

CAMPUS DIRECTIONS

A division of Directions Unlimited, Ltd.

Campus Directions serves the educational community exclusively through the following programs; Coffee House Circuit, Genesis Films, and Contemporary Concerts.

For four years the Coffee House Circuit has been growing, and in that time we have supplied over 225 colleges with campus entertainment. We think the success of the Circuit is due to the quality of the acts we book. John Denver, Jerry Jeff Walker, Jake Holmes, just to name a few, have toured the Circuit early in their careers. There are over 60 acts on our roster for you to choose from, and each one is better than the last. So—how do you figure out which one is right for you—Call Marilyn, the director, and she'll work it out with you. She'll also help you to decide which of the five membership plans, including the new Contemporary Concert series, is best for your school, depending on what your needs are, and if you have a little or a lot to spend.

The latest development at Campus Directions is our interest in films. We have been looking through thousands of students, underground and experimental films, finding only a few great ones. The greats are now a series of two hour programs known as Genesis II, Genesis III and Genesis IV. All of the films have been chosen because of their high quality, contemporary nature, and relationship to the college audience. These films have never played at your local neighborhood theater, and chances are, they never will.

We look forward to the possibility that next year your school will be among those participating in these programs with us.

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COFFEE HOUSE CIRCUIT

The Coffee House Circuit brings a new dimension to entertainment programming. The Circuit is the nationally established organization that provides schools across the United States with excellent and professional talent with an eye on budget considerations.

With four years of experience behind us, we have now expanded the program to include five alternate membership plans. We believe this new flexibility will enable more schools, large and small, to participate in the program through a plan selected to meet their specific needs.

There are more performers on our roster than ever before, 60 to be exact, selected from auditions held around the country and through our affiliation with major talent agencies and record companies.

Consider, if you will, an on-campus night spot run by students, combine the ingredients of one to six performance days with a professional entertainer, and the excitement of discovering new talent—and you have an outline of the Coffee House Circuit.

What is the Coffee House Circuit? The Coffee House Circuit is the answer to the schools' question, "How can we get more personalized campus entertainment at prices we can afford?" This can be done by bringing relatively new talent to the colleges for prices well within campus allotments for entertainment. The popularity of the artist grows by word-of-mouth to compensate for the lack of a "name" to draw an audience.

This was well-illustrated during the week Brian Carney appeared at Iowa State University in Ames. Opening night there were 20 in the audience, Wednesday the count was 200 and 1700 attended a concert featuring Brian on the weekend paying \$.25 a person. The artist received a standing ovation at the end of the show. His salary at that time was \$150 a week plus room and board.

The success of each coffee house program ensures a good turn out for the next one to be scheduled.

New talent can best be showcased for a week's run in a coffee house or small club type atmosphere on campus. This concept was first tried by Mr. C. Shaw Smith of Davidson College. The trial week at the "hungry d" starring comedian Fred Smoot was a total success.

When other schools became interested in adding such events to their programming, a source of talent and supervision became necessary. Agents did not work with low-priced and unknown acts; so Shaw Smith approached Fred Weintraub, the owner of the Bitter End Cafe in New York City, with the idea. Fred Weintraub had been instrumental in the development of the careers of Peter, Paul and Mary, Bill Cosby, Woody Allen and many others. He had an interest in helping new talent get a start in this business and felt both the schools and the artists could profit enormously from such a talent development program.

In the spring of 1967 three acts went on tour to the 8 original North Carolina college members. This year, the membership will exceed 200 schools representing every area of the United States.

How can your school participate in the Coffee House Circuit? A room on campus is usually converted into a campus night-spot with student ingenuity and enthusiasm. The rooms vary from college to college, but each finds the most suitable location and enhances it with decor to create the right atmosphere. Good sound and lighting are necessary for the program to succeed. SnackBar items

can be sold; while some rooms charge admission and give away coffee, cider, cokes, pretzels etc.

The schools decide how many days they wish the act to appear. The majority use a full week, though many split the week with a neighboring school and thus can share all the expenses. A year long series of one night coffee house programs is also growing in popularity.

Publicity and promotion are handled by the students. The most successful programs are almost entirely student-run, but all are supervised by campus administrators.

The majority of schools are organized into Circuits based on geographic proximity. Their requests for bookings are arranged into consecutive week tours by the area Coordinator, a student activities administrator from a local campus. The Coordinator works closely with the New York office and acts as liaison for the schools he represents. When he submits the Circuit's tours to the project supervisors, he makes specific requests as to the type and price of the act to be booked. This block-booking approach to entertainment makes it possible to keep salaries and travel expenses at their lowest feasible level.

The program is also playing a vital role for the performers. It gives fine, young talent a place to work for a receptive audience under optimum conditions. It is a source of income for artists that are only awaiting "discovery" to command higher wages based on a "name". The acts' salaries range from \$150 for singles to \$500 a week for groups of four or more, plus room and board.

No commissions are taken by Campus Directions on monies received by the artists for Coffee House Circuit tours.

These acts are totally professional and are received enthusiastically by the students in a more personal way than the one-night concert can provide. They become a part of campus life, much like the artists-in-residence in the classical field. Many Circuit performers have participated in classroom lectures and added a special facet to their stay on the campus.

Campus Directions acts as project supervisors for the Circuit. We are professionals in the area of talent selection and development and our percentage of success is a constant endorsement of the program's merit.

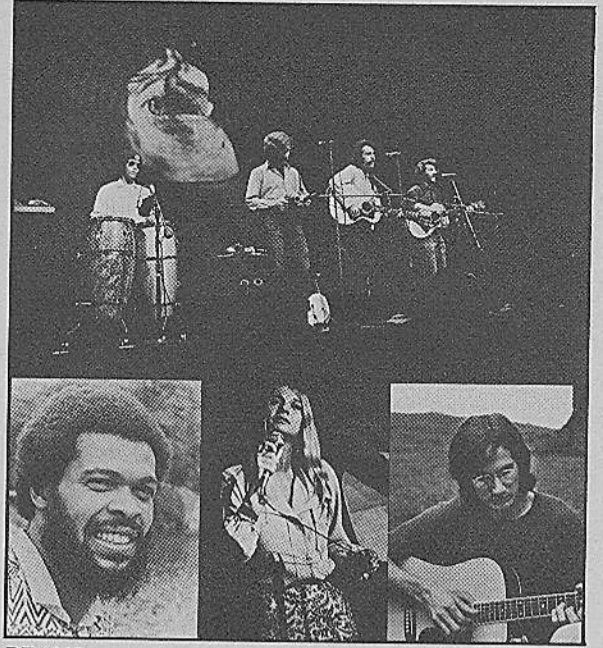
In keeping with our policy of offering assistance to new acts, we develop their publicity materials. We create press kits complete with photos, biographies, reviews, and questionnaires giving insights into the performer's personality and ideas. These can be used for promotion prior to the artist's arrival.

