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CAMPUS CONCERT SCENE

Use Of Professionals Up As Concerts Become Big Business

By JIM FISHEL

Campus bookings are innovatively surging forward, with professional promoters and middlemen increasingly playing the dominant role.

However, students, casting a critical eye on contract riders, not to mention escalating talent costs, remain skeptical when it comes to dealing with agents, managers and the like.

While most university administrators agree that there's a valuable educational experience derived from producing live concerts on campus, some have taken the booking reins from student hands and have looked to bring the professional promoter into the picture.

Such moves have usually been prompted by financial reasoning, though, and the overall concept has already run into some snags. What it comes down to, according to several student activities programmers, is that professional promoters still don't fully understand the workings of the university structure and its constant red tape.

Commercial promoters who have ventured into campus facilities are numerous and include Jules Belkin, Bob Bageris, Barry Fey and Norman Cheney.

Breaking an act on campus is still very important to most agents and managers and this is further pointed out by the sometimes reduced costs of their acts to colleges.

At the 1976 National Entertainment Conference national convention in Washington, many agencies are offering their acts for a cost far below the norm. In the past, the NEC showcases have featured upcoming acts that the college market helped to break, including Simon and Garfunkel, Chicago, Flip Wilson and Roy Clark.

A record of more than 3,000 students and activities programmers are expected to attend this year's confab, and although some booking agencies look upon the organization with disdain, most view its national convention as an important showcase and exhibit arena.

Much of the resistance to the NEC's national convention and its many satellite conventions (including several for the first time in the Far West and Pacific Northwest) is a feeling that students come to play and not to work at securing talent.

"I always have a feeling that students come here as a lark to grab free albums and T-shirts and not really to book acts," says a booking agent asking to remain anonymous. "Hopefully this situation will change in the future, because student bookers appear to be getting more serious and professional for the most part."

Budgets at most schools have remained the same, although the ones that have incurred a change have leaned toward an upward trend instead of down. Several schools raised their budgets for the year as a full commitment to the importance of campus concerts.

According to a profile study taken by the Assn. of College, University and Community Arts Administrators (ACUCAA), talent fees on campus continue to spiral, while the number of performances is slightly down.

While rock continues to be the biggest commodity, folk has taken a sharp downgrade with jazz beginning to show a sizable climb.

According to several university programmers, the drop in folk music comes as no surprise. Most activities people feel that the days of the college troubador are gone and that people would rather hear an act with a backup band than a solo musician.

Several schools are still innovative in their approach to programming with some turning to a festival concept. For instance, West Chester (Pa.) State College sponsored a month-long jazz festival with a variety of jazz artists spanning that entire medium, while the Univ. of Miami held its annual Blues Festival, presenting many top black blues acts.

Booking agents have always viewed the campus concert as important for breaking new artists and for filling in concert dates, but many of the long-time observers see several prominent changes in store.

Industry veteran Ed Rubin of Magna Artists says that schools seem to be in the habit of buying talent later and later. Agreeing with this appraisal is Sutton Artist's Frank Modica, who says schools are letting the final bookings go to a very late date, thereby hurting the possibility for lower pricing through block-bookings.

Middle-of-the-road artists, once thought to be a dead commodity, are rapidly gaining in renewed popularity. According to Frank Rio of Regency Artists, his agency has been doing very good collegiate business on his easy listening and popular music attractions.

The one type of music that appears to be overtaking this market by storm is jazz, according to most agencies. Because of this medium's growing consumer appeal, schools are booking all types of jazz from the big bands of Willard Alexander to the current jazz booked by ABC, APA and a long list of others.

Marginal acts without current hit product are becoming a dying species on campus, according to Sam McKeith of William Morris. This is because schools feel much more secure by booking current hit acts at their sometimes inflated prices, to draw the largest audience.

Many agents agree that the push from middlemen agencies is cutting into their business, although they sometimes end up dealing with the same schools through intermediate bookers. Middlemen companies like Boston-based Lordly and Dame, and New York-based College Entertainment As (Continued on page 24).
Willie Dixon · Stan Kenton · Muddy Waters

Mighty Joe Young · Norman Lee · Cassie Siva

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NOTE FOR NOTE
Survey Of 248 Campuses

Problems

Booking Agents
UNIVERSITY OF NEVADA AT LAS VEGAS
Booking agents often expect contracts to be signed and sent back in 24 hours or a week, and they don't realize that the forms have to be submitted to the school senate which often takes 2-3 weeks. The only solution is to have a good working relationship with the booking agent who will go ahead with plans on faith. This is workable because “99% of the time the contracts are okayed anyway.”

TUSKEGEE INSTITUTE (Ala.)
Had problem with booking agent signing contracts without artists knowing about it. That caused considerable confusion with school administration, and now school works only with manager of the acts and promoters.

PACIFIC LUTHERAN UNIVERSITY (Wash.)
Booking agents in Seattle have made acts sign a contract stating that they will not appear anywhere within a 50 mile radius of Seattle for a period of 12 months. That way they get first crack at the artist for an encore appearance. As a result this interferes with school's plans, though they are 45 miles away from the Seattle facilities.

CENTRAL CONNECTICUT STATE COLLEGE
There is sometimes a communication breakdown between agents and acts that results in problems before the actual concert date. School negotiates each item individually before signing contracts with booking agents.

UNIVERSITY OF NEW HAMPSHIRE
Most of the agents act a little suspicious, since they usually raise prices when dealing with students. Also, not open with students, thereby causing a communication problem.

MIDDLEBURY COLLEGE (Vt.)
Although the school would like to firm up contracts far ahead of time, they find it difficult to do so more than two months ahead.

ASSUMPTION COLLEGE (Mass.)
Intimidation of students by some booking agents is increasing. All contracts signed with agents, and there is a lot of ambiguity in most contract riders.

CANISIUS (N.Y.)
The biggest problem is working with booking agents who ask the school to provide too many niceties for artists, and demand certain opening acts. The provision of unreasonable demands in riders is becoming an increasing problem.

Promoters

UNIVERSITY OF CALIFORNIA AT BERKELEY
School reports that sometimes promoters would rather pay for professional arena managers than for those on campuses just learning the ropes of the concert business. Also, it is difficult to establish a good working relationship with promoters due to the ever-changing staffing that occurs on campus. Promoters don't like some concessions they must make in campus dates such as having student ticket prices.

SOUTH DAKOTA STATE UNIVERSITY
School experiences problem with promoters signing contracts without artists' authorization. Is pursuing one in court, and settled another case out of court.

Programming

Discos
KENTUCKY STATE UNIVERSITY
School has had good experiences with disco. They use their own equipment and show films speeded-up against a blank wall. With lighting adding to the effect, school reports that once, a couple of years ago, they actually had to throw the students out.

UNIVERSITY OF REDLANDS (Calif.)
School has both “discos” where the students “really have fun and cut loose” and “stomps” which are “meat in the market” affairs.

UNIVERSITY OF WYOMING
School wants to start a disco because it sees the couple of thousand dollars it would spend on a sound system as a permanent investment, and really the price of just one middle range live show. Also it feels that "nothing's better than the original recordings."

MARMARTH UNIVERSITY (W. Va.)
School tried disco, but administration prefers concerts.

Arts

UNIVERSITY OF NEVADA AT LAS VEGAS
School has lounge show stars of the calibre of B.B. King and the Checkmates come to the campus to play for a half hour for an honorarium. The motivation for the stars is to keep in touch with young people, and simply to get good P.R.

DAVIDSON COUNTY COMMUNITY COLLEGE (N.C.)
School has full-time artists in residence, professionals who are hired by the school for a nine-month period. They both teach-consult and perform-demonstrate for the college, high schools, and the community. School strives for variety, having a classical guitarist, a harpist, a dramatist and a sculptor in the past four years. The North Carolina School of the Arts tells what graduates are available for residency and professionals and teachers then list their preferences.

Variety

UNIVERSITY OF CALIFORNIA AT LOS ANGELES
School will book a wide range of acts, because they believe the "appreciative mode has spanned out." Thus the same student who sees a rock show will see a classical show. This finding was arrived at by polling students and by seeing the same ones line up at the box office for diverse concerts. It was reportedly backed up by Harris Poll last Arpil.

UNIVERSITY OF CALIFORNIA AT LOS ANGELES
School will book international acts, because they believe that international acts are becoming more and more Americanized. Thus German and British groups have hits with American disco sounds. (This Americanization is true only with regard to popular acts; traditional arts have remained European.)

UNIVERSITY OF IDAHO
Nearby college books MOR acts like Mac Davis, Frankie Valli, and Olivia Newton-John, so school counter-programs by booking FM acts that have perhaps had some AM airplay. School does this

Promotion

Gimmicks

NORTH DAKOTA STATE UNIVERSITY
Arranged with Coca Cola to use hot air balloons to hype concert. Shared cost with them.

ESSEX COMMUNITY COLLEGE (Maryland)
Fund drive sparked making of a 109-foot balloon split.

AUSTIN PEAY STATE UNIVERSITY (Tenn.)
Best promotion was "Boogie Day" to boost all activities with Vince Vance as group and goldfish eating (two students tied at downing 33 each).

COLUMBUS COLLEGE (Ga.)
School has had students run through the campus cafeteria wearing sandwich signs to publicize an event. Also has had students carry a fellow student in a coffin (holding a sign, match) and dressed in "weird chicken and gorilla costumes" to hype a show. Thinking is that students become "poster blind" very easily and that gimmicks like these don't cost very much for the good they do.

UNIVERSITY OF CALIFORNIA AT IRVIN
School has used the services of a skydiving team descending amidst an array of colored flares to hype a show.

UNIVERSITY OF WEST FLORIDA
School feels that notices on bulletin boards are not effective because they are lost in the sheer numbers of such ads. Thus it has used custom-made frisbees to promote its events.

CHEMEKETA COMMUNITY COLLEGE (Ore.)
School has dropped color-coded ping pong balls out of an airplane onto the campus. The coding can be used for ticket discounts or promotional give-aways. Also has dropped six-foot helium balloons with blocks of wood on the bottom for weight.

PRODUCTS

UNIVERSITY OF ARKANSAS, Fayetteville
Silk-screen shop turned out Frank Zappa shirts with his photo and date and details of upcoming concert. Shirts were give-aways but school would have charged had it received approval enough in advance.

UNIVERSITY OF GEORGIA
School manufactured T-shirts for Linda Ronstadt date, sold them and gave to members of the band. Ronstadt reportedly was ecstatic about it.

Advertising

GEORGIA INSTITUTE OF TECHNOLOGY
Ticket-a-Tech, automated telephone answering service for concert announcements, stickers, advertise service.

KENTUCKY STATE UNIVERSITY
School handles bands that are actual replicas of the large posters that are used to hype a particular event. These are then given to other colleges, to high schools, and to record stores, where the backs are used to print that stores. Top 40.

WINTHROP COLLEGE (S.C.)
School relies on drawing both the campus and the off-campus community. Thus it places flyers in the (Continued on page 8)
Problems

court. Feels that in the Midwest management interferes more, while in the West artists are more apt to sign contracts personally. Has had five cancellations in a year and a half, with promoters begging out or whether they've signed a contract.

UNIVERSITY OF DENVER (Colo.)
School feels that there are not enough opportunites in the area to pick from. Being "locked in" with one promoter leads to monotony and the dictating of ideas.

QUINNIPIAC COLLEGE (Conn.)
All booking done through agents because of past bad experiences with non-professional promoters.

PROVIDENCE COLLEGE (R.I.)
Most of the concerts are done by outside promoters who cut corners and don't accept the full responsibility. Many times they bring in equipment very late.

Riders

UNIVERSITY OF CALIFORNIA AT BERKELEY
School combats problem of artists' excessive demands with a "counter rider." The contract is based on an NEC rider, a rider from George Washington University, a University of California performance agreement, and a consultation with a lawyer (See reprint elsewhere in these pages). School reports that usually the counter rider is signed without even being read, that only occasionally are changes negotiated, and that never does an artist refuse to sign. As agencies work with the school, they become familiar with the rider, and notify the artists that it is standard procedure. The rider is based on the assumption that conflicts usually arise out of a lack of communications, not a desire of one of the parties to rip the other off. The counter rider just spells it all out.

UNIVERSITY OF DELAWARE
Acts forget that they're dealing with schools and not promoters when they demand "cases of beer and unpeel sandwiches." Deems these "extra frills" as unnecessary.

COMMUNITY COLLEGE OF BEAVER COUNTY (Penn.)
Outrageous demands for liquor, limos, and intricate lighting by artists. Though school tries to negotiate differences, sees problem as a rising one. Cites a contract that had a 22 page rider detailing demands. Sees sound as an exception, the one legitimate demand.

FERRIS STATE COLLEGE (Mich.)
School has discovered that riders demanding limo services and liquor are not usually put there by the artists, but are inserted by eager-to-please booking agents. School notes that performers don't claim if the demands aren't met, but booking agents do.

WASHINGTON STATE COLLEGE
School simply initials items on riders it can't go along with. Thus, school can't supply liquor to artists that it is standard practice. The rider is based on the assumption that conflicts usually arise out of a lack of communications, not a desire of one of the parties to rip the other off. The counter rider just spells it all out.

UNIVERSITY OF CALIFORNIA AT IRVINE
School used to have contractual problems when it was referred to as the "employer." Now it insists on being referred to as the "purchaser" so it doesn't have to be responsible in matters of insurance.

EASTERN MONTANA COLLEGE
School cites as its major problem: "the irresponsibility changes negotiated..." Knows of no other business where, even after a contract is signed, you are "at the mercy of their whim or fancy." Has had dates pulled out at the last minute.

UNIVERSITY OF VIRGINIA
School doesn't know of any campuses that give in to rider demands. Furthermore, feels that artists don't expect to get what they demand, because it's in the base price anyway. "When you're paying $8000, a case of beer or some cold cuts shouldn't be a factor."

NORTHWESTERN STATE UNIVERSITY (La.)
In return for short, often poor, performances and (Continued on page 10)

Programming

even though the orientation of the market seems to be Top 40, because it feels "obligated" to meet the needs of those at the other end of the spectrum. Whatever the motivation, going after a different audience pays off for the school in concert attendance.

CALIFORNIA STATE UNIVERSITY AT SAN JOSE
School has an artist-in-residence program whereby an artist puts on four concerts in two weeks of residence. This year's choice, avant garde jazz musician Anthony Braxton, did solo, quartet, piano, and chamber ensemble shows, in addition to attending 11 classes and 2 rap sessions.

MORRIS HARVEY COLLEGE (W. Va.)
School can't compete with the big-name bands that are booked into a nearby off-campus venue, so it concentrates on a coffeehouse program.

MANFIELD STATE COLLEGE (Pa.)
Since school can't book big acts themselves, they provide transportation and block of 40-50 tickets for students to go to outside events.

UNIVERSITY OF VERMONT
Based on the success of the Blues Festival concept, the school is trying with the idea of a Jazz Festival.

Training

LORAIN COUNTY COMMUNITY COLLEGE (Ohio)
School sees a strong advantage to having students coordinate activities in that that way they feel it's their program. A disadvantage is the high rate of turnover whereby students just learn the ropes and they graduate. It is a particular problem in two-year college communities.

UNIVERSITY OF ARKANSAS, Fayetteville
Regularly schedules two pop music committee workshops away from campus and holds regular ones after each concert as way of maintaining continuity of changing committee.

Newcomers

UNIVERSITY OF REDLANDS (Calif.)
School hasn't had a top-level concert for a couple of years because they are economically devastating. Since it is hard to get a draw for a major concert, school hires lesser acts and counts on word of mouth.

NORTH DAKOTA STATE UNIVERSITY
School tries to get students to view newer talent who "haven't reached their glitter point." School makes a concentrated effort to have variety and encourages sophistication in music appreciation.

QUACHITA BAPTIST UNIVERSITY (Ark.)
Feels that artists on their way up are better in that they try to give it their all, while acts that have made it off a little bit. Also, once school has booked an act, it can bring him back repeatedly based on word of mouth on campus.

WINHOPRO COLLEGE (Sav. Car.)
Schools feels that the cost of an act has little relation to its appeal. That's why they like alumni bands, the school is turning more and more to unknown acts.

LORAIN COUNTY COMMUNITY COLLEGE (Ohio)
School feels that the cost of an act has little relation to its appeal. That's why they like alumni bands, the school is turning more and more to unknown acts.

RICKS COLLEGE (Ida.)
At the beginning of the year, the school announces which acts will be Top 40, because it feels "obligated" to meet the needs of those at the other end of the spectrum. Whatever the motivation, going after a different audience pays off for the school in concert attendance.

LA VERNE COLLEGE (Calif.)
School has a music program in its "entertainment series." As a result the school brings tickets downtown to clothing stores and gives the management freebies for their cooperation in selling the tickets.

DIEP COLLEGE
School brings a stack of 100 tickets to each of five other campuses in the area, and also brings 25 posters for them to put up to advertise event. School of course reciprocates, and this network works to the benefit of all the schools.

PACIFIC LUTHERAN UNIVERSITY (Wash.)
School auctions off a set number of tickets, which wind up selling for more than the tickets would cost at the door. The motivation for the students is that they get to go through the pass gate with the auctioned-off tickets, and don't have to wait in line.

Promotion

Post Office as well as notices around the school in an attempt to notify everyone.

PACIFIC LUTHERAN UNIVERSITY (Wash.)
School calculates what its total concert costs will be, overcosting everything, and then allows 10-12% of that for promotion.

TULSA JUNIOR COLLEGE (Okla.)
School posts handbills in restroom stalls "at eye level when sitting down, so they'll read instead of write."

ROCHESTER INSTITUTE OF TECHNOLOGY (N.Y.)
Campus media and outside media used on all major shows. The University's arts and design people help out with posters and flyers. Sometimes special promotions are done with balloons, combs, etc.

NIAHAGA COUNTY COMMUNITY COLLEGE (N.Y.)
Campus media is the main thrust, although they utilize a video cassette promotion of the act—that is either provided or made.

Events

PORTLAND COMMUNITY COLLEGE ( Ore.)
When acts are signed they agree to do not only the evening concert, but also a free daytime show to help push the ticket sales for the nighttime show. This gives added PR to the band and to the school, and doesn't take away from the main event.

QUACHITA BAPTIST UNIVERSITY (Ark.)
School serves full breakfast at midnight while playing the group's album on a campus stereo. School notes that "some of these programs are better than the concerts."

WIDER COLLEGE (Pa.)
School has scheduled champagne receptions with the artist in attendance.

Tickets

EASTERN MONTANA COLLEGE
School tapes coupons good for discounts on tickets to candy bars in the vending machines. This can also be done by taping the students' names to the promotional handbills to the vending machines.

WEBER STATE COLLEGE (Utah)
School makes a clear attempt to draw the community to its events, which include shows by the Ti-juana Brass, the Lettermen and the Carpenters. As a result the school brings tickets downtown to clothing stores and gives the management freebies for their cooperation in selling the tickets.

