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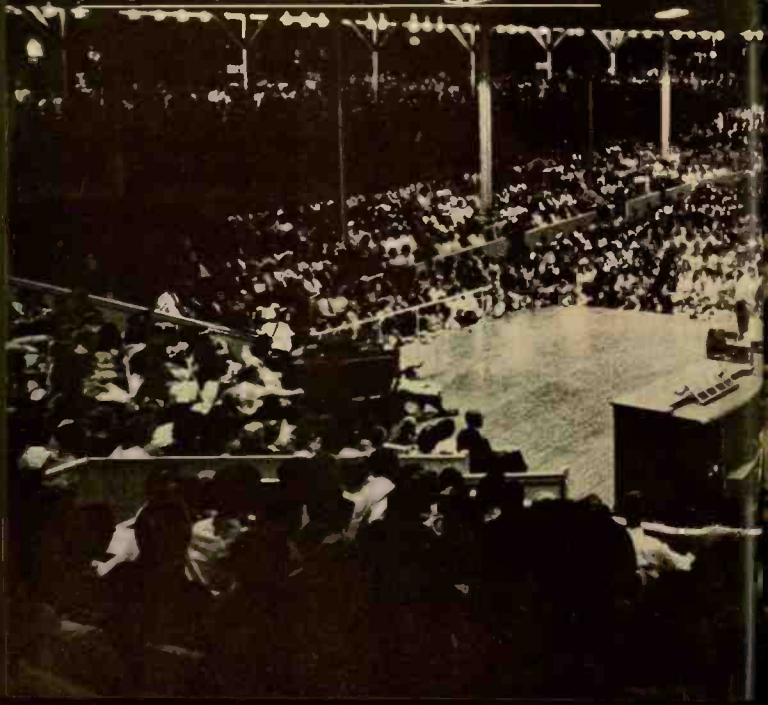
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and myself so graciously

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TON TRIO



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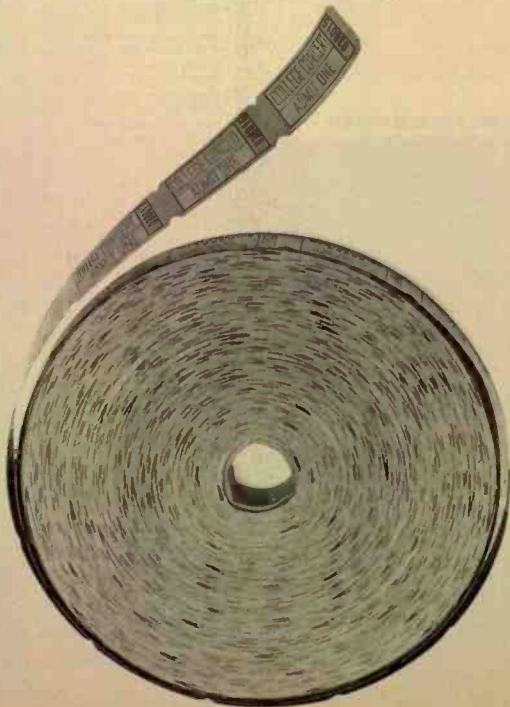
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Collegians Shape Nation's Musical Tastes

By Aaron Sternfield

In purely statistical terms, the college market is a formidable one. Last fall, some 4,528,516 students enrolled as candidates for degrees at 2,140 colleges, universities and junior colleges. In the fall of 1964 the student population will increase. And market research people are having a ball attempting to define this market by determining its likes and dislikes.

Of course, there is no such animal as the average collegian. They come in all sizes, shapes and colors and from every background produced by our culture.

But there are common denominators. Collegians are, in the main, receptive to new ideas. They tend to question established values. And the habits they form in their undergraduate years are generally the habits they maintain through their adult lives.

These common denominators have special meaning to the music industry. Collegians, probably more than any other group, set the musical tastes for the nation. And more and more, the college campus has become the spawning ground for recording talent. Here's what a Billboard survey of more than 2,000 collegians on 42 campuses disclosed.

Nearly 70 per cent of all college students have phonographs while at school.

Their tastes in music cover the spectrum. Folk music is preferred by 15 per cent of the college population, with pop vocalists, pop instrumental music and instrumental mood music favored by 13 and a fraction per cent each.

Classical, jazz and rock and roll finished in a virtual dead heat among collegians, with about 12 per cent each favoring one of the three.

Country music was listed as top choice by 4.6 per cent of those polled, while other top categories listed were semi-classical music, show tunes, r.&b. and comedy albums.

During the course of the year, the average collegian bought 5.3 albums and 3.2 singles, with most of the purchases (65.4 per cent) from an off-campus record store.

Record clubs were the next source of supply for collegians—accounting for 13.9 per cent of all sales, while the campus bookstore accounted for 11.9 per cent of the record volume.

Today's collegians have a lot more spending money than their parents did at old Siwash. Some 46 per cent

of college students hold down jobs, with 25.5 per cent having average incomes of between \$20 and \$35 a week. Another 10.7 per cent have incomes of more than \$35 a week.

But from the music trade viewpoint, the college story is much more than a recitation of statistics. In the day of the big bands, the college campus was the prime showcase and the lushest income source.

In the 1940's, when jazz was in its heyday, the collegians nurtured the art form and in a large measure are responsible for the continued popularity of jazz groups.

And while the collegians didn't discover folk music, they were certainly responsible for its wide public acceptance. Many of today's top folk groups got their start as undergraduates, and most of the top current folk names first hit it big on the campus.

A top act can probably make more doing college one-nighters than he can in club work. This fall, Harry Belafonte—one of the highest-priced acts in the business—goes on a college concert tour.

And the gate receipts aren't the only reason for top recording talent hitting the college trail. Whenever an artist plays a college date, his record sales in the area go up. The college concert route is one of the most effective methods of promoting a record.

In addition to being a training ground for recording artists and a showcase for both pop and classical talent, the college campus is turning out the tradesters of the future.

College disk jockeys, program directors, promotion men and concert managers are learning the skills that will stand them in good stead in the commercial world of music.

And they're practicing these skills on a major scale. Schools that in daddy's day were fresh-water colleges with a few hundred enrollment each are now universities with student populations of thousands. Campus newspapers often have circulations that would do credit to commercial dailies in medium-sized cities. The toiler in the academic fields is definitely big league.

What all this means to the recording artist, the record manufacturer, the dealer, the disk jockey, the college administrator, the booking agent, the talent manager and the student is covered in the following pages.

WARNER BROS. GOES TO COLLEGE

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- ▲ ON-CAMPUS RADIO STATIONS
- ▲ COLLEGE EDITORS AND REVIEWERS
- ▲ COLLEGE BOOK AND RECORD STORES



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 (FILL IN ONE.) COLLEGE STORE NAME: _____ COLLEGE RADIO CALL LETTERS: _____
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 MAILING ADDRESS: _____



COLLEGE CONCERT STAGE

MAJOR POP SHOWCASE

The college concert stage, once the exclusive province of the classical artist, is now a major showcase for popular recording performers.

Booking pop talent for this expanding market requires a specialized approach which two youngsters—Ken Kragen and Tom Carroll, both in their late twenties—appear to have mastered.

Kragen and Carroll have organized the College Concert Series, which sends acts into 24 colleges and universities from Coast to Coast.

Each college gets five dates, with the following acts appearing: Hootnanny, with Bob Gibson, the Wayfarers, Josh White Jr. and Raun MacKinnon; Dick Gregory, with jazz impressions of the Vince Guaraldi Trio and Margie McCoy; The Committee, seven youngsters who improvise on audience suggestions; the Smothers Brothers, and the New Christy Minstrels.

The 1963-'64 academic year is the first full season of operation, and, based on what's happened so far, it won't be the last.

It's doubtful if any other two young men in the country are as knowledgeable about the campus music market as Kragen and Carroll.

Kragen, son of the vice chancellor of the University of California, grew up in an academic atmosphere. He

holds a bachelor's degree from the University of California and a master's degree from the Harvard Business School.

When the Kingston Trio played its first concert in an auditorium near the University of California campus, Kragen, then 21, was the producer.

Two years later he took over the personal management of the Linnelliers. In 1961, Kragen began producing concerts for the Linnelliers on college campuses, and in 1962 began expanding his concert activity to include Louis Armstrong, Peter Nero, the Smothers Brothers, Carol Channing, the Brothers Four and Miriam Makeba. He also began a college concert series at the University of California's Davis campus. It was this series which gave rise to the current program.

Carroll, who holds a master's degree from Emerson College, operated the music and traffic departments of radio-television station WNAC in Boston. In 1959 he became music director of WBZ, Boston, and later became assistant to the program manager and producer, writer and director of many award-winning radio and television shows.

While at WBZ he also taught radio and television events at Emerson College and later was co-chairman of the broadcasting department at Endicott Junior College.

Carroll and Kragen got together in 1962 to produce one of the Linnelliers' concerts in Boston's Symphony Hall. Shortly after the concert, Carroll quit his job at WBZ to produce concerts and do advance work for the Linnelliers.

In the past two years his work has taken him to nearly every major city in the United States and Canada and to scores of college campuses. His work with college students and administrators laid the groundwork for his role in the College Concert Series.

Key man in booking college dates is the director of student activities. Kragen and Carroll generally work with the student council and its advisor—who may be a student, faculty man or staff employee of the institution.

Not all campuses are right for concert dates. Carroll likes to work with a school whose minimum enrollment is 5,000 and which is not in a large city. The more isolated the college's location, the better the chance of a successful concert series.

As a rule, schools with less than 5,000 enrollment won't draw big crowds. And schools in large cities are had bets because of the competition from acts appearing elsewhere in the community.

Many colleges and universities are unable or unwilling to come up with

Kragen and Carroll
send package into
24 campuses.
Artists must be
well known to students

guarantees sufficient to attract top name talent. Under the College Concert Series formula, they don't have to come up with a cent.

The college or sponsoring group gets a \$100-per-concert guarantee from Kragen-Carroll, or \$500 for the year's series. The gate split will vary slightly from college to college, but Carroll said that his organization keeps the "lion's share" of the receipts. Admissions vary from \$1.50 to \$3.75, depending on the campus and with a higher tab for non-students.

In dealing with college officials, Carroll's advice is "Don't come on strong." Many talent bookers, he feels, handle members of the academic community as they would night club owners, with the result that the college people are scared away. It's got to be a soft sell.

Most college officials don't know how to go about booking talent, and as a result they are prey for sharpshooters who promise they can get any name they want—for a price.

These quick buck artists, explained Carroll, will phone a booking agent on behalf of the college, line up a date, and leave the scene with a good chunk of the college's money. The college official could have made the arrangements without the middleman and saved the sponsoring organization some money.

Most colleges have weekends on which special events are scheduled. Sometimes these will tie in with the concert, while other times they will kill the event.

For example, homecoming weekend is generally a prime date, as the col-

legians and alumni are looking for something to do in the evening. However the night of the big basketball game with the traditional rival is apt to be a bomb. The field house will not be available, and everyone on campus will be at the game.

It's important to check, generally through the student council's sub-committee on entertainment, which dates will draw best.

If the recording artist isn't well known on the campus, the chances of a successful concert aren't very good. One good way to check on what talent will go on a given campus, according to Carroll, is to check the record stores in town. If the artist's records aren't carried, it's a poor bet.

Carroll generally arrives on campus a month before the concert to pass out albums to the dormitories and

Hootenanny

BOB GIBSON THE WAYFARERS JOSH WHITE, JR. RAYN MacKINNON

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PLEASE ENCLOSE 4 STAMPS, SELF-ADDRESSED ENVELOPE WITH YOUR CHECK OR MONEY ORDER

to arrange for the cafeteria public address system to play the artist's albums.

Another pre-concert chore is to meet with the students and faculty members on the entertainment committee and try to generate a little enthusiasm. While the talent booker can't change the personnel of the college committee, he can mention to the chairmen which members are doing a good job.

During the concert itself, lighting and sound are of prime importance. Without proper lighting, the audience will miss the facial expressions of the performers, and the students will blame the performers, not the technicians, for the fact that something was lacking.

The same holds true for bad sound. When the sound system isn't working properly, the students will feel that

the performer threw away his lines. It's important to check both lighting and sound before the concert.

In addition to being an impresario, the college talent booker must also be a master of logistics. The booker must take into account the most promising dates at the individual campuses, the distance between dates and the cost of transportation.

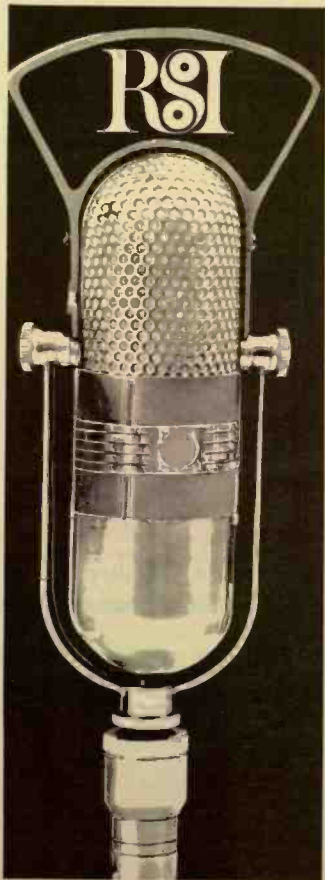
Acts are moved from campus to campus by a combination of airplane, private car and rental cars. Long distance hauls are made by plane. When the act hits a major city, it generally rents a car to play the various dates in the area. The idea is to travel from Coast to Coast without doubling back so that one round-trip ticket will cover all 24 campuses on the circuit. With as many as eight persons to an act, transportation economics can mean

the difference between profit and loss in a season.

Among the colleges in the College Concert Series are Arizona State University, the University of California, the University of Colorado, Denver University, New Mexico University, the University of North Dakota, Pittsburgh University, Utah State University, Drake University and Kansas State College.

In addition to working with student activities groups in colleges, Carroll and Kragen will work individual dates with fraternities.

Kragen-Carroll, Inc., has offices in New York, Beverly Hills and Sydney with affiliated representatives in 40 U. S. and 20 foreign cities. In addition to booking talent, the firm also acts as personal manager for the Smothers Brothers.



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Billboard Music on Campus • March 28, 1964

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NIGHT CLUB TALENT-

An unlikely alliance of a major automobile company, a night club owner and a student marketing expert is providing colleges with night club caliber talent at beer hall prices.

The Ford Caravan of Music, currently playing college campuses throughout the nation, is a joint effort of Jay F. Lindsey of the Ford Motor Company's special promotion division; Eugene Gilbert, a student marketing expert, and Art D'Lugoff, a concert producer who operates the Village Gate, a New York night club.

One group, playing campuses in the East, Midwest and South, consists of Nina Simone, Herby Mann, the Moonshiners and Ron Eliron. By March 15 it had visited some 45 colleges.

Another group—consisting of Carl Tjar, Judy Henske, the Modern Folk Quartet and Steve DePass—plays the West Coast from April 10 to April 30, with 18 campus dates scheduled.

The project was researched by Gil-

bert, who brought Ford into the picture as the backer and D'Lugoff as the concert producer.

Although the idea is to promote Ford cars, the motor company isn't giving anything away.

Ford gets the first \$750 at each date, with anything over that is split 50-50 between Ford and the college.

The groups travel in 10 different model 1964 Fords. On each program, the following pitch is made:

"Ford has always sought to reflect a youthful image in an endeavor to fill the needs of the modern car owner both in design and in economy of operation—just as it has always sought to further education via scholarship. Now, again adhering to its basic theme of providing top performance for bottom dollar, Ford has created a musical series aimed at pleasing the taste and the budget of the average college student."

Ford backs the tour with taped in-

terviews on local radio, spot commercials, advertisements in school papers and local dailies, banners and dealer tie-in ads.

Admission fees are kept low, and houses often sell out. At Rutgers University, for example, the 3,000 seats in the gymnasium were scaled at \$1 each. With a top act appearing, it would be tough to make money at those prices, but Ford will come close to breaking even on the date.

According to D'Lugoff many colleges are unwilling to risk the large guarantees required to get top talent, and the Ford package enables the schools to get the big drawing cards without running any risk.

Sponsors of the Ford tour hope to play up to 350 colleges a year and to add classical artists to the current roster of folk and jazz performers.

The Gilbert Youth Research and Student Marketing Institute does constant research on favorite artists and musical trends in colleges and keeps D'Lugoff informed of its findings.

BEER HALL PRICES

Ford Caravan of Music brings top acts to campuses

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in the college concert field—
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of “SERVING” the needs of the
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Peter, Paul & Mary, an ABGM act, perform



IT'S
“folkthink”
AT ABGM

CABLE addresses generally summarize a business firm's interest, and in the case of Albert B. Grossman Management, Inc., personal manager for college acts, the cable address is particularly appropriate. It's "Folkthink."

Grossman's roster of recording artists—all of whom play the college market—is heavily folk oriented. The roster consists of Peter, Paul & Mary; Odetta, Bob Dylan, Lynn Gold, Will Holt, John Lee Hooker, Knob Lick Upper 10,000, and Hedy West.

According to Charles R. Rothschild, executive with ABGM, the colleges are the last stronghold of the big bands, but the economics of big band booking on campus is such that this condition won't exist for much longer.

Rothschild explained that while big name bands are still booked in Mid-west campuses, they are no longer a

Impromptu concert on Columbia University's campus



factor on the East Coast and West Coast, where name bands haven't been a drawing card for years.

Replacing the bands on the college campuses are folk acts, pioneered by the Kingston Trio in 1958-59. Folk acts can get by on a smaller guarantee than the bands, and the risk is a good deal less.

Acts managed by ABGM get a guarantee of from \$1,000 to \$6,000 a date, and keep from 50 per cent to 90 per cent of the gate.

Generally, the further out in the boondocks the college, the higher percentage of the gate is kept by the act. It's the law of supply and demand. In metropolitan areas, good acts aren't too tough to come by, and the sponsoring organization is in a mood to hold out for a high percentage. Also, the travel costs to play an isolated campus are such that the act must get

a relatively high percentage.

Most valuable property of ABGM is Peter, Paul & Mary, who play from four to six college concerts a week.

Whether college dates help records sales more than record sales help college dates is like the chicken-and-the-egg bit, according to Rothschild. Whenever an act hits a college town, their album sales go up substantially. And whenever their record sales are high, they'll boost the gate.

Generally, record income is a lot surer for a college act than an on-campus appearance. The latter, with the exception of top acts like Peter, Paul & Mary, is often a gamble.

When Peter, Paul & Mary play a college date, ABGM has program books on hand for \$1 a throw. The act stays after the concert and autographs the books for the collegians. The books carry articles by and about

the artists. No advertisements are accepted, and ABGM has turned down requests from record companies for ad space.

Grossman at one time owned the Gate of Horn in Chicago, a top breaking-in spot for folk talent. He was responsible for discovering Joan Baez and her appearance in the Newport Jazz Festival of 1958.

Rothschild promoted his first concert in 1958 when he was a junior at New York University. It was the New York City Folk Festival, featuring Pete Seeger and staged in Town Hall. Later he managed the Clancy Brothers, and in 1961 he promoted a New York concert for Joan Baez.

Rothschild feels that folk music will be on the campus for some time to come, although he also feels that the Hootenanny boom is over because the name has been done to death.

Dick Schory, with glasses facing camera, signs albums for collegians after the concert.



BIG BAND ON CAMPUS

Dick Schory feels Midwest Colleges are best band territory

Whoever said that the age of the big band on campus is dead obviously hasn't heard of Dick Schory. For four years, Schory's 20-piece band has been hitting it big on college campuses—mostly in the Midwest—and his college successes have had a lot to do with the artist's development as an RCA Victor recording attraction.

Schory's band doesn't fit into the traditional concept of playing dance dates. The group gives concerts only and attempts to put on an integrated show for the collegians.

"Two elements guide me in concerts," Schory explained. "One—If people like me on records, they want to see and hear the same band in concert, not a new crew. I travel with the same men who record with me—Bobby Christian, Joe Morello, Mike Simpson, Herbert Wise, Bob Wessberg, Gary Burton and Melvin Schmidt.

"Second, these soloists are good enough to be shown off in a surrounding of entertainment. College kids want to see as well as hear. The physical placement of our musicians in our orchestra is important. I consider it a prime factor in not only producing the right musical effects, but in giving audiences more pleasure and surprise with visual action.

"When my percussionists race across the stage from instrument to instrument—we use 200 or more in a single concert—I can just feel the audience right along with them, and a feeling

of relief when they hit that note right on the nose."

To aid in good concert sound, Schory carries 12-channel stereo p.a. for every concert. This enables him to get tight mixing on some of the more subtle instruments so they are not lost in the over-all sound of the orchestra. This tight mixing also provides a more recorded type of sound which people are used to hearing on records today.

The Schory band plays just about everything—show tunes, pop standards, originals, modern jazz and light classical. All are geared to easy light-hearted listening, and he tries to inject a note of humor whenever possible.

"Humor is an important aspect of performance in concert," Schory explained. "Percussion is ideal for making it an integral part of a sprightly change of pace. I think we can all use more humor, and there's no law that says it shouldn't be applied to music—but in good taste at all times."

The Schory band plays some 65 college concerts a year, traveling in a leased bus. The group also carries its own sound equipment and stagehands.

Schory, a graduate of Iowa State College, was student assistant director of hands at that institution and later attended Northwestern University on scholarship. At Northwestern he coached percussion students and established the Northwestern Percus-

sion Ensemble. Later he was a percussionist with the Chicago Symphony Orchestra.

Schory first began thinking in terms of college concerts in the late 1950's while he was traveling with Community Concerts, a division of Columbia Artists Management.

Most of the dates were in the bookends, with an occasional college appearance thrown in. He noticed the enthusiasm of college crowds, and, when he signed with William Morris in 1959, Bob Ehlert, of WM's Chicago office, began getting Schory's hand campus bookings.

Meanwhile Schory's first 10 albums on RCA Victor have grossed some \$4,000,000 at retail, and he was the first artist to record on the Victor Dynagroove series.

Schory winds up his current college tour in May, and hits the campus trail again in October. The spring tour covers Illinois, Minnesota, North Dakota, South Dakota, Nebraska, Iowa and Missouri, where big bands go over best.

According to Schory, the Midwest is still the prime territory for college. He feels that the competition of other talent on both Coasts works against college bands, while Midwestern students regard the arrival of a big band as a major event.

Collegians still dig hands, Schory feels, providing the bands are able to put on a show. And that's exactly what his group is doing.

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a folksinger's choice



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personal management: HAROLD LEVENTHAL
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ju 8-8863

latest ELEKTRA release: A FOLKSINGER'S CHOICE (EKL-260)

The Irish Ramblers

The Patriot Game



**IRISH
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pl 1-3344

personal management: JOE RUANE
135 west 55 street, new york city
ci 7-1233

latest ELEKTRA release: THE PATRIOT GAME (EKL-249)



*Judy
Collins*
**JUDY
COLLINS**

agency: INTERNATIONAL TALENT ASSOCIATES
75 east 58th street, new york city
pl 1-3344

latest ELEKTRA release: JUDY COLLINS #3 (EKL-243)



**BOB
GIBSON**

personal management: BOB GIBSON
852 broome street, new york city
wo 6-0088

latest ELEKTRA release: WHERE I'M BOUND (EKL-239)



**THE
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agency: WILLIAM MORRIS
181 el camino, beverly hills, california
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1845 north vine, hollywood, california
ho 3-4034

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The Hall of Music is a showcase for pop talent.

By Dave Lehr

Hop an airliner at Chicago's O'Hare Airport for Lafayette, Ind., and about an hour later the sprawling 8,000-acre campus of Purdue University can be seen from the aircraft. The plane goes into a landing pattern and we see atop the hangars letters painted in school-color gold, Purdue University Airport. We disembark from the plane and start toward the brand-new terminal facilities, we look over to the large older hangar to the east of the terminal, surrounded by Purdue DC-3 and DC-6 aircraft, and remember that this was the hangar used as base operations for Amelia Earhart during her training for her ill-fated journey into the Pacific shortly before World War II.

A taxi or car can zip us from this edge of campus past the married housing and dormitory facilities which house a portion of the 17,790 students on the main campus. We have been

Pop Talent at Purdue

Ralph Marterie and his orchestra play at one of the Purdue Memorial Union ballrooms.



heading for the larger power-plant smokestack which pin-points the center of campus and in about 15 minutes we are at the Purdue Edward C. Elliott Hall of Music, north of the power plant.

The Hall of Music is considered one of the world's largest theaters and has a seating capacity of 6,090. More remarkable is the fact that every seat has a clear view of the stage since there are no obstructions in the view from any location. The proscenium is 37 feet high and 100 feet wide and can accommodate a large ballet troupe and readily converts to the needs of a single lecturer. An orchestra lift in front of the stage can silently bring a 60-piece orchestra up from the basement level into view of the audience and back without interrupting a beat in the music.