The Coffee House Circuit Handbook is given to each member school and contains staging requirements, ideas for publicity and promotion, guidelines for the artists and the schools, plus all pertinent information on running the program.

The Circuit Newsletter is distributed every two months and contains reports on all the performers, articles about the most successfully run coffee houses, information on available concerts and films, and all communication in regard to the operation.

Post card checklists are supplied to the schools to evaluate each act that is booked and thus assist us in constantly refining the program.

The Coffee House Circuit Annual Conference is held each June in New York City. Professional publicists,



BEANS
JIM COLLIER
PATTI MILLER
TOWNES VAN ZANDT

artists, students and administrators meet in seminars to share ideas and profit from one another's experiences. Acts from the Circuit and the Contemporary Concerts series are showcased at the Bitter End Cafe in Greenwich Village.

Coffee House Circuit members are entitled to 10-15% discounts on all concerts packaged by this office, as well as on the flat rental of Genesis Films.

A portable and excellent sound system has recently been made available at a discount to Circuit members.

Something very personal and exciting occurs on a campus when a Coffee House Circuit performer is there. Mr. C. Shaw Smith recently wrote... "From Jake Holmes to the wonderful talent we are getting now, the Coffee House Circuit is like a dream come true for colleges—big and small. We're having a ball and we are grateful that more people on campuses all over the country are able to share it."

Information on the steps to follow for enrollment are contained in our brochure "Guide to Joining the Coffee House Circuit", which is available upon request.

COFFEE HOUSE CIRCUIT

Membership Plans

PLAN I—Standard membership entitling the school to a maximum of 8 bookings (3 to 6 performance days) with the school providing room and board.

Schools work in conjunction with regional Circuits coordinated by a local student activities administrator. Dates are organized into tours by him and submitted to the New York office. The advantage of working within a Circuit is that travel expenses for the acts are shared by participating schools and thereby kept at a minimum.

Salaries range from \$150 a week for solos to \$500 for groups of four or more.

Schools working through Circuits may also book additional isolated dates through the New York office.

PLAN II—A full membership that allows a maximum of 8 bookings for \$250. The school works directly with the New York office instead of through Circuit coordinators, selecting specific dates and acts for half-week or week long bookings. Schools pay salaries plus travel expenses.

PLAN III—A. A series of one night coffee house or concert programs (a maximum of 8 for \$250) arranged directly with the New York office. Prices range from \$100 to \$500 per program.

B. A similar series can be set up without payment of a membership fee, in which case salaries would run 10-15% higher than for member colleges.

PLAN IV—Schools with limited budgets can participate in the program without payment of any membership fee. This plan is designed only for those schools that can present a maximum of 2 programs a year. These programs can be arranged through a Circuit coordinator or directly with the New York office. Salaries would reflect a \$50 increment over amounts paid by regular members as indicated in Plan I.

If after two programs, the school wishes to join the Circuit, the additional monies paid will be credited toward the membership fee.

PLAN V—Contemporary Concerts are available through this office for all schools, but members receive 10-15% discounts. Prices range from \$200 to \$2500 for acts who have "graduated" from the Circuit to become outstanding artists in the concert field.

Some schools join exclusively for the concert series, since the discount on one major concert can cover the expense of the membership fee.

COFFEE HOUSE CIRCUIT

Performers

SINGLES

JON ADELSON likes to call his Oldies Show a "good-time goof." More accurately, it is a driving, exciting, funny audience-participation excursion back to the "good old days... like the back seat of the 1957 Chevy!"

TERRY BER is a poet and composer who sings in many languages the songs she has written in her travels around the world. She has performed on the Tonight Show and has an album on the Liberty label entitled, "Through the Eyes of Terry Ber."

DAVID BRADSTREET, a Canadian performer, has been on the Circuit for two years and has been one of the most consistently well received performers on the roster. He is a Toronto-born lanky young musician whose easy-going style and beautiful original lyrics have found their way to highly receptive audiences. Report from St. Cloud State: Everyone was put in a trance—Great. Dave was fantastic—to the audience and to work with. Gorgeous voice and super guitarist.

In the classic mold of the sensitive performer/writer, DAVID BUSKIN writes almost all of his material, and it tends to be about things around him. One reviewer said of him, "... his melodies and moods show restlessness, sympathy and love... his clear, unfaulting voice projects a cleanness that flows like hot fudge on ice cream. Smooth and mellow." David's first album has recently been released on the Capitol label.

Kentucky-born MIKE CLARK transmits a warmth to his audience that is not soon forgotten. His songs are mostly of the country, of life and love, with a humor and personality that stamp him as a professional. He has been highly successful on the Circuit this past year, and has most recently been seen on Ian Tyson's T.V. Show Nashville North.

In the words of one of his most infectious and requested songs, JIM COLLIER recalls, "I've been a lot of places in my time..." A truly modern troubadour, Collier has busked, marched and hitch-hiked through the rural South and into the heartland of this country singing it like it is. Singing a mixture of soul and rock, Jim has appeared at several colleges and universities for the Coffee House Circuit, as well as at Carnegie Hall, the Schaeffer Music Festival, Madison Square Garden, and the Electric Circus in New York.

"JIM DAWSON writes music, sings songs and touches people... inside, where it really means something." Pete Fornatell of WNEW-FM said that recently. Besides being an excellent performer, Jim offers a classroom lecture course which is designed to give the student the basic tools for songwriting. This added plus has made him one of the greatest Circuit successes. He is soon to record his first album for Buddha Records.

At a time when singer/songwriters are a dime-a-dozen, BARRY DRAKE gives his audience a sound that has its roots in folk, its feeling in soul; only the difference is that his songs are fresh and original. His distinct guitar style and pure tenor voice coupled with a rare gift for exceptional writing have proved him a vital and exciting performer too good to miss. Barry is currently working on his first album on the Columbia label. Carthage College said about Barry: They all loved him. Barry is a great person, not just a fantastic performer. His success is surely predestined.

PAUL GEREMIA "is a first rate musician—a little bit crazy, very inventive, and very much on the way up. He plays the blues with a flair unusual for a white performer." His first album, "Paul Geremia—Just Enough," is on Folkways.