RICKS COLLEGE (Ida.)
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Contemporary Music & Variety Attractions

Morris Albert
Bloodstone
Iron Butterfly
Leonard Cohen
Judy Collins
Commodores
James Cotton Band
Duke & the Drivers
El Chicano
David Frye
Marvin Gaye

Leon Haywood
Jackson Five
Tom Jans
Kool & the Gang
Little Big Man
James Montgomery Band
Freda Payne
The Stairsteps
The Supremes
The Temptations
Younghearts

Performing Arts & Special Attractions

Bogey's Back
Harry Blackstone, Jr.
Clarence Darrow
starring Henry Fonda
Richard Dreyfuss
Uri Geller
Godspell

Madhouse Company of London
The National Lampoon Show
One Flew Over the Cuckoo's Nest
The Rolling Stone Review
World of Lenny Bruce
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Ira Okun, Senior Vice President
Mike Martineau, Vice President and Director of Contemporary Music
Rand Stoll, Director of Special Events
Problems

late arrivals, artists will demand limos (Cadillac or Continental), liquor (by brand) and, what’s turning out to be biggest headache, sound equipment which costs the schools in excess of $1,000 (rental or lease) per act.

MONTCLAIR STATE COLLEGE (N.J.)

Some contract requests are outlandish, but all of them are negotiated on a one-to-one basis. Almost all signed with booking agents.

MISSOURI WESTERN STATE COLLEGE

Acts will make rider changes after arrival.

Equipment

UNIVERSITY OF KANSAS, Lawrence

Can offer 800 amps of power as top ceiling though many acts stipulate a need for more. “We know they demand more just because they’ve been stuck previously. This is why so many technical requirements are extremely demanding.”

Competition

GEOGETOWN, (D.C.)

Too much competition with outside promoters is resulting in a cutdown of concerts and an increase in student mixers.

UNIVERSITY OF ARKANSAS, Fayetteville

Suspect fearful attitude in booking new fieldhouse. “You have to know the basketball coach will wonder about our putting in rock concerts.”

STANFORD UNIVERSITY (Cal.)

Campus newspapers pay more attention to sports than to music events. And then off-campus concerts get more space than on-campus ones. Of the school-sponsored dates, pop gets more attention than jazz. This order of things doesn’t settle well with the Public Events Board, which programs class and jazz events.

NICHOLS COLLEGE (La.)

Brings in good acts and promotes heavily but can’t get student support. Food court is conflict with sports when using gym and rivalry on campus (some fraternities will not support certain events).

Students

UNIVERSITY OF THE PACIFIC (Calif.)

Students don’t buy tickets until the last minute. School is accustomed to this now and doesn’t panic when many tickets remain unsold as event draws near.

UNIVERSITY OF WYOMING

School sees the breakdown of formal dating patterns as a detriment to concert attendance. Time was that undergrads used the concert as an excuse to get together, now no excuse is needed. The school contends that ticket sales have likely suffered for this reason.

VIRGINIA WESTERN COMMUNITY COLLEGE

85% of the students are employed, more than half of them full time. If you have time for activities, A Circle K Club was started, but only 13 students signed up. “School is in the business of teaching.”

TULSA JUNIOR COLLEGE (Okla.)

Average age of students is 27, with 30% of them veterans, 50% married, and 80% working. As a result, activities board would like to go through promoters, but school policy forbids letting outside businesses profit. As a result, students must promote their own shows.

NORTHEASTERN UNIVERSITY (III.)

School administrators regard concerts as minor part of total college picture. feel school could just as well without them that the effort could be better spent in other aspects of university life.

Athletics

AQUINAS COLLEGE (Mich.)

Through this small school (under 3,000 enrollment) has booked such potent attractions as Seals & Crofts, the Spinners, Linda Ronstadt, the Ohio Players, and Harry Chapin in the past year, it has trouble getting authorization to use the fieldhouse. School is a conservative Catholic college, and the feeling is that “all we’ve done is bring a bunch of creeps into the building.” Thus the administration is in the middle of the athletic department, which argues that the concerts cause damage to the fieldhouse.

EAST STROUDSBURG STATE COLLEGE (Penn.)

School has been denied use of fieldhouse for music events because at last big concert there was pot smoking and drinking. There had been a continuing feud with the physical education department for use of the facility, and this was the excuse the jocks needed to have the concerts banned. As it stands now, folk or jazz might be acceptable, but rock is out.

Security

BOISE STATE COLLEGE (Ida.)

Future acid rock or hard rock shows have been prohibited in a move to tighten security at campus concerts. Administration felt that students were rowdy at such events, and smoking was too prevalent. Now if students smoke at a show, security people carrying coffee cans will make them put it out.

UNIVERSITY OF NORTH CAROLINA (Wilmington)

Behavior of audience has at times been a problem. Now if students smoke at a show, security people carrying coffee cans will make them put it out.

UNIVERSITY OF MIAMI (Fla.)

Security problems since ’68 ’69 when students tore up building. When events subsequently moved out

Programming

NORTHERN ARIZONA UNIVERSITY

School is faced with programming dilemma where community is into country music while students prefer rock. School however needs to draw both segments to have a successful show.

FERRIS STATE COLLEGE (Mich.)

To get greater returns on student surveys, school uses smaller and more accurately selected pools of 5-10% of the student body. School then asks what days of the week, times, types of music, and specific artists the students like best, as well as any criticisms on seating and sound & lighting in past shows. School lists specific artists it can definitely attract and afford, and has students pick their favorites from that list, rather than just asking them to write in their choices.

SCOTTSDALE COMMUNITY COLLEGE (Ariz.)

Like most community colleges, school has students from 17-70, with an average age of 27, so it likes to program pop events that “hit right down the middle.” This school also believes that students are more accessible pop and younger ones, who like bluegrass. The solution seems to be male accessibility No. 1 singles, K.C. and the Sunshine Band are No. 1 singles, the school concentrates on the album list.

EAST MONTANA COLLEGE

Ages of students are 27, with 30% of them veterans, 50% married, and 80% working. As a result, students are overestimated as a concert draw. Bearing this out, despite two consecutive No. 1 singles, K.C. and the Sunshine Band are an only regionally successful concert draw.

UNIVERSITY OF LOUISVILLE (Ky.)

School is a black-white campus where the most popular music is “jumping soul” and bluegrass. Acts that fall between the two seem to miss both groups, so the school has stopped looking for “compromise artists.”

EAST MONTANA COLLEGE

School wants to appeal to both older fans, who like accessible pop, and younger ones, who like bluegrass and rock. The solution seems to be male accessibility No. 1 singles, John Denver and Mac Davis, who appeal to both sectors.

STANFORD UNIVERSITY (Calif.)

School conducts straw polls to see what students want in the way of concerts. Then, if a top vote-getter is out of the school’s price range, they’ll try to find someone with a similar style who’s available for less money.

UNIVERSITY OF VIRGINIA

School feels that questionnaires have little value, since students tend to maintain allegiance to their major high school crowds and activities.

UNIVERSITY OF VIRGINIA

School feels that questionnaires have little value, so it engages in individual interviews. That way you can differentiate between overwhelming and marginal choices, and between acts students like and acts they’d go and see.

(Continued on page 12)
From rock to Bach, from country to classics, Shure microphones share the billing with more professional entertainers than any other microphones. You’ll see Shure on stage with The Rolling Stones, Led Zeppelin, The Fifth Dimension, Paul Anka, Conway Twitty, Loretta Lynn, Charlie Rich, and thousands more from today’s top names to tomorrow’s stars. They are the professionals who have proved over and over again that Shure’s flawless reliability and clear, natural sound are crucial to superstar performances. And Shure’s their Number One choice.

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Problems

side, students tore down fence (thus no admission can be charged).

UNIVERSITY OF CALIFORNIA AT BERKELEY
School administration doesn't like to have outdoor concerts because there are always there will be campers coming into the hills, and that fires will start in the dry hills areas.

NEW YORK INSTITUTE OF TECHNOLOGY
Lack of facilities presents chief problem. School would like to do outside concerts, but security is a problem.

CENTRAL CONNECTICUT STATE COLLEGE
Because of a security problem, the school can only advertise on campus, although it can sell tickets to other colleges.

UNIVERSITY OF VERMONT
Security is a major concern, because all of the concert seats are on a first-come, first-serve basis.

Artists

QUACHIITA BAPTIST UNIVERSITY (Ark.)
Attitude of acts is a problem: when they walk on and walk off without showing appreciation to the students. Feels that more cooperation from artists would mean a lot to those on campus. Cites instance where act played music in a perfunctory manner and didn't really entertain.

UNIVERSITY OF DELAWARE
School is near big metropolitan areas so was forced to concentrate its attentions on middle range acts. Since then it has seen a problem with booking agents and record companies only pushing their "big name acts." As a result of this, schools have to do more digging to find lesser-priced acts.

CHEMKEETA COMMUNITY COLLEGE (Or.)
School feels that there are fewer middle price range acts available for campuses than there were a few years ago. While they could $3,000 would buy a pretty big show, now a school would need several times that amount for a comparable act.

EAST OREGON STATE COLLEGE
Hard to get artists to come to the campus during the winter months. School was able to combat problem by emphasizing shows are a captive audience. Now the school has better luck during the spring and summer months.

UNIVERSITY OF ARIZONA
School has had problems with artists who want an exact percentage on the night of the show. Professional promoters have not used to workings of schools have trouble understanding that in due time they will get their money.

RICKS COLLEGE (Ida.)
Mormon school has had trouble with acts that "try to get the students out of hand." School prefers "morally clean" acts, so to have more control over the entertainment, has taken to having their own "good name people." Students perform. School has four bands comprised of students, for rock, modern, folk, and bluegrass.

Authors

ike & Tina Turner
waltz dance events. This also serves to give the performance opportunity to their own people.

RICKS COLLEGE (Ida.)
Arts are reluctant to come to out-of-the-way campuses, even if they are large. "Act's like to hit the belt" and this school is 30 miles from the nearest airport. Thus the school has trouble getting "good name people.

HARDING COLLEGE (Ark.)
Christian college has a hard time finding suitable entertainment. Will not take acts that use "vulgar language or risque material.

WIDENER COLLEGE (Pa.)
School has had trouble getting records from artist's label to promote event. Typically, if they ask for a $20, they get two.

UNIVERSITY OF VIRGINIA
School feels that there are few good new concert acts coming out in the past year, even though there may have been some big new acts on records. Feels that a year ago, with Linda Ronstadt, the situation was better.

LITTLE FEAT and Bonnie Raitt breaking concert-wise. Records. Feels that a year ago, with Linda Ronstadt.

UNIVERSITY OF SOUTH CAROLINA
School has had trouble getting records from artist's label to promote event. Typically, if they ask for a $20, they get two.

UNIVERSITY OF VIRGINIA
School feels that there are few good new concert acts coming out in the past year, even though there may have been some big new acts on records. Feels that a year ago, with Linda Ronstadt. though there may have been some big new acts on records.

Rock Valley College (Ill.)
Try to catch acts between engagements, during weekdays. Often able to get performers who would otherwise be too expensive.

UNIVERSITY OF ALASKA
School has found that acts from the lower 48 states simply tack transportation costs onto their tab when they play Alaska. As a result, Alaskan facilities are more likely to book solo acts or duos than large bands.

Finances

WEBER STATE COLLEGE (Utah)
Students at this school want the big name rock acts, but to bring them in the school would have to charge $10 or $20 a ticket. Students somehow fail to grasp this.

UNIVERSITY OF HOUSTON
School has put on free concerts in the last year in volving such major acts as Hall & Oates and the Nitty Gritty Dirt Band. The school with doing these free shows, though, is that the ticket prices on the paid shows have to be raised. Thus the ticket on John Denver and Mac Davis were as high as $8.

RICK'S COLLEGE (Ida.)
Mormon school has had trouble with acts that "try to get the students out of hand." School prefers "morally clean" acts, so to have more control over the entertainment, has taken to having their own "good name people." Students perform. School has four bands comprised of students, for rock, modern, folk, and bluegrass.

Survey Index

Note: Schools are not indexed unless there is mention of them in a report. A universe of schools was picked on the basis of geographic dispersion, size of enrollment (under 3,000, 3,000-5,000 and more than 5,000), type of school, NEC member and non-NEC member. Name listed is the permanent director of student activities in almost all cases. Abbreviation key: A - auditorium: 13 - ballroom: C - concert; C - center; C - concert hall; C - gym; C - auditorium; G - gymnasium; D - studio; S - student center; T - theater. Schools were asked to combined with the objective of breaking even at 60% of the net profits. The school also gets billing as co-moter provides a guarantee and a certain percent of the net profits. The school also gets billing as co- promoter provides a guarantee and a certain percent of the net profits. The school also gets billing as co-moter provides a guarantee and a certain percent of the net profits. The school also gets billing as co-

Programming

Nuts & Bolts

UNIVERSITY OF CALIFORNIA AT BERKELEY
Operates under a no loss system where the promoter provides a guarantee and a certain percent of the net profits. The school also gets billing as co-sponsor with the promoter. Since the campus body is the Student Union Programming Entertainment Recreation Board, it's trumpeted as SUPERB Productions. The guarantee from the promoter and the budget allotment from the school are combined with the objective of breaking even at 60% of the net profits. In this case, the school can charge admission, with tickets as high as $4-$5 in this case.

PROVIDENCE COLLEGE (R.I.)
Committee picks the groups they'd like to hear and presents list to outside promoters. School lets professional promoter aid in all of the costs--they turned to them to minimize costs of presenting top acts.

INDIANA UNIVERSITY SOUTHEAST
Try to schedule dances and concerts off campus where restrictions are not as stringent. Students can relax more.

(Continued on page 14)
FOR THE PAST FIVE YEARS THE NUMBER ONE ATTRACTION ON COLLEGE CAMPUSES ALL OVER THE WORLD.

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PEOPLE MAGAZINE
January 12, 1976

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Hollywood, Calif. 90069 (213) 656-7311
DELAWARE
DELAWARE TECHNICAL AND COMMUNITY COLLEGE

UNIVERSITY OF DELAWARE, Newark. (302) 738-2633: Ron Callahan. A-100, SC 300. T-3 80 shows including concerts with attitudes with attendance with people who are more and more into all types of music. Budget up, though school still aims only to break events. $2,700 $10,000: Orleans, Shemette, Chuck Corea (two shows). Jams and a Bash, Sebastian H. Dates.

DISTRICT OF COLUMBIA

NEW HAMPSHIRE
UNIVERSITY OF NEW HAMPSHIRE, Durham. (603) 862-7152; Betty Saar. A-400. F-3 400. R-3 400; 1 evening bluegrass. 5 noon. Budget up 10%. Events: Under $2,750: River (3, non-students $2) Li Mayer (6,000.1. bluegrass. 4 major events and 1 activity; $5,000-10,000: George Carlin (both shows $2 students).

MARYLAND
ESSEX COMMUNITY COLLEGE, Baltimore. (301) 682-6000; Dominica Copeland. A-180, B-92. G-4 000. R-4 000; About 12 events in all musical areas. Budget same. Events: $2,500 $5,000: James Cotton Blues Band Blend.

MICHIGAN
AQUINAS COLLEGE, Grand Rapids. (616) 459-8281; Bara Norgrove. F-200. $5.00; no Irving local. 1 event $1,000: $5.00-10,000: Sun. Steve Cropper, Stevie Wonder, James Taylor. Budget up 30%.

MISSOURI
MISSOURI WESTERN STATE COLLEGE, St. Joseph. (660) 298-4241; Jim Callahan. A-1 000. F-1 000. R-1 000; no disco. 3 events during the year. Rock. Budget same. Events: $2,500 $5,000: Blue Oyster Cult (3 $5,000; $5,000-10,000: $12,000; Budget same. $5,000-10,000: $12,000; Missour.

NEVADA
UNIVERSITY OF NEVADA AT LAS VEGAS, Las Vegas. (702) 739-5500: Michael Johnson. A-350. R-350; 1-1. 20 concerts per year. Budget up 25%. Events: Under $2,750: Rondo, Michael Jackson, Frank Sinatra. $4 $5; budget...
The Bob Shoo Bop Revue
THE FIRST LIVE THEATRICAL ANTHOLOGY OF ROCK 'N' ROLL

...as magnificently visual as it is vocal.
John S. Wilson
New York Times

...we witnessed a production, no merely a performance; a complete history of rock 'n' roll.
Joseph Sarnoff
Director of Student Activities
S.U.N.Y a. Potsdam

...a presentation of the last 25 years of music, spiced with 6 (six) hilarious costume changes and dazzling choreography.
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Director of Cultural Affairs
Rider College, Trenton, N.J.

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Pat Stella
Business Manager
Survey Index

203L Ray Matheson; F-2,000. T-720, hockey arena -3,000.

been attempted, but not successfully; About 100 concerts in
4.411; Tom Stepnowski; A-1,000, G-1,800, R-300; disco has
concerts are discounted to students.)

2031. Ray Matheson; F-3,000. T-720, hockey arena -3,000:

G-2,000, R-200; About 100 concerts in all musical areas.

NEW YORK

BROOME COMMUNITY COLLEGE, Binghamton, (607) 772-5504: Bruce McGregor; G-2,000, R-5, T-275. Four con-

erty: Under $2,500: $2,500; $2,500 non-students; $2,500 for

NEVADA

A-1,800, Arena -12,000 by Feb. 1977; no disco: 4 major


people are in a seminar. Budget same. (Tickets for major

that "we can't get them to break even, we shouldn't

PENNSYLVANIA

NEw Jersey

age, and jazz and folk. Budget same.

Events: Under $2,500: $2,500; $2,500 = $500. $2,500-$10,000: Anne

Events: Under $2,500: $2,500; $2,500 non-students: $2,500 for

16

Billboard Campus Attractions February 21, 1976
it’s 50’s Rock & Roll
with the original
WEDSEL’S EDSELS

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Moose & Da Sharks
Greatest Rock n' Roll Band Ever
ACUCAA '76 CONCERT FORECAST

Perhaps the most comprehensive analysis of the campus entertainment and performing arts scene, the study is by no means presented here in any full extent. "Profile Survey VI" was gathered and analyzed by Thomas Spray, 81 pages. The predictory study data were gathered and analyzed by Robert Moon, and runs 27 pages, and it is from this latter study that material on these two facing pages is presented in excerpt form.

Material is from a survey of 162 colleges and universities and 36 non-profit institutions. A comprehensive review of the studies appeared in the Dec. 27, 1975 issue of Billboard, the magazine's year-end edition that also carries Talent In Action, a review of chart activity around the world.

Based on information and tables from "The 1975-76 Concert Season: A Prediction" by Robert Moon. Excerpted with permission, Assn. of College, University & Community Arts Administrators Inc., Box 21317, Madison, WI 53701 (608) 262-0004.

