

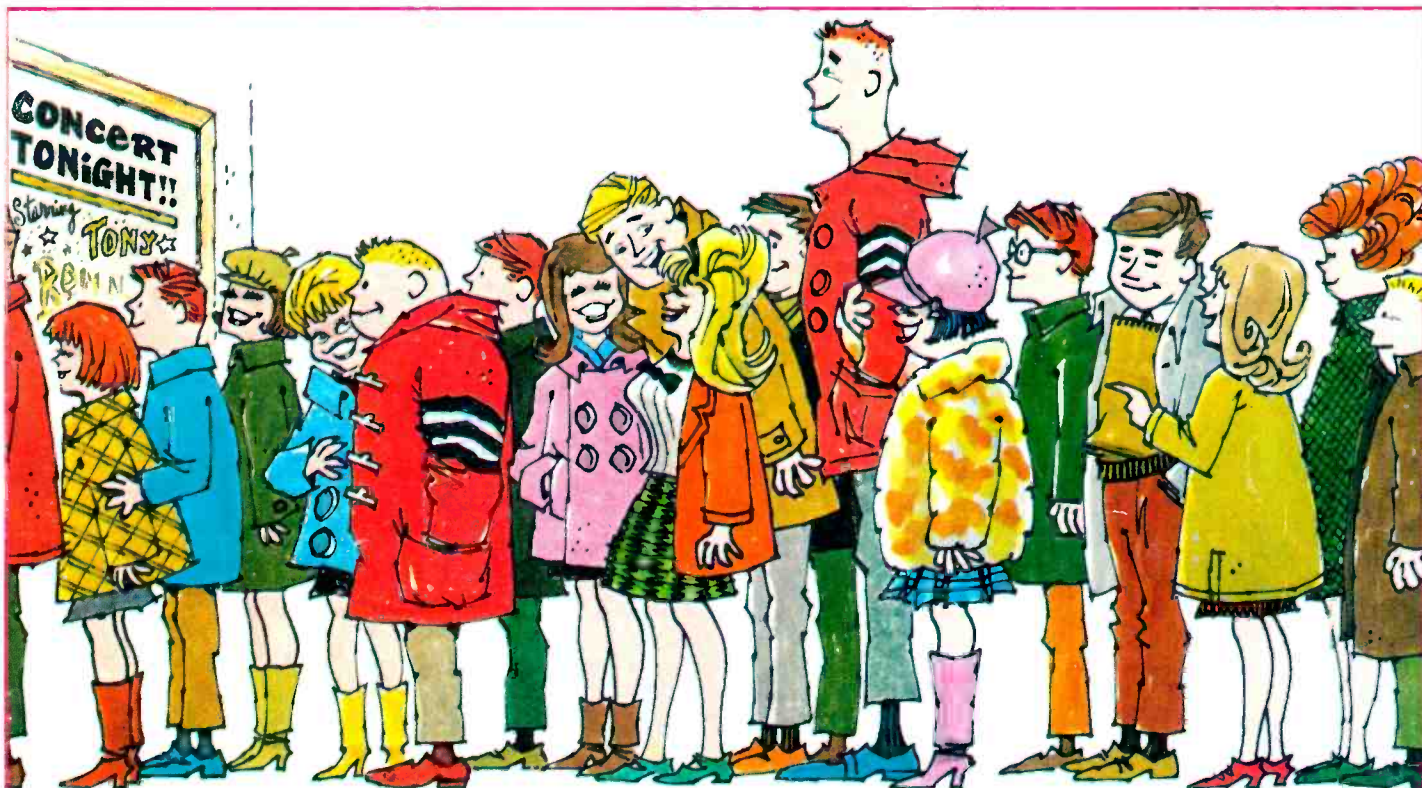
Billboard

MARCH 19, 1966

SECTION 2

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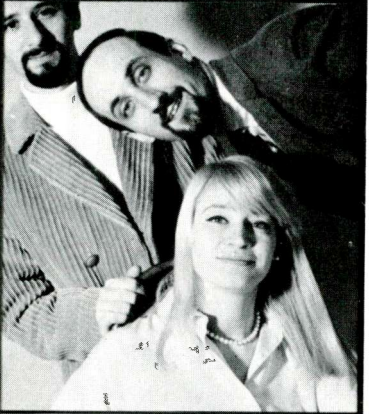
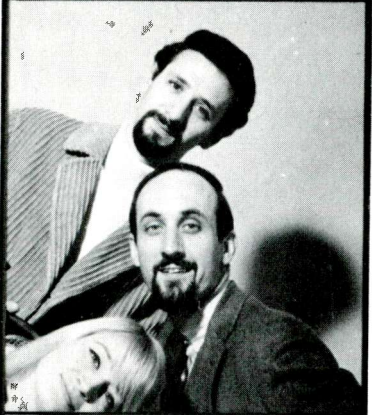
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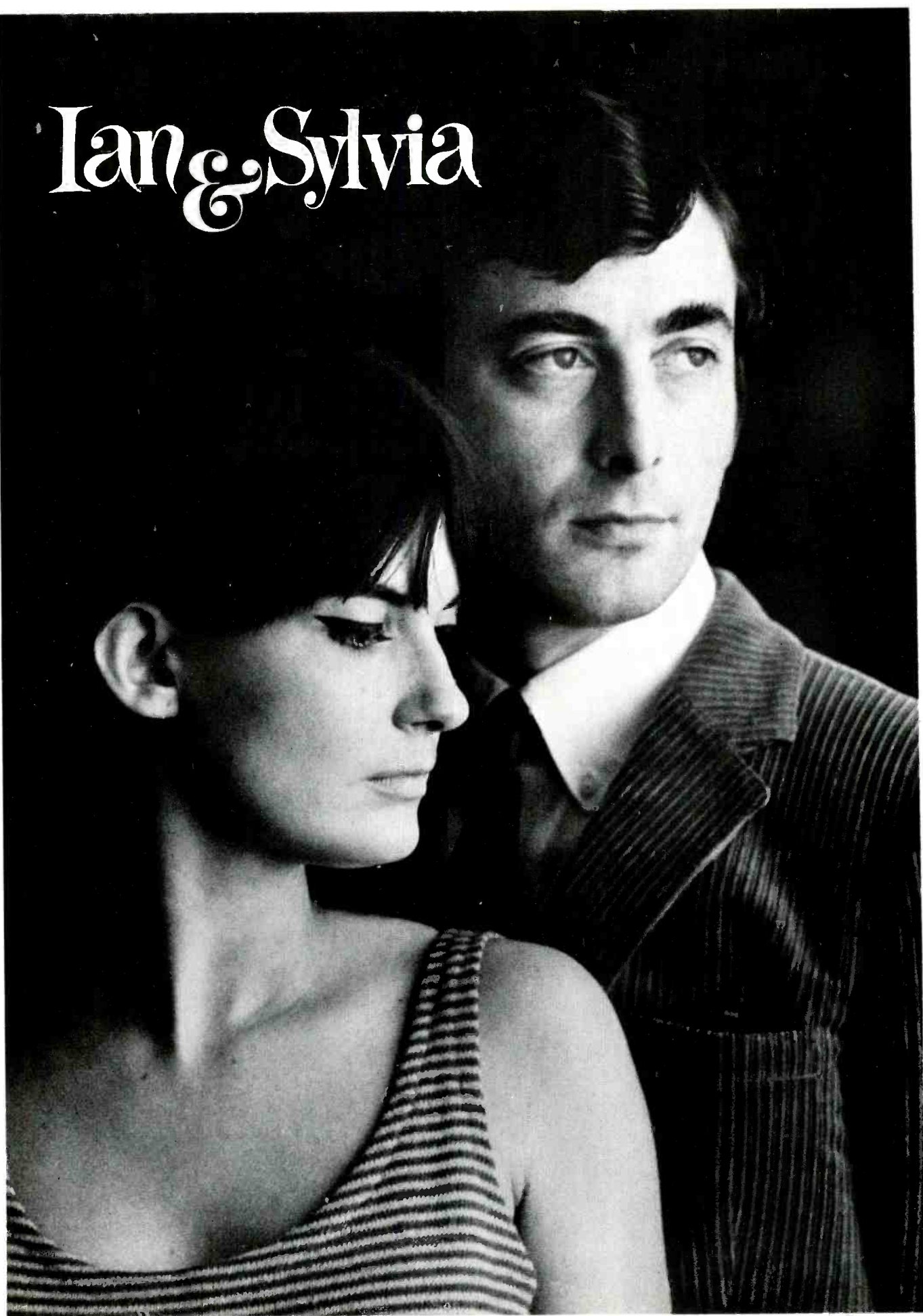
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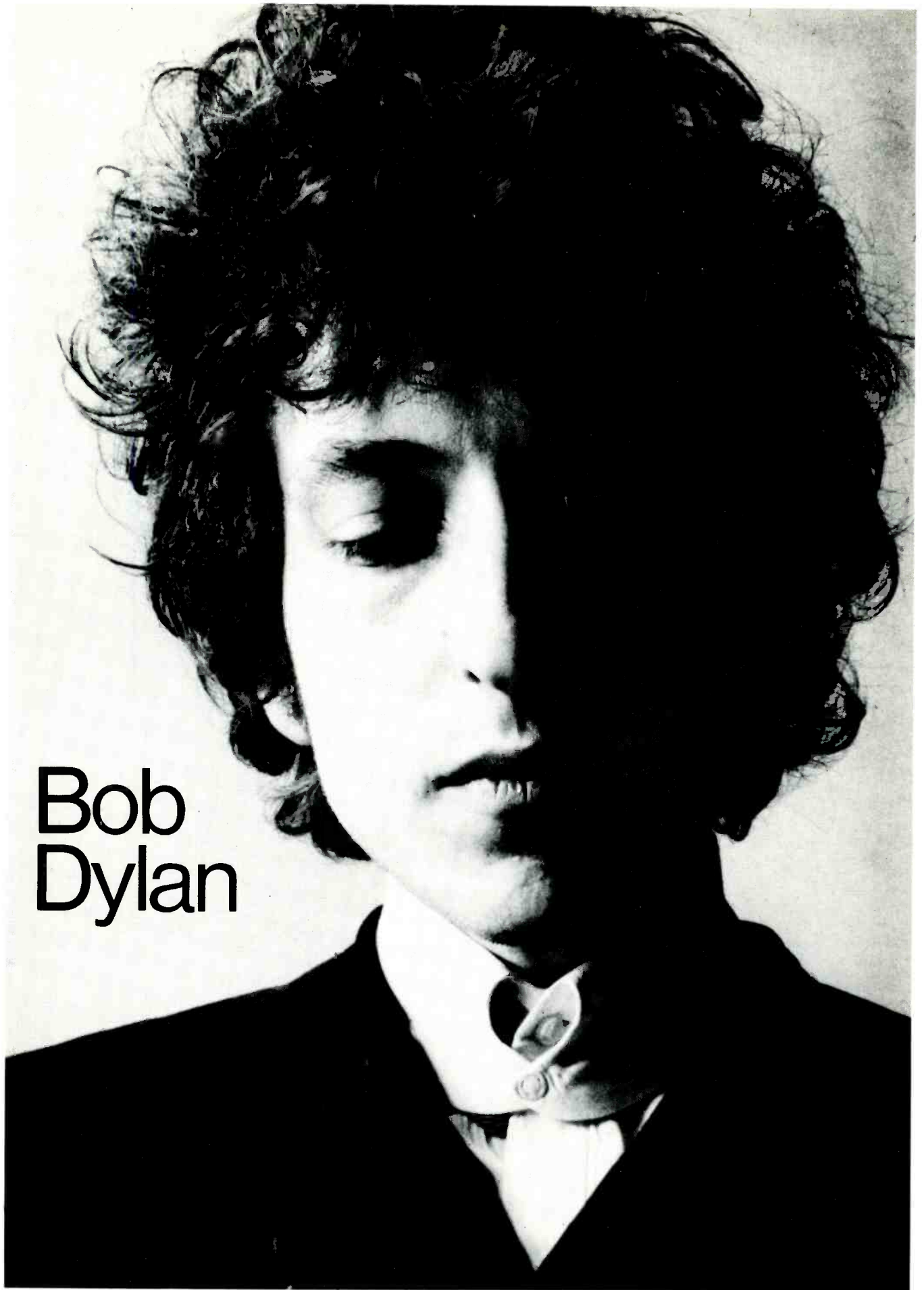


at the airport
having our picture
taken... four for
a quarter On our
way to a college
concert
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XXX

Ian & Sylvia



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Bob Dylan

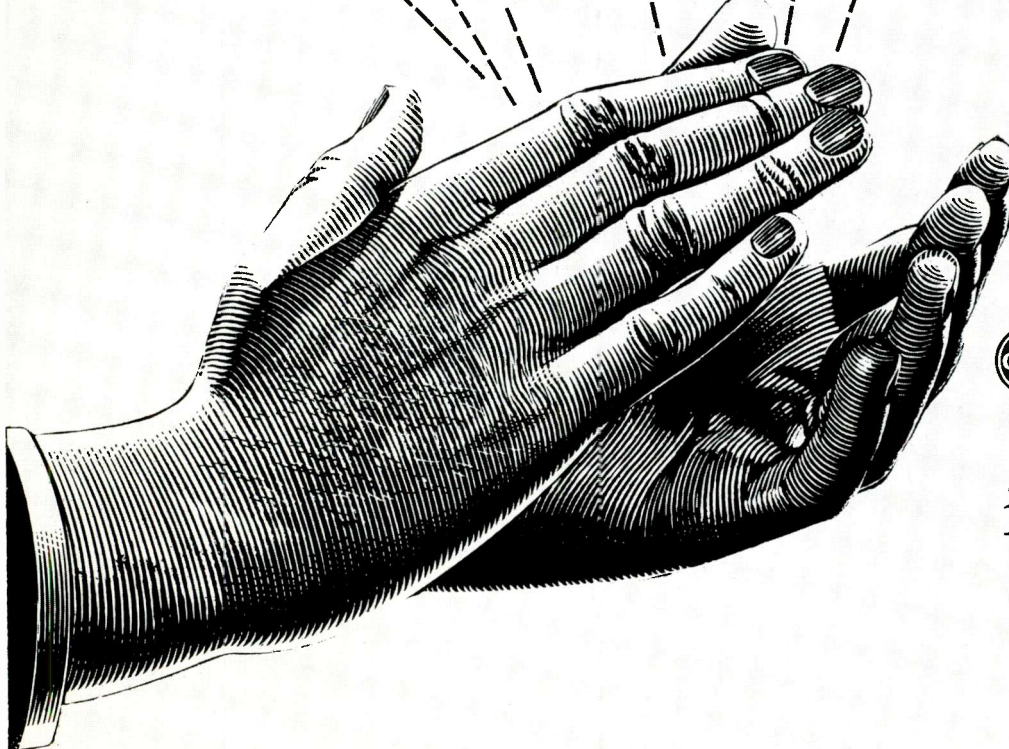
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Nation's Colleges Offer Music Industry Lush Market of 5,900,000

By AARON STERNFIELD

Lines of communication between the nation's 5,900,000 college students and the music-record industry are erratic at best. While the college concert stage is a prime and lucrative showcase for recording artists of all stripes, few record companies have done much more than go through the perfunctory motions of cultivating that market.

With some notable exceptions, the record companies confine their activities to sending records to the 300-odd college radio stations and occasionally send press releases to campus newspapers.

It is with the intention of strengthening these lines of communication that *Billboard* publishes its third annual edition of *Music on Campus*.

Heart of the edition is the listing of 145 colleges and universities with a total enrollment of more than 1,200,000 students. The list, enlarged from the 88 of a year ago, carries much more detailed information about the facilities and policies of these campus showcases.

Expanded information includes descriptions of the lighting and audio facilities at the colleges, the name of the campus newspaper editor, the name of the college bookstore together with the name of the manager, and names of record shops in campus neighborhoods.

College music festivals are gaining in importance as a breeding ground for professional recording talent. This year's edition includes a list of 60 such festivals, together with a feature story on these competitions and a photo story on a collegiate television talent show.

Also new this year is a chart which delves into the record-buying habits of collegians and their musical preferences.

Holdover features from previous issues include descriptions of concert facilities and talent policies at the colleges, a list of college radio stations and campus reports from *Billboard* correspondents.

In a market of nearly 6,000,000, it's impossible to define the "average" customer. College students run the gamut from animal husbandry majors at Dry Gulch A&M to philosophy scholars at Harvard.

And the musical tastes of collegians don't fit into convenient patterns. The cold statistics say that rock and roll leads all other classifications among collegians, with 18.8 per cent listing the hard rock (including r&b) as their favorite.

But 17.7 per cent said they prefer pop vocalists and another 16.6 per cent favor pop instrumentalists. Adding these two classifications, some 34 per cent of collegians prefer pop

in the standard vein, as opposed to the 18.8 per cent voting for rock and roll.

While the bloom may be off the folk rose in national sales, collegians still have warm feelings toward the grass rooters. Preference for folk music—16.6 per cent—was only a couple of percentage points behind rock and roll and five percentage points ahead of jazz. Classical was favored by 11.6 per cent of the students. And nearly 6 per cent of the collegians listed country as their favorite musical expression.

These widely diversified musical tastes are documented in the published list of artists performing before college groups. It's not unusual for one college to book the Prague Chamber Orchestra and follow with Dave Brubeck. Collegians do have musical preferences, but these preferences do not exclude other forms of musical expression.

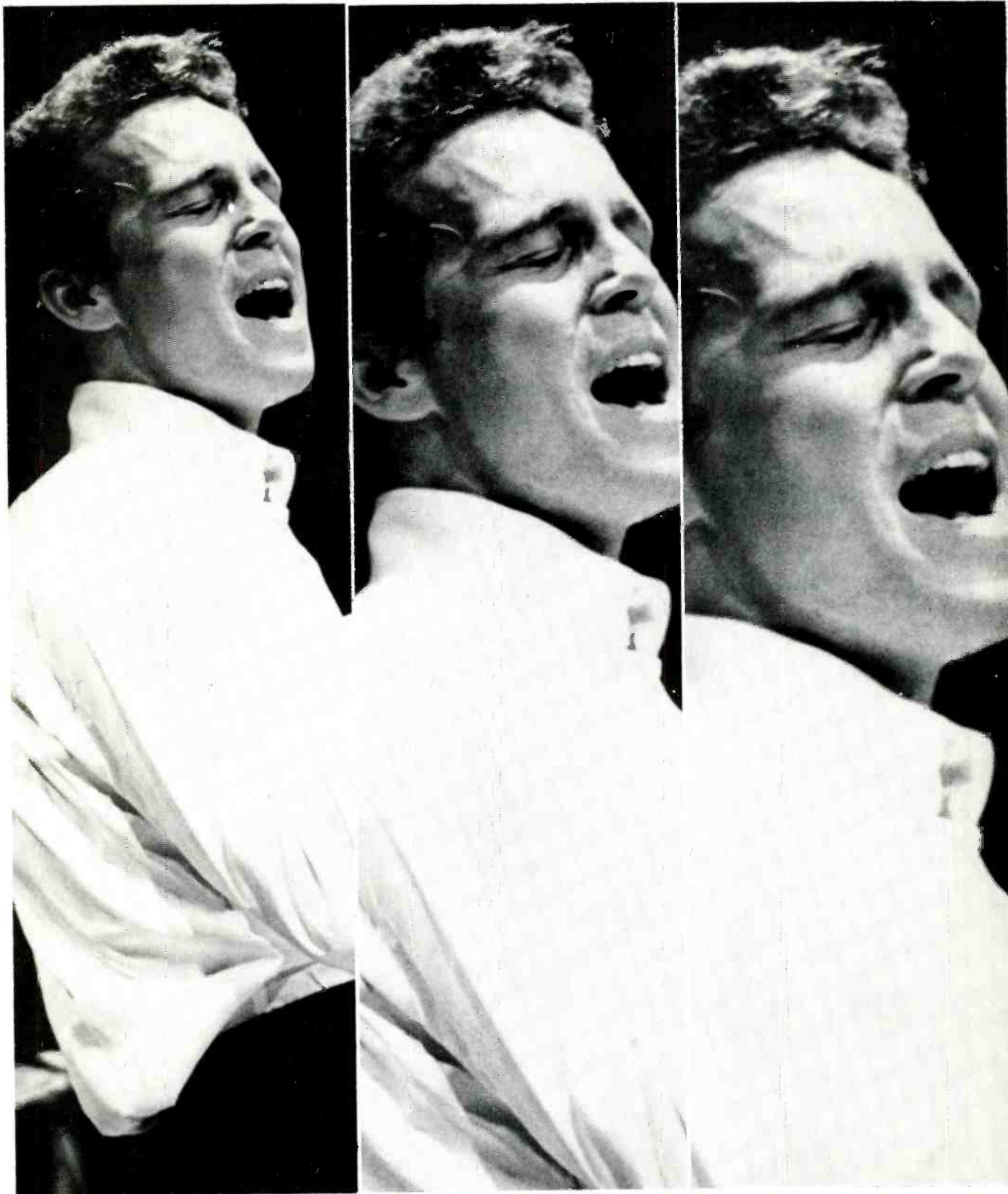
In terms of purchasing power, the collegians hold their own with the adult market. Nearly 64 per cent of the students have their own phonographs at school, they have average record libraries of 79 singles and 40 albums, and they buy an average of eight albums and 13 singles a year.

These are figures that record companies would do well to examine carefully.

GROWING...

GROWING...

GROWING...



ON THE NATION'S
CAMPUSES

BOBBY VINTON

direction allen klein / time & life bldg. / epic records

THE COLLEGE MARKET - A Birdseye View

The following statistics were compiled by Billboard's Market Research Division and based on interviews with more than 2,300 collegians at 44 colleges and universities.

63.8% OF COLLEGIANS OWN A PHONOGRAPH AT SCHOOL

STEREO OR MONO? Stereo 54% Mono 36%

WHAT TYPE?

Portable	57.1%
Table Model	24.1%
Console	16.1%
Components	2.7%

HOW MANY RECORDS DO COLLEGIANS OWN?

The average collegian with a phonograph at school has 40 albums and 79 singles. During the school year he buys eight albums and 13 singles.

WHERE DO THEY BUY RECORDS?

Downtown Record Stores	55.0%
Records Clubs	13.0%
Campus Bookstore	10.1%
Nearby Off-Campus Bookstore	6.2%
Hometown Record Store	6.1%
Discount Store	2.9%
Department Store	2.7%
Other Outlet	3.1%

FAVORITE MUSICAL CLASSIFICATION

Rock & Roll (Including R&B)	17.7%
Popular Instrumental	16.6%
Folk	15.7%
Jazz	12.7%
Classical	11.6%
Country	5.9%
Others (Cast, Track, Humor, Semi-Classical, Ethnic, Spoken Word, etc.)	1.0%

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CHICAGO DAILY NEWS

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LOS ANGELES TIMES

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TOP ARTISTS on CAMPUS

Some 2,300 collegians from 44 colleges and universities participated in Billboard's 1966 campus poll. The artists listed below, favorites of these collegians, indicate their wide range of tastes.



**BEST IN-PERSON SHOW
PETER, PAUL & MARY**

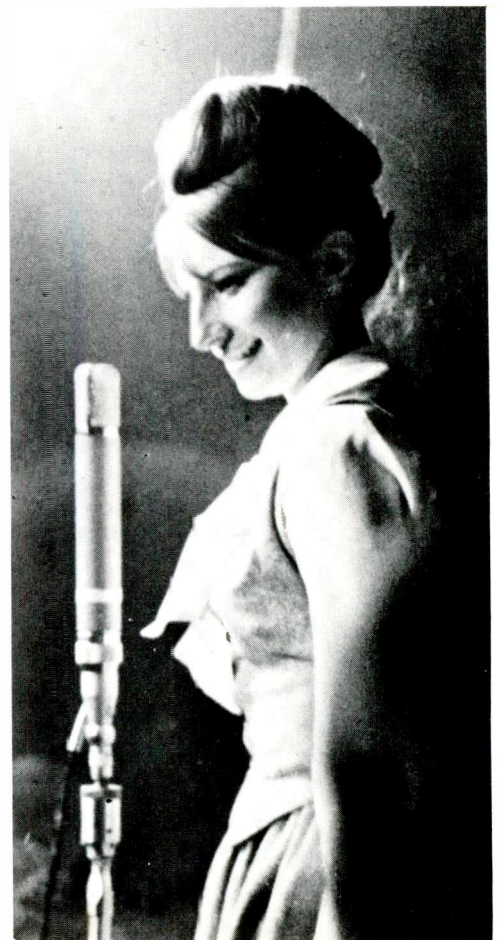
FAVORITE MALE VOCALIST

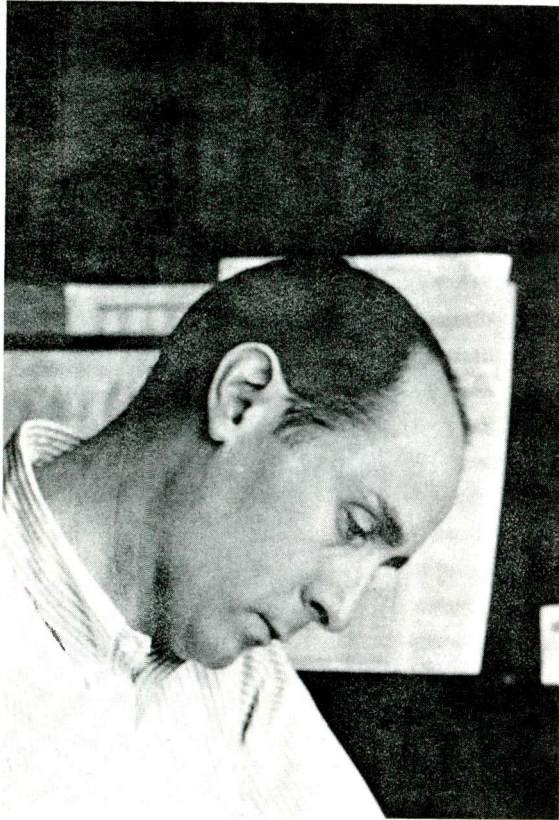
1. **ANDY WILLIAMS**
2. Frank Sinatra
3. Johnny Mathis
4. Dean Martin
5. Robert Goulet
6. Jack Jones
7. Sammy Davis Jr.
8. Elvis Presley
9. Tony Bennett
10. Gene Pitney
11. Ray Charles
12. Roy Orbison
13. Bob Dylan
14. James Brown
15. Steve Lawrence
16. Perry Como
17. Trini Lopez
18. Bobby Vinton
19. Harry Belafonte
20. Tom Jones
21. Roger Miller
22. Nat King Cole
23. Johnny Rivers
24. Glenn Yarbrough
25. John Gary
26. Marvin Gaye
27. Jerry Vale
28. Paul McCartney
29. Chuck Berry
30. Bing Crosby
31. Mel Torme
32. Bobby Darin
33. Bobby Vee
34. Rick Nelson
35. Len Barry
36. Billy Joe Royal
37. Johnny Cash
38. Mick Jagger
39. Sam Cooke
40. Del Shannon



FAVORITE FEMALE VOCALIST

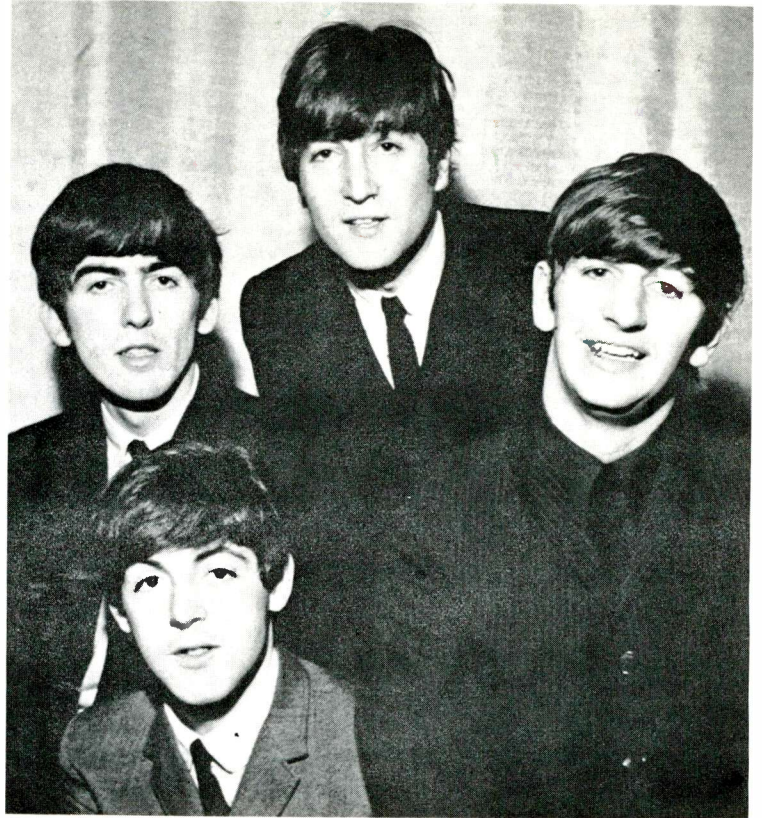
1. **BARBRA STREISAND**
2. Petula Clark
3. Connie Francis
4. Nancy Wilson
5. Dionne Warwick
6. Lesley Gore
7. Brenda Lee
8. Julie Andrews
9. Ella Fitzgerald
10. Eydie Gorme
11. Doris Day
12. Julie London
13. Peggy Lee
14. Mary Wells
15. Joan Baez
16. Dusty Springfield
17. Cher Bono
18. Patti Page
19. Judy Garland
20. Jackie De Shannon
21. Nina Simone
22. Astrud Gilberto
23. Sarah Vaughan
24. Marianne Faithfull
25. Connie Stevens
26. Ann-Margret
27. Barbara Lewis
28. Fontella Bass
29. Dinah Washington
30. April Stevens
31. Skeeter Davis
32. Joannie Sommers
33. Gale Garnett
34. Lena Horne
35. Cilla Black
36. Della Reese
37. Anita Bryant
38. Judy Collins
39. Jane Morgan
40. Barbara Mason





**FAVORITE
BIG BANDS, ORCHESTRAS, COMBOS**

1. **HENRY MANCINI**
2. Tijuana Brass
3. Percy Faith
4. Ventures
5. Ramsey Lewis
6. Ray Conniff
7. Ferranti-Teicher
8. Count Basie
9. Mantovani
10. Glenn Miller
11. Lawrence Welk
12. Duke Ellington
12. Al Hirt
14. Bert Kaempfert
15. Si Zentner
16. Boston Pops
17. Dave Brubeck
18. Stan Kenton
19. Jackie Gleason
20. Bill Black
21. Skitch Henderson
22. Billy Vaughn
23. Ray Charles
24. Sounds Orchestral
25. Benny Goodman
26. Hollyridge Strings
27. Les Elgart
28. Tommy Dorsey
29. Stan Getz
30. Andre Kostelanetz



FAVORITE VOCAL GROUPS

1. **BEATLES**
2. Rolling Stones
3. Supremes
4. Beach Boys
5. Lettermen
6. Righteous Brothers
7. Four Seasons
8. Peter, Paul & Mary
9. Dave Clark Five
10. Kingston Trio
11. Byrds
12. Sonny & Cher
13. Four Freshmen
14. Brothers Four
15. Animals
16. Ray Conniff Singers
16. Herman's Hermits
18. New Christy Minstrels
19. Kingsmen
20. Four Tops
21. Kinks
22. Miracles
23. Mitchell Trio
24. Swingle Singers
25. Jay & the Americans
26. We Five
27. Chad & Jeremy
28. Lovin' Spoonful
29. Jan & Dean
30. Ray Charles Singers



FOLK—FAVORITE MALE VOCALIST

1. **BOB DYLAN**
2. Harry Belafonte
3. Glenn Yarbrough
4. Pete Seeger
5. Donovan
6. Josh White Sr.
7. Phil Ochs
8. Theodore Bikel
9. Trini Lopez
10. Johnny Cash



FOLK—FAVORITE FEMALE VOCALIST

1. **JOAN BAEZ**
2. Judy Collins
3. Mary Travis
4. Odetta
5. Buffy Sainte Marie
6. Carolyn Hester
7. Judy Henske
8. Miriam Makeba
9. Marianne Faithfull
10. Gale Garnett



FOLK—FAVORITE GROUP

1. **PETER, PAUL & MARY**
2. Kingston Trio
3. New Christy Minstrels
4. Mitchell Trio
5. Brothers Four
6. Ian & Sylvia
7. Smothers Brothers
8. Serendipity Singers
9. Lettermen
10. Limelinters



JAZZ—FAVORITE MALE VOCALIST

1. **RAY CHARLES**
2. Frank Sinatra
3. Louis Armstrong
4. Sammy Davis
5. Oscar Brown Jr.
6. Mel Torme
7. Mose Allison
8. Joe Williams
9. Tony Bennett
10. Nat King Cole



JAZZ—FAVORITE FEMALE VOCALIST

1. **ELLA FITZGERALD**
2. Nancy Wilson
3. Nina Simone
4. Astrud Gilberto
5. Peggy Lee
6. Dinah Washington
7. Sarah Vaughan
8. Lena Horne
9. Della Reese
10. Billy Holiday



JAZZ—FAVORITE INSTRUMENTAL GROUP

1. **DAVE BRUBECK**
2. Ramsey Lewis
3. Modern Jazz Quartet
4. Stan Getz
5. Al Hirt
6. Count Basie
7. Miles Davis
8. Oscar Peterson
9. Duke Ellington
10. George Shearing



JAZZ—FAVORITE SOLO INSTRUMENTALIST

1. **AL HIRT**
2. Stan Getz
3. Dave Brubeck
4. Louis Armstrong
5. Pete Fountain
6. Miles Davis
7. Thelonius Monk
8. Jimmy Smith
9. Paul Desmond
10. Herbie Mann



CLASSICAL—FAVORITE FEMALE VOCALIST

1. **JOAN SUTHERLAND**
2. Roberta Peters
3. Maria Callas
4. Leontyne Price
5. Eileen Farrell



CLASSICAL—FAVORITE MALE VOCALIST

1. **MARIO LANZA**
2. Robert Merrill
3. Jan Peerce
4. Richard Tucker
5. Enrico Caruso



CLASSICAL—FAVORITE ORCHESTRA CONDUCTOR

1. **LEONARD BERNSTEIN**
2. Arthur Fiedler
3. Eugene Ormandy
4. Mantovani
5. George Szell



CLASSICAL—FAVORITE SYMPHONY ORCHESTRA

1. **NEW YORK PHILHARMONIC**
2. Boston Pops Orchestra
3. Philadelphia Orchestra
4. Boston Symphony Orchestra
5. Cleveland Orchestra



CLASSICAL—FAVORITE CHAMBER ENSEMBLES

1. **BUDAPEST STRING QUARTET**
2. Juilliard String Quartet
3. New York Pro Musica
4. Fine Arts Quartet
5. Beaux Arts Trio



FAVORITE CLASSICAL PIANIST
Van Cliburn



FAVORITE CLASSICAL VIOLINIST
Jascha Heifetz



FAVORITE CLASSICAL GUITARIST
Andres Segovia



FAVORITE CLASSICAL CELLIST
Pablo Casals

CAMPUS SHOWCASES

University of Akron, Akron, Ohio

Enrollment: 5,776. President Dr. Norman P. Auburn, Dean Richard L. Hansford. Concert facilities: Memorial Hall (2,800), Knight Auditorium (522), Kolbe Theater (250), Student Center Summit Lounge (400), Student Center Hilltop (400). Built-in Public Address systems in Memorial Hall, Knight Auditorium, and Kolbe Theater and portable PA's are available for Student Center rooms; Memorial Hall lighting has four built-in spots, Knight Auditorium has eight, Kolbe Theater has regular theatrical lighting; Memorial Hall can handle 10 mikes, Knight Auditorium five, Kolbe four, Student Center rooms two. Acts appearing in 1965-66: Mitchell Trio, Les Elgart, Johnny Monroe. Sponsoring organizations: Student Council, Robert Lawry, advisor; David Pearce, president; IFC-Pan Hel Council, Dudley Johnson, Miss Sidney Crouch, advisors; Bruce Fike, Jan Volkmar, presidents. Student Services must clear bookings. Radio Station WAUP-FM programs pop and classical. Campus weekly: Buchtelite. Dave Shoenfelt, editor. Campus bookstore: University of Akron Bookstore, Alex Banyar, manager. Music stores in vicinity: Edfred's Record Shop, The Record Mart, The M. O'Neil Co.

University of Alaska College, Alaska

Enrollment: 1,613. President Dr. William R. Wood, Dean Dr. Lewis E. Haines. Concert facilities: Schaible Auditorium (300), Patty Gymnasium (3,500). Patty Gymnasium amplifier and speaker system structural as is lighting, but temporary installation of spots is possible. Schaible Auditorium lighting is flexible. Various makes and models of microphones available through interchange of equipment. Acts appearing in 1965-66: New Christy Minstrels, Louis Armstrong, Billaud, Stockholm String Quartet, Joe and Penny Aronson. Sponsoring organization: Special Events Committee, Charles W. Davis, chairman. Radio station KUAC-FM programs pop and classical. Campus weekly: The Polar Star. Campus bookstore: University Book Store, LeRoy E. Rich, manager, sells records. Music stores in vicinity: Music Shop & Television Center, A-1 Record Shop, Melody Lane.

The American University, Washington

Enrollment: 13,000. President Hurst R. Anderson, Dean Joseph W. Neale. Concert facilities: Leonard Center (1,100); Woods-Brown Theater. Sound facilities include two 60-watt amplifiers at Leonard and two 60-watt amplifiers at Woods-Brown; lighting systems rented as needed; up to six microphones available. Acts appearing in 1965-66: Sam Levinson, Joe Williams, Brothers Four, Mark Russell. Sponsoring organizations: Student Association, Student Union Board, Sue Clark, chairman of Program Committee. Radio Station WAMU-FM programs pop and classical. Campus semi-weekly: The Eagle, Toni Reuther, editor. Campus bookstore: The Campus Bookstore, James Sampson, manager, sells records on special occasions. Music stores in vicinity: Record Sales, Discount Record Shop, Learmont's Record and Book Shop.

THE 1966 Campus Showcase Directory lists nearly 150 leading colleges and universities. Its purpose is to guide the booking agent and talent manager in assessing the college scene and to offer a comparison with other institutions for college talent buyers. This year's listings are nearly double that of the previous year. New features include descriptions of lighting and audio facilities at the various concert halls, the name of the college bookstore and the name of the manager, a listing of local record shops, and the name of the campus newspaper editor. In most cases the information is complete. Where it is not complete, the college did not fill out the questionnaire in its entirety.

Amherst College, Amherst, Mass.

Enrollment: 1,100. President Dr. Calvin Plimpton, Dean C. Scott Porter. Concert facilities: Kirby Theater (350), Alumni Gymnasium (2,000), The Cage (2,500), Johnson Chapel (500); a new auditorium is planned. Sound and lighting equipment are rented. Acts appearing in 1965-66: Dionne Warwick, Sam the Sham and the Pharaohs, Dave Brubeck, Stan Getz, the Serendipity Singers, the Animals. Spon-

soring organizations: Amherst College Chest Drive, chairman; Amherst College Prom Committee, chairman. Radio station WAMF-FM programs pop and classical. Campus semi-weekly: Amherst Student, Hal Wilde, editor. Campus bookstore: Baucom's Bookstore, sells records, sheet music, guitars. Music stores in vicinity: Jeffery Amherst Bookshop, Melody Corner, Del Padre's Music Store.

University of Arizona, Tucson, Ariz.

Enrollment: 20,361. President Dr. Richard A. Harvill, Dean Robert S. Svob. Concert facilities: University Auditorium (2,522), Liberal Arts Auditorium (600), Crowder Hall Theater (550), Bear Down Gym (3,600), Student Union Ballroom (1,000). The three auditoria have permanent, complete sound systems with Crowder Hall being acoustically designed to be used without amplifiers and speakers. Ballroom and Gymnasium require temporary systems. Lighting systems of three auditoriums are permanent fixtures with the University Auditorium being the most complete. Ballroom and Gymnasium require temporary systems. As many microphones as needed will be provided. Acts appearing in 1965-66: the Lettermen, Allan Sherman, the Brothers Four, Roberta Peters, Ferrante & Teicher, John Browning, Bach Aria Group. Sponsoring organizations: Associated Students, Charles Tribolet; Artist Series, Dean Robert L. Hull. Bookings cleared through Artist Series or Appropriations Board. No radio station but there is a university television station. Campus daily: Arizona Daily Wildcat, Frank Sotomayor, editor. Campus bookstore: ASUA Bookstore, James Martin, manager. Music stores in vicinity: Rubiton's, Park Music, Niles Radio & Television.

Auburn University, Auburn, Ala.

Enrollment: 12,000. President Harry M. Philpott, Dean James E. Foy. Concert facilities: Student Activities Building (2,500), Union Ballroom (750), Langdon Hall (604). Ballroom has sound and lighting equipment. Langdon Hall also has built-in equipment. Student Activities Building has portable sound systems, lighting with one spot. Ten microphones



in any hall, including remote pickup microphones. Acts appearing in 1965-66: Minneapolis Symphony Orchestra, Robert Shaw Chorale. Sponsoring organizations: Lecture and Concert Committee, Dr. Katharine Cater, Dean of Women. Campus weekly: The Auburn Plainsman, Mary Whitley, editor. Campus bookstore: University Bookstore, Bennett Simms, manager, sells records, radios. Music stores in vicinity: Dave Herbert's, The Record Shop, Glen Dean Drugs.

Augustana College, Rock Island, Ill.

Enrollment: 1,586. President C. W. Serensen, Dean James C. Ribbeck. Concert facilities: Centennial Hall (1,640). Sound equipment includes 100-amp. amplifier, remote control; lighting includes standard patchboard with dimmers and downlights but no moving spots; six microphones. Acts appearing in 1965-66: Original Rag Quartet, William Warfield, John McCollum, Frances Yeend, Frances Bible, Geza Anda, Gianna d'Angelo, John Alexander, Grant Johannesen, Jeannette Walters, Lili Chookasian, Richard Verreau, Kenneth Smith, Charles Treger, Whittemore & Lowe, Pierre Fournier, Helen Vanni. Sponsoring organizations: Board of Cultural Activities, Donald Roos; Handel Oratorio Society, Donald Roos. Radio Station WVIK-FM programs pop and classical. Campus weekly: Augustana Observer, Bob Olson, editor. Campus bookstore: Lutheran Church Supply Stores, sells records. Music stores in vicinity: VanGoor's, Griggs Piano.

Augustana College, Sioux Falls, S. D.

Enrollment: 1,977. President Dr. Charles L. Balcer. Dean of Men Dr. Jorgen S. Thompson. Concert facilities: Gym Auditorium (900), Sioux Falls Coliseum (1,975), Sioux Falls Arena (10,000), Washington High School Auditorium (1,600). Artists appearing in 1965-'66: Si Zentner, Four Freshmen. Sponsoring organization: Augustana Student Body Association, Mrs. Tom Seward, co-ordinator of student activities. Campus weekly: Augustana Mirror, Marilyn Anderson, editor. Augustana Bookstore, Lloyd Frick, manager, sells records. Other record stores: Sioux Falls Music Co., Williams Piano Co., Askew Home Entertainment Center.

Bates College, Lewiston, Me.

Enrollment: 850. President Dr. Charles F. Phillips. Dean of Men Walter H.

Boyce. Concert facilities: Little Theatre (325), Chapel (750), Alumni Gymnasium (1,500+). P.A. Systems including neck mikes in all facilities, overhead reflector spots and floods in Chapel and Gym, full theatre lighting in Theatre. Artists appearing in 1965-'66: Fine Arts Woodwind Quintet, Indianapolis Symphony, David Bar-Ilan, John Langstaff. Sponsoring organization: Concert & Lecture Committee, Prof. Robert Berkelman, chairman. Concert & Lecture Committee clears all events. Radio station WRJR-FM programs classical music. Campus weekly: The Bates Student, Anne Ganley, editor. Off-campus record shop: DeOrsey's Record Shop.

Beloit College, Beloit, Wis.

Enrollment: 1,200. President Dr. Miller Upton. Dean of Men John P. Gwin. Concert facilities: Beloit College Field House (3,500), Eaton Chapel (900), Scoville Theatre (240). Artists appearing 1965-'66: Ian & Sylvia, Juan Serrano, Janos Starker, David Craighead, N. Y. Pro Musica, Modern Jazz Quartet. Sponsoring organizations: Lectures and Concerts Committee, Dean William Bentsen; Student Senate, Dan Denerstein, president. Radio station WBCR-FM programs pop and classical. Campus weekly: The Round Table, Ron McGonigle, editor. Beloit College Bookstore, Mrs. Ramona Eik, manager, sells records. Other record stores: Music Record Shop, Don's Record Shop.

Bennington College, Bennington, Vt.

Enrollment: 370. President Edward J. Bloustein, Dean Margaret Smith. Concert facilities: College Theater (250), Carriage Barn Auditorium (200). Sponsoring organizations: Music Division, Frank Baker, secretary; Special Events Committee, Mrs. Lisa Tate. College bookstore: Co-operative Store, Marjorie Harmon, manager.

Birmingham-Southern College, Birmingham, Ala.

Enrollment: 944. President Dr. Howard Phillips. Dean Dr. John Greaves. Concert facilities: Munger Auditorium (1,000), James Hill Music Building (900), Hill recital room (200), Birmingham-Southern Theater (400). Amplifier and speaker systems are mainly permanent facilities. Amphitheater is outdoor concert area. Lighting system most elaborate in theater but stage lighting facilities are available in all other areas. Three permanent

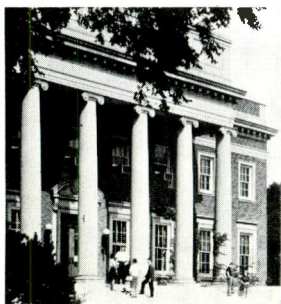
microphones in Munger Auditorium. Recital room is new and equipment is still being purchased. Acts appearing in 1965-66: the Lettermen, Alirio Diaz, Soulima Stravinsky, Chad Mitchell Trio. Sponsoring organizations: SGA Activities Council, Arthur Howington, president; Quest, Dr. Cecil Abernethy, Academic vice-president; Public Relations Bureau, Mr. Don Brown, director; Music Department, Mr. Hugh Thomas, chairman. Committee of faculty, administration and students make all bookings; block booking used where possible. Radio station WSFM plays classical only. Campus weekly: Hilltop News, Fred H. Maulden Jr., editor. Campus Bookstore: Birmingham-Southern Bookstore, Thomas Wallace, manager. Music stores in vicinity: Loveman's, The Big Record, Homewood Record Bar.

Bowdoin College, Brunswick, Me.

Enrollment: 880. President James Stacy Coles. Dean of Students A. LeRoy Grea-son Jr. Concert facilities: Pickard Theater (600), Sargent Gymnasium (3,000), Moulton Union Lounge (250), Smith Auditorium (210), College Chapel (300), Senior Center Lounge (350), Gibson Hall of Music (100). Sound: Two-channel amplifying system, five-speaker enclosures can be placed in any facility. Lights: Two pre-set 30-dimmer Izenour electronic controls and over 30 lighting instruments. Artists appearing in 196-'66: Dimitry Markevitch, Judy Collins, William Doppmann, Little John and the Sherwoods, the McCoys, Curtis String Quartet, the Stowaways, Tom and Ann, Jean-Pierre Rampal and Robert Veyron-Lacroix, N. Y. Chamber soloists, the Beau Brummels, the Ronettes, Bobby Comstock and the Counts, Portland Symphony Chamber Players, Bethany Beardslee, Maurice Pachman, Aeolian Chamber Players. Sponsoring organizations: Student Union Committee and Ivy Committee, Donovan D. Lancaster, director; Department of Music, Prof. Robert K. Beckwith, chairman; Masque and Gown, Prof. George H. Quinby, director. All events approved by faculty adviser. Radio station WBOR-FM programs pop and classical. Campus weekly: The Bowdoin Orient, Peter E. Blankman, editor. Campus bookstore: Moulton Union Bookstore, Almoza C. LeClerc, manager, sells records, radios. Other record store: Field's Radio & TV Co.

Bradley University, Peoria, Ill.

Enrollment: 4,600. President T. W. Van Arsdale Jr., Dean Edward King. Con-



CAMPUS SHOWCASES

Continued from page 27

cert facilities: Robertson Memorial (8,000), Hub (2,000), Pere Marquette Hotel (2,500). Hub and Hotel have sound systems but Fieldhouse equipment is rented as needed; lighting contains three spots plus six banks of multi-colored footlights and various overhead lighting of 500 watts each; eight microphones in Fieldhouse, four to six in others. Acts appearing in 1965-66: Stan Getz, Bo Diddley, Peter Nero, Godfrey Cambridge, Glen Miller Orchestra, Serendipity Singers, Minneapolis Symphony. Sponsoring organization: Lecture Arts Concert Committee, E. J. Ritter, John F. Kuntz, Ken Goldin. Radio Station WPBU-FM programs pop and classical. Campus weekly: Bradley Scout, Mike Finney, editor. Campus bookstore: Bradley bookstore, Barbara Dreher, manager, sells records. Music stores in vicinity: Hi-Fi One Stop, Spartan's Department Store, Jay's.

Brandeis University, Waltham, Mass.

Enrollment: 1,500. President Dr. Abram L. Sachar, Dean Kermit Morrissey. Concert facilities: Shapiro Athletic Center (2,500). Lighting, sound and microphone equipment rented as needed. Acts appearing in 1965-66: Ian and Sylvia, Dick Gregory, the Supremes, the Establishment. Sponsoring organizations: Student Council Social Committee, Roger Barkin, chairman; Student Service Bureau, James Halperin, co-chairman. Contract must be cosigned by Associate Dean of Student Affairs. Radio Station WBRB-AM programs pop and classical. Campus weekly: Justice, Jeff Cohen, editor. Campus bookstore: Brandeis University Bookstore, Ugo Depril, manager, sells records, sheet music, auto tape cartridge.

