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### Publisher

Hal B. Cook, New York Office

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2160 Patterson St., Cincinnati, O. 45214  
Fulfillment Manager ..... Joseph Pace

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Levante 1783, Buenos Aires

BILLBOARD, Vol. 77, No. 13, March 27, 1965.  
Published weekly, 2160 Patterson St., Cincinnati, Ohio 45214. Price one year U.S.A. and Canada, \$15. Second-Class Postage paid at Cincinnati, Ohio, and additional mailing offices. ©1965 Billboard Publishing Company, 2160 Patterson St., Cincinnati, Ohio 45214.

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# THE COLLEGE CAMPUS

## *Record Marketplace, Talent Proving Ground*

By AARON STERNFIELD

As a showcase for recording talent, as a marketplace for phonograph records, as a proving ground for new talent, and as a guardian of America's musical heritage, the college campuses are big league all the way.

The nation's 5,000,000 collegians, enrolled in more than 2,000 institutions of higher education, form an elite that will be guiding the country's destinies for the remainder of the century. What they like and what they reject, has an impact that reaches far beyond their ivied surroundings.

Billboard's second annual Music on Campus edition is an attempt to assess these tastes in terms of the music and phonograph record industries.

Not every college is covered, nor is every artist playing the college circuit mentioned editorially, but the representative sampling—covering 1,800 students and 37 colleges and universities—should serve as a guide to the college market.

The statistical information developed in this issue came about as the result of labors by Billboard's Market Research Division. And in terms of the record industry, much of this information is impressive.

Collegians bought about 18,000,000 albums and 6,000,000 singles last year. A little more than half of the nation's undergraduates have their own phonographs at school.

The old-line record shop is still their main source of supply. About two-thirds of all student record buyers get their records off campus, and regular record shops account for 76.6 per cent of these off-campus purchases.

Musical tastes of collegians run the gamut. About 17 per cent each list

pop vocalists and pop instrumentalists as their favorites, while another 16 per cent are folk fans. Rock and roll music is preferred by slightly more than 14 per cent of the student population, slightly more than either classical or jazz (13 per cent each). Country music rates tops with 7.5 per cent of the students.

Few collegians are purely jazz, folk or country buffs. Most of them like many kinds of music, and the wide diversity of artists playing the college circuit reflects these tastes. It's not unusual for a college to book the Hungarian String Quartet one week, the Kingston Trio the following week, and Dave Brubeck the week after. And it's not unusual for the same group of collegians to pack the field-house for all three acts.

A year ago folk music dominated the college concert scene. It's probably just as popular among collegians today, but the booking base has been expanded to include more pop acts. As a result, what now appears on the college concert stage is a lot closer to the tastes of the general public.

It's difficult to log listening habits, but according to the Market Research Division, collegians average nearly 22 hours a week listening to records—on radio, phonographs and dances that program exclusively from records. This amounts to more than a third of their leisure time.

And students are record collectors. The average phonograph-owning undergraduate has a library of 61 singles and 36 albums.

This is a seeming contradiction. Collegians last year bought three times as many albums as they did singles. However, most of the record buffs

began collecting singles when they were in high school and didn't begin buying albums until they entered college. Hence, the singles represent a residue of high school collections, while the albums represent purchases made while at college.

A few weeks ago, a dozen collegians from as many institutions gathered in Billboard's offices to meet with the editorial staff and air their views of the record business.

The students, representing colleges in every section of the country, displayed an amazing knowledge of pop music, and more amazing still, had a smattering of record business economics.

Most of them agreed that while college radio stations have good listenership for special events, most students get their music from the local radio stations.

They also pointed out that record clubs are being taken for a ride by many collegians who will enroll a former or nonexistent student in the club, collect his records, then let the club whistle for its money.

But nobody has suggested that all collegians are paragons of virtue.

In the main though, the undergraduate community is an informed and responsible segment of the record-buying public—and a segment which is growing in strength.

They're young men and women whose musical preferences are being shaped right now. They will soon represent that articulate and well-heeled portion of the population that will determine the future of the record industry. Each year the industry is becoming more and more aware of this fact. And that's as it should be.

THE COLLEGE MARKET HAS BEEN OUR SPECIALTY SINCE 1946

# *wa* **Willard Alexander, Inc.**

Artists Management

NEW YORK

CHICAGO

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April 4-7, ASSOCIATION OF COLLEGE UNIONS.**

**We Will Be Glad To See You And Talk With You  
About Your Requirements For 1965-1966.**

# A Partial Listing Of Some Of The Great Performers We Are Privileged To Represent

Alphabetically Listed

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WARREN COVINGTON & HIS ORCHESTRA  
LES AND LARRY ELGART ORCHESTRA  
DIRECTED BY LARRY ELGART  
THE FABULOUS JIMMY DORSEY ORCHESTRA  
DIRECTED BY LEE CASTLE  
WOODY HERMAN & HIS ORCHESTRA  
HARRY JAMES & HIS ORCHESTRA  
RALPH MALTERIE & HIS ORCHESTRA  
THE BILLY MAY ORCHESTRA  
STARRING FRANKIE LESTER  
THE WORLD FAMOUS GLENN MILLER ORCHESTRA  
DIRECTED BY RAY MCKINLEY  
BUDDY MORROW & HIS FAMOUS "NIGHT TRAIN"  
ORCHESTRA  
PETER PALMER, HIS ORCHESTRA & VOICES  
TONY PASTOR & HIS ORCHESTRA  
PEREZ PRADO & HIS ORCHESTRA  
LLOYD PRICE & HIS ORCHESTRA  
MAX ROACH, HIS ORCHESTRA & CHORUS  
TITO RODRIGUEZ & HIS ORCHESTRA  
DOC SEVERINSEN & HIS NBC ORCHESTRA  
CLAUDE THORNHILL & HIS ORCHESTRA  
KAI WINDING & HIS ORCHESTRA  
SI ZENTNER & HIS ORCHESTRA

## ORCHESTRAS—RHYTHM & BLUES— ROCK 'N' ROLL

EARL BOSTIC & HIS ORCHESTRA  
THE CHARTBUSTERS  
LITTLE WILLIE & THE HAND JIVES  
THE MARVELLES  
MUCKEY & SYLVIA  
THE NEW BREED  
THE PLAYMATES  
THE RIVIERAS  
THE VICEROYS  
THE WARNER BROTHERS

## JAZZ GROUPS

SIL. AUSTIN TRIO  
KARL BOXER TRIO  
CY COLEMAN TRIO  
EDDIE CONDON ALL STARS  
ART FARMER-JIM HALL QUARTET  
BUD FREEMAN ALL STARS  
BOBBY HACKETT ALL STARS  
LENNY HAMBRIO QUARTET  
EDDIE HEYWOOD TRIO  
ILLINOIS JACQUET QUARTET  
THE JAZZ CRUSADERS  
BILLY MAXTED & HIS MANHATTAN JAZZ BAND  
JUNIOR MANCE TRIO  
MAX ROACH QUARTET

LUCKY THOMPSON QUARTET  
THE TUNE TIMERS  
NOBLE WATTS TRIO  
KAI WINDING OCTET

## FOLK SINGERS & FOLK GROUPS

AMERICAN HOOTENANNY FESTIVAL  
BARBARA DANE  
REV. GARY DAVIS  
JACK ELLIOT  
FLATT & SCRUGGS & THE FOGGY MOUNTAIN BOYS  
THE FREE WHEELERS  
JESSIE FULLER  
THE HUNTERS  
THE JUST FOUR  
JIM KWESKIN & THE JUG BAND  
MANBROOK FOUR  
JOAN MEYERS  
THE MOON SHINERS  
JACKIE WASHINGTON  
JOSH WHITE  
JOSH WHITE JR.  
BEVERLY WRIGHT  
MIKE SEEGER & THE NEW LOST CITY  
RAMBLERS

## VOCALISTS & VOCAL GROUPS

JO ANN CAMPBELL  
THELMA CARPENTER  
ADA CAVALLO  
JUNE CHRISTY  
"BIG" AL DOWNING  
BOB EBERLY  
THE FENDERMEN  
THE FOUR ACES  
ARETHA FRANKLIN  
JOHNNY GREENWOOD  
JOHNNY GREER  
CONNIE HAINES  
ROY HAMILTON  
ANN HATHAWAY  
THE INK SPOTS  
JOHNNY KAYE  
ABBEY LINCOLN  
JOHNNIE NASH  
BOBBE NORRIS  
JIMMY RUSHING  
HARRY SIMEONE CHORALE

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ROBERT COLE TRIO  
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449 so. beverly drive, beverly hills, calif./crestview 3-4322

**wa** willard alexander inc.  
artists management

# THE SHOW MUST GO ON

The first rule in playing a college date is one that old troupers have been harping on for generations: **THE SHOW MUST GO ON.**

You can't expect student impresarios to organize concerts as smoothly as the professionals, so if the arrangements aren't letter perfect, bear with it.

That's the attitude of Mort Lewis, manager of the Brothers Four, a top college concert act for the past four years.

For example, each Brothers Four contract with the school has a rider which calls for two identical mikes, super-trouser arc spotlights and private dressing rooms for the act.

The rider more often than not is honored in the breach. As long as Lewis feels that the sponsoring organization has made an attempt to fulfill its obligation, or if he feels that the obligation was not met through inexperience, the Brothers Four play the date. The act has never refused to go on.

At one concert, the sponsoring group failed to provide a mike. An

eleventh-hour flurry of activity resulted in one being produced, and the show did go on.

Trying to get a ticket manifest from a student official sometimes can be a problem. The student isn't sure how many tickets have been sold, and the bookkeeping is done in a highly unprofessional manner. Lewis is patient in such situations, realizing that the student is an amateur trying to do his best. Such patience would rarely be exhibited with a club owner.

The Brothers Four played their first college date in 1960 at Colby College, Waterville, Me., just about the same time they broke with their first album.

Since then, college dates have accounted for the bulk of the act's personal appearance revenue, and, in the opinion of Lewis, have been a major factor in album sales.

Before the group plays a date, Lewis mails a how-to-do-it brochure to the college, with instructions on promotion, publicity and staging.

The brochure, entitled "How to Make Your Brothers Four Concert a

Success," outlines each step to be taken by the sponsoring group.

The sponsor is told he will get 100 large posters and is warned not to leave them in the trunk of his car. He is instructed to go to a local print shop and have the date, place and time of the concert printed on, together with the ticket prices.

He is advised to display these posters in record stores, fraternity houses and school cafeterias.

A minimum of 1,000 handbills are also sent. The printing instructions are the same as on the posters.

The sponsor is also provided with the name and address of the Columbia Record distributor. He is asked to get the distributor's co-operation in placing newspaper advertisements and getting promotional material in record shops. Passes are provided for disk jockeys who mention the concert on the air, and promotion records are available for juke boxes on or near the campus.

(continued on page 14)

Use with your every college in your forthcoming Brothers Four Concert. The easiest way to achieve total success is by following the simple steps outlined below.

**POSTERS**

- You will receive 100 large posters free from the Brothers Four. Don't leave them unprinted up in the trunk of your car. Mail them to your sponsor.
- Take these posters immediately to your local print shop and have printed in the various sized sizes on the poster for the following information: Date of Concert—Where Held—Time—Local Price.
- Get these posters displayed in the campus cafeteria, campus record store, fraternity houses, school buildings, and other suitable places.

**HANDBILLS**

- You will receive a minimum of 1,000 free handbills. These are one of the most powerful tools in your arsenal.
- Take them to your local printer and have the same information printed on them as you did on the posters.
- Distribute these handbills in the campus cafeteria, campus record store, fraternity houses and high schools too.

**COLUMBIA RECORD DISTRIBUTORS**

- Your local Columbia Record Distributor's name and address is listed on the back of the handbills.


**RADIO**

- Be sure to contact him for assistance in getting into record and promotional material displayed in record stores.
- Give him a copy of this brochure to give to the DJ's who mention the concert on the air.
- Send the Brothers Four mail and send your promotion records to be placed in juke boxes at and near the campus.


**PUBLICITY**

- The full receipt, list, several sets of publicity kits containing 1-1/2" x 3" photos, biographical material and feature stories by professional writers.
- Kits should be sent to the entertainment editors of the school paper, neighboring school papers and local newspapers. Always try to send different sets to each of the above.
- Attempt to make and distribute, preferably at the time of the concert, a "Brothers Four" button or pin badge with the help of your school and the local Columbia Record Distributor.

**ADVERTISING**



**PUBLICITY KIT**



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**PUBICITY KIT**

**BROTHERS FOUR**

This is the inside of the "How to Make Your Brothers Four Concert a Success" brochure which is mailed to collegiate sponsoring organizations. The brochure is a detailed manual which outlines which steps the sponsor must take to promote the concert and what are his obligations with regard to sound and lighting.

# STAN GETZ TRENDSETTER

## YESTERDAY, TODAY...TOMORROW

In jazz, the only constant is change. Styles change, trends live and die; artists rise and fall from favor with mercurial swiftness. Occasionally, however, a giant comes along who breaks all the rules and creates his own special status, above constant change yet alive and growing. An artist esteemed by his fellow artists and yet apart from them by virtue of the security of his talent, his strength, his inventiveness and his craftsmanship.

Such a man is Stan Getz.

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Critics and fellow musicians and the listening public have applauded his music as "good" music, and good for music.

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Ask the man who helps set the trends that mold America's musical taste. Verve is proud to present Stan Getz and the many facets of his genius. As an artist, he is constantly in search of new avenues of expression — and he finds them everywhere...



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the majestic lyricism of original works for full orchestra



the intimacy and swing of small group jazz

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William Morris' college concert board of strategy consists of, left to right, Larry Spellman, Wally Amos, Jay Jacobs, Barry Weitz, Sol Shapiro, Jerry Brandt, Nat Kalcheim, Steve Leber, Klaus Kollmar and John Quinn.



## *WM Sets Sights on College Market*

The William Morris Agency, world's largest booker of talent, is launching a two-pronged assault on the college market. One prong is through the Pop Music division, which works mainly with student talent buyers, and the other through the Concert and Special Attraction division, which deals with college officials.

College concert artists can logically be divided into two groups. The pop group—which covers folk, jazz, country, r&b and big bands—is generally booked by student organizations and supported by gate receipts. The concert group—which covers symphony orchestra, chamber music, classical soloists and vocalists and dramatic artists—is generally booked by an arm of the college administration. These artists are generally paid through university funds, with the admissions covered by the student activities fees.

William Morris takes dead aim at both markets by sending regular direct mail pieces to hundreds of colleges, by having its field men visit every major campus in the nation at least once a year, and by attending regularly the national and regional meetings

of college unions and student organizations.

Each year, William Morris plays host at annual New York luncheons to the International Association of Concert Managers and the Association of College and University Managers, with WM top personnel and artists attending the luncheons. The attraction program for the academic year is presented at these luncheons.

Klaus Kolmar, who heads the Concert and Special Attractions Division, emphasized the importance of on-campus meetings with officials of student groups, alumni organizations and college officials.

Jerry Brandt, who heads the Pop Music division, explained that "rap-

port with college people who control the entertainment budgets is a day-to-day operation requiring constant coordination. We attend the national and regional meetings of the college unions and student organizations with regularity to get the pulse of the marketplace first-hand. This year we intend to step up our campus programs even more."

Concert artists booked to colleges by William Morris include Leon Bibb, Rolf Bjoerling, Maurice Chevalier, Ferrante and Teicher, Joyce Grenfell, Burgess Meredith, Jane Morgan, Carlos Montoya, Smothers Brothers, Fred Waring and the Pennsylvanians, and Earl Wrightson and Lois Hunt. Also the Ames Brothers, Pearl

Bailey, Dorothy Collins, Bill Cosby, Vic Damone, the Dillards, Phil Ford and Mimi Hines, John Gary, George Gobel, Ivy League Trio, Lettermen, Brenda Lee, Raun McKinnon, Della Reese, Bobby Rydell, Neil Sedaka, Connie Stevens, Kirby Stone Four, Johnny Tillotson, Jackie Vernon, Bobby Vinton, Adam Wade, Joe Williams, the Womenfolk and the Yachtsmen.

And the Beach Boys, Gracie Fields, Kingsmen, Gene Pitney, Wayne Newton, Chad Stewart and Jeremy Clyde, Leslie Uggams, Skitch Henderson, Stanley Holloway, Caterina Valente, Sammy Davis, Julius LaRosa, Kay Starr, Carmel Quinn, Erroll Garner, the Strolling Players.



***With Carol Channing at the IACM luncheon in New York are left to right, Harold Jordan, director of the Student Union at Indiana University and IACM president; Klaus Kolmar, head of the WM Concert and Special Attractions Division, and Nat Lefkowitz, WM senior executive officer.***

***John C. Carlisle, right, program manager of the University of Nebraska, goes over the artist roster with Dick Eisenstein, WM's Midwest representative.***



## "There's more money on college campuses than there is in Las Vegas"

BY AARON STERNFIELD

THAT'S the opinion of Gerald W. Purcell, whose personal management firm handles Al Hirt and Gale Garnett.

Purcell points out that while Las Vegas pays the top money in show business, it costs \$15,000 to put a show together, and the act must perform twice daily.

College one-nighters bring in nearly as much and cost a lot less to stage. In terms of net profit, nothing beats college dates, according to Purcell.

Hirt, who plays about 100 college dates a year, generally gets a \$4,000-\$5,000 guarantee against 60 per cent of the gross. If the date looks like a strong one, Purcell will gamble with no guarantee against 75 per cent of the gross. Tickets are usually scaled to a \$4.50-\$5 top.

Purcell, encouraged by the record of Hirt on campus, this year launched Gale Garnett on the college circuit and next year plans to make a college performer of Ethel Ennis. Bookings are handled through Associated Booking Corporation.

Artists are promoted by special mailings to 250 colleges. The mailings contain reproductions of reviews, biographical material about the artists and their record label identifications.

When a concert is booked, Purcell sends the college radio station albums of the artist and biographies for the college disk jockeys.

While lighting and sound equipment generally present no problem on college dates, Purcell is careful to spell out these requirements in a rider to the contract. He also checks with the college a couple of weeks before the date to make sure the lighting and sound requirements have been met.

This precaution avoids incidents like the recent one at Clarkson College of Technology, Potsdam, N. Y., where a Smothers Brothers concert was cancelled by Kragen/Carroll, Inc., because of failure on the part of the college to meet lighting requirements.

Purcell began sending artists on college dates in 1961 when he managed the Clancy Brothers and Tommy Makem. He discovered that the collegians were more interested in the artists than the production and he

learned he could stage performances in colleges at a much lesser cost than in night clubs.

Not all the revenue comes from gate receipts. Albums are sold at most concerts, and when Hirt plays, three books of his sheet music, selling for \$1, \$1.95 and \$2, are sold at the ticket offices. Also, two trumpet models—one selling for \$150 and the other for \$350—are sold to college musicians. Purcell's cut is 15 per cent of the gross.

Purcell also makes arrangements for Hirt to sell autographed album copies at department stores either before or after the college date. After Hirt played Tulane University, he sold 700 autographed albums in a New Orleans department store. He also sold 600 albums each in Madison, Wis., and in Atlanta.

According to Purcell, concertgoers are album buyers, and retail store sales of the artist playing a college concert generally go up at concert time. Purcell helps the process along by displaying posters plugging the concert in store windows.

He also makes albums available to local promotion men to be used in deejay contests before concert time and goes co-op with dealers and distributors on local newspaper advertisements.



AL HIRT received the Billboard Favorite Solo Jazz Instrumentalist of Campus Award for 1964 from Gil Faggen, Billboard radio editor.

The sponsor is advised to invite the program directors and disk jockeys of local stations to the concert and to tell the jockeys that the Brothers Four will provide tapes identifications of their station's call letters.

Three different sizes of ad mats are provided for school and local newspapers. The sponsor is advised to buy time on the most powerful local station if the budget permits.

Publicity kits containing 8-by-10-inch glossies, biographical material and feature stories are provided for distribution to the school paper, neighboring school papers and local newspapers. The sponsor is advised to send different releases to each medium.

The sponsor is also advised to work out promotions, contests and tie-ins by giving free concert tickets and working with local radio stations and the Columbia Records distributor.

Special attention is given to sound and lighting. The sponsor is requested to rent equipment if the school lacks the proper sound system. Requirements are two identical omni-directional mikes and a small hand mike for off-stage use.

Lighting requirements include footlights, overheads with red, white and blue gels, a super-trouser spotlight and a communication set-up between the rear spot operator and the electrician backstage.

A diagram of stage setting is provided in the brochure, and the sponsoring organization is asked to provide an emcee for introductions.

Sponsors are cautioned to keep records of how many tickets have been printed and how many have been sold.

Working closely with Lewis on the program are Sal Forlenza and Dick Gasser of Columbia and the label's regional and local promotion men.

Of course, the requirements aren't always met. Often the act will find itself with a locker room for a dressing room, with students popping in and out unannounced.

But Lewis feels that it's all part of the game, and that if you want to play the college circuit, you don't complain.

He also feels that there is an intercollegiate "ghostly communications system." If an act is well received on one campus, neighboring campuses hear about it in short order, and if there are any unpleasantities they hear about that too.

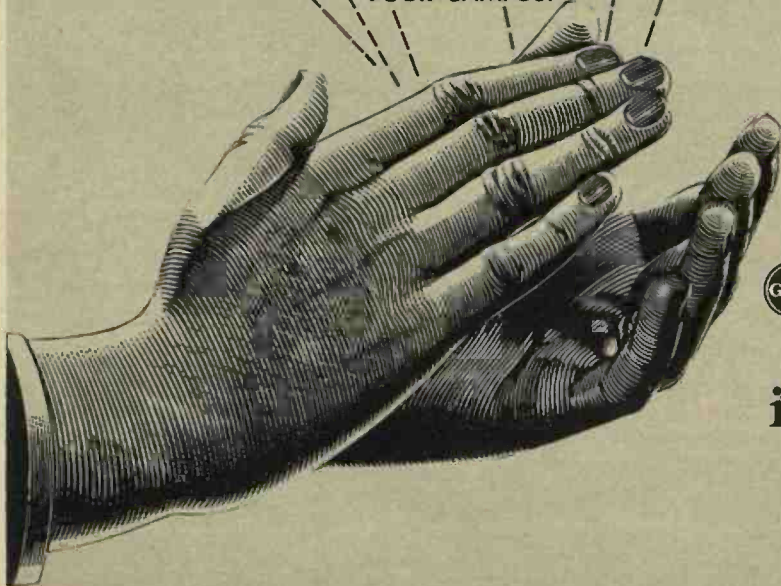
So Lewis doesn't split hairs. When the Brothers Four are booked, they play no matter what the conditions are. Come what may, the show does go on.

*The first and foremost talent agencies  
in the concert field—with a division  
conceived for the express purpose  
of "SERVING" the needs of the  
college campuses of America*



## **concert division**

**HAD A HAND IN  
BRINGING TALENT  
YOU'VE ENJOYED TO  
YOUR CAMPUS!**



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9025 Wilshire Blvd.  
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CR 3-2400



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Offers Free

RAM'S 25 years of musical experience includes worldwide fame and recognition as a composer:

Only You—The Great Pretender—I'm Sorry—Remember When—Twilight Time—I'll Be Home for Christmas—You'll Never Know—Adorable.

His songs were recorded by: Sinatra, Crosby, Ella Fitzgerald, Johnny Mathis, Mario Lanza, Mahalia Jackson, Brenda Lee, Jonie James, The McGuire Sisters, etc.

AS AN ARRANGER: Duke Ellington, Count Basie, the Dorseys, Glenn Miller and Cab Calloway.

## Buck's Talent Discoveries:

### The THREE SUNS—

He wrote and arranged Twilight Time and brought them world-wide recognition—the record selling over four million—later being recorded by every big name artist.

### ELLA FITZGERALD,

Maxine Sullivan and many more talents were first discovered by Buck Ram and guided and helped along the way.

THE PENGUINS—"Earth Angels" • BLOCKBUSTERS—"Spanish Town"

NOW . . . The Great professor's magic touch is being applied to—

"FRESHMEN" proteges now managed & promoted by Personality Productions . . .



THE  
HARLEQUINS

A strong trio both musical and comedy. Currently Roaring '20's, San Diego.



THE CATS &  
MOUSE

Opening Las Vegas March 10.



THE 4  
FINKS

Close Santa Barbara the 28th of February. Open Seattle March 7. Las Vegas April 2.



DAVID  
TROY

Known to the folk clubs throughout U.S.A. and Canada —currently the Fourth Dimension, Canada.



IKE COLE  
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Personality Records "I'm Getting Mucky Lonesome For You"



ANITA  
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Singer - Guitarist & arranger—opening Springfield March 10 booked solid through September 10.

LINDA  
CARDINAL

Favorite of Las Vegas Pussy Cat Go Go —currently Las Vegas

BURKE  
REYNOLDS

Big hit "The Gorilla Walk"

MIRIAM  
DOEGE

The Girl From Arkansas—Lovely, authentic folk singer of French and Indian heritage.

DICK  
WELLS

The only American in "Pardon My French" currently Tropicana.

THE  
FLINTSTONES

Currently at Pierres, San Francisco, 4th 28-week engagement.

## NEW ENROLLMENT—

### THE STREET SINGERS

A new exciting act composed of 11 Singer-Musicians creating and integration of the Best of Folk, Jazz, Gospel/Spiritual & Pop musical.

Watch for BUCK RAM'S New Releases: "TOKYO TAKI" and follow-up to: "Twilight Time"—"Desert Dawn"

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N. Y. Talent Coordinator

# College of Musical Knowledge

Talent Consultation Service to College Talent Buyers



## \* The Platters \*



### ★ POST GRADUATES ★

#### 1st Tour:

Township Auditorium, Univ. So. Carolina, Columbia, S. C.  
Memorial Gymnasium, Tenn. Poly. Inst.—Cookeville, Tenn.

BIM MOORE, Pres. of Tenn. Tech. at Cookeville, Tenn., wrote a letter to ITA Agents following the Platters concert there, stating: "The concert featuring The Platters" on our campus Oct. 17, 1964 was a tremendous success. We are proud to boast the best program ever presented on our campus. The student body here is still talking about the wonderful talent and showmanship of the "Platters." We feel that any school in America would be proud to present such an outstanding group of entertainers."

E. S. HENDRICKSON, Director/Russell House Student Union Concert Committee, wrote from the University of South Carolina saying, "I Would like to express in behalf of the Student Union Concert Committee, our appreciation for the splendid concert given by The Platters. I personally believe it was one of the finest programs we have ever had at the University. It was closed to students, faculty and staff and we had over 2,000 in attendance. They received three standing ovations, and I understand that The Platters will be voted the outstanding concert of 1964 here at the University."

#### Current Tour:

Feb. 20th Appalachian State Teachers College, Boone, N. C.

March 19th Furman University, Greenville, S. C.

BUCK RAM will meet you personally at the Annual University Convention of talent buyers April 29, Gatlinburg, Tenn.

April 9th Wake Forest College, Winston-Salem, N. C.

April 10th Bridgewater College, Bridgewater, Va.

#### 3rd Tour —Booking Now:

Oct. 19th & 20th No. Carolina State College, Raleigh, N. C. Oct. 22nd & 23rd East Carolina College, Greenville, N. C.

#### RECORDINGS:

9 Gold Records ★ 1 Platinum Album: "Encore of Golden Hits"—current album: "New Soul of the Platters, Campus Style." Soon to be released album: "The Platters Sing Songs for Everyone." New Single from the album "Lover."

Repeat Bookings in the following countries: Spain, Japan, Australia, Germany, England, France, and South America.

#### CURRENT NIGHT CLUB DATES:

Boston Street East, Boston

Boston Street West, Atlanta

#### TELEVISION:

Ed Sullivan (in preparation)

Johnny Carson (in preparation)

On Broadway Tonight • Hollywood A Go Go

9th Street West

#### —BROCHURE TO LAS VEGAS OFFICE

BUCK RAM, 1055 No. El Centro, Hollywood 28, California

Public Relations: GENE BENNETT, 3155 Industrial Road, Las Vegas—Talent Coordinator: DAVID BARRY

FREDA GILLIS

*The Ford Caravan of Music*, a package sponsored by the Ford Division of the Ford Motor Company and booked through the Gilbert Marketing Group, is making an attempt to keep concert prices low to collegians.

Next year the show will be sold for \$1,500 if students are admitted free. If the admission price is less than \$1, the package will go for \$2,000. On admissions from \$1 to \$2, the price goes up to \$2,500. And if student admission exceeds \$2, the show price becomes \$3,000.

Ford wants as many collegians as possible to see the show, and it feels its pricing policy will achieve that effect.

Artists appearing on the Ford Caravan have included the George Shearing Quintet, the Oscar Peterson Trio, the Serendipity Singers, Nina Simone, Herbie Mann and Cal Tjader.

Technically the show is completely self-contained. The Caravan carries its own lighting and sound equipment and the professional personnel required to give each school a technically superior showcase.

A Gilbert representative visits the campus two months before the proposed date of the concert. He will discuss the advertising and promotional campaign with the sponsor, usually the student union or the student activities adviser.

Ford dealers in the area are contacted. Generally they advertise the concert, buy at least 50 tickets, provide cars for the caravan of performers and the

## Caravan Plumps for Low Ticket Prices



Rutgers students get a bit restless before the show.



Washburn University students pick up the beat.

campus committee, and sponsor such side-show attractions as the "Car-Stuffing Contest." (Object is to see how many students can be crammed into one automobile. The current record is 37.) The company offers \$100 to the winner. Dealers have, on occasion, given an old Ford to the captain and a record album and ticket to the concert to each member of the team.

The Gilbert representative hires a faculty member as an adviser who reports each week (via collect wires) on the progress of the ticket sales.

The representative makes two more visits—one three weeks and one, one week before the concert—to handle any last-minute problems and assure a smooth-running concert.

The sponsoring committee receives an LP recording on which the Gilbert organization's president clearly spells out every step in the campaign. To aid the promotional campaign, Ford supplies tapes and recordings for local radio spots, news releases for the school and city papers, handbills and posters.

Ford agrees to provide the second \$200 spent on local advertising—but the committee must prepare a complete advertising plan in advance.

There are no Ford commercials during the concert. However, the company's association with it is made clear. There are credit lines and an ad in the concert program (which may be given away or sold, at the discretion of the sponsor), an on-stage banner, Ford cars displayed outside, and straw hats with Ford bands for the audience.



The Serendipity Singers play before an enthusiastic audience at St. Joseph's of Indiana.

Students at Parsons College in Iowa participate in the car-stuffing contest.



# GO FOR BROKE!

By **BOBBY JOE TIPTON**



Bobby Joe Tipton, a senior at East Tennessee State University, is chairman of the University Student Body entertainment committee—the organization which buys talent for the university concerts. He's also a song writer, drummer and vocalist, and he's Billboard's campus correspondent at ETSU.

If you want to sponsor a successful college concert, go for broke. Unless you can provide top talent, collegians aren't going to spend their allowances on second-rank artists. They will dig down deep for their favorites.

Before I took over as social chairman at East Tennessee State University last year, the highest price paid a student concert performer was \$2,000 and the best net we came out with was around \$1,000. I knew we could do better.

As our student activities fees do not cover concerts, the money to pay artists comes from the profits of previous concerts. We needed a winner to start the season.

## **\$5,000 Nut**

Our first choice was Ray Charles, popular on the campus and right up at the top of the trade paper charts. The only hitch was that Ray would cost \$5,000.

The ETSU Social Committee nervously went along with my recommendation. And it was a profit—\$2,000 worth.

On the basis of the Charles success, we went for another top act which demanded a fat guarantee—Peter, Paul & Mary. And another \$2,000 profit went into the till.

Music trade papers and pop music charts should be required reading for entertainment committee chairmen.

Artist popularity polls in these publications are also good talent indicators.

We check lists such as the one contained in Billboard's International Talent Directory to find out who manages and who books the artists we want. Trade papers also tell us what trends are in the offing.

We also check hits of other nations and reports of how artists are drawing on live appearances.

## **Agency Important**

It's a mistake to deal with small booking agencies who claim they can line up just about anybody. These agencies—if they do come through with the act—have to book from the larger agencies, so you wind up by paying more.

We deal only with the larger and reputable agencies. Once you begin doing business with them you can generally get a break on the guarantee. Student government associations provide much information in buying and promoting talent. It's a good idea to attend meetings of these associations where you have the chance to meet the agents.

It's always a good idea to seek out the artist's personal manager. You can generally get a better price from the personal manager than you can from the agency.

There are two ways to book. Sometimes you have to book for a set date. Other times you book to get the act that you want. In either case be sure that you have a date that is timed well to sell. Be sure that it is spaced well and nothing else important is happening around the date.

You should try to get a weekend date if possible to draw couples. The dating crowd will buy a lot of tickets. It is always a good idea to write the agencies and see who they have available. Ask them to quote you the acts' prices. If you can afford to call the agents, you may save yourself some money by getting a better price on an artist.

Don't book acts because you like them personally. Be sure that you have made the right choice before you start making arrangements to book the artist.

While you are still considering whom to book, if you have some artists that you are especially interested in, ask the agency to put a hold on the act for you. It will hold the date for a certain period of time.

## **Confirming the Booking**

After you definitely decide whom to book, you are ready to send a wire of confirmation. Do not send a wire of confirmation until you are sure that everything is cleared and the booking is definite. A wire of confirmation is considered as binding. It is like a contract. It requires your sending a telegram to the agency, confirming that you definitely want the artist for the date. A typical wire of confirmation is the following: "To confirm Peter Nero concert at terms \$2,500 against 50 per cent on March 29, 1965 at the E.T.S.U. Gymnasium in Johnson City, Tenn., at 8 p.m./Signed, Dean Willene Paxton and Bobby Joe Tipton."

Be sure to have the agency send you a press kit as soon as possible so you can get started on promoting the concert.

Some agencies, if they have worked with you and know that you are a man of your word, will let you confirm your engagement verbally. This is an expression of confidence in you, and you should always keep your word in these matters.

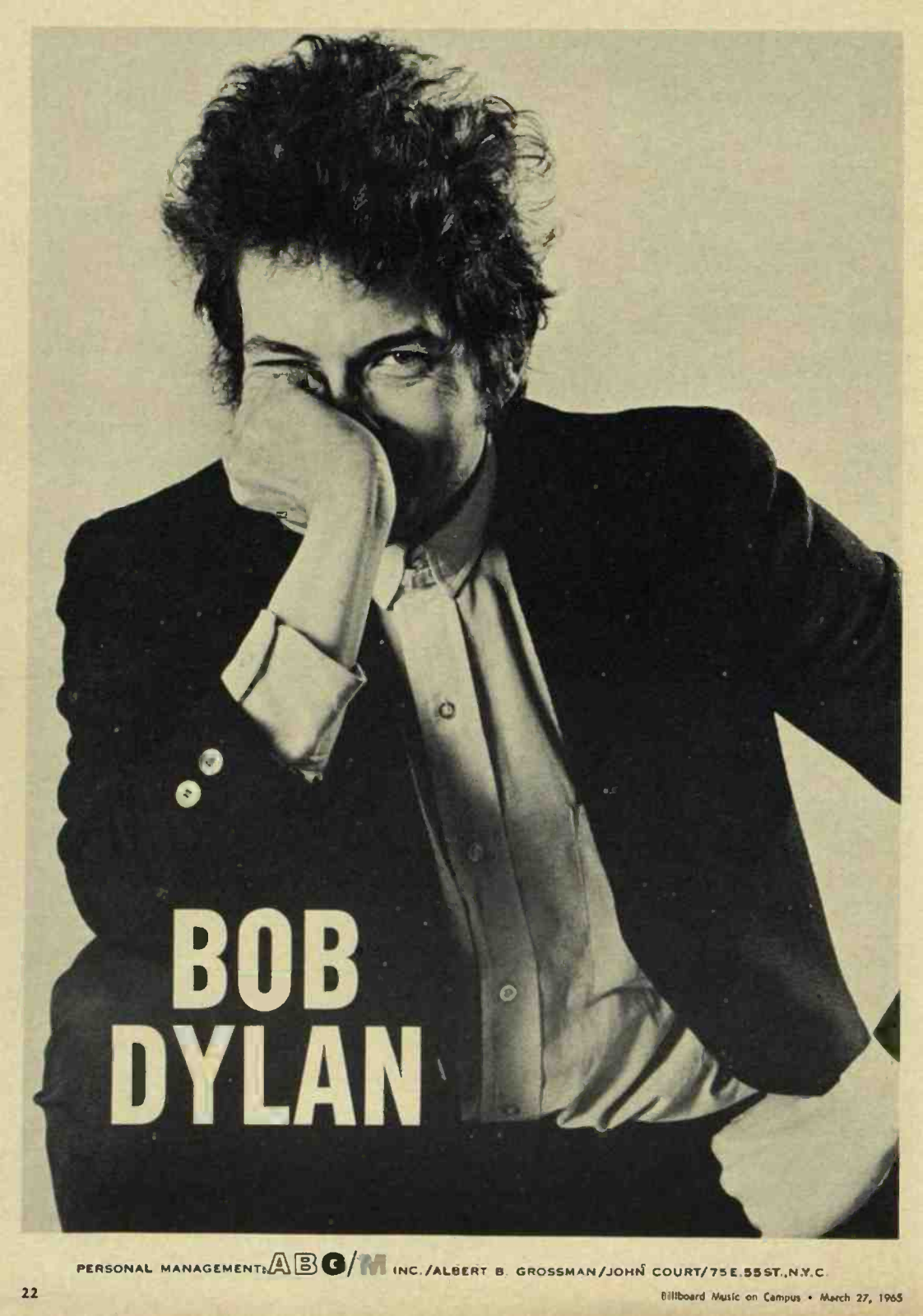
## **Program Revenue**

If the artist's agency will let you print and sell programs, you should be able to sell enough ads for the program to pay the performer's fee. You will need pictures and biographical material and information on the artist. If you can do this, you may increase your profit by 100 per cent. Usually, you could use a committee to work on this. If you can work out  
(continued on page 26)

**Albert B. Grossman Management, Inc. represents**

**Bob Dylan**  
**Mimi & Richard Farina**  
**Bob Gibson**  
**Will Holt**  
**John Lee Hooker**  
**Ian & Sylvia**  
**Jim Kweskin Jug Band**  
**Gordon Lightfoot**  
**Phil Ochs**  
**Odetta**  
**Peter, Paul & Mary**  
**Hedy West**

**Albert B. Grossman • John Court**  
**75 East 55th Street New York NY 10022 PLaza 2 8715 Cable: Folkthink**

A black and white portrait of Bob Dylan. He has his signature wild, dark hair and is looking directly at the camera with a slight, enigmatic smile. His right hand is raised to his face, with his fingers resting near his eye. He is wearing a dark, possibly velvet, suit jacket over a light-colored, button-down shirt. The background is a plain, light-colored wall.

