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By JIM FISHEL

The current economic climate has modified the collegiate booking business. The volume of business that booking agents are achieving is keeping pace with the past, but they are being forced to find new schools to pick up the slack of colleges that have curtailed concert activity.

Another change is a move toward softer music and MOR that U.S. colleges and universities are requesting. Many of the top attractions in the early 1960's have had a renaissance on campuses, while hard rock groups have taken a turn for the worse.

Money is tighter this year and schools are growing extremely conservative in their spending. Often large concerts with high-priced attractions have taken a back seat to smaller, more balanced shows featuring several lower-priced attractions.

Even though the volume of business transacted with certain schools has declined, most agencies still consider college halls and arenas to be the best proving ground for various acts.

This point is borne out by a quick glance at the schedule of already established acts that were showcased at this year's NEC National Convention in Washington, D.C. Included in this list were jazzmen Herbie Mann and Cannonball Adderley; The Jimmy Caster Bunch, Doug Kershaw and Tom Rush. Each of these

(Continued on page 24)
This article is designed for the student who is a school's show business contact by virtue of his responsibility for signing concert attractions. If you read this carefully you may not get claustrophobia at the sight of a contract which binds your school to certain commitments asked by the artist.

Veteran show business attorney Jay Cooper, lays out for you some of the pitfalls to watch out for in reading that piece of paper with all the small print. He also explains what to look for and what your rights are in negotiating for your dream act. Read on.

It's not so much what's on the front page of the contract but what the agencies are now putting and the artists are demanding as riders, says Cooper. The front page of the contract is a simple union approved form either by the American Federation of Musicians or the American Guild of Variety Artists. It states the name of the group, amount of performers, place of engagement, hours of employment, price agreed upon and deposit if any.

Sounds simple, doesn't it? Yes, that part is, the neophite student booker discovers. Cooper says that the contract should in fact be on one of these approved union forms. Don't accept any contract from anyone on anything else than these forms. The reason?

While the union is there to protect its members, it also provides protection to the employer, so if a group doesn't show up or breaches the agreement, the school can file a claim with the appropriate union. Signing a union form means the musicians are of a "higher quality" and the legal ramifications of any contract breach are more secure.

If an act doesn't show up, and that has been known to happen, the school can file a damage claim. Cooper says and a hearing will be held. Damages will be awarded to the school if it can prove it is right. If the act fails to pay its fine, it loses its union membership which bars it from playing in any location under that union's jurisdiction.

Most people are inhibited by contracts because of their wording and appearance. "The face of the contract says the amount of musicians. Look carefully," Cooper says, "because sometimes you'll see an act with six people and you put six people in the contract and five show up. That's a breach of contract. The group may break up and not replace someone. The school has an action through the union for a breach or it can say, 'we don't want you to go on without that missing performer'."

A school may also have the right to stipulate in its contract with an agent the specific people it wants in the act. "If you have in mind certain specific performers, put that in. Put down how many shows you expect them to do. If you want them to do two shows between 8:30 p.m. and 12 say two shows of 40 or 50 or 60 minutes each. If you don't, it's very loose and the act may come out and do one hour period and say, 'that's it. We've done what we're supposed to do'."

A contract arrives the way the agent has filled it in. "It just may say the hours of employment are 8:30 to 11:30. The school should specify the hours."

"The price agreed upon (this is usually discussed between the agent and the school in an initial phone call) should be looked at to see if it is the agreed upon price. "Sometimes the contract provides (Continued on page 39)
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Promoters Argue Benefits of Going On Campus

By BOB KIRSCH

"Most colleges today simply can't afford to risk the money involved in bringing in a top act for a concert. When a professional promoter comes in he lifts a lot of the headaches off the school, the artists seem to prefer it and it's a steady business for us if we do the job properly. We see a lot of advantages in college promotion and we will continue to solicit the business."

So says Sepp Donahower of Pacific Presentations in Los Angeles, one of the country's top promoters on and off campus.

"Once a year we try promoting on a college campus and it usually doesn't work. I'm sure it's a concept we could make work, but there are too many problems. And besides the problems there isn't a great deal of money in college promotion. We find it hard to make that aspect of the business a priority."

So says Steve Wolf of Wolf and Rissmiller in Los Angeles, also one of the most successful promoters in the country.

While professional promoters on campus are nothing new, it is a growing trend. The mental picture of the entertainment committee of the student council deciding on a superstar, bringing that artist to campus and pulling off a successful concert is not as valid as it once was.

Many top promoters say they are working more on campus than ever. Yet a fair amount of equally top promoters are avoiding schools for the most part.

If the campus business is as lucrative and full of advantages to promoter and student as many say, then why aren't all promoters out hustling up college business? Or, if the disadvantages are as numerous as others say, how can some promoters do so well on campus?

What, according to those heavily involved in campus

(Continued on page 40)
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Lecture Scene
Fast Changing From Radical Image

By STEPHEN TRAIMAN

Watergate, "The Devil In Miss Jones" and the Bermuda Triangle are providing some of the more interesting highlights on a campus lecture scene that has changed in a number of ways from virtual takeover by the radical left spokesmen of just a few years ago.

The lecture agency itself is changing its role—or perhaps just views itself as a different animal—depending on who is talking.

"We act as a catalyst for speakers—diamonds with a little haze—by getting the feel of what the campus audience wants, and then repolish them," says Bob Walker, president of Boston-based American Program Bureau (AB), which probably has the most extensive number of campus bookings.

His view isn't shared by Bill Leigh.

(Continued on page 26)
Anne Murray on stage is something special. With her songs she brings warmth, enthusiasm, and a casual personable attitude that is contagious. Anne Murray on stage is a sell out. And it happens almost everywhere she goes. Anne Murray. You haven’t really heard her until you’ve seen her on stage.

By BOB SOBEL

If there is one resounding note that echoes and reverberates on campus regarding classical music, it is informality. The stuffy shirt and the staid, untouched atmosphere it generated are apparently things of remembrances past and best forgotten.

Replacing this instead, is the new breed of artist, ready, willing and capable of giving the campus his teaching and playing expertise alongside the lessons of Camus and Sophicles.

The concept of bringing the artist to the students is a fairly new development which is now reaching its peak and began with the artist making himself available at student halls, rap sessions and for workshops.

"It's really quite the thing now," says Harold Shaw, impresario of artists such as Eugene Fodor, Garrick Ohlsson and Carlos Barbosa-Lima. "The artists and colleges are very anxious for this kind of direct and personal approach because the students get to know the artist and his works. The result, hopefully, is more attendance at the concerts, in addition to the personal interrelationship that is developed."

Although these informal sessions, which can be of several days' duration either before or after the concert, have sprung mainly from younger artists, Shaw says that the older artists are in the swim too. "It is the personality that attracts, not the age. It's the ability of the artist to communicate directly, professionally and personally. Not all artists fit the bill, whatever the age. Those that are not suited to such personal contact are not placed in it, he says.

Occasionally, Shaw admits, resistance to the idea is met by the college or university faculty. "Sometimes professional or personal jealousy enters into the situation," he says. "The faculty feels that the artist is not suited professionally to contribute ideas to the students or that the artist is relating concepts different from their own. He also may change certain social standards and attitudes, they fear."

Shaw feels that the recession has not "really affected bookings on campus. Bookings have held their own, but they will be smaller as enrollments decrease." The demise of many small colleges across the nation has also had little affect because "they did not program concerts anyway," he says.

Shaw looks at the brighter side of the recession. He says that when there is a recession "you find a deepening interest in music and in culture, in general. When we spin out too far, we start analyzing why, and a new process of learning develops on a cultural level. The reading of classical literature is increased, attendance in all art forms rises and new attitudes are created for students to learn."

The impresario sees the school as essential a cultural center in which the entire community is involved. The concert audience, he says, showing its strong community ties, is some 70 percent adult and 30 percent college students. In rock concerts, the audience is the reverse, he claims.

Shaw claims that the awakening of classical music has for some time placed liberal arts ahead of sciences as curriculum. He says that more students are enrolled in music-related courses and that many more schools of music within the confines of the campus have sprung up because of demand. "And, he says, "now they want the right to make a living from music."

Colleges, Shaw says, are now asking for artists to play short pieces as opposed to the large, heavy selections. He feels that the audience attention span was less now (Continued on page 36)
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Les McCann

Finds Clinics Cure Student's "Ills" About Jazz

By Eliot Tisgei

Les McCann is a believer in clinics. The pianist/vocalist chooses going to college over playing the nightclub circuit (although in truth that exposure area is quickly drying up in the U.S.), and when he does play a school, it's usually in some "teaching" situation.

McCann is 100 percent in favor of the clinic program whereby he sets up shop with his quartet for a prescribed length of time (one day to four) and lets the jazz roll forth.

The jovial musician, a professional since 1960, is especially keen on collegians because he is now reaching out for new audiences. new ears and fully aware that today's collegiate audience represents the most liberal musical listener a jazzman could ever want.

"Working nightclubs is like the slave trade," he says. "You make the same circle every year doing the same thing." McCann admits he hasn't done as many college dates as he'd have liked in the past, but says there is a new, fresh feeling which he believes will carry musicians like him along to new heights of popularity.

"For years jazz artists were treated like jazz doesn't sell. Now the kids are saying, 'What's this new music'? After rock it's new to them. The word may mean it's too far out for me to older folks, but the kids don't feel that way. The big rock groups became popular because of the jazz element they've added."

McCann explains jazz and what it's like to be a musician on the road to students during his clinic engagements.

At Chaney St. College, a small school outside Philadelphia, he set up shop for four days. He and his associates met each day with the students, each sideman splintering off to hold discussions about his own instrument. "We jammed to show them electronic sounds," McCann says, noting he has gone exclusively to electronic keyboards, including several synthesizers.

Involved in a clinic is a formal concert which usually ends the event. At Chaney, McCann and his associates stayed away from playing together during the first three days so that nothing would take away from the final, get down to the nitty gritty concert.

McCann's bubbly personality is perfect for working with young people. He is an outward person, who often positions himself at the door of whatever club he is playing to say goodnight to the people.

On campus he probes his students to find out what they want to know, will play with the school's band and lay open his soul to stimulate participation.

At the University of Oregon at Eugene, McCann swung through three days and two nights of discussions, demonstrations and concerts. Now that he's concentrating on singing more, his repertoire has expanded which gives him a lift when doing clinics.

Whenever he can he launches a "spon-
taneous clinic" which is inviting students over to a friend's house who is on the faculty and showing the students how to improve their playing. "I show them they can expand from what they know," McCann says smiling. He has friends on campus because many jazz musicians are involved as educators.

When he's preparing a concert clinic he plays "whatever fits the situation," feeling out where his audience is mood-wise.

During the seminars, McCann says "kids ask very strange questions. The main question they ask is what is it that makes the performance go over?" Possessing a newly found optimistic bent, McCann often tells students that if they aren't committed toward growing or fulfilling their potential, they aren't going to make it. And that just about sums up the reason his performances always go over. He shoots for the maximum level of involvement.

McCann and his manager John Levy operate with a budget of from $3,500 to $8,000 for a whole package involving clinic appearances. The band can earn $8,000 in an open concert.

When they sign with a school to do a concert, they insist the school promote the event.

"The college audience is like playing in Europe. They care: they're there because it's something they want to do not because it's hip," McCann says his music—which is expanding and taking on new shapes all the time—is a reflection of his own self. He finds it hard to describe himself as a jazzman, but acknowledges that is his roots. "My music crosses the pop and the jazz lines," he says. He finds that his soulfully funky sound appeals to people who don't like jazz.

The adults know his background and respect his musicianship; younger listeners get hip to his sound because there is a strong, flowing beat.

When he did a clinic at the University of California at Berkeley, he guested at singer/composer Jon Hendrick's class.

"The kids wanted to know what life was like on the road, what's it like to be a traveling musician. They also wanted to know what I do with my family when I'm on the road. They're seeking, searching for a sense of reality and truth." When he did a clinic at UCLA, the students asked about the business aspects of performing.

Like all the other jazz musicians who play clinics—and the array of talent is impressive, from Stan Kenton to Woody Herman to Joe Williams—McCann confronts youthful America. The meeting is open, healthy and honest.

Which is another way of describing jazz on or off campus.
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Labels Still Believe in Campus Promotion

By NAT FREEDLAND

The minority of record labels with deep commitments to campus promotion of their products are still in business with their college departments. They have not used the recession as an excuse to cut back.

The criteria for whether or not a label works with colleges is if they believe that campus exposure gives them their money's worth in breaking new acts.

If they are believers, the labels will maintain college departments as a worthwhile expense. If not, the departments get phased out as an economy measure.

At some labels, relatively blind faith has been involved in this decision because it is not at all easy to separate the effectiveness of college promotion from the other elements of a total merchandising campaign.

Columbia Records, still the big daddy in the campus field with 24 student representatives nationally, is fortunate in having two recent successes to point to as being largely built on college strength.

These case studies of active tour support at last year's Dan Fogelberg push and the previous Billy Joel effort.

At A&M, second largest in college action with 17 student representatives, they will have a clear-cut test of current effectiveness this year with an all-out campaign for an unusual new San Francisco group, the Tubes.

Not only do the Tubes play rock, they include comedy skits in their act and are respected graphic artists. They painted a huge mural of flying records on the sprawling A&M soundstage.

A&M is supporting the Tubes spring tour for their debut album produced by Al Kooper with dates particularly on college campuses and a videotape feature of their act for colleges where they don't appear live. Concentration on publicity interviews and radio campus airplay will be stressed also.

Actually, even labels like Capitol which no longer have any full time campus staff will devote the effort to maintain an updated list of important college radio outlets to be serviced with new product by mail from the promotion department.

Arnie Handwerger and assistant Debbie Newman coordinate the CBS college efforts from New York. They like to concentrate on artists at a certain basic level of acceptance and with appeal to the college market.

Aside from the already-mentioned Fogelberg and Joel breakout successes, the department has been working on coordinated tour support for madcap writer-singer Loudon Wainwright, Bruce Springsteen and Michael Murphy. This year will also see a large-scale push for a new National Lampoon tour and album on Epic.

A&M's executive director of public relations and college development Andy Meyer, as well as college promotion director Rob Wunderlich, was each a student rep for the label. Today, A&M reps are expected to check accounts, service secondary stations outlying the campuses and help smooth travel arrangements for touring artists.

Feedback from the A&M network of college rep's operations (Continued on page 23)

NEC, the organization predicted to have a short life by critics, has answered those negative voices by becoming in its six short years of existence the largest student-staff organization involved in collegiate student activities.

Educating and serving the buyer of programs for extracurricular activities is the challenge being answered by the organization, although the battle never will be won . . . the scene and participants change so often.

Another characteristic of this organization that has made such a dramatic imprint in its young life is that it is "in bed" with the industry that caters to the extracurricular market. But it is only because of this close affiliation that growth as a significant voice in student activities programming has been possible.

Membership is open to any two-year or four-year college and university in the United States and Canada as well as any firm, group or individual which has talent, services, products or programs of interest to the collegiate extracurricular market.

One really can't discuss NEC, founded in 1968 as the National Entertainment Conference, without going back to 1960. In that year seven individuals (represent-
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Continued from page 16

NEC Activities

NG Block, the seven principals who started the whole thing (Dave Phillips, North Carolina State; Opal Moretz, Lenoir Rhyme; C. Shaw Smith, Davidson; Howard Henry, University of North Carolina; Allen de Hart, Louisburg; Rudy Alexander, East Carolina; and Bill Griffith, Duke) also decided to meet in April of that year to see if additional "blocks" were feasible.

At the April meeting, thirteen schools from North Carolina and five of the major booking agencies then in existence attended. The meeting was established as the "Block Booking Conference" and the idea was to have one large, single block booking. With such a small group of people involved, the meeting took on the air of a bargaining table—schools were working to get the best price on big name entertainment and agents were searching for a good workable agreement that was beneficial to all involved.

The following year's meeting attracted 30 schools and 18 exhibitors. (Bear in mind there was no formal structure during this period and the Block Booking Conference was not an incorporated business—just a group of concerned individuals involved in extracurricular programming.)

The 1962 meeting gave birth to the first showcase, still a major part of NEC activities. (The showcase allows talent trying to get into the college market an opportunity to perform before campus buyers.)

Also in this year the conference grew into a regional affair including both Carolinas, Georgia, Virginia, Tennessee and Kentucky.

Educational sessions were added to the 1963 meeting with attendance growing to 200. The classical music portion of programming also was added at this meeting although contemporary music and problems related to booking commanded most of the attention.

By 1966 the organization was encompassing the southern region of the U.S. and 1967 saw schools in New York, Ohio and Pennsylvania (by invitation) join with the southern block. (The thought here was to have other geographical areas get involved and begin their own regional booking conferences. Delegates representing the three northern states attended for that express purpose.)

During the 1968 annual meeting, though, the concept of separate regional block conferences grew into a national idea. Sure, regional meetings were a great idea, but why not have them function under a national umbrella? This suggestion actually came from some of the agents in attendance—which indicated that not only was the conference working for schools, it also was working for agents. That spring, at a meeting of 10 school representatives and 3 agents, the basic foundation of this new (actually, evolved) organization was laid.

The charter was signed in May and a bank account was opened in the name of the National Entertainment Conference and NEC officially was born. (Why the National Entertainment Conference? History says that when NEC Executive Director Dave Phillips, then the volunteer executive director, went to the bank to open the account he was asked in what name it should be opened. After a brief moment, he said, "Well, let's call it the National Entertainment Conference.")

The rapid growth of the organization during its formative years (from 1960-68) has been overshadowed only by the spectacular development since that time.

Instead of being a fledgling national organization (with membership primarily in the South), the membership now includes more than 800 schools and 550 firms representing all 50 of the United States and nearly all provinces in Canada.

Instead of the organization being only an annual meeting, today it is a year round operation that includes not only that national meeting but also workshops, state meetings, regional meetings, educational projects, a resource library and numerous publications including a magazine, Student Activities PROGRAMMING, which is issued eight times a year and an ongoing loose-leaf textbook entitled Educational Guide To Programming.

Instead of concentrating only in the areas of contemporary and classical music, the organization has expanded to deal with 10 additional concerns—art and exhibits, film, lecture, minority affairs, outdoor recreation, research, theatre, travel, two-year campus and video.

Instead of relying on a 14-member Board of Directors and a volunteer office staff, the organization operates with volunteer leadership consisting of a 21-member Board of Directors, 12 committee chairpersons, and 32 persons designated as regional directors and unit coordinators as well as 12 full-time staff members in the national office in Columbia, SC.

By necessity, NEC is a flexible organization. It has—all will continue—to change as the dictates of its constituency change. It will continue to answer additional needs as it grows, as it makes mistakes and learns from those mistakes, as it moves toward that idealistic thought of answering the educational and service requirements of individuals involved in presenting extracurricular programs on their campuses.

NEC has come a long way since 1960. The strong foundation begun then stands firm today. Even the soothsayers among the founding seven couldn't have predicted this much, this rapidly.

Campus Promo

Continued from page 16

campus reps in getting airplay and newspaper space for new releases has come to play an important role in the label's weekly singles meetings, providing an early street feeling on particular product.

At RCA, Karen Williams coordinates the activities of four part-time student field associates in Boston, Washington D.C., Atlanta and Los Angeles. These student reps are attached to RCA distribution branches and help out with whatever projects are needed by the branch managers.

However, by virtue of his energy and resources, Atlantic's college radio promotion director Fred Ellenstein has come to actually take over RCA college radio promotion throughout New England.

RCA services some 125 college stations by mail and is mounting a springtime campaign for new artist Rory Block.

United Artists national college promotion director, youthful Rich Fazekas, is currently trying to keep mail product serviced to over 500 stations.

Fazekas does a lot of traveling, both to affairs like the NEC conventions and on college tours by groups such as Man and Dog Soldier. He works closely with UA's FM promotion director Bill Roberts.

He depends heavily on a yearly survey questionnaire which goes out to his campus outlets and covers everything from college auditorium capacity to the top three retailers in the area. From this survey, Fazekas scores the top 100 stations for concentration through the year.

"We study campus playlists closely," says Fazekas. His top 100 stations get the bulk of the phone contact but it is policy to return or accept calls from any college contact.

At Atlantic, Gunter Hauer has handled college radio for some 10 years. He and assistant Beth Rosengard rely on direct mail servicing.

"We can get our records to the college stations a lot faster if we don't mail them to some rep and wait till he can hand-deliver them," says Hauer.

Atlantic considers college promotion as simply another promotion specialty. On occasion, a specific campus region such as the south is used as a test market for a release to determine whether a national college push is worthwhile. Tour backups are another Atlantic concern.

For the past three years, Atlantic has offered a free radio placement service for college broadcasters. Postcards are sent out to all on the Atlantic mailing list and all students who wish to may return the cards as mini-resumes.

Each year several hundred replies are received, photocopied into a list and sent out to all radio stations on Atlantic's promotion roster. "From the letters we get, it seems as if about 5 percent of the students on the list get jobs through our mailing," says Hauer.
The Economy

Continued from page 5

acts has played many college dates in their lengthy careers, but their respective agencies feel it important to re-expose them to this important audience.