Brigham Young University, Provo, Utah

Enrollment: 19,000. President E. L. Wilkinson, Dean J. Elliott Cameron. Concert facilities: BYU Fieldhouse (more than 2,500), deJong Concert Hall (1,451). Sound, lighting and microphone equipment available. Acts appearing in 1965-66: Ion Voicu, Teresa Berganza, Marina Mdivani, Robert McFerrin, Utah Symphony Orchestra, Lorin Hollander, Michael Schneider, Cleveland Orchestra, Pittsburgh Symphony Orchestra, Bach Aria Group, Brothers Four, Michael Cannon with the Schoenfeld Sisters, Chicago Symphony Orchestra, Phillippe Entremont, George Gibson, Leona Gordon, H.M.S. Pinafore (Tyrone Guthrie Production), Hart String Quartet, King-

ston Trio, Jamie Laredo, Alan Lomax, Margery MacKay, Clifton Matthews, Robert McFerrin with California Jubilee Singers, Robert Munns, Marilyn Neeley, Bob Newhart; Peter, Paul and Mary; Presti and Lagoya, Don Scaletta Trio, Michael Schneider, Daniel Shafran, the Three D's, Shirley Verrett. Sponsoring organization: Assembly Committee, Herald R. Clark, chairman. Radio station KBYU-AM/FM programs pop and classical. Will have educational TV station in 1966. Campus daily: Universe. Campus bookstore: BYU Bookstore, Ivan Sanderson, manager, sells records, radios, tape recorders, phonographs, auto tape cartridge. Music stores in vicinity: Heindselman Music, Wakefield's.

Buffalo University, Buffalo, N. Y.

Enrollment: 11,178. President Clifford C. Furnas. Concert facilities: Clark Gym (2,200), Millard Fillmore Ballroom (800-900), Conference Theater (300), Baird Recital Hall (270). Complete P.A. systems in all facilities. Can rent lights to fill any specifications. Variety of microphones. Acts appearing in 1965-66: Buffy Sainte Marie, Phil Ochs, Greenbriar Boys, Rev. Gary Davis, Ali Akbar Khan, Budapest Quartet (in residence), Pro Musica (New York). Sponsoring organization: Union Board, Dorothy Haas; Music Department; Concert Manager; Inter-Fraternity Council, Dallas Garber. ACU Concert Manager stamp, approval of individual, depending on booking party. Campus twice weekly: Spectrum, Jeremy Taylor, editor. Campus bookstore: University Bookstore, Harry Chaskey, manager, sells records and radios.

California State College at Los Angeles (Cal State L.A.)

Enrollment: 20,500. President John A. Greenlee, Dean Edmond C. Hallberg. Concert facilities: Gymnasium (5,000), College Theatre (435), Music Hall (300), Stadium (5,000). Unlimited range of sound equipment; full complex of lighting in Theatre and Music Hall; 50 makes and models of microphones available. Acts appearing in 1965-66: Si Zentner, Shelley Manne, Ramsey Lewis Trio, Mongo Santamaria, Erica Morini, Beau Jives, Freedom Singers, Carol Hedin, Lenny Bruce, Richard & Jim, Richard Chase, the Wellingtons, the Dillardes, Gerald Wilson Band. Sponsoring organizations: Associated Students, Miss Lynn Loughery, co-ordinator of student activities; Folk Music Society, Roger Herick, president. Con-

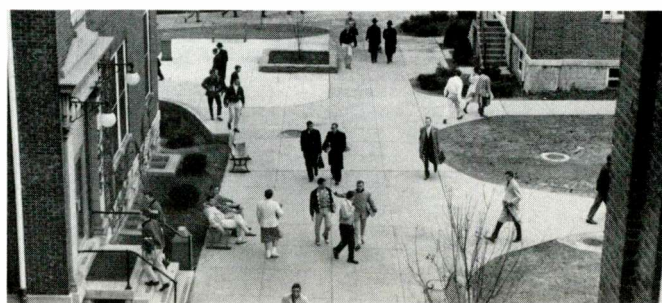
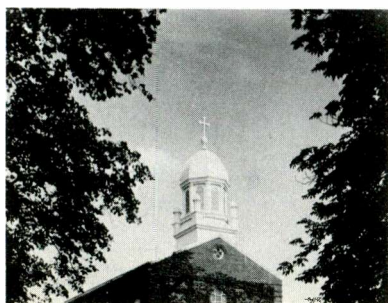
vocation Commission clears all bookings. Closed-circuit radio for on-campus broadcasting only programs pop and classical. Campus tri-weekly: College Times, Malcolm Schwartz, editor. Campus bookstore: College Bookstore, William Gehr, manager, sells records and phonographs. Music stores in vicinity: Pedrini's, Berry & Grassmuck, Laurel Record.

University of California, Berkeley, Calif.

Enrollment: 26,834. President Clark Kerr, Dean Arleigh Williams. Concert facilities: Alfred Hertz Memorial Hall of Music (714-894), Hearst Greek Theatre (7,500-8,500), Harmon Gymnasium (5,200-7,000), Pauley Ballroom (1,100). Sound facilities not used for classical concerts. Sound facilities rented for pop or folk music concerts. Standard concert lighting provided in Hertz Hall. Portable spots and dimmer board installed (rented if necessary) for other facilities as needed. Microphones rented as needed for jazz or folk music only. Acts appearing in 1965-66: New Zealand Band, Glenn Yarbrough, Ella Fitzgerald, Miles Davis, Jess Thomas, Chester Ludgin, Los Angeles Philharmonic Orchestra, Wilhelm Kempff, the Fine Arts Quartet, Anton Heiller, Teresa Berganza, the Amadeus Quartet, Alicia Schachter, the Claremont Quartet, Centonus Musicus, Hermann Prey, the Juilliard Quartet, Nelli Shkolnikova, Ljuba Edlina, Gustav Leonhardt, Frans Bruggen, Bernard Abramowitsch, the Trojan Women (Circle in the Square). Sponsoring organizations: Committee for Arts and Lectures, Mrs. Betty Connors, manager; Associated Students, Union Program Board, Mrs. Clara May Martin, advisor. Faculty Committee chooses events for Committee for Arts and Lectures. Jazz and folk music events are chosen by Union Program Board, Mrs. Clara May Martin, advisor. Radio Station KAL-AM programs pop and classical. Campus daily: Daily Californian, Peggy Krause, editor. Campus bookstore: ASUC Store, Garth Blier, acting manager, sells radios and tape recorders. Music stores in vicinity: Berkeley Music House, Discount Records, Campus Records.

University of California, Davis, Calif.

Enrollment: 8,000. President Clark Kerr. Chancellor James Andrews. Concert facilities: Freeborn Hall (1,800). Built-in amplification system with three speakers—two column speakers and one cluster



of 16 motor-driven speakers; dimming panel, six 2,000-watt, 60 1,000-watt, 10 750-watt, five microphones. Acts appearing in 1965-66: Cal Tjader, Glenn Yarbrough, Vince Guaraldi. Sponsoring organizations: ASUCD, Donald L. Korisko, business manager. Radio station KCD (line current) programs pop and classical. Campus biweekly: California Aggie, Douglas Britton, editor. Campus bookstore: ASUCD Student Store, Chris Daniels, manager.

University of California, Riverside, Calif.

Enrollment: 3,544. Chancellor Ivan Hinderaker, Dean Adolph T. Brugger. Concert facilities: University Theatre (500), Physical Education Building (2,000), Social Sciences 1000 (178), Life Sciences Auditorium (300). Public address system with microphone for gym; elaborate sound system in University Theatre; complete lighting board in University Theatre; for other details contact Theatre Scene Technician; portable microphone in Social Science 1000 and Life Sciences Auditorium. Acts in 1965-66: Amadeus Quartet, Alma Trio, John Williams, Marina Mdvani, Larence Moe, Marilyn Horne, Cal Tjader, Maurice Allard, Concentus Musicus, Schneider-Smit, Janos Starker, Maria Stoesser, Byron Janis, Alan Curtis, Modern Jazz Quartet, Judy Collins, Vladimir Ussachevsky. Sponsoring organizations: Committee for Arts and Lectures, Mrs. Pearl Letz, manager; Associated Students/Fine Arts Commission, Rich Jacobs, Fine Arts Commissioner. Committee, Commission and Drama and Music Depts. co-ordinate calendar of all events. Radio Station license pending. Campus weekly: The Highlander, Tracy L. Tibbals, editor. Campus bookstore: UCR Book Store, Marjorie Goodman, manager. Music stores in vicinity: Cheney's Music House, Modern Music Mart, Musicland.

California State Polytechnic College San Luis Obispo, Calif.

Enrollment: 7,200. President Julian A. McFee, Dean Everett Chandler. Concert facilities: Men's Gym (3,500), Little Theatre (500). Sound equipment is two 100-watt amplifiers, six-speaker enclosures, 10 electric voice musicaster; lighting includes portable dimmer board, six dimmers, two light standards with trees, six 500-watt spots no larger than six-inch lens, 750 watts, gell; eight microphones. Acts appearing in 1965-66: Louis Armstrong, the Back Porch Majority, the 3 D's, Laurindo Almeida. Sponsoring or-

ganizations: College Union Assembly Committee, Cleo Bauer, Activities Advisor must approve contract and Graduate Manager signs it. Campus biweekly: El Mustang, Robert Boyd, editor. Campus bookstore: El Corral Bookstore, Duke Hill, manager, sells records, tape recorders, sheet music. Music stores in vicinity: Brown's Music, Premier Music.

City University of New York, New York City

Enrollment: 12,000. President Buell G. Gallagher, Dean of Students Willard Blaesser. Concert facilities: Finley Grand Ballroom (600), Great Hall (1,100), Wingate Gym (1,100), Townsend Harris Auditorium (400), Lewisohn Stadium (16,000). Amplifier and speaker systems at all facilities, spotlights at all except Wingate Gym. Artists appearing in 1965-66: Buffy Sainte-Marie, Tom Paxton. College administration sponsors no events; any student organization may book and type of program and use College facilities. Radio station WCCR programs pop and classical. Campus newspapers: Observation Post, Campus, bi-weeklies; Ticker, Bulletin, weeklies. College, Bookstore, Ronald Garrotson, manager, sells records, radio, tape recorders and phonographs.

Clemson University, Clemson, S.C.

Enrollment: 5,024. President Robert C. Edwards, Dean George E. Coakley. Concert facilities: Tillman Hall (2,000), Clemson Field House (5,000), Clemson Dining Room (2,500). Sound, lighting and microphone equipment provided by University Physical Plant Division. Acts appearing in 1965-66: National Band of New Zealand, Mantovani, Temptations, Barbara Lewis, Little Anthony and the Imperials, The Platters, Original Piano Quartet. Sponsoring organizations: Five Arts Committee, Dr. C. B. Green, chairman; Central Dance Association, Dean Walter Cox, vice-president for Student Affairs. Must clear bookings through Office of Student Affairs. Radio station WSBF-AM/FM programs pop and classical. Campus weekly: The Tiger, David R. Crawford, editor. Campus bookstore: Clemson Book Store, John C. Cureton, manager. Music stores in vicinity: John B. Lee for Music, Harpers, Mary's Record Shop.

Colby College, Waterville, Me.

Enrollment: 1,450. President Robert E. L. Strider. Dean of Men George T. Nickerson. Concert facilities: Given Auditorium (397), Wadsworth Fieldhouse

(2,000). Sound and lighting equipment: rheostat dimmers in house lights. Artists appearing in 1965-66: Rosalyn Tureck, Adele Addison, Anthony di Bonaventura. Boston Symphony Chamber Players, Hungarian String Quartet. Sponsoring organizations: Colby Music Associates, Prof. Peter Re; College Music Department, Prof. Ermanno Comparetti; Colby Student Government. Mr. Richard Dyer, assistant to president, schedules all events. Campus weekly: The Colby Echo, Joanne Richmond, editor. Colby Bookstore, Millard Trott, manager, sells records. Other record stores are Corey's Music Center, A. W. Larsen.

Colgate University, Hamilton, N. Y.

Enrollment: 1,650. President Vincent M. Barnett Jr. Dean of Men: William F. Griffith. Concert facilities: Colgate Memorial Chapel (1,050), New Creative Arts Building (300), Huntington Gymnasium (2,000), Student Union (500). Sound system built in Chapel and Student Union, available for other buildings; spotlights in Chapel, rented for other buildings. Artists appearing in 1965-66: Ali Akbar Khan, Rochester Philharmonic, La Contrescarpe, Masuko Ushioda, Richard and John Contiguglia. American Jazz Septet with Chuck Speas, Nina Dova, Ars Antigua, Philadelphia Woodwind Quintet, the Sherrells, Little Anthony and the Imperials, the Crystals, the King Curtis Band, the Womenfolk. Sponsoring organizations: Colgate Concert Series, Lloyd Huntley, director; Students' Association, Social Committee. Radio station WRCU-AM programs pop and classical. Campus Weekly: The Colgate Maroon, George A. Gowen III, editor. The Campus Store, Miss Helen Amber, manager, sells records. Other record stores: P. M. Jones, Montgomery Ward Sales Agency.

Colorado College Colorado Springs, Colo.

Enrollment: 1,483. President Dr. Lloyd E. Worner. Dean of Men Juan Reid. Concert facilities: Shove Chapel (1,200), Fine Arts Center Auditorium (45). Sound systems in both facilities. Auditorium complete with tape deck; Chapel has six R-40 lamps, Auditorium has theater lighting. Artists appearing in 1965-66: Amadeus Quartet, Herbert Beattie. Sponsoring organization: Music Dept., Dr. Max Lanner, chairman. Radio station KRCC-FM programs pop and classical. Campus weekly: The Tiger, John M. Callaway, Jr., editor. Campus Book Store, Mrs. Sam Vickerman, manager.

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FESTIVALS AND SPECIAL EVENTS

UNIVERSITY OF AKRON

Fine Arts Festival—April 22-24

UNIVERSITY OF ALASKA

Festival of the Arts—April 1-10

AUGUSTANA COLLEGE

Illinois State High School Music Contest—
March 12 & April 16

BOWDOIN COLLEGE

Biennial Institute—Jan. 22-24
Contemporary Music Festival—July

BRADLEY UNIVERSITY

Spring Festival—May

BRANDEIS UNIVERSITY

Folk Festival—End of March

BRIGHAM YOUNG UNIVERSITY

Utah Talent Night—March 17

UNIVERSITY OF BUFFALO

Buffalo Folk Festival—Date not set
Spring Arts Festival—March 6-13

CALIFORNIA STATE COLLEGE AT LOS ANGELES

Fine Arts Festival—April 14-30
Folk Music Festival—March 28-April 1

CALIFORNIA STATE POLYTECHNIC COLLEGE

Spring Sing—April
Home Concert—April 22

UNIVERSITY OF CALIFORNIA

Folk Music Festival—June 29-July 3

UNIVERSITY OF CALIFORNIA, DAVIS

Spring Sing—May 1966

COLBY COLLEGE

Colby College Summer School of Music
(Faculty and Student Concerts)—July 18-
Aug. 26
Spring Concert—Glee Club—Date not
available

CORNELL COLLEGE

May Music Festival—May 5-8

DARTMOUTH COLLEGE

Congregation of the Arts—June 27-Aug. 20

DEPAUW UNIVERSITY

Fourth Annual Contemporary Music Festi-
val, Paul Creston, Guest Composer and
Conductor—April 12-14
High School Music Contests—Jan. 29-Feb. 5

DUKE UNIVERSITY

Festival of the Arts—Feb. 15-March 7

EAST CAROLINA COLLEGE

Contemporary Music Festival—April 29-
May 1 and May 6-8

FISK UNIVERSITY

Annual Festival of Music and Art—
April 27-May 1

UNIVERSITY OF FLORIDA

5th Annual Fine Arts Festival—Feb. 1-28

UNIVERSITY OF HAWAII

Music, Drama, Dance and Art of This Cen-
tury—Probable Dates: March 11-April 24

HOFSTRA UNIVERSITY

String Festival—Jan. 29
Contemporary Arts Festival—May 6-15

UNIVERSITY OF ILLINOIS

Festival of Contemporary Arts—March
(each odd year)

INDIANA STATE UNIVERSITY

Fine Arts Festival—April 24-May 1

INDIANA UNIVERSITY

25th Ann. Anniversary Festival—April 15-17
Indiana Sesquicentennial—July 27-Aug. 6

STATE COLLEGE OF IOWA

Sinfonian Dimensions (Jazz)—Jan. 14-15
Sigma Alpha Iota Performance Awards—
Date not set
Tallcorn Stage Band Conference—Jan. 15
Tallcorn Band Conference—Feb. 12
Tallcorn Vocal & Piano Conference—Feb. 26
Tallcorn String Conference—March 12
Spring Music Festival—April 24-May 4

JERSEY CITY STATE

Jazz Festival—May

UNIVERSITY OF KANSAS

Orcad Jazz Festival—Feb. 12

KENT STATE UNIVERSITY

Fine Arts Festival—Feb. 16-20

LOUISIANA STATE UNIVERSITY

Jazz Festival—May 5-7

LOYOLA UNIVERSITY

Loyola Talent Night—Date not set

MARQUETTE UNIVERSITY

Fine Arts Festival—Feb. 20-27

UNIVERSITY OF MASSACHUSETTS

Fine Arts Festival—March 1-18
Intercollegiate Sing—May 1

MERCER UNIVERSITY

Georgia Collegiate Folksong Festival—May

MIAMI UNIVERSITY

Will have a festival—Undetermined type
and date not set

UNIVERSITY OF MICHIGAN

Chamber Music Festival—Feb. 18-20
May Festival—May 5-8

MIDDLE TENNESSEE STATE UNIVERSITY

Tennessee Folklore Society State Meeting—
Date not set
Three Band—Choral Camp—June, July

MONTCLAIR STATE COLLEGE

Jazz Festival—March 24

UNIVERSITY OF MONTANA

18th Century Fine Arts Festival—May 9-29

MOREHEAD (KY.) STATE COLLEGE

Cumberland Forest Music Camp—August

UNIVERSITY OF NEVADA

Mackay Day—Song Team—April 30

NORTH CAROLINA STATE UNIVERSITY

Talent Show—April 22

NORTHERN ILLINOIS UNIVERSITY

Third Annual Festival of Music and Art
(Contemporary)—Feb. 6-25

UNIVERSITY OF NOTRE DAME

Collegiate Jazz Festival—March 25-26
Collegiate Folk Festival—March 5

OBERLIN COLLEGE

Contemporary Music Festival—Feb. 23-26

UNIVERSITY OF OKLAHOMA

Sooner Scandals—March 3-5

PROVIDENCE COLLEGE

Folk Festival—Date not available

RENSELAER POLYTECHNIC INSTITUTE

Festival of Religion and Arts—Nov.

RUTGERS UNIVERSITY

Intercollegiate Broadcasting System Con-
vention—April 16

UNIVERSITY OF RHODE ISLAND

Folk Festival—March 25

ST. BONAVENTURE UNIVERSITY

Spring Arts Festival—April

SAINT JOSEPH'S COLLEGE

Indiana Catholic College Choral Festival
(10th Annual)—March 26-27

ST. OLAF COLLEGE

Folk Festival—Date not set
Christmas Music Festival—Dec. 2-5
Fine Arts Festival—May 12-15

SAN FRANCISCO STATE COLLEGE

Jazz Festival—Not set
Folk Festival—Not set
Contemporary Arts Festival—Not set
Radio-Television Conference—Spring

UNIVERSITY OF SAN FRANCISCO

Mardi Gras—Feb. 11-12

UNIVERSITY OF SOUTH DAKOTA

Instrumental Clinic—Feb.
Small Group Contest—Feb.
Creative Arts Festival—May
Vocal Clinic—Oct.

SOUTHERN ILLINOIS UNIVERSITY

Music Under the Stars—May

STANFORD UNIVERSITY

Stanford Jazz Year—Sept. 1965-May
Stanford Summer Festival—June 22-Aug. 6

STEPHENS COLLEGE

Finals, Mitropoulos Music Awards—April

TEXAS A & M UNIVERSITY

Intercollegiate Talent Show—March 5

UNIVERSITY OF UTAH

Stage Bands Camp—Aug. 22-28

VILLANOVA

Intercollegiate Jazz Festival—Late winter

WESTERN CAROLINA COLLEGE

Band Clinic—Jan. 28-29
N. C. Music Teachers' Assoc. Piano Contest
—March 19

WESTERN ILLINOIS UNIVERSITY

Cultural Arts Week—April 24-30
Jazz Festival—March
State Music Contest—March 12, April 16

WICHITA STATE UNIVERSITY

WSU Opera Workshop—Feb. 10, 11, 17, 18
Fine Arts Festival—April 24-May 7

WILLAMETTE UNIVERSITY

Festival of Contemporary Arts—April 11-15
(9 prize competitions)

UNIVERSITY OF WISCONSIN-MILWAUKEE

Summer Evenings of Music—Dates not
available

RADIO STATIONS ON CAMPUS

Abilene Christian
Abilene, Tex.—KACC

Adams State College
Alamosa, Colo.—KAS

Adelphi College
Garden City, N. Y.—WALI

Agriculture & Tech. College
Greensboro, N. C.—WANT

Alabama College
Montevallo, Ala.—WRSD

Albany State University
Albany, N. Y.—WSUA

University of Alabama
University, Ala.—WABP

University of Alaska
College, Alaska—KUAC

University of Alberta
Calgary, Alberta, Canada—UACR

Albright College
Reading, Pa.—WALC

Allegheny College
Meadville, Pa.—WARC

American International College
Springfield, Mass.—WAIK

American University
Washington—WAMU

Amherst College
Amherst, Mass.—WAMF

Andrews University
Berrien Springs, Mich.—WEMC

Antioch College
Yellow Springs, Ohio—WYSO

Arizona State College
Flagstaff, Ariz.—KASC

Arizona State University
Tempe, Ariz.—KASN

Arkansas A & M College
College Heights, Ark.—KHBM

Arkansas State College
Jonesville, Ark.—KASC

University of Arkansas
Fayetteville, Ark.—KUAR

Augustana College
Rock Island, Ill.—WAUG

Augustana College
Sioux Falls, S. D.—KAUR

Baker University
Baldwin, Kan.—WBUB

Baldwin Wallace College
Berea, Ohio—WBWC

Ball State Teachers College
Muncie, Ind.—WBST

Bard College
Annandale On Hudson, N. Y.—WXBC

Bates College
Lewiston, Me.—WRJR

Baylor University
Waco, Tex.—KYBS

Beloit College
Beloit, Wis.—WBCR

Bethany Bible College
Santa Cruz, Calif.—KBCO

Bethel College
North Newton, Kan.—KBCT

Bob Jones University
Greenville, S. C.—WMUU

Boise Jr. College
Boise, Idaho—KBJC

Boston College
Boston—WVBC

Boston University
Boston—WBUR

Bowdoin College
Brunswick, Me.—WBOR

Bowling Green State University
Bowling Green, Ohio—WBGU

Bradley University
Peoria, Ill.—WRBU

Brandeis University
Waltham, Mass.—WBRB

University of Bridgeport
Bridgeport, Conn.—WPKN

Bridgewater College
Bridgewater, Va.—WGMS

Brigham Young University
Provo, Utah—KBYU

Brown University
Providence—WBRU

Bryn Mawr College
Bryn Mawr, Pa.—WBMC

Bucknell University
Lewisburg, Pa.—WBUB

University of Buffalo
Buffalo, N. Y.—WBFO

Butler University
Indianapolis—WAJC

C. W. Post College
Greenvale, N. Y.—WCWP

California University at Berkeley
Berkeley, Calif.—KAL

California University at Davis, Calif.—KCD

California University at Goleta, Calif.—KCSB

California University at Los Angeles—KUCW

California University at Riverside, Calif.—KUCR

Carleton College
Northfield, Minn.—KARL

Carnegie Tech.
Pittsburgh—WRCT

Carthage College
Kenosha, Wis.—WCCR

Catholic University of America
Washington—WCUA

Centenary College for Women
Hackettstown, N. J.—WNTI

Central Bible College
Springfield, Mo.—KCB1

Central College
Fayette, Mo.—WMOE

Central Connecticut State College
New Britain, Conn.—WTCC

Central Michigan University
Mount Pleasant, Mich.—WCRG

Central Missouri State College
Warrensburg, Mo.—KSMC

Central State College
Edmond, Okla.—KCSC

Central State University
Wilberforce, Ohio—WJSC

Central Washington College
Ellensburg, Wash.—KCAT, KCWS

Chicago University
Chicago—WUCB

Chico State College
Chico, Calif.—KCSC

City College of New York
New York—WCCT

Claremont Men's College
Claremont, Calif.—KCMC

Clark University
Worcester, Mass.—WCUW

Clarkson College of Tech.
Potsdam, N. Y.—WCCT, WNTC

Clemson Agricultural College
Clemson, S. C.—WSBF

Clemson University
Clemson, S. C.—WXBF, WSBT

Coe College
Cedar Rapids, Ia.—KCOE

Colby College
Waterville, Me.—WMHB

Colgate University
Hamilton, N. Y.—WRCU

College Conservatory of Music
Cincinnati—WFIB

College of the Pacific
Stockton, Calif.—KCVN-AM

Colorado A & M
Fort Collins, Colo.—KCAM

Colorado College
Colorado Springs, Colo.—KRCC

Colorado State University
Fort Collins, Colo.—KSCU

Columbia University
New York—WKCR

Concordia College
Moorhead, Minn.—KOB

University of Connecticut
Storrs, Conn.—WHUS

Cornell College
Mount Vernon, N. Y.—KCU1

Cornell University
Ithaca, N. Y.—WVBR

Creighton University
Omaha, Neb.—KOCU

Dartmouth University
Hanover, N. H.—WDCR

Davis & Elkins College
Elkins, W. Va.—WCDE

Defiance College
Defiance, Ohio—WDCW

Denison University
Granville, Ohio—WDUB

University of Denver
Denver—KVDU

DePauw University
Greencastle, Ind.—WGRE

University of Detroit
Detroit—WUOD

Dickinson College
Carlisle, Pa.—WDCV

Drexel Institute of Tech.
Philadelphia—WMAN

University of Dubuque
Dubuque, Ia.—KUDO

Duke University
Durham, N. C.—WDBS

Duquesne University
Pittsburgh—WDUQ

Earlham College
Richmond, Ind.—WVGE

East Carolina College
Greenville, N. C.—WWWS

East Tennessee State College
Johnson City, Tenn.—WETS

Eastern Mennonite College
Harrisonburg, Va.—WEMC

Eastern Michigan University
Ypsilanti, Mich.—WEMU

Eastern Nazarene College
Wellston, Mass.—WENC

Eastern Washington College of Education
Cheney, Wash.—KEWG

Edinboro State College
Edinboro, Pa.—WJKB

Elizabethtown College
Elizabethtown, Pa.—WVEC

Elmhurst College
Elmhurst, Ill.—WRSE

Emerson College
Boston—WECB

Emory & Henry College
Emory, Va.—WGLG

Eureka College
Eureka, Ill.—WEUR

Evangel College
Springfield, Mo.—KECC

Fairleigh Dickinson University
Teaneck, N. J.—WFDU

Farmingdale Institute
Farmingdale, N. Y.—WATI

Ferris Institute
Big Rapids, Mich.—WFRS

Flint Comm. Jr. College
Flint, Mich.—WFJC

Florida Southern College
Lakeland, Fla.—WFSI

Florida State University
Tallahassee, Fla.—WFSU

University of Florida
Gainesville, Fla.—WRUF

Fordham University
New York—WFUV

Fort Hays State College
Fort Hays, Kan.—KEHS

Franklin College
Franklin, Ind.—WFCL

Franklin & Marshall College
Lancaster, Pa.—WVFM

Fredonia State University
Fredonia, N. Y.—WCUF, WCVF

Fresno State College
Fresno, Calif.—KFSR

Furman University
Greenville, S. C.—WFBA

Gardner-Webb College
Boiling Springs, N. C.—WGWC

Geneva College
Beaver Falls, Pa.—ZNON

George Washington University
Washington—WRGW

Georgetown College
Georgetown, Ky.—WRVG

Georgetown University
Washington—WGTB

University of Georgia
Athens, Ga.—WGTV

continued on page 128

Leading National and International

SELF-CONTAINED GROUPS (British)

Animals
Herman's Hermits
Freddie and the Dreamers
Wayne Fontana
Yardbirds

SELF-CONTAINED GROUPS

Beau Brumme's
Joey Dee and the Starlites
Mitch Ryder and the
Detroit Wheels
John Hammond
Paul Revere & The Raiders
Mojo Men
Vegetables
Tikis
Great Society
Doug Clark and the Hot Nuts
Bobby Fuller Four

Attractions for Your College Dates

VOCAL GROUPS

Anthony and the Imperials
Ronettes
Shangri Las
Shirelles
Toys
Chiffons
Ruby and the Romantics
Patti Labelle and her
Bluebells
Royalettes

MALE VOCALS

Freddy Cannon
Glen Campbell
Dave Berry
Jimmy Clanton
Tommy Roe

FEMALE VOCALS

Jayne Mansfield Revue
Tracey Dee and Barry Knight
Little Eva
Cathy Carr

BANDS

Chartbusters
Bobby Comstock & the Counts
Frank Sinatra Jr. & the
Tommy Dorsey Orch.

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Big Ten Broadcasters Air Gripes on Record Service

By PAUL ZAKARAS

Big Ten college radio stations are promoters of student affairs, publicizers of campus concerts and uninhibited commentators on music, tuned to the latest trends and tastes. They're student-oriented, student-operated small-time productions.

Small-time in the eyes of the recording industry apparently, for the students say they have a hard time getting servicing from most record companies.

A typical format of these campus stations is the one offered by KWAD of the State University of Iowa. Tom Sheridan, station manager, told Billboard that KWAD programs 40 per cent "Top 50," 40 per cent "easy listening" pop, and divides the remaining 20 per cent equally between jazz and folk.

KWAD is typical in another way. James A. Cherry, Michigan State University graduate student in TV production who is preparing a Master's thesis on student stations in the Big Ten, told Billboard that KWAD and most of the other campus stations do not broadcast on the airwaves. "They are piped into residence halls by 'carrier current,'" said Cherry. "The signal is carried to the dorms by electric lines. The wires serve as transmitting antennae and a radio within four or five feet of any electrical wiring in one of the students' rooms is capable of receiving these signals.

"In many cases," said Cherry, "the student station is the only one that can be received in the dormitories. The steel used in the construction of modern university housing shields out signals from most commercial stations. Therefore many thousands of students depend exclusively on their campus stations."

KWAD's Sheridan said his station is piped into dormitories housing more than 6,000 students. "By 1972," he added, "the dormitory population of Iowa will exceed 20,000."

Sheridan said that most of his efforts to get service from record companies have been fruitless. "Just recently," he said, "we sent out another group of letters to various record companies. Most of them didn't bother to reply. From all our attempts we have been successful only with Dot and RCA, which have been giving us fairly consistent album service, and Reprise and Warner Bros., which have been providing partial service. Decca always tells us it cannot service our station with promotion copies because we are not a commercial station. Most of the other companies have offered to sell us albums at reduced cost.

"We have the greatest difficulty in receiving current 45-r.p.m. releases. Heilicher Bros. of Minneapolis is the only distributor supplying us. But their service is limited. There are many companies that Heilicher cannot represent in Iowa. Our efforts to procure a local distributor have been completely ignored; we have received absolutely no reply from anyone. Also our relationship with Heilicher is not the best. For some reason they send us only records that need promotion—rarely do we get a 45 that is obviously due to be a hit. I believe Heilicher considers us too small to worry about; recently he threatened to cut off our service entirely if we wrote any more letters directly to manufacturers.

Sheridan said his station always takes an active part in promoting personal appearances of recording artists. "We give spot announcements, we oc-

asionally discuss the talents and backgrounds of the artist and we try to obtain an interview with the performer during his visit to campus."

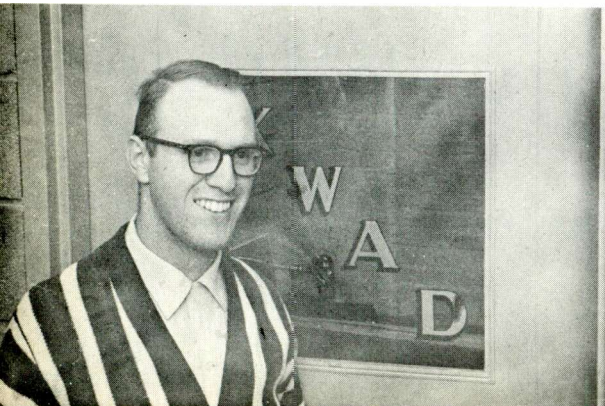
At Ann Arbor, Mich., University of Michigan student station WCBN's jazz disk jockey David Berson told Billboard that service from recording companies was "sporadic."

"Capitol, Columbia and RCA send us promotional copies fairly often, Decca never does. The smaller companies seem to have more of an interest in us, but even they don't provide adequate service in most cases. Jazz distributors are probably the best. Verve, Limelight and Chess send us releases, but even they cannot be counted on—sometimes they seem to exclude us from their mailing list for no apparent reason. Blue Note sends us up-to-date catalogs and allows us to purchase records at a very low price.

"We would like to receive not only the latest releases," said Berson, "but also current promotional information about the musicians. I often do not know what an artist is doing unless I search through various publications. I need to know what their most recent releases are, where they are appearing, what changes they are making in their personnel or their sound, and so on."

Berson said his station does its best to promote artists appearing live on campus. "Stan Getz was here recently and I gave a special half-hour program of his music one week before his show. We announce all concerts, we set up interviews with visiting artists and do whatever else we can to promote interest in these shows."

Berson added that WCBN is piped into all the dormitories, many fraternity houses and an 18-story apart-



Thomas Sheridan, general manager of radio station KWAD, State University of Iowa.

Jack Ekwall, station engineer, airing a show. Control board is designed for combo operation—does not require an engineer on duty.



ment building on the Ann Arbor campus; a potential audience of about 7,000.

Steve Koerper, station manager of WLHA, University of Wisconsin, told Billboard he has had no luck in receiving promotional albums from record companies or distributors and has had to take out several subscription contracts with manufacturers. "We pay for reception of a guaranteed number of records per year. These are not necessarily records of our choice. They are part of a list offered by the companies—a list which does not include many albums we would like to have. Sometimes the only way we can get a current release is to pool our money and buy a record from the record store."

Koerper said his station has never been contacted by a recording company and admitted that their lack of interest may be due in part to the fact that his promotional campaigns might not have been strong enough.

"Our potential audience," Koerper added, "is over 5,000 now and it is growing annually with the construction of new dorms and the steadily increasing population of the university."

With one exception, Big Ten campus stations were in the same unhappy situation with the recording industry. One station manager said a major record company sends him all of its country releases but rarely sends any records of its big name pop singers. On campus, however, the stations are enjoying great success. Students told Billboard that campus stations are more imaginative, more interesting and more informative than most commercial stations.

The one station on good terms with record companies was Northwestern University's WNUR, an FM station. Station manager Douglas Stewart said that his station used to have difficulty in getting new releases "until a strong campaign directed at distributors improved service in the past year.

"We still have to write constantly to promote the station and to seek co-operation. But things are getting better—they usually send us what we need."

Stewart admitted that the fact that his station is broadcast on an FM frequency might give it more stature in the eyes of the recording industry. "However," he stressed, "before we began to promote ourselves, we had a great deal of difficulty in our dealings with the record industry."

Stewart said his station often carries live broadcasts of on-campus performances by recording artists, gives many interviews with recording stars and promotes most campus activities in this area.



Dick LaPalm, director of album sales for Chess-Checker-Cadet Records, Chicago, checks the company's extensive file of campus radio stations.

CAMPUS RADIO REPORT

SERVICING COLLEGE STATIONS

Problem-Fraught, but Profitable Task

By RAY BRACK

The Chess-Checker-Cadet combine handles the problem-fraught but profitable task of servicing campus radio stations in far more effective style than most independents—or majors, for that matter.

Why is the task problem-fraught?

The prime problem in supplying campus outlets is illustrated by a letter received recently by Dick LaPalm, the company's director of album sales.

"The letter was from one of the nation's three campus stereo stations," LaPalm said, "and it asked us for a big bundle of back stereo releases to build its library.

"I pulled open our campus radio station file and found, to my dismay, that we had been servicing that station with stereo releases for the past three years!"

Concluded LaPalm—probably correctly—a raft of the label's finest jazz, folk, r&b and pop material had been finding its way into the private collections of station student personnel.

"Herein lies the rub. We can never obtain a specific name of a librarian or music director for addressing record parcels to campus stations. And, of course, the turnover of college station personnel is quite rapid," LaPalm said.

He tried gleaning names from campus stations a year or two ago, he said,

and his mailing to all outlets resulted in 15 returns.

Then why is the task profitable?

Despite inevitable wastage, LaPalm spends 25 per cent of his advertising budget on service to 175 campus stations, placement of ads in 160 college newspapers and humor magazines and other forms of direct campus publicity.

"Here's why," he said, "in the first place, I believe that some 60 per cent of the students involved in college radio will find themselves eventually in commercial radio. We want to attract their attention and win their loyalty early. And we do.

"Our second big motivation, and just as important as the first, is gaining student sales and familiarity. Well over a third of the typical student body is reached by the campus stations, and they are all present and future record buyers."

As with student newspapers, LaPalm observed, there is an affinity of the undergraduate with his own student station, lending increased impact to the album impression or the ad message as the case may be.

In practice, the Chess-Checker-Cadet servicing of campus stations with new releases goes something like this: (1) The label sends its "newsletter"

(Continued on page 38)

CAMM FAVORITE COAST TO *THE* KING



PUS RITES COAST SMEN

THE ONE AND ONLY KINGSMEN
exclusively recording for Wand Records



Latest Album Release
**THE KINGSMEN
ON CAMPUS**
Wand S 670

EXCLUSIVELY:
XXX WILLIAM MORRIS AGENCY, INC.

PERSONAL MANAGEMENT:

Scandore
Hollywood



Shayne Inc.
New York



(Continued from page 35)

to stations, describing coming releases. The letter is prepared by a&r director Esmond Edwards. (The newsletter regularly elicits urgent requests from campus programmers for one or more of the albums.) (2) Distributors and disk jockey copies are mailed one day, and (3) campus radio station copies are mailed the next day to a list of stations obtained from Billboard.

"This campus service goes right on through the summer months," LaPalm said.

Backing up station record servicing is Chess-Checker-Cadet advertising in campus newspapers. A recent ad placed by LaPalm through National

Education Advertising for Bob Hope's Cadet album, "On the Road to Vietnam," reached 1,500,000 circulation through 160 campus papers.

This ad campaign is keyed to the company credo that "the artist should not be bigger than the label." And the label entity is constantly and clearly advanced.

"Speaking of Vietnam," LaPalm remarked, "I'm reminded of another problem that arose from campus record promotion.

"After I placed the Bob Hope ad, a big demonstration against the war in Vietnam was staged at Berkeley. It struck me that maybe the appearance of our ad in the Daily Californian,

circulation 27,500, might hurt the label image. So I called the agency and had them pull out the ad.

"I happened shortly after to talk to our San Francisco distributor about the matter and he told me that to have canceled the ad was silly. The demonstration represented 800 students at the most—a minority if there ever was one. So I had the ad rescheduled."

Recounting that incident for distributors at an international sales meeting in San Juan recently, LaPalm urged the jobbers to begin placing more campus newspaper ads of their own.

"You know the local campus scene," he told the distributors.

College Broadcasters

KNOW LOCAL COMMERCIAL MARKET

By DAVID C. SCHATTENSTEIN

An understanding of the local commercial radio market is essential in programming for a campus station. That's the opinion of Tom McCloud, an officer of the Intercollegiate Broadcasting System, an organization of some 250 college stations with headquarters in Lehigh, Pa.

The station's location is essential in planning programming. Bill McCloskey, station director at WWVU, the radio voice of Villanova in suburban Philadelphia, claims his students can turn on their radios and turn the dial for any type of music they want from classical to country.

To be competitive with the powerful stations in his saturated Eastern Pennsylvania area, he tends to favor campus-oriented broadcasts. News events and information about speakers and artists to appear on campus receive high priority at his operation.

Stations in the Boston area all seem to voice a similar problem, being unable to click with a Hot 100 format because of their inability to compete on the same level as Boston rocker WBZ.

Although there is no big rocker in the immediate area, KSJU at St. John's University in Collegeville, Minn., could not get a rating with current hits and was pressured by students to switch to an easy listening and classical format.

IBS has noted that the attitude of

record promotion people has drastically changed over the past two years. College radio has swiftly come from being ignored to become one of their major concerns. WLRN at Lehigh University in Bethlehem, Pa., had to pay for most of the records on its Top 64 Survey two years ago, but now is serviced with an average of 75 singles a week and seldom has to draw on the treasury to fill out its playlist.

WLRN is one of three campus stations in Pennsylvania's Lehigh Valley putting out weekly top tune surveys, with the others taken care of by Jack Corbitt at Lafayette's WJRH-FM and Dave Charles at Muhlenberg's WMUH. All agree the mailing of these lists to companies and distributors has improved service and improved communications with distributors.

WRSU at Rutgers University, New Brunswick, N. J., uses its "6'n'8 Survey" to inform students of what the station has planned in the way of special events, as well as to print lyrics of the harder-to-understand vocals.

Joe Steinberg, station manager of WNYU at New York University, at last April's IBS convention of member stations in Manhattan outlined how important it is for student stations to know its listeners' tastes. He advocated each station finding a disinterested department in the school to conduct a

survey of the students' listening habits and tastes. Paul Dunn, of WKCR, at Columbia University, took the same view and noted that his station improved its rating after a poll was taken.

IBS realizes that each station is different and has different needs and therefore does not attempt to set down a standard format, but helps in any way to improve a format which a station adopts. It produces many high-quality series which the individual stations have neither the experienced personnel nor the technical facilities to develop.

A good example of this in the educational and intellectual programming area at the present time is its College Authors' Forum of half-hour tapes of interviews of prominent authors supplied courtesy of the American Textbook Publishers Institute.

As college radio grows into a mature form it is learning to handle with the program of unqualified staff announcers who make attempts to be humorous and fail so badly that they drive away listeners and advertisers. McCloud feels the problems with reading spots are not nearly as often the problem of the announcer as of the inexperienced copywriter who is unfamiliar with how to make a successful sales pitch in a 30 or 60-second spot.



The most imitated guitars in the world

Fender Guitars and Amplifiers are often copied but never equalled. Musicians throughout the world know that Fender may be relied upon for quality of workmanship, ease of playing, wide tonal versatility and attractive appearance.

AVAILABLE AT LEADING MUSIC



DEALERS THROUGHOUT THE WORLD

SANTA ANA, CALIFORNIA



Cramped quarters of WNYU's former headquarters made broadcasting difficult, but...

now operations have moved to a new \$20,000 broadcast central with several studios and control rooms, record library, office, and engineering shop.



CAMPUS RADIO REPORT

WNYU Programming Theme

'Avoid the Obvious'

By HARRY ZERLER

Director of Special Projects
WNYU, New York University

WNYU, the "student voice of New York University," demonstrates that a college radio station, staffed exclusively with undergraduates, can hold its own in competition with commercial stations in a metropolitan market.

WNYU was founded 17 years ago and began carrier-current operations from home-made facilities in the basement of one of the oldest buildings on the university's uptown campus.

Since that time the station has developed into a major outlet of college radio in the Northeast, serving some 10,000 listeners on both the University Heights and Washington Square campuses of NYU.

Now broadcasting 66 hours of AM carrier-current programming per week from both a brand-new \$20,000 broadcast central on the Bronx campus and studios in Washington Square, the station's application for an FM-Stereo broadcast license is,

at presstime, awaiting the imminent approval of the FCC.

Through it all, the operation has remained entirely in the hands of NYU students whose previous experience in broadcasting has been nil. Is this a "Cinderella" story?

"Hardly," declares station manager Joseph Steinberg. "The key to our success, like that of all college radio stations, lies in our ability to customize our programming to our listener's interests to a degree which can't be matched by our competition." With virtually all of WNYU's audience located in the New York metropolitan area, the competition for listeners with the dozens of high-powered, financially potent, professional stations in the area would seem to weigh heavily against the collegians. WNYU's program director, Richard Robins, explains how college radio at NYU rises to the challenge:

"The first step toward successful programming is to get to know your

audience and to get inside their listening habits. College students are notorious purists and frequently non-conformists with respect to the tastes of the 'general listener' in any given area. In any event, their likes and dislikes are rather well defined. For us at WNYU this means programming highly specialized, 'pure' forms of the various major kinds of music our students listen to, and doing so in formats and at times which are not heard elsewhere."

A large part of the WNYU audience, as at most college campuses, is made up of jazz lovers. Accordingly the station programs an hour of jazz each weekday night from 11 to 12, a time-slot in which it is the only AM station in the area offering jazz exclusively. This in itself is not enough to guarantee a good audience. WNYU develops devoted listeners by exploiting the college's student's streak of purism: each night it offers jazz in a particular vein. One

evening it presents "Inside Sounds," an hour of "straight ahead" jazz performed by popular combos and big bands; the next evening it's "Folk to Jazz," a program exploring the folk roots in early jazz. The next night it offers "Reeds and Deeds" during which aficionados of the saxophone hear their favorite performers and many of the newer, farther-out pieces, and so on.

WNYU combines these elements of timing and content with authoritative commentary from air personalities who share their listeners' particular prejudices, and provides further insights in frequent personal interviews with the large number of artists available in New York. The listener response to this programming policy has been tremendous.

How do these tactics hold up in the more traditional areas of radio programming in which there are fewer "pure" strains and a greater broadcast availability of the type of music involved? David Stein, director of classical music for WNYU, has the answer:

"Our classical music programming policy can be summarized as an attempt to avoid the obvious. We have a flat prohibition against programming 'pop classics' or 'light classics,' as well as those very well known (and deservedly popular) masterpieces that are frequently aired especially by those stations whose programming is predominantly non-classical. Behind the popular 'standards' of classical music (represented by such works as the Brandenburg Concertos, the symphonies of Beethoven and Brahms, the best known operas of Verdi, etc.) there is a wide range of 'obscure' music, the 'merely' good music that is unduly neglected because it is overshadowed. WNYU seeks to explore the vast amount of good and great music within that range, from Beethoven's chamber music to the works of Karol Szymanowski. By offering music which is not generally available elsewhere, we are able to attract an audience away from the established classical music stations."

Surprisingly enough, the same general policy which Stein uses for classical programming produces good results in the nearly opposite area of pop vocal and instrumental programming. Each evening on "Artist's Showcase" WNYU DJ's air the top hits of one particular artist or orchestra for the entire program. In this case it is not the obscurity of the material aired, but the specificity of it which pays off in listenership. Once

(Continued on page 42)



AT IBS's 26th ANNUAL CONVENTION: running the show were (l. to r.) Harry Zerler, Michael Marcovsky, of WNYU; Tom McCloud of IBS; Billboard's own Don Ovens; Richard Robins, Lee Rudnick, and Joseph Steinberg, of WNYU.



An NYU co-ed is busy at the Campus Store, seeking hits she's heard on Campus Radio.



Columbia Records recording artist Earl "Fatha" Hines discusses his music with Bruce Opitz, host of WNYU's "Folk to Jazz" program.

(Continued from page 41)

again, programming for specific tastes in not generally available formats spells radio success.

Station Manager Steinberg notes that it would be difficult for this programming policy to succeed were it not for the fact that all of WNYU's staff are college students who enjoy music themselves:

"Although our people come to us without any real knowledge of broadcasting, they have a vital knowledge of the sort of music which they and other college students are keen on. They are highly sensitive to new movements going on in the industry and to new trends developing among listeners. The degree of professionalism which is rapidly developed by virtue of this personal insight is most gratifying."

The story of WNYU is not unique by any means: the station is one of more than 250 carrier-current AM and FM college stations across the nation associated in the Intercollegiate Broadcasting System. The rising prominence of college radio was readily apparent during IBS's 26th annual convention, hosted by WNYU last spring and to be held at Rutgers University this year, as some 200 delegates attended workshops led by distinguished leaders of the broadcasting and music industries and viewed exhibits from all the major broadcast equipment firms and record companies.

Increasing co-operation with and recognition of college radio on the part of top record company executives, distributors and artist's representatives is the order of the day.

Everyone who exhibited at the convention became suddenly aware of the true marketing value of college radio. Record promoters and distributors who formerly gave little or no service to college stations because they felt they had little impact upon the market had second thoughts when they saw the volume of record sales going on in the NYU Campus Stores in conjunction with sponsorship of many programs on WNYU. Similarly, artist's personal representatives are beginning to realize that campus radio exposure can make the difference between playing to a half-full house or to a sellout audience.

As the long standing friendships between college radio and men like Paul Brown, Frank Campana and Sol Handwerger show greater and greater mutual dividends, more and more of the tough guys in the business have begun to play ball with college radio and wound up batting a thousand.

CAMPUS RADIO REPORT

It's Not All Jazz and Folk

By HANK FOX

"They're wrong, and until record manufacturers and promotion men rid themselves of the misconception that college radio programming is limited to jazz, folk music and talk shows, they'll continue to bypass an important source of exposure for their records and artists."

Those words—from Paul Brown, an independent promotion man and one of the leading exponents of college radio in the nation. Brown services some 2,500 radio stations, including more than 500 college outlets, with promotional materials and his clients' records.

"When I talk about college radio to record companies, he says, they get all excited, but they send only jazz and folk music—leaving out pop."

Country music, for example, is vastly underexposed in the college market, according to Brown. He bases his statement on a survey he recently conducted at the college stations he services.

His survey shows that very few stations play country music—but not because they don't like it. A sizable number of station managers and program directors say they would program country, but record companies don't service them with albums.

