularly those operating firms with young programmers who identify with students. But some operators are afraid of vandalism, especially where close supervision in student unions is lacking. Most often, though, vandalism is directed at pinball and vending machines, which are nevertheless operated by the jukebox company. Some operators are working closely with student groups, which cooperate because campus activities can be partially funded from jukebox receipts. Basically, the chief difference in programming the box on or near campus is the high demand for LP cut material, which sends the jukebox programmer in search of singles that often do not exist or for the few but growing number of mini 7-in. jukebox albums.

The campus location is often the first to request certain records or reflect certain trends. In Madison, Wis., for example, jukebox programmer Mrs. Pat Schwartz of Modern Specialty Co., said she has been "driven crazy" recently for requests for "Love Is Strange" from the Wings' album, not yet released. So do many of the other students. They are coming to grips with this reality." She adds that some students think her job as jukebox programmer is so great she should not be paid for it.

Students do sometimes vent anger at the jukebox business establishment. Michael Leonard, Leonard Amusement & Vending, Adrian, Mich., said students at Hillsdale College near there picketed the jukebox when the play price was kicked up from three for a quarter to two for a quarter. "It was all in good fun, though," he says. His firm has jukeboxes around the Adrian College campus too, and has found that income from campus jukebox locations has picked up at least 15 percent in the last year. Students have also accepted the new higher price, he said. Leonard Amusement has jukeboxes in both the college student union and in dorms.

However, other operators have had problems with jukeboxes in student unions. Mrs. Leoma Ballard, Belle, W. Va., said her jukeboxes at W. Va. State College, Institute, W. Va. were "constantly being broken into because there was very little supervision.” Belle Amusement Co. now has a jukebox in the dorm at the school. Vandalism is so bad at schools around Defiance, O. that Roger Van Brackel of A. Van Brackel & Sons, Inc. carries a complete body repair kit with him. He said that large toggle bolts holding equipment to cement walls have been pulled loose. Nevertheless, business in bowling alleys and other locations near the Defiance College campus particularly are very good locations for his firm he said.

Why do students vandalize jukeboxes? At the MOA seminar in South Bend, security expert Bob Curtis told of students at another Ohio university using blow torches to get inside machines. He believes students cannot cope with the frustrations they experience and that frustration is a big cause of theft and vandalism. He also said jukeboxes represent the "depersonalization" of modern life.

A new situation: students are pushing jukebox selections anew to help develop a market for coin operated music programming.

(Continued on page 48)
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Continued from page 24

rental of station wagons to move everybody around, can run around $1,200. "These costs hurt a lot of the acts that would like to play the black schools," Levy says.

Nancy Wilson, one of Levy's acts, does a number of black dates a year. She usually gets expenses for either a "concert" with piano backing or as a lecturer. If she wanted to do a full concert date, it would require a full band—something which even a white school would have second thoughts about paying for.

The black circuit is a limited market, in Levy's opinion. Subsidization of some sort would seem to be the answer. In some instances where the states control the school's purses, politics play a role as to who the school can bring on campus. Being too much of a radical figure can keep an act off campus.

Levy feels the schools should band together in some form of an organization which could help with block booking and improve the entertainment picture for the majority of the schools which don't have the cash to afford the top names.

Levy receives calls from students asking for one of his acts one month before they want to do a concert. The acts are all booked up, but this situation points up the lack of knowledge on the part of many of the kids in calling and thinking they can automatically land an entertainer.

Levy says there are federal funds which can be obtained by the black schools for cultural activities, but the students just don't know how to get these monies.

At the top black schools, major named can be acquired. Students cooperate with the faculty in booking performers—or in some instances are exclusively responsible for bringing talent on campus.

At Howard, the students book acts. "We find that we always have a full house for our concerts," says faculty member Vincent Johns. Recent attractions have included Isaac Hayes, Pharoah Sanders, Shirley Scott, the Funkadelics, the Chi-Lites, Max Roach and Donald Byrd, who teaches at the school.

For Shirley Scott and two groups, tickets cost 50 cents. In recent years the top price at Howard has been $3.50.

The undergrads at Tuskegee also select their own shows. According to Linda Murphy of the student government office, nationally popular acts are what's wanted. During the fall 1971 semester these performers appeared: Curtis Mayfield, the Main Ingredient, the Funkadelics, the Commodores (the Jackson Five backup band), Les McMann, Mongo Santamaria and Kool and the Gang.

At Central State, the concert/lecture committee, which is run by the faculty and the student government, coordinate bookings. "We've been fortunate in getting good cooperation from talent agencies," says music professor Dr. Nicholas Garren. The school does not charge admission for the concert/lecture series; there is a charge for student government functions, however.

Concert/lecture bookings have included the Jazz Voyagers from West Point and the Indiana Jazz Ensemble with Dave Baker. Student government has engaged Leon Bibb, the New York jazz Sextet and the Roy Ayers Ubiquity.

Talent bookings at Florida A&M are handled by the student activities committee. A student and faculty director coordinate efforts. Charlie Manning, director of the school's union, reports the school books a broad spectrum of names. James Brown recently appeared there and Cannonball is slated for this month.

At Hampton Institute, acts rolling through Richmond and Norfolk rock the school. Norfolk has a big soul theater and so acts coming to play that facility also make the school scene. Roberta Flack and Les McCann, for example, have played there on a weekend afternoon for a cut rate price. For the school, booking acts is more or less a chancey thing, admits one student official.
Today's Comics

"counter culture" is the prime audience for George Carlin, who enjoys being free and open and talking about things he likes rather than impersonating characters and working before "everybody's father" in nightclubs.

In fact, Carlin stresses college gigs. He has grown his hair and beard long for the past two years and fits in perfectly with the counter culture on which he speaks.

College kids let him be himself, he says congenially in Los Angeles. "I talk about current things," he says, simply punching holes in establishment standards. His topics include language taboos, seven words which are taboo on TV, the middle class drug hypocrisy, birth control, war, hair and whatever he sees and can be made meaningful.

He also discusses gentle and nice topics. But the biggest response to any one routine, he admits, is for the seven words monologue. "It lays the audience one routine, he says, for the seven words which are taboo on TV, the middle class drug hypocrisy, birth control, war, hair and whatever he sees and can be made meaningful.

Nevertheless, Carlin's routine about language taboos and those nasty seven words which are never said on TV can only be heard in a concert. He says he's never heard any feedback from any of the schools about these routines but they are powerful in the way they show up the idiosyncrasies of language. "It's OK to prick your finger," he says, "but it's not OK to..."

Carlin uses his memory to recreate the sounds of growing up in New York City. He does voices which recall Italian, Puerto Rican and Black neighbors. The voices now "back me up rather than dominating my show," he says. He still does his zippy dippy TV weather man, his flamboyant disk jockey and TV newscaster. "News can be constantly updated," he notes.

Carlin likes to shoot down establishment idols. In fact he does it very well.

1972 has been a good year for the development of new, youth-oriented comedy acts and the campus has naturally figured large in their development.

Cheech & Chong are a funky counter-culture comedy team, highly-trained and professional. Chicano Richard Marin (Cheech) first teamed with Eurasian Tommy Chong when he left his native East Los Angeles to avoid being drafted.

Chong was running a string of Chicano nightclubs for his family in Vancouver. He had put together a topless comedy revue which Cheech joined as a performer. The revue was highly successful, but the troupe broke up. Cheech and Chong decided to team up and concentrate on truthfully hip comedy.

Due to a timely skiing accident, Cheech no longer had to worry about his draft status. The team moved their base to Los Angeles and for two years scuffled around, picking up whatever bookings they could. They found gigs at major clubs like P.J.'s and began to develop a following. But they were actually discovered during one of the Troubadour's famed Monday night hoots by producer Lou Adler.

Their raunchy Cheech & Chong album first exploded them into young America's consciousness. The album has sold over 200,000 copies. The act has become wildly popular on the college and hip nitery circuit with fan clubs springing up all over the country. Their optimistic dope humor seems to be leading the way to a whole new school of comedy.

Lily Tomlin had the great impact of TV's "Laugh-In" to launch her career as a national star. But she has done better than any "Laugh-In" cast member in carving out a solo image in records and live appearances. Lily confesses to being a bit surprised.

Jukeboxes

society, another factor triggering violence.

But at the same seminar, Victor Scola, S.G.C. Corp., Trenton, N.J., said, "You have to take the time to go out to the colleges and talk with the students. You have to find out what kind of records they want and have to establish a relationship." Scola's firm, for example, works with the student committees to establish a relationship. Scola says, for example, works with the student committees to establish a relationship. He says, "News can be constantly updated." He notes.

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(Continued on page 66)
The wedding of folk to jazz-rock leads neither to bigamy nor polygamy, but rather to a xenogamy in which the cross-fertilization is delicately balanced and the elements are always compatible.

—LEONARD FEATHER / Los Angeles Times

"...a brilliant and hauntingly beautiful performance...perfection in trained sound."

—JEFF THOMAS / The Hollywood Reporter

"Supported by vibes, drums, bass, and guitar, Weisberg sets sail swirling air melodies that has the entire audience reaching in the sky."

—RON BERLER / Chicago Tribune

As a flutist extraordinaire, he handles his instruments with the fingers of a surgeon and produces a sound that seems to linger in the air long after it's been played.

—JUDY HUGG / San Diego Union
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Batteaux are two brothers, plus whatever back-up their state of mind suggests, support which ranges through drums, congas, bass, keyboards, guitar, flute, mandolin, steel guitar and more, depending.

David Batteau is a singer, songwriter, guitarist and cellist, among other things.

Robin Batteau is a singer, songwriter, guitarist and violinist who has been featured on two Columbia albums (Appaloosa and Compton & Batteau) and has composed and performed music for two short films (Film in A-Minor and Arcade).

TOGETHER THEY ARE MORE THAN TWO.
TOGETHER THEY ARE BATTEAUX.
Southern sectionalism, to a great degree, ends at the entrance to the campus. The reasons are, as they say, many and varied. Primarily this is true, however, because many of the great private schools of the South actively recruit, and give preference to, students from other areas of the country.

Thus a talent buyer for a Southern college or university seldom thinks in terms of "Southern taste." If, indeed, there is such a thing. Nevertheless, the booking habits are worth exploring if only from the standpoint of the artist and agent.

Study the major colleges of the South and one finds the same performers, the same trends, the same consistency one finds on a general basis in other areas of the country. But, because of the activities of bookers, they have gone one step beyond.

Don Light is a case in point. A one-time strictly-gospel agent, he has expanded his talent base and has concentrated heavily on schools-ranging from the University of Houston to the University of Richmond, and down into schools in central Florida. In the church-related colleges of this wide area, he has been successful in placing some of his gospel acts, notably the Oak Ridge Boys. Admittedly, Light has simply not tried to book them in "Northern" schools.

"There are too many conflicts," Light explains. "When we showcase our artists, we usually go before talent buyers at southern schools and to southern regional meetings. There is just too much going on, and the expense is too prohibitive, to try to take them anywhere. Logistically we have concentrated on this section."

This is not always the case, however, with some of the other acts. Light has taken his various talent properties to the National Entertainment Conference, and such artists as John D. Loudermilk and Gobe are enjoying the fruits of that experience.

Light's last trip was to the University of Houston in September, where a regional showcase was held for both the permanent personnel buyers and student committees from schools in Texas, Arkansas and Louisiana. The buyers, as is standard procedure, then turned in their evaluation slips, and the bookings began.

Light feels the secret of the success he has enjoyed is a matter of establishing a personal relationship with the permanent personnel at the schools. He has done this at such places of learning as Vanderbilt, Emory and Mercer. As a result, Emery in Atlanta has just booked its first Bluegrass Festival, featuring Lester Flatt.

In the schools where Light operates, there is a strong trend toward the mini-concerts, getting away from the heavy-expense talent. Because of this trend, there have been bookings in many parts of the nation (and particularly the South) for Kris Kristofferson, Mickey Newberry, Gordon Lightfoot and Tom Paxton. These are all writer-singers, who generally perform by themselves.

Most of the trips to the regional gatherings, by the way, are financed by the record labels, who are anxious to break into the college market.

One of the labels, RCA, is going well beyond that with one of its artists. For the first time, it has put together an entire album of Waylon Jennings, strictly for promotional purposes, to try to seek college bookings.

"Waylon belongs on the campuses," said RCA's artist-relation chief in Nashville, Wally Landen. "Therefore we have put together this album which will be sent to every college buyer in America. Waylon is also going to all three college booking conferences, and will perform at all of them. He already has been booked at Texas A&M State."

Jennings also flew to the West Coast in early February and appeared at a seminar for country music and the colleges sponsored by RCA. He took part in a panel with Grelun Landen of RCA, and Elroy Kahanek.

Dean Jim Sandlin of Vanderbilt University (where more than 50% of the enrollment is non-Southern) said there was little or no sectionalism in selecting talent.

"We pretty well go with what the students want, keeping it in the lower-price level," he said. His budget for concerts is about $1,250, putting him in the mini-concert level.

"If there is any trend here it is an absence of hard rock, and there is a lot of interest in the steel pedal guitar. We seem to be bringing in more and more groups who use the steel. We seldom look at the top 10 entertainers because their prices are out of our budget. I think you'll find this true of most colleges and universities with limited enrollment."

Sandlin said Vanderbilt is working at "creating a good relationship with the music community of Nashville", and consequently has brought in "authentic" artists from this area. He lists such people as Earl Scruggs as an authentic artist who has gone over well.

"The slick ones just don't make it with the young people." He said he might bring in further gospel groups, but they, too, must be authentic.

Sandlin feels many of the pop groups, especially those he brings in, have adopted the habits of country-gospel in their form and style. "This is bound to have some extra appeal," he said.

Earl Scruggs may be one of the most popular men on campus today. His Revue is geared toward concerts, and Earl's new image is far beyond Bluegrass, although that is an integral part of his act.
These are just some of The Top Name Attractions we have presented in campus concerts

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The campus circuit is the one major growth area for live entertainment in Britain. The campus role is an obvious one—with the demise of commercial clubs, the 800 colleges throughout the country have become virtually the only sure outlet for young developing talent.

Student entertainment is big business. The estimated annual turnover of the British campus circuit is today approaching $2 million, although the colleges are primarily a focus for new talent rather than established artists.

Frank Zappa recently underlined the difficulties for major rock bands playing in Britain. “The economics of it are pretty staggering because what we earn in Britain will be less than half that for a similar tour in the United States,” he commented.

“Certain things remain constant in terms of expenses, so it’s not really a profitable thing at all to come to Europe with a group the size of the Mothers of Invention. British ticket prices are about half what they are in the States, the size of British halls is very small compared to where we play in the States and so the grosses can’t be as large while the other expenses remain constant.”

Very few major artists—either American or British—are therefore attracted to the campus circuit, although many of them owe their initial successes to the colleges. T. Rex for instance, currently

(Continued on page 60)
VARIETY THEATER INTERNATIONAL IS PROUD OF THE RAVE REVIEWS AND AUDIENCE REACTION TO “SONG PAINTER”

MAC DAVIS
DURING 87 COLLEGE CONCERTS IN 1971...

"What a show! The students couldn't get enough of Mac Davis. Standing ovations are not given very often here, but the s.r.o. crowd afforded him two."
—Richard I. Tibbitts, Director, Campus Center, Chadron State College

"Mac Davis was marvelous... dynamic interpretations."
—Frank Liewski, Los Angeles Herald Examinier

"I love Mac Davis. Our audience loved him... not since Harry Belafonte in 1964-65 have I seen a performer so unify an audience and give them such a feeling of affirmation toward everyone and everything."  
—The Champaign-Urbana News-Gazette

"Playing to a capacity-plus audience, Mac Davis created a rapport that hasn't been seen on this campus in some time. Two standing ovations."
—The Houstonian, Sam Houston State U.

"A standing ovation... the whole show was fantastic."
—Gary D. Fink, SGA President, Louisiana College

"It is seldom that a true experience comes to our college, that's... until Mac Davis arrived... overflow audience... probably the best show our campus has ever seen."
—Herb Jones, Executive Coordinator of Activities, Eastern Washington State College

"His performance has yet to be equaled... Mac Davis is a beautiful person."
—Charlie R. Morgan, Asst. Director of Student Activities, Eastfield College

"Mac Davis... made you feel as though he was talking with each person in the audience individually."
—Holly Middleton, Lowman Student Center, Sam Houston State College

"Mac Davis was excellent... amazing to me that one man could be so entertaining to our students in the current music scene of loud, heavy hard-rock."
—Dennis Watkins, Dean of Student Affairs, Texas Wesleyan College

"Mac Davis... almost hypnotic... a 'song painter' he is... well deserved standing ovation."
—The Spectrum, No. Dakota State U.

"The top praise for musicianship... held the overflow crowd almost effortlessly... received a standing ovation."
—Chris Columb, Jr., The Cleveland Plain Dealer

"The keyword of Belmont's Mac Davis concert was rapport. From the time he sat down on his wooden stool til he walked off the stage, the audience was his."
—Belmont College, Nashville

"Mac Davis was great! One of the best we've ever had at Western."
—Ronald D. Beck, Staff Assistant, Western Kentucky University

"A talented song writer blessed with a voice to match... sometimes simple, sometimes dynamic, but always relaxed."
—Faye Boqulst, Lewiston Tribune

"Three standing ovations and two encores..."
—The South Texan

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—Weekly Variety

"It is not often that a performer gets to his audience the way Mac Davis did... the result is a perfect show."  
—Pat Reynolds, The Daily Illini

"The Mac Davis concert... was of the most superb quality. This performance has been acclaimed to be the best at Lewis-Clark in recent years."  
—Dennis Ohrman, Director of Student Activities, Lewis-Clark Normal School

"Mac Davis was a pure delight. His songs are nearly poems in disguise... got a standing ovation. And he deserved it."
—John Vandeborn, The Oregonian

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Billboard Campus Attractions • March 25, 1972
Continued from page 58

the major attraction in British rock music, spent three years building a high reputation with colleges and university audiences.

Campus prices are dependent on the financial resources of each individual college, although the usual maximum prices range from $2,500 to $3,500. The superstars of the British rock circuit however, such as the Pink Floyd and Elton John, charge a price which varies between $4,000 and $5,000.

The majority of artists playing on the campus circuit however, are young bands, still struggling for recognition. The colleges have become invaluable for the fostering of emergent talent, such as Hawkhind, Help Yourself, Brinsley Schwarz, James Barclay Harvest, Good Habit, Flash, and Ashton, Gardner and Dyke.

Student tastes are often ahead of the tastes of the general public. Bands such as Fleetwood Mac for instance, which emerged during the post-psychadelic era of the late '60's, owe much of their initial following to students.

The reasons for the growing popularity of the colleges during that period were simple—the commercial clubs and package tours no longer reflected the changes in rock music. The top 40 names were no longer guaranteed to attract sizable audiences and clubs, uncertain of the new artists in rock music, went into a steep decline.

The colleges however, offered reasonable facilities, an aware audience and a relatively secure source of income. Entertainment in colleges is financed by student union funds and consequently there is no profit motive. Leeds University, for instance, made a profit in 1970 of $80 after an expenditure of $91,000 during the year.

Record companies are becoming increasingly aware of the undergraduate market. “There's absolutely no doubt that the student market is an import one,” says Des Brown, a Kinney official. “The trouble is that it's a hard market to reach through normal channels. Students tend not to listen to the radio or watch TV and also tend to resist established media outlets. The best way is to get to them where they are working and living.”

Kinney last year acquired the services of the 2 M company, which specializes in campus promotion, to handle poster campaigns on such artists as Judy Collins, The Doors, Family, Faces and Tom Paxton throughout the British campus circuit.

Last year EMI also entered the field of campus promotion with the formation of a special department, headed by Terry Walker, with the primary aim of reaching the student market.

Student-orientated marketing nevertheless, is still in the embryonic stages, but early indications suggest that local record retailers are benefiting from the increased interest currently being paid to the campus circuit.

Most shops in university towns have a significant percentage of student customers. Estimates vary from 10 to 30 percent, but the general trend appears to be a rise in student sales.