"Even though some people think that colleges have become less important, I still feel them to be most important, and growing more important every day," says agent Bruce Nichols of the Agency For the Performing Arts. "Because they are self-contained facilities, they are capable of cutting the cost of their shows, which is not the case with commercial promoters who have a higher overhead and have to charge more per show."

Nichols states that enrollment decreases have played a major role on colleges, but schools have always found a way of best budgeting their money. One of the major problems with collegiate bookings are the facts that they all want weekend dates and this affects an agency trying to get five or six block-booking dates.

"Schools, sometimes, are totally inflexible and 95 percent of the time they are looking for one specific act and will take it only on one specific date," he says. "They don't understand the importance, many times, of helping to secure a block-booking pattern for the act they want."

Most agencies still feel the block-booking scheme to be the key to playing colleges for the best possible price. Whereas there were a group of schools many years ago that served as a pillar for every important touring act, this has changed and agents are always looking for a new alternative.

Chet Hanson of five-year-old, Denver-based Athena Enterprises has worked out a plan of action so that every five or six state area has a school that serves as the anchor booking.

In each small region, he has built up a rapport with one school that takes his groups almost exclusively, and he uses this as the focal point for finding addition dates to keep the price on an acceptable level.

"There are many schools that are very much into our artist roster and we deal with a variety of acts to them," he says. "Often, they will also ask for an act that works through another agency and we will do our best to introduce that agency to these interested people."

Business has been better than ever, according to Hanson, and many of his progressive country acts are beginning to grow in their collegiate popularity, including Randy Newman, Jerry Jeff Walker, Doug Kershaw, Jim Post and Roy Cooder.

"Colleges account for 75 percent of our overall activity each fiscal year and one of the important things that an agency has to decide about its acts is whether they are unique," he states. "People are looking for all kinds of escape with the current economic condition and that is why several of our acts like the Mad Mute Troupe and rock flautist Tim Weisberg have really begun to catch on."

Weisberg has been playing collegiate dates for several years, and since switching over to Athena several months ago, he has been playing more dates in this market that he considers important and satisfying.

"I really like to play colleges, because they are a good indication if you are going over," Weisberg says. "Besides I was a student several years ago and I like the atmosphere that is created on campuses."

Selling is the only way to get college dates today, according to Ed Rubin, president of Magenta, and the state of the economy has turned the market into a buyer's market.

"The trouble with many agents is that they are still living in the past and waiting for the phone to ring, but things have changed greatly in the last year," he says. "An agent is a salesman and he has to call the schools over and over and pitch his acts if he wants them to play."

The industry has lived through these times before, he says, and it sometimes becomes a healthy climate because the booking business shakes itself out and re-evaluates. The coming months will be the most important, and March or April should decide the direction that the booking business will go, he says.

One of Rubin's acts, the Thad Jones-Mel Lewis Big Band, is playing more college dates than ever before; and there is a trend toward big band jazz, according to Willard Alexander, president of the Willard Alexander agency.

"Jazz continues to grow at a fast pace on colleges and many of the nation's premier big-bands are doing better than ever in this area," says Alexander, a long-time observer of the jazz market and collegiate scene. "Rock appears to be on a decline, while this jazz trend continues on the up and up."

Jazz trumpeter Maynard Ferguson and his band have been red hot on campuses, according to the Alexander, and one of the major reasons behind this is the promotional effort being provided by their record label, Columbia Records.

"Record companies have been slow in following this jazz trend and for some reason they seem unaware that Count Basie, Stan Kenton, Woody Herman and many others are enjoying a large renewed interest at the colleges of this nation," Alexander states. "Columbia is also helping to promote another big band of ours, Bill Watrous and the Manhattan Wildlife Refuge, and for some reason they are the only label that is aware of the fact that students 16 to 22 are the loyal followers of this genre."

Alexander also has been building a potential market of the future with his increased interest in booking his acts into high school auditoriums. These students are becoming more aware of jazz at an earlier age and by the time they're in college, he has them hooked.

Commercial promoters continue to filter on to the collegiate concert scene and many agencies consider these sub-contractors very important. Agent Stu Weintraub of Associated Booking says that finding new markets is the most effective way to combat the concert cancellations at schools where the budget is extinct.

"Competition is getting stiffer in the business, because everyone is actively involved with finding a new clientele," he says. "Besides these new schools, we have also been packaging a lot more of our acts."

Schools have also been diversifying their yearly entertainment schedules, according to Weintraub, and because of this, there is a trend toward musical balance. While some of ABC's attractions like B.B. King and Bobby Blue Bland are hot this year as last, several attractions have been on the upswing including pianist Ramsey Lewis and Liverpool. This last group is conceptual act that plays an array of Beatle favorites, and in a four month period this band had more than 60 college dates, according to Weintraub.

"The thing to do with a group like this is to promote them in the right way and then the schools want them back again, as is the case with Liverpool," he says. "I know that I could, many times, sell schools anything, but when you deal with them year after year, it is important not to jeopardize your reputation."

Macon, Ga.-based Paragon Agency has seen a substantial increase in business on colleges with its roster dominated by Southern rock bands. Many of the agency's artists including Wet Willie, Marshall Tucker, Elvin Bishop, Charlie Daniels, Lynyrd Skynyrd, Bonnie Bramlett, John Hammond and Argent, have grown increasingly popular in the collegiate area.

Agency president Alex Hodges says this increased interest has greatly helped his college business growth.

"Many of the schools I deal with will take a weekday show, since I can offer it to them at a week-day price savings," he says. "What I usually try to offer them is a reasonable package show with several of my acts, and I find this has been working to my advantage in these tough few years."

The groups on the Paragon roster all enjoy "the freedom of spirit" playing college dates, but there are sometimes negative aspects to these concerts, according to Hodges.

"Poor acoustics in some halls and the lack of concert production expertise on some campuses is kind of disappointing sometimes, but we argue with misrepresentation by booking organizations at some schools," he says. "Because we have had some very bad experiences with dates falling through, we now request each school to send us a telegram concerning the date, from someone who has the authority of the college."

Even with these problems, Hodges is very proud of the acceptance his Southern acts have received on the collegiate level. While there really isn't an outward trend toward Southern rock and roll, there are many more area bands being discovered and recorded every day, according to Hodges.

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APA
AGENCY FOR THE PERFORMING ARTS, INC.
Lecture Scene

Continued from page 10

whose W. Colson Leigh agency made a rare appearance on the front pages with its involvement in Ron Ziegler's current tour. "Our job is to make money for our clients, not act as buying agents for customers. We have to be aware of trends in the campus market to advise clients on updating their information, but they're reasonably sophisticated as to what their audience wants—and we certainly don't consider the Leigh agency as any great catalytic force."

Perhaps the lecture bureau's role today is somewhere in the middle. Dick Fulton, head of his own agency, believes. "We've forgotten what the purpose of the lecture business is—to give the kids something they can't get elsewhere, such as the scholar-in-residence programs. Now it's become strictly a money-making thing for both the personality and the bureau."

Linda Raglan, with the Bantam Lecture Bureau (BBB) since it began three years ago, believes the campus lecture business is "the same business," but "I feel there's a conscience about who they're paying for. The kids are getting smarter and more worldly about who they're buying."

Fulton agrees, noting that, "It's not as volatile a situation as in the radical revolution of Earth Day excitement when every college wanted some 'instant expert.' Business today is a little more placid, a lot more solid. The protesters against Nixon aides speaking on campus are smarter as opposed to those who grabbed for an Abbie Hoffman or a Jerry Rubin a few years ago."

"If there's any trend today," says Harriet Turner, sales director of Program Corp. of America (PCA), "the kids are looking to be a little less educated, and a little more entertained," a view fully endorsed by Leigh. However, he also feels that there's still an unfortunate affinity for the "big name," regardless of what he or she has to say.

WATERGATE

Probably the biggest single factor on the lecture scene is the variety of Watergate figures offered at prices near the top of the price scale. This has led to violent stretch after which Judge John Sirica spoke at NEC on "the perpetual presidency," and APB's cost. He fielded tough questions with equanimity at early dates, and APB's Walker believes that apart from small protest groups, "They feel he was the 'good guy,' who blew the whistle."

APB also has Jeb Stuart Magruder, who was opening session speaker at the recent National Entertainment Conference in Washington, set for a number of dates in Kansas, Florida, Iowa and Alabama. He spoke at NEC on "the perpetual presidency," but is tailoring his lecture tour to prison reform, based on a 2-month stretch after which Judge John Sirica freed him early.

Donald "Dirty Tricks" Segretti was perhaps the first Watergate 'name' to hit the campus lecture trail, for PCA, with Ms. Turner reporting some resistance at a number of fall dates at about $1,000 each, including Knox College, Galesburg, Ill., and Catawba College, Salisbury, N.C. "The kids seem to buy his theme, 'go into prison reform, based on a reel of clips and talks on how she spent a week as actress in residence at "Star Trek" star Leonard (Mr. Spock) Nimoy and producer Gene Rodenberry. Both did extremely well on campus last year, notes Bill Leigh. "Both are up on

Let Rockwell get up on a soapbox—as many of us have done for far better causes—and talk for nothing," Howe emphasizes.

He points to the larger moral issue of "what kind of society is it in which people who have been publicly convicted of betraying their trust as government officials, or who have shamelessly defended those who betrayed that trust, are then re-warmed" with enormous advances for book contracts or giant fees for lectures.

"The publishing houses that gave those advances, the universities that offered those fees, ought to be ashamed of themselves," he says. "For profit or publicity, they have done us all a disservice."

Leigh has his own views on the Ziegler tour which his agency had in the works since last November. "We see him as a completely unique character as close to Nixon as any aide and not connected to any dishonest or illegal action. He notes that he and his bureau's attorneys wanted to sue on the Boston Univ. cancellation of a "firm contract" for the original Feb. 26 tour kickoff date, but Ziegler said no.

The situation was "rather overblown," Leigh believes, pointing out that a substantial number of dates were booked from the postponed mid-March bow through April at $2,500-$3,000 plus expenses, scattered in week-long blocks to fit in Ziegler's schedule. "We've always had our share of basically conservative speakers," he notes, "as colleges are interested in people who are quite different regardless of their politics." John Dean is the other big Watergate name in the news, with APB setting up a six-week tour of about 50 dates in less than two weeks. At $3,500 a date, the gross is over $175,000—a point not missed on many editorial pages or cartoons. But Dean seemed to win over his first audience—an overflow 5,000-plus at the Univ. of Virginia in early February, by candidly admitting that he clearis about $2,000 per date, for about $100,000 potential, and is deeply in debt from legal costs. He fielded tough questions with equanimity at early dates, and APB's Walker believes that apart from small protest groups. "They feel he was the 'good guy,' who blew the whistle."

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Billboard Campus Attractions • March 29, 1975

(Continued on page 36)
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Billboard Campus Attractions  •  March 29, 1975
America's Top Dance Sponsor Tells How It Happens at Berkeley

By EARL PAIGE

A key to presenting dance on campus is to have an adequate facility, says Betty Connors, probably the most successful sponsor on American campuses. The program she's built up at University of California Berkeley in seven years commenced in 1968 when the 2,000-seat auditorium was built.

"Before that we were in a lecture hall and I remember the Jose Limon company said it could no longer perform there on a lecture platform."

Other factors of crucial importance include knowing in advance what the company will require in the way of equipment, lighting, basic technical facilities. Also, obtaining advance publicity and programs from companies can be a problem.

At Univ. of California Berkeley around 11 companies are coming per season and Ms. Connors says they range all over the place in price and sophistication.

Some have a too great an estimation of their skills as lecturers. Others think they are better in certain forms or numbers than in others. In short, the dance sponsor needs to be informed as much as possible about the companies coming in to work. "Sometimes, they won't tell you when their plane or bus is to arrive, or how many there will be. These details are important."

Ms. Connors says there is never a problem with no shows through sometimes a company will arrive and be short on personnel. She has also found no problem with dance company personnel not being ready to go on stage. "Probably no one takes better care of their body than dancers."

If Ms. Connors school is not the top promoter of dance, it's probably a leader in presenting companies from the National Endowment of Arts Dance Touring Program. The fact that one-third fee is paid by NEA is crucial. However, the Univ. of California program is successful enough that Ms. Connors has waived the support from an inner campus agency "figuring we can now go it on our own."

As for fees, companies range all over. Generally, you are talking $5,000-

(Continued on page 130)
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**SEX & FREE SPEECH**

Although pornography as such is no longer a major campus attraction, “The Devil In Miss Jones” has both its producer and female lead doing well as a free speech spokesman.

Jerry Damiano, who produced that film as well as “Deep Throat” and the critically acclaimed “Within Miss America…,” did very well as a panel spokesman for the Constitutional threat of censorship at a number of campus dates for PCA last year. The “free speech” platform lets him legally show either one of the films or substantial clips, and he was a hit on a recent panel at Pittsburgh, Miss. Turner notes.

Georgina Spelvin, who starred as “Miss Jones,” is a bright spot on the Fulton agency list. Her solid grounding in the Constitutional aspects of free speech is diametrically opposed to the publicity-seeking appeal of another Fulton client. Xaviera (The Happy Hooker) Hollander, at present barred from the U.S. At $1,000-$1,500, Ms. Spelvin also touches on all facets of her life as a porno queen, and has recent dates on campuses at both the East and West Coasts.

**WOMEN’S LIB, CIVIL RIGHTS**

Although most lecture agents agree that the big NOW movement has run its dice, those spokespersons who have tailored their pitch are still in demand. Germaine Greer was to kick off the United Nations Year of the Woman with a March 7 appearance there, notes APB’s Walker, followed by two weeks on campus. A sell-out three-week college tour last fall spotlighted her shift of program from “The Female Eunuch” to overpopulation, the food shortage and ZPG, all topical on campus.

Cicely Tyson, through her acclaimed role as the lead in “Sounder,” is in demand. Leigh has Bill Ruckelshaus, a vice-president in residence and recently did four dates at $1,000 including Georgia, Sarajevo Lawrence and Rochester, Ms. Raglan notes. George Pal, whose “War Of The Worlds” was the first animated sci-fi, now uses clips from his new “Doc Savage” series based on the popular pulp hero ($750).

What Bill Leigh calls the “man (or woman) of stature” is also in continuing demand. Leigh has Bill Ruckelshaus, a victim of Eliot Richardson of the “Saturday night massacre,” tied into environment vs. energy and law enforcement. APB now has former Interior Secretary Stewart Udall, who kicked his ecology theme for new campus life on the “energy crisis,” with 125 dates last year.

NBC newscaster Edwin Newman, whose “Strictly Speaking” was high on The New York Times non-fiction list, fills some nice dates at $2,500-$3,000 for Fulton with his astute intelligence and solid interrogation. Another newscaster turned social commentator is ABC’s Geraldo Rivera, who has his name in the Willbrook expose of buses at the N.Y. state institution for the retarded. As monthly host of the network’s “Goodnight America” on its Wide World of Entertainment, he was booked by PCA in early March at larger schools like TCU, Colorado State, Wisconsin/Oshkosh and Adelphi.

With the 1976 presidential race wide open on both sides of the political spectrum, all agencies are seeing increasing demands for the announced (and unannounced) candidates. And all agree that there will be no dearth of lively new faces and viewpoints on campus this coming year to go with Van Cliburn, Henry Jackson, Ronald Reagan and other more familiar lecture circuit regulars.

**On Beethoven**

and noted that television was a contributing factor. He says, too, regarding repertoire, that the bicentennial was broadening acceptance of American composers.

Shaw rated the symphony orchestra as top attraction, followed by pianist, with guitarist third. Theater and dance rate high too, he says. The vocal recital was ranked at the bottom regarding audiences “because the soloists are not put into the proper facilities.”

Patrick Corza, sales representative for Sol Hurok, agrees on the surge of informal sessions either before or after concerts. And he says that the rap session or workshop form is not suited to all artists. Sergiu Luca, violinist, and Michael Lerner, guitarist, Gina Bauch Baehauer and Van Cliburn all schedule residencies around their performance, he says, because they are articulate and know how to teach.

“Hunter College, the University of Nebraska and the University of Wisconsin, to name three, are asking all guests to appear before classes of their choice for additional meetings with students.” He said, too, that the faculties and committees of some colleges resist such in-residence policy.

Corza said that Hurok was not feeling the affects of the depressed economy. He felt that the local manager, however, was being forced to be more selective and judicious in choosing artists for a particular campus. He said that opera would be much in demand on campuses but that the cost factor makes such a staging practically prohibitive. Smaller artists’ fees, he said, had risen some 20 percent over last year. The big-name artists’ fees had increased, too, but on a much smaller scale.

Agnes Eisenberg, vice president of Colbert Artists Management, feels it’s a bit early to determine the affects of the recession on campus. “It’s in the middle of the booking season, and we’ll know better in the summer. We have found, however, one or two places where people had plans to do a program but couldn’t get the money together.”

The executive agrees that informality is on the increase. “The people on campus are paying attention to the students and their demands. One of the things they said is ‘get the artist off stage and let us talk to him, relate to him.’”

“Not all artists can communicate verbally but we have Jean-Pierre Rampal, Janos Starker, Charles Castleman, Jess Thomas and James Tocco, among others, who are very good at that sort of thing.”

Ms. Eisenberg says that her firm is different than others in the management field. The firm specializes more in singers and chamber music and with instrumentalists, she says, so she was opposed to speaking about popularity in general categories.
If any trend is developing on college campuses, it is toward many of the softer music artists and acts. Agent Jay Jacobs of the William Morris Agency points out that he has been having a great deal of success with artists like Bobby Vinton, Helen Reddy, Barry Manilow, The Temptations and the Lettermen.

"The Lettermen are playing more college dates now than they have in the last three years, because many schools are heading in the direction of easy listening and softer rock," Jacobs says. "There is a lightening up in the hard-rock area and we are definitely marking more of an in-road toward booking our MOR attractions."

Jacobs says one of the reasons behind this easy listening direction is the fact that there is a tightening up of the dollar in the youth market, because adults are keeping the money and seeing the acts they like. Still, this financial matter has little bearing or the college market, where all acts are finding dates from the low-priced to the superstars.

"Business has been up this year and although we all had a slight panic in the middle of last year, we have been doing well in the college market, because entertainment booms in times of recession," he says. "A number of our acts have been doing very well with college dates like Jose Feliciano, Jackson Browne, Jim Stafford and the black attractions we handle like Stevie Wonder."

Ed Joyner of the New York-based, black-oriented Ed Joyner Management says that more and more black acts are beginning to soar, but the concert activity on black campuses is dismal at the present time.

"Money is very tight on most black campuses, and because most of the students are from working-class families and use the money for their studies, most schools have reduced the number of shows they produce from four or five to only two," he says. "They usually hold a dance concert for homecoming and another one in the spring."

Instead of taking a high-priced act, most of these schools are spreading out their money and booking a package show of two or three middle-priced attractions, according to Joyner. Schools are also shying away from groups that have difficult riders, because they can't afford the extra expenses of $700 to $2,000 that these riders demand.

"Self-contained acts that carry their own sound and lights, and even an opening act, are finding the most work these days on the black college campuses," he says. "Also beginning to find more work are 'discotheque record hit' acts, because schools are beginning to pick up on their sounds."

Acts that have suffered because of the economic condition are regional acts that once flourished on black campuses, Joyner states. These acts have been reduced to playing fraternity parties and other similar engagements.

Business has taken a strange turn of events for Joyner in the last year, as 75 percent of his current calls are from white schools looking for a black attraction. These schools are looking for an act like B.T. Express or Rufus for "Black Culture Week" concerts, according to Joyner.

Another interesting switch is the increased bookings of white-dominated R&B acts on black campuses. Bands like the Average White Band and Tower of Power are very popular on black colleges today, he says, because they are not termed as white soul bands, like in the past.

"Packaging is still a major trend on all colleges and this is because they seem to want the most music for their money," he says. "And many times lately they are requesting dancing-type bands instead of the usual vocal groups."

Another agency that is actively working to battle inflation through packaging is Premier Talent. Agent Mark Felton says his agency was one of the first to recognize the problems and they have been working very hard at keeping the middle-priced groups working on a regular basis.

"Many of our acts that were headliners in some markets a year ago are now playing with another similar act of two as an answer to the problem," Felton says. "Schools are buying more carefully and many acts are beginning to find a new college following including Steeleye Span and Poco."

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Student entertainment committees have turned to film as a means of combatting inflation and this area has produced several noticeable programming trends in the past year. There has been a renewed popularity of foreign and horror films, an increased use in packaged film festivals and minority films, more promotional participation on campus by the parent film companies and increased motion picture sophistication at schools.

Kirk Karhi of New Line Cinema says his company has seen a foreign film boom turn into a campus attraction. "Students have always been interested in film and they are experimenting more and more with this medium, especially in the presentation of festival themes like horror, classics, MGM musicals, comedies and countless others. Many of the older films have also had a resurgence because students are viewing them as art," he says.

Willenson says the use of gimmicks provided by the major film companies is also extending the collegiate movie interest.

The University of Wisconsin, known for its active film groups, used a drawn hearse to promote "Harold and Maude" on campus and it worked very well.

MacMillian-Audio Brandon’s director of promotion Robert Edelstein says the renewed interest in horror films has been so great that he has released a special brochure on horror films, that also includes science fiction and monster movies.

Edelstein has also experienced growth in the distribution of foreign films and he says this is directly credited to the rise in sophistication on campus.