# BOB DYLAN

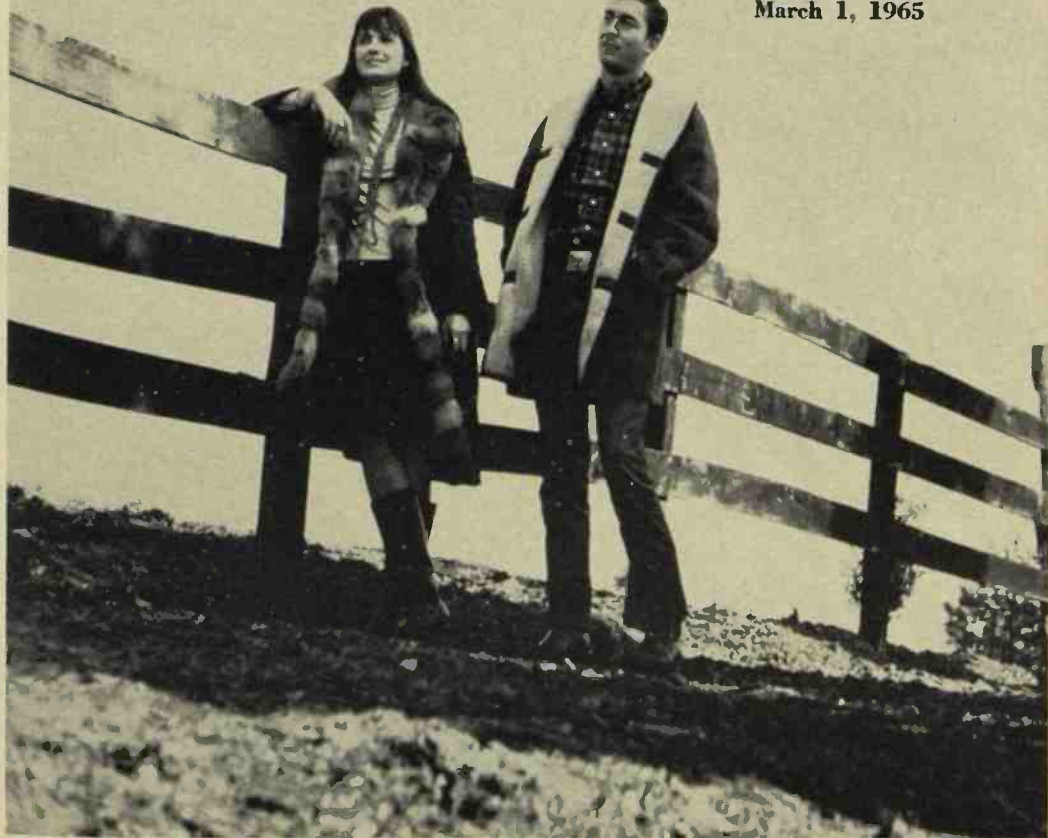
PERSONAL MANAGEMENT: **ABC/M** INC. / ALBERT B. GROSSMAN / JOHN COURT / 75 E. 55 ST., N.Y.C.

Billboard Music on Campus • March 27, 1965

# IAN & SYLVIA

*"The handsome Canadian-American couple . . . brought to the stage of the fully attended hall an electrically exciting group sound that has been slowly maturing into one of the finest ensemble vocal and instrumental entities in professional Western folk music . . . The program was tied together by Ian's lambent commentaries that bridged, amused and informed in a way many folk musicians might copy. Now that Ian & Sylvia have taken their time in maturing their art, it can only be hoped that they will be frequently heard."*

**Robert Shelton  
New York Times  
March 1, 1965**



PERSONAL MANAGEMENT: **ABC/M** INC./ALBERT B. GROSSMAN/JOHN COURT/75 E. 55 ST., N.Y.C.

# Peter Paul & Mary

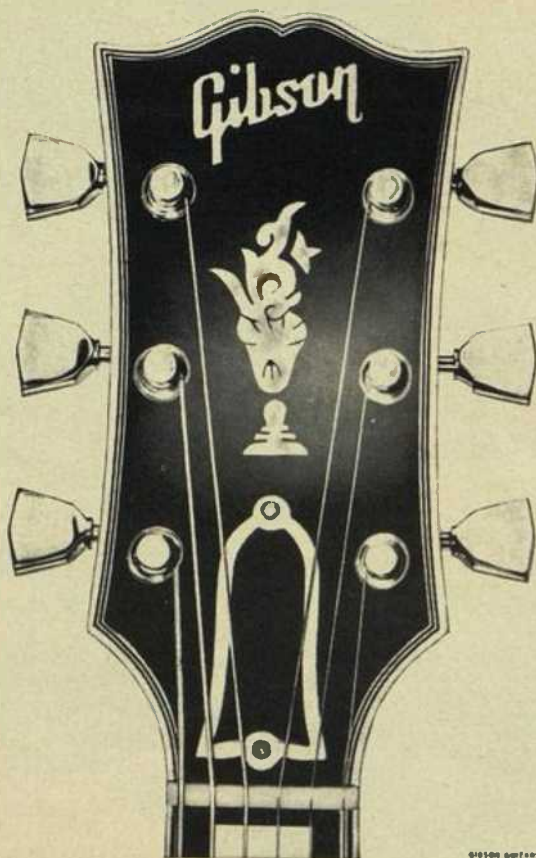
VOTED NO. 1 FOLK GROUP ON THE NATION'S CAMPUSES



PERSONAL MANAGEMENT: **ABC/**

INCL/ALBERT B. GROSSMAN/JOHN COURT/77 E 55 ST, NY 10022

Probably,  
the most important thing  
about folk singers  
is the music they make.  
And they usually make it  
on a Gibson.



GIBSON GUITARS ARE A PRODUCT OF CHICAGO MUSICAL INSTRUMENT CO.

some swap-outs with radio stations and other advertising media, you can save a great deal in your advertising expense.

If you want to let the radio stations have interviews with the artists, clear this with the agency well in advance of the concert. Also if you want to hold a reception for the artist after the concert, clear that in advance.

If you don't, you will just create hard feelings between yourself, the artist and the agency. The artists make their traveling plans far in advance. Thus, if you don't make arrangements with them well in advance they are liable to have a ticket for a plane just after the concert. Clear extra things like these early with the agency.

#### Read Contracts

Be sure that you read your contract thoroughly before you sign it. In your terms on the contract, note especially how the percentage is stated. If you have a contract that says \$2,500 against 50 per cent of the gate, that means that you pay the agency whatever 50 per cent of the gate is if that figures over \$2,500. If 50 per cent of the gate is not over \$2,500 you pay the \$2,500 minimum.

If your contract says \$2,500 plus 50 per cent of the gate, you are in trouble; that means that you will have to pay \$2,500 on top of 50 per cent of the gate which makes it impossible for you to make anything.

Check to see if the terms include travel arrangements, hotel reservations, etc. Be sure to furnish the instruments they ask you to provide. Read any of the special conditions that they have in the contract. Once you have signed the contract, you are responsible for fulfilling all its terms of the contract. In the contract you are usually referred to as "promoter."

#### Lighting and Sound

There are usually minimum lighting and sound requirements on the contracts. You should meet these requirements and furnish more than the minimum requirements if possible. Good lighting and sound insure the best concert that the artist can give. Bad sound can make any artist's performance sound bad. This is bad for your audience, your relations with the agencies and the artists.

Good lighting certainly adds a lot to a performance. It sets the mood. At least have enough lighting so that the performer can be seen easily.

Be sure to use a capable man to work the lighting and sound—one that will get the best possible performance from the equipment that is available for him to work with. Some artists



The Four Seasons sign autographs at an East Tennessee concert

## Checklist for Talent Buying

Here are a few things to look for when considering an act for a college concert. The list may not be foolproof, but if you pay attention to all these points, you won't go too far wrong.

1. Best in their field (number one, if possible)
2. Should appeal to a wide range of ages and tastes
3. Hot single or album on charts
4. Number of albums on the charts (shows continued selling power)
5. Ranking on polls (nationwide, local and schoolwide)
6. Proven drawing power
7. Promotional aids that their agencies will provide
8. Price (keep in mind seating capacity, act's popularity and cost of promotion)
9. Profit potential
10. Variety (don't book the same type of acts too close to each other)
11. Reliability of artist and agent

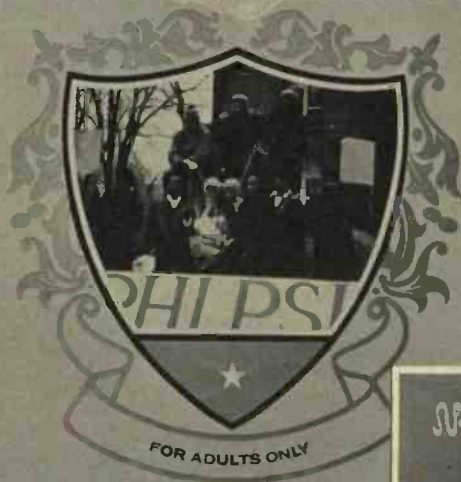
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"Nuts" on  
Campus

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Nation's leading  
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Campuses from  
Coast to Coast.

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**The  
College  
Market:**

# Diskery Viewpoints

By **ELIOT TIEGEL**

The college circuit, its complexities and problems are looked upon by West Coast record manufacturers as an extension of regular merchandising and promotional activities in behalf of their artists.

The labels send a mailing of an artist's current product to college radio stations, seek to arrange interviews with the performers at the college stations and newspapers, attempt to interest the local papers' entertainment editors in chatting with the performers, and offer campus record stores posters and inventory to cover the artist's visit.

At Warner Bros.-Reprise Bruce Hinton, the company's national promotion manager says the first basic requirements in supporting an artist's campus appearance is to service the college radio station with current product. Second the company mails out biographical material to both the station and campus newspaper. In many parts of the country, the college becomes the dominant cultural spot in a community, hence audiences are often comprised of many adults in addition to students.

To bring the artist before this adult audience, WB maintains a yearly program of providing commercial radio stations with new products. Thus when a Peter, Paul & Mary, for instance, plays a college date the community is well aware of their style through the regular airplay they have been hearing.

"It's entirely up to the performers how much time they can afford to promote their concerts," Hinton said. If they have time, the company will

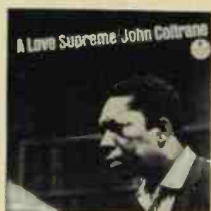
*(Continued on page 30)*

Capitol Records has the most extensive arrangement of the West Coast labels for handling college promotions. These are the steps usually taken in supporting touring performers on the college level:

- The label's fieldmen are notified of an artist's tour as far in advance as possible.
- A press kit including bios, photos and current product is sent to the field offices for service to local press outlets.
- Artists carry with them an "in-town in-person" display, which is a standing apparatus that holds their latest LP with the words "appearing here now" and a slot for inserting times of performances. This display is placed in the lobby of the student union building or site of the show.
- Collegiate editors are contacted and encouraged to interview the visiting act; both the college radio station and a local commercial outlet are sent promotional copies of the latest LP with announcements of the group's collegiate appearance.
- The company uses its "artist-in-town stocking program," whereby fieldmen provide retail outlets with the act's product to guarantee the availability of the performer's products in that locality. If a dealer is hesitant to take on stock, he is told it is returnable.
- Ads are placed in the college newspaper, often co-oped with local merchants.
- Large numbers of tickets to the concert are purchased and given out as a goodwill gesture to influential members of the community, including press, radio, TV, dealers, fraternity leaders.
- Interviews are attempted by the label's fieldmen between local media and artists. Retail appearances are also scheduled.
- When a long tour is involved, the label uses its 100 college package ad schedule, placing ads in 100 college papers and also sometimes using the college edition of Time Magazine.
- Door prizes are provided for contests set up by the local people. These contests might feature guessing which of an album's 12 tracks should be released as a single, with judges comprised of students or the artists themselves.

# Ever Do Anything On Impulse ?

JOHN  
COLTRANE  
*does*



A-77

*so  
does*

LIONEL HAMPTON



A-78

*and*  
SHIRLEY SCOTT



A-73

*and*  
OLIVER  
NELSON



A-75

*and*  
MILT  
JACKSON



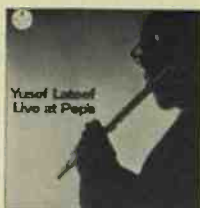
A-70

A-68

*and* J. J. JOHNSON



*and*  
YUSEF  
LATEEF



A-69

*and*  
JOHNNY  
HARTMAN



A-74

*and*  
LOREZ ALEXANDRIA



A-76

*and so has the*  
RUSSIAN JAZZ QUARTET



A-80

*and for  
the first  
time*

ARCHIE SHEPP *has*



A-71

*and*  
A LOT  
OF JAZZ  
ARTISTS  
GOT TOGETHER ON IMPULSE



A-100

why not join them?



## The New Wave in Jazz

**The  
College  
Market:**

**Diskery  
Viewpoints**

*(Continued from page 28)*

seek to arrange interviews with the various media. "We don't feel that college dates are that isolated from other bookings," Hinton added, "We set up displays and provide stock to the record shops on the edge of the campus, practices we normally do anyway."

Hinton feels that generally college radio stations aren't properly serviced by the industry. He says that good exposure on the college station in the form of airplay and interviews is tantamount to paying out advertising revenue. Artists who have grown in stature through their college appearances are PPM, Bill Cosby and Trini Lopez, Hinton says.

At Liberty Records, mailing lists are maintained for radio stations and college publications, and publicity kits are sent out in advance of artist appearances. Posters boosting the performer's products are provided local retail stores and when possible promotion men visit local radio outlets with product. Liberty's artists playing the college market are Julie London, Bud and Travis, Vikki Carr and Martin Denny.

Liberty views print media publicity in support of an artist as building the performer's stature. Radio exposure is the main means of getting the artist's message across to the community, which sets up the mood for attending the concert. Since the performers talk in glowing terms of what great audiences collegians are, a company spokesman said, the label does whatever it can to support a concert booking short of buying out the house itself.

Crescendo Records, which has one strong act for colleges, Joe and Eddie, relies entirely on local distributors to promote the folk duo when they play college gigs in their areas. As a small label, Crescendo can not afford extensive mailers and hype sheet nor traveling promotions men touring through the country with the singers. President Gene Norman sends out LP's to the local promoter for him to place with radio stations. The distributor's promotion men take the artists on interviews when time permits.

## GO FOR BROKE!

*(continued from page 26)*

bring their own sound and lighting men with them. If they do, that is great. These men are usually professionals. Let them run the show.

### Concert Facilities

Be sure to have a building that has as large a seating capacity as possible. Have one with as much facilities for good production as possible (good sound, lighting, etc.). Have good parking facilities. Pick a location that is easy to find.

Be sure that you understand completely what you have to pay for the use of the building. Note especially if you have to pay a percentage. If you have to pay a percentage, note if the percentage is net or gross. Net percentage means that you pay them a percentage of the gate after you have paid the artist.

In other words, if you are paying the artist \$2,500, you deduct this from the gate (total moneys taken in), then you pay a percentage of what is left for the use of the building. On a gross percentage, you pay the owners a percentage of all moneys taken in for the use of the building.

Be sure to have several policemen at the concert, to be prepared in case someone wants to cause trouble. Don't expect trouble; just always be ready and prepared in case of trouble.

### Promotion Is Key

You will never do well financially with a concert if you don't give it a good promotion. As soon as the contract is signed begin your promotion by word-of-mouth and casual mentioning of the concert by deejays when they play the artist's records. You can also have the concert mentioned in entertainment columns, etc.

Send posters and information on the concert to the surrounding high schools, colleges and universities. Students are the bulk of your audience. If any of the schools have radio stations or newspapers ask them to plug the concert for you.

Three or four weeks before the concert call all the radio stations and ask them to plug the concert for you. If you can afford to give each station some passes, it will pay off in advertising. Also, if you can afford to buy some advertisements with the No. 1 station in your area, along with giving them passes, they will give you some free spots. As you are notifying the radio stations, plaster the cities with posters. Try to get them in as many windows as possible.

Call all the local newspapers and tell them of the concert. If you can

afford to, give these people a few passes for advertising your concert. Buy advertising in the newspapers if you can afford to.

Keep your posters simple, but make them eye-catchers. Either have a picture of the artist on the poster, or have a bright color contrast. Once I used a green background with a bright reddish-orange for lettering. You could use black background with red phosphorescent lettering. These are real eye-catchers. Put artist's name in the phosphorescent color. You may be able to save money on your posters by letting someone who uses screen processing do them. If the agency offers to furnish posters, by all means let them.

Promote your concert in every city within a 30-mile radius. You might go even a little further to schools and television and radio stations.

### Student Government

If you have a director of students, or student center director, entertainment should be under his jurisdiction. If it is at all possible you should segregate student government and the entertainment bookings. If the handling of concerts depends on and changes every time a student body president is elected, you will be doing the students an injustice. The student body should have the best possible leadership in order to have the most successful entertainment program possible.

If your school can afford to hire a concert manager, it will save a lot of headaches for the students and faculty. Don't get me wrong, the students should certainly pick the artists that they want; you are booking for the student body. The concert manager would just handle the legal matters and the details of handling the concert.

The student center should be the focal point for all types of entertainment or social events. These entertainment and social committees should all be under the center director. This, along with a concert manager, would be the ideal set-up.

On the night of the concert be prepared for anything. The artist may decide that he wants to be paid in cash when the contract has said that check would suffice. Always have the contract for the concert with you on the night of the performance.

There are many, many things that can go wrong or surprise you on the night of the concert. My motto for the last night? **EXPECT THE UNEXPECTED.** If you have prepared yourself in advance, you will have less surprises, and you will be better prepared for the surprises that you do receive.

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# OUT OF THE CELLAR

## ONTO THE CONCERT STAGE

By AARON STERNFIELD

The nation's campuses have been responsible for getting jazz out of the cellar and on the concert stage. That's the opinion of Stan Getz, MGM artist who is completing his second full year on the college circuit.

Last year the Getz quartet played 50 college dates, with the total expected to hit 75 for the 1964-1965 academic year. Getz works for a \$3,000 minimum against 60 per cent of the gross, with a minimum of three dates a week.

That means that he'll gross at least \$9,000 a week, slightly less than his act would get at a club date. However, when he wants to push it, he can work five campus dates a week for considerably more than club work would pay.

The \$3,000 minimum is for fair-sized schools. If he wants to play a smaller school, he'll deal.

Aside from his musicianship, Getz

has two strong factors working for him on the college scene—his wife, Monica, and his record label, MGM.

Mrs. Getz, who doubles as the artist's manager, visits key areas before her husband plays a concert date, sets up disk jockey interviews and places advertisements in the college papers.

The MGM phase is handled by Sol Handwerger, the label's director of public relations. Handwerger follows the same procedure on Getz as he does with other artists playing the college circuit. It consists of:

1. Sending albums to the college radio station and to all commercial stations in the area.

2. Sending albums, pictures and news releases to the college paper and to the daily newspapers in the area.

3. Notifying the college bookstore of the concert dates and supplying the bookstore with the name and address of the local MGM distributor.

4. Sending 14 by 22-inch posters for placement on the campus. These albums often have four-color album slicks pasted on and always have an album reproduction and a picture of the artist.

5. Inviting reporters to attend the concert and setting up feature interviews for them.

Mrs. Getz was the moving force in getting her husband to concentrate on the college market. A native of Sweden where she was a jazz buff, she came to this country in 1964 on a scholarship at the University of New Mexico.

While an undergraduate at UNM, she served on the campus Cultural Committee and was responsible for booking the first jazz act to play the campus—Dave Brubeck.

In 1965, when she married Getz, the artist had been playing club dates and some concerts. Mrs. Getz felt that jazz had a special appeal to young people and that the best way to reach these young people—many of whom were below drinking age—was not in the little clubs that stayed open until the wee hours but on the school stage.

In the late 1950's Getz made more and more concert appearances, and noticed that he was drawing a college-age crowd. Two years ago he decided to go where his fans were—on the college campuses.

Aside from the money, Getz likes to play college concerts because he knows that the audience does not come to drink or to talk—it comes solely to hear his music.

As a result he finds the lines of communication between himself and his audience stronger than in any other showcase.

Also a large portion of his mail comes from collegians who have attended his concerts. This does a lot for an artist's morale.

Playing the college circuit isn't the easiest job in the world, but Getz finds it easier than playing club dates. For one thing, the concert is generally over by 11 p.m., and the traditional hours of the jazz musician are now a thing of the past as far as he's concerned. For another, he's assured of an attentive audience.

The drawback, of course, is the travel. Getz and his three associates try to group their concerts so they can fly to one airport, rent a car, then cover three or four dates.

But it doesn't always work out that way, with the group often making three or four plane trips a week.

But all things considered, Getz feels he's a lot healthier and wealthier by confining his personal appearances to the college campus circuit.

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# *It beats cocktail lounges*

The college concert circuit offers lush pickings for the pop pianist. It's probably the best way to get out of the cocktail music rut and into the big money groove.

That's been the experience of Peter Nero, RCA Victor artist who's been hot on records for four years—or as long as he's been playing the nation's colleges.

Stan Greeson, Nero's manager, called the shot four years ago. He felt that Nero had too much talent to play cocktail lounges and that the best possible exposure he could get would be on the campuses.

The first year was a loser. Nero would hop from dates in Washington and Oregon to an Alabama concert, then fly to Illinois for another. The gate receipts just about matched the travel expenses.

But during this first year, Nero got exposure in colleges throughout the nation, and his album sales to undergraduates convinced Greeson that his artist was on the right track.

The second year was not rewarding financially, but Nero was able to get more dates through his booking agency—International Talent Associates—and he was able to cover the campuses in a more methodical manner, grouping his appearances geographically.

The last two years have been winners. In 1964 Nero played some 181 concerts, more than 100 of them on campuses. He generally works for a \$2,500 minimum against 60 per cent of the gross. With smaller schools, he's worked for flat fees ranging from \$2,000 to \$4,000.

One of the major problems encountered by a name pianist playing the college circuit is the piano. Nero, for example, is a Steinway artist, which means he can play Steinways only.

His contract with the school generally calls for a Steinway Model D (the nine-foot concert grand), although a Model B is acceptable.

If there isn't a Model B or D on campus, the school must bring one in at costs ranging from \$100 to \$250.

Often the university's school of music will have a Model B, but Model D's are rare.

Nero likes to play college dates for the money, of course, but he also finds a stimulation in playing before college audiences. Collegians are more receptive to innovations and more responsive to the artists than any other group, according to Nero. And he tailors his act for these audiences.

For example, Nero will conduct a running conversation with the audience on campus dates. He's a musician first—not a wit who plays the piano well like Victor Borge—but he's not a musician only.

When Nero goes on tour, the itinerary is given to RCA Victor. Album advertisements are placed in school newspapers in advance of the concert

appearances, and local distributors are often helpful in publicizing the event.

Weekends once were considered the best concert dates, but week days seem to draw as well now. Greeson says that the best dates are Monday, Tuesday and Wednesday, possibly because little else is going on during these evenings.

Of course, the college concert circuit isn't all gravy for Nero. The schedule of one-night stops is a grueling one. And the logistics, too, get monotonous. Nero, his road manager, Paul Lombardo, together with the bass player and drummer, will rent a station wagon at the airport, drive to the campus, play the date, get a few hours sleep, drive back to the airport, board a plane and begin the merry-go-round once more.



Peter Nero, right, and crew load the car up for a tour of New York State campuses.

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# ***"Memphis Sound"***

## ***on campus***

By **ELTON WHISENHUNT**

An enterprising booking agent who has been in the business only a few years is making a name for himself as the motivating force behind a new trend on Southern college campuses with the "Memphis Sound" as the top entertainment attraction.

These performers, who wield a heavy beat with their pop music, are fast replacing what college groups once went all out for—folk, jazz or classical performers.

The agent is Ray Brown, 38, a pleasant, smiling fellow who had a solid background of 14 years in radio before venturing into booking.

"Collegians are clamoring for pop performers who are big on records. They want the same music they hear on records and radio," Brown said.

"We give it to them. A major college will spend \$50,000 a year on entertainment. As can be seen, the college market is now big business. The fraternities at most colleges will have a dance at the drop of a hat. There are two big formals every year. I have made a concerted effort to acquaint the colleges in a dozen states with what we have to offer."

And Brown's program, which he started a few months ago with a tour of colleges in several Southern states,

is paying off with more and more colleges booking his acts.

Brown represents 14 recording artists, most of whom carry the pop-heavy beat sound the students love for dancing. They are:

Hi Record artists: Bill Black's Combo, Ace Cannon and his Combo, Willie Mitchell and his Combo, Gene Simmons and his Combo; Murry Kellum of MOC Records, a subsidiary of HI.

Ronny and the Daytonas of Mala Records; Smash Records' Dickey Lee; the Bill Pursell Trio of Columbia Records; Groove's Charlie Rich; Joy Records' Bobby Wood; J. Frank Wilson of Josie Records; ARA Records' Travis Wammack; the Gestures of Soma Records, and Smash Records' Jerry Lee Lewis.

Brown's recent trip was through Mississippi, Alabama, Georgia and Florida calling on the presidents and social chairmen of college student governments to familiarize them with his stable of recording stars. It resulted in quite a few bookings with the prospects of a solid future.

Brown has put all his artists up for booking for college dates, which usually fall into two categories: a four-hour dance, for which a combo is needed, or a concert type performance, in

which one artist and accompaniment perform.

In the latter category would fall singers, such as Gene Simmons, Jerry Lee Lewis, J. Frank Wilson, and in the latter groups such as Bill Black's Combo, Willie Mitchell and his Combo.

Some colleges want a package. Brown gave an example of one he booked at Troy State Teachers College, Troy, Ala., for Feb. 17, when the students wanted a big dance and show. Brown gave them Bill Black's Combo, Jerry Lee Lewis and Ronny and the Daytonas and from the crowd one would have thought the whole town turned out.

Brown plans one or two such tours of Southern colleges each year as he builds bookings. Although his main operation has been in Florida, Arkansas, Alabama, Georgia, Mississippi and Louisiana, Tennessee, Kentucky and Missouri, he has also booked heavily in Texas, Oklahoma, Kansas and Indiana.

He has, in addition, booked acts all over the U. S. and in Europe, but his college bookings is now regional and one, he hopes, will spread to other areas as the trend of the big beat-pop artist spreads to other campuses.

Before each college tour, Brown will

**Gene Simmons works  
in an autograph-signing  
session at one of his  
college concerts.**





**Ray Brown, left, chats with Ricky Nelson. When Brown gets a request for an artist not on his roster, he will negotiate with the artist's agent for the booking.**

write a letter three or four weeks in advance of the trip to the student government president and the group's social chairman. Each college has a student government. Brown has a listing of who these students are for each college in the Southern states he is now concentrating on.

Brown, when he goes to a college town, meets with these two key students. Although there is a social committee, the two leaders are the ones to work through.

When Brown gets back to his office, a typical example of how a booking comes through is this:

"A student government or social chairman will call me," he said. "He

might say he has a budget of \$2,500 and name some people he would like to have. He might name the Four Seasons, the Rolling Stones, Jerry Lee Lewis or Gene Simmons. He will give me the date.

"If I can't book an artist I have, I will contact the agent for the other artists. In this case it would be the Four Seasons and the Rolling Stones. We agents co-operate on this type of booking and split the fee.

"If I call another agent, I'll ask if a certain artist is available for, say, Oct. 20. He may answer, 'Yes and we want \$1,800.' The booking goes forward from there."

Brown has one pet peeve about the

college business he has learned about since working with students: the unscrupulous agent.

Here's how he works, Brown said:

"A college student doesn't know this business. He's not supposed to. He's vulnerable to any agent who wants to wrap him up good. And some of them prey on the college set.

"When a kid calls him wanting an act, the first question this type of agent asks is, 'Tell me, what is your budget for this event.'

"The kid will say, for example: \$2,500. The act the agent supplies may cost only \$1,250, but he ends up with all the \$2,500."

# COLLEGE BROADCASTERS:

## RECORD PROGRAMMERS OF TOMORROW

By GIL FAGGEN

Surprisingly, the medium on which millions of people rely for news, weather, information and entertainment has generally never placed any particular emphasis on hiring college graduates.

The reasons have been many and varied. The primary reason, however, is the theory that one doesn't need a college degree to spin records, give the time or read commercials. Prerequisite has been centered on voice quality, and delivery-measured by the individual's ability to project his personality on the air.

For the most part this operational procedure is still true today with the notable exception of newsmen, who are expected to be academically knowledgeable as well as articulate.

With more and more colleges and universities offering broadcasting-communications courses, the radio-TV school graduate is faced with a problem today similar to one that faced the journalism school graduate little more than a decade ago—how to get experience in the field. Radio and TV stations are far more prone to hire the experienced—no matter what his academic accomplishments—rather than the wide-eyed, zealous graduate of an institution of higher learning.

In an effort to cope with this dilemma, a majority of the nation's

larger (and indeed many of the smaller) colleges and universities have established their own radio stations.

Where formal communications courses are taught, it has become a must. In other instances, the campus radio outlet may be the "voice" of the student body or just a vehicle for self-expression among a handful of students.

No matter which may be the case, campus broadcasters are a devoted, hard-working bunch who take their assignment seriously. Both student and faculty advisers find themselves faced with much the same problems as the commercial broadcaster.

As can be expected the campus station, whether it is a closed-circuit set-up limited to campus buildings only, or a powerful FM set-up that blankets an entire community, competition from commercial outlets is usually overwhelming.

Representatives from many college radio stations told me at last year's International Radio and Television Society College Radio Conference that most of the college students listen to pop music-formatted stations.

A West Point Cadet said that WABC was the "No. 1 station" at the Military Academy. The Academy has its own station.

The situation has not changed much over the years when I attended Temple University and the University of Pennsylvania in the late '40's. Although Temple, when I was a freshman, had one of the finest physical set-ups of any campus station in the country, few students preferred to hear the WRTI amateurs as opposed to the professionals. At the U. of P., WXPB was considered a toy for a handful of students. Today it is an arm of the Annenberg School of Communications, but no match for Philadelphia's WIBG, WCAU and WIP.

A direct consequence of this problem is another that constantly plagues budget-minded campus stations: how to get records and albums without paying for them. To the record com-

pany national promotion manager, college radio doesn't mean much as far as record sales are concerned. As all companies have to limit their distribution of promotional records, the first to get ignored are the pleas from college radio operators.

"What does a college station mean?" national promotion director of a major record company asked. "There is little or no proof of listenership and no proof that the college radio holds true for the station as it would for the school football team."

Another record company executive who has to grope with the problem of whether to provide freebies to campus stations told me that it is financially impossible for even a major label to provide promotional records to 75 per cent of the nation's commercial AM and FM stations much less 600 campus stations.

Despite the apparent sloughing-off of the college communications graduate and the campus radio station by record companies and commercial station operators, both the broadcasting and record industries realize the importance of campus radio as a training ground for the broadcaster of tomorrow.

With radio becoming more and more diversified in its programming, personnel is needed and will be needed with formal academic training coupled with some broadcasting experience. It is generally recognized that a college education in communications or extensive experience on a campus station will better qualify a broadcaster for a top-paying creative, production and executive position within the industry. Increasing, more and more stations are giving the nod to the college man on the air as well.

To the record industry, the campus broadcasters may well be the record programmers of tomorrow. To ignore them completely is to invite their future disdain, a risk the industry is trying to reduce by special subscription plans and some free promotional packages.

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# SYRACUSE BOOKSTORE STRIKES PAYDIRT WITH MUSICAL INSTRUMENT SALES

By **BERT FINK**

*Director, Syracuse University Bookstores*

Back in 1962, Time Magazine ran an article about Joan Baez and the resurgence of folk music in the United States. One sentence in this article intrigued me. It mentioned that 400,000 guitars were sold in the U. S. during the year—and I figured that at least half of these instruments were sold to college students.

In December 1962, we decided to begin our first musical instrument venture at our Corner Store branch, which merchandises general books and phonograph records.

Nobody in our organization had any experience in musical instruments. Using the classified pages of the New York Telephone Directory, we wound up with Guild Guitars for our high quality guitars and with United States Musical Merchandise Corporation for inexpensive guitars, banjos and accessories.

We expanded our folk music record selections and added a line of books from Oak Publications, a leading publisher of folk music books and songs. By Christmas we were in the music business.

Initial sales were slow but promising. We were reluctant to stock high-priced instruments in the beginning. Low-priced instruments of satisfactory quality were very hard to obtain. We began to feature the Guild Mark I, which was priced above what we thought the student budget would allow, and found that sales of this item were excellent. This instrument has proved to be our best selling one over the two years of our operation. Success of the Mark I encouraged us to stock the complete Guild line, both classical and folk models, and to seek to broaden our inventory in the quality price lines. Through the two-year period of our operation, we have added several lines of instruments to our inventory and expanded our stock of accessory items which we now purchase from a number of jobbers.

Our first major promotion activity in the sale of musical instruments was the Syracuse University Folk Festival. 1963. On February 15, auditions were conducted for student talent to appear with Oscar Brand at a March 8 concert at the University Regent Theater. Thirty-eight individual acts auditioned, including a number of groups. The panel of judges selected six attractions and

announced their forthcoming appearance at the March concert.

Tickets for the show were available to our customers at no charge by simply coming to our store and asking (one to a customer). The 1,000-seat theater was completely filled on the night of the performance.

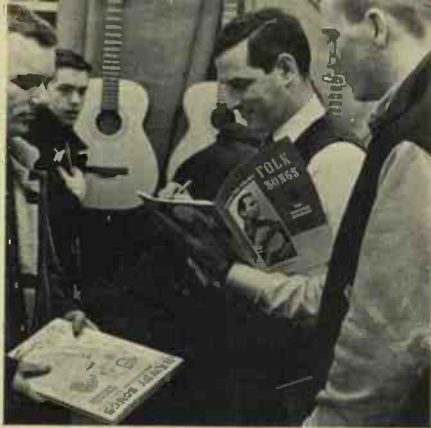
During that day Brand was our guest at a reception in our store, where he autographed books and records and answered questions on techniques and songs. Later in the day he was guest of honor at a student reception on campus. The concert was a success, and a recording of the student talent, made on the spot, was produced as an LP and sold in our stores at \$2.98.

About 500 of these records were sold, more than our cost, and sales continue to this day. Several of the performers on this record have gone on to receive major label recording contracts and are today performing professionally.

This program was awarded a commendation by the Reader's Digest and the National Retail Merchants Association as an outstanding community service by a retail store. This commendation was one of 31 such awards given out internationally in 1963.

By the time we began planning our 1964 Syracuse University Folk Festival, our instrument business had begun to approach \$20,000 per year. We decided to run an event which would establish our store as the Folk Music center for this area. We ran a three-day festival which included two major concerts and about a dozen informal workshops. Eight major folk artists were brought in. Workshops were held on several levels of guitar and banjo proficiency, topical songs, care and choice of instruments, traditional music, jug band techniques, etc. In addition, there were many hours of competition for hopeful young talent, the winners receiving prizes and guest engagements at major folk clubs. Guild sent its sales manager, Mark Dronze, to Syracuse to participate in the workshops and answer technical questions during the festival. Guild also supplied considerable display material and donated a guitar which was given away as a door prize. Total attendance at workshops and concerts exceeded 2,000.

In part, concert ticket sales contributed to covering our expenses for this project. There is



Oscar Brand autographs his books for Syracuse students at the SU Bookstore during the First Annual Syracuse University Folk Festival.



A budding folk singer tries out a guitar while his buddies cast their attentive ears.



The complete folk recordings department is adjacent to the instrument display.

no longer any question as to who is the leading dealer in folk instruments in this area as a result of our recent promotional activities.