BOBBY HEBB, of "Sunny" fame is respected among his peers as being one of the finest jazz guitarists in the business. He has been a member of the Grand Ole Opry, has toured with the Beatles, and has performed with such diverse acts as Bo Diddley, Chuck Jackson, and Margaret Whiting. His album, "Love Games," is on Epic Records.

NICK HOLMES has come to the Coffee House Circuit as a seasoned professional performer. He was a member of the Serendipity Singers, has toured many college campuses, and has played every major television show. He was briefly the lead singer for Sea Train and is soon to have his first album released on the Liberty United Artist label, entitled "Hunger is the Best Sauce."

Shortly after his arrival in Toronto, TOM KELLEY was able to do three T.V. shows, and five national radio shows. This was due mostly to sheer perseverance and the establishment of his home on the steps of the C.B.C. These appearances were soon supplemented by numerous club dates, coffee house and concert engagements including the exalted Mariposa Folk Festival. A great entertainer, Tom has realized a range of three octaves, reaching a high C which his less talented friends refuse to believe.

JAMIE Lewis has been playing and thinking music almost all of his life. In his words, "Music is my life, my guitar is my lover." The high quality and style of his performance is noted particularly in his communication with his audience through purity of voice and impeccable guitar work—the qualities of a true professional.

RAUN MAC KINNON is one of the few existing fantastic female guitarists, rivaling the best male players in the field of folk and blues music. She also plays great piano. Dan Sullivan of the New York Times said of her, "... (she has) a grand big voice that suggests Mahalia Jackson and even at times, Bessie Smith... a real flair... some of her songs she attacks with surprising fierce intensity. Others she coaxes as if they were kittens." Raun records for Kapp Records.

NANETTE NATAL is a promising newcomer who writes songs with poetic leanings. She is also a singer with a sweet-voiced captivating charm. Most of her material comes from personal experiences and observations, and deals with the individual's search for identity and personal freedom. Nanette has one album completed on the Vanguard Label. Brandywine College said of her performance: Very professional, beautiful voice, relaxed manner, excellent.

RON NIGRINI's songs range from Dylan to The Band to Ron Nigrini to whoever it may concern. He is a vital, superb vocalist who has composed eight film scores, who has had exposure on more than four network television shows and series. He has done countless performances for coffee house audiences and has succeeded in overwhelming them all.

DAVID POMERANZ refers to his music as "New Blues"—Blues meaning true, gutsy and sensitive. In the short time he has been touring for the Circuit, he has become one of its most highly praised performers. His work is mostly all original—both in content and in feeling. David's first album will be out this year on the Decca label.

BILL PUKA is Columbia Record's latest discovery. He is one of the finest of the new crop of singer-composer-pianists on the music scene. Bill's performance debut was a week at the Bitter End Cafe. In between appearances, Bill is a teaching fellow at Harvard.

ALAN RAMSEY is a nineteen year old performer from Texas whose style and vocal quality appeals to all and resists the standard labels given to singers. His music can be described as "a kind of light-folk-current-pop-country-blues." The University of Texas said of Alan: He is a fantastic performer and individual. General audience reaction: Great.

LENNY ROBERTS, a former member of the Serendipity Singers, has appeared as lead singer and guitarist for that group on such shows as Ed Sullivan, Mike Douglas, Johnny Carson, and various T.V. Specials. Now working as a single, he sings songs that are at times hysterically funny, sometimes very sad, and that range in topic anywhere from human relationships through war and ecology to a hymn to the Musicians' Union. His music combines influences of rock, jazz, folk and baroque to form a sound that is uniquely his own.

Mercury Recording Artist, ANDY ROBINSON, was described by Monmouth College as having "a truck load of excellent songs, an excellent guitar and singing style that no one should miss the chance to hear." He has performed in concert with Judy Collins, Odette, the Back Porch Majority and others. He recently performed at the Bitter End Cafe with Janis Ian, who produced his album.

MARY SMITH—the name is common, but the girl is unique. One college reviewer said of her, "her personality and professional demeanor is totally natural, without the polish and lacquer of most performers. It's a genuine delight." Mary accompanies herself on acoustic guitar and "sings with an astounding amount of conviction . . . with soul, if you will."

KEITH SYKES has two albums on Vanguard. He is the kind of exceptional singer/songwriter/performer who comes along maybe once in a decade. He is a delightful entertainer as well as a warm and charming person. A Record World reviewer saw Keith at the Gaslight in New York last Fall and said this: "Sykes, by any standards, is a fine young writer who has something to say, and says it with a twinkle. He exhibits a relish for life that is both contagious and exciting to see. It was quite an experience to watch this young man convert a group of inattentive uninterested listeners into a group of enthusiastic, delighted fans demanding more."

On stage TOWNES VAN ZANDT conveys the impression of being more at home there under the lights than he would in his own bedroom. He sings folk ballads—mostly original ones—in the great old tradition of this fine musical form. He is easy going and kind of intense all at once—a performer who should definitely not be missed. Townes has 3 albums out on Poppy Records.

MAJOR WILEY, a South Carolina born singer, guitar player and performer writes almost half of his material—country and blues and some folk. The most important part of his act is that he substitutes a significant voice for a smooth one, and a positive meaning instead of a whispered one, thereby giving the audience an entertaining evening in the fullest.

There is more to ROBIN WILLIAMS than a guitar and a good voice. He has personality. Audiences get caught up with his easy no-frills-no-fancies-charm. There is a touch of that rare commodity—modesty—still apparent in his stage presence. Robin has been touring for two years and is a favorite among the Circuit schools. Among the many great reports we have received about Robin's, is this one from North Carolina State: General audience reaction: Rapture. Mr. Entertainment with a college education and it shows.

CRIS WILLIAMSON's beautiful voice and control—perhaps the first thing that audiences notice about her—are the result of seven years of training and a lot of performing. She has sung ballads, jazz, pop, hard rock, classical, and folk. She is now in the process of recording her first album at Jimi Hendrix' studio, the Electric Lady.

TOM WINSLOW is an eclectic performer defying any definite category because he writes and sings songs of all kinds related to the basic emotions in all of us. He has performed all over the East and has taken part in over a dozen Hudson River Sloop Festivals. Audiences can expect a down to earth, effective, moving performance from this sensitive artist.

DUOS

BAYLISS (John Hale and Bill Smith) is an act which presents a wide variety of contemporary and traditional music styles. Both John and Bill play guitars and sing. Their songs include some original material and distinctive arrangements of today's songs as well as rock, folk, blues, and country music.