Rack-jobbing has also made a decisive entry into the market. Record Merchandisers has been supplying colleges and universities for almost two years and already the market represents almost five percent of the company's business activities. There has also been a growth in discount selling through mail-order. One scheme, operated by Academic Services, a student marketing company, offers students a 10-15 percent discount on records with delivery usually made within a week.

With all the commercial overtures presently being made to the campus circuit however, it was perhaps inevitable that students should feel a certain unease.

Student fears came to the surface at a student union meeting late last year when one delegate claimed: “There seems to be two price rings—the night clubs and commercial promoters and the college circuit. And the college circuit is often charged 50 percent more than the commercial promoters for the same act.

“We allow agents to raise the prices of bands and that, in turn, means high prices for tickets. We are subsidizing the entertainment industry and it has got to stop.”

The National Union of Students agreed at the meeting to investigate the feasibility of a national brokerage system to represent student unions in negotiations with entertainment agencies. The brokerage would operate along similar lines to insurance brokers. It would negotiate, on behalf of colleges, the artists' percentage deals and prices with the agencies. All groups costing over $260, it was recommended, should be paid on the basis of a percentage of the overall takings.

Whatever the outcome of the student proposals however, one thing remains certain. Colleges are now an integral part of the entertainments industry in Britain—and students have to come to terms with that fact.

On the continent, this is the situation:

Finland has only one major campus area—Otaniami, which holds some 4,500 students. It is located five miles outside Helsinki and boasts one of the most up-to-date nightclub complexes in the whole of the country.

Booking manager for Dipoli is Osmo Wilska, who says: “We book all kinds of talent because Finnish students have very catholic tastes. We have had strip-tease, top Finnish rock bands like Tasa-valet, Presidentti and Wigwam, pure pop, folk and jazz. If possible, we get for acts already visiting Scandinavia and bring them in from Sweden to keep down our costs.”

Dipoli has a monthly budget of $15,000 but this is increasing all the time.

The only two universities in Holland remotely corresponding to the American campus set-up are Enschede, a technical university built in the early 1960's which stages 10 concerts a year for between 800 and 900 people; and Eindhoven technical college, which runs occasional concerts on a small scale.

There is no campus scene in Sweden comparable with that in the United States, although colleges throughout the country do have dances which often feature appearances by foreign artists and groups.

The colleges have to pay the same fees as required from any commercial promoter.

Most popular acts on the Swedish campus are rock 'n' roll bands and soul artists but the record industry has yet to undertake any special promotional campaigns aimed at selling more records to students.

Of all the student organizations, the Stockholm Studentkar has the biggest entertainment budget and it is therefore the one which books more foreign talent than any other.

In Italy, rock concerts by British and American acts are attended by university and high school students. Although there are no campus organized musical events, the students are formulating their own musical tastes as a sort of reaction to the traditional Italian commercial pop music, and this could eventually lead to the emergence of a campus circuit of great importance.

In Spain, where the universities are government controlled, the music tends to be in jazz, folk, protest and underground veins. The performances are often full of social or political significance and, as a result, are sometimes banned by the police.

Most of the artists perform free, but the foreign acts get paid in proportion to the box office take. Admission is not normally higher than 50 cents, but even so, the audience rarely numbers more than 500. Recently in Madrid the university authorities practically eliminated the possibility of developing a more thriving college market when they forbade the schools from charging admission to concerts.
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YES
Japanese Colleges Offer a New Concert Showcase

by Shigeru Kawabata

College concerts started to develop in Japan with the appearance of folk singers among students in 1968. The most famous among them were the Folk Crusaders who sang "Kaittekita Yopparai," a big hit with total sales of over two million records.

At the beginning, the student singers made appearances at concerts on their own campus, then at different universities, but in the same area. Finally they started appearing before the public as professionals in 1971. Tokyo and Kyoto, two areas which have many popular student-stars, are places where college concerts are the most popular.

The students of Waseda University, Tokyo, organized a show last November which was titled "Akiyuki Nozaka in Concert." The tickets were sold to the public and it was a great success. Nozaka is one of the most popular novelists among students and he is also a singer.

College concerts became part of show business only last year. Talents who appear the most in these concerts are Nobuyasu Okabayashi, Takuro Yoshida, Maki Asakawa, Tomoya Takaiishi and Rokumonsen.

Folk songs occupy the greatest portion of these concerts. Most of the folk songs in Japan are imported from the U.S. and they are accompanied by political viewpoints most of the time. The above-mentioned artists are not exclusively concerned with politics in these songs, but they are concerned with beauty and joy. With this attitude, they are able to captivate many university, high school, and junior high school students who are now their fans. As audiences increased, college concerts became commercial. When a concert is held within campus, students use the auditorium or gym. If they sell tickets to the public, they use public halls or other rental halls. An entrance fee is usually from 300 to 500 yen.

Half of the payment to performers, half of the rent and half of the technical fees are paid in advance and the rest is paid after the collection of the entrance fees. This is the method used for holding most of the concerts, therefore, it is only necessary to have about 200,000 yen to run a concert.

Most of the concerts are organized by university groups which deal with folk music. At the beginning they organize concerts within their campus, perhaps during a carnival, and later they get into bigger events.

In Kobe, one student ran this ad in a newspaper: "I want to hold a concert featuring Maki Asakawa. Looking for companions." About 30 students replied and they held a concert. After the concert they distributed the profit which came out to be about 10,000 yen per organizer.

Also in Kyoto, one student organized a concert and used the profit to go and to study in the U.S.

Commercial acts do not seem to be wanted on campus. They are too "emotional." Young people could not accept them and they started to look for stars within their own ranks.

This is a new audience and one which will be the base for Japanese music in the future.
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The hottest new lecturer on U.S. colleges this year is Buster Crabbe!

Buster Crabbe?

Yes, the actor who brought Flash Gordon, Buck Rogers and Tarzan to the screen 35 years ago is the busiest new attraction of Boston's American Program Bureau, the seven-year-old giant lecture agency which grossed some $33½ million from campus speakers last year.

"Starting with the autumn of 1971, the move has definitely been away from radicalism and towards more upbeat topics; nostalgia is our newest trend," reports Robert Walker, founder of APB and the nation's largest college lecture booker.

APB is even getting a strong response to dates for Spanky McFarland of "Our Gang" fame.

"I believe that students are tired out of hearing about war atrocities and revolution in the streets," Walker says. "Nostalgia is the biggest new emphasis in our catalog. But overall, the market is still in demand.

One of the basic rules of college lecture booking is that young audiences want to feel they are getting the inside story behind some major news event or cultural event. Bill Graham of the Fillmore Company has emerged as a popular new lecturer, speaking on the roots of rock.

People who have overcome terrific handicaps to attain success are always popular on the college circuit. "The kids won't listen to an inspiration talk unless it is coming from someone who has exemplified this in his own life," Walker said. "We're getting this kind of reaction with Joe Sorrentino, the ex-convict former prime minister of Northern Ireland, Lord O'Neill, is a strong attraction this year.

"Kids want to laugh, and we're doing very well with comics like Pat Paulsen and Soupy Sales," Walker says. "Topics that personally concern the students are always very big. One new one is the invasion of privacy, we're sending out authors on that field and people like ex-FBI agent Bill Turner."

The American Program Bureau has found that interest in the occult and magic is dramatically on the rise. One direction in which APB is covering this interest is to produce a magic show by the young Houdini-like escape artist, Norman Bigelow.

Sports remain a major topic of college concern. Bill Russell, the former basketball star, is now a top lecturer and football provocateur Dave Megyesy is still in demand.

One of the hottest new lecturers on U.S. campuses this year is Buster Crabbe! While he believes in jukebox albums and even spotlights them on jukeboxes, he said: "I find that all too often, patrons are apparently not aware that there is album material on the machines. You will find locations where you know one or two patrons realize the albums are on there but many patrons just must not realize it."

The lack of singles by hot album artists has caused Eichinger to go back into his files and hound one-stops for older singles by Cat Stevens, Rod Stewart and other artists. But the problem is that many old singles do not qualify in the college circuit. "The kids won't listen to an inspiration talk unless it is coming from someone who has exemplified this in his own life," Walker said. "We're getting this kind of reaction with Joe Sorrentino, the ex-convict who reformed and graduated from Harvard Law School."

But despite the constantly changing trends in the college lecture market, APB's superstars remain consistent and embody all the themes of commitment and self-improvement so vital to students. The agency's top three money-makers are Dick Gregory, Ralph Nader and Julian Bond.
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photo by david nutter/design by hy fujita
Tex Ritter, star of 80 Western movies between 1936-'50, is heading for a new roundup: the campus with a lecture/movie show designed to explain how cowboy movies were made in one week.

Ritter, reportedly the first cowboy to tour colleges in the 1930's, will be accompanied by his wife Dorothy Fay on the tour slated for a fall launching. The two will provide behind-the-scenes comments into the whole spectrum of Western movie making and the reasons why they were so popular.

Acuff Rose—Artists Corp. of Nashville, which is representing the package, believes the time is appropriate for a discourse—mix media presentation on old Westerns in light of the growing number of film courses and film societies on campus, and a general feeling for nostalgia and peeks into the past which have emerged in the arts.

The show will be a combination lecture/concert utilizing slides, clips from Tex's films and studio stills.

The concept behind the package is to entertain young people who have probably not seen too many of the movies, while educating them about a period of the American film industry which resulted in Westerns being made in one week and millions of people viewing them in thousands of theaters all around the country.

Tex will describe the process of producing a cowboy flick in one week, how actors used Westerns as vehicles for boosting their careers, how character actors developed and often turned into stars themselves, and why cowboy movies were so popular—and still are.

Ritter debuted in films in 1936 to become the second singing cowboy (behind Gene Autry), and he worked for Monogram, Columbia, Universal and Producers Releasing Corp.

He made films for nine consecutive years and for seven of those years he was ranked among the top 10 best money making performers. His Westerns were the first to be telecast on the British Broadcasting Corp. and they made their appearance on U.S. television in 1953.
There's a lot you ought to know about one of your favorite songwriters. And maybe the first thing's his name.

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COLUMBIA
The following information has been supplied by personal managers and booking agents. The basis of the listings is the availability of the acts for college dates. Listed after the artist's name is the type of performer, record label on which product is available, (BA) Booking Agents, and (PM) Personal Manager. For complete information on Booking Agents and Personal Managers refer to the sections following the Artists' listings.

A

ALCKES, DAVID (Vocalist w/Guitar), Elektra, BA: Reznick-Bernstein; PM: X. Atkins.

ACKLIN, BARBARA (Vocalist), Brunswick, BA: Claxton Agency; PM: Carl Davis.

ACOUSTIC (Vocal & Instrumental Duo), BA: United Attractions.

ACTION FACTION (Vocal & Instrumental Group—7), VMI; PM: Vic Be.

ACTRESS (Vocal & Instrumental Group—5), Paramount; PM: John Greenfield.

ACUFF, ROY (Vocalist), Hickory, BA: Acuff-Rose.

ACUFF, ROY, JR. (Vocalist), Hickory, BA: Buddy Lee; PM: Broadway Roy.

ADAMS, PEPPER (Saxophonist), Prestige, BA: Modern Jazz Showcase.

ADAMS, RUSTY (KOKO THE CLOWN) (Vocalist), Decca; BA: Buddy Lee; PM: Casey Anderson.

ANDERSON, LIZ (Vocalist), Epic, BA: Buddy Lee; PM: Casey Anderson.

ANDERSON, HERB OSCAR (Vocalist), Laurie, PM: Murri.

ANDERSON, ERIC (Vocalist), Columbia, BA: APA.

ANDERSON, CASEY (Vocalist), BA: AEI.

ANDERSON, EDDIE "ROCHESTER" (Vocalist), Porthole, BA: Julian Portman.

ANDERSON, ERIC (Vocalist), Columbia, BA: APA.

ANDERSON, HERB OSCAR (Vocalist), Laurne, BA: Mimi Barber.

ANDERSON, LIZ (Vocalist), Epic, BA: Buddy Lee; PM: Casey Anderson.

ANDERSON, LYNN (Vocalist), Columbia, BA: APA.

ANDERSON, TED (Vocalist w/Guitar), PM: Good Karma.

ANDERSON, VICKI (Vocalist), Brownstone, BA: Man's World; PM: James Brown—Alan Leeds.

ANDORRA (Vocal & Instrumental Group—4), United Attractions.

ANDREWS, LEE & THE HEARTS (Vocal Group—4), Banner Talent.

ANDREWS, MADAM, & THE HEAVENLY ECHOES (Vocal Group—5), Designer, BA: Park Avenue.

ANDREWS, PATTI (Vocalist), PM: William Leob.

ARCHIE'S SINGERS (Vocal Group—5), Designer, BA: Park Avenue.

AREA CODE 615 (Group), BA: William Morris.

AREM BAY (Vocal & Instrumental Group—6), BA: Haddar Prod's.

ARLEN, STEVE (Vocalist), PM: Peter Markos.

ARMEN, KAY (Vocalist), PM: Bille Biederman.

ARMITAGE, BRUCE & MIMI HART (Group—4), BA: WBM.

ARNAZ, LUCIE (Vocalist), CMA; PM: Katz-Gallin-Leffler.

ARNOLD, GREG (Vocalist), Kaymar, BA: Sound Inc.; PM: Richard Fay.

ARONI, HANNA (Vocalist), Vanguard, BA: Kolmar-Luth; PM: Charles Thomas.

ARRANGEMENT (Group—5), BA: Jack Fisher.

ARR, BILLY, & THE AIR-SONISTS (Vocalist w/Group—4), BA: Key Talent; PM: E. Jimmy Key.

ARROW MEMPHIS (Vocal & Instrumental Group—5), BA: Haddar Prod's.

ART ENSEMBLE OF CHICAGO (Instrumental Group—5), Nessa, BA: LBOP.

ASHDOWN, DOUG (Vocalist w/Guitar), PM: Dick Brederick—Tara In.

ASHLEY, LEON, MARGIE SINGLETON & THE JOURNEY-MEN (Vocalists w/Group—5), Ashley, BA: PM: Buddy Lee.

ASHTON, GARDNER & DYE (Vocal & Instrumental Group—7), Capitol, BA: ATI.

ASH, WISHBONE (Group), Decca, BA: Heller-Fischel.

ASHWORTH, ERNIE (Vocalist), Hickory, BA: PM: Buddy Lee.

ASSEMBLY (Vocal & Instrumental Group—5), Westbound, BA: Jerry Flatrow.

ASSOCIATION (Vocal & Instrumental Group—7), Columbia, BA: Reznick-Bernstein; PM: Patrick Colacchio.

ATKINS, CHET (Guitarist), RCA, BA: Sutton Artisans; PM: X. Corso—ARCO Ents.

ATLANTIC CABLE (Vocal & Instrumental Group—5), BA: East Coast.

ATLANTIC SOUND SHOW (Vocal & Instrumental Group—19), BA: Four Fair Prod's, PM: Herb Wollf—Tamco.

ATOMIC ROOSTER (Vocal & Instrumental Group—4), Elektra, BA: ATI.

AUDIENCE (Group), Elektra, BA: ATI.


[Continued on page 81]
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BALL, STEVE (Vocalist). Line 5: BA. BPI.

BALDERDASH (Vocal & Instrumental Group -3): BA: A.

BAKERSFIELD BRASS (Vocal & Instrumental Group -3).

BAIRD, DENNIS (Vocalist), Danrite; PM Charles Wright.

BAILEY, BENNY (Trumpet w Instrumental Group -4-5); BAGDADS (Vocal & Instrumental Group -5); BA: Duke

BAD MOON (Vocal & Instrumental Group -5): BA: United


BABCOCK, PAT (Vocalist w/Guitar): PM Ray Brondo.

AZTEC TWO STEP (Vocal & Instrumental Duo). Elektra. BA

AZNAVOUR, CHARLES (Vocalist w/ Instrumental Group), AWAKENING (Instrumental Group -6). Prestige.

AVALON (Group -5), BA: Dick Boone.

BALDOCK (Group -5), Capitol: PM: Tom Sheils-Pine Crest.

BATES, KIRK, & THE LEAVES OF GRASS (Vocal & Instrumental Group -6), Asylum; BA: Millard Agency; PM: Fillmore Mgmt.

BATES, DALE & HOLLY (Vocal & Guitar Duo), Crystal; BA: CMA.

BASSEY, SHIRLEY (Vocalist), United Artists; BA: ABC.

BARTHOLOMEW (Vocal & Instrumental Group -5); BA: Capitol; John Salvato.

BARTHELME'S BAND (Vocal & Instrumental Group -5), Columbia; BA: Col. Levy.

BAY, LAURIE (Vocalist), Dick Boone.

BEAN, BOBBY (Vocalist), Capitol; BA: E. Wulff's Agency.

BEAUFORD, LEE (Vocalist w/Group); BA: CMA.

BELMONTS (Vocal Group -3); BA: John Salvato.

BELLANTE, ANTHONY (Vocalist); BA: United Attractions.

BELL, JOHN (Vocalist), Warner Bros., BA: ATI

BALLARD, HANK (Vocalist), People. BA: Man's World

BALLARD, KAY (Vocalist), BMG; BA: Canfield Prod'n: PM: Paul Gehrke.

BAND (Vocal & Instrumental Group -5); PM: Tom Sheils-Pine Crest.

Bands of Steel (Vocal & Instrumental Group -4), Spicoli, BA/PM: Isaac Bodker.

BAND, LEE (Vocalist), BA: Dick Boone.

BAILEY, BILL (Vocalist), BMG; BA: Key Talent; PM: Ron Coston.

BAND, BAY (Vocalist), BA: Crossroads Mgmt.

BAND, CHARLES (Vocalist), BMG; BA: CMA.

BAND, SAM (Vocalist & Pianist w/Group-30). BAND, CHUCK (Vocalist w /Guitar), Chess: BA- DMA, Universal

BERMAN, BENNY (Vocalist), BA/PM: JWB.

BENNETT, TONY (Vocalist), Columbia; BA: CMA.


BERGER, KARL & CO. (Instrumental Group), Milestone; BA: LIP.

BERLINGO, FRANCISCO (Vocalist), BMG; BA: ABC.

BERTOCCIONI, GENE (Trumpet w/Instrumental Group), EMBASSY: BA: Creative Talent; PM: Paul Gehrke.

BESS, JAMES (Vocalist), BA: JWB.

BETHEL, HARRISON SR. (Vocalist w/Group-3), Musicor, BA/PM: East Coast.

BILLY JOE & SWEET LIFE (Vocal & Instrumental Group -7), BMG; BA: Millard Agency; PM. Nicholas Grillo -Grillo & Rice; BA. Key Talent; PM E. Wulff's Agency.

BIG JESS (Vocalist), Joy; BA: Canfield Prod'n: PM: Paul Gehrke.

BINGO'S ALLEY (Vocal & Instrumental Group -4); BA/PM: S.A. Ellner.

BLUE JUDY (Vocalist & Instrumental Group -9); BA: A. Jaye Entertainment.

BLUE RIVER (Vocalist & Instrumental Group -4); BA: A. Jaye Entertainment.

BLUES MAC (Vocalist & Instrumental Group -7); BA: RD 3 Ventures.

BLUES PROJECT (Group -5); Capitol, BA: Prem. Talent


BLUE DREAM (Vocalist w/Group), BMG; BA: Key Talent; PM: Ron Coston.

BLUES UNION BAND (Group); BA: Budget Prods.

BLUE TALE FLY (Vocal & Instrumental Group -5); BA: North Central.

BLUE TATER (Vocalist & Instrumental Group -9); BA: A. Jaye Entertainment.


BLOOM, BOBBY (Vocalist), MGM; BA: Blytham Talent.

BLONZIE ALL STARS (Vocalist & Instrumental Group, BA: Sound /Art / Houston.

BLUE IVY (Vocalist & Instrumental Group -5); BA: Four Par Prod's. BMG; BA: JIMMY BARNES, BMG; BA: ABC.

BLOOKE, TONY (Vocalist & Instrumentalist), BMG; BA: Key Talent; PM: Ron Coston.