Some country artists do get played. However, these are thought of as pop singers. Roger Miller, Gene Pitney and Eddy Arnold fit into this category.

The Country Music Association will attempt to spur interest in country music programming on college radio by setting up a booth at the Intercollegiate Broadcasting System convention. The meeting will be held at Rutgers University on April 16. Jo Walker, the association's executive director, plans to be on hand. She will help introduce country music to the station representatives attending.

When Brown says that all types of

music appeal to the college crowd, he cites Kate Smith's latest album, "How Great Thou Art." "Kate Smith is certainly not considered the kind of artist that college students go for. But soon after we sent out her record we got very favorable responses. Station program directors tell us that the older students and the faculty request the album."

Some companies are slowly heeding Brown's advice. Using his mailing lists, Columbia initiated a limited form of college radio promotion by sending out Woody Herman's "My Kind of Broadway." Epic also mailed more than 500 copies of Buddy Morrow's "Campus After Dark" to the colleges. Smaller companies have begun to send out inquiries to the college stations, checking on formats and type of records and artists programmed.

But until the colleges receive full service, they must rely solely on men such as Paul Brown to provide them with needed records. As soon as he sends out his monthly mailing piece listing his clients, a heavy response follows. Brown's roster includes Ramsey Lewis, Trini Lopez, Nancy Wilson and the Mitchell Trio.

College radio throughout the country suffers from the same problem—lack of funds. Since the station is usually an extra-curricular activity, the school administration will contribute a minimal amount of funds for equipment and records. And usually the minimal amount is not enough to enable the station to be self-sufficient.

In addition to supplying records, Brown works closely with college radio stations in promoting his artists in concert. Prior to the Trini Lopez concert at Purdue University, Brown notified other colleges in the community and sent out special tapes to the stations to promote the concert.

I'M SIMPLY NUTS ABOUT DOUG CLARK AND THE HOT NUTS THEY'RE THE SWINGINGEST NUTS ON CAMPUS



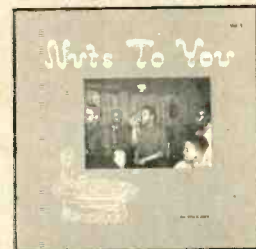
GROSS 104



GROSS 103

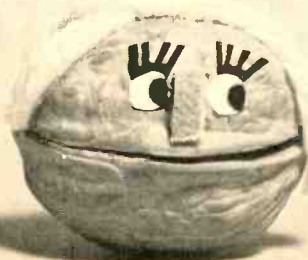


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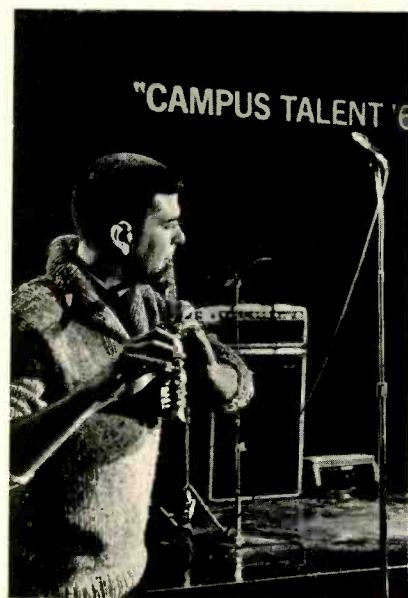
TODAY'S AMATEURS TOMORROW'S PROS

The college campus as a breeding ground for recording talent is recognized by the Corinthian Broadcasting Corp., with television outlets in Houston; Tulsa, Sacramento, Calif.; Fort Wayne, Ind., and Indianapolis. Last year Corinthian auditioned more than 1,000 performers at 102 colleges and universities, with winning entries appearing on prime time local television in the five markets. Last December the winners appeared at the New York discotheque, Arthur, with more than

700 advertisers and agency representatives as guests. The photos on these pages were taken at the event. An outgrowth of this competition, going into its third year, is the newly formed Corinthian Special Productions unit. First project is a series of 16 one-hour collegiate musical special programs, entitled "Campus Talent '66-'67." Sponsor is the Southwestern Bell Telephone Co., which operates in Texas, Oklahoma, Kansas and Missouri. The programs will be aired on prime time in all major markets in each State.



(Left to right): Mickey Bacich, Marty Sorensen and Bill James, all students at Sacramento State College, form "The Wayside Trio," one of Northern California's fastest-rising young folk singing groups. In 1964, the boys entered the California State Fair Hootenanny contest and walked off with first prize. They have recorded an LP, currently on sale, on the Icon label. They appeared at the Purple Onion in San Francisco and were called back for a four-week repeat in the summer of 1965. Their most recent accomplishment was winning Station KXTV's "Campus Talent '65" contest over acts from 13 Northern California colleges and universities.



Jan Gippo, who represented KXTV, Sacramento. Following his performance in "Campus Talent '65" at KXTV, Jan was graduated from the University of the Pacific and joined the Domestic Peace Corps. He was given a special leave to be present at the Arthur party.



Jack Trusset and Eileen Smith, from Indiana's Ball State University. They began singing together as freshmen. Eileen was named "Miss Indiana 1965." Jack has starred in local musical productions throughout Indiana and he supplements his own education by teaching voice to other students.



The Scooters. As undergraduates at DePauw University, Greencastle, Ind., this trio produced its own concerts, made its own posters and even sold its own tickets. The group entered Station WISH-TV's first competition and was named winner of Campus Talent '64." (L. to R.) Terry Moore, Judy Moore, and De Lutton.



Eloise Laws of Texas Southern University appearing before more than 700 advertisers and advertising agency guests of the Corinthian Broadcasting Corporation at New York's Arthur discotheque. She was auditioned by George Jessel and selected to appear on "The Jackie Gleason Show" in Miami. The program was aired on November 13, 1965. Since then she has appeared at the Ski Club and Backstage Club, both in Houston.



KOTV's Tulsa entry was Oklahoma State University co-ed Lana Rae Grooms of Stillwater, Oklahoma. A music major at OSU and featured soloist, she toured the South Pacific and Orient for three months in 1964 as part of a USO revue. She also has had considerable experience on the stage and the number one lead of the Oklahoma State Theatre Guild.



The Winds of Notre Dame were winners of the WISH-TV, Indianapolis competition. Foreground, left to right, are Gus Duffy, K. C. Lynch, Buddy Hill and James Mason. Fellow Notre Dame student Jerry Pelloquin accompanies them on drums. The group has begun taking club engagements, appearing at the Embers in Indianapolis, the Mapes Hotel in Reno and the hungry i in San Francisco. Specializing in folk-rock type of music, the group recently appeared on "Hollywood Palace" on the ABC Television Network.



Finale of "Campus Talent '65" program presented by the Corinthian Stations to more than 700 New York advertisers and advertising agency personnel at Arthur. Event showcased the winners of Corinthian's "Campus Talent" search which was conducted on 102 university and college campuses. More than 1,000 performers auditioned for the five Corinthian stations during 1965.



The Shirelles play to a full house of 2,000 students at the Homecoming dance, October, 1965, in Blow Gym.



The Byrds and Turn, Turn, Turn—a capacity crowd of 2,250 attended the Interfraternity Council's Fall Dance in Dec., 1965 to see the Byrds & Sam the Sham and the Pharaohs in the biggest R & R show in the school's history.



Sam the Sham and the Pharaohs at the IFC fall Dance.



The Drifters entertain at the Interfraternity Council Fall Dance, Dec., 1964. They played to a SRO crowd of 2,250 in Adair Gym.

THE COLLEGE CONCERT PROMOTER:

An Inside View

By STEVEN CURCURU

WCWM RADIO

General Advisor, Popular Concerts, College of William & Mary

The following picture is a promoter's eyeview of a college concert. Recently, the Interfraternity Council of the College of William & Mary had The Byrds and Sam the Sham and the Pharaohs for its winter dance. It was the most expensive rock 'n' roll show ever booked in Williamsburg; the decision to go ahead with it had been a big one, but the night of the show, wondering if it would all work out, was the roughest. . . .

Five o'clock is the lonely time. The sun sets, tall Southern pines watch their shadows lengthen across the campus lawns. Inside the gym, quiet. The spot man has hung his Kleig-born monsters, set his cables, gels, and is gone. Amps, drums, empty mike stands wander in mute confusion about the stage. Guitar cases, their worn travel stickers calling out of Mexico, Paris, Rome, lean silently along the wall, watching me.

In an hour the sound technicians arrive; the refreshments at seven, and THEM at nine. But for now, the vast lack of two thousand people, the silence, and me.

The silence, outside. Inside, the Grand Prix of emotion, questions, answers, questions, no answers, a racing kaleidoscope of worry, running hot on seven and knocking. By 5:30 my ulcer is waking.

At 6, Jimmy Breeden, our co-ordinator. He is happy, sales are very good. THEY are in from the airport, shaggyhair-boots-apes people with the sounds of music somewhere deep inside that must be heard. And will be.

The other group is on a flight that left Chicago at 5—somewhere over Ohio by now—and here on stage by 10? One wonders—by 7:15 I miss the sound men—the local fill band is here; their tour bus unloads a menagerie of lights, amps, mikes, guitars and sleepy musicians. They invade, the stage assumes a semblance of meaning, but still no sound technicians.

The ticket people are here—do they punch the ticket or tear it in half? How many complimentaries were issued? Police security on which doors? The money room is where? Jimmy sorts them out slowly; the first signs of an audience are waiting at the door.

Seven-thirty and finally the sound. More amps, mikes,



Peter, Paul, and Mary's music—May, 1965 at Cary Field on Campus—the most expensive single act ever booked at William & Mary played to 6,000 students and townfolk in a fantastic evening concert under the stars.

columns, horns; in minutes, it seems, the first hopeful feedback squeals, I relax somewhat. Dick Lester of WBCI arrives with tape recorder; my Ampex is installed backstage. Quarter to eight, the crowd stretches two blocks, and THEY arrive.

A muffled chorus of Oh! and Look!; they take the stairs to the dressing room. Introductions, we discuss when their sets will begin, and time to open with the local band. The crowd is nearly three blocks long, slowly sifting its way through the ticket aisles and onto the floor. It is 8:30, we are half an hour late, the Invaders begin to play. Some of the crowd begin to dance as others are still coming in. . . .

At 9:15 it is time. On stage, the spots are hot, blinding, I hear my heavily amplified voice echo dully, the crowd waits, quiet. Then, "Here they are, from Los Angeles, THE BYRDS!" The sound is a wave of cheers, almost physical in volume. "Turn, Turn, Turn" begins; backstage, a phone call from the airport. Sam the Sham is in now, too, a police escort to clear the way to town. Half-way there, now, I am tired, but the worry fades. Jimmy checks in again, the gate is good, very good. I smile a little, relax, grab a quick Coke.

Sam's road manager finds me. The dressing room is set, equipment brought in. By 10, back on stage, the lights still bright, almost unbearably hot now, as over 2,000 people wait. . . . "A big welcome for the Woolly Bully boys themselves, SAM the SHAM and the Pharaohs!" The roar of the crowd fades, backstage we interview the Byrds for WCWM, the yearbook lensmen get their pictures, and it is time for their last set. By 11:30 they are paid; on their way to the motel. Dick Lester goes out with orders to re-open the local hamburger joint and deliver two dozen cheeseburgers and Cokes to them.

Sam's second set ends to a roaring ovation from the crowd; the local band on again to close out; interviews, the money, and they, too, are gone. At one, the crowd leaves, the local band is paid and begins to pack up their equipment. I supervise a preliminary clean-up, make sure all the doors are locked, and collect the stray coats that have been left behind. The local band's tour bus pulls out, vanishes in a twinkle of lights down the road.

Two a.m.—quiet again. It is over—until next time. The town sleeps, richer by memories. I think of boots- capes-shaggyhair people and their wanderings—the sounds of their melodies still echo in the silence—I read on the wall, somewhere, "When the going gets tough, the tough get going" and smile. I get going, down the road to the dorm among pines in the moonlight—the sights and sounds of another time, a different place already fading down the valley. . . . Tomorrow, the clean-up, the profit-loss statements, the thank you letters, but for now, sleep.



The Brothers Four sing to a capacity 2,250 in Adair Gym during ABC Hootenanny, Feb., 1964.



WCWM Radio's Steve Curcuru talks over the music business with Sam the Sham and the Pharaohs backstage at the IFC Fall Dance. The interview was aired the next day.



Steve Curcuru and Jim McGuinn, leader of the Byrds, talk things over backstage at intermission of the Interfraternity Council's Fall Dance. The interview was aired on Curcuru's 'Folkscene' program as part of a discussion on 'folk-rock', on campus station WCWM.



Local folk talent—W & M student & bluesman Rich Newlon plays at the 'Mole Hoot'—a show of local talent held in a pedestrian tunnel under Jamestown Road on campus.



Bill Lyons, Program Director of WCWM, and Steve Curcuru talk things over with Mary Travers of PP&M backstage after the trio's William & Mary concert in May, 1965. Photos by Steve Curcuru

COLLEGIATE MUSIC FESTIVALS

Everyone's Getting Into the Act!

By BILL McCLOSKEY

(Editor's Note: The author is chairman of Villanova University's Sixth Annual Jazz Festival.)

Somewhere, in a stuffy little room, in a corner of some college campus in the United States sits a "committee" stuffing envelopes and licking stamps. If it has any luck, "The First Annual Someplace U. Band Festival" will at least come off.

Stories differ on why the myriad college festivals started. There were probably two basic reasons. Colleges in small towns were having a tough time booking good talent for an on-campus performance, or one band buff said to another, "My group is tuffer than yours." (All of this happened in the rock 'n' roll generation so the vocabularies intermix.)

At any rate what was once just a grown-up version of the third grade music class' Christmas recital is now a field of competition worthy of network radio, video-taping crews and coverage on the national news wires, to say nothing of the tremendous amount of attention given to the group by those in the entertainment business.

Currently there are three major types of competition: band, jazz and folk.

Competitions in straight band work have been going on for the past few decades; folk festivals are just coming into their own on the campuses of the nation but jazz is established as the category which draws the most attention.

First on this scene was the Collegiate Jazz Festival at Notre Dame. Trading on the school's famous name, CJF fast became famous and is now regarded by most as the granddaddy of the jazz festivals on a collegiate level.

It happened, according to CJF officials, because jazz had its most loyal backers on the college campuses that they decided the "logical consequence" to the professional jazz festival was a collegiate festival. This, they said, would "fill the void" and CJF created a "means by which college groups could sound their cry to the music industry and to the public to take note of this swinging college jazz."

Stan Kenton, Bill Evans, Maynard Ferguson, Phil Woods, Henry Mancini and Quincy Jones are but a few of the top names who have served as judges at various college jazz festi-

vals. Kenton has hired players out of the Villanova Intercollegiate Jazz Festival (IJF) in Pennsylvania and Columbia Records' highly respected John Hammond discovered that label's Paul Winter at a festival at Georgetown University in Washington.

A recent winner at Villanova says the \$250 top prize is important but the publicity that can be gained is even more useful. Letters still trickle in to IJF at Villanova asking for information on a National Educational Television videotape still making the rounds of educational stations. The NET tape is a portion of the 1964 Festival.

Both ABC and Mutual have aired the Villanova event either live or on tape on radio. This year ABC plans to air Villanova and the new Mobile Jazz Festival which is being organized by a public relations firm in co-operation with Spring Hill College.

According to a report from Sindlinger and Company a total of 1,110,000 persons were tuned in sometime during the two and a half hours last March when ABC carried IJF. These figures, of course, are estimates, but nevertheless they are indicative of the huge drawing power of the collegiate jazz idiom.

ABC stations in Washington, Philadelphia and Cleveland aired the live performance, but it is important to note that New York, Los Angeles and Chicago stations did not air the network program, thus making the audience estimate even more impressive.

In addition to the fine broadcast publicity available, publications both in and out of the trade seem anxious to cover the events of a Festival. United Press International has written stories on IJF for their national wire, and Billboard and Downbeat have been consistent in their treatment of releases and results.

Organization varies from festival to festival. With live network radio Villanova's I.T.F. comes off like clockwork with only two minutes between performances. Notre Dame runs on a much looser schedule and is, according to one leader who performed in both events, "not as smooth or well organized."

Prizes go from cash and bookings to instruments and magazine subscriptions. The bookings and publicity are treated by the contestants as the

most valuable.

For the music business there are several consequences to the upsurge in concerts, no matter what idiom they be in.

For one thing, every festival using collegiate talent fill up the auditorium for one more date and thus precludes a professional artist's appearance. Nevertheless, by virtue of the experience gained by the school musicians and the chance for a&r men to see the top young talent all at once, music is better off.

Before the actual competition, tapes are judged and some eliminated to assure the bookers, recording company executives, judges and most of all the audience a good show. This saves the record people a lot of time; they see only the cream of the crop.

In return these pros lend their constant support on advisory committees and allow use of their names.

Even the noncompeting students involved in the production are learning valuable lessons in promotion, management and direction which will make them better professionals upon graduation.

The leader of one of the top festivals last year was offered a five-figure salary upon graduation, based on his work with the Festival.

College jazz is firmly entrenched and spreading, with West Coast festivals starting to make some noise. Folk festivals are catching on and will probably maintain popularity as long as the material is available from the campuses. Regular band competitions, if handled well, are showing signs of a comeback, as was shown last year at Lycoming college in Williamsport, Pa.

All of these events are helping to mold the musical tastes of today's collegians and increase their interest in concerts. Some on-campus promoters have noted increased ticket sales for non-folk concerts, and perhaps a breaking of the folk trend in colleges.

Breaking this trend may well be up to jazz and rock festivals while folk fests will attempt to stabilize the market for that idiom. One thing is obvious: collegiate festivals are exposing a lot of talent and giving the student an increased awareness of many fields of music.

All of this should boost sales at all collegiate concerts.

the HIGHWAYMEN

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COLLEGES 1965

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Hillsdale College
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Millersville State College
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Worcester Polytechnic Institute
Dickinson College
Orange County Community College
Moon High School
Washington & Lee University
Boston State College
Jamestown Community College
Texas Christian University
Baker University
Longwood College
Grove City College
St. Joseph's College
Tennessee Polytechnic Institute
Western Reserve University
Kent State University
Fort Hayes College
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Quincy College
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"The Highwaymen were undoubtedly the finest entertainers to hit Cleveland in a long time. The finest concert we have had in my four years at Reserve."

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"The overwhelming vote of approval that they received from the student body was certainly deserved. A joy to hear the almost impeccable singing of The Highwaymen."

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Miami Beach Sun

"The Highwaymen a big hit with their lively folk pop. The audience would not let them get away."

Herb Kelly
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College Book Stores

Opportunity for Rack Jobbers

College bookstores represent a growing and profitable market for record rack merchandisers. That's the opinion of Jack Grossman, president of Merco Enterprises, Garden City, N. Y., rack jobber. Grossman has set up a wholly owned subsidiary, Book Store Record Service Corp., headed by Beatrice Post, sales vice-president. The subsidiary, which is an associate member of the Association of College Book Stores, operates the record departments book stores at such institutions as the University of Pennsylvania, Hofstra College, Brooklyn College and Columbia University.

On the basis of the first two years in the college market, Grossman feels the college bookstore "presents major opportunities for the record merchandiser."

Merco, which started 17 years ago as a conventional record store, now services more than 100 record departments throughout the country and operates 23 leased departments in key retail discount outlets. It also operates as a one-stop and record distributor.

There are several keys to success in the college field, according to Grossman. The arrangement which affords the best chance, he said, is that under which Merco services a store on an exclusive buying arrangement. Under this set-up, Merco's personnel supply all the inventory, instruct sales personnel, keep track of sales of individual items through special data-processing equipment, keep

product current by rotating inventory, provide complete merchandising know-how, suggest advertising and promotional programs and in some instances even supply different types of store fixtures, best suited to the individual location.

"In general," Grossman said, "the college store has one critical problem—lack of space. Our job is to figure out the best means of getting maximum product exposure for the greatest number of salable titles and types of albums in a minimum amount of space. We've come up with a series of display racks and floor merchandisers that are just about the most versatile around.

"Naturally, they're ideal for records, but more than that, they are constructed so that they can perform a dual role—that is, they can be used to display other products unrelated to records."

The college locations, like most rack locations in discount centers, are geared for heavy volume and fast turnover. "For college kids we have to stock a fair amount of depth in classical records, jazz items, faster moving folk and folk-pop records and plain old rock and roll. A lot of people don't realize how big rock and roll is at the college level," Grossman said. "We've learned that it's a big item with a good turnover, although folk records are still one of the most important categories right now."

What does the college crowd have to pay for its rec-

(Continued on page 52)



The Book Store Record Service Corp. set up this typical college display as an exhibit at the last meeting of the Association of College Book Stores.

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HITS
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Here's the record department at Brooklyn College's book store.



University of Pennsylvania students look over the stock at the campus book store's record department.



(Continued from page 50)

ords? In most cases, at Merco locations, prices are comparable to those available in many other discount locations; \$2.79 for a \$3.98 list disc and \$3.69 for a \$4.98 album. Of course, special promotional programs give added impetus to sales.

Another facet of the business lies in promotional record merchandise. Discontinued items in records, for example, can be excellent sellers in the college field, just as the so-called "remainder" items are in books. "Many of these records are excellent buys," said Grossman, "containing such things as symphonies and other types of classical or jazz performances which may have every bit as good a quality as something newer, yet provide the student buyer with quality at a very favorable price."

Merco, which became a publicly held company in August, 1965, because of its tremendous buying power has access to many of these hard-to-get items and in many cases will package them in various assortments.

Such assortments have special merchandising significance not only to departments being serviced but to many other locations where full-range exclusive servicing may be impractical because of distances, such as the University of Seattle.

In this case, the store may buy product from numerous suppliers, yet will be a ready market for Merco's special assortments because of their obvious appeal.

Many of Merco's general locations also carry such related items as accessories, including needles, cleaners and record storage units and in some cases, musical instruments such as guitars, harmonicas, saxophones and drums, have been introduced.

The Merco people stress that their experience in the general field of rack merchandising, in such prestige stores as Gimbel's and Macy's, particularly as it relates to product selectivity and the ability to maintain an inventory of such product, gives them a major plus when it comes to stocking college stores. They note that a store has no problem of product obsolescence when dealing with Merco.

The company's total business, which includes its servicing arrangements and its leased departments, its numerous distribution functions in addition to its rapidly developing college sales picture, is substantially up this year as against last. At year's end, 1965 gross sales figured to hit in excess of \$8,000,000, as against \$6,543,500 during fiscal 1964. Sales in 1964, in turn, were three times the \$2,107,108 of 1960, with earnings rising from \$36,977 to \$255,089.

Parallel growth is anticipated in the years to come, with current planning indicating a similarly favorable growth pattern for a growing variety of records and related products at the college sales level.

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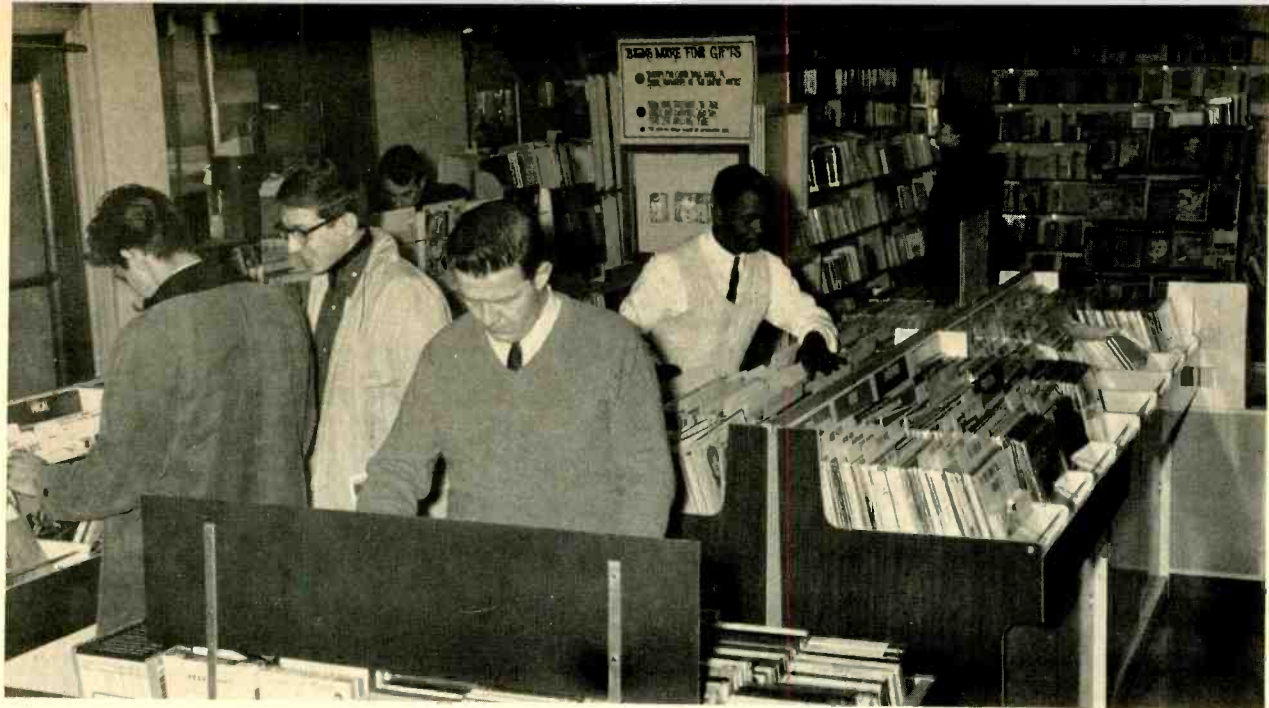
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New York University students are active browsers at the bookstore's record department.

Campus Bookstores Woo Disk Trade

By HANK FOX

Why should a college student buy records at his school's bookstore when he can go to one of the many discount houses in town?

Convenience—that's the overriding factor according to all New York's college store managers with record departments. Some of them, however, have added inducements to increase sales.

New York University's Martin Gerber says that when students come into the store for other items—books, stationery etc.—they browse through other departments. "The record department is the excitement part of the store," Gerber says. "The students view records with lively interest. They're an integral part of their (the students') cultural and social lives."

Manager Lee Manning of the Columbia University Bookstore believes the students don't have the time or want to take the trouble to shop downtown for records. "Most students live on campus, making the bookstore the easiest to get to. And those who live at home can drop in between classes."

Convenience combined with a large, in-depth stock plus service are the major reasons students buy records at the City College Bookstore, according to record department manager Ken Keemer. He added that the students from the other colleges and universi-

ties in the city purchase records at CCNY. The store's \$20,000 inventory is one of the largest in the country for a college store. Keemer keeps a running inventory and reorders once a week. In addition, the store has full-time employees to aid customers.

The price gap between the college stores and the discount houses has been narrowed substantially. And in many cases, the college price is lower than neighborhood retail shops. Max Schwartzseid, store manager of NYU's Uptown campus in the Bronx, emphasizes that the discount houses' slight difference in price no longer plays a role in the students purchasing habits. "Carfare alone makes the difference trivial."

At City College, the regular discount price is lower than any other store in the city. For example, \$3.79 records sell for \$2.59 compared with the minimum cut-rate store price of \$2.79. City College, however, can compete price-wise with a discount house sale only rarely.

The discount house sale price is generally considered a "come on" for the rest of the store. "We don't have to string out bait," says Gerber. "We have our customers—40,000 students."

The rack jobber simplifies the entire procedure of servicing college stores. The jobber takes over the complete responsibility of the department.

His function is to watch sales and replenish the shelves accordingly, taking care of all stock and business transactions.

He also helps promote record sales by engaging in co-operative advertising programs through the bookstores. City College makes extensive use of the advertising program. Ads appear in the three major college papers almost on a weekly basis. New York University supplement newspaper ads with announcements over the school's AM radio station, WNYU. The rack jobber also supplies window displays which NYU's Gerber believes is a strong promotional tool.

The emergence of Collegiate Records, a national rack jobber servicing college stores exclusively, has played a vital role in the rapid growth of campus record departments (Billboard, Aug. 28, 1965). In two years, Collegiate's president, Paul Goldin, has expanded his operation to more than 250 college stores. Collegiate's pricing system enables the stores to discount its records sufficiently, thereby removing the cut-rate stores' appeal.

Thomas Forpin of Fordham University's bookstore is one of many managers who doesn't know very much about his own record department. But like the others, he's watched its dramatic rise in volume sales. Forpin says he leaves the entire de-

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partment in Collegiate's hands. "They are doing such an excellent job, I see no reason to interfere."

Aside from convenience and discount prices, many college stores have added inducements to up their sale figures. Columbia University does the trick with charge accounts and rebates. Students are asked to save their receipts on all purchases. Then, twice a year, when they redeem their cash receipts, they can select merchandise free of charge at 5 per cent of the cash receipts. The store functions as a co-op in this manner.

Any student or faculty member can charge records provided they open the account in advance. There is no fee for the account. Syracuse University uses a revolving charge account. A nominal fee is added on each month to the total unpaid balance. Other universities in New York are considering instituting similar charge accounts.

It seems to be common knowledge that folk music and jazz is quite popular with the college crowd. How-

ever, popular music and classical sales are reported very strong. At City College, Rolling Stones, Beatles, Kinks records, together with all of the current "hot" artists sell briskly. Gerber says, "We sell the Beatles because of what they are, not as rock 'n' roll music." Of course, much of this music is considered discotheque.

Baroque music is "in" at Columbia's bookstore. The store now carries only budget classical records, but Manning says it could sell the other types just as well. In fact, he will experiment with folk, jazz and popular in March or April.

Because students must limit their expenses, budget records sales are high at all the college bookstores in the city. The high quality and wide range of performances and artists are the reasons students look with increasing favor on the budget series.

Tapes are new to the college market, but their sales are bounding. NYU expanded from one small rack to a complete line when 50 tapes were sold in the first week.

All Is Not Gravy

Everything isn't coming up roses for college stores selling records. A survey of campus stores in New York reveals that each store is faced with the same problems.

The shortage of space is by far the most critical difficulty confronting the store manager. Since his first line of responsibility is to the students and the tools of education, he must give preference to books and school supplies. Then comes stationery and clothing (school jackets, etc.).

Columbia University store manager Lee Manning strikes the core of the problem: "At registration (September and February) we must take down the record wall holders and floor bins—the very time they should be up and even expanded." During the registration (or rush) periods, store traffic is at its peak.

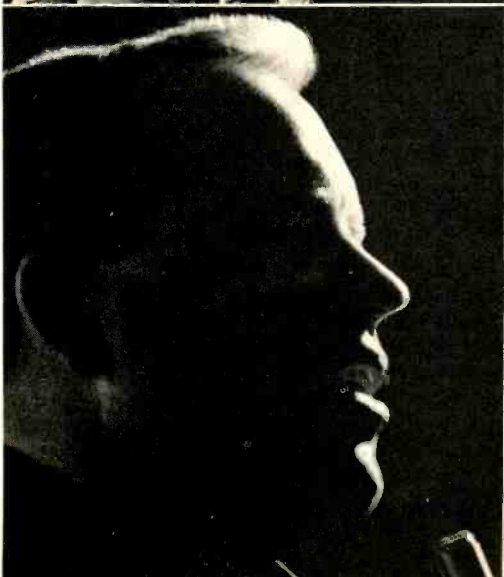
The limited space at other times severely cramps browsing. Says Martin Gerber of the New York University Bookstore, "Our sales varied directly with the number of titles we can display. Because the space for browser boxes is limited, we're cutting down on the number of people that can look through our stock."

Most college stores rely on the rack jobbers to handle their record inventory. This means that no personnel is at hand to advise the students on purchases. "No one in the store knows the stock," says Max Schartzseid of NYU's Bronx Campus store. "Besides, we don't have the time." City College, however, does maintain a staff, "Our full-time personnel account heavily for our strong record sales," according to Ken Keemer, record department manager. CCNY's disk sales have climbed over the \$100,000 a year mark.

Pilferage is a problem in every type of store. But the New York college keeps it to a minimum by employing guards at the doors and by having customers place their belongings in coin return lockers before they enter. The record department at NYU is near the entrance, in full view of the guards and store personnel. The benefits of this are twofold because more traffic is directed in the department's direction.

One Man Show

On Campuses All Over the Country One Voice Can Be Heard: Glenn Yarbrough



Glenn Yarbrough has gone back to college for another semester but this time his only subject is song. Once again this Spring Glenn is bringing his extraordinary voice and unique style, well-known on campuses everywhere from his RCA Victor records, to students in nearly every state in the union. Each concert appearance that Glenn makes reaffirms the fact that he is, indeed, a great one man show. He's available now for your school.

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Classical Rules the California Roost

By JERRY GREEN

While much of the musical ferment on campus is brought about by the appearance of popular artists on the concert stage, classical music is still the backbone of the entertainment programs at most schools.

The University of California at Berkeley is no exception. As in most other schools, the contemporary music program is organized by the student body, while the classical fare is dished up by an administration committee.

Berkeley, which has one of the most ambitious classical music programs of any institution on the American collegiate scene, buys its talent through a faculty group, the Committee for Arts and Lectures.

Some 50 concerts are presented directly under CAL's auspices each year. The Committee is also charged with the responsibility of presenting to the public performances in drama, dance, films, art exhibitions, and lectures. Each function of CAL's operations is under the jurisdiction of one of the faculty members appointed to the Committee, that person serving as the chairman of his own subcommittee for the selection and presentation of the programs for which his group is responsible.

Prof. Lawrence Moe, the chairman of the Department of Music, serves as chairman also of CAL's subcommittee for concerts. Under his leadership, and with the assistance of various members of the Music Department, CAL has

been able to maintain the high level of performance which has always characterized the Committee's programs. An effort has always been made to present the best performers available, whether from the local area or from elsewhere, in accordance with the financial conditions of the Committee's operations.

In 1958, endowment funds were made available to assist in the support of this program. This has permitted the Committee to expand its program extensively and to encourage the performance of music which might otherwise not be heard in the area.

The emphasis in recent years has been on the inclusion in most of the campus concerts of contemporary music, and on the presentation of the less familiar compositions, as opposed to the standard repertory. Young or previously unknown artists are presented in the course of the year's offerings, with admission prices kept at 50 cents for a reserved seat. This has encouraged large audiences to attend concerts by excellent, but previously unheard musicians, and has, the Committee feels, been a step up the ladder for the establishment of these artists on the concert scene.

The current interest in Bach and baroque period, as well as in the music of earlier eras, has been supported by

(Continued on page 60)



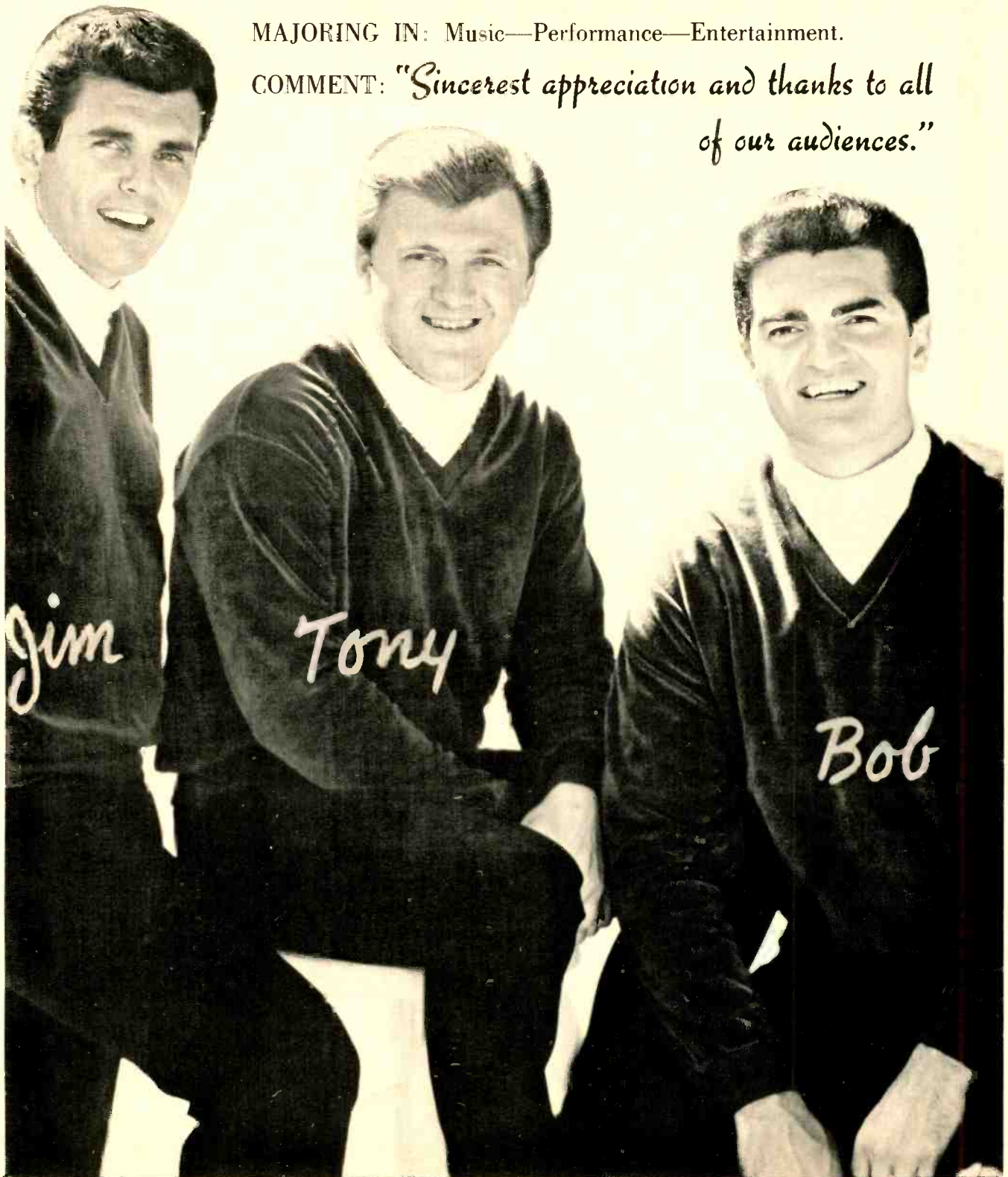
California students bring lunches and champagne to the top rim of the Hearst Greek Theatre where some top international classical performers appear.

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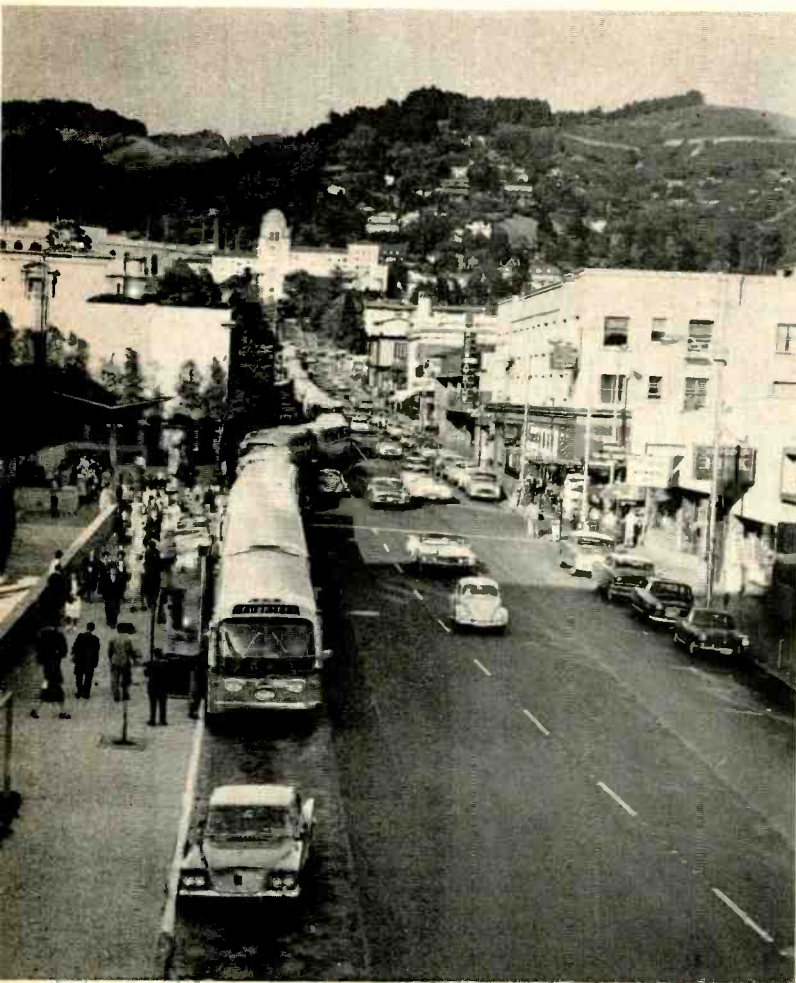
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The San Francisco Opera Company performs at the Hearst Greek Theatre.



Charter buses line up off the Berkeley campus to take students to the San Francisco Opera House.

(Continued from page 58)

performers such as harpsichordist Ralph Kirkpatrick, a perennial Berkeley favorite, and the New York Pro Musica. This year will see the presentation of two concerts by one of Europe's leading exponents of early music, the Concentus Musicus from Vienna. Having known of this ensemble for several years, through members of the faculty who had heard the group in Europe and reported that this was "the" organization to present early music, the Committee tried for some time to encourage a visit to the United States by the ensemble.

Managers were reluctant to take the chance, and it was not until a San Francisco manager, Mariedi Anders, went to Europe and heard the group herself that an American tour was arranged. The group's tour is now sold out, with concerts also being given on five other campuses of the University of California.

The University owns a fine baroque organ, built in 1958 by Walter Holtkamp especially for the excellent concert hall on the Berkeley campus, the Alfred Hertz Memorial Hall of Music. This hall, which seats 714 on the main floor and can accommodate 180 more on the stage and in a small choir loft when the demand is great, is ideally suited to the performance of chamber music. Many musicians, after performing in the hall, have claimed it is the finest hall built in the United States since the Second World War. Professor Moe, who is also the University organist, presents several organ recitals each year (on the Holtkamp organ and on other portable organs also owned by the department), and CAL engages other organists who are on tour to perform on its concert series.

A traditional offering of CAL to the University community has been the performance each fall of an opera presented by the San Francisco Opera Company in the University's Hearst Greek Theatre, an outdoor amphitheater on the campus, which seats approximately 7,500. The performances are almost always sold out, and many patrons take this opportunity, with the customary aid of California's warm Octobers, to bring lunches and cold drinks to enjoy an informal, pleasant afternoon in the sun. This season the opera presented was "Lohengrin," starring Hildegard Hillebrecht, Annamaria Bessel, Jess Thomas, and others.

To give the students an opportunity to see an opera in the more traditional setting of the San Francisco Opera House, the Committee has also for several years, with assistance from the Associated Students, bought out one performance by the Spring Opera of San Francisco. Tickets are sold at low rates (a student may have a luxurious box seat for only \$4—other tickets may be purchased for as low as \$2), and bus transportation is provided for those who want it, direct from the campus to the San Francisco Opera House and back.

Chamber operas have been performed successfully in Hertz Hall, although it does not have the usual stage accommodations for dramatic offerings. Last season saw the world premiere in the hall of an opera, "Three Against Christmas," by Andrew Imbrie, a composer and professor in the Department of Music.

The only satisfactory concert houses on the campus at the present time are Hertz Hall and the Hearst Greek Theatre (which has remarkably good acoustics). However, construction is now under way on a new building which will include a 2,000-seat auditorium and a 500-seat theater.

Events of major importance, such as a concert by Sviatoslav Richter or Joan Baez, will still have to be given in the gymnasium, as they are now. But the new facility, to be completed in time for the University's centennial celebration in 1968, will greatly assist the Committee in the presentation of the finest music to its students, faculty and the community.

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Ken Roberts and Sammy Davis Jr. talk over details of Sammy's Seton Hall concert.

IT TAKES A PRO TO HANDLE A PRO

Operating on the theory that it takes a pro to deal with a pro, Ken Roberts, a youthful Seton Hall University graduate, has set up a thriving business staging college concerts and representing colleges in their dealings with talent managers and booking agents.

While a student at Seton Hall, Roberts observed that the student representative often lacked the background to produce a college concert and that he was handicapped by inexperience in dealing with show business professionals.

When Roberts was graduated from Seton Hall three years ago, he got a job as a page boy with NBC and later joined the staff of a New York advertising agency. While at the agency he dealt with recording artists and their managers and got his basic education in the world of show business.

Two years ago Roberts decided he was competent to represent colleges in their dealings with talent executives and capable of staging shows.

His first entree was through a friend who was a cadet at the United States Military Academy. West Point's Dialectis Society had encountered problems in staging shows, and Roberts offered to handle all production and negotiations for a specified number of concerts.

Currently, Roberts' firm, University Concert Productions, handles some or all of the concerts for Seton Hall, the Dialectis Society of West Point, Jersey City State College, the University of Maryland, Caldwell College (N. J.), the College of Notre Dame (Md.), the College of New Rochelle (N. Y.) and New York State University at Farmingdale.

He makes sure the colleges do their part in providing the proper facilities for the artists. For example, here's the list of requirements for a Womenfolk concert:

1. Three microphones with stands.
2. Two movable spotlights (multi-colored).
3. One music stand and light.
4. One dressing room with mirrors.
5. Operators for lights and sound equipment.
6. Auditorium must be available at least two hours before performance.
7. Operator for curtain (if stage has curtain).
8. Twelve bottles of Coke during intermission.
9. One table near the stage.
10. Two persons to assist during, before and after the performance.

Not listed among the requirements for The Womenfolk is an ironing board, but Roberts manages to get one at each college concert. The girls play a lot of college one-nighters and iron their clothes whenever they get the chance.

Roberts has also produced Sammy Davis, Trini Lopez, Harry Belafonte, Victor Borge and Dick Gregory shows.

He generally works with the college administration or the director of student affairs, examines the talent budget, consults with the officials on the talent, negotiates with the booking agent, and takes care of the production details. He is paid either by a flat per concert fee or by an annual retainer.

Roberts also handles the advertising and promotion for the concerts.

Both the colleges and the artists come out ahead on the arrangement, according to Roberts. He points out that for his fee, he negotiates a good deal for the school and takes care of production details which might cause a headache for the college administration. The artist is assured that the concert will be performed under professional conditions with a minimum of hitches. And the booking agent knows he is dealing with a professional and that the financial arrangements will be spelled out clearly.

ON TOP SINCE 1894

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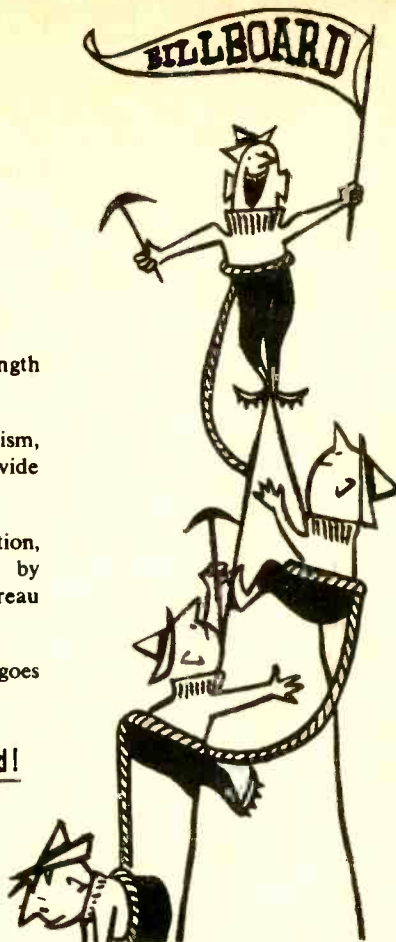
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Don't Neglect the Details

Most contracts between booking agents and college organizations contain riders with technical specifications for the concert. According to Ken Kragan, head of Kragan/Fritz, a personal management firm, many school officials, in their zeal to get a good turnout for the concert, often put off until the last minute the fulfillment of the rider conditions.

Kragan complains that often school officials will not even read the rider before signing the contract. When it is too late they learn that they have made commitments which they cannot keep.

In order to forestall staging, lighting and sound problems, a Kragan/Fritz representative either visits or telephones the school official before

the concert and carefully explains all the staging details.

But, Kragan added, "Sometimes even after a personal visit or call, the things we request are not taken care of. I think many students and their advisors become so concerned with the very real problem of insuring a good turnout so as not to lose money on a program that they neglect or leave to the last minute the problem of providing the best possible show for those who do attend.

"It is important for schools to realize that with major artists such as the Smothers Brothers and Glenn Yarbrough, the conditions under which the program is presented is every bit as important as the monies which they earn. Good sound, lighting and stag-

ing can prompt an artist not only to return to the school himself, but to speak favorably of the facilities to others in the business.

"A bad technical set-up, on the other hand, lessens the audience's enjoyment of the program, and, in fact, has a detrimental effect on attendance at future concerts put on by the school."

Kragan cites some of the more common failings by colleges in the staging of concerts. They are:

1. Using a sound system designed for announcements at sporting events, but never for music.
2. Deviating from the lighting specifications without checking to determine if the substitute system

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Continued from page 64

will provide the proper quality lighting.

3. Failing to provide dressing room privacy and easy accessibility to bathrooms.

4. Giving long-winded introductions to the artists or adding another act to the program without permission of the artist or his representative.

5. Taping the concert without per-

mission of the artist or his representative.

6. Not being able to make a complete and reliable settlement of the monies owed the artist on the evening of the performance.

In addition to meeting the staging requirements, the college can do a lot to make the artist's stay a happier one. A car to meet the artist at the airport, flowers, sandwiches, coffee and soft drinks in the dressing room, and a scrapbook showing the promotion and publicity done for the date—all these actions cost little and are appreciated by the artist.