STEVE BARON came out of the same Coconut Grove, Florida folk scene of the early 1960's that helped create the careers of David Crosby and Fred Neil. He has a breathy, soft voice and writes highly melodic songs tending toward sad ballads and good time songs. Steve's album, "The Mother of Us All" is on the Tetragrammaton label. He is backed on bass by Jeff Lowell.

THE COLORADO ODYSSEY was formed in September 1969. In describing the two-man sound both Eric Dennis and Dick La Freniere are quick to point out that they are not a message group. "You might call us communicators because we try to get words and music across to the audience. It's our contention that much is being said today by contemporary composers." And Eric and Dick are most certainly worth listening to.

CHERYL DILCHER, who writes songs and plays acoustic guitar has said this of herself. "I've become myself. I've shed the child's coat. By travelling and meeting people, I've formed my own conclusions. I've been writing and singing songs since I was 15 and I'll always sing all my

life." Cheryl has her first album out called "Special Songs" on the Ampex label.

PHIL GENTILE and JACK DUNBAR are two men who seemed destined to leave their mark on the music industry. Their unique harmonies coupled with simplicity in their material tells where they are. Presently negotiating with four record companies, Gentile and Dunbar will soon have an LP out. The Community College of the Finger Lakes said of them: General Audience Reaction: Loved it—Super. They were wonderful—their original material was splendid.

As individual performers ALLAN FRASER and DONNA MARIE DEBOLT have built solid professional reputations—both as writers and performers. Now they've joined in a new venture, combining their unique musical talents to seek a richer range of expression. Playing guitars together, they interweave country, folk blues, rock and shades of jazz, but still manage to be introspective and emphatically personal performers.

LYNN GERB, backed by her manager/pianist Norman Berman, has a splendid, refreshing voice. She has played everything from legitimate theater to Carnegie Recital Hall to coffee houses, and is received well on all levels. She describes her music as a mixture of folk, popular, rock and musical comedy.

DAN GRALICK is an exceptionally talented organist/pianist who performs much of his own music as well as songs by such artists as Tim Hardin, Al Kooper, Nina Simone, the Bee Gees and others. His bass player, George Bishop has also composed songs included in their repertoire which deal with past and future romance. Dan feels that his songs reflect the sensitivity of people among one another concerning lost loves and joys.

DANNY INFANTINO and DICK IVANS are an exceptionally strong duo involved in writing and performing original music, accompanying themselves on acoustic guitars. Dick plays harmonica and flute as well. They have performed together in the past in rock groups and decided about a year ago to become an independent song writing team. They have played clubs as well as concerts here in the East to highly receptive audiences.

JOHN KUSIAK and ELLIOT GIBBONS have impressive backgrounds in music. John studied musical composition and classical piano at the University of Missouri for three years, writing hundreds of original songs and performing in various groups. Elliot studied classical guitar under Oscar Ghiglin, and later learning to play lute while at Missouri. His arrangement for the musical score for Shakespeare's Tempest with lute and recorders was used in Washington University's production. The team is now living in New York, composing and performing their own music.

LA TROUPE GROTESQUE: a team of Parisienne acrobats? An exquisite French pastry? Hardly. The thousands of college students who have witnessed their recent American tours will attest to the fact that this duo is the freshest thing to happen to comedy since "Our Lady of Perpetual Motion Convent Girls Rhythm Band." The critics call them "whimsical, fanciful, fantastic." They just have to be seen to be believed.

KATHY FLAHERTY and JONATHAN HATCH formed their duo in Central Park where they met and spent the day singing in a row boat on the lake. Soon after, they wrote and recorded a commercial for New York City, "Get Involved." Both play guitars and sing, and have been one of the best received duos on the Circuit this year. SUNY, Canton wrote: General audience reaction: Excellent. Kathy and Jonathan were versatile both musically and socially. It was a pleasure having them on campus.

MYRA HUNTER has said of her music, "there is no particular category into which it can fall. We sing the blues—old and new—gospels and spirituals, rock, jazz and whatever expresses something we believe in." Along with her husband Charles, who plays electric piano—Myra recites as well—poetry she has picked up all over the country relating to the black experience. The combination of a great voice and a fine poetic repertoire has made her a great Circuit success.

JUDY LANDER is the youngest permanent cast member to have appeared in the Jacques Brel review, "Jacques Brel is Alive and Well and Living in Paris"—both in the Canadian and Boston productions. She also has her own television show pending for the C.B.C. in Toronto. Judy performs with a piano accompanist.

LEATHERWOOD and LISA's music is easy to relate to, for it conveys intense feeling and concern. This husband and wife duo have been playing on the Circuit for two years, and has been well received on every campus. Their music appears carefree and light, still creating the feeling of intensity and emotional involvement. Idaho State reported: General audience reaction: Fantastic. The best Coffee House performer's we've had. Terrific!

JEAN MONTERAY, former lead in the Broadway production of Hair, is on her own with a bass player, singing original songs and playing beautiful and unique piano. A seasoned performer, Jean has had years of learning behind her, including a credit at Carnegie Hall with Tim Hardin. She recently finished a week at the Gaslight in New York, and soon plans to record her first solo album, with Neil Young as producer.

JON and SUZANNE MANN have been singing together for two years. Most of their music is contemporary, much of it original, and some of it traditional. They enjoy doing everything from blues to ballads to folk rock. Their concert experience is wide-ranged—they've worked with artists such as Judy Collins and Jose Feliciano.

MARTIN and SALLY provide easy listening as they sing a wide selection of folk, popular, and original songs. Their careers have brought them from their own radio and television shows in Calgary, Alberta, to guest appearances on Canadian network television; from lounges in Canada to New York's Greenwich Village to the Coffee House Circuit—they have been successful on all counts.

Two young girls with guitars generally have a hard time convincing people that they have something exceptional and different to say. MAGGIE and TERRE ROCHE have a sound that is not only different—it's powerful and original and unique . . . and it makes you think. Their opening performance was at Concordia College. Afterwards the

school wrote; Maggie and Terre provided excellent songs that were well executed and showed much potential. They were excellent to work with and more important, they were truly positive and interested people.

ROGER and WENDY began their musical careers singing and playing in Greenwich Village's now extinct "basket houses." Having "paid their dues" they now are a regular attraction at Folk City in New York, and have established themselves as one of the best duos on the Circuit. Wendy plays electric bass, Roger electric autoharp and electric piano—a unique combination and a unique sound.

STAN and DAN are a refreshing young duo from Lincoln, Nebraska who play their own music and that of others (Paul Simon, Gordon Lightfoot, Bob Dylan, Neil Young, Crosby, Still, Nash and more). Accompanying themselves on acoustic guitars, they provide a pleasant, easy going folk atmosphere which the Circuit schools have praised highly.