### COMPARISON OF PERFORMANCES

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<th>1972-73</th>
<th>1974-75</th>
<th>1975-76</th>
<th>Average Performance per 1000</th>
<th>Average Fee</th>
<th>Average Direct Cost</th>
<th>Average Other Direct Cost</th>
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<td>1,808</td>
<td>813</td>
<td>160</td>
</tr>
<tr>
<td>Big name entertainers</td>
<td>57.9</td>
<td>45.4</td>
<td>38.9</td>
<td>45.4</td>
<td>$2,110</td>
<td>1,757</td>
<td>1,428</td>
<td>608</td>
</tr>
</tbody>
</table>

### RATES OF CHANGE FOR PERFORMANCES

<table>
<thead>
<tr>
<th>Performances per 1000</th>
<th>% Change 1972-73 to 1975-76</th>
<th>% Change 1974-75 to 1975-76</th>
<th>Average Fee</th>
<th>% Change 1972-73 to 1975-76</th>
<th>% Change 1974-75 to 1975-76</th>
<th>Average Other Direct Cost</th>
<th>% Change 1972-73 to 1975-76</th>
<th>% Change 1974-75 to 1975-76</th>
<th>Average Total Direct Cost</th>
<th>% Change 1972-73 to 1975-76</th>
<th>% Change 1974-75 to 1975-76</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz</td>
<td>+ 12.1</td>
<td>- 14.3</td>
<td>- 2.7</td>
<td>+ 23.3</td>
<td>+ 15.8</td>
<td>- 30.1</td>
<td>- 25.2</td>
<td>+ 36.2</td>
<td>+ 15.8</td>
<td>- 25.2</td>
<td>+ 36.2</td>
</tr>
<tr>
<td>Folk</td>
<td>- 27.4</td>
<td>- 34.5</td>
<td>- 29.8</td>
<td>- 23.0</td>
<td>- 30.1</td>
<td>- 30.1</td>
<td>- 25.2</td>
<td>+ 36.2</td>
<td>+ 30.1</td>
<td>- 25.2</td>
<td>+ 36.2</td>
</tr>
<tr>
<td>Rock</td>
<td>- 35.8</td>
<td>- 27.1</td>
<td>+ 48.5</td>
<td>+ 43.2</td>
<td>+ 18.5</td>
<td>+ 18.5</td>
<td>+ 36.2</td>
<td>+ 36.2</td>
<td>+ 18.5</td>
<td>+ 36.2</td>
<td>+ 36.2</td>
</tr>
<tr>
<td>Big name entertainers</td>
<td>- 32.8</td>
<td>- 14.3</td>
<td>+ 10.5</td>
<td>+ 13.2</td>
<td>- 18.4</td>
<td>- 20.0</td>
<td>+ 5.1</td>
<td>- 5.1</td>
<td>- 20.0</td>
<td>+ 5.1</td>
<td>- 5.1</td>
</tr>
</tbody>
</table>

### TOTAL PERFORMANCES N = 3515 performances

<table>
<thead>
<tr>
<th></th>
<th>100</th>
<th>200</th>
<th>300</th>
<th>400</th>
<th>500</th>
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<tr>
<td>Theater</td>
<td>195</td>
<td></td>
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<tr>
<td>Jazz</td>
<td>190</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Folk</td>
<td>182</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rock</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Big name entertainers</td>
<td>137</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TOTAL ARTIST AND PERFORMANCE FEES

<table>
<thead>
<tr>
<th></th>
<th>% of Total</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater</td>
<td>14.8%</td>
<td>$1,789,160</td>
</tr>
<tr>
<td>Rock</td>
<td>10.6%</td>
<td>$1,273,250</td>
</tr>
<tr>
<td>Big name entertainers</td>
<td>7.1%</td>
<td>$844,050</td>
</tr>
<tr>
<td>Jazz</td>
<td>3.9%</td>
<td>$472,080</td>
</tr>
</tbody>
</table>

Total Artist and Performance Fees = $12,015,119
Average Fee = $3,418 N = 3515 events
UCB's Counter Rider

THIS RIDER is hereby attached to, and made a part of the contract dated the ___ day of _________, 20___, between the Associated Students of the University of California, an association (hereinafter called “ASUC”) and ________, by or on behalf of ________, (hereinafter called “Artist”).

1. The Artist or his Road Manager must call the SUPERB Concert Director, ________, at (415) 642-7777 at least 24 hours prior to the hour of performance stating the expected time of arrival, where staying and method of transportation.

2. If a rehearsal or sound check is required, the Artist must be at the performance site no later than three hours before the scheduled performance. If no rehearsal or sound check is necessary, the Artist must present within thirty minutes prior to performance. All rehearsals and sound checks must be completed at least sixty minutes prior to performance time.

3. Transportation and housing arrangements will be made by the Artist unless the ASUC agrees in writing to take care of such, prior to the engagement. The ASUC will not be responsible for transporting any persons and/or equipment, but will be happy to make rental arrangements for the Artist.

4. No deposits or advance payments shall be made prior to the concert. Payment will be made by ASUC check to the Artist or his authorized representative immediately following the performance(s). The Artist agrees that if he does not use the equipment not specifically stated in the Artist's contract or rider, the ASUC will not be responsible for transporting any persons and/or equipment.

5. The ASUC will not be responsible for any equipment not specifically stated in the Artist's contract or rider. The Artist agrees that if he does not use the equipment required in his contract or rider he shall pay for all rental costs of said equipment.

6. The Artist agrees that he will not accept any other engagement for a performance during a period of _______ days prior to or following the performance(s) hereunder within a radius of _______ miles from the location of the performance(s) set forth herein, without express written permission of the ASUC, and in the event of a performance by the Artist in the performance(s) without written permission of the ASUC, the Artist agrees to pay any and all royalties required to be paid on copyrighted material.

7. The ASUC is not responsible for any loss of personal property of the Artist, Agent, or any other person.

8. The Artist agrees that he will not accept this contract if the ASUC agrees in writing to take care of such, prior to the performance(s).

9. The Artist shall furnish the ASUC with the following promotional material as specified in the contract: Two Press Books, Six Glossy Photos, Two Record Albums.

10. The ASUC shall be the only party authorized to issue complimentary tickets to the performance(s); however, upon request by the Artist, no later than two working days prior to the performance(s), a maximum of _______ complimentary tickets shall be given to the Artist. All complimentary tickets shall be appropriately distinguished and shall not be counted in determining the gross receipts.

11. Neither the Artist nor the ASUC shall be liable for failure to appear, present or perform if such failure is caused by or due to the physical disability of (name/lead) Artist; or acts or regulations of public authorities, labor difficulties, civic tumult, strike, epidemic, interruption or delay of public transportation service, acts of God, or any cause beyond the control of the Artist or ASUC. Provided, however, that in the event such failure is occasioned by major student disruption at the campus, the ASUC shall reimburse the Artist for all out of pocket expenses incurred as a direct result of such failure.

12. Except as provided in item 11 above, the Artist shall be responsible for the ASUC's out-of-pocket expenses necessitated either by change of date or cancellation by Artist after tickets have been printed and/or promotion begun. All such expenses shall be determined by the ASUC and will be presented to the Artist, with substantiation, within thirty (30) days following the concert date(s) of the Artist's performance(s), and the Artist shall reimburse the ASUC by check made payable to ASUC/SUPERB within ten (10) days following receipt of such statement.

13. In the event that the Artist, after execution of this agreement, indicates or states that the Artist will not appear or present the performance hereunder, and such failure is not excusable under item 11 above, or in the event that the Artist arrives at the performance hereunder, and such failure is not excusable under item 11 above, or in the event that the Artist fails to perform at the performance site noticeably under the influence of intoxicating beverage, narcotics or drugs, in the opinion of a selected physician, the ASUC may cancel this agreement and, in addition, the Artist shall be responsible for payment of any and all costs, expenses, damages (including the ASUC's actual out-of-pocket expenses incurred in preparation for the performance(s)), and claims arising out of any such cancellation.

14. The sale of Artist's records, photographs or souvenirs preceding, during or following the performance(s) by the Artist is strictly forbidden unless agreed to in writing by the ASUC. If so agreed, the sales will be conducted in accordance with the stipulation that fifteen (15) percent of the gross sales will be paid the ASUC. No personal liability for meeting the terms of the contract.

15. Royalties, union fees, welfare, and insurance obligations are a part of the ASUC's out-of-pocket expenses necessitated either by change of date or cancellation by Artist after tickets have been printed and/or promotion begun. All such expenses shall be determined by the ASUC and will be presented to the Artist, with substantiation, within thirty (30) days following the contracted date(s) of the Artist's performance(s), and the Artist shall reimburse the ASUC by check made payable to ASUC/SUPERB within ten (10) days following receipt of such statement.

16. If this contract is signed by someone other than the Artist, the person signing for the Artist expressly warrants that he is authorized by the Artist to execute this contract for the Artist for his engagement at the time and place specified in this contract.

17. The Executive Director of the ASUC, in signing this contract warrants that he signs a properly authorized agent of the ASUC and does not assume any personal liability for meeting the terms of the contract.

18. If the event that the Artist's fee is based in whole or in part on the gross receipts of the event, gross receipts will be defined as the gross sales minus any legitimate expenses.

19. The ASUC agrees to prevent the ASUC from the ASUC's out-of-pocket expenses necessitated either by change of date or cancellation by Artist after tickets have been printed and/or promotion begun. All such expenses shall be determined by the ASUC and will be presented to the Artist, with substantiation, within thirty (30) days following the contracted date(s) of the Artist's performance(s), and the Artist shall reimburse the ASUC by check made payable to ASUC/SUPERB within ten (10) days following receipt of such statement.

20. The Artist agrees to defend, indemnify and to hold harmless the ASUC from and against all claims, demands, costs, and expenses that the ASUC may sustain or incur by reason of any infringement or violation, or any alleged infringement or violation, of any copyright or proprietary right in the performance(s) hereunder. The Artist agrees to pay any and all royalties required to be paid on copyrighted material, the ASUC to be held free of all liabilities thereunder.

21. Royalties, union fees, welfare, and insurance obligations are a part of the cost of production and are included in the compensation specified in this agreement, therefore the ASUC shall not be responsible for the payment of these obligations.

22. The ASUC, as Presenter, has final control over all matters pertaining to any performance held under it's auspices.

23. In the event of any conflict, inconsistency or incongruity between the provisions of this contract and/or the provisions of the ASUC Rider, the provisions of the ASUC Rider shall in all respects govern and control.

24. All additions and deletions in the Artist's contract, the Artist's Rider, and the ASUC Rider must be initialed by both parties in order to be valid.

25. The validity, construction, and effect of this contract shall be governed by the laws of the State of California.

26. This contract shall become null and void unless both the Artist's contract and the ASUC Rider are returned to ASUC/SUPERB, 304 Eshleman Hall, University of California, Berkeley, CA 94720 fully signed by the Artist or his representative on or before the day of ___________.

AGREED TO AND ACCEPTED:

THE ARTIST

by

Title

___

Date ____________

AGREED TO AND ACCEPTED:

ASUC

by

Title

___

Date ____________

TYPES OF MEMBERSHIP

Colleges, Universities, Technical Schools—$110/year

Associate (any firm, individual or group having some program, services or product of interest to the collegiate extra-curricular market)—$100/year

Individual (available only to students, staff and faculty at member schools and employees of associate members)—$15/year

Membership information available from membership secretary, Caroline Flemming, at above address.

MEMBERSHIP SERVICES—SCHOOLS

Educational Forums—a national convention, unit and regional meetings as (Continued on page 67)
WHAT'S YOUR PLEASURE?

The biggest campus drawing attractions are on Columbia Records.

Aerosmith  Herbie Hancock  Willie Nelson
American Tears  Freddie Hubbard  The New Riders of
Artful Dodger  Ian Hunter  the Purple Sage
Blood, Sweat & Tears  Janis Ian  Laura Nyro
Blue Oyster Cult  Tom Jans  Pavlov's Dog
Cecilio & Kapono  Billy Joel  Return To Forever
Charlie  Journey  Santana
David Allan Coe  Kokomo  Boz Scaggs
Leonard Cohen  Alvin Lee  Earl Scruggs
Stu Daye  Ramsey Lewis  Paul Simon
Al DiMeola  Loggins & Messina  Sky King
Les Dudek  Sutherland Brothers  Small Wonder
Dudes  and Quiver  Phoebe Snow
Maynard Ferguson  Jon Lucien  Bruce Springsteen
Flo & Eddie  Roger McGuinn  Stephen Stills
Flying Burrito Bros.  John McLaughlin  Weather Report
Andy Fraser  (Mahavishnu Orch.)  Tony Williams
                     Taj Mahal  Bill Withers
                     Dave Mason  Zuider Zee
                     Ian Matthews
                     Katy Moffatt
                     Mott
Concert Scene

(Continued from page 4)

socs. (CEA) and Supreme Artists have been a boom during the past year.

In some instances these middlemen are tying in with groups of schools, associations or even record companies in attempts to further secure this important market. While they are sometimes very successful, other times things don't work out as planned as was pointed out by the only semi-success of the CBS Records-CEA tie-in for funneling novel record acts on campus.

While the problems of producing a campus show are usually not insurmountable, many are quite disheartening to the campus booker. According to several university bookers, the major offenders are usually booking agents, because they don't fully understand the background behind producing a college concert.

Among the things leading to "campus confusion" are the signing of artists without ever making them aware of the development, the late return of contracts, the refusal to provide adequate promotion and publicity pieces for the school, the refusal to sign a campus contract until the last minute in hopes of getting a better commercial offer and the constant raising of prices to the collegiate booker.

Still the most annoying and rapidly expanding problem is the multi-page rider that has popped up all over the place. Some of these extensive riders have knocked up prices considerably, sometimes an additional $2,000-mostly for the provision of "ridiculous items."

Artists, or their managers as some schools believe, ask for fine liquors, limousines, intricate sound and lighting, full-course meals and other things.

The feeling among most college bookers is that acts forget that they are dealing with schools and not promoters when they make these demands.

East Washington State College initials the rider items it cannot provide and hopes for the best in the hands of the agent, while Ferris State College (Mich.) finds that artists usually don't object to most of the rider omissions.

UC-Berkeley has taken this one step further with the introduction of its own "counter rider."

The contract is based on an NEC rider, a rider from George Washington Univ., a Univ. of California performance agreement and legal consultation.

The school says that artists always sign it, and that it is based on an assumption that conflicts arise out of communication breakdowns and interpretations.

Several medium-sized schools (3,000-5,000 students) like Virginia Western Community College, Franklin Univ. (Ohio) and Georgia State Univ. (Ga.) have no concerts at all; while some small schools (under 3,000 students) like Aquinas College and the Univ. of North Carolina at Wilmington present big-name acts on a regular basis.

In the past year, UNC-Wilmington has brought in Billy Preston, Marshall Tucker Band, the Souther, Hillman and Furay Band, among others; and Aquinas has showcased Seals and Crofts, the Spinners, Dave Mason, Harry Chapin, Linda Ronstadt, Sha Na Na, Mountain, Jackson Browne, Chick Corea, Buddy Rich and the Ohio Players.

State schools continue to hold an advantage over most independent schools, because they have the enrollment and funds to present a full array of music in all areas of music. Schools like the Univ. of Virginia (Steve Stills, Bonnie Raitt), Univ. of Delaware (Janis Ian, Chick Corea), UCLA (Cleo Laine, Leontyne Price, Three Generations of Brubeck), Univ. of Arizona (Bill Cosby, George Carlin, Highlander Pipe and Drum Corp), and the Univ. of Florida (James Taylor, Loggins and Messina, Herbie Mann), have each presented a full array of talent on campus, because they have the funds and audience to support it.

According to a UCLA spokesperson, the school books a wide range of acts, because the appreciation mode has spanned out and now the same student who sees and enjoys a rock concert will do the same with a classical show.

Many schools, including Jefferson State Univ. (Ala.) and Northern Arizona Univ., face a dilemma that is common—how to program music that will appeal to all of the student body as well as the outside community (for some major concerts). For the most part, these schools have settled on a happy median and booked a small portion of acts that cross over into several areas, thereby providing a taste of something for everyone.

Some schools have cleverly gone to other extremes in attempts to satisfy the musical appetites of their student bodies. For instance, East Stroudsburg State College (Pa.) conducts student polls to see what type of music and acts the students want to appear on campus. If the winner of the poll is out of their price range, then they find another group that is close in style but available for less money.

Pennsylvania State Univ. goes the other extreme by booking a name act that is only fair musically instead of a group that is better but unknown. Another thing this school is looking for is the return of danceable bands, since students are now more into dancing than listening, according to a school official.

California State Univ. at San Jose, like many other schools, relies on local record sales and radio airplay in programming their concert series, but since many of the stores specialize in singles, the school concentrates on LPs. This is because they feel singles are over-estimated as a gauge for successful campus draws.

Prospects for the coming year look particularly bright, according to most campus talent bookers and sellers, and the campus market should continue to hold its head up high as a breeding ground for new talent.

Traditional Promotions

In addition to some extraordinary means of promotion that are listed separately, there are the more traditional methods. These old stand-bys should not be forgotten, though, and Billboard lists them in this space as a reminder.

- Get attractions listed on annual, quarterly or weekly school calendars.
- Play artist's music and air concert announcements on the PA system in the halls, student union, disco, and cafeteria on campus, and in the post office and shopping centers off campus.
- Have concert activity listed in the faculty newsletter.
- Set up a campus information booth or concert phone hotline.
- Stick handbills on auto windshields in campus and shopping center parking lots.
- Have community mailings or distribute notes door to door.
- Put notices on tables in the cafeteria, and in mailboxes in the dorms.
- Plunk artist in the shopping center or in a park to play for an hour.
- Get campus and local record stores to offer discounts on artist's LPs, to play them in-store, and to sell tickets to the event.
- Have campus and local radio stations play artist's records, and plug event.
- Get campus and local newspapers to reprint artist's bios.
- Mail newsletter to campus and local TV stations so they regularly plug campus events.
- Get records, posters and bios from artist's label for giveaways.
- Use banners, posters, handbills, flyers, bulletin board announcements, and sandwich boards.
- Go for gimmicks like T-shirts, balloons, bumper stickers, and buttons.
- Offer season ticket subscriptions.
- Bring posters, tickets, and records to other colleges and area high schools, and encourage the development of a concert promotional network.
- Have concert announcements at school games and other events.
- Put bulletins in restroom stalls on campus and in the public library, and in fitting rooms in area department stores.
- Have ticket giveaways and offer coupons for ticket discounts.
- Use on and off-campus Ticketron services.
- Chalk or paint announcements on sidewalks and walls in the area.
- Shout announcements through megaphones on city and campus streets.

Mac Davis

Columbia photo

Billboard Campus Attractions • February 21, 1976
IX GREAT ACTS.

Act I: Ted Nugent.
He's been on tour with Aerosmith and his electric guitar has scorched over half a million people. On his own, he sold out 12,000 seat Cobo Hall in Detroit—in the middle of a snowstorm.