From Kragan's viewpoint, the big problem in dealing with colleges is that the student representative rarely has experience in staging and promoting a show, and that once he acquires this experience he is usually graduated.



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MARCH 23 — UNIVERSITY OF SOUTH CAROLINA,
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MARCH 24 — UNIVERSITY OF JACKSONVILLE,
Jacksonville, Fla.
MARCH 25 — FLORIDA STATE, Tallahassee, Fla.
MARCH 26 — UNIVERSITY OF MIAMI, Coral Gables, Fla.
MARCH 27 — UNIVERSITY OF TAMPA, Tampa, Fla.
MARCH 28 — CLEMSON AGRICULTURAL COLLEGE,
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MARCH 29 — UNIVERSITY OF NORTH
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MARCH 30 — COLUMBIA
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Color Bar Drops on Dixie Campuses

Southern colleges and universities are no longer forbidden territory for colored pop artists. While Negro classical artists and jazz greats have been playing concerts in major Southern cities for many years, the pop breakthrough on campus is of recent vintage.

The Ramsey Lewis Trio, Cadet group which started in jazz and more recently has been selling big in pop, is a case in point. When the group began playing the college circuit a couple of years ago, the itinerary covered only Northern schools and colored colleges in the South.

However the 1965-1966 schedule calls for appearances in the University of North Carolina and Davidson in North Carolina, and Morehead State College in Kentucky.

John Levy, who manages the group, added that overtures had been made by such deep South schools as the University of Mississippi and the University of Alabama, but that they had been turned down because of scheduling conflicts.

The Ramsey Lewis Trio will seek more Southern college dates for 1966-1967, and will appear at the annual meeting of the Southern Universities Student Government Association, which block books for most of the major colleges in the deep South. The meetings are set for New Orleans, March 20-23. While in New Orleans, the group will play in Al Hirt's bistro.

The Trio, which books through Associated Booking, usually works on a guarantee of from \$2,500 to \$3,000, with 50-60 per cent of the gross over the guarantee.

Logistics are fairly simple. Only four men travel—the Trio and Mike Levy, road manager and son of John Levy. Transportation is by air, with a station wagon rented at the airport. The only problem is with the piano. The Trio insists on a Steinway, and if the school doesn't have one it must ship one in for the concert.

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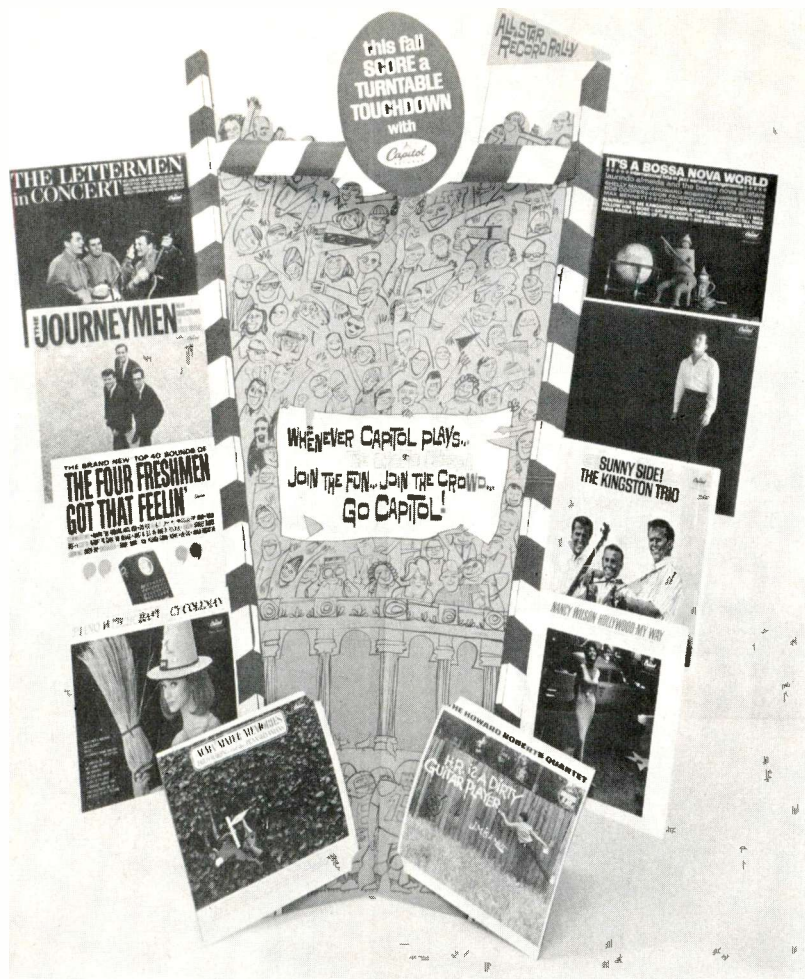


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Paper Agents Plague Lettermen

By AARON STERNFIELD

Paper agents are causing their share of problems for the Lettermen. The Capitol Records artists, with 175 college dates in the 1965-'66 season, book through William Morris. When the school deals directly with the Morris office, the concert arrangements generally go smoothly. But when a local booker buys the act for the school, the trouble often begins.

For example, the William Morris contract with the paper agent will call for a piano. But the paper agent's contract with the school will make no mention of the piano.

Hence, when the Lettermen show

up for the concert and find no piano, a complaint to the student in charge of the concert will prove fruitless. The student will merely whip out his contract and challenge them to show the clause requiring a piano.

Another mix-up occurs when the group is asked to perform between dance sets, as called for in the paper agent's contract with the school.

The Lettermen feel they have reached the stage in their professional career where they are more than a dance-break act. Their format is two 45-minute segments, and they adhere to that format.

Another sour taste left by paper agents is the overcharge. They will buy the act for the going rate, then make their profit by adding on to that rate. The school ends up by overpaying and begins to wonder if it can afford that kind of talent.

Even when the terms of the concert are clearly understood, snafus often occur. One such snafu happened at a large university, which shall be unnamed. The contract called for "The Lettermen, 100 per cent type," in the concert stage billing.

When the group arrived on stage it was greeted by this sign—"The Lettermen, 100 Per Cent Type."

But it isn't all problems for the Lettermen on the campus circuit. This year the group is the focal point for a Capitol Records contest, with first prize a year's full tuition at college.

Contestants must complete the following sentence in 50 words or less:

"I think the Lettermen are today's No. 1 college recording group because. . ."

Instructions are on a special sticker on the cover of each new Lettermen album. Contestants can mail their entries to: Lettermen Tuition Contest, 1750 N. Vine Street, Hollywood, Calif. 90028. The contest closes on May 31.

Window streamers are co-op advertisements placed in college markets throughout the nation.

The Lettermen contest/promotion is only one of many college-oriented campaigns by Capitol. In the past few years, Capitol has also pioneered many other approaches including free bookcovers (the inside of the cover is used to plug album product) which have been highly successful. Last September, Capitol offered a special "Pop-art" bookcover and tied it in with a national caption contest.

When dealing with the college market, it is important to come up with something unique. College students are stopped by the unusual, not the routine. An example of this was the questionnaire on "Is Our Society Going to Pot," which went out in the form of an ad-pad in support of the recent comedy effort by Art Buchwald, "Sex and the College Boy." It contained such questions as "The majority of college men believe in chastity—true or false?"

Among others:

Pennants for window display; "Go Capitol" megaphones made out of orange juice cartons; "BMOC" ("Big Music on Campus") programs featuring athletic stars posing in BMOC sweatshirts, and combination packing/display cases such as the one sent out a few years ago that made up into a football field and held album covers.

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ANATOMY OF A COLLEGE CONCERT

Blood, Sweat, Tears - and Time

By DAVID L. BIBER

Last Oct. 23, some 5,800 students and alumni of Ohio's Kent State University jammed Memorial Gymnasium to hear Nancy Wilson and the Les Elgart Orchestra. Few persons in the Homecoming crowd were aware of the months of preparation which went into bringing this top talent to campus.

It all began on April 7, when Student Chairman Duane Herchler and nine other members of the Major Events Policy Committee met to discuss the Homecoming entertainment program.

The Committee approached the entertainment selection fully aware that a \$14,000 budget was available and contemporary performers were desired. Thus, theme and budget were correlated with type of performer, and the specific task of booking began.

As negotiations and correspondence commenced between various talent agencies and Dr. James Fox, director of student activities, Jackie Weygandt, chairman of Homecoming activities screened, selected and organized students for participation in the eight subcommittees, including concert, publicity, decorations and arrangements.

The June 2 meeting of the committee brought the announcement that the Homecoming entertainment had been secured, and thus, one week previous to summer vacation, Miss Wilson and Elgart had been signed.

Meanwhile the various subcommittees had already begun to function, planning and preparing in a general manner for the concert.

Memorial Gymnasium, Kent State's largest hall, had been guaranteed for the date, promotional plans were initiated, and summer correspondence between members was outlined.

Summer vacation didn't halt the activities of the Homecoming committee, as student communication continued through the mail, and details such as posters, tickets and ticket mailing lists were ironed out.

By October, Nancy Wilson posters blanketed the campus in key student areas and were prominently displayed in all campus dormitories and buildings.

Tickets, scaled at \$3, \$2.50 and \$1.50, went on sale October 11, but by October 18, only 1,600 \$1.50 seats remained. Two days later, even these lower priced tickets were unavailable.

Promotional activities in connection with the concert were undertaken not only by the Major Events and Homecoming committees, but also with the assistance of various other campus agencies and local city businessmen.

One primary news medium was The Daily Kent Stater, the campus newspaper.

Although the concert wasn't scheduled until October 23, on Tuesday, September 28, an early front page Stater story noted background information about Miss Wilson and carried a picture of the singer.

The Homecoming Publicity subcommittee ran promotional advertisements for the concert, including ticket prices and place of purchase, concert time and location, and a photo of an exuberant Miss Wilson, forecasting the scene to be at Memorial Gymnasium.

The Stater also ran a small announcement early in the week of the concert, noting that only a few tickets were still available.

Further information came on Friday, October 22, when Miss Wilson again captured the top half of the Stater's front page, in story and in photo.

Meanwhile, Record World, a Kent record store, began to promote Nancy Wilson albums as an indirect tie-in with the concert.

The store ran an ad in the Stater emphasizing the fact that because of Miss Wilson's appearance on campus, all of her album selections in the store were reduced by 33 per cent for one week previous to and one week after the concert.

Thus, through this special record sale, Nancy Wilson's name again came before the public eye.

Radio Station WKNT-AM was also helpful in making the public aware of KSU's role in providing entertainment for the students.

For the Nancy Wilson performance, the station made spot announcements of the concert on the 1 to 1:15 p.m. program, "Club News and Campus Events." These brief spotlights were aired for 10 days before the concert.

Not to be overlooked is WKSU-AM-FM, the Kent State University radio stations, both of which played integral parts in promoting Nancy Wilson's appearance.

The stations mentioned her appearance on campus once an hour for one week previous to the performance.

In addition, WKSU-AM played two selections from "Gentle Is My Love," at the time Miss Wilson's latest album release, every evening during the seven broadcasting nights before the show.

Following the concert, Rich Phoenix, a student disk jockey, conducted a 15-minute interview with Miss Wilson, which was presented on the air on Wednesday, October 27, on WKSU-FM.

Although the concert was over, those who listened to the show were reminded that the Major Events committee had made all the festivities possible, and thus, the organization's image was greatly enhanced.

The Major Events committee derives funds from the University in the form of a budget allowance, which is \$16,000 this year. This sum is primarily a cushion to cover any deficits arising due to unexpected expenses or a poor financial showing at the box office.

The \$16,000 is additional to the funds used to pay the performers and meet general expenses. For example, the committee may actually spend \$65,000 for four concerts this year, yet never touch the \$16,000 expense reserve if the concert receipts balance the outlay of cash.

While the sellout Wilson-Elgart show took in \$10,000 from ticket sales, the Homecoming entourage received \$11,000 (Nancy Wilson, \$7,500, and the Les Elgart Orchestra, \$3,500) and general expenses, including publicity, printing, labor, gymnasium rental and sound and lighting equipment, were \$3,000 for \$14,000 total cost of the concert.

The deficit was subtracted from the "cushion" fund, specifically established for such concert losses.

However, \$2,000 was added to the fund in November when Robert Goulet profitably performed on campus, so in actuality, the committee is prudently channeling student funds toward student entertainment and sustaining itself as well.

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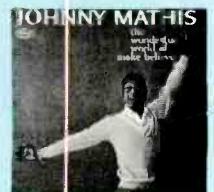
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SR 60942 - MG 20942



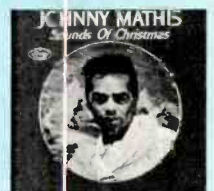
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ACU Clearing House

Six area clearing houses which enable colleges to check up on the performances of booking agents have been set up by the artists representatives committee of the Association of College Unions.

ACU, with some 700 members, represents most of the leading colleges and universities in the country.

The clearing house, according to Hans Hopf, head of the artists representatives committee, works like this: Each school gathers information about each college concert, the name of the performer, name of the agent, financial arrangements, performance of the agent in keeping his commitments, and other pertinent details.

When the file on the performance is filled out, the college administrator sends it to the nearest clearing house, where it is filed and made available to other ACU members.

When an ACU member is approached by a booker, he checks with the clearing house and discovers whether the school has had any trouble with the agent.

The clearing house has been in operation since October, and in several occasions it has prevented many a school from making a mistake.

This year ACU meets March 20-23 at the Roosevelt Hotel in New Orleans, with Tulane University as the host. Leading booking agencies and talent managers will be on hand to line up college dates.

On the agenda for the meeting are sessions on artist contracts and relationships with artists representatives.

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UNIVERSITY OF CINCINNATI
CINCINNATI, OHIO 45221

February 15, 1966

THE UNION

Mr. Sid Garris
Greif Garris Management
8467 Beverly Boulevard
Los Angeles, Calif. 90048

Dear Mr. Garris:

The appearance last Saturday (February 12, 1966) of the New Christy Minstrels at the University of Cincinnati was a "smash" success. On behalf of our students who planned the Concert and myself I would like to thank the Greif-Garris Management, Mr. Singer and the Christys for the fine cooperation we had.

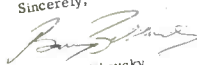
Planning and executing a field house concert "in the round" presented many unusual problems -- the Minstrels handled all of these as true professionals. They were most generous with their time outside of the performance and all of us are glad we got to know them.

Our record breaking audience of over 4,000 enjoyed every minute of the show ... the applause is still being heard on our campus.

We hope to see the New Christy Minstrels return to Cincinnati very soon!

Best wishes.

Sincerely,

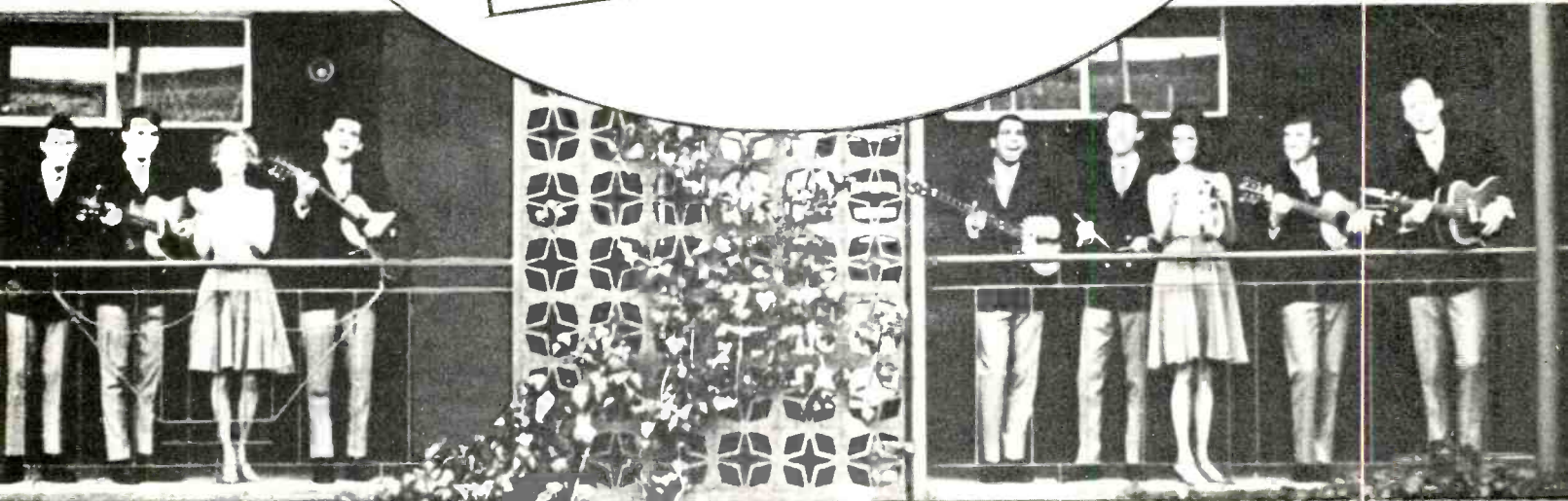


Barry Zelkovsky
Program Director

P.S. As soon as our photographs are ready, I would like to send you some taken during their visit here.


BZ:hb

cc:Mr. Marty Singer



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Alexander Observes the College Scene

By PAUL ACKERMAN

"Schools in recent years have increased their talent budgets tremendously. . . . It is not uncommon for a college to spend three to five thousand dollars for a big pop or rock and roll act. This expanded talent budget derives from the great enlargement of student enrollment."

This is the view of Willard Alexander, head of the Willard Alexander Agency and for 30 years one of the best known and most astute observers of the show business scene.

Alexander views the present music business as reflecting the sociology and mores of present-day life. Much of our music today, he feels, is indicative of a lack of discipline and disregard for tradition; and this has its roots in—and is directly tied to—a lack of discipline among young people generally. Alexander nevertheless presents the thesis that it is wrong to "put down" the youthful, despite their lack of discipline. Here's his view:

"I am for them. This is where ideas and fresh thinking comes from. But we must try to preserve a balance which would preserve the best of the old while encouraging the new."



Quincy Jones, center, talks over the college scene with Jack Tracy, left, Mercury a&r man, and Willard Alexander.

One of the key areas for the preservation and maintenance of such a balance is the college, where, according to Alexander:

"The faculty advisers and deans should hold fast to such traditions as the senior and junior proms, and other highlights of the season . . . and this would in no way demean the hootenanny or any other musical form or type of entertainment."

Many deans and faculty people do manage to maintain a balance, although some, according to Alexander, give way to undisciplined demands of youngsters. "A student," he said, "cannot know all the answers. . . . How can he know about caviar if he never tasted caviar? . . . Therefore, the school authorities who are influential in buying talent should be aware of tradition while at the same time they encourage the best of the new trends."

Alexander predicted that at upcoming educational conventions and conferences sentiment in favor of maintaining a balance would be noticeable. "We must watch this very closely," he said.

The importance of records to the college market was stressed by Alexander. He said: "Anything—or any act—which is popular on records has a good chance to do well in schools, either at dances or concerts." The record manufacturer therefore—in Alexander's view—has a cultural obligation to expose various types of product.

And the implementation of such a cultural obligation would, in the end, prove good business, according to Alexander. An example, he feels, is the area of big bands.

The big band sound, he believes, is not dead. "It has given way, the past 10 to 15 years, to folk and rock and roll in various derived forms. These are the dominant forms." The reason for this dominance, Alexander feels, is the paucity of band exposure by record labels. He amplifies this thesis by stating that 12 to 14 years ago a preponderance of key a&r men tended to record vocalists rather than bands. The young audience therefore had fewer bands to listen to.

"Despite this," says Alexander, "Count Basie is in demand for concerts and jazz dates at colleges; and the Glenn Miller Orchestra is still the biggest seller of commercial dance music; and Les and Larry Elgart are big at colleges. And these all record," Alexander added.

He pointed out that Si Zentner, a relatively new band developed the past several years, is loved by the students but not yet by the mass public. Zentner too gets top money at colleges.

"All this proves," says Alexander, "that bands can make it in colleges; and that the bands can come back . . . but the trick is to get adequate exposure on records."

These bands, Alexander added, are not doing anything new . . . just as folk music is not new . . . and just as rock and roll is not new in that it is derived from the blues.

"To paraphrase the old French expression," said Alexander: "The more things change the more they are the same."

He concluded: "The young people will go for exciting music . . . but the record labels must help."

Bedlam Is Enjoyed By First Nighters

By PAT HANNA
Rocky Mountain News Writer

Back in the days when I was at Indiana University, I witnessed something called Hoosier Hysteria. It takes over a crowd at a basketball game, turning it into a raving, roaring, stomping, blissful mass of maniacs. Once seen, it is never forgotten.

That same kind of benevolent bedlam prevailed at the Back Porch Majority's opening at Taylor's Supper Club Monday night. Maybe you could call it BPM Madness. Whatever you call it, everybody—including the entertainers—felt it, like a double shot of protein straight to the blood stream.

The Sparkle-7 of commercial folk music got not one—but two—screaming standing ovations. They would have gotten more if the fans hadn't packed the place so tightly there wasn't room to push chairs back from the tables to stand up to cheer.

AS IT WAS, the audience had to be content with applauding until hands were raw, yelling until voices faded to whispers, and beating backs of complete strangers to declare "They're too much!" "They're out of sight!" "They're sensational!"

And that they were. Those of us who have become BPM addicts on their three previous trips to Taylors would have sworn the four guys and three girls couldn't get much better. But they have.

Now they're so polished... so hard driving... so dynamic they have to be ranked among the top club acts in the country.

Easiest thing to pinpoint about the new look is that now all seven are always "up." Before, just four—Mike Crowley, Karen Brian, Mike Clough and Ellen Whalen—were radiating a show within a show.

NOW THE OTHER three—Denny Brooks, Linda Carey and Kin Vassy—have developed their own subtleties that turn the whole thing into a 7-ring circus. (It gets to be frustrating because you know that no matter who you watch you're missing something great somewhere else!)

There's all kinds of fresh material this time around, some of it from the "That's the Way It's Going to Be" Epic album to be released in a couple weeks.

"Take a Little Bird" has a lovely Latin flavor, "Julie Ann" owes a lot to bluegrass, and "He Was a Friend of Mine" borders on gospel. "The Santa Fe Free Line" is a hard driving number that gives rag mop-topped Mike Clough a chance to prove he can sing as well as he clowns (and that's saying something) while "Natural Man" is sure to bring Kinny thunderous applause to blush by.

Bonus for the faithful who stayed on for the third show Monday was a rare solo by emcee Denny Brooks. His rendition of "La Quince Brigada," in Spanish, complete with notes held from now until Tuesday, was a poignant tribute to the Spanish Civil War. It's not the usual BPM kind of thing but it was one of the high points of an evening already bursting with triumphs.

It was unlike anything I've ever seen in a club before!

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★ **"EATS" JOHNSON**, one of the bigger talents on anybody's stage, a dapper solo personality in addition to holding a charter membership (like George Mckelvey) in **THAT LEDBETTER BUNCH**.



★ **THE TEXAS TWO-SOME**, Boomer & Travis, a fine C & W pair from... where else?



In the tradition of the old NEW CHRISTY MINSTRELS and the BPM, THE NEW SOCIETY is a GREAT society. They've just been signed as RCA Victor's first and only big folk group. Appearing in concert with **TENNESSEE ERNIE**, **RANDY SPARKS**, and on their own, they have become a most exciting aggregation.

George Mckelvey, billed by the Los Angeles Times as an unbreakable combination of **ALLAN SHERMAN & MORT SART**, now has an hit record: **MY RADIATION BABY**. **MY TENNAGE FALLOUT QUEEN** (American Gramophone Label). Paired with the **RIGHTeous BROS** **CHAD MITCH**, H.L., that Ledbetter Bunch or solo, he's great!

THE BACK PORCH MAJORITY is the ONLY Big Folk Group we know who can honestly claim:

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BOSTON DEALERS IGNORE B.U. CONCERTS

By GARY A. KRAUT

Record dealers in college areas can not expect to freeload on personal appearances of top record acts on campus. That's the gist of a 15-month study at Boston University, with a total enrollment of 28,000.

The study disclosed that performers' albums showed negligible increased sales after campus appearances. And the study also disclosed that record dealers are usually unaware of upcoming college concerts, that not one window poster appeared prior to 10 concerts studied, and that not one local record store took tie-in advertising in the BU News.

During the 1964-1965 academic year, Boston University made its debut as a pop talent showcase. On Oct. 13, the Ford Car-A-Van, featuring George Shearing and the Serendipity Singers, appeared at 2,300-seat Sargent Gymnasium — the University's largest concert facility. Response was excellent and the University, guided by Program Director Richard Joaquim and an enthusiastic student music committee, launched an impressive first year schedule of musical attractions.

The Dave Brubeck Quartet packed Sargent Gym on Nov. 14. The Herbie Mann Octet entertained on Feb. 20 and on May 7 the Shirelles teamed with Junior Walker and the Allstars and the Remains to wind up the musical year.

This year's concert schedule opened on Oct. 16 with Little Stevie Wonder and the Chrystals performing under the auspices of the Inter-Fraternity Council. Two weeks later, the Stan Getz Quartet filled every seat in the bandbox gymnasium.

Two weeks before each concert, local record dealers were telephoned, informed of the personal appearance and requested to count or approximate the number of LP's in their stock recorded by the upcoming attraction.

One week after the concert, dealers were contacted and asked if the personal appearance produced any sales activity of the artists' recordings. Ten acts were studied in this manner. Once a dealer replied that he had increased sales as a direct result of the concert — he moved seven LP's. On no other occasion did a dealer sell more than three or four albums because of a campus concert. More than 50 per cent of the time dealers replied "no action."

Outlets participating in the survey frequently include Mosher Music

Company, Book Clearing House, Radio Shack, Fisher Music Company. Others who contributed include the Harvard Coop, College Music Shop, Briggs and Briggs, Mass Records and Big John's Oldies But Goodies Land.

Records are not sold on the BU campus. The closest dealer, Radio Shack, across the street from mid-campus, reported no sales stimulation because of personal appearances.

Most dormitory residents at BU come from areas served by discount giants like Korvette's and Alexander's. They are accustomed to paying cut rates for records and resent the comparatively high prices charged by most Boston dealers, especially the smaller outlets. Therefore, many students spend their record dollar in their hometowns.

Boston discount giants like Jordan Marsh and City Mart have about the lowest prices in town but must be reached by subway. Forty or 60-cent roundtrip subway fares, plus the nuisance of crowded and time-consuming public transportation, discourages the potential buyer with \$5 to spend. Those who own automobiles are discouraged by traffic and parking fees.

Colleges located some distance from the nearest metropolis usually have dealers catering almost exclusively to collegiate trade. But city college students can buy at a host of outlets, none of which survive on student business and therefore fail to cater to student trade.

Possibly most important, the city dweller has a choice of concerts to attend on any Friday or Saturday night. The appearance of a major attraction on campus does not interest him as much as if there were no other diversions.

Less impressed with the availability of top-notch talent, the city student forgets a memorable performance quicker than his counterpart 60 miles out of town who awaited the concert for weeks and did not have to decide whether to attend the campus show or one of nine others in town at the same time. Following a personal appearance, the on-campus dealer is more likely to experience a run on the artists' product than the mid-city retailer.

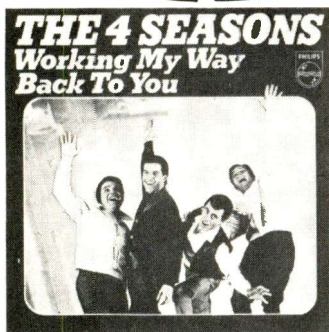
Like many other large urban schools Boston University is consistently booking top talent for student concerts. The student market is immense. Perhaps city dealers should pay closer attention to what is happening on the nearby campus.



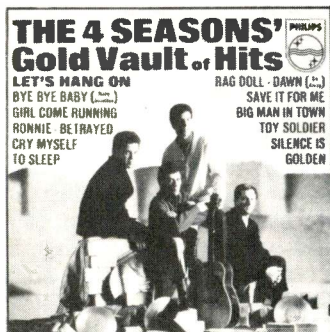
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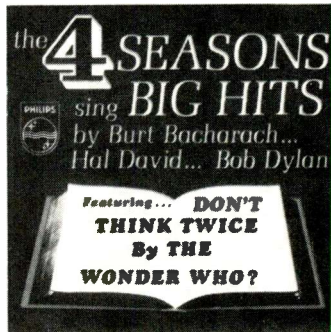
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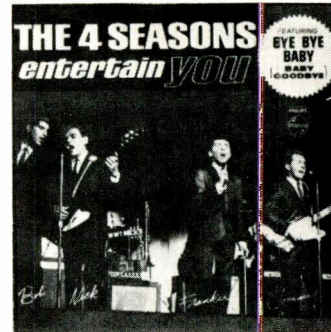
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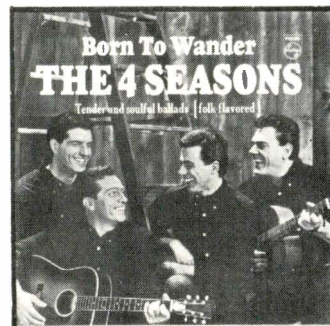
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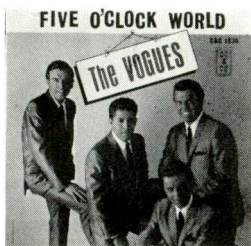
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VILLANOVA POLL

Talent Voting Policy Pays Off

By BILL McCLOSKEY

Finding the right entertainers to perform in concert at Villanova University has become almost a science.

Realizing that musical tastes change as a student grows older, Senior Class President Jim Griffin ran on a platform last spring which promised to poll students at the Pennsylvania school on their preference of talent for Senior Weekend in Spring 1966.

He won the election and now other class presidents have imitated his poll-taking technique.

Evidence of the change of taste from class to class is given by the results of the voting. The Sophomore Class had popular rock and rollers, the Four Seasons, for their concert.

The Junior Class has just entered into a contract with the Kingston Trio for Junior Week in May and Griffin's own Seniors are now attempting to sign Peter Nero or some similar instrumental middle-road act.

In addition to the poll, which was mailed to each of the 900 members of the Class of 1966, the class officers made use of the musical expertise of the staff of campus radio Station WWVU and several features of Billboard.

Since September they have been studying album sales charts in Billboard. Griffin has been aware of the importance of album sales as an indicator of young adult tastes since the 1965 Campus Edition of Billboard pointed this out. The latest addition to the formula is the weekly roundup of college concerts now printed in Billboard.

"I'm really amazed that the magazine is as candid as it is," says Griffin. "Telling us which acts bomb and especially noting those entertainers who are not co-operative with college promoters is a tremendous aid in programming our concerts," he continues.

After the polls are tabulated and compared with the charts and reviews, a preliminary list of acts is drawn up and approved by the class officers and a sub-committee of the class steering committee.

Booking agents are contacted at least five months ahead of the concert date

to see what acts are available and to check on costs. If an agent is talked to far enough ahead of time, a group can often plan a whole tour around a Villanova appearance since the campus is located about 15 miles from 20 other colleges. At the same time the agent can tell you if a second act is available for the same night to perform as part two to a twin bill. Villanova has frequently been able to get an act which would otherwise be sitting out a night to come at a reduced rate.

Selling out is usually no problem in Villanova's 4,000-seat Field House for the concerts are usually an integral part of a well planned weekend sponsored either by a class or the Student Government Association. With this in mind those sponsoring the performance usually attempt to bargain with the booking agent for the lowest possible percentage of the gate.

Making arrangements far in advance puts the college in a better position here too, for rates naturally go up as an act increases in popularity. The ability to spot on-campus acclaim for talent before his rates go up will give the school a better deal. Reviews of other college concerts are especially helpful here.

Of course, many times the artist selected by the poll is unavailable or simply too expensive. Barbra Streisand scored very well in the Class of 1966 poll this winter, but her one performance rate is quoted in five figures, more than any artist is worth at most colleges, if for no other reason than inadequacy of seating capacity.

Nevertheless, the poll gives an excellent indication of the type of entertainment the student wants.

With the general acceptance of the research method of selecting acts, Griffin has agreed to place the material he has gathered on file in the Student Government office and WWVU will continue to contribute information from Billboard. Regular mailing list material from booking agents will be added to form a master file of concert information for use by all Villanova promoters.



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Buffy Sainte-Marie tunes her guitar in the locker room.



Minutes later she's singing before some 2,000 Buffalo collegians.

FOLK FESTIVAL TIME at Buffalo

By HAROLD BOB

"Hey Rich, do you think we can do a Folk Festival at U.B.?"

"No."

"Well let's try it anyway!"

From two friends reading last year's Billboard on Campus issue an idea was born that grew into the University of Buffalo's First Annual Folk Festival. (Artie) Kohn and (Rich) Lawrence, emcees of a folk program on the student radio station, WBFO, were determined to create a weekend permeated with the spirit of folk music.

After getting the sponsorship of Union Board, they began immediately to set plans for the Festival to be held the following fall. Using the Billboard campus issue as a guide, they contacted various agents. The committee wanted to bring in a broad base of folk talent and to create more than just a formal concert atmosphere.

After calling Herb Gart and Art Gorson several times, they were finally able to schedule Buffy Sainte-Marie and the Greenbriar Boys for a concert on Friday night, Oct. 1, and Phil Ochs and Eric Anderson for Saturday night, Oct. 2. Through Matty Greenhill from Folklore in Boston, Rev. Gary Davis was added for the Saturday program to contrast the new generation's rising artists.

The contracts were all signed early in June so that work for the Festival could continue over the summer.

When Kohn left U.B., his place as committee co-chairman was taken by Frima Weisbrot, but his influence

continued on page 86



The Greenbriar Boys invade the precincts of the football team as they rehearse in the dressing room. U.B. football plays are diagrammed on the blackboard in the left background.



The Greenbriar Boys in Concert.



The Rev. Gary Davis tells of the blues and of his philosophy.



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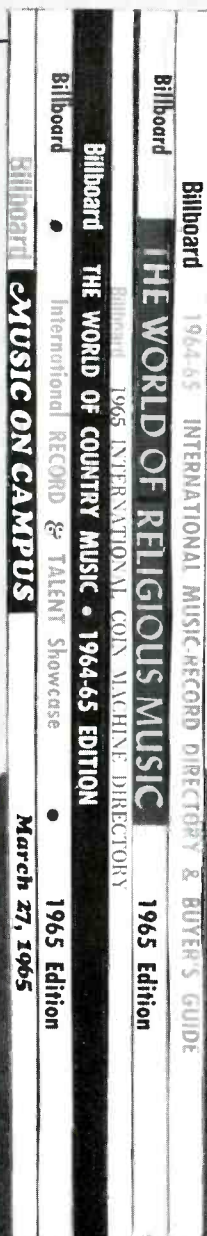
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Continued from page 82

in spirit continued throughout the whole program. During the summer the committee had tickets and promotional material prepared. The student newspaper, the Spectrum, cooperated and began printing articles previewing the affair. More than 300 posters were distributed, some being sent as far away as Syracuse and Toronto. Some 200 persons came in from out of town to see the concerts.

Throughout this time the committee kept in contact with the artists' agents. These people, with their experience in the business, were able to offer a great deal of advice which helped in the production.

Two of the most important aspects to be handled were sound and lighting effects. It was essential that the sound system as well as the lighting be manually controlled throughout the concerts. All of the artists wanted mike rehearsals. These, like all other aspects of the Festival, had to be taken care of well in advance. Releases had to be sent to the area radio stations and newspapers at the proper time. Several days before the Festival began, Richard Lawrence appeared on WKBW-TV's "Dialing for Dollars" program further informing the community of the festival.

The weekend's activities consisted of more than just concerts. On Satur-

day afternoon three workshops gave the students the opportunity to know the performers as people. There was more than just a "dressing room to concert" sort of communication established between the artists and the students.

The Greenbriar Boys played tapes of old Bluegrass music and compared it to their own style. In the songwriters workshops Phil Ochs, Buffy Sainte-Marie, and Eric Anderson answered questions ranging from how to get a song published to which tunings or guitar picking methods were better.

Within this more relaxed format they played songs as examples to what they were explaining.

Rev. Davis held his group spell-bound for well over an hour rambling on in his own way about the Blues and his philosophy of life.

In order to encourage people to take advantage of the whole weekend program, the committee set the price at \$2.50 for each concert and 50 cents for the workshops but made a special rate of \$4 for a weekend pass.

While advance ticket sales were fair, success was assured by the sales at the door. More than 1,000 people saw the Friday night concert, and on Saturday night it was a complete sell-out with more than 2,000 crowding into the auditorium.

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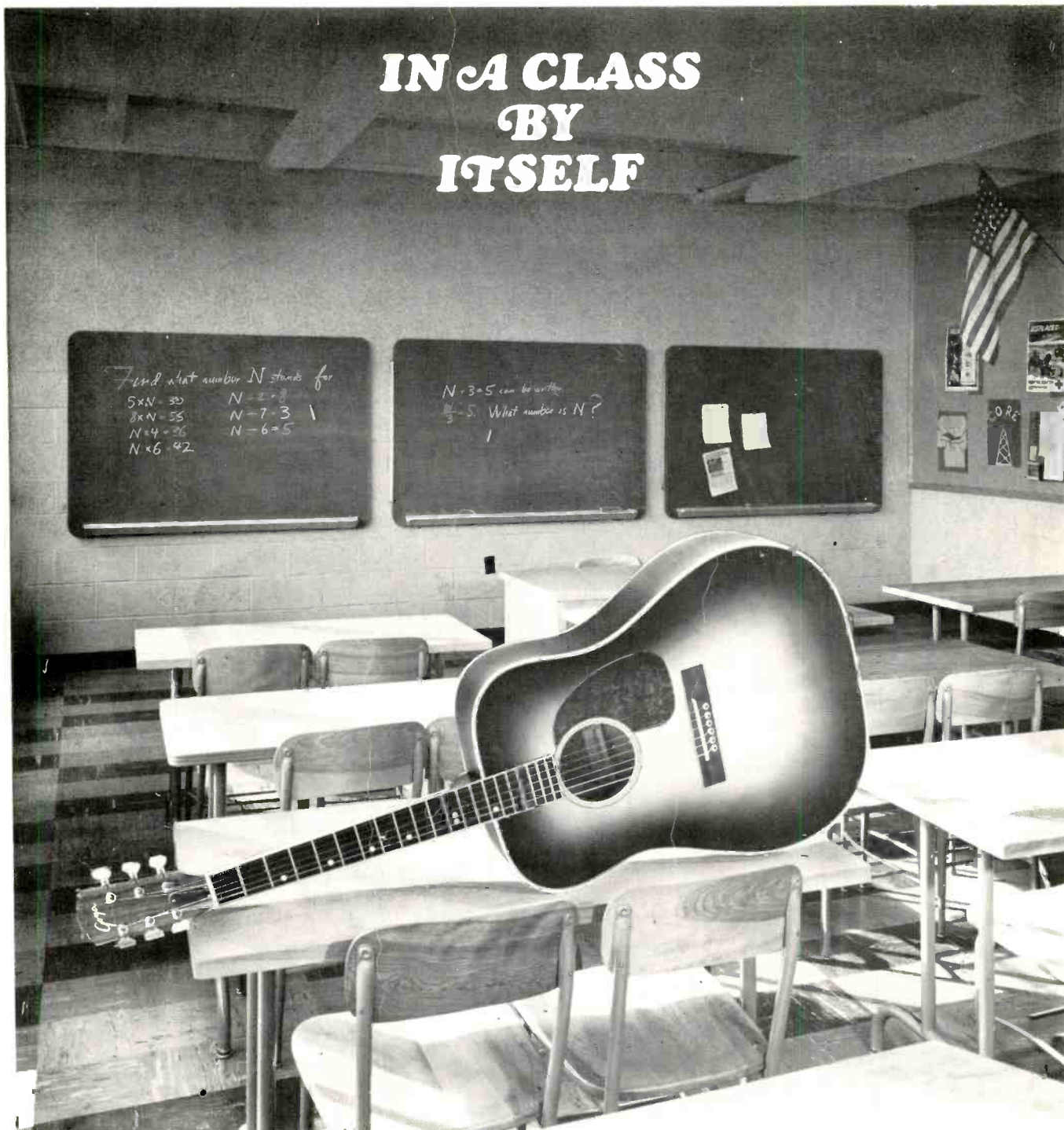
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Pop Pays Way for Culture

By JOHN P. GALLAGHER

"Seton Hall University presents Poetry-in-the-Round with Stephen Spender, sponsored by Sammy Davis Jr. and Johnny Mathis." If the new \$2,500,000 Student Union building of Seton Hall University in South Orange, N. J., had a marquee, it could recently have carried this improbable notice.

The reason for such an unusual arrangement is the unique special-events philosophy developed by this university, the sixth largest Catholic university in America. The aim of this philosophy is to bring the best entertainment to the campus while at the same time exposing Seton Hall University as a center of culture for the students and the community.

Under such a program the presentation of top entertainers such as Sammy Davis Jr., Harry Belafonte, Trini Lopez, Carlos Montoya and Victor Borge pay, through their profits, for the production of such less financially feasible enterprises as experimental drama, lecture series, art shows, chamber music concerts and ballets.

Prior to the appearance of an artist or group, much use is made of the undergraduate weekly, The Setonian, and the student-run FM radio station,

WSOU. Both aid in publicizing the performance among the students and interested person in the area.

The booking, production and promotion for name talent is handled by and through Ken Roberts. Roberts also heads an organization called the University Concert Productions, which is designed for and retained by many universities.

An example of this philosophy in action was the recent presentation of "Ballet Folklorico de Morelia" (Jan. 9, 1966), a touring Mexican folk ballet troupe of 45 dancers. Students exhibiting identification cards were admitted to the performance without charge. The financial loss incurred by these free admissions was subsequently made up less than a month later (Feb. 6, 1966) when the "Golden Boy" of Broadway, Sammy Davis Jr., returned to a standing-room-only audience for the second year in a row. This is but one example of how the Seton Hall special events philosophy operates.

In hopes of an expanding cultural program and greater entertainment for the students and the community, Seton Hall University promises to continue its philosophy in the years to come.

America's Most Spectacular College Week-end

By JOHN ZEH

Billed as "America's Most Spectacular College Weekend," the University of Kentucky's Little Kentucky Derby provides spirit-stimulating athletic and beauty competition and bolsters scholarship funds by bringing top pop talent to campus.

Although UK students appreciate the competitive and philanthropic aspects of the spring weekend, the big-name entertainment is what makes LKD worth waiting for.

The event's concert and dance are usually the only big-name talent attraction of the semester.

And the names ARE big.

This year, Johnny Mathis and the Righteous Brothers will entertain in two concerts separated on the social calendar to ensure maximum gate attraction.

Past years have seen Louis Armstrong, the Four Preps; Peter, Paul and Mary; the Brothers Four, the Dick Clark Caravan, George Shearing and Ralph Flannigan drew enthusiastic crowds to pack Memorial Coliseum.

PP&M added a record \$10,000 to

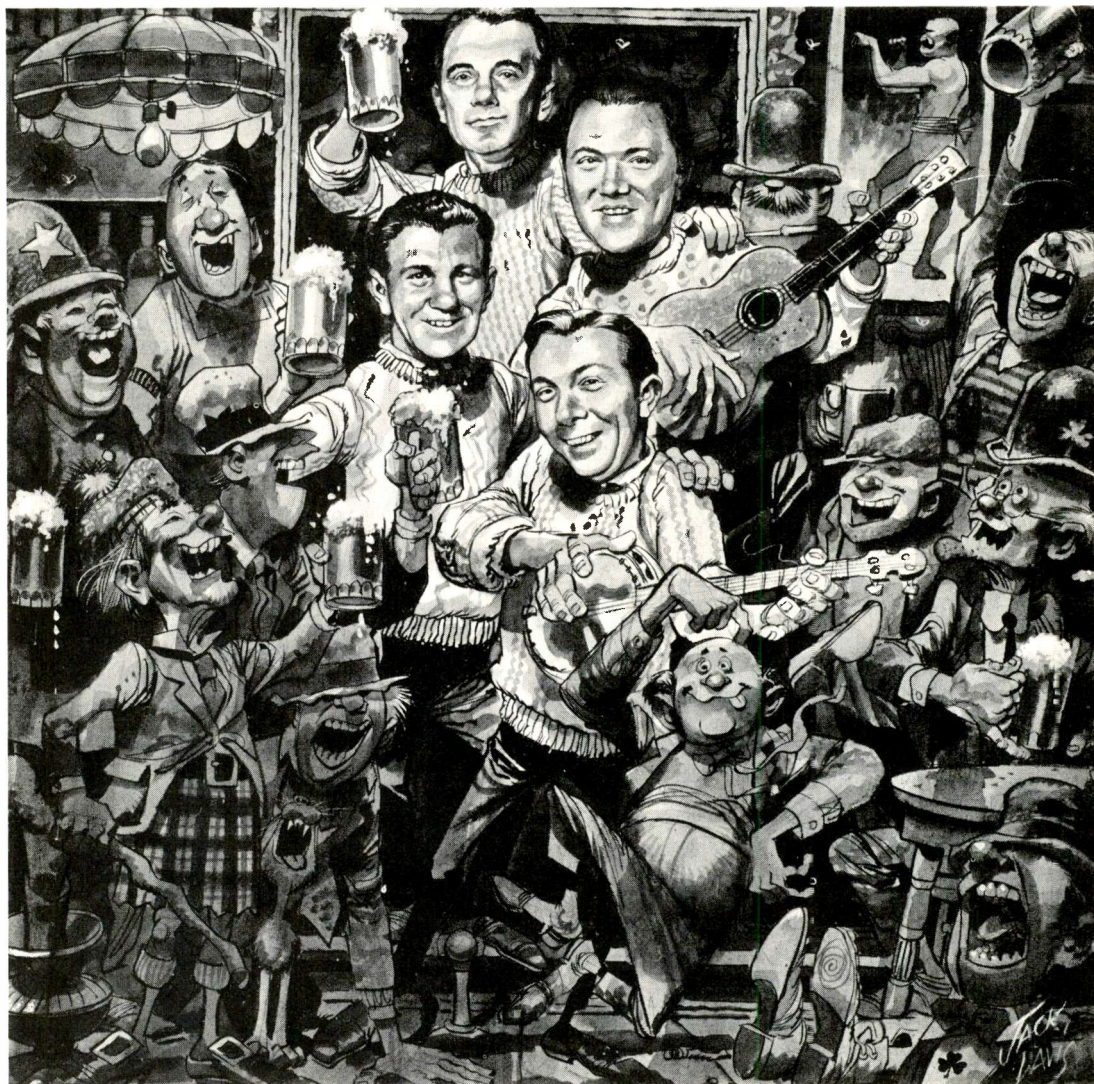
the scholarship fund in 1963, but the PPM-LKD success story almost wasn't written.

The trio tried to back out of the engagement because of commitments in Great Britain, so two UK students on the concert committee flew to New York to demand contract fulfillment. International Talent Associates agents were impressed by the presence and solid stand of the Kentucky collegians, and finally agreed to keep the concert date. They demanded a guaranteed \$10,000 gross portion instead of the original \$4,000, and the UK delegates conceded, realizing that 7,000 tickets had already been sold. PP&M ended up taking home more than \$14,000 as 11,000 fans packed the house.

Other years, scholarship profits averaged about \$4,000.

The project was started in 1957 when a few Kentucky students set out to find an activity which would serve the community, develop spirit and loyalty, and bring the students a weekend of top entertainment. The answer was the first Little Kentucky Derby, her-

Isn't It Grand Boys



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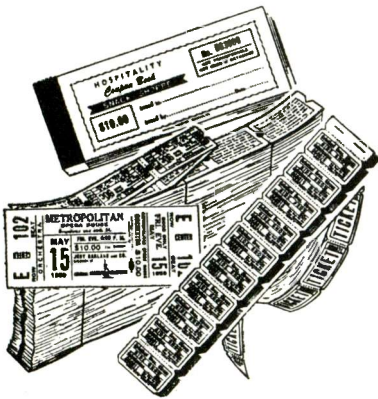
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alding a theme of "Giving Help Where It Is Most Needed."

Bicycles replaced thoroughbreds in the event, which was patterned after the world-famous Kentucky Derby, itself loved by millions and steeped in the history of the bluegrass region of Kentucky, home of UK.

Each LKD is run, as it was initiated, by students. (A faculty committee oversees major financial expenditures.) The derby program varies slightly from year to year, but the basic ingredients are:

Queen Contest—About 25 of the loveliest coeds on campus vie in talent and evening gown competition for the crown on Friday evening.

Debutante Stakes—Teams of coeds race on tricycles between introductions of queen contestants.

Dance—The queen reigns over an

informal dance held after the contest at the Student Center. Last year, Patty and the Emblems entertained.

Turtle Derby—Early Saturday morning, derbygoers crowd around a small circle on the Student Center lawn to watch tiny turtles representing student teams creep to the finish line.

Bicycle Races—Teams of fraternity members and dormitory residents pedal around the quarter-mile track at the Sports Center, trying to avoid smash-ups and elimination. Winning teams from each heat vie in the championship race.

Concert—Saturday night, after a day of racing in the spirit of the run for the roses, riders and spectators settle down in a crowded Memorial Coliseum to be entertained by top entertainers in a true climax to a truly spectacular weekend.

Supremes Score at Bridgeport

By SANDRA GOLDFARB

When most colleges book a top name act for the year's top social event, the wheels of promotion and publicity usually begin churning to insure a sellout crowd.

But when the University of Bridgeport booked the Supremes to play the Winter Formal at the Connecticut school last December, the idea was to keep it a secret until a week before the concert was scheduled.

Fire regulations at the Student Center Social Room limit the number of spectators to 1,000. There was no question that the room would be sold out. The problem was how to sell tickets in an orderly fashion and prevent a mob scene. As it worked out, tickets were sold out in six selling hours over a three-day period.