Many concert artists have praised the unusual acoustics of the Hall of Music. Special acoustical engineering and a multi-channel sound-reinforcing system provide good sound distribution in the auditorium.

Carefully designed to utilize all available space for practical use, the Hall of Music serves as headquarters for the Purdue Musical Organizations, University Bands, and the University Radio Station WBAA (AM). Beneath

the main floor are the radio broadcasting studios of WBAA, practice band rooms, and offices. The complex machinery for four separate air-conditioning systems is also housed here.

Purdue has, perhaps, the most interesting in pop entertainment to be found on any college campus in the country. The series of pop programs are produced in several units during the fall home football games. These shows are produced by Al Stewart under the title of "Victory Varieties," nicknamed by the students, "V2." Al Stewart is chairman of the Victory Varieties Committee, director of the

Purdue Glee Club and Purdue Musical Organizations.

Most Victory Varieties performances are contracted by individual acts and assembled in a show here at the University. Once in a while Purdue will buy a package show. It is believed that the individual contract basis is unique in campus show business.

Booked during 1963-1964 were: Peter, Paul & Mary plus Martin Denny; Brothers Four plus Earl Grant; Peter Nero, Leslie Uggams, plus the Kirby Stone Four, and Nat King Cole — "Sights and Sounds" package.

The Purdue Memorial Union is part

of the complex called the Purdue Memorial Center. There are several ballrooms and meeting rooms in addition to the theater complex housed in this functional building.

The small 172-seat Experimental Theater provides complete facilities for unusual staging and production while Eliza Fowler Hall seats 400 people.

The larger Loeb Playhouse seats 1,051 and has a projection booth which houses equipment capable of televising on-stage productions. The stage is 110 feet wide, 44 feet deep and 68 feet high. Music and sound



Bob Newhart is interviewed by reporters from the Purdue radio station.



Nat King Cole gets into the spirit at a Purdue football game.

effects include the latest stereophonic developments.

Loeb theater is the location for the current production of "West Side Story" by the Purdue University Theater. Larry Kerr, Broadway star and Columbia Records artist, will play the lead role of Tony in the forthcoming production.

A yet uncompleted performance facility will be the Slayter Center for the Performing Arts located in a natural amphitheater location. The center will have complete dressing room facilities, a stage capable of producing extensive productions, a mirror pool

which can be drained and then becomes an orchestra pit when needed.

Many universities do not have a permanent seat auditorium in addition to a fieldhouse or an arena. We, at Purdue, seldom consider the fieldhouse as a place of the performing arts, but March 2 and March 3, 1964, ABC-TV visited Purdue University with Jack Linkletter's production of "Hootenanny" featuring the New Christy Minstrels, Stan Getz, the Staple Singers, Homer and Jethro, and the Levee Singers.

The 9,600-seat Purdue Fieldhouse was filled to capacity for the taped

performances. These tapes will be aired during April on ABC-TV.

One might ask why does Purdue consume a large amount of the performing talent. A little investigation will reveal that this evolution has been a natural development by the foresight incorporated in the theaters for performance, the assiduous efforts of the Victory Varieties Committee with booking agents (often it is reflected that the Midwest has very poor facilities for production), and student enthusiasm.

Purdue does not have a school of
continued on page 122

CRC Brings Advertisers to Campus Stations

The current heated controversy revolving around cigaret advertising has particular import for college radio stations across the country. The first group of broadcasters to be affected by the dropout of cigaret advertisers have been the college stations.

For many campus outlets the loss of revenue resulted in severe cutbacks in service. Hit hard in particular were the UP and AP news wire services paid for by college stations primarily from cigaret advertising revenue. Many stations predicted their commercial rate on the monthly cost of the services.

College Radio Corporation, the leading representation firm for college radio stations, is continuing, however, to bring in important advertisers for its more than 125 stations. The New

York-based rep firm headed by Robert Vance is attempting to get Consolidated Cigar (already advertising on college stations) to increase its budget to help take up the slack left by the cigaret ban. Other major advertisers working through CRC are Bell Telephone of New York and Pennsylvania. Time Magazine and Jack Winter Slacks, to name a few.

Dan Johnson, a CRC sales representative, is currently working with the Pittsburgh College Network comprised of the University of Pittsburgh, Carnegie, Mt. Mercy and Chatham colleges, and Point Park Junior College, in distributing carrier current equipment made by the Pittsburgh college group. Johnson, who has been with CRC for a year, is a graduate of the University of Pittsburgh and served

as general manager of the campus station WPGH.

The greater majority of college radio stations operate on carrier current—a broadcast signal restricted in range to the immediate campus area. Of course, a number of college and university-operated stations are standard AM and FM outlets that may be heard over a wide area.

CRC also distributes other electronic equipment to college radio stations at reduced costs.

Other reps for college stations are the Ivy Network, which represents eight non-profit stations operating from Ivy League schools, and College Marketing Consultants of New York City who specialize in advising advertising agencies and potential advertisers on the college market.



An Artist Views the College Market

COLLEGIANS STIMULATE DePASS ACT

WHILE most college concert artists like to play large universities far away from metropolitan areas, Steve DePass, a balladeer who is billed as "the master of impromptu verse," is making his mark in big city schools like New York University, Brooklyn College, CCNY, the University of Pennsylvania and Philadelphia's Temple University.

DePass, a 30-year-old graduate of NYU, likes to combine his college dates with club work, and the big city campus circuit enables him to do so.

DePass is an accomplished balladeer in a dozen languages, but his forte is not singing to the audience, but about the audience. He will extemporize on audience suggestions and on observations he makes about various members of the audience.

He prefers to work before a college crowd for two reasons—the audience stimulates him to a better performance, and he can make as much in one college date as he can in a solid week of club work.

College dates will bring him in between \$750 and \$1,000 a night. He will earn the latter figure playing a club for a week.

DePass began singing professionally as a 10-year-old with the original cast of "Carmen Jones." During high

school he participated in the usual rounds of school productions.

But it was on campus—at NYU from 1952 to 1957—that DePass really developed his act. A physical education major, he sang at the weekly dances sponsored by the Men's Physical Education Organization. One evening, when he had nothing prepared, he ad libbed the entire show, improvising ballads about the people he knew. From that evening, improvisation formed the basis of the act.

After graduation DePass worked with the New York Park Department as a boxing coach for a while, then got a job singing at the Ekin Calypso Dock in Harlem.

His first college concert was staged at the University of Scranton in 1958. DePass had been working the Hilltop House and had a weekly radio program—"Thursday Eve With Steve"—on WICK, Scranton.

The Scranton concert was both a financial and artistic success. It was soon followed by concerts at Pennsylvania's Keystone Junior College and at Rensselaer Polytechnic Institute in Troy, N. Y.

DePass did so well at RPI that he played there four times during 1959 and has appeared on campus another four times since. In the late 1950's he

worked as a group social worker at the Bronx Boys Club and with the Brooklyn Police Athletic League. He feels that dealing with youngsters enables him to work before a college crowd more effectively, and, although he is a few years past college age, he can establish a rapport with the undergraduates.

In the early 1960's DePass' act began to draw national attention. He appeared on the "Jack Paar Show" seven times and made other television appearances on "Today," "PM East," "I've Got a Secret," the "Garry Moore Show" and the "Merv Griffith Show."

These television appearances gave DePass a big boost in college bookings. Campus authorities caught the act on television and were able to reach DePass through the networks. The bookings followed. Rutgers, Cornell, Johns Hopkins and Syracuse were added to the concert list.

As DePass' act depends to a large extent on the imagination of the audience, the performance goes over with much more effect among collegians. The youngsters often demonstrate a social awareness and political maturity often lacking in a night club audience. And DePass is able to communicate with the collegians much more closely than is possible with a middle-aged audience.



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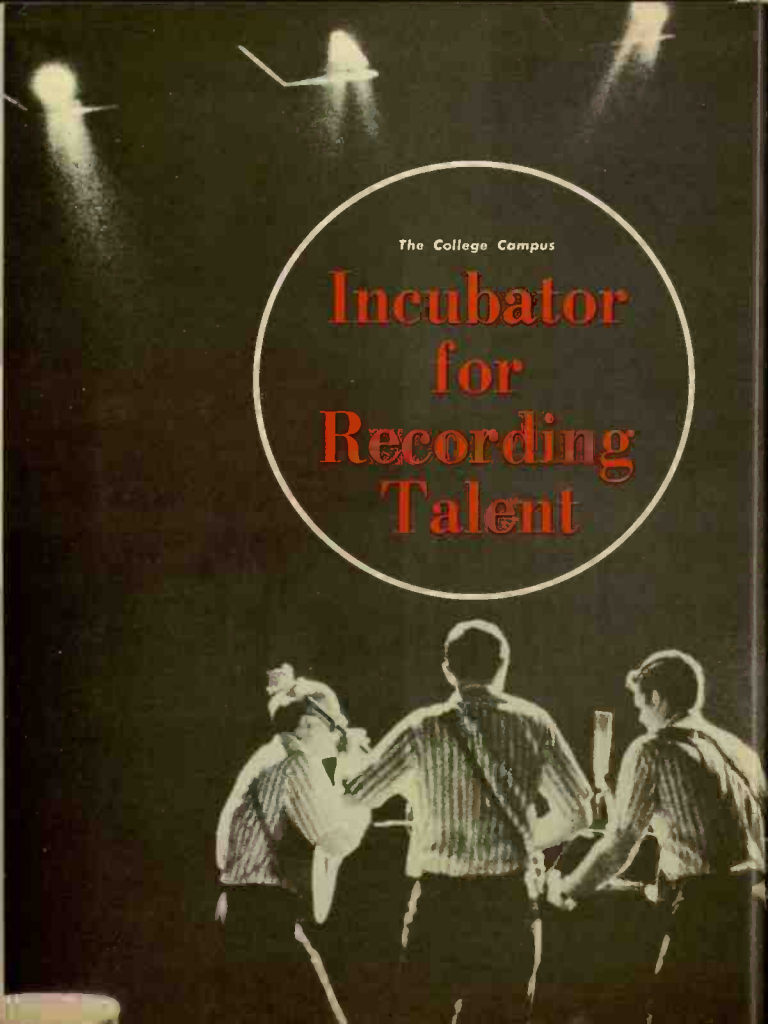


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WILLIAM MORRIS AGENCY, INC.



The College Campus

Incubator for Recording Talent



BOOKING AGENT'S VIEWPOINT

THE college campus is now the major incubator of recording talent, according to Larry Bennett and Bert Block who operate International Talent Associates, a booking agency which concentrates primarily on the campus scene.

Although ITA is a general booking office, most of its revenue comes from college concerts, and its artist roster reads almost like a who's who of what acts the collegians are digging.

The roster includes Theodore Bikel, Brothers Four, Judy Collins, Four Saints, Heightsmen, Judy Henske, Highwaymen, Journeymen, Modern Folk Quartet: Peter, Paul and Mary; Rooftop Singers, Max Morath, Peter Nero, Nina Simone, Bud and Travis, Bob Dylan, Ian and Sylvia, Jo Mapes, Odetta, Phoenix Singers, Tarriers, Travelers 3, Woody Allen, Glenn Yarbrough, John Byner and Lou Gottlieb.

Before Bennett and Block formed ITA four years ago, both had been executives with the Associated Booking Corporation for 15 years each.

During the 1950's, both Bennett and Block noticed the success that jazz artists had playing college dates and they felt that successful as they were, these jazz concerts did not come close to realizing the full potential of the market.


According to Bennett, collegians in some of the more sophisticated institutions may be jazz buffs, but the majority of college students aren't hip enough musically for the medium.

That doesn't mean that jazz concerts won't go over on the right campuses. The experience of Dave Brubeck in the 1950's demonstrated that it will. But Bennett and Block feel that jazz doesn't offer a wide enough appeal to make it big on campus.

Bennett and Block formed ITA in 1960 on the premise that music for the college campus must be simple, melodic and carry with it the overtones of protest which collegians want to voice. There was no question that folk music fitted the bill.

The first act booked by ITA was the Brothers Four and the group was sent on a college tour. Shortly thereafter the Kingston Trio signed with ITA and

continued on page 32



One of ITA's first acts was the Kingston Trio, shown working before a college group.

ITA's quarterly house organ, The Scene, is circulated to some 10,000 college administrators and student leaders. Its content is devoted almost wholly to talent on campus.



The Scene

CONCERTS
TELEVISION
RECORDINGS
ADVERTISEMENTS

HOOTENANNY SWEEPS THE LAND

Bikel stars on TV, readies campus tour

...concerts...
...tour...

Woody Allen in demand for "therapeutic" laughs

...laughing...
...therapeutic...

All-star shows created by ITA spark a boom

...shows...
...boom...

Brothers 4 win acclaim in Midwest college tour

...acclaim...
...tour...

Here active on campuses

...active...
...campuses...

Urbette back from Europe

...back...
...Europe...

Original Host at Carnegie Hall

...host...
...Hall...

"Knowing local college customs is important to the booker"

Continued from page 31

that act too was sent on the campus circuit.

It is no accident that banjo and guitar sales began to climb with the advent of folk music on campus. Both instruments are favorites with collegians and both are relatively easy to play.

ITA will send acts out on minimums varying from \$250 for an unknown artist to \$10,000 for a top name. In many cases a college wants an act for student morale and isn't too much interested in money. In other cases a campus organization wants to raise money and the considerations differ.

Bennett feels it is a mistake to regard the college market as a homogeneous entity. In booking campus dates, for example, weekdays are best on some schools and weekends are best in others.

On a campus which draws its student body from all sections of the na-

tion, weekends are usually the best concert times. But in the suit-case colleges, where students live within a couple of hundred miles and generally go home from Friday evening to Sunday night, weekend dates will bomb out.

Knowing local college customs is important to the booker. At Brigham Young University, for example, smoking is forbidden, and no act should appear with a cigaret as a prop, and jokes about Mormons go over like a lead balloon.

A key organization in the college market is the Association of College Unions, the group which controls the student union facilities of the various colleges and universities. Many concerts are booked through student unions and it's important to know the decision makers. Bennett and Block attend national conventions of the ACU and also make regional meets of other college groups.

Through their association with college and student administrators respon-

sible for talent policies, Bennett and Block have been able to build up a file of campus organizations and personnel so that on each campus they know what organization to deal with and who in that organization makes the decisions.

Both Bennett and Block are convinced that college dates do a lot more for an artist than provide an immediate source of income.

Back when Dave Brubeck was playing campus concerts they noticed that his record sales went up substantially in the college towns he played. And this pattern has followed with the folk singers of the 1960's.

And in addition to creating extra sales for established artists, the campus concert circuit has placed potential recording artists before large groups for the first time. The recent growth of the folk music in the record industry and the importance of college dates as a source of revenue for the artist are, in the opinion of the ITA executives, two connected events.

Brand New Album



SHUT DOWN Vol. 2 T-2027

Best Sellers



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The Beach Boys

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WM. MORRIS AGENCY
Recording:



GAC Subsidiary Aims at College Market

The General Artists Corporation, the world's largest talent booking agency, now has a subsidiary devoted largely to the college market.

The subsidiary, UTM Artliss, Ltd., was founded as an independent agency in the summer of 1962 by Jerry Perenchio and Ed Green, with such top college acts as the Kingston Trio, Henry Mancini, the Four Preps, the Four Freshmen and the New Christy Minstrels.

With the Kingston Trio setting the pace, the UTM acts began hitting big on college concert dates, and within a short time campus appearances accounted for the bulk of the agency's revenue.

Last summer, Perenchio and Green sold the agency to GAC, with both

principles remaining in charge of the subsidiary.

Direct mail accounts for a heavy percentage of the college bookings, according to Perenchio. Twice each semester mailings are sent to some 2,600 colleges, with an average of seven persons per college (those in charge of bookings for the various campus organization) on the list.

Mailings tell which acts are available, in which geographical areas, and for which dates.

The most recent mailing, for the winter and spring of 1964, lists such campus favorites as the Brandywine Singers, the New Christy Minstrels, the Four Freshmen, the Four Preps, the Kingston Trio, Henry Mancini, Vaughn Meader, the Premise, Nancy Wilson and Andy Williams.

"Chaos" at Cornell

By ARTHUR E. BERKELEY

If one were pressed for a simple word to describe the talent-buying situation at Cornell, that word would have to be "chaos."

No central body or administrator allocates play dates among organizations. Each organization books for itself alone. The only co-ordinating body is SCARB—the Scheduling Co-ordinating and Regulating Board. But all this student-run group does is check to see if an organization's planned concert will conflict with another organization's prior arrangement, and whether the facility desired is available for the date desired.

SCARB passes on ticket prices and the acceptability of the act. If SCARB does not grant permission, the concert may not be held.

No university-owned facility is available to an organization unless it is recognized and approved by SCARB; that is, no outside, private group may independently sponsor a concert on campus. Sponsoring organizations may make a profit, but SCARB is very reluctant to allow higher than normal ticket prices—normal price is \$1.80 per ticket.

The seven organizations on campus who sponsor concerts are:

- The Cornell Folk Song Club
- The Executive Board of Student Government
- The Program Committee of Willard Straight Hall, the Student Union
- The Campus Chest

The Inter-Fraternity Council
Student Agencies

WVBR, the student radio station

The general procedure for booking talent is this: An agency will contact one of the seven groups, or the group will contact the agency, specifying one or two acts it is interested in. The agency will notify the group of the open date, and the group then clears that date with SCARB. The concert may be held in either Bailey or Barton Hall.

Bailey Hall is small, with about 2,000 seating capacity. The seats are permanent, hence the cost of rental is not very high. It has house, flood and footlights, mostly of a permanent nature, with one big spotlight in the back of the house. The sound system is quite good, and such attractions as the Philadelphia Symphony Orchestra have been quite satisfied.

Bud and Travis played to 1,500. The Highwaymen drew 1,400. Eugene Ormandy and the Philadelphia Symphony sold out. Classical attractions invariably sell out due to the interest of music students on the Cornell campus as well as those at Ithaca College.

Barton Hall has a seating capacity of 6,500. All seats are movable and must be installed for every concert, thus the cost of rental per performance is \$2,000 because of the high labor cost involved. There are two clusters of three lights, 1,000 watts. Special lights may be used at extra cost, including spots.

George Shearing last spring drew about 2,000. Last fall Louis Armstrong and His All Stars played to 2,500. Tony Bennett, in the first pop Saturday afternoon concert ever held, drew 4,200 last February. The Four Preps pulled 4,600 last November. Biggest event of the year is Spring Weekend. Advance sales last year totaled 5,600 for Johnny Mathis, but a booking conflict prevented his appearance, and Don Costa and orchestra and Don Sherman played a free performance instead.

On the average there is one major concert by a popular performer every month. Many concerts are open to the general public. There are two major weekends, fall and spring, which usually have entertainment on both Friday and Saturday nights. Fall weekend is held in mid-November, spring weekend mid-May.

The Ithaca Journal is a daily afternoon paper, with a circulation of about 15,000. This daily effectively covers the town of Ithaca and its immediate environs. The Cornell Sun, the student-run newspaper, is published daily, Monday to Friday mornings. Its circulation is about equal to that of the Journal, but it covers the campus community only. Thus, an advertiser can cover both the town and the campus community separately with two separate publications.

The student-run AM-FM Station WVBR, the university-owned Station WMCA and the privately owned Station WTKO complete the town's media.

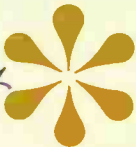
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MERCURY VIEWS THE COLLEGE MARKET

A basic marketing approach—go to the market place to find out what the buyer wants, then give it to him—has long been the key to Mercury Records' college program. Mercury has not just discovered this market.

There are, however, according to Mercury executives, new reasons for an emphasis on the college campus. "Before the folk rage, we were in the market with jazz. And tomorrow, if there is any evidence of a trend to another music form, we'll try new and different approaches in this market area," says Kenny Myers, vice-president in charge of sales.

He points out that Mercury is and has been putting more and more effort in the area of college marketing because the tremendous buying power of this age group becomes increasingly apparent. Myers adds that the pocketbook of the student doesn't appear likely to shrink in the near future.

Currently spearheading their development of an extensive college marketing program is the collegiate demand for folk music, and not only is the label well represented by artists who are proven campus favorites. It also is supporting them with lively promotional activity. In addition to getting proper talent, Mercury further seeks out the guidance and counselling of such specialists in the field as Chicago's entrepreneur and folk concert producer, Frank Fried, and New York's Milt Okun.

On the talent side, the Smothers Brothers and the Chad Mitchell Trio are recording acts with specific college appeal, and Mercury's search is continuous for new acquisitions such as the Gaslight Singers. Spotting a break-out of new interest, the label quickly adds to its artist roster—as in the case of Dave Von Ronk and his jug band. With flexibility the key in the college market, Mercury has made many inroads not always with spectacular success but always with an eye to remaining current in its activities.

But Mercury doesn't stop with the talent the college students are interested in hearing. It does much more. Some of the special merchandising techniques which have been geared to this specific market are: campus concert promotions, campus folk tours, the use of the college radio and newspapers, and news-making special events.

With many of its artists college tour "regulars," Mercury makes the



Some 500 of these colorful signs announcing Mercury's "Hootenanny Talent Hunt" were posted throughout Daytona Beach, Fla., during the label's special college promotion there last April.

most of each campus appearance with specially tailored promotions. Local promotion men see that product is in the stores, window displays are set and guest shots lined up on local radio and TV shows.

Mercury's advertising and public relations agencies work with management and artist booking agents in servicing publicity stories to the college and town newspapers, and in co-operative advertising programs. The artists are provided with specially prepared hand-out materials for their concert audiences. A good example is the "Who's Hoot in Folk" booklet which lists Mercury's entire folk catalog, and is widely distributed in record stores in college towns.

Vigorous effort is made to introduce new artists to the campus via the College tours, these itineraries planned to coincide with the release of their first albums for Mercury.

Ranking college radio stations are extremely important in reaching this market. Mercury continuously revises and up-dates its list of stations and their programming policies to utilize this media to the fullest.

But the company is not only a "taker from the college market—it also contributes to the total music exposure on a campus. A recorded series of dramatized 15-minute programs on folk music (written and produced by Lou Reizner, Mercury's folk department sales manager) which feature historical and interesting data on folk are illustrated with tracks from the label's folk albums. To date, six programs have been produced in the series and are being aired by 300 college radio stations. These programs are offered gratis and their uncommercial approach insures their continued popularity.

Periodic surveys are made of college newspapers to aid Mercury in staying current with their changing policies on record reviewing and the space allotted to publicity stories on popular artists. A key list of top college papers is maintained and albums of special interest, along with feature material, are shipped to these. These papers prove an important outlet for the publicizing of Mercury artist appearances on campus.

Mercury's "Hootenanny Talent

Hunt," conducted during last year's spring vacation at Daytona Beach when the country's college kids head for the beach, showed how any big college event can be turned into a big event for Mercury in reaching this market. The talent hunt was an eight day period of auditions, carried live daily by station WMFJ's remote trailer parked on the beach.

The final competitions drew a capacity crowd of over 7,000. The winners were signed to a Mercury recording contract. A precedent in the company's search for talent among college kids, this promotion served as a prime vehicle for reaching the college market at a personal level. It realized its aim—an impact which only the kids' own participation could bring about.

Mercury is far from smug about its campus successes. Its view of the future in this market is optimistic but cautious. There are limitless opportunities for the marketing of all types of recorded music on the campus, but the full realization of this market potential will require more and greater efforts.



Mercury hired a group of college boys to conduct impromptu dance sessions on the beach. Stationed every few hundred yards along the beach, each boy had a huge umbrella, a Mercury portable transistor phonograph, album cover displays, Talent Hunt signs and a good supply of Mercury albums.



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By SANDOR M. POLSTER

Buckeyes Draw Top Talent

The New Christy Minstrels, left to right: Art Podel, Barry Kane, Ann White, Barry McGuire, Karen Gunderson, Larry Ramos, Nick Woods and Clarence Tread, play to 11,000 students at Ohio State.

WITH a buyer market of 30,000 students, Ohio State University, the eighth largest university in the country, can't help attracting top recording artists.

So great has student interest in concerts become, the 13,000-seat home of the basketball team, St. John Arena, was recently used for a hootenanny. Who knows, the 84,000-seat football stadium may be used next!

A service organization at Ohio State, the Ohio Staters, recently sponsored "The Big Hoot," bringing to campus the New Christy Minstrels, Josh White, and the Journeymen.

Drawing 11,000 students, the performers just missed filling the arena. Replacing the basketball games Ohio State is so famous for, the folk singers were aided by a \$1,300 stereo sound system, according to Dave Shumaker, Ohio Staters' secretary.