"Students are becoming more and more interested in the artistic films of reputable and proven directors and they are willing to try them out," he says.

The lower prices charged at campus movies is a major factor in the growth of films, according to Donald Krim of United Artists. "People are turning to this medium as an alternative, because it is cheaper for most schools to book several quality films than a rock act.

Krim is very excited with the economic results most of his films are receiving, but cites one of them as having phenomenal results. "Although 'Last Tango In Paris' has only been available since Jan. 1, it has been receiving more of a response than any other movie I've ever heard of," he states. "Other movies picking up interest for us are our perennial favorites 'King Of Hearts', 'Casablanca', our three Woody Allen films and several others."

"Still this response to 'Last Tango' is so great that it is outdrawing all of the others including '2001', 'Godfather' and 'Serpico'".

Bob Burriss, director of services for Warner Bros. Film Gallery, says that while there may be some slight trend away from heavily-emotional-involving titles, there is no sign at his firm that entirely light fare is taking over.

"Look at what's happening with the success of disaster films," he says. "People are generally depressed with the state of the economy, but they are not turning to light comedy as many people would expect."

Rental fees are climbing slightly, keeping pace with everything else, Burriss says, and this is one of the more discernible trends in film distribution on campus.

Still, the older problems stemming from competition of films being shown on campus too near commercial theaters has been less lately, he feels. "We only had really one four-wall recently and this was with 'A Clockwork Orange'." Burriss says, explaining that four-wall is where the distributor and exhibitor work out mutual guarantees. "Generally this year, the films that are doing well for us on campus are ones that have pretty well run their course at commercial theaters."

Music films like "Monterey Pop," "Woodstock," "Magical Mystery Tour" and others are still in demand on campus, while student films also have gathered more of a collegiate popularity.
A Contract

Continued from page 6

there must be a deposit by certified check at such and such a point in time. If the certified check is not deposited within the specified time, the school may have breached the contract and the act may not show up because the money wasn't deposited within the required amount of time."

Acts' demands are listed in the form of riders attached to the contract. They are typed in by the agent and stand out very clearly. These riders became quite prominent in the 1950s and have increased in size and technicality.

"They are so technical they specify the size and dimension of the risers (platforms) used on stage, type of lights and even colors for the gels used with the lights."

Do these riders sometimes get outlandish? "Sometimes," Cooper admits. He says he has been handling show business clients for 25 years through his Beverly Hills practice and his firm is now Cooper & Hurewitz. "I've got one rider here that asks for a minimum of 12 clean cloth towels, one large mirror and an assortment of cold soft drinks to be provided at no cost or expense.

"These demands have to be watched or crossed out and you must negotiate with the act when it comes in. Or you have to tell the agent we can't do this or that before signing the contract. Once you put your name to the contract you have agreed to these things."

But what happens if, for example, the student assigned to get those 12 clean cloth towels gets sick and winds up in the hospital and they aren't in the dressing room? "There could be a legal problem," Cooper says, adding "as absurd as it sounds. I had a situation where it was the size and dimension of the risers. When the act got to the job the size of the risers was incorrect by a substantial degree and the act refused to perform. It packed up and left town."

"What does a school do if an act does pack up and split? "Obviously a claim for damages doesn't solve the problem., so you have to try and meet the problem the best way possible to avoid that happening." In the what can happen department, Cooper notes the following: "Some acts have performed the first half, gone back stage and found out they didn't have what they were supposed to have and left. That's where the problem arises. It's not the problem after they complete the performance, but what happens at intermission time.

"For instance, if the contract says the balance of payment must be made in cash or by certified check at intermission and the school doesn't have the certified check or cash at intermission, the act will walk."

Riders can specify the type of piano or organ and the tuning level and the amount of microphones. Some acts carry their own equipment, but if it doesn't the school has to check out rental costs.

Depending on the type of act, primarily a solo singer, may specify it wants a local orchestra, the number of musicians and the quality of the players. But most groups are self-contained nowadays.

"Is everything negotiable? "Most things are," Cooper admits. Must a student feel the price quoted by the agent is the only price for that attraction? "No!"

"Maybe the billing isn't negotiable, but the price isn't usually put in the contract without a prior discussion. Most prices quoted are negotiable. Many of the conditions, if not all, are negotiable. The hours, amount of shows, length of shows may be negotiable." The student shouldn't think the list is the final word."

A wise student will get advice from someone on campus who has been around the concert field awhile. There is usually some professor who is well acquainted with the social events and the problems involved, Cooper points out.

One provision which is quite important is the right to cancel clause. An act may ask for 30 days prior notice to get out of its engagement because of a motion picture or TV commitment. But, Cooper notes, that may not be sufficient time for the school to get a comparable replacement.

"Check the provisions for the act's getting out of the date," Cooper suggests. "Maybe narrowing the conditions and lengthening the amount of notice time. The school is responsible for finding the replacement. The student should always remember the agent is the representative of the act and not the school's representative. The act pays the agent its commission not the school.

"The provision for cancellation could be very dangerous if the school has put a lot of money and effort into a certain act's coming in and all of a sudden with 30 days notice that act is gone. The deposit money will be returned, but the school may want to ask for 60 or 90 days notice and it may want to say only for a major motion picture can they get out. I would recommend the school having 60 to 90 days. The act may resist or go for 45 days, but it's worthy of discussion."

Another common problem the act has is its billing. If the act is bringing in its own opening act, it doesn't need approval of anybody else on the show. "But the contract may say nobody is to be on that show except those approved by the act being hired. For instance, some act will go to a school and find out the school has decided to put someone local talent on for the first half hour. The act may oppose that for a lot of valid reasons."

If a school wants an opening act, it should discuss this with the agent. Says Cooper: "If the act agrees then the school says it wants to be informed of who the opening act is. Or the school may say it wants to provide the opening act and the headliner may put in the contract that it has approval of all opening acts hired by the school."

(Continued on page 97)
promotions, are some of the advantages? The promoter is taking the risks, but he also is making the money if the concert works; there is often a built-in audience, because the students are generally on campus anyway; admission to a concert is often paid for at the beginning of a semester through a student union entertainment fee; university radio and papers can be used in advertising and the promotional fees can be drastically cut.

In addition the chances of losing money are less; in many towns, the college auditorium is the only facility large enough for a major act; a permanent professional coordinator working with students will often stay loyal to a particular promoter; the college business is a steady business; the local media will often get behind a concert in which a school is involved; and the university will often guarantee a certain amount of seats.

What, according to all promoters surveyed, are some of the major disadvantages in college promotion?

For one thing, the facilities at colleges are never always what a major act expects, specifically staging, lighting and sound; schools often have unusual ticket price structures; the student body obviously turns over at least 25 percent every year, and since those running the entertainment committees are generally in the upper classes, the promoter is consistently working with different people.

Also, colleges demand many things private owners do not, such as cost analysis and booking or artists three or four months in advance; unusual bills can come in following a college concert; there may not be a great deal of money in it; there is too much red tape involved in a college promotion and payment is often too slow; some states prohibit outside promoters from using state buildings to make money, and college promotion and payment is often a profit, and colleges can't approve or reject a proposal quickly enough.

Which side is right? The answer is both. All of the above advantages and all of the above disadvantages are present when a promoter moves onto a college campus, and in most cases, it seems to be a matter of personal preference as to whether a promoter goes campus or not.

"The promoter on campus is a growing trend because the promoters are professional," says Sepp Donahower. "A school can't risk money on a big show because it's a school and take the head-aches away from the school and take the money from us. We do solicit the student body or pay the school a fee to promote a show on campus. We do solicit the student body, and there is often a built-in audience, which gives us, as a promoter, a shot at an act we might otherwise miss. We are working on campus more now than we did in the past. It's like a

(Continued from page 8)

union body over the years." Donahower continues, "we can teach the university something about promotion, especially if there is a professional permanent professional coordinator."

When promoting a concert on campus, Pacific handles all tickets, co-operates with the school on ads and finds itself returning to colleges that have been pleased with results.

"You do have a built-in audience." Donahower says. "Of course, a concert is sometimes promoted on campus by default. It may be the only large facility in town. But we've found the business a steady one and a good one over the years, especially where we make a conscious effort to involve the student body.

"There are," he continues, "some disadvantages. There is a lot of red tape and you have to let the college know your plans three or four months ahead. And you may not be paid for three or four months, until all the accounting is in.

"But," he adds, "we will continue to solicit college business. The school knows itself, we know promotion, and it's a nice marriage."

Rob Heller, of Rob Heller Enterprises in Los Angeles, also sees many advantages to working with college promoters. "Some of the advantages for the promoter," says Heller, "are that he is able to make a better deal with regard to expenses than if he were renting a city facility, and you are dealing with an attitude where he is needed, so he begins with that kind of working relationship."

"In addition," he continues, "students can be flexible. You're also dealing with young people who get excited over a show and will work with you. And the college audience is the best. It's built-in, and there is generally no problem area on campus like there might be in a major city."

Heller says that with an outside promoter, students generally have to pay an admission fee because the student union is not anxious to dip into its own coffers for an outsider. He also adds that he feels it is foolish for any promoter to try and run the whole show himself and not get students involved. Payment, he says, is generally on time and a promoter simply must understand that there is always some red tape involved.

As for disadvantages, Heller sees few. "Lights and equipment are becoming more and more sophisticated on campus," he says. "Few contract riders miss that clause."

Heller has been involved in productions involving all of the University of California schools, as well as the New York State schools and many in between. He has worked with artists like Charles Lloyd and Batsford & Rodney.

Another promoter who favors college promotions is Gary Naseef, headquartered in Las Vegas.

"I'd like to do nothing but college dates," says Naseef. "We handle everything. We buy the talent, give a discount to the student union and will work with you (often through the college media) print the tickets and so on. And when we're all ready, we've got a captive audience. This is the aspect that brought me into it. It's like a Las Vegas showroom."

"I think the current economic situation will bring a lot more promoters on campus," Naseef continues. "Schools are going to risk their own money even less often than they used to. And I can cut my promotional costs in half by doing business with a student union and the overall chances of dropping money are less."

The only disadvantage Naseef sees in college promotion are occasional small facilities and "opinions entering into decisions that will support the concert, and this is a good start. Many schools have larger facilities than the town they're in, which gives us, as a promoter, a shot at an act we might otherwise miss. We are working on campus more now than we did in the past. I feel it's a bit safer for many promoters during a recession period."

Sullivan has promoted concerts at the University of Tenn. in Knoxville, Vanderbilt, Tuckersville State in Jackson- ville, Ala.

Alan Tinkley of Artists Consultants in Los Angeles says, on the other hand, that he is not as heavily involved in promotion on campus as he was several years ago. Now it's from time to time.

"Now we deal more with certain artists than shopping around for a number of locations," Tinkley says. "The college business can be a very time consuming, but it can also be a very lucrative one. If you can provide a good act, then you've got a captive audience who will also pay the admission fee at the beginning of the school year. And if the school is paying you a flat fee you've got an additional bonus.

"You've also got a lot of leg power working for you at a college," Tinkley adds. "Students put up posters, they talk about the event and so on. And some schools have great facilities."

Tinkley says that local TV, radio and print media will often "get behind a show that the school is involved, particularly if the school has a good public relations man working for them. And if the school is in
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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 and the total number of performers in the act, the record label on which product is available, (BA) Booking Agents(s), and (PM) Personal Manager. For complete information on “Booking Agents and Contacts” and (PM) Personal Manager refer to the sections following the Artist’s listings. For alphabetical purposes, first names are considered as run-ons of last names.

A

ALABAMA RED (Vocalist/Guitarist/Pianist); BA: Rhythm & Blues Booking.

ALBATROSS (Vocal & Instrumental Group -6), MGM; BA, Jolly Joyce.

ALBERTO & LA DYNAMICA (Vocalist w/Instrumental Group -11), PM LBF Artists

ALBERTO, BRIAN (Vocalist); Toronto, BA. Buddy Lee

ALBERTO, ILIO (Vocalist); Los Angeles, CA.

ALBRIGHT, BOBBY (Vocalist/Guitar w/ Vocal & Instrumental Group -5), BA: Bud Andrews—LSI Mgmt

ALEXANDER, MONTY, TRIO (Vocal & Instrumental Group), BASF, PHL Artists

ALEXANDER, WILMER, JR., & THE DUDES (Vocal & Instrumental Group -5), BA Jay Artist

ALEXIO, AL (Vocalist); PM: Julian Pontin.

ALLEN, ANNA JANE, FAMILY SHOW (Vocal & Instrumental Group -5), BA, Jolly Joyce.

ALLEN, JEFF (Vocalist); BA, ICM. PM: J M "Beau" Tucker—Tanya Inc.

ALLEN, MELODY (Vocalist), Mercury, PM: Ohosh Rec.

ALLEN, PETER (Vocalist); BA: ICM, PM: J.M. "Beau" Tucker.

ALLEN, RANCE, GROUP (Vocal & Instrumental Group -4): Truth, PM: To-De Prod Ins.

ALLEN, REX, & THE MEN OF THE WEST (Vocalist Group); BA: Buddy Lee.

ALLEN, RAY, TRIO (Vocal & Instrumental Group); BA: Buddy Lee.

ALLEN, RANCE, GROUP (Vocal & Instrumental Group -4): Truth, PM: To-De Prod Ins.

ALLEN, RANCE, GROUP (Vocal & Instrumental Group -4): Truth, PM: To-De Prod Ins.

ALLEN, RANCE, GROUP (Vocal & Instrumental Group -4): Truth, PM: To-De Prod Ins.

ALLEN, RAY, TRIO (Vocal & Instrumental Group); BA: Buddy Lee.

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ALLEN, RANCE, GROUP (Vocal & Instrumental Group -4): Truth, PM: To-De Prod Ins.

AMERICAN PRIDE (Vocal & Instrumental Group -3); BA: Jolly Joyce.

ANGELS (Vocal & Instrumental Group-); BA. Banner Talent.

ANKA, PAUL (Vocalist), United Artists, BA: ICM; PM: Allan Carter.

ANNAMETH (Vocal & Instrumental Group -6); PM: Don Mangan.

ANSWERS (Vocal Group -5), Scorpion, PM: Kenneth Neal—Brown Prod Ins.

ANTHELL, DANNY (Vocalist/Guitarist), MEA; BA: PM, Danny Annell Prod Ins.

ANTHONY, RAY (Trumpeter/Orch. Leader); BA, ABC.

ANTHONY, RAYBURN, Buddy, BA, Nashville Intl.

ANTHOLOGY & THE ANTHEMS (Vocal & Instrumental Group -3), BA: Jolly Joyce.

ANTHONY & THE SOPHOMORES (Vocal & Instrumental Group -5); BA: Jolly Joyce.

ANTONE, STEVE "STICKER" (Vocalist) BA American Artist. PM: William Eib.

ANNEXY (Vocalist w/Instrumental Group -6); BA: Joni Agency.

APOCALYPSE (Vocal & Instrumental Group -4); BA: Wright Mgmt.

APPEL, MIKE (Vocalist) BA, Hensley Agency, PM: Johnny Hensley—Hensley Agency.

APPEL, SAM (Vocalist); BA, JBW.

APPICE, CARMINE (Vocalist/Drummer); PM: Phil Basile—Breakout Mgmt.

APPLE BAND (Vocal & Instrumental Group -5); Orange; BA: Rock Intl; PM: David Peet—Rock Mgmt

APPLE BUTTER BAND (Vocal & Instrumental Group -4); PM: Ross Todd

APPLEJACK (Vocal Group -5); BA: Mid Week Music, PM: Bill Diet—Mid Week Music.

ARCHER, JIMMY (Vocalist); BA: ICM, PM: Ken Hecht.

ARCTIC (Vocalist/Guitarist); BA, Wilshire Artists.

ARMSTRONG, DAVE (Vocalist); BA, ICM, PM: Ken Hecht.

ARMS, CHARLES (Vocalist); BA, ICM.

ARTIFICIAL LIGHT (Vocalist); BA: APA.

ARTS, THE (Vocalist), BA: Paragon Agency.

ASCOT (Vocalist/Guitarist); BA: APA.

ASSOCIATE ARTISTS (Vocalist); BA: APA.
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B A R B I E, ROBBY (Vocalist w/Group -5); RCA Victor; BA: William Morris. PM: Charlie Earland.
BAREFOOT JERRY (Vocal & Instrumental Group -7); Monument: BA: Concert Tour; Variety Artists; PM: Wayne Moss.
BABY FLY (Vocal & Instrumental Group -4); BA: Aquarius Assoc.
BARLOW, RANDY (Vocalist, Capito); BA: Americana; PM: Fred Karyl.
BARLIEGONI, GEORGE, see Ruby Braff & George Barnes Quartet.
BARDOT, NANA; BARDOU, THE BARBARES (Vocalist w/Group [Instrumental Group -4]); BA: Aretha Moon; GCB: Deloris B. Campbell.
BARRETT, RAY ( Percussionist w/Group); BA: Ralph Mercado.
BARRETT, RAY (Pianist/Orchestrator); PM: William Rogers.
BARRETT, BOB (Vocalist [Past]); BA: Adventure Artists; PM: D. Rich Mickel.
BARRY, CARL, SHOW (Vocal & Instrumental Group -5); BA: Wighty Minto.
BARRY, GENE; BA: William Morris.
BARRY SISTERS (Group); BA: Maximus.
BARRY TRUCKS (Vocal & Instrumental Group); BA: Contemporary Talent.
BARRY TEE INC. (Vocal & Instrumental Duo); BA: Rochester Talent.
BARTZ, GARY (Alto/Soprano Saxophonist w/Instrumental Group -4); Prestige; Contact: Prestige Recs.
BASE, COUNT; ALUMNI BAND (Group -6); NY: New York Jazz Museum.
BASIE, COUNT; HURRY & HIS ORCH. (Past); BA: Willard Alexander.
BASEY, SHIRLEY (Vocalist, United Artists; BA: ABC.
BASS, WARREN (Vocalist/Pianist w/Group -4); BA: Frank LoCascio.
BARTOD & RYDER (Vocal & Guitar Duo); BA Rob Heiler: PM Rob Heifer.
BATAKAE (Vocalist w/Instrumental Group -5); BA: Music Shoppe.
BEACH BOYS (Vocal & Instrumental Group); BA: Concept 376 in Canada.
BEACON STREET UNION (Vocal & Instrumental Group -5); BA: Premier Talent; PM J. Casey—Beacon Street Union.
BEAN, BARB (Vocalist); PM: Bruce Rohrbach.
BEAN, CARL, SHOW (Vocal & Instrumental Group -5); BA: Concept 376 in Canada.
BEAN, DICK; BA: Roger Talent; PM: Don Dixon.
BEAN, MAXIMUS (Vocalist); BA:Concept 376 in Canada.
BEAPER, JIM (Vocalist); BA: Rogers Talent; PM: Don Dixon.
BEATLES, THE (Vocal & Instrumental Group -5); BA: Astoria Talent; PM: William Rogers.
BEATLES, THE (Vocal & Instrumental Group -5); PM: William Rogers.
BEAR BAND (Vocalist/Guitarist/ Pianist); BA: Supreme Recs.
BEAR OF THE NORTHERN LYNX (Vocalist); PM: Larry Rogers.
BEAR, ROBBY (Vocalist w/Group -5); RCA Victor; BA: William Morris. PM: Charlie Earland.
BEATON, JIM (Vocalist); BA: Rogers Talent; PM: Don Dixon.
BEATON, JIM (Vocalist); BA: Rogers Talent; PM: Don Dixon.
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BEATON, JIM (Vocalist); BA: Rogers Talent; PM: Don Dixon.
BEATON, JIM (Vocalist); BA: Rogers Talent; PM: Don Dixon.
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"Toni Waits is a rare gift to modern music."
Michael C. Ford
Los Angeles Free Press
January 17, 1975

"A true original... a plugged in version of Chaplin's Tramp..."
Robert Kemnitz
L.A. Herald-Examiner
February 7, 1975

"The most exciting phenomenon since Dylan filled a creative vacuum over a decade ago."
Performance
December 20, 1974

"songs which may ultimately make him the nooder of the 70's."
Hollywood Reporter
February 17, 1974

"Waits is master of the pictorial vignette."
Southern Holden
Rolling Stone
April 28, 1978

"I can't do Tom Waits anymore justice than just to beg you to shell out your money and take him home with you."
Cancer Magazine
December 1974

"I cart do Tom Waits anymore justice than just to beg you to shell out your money and take him home with you."