Our instrument business today averages in excess of \$2,000 each month. Guitars are by far the most important instruments. Within this general classification, we find that low-priced classics (under \$100) lead in total number of pieces sold, but the greatest concentration of dollars is spent in the steel-stringed folk guitars priced between \$100 and \$200.

We have sold instruments listing as high as \$450, but these sales are rare. We now carry all major makes of guitars and three of the leading banjos. Banjos, however, sell very slowly in our area. We have also found a decided slowing down of the sales of 12-string guitars. We have been unable to sell any of these instruments with the exception of Guild's during the past few months.

We do a fine business in used instruments. Many of our customers who purchase inexpensive instruments return within a few months to exchange them for better quality ones. Some of our patrons have traded up as many as four times in a single year. As always, supply of quality instruments falls far short of demand and we are always anxious to obtain used instruments for resale. This is one of the most lucrative aspects of the business. We have found that, with the aid of our suppliers, it is quite easy to train our clerks to an acceptable level of knowledge. Most of our people who have worked in this area have become enthused enough over their work to purchase their own instruments and learn to play them. Our wide selection of records and books, along with our unique method of open selling, makes our store the first place our students think of when they want to buy an instrument.

All instruments under \$200 are displayed openly on the walls and may be taken down and played by interested parties without any feeling of obligation. The more expensive instruments are kept under the clerk's control and are presented for demonstration upon request. We have very little trouble with damage although we occasionally must take a 10 per cent mark-down to adjust for a scratch.

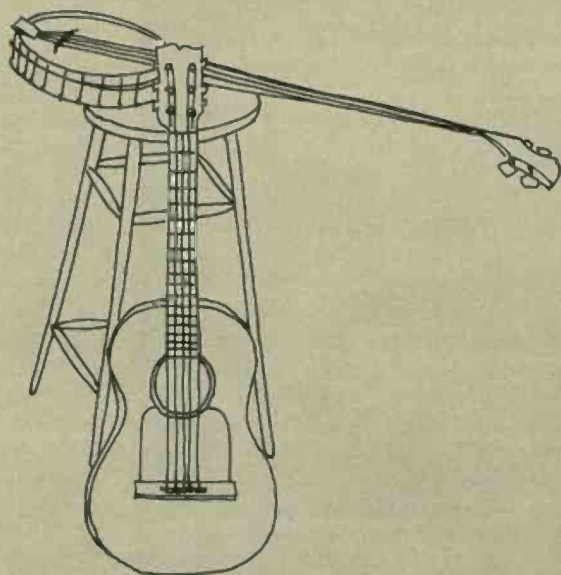
Although the great wave of folk music popularity has receded, it has left behind it a considerable number of people who have developed a lasting interest in this type of music. This interest is sincere and will continue to spread and attract more people of all ages. The market will probably continue to grow slowly for years to come.

We know that we will continue to dominate the market on our campus and continue to attract more and more people from the community at large. Plans are now being made, in co-operation with Guild Guitars, for the third annual Syracuse University Folk Festival, to be held early in April.

Since we have installed our musical instrument department, phonograph record sales have soared. Last year our record department was moved to the second floor of a building adjoining the instrument department. The new consolidated department contains about 25,000 LP's, about 25 per cent of which are folk. We expect the new phonograph department to gross about \$50,000 in its first full year of operation.

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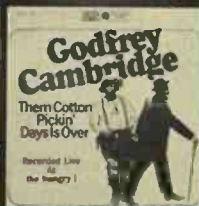


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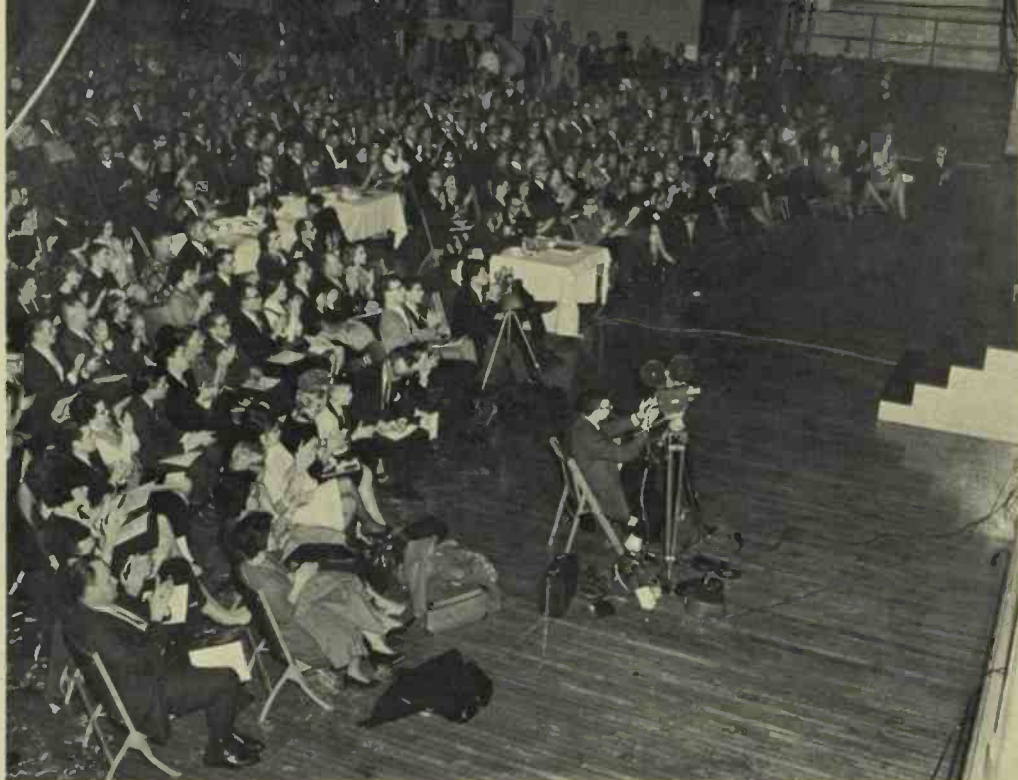


LN 24130 BN 26130

FOR  
VARIETY  
IN  
ENTERTAINMENT

\*Stereo

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Part of the capacity house that attended the Villanova Jazz Festival. The cameraman is from WFIL-TV, Philadelphia, which presented an hour-long rerun of the show on video tape.

## *Jazz Package Is Campus Winner*

By BILL McCLOSKEY

Aggressive promotion of an attractive jazz package can be a winner on campus. Villanova University proved this last year at the University's Fourth Annual Intercollegiate Jazz Festival which drew 3,600 students and townsmen in the Villanova Field House.

The Festival's outlook did not look too bright last year. Jazz interest was supposedly on the wane in Philadelphia and two major attractions were scheduled for that evening (February 7)—the senior prom at one of the area's largest women's colleges and one of the nation's largest indoor track meets. Yet the jazz buffs eschewed these two events for the Festival.

Planning began in October, when Festival Chairman Eddie Bride called some 700 colleges in the East and Midwest, announcing the date of the Festival, rules for entrance, eligibility, and, to create more interest, the practical value of appearing.

The response was great, as groups from 17 States and the District of Columbia showed interest, for several reasons. Cash awards are \$250 each for the best

big band, best combo, and best vocalist. Instruments are donated by manufacturers, for individual soloists voted best on their respective instrument. The Festival was aired by the Mutual Broadcasting System and WFIL-TV, Philadelphia. An album of the event was reviewed by national publications and was promoted by the Festival and the individual groups. Other plums included bookings at the World's Fair, the Newport Jazz Festival, and a local jazz showroom, and scholarships to the Berklee School of Music.

Early in January, Bride took a suitcase full of audition tapes to the Berklee School (Boston), where a panel of three judges deliberated for a full day, eliminating all but the seven final groups. The panel consisted of Berklee Administrator Bob Share, Columbia Records talent scout and jazz authority John Hammond, and the Ira Gitler, associate editor of *Downbeat*.

These three were joined by two other representatives of the jazz world at the finals in February on

campus at Villanova. They were Philadelphia jazz disk jockey (WHAT-FM) Sid Mark, and jazz composer and musician Oliver Nelson. The five-man panel deliberated nearly 40 minutes after the competition, while the audience was being entertained by an added attraction: the Hall High School Jazz and Dance Band (West Hartford, Conn.), with featured soloist Buddy DeFranco. When DeFranco had finished his performance, and the judges had not decided on the winners, the Hall Band performed six more numbers, some original arrangements by leaders Bill Stanley and Norman Hall (no connection with the name of the high school), and the performance delighted the audience. In fact, a representative of the World's Fair was so impressed that he immediately offered the band the opportunity to perform during the summer.

Clarinetist DeFranco also acted as master of ceremonies for the television presentation. He and pianist Billy Taylor assisted chairman Bride and show format chairman John Calabria in the presentation of awards.

The Festival wasn't expected to draw well, since Villanova has a sports-minded student body, and its strong track team was competing in The Philadelphia Inquirer Games. Also, the spring semester had begun January 30, giving the Festival only 10 days of on-campus promotion.

Philadelphia radio stations and newspapers recognized the value of such a cultural event, and two of them (Inquirer and Daily News) ran feature articles prior to the Festival. As a result, ticket sale to area residents was higher than in previous years.

University officials commended the high caliber of the performers, their personalities and "performance" while off stage, and were impressed by the coat-and-tie attitude of the audience (after fearing a repetition of rowdiness that is so often a part of professional festivals.)

As a result, Dean of Student Activities, The Rev. Joseph Kemme, OSA, has given permission for the Festival to be extended to a two-day affair, with semi-finals on campus on Friday, and a clinic or panel discussion to be conducted before the finals on Saturday evening. This year's event is scheduled for March 10-20.

Competing in the one-day affair were big bands from Michigan State, Ohio State, and the winners, from Duquesne University (the Ray DeFate Orchestra). Combo entrants were from Potsdam (N. Y.) State, Wabash (Ind.) College, and the winners, from Hampton (Va.) Institute (the Bill Barnwell Quintet). The sole vocal finalist was Miss Jan LaFave, from Potsdam State.

Plans for the Festival supposedly began when school resumed for the 1963-1964 year in September, but in actuality the Festival is a continuous function, with ideas being formulated for the next year's show while the current show is in progress. Contacts with jazz personalities must be kept current, and follow-ups to prize awards, booking contracts, publicity, etc., all warrant constant attention.



Stan Kenton, chief adviser for the Festival, talks things over with Eddie Bride, Festival chairman and personality on WWVU, the Villanova radio station.



Ladd McIntosh was altoist and leader of the Phi Mu Alpha Jazz Workshop Band of Ohio State University. He was cited for his arrangement of "Variations on a Song Called Whiffenpoof."



Bill Barnwell was named the best reed player, and the Bill Barnwell Quintet, Hampton Institute, was named the best jazz group at the Festival. Left to right are Billy Taylor, jazz pianist; John Calabria, show format chairman; Barnwell; Buddy DeFranco, jazz clarinetist and narrator of the television production, and Eddie Bride, Festival chairman.

# BLOCK BOOKING IN DIXIE

By **RUD KIRKPATRICK**

Director, University Union and Student Activities, University of Southern Mississippi

Artists, personal managers and booking agents seeking college dates in Dixie would do well to investigate the Southern Universities Student Government Association which represents the largest collegiate talent market in the South.

The organization of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, South Carolina and Tennessee colleges tries to promote the best in name entertainment for its member schools.

Each spring, one of the member schools acts as host for the SUSGA convention. Talent agencies are invited to bring in their acts and have them perform before the delegates. Agencies are given the opportunity to meet the student leaders responsible for buying talent.

Through the member schools of SUSGA, efforts are made to block-book acts in order to get a lower price where several schools in a short travel distance book the same act.

At the Eleventh Annual SUSGA Conference on the Mississippi Gulf Coast in May 1964, the panel on entertainment gave many students working with campus entertainment an insight into various aspects of this area.

The purpose of the panel was to try to get the SUSGA members to receive all benefits possible from acting together as far as getting entertainment to each of their campuses in great abundance and at lower costs.

Representatives from several agencies were present at this panel discussion to tell the audience some situations that most frequently occur in an agency-school relationship . . . the

problems of the buyers as well as the agents.

The panel at the SUSGA Convention aired problems stemming from who has the authority on the campus to sign the contract, what you can expect from an agency, what the agency expects from the school, and various and sundry problems which the various member schools have had with agencies and entertainers.

As a co-ordinating factor in the entertainment area SUSGA has as its entertainment co-ordinator Dean James E. Dull, Georgia Institute of Technology.

As a co-ordinating factor for the entire SUSGA program, a central office is maintained at Howard College, Birmingham, Ala., with Lindy Martin, executive secretary.

## Members of the Southern Universities Student Government

**ALABAMA**—Alabama College, Athens College, Auburn University, Birmingham-Southern College, Florence State College, Howard College, Jacksonville State College, Livingston State College, Mobile College, Troy State College, University of Alabama, University of Alabama—Birmingham Branch.

**FLORIDA**—Florida Presbyterian College, Florida Southern College, Florida State University, Jacksonville University, Rollins College, University of Florida, University of Miami, University of South Florida, University of Tampa, Stetson University.

**GEORGIA**—Emory University, Georgia Institute of Technology, Georgia State College, Mercer University, Oglethorpe University, University of Georgia, West Georgia College.

**KENTUCKY**—Eastern Kentucky State College, Kentucky Southern College.

**LOUISIANA**—Centenary College, Louisiana Polytechnic Institute, Louisiana State University, McNeese State College, Northeast Louisiana State College, Northwestern State College, Southeastern Louisiana, University of Southwestern Louisiana.

**MISSISSIPPI**—Belhaven College, Millsaps College, Mississippi College, Mississippi State College For Women, Mississippi State University, University of Mississippi, University of Southern Mississippi.

**SOUTH CAROLINA**—Clemson University, Columbia College, Erskin College, Furman University, Limestone College, University of South Carolina, Winthrop College, Wofford College.

**TENNESSEE**—Austin Peay State College, Belmont College, Carson-Newman College, East Tennessee State University, Memphis State University, Middle Tennessee State College, Peabody College, Tennessee Institute of Technology, University of Chattanooga, University of Tennessee, University of Tennessee—Martin Branch.



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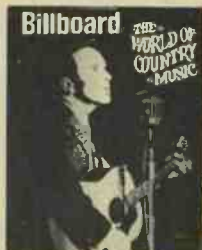
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## College Bookstores Prime Spoken Word Outlets

COLLEGE bookstores, many of which do not normally sell records, are proving lucrative outlets for the Caedmon line of spoken word disks.

According to Bob O'Brien, Caedmon's sales manager, some 300 college bookstores handle Caedmon as their exclusive record line. Here's how it works:

Caedmon distributors service college bookstores which normally handle phonograph records. Book salesmen for the Houghton-Mifflin Company service college bookstores which do not have record departments. Houghton-Mifflin acts as the exclusive Caedmon distributor for these outlets.

In both type outlets, discounts to the store range from 20 per cent on orders of from two to four titles to 43 per cent on orders of 100 and more records. Free counter racks or floor displays are provided with volume orders.

Houghton-Mifflin salesmen cover virtually every college bookstore in the United States. In one three-month period one salesman opened up 26 new bookstores in New York State. Not one of these outlets had ever carried records before.

College libraries are allowed to buy on approval, but O'Brien says returns are negligible. He estimates that about 40 per cent of the label's \$2,000,000-a-year volume comes from college students and faculty members.

Because of their specialized nature, spoken word records enjoy a remarkable degree of price stability. The \$5.95 Caedmon list offers the dealer a decent profit. And because releases

are not too frequent, a display rack holding 50 titles can offer an adequate selection.

Caedmon got its big break in the early 1950's, shortly after the label was founded by Barbara Holdridge and Marianne Mantell. They set up a college tour for Dylan Thomas, the late Welsh poet. This college tour was a major step forward in the spoken word record field.

Later Carl Sandberg and Robert Frost, both of whom have recorded for Caedmon, went on college tours. And Basil Rathbone, another Caedmon artist, is a current campus performer.

Caedmon's product ties in well with literature courses. Among the great poets and authors reading their own works on Caedmon records are Conrad Aiken, W. H. Auden, Albert Camus, Jean Cocteau, Colette, Noel Coward, E. E. Cummings, Walter de la Mare, T. S. Eliot, William Faulkner, Robert Frost, Robert Graves, Vachel Lindsay, Archibald MacLeish, Thomas Mann, John Masefield, Henry Menckin, Edna St. Vincent Millay, Marianne Moore, Odgen Nash, Sean O'Casey, Frank O'Connor, Catherine Anne Porter, Ezra Pound, Bertrand Russell, Carl Sandberg, Edith Sitwell, Gertrude Stein, Wallace Stevens, Dylan Thomas, William Carlos Williams and W. B. Yeats.

According to O'Brien, about 700 college bookstores with record departments carry Caedmon product in addition to those outlets serviced by Houghton-Mifflin salesmen. The former are serviced by distributors.

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College newspapers and magazines offer one of the most effective and least inexpensive methods of tapping the vast college market. This is the opinion of Vanguard Records, a classical and folk label whose sales are largely to the college community.

Herb Corsack, Vanguard sales manager, estimates that about 80 per cent of the label's dollar volume is accounted for by dealer sales in college towns, college bookstore sales and purchases by collegians in high-volume outlets.

Vanguard's big bread-and-butter artists in the folk field are Joan Baez, Ian & Sylvia and the Rooftop Singers, all of whom are big on the college concert circuit.

Whenever Vanguard artists are scheduled for a college concert, Vanguard will work co-operative advertising deals with distributors and dealers for space in campus publications.

In the case of newspapers, tops for a full-page will run about \$75, with fractional-page advertisements running as little as \$10. Dates of the concert and a list of dealers carrying the

artist's records will be part of the advertisement.

Vanguard's annual advertising budget for this market runs about \$15,000—\$5,000 for newspapers and \$10,000 for magazines, which have a much higher rate, but also have a greater longevity.

No advertising appropriation is made for college radio stations, because Corsack feels that most collegians listen to commercial stations. However, Vanguard does send some promotional albums to campus stations (it also sells product to these stations) and to dormitory stations.

Before a Vanguard artist plays a college date, the local distributor checks local dealers to make sure the artist's product is in ample supply. Vanguard also circularizes the important dealers in the college community.

Most active college act on the Vanguard roster is Ian & Sylvia, averaging three concerts a week with no club dates. Joan Baez, of course, is a top campus favorite, but Miss Baez has cut her college appearances somewhat to play large halls in major cities.

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# HARMONICA BOOM ON CAMPUS

By KRIS WHITE

Riding the crest of several trends in today's music is the instrument that outsold all others combined in 1964—the harmonica. In 1964, an estimated 2,800,000 harmonicas were sold in the U. S., according to the American Music Conference.

Thanks to such diverse influences as the Beatles and the Stones, the folk music movement, and the re-discovery of the blues, harmonica music is on the rise. At campus concerts harmonica masters like Sonny Terry, Mel Lyman, Tony Glover, and young John Hammond give variety of sound to programs and additional dimension to arrangements.

Other activities, too, point up the growing importance of the "mouth harp." A blues harmonica workshop at the Boston Music Company in Boston drew a throng of nearly 400, virtually all college students.

Sonny Terry, master of the country blues harmonica, and Mel Lyman, the versatile harmonica player with the Kweskin Jug Band, held court for

two hours, playing selections, answering questions, and demonstrating points of technique.

Terry had recently completed a tour of colleges with the Harry Belafonte concert group, taking him from coast to coast in several weeks. This style, which is vastly different from the virtuoso approach of Larry Adler and other concert artists, is rough, unrefined, and funky.

A new generation of blues harmonica players, most of them familiar to collegians through recordings as well as concerts, is winning prominence. They include Minneapolis' Tony Glover, acclaimed for his recordings with David Ray and John Koerner; John Hammond, who uses his harmonica for tonal variety in his renditions of Chuck Berry and Muddy Waters numbers, and Paul Butterfield, whose amplified, Chicago-style harmonica promises to make him a blues star of the first magnitude. And Bob Dylan's harmonica has become a fixture on the folk scene.

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# For Music on Campus TAKE THE "A" TRAIN

## Fordham Is Hotbed of Folk Music

"A huge success" is probably the best way to describe the concert program at the Rose Hill campus of Fordham University.

Each of the three annual concerts held during the past four years proved to be a hit with both the audience and the sponsoring group. Most of them sold out far in advance. This is in spite of the fact that Fordham must compete with the multitude of entertainment offered in midtown Manhattan, Greenwich Village, and nearby colleges.

The obvious reason, of course, is the talent playing at Fordham. This year, Peter, Paul & Mary and the New Christy Minstrels have performed, with the former selling out the 4,500-seat gymnasium in three days. Other recording artists who appeared include the Kingston Trio, the Clancy Brothers and Ray Charles.

The biggest act to appear at the college was the ABC Television "Hootenanny." The one-hour show starred the New Christy Minstrels, the Phoenix Singers, Jackie Vernon, Will Holt, and the Even Dozen Jug Band. Enthusiasm was so great that the New Christy Minstrels were invited back to perform this year.

All concerts are staged in the gymnasium. The acoustics are satisfactory and the audio system is quite good. For each performance the college hires a professional crew to set up the lighting and sound equipment.

Another important factor in the successful presentations is the advertising and publicity campaign the school puts behind each concert. Besides using the New York newspapers and commercial radio, Fordham makes use of its own FM station, WFUV, newspapers of neighboring colleges and a poster campaign—the latter being extensive. The success of the promotion can be gauged by the fact that outside attendance constitutes 25 to 50 per cent of the audience.

The weekly school newspaper, The Fordham Ram, aids in the publicity by frequently running news features on the upcoming concert. Its circulation of 10,000 encompasses all the colleges of Fordham University including the downtown business school.

*(continued on page 56)*

## Top Talent Policy Right for Queens

Queens College is usually able to fill its 2,200-seat Colden Auditorium with limited advertising and promotion. Two factors work for college concerts in this New York City municipal institution—many of the students major in the literary and musical arts, and hence are attracted to music, and the array of talent is such that little advertising is necessary.

The Chad Mitchel Trio, Stan Getz, Odetta and the Tarriers have performed on campus during this academic year, while the Four Preps and the Paul Winter Sextet highlighted last year's concert program.

All student run concerts are sponsored by the Student Association, although any club or student may propose that a particular artist appear. The officers of the Association suggest several performers to Louis Palmieri, director of the Colden Center. Mr. Palmieri checks into the booking and financial arrangements and submits his findings to the Cultural Affairs Committee and the dean of students. Approval of both the dean and the committee is necessary for the staging of any student-run concert.

All concerts are held at the Charles Colden Center. The \$5,697,000 structure which was opened in 1960, houses the 2,200-seat Colden Auditorium and the 500-seat Queens College Theater. The acoustics and technical facilities of both halls are quite good.

The annual Folk Festival is held on the campus every January. The one-day event consists of workshops and talent contest in the College Memorial Center and an evening concert in the Colden Center. The Student Association invites several artists to the festival. Last year, Doc Watson and Pat Sky led the workshops. In the evening they were joined by Phil Ochs and Michael Cooney for the concert.

The two student newspapers print information about the upcoming concert, but no special publicity is given. The Phoenix is a weekly paper. Its 12,000 circulation encompasses the 9,000 day session students plus part of the evening division. The Knightbeat, also a weekly, circulates to the 11,000 evening students.

The College's Alumni Association sponsors one annual  
*(continued on page 56)*

**W****BY HANK FOX**

While many a booker of talent for colleges envisions the campus as an academic glade in a small-town storybook setting, some of the best talent showcases are on the concrete campuses of the big cities. New York's Bronx Borough, for example, has three institutions which are shaping up as major exposure spots for recording artists. One is a large Jesuit university, another a community college, and the third an established municipal college. Across the East River in Queens, another city university draws some of the top talent in the recording industry.

Despite the wealth of talent in nearby Manhattan, concerts at these four schools manage to attract large crowds. The collegians feel a sense of participation in catching the artists on the home campus. Reporting on the college concert, record and radio scenes at Fordham University, Hunter College, Bronx Community College and Queens College is Hank Fox, Billboard's campus correspondent for the New York area.

## Hunter Students Get Musical Variety

Variety is the keynote of the concert program at Hunter College.

The diversity of music stems from the three types of sponsoring organizations: the students, the Hunter College Concert Bureau and outside organizations.

The student programs consist mainly of folk music and jazz. Although these concerts are primarily for the Hunter College student body, collegians from the entire city area attend. Any student club or activity at the college can present a concert.

In the past, the Modern Jazz group (Bronx Campus) has handled many of the concerts. Some of its programs take the form of workshops as was the one held in February. Artists performing were Thelonious Monk, Billy Taylor and Winton Kelly, among others. The group's latest concert features Nina Simone. Most of the student functions are highly successful.

The two branches of Student Government, one at the Bronx campus and the other at the Park Avenue center in midtown Manhattan, have sponsored several concerts. This year Jackie Mason performed at the Park Avenue center, while Judy Collins played at the Bronx campus.

Occasionally the Interfraternity Council will sponsor a concert. Last year their Smothers Brothers' concert was sold out weeks before the date of performance.

The students themselves make all the booking and financial arrangements and handle the advertising and publicity. They use both of the school newspapers, the Arrow (Park) and the Meridian (Bronx), as well as the New York papers and commercial radio. Final approval of the selection of an artist rests with the Dean of Students.

Hunter has three halls, the major facilities being at the Park Avenue branch. The Assembly Hall seats 2,200 and the Playhouse 700. At the Bronx center, Gillette Hall has a seating capacity of 500, but it may be used only by Bronx campus student clubs. All three halls have good acoustical properties and technical facilities.

The Hunter College Concert Bureau at the Park Ave-  
(continued on page 58)

## Small College With King-Size Ambition

Bronx Community College is a small college with big ambitions. In just two years, a concert program has evolved to match those given in some schools with many times its enrollment of 1,200. And with the completion of its new \$27,000,000 campus in five years, Bronx Community hopes to be the cultural center of the Bronx.

The program at the college began in the 1962-1963 semester with a budget of \$35. Since then, Miriam Makeba, Theodore Bikel and Judy Collins, the road company of "In White America," and the Metropolitan Opera Studio, among others have performed at the college. The program now operates on a \$6,000 budget with one major event each month.

The turning point came as part of an experiment. Before the Makeba concert, the administration was very hesitant about allocating funds for entertainment, especially since it thought that the students would not be interested. But the ticket demand cast aside any doubt. The show sold out weeks before the date of the concert and the performance was a great success.

The purpose of Bronx Community's program, as well as its future plans are quite ambitious. According to Professor Duncan, initiator of the program and member of the Faculty Cultural Committee, the aim of the concerts is to provide the best entertainment together with an educational value for the students.

"Some of our students have never attended a live concert and many do not have the interest to go to the concert halls in Manhattan. By charging a low admission fee, we are giving them an opportunity to see a wide variety of artistic productions that they would normally not attend."

The maximum admission fee is \$2, with \$1 being the amount usually charged.

"We are not out to make money for ourselves," Professor Duncan said. "The money for the performers comes only in part from the admission fee. The rest is raised through student fees and grants."

The plan seems to be working out well. During the  
(continued on page 60)



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## Fordham is Hot Bed of Folk Music

(continued from page 56)

announcer of the show, has spotlighted talent such as Josh White Jr., Oscar Brown, and Johnny Barracuda. He is currently negotiating with the Serendipity Singers.

The second program is in the classical vein. "Studio 'B' Recital" is broadcast from the Campus Center, where the general public is invited to attend free of charge. The program gives exposure to many professionals, with graduates from the Juilliard School of Music providing the biggest source of talent.

## Hunter Students Get Musical Variety

(continued from page 55)

nue branch serves the community. Its serious music program is attended primarily by adults. The Bureau presents both a big name series and music that the audience may not be able to hear at the other concert halls in the city.

Isaac Stern and Artur Rubinstein, among others, have performed at the Saturday evening series this semester. Each of the 12 concerts in the series plays to a full house.

One of the major attractions this year was a three-part series marking the New York debut of the Boston Symphony Chamber Players. The subjects of other series included great piano trios, English baroque and international music.

Through the College Relations Office, the Concert Bureau engages in an extensive advertising and publicity campaign using the New York newspapers, window posters and hand bills. Norman Singer is the administrator of the Bureau.

Although classical music constitutes 65 per cent of the programming, Jim Barrett, station manager, considers the station's format quite balanced. WFUV's program guide lists such shows as "Jazz Horizons," "The Time Capsule" (sophisticated rock 'n' roll and rhythm and blues), "Swing Easy" and "Music From Stage and Screen." A number of talk shows are also listed.

The station covers the entire metropolitan area. According to a survey taken by the college's sociology department, the estimated audience numbers 400,000. The station broadcasts seven days a week, weekdays from 5 p.m. to midnight; Saturdays, 2 p.m. to midnight, and Sundays, noon to 11 p.m.

The third type program is sponsored by outside organizations. Any group can rent the halls for concerts provided that they are nonprofit; that is to say no artist or producer may rent any of the halls. Hunter College is owned and operated by the city of New York which makes this stipulation.

A rental fee of \$500 and \$400 for the Assembly Hall and Playhouse respectively is charged. However, the fee for religious or charitable groups is \$350 and \$250 respectively. These concerts are generally open to the public at large. Arrangements for ticket selling and promotion are left to the sponsoring organization.

WHCB, the college's radio station is the main source of recorded entertainment at the Bronx campus. The station broadcasts to various parts of the student center via direct wire. WHCB's music policy is determined each term by a committee of the Student Council which runs the station.

(continued on page 60)

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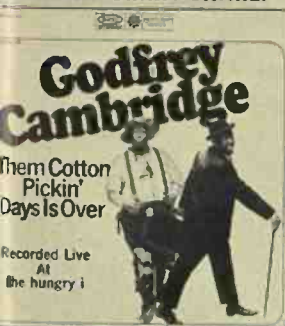
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## Hunter Students Get Musical Variety

(continued from page 58)

In response to the students' growing interest in music and entertainment, the College Bookstore has recently joined the increasing number of college stores selling records.

The two campus newspapers, the Arrow and the Mer-

idian, have a circulation of over 5,000 each. The Bronx paper, the Meridian, began publishing this year. Formerly the Arrow circulated at both campuses.

Some 25,000 students attend both branches of Hunter, with the day session enrollment being about 4,200 at each center. Although male students constitute half the enrollment at the Bronx campus, the Park Avenue branch has become co-ed for the first time in September, 1964, admitting 437 men.

## Small College With King-Size Ambition

(continued from page 55)

past year, student attendance at both the daytime chamber concerts and the evening classical and flamenco programs has increased. Most of the folk and jazz shows were sold out. The music at the four daytime concerts is serious in nature. The New York Baroque Ensemble has appeared several times.

The presentation of professional off-Broadway productions at Bronx Community is an innovation for colleges in New York Metropolitan area. Both the road company productions of "Six Characters in Search of an Author" and "In White America" proved to be highly successful.

Careful consideration is given to the choice of artists or companies. Most of the performers are chosen from a list prepared by the New York Council on the Arts.

Miriam Makeba, the Modern Jazz Quartet, Leon Bibb and the road company of "Six Characters" were a few of those selected from the list. The college believes that the artists named on the New York Council's list add to the knowledge of the students.

In some instances, the Council makes small grants to colleges and communities in the State to stimulate interest in the arts.

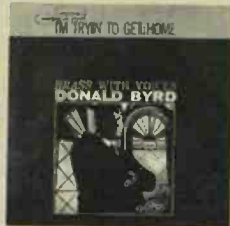
The Student Cultural Committee of the Student Government suggests its choice of presentation to the Faculty Cultural Committee, the latter making the final decision. Both committees then work together to make the arrangements and plan the promotion of the concert or production.

In an attempt to reach the high schools, nearby colleges and the community-at-large, Bronx Community plans extensive advertising and publicity. The college uses the New York and local Bronx papers besides using handbills, posters and direct mail pieces.

The college's newspapers, The Communicator and The Student Newsletter, have aided in the promotion—the latter doing a very effective job in maintaining high interest in the concerts. The Student Newsletter is a weekly day session paper. Its circulation is 2,000. The Communicator serves both the day and evening session students. Its monthly edition has a circulation of 6,000.

All shows are held in the 969-seat auditorium. The hall is adequate for small presentations and is particularly suited for concerts. Its modern technical facilities are good.

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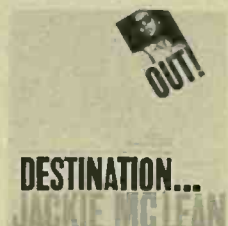
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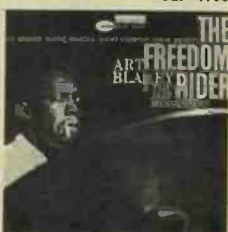
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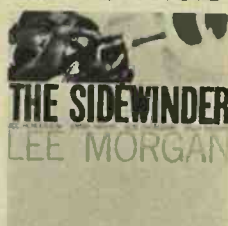
JIMMY SMITH  
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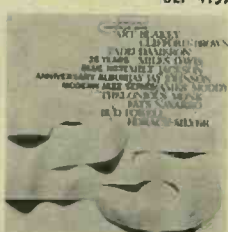
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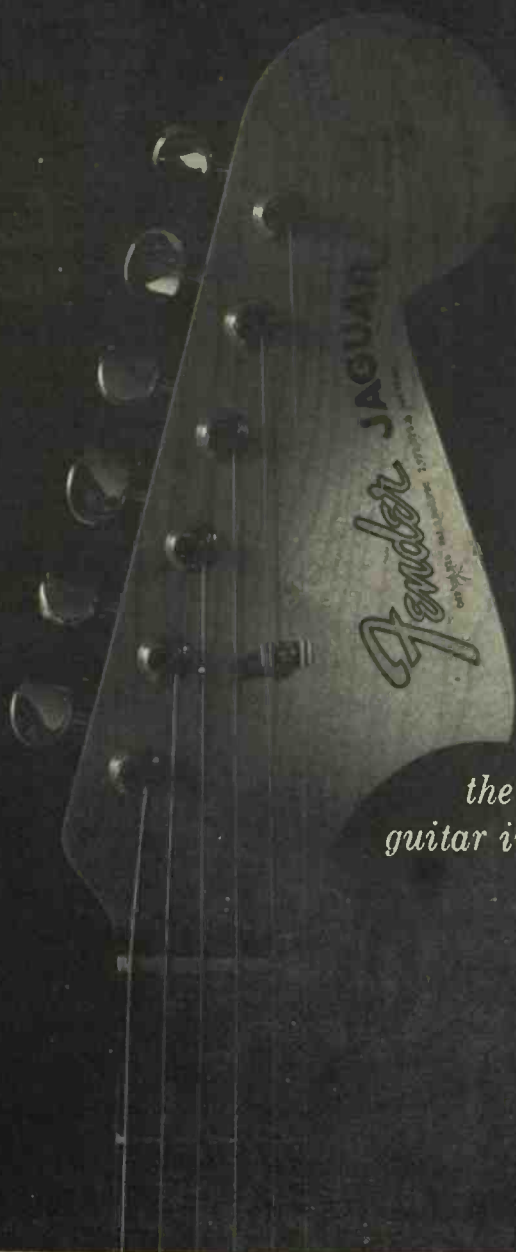
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March 27, 1965 • Billboard Music on Campus

# CALIFORNIA'S CULTURAL DIAMOND

By **ELIOT TIEGEL**

Surrounded by such wealthy communities as Beverly Hills and Bel Air, the sprawling University of California at Los Angeles is a cultural diamond sparkling among its glittering neighbors.

UCLA's year-round entertainment programs on both professional and amateur levels offer community and student body the entire gamut of musical expression. Three UCLA organizations cater to separate audiences

with budgets for talent running from \$11,000 up.

Paradoxically when the UCLA Fine Arts Committee was formed in the early years of the school's history, its goals were to present attractions for the enjoyment of its own Westwood community. The slant was on adult entertainment and since Los Angeles had a dearth of concert halls (before the development of the Los Angeles Music Center and Santa Monica Civic

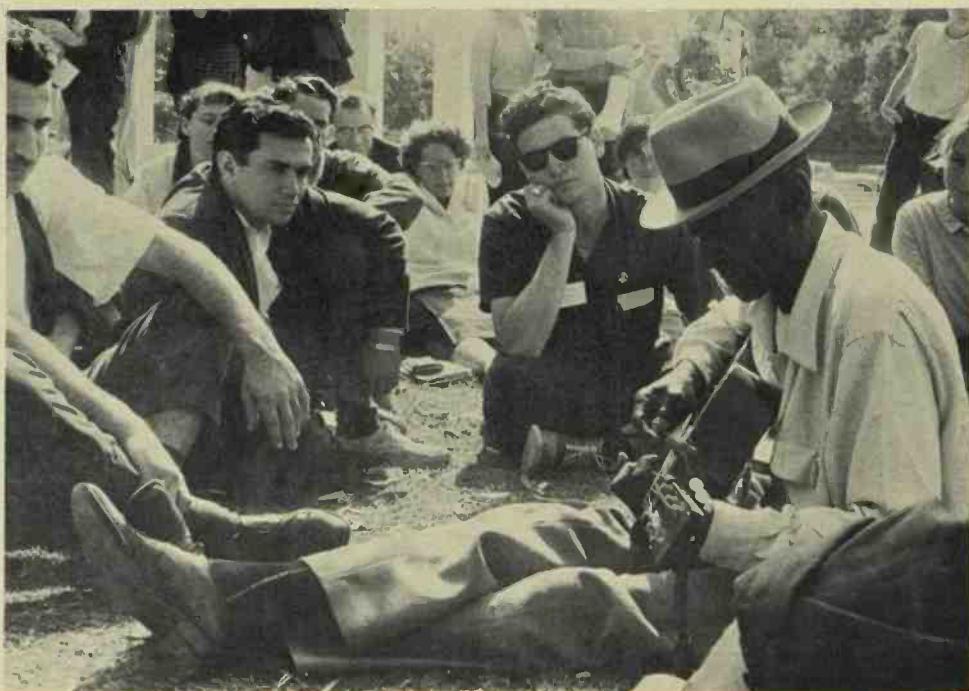
Auditorium), music lovers flocked to the school's presentations out of desperation.

