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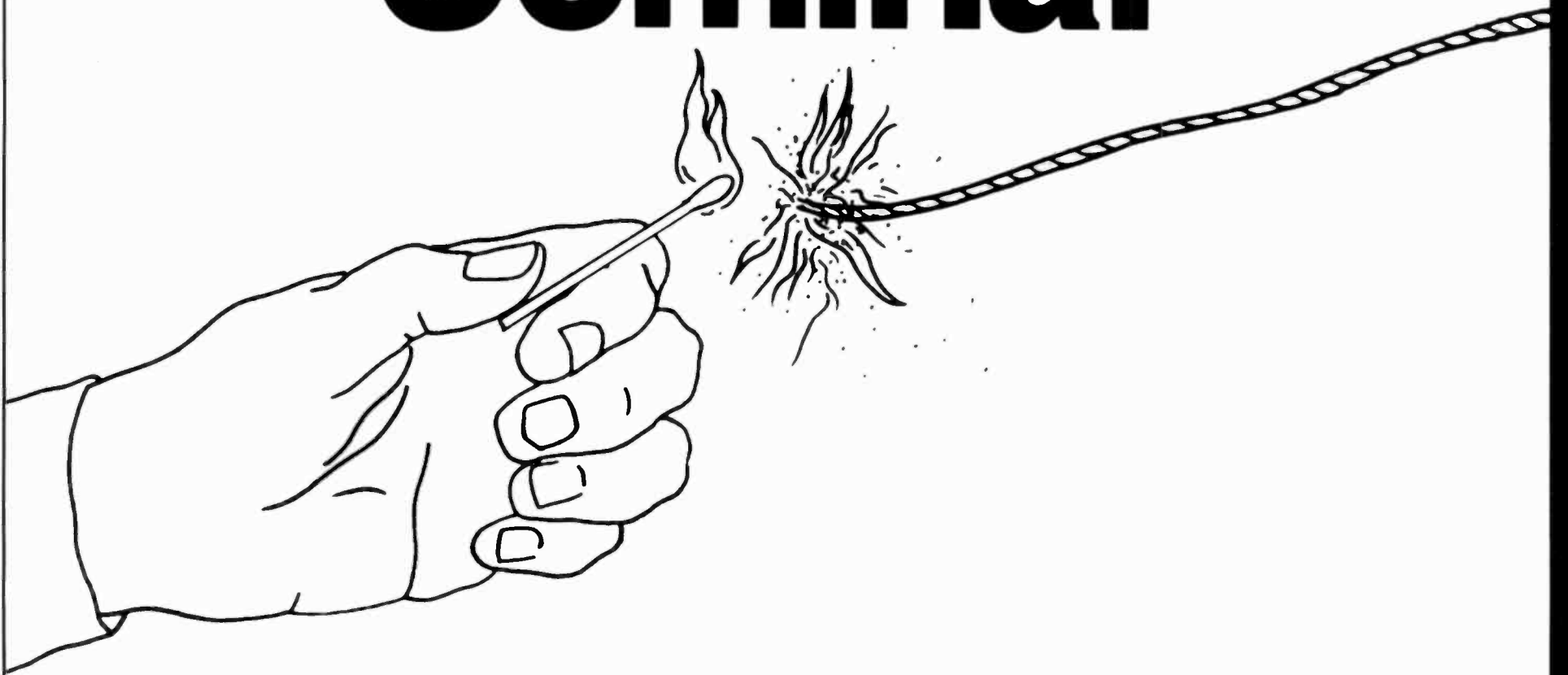


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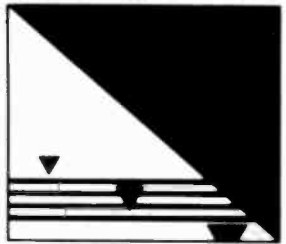
VIDEO



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CHART EXPLANATION

The 1985 Year End charts are compiled by computer from Billboard's weekly, bi-weekly and monthly charts during the eligibility period of Nov. 17, 1984 through Nov. 16, 1985. The eligibility period of the pop singles charts extends through Dec. 7, 1985.

Final Year End chart positioning is based on a point system. Reverse order points are given to each record (single or album) for each week on the chart, with additional bonus points equivalent to the length of the chart for each week at No. 1. Bonus points are also given for each week a record held the positions two through ten.

The Year End charts represent the accumulation of all points—based on the number of weeks on the charts plus positions attained—that respective artists, labels, publishers, etc. have received for all their charted recordings during Nov. 17, 1984 through Nov. 16, 1985.

All records appearing on the 1985 Year End Top Pop Singles chart that also appeared on the chart prior to Nov. 17, 1984 have been credited for their entire lifespan. Conversely, all records descending on the Dec. 7, 1985 charts have been credited for their remaining chart life. In the future, all Year End charts will be compiled this way.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All charts under the direction of Martin R. Feely, Director of Research; Artists & Managers Guides compiled by Leslie Shaver, Directory Services Manager; Video Index research by

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O V E R

CHARTS '85

From Madonna to Kool & the Gang to Wham!, the biggest acts of 1985 were those who appealed to more than one audience. Madonna, for example, is the No. 1 artist of the year in both the pop and dance fields, and is also the year's number eight adult contemporary artist and the number 28 black music artist. Even for an aggressive Material Girl on the move, that's coverage.

It is not, however, the record for multi-format appeal in '85. Nigerian-born Sade ranks in the top 40 on five (count 'em!) year-end artist tallies. She's the number 10 adult contemporary artist of the year, number 14 dance, number 16 jazz, number 18 black and number 33 pop. The only major format she didn't crack this year was country—and she may take aim at that next.

Newcomer Sade is one of only two artists to finish in the top 20 in four different fields. The other: the long-running Kool & the Gang, who are the No. 1 black music artists of the year, number four adult contemporary, number 13 pop and number 20 dance. The New Jersey-based group achieved this four-format success with hits from its platinum album, "Emergency."

Just as the biggest artists of the year were those who appealed to more than one constituency, the biggest records of the year were those which found favor at more than one radio format. Kool & the Gang's "Cherish" and Whitney Houston's "Saving All My Love For You" both exemplified this across-the-board appeal: They were the year's only hits to place in the year-end top 20 in three different formats—pop, black and adult contemporary.

One other 1985 hit also finished in the top 25 on those three recaps: Stevie Wonder's "Part-Time Lover." That smash also set a record during the year, when it became the first single to hit No. 1 on the weekly pop, black, dance and AC surveys.

Even more impressive, two records were able to crack the year-end top 25 in the normally-disparate fields of adult contemporary and rock. Both are soft, melodic ballads which nonetheless had enough rock credibility to emerge as Top Rock Tracks: Foreigner's "I Want To Know What Love Is" (number 21 AC, number 16 rock) and Tears for Fears' "Everybody Wants To Rule The World" (number 23 AC, number 24 rock). With this broad-based support, it should come as no surprise that both records rank squarely in the top 10 on the year-end pop chart.

The crossover path wasn't as open in all fields. No country acts—not even Kenny Rogers or Alabama—are listed in the recap of the top 50 pop artists of the year. No country acts are represented on the year-end Top Pop Singles chart, and only one places on the album recap: Alabama, whose "40 Hour Week" clocks in at number 83.

Things were much better for black artists. Such disparate acts as Prince & the New Power Generation and Billy Ocean made strong showings. Prince is the number three artist of the year on both the pop and black recaps, and is listed at number six on the dance chart. Ocean is the number nine pop artist of the year, number seven black and number five adult contemporary. That multi-format sweep makes Prince and Ocean the only artists besides Madonna to crack the top 10 artist tallies in three fields.

Wham! achieved special distinction on the year-end charts. The duo has the No. 1 single of the year with "Careless Whisper," and the year's number three hit, "Wake Me Up Before You Go Go." Only two other acts in the rock era have managed to put two singles in the year-end top three. And they both went Wham! one better: Elvis Presley had the top two singles of 1956 with "Heartbreak Hotel" and "Don't Be Cruel"; the Beatles had the top two hits of 1964 with "I Want To Hold Your Hand" and "She Loves You."

On the black chart, Marvin Gaye's presence continues to be felt more than 18 months after his death. His own posthumous hit, "Sanctified Lady," is the number 34 black hit of the year, and two songs which pay tribute to him are listed in the top five. Diana Ross' "Missing You" is number three, and the Commodores' "Nightshift" is number four.

PAUL GREIN

ROCK '85

Rock'n'roll is turning 30 by most reckonings, and 1985 did seem to be the year when the genre was pulled kicking and screaming into adulthood. Maturity has its positive side, like awareness of the world community and willingness to do something for it. But mostly, 1985 saw rock'n'roll fitted in a three-piece straightjacket, armed with a calculator and ready to take a lunch.

Is it a coincidence that the same year that saw the largest humanitarian effort from the popular music community also saw the harshest attempts at censorship? No. When rockers start becoming Them instead of Us, they have to play by Them's rules.

Who was making strides in 1985? Foreigner, Phil Collins, REO Speedwagon, Chicago . . . even Tina Turner, bless her, is no juvenile delinquent. The breakthroughs? Sade singing cha-cha's, a Wham! ballad adored by 12-year-old girls and their grandmothers alike, Tears For Fears and Sting playing jazzy pop straight from the Cafe Wha, circa 1962. John Fogerty, Glenn Frey and Billy Ocean returned from obscurity; Heart and the Starship were resurrected. This isn't rock'n'roll; this is the Joe Franklin



Autograph performs at the Navaho Nation Fair.

show.

The year started out with both AOR and MTV cutting back on hard rock and heavy metal airplay. Si-

multaneously, "Do They Know It's Christmas," "We Are The World" and "Tears Are Not Enough" grabbed headlines and heartstrings. And, as early as February, rock music was being banned on school buses and lyrics were being screened by radio programmers. The first stirrings of the PMRC, to whom the industry spinelessly knuckled under in November, were heard in April. That same month, charity records were cut by gospel artists, country artists, heavy metal artists and a group of veteran British bluesmen.

That same season, however, saw monster tours by Motley Crue, Loudness, Helix, Krokus, Accept, Sammy Hagar, Autograph, Eric Clapton, the Firm, Girlschool, Rough Cutt, Deep Purple, Twisted Sister, WASP, Dokken, Rush, Triumph, Iron Maiden and Kiss. You can keep metal off the radio, you can keep it off the television and you can plaster it with warning stickers, but nothing short of the National Guard is going to keep the kids out of the concert hall.

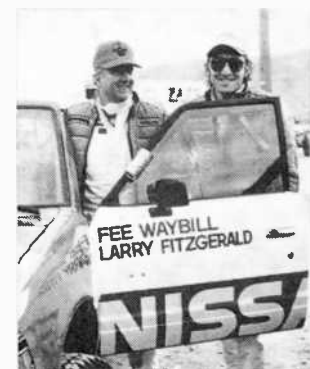
It was not a year for fresh talent. Madonna was huge, of course, but she would fit as neatly into 1978 as 1985. Prince is, quite frankly, an anomaly in any era. Debut or near-debut artists like John Parr, Corey Hart, Paul Young and Whitney Houston are hardly revolutionary. The closest thing to an overnight success was Norway's a-ha, whose cheekbones are more outstanding than their songs.

Springsteen, of course, carried the banner of straight-ahead rock, but left many long-time fans fearing that after dance remixes and People magazine, can Vegas be far behind? Following in the shadow of the banner were Bryan Adams, John Cougar Mellencamp and John Cafferty. Flattery is the easiest form of imitation.

As the year winds down, there are no earthshakers on the horizon. The big Christmas sellers will be ZZ Top, Bob Seger, the Starship, Rush and Aerosmith. Welcome to the Time Zone, as a couple of cutting edge artists who didn't make it might say. Good Riddance to Rock '85, the year David Lee Roth left Van Halen to cut a Louis Prima tune, and X played Disneyland.

But don't lose interest yet. Rock's cycles come in 10-year shifts, and we're due for a new generation to drag music out of the boardroom and back into the gutter where it belongs.

ETHLIE ANN VARE



Fee Waybill of the Tubes, right, revs up with Larry Fitzgerald.

V I D E O

VIDEO '85

In 1985, prerecorded video became big business. Sales and revenues actually equaled projections, and over 50 million units were probably moved at a wholesale value of at least \$1.5 and probably closer to \$2 billion.