Shumaker said the performers were





Here's just part of the Buckeye crowd at "The Big Hoot."



Josh White and Barry McGuire of the New Christy Minstrels talk shop backstage during intermission at the Ohio State "Big Hoot."

signed to a contract late in December, 1963, for the February 21 show. "We considered the first top 10 in folk music for the Hoot," he added.

Last spring, the Ohio Staters sponsored Peter, Paul and Mary, and, within 22 hours and 57 minutes, all 3,100 tickets to Mershon Auditorium were sold out.

Next year Ohio Staters plan to bring a musical-comedy stagershow to campus for four or five days. Shumaker said.

Mershon Auditorium, in its seventh year of operation, has filled its stage with such recording greats as Louis Armstrong, George Shearing, Kai Winding, Sarah Vaughan and the Four Freshmen.

Donald Horton, manager of Mershon, said all performers are decided upon by an advisory committee consisting of three students, three faculty members, five Mershon staff members and one alumnus.

He said, "We use the student members to recommend what other students are interested in."

Concerning competition from the downtown Veterans Memorial Auditorium, which seats over 4,000, Horton said, "We're under pressure . . . because our seating is less."

He said with some of the bigger attractions, a percentage of the gross is required as payment, and therefore the bigger auditoriums are able to bid more.

Of the record stores around campus, the one with the greatest sales is Turntable Records, which has two locations. R. H. Forgey, co-owner, said he displays albums of coming attractions prior to the show, but buyer response to the displays is usually greatest after the performance.

He said albums by the New Christy Minstrels and Josh White sold best following their February 21 performance and that the Journeymen album sales did not increase.

Local radio stations occasionally promote a performance on campus. This is done by a heavy play of recent recordings, and then a mention as to

when and where the performers will be appearing.

Besides the yearly pop show sponsored by Ohio Staters and the six pop shows per school year at Mershon Auditorium, recording artists are invited to campus for such special events as homecoming, Greek Week and May Week.

Horton, who assists many of the organizations in making their choices, said the trend on this campus now is folk singers, but jazz musicians are also popular.

Within the past two and one-half years, such artists as Joan Baez, Dave Brubeck, Roger Williams, Peter Nero, Stan Kenton, the Highwaymen, the Four Preps and about 20 other top recording artists have appeared on campus.

With one of the largest universities in the country in a city of three-quarters of a million people, Ohio State has in the past, does and looks like it will continue to, offer an appreciative audience and a profitable buying market for the record industry.

Who's ON CAMPUS ?



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Julie London is interviewed by a WCBH representative.

REPORT FROM OLE MISS

By **SIGRID ANDRE**
University of Mississippi

From Julie London to Howard K. Smith, the big-name visitors to the Ole Miss campus reach listeners personally through the facilities of Station WCBH.

Such celebrities as Peter, Paul and Mary; Al Hirt, Connie Stevens and Peter Nero have all performed recently at Ole Miss. As a regular prac-

tice, the campus station has invited the artists to speak informally on broadcasts to the students.

Experience has proved that this is not only a courtesy granted the visitors but also an excellent way for listeners to become familiar with the entertainers off stage.

Station promotions are another feature that serve to benefit both artist and listener.

"If Connie Stevens likes WCBH, I like it too," one freshman boy said not long ago, startled to hear the movie actress identifying herself with the local station.

Students like to hear what the performers have to say about themselves and about their shows. The college set is quite critical of the recording artists and is easily influenced by the tapes provided for their listening.

Record sales can boom or drop according to the impression left by visiting entertainers, and this impression, of course, is strengthened or weakened by means of the interview.

When Howard K. Smith, Emmy Award winning ABC news analyst, addressed an audience at Ole Miss recently, a representative from WCBH interviewed him, asking such ques-

tions as "How do you think Ole Miss compares with other American universities?"

The tape of that interview was played a number of times during the station's broadcast the night of Mr. Smith's address as a news break. In addition, the announcer ran a 15-minute special, combining parts of the interview with reports on the speech.

According to Duncan Whiteside, Director of Broadcasting at WCBH, the news division of ABC had called the campus station before Mr. Smith's arrival to ask if the station could provide a feed to New York if necessary.

WCBH prepared to provide the feed in case ABC called again.

"All NBC network feeds from the campus worked out of WCBH studios during the integration crisis and after the riot in the fall of 1962," Mr. Whiteside added.

The objective at the campus station, and the key, perhaps, to its widespread popularity, is to serve all the needs of its listening audience, to provide music, news and all other types of information not only to students but to radio stations throughout the State.

Just as the large number of week-end traveling students spread the news they have heard first on WCBH, and buy the records they have listened to on the radios in their dormitories, so the station itself mushrooms throughout Mississippi when there is an opportunity for its service.

As an example of WCBH's diplomacy, the station answered a request made by Station WNAG in nearby Grenada, Miss., last week.

The opera "Rigoletto" was staged by the University Music Department and students from Grenada and other cities in the South took part in the production. WNAG wanted a tape recording of the performance for use in their programming.

WCBH agreed to tape both of the two performances, choose the better one, and send it to Grenada. By contacting the University News Service, WCBH found other stations which were interested in the tape of the opera, and sent the recording to the various performers' hometowns.

"We provided the musical talents of future stars to stations throughout the State," WCBH staff members said proudly.

One of the most interesting features sponsored by the campus station was its recent series of "salutes" to two new dormitories and two new sorority houses at Ole Miss.

The salutes were in recognition of the buildings being tied in to the WCBH carrier network.

"Salute to Stewart Hall" was particularly successful, as was evident

from the 392 phone calls the station received from girls living there.

Prior to the night of the program staff members of WCBH made tape recordings of interviews with the housemother of the dormitory, members of the house council and floor representatives at Stewart Hall.

On the long-awaited night of the broadcast, radios in the dormitory were on from 6 to 12:15 p.m. Each floor competed for the largest number of record requests, keeping the telephone at the station ringing steadily throughout the program.

WCBH announcers patiently accepted the requests and dedicated songs to the Stewart Hall residents. Mrs. J. D. Dawson, the housemother there, even made her own tape recording of the entire broadcast.

WCBH specializes in middle-of-the-road popular music, with some jazz and a special show each Sunday night featuring classical music.

This type of programming seems to meet the needs of the students who prefer to listen to music that doesn't distract them from their nighttime study.

Ordinarily, WCBH operates six nights a week from 6 to 12:15, but for special occasions, such as home sports events, the station operates on Saturday nights too.

Staff members and students alike are looking forward to the completion of the new coliseum at Ole Miss. It will be equipped with space for broadcasting booths to be used for both campus programs and broadcasting by network to other stations.



Broadcast headquarters at Ole Miss will be housed in the soon-to-be-completed Assembly Building.

Stewart Hall co-eds Kathy Henry and Beth Foster phone in requests to WCBH.



FREE PRODUCTION AID DISKS

For College Broadcasters

Decca Records has initiated a service that should prove to be a particular boon to college radio stations.

More than two years in the planning, the project conceived and nurtured by Henry Jerome, recording artist and a Coral a.&r. staff director, provides college (and all AM-FM) radio stations free of charge with a 45 record of various production aids based on the theme of Decca's latest instrumental release by Henry Jerome, his orchestra and chorus entitled: "That Haunting Theme."

The production aids have been recorded with a 14-piece orchestra and a six-voice chorus and are comparable in many respects to similar-type musical production aids that may cost a radio station several hundred to a thousand dollars to buy. Decca has already spent more than \$5,000 in developing the concept.

Side 1 spotlights six lush instrumental bridges and beds of varying lengths from three and one-half to 40 seconds. The cuts feature the "Brazen

Brass" sound with choral embellishment performed in different tempos. Programmers will find these cuts ideal for fill, bridges between commercial announcements, as beds for public service, promo and other announcements.

The nature of the basic theme allows for use on virtually any campus station, regardless of format.

Side 2 has seven features: Intros for the correct time (:10), weather (:09), traffic (:08), community events (:09), contests (:12), and a five-second choral punctuation; all based on "The Haunting Theme."

All college radio outlets are eligible to receive both the production disk and the regular 45 "Haunting Theme" release, whether regularly serviced by a Decca distributor or not. College stations not regularly serviced by a Decca branch in their area or through a Decca subscription service may contact the Decca distributor for their area or write directly to National Promotion Manager, Decca Records, New York City.

IVY LEAGUE OUTLET

PRINCETON STATION OPERATED BY STUDENTS

By **Murphy A. Sewall**
Station WPRB

The Princeton Broadcasting Service, Inc.

Ivy League and Big Three though it is, the undergraduate radio voice of Princeton is probably fairly typical of one kind of college radio broadcasting.

Like many other campus stations, WPRB is entirely owned and operated by its undergraduate staff (as opposed to those stations that are subsidized by colleges) and as such it is more free than the rest of the broadcasting industry to experiment with programming, format and technique. It has no dependence on the university except as a source of staff and for permission to incorporate the university name into station breaks.

There is a general failure to distinguish between college stations like WPRB and those that are financially dependent on their colleges. This station meets expenses solely through advertising revenue sold by its staff.

Programming at our station reflects the entire spectrum of undergraduate musical tastes and raises the problem of obtaining enough of all types of recorded music. In one typical week we broadcast 65 hours of popular music, 21 hours of jazz, 19 hours of classical music, nine hours of folk music and 10 hours of top 40 music.

The scheduling of but 10 hours a week of top 40 items is not a true reflection of campus taste. Our problem is programming for the local campus audience as well as the wider FM audience, which extends into five States and includes New York and Philadelphia. Generally, we get adequate distribution from record companies, but we do have some problems with labels that consider us unimportant and also because we are located in the overlap of several distributors' coverage areas.

Our selling point is that we do have an influence on local buying, and our programming reflects changing listener taste more quickly than the general run of radio stations. Checking our program with the weekly *Billboard* charts shows us the truth of the latter claim.

The sales potential for recorded music varies from campus station to campus station, and we believe ours is high, but labels and distributors can build up valuable good will with college station members by regular shipments of their product.

WPRB pioneered undergraduate-owned FM and high-power campus FM (17,000 watts). We are the first and, we believe, the only undergraduate owned-and-operated multiplex-stereo station.

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HOW TO PROMOTE A COLLEGE CONCERT

By **FRANK LUPPINO JR.**
Billboard Promotion Director

The success or failure of a college concert can depend largely on how well a promotion man does his job.

Let's say that you have been selected to be the promotion and publicity chairman for a concert at your college or university.

Your first responsibility is to meet all the other members of the committee and to get vital information about the concert. Who will appear, what is the date of the appearance, where will the attraction appear, what is the time of the performance, what are the admission prices to be, is there any information about the attractions already in the hands of the committee? Has the contract for the appearance definitely been signed, etc.?

Once the date, time, place and attraction have been set, you should then prepare releases for the campus and town newspapers. If there is already on hand, or will be, a press book of pictures and press releases available from the booking office, your job is made much simpler. Most press books contain just about all the information you need to know about the attraction in order to get attention for the concert from your prospective

audience once you begin to use the media that reaches them.

If your college is booking a well-known established attraction like say Fred Waring and His Pennsylvanians, his booking office will supply a press kit that contains upwards of 25 different 8 by 10 glossy pictures, 15 to 20 different stories for newspapers, suggested copy for radio announcements, and will even supply posters which can be strategically placed by you and your committee. This press book is sent immediately upon the signing of the contract. About two weeks before the Pennsylvanians are due to appear, another press book with completely new material is sent by the booking office.

Press books are generally available from booking offices and from the personal managers of the artists, in most cases of attractions that are well known. Even the newest acts have some material that will help you. Sometimes you'll have to ask for it and it never hurts to ask for a second set of material.

Whether or not the general public is permitted to attend the performances of attractions on the campus, the local city newspaper is interested in news about your campus. So the local

editor, city editor or amusement editor usually will be happy to meet with you and get the facts.

If your campus has a radio station, you'll find it profitable to visit the program manager or general manager and tell him about the concert and give him other information that you have. If your attraction is a recording artist, the station will probably be very pleased to play records by your attraction and follow it with the announcement as to when the personal appearance will take place on your campus.

You can work up stunts to keep interest alive by running contests for which free or reduced price tickets will be given.

The program director of your local radio station as well as his programming and disk jockey personnel are also interested in what is going on at your college. Like the newspaper editor, these people are not always at the station, but are out in the field, so telephone for an appointment, give them a brief outline of why you wish to see them, and be on time for your appointment or notify them if your plans change and you can't make it.

You'll find that the earlier you can tell the radio station about the at-

- Prepare news releases for campus and local newspapers
- Get air play on college radio station
- Set up budget for local advertising
- Help record dealers with window displays
- Tip off juke box operators
- Work with record company promotion men

tractions that are coming, the more co-operative they will be in playing records and making announcements. Everyone likes to get the news early and look like they've got it first.

Paid advertising takes a lot of forms. It can be paid advertising in the campus newspaper, the local newspaper, if applicable, and on the local commercial radio station.

Many campus radio stations sell commercial time and the cost is very low. Sometimes one or two paid announcements on radio or in newspapers will do the job of starting long lines at the box office. Other times, when sales are lagging, paid advertising has to be stepped up to ensure profitable performance. If paid advertising is to be involved, a sum of money should be earmarked for this purpose in the original planning for the attraction.

You can work out plenty of free promotion by visiting record dealers, if your attraction makes phonograph records, both on and off campus. Juke box operators also can help. To get these people, as well as those mentioned previously, interested in what you are doing, you must remember to always be enthusiastic about your project (attraction) and its purpose

and contribution to campus life. Enthusiasm helps success.

Record dealers want to know about talent appearing on campus. It helps increase sales of phonograph records by that talent in their stores. If an alert record dealer knows in advance, by three or four weeks or more, of the personal appearance, it allows him plenty of time to order enough record stock by the artists involved.

You'll find dealers receptive to building a store display window around your attraction. You might have to offer to help, at least with display material, although you might wind up even helping dress the window. You'll find the dealer willing to put copies of the artists latest records in the windows along with posters, supplied by you, about the on-campus appearance of the artist.

The company for whom the artist records usually has a distributor not too far distant from you. He can also provide display material in many instances. The record dealer knows who he is and where he is located and you should give him a chance to participate in your promotional activities.

Juke box operators are a hard group to find as most work days changing

the records on their machines and collecting money from them. Sometimes a waitress in a restaurant or diner can give you a clue as to what day and time they visit her location. The juke box operators are always interested in knowing about artists coming to your campus for they can generate extra plays of their machines by putting extra releases by the artist on so the public can play them.

Naturally, this helps your concert, for anything that draws attention to the artist helps promote his appearance at your college. You'll find restaurant owners, record dealers, and other shops, specializing in college trade, most willing to place posters about your concert in their place of business. It doesn't hurt to ask them for their co-operation.

If your attraction is booked several months in advance, don't overlook getting a special tape from the artist's personal manager or record company promotion division. Such a tape can be personalized by the artist to tie in with his appearance on your campus. You'll find radio stations, campus and commercial, more than willing to program such tapes as an introduction to a record by the artist which will be

continued on page 122

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Tuesday Night Hootnannies— Talent Spawning Ground

TUESDAY night hootnannies at Fred Weintraub's Bitter End in New York's Greenwich Village are a spawning grounds for talent currently playing college campuses.

Since Weintraub opened his establishment in 1960, Leon Bibb; Peter, Paul and Mary; the Clara Ward Gospel Singers, the Serendipity Singers and Bill Cosby have played the spot. Most of these acts were not names when they first played the Bitter End.

The Bitter End operates with a limited seating capacity and with a no-booze policy. If a name act plays, it does so for sentimental reasons—Weintraub just can't come up with the kind of money required for a big name.

So Weintraub tries to make it with a \$2 cover charge and with unknowns. But a heavy percentage of these un-

knowns have made the grade on the college concert series and on records, and that's what keeps the customers—predominantly young adults—coming in.

Weintraub is a personal manager of sorts. When he spots what he thinks is a promising act at a Hootnanny, he signs up the act to a personal manager contract, on a short-term basis with no option.

The Bitter End exists solely on talent, and special care is taken with sound and lighting facilities. Hecklers are rare, but those that do turn up occasionally are given short shrift. They get bounced immediately.

During the normal week, the crowd is composed mostly of people in their 20's and 30's. Weekends, summers and during school vacations, the collegians are in the majority.

Night Club Scene



Collegiate Tastes Change With Uptown Move

WHEN collegians become young grads and move from Greenwich Village cold water flats to more expensive digs on New York's East Side, their musical tastes change somewhat. That's the opinion of Max Gordon, veteran night club owner, who operates the Village Vanguard downtown and the chic Blue Angel in the fashionable East 50's.

Both places have been good breaking-in spots for college-oriented talent, with the Vanguard concentrating on an all-jazz policy and the Blue Angel offering a varied menu of comics, folk acts and some jazz.

The common denominator which ties the Village Vanguard to the Blue Angel can be called "sophistication" for lack of a better word. Patrons of both places consider themselves much too "in" to spend time at the Latin Quarter or the Copacabana.

Because of its all-jazz policy, its lower prices and its Village setting, the Vanguard draws a younger crowd and is a favorite for collegians on holidays and during vacations and weekends.

As a showcase for new talent, the Vanguard has bowed such favorites with the college set as Mike & Elaine, Mary Montgomery and the Weavers—with the last-named act breaking in 14 years ago, before folk acts had wide commercial appeal.

And while the Vanguard is still a new talent showcase, established jazz acts—popular with the college crowd—still play with regularity. Examples are Gerry Mulligan, Miles Davis and Max Morath.

Although the Blue Angel is less of a showcase for new talent, Gordon will pick up an act that looks promising in the Village and put it over with the

COLLEGE ISN'T WHAT IT USED TO BE

At least it hasn't been since KRAGEN-CARROLL, INC. brought its College Concert Series to the Campus.

This year's series of four concerts featured:

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THE NEW CHRISTY MINSTRELS
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THE WAYFARERS
and **RAUN MACKINNON**

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UPTOWN MOVE

(continued)

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transition**

uptown set. He did this with Woody Allen in 1961.

Gordon describes his talent policy at the Blue Angel as "commercial with taste." It's too commercial for pure folk acts of the Bluegrass variety and not commercial enough for Tony Bennett, although Gordon feels that Bennett could play the house to packed audiences.

It's sometimes tough for collegians to make the transition from the informal coffee house to the uptown night club.

Downtown he doesn't have to contend with a maine de and a big tab. The Village coffee house waiter is a sweat-shirt-garbed youngster, and the bill will generally be within his budget.

Uptown he has entered a different world, populated mostly by older and richer persons.

To make the transition a bit easier, Gordon lowers the \$6 minimum to \$3.50 on Sundays in hopes of increasing patronage from young ex-collegians.

While the Blue Angel is not now a major showcase for new talent, Gordon tries to book acts which first broke big with the college crowd and later had wide commercial appeal. Two prime examples are the Tarriers and Dick Gregory.

Classifying acts is becoming more and more of a chore, according to Gordon. Acts which were considered almost pure folk when they broke in are now in the popular sphere, and comics once regarded as way out now play before audiences of butter-and-egg men.

Gordon isn't sure whether public tastes are being broadened or whether the acts are attempting to broaden their appeal—although he suspects it's a little of both.

"For example," Gordon asked, "who would have thought a couple of years ago that Mort Sahl would be playing the Copa?"

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College Broadcast Confab

Thomas S. Murphy, executive vice-president of the Capital Cities Broadcasting Corporation, standing, makes a point at the IRTS meet. Students are, left to right, Frank Landers, University of Alabama; Rebecca Crim, Michigan State University; Fritz Kass, Lehigh University, and Jim Alspaugh, general chairman of the conference.

By GIL FAGGEN



ONE of the most important boosters of college radio and students interested in careers in broadcasting is New York City's International Radio & Television Society.

Last week (19th and 20th) IRTS sponsored its third annual collegiate broadcaster conference at New York's Roosevelt Hotel. Undergraduates currently working on staffs of some 250 college radio stations were on hand for the two-day confab. Chairmanned by WINS-Radio's general manager, Mark Olds, the conference's aim was to broaden the base of knowledge among undergraduate broadcasters at both the collegiate and professional levels through the exchange of ideas, and the discussion of problems with their possible solution.

February 20 and 21 the IRTS invited the college student who is interested in pursuing a career in broadcasting to gather the inside story of broadcasting and advertising. Top-line professionals in radio and television station and network operation in major advertising agencies conducted a series of seminars tailored specifically to answer the questions of these college students.

The visiting students from 27 colleges and universities participated in a panel discussion, moderated by Daniel P. Weing, vice-president and general manager of WPAT, New York, and membered by Don W. Burden, president of Star Stations (KOIL, Omaha; KISN, Portland), and Stephen Labunski, vice-president and general man-

ager of WMCA, New York, where the dollar end of radio was explored. A complete broad-base review of the radio industry was undertaken, including promotion, sales development and research. An intense discussion developed between the students and the panelists when the place of various program formats within the community came up.

Other panel discussions revolved around television station operations with emphasis on syndicated products; affiliation vs. independent operations, programming philosophies, etc. Robert R. Pauley, president of ABC Radio Network, moderated a panel discussion on the various aspects of radio net operations. Julius Baranthan, vice-president and general manager of ABC-TC network, handled a similar TV panel discussion.

Advertising agencies got their turn to promote their activities to the students the second day with discussions of "Commercial: An Ad Agency View," and the media side of agency broadcast life.

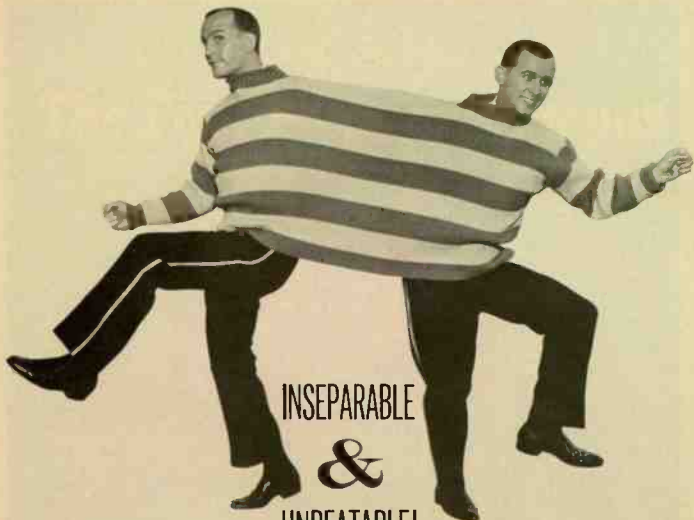
All of the sessions were informal, allowing the students plenty of opportunity to shoot pointed questions from the floor. Many of the questions set the agency men and broadcasters back on their heels as a no-holds-barred approach prevailed.

At luncheon sessions both days top echelon broadcasting and ad executives mingled with the students answering their questions and engaging in discussions on a person-to-person basis.

Luncheon speaker for the first session was Thomas S. Murphy, executive vice-president, Capital Cities Broadcasting Corporation, who told the student broadcasters, as future employers, "not to be overly impressed with their sheepskins—but more impressed with their performance." Murphy suggested that when the college graduate enters the broadcasting or agency field he or she should hold a genuine respect for superiors—"who are in some cases less talented than you are, but can hold you back or push you ahead."

Murphy said that management is always looking for the person who exerts extra effort in a job. "Join a company on the move. You know a man by the company he keeps," said Murphy.

Schools represented were Northwestern University, Boston University, University of Vermont, Virginia Theological Seminary, Southern Illinois University, Kent State University at Kent, Ohio; University of Kansas, American University, Youngstown University, University of Maryland; Miami University in Oxford, Ohio; University of Mississippi, Ohio University at Athens, Ohio; State University, Columbus; Lehigh University, University of North Carolina, University of Alabama, Wayne State University, Detroit; Ithaca College, University of Missouri, University of Michigan, Princeton University, New York University, Fordham University, St. Michaels University and Rutgers University.



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College ranks provide writing talent

By MIKE GROSS

MUSIC publishers are as aware of the campus market as are the concert bookers and talent agencies. Much of the impetus given to the campus circuit emanates from the music departments of colleges and universities which have long presented music clinics and meetings utilizing guest conductors, composers, arrangers, performers, etc.

Many of the top-line ASCAP firms (Mills, Big 3, E. H. Morris, Leeds, etc.), as well as BMI are getting more deeply involved in campus activities than ever before. BMI, for example, has an annual competition for the best musical comedy in which it awards \$1,000 to the composer and lyricist of the winning show and an additional award of \$500 to the college department sponsoring the production.