But now with auditoriums around town handling concerts and four dorms holding a substantial on-campus population, the school has turned its "sights inward," in the words of Frances Engles, concert manager for the Fine Arts Committee. Miss Engles' organization specializes in classical and jazz concerts. She does all the booking herself but works with a Student Cultural Commission of graduate and undergraduate students who suggest artists for the program.

"The deciding factor in selecting an artist is quality," she said. "Of course we take into consideration what's going on in the community because we don't want to compete with other concert halls. We have to maintain a precarious balance in attempting not to duplicate what our subscribers can get elsewhere."

The Fine Arts Committee clears all concerts, including student presentations by the music and theater departments. Last year 568 events were held on campus.

The Committee schedules 80 concerts a year, covering all phases of classical music and modern jazz. The  
(continued on page 64)

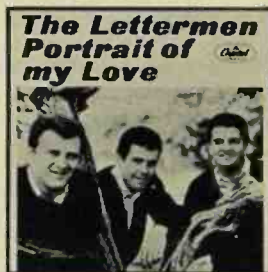


**INFORMAL SONGFEST:** Folk music enthusiasts listen to an impromptu outdoor concert given by Texas blues singer Mance Lipscomb during UCLA Folk Festival activities.

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(continued from page 62)

jazz series is offered during the fall semester. Last year such stalwarts as the Modern Jazz Quartet, Thelonius Monk and Art Blakey played in Royce Hall, the major auditorium in the center of the campus. Next fall Miss Engels has signed Duke Ellington, Gerry Mulligan, the Swingle Singers and Charlie Mingus.

In the classical field, such respected musicians as Artur Rubinstein, Anna Moffo and the Budapest String Quartet will grace the UCLA stage. When Miss Engels began her job six years ago, 20 concerts a year were offered. She has increased this figure four times. Tight lipped about fees paid to artists, Miss Engels said she "pays the going price" in order to bring the high-powered talent into the program. The community is kept aware of Fine Arts presentations through direct mail listings and newspaper ads.

The second musical body operating on campus and perhaps the most colorful is Prof. D. K. Wilgus' Folk Festival gang. The affable folkologist, a devotee of traditional music since 1936, is working on the third annual festival for the weekend of May 14-16. In recent years collegiate folk fans

(continued on page 66)



Folk music in workshop fashion is presented as an integral part of UCLA's Folk Festival which has drawn from 8,000 to 12,000 persons in the past two years.

# Billboard

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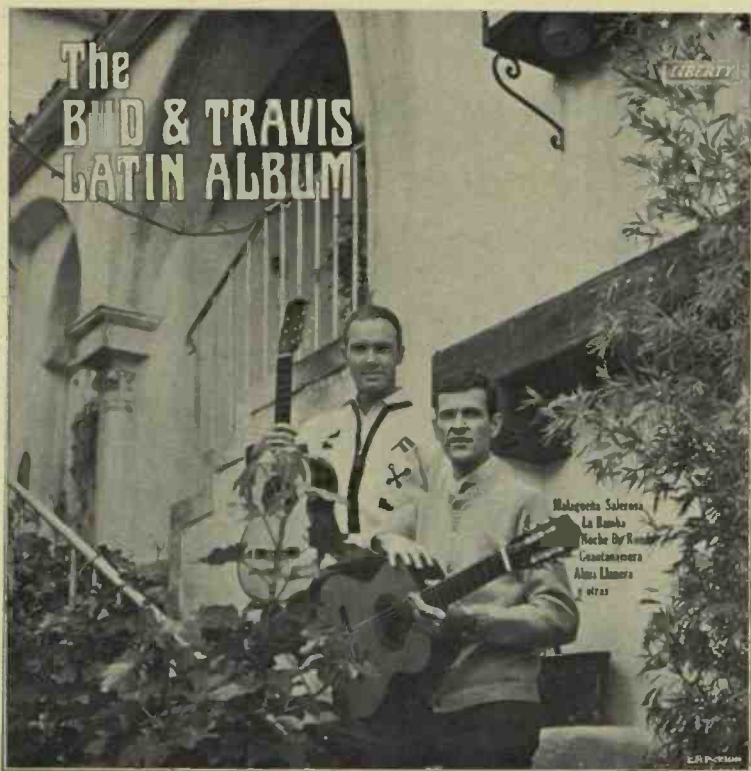
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hip(hip), *adj.* 1. the state of being "aware," as in: No one is more *hip* to the campus scene than.....

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Other best sellers:



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have been divided into traditional versus commercial groups. The UCLA songfest is devoted to traditional music of all lands by traditional performers. According to Prof. Wilgus, besides the UCLA event, the only other two major collegiate folk festivals are at the Berkeley campus of the University of California and at Chicago University.

In past years Wilgus worked with Ed Pearl of the Ash Grove, a local folk club, in preparing his schedule. This year he's handling all arrangements himself. Already booked are southern author Jimmy Driftwood; the Blue Sky Boys (Bill and Earl Bolick) who were important c&w artists in the mid-30's; the Moving Star Hall Singers from St. John's Island; Son House, a Mississippi Delta blues singer; Ruth Rubin, leading Yiddish folklorist from New York; Vernon Ray and the Carroll County Boys, bluegrass singers, and Sam Hinton and Bess Lomax Hawes, two West Coast city blues interpreters.

In addition to presenting concerts

Friday night, Saturday afternoon and evening and Sunday afternoon, the folk festival covers educational aspects of the music through workshops and lectures Saturday and Sunday afternoons. Part of the fun of attending the UCLA folk weekend is sitting in the sun on the steps of the library and joining the artists in a happy sing-along.

Prof. Wilgus works with a modest budget of \$11,000 which goes for paying all artists plus transportation to the festival. Like the Newport Folk Festival, with whom he works closely, Wilgus pays all his players the same fee.

The first folk bash on a weekend drew 12,802 persons. Last year's show was held during the Easter recess and only drew 8,000. With the show back on a weekend, Wilgus anticipates as strong an audience as the initial venture. The folk festival pulls people in from the L.A. area and from as far north as Berkeley. The main enthusiasts come from the UCLA students themselves.

The third organization booking talent is the elite Associate Students which programs shows exclusively for student audiences. Dale Spickler is the

resident program activities manager. Its goals are to present those acts voted upon by the students themselves, Spickler explained.

Student groups elect chairmen who represent their interests in the association, with Spickler following their requests for pop, jazz and rock groups. Here the talent is of both major proportion and rising quality. Such major artists as Harry Belafonte, Bob Dylan, Peter, Paul & Mary and the Jazz Crusaders were booked by Spickler last year. Penciled in for this spring term are Nancy Wilson, Joe and Eddie, and the Travelers Three.

While the total student activities budget hits \$100,000, only \$20,000 a year is spent by Spickler for booking talent for concerts and dances. Events are held in the Student Union Building and in Royce Hall. There is no set number of concerts the student association must book in the school year, Spickler pointed out. "But we like to have two musical events each month," he said.

Mold the three campus booking agencies together and one fact emerges: In Southern California, UCLA and show business are wed in happy matrimony.

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# UND FORMULA:

## *Fit Concerts Into Social Calendar*

By STEVE SMIRNOFF

By tying in college concerts with campus special events, the University of North Dakota is able to draw some of the nation's top recording talent and turn a profit for the Student Activities Committee.

Big weekend at UND is homecoming, held usually in late October to coincide with its football game with North Dakota State or some other traditional rival. And that's the big talent weekend at UND.

Last fall, the Four Lads gave a concert at homecoming, serenaded the Homecoming Queen at her coronation, and presented the runner-up with a bouquet.

Performing at the homecoming dance, major event of the weekend, was Skitch Henderson.

Another major event on the UND social calendar is the Spinster Skip, a northern version of the Sadie Hawkins fetich. Si Zentner and his band played the event and got a warm reception from the students and local press.

Also high on the social schedule is Greek Week, sponsored by the fraternities and sororities. The Rooftop Singers presented an evening of folk music at the Greek Week concert.

The Military Ball, another top social event, is taking place at presstime. Tommy Dorsey and his orchestra are playing the dance.

Johnny Mathis, the Young Americans and Andre Tahan, comic, all drew well and were warmly received here this school year at regularly scheduled concerts. And Dave Brubeck is due later this spring.

Of course, it isn't always possible to tie in a concert with a special campus event, but at UND most artists are booked with that in mind.



One of the Four Lads presents the Homecoming Queen runnerup with a bouquet. The co-eds are, left to right, Jean Moe, last year's queen; Jill Harris, Patricia Steiner, current queen, and Jinny Smith.



Greek Week hits were the Rooftop Singers.

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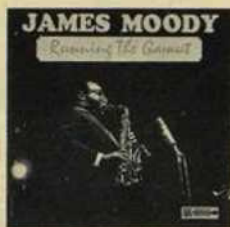


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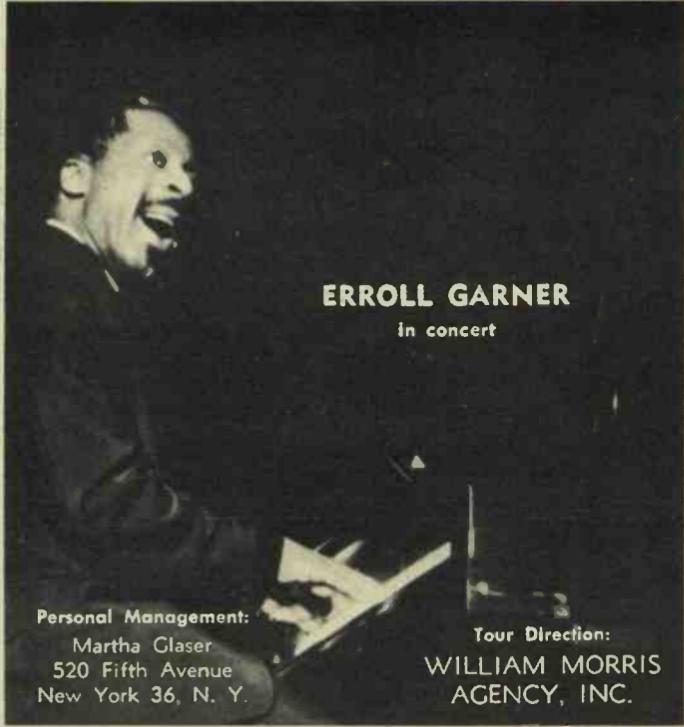


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## Buffalo Market Shows Promise

By HAROLD B. BOB

**T**HE University of Buffalo, with a current enrollment of 9,000, is expected to grow to 27,000 when its proposed \$130,000,000 campus is completed.

Already rich in musical traditions, and located in a city of more than 500,000, UB bids to become a major collegiate talent showcase when the expansion is completed.

Each spring Union Board, the branch of student government, sponsors concerts which in past years have attracted such talent as Peter, Paul & Mary, the Four Preps, Joe and Eddie and the Serendipity Singers.

Winter Week, sponsored by the Freshman Class, is another growing tradition. This year it was kicked off with a "Three for One Musical Festival" featuring Jerry Raven.

Union Board, the various Greek organizations, and the dorm councils schedule frequent dances and parties highlighted by many talented local groups. Danny Neavereth, D. J. for WKBW, appeared at one of the hops.

To highlight the rush-pledge season the Inter-Fraternity Council sponsored a concert February 13, featuring The Highwaymen.

The University is also a center for cultural entertainment for the city. The Budapest String Quartet made several appearances as did several soloists. The Harpur College Choir will appear in concert as will the Columbia University Glee Club later this year.

The campus radio station divides its time between music and talk. It offers everything from opera to folk music and jazz, from lectures and discussions to dramas from the BBC.

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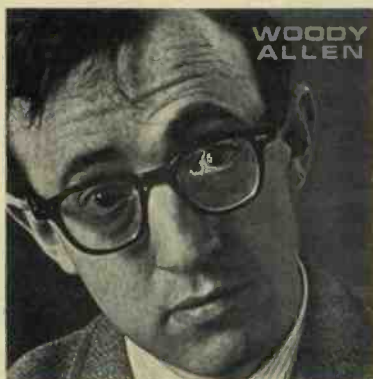
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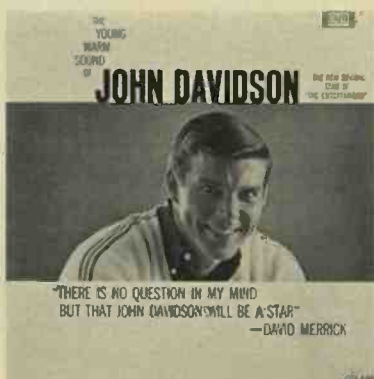
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The Serendipity Singers appeared at West Virginia University as part of the Ford Cafavan of Music.

BY ROBERT C. WELLING

Students at West Virginia University have a direct voice in determining which acts will play college concerts. An annual student poll determines which type acts will be booked, with the actual selection made by a student government group and Joseph C. Gluck, director of student affairs.

Financing is derived through a standard fee assessed all students when they register.

During the current school year the Phoenix Singers, the Ford Caravan of Music with George Shearing and the Serendipity Singers, the Four Saints and the Mugwumps have appeared on campus.

The Shearing-Serendipity folk-jazz concert drew the largest audience and the best response from the student body. The Phoenix Singers appeared during a special freshman week concert and the Four Saints and the Mugwumps during Mountaineer Weekend festivities. The Four Saints have been a popular favorite with the WVU students for several years.

Students have been able to meet the artists appearing here. Following the Serendipity concert, a reception was held for students and the artists. The Mugwumps entertained students at a party in one of the campus fraternity houses following their concert here.

The University's policy in obtaining artists generally is a flat-rate purchase plan.

The University does not have in operation a campus radio or television station. Two local AM stations and a stereo FM station assist in promotion of acts appearing here.

A nationally acclaimed jazz trio frequently backs up entertainers in package programs. WVU's Belcastro Trio has won honors regionally as well as awards at the Notre Dame jazz festival. The group frequently appears on campus for concerts.

Four big campus weekends during the school year usually call for big-name entertainment. These include: homecoming, Mountaineer Weekend, Springspree and Greater West Virginia weekends.

An appearance by the New Christy Minstrels on campus in February 1964 drew the largest attendance to any cultural event here in the past five years.

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# Boston U. Bows as Pop Talent Showcase

By GARY A. KRAUT

Boston University, with an enrollment of 28,000, is booking popular artists for student concerts for the first time in the institution's history.

The breakthrough, which took place in the current academic year, began last May when the Music Committee of the Union Forum, a non-profit student activities organization, mailed questionnaires to a representative portion of the student body. The results of the questionnaires disclosed a deep-rooted interest on the part of the students for pop music—particularly folk and jazz.

Guided by University Program Director Richard Joaquim and led by energetic student co-chairmen Ned Laird and Will Hobbs, the 20-member committee selected acts which it felt would coincide with the interests indicated by the student body in the survey.

Working with John Stoucas and Fred Taylor of Music Productions, in Boston, the committee negotiated the appearance of the Ford-Car-A-Van. On October 13, George Shearing and the Serendipity Singers performed at 2,300-seat Sargent Gymnasium.

Publicity and arrangements were handled by committee members. Ads were placed in Boston newspapers and

local radio stations and posters were distributed on the B. U. and neighboring campuses. Tickets were sold at \$1.50, \$2.00, and \$2.50 in the Student Union before the concert and at the door on the evening of the performance.

WTBU, the University's AM station, plugged the event. WBUR, the school's 20,000-watt FM outlet, and the BU News mentioned it.

Attendance at the concert was poor because of the Tuesday night date and the three-day weekend which preceded, but the event was deemed a success.

Working again through Music Productions, the committee signed the Dave Brubeck Quartet for November 14, Homecoming weekend. Promotion and arrangements were administered by the committee in the same way that it handled the Shearing-Serendipity Singers concert.

Brubeck played to a full house at Sargent Gymnasium. More than 300 were turned away.

On February 20, flutist Herbie Mann and his jazzmen performed at Sargent Gym—another success for the Union Forum.

Profits from the concerts go back into student activities funds. At the end of the school year the Union Forum hopes to present a concert at

greatly reduced prices using previous profits to balance expenses.

The Music Committee is free to decide which acts to present. After the choice is made it clears with Program Director Joaquim and then contacts Music Productions which books the talent. Final approval is given by Joaquim, who signs the contract and binds the University.

Because of the layout of Sargent Gymnasium acts perform in the round which permits outstanding audience contact. Acoustics provided by Ford for the Shearing-Serendipity Singers concert were poor, but Sound Incorporated, the organization responsible for the sound at the Johnson Inauguration, has taken over and improved the audio greatly.

Local record sales of artists performing at Boston University increased slightly as a direct result of the concerts. Dealers reporting some action include Mosher Music Company, Boston Music Company and Book Clearing House. The Radio Shack and Charles Homeyer, Inc., reported no action.

With a buyer market of 28,000 students and an enthusiastic concert producing organization like the Union Forum, Boston University should be a showcase for popular recording talent for many years to come.

---

## Missouri Backs Up Concerts With Advertising Barrage

By JERRY CHASKELSON

A barrage of advertising generally insures near-capacity attendance at University of Missouri concerts. As soon as an act is booked, ads are placed on a three-time-a-week basis in both the *Mancater*, daily newspaper for UM students, and the *Columbia*, Mo., daily.

Backing up the newspaper campaign, the campus radio station, KCCS, begins playing the artist's records and advertises the concert daily.

The preparation behind the scenes is done well in advance before the artist's performance. When the university wants a certain artist to perform, the Missouri Student Association, comprised of students and sev-

eral faculty members, calls the artist's manager or agency.

The MSA consults with university officials about facilities for the performance. The performances are held in either Jesse Hall or Brewer Fieldhouse.

Jesse Hall is rather small with a seating capacity of 2,000. It has house and floodlights and one big spotlight.

Brewer Fieldhouse has a seating capacity of 8,500 and is the location of many student assemblies. The sound is quite good due to the acoustics and can carry well to all parts of the fieldhouse. It also has many house lights with a large spotlight in each section of the stands.

After arrangements have been completed as to the rental of Jesse Hall

or Brewer Fieldhouse for the performance, tickets are put on sale.

Attendance is quite good at all performances. The Kingston Trio drew 7,500, Henry Mancini drew 7,000, and Peter, Paul and Mary played to an overflow crowd of 8,400 in Brewer Fieldhouse.

Recently the Ford Caravan with Oscar Peterson played to a capacity crowd of 8,000.

Other acts which have performed this year at the university are Dick and Dee Dee, Nina Simone, Oscar Brown Jr. and Bob Dylan. Reasons for the successful attendance is not only due to University of Missouri students but also to the enrollment of nearby Stephens and Christian colleges.

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# NEW COLLEGES ARE SLEEPERS

## ■ Virginia's Old Dominion largest in State

## ■ Top artists work young institution

By THOMAS LEWIS

The revolution in higher education has resulted in the creation of some bustling institutions that booking agents may never have heard of. For example, the largest university in Virginia isn't the University of Virginia. Virginia Military Institute, Richmond University or any of the other name institutions.

It's Old Dominion College, formerly the Norfolk division of the College of William and Mary. Old Dominion, in Virginia's largest city, has an enrollment of nearly 7,000 and is expanding rapidly.

The list of artists who have already appeared at ODC is long and varied. Folk groups include Peter, Paul & Mary; the Smothers Brothers, Chad Mitchell Trio and Carolyn Hester. Jazz, Nina Simone and soon Dave Brubeck; big band groups include such notables as Bo Diddley Trio and the Coasters.

With the Tidewater area being itself the source of a number of nationally prominent artists, local recording notables such as Gary (U. S.) Bonds, the Rhondells and the Showmen also find a frequent market for their talent.

While many colleges, especially the larger, long-established institutions, have a single, central organization to book talent, Old Dominion concerts and dances are sponsored strictly by individual campus organizations — most often one of the classes or fraternities (six national, three local).

The Social-Fraternal Council, composed of representatives and officers

of every campus social organization, regulates the dates on the college calendar through the Dean of Student Affairs, and co-ordinates all campus social events. It is, however, entirely left to the interested individual organizations to book, sponsor and promote their event.

Since most campus organizations know little of the sometimes complicated processes of booking, most work through regional agents or agencies, which obtain the act from the artist's agency. The tragedy of this situation is the added cost of the middle man, which further heightens the already high (sometimes exorbitant) price of an established act. Since there is no campus facility capable of handling a large concert or dance, the situation is further complicated by the necessity of renting nearby arenas or auditoriums. The point is often reached where an interested organization is completely discouraged by the high cost or exorbitant risk necessary.

The ideal solution to this serious financial situation is the expansion of percentage-only arrangements — where the college promotes the act for a set percentage of the gate after taxes. If extended more to colleges, this policy would not only eliminate the discouragement of fantastic financial risks, but would undoubtedly increase the number and frequency of bookings. This arrangement is also ideally suited for promoting the highly talented, but lesser known acts. The percentage program would be well worth consideration and expansion by the large talent agencies.

Promotion of the event is another

area of interest. Advertising is based most heavily on posters and newspaper advertisements. The most efficient organizations see that all the prominent local record stores are notified of the personal appearance since it provides still further promotion through album display.

It is quite common to invite a top local disk jockey to act as master of ceremonies, which provides increased promotion through his own radio show as well as the station's community events announcements.

Last year's second Smothers Brothers concert saw the use of still another promotion gimmick on campus. A student set up an elaborate sound system at the student center during the lunch hour and played best cuts from all the Smothers Brothers' albums, which were provided free by the Baltimore Mercury Records distributor.

The stunt proved successful in pushing tickets as well as creating interest in the act and their recordings. Although the college radio station, WMTI-FM, which played classical music, was recently disbanded for "lack of funds and interest," other campus publicity is gained from the college newspaper, The Mace and Crown.

Old Dominion College, is not so different from hundreds of other large and small colleges around the country. Perhaps this examination of problems and practices will not only foster the exchange of ideas, but perhaps even inspire the world of talent agencies to improve their operations and expand business through the community college market for record talent.

# PIONEERS ON THE COLLEGE CIRCUIT

One of the most active groups on the college circuit today is the popular Kingston Trio (Bob Shane, Dean Reilly, Nick Reynolds and John Stewart), who pioneered in the field under the able guidance of Frank Werber, the bearded gentleman at the right, who "discovered" the group and who has managed them to their present high rating among the college clientele. The Kingstons are now heard on the Decca label.



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Peter, Paul & Mary give forth for the Young Democrats.

## Eastern Kentucky Blossoms as Talent Showcase



The Rooftop Singers do their bit for the Young Republicans.

By WINSTON F. JONES

Due to the sharp increase in student enrollment in recent years, Eastern Kentucky State College is a promising showcase for recording talent.

The total enrollment for the fall semester was 5,433; an increase since 1962 of more than 1,000. Recent dormitory construction has substantially swelled the on-campus population.

In addition, the Eastern campus is only 26 miles from the University of Kentucky and 14 miles from Berea College. A concert at any one of these colleges attracts a large number of students from the others.

Bookings for musical productions held on campus are handled by the individual sponsoring organizations, upon approval of the Office of Student Affairs. The Student Council has been the most active booker in the past.

Three shows featuring national talent have been presented during the 1964-1965 school season.

On October 15, the first billing of the academic season featured Peter, Paul & Mary, appearing at the Alumni Coliseum along with selected local talent. The program was sponsored by the Young Democrats Club and consisted of a combination political rally and concert.

An enthusiastic crowd of 4,900 stood several times to applaud the performance.

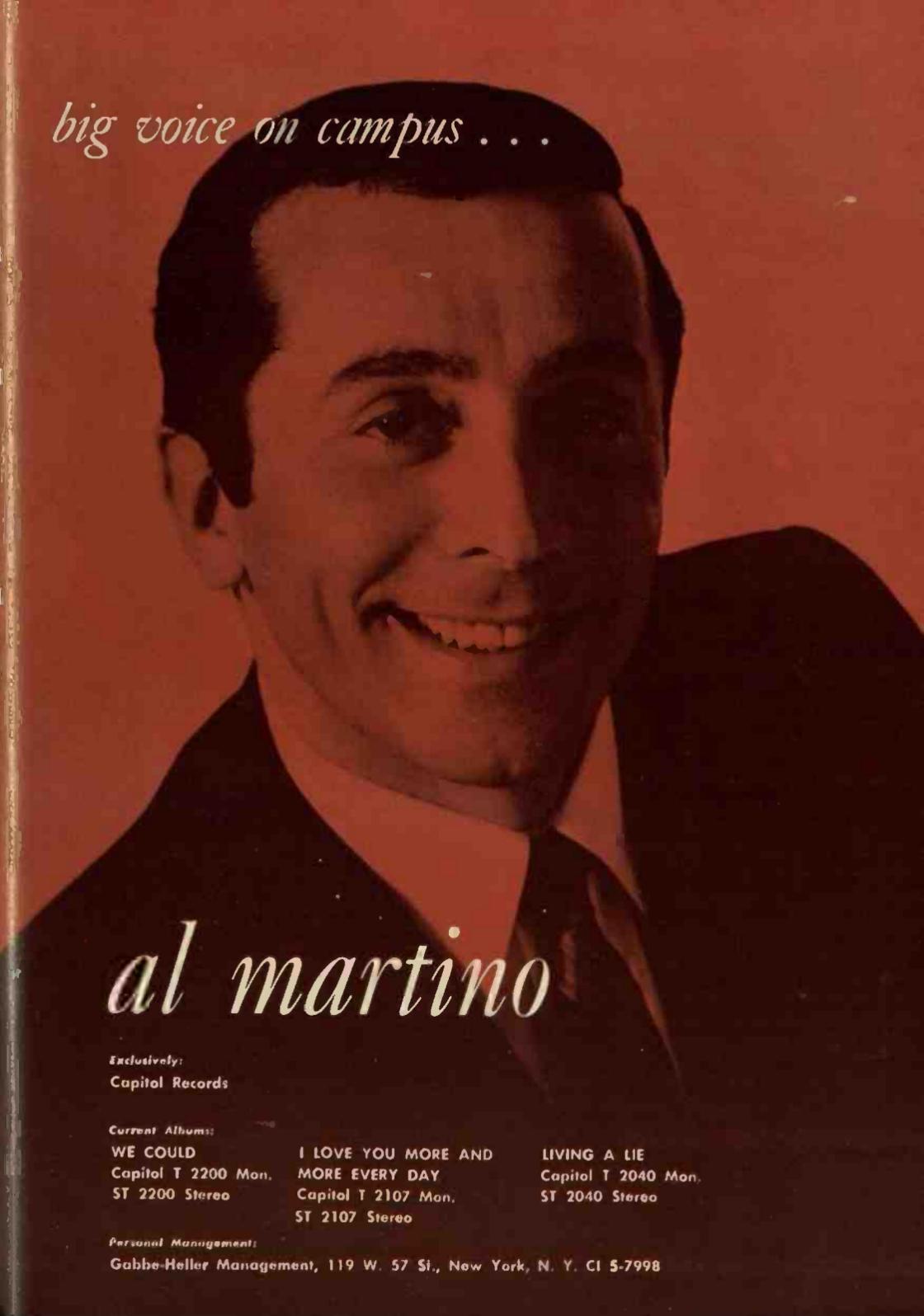
Increased sales of their albums at the local record shop and on record racks in the area, indicated that they scored heavily with the audience.

On October 29, the Rooftop Singers appeared at the Alumni Coliseum in a concert sponsored by the Young Republicans Club. This show, however, was non-political. A somewhat smaller, but enthusiastic, audience of 1,200 witnessed the trio's presentation of folk-oriented material.

Ralph Marterie and his orchestra played at the Anniversary Ball November 24 at the Keen Johnson Student Union Building. This event is held annually to celebrate the anniversary of President Robert R. Martin, the sixth president of the college. The Student Council, along with President Martin, sponsored the dance.

The Military Ball, another formal dance, is held each year during the early spring. This affair is for all ROTC students and usually features a name band.

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The Bitter End Singers perform before an appreciative Cadet audience.



The Jaguars, a Cadet rock 'n' Roll group, is a favorite at West Point dances.

## Cadets Get Varied Musical Menu

By G. JERRY MERGES  
Station Manager KDET

The musical tastes at the United States Military Academy cover the spectrum. As in all colleges and universities, the musical tastes of the newly elevated high school seniors to the soon-to-graduate seniors vary considerably. The Military Academy is no exception. During the first semester of this year, musical performances at the Academy have included the Four Saints, Peter, Paul, & Mary; Bill Cosby, the Bitter End Singers and the Astronauts, KDET, the West Point radio station, and the Cadet Dialectic Society do their utmost to see that the music and shows presented to the Corps of Cadets conform to these various tastes.

KDET, in its tenth year of operation, leads the way in daily musical entertainment. With a 16-hour week-day schedule and an 18-hour week-end schedule, KDET is able to provide the Corps with the very best in news, music, and Army sports. Thanks to the promotion help from MGM, RCA, Elektra, Decca, Reprise, Warner Bros. and Mercury distributors in the New York area, KDET is able to keep abreast of upcoming albums and especially promising new artists.

The programs broadcast by KDET preview the new sounds and the upcoming artists. After previewing the new music sounds, the cadets buy a tremendous number of albums and singles from the Cadet Store and the record representatives; the number often running over 500 albums a week, thus providing a widely dispersed representation of the new sounds and artists throughout the Corps.

Thus KDET indirectly supports the record distributors for their support. KDET keeps on top of the Top 100

scene with RSI's Top 100 Service. With the subscription to Record Source International's pop album service, KDET is best able to insure a steady inflow of the latest album releases to keep its record library equipped with the newest sounds.

Additional entertainment is provided by use of tapes and recordings of Cadet Combos and the USMA band, orchestra and various combos. This enables aspiring local groups to become better known and allows KDET to help them get started at the Academy.

KDET also actively promotes and sponsors cadet dances featuring these various groups—the leading ones being the Jaguars, the Knights, the Outcasts, and the freshmen group, the Playboys. Future entertainment will be provided by KDET in the form of dinner music in the 2,800-seat Washington Hall, where the entire Corps of Cadets eats at one time.

On the special entertainment scene, the Cadet Dialectic Society presents leading entertainers in all fields, averaging around six or seven shows per year.

Performers who have appeared here in the past include the Brothers Four, Johnny Mathis, the Kingston Trio, Gerry Mulligan, Count Basie, the Serendipity Singers, Joni James, the Limelites, the Four Freshmen and the Smothers Brothers. The Dialectic Society also presents the "One Hundredth Night Show," 100 nights before graduation. The musical score for this show is entirely composed by the cadets. On all Dialectic Society presentations, KDET promotes the upcoming performance to insure maximum attendance. All of the shows in the past have been full house performances.



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\*Glenn's new concert presentation is accompanied by three fine musicians, the Stanyan Street Trio.

March 27, 1965 • Billboard Music on Campus



# Encore AT OREGON STATE

BY JIM ALBRIGHT

Campus concerts at Oregon State University are handled by a select group of undergraduates called "Encore." The group was organized last spring to book and promote entertainment for the 10,000-student institution. Encore handles every phase of the concert process—arrangements, tickets, publicity, ushers, lights and sound.

Twenty ushers outfitted in blue blouses and shirts handle the crowds, a versatile gate crew tears tickets at the doors, and as the performance starts, man the lights. The sound is handled by a professional, who designed and built the present sound system this past summer.

Backstage in the dressing rooms a cheery gal is willing to assist the performers at all times. To take care of any problems that may occur, the concert chairman and his crew use walkie talkies for fast results.

The audience ready, the lights dim, and backstage (if you're like Peter, Paul & Mary, the Smothers Brothers or Henry Mancini) you hear the thunder of 6,000 persons eager for you to begin.

Of the top seven artists named on a poll taken by Encore last spring, four have or will be performing at OSU this year. Leading off fall term were the Smothers Brothers, who topped the poll. They played to a near capacity crowd the first week of school.

This fall Encore presented a package of the Wayfarers, Richard and Jim, and Steve Wilson. House dance conflicts lowered the attendance, but

Duke Ellington plays to a full house at Oregon State University.

the women of Delta Gamma came out to support their housemother's son, Tom Adams, of the Wayfarers.

February 4 Encore sponsored the Ford Caravan of Music featuring the Serendipity Singers and the Oscar Peterson Trio. This spring it is bringing the New Christy Minstrels for a return appearance in conjunction with Mom's Weekend.

Besides sponsoring concerts, Encore advises and assists other groups in producing top-quality entertainment. Included are the Sophomore Cotillion—Duke Ellington for concert and dance, Henry Mancini for Homecoming, Peter, Paul & Mary—Junior-Senior Prom and the 3-D's for Dad's Weekend.

Ticket prices for these range from \$1.00 to \$3.00, with \$2.50 the usual top. Sales are handled through the Memorial Union accountant, Walt Reeder. A recent limit of four tickets per person set by ASOSU Senate sent students en masse to get tickets for the Mancini concert. Lines wandered on at length as the ticket sellers were overwhelmed.

Last year Peter, Paul & Mary sold out in two days. This year additional ticket sellers have been hired in anticipation of the rush for tickets for their concert. This is a problem most colleges would like to have.

All bookings are handled through Irwin Harris, Student Activity Center. Results of Encore's polls will be mailed to agents requesting them.

The Corvallis-OSU Music Association also sponsors concerts on campus. Every student is a member by paying his fees at registration. The concerts are on a series basis—no admission is charged at the door. Concerts for this season include the Irish Brigade, the Japan Philharmonic Orchestra, Entremont, the Chanteurs de Paris, Ferrante and Teicher, and Adel Addison. Bookings are scheduled six months to a year in advance.

All publicity materials should be sent to Mr. Irwin Harris, Student Activity Center. Last year the Black Watch (precision marching band, pipers, and dancers) performed to the record number—8,000 students and townspeople.

At the present time Oregon State has no campus station, however, the Mens' Residence Hall Council (MRHC) is working on a closed circuit station with hopes of being on the air this month. The station will primarily air music to study by.

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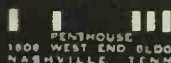
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## Talent Packages Answer for Small Schools

By JACK MILLER

Washburn University, a relatively small, privately operated institution, is able to bring in top recording acts by relying almost exclusively on talent packages.

A year ago the Kragen-Carroll concert series, which packaged such artists as Bob Gibson, Dick Gregory, the Smothers Brothers and the New Christy Minstrels, was at Washburn. This fall the Ford Caravan of Music, featuring the Serendipity Singers and the Oscar Peterson Trio were on campus. Having a small budget requires that a school like Washburn be ever alert to acts in the area with open dates or schools in the area which will team up to furnish an artist several nights' work in one area.

Also, small schools should be ready to take part in package shows because, first, these shows offer a variety of talent and usually are less expensive due to their ability to pick up many dates in the area.

Another major problem faced by most small schools is having a facility

large enough to seat an audience which will make a big name interested in playing that particular school.

At Washburn, the fieldhouse is used which seats 2,500. Usually, however, name entertainment would require pricing the students right out of interest in the show.

Washburn has met this problem by having more student dances which both presents name recording talent and also provides the student with an inexpensive evening. At these dances student talent is featured during the band break which also gives outstanding student talent a chance to perform before large crowds.

There is a real market potential in small universities for promoters who can put together a good package show and plan his stops very carefully or by carrying a low-cost or budget line of talent. Promoters should not forget the small colleges, because their buying power is also potential money flowing into the music industry just as their big brother universities.

---

## They're SUPPOSED TO LOSE MONEY

BY GEORGE H. CRAIG

Concerts at Ohio's Kenyon College invariably play to full houses and just as invariably lose money. But nobody is worried—they're supposed to lose money.

These concerts are operated on a budget of \$7,000 a year by the Student Social Committee. It is supported exclusively by the Student Activity Fund.

The idea is to provide students with top entertainment at low prices. Tickets are scaled from \$1.50 to \$2.50, and the 600-seat Rosse Hall is generally sold out well in advance of the concert date.

The Social Committee, composed of seven students, not only promotes these concerts, but it also sponsors the fall and spring dance weekends. On each of these weekends there are usually two dances, a formal and a semi-formal. At the latter, the committee attempts to get a popular rock 'n' roll recording star. Last year Bo Diddley played. This year it is hoped that Mary Wells will appear.

Last fall Bob Dylan drew the largest crowd in the history of the concert

series, as students from other Ohio colleges flocked to hear their apostle. Rosse Hall tickets were sold on a standing-room-only basis, though most of the spectators sat in front near the stage.