When DAVID WIFFEN sings, there is a silent communicative rapport between audience and vocalist. His songs are melodic and his lyrics unpretentious—and the combination of his voice and guitar seems to weave a certain magic. He is a singer who really can't be labelled. His compositions are original, reflective and varied. And his voice is as diversified as the stories he puts to music.

TRIOS

The ARGIR GROUP (Fred and Betsy Bernard and James Kendrick) is a trio of formerly solo musicians who have united their talents as singers, songwriters, and versatile instrumentalists. Their sound is somewhere in between folk and rock with Fred on acoustic guitar and harmonica, Betsy on guitar and flute, and James on bass. Their original songs and unique presentation have made them a favorite with Circuit schools. Oklahoma State wrote: General audience reaction: Fantastic—superb talent. Most cooperative act we have had so far—out of their way to do things well.

JANET CREAMER, MATT BOLLES, and TOM CHANDLER got together about two years ago and created their trio, playing pretty much on an amateur basis. They were heard soon after by George Wein, producer of the Newport Folk Festival. As a result, they played the Festival twice that summer, and were asked to conduct a workshop. They sing original material as well as songs by such artists as Crosby, Stills and Nash, and Neil Young, accompanying themselves on acoustic guitars.

MINIMUM DAILY REQUIREMENT has been one of the most successful trios yet to play the Circuit. Peter and Susan Bradley and Rob Becker have been singing together for a little over a year and a half. They perform several different kinds of music: folk, ballads, light rock and gospel. They play acoustic guitars and electric piano, and travel with their own sound man. College of Du Page wrote this review: Fantastic—standing ovation. Should progress rapidly to the concert stage.

MORGANMASONDOWNS is Cassandra Morgan, Joe Mason and Steve Downs. They have an album on the Roulette label which they described as, "very gentle, folk-oriented, mind music." All cuts were written by either Joe or Steve. Their songs deal with "love, life, fantasy and reality." Their harmonies are tight and well backed by competent guitar playing from all three members. They broke all attendance records at SUNY, Oneonta and Hamilton College.

In a recent letter from one Circuit school, the following was said of TRILOGY: "They were the best act we have brought to our campus in three years. They received several standing ovations, the last one being three minutes long." John Burrows, Bill Hiney and Bob Murphy play songs about ecology, pollution, travel, love, experience and lack of it, with guitars, harmonica, drums and bass.

QUARTETS AND LARGER GROUPS

BEANS was formed in a reactionary move to transcend boredom and rock's prevailing status quo. With no fuzz boxes, wah-wah's, imitation Kinx/Clapton blues riffs and absolutely no soul, Paul Levine, Courtney Colletti, Skip Roberts, and Luis Molina sing about almost everything with a sensitivity and uniqueness. There is no lead instrument, no back-ups. Instead, there are four equal parts forming a sound that blends guitars, congas, harmonicas and voices into one.

THE CHAPINS is a creative quartet that plays beautiful guitar ballads, fine rock numbers, funny and sad songs, and just about anything else an audience can ask for. Tom Chapin plays rhythm guitar, Steve Chapin plays bass, piano and recorder, Doug Watson takes lead, and Phil Frobes is on drums. Together they play a refreshing amount of original material as well as songs by other people such as James Taylor, John Sebastian, Grateful Dead and Bob Dylan.

FONTILLA TIMMONS is a vital young black artist whose roots are in gospel and blues. Her repertoire includes songs by such diverse composers as Tim Hardin, Lennon/McCartney, George Gershwin, and Jim Webb. She also plays piano with gusto and is backed by rhythm guitar, bass and drums. Fontilla combines her background in gospel and blues with her love for pop and rock music, bringing to the stage an unusual and highly sensitive style of performing.

PENNY LANG's reputation as a major folk singer began in the coffee houses of Montreal. She has since played coffee houses across the United States and Canada, and has appeared at the Philadelphia and Fairport Folk Festivals. She has a unique, rich voice and plays exceptional guitar, performing both blues and contemporary folk music. Penny is accompanied on bass, guitar and harmonica.

Of the 16 acts auditioned at the Quiet Knight in Chicago, only three acts were selected for the Coffee House Circuit. One of these, PATTI MILLER, was exceptional. The composers she favors are Leonard Cohen, Joni Mitchell, and Lennon/McCartney. Patti is backed by three musicians, including a cellist and calling themselves Dandelion Vine. Wisconsin State University, Eau Claire reported: Excellent—scores every night. Patti was even more successful than before. Her act is more highly polished. She has developed quite a following here and everyone loves her as a person.

"When you hear Chuck and Mary Perrin sing, you can only smile and feel good." KIN has been together now for most of their lives (they are brother and sister, thus the name) and joined up with

their two accompanists just recently. They are a versatile and charming group, with their sound leaning toward folk rock. They see their songs as moods, a way to communicate with the audience. They record for their own label "Webster's Last Word."

RINGS'N' THINGS have been together for about five years, singing their own songs and the songs of others. Mostly contemporary folk in feeling, they also perform a variety of blues and country songs. The four members have been consistently well-received on all Circuit campuses which they've visited. Russ Kelley is on guitar, Mike Thompson on electric bass, Sue-Ellen Lothrop on recorder and vocals, and Gary McFarlin on drums. Southern Illinois University reported: Fantastic—warmly appreciated. Tremendous success. Packed 700 in last night. Good personalities as well as performers.

Part of the strength of the ROSE COLORED GLASS is that any one of the four members can sing lead. When they perform four part harmony, the blend resembles something created electronically in a sound studio. Bob Caldwell is on bass, Roe Cree on guitar, Larry Meletio on drums and Mary Owens on tambourine. Their sound is similar to that of the First Edition, but they have a unique way of presenting it that is all their own. Bellarmine-Ursuline College said of them: Excellent—well received. Standing ovation on last night. Group is very delightful to work with.

THE SORRY MUTHAS carry on the tradition of North Country music, an unamplified country and blues tradition that has already produced The Little Sandy Review, Spider, John Kerner, Bob Dylan and others. The four members, Bill Hinkley, Judy Larson, Cal Hand, and Bob Stelnicki have met with great success on the college campus. One school said of them, "... stomping, happy, barefoot, loud and joyful... they're great fun in person."



MINIMUM DAILY REQUIREMENT
KIN
MARTIN and SALLY
STAN and DAN

CONTEMPORARY CONCERTS

There is a new awareness about entertainment programming among the college buyers: great concerts can be bought at reasonable prices. Contemporary Concerts is that division of Campus Directions Inc. that assists the schools in scheduling excellent concerts at prices ranging from \$200 to \$2500.