BOBBY MOTTER (Vocalist & Guitarist), BMG; BA: Key Talent; PM: Ron Coston.

BOBBY, BOBBY (Vocalist & Pianist w/Group-30). BAND, JIMMY (Vocalist), BA: CMA.

BOBBY, BOBBY (Vocalist & Pianist w/Group-30). BAND, JIMMY (Vocalist), BA: CMA.

BOBBY, BOBBY (Vocalist & Pianist w/Group-30). BAND, JIMMY (Vocalist), BA: CMA.

BOBBY, BOBBY (Vocalist & Pianist w/Group-30). BAND, JIMMY (Vocalist), BA: CMA.

BOBBY, BOBBY (Vocalist & Pianist w/Group-30). BAND, JIMMY (Vocalist), BA: CMA.

BOBBY, BOBBY (Vocalist & Pianist w/Group-30). BAND, JIMMY (Vocalist), BA: CMA.

BOBBY, BOBBY (Vocalist & Pianist w/Group-30). BAND, JIMMY (Vocalist), BA: CMA.
BRAFF, RUBY (Trumpet w/ Group -3), BA: Max Cavalli.

BRADY, JIM (Vocalist), Sonday; PM- Sunset Artists.

BROCKETT, JAIME (Vocalist w /Guitar). BA: Frothingham

BRIMFIELD (Vocal & Instrumental Duo), Accent; PM: Scott

BREWER, BUD (Vocalist). RCA; BA: Hubert Long.

BREWED (Group -5), Atlantic; BA: Bee -Jay.

BRENDA & THE TABULATIONS (Vocalist w /Vocal & In-

BREAD (Vocal & Instrumental Group -4). Elektra: BA: IFA.

BRAZIL, REX, REVUE (Vocal & Instrumental Group -5); BA: Admiral Talent; PM: Grossman Glotzer.

BRATT, ERIC (Vocalist w/Guitar), MGM: PM- George Hi-

BRAHMS, AL (Vocalist & Instrumentalist), Peacock; BA. 

BRADY, BOB (Vocalist). MGM. Chariot: BA. Washington

BOYNTON, HUGH (Vocalist), Lamer; BA: Carter Ents.. PM

BOWERY BOYS (Vocal & Instrumental Group -6), Hemisphere -Fox: BA. John Rile: PM: Joanne Rile -John

BROWNE, JACKSON (Vocalist & Instrumentalist), Asylum; 

BROWNE, BERTHA BELLE (Vocalist w /Piano); PM, Nat

BROTHERS ZIM (Vocal & Instrumental Group -3); BA/ PM: James A. Bishop.

BROTHERS TWO (Vocal Group -3). RCA; PM: Stuart Podolor.

BROOKS, BRYCE (Vocalist w /Piano). RCA: PM: Jack Mimran.

BROWN, GLEN (Vocalist & Instrumentalist), Bearsville; BA: Millard

BROWN, AMY (Singer). RCA: BA: Max Cavalli.

BROWN, ANGELA (Vocalist). MGM; BA: F M. Perlman.

BROWN, BERNARD (Vocalist). RCA: BA: David Jaffe.

BROWN, PAT (Vocalist). Mercury. BA: Mike Dean.

BROWN, ROBERT (Vocalist). United Artists; PM: Jerry Tarls.

BROWN, RAY (Pianist w /Instrumental Group -2), Atlantic

BROWN, BILL (Vocalist), Sonday; PM: Sunset Artists.

BROWN, BERNIE (Vocalist), Empire: BA: Theatrical Corp. of

BURNING RIVER STRING BAND (Group -3); BA/PM: Anthony Attractions.

BURTON, GARY (Vibes w / Instrumental Group -3), Atlantic

BURRELL, KENNY (Guitarist w / Instrumental Group -2). BA: Jimmy Richards.

BURKE, SOLOMON (Vocalist). MGM; BA: Marty Landau &

BURN, BILL (Vocalist w /Group -6). Starday-King: BA. 

CARDINAL, VIN (Vocalist); BA APA.

CARDENAL, DIANA (Vocalist); BA Banner

CARDINALE, JULIETTE (Vocalist), Rca: BA: Michael锄

CARDINAL, JOHN (Vocalist). RCA: BA: James F. Doolan.

CARDOSO, JOSE (Vocalist & Instrumentalist). RCA; BA: 

CARDOSO, JOSEPH (Vocalist). RCA: BA: James F. Doolan.

CARR, RON (Vocalist). RCA: BA: Tom Farley.

CARR, ALFRED (Vocalist). RCA; BA: Tom Farley.

CARR, JERRY (Vocalist), Asylum: BA: ABKCO.

CARR, JUDE THOMAS (Vocalist). RCA: BA: ABKCO.

CARR, JOHN (Vocalist). MGM; BA: citrus.

CARR, RON (Vocalist). RCA: BA: Tom Farley.

CARR, ALFRED (Vocalist). RCA; BA: Tom Farley.

CARR, JERRY (Vocalist), Asylum: BA: ABKCO.

CARR, JUDE THOMAS (Vocalist). RCA: BA: ABKCO.

CARR, JOHN (Vocalist). MGM; BA: citrus.

CARR, RON (Vocalist). RCA: BA: Tom Farley.

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CARR, JERRY (Vocalist), Asylum: BA: ABKCO.
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Continued from page 86

POPULAR ARTISTS

COLUMBIA (Vocal Group -11), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -5), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -7), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -8), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -6), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -10), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -5), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -11), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -5), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -7), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -8), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -9), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -6), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -12), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -5), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -7), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -8), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -9), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -6), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -10), United Artists; PM: Mimi Rogers.

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COLUMBIA (Vocal Group -7), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -8), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -9), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -6), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -10), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -5), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -7), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -8), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -9), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -6), United Artists; PM: Mimi Rogers.

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COLUMBIA (Vocal Group -5), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -7), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -8), United Artists; PM: Mimi Rogers.

COLUMBIA (Vocal Group -9), United Artists; PM: Mimi Rogers.

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COLUMBIA (Vocal Group -6), United Artists; PM: Mimi Rogers.

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FLEETWOOD MAC (Vocal & Instrumental Group—6), Reprise; BA: ATl.

FLIGHTING (Vocal & Instrumental Group—4), Beverly Hills, PM Con Merton

FLIPPERS (Vocal & Instrumental Group—B), Ventas; BA: Mid-Continent; PM: National Promotions

FLOYD, KING (Vocalist), Chimineville, BA: Universal Attractions

FLOWERS, PHIL, BA: William Morris


FLYING BURRITO BROS. (Vocal & Instrumental Group—2), ASMI; BA: PM: Milton Levy

FLYING CIRCUS (Vocal & Instrumental Group—5), Capitol; BA: Good Time; PM: Grant Spence—Celebration House

FOOT IN COLD WATER, A (Vocal & Instrumental Group—5), BA: Ross White; PM: Frank Davies—Love Mgmt.

FORD, NEAL, FOUNDATION (Vocal Group—5), BA: Acts Unlimited; PM: Sam Cannarilla—PM: FORD, PHIL, & MIMI HINES; PM: Katz-Galin-Leffler.

FOSTER, ALAN (Vocalist w/Guitar); Geauga; BA: Winthrop Warner Prevail

FOSTER, FRANK (Saxophonist w/Group—6), Blue Note, BA: Jacquet's Inc.

FOSTER, JERRY (Vocalis); Mercury; BA/PM: One Neters

FOSTER, KENNETH ANGEL (Vocal & Instrumental Trio); BA: Direct

FOUNTAIN, JAMES (Vocalist); Peaches: BA: Supersonic Attractions; PM: Henry Wynn.

FOUNTAIN, PETE (Clarinetist w/Instrumental Group—6); BA: ABC; PM: Group, Mordac & Poppet

FOUR COACHMEN (Vocal & Instrumental Group—4); PM: Art Mgmt.

FOUR FOR BROADWAY (Vocal Group—5), BA: Franklin Concerts

FOUR FRESHMEN (Vocal Group); Capitol, BA: IFA

FOUR LADS (Vocal Group); BA: ABC; PM: Lenny Dison

FOUR O'CLOCK (Vocal & Instrumental Group—4), Karass; BA: Xarax Media, PM: Joe McHugh.

14 FEET (Vocal & Instrumental Group—8), Casey, BA: Anthony Attractions.

FOUR TOWPS (Vocal Group); Motown: BA: IFA


4TH SOUTH (Vocal & Instrumental Group—5), BA: Anthony Attractions.

FOX (Vocal & Instrumental Group—3); BA: Sound Inc.

FOX RIVER BAND (Vocal & Instrumental Group); BA: Sound/Art/Houston

FOXZ, IНЕZ (Vocalist); BA: William Morris; PM: Lenny Matus

FRANKIE & SPINDLES (Vocal & Instrumental Group—10), Rocker; BA: Majestic Artists; PM: Donald Johnson.

FRANKLIN, ARETHA (Vocalist); Atlantic; BA: BQC

FRANKLIN, CAROLYN (Vocalist); Capitol; BA: PM: QBC.

FRANKLIN, ARETHA, & PHIL LINK TRIO (Vocal & Instrumental Group); PM: Alkahest Attractions.

FRASER & DEBOLT (Vocal & Instrumental Duo); Columbia; BA: Milton Levy.

FRASERON (Group—4); BA: Media V

FRAZIER, JOE (Vocalist); BA: Oceanic Prod.

FRED (Group—5), Arpeggio, BA: Bruce Runolph; PM: Gary Rosenberg.

FRED, JOHN (Vocal & Instrumental Group—7), BA: Great South; BA: Lynwood Duppy Jr.—Impulse.

FREDRICK, BOBBY “MOVE ON DRIFTER” (Vocalist); Cool; BA: Dr. Cool Prod's; PM: Alfred Poole.

FREE DESIGN (Vocal & Instrumental Group—5); Project Three; BA: Max Cavalli, Shaw Concerts; PM: Harold Shaw.

FREEOM (Vocal & Instrumental Group—7); BA: Anthony Attractions

FREEOM (Group—4); Coalition; BA: Premier Talent.

FREEMAN, BOBBY (Vocalist); Double-Shot; BA: Aries Booking; PM: Lu Vason—ABA.

FREE MOVEMENT (Vocal & Instrumental Group—7); BA: Anthony Attractions

FREEPORT (Vocal & Instrumental Group—5); BA: GD Attractions.

FREE REIGN (Vocal & Instrumental Group—6); SS5 Int'l; BA: PM: Triangle Talent—V

FRENCH TOAST (Vocal Group—23), BA: Aries Booking; PM: Lu Vason—ABA.

FRESH AIR (Group—5); BA: Fusco Prod’s; PM Greg Foscogne—Frasacogna Bros

FRESH TAR BOOGIE BAND (Vocal & Instrumental Group—4); BA: A. Jave Entertainment

FRIENDS (Vocal & Instrumental Group—4); BA: Mike Habett/Phil Amy—Mr. Christian Prod’s; PM: Glenn Fringe—Mr. Christian Prod’s

FRIENDSHIP TRAIN (Vocal Group—4); BA/PM: One Neters

FRIENDS OF DISTINCTION (Vocal Group—4); RCA; BA: CMA; PM: Don McElmore

FRIENDS OF THE FAMILY (Vocal & Instrumental Group—5); VMI; PM: Vic Ben

FRIENDS OF THE FAMILY (Vocal & Instrumental Group—6); BA: Washington Talent; PM: B/J Enns

FRIJID PINK (Vocal & Instrumental Group—5), Parrot, BA: William Morris; PM: Jerry Piillow; PM: Clyde Stevens—Pink Unlimited.

FRISCO (Group—6), Arpeggio; BA: Bruce Kohrbach; PM: John Imperial.

FRIZZELL, LEFTY (Vocalist); Columbia; BA: Buddy Lee; OMAC Artist; PM: Buddy Lee.


FRONT ROW (Vocal & Instrumental Group—5), BA: Mery Stafford

FROST (Vocal & Instrumental Group—3), Vanguard, BA: Jerry Parrove.

FROST, FRANK (Vocalist & Instrumental Group—3), Midrigh: Sun: Phillips Int'l; BA: Steave Lavere.


FUGITIVES (Vocal & Instrumental Group—5), BA: Audio Talents.

FUGS (Vocal & Instrumental Group—5), Warner Bros., BA: Edson-Rothschild

FUKANO, EDDY (Vocalist w/ Guitar); OMAC Artist, PM: Tom T. Sawk.

FULLER, BOBBY (Vocalist), Capitol, BA: PM: One Neters.

FULLER, JESSE (Vocalist), Prestige, BA: Folklore Prod's; PM: Manuel Greenhill—Folklore Prod's.

FULL HOUSE (Vocal & Instrumental Group), BA: Charles F. Deimenz.

FUNKADELIC (Group—7), Westbound; BA: DMA; QBC.

FUNK & PUNCH (Vocal & Instrumental Group—4), Ventas; BA: Mid-Continent; PM: National Promos.

FUNK TION (Group—4), BA: Creative Talent; PM: Dave Piant.

FUNKY DELIGHT (Vocal & Instrumental Group); PM: Step-hane Dappers.

FUTURES (Vocal & Instrumental Group—11), United Artists; PM: James Johnson & Joseph Norman—Amp Enns.

FUZZ (Vocal Group), Calla; BA: QBC.

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GAETA, JOHN, SWINGING ROCK BAND (Instrumental Group—15), BA: Basch & Mason Enns.

GAIL, CHERI (Vocalist), Northland; BA: Operation Music; PM: Nads Co. Jones.

GALE, LINDA (Vocalist), Mega; BA: Joe Taylor.

GALLION, BOBBY (Vocalist); Harky; BA: Wheeling Talent.

GALLO, MIKE (Vocalist); Jolie; BA: Muskrat Prod's.

GALLWAY, PETER (Vocalist w/Guitar); Repose; PM: Calla—Ruffalo.

GAME (Vocal & Instrumental Group—5), Evolution; BA: PM: SG Mgmt.

GARNER, EROLL (Pianist); Octave; PM: Marcha Glaser.

GARRETT, VERNON (Vocalist), Kapp, BA: Aris Booking, PM: Lu Vason—ABA.

GAYE, MARVIN (Vocalist), Tamia; BA: William Moore.

GAYLORD & HOLIDAY (Vocal & Instrumental Group—5), BA: CJC; PM: Vic Ben.

GAYNER, PATTY (Vocalist); PM: Pilgrim Mgmt.

GEDDES, MIKE (Vocalist w/Guitar); PM: Dick Broderick—Tara Int'l.

GEE THANKS (Vocal & Instrumental Group—5), BA: Sound Inc.

GEEDING BLAWS BROS (Vocal Duo), Capitol, BA: Hubert Long; PM: Stan Greeson.

GEILS, J., BAND (Group—6), Atlantic; BA: Premier Talent; PM: Drew Anthony.

GEMINI (Vocal & Instrumental Group), Marcury; BA: Sound/Art/Houston; PM: Fred T. Marc—Sound/Art/Houston.

GENESIS (Vocal & Instrumental Group—6), BA: Caddie Artists

GENNESSEE GOSPEL TRAVELERS (Vocal Group—8), De-signer; BA: Park Avenue

GENTRY, BOBBIE (Vocalist); Capitol, BA: IFA; PM: Alan Barnard—BNB Assoc's.

GENTRI'S (Vocal & Instrumental Group—4), Sun; BA: Masters City

GEORGE, DIANA, & PHIL LINK TRIO (Vocal & Instrumental Group—4), BA: Lampe Associates.

GERSTEIN, RICHARD (Vocalist w/Piano & Instrumental Group); PM: Pete Shanaberg—Herre-Block-Shanaberg.

GETZ, LIZ (Vocalist w/Guitar); BA: Alkalase Attractions

GETZ, STEAN (Tenor Sax w/Group—4), Verve; BA: Jack Whitemore.

GHENT, TOM (Vocalist); Kapp; BA: Reznick-Beinstein; PM: Ed Peckhardt

GIBRALTER (Group—5), BA: Acts Unlimited; PM: Bob Bailey.

GIBSON, DON (Vocalist); Harky; BA: Buddy Lee; PM: Wesley Rose.

GILBERTO, ASTROD (Vocalists); BA: PM: Nick Cole.

GILLESPIE, DIZZY (Vocalist w/Guitar & Group—4), BA: Max Ca/vi/b, ABC, APB.

GLASS BOTTLE (Vocal & Instrumental Group—5), Avco Embassy; BA: ABC; PM: Ramal-Goodman.

(Continued on page 92)
The Grass Roots
POPULAR ARTISTS

- Continued from page 90

GLASSER, DON, & HIS ORCH. (Vocal & Instrumental Group—9); BA: Beacon Artists

GLASS FAMILY (Vocal & Instrumental Trio), Warner Bros. - BA: American Entertainment, PM: Don Podolac

GLASS HARP (Vocal & Instrumental Group), Decca. PM: Chip Kileinger & Bill Alper—(Icypic Prod. 19)

GLENN, TYREE (from bonzstin w/Group—3); BA: Max Carav

GLOBETROTTERS, Krashner. PM: Stan Greener

GLORY ROHE & HALELUJAH (Vocal & Instrumental Group), Westpark. BA: Sound Art. Houston PM: Fred T. Mecik—Sound Art. PM: Joe McGinnis

GLORY ROAD (Vocal & Instrumental Group—7); BA: Select Artists. PM C J Emms

GLOVER, HELEN (Vocalist), Alacor, PM John M. Ashley—ALA Artists

GIDION & POWER: BA: William Morris

GOODWYN, GERRY (Vocalist), Chesnut. PM: P. Donald White

GOODWIN, ANGUS (Vocalist w/ Guitar), CAMI

GOLD, BRUCE (Vocalist), PM: Steve Most—Catalyst Mgmt.

GOLD JADE (Vocal & Instrumental Group—4); BA: United Attractions

GOLD, JIM (Guitarist), BA: Lordly & Danne

GOLDRUSH (Vocal & Instrumental Group—5); BA: Anthony Attractions

GOOD RUSH STOMPERS (Vocal & Instrumental Group—4-6); BA: Muskor Prod. Inc

GOLDSBORO, BOBBY (Vocalist), United Artists. BA: William Morris. PM: Seymour & Harry Drasin

GOLIATH (Vocal & Instrumental Group—5); SSS Int'l: BA/PM: Trinity Talent

GOLIATH (formerly Babymakers) (Vocal & Instrumental Group—10); Curtin: PM Marv Shaun—State & Madi son

GOOD ACRES COUNTRY (Vocal Group—4), Geauga. BA Wimphrop Warren Prevost

GOOD, BECKY (Vocalist), BA: PM: Triange Talent

GOODING CYNDIA (Vocalist), Elektra: BA: Albert Kay

GOODMAN, GERALD (Vocalist & Harp), BA: PM: Richard Torrence & Perrino Mgmt.

GOODMAN, STEVE (Vocalist), Buddah. BA: CMA. PM Paul Arkes

GOOD NEW (Vocal Group—7); BA: Entertainment.

GOOD & PLENTY (Vocal & Instrumental Group—6); BA: Sound Attractions

GOOD STUFF (Vocal & Instrumental Group—7); BA: Rodger's Agency.

GOODTIME CHARGIT SINGERS (Vocal & Instrumental Group—7); Brisco Music of Canada Prod. Inc. PM: Daniel K. Dowell & Peter Johnson

GOOSE CREEK SYMPHONY, BA: William Morris

GORDON, ART (Vocalist w/Piano), BA: Operation Music. PM: Neda C. Jones

GORDON, DEXTER (Saxophonist), Prestige. BA: Modern Jazz Showcase

GORGEOUS GEORGE (Vocalist), Cool. BA: Dr Cool Prod'n.

GORGEOUS GEORGE (Vocalist), Peacheen. BA: Supersonic Attractions. PM: Henry Wynn

GORGONI, MARTIN & TAYLOR (Vocal & Instrumental Trio), Buddah. PM: Steve Tyrell.