And most experts making projections say the 50 million unit figure covers only mainstream video manufacturers; independents in the public domain business or with their own duplication facilities may boost that number by 10 million units or more.

Continued rapid growth in VCR population provided rapidly expanding consumer population, that in turn, fueled the growth in the video retail store base.

This base and the rental market it supported flexed muscles it had hardly even hinted at in earlier years. Its greatest success was RCA/Columbia Pictures Home Video's "Ghostbusters," a \$79.95 rental priced title that moved more than 400,000 units on pre-order.

Even as the rental market was showing its power, a new ingredient was added to the mix in the fourth quarter, as mass merchants kept to their word and began making heavy moves into the business once VCR penetration passed 25%, and home video manufacturers hungry for high sales numbers began to make deals.

Sell-through leapt forward in 1985, but not through the use of new-release titles. Instead, manufacturers followed the lead Paramount set with its 1984 "25 For 25" program, and cut prices on some of their strongest catalog titles. RCA/Columbia and Vestron Video made their first forays into large-scale repricing, while Walt Disney Home Videos annual Christmas promotion pumped 21 of its programs, including "Pinochio," out onto the market at \$29.95, and Paramount tried "25 Plus One."

Retailers also tried a powerful new technique with rental priced cassettes, especially with RCA/Columbia's "Ghostbusters," which they gave a very non-spectacular second life by peddling "previewed" cassettes to consumers eager to collect laughs.

Business was good in 1985, but not for everybody. Cash-draining megahits and a current of titles that became a flood by the end of the year washed the life out of the B & C films that are the lifeblood of many small, independent video labels, leaving many firms wondering how they could keep their cash flowing.

Changes in the structure of the retail environment also left catalog sales soft, starting in July. Distributors reported that more new video stores were being opened by fewer owners, as the big chains got bigger and the less-well-managed mom & pops got out.

Instead of going to the manufacturers for supplies, the chain stores delved into the stock of their fellow outlets, or went into the used cassette marketplace.

Indeed, the used marketplace was one of the fastest-growing segments of the market in 1985, a trend that sparked resounding complaints from distributors and slowed sales of indie titles still further. Some used cassette distributors claimed business of \$10 million a year or more in 1985, and

their methods became increasingly sophisticated, with leaseback and buyback plans increasingly common.

Another major trend at the fringes of the mainstream was public domain video. With product allegedly rights-free, seemingly dozens of manufacturers rushed millions of low-cost cassettes to the marketplace. The rush slowed by the end of the year, by which the industry had already seen whole lines of product sold by some retailers for not under \$10, but under \$9.

Of the genres, horror, with its concentration of B and C product, still held a strong share of market but began to show some weakness. Sell-through oriented kids titles showed the greatest dollar-grabbing ability, with Western Publishing claiming a volume of over 1 million units for its \$9.95 "Golden Books Video" line.

Deep, structural changes should come to the home video marketplace in 1986, executives say. New store openings are slowing, VCR sales may begin to plateau, mass merchants are eager to get into the business in a big way, direct distribution to top accounts is becoming a fact of life.

Video will cement its position as a big business in 1986, and in the end, it may well be the small companies that pay the highest price. **TONY SEIDEMAN**



Consumers call on RCA/Columbia's "Ghostbusters" for home video funfare.

DANCE '85

Once again, 1985 was a year in which dance was everywhere. The question was not whether the boom would continue, but who would be the big winners along the way, when multi-chart crossovers by Stevie Wonder, Tears For Fears and Wham! among others became the rule, not the exception. At one point in the spring even the adult contemporary chart listed eight top 10 records that had appeared on the Dance/Disco chart.

Of course, the top 40 continued to have strong influence on what was heard on dance floors—deceptively so, as 12-inch versions would be released far later than the short radio versions, so it might have been assumed that it was top 40 influencing dance.

But consider this: Why were 12-inch versions deemed necessary in so many cases? The answer, obviously, is that dance music's influence occurred at the producer and artist level. Quite simply, everybody wanted to come to this party.

And a recap of the year's musical bright spots

W W

shows that there was a vast assortment of both overground and underground successes. If there wasn't an identifiable new trend ruling the clubs, there was more than enough "old" music cooking away.

More than anything, note must be taken of the stunningly successful year notched up by rap. Huge sales smashes, some certified gold, were turned in by Run-D.M.C., Doug E. Fresh & the Get Fresh Crew, Whodini, the Fat Boys and U.T.F.O., Roxanne Shante and Rappin' Duke. "Roxanne" and "The Show" alone were keywords to two of the year's biggest youth-market sensations.

But there were so many more distinguished performances: the return of Aretha, on a freeway that cut right through the dance floor; Lisa-Lisa & Cult Jam with Full Force, asking the eternal question, "Will you love me tomorrow?" to a breakdance beat; Dead or Alive and Depeche Mode scoring pop breakthroughs with dance-rock standbys; the major label debuts of New Order and Colonel Abrams; the first gospel-based dance No. 1 by Tramaine Hawkins; the release of the pointedly political "Sun City" as a dance record; the memorable rush of Madonna's "Into The Groove" and the memorable rush to find a copy of it prior to 12-inch-only release; the sleeper retail success of dancefloor records as diverse as Exposé's "Point Of No Return," Pet Shop Boys' "West End Girls" and Gwen Guthrie's "Padlock."

As ever, the Brits were there with a finely crafted comment on (or lift from) American pop and black music—1985's were by Loose Ends, Princess, Total Contrast, Paul Hardcastle, Grace Jones, Phyllis Nelson and Jaki Graham.

But the American contingent also turned in hits from various locales: Philadelphia, Minneapolis, Detroit, Atlanta, and Miami, along with the usual east and west coast hits.

Was there more? Certainly. But the documentation of it should be looked for in every category of music, because the story of dance is now inextricable from that of pop as a whole. **BRIAN CHIN**

VIDEO MUSIC '85

First, the good news: music video is on its way to becoming a real, live money-making industry. Now the bad news: music video is on its way to becoming a real, live money-making industry. But it isn't there yet.

1985 became the year of the longform production, as existing music video marketers like Sony Video 45s stepped up their output, and new music videocassette ventures were founded by record labels like Atlantic and CBS.

On the cable side, 1985 was the year MTV became MTV Networks with the launch of Video Hits-1, a second music channel skewed to the 25-49 demographic. The firm's ownership also changed hands this year, to the chagrin of MTV chief Bob Pittman and a handful of senior executives. The small group's attempt at a leveraged buyout was stymied by media giant Viacom Int'l, which became MTV Networks' parent company in November.

MTV's right to purchase exclusivity windows for
(Continued on page T-36)

It's been 20 years since the U.S. rock and soul revolutions took off, changing the course of popular music with an impact still felt in the '80s.

TWENTY

YEARS,

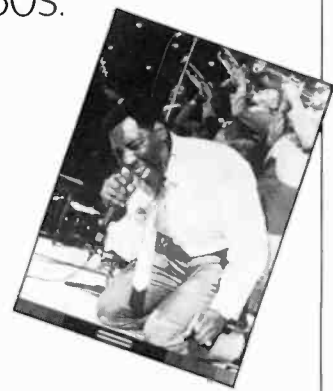
'65

SINCE

'85

YESTERDAY

Will that soaring spirit
ever return for an encore?



By MOIRA McCORMICK

What you heard on the radio in the 1960s has long been held up as the pop ideal. It was soulful, powerful, heartfelt, rebellious, sexual, political, real. What you hear on the radio in the 1980s is often criticized as a pale reflection of that ideal. It's soulless, empty, overproduced, superficial, image-obsessed, pornographic, sold-out.

Both of the above are generalizations whose validity often depends on which side of age 30 you happen to fall. Those of us who grew up listening to pop radio in the '60s yearn for the good old days, while those whose tastes are being formed by a steady diet of Madonna and Wham! probably wouldn't know the difference.

Does pop music in 1985 really measure up to the standards laid out for it 20 years ago, during perhaps the most exciting, radical, relevant period rock'n'roll has ever known? One way to explore that question is to talk to the Class of '65 themselves.

According to Felix Cavaliere, former lead singer and keyboardist for the Rascals, "(People Nowadays) make fun of ('60s musicians) because we're so idealistic, and we make fun of them because they're so materialistic. And somewhere in the middle is probably the best place to be.

"But a lot of great music came out of the idealistic '60s, no question about it. And I think (idealism) is the climate for greatness. When you're not wor-

ried about the bottom line being the dollar bill, you have a tendency to take a few more chances musically. (If you are), then you've got to toe the line of commerciality a lot more."

Ray Manzarek, former keyboardist and founding member of the Doors, concurs. "Music echoes and reflects the tenor of the times," he says. "We receive the music that we as a populace deserve, and whether it's good or bad is up to us."

Manzarek, whose production work with X is renowned, and who returns to performing himself this year with the formation of a new band with underground poet/rocker Jim Carroll, says he finds much of today's music "very exciting, very intriguing . . ."

However, he adds, "I find some of it, frankly, a little bit vapid. I find a bit too much pandering going on these days—but then, there's always been vapid music and people who pander.

"I think money has replaced spirituality. Everybody wants a Top 10 hit or album, of course, but you have to be committed to something a little bit more than just commercial success. There has to be another reason for you to create music.

"It's not so much the artists' fault," Manzarek notes, "as it is the times we live in. I think as a society we're pandering to the baser instincts and desires of the populace, in search of the almighty dollar."

In the music industry's nascent stage 20 years ago, recalls John Sebastian (former leader of the Lovin' Spoonful, solo artist, and now host of '60s-

oriented television video program "Deja View"), "Record companies were very often, if not run, then supervised in some way by musicians.

"Now, people who know more about money have to run record companies, because record companies make so much money that if they don't do that, they won't make money any more.

"And the result is a kind of coercion. The artist, in order to make this record, is frequently asked to make many more concessions than were asked of him in the '60s. In those days, the guys who ran the record companies hadn't the faintest idea what made a hit record. They just knew, 'This little guy Spector, he comes up with one every time; give him the money, don't ask questions, and he'll come up with something.'

"Whereas nowadays, there's coercion: 'We'll be interested in what you're doing if you make an album of *this* type.' The artist agrees, the record goes out, and because it wasn't stimulated by genuine inspiration, it doesn't have the punch that they hoped for."

"Arists today have a tremendous disadvantage," says Felix Cavaliere, "in that they're really not allowed to fail. (In the '60s), they wouldn't fire you or get rid of you if your first effort wasn't a hit.

"Today, there's just an unbelievable amount of pressure to score on your first outing. And I really feel that's a tremendous loss to us, because I think there's a lot of talent out there that is just not get-

(Continued on page T-40)

CONCERT AID

MUSIC TO THE RESCUE



Left: Mick and Tina as public dancers at Live Aid (Photo: Chuck Pulin); Below center: Bob Geldof at Live Aid book press conference at New York's Hard Rock Cafe (Photo: C. Pulin); Bottom: Band Aid; USA for Africa logo.



United Support of Artists for Africa

How helping to feed the hungry through music satisfied the search for a cause more genuine, fulfilled music's power to heal, and provided the world of music a global stage worthy of the '80s.

From Band Aid to Live Aid to Farm Aid, 1985 has been the year of humanitarianism in pop music; the year that pop musicians were reawakened to the power they have and can use, if they elect to, for the public good.

The challenge now for these musicians and others in the entertainment industry is to keep the spirit of charity alive even in the wake of the media saturation which greeted the various "Aid" events this year. Otherwise, that spirit could be construed as the latest pop fad and simply burn out.

"I think that's the important thing," agrees Ken Kragen, president of the USA for Africa foundation and the guiding light behind the smash "We Are The World."

"I'm very determined that I won't look back on this five or 10 years from now and realize it was just an exercise. I don't want to see that we did all of this and made the sacrifices, and ended up not having accomplished anything."

Kragen says the heavy media attention on charity projects in the past year has been a mixed blessing. "You have a serious danger of burnout because the media grabs on to these things and exposes them so widely. They are so many different events and records that you reach a point of saturation. We've seen evidence of it in the recording field where there was a proliferation of records, and basically each one, with the exception of USA for Africa, was less successful than the one before it. A number of them haven't even been able to get distribution.

"The only way to prevent this is to come with new, imaginative approaches that are totally different from the things that have been done before. You have to be creative with the new things you do. You don't keep these kinds of things in the forefront

without coming up with new angles and new approaches."