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1974 Performances

Hofstra Univ., Garden City, New York • Univ. of Chicago, Chicago, Illinois • Kansas State Univ., Manhattan, Kansas • St. Olaf College, Northfield, Minn. • Mankato State College, Mankato, Minn. • Orpheum Theatre, Minneapolis, Minn. • Michigan State Univ., East Lansing, Mich. • Avery Fisher Hall, New York, N.Y. • Stony Brook Univ., Stony Brook, N.Y. • The Performance Theatre, Cambridge, Mass. • Main Point, Bryn Mawr, Pennsylvania • State Univ. College at Oswego, Oswego, N.Y. • State Univ. Agricultural & Technical Coll., Morrisville, N.Y. • Auburn Community College, Auburn, N.Y. • Liberty Hall, Houston, Texas • Castle Creek, Austin, Texas • Mother Blues, Dallas, Texas • Annhurst Coll., So. Woodstock, Conn. • Felt Forum, New York, N.Y. • Great Southeast Music Hall, Atlanta, Ga. • State Univ. of New York, Purchase, N.Y. • Stockton State College, Pomona, N.Y. • Princeton Univ., Princeton, N.J. • Univ. of Delaware, Newark, Del. • Academy of Music, Philadelphia, Pa. • Haverford College, Bryn Mawr, Pa. • Academy of Music, New York, N.Y. • Trenton State College, Trenton, N.J. • Cornell Univ., Ithaca, N.Y. • Livingston Coll., New Brunswick, N.J. • Univ. of Bridgeport, Bridgeport, Conn. • The Michigan Palace, Detroit, Mich. • The Quiet Knight, Chicago, Ill. • MacKenzie's Corner House, Toronto, Ont. • Ebbetts Field, Denver, Colo. • Celebrity Theatre, Phoenix, Ariz. • Palamino Club, No. Hollywood, Cal. • The Boarding House, San Francisco, Cal. • Crab Shaw Corners, Sacramento, Cal. • Joint-in-the-Woods, Parsippany, N.J. • The Cellar Door, Washington, D.C. • My Father's Place, Roslyn, N.Y.

1974 Performances

You should listen to Janis Ian the same way she sings to you.

"You're more than beginning
You're learning to fly
You feel like you're falling
but it passes in time
I hate to see a friend go down
in flames without a song
so I'm waiting by the doorway
though I will not linger long"

—"From Me to You"*

Janis Ian, looking the world in the eye:
"Between the Lines."
On Columbia Records and Tapes

Don McLean

Don McLean is the consummate entertainer, always articulate and in command. When applied to Don McLean, the term 'soulfully sincere' has an unmistakable ring of truth about it.

Record World
12/28/74
United Artists Records

Janis Ian has grown into an incredible singer/songwriter ("At Seventeen," "When the Party's Over").

Janis Ian

Dick Feller

Dick Feller

Dick Feller is a songwriter/singer/humorist with recent hits ("The Credit Card Song," "Making the Best of a Bad Situation," "Any Old Wind That Blows").

Ed Begley, Jr.

Ed Begley, Jr.

Ed Begley, Jr. has a wickedly timed, exceedingly hip, pointedly satirical and very funny routine.

Matt Damsker
The Philadelphia Bulletin

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- DANNY & THE JUNIORS
  - At The Hop
- JOEY DEE
  - Peppermint Twist
- RUMOR
- SUGARLOAF
  - Green-Eyed Lady
- JOHNNY & THE HURRICANES
  - Red River Rock
- CHUBBY CHECKER
  - The Twist
- DOVELLS
  - Bristol Stomp
- FRIJID PINK
  - House of the Rising Sun
- THE WOOLIES
  - Who Do You Love
- CRUNCH AND THE DADDY COOLS
- WEDSEL'S EDSELS

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Alex Harvey

Jimmy Buffett

John D. Loudermilk

Dick Feller

Billy Edd Wheeler

GOVE
"Some folks say I'm part of it
And I know it's part of me"
MY LOVE SONG

I've been makin' music all my life,
And I've sung some lies nobody would believe.
I've hung out with Mother Nature,
And I've listened to the birds,
And I've longed to write a love song,
But I couldn't find the words.

I said, "There's truth inside me somewhere,
And love that has no end.
And somewhere there's a magic moment when my
lovesong will begin."

Well the mornin' sun just opened up my eyes,
And you were right there lyin' by my side.
I heard a million angels singing perfect songs of love,
And words poured out like dewdrops;
All that I'd been dreamin' of.

Then a little voice inside you said, "Hello in there."
I've been waitin' such a long time. Can you hear me?"

A little voice inside me said, "You're comin' thru just fine."

And in one magic moment, the perfect love was born.

We smiled.
We kissed.
And we were one.
And you became my lovesong.

Alex Harvey
EDWARDS, JONATHAN (Vocalist / Guitarist / Harmonica). PM: Bobbie Stover.

EDWARDS, CLIFF (Vocalist w/Group-3); PM: Clutch.

EDWARDSON, NICHOLAS (Vocalist w/Instrumental Group -4); BA: Century II.

EDWARDS, STONEY (Vocalist); BA: Hubert Long. 

EDWARDS, JIM (Vocalist w/Instrumental Group-5); BA: Century II.

EDWARDS, JIM, see Bruce Fagan & Kenny Ellis.

EDWARDS, JIMMY, see Duke Ellington Orch.

EDWARDS, STONY (Vocalist), Capitol; BA: Hubert Long. EPPIC (Vocalist w/Instrumental Group-5); BA: Hasil Adkins Prod.

EDWARDS, STONEY (Vocalist); BA: Hubert Long. EPPIC (Vocalist w/Instrumental Group-5); BA: Hasil Adkins Prod.

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EDWARDS, JIMMY, see Duke Ellington Orch.

EDWARDS, STONEY (Vocalist), Capitol; BA: Hubert Long. EPPIC (Vocalist w/Instrumental Group-5); BA: Hasil Adkins Prod.
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FULL MOON CONSORT (Instrumental Group -5); BA Harald Prod ns
FULLY ASSEMBLED (Vocal & Instrumental Group -6); BA Idol Prod ns
FULLY ASSEMBLED (Vocal & Instrumental Group -6); BA Idol Prod ns
FUEDO OAK (Vocal & Instrumental Group -5); BA/PM Gregers Degelmann
FUNKADILEK (Vocal & Instrumental Group), Westbound; BA; PM: Run Stasner
FUNK EXPRESS (Vocal & Instrumental Group -6); BA/PM: Funky Linc
FUNK FACTORY (Vocal & Instrumental Group -6); Atlantic; BA; PM: David Wilkes—Great Metropolitan Gramaphone
FUNK INC. (Vocal & Instrumental Group -5); Prestige; PM: Laura Misael Magne
FUNK SHUN (Vocal & Instrumental Group -6); BA/PM: Bobby Smith
FUNKY FUNK EXPRESS (Vocal & Instrumental Group -6); BA: Hendley Agency
FUSE (Vocal & Instrumental Group -7); BA: Norby Waterers. PM: Aquarian Assocs.
FUTCH, WALLY (Vocalist); BA; CR: Cool. PM: Alfred C. Roberts
FUTURES, Bududd: PM Bishop Mgmt
FUTURE SHOCK (Vocal & Instrumental Group -7); BA C.W. Kendall Jr.—Ken-Ran Ents.
FUTURE BUNNY (Vocalist & Instrumental Group -6); BA: Media V Entertainment
FYRI, CLAIRE (Vocalist/ Pianist/ Guitarist); Sonogram; BA; PM: Sonogram
GABRIEL'S BRASS WITH NICK RUSCO (Vocal & Instrumental Group -11); BA: Bee Jay; PM: PM Jim McInerney
GAL, ORRIN (Vocalist/ Guitarist w Group -4); Kudu: Contact: Peter Paul
GALIAN, KERI, & ORCH. (Pianist w Group -4); BA: Directing: PM: Ken Ellen
GALLANT, RORY (Vocalist/Guitarist), Elektra; BA Monterey
GALLIER, ROY (Vocalist), Columbia; BA/PM: Gallant
GALLAGHER, RORY (Vocalist/ Guitarist w Group -4); BA: Polydor. BA
GALLANT, PATSY (Vocalist); Columbia, BA/PMA: PM: Patti Labelle
GALLAT, KERRY (Vocalist w Group -4); BA: PM: Bob Motta Jr./Bob Motta /Vince Traina
GALAXIE, LEA (Vocalist/ Guitarist w Group -4); BA: PM: LBF Artists.
GAMBLE, EMMITT, & ORCH. (Pianist w Group); BA: ABC.
GAMIT, MAITLIE (Vocalist); BA- ABC; PM: Bob Motta Jr.-Bob Motta /Vince Traina
GAME (Vocal & Instrumental Group -5); BA: Steve Gold
GAMBIER (Vocalist w Group -6); BA: PM: Roy Rand
GAMBLE, JIM (Vocalist w Group-5); BA-Glenn Seabrook
GAMBLE, PHIL, ENSEMBLE (Instrumental Group B); BA: PM: Performing Artservices
GANDER, ROY (Vocalist w Group-5); BA: On Stage
GARAN, ROY (Vocalist w Group-5); BA: PM: Yancy & Earl
GARAVAGNA, JOE (Vocalist); Columbia; BA: PM: Joe McHugh—Here We Are Mgmt
GARBER, JACI, ORCH. (Instrumental Group); BA: Beacon
GARCIA, JERRY (Vocalist/ Guitarist w Vocal & Instrumental Group-4); Rundt: PM: David Parker—Grateful Dead
GARFUNKEL, ROBERT (Vocalist/ Guitarist w Group); BA: ABC.
GARDENSTERS BAND OF PARIS with ROGER GRAY (Vocalist w Group); BA: PM: Joe McHugh—Here We Are Mgmt
GARFUNKEL, ROBERT (Vocalist/ Guitarist w Group); BA: ABC.
GARRISON, JOHN (Vocalist); BA: William Morris
GASHOUSE GANG (Vocal & Instrumental Group-5); BA: United Entertainment; PM: Ken Hewitt—United Entertainment
GASKIN, GLEN (Vocalist w Group-5); BA: PM: Joe McHugh—Here We Are Mgmt
GASKIN'S SWITCH (Vocal & Instrumental Group-5); BA: Video-Entertainment AG
GATES, LAWRENCE (Vocalist/ Guitarist); BA: Bill Goodwin
GATES, DAVID (Vocalist/ Guitarist/ Elektra); BA: Monterey Peninsula; PM: Al Schleuger
GATES, LAWRENCE (Vocalist/ Guitarist); Monument; BA: APA
GALE, LAWRENCE (Vocalist/ Guitarist); BA: Performers Entertainment; Larry G. Youngstedt; Blue Hour
GAVIT, RON (Vocalist w Pianist w Group -4); BA: PM: Martha Glash
GAY, MARVIN (Vocalist w Group-5); BA: MAVISION
GAYE, MARVIN (Vocalist); Tamla; PM: Right-On Prod. ns
GAYE, CRYSTAL (Vocalist); United Artists; BA Top Billing
GAYNOR, GLORIA (Vocalist); MGM; PM: Jay Ellis—DCA
GAYNOR, GLORIA (Vocalist), MGM; PM: Jay Ellis—DCA
GAYDEN, MAC (Vocalist); BA: Ford Agency
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(Continued on page 6N)
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RCA
POPULAR ARTISTS
Continued from page 66

GRUSTAKE (Vocal & Instrumental Group—3), Bicknmore City;
GRUSKA, JAY (Vocalist/Keyboard), ABC/Dunhill; BA.
GRUNDY, TOM (Group); BA, Trojan Recs.
GUARANTEED TO SATISFY (Vocal & Instrumental Group—
4), BA, Wright Mgmt
GUESS, LENIS (Vocalist/v Instrumental Group—4); BA/
GUESS WHO (Vocalist & Instrumental Group), RCA Victor;
GUMMEL, ROBERT (Vocalist); BA, Canta Comp.
GUNN, RAY (Vocalist), ABC/Dunhill; BA.
GUNN, RAY, JR (Vocalist, Pianist), ABC/Dunhill; BA.
GUNN, JOHN (Vocalist/Keyboard), ABC/Dunhill; BA.
GUNN, JOHN, JR (Vocalist/Keyboard), ABC/Dunhill; BA.
GUNN, PAUL (Vocalist), ABC/Dunhill; BA.
GUNN, TONY (Vocalist), ABC/Dunhill; BA.
GUNN, WESLEY (Vocalist), ABC/Dunhill; BA.
GUNS N' ROSES (Vocal & Instrumental Group—4), PM,
GUNS N' ROSES (Vocal & Instrumental Group—5), PM,
GUNS N' ROSES (Vocal & Instrumental Group—6), PM,
GUNS N' ROSES (Vocal & Instrumental Group—7), PM,
GUNS N' ROSES (Vocal & Instrumental Group—8), PM,
GUNS N' ROSES (Vocal & Instrumental Group—9), PM,
GUNS N' ROSES (Vocal & Instrumental Group—10), PM,
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GUNS N' ROSES (Vocal & Instrumental Group—33), PM,
GUNS N' ROSES (Vocal & Instrumental Group—34), PM,
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KAZAN, LAINIE (Vocalist); BA: William Morris
KEE (Group -3), BA: PM Sound Mgmt.
KEEN, LARRY, & CO (Vocal & Instrumental Duo); Contact: Roy Mapes
KELLY (Vocalist; Cinnamon: BA: Buddy Lee. PM: Darrell E.
KELLY, JAN, & THE 11 O'CLOCK NEWS (Vocal & Instrumental Group -4), Aqueran Associates
KELLY, JERRY (Vocalist; GRT; BA: Joe Taylor. PM: Nelson Lankin.
KEMP, EMME, TRIO (Vocal & Instrumental Group); BA: Cultural Talent, Alkhas Attractions. PM: Scorna Glaser.
KEMP, WAYNE (Vocalist); BA: Sherry Lavern.
KENDALL, RICH (Vocalist /Instrumentalist); BA: Gary Van Zandt.
KENDALLS (Vocal Group); BA: Joe Taylor.
KENDRICK (Vocal & Instrumental Group -4), BA: Act I; PM: Thomas Cavalier - Trod Noisel.
KENDRICKS, EDDIE (Vocalist); Tamla; BA: William Morris.
KENT, GEORGE (Vocalist); Shannan; BA: Joe Taylor; PM: Jerry Hale.
KENTON, STAN, & HIS ORCH. (Pianist /Orch. Leader w/ Instrumental Group -4); BA: Willard Alexander. PM: Scott A. Cameron.
KENTYATT, ROBIN (Group); BA: QBC.
KENTYATTES (Group -5); BA: Aaron Johnson - Velvet Road.
KERSHAW, DOUG (Vocalist /Fiddler w/ Group -4); Warner Bros.; BA: Athena Ents.; PM: Chet Hanson.
KESLER SLOBODY-GURSHA (Vocal & Instrumental Group -4); PM: Brad Simon.
KESTER, JUDY (Vocalist); ABC; BA: Roger Talent; PM: Roger Jaudon - Roger Talent.
KENYANTEMS (Group); BA: Skyline Talent.
KICKS (Vocal & Instrumental Group -6); BA: Gary Van Zeeland.
KILGORE, MERLE (Vocalist /Guitarist); Warner Bros.; BA: ABC; PM: Louis Lortz.
KING, ANDY (Vocalist), Capitol; BA: Civic Attractions.
KING, BILL (Vocalist w/ Instrumental Group -6); PM: HP & Bell.
KING, CLAUDIE, SHOW (Vocalist w/ Group); Cinnamon; BA: Buddy Lee.
KING, DICK, SHOW (Vocalist & Instrumental Group -6); BA: Wayne Thompson - Celebration Music.
KING, CAROLE (Vocalist), Ode; BA: Lou Adler.
KING, EDWARD (Vocalist); BA: ABC.
KING, FRED B (Vocalist /Guitarist); BA: Milton Levy. PM: Jack Calmes.
KING, FREDDIE (Vocalist /Guitarist); BA: Pat Williams - The Entertainment Bureau.
KING, HARRY (Vocalist & Instrumental Group -6); BA: Shorty Lavender.
KING, JOHN (Vocalist); BA: ABC; PM: John Pringle.
KING, KEN (Vocalist); BA: ABC; PM: John Pringle.
KING, KEN (Vocalist); BA: ABC; PM: John Pringle.
KING, RAY (Vocalist); BA: ABC; PM: John Pringle.
KING, RICHIE (Vocalist); BA: ABC; PM: John Pringle.
KING, BEN (Vocalist); BA: ABC; PM: John Pringle.
KING, BOBBIE (Vocalist); BA: ABC; PM: John Pringle.
KING, BERT (Vocalist); BA: ABC; PM: John Pringle.
KING, BILL (Vocalist w/ Instrumental Group -6); PM: HP & Bell.
KING, BILLY (Vocalist); BA: ABC; PM: John Pringle.
KING, CLAUDE, SHOW (Vocalist & Instrumental Group -4); Reva, BA: Bill Sykes.
KING CRIMSON (Group); Atlantic; BA: Premier Talent.
KING FAMILY (Vocal Group); BA: Colin-Luth, Alkhas Attractions.
KINGFISH (Vocal & Instrumental Group -5); BA: Kingfish; PM: Tim Hovey.
KING, FRED (Vocalist); BA: ABC; PM: John Pringle.
KING, GEORGE (Vocalist); BA: ABC; PM: John Pringle.
KING, JOHN (Vocalist); BA: ABC; PM: John Pringle.
KING, MARK (Vocalist); BA: ABC; PM: John Pringle.
KING, RAY (Vocalist); BA: ABC; PM: John Pringle.
KING, RICHIE (Vocalist); BA: ABC; PM: John Pringle.
KING, RICHARD (Vocalist); BA: ABC; PM: John Pringle.
KING, RICHIE (Vocalist); BA: ABC; PM: John Pringle.
KING, RICHIE (Vocalist); BA: ABC; PM: John Pringle.
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KING, RICHIE (Vocalist); BA: ABC; PM: John Pringle.
KING, RICHIE (Vocalist); BA: ABC; PM: John Pringle.
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<th>Artist/Act</th>
<th>Group/Label</th>
<th>Manager/Agent</th>
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<td>Monument</td>
<td>PM: Buzz Deon</td>
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<td>Knopf, Paul</td>
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<td>PM: Clare Johnson</td>
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<td>Knott, Bobby</td>
<td>Vocal &amp; Instrumental Group</td>
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<td>Instrumentalist</td>
<td>GRT; PM: Moe Koffman</td>
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<td>Guitarist/Accordionist</td>
<td>Black Kettle; BA: Black Kettle; PM: Fred Reif—Black Kettle</td>
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<td>Kole &amp; Parham</td>
<td>Vocal Duo</td>
<td>BA: Blanche Zeller; PM: Edward Zeller</td>
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<td>Kole, Ronnie, Trio</td>
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<td>Kol Golan Duo</td>
<td>see Israel &amp; Edna Rosen</td>
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<td>Vocalist/Instrumentalist</td>
<td>BA: RD III Ventures</td>
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<td>Koryvar Folk Orch</td>
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<td>Kosinec, Tony</td>
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<td>BA: RD III Ventures; PM: Wayne G Thompson—Celebration Music</td>
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<td>Guitarist</td>
<td>Capitol; BA: Monsters Peninsula; PM: Denny Bruce</td>
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<td>Kraftwerk</td>
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<td>4; PM: Mr I Mouse</td>
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<td>Kral Roy</td>
<td>see Jackie Cain &amp; Roy Kral</td>
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<td>Kristoffer, David</td>
<td>Vocal &amp; Instrumental Group</td>
<td>5; BA: Wright Mgmt</td>
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<td>Vocal Duo</td>
<td>w/Vocal &amp; Instrumental Group—9; Monument; A&amp;M; BA: Magna Artists; PM: Bert Block—Block-Kwelly Mgmt</td>
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<td>BA: William Morris</td>
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LEE, BONNIE (Vocalist); BA: Inner City Trade; PM: Bill Syrkin.

LEE, BRENDA (Vocalist, MCA); BA: PM: One Nite.

LEE, DICKIE (Vocalist); RCA Victor; BA: United Talent.

LEE, JAY (Vocalist); BA: Joe An欧冠.

LEE, JUDY (Vocalist); PM: Cliffe Stone.

LEE, KATIE; BA: Pyrl-Manz.

LEE, LAURA (Vocalist); Hot Wax; PM: Creative Attractions.

LEE, LINDA (Vocalist); BA: Bannister Talent.

LEE, NORMAN, & THE EDDY HOWARD ORCHESTRA (Vocalist / Clarinetist w/Instrumental Group -12); BA: Benson Sound Talent. PM: Ron Rung.

LEE, PEGGY (Vocalist); BA: William Morris.

LEE'S ANN'S (Vocalist & Instrumental Group -5); BA, Ann Attributes.

LEW, WILLIE, & STOMO COOPER (Vocal Duo w/Instrumental Group -5); BA, William Morris.

LEV, LEVINE & ROYAL ORCHESTRA (Vocalist & Instrumental Group -10); BA: Don Light, Skyline Talent. PM: Rex Nelson.

LEFT END (Vocalist & Instrumental Group -5); Polroid: BA: Lyric Talent.

LEGEND, GRANDIAL (Vocalist /Pianist); BA: Willard Alexander.

LEHR, ZELLA (Vocalist); BA: Trenda Artists.

LEIBOWITZ, LINDA (Vocalist); BA: JWV.

LEIGH, DIANE (Vocalist); Marathon; PM: Jack Thibault.

LENNON, JOHN (Vocalist); PM: Monte Kay.

LEWES, RAMSEY (Pianoist); BA: LM & The Dazzers.

LEWIS, MEL, BAND, see Thad Jones/Mel Lewis Band.

LEWIS, JOHN (Pianoist); BA: Aztec Artists.

LEWIS, JERRY LEE (Vocalist /Pianist); Mercury: BA/PM: Jerry Lee Lewis & Co.

LEWIS, BOBBY (Vocalist); GRT; BA: Atlas Artist.