GOSH, BOBBY, BA: William Morris

GOSPEL CRUSADERS (Vocal Group—6), Designer. BA: Park Avenue

GOSPEL SOULS (Vocal Group—10); Designer. BA: Park Avenue

GOVE (Vocalist), TRX. PM: Don Light

GRACEN (Vocal & Instrumental Group—5); BA: GEC, PM Paul Handler

GRADUATES (Vocal & Instrumental Group—5); BA: Jori Agency

GRAND FUNK RAILROAD (Vocal & Instrumental Group—3); Capitol, BA: Premier Talent. PM: Terry Knight

GRASS ROOTS (Vocal Group—4), ABC/Dunhill, BA: Heiler-Fischel. PM: Robert Ellis

GRATEFUL DEAD (Vocal & Instrumental Group—6); Warner Bros. PM: Bill Gillmore

GRAVEL (Group—5), Columbus, BA: University Attractions. PM: Harry Popovich

GRAY, CHUCK (Vocalist), Danville. PM: Charles Wright

GREASED LIGHTNING (Group—5), Tenter. BA: Bee-Jay

GREAT SWAMP JAZZ BAND (Vocal & Instrumental Group—6); BA: Much Music Prod's

GREAT WESTERN (Vocal & Instrumental Trio), APJ, PM: Brian Ross

GREAVERS, R. B. (Vocalist), Atlantic. PM: Jess Rand

GREEN, RICK (Base Guitar, Vocals), PM: Robert Shigwood

GREENCO, BUDDY (Vocalist), MGM. BA: IFA. PM: Shari Ellis

GREEN (Vocal & Instrumental Group—5), Atco. BA: Showboat. PM: David Alley—Jack Calmes

GREEN, AL (Vocalist), Hi: Continental Artists

GREEN, ANTHONY, & BARRY STAGG (Vocal & Instrumental Group—7); BA: Teeth

GREENE, KELLY (Pianist), BA: Hurock Concernts


GREEN, JOHNNIE, SHOW (Vocal & Instrumental Group—6); BA: Rodgers Agency

GREEN LEYTE SUNDAY (Vocal & Instrumental Group—8), RCA, BA: A. Jaye Enterprises

GREEN, URBIE (from bonzstin w/Group—3); Project Three. BA: Max Carav

GREENWOOD, BUCK (Vocal & Instrumental Group—5), Decca. BA: APA. PM, Lon Harriman

GREEN, CORTEZ (Vocalist w/Instrumental Group—4); BA: Rodgers Agency. PM: Associated Mgmt

GREG, DORENE & CO. (Vocal & Instrumental Group—4), Republic. BA: Centaur Artists. PM: Alley Group

GREE, ROSEY (Vocal & Instrumental Group—5); BA: Associated Mgmt.

GRIFFITHS, DAVE (Vocalist & Instrumental Group—4); Karon. BA: Kerass Media. PM: Joe McGinnis

GRIMSTAD, BIRGITTE (Vocalist), RCA Victor. BA: PM: Albert Kay

GRIN (Vocal & Instrumental Group—4); Spindizzy. BA: Heiler-Fischel

GRINGOS (Vocal & Instrumental Group—8); BA: Select Artists. PM: C J Emms

GRITS (Vocal & Instrumental Group—4); BA: Domestic Sound

GROK (Vocalist & Group—3); Soul Train. BA: Majestic Artists. PM: Phil Collector—Majestic Artists

GROK ROCK (Vocal & Instrumental Duo); BA: Direction. PM: James Byron—Desky Prod's

GROPUS CUCKUS (Vocal & Instrumental Group—5), Bell. BA: William Morris. PM: Ken Ellen—S.A. Ellenor

GROSSMAN, STEFAN (Vocalist w/ Guitar), Transatlantic. BA: Folklore Prod's. PM: Manuel Greenhill—Folklore Prod's

GROVER, DAVID (Vocalist, BA: Berkshire Music. PM: Stuart S. Shapiro—Berks Music. BA: Sound Attractions

GUAMAI (Vocal Group—8); BA: PM: Folklore Prod's

GUSS WHO (Group), RCA. BA: Heiler-Fischel

GUILD (Vocal & Instrumental Group—7), Twitten. BA: Bythee Talent. HA:viders Prod's

GULDEN, LAURA (Vocalist w/ Guitar), Accent. BA: PM: Scott Seely

GULICKSON, GRANT (Vocalist), Corduroy. PM: Rob Fes Tre

GULLIVER (Vocalist & Instrumental Group—5); BA: Penn Vinyl. PM: Keystone Talent

GUN HILL ROAD (Vocal & Instrumental Group—3), Mercury. BA: CMA


GUNTER, CORNELL & THE COASTERS (Vocal Group—5); BA: Rodgers Agency

GUTHRIE, ARLO (Vocalist w/ Guitar), Reprise. BA: Sutton Artists. PM: Harold Leverlal Myt

GUY, FRANCIS (Vocalist w/ Guitar), US—Scooter. Canada—Arthur. BA: Donal K. Donald. PM: Terry Flood

GYPSY (Group), Metromedia. BA: Heiler-Fischel

H HAGGARD, MERLE (Vocalist), Capitol. BA: PM: Charles L. "Fuzzy" Owen

HALL, CAROL (Vocalist), BA: William Morris

HALL, DENNY, BA: William Morris

HALL, DON, FAMILY Vocal & Instrumental Group—4), Sevino Int'l: BA: United Attractions

HALL, FRANK (Vocalist w/ Guitar), BA: Projects IV, PM: F. Keith Christenson

HALPIN, BROOKE (Vocalist w/ Guitar), Kassas. BA: Kassas Media. PM: Joe McGinnis

HALL, MARION (Vocalist w/ Guitar), Newhall. BA: American

HALL, RANDALL & THE FUGITIVES (Group—6), BA: Randall Hall

HALL, TOM (Vocalist w/ Vocal Group—6), Mercury. BA: Neal Agency

HAMILTON, GEORGE IV (Vocalist), RCA, BA: Accut-Rose. PM: Jim Halley

HAMILTON, JOE FRANK & REYNOLDS (Vocal & Instrumental Group—4), Dunhill. BA: CMA. PM: Bee-Jay

HAMMER (Vocal & Instrumental Group), BA: Sound/Art. Houston. Jerry Wolf

HAMMOND, J F (Vocalist & Instrumentalist), Columbia. BA: IFA

HAMMOND, JOHNNY (Organist w/ Instrumental Group—4), Real. BA: Donald K. Donald. PM: Terry Flood

HAMMOND, KENT (Vocalist & Instrumentalist), BA: Fereprod's


HANCOCK, HERBIE (Pianist w/ Group—6), Warner Bros. BA: Hancock Music. ABC

HAPPINESS IS (Vocal & Instrumental Group—4), BA: Canfield Prod. Inc. PM: Paul Capps Jr

HAPPENINGS (Vocal & Instrumental Group—5); BA: Ban mer Talent

HARDEN, BOBBY (Vocalist), Mega. BA: Hubert Long

HARDIN, TIM (Vocalist), BA: APA. PM: John Heimgartner

HARD, PLEASURE (Vocal & Instrumental Group), BA: Sound. Art. Houston

HARDY, HOGGODD, & THE MONTAGE (Vocal & Instrumental Group—6); GRT. BA: IFA

HARLEY, RUFUS (Jazz Bagpiper), Atlantic. BA: Modern Jazz Showcase

(Continued on page 94)
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HELLO PEOPLE (Vocal & Instrumental Group -4): BA: Di-

HEAVY SLAG (Vocal & Instrumental Group -5), Expo: PM:

HEATHER BLACK (Vocal & Instrumental Group); BA/PM:

HEADSTONE CIRCUS (Vocal & Instrumental Group -5), Sh startled.

HAYMARKET RIOT (Vocal & Instrumental Group -5); BA:

HAYES, SHERMAN (Vocalist w/ Guitar); PM: Patrick Rains.

HAYES, ISAAC (Vocalist & Instrumentalist), Enterprise; BA:

HAWKES, ELMER (Vocalist), Poison Ring; PM: Trod Nossel.

HAWG (Vocal & Instrumental Group -5); BA/PM: Charlie

HAWTHORNE (Vocalist), DJ: PM: Janesville

HAYNES, RICHIE (Vocalist). Stormy Forest; BA: William

HAYMARKET RIOT (Vocal & Instrumental Group -5); BA:

HAYES. SHERMAN (Vocalist w/ Guitar): PM: Patrick Rans

HANNAHEIM (Vocalist w/ Guitar): BA: United Attractions.

HAYES, EARL "FATHA" (Pianist w/Group-4); BA: Max

HILL, KEN, TRIPLE THREAT (Vocal & Instrumental Trio),

HIBBLER, AL (Vocalist), Decca; PM, Lee Magid Jacquet's

HICKS, DAN, & HIS HOT LICKS (Vocalist w/Guitar w /Vo-

HIT, AL (Trumpeter w/ Instrumental Group -6); BA: CMA.

HIGHTOWER, BUCK (Vocalist w/ Guitar), General Electric

HIGHTOWER, ROBERT (Vocalist), Capitol; BA: Nationwide

HIGHTOWER, ROBERT (Vocalist), Capitol; BA: Nationwide

HIGHLAND (Vocal & Instrumental Group -7); BA: Co-ordinated

HINES, FIDELIA (Vocalist): BA/PM: Brian Dowling Inc.

HINES, EDDIE (Saxophonist w/ Instrumental Group -4-

HARRIS, RICK, CANDY, & MR. D. (Vocal & Instrumental

HARRIS, RICK (Vocalist w/ Guitar): BA: Penn -World; PM:

HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.

HARRIS, RICK, CANDY, & MR. D. (Vocal & Instrumental

HARRIS, EDDIE (Saxophonist w/ Instrumental Group -4-

HARRIS, EDDIE (Saxophonist w/ Instrumental Group -4-

HARRIS, EDDIE (Saxophonist w/ Instrumental Group -4-

HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.

HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.

HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.

HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.

HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.

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HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.

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HARRIS, BILL (Vocalist), CMA; PM: Jeff Wheat-JW Assocs.
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POPULAR ARTISTS
• Continued from page 94

ICE HOUSE BLUES BAND (Vocal & Instrumental Group—5); BA: Direction; PM Roger Perry

IDES OF MARCH (Group—7); Warner Bros. BA: Beacon Artists; PM Lee Mgmt

IF (Vocal & Instrumental Group—5); Capitol; PM Concert House

ILMO SMOKESHOW (Vocal & Instrumental Group—4); Roulette; BA: Arranged Beddington Bookings; PM Fred Tiekken.

IMMEDIATE FAMILY, Jr. (Vocal & Instrumental Group—6); Pyle-Ure BA: Masters City

IMPRESSIONS (Vocal Group—3); Custom; BA: Universal Attractions; PM Martin Shuart-State & Madison

INCREASED BROADSIDE BRASS BED BAND (Vocal & Instrumental Group—5); Poison Ring; BA: Mushett Prod. Inc; PM Todd Nossel

INCREASING STRING BAND (Instrumental Group—4); Elektra; BA: Aarons Mgmt.

INDIOS TABAJARAS (Guitarists); RCA; BA: Kolmar-Luth; PM Marcelo Ventura

INFERNAL (Instrumental Group—13); BA: Kolmar-Luth

INK SPOTS (Vocal Group—4); BA: R&B Booking

INSPIRATIONS (Vocal & Instrumental Group—9); Trify II; BA: Washington Talent; PM & Enq.

INSTANT PUDDIN (Vocal & Instrumental Group—5); BA/PM Audio Talents

INTERPRETATIONS (Vocal & Instrumental Group—8); Josie II; BA: Penguin Artist; PM James A Bishop

INTERPRETERS (Vocal & Instrumental Group—9); BA: PennWorld; PM: Devotiones Talent

INTERSTATE 55 (Vocal & Instrumental Group—6); BA: Cerity Sounds

INTERSTATE 4 (Vocal & Instrumental Group—4); BA: Anthony Attractions

INTERVAL, JIMMY, & THE THIRD ESTATE (Vocalist w/ Group—5); Columbia; BA: Frontier Talent; PM Barry Singer—Frontier Talent

IN THE BEGINNING (Group—4); Tener; BA: Bee-Jay

INTRIGUES (Vocal Group); Salsoul; BA: QBC

INTRUDERS (Vocal Group); Gamble; BA: QBC

IRISH ROVERS (Vocal & Instrumental Group—5); BA: IFA; PM: Les Wieren—Will Miller

IRON HORSE (Vocal & Instrumental Group—8); Rondo; BA/PM Villa Mgmt

ISLEY BROS. (Vocal Trio); T-Neck; BA: QBC

ITALIAN ASPHALT & PAVEMENT CO. (Vocal & Instrumental Group—4); Capitol; PM: Dick Rubin

ISLEY BROTHERS (Vocal Trio). T-Neck: BA; QBC: PM: Isley Bros

IT'S A BEAUTIFUL DAY (Vocal & Instrumental Group—6); Columbia; BA: Millard Agency; PM Fillmore Mgmt

IVORY COAST (Vocal & Instrumental Group—4); Great Lakes; BA: MEA; PM: All-Star Attractions

J

J & B'S (Instrumental Group—12); People; BA: Man's World; PM James Brown—Alan Leeds

INSTANT PUDDIN' (Vocal & Instrumental Group—5); BA: Audio Talents

J & THE BOYS (Vocal & Instrumental Group—3); BA: Can-Di-Noted Prod. Inc; PM Caps Jr.

JACKSON, "BULL MOOSE" (Vocalist & Saxophonist w/ Instrumental Group—4); Soul Town; BA: Soul City Sounds; PM: R&B

JACKSON, CHUCK, SHOW (Vocalist); BA: Rodgers Agency

JACKSON II (Vocal Group); Motown; BA: William Morris; PM: Multi-Media Mgmt

JACKSON, J.J. (Vocalist w/ Piano); Perception; PM Concert House

JACKSON, JENIE (Vocalist); Porthole; BA: Julian Portman

JACKSON, JUMP (Vocal & Instrumental Group—5); Fay; PM: R&B Booking

JACKSON, MILLIE (Vocalist); Spring; BA: QBC; PM: Roy Riffkind—Guardian Artists

JACKSON, SHOT & DONNA DARLENE (Vocal Duo); BA: Buddy Lee

JACKSON, STONEWALL (Vocalist); Columbia; BA: Moeller Talent

JACKSON, WANDA (Vocalist); Capitol; BA: Marty Landau & Jim Wagner—AMB; Neal Agency

JACQUET, ILLISS (Saxophonist; w/ Instrumental Group—2); Sundown; BA: QBC

JACQUET, MARVIN (Vocalist); Spring; BA: QBC

JACOB'S KELLY (Group—3); BA: Entertainment Mgmt

JAGGERZ (Vocal & Instrumental Group—5); Dove; BA: Six-Ups Productions; PM: Joe Rock

JAMAICAN FOLKSINGERS (Vocal & Instrumental Group—23); BA: Tony C Mgmt

JAMAL, AHMAD (Vocalist w/ Instrumental Group—3); Capitol; BA: Sutton Artists

JAMES GANG (Vocal & Instrumental Group—4); ABC Dunhill; BA: William Morris—Bob Belkin—Belden Berson Mgmt

JAMES, HARRY (Trumpet w/ Orch.); BA: Willard Alexander; PM: Frank Monte

JAMES, MALCOLM (Vocalist); PM: Greengrass Enns.

JAMES, MARK (Vocalist); New Design; PM Steve Tyrell

JAMES, MARTY (Vocalist w/ Guitar); BA/PM: Mary Stanford

JAMES, RICK (Vocalist); PM: Pilgrim Mgmt

JAMES, SHERRI (Vocalist); PM: Steve Metz—Catalyst Mgmt

JAMES, SONNY (Vocalist w/Vocal Group—6); Capitol; BA: Neal Agency

JAMES, TOMMY (Group—6); Roulette; BA: ASI; PM: Bob Schwartz

JAMESTOWN FLOOD (Vocal & Instrumental Group—7); BA: Consolidated Talent

JAN FACTORY (Vocal & Instrumental Group—6); BA: APA; PM: Kent Defeo

JANS, TOM, see Mimi Farina

JAMES, JESSE (Vocalist); Zay; BA: Aries Booking; PM Rosalind Wilson—Wedge Mgmt

JANERO, RIO (Vocalist); BA: Cultural Talent; PM: Sioma Stimson

JANEY & DENNIS (Vocalist & Instrumental Group); Neighbor- hood: BA: William Morris; PM Jean Harcourt Powell

JAY FEEL (Vocalist & Instrumental Group—5); PM Patrick Rams

JAYBONE (Vocalist & Instrumental Group—5); BA: Good Time; PM Alex Andronicos—Good Time

JAYE, JERRY (Vocalist), Mega; BA: Bob Tucker—Enter- tainment Directions

JAY & THE AMERICANS (Group—10); United Artists; BA: National Artists

JEFFERIES, CHRISTINE (Vocalist w/ Group—4); BA: Duke World

JEFFERSON AIRPLANE (Vocal & Instrumental Group—5); Grunt; BA: APA; PM Bill Thompson

JEFFERSON, EDDIE (Vocalist); Prestige; BA: Modern Jazz Showcase

JEFFRIES, FRAN (Vocalist); Monument; BA: William Morris; PM: Lee Mgmt

JEKYLL (Vocalist & Instrumental Group—4); BA/PM: Jim Warren

JENNIFER (Vocalist); Reps: BA: CMA; PM: Cork Caddy

JENNINGS, WAYLON (Vocalist); RCA; BA: Moeller Talent

JEREMIAH (Vocalist & Instrumental Group—7); BA: Kent Defeo

JERM (Group—5), Honor Brigade; BA: DOD Artist's Mgmt

JETHRO (see Jeff Bourns)

JETHRO TULL (Vocal & Instrumental Group—5); Warner Bros; BA: Premier Talent

JIM 'N' JERRY (Vocal & Instrumental Group—4); TNS; BA: Jacquet's Inc

JIMMY, JENIE (Vocalist w/ Group—41); BA, Duke World

JIVE FLY (Vocalist); Avco Embassy; BA: Banner Talent

JOHN, DAVID (Vocalist, Organ, Piano); BA: Sunset Artists

JOHN, ELTON (Vocalist w/Piano); Un; BA: IFA; PM Alan Niederhauser—Dick James

JOHNSON, ERNIE (Vocalist); Dove; BA: Midwest Booking; PM: Jimmy Luggins

JOHNSON, JANET (Vocalist); BA: Berkshire Music; PM: Andrew Penn—Shapiro—Berkshire Music

JOHNSON, LIL' LOR (Vocalist), Hard-Times; BA: Doo- Wop Artist; PM: Kitchen Table Prod'ms

JOHNSON, LOIS (Vocalist w/ Group—5); BMG; PM: Buddy Lee

JOHNSON, MARC (Vocalist w/Guitar), Vanguard; BA: RD Productions; PM: Ventures

JOHNSON, MICHAEL (Vocalist w/ Guitar); BA: Projects IVA; PM Keith Christiansen

JOHNSON, ROSETTA (Vocalist); Contempo; BA: Paragon; PM Jesse J. Lewis—Showtime Prod's

JOE, JUAN (Vocalist & Instrumental Group—4); Asylum; PM: Art Linneman—Dan Wagner

JOHNSON, JEREMIAH, see Quincy Jones

JOLLY JAX (Vocal & Instrumental Group—5); BA; Duke World

JONES, ANTHONY ARMSTRONG (Vocalist); Chant; BA: United Talent

JONES, BOOGALOO JOE (Guitarist); Prestige; BA: Altron Promos.; PM: Al Nicaragua Jr.