Kragen says his ideas about keeping the hunger issue alive are similar to his strategies for sustaining an artist's career—coming with a new, big event every six months.

"It's very similar because in each case you're talking about public awareness and attention," he says, "getting the public to put out money for a



Johnny Cash and Waylon Jennings at Farm Aid (Photo: Chuck Pulin)

product or in this case, for a cause. You're dealing with a lot of the same dynamics here, just on a larger scale."

It's also important, says Kragen, to deliver on the promise. "You've got to show that you're saving lives and helping people. Our trip to Africa gave us another spurt because people could see that we were delivering the goods.

"One of my worries is that with so many different groups raising money and doling it out, if somebody misappropriates or just fails, it's going to reflect badly on all of us. That's one of the reasons we stay

very close to the other charities, to help them get organized properly. We have a direct stake in their success because it affects our credibility."

Michael Mitchell, president of Worldwide Sports & Entertainment and the major production force behind the July 13 Live Aid concert, is also looking ahead to future projects. Last summer he announced plans to stage an international art and peace show, to be shown live all over the world.

Mitchell noted that the show fits in with what he terms Worldwide's "byline," namely, "using the international media to create a sense of the family of man."

In the crush of events leading up to Live Aid, Mitchell noted: "This show has been 100 times harder than I thought it would be. With most projects of this magnitude, you have one to two years to organize and plan. From start to finish this project will have consumed 10 weeks."

Still, Mitchell pushed forward. "When we started," he noted, "everybody said, 'It's impossible; you can't do it.' It has now turned around to, 'It's impossible, but we *have* to do it.'"

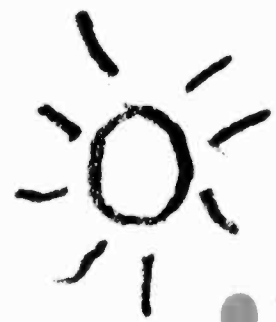
Larry Magid, who co-promoted the Philadelphia Live Aid show, noted that the all-day event was the high point of his career. "More than a few people have said that it was this generation's Woodstock," he said. "I think it went far beyond that. It raised consciousness above the 'me generation,' and was certainly enjoyed by more than a few thousand young people. Framing it around a social cause made it much stronger."

Some skeptics have questioned whether artists were lending their time and talents to these projects because they care so much about the causes, or simply for exposure or a public relations boost.

Asked about that at last September's Farm Aid show in Champaign, Ill., Billy Joel shot back: "We don't need exposure." Added Randy Newman, sarcastically. "Besides, that's really great exposure,

(Continued on page T-40)

A Day
In the
Life of



A Video Family

The VCR generation seeks new skills and thrills at home before heading out to the practice field to put knowledge into motion—as 'How To' video continues to ask 'Why not?'

By JIM McCULLAUGH

Start with "Starsigns Capricorn (MCA Home Video), It's probably less strenuous than Richard Simmons' "Get Started: A Total Approach To Good Health" (Karl-Lorimar). Besides, this video might advise me not to exercise!

The assignment from my editor seemed dull at first. A treatise on the burgeoning how-to/alternative video category. Movies and video music still grab the spotlight but the range of alternative/informational/instructional home video is beginning to come on strong. The best way to attack this subject, I felt, was to run down to the nearest video store and rent an armful of these cassettes. Experience what's available first hand! Well, why not? A day home from the office (with pay!) in front of the tube.

The astrology tape intrigued me since they are actually customized for birth dates. One quickly learns that, like books, anything is possible with alternative video. Two strikes against this title, though. I don't believe in this pseudo-science (who cares if Mercury retrogrades through Pisces?) and host/expert, anchor woman Lynn Palmer turns it into one long talking head.

During the first part of the year: Keep a watchful eye on a Scorpio in the workplace (my editor!); a close friend will come to call; exercise, see a nutritionist (oh well, can't win them all!); intuitive powers growing; throw a fancy dress party; be careful driving; and indulge myself with a gift.

Second half of 1986: Office will be relocated; begin to write a film script in August; expect a speeding ticket; will get tickets to a late season jazz concert; begin Christmas shopping early; party and get crazy in November; and (what!) buy a new home video camera in December and tape all the football bowl games.

I chose the Simmons tape because it was an alternative to the number one alternative . . . Jane Fonda. Never realized that Simmons was once fat. Weighed 268 pounds and had a 44-inch waistline. Initial part of program a bit depressing. Simmons lays the guilt on too thick with statistics and real-life



examples (converts to thin-ness). I thought Linda Perry was a bit extreme. She tells us she was raped and ate to avoid the reality. Contracted diabetes. But she's turned it around. Down to 228 pounds from 442.

Thirty-four million people in the U.S. are overweight . . . 11 million are obese . . . 1.5 million Americans will have a heart attack this year while

ing out in all kinds of restaurants.

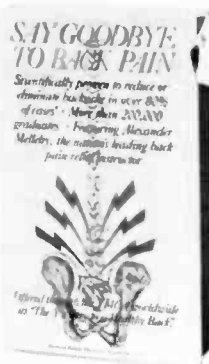
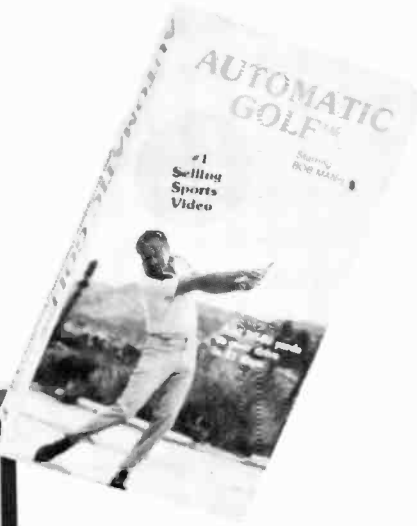
The next two tapes—"Persuasive Speaking" and "Professional Style"—are from Esquire Video's new 'Success' series. Very upscale and definitely for the aspiring business executive. But informative nonetheless.

Nothing too new in the speech tape as the basics are covered pretty well . . . preparation, nervousness, etc. These programs seem the most like self-help books turned video. They don't really tell you anything you didn't already know somehow. They just organize and articulate the information in a fashion most people don't.

It was inspiring to see excerpts from great speeches and orators . . . Kennedy, King, Churchill. I especially like the late British Prime Minister's getting-rid-of-nerve technique. Pause and imagine the audience in their underwear.

The style tape tells the upward looking executive what to wear, how to wear it and offers tips on grooming. It does offer some interesting pieces of information, some of which may come in handy for "Trivial Pursuit." "Power" suits are blue and gray. A complete wardrobe should consist of five winter suits and three summer suits. Suits are a carry-over from army uniforms. Buttons are on jacket sleeves so soldiers couldn't rub their noses. Lapels are a vestige of tunic days. Most interesting to me was the chief executive officer of Izuzu offering tips for traveling light.

"You Can Win: Negotiating For Power, Love And
(Continued on page T-40)



550,000 of those will die.

The rest of the tape follows the more conventional exercise tape formula. Lots of aerobics. Tips on diet and nutrition are instructive.

I keep the theme going with "Eat To Win: The Sports Nutrition Bible" (Karl-Lorimar). It's a visual interpretation of Dr.

Robert Haas' book of the same name which has sold some two million copies. Although I had never read it, the tape does inspire me to go out and get it. Bob Giraldo directs and gives it a nice sense of flair. Haas is affable, plays himself and partners with Judy Landers while tennis great Ivan Lendl and Audrey Landers of "Dallas" make appearances.

The first third of the program contains the usual aerobics scenes but what's really enjoyable is the description of Haas' 14-day "peak performance" diet plan as well as a detailed guide of healthful din-



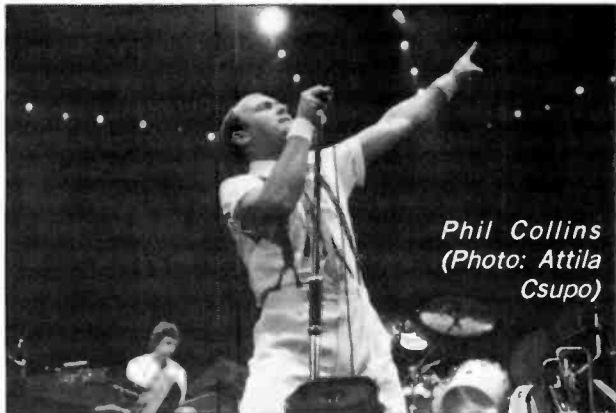
"Love Skills"

Hundreds of acts put on thousands of shows in 1985, from big stadiums to tiny clubs. *Billboard* reviewed more than 200 of these shows, offering everything from effusive praise to heated criticism. Here's a sampling of those reviews, assembled by Paul Grein, *Billboard's* Talent Editor.

LIVE AID

JFK Stadium, Philadelphia

There was, literally, something for everybody. The show featured acts as disparate as Joan Baez, Black Sabbath, Run-D.M.C., the Four Tops and Judas Priest—and that was just before lunchtime.



Phil Collins
(Photo: Attila Csupo)

With talent this wide-ranging, the show could easily have seemed a hodgepodge, but the sense of common purpose held it together. That sense of purpose was underscored several times during the day, never more vividly than when actor Jeff Bridges looked out at the audience of 90,000 and said that a solution to the famine in Africa would save that many lives every two and a half days.

Paul Grein (7/27)

BRUCE SPRINGSTEEN & THE E STREET BAND

Giants Stadium, East Rutherford, N.J.

There were times when stock images were substituted for earned victories, especially on numbers like "Born In The U.S.A." and "Dancing In The Dark," when images cultivated via video clips were re-created rather than enhanced. And it was tough to shake the feeling that one was watching MTV with a live adjunct rather than a concert. But criticism on this level pales next to the stamina and energy offered by Springsteen and company. In performance, he is clearly setting the standard for everyone else to meet, and he is probably the only person who can best it.

Fred Goodman (9/7)

PHIL COLLINS

Radio City Music Hall, New York

Whimsical in demeanor, elf-like in appearance and very, very British, Phil Collins is an unlikely candidate for the role of Soul Man—not as unlikely as Boy George, perhaps, but unlikely nonetheless. And yet a strong r&b sensibility—and a strong dance groove—were at the heart of Collins' performance.

Peter Keepnews (6/1)

MADONNA

Universal Amphitheatre, Universal City, Calif.

Those of us who figured that Madonna was strictly a studio creation and would fall apart onstage were in for a pleasant surprise when she opened a three-night stand here. Madonna's show, part of her maiden tour—cheekily dubbed "The Virgin Tour"—was stylish, well-paced and consistently entertain-

WHAM!

The Palladium, Los Angeles

The audience went bananas every time George Michael wiggled his hips, and the audience went bananas every time the band changed clothes. They even went bananas during intermission (intermission? At the Palladium?) when a big screen played snatches of Wham! video clips. All of which, delightful entertainment though it may be to fans of the genre, makes it hard to classify Wham! as anything more than a slickly lubricated hit-making machine. Maybe those T-shirts should read: "Choose Money."

Ethlie Ann Vare (2/23)

TEARS FOR FEARS

The Palladium, Los Angeles

Tears For Fears could have renamed themselves Tears Of Boredom in the first hour of their July 5 set, but they pulled themselves together and picked up the pace before the night was over. When upon booking its dates a band can't be assured of filling the Palace, and then finds itself with the No. 1 album and single and 30,000 tickets sold by the time it hits L.A., one shouldn't be surprised that its stage chops are less than finely honed.

Ethlie Ann Vare (7/20)

TINA TURNER

Jones Beach, Freeport, N.Y.

The highlight was a muscular version of Chris Montez' "Let's Dance." When Turner exulted the words "We'll do the twist, the stomp, the mashed potato too," then proceeded to do the jerk, she made her most profound statement: She might be the queen of rock'n'roll, but that doesn't mean she can't invite a few friends over to play some 45s.

Rob Hoerburger (9/7)

STING

Radio City Music Hall, New York

Sting's success is attributable partly to his good looks and charisma, and partly to simple, catchy songs like "If You Love Somebody Set Them Free" and "Every Breath You Take," which got the two biggest hands of the night. But, as Sting demonstrated at Radio City, there's an additional reason for his success: He has managed, as few other artists have, to reconcile an unusually sophisticated musical sense with the crowd-pleasing dynamics of rock'n'roll—and he delivers the resultant mixture in a voice that is passionate, persuasive and thoroughly distinctive.