Nina Simone brought her varied singing talents to the Rosse Hall stage February 5. Her concert Friday night was followed by the "Aerospace Ball" Saturday night. Miss Simone's concert, of course, was sold out with Kenyon students bringing their dates from such Ohio colleges as Denison, Ohio Wesleyan and Lake Erie. The combination of a concert, sponsored by the Social Committee, and a hall, sponsored by the local Arnold Air Society, an honor group of AFROTC, is fast becoming a "Winter Weekend."

In selecting recording acts, the Social Committee attempts to book artists who will fill Rosse Hall and who will not cut too severely into their budget. Plans now are under way to book Buffy Sainte-Marie and Dave Van Ronk for a joint concert. They are popular on campus as record sales

and requests to the radio station indicate.

The college itself sponsors classical concerts. These concerts are free and open to the general public. Usually these concerts do not draw as well as the popular concerts in spite of the fact that attendance is required for one college course. An exception to the trend was the January 29 appearance of Igor Kipnis, harpsichordist, an Epic recording star. The first of a series of concerts endowed by George Gund, Cleveland financier and benefactor of the college, Kipnis's concert drew more than 600 persons.

At most of these events, it is almost impossible for the college radio station WKCO to get any kind of interviews with the featured performers since these artists are on a tight schedule. However, it does promote the concerts quite extensively with spot announcements at least once a night. The artist's latest recording is usually the featured album of the week.

# COWBOYS DIG BASIE

By JERRY DAVIDSON

Nestled deep in the Texas Panhandle where boots and cowboy hats are thought to be the rule, West Texas State University is providing name entertainment to the student body.

The fall semester brought "the most explosive force in jazz," Count Basie, to the campus for a one-night performance.

Basie, who claims he adds a smattering of his famous jump rhythm to a new number, drew hearty applause from the college crowd.

The Count, who said big bands were not as popular today as in the 1930's, feels that while the larger groups give experience to youngsters, "experience you get in college is about the best training."

On tap for the spring semester at WTSU will be the appearance of the Lettermen. The group's appearance

will be sponsored by the WTSU Student Union Board.

From some \$4,600 set aside by the SUB for the 1964-1965 academic year for special entertainment, other events to be held include a weekend Mardi Gras, a Come as You Were Dance, and a Play Now Flunk Later Dance to be held preceding dead week.

While major dances and personal appearances are sponsored by the SUB, many dances are handled by the four fraternities and four sororities on campus.

The Student Union Building, large enough to house ping-pong matches, bridge tournaments, dances, and a snack bar, is supervised by the WTSU program director. This new post was created two years ago to place someone in charge of rules, regulations and the booking of entertainment for the student body.

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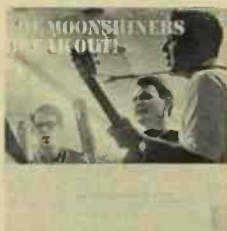
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# Top Artists On Campus

**B**ILLBOARD'S second annual poll of collegiate favorites disclosed no sharp change in undergraduate musical tastes. Andy Williams, who last year was No. 3 in the male vocalist group, is now the collegians' favorite, replacing Johnny Mathis, who dropped to second place. Barbra Streisand, who last year was No. 5 in the female vocalist category, moves into the top spot, replacing Connie Francis, runner-up in this year's poll.

In the band/combo classification, Henry Mancini, Percy Faith and Ray Conniff run one-two-three, exactly as they did a year ago. And The Beatles are still the top vocal group. In the folk field the results are the same, with Harry Belafonte and Joan Baez taking honors as the top male and female vocalists. Peter, Paul & Mary and the Kingston Trio again were one-two in the folk vocal group classification.

Jazz preferences were close to last year. Ray Charles and Ella Fitzgerald were adjudged top male and female vocalists, while Dave Brubeck again took the instrumental group category. Al Hirt, Louis Armstrong and Pete Fountain once more finished in that order among jazz solo instrumentalists.

This year's poll took into account the classical field for the first time. Leontyne Price and the late Mario Lanza took top honors in the vocalist field, while Van Cliburn was far and away the favorite classical instrumentalist. Leonard Bernstein was the collegians' favorite conductor. Beethoven was voted the favorite composer.



### Favorite MALE VOCALIST

1. Andy Williams
2. Johnny Mathis
3. Frank Sinatra
4. Jack Jones
5. Robert Goulet
6. Tony Bennett
7. Dean Martin
8. Ray Charles
9. Elvis Presley
10. Nat King Cole
11. Roy Orbison
12. Steve Lawrence
13. Perry Como
14. Harry Belafonte
15. Sammy Davis Jr.
16. Bobby Vinton
17. Gene Pitney
18. Bobby Darin
19. Trini Lopez
20. Rick Nelson
21. Marvin Gaye
22. Pat Boone
23. Bobby Vee
24. Chuck Berry
25. James Brown
26. Del Shannon
27. Bing Crosby
28. Jerry Butler
29. Jerry Vale
30. Sam Cooke



### Favorite FEMALE VOCALIST

1. Barbra Streisand
2. Connie Francis
3. Nancy Wilson
4. Brenda Lee
5. Doris Day
6. Lesley Gore
7. Ella Fitzgerald
8. Julie London
9. Eydie Gorme
10. Peggy Lee
11. Dionne Warwick
12. Mary Wells
13. Petula Clark
14. Judy Garland
15. Joan Baez
16. Dusty Springfield
17. Patti Page
18. Gale Garnett
19. Nina Simone
20. Joanie Sommers
21. Dinah Shore
22. Sarah Vaughan
23. Ann-Margret
24. Julie Andrews
25. Skeeter Davis
26. Anita Bryant
27. Connie Stevens
28. Leslie Uggams
29. Dinah Washington
30. Shirley Ellis
30. Joni James



### Favorite ORCHESTRA-COMBO

- |                       |                        |
|-----------------------|------------------------|
| 1. Henry Mancini      | 15. Boston Pops        |
| 2. Percy Faith        | 16. Si Zentner         |
| 3. Ray Conniff        | 17. Tommy Dorsey       |
| 4. Ferrante & Teicher | 18. Billy Vaughn       |
| 5. Duke Ellington     | 19. Ray Charles        |
| 6. Count Basie        | 20. Les & Larry Elgart |
| 7. Al Hirt            | 21. Bert Kaempfert     |
| 8. Mantovani          | 22. Benny Goodman      |
| 9. Lawrence Welk      | 23. Nelson Riddle      |
| 10. Dave Brubeck      | 24. Andre Kostelanetz  |
| 11. Stan Kenton       | 25. Bill Black's Combo |
| 12. The Ventures      |                        |
| 13. Jackie Gleason    |                        |
| 14. Glenn Miller      | 25. Les Brown          |



### Favorite VOCAL GROUPS

- |                         |                           |
|-------------------------|---------------------------|
| 1. Beatles              | 11. Brothers Four         |
| 2. Lettermen            | 12. Rolling Stones        |
| 3. Beach Boys           | 13. New Christy Minstrels |
| 4. Kingston Trio        | 14. Platters              |
| 5. Four Seasons         | 15. Ray Charles Singers   |
| 6. Peter, Paul & Mary   | 16. Four Preps            |
| 7. Four Freshmen        | 17. Kingsmen              |
| 8. Supremes             | 18. Impressions           |
| 9. Dave Clark Five      | 19. Everly Brothers       |
| 10. Ray Conniff Singers | 20. Drifters              |

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# ★ TOP ARTISTS ON CAMPUS

## Favorite MALE VOCALIST—FOLK



- |                    |                    |
|--------------------|--------------------|
| 1. Harry Belafonte | 8. Leon Bibb       |
| 2. Bob Dylan       | 9. Theodore Bikel  |
| 3. Pete Seeger     | 10. Trini Lopez    |
| 4. Johnny Cash     | 11. Josh White Jr. |
| 5. Burl Ives       | 12. Bob Gibson     |
| 6. Glenn Yarbrough | 13. Oscar Brand    |
| 7. Josh White Sr.  | 14. Dave Van Ronk  |
|                    | 15. Ray Charles    |

## Favorite FEMALE VOCALIST—FOLK



- |   |                     |
|---|---------------------|
| 1. Joan Baez                            | 7. Gale Garnett     |
| 2. Odetta                               | 8. Carolyn Hester   |
| 3. Miriam Makeba                        | 9. Judy Henske      |
| 4. Judy Collins                         | 10. Joan Collins    |
| 5. Barbra Streisand                     | 11. Buffy St. Marie |
| 6. Mary Travers<br>(Peter, Paul & Mary) | 12. Jo Mapes        |
|   | 13. Bonnie Dobson   |
|   | 14. Nancy Ames      |
|   | 15. Jean Ritchie    |

## Favorite GROUP—FOLK



- |                          |                                     |
|--------------------------|-------------------------------------|
| 1. Peter, Paul & Mary    | 8. Serendipity Singers              |
| 2. Kingston Trio         | 9. Lettermen                        |
| 3. New Christy Minstrels | 10. Weavers                         |
| 4. Chad Mitchell Trio    | 11. Joe & Eddie                     |
| 5. Brothers Four         | 12. Ian & Sylvia                    |
| 6. Smothers Brothers     | 13. Rooftop Singers                 |
| 7. Limeliters            | 14. Clancy Brothers and Tommy Makem |
|                          | 15. Highwaymen                      |

## Favorite MALE VOCALIST—JAZZ



- |                    |                    |
|--------------------|--------------------|
| 1. Ray Charles     | 8. Nat King Cole   |
| 2. Louis Armstrong | 9. Bobby Darin     |
| 3. Frank Sinatra   | 10. Lou Rawls      |
| 4. Joe Williams    | 11. Tony Bennett   |
| 5. Mel Torme       | 12. Mose Allison   |
| 6. Oscar Brown Jr. | 13. Buddy Greco    |
| 7. Sammy Davis Jr. | 14. Arthur Prysock |
|                    | 15. Billy Eckstine |

## Favorite FEMALE VOCALIST—JAZZ



- |                     |                     |
|---------------------|---------------------|
| 1. Ella Fitzgerald  | 8. Lena Horne       |
| 2. Nancy Wilson     | 9. Della Reese      |
| 3. Nina Simone      | 10. Julie London    |
| 4. Barbra Streisand | 11. Billy Holiday   |
| 5. Dinah Washington | 12. Gloria Lynne    |
| 6. Peggy Lee        | 13. Astrud Gilberto |
| 7. Sarah Vaughan    | 14. June Christy    |
|                     | 15. Dakota Staton   |

# ★ TOP ARTISTS ON CAMPUS

## Favorite SOLO INSTRUMENTALIST—JAZZ



1. Al Hirt
2. Louis Armstrong
3. Pete Fountain
4. Stan Getz
5. Dave Brubeck
6. Miles Davis
7. Peter Nero
8. Paul Desmond
9. Andre Previn
10. Jimmy Smith
11. Gerry Mulligan
12. Maynard Ferguson
13. John Coltrane
14. Herbie Mann
15. Charlie Byrd
16. Erroll Garner
17. Cannonball Adderley
18. Benny Goodman
19. Ahmad Jamal
20. Thelonious Monk

## Favorite INSTRUMENTAL GROUP—JAZZ



1. Dave Brubeck
2. Modern Jazz Quartet
3. Count Basie
4. Duke Ellington
5. Al Hirt
6. Ramsey Lewis Trio
7. George Shearing
8. Stan Getz
9. Ahmad Jamal
10. Miles Davis

## Favorite CLASSICAL FEMALE VOCALIST



1. Leontyne Price
2. Joan Sutherland
3. Eileen Farrell
4. Maria Callas
5. Roberta Peters

## Favorite CLASSICAL MALE VOCALIST



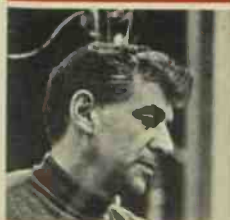
1. Mario Lanza
2. Robert Merrill
3. Jan Peerce
4. Richard Tucker
5. Enrico Caruso

## Favorite SOLO CLASSICAL INSTRUMENTALIST



1. Van Cliburn
2. Artur Schnabel
3. Jascha Heifetz
3. Andres Segovia
5. Pablo Casals

## Favorite CLASSICAL CONDUCTOR



1. Leonard Bernstein (N.Y. Philharmonic)
2. Eugene Ormandy (Philadelphia Orchestra)
3. Arthur Fiedler (Boston Pops Orchestra)
4. Arturo Toscanini (NBC Symphony Orchestra)
5. George Szell (Cleveland Orchestra)

## Favorite CLASSICAL COMPOSER

1. Beethoven
2. Tchaikowsky
3. Bach
4. Chopin
5. Mozart
6. Wagner
7. Debussy
8. Rachmaninoff
9. Bernstein
10. Gershwin
10. Brahms

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# COLLEGE MARKET DIRECTORY

## Albion College, Albion, Mich.

Enrollment, 1,548. President Louis W. Norris. Dean of Men Morris R. Boucher Jr. Concert facilities: Kresge Gym (2,200), Goodrich Chapel (1,400), South Hall (600). Acts appearing in 1964-65: Emlyn William, Chad Mitchell Trio. Sponsoring organizations: Students' Committee and the Lecture Concert Committee. No campus radio station. Weekly newspaper takes ads.

## American University, Washington

Enrollment, 9,086. President Hurst R. Anderson. Dean of Men Joseph William Neale. Concert facilities: Hughes-McDowell Halls (150), Washington Cathedral (3,500), Metropolitan Methodist Church (1,000). Acts appearing in 1964-65: Serendipity Singers, Lywen String Quartet, National Woodwind Quartet. Sponsoring organization: Department of Music, Lloyd Ultan, Chairman. Campus radio station programs 57 per cent popular, 10 per cent classical. Biweekly newspaper takes ads.

## Amherst College, Amherst, Mass.

Enrollment, 1,100. President Calvin Plimpton. Dean of Men William Swartzbaugh. Concert facilities: Alumni Gymnasium (1,500), Cage (3,000), Kirby Theatre (500). Acts appearing in 1964-65: Chiffons and Little Anthony, Exciters. Sponsoring organizations: Prom Committee, various fraternities (Arthur Davenport, student activities director). Campus radio station WAFM programs 45 per cent pop music, 30 per cent classical. Twice-weekly newspaper takes ads.

## Arizona State University, Tempe, Ariz.

Enrollment, 16,921. President G. Homer Durham. Dean of Men George F. Hamm. Concert facilities: Grady Gammage Memorial Auditorium (3,000), Lyceum (170), Memorial Union Ballroom (950). Acts appearing in 1964-65: New Christy Minstrels, Philadelphia Orchestra, New York touring companies of "Camelot," "Luther," "Beyond the Fringe" and "Who's Afraid of Virginia Woolf?" Birgit Nilsson, Andre Previn, Mantovani, Victor Borge with Leonard Hambro, Phoenix Symphony, Royal Welsh Male Chorus, Laurindo Almeida, Danzi Woodwind Ensemble, Chicago

Opera Ballet, Goldovsky Opera Theater, Stephen Spender, Glenn Gould, Royal Academy of Dramatic Arts. Acts are booked through Dave Scoular, chairman, Gammage Auditorium Advisory Council. Campus radio station programs 80 per cent popular music, but no hard rock. Biweekly newspaper takes ads.

## University of Arizona, Tucson, Ariz.

Enrollment, 18,735. President Richard A. Harvill. Dean of Men Edwin M. Gaines. Concert facilities: Auditorium (2,522), Bear Down Gym (3,600), Union Ballroom (1,000), Crowder Hall Theater (550). Acts appearing in 1964-65: The Four Preps, New Christy Minstrels, Kingston Trio, Leonard Rose. All outside programs must be cleared through the Associated Students Council of the University. No campus radio station. Daily newspaper takes ads.

## University of Arkansas

Enrollment, 7,200. President David V. Mullins. Dean of Men Whitney Halliday. Concert facilities: Gymnasium (3,500). Acts appearing in 1964-65: Norman Luboff Choir, Gold & Fildale, Houston Symphony, Mildred Miller. Sponsoring organizations: Student Entertainment Committee, Artists & Concerts Committee. All outside entertainment must be cleared through Kenneth Ballenger of the Artists and Concerts Committee. No campus radio station. Daily newspaper takes ads.

## Athens College, Athens, Ala.

Enrollment 1,200. President Virgil B. McCain. Academic Dean William R. Hauser. Dean of Students Lawrence F. Edwards. Concert facilities: Auditorium (1,200), Gym (3,000). McCandless Auditorium (350). Acts appearing in 1964-65: Birmingham Symphony, pianist Thomas Schumacher. Sponsoring organization: Dean of Students must clear all activities. No campus radio station. Bi-monthly newspaper takes ads.

## Auburn University, Auburn, Ala.

Enrollment, 10,000. President Ralph B. Draughon. Dean of Men James E. Foy. Concert facilities: Student Activities Bldg. (2,500), Auburn Union (700). Acts appearing in 1964-65: The Lettermen, Norman Luboff Choir, Harry Reasoner, Ballet '64, the National Players, St. Louis Symphony, Basil Rathbone. Sponsoring

organizations: Concert and Lecture Committee, Katharine Cater, chairman; Omicron Delta Kappa, J. E. Foy, dean of students; Village Fair Committee, Harry Hooper, chairman. Campus radio station WAUD programs 70 per cent popular music, 3 per cent classical. Weekly newspaper takes ads.

## Bakersfield College, Bakersfield, Calif.

Enrollment, 4,000. President Edward Simonzen. Dean of Men John J. Collins. Concert facilities: Outdoor Theater (2,000), College Theater (525), College Gym (2,500). Acts appearing in 1964-65: Ian & Sylvia. Sponsoring organization: Associated Students, Inc. No campus radio station. Weekly newspaper takes ads.

## Bates College, Lewiston, Me.

Enrollment, 850. President Charles F. Phillips. Dean of Men Walter H. Boyce. Concert facilities: Little Theatre (325), Gymnasium (1,500), Municipal Armory (4,500), High School Auditorium (2,500). Acts appearing in 1964-65: New York Concert Trio, Tucson Boys' Chorus, Dallas Symphony, Charles K. L. Davis. Sponsoring organizations: Lewiston-Auburn Community Concert Assn. and Bates College Concert and Lecture Committee, Dr. Evelyn K. Dillow, campus rep. Campus radio station WRJR-FM programs 30 per cent popular music, 30 per cent classical. Weekly newspaper takes ads.

## Beloit College, Beloit, Wis.

Enrollment, 1,200. President Miller Upton. Dean of Men John P. Gwin. Concert facilities: Eaton Chapel (900), Scoville Theater (250), Field House (2,500). Sponsoring organization: Concert Committee and Student Senate Social Board. All outside programs are cleared with the Dean of Students. Campus radio station WBCR programs 35 per cent classical and 25 per cent popular music. Weekly newspaper takes ads.

## Boston University, Boston

Enrollment, 24,734. President Harold C. Case. Dean of Men J. Arthur Samuelson. Concert facilities: Union Ballroom (425), Hayden Hall (965), Sargent College Gym (2,220). Sponsoring organizations: Director of Union Forum, Richard

Joaquim. Acts appearing in 1964-65: George Shearing, Serendipity Singers, Dave Brubeck. Campus radio station WBUR, closed circuit. Weekly newspaper takes ads.

**Bowdoin College, Brunswick, Me.**  
Enrollment, 850. President James Stacy Coles, Dean of Men A. LeRoy Greason Jr. Concert facilities: Pickard Theater (600), Sargent Gymnasium (1,500), Union Lounge (250), Smith Auditorium (210), College Chapel (300), Senior Center Lounge (350), Gibson Hall of Music (100). Acts appearing in 1964-65: Florence Kopleff, Curtis String Quartet, American Brass Quintet, Brandywine Singers, Carolyn Hester, the Rooftop Singers, the Kingsmen, Camerata of the Museum of Fine Arts, Boston; New York Pro Musica, Aeolian Chamber Players. Sponsoring organizations: Masque and Gown, Director of Dramatics; Student Union Committee, Director of Moulton Union; Ivy Committee, Director of Moulton Union; Department of Music, Prof. Robert K. Beckwith, chairman. No bookings accepted without approval and contract signature of the faculty advisor. Campus radio station WBOR-FM programs 40 per cent popular music, 40 per cent classical. Weekly newspaper takes ads.

**Bradley University, Peoria, Ill.**  
Enrollment, 4,050. President T. W. Van Arsdale Jr. Dean of Men Edward King. Concert facilities: Student Center, Robertson Memorial Field House (7,727). Acts appearing in 1964-65: Louis Armstrong Concert, Al Hirt, Kingston Trio. Sponsoring organizations: Student Activities, Assistant Director Kenneth Goldin. Campus radio station WRBU-FM programs 50 per cent popular music, 20 per cent classical. Weekly newspaper takes ads.

**University of Bridgeport, Bridgeport, Conn.**  
Enrollment, 2,000. President Henry W. Littlefield. Dean of Men Alfred R. Wolff. Concert facilities: Student Center (600), Gymnasium (3,000), Theater (200), Carlson Library (200), Lecture Hall (550). Acts appearing in 1964-65: The Hi Lites, Max Morath, John Howard Griffin, Ray Block Orchestra; Peter, Paul and Mary; Isley Brothers, the Varel and Bailly Chanteurs de Paris, Spoon River, Lettermen or Four Lads. Sponsoring organizations: Student Center Board, Albert Dickson, director Student Center; Convocations Committee, Robert Graze. Campus radio station WPKN-FM programs 30 per cent popular music, 25 per cent classical. Weekly newspaper takes ads.

**Bryn Mawr College, Bryn Mawr, Pa.**  
Enrollment, 660. President Katherine E. McBride. Dean of Women Dorothy N. Marshall. Concert facilities: Goodhart Hall (1,000), B.M.C. Gym (1,000). Sponsoring organization: Director of Arts Council, Diana Hamilton. WBMC and WHRC program 45 per cent classical and 50 per cent popular music. Weekly newspaper takes ads.

cal and 50 per cent popular music. Weekly newspaper takes ads.

**University of California, Berkeley, Calif.**  
Enrollment, 27,431. President Clark Kerr; Dean of Students Katherine A. Towle; Dean of Men Arleigh T. Williams; Dean of Women Betty H. Neely. Concert facilities: Alfred Hertz Memorial Hall of Music, Harmon Gymnasium. Acts appearing in 1964-65: San Francisco Opera Assn., Robert Gross, Peter Hewitt, the Deller Consort, Gustav Leonhardt, Karl and Margaret Kohn, Jaime Laredo, Alan Curtis, Carole Bogard, the Borodin Quartet, the New York Woodwind Quintet, Narciso Yepes, Ravi Shankar and Company, Teresa Bergana, Lili Kraus, Alice Ehlers, Eudice Shapiro, Eva Heinitz, Hugues Cuénod, the Vegh Quartet, Alfred Brendel, Alice Ehlers and Malcolm Hamilton, Paul Badura-Skoda and Joerg Demus, Bernard Abramowitz, Marilyn Mason, Teresa Stich-Randall, Alan Curtis, Anna Carol Dudley, Rudolf Serkin, the Cassenti Players, Dwight Teltzer, Arthur Fennimore, Michael Isador, Joanna De Keyser, Lois Brandywine. Sponsoring organizations: The Committee for Arts and Lectures, Donald Coney, chairman. Campus radio station KAL programs 20 per cent classical and 45 per cent popular music. Daily newspaper takes ads.

**University of California (Davis), Davis, Calif.**  
Enrollment, 6,444. Chancellor Emil M. Mrak. Dean of Men William C. Weir. Concert facilities: Freeborn Hall Auditorium (1,800). Acts appearing in 1964-65: Robert Gross, Marc et Andre, Carole Bogard and Alan Curtis, New York Woodwind Quintet, Ravi Chankar, Hungarian Quartet, Joe and Eddie, Bill Cosby, Glen Yarborough, Vegh Quartet, Podolski-Van Acker, Badura-Koda and Demus, Pearl Lang Dancers, Dave Brubeck, San Francisco Symphony, Cassenti Players. Sponsoring organizations: Committee for Arts and Lectures, Walter Woodfill, chairman; Memorial Union Student Council, Donald Korisko, business manager of Associated Students, UCD. Campus radio station KCD (closed circuit). Bi-weekly newspaper.

**California State Polytechnic College, San Luis Obispo, Calif.**  
Enrollment, 6,900. President Julian A. McPhee. Dean of Men Everett Chandler. Concert facilities: Men's Gym (3,500), Little Theatre (500). Acts appearing in 1964-65: The 3 D's, Bud and Travis, Czechoslovakian State Folk Dancers, Chad Mitchell Trio. Sponsoring organizations: College Union Assembly Committee, Peggy Newgarden; College Union Fine Arts Committee, Robert L. Spink. No campus radio station. Bi-weekly newspaper takes ads.

**University of Cincinnati, Cincinnati**  
Enrollment, 12,134. President Walter C. Langsam. Dean of Men William R. Nester. Concert facilities: Wilson Audi-

torium (1,200). Field House (7,000). Act appearing in 1964-65: Gaslight Singers. All programs cleared by the Union Board. Campus radio station WGUE programs 55 per cent classical and 5 per cent popular music. Weekly newspaper takes ads.

**Clarkson College of Technology, Potsdam, N. Y.**  
Enrollment, 1,900. President William Louis Whitson. Dean of Students Henry E. McAdams. Concert facilities: Clarkson Alumni Gym (1,200). Acts appearing in 1964-65: The Brandywine Singers, Oscar Brown Jr. Sponsoring Organization: Student Council and the Administration. Campus radio station WNTC AM and WTSC program 100 per cent popular music. Weekly newspaper takes ads.

**Clemson University, Clemson, S. C.**  
Enrollment, 4,588. President Robert C. Edwards. Dean of Men Walter T. Cox. Concert Facilities: Clemson Fieldhouse (4,500), Tillman Hall Auditorium (2,000), Student Center (3,000). Acts appearing in 1964-65: Guy Lombardo-Anita Bryant, National Swedish Chorus, Richard Leiber, Boston Pops Orchestra, Van Cliburn, Mary Wells, Major Lance, Dave Brubeck, Jerry Butler & band with Betty Everett. Sponsoring organizations: Central Dance Association, Dean Walter T. Cox. Campus radio station WSBF AM and FM programs 3 per cent classical music, 72 per cent popular music. Weekly newspaper takes ads.

**Colby College, Waterville, Me.**  
Enrollment, 1,300. President Robert E. L. Strider. Dean of Men George Nickerson. Concert facilities: Runnals Union (800), Wadsworth Fieldhouse (3,000). Acts appearing in 1964-65: Odette, the Lilly Brothers, the Weavers, Josh White, Chad Mitchell Trio, Oscar Brown. Sponsoring organization: Student Government, Need approval of faculty advisors to Student Government. Campus radio station WHBM programs 15 per cent popular music, 15 per cent classical. Weekly newspaper takes ads.

**Colgate University, Hamilton, N. Y.**  
Enrollment, 1,500. President Vincent M. Barnett Jr. Dean of Men William F. Griffith. Concert facilities: Auditorium (1,050), Huntington Gymnasium (1,200), Little Theatre (275), Case Library (150), Dana Hall (500). Acts appearing in 1964-65: After Dinner Opera Co., the Baltimore Symphony, Brandywine Singers, Lili Kraus, Winter Festival, Pro Musica Renaissance Band, Carlos Montoya, Jose Limon Dance Co., Alastair Cassels-Brown. Sponsoring organizations: Colgate Concert Series, Student Senate, Colgate Outing Club, Mu Pi Delta-Lloyd Huntley, Director of Student Activities; Colgate Glee Club, William Skelton, chairman. Campus radio station WRCU programs 40 per cent popular music, 15 per cent classical. Weekly newspaper takes ads.



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**Colorado State University,  
Fort Collins, Colo.**

Enrollment, 10,200. President W. E. Morgan. Concert facilities: Student Center (1,750), Center Theatre (677). Acts appearing in 1964-65: Bud and Travis. Oscar Peterson, Serendipity Singers, Judy Collins, Four Preps, Billy May Orchestra, Chad Mitchell Trio, Achilles and Frank. Sponsoring organization: Center Board. Activities manager. Campus radio station KSCU programs popular and classical in equal amounts. Campus daily takes ads.

**University of Connecticut,  
Storrs, Conn.**

Enrollment, 8,126. President Homer D. Babbidge Jr. Dean of Men John P. Dunlop. Concert facilities: Auditorium (3,500), Recital Hall (700), Student Union Ballroom (600), Theater (500). Acts appearing in 1964-65: Four Freshmen, Societa Corelli, Peter Nero and Charlie Mann, Obernkirchen Children's Choir. The Festival Winds; Peter, Paul & Mary; Rudolf Serkin, Hungarian Quartet, Boston Symphony, Goldovsky-Grand Opera, Cleveland Orchestra, Pasquier Trio, Houston Symphony. Sponsoring organizations: University Concert Series, Michael Brotman, manager of auditorium; Chamber Music Series, Michael Brotman; Student Union-Board of Governors, Thomas E. Ahern, Student Union Manager. Campus radio station WHUS-AM programs 5 per cent classical music, 30 per cent popular music. Campus radio

station WHUS-FM programs 50 per cent classical music, 50 per cent popular music. Daily newspaper takes ads.

**Dartmouth College,  
Hanover, N. H.**

Enrollment, 3,000. President John Sloan Dickey. Dean of Men Thaddeus Seymour. Concert facilities: Spaulding Auditorium (1,000). Acts appearing in 1964-65: Orchestra San Pietro, Brandywine Singers, Rey De La Torre, Adele Addison, Boston Ballet, Olatunji, Leon Bibb, the Gaslight Singers, New York Pro Musica, Sidney Barth. All concerts and programs are sponsored by the Dartmouth College Concert Series Committee. Campus radio station WDCR program 50 per cent popular and 24 per cent classical music. Daily newspaper takes ads.

**University of Dayton,  
Dayton, Ohio**

Enrollment, 2,683. President Very Rev. Raymond A. Roesch S.M. Dean of Men Bro. Stephen Sheehy. Concert facilities: Field House (6,000), Kennedy Union Theater (400), Kennedy Ballroom (850). Acts appearing in 1964-65: Richard Dyer-Bennett, Emyln Williams, Ray Charles, Hannah Watt and Roderick Lovell. Sponsoring organizations are the Student Council and the University Art Council. Campus radio station WVUD programs 39 per cent popular and 28 per cent classical music. Weekly newspaper takes ads.

**University of Detroit, Detroit**

Enrollment, 9,622. President The Very Rev. Laurence V. Britt, S.J. Dean of Men Joseph Donoghue. Concert facilities: University Ballroom (500), Theatre (winter, 131; summer, 350), Field House (8,500). Acts appearing in 1964-65: Glenn Miller Orchestra, Leon Bibb, Carlos Montoya, Spoon River, Jose Molina Ballets Espagnoles, Dave Brubeck, Duke Ellington, Ralph Votapek. Sponsoring organizations: Dean of Men Joe Donoghue. No campus radio station. Bi-weekly newspaper takes ads.

**Duke University, Durham, N. C.**

Enrollment, 6,695. President Douglas Maitland Knight. Dean of Men James L. Price. Concert facilities: Page Auditorium (1,508), Baldwin Auditorium (1,233), East Duke Music Room (400), Indoor Stadium (7,500), Duke University Chapel (1,800). Sponsoring organization: Office of Student Activities. Acts appearing in 1964-65: American Ballet Theatre, Bitter End Singers; Peter, Paul & Mary; Bob Newhart, Peter Nero, the Shirelles, Juillard String Quartet. Campus radio station WBBS programs 9 per cent classical and 55 per cent popular music. Bi-weekly newspaper takes ads.

**Florida State University,  
Tallahassee, Fla.**

Enrollment, 12,136. President John E. Champion. Dean of Men Donald Loucks. Concert facilities: Westcott Auditorium (1,629), University Union Ballroom

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Pasadena City College

### FLORIDA

University of Florida

### ILLINOIS

University of Illinois

### INDIANA

Indiana University  
Notre Dame

### KANSAS

Washburn University

### KENTUCKY

East Kentucky State College  
West Kentucky State University

### MASSACHUSETTS

Babson Institute  
Boston University

### MICHIGAN

Central Michigan University  
University of Detroit

### MISSOURI

University of Missouri

### NEBRASKA

University of Nebraska

### NEW JERSEY

Fairleigh Dickenson  
Rutgers

### NEW YORK

New York University  
City College of New York  
University of Buffalo  
Cornell  
Long Island University  
Clarkson Institute of Technology  
University of Rochester  
Syracuse University  
U.S. Military Academy  
State University College—  
Plattsburgh

### NORTH DAKOTA

University of North Dakota

### OHIO

Ohio State  
Ohio University  
Xavier University  
Central State College  
Miami University  
Kenyon College

### OREGON

Oregon State University

### PENNSYLVANIA

Penn State  
Allegheny College  
Villanova University  
Dickinson College  
Muhlenberg College

### TENNESSEE

East Tennessee State University

### TEXAS

West Texas State University  
University of Texas  
University of Houston

### UTAH

Utah State

### VIRGINIA

Old Dominion College

### WEST VIRGINIA

West Virginia University

### CANADA

University of Alberta

### FRANCE

Strasbourg University

(2,000), Tully Gym (3,000), Opperman Music Hall (542), Coyle Moore Auditorium (400). Acts appearing in 1964-65: The Raduga Dancers, the Chad Mitchell Trio, Carlos Montoya, Helen Hayes, Pete Fountain, the New Journeymen, Pearl Buck, Julie Haydon, Juan Maracal, the Si Zentner Orchestra. Sponsoring organization: Student Activities Director, Marie Williams; Director of Special Events, Kathryn W. Vernon; Dean of School of Music, Karl Kuersteiner and Director Arthur Dorlag. Campus radio station WFSU-FM programs 60 per cent classical and popular music. Campus daily newspaper takes ads.

### Franklin & Marshall College, Lancaster, Pa.

Enrollment, 1,500. President Keith Spalding. Dean of Men Hadley S. DePuy. Concert facilities: Mayser Center (4,000), Hensel Hall (847), Green Room (234). Acts appearing in 1964-65: Oscar Brandt, Kai Winding; Peter, Paul & Mary; Borodin Quartet, Chad Mitchell Trio. Sponsoring organizations: Student Union Board, Jack Schilling; Music Dept. Committee, Hugh Gault, Chairman. As a matter of policy all contracts are countersigned by the Asst. Dean of Students, but no effort at censorship is made. Campus radio station WWFM programs 25 per cent popular and 8 per cent classical music. Biweekly newspaper takes ads.

### George Washington University, Washington

Enrollment, 11,900. Acting President O. S. Colclough. Dean of Men Paul Bissell. Concert facilities: Lisner Auditorium (1,500). Acts appearing in 1964-65: Clancy Brothers, T. Maken, George Shearing, Serendipity Singers, Bill Cosby. Sponsoring organization: Student Council. All outside activities cleared through the Dean of Men and the Dean of Women. Campus radio station WRGW programs 5 per cent classical, 50 per cent popular and 10 per cent spoken word. Weekly newspaper takes ads.

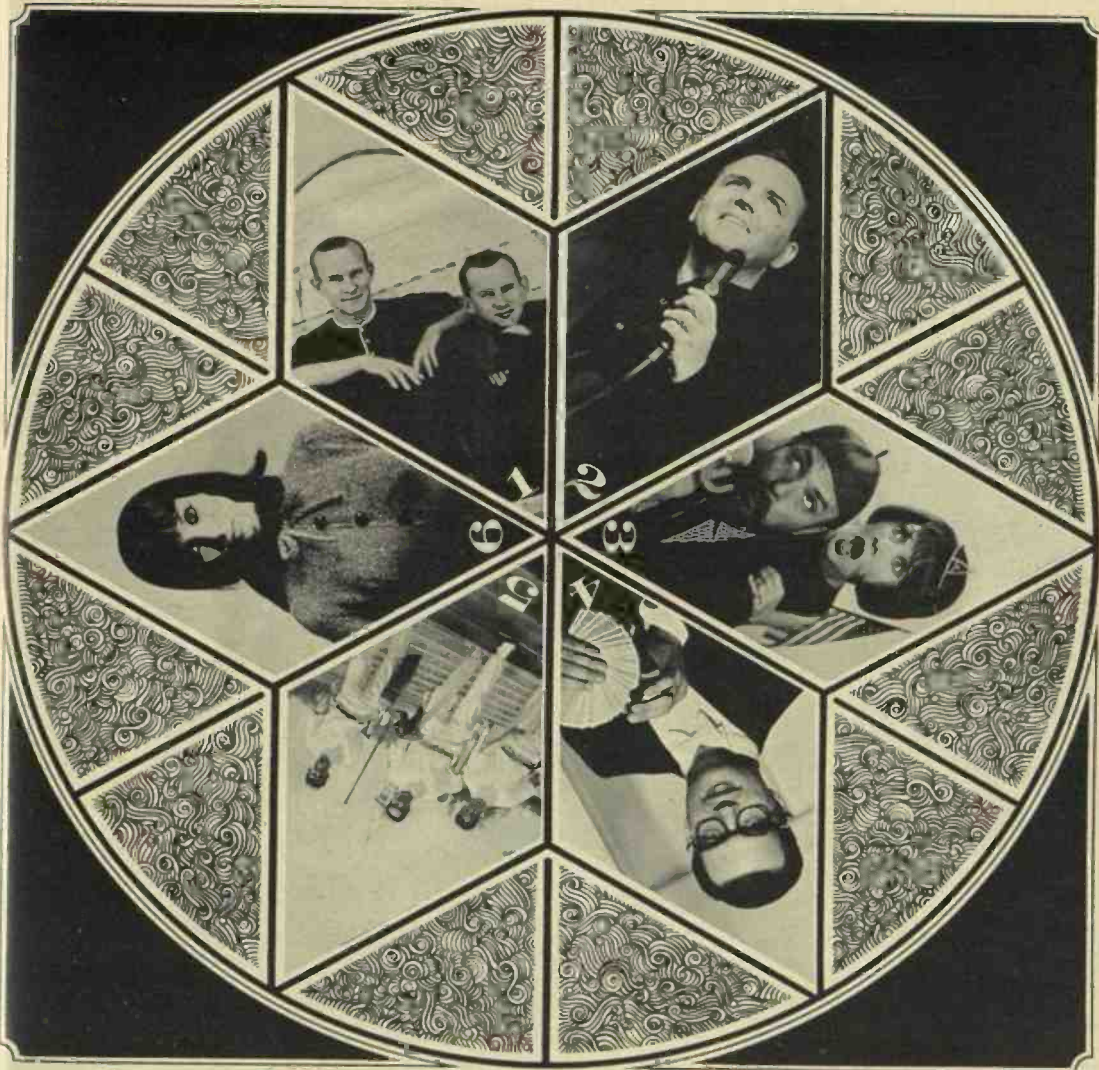
### University of Georgia, Athens, Ga.