JONES, DAVY (Vocalist); Bell; BA: Reznick-Bernstein; PM: Joan Hoffman

JONES, ELVIN, QUARTET (Drummer w/ Instrumental Group—3); Blue Note; BA: Modern Jazz Showcase, Talent Artists

JONES, GEORGE (Vocalist, Epic; BA; PM: Shorty Laven der

JONES, JACK (Vocalist); RCA Victor; BA: CMA

JONES, JAY (Vocalist & Instrumental Group—5); Kapp; PM: Mike Belkin—Brown Personnel Mgmt

JONES, JEANNIE (Vocalist); Lakie; BA: PM: Larry Myers—Lake Front Talent

JONES, JD (Drummer), Verve; BA: Jacquet's Inc

JONES, JOHNNY (Intrumentalist), Peaches; BA: Super Sonic Attractions; PM: Henry Wynn

JONES, QUINCY (Orchestra; A&M; BA: IFA; PM: Peter Farhi; PM: Roy Brown

JONES, REESA KAY (Vocalist), Northland; BA: Operation Music; PM: Nada C. Jones

JONES, SHIRLEY (Vocalist); Bell; BA: William Morris; PM: Arazas Mgmt

JONES, TAMIKO (Vocalist); Mermodema; BA: Dick Rubin

JONES, THAD/MEL LEWIS ORCH. (Instrumental Group); A&M; BA: IFA

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Mary Lee Daival

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continued next page
JONES, TOM (Vocalist); Parrot: BA, CMA.

JOSHUA (Vocal & Instrumental Group-5); BA, Direction; J & S Prod Inc.; PM: Jerry Owens & Thomas Potts—CTA & Bill Mann.

JUBILEE HUMMING BIRDS (Vocal Group-7); Designer: BA, Park Avenue.

JUDAS (Vocal & Instrumental Group-3); Souled Out; BA, Stringer Talent: PM: Tommy Bee.


JUNK IT (Group-B); BA, Creative Talent.

JURGENS, DICK & HIS ORCH (14); Amsterdam, BA; Bea- con Artists.

JUST (Vocal & Instrumental Duo); Debraae; BA, Caen Field Prod's: PM: Paul Capps Jr.

K

KAHOOTS (Vocal & Instrumental Group-4); Ventura; BA, American Entertainment: PM: Don Poodle.

KALOPE (Vocal & Instrumental Group-4); BA, A & Jay Enter- tainment; PM: FAMCO.

KALLABASH (Vocal & Instrumental Group -7); Mercury; BA; MCI: Four Per Prod Inc; PM: Bill Kennedy—instrumentation Consultants.

KANSAS (Group-7); BA, A & Dori Artist's Mgmt.

KAOS (Vocal & Instrumental Group-6); BA; Sound Inc: PM: Richard Fay.

KARE & DEANO (Vocal Duo); Kaymar: PM: Anthony A. Smelgul.

KATMANDU (Vocal & Instrumental Group -7); BA; Band Entertainers: ED: E. Paterson.

KAY, JIMMY (Organist w/Vocal & Instrumental Group- 6); Turne Up: BA; Jacquet's Inc.

KAY, JOHN (Vocalist); ABC: Alabam.

KELLUM, MURRY (Vocalist); Epic: BA; Hubert Lang, One Niners; PM: One Ninters.

KEMMER, KAY (Vocalist); Deneba; BA; Wheeling Talent.

KEMP, ROLF (Vocalist); Rainbow Collection; PM: Alan Miller / Herp Gart.

KEMP WAYNE (Vocalist); Decca: BA; Shorty Lavender; PM: Don Schaefer.

KENDRICKS, EDDIE (Vocalist w/Vocal Group-7); Talma: BA; William Morris; PM: Wayne Westbart—Multi-Media Magnt.

KENT, GEORGE & THE LITTLE WHEELS (Vocalist w/ Group-5); Reg: BA; Key Talent; PM: E. Jimmy Key.

KENTON, BILLY & His Creative World; BA; Wilford Al- exander: PM: Bob Steiner—Kentonia.

KENNASTA'S, ROBIN, FREE STATE BAND (Instrumental Group); FCM: BA; LBLP.

KERR, ALI AKBAR (Sarodist & Instrumental Group-4); MCM: PM: Mark Arzoula.

KIDS NEXT DOOR (Group); PM: Katz-Gatlin-Leffler.

KINGSWAY (Group); PM: Bob Steiner—Kentonia.

KING, KENNY (Instrumentalist w/Vocal & Instrumental Group-5); BA; Key Talent; PM: E. Jimmy Key.

KIRKPATRICK, RUSS (Vocal & Instrumental Duo); Al- batross: BA: Premier Talent; PM: Dee Anthony.

KISH, DON (Vocalist); AB: Atlantic; PM: Dan Sweeney.

KLAIBER, BOB (Vocalist); ABC: PM: Bob Steiner—Kentonia.

KLAIBER, DON (Vocalist); PM: Dan Schafer.

KLAIBER, DONNA (Vocalist); ABC: PM: Dan Schafer.

KLAIBER, DON, JR (Vocalist); ABC: PM: Dan Schafer.

KLAIBER, DON (Vocalist); PM: Dan Schafer.

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KLAIBER, DON (Vocalist); PM: Dan Schafer.
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Continued on page 102

Machinaw Valley Boys (Vocal & Instrumental Group-9); BA: Cadet
Mack, Leanne (Vocalist), Pretty Girl; PM: Style Wooten.
MacPherson, Bruce (Vocal & Instrumental), BA: Boston Talent, PM: Peter Casperson—Castle Music.
Madhouse (Vocal & Instrumental Group-6); BA: Lordy & Dame, PM: Max Newkirk.
Madura (Group-3), Columbia: IFA: PM: Larry D. Fitzgerald—Gimme Mgmt.
Mage (Vocal & Instrumental Group-4), Rare Earth, BA: Jerry Patlow.
Magus (Vocal & Instrumental Group-5); BA: East Coast.
Mancini, Henry (Pianist, Conductor), RCA; BA: IFA; PM: Buddy Lee.
Mancini & Fox (Vocal Duo), Event; PM: Roy Rifkind.
Mancini, Chuck (Vocalist & Instrumentalist), PM: John Levy.
Mann, Barry (Vocalist), New Design; PM: Steve Tyrell.
Manna (Vocal & Instrumental Group-5), Columbia; BA: IFA.
Manhattans (Vocal Group-5), King; BA: Dick Boone; PM: EAB Ents.
Mangione, Chuck (Vocalist & Instrumentalist), PM: Buddy Lee.
Mangan, Paula (Vocalist), Critique; BA: PM: EAB Ents.
Mainstream (Vocal & Instrumental Group-7); BA: Four Par Prods.
Mainstreet (Group-5); BA: Creative Talent, PM: Jim Anderson.
Mangione, Paula (Vocalist), ABC/Dunhill; BA: Concept 376; PM: WBM.
Marsh, B.J. (Vocalist), BA: Collegiate Artists.
Marshall, Peter (Vocalist), Dot; BA: IFA; PM: Tom Shells—Frisbee.
Martin, Johnny (Vocalist), Columbia: BA: Canada; PM: Buddy Lee.
Martin, Bennie (Vocalist), Fiddie & Bow; BA: PM: Buddy Lee.
Martin Bros. (Vocal & Instrumental Group-5); BA: Jim Gemmill Prod's.
Martin, Michael (Vocalist & Instrumentalist), Rare Earth, BA: IFA; PM: Terry Flood.
Martin, Richie (Vocalist), Fairlead; BA: IFA; PM: Buddy Lee.
Martin, Maudy (Vocalist & Guitar) PM: Mary Stafford.
Masekela, Hugh (Vocalist & Trumpet), Chisa; BA: ABC.
Masaka-Mazur (Group-6), Epic, Canada; Columbia: BA: CMA (USA); PM: Donald K. Donald (Canada); PM: Terry Flood.
Marcia, Paul & Gregg, (Vocalist & Instrumental Group-5); BA: PM: Personality Prod's.
Marcovich, Andrea (Vocalist) Bell: PM: Suzanne Steinmetz.
Marcus, Danny & Band (Vocalist & Instrumental Group-8); BA: PM: Buddy Lee.
Margo (Vocalist), Sugar Hill: BA: Country Talent; PM: Cliff Williams.
Margo & Debbie (Vocalist & Instrumental Duo); PM: Ray Bronco.
Machuca, Tizapan (Vocalist & Instrumental Group-9), California Artists; BA: PM: PM: John Levy.
Marley, Warren (Vocalist), PM: Lawrence Berfond.
Machines (Vocal & Instrumental Group); BA: Universal Attractions, PM: Frank Virtue.
Marshall, Bob & the ACS (Vocal & Instrumental Group-7), PM: Audio Talent.
March, John (Vocalist), PM: Buddy Lee.
March, John Levy (Vocalist), BA: PM: Buddy Lee.
Marchant, Remington (Vocalist), PM: Buddy Lee.
Marchand, Paul & Charlie (Vocalist & Instrumentalist), BA: PM: Buddy Lee.
Marchese, Chuck (Vocalist), PM: Buddy Lee.
Marek, France (Vocalist), PM: Buddy Lee.
Mars, Sally (Vocalist & Instrumentalist), ABC: PM: Rik Gunnell.
Marsalis, Wynton (Vocalist), BA: PM: Buddy Lee.
Marsatta (Vocalist), PM: Buddy Lee.
Mason, Dave (Vocalist & Guitar), PM: Buddy Lee.
Mason, Dore. (Vocalist), PM: Buddy Lee.
Mason, Paul (Vocalist), PM: Buddy Lee.
Mason & домаш (Vocalist & Instrumentalist), PM: Buddy Lee.
Mason, Rod (Vocalist), PM: Buddy Lee.
Mason-Proffitt (Vocalist & Instrumentalist), BA: Buddy Lee.
Mason, Will (Vocalist), PM: Buddy Lee.
Mason, J. & the Circulars (Vocalist), BA: PM: Buddy Lee.
Mason, Steve (Vocalist & Instrumentalist), BA: BMG France.
Mason, Steve (Vocalist & Instrumentalist), PM: Norman Whitfield.
Mason, Vern (Vocalist), PM: Buddy Lee.
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ALLEN KEMP
STEVE LOVE
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MISS SEXY WAY (Vocalist), Cool, BA. Dr. Cool Prod’n, PM. Alfred Poole.
MISS-TY BLUSH (Vocal & Instrumental Group-4), Kash, BA. Beaverwood Talent.
MR. BROWN (Vocal & Instrumental Group-5), BA. Bytham Talent.
MR. FLOOD’S PARTY (Group-7), BA. Entertainment Mgmt.
MITCHELL, CHAD (Vocalist w/Guitar), Bell, BA. Projects PM.
MITCHELL, CHUCK (Vocalist), Stidler, BA. AEI.
MITCHELL, CAROLINE, see Father Ian.
MITCHELL, JONI (Vocalist & Instrumentalist), Asylum, Ronnie, BA. CMA. Chev, PM. Arthur Ploscowe.
MITCHELL, WILLIE (Instrumental Group-6), Hb, BA Continental Artists.
MODIFIED BLEED (Vocal & Instrumental Group-8), BA. Sound Innovations, PM. Wayne Cooper.
MIZE, BILLY (Vocalist), United Artists, BA. Buddy Lee Prod’n, PM. Mike Graven.
MOB (Group), MGM, BA. ABC, PM. Katz-Galin-Leffler.
MODERNAIRES (Vocal Group-4), Columbia, PM. Tom Sheils—Pine Crest.
MODERN JAZZ QUARTET (Instrumental Group), Atlantic, BA. Leo Leichter, ABC, PM. Monte Kay.
MODERN SOUNDS OF BLUEGRASS (Group-4), PM. Paul Gibson.
MODOM (Vocal & Instrumental Group-5), Custom Mate, BA. Masters City.
MODSQUAD (Vocal & Instrumental Group-6), BA. Career Ent’s, PM. Wayne Cooper.
MODSQUAD (Instrumental Group-4), BA. Superstar Attractions.
MOFFETT, PEG LEG (Vocalists), Peachtree, BA Supersonic Attractions, PM. Harri Wiltz.
MOLOCH (Vocal & Instrumental Group-5), Enterprise, BA. CMA. Chev, PM. AEC.
MONKEES, THE (Vocalist), Stang, BA. CMA. IF, PM. Geffen Roberts.
MORGAN & JENI (Vocalist Duo), BA. Penn-World, PM. Keystone Talent.
MORGAN, RUSS, ORCH. CONDUCTED BY JACK MORRISON (10), RME, BA Bescon Artists, PM. Shirley Morgan.
MORGAN, ROXY (Vocalist), Rainbow Collection, PM. Herb Bart.
MORGAN, RUSSELL, ORCHESTRA CONDUCTED BY J. H. MORRISON (11), RME, BA Bescon Artists, PM. Shirley Morgan.
MORRISON, ROB (Vocalist w/Guitar), PM. Ray Brando.
MORRIS, LAMAR (Vocalist), MGM, BA. Buddy Lee Prod’n, PM. Mike Graven.
MORRISON, HAROLD (Vocalist), Epic, BA. Hubert Long, PM. Sherry Lavender.
MORRISON, JIMMY, BA. CMA. IF, PM. Geffen Roberts.
MORRISON, JOHN (Vocalist), RCA, BA. CMA. IF, PM. Geffen Roberts.
MORRISON, VAN (Vocalist), Warner Bros., BA. Heller-Fischel.
MORRISON, WILLIE (Vocalist w/Guitar), Adelphi, BA. Steve LaVere.
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POPULAR ARTISTS

Continued from page 102

MORSE, MARTY (Vocalist); BA: Berkford Prod ns; PM: Law-
rence Byrdond
MORSE, MARY (Vocalist); Pro-Wax; BA: Dice Artists; PM:
Prex Tyco.
MOBY FAMILY SINGERS (Vocal Group—5); Designer;
BA: Park Avenue.
MOORY, JOHNNY & JONIE (Vocal Duo); Capitol; BA:
Americana; Nall Agency.
MOSES LAKE (Vocal & Instrumental Duo); Global Theatre;
BA: General Entertainment Corp.; PM: Joe Kastel.
MOTHER, FLAG & COUNTRY (Vocal & Instrumental
Group—5); BA; PM: Pete Salerno.
MOTHER FOX (Vocal & Instrumental Group—7); BA:
Cad Aides Artists.
MOTHER FREEDOM (Group—9); BA: Nicholas De-
Gennaro.
MOTHER FUNK (Vocal & Instrumental Group—6); BA:
Stain Girl; Greece.
MOTHER'S FINEST (Vocal & Instrumental Group—6); Atlan-
tic; BA: Rodgers Agency; PM: Enormous Mgmt.
MOTHER OF INVENTION (Vocal & Instrumental Group—
6); Reprise; BA: Mirand Agency; PM: Herb Cohen.
MOUNTAIN (Vocal Group—4); (Vocal—4); Bell; BA: Premier
Talent.
MOUNT ZION (Vocal & Instrumental Group—8); BA:
Cord-
ing Prod ns: PM: Richard Unger.
MOURNING AFTER (Vocal & Instrumental Group—4); BA:
B. J. Eaton Entertainment.
MOURNING SUN (Group—4): Arpeggio; BA: Bruce Roh-
rach; PM: A. Jaye Entertainment.
MOUSE & THE BOYS (Vocal Group—5); Bell; BA: PM:
Jet Set.
MOUSKOURI, NANA (Vocalist); BA: Hurak Concerns.
MOUZAKIS (Vocal & Instrumental Group—3); British Main;
BA: Three Star; PM: Lee Stevenson.
MULE (Vocal & Instrumental Group—3); BA: William Ring.
MULEKHAO, OBING (Vocalist; PM: Eduardo Davide—
Little Bear.
MULLY JAY, ARTIST (Vocalist); MGM; BA: Buddy Lee.
MULL, MARTIN (Vocalist & Instrumentalist); PM: Laddie &
Dame; Boston Talent; PM: Peter Caspenson—Castle Mu-
sic.
MUNSEL, PATRICIA (Vocalist); RCA Victor & Philips; BA/PM:
Leaght Lecture Bureau; PM: Robert C. Schuler—PM:
Prods Inc.
MURAD'S, JERRY (Vocalist), MGM; BA: QBC.
MURPHY, MICHAEL MARTIN (Vocalist; BA: AERI.
MURPHY, JERRY, F. & SALT (Vocal & Instrumental Group—
6); Elektra; BA: EPA PM: Lew Linit.
MURRAY, ANNIE (Vocalist); Capitol; BA: William Morris.
MURRAY, JOANNE (Vocalist); Capitol; BA: Dr. Cop Prod
Inc.; PM: Alfred Poole.
MURRAY & THE K & HIS GOLDEN GASSER REVUE; BA:
Oceane Prod ns.
MURRAY, MICKY (Vocalist; Federal; BA: Masters City.
MUSCLE SHOALS, June Wayne Chaney.
MUSCINE MACHINE (Vocal & Instrumental Group—5); Origi-
nal Sound; BA: Leisure Time; PM: Brian Lipton.
MUSIC UNION (Vocal & Instrumental Group—6); BA: Gay
Artist; PM: Arthur Ploscowe.
MUSKRAT RAMBLERS (Vocal & Instrumental Group—6); BA:
Muskrat Prod mns.
MUTUAL FUNN (Vocal & Instrumental Group—6); BA:
Rodgers Agency.
MUSIQ (Vocal & Instrumental Group—5); BA: PM:
Stain Girl; Greece.
MYLES & MORRIS (Vocal & Instrumental Duo); PM: Dick
Broderick—Tnx Inc!
MY GENERATION (Vocal & Instrumental Group—5); BA:
ESC.
NEY JENSEN, JORO (Vocalist w/Guitar); Laurie; PM: Vic-
or for Piscatella.
MYLON (Group—9); CBS; BA: Premier Talent.
MYSTIC BLUES (Vocal & Instrumental Group—6); Bryson;
MYSTIC Moods Orch.; Warner Bros; BA: Brad S. Miller.
MYTH (Vocal & Instrumental Group—4); Crusader; BA:
MY UNCLE'S ARMY BUDDIES (Vocal & Instrumental
Group—13); BA: Sound Inc
N
N and N