Peter Keepnews (10/19)

U2

Radio City Music Hall, New York

If ROTC is again flourishing on college campuses, and if you have to go all the way to Ireland to find a rock band that will write songs about Martin Luther King, at least aging Aquarian children can take some comfort in seeing that band fill Radio City Music Hall for an Amnesty International benefit. No matter that the young audience would have an easier time identifying Will Powers than Gary Powers.

Fred Goodman (12/22/84)

DIRE STRAITS

Radio City Music Hall, New York

An unlikely looking but endearing rock hero, Dire Straits leader Mark Knopfler conveys a casual confidence on stage. Rambling around the uncluttered set as if it were his backyard, Knopfler was generous in allowing his bandmates their share of the spotlight.

Kim Freeman (11/2)

MOTLEY CRUE

The Forum, Los Angeles

If it will make you feel better, there was nary a Satanic reference in the show, outside of the lyrics to "Shout At The Devil." So the PTA can breathe easy. Now if we can only get the Post Office to grab these guys for interstate fraud: posing as a rock band and collecting money under false pretenses.

Ethlie Ann Vare (9/14)

(Continued on page T-44)

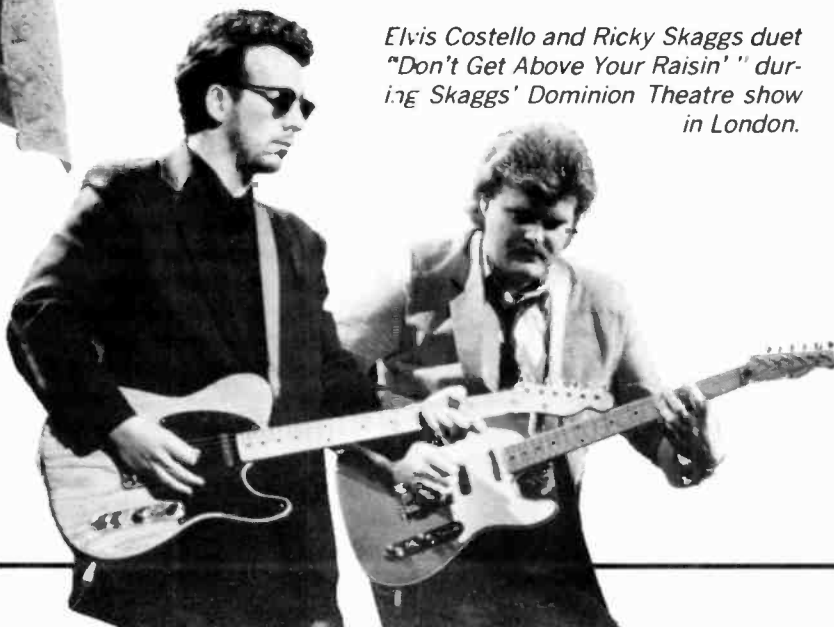
TALENT IN ACTION

Caught in the act in 1985 were some of the world's top performers facing the music in the risky business of putting it all on the line "live" . . .

ing. Now Madonna should work on being looser and warmer onstage. If she can drop her guard and still retain the show's musical strengths, she'll really have confounded the skeptics who thought she was low on talent and high on hype.

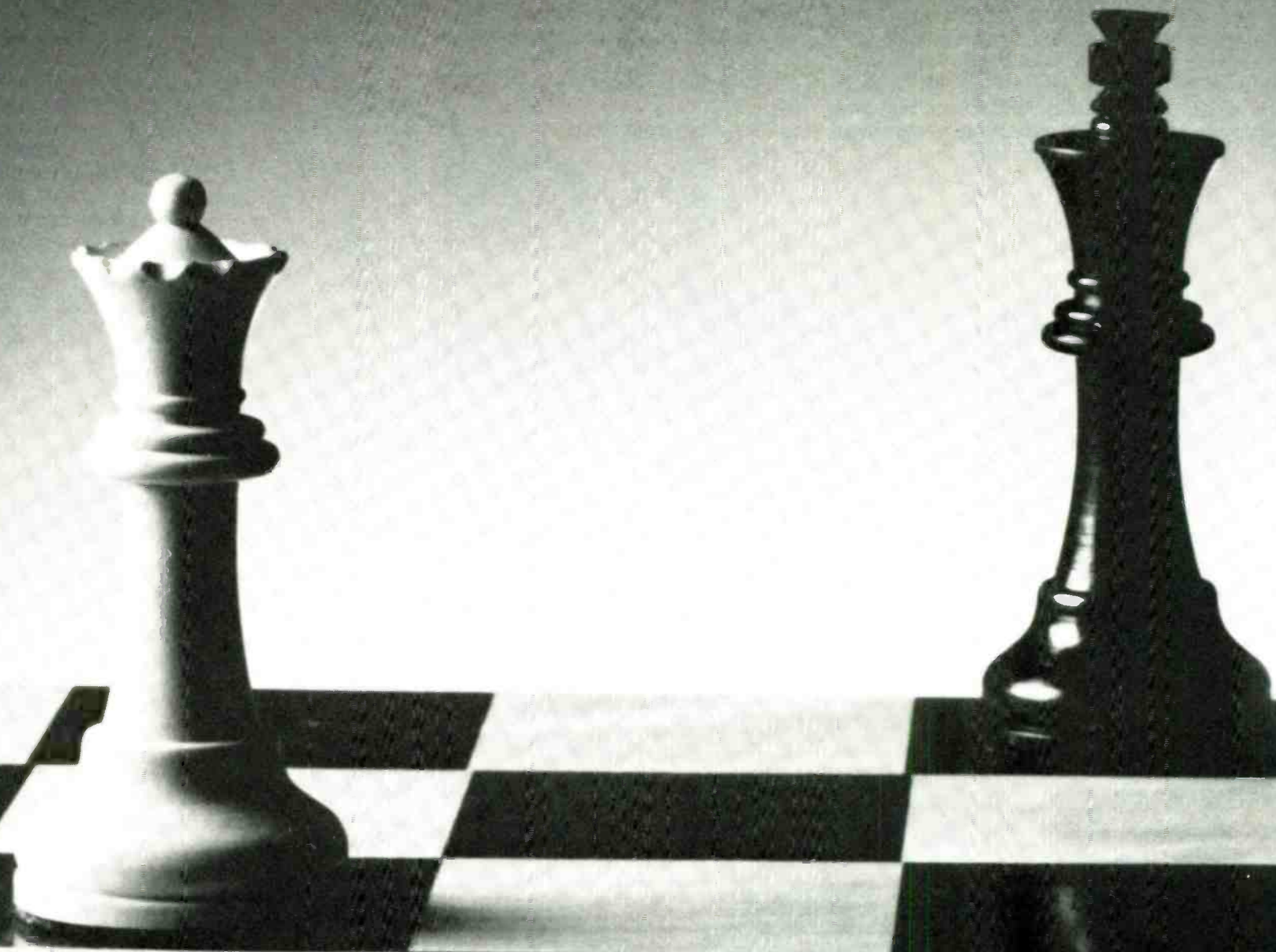
Paul Grein (5/18)

Elvis Costello and Ricky Skaggs duet "Don't Get Above Your Raisin'" during Skaggs' Dominion Theatre show in London.



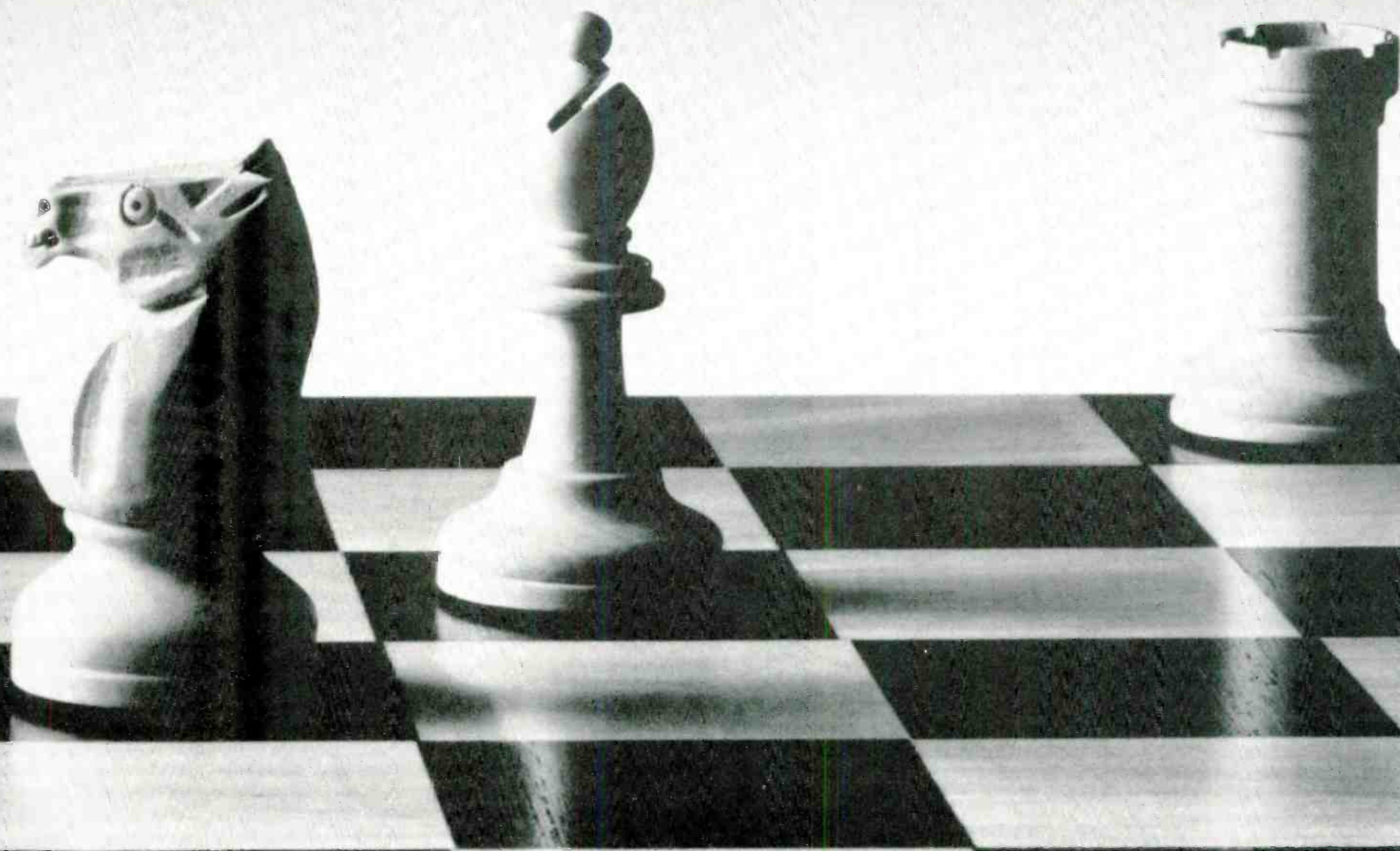
The famous Midriff-in Motion. (Photo: C. Pulin).

Position is everything.



Congratulations to all our winning artists.
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- #1 POP LABEL: **COLUMBIA**
- #1 POP ALBUM LABEL: **COLUMBIA**
- #1 POP SINGLES LABEL: **COLUMBIA**
- #1 JAZZ LABEL: **COLUMBIA**
- #1 ADULT CONTEMPORARY LABEL: **COLUMBIA**
- #1 POP ALBUM: **BRUCE SPRINGSTEEN "BORN IN THE U.S.A."**
- #1 POP SINGLE: **WHAM! "CARELESS WHISPER"**
- #1 POP ALBUM ARTIST: **BRUCE SPRINGSTEEN**
- #1 POP SINGLES ARTISTS—DUO/GROUP: **WHAM!**
- #1 JAZZ ARTIST: **WYNTON MARSALIS**
- #1 JAZZ ALBUM: **WYNTON MARSALIS "HOT HOUSE FLOWERS"**
- #1 ADULT CONTEMPORARY ARTIST: **WHAM!**
- #1 DANCE SALES: **LISA LISA & CULT JAM WITH FULL FORCE**



The Year's Top Stories

January

STRONG CHRISTMAS sales give record retailers a strong start on the new year. Following an unusually slow start, holiday sales registered a powerful finish, up as much as 20% over the previous year for some dealers (1/5).