The idea to book the Supremes emanated in the Student Center Board, which is responsible for buying entertainment for campus shows. Albert Dickason, adviser to the SCB, checked the local stores and found that Su-

premes' disks were hot sellers in the campus area. He checked with Irving Arthur at the General Artists Corp. and found the Motown group had an open date on Dec. 3. GAC was able to offer the Supremes at a reasonable flat fee, within the Bridgeport budget. At the time, the Supremes were a hot record act, but nowhere near as hot as they became in the next few months.

Part of the fee was covered by the general university fund. The remainder was made up by a \$3-per-head charge for the dance, which in previous years had been free.

An additional cost was the 12-piece orchestra required in the contract rider. The Stan Rubin orchestra was hired for the date. The Supremes provided their own musical director, drummer and bass guitarist.

The publicity push began after the tickets were sold out. The Supremes were interviewed on campus radio station WPKN and cut a series of promos for the station.



Bridgeport collegians drew one of the top acts in the business. The Supremes go through their paces at the Winter Formal.



*For an evening of fun and rubbish call
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The Old Pro Carries On

By HILDA COLE ESPY

Nearly a half century ago, Fred Waring pioneered the college concert movement. Today, the old pro and his Pennsylvanians are still entertaining collegians throughout the nation. The Waring story is, in a sense, the story of popular music entertainment on campus.

Waring's style developed on campus, spawning ground for many a galvanizing group including, more recently, the Kingston Trio of Stamford University. He found his way into wider circles through college

performances. As a freshman at Penn State University, Waring booked his "Banjazztra" for fraternity dances. Each player received \$3 for a long evening's work. Members of the combo were Fred Waring, banjo; Fred Buck, banjo; Tom Waring, piano, and Poley McClintock, drums. They played by ear—Tom was more at home on the black keys of the piano—and their emphasis on vocalizing developed out of stark necessity. As Tom later remarked, "Something had to carry the melody."

The breakthrough, the decisive performance occurred when Waring's combo was hired to play for the overflow crowd at the University of Michigan's Jay Hop. Fred went out on a limb to augment the band with two players and rent snappy uniforms; he also invested in a baton, and, for the first time, the band was billed as The Pennsylvanians.

They stole the show from the big-name orchestra that had been brought in for the occasion. In bow tie and blazer, Fred cavorted around the bandstand like a cheerleader while the Pennsylvanians clowned through such numbers as "Oogie, Oogie Wah Wah." ("It doesn't mean much to you, I know, but it means a lot to an Esquimaux," the lyrics explained.) Poley McClintock's frog voice scored as he croaked "Oogie, Oogie, Wah, Wah."

For the first decade of record-breaking personal appearances, appealing to the college crowd was simply a matter of being young themselves. The Pennsylvanians personified Joe College, wearing loud sweaters and white duck pants.

In the middle and late '30's Fred, born exactly at the turn of the century, was in his own 30's. Time was taking him away from his natural relatedness to college youth. As he planned a forthcoming new radio series, he considered this fact and carefully spun a couple of very strong threads back to the campus, as listeners of the five-night-a-week Chestfield program will remember. First he built a strong Glee Club, recruiting young Robert Shaw of Pomona College to rehearse them, using the "tone-syllable" method that Waring had developed through the years when orchestra members had doubled as a glee club.

Aside from its immediate entertainment value, this glee club was to serve, in effect, as a pilot project or demonstration unit for high school
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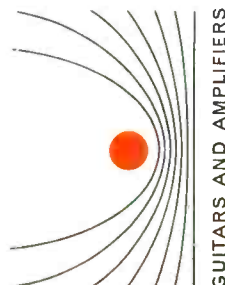
THE MEGAPHONE was part of the "collegiate" look in the twenties. Here is Fred, himself in his twenties, atop a cheerleader's pyramid.



Trini Lopez

Few entertainers have ever captured worldwide popularity as completely and as rapidly as Trini Lopez. He is just as much at home in the Olympia Music Hall in Paris as he is at P. J.'s in Hollywood. His Reprise records and albums are international hits, including his latest "The Folk Album." As a singer, Trini is exciting and magnetic—always in absolute command of his audience. As a musician, his style is simple, direct, and without gimmicks. His guitar is a Gibson, and it always has been.

It all began twelve years ago, when, as an aspiring performer in Dallas, Texas, Trini knew he needed a professional instrument—a guitar that could sparkle or speak softly, depending on the mood—a guitar that was as sensitive and responsive as the artist himself. Naturally, then, he chose Gibson. Now, skilled Gibson craftsmen and Gibson's electronic engineers have combined to create a Trini Lopez model guitar that is just as exciting as the young artist who inspired it. In the Thin Body Standard or the Full Body Deluxe, the Trini Lopez Model Gibson is a beautifully crafted, superbly sensitive instrument. Try one at your Gibson dealer and see why Gibson is the acknowledged world leader in guitars.



Gibson

and college glee clubs. Glee club directors wrote the Pennsylvanians, asking to borrow arrangements for special concerts. The volume of such letters eventually resulted in Fred's founding Shawnee Press, which now specializes in publishing choral music, and is the country's biggest supplier of such arrangements, pioneered by the Pennsylvanians, to undergraduate and community singing groups, including church choirs.

His second pitch to college youth on the Chesterfield series was to volunteer to write and introduce pep

and alma mater songs for any college or university group that petitioned him. The petitions came in at the rate of Christmas cards on Dec. 20, and Fred increased his staff of arranger-composers to meet the demand; during the three years of the Chesterfield program the Pennsylvanians produced and introduced on the air upward of 100 original college songs that have now become a part of university and college traditions. Among the composers were Pat Ballard, Harry Simeone, Hawley Ades and Roy Ringwald.

In the late 1940's, he kept the channels open with the young crowd. He bought several old summer hotels

at Delaware Water Gap, Pa., and turned them into a Music Workshop, including rehearsal halls, dining room, and dormitory facilities. Here, every summer, he conducted sessions for teachers and students of choral music. Eventually, he was able to add college credits to the original attraction of vacation-fun-with-learning.

He increased the volume of arrangements offered to choral groups by Shawnee Press. Then, the great old movie palaces went under, and the old "in person" stageshows that they had housed ceased as vaudeville attractions and moved onto the TV screen, he worked out a new concept: the concert tour for an organization that in other years would not have been considered concert material.

He introduced this concept on Broadway early in the '50's with the production "Hear! Hear!" It offered classics in American music, from great melodies to unique choral arrangements of folk songs and patriotic anthems, such as "Battle Hymn of the Republic."

This proved to be a shrewd and successful formula for concert appearances. The Pennsylvanians have taken to the road every season since, from fall to spring, now traveling in chartered busses in place of the old sleeper jump Pullman cars.

On these tours, where their performances frequently take place in high school or college auditoriums, Waring has been able to capitalize, in an ironic way, on his absence from the TV screens.

"We surprise them," he says. "What seems to surprise them is our youth . . . and our humor. . . ."

The organization is indeed youthful. For years, except for inevitable additions and replacements, the Pennsylvanians' faces were the same. A handful of old-timers now remains. Poley McClintock is on tympany, chimes, and special effects, while the wham-bang percussionist is an 18-year-old youth. There is Puss Rone-mus in the brass section, Leonard Kranandonk in the Glee Club, and a few other veterans. Most of the group, however, is hired each season just in time to rehearse for the concert tour.

Recently, since one of his Glee Club singers, Jacqueline Mayer, entered and won the Miss America contest, Fred has tended to talent hunt for young women among the runners-up of the State winners in the annual Miss America contest.

Today the Pennsylvanians' traditions are upheld, not so much by the presence of old-timers as by long-cultivated elements of the Waring style and showmanship.



The Pennsylvanians were billed as the "Rah Rah Collegians" in the musical "Hello Yourself" that starred Fred Waring and Dorothy Lee and played at the Casino Theater in 1928 (lyrics by Leo Robin, music by Richard Myers).



Fred is tossed in a blanket by the Pennsylvanians during their prologue to Harold Lloyd's "The Freshman" at a Los Angeles Theater (Sid Grauman's).

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TALENT MARKETPLACE

Listed on the following pages, by classification, are artists currently 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 prevent listing all acts available for college bookings. 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, 1301 Ave. of the Americas, New York 10019.
APA—Agency of the Performing Arts, 120 W. 57 St., New York 10019.
CAM—Columbia Artist Management, 165 W. 57 St., New York 10019.
GAC—General Artists Corp., 600 Madison Ave., New York.
Hurok—Sol Hurok Enterprises, 730 Fifth Ave., New York.
ITA—International Talent Association, 600 Madison Ave., New York.
H. Long—Hubert Long Talent Agency, 806 16th Ave., So. Nashville, Tenn.

MAC—Music Associates Corp., 2201 Ben Franklin Pkwy., Philadelphia, Pa.
W. Morris—William Morris Agency, 1740 Broadway, New York.
PAR—Perenchio/Artists' Representatives, Ltd., 9000 Sunset Blvd., Los Angeles, Calif. 90069.
Premier—Premier Talent Associates, 200 W. 57 St., New York.
Queen Booking Corp., 1650 Broadway, New York.
Shaw—Shaw Artists Corp., 565 Fifth Ave., New York.
Universal—Universal Attractions, 200 W. 57 St., New York.
WA—Willard Alexander, Inc., 660 Madison Ave., New York.

ORCHESTRAS

ATLANTA SYMPHONY ORCHESTRA BAND OF AMERICA—(CAM)
BIRMINGHAM SYMPHONY ORCHESTRA
BUFFALO PHILHARMONIC ORCHESTRA—Lukas Foss, Conducting (CAM)
CHICAGO SYMPHONY ORCHESTRA—Jean Martinson, Director (CAM)
CINCINNATI SYMPHONY ORCHESTRA
CLEVELAND ORCHESTRA, THE—George Szell, Conductor (CAM)
CONCERTGEBOUW ORCHESTRA of AMSTERDAM—Bernard Haitink, Conductor (CAM)
CZECH PHILHARMONIC—Karel Ancerl & Vaclav Neumann, Conductors (CAM)
DETROIT SYMPHONY ORCHESTRA—Sixten Ehrling, Conductor (CAM), (Mercury)
ESTERHAZY ORCHESTRA—David Blum, Conductor (CAM), (Vanguard)
INDIANAPOLIS SYMPHONY ORCHESTRA
MANTOVANI AND HIS CONCERT ORCHESTRA—(CAM), (London)
MINNEAPOLIS SYMPHONY ORCHESTRA—(Mercury)
MONTE CARLO NATIONAL ORCHESTRA—Louis Fremaux, Conductor; Michel Block, Piano Soloist (CAM)
MOSCOW PHILHARMONIC ORCHESTRA—(Hurok)
NATIONAL SYMPHONY ORCHESTRA
NEW ORLEANS PHILHARMONIC—Werner Torkanowsky, Music Director (CAM)
NEW YORK PHILHARMONIC ORCHESTRA—Leonard Bernstein, Musical Director (CAM) (Columbia)
PHILADELPHIA ORCHESTRA—Eugene Ormandy, Musical Director (CAM) (Columbia)
PHILHARMONICA HUNGARICA—Miltiades Cardis, Conductor (CAM)
ROYAL MARINES TATTOO—(CAM)
ST. LOUIS SYMPHONY—Elezar de Carvalho, Conductor (CAM)
TORONTO SYMPHONY ORCHESTRA—Seiji Ozawa, Conductor; Lois Marshall, Soprano Soloist; Andre Watts, Piano Soloist (CAM)
GOLDOVSKY GRAND OPERA COMPANY
METROPOLITAN OPERA NATIONAL COMPANY—(Hurok)
NATIONAL OPERA COMPANY

CHAMBER GROUPS

BEAUX ARTS TRIO OF NEW YORK—Menahem Pressler, Piano; Daniel

Gullet, Violin; Bernard Greenhouse, Cello (CAM)
De PASQUALE STRING QUARTET—(Wm. Morris)
ALFRED DELLER AND THE DELLER CONSORT—(Vanguard)
FINE ARTS QUARTET—(Everest)
JUILLIARD STRING QUARTET—(Columbia, Epic)
MUSIC FROM MARLBORO—Rudolf Serkin, Artistic Director (CAM)
NETHERLANDS CHAMBER ORCHESTRA—Szymon Goldberg, Conductor and Violin Soloist (CAM)
NEW YORK PRO MUSICA—(Decca) (CAM)
NEW YORK WOODWIND QUINTET—(Everest)
PAGANINI QUARTET—Henri Temianka, Albert Gillis, Stefan Krayk, Lucien Laporte (CAM)
PARIS CHAMBER ORCHESTRA—Paul Kuentz, Christian Larde, Solo Flute; Marie-Claire Jamet, Solo Harp (CAM)
SOLISTI VENETI—(Hurok)
SOLISTI DI ZAGREB—Antonio Janigro, Conductor (Vanguard)
STUTTGART CHAMBER ORCHESTRA—Karl Munchinger, Conductor (CAM)
VIRTUOSI DI ROMA—Renato Fasano, Conductor (CAM)
ZURICH CHAMBER ORCHESTRA—Edmond De Stoutz, Conductor (CAM)

CHORAL GROUPS

BACH ARIA GROUP—(Decca)
EDEN & TAMIR AND THE ABBEY SINGERS—Liebslieder Waltzes (CAM)
De PAUL CHORUS—Leonard de Paul, Conductor (CAM)
OBERNKIRCHEN CHILDREN'S CHOIR—Edith Moeller, Conductor (CAM)
POZNAN CHOIR FROM POLAND—(Hurok)
HELSINKI UNIVERSITY CHORUS
ROBERT SHAW CHORALE AND ORCHESTRA—Robert Shaw, Conductor (RCA) (CAM)
ROGER WAGNER CHORALE—(Hurok)
STOCKHOLM UNIVERSITY CHORUS—Eskil Hemberg, Conductor (CAM)
VIENNA CHOIR BOYS—(Hurok)
WESTMINSTER CHOIR—George Lynn, Conductor (CAM)

SOPRANOS

ADDISON, ADELE—(Hurok)
ALARE, PIERRETTE—(CAM)
ALBANESE, LICIA—(RCA) (CAM)

CABALLE, MONTERRAT—(CAM)
CRESPIN, REGINE—(CAM) (London)
COSTA, MARY—(Hurok)
CURTIN, PHYLLIS—(CAM)
d'ANGELO, GIANNA—(CAM)
DAVRATH, NETANIA—(Vanguard) (CAM)
de los ANGELES, VICTORIA—(Hurok)
DOB'S, MATTIWILDA—(Epic) (CAM)
ELGAR, ANNE—(CAM)
ENDICH, SARAMAE—(RCA) (CAM)
FLORESCU, ARTA—(Hurok)
FRENI, MIRELLA—(RCA, Angel) (CAM)
GRIST, RERI—(Columbia) (CAM)
HORNE, MARILYN—(London)
KAILER, LUCILLE—(CAM)
KIRSTEN, DOROTHY—(CAM)
KRALL, HEIDI—(CAM)
LEE, ELLA—(CAM)
LORENGAR, 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—(Hurok)
PRICE, LEONTYNE—(RCA) (CAM)
ROSS, ELINOR—(Hurok)
ROTHENBERGER, ANNELIESE—(Angel) (CAM)
SCHWARZKOPF, ELISABETH—(Angel)
STEBER, ELEANOR—(Columbia, London, RCA, Stand)
STRATAS, TERESA—(CAM)
SUTHERLAND, JOAN—(London)
TEBALDI, RENATA—(London) (CAM)
TUCCI, GABRIELLA—(Angel) (CAM)
TYLER, VERONICA—(CAM)
VISHNEVSKAYA, GALINA—(Hurok)
WALTERS, JEANNETTE—(CAM)
WARENSKJOLD, DOROTHY—(Capitol) (CAM)
WEATHERS, FELICIA—(CAM)
YARICK, DORIS—(CAM)
YEEND, FRANCES—(RCA, Columbia) (CAM)

MEZZO SOPRANOS

ALLEN, BETTY—(Odeon, Vox) (CAM)
BERGANZA, TERESA—(London) (CAM)
BIBLE, FRANCES—(MGM, Mercury) (CAM)
BUMBRY, GRACE—(Hurok)
DALIS, IRENE—(Philips) (CAM)

ELIAS, ROSALIND—(RCA) (CAM)
FORRESTER, MAUREEN—(Vanguard, RCA)
GORR, RITA—(RCA, Angel) (CAM)
KOPLEFF, FLORENCE—(RCA, Columbia, Decca) (CAM)
MILLER, MILDRED—(Columbia) (CAM)
SARFATY, REGINA—(Columbia)
STEVENS, RISE—(RCA, Columbia) (CAM)
VANNI, HELEN—(CAM)
WOLFF, BEVERLY—(CAM)

CONTRALTO

ANDERSON, MARIAN—(Hurok)
CHOOKASIAN, LILI—(CAM)

TENORS

ALEXANDER, JOHN—(Columbia, London) (CAM)
ALVA, LUIGI—(Angel, London)
BJOERLING, ROLF—(Wm. Morris)
CAMPORA, GIUSEPPE—(London, Urania, Capitol)
CRAIG, JOHN—(CAM)
CRAIN, JON—(CAM)
GEDDA, NICOLAI—(RCA) (CAM)
HAYES, ROLAND—(Vanguard)
KONYA, SANDOR—(DDG) (CAM)
LLYOD, DAVID—(CAM)
McCOLLUM, JOHN—(Westminster) (CAM)
MORELL, BARRY—(CAM)
PEERCE, JAN—(Vanguard) (Hurok)
PISO, JON—(Hurok)
SIMONEAU, LEOPOLD—(CAM)
SULLIVAN, BRIAN—(CAM)
THOMAS, JESS—(Philips, Eurodisc)
TUCKER, RICHARD—(CAM)
VALLETTI, CESARE—(Hurok)
VERREAU, RICHARD—(CAM)

BARITONES

BACQUER, GABRIEL—(CAM)
BERRY, WALTER—(London, Angel, DGG, Vox, Bach)
BOYDEN, JOHN—(Westminster)
CASSEL, WALTER—(Columbia, MGM) (CAM)
COLZANI, ANSELMO—(CAM)
GORIN, IGOR—(RCA, Golden Crest) (CAM)
HERLEA, NICOLAE—(Hurok)

continued on page 98

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KERNS, ROBERT—(RCA)
 KRAUSE, TOM—(London) (CAM)
 LONDON, GEORGE—(CAM)
 MacNEIL, CORNELL—(London) (CAM)
 MERRILL, ROBERT—(Columbia, London, RCA) (CAM)
 QUILICO, LOUIS—(Vanguard, Decca, DGG) (CAM)
 SOUZAY, GERARD—(Philips, Angel, Epic, DGG, Capitol) (CAM)
 UPPMAN, THEODOR—(CAM)
 WARFIELD, WILLIAM—(RCA, Capitol, MGM) (CAM)

BASS-BARITONE

CROSS, RICHARD—(CAM)
 GHIAUROV, NICOLAI—(CAM)
 GRAMM, DONALD—(CAM)
 SIEPI, CESARE—(CAM)
 SMITH, KENNETH—(CAM)
 SZE, YI-KWEI—(CAM)

BASS

BOATWRIGHT, McHENRY—(RCA)
 HINES, JEROME—(Hurok)

CELLISTS

DAVIS, DOUGLAS—(CAM)
 FOURNIER, PIERRE—(CAM)
 GENDRON, MAURICE—(CAM)
 PARNAS, LESLIE—(Hurok)
 PIATIGORSKY, GREGOR—(Hurok)
 ROSE, LEONARD—(CAM)
 ROSTROPOVICH, MSTISLAV—(Hurok)

FLUTIST GUITARIST

BREAM, JULIAN—(Hurok)
 De PLATA, MANITAS—(CAM)
 PRESTI & LAGOYA—(Hurok)
 ROMEROS, THE—(CAM)
 SABICAS—(Decca)
 SEGOVIA, ANDRES—(Hurok)
 WILLIAMS, JOHN—(Hurok)
 YEPES, NARCISCO—(CAM)

HARPSICHORDIST

PUYANA, RAFAEL—(Hurok)

VIOLINISTS

ACCARDO, SALVATORE—(CAM)
 ASHKENASI, SHMUEL—(Hurok)
 BOSKOVSKY, WILLI—(London)
 BUSWELL, JAMES OLIVER IV—(CAM)
 ELMAN, MISCHA—(Vanguard) (Eric Semon)
 FERRAS, CHRISTIAN—(CAM)
 FRANCESCATTI, ZINO—(CAM)
 FRIEDMAN, ERICK—(CAM)
 GLENN, CARROLL—(CAM)
 GOLDBERG, SZYMON—(CAM)
 GUTNIKOV, BORIS—(Hurok)
 LAREDO, JAIME—(CAM)
 MENUHIN, YEHUDI—(CAM 1967-68)
 MILSTEIN, NATHAN—(Hurok)
 MORINI, ERICA—(CAM)
 OISTRAKH, DAVID—(Hurok)
 OISTRAKH, IGOR—(Hurok)
 PASQUIER, REGIS—(CAM)
 PEINEMANN, EDITH—(CAM)
 PERLMAN, ITZHAK—(Hurok)
 RABIN, MICHAEL—(CAM)
 SENOFSKY, BERL—(CAM)
 SPIVAKOVSKY, TOSSY—(CAM)
 STERN, ISAAC—(Hurok)
 SZERYNG, HENRYK—(Hurok)
 VOICU, ION—(Hurok)

PIANISTS

ANDA, GEZA—(CAM)
 ARRAU, CLAUDIO—(CAM)
 ASHKENAZY, VLADIMIR—(Hurok)
 BACHAUER, GINA—(Hurok)
 BARR-ILLAN, DAVID—(CAM)
 BARENBOIM, DANIEL—(Hurok)
 BLOCK, MICHEL—(CAM)
 BOLET, JORGE—(CAM)
 BRAILOWSKY, ALEXANDER—(CAM)
 CASADESUS, JEAN—(CAM)
 CASADESUS, ROBERT—(CAM)
 CASS, RICHARD—(CAM)
 CLIBURN, VAN—(Hurok)
 DAVIS, IVAN—(CAM)
 DE LARROCHA, ALICIA—(CAM)
 DEMUS, JOERG—(CAM)
 ENTREMONT, PHILIPPE—(CAM)
 FIRKUSNY, RUDOLF—(CAM)
 FLEISHER, LEON—(CAM)
 TS'ONG, FOU—(CAM)
 FRAGER, MALCOLM—(CAM)
 FRANK, CLAUDE—(CAM)
 FUSCHI, OLEGNA—(CAM)
 HOLLANDER, LORIN—(CAM)
 ISTOMIN, EUGENE—(Hurok)
 ITURBI, AMPARO—(RCA)
 ITURBI, JOSE—(Angel, RCA) (Gewald)
 JANIS, BYRON—(Hurok)
 JOHANNESSEN, GRANT—(CAM)
 KATCHEN, JULIUS—(CAM)
 KEMPF, WILHELM—(CAM)
 LATEINER, JACOB—(CAM)
 LETTVIN, THEODORE—(CAM)
 LIST, EUGENE—(CAM)
 LUVISI, LEE—(CAM)
 MALCUZYNSKI, WITOLD—(CAM)
 MDIVANI, MARINA—(Hurok)
 MICHELANGELI, ARTURO BENEDETTI—(CAM)
 OGDEN, JOHN—(Hurok)
 OLSHANSKY, LUDWIG—(CAM)
 PENNARIO, LEONARD—(CAM)
 RICHTER-HAASER, HANS—(CAM)
 RUBINSTEIN, ARTUR—(Hurok) (RCA)
 SCHEIN, ANN—(Hurok)
 SERKIN, RUDOLF—(CAM)
 SEVILLA, JEAN-PAUL—(CAM)
 SHIRLEY, DONALD—(CAM)
 SIMON, ABBEY—(Hurok)
 STARR, SUSAN—(CAM)
 TURECK, 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)
 LUBOSHUTZ & NEMENOFF—(Hurok)
 MORRISSET & BOUCHARD—(CAM)
 TELTSCHIKS, THE—(CAM)
 VRONSKY & BABIN—(CAM)
 WHITTEMORE & LOWE—(CAM)

JOINT RECITALS

FRANCES ARCHER & BEVERLY GILE—(CAM)
 VICTOR BABIL & SZYMON GOLDBERG—(CAM)
 CADESUS, ROBERT AND GABY—(CAM)
 RICHARD CROSS & DORIS YARICK—(CAM)
 GREENWICH QUARTET, THE—(CAM)
 NEW YORK BRASS QUINTET—(CAM)
 NEW YORK CONCERT TRIO
 RABINOF, BENNO & SYLVIA—(CAM)
 TOMEROS, THE (The Royal Family of the Guitars)—(Mercury)
 TUNG KWONG-KWONG & MA SI-HON—(CAM)

CONDUCTORS

ABBADO, CLAUDIO—(Hurok)
 ABRAVANEL, 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, EFREM—(Hurok)
 MAAZEL, LORIN—(Hurok)
 MENOTTI, GIAN-CARLO—(Wm. Morris)
 ROWICKI, WITOLD—(Hurok)
 STRAVINSKY, IGOR, WITH ROBERT CRAFT—(Hurok)
 VANDERNOOT, ANDRE—(Hurok)
 WALLENSTEIN, ALFRED—(Hurok)
 WATANABE, AKEO—(Hurok)

POPULAR

AD LIBS—(Universal)
 AMERICAN BEETLES—(Roulette) (Universal)
 AMES, ED—(Wm. Morris)
 AMES, NANCY—(Liberty) (Wm. Morris)
 AMMONS, GENE—(Prestige)
 ANDERSEN, ERIC—(Vanguard)
 ANDREWS, LEE AND THE HEARTS—(MAC)
 ANGELS—(Universal)
 ANIMALS—(Premier)
 ANKA, PAUL—(AFA)
 ANTHONY & THE IMPERIALS—(Premier)
 ANTHONY, RAY—(Wm. Morris)
 ARMSTRONG, LOUIS—(Capitol, Roulette) (ABC)
 ASTRONAUTS—(RCA)
 AUSTIN, SILL—(Mercury)
 BACK PORCH MAJORITY—(Epic) (PAR)
 BAILEY, PEARL—(Roulette) (Wm. Morris)
 BARBUTTI, PETE—(Vee Jay)
 BARTON, EILEEN—(20th Century-Fox)
 BASS, FONTELLA—(Chess) (Universal)
 BEACHBOYS—(Capitol) (Wm. Morris)
 BEAU BRUMMELS—(Autumn) (Premier)
 BEE, MOLLY—(Wm. Morris)
 BELL, WILLIAM—(Universal)
 BENNETT, TONY—(Columbia) (GAC)
 BENTON, BROOK—(RCA) (ABC)
 BERRY, CHUCK—(Chess) (Universal)
 BITTER END SINGERS—(Musicor) (AFA)
 BLACK'S, BILL, COMBO—(Hi)
 BLAND, BOBBY "BLUE"—(Duke) (Buffalo)
 BLUE, DAVID—(Elektra)
 BLUES PROJECT—(Wm. Morris)
 BO, EDDIE—(Chess)
 BOBBETTS, THE—(Universal)
 BOBO, WILLIE—(Roulette) (Tico)
 BOND, GARY U. S.—(Premier)
 BOONE, PAT—(Dot)
 BOSTIC, EARL—(King) (WA)
 BREWER, TERESA—(Philips)
 BROWN, JAMES—(King) (Universal)
 BROWN, MAXINE—(Wand)
 BROWN, RUTH—(Mainstream) (Shaw)
 BUTLER, JERRY—(V.J.) (Queen)
 BURKE, SOLOMON—(Atlantic) (Universal)
 CAMPBELL, JO ANN—(Cameo) (WA)
 CANDY AND THE KISSES—(Universal)
 CANNON, FREDDY—(Warner Bros.) (Premier)
 CARPENTER, THELMA—(WA)
 CARTER, BETTY—(UA)
 CASTAWAYS—(Soma) (Universal)
 CAVALLARO, CARMEN—(Decca)
 CAVALLO, ADA—(WA)
 CHAD & JEREMY—(Wm. Morris) (Columbia)
 CHANDLER, GENE—(Constellation) (Queen)
 CHANTELLS—(End) (Universal)
 CHARLES, RAY—(ABC-Paramount) (Shaw)
 CHARLES, RAY, SINGERS—(Command)
 CHARTBUSTERS—(Mutual) (WA)
 CHECKER, CHUBBY—(Parkway) (ABC)
 CHEVALIER, MAURICE—(MGM)
 CHRISTY, JUNE—(Capitol) (WA)
 CLARK, DAVE, FIVE—(Epic) (ABC)
 CLARK, DEE—(Vee Jay) (Shaw)
 CLARK, PETULA—(Warner Bros.) (GAC)
 CLEBANOFF STRINGS—(Mercury) (CAM)
 CLOVERS, THE—(Universal)
 COASTERS—(Atco) (Shaw)
 COLEMAN, CY—(Capitol) (Wm. Morris) (WA)
 COLLIER, MITTY—(Universal)
 COLUMBUS BOY CHOIR—(RCA, Decca) (CAM)
 COVINGTON, WARREN, AND HIS ORCHESTRA—(WA)
 CRAWFORD, HANK—(King)
 CRYSTALS, THE—(Wm. Morris)
 CURTIS, KING—(Capitol) (Shaw)
 DAMONE, VIC—(Wm. Morris)
 DAVID, DELLA ROSSA BROOKS—(W.A.)
 DAVIDSON, JOHN—(Columbia) (APA)
 DAVIS, SAMMY—(Reprise)
 DEREK & RAY—(Wm. Morris)
 DeSANTO, SUGAR PIE—(Checker) (Universal)
 DeSHANNON, JOHNNY—(GAC)
 DICK & LEE—(Universal)
 DIDDLEY, BO—(Checker) (Shaw)
 DIXIE CUPS—(Universal)
 DR. FEELGOOD AND THE INTERNS—(Universal)
 DOGGETT, BILL—(Columbia) (Shaw)
 DOMINO, FATS—(ABC-Paramount) (Shaw)
 DORSEY, JIMMY, ORCHESTRA—(Epic) (WA)
 DORSEY, TOMMY, ORCHESTRA—(Decca) (APA)
 DOUGLAS, MIKE—(AFA)
 DOVE, RONNIE—(Premier) (Diamond)
 DOWNING, "BIG" AL—(Lenox) (WA)
 DRIFTERS—(Atlantic) (Shaw)
 DUCHIN, PETER—(Decca) (AFA)
 EBERLY, BOB—(Decca, Warner Bros.) (WA)
 ELGART, LES—(Columbia) (ABC)
 ELLINGTON, DUKE—(Reprise) (ABC)
 ELY, JACK & THE KINGSMEN—(Universal)
 ENCHANTERS, THE—(Universal)
 ENNIS, ETHEL—(Wm. Morris)
 EVERLY BROTHERS—(Warner Bros.) (GAC)
 EXCITERS—(Bang) (Universal)
 FALCONS—(Atlantic) (Shaw)
 FENDERMAN, THE—(WA)
 FERRANTE & TEICHER—(U.A.) (Wm. Morris)
 FIESTAS—(Old Town) (Universal)
 FIVE ROYALS—(Universal)
 FIVE SOUNDS—(GAC)
 FLAMINGOS—(Roulette) (ABC)
 FLIPPERS, THE—(Universal)
 FOUNTAIN, PETE, SEXTET—(Coral) (ABC)
 FOUR ACES—(Decca) (WA)
 FOUR FRESHMEN—(Capitol) (PAR)
 FOUR LADS—(UA)
 FOUR PREPS—(Capitol) (PAR)
 FOUR SAINTS—(Warner Bros.) (ITA)
 FOUR SEASONS—(Wm. Morris)
 FOUR TOPS—(Motown) (ABC)
 FOX, INEZ—(Sue) (Shaw)
 FRAN, CAROL—(Universal)
 FRANCHI, SERGIO—(RCA) (Wm. Morris)
 FRANCIS, CONNIE—(MGM)
 FRANKLIN, ARETHA—(WA)
 FREDDIE & THE DREAMERS—(Premier)
 FUQUA'S, CHARLIE, INK SPOTS—(Verve)
 GARDNER, DON—(Jubilee) (Shaw)
 GARY, JOHN—(RCA)
 GAYE, MARVIN—(Tamil-Motown) (GAC)
 GAYLORD & HOLIDAY—(Mercury) (PAR)
 GESTURES—(Soma)
 GENTRIES, THE—(MGM)
 GODFREY, ARTHUR—(Vee Jay) (AFA)
 GOODTIME SINGERS—(GAC)
 GORE, LESLEY—(Mercury) (ABC)
 GORME, EYDIE—(Columbia) (GAC)
 GRANT, EARL—(Decca)
 GRECO, BUDDY—(Epic) (GAC)
 GREENWOOD, JOHNNY—(WA)
 GREER, JONNY—(WA)
 HAINES, CONNIE—(RCA) (Wm. Morris) (WA)
 HAMILTON, ROY—(MGM) (WA)
 HARTMAN, JOHNNY—(Queen)
 HATHAWAY, ANN—(WA)
 HAWKINS, SAM—(Universal)
 HAYWOOD, LEON—(Universal)
 HENDERSON, SKITCH—(Columbia, London, RCA) (Wm. Morris)
 HENRY, CLARENCE—(Universal)
 HERMAN'S HERMITS—(MGM) (Premier)
 HIRT, AL—(RCA)
 IMPRESSIONS—(ABC-Paramount) (Queen)
 INK SPOTS—(Decca) (WA)
 ISLEY BROTHERS—(Universal)
 IVES, BURL—(Decca) (APA)

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Television



JACKIE & GAYLE—(Wm. Morris)
 JACKSON, MAHALIA—(Columbia) (PAR)
 JACKSON, WALTER—(Queen)
 JAMES, ETNA—(Universal)
 JAMES, JONI—(MGM) (ABC)
 JAY & THE AMERICANS—(UA) (Wm. Morris)
 JIM AND JEAN—(MGM)
 JOHNNY & THE EXPRESSIONS—(Universal)
 JOHNSON, LOU—(Universal)
 JOHNSON, MARY—(UA)
 JONES, JACK—(Kapp) (GAC)
 JR. WALKER & ALL STARS—(Soul) (ABC)
 JUST FOUR—(Liberty)
 KAYE, JOHNNY—(WA)
 KAYE, SAMMY—(Decca) (ABC)
 KEEFE, ADAM—(AFA)
 KELLUM, MURRY—(MOC)
 KELLY, PAUL—(Universal)
 KENTON, STAN—(Capitol) (ABC)
 KING, B. B.—(ABC-Paramount) (Shaw)
 KING, BEN E.—(Atco) (Circle Artists)
 KING FAMILY, THE—(AFA)
 KING, MORGANA—(Mainstream) (Reprise)
 KINGSMEN—(Wand) (Wm. Morris)
 KINGSTON TRIO—(Decca) (PAR)
 KIRBY STONE FOUR—(Warner Bros.)
 KITT, EARTHA—(AFA)
 KNIGHT BROTHERS—(Universal)
 KNIGHT, MARIE—(Universal)
 LABELLE, PATTY & THE BLUEBELLS—(Wm. Morris)
 LAINE, FRANKIE—(Wm. Morris)
 LANCE, MAJOR—(Okeh) (Queen)
 LA ROSA, JULIUS—(Wm. Morris)
 LAWRENCE, STEVE—(Columbia) (GAC)
 LEE, BRENDA—(Decca)
 LEE, DICKEY—(Smash)
 LEE, PEGGY—(Capitol)
 LETTERMEN—(Capitol) (Wm. Morris)
 LEWIS, BARBARA—(Arctic) (Universal)
 LEWIS, BOBBY—(ABC-Paramount)
 LEWIS, GARY, AND THE PLAYBOYS—(AFA) (Liberty)
 LEWIS, JERRY LEE—(Smash)
 LINCOLN, ABBEY—(WA)
 LITTLE EVA—(Premier)
 LITTLE JOHNNY TAYLOR—(Universal)
 LITTLE MILTON—(Checker) (Universal)
 LITTLE WILLIE & THE HAND JIVES—(WA)
 LONDON, JULIE—(Liberty)
 LOPEZ, TRINI—(Reprise) (GAC)
 LOMBARDO, GUY—(Capitol) (APA)
 LOVIN' SPOONFUL—(GAC) (Kama Sutra)
 LUBOFF, NORMAN CHOIR—(RCA)
 LYMON, FRANKIE—(Columbia)
 LYNN, BARBARA—(Universal)
 LYNNE, GLORIA—(ABC)
 MacKENZIE, GISELLE—(AFA)
 MacRAE, GORDON—(AFA)
 McNAIR, BARBARA—(Wm. Morris)
 McPATTER, CLYDE—(Mercury)
 McRAE, CARMEN & ACCOM.—(Capitol)
 MABLEY, JACKIE (MOMS)
 MAGNIFICENT "7"—(TMS)
 MAJORS—(Imperial)
 MAMAS AND PAPAS—(Premier) (Dunhill) (AFA)
 MANCINI, HENRY—(RCA) (PAR)
 MARCHAN, BOBBY—(Universal)
 MARGERIE, RALPH, & THE ORCHESTRA—(Mercury)
 MARTHA & THE VANDELLAS—(Gordy) (ABC)
 MARTIN, DEREK—(Universal)
 MARTINO, AL—(Capitol)
 MARVELETTES—(WA)
 MATHIS, JOHNNY—(Mercury) (GAC)
 MAY, BILL, ORCHESTRA—(WA)
 MELIS, JOSE, & COMPANY—(Mercury)
 MICKY & SYLVIA—(RCA) (WA)
 MIDDLETON, RAY—(Decca)
 MILLER, GLENN, ORCHESTRA—(RCA)
 MILLER, MITCH—(Decca)
 MILLER, ROGER—(Mercury) (GAC)
 MIRACLES—(Tamla) (Queen)
 MITCHELL, CHAD—(PAR)
 MITCHELL, WILLIE—(Hi)
 MONROE, VAUGHN—(Dot, RCA) (ABC)
 MONTOYA, CARLOS—(RCA)
 MORROW, BUDDY—(Mercury)
 NASH, JOHNNIE—(Joda) (Queen)
 NERO, PETER—(RCA) (ITA)
 NEW CHRISTY MINSTRELS—(Columbia) (PAR)
 NEWTON, WAYNE—(Wm. Morris)

OCHS, PHIL—(Electra)
 NORRIS, BOBBE—(WA)
 ORBISON, ROY—(MGM)
 ORLONS—(Universal)
 OVATIONS, THE—(Warner Bros.) (Universal)
 PACKERS—(Soul) (Universal)
 PALMER, PETER, & ORCHESTRA—(WA)
 PASTOR, TONY, & HIS ORCHESTRA—(WA)
 PETER, PAUL & MARY—(Warner Bros.) (ITA)
 PETERS, BROCK—(UA) (AFA)
 PHELPS, JAMES—(Universal)
 PHILLIPS, (LITTLE ESTHER)—(Atlantic) (WA)
 PICKETT, WILSON—(Universal)
 PITNEY, GENE—(Musicor) (Wm. Morris)
 PLATTERS—(Musicor) (ITA)
 POWELL, BOBBY—(Whit) (Universal)
 PRADO, PEREZ—(UA) (WA)
 PRESTON, JOHNNY—(Universal)
 PRICE, LLOYD—(ABC-Paramount) (WA)
 PRY SOCK, ARTHUR—(Old Town) (ABC)
 PURSELL, BILL—(Columbia)
 RADIANTS, THE—(Universal)
 RANEY, SUE—(Phillips) (PAR)
 RAWLS, LOU—(Capitol)
 REESE, DELLA—(RCA) (Wm. Morris)
 REMAINS, THE—(GAC)
 RICH, CHARLIE—(Groove)
 RIGHTEOUS BROTHERS—(MGM, Verve, Moonglow) (PAR)
 RIVERS, JOHNNY—(GAC) (Imperial)
 ROBIN & THE BATMEN—(Universal)
 RODERICK, JUDY—(Columbia, Vanguard)
 RODGERS, JIMMIE—(Dot) (GAC)
 RODRIGUEZ, TITO—(UA) (WA)
 ROLLING STONES—(Wm. Morris)
 ROSELLI, JIMMY—(Wm. Morris)
 ROSS, JACKIE—(Cress) (Universal)
 ROYAL, BILLY JOE—(Columbia) (Universal)
 ROYALLETTES—(Premier)
 RUSH, TOM—(Prestige, Elektra)
 RYDELL, BOBBY—(Wm. Morris)
 RYDER, MITCH & THE DETROIT WHEELS—(New Voice) (Premier)
 SAM & BILL—(Joda) (Queen)
 SAM & DAVE—(Universal)
 SANTAMARIA, MONGO—(Columbia)
 SCOTT, BOBBY—(Mercury)
 SEDAKA, NEIL—(Wm. Morris) (RCA Victor)
 SETTLE, MIKE—(Reprise) (APA)
 SEVEN SOULS—(Warner Bros.) (PAR)
 SEVERINSON, DOC & HIS NBC ORCHESTRA—(WA)
 SHANGRI LAS—(Premier) (Red Bird)
 SHIRELLES—(Scepter) (Shaw)
 SIMEONE, HARRY, CHORALE—(Kapp)
 SIMMONS, GENE—(Hi)
 SIR DOUGLAS QUINTET—(Tribe) (Universal)
 SLOANE, CAROL—(GAC)
 SMITH, KEELY, & ACCOM.—(Reprise) (AFA)
 SONNY & CHER—(Wm. Morris)
 SPARKS, RANDY—(PAR)
 STARR, KAY—(Wm. Morris)
 STATLER BROTHERS—(GAC)
 STATON, DAKOTA—(ITA)
 STEVENS, CONNIE—(Wm. Morris)
 STEWART, BILLY—(Universal)
 STREISAND, BARBRA—(Columbia) (ABC)
 SUPREMES—(Motown) (GAC)
 TAMS—(ABC-Paramount) (Universal)
 TEMPTATIONS—(ABC)
 TEX, JOE—(Dial) (Universal)
 TAYLOR, TED—(Okeh) (Universal)
 THOMAS, RUFUS—(Universal)
 THORNHILL, CLAUDE—(WA)
 THUNDER, JOHNNY—(Diamond) (Universal)
 TIJUANA BRASS—(GAC)
 TILLOTSON, JOHNNY—(MGM) (Universal)
 TOYS—(Dynovoice) (Premier)
 TRASHMEN, THE—(Universal)
 TROPHIES, THE—(Wm. Morris)
 TROY, DORIS—(Atco) (Shaw)
 TURTLES, THE—(GAC)
 TYMES, THE—(Wm. Morris)
 UGGAMS, LESLIE—(Wm. Morris)
 VALE, JERRY—(Columbia)
 VALO, TONY—(MAC)
 VAUGHAN, SARAH—(Mercury, Roulette) (ABC)
 VENTURES—(GAC)
 VIBRATIONS—(Chess) (Shaw)
 VICEROYS, THE—(WA)
 VILLAGE STOMPERS—(Epic) (ABC)

VINTON, BOBBY—(Epic) (Wm. Morris)
 VOGUES—(Co & Ce) (GAC)
 WADE, ADAM—(Wm. Morris)
 WAMMACK, TRAVIS—(ARA)
 WANDERERS, THREE—(Dolton)
 WARING, FRED, & THE PENNSYLVANIANS—(Reprise) (Wm. Morris)
 WARNER BROTHERS, THE—(WA)
 WARWICK, DIONNE—(Scepter)
 WASHINGTON, BABY—(Sue) (Shaw)
 WE FIVE—(A & M) (PAR)
 WELLINGTONS, THE—(AFA)
 WELLS, MARY—(20th Century-Fox)
 WESTON, KIM—(Gordy) (Queen)
 WHITCOMB, IAN—(GAC)
 WILD ONES—(GAC)
 WILLIAMS, ANDY—(Columbia)
 WILLIAMS, BILLY—(Decca)
 WILLIAMS, JOE—(RCA) (AFA)
 WILLIAMS, MAURICE, & THE ZODIACS—(Universal)
 WILLIAMS, ROGER—(Kapp) (APA)
 WILSON, J. FRANK—(Josie)
 WILSON, JACKIE—(Brunswick)
 WILSON, NANCY—(Capitol) (GAC)
 WONDER, LITTLE STEVIE—(Tamla) (Queen)
 WOOD, BOBBY—(Joy)
 WRIGHTSON, EARL, & LOIS HUNT—(Wm. Morris)
 YARD BIRDS—(Premier)
 YOUNG AMERICANS—(GAC)
 ZENTNER, SI—(RCA) (WA)

FOLK

ADDISS & CROFUT—(Verve) (APA)
 ALMEIDA, LAURINDO—(Wm. Morris)
 ANDERSEN, ERIC—(Vanguard)
 BAEZ, JOAN—(Vanguard)
 BEERS FAMILY—(Columbia)
 BELAFONTE, HARRY—(RCA) (AFA)
 BIBB, LEON—(Liberty) (Wm. Morris)
 BIKEL, THEODORE—(Elektra) (GAC)
 BLUE, DAVID—(Elektra)
 BRAND, OSCAR—(Riverside) (ITA)
 BRANDYWINE SINGERS—(Joy) (Wm. Morris)
 BROTHERS FOUR—(Columbia) (ITA)
 BROWN, OSCAR JR.—(Columbia) (GAC)
 BUD & TRAVIS—(Capitol) (AFA)
 BULL, SANDY—(Vanguard)
 CAMP, HAMILTON—(Elektra)
 CANNON BROTHERS—(RIC)
 CAREY, BOB—(20th Century-Fox)
 CLANCY BROTHERS & TOMMY MAKEM—(Columbia) (ITA)
 CLAUSON, WILLIAM—(MGM)
 COLLINS, JUDY—(Elektra) (ITA)
 COUNTRYMEN—(Hickory)
 DAMARI, SHOSHANA—(Vanguard)
 DANE, BARBARA—(WA)
 DAVIS, REV. GARY—(WA)
 DeCORMIER, ROBERT, FOLK SINGERS—(CAM)
 DILLARDS—(Elektra) (GAC)
 DOLPHINS—(Fraternity)
 DYER-BENNETT, RICHARD—(Hurok)
 DYLAN, BOB—(Columbia) (ITA)
 ELLIOTT, JACK—(Vanguard) (WA)
 FLATT & SCRUGGS & THE FOGGY MOUNTAIN BOYS—(Columbia)
 FOLKLORISTAS De RAMON—(CAM)
 FREE WHEELERS, THE—(WA)
 FULLER, JESSIE—(WA)
 GASLIGHT SINGERS—(Mercury) (APA)
 GATEWAY TRIO—(Capitol) (ABC)
 GIBSON, BOB—(Elektra)
 GILL, GEULA—(Elektra)
 GLAZER, TOM—(Folkways) (AFA)
 GOLDBRIARS—(Epic)
 GOTTLIEB, LOU—(RCA)
 GRANDISON SINGERS—(WA)
 GREENBRIAR BOYS—(Vanguard)
 HENSKA, JUDY—(Elektra)
 HAMMOND, JOHN—(Redbird)
 HESTER, CAROLYN—(Dot) (APA)
 HIGHWAYMEN—(UA) (ITA)
 HOLT, WILL—(Elektra, MGM)
 HOOKER, JOHN LEE—(Vee Jay)
 HOUSTON, DAVID—(Epic) (H. Long)
 HUNTERS, THE—(WA)
 HURT, JOHN (MISSISSIPPI)—(Piedmont)
 IAN & SYLVIA—(Vanguard) (ITA)
 IRISH RAMBLERS—(Elektra)
 JIM & JEAN—(Verve/Folkways)
 JILL, JAKE & JOAN—(APA)

JOE & EDDIE—(Crescendo) (Wm. Morris)
 KATHY & CAROL—(Elektra)
 KOERNER, RAY & GLOVER—(Elektra)
 KWESKIN, JIM, AND THE JUG BAND—(Vanguard) (ITA)
 LIGHTFOOT, GORDON—(Warner Bros.)
 LIMELITERS—(RCA)
 MacKINNON, RAUN
 MANBROOK FOUR—(WA)
 MAKEBA, MIRIAM—(RCA) (GAC)
 MEYERS, JOAN—(WA)
 MITCHELL TRIO—(Mercury) (APA)
 MODERN FOLK QUARTET—(Warner Bros.) (ITA)
 MOON SHINERS—(Sabina) (WA)
 NEW JOURNEMEN—(Capitol) (WA)
 NEW LOST CITY RAMBLERS—(Folkways)
 NEW WINE SINGERS—(Vee Jay)
 OCHS, PHIL—(Elektra)
 ODETTA—(RCA) (ITA)
 OFARIM, ESTHER—(Wm. Morris)
 OLATUNJI—(Columbia) (MAC)
 PAXTON, TOM—(Elektra)
 PHOENIX SINGERS—(Warner Bros.) (ITA)
 PILGRIMS—(Columbia)
 REDPATH—(Elektra)
 RICHARD & JIM—(Capitol)
 RODERICK, JUDY—(Vanguard)
 ROOFTOP SINGERS—(Vanguard) (GAC)
 RUSH, TOM—(Elektra)
 SAINTE-MARIE, BUFFY—(Vanguard)
 SCHLAMME, MARTHA—(CAM)
 SEEGER, MIKE—(Vanguard) (WA)
 SERENDIPITY SINGERS—(Phillips) (AFA)
 SERRANO, JUAN—(Elektra) (Hurok)
 SHEAR, ANITA—(Wm. Morris)
 SIMON & GARFUNKEL—(Wm. Morris)
 SIMON SISTERS—(Wm. Morris)
 SPOELSTRA, MARK—(Elektra)
 STONEMEN FAMILY—(World Pacific)
 TOLIVER, JOAN—(Kapp)
 WANDERERS—(MGM)
 WASHINGTON, JACKIE—(WA)
 WATSON, DOC—(Vanguard)
 WAYFARERS—(RCA)
 WEST, HEDY—(Vanguard)
 WHITE, JOSH—(Elektra, Mercury) (GAC) (WA)
 WHITE, JOSH JR.—(Mercury) (WA)
 WOMENFOLK—(RCA) (Wm. Morris)
 WRIGHT, BEVERLY—(WA)
 YARBROUGH, GLENN—(RCA) (ITA)
 YOUNG FOLK, THE—(Wm. Morris)
 YOUNG, JESSIE COLIN—(Wm. Morris)
 ZABAR, ORANIM, TROUPE—(Elektra)

JAZZ

ADDERLEY, JULIAN (CANNONBALL)—(Capitol) (ABC)
 ALLEN, HENRY (RED), QUARTET—(RCA)
 AMERICAN JAZZ ENSEMBLES—(RCA) (CAM)
 AUSTIN, SIL, TRIO—(WA)
 BASIE, COUNT—(Verve, Musicor) (WA)
 BLAKEY, ART—(Blue Note) (Shaw)
 BOXER, KARL, TRIO—(WA)
 BRAZEL 65—(Atlantic) (WA)
 BRUBECK, DAVE, QUARTET—(Columbia) (ABC)
 BUCKNER, MILT, TRIO—(Bethlehem) (ABC)
 BUSHKIN, JOEY, TRIO—(Reprise)
 BUTTERFIELD, BILLY, SEXTET—(Joy)
 BYRD, CHARLIE, TRIO—(Columbia)
 BYRD, DONALD, QUINTET—(Verve)
 CANDIDO, MARIA—(Festival)
 CANO, EDDIE—(Wm. Morris)
 CLARK, TERRY & BOB BROOKMEYER COMBO—(MAC)
 COLE, COZY—(Coral) (ABC)
 COLTRANE, JOHN—(Prestige) (Shaw)
 CONDON, EDDIE, ALL STARS—(Decca) (WA) (MAC)
 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) (CAM)

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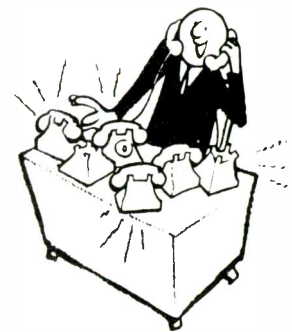
campus favorites jay and the americans



PERSONAL APPEARANCES: PURDUE UNIVERSITY • UNIVERSITY OF MICHIGAN • UNIVERSITY OF NOTRE DAME • CLEMSON UNIVERSITY • NORTHWESTERN STATE COLLEGE OF LOUISIANA • VIRGINIA MILITARY INSTITUTE • ADELPHI UNIVERSITY • FRANKLIN COLLEGE • WESTERN MICHIGAN UNIVERSITY • ST. BONAVENTURE UNIVERSITY • OHIO UNIVERSITY • UNIVERSITY OF NORTH CAROLINA • SAMFORD UNIVERSITY • NEWARK STATE COLLEGE



Management:
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315 West 57th Street
New York, N. Y. 10019



COLLEGE MARKET DIRECTORY

CAMPUS SHOWCASES

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sells records. Other record stores: Colorado Springs Music, Ray's Record Shop, Miller Music.