Among the recently prominent Broadway musical comedy writers who have come out of college ranks are Jerry Bock and Sheldon Harnick, Pulitzer Prize winners for "Fiorello," and who have since written "Tender-

loin" and "She Loves Me," and Steve Sondheim, lyricist for "West Side Story" and "Gypsy," and who wrote the words and music to "A Funny Thing Happened on the Way to the Forum" and "Anyone Can Whistle," and Glenn Paxton and Robert Goldman, whose "First Impressions" was produced a few seasons ago. Bock came from Northwestern, Harnick from the University of Wisconsin, Sondheim from Williams College and Paxton and Goldman were a writing team at Princeton.

The American colleges and universities are also playing an important part in developing the music of our time by acquiring a long list of composers-in-residence from both the ASCAP and BMI rosters. During their stay on the campus these composers write, arrange and teach, as well.

The college campus also has been a groundswell for contemporary serious music as well as the folk singer and light music groups. Every major

college and university today has a symphony orchestra and continually programs modern works as well as the standard symphonic pieces.

Experimental opera receives its introduction through such colleges and universities as Indiana, Miami, UCLA, Hartt College of Music and Ohio University.

The music publishers have also found the football band field to be a lucrative market for their publications. Football band arrangements are made from pop standards, film music and Broadway musicals. Some firms are now even developing concert band arrangements from the same material.

There has also been a growing acceptance on the campus for text books that include choral arrangements, band arrangements, etc. The university book stores are beginning to stock them to comply with the upbeat in the demand from the students who apparently are becoming more and more interested in music.

On The U.S.M.A. Musical Scene

- West Pointers have varied musical tastes
- Top acts play cadet concerts
- KDET promotes aggressively

By **JERRY MERGES** and
BILL SEELY
Radio Station KDET

THE United States Military Academy at West Point is not unlike most of the colleges in the United States in that the musical tastes of the students are as varied as the students themselves. With this in mind, KDET, the cadet radio station, and the Dialectic Society, the group responsible for personal appearances here at the Academy, carefully select their programs. These two organizations work closely together in promoting these various artists, with a valuable assist being given by Tom McCabe of the National Merchandising Services, the jobber for the Cadet Store, the main record outlet in West Point.

The various groups that appear here are a direct result of the Dialectic's annual survey that expresses the desires of the members of the Corps of Cadets. These groups are contacted and when they can arrange their schedule to meet the Dialectic Society's they are scheduled to appear here at the Academy.

Shows already presented this year include a traveling hootenanny, with Lou Gottlieb the emcee, and including the Modern Folk Quartet, the Knoblick Upper 10,000, Lynn Gold, and Bessie Griffin and the Gospel Pearls, and in February, the Serendipity Singers and comedian Fred Smoot.

Other artists that have appeared here in recent years include the Limerickers: Peter, Paul and Mary; Johnny Mathis, the Kingston Trio, the

Brothers Four, Count Basie and Gerry Mulligan. From this list one can readily see that the tastes of the Corps are indeed varied.

When an artist is scheduled to appear at West Point, various methods are used by KDET to promote the upcoming performance. As many of the college stations have found, it is often extremely hard to get enough new record product to keep general programming on a consistently high plane. Even more so it is difficult to obtain any promotional material on a fast-rising new group.

We at KDET have been fairly fortunate in the past two years to receive good promotional records from Sol Handwerker at MGM, Jack Perkins of the Newark Capitol Distrib. Budd Hallawell of Budd Hallawell Productions, John Rosica at RCA, Alpha of New York, Paul Brown of Paul Brown Productions and Tom McCabe of National Merchandising Services.

The rest of KDET's records come from Record Source International which, to us, is the most economical way to keep up to date in our record library. By making use of records and tapes of the various groups we are able to insure a good crowd for the performance.

The Cadet Store, which serves the 2,500 members of the Corps of Cadets exclusively, averages about 500-600 LP sales per week. With the upcoming appearance approaching we inform the Cadet Store and they stock up on the

albums of the various groups. In our most recent show, the Serendipity Singers put on such a fine performance that the entire stock of the Serendipity album (Phillips) was sold out the day following the show. This is not a rare occurrence at West Point. KDET had used a test pressing of the album prior to the show for promotional effects and the enthusiastic crowd that greeted the singers was proof that promotion was effective.

Since KDET is operated entirely by cadets, our only revenue is that which is produced by our advertising department. Like many other colleges, this revenue must be programmed each year for upkeep, printing, new equipment and records. This makes good promotional material a must. In the past here at the Academy we have found that record sales correlate closely with air play at KDET. This is due to the fact that many manufacturers slant their products toward the college-age record buyer.

The programming at KDET ranges from rock and roll to soft instrumental to folk to classical. We try to please as many listeners as possible and recent survey data has shown us that we have been quite successful. Our program day is often supplemented by a sports broadcast of all Army sports to include football, basketball, hockey, lacrosse, track and baseball. However, by and large the majority of KDET's broadcast hours (6 a.m. to 10 p.m.) are filled with the sound of music.

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The New Christy Minstrels work before the East Tennessee State student body

Big Bands Still Swing at East Tennessee State

By **BOBBY JOE TIPTON**

THE big bands aren't dead at East Tennessee State University. At student dances here, Si Zentner and Maynard Ferguson are among the groups that have recently scored well. Other successes include the Bill Black Combo, Bo Diddley and Lloyd Price.

Like other colleges, the ETSU campus is a prime market for the top folk and pop talents of the day, and the students have given big welcomes to recording artists who have appeared here in concert. Some of them are Ray Charles, Peter, Paul and Mary; Count Basie, The New Christy Minstrels, Four Preps and the Ivy League Trio. Roger Williams has been booked for an early appearance.

The college gymnasium, seating 4,126, is the setting for all concerts, with reserved seats at \$2.50 and general admission \$1.50. All concerts are booked from three to nine months in advance, and we try to present only the best, staging a show every three months. Bands are booked three months in advance.

We try to choose artists who meet all or most of the following conditions:

The performers should be number one in their field; they should have unquestionable drawing power; there must be an absolute minimum of blue

material; the artists should appeal to a wide range of ages and tastes, and it helps if there is a recent hot record to zip up the promotion.

The last item is price. Some of the hottest talent around today has priced itself beyond our consideration. Our concert budget is about \$6,000.

We do everything we can to give concerts a good advance build-up. We make sure the local record stores have our artist's records in stock and try to get the store to set up a special display featuring the concert. We give passes to local radio stations in return for running spots and featuring the artist's records, and we usually put up 200 or 300 posters in four local cities. Of course, our college paper, "The Collegian," and radio station, WETS, plug the concert hard with features and spots. Frequently we set up radio interviews with the artists over local city stations during the intermission of the concert or after it.

The campus organization responsible for booking bands and concert talent is called the Social Committee and includes both faculty and student members.

The writer is student chairman of this committee. The committee makes suggestions on artists for concerts and

from the resulting list the student chairman writes to agencies and finds what acts are available. The final decision is by committee vote. The student chairman is responsible for paying the performers during the concert intermission and squaring the box office receipts with the artists or their representatives.

To stage concerts properly the committee has compiled a check list that is followed on every occasion. It has 22 items ranging from getting a contract from the artist and sending a deposit to arranging for policemen, seating, ticket sellers and doormen.

Through experience our committee has learned always to book for the entire student body and not for committee members' preferences. We have also discovered what practices make booking for the campus more difficult than necessary.

To make the most of the college market, artists should see to it that the schools can easily reach them or their agents. The agencies should be prompt and generous with publicity material; they should refrain from the hard sell for lesser known acts and be careful about too great a price variance for the same talent from one school to another.



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COLLEGIANS DIG FOLK DISKS

Elektra gears product to college audience

By PAUL ACKERMAN

Elektra Records, which has achieved for itself an image of outstanding quality among collegians, began life just about 13½ years ago. Jack Holzman, head of the label, recalls that the Weavers at that time had a couple of smash hits—notably "Tzena Tzena" and "On Top of Old Smoky."

Speaking of the folk music field, in which his label excels, Holzman remarked of those years: "I was the beginning of a crest. . . . Today, the field is backing and filling. . . . In addition to the groups, such as the Kingston Trio, the Limeliters, the Chad Mitchell Trio, the Brothers Four, Peter, Paul and Mary, etc., there has developed a great body of single performers." Among the latter, Holzman feels, none has done more than Pete Seeger, the Pied Piper who kept singing on college campuses.

Josh White goes back to the early days of the folk resurgence on records—and today he is selling more records than he ever did. Holzman states. Then came artists like Harry Belafonte, Joan Baez, Bob Dylan, Judy Henske and Judy Collins and many others with varied styles and different types of material, so that, as expressed by Holzman, "most everybody can find a home in the folk field."

Holzman adds: "The field is still growing, and it is reaching out in many directions. In some ways it is

going back to the roots, as is indicated by the interest in recordings of jug bands, primitive blues, etc.; at the same time, the folk field is touching, or impinging upon, such musical categories as country and western music, bluegrass, jazz, rhythm and blues, pop, etc.

The college audience, Holzman states, is extremely important to the folk field. This segment of the population "tends to stick to the folk field—or at least to specific artists—in the years after college."

Holzman also notes that college radio stations are an important promotional medium. In keeping with this view the label sells a subscription service to campus stations for \$25 annually. For this the stations receive between 40 and 50 albums. Colleges which subscribe include Southern Illinois, New York University, Merrimac College, Beloit, Bucknell, Iowa State, Valparaiso, Connecticut, Brown, Illinois State Normal, St. Lawrence, Cornell College, Annapolis and Georgetown. In effect for about six months, this program has resulted in additional exposure for such Elektra artists as Theodore Bikel, Bob Gibson, Judy Henske, Judy Collins, etc.—all of whom are big with college audiences. In addition to this subscription service, Elektra sends review copies of all new releases to college newspaper editors throughout the country.

Questioned as to the staying power of the folk field as an important segment of the college market, Holzman said this would depend upon the quality of the field's artists, and upon the quality of the song material. "Fortunately, there is a boom in new folk material. Much material of social orientation is now being written by such artists as Bob Dylan. . . . The artists have to be writers today."

With regard to current material, Holzman points out that a whole new area has arisen—the social comment song. In the mid-1950's there was not a proper climate for this type of material, but the liberality of the Kennedy administration produced such a climate, and it is having its effect on the creativity of writers.

The impact of folk music on people is emotional rather than intellectual, Holzman believes. Analyzing the label's leading position in the folk field, Holzman states that what is necessary is "consistency of approach, good taste, and the ability to admit mistakes. . . . One must have an open mind, and one must be able to reject one's own product if it does not measure up. . . . and one must get down to basics."

In the administrative and a.&r. functions of the label, it is necessary to get the best possible personnel and give them responsibility in their own sphere, and in this way one can get the best out of people, Holzman believes.

Finally, "one must not issue a record unless there is a reason for that record to exist," Holzman stated pointedly. In the last three and one-half years, not one of the Elektra releases has lost money, the label's chief added. "We don't close out folk albums," Holzman averred. "There are about 175 albums in the Elektra line; about 90 per cent of these are folk albums. . . . and they are all available."

It is important, in the folk record field, to get proper display in retail outlets, and to keep abreast of consumer tastes. Good folk material will sell, but in the hinterlands it is sometimes a problem to secure adequate display.

With regard to keeping abreast of consumer taste, Elektra does this in various ways—one of the more interesting being the insertion of questionnaire cards in the sleeves of a sampling of its albums. Questions on the card ask why the consumer bought the records; where did he or she run across the record, and what is their opinion of the record. This information is tabulated and gives Elektra a controlled sample.

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*Colleges lushest segment in personal
appearance field*

Brubeck biggest jazz grosser

Folk, jazz acts get top dollar

The lushest segment of the personal-appearance field is at the college level, according to Bob Bundy of Joe Glaser's Associated Booking Corporation. Bundy feels the college personal-appearance field is growing, and that it is particularly lucrative with regard to folk and jazz acts, and for bands which plug both concerts and dances. In prior years, Bundy notes, colleges were lucrative locations for rhythm and blues, and rock and roll attractions, but this has given way largely to the aforementioned types of acts.

The biggest grosser in jazz, according to Bundy, is Dave Brubeck. Brubeck, Bundy estimates, plays between 150 and 200 college dates a year, commanding from \$2,500 to \$5,000 per date. Brubeck, of course, keeps constantly on the move. He is currently winding up a tour in the Southwest, following which he is scheduled to go to Mexico City, thence to Japan and on to Europe and Australia.

Airplane travel, Bundy notes, has facilitated extensive personal-appearance tours. Brubeck, for instance, can play the University of California one day and Carnegie Hall in New York the next.

What are the prices per date of other Glaser acts? Bundy says that Monis Mabley's price is from \$2,500 up; ditto George Shearing and comic Dick Gregory. Louis Armstrong commands from \$3,500 to \$5,000 per night. Julie London, on a tour of 30 colleges last year, garnered from \$3,500 to \$5,000. Many of the acts go in-

to percentage, and this often hikes the aforementioned figures. Brubeck, Bundy said, did not play to less than a \$6,000 house last year.

Jazz acts such as Maynard Ferguson and Cannonball Adderley are becoming very popular with college audiences, and Adderley has now reached the point where he is a \$2,000 per night attraction. Bundy states. Names such as Al Hirt and Pete Fountain, Bundy said, are currently very hot. Ditto trios such as the Ahmad Jamal group.

Bundy feels that bands are coming back, and a number of the older band names have been doing tremendously well at college locations.

Among the Glaser bands who have been operating in this lucrative area are Stan Kenton, Duke Ellington and Les Elgart. Ellington's price—as an indication—is from \$2,500 a date on up.

There is no difficulty in getting bookings for strong attractions, Bundy adds. "As a matter of fact, we can just sit back and take orders."

Bundy estimates that many colleges have a budget which allocates from \$10,000 to \$150,000 per year for a concert series. The University of California, for instance, has a budget of about \$150,000—and the university's concert series runs a broad gamut of talent—including jazz, classical, folk, etc. Another large budgeted college is the University of Oklahoma, which, according to Bundy, budgets about \$140,000 annually.



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Old Town North, in the artsy Old Town area, doesn't give a "hoot" for tourists, literally, as the sign in the window attests. Hoots however are a big thing and the college crowd comes in force.

By Nick Biro

With some dozen universities in the immediate area, it's not surprising that Chicago should have one of the largest folk-loving student populations of any city in the country.

Memory doesn't have to go back more than seven or eight years to think of Elaine May and Mike Nichols playing with a group known as the Compass Players in a spa near the University of Chicago campus.

And it was only a few months later that the same pair with Shelly Berman

THE



Wednesday is bootenanny night at the Wild Onion. Students turn out en masse for the impromptu demonstration. The Onion is merging forces with the Owl (two doors away) and plans to open a young-adult entertainment center with folk music, jazz and dancing.



It's here has a budget of some \$800 or more per week for folk-type talent. Northwestern and Loyola University students fill up the North Side coffee house during hoot night. Regular entertainment, during the rest of the week, draws equally well. The club reaches the ultimate in relaxation with students sitting on the floor around knee-high tables.

plus a half-dozen others opened a place called the Argo Lounge on the opposite end of the city near the Loyola campus.

A few blocks away a young folk singer named Bob Gibson was strumming the banjo and a local radio announcer named Ken Nordine was reading poetry.

And, of course, the king of them all was the Gate of Horn, with a cast of names that today would read like a Who's Who of the folk world.

All of these spots are out of business today, and in many ways it's a shame. In their place, however, are a baker's dozen folk haunts and coffee houses that make the city one of the most lucrative meccas for young, college-oriented talent in the country.

According to John Brown, "Chicago doesn't have the big names like New York or San Francisco, but there are more people working here for a decent buck than in any other city in the U. S."

John is a folk singer who got started

three years ago when he "heard Bob Gibson sing." He's been at it ever since, and is a familiar face around town.

His biggest forte, however, is his experience in running hootenannies. John has a folksy personality, a pleasant way with a crowd, and he seems to have a feel for running shows.

He does just that in some half-dozen places around town. Hoots are very big here, and the various folk emporiums and coffee houses take turns having them around the city.

The hoots are all informal—but as Lorraine Blue, of Mother Blue's, says, they have to be scheduled. You can't have three blues singers come on in a row. The customers would get bored and leave.

Mother Blue's runs the best "hoot" in town, though there are many more. On the North Side of the city there's a spot called It's Here. Not too many blocks away is the Wild Onion with the adjoining coffee house, The Owl. The city's Old Town area (Chi-

cago's version of Greenwich Village) has the year and a half-old Town North and a few blocks away the big powerhouse, Mother Bdu's.

In the Rush Street area is the Fickle Pickle, which by virtue of its six years in existence ranks as the senior citizen of the circuit. There's also the Montmartre in the Rush Street belt, the Lair in nearby Aurora, Ill., and a host of smaller spots, all within a 20-mile radius of the city.

As Brown says, "Chicago doesn't have the big names, but it does have a lot of talent." A good single can earn \$200 to \$225 per week minimum. A good trio can earn upward of \$400 to \$500.

Warren Elliott, manager of the Fickle Pickle, says that most of his talent comes from the club's Sunday evening hootenanny. The kids come in and sing and it's here that Elliott selects talent for his regular shows.

Willie Wright, an Argo recording artist and a "comer" in national folk circles, got his start here, as did a boy

WINDY CITY

CLUB SCENE



As one of the few Rush Street spots serving soft drinks (with entertainment), the Fickle Pickle is a favorite with the under-21 set. The uniquely furnished espresso house features modern art, daily entertainment (summer only) and a wild "hoot" on Sunday.



Here's a balcony-eye view of the performers at Mother Blue's, during the club's regular Monday-evening hootenanny. The audience is almost as dedicated as the performers and often provide an equally good show.

named Dean De Wolf, also on Argo. Both have since played clubs around the country.

Bob Camp worked as a single at the Pickle, long before he ever teamed with Bob Gibson, and Frank Hamilton did likewise before he joined the Weavers.

Right now the Pickle has the Frontiersmen, a group of five high school students that Elliott says sound like the Kingston Trio.

During Easter the club is importing three gals from Southern Illinois University who bill themselves by the romantic name of the Big Muddy Girls, and in May it'll be Len and Judy, a local pair that got started singing rock and roll, but switched to folk music when they found it a more lucrative sound.

The Pickle, incidentally, serves no alcoholic beverages, has an audience of mainly high school and college students, and is open only on week-ends (during the summer it goes six nights).

The Wild Onion, managed by Jay Brest, has been going some 13 months, holds its house on Wednesday evening with a music show on weekends. Talent includes people like George Edwards, currently in New York on a folk "gig"; Danny O'Dea, a folk "pro" of some dozen years; Willie Wright, Len and Judy and John Brown.

One interesting, though not illogical, thing about the folk picture here is that once an act plays a club successfully, it can usually make the circuit. Acts change constantly and seldom is any individual associated with a particular place.

The city is an excellent spawning ground for talent and a top-flight training ground as well. Many of the clubs take pride in working with new groups and developing their style.

The Wild Onion did just that with a group known as Ronn, Goef and I, a group of high-schoolers who started with little more than enthusiasm but who lately have had several recording offers.

Talent in the Wild Onion is booked

by Tony Sapa, one of the owners, who was a manager at the Playboy Club here for several years. Sapa also has his own talent agency, and many times ends up booking promising acts in other clubs.

The Onion is also planning to expand its operation May 1 to provide a large entertainment center for teenagers and young adults. It's merging with the Owl (two doors away), buying the property in between, and building a large club that will offer jazz, folk music and dancing, with a live trio.

Old Town North is a small, intimate-type folk emporium that has spawned such acts as Inman and Ira (who opened the club), Will Holt and Mike Settle. It's in the artsy Old Town area and thus seeped in the "heat" authenticity that makes the folk haunts flourish.

It's Here, up on the city's Far-North Side, is one of the largest college hangouts around. Last Saturday, for instance, each show had more than 600 people in attendance. The club is a familiar haunt for folk artists of all types. The spa is near Loyola University and thus draws heavily from this citadel.

An informal type of folk-college haunt is Montmartre—a Chicago Avenue bar that has been a folk singer's hangout for some five years. It's a late-evening spot, ideal as an after-hours gathering place for every folk act in the city.

On a given night, 10 to 12 folk pros might be in the audience and before the place closes you'll hear one of the top "professional" hoots in the city.

No discussion on college-type folk spots would be complete without a healthy plug for Mother Blue's—perhaps the biggest name for this sort of thing in the city.

It's run by a young lady named Lorraine Blue, and the Mother Blue's monicker for the club is as apropos as can be. Lorraine is as much in her element in the club as anybody could be and she's more than a "mother"

to the college kids and folk acts—she's their patron saint.

This reporter was sitting, talking with Lorraine in the club when an excited waitress came up to complain: "Would someone please tell the folk singers they are not to sit downstairs and occupy tables—they treat this place like it was their private club."

Lorraine only smiled, but the waitress couldn't have hit the nail more on the head. Mother Blue's is the folk club of the city, and the college kids and folk acts both know it.

Lorraine has a back room, upstairs, where the folk acts come in, drape baggage, instruments, costumes and clothing and hold what Lorraine calls their informal workshop. "They exchange ideas, clothing, instruments—everything. It's kind of a training ground and we're glad they're here."

Mother Blue's, formerly the Rising Moon (before it burned and was completely rebuilt by Lorraine Blue), has had virtually every folk act in town and has given birth to not a few:

The New Wine Singers came to Chicago from Cleveland to open the Rising Moon. The Knob Lick Upper 10,000 (Phillips) had quite a career there.

The Outsiders, a pair of Chicago boys who record for Argo, got started there, as did Maxine Sellers of Oklahoma City, who now records for Prestige.

The Martin Yarborough Trio won the Chicago Harvest Moon festival and worked at the more sophisticated Easy Street on Rush Street before coming to Mother Blue's and becoming established as a big college act. They record with Argo.

The Goldbriars eluded on the ABC "Hootenanny" show and came to Mother Blue's. They now record for Epic.

The list is not endless but it is a lot longer. Mother Blue's draws its talent from all over the city, but its hoots are a prime source. The kids all know this—so do the folk acts. Every Monday has a touch of suspense. This is the chance to grab the golden ring.