Act II: David Sancious.
With breathtaking keyboard expertise, he is proving that he is the definitive renaissance man, born again for the new music of the Seventies.

Act III: Michael Murphey.
A star from Texas with a gold album and single ("Wildfire") behind him and a new album and single, "Renegade," pushing to the top now.

Act IV: Dan Fogelberg.
He's out now on national tour to promote his album "Captured Angel," and Dan's popularity is spreading far and wide with this great new release.

Act V: Kansas.
Their third album, "Masque," has turned their regional breakout into a national explosion. Book them while you can still afford them.

Act VI: Jeff Beck.
The amazing one. Last year's tremendous tour with John McLaughlin and the Mahavishnu Orchestra, and his gold album, "Blow by Blow," were only the prelude to a big '76. He's been in the studio with George Martin recording his new album, to be released soon.

Act VII: Dave Loggins.
He's a big campus attraction, especially after his hit, "Please Come to Boston." Get ready for his tremendous follow-up album, "Country Suite."

Act VIII: The L.A. Express.
Now on an international tour with Joni Mitchell, this incredible group has been tearing up colleges and clubs alike with a unique blend of jazz and rock.

Act IX: Gerard.
This is a new group whose first record release will be in March. From Colorado, they have been sharpening their act around the Boulder area to super local response, and their Jim Guercio produced first album will be all over America soon.

IX Great Acts. All on Epic, Full Moon/Epic, Caribou and Kirshner Records.
Popular Artists

The following information has been supplied by booking agents, personal managers and record companies. 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 Agent(s), and (PM) Personal Manager. For complete information on “Booking Agents and Contacts” and “Personal Managers” refer to the sections following the Artists’ listings. For alphabetical purposes, first names are considered as run-ons of last names.

A

A M P S Band Group - 5, Warner Bros., BA RPM Ltd

A T R (Vocal & Instrumental Group - 4), BA Dynamic Enter-

AABCI-ABCI: BA Raymond V. Sweeney, PM Geoffrey

AALON (Vocal & Instrumental Group - 4): Capitol, PM David Wil-

AABCI-AABCI; BA Raymond V. Sweeney; PM Geoffrey

AMPS Band (Group), Warner Bros., BA RPM Ltd.

ADAMS. GARY (Vocalist/Pianist), Brass; BA Jackson Art-

ACTUAL PROOF (Vocal & Instrumental Group - 7): BA.

ACT I (Vocal Group - 3), Spring; BA: Universal Attractions:

ACE SPECTRUM (Group), Atlantic, BA- CIBC: PM Joe Lo-

ACRE (Vocal & Instrumental Group - 5), Anchor, BA Premier Talent

ACRE (Vocalist w/Vocal & Instrumental Group - 4): Astral 7 BA / PM Narma Smith (Also see listing in Comedy section for Tyronne P. Simpson)

ACBERCMIE. JOHAN (Guitarist, ECM) PM David Wil-

ACKLEY (Vocalist Group) GRT PM Aarons & Ackley

ABBA (Vocal & Instrumental Group - 4), Atlantic, PM Sid

ABALON (Vocal & Instrumental Group - 4). Capitol; PM

ABRAMS, MUHAL RICHARD, SEXTET (Instrumental

ABREU BROTHERS (Guitar Duo). Columbia: BA Shaw Con-

ABRMS, MUNAL Richard, SIXETX (Instrumental Group), Dallas, BA Delmar Artists

ABRAKS (Vocal & Instrumental Group - 6), Dorn BA Az-

ABREU BROTHERS (Guitar Duo), Columbia, BA Shaw Conc-

ABSINTE FRAPPE; BA /PM Tom Wiggins -American

ABREU BROTHERS (Guitar Duo). Columbia: BA Shaw Con-

ABSINTHE FRAPPE; BA /PM Tom Wiggins -American

ABRAHAMS (Vocalist), Country Star. BA / PM Process Tal-

ABBEY, DAVID (Vocalist). BA/PM Joe McHugh.

ABBA (Vocal & Instrumental Group - 4), Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABDON. CHARLEY (Vocalist/Drummer w/Vocal & Instrumental Group - 4). Astral 7 BA / PM Narma Smith (Also see listing in Comedy section for Tyronne P. Simpson)

ABACK, JOHN (Vocalist), Buddah; Contact: Bud-

ABOTT, JOHN (Vocalist/Instrumentalist w/Vocal & Instrumental Group - 5), PM James W. Sanders—Sanit-

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4), Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4), Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4), Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4), Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid

ABBA (Vocal & Instrumental Group - 4). Atlantic, PM Sid
Tom Waits
What Alan does is effectively create what the audience expects to hear from Elvis (and by that we mean that he provides a harder rocking, more exciting show than Elvis).

*Performance Magazine*

Alan effectively catches the Elvis sound while he gyrates, jumps and romps as the King did in his first years.

*Billboard Magazine*

Alan is easily the best-ever Presley impersonator. Above all the sound is authentic to the very last hound’s Dawg.

*London Sunday People*

He carries the Presley career from its beginning, with exceptional accuracy. You’ll swear that’s Elvis, when you know it isn’t.

*Las Vegas Panorama*

The Surprise Hit of the Year.

*Las Vegas Review-Journal*

Contact: Chet Actis, ICA Talent

9100 Sunset Blvd.

Los Angeles, CA 90069

[213] 550-0254
BENTON, BARB (Vocalist); Playboy, BM Washington, BM Tom Tom

BENTON, BROOK (Vocalist); BA Banner Talent

BERLE'S, MILTON; ROYAL SINGERS (Vocal Group -4); Legend; BM Paul Kalet - KMG Assocs

BERLIN, BYRNN (Vocalist); BA Associated Artists - United Artists; BM Lloyd Segal

BERMUDA TRIANGLE (Vocal & Instrumental Group -3); BM Coffee Houses

BERNARD, JOHNNY, JULIE JONES SHOW (Vocalist w/ Vocal & Instrumental Group -4); Artie, BM Buddy Lee

BERRY, CHUCK (Vocalist / Guitarist); BA William Moore; BM Rob Akers

BERRY, OVERTON, ENSEMBLE (Instrumental Group -4); BM: George Carlton

BERRIE, JEAN PIERRE (Vocalist); Buckley. Contact: C. Mille Deschenes

BESS, JULIA DOYLE (Vocalist); BM LFB

BEST, MARTIN (Vocalist / Guitarist / Luteist); BM: Cobalt Artists

BEST OF BROADWAY (Vocal Group). Brass: BM Jackson Artists

BETTS, RICHARD (Vocalist); Capicon; BM Paragon Artists

BEVAN, ALEX (Vocalist); Variety Artists; BM Joyce Haas

BEVERLY ANN (Vocalist); BM Rodgers

BIBBOY (Vocalist); BM Washington Talent

BIDDIE & COMPANY featuring DIANE MARIE (Vocalist); BM Associated Artists

BIG APPLE BAND (Vocal & Instrumental Group -5); BM Moonshadow Mgmt

BIG BEATS (Vocal & Instrumental Group -8); BM Ken Ran

BIG EL SHOW (Tribute to Elvis w/ Vocal & Instrumental Group -4); BM Joe Taylor

BILLY & THE KIDS (Vocal & Instrumental Group -4); BM Aquarian Artists

BIM (Vocalist); BM Ray Peitman

BIMBO JET (Vocalist); BM Associated Artists; BM John Gomez; BM John Gomez - GRR Mgmt

BIRD, TED (Vocalist); BM Roger Akers

BIRD, WENDELL TRIO (Vocal & Instrumental Group); BM Aquarian Artists

BIRTHA (Group -4); BM DLM

BISHOP, EVA (Vocalist / Guitarist w/ Vocal & Instrumental Group -6); BM Paragon Agency; BM David Forrest

BITETTI, ERNESTO (Guitarist); BM Herbert Barrett. Thea

BITOV BULGARIAN FOLK ENSEMBLE (Vocal & Instrumental Group -8); BM Associated Artists

BLAKE, JAY, & THE AMERICANS (Vocalist w/ Vocal & Instrumental Group -5); BM Banner Talent

BLACK DIAMOND STRINGERS (Vocal & Instrumental Group -5); BM Associated Artists - United Artists; BM George Carlson

BLACKFOOT; BM: DMA

BLACK HAWK COUNTY (Vocal & Instrumental Group -41. BM Associated Artists

BLACKBEARD (Vocalist); BM Great Lakes; BM Fred Caserta - Great Lakes

BLACKBYRDS (Vocal & Instrumental Group -5), Fantasy

BLACKBERRY WINTER (Vocal & Instrumental Group -81. BM Associated Artists

BLACHLY, TED, see Valerie Davis

BLAKE, NORMAN (Vocalist); BM Paramount

BLAKLEY, RONE (Vocalist); Warner Bros., BM APA; BM Management Three

BLANCHARD, JACK, & MISTY MORGAN (Vocalist & Instrumental Group -6); BM Banner Talent

BLAND, BOBBY BLUE (Vocalist); BM Associated Artists

BLANTON, HARRY, FOOTSPOKS (Vocalist w/ Vocal & Instrumental Group -5), BM: Buddy Lee

BLAIR, STEPHEN & THE JAZZ MESSENGERS (Drummer w/ Vocal & Instrumental Group -4); BM Associated Artists

BLUE BELLES (Vocal & Instrumental Group -4). Darva, BM Montgomery Booking, BM Jony Montgomery-MBA Prod

BLUE CARDS (Vocalist); BM Banner Talent

BLUE OYSTER CULT (Vocal & Instrumental Group -5), Columbia: BM Buddy Lee - Jolly Joyce: BM Rob Russen

BLUE SWEDE (Vocal & Instrumental Group -5), EMI, BM Associated Artists

BLUE YONDER BAND; BM Robert A. Koch

BLUESTONE IVORY (Vocal & Instrumental Group -7). BM Associated Artists

BLEACHER, JULES, & THE WARREN GROOVEY ALL STAR BAND (Vocal & Instrumental Group -5); BM Gary Van Zealand

BLAZE (Vocalist); BM Associated Artists - 5; BM Associated Artists - Mercury, BM Buddy Lee

BLUEBELLS (Vocal & Instrumental Group -4); BM Banner Talent

BLUEBIRD BAND (Vocalist); BM Associated Artists

BLUEBIRD BAND (Vocalist); BM Associated Artists

BLUEBIRD BAND (Vocalist); BM Associated Artists

BLUEGRASS CARDINALS (Vocal & Instrumental Group -4); BM Associated Artists

BLUEGRASS SUndaE (Vocal & Instrumental Group -4); BM Associated Artists

BLUE JUG BAND (Vocalist); BM Associated Artists

BLUE JUG BAND (Vocalist); BM Associated Artists

BLUE MOUNTAIN (Vocalist; BM Associated Artists

BLUE RIDGE QUARTET (Vocal Group w/ Instrumentalists -4); BM Associated Artists

BLUEBELLS (Vocal & Instrumental Group -4); BM Associated Artists

BLUEBYRD (Vocalist); BM Associated Artists

BLUE SAGE (Vocalist); BM Associated Artists

BLUE YONDER BAND; BM Robert A. Koch

BLUE BERRY BAND; BM Associated Artists

BLUE BUGS (Vocalist); BM Associated Artists

BLUE OYSTER CULT (Vocalist); BM Associated Artists

BLUEHILL (Vocalist); BM Associated Artists

BLOOMFIELD, MIKE (Group -4); BM RD III Ventures

BLOODYMIND (Vocalist); BM Associated Artists

BLONDIE (Vocalist); BM Associated Artists

BLONNIE, DEAN, & THE BLONNIES (Vocalist); BM Associated Artists

BLOOMFIELD, MIKE (Group -4); BM RD III Ventures

BLOOMFIELD, MIKE (Group -4); BM RD III Ventures
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BOWERS, BRYAN (Vocalist/Autoharpist); BA.

BOWER, LAURIE, SINGERS (Vocal Group), United Artists/

BOUNCE (Vocal & Instrumental Group -4); BA/ PM. Bobby

BONO, SONNY (Vocalist); BA: William Morris.

BONNIE & CLYDE (Vocal & Instrumental Duo). Hillside; BA.

BONENBERGER, GREGORY (Guitarist); BA Polygon Art-

BONELL, CARLOS (Guitarist); BA: CAMI.

BOND, JOHNNY (Vocalist), Lamb & Lion; BA, Americana

BRANDING IRON (Vocal Duo): BA, Dillard Creme; PM-

BRAMLETT, BONNIE (Vocalist), Capricorn; BA: Paragon

BRAMBLETT, RANDALL, Polydor; BA: Paragon Agency;

BRAY, EVERIL (Vocalist; BA: Capitol.

BROWN, GEORGIA (Vocalist); BA: William Morris.

BROWNE, JACKSON (Vocalist), Asylum, BA. William Mor-

BROWN, CHET (Vocalist); BA: Dallas Ltd.; PM, Bill Rogers-

BROTHE TO BROTHER (Group -7); BA. RD III Ventures.

BROTHE LOVE (Vocal & Instrumental Group -7), ABC:

BROOKS (Vocal & Instrumental Group -4); PM- Mike

BROOKINS, ROBERT, see After Bach.

BROM (Group); BA: CTA.

BROADWAY A LA CARTE (Vocal Group w/Instrumental-

BROCK, JOE (Vocalist/Guitarist). [Continued on page 34]
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CHRISTOPOULOS (Vocal & Instrumental Group -5). Expo: CHRISTEN (Vocal & Instrumental Group -5). BA CMR.
CHOICE FOUR (Vocal & Instrumental Group -8), RCA; BA CHINO & SU CONJUNTO MELAO; BA/PM Ralph Mer-
CHIMERA (Vocal & Instrumental Group -5); BA: Michael CHILLUM (Vocal & Instrumental Group -5): PM. Ted Large
CHILD (Vocal & Instrumental Group -5); BA: Far West. PM. CHIFFONS (Vocal Group -3); BA. Banner Talent, Joyce
CHERISH (Vocal & Instrumental Group -4): BA: Aquarian CHER (Vocalist), Warner Bros.; Contact, Dick Grant
CHELSEA ROSE (Group -3); BA. Aragon Entertainment CHECKER, CHUBBY (Vocalist w/Group). BA. ABC, Banner
CHEAP TRICK (Instrumental Group w/Vocalist -4); BA. CHARLIE & COALITION FUNK BAND (Instrumental
CHEAP TRICK (Instrumental Group w/Vocalist -4); BA. ABC -Dunhill: BA: APA; PM: A-Brah / Mgmt.
CHAPIN, HARRY (Vocalist/Guitarist w/Group -6), Elektra: CHANNEL. BRUCE (Vocalist/Guitarist), NAP; BA. North
CHANGELING (Vocal & Instrumental Group -4), Alear; BA/PM: Jim Gemmill.
CICERO, AL (Vocalist), RCA. PM Charlie Underhill. CHER (Vocalist/Guitarist w/Group). BA. William Morris.
CIELO-CAPITOL (Vocal & Instrumental Group -3); BA: Capitol Artists.
CIBI (Vocal Group -5); BA: Full Circle.
CICORI, BALDWIN (Vocalist), Warner Bros.; Contact, Dick Grant
CHRIS, NORMAN (Vocal Group w/Group -7); Buddah: BA All Stars, Ted Mrgt. PM: Supac (std.
CODY. STOMPIN TOM (Vocalist/Leader), Boot. BA Star Agency, PM Arthropod Holdings.
COCOA, ROSS (Vocalist), Columbia; BA: Arthropod Holdings.
CO Intermediate Group [Vocal & Instrumental Group -5, 6]; BA: Beacon Artists.
COINS, CLAYTON (Vocalist), Warner Bros.; Contact, Dick Grant
COJIM (Vocal Group -5); BA: Full Circle.
COLE, NATALIE (Vocalist w/Vocal & Instrumental Group -8), Capitol. PM: Kevin Hunter.—New Direc-
COOK, RICK (Vocalist, Leader), Warner Bros.; Contact, Dick Grant
COOK, ROBIN (Vocalist, Leader), Warner Bros.; Contact, Dick Grant
COOK, ROY, see Mike Dunbar.
COLE, NATALIE (Vocalist w/Vocal & Instrumental Group -8), Capitol. BA/PM: Don Bragg.
COLE, FREDDY, TRIO (Instrumental Group), BA. COMET (Vocalist/Guitarist, Leader), BMG: PM: Don Bragg.
COLE. FREDDY, TRIO (Vocalist/Guitarist, Leader), BMG: PM: Don Bragg.
COLE, NATALIE (Vocalist w/Vocal & Instrumental Group -8). Capitol. BA: MCA; PM: Mark Meyerson.
COLEMAINE, RAY (Vocalist). Warner Bros.; Contact, Dick Grant
COLE, Nat, see Mike Dunbar.
COLE, CAPITOL (Vocalist, Leader), Warner Bros.; Contact, Dick Grant
COLE, NATALIE (Vocalist w/Vocal & Instrumental Group -8). Capitol. BA: MCA; PM: Mark Meyerson.
COLE. FREDDY, TRIO (Vocalist/Guitarist, Leader), BMG: PM: Don Bragg.
COLE. FREDDY, TRIO (Vocalist/Guitarist, Leader), BMG: PM: Don Bragg.
COLEMAINE, RAY (Vocalist). Warner Bros.; Contact, Dick Grant
COLE, NATALIE (Vocalist w/Vocal & Instrumental Group -8). Capitol. BA: MCA; PM: Mark Meyerson.
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COLEMAINE, RAY (Vocalist). Warner Bros.; Contact, Dick Grant
COLE, NATALIE (Vocalist w/Vocal & Instrumental Group -8). Capitol. BA: MCA; PM: Mark Meyerson.
CONTINENTALS (Vocal Group w/ Instrumentalists). BA Cultural Talent. PM Sioma Glaser.

CODER, RY (Vocalist, Guitarist). Warner Bros. BA Athena Enns. PM BNE.


COONEY, IAN (Vocalist). RCA. BA PM Ben Kaye.


COOPER, DANA (Vocalist). Elektra. BA San Francisco Artists.


COOPER, STONEY. see Volma Lee & Stonney Cooper.


COREA, CHICK (Keyboardist). Polydor. BA PM Leslie Wylie - Thera Mgmt.

CORLISS, MIKE (Vocalist). Boss. PM Howard A. Knight Jr.

CORNELIUS, DON. SHOW (Group). BA Worldwide Artists. PM Jerry Crutchfield.

CORREIA, RON (Vocalist/ Instrumentalist). BA PM Elephant Productions.

COSAIN, JESS; PM Memnon Talent.

COSTA, PATRICIA (Vocalist). BA PM Frothingham Mgmt.

COTTON, GENE (Vocalist). BMG. BA ICM. PM Ken Fritz.

COTTON, JAMES (Band). Buddah. BA Gemini Artists. PM Al Dotoli - All Sound.

COULSON, B.J. BA ICM.