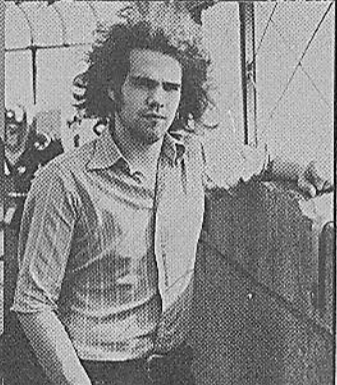
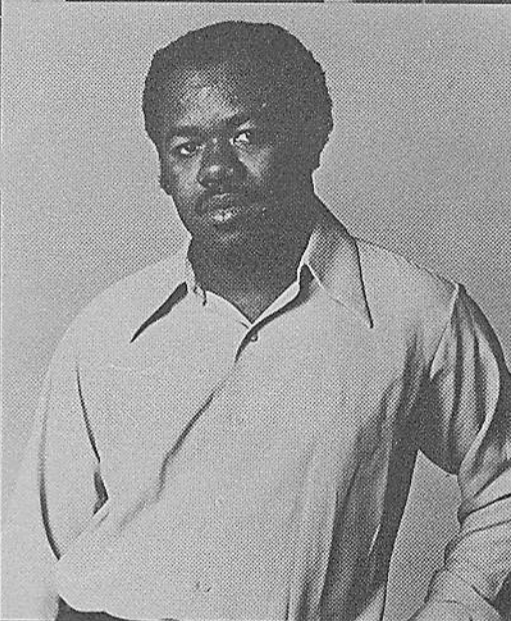
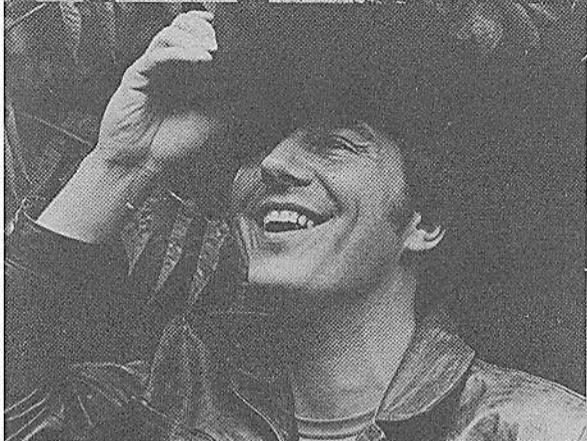
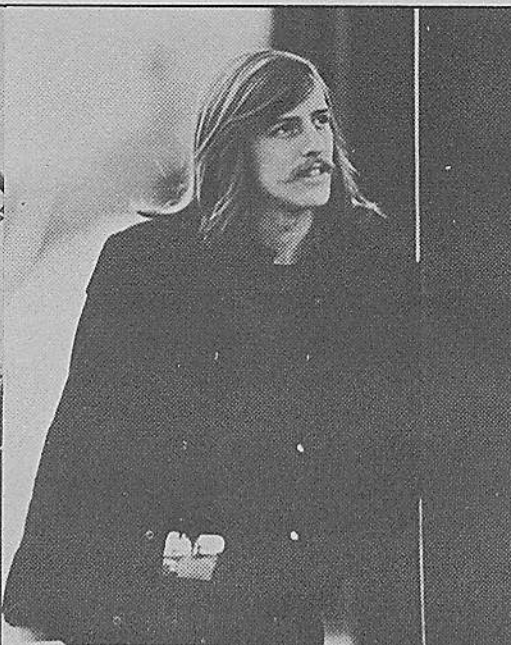
Membership in the Circuit is not a pre-requisite for booking talent through this program, but member schools do receive discounts of 10-15%.

This program resembles the Coffee House Circuit in that it was created at the request of the colleges themselves. In the Spring of 1968, members of the Circuit began utilizing the most successful Circuit acts for end of the year concerts when funds for the high priced programs were depleted. These intermediate-priced concerts proved to be as exciting and well received as the major attractions.

All of the most successful acts touring the Coffee House Circuit are available through the Contemporary Concerts series.

We are proud to represent the following artists in our Contemporary Concerts series:

McKendree Spring
Jerry Jeff Walker
Dave Van Ronk
John Basette
Brian Carney
Don Crawford
Keith Sykes
Nicholas Holmes



GENESIS FILMS, LTD

It is fitting that the American colleges—the locale of the cultural revolution—be the site where the innovative, the imaginative, and the inspirational in films be exhibited and enjoyed.

Through GENESIS, a wide variety of specially selected films of independent and experimental filmmakers are now available to college campuses across the country. GENESIS II and the new GENESIS III programs are film anthologies which transform the cinema from merely an entertainment media to an exciting art form, and represents a renaissance in motion picture production and avant-garde filmmaking. Social documentaries, dramatic screenplays, comedic and satiric styles of expression are translated on the screen in fresh, atypical fashions. The filmmakers of GENESIS FILMS have expressed original insights into their subjects, using some wildly experimental techniques and impart to audiences a sense of revelation, visual imagery and authenticity.

Today, over 80,000 students are enrolled in film courses in the United States, with the result that new techniques are being developed at a rate which the traditional movie colony cannot match. In the past, very few commercial outlets existed for the majority of short films being produced by student and independent filmmakers. GENESIS fills this void by distributing its new films across the country on a profit sharing basis for the filmmakers.

Campus sponsors are invited to call upon GENESIS for advice and assistance with promotion and exhibition of these programs in the hope of easing work loads on student-staffed entertainment committees. It's part of our service.

As new developments are made in film, and as new and talented filmmakers enter this exciting field, GENESIS will present them.

As GENESIS nears the end of its fourth year, the roster of awards attributed to its participating filmmakers in the three programs is most impressive. The entire GENESIS II program was featured in the San Francisco Film Festival as a special premiere attraction. Most recently, GENESIS was distinguished with CINE GOLDEN EAGLE AWARDS for the introduction and conclusion of GENESIS II, and for "Airplane Glue, I Love You". "Omega", which appears in the new GENESIS III program, was selected to open the NEW AMERICAN FILMMAKERS SERIES sponsored by the Whitney Museum in New York City.

GENESIS FILMS, LTD. has offices at 1040 North Las Palmas Avenue, Los Angeles, California 90038 (213-464-0248) as well as our main corporate office in New York City located at 40 West 55th Street, Suite 301, New York, New York 10019 (212-765-3750 or 212-582-5297)

GENESIS is available on a rental and percentage basis. Your East and West coast representative will be happy to discuss with you the appropriate plan for your school.