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Alabama College Montevallo, Ala.—WRSD	Continental College for Women Hackettstown, N. J.—WNTI	Elmhurst College Elmhurst, Ill.—WRESE	Hope College Holland, Mich.—WFTAS
University of Alabama University, Ala.—WABP	Central College Fayette, Wis.—KSHADE	Emerson College Boston, Mass.—WECB	Houghton College Houghton, N. Y.—WJSL
American University Washington 18, D. C.—WAMU	Central Bible Institute Springfield, Mo.—KCB1	Emory & Henry College Emory, Va.—WVLE	University of Houston Houston, Tex.—KUHF
Amherst College Amherst, Mass.—WAAM	Central Connecticut State College New Britain, Conn.—WTCG	Farmingdale Institute Farmingdale, N. Y.—WATI	Humboldt State College Arcata, Calif.—KMSC
Andrews University Barren Springs, Mich.—WEAME	Central Michigan University Mount Pleasant, Mich.—WCRG	Ferris Institute Big Rapids, Mich.—WFRS	Idaho University Moscow, Idaho—WUOI
Antioch College Yellow Springs, Ohio—WYSO	Central Missouri State College Warrensburg, Mo.—KSMC	Florida Southern College Lakeland, Fla.—WFSI	Illinois Inst. of Tech. Chicago 16, Ill.—WBIT
Arizona State University Tempe, Ariz.—KASN	Central Washington College of Education Ellensburg, Wash.—KCAT	University of Florida Gainesville, Fla.—WFLU	Illinois State Normal University Normal, Ill.—WGLT
Arkansas State College Jonesville, Ark.—KASC	Chicago University Chicago 27, Ill.—WUCC	Franklin College Franklin, Ind.—WFKI	University of Illinois Champaign, Ill.—WFGU
University of Arkansas Fayetteville, Ark.—KUAR	Ohio State College Columbus, Ohio—WVUC	Franklin & Marshall College Lancaster, Pa.—WFMFR	University of Illinois Urbana, Ill.—WILL
Augustana College Rock Island, Ill.—WAUG	Clemson Agricultural College Clemson, S. C.—WYSP	Fresno State College Fresno, Calif.—KFSR	Indiana University Bloomington, Ind.—WFIU
Augustana College Sioux Falls, S. D.—KAUR	Colgate University Hamilton, N. Y.—WRCU	Gardner-Webb College Boiling Springs, N. C.—WGWK	International College Springfield 9, Alaska—WAIK
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Baylor College Waco, Tex.—WBBC	Columbia University New York, N. Y.—WCCR	Gottysburg College Gottysburg, Pa.—WVGC	Kalamazoo College Kalamazoo, Mich.—WAMD
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Boston College Boston, Mass.—WVBC	Cornell College Mount Vernon, N. Y.—KCBL	Grinnell College Grinnell, Ia.—KGRW	University of Kansas City Kansas City 10, Mo.—KCUR
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Bowdoin College Bowdoin, Me.—WBOR	Craighead University Omaha, Neb.—KOCU	Gustavo Adolphus College Saint Peter, Minn.—KGAJ	University of Kentucky Lexington, Ky.—WBRV
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Brandeis University Waltham, Mass.—WBRS	Davis & Elkins College Elkins, W. Va.—WDEI	Hardin Simmons University Arlene, Tex.—KHSU	Xmas College Galesburg, Ill.—WKGK
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University of Buffalo Buffalo, N. Y.—WBFO	East Carolina College Greenville, N. C.—WVWS	Hebert-William Smith College Geneva, N. Y.—WVOS	Lowell Textile Institute Lowell, Mass.—WLVIT
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University of North Carolina
Chapel Hill, N. C.—WUNC

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Naperville, Ill.—WNSC

North Dakota State University
Fargo, N. D.—WNSU

University of North Dakota
Grand Forks, N.D.—WUNF

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Chicago 23, Ill.—WNPCC

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De Kalb, Ill.—WNIUC

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Nampa, Idaho—WNCN

Northwestern University
Evanston, Ill.—WNU

University of Notre Dame
Notre Dame, Ind.—WNUD

Notre Dame College
Notre Dame, Ind.—WNSD

Oberlin College
Oberlin, Ohio—WOBCC

Ohio State University
Columbus, Ohio—WOSU

Ohio University
Athens, Ohio—WOUH

Ohio Wesleyan University
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Claremore, Okla.—WMAO

Oklahoma State University
Stillwater, Okla.—WOSU

University of Oklahoma
Norman, Okla.—WUUV

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Sanatholm, Ill.—WSSC

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Corvallis, Ore.—OSCC

Ottawa University
Ottawa, Kan.—WUJO

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Forest Grove, Ore.—KPUR

Paul Smiths College
Paul Smiths, N. Y.—WPSU

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State College, Pa.—WPSM

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Phoenix College
Phoenix, Ariz.—WPCA

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Pittsburgh, Pa.—WPGH

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Elsah, Ill.—WTPC

Providence College
Providence 8, R. I.—WPDMA

Purdue University
West Lafayette, Ind.—WPAU, WPCA, WNSC, WCTS

Quincy College
Quincy, Ill.—WQCM

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Richmond, Va.—WURC

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Ripon, Wis.—WRPN

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Rochester 8, N. Y.—WRIE

University of Rochester
Rochester 3, N. Y.—WRUR

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Winter Park, Fla.—WRPC

Rutgers University
New Brunswick, N. J.—WRSU

St. Bonaventure College
St. Bonaventure, N. Y.—WOFM

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Loretto, Pa.—WFSF

Bill Monroe is regarded by experts in the field of American Folk Music as one of the truly representative singers in this field. He expresses the feeling of the country side to a marked degree. His handling of heart songs is in a class by itself. 'Tis said in the singing of folk songs that the words are secondary and the feeling primary. Bill has been with W.S.M. Grand Ole Opry since October 1939 along with his Blue Grass Boys. Most of the names in blue grass music has served their apprenticeship with Bill such as Lester Flatt, Earl Scruggs, Don Reno, Mac Wiseman, Clyde Moody, Jimmy Martin, just to name a few. Bill Monroe has written several outstanding song hits including "Kentucky Waltz," "Uncle Pen," and "Poison Love." He comes by writing honestly, having been born and raised in the hills of Kentucky, taking the themes from actual characters and situations. Bill records for Decca Records.

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TOP ARTISTS ON CAMPUS

The recording artists listed below were top favorites among collegians during the 1963-64 academic year. The survey was based on interviews with more than 2,200 undergraduates at some 42 colleges and universities throughout the country. Conducting the interviews were the Billboard Campus Cubs, an undergraduate news-gathering organization with representatives in the nation's largest and most influential schools.

Favorite MALE VOCALIST



Favorite FEMALE VOCALIST



Favorite BIG BAND



1. Johnny Mathis
2. Frank Sinatra
3. Andy Williams
4. Ray Charles
5. Tony Bennett
6. Elvis Presley
7. Nat King Cole
8. Harry Belafonte
9. Steve Lawrence
10. Robert Goulet
11. Rick Nelson
12. Jack Jones
13. Perry Como
14. Pat Boone
15. Bobby Darin
16. Sammy Davis, Jr.
17. Bobby Vinton
18. Ray Orbison
19. Bobby Vee
20. Dion Di Mucci

1. Connie Francis
2. Doris Day
3. Julie London
4. Brenda Lee
5. Barbra Streisand
6. Ella Fitzgerald
7. Peggy Lee
8. Nancy Wilson
9. Lesley Gore
10. Eydie Gorme
11. Judy Garland
12. Joanne Sommers
13. Dinah Washington
14. Patti Page
15. Ann-Margret
16. Linda Scott
17. Dinah Shore
18. Joan Baez
19. Mary Wells
20. Connie Stevens
20. Anita Bryant
20. Skeeter Davis

1. Henry Mancini
2. Percy Foith
3. Roy Conniff
4. Glenn Miller
5. Lawrence Welk
6. Mantovani
7. Si Zentner
8. Jackie Gleason
9. Count Basie
10. Ferrante & Teicher
11. Bill Black's Combo
12. Ventures
13. Stan Kenton
14. Billy Vaughn
15. Duke Ellington
16. Les & Larry Elgart
17. Ray Charles
18. Tommy Dorsey
19. Al Hirt
20. Dave Brubeck

TOP ARTISTS ON CAMPUS

(continued)

Favorite VOCAL GROUP



1. Beatles
2. Four Freshmen
3. Lettermen
4. Kingston Trio
5. Four Seasons
6. Beachboys
7. Platters
8. Four Preps
9. Peter, Paul & Mory
10. Brothers Four

Favorite MALE VOCALIST FOLK MUSIC



1. Harry Belafonte
2. Pete Seeger
3. Josh White
4. Bob Dylan
5. Johnny Cash
6. Burl Ives
7. Theodore Bikel
8. Glenn Yorborough
9. Roy Charles
10. Oscar Brand
10. Leon Bibb

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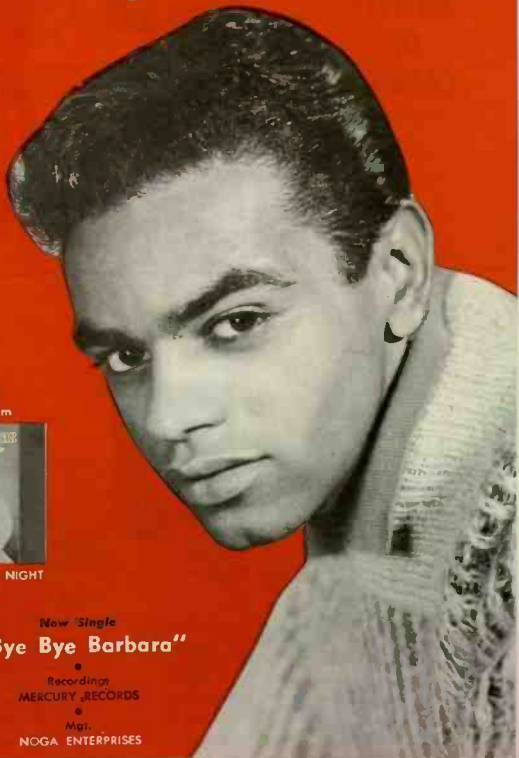
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TOP ARTISTS ON CAMPUS

(continued)

Favorite FEMALE VOCALIST FOLK MUSIC



1. Joan Baez
2. Odetta
3. Miriam Makeba
4. Judy Collins
5. Judy Henske
6. Barbra Streisand
7. Mary Travers (Peter, Paul & Mary)
8. Carolyn Hester
9. Bonnie Dobson
10. Jo Mapes

Favorite VOCAL GROUP FOLK MUSIC



1. Peter, Paul & Mary
2. Kingston Trio
3. Chad Mitchell Trio
4. Limelighters
5. New Christy Minstrels
6. Smothers Brothers
7. Brothers Four
8. Weavers
9. Lettermen
10. Joe & Eddie

Favorite MALE VOCALIST JAZZ



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

Favorite FEMALE VOCALIST JAZZ



1. Ella Fitzgerald
2. Nancy Wilson
3. Peggy Lee
4. Dinah Washington
5. Nina Simone
6. Julie London
7. Barbra Streisand
8. Sarah Vaughn
9. June Christy
10. Della Reese
10. Lena Horne

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(continued)

Favorite SOLO INSTRUMENTALIST JAZZ



1. Al Hirt
2. Louis Armstrong
3. Pete Fountain
4. Dave Brubeck
5. Miles Davis
6. Gerry Mulligan
7. Benny Goodman
8. Stan Getz
9. Charlie Byrd
10. Andre Previn

Favorite INSTRUMENTAL GROUPS JAZZ



1. Dave Brubeck
2. Count Basie
3. Modern Jazz Quartet
4. Al Hirt
5. Louis Armstrong
6. Ahmad Jamal
7. Miles Davis
8. Oscar Peterson
9. Stan Kenton
10. Duke Ellington

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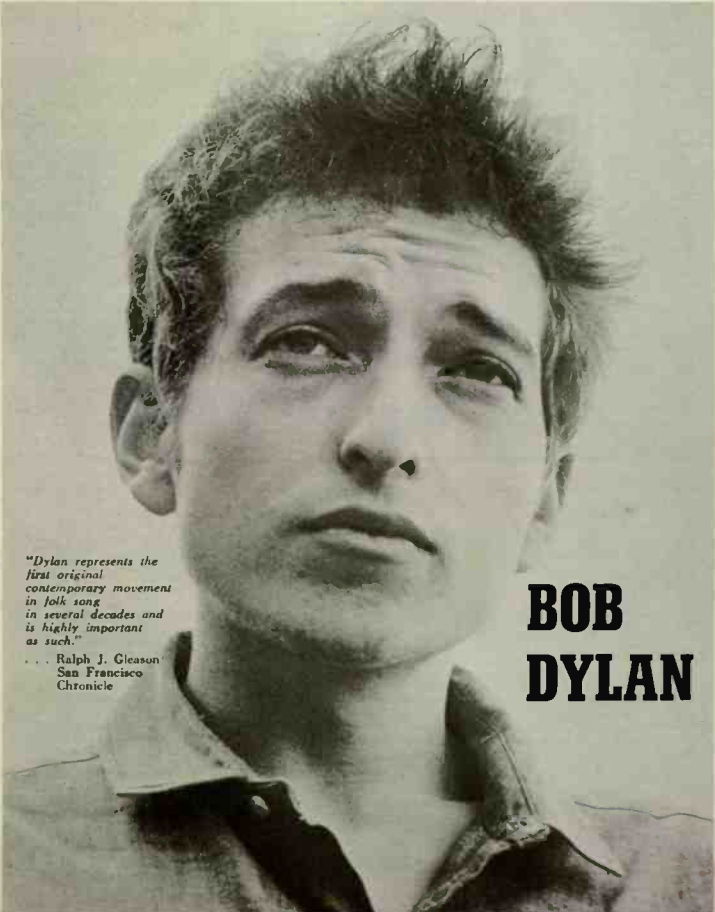
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Alfred University, Alfred, N. Y.

Enrollment, 1,300. President, Dr. M. Ellis Drake. Dean of Students, Paul F. Powers. Concert facilities: Alumna Hall (750), Men's Gymnasium (1,200), Howell Hall (200). Acts appearing in 1963-1964: Richard Maltby, Four Preps, Gerry Mulligan Quartet, Brandywine Singers. Sponsoring organizations: Cultural Programs Council (Dr. Seymour B. Dunn, Dean of Liberal Arts College), St. Pat's Board (Prof. Clarence W. Merritt), Interfraternity Council (Student President). Booking policy: Scheduling of principal events is controlled by Cultural Programs Council. Specific weekend bookings for St. Pat's and I.F.C. are cleared by those organizations. Asst. Prof. Marvin L. Shiro is faculty adviser for the campus weekly. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Allegheny College, Meadville, Pa.

Enrollment, 1,300. President, Dr. Lawrence L. Pelletier. Dean of Men, John R. O. McKean. Concert facilities: David Mead Gymnasium (2,000), Ford Memorial Chapel (500). Acts appearing in 1963-1964: Rey de la Torre, Four Preps, Maynard Ferguson, Gary Davis. Sponsoring organizations: Public Events Committee (Robert Cares, Cochran Hall), Student Government. Booking policy: Public Events Committee is composed of both faculty members and students, who must agree on all acts sponsored by them. There are no restrictions on events sponsored by the Student Government. FM campus radio station, WARC, has estimated campus listenership of 1,300 and off-campus listenership of 13,700. Campus weekly has 1,500 circulation; the faculty adviser is Dr. Christopher Katope.

University of Arizona, Tucson, Ariz.

Enrollment, 17,300. President, Dr. Richard A. Harvill. Dean of Men, Dr. Edwin M. Gales. Concert facilities: University Auditorium (2,500) Libera Arts Auditorium (600), Crowder Hall Theater (550), Bear Down Gym (3,600), Student Union Ballroom (1,000). Acts appearing in 1963-1964: Royal Philharmonic, Carols Monloya, Van Cliburn, Orchestra San

Pietro, Brothers Four, Hoyt Axton, Sherwood Singers, Peter Evans, Bud and Travis, Chad Mitchell Trio, Peter Nero, Dorothy Kirsten, Roger Wagner, Jerome Hines, Ford Caravan of Music (Cal Tjader, Judy Menack, Modern Folk Quartet, Steve DePass). Sponsoring organizations: Artist Series (Sidney W. Little, Dean of College of Fine Arts), ASUA Concerts (Charles Tribolet, Director, Associated Student Affairs), ASUA Speaker's Board (Warren Rustand, chairman). Booking policy: Individual in charge of booking clears all talent with appropriate sponsoring board. Campus television station, KUAT, Channel 6, is strictly educational; there is no campus radio station. Campus newspaper appears three times per week and has 10,000 circulation. Faculty adviser, Prof. Sherman R. Miller. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Arizona State College, Flagstaff, Ariz.

Enrollment, 3,400. President, Dr. J. Lawrence Walkup. Dean of Men, Joseph Rolfe. Concert facilities: Auditorium (1,000), Men's Gym (3,000), Music Hall (200), Little Theater (200). Acts appearing in 1963-1964: Yachismen, Jerry Gray, Josh White Jr., Bob Gibson, Wayfarers, Raun MacKinnon, Dick Gregory, Vince Guaraldi, Martin Denny, Peter Nero, Chanteymen, New Christy Minstrels, Smothers Brothers, Peter, Paul and Mary. Sponsoring organizations: Associated Students (Phil Whitmore, president), Convocations Committee (Dean Virgil Gillenwater). Booking policy: All activities are cleared through Convocations Committee and Student Body Social Chairman. Campus radio station, KASCA, is closed-circuit with estimated on-campus listenership of 3,700; programming is 64 per cent popular music and 20 per cent classical music. Semi-weekly campus newspaper has circulation of 3,700. Faculty adviser, William J. Roepke. Advertising representative: National Advertising Service, 18 East 50th St., New York.

University of Arkansas, Fayetteville, Ark.

Enrollment, 5,000. President, David W. Mullins. Dean of Men, D. Whitney Halliday. Concert Facilities: Fine

Arts Concert Hall (400), Men's Gym (2,500), University Theater (350). Acts appearing in 1963-1964: New Danish Quartet, Vlach Quartet, Die Wiener Solisten, New York Baroque Ensemble, Mantovani, Gary Graffman, Minneapolis Symphony, Theodore Uppman, Deller Consort, Dave Brubeck. Sponsoring organizations: Fine Arts Concert Series (Jeanne Pachaly, Assistant Professor, Music Department), Music Department controls use of Fine Arts Concert Hall. Campus daily newspaper has circulation of 6,500. Faculty adviser, Prof. Jess Baker Covington.

Austin Peay State College, Clarksville, Tenn.

Enrollment, 2,000. President, Joe Morgan. Dean of Men, Tom K. Savage. Concert facilities: Memorial Gymnasium (5,000), Clement Fine Arts Auditorium (600). Acts appearing in 1963-1964: Count Basic, the Lettermen, Sponsoring Organization, Associated Student Body (President of ASB). Booking policy: Activities must be cleared by the Dean of Women and the President of the college. Campus weekly has 2,500 circulation. Faculty adviser is Sherwin Cliff. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Bakersfield College, Bakersfield, Calif.

Enrollment, 3,000. President, Dr. Edward Simonsen. Dean of Students, Mr. John J. Collins. Concert facilities: College Theater (500), Outdoor Theater (2,000). Acts appearing in 1963-1964: Joan Baez, Claremont Quartet, Soulima Stravinsky. Sponsoring organization: Associated Students (Mr. Ronald McMasters, Director of Student Activities). Booking policy: Acts are cleared through selection committee comprised of students and faculty. Campus weekly newspaper has 2,000 circulation. Faculty adviser, Dr. Richard Jones.

Ball State Teachers College, Muncie, Ind.

Enrollment, 9,000. President, Dr. John R. Emens. Dean of Men, Dr. Merrill C. Beyerl. Concert Facilities: College Community Auditorium (3,600), College Theater (400). Acts appearing in

1963-1964: Robert Shaw Chorale, Smothers Brothers, New Christy Minstrels, Fred Waring. All events are sponsored by college itself. Auditorium Series Committee plans programs; Auditorium Manager Earl R. Williams serves as co-ordinator. FM campus radio station has estimated listenership of 9,000 on campus and 16,000 off campus. Semi-weekly campus newspaper has 8,000 circulation. Faculty adviser, Dr. Louis Ingelhart. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Boston University, Boston, Mass.

Enrollment, 28,000. President, Dr. Harold C. Case. Dean of Students, Dr. Stator R. Curtis. Concert facilities: Sherman Union Ballroom (400), Sherman Union Auditorium (300), Hayden Hall Auditorium (900), Communications School Auditorium (300), Sargent Gym (2,200), Fine Arts Concert Hall (500), Fine Arts Recital Hall (200). Acts appearing in 1963-1964: Chad Mitchell Trio, Leon Bibb, Jo Mapes, Richard and Jim, Big Three, Woody Allen, Nancy Ames, Rooftop Singers, Mike Settle, Stan Rubin, Caravans, Vaughn Meader (foregoing scheduled for two hootennanny shows), Glenn Gould, Black Watch, Helen Dunlop, Pittsburgh Symphony, Birgit Nilsson, John Browning, Moscow Chamber Orchestra, John Ogden, Isaac Stern, Artur Schnabel, Paganini Quartet with William Primrose, Cleveland Orchestra, Maureen Forrester, Gina Bachauer, Vienna Symphony, Robert Shaw Chorale, Virtuosi di Roma, Budapest String Quartet, Van Cliburn, David Oistrakh, Andres Segovia. Sponsoring organizations: Sherman Union Forum (Richard Joaquin, Program Director), School of Fine Arts, Celebrity Series (Aaron Richmond), University Theater. Booking policy: All student activities must be cleared by Dr. Stator R. Curtis, Dean of Students. Organizations requesting facilities without on-campus sponsorship must be cleared by Office of University Affairs. Campus AM radio station, WTBU, is closed-circuit, with listenership of 5,000—all on campus; 75 per cent of programming is popular music. FM station, WBUR, reaches general public and programs 42 per cent classical music. Campus weekly newspaper has circulation of 31,000. Faculty adviser, Prof. Edwin Hillinger.

Bowling Green State University, Bowling Green, Ohio

Enrollment, 7,800. President, Dr. William Jerome. Dean of Men, Wallace

Taylor. Concert facilities: University Union Grand Ballroom (2,400). Acts appearing in 1963-1964: Addis and Crofut, Topiders, Brothers Four, Kai Winding and Frank Bridges Orchestra, Ferrante and Telcher, Cleveland Symphony, Woody Herman, Earl Wrightson and Lois Hunt, Robert Shaw Chorale, Washington Square Stompers, Serendipity Singers, Billy May Orchestra, Buddy Morrow, Richard Maltby. Sponsoring organizations: Artist Series (Jack Klippel, chairman), Special Features Committee (Gloria DiCiccio, chairman). Booking policy: All events are cleared through Richard A. Lenhart, Program Director of University Union. Campus FM radio station, WBGU, is strictly educational and noncommercial. Campus biweekly newspaper has circulation of 5,000. Faculty adviser, Jack Clark.

Bradley University, Peoria, Ill.

Enrollment, 5,290. President, T. Van Arsdale. Dean of Men, Ed King. Concert facilities: Field House (7,200), Ballroom (600). Acts appearing in 1963-1964: Brothers Four, Peter, Paul and Mary; Four Freshmen, Bobby Darin, Chad Mitchell Trio, Connie Stevens, Nancy Wilson. Sponsoring organizations: Student Senate, Interfraternity Council, Alumni, Ken Goldin, Program Director, does all booking, but adheres to no specific policy. AM campus radio station, WBRU, has estimated campus listenership of 1,000 and off-campus of 1,000. Campus weekly newspaper has 2,500 circulation. Faculty adviser, Jim Dynan.

University of Bridgeport, Bridgeport, Conn.

Enrollment, 2,000. President, Henry W. Littlefield. Dean of Men, George Stanley. Concert facilities: Student Center Ballroom (800), Drama Center (300), Gym (2,300). Acts appearing in 1963-1964: Stan Rubin, Tarriers, Talbot Brothers, Smothers Brothers, Ivy League Trio, Les and Larry Elgart. Sponsoring organizations: Student Center Board, Student Council (both Mrs. M. J. Hotchkiss). Booking policy: All activities must be cleared by Director of Social Activities, Mrs. M. J. Hotchkiss. Campus FM radio station WPKN has estimated listening audience of 200,000 (4,000 on campus, 196,000 off campus). Biweekly campus newspaper has 4,000 circulation. Faculty adviser, Prof. Howard B. Jacobson.

Brigham Young University, Provo, Utah

Enrollment, 14,200. Acting President, Dr. Earl C. Crockett. Dean of Stu-

dents, J. Elliot Cameron. Concert facilities: George Albert Smith Field House (12,000), Joseph Smith Auditorium (2,000). Talent appearing in 1963-1964: Utah Symphony, Maureen Forrester. Sponsoring group, Concert Association of Provo (Dean Harold R. Clark). Booking policy: Acts are approved by Forum and Lyceum Committee, consisting of three faculty members, with assistance from student body committee. Campus FM radio station, KSYU, has listenership of 1,000 on campus and 9,000 off campus. Campus daily has 16,000 circulation. Faculty adviser, Merwin Fairbanks. Advertising representative: National Advertising Service, 18 East 50th Street, New York.

University of California at Los Angeles, Los Angeles

Enrollment, 21,890. Chancellor, Franklin D. Murphy. Dean of Men, Adolph Brueger. Concert facilities: Royce Hall (1,890), Schoenberg Hall (528), Magowan Hall (589), Moore Hall (502), Student Hall (1,700). Memorial Activities Center (to be completed June 1965) (13,000). Acts appearing in 1963-1964: Yehudi Menuhin, Victoria de los Angeles, Artur Schnabel, Rosalyn Tureck, Miles Davis Quintet, Gerry Mulligan Quartet, John Coltrane Quartet, Miriam Makeba, New Danish Quartet, Los Angeles Philharmonic Orchestra, Roth Quartet with Andre Previn. Sponsoring organizations: Committee on Fine Arts Productions and Public Lectures (Frances Inglis, executive officer), ASUCLA (Harry Shimada, program manager). Booking policy: Executive Officer of Fine Arts Committee responsible for artist and budgetary approval. Campus AM radio station, KCLA, has listenership of 10,400. Program is 70 per cent pop music. Campus newspaper has 31,500 circulation. James Howard is faculty adviser. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Colgate University, Hamilton, N. Y.

Enrollment, 1,400. President, Vincent M. Barnett Jr. Dean of Men, William F. Griffith. Concert facilities: Colgate Memorial Chapel (1,000), Jerome Room (250), Huntington Gymnasium (1,200), Little Theater (250). Acts appearing in 1963-1964: Detroit Symphony, Phyllis Curtin, the Romeros, Philadelphia Woodwind Quintet, the Tarriers, Lionel Hampton, Maynard Ferguson. Sponsoring organizations: Concert Series (Lloyd Huntley, Director of Student Activities), Student

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Senate (Lloyd Huntley), Outing Club (Lloyd Huntley), Beta Theta Pi Fraternity (Lloyd Huntley), Booking policy: All talent must be approved by director of individual sponsoring group. Colgate has a campus radio station, WRCU-AM, plus a weekly newspaper with 2,700 circulation. Newspaper faculty adviser, Lloyd Huntley. Advertising representative: National Advertising Service, 18 East 50th Street, New York.