Enrollment, 11,094. President O. G. Aderhold. Dean of Men William Tate. Concert facilities: Fine Arts Auditorium (1,625), Coliseum (13,000). Acts appearing in 1964-65: Four Freshmen, Four Preps, Jan Peerce, Stan Getz, Louis Armstrong. Sponsoring organizations: Cultural Affairs Committee, John Cox, director; Interfraternity Council, Mike Castronis, advisor. All acts are cleared through John Cox, director of student activities. No campus radio station. Twice-weekly newspaper takes ads.

### Gonzaga University, Spokane, Wash.

Enrollment, 2,494. President Very Rev. John P. Leary, Dean of Men, Rev. William Bischof. Concert facilities: Gonzaga Gym (3,000), Kennedy Memorial Pavilion (5,000), Spokane Room (1,000). Acts appearing in 1964-65: Dizzy Gillespie

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



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"10,000 Candles"

"Lonesome Tears"

and others.

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pie, Cal Tjader. Sponsoring organization: Student Activities Director Mike Meighan. Weekly newspaper accepts ads.

### Harvard University-Radcliffe College Cambridge, Mass.

Enrollment: Harvard, 11,939; Radcliffe, 2,421. President Nathan M. Pusey. Dean of Men Robert W. Watson. Concert facilities: Sanders Theater (1,300), Paine Hall (560), Littauer Auditorium (200), Emerson D (370), Allston Burr (370), Fogg Courtyard (270). There is no central booking policy. Each House and department sponsors its own events. This year the Music Department booked the Lenox Quartet and the Aeolian Chamber Players. Campus radio stations WHRB and WHRB-FM program 56 per cent classical, 22 per cent jazz and 5 per cent folk. Campus daily takes ads.

### University of Hawaii, Honolulu

Enrollment, 6,500. President Thomas H. Hamilton. Dean of College of Arts and Science W. Todd Furniss. Concert facilities: Andrews Outdoor Theatre (5,000), Orvis Music Auditorium (409), John F. Kennedy Theatre (610). Acts appearing in 1964-65: Vlock Quartet, John Cage, I. Takemitsu, Sudiarsa Ivarat, Hungarian Quartet, Berkshire Quartet, Burrill Philips. Sponsoring organizations: Music Department, Drama Department. Booking budget is limited to those artists passing through Honolulu. No campus radio station. Bi-weekly newspaper takes ads.

### Hofstra University, Hempstead, N. Y.

Enrollment, 9,500. President Clifford L. Lord. Dean of Students Randall W. Hoffman. Concert facilities: Hofstra Playhouse (1,134). Acts appearing in 1964-65: Norman Walker Dancers, Paul Winter, Emlyn Williams, Joan Browning & Orchestra. Sponsoring organization: Institute of the ARTS. James Van Wart, Director. Campus radio station WVHC programs 21 per cent classical and 26 per cent popular music. Weekly newspaper takes ads.

### Indiana State College, Terre Haute, Ind.

Enrollment, 7,777. President Raleigh W. Holmstedt. Dean of Men Allan Rodgers. Concert facilities: Tilson Music Hall (1,732) East Ballroom, Tirey Memorial (500), West Ballroom, Tirey Memorial (400), Indiana State Arena (6,000-7,000), Syeamore Theater (300). Acts appearing in 1964-65: Spoon River (Theater), Norman Luboff Choir, U. S. Air Force Band, Basil Ruthbone, Herb Kaplow (CBS News), Joseph Battista, Paul Winter Sextet, Szyman Goldberg, Paris Chamber Orchestra-Terre Haute Symphony, Herman Berg, San Francisco Contemporary Dancers, Eleanor Steber, Harry Reasoner (CBS News). Sponsoring organizations: Indiana State College Convocation Committee, Dr. Norbert A. Strzaker, chairman; Terre Haute Sym-

phony Orchestra board of directors, Dr. James A. Barnes, conductor. Campus radio station WISU-FM. Bi-weekly newspaper takes ads.

### University of Illinois, Urbana, Ill.

Enrollment, 27,020. President David D. Henry. Dean of Men C. W. Knox. Concert facilities: University Auditorium (1,900), Assembly Hall (16,000). Acts appearing in 1964-65: London Symphony Orchestra, Roger Wagner Chorale & Orchestra, Stan Getz with Astrud Gilberto, New York City Opera, Ford Caravan of Music, Harry Belafonte, Chicago Symphony, Budapest String Quartet, New York City Ballet, St. Louis Symphony Orchestra. Sponsoring organizations: Star Course, University Concert and Entertainment Board, Chairman Prof. Warren Doolittle. Campus radio station WILL-AM and FM. Daily newspaper takes ads.

### State College of Iowa, Cedar Falls, Iowa

Enrollment, 6,200. President J. W. Maucker. Dean of Men Edward Vokiseth. Concert facilities: College Auditorium (1,200). Acts appearing in 1964-65: Arthur Fennimore, Houston Symphony, Julian Bream, Gregg Smith Singers, New Christy Minstrels, Guthrie Players. Sponsoring organizations: Social Life Board and Artist Series Committee; Dr. Howard Jones, chairman. Campus radio station KYTC programs 80 per cent classical music. Bi-weekly newspaper takes ads.

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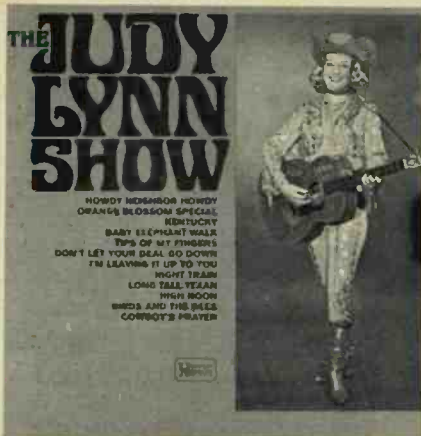
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Enrollment, 12,538. President Robert I. White. Dean of Men Thomas Hansmeyer. Concert facilities: University Auditorium (1,000), Recital Hall (325), Theatre (525), Gymnasium (7,000). Acts appearing in 1964-65: Serendipity Singers, Gary (U. S.) Bonds, Johnny Mathis, Ralph Marterie; Peter, Paul & Mary; Four Freshmen, Emlyn Williams, Adele Addison, John Ogden, the Romeros, Fine Arts Quartet, Caledonia, Singers and Dancers of Scotland, Theatre Group 20, Jeff Duncan Dance Co. Sponsoring organizations: Student Activities Board, Dr. James Fox, director; Artist Lecture Series. Dr. John C. Weiser, director. Campus radio station WKSU-AM programs 70 per cent popular music. WKSU-FM programs 20 per cent popular music, 35 per cent classical. Daily newspaper takes ads.

### University of Kentucky, Lexington, Ky.

Enrollment, 10,786. President John W. Oswald. Dean of Men Kenneth E. Harper. Concert facilities: Memorial Coliseum (12,500), Memorial Hall (1,150), Guignol Theater (450), Student Center Theater (250), Student Center Ballroom (1,000). Acts appearing in 1964-65: Chicago Symphony Orchestra, Goldovsky Opera Company, Swedish National Chorus, Berlin Philharmonic Orchestra, Chicago Opera Ballet, Gary Graffman, Mary Costa, Lester Orchestra. Sponsoring organization: Central Kentucky Com-

munity Concert Association, 293 S. Ashland Ave., Lexington; Mrs. I. D. Best secretary. Popular acts are handled through Bill Neel, Little Kentucky Derby Office, Student Center, University of Kentucky. Last year the Student Center booked the Brothers Four, Kingston Trio and Peter, Paul & Mary. Student organizations wishing to book off-campus talent are required to notify the Dean of Men's office. Approval is routine once the organization's financial responsibility has been established. Campus radio station WBKY-FM programs 23 per cent "easy listening" music and 33 per cent classical. Campus daily takes ads.

### Lafayette College, Easton, Pa.

Enrollment, 1,600. President K. Roald Bergethson, Dean Charles C. Cole Jr. Concert facilities: Alumni Memorial Chapel (2,800), Colton Memorial Chapel (900), Hogg Hall (200), Marquis Hall (100), Pardee Hall 450. Acts appearing in 1964-65: Grant Johannesen, Frans Bruggen, Gustav Leonhardt, Count Basie, Leonard Rose, Anna Marley, Steve Adliss and Bill Crofut, Esterhazy Orchestra, John Boyden, Fine Arts Quartet, Erroll Garner. Sponsoring organizations: Lectures-Concerts Committee, Richmond M. Rudden, chairman; Fine Arts Society, Johannes A. Gaertner, adviser; Interfraternity Council, Dean David M. Lockett, adviser. All concert arrangements must be cleared through Col. John E. Brooks, registrar and schedule officer. Campus radio station

WJRH programs 55 per cent popular music, 33 per cent classical. Weekly newspaper takes ads.

### Louisiana State University, Baton Rouge, La.

Enrollment, 15,131. President John A. Hunter. Dean of Men Arden O. French. Concert facilities: LSU Union Theater (1,315), Gym Armory (2,400), University Theater (573), Royal Cotillion Ballroom (1,100) Parker Agricultural Center (6,756). Acts appearing in 1964-65: Chad Mitchell Trio, Pete Fountain, American Ballet Theater, Isaac Stern, Four Freshmen, Carlos Montoya, Claudio Arrau, Ferrante and Teicher, Gianna D'Angelo, Stan Getz, New Christy Minstrels, Jose Molina. Sponsoring organizations: LSU Union Music Theater, Jim Wockenfluss, director; LSU Union Celebrity Showcase, Richard Madison, program adviser; Student Government Association, moral commission officer; Lecturers and Artists Committee, Dr. Edwin O. Timmons, chairman. Campus radio station WLSU scheduled to go on air in 1965. Daily newspaper takes ads.

### Macalester College, St. Paul, Minn.

Enrollment, 1,013. President Harvey M. Rice. Dean of Men James Moy. Concert facilities: Cochran Lounge (400), Gymnasium (1,500), Field House (4,000), Recital Hall (400), Little Theatre (300). Sponsoring organization: Student Union Board. Campus radio station: KMCL programs 70 per cent popular music and 10 per cent classical. Weekly newspaper takes ads.

### University of Maine, Orono, Me.

Enrollment, 5,652. President Lloyd H. Elliott. Dean of Men John E. Stewart. Concert facilities: Auditorium (800), Memorial Gymnasium (4,000). Acts appearing in 1964-65: Baltimore Symphony, Nina Dova, Blanche Thebom, Boston Opera Players, Richard Goode, Dallas Symphony, Leslie Parnas, Kroll String Quartet, Four Preps, Brothers Four, Odette, Si Zentner, Glean Miller band, Beach Boys. Sponsoring organizations: Any student organization with financial resources is eligible to sponsor events. All contracts for outside attractions must be cleared with the Office of Social Affairs. Campus radio station WMEB-FM programs 20 per cent popular music, 40 per cent classical. Weekly newspaper takes ads.

### University of Massachusetts, Amherst, Mass.

Enrollment, 10,497. President J. W. Lederle. Dean of Students William Field. Concert facilities: Student Union (1,000), Curry Hicks Cage (4,000), Bowker Hall (904), Bartlett Hall (375). Acts appearing in 1964-65: Clancy Brothers and Tommy Makem, Four Freshmen, Max Morath, Chicago Symphony Orchestra, Bethany Beardslee, Leonard Rose, Modern Jazz Quartet, New York Chamber Music Orchestra, Josh White, the Kingsmen, Bobby Kaye, Erica Marini, Leon Fleisher, Juilliard Quartet, "That Was the Week That Was," Judy Collins. Sponsoring organizations: Recognized Student Organi-

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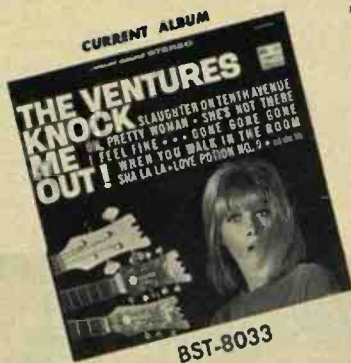
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zations. A. H. DeGrenier, business manager; Student Union Program Office, Mary Alden, adviser; University Program Office, Harold W. Watts, director. Student Activities staff assists in bookings and business manager of Recognized Student Organizations must sign contracts. Campus radio station WMUA programs 35 per cent popular music, 35 per cent classical. Tri-weekly newspaper takes ads.

### Memphis State University, Memphis, Tenn.

Enrollment, 10,500. President C. C. Humphreys. Dean of Men E. Donald McDaniel. Dean of Women Flora H. Rawls. Concert facilities: Campus Auditorium Theater (1,137), University Field House (3,000), Mid-South Coliseum (12,000), Municipal Auditorium (5,000). Acts appearing in 1964-65: Julie London, the Lettermen. Sponsoring organizations: Student Government Assoc., Social Committee Chairman; Interfraternity Council, President, Interfraternity Council. No campus radio station. Weekly newspaper takes ads.

### Michigan State University East Lansing, Mich.

Enrollment, 10,723. President Tom L. Hannah. Vice-President for Student Affairs John A. Fuzak. Concert facilities: University Auditorium (3,864), Fairchild Theatre (676), Kiva Erickson Hall (500). Acts appearing in 1964-65: London Symphony, Leningrad Kirov Ballet, Warsaw Philharmonic, Royal Inniskilling Fusiliers, Ulster Rifles and Irish Fusiliers, New York City Opera, Marian Anderson, Fred Waring, Royal Welsh Male Choir, Richard Lewis & Jean Madeira, Toronto Orchestra. All concerts are sponsored by the Lecture-Concert Series, Wilson B. Paul director. Campus radio stations WKAR and WFAR-FM programs 52 per cent classical music, 8 per cent popular. Daily newspaper takes ads.

### University of Michigan, Ann Arbor, Mich.

Enrollment, 29,103. President Harlan Hatcher. Vice-President for Student Affairs Richard L. Cuttler. Concert facilities: Hill Auditorium (4,200), Rackham Lecture Hall (150), Rackham Amphitheater (238), Recital Hall (250), Lydia Mendelssohn Theater (700). Acts appearing in 1964-65: Chicago Symphony Orchestra, Antonio and the Ballets de Madrid, Warsaw Philharmonic, Leonid Kogan, Minneapolis Symphony, Rosalyn Turek, Robert Merrill, London Symphony, Irini Arkhipova, New York City Opera Company, Berlin Philharmonic, Philadelphia Orchestra, Societa Corelli, New York Chamber soloists, Paris Chamber, Netherlands Chamber Choir, Chicago Little Symphony, Leontyne Price, Samuel Mayes, Cesare Siepi, Maureen Forrester, Sviatoslav Richter. Sponsoring organization: University Musical Society, Gail Rector, executive director. Student organizations wishing to book talent must get approval of Office of Student Affairs. Ticket sales must be handled through Auditor for Student Organizations. Campus radio station

WUOM programs 60 per cent classical music, no popular. Campus daily takes ads.

### Montana State University, Missoula, Mont.

Enrollment, 5,374. President Robert Johns. Dean of Men Andrew C. Cogswell. Concert facilities: University Theatre (1,400) Field House (4,700) Music Hall (400). Acts appearing in 1964-65: Roger Williams, Knitzer & Loesser, Rolland & Karp. Sponsoring organizations: Associated Students Council, Bill Hibbs, mgr. Students Union, Dale Schwanke. Campus radio station KUFM programs 50 per cent classical music. Daily newspaper takes ads.

### University of Nevada, Reno, Nev.

Enrollment, 3,510. President Charles Armstrong. Dean of Men James Hathorn. Concert facilities: Gymnasium (3,500) Civic Center (1,500), Auditorium (300). Acts appearing in 1964-65: the Wayfarers, Richard & Jim, Stan Getz, Sam Hinton, Norman Luboff Choir. Sponsoring organizations: Jot Travis Union (Bill Adams director). Associated Students Council. Campus radio station KUNR programs 75 per cent classical and 20 per cent popular music. Biweekly newspaper takes ads.

### University of New Hampshire, Durham, N. H.

Enrollment, 4,099. President John W. McConnell. Dean of Men C. Robert Keese. Concert facilities: Lewis Field House (3,200), New Hampshire Hall (1,000), Hennessey Experimental Theatre (300), Strafford Room (500). Acts appearing in 1964-65: Emlyn Williams, Destine Dance Co., Carlos Montoya, Societa Corelli, Budapest String Quartet, Judy Collins Folk Concert. Sponsoring organization: Memorial Union, Ronald C. Barrett, director. All outside activities must be cleared through the Dean of Students' office. Campus radio station WUNH-FM programs 75 per cent classical and folk music, and 15 per cent popular music. Weekly newspaper takes ads.

### University of New Mexico, Albuquerque, N. M.

Enrollment, 10,723. President Tom L. Popejoy. Dean of Students Sherman E. Smith. Concert facilities: Union Ballroom (1,100), Johnson Gymnasium (4,000), Civic Auditorium (3,500), Fine Arts Recital Hall (250), Concert Hall to be ready in fall of 1966 (2,100). Acts appearing in 1964-65: Modern Jazz Quartet, Erick Hawkins, Alan Mills, Ravi Shankar, Amati Chamber Players, Hungarian Quartet, Henri Honegger, Anglian Chamber soloists, Emlyn Williams, Dave Brubeck, Les Grands Ballet Canadiens, the Gregg Smith Singers. Sponsoring organizations: Cultural Program Committee, Dr. Sherman Smith, chairman; Music Department, Dr. Joseph Blankenship, chairman. The Cultural Committee, composed of five faculty members and eight student members, selects the artists and dates. Campus radio station KNMD

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### State University of New York at Buffalo, Buffalo

Enrollment, 19,157. President Clifford C. Furnas. Dean of Men Dean Gratiwick. Concert facilities: Clark Gym (2300), Baird Hall (270), Norton Theater (300). Millard-Fillmore Room (800). Acts appearing in 1964-65: Budapest Quartet, Bill Cosby, the Highwaymen. All programs are sponsored by the Interfraternity Council and the Union Board. Campus radio station WBFD programs 50 per cent classical and 17 per cent popular music. Daily newspaper takes ads.

### North Carolina State University, Raleigh, N. C.

Enrollment, 8,500. Chancellor John T. Caldwell. Dean of Men J. J. Stewart. Concert facilities: William Neal Reynolds Coliseum (12,000). Erdahl-Cloyd Union (900). Nelson Auditorium (500). Frank Thompson Theater (400). Acts appearing in 1964-65: Robert Merrill, Richard Tucker, Glenn Miller Orchestra, Raun MacKinnon, Four Freshman, Serendipity Singers, Brandywine Singers, Skitch Henderson, the Shirelles, New York City Ballet, London and Japan symphonies. Sponsoring organizations: Friends of the College; New Arts, Inc.; Interfraternity Council. Edrahl-Cloyd Union, director David W. Phillips. Campus radio station WKNC programs 40

per cent classical and 30 per cent popular music. Triweekly newspaper takes ads.

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

Enrollment, 5,547. President George W. Starcher. Dean of Men Gerald Hamerlik. Concert facilities: Burnett Theater (400). University Center Ballroom (3,000). University Fieldhouse (9,000). Auditorium (200). Acts appearing in 1964-65: The Four Lads, Skitch Henderson orchestra, Rooftop Singers, Si Zentner Band, Johnny Mathis, Young Americans, Jimmy Dorsey Band, Dave Brubeck Quartet. Sponsoring organizations: Student Association Board of Governors, Andrea Foote, U. Center Program Director; Homecoming, Greek Week, King Kold Carnival Committees, Craig Millar. Campus radio station KFJM. Weekly newspaper takes ads.

### North Texas State University, Denton, Tex.

Enrollment, 11,878. President James C. Matthews. Dean of Men William G. Woods. Concert facilities: Main Auditorium (2,000), Men's Gym (4,500). Acts appearing in 1964-65: Roger Wagner Chorale, American Ballet Theater, Dallas Symphony Orchestra, Ferrante and Teicher, John Browning. Sponsoring organization: Fine Arts Committee, James L. Rogers, chairman. All acts must be cleared through this committee. No campus radio station. Semi-weekly newspaper takes ads.

### Notre Dame University, Notre Dame, Ind.

Enrollment, 5,000. President Rev. Theodore M. Hisburgh. Concert facilities: Auditorium (4,000). Acts appearing in 1964-65: Clancy Brothers, Henry Mancini, Four Seasons, Serendipity Singers, Harry Belafonte, New Christy Minstrels, Peter Nero; Peter, Paul & Mary. Sponsoring organization: Social Commission. The contracts must be signed by the Vice President for Student Affairs. Campus radio station WSNB programs 30 per cent popular music, 20 per cent classical. WSNB-FM programs 40 per cent popular music, 40 per cent classical. Weekly newspaper takes ads.

### Oberlin College, Oberlin, Ohio

Enrollment, 2,403. President Robert K. Carr. Dean of Men W. Dean Holdeman. Concert facilities: Finney Chapel (1,376). Theater (501), Hales Gym (800). Acts appearing in 1964-65: Odette, Swingle Singers, Julliard String Quartet, Cleveland Orchestra, Shirley Verrett. Special Events Committee clears all programs. Campus radio station WOBC programs 43 per cent classical and 38 per cent popular music. Biweekly newspaper takes ads.

### Ohio University, Athens, Ohio

Enrollment, 11,808. President Vernon Roger Alden. Dean of Men Thomas Dutton. Dean of Students William Butler. Concert facilities: Memorial Auditorium (2,600). Acts appearing in 1964-65:

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### University of Oklahoma, Norman, Okla.

Enrollment, 14,163. President George L. Gross. Dean of Men William R. Brown. Concert facilities: Holmberg Hall (1,100), Union Ballroom (1,300), Field House (6,000). Acts appearing in 1964-65: New Christy Minstrels, Serendipity Singers, Oscar Peterson, Peter Nero, Al Hirt, the New Journeymen. All programs cleared and sponsored by the Union Activities Board under the direction of Helen Darks. Campus radio station WNAD, closed circuit. Daily newspaper takes ads.

### Oregon State University, Corvallis, Ore.

Enrollment, 10,500. President James H. Jensen. Dean of Men Dan W. Poling. Concert facilities: OSU Coliseum (7,500), Home Economics Auditorium (750). Acts appearing in 1964-65: Duke Ellington, Henry Mancini, Smothers Brothers; Peter, Paul & Mary; Irish Brigade, Japan Philharmonic, Philippe Entremont, Fer-rante & Teicher, Adele Addison, New Christy Minstrels, Three D's, Paris Singers, Serendipity Singers, Oscar Peterson Trio. Sponsoring organizations: Encore Committee of Student Activities, Irwin Harris, chairman; freshman, sophomore, junior and senior classes, Irwin Harris: Corvallis-OSU Music Association. All special events must be booked through the manager of student activities in the Memorial Union Building. Campus radio station KOAC programs 40 per cent classical music, 20 per cent pop. Daily newspaper takes ads.

### University of the Pacific, Stockton, Calif.

Enrollment, 2,929. President Robert E. Burns. Dean of Men Edward Betz. Concert facilities: Music Auditorium (1,250), Greek Outdoor Theater (400), Gymnasium (1,000). Act appearing in 1964-65: Harry Belafonte. Sponsoring organization: Public Events Committee. Campus radio KUOP is a closed-circuit station which provides both classical and popular music as well as campus news. Weekly newspaper takes ads.

### Princeton University, Princeton, N. J.

Enrollment, 4,296. President Robert F. Goheen. Dean of Students William D'O. Lippincott. Concert facilities: Auditorium (1,245), Theater (1,082), Gymnasium (2,500). Acts appearing in 1964-65:

Carlos Montoya, Festival Orchestra of New York, Serendipity Singers and George Shearing, Juilliard String Quartet, Swingle Singers, Ballet '64, Bob Dylan, William Warfield, Metropolitan Opera Studio Co., Beveridge Webster, Clancy Brothers & Tommy Makem, Ralph Kirkpatrick, Salzburg Marionette Theatre, Lorin Hollander. Sponsoring organizations: McCarter Theater, William W. Lockwood; Princeton University Concerts, Maida Pollock. Campus radio station WPRB-AM-FM programs 15 per cent classical music, 64.5 per cent popular music. Daily newspaper takes ads.

### Providence College Providence, R. I.

Enrollment, 2,500. President Very Rev. Vincent C. Doke. Dean of Men Rev. Raymond B. St. George. Concert facilities: Alumni Hall (5,200), Hankins Hall (800), Raymond Hall (1,000), Theater (300). Acts appearing in 1964-65: Ferrante & Teicher, Dave Brubeck, Anne Ayer. Sponsoring organizations: Student Congress of each class. No campus radio station. Weekly newspaper takes ads.

### Reed College, Portland, Ore.

Enrollment, 825. President Richard H. Sullivan. Dean of Men Ann W. Shepard. Concert facilities: Chapel (350), Student Union (250), F.O.B. Lounge (200). Acts appearing in 1964-65: Russo & Brentano, Turkey Pluckers, Mills Chamber Players. Sponsoring organization: Cultural Affairs Board, Ottomar Rudolf chairman. Campus radio station programs 75 per cent classical and 25 per cent spoken word. Weekly newspaper takes ads.

### Rice University, Houston

President Kenneth S. Pitzer. Dean of Men Sanford W. Hissinbotham. Concert facilities: Hamman Auditorium (612), Grand Ballroom (1,250), Field House (1,200). Acts appearing in 1965: Eric Hawkins Dance Ensemble, Willard Tressel, Lyric Arts String Quartet. Sponsoring organization: Rice V. Shepherd School of Music. The director of the School of Music and Student Committee select and clear student-sponsored series from outside the university. No campus radio station. Weekly newspaper takes ads.

### St. Lawrence University Canton, N. Y.

Enrollment, 1,550. President Foster S. Kirkpatrick. Concert facilities: Appleton arena (3,500), University Center Auditorium (520). Acts appearing in 1964-65: National Road Company of "Who's

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### San Diego State College, San Diego, Calif.

Enrollment, 14,532. President Malcolm A. Love. Dean of Students Herbert C. Peiffer. Concert facilities: Peterson Gym (5,300), Outdoor Theater (4,200), Music Hall (266), Theater (285). Acts appearing in 1964-65: Modern Jazz Quartet, Harry Belafonte, Bob Dylan, Bill Cosby, Bud & Travis, Judy Collins, Alirio Diaz, Budapest String Quartet. Sponsoring organization: Associated Students Council, adviser Gary A. Solbuc. Campus radio station KEBE-FM programs 40 per cent classical and 30 per cent popular music. Daily newspaper takes ads.

### University of South Dakota, Vermillion, S. D.

Enrollment, 3,500. President I. D. Weeks. Dean of Men Howard Connors. Concert facilities: U. S. D. Armory (4,500), Slagle Auditorium (3,000), Old Main Theatre (250). Acts appearing in 1964-65: Peter, Paul & Mary; Village Stompers, John Howard Griffin, Leonard De Paur Chorus, Lee Castle and T. Dorsey band. Sponsoring organizations: Student Association, Jim Olson, president; Military Dept., Col. Wm. Hornby. Campus radio Station KVSD programs 60 per cent classical music, 10 per cent popular music. Weekly newspaper takes ads.

### University of Southern California, Los Angeles

Enrollment, 19,573. President Norman Topping. Dean of Men Thomas G. Hull. Concert facilities: Bovard Auditorium (1,672). Acts appearing in 1964-65: The Four Preps, Laurindo Almeida, Los Angeles Philharmonic, Marilyn Horne.

Sponsoring organization: Director of Special Events, Bob Jani. Campus radio station KUSC programs educational programs. Daily newspaper takes ads.

### Southern Methodist University, Dallas

Enrollment, 5,841. President Willis M. Tate. Dean of Men William D. Swift. Concert facilities: McFarlin Auditorium (2,429), Ballrooms (12,000), Caruth Auditorium (550), Fincher Auditorium (377). Acts appearing in 1964-65: Jose Molina Ballet, Van Cliburn, Jose Ferrer, Birgit Nilsson, the Serendipity Singers, Claudio Arrau, New Christy Minstrels, the Crevelles, Andre Previn, the Royal Welsh Choir. Sponsoring organizations: Special Events Committee, Community Course Director of School of the Arts. Special Events Committee clears everything through Dean John Hicks. Campus radio station KSMU programs 70 per cent popular music. Biweekly newspaper takes ads.

### Stanford University, Palo Alto, Calif.

Enrollment, 10,000. President J. E. Wallace Sterling. Dean of Men H. Donald Winbiger. Concert facilities: Memorial Auditorium (1,700), Frost Memorial Amphitheater (8,000), Stanford Pavilion (2,700), Dinkelspiel Auditorium (700), Cubberley Auditorium (700), Little Theater (200). Acts appearing in 1964-65: Smother Brothers, Harry Belafonte, Chad Mitchell Trio, New Christy Minstrels. Sponsoring organizations: Committee on Public Exercises, Agnes Norberg, Student Concert Series, manager, John Planting; Summer Festivals, manager, Stephan Baffrey. Campus radio station KZSU programs 25 per cent classical and 20 per cent popular music. Daily newspaper takes ads.

### Swarthmore College, Swarthmore, Pa.

Enrollment, 1,025. President Courtney C. Smith. Dean of Men Robert A. Barr Jr. Concert facilities: Clothier Memorial Hall (900). Acts appearing in 1964-65: Curtis Opera Workshop, Modern Jazz Quartet, Mose Allison Trio, Paul Zukofsky, Joseph Bergamo, George Crumb, Guarneri String Quartet, Netherlands Chamber Choir. Sponsoring organizations: William J. Cooper Foundation, Peter Gram Swing, chairman; Bernard Fund for the Development of Music, Peter Gram Swing, chairman. Campus radio station WSRN programs 50 per cent classical music, 25 per cent popular. Twice-weekly newspaper takes ads.

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### Temple University, Philadelphia

Enrollment, 9,259. President Millard E. Gladfelter. Dean of Men Carl M. Grip. Concert facilities: Mitten Hall (2,000), Baptist Temple (2,000), Thomas Hall (800). Acts appearing in 1964-65: Nina Simone, Odetta, Brazilian Bossa Nova Group, Gary (U. S.) Bonds, Herbie Mann Sextet, David Garson orchestra, the Miracles. All acts booked through and with the approval of Student Council. Raymond Whitaker, director of student activities. Campus radio Stations WRTI and WRTI-FM. Daily newspaper takes ads.

### Texas A&M University, College Station, Tex.

Enrollment, 8,300. President Earl Rudder. Dean of Men James P. Hannigan. Concert Facilities: G. Rolie White Coliseum (9,000), Guion Hall (1,200), M.S.C. Ballroom (500). Acts appearing in 1964-65: Four Preps, Clebanoff Strings, Leon Bibb, Al Hirt, Spoon River, Ballet Folklorico of Mexico, Peter Nero. Sponsoring organizations: Town Hall Committee Memorial Student Center, Robert L. Boone, Music Co-Ordinator. All programs must be cleared through Music Co-Ordinator. No campus radio station. Daily newspaper (except Mondays) takes ads.

### Texas Technological College Lubbock, Tex.

Enrollment, 13,827. President R. C. Goodwin. Dean of Men Lewis N. Jones. Concert facilities: Coliseum (13,000), Auditorium (3,200), Theater (400), Ballroom (1,200). Acts appearing in 1964-65: New Christy Minstrels, Lionel Hampton, Fred Waring, Astronauts. Union Program director clears all outside entertainment for the school. Campus radio station KTXT programs 27 per cent classical and 70 per cent popular music. Daily newspaper takes ads.

### The University of Toledo, Toledo, Ohio

Enrollment, 5,184. President William S. Carlson. Dean of Men Arthur H. Black. Concert Facilities: Doermann Theater (750), Field House (4,000), Dana Auditorium (400), Snyder Bldg. Room 211 (200), Snyder Bldg. Room 210 (200). Acts appearing in 1964-65: New Christy Minstrels, Chad Mitchell Trio, Les Elgart, Takako Nishizaki, Danzi Woodwind Quintet, Wayne State University Dance Workshop, Jeff Duncan Dance Company. Sponsoring organizations: University Convocations, Dr. Boris Nelson, chairman; Student Union Board, Paul J. Hannahs,

director of student activities; Student Senate, Paul J. Hannahs. No campus radio stations. Biweekly newspaper takes ads.

### Tufts University, Medford, Mass.

President Nils Y. Wessell. Dean of Men Alvin R. Schmidt. Concert facilities: Cohen Fine Arts Center (800) and Cousens Gymnasium. Acts appearing in 1964-65: The Dancemakers, Cambridge Festival Orchestra, Fine Arts Wood Wind Quintet, Group 20 Players, Bob Dylan. Sponsoring organizations: Combined Arts Concert Series (Prof. K. MacKillop Jr.), Department of Music, freshmen, sophomore, junior and senior classes. No radio station. Weekly student newspaper takes ads.

### Tulane University, New Orleans

Enrollment, 7,782. President Herbert E. Longenecker. Dean of Men John F. Stibbs. Concert facilities: Tulane Gymnasium (5,500), McAlister Auditorium (1,975), Dixon Hall (1,075), University Ballroom (700), Playhouse (200). Acts appearing in 1964-65: Basil Rathbone, Alfred Deller and Deller Consort, New Orleans Philharmonic Orchestra, Alma Trio, Hungarian String Quartet, Wallfish Duo, Juilliard String Quartet, Teresa y Su Compania Esponola. Sponsoring organizations: Tulane Artists Series, Agatha Newitt, concert manager; Tulane University Center Board, Louis Berndt, assistant director, University Center. All acts must be approved by Committee on Cultural Activities, composed of faculty, staff and students. Campus radio Station WTUL programs 55 per cent popular music, 20 per cent classical. Weekly newspaper takes ads.

### Vanderbilt University, Nashville, Tenn.

Enrollment, 4,615. Chancellor Alexander Heard. Dean of Men Sidney Boutwell. Concert facilities: Auditorium (1,550), Gym (7,324), Vanderbilt Theater (429). Acts appearing in 1964-65: Paul Doktor and Yalta Menuhin, Dave Brubeck, Modern Folk Quartet, Jackie Vernon, the Lettermen. Sponsoring organization: Secretary of Student Association, Jim Fitzwater; Friends of Chamber Music, Hamilton Hazlehurst. Campus radio station WRVU programs 70 per cent popular and 20 per cent classical music. Weekly newspaper takes ads.