GENESIS FILMS, LTD

Reviews

VARIETY
DECEMBER 3, 1970

... "Omega" is the dramatic climax of the program and an awesomely beautiful piece of film. A masterpiece of special effects, "Omega" is directly parallel to the end of "2001": A Space Odyssey, evoking the mysticism of outer space. Its theme is similarly the transformation

of Man from his physical shell to an immortal being of absolute energy.”...

KEVIN THOMAS
LOS ANGELES TIMES
DECEMBER 3, 1970

...“The Genesis program begins on a light satirical note with Tom Rettig’s—yes, he was the boy in the Lassie series—amusing “Marijuana Education,” in which a policeman becomes progressively stoned as he describes the evils of grass.”...

...“By all odds the most provocative film in Don MacDonald’s documentary “A Matter of Conscience,” in which he interviews two draft resisters who have taken quite different courses of action.”...

RICHARD WHITEHALL
ENTERTAINMENT WEEKLY
DECEMBER 12, 1969

...“Genesis Films...may well have taken a step in the right direction...they are prepackaging, sometimes financing, films by young filmmakers for distribution through colleges and universities. These efforts have already proved successful. The returns on “Genesis I,” which went into distribution in September, 1968, are admittedly small by industry standards, but a campus by campus comparison shows that “Genesis II,” which went out a couple of months ago, has drawn audiences from 70 percent to 400 percent greater than those for the initial production.

Both programs have been subtitled “Cinematic Explorations,” which is exactly what they are. Most of the films have been shot and produced by film students...But they demonstrate awareness of new technological developments and sophistication in applying them. The results are often fresh and exciting.”...

RICHARD WHITEHALL
LOS ANGELES FREE PRESS
NOVEMBER 7, 1969

...“The Genesis II program of movies, mostly student, has been showing around west-coast campuses for the past couple of months and has now been booked into Cinematheque 16. And a remarkably good collection of new cinema it turns out to be...”

INDIANA DAILY STUDENT
NOVEMBER 7, 1970

“Genesis III smashes through the Hollywood-TV mind rot like a bulldozer through a garbage dump. A collection of nine short avant garde films, “Genesis” offers a refreshing, provocative and sometimes dazzling view of how young independent film makers view the past, feel the present and sense the future.”...

CLAREMONT COLLEGIAN
OCTOBER 19, 1969

“Calling a film “experimental” in the past began to connote not so much experimental effort as it did films that were of questionable artistry and sometimes films more appropriate for stag parties.

Fortunately, Genesis Films, Limited, has gone beyond this stage to assemble a brilliant collection of short and honestly experimental films.”...

GENESIS II

INTRODUCTION (2:30) Color
BURTON GERSHFIELD, PATRICK O'NEILL,
BRUCE LANE, NEON PARK.

"A celestial romp involving echoes of lunar labyrinths and Arab computers."

Some of the techniques used were optical phrasing, hand-wrought animation, Persian traveling mattes, Bob Breck's analogue computer images, electronically irrigated music, and a specially prepared carrotene based film emulsion.

UNICYCLE RACE (7:10) Color
BOB SWARTHE

"This film cartoon was inspired by the early sound cartoon shorts like 'Farmer Al Falfa' and 'Bosko, the Talking Kid'. Its plot centers on a hero and heroine against a villain and his monstrous sidekick."

"Unicycle Race" was hand-drawn directly on 65mm clear leader with india ink, then reduced optically to 35mm with color added, using bi-pack printing. Over 5,000 separate drawings were required. Bob Swarthe is presently director of TV commercials at a production studio.

EATING CAKE (13:00) B/W
PETER JENSEN

"An intimate look at the lonely rituals of an old man."

Peter Jensen, currently shooting a film in Southern California, made this character study using extreme close-ups and a sensitive sound track.

RETREAT (10:04) Color
COLIN HIGGINS

"A young Viet Nam veteran attempts to come to terms with his memories of war and the self-revelation of his own capacity for violence and destruction."

Colin Higgins, whose student film satire, "Opus I", was in the "Genesis I" program, was born in 1941 in Noumea, New Caledonia. He has been to school in New South Wales, Australia, Stanford University, Sorbonne, Paris and UCLA. "Retreat" was made around the Lake Tahoe region of California.

DEMONSTRATION MOVIE I (4:00) B/W
RON FINNE

"A film designed to help young people make the difficult transition into adult society. When sincerely followed, this film will bring undreamed-of success in sexual relationships and occupational careers."

Ron Finne who says he "loves home movies" is a social research consultant and is involved in mixed media productions. "Demonstration Movie I" was made on pink stock in Eugene, Oregon, and has won prizes at film festivals in Ann Arbor, University of Wisconsin, St. Xavier, and Kenyon College.

TOMO (10:00) B/W
ALVIN TOKUNOW

The filmmaker prefers that this film be presented without description.

Alvin Tokunow was born during WW II in a Colorado Japanese Relocation Camp. He holds a BA in architecture and is currently a

GENESIS III

MARIJUANA EDUCATION (9:55) Color
TOM RETTIG

"The MAN describes and demonstrates the evils of laughing tobacco."

Involved in film as a child actor in the "Lassie" series, Tom Rettig is now producing and directing independent projects in business and theatrical fields. "Marijuana Education" features comedian Fred Smoot and was shot with a stoned cast and crew.

DELINEATION (4:58) Color
ROY BARGE

"The symbolic purge of human emotions through aggressive action."

With a B.A. in biological illustration, Roy Barge went on to do graduate work in film. He is now working as an independent filmmaker. "Delineation" uses a combination of techniques including kinestasis, rotoscoping, and multiple imagery.

A MATTER OF CONSCIENCE (28:30) Color
DON MACDONALD

"Vietnam, Canada, or jail...two who refused to fight."

A theatre arts graduate, Don MacDonald's specialty is documentaries. He has made several and is now producing another, "New Fundamentalists", a film on life styles. When making "Matter of Conscience", he had some difficulty convincing the Canadian draft underground to help him. A federal agent posing as a filmmaker had just been exposed the week before.

INDUCTION (10:00) B/W
LARRY E. LARSTEAD

"An analogy. Plugging the system into the pleasure center. The march of progress."

Larry Larstead is studying for his Master's at the U.C.L.A. film school. He made "Induction" in the spring of 1970 in Riverside, California using actual class and lab settings with a special rear screen projection system for the outdoor shots. The film was a featured short in the 1970 San Francisco Film Festival.