Colorado State University, Fort Collins, Colo.

Enrollment: 11,800. President William E. Morgan. Concert facilities: Center Theatre (677), Center Ballroom (1,600). New auditorium to open in 1966. New sound system being installed in 1966. Lighting in theater—120 Inst. circuits/22 dimmer; lighting in ballroom—48 Inst. circuits/12 dimmer. Six microphones available. Acts appearing in 1965-66: Glenn Yarbrough, Brothers Four, Nino Temple and April Stevens, Serendipity Singers, Achilles & Frank, Beers Family. Sponsoring organizations: Assoc. Students Spec. Events Board, IFC, Independent Students, Center Board. Bookings must be cleared with activities manager. Radio station KCSU-FM programs pop and classical. Campus daily: CSU Collegian. Peter Boesping, editor. Campus bookstore: C.S.U. Bookstore, Lyle Peterson, manager, sells records. Music stores in vicinity: Bach or Rock, Kyles Music.

University of Colorado, Boulder, Colo.

Enrollment: 14,693. President Dr. Joseph R. Smiley, Dean James Quigley. Concert facilities: Macky Auditorium (2,500), Music Hall (509), University Theatre (425), University Memorial Center (1,200), University Field House (5,000). Sound equipment in all facilities; professional lighting systems in Macky Auditorium and University Theatre and portable stage lighting plus permanent concert lighting available in all other facilities; microphones available in all facilities. Acts appearing in 1965-66: Roger Wagner Chorale, Alfred Deller, the Brahms Quartet, Wolfgang Von Karajan Ensemble, Elizabeth Schwarzkopf, Gold and Fizdale, Cleveland Symphony Orchestra, Duo di Roma, LaSalle String Quartet. Sponsoring organizations: The Artist Series Committee, Mrs. Mildred Coffin; College of Music, Dean Warner Imig, UMC Student Program Commission, Don Ritter. Each organization is responsible for its own booking. Campus daily: Colorado Daily, James Gates, editor. Campus bookstore: University of Colorado Bookstore, Paul Horton, manager, sells radios, tape recorders, sheet music. Music stores in vicinity: Aber's Music City, Audiophile, University Record Shop.

Cornell College, Mount Vernon, Iowa

Enrollment: 975. President Arland Christ-Janer, Dean Stuart Good. Concert facilities: King Memorial Chapel (980), Little Theatre (400), Art Gallery (150). Sound equipment available all three lo-

cations, spots available for Chapel and Theatre plus two microphones. Acts appearing in 1965-66: Iowa String Quartet, I Solisti Veneti String Orchestra, Lorin Hollander, Marilyn Horne, Indianapolis Symphony Orchestra. Sponsoring organization: Artist-Lecture Series, Wilbur West, chairman. Radio station KRNL-FM programs pop and classical. Campus weekly: The Cornellian, Martin Malin, editor. Campus bookstore: Cornell College Book Store, Mrs. John Woods, manager, sells radios. Music stores in vicinity: Hiltbrunner Music, Sanford's, Campus Record.

Cornell University, Ithaca, N. Y.

Enrollment: 14,000. President James A. Perkins, Dean Stanley W. Davis. Concert facilities: Statler Auditorium (921), Bailey Hall (2,047), Barton Hall (7,000), University Theater (381). Sound equipment able to handle professionally all types of presentations; all presentations can be properly lighted; four microphones in Bailey Hall and all others have provisions for use and locations of as many as needed. Acts appearing in 1965-66: John Hsu, William Austin, Coro de Camara de Valparaiso, Joan Benson, Quartetto di Roma, Czech Philharmonic Orchestra, Barbara Troxell, Detroit Symphony Orchestra, Cornell Concert Band, Cornell University Trio, Marguerita Fernandez, Donald Paterson, Noel Snyder, Marjorie Brewer, Cornell Chamber Orchestra, Galina Vishnevskaya, Mstislav Rostropovich, Cornell University Chorus and Glee Club, David Montagu, John Kirkpatrick, Barber of Seville (in English) New York City Opera Company, Concentus Musicus of Vienna, Micheline Lemoine, Ruggiero Ricci, Paganini Quartet, Buffalo Philharmonic Orchestra, William Massello, Van Cliburn, Artur Rubinstein, Juilliard Quartet, Flatt & Scruggs, Paul Hersh, Bernard Lagace, Chuck Berry, Shinchi Yuize, Savoyards "Patience." Any of over 100 campus organizations may sponsor an event. Associate Dean of Students signs contracts. Radio Stations WVBR-AM/FM programs pop and classical. Campus daily: Cornell Daily Sun, James Weill, editor. Campus bookstore: Cornell Campus Store, Philip J. Krebs, manager, sells records, radios, tape recorders, phonographs. Music stores in vicinity: Freds Record Shop, Lent's Music Store.

Creighton University, Omaha

Enrollment: 3,891. President The Very Rev. H. W. Linn, S.J. Dean of Men Urban E. Rohr. Concert facilities: Eppley Lecture Hall (294), Civic Auditorium Music Hall (2,960). Artists appearing in 1965-'66: Glenn Yarbrough, Soulima Stravinsky, Henri Honegger, Frank Glazer. Sponsoring organizations: University, Rev. R. C. Harrington; S. J. academic vice-president; Student Board of Governors, Fred Gates, president. Radio station KOCU-AM, programs pop and classical. Campus weekly, The Creightonian, Mike Novak, editor. Campus Bookstore, Donald Kobold, manager, sells records, radios, tape recorders. Other record stores are J. L. Brandeis & Sons, Walker's Music, Hospe Music Co.

Dartmouth College, Hanover, N. H.

Enrollment: 3,450. President John Sloan Dickey, Dean Thaddeus Seymour. Concert facilities: Spaulding Auditorium (900), Webster Hall (1,275), Nathaniel Leverone Fieldhouse (5,000). Console sound system; lighting includes 20 spots plus platform lights and follow spots; 30 microphones. Acts appearing in 1965-66: Peter, Paul and Mary; New York Pro Musica, Netherlands Orchestra, Manitas de Plata, Lee Luvisi, Concertos Musicus, I Solisti Veneti, Modern Folk Quartet, Julian Bream, Paul Badura-Skoda and Joerg Demus, Marilyn Horne, Jose Greco, Jaime Laredo, Josh White. Sponsoring organizations: Dartmouth College Concerts and Hopkins Center, Warner Bentley, director. Radio station WDCR-AM programs pop and classical. Campus daily: The Dartmouth, Steve Sloca, editor. Campus bookstore: The Dartmouth Bookstore, Wilbur Goodhue, manager, Music store in vicinity: Music & Recording.

DePauw University, Greencastle, Ind.

Enrollment: 2,400. President Dr. William E. Kerstetter, Dean Dr. Lawrence Riggs. Concert facilities: Meharry Hall (800), Student Union Ballroom (400), Little Theatre (400). Sound facilities available in all buildings; lighting equipment in all buildings; 10 microphones. Sponsoring organization: Student Senate, Student Union Building, DePauw University, Greencastle, Ind. Radio Station WGRE-FM programs pop and classical. Campus tri-weekly: The DePauw. Campus bookstore: DePauw U. Book Store, Samuel Hanna, manager, sells records and auto tape cartridge. Music stores in vicinity: Downbeat Record Shop, Kersey Music Store.

Duke University, Durham, N. C.

Enrollment: 6,991. President Dr. Douglas M. Knight. Dean of Undergraduate Men Robert B. Cox. Concert facilities: Page Auditorium (1,508), Baldwin Auditorium (1,233), East Duke Music Room (400), Duke Indoor Stadium (8,500), Duke University Chapel (1,800). The Lettermen, Ian & Sylvia, Chicago Symphony, Artur Rubinstein, Goldovsky Opera, Leslie Parnas, Fine Arts String Quartet, Marlboro Trio, Rampal-Veyron-Lacroix Duo, Juilliard Quartet, Quartetto di Roma, Kroll Quartet, Stan Getz, N. Y. Pro Musica, others. Sponsoring organizations: Student Union, William J. Griffith, director; Dept. of Music, Prof. Allan H. Bone, chairman; Chamber Arts Society, Dr. Ernest Nelson. Radio station WDBS-AM programs pop and classical. Campus bi-weekly: Duke University Chronicle, Elizabeth O. Falk, editor. Campus bookstores: Duke Stores, J. D. Wellons, manager; Gothic Bookshop, Jeremy North, manager, both sell records. Other record stores: Record Bar, Record and Tape Center of Durham, Kemp's.

East Carolina College, Greenville, N. C.

Enrollment: 7,900. President Dr. Leo W. Jenkins, Dean James B. Mallory. Con-

cert facilities: Memorial Gym (3,000), McGinnis Auditorium (780), Austin Auditorium (1,000), Wright Auditorium (2,000). Complete sound systems in all four facilities; lighting includes follow and fixed spots and long-range carbon arc spot in all four facilities; various models and makes of microphones available. Acts appearing in 1965-66: Hall Holbrook "Mark Twain Tonight," Modern Folk Quartet, Platters, Louis Armstrong, Count Basie, Johnny Mathis, Roger Williams, Fats Domino, Jorge Bole, New York Woodwind Quintet, Houston Symphony, U. S. Army Field Band, the Bitter End Singers. Sponsoring organization: Student Government Association, Rudolph Alexander, manager, Central Ticket Office and asst. dean of student affairs. Radio stations WECC-AM and WWWS-FM program pop and classical. WECC-TV is college television station. Campus semi-weekly: East Carolinian, Nellie Lee, editor. Campus bookstore: ECC Students Supply Stores, Joseph O. Clark, manager, sells sheet music. Music stores in vicinity: Music Arts, Bodkin Music.

Eastern Kentucky State College Richmond, Ky.

Enrollment: 6,949. President Dr. Robert R. Martin, Dean Paul L. Severit. Concert facilities: Hiram Brock Auditorium (1,800), Alumni Coliseum (7,500), Weaver Health Building. Sound systems amplification from 30 watts to 250 watts, five systems available; mobile spotlights available; 11 microphones of different types. Acts appearing in 1965-66: Count Basie, Peter, Paul and Mary, Dick Clark Caravan, Rooftop Singers. Sponsoring organizations: Student Council, Evelyn Bradely; College Social Committee, Evelyn Bradely. Bookings must clear through Social Committee and Department of Business Affairs. Campus weekly: The Eastern Progress, Gerald Maerz, editor. Campus bookstore: Campus Bookstore, Fred Ballou, manager, sells records. Music store in vicinity: Central Music.

Fairleigh Dickinson University, Madison, N. J.

Enrollment: 1,175. President Dr. Peter Sammartino, Dean Dr. Samuel Pratt. Concert facilities: Gymnasium (500), Twombly Hall Lounge (300), Dreyfuss Hall (300), Art Gallery Lounge (100). Sound, lighting and microphone equipment available. Acts appearing in 1965-66: Josh White, Stan Getz, Isley Brothers, the Establishment, New York Chamber Soloists. Sponsoring organizations: Alpha Phi Omega, David Found; Arts and Letters Committee, Dr. Louis Gordon, chairman; Social Committee, Bruce Greene, chairman. All arrangements must be approved by the Director of Student Activities. Radio Station WFDM-AM programs pop and classical. Campus weekly: Metropolitan, Theresa Moroney, editor. Campus bookstore: Fairleigh Dickinson Bookstore sells records, radios, tape recorders.

Fairleigh Dickinson University, Teaneck, N. J.

Enrollment: 2,500. President Marinas Galanti, Dean Robert Stotts. Concert facilities: Gymnasium (850), Student Commons (300). Sound facilities available; lighting equipment includes stationary overhead lights and stationary spots on side; eight microphones available. Acts appearing in 1965-66: Wild Ones, Ramsey Lewis Trio. Sponsoring organizations: Student Council, James Nickelsporn and Glenda Miller, co-chairmen. Student Council clears with Robert Stotts, director of Student Activities. Radio Station 880 programs pop and classical. Campus weekly: The Bulletin, Andrea Spinelli, Jonine Dickson, co-editors. Campus bookstore: FDU Bookstore, George Prestin, manager, sells records, phonographs. Music store in vicinity: Sam Goody's.

Fisk University, Nashville

Enrollment: 1,028. President Dr. Stephen J. Wright, Dean Reginald Hughes. Concert facilities: Fisk Memorial Chapel (850), Henderson Memorial Gym (1,400). No sound equipment, but portable could be installed; lighting system in Chapel includes portable spots and overhead lights; microphones not used for concerts, but portable microphones are available. Acts appearing in 1965-66: Gerre Hancock, William Warfield, John Ogdon, Jeannette Walters. Sponsoring organizations: Concert Series Committee, Arthur R. Croley, chairman; Festival Committee, Arthur Byler, chairman. Committees submit recommendations to President of University who must approve bookings. Music stores in vicinity: Nicholson's High Fidelity Center, Patty's, Zibart Bros.

Florida Agricultural and Mechanical University, Tallahassee, Fla.

President Dr. George W. Gore Jr., Dean Warren Shirley. Concert facilities: Lee Hall (1,500), Charles Winter Wood Theatre (701). Stereo PA system available; complete set of spotlights including one trooper spotlights; three microphones available. Acts appearing in 1965-66: Jackie Washington, Longines Symphonette, NORAD Cavalcade of Music Band. Sponsoring organization: University Lyceum Committee, Dr. William P. Foster, chairman. Campus monthly: The Famuan. Campus bookstore: University Bookstore, Mrs. Rebecca Robinson, manager. Music stores in vicinity: Stereo Corp. of America, Feinberg's Gridley Music.

University of Florida, Gainesville, Fla.

Enrollment: 16,000. President Dr. J. Wayne Reitz, Dean Dr. Frank T. Adams. Concert facilities: University Auditorium (1,200), Florida Gymnasium (6,500). Sound and lighting equipment installed as necessary. Can set six microphones. Acts appearing in 1965-66: Henry Mancini, Lesley Gore, the Platters, Brask-Schieber Duo, Esterhazy Classic Orchestra, Evelyn McGarrity, Norad Cavalcade of Music,

Vienna Octet, Chicago Symphony, New York Pro Musica, Peter Nero, Count Basie, National Opera "Naughty Marietta," Johnny Rivers. Sponsoring organization: Lyceum Council, Reid Poole; Florida Union Fine Arts Committee, Dr. Delbert Starett; Inter-Fraternity Council, Dean William Bryan; R.O.T.C., Col. W. N. Boaz Jr. Contracts must be approved by faculty adviser and public functions manager co-ordinates all activities. Radio station WRUF AM/FM programs pops and classical. Campus daily: The Florida Alligator, Benny Cason, editor. Campus bookstore: Campus Shop & Bookstore, S. P. Getzen Jr., manager. Sells records and sheet music. Music stores in vicinity: Top Tunes, Record Bar, Gainesville Music Center.

Florida State University, Tallahassee, Fla.

Enrollment: 13,200. President Dr. John E. Champion, Dean Dr. Donald Loucks. Concert facilities: Westcott Auditorium (1,629), Opperman Music Hall (542), Moore (400), Tully (3,000), University Union Ballrooms (2,000). Sound, lighting and microphone equipment available. Acts appearing in 1965-66: New Orleans Symphony, Jose Molina, Henry Mancini, Four Preps, New Christy Minstrels, Peter Nero, Modern Folk Quartet; Peter, Paul and Mary; Herb Shriner, Ferrante & Teicher, Roger Miller, the Good Time Singers, Issidor Lateiner, Norman Luboff Choir. Sponsoring organizations: Artist Series, Mrs. Kathryn W. Vernon; Student Entertainment Series, Director of Special Events; Union Program Council, Linda Brinks, program director. Mrs. Kathryn Vernon must approve all bookings. Radio Station WFSU-FM programs pop and classical. Campus daily: The Florida Flambeau, Eric Collins, editor. Campus bookstore: University Bookstore, Gordon Wheeler, manager, sells records, radios, tape recorders, phonographs, sheet music, guitars, auto tape cartridge. Music stores in vicinity: Feinberg's, Gridley Music, Stereo Corp. of America.

Franklin and Marshall College, Lancaster, Pa.

Enrollment: 1,600. President Keith Spalding, Dean O. W. Lacy. Concert facilities: Mayser Center (4,000), Hensel Hall (847), Green Room (234). Amplifying system, including mikes, phonograph and taping equipment, in Hensel Hall plus theater speaker system; Mayser Center has sound system with facilities for up to four microphones and auxiliary sound system plus phonograph equipment built into system and portable sound lectern; Green Room has professional theater lighting system including switchboard, basic rheostat controlled overhead and foot lights in Hensel Hall, Mayser Center has a battery of six large rheostat-controlled floodlights; 10 microphones available. Acts appearing in 1965-66: Woody Allen, the Family IV, Maynard Ferguson, Herbie Mann Quintet, the Coasters, the Orlons, Dionne Warwick, the 4 Seasons. Sponsoring organization: Student Union Board, President. Contracts counter-

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COLLEGE MARKET DIRECTORY CAMPUS SHOWCASES

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signed by Assistant Dean of Students. Radio Station WWFM-AM programs pop and classical. Campus bookstore: The Bookshop, Mrs. Eva Rutter, manager, sells records.

George Washington University, Washington

Enrollment: 12,456. President Lloyd Elliott, Dean P. V. Bissell. Concert facilities: Lisner Auditorium (1,500). Lighting, sound and microphone equipment available. Radio station WRGW (Carrier Current) programs pop and classical. Campus weekly: Hatchet, Allen R. Snyder, editor.

University of Hawaii, Honolulu

Enrollment: 15,000. President Thomas H. Hamilton, Dean Harold M. Bitner. Concert facilities: Kennedy Theatre (750), Orvis Auditorium (425), Andrews Outdoor Theatre (4,000). Sound, lighting and microphone equipment available. Sponsoring organizations: Department of Music, Dr. Armand Russell, chairman; Associated Students, Miss Yuriko Prentice, dir. student activities; Drama and Theatre Dept., Earl Ernst, chairman. Campus bi-weekly: Ka Leo O Hawaii, Phil Dio, editor-in-chief. Campus bookstore: University of Hawaii Book Store, Masaichi Goto, manager. Music stores in vicinity: House of Music, Harry's Music Store, Thayer Piano.

Hofstra University, Hempstead, N. Y.

Enrollment: 11,000. President Dr. Clifford Lord, Dean Randall Hoffman. Concert facilities: Hofstra Playhouse (1,134), Little Theater (150), Emily Lowe Hall (100-150), Calkins Hall (1,500), Hofstra Stadium (5,000-7,000). Sound and lighting equipment available; 25 microphones of all types. Acts appearing in 1965-66: Alfred Wallenstein, Mathew Raimondi, Gary Grafman. Radio station WVHC-FM programs pop and classical. Campus weekly: The Hofstra Chronicle, Mark Heend, Mal Karman, editors in chief. The Evening Forum, Linda Petry, editor, appears several times a semester. Campus bookstore: Hofstra Bookstore, D. S. Canamela, manager, sells records.

Idaho State University, Pocatello, Idaho

Enrollment: 4,390. President Dr. William E. Davis, Dean Jay G. Jensen. Concert facilities: Frazier Hall (1,100), Student Union Ballroom (1,700), ISU Gymnasium (6,000). Sound facilities include 200-watt multiple output, impedance, column and overhead system; lighting includes two strong troopers; seven microphones are available. Acts appearing in 1965-66: Alirio Diaz, Duke Ellington, Swingle Singers, Count Basie,

Glenn Yarbrough, Ramsey Lewis. Sponsoring organizations: Student Social Committee, Lou Bauer, S.U.B. program director, Lecture Programs Committee, Sylvia Cline, chairman. Radio station KBGL-AM/FM programs pop and classical. Campus weekly: ISU Bengal, Miss Pat Hall, editor. Campus bookstore: Student Book Store, Leland Hill, manager, sells records. Music stores in vicinity: Fawson Music, Ford Music.

Illinois Institute of Technology, Chicago

Enrollment: 2,000. President Dr. J. T. Rettaliata. Concert facilities: Grover M. Hermann Hall (880). Sponsoring organization: I. I. T. Union Board Concerts Committee, W. R. Dunbar, director. Radio station WIIT-AM programs pop and classical. Campus weekly: Tech News. I.I.T. Bookstore, Paul Fox, manager, sells records, radios, tape recorders, phonographs and sheet music.

University of Illinois, Champagne-Urbana, Ill.

Enrollment: 28,000. President David D. Henry, Dean Carl Knox. Concert facilities: Assembly Hall (17,000 in the round), theater quadrant with theater seats with full theater facilities (4,200), Auditorium (1,800); other smaller auditoria and theater facilities. A Center for the Performing Arts with a symphonic hall and two theaters is under construction. Sound, lighting are up-to-date systems; unlimited microphone facilities are available. Acts appearing in 1965-66: Van Cliburn, Moscow Symphony Orchestra, Victor Borge, Bob Hope, Robert Goulet, Mantovani, Fred Waring, Back Porch Majority, Indianapolis Symphony Orchestra; Peter, Paul and Mary; Kingston Trio. Some 40 to 50 events planned. Sponsoring organizations: Star Course, Concert and Entertainment Board, Morris Carter, School of Music, in charge of booking; Assembly Hall, Thomas E. Parkinson. Co-ordinating Committee must clear all events. Radio Station WILL-AM/FM programs mainly classical. Campus daily: Daily Illini, Larry Beaupre, editor. Campus bookstore: Illini Union Bookstore, L. D. Eisenhauer, manager. Music stores in vicinity: Discount Record, Kokoefer's Music.

Indiana State University, Terre Haute, Ind.

Enrollment: 9,401. President Dr. Alan C. Rankin, Dean Dr. Allan W. Rodgers. Concert facilities: Tilson Music Hall (1,735), ISU Arena (5,000). Lighting equipment includes six attic spots, 12 red, 12 white, 12 blue on each of five borders; footlights, 24 red, 24 white, 24 blue, all with dimmer control; one 3,000-watt follow spot. Acts appearing in 1965-66: Brothers Four, Jan Peerce, John Ciardi, Vincent Price. Radio Station WISU-FM programs pop and classical. Campus semi-weekly: The Statesman. Campus bookstore: ISU Bookstore, Mrs. Doris Staggs, manager, sells records. Music stores in vicinity: Paige's Music, Jensen's, Record Rack.

Indiana University, Bloomington, Ind.

Enrollment: 24,000. President Elvis J. Stahr, Dean of Students Robert Shaffer. Concert facilities: Auditorium (3,738). Sound system, 14,200 watt pre-selector remote control light board, eight microphones with 14 pick-up connections. Acts appearing in 1965-66: Robert Goulet, Serendipity Singers, Moscow Philharmonic Orchestra, Dave Brubeck, Jack Jones, Peter, Paul and Mary, Fred Waring, Mary Costa, Netherlands Chamber Orchestra, Metropolitan National Company, Chicago Symphony, Indianapolis Symphony, Krakow Choir. Sponsoring organization: Auditorium & Celebrity Series Committee, Harold W. Jordan, chairman; Indiana Memorial Union, John Ketter, asst. dir.; Alumni Foundation, W. S. Armstrong, Claude Rich. Radio station WFIU-FM programs pop and classical. Campus daily: Indiana Daily Student. Campus bookstore: Indiana University Bookstore, manager Earl Sims, sells records. Music stores in vicinity: Curry Campus Bookstore, Rono Music, Whirling Disc.

State College of Iowa, Cedar Falls, Iowa

Enrollment: 6,440. President Dr. James W. Maucker, Dean Dr. Edward Voldseth. Concert facilities: Auditorium (1,300), Music Hall (603). Music Hall is acoustically designed. Sound system available for main auditorium. Lighting includes set spots, follow spots and movable floor spots. Microphones not needed in Music Hall. Main auditorium concerts are equipped through Audio Visual Department of college, as needed. Acts appearing in 1965-66: Cesare Valletti, Korean Orphans Choir, Larry Boyle, George Reynolds. Sponsoring organizations: Artist Series Committee, Howard Jones, chairman; Commons Program Committee, Ethel Winier. Radio Stations KYTC-AM and KCTF-FM program pop and classical. Campus semi-weekly: College Eye, Phil Pirages, editor. Music stores in vicinity: College Store, Duke Music, Jenney Music.

Iowa State University, Ames, Iowa

Enrollment: 14,000. President W. Robert Parks, Dean Millard Kratochvil. Concert facilities: ISU Armory (5,000), Memorial Union (1,000). Sound, lighting and microphone equipment available. Acts appearing in 1965-66: Nancy Wilson, Louis Armstrong, Peter Nero. Sponsoring organizations: Music Council in co-operation with event committees. Bookings must clear with Dept. of Music through A. R. Edgar. Campus radio station WOI-AM/FM programs pop and classical. Campus daily: Iowa State Daily, Tom Murray, editor. Campus bookstore: University Bookstore, L. E. Broadwell, asst. manager. Music stores in vicinity: Ames Hardware & Music, Campus Record Shop, Eschbach Music House.

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Jersey City State, Jersey City, N. J.
 Enrollment: 2,500. President Dr. M. Gilligan. Concert facilities: Hepburn Auditorium and Kansas Union Ballroom; lighting and microphone equipment needed. Acts appearing in 1965-66: Lois Marshall, Heime Loreda, Jean Casadesus. Sponsoring organization: Music Department. Campus monthly: Exemplar. Campus bookstore: Jersey City State Bookstore, sells records, phonographs.

**The Johns Hopkins University,
 Baltimore**

Enrollment: 2,900. President Dr. Milton S. Eisenhower. Director of Special Events John A. Synodinos. Concert facilities: Shriver Hall (1,200), The Barn (120), Auditorium (218). Sound: rented equipment supplements house systems as needed. Artists appearing in 1965-'66: Charlie Byrd Trio, Ian and Sylvia, Rimpal-Veyron-Lacroix duo, Martin Berkofsky, Paul Olefsky with New Chamber Orchestra, Lieder Ensemble, Dave Brubeck. Sponsoring organizations: Levering YMCA, Dr. Chester Wickwire, director; John Synodinos, director of Committee on Special Events; Junior and Senior Class, and Chamber Music Society of John Hopkins. Office of Special

Events clears all dates. Radio station WJHU programs pop and classical. Campus Weekly: The Newsletter, Jim Freedman and Caleb Deschanel, editors.

**University of Kansas,
 Lawrence, Kan.**

Enrollment: 13,565. Chancellor Dr. W. Clarke Wescoe, Dean Donald Alderson. Concert facilities: Hoch Auditorium (4,000), University Theater (1,200), Swarthout Recital Hall (400), Kansas Union Ballroom (2,000), Allen Field House (10-12,000). Amplification systems available for field house and Hoch Auditorium and Kansas Union Ballroom; stage lighting in Hoch Auditorium; six microphones. Acts appearing in 1965-66: Robert Goulet, Glenn Yarbrough. Sponsoring organization: Student Union Activities, Special Events Chairman, Bruce Warren. Radio station KFKU-AM programs pop and classical and KANU-FM programs jazz and predominantly classical. Campus daily: University Daily Kansan, Marvin Arth, news adviser. Campus bookstore: Kansas Union Bookstore, James H. Stoner, manager, sells tape recorders and auto tape cartridge. Music stores in vicinity: Bell Music, Kief's Record & Hi-Fi, Sound.

Kent State University, Kent, Ohio

Enrollment: 14,000. President Robert L. White, Dean Dr. Robert E. Matson. Concert facilities: Memorial Gymnasium (12,000), University Auditorium (1,000),

E. Turner Stump Theatre (600), Music Recital Hall (325). Fixed or portable P.A. systems, new light board in University Auditorium plus 50 lighting instruments available not including theatre. Six mikes for P.A. plus approximately 25 broadcast mikes. Acts appearing in 1965-'66: Hans Conreid, Peter Nero, Highwaymen, Robert Goulet, Marine Band, Nancy Wilson and Les Elgart, Vienna Octet, Sylvia Marlowe, William Warfield, Cincinnati Symphony with Loren Hollander, Four Seasons, Stan Getz, Erroll Garner, Steve Lawrence and Eydie Gorme. Sponsoring organizations: Major Events Committee, Dr. James Fox; Cultural Committee, Dr. James Fox; Artist and Lecture Series, Dr. John C. Weiser. Radio station WKSU-AM/FM programs pop and classical. Campus daily: Daily Kent Stater. Campus bookstore: University Book Store, James T. Shaw, manager, sells records. Music stores in vicinity: Music Mart, Falls Music Center, Music Mart of Ravenna.

**University of Kentucky,
 Lexington, Ky.**

Enrollment: 12,500. President John W. Oswald, Dean 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). Stereo sound system; four super trouter spots, two trouter spots, 16 lekolites (2,000 watts), 20 par 64 lights, complete footlights, dimmer board controls all

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CAMPUS SHOWCASES

Continued from page 106

lights; 10 microphones. Acts appearing in 1965-66: The Four Preps, Henry Mancini Orchestra, Martha and the Vandellas, Sammy Kaye, Roberta Peters, Cesare Valletti, Roger Wagner Chorale, Buffalo Pops Orchestra (Arthur Fiedler), Cincinnati Symphony, Rudolf Serkin, Pittsburgh Symphony, the Chiffons, Johnny Mathis, the Righteous Brothers. Sponsoring organization: Program Director's Office. Student Center, Miss Jane Batchelder. Radio station WBKY-FM programs classical. Campus daily: Kentucky Kernel, Walter Grant, editor. Campus bookstore: University of Kentucky Bookstore, William Eblen, manager, sells records. Music stores in vicinity: Kennedy Bookstore, Barney Miller's, Shackleton's.

Lafayette College, Easton, Pa.

Enrollment: 1,600. President Dr. K. Roald Bergethon. Dean Dr. Charles C. Cole Jr. Concert facilities: Alumni Memorial Gymnasium (2,800), Hogg Hall (200), Marquis Hall (100), Pardee Hall (450), Colton Chapel (750). Lighting, sound and microphone equipment supplied as specified by performers. Acts appearing in 1965-66: Tossy Spivakovsky, Carolyn Stanford, Four Tops, Martha and the Vandellas, the Ronettes, the Drifters, Chartbusters, Maynard McKisick Orchestra, Jacob Lateiner, Guarneri String Quartet. Sponsoring organizations: Lectures-Concerts Committee, Prof. Richmond M. Rudden, chairman; Fine Arts Society, Prof. Johannes A. Gaertner, advisor; IFC, Dean Armand L. Shaner, advisor. Arrangements should be made through Prof. Richmond M. Rudden. Radio Station WJRH-FM programs pop and classical. Campus weekly: The Lafayette, James Herzig, editor. Campus bookstore: Lafayette College Book Store, John Kercsma, manager, sells records, radios. Music stores in vicinity: Allegro Music House, Century Music House.

Lehigh University, Bethlehem, Pa.

Enrollment: 2,700. President Dr. W. Deming Lewis, Dean Charles W. Brennan. Concert facilities: Grace Hall (3,000). Permanent sound installation; lighting equipment portable consisting of lekos and fresnels plus four dimmers; four microphones. Acts appearing in 1965-66: Warren Covington, Bitter End Singers, Pittsburgh Symphony Orchestra, Ramsey Lewis Trio. Sponsoring organizations: Committee on Performing Arts, Samuel I. Connor; A. N. Cleaver Memorial Concert Series, Prof. Robert Cutler; Student organizations, Dean Preston Parr, chairman of student activities committee. Radio stations WLRN-AM programs pop and WLVR-FM programs classical. Campus semi-weekly: The Brown and White, William E. Bonnell, editor. Campus bookstore: Lehigh Uni-

versity Supply Bureau, Stanley Heffner, manager, sells records.

Louisiana State University, Baton Rouge, La.

Enrollment: 16,454. President Dr. John A. Hunter, Dean Arden French. Concert facilities: LSU Union Theater (1,315), Royal Cotillion Ballroom (1,200), Gym-Armory (2,200), John M. Parker Agriculture Center (9,000). Sound facilities available in all facilities; follow spots available in all rooms, dimmer boards except in John M. Parker Agriculture Center: 20 microphones available. Acts appearing in 1965-66: Roger Williams, Victoria de Los Angeles, Dave Gardner, New Orleans Symphony, Rosalyn Tureck, Metropolitan Opera Company, Minneapolis Symphony, Mare and Andre, Andres Segovia, Robert Shaw Chorale, Back Porch Majority. Sponsoring organizations: LSU Lecturers & Artists Committee, Mrs. Florinell Morton, chairman; LSU Union Celebrity Showcase Committee, Karen Peterson, advisor; LSU Union Music Theater Committee, James Wockenfuss, advisor. Radio station WLSU-AM programs pop and classical. Campus daily: The Daily Reveille, Tom Ryder, editor. Campus bookstore: LSU Bookstore, Ray Nolen, manager, sells records. Music store in vicinity: Kadair's Cameras & Records.

Loyola University, New Orleans

Enrollment: (2,000). President Very Rev. Andrew C. Smith, Dean Rev. Daniel W. Partridge. Concert facilities: Loyola Field House (6,500) Marquette Auditorium (250). Sound system available; additional spots must be rented but two arc light spots are available; can use as many microphones as needed. Sponsoring organizations: Student Council, Tom Sartory, president; Student Union, Henry Asher, director. Dean of Students must approve all student-sponsored events. Campus weekly: The Maroon, Miss Mary Schwartz, editor. Campus bookstore: Loyola Book Store, Miss Margie Nobles, manager, sells records and radios.

Macalester College, St. Paul, Minn.

Enrollment: 1,863. President Dr. Harvey M. Rice, Dean Dr. Fred P. Kramer. Concert facilities: Field House (3,000). Sound system supplied through Audio-visual department; lighting supplied through outside source. Acts appearing in 1965-66: Gaslight Singers, Serendipity Singers, Lettermen. Sponsoring organization: Union Board, Douglas Wasko, student activity director. Radio station KMCL-AM programs pop and classical. Campus weekly: Mac Weekly, Ivan Burg, editor. Campus bookstore: Mac Book Store, Olin Johns, manager, sells records.

University of Maine, Orono, Me.

Enrollment: 5,500. President Dr. Edwin Young, Dean John M. Stewart. Concert facilities: Memorial Gymnasium (3,000), Arthur Hauck Auditorium (600), Alumni Hall Auditorium (250). Sound facilities consist of 100-watt amplifier feeding 10

12" speakers, 7-10 inputs and four 12" speakers, 30-watt amplifier, one input; lighting facilities available; more than 10 microphones available. Acts appearing in 1965-66: Four Freshmen, Four Seasons, Anna Russell, Indianapolis Symphony, Bela Nagy, Boston Opera Players in Don Pasquale, Vienna Boys Choir, Stephen Manes, Dickie and the Ebbtides, Gary Lewis and the Playboys, the Pandoras, the Kingston Trio, the Barbarians, Glenn Miller Orchestra, Anthony and the Imperials, Bobby Comstock and the Counts, New Christy Minstrels, Lester Lanin Orchestra. Sponsoring organizations: University Concert Series, assorted fraternities, Winter Carnival Committees. All student events go through social chairman, Dr. Herrold Headley, head of dept. of music, contracts for these and contracts are signed by Harry Gordon, University treasurer. Radio station WMEB-FM programs classical. Campus weekly: The Maine Campus, Ellen Toomey, editor. Campus bookstore: University Store, George Piper, manager, sells records and radios. Music stores in vicinity: Viner's, Andrew's.

Mankato State College,

Mankato, Minn.

Enrollment: 8,000. President Dr. M. G. Scarlett, Dean Dr. N. Baumgart. Concert facilities: Highland Arena (9,000), Old Main Auditorium (1,100), Valley Gym (800). Highland Arena has multi speakers over basketball floor, other facilities use portable hi-fidelity sound system; lighting equipment is portable but auditorium is equipped: 28 microphones available. Acts appearing 1965-66: Roger Wagner Chorale, Peter Nero. Sponsoring organizations: Committee on Union and Social Affairs, Convocations Committee. Radio station KMSU-FM programs pop and classical. Campus bi-weekly: Reporter. Campus bookstore: College bookstore, Mrs. Anderson, manager. Music stores in vicinity: Backlands, Hurrys AL Store.

Marquette University, Milwaukee

Enrollment: 13,789. President Very Rev. John P. Raynor, Dean Mr. Wayne F. Tinkle. Concert facilities: Brooks Memorial Union Ballroom (800), Marquette University Gymnasium (2,100). Sound systems installed as needed; lighting in ballroom is limited, spotlights and top lighting can be installed in gymnasium; microphones as needed. Acts appearing in 1965-66: the Four Lads, Stan Getz and Jackie Vernon, Norman Luboff Choir, Ray De La Torre, Oscar Peterson, John Browning, Milwaukee Symphony, Philadelphia Woodwind Quintet. Sponsoring organization: Student Activities Office. Contact: Mr. Thomas Adams, director, 620 N. 14th St., Milwaukee, Wis. Campus biweekly: Marquette Tribune, Gloria Babler, editor. Campus bookstore: Marquette University Bookstore, Paul Boltacz, manager, sells records.

Marshall University, Huntington, W. Va.

Enrollment: 6,581. President Dr. Stewart H. Smith, Dean John E. Shay. Concert

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Straight "A" Artists on Campus! Ed Ames • Paul Anka • Ann-Margret • Eddy Arnold
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Henry Mancini • Gary Marshal • Marilyn Maye • Rod McKuen • Lesley Miller • Lou Monte
Hugo Montenegro • Libby Morris • Peter Nero • Anthony Newley • Claus Ogerman • André Previn
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Continued from page 108

facilities: Old Main (600), Gullickson Hall (4,000), Keith-Albee (2,000). Regular PA systems; regular complement of spots and footlights; two microphones. Acts appearing in 1965-66: Feis Eireann, Peter Nero, New York City Opera Company in the Barber of Seville. Henry Mancini, the Norman Luboff Choir, Ferrante and Teicher, Carlos Montoya, Metropolitan Opera National Touring Company in Madam Butterfly, the Czech Philharmonic, New York City Opera Company in Carmen, Roumanian National Folk Festival and Gypsy Orchestra, the Norwegian Festival Orchestra with Robert Riefling, Teddy Charles and His Quintet, Beaux Arts Trio of New York, William Clauson, Folkloristas de Ramon, Jean Paul Sevilla, Claremont String Quartet. Sponsoring organization: Marshall University Artist Series and Community Forum, Curtis Baxter. Committee selects and West Virginia Board of Education approves funds. Radio station WMUL-FM programs pop and classical. Campus bi-weekly: Parthenon, David Peyton, editor. Campus bookstore: Bookstore, Percy Galloway, manager, sells records and sheet music. Music stores in vicinity: Davidson's, Becker's, Kenny Music.

University of Massachusetts, Amherst, Mass.

Enrollment: 8,500. President Dr. John W. Lederle, Dean Robert Hopkins. Concert facilities: Student Union Ballroom (1,000), Carry Hicks Cage (4,500), Bowker Hall (850), Bartlett Hall (390), Mahar Auditorium (500). Built-in sound system in all except the Cage which has portable equipment; lighting includes two small follow spots but must rent others; as many microphones as needed. Acts appearing in 1965-66: Jorge Bolet, Tom Krause, New York Pro Musica Antiqua, Josh White Jr., U.S. Army Band, Beach Boys, Swingle Singers, Joe and Eddie, Little Angels, Four Seasons, McCoys, Glenn Yarbrough, Paganini String Quartet, Charles Treger, Vienna Octet, Music from Marlboro, Robert Shaw Chorale. Sponsoring organizations: D.V.P., Ed Waterman, chairman; Concert Association. All contracts must go through Student Activities Office. Radio station WMUA-FM programs pop and classical. Campus tri-weekly: Collegian, Peter Hendrickson, editor. Campus bookstore: University Store, W. L. Cummings, manager, sells records and sheet music. Music stores in vicinity: Del Padre Music Store, Jeffery Amherst Music Store.

Memphis State University, Memphis, Tenn.

Enrollment: 11,500. President Dr. C. C. Humphreys, Dean Dr. E. Donald McDaniel. Concert facilities: Main Auditorium

(1,100), Field House (4,500), Mid-South Coliseum (12,000), Municipal Auditorium (5,000). Latter two can be rented. For on-campus events in the Field House and Auditorium Sound Systems are rented. Sound Systems available in Coliseum and Auditorium. Spots must be borrowed from Drama Department for on-campus events. Coliseum and Municipal Auditorium have built-in lighting systems. As many microphones as necessary are made available. Acts appearing in 1965-66: Chuck Berry, Serendipity Singers, Earl (Fatha) Hines. Sponsoring organizations: Student Government Association, F. Edward Ward, chairman; Social Activities Committee; Lectures & Concerts Committee, Dr. Walter Smith, chairman. Assoc. Dean of Men signs contracts for the University. Radio Station WTGR-AM programs pop and classical. Campus bi-weekly: The Tiger Rag, Marcus Norton, editor. Campus bookstore: The University Store, Charles Jetton, manager, sells records, radios. Music stores in vicinity: Poplar Tunes Record Shop, Modern Music, Inc. of Memphis, Corondolet, University Store.

Mercer University, Macon, Ga.

Enrollment: 1,868. President Dr. Rufus Carrollton Harris. Dean of Men Joseph M. Hendricks. Concert facilities: Willingham Chapel (1,050). Sound and lighting: Speakers throughout auditorium; six ceiling spots, curtain lights, others available. Artists appearing in 1965-66: "Music of Richard Rodgers" (Elaine Malbin, Joanne Wheatley, Hal Kammer, Wm. Metcalf, Richard Hayman Orch.), Ferrante & Teicher, Alec Wyton, Steven Manes. New Orleans Philharmonic, Peter Nero. Antioch String Quartet. Sponsoring organizations: University Concert Series, Dr. Arthur L. Rich, director; Student Government Association. Campus weekly: The Mercer Cluster, Miss Sandy Harrison, editor. Campus bookstore, The College Store, Mrs. Vernon Grimes, manager, sells records, radios, some auto tape cartridges. Other record shops are Music Shop, Evans Music Co., Ingleside Music Center.

Miami University, Oxford, Ohio

Enrollment: 9,981. President Dr. Phillip R. Shriver, Dean Dr. Robert F. Etheridge. Concert facilities: Withrow Court (4,200), Benton Hall Auditorium (1,200), Fisher Hall Theater (150). Acts appearing in 1965-66: Peter Nero, Ruggiero Ricci, Marta Becket, Edward Auer, Leonard Rose, Armenta Adams, New Christy Minstrels, William Warfield, Ruth Laredo, Richard Syracuse, Mary Costa, James Miltenberger, Toby Saks, I Solisti Veneti, Cincinnati Symphony with Loren Hollender, Robert Goldsand, Michael Davis. Sponsoring organizations: Student organizations, Mrs. Grace Dome, social director; Artists Series Chairman, Dean George F. Barron; Alumni Association, John E. Dolibois, director; Program Manager of Miami University, Mrs. Maxine Burstine. Radio station WMUB-FM programs pop and classical. WMUB-TV is the University television station. Campus bi-weekly:

The Miami Student, David Sink, editor. Campus bookstore: Miami University Center Bookstore, William Alban, manager, sells records. Music stores in vicinity: Hosack's, Myers, Follett's Miami Coop.

Michigan State University, East Lansing, Mich.

Enrollment: 35,000. President John A. Hannah, Dean John Fuzak. Concert facilities: University Auditorium (3,864), Fairchild Theatre (676). Sound system. 16 speakers; white, red, amber glass footlights. 12 ceiling spots, eight front beams. 2,000-watt lekos, four 4,200-watt majors, one strong trouper, one follow spot; six microphones. Acts appearing in 1965-66: National Band of New Zealand, Mantovani and His Orchestra, Czech Philharmonic Orchestra, Stop the World, Moscow Philharmonic, Serendipity Singers, Cincinnati Symphony Orchestra, Van Cliburn. Sponsoring organizations: Lecture-Concert Series, Wilson B. Paul, director; ASMSU Popular Entertainment Series, Norm Hefke, advisor. Contracts for booking talent must be cleared through Mr. Paul. Radio station WKAR-AM/FM programs pop and classical. Campus daily: Michigan State News, Charles Wells, editor. Campus bookstore: University Bookstore, Robert H. Frew, manager, sells records. Music stores in vicinity: Campus Music Shop, Disc Shop, Marshall Music.

University of Michigan, Ann Arbor, Mich.

Enrollment: 31,267. President Harlan Hatcher. Vice-Pres. for Student Affairs Richard Cutler. Concert facilities: Hill Auditorium (4,200), Rackham Auditorium (1,100), Mendelssohn Theater (750). Office of Student Affairs must approve financial plans. Radio station WUOM (Ann Arbor), WVGR (Grand Rapids), both FM and program pop and classical. Campus daily: Michigan Daily, Robert Johnston, editor. Leading record stores in vicinity: Music Center, Hi-Fi Studio, Discount Rec.

Middle Tennessee State University, Murfreesboro, Tenn.