COUNTRY CAVALEERS (Vocal Duo). BA Buddy Lee. PM John Centinakro.

COUNTRY COUSINS (Vocal & Instrumental Group - 5). BA Kelmar Productions. PM Bruce Stebbins.


COUNTRY SPICE (Vocal & Instrumental Group - 2). BMG. PM Spike Stebbins.

COURTNEY, CLAIRE (Vocalist). PM Julian Portman.

COURTNEY, LOU BUFFALO SMOKE (Vocal & Instrumental Group). RCA PM Mass Society Mgmt.
DEJOHNETTE, JACK (Drummer w/Instrumental Group—4); Prestige, Pacific Jazz.

DEJOHN, HOWARD (Vocalist); PM: Steve Plym—International Talent.

DELANO, BILL (Vocalist); ABC: Prominent Artists, Norby Walters; PM: Al & Art Greenberg.

DOUGLAS, ISAAC (Singer/ Vocal Group); BA: Herbert Mann—CBO.

DOUGLAS, JIMMY (Vocalist w/Group—5); Huron: BA: Nashville Int’l.

DOUGLAS, JOE (Vocalist); Monument, BA/PM: Tex Davis.

DOUGLAS & LONERO (Vocalist w/Instrumental Group—3); RCA: BA: Ron Gitman.

DOUGLAS, MIKE (Vocalist); BA: ABC.

DOUGLAS, TONY (Vocalist w/Instrumental Group—5); 20th Century; BA: Cbs Booking.

DOVELLS (Vocal Group—3); Polydor: BA: Banner Talent—Entertainment Artists, Wayne Jacobs, Jerry Fellow, RD II Ventures, Norby Walters; PM: Tommy Amato.

DOWNE, RONNIE (Vocalist w/Group; Mebedyland; BA: Interarts, Teddy Young; PM: Bill Goodwin; BA: Banner Talent.)

DOWNSHIELD (Vocal & Instrumental Group—7); Special Recl., CRT—Canada: BA: Concept 376; PM: SRO Prod rs in Canada.

DOWNING, AL (Vocalist); Chess; PM: DCA Mgmt.

DOWNINGS (Group—7); BA: Norby Walters; PM: DCA Mgmt.

DOyle, BOB, & THE BUDDHA CHICKPECKERS (Vocal & Instrumental Group—4); BA: Vicere Talent; PM: Vicere Talent.

DOZIER, LAMONT (Vocalist); Warner Bros.; BA: William Morris; PM: George Greil—Greil-Garris Mgmt.

DRake, CHRIS (Vocalist/Instrumentalist); Fantasy, PM: Steve Croby.

DRAKO, JANE (Vocalist); Now; PM: Howard A. Knight Jr.

DRAMATICS (Group—5); Mainstream; BA: Ben Crosby; ONL: PM: Hl Cmg.

DREIT'S, DENNIS, ELASTIC BAND (Instrumental Group—12); BA: PM: Kay Bohmer.

DREW, JOHN (Vocalist); Nabilco TSO.

DRIFTERS (Group—4); PM: Faye Treadwell—Treadwell Talent.

DRIVER, JAMES (Guitarist/Flutist); BA: Norby Walters; PM: Larry Hawkins—West Mgmt.

DRUSKY, ROY (Vocalist); Capitol; BA: Bill Goodwin.

DyerLANDERS (Vocal Group/Quality; BA: Laron Kinkel).

DUROIS, CLAUDE (Vocalist/Guitarist); Contact: Daley Daques.

DUCEY, CHRIS (Vocalist/Guitarist); BA: Worldwide Artists.

DUGAN, PETER, & HIS ORCH. (Group; w/Instrumental Group—12); BA: William Alexander.

Dudek, LEW (Vocalist/ Guitarist) Contact: Blue Street; PM: Emergence.

Dudes (Vocal Group & Instrumental Group—6); Capitol: BA: AM: PM: Fred Hollowell.

DUDLEY, DAVE (Vocalist); Artists, BA: Key Talent; PM: E Jimmy Key—Key Talent.

DUZIKA, URSULA (Vocalist), Arista, Columbia, BA: APA; PM: David Wilkes—Great Metropolitan Gramshouse.

DUGUAY, RAOUl (Vocalist); Capitol, BA: PM: Mario Landi.

DUKE & THE DRIVERS (Vocal & Instrumental Group—6); ABC: Gemini Artists, Lordly & Dame; PM: Peter Cass/Star-Cattle Mgs.

DUKE, GEORGE (Keyboards); BASF—MPS; BA: (ICM): PM: Herb Cohen.

Duke OF PADUCAH (Banjoist; Comedian); BA: Top Billing, Atlas Artist.

Dukes of DIXIELAND (Instrumental Group—6); Sandcastle: BA: APA, Magna Artists, Sutton Artists; PM: Shoup, Mordicai & Poppel.

DUNBAR, MIKE, & RICH CLARK (Vocal & Instrumental Duo); BA: Reunion Records.

DUNCAN, DIANA (Vocalist); BA: Gary Good.

DUNN, JOHNNY (Vocalist/Guitarist), Columbia; BA: PM: TERRY Cise—Full Circle.

DUNN, KEVIN (Vocalist w/ Vocal & Instrumental Group—5); BA: Gary Good.

DUNN, LUCY (Vocalist); PM: Lynn Kpel—International Talent.

DUNN, WAYNE (Vocalist w/ Vocal & Instrumental Group—5); BA: Gary Good.

DUNDIE, THOMAS, & HIS ORCH. (Group—5), Capitol: PM: E. Jimmy Key—Key Talent.

DUNDEE (Group—3); BA: Prominent Artists, Norby Walters; PM: Al & Art Greenberg.

Dundie, MIKE (Vocalist/Guitarist); BA: Banner Talent—Entertainment Artists, Wayne Jacobs, Jerry Fellow, RD II Ventures, Norby Walters; PM: Tommy Amato.

Dunnell, GARY (Vocalist w/ Group—5); Blue Note; BA: PM: Doug Monk.

Dunning, AL (Vocalist); BA: Buena Vista; PM: Lee Magid.

DUNITZ, RICHARD, (Vocalist) BA: William Morris; PM: Lee Farn-Ents.

DunLor, CARRIE (Vocalist); Capitol, BA: PM: Al & Art Greenberg.

DUNPHY, BILL (Vocalist); PM: Don Driggs—Andrew King.


DunsDILL, DIAMOND (Vocalist w/Group—5); Skylite Country; BA: Skylite Talent—PM: Dan Wachman.


DURAND, AL (Vocalist), Alfie; BA: Sound Syndicate; PM: Robert Flanagan.

Durgin, RON (Vocalist) BA: PM: Steve Plym—International Talent.


Dutton, PAUL (Vocalist) Capitol, BA: PM: Lee Farn-Ents.

Dusan, R (Vocalist) BA: PM: Lee Magid.


DUSSELDORF (Vocal & Instrumental Group—5); BA: Micron Astronomy; BA: PM: Steve Plym—International Talent.

DUSSOL, AL (Guitarist); BA: IC M: PM: Leslie Wynn—Theta Mgmt.

DyFRI, SID (Vocalist) Capitol; BA: PM: Lee Magid.


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(Continued on page 42)
FLORIDA BOYS (Vocal & Instrumental Group -5), Canaan; BA: Howard Rose; PM: Mike Belkin-Belkin Agency.

FLYING TIGER (Vocal Group -5), London; BA: PM: Frank Weller.

FOGGY, JOHN (Vocalist/Guitarist), Elektra; BA: Howard Rose; PM: Front Line.

FOSTER, JERRY, & THE FRESHMEN (Vocal & Instrumental Group -4); BA: Associated Booking.

FOSTER, JIMMY, & THE IMPOS (Vocalist w/ Vocal & Instrumental Group -7); BA: Larry Wilt.

FOSTER, RONNIE (Organist), Blue Note, Contact, Ronnie Foster.

FORTUNE, Sonny, Horizon; BA: Jack Whittemore; PM: DeDe Anthony-Bandana Ents.

FOSTER, JERRY (Vocalist) Capitol; BA: Larry Wilt.


FOSTER, JERRY, & THE FRESHMEN (Vocal & Instrumental Group -4); BA: Associated Booking.

FULL MOON CONSORT (Vocal & Instrumental Group -5); BA: PM: Michael Thomas.


FOTTEKIN, KINKY (Vocalist), ABC; BA: Agape Mgmt.; PM: Management Three.

FRIENDS (Vocal & Instrumental Group -4); BA: PM: Gary Van Zeeland.

FRIENDSHIP TRAIN (Vocal & Instrumental Group -5); BA: Trenda Artists.

FRIENDS LTD. (Vocal & Instrumental Group -5); BA: Charles T. Johnstone-Select Artists.

FRIENDS OF DISTINCTION (Vocal & Instrumental Group -5); BA: PM: Triangle Talent.

FLY BY NIGHT (Vocal & Instrumental Group -6); BA/PM: Elephant Bookings.

FLYING BURRITO BROTHERS (Vocal & Instrumental Group -5); BA: PM: Elephant Prodn. Inc.

FLYER (Vocal & Instrumental Group -5); BA/PM: Elephant Bookings.

FLYING TIGER (Vocal Group -5), London; BA: Frank Weller.

FLYNN, SALLY, see Clay Hart (Sally Flynn Show).

FOCUS (Vocal & Instrumental Group -4); Atco; BA: Leber-Kreis Inc.

FOGELBERG, DAN (Vocalist w/ Instrumental Group), Epic; BA: Howard Rose; PM: Michael Thomas.

FLYING TIGER (Vocal Group -5), London; BA: Frank Weller.

FREEMAN, BOBBY (Vocalist), Honey: BA: Aries Booking; PM: Ian Robertson-Gallant-Robertson.

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, JOHN ALLEN (Vocalist), Briarmeade: BA: Sea Cruise; PM: Ken Keene.

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, STAN (Pianist); BA: CAMI.

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, BOBBY (Vocalist), Honey: BA: Aries Booking; PM: Ian Robertson-Gallant-Robertson.

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, BOBBY (Vocalist), Honey: BA: Aries Booking; PM: Ian Robertson-Gallant-Robertson.

FREEMAN, GEORGE, GROUP (Instrumental Group -3).

FREEMAN, BOBBY (Vocalist), Honey: BA: Aries Booking; PM: Ian Robertson-Gallant-Robertson.

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FREEMAN, BOBBY (Vocalist), Honey: BA: Aries Booking; PM: Ian Robertson-Gallant-Robertson.
HAYWARD, JUSTIN, & JOHN LEDGE (Duo), Threshold.

HAYWOOD, LEON (Vocalist w/Vocal & Instrumental Group -5), 20th Century, BMG Artists, Paragon Agency, PM: King Jazz, Mgmt.

HAZZARD (Vocal & Instrumental Group -5), Gary Van yrz

HEABLIN, LARRY (Vocalist), Kajac, B.C. 4 Prod. Crews.


HEADHUNTERS (Vocal & Instrumental Group -5), Arista, BM: Jim Adams's Dad

HEARDERS INC., (Group -5), Capri, BM: Howard Scott—Inner City Trade

HEAT, ROY (Vocalist), Shannon, BM: William Morris, PM: Lee Savaggio

HEARNE, BILL & BONNIE (Vocal & Instrumental Group -5), BM: Michael, PM: Henry Stagg

HEART, CLAY/CAROLEE SHOW (Vocalist/Keyboardist), Ri- sing, BM: Atlas Artist

HEATH, WALTER, DONALD (Vocalist/Keyboardist), BM: Tel-Air, BM: Apogee Mgmt.

HEATWAVE (Vocal & Instrumental Group -5), BM: Lil Schmiedler—BGS

HEAVYWEIGHTS (Vocal & Instrumental Group -5), BM: Jerry Shapiro, BM: Entertainment Contacts

HELMAN'S ANGELS (Instrumental Group -5), BM: Albert Silver, BM: Canadian Artists

HENDERSOIM, BILL & THE SUNDOWNERS (Vocal & Instrumental Group -7), BM: Wayne Harris, BM: Capital Mgmt.

HENRY, ALFRED, JR (Vocalist/Keyboardist), BM: Jersey City, BM: C&I Artists

HERB & SPICE (Vocal & Instrumental Group -4), BM: Rochester Talent

HERCULOIDS (Vocal & Instrumental Group -12) BM: Gary Van yrz

HERD MAN'S HAREM (Vocal & Instrumental Group -4), BM: Banner Talent, BM: Sonoma Talent

HERO (Vocal & Instrumental Group -5), BM: Con Merten

HICKS, BONNIE (Vocalist), Show-Land, BM: Wayne P. Falbo—Showay Talent

HICKS, LONESOME DAN (Vocalist), BM: William Morris

HICKORY WIND (Group -5), Flying Fish, BM: Stone County

HICKORY, SHOW (Vocalist w/Vocal & Instrumental Group -4), BM: Abilis Artist

HICKS, ROBBY, FAMILY AFFAIR (Vocal & Instrumental Group -5), BM: American Artists

HICKS, ROBERT (Vocalist), BM: American Artists, BM: Saundra

HIER, JIMMY, & THE GENTRYS (Vocalist w/Instrumental Group -5), BM: Ronco Productions

HICKMAN, JOHNNY (Vocalist); PM: Entertainment Bureau.

HIDEOUT, BAND (Vocal & Instrumental Group -5), BM: Music Shopper PM, John Harris

HIDDER, DAVE (Vocalist), BM: Player Booking

HIGH COUNTRY -BLUE GRASS (Vocal & Instrumental Group -6), BM: Columbia Records

HIGH CLASS HUSTLE (Vocal Group w/Instrumentalist -7), BM: Continental Booking

HIGH SCHOOL FRIENDS (Vocalist w/Vocal & Instrumental Group -5), BM: Clara, BM: Inner City Trade

HIGHWAY FRIENDS (Vocal & Instrumental Group -3), BM: Webside Talent, BM: Sky Ty- son—Inner City Trade

HIGHWAY TWINS (Vocal Duo); PM: Joe De Angelis

HELM, BRIAN, SHOW (Vocalist w/Vocal & Instrumental Group -5), BM: ABC, BM: Apogee Mgmt.

HELM, BRIAN, SHOW (Vocalist w/Vocal & Instrumental Group -5), BM: BMG Artists

HELMSON, BOBBY, SHOW (Vocalist w/Vocal & Instrumental Group -5), BM: ABC, BM: Apogee Mgmt.

HELMSON, BOBBY, SHOW (Vocalist w/Vocal & Instrumental Group -5), BM: BMG Artists, BM: Apogee Mgmt.

HELMSON, BOBBY, SHOW (Vocalist w/Vocal & Instrumental Group -5), BM: BMG Artists

HELMSON, BOBBY, SHOW (Vocalist w/Vocal & Instrumental Group -5), BM: American Artists

HENDERSOIM, MIKE, BAND; PM: American Talent

HENDERSOIM, MIKE, BAND; PM: American Talent

HENDERSOIM, SKITCH (Orche. Leader), BM: APB

HENDLEY, JIM (Vocalist & Instrumental Group -5), BM: ABC, BM: Musical Artists

HENDRICKS, JON, BM: Jim Hendricks

HENEGHAN, SHEILA (Pianist), Atc/CTC, BM: Osceola Con- cern, BM: Ed Osceola

HENLEY, MARK (Vocalist/Guitarist), BM: Projects IV, BM: Keith Chadwick

HENNIG, JAC (Vocalist), BM: Banks Artists

HENDRY, CLARENCE "FROGMAN" (Vocalist/Lead Guitarist w/Group -4), BM: Bob Azor

HENSON, LINDA (Vocalist), BM: Cal-Sac Entertainment

HERBIG, GARY, JAZZ QUINTET (Instrumental Group -7), BM: Ray Brown

HERDING, RENEE (Vocalist); BM: Dahlman Arts

HERITAGE HALL JAZZ BAND (Vocal & Instrumental Group -7), BM: Wollard Alexander

HERITAGE, MARITA (Vocalist/Keyboardist/Flautist), BM: Norby Washington, BM: Wollard Mgmt

HERMAN'S HERTS (Vocal & Instrumental Group -4), BM: Banner Talent, BM: Sonoma Talent

HERON, WAYNE (Vocalist w/Vocal & Instrumental Group -5), BM: Com Merten

HICKS, NOLAN (Vocalist), BM: Stone County

HICKS, ROBBY, FAMILY AFFAIR (Vocal & Instrumental Group -5), BM: American Artists

HICKS, ROBERT (Vocalist), BM: American Artists, BM: Saundra

HICKMAN, JOHNNY (Vocalist); PM: Entertainment Bureau.

HIDEOUT, BAND (Vocal & Instrumental Group -5), BM: Music Shopper PM, John Harris

HIDDER, DAVE (Vocalist), BM: Player Booking

HIDDER, DAVE (Vocalist), BM: Player Booking

HICKMAN, JOHNNY (Vocalist); PM: Entertainment Bureau.

HIDEOUT, BAND (Vocal & Instrumental Group -5), BM: Music Shopper PM, John Harris

HIDDER, DAVE (Vocalist), BM: Player Booking

HICKMAN, JOHNNY (Vocalist); PM: Entertainment Bureau.

HIDEOUT, BAND (Vocal & Instrumental Group -5), BM: Music Shopper PM, John Harris

HIDDER, DAVE (Vocalist), BM: Player Booking

HICKMAN, JOHNNY (Vocalist); PM: Entertainment Bureau.
HOLMES, CLINT (Vocalist); BA: ICM.
HOLLYWOOD SWINGERS (Vocal & Instrumental Group -5), Bridges; BA: PM. Lawrence Rand.
HODGE, CATFISH (Vocalist/Guitarist/Pianist), 20th Century/Westbound; BA: New Era Folies.
HODGES, JAMES & SMITH (Group), 20th Century; BA: Jerry Patlow; PM: New Era Folies.
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HODGES, JAMES & SMITH (Group), 20th Century; BA: Jerry Patlow; PM: New Era Folies.
HODGES, JAMES & SMITH (Group), 20th Century; BA: Jerry Patlow; PM: New Era Folies.
JUDY T (Vocalist/Pianist), Everlovin', BA/PM Everlovin' Entertainment.

JUNGLE ROCK (Vocal & Instrumental Group—4), Sound Gams, BA, Hawthang, PM Roy T. Worman Jr.

JUNIE (Vocalist with Vocal & Instrumental Group—11), BA Moe Moog (Group, MN).

JUNIE LOU (Vocalist), Safian, BA, Roy Hall, PM Progress Talent.

JUSTICE (Vocal & Instrumental Group—4), BA Talent Attractions.

JUSTICE (Vocal & Instrumental Group—6), BA Aquarian Associates.

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K & C & THE SUNSHINE BAND (Vocal & Instrumental Group—7), TK, BA, ICM, PM, Sunshine Sound.

K B (Group—5), RIAA, BA III Ventures.

KABA (Vocal & Instrumental Group—4), BA/PM J. Michael Drumm.