A FINAL TALLY of the RIAA's 1984's gold and platinum album certifications shows gains of 16 and 20% respectively over the previous year. Over 12 months, the Association certified 129 gold and 59 platinum albums (1/12).

VH-1 DEBUTS as a 24-hour adult contemporary



institute a system of retail ordering that it can fill (3/16).

PRINCE SURPRISES the industry by scheduling a new album, "Around The World In A Day," while "Purple Rain" is still in the top 20 of the Billboard Hot 100 Albums chart. It ultimately yields several hits, most notably "Raspberry Beret" and "Pop Life." (3/16).

RCA AND BERTELSMANN get the nod for a worldwide merger of their music activities from the West German Cartel Office (3/16).

WHAM! becomes the the first major rock act to gain access to China as they announce plans for two April concert dates in Peking and Canton (3/16).

NET SHIPMENTS IN 1984 set a new dollar high for the industry according to a CBS estimate. The company pegs the value of shipments at \$4.464 billion, a rise of 17% over 1983 (3/23).

"WE ARE THE WORLD" is an out-of-the-box smash as Lionel Richie and Ken Kragen's U.S.A. For Africa project bears its first fruit (3/23).

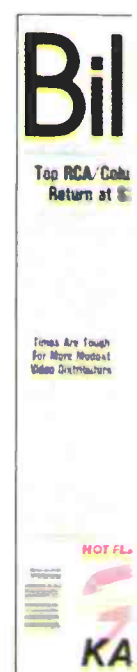
CAPITAL CITIES' purchase of ABC Inc. is expected to bring massive selloffs of the combined compa-

A Billboard Spotlight



DIGITAL HOMETAPING CAPABILITIES loom ever closer on the horizon as Japanese consumer electronics manufacturers say players could reach the American market as early as 1986 (2/23).

ALL-BOARD CD PACKAGING tests in the U.S. and Japan suggest that they are



sister to MTV with Marvin Gaye performing "The Star Spangled Banner" (1/12).

U.S.A FOR AFRICA is formed by Lionel Richie and Ken Kragen to enlist artist support for raising funds to alleviate famine in Africa (1/19).

THE SUPREME COURT reversed itself and in a close vote ruled that music publishers can continue to receive mechanical royalties even after the author of the work has terminated the publisher's grant and reacquired the copyright (1/19).

RECORD LABELS began mulling clip payment plans for broadcast and cable outlets (1/26).

STUDIO EQUIPMENT MANUFACTURERS predict 1985 will be the watershed year for digital technology, projecting the greatest sale to date of both digital multi-track and two-track mastering recorders (1/26)

February

PUBLIC DOMAIN VIDEOS are before the consumer like never before as discount and mass merchandisers like K Mart, Wallmark, Zayre's and Woolworth's add the low-ticket titles (2/2).

CHRYSALIS FOUNDERS Chris Wright and Terry Ellis go their separate ways via a buy-out of Ellis (2/2).

DIGITAL AUDIO DISC CORP., CBS and Sony's joint venture to manufacture CD's in the U.S., gives indication of troubles to come when it refuses all new orders for custom pressing (2/9).

NESHUI ERTEGUN, president of WEA Int'l, says WEA will not seek another partner in the wake of the aborted merger proposal involving PolyGram (2/16).

equal to or superior to the jewel box, setting the stage for later test packages (2/23).

March

MAINSTREAM ARTISTS dominate the Grammy's as Lionel Richie and Tina Turner copped top honors over the likes of Bruce Springsteen and Prince (3/9).

COUNTRY MUSIC takes a hard look at itself as a result of significant declines in country record sales (3/9)

RECORD BAR returns to California when the North Carolina-based retailer purchased the 34-store Licorice Pizza chain from founder Jim Greenwood (3/9).

THE CD CRUNCH tightens as CBS cancels all back-orders in an attempt to "wipe the slate clean" and



ny's radio holdings in order to comply with FCC ownership regulations (3/30).

CBS OFFERS TO PAY a settlement of \$4.25 million to plaintiffs in a long-standing anti-trust suit begun in 1982 against the majors (3/30).

MCA RECORDS alleges that it has been the target of a large-scale counterfeit cassette scheme and warns accounts to screen their inventories (3/30).

April

NO JEWEL BOX for the CD version of the new Prince album "Around The World In A Day" catches the industry by surprise. Retailers and consumers eventually tag the package a loser (4/6).

VIDEO INVENTORY SHORTAGES are making it difficult for video distributors to fill their orders, with wholesalers and manufacturers divided as to the causes (4/6).

CD PACKAGING proves to be the key topic at the NARM Convention in Florida as major manufacturers agree to a standard 5-5/8-by-12-inch package (4/13).

QUINCY JONES calls for the dissolution of barriers between labels' black and pop music departments, terming present corporate structure "a monster of separateness" during a keynote address at the NARM Convention (4/13).

U.S.A. FOR AFRICA's "We Are The World" album generates dramatic consumer demand in its early release phase, creating initial fill problems (4/20).

CLASS ACTION PAYOUTS CONTINUE with CBS, MCA, Capitol/EMI, PolyGram and RCA appeared in the offing as lawyers for some 3,000 class action plaintiffs seek to settle the continuing price fixing

suit (4/27).

AOR RADIO makes a strong showing in the winter Arbitrons, with 11 markets showing increases for virtually all AOR's surveyed (4/27).

May

ADULT VIDEO draws raids on 24 Memphis stores as 36 titles are seized by the FBI under Title 18 of the U.S. Code covering interstate transportation of obscene matter (5/4).

AOR TARGETS MORE ADULTS and gets tagged "less repulsive" as it moves back towards serving its natural target audience of listeners in their late 20s and early 30s (5/11).

BRUCE SPRINGSTEEN'S "Born In The U.S.A." becomes the biggest selling title in Columbia Records' history as it hits the 6.5 million unit mark (5/11).

"THE FLOODGATES OPENED when I heard Prince singing about masturbation," declares Washington, D.C. wife and mother Pam Howar. Howar and several other influential Washington women form the PMRC to propose obscenity guidelines for recordings, and the record industry soon discovers the tune they're whistling isn't "Dixie" (and it wasn't "Sugar Walls," either) (5/11).

IFPI AND BPI argue for a U.K. tape levy to compensate rights owners on home taping (5/18).

CBS IS READY to institute a plan to charge all outlets for the use of its video clips (5/25)

BIG TOUR PACKAGES are scant for the upcoming summer season according to bookers and promoters (5/25).

June

WEA AND POLYGRAM shutter warehouses and demonstrate that continuing consolidation of the branch system is far from over despite an upturn in business (6/1)

WEST GERMANY is the first major market country to pass legislation mandating levies on blank audio and video tape (6/1).

SEVERAL VIDEO OUTLETS respond angrily to CBS's plan to charge for clips, with many programmers boycotting the label (6/8).

TRANSWORLD ACQUIRES RECORDLAND and the Albany-based company joins the elite corp of 100-plus outlet retailers (6/8).

LYRIC FURY AT RADIO continues to build as National Assn. of Broadcasters president Edward O. Fritts urges labels to supply lyric sheets to stations so they can screen what they play (8/15).

CHRIS WRIGHT of Chrysalis blasts what he terms the "unhealthy" trend towards label oligarchy in the record business during his keynote address to Billboard's 14th International Music & Home Entertainment Industry Conference (IMIC) (6/15)

ELTON JOHN and lyricist partner Bernie Taupin file suit against their former manager and music publisher Dick James, seeking return of copyrights on 136 songs and the voiding of a previous agreement (6/15).

LIVE AID is unveiled as the latest and most ambitious music project to raise money for African famine relief (6/22).

PARALLEL IMPORT BATTLES opened on the publishing front when T.G. Harms filed the first action against an importer, Jem Records, for infringing copyrights by importing (6/22).

INDIE PROMOTION is targeted as a new area of growth by retail chain Record Bar, which unveils its Musicstream promotion arm. The move is short-lived and Musicstream is reduced to a tip-sheet by September (6/29).

GEORGE BENSON becomes the first major artist to pledge a percentage of his international royalties to the antipiracy fund of IFPI (6/29).

July

CD, VIDEO RISE strongly to give retailers a boost of as much as 20% for the first six months of the year (7/13).

MTV, in a bid to keep a competing clip programmer from being carried on New York cable, asks the FCC to overturn the "must carry" rule, which requires cable systems to carry all programs originating

within a certain distance from their transmission point (7/13).

TAX REFORMS proposed by President Reagan includes killing a deduction for reserve against projected returns that is widely used in the record industry (7/20).

POP TURNS STRONGER in the spring ARB's, with CHR scoring gains in the country's top three markets (7/20).

LIVE AID proves the event of the year. The July 13 fundraiser brings tens of thousands to shows at London's Wembley and Philadelphia's JFK Stadium and draws millions of television viewers around the world (7/27).

NEW PACKAGING is very much on the mind at WEA: the company trots out further plans for all-board CD packaging, and begins lobbying for industry-wide acceptance of 4-by-12 cassette packaging (7/27).

WORLD'S BIGGEST record store is planned for London by HMV. Does 50,000-square-foot sound big enough? Not to Virgin's Richard Branson, who later says he will open a 140,000-square-foot store in the same city (7/27).

August

MTV WINS its "must carry" case before the FCC (8/3).

WCI SETTLES in the price fixing suit with a \$5 million payment. They are the final major to reach an accord with plaintiffs in the class action suit (8/3).

BOSS ON THE LINE: Bruce Springsteen fans manage to tie up telephone service in the mid-Atlantic states for more than three hours as they try to get tickets for an August show at Washington D.C.'s RFK Stadium (8/3).

EXPLICIT LYRICS are set to play on Capitol Hill as the PMRC gets the attention of Senators and Congressmen (8/10).

MADONNA'S DELIVERY: "Like A Virgin" becomes the first album by a female artist to be certified for sales of five million units (8/10).

WARNING STICKERS are proposed by the RIAA as a response to PMRC demands for a record rating system (8/17).

IMPORT DUTY exemptions for records come to an end with the continuing failure of European countries to reciprocate tagged as the culprit (8/17).

MTV EXECUTIVES mount a buyout effort for the network, offering WCI \$31 a share. The offer is not accepted, and two weeks later Viacom gets the network (8/17).

CD SHORTAGES continue to worsen and show little chance of significant improvement over the coming months (8/24).

WEA JOINS CBS in initiating a fee system for using their video clips (8/31).

September

THE NEW VSDA BOARD gets a decidedly independent look. The newly elected board consists almost totally of retailers, many of them mom-and-pop operations (9/7).

SENATOR MATHIAS (R-Md.) says he will introduce an audio-only home taping bill that focuses on "infringing uses" (9/7).

WALK-UP BUSINESS for the VSDA Convention pushes the final attendance level over the 6,000 figure, triple the year before (9/7).

BEACH BOY MIKE LOVE gave seed money to the PMRC to aid their fight for a rating system on records, it is revealed (9/14).

FARM AID sprouts as the latest music-fueled charity drive. Willie Nelson, John Cougar Mellencamp, Neil Young and John Conlee are among the driving wheels (9/14).

PARAMOUNT HOME VIDEO decided to take the low-price, sell-through road with "Beverly Hills Cop" by tagging it at \$29.95 (9/21).

SAN ANTONIO'S CITY COUNCIL begins considering a variety of ordinances to inhibit what are portrayed as controversial rock acts from performing offensive material (9/21).

SENATE TESTIMONY by Frank Zappa, Dee Snider,

John Denver and others appears to make almost no impression on Senators during a committee hearing on explicit lyrics. The industry is told to clean up its act (9/28).

WESTWOOD ONE signs a letter of intent to purchase the Mutual Broadcasting System for an undisclosed amount (9/28).

October

WEA'S PUSH for all-board packaging is abandoned after stiff resistance on Prince and Motley Crue packaging from retailers and consumers (10/5).

DESPITE RIAA OFFERS to appease the PMRC through the stickering of albums, eight labels say they want no part of the solution (10/5).

APARTHEID AND CENSORSHIP are key issues at the sixth New Music Seminar, with keynote speakers Dick Griffey and Frank Zappa respectively handling the topics (10/5).

FARM AID raises \$10 million in sales and pledges to aid farmers around the country (10/5).

FBI RAIDS in North Carolina hit 30 video stores as the state becomes the newest battleground in video porn wars (10/12).