University of Colorado, Boulder, Colo.

Enrollment, 12,500. President, Joseph R. Smiley. Dean of Men, James D. Paisley. Concert facilities: Glenn Miller Ballroom (1,300), Macky Auditorium (2,200), Little Theater (800), Field House (1,200), Mary Rippon Theater (300). Acts appearing in 1963-1964: Peter Nero; Peter, Paul and Mary; Hank Ballard, Billy May, Smothers Brothers, New Christy Minstrels, Dick Gregory, Victoria de Los Angeles, Boris Goldovsky Opera Company, Van Cliburn, Moscow Chamber Orchestra, Stan Getz. Sponsoring organizations: A.S.U.C., Artist Series (Mrs. Mildred Coffin). Booking policy: All events must be cleared by Purchasing Department. Campus daily has circulation of 12,000. Advertising

representative: National Advertising Service, 18 East 50th St., New York.

University of Connecticut, Storrs, Conn.

Enrollment, 9,000. President, Dr. Homer D. Babbidge Jr. Dean of Men, John Dunlop. Concert facilities: Albert N. Jorgensen Auditorium (3,600), Harriet S. Jorgensen Theater (500), Von der Mehden Recital Hall (700). Acts appearing in 1963-1964: Royal Philharmonic, Odetta and the Weavers, Netherlands String Quartet, Boston Symphony Orchestra, Julian Bream Consort, Count Basie and the New Christy Minstrels, Claudio Arrau, Bach Aria Group, Erica Morini, Marlboro Trio, Herman Prey, Gianna D'Angelo, Virtuosi di Roma. Sponsoring organizations: Student Union (Thomas Ahern, manager), Jorgensen Auditorium (Willard Sistar, manager). No specific booking policy. Campus radio station, WHUS-AM and FM, broadcasts 24 hours a day, seven days a week. Campus daily has circulation of 6,500. Faculty adviser, Dr. Max Putzel.

Dartmouth College, Hanover, N. H.

Enrollment, 3,000. President, John Sloan Dickey. Dean of College, Thad-

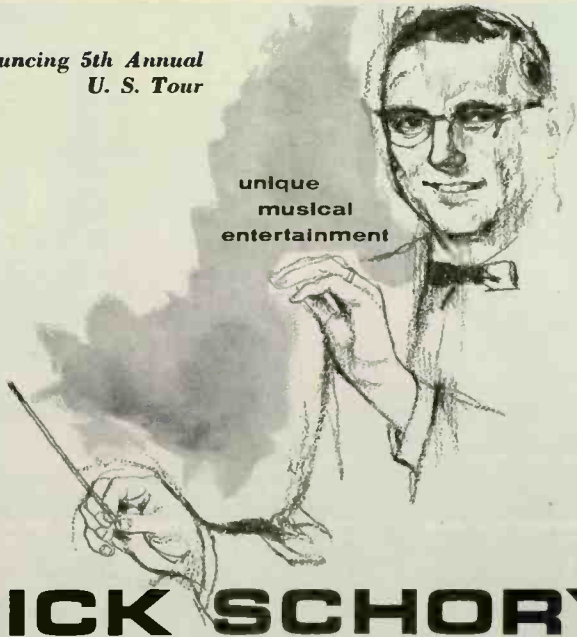
deus Seymour. Concert facilities: Webster Hall Auditorium (1,100), Spaulding Auditorium (900), Leverone Field House. Acts appearing in 1963-1964: Grant Johannessen, Adele Addison, Orchestra San Pietro, Anthony di Bonaventura, Rey de la Torre, New York Pro Musica, Herbert Sorkin. Sponsoring organization, Concert Series. Popular music comprises 50 per cent and classical music, 24 per cent of programming on campus radio station WDCR-AM. Estimated listenership is 20,000 (3,000 on campus, 17,000 off campus). Campus daily (5 days) has circulation of 2,000. Faculty adviser, George O'Connell. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Drew University, Madison, N. J.

Enrollment, 1,200. President, Robert Fisher Oxxam. Dean of Men, Alton Sawin Jr. Concert facilities: Bowne Lecture Hall (350), Baldwin Gym (1,600), Samuel W. Bowne Great Hall (350). Acts appearing in 1963-1964: Brothers Four, Clara Ward and Ward Singers, Philadelphia String Quartet. Sponsoring organizations: Music Department (Dr. Dika Newlin), Convocation Committee (Mrs. Ilona Coombs), Extra-Curricular Activities

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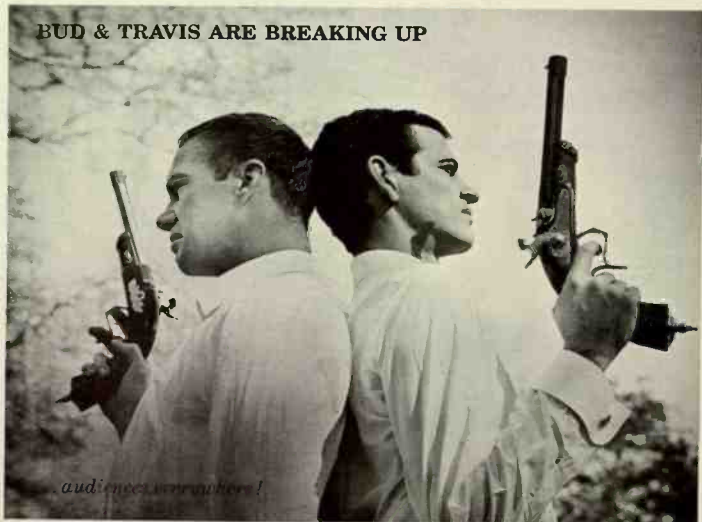


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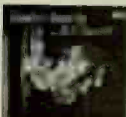
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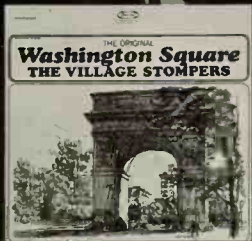
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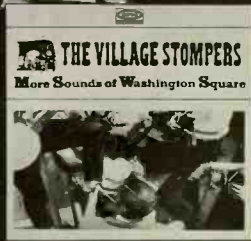
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Committee (Dean of College). Booking policy: All artists must be cleared with faculty adviser of group concerned. Campus weekly newspaper has 1,000 circulation. Faculty adviser, Edward Campbell.

Duke University, Durham, N. C.

Enrollment, 3,700. President, Douglas Knight. Dean of Men, Robert Cox. Concert facilities: Page Auditorium (1,500), Alice M. Baldwin Auditorium (1,200), Indoor Stadium (8,800). E. Duke Building Music Room (350), Branson Theater (200). Acts appearing in 1963-1964: Goldovsky Grand Opera Theater, Bach Aria Group, Black Watch Highlanders, Amadeus Quartet, Juilliard Quartet, Hungarian Quartet, Quartetto Italiano, Richard Dyer-Bennet, Max Morath, New York Brass and Woodwind Quintet, Susan Peters, Helin Wienderlich, Smothers Brothers, Presti and Lagoya, Pittsburgh Symphony, Fine Arts Quartet, New York String Sextet, Boston Pops Orchestra, John Browning, Riverside Chamber Singers, Serendipity Singers, Chad Mitchell Trio, Cannonball Adderley. Sponsoring organizations: Duke Artists Series (W. J. Griffith), Chamber Arts Society (Ernest K. Nelson), Music Department (Allan H. Bone), Student Union (W. J. Griffith).

Joe College Committee (W. J. Griffith), Interfraternity and Pan-Hellenic Council (W. J. Griffith). Booking policy: Events are cleared through W. J. Griffith, Co-Ordinator of Student Activities. Campus radio station, WDBS-AM, has on-campus listenership of 3,300; 70 per cent of programming is popular music and 8 per cent classical music. Biweekly campus newspaper has circulation of 1,400. Faculty adviser, Roger Marshall. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Eastern Washington State College, Cheney, Wash.

Enrollment, 3,000. President, Dr. Don S. Patterson. Dean of Men, Dr. Daryl Hagle. Concert facilities: Showalter Auditorium (900), Hall of Sciences Auditorium (300), Field House Gym (2,800), Student Union Lounge (500), Louise Anderson Hall Lounge (300). Acts appearing in 1963-1964: Louis Armstrong, Smothers Brothers, Henry Mancini, Modern Jazz Quartet, Jamie Laredo, Leonard Pennario, Four Preps. Sponsoring organizations: Artists Series (Dr. Harold K. Stevens, Associated Students (Activities Vice-President)). Booking policy: Acts selected and approved by individual in

charge of sponsoring organization. Campus radio station, KEWC-AM, has estimated listening audience of 850 on campus only and programs 80 per cent of its time to popular music. FM station, KEWC, has estimated listenership of 100 on campus and 5,000 off campus; classical music comprises 90 per cent of programming time, campus weekly newspaper has 2,800 circulation. Faculty adviser, Patrick McManus.

Florida A & M University, Tallahassee, Fla.

Enrollment, 2,600. President, Dr. George W. Gore Jr. Dean of Men, M. G. Miles. Concert facilities: Lee Hall Auditorium (1,600), Charles Winter Wood Theater (700), Perry-Paige Auditorium (500), Howard Hall Auditorium (700). Acts appearing in 1963-1964: Baltimore Symphony, Mitchell-Ruff Duo, Count Basic. Sponsoring organizations: Lyceum Series, Student Government Association. Booking policy: All events must be cleared through M. G. Miles, Director of Student Activities. Campus monthly newspaper has circulation of 3,000. Faculty adviser, M. G. Miles.

Florida State University, Tallahassee, Fla.

Enrollment, 10,400. President, Dr. George W. Blackwell. Dean of Men, Dr. Donald Loucks. Concert facilities: Westcott Auditorium (1,600). Acts appearing in 1963-1964: Pittsburgh Symphony, Count Basic, SI Zentner. Sponsoring organizations: Student Artist Series (Mrs. Kathryn Vernon, Director of Special Events), Interfraternity Council (Mrs. Kathryn Vernon). Booking policy: Contracts must be approved by University. Arrangements are made through Mrs. Kathryn Vernon. Campus radio station, WFSU-FM, has estimated listening audience of 6,000. Campus daily has circulation of 6,500. Faculty adviser, Dr. Reid H. Montgomery. Advertising representative: National Advertising Service, 18 East 50th St., New York.

University of Georgia, Athens, Ga.

Enrollment, 10,500. President, Dr. O. C. Aderhold. Dean of Men, William Tate. Concert facilities: Coliseum (14,000), Stegeman Hall Gym (5,000), Fine Arts Auditorium (1,800). Acts appearing in 1963-1964: New Christy Minstrels, Flatt and Scruggs, the Journeymen. Sponsoring organization, Interfraternity Council. Booking policy: Acts must be cleared through Division of Student Activities. Cam-

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pus biweekly newspaper has circulation of 10,000. Faculty adviser, Dan Kitchens.

Glassboro State College, Glassboro, N. J.

Enrollment, 2,500. President, Dr. Thomas E. Robinson. Director of Students, Dr. James Lynch. Concert facilities: Two auditoriums (one large, one small). Acts appearing in 1963-1964: the Weavers. Sponsoring organization: Artists Series (Dr. Michael Kelly, Associate Professor of English). No specific booking policy. FM campus radio station, WGLS, has estimated listening audience of 25,000 (3,000 on campus, 22,000 off campus). Biweekly newspaper has circulation of 2,800. Faculty adviser, George Reinfield. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Hardin-Simmons University, Abilene, Tex.

Enrollment, 1,600. President, Dr. James H. Landes. Dean of Men, W. D. Wofford. Concert facilities: Chapel Auditorium (2,000). Rose Field House (5,000). Acts appearing in 1963-1964: Royal Philharmonic of London, Roger Wagner Chorale, Jerome Hines, Fer-

rante and Teicher, Van Cliburn. Sponsoring organizations: Institutional Services (Dr. W. O. Beazley, Director), Student Association (Dr. W. O. Beazley). Booking policy: Decision on talent usually made by Director of Institutional Services. Campus radio station, KHSU-AM, has listenership of 2,000 (1,600 on campus, 400 off campus). Eighty per cent of programming is music (20 per cent classical, 60 per cent popular). Campus weekly newspaper has 1,800 circulation. Faculty adviser, R. J. Wilkerson. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Howard College, Birmingham, Ala.

Enrollment, 2,200. President, Dr. Leslie S. Wright. Director of Student Personnel, Dr. Bill E. Lunceford. Concert facilities: Seibert Hall Gym (4,500), A. H. Reid Chapel (850), H. G. Davis Auditorium (200), Theater Arena (150). Acts appearing in 1963-1964: Smothers Brothers, Si Zentner, the Lettermen, Peter Nero, Quartetto Italiano, Theodor Ullman. Sponsoring organization is Student Government Association (John Harpe president and Dr. Lee N. Allen, adviser to Student Senate) which also

selects artists for booking; they must then be approved by Speaker's Advisory Committee. Estimated listenership of campus radio station, WRHC-AM, is 1,000. Campus weekly newspaper has 2,000 circulation. Faculty adviser, Dr. William A. Baxter. Advertising representative: National Advertising Service, 18 East 50th St., New York.

University of Kansas, Lawrence, Kan.

Enrollment, 11,500. Chancellor, W. Clarke Wescoe. Dean of Men, Donald Alderson. Concert facilities: Hoch Auditorium (3,800), University Theater (1,200), Swarthout Reclia Hall (400), Fraser Theater (750), Student Union Ballroom (1,000). Acts appearing in 1963-1964: Johnny and the Hurricanes, Kai Winding, Dick Gregory, New Christy Minstrels, Maureen Forrester, Minneapolis Symphony, New Danish Quartet, Vlach Quartet, New York Baroque Quintet, Woody Herman, Peter Nero. Sponsoring organizations: Student Union (Katherine Giele). University (Fine Arts Department). Booking policy: All major activities must be cleared through Dean of Men. Campus radio stations, KFKU-AM and KANU-FM, are non-commercial. Campus daily circulates to entire student body and faculty. Faculty advisers: Prof. John Demott (news) and Prof. Mel Adams (business and advertising). Advertising representative: National Advertising Service, 18 East 50th St., New York.

Kansas State College, Pittsburg, Kan.

Enrollment, 4,000. President, Dr. Leonard H. Axe. Dean of Men, Dr. Ralph W. Wright. Concert facilities: Carney Hall Auditorium (2,000), Gymnasium (1,000), Imperial Ballroom (1,500), Stardust Ballroom (500). Acts appearing in 1963-1964: Josh White Jr., the Wayfarers, Rahn McKenna, Dick Gregory, Addis and Crofut, Ralph Votapek, Minneapolis, New York Baroque Ensemble, Anna Russell, Smothers Brothers. Concert Series (Dr. Robertson Strawn), Chamber Music Series (Dr. Millard Laing), Student Union Board. Booking policy: All acts must be cleared with the Dean of Men; if admission is charged, acts must also have approval of Business Office. Campus weekly newspaper has circulation of 3,500. Faculty adviser, Jack Fought.

University of Kentucky, Lexington, Ky.

Enrollment, 11,000. President, John Oswald. Dean of Men, Leslie L. Mar-

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tin. Concert facilities: Memorial Hall (1,000), Memorial Coliseum, (11,500), Student Center Ballroom (4,000), Amphitheater (800). Acts appearing in 1963-1964: Brothers Four, Travelers Three, Chad Mitchell Trio, Ted Brown, Isley Brothers, Maurice Williams and His Zodiacs, Peter, Paul and Mary. Sponsoring organizations: Greek Week (Suthern Sims), Little Kentucky Derby (Suthern Sims), Men's Residence Halls (Suthern Sims) Fraternities and Sororities (Ray Larson). Booking policy: Dean of Men has a staff member, the Director of Special Programs, who clears all major activities. FM campus radio station, WBKY, has estimated campus listenership of 6,000 and off-campus listenership of 14,000. Campus daily has 8,500 circulation. Faculty adviser, W. C. Caywood Jr. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Lafayette College, Easton, Pa.

Enrollment, 1,600. President, Dr. K. Roald Bergethon. Dean of Men, Dr. Charles C. Cole Jr. Concert facilities: Alumni Gym (2,000), Hogg Hall (200), Colton Chapel (800), Marquis Hall (150), Pardee Hall (450), Alumni Hall (150). Acts appearing in 1963-1964: Ray de la Torre, Louis Armstrong, Country Gentlemen, Die Wiener Solisten. Sponsoring organizations: Lectures-Concerts Series (Prof. Richmond Rudden, Chairman), Fine Arts Society (Prof. Johannes Gaertner, Adviser), Interfraternity Council (Social Chairman), Scabbard and Blade Society (President). Booking policy: All events are cleared through schedule office, supervised by Col. John E. Brooks Jr. FM campus radio station, WJRH, has campus listenership of 1,500 and off-campus 20,000. Semi-weekly campus newspaper has circulation of 2,100. Faculty advisers, M. Charles Sells and Robert W. Smith. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Mankato State College, Mankato, Minn.

Enrollment, 6,200. President, Dr. C. L. Crawford. Dean of Students, Dr. Norbert Baumgart. Concert facilities: Main Auditorium (1,100), Highland Arena Gym (7,000). Acts appearing in 1963-1964: Chad Mitchell Trio, Moscow Chamber Orchestra, Max Morath, American Jazz Ensemble, Carlos Montoya. Sponsoring organization: Convocations Committee (John Hodowanec, Director of Informational Services). Booking policy: Artists are cleared by Convocations Committee, comprised of four students and four

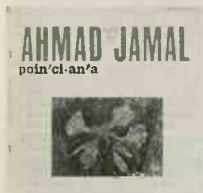
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faculty members. FM campus radio station, KMSU, has estimated listenership of 40,000 (7,000 on campus and 33,000 off campus). Music comprises 75 per cent of programming. 65 per cent of it classical. Biweekly campus newspaper has circulation of 5,800. Faculty adviser, Gerald Penk.

Marquette University, Milwaukee

Enrollment, 12,000. President, Father William F. Kelley, S. J. Dean of Men, Wayne F. Tinkle. Concert facilities: Brooks Memorial Union Ballroom (900). Gymnasium (2,200). Acts appearing in 1963-1964: Chad Mitchell Trio, Tony Bennett, Aeolian Chamber Players. Sponsoring organizations: Carnival Council and Tip-Off Council (Director of Student Activities), Concert Committee (Chairman). Booking policy: Talent bookings must be cleared through Office of Student Affairs. Semi-weekly campus newspaper has circulation of 5,500. Faculty adviser, Dean Donald McDonald.

University of Miami, Coral Gables, Fla.

Enrollment, 13,400. President, Dr. Henry King Stanford. Dean of Men, Ben E. David. Concert facilities: Dade County Auditorium (2,500). Miami Beach Auditorium (3,500). Acts appearing in 1963-1964: Ruggiero Ricci, Rudolf Firkušny, Jan Peerce, Edith Peinemann, Van Cliburn, Byron Janis, Gina Bachauer, Four Freshmen, Count Basie. Sponsoring organizations: School of Music (Dr. Fabien Sevitzy, Music Conductor and Director), Student Government (Dr. Thurston Adams, Director of Student Activities). Booking policy: All contracts for talent are signed by Eugene E. Cohen, vice-president and treasurer. Campus weekly newspaper has 9,000 circulation. Faculty adviser, Wilson Hicks. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Miami University, Oxford, Ohio

Enrollment, 8,600. President, John D. Millet. Dean of Men, William T. Hollingsworth. Concert facilities: Benton Auditorium (1,200). Fisher Hall Theater (150). Withrow Court Gym (4,200). Heritage Room Ballroom (650). Towers Room Ballroom (400). Herron Hall (600). Acts appearing in 1963-1964: Isaac Stern, Roberta Peters, Jacques Klein, Fine Arts Quartet, Judith Raskin. Sponsoring organizations: Artists Series (George F. Barron), University Center (Mrs. Joan Delaney), Student Senate. Booking

policy: All events must clear Council of Deans except those in University Center. Campus FM radio station, WMUB, has listenership of 100,000 (8 per cent on campus, 92 per cent off campus). Same applies to TV station, WMUB. Biweekly campus newspaper has circulation of 9,000. Faculty adviser, Gilson P. Wright. Advertising representative: National Advertising Service, 18 East 50th St., New York.

University of Michigan, Ann Arbor, Mich.

Enrollment, 27,500. President, Harlan Hatcher. Vice-President of Student Affairs, James A. Lewis. Concert facilities: Hill Auditorium (4,200), Mendelssohn Theater (700), Trueblood Theater (700). Acts appearing in 1963-1964: Addis and Crofut, Gaslight Singers, New Christy Minstrels, Louis Armstrong, Dick Gregory, New York Philharmonic, Smothers Brothers, Gyorgy Sandor, Jerome Hines, Cleveland Orchestra, Philharmonic Hungarica, Teresa Berganza, Vienna Symphony, Anna Moffo, Philadelphia Orchestra, Julian Bream Consort, Zurich Chamber Orchestra, Orchestra San Pietro. All activities are sponsored by student groups; bookings are made through Auditor of student organizations and must be cleared by Central Calendar Committee. Campus AM radio station, WCBN, is closed-circuit; 90 per cent of its programming is music (80 per cent popular, 10 per cent classical). FM station, WUOM, has on-campus listenership of 7,500. Campus daily newspaper has estimated readership of 20,000. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Michigan State University, East Lansing, Mich.

Enrollment, 27,700. President, Dr. John A. Hannah. Dean of Men, Eldon R. Nonnamaker. Concert facilities: University Auditorium (4,000), Fairchild Theater (700). Acts appearing in 1963-1964: Mantovani, Byron Janis, Vienna Symphony, Cleveland Orchestra, Ruggiero Ricci, Robert Merrill, Detroit Symphony, Birgit Nilsson, Miriam Makeba. Sponsoring organization: Lecture-Concert Series (Wilson B. Paul, director); all booking of events is cleared through this organization also. Estimated listening audience for AM and FM campus radio stations, WKAR, is 750,000; this is presumed to be primarily off campus. Campus daily has 25,000 circulation. Faculty adviser, Louis J. Berman. Advertising representative: National Advertising Service, 18 East 50th St., New York.

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**Middle Tennessee State College,
Murfreesboro, Tenn.**

Enrollment, 4,000. President, Dr. Quill E. Cope. Dean of Men, Dr. S. Belt Keathley. Concert facilities: Speech-Arts Theater (1,000), Gymnasium (4,500). Acts appearing in 1963-1964: the Lettermen, Smothers Brothers, Four Saints; Peter, Paul and Mary; Jose Melis, Blue Barron Orchestra. Sponsoring organizations: Associated Student Body (A. W. Powell, Dr. Belt Keathley), College Administration (Dr. Ed Baldwin), ROTC (Major James E. Price). Booking policy: Dean of Men and Entertainment and Public Program Committee must approve all talent. Campus biweekly newspaper has 3,000 circulation. Faculty adviser, Gene H. Sloan. Advertising representative: National Advertising Service, 18 East 50th St., New York.

**University of Minnesota,
Minneapolis**

Enrollment, 35,000. President, O. Meredith Wilson. Dean of Students, Edmund G. Williamson. Concert facilities: Northrop Memorial Auditorium (4,800), Williams Arena (18,000), Scott Hall Theater (600), Coffman Memorial Union Main Ballroom (1,500), Coffman Memorial Union Junior Ballroom (300). Acts appearing in 1963-1964: Jean Madeira, Black Watch Highlanders, David Barrillan, Nathan Milstein, Mantovani Orchestra, Norman Luboff Choir, Van Cliburn, New Christy Minstrels, Evelyn and Bob Beers, George London, Rudolf Serkin, Metropolitan Opera, Joan Baez, Minneapolis Symphony plus approximately 30 nationally famous artists scheduled to appear with Symphony throughout season. In addition, "Ferry Como Show" will be telecast from campus in April with tentative guests listed as New Christy Minstrels, Peter Nero, Bob Newhart and Keely Smith. Sponsoring organizations: Department of Concerts and Lectures (James S. Lombard, Director), Music Department, Speech and Theater Arts Department, Union Board of Governors. Booking policy: All concerts at Northrop Auditorium must be cleared by Department of Concerts and Lectures. Programs scheduled for Coffman Union must be cleared with Union Board of Governors. All student-sponsored activities must be cleared with Dr. Donald Zander, Director of Student Activities Bureau. Campus radio station, KUOM-AM, is non-commercial and programs classical music 55 per cent of broadcast time. Campus daily newspaper has 33,000 circulation. Faculty

adviser, Prof. Fred Kildow. Advertising representative: National Advertising Service, 18 East 50th St., New York. Daily newspaper also publishes literary magazine once a month. Advertising representative: College Magazines, 11 West 42d St., New York.