KALB, DANNY (Vocalist/Guitarist), Supreme Artists

KALEIDOSCOPE (Vocal & Instrumental Group—5), TSD, BA, ICM, PM, Lloyd Dowdell.

KAMAL, TURAN-MIRZA (Guitarist); BA, Paul Lundberg, Elwood Emrick.

KANSAS (Group), Krisiner, BA ICM.

KANTOLOE ORCH. & CHORUS (Instrumental Group with Vocalists—24), Bud Pax, PM Marty Kugell & Al Altman—Kentos Productions.

KANTON, GAIL (Vocalist with Vocal & Instrumental Group—5), BA Reed Williams.

KANGE CITY (Vocal & Instrumental Group—5), BA Buffalo Action.

KASENETZ-KATZ SUPER ORCHESTRAL CIRKUS or ORCHESTRAL CIRKUS (Instrumental Group—6-10), Magna-Glide, BA, Jaco & Jones Productions, BA, T and J Productions.

KASHI, ALIZA (Vocalist), BA, William Morris.

KASMIR (Vocal & Instrumental Group—5), BA Aquarian Associates.

KATFISH (Vocal & Instrumental Group—5), Big Tree, BA, Prime Time, NM, Northwest Music International Harmony.

KAYE, GLORIA (Vocalist), RCA, Contact RCA Ltd.

KAY-GEES (Vocal Group with Vocal & Instrumental Group—8), Bang, BA, ICM, PM, Threshold Mgmt.

KAY, JAE JUDY (Vocalist), Film, BA, Americana Corp.

KAZ, ERC (Group—4), BA, RD III Ventures.

K-DOE, ERNIE (Vocalist), ISAN, PM, Sandy Entz.

KEARNEY, CHRISTOPHER (Vocalist), Capitol, BA, PM D. Dunkelman.

KEARNS, MICHAEL (Vocalist), BA, Franklyn Agency.

KEEGAN, SKY, BA, Cheovy Mgmt.

KEE THE PUPPET (Vocal & Instrumental Group—5), BA, PM Tony Cree.

KEEN, LARRY, & CO (Vocalist & Instrumental Duet), SKY, BA, Coffee House, PM Roy R. Moore.

KEEGELLY (Vocalist & Instrumental Group—5), BA, PM, McDermott & Gray.

KELLER, GRETA (Vocalist), Stanyan, PM Stanyan Concerts.

KELLER & WEBB (Vocalist Duet), Columbia, PM, BNB Associates.

KELLUM, MURRY (Vocalist), BA, Atlas Artists.

KELLY, JANN, & THE ELEVEN O'CLOCK NEWS (Vocal & Instrumental Group—4), BA, Aquarian Associates.

KELLY, JERRI (Vocalist with Vocal & Instrumental Group—4), PM, BA, Joe Taylor, PM, Jerry Kramer—Proter Enters.

KELLY, LITA (Vocalist/Guitarist), Koi, BA, Michael Loeb—Show (int. PM Creative Prod's).

KELLY, PAUL (Vocalist), Warner Bros., PM, Contact Warner Bros. in Cali.

KELLY, PAULA, & THE MODERNAIRES (Vocalist with Vocal & Instrumental Group—4), BA, Bacon Artists, PM Harry Wurtz.
LADD, CHERYL (vocalist), Capitol; P.M. N.D. Shankman -EAR.
LADY (vocalist & Instrumental Duos) -1; BM: Rom Gittman.
LADY (vocalist & Instrumental Group -3); BM: Alesia Sound.
LADY (vocalist & Instrumental Group -6); BM: Associated Talent.
LADY & THE GENTLEMEN (vocal group) -1; BM: Bob Halsan.
LA FLAMME, DAVID, BAND (vocalist w/ group) -1; BM: San Francisco Artists.
LANCE, LEO, & JOHN DANKWORTH (duo); RCA; BM: Re- gency Artists.
LANCE, FRANKIE (vocalist); BM: C.I.M.
LAMBE, CINDY (vocalist), Boyd; BM: P.M. Bobby Boyd.
LAMBERT, DAVID (vocalist & instrumental group -5); BM: Pillar Group.
LANCE, LU (vocalist); Warner Bros.; BM: Bill Goodwin.
LANCE ROMANCE (vocal instrumental group -6); BM: Rock & Roll Promos.
LANGER'S (vocal group -4); BM: Graydon & Assoc.
LANDAU, BINA (vocalist); BM: Cultural Talent; BM: Soma Glaser.
LANDERS, RICH (vocalist), Chart; BM: Sea Cruise; BM: Ken Keene.
LANDRUM, BILL, BAND (instrumental group -5); BM: A.I. Good.
LANE, ABBE (vocalist); BM: C.G.M.
LANE, MARIGIE (vocalist); BM: Driftwood; BM: Kodal & Bacoate.
LANE, ROBBIE, & THE DISCIPLES (vocal & instrumental group -5); BM: Quality; BM: Robtone Line.
LANG, PETER (vocalist & instrumental); BM: Schoon Prod'ns No. 7.
LANHAM, CURT (vocalist), Chisolm; BM: Jim Anderson / L. R. Sharp.
LANHAM'S (vocal & instrumental duo); BM: Julian Parm.
LANKFORD, TRUMAN (vocalist); BM: Sound City.
LARKIN, BILLY (vocalist), Bryan; BM: Lavender-Blake.
LAROSA, JULIUS (vocalist); BM: William Morris.
LARRY & MICHAELA (vocalist & instrumental duo); BM: George Carlson.
LASALLE, DENISE (vocalist); BM: William Morris.
LANHAM, CURT (vocalist); BM: Joye Agency.
LAST FLIGHT (vocal & instrumental group -8); BM: Rhythm & Blue.
LAST EXIT (vocal & instrumental group -5); BM: T.A.E.
LATIMER / LYTLE JAZZ COMBO with MITCHELL COVICK (vocal group -8); BM: Fania.
LATVIAN FOLK SINGERS (vocal group -8); BM: Artie Fink-Liner.
LAVOIE, HECTOR, & ORCH. (vocal group -4), Epic; BM: Jim Lewis -200th Century Mgmt.
LAW, BOB (vocalist & instrumental group -4); BM: RCA.
LAW, LONI (vocalist / keyboardist), Atlantic; BM: Charles Collins.
LAW, BILL (vocalist); BM: Variety Artists; BM: B&J.
LEAVES OF AUTUMN (vocal & instrumental group -6), Epic; BM: David Wilkes & Harry Zeller -Great Metropolitan Gramaphone.
LEAVES OF AUTUMN (vocal & instrumental group -6), Epic; BM: David Wilkes & Harry Zeller -Great Metropolitan Gramaphone.
LEAVES OF AUTUMN (vocal & instrumental group -6), Epic; BM: David Wilkes & Harry Zeller -Great Metropolitan Gramaphone.
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LEAVES OF AUTUMN (vocal & instrumental group -6), Epic; BM: David Wilkes & Harry Zeller -Great Metropolitan Gramaphone.
LIBERTY BELL (Vocal & Instrumental Group -6); BA. Concept Entertainment, Kings Entertainment; PM: Dick Hodges-Kings Entertainment.

LESLIE, ROBERT, & 20TH CENTURY (Vocalist/Guitarist w/Group); Group -5); PM: Seymour Heller.

LLEY, JIMMY, & COOSA RIVER BAND (Vocal & Instrumental Group -6); BA/PM: Jimmy Richards.

LEVY, "BOBBY" BRUCE (Vocalist). RCA; PM: Ed Rhine.

LEVY, JACOB (Vocalist/Pianist). RCA; PM: Dr. John.

LEVY, "BOBBY" (Vocalist). RCA; PM: Ed Rhine.

LEWIS, DON (Organist); BA: Howard King.

LEWIS, HUGH X. (Vocalist); BA; Lavender-Blake.

LEWIS, BOBBY, & GINNY (Duo); BA: Jimmy Richards.

LEWIS, BOBBY (Vocalist); BA: Banner Talent.

LEWIS, GARY, & THE PLAYBOYS (Vocalist w/Instrumental Group -6); BA: Hit Attractions, Joyce Agency, John Salvesto; PM: Robert Golden.

LEWIS, JOHN (Vocalist); Group -4); PM: Sunlight Attractions.

LEWIS, BOBBY (Vocalist). RCA; PM: Ed Rhine.

LEWIS, HARRY (Organist); Group -6); BA: Hit Attractions, Joyce Agency, John Salvato; PM: Peter Casper.

LEWIS, BOBBY (Vocalist). Vocal & Instrumental Group -4); PM: Sunny -Choo Choo.

LEWIS, ARTHUR (Group -5). GNP Crescendo: BA. Howard Scott-Inner City Trade.

LEWIS, MILAN (Vocalist). Vocal & Instrumental Group -5); BA: Warner Publishing.

LEWIS, JOHN (Vocalist); Group -4); BA: Country Talent; PM: Jack McCullum.


LEWIS, DON (Organist); Group -4); BA: Hit Attractions, Joyce Agency, John Salvato; PM: Robert Golden.

LEWILSON, WALTER (Vocalist/Pianist). Vocal & Instrumental Group -4); BA: Hit Attractions, Joyce Agency, John Salvato; PM: Larry Brahms.
McDANIELS, EUGENE (Vocalist); PM: Sidney A. Seiden

MCGRANIE, RONALD (Vocalist w/ Vocal & Instrumental)

MCLEOD, MARIAN (Vocalist), Monument; BA/PM: Tex McCoury, DEL, & THE DIXIE PALS (Vocalist w/ Group - Instrumental)

MCCLINTON, O.B. (Vocalist/Guitarist), Mercury: BA. William Morris; PM: Don Sears.


MACEY (Vocalist/Guitarist). RCA. BA: Entertainment Bureau, Redbeard Presents.

MCRAE, GEORGE (Vocalist), Tk. PM: James Crawford.

MCRAE, GWIN (Vocalist), Cat. PM: James Crawford.

MCRIE, RONALD (Vocalist w/ Vocal & Instrumental Group -4); Western News; Contact: Raymond Swee.

MCULY, PENNY, (Vocalist/Guitarist, Tk), PM: Dennis J. Knight Jr.

MCDOUGALL, RICK (Vocalist/Guitarist). Event; BA. Guardian Artists.

MCDOUGAL, JUDD (Vocalist); PM: Shelly Mann; BA: Artists Relations, Alliance.

MCDOUGAL, JIM (Vocalist). United Artists; PM. Daniel Goldberg-Swan


MCNAMARA, BILL (Vocalist). United Artists; PM. Daniel Goldberg-Swan

MCNEIL, ALBERT, JUBILEE SINGERS (16); BA: CAMI; PM. Tom Middleton.


MCNEIL, JULIETTE (Vocalist/Guitarist). BA: Artist Relations, Alliance.

MCNEIL, JAMES (Vocalist). BA: Billie Joel

MCNEIL, JAY (Vocalist). BA: Masterworks.

McNEIL, PAUL (Vocalist). BA: Billboard Campus Attractions.

MCNELL, JIM (Vocalist) BA: Group Affiliates.

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MCNELL, JIM (Vocalist) BA: Group Affiliates.

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CARMEN McRae

"She is now probably the finest jazz singer in the world ..."
Don Heckman, N.Y. Times

"She is the most moving, most profound woman singer of popular songs alive today. The lady is really the best there is ..." Jack Jabbie, Toronto Globe

"Carmen McRae's vocal technique, control and inventiveness are almost beyond superlatives." Luc, Daily Variety

"Vocalist Carmen McRae was simply fantastic. She now belongs in that category of giants who should be called by only a first name — such as Ella or Duke or Sarah or Frank ..." Will Leonard, Chicago Tribune

Contact: JACK RAEL C/O PATTACK INC., Billboard Beverly Boulevard
Los Angeles, California 90048
(213) 273-4070

February 21, 1976
WOULD LIKE TO THANK EVERYONE FOR MAKING 1975 OUR MOST SUCCESSFUL YEAR EVER

Wanted: 1976 and Beyond!

[Contact information]

[continued on page 56]
POOH, JANUARY (Vocalist); BA: World Disc/Phil Spector, PM: Stuart Goldman.
POOH, ROY (Vocalist). PM: Herb Alpert.
POOH, ROY, see Bob Gallion.
POOH, ROY, see Dick Biondo.
POUGH, BOBBY (Vocalist), PM: Al Johnson.
POUCHET, CLAIRE (Vocalist), PM: Ric Francis.
POUSTEE-DART BAND (Vocal & Instrumental Group -41); BA/PM: Mike Oliver.
POULOS, LEON (Vocalist), BA: Island: PM: Bill Sizemore.
POULOS, TONY (Vocalist), PM: CTA.
POULOS, TONY, see Bob Gallion.
POULOS, TONY, see Dick Biondo.
POULOS, TONY, see Leon Poulos.
POULOS, TONY, see Tony Poulos.
POULOS, TONY, see Leonard Poulos.
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POULOS, TONY, see Tony Poulos.
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POULOS, TONY, see Tony Poulos.
ROBERTS, AUSTIN (Vocalist). Private Stock, BA: ICMP, PM Thrupinence Ltd.


ROBERTS, GLenda (Vocalist); BA: Jim Wagner—American Mgmt, PM: Chuck Poss.

ROBERTS, HOLT, CHERYL (Vocalist, Guitarist). Barstow, PM: Peter Kopp-APB.


ROBERTS, PAT (Vocalist w/Vocal & Instrumental Group-5). ABC-Def; BA: William Morris; PM Jack Roberts.

ROBIN (Vocal & Instrumental Group-3). BA George Carlson.

ROBS, ANN (Vocalist). Albatross; PM: John Krichak-AMG.

ROBINSON, BETTY JEAN (Vocalist). 4-Star; BA: Century II; PM Joe Johnson.

ROBINSON, CHARLIE (Vocalist/Guitarist w/Group-4). Sycamore, Top-Talant; PM: Jesse Boote-Top Talant.

ROBINSON, REV. CHELPHUS (Vocalist). BA Herbert Moon II—QBC.


ROBINSON, GEORGE (Vocalist). BA Benjamin Artists; PM: Don R. Gomez-Madge Inc.

ROBINSON, JOHNNY (Vocalist/Guitarist w/Group-5). BA: Laven Foundation.

ROBINSON, JERRY (Vocalist w/Vocal & Instrumental Group-6). BA: PFA;

ROBINSON, RICK & COMPANY (Vocal Group-5). BA/PMD: On Stage.


ROBENS, ROBBY (Vocalist). BA Americana Corp.; PM: Steve Stebbins.

ROSTEE JUNCTION (Vocal & Instrumental Group-5). BA: Great American; PM: Don R. Gomez—Madge Inc.


RUFFIN, DAVID (Vocalist). Motown; BA: ABC.


RUGGIERO, ROBERT (Vocalist). BA: Ben Kaye.

RUGGIERO, SAM (Vocalist). BA/PM: Vahm Entertainment.

RUSSELL, CHARLIE (Vocalist). BA: Atlantic Artists.

RUSSELL, DAVE (Vocalist). BA: Private Stock.

RUSSELL, HEATHER (Vocalist). BA: Publicity Artists.

RUSSELL, HOWARD (Vocalist). BA: Universal Artists; PM: Tony Terrazzo.

RUSSELL, RUDY (Organist). Blue Moon; BA: A.handlers.

RUSSELL, RUDY (Vocalist). BA: Joe Wirt.

RUSH (Vocal & Instrumental Group-3). BA: Merck; PDC: PM: Roy C. Hammond.

RUSH, AUSTIN (Vocalist). Private Stock, BA: ICMP, PM: Thrupinence Ltd.

RUSH, BO (Vocalist/Instrumentalist w/Group-4). Portland, Contact: Raymond Sweeney.


RUSH, PAT (Vocalist w/Vocal & Instrumental Group-5). ABC-Def; BA: William Morris; PM Jack Roberts.

RUSH, ROY (Vocalist). BA: Red Dot Artists; PM: Tony Terrazzo.

RUSSELL, RUDY (Organist). Blue Moon; BA: A.handlers.

RUSH, DAVE (Vocalist). BA: Private Stock.

RUSH, HOWARD (Vocalist). BA: Universal Artists; PM: Tony Terrazzo.


RUGGIERO, ROBERT (Vocalist). BA: Ben Kaye.

RUSSELL, CHARLIE (Vocalist). BA: Atlantic Artists.

RUSSELL, DAVE (Vocalist). BA: Private Stock.

RUSSELL, HEATHER (Vocalist). BA: Publicity Artists.

RUSSELL, HOWARD (Vocalist). BA: Universal Artists; PM: Tony Terrazzo.

RUSSELL, RUDY (Organist). Blue Moon; BA: A.handlers.


RUSH (Vocal & Instrumental Group-3). BA: Maple Leaf Prodn in n Canada.

RUSH, ROY (Vocalist). BA: Red Dot Artists; PM: Tony Terrazzo.

RUSH, HOWARD (Vocalist). BA: Universal Artists; PM: Tony Terrazzo.

RUSSELL, RUDY (Organist). Blue Moon; BA: A.handlers.


RUSSELL, ROB (Vocalist/Guitarist w/Vocal & Instrumental Group-5). BA: Great American; PM: Don R. Gomez—Madge Inc.

RUSSE, JERRY (Vocalist). ABC-Dot; BA: Roger Talent. PM: Jack Ross.

ROSE, BIFF (Vocalist/Instrumentalist). BA: Contemporary Talent.

ROSE, EARL (Vocalist). BA: CAMI.


ROTH CHARLIE, Big Tree Prod ns.


ROSS, DIANA (Vocalist). ABC-Dot; BA: Roger Talent. PM: Jack Ross.

ROSE, BIFF (Vocalist/Instrumentalist). BA: Contemporary Talent.


ROSS, CHARLIE, Big Tree Prod ns.


ROSS, JERRY (Vocalist). ABC-Dot; BA: Roger Talent. PM: Jack Ross.
POPULAR ARTISTS

CONTINUED FROM PAGE 61

er, PM: Don Reddy—Country Talent. (Also see Donnie
Lee Beals.)

STARRY EYED & LAUGHING (Vocal & Instrumental Group—4), Columbia: BA: Magna Artists. PM: George
M. Weingart—All-Arts Presentations.

STARRING JANNI JERNOW (Vocal Group—5). PM: Sunshine Prod's.

STARSHIP (Vocal & Instrumental Group—5); BA: Buffalo
Albany Promotions.

STAR SPANGLED WASHBOARD (Group—3). Ashwood
House, BA: DMI, His Attractions. PM: William Ash-
town Productions.

STARSTRUCK (Vocal & Instrumental Group—4); BA: A
eye Entertainment. PM: Stan Kertzman—Ombrella Artists.

STARZ (Vocal & Instrumental Group—5); BA: Ultra 75; PM: Randee Ramdeen—Productions of Talent.

STARKWOOD (Vocal & Instrumental Group): PM: Manage-
tment Three.