CBS WANTS OUT of their CD manufacturing deal with Sony in Terre Haute (10/12).

PHILIPS AND DU PONT reveal plans for joint CD plants in the U.S and Europe. Late '87 is pegged as the earliest any new facility could open (10/19).

REP. ROBERT KASTENMEIER (D-Wis.), who chairs the House subcommittee that acts on copyright legislation says he does not plan to schedule the music industry's audio-only home taping bill (10/19).

"GHOSTBUSTERS" AND "BEVERLY HILLS COP" both top the \$20 million wholesale barrier but touch off strong price competition (10/26).

November

SUPERSTAR RELEASES for Christmas are lead by Marvin Gaye, Pat Benatar, New Edition, Sade and Tom Petty (11/2)

RECORD RETAILERS are generally optimistic about the Christmas season despite longstanding fill problems on CD (11/2).

NARM'S BOARD says it is unanimously against rating records, but asks for voluntary efforts by all segments of the industry to assure that product "remains within the boundaries of good taste" (11/2)

A CEASE FIRE in the lyrics battle is declared when the RIAA and PMRC agree on a stickering system similar to the one proposed by the RIAA several months before (11/9).

PHILIPS AND DU PONT now say they hope to manufacture CD's in the U.S by Christmas '86 (11/9).

A CONTINENTAL TURF WAR could be in the offing for record retailers as Virgin, HMV and Tower all size each other up in London before expanding to Europe (11/9).

PAUL McCARTNEY returns to Capitol Records after six years with Columbia. First release is "Spies Like Us" single (11/9).

THE FALLING DOLLAR begins to be felt in the record industry as importers feel cost pressures and domestic licensing organizations begin to see a rise in the value of foreign royalties (11/16).

DEMAND FOR HOT VIDEO TITLES outpaces supply as backorder levels build (11/23).

THE COMPACT DISC GROUP, formed as a forum for hardware and software manufacturers to preach the technology's gospel, disbands because it has accomplished its goal (11/23).

COUNTERFEIT AUDIO TAPES are seized at a New Jersey manufacturer, leading to execution of other search warrants around the country (11/30)

TONY BLOOM, a South African businessman, offers to stage a multi-racial anti-aprtheid concert in Johannesburg (11/30).

December

VIDEO EXECS at the Seventh Annual Billboard Video Music Conference say that new distribution channels, changing technology and increasing marketing sophistication will give new life to the music

(Continued on page T-48)



**Congratulations and thanks to
all our stars and winners for
making 1985 our greatest year ever**

★ PEABO BRYSON ★ BARKAYS ★ KURTIS BLOW ★ JENNY BURTON
★ COMMODORES ★ ANDRE CYMONE ★ CAMEO ★ CHERRELLE
★ CARL CARLTON ★ GEORGE CLINTON ★ CONFUNKSHUN ★
★ COLONEL ABRAMS ★ DAZZ BAND ★ DEELE ★ DOUG-E FRESH
★ FOUR TOPS ★ FULL FORCE ★ FIVE STAR ★ FORCE MD'S ★ GAP
★ BAND ★ GATO BARBIERI ★ JOHNNY GILL ★ GRAND MASTER FLASH
★ GWEN GUTHRIE ★ GIL SCOT HERON ★ JENNIFER HOLLIDAY ★
★ RICK JAMES ★ REBBIE JACKSON ★ GLENN JONES ★ JOCELYN
★ BROWN ★ KOOL & THE GANG ★ EVELYN KING ★ KLIQUE ★ KASHIF
★ KLYMAXX ★ PATTI LABELLE ★ LOOSE ENDS ★ CHERYL LYNN
★ LISA LISA w/ CULT JAM ★ LAKESIDE ★ STACEY LATTISAW ★
★ RONNIE LAWS ★ VIKKI LOVE & NUANCE ★ MIDNIGHT STAR ★ TEENA
★ MARIE ★ MARY JANE GIRLS ★ MUSICAL YOUTH ★ MELLE MEL ★
★ NEW EDITION ★ O'BRYAN ★ ONE WAY ★ ALEXANDER O'NEAL
★ BONNIE POINTER ★ RENE & ANGELA ★ READY FOR THE WORLD
★ RUN DMC ★ R.J.'s LATEST ARRIVAL ★ SHERYL LEE RALPH ★
★ STEVE ARRINGTON ★ SISTER SLEDGE ★ CHARLIE SINGLETON ★
★ SOS BAND ★ SHANNON ★ SYSTEM ★ SLAVE ★ SKYY ★ STARPOINT
★ SKIPWORTH & TURNER ★ JERMAINE STEWART ★ THIRD WORLD
★ NOLAN THOMAS ★ UTFO ★ LUTHER VANDROSS ★ WHISPERS ★
★ WHODINI ★ EUGENE WILDE ★ VAL YOUNG ★ ZAPP/ROGER

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Top Pop Artists of the Year

Combined LPs & Singles

MADONNA



Pos. ARTIST (No. of Charted Albums & Singles) Label

1. MADONNA (7) Sire (1) Geffen
2. BRUCE SPRINGSTEEN (11) Columbia
3. PRINCE & THE REVOLUTION (7) Warner Bros. (4) Paisley Park
4. PHIL COLLINS (6) Atlantic (1) Columbia
5. BRYAN ADAMS (7) A&M
6. WHAM! (7) Columbia
7. TEARS FOR FEARS (5) Mercury
8. TINA TURNER (7) Capitol
9. BILLY OCEAN (6) Jive
10. THE POINTER SISTERS (7) Planet
11. DARYL HALL & JOHN OATES (7) RCA
12. U2 (7) Island
13. KOOL & THE GANG (5) De-Lite
14. DON HENLEY (5) Geffen
15. SURVIVOR (6) Scotti Bros.
16. REO SPEEDWAGON (5) Epic
17. BILLY JOEL (5) Columbia
18. FOREIGNER (5) Atlantic
19. JOHN FOGERTY (4) Warner Bros.
20. HUEY LEWIS & THE NEWS (4) Chrysalis
21. WHITNEY HOUSTON (3) Arista
22. LIONEL RICHIE (4) Motown
23. CHICAGO (4) Full Moon/Warner Bros.
24. NEW EDITION (5) MCA

25. DIRE STRAITS (3) Warner Bros.
26. TALKING HEADS (3) Sire
27. STEVIE WONDER (6) Tamla
28. JULIAN LENNON (5) Atlantic
29. GLENN FREY (4) MCA
30. JOHN CAFFERTY & THE BEAVER BROWN BAND (7) Scotti Bros.
31. THE POWER STATION (4) Capitol
32. DEBARGE (5) Gordy
33. SADE (4) Portrait
34. DURAN DURAN (6) Capitol
35. CYNDI LAUPER (5) Portrait
36. HOWARD JONES (5) Elektra
37. STING (4) A&M
38. NIGHT RANGER (5) Camel/MCA
39. MOTLEY CRUE (5) Elektra
40. COREY HART (6) EMI-America
41. DIANA ROSS (6) RCA
42. RUN-D.M.C. (2) Profile
43. PAUL YOUNG (5) Columbia
44. RICK SPRINGFIELD (5) RCA (2) Mercury
45. EURYTHMICS (4) RCA
46. SHEENA EASTON (6) EMI-America
47. GEORGE THOROGOOD (2) EMI-America
48. DAVID LEE ROTH (3) Warner Bros.
49. COMMODORES (4) Motown
50. RATT (4) Atlantic



Top Black Artists of the Year

Combined LPs & Singles

Pos. ARTIST (No. of Charted Albums & Singles) Label

1. KOOL & THE GANG (5) De-Lite
2. NEW EDITION (7) MCA
3. PRINCE & THE REVOLUTION (4) Paisley Park (5) Warner Bros.
4. WHITNEY HOUSTON (4) Arista
5. FREDDIE JACKSON (3) Capitol
6. TINA TURNER (6) Capitol
7. BILLY OCEAN (5) Jive
8. ASHFORD & SIMPSON (4) Capitol
9. LUTHER VANDROSS (4) Epic
10. READY FOR THE WORLD (5) MCA
11. KLYMAXX (4) MCA/Constellation
12. STEVIE WONDER (5) Tamla
13. JESSE JOHNSON'S REVUE (5) A&M
14. DIANA ROSS (6) RCA
15. MAZE FEATURING FRANKIE BEVERLY (4) Capitol
16. THE GAP BAND (5) Total Experience
17. THE POINTER SISTERS (6) Planet
18. SADE (4) Portrait
19. CHAKA KHAN (5) Warner Bros.
20. DEBARGE (3) Gordy
21. COMMODORES (4) Motown
22. THE MARY JANE GIRLS (4) Gordy
23. THE TEMPTATIONS (4) Gordy
24. MIDNIGHT STAR (5) Solar
25. FAT BOYS (6) Sultra
26. CAMEO (3) Atlanta Artists

27. EUGENE WILDE (5) Philly World
28. MADONNA (8) Sire (1) Geffen
29. RUN-D.M.C. (6) Profile
30. ARETHA FRANKLIN (3) Arista
31. WHODINI (4) Jive
32. RENE & ANGELA (3) Mercury
33. RICK JAMES (6) Gordy
34. CON FUNK SHUN (4) Mercury
35. THE DAZZ BAND (5) Motown
36. ATLANTIC STARR (5) A&M
37. JEFFREY OSBORNE (5) A&M
38. TEENA MARIE (5) Epic
39. PATTI LABELLE (2) MCA (2) P.I.R. (1) Golden Boy/Quality
40. LOOSE ENDS (2) Virgin/MCA
41. PAUL HARDCASTLE (3) Profile (1) Chrysalis
42. GLENN JONES (3) RCA
43. ALEXANDER O'NEAL (4) Tabu (1) MCA
44. THE WHISPERS (4) Solar
45. NELBA MOORE (4) Capitol
46. GEORGE BENSON (4) Warner Bros.
47. DARYL HALL & JOHN OATES (7) RCA
48. UTFO (4) Select
49. STEVE ARRINGTON (4) Atlantic
50. THE FORCE MD'S (3) Tommy Boy (1) Atlantic/Tommy Boy

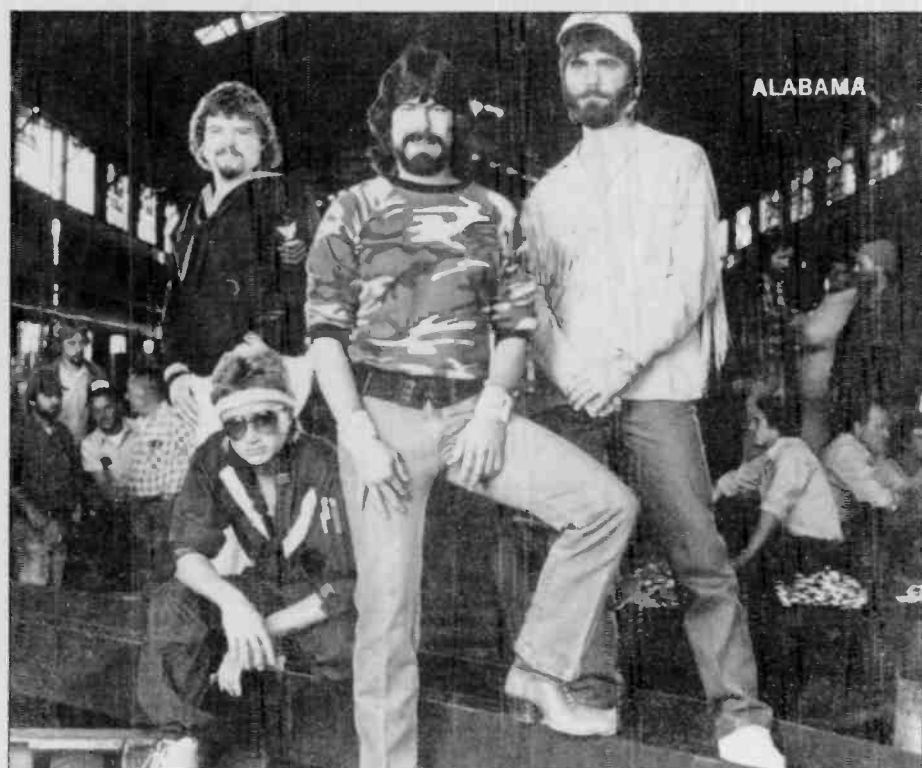
Top Country Artists of the Year

Combined LPs & Singles

Pos. ARTIST (No. of Charted Albums & Singles) Label

1. ALABAMA (9) RCA
2. GEORGE STRAIT (8) MCA
3. HANK WILLIAMS JR. (8) Warner/Curb
4. THE JUDDS (6) RCA/Curb
5. WILLIE NELSON (10) Columbia
6. THE OAK RIDGE BOYS (6) MCA
7. THE STATLER BROTHERS (7) Mercury
8. EXILE (7) Epic (1) MCA/Curb
9. LEE GREENWOOD (8) MCA
10. RICKY SKAGGS (5) Epic (2) Epic/Sugarhill
11. MERLE HAGGARD (7) Epic (1) MCA
12. EARLY THOMAS CONLEY (7) RCA
13. JOHN SCHNEIDER (6) MCA
14. REBA MCKENTIRE (6) MCA
15. NITTY GRITTY DIRT BAND (6) Warner Bros.
16. SAWYER BROWN (6) Capitol/Curb
17. CONWAY TWITTY (9) Warner Bros.
18. JOHN CONLEE (8) MCA
19. RONNIE MILSAP (6) RCA
20. THE BELLAMY BROTHERS (6) MCA/Curb
21. CRYSTAL GAYLE (6) Warner Bros.
22. JANIE FRICKE (7) Columbia
23. STEVE WARINER (5) MCA (1) RCA
24. T.G. SHEPPARD (4) Warner Curb. (3) Columbia (1) Elektra
25. ANNE MURRAY (5) Capitol