Master of Fine Arts group student in the UCLA motion picture department. "Tomo" was shot at the Sawtelle Judo Dojo and at the Venice and Malibu beaches. The special techniques used include slow motion and high contrast developing and printing.

E PLURIBUS UNUM (13:00) Color
ALAN JACOBSON

"A highly abstract nightmarish fantasy of the emasculation of man by modern woman."

"E Pluribus Unum" was made in the Yuma Desert and at the Harold Lloyd Estate in California. Alan Jacobson made his first film, an animated cartoon, out of a shoebox camera when he was 15 years old. Since then, he has won numerous photography awards including the Ansel Adams Award and the Peter Gowland Award. He has also been invited to participate in the New York and Edinburgh Film Festival.

HERMAN (1:00) Color
VIC GRADY

"A symbolic representation which depicts the importance of an individual's awareness of his actions."

Vic Grady is 24 years old and currently working for the University of California at Irvine in the Medical Instructional Media Department.

PROJECT 1 (13:58) Color
DAVID LOURIE

"Presents moods and emotional associations surrounding the Oedipus Theme."

David Lourie, presently making videotapes for the Headstart Program, has attended Occidental College, UCLA Law School and the UCLA Graduate Motion Picture Arts program. His "Project 1" was made with an 8mm optical printer which he built out of an old movie projector. The film has won awards at Ann Arbor, Northern Illinois, Vermont University, St. Mary's College, and Foothill College film festivals.

BAMBI MEETS GODZILLA (1:32) B/W
MARVIN NEWLAND

"An action packed tale of wild animals of various proportions struggling to survive in the realm of nature with all its awesome grandeur."

Currently a freelance illustrator and filmmaker, 22 year old Marvin Newland made "Bambi" while a student at the Art Center College of Design in Los Angeles. Drawings on tissue paper were pinned to a board and shot with a 16mm Bolex mounted on a standard tripod. The rolling titles were made on clear acetate.

COKE (0:30) B/W
DOUG RYAN

"A giant step for mankind."

FREE GRATIS BASTARD (11:30) B/W
JOHN GUNDERSON

"Neither fiction nor documentary, 'Bastard' is a kind of personal ethnography...an assessment/interpretation of a 'lifeway'. This is a moral picture, exposing the verities of the western heart."

John Gunderson was raised in the Wisconsin woods but has spent most of the last decade on the West coast. 'Bastard' was made in Beattie

LESS IS MORE (1:00) Color
DON PAONESSA

"A film on evolution. What we've had and what we've got."

Don Paonessa is working on his Master thesis film at U.C.L.A. He shot "Less Is More" using a single frame technique in parts to emphasize speed and chaos.

AIRPLANE GLUE, I LOVE YOU (20:00) B/W
HOWARD E. LESTER

"An administrative error brings the truant officer to put a 30 year old model maker back in the sixth grade."

Howard Lester, from New York, majored in Philosophy at Cornell before coming to the West Coast to film school. He has a broad background in theatre arts and acting. Currently making films independently, he does occasional free lance editing and production work. "Airplane Glue" has won a "Cine" Golden Eagle, two firsts in the Foothill Film Festival, and the Southwest Film Festival, second prizes at Ann Arbor and Indiana, and numerous awards at other festivals.

RUNS GOOD (15:30) Color
PATRICK O'NEILL

"An unconscious imagery, with no point other than to reflect a number of states being confronting one another... a film about noise."

Pat O'Neill is a filmmaker, photographer, and sculptor from Los Angeles interested in and working at integrating these art forms. An optical magician and commercial film designer from time to time, he is currently teaching film at the new California Institute of the Arts. "Runs Good" uses loops and recycling to emphasize repetition, step printing to increase duration of action, and was assembled in sequences through an optical printer. Its title carries the reassurance of a used car salesman.

CINEMANIA (10:00) Color
RON POLICY, ROD WHITAKER, RICHARD COORIS.

"Thoughts and reflections of the filmmakers on leaving the Sixties."

All three filmmakers teach cinema at the University of Texas.

and Mercury, Nevada by the 23 year old filmmaker. After returning from a coming trip to Spain with his wife, he plans to retire in New England.

VICIOUS CYCLES (6:00) Color
DAVID BRAIN, LEN JANSON & CHUCK MENVILLE.

"A mobile confrontation between the two-wheeled vehicle cults. The surrealist stop motion technique developed by George Melies and Norman McClaren is used for uncomplicated humor."

Brain, Janson and Menville are all graduates of Chouinard Art Institute. Their previous short "Stop, Look and Listen" was nominated for an Academy Award in the short film division. David Brain is now a cartoon illustrator, and Jen Jansen and Chuck Menville are writing and directing for television.

THE TEMPEST (7:00) Color
ROBERT BROWN & FRANK OLVEY

"Fluidity of motion closely resembling music—with music closely resembling the film form...this film is a new avenue of film language...color musical notations of plastic forms."

Olvey and Brown are recipients of a Grant from the National Endowment for the Arts for work in film and mixed media. Their backgrounds include work in drama, stage direction and design, film production, and film technology. "The Tempest" was shot in Eastern Washington and constructed in Seattle. Optically printed color, multiple printing, overlap picture, and sound techniques were used.

CAMPUS CHRISTI (18:00) B/W
D. B. JONES & J. K. JENNINGS

"Several dialectic reductions..."

D. B. Jones, from Kansas, has done script writing for TV and has been a teaching assistant at Stanford University, where he is presently a Ph.D. candidate in Communications. He is currently working on several documentary and short films. J. K. Jennings, from Tennessee and Virginia, is teaching Broadcasting courses at the University of Texas and is also a Ph.D. candidate at Stanford. "Campus Christi" was shot in the San Francisco Bay area and tied for second prize in the Foothill Film Festival.

CONCLUSION (2:00) Color
GERSHFIELD, O'NEILL, LANE, PARK.

Commissioned by N.E.T. for a one-time special, "Cinemanía" won a Silver Phoenix in the Atlanta Film Festival. The production work was done in Austin and in several rural Texas locations.

OMEGA (12:30) Color
DONALD FOX

"The transformation of Man from his physical shell to an immortal being of energy."

Donald Fox has been making films since he was 12 and is a graduate of U.S.C. and the U.C.L.A. film school. He is currently working in television and on film design occasionally. Two years in the making, "Omega" was made using special techniques of animation, an optical printer, and innovative equipment designed especially for the project. "Omega" won a Silver Phoenix in the Atlanta Film Festival.