STAR TROOPER (Group—5); BA: Ultra 75; PM: Randee
Ramsten—Productions of Talent.

STERLING ANDERSON (Vocalist/Guitarist). RCA: BA: R.C.
Kroff—A&M Talent; PM: Mike J. O'Donnell.

STEVENS, LAURIE (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEVENS, MARC (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEWART, ROD (Vocalist). Warner Bros.: BA: ATI.


STEWART, ROSS (Vocalist). ABC: BA: QBC.

STEWART, SUGAR (Vocalist). BA: Palace Records.

STEWART, THOMAS (Vocalist). BA: Ultra 75; PM: Randee
Ramsten—Productions of Talent.

STEWART, WILLIAM (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency; PM: Ted Lichtman.

STEWART, WILLIAM (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEVENS, LINDA (Vocalist). PM: United Talent; PM: Mike
Taylor; PM. Bob Bean.

STEVENSON, LINDA (Vocalist). BA: Aquarian Artists.

STEVENSON, LAWRENCE (Vocalist). PM: Don Redanz—Country Talent. (Also see Donnie
Lee Beals.)

STEVENS, KERRY (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEVENS, WILIAM (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEVENS, RON (Vocalist). ABC: BA: QBC.

STEWART, KEVIN (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEVENS, RON (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEWART, RON (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEWART, ROSS (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency;

STEWART, ROSS (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEVEN, BILL (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEVENS, RONALD (Vocalist). ABC: BA: QBC.

STEWART, KIM (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEWART, STEPHEN (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEWART, SUGAR (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEWART, THOMAS (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.

STEWART, WILLIAM (Vocalist). BA: Elektra. PM: Andrew
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Hallmark Agency.

STEWART, WILLIAM (Vocalist). BA: Elektra. PM: Andrew
Hallmark Agency.
WASHINGTON, GROVER, JR. (Saxophonist & Vocalist); BA: Banner Talent. 1st Attractions. Contact: Peter Paul.


WATKINS, SHORTY (Vocalist). Pylyder. PM: Buddy Bue.


WATSON, DOC (Vocalist/Guitarist). Capitol. PM: Russ Reeder.

WATSON, JOHNNY "GUITAR" (Vocalist/Guitarist w/Group -7). Fantasy. BA: Rodgers Agency. PM: Kessler-Grauer Mgmt.

WATSON, MERLE ( discographer) United Artists. PM: Manuel Greenhill.

WATT, JOHN (Saxophonist). Triscuit, Serenus. BA: PM: Laurel Dann.

WAVES (Vocal & Instrumental Group -5). BA: George Carlin.


WAYNE, NANCY (Vocalist). 20th Century. BA: Mike Humphrey.

WAYNE, RON & COUNTRY KOOKIN (Group -4). BA: Americaana Corp.


WEBB, JAY LEE (Vocalist). BA: Al Gold.


WEBSTER, MAX (Vocalist). ABC. PM: Norman Epstein.

WEBER, FRED (Vocalist/Guitarist w/Group -5). Briarmeade; BA- Sea Cruise; PM: Ken Carlson.

WEBER, MARY (Vocalist). ABC. PM: B R Bear.


WEBBER, LAWRENCE, JR. (Saxophonist). Warner Bros. BA: PM: Buddy Hite.

WEICHEL, ARLENE (Vocalist). ABC. PM: B R Bear.

WEIDEMAN, JANE (Vocalist). Jn. PM: Terry Cline-Full Circle.

WEIGEL, TIM (Flutist w/Instrumental Group -5). BA: Music Shoppe. PM: D J Welch.

WELLER, FRANK (Vocalist). ABC. PM: Mike J Lott.

WELLER, FRANCIS (Vocalist). ABC. PM: Terry Cline—Full Circle.

WELLS, ARLENE (Vocalist). ABC. PM: Sam J Lott.

WELLS, RON, & KOUNTRY KOOKIN (Group -4). BA: Music Shoppe. PM: Sam J Lott.

WELLS, BILL (Vocalist). ABC. PM: Sam J Lott.

WELLS, RON, & KOUNTRY KOOKIN (Group -4). BA: Music Shoppe. PM: Sam J Lott.


WEISSBERG, TIM (Flutist w/Instrumental Group -5). BA: Music Shoppe. PM: D J Welch.

WEISSBERG, TIM (Flutist w/Instrumental Group -5). BA: Music Shoppe. PM: D J Welch.

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WEISSBERG, TIM (Flutist w/Instrumental Group -5). BA: Music Shoppe. PM: D J Welch.

WEISSBERG, TIM (Flutist w/Instrumental Group -5). BA: Music Shoppe. PM: D J Welch.


WELCH, RALOU (Vocalist). BA: ICM.


WELK, TANYA (Vocalist). BA: PM: Larry Leone.

WELLS, ARLENE (Vocalist). ABC. PM: Sam J Lott.

WELLER, FRANK (Vocalist). ABC. PM: Mike J Lott.

WELLER, FRANK (Vocalist). ABC. PM: Mike J Lott.

WELLER, FRANK (Vocalist). ABC. PM: Mike J Lott.

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WELLS, ARLENE (Vocalist). ABC. PM: Sam J Lott.
WHITE, TONY JOE (Vocalist), MGM; BA: William Morris; WHITE RAVEN, see Doctor Bop.

WHITE, LENNY (Drummer), Nemperor; BA- ICM: PM: Leslie White.

WHITE, JOSH, JR. (Vocalist); BA: Gary Lazar, Yorktown Talent.

WHITE, IKE (Vocalist), Far Out; PM Steve Gold-Far Out.

WHITE, BUCK, & THE DOWN HOME FOLKS (Group-5), PM: Atlromatic Artists.

WHITE, ANTHONY (Vocalist/Organist/Pianist w/Vocal & Instrumental Group-5), PM: Curtis Wilkinson.

WHISKEY BAY (Vocal & Instrumental Group-4), Tamm; PM: Steve Best.

WHIPPLE, STERLING (Vocalist). RCA: PM- Cliff Williams.

WHEELER, KAREN (Vocalist), RCA; BA United Talent.

WHEELER, CLARENCE, & ENFORCERS (Vocalist w/Instrumental Group-6), PM: Jerry Patlow.

WE TOO (Vocal & Instrumental Duo), Fretone: BA; Ted Cunningham.

WEST, SPEEDY, see Jimmy Bryant/Speedy West.

WEST SIDE MADRIGALISTS (Vocal Group-5): BA/PM.

WEST, DOTTIE (Vocalist w/Group-6), RCA: BA; Jerry Patlow.

WEST, LESLIE (Vocalist), ABC-Dunhill; BA/PM: American Talent.

WEST, DOTTIE (Vocalist/Pianist), Bally; PM: Maurice Williams.

WEST, CANTEEN (Vocalist), PM: Morrison/Biggs Mgmt.

WEST, LOLA (Vocalist), Capitol; PM: Curt consideration.

WEST, LESLIE (Vocalist), ABC-Dot; BA: Jim Halsey.

WILSON, BERNICE (Vocalist), Capitol; Bally.

WILSON FAMILY (Vocal Group-4), Darya: BA; Jerry Patlow.

WILSON, TEDDY (Pianist), Bally; Richard Fulton.

WIND, JOHNNY (Vocalist w/Vocal & Instrumental Group-4), PM: Steve Paul-Organic Music.

WINTER, PAUL, CONSORT (Vocal & Instrumental Group-5); BA: Torrence Assassins.

WIRELESS (Vocal & Instrumental Group-5); BA: Music Shoppe; PM: Star System.

WITZ, MARC (Vocalist), Tom Cat: PM Dennis M. Bond—Eddie Best.

WISE, CHUBBY (Fiddler); Hallmark Agency; PM R. B. Best.

WISHBONE ASH (Vocal & Instrumental Group-4); MCA: ICM; PM Tom Pat.

WITHERSPOON, JIMMY (Vocalist), Capitol; BA: Worldwide Artists; PM: Steve Gold—Far Out.

WITS END (Group-5); BA: Continental Booking; PM: Don Jensen.

WIZARD OF THE WING (Vocalist), Capitol; BMG; PM: Joe Lodato.

WOLFE, CARL (Saxophonist), Capitol; PM: Alphonse Johns—Alphonse Johns Organization.

WORLD'S GREATEST JAZZ BAND (Vocal & Instrumental Group-4), PM: John Doe-Grass Mgmt.

WORLDWIDE FAMOUS JAZZ AND POP BAND (Vocal & Instrumental Group-5), BA; Jerry Patlow.

WRIGHT, JOHNNY (Pianist/Guitarist), MCA; BA: Jerry Patlow.

WRIGHT, WILLIE (Vocalist), Capitol; PM: Joe Lodato.

WRIGHT, BETTY (Vocalist), Capitol; BA: Allman Brothers Band.

WRIGHT, BERT (Vocalist), Capitol; PM: MCA Entertainment.

WRIGHT, BILL (Vocalist), Capitol; BA: J. Henry—Allan Greenspan.

WRIGHT, BOBBY (Vocalist), ABC, see Kitty Wells Country Classics Show.

WRIGHT, TEDDY (Vocalist), Capitol; PM: Richard Fulton.

WIND (Vocalist & Instrumental Group-4); BA: Jack Fisher.

WINDSONG (Vocal & Instrumental Group-5); PM: Grayson.

WINDY CITY (Vocal & Instrumental Group); PM: Carl Davis.

WINFIELD (Vocal & Instrumental Group-6); BA: Ayaye Entertainment.

WINSTED, WENDY (Vocalist); Sandee Froster.


WINTER, PAUL, CONSORT (Vocal & Instrumental Group-5); BA: Torrence Assassins.

WIRELESS (Vocal & Instrumental Group-5); BA: Music Shoppe; PM: Star System.

WITZ, MARC (Vocalist), Tom Cat: PM Dennis M. Bond—Eddie Best.

WISE, CHUBBY (Fiddler); Hallmark Agency; PM: R. B. Best.

WISHBONE ASH (Vocal & Instrumental Group-4); MCA: ICM; PM Tom Pat.

WITHERSPOON, JIMMY (Vocalist), Capitol; BA: Worldwide Artists; PM: Steve Gold—Far Out.

WITS END (Group-5); BA: Continental Booking; PM: Don Jensen.

WIZARD OF THE WING (Vocalist), Capitol; BMG; PM: Joe Lodato.

WOLFE, CARL (Saxophonist), Capitol; PM: Alphonse Johns—Alphonse Johns Organization.

WORLD'S GREATEST JAZZ BAND (Vocal & Instrumental Group-4), PM: John Doe-Grass Mgmt.

WORLDWIDE FAMOUS JAZZ AND POP BAND (Vocal & Instrumental Group-5), BA; Jerry Patlow.

WRIGHT, JOHNNY (Pianist/Guitarist), MCA; BA: Jerry Patlow.

WRIGHT, BILL (Vocalist), Capitol; BA: Allman Brothers Band.

WRIGHT, BERT (Vocalist), Capitol; BA: Allman Brothers Band.

WRIGHT, TEDDY (Vocalist), Capitol; PM: Richard Fulton.

WIND (Vocalist & Instrumental Group-4); BA: Jack Fisher.

WINDSONG (Vocal & Instrumental Group-5); PM: Grayson.

WINDY CITY (Vocal & Instrumental Group); PM: Carl Davis.

WINFIELD (Vocal & Instrumental Group-6); BA: Ayaye Entertainment.

WINSTED, WENDY (Vocalist); Sandee Froster.


WINTER, PAUL, CONSORT (Vocal & Instrumental Group-5); BA: Torrence Assassins.

WIRELESS (Vocal & Instrumental Group-5); BA: Music Shoppe; PM: Star System.

WITZ, MARC (Vocalist), Tom Cat: PM Dennis M. Bond—Eddie Best.

WISE, CHUBBY (Fiddler); Hallmark Agency; PM: R. B. Best.

WISHBONE ASH (Vocal & Instrumental Group-4); MCA: ICM; PM Tom Pat.

WITHERSPOON, JIMMY (Vocalist), Capitol; BA: Worldwide Artists; PM: Steve Gold—Far Out.

WITS END (Group-5); BA: Continental Booking; PM: Don Jensen.

WIZARD OF THE WING (Vocalist), Capitol; BMG; PM: Joe Lodato.

WOLFE, CARL (Saxophonist), Capitol; PM: Alphonse Johns—Alphonse Johns Organization.

WORLD'S GREATEST JAZZ BAND (Vocal & Instrumental Group-4), PM: John Doe-Grass Mgmt.

WORLDWIDE FAMOUS JAZZ AND POP BAND (Vocal & Instrumental Group-5), BA; Jerry Patlow.

WRIGHT, JOHNNY (Pianist/Guitarist), MCA; BA: Jerry Patlow.

WRIGHT, BILL (Vocalist), Capitol; BA: Allman Brothers Band.

WRIGHT, BERT (Vocalist), Capitol; BA: Allman Brothers Band.

WRIGHT, TEDDY (Vocalist), Capitol; PM: Richard Fulton.

WIND (Vocalist & Instrumental Group-4); BA: Jack Fisher.

WINDSONG (Vocal & Instrumental Group-5); PM: Grayson.

WINDY CITY (Vocal & Instrumental Group); PM: Carl Davis.

WINFIELD (Vocal & Instrumental Group-6); BA: Ayaye Entertainment.

WINSTED, WENDY (Vocalist); Sandee Froster.


WINTER, PAUL, CONSORT (Vocal & Instrumental Group-5); BA: Torrence Assassins.

WIRELESS (Vocal & Instrumental Group-5); BA: Music Shoppe; PM: Star System.
MEMBERSHIP SERVICES—ASSOCIATES

Campus Contacts—through the NEC Directory published annually and updated throughout the year (lists more than 4,000 buyers).

Assistance—with problems related to collegiate programming through the NEC National Office and NEC Leadership, including the Associate Member Advisory Committee.

Media Exposure—through Student Activities PROGRAMMING magazine eight times a year.

National Exposure—to more than 500 college and university campuses through the NEC National Convention next year expected to attract up to 3,000 persons.

Regional Exposure—through Fall and Spring Regional Conferences expected to attract more than 5,000 persons during 1976-77. Talent Showcase—national and regional showcases for emerging groups.

Film and Video Exposure—national and regional film screenings for product newsworthy to the collegiate market.

Educational Opportunities—sessions at the national convention and regional meetings as well as multiple workshops.

Professional Development—participating on the Associate Member Advisory Committee, Unit and Regional Steering Committees, NEC National Program Committees, etc.

UPCOMING DATES

1976 Pre-Convention Workshops—February 24 & 25

Minority Programming Professional Development Promotion


Washington, D.C.

1976 Spring Conferences Wisconsin—April 2

Illiana—April 9-11

1976 Summer Workshops Advanced Programming—June 13-18

Travel—June 13-16

Outdoor Recreation—June 14-20

Wilderness Experience—August 18-21

Film Programming—June 13-18

1977 National Convention—February 16-20, 1977

San Antonio, TX
ARMS, FRANKIE; BA: Gilbert Miller; PM: Elliott Kalcheim.

SAMPLES, JUNIOR, Skylite; BA: Doug Wayne-Skylite

SALES, SOUPY; BA: Counterpoint/Concerts.

SALES, FREDDIE; BA: Gilbert Miller.

SAM, MORT; BA: APB, Lordly & Dame, Roy Radio.

TAYLOR, RIP; BA: J. Carter Gibson; PM: Leonard J. Grant.


STONE, STEWIE; BA: ICM.

SHORE, SAMMY; BA: William Morris.

SHERMAN, DON; PM: William Lueb.

SHAW, BOB; BA/PM: Lordly & Dame.

SHAW, MANUEL, DANCE CO. (6-9); BA: Arts Cartel.

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

ALENIKOFF, FRANCES, DANCE THEATER CO. (1-5); BA: Tornay.

AFRO-AMERICAN DANCE ENSEMBLE, see Arthur Hall.

ALPHEUS BALLET (21); BA: M. J. Pinn.

AMERICAN BALLET THEATRE (60); BA: Hurok Concerts

AMERICAN CHAMBER BALLET (15); BA: PM/ Karikoo Lifier.

AMERICAN FOLK BALLET; BA: Almea Entertainment

AMERICA'S SECOND CENTURY DANCERS; BA: Tornay Mgmt., Reuben Mack.

ARMY JERRY, TAP DANCE CO.: BA: Directional Concepts.

AROUND JONES; TAP DANCE (w/ 12 Musicians); BA: Musical Concepts.

ATHEM, TAP DANCE (w/ 12 Musicians); BA: Raymond Everett.

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

ATLANTA CONTEMPORARY DANCE CO. (4-7); BA/PM: Susan F. Hunter.

ATTELL, ANTOINETTE (Dancer w/ Musician); BA: Syd Becker-Kennedy Lecture Bureau in Calif.; PM: Doyle Fowler—Browner Agencies.

BALLET ARTS CO. & BALLET ARTS INTIME; BA: Ballet Arts Associates & "The Inner Circle." BA: Shaw Concerts.

BALLET INI; see Ballet Asiatico de Caborca.

BALLET JUNIOR, see Ballet Arts Intime.

BALLET JUNIOR, see Ballet Steeplechase.

BALLET OF THE 20THT CENTURY, see Maurice Bejart.

BALLET REPETTO CO.; BA: Tommy Mottam, Reuben Mack.

BALLET SOUTH REPETTO CO. (11); BA: Ted Cun-

BALLERIA, see Paula Mottam.

BALLETS TROCKADERO DE MONTE CARLO, LES (10-

BARNES, JIMMY, DANCING MOTHER -DAUGHTER DUO; BA: Show-

BARBER, FRANK, DANCE THEATRE (10); BA: Lesley Boeck.

BARRET, DON, DANCE THEATRE (10-14); BA: Don Barret.

BARRAJANOS, DANNY (20 Dancers w/Conga Drummer); BA: Joffe & Morro.

BAYANIHAN PHILIPPINE DANCE CO. (49); BA: CAMI.

BELL, FRED; BA: PM: Monte Kay.

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

BETHEL, PEPSI, AUTHENTIC JAZZ DANCE THEATER; BA: Bethel Pepsi.

BETHUNE, ZINA, & CO.; BA: Zina Bethune.

BLOOMER, BEVERLY, DANCE CO. (3 Musicians); BA: Robert M. Gewald.

BONNEFOUS, JEAN -PIERRE, see Patricia McBride.

BOSéo, ROBERT, DANCE CO. (4 Musicians); BA: Blew Right.

BOSSO, JEROME, BALLET ENSamble; BA: Hurok Concerts.

BOURNE, JESSICA, THEATRE OF THE SOUTH; BA: Jessica Bourne.

BROWN, CLAUDE, DANCE CO. (10 Musicians); BA: Robert M. Gewald.


BURLINGTON BALLET CO.; BA: Burlington Ballet.