26. EDDIE RABBITT (5) Warner Bros. (1) RCA
27. GARY MORRIS (6) Warner Bros.
28. MEL MCDANIEL (5) Capitol
29. WAYLON JENNINGS (8) RCA
30. DAN SEALS (7) EMI-America
31. BARBARA MANDRELL (8) MCA
32. KENNY ROGERS (5) RCA (3) Columbia (2) Liberty
33. JOHN ANDERSON (8) Warner Bros.
34. EMMYLOU HARRIS (6) Warner Bros.
35. WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON (3) Columbia
36. GEORGE JONES (6) Epic
37. JOHNNY LEE (1) Full Moon (5) Warner Bros.
38. THE KENDALLS (6) Mercury
39. CHARLY McCLAIN (6) Epic
40. RAY CHARLES (2) Columbia
41. DOLLY PARTON (4) RCA
42. ED BRUCE (4) RCA
43. GLEN CAMPBELL (5) Atlantic/America
44. SYLVIA (3) RCA
45. EDDY RAVEN (6) RCA
46. GENE WATSON (3) MCA/Curb (3) Epic
47. JIMMY BUFFETT (7) MCA
48. MICHAEL MARTIN MURPHEY (3) EMI-America (1) Liberty
49. ROSANNE CASH (3) Columbia
50. THE FORESTER SISTERS (4) Warner Bros.



New Pop Artists

Combined LPs & Singles

Pos. ARTIST (No. of Charted Albums & Singles) Label

1. WHITNEY HOUSTON (3) Arista
2. THE POWER STATION (4) Capitol
3. SADE (4) Portrait
4. FREDDIE JACKSON (3) Capitol
5. KATRINA & THE WAVES (4) Capitol
6. JESSE JOHNSON'S REVUE (3) A&M
7. ANIMOTION (3) Mercury
8. 'TIL TUESDAY (3) Epic
9. JOHN PARR (5) Atlantic
10. THE HOOTERS (3) Columbia

New Black Artists

Combined LPs & Singles

Pos. ARTIST (No. of Charted Albums & Singles) Label

1. WHITNEY HOUSTON (4) Arista
2. FREDDIE JACKSON (3) Capitol
3. READY FOR THE WORLD (5) MCA
4. JESSE JOHNSON'S REVUE (5) A&M
5. SADE (4) Portrait
6. EUGENE WILDE (5) Philly World
7. LOOSE ENDS (3) Virgin/MCA
8. PAUL HARDCASTLE (3) Profile (1) Chrysalis
9. ALEXANDER O'NEAL (4) Tabu
10. WHAM! (2) Columbia



WHITNEY HOLSTON

Columbia



Top Pop Labels

Combined LPs & Singles

Pos. LABEL (No. of Charted Albums & Singles)

1. COLUMBIA (141)
2. WARNER BROS. (77)
3. CAPITOL (75)
4. MCA (78)
5. ATLANTIC (70)
6. A&M (67)
7. RCA (67)
8. MERCURY (42)
9. EMI-AMERICA (55)
10. ARISTA (40)
11. EPIC (43)
12. SIRE (19)
13. ELEKTRA (37)
14. MOTOWN (22)
15. GEFEN (41)



Top Black Labels

Combined LPs & Singles

Pos. LABEL (No. of Charted Albums & Singles)

1. CAPITOL (45)
2. MCA (59)
3. COLUMBIA (63)
4. WARNER BROS. (41)
5. ARISTA (40)
6. GORDY (23)
7. RCA (37)
8. MOTOWN (30)
9. A&M (30)
10. MERCURY (19)
11. EPIC (24)
12. SOLAR (17)
13. JIVE (9)
14. DE-LITE (5)
15. ATLANTIC (25)



SAWYER BROWN

New Country Artists

Combined LPs & Singles

Pos. ARTIST (No. of Charted Albums & Singles) Label

1. SAWYER BROWN (6) Capitol/Curb
2. FORESTER SISTERS (4) Warner Bros.
3. RESTLESS HEART (4) RCA
4. SOUTHERN PACIFIC (4) Warner Bros.
5. ROCKIN' SIDNEY (2) Epic
6. JUDY RODMAN (3) MTM
7. CHANCE (3) Mercury
8. CARL JACKSON (3) Columbia
9. HILLARY KANTER (2) RCA
10. T. GRAHAM BROWN (2) Capitol

RCA
Records and Cassettes



Top Country Labels

Combined LPs & Singles

Pos. LABEL (No. of Charted Albums & Singles)

1. RCA (109)
2. MCA (99)
3. WARNER BROS. (84)
4. EPIC (66)
5. COLUMBIA (64)
6. MERCURY (47)
7. CAPITOL (19)
8. WARNER/CURB (13)
9. MCA/CURB (19)
10. EMI-AMERICA (19)
11. CAPITOL/CURB (10)
12. COMPLEAT (12)
13. ATLANTIC/AMERICA (8)
14. VIVA (8)
15. NOBLE VISION (4)

NUMBER
ONE
AWARDS



BRUCE SPRINGSTEEN

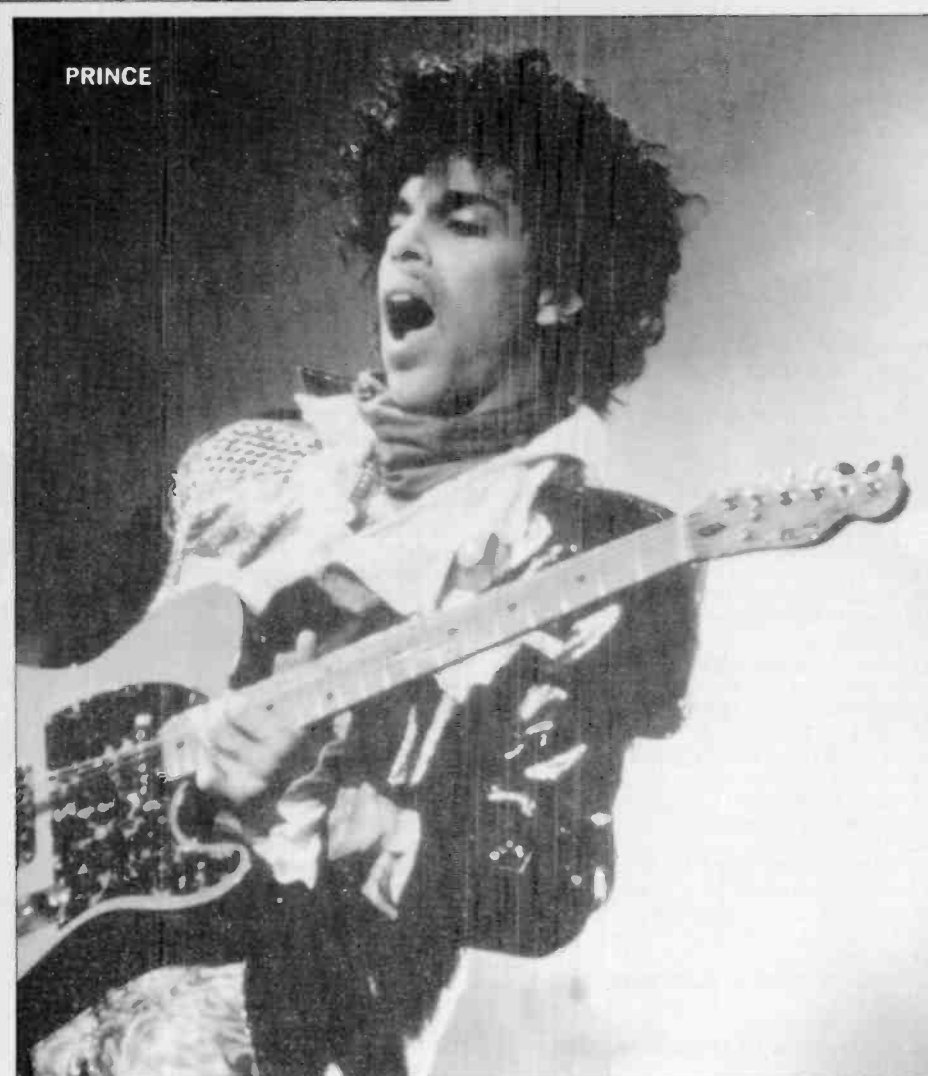
Top Pop Albums

- Pos. TITLE—Artist—Label
1. BORN IN THE U.S.A.—Bruce Springsteen—Columbia
 2. RECKLESS—Bryan Adams—A&M
 3. LIKE A VIRGIN—Madonna—Sire
 4. MAKE IT BIG—Wham!—Columbia
 5. PRIVATE DANCER—Tina Turner—Capitol
 6. NO JACKET REQUIRED—Phil Collins—Atlantic
 7. BEVERLY HILLS COP—Soundtrack—MCA
 8. SUDDENLY—Billy Ocean—Jive
 9. PURPLE RAIN—Prince & The Revolution—Warner Bros.
 10. SONGS FROM THE BIG CHAIR—Tears For Fears—Mercury
 11. CENTERFIELD—John Fogerty—Warner Bros.
 12. EMERGENCY—Kool & The Gang—De-Lite
 13. BUILDING THE PERFECT BEAST—Don Henley—Geffen
 14. SPORTS—Huey Lewis & The News—Chrysalis
 15. VITAL SIGNS—Survivor—Scotti Bros.
 16. BREAK OUT—The Pointer Sisters—Planet
 17. BIG BAM BOOM—Daryl Hall & John Oates—RCA
 18. WHEELS ARE TURNING—REO Speedwagon—Epic
 19. THE UNFORGETTABLE FIRE—U2—Island
 20. AGENT PROVOCATEUR—Foreigner—Atlantic
 21. 17—Chicago—Full Moon/Warner Bros.
 22. CAN'T SLOW DOWN—Lionel Richie—Motown
 23. NEW EDITION—New Edition—MCA
 24. DIAMOND LIFE—Sade—Portrait
 25. MADONNA—Madonna—Sire
 26. AROUND THE WORLD IN A DAY—Prince & The Revolution—Paisley Park
 27. BROTHERS IN ARMS—Dire Straits—Warner Bros.
 28. SHE'S SO UNUSUAL—Cyndi Lauper—Portrait
 29. WHITNEY HOUSTON—Whitney Houston—Arista
 30. VALLOTTE—Julian Lennon—Atlantic
 31. THE POWER STATION—The Power Station—Capitol
 32. ESCAPE—Whodini—Jive
 33. MAVERICK—George Thorogood—EMI-America
 34. RHYTHM OF THE NIGHT—Debarge—Gordy
 35. TOOTH & NAIL—Dokken—Elektra
 36. STOP MAKING SENSE—Talking Heads—Sire
 37. THE BIG CHILL—Soundtrack—Motown
 38. SOUTHERN ACCENTS—Tom Petty & The Heartbreakers—MCA
 39. DREAM INTO ACTION—Howard Jones—Elektra
 40. JESSE JOHNSON'S REVUE—Jesse Johnson's Revue—A&M
 41. WELCOME TO THE PLEASURE DOME—Frankie Goes To Hollywood—Island
 42. FACE VALUE—Phil Collins—Atlantic
 43. SWEEP AWAY—Diana Ross—RCA
 44. ICE CREAM CASTLE—The Time—Warner Bros.
 45. THE NIGHT I FELL IN LOVE—Luther Vandross—Epic
 46. NIGHTSHIFT—Commodores—Motown
 47. ONLY FOUR YOU—The Mary Jane Girls—Gordy
 48. KING OF ROCK—Run-D.M.C.—Profile
 49. HEARTBEAT CITY—The Cars—Elektra
 50. THE DREAM OF THE BLUE TURTLES—Sting—A&M