**Montana State College,
Bozeman, Mont.**

Enrollment, 4,700. President, Dr. Leon Johnson. Acting Dean of Men, Ed Hansen. Concert facilities: Field House Arena (13,000), Student Union Theater (400), Gymnasium (1,500). Acts appearing in 1963-1964: Louis Armstrong, Martin Denny, Limeliters. Tentative — New Christy Minstrels, Smothers Brothers, Kingston Trio, Mills Brothers. Booking policy: The Field House, through R. P. (Bud) Purdy, usually does all bookings; no controversial figures are considered. Campus FM radio station, KMRA, has on-campus listenership of 2,500; 50 per cent of programming is popular music and 25 per cent is classical music. Campus weekly newspaper has circulation of 2,000. Faculty adviser, Ken Nicholson.

**Mount Holyoke College,
South Hadley, Mass.**

Enrollment, 1,600. President, Dr. Richard Glenn Gettell. Dean of Residence, Catherine P. Robinson. Concert facilities: Chapin Auditorium (1,300), Pratt Auditorium (400), Abbey Memorial Chapel (900). Acts appearing in 1963-1964: Boston Symphony, Segovia Hungarian String Quartet, New York Chamber Soloists, Quarteto Italiano, Sponsoring organizations: Arts in Performance Series (Chairman), Warbeke Series (Mrs. John M. Warbeke, Jewett Lane, South Hadley). Booking policy: Student-originated programs are cleared through office of Dean of Residence. (Next year title will be Dean of Students.) WHMC is the campus FM radio station. Campus weekly has 1,200 circulation. Advertising representative: National Advertising Service, 18 East 50th St., New York.

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

Enrollment, 4,000. President, Dr. John W. McConnell. Dean of Men, C. Robert Keesey. Concert facilities: Memorial Union Ballroom (500), N. H. Hall (1,000), Field House (2,000), Paul Arts Center (700). Acts appearing in 1963-1964: Judith Raskin, Detroit Symphony, Juilliard Quartet, Gina Bach-

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auer, Hermann Frey, Metropolitan Opera Studio, the Highwaymen. Sponsoring organizations: Concerts Committee (Ronald C. Barrett, director, Memorial Union), Allied Arts Committee (John Edwards, director, University Theater), Student Union Board (Ronald C. Barrett). Booking policy: University administration must sign all contracts. Per cent of music programmed on the campus radio station, WUNH-FM, is almost 75 per cent. Campus weekly has 6,000 circulation. Faculty adviser, Asst. Prof. Donald M. Murray. Advertising representative: National Advertising Service, 18 East 50th St., New York.

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

Enrollment, 10,700. Chancellor W. B. Aycock. Dean of Men, W. G. Long. Concert facilities: Memorial Hall Auditorium (1,700), Hill Hall Auditorium (700). Acts appearing in 1963-1964: Richard Deyer-Bennet, Max Morath, Moscow Chamber Ensemble, Julie London, Claramae Turner, Louis Armstrong, Shirelles, Ferrante and Teicher, Chad Mitchell Trio, Isaac Stern, Carlos Montoya, Four Freshmen, Flatt and Scruggs, Serendipity Singers, Charlie Byrd, Joe and Eddie. Sponsoring organizations: Graham Memorial Student Union (Howard D. Henry, director), Chapel Hill Concert Series (Robert Stipes, president), Geanans Club (President), Phi Mu Alpha (President). No consistent booking policy; in process of being formulated. Campus FM radio station, WUNC, programs 50 per cent classical music. Campus daily (except Monday) newspaper has circulation of 8,500.

North Carolina State College, Raleigh, N. C.

Enrollment, 7,300. Chancellor, John T. Caldwell. Dean of Student Affairs,

James J. Stewart Jr. Concert facilities: William Neal Reynolds Coliseum (12,000), Erdahl-Cloyd Union Ballroom (700). Acts appearing in 1963-1964: Van Cliburn, Royal Philharmonic, Schola Cantorium, Philharmonia Hungarica, Roberta Peters, Jan Peerce, Leonard Rose, Amadeus Quartet, Juilliard Quartet, Quartetto Italiano, Stan Getz, Julie London, Chad Mitchell Trio, Dukes of Dixieland, Valentine Pringle. Sponsoring organization: Erdahl-Cloyd Union (Henry Bowers in charge of classical concerts, David Phillips in charge of popular concerts). Booking policy: All contracts must be signed by one of two school officials. Campus AM radio station, WKNC, has on-campus listenership only; this is estimated at 3,900. Sixty per cent of programming is dedicated to popular music and 20 per cent to classical music. Campus newspaper is published three times per week and has circulation of 6,000. Faculty adviser, Gerald G. Hawkins, assistant director of Student Activities. Advertising representative: National Advertising Service, 18 East 50th St., New York.

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

Enrollment, 4,800. President, George Starcher. Dean of Students, Dean Jackson. Concert facilities: University Center Ballroom (1,000), Abbot Auditorium (200), Burnett Auditorium (400), University Field House (20,000). Acts appearing in 1963-1964: Bob Gibson, Josh White Jr., Wayfarers, Raun MacKinnon, Dick Gregory, Vince Guaraldi, Travelers Three, Smothers Brothers, New Christy Minstrels. Sponsoring organizations: Convocation Committee (Dean of Students Jackson), Board of Governors (Chairman). Booking policy: All events must be cleared through Student Activities Committee. Campus ra-

dio station, KFJM-AM, operates the year round and has verified listening audience of 5,000 on campus and 25,000 off campus; 48 per cent of programming is classical music and 12 per cent popular music. Campus has weekly newspaper. Faculty adviser, Alvin E. Austin.

North Texas State University, Denton, Tex.

Enrollment, 11,000. President, Dr. J. C. Matthews. Dean of Men, William G. Woods. Concert facilities: Main Auditorium (2,000), Music Recital Hall (600), Business Lecture Hall (400). Acts appearing in 1963-1964: Eileen Farrell and Dallas Symphony, "Mary, Mary" cast, Goldovsky Opera Theater, Lull de Freitas, Peter Nero, Dave Brubeck. Sponsoring organization: Fine Arts Committee (James L. Rogers, chairman). Fine Arts Committee also handles all bookings. Campus semi-weekly newspaper has 6,000 circulation. Faculty adviser, Robert L. Stanley. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Northwestern State College, Alva, Okla.

Enrollment, 1,300. President, Dr. J. W. Martin. Dean of Men, Dr. Richard Caple. Concert facilities: Herod Hall Auditorium (900), Percefull Field House Gym (3,500). Acts appearing in 1963-1964: Mel Torme, Tony Pastor, Leon Bibb. Sponsoring organizations: Homecoming Association (Alva Chamber of Commerce), the College (Andy E. Clark, Dean of Instruction). Booking policy: Faculty-student committee selects college-sponsored programs; other bookings are cleared with Dean of Instruction. Campus bi-weekly newspaper has circulation of 1,300. Faculty adviser, Wayne Lane.

Ohio State University, Columbus, Ohio

Enrollment, 33,000. President, Dr. Novice G. Fawcett. Dean of Men, Mylin H. Ross. Concert facilities: Merston Auditorium (3,000), Hughes Hall Auditorium (400), University Hall Auditorium (1,500), Ohio Union Conference Theater (200), Hagerty Hall Auditorium (500). Acts appearing in 1963-1964: New York Philharmonic, Roger Williams, Jennie Tourcl, Norman Luboff Choir, Agustin Anievas, Roger Wagner Choral, Louis Armstrong, Anna Russell, Byron Janis. Sponsoring organizations: Advisory Committee on Cultural Programs (Mr. Donald Horton), Ohio Staters (Mr.

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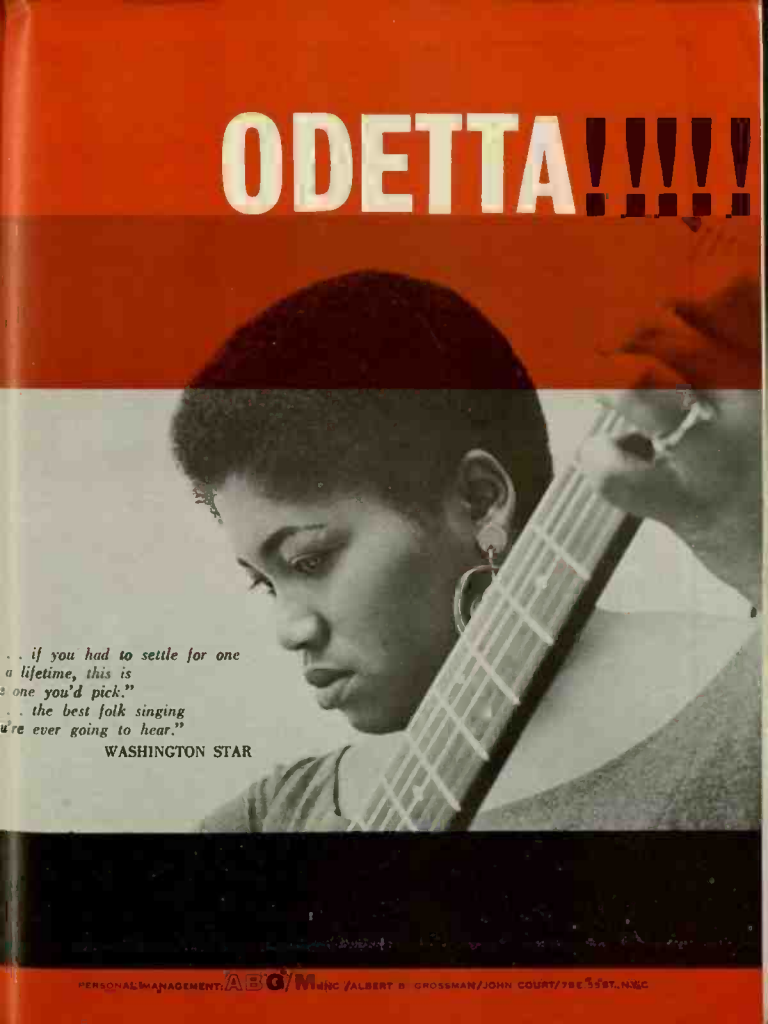
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Edward D. Morris), School of Music (Dr. Henry A. Bruinsma, Director). Booking policy: All concerts at Mer-shon Auditorium must be cleared with Advisory Committee on Cultural Programs. Campus radio stations, WOSU-AM and FM, have estimated listening audience of 200,000, and broadcast year round. Campus daily had 30,000 circulation. Faculty adviser, Prof. George Kienzle.

University of Oklahoma,
Norman, Okla.

Enrollment, 13,000. President, G. L. Cross. Dean of Men, Clifford J. Craven. Concert facilities: Holmberg Hall Auditorium (1,100). Union Ballroom (1,300). Field House (6,000). Meacham Auditorium (500). Acts appearing in 1963-1964: New Christy Minstrels, Henry Mancini, Ferrante and Teicher, Chad Mitchell Trio, Ramsey Lewis Trio. Sponsoring organization, Union Activities Board (Mrs. Helen Darks). Booking policy: All events must be cleared with University Committee on Entertainment and Social Events. Potential listening audience of campus radio station, WNAD-AM, is estimated at 70,000 (10,000 on campus, 60,000 off campus). It broadcasts year round. Campus daily has circulation of 15,000. Faculty adviser, Cecil Brice. Advertising representative: National Advertising Service, 18 East 50th St., New York.

University of Oregon,
Eugene, Ore.

Enrollment, 10,000. President, Arthur S. Flemming. Dean of Men, Ray Hawk. Concert facilities: McArthur Court Gym (10,000). Erb Union Memorial Ballroom (1,000). University Theater (400). Music School Auditorium (600). 150 Science Building Lecture Room (500). Acts appearing in 1963-1964: Smothers Brothers; Peter, Paul and Mary; Ella Fitzgerald, John Williams, Johnny Mathis, Modern Jazz Quartet, London Philharmonic, Black Watch Highlanders, Ruggiero Ricci, Ruth and Naomi Siegal, New Christy Minstrels, Cal Tjader, Judy Henske, Modern Folk Quartet, Steve DePass, Nat King Cole, Max Morath, Jean Madiera, Karlstrude Chorale. Sponsoring organizations: Student Union Board (Adell McMillan, Program Director, Student Union), Civic Music Series. Booking policy: Student Union Board is only campus group allowed to book outside entertainment; other organizations must have their permission or co-sponsorship. Campus FM radio station, KWAX, has estimated listenership of 130,000 (15,-

000 on campus, 115,000 off campus). Popular music comprises 87 per cent of programming, classical music 7 per cent. Campus daily newspaper has 10,000 circulation. Faculty adviser, Mr. Burton Benson.

Pacific Lutheran University,
Tacoma, Wash.

Enrollment, 1,000. President, Robert Mortvedt. Dean of Students, K. B. Solberg. Concert facilities: Eastvold Chapel (1,000). Memorial Gymnasium (3,000). Acts appearing in 1963-1964: Portland Symphony, Leonard Rose, Richard Dyer-Bennet, Martin Denny, Brothers Four, Modern Jazz Quartet, Joe and Eddie. Sponsoring organization, Student Artists Series (Dr. V. A. Utzinger). Booking policy: All bookings are cleared through student council. Campus weekly has 1,800 circulation. Faculty adviser, Dr. Paul Reigstad. Advertising representative: Howard R. Smith Company, 1720 S. Tacoma Ave., Tacoma, Wash.

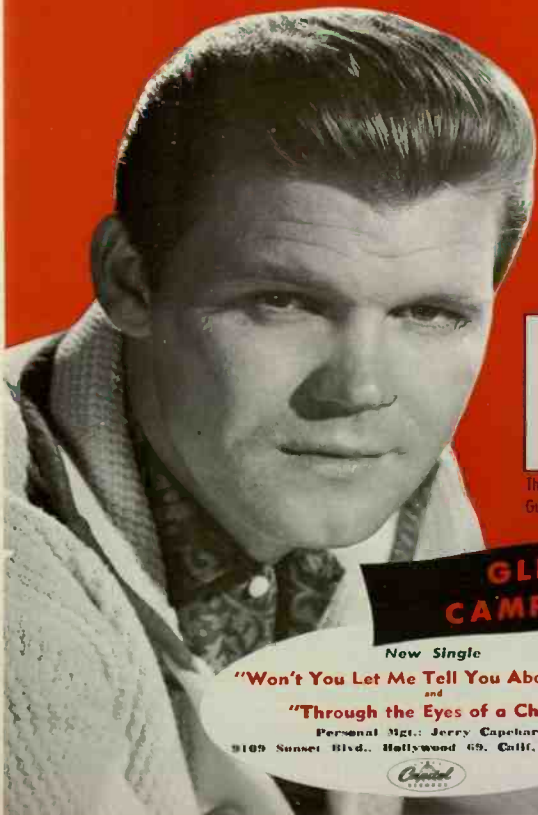
Patterson State College,
Wayne, N. J.

Enrollment, 2,200. President, Dr. M. Shea. Concert facilities: Memorial Gym (1,300). Acts appearing in 1963-1964: Smothers Brothers, Richard Dyer-Bennet, Dave Brubeck. Sponsoring organization, Assembly Committee (Amba Este). No specific booking policy; contact Amba Este, Assistant Director of Student Personnel. Faculty adviser for weekly newspaper is Fred Closs.

Princeton University,
Princeton, N. J.

Enrollment, 3,200. President, Dr. Robert F. Goheen. Dean of Students, William D'O Lippincott. Concert facilities: Alexander Hall Auditorium (1,300). McCarter Theater (1,000). Dillon Gym (2,500). Acts appearing in 1963-1964: Alexander Schneider Chamber Orchestra, Kroll Quartet, Clancy Brothers, Jean Redpath. Sponsoring organization: McCarter Theater (William W. Lockwood). University Concerts (Mrs. K. M. Bryan). Booking policy: Programs other than University Concerts or entertainment in the eating clubs, must be cleared through William Lockwood, manager, McCarter Theater. Campus radio stations, WPRB-AM and FM, have estimated listening audience potential of 12,000,000 (3,000 on campus and balance off campus). Eighty per cent of programming is dedicated to music on both stations (18 per cent classical, 62 per cent popular). Campus daily has 4,000 circulation. Faculty adviser,

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Edmund S. DeLong, Advertising representative; National Advertising Service, 18 East 50th St., New York.

Purdue University, Lafayette, Ind.

Enrollment, 17,700. President, Dr. Frederick L. Hovde. Dean of Men, O. D. Roberts. Concert facilities: Hall of Music Auditorium (6,100), Loeb Playhouse Auditorium (1,000), Fowler Hall Auditorium (400), Slayter Center, Union Ballroom (1,200). Acts appearing in 1963-1964: Nat King Cole, Brothers Four, Peter Nero, Leslie Uggams, Kirby Stone Four, Peter, Paul and Mary; Martin Denny, Vienna Symphony Orchestra, Yehudi Menuhin, Indianapolis Symphony, Chicago Symphony, Birgit Nilsson, Earl Grant. Sponsoring organizations: Victory Variety Committee (Albert P. Stewart, Director of Musical Organizations), Convocations Committee (Prof. Ross D. Smith, Chairman). Booking policy: Talent is approved by sponsoring committees. Campus radio station, WBAAM, broadcasts year-round and has estimated potential audience of two million, 20,000 of these on-campus. Campus daily has 4,000 circulation. Faculty adviser, Howard Gillespie. Advertising representative; National Advertising Service, 18 East 50th St., New York.

Queens College, Flushing, N. Y.

Enrollment, 17,900. President, Dr. Harold W. Stokke. Dean of Men, James Kreuzer. Concert facilities: Queens College Theater (550), Colden Auditorium (2,300), Little Theater (150), Fitzgerald Gym (3,000), College Memorial Center (25). Acts appearing in 1963-1964: Nathan Milstein, Ralph Volpuck, Paul Winter Sextet, Orchestra San Pietro of Naples, Dorian Choral, Cleveland Symphony, Chicago Symphony, Detroit Symphony, Segovia, Four Preps. Sponsoring organizations: Student Association, Carnival Association, Concert Series (Louis Palmieri, Director of Colden Center). Booking policy: All events must be approved by Cultural Affairs Committee; student-sponsored events must also be approved by Dean of Students. Campus weekly newspaper has 6,000 circulation.

Rutgers State University (Rutgers College—Men and Douglas College—Women), New Brunswick, N. J.

Enrollment: Rutgers 5,000 and Douglas, 2,300. President, Dr. Mason W. Gross. Dean of Men, Edgar G. Curtin. Concert facilities: University Gym (3,000), Kirkpatrick Chapel (600),

Voorhees Chapel (900). Acts appearing in 1963-1964: Jan Peerce, Nathan Milstein, Cleveland Orchestra, Netherlands String Quartet, Settimo Luca Marenzolo, Quartetto Italiano, Philadelphia Orchestra, American Symphony Orchestra, Philadelphia String Quartet, Albert Fuller, New York Pro Musica, Rooftop Singers; Nina Simone, Herbie Mann, Modern Folk Quartet, Chad Mitchell Trio, Odetta, Woody Allen, Tarriers, Ruth Laredo, American Brass Quintet, Vienna Symphony. Sponsoring organization: University Concert and Lecture Series (Julius Bloom, Director). Booking policy: All programs must be cleared through office of Dean of Men. Campus radio station, WRSU-AM, has listening audience of 8,000 on campus; popular music comprises 73 percent of its programming. Campus daily has circulation of 5,000. Advertising representative: National Advertising Service, 18 East 50th St., New York.

St. Cloud State College, St. Cloud, Minn.

Enrollment, 4,400. President, George Budd. Dean of Students, Dale Patton. Concert facilities: Stewart Auditorium (1,300), Brown Auditorium (300), Headley Auditorium (300), Eastman Gym (1,000). Next year (1965) new field house, capacity 8,000. Acts appearing in 1963-1964: Highwaymen, Gregg Smith Singers, St. Louis Symphony, Ted Weems Orchestra. Sponsoring organizations: Student Activities (Patricia Potter, director), Concert and Lecture Series (Mildred Jones, Assistant Dean of Students). Booking policy: All talent must be cleared with Student Personnel Office. Semi-weekly campus newspaper has 5,000 circulation. Faculty adviser, Fred Baurles.

San Diego State College, San Diego, Calif.

Enrollment, 15,000. President, Dr. Malcolm Love. Dean of Men, Dr. Herbert C. Pieffer. Concert facilities: Peterson Gym (5,400), CLS Auditorium (500), Great Bowl Open-Air Theater (4,200), Little Theater (300), HS Auditorium (25). Acts appearing in 1963-1964: Peter, Paul and Mary, Julie London, Chad Mitchell Trio, Dave Brubeck, Cal Tjader, Joan Baez, American Brass Quintet, Don Cossack Chorus. Sponsoring group, Lecture and Artist Committee (Frank Hoole). Booking policy: All outside talent is approved by Frank Hoole and LAC Board. Campus has FM radio station. Campus daily newspaper has 15,000 circulation.

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**Shippensburg State College,
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Enrollment, 1,800. President, Ralph E. Heiges. Dean of Men, David Dolbin. Concert facilities: Memorial Auditorium (900), Heiges Gymnasium (2,000). Acts appearing in 1963-1964: New Christy Minstrels, Rooftop Singers, Phoenix Singers, Baltimore Symphony. Sponsoring organization: Lyceum Committee (Prof. James Steck). Booking policy: All activities must be cleared by either the Lyceum Committee or the Dean of Student Personnel. Biweekly campus newspaper has circulation of 2,000. Faculty adviser: Prof. Mark Lipper.

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

Enrollment, 3,000. President, Dr. L. D. Weeks. Dean of Men, Howard W. Connors. Concert facilities: Slagle Auditorium (2,500), Armory Gym (4,000). Acts appearing in 1963-1964: Norman Luboff Choir, Paris Chamber Orchestra, Sammy Kaye, Peter, Paul and Mary. Sponsoring organization: Student Association (Larry Pressler). University - Community Artists Series (Usher Abell). Booking policy: Committee of students and faculty members determines choice of programs;

booking is done through Allied Concert Services, Mithelpolis. Campus AM radio station, KUSD, has estimated audience of 500,000 (5,000 on campus). Campus weekly newspaper has 3,000 circulation. Faculty adviser, Leonard Anders.

**University of Southern California,
Los Angeles**

Enrollment, 16,400. President, Dr. Norman Topping. Dean of Men, Thomas Hull. Concert facilities: Bowers Auditorium (1,600), Hancock Auditorium (500). Acts appearing in 1963-1964: New Christy Minstrels, Limelights. Sponsoring organizations: Associated Students of Southern California. University Committee on Cultural Events. Booking policy: Clearance of talent is through Special Events Office. Campus FM radio station, KUSC, devotes 50 per cent of programming time to classical music; it has estimated listenership of 3,000 — on and off campus. Circulation of campus daily is 19,000. Student adviser, Tim P. Reilly Jr.

**University of South Florida,
Tampa, Fla.**

Enrollment, 4,600. President, John S. Allen. Dean of Men, Charles H. Wildy.

Concert facilities: Teaching Auditorium and Theater (550). Acts appearing in 1963-1964: Richard Dyer-Bennet, Don Cossack Chorus, Orchestra San Pietro of Naples, Neil Rankin. Sponsoring organization: Student Arts Council (Dr. A. A. Beecher). Booking policy: All events are cleared through Dr. Beecher, chairman of the All-University Events Committee. Campus radio station, WUSF-FM, programs music 60 per cent of the time (30 per cent classical, 30 per cent popular). Prof. Albert Scroggins Jr. is faculty adviser for campus weekly newspaper, distributed on campus only. This is only State university in U. S. completely planned and constructed in this century; it was opened in 1960.

**Southern Illinois University,
Carbondale, Ill.**

Enrollment, 12,000. President, Delyte Morris. Dean of Men, I. Clark Davis. Concert facilities: Shryock Auditorium (1,700), Davis Auditorium (300). Act appearing in 1963-1964: New Christy Minstrels. Sponsoring groups: usually fraternities or dormitories. Booking policy: All events must be cleared by legal counsel, Business Office, and Office of Student Activities. Campus FM radio station, WSU, has estimated listenership of 800,000; 40 per cent of programming is dedicated to classical music and 17 per cent to popular music. Campus daily has 8,500 circulation. Faculty adviser, Dr. Howard Long.

**Stephen F. Austin State College,
Nacogdoches, Tex.**

Enrollment, 3,500. President, R. W. Steen. Concert facilities: Fine Arts Auditorium (1,800), Student Center Ballroom (800). Acts appearing in 1963-1964: Minneapolis Symphony, Golden Curtain Quartet. Sponsoring organizations: College Center (Jim Stickland), Lyceum Committee (Dr. W. M. Turner). No specific booking policy. Campus weekly newspaper has circulation of 3,500. Faculty adviser, Mr. James Pamish.