BILLBOARD Campus Attractions | March 25, 1972
POSITIVE ARTISTS

CONTINUED FROM PAGE 104

NITZINGER (Vocal & Instrumental Group - 3): PM Jack Calmes.
NOBLE, JOHN B. TRIO (Vocal & Instrumental Group - 3); PM - Pat Noble - Mid-South.
NOCK, MIKE (Vocalist & Instrumentalist w/Vocal & Instrumental Group - 2); BA: Ted Gehrke.
NORTH (Vocal & Instrumental Group - 6); BA: Tony Alberts
NORTH EIGHT HUNDRED RISING SUN (Vocal & Instrumental Group - 6); BA: Dick Rubin.
NORTH BERRY CHAPEL (Vocal & Instrumental Group - 5); PM - King & Marka Zbornik.
NORTH DOOR SINGERS (Vocal & Instrumental Group - 5); PM - Joe McHugh.
NORTH, NORTH, NORTH & NORTH (Vocal Group - 4); PM - Tony Alberts.
NORTH EIGHT HUNDRED (Vocal Group - 5); Karass Media; PM: Joe McHugh.
NORTHROP (Vocal Group - 3); PM - Tony Alberts.
NOVEMBER (Vocal Group - 4); PM - Dick Rubin.
NOVEMBER (Vocal & Instrumental Group - 4); BA: Paul Capps Jr.
NO TO CO (Vocal Group & Instrumental Group - 4); PM - Jim Kappus.
NAYLOR SINGERS (Vocal Group); MZ: Dick Rubin.
NAYLOR MAY (Vocalist w/ Guitar), Capitol; PM - OMAC Artist.
OBERMYER, BENSON (Vocal Group - 6); BA: Projects IV.
OBERMEN (Children's Choir) (Vocal Group - 4); BA: CAMI.
OCÉAN (Vocal & Instrumental Group - 5); Kama Sutra; PM: Concept 378: WBM.
OCCASION (Vocalist); BA: Richard Fulton.
O'CONNELL, HELEN (Vocalist), Longines; BA: CMA; PM - Joseph S. Shibman.
OCTOBER YOUNG (Vocal & Instrumental Group - 5); PM: Jeff Honeycutt.
ODEGA, KEVIN (Vocalist); PM - David Zimmerman-Vanity Theater.
O'DELL, DOYE (Vocalist), Sage & Sound; BA: Americana.
ODOM, JOE (Vocalist), ABC; BA: Entertainment; PM - H.R. Honeycutt.
O'DONELL, SHARON (Vocalist); Poisson Ring; PM: Tood Nosel.
OEISTER REYX (Vocal & Instrumental Group - 4); BA/PM: Mike Hbent/Phil Mar - Mr. Christian Prod. - Chicago.
O'HAGEN, ELLEN (Vocalist); BA: Frontier Talent.
O'NEAL, BENSON (Vocalist); BA: Capitol.
O'NEILL, DOUGLAS (Vocalist); PM: Concept 376;
O'NEIOE (Vocal & Instrumental Group - 3); PM - Tony Alberts.
O'NEAL THEE BROS (Vocal Group - 6); BA: Park Avenue.
ONE EYED JACKS (Vocal & Instrumental Group - 5); BA: Blythym Talent.
100 PROOF (Vocal Group), Hot Wax; BA: OBC.
191 (Group - 5); BA: Media V.
ONKYY GROUP (5); BA: Chanteuse Prod. rec.; PM: ISA.
OPEN SUNDAY (Vocal & Instrumental Group - 5); BA: Media West; PM: Bill Wadell - Media West.
OPUS 4 (Vocal Group - 5); Renaissance; BA: Carter Ent.; PM: Sylvia R. Moy.
ORANGE (Vocal & Instrumental Group - 5); BA: Anthony Attractions; PM: Charles L. Owen.
ORANGE PURPLE MARMALADE (Vocal Group - 5); BA Talent Attractions; PM: Larry Phillips.
ORIGINAM AMERICAN TOURING COMPANY (Vocal & Instrumental Group - 1); BA: Betty Speer.
ORIGAN Bells of Joy (Vocal Group - 6); Designer: BA: Park Avenue.
ORIGAN DRIFTERS (Vocal & Instrumental Group - 5); BA: Banner Talent.
ORIGINAG ENGLISH OPERA CO. (Vocal & Instrumental Group - 9); BA: Frontier Talent.
ORIGINAG HOOSIER HOT SHOTS (Vocal & Instrumental Group - 5); BA: Frontier Talent.
ORIGINAGS (Vocal Group - 5); BA: Motion; BA: OBC.
BAND, Tony; see Dawn.
ORELSE (Group - 4); BA: Millard Agency; PM: Grossman Glitter.
ORPHAN (Vocal & Instrumental Group - 4); BA: ABC; Boston Talent; Lordly & Dane; PM: Peter Capperson - Castle Music.
OSIBISA (Vocal & Instrumental Group - 5); BA: Banner Talent.
OSMONDS (Vocal Group - 5); MGM; PM: Kat-Galin Lef.
OSIS (Vocal & Instrumental Group - 4); BA: DJ; PM: Triangle Talent.
OST, BIG "TELL DADDY" (Vocalist); Cool; BA: DJ Cool Prod.; PM: Alfred Popp.
OST, JOHNNY (Vocalist); BA: Continental Talent.
OST, ROUGH (Vocalist w/Guitar); BA: Pacific Talent.
OUR FIFTH CHILDHOOD (Vocal Group - 5); BA: Park Avenue.
OUR FIRST CHILDHOOD (Vocal Group - 5); BA: Park Avenue.
OUR THIRD CHILDHOOD (Vocal Group - 5); BA: General Talent.
OWEN, B. (Vocalist & Instrumental Group - 4); BA: Continental Talent.
OWENS, BUCK (Vocalist); PM: Isaac Bolden.
OXFORDS (Vocal & Instrumental Group - 5); BA: Joe Alberts.

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Sincerely,

John Boyd
Director of Band Organizations

...I was very pleased with Bill's humanistic approach to the audience. By answering questions directly from the audience, Bill gave a very personal touch to his appearance. He also conducted a clinic for the brass players, which I literally had to pry him away from when it was time for him to go on to Clowes Hall for his evening performance.

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William A. Grimes
Director of Bands
Brownburg, Indiana 46112

We had the privilege of hosting the great group "Chase" on our campus in September '71 and in conjunction with the concert Bill gave a trumpet clinic. The university students, faculty, area students, and educators enjoyed and profited from his presentation. One of the added incentives for presenting jazz/rock groups like "Chase" is the extra dividend of a clinic presented by the best in the business. Our thanks to Bill—it was a gas.

Cordially yours,

Jim Coffin
Jazz Studies

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POPULAR ARTISTS

Continued from page 106

PAUL, LES (Vocalist). Capitol; BA: Bach & Ballantine Ents.
PAULO, REN, FOUR (Vocalist & Instrumental Group—4); PM Lampley Artists.
PAUL, RAY (Vocalist w/Guitar). Jerry Wolf
PAXTON, TOM (Vocalist). Warner Bros.; Ray Ritter
PEOPLE'S ROCK BAND (Group—5); BA Creative Talent.
PEOPLE'S CHOICE (Vocal & Instrumental Group—4), Phil.
PEOPLE (Vocal & Instrumental Group—4), Satin; BA: Mas.

PENTANGLE (Vocal & Instrumental Group)

PENTRANGE BAND (Vocal & Instrumental Group—6), Bounty; BA: PM Mike Hebert—Mr. Christian Prod. Inc.
PENTANGLE (Vocal & Instrumental Group); PM: Prentice, BA: ABC, Millard Agency; PM: Lon Harriman
PEOPLE (Vocal & Instrumental Group—4); Satin. BA: Masters City; PM: Johnny Hently & Frank Mirza—Masters City
PEOPLE'S CHOICE (Vocal & Instrumental Group—4); Phil. LA of Soul; BA: Universal Attractions
PEOPLE'S ROCK BAND (Group—5); BA: Creative Talent; PM: Tim Sanders
PEPER TREE (Vocal & Instrumental Group—4); PM Ray Bloomer
PEPPERMINT RAINBOW (Vocal & Instrumental Group—6); Decca; PM: Joe Messina—Enchanted Door

PERATTE, SANDY (Vocalist). SAK; BA: MEA; PM: George Thomas—MEA.
PERFORMANCE (Group—6); BA: Jack Fisher.
PERPETUAL CARE (Group—5); BA: Meda V
PERWIN, CHUCK & MARY (Group—4); Sun Light; BA: Beacon Artist; PM: Peter Wright.
PERRON, LADY Gwendolyn (Vocalist); BA: APA.
PERSIANS (Vocal Group—5); BA: Sound Inc.
PERSON, HOUSTON (Saxophonist w/Instrumental Group—4); Prestige; BA: Persi-on-to-Person Attractions.
PERSUADERS (Vocal Group), Aloc, BA: QBC.
PETERSON, OSCAR (Pianist w/Instrumental Group); BA: ABC.
PETOCCHI, NANCY (Vocalist; BA/Pm: Tom Riley.
PHILHARMONICS (Vocal Group—4); Soulin; BA: PM: Isaac Golden
PHILLIPPI (Group—4); BA: Creative Talent.
PHILLIPS, BILL (Vocalist); BA: PM: Buddy Lee.
PHILLIPS, ESTHER (Vocal & Instrumental Group—4); BA: PM: Peter Paul.
PHILLIPS, FLIP (Saxophonist w/Group—6); Verve; BA: Ernie Jacquet's Inc.
PHILLIPS, JOE (Vocalist), Oval; BA: Joe Phillips; PM: Bob Edwards—The Township Group.
PHILLIPS, SONNY (Piano-Organ w/Instrumental Group—3:5); Prestige; PM: Pilgrim Mgmt.
PHILLIPS, STM (Vocalist); RCA; BA: United Talent.
PHILLIPS, TEDDY & MEXICALI BRASS (Vocal & Instrumental Group—9); P&L; BA: Beacon Artists.
PHOENIX (Vocal & Instrumental Group—6); BA: Sound/Art/Horizon; A: Jaye Entertainment.
PHOENIX (Vocal & Instrumental Group—4); BA: Horisont Product (Vocal & Instrumental Group—5); BA: Washington Talent.
PINEY RIVER (Vocal & Instrumental Group—4); BA: Creative Talent.
POWELL, BILL (Vocalist & Organist); BA: PM: Robert Ellis-Jones.
POWELL, MAX, & THE NITE-LIFERS (Vocalist w/Group—3:5), Prestige; BA: Person-to-Person Attractions.
POWELL, BOBBY (Vocalist), Whit; BA: PM: Al Martino Jr.
POWELL, FREDDIE (Vocalist w/Group—7), BA: PM: Stan Ginn—Glee
PORTER, CAROLYN (Vocalist), Aljo; BA: Alan Promotions; PM: Al Martinez Jr.
PORTER, DAVID (Vocalist). Enterprise; BA: Continental Artists; PM: David Porter.
PORTATY PEOPLE (Vocal & Instrumental Group—6); BA: Sound/Art/Houston.
POST, POST (Group—6); BA: National Artists; PM: Craig D. Noiswag.
POST RHYTHM BAND (Vocal & Instrumental Group); BA: Sound/Art/Houston.
POUTIQUOR (Vocal & Instrumental Group—4); Janus; BA: PM: ATI; Great South; PM: Jim Brown—Impalement.
POWELL, MAX & THE NITE-LIFERS (Vocalist w/Group—4); BA: Music Unlimited; BA: PM: Buddy Lee.
POWER COMPANY (Vocal & Instrumental Group—8); BA: Cadle Artists.
POWERS, JIMMY R. (Vocalist w/Group—4); Northland; BA: Operation Music; PM: Nada C. Jones.
POWERS, JOEY, FLOWER (Vocalist w/Group—6); RCA; BA: Jack Fisher.
PREPARATIONS (Vocal Group), Jodra, BA: QBC.
PRESCRIPTION HALL JAZZ BAND (Instrumental Group—8:6); BA: Kemal Luth.
PRESTON, BILL (Vocalist). PM: IFA; Robert Ellis.
PRICE, JAY (Vocalist). Porthole; BA: Julian Portman.

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POPULAR ARTISTS
• Continued from page 108

PRICE, RAY (Vocalist w/ Guitar); Columbia; BA: Morty Landau & Jim Wagner—AMB
PRIDE (Vocal Group—6); BA/PM: One Nites
PRIDE, CHARLEY (Vocalist); RCA; BA/PM: Jack D. Johnson
PRIDE INC. (Vocal & Instrumental Group—7); BA: Spectacular Prod ms.
PRIMO PEOPLE (Group—8); BA: CMA PM: Patakic
PRINE, JOHN (Vocalist w/ Guitar); Buddah; BA: CMA
PROCOL HARUM (Vocal & Instrumental Group—5); A&M; BA: Premier Talent
PRODIGAL SONS (Vocal & Instrumental Group—5); BA/PM: Wayne Harris
PRODUCTION (Vocal & Instrumental Group—4); BA: Good Time; PM: Jack McChesney
PRSPICE (Vocal & Instrumental Group—4); BA: Stan Girl—Girco
PRUETT, JEANNE (Vocalist); Decca; BA: Hubert Long
PRIYOSOCK, ARTHUR (Vocalist); King; BA: ABC
PUCKETT, GARY, & THE UNION GAP (Vocal & Instrumental Group—5); Columbia; BA: Reznick-Barnes; PM: Peter Rachman—Great American Amusements
PULTE, JIM (Vocalist); United Artists; PM: Skip Taylor
PUNCH (Vocal & Instrumental Group—8); Bell; BA: GEC; PM: Larry Laurence—Plume Mgmt.
PUNKOLA (Vocal & Instrumental Group—6); BA: GO Attractions
PURITY FOOD & DRUG ACT (Vocal & Instrumental Group—5); Epic; PM: Skip Taylor
PURITY POWER (Vocal & Instrumental Group—4); Veitren; BA: MEA; PM: Denver Talent
PUSHERS (Vocal & Instrumental Group—8); BA: Superstar Attractions
PYWACKETT (Vocal & Instrumental Group—8); BA: University Attractions; PM: Henry Popovich
PYWACKETT (Vocal & Instrumental Group—5); BA: Collage Artists; PM: F. Frank Borsa
Q
QULLIS, BILL (Vocalist w/ Guitar); Redcrest; BA: Beaver-TwoTales
QUANTRELL (Vocal & Instrumental Group—8); BA: Select Artists; PM: C.J. Ent's
QUATRO, MIKE, JAMBAND (Instrumental Duo); Evolution; BA: Koltz-Lubin; CMA: Jerry Pajow; Beach Boys; PM: Leo Forn
QUICKSILVER MESSENGER SERVICE (Vocal & Instrumental Group—5); Capitol; BA: AFM; PM: Ron Umile
QUINAIMES BAND (Vocal & Instrumental Group—4); Elektra; BA: Mys toole Class Mgmt
R
R D M BAND (Vocal & Instrumental Group—7); BA: Bell-Mar
R & P Wood Group—5); BA: Acts Unlimited; PM: Sam Cammara—PM
RACKET SQUAD (Group—4); BA: Creative Talent
RAE, DELLA (Vocalist); Sho-Boat; BA: Top Talent; PM: Sisman
RAELETT (Vocal Group—4); TRC; BA: CAC
RAE, SHEILAH (Vocalist w/ Piano); Wheel; BA: Feld Bros.
RAIDERS (Vocal Group—5); Columbia; PM: Alan Beard
RAIL (Vocal & Instrumental Group—4); BA: Max Cavalli
RAIN (Vocal Group—4); London; PM: Brian Ross
RAINEY, SUE (Vocalist); Peaches Tree; BA: Supersonic Attractions; PM: Henry Mynk—American Amusement
RAINEY (Vocal Group—5); APA; PM: Patrick Cocheeca/Lee Melkon
RAINEY (Vocal & Instrumental Group—4); BA: Musical Ent's; Contact: Repe Mann
RAINEY COUNTY GROUP (Group—8); Toner; BA: Bee-Jay
RAINWATER, MARVING (Vocalist); Warner Bros.; BA: PM Buddy Lee
RAKU (Vocal & Instrumental Group); BA: Sound/Art/Houston
RAMOS, RUDY (Vocalist); Fantasy; BA: Lew Sherrill; PM: Leonard Grant
RANDALL, ELLIOTT (RANDALL'S ISLAND) (Vocalist w/ Group—5); Polydor; PM: Rick Gonnelli
RANDALL, FRANKIE (Vocalist); PM: William Lob
RANDOLPH, BOOTS (Sonoraphonist); Monument; PM: X Corder—ARCO Ent
RANSOM (Vocal & Instrumental Group—5); BA: Creative Talent; General Talent; PM: Dennis Bogi
RAPID TRANSIT (Vocal & Instrumental Group—3); BA: EGC; PM: W. Drew Armstrong
RARE EARTH (Vocal & Instrumental Group—6); BA: Top Talent; PM: Ronald Steiner—Hondem Talent
RASCALS (Vocal & Instrumental Group—6); Columbia; BA: CMA; PM: Managing Artists
RASH, REV., SAMMY (Vocalist); Designer; BA: Park Avenue
RASPUTIN'S STASH (Vocal & Instrumental Group—7); Co-tillion; BA: RD 3 Ventures
RAT (Vocal & Instrumental Group—6); Dynamite; BA: MEA; PM: Larry Soto—MEA
RAVAN, GENYA & BABY (Vocalist w/ Group); Columbia; BA: Milton Levy; William Morris; PM: Barbara Baccus
RAVAN, GENYA (Vocalist); Columbia; BA: William Morris; PM: Barbara Baccus
RAVEN (Vocal & Instrumental Group—5); BA: Charles F. Steinmetz
RAVEN BLUES (Group—5); BA: Creative Talent; PM: Tim Sanders
RAWLING, JIM (Vocalist w/ Guitar); BA: A.C. Adams; PM: A.C. Adams—Wilson Talent
RAWLS, LOUI (Vocalist); MGM; BA: CMA; PM: Walter R Scott—Crossroads Mgmt
RAY, DAVE (Vocalist w/ Guitar); Sweet Jane Ltd.; BA: Schon Prod ms.
RAY, SUSAN (Vocalist); Capitol; BA: OMAC Artist
RAY, JOHNNIE (Vocalist); Barnaby; BA: Coast Artists; PM: Bill Franklin
RAY, DAVID (Vocalist); Capitol; BA: Premier Talent
READY, MOE BEE (Vocalist); Camaro; BA: Park Avenue
REALITY (Vocal & Instrumental Group—5); BA: United Attractions
REASONS WHY (Group—6); BA: American-Inc
REASON WHY (Vocal & Instrumental Group—7); Chatham; PM: Chatham Communications
REBUS (Vocal & Instrumental Group—5); BA: Aquarian Artists; PM: John Balia
REDLINE (Vocal & Instrumental Group—4); Epic; BA: ABC
RED ROCKS (Vocal & Instrumental Group—8); Alton; BA: MCD Management; PM: National Promotions
REDDY, HELEN (Vocalist w/ Instrumental Group—5); Capitol; BA: CMA; PM: Jeff Wald
RED EYE (Vocal & Instrumental Group—5); Pentagram; BA: Stan Wagner—Wagner Ent's
REDDATH, JEAN (Vocalist); Elektra; BA: Folklore Prod ns; PM: Manuel Greenhill—Folklore Prod
RED, WHITE & BLUE (Vocal & Instrumental Group—4); BA
RED, WHITE & BLUE "GRASS" (Vocal & Instrumental Group—4); BA: Alkahost Attractions
RED, WILDER BLUE (Vocal & Instrumental Group—5); Pen-stagram; BA: ABC; PM: Ed Titcomb & Don Fossil
REDWING (Vocal & Instrumental Group—4); Fantasy; BA: Schiro Artists; PM: Gary Schiro
REED, BOBBY (Vocalist); Sussex; BA: Charles H. Kipp Jr.—Charisma
REED, JERRY (Vocalist w/ Guitar); RCA; BA: William Morris
REED, JIMMY (Vocalist w/ Guitar & Harmonica); Blues on Blus; BA: Universal Prod ns; PM: Bob Price
REED, VIVIAN (Vocalist); Epic; PM: Honi Coles & Robert Schifffman—Apella Mgmt
REESE, DELLA (Vocalist); Aveco; BA: IFA; PM: Lee Magid
REEVES, MARTHA, & THE VANDELLAS (Vocal Trio); Gordy; BA: William Morris; PM: Multi-Media Mgmt
REEVES, STEVE (Vocalist); Camaro; BA: Park Avenue
REGALIA (Instrumental Group—7); BA: Central Booking
REGAN, ROB, see Canadian Sweethearts
REINHARDT, STEVE (Vocalist; Piano & Organ); PM: Steve Met—Catalyst Mgmt
REGAN, LEE (Vocalist w/ Group—4); BA: Frontier Talent; PM: Barry Singer—Frontier Talent
REO, JENNY (Vocalist); Mega; BA: Joe Taylor
RED SPEEDWAGON (Vocal & Instrumental Group—5); Epic; BA: Shyman Talent
REPAIRS (Vocal & Instrumental Group—6); Rare Earth; BA: MRP; PM: Andrew Oldham
REPAIR & THE DELKINS (Vocal Trio); BA: Banner Talent
REQUEM (Vocal & Instrumental Group—5); BA: PM: Stanz Gilffe
REVIVAL (Vocal & Instrumental Group—4); Buddah; BA: Frontier Talent; RD: 3 Ventures; PM: Allan Pepper & Stanley Snadowski—Al-Stan Prod ms
REVIVED SESSION RAMMBLES ROCK TYPE BAND (Instrumental Group—3); Lempert; BA: Panther Prod ns; PM: Ronald T. Kohm—MEA
REYNOLDS, ART (Vocalist); Capitol; RCA; PM: Lee Magid
RHODES APPLE RED (Vocal & Instrumental Group—7); BA: Madder Entertainment
RHODES BROTHERS (Vocal Trio); BA: ABC
RHODES, EMITT (Vocalist & Instrumentarist); Dunhill; BA: Heller-Fischer
RHODES KIDS (Vocal Group—7); BA: Acts Unlimited; PM: Sam Cammara—PM
ROFE (Group—4); BA: Creative Talent; PM: Tim Sanders
RYTHM VOCAL & Instrumental Group—4); BA: PM: Audio Talents
RYTHM KINGS (Group—5); RK: BA: Bruce Rohrbach
RICOCCO, JOHNNY (Vocalist w/ Vocal & Instrumental Group—8); BA: PM: Ver Ben
RICE, BILL (Vocalist); Epic; BA: PM: One Nites
RICE, BOBBY (Vocalist); Royal American; BA: Joe Taylor
RICE, MACK (Vocalist); Ston-Roc; PM: Ted White
RICHARD, MARVELL (Vocalist); DPG; BA: East Coast
RICHARDS (Vocal & Instrumental Group—3); PM: Artist Mgmt
RICHARDSON, MARK (Vocalist); Global Theatre; PM: Joe Gottfried

Continued on page 112
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POPULAR ARTISTS

Continued from page 110

RICHARDSON, SAUNDRA (Vocalist); Buddah; PM: Jack Ashford — Asfendh Mgmt.