Enrollment: 5,483. President Dr. Quill E. Cope. Dean Robert MacLean. Concert facilities: Memorial Gymnasium (4,200), Speech-Drama Theater (1,300), Tennessee Room (600). Sound and lighting equipment in all areas. Theater designed with wing stages, orchestra pit, revolving and elevator stages. Can provide as many microphones as necessary. Acts appearing in 1965-66: The Gentry's, Bo Diddly, Paul Revere and the Raiders, the Byrds, We Five, the Lettermen. Sponsoring organization: Associated Student Body, Bert M. Wakely; Public Programs Committee, Lane Boutwell; R.O.T.C., Lt. Col. James Christzburg; Student Organizations, Robert MacLean. Bookings must clear through Dean Robert MacLean and Dean Martha Hampton at least six months before event is scheduled. Campus Weekly: Sidelines, Anne Norman, editor. Campus Book-


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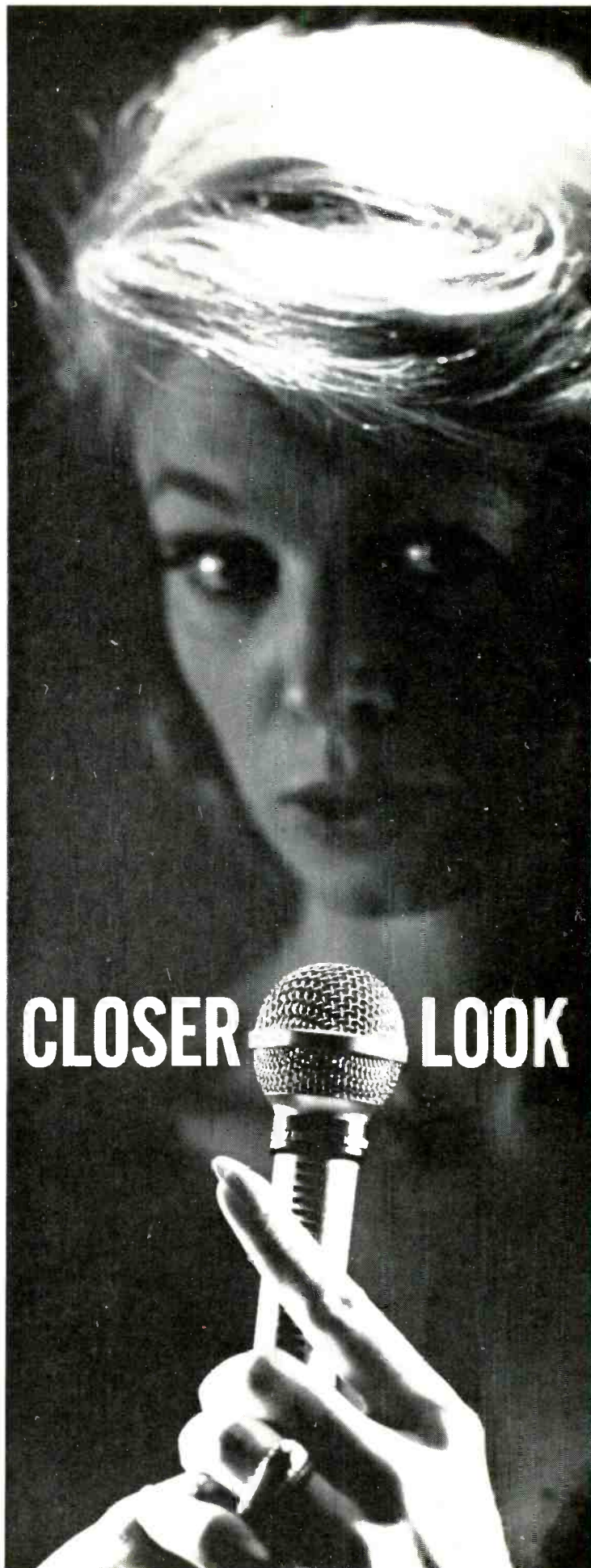
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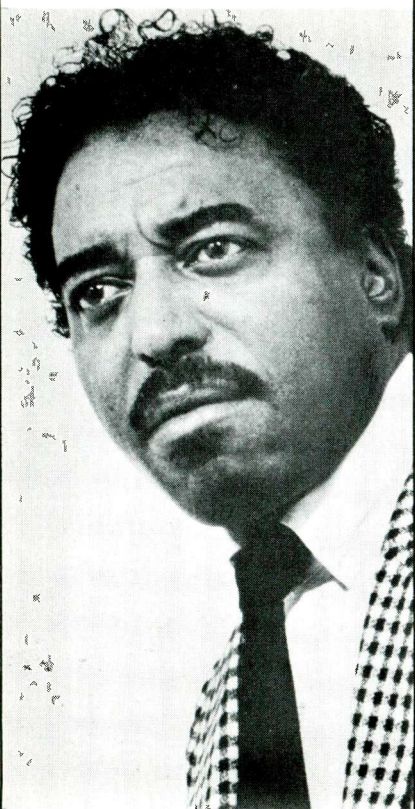
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store: MTSU Bookstore, Charles Phillips, manager, sells records, radios, tape recorders. Music stores in vicinity: Tom-Toms High Fidelity, Electronics Distributors.

**University of Minnesota,
Minneapolis**

Enrollment: 36,789. President O. Meredith Wilson, Dean Edmund G. Williamson. Concert facilities: Northrop Memorial Auditorium (4,825), Coffman Memorial Union (1,200). Northrop Memorial Auditorium is three years old and has a complete system for sound and lighting. Two troupers are on order. All types of microphones can be supplied. Acts appearing in 1965-66: Shirley Verrett, Nicolai Petrov, Yehudi Menuhin, Helsinki Chorus, Mantovani, Robert Goulet, Maurice Chevalier. Sponsoring organization: Department of Concerts and Lectures, James S. Lombard, director. Radio station KUOM-AM programs pop and classical. Campus daily: Minnesota Daily, Dan Wascoe Jr., editor. Campus bookstore: Coffey Hall Bookstore, Mayo Medical Bookstore, Coffman Memorial Bookstore, Nicholson Hall Bookstore, Engineering Bookstore, West Bank Bookstore, Harold Smith, director.

**University of Mississippi,
University, Miss.**

Enrollment: 6,694. Concert facilities: Fulton Chapel (1,350), University Gym (2,500), The Coliseum (8,500). Chapel and Coliseum have built-in sound facilities; lighting facilities available; three to six microphones available. Acts appearing in 1965-66: Highwaymen, Righteous Brothers, John Alexander, Quartet di Roma, Krakow Choir and Orchestra, The Romeros. Sponsoring organizations: A.S.B. Concert Committee, Tommy S. Ford, chairman; Artist Series Committee, Mrs. Anita Hutcherson, chairman. Radio station WCBH-AM programs pop and classical. Campus daily: The Mississippian, Eugene Fair, editor. Campus bookstore: The University Bookstore, Carl Coers, manager, sells sheet music. Music store in vicinity: Morgan's Hole-in-the-Wall.

**Monmouth College,
West Long Branch, N. J.**

Enrollment: 4,247. President Dr. William G. Van Note; Dean Joseph Yanchik. Concert facilities: Pollak Auditorium (400), Lecture Hall (300), Lecture Hall (100), Physical Education Building (2,500). Permanent sound facilities in auditoriums plus portable speaker system and channeled speaker system with one master control of four consoles in gym; bank floods and spots and 1500 capitol spot are included in lighting available; 11 microphones available. Acts appearing in 1965-66: Bitter-End Singers, Isley

Brothers, Womenfolk, Lloyd Price, the Dupees, Si Zentner, Trini Lopez. Booking is done by Mr. Frank Smith, director of student activities. Radio station VOM broadcasts only in Student Union and programs pop and classical. Campus weekly: The Outlook, Frank Torre, editor. Campus bookstore: Monmouth College Bookstore, Edmund Buczek, manager, sells records and sheet music. Music stores in vicinity: Anderson Music House, Harmony House Discount Records.

**Montana State University,
Bozeman, Mont.**

Enrollment: 6,000. President Dr. Leon H. Johnson, Dean Ed Hanson. Concert facilities: SUB Theatre (450), SUB Ballroom (1,000), Fieldhouse (10,000), Ag Auditorium (250). Sound systems in all facilities; colored spots available in SUB Theater, arc lamps in Fieldhouse; 10 microphones available. Acts appearing in 1965-66: Alan Sherman, Errol Garner, Al Hirt, Lettermen, Glenn Yarbrough. Sponsoring organizations: Fieldhouse Board, Bernard Copping; Board of Cultural Affairs, Henry Campbell; Student Senate, president. Campus weekly: Exponent, Linda Giesick, editor. Campus bookstore: MSU Bookstore, Mr. Howard, manager. Music stores in vicinity: Montana Music, Elite Music, House of Music.

**University of Montana,
Missoula, Mont.**

Enrollment: 6,000. President Dr. Robert Johns, Dean Andrew Cogswell. Concert facilities: University Theater (1,500), Recital Hall (440), Field House (6,000). Sound facilities are both mono and stereo portable equipment; new lighting system in University Theatre; microphone equipment consists of as many as needed. Acts appearing in 1965-66: Back Porch Majority, Al Hirt, Brian Sullivan, Nicola Moscona. Sponsoring organizations: ASUM, Rex Chapman; UM Lodge, Rex Chapman; Music School, Charles Boler. Radio Station KUFM programs pop and classical. Campus daily: Montana Kaimin, David Rorvik. Campus bookstore: University Bookstore, R. McCollum, manager. Music stores in vicinity: St. Eve Music, Music Center.

**Montclair State College,
Upper Montclair, N.J.**

Enrollment: 3,600. President Dr. Thomas H. Richardson, Dean Lawton W. Blanton. Concert facilities: Memorial Auditorium (1,009), Panzar Gymnasium (2,300). Sound facilities include 50-watt amplification system, column speakers supplemented by bass reflex speakers and theater speakers; lighting includes lipoidal spot lights hung from ceiling batten, each on individual circuit; three microphones. Acts appearing in 1965-66: Brothers Four, Soupy Sales, Ian & Sylvia, Dave Brubeck Quartet, the Animals, Ramsey Lewis Trio, Modern Folk Quartet, Josh White. Sponsoring organizations: College Life Union Board, Terry Phillipott; Soph. Class Council, Joseph Kloza.

Director of Student Activities approves bookings. Radio station being formed (FM) will program pop and classical. Campus bi-weekly: Montclarion, Charles Barragato, editor Campus bookstore: College Bookstore, Mrs. Quinlan, manager. Music stores in vicinity: Great Eastern Shopping Center.

University of Nevada, Reno, Nev.
 Enrollment: 4,100. President Dr. Charles Armstrong. Dean of Men James Hathorn. Concert facilities: U. of N. Gymnasium (3,400), Church Fine Arts Theater (300), Education Auditorium (300), Reno Centennial Coliseum (8,000). Full sound, lights in all facilities except trouperette type spots in Gym. Artists appearing in 1965-'66: We Five, The Lettermen, Glen Yarbrough, Amadeus Quartet, Tom Lee, Buetens Lute Trio, Mitchell-Ruff Jazz Trio, Nicanor Zabaleta, Aksel Schiotz, Margaret Fabrizio. Sponsoring organizations: Jot Travis Union, Bill Adams, director of union programs; Public Occasion Board, Ken Carpenter, chairman. Union Board of Directors clears all events. Radio station KUNR-FM programs pop and classical. Campus bi-weekly: Sagebrush, Sig Rogish, editor. Off-campus record store: Gray Reid's.

**New Mexico State University,
 University Park, N. M.**
 Enrollment: 5,700. President Roger B. Corbett, Dean Larry Stockton. Concert facilities: Williams Gym (2,500); Milton Student Center Ballroom (1,000). Amplifier and speaker system in both

locations; some lighting facilities available in ballroom; some microphones available. Acts appearing in 1965-66: Earl Hines, Serendipity Singers, Astronauts, Ferrante & Teicher. Sponsoring organizations: Lyceum Committee, Tony Axtel; Dance Committee, Whitney Johnson. Contracts approved by program advisor, director of music. Radio stations KRWG-AM and KNMA-FM program pop and classical. Campus weekly: Round Up, Stephannie Crystal, editor. Campus bookstore: Bookstore, Judy Hall, editor. Music stores in vicinity: Melody Lane, Music Box.

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

Enrollment: 9,800. President John T. Caldwell, Dean James J. Stewart Jr. Concert facilities: William Neal Reynolds Coliseum (12,500), Nelson Auditorium (750), Erdahl-Cloyd Union (900), Raleigh Rose Gardens (2,500), Memorial Auditorium (3,000). All facilities have built-in sound systems except Rose Gardens (outdoor) which uses portable system. William Neal Reynolds Coliseum has a completely new system designed for concerts and recordings and this system has an excellent reputation with previous artists. All types of lighting available on request at any facility. Unlimited selection of microphone equipment with 15 microphones in Coliseum. Acts appearing in 1965-66: Bitter End Singers, Phyllis Curtin, Esterhazy Orchestra, Czech Philharmonic Orchestra, Royal Marines Tattoo, Dave Brubeck,

Platters, Norman Luboff Choir, New York Woodwind Quintet, Rampal Duo, Metropolitan Opera National Company, Rudolph Serkin, Monte Carlo Orchestra, Dionne Warwick, Ramsey Lewis Trio, Fred Smoot, Balsam-Kroll-Heifetz Trio, Fine Arts Quartet, Count Basie, Carlos Montoya, Sponsoring organizations: Friends of the College, Henry Bowers, administrative director; New Arts, David Phillip, administrative director; Erdahl-Cloyd Union, David Phillip, program director; IFC, David Phillip, adviser. Radio station programs pop and classical. Campus semi-weekly: The Technician, Bill Fishburn, editor. Campus bookstore: Student Supply Store, L. L. Ivey, manager, sells records, radios, tape recorders, phonographs, sheet music. Music stores in vicinity: Thiems Record Shop, Stephenson Music, Student Supply Store.

**University of North Carolina at
 Chapel Hill, Chapel Hill, N. C.**

Enrollment: 12,500. President William Friday, Chancellor Paul Sharp, Dean C. O. Cathey. Concert facilities: Carmichael Auditorium (7,500), Memorial Hall (1,640). Lighting and sound equipment available; three microphones. Acts appearing in 1965-66: Dave Brubeck, Glenn Yarbrough, the Platters, Woody Allen, Nancy Wilson, Netherland Chamber Orchestra, La Contrescarpe, Louis Armstrong, the Supremes, Hal Holbrook, Ramsey Lewis Trio, Johnny Mathis, Roger Miller. Sponsoring organizations: German Club and Graham Memorial.
continued on page 114

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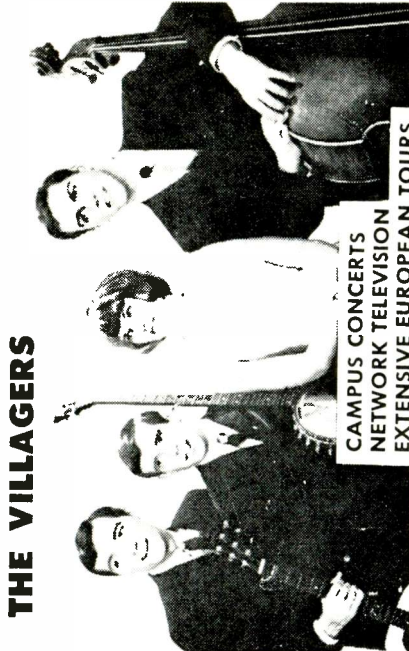
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Continued from page 113

Howard D. Henry. Radio station WUNC programs classical. Campus daily: Daily Tar Heel. Campus bookstore: Book Exchange, Tom Shetley, manager. Music stores in vicinity: Kemps, Record Bar.

**North Dakota State University,
Fargo, N. D.**

Enrollment: 5,006. President Dr. Herbert R. Albrecht, Dean Dr. Daniel Leasure. Concert facilities: Little Country Theater (250), Festival Hall (1,400), Field House (3,500). Will supplement permanent sound, lighting and microphone equipment to meet needs. Acts appearing in 1965-66: Mitchell Trio, Igor Oistrakh, Erroll Garner. Sponsoring organizations: Memorial Union Activities, George Schmidt, director; Public Events Committee, Dr. Ross Moir, chairman; Lyceum Committee, Dr. Fred Walsh, chairman; Alumni Association, Gerald Lingen. Radio Station KDSU-FM programs classical. Campus weekly: The Spectrum. Allan Peterson, editor. Campus bookstore: Varsity Mart, Richard A. Kasper, manager, sells records, radios. Music stores in vicinity: Daveau Music, Musicland, J. M. Wylie Piano Company.



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

Enrollment: 6,042. President Dr. George W. Starcher, Dean Gerald Hamerlik. Concert facilities: University Center Prairie-State Ballroom (1,000), Fieldhouse (8,500), Abbot Hall auditorium (250), Education Building Auditorium (200), Burtness Theater (400). No description of facilities available. Radio station KFUM-AM programs pop and classical. Campus weekly: Dakota Student, Ronald Harness, editor. Campus bookstore: University Bookstore, Dallas Breitbarth, manager, sells records and sheet music. Music stores in vicinity: Scott's Music Store, Poppler's Music Store.

**Northern Illinois University,
DeKalb, Ill.**

Enrollment: 14,688. President Dr. Leslie A. Holmes, Dean Dr. Harold Husa. Concert facilities: University Center (2,500), Altgeld Hall (920). P.A. system complete with safeguard and volume compressor and two multicellular horns; lighting includes 12 ellipsoidal spotlights, four-inch, six-inch, eight-inch, 750 to 1500 watts, 22 fresnel lights, six-inch and eight-inch, 500 to 1,000 watts, one 2,000-watt follow spot; 18 microphones available. Acts appearing in 1965-66: Juilliard String Quartet, Elisabeth Schwarzkopf, the Cleveland Orchestra, the Robert Shaw Chorale, Back Porch Majority, Four Freshmen. Sponsoring organizations: NIU Artist Series, Wilbur Smith; NIU University Center Board, Jerry Burnam. Radio station WNIC-AM/FM programs pop and classical. Campus daily: The Northern Star, Thomas Jachimiec, editor. Campus bookstore: University Center Bookstore, Richard G. Boardman, manager. Music stores in vicinity: Palmer Music Store, Elliott's Music Store.

**Northwestern University,
Evanston, Ill.**

Enrollment: 7,500. Concert facilities: Cahn Auditorium (1,200), McGraw Memorial Hall (4,500). Sound facilities in both; complete lighting in Cahn Auditorium but sparse in McGraw Memorial; five microphones available. Radio Station WNUR-FM programs pop and classical.

Norwich University, Northfield, Vt.

Enrollment: 1,200. President Gen. Barksdale Hamlette, Commandant Col. Hugh O'Farrell. Concert facilities: Plumley Armory (4,000), Dole Auditorium (450). Sound equipment with off-stage controls in both facilities; lighting in Dole Auditorium and lights can be adjusted for concerts in Plumley Armory. Microphones available as needed. Acts appearing in 1965-66: Richard Syracuse, U. S. Army Concert Band, Karen Duke, Carnegie Wind Quintet. Sponsoring organizations: Norwich University Art Forum, Class Clubs book talent for dances. Regimental Ball Committee, Junior Week Committee, Winter Carnival Committee book dance bands. Campus bookstore: Norwich University Col-

lege Store, Hillard Seaver, manager, sells records. Music stores in vicinity: Mix Music, Vermont Music.

**University of Notre Dame,
Notre Dame, Ind.**

Enrollment: 7,500 (all male). President Rev. Theodore M. Hesburgh, Dean Rev. Joseph Simons. Concert facilities: Stepan Center (3,800), Fieldhouse (4,200). Washington Hall (850), Memorial Library Auditorium (450). Four channel amplifier, speaker system has six horns suspended from roof of Stepan Center geodesic dome, multihorn suspended system (equipment not good for music or soft voices); all lighting rented from Grand in Chicago but overhead and footlights can be rented locally; four microphones available. Acts appearing in 1965-66: Gary "U.S." Bonds, Little Eva, Bobby Comstock & the Counts, Peter, Paul and Mary, Kingston Trio, Brandywine Singers, Charlie Manna, the Vogues, Baby Huey, Jay and the Americans, Anthony and the Imperials, Teddy Charles and his Quintet, Allan Atlas, Flor Peters, Marion Richter, the Renaissance Quartet, Roger Miller, the Good Time Singers, the Lettermen, Jackie Vernon, the Womenfolk, Dick Gregory, Jackie Wilson, the Supremes, Ferrante & Teicher, Ramsey Lewis Trio, Cyril Paul. Sponsoring organizations: Student Government Social Commission, Joe R. Sommers, social commissioner; Music Department, Rev. Carl Hager. Radio station WSND-AM/FM programs pop on AM and classical on FM. Campus papers: The Voice (semi-weekly), Steve Feldhaus, editor; The Scholastic (weekly), John Twohey, editor. Campus bookstore: Hammes Notre Dame Bookstore, Bro. Conan Moran, manager, sells records, radios, tape recorders, phonographs, sheet music. Music stores in vicinity: Rodin's, Silver's, Mendoza's.

Oberlin College, Oberlin, Ohio

Enrollment: 2,674. President Robert K. Carr, Dean Daniel K. VanEyck. Concert facilities: Finney Chapel (1,376), Hall Theater (501), Warner Gymnasium (800), Hales Gymnasium (800), Warner Concert Hall (667). Complete sound equipment available in all facilities, complete light systems in Hall Auditorium and Warner Concert Hall and fairly complete in other facilities. Wide range of recording devices, mikes, amplifiers, etc., available. Acts appearing in 1965-'66: Joe & Eddie, Dave Brubeck, Son House, Contemporary Chamber Ensemble, Duo Rampal/Veyron Lacroix, Vladimir Ashkenazy, Czech Philharmonic, Cleveland Orchestra & Chorus, Modern Jazz Quartet, Buffy Sainte-Marie, Lenox Quartet, Ernst Haefliger, Zara Nelsova, Nathan Milstein, Marilyn Horne. Sponsoring organization: Social Board, Timothy Cross, chairman; Special Events & Educational Committee, Dean Bernard S. Adams; Conservatory of Music, William Richardson, assoc. dean of conservatory. Radio station WOBC-AM/FM programs pop and classical. Campus bi-weekly: The Oberlin Review.

continued on page 116

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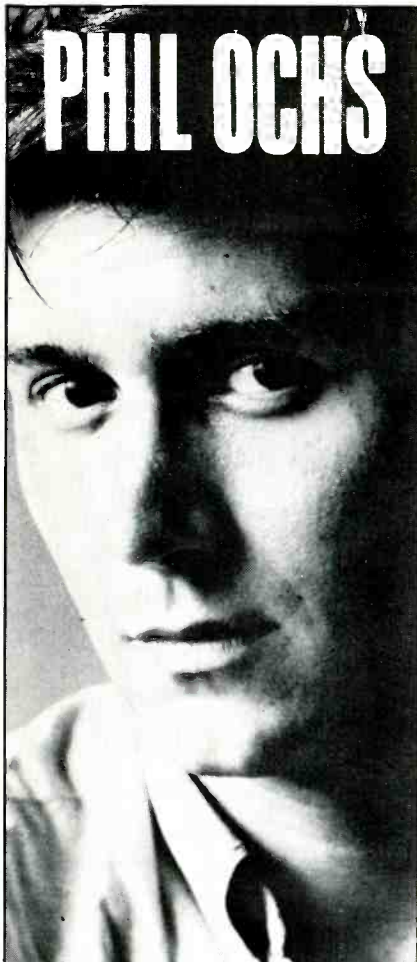


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COLLEGE MARKET DIRECTORY
CAMPUS SHOWCASES

Continued from page 115

Joseph S. Leive, editor. Campus bookstore: Co-op Bookstore, James F. Long, manager, sells records, sheet music, guitars.

Ohio University, Athens, Ohio

Enrollment: 13,971. President Vernon R. Alden, Dean Jerrold A. Griffis. Concert facilities: Memorial Auditorium (2,700), Grover Center (6,500), Beasley Convocation Center (14,000) is being built. Memorial Auditorium sound system has six channel transistorized pre-amplifier, 100 watt power amplifier and speaker system consists of three treble, three mid range and three bass horns, oriented above proscenium arch. Grover Center (arena seating), P.A. system has 100 watt amplifier with six channel input. center cluster speaker system oriented in four directions with bass and treble horns and separate single system at one end; Memorial Auditorium lighting has three panel board, 18 2,000 watt dimmers for use on stage with auxiliary unit controlling six 3,000 watt dimmers for ceiling lights; 10 microphones available. Acts appearing in 1965-66: Cincinnati Symphony Orchestra, the Norman Luboff Choir. Abbey Simon, Walden String Quartet, Alma

Trio, New Art String Trio, American Brass Quintet, Johnny Mathis, Marc et Andre. Sponsoring organization: Public Occasions, M. Hunkins, director. Radio station WOUB-AM/FM programs pop and classical but no rock and roll. Campus daily: Ohio University Post, Joe Esterhas, editor. Music stores in vicinity: Webb's World of Music, Koon's, Logan's Book Store.

**Ohio Wesleyan University,
 Delaware, Ohio**

Enrollment: 2,400. President Dr. Elden T. Smith, Dean Ronald S. Stead. Concert facilities: Edwards Gymnasium (1,100), Auditorium (1,160). Built-in P.A. system in Auditorium and portable P.A. in Edwards; adaptable stage lighting facilities available in Auditorium; variety of microphones available in Audio-Visual Department plus rental if needed. Acts appearing in 1965-66: James Oliver Buswell IV, Tamas Vasary, Esterhazy Orchestra, Louis Fischer, Richard Gray and Mayo Loiseau, Stephen Spender. Sponsoring organizations: Artist Series, Prof. Rexford Keller; Student Government: Woody Clark. Student Government Social Committee clears bookings on a "first-come, first-served" basis and the nature of the event. Radio station WSLN-FM programs pop and classical. Campus weekly: The Ohio Wesleyan Transcript, Charles Babcock, editor. Campus bookstore: OWU Bookstore, Lee Landsittel, manager. Music stores in vicinity: News Shop, Campus Music.

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**University of Oklahoma,
Norman, Okla.**

Enrollment: 15,640. President Dr. G. L. Cross, Dean Dr. William R. Brown. Concert facilities: Holmberg Hall (1,100), Oklahoma Memorial Union Ballroom (1,300), OU Field House (6,000), Meacham Auditorium (500), Rupel J. Jones Theater (600). Sound system consists of several base units and high frequency units co-ordinated with appropriate preamplifiers and microphones; two arc light follow spots; 12 microphones. Acts appearing in 1965-66: Righteous Bros., Glenn Yarbrough, Pete Fountain, Back Porch Majority, Peter, Paul and Mary. Sponsoring organization: Union Activities Board, Mrs. Helen Darks, director. Radio station WNAD-AM/FM programs pop and classical. Campus daily: Oklahoma Daily, Roy Harris, editor. Campus bookstore: University Book Exchange, James C. Mayfield, manager, sells records, phonographs, auto tape cartridge. Music stores in vicinity: Hensley's, Thompson Sound System.

**Oregon State University,
Corvallis, Ore.**

Enrollment: 11,906. President Dr. James H. Jensen, Dean Dr. Dan W. Poling. Concert facilities: OSU Coliseum (11,000). High fidelity sound system with two speakers; footlights, two carbon arc spotlights, lights in shell; five microphones. Acts appearing in 1965-66: the Ventures, Marina Mdivani, Brothers

Four, Roger Wagner Chorale, Glenn Yarbrough, Leon Bibb, Tijuana Brass, Portland Symphony Orchestra, Henry Manchini and Four Preps, Cleveland Symphony Orchestra. Sponsoring organization: Encore Committee, Irwin Harris, manager of Student Activities. Radio station KOAC-AM programs pop and classical. KOAC-TV is university television station. Campus daily: Oregon State Daily Barometer, Robert A. Dewey, editor. Campus bookstore: OSU Book Store, Paul Irvine, manager, sells records, radios, tape recorders, phonographs. Music stores in vicinity: Chase Radio & TV, Toney's House of Music.

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

Enrollment: 2,200. President Robert Burns, Dean of Students Edward Betz. Concert facilities: Conservatory Auditorium (1,200). Sound and lighting systems; two microphones. Acts appearing in 1965-'66: the Lettermen. Sponsoring organization: Pacific Student Association. Dean of Students office must give clearance. Radio station KUOP-AM/FM programs pop and classical. Campus weekly: Pacific Weekly, Dave Frederickson, editor. Campus bookstore: University of the Pacific Bookstore. Leading record stores in vicinity: Miracle Music, Jack Itanna Music.

**Pennsylvania State University,
University Park, Pa.**

Enrollment: 25,000. President Eric A. Walker, Dean Frank J. Simes. Concert

facilities: Schwab Auditorium (1,137), Recreation Building (5,750), Arts Auditorium (500). Sound, lighting and microphone equipment of professional caliber available. Acts appearing in 1965-66: Curtis String Quartet, Czech Philharmonic Orchestra, Sidney Harth, Rudolf Serkin, Pittsburgh Symphony Orchestra, I Solisti Veneti, the Festival Winds, Ernest Haefliger, Aldo Parisot. Sponsoring organizations: Artists and Lecture Series, Nina C. Brown. Bookings must have University approval. Radio Station WDFM-AM/FM programs pop and classical. Campus daily: The Daily Collegian, John Lott, editor. Music stores in vicinity: The Record Room, Book & Record Shop.

**University of Pennsylvania,
Philadelphia**

Enrollment: 12,405. President Dr. Gaylord P. Harnell, Dean Dr. J. P. Craft. Concert facilities: Irvine Auditorium (2,000), University Museum (800), Annenberg School (375), Houston Hall (300), Palestra (9,250). Irvine Auditorium sound facilities consist of 100 watt amplifiers, eight column speakers suitable for music, portable equipment includes 20-watt amplifier with column speakers; lighting includes one follow spot, 18 permanent spots (quartz-iodide, lekos, klieg), 10 portable spots (lekos), 30 fresnels; 180 degree directional microphones available plus five other microphones. Acts appearing in

continued on page 118



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COLLEGE MARKET DIRECTORY CAMPUS SHOWCASES

Continued from page 117

1965-66: Josh White, Charlie Byrd, Dionne Warwick, Maynard Ferguson. Sponsoring organization: Student Union, Anthony S. Coddling, director. All talent must be approved by the Student Union director, be of good taste and moral character, and acceptable to Philadelphia city law authorities. Radio station WXPN-AM/FM programs pop and classical. Campus daily: The Daily Pennsylvanian, Steve Klitzman, editor. Campus bookstore: Houston Hall Store, Norbert V. Braceland, manager, sells records, radios, tape recorders, phonographs. Music store in vicinity: Record Mart.

Providence College, Providence

Enrollment: 1,200 (all male). President Very Rev. William Paul Haas, Dean Rev. Raymond B. St. George. Concert facilities: Harkins Hall (1,000), Alumni Hall (3,500). Sound equipment available; lighting is rented as needed for event; as many microphones as needed. Sponsoring organizations: The Student Congress, individually sponsored class events, Social Committee, Thomas E. Clark, chairman. All events clear through Student Congress. Radio station WDOM-AM programs pop and classical. Campus weekly: The Cowl, Matthew Blender, editor. Campus bookstore: The Bookstore, Daniel E. Sullivan, manager. Music stores in vicinity: Ladd's, Beacon Shops, Axlerod Music.

University of Redlands, Redlands, Calif.

President Dr. George H. Armacost, Dean Mr. Carl S. Ledbetter. Concert facilities: Memorial Chapel (1,500), Watchorn Auditorium (255), Little Theatre on the Zania (275). All events clear through Mrs. Linda Chew, Arts and Lectures Committee. Radio station KUOR-FM programs pop and classical. Campus weekly: Redlands Bulldog, Don Stillman, editor. Music store in vicinity: Sligers Music.

Rensselaer Polytechnic Institute, Troy, N. Y.

Enrollment: 5,232. President Richard G. Folsom, Dean Ira S. Harrod. Concert facilities: '87 Gym (1,000), West Hall (800), Rensselaer Field House (5,000). Equipped with 200-watt amplifiers and amplifier speakers; stage lighting in ceiling, footlights, colored spots, two small troupers; microphones rented as needed. Acts appearing in 1965-66: Royal Marine Tattoo Band, Mantovani, Dave Brubeck, Jimmy Dorsey Orchestra, Lee Castle and Beverly Wright, Isley Brothers, Bobby Comstock and the Coups, Ian and Sylvia, Clancy Brothers, Tommy Makem; Peter. Paul and Mary; Royal Highland Fusiliers. Sponsoring organizations: Field House,

H. C. Butler; IFC, Bob Mills; Student Union, Terry Jones. Bookings must be cleared through business office. Radio stations WHAZ-AM and WRPI-FM program pop and classical. Campus weekly: The Polytechnic, Bruce A. Webster, editor. Campus bookstore: Rensselaer Bookstore, John de Freitas, manager, sells records, radios, tape recorders.

University of Rhode Island, Kingston, R. I.

Enrollment: 3,464. President Dr. Francis H. Horn, Dean Edward McGuire. Concert facilities: Keaney Gym (4,500), Edwards Hall (1,000) Memorial Union (600). Built-in sound systems in all facilities; four spots; variety of microphones available. Acts appearing in 1965-66: Amadeus String Quartet, Ferrante & Teicher, Hal Holbrook, Herbie Mann, Cincinnati Symphony, Bitter End Singers, the Drifters. Sponsoring organizations: University Arts Council, Fred Jackson, chairman; URI Memorial Union, Program Director; Office of Student Activities, John Duffek, asst. director of Student Activities clears bookings for student-sponsored groups. Radio station WRIV-AM/FM programs pop and classical. Campus weekly: The Beacon, Rosalie La Pietra, editor. Campus bookstore: University Bookstore, George Marsh, manager. Music stores in vicinity: Record Shop, Hathaway's Music Store, Main Music Center.

Rollins College, Winter Park, Fla.

Enrollment: 1,062. President Hugh F. McKean, Dean Dr. Fred W. Hicks. Concert facilities: Annie Russell Theatre (435), Fred Stone Theatre (126), Martin Hall (50). P.A. system with two speakers, additional auxiliary speakers as needed; lighting available; two microphones. Acts appearing in 1965-66: Alphonse and Katherine Carlo, Ross Rosazza and John Carter, Juilliard String Quartet, Thomas Brockman, Alice and Robert Hufstader with Florida Symphony Orchestra, New York Pro Musica Antiqua, Catharine Crozier, Mieczyslaw Horszowski, Phyllis Rappeport, Kingston Trio. Sponsoring organization: Student Union. Clearance for bookings obtained through asst. dean of men and Student Union Control Board. Radio station WPRK-FM programs light concert pops and classical. Campus bi-weekly: Sandspur, Fred Suarez, editor. Campus bookstore: Rollins Bookstore, Mrs. Clarice Yarbrough, manager. Music stores in vicinity: Bill Baer of Winter Park, The Music Box, Janel's Book Store.

St. Bonaventure University, St. Bonaventure, N. Y.

Enrollment: 1,500. President Father William F. Kearney. Dean Father Cornelius Welsh. Concert facilities: Butler Gym (500), Olean Armory (1,000). Will adapt sound system to needs; lighting overhead and white carbon only; eight microphones. Acts appearing in 1965-66: Anthony and the Imperials, Jay and the Americans. Sponsoring organizations: Fall Festival Committee, Winter Carnival Committee, Spring Weekend Committee, Junior Prom Com-

mittee. Radio station WOFM-AM programs pop and classical. Campus weekly: The Bonaventure, Tim Nesbitt, editor. Campus bookstore: St. Bonaventure University Book Store, sells tape recorders. Music store in the vicinity: Melody Corner.

Saint Joseph's College, Rensselaer, Ind.

Enrollment: 1,281. President Father Charles H. Banet, Dean Father William D. Shields. Concert facilities: SJC Auditorium (500), SJC Fieldhouse (1,500), Halleck Center Ballroom (350), Halleck Center Conference Room (100), Halleck Center Dining Hall (1,000). Hi-fidelity sound equipment, follow spot, three microphones. Acts appearing in 1965-'66: Bela Boszormenyi-Nagy, the Highwaymen, Judy Collins, Peter Nero. Indianapolis Orchestra, John & Anne-Marie Egan. Sponsoring organizations: St. Joseph's Fine Arts Series. Fr. Lawrence Heiman; St. Joseph's College Student Council, Dale Fallat, president. Sponsoring organizations must clear with Academic Dean Fr. Donald Ballmann. Campus weekly: Stuff, Robert Lofft, editor. Campus bookstore: College Bookstore. Fr. Edward Roof, manager, sells sheet music. Music stores in vicinity: Chapman Piano & Organ, Long's. Sears.

St. Lawrence University, Canton, N. Y.

Enrollment: 1,734. President Dr. Foster S. Brown, Dean Walter H. Baumhoff. Concert facilities: Appleton Arena (4,000), University Center Auditorium (500). Acts appearing in 1965-66: Bitter End Singers, Count Basie, Marilyn Horne, Beau Brummels. Sponsoring organizations: University Center Association. Neil Roth, director. Radio station KSLU-AM and WSLU-FM program pop and classical. Campus weekly: Hill News, David K. Ford and Robert M. Axelrod, co-editors. Campus bookstore: S.L.U. Bookstore. Lewis Clarke, manager, sells records, radios, tape recorders, phonographs. Music stores in the vicinity: The News Shop, Calipari's, the Photo Stop.

St. Olaf College, Northfield, Minn.
Enrollment: 2,300. President Sidney A. Rand, Dean Mark Almlie. Concert facilities: Gymnasium (2,000), Chapel (1,500). Sound and microphone equipment available; some lighting. Acts appearing in 1965-66: Minneapolis Symphony, Byron Janis, Richard Dyer Bennett, Von Karajan Organ Ensemble, Oscar Brown Jr. Sponsoring organizations: Artist Series Committee, Jack Langen; Student Committee, Evelyn Jerdee. WCAL-AM, KSTO-AM/FM program classical but WCAL does not program pop. Campus dairy: Manitou Messenger. Campus bookstore: St. Olaf Bookstore. Martin Fossum, manager, sells sheet music and recordings of campus groups. Music store in vicinity: Kindems.

San Diego State College, San Diego, Calif.

Enrollment: 16,000. President Malcolm C. Love. Dean of Students Herbert C.

Peiffer. Concert facilities: Peterson Gymnasium (5,300), Music Auditorium (266), C.L.S. Auditorium (499), Campus Theatre (285), Open Air Theatre (4,200). Sound and lighting equipment is rented. Acts appearing in 1965-'66: Ella Fitzgerald, Juan Serrano, Orchestra San Pietro of Naples, Marilyn Neeley, Delcina Stevenson. Bill Cosby. San Diego Symphony Orchestra. Sponsoring organization: Associated Students, Gary Solbue, activities adviser. Student Faculty Cultural Arts Board sets booking policy. Radio station KEBS programs pops and classical. Campus daily: Daily Aztec. Phebe Balentine, editor. Campus bookstore: Aztec Shops. Thomas Macklin, manager, sells records and sheet music.

San Francisco State College, San Francisco, Calif.

Acting President Stanley Paulson. Concert facilities: Main Theatre (762), Little Theatre (253), Gymnasium (2,000). Professional sound system; complete theatre lighting systems in Main and Little Theatres; complete microphone systems. Acts appearing in 1965-66: Isvan Nadas, Vronsky & Babin. Sponsoring organizations: Associated Students, Harold Harroun, general manager; Dept. of Music, William Ward; Dept. of Drama, John Clark; Activities Office, Dean Bergstresser. Clearance for bookings obtained through Activities Office. Radio station KRTG-AM programs pop only. Campus daily: Golden Gater, Dave Swanston, editor. Campus bookstore: The Bookstore, Miss Sally Wilde, editor, sells records.

University of San Francisco, San Francisco

Enrollment: 5,500. President Rev. Charles Dullea, Dean Rev. Robert Sunderland. Concert facilities: Memorial Gymnasium (6,000), Phelan Hall Dining Room (1,000), St. Ignatius Church (2,200), Gill Theatre (700). Sound and lighting equipment available but large follow spots are rented; all types of microphones available. Acts appearing 1965-66: Grainne Yeats, Harry Belafonte, Modern Jazz Quartet, Dick and Deedee, Four Preps, Glenn Yarbrough, Ramsey Lewis Trio, Mel Carter, Vince Guaraldi. Sponsoring organizations: Special Events Committee, Dennis Fitch chairman; Associated Students Skip Phair, activities chairman; Station KUSF, Rod Blonien, business manager. Radio station KUSF-AM programs pop and classical. Campus weekly: San Francisco Foghorn, Tom McConnel, editor. Campus bookstore: U.S.F. Bookstore, Al Schoenstein, manager, sells records and sheet music. Music stores in vicinity: Sears, Roebuck; Discount Records, Music Box.

Seattle University, Seattle

President Thomas F. Bangasser, Dean Fr. Lawrence Donohue. Concert facilities: Pigott Auditorium (500), S.U. Gym (1,200), Teatro Inigo (100), Student Union Lounge (200). Pigott Auditorium has complete sound and lighting systems

and three microphones. Acts appearing in 1965-66: 3-D's, Tijuana Brass, Bill Cosby. Sponsoring organizations: Associated Students of Seattle University. Phil Hasenkamp, Dave Pelton; Homecoming '66. Bob Ramseth. Events over \$300 must have Senate approval for contract. Campus bi-weekly: Spectator. Michael Parks, editor. Campus bookstore: Seattle U Bookstore. Genevieve Weston, manager, sells records, phonographs. Music stores in vicinity: Warehouse of Music, The Record Shop, The Little Record Mart.

Seton Hall University, South Orange, N. J.

Enrollment: 10,000. President Bishop John Dougherty. Concert facilities: Walsh Auditorium (4,000), Theatre-in the round (400), Student Lounge (800), Little Theatre (300). Artists appearing in 1965-'66: Victor Borge, Womenfolk, Carlos Montoya, Sammy Davis, Trini Lopez, Tony Bennett, the Bitter End Singers, the Serendipity Singers. Ken Roberts books all events. Campus weekly: Setonian, Donald McKenna, editor. Seton Hall Book Store sells records.

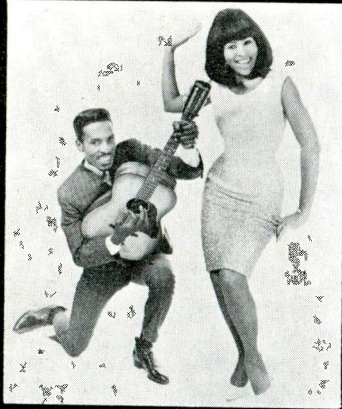
University of South Dakota, Vermillion, S. D.

Enrollment: 3,930. President Dr. I. D. Weeks. Dean of Men Howard W. Connors. Concert facilities: Slagle Auditorium (2,250), Lakota Room (700), New Armory (3,300). Artists appearing in 1965-'66: Ray de la Tore, William Warfield, Winnepeg Symphony, De Cormier Singers. Sponsoring organization: Student Association. Dean of College Fine Arts or president of the College clears all events. Radio station KUSD-AM programs pop and classical. Campus weekly: Volante. Judy Lutterman, editor. Off-campus record stores: Modern Electric Co., Hewitt Music Co., J. J. Newberry Co.

Southern Illinois University, Carbondale/Edwardsville, Ill.

Enrollment: 24,502. President Delyte W. Morris, Dean Jack Graham. Concert facilities: Shryock Auditorium (1,700), University Center (900), SIU Arena (10,500), Communications Building (580), other smaller auditoriums from 100 to 450 seats. Twenty amplifiers (five portable), self-contained systems in all major auditoriums, 100-watt amplifiers; arc lights, 1,000 and 2,000-watt spots, including follow spots, border lights (three-four color circuits), semi-focusing floods plus house lighting equipment in major areas. Sky-cyc. available in Shryock. Thirty-six microphones available. Acts appearing in 1965-66: Nancy Wilson, Jay and the Americans, Henny Youngman, Netherlands Chamber Orchestra, John Alexander, Karen Duke, Boris Goldovsky, Norman Luboff Choir, Whittemore and Lowe, Phyllis Curtin. Sponsoring organizations: Convocations Committee, Paul Hibbs, chairman; Student Activities Center, William Bleyer; Community Concerts Assn., Robert Fan-

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COLLEGE MARKET DIRECTORY CAMPUS SHOWCASES

Continued from page 119

er. Clear bookings through Student Activities Office. Radio station WSIU-FM programs WSIU, but no rock 'n' roll. WSIU-TV is University television station on Channel 8. Campus daily: The Daily Egyptian, Barnard Leiter, managing editor. Campus book store: University Center Book Store, Carl Trobaugh, manager. Music stores in vicinity: Williams Store, Plaza Music Center, Saluki Currency Exchange.

University of Southern Mississippi, Hattiesburg, Miss.

Enrollment: 6,000. President Dr. W. D. McCain, Dean Mr. Rader Grantham. Concert facilities: Reed Green Coliseum (10,000), USM Auditorium (1,500). Sound system available with mixer amplifier; lighting includes one follow spot and overhead stage lighting; three microphones. Acts appearing in 1965-66: Pete Fountain, Serendipity Singers, Ferrante & Teicher, Roger Miller, Al Hirt. Sponsoring organization: University Union, William F. Kirkpatrick, director of Union. Radio station WMSU-AM programs pop and classical. Campus bi-weekly: Student Printz, Richard Boyd, editor. Campus bookstore: University Bookstore, Jessie

Gore, manager, sells records, radios. Music store in vicinity: Pal's Music.

College of Southern Utah, Cedar City, Utah

Enrollment: 1,635. President Dr. Royden C. Braithwaite. Dean of Men J. W. Tingey. Concert facilities: College of So. Utah Auditorium (1,004), College of So. Utah Fieldhouse (2,500). Permanent sound system with built-in amplifiers and speakers, hanging and standing mikes. Complete lighting with stationary and movable spots. Artists appearing in 1965-'66: Kay Britten, Louis Armstrong, Lettermen, Three D's, Peter Nero, Marilyn Neeley. Sponsoring organization: Student Body, Dan Grundmann, vice-president for Cultural Affairs. All events cleared by student council and President Braithwaite. Campus weekly: Thunderbird, Scott Truman, editor. CSU Book Store, Arlene Grimshaw, manager, sells records, tape recorders, auto tape cartridges. Other record stores: Hunter Hardware & Appliance Co., Berrett Music Co.

University of Southwestern Louisiana, Lafayette, La.

Enrollment: 8,447. President Dr. Joel L. Fletcher, Acting President Dr. Clyde Rougeou, Dean Glynn Abel. Concert facilities: Blackham Coliseum (5,500), Burke Hall Theater (552), Hamilton Theater (475), New Music Building Theater (900), Men's Gymnasium (2,500). Acts appearing in 1965-66: National Band of New Zealand, Serendipity Singers, Gerard Souza, Joerg Demus, Varel & Bailly Singers of Paris, Beaux Arts Trio, Paul Winter Sextet. Sponsoring organizations: Concerts Committee, Willis F. Ducrest, chairman; Student Council, President. Radio station KRVS-FM programs pop and classical. Campus weekly: The Vermilion. Campus bookstore: University Bookstore, Henry Barker, manager, sells records. Music stores in vicinity: Erny's Music, The Music Mart, Boudie's Camera and Record Store.

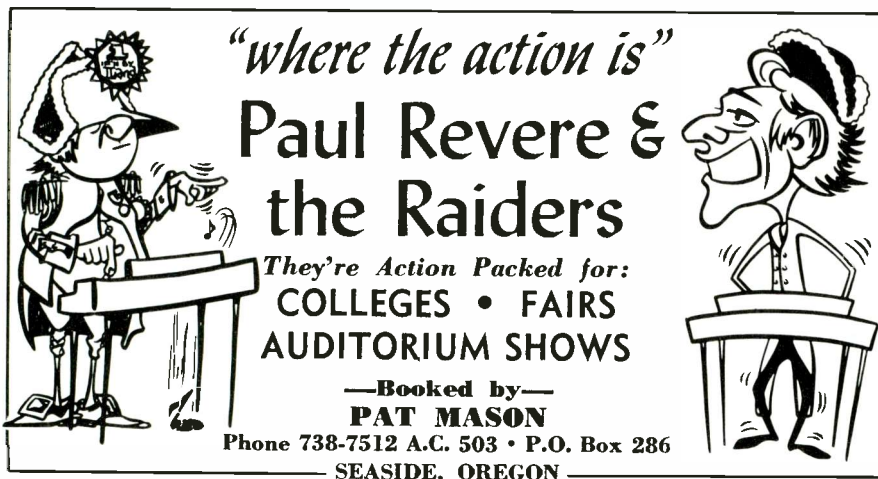
Springfield College, Springfield Mass.

Enrollment: 1,721. President Wilbert E. Locklin. Dean of Students Helen Werner. Concert facilities: Memorial Field House (3,200), Dexter Hall (450), Moses Hall (255). Permanent P.A. in Field House and portable equipment. Cultural Affairs Committee, L. William Blizard, books all events. Radio station WSCB-FM programs pop and classical. Campus weekly: The Student, Dennis Walsh, editor. Campus Bookstore: Mrs. Faye Flynn, manager, sells records and guitars. Other record stores: Music City, Del Padres Record Center, Steigers.

Stanford University, Stanford, Calif.

Enrollment: 11,000. President J. E. Wallace Sterling. Dean of Men H. Donald Winbigler. Concert facilities: Memorial Auditorium (1,700), Dinkelspiel Audi-

continued on page 122



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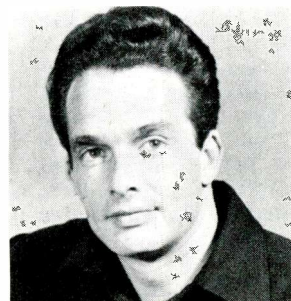
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CAMPUS SHOWCASES

Continued from page 121

torium (720), Lubberley Auditorium (515), Stanford Pavilion (2,700), Frost Amphitheater (10,000). Sponsoring organizations: Public Exercises Office; Dept. of Music; Associated Students Office; Summer Festivals Office. All contracts signed by University Associated Business Mgr. Radio station KZSU-AM programs pop and classical. Campus daily: The Stanford Daily. Stanford Bookstore, Mr. Kimball, manager, sells records and radios. Other record stores: Discount Records, Town and Country Music, Browns Music.

Stephens College, Columbia, Mo.

Enrollment: Women's College. President Dr. Seymour A. Smith. Dean Miss Martha Biehle. Concert facilities: Assembly Hall, (2,700), Auditorium (South Campus) (700). Sound and lighting equipment available but not specified. Acts appearing in 1965-66: Zara Nelson, Jeanne-Marie Darre, Marilyn Horne, Gina Bachauer, Riverside Chamber Singers, Zvi Zeitlin, Jean Madeira, Nicholas DiVirgilio. Radio station KWWC-FM programs Classical. Campus weekly: Stephens Life. Campus bookstore: Stephens College Bookstore, Mrs. Joy Spencer, manager; once-a-year sale of records.

Texas A&M University, College Station, Tex.

Enrollment: 9,500. President Earl Rudder, Director J. W. Stark. Concert facilities: G. Rollie White Coliseum (9,300). Sound equipment includes five microphone input, 120 watts audio output power; lighting equipment includes six beam spots plus trooper follow spot, beam spots are incandescent 1,000 watts; five microphones available. Acts appearing in 1965-66: Brothers Four, the Lettermen, Jan Peerce, Brenda Lee. Sponsoring organization: Town Hall Committee, J. W. Stark, director.

Texas Christian University, Fort Worth, Tex.

Enrollment: 2,660. Chancellor Dr. James M. Moudy. Dean Jewell Wallace. Concert facilities: Brown-Lupton Student Center (1,000), Ed Landreth Auditorium (1,250), Daniel-Meyer Coliseum (8,000). Some sound and lighting equipment available but TCU rents what additional equipment is required. Acts appearing in 1965-66: the Highwaymen; Peter, Paul and Mary; Serendipity Singers. Sponsoring organization: Entertainment Committee of the Activities Council, the Select Series Committee. Radio station KTCU-FM programs pop and classical. Campus bi-weekly: The Skiff, Sandra Major, editor. Campus bookstore: University Book Store, E. M. Moore, manager, sells records. Music stores in vicinity: Record Town, Westcliff Record Center.