LEVY, BEN, BANNED (Vocalist & Instrumental Group -6); BA: AJA. Directory Artists; PM: James Byron.

LEVITT, ESTELLE; PM: Don Rubin.

LEVEILLE, CLAUDE (Vocalist /Pianist); BA: Pyrl-Light.

LEWIS, WILLIE, & STOMO COOPER (Vocalist /Drummer); PM: RBM.

LEWIS, MIKEY (Vocalist); BA: Sales Entertainment.

LEWIS, LITTLE, “BIG” TINY, (Pianist); PM: Peter Glick.

LICK 'N STICK (Vocalist & Instrumental Group -4); BA: C.W. Talent.

LIQUIDE LIGHTFOOT (Vocalist & Instrumental Group -4); BA: Associated Talent.

LITTLE ANTHONY & THE IMPELERS (Vocal Group -4); BA: Avco.

LITTLE BEAVER (Vocalist /Harmonica); PM: Terry Phillips.

LITTLE JOHN & THE GREAT ESTATE (Vocalist & Instrumental Group -5); BA: Donny Doggie. PM: Frank Neer.

LITTLE MILLER (Vocalist); PM: Gerry Goffin.

LITTLE REEVE (Vocalist w/Vocal & Instrumental Group); BA/PM: Joe An欧冠.

LITTLE RICHARD (Vocalist /Pianist); BA: William Boyd; PM: Alfred C. Poole.

LITTLE, WILLIE, & THE LITTLE ROYAL BAND (Vocalist w/Instrumental Group -8); BA, Dr. Cool Talent.

LITTLE ROYAL (Vocalist w/Instrumental Group -8); BA, Dr. Cool Talent. PM: Robert Smith.

LITTLE SONNY (Vocalist /Harmonica); PM: Al Mair-Early Morning.

LITTLE, WILLIE, & THE LITTLE ROYAL BAND (Vocalist w/Instrumental Group -8); BA, Dr. Cool Talent. PM: Robert Smith.

LITTLE, WILLIE, & THE LITTLE ROYAL BAND (Vocalist w/Instrumental Group -8); BA, Dr. Cool Talent. PM: Robert Smith.

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POPULAR ARTISTS

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MAN, AL (Vocalist); BA: Atlantic.
MANCE, JUNIOR (Pianist/Orch. Leader); RCA Victor; PM: Regency Artists.
MANDEL, HAROLD (Vocalist/Instrumentalist); BA: Columbia.
MANN, CARLTON (Vocalist); BA: Columbia.
MANN, GENE (Vocalist); PM: Mike Curb Enterprises.
MANN, HERB (Vocalist); BA: Capitol.
MANN, JOHNNY (Vocalist); PM: ABC/Dunhill.
MANN, LARRY (Vocalist); PM: ABC/Capitol.
MANN, MAX (Pianist); PM: RCA Victor.
MANN, ROYCE (Vocalist); PM: ABC/Paramount.
MARTEN, BOBBY (Vocalist; Instrumentalist); PM: ABC/Capitol.
MARTIN, BOB (Vocalist/Guitarist); PM: ABC/Dunhill.
MARTIN, BRADFORD, JR. (Vocalist); BA: A&R.
MARTIN, BUDDY (Vocalist); PM: ABC/Dunhill.
MARTIN, SARAH (Vocalist); PM: Capitol.
MARTIN, SUGIE (Vocalist); BA: Atlantic.
MARTIN, TEDDY (Vocalist/Guitarist); PM: Atlantic.
MARTIN, TONY (Vocalist); PM: ABC/Stax.
MASON, JIM (Vocalist); PM: ABC/Capitol.
MASON, JERRY (Vocalist/Guitarist); PM: ABC/Dunhill.
MASON, ROBERT (Vocalist); PM: ABC/Paramount.
MAY, MARILYN (Vocalist); BA: ABC.
MAYBE, BOBBY (Vocalist); PM: ABC.
MAYHEE, NORMAN (Vocalist; Instrumentalist); PM: ABC/Dunhill.
MAYHEE, ROBERT (Vocalist); PM: ABC/Capitol.
MAYHEE, ROY (Vocalist); PM: ABC/Dunhill.
MAYHEE, RUSSELL (Vocalist); PM: ABC/Capitol.
MAYHEE, TONY (Vocalist); PM: ABC/Dunhill.
MAYHEE, WILLIAM (Vocalist); PM: ABC/Capitol.
MAYHEE, WILLIAM, JR. (Vocalist); PM: ABC/Dunhill.
MAYHEE, WILLIAM, SR. (Vocalist); PM: ABC/Capitol.
MAYHEE, WILLIAM, JR. (Vocalist); PM: ABC/Dunhill.
MAYHEE, WYNN (Vocalist); PM: ABC/Capitol.
MAYHEE, CHARLES (Vocalist); PM: ABC/Capitol.
MAYHEE, GEORGE (Vocalist); PM: ABC/Dunhill.
MAYHEE, HAROLD (Vocalist); PM: ABC/Capitol.
MAYHEE, JOHN (Vocalist); PM: ABC/Capitol.
MAYHEE, LEON (Vocalist); PM: ABC/Dunhill.
MAYHEE, LARRY (Vocalist); PM: ABC/Capitol.
MAYHEE, LEO (Vocalist); PM: ABC/Dunhill.
MAYHEE, REGIS (Vocalist); PM: ABC/Capitol.
MAYHEE, ROBERT (Vocalist); PM: ABC/Dunhill.
MAYHEE, RON (Vocalist); PM: ABC/Capitol.
MAYHEE, RUSSELL (Vocalist); PM: ABC/Dunhill.
MAYHEE, THOMAS (Vocalist); PM: ABC/Capitol.
MAYHEE, WILLIAM (Vocalist); PM: ABC/Dunhill.
MAYHEE, WILLIAM, JR. (Vocalist); PM: ABC/Capitol.
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MAYHEEE, RUSSELL (Vocalist); PM: ABC/Dunhill.
MAYHEEE, THOMAS (Vocalist); PM: ABC/Capital.
MAYHEEE, WILLIAM (Vocalist); PM: ABC/Dunhill.
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NEW RIDERS OF THE PURPLE SAGE (Vocal & Instrumental Group—6); BA: Muskrat Prod'ns.

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-EUROPE
-LAS VEGAS
-TONIGHT SHOW
-JERRY LEWIS TELETHON
-CBS TV ORANGE BLOSSOM SPECIAL
-CBS TV DEMOCRATIC TELETHON
-CBC TV CANADIAN NETWORK
-MIKE DOUGLAS TV SHOW
-ABC TV WIDE WORLD OF ENTERTAINMENT

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POPULAR ARTISTS

Billboard Campus Attractions

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RICE, BOBBY G (Vocalist); GRT: Buddy Lee, PM: Nelson Larkin.

RICH, ALLAN (Vocalist); PM: Smokey Robinson.

RICHARDS, BARRY A&M; PM: Gross; Kups Prod ns.

RICHARDS, BRIAN (Vocalist/Guitarist); PM: Mike Conner.

RICHARDS, EARL (Vocalist); GRT: Atta Azad.

RICHARDS, SUE (Vocalist/Dulcimer); BA: Joe Taylor.

RICH, BUDDY (Drummer); Musical Group; BA: William Morris (Also see Giants of Jazz Quartet).

RICH, CHILLIE (Vocalist/Pianist); Epic; PM: Syd Rosenberg.

RICHIE, PAUL (Vocalist); Shorty Lavender.

RICHMOND CHORDS (Vocalist w/ Instrumental Group); GRT: Jerry Reed Ents.

RICK & THE COBAS (Group); BA: Boss Attractions.

RICK & THE ROCKETS (Vocalist w/ Instrumental Group); BA: Discover; PM: Jerry Reed Ents.

RIDDLE, GEORGE, & THE RIDDLES (Group); BA: AQ Talent.

RIDDLE, JIMMY, & JACKIE PHILPS; BA: AQ Talent.

RIDDLE, NELSON, & HIS ORCH; Leader w/ Instrumental Group; BA: Willeder Alexander.

RIDDLE BAND (Instrumental Group); BA: Bee Jay.

RIDE (Vocalist w/ Instrumental Group); BA: Music Shoppe; PM: David StocK-Compa Mgmt.

RIEDEL, SUNNY (Vocalist w/ Instrumental Group); BA: Montgomery Booking; PM: Montgomery-MGM Prod ns.

RIGHTHOUSES BROTHERS (Vocal Duo); BA: Howard Morris.

RIGHT TRACK (Vocalist w/ Instrumental Group); BA: Video-Entertainment.

RILEY, JEAN (Vocalist); PM: Julian Portman.

RINEHART, SARAH (Vocalist); PM: Vincent derden.

RILEY, JEANNIE C. (Vocalist w/ Instrumental Group); PM: Robert Ellis.

RIPPLE (Vocalist w/ Instrumental Group); GRT: BA: Black Kettle; PM: Fred Reif.

RIPPER, MINNIE (Vocalist); BA: PM: Front Line.

RIVER CITY (Vocalist w/ Instrumental Group); GRC: BA: QBC.

RIVERE, CHITA (Vocalist); BA: ICM.

RIVERSIDE (Vocalist w/ Instrumental Group); BA: Jordan Talent.

RISING SUNS (Vocalist w/ Instrumental Group); BA: Mid Continent Attr.

RITUAL (Vocalist w/ Instrumental Group); BA: Adventure Artists.

RIVERA, CHITA (Vocalist); BA: ICM.

RIVER CITY (Vocalist w/ Instrumental Group); GRC: BA: Bobbie Taylor.

RISC (Vocalist w/ Instrumental Group); BA: Master Talent.

RISING SUNS (Vocalist w/ Instrumental Group); BA: Mid Continent Attr.

ROBERTS, BO (Vocalist w/ Instrumental Group); BA: Pete Birken.

ROBERTS, BILL (Vocalist); PM: Bill Garten.

ROBERTS, BOBBIE (Vocalist); BA: Buddy Lee.

ROBERTS, DIANE (Vocalist); BA: MCA; PM: Jack Roberts.

ROBERTS, JOHN (Vocalist/Guitarist); BA: ICM; PM: Nelson Larkin.

ROBERTS, ROY (Vocalist); PM: Jack Roberts.

ROBERTS FAMILY PLAN (Vocalist w/ Instrumental Group); BA: ICM; PM: Nelson Larkin.

ROBERTS, STEVIE (Vocalist); BA: ICM.

ROGERS, ANDREW (Vocalist/Guitarist); BA: A&R.

ROGERS, BRIAN (Vocalist/Guitarist); PM: Richard Sherdin.

ROGERS, ROY (Vocalist); BA: QBC.

ROGERS, STAN (Vocalist w/ Instrumental Group); BA: Polydor/Compa Mgmt.

ROGERS, TERRY, & UPTOWN COUNTRY (Vocal & Instrumental Group); BA: Bobs Attractions; PM: Howard A Knight.

ROGER & THE HUMAN BODY (Vocalist w/ Instrumental Group); BA: ONL Ent.; PM: Byrd Byrd & Kyman Yancey-ONL.

ROLAND, LACEY (Vocalist/Guitarist); BA: PM: Bill Zemgern.

ROLLING STONES (Vocalist w/ Instrumental Group); BA: Rolling Stones.

ROLLINS, SUNNY, CELEBRATION (Instrumental Group); BA: Sheldon Silver.

ROMERO, ALDO (Vocalist); BA: Howard Morris.

RONEN, Gila (Vocalist); BA: PM: Joseph Demaso-Nod-Out Talent.

RONS, TOVA (Vocalist/Guitarist); BA: PM: Bille Beiner.

RONSHOANA (Vocalist); BA: Talent Talent.

RONSON, MICK (Vocalist/Guitarist); BA: RCA Victor; PM: MainMan Ltd.

ROSE, ROBERT, (Vocalist); BA: Apogee Mgmt.

ROSE, BILL (Vocalist); BA: Joe Taylor.

ROSE, BOBBIE (Vocalist); BA: Buddy Lee.

ROSE, CAREY (Vocalist/Guitarist); BA: Apogee Mgmt.

ROSE, CHARLIE (Vocalist/Guitarist); BA: PM: Happy Larkin.

ROSE, EARL (Vocalist); BA: A demos.

ROSE, ROBERT (Vocalist); BA: Buddy Lee.

ROSE, ROY (Vocalist); BA: United Artists.

ROSE, STEVE (Vocalist/Guitarist); BA: PM: Happy Larkin.

ROSE, VICTOR (Vocalist); BA: PM: Happy Larkin.

ROSEWOOD (Vocalist w/ Instrumental Group); BA: PM: Happy Larkin.

ROSS, BOBBIE (Vocalist); BA: Dot.

ROSS, DIANA (Vocalist); BA: Apollo Records; PM:鸺 лечение Morris.

ROSS, HERB, OF THE ORIGINAL PLATTERS (Vocalist w/ Group); BA: United Artists.

ROSS, MICKY (Vocalist/Guitarist); BA: RCA Victor; PM: Apogee Mgmt.

ROTH, BRADFORD (Vocalist); BA: George Carlison.

ROTH, KEVIN (Vocalist/Dulcimer); FA: Speakers Bureau.

ROTO ROOTER GOODTIME CHRISTMAS BAND (Vocalist w/ Instrumental Group); BA: Apollo Records; PM: Denny Chalk.

ROUND ROBIN & MONOLITH LTD (Vocalist w/ Instrumental Group); BA: C. W. Kendell Jr.-Ken-Ents.

ROUSSOS, DEMIS (Vocalist); BA: PM: Richard Fairless.

ROWAN, STEVE (Vocalist w/ Instrumental Group); BA: PM: William Morris.

ROWLAND, YOUNG, & THE WRECKERS (Vocalist w/ Instrumental Group); BA: PM: Warner Morris; PM: Happy Larkin.

ROY, ROBERT (Vocalist); BA: PM: Phillips Talent.

ROY, ROBBIE (Vocalist); BA: PM: Warner Morris.

ROY, ROY (Vocalist); BA: PM: Warner Morris.

RUBICON (Vocalist w/ Instrumental Group); BA: Charles T. Johnston-Select Artists.

RUDE, SARAH (Vocalist); BA: JWB.

RUUFUS (Vocalist w/ Instrumental Group); BA: William Morris; PM: Robert Ellis.

RUGGIERO, JOHN (Vocalist/Guitarist); BA: Cooperate Music; PM: Hugh Gordon-Artist's Consultant.

RUMKE, CRAIG (Vocalist); BA: PM: Happy Larkin.

RUMOR (Group); BA: PM: Happy Larkin.

(Continued on page 86)
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SANTA FE TRAIN (Vocal & Instrumental Group -5); BA: SANS, SHIRLEY, SHOW (Group -6); BA: Boss Attractions.

SANDS, DONNA (Vocalist); PM: Memnon Talent.

BILLBOARD CAMPUS ATTR ACTIONS

SANDPIPERS (Vocal & Instrumental Group -3); BA: APA.

SAMMONS, SYLVIA (Vocalist/Guitarist); PM, LBF Artists.

SALT & PEPPER (Vocal & Instrumental Group); BA/PM: ST. PAUL, CHARLES (Vocalist w/Group); BA: ABC.

SAFIN, ILENE (Vocalist/Guitarist); PM: Brad Simon.

SADLER, BARRY (Vocalist), RCA Victor, Eagle; BA: Nash-


RUSSELL, LEON (Vocalist/ Pianist), Shelter: PM: DC Mgmt.

RUSSELL, GENE (Pianist): BA: Talent World; PM: GR Mgmt.

RUSH, OTIS (Vocalist/Guitarist): BA: Avalon Prod'rs.

RUSH BROTHERS (Vocal & Instrumental Group -4), As-

RUSH, BILL (Vocalist w/Group); BA: Don Light; PM: Clarence Tate.

RYAN, TIM (Vocalist), Good Noise; Contact: Good Noise Recs.

RYAN, ALLAN J. (Vocalist); BA: Eldon Assocs.: PM: Glenn Stein.

RUSSELL, JOE (Vocalist); BA: Enormous Records; PM: Don Podolor.

RYAN, ALLAN J. (Vocalist); BA: Eldon Assocs.: PM: Glenn Stein.

RUSSELL, LEON (Vocalist/Pianist), Shelter, PM, DC Mgmt.

RUNGE, ROBIN (Vocalist); BA: Unicorn Music.

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RUSSELL, JOE (Vocalist); BA: Enormous Records; PM: Don Podolor.

RYAN, ALLAN J. (Vocalist); BA: Eldon Assocs.: PM: Glenn Stein.

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POPPULAR ARTISTS
• Continued from page 88
SOUTHERN UNIVERSITY MARCHING & STAGE BAND
In instrumental Group w/ Vocals—138. BA: Reginald
Brown; Contact: Dr. Isaac Gregg.
SOUTH PUNK BOULEVARD (Vocal & Instrumental Group—
8). BA: Ann Nolan Scott; PM: Lee Burks—Burks Scott
Org.
SOUTH, JOE (Vocalist); PM: Bill Lowery.
SOUTHSIDE MOVEMENT (Group—B). 20th Century: BA.
Paragon Agency.
SOUTH WIRE (Vocal & Instrumental Group); BA Adventure
Artists.
SOUTH (Vocal & Instrumental Group—4). BA: Karass
Media.
SPARACINI, DENNIS (Vocalist); PM: LBF Artists.
SPARKS (Group). Island; BA: Premier Talent.
SPARKS, GARY (Vocalist/Guitarist); PM: Don Mangano.
SPARKS, MELVIN (Guitarist w/ Vocalist & Instrumental
Group—4). BA: Person-to-Person Attractions.
SPARKS, MICHAEL (Vocalist/Guitarist). BA: Peter
Ziegman.
SPARKS, RANDY & THE BLACK PORCH MAJORITY
SPARKY (Vocal Group—3). GTO, Contact: GTO.
SPEAKS, ALMETA (Vocalist/Pianist). BA: PM Almeta
Speaks.
SPEARS, BILLIE JO (Vocalist). BA: United Artists.
Buddy Lee.
SPEARS, BILLY BAND (Vocal & Instrumental Group—7).
BA: Unicorn Music.
SPECIAL DELIVERY (Vocal & Instrumental Group—4). PM
Century Artists.
SPECIAL EDITION (Vocal & Instrumental Group—7). BA
BMI; Enants. PM: Byron Byrd & John Fanning—GNY, Ent's.
SPECTRUM (Vocal & Instrumental Group—3). BA: Premier Talent.
SPEARS, BILLIE JO (Vocalist). Chart: BA Buddy Lee.
SPEARS, BILLY BAND (Vocal & Instrumental Group—7).
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SPARKS (Group). Island; BA: Premier Talent.
SPARKS, GARY (Vocalist/Guitarist); PM: Don Mangano.
SPARKS, MELVIN (Guitarist w/ Vocalist & Instrumental
Group—4). BA: Person-to-Person Attractions.
SPARKS, MICHAEL (Vocalist/Guitarist, Keyboard); PM
Bill Ziegman.
SPARKS, RANDY & THE BLACK PORCH MAJORITY
SPARKY (Vocal Group—3), GTO, Contact: GTO.
SPEAKS, ALMETA (Vocalist/Pianist). BA: PM Almeta
Speaks.
SPEARS, BILLIE JO (Vocalist), United Artists. BA Buddy
Lee.
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SPECTRUM (Vocal & Instrumental Group—3). BA: Premier Talent.
SPARKS (Group). Island; BA: Premier Talent.
SPARKS, GARY (Vocalist/Guitarist); PM: Don Mangano.
SPARKS, MELVIN (Guitarist w/ Vocalist & Instrumental
Group—4). BA: Person-to-Person Attractions.
SPARKS, MICHAEL (Vocalist/Guitarist). BA: Peter
Ziegman.
TAHOKA (Vocal & Instrumental Group -4); BA: Victor Taboada -3; PM: Leo Jay Kay.
TAYLOR, LEONARD, see R. D. Taylor.
TAYLOR, LIVINGSTON (Vocalist w/ Instrumental Group -6); BA: New York City Attractions.
TAYLOR, MALCOLM (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, NATIONAL, see John Gary.
TAYLOR, NICK (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, PHIL (Vocalist w/ Instrumental Group -3); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, RAY (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, RAY (Vocalist w/ Instrumental Group -3); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, TROY, see John Gary.
TAYLOR, WASHINGTON (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, WILLIAM, see Bill Taylor.
TAYLOR, YVONNE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, ZIGGY, see John Gary.
TAYLOR, ZULU (Vocalist); BA: Banner Talent.
TAYLOR, BILL (Vocalist); BA: Banner Talent.
TAYLOR, BOBBY, see John Gary.
TAYLOR, DONALD (V Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, EDDIE, see Big Walter Horton Blues Band.
TAYLOR, ERIC (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, GEORGE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, HOUND DOG, & THE HOUSE ROCKERS (Vocal Group -5); BA: Max Cavalli.
TAYLOR, JOHN (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, JOHNNIE (Vocalist); BA: Forest Hamilton.
TAYLOR, KEVIN, see John Gary.
TAYLOR, KOKO, & HER BLUES MACHINE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, LEE, see John Gary.
TAYLOR, LEROY, see John Gary.
TAYLOR, LIVINGSTON (Vocalist w/ Instrumental Group -6); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, RANDY, see John Gary.
TAYLOR, RAY (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, SCOTT, see John Gary.
TAYLOR, WILLIE, see John Gary.
TAYLOR, WILLIS, see John Gary.
TAYLOR, WILLIAM, see Big Walter Horton Blues Band.
TAYLOR, WILLE, see John Gary.
TAYLOR, ZIGGY, see John Gary.
TAYLOR, ZULU (Vocalist); BA: Banner Talent.
TAYLOR, BILL (Vocalist); BA: Banner Talent.
TAYLOR, BOBBY, see John Gary.
TAYLOR, DONALD (V Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, EDDIE, see Big Walter Horton Blues Band.
TAYLOR, ERIC (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, GEORGE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, HOUND DOG, & THE HOUSE ROCKERS (Vocal Group -5); BA: Max Cavalli.
TAYLOR, JOHN (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, KOKO, & HER BLUES MACHINE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, LEE, see John Gary.
TAYLOR, LEROY, see John Gary.
TAYLOR, RANDY, see John Gary.
TAYLOR, RAY (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, SCOTT, see John Gary.
TAYLOR, WILLE, see John Gary.
TAYLOR, WILLIAM, see Big Walter Horton Blues Band.
TAYLOR, WILLE, see John Gary.
TAYLOR, ZULU (Vocalist); BA: Banner Talent.
TAYLOR, BILL (Vocalist); BA: Banner Talent.
TAYLOR, BOBBY, see John Gary.
TAYLOR, DONALD (V Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, EDDIE, see Big Walter Horton Blues Band.
TAYLOR, ERIC (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, GEORGE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, HOUND DOG, & THE HOUSE ROCKERS (Vocal Group -5); BA: Max Cavalli.
TAYLOR, JOHN (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, KOKO, & HER BLUES MACHINE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, LEE, see John Gary.
TAYLOR, LEROY, see John Gary.
TAYLOR, RANDY, see John Gary.
TAYLOR, RAY (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, SCOTT, see John Gary.
TAYLOR, WILLE, see John Gary.
TAYLOR, WILLIAM, see Big Walter Horton Blues Band.
TAYLOR, WILLE, see John Gary.
TAYLOR, ZULU (Vocalist); BA: Banner Talent.
TAYLOR, BILL (Vocalist); BA: Banner Talent.
TAYLOR, BOBBY, see John Gary.
TAYLOR, DONALD (V Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, EDDIE, see Big Walter Horton Blues Band.
TAYLOR, ERIC (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, GEORGE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, HOUND DOG, & THE HOUSE ROCKERS (Vocal Group -5); BA: Max Cavalli.
TAYLOR, JOHN (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, KOKO, & HER BLUES MACHINE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, LEE, see John Gary.
TAYLOR, LEROY, see John Gary.
TAYLOR, RANDY, see John Gary.
TAYLOR, RAY (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, SCOTT, see John Gary.
TAYLOR, WILLE, see John Gary.
TAYLOR, WILLIAM, see Big Walter Horton Blues Band.
TAYLOR, WILLE, see John Gary.
TAYLOR, ZULU (Vocalist); BA: Banner Talent.
TAYLOR, BILL (Vocalist); BA: Banner Talent.
TAYLOR, BOBBY, see John Gary.
TAYLOR, DONALD (V Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, EDDIE, see Big Walter Horton Blues Band.
TAYLOR, ERIC (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, GEORGE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, HOUND DOG, & THE HOUSE ROCKERS (Vocal Group -5); BA: Max Cavalli.
TAYLOR, JOHN (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TAYLOR, KOKO, & HER BLUES MACHINE (Vocalist w/ Instrumental Group -6); BA: Paul Williams-The Entertainment Bureau.
TAYLOR, LEE, see John Gary.
TAYLOR, LEROY, see John Gary.
TAYLOR, RANDY, see John Gary.
TAYLOR, RAY (Vocalist w/ Instrumental Group -5); BA: Gary Van Zeeland; PM: Stage 4.
TRAFFIC (Vocal & Instrumental Group -6); Asylum; BA. Premier Talent.