RICHARDS, SUE (Vocalist); Epic; BA/PM: One Nines

RICHARDS, TURLEY (Vocalist); Warner Bros.; BA; Triangle

RICH, BUDDY & BUDDY RICH BAND, RCA; BA; Willard Alexander; PM: Camarrie Ent.

RICH, CHARLIE (Vocalist & pianist); Epic; BA: National Artists

RICH CLARE PENTAGON (Group); Argeepee; BA: Bruce Roberts; PM:AMA

RICH, DON (Vocalist); Capitol; PM: Jack McFadden

RIDDLE, GEORGE (Vocalist); Muscor; BA; PM: Buddy Lee

RIED, IRENE & JIM THOMAS (Vocalist/Instrumental Group — 6); Polydor; BA: Dixie Waite

RIGHT TRACK (Vocalist & Instrumental Group — 6); BA: Consolidated Talent

RILEY, JEANNIE C. (Vocalist, MGM; BA: Buddy Lee; PM: Gene Scott

RILEY REV. (Vocalist); Designer; BA: Park Avenue

RINKINDIQUE BAND (Vocal & Instrumental Group — 5); Hite City; BA: Masters City

RINGRANDE (Vocal & Instrumental Group — 5); RCA; PM: Ray Brodno

RIP V N WINKL (Vocalist & Instrumental Group — 5); Daffodil; PM: Frankie Dee — Love Mgmt

RISICHE (Vocalist); BA: Theatrical Corp of America; PM: R&B Prod. ns.

RIS & SHINE (Vocalist & Instrumental Group — 7); Manosion; BA: Schon Prod. ns; PM: Mickey Johnson

RISING GENERATION (Vocalist & Instrumental Group — 6); BA: Centaur Attrs; PM: Marge Alley

RISING SUNS (Vocalist & Instrumental Group — 1); BA: National Proms

RITTER, TEX (Vocalist); BA: Acuff-Rose

RIVER CITY STREET BAND (Vocal & Instrumental Group — 5); Enterprise; BA: TM Riley

RIVERSIDE SINGERS (Vocal Group — 6); BA: Torrey Mgmt

RIVERS, JOHNNY (Vocalist & Guitarist); United Artists; BA: RCA

RIVER (Group — 3); Columbia; BA: Donat K. Donald; PM: Terry Flood

ROACH (Vocalist & Instrumental Group — 4); BA: Caddie Attr.

ROAD RUNNERS (Group — 8); BA; Nicholas DiGiulio

ROBBINS, MARTY (Vocalist & Guitarist); Columbia; BA: Marty Landau — AMB

ROBBINS, MARTY Jr. (Vocalist & Vocal Group — 5); Columbia; BA: Marty Landau — AMB

ROBB, WARREN (Vocalist); BA; Hubert Long

ROBERTS, JAMES, COMBO (Instrumental Group — 5); BA: Bob Tucker — Entertainment Directions

ROBERTS, KENNY (Vocalist); Standby; BA: Whirling Talent

ROBERTS, PAT (Vocalist & Guitarist); Shasta; BA; PM: Jack Robins

ROBERTS & RAVENS (Vocalist & Instrumental Group — 4); Mid Mar; BA: Breavewood Talent

ROBINSON, ANN (Vocalist); BA: Universal Attractions; PM: Jack Greer

ROBINSON, DENNIS (Vocalist, Red Line; BA: Talent Attractions; PM: Larry Phillips

ROBINSON, SMOKEY, & THE MIRACLES (Vocalist & Instrumental Group — 4); BA: Tommy Dlilo

ROBO (Vocalist & Instrumental Group — 4); BA: Music Unlimited; PM: William Curts — Music Unlimited

ROC Vocal & Instrumental Group — 5); Ronde; BA: Triangle Talent

ROC KANDY (Vocalist & Instrumental Group); Happy Man; BA: Napeg Talent; PM: Kathleen

ROC BOTTOM (Vocalist & Instrumental Group — 4); BA: Washington Talent; PM: BAJ Ents

ROCK CREEK (Vocalist & Instrumental Group — 5); BA: Consolidate Talent; National Artists

ROCK FLOWERS (Vocalist Group — 3); Wheel; BA: CMA; PM: Feld Bros

ROCKHOUSE (Group — 7); BA: Jack Fisher

ROCKIN' FOOS (Group — 4); BA: Paul Smith; PM: Skip Taylor

ROCK, MONTY (Vocalist); BA: Oceanic Prod. ns.

ROKEY, RED (Trumphant); Caddy; BA: Modern Jazz Showcase

ROE, TOMMY (Vocalist); Capitol; BA: Theatrical Corp of America; BA: CMA

ROGERS, DAVID; & THE NASHVILLE PICKERS (Vocalist & Guitarist); BA: Buddy Lee; PM: Kathleen W. Jackson

ROGERS, KENNY, & THE FIRST EDITION (Vocalist & Instrumental Group — 6); Reprise; BA: CMA; Astro Talent; PM: Ken Kragen

ROGERS, ROD (Vocalist); Inner Glo; PM: Mennon Talent

ROGERS, ROBBIE (Vocalist); BA: Key Talent; PM: E. Jimmy King

ROGERS, TERRY, & THE JOLLY ROGERS (Vocalist & Instrumentalist); BA: Talent Attractions; PM: Jimmy Phillips

ROGUES (Group); PM: CB Fawler; CB Prod. ns

ROGUES (Vocalist & Instrumental Group — 5); BA: Collegiate Associates; PM: F. Frank Borsa

ROJAS (Vocalist & Instrumental Group — 4); BA: Rodgers Agency

ROMERO, ANGEL (Guitarist); BA: CAMI

ROMERO, CELENDONIO (Guitarist); BA: CAMI

ROMERO, CELINI (Guitarist); BA: CAMI

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RONNIE DARLING & THE BIRD (Vocalist & Instrumental Group — 5); PM: Patrick Colecolee / Lee Leidman

RONSTADT, LINDA (Vocalist); Capitol; BA: Rick Roger; PM: John Boyle

ROOKS (Vocalist & Instrumental Group — 4); BA: William Ltd; PM: Masters City

ROOSTER (Vocalist & Instrumental Group — 6); BA: Jay Artist; PM: Larry Stackman

ROSE ANNE (Vocalist); Pretty Girl; PM: Style Wooden

ROSE, BIFF (Vocalist w/Piano); United Artists; PM: Jeff Wald

ROSEBUD (Vocalist & Instrumental Group — 5); Reprise; PM: Patrick Colecolee

ROSE COLORED GLASS (Group — 5); BA: United Attractions; Beacon Attractions; PM: TC Mgmt

ROSE, DAVID, & HIS ORCH.; BA: Kolmar-Luth

ROWLES, JOHN (Vocalist); Kapp; BA: CMA; PM: Kimo Wilkes

ROYAL AMERICAN SHOWMEN (Group — 10); United Artists; BA: Franco Prod. ns; PM: Mike Froscona — Froscona Bros

ROYAL, BILLY JOE (Vocalist); Columbia; BA: Entertainment Theatrical Corp of America; PM: Seymour Heller

ROGERS VIII (Vocalist & Instrumental Group — 7); Winmor; BA: Attractions Ltd; D. C. Auman

ROYAL JESTERS (Vocalist & Instrumental Group); BA: Southern Art; Houston

ROYAL KINGS (Vocalist & Instrumental Group — 8); BA: Mader Entertainment; PM: Chuck Poss

RUSSO, MIQUEL (Guitarist); BA: Napeg Talent

RUBY JONES (Vocalist & Instrumental Group — 5); Currom; BA: ABC; Musical Ent.; PM: Marvin Stuart — State & Madi

RUBY & THE PARTY GANG (Instrumental Group — 5); BA: Jan Farn; PM: Bobby Martin

RUFFIN, DAVID (Vocalist & Guitarist); BA: Paragon Agency; PM: Multi-Media Mgmt

RUFUS (Vocalist & Instrumental Group — 7); Epic; BA: Musical Ent.; Contact: Rose Mann

RUFUS JAGNEAUX (Vocalist & Instrumental Group — 8); BA; Max Hubert; PM: Mr. Christian Prod. ns; PM: Benny Graeet — Mr. Christian Prod. ns

RUMOR (Vocalist & Vocal Instrumental Group); BA: Jerry Parlow

RUNT (Vocalist & Vocal Instrumental Group — 5); BA: Universal Attr; BA: Beverly Beach East Coast

RUSH, BENN (Vocalist & Instrumental Group — 8); Windmill; BA: Attractions Ltd; PM: D. C. Auman

RUSHING, JIMMY (Vocalist); Columbia; BA: Max Cavalli; Gannett Inc.

RUSH, MERRILEE (Vocalist); Scepter; PM: Mel Shane

RUSHMORE (Vocalist & Instrumental Group — 8); BA: Washington Talent; PM: SB&J Ents

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RUSSELL, LEON (Vocalist); BA: CMA; PM: Denny Masich — Joel Maximon — 3607

RUSSELL, PAM (Vocalist); BA: United Attractions

RUSSELL, TRACY (Vocalist); PM: Lenny Marcus

RUSSO, NICK, & GABRIEL'S BRASS (Vocalist & Instrumental Group — 12); Gentry; PM: Jim McGarrah; John Russo — Squad Rec

RUSTIX (Vocalist & Instrumental Group — 6); Rare Earth; BA: Jay Artists; PM: Marice — Dore — Popple

RYAN, ALAN J. (Vocalist & Guitarist); Columbia; BA: PM: Good Times

RYNICK, TOMMY, & THE COUNTRY TRAVELERS (Group — 4); Nashville Sound; BA: Bruce Roberts; PM: Fred Clusman

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SAGE (Vocal & Instrumental Group — 7); Creative Workshop; BA: University Agency

SADDLE CREEK (Vocal & Instrumental Duo); BA: Projects

SAFE CONDUCT (Group — 4); BA: Bruce Roberts; PM: AMA

SAFFRON (Vocalist & Instrumental Group — 4); BA: Jerry Wolf

ST. ELMO'S FIRE (Group — 7); BA: Entertainment Mktg

ST. JAMES GROUP (Vocalist & Instrumental Group — 5); BA: Consolidated Talent; BA: Mid South

ST. JAMES INFIRMARY (Vocalist & Instrumental Group — 5); PM: Franklin Talent

ST. JOHN, DAVE (Vocalist); BA: United Attractions

SALVATION (Group — 5); BA: United Attractions

SALVADOR, SAL (Vocalist & Guitarist); BA: Audio Fidelity

SALTY DOG (Vocalist & Instrumental Group — 7); United Artists; BA: United Attractions; Beacon Attractions; PM: TC Mgmt

SALT DOG (Vocalist & Instrumental Group — 5); BA: Dumas Sound

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NEW YORK THEATER BALLET; BA: CAMI
NORWEGIAN NATIONAL DANCERS; BA: Cultural Talent; PM: Sioma Glaser
NORWEGIAN DANCE COMPANY (10); BA: Cultural Talent; PM: Sioma Glaser
OIKHTOMSKY BALLET CLASSIQUE; BA: PM: Judith Lipkin
REPERTORY DANCE THEATRE (Group-10); BA: Donald Glazer
ROYAL RUSSIAN COSACK DANCERS; BA: Theatreal Corp. of America; PM: David L. Stanton
RUSSIAN TROIKA DANCE ENSEMBLE; BA: Cultural Talent; PM: Sioma Glaser
SERSCASI DANCERS; BA: Cultural Talent; PM: Sioma Glaser
STONE, SALLY; BA: TP Prod.mts.; PM: Thomas Potts—CTA
UKRAINIAN NATIONAL DANCERS (20); BA: Cultural Talent; PM: Sioma Glaser
VETRA, VIJAR, BA: Michael Potecki
(Continued on page 152)
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OTHER ATTRACTIONS
• Continued from page 150

VILELLA, EDWARD; BA: CAMI.
WHEELERS, WARREN; SQUARE DANCERS (10); BA: Cultural Talent.
WILSON, ANNE; BA: Michael Podoski.
ZAFRANA; BA: Cultural Talent; PM: Sioma Glaser.

HYPNOTISTS & MENTALISTS

CLINTON; BA: Associated Talent, PM: Donald Reder.

CRISWELL PREDICTS; BA: Lola Wilson.

DEAN, DR. MICHAEL; JR., Revive; BA: Spectacular Prod'ns.
DUNNINGER; BA: Phil Tippin.

FANTASTIC KORAN; BA/PM: Harry Breyn.

GOLD, SIR RUDOLPH; BA: APB.

HARRIS, Rev. RALPH; BA: Associated Talent, PM: Sioma Glaser.

KRESKIN, THE AMAZING; BA: ABC, Associated Talent.

LING, FAN TIAN; BA: Associated Talent.

MCGURK, MURRAY; BA: ABC, Spectacular Prod'ns.

OTHER ATTRACTIONS

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Billboard Campus Attractions

ASIMOV, ISAAC; BA, Richard Fulton.
ARNETT, PETER; BA: Lordly & Dame.
ARMOUR, RICHARD; BA: Lola Wilson.
ARDREY, ROBERT; BA: APB.
APTHEKER, HERBERT: BA: APB.
ANTHONY, EARL; BA: APB.
ANDERSON, JEFF; BA: APB, Programs Intl.
ANDERSON, JOHN; BA: APB.
ANTHONY, EARL; BA: APB.
APOSTOLOPOULOS, JIM; BA: APB.
ARMSTRONG, NEIL; BA: APB.
ARPONEN, PETER; BA: Lordly & Dame.
ARRAN, DR. LARRY; BA: APB.
ASIMOV, ISAAC; BA: Richard Fulton.
AUDEN, W.H.; BA: APB.
AUDREY, PATSY; BA: APB.
AYD, DR. FRANK J.; JR., BA: APB.
BACH, MURIEL W.; BA: International Program.
BADILLO, HERMAN; BA: Richard Fulton.
BAILEY, D'ARMY; BA: Richard Fulton.
BAIRD, BILL; BA: APB.
BAIRD, ROBERT W.; BA: Richard Fulton.
BAKER, HOWARD, JR.; BA: International Program, Richard Fulton.
BARKER, D. MURRAY; BA: APB, Richard Fulton.
BARR, ARTHUR; BA: Keedick Lecture.
BARTH, JOHN; BA: APB: Edmiston-Rothschild.
BARTLE, H. ROE; BA: International Program.
BARLETT, CHARLES; BA: Keedick Lecture.
BASSY, CATHY; BA: International Program.
BAYH, SEN. BIRCH; BA: Richard Fulton, International Program, APB.
BAZAARA, ABDUL; BA: APB.
BEAN, ORSON; BA: Richard Fulton.
BEDFORD, DUKE & DUCHESS OF; BA: APB.
BEHARKA, CARL; BA: Lola Wilson.
BELLAGIA, ERNANDO, BA: APB.
BELL, DANIEL; BA: Richard Fulton.
BELLI, MELVIN; BA: APB, Richard Fulton.
BELLOU, SAUL; BA: APB.
BENNIT, LEONARD; BA: APB.
BENNITT, ROBERT; BA: APB.
BENSON, REED; BA: APB.
BEN-VOYCHNAR, YOSEF; BA: APB.
BERGMAN, JULIS; BA: APB.
BETTLEHEIM, DR. BRUNO; BA: Richard Fulton, APB.
BIKEL, THEODORE; BA: Richard Fulton, William Morris.
RING, SIR RUDOLPH; BA: APB.
BIRDFAVOR, BARBARA; BA: American Trans-Media.
BISHOP, PAULA; BA: International Program.
BLAIR, FRANK; BA: Richard Fulton.
BLASSER, BOB; BA: APB.
BLOCH, BYRON; BA: APB.
Boggs, rep. hale; BA: Richard Fulton.
BOHLEN, CHARLES; BA: APB.
BOWMIRCH, PAUL; BA: International Program.
BOLYDREF, CONSTANTIN; BA: Douglass Assoc's.
BOND, REP. JULIAN; BA: APB.
BOTTEL, HELEN; BA: Lola Wilson.
BOURING, THOMAS; BA: APB.
BOUTON, JIM; BA: Richard Fulton, APB.
BOYD, MALCOLM; BA: Richard Fulton.
BRADBURY, RAY; BA: Richard Fulton.
BRADEN, TOM; BA: APB.
BRADLEY, THOMAS; BA: APB.
BRANDEN, NATHANIEL; BA: Richard Fulton.
BRAUDE, MICHAEL; BA: International Program.
BRENTON, FRANK; BA: International Program.
BRESLIN, JIMMY; BA: Keedick Lecture.
BRINKLEY, DAVID; BA: Richard Fulton, APB, Edmiston-Rothschild.
BRINSIN, I. LEHR, JR.; BA: APB.
BRODERICK, VINCENT; BA: APB.
BROOKE, GERALD; BA: APB.
BROOKER, MANSON; A.D., BA: APB.
BROOKS, ROBERT, JR.; BA: APB.
BROTHERS, D.B., JR.; BA: Richard Fulton.
BUCK, PEARL S.; BA: APB.
BULLINS, ED; BA: APB.
BURRE, THELMA; BA: International Program.
BURRE, ALAN, RICHARD; BA: Richard Fulton, PM: Basch & Mallon Ents.
BURRE, DR. ALBERT; BA: Keedick Lecture.
BURDOUGHS, WILLIAM; BA, APB, Edmiston-Rothschild.
BUDDER, ED; BA: Keedick Lecture.
BUTLER, JIM; BA: Associated Talent.
BUTLER, STEPHEN; BA: APB.
BYRNE, DAVID; BA: Lola Wilson.
CAIN, RICHARD; BA: John Maretta, PM: Harry Up.
CALDERONE, DR. GEORGE; BA: Richard Fulton.
CALLAWAY, JOE; BA: Keedick Lecture.
CANN, VINCENT; BA: Richard Fulton.
CANNAM, ERWIN; BA: APB.
CAPPELLE, JACOB; BA: International Program, APB.
CARRAS, ROGER; BA: Richard Fulton.
CARLSON, DAVID; BA: American Trans-Media.
CARPENTER, COL. SCOTT; BA: Richard Fulton.
CARRADINE, JOHN; BA: APB.
CARRIO, JOANNE; BA: Richard Fulton.
CASEY, BERNIE; BA: APB.
CASS JAMES; BA: APB.
CASSAQUARE, PHILIP; BA: NT.
CAVANAUGH, JEROME; BA: APB.
CHAGALL, DAVID; BA: Lola Wilson.
CHANDLER, DANA, JR.; BA: APB.
CHASE, ELKA; BA: Phi Tippin.
CHICKERING, SHERMAN; BA: International Program.
CHUNG, TAN VAN; BA: APB.
CHURCHILL, WINSTON; BA: Keedick Lecture.
CLARK, OLIVER; BA: APB.
CLARK, RamseY; BA: Richard Fulton.
CLAY, WILLIAM, JR.; BA: APB.
CLAYTON, EVELYN; BA: APB.
CLAYTON, JAMES; BA: APB.
CLEVELAND, ROBERT; BA: Edmiston-Rothschild.
CLEVELAND, ROBERT; BA: APB.
COBBIN, PETER; BA: Lola Wilson.
COHEN, LEONARD; BA: APB.
COHEN, DR. SIDNEY; BA: APB.
COLE, TERRY BARRYMORE; BA: Phi Tippin.
COLTON, HELEN; BA: Richard Fulton.
CONDIE, DON; BA: Concerts.
CONKLIN, ROGER; BA: APB.
About a year or so ago I discovered I was no longer in my 'act.' The main reason I had become a comedian was missing—self-expression. The act wasn't me. It was all disc jockeys, quiz contestants, newscasters, little old ladies and weathermen. Now I'm in there again. This album represents that transition.