### University of Vermont, Burlington, Vt.

Acting President Lyman E. Rowell. Dean of Men Roland D. Patzer. Concert fa-



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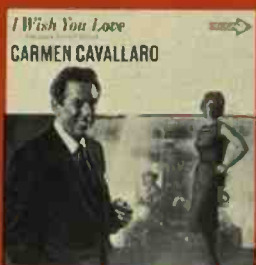
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I Wish You Love  
DL 4566(M) DL 74866(S)

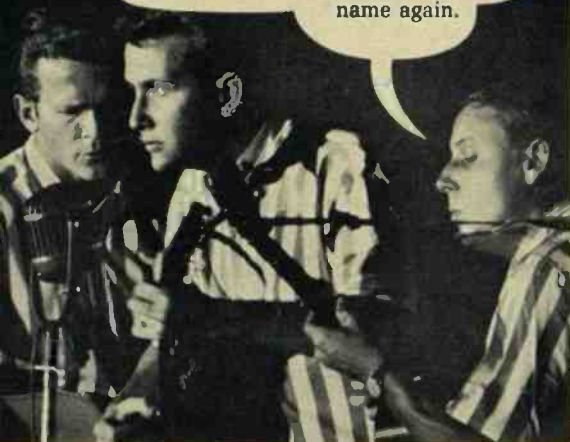


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DL 4590(M) DL 74590(S)

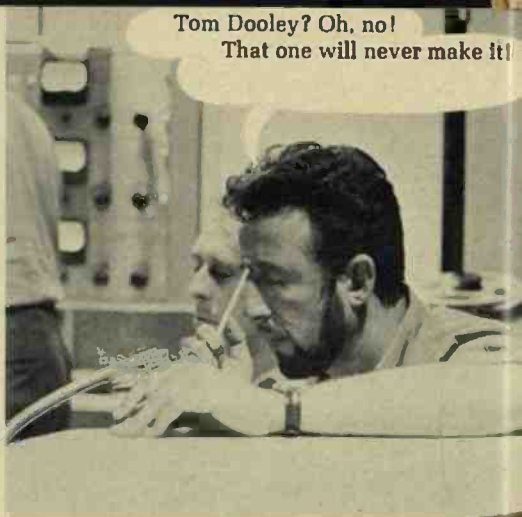


Spring Into Spring  
DL 4617(M) DL 74617(S)

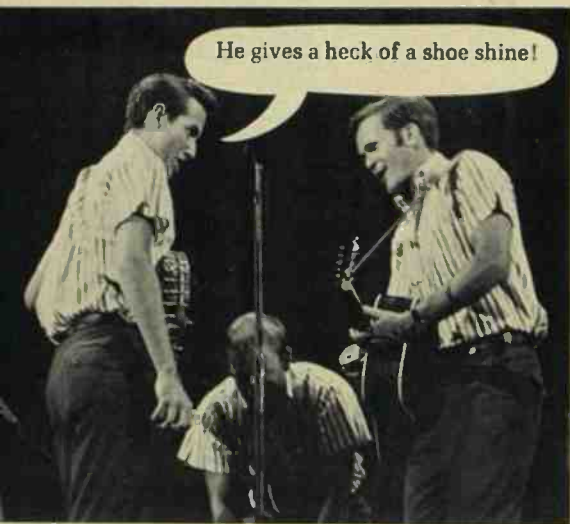
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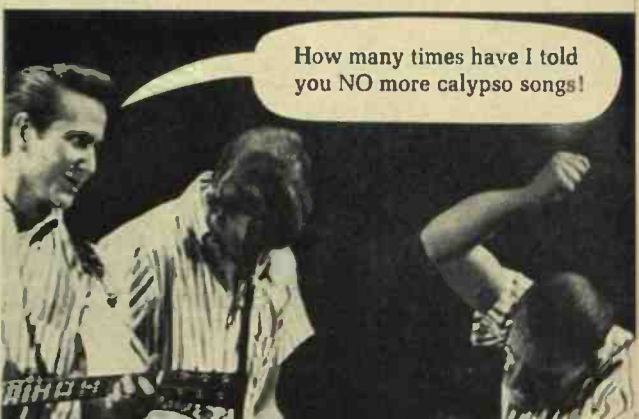
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joke. We weren't trying  
to kidnap anyone.



And if you  
don't stop  
singing Bobby  
we'll sit there  
all night."



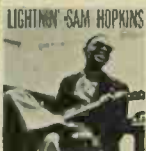
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cilities: Auditorium (2,400), Ira Allen Chapel (1,000), Southwick Theater (600). Acts appearing in 1964-65: Chicago Symphony, Harry Belafonte, Isaac Stern, Japan Philharmonic, New York City Opera. Sponsoring organization: Lane Series Committee. Campus radio station WRUV programs both classical and popular music. Weekly newspaper takes ads.

### Virginia Military Institute, Lexington, Va.

Enrollment, 1,189. Superintendent Maj.-Gen. George R. E. Shell, Dean of Men Col. George H. Simpson. Concert facilities: VMI Fieldhouse (3,000). Acts appearing in 1964-65: Prague Chamber Orchestra, Sarah May Endich. Sponsoring organization: Rockbridge Concert-Theatre Series, F. H. Barksdale, president. No radio station. Weekly newspaper takes ads.

### Washburn University, Topeka, Kan.

Enrollment, 4,100. President Harold E. Sponberg. Dean of Students Ray B. Loeschner. Concert facilities: MacVicar Chapel (700), Whiting Fieldhouse (2,500). Acts appearing in 1964-65: Serendipity

Singers, Oscar Peterson Trio, the Flippers, the Kingmen. Sponsoring organizations: Student Union Activities Board, Mrs. James H. Metzger director; Student Council, Activities chairman. The faculty adviser must clear artists with the Dean of Students. Weekly newspaper takes ads.

### Washington University, St. Louis

Enrollment, 6,500. Chancellor Thomas H. Eliot. Dean of Men Arno J. Haack. Concert facilities: Field House (5,000), Graham Memorial Chapel (1,000), Brown Hall (350), Steinberg Auditorium (250). Acts appearing in 1964-65: Brothers Four, Erno Valasek, New Christy Minstrels. Sponsoring organizations: Homecoming Committee, Interfraternity Council. Special Events Director Irving Litvag. Campus radio KFRH programs 60 per cent popular music and 15 per cent classical. Biweekly newspaper takes ads.

### Western Michigan University, Kalamazoo, Mich.

Enrollment, 13,700. President James W. Miller. Dean of Men Townier Smith. Concert facilities: Auditorium (2,600), University Theater (300), Field House (10,000), Student Center (1,500), Intramural Bldg. (2,000). Acts appearing in 1964-65: George Shearing, Miriam Makeba, Modern Jazz Quartet, Rise Stevens, Jose Molina Ballet. Sponsoring organizations: Union Board and Student Association. All contracts must be signed by Donald Scott. Campus radio station WIOR programs both classical and popular music. Triweekly newspaper takes ads.

### West Virginia University, Morgantown, W. Va.

Enrollment, 10,000. President Paul A. Miller. Dean of Men Joseph C. Gluck. Concert facilities: Mountainlair Ballroom (500), Field House (6,800), Music School Auditorium (700). Sponsoring organization: Cultural Committee Joseph C. Gluck, Chairman. Acts appearing in 1964-65: Phoenix Singers, George Shearing, Serendipity Singers, Four Saints, Cincinnati Symphony, Royal Welsh Choir, Peter Nero and Henry Mancini. Daily campus newspaper takes ads.

### Willamette University, Salem, Ore.

Enrollment, 1,454. President G. Herbert Smith. Dean of Men Walter S. Blake

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**University of Wisconsin,  
Madison, Wis.**

Enrollment, 26,293. President Fred Harvey Barrington. Dean of Student Affairs Joseph F. Kauffman. Concert facilities: Union Theater (1,300), Stock Pavilion (3,000), Field House (8,000), Ballroom (550). Acts appearing in 1964-65: Flatt & Scruggs, Robert Shaw Chorale, Serendipity Singers, Oscar Peterson, Bob Newhart, Shirley Verrett, Harry Belafonte, Peiffer Jazz Concert, Dancers of Korea. Sponsoring organization: Homecoming Committee, Union Music Committee. Campus radio station WHA programs 30 per cent classical music and no popular music. Daily newspaper takes ads.

**Wittenberg University,  
Springfield, Ohio**

Enrollment, 2,113. President J. N. Stauffer, Dean of Men Allan O. Pfister. Concert facilities: Field House (1,500), Chapel (1,200), Union Dining Room (700), Auditorium (200). Acts appearing in 1964-65: Henry Mancini orchestra, Dr. Nelson Glueck, the Lettermen, Eleanor Steber, "Spoon River," Nina Simone, Soulima Stravinsky, David Schoenbrun, the Kirby Stone Four, Brenda Lee. Sponsoring organizations: Wittenberg Celebrity Series, Bruce Romer; Wittenberg University, Beverly Telfer, asst. to dean. No campus radio station. Weekly newspaper takes ads.

**University of Wyoming,  
Laramie, Wyo.**

Enrollment, 5,703. President John T. Poy. Dean of Men Richard E. Kinder. Concert facilities: Auditorium (1,996), Gym (4,000), Field House (6,000), Ballroom (1,200). Acts appearing in 1964-65: Rooftop Singers, T.V. Hootenanny, Japan Philharmonic, Chicago Opera Ballet, Roger Wagner Chorale. Sponsoring organization: Associated Students Council. No campus radio station. Weekly newspaper takes ads.

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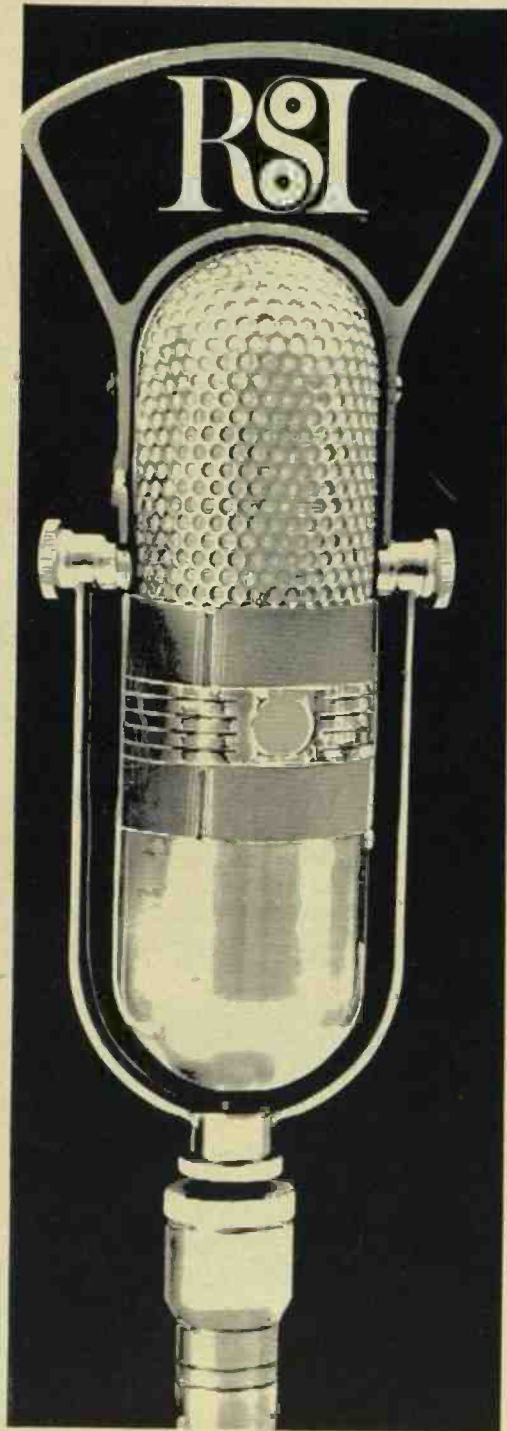
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*Billboard Music on Campus • March 27, 1965*

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Ablene Christian College Ablene, Tex.—KACC	Carleton College Northfield, Minn.—KARL	East Tennessee State College Johnson City, Tenn.—WETS	Norstra College Hempstead, N. Y.—WVHC
Adelphi College Garden City, L. I., N. Y.—WALP	Carnegie Tech Pittsburgh 13, Pa.—WRCT	Eastern Washington College of Education Cheney, Wash.—KEWC	Holy Cross Worcester 3, Mass.—WCHC
Alabama College Montevallo, Ala.—WRSD	Centenary College for Women Hackettstown, N. J.—WNTJ	Elmhurst College Elmhurst, Ill.—WRSE	Hope College Holland, Mich.—WTAS
University of Alabama University, Ala.—WABP	Central College Fayette, Mo.—KMOE	Emerson College Boston, Mass.—WECB	Houghton College Houghton, N. Y.—WJSL
American University Washington 16, D. C.—WAMU	Central Bible Institute Springfield, Mo.—KCB1	Emory & Henry College Emory, Va.—WGLG	University of Houston Houston, Tex.—KUHF
Amherst College Amherst, Mass.—WAMF	Central Connecticut State College New Britain, Conn.—WTCC	Farmington State College Farmington, N. Y.—WATI	Humboldt State College Arcata, Calif.—KHSC
Andrews University Berrien Springs, Mich.—WEMC	Central Michigan University Mount Pleasant, Mich.—WCRG	Ferris Institute Big Rapids, Mich.—WFRS	Idaho University Moscow, Idaho—KUOI
Antioch College Yellow Springs, Ohio—WYSO	Central Missouri State College Warrensburg, Mo.—KSMC	Florida Southern College Lakeland, Fla.—WFSI	Illinois Inst. of Tech. Chicago 16, Ill.—WVIT
Arizona State University Tempe, Ariz.—KASN	Central Washington College of Education Ellensburg, Wash.—KCAT	Florida State University Tallahassee, Fla.—WFSU	Illinois State Normal University Normal, Ill.—WGLT
Arkansas State College Jonesville, Ark.—KASC	Chicago University Chicago 37, Ill.—WUCB	University of Florida Gainesville, Fla.—WRUF	University of Illinois Champaign, Ill.—WFGU
University of Arkansas Fayetteville, Ark.—KUAR	Chico State College Chico, Calif.—KCSG	Fordham University New York 58, N. Y.—WYFV	University of Illinois Urbana, Ill.—WILL
Augustana College Rock Island, Ill.—WAUG	Clemson Agricultural College Clemson, S. C.—WSBF	Franklin College Franklin, Ind.—WFCI	Indiana University Bloomington, Ind.—WFIU
Augustana College Sioux Falls, S. D.—KAUR	Colgate University Hamilton, N. Y.—WRCU	Franklin & Marshall College Lancaster, Pa.—WFFM	International College Springfield 9, Mass.—WAIG
Baker University Baldwin, Kan.—WBUB	College of the Pacific Stockton, Calif.—KCPN-AM	Fresno State College Fresno, Calif.—KFSR	Iowa State College Ames, Ia.—WOI
Baldwin Wallace College Berne, Ohio—WBWC	Colorado A & M Fort Collins, Colo.—KCAAM	Gardner-Webb College Boiling Springs, N. C.—WGWC	Iowa State Teachers Cedar Falls, Ia.—KYTC
Bard College Annandale on Hudson, New York— WXBC	Colorado College Colorado Springs, Colo.—KRCC	George Washington University Washington, D. C.—WRGW	Iowa State University Ames, Ia.—KISU
Baylor University Waco, Tex.—KYBS	Colorado State University Fort Collins, Colo.—KSCU	Georgetown College Georgetown, Ky.—WGTC	Iowa State University Ames, Ia.—KISU
Beloit College Beloit, Wis.—WBCL	Columbia University New York, N. Y.—WKCR	Georgetown University Washington, D. C.—WGTS	Ithaca College Ithaca, N. Y.—WICB-FM
Bob Jones University Greenville, S. C.—WJUU	Concordia College Moorhead, Minn.—KOBB	University of Georgia Athens, Ga.—WGTV	John Hopkins University Baltimore, Md.—WJHU
Boise Jr. College Boise, Idaho—KBJC	University of Connecticut Storrs, Conn.—WHUS	Gettysburg College Gettysburg, Pa.—WWGC	Kalamazoo College Kalamazoo, Mich.—WJMO
Boston College Boston, Mass.—WVBC	Cornell College Mount Vernon, Ia.—KRNL	Greenville College Greenville, Ill.—WGRN	Kansas State University Manhattan, Kan.—KSDB
Boston University Boston, Mass.—WBUR	Cornell University Ithaca, N. Y.—WVBR	Grinnell College Grinnell, Ia.—KGRW	University of Kansas Lawrence, Kan.—KUOK
Bowdoin College Brunswick, Me.—WBOR	Creighton University Omaha, Neb.—KDCU	Grove City College Grove City, Pa.—WSAJ	University of Kansas City Kansas City 10, Mo.—KCUR
Bowling Green State University Bowling Green, Ohio—WBGU	Dartmouth University Hanover, N. H.—WDOR	Gustavus Adolphus College Saint Peter, Minn.—KGAL	Kent State University Kent, Ohio—WKSU
Brandeis University Waltham, Mass.—WBRS	Deis & Elkins College Elkins, W. Va.—WCDE	Hamilton College Clinton, N. Y.—WHCL	University of Kentucky Lexington, Ky.—WBKY
University of Bridgeport Bridgeport, Conn.—WPKN	Denison University Granville, Ohio—WDUB	Hardin Simmons University Abilene, Tex.—KHSH	Keuka College Keuka Park, N. Y.—WKCS
Bridgewater College Bridgewater, Va.—WGMS	University of Denver Denver, Colo.—KVDU	Harvard Business School Boston 63, Mass.—WHBS	Knox College Galesburg, Ill.—WKGK
Brigham Young University Provo, Utah—KRYU	De Pauw University Greencastle, Ind.—WGDE	Harvard University Cambridge, Mass.—WHRB	Lafayette College Easton, Pa.—WJRH
Brown University Providence, R. I.—WBRU	Drexel Inst. of Tech. Philadelphia 4, Pa.—WXDT	Haverford College Haverford, Pa.—WHRC	Lake Forest College Lake Forest, Ill.—WLFC
Bryn Mawr College Bryn Mawr, Pa.—WBMC	University of Dubuque Dubuque, Ia.—KUDO	Heldtberg College Tiffin, Ohio—WHCR	Lehigh University Bethlehem, Pa.—WLRN
Bucknell University Lewisburg, Pa.—WVBU	Duquesne University Pittsburgh, Pa.—WDUQ	Hill School Pottstown, Pa.—WZAP	Lindenwood College St. Charles, Mo.—KCLC
University of Buffalo Buffalo, N. Y.—WBFO	Earlham College Richmond, Ind.—WVOE	Hiram College Hiram, Ohio—WHRM	Linfield College McMinnville, Ore.—KLIN
Butler University Indianapolis, Ind.—WJAX	East Carolina College Greenville, N. C.—WWWS	Hubert-William Smith College Geneva, N. Y.—WEOS	Louisiana State University Baton Rouge, La.—WLSU

Loyola University of Los Angeles  
Los Angeles, Calif.—KXLU

Luther College  
Decorah, Ia.—KWLC

Lycoming College  
Williamsport, Pa.—WLCR

MacAlester College  
St. Paul, Minn.—KMWL

McMurray College  
Jacksonville, Ill.—WMMK

University of Maine  
Orono, Me.—WORD

Manchester College  
No. Manchester, Ind.—WMAH

Manhattanville  
Purchase, N. Y.—WVGC

Marietta College  
Marietta, Ohio—WCMO

Marjorie Webster Jr. College  
Washington 12, D. C.—WJBS

Marshall University  
Huntington, W. Va.—WMUL

Mary Washington College  
Fredericksburg, Va.—WMAW

University of Maryland  
College Park, Md.—WMUC

M.I.T.  
Cambridge 39, Mass.—WTBS

University of Massachusetts  
Amherst, Mass.—WMAU

Miami University  
Oxford, Ohio—WMAU

University of Miami  
Coral Gables, Fla.—WTHS

Michigan State College  
East Lansing, Mich.—WKAR

Michigan State University  
East Lansing, Mich.—WKME

University of Michigan  
Ann Arbor, Mich.—WCBM

Middlebury College  
Middlebury, Vt.—WVAC

University of Minnesota  
Duluth 12, Minn.—KUMD-FM

University of Minnesota  
Minneapolis, Minn.—WMAH

Mississippi College  
Clinton, Miss.—WMCB

Mississippi Southern  
Hattiesburg, Miss.—WMSU

University of Mississippi  
University, Miss.—WCBM

University of Missouri  
Columbia, Mo.—KFBU

Modesto Jr. College  
Modesto, Calif.—KJUC

Moran College  
Bethlehem, Pa.—WRMC

Mount Holyoke College  
South Hadley, Mass.—WMMC

Muhlenberg College  
Allentown, Pa.—WMAH

Nebraska State Teachers College  
Kearney, Neb.—KOVF

University of Nebraska  
Lincoln, Neb.—KNUS

Nebraska Wesleyan University  
Lincoln 4, Neb.—KPRA

University of New Hampshire  
Durham, N. H.—WMAH

New Mexico State University  
College Park, N. M.—KNMA

University of New Mexico  
Albuquerque N. M.—KNMD

State University of New York  
Fredonia, N. Y.—WCVF

New York University  
New York 3, N. Y.—WCAG

New York University  
New York 53, N. Y.—WNYU

North Carolina State College  
Raleigh, N. C.—WKNC

University of North Carolina  
Chapel Hills, N. C.—WUNC

No Central College  
Naperville, Ill.—WNOC

North Dakota State University  
Fargo, N. D.—KDSU

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

North Park College  
Chicago 25, Ill.—WNPB

Northern Illinois University  
De Kalb, Ill.—WNIC

Northwest Nazarene College  
Nampa, Idaho—KROK

Northwestern University  
Evanston, Ill.—WNUR

University of Notre Dame  
Notre Dame, Ind.—WND

Notre Dame College  
Notre Dame, Ind.—WNSD

Oberlin College  
Oberlin, Ohio—WOB

Ohio State University  
Columbus, Ohio—WOSU

Ohio University  
Athens, Ohio—WOUN

Ohio Wesleyan University  
Delaware, Ohio—WSLN

Oklahoma Military Academy  
Claremore, Okla.—KAOS

Oklahoma State University  
Stillwater, Okla.—KVRO

University of Oklahoma  
Norman, Okla.—KUYV

Olivet College  
Olivet, Mich.—WBSO

Olivet Nazarene College  
Kankakee, Ill.—WONK

Oregon State College  
Corvallis, Ore.—KOAC

Ottawa University  
Ottawa, Kan.—KTJO

Pacific University  
Forest Grove, Ore.—KPUR

Paul Smiths College  
Paul Smiths, N. Y.—WPSC

Penn. State College  
State College, Pa.—WDFM

University of Pennsylvania  
Philadelphia 4, Pa.—WXPN

Phoenix College  
Phoenix, Ariz.—KPCA

University of Pittsburgh  
Pittsburgh, Pa.—WPGH

Teachers College  
Plattsburgh, N. Y.—WRWS

Pomona College  
Claremont, Calif.—KSPC

University of Portland  
Portland, Ore.—KDUP

Potsdam State Teachers College  
Potsdam, N. Y.—WNTC

Princeton University  
Princeton, N. J.—WPRB-FM

Principia College  
Elmhurst, Ill.—WTPC

Providence College  
Providence 8, R. I.—WDDM

Purdue University  
West Lafayette, Ind.—KMAR,  
WCCR, WHRC, WCTS

Quincy College  
Quincy, Ill.—QCI

Randolph-Macon College  
Ashland, Va.—WAVA

Rensselaer Polytechnic Institute  
Troy, N. Y.—WRPI

Rhode Island University  
Kingston, R. I.—WRIU

University of Richmond  
Richmond, Va.—WCR

Ripon College  
Ripon, Wis.—WRPN

Rochester Institute of Technology  
Rochester 8, N. Y.—WRIIT

University of Rochester  
Rochester 3, N. Y.—WRUR

Rollins College  
Winter Park, Fla.—WPRK

Rutgers University  
New Brunswick, N. J.—WRSU

St. Bonaventure College  
St. Bonaventure, N. Y.—WOFM

St. Francis College  
Loretto, Pa.—KSFC

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St. Lawrence University  
Canton, N. Y.—KSLU

St. Louis University  
St. Louis 3, Mo.—KBIL

St. Mary's College  
St. Mary's, Calif.—KRSAM

St. Mary's College  
Winona, Minn.—KSMC

St. Mary's University  
San Antonio, Tex.—KSTAM

St. Michael's College  
Winooski, Vt.—WSSE

St. Norbert College  
West De Pere, Wis.—WBAY

St. Olaf College  
Northfield, Minn.—KSTO

San Diego State College  
San Diego, Calif.—KEBS

San Francisco State College  
San Francisco 27, Calif.—KRTG

San Jose State College  
San Jose 14, Calif.—KJSS

Saton Hall College  
South Orange, N. J.—WSOU

Shimer College  
Mount Carroll, Ill.—WRSB

Shippensburg State College  
Shippensburg, Pa.—WSVC

Siena College  
Loudonville, N. Y.—WVCR

Slippery Rock State College  
Slippery Rock, Pa.—WNFT

South Carolina University  
Columbia, S. C.—WUSC

South Dakota State College of A & M  
Brookings, S. D.—KAGY

University of South Dakota  
Vermillion, S. D.—KUSD

Southern University  
Baton Rouge, La.—WECS

So. Baptist Theological Seminary  
Louisville, Ky.—WSDX

University of Southern California  
Los Angeles, Calif.—KUSC

Southern Illinois University  
Carbondale, Ill.—WSIU

Southern Methodist University  
Dallas, Tex.—KSMU

Southern Missionary College  
Collegedale, Tenn.—WSMU

Southwestern at Memphis  
Memphis 12, Tenn.—WLYX

Spring Hill College  
Mobile, Ala.—WSHC

Springfield College  
Springfield, Mass.—WSCB

Stanford University  
Stanford, Calif.—KZSU

Stephens College  
College, Mo.—KWWC

Stockton College  
Stockton, Calif.—KSCR

Swarthmore College  
Swarthmore, Pa.—WSRN

University of Syracuse  
Syracuse, N. Y.—WAER

University of Tampa  
Tampa, Fla.—WTUN

Temple University  
Philadelphia, Pa.—WRTI

Tennessee A & B State University  
Nashville 8, Tenn.—WTSU

University of Tennessee  
Knoxville, Tenn.—WUOT

Texas A & M College  
Bryan, Tex.—KOKA

Texas Christian University  
Fort Worth, Tex.—KTCU

Texas Technological College  
Lubbock, Tex.—KTXI-FM

University of Texas  
Austin, Tex.—KUT-FM

Texas Western College  
El Paso, Tex.—KVOF

Trinity College  
Hartford, Conn.—WRTC

Tufts University  
Medford, Mass.—WTCR

Tulane University  
New Orleans 18, La.—WTUL

University of Tulsa  
Tulsa, Okla.—KWGS

Union College  
Schenectady, N. Y.—WRUC

U. S. Air Force Academy  
A. F. Academy, Colo.—KAFA

U. S. Military Academy  
West Point, N. Y.—KDET

U. S. Naval Academy  
Annapolis, Md.—WRNV

Upsala College  
East Orange, N. J.—WYIK

Utah State Agricultural College  
Logan, Utah—KVSC

University of Utah  
Salt Lake City, Utah—KUER

Valparaiso Technical Institute  
Valparaiso, Ind.—WVTI

Vanderbilt University  
Nashville, Tenn.—WVU

University of Vermont  
Burlington, Vt.—WRUV

Villanova University  
Villanova, Pa.—WVVU

Virginia Polytechnic Institute  
Blacksburg, Va.—WVUT

University of Virginia  
Charlottesville, Va.—WUVA

Wake Forest College  
Wake Forest, N. C.—WFOD

Warburg College  
Warner, Ia.—KWAR

Washington & Jefferson College  
Washington, Pa.—WAJC

Washington State College  
Pullman, Wash.—KUGR

State College of Washington  
Pullman, Wash.—KWSC

Washington Missionary College  
Washington 12, D. C.—WAFT

University of Washington  
Seattle, Wash.—KUOW

Wayne State University  
Detroit 2, Mich.—WDRG

Wesley College  
Dover, Del.—WSLY

Wesleyan University  
Middletown, Conn.—WESU

Western Carolina Teachers College  
Cullowhee, N. C.—WWOOD

Western Illinois University  
Macomb, Ill.—WWKS

Western Michigan University  
Kalamazoo, Mich.—WDR

Western Reserve University  
Cleveland, Ohio—WRAR

Wheaton College  
Wheaton, Ill.—WETN

University of Wichita  
Wichita 14, Kan.—KWIC

William & Mary College  
Williamsburg, Va.—WCHM

Williams College  
Williamstown, Mass.—WMA

Wilson College  
Chambersburg, Pa.—WLCL

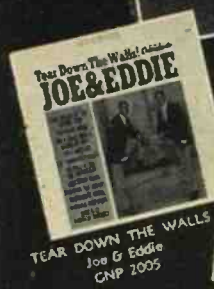
Wisconsin State College  
Stevens Point, Wis.—WCSC

University of Wisconsin  
Madison, Wis.—WHA

Xavier University  
Cincinnati, Ohio—WCXU

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# COLLEGE TALENT MARKETPLACE

Listed on the following pages, by classification, are artists engaged in playing the college concert circuit. Organizations interested in booking any of these acts may do so by getting in touch with either the record label or booking agent listed beside the artist's name. We regret that space limitations prevented listing all acts available for college bookings. The following list is limited to acts currently engaged in playing colleges. Record company identifications are spelled out. The following abbreviations stand for booking agencies:

ABC—Associated Booking Corp., 445 Park Ave., New York.  
AFA—Ashley Famous Agency, 555 Madison Ave., New York.  
APA—Agency of the Performing Arts, 120 W. 57 St., New York.  
Circle Artists—48 W. 48 St., New York.  
CAM—Columbia Artist Management, 165 W. 57 St., New York.  
GAC—General Artists Corp., 640 Fifth Ave., New York.  
Hurak—Sol Hurak Enterprises, 730 Fifth Ave., New York.

ITA—International Talent Association, 65 E. 55 St., New York.  
H. Long—Hubert Long Talent Agency, 806 16th Ave., So. Nashville, Tenn.  
W. Morris—William Morris Agency, 1740 Broadway, New York.  
JPA—Jerry Perechin Artists, 434 N. Rodeo Drive, Beverly Hills, Calif.  
Shaw—Shaw Artists Corp., 565 Fifth Ave., New York.  
Universal—Universal Attractions, 200 W. 57 St., New York.

## ORCHESTRAS

ATLANTA SYMPHONY ORCHESTRA  
BIRMINGHAM SYMPHONY ORCHESTRA  
BUFFALO PHILHARMONIC ORCHESTRA—Arthur Fiedler, Conducting (CAM)  
CHICAGO SYMPHONY ORCHESTRA—Jean Martinson, Director (CAM)  
CINCINNATI SYMPHONY ORCHESTRA  
CLEVELAND ORCHESTRA, THE—George Szell, Conductor (CAM)  
CZECH PHILHARMONIC—Karel Ancerl & Václav Neumann, Conductors (CAM)  
DETROIT SYMPHONY ORCHESTRA—(Mercury)  
ESTERHAZY ORCHESTRA—David Blum, Conductor (Vanguard) (CAM)  
INDIANAPOLIS SYMPHONY ORCHESTRA  
MINNEAPOLIS SYMPHONY ORCHESTRA—(Mercury)  
MONTE CARLO NATIONAL ORCHESTRA—Louis Fremoux, Conductor; Michel Block, Piano Soloist (CAM)  
MOSCOW PHILHARMONIC ORCHESTRA—(Hurak)  
NATIONAL SYMPHONY ORCHESTRA  
NEW ORLEANS PHILHARMONIC—Werner Torkanowsky, Music Director; David Bar-Ilan, Piano Soloist (CAM)  
NEW YORK STATE SYMPHONY ORCHESTRA  
ROYAL MARINES TATTOO—(CAM)  
ST. LOUIS SYMPHONY—Eleazar de Carvalho, Conductor; Tamas Vasary, Piano Soloist (CAM)  
GOLDOVSKY GRAND OPERA COMPANY  
METROPOLITAN OPERA NATIONAL COMPANY (Hurak)  
NATIONAL OPERA COMPANY

De PASQUALE STRING QUARTET—(Wm. Morris)  
ALFRED DELLER AND THE DELLER CONSORT—(Vanguard)  
FINE ARTS QUARTET—(Everest)  
JUILLIARD STRING QUARTET—(Columbia, Epic)  
NETHERLANDS CHAMBER ORCHESTRA—Szymon Goldberg, Conductor and Violin Soloist (CAM)  
NEW YORK PRO MUSICA—Moosh Greenberg, Director (CAM)  
NEW YORK WOODWIND QUINTET—(Everest)  
PAGANINI QUARTET—Henri Temińska, Albert Gillis, Stefan Krayk, Lucien Laporte (CAM)  
PARIS CHAMBER ORCHESTRA—Paul Kuentz, Christian Larde, Solo Flute; Marie-Claire Jamet, Solo Harp  
SOLISTI VENETI—(Hurak)  
SOLISTI DI ZAGREB—Antonio Janigro, Conductor (Vanguard)

ALBANESE, LUCIA—(RCA) (CAM)  
CRESPIN, REGINE—(CAM)  
COSTA, MARY—(Hurak)  
CURTIN, PHYLLIS  
D'ANGELO, GIANNA—(CAM)  
DAYRATH, NETANIA—(Vanguard) (CAM)  
de los ANGELES, VICTORIA—(Hurak)  
DOBBS, MATTIWILDA—(Epic) (CAM)  
ENDICH, SARAHAE—(RCA) (CAM)  
FLORESCU, ARTA—(Hurak)  
FRENI, MIRELLA—(RCA, Angel) (CAM)  
GRIST, BERT—(Columbia) (CAM)  
HORME, MARILYN—(London)  
KAILER, LUCILLE—(CAM)  
KIRSTEN, DOROTHY—(CAM)  
KRALL, HEIDI—(CAM)  
LEE, ELLA—(CAM)  
LORENGER, PILAR—(DDG) (CAM)  
MALIPONTE, ADRIANA—(CAM)  
MARSHALL, LOIS—(CAM)  
MILANOV, ZINKA—(RCA)  
MOFFO, ANNA—(RCA, Angel) (CAM)  
NILSSON, BIRGIT—(RCA, Angel, London) (CAM)  
PETERS, ROBERTA—(Hurak)  
PRICE, LEONTYNE—(RCA) (CAM)  
ROSS, ELINOR—(Hurak)  
ROTHENBERGER, ANNELEUSE—(Angel) (CAM)  
SCHWARZKOPF, ELISABETH—(Angel)  
STEBER, ELEANOR—(Columbia, London, RCA, Stand)  
STRATAS, TERESA—(CAM)  
SUTHERLAND, JOAN—(London)  
TERALDI, RENATA—(London) (CAM)  
TUCCI, GABRIELLA—(Angel) (CAM)  
VISHNEVSKAYA, GALINA—(Hurak)  
WARENSKJOLD, DOROTHY—(Capitol) (CAM)  
YARICK, DORIS—(CAM)  
YEEND, FRANCES—(RCA, Columbia) (CAM)

## CHORAL GROUPS

BACH ARIA GROUP—(Decca)  
EDEN & TAMIR AND THE ABBEY SINGERS—Liebeslieder Waltzes (CAM)  
De PAUR CHORUS—Leonard de Paur, Conductor (CAM)  
POZNAN CHOIR FROM POLAND—(Hurak)  
HELSINKI UNIVERSITY CHORUS  
ROBERT SHAW CHORALE AND ORCHESTRA—Mendels "Messiah" (CAM)  
ROGER WAGNER CHORALE—(Hurak)  
WESTMINSTER CHOIR—George Lynn, Conductor (CAM)  
VIENNA CHOIR BOYS—(Hurak)

## SOPRANOS

ADDISON, ADELE—(Hurak)  
ALARIE, PIERRETTE—(CAM)

## CHAMBER GROUPS

BOUX ARTS TRIO OF NEW YORK—Menahem Pressler, Piano; Daniel Gollner, Violin; Bernard Greenhouse, Cello (CAM)

## MEZZO SOPRANOS

ALLEN, BETTY—(Odeon, Vox) (CAM)  
 BERNANZA, TERESA—(London) (CAM)  
 BIBLE, FRANCES—(MGM, Mercury) (CAM)  
 BUMBRY, GRACE—(Hurok)  
 CHOKKASIAN, LILI—(CAM)  
 DALIS, IRENE—(Philips) (CAM)  
 ELIAS, ROSALIND—(RCA) (CAM)  
 FORRESTER, MAUREEN—(Vanguard, RCA) (CAM)  
 GORR, RITA—(RCA, Angel) (CAM)  
 KOPEFF, FLORENCE—(RCA, Columbia, Decca) (CAM)  
 MILLER, MILDRED—(Columbia) (CAM)  
 SARFATY, REGINA—(Columbia) (CAM)  
 STEVENS, RISE—(RCA, Columbia) (CAM)  
 WAMBI, HELEN—(CAM)  
 WOLFF, BEVERLY—(CAM)

## CONTRALTO

ANDERSON, MARIAN—(Hurok)

## TENORS

ALEXANDER, JOHN—(Columbia, London) (CAM)  
 ALVA, LUDIG—(Angel, London)  
 BOERLING, ROLF—(Wm. Morris)  
 CAMPORA, GIUSEPPE—(London, Urania, Capitol)  
 CRAIG, JOHN—(CAM)  
 CRAIN, JOHN—(CAM)  
 DAVIS, CHARLES K. L.—(CAM)  
 GEDDA, NICOLAI—(RCA) (CAM)  
 HAYES, ROLAND—(Vanguard)  
 KONYA, SANDOR—(DGG) (CAM)  
 LLOYD, DAVID—(CAM)  
 McCOLLUM, JOHN—(Westminster) (CAM)  
 MORELL, BARRY—(CAM)  
 PEECE, JAM—(Vanguard) (Hurok)  
 PETERSON, GLADE—(CAM)  
 PISO, ION—(Hurok)  
 SERGI, ARTURO—(CAM)  
 SIMONEAU, LEOPOLD—(CAM)  
 SULLIVAN, BRIAN—(CAM)  
 THOMAS, JESS—(Philips, Eurodisc) (CAM)  
 TUCKER, RICHARD—(CAM)  
 VALLETTI, CESARE—(Hurok)  
 VERREAU, RICHARD—(CAM)