TRAIN, SAM (Vocalist; PM: Paul Cochrane—Old Man Mu-

TRAMMPS (Vocal & Instrumental Group; Golden Fleece; BA. Peter Lofquist—Mowing West.

TRANTILIGHT (Group; Vocalist w/ Instrumental Group—2): PM: Joe Reference.

TRASK, DIANA (Vocalist), ABC/Dot: BA/PM: Jim Halsey.

TRAW, HAPPY & ARTIE (Vocalists w/ Instrumental Group; BA: RD III Ventures.

TROY, LARRY, SHOW (Group—5); BA. AQ Talent.

TROY, TOMMY (Vocalist w/ Instrumental Group—4); Soultown; BA. Soul City. PM: Dickerson Artists.

TROY, TANYA (Vocalist; MCA; BA: J.M. Bala-Tucker-Tanya Inc.

TROYER, ROBIN (Group—3); Chrysalis; BA: Premier Talent.

TROY, WALLIS, SHANI (Vocalist), BA. ABC.

TROYER, SPYDER (Vocalist); BA: Enchanted Door. Hit At-25th HOUR (Group—5); BA: Boss Attractions.

TUCKER, TANYA (Vocalist/Guitarist), ABC: BA. Supreme Artists.

TUCKER, TANYA (Vocalist w/ Instrumental Group—5); BA: Acet Prods.; PM: A.E. Sullivan.

TUCKER, MARRISHALL, BAND (Vocal & Instrumental Group—6); Capricorn; BA. Paragon Agency. PM: Phil Farber & Carl Victor—ANFA Mgmt.

TUCKER, VANYA (Vocalist; MCA; BA: J.M. Bala—Tucker-Tanya Inc.

TUBERVILLE, CHARLES, BAND (Vocal & Instrumental Group—6); BA. Video-Acts Entertainment.

TUBES (Vocal & Instrumental Group—7); A&M; PM: Bag-o-Books.

TUCKER & THE BAND (Vocal & Instrumental Group—5); BA. 4th Ill Ventures.

TUCKER, DENNIS (Vocalist): BA; Sea Cruise; PM: Bob Robbins—Ken Keene.

TUNNING, JIM LOU (Vocalist; MCA; BA: Bill Goodwin.

TURNER, SPYDER (Vocalist; BA: Enchanted Door; Mt At-

TURNOFF, AL (Trombone; BA: Braxton Arrangers.

TURING POINT (Vocal & Instrumental Group—3); BA: Jimmy Smith.

TURRENTINE, PENNY (Tenor Saxophonist w/ Instrumental Group—4); Fantasy; BA: ABC: BA: PM: Joe Levy.

TURTLES, see Flo & Eddie.

25TH HOUR (Vocalist, BA: Boes Attractions.

TWISTED SISTER (Vocal & Instrumental Group—5); BA: BA: PM: Joe Mitchell—Enchanted Door.

TWITCH (Vocal & Instrumental Group—4); BA: Axis Entertain-

TWITTY, CONWAY (Vocalist), MCA; BA: United Talent.

TWIST COMPANY (Vocalist & Instrumental Duo); BA: Joni Agency.

TYEY'S (Vocalists w/ Instrumental Group—12); RCA Victor; BA: BA: PM: RTM—Universal Attractions; BA: Billy Jackson.

TYNER, McCoy (Pianist w/ Instrumental Group—5); Mile-

TYSON, IAN (Vocalist/Guitarist; A&M; BA: PM: Bert Mis-

U S STEAL (Vocal & Instrumental Group—4); BA: Peoria Mu-

UGGAMS, LESLIE (Vocalist; BA: William Morris.

UJIMA (Vocal & Instrumental Group—8); BA: Dynamic Booking; PM: Music Men.

Ukrainian Band Ensemble (Vocal Group—20); BA: Cultural Talent; PM: Sisko Glauser.

UYLESSE HARDWARE (Vocal & Instrumental Group—4); BA: PM: Mel D. Harris.

UNCLE (Vocal & Instrumental Group—4); BA: Discovery Inc.; PM: Joseph Powers.

UNCLE REMUS (Vocal & Instrumental Group—4); BA: United Entertainment.

UNCLE SCHWARTZ (Vocal & Instrumental Group—4); BA: PM: Smiley-Top Billing.

UNCLE VINTO SHOW (Vocal & Instrumental Group—5): BA: Ace Talent; PM: Mel D. Harris.

VAUGHN, SHARON (Vocalist), Cinnamon: PM: Phillip Levi-

VAULTS, JIMMY & KATHY SCOTT SHOW (Vocalist w/ Vocal & Instrumental Group—6); MCA; BA. Inter-All Talent.

VALENTINE, FLORENCE (Vocalist w/ Instrumental Group—4); BA: PM: Peter Prager—Windfall Music.

VALENCIA, BEN; BA- William Morris; Contact. Jerry Kush-

VALENTINE, GEORGE, JR. (Vocalist), MGM; BA: Buddy Lee.

VALDY (Vocalist/Guitarist). A&M; BA: Ross White; Contact: Peter Beauchamp.

VALERIE, DANA (Vocalist), Phantom; BA: PM: Bud Prager—Spacelift Attractions.

VANCE, VINCE, & THE VALIANTS (Vocal & Instrumental Group—4); PM: Stuart Cook.

VARNES, DANNY (Vocalist); BA: PM: Carl Davis.

VANN, JOHN (Vocalist w/ Instrumental Group—4); ABC; BA: PM: Mel D. Harris.

VANHORN, JOHN (Vocalist/Guitarist, BA: pm: Mel D. Harris.

VANN, SHANE (Vocalist); BA: PM: Ron Allyn.

VAUGHAN, SARAH (Vocalist); BA: William Morris.

VAUGHN,成立于30月979年
WARING, FRED, & HIS ALL NEW YOUNG PENNSYLVANIA, BONNIE (Vocalist/Guitarist); BA: Direction Artist: WILLA, SINGERS; BA: Eastman Boomer.
WARD, JOHN, CHICAGO BLUES BAND (Vocal & Instrumental Group -6); BA: Willard Alexander.
WARD, LAUREL, & TERRY BLACK (Vocal Duo), Yorkville; WOODY, BIRCHER (Vocalist w/ Instrumental Group -5); BA: Blue Grass Brothers.
WARD, JIMMY, & THE STREAKERS (Vocalist w / Instrumental Group -4), Briarmeade; BA: Sea Cruise.
WARDWELL, JOHN, WILLY & THE WEASELS (Vocalist & Instrumentalist); BA: Concept 376.
WARD, HAROLD "THUNDERBIRD" (Vocalist/Pianist): BA: Buddah Recs.
WARD, CLARA, SINGERS (Vocal Group); BA: QBC.
WAR (Vocal & Instrumental Group -7); BA: William Morris.
WASHINGTON, JERRY (Vocalist), Excello; BA: Paul Wil insider.
WARWICKE, DIONNE (Vocalist), Warner Bros.; BA: Wil lers Durgom.
WARREN, BABY BOY (Vocalist w/ Instrumental Group -4), BMG; BA: Sea Cruise.
WARREN, JERRY (Vocalist), United Artists; Contact: United Artists Recs. in Canada.
WARREN (Instrumental Duo), PM: Julian Portman.
WARWICK, DIONNE (Vocalist), Warner Bros.: BA: William Morris; PM: Paul Canto.
WASHINGTON, GRUVER, JR. ( Saxophonist w/ Instrumental Group -4), Kudu; Contact: Artie Bateman.
WASHINGTON, JERRY (Vocalist), Excello; BA: Paul Wilson-Entertainment Bureau.
WASHINGTON, JON (Vocalist) BA: Admiral Talent; PM: Pat Padula—Destiny Inc.
WAYNE, GARY (Vocalist/Guitarist/Mandolinist); BA: Friends Agency. PM: Peter Simonetti-Friends Co.
WATERMAN, GARY (Vocalist & Instrumental Group —5); BA: On Stage.
WATERS, MUDY (Vocalist/Guitarist w/ Vocal & Instrumental Group —5), BA: Premier Talent; PM: Scott A. Couser.
WATROUS, BILL, & HIS ORCH. (Trombonist w/Group); BA: Mike Keane.
WATSON, Les (Vocal & Instrumental Group —6), BA: Ray Brono.
WAVELRY (Instrumental Group —5); BA: Maranta; BA: Maranta.
WAYCO (Vocal & Instrumental Group —3), BA: Spence Stein.
WAYLON (Group), BA: Buddy Lee; PM: Robert E. Smith Jr.
WAYNE, CHUCK, & JOE PUMA (Guitar Duo), Choice: BA: SRO Prod'ns in Canada.
WAYNE, NANCY (Vocalist), 20th Century; BA: Buddy Lee.
WAYS OF PEACE (Group —5), BA: Reel Straus.
WETHERLY, JIM (Vocalist), Buddah; BA: Larry Gordon—Latter Ents.
WEATHER REPORT (Instrumental Group), Columbia; BA: QBC.
WEBER, DAVID (Vocalist); BA: PM: Ben Kaye.
WEBBE, WYATT (Vocalist); BA: Bill Goodwin.
WEBSTER, JOE (Vocal & Instrumental Group —5), BA: Al Good.
WEBSTER, MAX (Vocal & Instrumental Group —4), BA: Magic Shoppe; PM: SRO Prod'ns in Canada.
WEDSEL'S EDSELS (Group —3), BA: John Patrick; PM: Cat Billue.
WEEKEND (Vocal & Instrumental Group —5); BA: Great Lakes.
WEEK END AFFAIR (Vocal & Instrumental Group —8); BA: Check Prod'ns; PM: Willard Alexander.
WEIDERT, CATHY (Vocalist/Instrumentalist), Applereon; BA: Gary Van Zeeland.
WEINER, RANDY (Vocalist), PM: Ross Todd.
WEISBERG, SUSAN (Vocalist/Guitarist/Pianist): BA: Buddah Recs.
WEISBERG, TIM (Flutist w/ Instrumental Group —5); A&M: BA: Adrien Enters; BA: Alan Goldblum.
WEIDROF, WANDA (Vocalist); BA: Helen Jensen.
WEISS, LARRY (Vocalist), 20th Century; PM: George Bullesse.
WEISS, LARRY (Vocalist), 20th Century; PM: George Bullesse.
WELCH, LENN (Vocalist), Mainstream; PM: Bill McIntire.
WELDON, MAXINE (Vocalist), Monument; BA: BCM; PM: Terry Webster.
WELLER, FREDDY (Vocalist); BA: PM: Jim Halley.
WELLINGTON ARRANGEMENT (Vocal & Instrumental Group —4); BA: PM: Pete Salerno.
WELLS, JUNIOR (Vocalist/Harmonica w/Group —4), BA: Avalon Prod'ns; PM: Dick Waterman.
WELLS, KITTY, COUNTRY CLASSIC SHOW with JOHNNY WRIGHT & BOBBY WRIGHT (Vocal & Instrumental Group —7), BA: Top Billing.
WELZ, JOEY (Pianist), Music City; BA: Stable Attractions.
WELZ, JOEY & THE LEGENDARY ROCK'N'ROLL ORCHESTRA (Vocalist w/ Vocal & Instrumental Group —5), BA: International Talent; PM: Chuck Gregory—UPM.
WENDLET, MARTY (Vocalist), PM: Dean Gardner.
WEST, LESLIE (Vocalist), PM: Gary Kurfert—Warnfield Music.
WET WILLIE (Vocal & Instrumental Group —7), Capricorn; BA: Paradigm Agency; PM: Phil Walden.
WHALE (Vocal & Instrumental Group —5); BA: Capitol Prod'ns; PM: Clancy Morales.
WHAM (Vocalist w/ Instrumental Group —5); BA: Media V Entertainment.
WHISTLE BONES (Vocal & Instrumental Group —5); BA: Stable Attractions.
WHEELER, BILLY EDD (Vocalist), RCA Victor; BA: United Talent.
WHEELER, REN (Vocalist), RCA Victor; BA: United Talent.
WHEELER, KAREN (Vocalist), RCA Victor; BA: United Talent.
WHITWORTH (Vocalist & Instrumental Group —4); BA: Punch Ents.; PM: Ed Andrews.
WHISKEY BAY (Vocal & Instrumental Group —4), BA: Mike Hebert—Mr. Christian.
WHISKEY HOUND (Vocal Group —6); BA: Concept 376.
WHISKEY ROAD (Vocalist w/ Instrumental Group —6), BA: West End Attractions; PM: Dave Horricks—West End Attractions.
(Continued on page 96)
WILLIAMS, ROGER (Pianist); BA: (ICM. PM: R.J. Prod's.
WILLIAMS, DR. RONALD RAY (Pianist), BA: Litchfield Prod's.
WILLIAMS, TONY, & THE PLATTERS (Vocal & Instrumental Group -4); BA: Premier Talent.
WILLIAMS, WILLIE, STARS OF STARS CHICAGO BLUES REVUE (Vocal & Instrumental Group -6); BP: Warner Bros.; BA: Senator Artists.
WILLIAM TELL (Vocal & Instrumental Group -4); BA: Gary Von Zorn.
WILLIS, ADRIAN, & THE BARNSTORMERS (Vocal & Instrumental Group -5); BA: Willis Talent; PM: Adrian F. Willis.
WILLS, TOM (Vocalist) (Vocal & Instrumental Group -3); BA: Lordsy & Dave; PM: Periy Group.
WILLS, BOB, BILLY, & HIS TEXAS PLAYBOYS, United Artists: Contact: Larry Butler
WILLS, DAVID (Vocalist), Epic, PM: Sy Rosenbgen.
WILLIAM AL, J.R. (Vocalist), Robby Road, PM: William Morris; PM: Marc Gordon Jr. pm: Marc Gordon.
WILLSON, BOB, (Vocalist), United Artists:
WHITE, WILLIAM, (Vocalist), Atlantic: PM: Judith Williams.
WHITE, MICHAEL, (Vocalist/Guitarist), Atlantic: PM: ICM.
WHITE, BILL, (Vocalist), Atlantic: PM: Universal Artists.
WHITE, JERRY, (Vocalist), Atlantic: PM: Roger Talent.
WILSON, TEDDY, (Pianist), Max Caillivai; contact: Richard Fulton.
WILSON, JIMMY, (Vocalist), Atlantic: PM: Joshua Fuentes.
WILSON, MARION (Vocalist), Atlantic: PM: Judith Williams.
WILSON, MARION (Vocalist), Atlantic: PM: Judith Williams.
YOUNGBLOOD, LONNIE, & THE BLOOD BROTHERS BLUES REVUE, BA: Senator Artists; PM: Russ Gary.
YOUNGBLOOD, LONNIE, & THE BLOOD BROTHERS BLUES REVUE, BA: Senator Artists; PM: Russ Gary.
YOUNGBLOOD, LONNIE, & THE BLOOD BROTHERS BLUES REVUE, BA: Senator Artists; PM: Russ Gary.
YOUNGBLOOD, LONNIE, & THE BLOOD BROTHERS BLUES REVUE, BA: Senator Artists; PM: Russ Gary.
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YOUNGBLOOD, LONNIE, & THE BLOOD BROTHERS BLUES REVUE, BA: Senator Artists; PM: Russ Gary.
YOUNGBLOOD, LONNIE, & THE BLOOD BROTHERS BLUES REVUE, BA: Senator Artists; PM: Russ Gary.
A Contract

Continued from page 39

"As to billing, the act may say 100 percent or 100 percent sole spot billing which means that no other act can be of equal size or no other can be more than 75 percent or more than 50 percent in size in all advertising.

"The school must adhere to the size and placement requirement. Billing battles destroy a lot of contracts and make a lot of people unhappy. An act comes to town and sees someone else billed equal to them. They'll be furious and there'll be a period of tension between them and the school because the billing was wrong. It's an ego problem.

"One of the things performers are always concerned about is the size and position of their billing. It is sometimes more important than money. It is to the school's best interest to sooth the ego of the performer. If the school has only one size of letters to put on the marquee, it should be so noted in the contract."

A performer may require an auditorium for rehearsal at no cost to him plus a maintenance crew for assistance. Cooper says a school should be aware of this obligation in furnishing the auditorium for those extra hours and there shouldn't be any conflicting activity. "You should be sure the auditorium is open, the lights are on and the maintenance people are there, available for direction of the performer's road manager."

One overriding thing to remember: if you agree, you have to comply.

One sticky item revolves around this rider: the artist shall have sole and exclusive vision, the school can't tell him 'we want you to be onstage right rather than stage left, take you intermission at such and such a time. If a school wants control, it should so specify."

A lot of acts sell souvenir programs and a rider might state the acts wants the right to sell them at the engagement. Some schools says Cooper, have regulations or there are local restrictions against selling programs. "You better be aware of these restrictions or of any tax regulations."

An act may want to put in the size and dimension of the stage and riders (as has previously been mentioned). "One act I know put in the stage should be clean and washed prior to the performance. Some contracts say the amount of electrical outlets required and the wattage power. You should check this before agreeing.

You may also be required to provide spotlight operators, and a stage crew and security men—all paid for by the school. One contract said a separate entrance to the stage and not through the audience, how many security men and no one could be admitted backstage without a pass issued by the act.

"Some acts specify the size and dimension of the dressing rooms, the amount of rooms, towels, soft drinks. (At school concerts, the musicians don't ask for beer, wine or liquor as they may do at an open concert.)