Trinity College, Hartford, Conn.

Enrollment: 1,150 (all male). President Albert C. Jacobs, Dean Roy Heath. Concert facilities: Goodwin Theatre (400). Several P.A. possibilities available; lighting facilities are two beams in theater ceiling, light pipe behind teaser, 60 spotlights with three borders; one microphone. Act appearing in 1965-66: the Kohon Quartet. Bookings must be cleared through the Austin Center Director, Arts Center, Trinity College. Radio Station WRTC-FM programs pop and classical. Campus weekly: The Tripod, David Downes, editor. Campus bookstore: College Bookstore, Penn Hargrove, manager. Music store in vicinity: Belmont Record Shop.

Tufts University, Medford, Mass.

Enrollment: 4,000. President Nils Y. Wessell, Dean Alvin R. Schmidt. Campus weekly: Tufts Weekly. Campus bookstore: Taberna, Walter Sczymowski, manager, sells records. Music stores in vicinity: Harvard Coop, Minute Man Radio, Briggs & Briggs.

Tulane University, New Orleans

Enrollment: 8,082. President Dr. Herbert E. Longenecker, Dean Dr. John H. Stibbs. Concert facilities: McAlister Auditorium (1,950), Tulane University Gymnasium (5,400), Kendall Cram Room (300-400), Dixon Hall (1,000). Some lighting and sound equipment available but school rents any additional equipment needed. Acts appearing in 1965-66: New Orleans Philharmonic, Andres Segovia, Itzhak Perlman, Jan Peerce, Four Freshmen, Phyllis Diller, Ninos Cantores de Monterrey. Sponsoring organizations: University Center Board, Mr. Louis J. Berndt Jr., asst. director; Cultural Affairs Program, Agatha Newitt, director. Radio station WTUL-AM programs pop and classical. Campus weekly: Hullabaloo, Clark Rowley, editor. Campus bookstore: Tulane University Bookstore, Elton Endicott, manager, sells records, radios, Music stores in vicinity: Smith's, Werlein's, Canal Record Center.

U. S. Coast Guard Academy, New London, Conn.

Enrollment: 650. Concert facilities: Auditorium (800), gymnasium (1,000). Some sound equipment available. Lighting and microphones not available. Seldom books outside talent. Campus Monthly: Howling Gale, Cadet 1/C Ben Chiswell, editor. Campus bookstore: Coast Guard Exchange, D. H. Derr, manager, sells records, radios, tape recorders. Music stores in vicinity: Bishop Studio, Harry's Music Store, The Music Corner.

Utah State University, Logan, Utah

Enrollment: 7,821. President Daryl Chase, Dean Dr. Claude J. Burtenshaw. Concert facilities: George Nelson Memorial Fieldhouse (7,000). High fidelity sound system; lighting includes two arc follow spots, nine long throw floodlights, four strips of footlights; 31 microphones

available. Utah State University is now constructing a \$4 million Fine Arts Center to be opened the beginning of 1967 and the finest stage facilities will be available then. Acts appearing in 1965-66: U. S. Air Force Band, Erskine Hawkins, Utah Symphony Orchestra, Robert McFerrin and the Californians, Mancini, Marni Nixon, Byron Janis, Ferrante & Teicher. Radio Station KUSU-AM/FM programs pop and classical. Campus tri-weekly: Student Life, Laird Walker, editor. Campus bookstore: USU Bookstore. Dean Haslem, manager, sells records, radios, tape recorders, phonographs. Music store in vicinity: Sommers Music.

University of Utah, Salt Lake City

Enrollment: 16,424. President Dr. James C. Fletcher, Dean Lowell L. Bennion. Concert facilities: Kingsbury Hall (1,925), Pioneer Memorial Theatre (1,000), Union Building Ballroom (1,500-2,000), Field House (6,000), Orson Spencer Hall (400), Music Hall (300). Sound equipment will be adapted by University Sound Department; lighting includes spots at all facilities except at Orson Spencer Hall and Music Hall. Acts appearing in 1965-66: Shirley Verrett, Swingle Singers, Gary Graffman, Itzhak Perlman, Les Elgart, Bill Cosby, Jean Ritchie, Ferrante & Teicher, Peter Nero. Sponsoring organizations: University Artists-Civic Music, Mrs. Gladys Rosenberg; Artists & Speakers Committee of Associated Students, David W. Bennett; Intermountain Folk Music Council, Rosalie Sorrells. Bookings made through Artists & Speakers Committee and Union Building Board. Radio station KUER-FM programs pop and classical. KUED-TV is University television station. Campus daily: Utah Daily Chronicle, Margaret Larson, editor. Campus bookstore: University Bookstore, S. W. Mote, manager, sells records and auto tape cartridge. Music stores in vicinity: Broadway Music, House of Music, ZCMI Record Center.

Vanderbilt University, Nashville Tenn.

Enrollment: 4,886. Chancellor Alexander Heard, Dean Sidney Boutwell. Concert facilities: Memorial Gymnasium (10,000), Neely Auditorium (1,100), Underwood Auditorium (500). Sound facilities available. Acoustics in Memorial Gymnasium are marginal. Lighting system includes enough spots for the usual concert. Microphones are rented as needed. Acts appearing in 1965-66: New York Woodwind Quintet, Vienna Trio, Ferrante & Teicher, Serendipity Singers, Lenox Quartet, Rey de la Torre, 4 Seasons Ramsey Lewis, Cannonball Adderley. Sponsoring organizations: Student Government Association, Concert Committee, John Lehman, chairman; WRVU; IFC. Bookings must clear with Student Government Association and Dean of Men. Radio Station WRVU (closed circuit) programs pop and classical. Campus weekly: The Justler, Hugh Moore, editor. Campus bookstore: Campus Bookstore, Arthur Leonardt, manager. Music stores in vicinity: Buckley's Record Store, Pat-

ty's Record Shop, Music City Discount Records.

**Villanova University,
Villanova, Pa.**

Enrollment: 1,800 (all male). President Very Rev. Joseph A. Flaherty, Dean of Men Rev. Robert T. Gill. Concert facilities: Villanova Field House (5,000). Complete sound facilities. Acts appearing in 1965-'66: United States Marine Band, Mantovani, Four Seasons, Cleveland Orchestra, Anna Moffo. Sponsoring organization: Student Government Association, Rev. Richard D. Appicci, vice-president for student affairs. Radio station WWVU-AM programs pop and classical. Campus weekly: The Villanovan, Eugene Ruane, moderator. Campus bookstore: University Shop. John Bauman, manager, sells records.

**Virginia Polytechnic Institute,
Blacksburg, Va.**

Enrollment: 4,500. President Dr. T. Marshall Hahn Jr., Dean J. Gordon Brown. Concert facilities: Burruss Hall Auditorium (3,000), Squires Hall Ballroom (500), Coliseum (10,000), Amphitheater (500). Auditorium lighting is best facility, varying equipment in others. Some sound equipment available. Three microphones available. Acts appearing 1965-66: the Lettermen, the Four Seasons, Modern Jazz Quartet, Stan Getz, Lionel Hampton, Buddy Morrow. Sponsoring organizations: Civilian Student Body, Cotillion Club, German Club, Y.M.C.A. Student Activities Committee retains the right to bar any group they feel would not be in sympathy with the policies and philosophies of this institution. WUVT-AM programs pop and classical. Campus weekly: The Virginia Tech, Wilson L. Good, editor. Campus bookstore: College Book Store, M. H. Clemens, manager. Music stores in vicinity: Globe, Carver's, Roses.

**Wake Forest College,
Winston-Salem, N. C.**

Enrollment: 2,500. Concert facilities: Wait Chapel (2,500), Wake Forest (9,000). Sound consists of two column speakers, 120 watt amplifier, and integrated sound system in Wait Chapel; lighting system includes two carbon arc trooper spots; three microphones available. Acts appearing in 1965-66: Four Tops, Dave Brubeck, Peter Nero, Josh White Jr. Sponsoring organizations: IFC, Glenn Deigan; College Union, Clay Hemric, Frank Rief. Dean of Students checks bookings. Radio station WFDD-AM/FM programs classical only. Campus weekly: Old Gold & Black, Carol Claxon, editor. Campus bookstore: Wake Forest College Bookstore, Richard Whisnant, manager, sells records, radios, guitars. Music stores in vicinity: Reznick's, Junior's, Reznick's Thruway.

**Washington State University,
Pullman, Wash.**

Enrollment: 10,000. President Dr. C. Clement French, Dean Dr. J. C. Clevenger. Concert facilities: Bryan Hall Auditorium (800), Bohler Gym (4,500).

Permanent sound system in Gym with ceiling speakers; four stationary and seven travelling spots; five microphones. Acts appearing in 1965-66: Ethel Ennis, Glenn Yarbrough, Laurindo Almeida, Roger Williams. Sponsoring organization: CUB Music Committee, James R. Crow, program adviser. Radio station KWSC-AM programs pop and classical. Campus daily: The Daily Evergreen, Pat Johnson, editor. Campus bookstore: Students Book Corp., Merl Simmons manager, sells radios and tape recorders. Music stores in vicinity: Empire Dept. Store, Four Notes, Moscow Music.


Wayne State University, Detroit

Enrollment: 29,200. President Dr. William R. Keast. Dean of Men Dr. Harold Stewart. Concert facilities: Ford Auditorium (city facility) (3,000). Dean of Students and Student Activity Office clear all events. Radio station WDET-FM programs classical. Campus Daily Collegian, Dan Hall, editor. WSU Bookstore, Harley Haskin, manager, sells records.

**Western Carolina College,
Cullowhee, N. C.**

Enrollment: 3,000. President Paul A. Reid, Dean Cecil Cosper. Concert facilities: Hoey Auditorium (850), Reid Gymnasium (3,000). Sound equipment available; lighting can be made available; variety of microphones available through

continued on page 124



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CAMPUS SHOWCASES

Continued from page 123

Audio-Visual Dept. Acts appearing in 1965-66: Peter Nero Group, Longine Symphonette, Don Cossack Chorus. Sponsoring organization: Lyceum Committee, Mrs. Lilliam Buchanan, chairman. Must clear booking with College Calendar. Radio station WWOO-AM programs pop but classical rarely. Campus Weekly: Western Carolinian. Campus bookstore: College Shop sells records. Music stores in vicinity: Dunham's Music House, Hi Fidelity Sales, Brady Hi Fi.

Western Illinois University, Macomb, Ill.

Enrollment: 6,200. President Dr. A. L. Knoblauch, Dean Dr. G. R. Schwartz. Concert facilities: Western Hall (5,000), University Union (1,000). Sound facilities consist of amplifier with 5 channel input, turntable and tape recorder outlet, four column speakers, eight trumpet speakers; lighting consists of two super trouser spots, two light battons, 20 six-inch fenels, 20 scoops on four circuits with motor-driven dimmers; four microphones, lapel and sound spot. Acts appearing in 1965-66: Vienna Boys Choir, Four Preps, John Ciardi, Pittsburgh Symphony, Dick Clark Caravan of Stars, Kingston Trio, Johnny Mathis, Serendipity Singers, the Robert De Cormier Folk Singers, the Paul Winter Ensemble, Minneapolis Symphony Orchestra. Sponsoring organizations: Lecture & Entertainment Committee, L. H. Horton, Jr.; University Union Board, William R. Brusnighan. Radio station WWKS-FM programs pop and classical. Campus weekly: Courier, Carol Lund, editor. Campus bookstores: Campus Co-op, Stewart Chapman, manager; The Book Store, Ben Sheak, manager; sell radios and tape recorders. Music stores in vicinity: Little Music Store, Music Service, Gambele Music.

West Virginia University, Morgantown, W. Va.

Enrollment: 11,514. President Paul A. Miller. Dean Joseph C. Gluck. Concert facilities: Field House (3,500-5,000), Metropolitan Theatre (1,000), Morgantown High School (1,300), Music Building Auditorium, Medical Center Auditorium (150). Sixty-watt amplifier and four speaker columns; overhead floods and two follow spots; three microphone inputs and three microphones available. Acts appearing in 1965-66: Women Folk, Glenn Yarbrough, Cincinnati Symphony, Backporch Majority, Ferrante & Teicher. Sponsoring organizations: Cultural Committee, Joseph C. Gluck; Mountain Lair; Robert McWhorter. Campus daily: Daily Athenaeum, Louise Crumrine, editor. Campus bookstore: WVU Bookstore, Ruth Robinson, manager, sells records. Music stores in vicinity:

ity: John Marshall, DeVincent's Music Center, O. B. Fawley.

Wichita State University, Wichita, Kan.

Enrollment: 10,435. President Dr. Emory Lindquist, Dean Dr. James Rhatigan. Concert facilities: Wilner Auditorium (800), CAC Ballroom (350), Duerksen Fine Arts Center Auditorium (580), WSU Field House (10,235). Sound, lighting and microphone equipment available. Duerksen Fine Arts Center Auditorium is especially fine for concerts. Schedule two musical programs per week through the school year. Acts appearing in 1965-66: New York Woodwind Ensemble, Vienna Trio, plus others not named. Sponsoring organizations: School of Music, Dean Walter Duerksen; Campus Activities Center, Marshall Williams, program director. Radio Station KMUW-AM programs pop and classical. Campus tri-weekly: The Sunflower, Willis Jackson, editor. Campus bookstore: WSU Bookstore, Richard Adkisson, manager, sells records, phonographs. Music stores in vicinity: Herbert and Newby Record Shop, Irwins Retail Records, Terrell's Record Shop.

Willamette University, Salem, Ore.

Enrollment: 1,297. President Dr. G. Herbert Smith, Dean Dr. Walter S. Blake Jr. Concert facilities: Fine Arts Auditorium (1,250), Wallter Hall (500), College of Music (300), Gymnasium (2,000), McCulloch Stadium (3,500). Sound, lighting, microphone equipment of all types available. Acts appearing 1965-66: the Ventures, the Dillards, the Mitchell Trio, Les and Larry Elgart Orchestra, Marina Mdvina, Vienna Choir Boys, Paul Winter Jazz Sextet, Kimio Eto (Koto Player). Sponsoring organizations: Associated Students of Willamette University, Jay Grenig, president Student Body, Dr. E. Jerry Whipple, asst. to pres. of University; College of Music, Dean Charles Bestor. Campus weekly: Willamette Collegian, Richard Kawana, editor. Campus bookstore: Willamette Bookstore, Katherine Zitzewitz, manager. Music stores in the vicinity: Salem Record Shop, Meier & Frank Dept. Store, Pay Less Drug and Dept. Store.

University of Wisconsin-Milwaukee, Milwaukee

Enrollment: 12,818. Chancellor Dr. J. Martin Klotsche, Dean Robert E. Norris. Concert facilities: UWM Union Ballroom (950), Fireside Lounge Union (400), Fine Arts Recital Hall (300), Mitchell Hall Auditorium (600). Built-in public-address type speakers with central four-channel amplifiers, tape and record facilities in Union. Auditorium has built-in five-channel amplifier, tape and record facilities, public-address type speakers. Recital Hall has five-channel amplifier with Hi-Fi system. Union has spotlights on pipe, some gels. Auditorium has removable spotlights and lights on pipes, some gels. Recital Hall has indirect recessed ceiling lighting. Union has about 10 microphones of several types. Audi-

torium and Fine Arts Recital Hall have three types available. Acts appearing in 1965-66: Swingle Singers, Womenfolk, De Paur Chorus, Grant Johnnesen, Igor Oistrakh, Theodore Bikel, Lady Susi Jeans Bruno Hoffmann, Peter Nero, Nicanor Zabolita, Jan Pearce. Sponsoring organization: UWM Union Music Committee, Katherine Ettla, Cultural Activities coordinator; School of Fine Arts, Music Department, Ruth D. Wilson. Radio station WUWM-FM programs pop and classical. Campus weekly: UWM Post, Pat Strehlow, editor. Campus bookstore: University Bookstore, Irving Antin, manager, sells records.

Worcester Polytechnic, Worcester, Mass.

Enrollment: 1,302 (all male). President Harry P. Storke. Dean Martin C. Van De Visse. Concert facilities: Alden Memorial Auditorium (850). Sponsoring organization: Tech Senate, Chairman & Assembly Committee. Campus weekly: Tech News, Gerard G. Charest Jr., editor. Campus bookstore: Bookstore, Harry Thompson, manager.

The University of Wyoming, Laramie, Wyo.

Enrollment: 6,351. President Dr. John T. Fey. Dean of Men Richard E. Kinder. Concert facilities: A & S Auditorium (2,000), Wyoming Union Ballroom (1,500), Memorial Fieldhouse (8,800), other auditoriums (175 to 400). Sound systems in Auditorium and Fieldhouse, Auditorium has overhead borders, two follow spots. Artists appearing in 1965-'66: Norman Luboff choir & chorus, the Lettermen, Van Cliburn, Kingston Trio, Edward Kilenyi, Ruggiero Ricci, Claudette Sorrel, Goldovsky Grand Opera, N. Y. Pro Musica, Richard Cassilly, Irene Jordan; Peter, Paul and Mary; Peter Nero. Sponsoring organizations: Committee on Public Exercises, H. L. Van Blair, business manager; Association of Students or U. of Wyoming, Bill Stoval, student member of Senate Committee; Wyoming Union, Maurice Seeman, director. Faculty or administration must approve all contracts; payment made on performance only. Campus weekly: Branding Iron, Wallace R. Briggs, adviser. University Bookstore, Mrs. Mildred R. Bree, manager, sells records. Other record store: Humphreys Music Store.

Yale College, New Haven, Conn.

Enrollment: 4,000 (all male). President Kingman Brewster, Dean George May. Concert facilities: Woolsey Hall. Acts appearing in 1965-66: Maynard Ferguson, Cannonball Adderley, Dave Van Ronk, Pete Seeger, Nina Simone, Vermont String Band. Sponsoring organizations: Yale Daily News, Indian Neck Folk Music Society, Yale Prom Committee. Radio Station WYBC-AM/FM programs pop and classical. Campus daily: Yale Daily News, Lanny Davis, editor. Campus bookstore: Yale Co-op, George Willoughby, manager, sells records, radios, tape recorders, phonographs. Music stores in vicinity: Cutler's, Tandem, Music Box.



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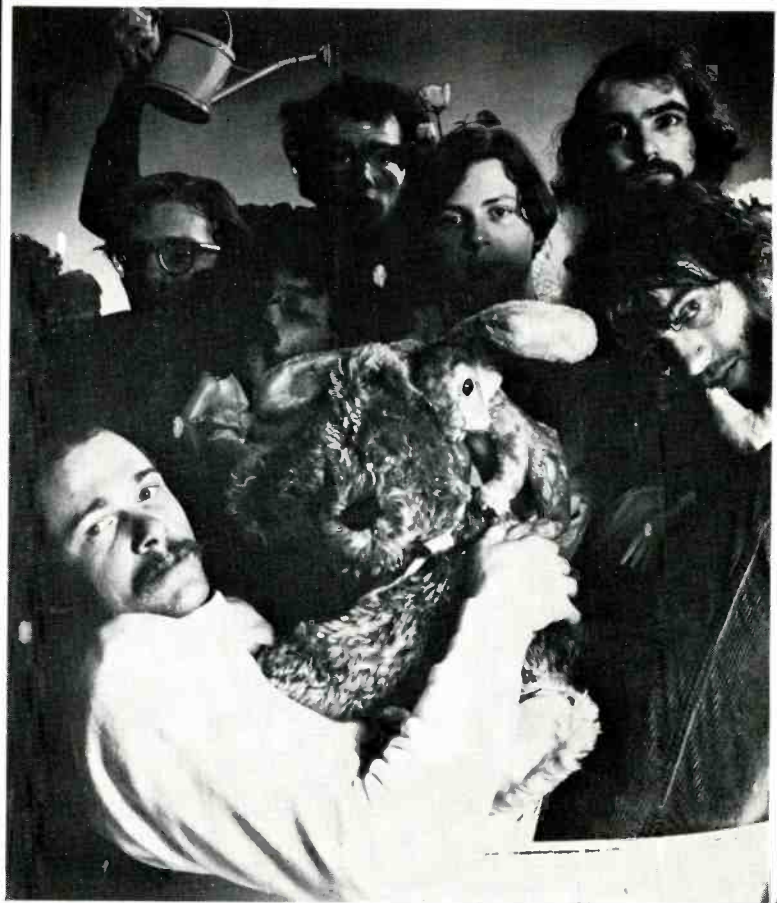
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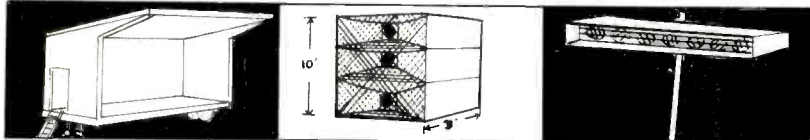
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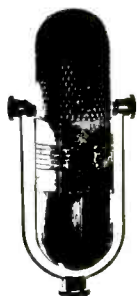
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RADIO STATIONS ON CAMPUS

Continued from page 31

Gettysburg College
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Goddard College
Plainfield, Vt.—WGER

Goshen College
Goshen, Ind.—WGCS

Greenville College
Greenville, Ill.—WGRN

Griffith Inst. & Central School
Springfield, N. Y.—WSPE

Grinnell College
Grinnell, Ia.—KGRW

Grove City College
Grove City, Pa.—WSAJ

Gustavus Adolphus College
St. Peter, Minn.—KGAC

Hamilton College
Clinton, N. Y.—WHCL

Hampton Institute
Hampton, Va.—WHOV

Hardin Simmons University
Ablene, Tex.—KHSU

Harding College
Searcy, Ark.—KHCA

Harpur College
Binghamton, N. Y.—WRAF

Harvard Business School
Boston, Mass.—WHBS

Harvard University
Cambridge, Mass.—WHRB

Haverford College
Haverford, Pa.—WHRC

University of Hawaii
Honolulu, Hawaii—KUOH

Heidelberg College
Tiffin, Ohio—WHCR

Hiram College
Hiram, Ohio—WHRM

Hobart-William Smith College
Geneva, N. Y.—WEOS

Hofstra College
Hempstead, N. Y.—WVHC

Holy Cross
Worcester, Mass.—WCHC

Hope College
Holland, Mich.—WTAS

Houghton College
Houghton, N. Y.—WJSL

University of Houston
Houston—KUHF

Humboldt State College
Arcata, Calif.—KHSC

Hunter College
New York—WHCB

College of Idaho
Caldwell, Idaho—KYOT

Idaho University
Moscow, Idaho—KUOI

Illinois Institute of Tech.
Chicago, Ill.—WIIT

Illinois State Normal University
Norman, Ill.—WGLT

University of Illinois
Champaign, Ill.—WPGU, WILL

Indiana Central College
Indianapolis—WICR

Indiana University
Bloomington, Ind.—WFIU, WQAD

American International College
Springfield, Mass.—WAIC

Iowa State Teachers
Cedar Falls, Ia.—KYTC

Iowa State University
Ames, Ia.—KISU, WOI

University of Iowa
Iowa City, Ia.—KWAD, KSUI

Ithaca College
Ithaca, N. Y.—WICB-FM

John Hopkins University
Baltimore, Md.—WJHU

Kalamazoo College
Kalamazoo, Mich.—WJMD

Kansas State University
Manhattan, Kan.—KSDB

Kansas Wesleyan University
Salina, Kan.—KKWU

University of Kansas
Lawrence, Kan.—KUOK

University of Kansas City
Kansas City, Mo.—KCUR

Kent State University
Kent, Ohio—WKSU

University of Kentucky
Lexington, Ky.—WBKY

Kenyon College
Gambier, Ohio—WKCO

Keuka College
Keuka Park, N. Y.—WKCS

Knox College
Galesburg, Ill.—WKGG

Lafayette College
Easton, Pa.—WJRH

Lake Forest College
Lake Forest, Ill.—WLFC

Lawrence University
Appleton, Wis.—WLFM

Lees McRae College
Banner Elk, N. C.—WLMC

Lehigh University
Bethlehem, Pa.—WLVR

Lewis & Clark College
Portland, Ore.—KLC

Lindenwood College
St. Charles, Mo.—KCLC

Linfield College
McMinnville, Ore.—KLIN

Loras College
Dubuque, Ia.—KLOR

Los Angeles Valley College
Van Nuys, Calif.—KLAV

Louisiana State University
Baton Rouge, La.—WLSU

Lowell Tech. Institute
Lowell, Mass.—WLTI

Loyola University of Los Angeles
Los Angeles—KXLU

Luther College
Decorah, Ia.—KWLC

Lycoming College
Williamsport, Pa.—WLCR

MacAlester College
St. Paul, Minn.—KMCL

MacMurray College
Jacksonville, Ill.—WMMC

University of Maine
Orono, Me.—WORD

Manchester College
North Manchester, Ind.—WMIB

Manhattanville
Purchase, N. Y.—WVGC

Marietta College
Marietta, Ohio—WCMO

Marjorie Webster Jr. College
Washington—WEBS

Marshall University
Huntington, W. Va.—WMUL

Marygrove College
Detroit, Mich.—WMGR

University of Maryland
College Park, Md.—WMUC

Mary Washington College
Fredericksburg, Va.—WMWC

University of Massachusetts
Amherst, Mass.—WMUA

McGill University
Montreal 2, Quebec, Canada—ZNON

Mercy College
Pittsburgh, Pa.—WVMM

Merrimack College
North Andover, Mass.—WVMM

Methodist College
Fayette, Mo.—KMOE

Millsaps College
Jackson, Miss.—ZNON

M.I.T.
Cambridge, Mass.—WTBS

Miami University
Oxford, Ohio—WMUB

University of Miami
Coral Gables, Fla.—WTHS

Michigan State University
East Lansing, Mich.—WKME, WBR, WKAR

University of Michigan
Ann Arbor, Mich.—WCBN

Middlebury College
Middlebury, Vt.—WRMC

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

Mississippi College
Clinton, Miss.—WMCB

Mississippi Southern
Hattiesburg, Miss.—WMSU

University of Mississippi
University, Miss.—WCBH

University of Missouri
Columbia, Mo.—KCCS, KFRO

University of Missouri
Rolla, Mo.—KMSM

Missouri Valley College
Marshall, Mo.—WMUC

Modesto Jr. College
Modesto, Calif.—KRJC

Monmouth College
West Long Branch, N. J.—WVMC

Montana State College
Bozeman, Mont.—KMRA

Moorhead State College
Moorhead, Minn.—KMSC

Moravian College
Bethlehem, Pa.—WRMC

Morehead State College
Morehead, Ky.—WMKY

Mount Holyoke College
South Hadley, Mass.—WMHC

Mount Union College
Alliance, Ohio—ZNON, WMUR

Muhlenburg College
Allentown, Pa.—WMMH

Muskingum College
New Concord, Ohio—WMCO

Nebraska State Teachers College
Kearney, Neb.—KOVF

University of Nebraska
Lincoln, Neb.—KNUB

Nebraska Wesleyan University
Lincoln, Neb.—KPRA

University of New Brunswick
Fredericton, New Brunswick, Canada—UNB

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

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

University of New Mexico
Albuquerque, N. M.—KNMD

New York State University College
Albany, N. Y.—WSUA

New York State University College
Alfred, N. Y.—WVAT

New York State University College
Brockport, N. Y.—WBSU

New York State University College
Geneseo, N. Y.—WGSU

New York State University College
Oneonta, N. Y.—WONY

New York State University College
Stony Brook, N. Y.—WUSB

New York University
New York—WCAG, WNYU

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

Niagara University
Niagara, N. Y.—WRNU

Nichols College
Dudley, Mass.—WNRG

North Carolina State College
Raleigh, N. C.—WKNC

University of North Carolina
Chapel Hills, N. C.—WUNC

North Central College
Naperville, Ill.—WNOC

North Dakota State University
 Fargo, N. D.—KDSC, KDSU

University of North Dakota
Grand Forks, N. D.—KFJM

Northern Illinois University
DeKalb, Ill.—WNIC

North Park College
Chicago, Ill.—WNPC

Northwest Nazarene College
Nampa, Idaho—KRKOK

Northwestern University
Evanston, Ill.—WNUR

Northwood Institute
Midland, Mich.—WJRN

University of Notre Dame
Notre Dame, Ind.—WND

Notre Dame College
Notre Dame, Ind.—WSND

Oberlin College
Oberlin, Ohio—WOBC

Occidental College
Los Angeles—KOXY

Odessa College
Odessa, Tex.—KOVG

Ohio State University
Columbus, Ohio—WOSU, WMRH

Ohio University
Athens, Ohio—WOUN

Ohio Wesleyan University
Delaware, Ohio—WSLN

Oklahoma Baptist University
Shawnee, Okla.—KGBC

Oklahoma Military Academy
Claremore, Okla.—KAOS

Oklahoma State University
Stillwater, Okla.—KVRO

University of Oklahoma
Norman, Okla.—KUVV

Olivet College
Olivet, Mich.—WBSD

Olivet Nazarene College
Kankakee, Ill.—WONC

Oneonta State University College
Oneonta, N. Y.—WONY

Oregon State College
Corvallis, Ore.—KOAC

Oregon State University
Corvallis, Ore.—ZNON

Oswego Teachers College
Oswego, N. Y.—WGCV

Ottawa University
Ottawa, Kan.—KTJO

Otterbein College
Westerville, Ohio—WOBN

Pacific University
Forest Grove, Ore.—KPUR

Panhandle Agricul. & Mech. College
Goodwell, Okla.—KOSW

Paul Smiths College
Paul Smiths, N. Y.—WPSC

Pennsylvania State College
State College, Pa.—WDFM

University of Pennsylvania
Philadelphia—WXPB

Pfeiffer College
Misenheimer, N. C.—WSPC

Phoenix College
Phoenix—KFCA

University of Pittsburgh
Pittsburgh—WPGH

Plattsburgh 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

Principia College
Elsah, Ill.—WTPC

Providence College
Providence—WDOM

Purdue University
West Lafayette, Ind.—KMRX,
WCCR, WRC, WCTS

Quincy College
Quincy, Ill.—WWQC

Randolph-Macon College
Ashland, Va.—WAVA

University of Redlands
Redlands, Calif.—KCUR

Reed College
Portland, Ore.—KRRC

Rensselaer Polytechnic Institute
Troy, N. Y.—WRPI

Rhode Island University
Kingston, R. I.—WRIU

University of Richmond
Richmond, Va.—WCRC

Rider College
Trenton, N. J.—WWRC

Ripon College
Ripon, Wis.—WRPN

Rochester Institute of Tech.
Rochester, N. Y.—WITR

University of Rochester
Rochester, N. Y.—WRUR

Rockford College
Rockford, Ill.—WRCR

Rollins College
Winter Park, Fla.—WPRK

Roosevelt University
Chicago, Ill.—WRBC

Rutgers University
New Brunswick, N. J.—WRSU

Sacramento State College
Sacramento, Calif.—KERS

St. Bernard College
St. Bernard, Ala.—WSBR

St. Bonaventure College
St. Bonaventure, N. Y.—WOFM

St. Francis College
Biddeford, Me.—WWAS

St. Francis College
Loretta, Pa.—KSFC

St. John's University
Collegeville, Minn.—KJSU

St. Lawrence University
Canton, N. Y.—KSLU

St. Louis University
St. Louis—KBIL

St. Mary's College
St. Mary's, Calif.—KRSM

St. Mary's College
Winona, Minn.—KSMC

St. Mary's University
San Antonio, Tex.—KSTM

St. Michael's College
Winooski, Vt.—WSSE

St. Norbert College
West De Pere, Wis.—WBAY

St. Olaf
Northfield, Minn.—KSTO

St. Vincent College
Latrobe, Pa.—WSVC

San Diego State College
San Diego, Calif.—KEBS

San Francisco State College
San Francisco—KRTG

University of San Francisco
San Francisco—KUSF

San Jose State College
San Jose, Calif.—KSJS

Sarah Lawrence
Bronxville, N. Y.—WSLC

University of Scranton
Scranton, Pa.—WUSV

Seton Hall College
South Orange, N. J.—WSON

Shimer College
Mt. Carroll, Ill.—WRSB

Shippensburg State College
Shippensburg, Pa.—WSYC

Siena College
Loudonville, N. Y.—WVCR

Skidmore College
Saratoga Springs, N. Y.—WSPN

Slippery Rock State College
Slippery Rock, Pa.—WNFT

So. Carolina University
Columbia, S. C.—WUSC

So. Dakota State College of A&M
Brookings, S.D.—KAGY

University of South Dakota
Vermillion, S. D.—KUSD

Southern University
Baton Rouge, La.—WECS

Southern Baptist Theological Seminary
Louisville, Ky.—WSDX

University of Southern California
Los Angeles—KUSC

Southern Illinois University
Carbondale, Ill.—WSIU

Southern Methodist University
Dallas, Tex.—KSMU

Southern Missionary College
Collegedale, Tenn.—WSMC

University of Southwestern Louisiana
Lafayette, La.—KRVS

Southwestern
Memphis—WLYX

Spring Arbor College
Spring Arbor, Mich.—WSAE

Spring Hill College
Mobile, Ala.—WSHC

Springfield College
Springfield, Mass.—WSCB

Stanford University
Stanford, Calif.—KZSU

State University College
Geneseo, N. Y.—WGSU

Stephens College
College, Mo.—KWWC

Stockton College
Stockton, Calif.—KSCR

Stonehill College
North Easton, Mass.—WSTO

Swarthmore College
Swarthmore, Pa.—WSRN

University of Syracuse
Syracuse—WAER

University of Tampa
Tampa, Fla.—WTUN

Temple University
Philadelphia—WRTI

Tennessee A&I State University
Nashville—WTSU

University of Tennessee
Knoxville, Tenn.—WUOT

Texas A&M College
Bryan, Tex.—KOKA

Texas Christian University
Fort Worth, Tex.—KTUC

Texas Tech. College
Lubbock, Tex.—KTXI-FM

University of Texas
Austin, Tex.—KUT-FM

Texas Western College
El Paso, Tex.—KVOF

Trenton State College
Trenton, N. J.—WTSC

Trinity College
Hartford, Conn.—WRTC

Tufts University
Medford, Mass.—WTCR

Tulane University
New Orleans, 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.—WFMU, WVIK

Utah State Agricultural College
Logan, Utah—KVSC

University of Utah
Salt Lake City—KUER

Valparaiso Tech. Institute
Valparaiso, Ind.—WVTI

Valparaiso University
Valparaiso, Ind.—WVUR

Vanderbilt University
Nashville—WRVU

University of Vermont
Burlington, Vt.—WRUV

Villanova University
Villanova, Pa.—WVVU

Virginia Polytechnic Institute
Blacksburg, Va.—WVUT

University of Virginia
Charlottesville, Va.—WUVA

Wabash College
Crawfordsville, Ind.—WWCR

Wake Forest College
Wake Forest, N. C.—WFDD

Wartsburg College
Waverly, Ia.—KWAR

Washington College
St. Louis—KFRU

Washington & Jefferson College
Washington, Pa.—WAJC

Washington State College
Pullman, Wash.—KURG

State College of Washington
Pullman, Wash.—KWSC

Washington Missionary College
Washington—WAFT

Washington University
Clayton, Mo.—KFRH

University of Washington
Seattle—KUOW

Wayne State University
Detroit—WUBG

Webb School of California
Claremont, Calif.—KWEB

Wesley College
Dover, Del.—WSLY

Wesleyan University
Middletown, Conn.—WESU

West Chester State College
West Chester, Pa.—WCSC

Western Carolina Teachers College
Cullowhee, N. C.—WWOO

Western College for Women
Oxford, Ohio—WMOH

Western Illinois University
Macomb, Ill.—WWKC

Western Michigan University
Kalamazoo, Mich.—WIDR

Western Reserve University
Cleveland, Ohio—WRAR

Westminster College
New Wilmington, Pa.—WGRW

West Virginia Wesleyan College
Buckhannon, W. Va.—WVWC

Wheaton College
Wheaton, Ill.—WETN

University of Wichita
Wichita, Kan.—KNIC

Wichita State University
Wichita, Kan.—KMUM

College of William & Mary
Williamsburg, Va.—WCWM

Williams College
Williamstown, Mass.—WMS

William Penn College
Oskaloosa, Ia.—WPSC

Wilmington College
Wilmington, N. C.—WVPS

Wilson College
Chambersburg, Pa.—WLCL

Wisconsin State College
Platteville, Wis.—WSCI

Wisconsin State College
Stevens Point, Wis.—WCSC

University of Wisconsin
Madison, Wis.—WLHA

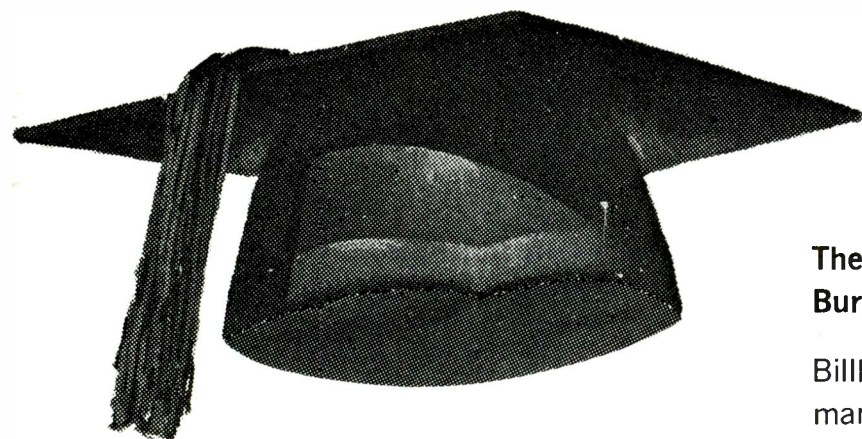
Xavier University
Cincinnati—WXCX

Yale University
New Haven, Conn.—WYBC-AM-FM

BILLBOARD IS WHERE THINGS HAPPEN . . .

ARIZONA		NEW JERSEY	
University of Arizona	G. W. Lamb	Stevens Institute of Technology	Robert R. Carstensen
Arizona State	Barry Friedman	Seton Hall	John P. Gallagher
ARKANSAS		Farleigh Dickenson	Richard M. Kaltz
Arkansas Polytechnic	Ellis Widner Jr.	NEW YORK	
CALIFORNIA		West Point Military Academy	James Altomese
Pasadena City College	Don Howard Close	State University of Buffalo	Harold Bob
Sacramento State	John C. Crowell	Clarkson	Faniel Fazio
U.C.L.A.	Steve Gluck	City College of N. Y.	Hank Fox
University of California	Jerry Green	Plattsburgh	Carol Beth Mintz
San Diego State	Fred Huntington III	Union College	Mark Polansky
San Jose State	Robert Podesta Jr.	Rochester	Carol Seeger
Stanford University	Peter J. Thompson	Cornell University	Darry Allen Sragow
COLORADO		Syracuse	John Wesche
University of Colorado	Michael John Hawkinson	NORTH DAKOTA	
CONNECTICUT		University of North Dakota	Steve Smirnoff
University of Connecticut	James Robert Bowman	OHIO	
University of Bridgeport	Sandra Goldfarb	Kent State University	Duncat L. Bieber
Trinity	Randolph M. Lee	Kenyon College	George H. Craig
Wesleyan University	Bruce Wycoff	John Carroll University	John C. Grochot
WASHINGTON, D. C.		Ohio University	George C. Joachim
George Washington University	John Reckford Baer	Miami University	David Neidorf
Catholic University	John Filardo Jr.	Bowling Green	Thomas J. Perew
FLORIDA		University of Dayton	Fred Puglia
University of Miami	Charles J. Bassoline	Wittenberg University	Bruce Romer
University of Florida	Bill Draughon	OKLAHOMA	
ILLINOIS		University of Oklahoma	William S. Whipple
University of Illinois	John W. Carlile Jr.	PENNSYLVANIA	
Southern Illinois University	Tom North	St. Joseph's College	Denis Dryoff
INDIANA		Dickinson	Woodruff Hand Jr.
Purdue University	Neil Mahrer	Penn State University	David S. Kenig
Notre Dame	David George White	Villanova	Bill McCloskey
IOWA		Allegheny	Robert Miller
State University of Iowa	Charles Feldman	Dickinson College	Richard Morris
KANSAS		Muhlenberg College	David Schattenstein
Washburn University	Jack Miller	University of Pittsburgh	James Allan Smith
KENTUCKY		RHODE ISLAND	
Transylvania	Allan D. Chlowitz	Bryant College	Hal Slifer
Eastern Kentucky State	Winston F. Jones	University of Rhode Island	Jeffrey Feinman
Murray State College	D. Ellis Mueller	TENNESSEE	
University of Kentucky	John A. Zeh	E. Tennessee State	Joyce D. La Follette
LOUISIANA		TEXAS	
New Orleans Baptist Seminary	Bobby Joe Tipton	University of Houston	Richard Gaghane
MARYLAND		Texas Christian University	Brian R. Heinecke
Western Maryland College	Howard A. Weinblatt	St. Mary's University	Steven Henry
MASSACHUSETTS		Western Texas State University	Marvin Powell
Northeastern University	A. Curtis Blair	Arlington State College	Robert E. Wisdom
University of Massachusetts	Stephen F. Gordon	UTAH	
Babson Institute	W. Ashwood Kavanna	Utah State University	Joel R. Casey
Boston University	Gary A. Kraut	Brigham Young University	Darryl Harris
Emerson College	Roger A. Lifeset	VIRGINIA	
Nichols	Mark G. Scolnick	William & Mary	Steven N. Curcuro
MICHIGAN		Washington & Lee	Rich Juterbock
Central Michigan University	James S. Leach	Old Dominion College	Thomas Lewis
MINNESOTA		WASHINGTON	
Mankato State College	John R. Pates	Whitman	Russel W. Saunders
MISSOURI		WEST VIRGINIA	
University of Missouri (Rolla)	Jerry Chaskelson	Fairmont State College	Ernest Steven Fragale
University of Missouri (U. City)	Richard Wagner	West Virginia University	Robert Welling
NEBRASKA		WISCONSIN	
University of Nebraska	Lynne Morian	Marquette University	Bernard T. Petkus
NEVADA		CANADA	
University of Nevada	John Brooks Barron	Sir George Williams University	John Knight
Franconia College	Stephen Wargo	University of Alberta	Brian E. Sullivan
Dartmouth	Peter Werner		

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.



ON THE COLLEGE CAMPUSES OF NORTH AMERICA

Here are some of the more than 95 young men and women now representing Billboard throughout the United States and Canada as campus correspondents for The Billboard College Bureau.

The colleges and universities they attend represent a total enrollment of over 1 million students. Begun just 3 years ago with 6 campus reporters, Billboard's College Bureau has almost doubled in size every six months. We estimate that by the end of 1967, the Bureau will have correspondents reporting on the concert activity of recording artists at nearly 300 top-enrollment colleges, representing a total audience potential of over 3 million students.

Not only is this the single most influential market for records and talent in the nation today, but from the ranks of these millions of young adults will undoubtedly come the record industry's writers, performers and administrators of tomorrow.

That's why Billboard's College Bureau was formed . . . because Billboard is where things happen.

The duties and remunerations of College Bureau Members:

Billboard's campus correspondents cover as many concerts of recording artists appearing on campus as their schedules will permit, and file a three to four page report on each event. Reports cover promotion prior to the appearance of the artist (air play by college or commercial radio stations, window displays by record dealers, and programming of juke boxes in locations frequented by college students), and they cover concert attendance, audience reaction, special notes from personal interviews, and record sales by local retailers during the week following the concert. Similar reports are also filed on important new film musicals with which a major "Soundtrack" release is involved.

These reports appear as an industry information service in Billboard's weekly "College Circuit" column.

In addition, the campus representatives are called upon to conduct artist popularity polls and submit articles and photos about their college for inclusion in Billboard's annual Music On Campus supplement.

For these and other varied services, College Bureau members receive cash payments or record albums from Billboard's RSI Division, in addition to the prestige and professional experience of having their work appear alongside the top journalists in the business within the pages of the record industry's leading international business paper.

TALENT MARKETPLACE *Continued from page 100*

- FARMER, ART, QUARTET—(Atlantic) (WA)
 FERGUSON, MAYNARD—(Roulette) (ABC)
 FITZGERALD, ELLA—(Verve)
 FREEMAN, BUD, ALL STARS—(WA)
 GARNER, ERROLL—(Wm. Morris)
 GETZ, STAN, QUARTET—(Verve) (Wm. Morris)
 GIBBS, TERRY—(Roost) (ABC)
 GILLESPIE, DIZZY—(Philips, Capitol) (ABC)
 GOODMAN, BENNY—(AFA)
 HACKETT, BUDDY, SEXTET—(Columbia) (WA)
 HAMPTON, LIONEL—(Glad-Hamp) (ABC)
 HAMPTON, SLIDE, ORCHESTRA—(Atco)
 HAWKINS, COLEMAN—(Mainstream)
 HAYWOOD, EDDIE, & TRIO—(Kapp)
 HERMAN, WOODY—(Columbia) (WA)
 HEYWOOD, EDDIE, TRIO—(Liberty) (WA)
 HILL, ANDREW—(Bluenote)
 HINES, EARL (FATHA)—(Capitol) (MAC)
 HUCKO, PEANUTS, SEXTET—(Laurie)
 JACKIE & ROY—(ABC-Col.)
 JACQUET, ILLINOIS, QUARTET—(Impulse) (WA)
 JAMAL AHMAD—(Cadet) (ABC)
 JAZZ CRUSADERS—(Pacific Jazz) (WA)
 JOHNSON, J. J., QUARTET—(Columbia)
 JONES, PHILLY JOE, QUINTET—(Atlantic)
 KAMINSKY, MAX, SEXTET—(UA)
 KELLY, WYNTON, TRIO—(Verve)
 KRUPA, GENE, QUARTET—(MGM, Verve) (WA)
 LEWIS, RAMSEY, TRIO—(Cadet) (ABC)
 McCANN, LES—(Limelight)
 McPARTLAND, JIMMY, SEXTET—(RCA)
 MANCE, JUNIOR, TRIO—(Capitol) (WA)
 MANN, HERBIE—(Atlantic)
 MAXTED, BILLY, & HIS MANHATTAN JAZZ BAND—(Cadence) (WA)
 MINGUS, CHARLIE—(Impulse)
 MODERN JAZZ QUARTET—(Atlantic) (APA)
 MONK, THELONIOUS—(APA)
 MORGAN, LEE—(Jay Jay)
 MULLIGAN, GERRY—(ITA)
 NICHOLS, RED, AND FIVE PENNIES—(Capitol)
 O'DAY, ANITA—(MGM, Verve) (ABC)
 OLATUNJI—(MAC)
 PEIFFER, BERNARD, JAZZ TRIO—(MAC)
 PETERSON, OSCAR—(Mercury) (Shaw)
 RICHARDS, JOHNNY—(Roulette)
 ROACH, MAX—(Mercury) (WA)
 ROLLINS, SONNY, QUARTET—(RCA, Prestige)
 RUBIN, STAN, & HIS TIGER TOWN FIVE—(Rust)
 RUSHING, JIMMY—(Colpix) (WA)
 SAINTS & SINNERS—(MAC)
 SALVADOR, SAL, & ORCHESTRA—(Decca)
 SCALETTE, DON—(Capitol) (APA)
 SCOTT, SHIRLEY-STAN TURRENTINE TRIO—(Impulse)
 SEVERINSEN, DOC—(Command)
 SHAVERS, CHARLIE, QUARTET—(Everest)
 SHEARING, GEORGE, QUINTET—(GAC)
 SHIRLEY, DON, TRIO—(CAM)
 SILVER, HORACE—(Blue Note) (Shaw)
 SIMONE, NINA—(Colpix) (ITA)
 SMITH, JIMMY, TRIO—(MGM, Verve) (ABC)
 SWINGLE SINGERS—(Philips) (GAC)
 THOMPSON, LUCKY, QUARTET—(WA)
 TJADER, CAL—(Verve) (ABC)
 TORME, MEL—(GAC)
 TUNE TIMERS, THE—(WA)
 WARD, CLARA, & THE WARD SINGERS—(Vanguard)
 WATTS, NOBLE, TRIO—(WA)
 WINDING, KAI—(Verve) (WA)
 WINTER, PAUL, SEXTET—(Columbia)
 YOUNG, LESTER—(Verve)
- BOWES, MARGIE—(H. Long)
 BOWMAN, DON—(H. Long)
 BROWN, JIM EDWARD—(H. Long)
 BROWNS—(RCA) (H. Long)
 CARTER FAMILY—(Columbia) (H. Long)
 DAVIS, SKEETER—(RCA) (H. Long)
 DRUSKY, ROY—(Mercury) (H. Long)
 GLASER BROTHERS—(Decca) (H. Long)
 HOUSTON DAVID—(H. Long)
 HOWARD, JAN—(Decca) (H. Long)
 HUSKY, FERLIN—(Capitol) (H. Long)
 JORDANAIRE, THE—(H. Long)
 LEWIS, HUGH X.—(H. Long)
 LOUVIN, CHARLIE—(H. Long)
 MONTGOMERY, MELBA—(Musicor) (H. Long)
 NEWBEATS—(Hickory) (Acuff-Rose)
 ORBISON, ROY & THE CANDYMEN—(Monument) (Acuff-Rose)
 PRICE, RAY—(Columbia)
 REEVES, DEL—(UA) (H. Long)
 SEA, JOHNNY—(H. Long)
 TILLIS, MEL—(RIC) (H. Long)
 VAN DYKE, LEROY—(Mercury) (H. Long)
 WALKER, CHARLIE—(Epic) (H. Long)
 WORTH, MARION—(H. Long)
 WRIGHT, RUBY—(RIC)
- FORD, PHIL, & MIMI HINES—(Wm. Morris)
 FOSTER, PHIL—(AFA)
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