Do I like the album? Well, I listened to it as hard as I could and pretended I'd never heard the lines before, which I thought would be hard to do, but it wasn't, and yeah, I really enjoyed it.

I now have an emotional relationship with my audience which never existed before. We identify back and forth. There are emotional ties which make it more than just an audience and an entertainer—it makes us real friends. That's one of the biggest dividends of my whole change—true acceptance by an audience!

This album is important to me because it tells a lot about me...
"and that's the truth"

"this is a recording"
OTHER ATTRACTIONS

MAES, PETER; BA: Keedick Lecture.
MACNEIL, ROBERT; BA: Richard Fulton.
MACDONALD, LT. COL. LESTER; BA: ABP.
MAGIDOFF, NILA; BA: Keedick Lecture.
MANSFIELD, SEN. MIKE; BA: Richard Fulton, ABP.
MANKIEWICZ, FRANK; BA: ABP.
MANDER, JERRY; BA: American Trans-Media.
MARONY, PATRICK; BA: Lola Wilson.
MAY, DR. ROLLO; BA: Richard Fulton, Lordly & Dame.
MAYER, ALBERT; BA: ABP.
MANSFIELD, SEN. MIKE; BA: Richard Fulton, APB.
MANKIEWICZ, DON; BA: ABP.
MANKIEWICZ, FRANK; BA: ABP.
MANSFIELD, SEN. MIKE; BA: Richard Fulton, APB.
MARCH, JOHN; BA: Richard Fulton.
MAY, DR. ROLLO; BA: Richard Fulton, Lordly & Dame.
MCCAMBRIDGE, MERCEDES; BA: ABP.
MCCLOSKEY, REP. PAUL; JR.; BA: Richard Fulton, ABP.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCCULLOCH, COLENE; BA: International Program.
MCDONALD, DAVID; BA: ABP.
MCFARLAND, DR. RICHARD; BA: Keedick Lecture.
MADDOX, LT. GOV. LESTER; BA: ABP.
MAY, DR. ROLLO; BA: Richard Fulton, Lordly & Dame.
MAY, ALBERT; BA: ABP.
MAY, DR. ROLLO; BA: Richard Fulton.
MAY, DR. ROLLO; BA: Richard Fulton.
MAYER, ALBERT; BA: ABP.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
MCGUINN, DAVID; BA: ABP.
McfARLAND, DR. RICHARD; BA: Keedick Lecture.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
MCFARLAND, DR. RICHARD; BA: Keedick Lecture.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
MCGUINN, DAVID; BA: ABP.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
MCFARLAND, DR. RICHARD; BA: Keedick Lecture.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
MCGUINN, DAVID; BA: ABP.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
MCFARLAND, DR. RICHARD; BA: Keedick Lecture.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
MCGUINN, DAVID; BA: ABP.
MCLURE, MICHAEL; BA: PM: Edmiston-Rothschild
MCDONALD, DAVID; BA: ABP.
WOLFF, ALFRED: BA: Lolo Wilson.
WOODWARD, KENNETH: BA, APB.
WORKMAN, DONNA GOODMAN: BA: Lolo Wilson.
WORTHY, WILLIAM: BA: Lordly & Dame.
YARBOUROUGH, RALPH: BA, APB.
YARROW, PETER: BA, APB.
YOST, AMBASSADOR CHARLES: BA, APB.
YORTY, SAM: BA: Programs Intl 1.
YOUNG, REV. ANDREW: BA, APB.
YOUNG, SEN. STEPHEN: BA, APB.
ZACHOW, ARNOLD: BA, APB.
ZINN, HOWARD: BA, APB.
ZION, SIDNEY: BA: Richard Fulton.

MAGICIANS & VENTRiloQUISTS

ALAN, DON: BA: Jimmy Richards.
BERGLAS, DAVID: PM: Joe Luer—Lauer Assoc.
BLACKSTONE JR.: PM: Leonard Grant.
HENNING, DOUG: BA: Good Time Promos: PM: Doug Henning—Good Time.
RICHARD & WILLIE: Dooto; PM: John Levy—John Levy Ent.
WESTON, DICK: BA: Harry Brown.

MIME

GRANDO, MICHAEL: BA/PM: Milton Levy.

(Continued on page 158)
OTHER ATTRACTIONS
• Continued from page 157


SPECIAL ATTRACTIONS

AFRO-AMERICAN DANCE COMPANY; (15): BA. Shaw Concerts; PM: Harold Shaw. ARGENTINIAN DANCERS & SINGING ENSEMBLE; BA: Cultural Talent. PM: Sioma Glaser. ASHLEY, PAUL, PUPPETS; PM: Billie Bederman. BIG BAND CAVALCADE; BA. CAMI. BUGS BUNNY SHOW; BA: IFA. CHINESE DRAGON ENSEMBLE; (Dancers & singers); BA. Cultural Talent; PM: Sioma Glaser. COCA, JAMES (Actor), BA. APA. COLT, ETHEL BARRYMORE (Actress & singer); BA. P.D.Q. Bach: featuring Professor Peter Schickele (Classical music satire); BA. Shaw Concerts; PM: Harold Shaw. PETERS, BROCK (Actor); BA. APB. PHILADELPHIA JESTERS (Comedy basketball team); BA. Worldwide Theatrical. PM: Lew De Leo. PICKWICK PUPPET THEATRE, BA: Performing Arts. PROHUT, LOU, FAMILY (Music & dance); BA/PM: Harry Breyn. RAIKO HUNGARIAN GYPSY ORCHESTRA, DANCERS & SINGERS; BA: Hurok Concerts. SHAW, BARCLAY (Puppets); BA/PM: Harry Breyn. STARS OF JAZZ; BA CAMI. SWANSEN, CHRIS (Moog Synthesizer); BA/PM: Lordy & Dame. SWEDISH 'HUFF 'PUFF CLUB (Singers & Dancers); BA. Cultural Talent. PM: Sioma Glaser. SWEDISH WASAFTJARNAN GROUP; (Singers & Dancers, PM: Sioma Glaser. SYNESTHESIA (Multi-media); BA: Lordy & Dame. TAMBOO (Afro-Calypso Revue); BA. Cultural Talent; PM: Sioma Glaser. TRASH OF THE THIRTIES! (Comedy Concert); BA. Trash of the Thirties, PM: B. Ziggy Stone. UKRAINIAN BANDURA ENSEMBLE (Folk Group); BA. Cultural Talent; PM: Sioma Glaser. WATTS PROPHETS (Black Poets); BA/PM: Alia Ennis. WHEEL-CROW DUO; (Classical & theatre organ w/silent movies); BA/PM: Richard Torrence/Poratthia Mgmt.

THEATRE GROUPS

APPLAUSE; BA: CAMI. ATMA THEATRE COMPANY; BA: APB. BAGLEY, BEN, COLE PORTER REVIEW (Vocal & Instrumental Group—4); BA. Columbia, Painted Smiles; BA/PM: Judith Legner. BYRD, JOHN, see Sarah & The Sax. CARRADINES (Richard Dye-Carradine & Jacqueline Lord); BA. Lola Wilson. COLIN, ROD, & COMPANY (Group—4); BA: Douglass Assocs. COLLINS, JEREMIAH, PRESENTS AN EVENING WITH J.F.K., BA: William Morris. DECLINE & FALL OF THE ENTIRE WORLD AS SEEN THROUGH THE EYES OF COLE PORTER, see Ben Bagley. EWEL, TOM, in "THE WORLD OF SINCLAIR LEWIS"; BA. Kolmar-Luth. HOLBROOK, HAIL, in "MARK TWAIN TONIGHT," BA. Kolmar-Luth. KANAR, ZWI, see Sarah & The Sax. LAMBERT, JOHN, in "AT THE TURN OF THE CENTURY," BA/PM: Kolmar-Luth. NOEL, TOM, in "MARK TWAIN AT HOME"; BA: APB. OXFORD & CAMBRIDGE SHAKESPEARE COMPANY (23); BA. Shaw Concerts; PM: Harold Shaw. PROPOSITION; BA/PM: Lordy & Game. SARAH & THE SAX (SYLVIA MANN & JOHN BYRD); BA/PM: JWB. SHAW, & COSMO INSERRA; BA: Lola Wilson. SPEISER, FRANK, in "IN THE WORDS OF LENNY BRUCE"; BA. APB. THEATRE X (20); BA: Contemporary Talent; PM: Conrad Bishop. WHITMORE, JAMES, in "WILL ROGERS' USA."; BA. Kolmar-Luth. WILSON, SYLVIA, see Sarah & The Sax. MANNING STREET THEATER CO. (12); BA: Jim McDowell. MANN, SYLVIA, see Sarah & The Sax. MORATH, MAX—"AT THE TURN OF THE CENTURY," BA: Kolmar-Luth. NOEL, TOM, in "MARK TWAIN AT HOME"; BA: APB. OXFORD & CAMBRIDGE SHAKESPEARE COMPANY (23); BA. Shaw Concerts; PM: Harold Shaw. PROPOSITION; BA/PM: Lordy & Game. SARAH & THE SAX (SYLVIA MANN & JOHN BYRD); BA/PM: JWB. SHAW, & COSMO INSERRA; BA: Lola Wilson. SPEISER, FRANK, in "IN THE WORDS OF LENNY BRUCE"; BA. APB. THEATRE X (20); BA: Contemporary Talent; PM: Conrad Bishop.
College Audiences Appreciate Variety Film Fare

by David Mallery

The author is currently director of studies for the National Assn. of Independent Schools. He is also involved as the program director for the Friends Council on Education and has been associated with many educational organizations in the roles of lecturer, consultant and author, and is a recognized authority in his field.

It is not news in 1972 to hear that 16mm. movie projectors are humming on college campuses. What is fascinating news is the dramatic shifting in the kinds of audiences for film that are now appearing on the campuses. The idea of separate audiences has been obvious in some ways all over the country for the past decade: the supposed family audience, the hippie audience, the square, the art-house, the skin flick audience. I suspect these audiences were a lot more overlapping than the neat classifications people were giving them. The recent sad fate of some 'youth audience' movies in the theatres is said to shoot down the idea of there being a youth audience—or perhaps any other of these supposedly predictable audiences.

The college campus audience is clearly not one crowd, and any talk about it as if it were just makes no sense in relation to the 16mm. movies that are circulating around and being eagerly enjoyed, discussed, argued over, hated, loved, vigorously paid attention to by people in the colleges. Even the old classifications within the campus don't work any more. There are the big student union Saturday night screenings, traditionally supposed running the big commercial hits of a day night screenings, traditionally supposed overlapping than the neat classifications people were giving them. The recent sad fate of some 'youth audience' movies in the theatres is said to shoot down the idea of there being a youth audience—or perhaps any other of these supposedly predictable audiences.

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And that's just the big campus auditorium showings. Perhaps more important and revealing are the smaller ones: in the dorm basements, apartment living rooms, special screenings for film courses, hotly competitive film societies with small, eager audiences (and not so small—some with 20, some with 50, some with 200) which are passionately possessive about their movies—again a huge range—from IN THE YEAR OF THE PIG to THE KING OF HEARTS, THE OLIVE TREES OF JUSTICE to 42ND STREET, Dietrich and Bogart and Cagney, Antoninni and Ford and Goddard. And, delightfully enough, while these audiences are possessive about their favorites, they're likely to show up at the other screenings, not to jeer, as they once might have, but because they think they'll find—and often do find—something they care about, an experience to enjoy.

These students and teachers and others over-25—let's make it clear that students aren't the only ones caring about movies on college campuses—are reaching out beyond the cults and dogmas of the super-buffs. I have a great affection and respect for the super-buffs, writers, teachers, enthusiasts from age 15 (or under) up. People on the campuses may read them or take their courses or enjoy their company but they don't lock into their dogmas. (Pauline Kael is something else. She matters to a lot of people on campuses who care about movies, no matter how sore they get at her. She reflects and inspires a lot of the outreaching spirit about movies now loose on the campuses—a human, vigorous participation—a demand that the movie be some kind of experience that's worth having, or worth getting angry about because you didn't get the experience that you hoped for.) But the kind of super-buffs that allow only Kurosawa or Buzby Berkeley, only Hawks or Griffith, only 1960's Czechoslovakian or 1920's American, are paid attention to more and more not as setters of opinions or creators of "in" pantheons but as people who may have something interesting to offer in the whole exuberant search and enjoyment that movies can be and so clearly are becoming for so many people on college campuses.

A modest but revealing example of the range of movies now enjoyed on campuses: I asked a college student yesterday what were some of the movies he'd liked in the last couple of years. (This left open old or new movies, theatrical, TV, film society, etc.) The student's main interest was music, was composing on his own beyond the rigorous academic music training he was getting. His face lit up, and these are the titles, and I hope I have them all, that came out, and in about (Continued on page 162)

Billboard Campus Attractions • March 25, 1972
films moving or exciting or important. But ample) the over-25-year-olds, certainly the separated.

man beings just in the spots-like college humanity, that brings people together as hu-
sible a kind of sharing, a kind of common hu-
showings of DAVID AND LISA, LOST HORI-
good many college students worked in a lot
schools, community groups, film societies,
nomenon, outside the college campuses, in


Continued from page 160

At the heart of the enjoyment and zest that

for meaning for feeling that mattered

questing, over 20 years.) "What they have to

movie (1963) to those students. The cheers

for Steve McQueen, the hushed silences as

the encore screen to get to the Keep-it-up,

the close listening to subtly written and spoken
dialog, more cheering for the individual mo-

ments of triumph-climaxed by Steve's mo-
torcycle ride up to its final entrapment, sud-

den shift of audience tone to receptive, open

encounter with the complex feelings about

the successes and failures of the escape-

out into the evening.

A group of about 25 are watching THE RA-
ZOR'S EDGE in a lounge with a good rug and

a few easy chairs to sit on. The age range is

12 to about 55. This film that got a mixed re-
ception and accusations of sentimentality in

1946 took hold of this room and held it tight.

(It lost its grip only once for a few sec-

onds, when not too well painted Himalayan

Mountains loomed over Tyrone Power.) The

search for meaning, even to journey to the

east to find it, rings in some powerful ways in

'72. So apparently does a story in which fully

a happy ending is more likely to come in a
dramatic way and more familiar now: the shaking under and

over 25 year olds of delight in Keaton and

Lloyd, in films as varied as THE LADY

VANISHES, and HORSE FEATHERS, the '32

DR. JEKYLL AND MR. HYDE and BICYCLE

THEF, the '35 MUTINY ON THE BOUNTY

and KING KONG, FOR WHOM THE BELL

TOLLS and THEODORA GOES WILD, GRAND

ILLUSION and HOW GREEN WAS MY VAL-

LEY.

At the heart of the enjoyment and zest that

these films are evoking is a very different at-
titude we used to see toward movies. The

laugh at the old-movies business—see the

funny skirts, the old cars, the broad acting,

the heavy lipstick—is certainly fast disap-
ppearing. I've seen and heard people say

something like "Gee, I wish we could still do

that." They aren't even shushed. They just echo

something in the air, then quiet down. The in-
tense, analytical scrutiny of movies—get-
those-literary and psychological-depths-somuch-deeper-than-the-plot—seems so-

much easier. In somany campuses, and in many campuses in the Fifities and early

Sixties—is shifting into a much more inclusi-

ve, non-analytical (sometimes anti-intellec-
tual) spirit. The split between what the film

teachers screen and what the student buffs

program is healing in surprising ways. (Only

a few years ago the film history course would

be running POTEMKIN, the student union

was screening Tashlin, and Rock, the frat house

was running MONA's ancestors, and the
dorm council had TAZA, SON OF COW-

CHISE—for yoks. The programs now, and

who comes to them, and the warm, positive,

"participating" response to the films' own

styles and personalities and intentions, is

very different now.

Some final "scenes":

A small college's jammed screening rooms

applause and genuine admiration at the end of a screening of the Lon Chaney

SEVENTH SEAL, FAR FROM VIETNAM, THE

KILL A MOCKINGBIRD, says to me that there


Continued from page 160
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Sex And Drug Films Represent Censored Topics

Censorship exists when it involves booking an X-rated film. Not always, but there have been situations faced by New Lion Cinema of New York in having some of its titles rejected by schools because of the controversial nature or content of the movie.

There is the up front censorship in which an official of a school, usually it's a privately run school, dictating to the students that he has screened the film and finds it objectionable.

Sometimes the flap or flack comes after the film has been shown and some member of the community hears about its being shown and complains to the administration. Or if it is a state funded school, the criticism can be directed at the governor who then passes the comment back down to the line to the school.

In any event, the criticism usually shakes people up. Seth Williamson, New Lion's director of distribution, is right in the midst of the censorship situation. In fact he is preparing a paper on the subject for the NEC and spoke about it recently at that group's recent Kansas City meeting.

New Lion distributes "Groupies," a study of the sexually free girls who hang around with rock musicians and become their one-a-night playthings. Southern New Mexico University refused to allow the film to be shown.

"Brand X," an underground satire on TV, ran into a problem at Miami Dade College (one of the nation's largest junior colleges), when after the film society had booked the title, a dean screened it and said, "no, no!"

New Lion, a four-year-old distributor, has 50 films in its college program, of which 30 percent are of a controversial nature. The films are not of a sexploitation nature, Williamson emphasizes.

Instead, they are works which reflect social comments and attitudes about sex, drugs and the counter culture, he says. And these are topics which students are interested in and have educational value when presented in the proper framework.

This framework involves explaining the significance of what the film is trying to show, Williamson says. "You don't present it as an X-rated film."

New Lion is perhaps the only distributor offering controversial titles for schools.

After East Washington State showed "Trash" and "Brand X," an official of the associated students received a letter from the governor inquiring why those films had been shown. But that reaction was after the fact.

New Lion has just secured distribution rights to 15 shorts from the recently held New York Erotic Film Festival. Williamson reports requests from over 30 schools for the films. "Brand X" has played on 150 campuses without any problems.

But each booking for a film with a volatile subject matter is a distinct situation.

Members of the towns near schools "raise the cry of sex, drugs and radicals on campus whenever they hear about one of these films being shown," Williamson says.

In most instances, the students use student funds with which to book the films, so it is private enterprise at work. New Lion distributes films of this avant-garde nature because it believes films and extracurricular activities should reflect what's going on in society. Sexual attitudes have changed. So too have film techniques and these new expressive means should be made available within the scholarly context of the university, the company believes.

A federal ruling, called the Roth Test, which came out in the 1960's is the standard for censorship and obscenity hearings, Williamson tells schools.

Under that ruling, in order for material to be called obscene, it must meet three requirements: be appealing to prurient interests, be totally without any redeeming social value, and be contrary to contemporary community standards.

If any one of these factors is not present, the film cannot be deemed obscene, Williamson says.

The company handles "Coming Apart," a theatrical release with a sexual tone. It opened at the National Conference On Cinema And Psychiatry at Yale University last year, and has played at some 75 schools. But there are other campuses on which it has been refused.

Williamson sees a move afoot by students to get involved with film programs encompassing controversial topics. In many cases the students are taking direct responsibility for booking their own films.

The first and 14th amendments to the Constitution protect free speech, Williamson says. The problem with state-run schools is that the administrators fear pressure from their local legislatures and they are very sensitive to controversy for fear of having funds cut.

But just like all forms of art, there are people who will oppose and those who will allow the free flow of ideas. In some areas, movies represent the path to an embroglio with political and civic leaders.

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Director: Alain Resnais
Featuring: Yves Montand, Ingrid Thulin, Genevieve Bujold

**M**
Director: Fritz Lang
Featuring: Peter Lorre

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Animated film directed by Fred Wolf
Music by Nilsson

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Director: Sergei Eisenstein

**SEVEN SAMURAI**
Director: Akira Kurosawa
Featuring: Toshiro Mifune

**THE SHOP ON MAIN STREET**
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Featuring: Yves Montand, Irene Papas, Jean-Louis Trintignant

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