The area of promotional personal appearances by the act is indeed a two-way street.

POPULAR ARTISTS

Continued from page 96

ZACHARY, R., & THE BAYOU DRIFTER BAND (Vocal & Instrumental Group); BA/PM Mike Hebert & Cal Girouard—Mr. Christian.

ZAFRANA (Vocalist/Guitarist). BA Cultural Talent; PM Sonia Glaser.

ZAMCHECK (Vocal & Instrumental Group—6); BA/PM—All American Talent.

ZAP (Vocal & Instrumental Group—5); BA: Wright Mgmt.

ZAPPA, FRANK (Vocalist/Guitarist) DiscReet, PM. Herb Cohen.

ZARA’S Group; BA QBC.


ZENTNER, SI (Trombonist w Instrumental Group—16); BA Redbeard Presents.

ZIGGY & THE ZEU with ENA ANKA (Vocal & Instrumental Group—6); BA: Adamany & Toler; PM Ken Adamany—Helena Music.

ZINN (Vocalists w/Instrumental Group—5). BA: Jams Agency.

ZINN’S BILL. ORIGINAL RAGTIME STRING QUARTET, MGM; BA/PM. Lyra Mgmt.

ZOLTAH (Vocal & Instrumental Group—5); BA/PM. Vales Agency.


ZOZOBRA (Vocal & Instrumental Group—6). BA. Zia Talent; PM Tom Bee.

ZSA ZSA (Vocal & Instrumental Group—4); BA/PM. Savage Prod Inc.


ZULEMA (Vocalist). Sussex: BA QBC; PM. Joe Fontana.

ZULU (Group). BA QBC.

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CHICK COREA AND RETURN TO FOREVER

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Chick and R.T.F. are a musical revelation. They have illuminated new forms of rock, jazz, progressive, more progressive, and just plain fun music. Just when you think you know where they’re going, they surprise you again! They will touch anyone who cares to listen. And can rocket you onto your toes.

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DANCE GROUPS

ACADEMY DANCE THEATRE; BA: Academy Dance Theatre.

ACME DANCE CO.; see James Cunningham.

AFRO-AMERICAN DANCE ENSEMBLE; see Arthur Hall.

AILEY ALVYN, CITY CENTER DANCE THEATER (26). BA CAMI.

ALBA, MARIA, SPANISH DANCE CO. (8). BA: Performing Artservices.

ALBUQUERQUE DANCE THEATER; BA: Albuquerque Dance Theater.


ALLNATIONS (CO. (10). BA: Performing Arts Foundation.

ALUM, MANUEL, DANCE CO. (6-10). BA: Manuel Alum Dance Co.

AMERICAN DANCE THEATRE INC. (20 Dancers w/3 Singers). BA: Aimee Entertainment.

AMERICAN BALLET COMPANY. BA: Dennis Wayne.


AMERICAN CHAMBER BALLET (17). BA: PM: Kaouko Hillyer.

AMERICAN DANCE QUARTET, see Carmen De Lavallade.

AMERICAN INDIAN DANCE FOUNDATION (100). BA: Performing Arts Foundation.


ANTHONY, MARY, DANCE THEATRE (8-12). BA: Mary Anthony Dance Theatre.

ANTONIO/HOLMES DANCE WORKS (4-5). BA: Performing Artservices.

ARLENE ROSE, DANCE COMPANY (12). BA: Performing Artservices.


ART THEATRE BALLET; BA: Paul Selvid.

ATLANTA BALLET CO. (15). BA: Atlanta Ballet Co.

ATLANTA CONTemporARY DANCE CO. (4-7). BA: PM: Susan P. Hunter.

BAILES ESPANOLÉS, see Jose Molina.

BALLET DE SUITE, see Puerto Rican Dance Theatre.

BALLET ARTS CO. & BALLET ARTS INTIME; BA: Ballet Arts Co.

BALLET ARTS INTIME, see Ballet Arts Co.

BALLET CLASSIQUE DE PARIS. BA: Paul Selvid.

BALLET CONCERTANT (10). BA: Ballet Concertante.

BALLET DEL MONTE SOL (10). BA: Ballet del Monte Sol.

BALLET ENCOUNTER, see Jacques d'Amboise.

BALLET FOLK; BA: Pryor-Menz.

BALLET GRANADA; BA: Ballet Granada.

BALLET HISPANICO DE NEW YORK (12). BA: Ballet Hispanico.

BALLET INT'L OF UNITED STATES INT'L UNION; BA: Ballet Int'l.

BALET OF THE 20th CENTURY, see Maurice Bejart.

BALLET REPETORY CO. (15). BA: Tonym Mgmt.

BALLETS JAZZ, LES, PM: M-Orvis Brossquet—Arts Musicaux Canada.

BALLET SOCIETY OF LOS ANGELES; BA: Ballet Society of Los Angeles.

BALLET SOUTH CHAMBER CO. (8). BA: Ted Cunningham.

BALLET SPECTACULAR; BA: Ballet Spectacular.

BALLET VAN VLAANDEREN; BA: Kilmarn-Luth, Alkahist Attractions; PM: International Concerts.

BALLET WEST (35). BA: CAMI.

BALKAN DANCERS (14). BA: Performing Artservices.

BAY AREA REPETORY DANCE THEATRE; BA: California Dance Mgmt.

BEALS, MARGARET, & THE IMPULSES CO. (2-5). BA: Patricia Ent.

BEAS ARTS BALLET CO. (4-6). BA: Beau Arts Ballet Co.


BELLY DANCING DUO; BA: Speakers Mgmt.

BENITEZ, MARIA, ESTAMPA FLAMENCA; BA: HI Ent.

BETANCOURT, JOSÉ, TEMPORARY DANCE CO.; BA: Jose Betancourt.

BHASKAR—DANCES OF INDIA (2). BA: Mark La Roche Mgmt.

BIRMINGHAM CIVIC BALLET; BA: Birmingham Civic Bal-

BLOOM, CARLTON, DANCE TROUPE (13). BA: Contemporary Forum.

BLACK HERITAGE DANCERS, see Ken McPherson.

BLOOM, BEVERLY, DANCE CO.; BA: Beverly Bloom.

BLUE MOUNTAIN PAPER PARADE DANCE CO.; BA: Erich Adar Prod's.

BONNEFOUS, JEAN-PIERRE, see Patricia McBride/Jean-

BOURNE, TERESE, BALLET OF THE 20th CENTURY, see Maurice Bejart.

BETANCOURT, JOSE, & THE IMPULSE CO.; BA: Speakers Showcase.

BROWNE, TRISHA, DANCERS (4). BA: Performing Artservices.

BUNCH, RAY (Dancer w/Vocal & Instrumental Group—3). BA: PM: Jerry Hale.

BYELORUSSIAN-AMERICAN DANCE COMPANY (6). BA: Cultural Talent; PM: Sioma Glasser.


CAMBRIDGE COURT DANCERS; PM: Ingrid Brainard.

CANADIAN NAT'L DANCE ENSEMBLE; see Les Feux Follets.

CARTER & LYNN; BA: Cultural Talent; PM: Sioma Glasser.

CARVALHAL, CARLOS. BA: Carvalhal's Dance Spectrum.

CASTO, ALONGO, DANCE THEATRE INC.; BA: Pino Casto.

CHAMBER DANCE JUNIOR CO. (17). BA: David Shaw—Performing Artservices.


CHICAGO CONTEMPORARY DANCE THEATRE; BA: Performing Artservices.

CHICAGO DANCE TROUPE (5). BA: Chicago Dance Troup.

CHOREOGRAPHERS THEATRE (6-9). BA: Choreographers Theatre.

CHRISTOPHER BALLET (18). BA: Christopher Ballet.


CITY CENTER JEFFREY BALLET; BA: Shaw Concerts.

CLASSIC BALLET CO. OF NEW JERSEY; BA: Classic Ballet Co.

CLIFFORD, JOHN & JOHNNIA KIRKLAND; BA: N Britain: London Angels.

COLUMBIAN DANCERS (12). BA: Cultural Talent; PM: Sioma Glasser.

COLVILLE, FRANCES, DANCE THEATRE OF HARLEM INC. (22); BA: Dance Theatre of Harlem Inc.

COMPANIA DEL ORO, see Maruja Vargas.

CONSORTIUM (5). BA: Consortium.

CONTEMPORARY DANCE SYSTEM; BA: Casella Ent.

COPPER COIN BALLET CO. (10-20). BA: Copper Coin Bal-

CORONADO, JOSE, & THE DANCERS; BA: Casella Ent.

CROSSACK NAT'L DANCE THEATRE (12). BA: Cultural Tal-

CRANE, DEAN, & CO.; BA: Dean Crane.

CRIMINAL TARPOLI FOLK DANCERS (8). BA: Cultural Tal-

CUMMINGS, JAMES, & THE ACME DANCE CO.; BA: Acme Dance Co.

CUMMINGS, MERCE, & DANCE CO. (12-15 Dancers w/2 Musicians). BA: Cunningham Dance Foundation Inc.

CEZEDOSLOVAKIAN FOLK BALLET—LUKINCA (50). BA: CAMI.

CINCINNATI BALLET CO. (22); BA: Cincinnati Ballet Co.

D'AMBOISE'S JACQUES, BALLET ENCOUNTER; BA: Kent-Maris.

DANCE THEATRE OF HARLEM INC. (22). BA: Dance Theatre of Harlem Inc.

DANCE THEATRE OF THE SOUTHWEST (5); BA: Performing Artservices.

DANCE THEATRE WORKSHOP; BA/PM: Robert Mari-

DANCE UNLTD.; BA: Dance Unltd.

DANISH FOLK DANCE GROUP (8). BA: Cultural Talent; PM: Sioma Glasser.

DAVIS, CHUCK, DANCE CO.; BA: PCA.

DEAN, LAURA, & DANCE CO. (4-12). BA: Dean Dance Foundation Inc.


DE MILLE, AGNES, HERITAGE DANCE THEATRE; BA: Performing Artservices.

DE MILE, AGNES, HERITAGE DANCE THEATRE; BA: Performing Artservices.

DISCOVERY DANCE GROUP; BA: Discovery Dance Group.

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To complete this picture

CONTACT:

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312-871-3334
OTHER ATTRACTIONS

"Continued from page 99"

DIVINE LIGHT DANCE ENSEMBLE (16 Dancers w/ 12 Musicians); BA: Roy Bowman.
DJA, DEVI, DANCERS; BA: Ray Bowman.
DROOPY GREATEHOUSE (Percussion Dance—15); PM: Howard Fall.
DU PAGE BALLET (18); BA: Du Page Ballet.
EGLAVEY BALLET CO. (14); BA: New Arts Mgmt. "Ephigraphy," see Priscilla Covalle.
EROM, JUAN, see Theater of the Open Eye.
ESTAMA FLAMENCO, see Maria Benitez.
ETHNIC DANCE ARTS CO., see La Meri.
ETHNO-AMERICAN DANCE THEATER, see Matteo.
ETHNOLOGY, HRYN, HOLLYWOOD BALLET; BA: Kathryn Etheny.
FAISON, GEORGE, UNIVERSAL DANCE EXPERIENCE; BA: Kathryn Etienne.
ETIENNE, KATHRYN, HOLLYWOOD BALLET; BA: Kathrynn Etienne.
FALSE, GEORGE, UNIVERSAL DANCE EXPERIENCE; BA: Kathrynn Etienne.
FAISON, GEORGE, UNIVERSAL DANCE EXPERIENCE; BA: Shaw Concerts.
FAISON, GEORGE, UNIVERSAL DANCE EXPERIENCE; BA: Shaw Concerts.
FAMILY HEREDIA FLAMENCOS, LA; BA: Ray Bowman.
FARBER, VIOLA, DANCE CO. (8); BA/PM: Performing Antiques.
FELD, ELIOT, BALLET CO. (21); BA: Eliot Feld Ballet.
FESTIVAL BALLET OF SAN ANTONIO (10); BA: Festival Ballet of San Antonio.
FEU FOLLET, LES—CANADIAN NAT'L DANCE ENSEMBLE (20); BA: Almonds Attraction.
FIBICH, FELIX, DANCE CO.; BA: Felix Fibich.
FIRST CHAMBER DANCE QUINTET; BA: David Shaw-Perkins.
FIRST CHAMBER DANCE QUARTET; BA: David Shaw-Perkins.
FLANDERS BALLET, see Ballet Van Vlaanderen.
FLAMENCO FANTASY; BA: Ray Bowman.
FIRST CHAMBER DANCE CO. (9); BA: David Shaw-Perkins.
FLAMENCO FESTIVAL; BA: La Groupe de la Place Royale.
FLAMENCO FESTIVAL; BA: La Groupe de la Place Royale.
FLAMENCO IN CONCERT; see Teodora Morcos.
FLAMENCO IN CONCERT; see Teodora Morcos.
FOWLER, LEONARD, DANCE TRIO; BA: Leonard Fowler.
FOWLER, LEONARD, DANCE TRIO; BA: Leonard Fowler.
FRITZ, JENNIFER, BALLET CO.; BA: Atlantic Arts.
FUSION; BA: Fusion Inc.
GARRAD, MIMI, DANCE CO. (8); BA: Mimi Garrard.
GARTH, MEL, DANCE THEATRE; BA: Madi Garth.
GHANA DRUM & DANCE ENSEMBLE; see Oboade.
GIORDANO, DANCE, DANCE CO. (5-8); BA: Lordy & Danne.
GOMEZ, PILAR, "The Season of the Fifth Sun"; BA: Speakers Group.
GRAHAM, MARTHA, DANCE THEATRE; BA: Graham Mgmt.
GRAND BALLET CANADIENS, LES; BA: Les Grand Ballets Canadiens.
GRECO, JOSE, DANCE CO. (10-12 Dancers w/Vocalists & Musicians); BA: PM: Royce Carlton.
GRECO, JOSE, NANA LORCA (6); BA: Kolmar-Luth, Royal Carlton, PM: Royale Carlton.
GROUPE DE LA PLACE ROYALE, LA; BA: La Groupe de la Place Royale.
GROUP MOTION (Multi-media—10); BA: Robert Arrow, Rudi Macek.
HADAMAR—ISRAELI SONG & DANCE THEATRE; BA: PM: Hiram Pearlman.
HALL, ARTHUR, FRENCH-AMERICAN DANCE ENSEMBLE (20 Dancers w/ 5 Musicians); BA: Arthur Hall Mgmt.
HANAYAGI, KOBUKI, JAPANESE CLASSICAL DANCE ENSEMBLE; BA: Koiku Hanayagi.
HARAKURIS, RUDOLPH, BALLET CO.; BA: Rudolph Harakuris.
HARTFORD BALLET; BA: Royal Thread.
HAUSER, NANCY, DANCE CO. (9); BA: Albert Kay, SRO Artists Services.
HAYNES, ERIC, BALLET CO. (5); BA: PM: Mel Howard, Performing Antiques.
HAWKINS, ERICK, BALLET CO. (10 Dancers w/5 Musicians); BA: Eric Hawkins Dance Co.
HERRIKA, SARITA, & CO., BA: Ray Bowman.
HERITAGE DANCE THEATRE, see Agnes De Mille.
HEVENOR, DOUGLAS, see Marlene Jones-Heavenor, Douglass.
HIGHLAND DANCERS (6); BA: Cultural Talent; PM: Sioma Glaser.
HIRABAYASHI, KAZUKO, DANCE THEATRE (8-18); BA: KA Arts Ent.
HOLIDAY, DON & JOY, DANCE CO. (9); BA: Cultural Talent; PM: Sioma Glaser.
HOLLYWOOD BALLET, see Kathryn Elsner.
HOUE, BERT, & SOPHIE WIBAUX; BA: Georgia HoUE.
HOUSE THE, see Meredith Monk/The House.
HUMMER, BERT & SOPHIE WIBAUX; BA: Georgia HoUE.
HUNGARIAN DANCE ENSEMBLE; BA: Cultural Talent; PM: Sioma Glaser.
TAYLOR, PAUL, DANCE CO. (11); BA: Paul Taylor Dance Company.

TAKEI’S, KEI, MOVING EARTH; BA: Directional Concepts.

Billboard Campus Attractions

SUTOWSKI, JILLANA & THOR, see San Diego Ballet.

STUTTGART BALLET; BA: Hurok Concerts.

STEPHEN, EDITH / RALPH THOMAS (2); BA: Edith Stephen Dance Co.

STEPHENV, EDITH, DANCE CO. (7); BA: Edith Stephen Dance Co.


SOUTH FLORIDA DANCE THEATER INC. (20-40); BA:

TAKUNAGA DANCE CO. (4 Dancers w/2 Musicians); BA: Tukunaga Dance Co.

TORONTO DANCE THEATRE; BA: Lawrence Bennett

TRI STATE BALLET (13); PM J. Robert Fejo

TURPIN, LOUIS, DANCE CO. (1-10); BA Louis Turpin

UKRAINIAN NAT’L DANCERS (20): BA: Cultural Talent; PM: Dennis Wayne

UNIVERSAL DANCE EXPERIENCE, see George Faison

UNIVERSITY OF ALABAMA BALLET CO.; BA: Univ of Alabama Ballet Co.

UNIVERSITY OF OKLAHOMA BALLET: BA: Univ. of Oklahoma Ballet Co.

UTAH REPERTORY DANCE THEATRE (12); BA: U.S. Repertory Dance Theatre

VARGAS, MARUJA, & COMPANIA DEL ORO (Guitarist of Venezuela); BA: Rolo Rodriguez

VILLAEL, EDWARD, & DANCO (8); BA: Cami Wagoner, Dan & Dancers

WASHINGTON DANCERS IN REPERTORY: BA: Washington Dancers in Repertory

WAYNE’S. DENNIS, AMERICAN BALLET CO.; BA: Dennis Wayne

WEIDMAN, CHARLIE & HIS THEATER DANCE CO. (7 Dancers w/ Nutrator); BA: Charles Weidman

WESTCHESTER BALLET CO. (8-15); BA: Westchester Ballet Co.

WHITE, JOEY, & CLAUDE HODGKINSON; BA: Joey White, Claude Hodgkinson

WHOLEN, WARREN, SQUARE DANCERS (10); BA: Cultural Talent; PM: Sioma Glaser

WIBAUX, SOPHIE, see Bert Houle-Sophie Wibaux

WILSON, ANNE, DANCE CO. (15); BA: Michael Poddol, Keedick Lecture

WISE, RICHARD; BA: Cultural Talent; PM: Sioma Glaser

WOOD, MARILYN, & THE CELEBRATIONS GROUP (6 Dancers w/ 1-3 Musicians); BA: Marilyn Wood

WYMAN, ANDRÉ DANCE THEATRE; BA: Anna Wyman

XOREGOS PERFORMING CO.; BA: Xorregos Performing Co.

YOUNG AMERICA BALLET CO.; BA: Young America Ballet Co

ZATANIAS, LOS, see Los Zatanias

ZIMMERMAN, GERDA & THE KAMMERTZEN THEATRE (7); BA: Performing Artists

HYPNOTIST & MENTALISTS

BARON, EDWIN L.; BA: Carl M. Johnson

BURGESS, RUS; BA: ABP

CASY, GREGORY; BA: George Carlson

DEAN, DR. MICHAEL; BA: Speakers Showcase

DE LAURO, JOE; BA: Speakers Showcase

EAGLES, GIL; BA: Alkalath Attractions. Blade Prod. Inc., P.O. Box 11111, Las Vegas, NV 89164

EAGLES, GIL; BA: Speakers Showcase

EDWARDS, PRISCILLA; BA: MCA, Speakers Showcase

FISHER, GLENN; BA: Speakers Showcase

HART, GORDON; BA: Speakers Showcase

HEADEY, ROBERT; BA: Speakers Showcase

HUBER, LOUISE, BA: ABP, PCA

KORNE, PROFESSOR; BA: Jerry Wolf

KELMAR (Escape Artist); BA: Speakers Showcase

LEWIS, BARBARA; BA: Speakers Showcase

MAGICS (2); BA: Speakers Showcase

MANN, JERRY; BA: Speakers Showcase

MANZINI, MARIO “THE GREAT” (Escape Artist); BA: Speakers Showcase

MARAV, DR.; BA: Check Prod.’s; PM: Wilton Harrell—Check Prod’ns

MR. FINGERS, see Iry Weiner

PECARVE, “GREAT”; BA: Elston Associates

PENN, RICKY & SUSIE; BA: Samnan Zuckerman

RICHARDS, “AMAZING”; BA: George Carlson; PM: David Sharp

ROCO, FRANK; BA: Speakers Showcase

SINGER, GEORGE; BA: PM Sound Mgmt.

TURNER, DR. EDWARD; BA: Speakers Showcase

VANDERMEIDE, BA: Vandermiede Associates

VELMA (Palmist); BA: PCA

WINER, URV (MR. FINGERS); BA: PCA, Speakers Showcase

WERMONT, IRV, “AMAZING” (Man with the Computer Mind); BA: ABP, PCA

MAGICS

AMAZING RANDI (Escape Artist); BA: Richard Fulton, PCA, Speakers Showcase

BARNEY, CAPTAIN JACK; BA: Master Talent

BERGALS, DAVID; BA: Lauer Associates

BEGLOW, NORMAN, in “The Reincarnation of Hou- dini”; BA: Philip Cirone

BLACKSTONE, HARRY, JR.; BA: Spectacular Prod. Inc.; BA: PM Houdini

“Blackstone Magic Show” (20); BA: Spectacular Prod. Inc.