BUTLER, JIMMY, TAP DANCE; BA: Syd Becker-Kennedy Lecture Bureau in Calif.; PM: Doyle Fowler—Browner Agencies.

CAMPS, JAY, DANCE CO. (10 Musicians); BA: Robert M. Gewald.

CAMPUS DANCE THEATRE COMPANY; BA: Dan Greaves.
HYPNOTISTS & MENTALISTS

ADRIENNE (Mentalist). PM: Julian Portman
AMAZING KROWN (Mentalist). Kwan
BARON. EDWIN L. (Hypnotist). BA. ABA. M. C. Johnson
BURGESS, RUS. BA / AP
HURKOS, Peter (Psychic). BA Jack Sidney—DM Producs. Inc.
JORDAN, PHIL (Psychic). BA/PM: Sylvia Saxby
KELMAR, RAL (Mentalist). BA/PM: M. Kelmar Prod. Inc. Mary Shane—Lady Tampa
KOLISCH, JOHN (Hypnotist/Mentalist). BA Associated Talent. Jordan Tampa. PM: Associated Talent
KRESKIN (Mentalist). BA/PM: Richard Fulton. Lynn & Pam. PM: Lou Reda
LORAYNE, HARRY. BA / AP
MAPES, JAMES (Hypnotist/Mentalist). BA Master Talent. MARKOFF, David (Memory Act). BA/PM: Lester Prods. Inc.
MCDONALD, DAVID (Mentalist). BA Patricia Kurland—Pamela Parrot
MR. FINGERS, see Iry Weiner
MR. G. (Hypnotist) BA Entertainment Unlimited
OLAGAN (Hypnotist). BA/PM Douglas Assoecs
PYLE, JACK (Mentalist). BA/PM Program Prod'xs
RICHARDSON, JUDITH (Mentalist). BA/PM Showcase Assoecs
ROCCO, FRANK (Mentalist). BA/PM: Showcase Assoecs
ROMAN, PAUL & EVE (Mentalist). BA/PM: Douglas Assoecs
SHARP, GEORGE & JOYCE (Hypnotists/Mentalists). BA/PM: Advance Entertainment. BA/PM: Contemporary Dance Concepts
SPOORTHL. DR. MATTHEW A. (Hypnotist). BA/PM: Exclusive Sound
VANDER MEIDE (Hypnotist). BA/PM: Vander Meide Assoecs
VIN. SAN. BA / AP
WERTHEIM, FRANK (Hypnotist). BA/PM: Samuel B. Waterboy
WEINER, IRV ("MR. Fingers"). (Mentalist). BA/PM: The Great Video Tape

MAGICIANS

ADAMS, JACK as "Merlin," BA. Lester Prod'xs
AMAZING KELMAR (Escape Artists). BA/PM: Kielar Prod'rs
AMAZING RANDI. BA 1. Showcase Assoecs. 2. Randi Assoecs
BLACKSTONE, HARRY JR. (Mentalist). BA/PM: Blackstone Magic
BOWEN. BILL. (Mentalist). BA/PM: Bowen Assoecs
BLANEY, WALTER. BA. PM Show Stoppers
BROWN. BOB & COMPANY. BA. Bette Kaye
COPPERFIELD, DAVID DON. BA/PM: Walter & Dame
CULLITON'S. (Mentalist). BA/PM: "Houdini Mystery Show." BA: Lucky World
CUMMINGS, WILL. BA/PM Associate. PM: Robert Papworth—Programm Assoecs
DACI. STEVE. BA/PM: APB
DEREK. BA: Entex Talent
DR. LOVECRAFT'S MAGICAL MEDICINE SHOW. BA: San Francisco Artists
GADZIOLA. JOSEF. BA: Cultural Talent. PM: Soma Glaser
GARBANZO. GREAT. BA/PM: Michael D. Speiker
GENIE DEE. PM Bill Cooper—Richard Bernstein
HENNING. DOUG. BA/PM: "Houdini Mystery Show." BA: Patrick Culliton
JAY. RICKY. BA/PM: Creative Corps
KELMAR. BA/PM: Amazing Kelmar
KRAMER & CO. (3). BA/PM: Master Talent. PM: Al Curtis
LEWIN, NICHOLAS. BA: Julian Portman
MAGISTICS (3). BA: Contemporary Forum
MANLEY. CLAIRE (Majic Clown). BA/PM: Cultural Talent. PM: Soma Glaser
MANKIN. M. (Escape Artist). BA/PM: Mariani-Ross
MENDOZA. AMAZING. BA/PM: Bythum Ltd
MERRIN. "Merlin," see Jack Adkins
MR. ELECTRIC. BA: Spectacular Prod'xs
MR. FINGERS. "Mr. Fingers." see Iry Weiner
PENN. DAMON. BA/PM: William Johnson
PUNCH THE MAGIC CLOWN. BA/PM: Mariani-Ross
RANDI. BA: Amazing Randi
ROMAN. PAUL. & EVE. BA/PM: Douglas Assoecs
RUSSELL. STEPHEN. BA: George Carlson
SANDS, GEORGE. BA/PM: Lester Prods. Inc.
SOMACH, TOM. PM: Denny Somach
TEMPLE. PHIL. & CO. (6). BA/PM: Bette Kaye
WEINER. IRV ("MR. FINGERS"). BA/PM: Showcase Assoecs. PM: Iry Weiner

MIMES

ARTERBERRY, TRENT. BA: Jim Dixon—Boston Mime Theatre
ATTELL. ANTOINETTE. BA: Toad the Mime
ATWELL. MICHAEL. BA: Pocket Mime Theatre
BENTLEY. KATE. BA: Pocket Mime Theatre
BERGER. KEITH. BA: Torrance Assoecs
BYLAND. PIERRE. ("Le Concert"). BA: Arthur Shafman
CELEBATION MIMETHEATRE. BA: Frances Schram
CHAPIN. HANK. BA: Suzucare Circus
CHINESE OPERA Pantomime Excerpts. BA/PM: Cultural Talent. PM: Soma Glaser
"Concert, Le”, see Pierre Byland
DANIEL. T. BA: Contemporary Forum. PM: Bruce W. Heagstedt
DIMITRI. BA: SRO Prod’xs in USA. BA/PM: Bette Kaye—SHO Prod’xs in USA

GOLASER. LOTTE. PANTOMIME CIRCUS (6 B Mimes w/ Panell). BA: Wadsworth
GRANDO. MICHAEL. BA: Podium Mgmt. PM: Milton Levy
GREAT BARBANZO. BA/PM: Michael D. Arens
HAKOSHIMA. YASS. PANTOMIME THEATRE. BA/PM: Karuku Miley
HENNESSY. MICHAEL. MINE & MUSIC THEATRE. BA/PM: "Mr. Mime" (2 Musicians). BA: SRO Prod’xs in USA. BA/PM: Bette Kaye—SHO Prod’xs in USA
HENRY. MICHAEL. BA: Frances Schram
HOLLE. BERT. & SOFIE WIBAX MIME THEATRE. BA: Georgia Smith
KAMIN. DAN. & CO. BA: "Silent Comedy. . . Live!" BA: PM Har Repro Inc.
MARCEL. MARCEL. BA: CAMI
MARTIN. KENYON. BA: APB
MASK & MINE THEATRE (2). BA: PM: Matthews—Napali
MELEDO. DON. BA/PM: Paul Berger—Select Ent. Programs
MIME EXPERIMENT (4). BA: Mime Experiment
M. GENU. BA: Cultural Talent. PM: Soma Glaser
M. MOORE. JIM. BA: Hudson Street Mime
MORSE. RICHARD. MIME THEATRE (2). BA/PM: Allan Lokes
MUMMENSCHANZ. (2). BA: Arthur Shafman
MUSICAL MIME. BA/PM: Radin Assoecs
POCKET MIME THEATRE FOR CHILDREN. BA: Pocket Mime Theatre
POCKET MINE THEATRE INC. (3). BA: Pocket Mime Theatre
PRADLE. SIME TROUPE. BA: Ray Bowman
REBECCA. BA: Contemporary Forum
RUTH. POPPY. BA: "The Davis Avenue," BA: SRO Prod’xs in USA.
SERRAND & BERLAUX; BA Program Prod'ns. BM. Pur- ton Goldenstein.
SHAPIRO, RICHMOND; MIMÉ THEATRE (15, Mimes & Mimicry)-BM. Rappapp; Jack Sidney.
"Silent Comedy... Live!"; see Dan Kamin.
SUITEC CIRCUS with HANK CHAPIN; BM Management in the Arts.
TOREY, J. B. Rocket Mime Theatre.
WARREN, HOWARD; BM Showcase Assocs.
WENZEL, MARK; BM/PM Paul Beress-Selecte Ent's.
WIBAUX, SOPHIE; see Bert Houle

--- Special Attractions ---

ABRAVEVIC (Yugoslav Dancers, Singer, Musicians & Ac- tresses)-60, BM World Wide Theatre, BM Acroama.
ADRIAN FASHIONS RETROSPECTIVE,; BM Showcase Assocs.
AFRICAN MUSIC & DANCE ENSEMBLE (10 Dancers w/ 9 Instrumentalists or 4 vocals & b/8 Instrumentalists)-BM. Dhuil House.
AH AHK PERFORMING ARTS of KOREA (Vocals, In- strumentalists & dancers)-BM. Palau.
ALAN in "A Tribute to Elvis" (Vocals)-BM, Theater Group.-BM. ICA. BM Chet Atkins.
AMERICAN BICENTENNIAL Attractions; BM Showcase Assocs.
AMERICAN INDIAN DANCE POW WOW & Circuits; BM, Thinwings.
AMERICAN--1776,"; see Lee Erwin.
AMERICAN Time Capsule II" featuring KENNY ROGERS & THE FIRST EDITION's "Calico" (Multi-Media)-BM, John Paterson-University Design.
ARGENTINIAN DANCERS & SINGERS (10) BM Cultural Talent. PM. Sioma Glaser.
ARGUAMON, One woman woman--BM. Lordly & Dame.
BAGPIPE BAND & DANCERS (Group-19) BM Showcase Assocs.
BAILEY, JIM (Illusionist); BM Gemini Artists; PM. Ken Moses.
BART, BIL MARIONETTE THEATRE; PM, Bob Brown.
BAYER, MARIONETTE THEATRE; BM Walter Gould-Century Arts.
BAKER, HOBART (Puppeteer); BM LBF.
BALLET AUX COLLIER, see Jules Falkenstein.
BARONESS BOBO (Female Impersonator), Laff; BM American.
"Barnes, Dick, ORIGINAL OLDIES REVUE (One-man Doo Doo Doo Doo Show) BM. Master Talent.
"Boston Tea Party" (Musical Revue); BM, Lordly & Dame.
CAPERS, VIRGINIA, in "Where the Rainbow Ends" BM. Charles Strickland.--Classic Attractions.
CARLOS THE MAN WITH THE MASK (Puppets & Marionettes)-BM Rappapp; Macross.
"Carnival Caribe" with TRINIDAD CALYPSO SINGERS, VIRGIN ISLAND STEEL BAND & HAITIAN VOODOO BALLET; BM, Thinwings. BM World Wide Theatre. BM-Indi- wnters.
CHINESE ACROBATs OF TAIWAN; BM CAMI.
CHINESE DRAGON ENSEMBLE; BM. Cultural Talent. PM. Sioma Glaser.
"Circa 1890" (Vocal Group w/ Instrumentalist)-5 BM. Donald Westwood.
CIRCUS VARGAS; BM. Topeka Mite.
COLOMBIAN OR BRITISH SOLDIERS; BM Showcase Assocs.
CROATIAN-JUGOSLAV ENSEMBLE (20) BM Cultural Tal- ent. PM. Sioma Glaser.
DANCin' MACHINE (Group-8) BM. Kukla, Fran & Ollie.
DAN, MARK; see "Billboard Campus Attractions".
ECHINOCARDIO CONJUNCTIVA (Dancing & Singers), BM Cultural Talent. PM. Sioma Glaser.
ERWIN, LEE, with "America--1776" (Organist w/ Silent Film)--BM. Charles Strickland.--Classic Attractions.
"Evening with the Shadow" (Radio Play Co.-3) BM. Lordly & Dame.
"Fantasy" (Multi-Media); BM John Balas--University Design.
Festival of Demencia" with DR. DEMENTO. ROTO ROOTER GOODTIME CHRISTMAS & BAND PE- TALERS; BM. Creative Corp.
"First Gilbert & Sullivan Quartette (Vocalists & Ac- tion); BM BM. Lordly & Dame.
FLORESCU PROF. RADU, see "Jim Searce of Dracula"--BM Joy Balas--University Design.
"Flying Squirrel" see "American Indian Program" BM. Adair Prod
FOX, VIRGIL, in "Heavy Organ"-B.--20th Century Fox" BM. Torrence Associates.
GERLACH, JUMPIN' JOE (Stunt Diver), BM Jerry Parlow.
GILBERT & SULLIVAN & LA CARTe (Vocal Group w/ Instrumentalists)-BM. Alan Laffos.
GILBERT & SULLIVAN TIMES FIVE (Vocal Group w/ Instrumentalists)-BM. Donald Westwood.
GIOSEFFI, DANIÉLA (Belly Dancer) BM. New Feminists.
GOLDEN STATE CLOGGERS (10) BM Jeff O'Connor.
"Grand Magic Circus of Paris" BM. Kauczuk Hil- lyer.
"Great Ted Macc Tool Talent SEARCH & CAMPUS MI- JINX" BM. Creative Corp.
HATIAN VOODOO BALLET, see "Carnival Caribe."-BM Virgil Fox.
"Carnival Caribe." BM Virgil Fox.
HODY DOODY REVIVAL; BM, Busco Bob Smith.
INDIAN THUNDERBIRDS (8) BM. Cultural Talent. PM. Sioma Glaser.
IN SEARCH OF DRACULA". BM McNally, Prof. Raymond, see ' In Search of Dracula.' BM.
INTERNATIONAL TOURNEE OF ANIMATION (Animated Films). Contact Film Warning.
INTERNATIONAL WATER FOLLIES; BM/PM. George Blackwell.
ISRAELI CHAIDIC SINGERS & DANCERS; BM Cultural Talent. PM. Sioma Glaser.
"It's the Wizard" (Puppet Act.-3) BM. Apollo Entertain- ment.
JARRE, MAURICE, "Vivante World of..." BM. (Vocalization of Academy Award Winning Songs w/ Narrator) BM. International Entertainment.
KANE, KRIS (Mobile Disco DJ); BM. Tulumet Music.
KELLY, EMETT, JR. CIRCUS; BM Lydia Davis-Leonard Green. PM. Leonard Green.
KOMAR (Hindu Fakir). BM APB.
KUKLA, FRAN & OLLIE, see Bur Tiltstrom.
Kaji's, DURINOS, OBA KOSO- YORUBA FOLK-MUSI- CAL BM. Mel Howard.
LEWIS, SHARI (Puppeteer); BM ICM.
LHAMO FOLK OPERA OF TIBET; BM Kauczuk Hil- lyer.
LIBERTY ASSEMBLY DANCERS, CHORUS, MUSI- CANS; BM, Irwin Parnes, World Wide Theatre. BM Ir- win Parnes.
LIMBO SLOVAK FOLK ENSEMBLE; BM Cultural Talent. PM. Sioma Glaser.
"Mobile Change: Toward the Year 2001," see Henry Pat- low.
"Monster Revue" (4) BM Showcase Assocs.
"Manny Savoyard's INC. play Gilbert & Sullivan (Vocal Group)--10-15 BM. Donald Westwood.
MAZOWIŠE POLISH SONG & DANCE CO.; BM. Hurk Concerts.
Mckethan, DR. RAYMOND. & DANCE CO. (Lecture, Musical & Dance Show); Contact Dr. Raymond McKethan.
McNALLY, PROF. RAYMOND, see "In Search of Dracula" BM. Culture Talent. PM. Sioma Glaser.
"Mr. Prime Rib"; Contact Free Spirit.
McKETHAN, DR. RAYMOND, & DANCE CO. (Lecture, Musical Artists); PM. Sioma Glaser.
"Musical Improvisational Revue-5" BM Showcase Assocs.
"Musical Improvisation Revue" BM. Donald Westwood.
"Musical Improvisation Revue" BM. Donald Westwood.
NEILDES INTERNATIONAL MARIONETTE THEATRE; BM Lordly & Dame.
"Nineteenth Century Fox" BM. Virgil Fox.
UP WITH PEOPLE (13-100 Vocalists & 8-12 Instrumentalists w/ 19-30 Dancers) BM. Steven W Woods--Up With People. Richmond Fulton.
"Carnival Caribe." BM Showcase Assocs.
"Vividante World of..." BM. (Vocalization of Academy Award Winning Songs w/ Narrator) BM. International Entertainment.
"Mobile Change: Toward the Year 2001," see Henry Pat- low.
"Monster Revue" (4) BM Showcase Assocs.
"National Marionette Theatre" BM. Lordly & Dame.
"New Ice Age" (Portable Ice Show)--7 BM. Jim Lawrence- Amusement Ent.
"Oba Koso, Duro Laido's Yoruba Folk-Musik" BM. Duro Laido.
O'CONNOR, JEREMY & JANICE (Square Dance Callers); Contact Dr. Raymond McKethan.
"Open House" BM Showcase Assocs.
"Partenon Greek Dancers, Singers & Musi- cians" BM. Mel Howard; PM. Irwin Parnes.
"Parthenon Greek Dancers, Singers & Musi- cians" BM. Mel Howard; PM. Irwin Parnes.
"20th Century Fox," see Virgil Fox.
"Return With Us Now to Those Thrilling Days of Yester- year" (Multi-Media); BM PM John Balas--University Design.
RIGBY, CATHY (Gynatist) BM. Lordly & Dame.
ROD, DANNY, see "Salute to Jimmy Durante."
ROGERS, KENN, see "The condition of Calico," see "American Time Capsule II"--BM. Camelot Music.
"Rolling Stone Revue" BM. Gennius Arts.
"Rocky & His Friends" BM Showcase Assocs.
"Salute to Charlie Chaplin" BM Showcase Assocs.
"Salute to Jimmy Durante" starring DANNY RIO (14); BM Amusement Ent.
SALZBURG MARIENOTTIE THEATRE BM. Sheldon Soffer. BM. All Arts Presentations.
"Shelby STRING WORKSHOPS by William J. STARR BM. Sheldon Soffer.
"Swedish HUFF N PUFF CLUB" (20) BM. Cultural Talent. PM. Sioma Glaser.
"Suzy, SHICHI, TEA TALENT EDUCATION TOUR. BM. Cultural Talent. PM. Sioma Glaser.
SOUTHBOUND STRINGS; BM. William J. STARR BM. Sheldon Soffer.
SWEEDISH VASA-TJARRAN GROUP (10) BM Cultural British BM. Sioma Glaser.
SYNTHESISTES (Multi-Media); BM PM Lordly & Dame.
"Carnival Caribe." BM Showcase Assocs.
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