## BARITONES

BACQUIER, GABRIEL—(CAM)  
 BERRY, WALTER—(London, Angel, DGG, Vox, Bach)  
 BOYDEN, JOHN—(Westminster) (CAM)  
 CASSEL, WALTER—(Columbia, MGM) (CAM)  
 GORIN, ISOR—(RCA, Golden Crest)  
 HERLEE, NICOLAE—(Hurok)  
 KERNS, ROBERT—(RCA) (CAM)  
 KRAUSE, TOM—(London) (CAM)  
 LONDON, GEORGE—(CAM)  
 MacNEILL, CORNELL—(London) (CAM)  
 MERRILL, ROBERT—(Columbia, London, RCA) (CAM)  
 QUILICO, LOUIS—(Vanguard, Decca, DGG) (CAM)  
 SOUZAT, GERARD—(Philips, Angel, Epic, DGG, Capitol) (CAM)  
 UPPMAN, THEODOR—(CAM)  
 WARFIELD, WILLIAM—(RCA, Capitol, MGM) (CAM)

## BASS-BARITONE

COLZANI, AMSELMO—(CAM)  
 CROSS, RICHARD—(CAM)  
 GHIAUROV, NICOLAI—(CAM)  
 GRAMM, DONALD—(CAM)  
 SIEPI, CESARE—(CAM)  
 SMITH, KENNETH—(CAM)  
 SZE, YI-KWAI—(CAM)

## BASS

BOATWRIGHT, McHENRY—(RCA)  
 HINES, JEROME—(Hurok)

## CELLISTS

DAVIS, DOUGLAS—(CAM)  
 FOURNIER, PIERE—(CAM)  
 PARNAS, LESLIE—(Hurok)  
 PIATIGORSKY, GREGOR—(Hurok)  
 ROSE, LEONARD—(CAM)  
 ROSTROPOVICH, MSTITSLAV—(Hurok)

## FLUTIST

## GUITARIST

BREAM, JULIAN—(Hurok)  
 PRESTI & LAGOYA—(Hurok)  
 SABICAS—(Decca)  
 SEBOVIA, ANDRES—(Hurok)  
 WILLIAMS, JOHN—(Hurok)  
 YEPES, MARCESCO—(CAM)

## HARPSICHORDIST

PUYANA, RAFAEL—(Hurok)

## VIOLINISTS

ABEL, DAVID—(CAM)  
 ACCARDO, SALVATORE—(CAM)  
 ASHKENASI, SHAMUEL—(Hurok)  
 BOSKOVSKY, WILLI—(London)  
 BUSWELL, JAMES OLIVER IV—(CAM)  
 ELMAN, MISCHA—(Vanguard) (Eric Simon)  
 FERRAS, CHRISTIAN—(CAM)  
 FRANCESCATTI, ZINO—(CAM)  
 FRIEDMAN, ERICK—(CAM)  
 GLENN, CARROLL—(CAM)  
 GOLDBERG, STEPHAN—(CAM)  
 GUTNIKOV, BORIS—(Hurok)  
 LAREDO, JAIME—(CAM)  
 MARTZY, JOHANNA—(CAM)  
 MENUKIN, YEHUDI—(CAM)  
 MILSTEIN, WATHAN—(Hurok)  
 MORINI, ERICA—(CAM)  
 OISTRAKH, DAVID—(Hurok)  
 OISTRAKH, IGOR—(Hurok)  
 PEINEMANN, EDITH—(CAM)  
 PERLMAN, ITZHAK—(Hurok)  
 RABIN, MICHAEL—(CAM)  
 SEDOFFSKY, BERL—(CAM)  
 SPIVAKOVSKY, TOSSY—(CAM)  
 STERN, ISAAC—(Hurok)  
 SZERYNG, HENRYK—(Hurok)  
 VOICU, ION—(Hurok)

## PIANISTS

AMDA, GEZA—(VSM)  
 ARRAU, CLAUDIO—(VSM)  
 ASHKENAZI, VLADIMIR—(Hurok)  
 BACHAUER, GINA—(Hurok)  
 BAR-ILAN, DAVID—(CAM)  
 BARENBOIM, DANIEL—(Hurok)  
 BLOCK, MICHEL—(CAM)  
 BOLEY, JORGE—(CAM)  
 BRAILOWSKY, ALEXANDER—(CAM)  
 CASADESUS, JEAN—(CAM)  
 CASADESUS, ROBERT—(CAM)  
 CASE, RICHARD—(CAM)  
 CLIBURN, VAN—(Hurok)  
 DAVIS, IVAN—(CAM)  
 DEMUS, JOERG—(CAM)  
 ENTENMONT, PHILIPPE—(CAM)  
 FIRKUNST, RUDOLF—(CAM)  
 FLEISHER, LEON—(CAM)  
 TS'ONG, FOO—(CAM)  
 FRAGER, MALCOLM—(CAM)  
 FRANK, CLAUDE—(CAM)  
 FUSCHI, GLEGNA—(CAM)  
 HOLLANDER, LORIN—(CAM)  
 ISTOMIN, EUGENE—(Hurok)  
 ITURBI, JOSE—(RCA) (Gemeld)  
 ITURBI, JOSE—(Angel, RCA) (Gemeld)  
 JANIS, BYRON—(Hurok)  
 JOHANNESEN, GRANT—(CAM)  
 KATCHEN, JULIUS—(CAM)  
 KEMPF, WILHELM—(CAM)  
 LATHEINER, JACOB—(CAM)  
 LETVIN, THEODORE—(CAM)  
 LIST, EUGENE—(CAM)  
 LUVISI, LEE—(CAM)  
 MALCUZYNSKI, WITOLD—(CAM)  
 MOIVANI, MARINA—(Hurok)  
 OGDEN, JOHN—(Hurok)  
 OLSHANSKY, LUDWIG—(CAM)  
 PENNARIO, LEONARD—(CAM)  
 RICHTER-HAASER, HANS—(CAM)  
 ROSEN, CHARLES—(CAM)  
 RUBINSTEIN, ARTHUR—(Hurok)  
 SCHEIN, ANN—(Hurok)  
 SERKIN, RUDOLF—(CAM)  
 SEVILLA, JEAN-PAUL—(CAM)  
 SHIRLEY, DONALD—(CAM)  
 SIMON, ABBY—(Hurok)  
 TURCK, ROSALYN—(CAM)  
 TURINI, RONALD—(CAM)  
 VASARY, TAMAS—(CAM)  
 VOTAPEK, RALPH—(Hurok)  
 WATTS, ANDRE—(CAM)

## DUO-PIANISTS

CONTIGUGLIA, RICHARD AND JOHN (Piano Four Hands)—(Hurok)  
 EDEN & TAMIR—(CAM)  
 GOLD & FIZDALE—(CAM)  
 LUBOSHTZIO & NEMENOFF—(Hurok)  
 MORRISSET & BOUCHARD—(CAM)  
 PARSONS & POOLE—(CAM)  
 TELTSCHIKS, THE—(CAM)  
 VRONSKIY & BABIN—(CAM)  
 WHITTEMORE & LOWE—(CAM)

## JOINT RECITALS

CASADESUS, ROBERT AND GABY—(CAM)  
 FRANCES ARCHER & BEVERLY GILE—(CAM)  
 SYMON GOLDBERG & VICTOR BABIN—(CAM)  
 GREENWICH QUARTET, THE—(CAM)  
 MA SI-HON & TUNG KWONG-KWONG—(CAM)  
 NEW YORK BRASS QUINTET—(CAM)  
 NEW YORK CONCERT TRIO—(CAM)  
 RASINOFF, BENNO & SYLVIA—(CAM)  
 TOMEROS, THE (The Royal Family of the Guitars)—(Mercury) (CAM)  
 DORIS YARICK & RICHARD CROSS—(CAM)

## CONDUCTORS

ABRADO, CLAUDIO—(Hurok)  
 ABRAYAMEE, MAURICE—(Hurok)  
 BASARAB, MIRCEA—(Hurok)  
 BELLUGI, PIERO—(Hurok)  
 BONYNGE, RICHARD—(London)  
 DORATI, ANTAL—(Hurok)  
 GIULINI, CARLO MARIA—(Hurok)  
 JANIGRO, ANTONIO—(Hurok)  
 KLETZI, PAUL—(Hurok)  
 KONDRASHIN, KIRIL—(Hurok)  
 KURTZ, EFRIM—(Hurok)  
 MAAZEL, LORIN—(Hurok)  
 MENOTTI, GIAN-PAULO—(Wm. Morris)  
 ROWICKI, WITOLD—(Hurok)  
 STRAVINSKY, IGOR, WITH ROBERT CRAFT—(Hurok)  
 VANDERHOOT, ANDRE—(Hurok)  
 WALLSTEIN, ALFRED—(Hurok)  
 WATANABE, AKIO—(Hurok)

## POPULAR

AMERICAN BEETLES—(Routelette)  
 AMES, HANCY—(Liberty) (ITA)  
 AMMONS, GENE—(Prestige)  
 ARMSTRONGS, LOUIS—(Capitol, Routelette) (ABC)  
 ASTRONAUTS—(RCA)  
 AUSTIN, SIL—(Mercury)  
 BAILEY, PEARL—(Routelette) (Wm. Morris)  
 BARBUTTI, PETE—(Vee Jay) (JPA)  
 BARTON, EILENE—(20th Century-Fox)  
 BEACH BOYS—(Capitol)  
 BEAU BRUMMELS—(Autumn Records) (JPA)  
 BENNETT, TONY—Columbia  
 BENTON, BROOK—(Mercury) (ABC)  
 BERRY, CHUCK—(Chess) (Continental)  
 BITTER END SINGERS—(Mercury) (AFA)  
 BILL BLACK'S COMBO—(Hi)  
 BLAND, BOBBY (BLUES)—(Duke) (Buffalo)  
 BO, EDDIE—(Chess)  
 BOBO, WILLIE—(Routelette) (Tico)  
 BOONIE, PAT—(Dot) (GAC)  
 BOSTIC, EARL—(King)  
 BREWER, TERESA—(Philips) (GAC)  
 BROWN, JAMES—(King) (Universal)  
 BROWN, RUTH—(Mainstream) (Show)  
 BROWN, MAXINE—(Wand)  
 BURKE, SOLOMON—(Atlantic) (Wm. Morris)  
 CAMPBELL, JO ANN—(Cameo)  
 CANNON, ACE—(Hi)  
 CARTER, BETTY—(UA)  
 CAVALARO, CARMEN—(Decca)  
 CHANDLER, GENE—(Constellation)  
 CHANTLES—(End) (Universal)  
 CHARLES, RAY—(ABC-Paramount) (Show)  
 CHARLES SINGERS, RAY—(Command)  
 CHARTERS—(Avalon)  
 CHECKER, CHUBBY—(Parkway) (GAC)  
 CHEVALIER, MAURICE—(MGA) (Wm. Morris)  
 CHRISTY, JUNE—(Capitol) (GAC)  
 CLARK, DAVE, FIVE—(Epic) (GAC)  
 CLARK, DEE—(Vee Jay) (Show)  
 CLARK, PETULA—(Warner Bros.) (GAC)  
 CLEBANOFF STRINGS—(Mercury) (CAM)  
 COASTERS—(Alco) (Show)  
 COLEMAN, CY—(Capitol) (Wm. Morris)  
 COLUMBUS BOYCHOIR—(RCA, Decca)  
 CRAWFORD, NANK—(King)  
 CURTIS, KING—(Capitol) (Show)  
 DAMONE, VIC—(Wm. Morris)  
 DAVIS, SAMMY—(Reprise) (Wm. Morris)  
 DE SANTO, SUGAR BEE—(Checker)  
 DIDDLEY, BO—(Checker) (Show)  
 DOGGETT, BILL—(Columbia) (Show)  
 DOMINO, FATS—(ABC-Paramount) (Show)  
 JIMMY DORSEY ORCHESTRA—(Epic)  
 TOMMY DORSEY ORCHESTRA—(Decca) (APA)  
 DOWNING, AL—(Lanox)  
 DRIFTERS—(Atlantic) (Show)  
 DUCHIN, PETER—(Decca) (APA)

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TONI LEE  
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ELGART, LES—(Columbia)—(ABC)

ELLINGTON, DUKE—(Reprise) (ABC)

EVERLY BROTHERS—(Warner Bros.) (GAC)

FALCONS—(Atlantic) (Shaw)

FAYE, FRANCES, & ACCOM.—(Regina)

FIESTAS—(Old Town)

FLAMINGOES—(Roulette) (ABC)

FRANKLIN, ARETHA—(Columbia)

FERRANTE & TEICHNER—(Wm. Morris)

FOUNTAIN, PETE, SEXTET—(Cora)

FOUR ACES—(Decca)

FOUR FRESHMEN—(Capitol) (JPA)

FOUR LADS—(UA) (GAC)

FOUR PREPS—(Capitol) (JPA)

FOUR SAINTS—(Warner Bros.) (ITA)

FOUR SEASONS—(ITA)

FOX, IMEZ—(Sue) (Shaw)

FRANCHI, SERGIO—(RCA) (Wm. Morris)

FRANCIS, CONNIE—(MGM) (GAC)

GARDNER, DON—(Jubilee) (Shaw)

GARY, JOHN—(RCA) (Wm. Morris)

GAYE, MARVIN—(Tama-Motown)

GAYLORD & HOLIDAY—(Mercury) (JPA)

GAYNOR, MITZI—(JPA)

GESTURES—(Sue) (Shaw)

GODFREY, ARTHUR—(Vee Jay) (AFA)

GORE, LESLEY—(Mercury) (ABC)

GORME, EYDIE—(Columbia) (ABC)

GRANT, EARL—(Decca) (Wm. Morris)

GRECO, BUDDY—(Epic) (GAC)

FUGA'S, CHARLIE, INK SPOTS—(Verve)

HAINES, CONNIE—(RCA)

HAMILTON, ROY—(MGM)

HENDERSON, SKITCH—(Columbia, London, RCA)—(Wm. Morris)

HIRT, AL—(RCA)

IMPRESSIONS—(ABC-Paramount) (AFA)

INK SPOTS—(Decca)

ISLEY BROTHERS—(UA)

JACKSON, MANALISA—(Columbia) (JPA)

JAMES, JONI—(MGM) (ABC)

JAY & AMERICANS—(UA) (GAC)

JOHNSON, MARV—(UA)

JONES, JACK—(KAPP) (GAC)

JUST FOUR—(Liberty)

KATE, SAMMY—(Decca) (ABC)

KELLUM, MURRY—(MOC)

KENTON, STAM—(Capitol) (ABC)

KING, B. B.—(ABC-Paramount) (Shaw)

KING, BEN E.—(Atco) (Circle Artists)

KING, MORGANA—(Mainstream)

KINGSMEN—(Coral)

KINGSTON TRIO—(Decca) (JPA)

KIRBY STONE FOUR—(Wm. Morris)

LAMCE, MAJOR—(Obeth) (Shaw)

LAWRENCE, STEVE—(Columbia) (GAC)

LEE, BRENDA—(Decca) (GAC)

LEE, DICKIE—(Smash)

LEE, PEGGY—(Capitol) (GAC)

LETTERMAN—(Capitol) (Wm. Morris)

LEWIS, BOBBY—(ABC-Paramount)

LEWIS, JERRY LEE—(Smash)

LONDON, JULIE—(Liberty)

LOPEZ, TRINI—(Reprise) (GAC)

LOMBARDO, GUY—(Capitol) (RCA)

LONG, JOHNNY, & ORCHESTRA—(GAC)

LUBOFF, NORMAN, CHOIR—(AFA)

LYMON, FRANKIE—(Columbia)

LYNNE, GLORIA—(GAC)

McPATTER, CLYDE—(Mercury)

McRAE, CARMEN & ACCOM.—(Capitol)

MALEY, JACKIE (MOMS)—Mercury

MAJORS—(Imperial) (Universal)

MANCINI, HENRY—(RCA) (JPA)

MARTERIE, RALPH, & ORCHESTRA—(Mercury) (APA)

MARTHA & THE VANDELLAS—(Gordy)

MARTINO, AL—(GAC)

MARVELETTES—(Tama)

MATHIS, JOHNNY—(Mercury) (GAC)

HAY, BILL, ORCHESTRA—GAC

MELIS, JOSE, & COMPANY—(Mercury)

MICKY & SYLVIA—(RCA)

MIDDLETON, RAY—(Decca)

WILLER, GLENM, ORCHESTRA—(RCA)

MILLER, ROGER—(Mercury) (GAC)

MILLER, MITCH—(Columbia) (Wm. Morris)

MIRACLES—(Tama)

MITCHELL, WILLIE—(Hi)

MONROE, VAUGHN—(Dot, RCA) (ABC)

MONTY, CARLOS—(RCA) (Wm. Morris)

MORROW, BUDDY—(Mercury)

NEBO, PETER—(RCA) (ITA)

NEW CHRISTY MINSTRELS—(Columbia) (JPA)

PALMER, JIMMY, & ORCHESTRA—(UA)

PETER, PAUL & MARY—(Warner Bros.) (ITA)

PETERS, BROCK—(UA)

PHILLIPS (LITTLE ESTHER)—(Atlantic)

PLATTERS—(Mercury) (ITA)

PRADO, PEREZ—(UA)

PRICE, LLOYD—(ABC-Paramount)

PUTSLOCK, ARTHUR—(Old Town)

PURSELL, BILL—(Columbia)

RAWLS, LOU—(Capitol)

REESE, DELLA—(RCA) (GAC)

RICH, CHARLIE—(Groove)

RODGERS, JIMMIE—(Dot) (GAC)

RODRIGUEZ, TITO—(UA)

RONNETTES—(Phillys)

RONNY AND THE DAYTONAS—(Male)

ROSS, JACKIE—(Chess)

SANTAMARIA, MONGO—(Columbia)

SCOTT, BOBBY—(Mercury)

SETTLE, MIKE—(Reprise) (APA)

SHIRELLES—(Scepter) (Shaw)

SIMMONS, GEORGE—(Hi)

SIMEONE, HARRY, CHORALE—(Kapp)

SMITH, KEELY, ACCOM.—(Reprise)

STATON, DAKOTA—(UA)

STREISAND, BARBRA—(Columbia)

STUART, CNAD, & JEREMY CLYDE—(World, Artists Records)

SUPREMES—(Motown)

TAMS—(ABC-Paramount)

TEX, JOE—(Dial) (ALC)

THUNDER, JOHNNY—(Diamond) (Wm. Morris)

TILLOTSON, JOHNNY—(MGM) (Wm. Morris)

TROY, DORIS—(Atco) (Shaw)

VALE, JERRY—(Columbia) (GAC)

VAUGHAN, SARAH—(Mercury, Roulette) (ABC)

VIBRATIONS—(Chess) (Shaw)

VILLAGE STOMPERS—(Epic) (GAC)

VINTON, BOBBY—(Epic) (GAC)

WANDERS THREE—(Dot)

WARING, FRED, & THE PENNSYLVANIANS—(Reprise) (Wm. Morris)

WAMMACK, TRAVIS—(ARA)

WARWICK, DIONNE—(Scepter)

WASHINGTON, BABY—(Sue) (Shaw)

WELLS, MARY—(20th Century-Fox)

WILLIAMS, ANDY—(Columbia) (JPA)

WILLIAMS, JOE—(RCA) (GAC)

WILLIAMS, ROGER—(Kapp) (APA)

WILSON, J. FRANK—(Jesie)

WILSON, JACKIE—(Brunswick) (GAC)

WILLIAMS, BILLY—(Decca)

WILSON, NANCY—(Capitol) (GAC)

WOMDER, LITTLE STEVIE—(Gamla)

WOOD, BOBBY—(Joy)

WRIGHTSON, EARL, & LOIS HUNT—(Wm. Morris)

YACHTSMEN—(Wm. Morris)

ZENTNER, SI—(RCA)

## FOLK

ADOLFS & CROFUT—(Verve) (APB)

BACK PORCH MAJORITY—(Epic) (JPA)

BAEZ, JOAN—(Vanguard)

BEAUFORT, HARRY—(RCA) (AFA)

BIBB, LEON—(Liberty) (Wm. Morris)

BIKE, THEODORE—(Elektra) (ITA)

BRAND, OSCAR—(Riverside) (ITA)

BRANDYWINE SINGERS—(Joy) (GAC)

BROTHERS FOUR—(Columbia) (ITA)

BROWN, OSCAR JR.—(Columbia) (GAC)

BUD & TRAVIS—(Liberty) (ITA)

BULL, SANDY—(Vanguard)

CAMP, HAMILTON—(Elektra) (Wm. Morris)

CANNON BROTHERS—(RIC) (Wm. Morris)

CAREY, BOB—(20th Century-Fox)

CLANCY BROTHERS & TOMMY MAKEM—(Columbia, ITA)

CLAUSON, WILLIAM—(MGM)

COLLINS, JUDY—(Elektra) (ITA)

COUNTRYMEN—(Nickory)

DAMARI, SHOSHANA—(Vanguard)

DENNY, MARTIN—(Liberty) (JPA)

DECOMIER, ROBERT, FOLK SINGERS—(CAM)

DILLARDS—(Elektra) (Wm. Morris)

DOLPHINS—(Fraternity)

DYER-BENNET, RICHARD—(Hurak)

DYLAN, BOB—(Columbia) (ITA)

ELLIOTT, JACK—(Vanguard)

FOLKLOSTAS DE RAMON—(CAM)

GASLIGHT SINGERS—(Mercury) (APA)

GATEWAY TRIO—(Capitol) (ABC)

GIBSON, BOB—(Elektra) (ITA)

GILL, GULA—(Elektra) (ITA)

GLAZER, TOM—(Folkways)

GOLDBRIARS—(Epc)

GOTTLEB, LOU—(RCA)

GREENBRIAR BOYS—(Vanguard)

HENSKE, JUDY—(Elektra) (Wm. Morris)

HAMMOND, JOHN—(Vanguard)

NESTER, CAROLYN—(Columbia) (APA)

HIGHWAYMEN—(UA) (ITA)

HOLT, WILL—(Elektra, MGM)

HOOKE, JOHN LEE—(Vee Jay)

HOUSTON, DAVID—(Epic) (M. Long)

IAN & SYLVIA—(Vanguard) (ITA)

IRISH RAMBLERS—(Elektra)

JIM, JAKE & JOAN—(APA)

JOE & EDDIE—(Capitol) (Wm. Morris)

KATHY & CAROL—(Elektra)

KOERNER, RAY & GLOVER—(Elektra)

KRESKIN, JIM, AND THE JUG BAND—(Vanguard, ITA)

LIGHTFOOT, GORDON—(Warner Bros.)

LIMELITERS—(RCA)

MACKINNON, RAUM—(Wm. Morris)

MAKABA, MIRIAM—(RCA) (APA)

MITCHELL TRIO—(Mercury) (APA)

MODERN FOLK QUARTET—(Warner Bros.) (ITA)

MOON SHINERS—(Sabina)

NEW JOURNEMEN—(Capitol) (ITA)

NEW LOST CITY RAMBLERS—(Folkways)

NEW WINE SINGERS—(Vee Jay)

ONCS, PHIL—(Elektra)

ODETTA—(RCA) (ITA)

OLATUMI—(Columbia) (APA)

PAXTON, TOM—(Elektra)

PHOENIX SINGERS—(Warner Bros.) (ITA)

PILGRIMS—(Columbia)

RED PATH—(Elektra)

RICHARD & JIM—(Capitol) (ITA)

ROOFTOP SINGERS—(Vanguard) (ITA)

RUSH, TOM—(Elektra)

SAINT-MARIE, BUFFY—(Vanguard)

SCHLAMME, MARTHA—(CAM)

SEEGER, MIKE—(Vanguard)

SERENDIPITY SINGERS—(Philips) (AFA)

SERRANO, JUAN—(Elektra) (Hurak)

SHER, ANITA—(Wm. Morris)

SIMON SISTERS—(Wm. Morris)

SPOELSTRA, MARK—(Elektra)

STONEHEN FAMILY—(World Pacific) (ITA)

TOLIVER, JOAN—(Kapp)

WANDERERS—(MGM)

WATSON, DOC—(Vanguard)

WESTFARERS—(RCA) (Wm. Morris)

WEST, HEDY—(Vanguard)

WHITE, JOSH—(Elektra, Mercury) (ITA)

WHITE, JOSH JR.—(Mercury)

WOMENFOLK—(RCA) (Wm. Morris)

YARBROUGH, GLENN—(RCA) (ITA)

ZABAR, ORANIM, TROUPE—(Elektra) (ITA)

## JAZZ

ADDERLEY, JULIAN (CANNONBALL)—(Capitol) (ABC)

ALLEN, HENRY (RED), QUARTET—(RCA)

AMERICAN JAZZ ENSEMBLES—(RCA) (CAAB)

BASIE, COUNT—(Verve, Reprise)

BLAKEY, ART—(Blue Note) (Shaw)

BRUBECK, DAVE, QUARTET—(Columbia) (ABC)

BUCKNER, MILT, TRIO—(Bethlehem) (ABC)

BUSHKIN, JOEY, TRIO—(Reprise)

HUTLER, JERRY—(Bee Jay) (ABC)

RUTTERFIELD, BILLY, SEXTET—(Joy)

TRIO, CHARLIE, TRIO—(Columbia)

BYRD, DONALD, QUINTE—(Verve)

CAMBRIDGE, GODFREY—(Epic) (APA)

CANDIDO, MARIA—(Festival)

CANDO, EDDIE—(Wm. Morris)

COLE, COZY—(Coral) (ABC)

COLTRANE, JOHN—(Prestige) (Shaw)

CONDOM, EDDIE, ALL STARS—(Decca)

CONNOR, CHRIS—(Atco)

DAVIS, MILES—(Columbia) (Shaw)

De FRANCO, BUDDY, QUARTET—(Mercury, Verve)

De PARIS, WILBUR—(Atco)

DAVIS, WILD BILL, ORGAN TRIO—(Verve)

DUKES OF DIXIELAND—(RCA)

ELDRIDGE, ROY—(Verve)

EVANS, LEE, TRIO—(Command)

FARMER, ART, QUARTET—(Atlantic)

FERGUSON, MATTY—(Roulette) (ABC)

FITZGERALD, ELA—(Verve)

GARNER, ERROLL—(Wm. Morris)

GETZ, STAN, QUARTET—(Verve) (APA)

GIBBS, TERRY—(Roost) (ABC)

GILLESPIE, DIZZY—(Philips, Capitol) (ABC)

HACKETT, BUDDY, SEXTET—(Columbia)

HAMPTON, SLIOE, ORCHESTRA—(Atco)

HAWKINS, COLEMAN—(Mainstream)

MANN, HERBIE—(Atlantic) (Wm. Morris)  
 MAXTED, BILLY, & HIS MANHATTAN JAZZ BAND—  
 (Cadence)  
 MINGUS, CHARLIE—(Impulse)  
 MODERN JAZZ QUARTET—(Atlantic)  
 MORGAN, LEE—(Jay Jay)  
 MULLIGAN, GERRY—(ITA)  
 NANCE, JUNIOR, TRIO—(Capitol)  
 NICHOLS, RED, AND FIVE PENNIES—(Capitol)  
 O'DAY, ANITA—(MGH, Verve) (ABC)  
 PUIFFER, BERNARD, JAZZ TRIO—(CAM)  
 PETERSOM, OSCAR—(Mercury) (Shaw)  
 RICHARDS, JOHNNY—(Route 1)  
 ROACH, MAX—(Mercury)  
 ROLLINS, SONNY, QUARTET—(RCA, Prestige)  
 RUBIN, STAN, & HIS TIGER TOWN FIVE—(Rust)  
 RUSHING, JIMMY—(Colpix)  
 SALVADOR, SAL, & ORCHESTRA—(Decca)  
 SCOTT, SHIRLEY-STAN TURRENTINE TRIO—(Impulse)  
 SEVERINSEN, DOC—(Command)  
 SHAVERS, CHARLIE, QUARTET—(Everest)  
 SILVER, MORACE—(Blue Note) (Shaw)  
 SIMONE, MINA—(Colpix) (GAC)  
 SMITH, JIMMY—(MGH, Verve) (ABC)  
 SMOTHERS BROTHERS—(Mercury) (Wm. Morris)  
 SWINGLE SINGERS—(Philips) (GAC)  
 TJADER, CAL—(Verve) (ABC)  
 WARD, CLARA, & THE WARD SINGERS—(Vanguard)  
 WINDINO, KAI—(Verve) (APA)  
 WINTER, PAUL, SEXTET—(Columbia) (ITA)  
 YOUNG, LESTER—(Verve)

### COUNTRY & WESTERN

ANDERSON, BILL—(Decca) (H. Long)  
 ATKINS, CHET—(RCA) (H. Long)  
 BALLARD, HANK, & MIDNIGHTERS—(King)  
 BROWNS—(RCA) (H. Long)  
 CARTER FAMILY—(Columbia) (H. Long)  
 DAVIS, SKEETER—(RCA) (H. Long)  
 DRUSKY, ROY—(Mercury) (H. Long)  
 GLASER BROTHERS—(Decca) (H. Long)  
 HOWARD, JAN—(Decca)  
 HUSKY, FERLIN—(Capitol) (H. Long)  
 MONTGOMERY, MELBA—(Musicor) (H. Long)  
 HEWBEATS—(Hickory) (Acuff-Rose)  
 ORBISON, ROY, & THE CANDYMEN—(Monument)  
 (Acuff-Rose)  
 PRICE, RAY—(Columbia) (H. Long)  
 REEVES, DEL—(UA) (H. Long)  
 TILLIS, MEL—(RIC) (H. Long)  
 Van DYKE, LEROY—(Mercury) (H. Long)  
 WALKER, CHARLIE—(Epic) (H. Long)  
 WRIGHT, RUBY—(RIC) (H. Long)

### COMEDY

ADAMS, DON—(Dee)  
 ALLEN, WOODY—(Colpix) (ITA)  
 BARON, SANDY—(Route 1)  
 BERGE, VICTOR—(Columbia)  
 COSBY, BILL—(Warner Bros.) (Wm. Morris)  
 DANA, BILL—(Wm. Morris)  
 DELLER, PHYLLIS—(Verve) (GAC)  
 FIELDS, GRACIE—(Wm. Morris)  
 FORD, PHIL, & MIMI HINES—(Wm. Morris)  
 FOX, REDD—(Doot)  
 GREGORY, DICK—(Colpix)  
 KEEFE, ADAM—(ITA)  
 MEADER, VAUGHN—(GAC)  
 NEWMART, BOB—(Warner Bros.)  
 NYE, LOUIS—(UA) (Wm. Morris)  
 RUSSELL, ANNA—(Columbia)  
 RUSSELL, NIPSEY—(ITA)  
 SANL, MORT—(Reprise)  
 SHERMAN, ALLAN—(Warner Bros.) (GAC)  
 SHRINER, HERB  
 SOBEL, GEORGE—(Wm. Morris)  
 VERNON, JACKIE—(Wm. Morris)  
 WITHERSPOON, JIMMY—(Prestige)

### SPOKEN WORD

BEYOND THE FRINGE—(Capitol) (Wm. Morris)  
 COMEDIE FRANCAISE—(Horok)  
 FLETCHER, BRAWWELL, IN THE BERNARD SHAW  
 STORY—(Horok)  
 HOLBROOK, HAL, AS "MARK TWAIN TONIGHT"  
 (Wm. Morris)  
 MARCH, FREDRIC, & FLORENCE ELDREDGE—(Wm.  
 Morris)  
 HERBETH, BURGESS—(Wm. Morris)  
 MONTELEGRE, FELECIA—(CAM)  
 PALMER, PETER—(Dot)  
 PRICE, VINCENT—(Cedmon)  
 RATHBONE, BASIL—(Cedmon) (Wm. Morris)  
 SMITH, ROGER—(Warner Bros.)  
 STICKNEY, DOROTHY—(Columbia)  
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- \* Better than half of all copies of RECORD PREVIEW used by dealers actually deliver a consumer purchase...each averaging between 2 and 3 LP purchases;
- \* A single copy of RECORD PREVIEW, reports one dealer, was directly responsible for the purchase of 12 LPs by just one customer.

It doesn't take higher mathematics to figure out how many more records you can sell...and how much more you can add to your record profits...by putting RECORD PREVIEW into the hands of your in-store customers, your mail-order clients, or just plain "lookers" and "browsers", because RECORD PREVIEW has proved itself a solid record merchandiser for all types and sizes of stores. It numbers among users, big-name retailers such as Macy's...Burdine's...Montgomery Ward...J. L. Marsh, and aggressive, well-known record merchandisers like Sam Goody's...Jenkins Music...Don Leary's...Schirmer's...Record Specialists. Even the U. S. Army Special Services Depot and the Exchange are RECORD PREVIEW users...not to mention the hard-working neighborhood record shops whose day-to-day sales of LPs add up to millions...people like Mr. J. L. Ackard of the Allegro Music Shop Pacific Palisades who used RECORD PREVIEW all through 1964 and who accompanied his increased 1965 order with this comment:

"We certainly are pleased with this publication. It has brought us lots of plus business."

and Mr. H. Glick from far-off Yellowknife in the North West Territory, who has this to say:

"...we're hoping that you plan to continue with Record Preview...as we would like to increase our order for 1965."

Just what is it that has made RECORD PREVIEW the effective, sales-proven record merchandiser that it is? Actually, it's a combination of just-can't-miss factors...

- \* a beautiful full-color magazine-catalog featuring only the top LPs of the best-known artists of all the most active record labels (merchandise which is a basic part of the stock of most record departments);
- \* brief, interesting, fast-paced features on subjects and personalities in the record field (the March/April 1965 issue, for example, will carry features on Ed Sullivan and what he means to record exposure...Andy Williams...Nancy Wilson...the big new Broadway hit, Fiddler on the Roof...Bobby Vinton...Al Martino...the Cincinnati Symphony Orchestra...Roger Miller);
- \* charts of Best Sellers in all of the most-favored record categories:--pop instrumental...pop vocal...teen favorites...classical...jazz...comedy...country...folk...broadway show and movie soundtrack;
- \* numbers, prices and songs included in the newest hit-potential LPs...with up to 100 album covers reproduced in glamorous full color...to whet the buying appetite of every record collector.

It's no wonder that record fans have acquired a "can't wait" attitude for RECORD PREVIEW...like Johanna Riesel of New York City who expresses her feeling in writing with comments such as: "...very useful in determining the selections to purchase" and "...beautifully and expertly edited" and "...should be in all music shops", and the scores of record fans surveyed at the 1964 Hi-Fi Show, of whom:

- ...76% would like to get every issue of RECORD PREVIEW; and
- ...82% expect to use RECORD PREVIEW as a check-list of records they would buy for themselves.

You can put RECORD PREVIEW to work for you now and all through 1965 with this special deal that permits you to lump your orders for all four 1965 issues into one single purchase and thereby earn the lower prices applying to larger quantities. A convenient order form is printed at the right. Check it now...check your needs...then rush your order to us while this special money-saving feature is still in effect.

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*Bill Courtney*  
Bill Courtney  
for RECORD PREVIEW

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May/June Issue (out Apr. 26)		
Sept./Oct. Issue (out Sept. 10)		
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TOTAL QUANTITY		
Price per copy (see schedule)		
TOTAL PRICE		
Enclose 10% of Total Price as binder		

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# INDEX TO ADVERTISERS

A guide to valuable sources of records, talent, products and services especially suitable for colleges, college students and college officials. This index is provided as an additional service to readers. The publisher does not assume liability for errors or omissions.

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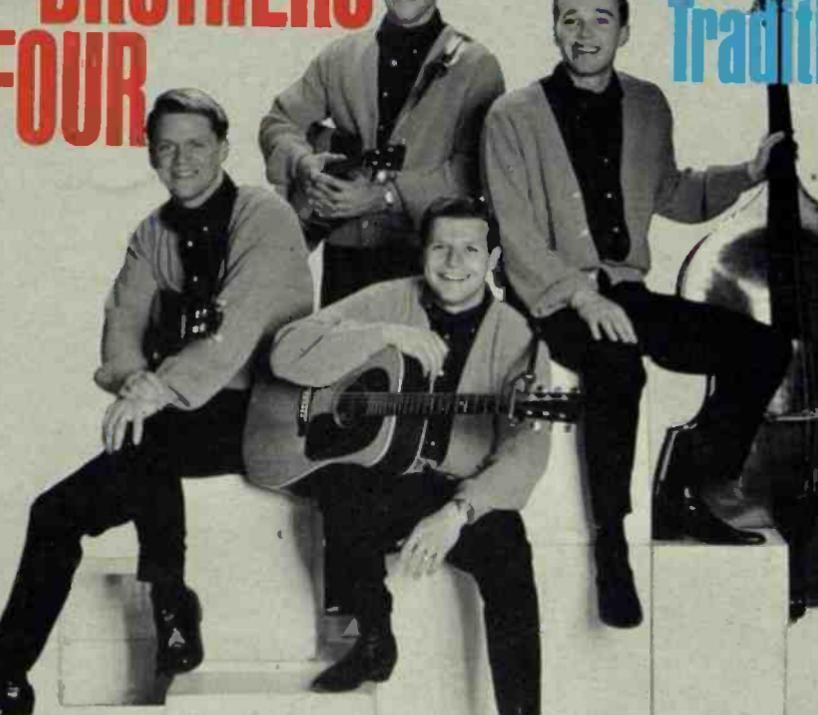
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