CLEMONTE, BA: Lauer Associates

COCO THE CLOWN; BA: Jerry Wolf

DACRI, STEVE; BA, ABP

DANTE, BA: PM Jerry Wolf

DANTE’S CHAMBER OF HORRORS (Multiple to Black Magic Show); BA: PM Jerry Wolf

DUNHILL, ED; BA: Boss Attractions

GADZIOŁA, JOSEF; BA: Cultural Talent; PM: Sioma Glaser

“Jeffries The Magician; BA: Unicorn Music

KALAMAR, BA; PCA

KELMAR (Escape Artist); BA: Sharon Taylor

KEYN THE MAGICIAN; BA: Jerry Hale

KOINE, PROFESSOR, BA; Jerry Wolf

“Magic World of Mark Wilson,” see Mark Wilson

MAGICS (2); BA: Cultural Talent; PM: Sioma Glaser

MANLEY, CLAIRE; BA: Cultural Talent; PM: Sioma Glaser

“Man, Myth & Magic,” BA: Lauer Associates


MR. ELECTRIC; BA: Spectacular Prod. Inc.

MRS. FINGERS; see Iry Weiner

PRENTICE, VIV, & THE MAMMOUTH BAND (2); BA: Speakers Showcase

RODE, VICTOR; BA: Speakers Showcase

SOMATIC, THOMAS; BA: Denny Somach

WEINER, URV, “MR. FINGERS”; BA: PCA, Speakers Showcase

WILSON, MARK, “In The Magic World of Mark Wilson.”; BA: Regency Artists

MIMES

ALBERTS, DAVID; BA: Ethel Siegel—Ethel A. Siegel

ARTERBERRY, TRENT, BA: Jim Dixon—Boston Mime Theatre

ATTWELL, MICHAEL; BA: PM and H.W. Wilson

BENTLEY, KATE; BA: PM and H.W. Wilson

BERGER, KEITH; BA: Torquemada Perotta

BYLAND, PIERRE; BA: PM Arthur Shafman

“CREATIONIME MIMES THEATRE” (9); BA: CMF Productions

CHINESE OPERA PANTOMIME EXCINTS; BA: Cultural Talent; PM: Sioma Glaser

CLAIRMONT, RICHARD; BA: Adam Prod. Inc.

DANIEL, T.; BA: Contemporary Forum. T. Daniel

FISHER, GLENN; BA: Ronald Gregory

GOSLAR’S LOT, PANTOMIMIC CIRCUS; BA: Sheldon Softer

(Continued on page 102)
SPECIAL ATTRACTIONS

"African Sanctus," see David Farnham.
"Afro-American Musical Heritage" (Music, Film & Slides): BA: APB, Alkalstheatres
AMERICAN FOLK ENSEMBLE (88): BA: CAMI.
"American Songs, Scenes & Broadsides," BA: PCA.
AMERICAN BICENTENNIAL ATTRACTIONS presents THE BICENTENNIAL ENSEMBLE (17), THE COLONIAL SOLOISTS (5), or THE 1776 PLAYERS (14) (Vo
ARMEN, ALBERT (Cordova w/ 2 Musicians & Belly Dancer): PM: LBFB Artists.
ASHLEY, PAUL (Puppeteer), BA: Billie Biederman.
"Aura of Edgar Allan Poe," see Allen Schluger.
"Black Odyssey" (Art Exhibit): BA: APB. PCA.
"Black Journey Through Poetry & Song," see Vinny Burs
BOOGIE BLUES EXPRESS (Blues Show – 10): BA, Concert Tour; PM: Lee Magid.
BOND, OSCAR, in "Songs of '76": BA: Herbert Barrett
BRUBECK, DAVE, & HIS SONS DARIUS, CHRIS & DAN,
"Broadway Medley," see Carolyn Gaines.
BRUCE, DAVE & HIS SONS DARIUS, CHRIS & DAN,
"Broadway A La Carte," see Bernadette Procris.
"Broadway Hit Parade," see Dorothy Collins-Ronald Hol
gate.
"Broadway Tops," see Carolyn Gaines
"Carteges of Santa Maria, Luras," see Wavelis Corp.
"Charles II" (Multi-media Show); BA: Lordly & Dame.
"The Talking Drums of Africa" (Multi-media Show); BA: Lordly & Dame
"Colonial Soldier" (Lecture/Demonstration – 8:40): BA: Speakers Showcase.
"Colonial Soloists" (Lecture/Demonstration – 8:40): BA: Speakers Showcase.
COLOMBUS BOYCHOIR in "Oh, Say Can You Sing": BA: Torrence & Perotto.
COMPAGNIE ANDRE TAMON, LA, see Andre Tanon.
"Contemporary Musical Experience," see L. D. Frazier.
"Cry 3" (Multi-media Jesus Rock Show): BA: Lordly & Dame.
"Directors of the Mind," see Robert Shields-Lorene Yamell.
"Drums of the Caribbean" (Multi-media Show): BA: Adair Prods.
"The Mind Reading, ESP and Hypnotism.
"Colonial Soldier" (Lecture/Demonstration – 8:40): BA: Speakers Showcase.
"Colonial Soloists" (Lecture/Demonstration – 8:40): BA: Speakers Showcase.
"Boruk Glasgow" (Poein Multi-media Show): BA: Adair Prods.
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"Boruk Glasgow" (Poein Multi-media Show): BA: Adair Prods.

FRONTIERS OF CONSCIOUSNESS: BA/PM: Douglas Associates

GAINES, CAROLYN in "Broadway Medley," BA: Cultural Talent, PM: Sioma Glaser

GEE WHIZ (Juggler); BA/PM: Jerry Wolf

GILBERT, MIRA & JUAN VASQUEZ in "Parallel—An Afro-Haitian Song Experience." BA: JWB

"Glass Bead Game," see Herman Bernitski

GREECE, BOB in "World of Jelly Roll Morton." BA: Kom-Luch, Alkahest Attractions

GROSSMAN, DAVID J., in "Nostalgia by the Reel." BA: Speakers Showcase

GROWLING BEAR, FRANK, & LITTLE BEAR (Vocalist w/ Dancer); BA: Eastman Boomer

GURALNIK, ROBERT, in "Chopin Plays." BA: Frye Prod

GUZMAN, MIGUEL, in "A Puerto Rican Encounter" (Songs, Story & Art). BA: Performing Arts

HAMID MORTON CIRCUS; BA: PCA

HANNEFORD CIRCUS; BA: PCA

HALE, MICHAEL & ANTHONY with SUSANA MARIA (Guitar Duo w/ Dancer). BA: Albert Kay

"Hefty Organ," see Virgil Fox

HENDRICKS, JON, EVOLUTION OF THE BLUES (Musical Theatre—161). BA: Concert Tour; PM: Dean Jennings

"History of the Martial Arts in Action" (Film/Lecture/Demonstration—247). BA: Speakers Group

HOLGATE, RONALD, see Dorothy Collins

HOWDY DOODY REVIVAL, see Buffalo Bob Smith

HOKIES BROTHERS CIRCUS; BA: PCA

INDIAN THUNDERBIRDS; BA: Cultural Talent, PM: Sioma Glaser

"Intimate PDQ Bach," see Prof. Peter Schickerte

ISRAELI CHASIDIC DANCERS & SINGERS; BA: Cultural Talent, PM: Stoma Glaser

ISRAELI FOLK DANCE ENSEMBLE & SINGERS; BA: Cultural Talent, PM: Sioma Glaser

JARRE, MAURICE, with LAURA DEVON in "Vivant World of Maurice Jarre." BA: International Entertainment, Sutton Artists

"Jazz Impact," (Instrumental History of Jazz—69). BA: Speakers Group

KATHERINE (Voch); BA: George Carlson


KELLY, EMMETT, JR ALL STAR CIRCUS, BA: APB, Citrus Inc; Leonard Green, PCA; Leonard Green

KELLY'S JIM STUMTAN SHOW; BA: APB

"Kinematix USA," see Harvey Lloyd

KOMAR (Circus); BA: APB

KONIGSBERG, CANTOR JACOB in "The Song of the American Jew." BA: Cultural Talent, PM: Sioma Glaser

"KUKLA, FRAN & OLLIE," see Burr Tillstrom

LADY'S INT'L, (Marionettes & Music for Adults); BA: Alkahest Attractions

LLOYD, HARVEY, in "Kinematix USA." (Multi-media presentation). BA: APB

"Lyrics & Lyrictics" (Various Songwriters w/ 3 Vocalists). BA: Speakers Group

MABOU MINES (B); BA: A Bunch of Experimental Theaters of New York, Performing Artpieces, Performing Artpieces

MacDONALD, INGRID & ROBERT in "Men, Women & Music." BA: Alkahest Attractions

MACK, TED (CAMPUS TALENT SHOW); BA: Campus Talent, Lordly & Dame. National Speakers Bureau, Speakers Showcase

"MANHATTAN PROJECT; BA: A Bunch of Experimental Theaters of New York

"Marathon," (Drug Psycho-drama). BA/PM: Lordly & Dame

MARTIN, TONY, CYD CHARISSE (Vocalist & Dancer). BA: CM

Masters World of KUNG FU & karate; BA: PM Lordly & Dame

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March 29, 1975

Billboard Campus Attractions
OTHER ATTRACTIONS

• Continued from page 103

MAZOWSE POLISH SONG & DANCE CO.; BA Hursk Concerts.

MIRANDA SPANKY, in "An Evening of Nostalgia:" BA AFBl PCA.

McNALLY, PROF. RAYMOND, in "A Night of Horror" (Multi-media Show). BA AFBl PCA.

"Meet the American Indian:" BA Pryor-Meng.

MEISTER, BARBARA, & DAVID BENDER in "Best of Broadway," BA: Mark & Gerald Woodcock.

Memphis Blues Caravan" (Show featuring Pioneer Blues Artists). BA: Schan Prod's.


MICK, MICHELY, & HER CASINO DE PARIS REVUE; BA Cultural Talent. PM Sioma Glaser.

MIKE BULUSUE; BA ABC.

MORATH, MAX in "The Ragtime Years:" BA Kolmar-Luth, Pryor-Meng, Alkheat Attractions.

MUSES' DELITE (Vocalist & 3 Musicians & 2 Dancers). PM Permanent Attractions.

"Musical America" (6). BA: Allan Schluger.


NATIONAL MARIONETTE THEATRE, BA:PM Lordly & Dams.

"New England and the Sea," see Bill Schusiek.


NEW YORK CHAMBER SOLOISTS in "A Venetian Evening," BA: Melen Kaplan.

NEW YORK COMMUNITY CHORUS in "Revelation Muses," BA: AFBl.

NICHOLS, CLINTON, & STANLEY WALDOFF in "An Evening of Musical Melody." (Tenor w: Pianist) BA: Performing Arts.

"Nostalgia by the Real," see David J. Grossman.


OBA KOSO, DORO LADIP Os YORUBA FOLK-MUSICAL, see Dublin Lipton.

OLATUNJI, BABATunde & HIS CO. OF AFRICAN SINGERS, DANCERS & MUSICIANS; BA Susan Pimienta - Musical Arts.

OLIVER, DON in "An Evening with Don Oliver," (Singers, Dancers, Musicians-8). BA: Alkheat Attractions.

ONTOLOGICAL HISTORIC THEATRE; BA A Bunch of Experimental Theaters of New York.

ORIGINAL OLIEVES REVUE; see Dick Bash.


"Paradise," see Bach, Peter Schiekke.

PAN AMERICAN CIRCUS; BA: PCA.

"Parallel:" An Afro-Herbraic Song Experience," see Mira Gilbert.


PERFORMANCE GROUP, BA: A Bunch of Experimental Theaters of New York.

PHILADELPHIA JESTERS (Comedy Basketball), PM Lew.

PHILIPS MARIONETTES; BA: Jerry Wolf.

PICKWICK PUPPET THEATER (4). PM Ken Moses-Mo.


POETIC JUSTICE, see Allen Schluger.

"Proposition" (Musical Improvisation Revue). BA: PM Lordly & Dame.

"Puerto Rican Encounter," see Miguel Guzman.

"Pyramid" (A Race between Carlin Sands & Song: Gangster) BA: Performing Arts.

RAILWAY SKILLS, in "Instruments of the Past," BA: APB.

"Revelation Lights," see David Snyder, Virgil Fox.

"Revelation Movement," see New York Community Choir.

RIDICULOUS THEATRICAL CO.; BA A Bunch of Experimental Theaters of New York.

RIGBY, CATHY & Music, see ICM.

RIGGS, DUDGE, BRAVE NEW WORKSHOP (Satirical Revue & Comedy - 6). BA: Concert Tour, Variety Artists. PM: Dudley & Riggs.

RIIVERBOAT RAGTIME REVUE, BA: Pryor-Meng.

"Robin & Marion," BA Judith Legner.

"Roots of America," see Beverly & Rufus Norris.

ROW'S WHITEHEAD MINI CIRCUS; BA: PCA.

ROXANA & PEGGY Vocational (Guitarist & Sketch Artist). BA: Contemporary Forum.


"Sage of Jelly Roll Morton," see Tom Niel.

SALZBURG MARIONETTE THEATRE; BA: Sheldon Soffer.


SATANI-DEMÔN (Fire Manipulator), BA Cultural Talent. PM: Sioma Glaser.

SCHICKLE, PROF. PETER, in PDQ Bach Concerts—"An Evening of Musical Madness." & "The Intimate PDQ Bach." BA: PM.


SLUICER, AIL & POETIC JUSTICE in "The Aura of Edgar Allan Poe" (Reader w:4 Musicians). BA: APB.


"Snick's Variety of Songs," see Bill Schusiek.

SCOTLAND ON PARADE (30). BA: CAMI.

SECOND CITY (Satiric Review - 8). BA: Contemporary Forum.

SECTION TEN; BA A Bunch of Experimental Theaters of New York.

1716 PLAYERS, see American Bicentennial Attractions.

"Shakespeare: Songs & Dialogues," BA: PCA.


SMITH'S, BUFFALO BOB, HOWDY DOODY REVIVAL, BA ARPS.


"Song of the American Jew," see Cantor Jacob Konisberg.

"Song of the American Revolution," see Bill Schusiek.

"Song of the Federal Period," see Angela Talbot.

"Songs of the American Revolution," see Angela Talbot.

"Songs of the American Revolution," see Bill Schusiek.

"Songs of the Federal Period," see Angela Talbot.


SPANISH CALIFORNIA BICENTENNIAL PERFORMING ARTS CO.; BA Del Oro.

"Spirit of '76," see Don Doremus.

"Stargeld Piano," see Gay Towlen.

"Stars & Stripes Forever," see Paul LeVelle & the Band of America.

SUZANNA, MARIA, see Michael & Anthony Hauser.


"SWEDISH VASASTJARNAN GROUP (10), BA Cultural Talent.

"SYNETHESIS" (Slides/Music/Poetry): BA/PM: Lordly & Dame.


TANJON, ANDRE, LA CAMPAGNE (Marionettes), BA: Arthur Shatman.

"Talking Drums of Africa," see Percival Bowd.

"Talking Symphony," see Sigmund Snopek III.

TAMBOO; BA Cultural Talent: PM: Sioma Glaser.

"Tempter Storm" (Burlesque), BA: Phillips citrus.

"THAT NEW BLACK MAGIC (Poet/Dancer & 4 Drummers); BA: PM Lordly & Dame.

THREE Generations of BRUBECK," see Dave Brubeck.


"Tour of the World," see W. Earl Harnish.

"Two Generations of Brubeck," see Dave Brubeck.

"Trio" (A Production of Musical Comedy Concerts); BA: Fryeck Prod's.

Trotter / Perrotta

"Unbelievable Talent," see William George.

"University Bicentennial," see Bill Schusiek.

"University of Florida in Gainesville, and an auditorium with a 6,000 seat hall at Clemson, an 8,000 seat at Duke and an auditorium with a 6,000 capacity at the University of Florida in Gainesville. This is often the biggest place in town."

So, the college market seems like a great one for a promoter to become involved in. Not so for a number of large and extremely successful promoters.

"We're basically not involved," says Wolf & Rissmiller's Steve Wolf. "It just doesn't seem to work when we try it. We're responsible to the acts as far as sound, staging, lighting and everything else is concerned, and there are just not enough standards from one school to the next. And it often takes a long time to get paid."

Gary Zullo of Frank Fried's Triangle Productions in Chicago is another promoter not overly interested in the college market, but for different reasons than Wolf.

"We are involved in college promotion to some degree," says Zullo, "but no more than we ever were. There's a state law in Illinois that says an outside promoter cannot use state grounds or buildings for personal gain, and most of the really large campus buildings are on state university grounds. Private shows are generally a lot smaller, and so are the buildings."

Sam L'Hommedieu, who works with Jack Boyle (owner of the Cellar Door in Washington, D.C. and is a prominent pro-
moter) says that a number of shows are put together by his firm on campuses like the University of Virginia and George Washington University, but there are not that many does as college concerts as such.

Nevertheless, the business of profes-
sional promoters working on campus is a booming one, and even those set against it say they always willing to leave the door open.

The Promoter

• Continued from page 40

fact sponsoring the show, you can get public service time to advertise it."

The standard list of disadvantages are listed by Tinkley when it comes to promoting on campus. Such as poor equipment and stage, a rotating set of students involved in entertainment.

Artists Consultants has promoted con-
certs involving Three Dog Night, the Car-
penters, Mac Davis and Helen Reddy, Johnny Cash, Steve Wonder and Judy Collins at schools in every state in the country except Alaska and Hawaii.

Cecil Cobitt in South Carolina is also heavily involved in college promotion and is much in favor of it.

"I think it's better for an experienced rather than an inexperienced promoter to run the show and take care of the artist," Cobitt says. "A lot of big artists won't play unless a professional promoter is involved, so this is one reason we moved into the college business."

"It is our course that the other advantages to being on a campus," Cobitt stresses. "You have that in audience, we can work with the school in doing the advertis-
ing. And you often have the advantage of a large auditorium, such as a 10,000 seat hall at Clemson, an 8,000 seat at Duke and an auditorium with a 6,000 capacity at the University of Florida in Gainesville. This is often the biggest place in town."

Nevertheless, the business of profes-
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(Continued on page 120)
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"Still, folk acts and softer rock bands are popular on colleges today as they were last year and part of this may be the mystique that surrounds many of them," he states. "Still, folk acts and softer rock bands are beginning to increase in demand."

The collegiate concert activity on the West Coast is following the same direction as the rest of the country and Los Angeles-based Heller-Fischel is working on improving it. Agent Dennis Turner says his agency is dealing with more and more commercial promoters who book on campuses.

"At several places like Utah, we are dealing with a commercial promoter and he is helping many of our acts to find work in that area," he says. "These include Dr. Hook, Flash Cadillac, Goose Creek Symphony, Les Variations, Fancy and B.W. Stevenson."

"This group is pretty well out of the price range that most colleges can offer at the time being, but we look forward to doing college dates in the near future, because people are beginning to book "sub-

The Economy

Premier president Frank Barasolana was one of the first people to see the approaching booking problems behind the $1,500-$7,500 acts, and through his quick interaction with groups and promoters, he was able to head off the problem. He persuaded many acts to play on col-

Another Los Angeles agency, R.P.M., has not been affected by the economic de-

The tightening of money has worked to

"With some of our acts like the Paul Winter Consort, the St. Louis Jazz Quartet and organist Virgil Fox, we try to give the school a reasonably-priced act that they can look back on," Perrotta says. "Also colleges really appreciate it when an agency helps them promote and market artists on campus."


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There are fewer programs in the summer because of the tremendous logistics.


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Century Plaza Hotel

Los Angeles

FOR INFORMATION:
Diane Kirkland
Billboard

9000 Sunset Blvd.

Los Angeles, Ca. 90069

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For Billboard's First Annual International Talent Forum.

At Berkeley

$10,000 for the half-week of residency, giving the school one or two performances, and a master class—averaging $1,50—scales admission from $1,50 to $4,50 but some companies are so expensive seats have gone as high as $6,50. She says there are very seldom any draws under 1,000 and that attendance ranges 1,000-2,000. Performances are held at 8 p.m. and generally Friday and Saturday nights are best.

There are fewer programs in the summer because of the tremendous logistics. Additionally, companies have supplied her with video tapes and this is potentially exciting and食用ing of promotion.

There is some block booking of companies and more characteristic in the West because of the tremendous logistics. There is the Western Alliance of Arts Advancing the Geoffrey for six weeks once and for two weeks once. Stars of the Bolshoi also played a summer date.

As for popularity, Ms. Connors says each of the three categories (ethnic, ballet and modern) have their own audiences. Ethnic has been very popular at Berkeley, especially the black culture companies from Africa. The Dance Theater of Harlem ballet company will sell out anytime at Berkeley, she believes, because it appeals to a mixture of both ethnic and ballet fans. The school promotes dance via mailings, posters, newspaper advertising and spots on radio. She says word of mouth is a powerful promotion vehicle. In rare instances, companies have supplied her with video tapes and this is potentially exciting and食用ing of promotion.

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