**Temple University,
Philadelphia, Pa.**

Enrollment, 1,000. President, Dr. Millard E. Gladfelter. Dean of Men, Dr. Carl M. Grip. Concert facilities: Mitten Hall Auditorium (2,000), Mitten Hall Great Court (5,000), Baptist Temple (2,000), Mitten Hall Club Room (200), Thomas Hall Auditorium (800). Acts appearing in 1963-1964: Raun MacKinnon, Welcome Travelers, Ester Halpern, Pancho Villa, Adam Wade, Nancy Wilson, Ivy League Trio, Leroy

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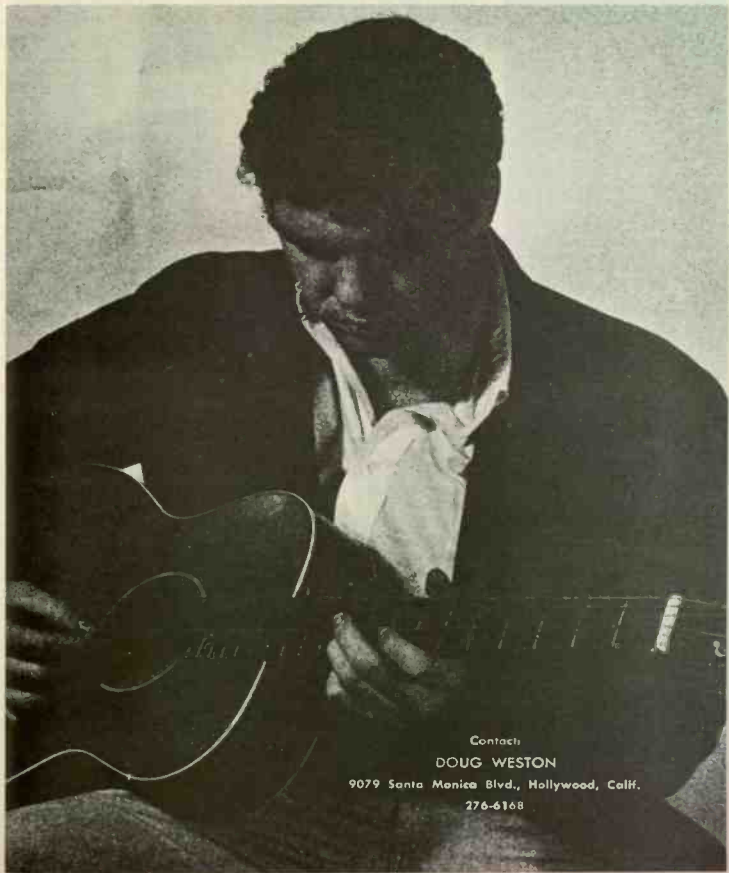
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Tennessee Polytechnic Institute, Cookeville, Tenn.

Enrollment, 3,500. President, Phil Wheeler. Dean of Men, Malcolm P. Quillen. Concert facilities: Memorial Gymnasium (4,200). Acts appearing in 1963-1964: Smothers Brothers; Peter, Paul and Mary; Four Preps. Sponsoring organizations: Associated Student Body (President Phil Wheeler), Society of Business (President John Everett), "T" Club. Booking policy: A.S.B. must clear all acts with Dean of Men. Campus bi-weekly newspaper has circulation of 4,500. Faculty adviser, Mr. Hix Stubblefield.

Texas A & M University, College Station, Tex.

Enrollment, 8,000. President, Earl Rudder. Dean of Men, James P. Hannigan. Concert facilities: G. Rollic White Coliseum (8,900), Guion Hall Auditorium (1,200), M.S.C. Ballroom (500), The Grove Outdoor Arena (1,400). Acts appearing in 1963-1964: Brothers Four, Benny Goodman, Norman Luboff, Kingston Trio, Leon Bibb, Marty Robbins, Pete Fountain; Peter, Paul and Mary. Sponsoring organization: Memorial Student Center-Town Hall Committee (Robert L. Boone, music co-ordinator). Booking policy: Music co-ordinator approves all selections. Campus daily newspaper has 12,000 circulation. Faculty adviser, James L. Lindsey.

Texas Technological College, Lubbock, Tex.

Enrollment, 12,000. President, Dr. R. C. Goodwin. Dean of Men, Lewis N. Jones. Concert facilities: Lubbock Municipal Auditorium (3,200), Lubbock Municipal Coliseum (13,000). Student Union Ballroom (700), Coronado Room (300). Acts appearing in 1963-1964: Leon Bibb, Peter Nero, Clebanoff Sirings. Sponsoring organization: Student Union (Mrs. Karen Moore). Booking policy: All events are cleared through Dean of Student Life. Campus AM and FM radio stations, KTXT, have listenership of 30,000 (5,800 on campus, 24,200 off campus). Programming on FM station is 50 per cent popular and 15 per cent classical. Campus daily has 12,

000 circulation. Faculty adviser, Phil Orman.

Texas Wesleyan College, Fort Worth, Tex.

Enrollment, 400. President, Dr. Law Sone. Dean of Men, Dr. Joe Mitchell. Concert facilities: Fine Arts Auditorium (800). Acts appearing in 1963-1964: Four Freshmen. Sponsoring organization: Student Senate (Dean of Men). Booking policy: All acts must have approval of Celebrity Series or Dean of Women. Campus weekly newspaper has circulation of 2,000. Faculty adviser, Mrs. Jo Ann Langston.

University of Toledo, Toledo, Ohio

Enrollment, 8,000. President, William S. Carlson. Dean of Men, Donald S. Parks. Concert facilities: University Field House (4,500), Doermann Theater (800). Student Union Lounge (400). Snyder Building Auditorium (250). Acts appearing in 1963-1964: Ralph Marterie, Hyman Brass, Die Welter Solisten, Peter Nero, Richard Maltby. Sponsoring organizations: Student Union Board of Governors (Social Governor), University Conventions (Dr. Boris E. Nelson), Student Senate (Social Chairman). Booking policy: Activities must be cleared with the adviser of sponsoring organization. Dr. Jesse R. Long is faculty adviser for the campus newspaper, published weekly.

Trenton State College, Trenton, N. J.

Enrollment, 1,500. President, Dr. Warren G. Hill. Dean of Men, Dr. James J. Forcina. Concert facilities: Kendall Hall Auditorium (1,000), Bray Recital Hall (200). Acts appearing in 1963-1964: Josh White, Anna Russell, Rey de la Torre. Sponsoring organizations: Graduate Music Scholarship Committee (Stanley Austin), Program Committee (Nancy White). Booking policy: Acts must be cleared by Program Committee, comprised of students and faculty. Campus radio station, WTSC-AM, will be in operation April 1, 1964. Bi-weekly campus newspaper has 2,500 circulation. Faculty adviser, Ernest Rydell. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Tulane University, New Orleans, La.

Enrollment, 7,500. President, Herbert E. Longenecker. Dean of Men, John H. Silbbs. Concert facilities: McAlister

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Auditorium (2,000), Dixon Hall Auditorium (1,000), University Ballroom (700), Gymnasium (5,500), Playhouse (200). Acts appearing in 1963-1964: Carlos Montoya, Quintetto Boccherini, Kroll Quartet, Die Weiner Solisten, Marian Anderson, Loewenguth Quartet. Sponsoring organizations: Artists Series (Agatha Newlitt, concert manager), University Center Board (Louis Berndt, assistant director). Booking policy: Acts must have approval of committee on cultural activities which is composed of faculty, staff and students. Music is programmed 75 per cent of time (55 per cent popular, 20 per cent classical) on the campus radio station, WTUL-AM. On-campus listenership is 1,500. Campus weekly newspaper has 7,000 circulation. Faculty adviser, Hodding Carter. Advertising representative: National Advertising Service, 18 East 50th St., New York.

**United States Naval Academy,
Annapolis, Md.**

Enrollment, 4,000. Superintendent, Rear Admiral Charles S. Minter. Dean of Men, Arthur Bernard Drought. Concert facilities: Mahan Hall Auditorium (1,200), Brigade Assembly Hall (1,200), Field House (3,700). Acts appearing in 1963-1964: Herbie Mann,

Nina Simone, Ron Eliran, the Moonshiners, Lettermen, Peter Nero. Sponsoring organization: Popular Music Concert Committee (Mldn, G. W. Garrett 1-c, Bancroft Hall). Campus radio station, WRNV-AM, has on-campus listening audience of 3,000; 50 per cent of programming is popular music and 35 per cent is classical music.

**Vanderbilt University,
Nashville, Tenn.**

Enrollment, 4,400. Chancellor, Alexander Heard, Dean of Men, Sidney F. Boutwell. Concert facilities: Neely Auditorium (1,100), University Theater (400), Underwood Auditorium (450). Acts appearing in 1963-1964: Chet Atkins, Smothers Brothers, Four Preps, Flatt and Scruggs. Sponsoring organizations: Student Association (Robert S. Hill), radio station WRUV (Roy Lawson, manager). Booking policy: All acts must be cleared through office of Dean of Men. Campus radio station, WRVU-AM, has listenership of 3,100 on campus; classical music composes 25 per cent of its programming and popular music, 45 per cent. Campus weekly newspaper has circulation of 2,500. Faculty adviser, Robert A. McGaw. Advertising representative: National Advertising Service, 18 East 50th St., New York.

**Vassar College,
Poughkeepsie, N. Y.**

Enrollment, 16,600. President, Sarah Gibson Blanding. Dean of Residence, Mrs. Elizabeth M. Drouilhet. Concert facilities: Alida C. Avery Hall Experimental Theater (500), Belle Skinner Recital Hall (100), Students' Building Auditorium (1,000), Outdoor Theater (3,000). Acts appearing in 1963-1964: New York Pro Musica, Boris Koutzen, Homer Pearson, the Echoes, the Voyagers, Munster Madrigal Choir, Ian and Sylvia, the Fantasticks.

**Virginia Military Institute,
Lexington, Va.**

Enrollment, 1,200. President, Maj. Gen. George R. E. Shell. Commandant of Cadets, Lieut. Col. George H. Simpson Jr. Concert facilities: Coe '94 Hall Gym (2,000), Field House (3,200), Jackson Memorial Auditorium (1,600). Acts appearing in 1963-1964: Teresa Stich-Randall, the Lettermen, National Symphony, Barowue Players. Sponsoring organizations: Rockbridge County Theater Series (Col. F. H. Barksdale, president), VMI Hop Committee (Col. H. N. Dillard, faculty adviser). No particular booking policy. Campus weekly newspaper has

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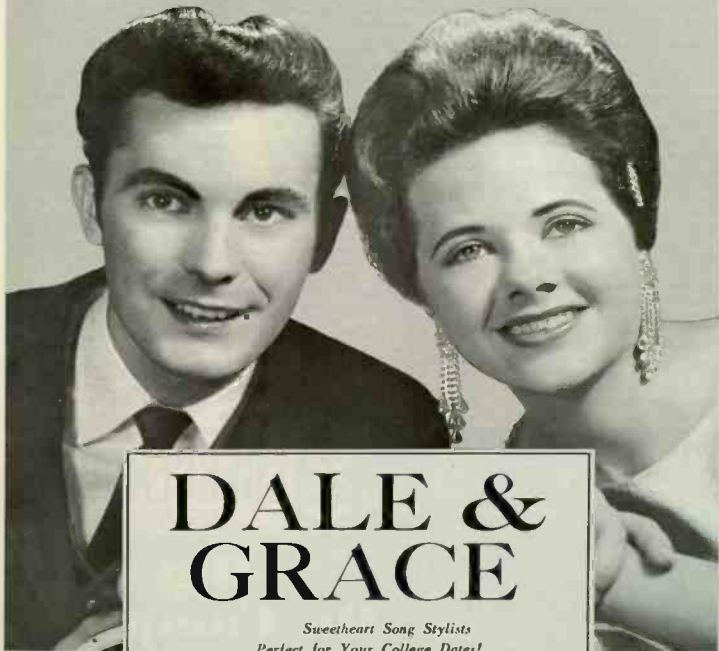
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Virginia Polytechnic Institute, Blacksburg, Va.

Enrollment, 6,000. President, Dr. T. M. Hahn Jr. Dean of Men, Dr. J. W. Dean. Concert facilities: Burruss Auditorium (3,000), Coliseum (9,400), Squiree Ballroom (600), Memorial Gym (1,000), Amphitheater (1,500). Acts appearing in 1963-1964: Mantovani Orchestra, Paganini Quartet, Beverly Bower, Gregg Smith Singers, Dave Brubeck, Journeymen, Richard Maltby Orchestra, Woody Herman Orchestra, Maynard Ferguson, Lionel Hampton, Brothers Four. Sponsoring organizations: Cotillion Club (J. W. Fourqurean, president), German Club (Tim Walsh, president), Concert Association (R. L. Humbert, secretary), Civilian Student Body (Floyd Dickinson, president). No particular booking policy. Campus radio Station WUVT programs 95 per cent popular music. Biweekly newspaper has 6,000 circulation. Faculty adviser, Prof. E. A. Hancock. Advertising representative: National Advertising Service, 18 East 50th St., New York.

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

Enrollment, 2,300. President, Harold Tribble. Dean of Men, Mark Reece. Concert facilities: Walt Auditorium (2,500), Reynolds Gym (1,500), Memorial Coliseum (8,000). Acts appearing in 1963-1964: Gaslight Singers, Carolyn Hester, Mike Settle, Julie London, Shirelles, Ferrante and Telcher, Chad Mitchell Trio, Flatt and Scruggs, Hank Ballard and Midnighters, Impressions, Coasts. Four Preps. Sponsoring organizations: College Union (Walt Pettit, Major Functions chairman), Interfraternity Council (Walt Pettit, Social chairman). Booking policy: Faculty adviser signs contracts and obtains checks; students contact agents, etc. Campus radio stations, WFDD-AM and FM, have estimated listenership of 100,000 (2,000 on campus, 98,000 off campus). Both stations program approximately 6 per cent classical music, while the AM station programs 30 per cent popular music and the FM station only 8 per cent. Campus weekly newspaper has 3,000 circulation. Faculty adviser, Dr. Edward Folk. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Washburn University, Topeka, Kan.

Enrollment, 3,000. President, Dr. Harold E. Sponberg. Dean of Men, Alfred T. Matthews to July 1, 1964, to be succeeded by Dr. Ray B. Loeschner. Concert facilities: Mulvane Little Theater (100), MacVicar Chapel (700), Whiting Field House (1,000). Acts appearing in 1963-1964: Wayfarers, Josh White Jr., Rayn and MacKinnon, Dick Gregory, Vince Guraldi, Margie McCoy, Smothers Brothers, New Christy Minstrels, Warren Covington Band. Sponsoring organizations: Student Union Activities Board (Mrs. Mary Lou Metzger, Director of Student Activities), Student Council (Activities chairman). Booking policy: Faculty adviser of sponsoring group must clear artists. Campus weekly newspaper has circulation of 1,200. Board of Publication is only adviser.

Washington University, St. Louis, Mo.

Enrollment, 13,500. Chancellor, Thomas H. Eliot. Dean of Students, Arno Haack. Concert facilities: Graham Chapel (1,000), Brown Hall Auditorium (500), Steinberg Hall Auditorium (300), Field House (6,000). Acts appearing in 1963-1964: Rosalyn Tureck, Miriam Makeba. (Because of

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its metropolitan location, few big names are brought to campus itself.) Sponsoring organizations: Alumni House (Irv Litvak, director of Special Events), Thyrus (T. Nelson McGill, director). No specific booking policy. Campus AM radio station, KFRH, has campus listenership only; 90 per cent of programming is classical music. Bi-weekly campus paper has 3,000 circulation. Faculty adviser, James McClure.

Washington & Lee University, Lexington, Va.

Enrollment, 1,500. President, Dr. Fred S. Cole. Dean of Men, Dr. E. C. Atwood Jr. Concert facilities: duPont Auditorium (125), Doremus Gymnasium (1,500). Acts appearing in 1963-1964: Roy Hamilton, Lloyd Price Orchestra, Dakota Station, Stan Rubin Orchestra. Sponsoring Groups: Concert Guild (Associate Professor Robert Stewart), Dance Board (Chairman). Booking policy: Entertainers for dance weekends must be approved by the faculty committee on Student Social Functions. There is no campus radio station as such but the university broadcasts two hours daily over WREL-AM in Lexington; campus listenership is estimated at 1,500 and off campus at 8,500. The campus bi-weekly newspaper has a circulation of 1,500.

Weber State College, Ogden, Utah

Enrollment, 3,500. President, William P. Miller. Dean of Men, Allen Jay Dayley. Concert facilities: Ogden High School Auditorium (2,000), Union Cafeteria (1,200). Acts appearing in 1963-1964: Brothers Four. Sponsoring groups: College Union (J. Farrel Shepherd), Sophomore Class. Booking policy: All events must be cleared through Executive Council and Administrative Council. Campus newspaper, published weekly, has 1,500 circulation. Faculty adviser, Reed Blake.

Western Carolina College, Cullowhee, N. C.

Enrollment, 2,300. President, Dr. Paul A. Reid. Dean of Men, Dr. Cecil Cosper. Concert facilities: Reid Gymnasium (4,000). Acts appearing in 1963-1964: Norman Luboff Choir, Chad Mitchell Trio, Mitchell-Ruff Trio. Sponsoring organizations: Concert-Lecture Series, various student groups. Booking policy: College-sponsored events are cleared by Concert-Lecture Committee; student-sponsored events are approved by faculty adviser of individual group. Campus radio

station, WWO-AM, has listenership of 2,000 (on campus only); programming consists of 60 per cent popular music and 10 per cent classical. Campus weekly newspaper has circulation of 2,500. Faculty adviser, Henry L. Morgan. Advertising representative: National Advertising Service, 18 East 50th St., New York.

Western Illinois University, Macomb, Ill.

Enrollment, 5,000. President, Dr. A. L. Knoblauch. Dean of Men, Dr. G. R. Schwartz. Concert facilities: Fine Arts Theater (500), Morgan Gym (3,000), Field House (9,000). Acts appearing in 1963-1964: Highwaymen, DePaur Chorus, Les Elgart, Dick Gregory, Little Chicago Symphony, Dave Brubeck, New Christy Minstrels, Orchestra of San Pietro. Sponsoring organization, University Union Board (Gary H. Baise, Activities (Co-Ordinator). Booking policy: Booking of talent is a Union Board decision and must be approved by Activities Co-Ordinator and Director of the Union, Music (Classical and popular) comprises 40 per cent of programming on campus FM radio station, WWKS. Campus weekly newspaper has 5,000 circulation. Faculty adviser, Dr. Reef V. Waldrep Jr.

Western Michigan University, Kalamazoo, Mich.

Enrollment, 12,000. President, Dr. James W. Miller. Dean of Men, Townes Smith. Concert facilities: University Student Center (900), Read Field House (6,500), Men's Gym (2,000), Women's Gym (2,500), University Theater (250), Central High Auditorium (2,500). Acts appearing in 1963-1964: Peter, Paul and Mary, Ralph Flanagan, Woody Herman, New Christy Minstrels, the Topsiders, Henryk Szeryng, Norman Luboff Choir, Bobby Christian Orchestra, the Highwaymen, Peter Nero. Sponsoring organizations: University Assembly Programs (Dr. James Powell), Student Center Board (Mr. Don Scott), Honors College (Dr. Sam Clark), Associated Women Students (Secretary), Phi Mu Alpha (Dr. Elwyn Carter). Booking policy: Events are usually cleared through either Don Scott, University Student Center, or Dr. James Powell. University Assembly Programs. Campus radio stations, WIDR-AM and WMUK-FM, have an on-campus listenership of 6,000, 80 per cent of the programming on the AM station is popular music. Bi-weekly campus newspaper has a circulation of 8,000. Faculty adviser, Joe B. Freeman. Advertising representative: National Advertising Service, 18 East 50th St., New York.

West Virginia University, Morgantown, W. Va.

Enrollment, 8,000. President, Paul Miller. Dean of Men, Joseph Gluck. Concert facilities: Reynolds Hall Auditorium (800), Mountainlair Ballroom (500), Field House (6,500), Music School Auditorium (700). Acts appearing in 1963-1964: the Weavers, Gateway Trio, Cozy Cole, Ian and Sylvia, Al Hirt, New Christy Minstrels, Norman Luboff. Sponsoring organizations: Mountainlair (Robert Minstrels, director, Student Union), Cultural Committee (Dean Gluck). No specific booking policy. Campus daily has 12,000 circulation. Faculty adviser, Dean Quentus Wilson.

Whitworth College, Spokane, Wash.

Enrollment, 1,000. Executive Vice-President, Dr. Mark K. Koehler. Dean of Men, Dr. Robert L. McCleroy. Concert facilities: Cowles Memorial Auditorium (1,300), Graves Gymnasium (1,000). Acts appearing in 1963-1964: Richard Dyer-Bennet, Vienna Choir Boys, Joe and Eddie, Peter Nero, Karl Schnabel. Sponsoring organization: Cultural Series (Professor Leonard Martin). No particular booking policy; this is left to discretion of Student Executive Board. Campus weekly newspaper has 1,400 circulation. Faculty adviser, A. O. Gray.

Wittenberg University, Springfield, Ohio

Enrollment, 2,000. President, John N. Stauffer. Dean of Men, Robert O. Long. Concert facilities: Wittenberg Field House (2,500). Acts appearing in 1963-1964: Chad Mitchell Trio, Ferrante and Teicher, Smothers Brothers, Josh White. Sponsoring organization: Wittenberg Celebrity Series (Charles E. Ramsey, director). No specific booking policy. Campus weekly newspaper has circulation of 3,000. Faculty adviser, Mr. Tracy Norris.

University of Wyoming, Laramie, Wyo.

Enrollment, 5,400. President, Dr. G. D. Humphrey. Dean of Men, Richard E. Kinder. Concert facilities: University Auditorium (2,000), War Memorial Field House (8,000), Student Union Ballroom (1,000). Acts appearing in 1963-1964: Moscow Chamber Orchestra, Rudolf Firkusny, Adele Addison, Martin Denny, Astronauts, Goldovsky Grand Opera Company, Pierre Fournier, New Christy Minstrels, Alexander Tcherepnin. Sponsoring organizations: Public Exercises Committee (Allan A. Willman, chairman), Student Senate (Gale Davis), Summer

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POP TALENT AT PURDUE

Continued from page 25

music or other sources of entertainment other than the extra-curricular activities of Band and Glee Club. The added efforts of Al Stewart and John Ditamore, director of the Hall of Music, have eventually brought to reality the best that Broadway and the recording disk can offer.

Has the recording industry taken advantage of this opportunity? To some extent, Capitol Records was particularly noteworthy in its gearing of promotions, advertisement and displays when an artist was appearing in the area. The displays and stocking of merchandise coordinated with the appearance of top-talent is strictly in the hands of the local merchant. Some instances there is a mediocre display and sometimes a moderate stocking of items by the artist who will appear. Nearly a year ago there was only one location for buying records anywhere near campus. There are several locations which seem to be doing a rather good business and the only problem seems to be the wisdom of stocking the proper items at the proper time.

For example, one local rack dealer has a large stock on a current long-hair pop group and the sales have been exactly zero for a rather ambitious quantity. There is usually a large stock of the popular vocalists, not near enough folk material, very light on sound-track stock, and Broadway items. Jazz takes an indefinite hack-seat to some stocking methods while classical takes a glorious thud in the wisdom of proper purchasing procedures.

There is no way of knowing how the buying is done. One could imagine that the distributors lists are taken and placed on the wall and darts are thrown at them. Wherever the holes are punched these items are purchased. Method and advertising are bogged down at this level and it appears that some administrators need to reconsider the market for a consistent flow of sales.

Somehow there will have to be a meeting of minds to feel the pulse of the location and discriminately decide how the merchant should stock in relation to the requests he receives, trends and general complexion of the student listening habits if this particular market is gaining ground. The habits may be erratic, Spike Jones in one breath and Paul Hindemith in the next, but the industry has solved greater problems and there is a solution. Is Purdue a fertile area for the conscientious merchandiser? You bet!

HOW TO PROMOTE A COLLEGE CONCERT

Continued from page 49

followed up by a mention of your concert.

You can also ask for the artist to meet with members of the campus and community radio and press the day of the concert, if his arrival in town permits. You can also work out, with record company promotion men, for an appearance of the artist in a local record shop to autograph his albums, again if time permits and details can be arranged in advance.

Don't overlook getting in touch with your counterpart at nearby colleges who does similar publicity and promotion work. You can greatly contribute to each others efforts.

Don't feel badly if all your plans fail to work. Even the best laid plans sometimes go awry. The important thing is to be enthusiastic and keep at your job. It is the most important link in the chain of a successful concert.

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