51. CRAZY FROM THE HEAT—David Lee Roth—Warner Bros.
52. MEETING IN THE LADIES ROOM—Klymaxx—MCA/Constellation
53. THE WOMAN IN RED—SOUNDTRACK—Stevie Wonder—Motown
54. BE YOURSELF TONIGHT—Eurythmics—RCA
55. THE ALLNIGHTER—Glenn Frey—MCA
56. A PRIVATE HEAVEN—Sheena Easton—EMI-America
57. I FEEL FOR YOU—Chaka Khan—Warner Bros.
58. VOLUME ONE—The Honeydrippers—Es Paranza
59. ALL THE RAGE—General Public—I.R.S.
60. AMADEUS—Soundtrack—Fantasy
61. ARENA—Duran Duran—Capitol
62. PERFECT STRANGERS—Deep Purple—Mercury
63. CHINESE WALL—Philip Bailey—Columbia
64. 7 WISHES—Night Ranger—MCA/Camel
65. ELIMINATOR—ZZ Top—Warner Bros.
66. SECRET OF ASSOCIATION—Paul Young—Columbia
67. AN INNOCENT MAN—Billy Joel—Columbia
68. THE FIRM—The Firm—Atlantic
69. SOLID—Ashford & Simpson—Capitol
70. VOICES CARRY—Till Tuesday—Epic
71. STARCHILD—Teena Marie—Epic
72. KATRINA AND THE WAVES—Katrina & The Waves—Capitol
73. 1984—Van Halen—Warner Bros.
74. ROCK ME TONIGHT—Freddie Jackson—Capitol
75. 7800° FAHRENHEIT—Bon Jovi—Mercury
76. WE ARE THE WORLD—USA For Africa—Columbia
77. INVASION OF YOUR PRIVACY—Ratt—Atlantic
78. DON'T STOP—Jeffrey Osborne—A&M
79. HEART—Heart—Capitol
80. SHE'S THE BOSS—Mick Jagger—Columbia
81. TAO—Rick Springfield—RCA
82. ANIMATION—AniMation—Mercury
83. 40 HOUR WEEK—Alabama—RCA
84. THEATRE OF PAIN—Motley Crue—Elektra
85. ANIMALIZE—Kiss—Mercury
86. GIUFFRIA—Giuffria—Camel/MCA
87. SIGN IN PLEASE—Autograph—RCA
88. NERVOUS NIGHT—The Hooters—Columbia
89. PLANETARY INVASION—Midnight Star—Solar
90. GREATEST HITS VOL. 1 & II—Billy Joel—Columbia
91. SOME GREAT REWARD—Depeche Mode—Sire
92. GO WEST—Go West—Chrysalis
93. THUNDER SEVEN—Triumph—MCA
94. HOW WILL THE WOLF SURVIVE—Los Lobos—Slash/Warner Bros.
95. 1999—Prince—Warner Bros.
96. STAY HUNGRY—Twisted Sister—Atlantic
97. FAT BOYS—Fat Boys—Sutra
98. VOX HUMANA—Kenny Loggins—Columbia
99. BORN TO RUN—Bruce Springsteen—Columbia
100. THE BREAKFAST CLUB—Soundtrack—A&M

Top Pop Albums Labels

- Pos. LABEL (No. of Charted Albums)
1. COLUMBIA (78)
 2. WARNER BROS. (40)
 3. MCA (49)
 4. ATLANTIC (33)
 5. CAPITOL (36)
 6. A&M (36)
 7. RCA (33)
 8. MERCURY (23)
 9. EMI-AMERICA (23)
 10. EPIC (22)
 11. SIRE (11)
 12. MOTOWN (14)
 13. ELEKTRA (23)
 14. ARISTA (23)
 15. GEFEN (18)



PRINCE

Top Pop Album Artists-Duos/Groups

- Pos. ARTIST (No. of Charted Albums) Label
1. PRINCE & THE REVOLUTION (4) Warner Bros. (1) Paisley Park
 2. U2 (6) Island
 3. WHAM! (2) Columbia
 4. TEARS FOR FEARS (2) Mercury
 5. THE POINTER SISTERS (2) Planet
 6. DARYL HALL & JOHN OATES (2) RCA
 7. TALKING HEADS (2) Sire
 8. KOOL & THE GANG (1) De-Lite
 9. HUEY LEWIS & THE NEWS (2) Chrysalis
 10. RUN-D.M.C. (2) Profile
 11. SURVIVOR (1) Scotti Bros.
 12. REO SPEEDWAGON (1) Epic
 13. FOREIGNER (1) Atlantic
 14. CHICAGO (1) Full Moon/Warner Bros.
 15. MOTLEY CRUE (3) Elektra
 16. NEW EDITION (1) MCA
 17. GEORGE THOROGOOD & THE DESTROYERS (2) EMI-America
 18. JOHN CAFFERTY & THE BEAVER BROWN BAND (2) Scotti Bros.
 19. DIRE STRAITS (1) Warner Bros.
 20. RATT (2) Atlantic
 21. DEBARGE (3) Gordy
 22. THE POWER STATION (1) Capitol
 23. NIGHT RANGER (2) Camel/MCA
 24. DEPECHE MODE (2) Sire
 25. WHODINI (1) Jive



PRINCE

Top Pop Album Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. PRINCE & THE REVOLUTION (4) Warner Bros. (1) Paisley Park
 2. BRUCE SPRINGSTEEN (6) Columbia
 3. MADONNA (2) Sire
 4. PHIL COLLINS (3) Atlantic
 5. BRYAN ADAMS (2) A&M
 6. U2 (6) Island
 7. WHAM! (2) Columbia
 8. TEARS FOR FEARS (2) Mercury
 9. TINA TURNER (1) Capitol
 10. THE POINTER SISTERS (2) Planet
 11. LIONEL RICHIE (2) Motown
 12. BILLY OCEAN (1) Jive
 13. DARYL HALL & JOHN OATES (2) RCA
 14. TALKING HEADS (2) Sire
 15. JOHN FOGERTY (1) Warner Bros.
 16. KOOL & THE GANG (1) De-Lite
 17. HUEY LEWIS & THE NEWS (2) Chrysalis
 18. RUN-D.M.C. (2) Profile
 19. DON HENLEY (1) Geffen
 20. BILLY JOEL (2) Columbia
 21. SURVIVOR (1) Scotti Bros
 22. REO SPEEDWAGON (1) Epic
 23. FOREIGNER (1) Atlantic
 24. CHICAGO (1) Full Moon/Warner Bros.
 25. MOTLEY CRUE (3) Elektra
 26. NEW EDITION (1) MCA
 27. GEORGE THOROGOOD & THE DESTROYERS (2) EMI-America
 28. SADE (1) Portrait
 29. JOHN CAFFERTY & THE BEAVER BROWN BAND (2) Scotti Bros.
 30. DIRE STRAITS (1) Warner Bros.
 31. CYNDI LAUPER (1) Portrait
 32. WHITNEY HOUSTON (1) Arista
 33. JULIAN LENNON (1) Atlantic
 34. RATT (2) Atlantic
 35. DEBARGE (3) Gordy
 36. THE POWER STATION (1) Capitol
 37. NIGHT RANGER (2) Camel/MCA
 38. DIANA ROSS (2) RCA
 39. STEVIE WONDER (2) Tamla
 40. HOWARD JONES (2) Elektra
 41. DEPECHE MODE (2) Sire
 42. RICK SPRINGFIELD (2) RCA (1) Mercury
 43. WHODINI (1) Jive
 44. DOKKEN (1) Elektra
 45. TOM PETTY & THE HEARTBREAKERS (1) MCA
 46. DURAN DURAN (3) Capitol
 47. JESSE JOHNSON'S REVUE (1) A&M
 48. FRANKIE GOES TO HOLLYWOOD (1) Island
 49. ALABAMA (2) RCA
 50. MIDNIGHT STAR (2) Solar

51. THE TIME (1) Warner Bros.
52. LUTHER VANDROSS (1) Epic
53. COMMODORES (1) Motown
54. THE MARY JANE GIRLS (1) Gordy
55. COREY HART (2) EMI-America
56. JEFFREY OSBORNE (2) A&M
57. THE CARS (1) Elektra
58. STING (1) A&M
59. SCORPIONS (2) Mercury
60. KISS (2) Mercury
61. DAVID LEE ROTH (1) Warner Bros.
62. JOHN WAITE (2) EMI-America (1) Chrysalis
63. KLYMAXX (1) MCA Constellation
64. FAT BOYS (2) Sutra
65. LINDA RONSTADT (2) Asylum
66. EURYTHMICS (1) RCA
67. GLENN FREY (1) MCA
68. SHEENA EASTON (1) EMI-America
69. R.E.M. (3) I.R.S.
70. ANDREAS VOLLENWEIDER (2) CBS (1) Columbia
71. CHAKA KHAN (1) Warner Bros.
72. THE HONEYDRIPPERS (1) Es Paranza
73. ZZ TOP (2) Warner Bros.
74. GENERAL PUBLIC (1) I.R.S.
75. DEEP PURPLE (1) Mercury
76. PAUL YOUNG (2) Columbia
77. PHILIP BAILEY (1) Columbia
78. THE FIRM (1) Atlantic
79. ASHFORD & SIMPSON (1) Capitol
80. TWISTED SISTER (3) Atlantic
81. 'TIL TUESDAY (1) Epic
82. SHEILA E. (1) Warner Bros. (1) Paisley Park
83. TRIUMPH (3) MCA
84. UB40 (1) A&M (1) A&M Virgin
85. TEENA MARIE (1) Epic
86. VAN HALEN (2) Warner Bros.
87. KATRINA & THE WAVES (1) Capitol
88. AMY GRANT (2) A&M
89. FREDDIE JACKSON (1) Capitol
90. BON JOVI (1) Mercury
91. USA FOR AFRICA (1) Columbia
92. YNGWIE MALMSTEEN (2) Polydor
93. JULIO IGLESIAS (3) Columbia
94. HEART (1) Capitol
95. MICK JAGGER (1) Columbia
96. ANIMOTION (1) Mercury
97. AL JARREAU (2) Warner Bros.
98. AUTOGRAPH (2) RCA
99. GIUFFRIA (1) Camel MCA
100. THE HOOTERS (1) Columbia

Top Pop Singles Artists

- Pos. ARTIST (No. of Charted Singles) Label
1. MADONNA (5) Sire (1) Geffen
 2. WHAM! (5) Columbia
 3. BRYAN ADAMS (5) A&M
 4. PHIL COLLINS (4) Atlantic (1) Columbia
 5. TEARS FOR FEARS (3) Mercury
 6. PRINCE & THE REVOLUTION (3) Paisley Park (3) Warner Bros.
 7. DARYL HALL & JOHN OATES (5) RCA
 8. BRUCE SPRINGSTEEN (5) Columbia
 9. KOOL & THE GANG (4) De-Lite
 10. TINA TURNER (6) Capitol
 11. GLENN FREY (3) MCA
 12. DON HENLEY (4) Geffen
 13. SURVIVOR (5) Scott Bros.
 14. BILLY OCEAN (5) Jive
 15. DURAN DURAN (3) Capitol
 16. REO SPEEDWAGON (4) Epic
 17. THE POINTER SISTERS (5) Planet
 18. FOREIGNER (4) Atlantic
 19. WHITNEY HOUSTON (2) Arista
 20. JULIAN LENNON (4) Atlantic
 21. STEVIE WONDER (4) Tamla
 22. CHICAGO (3) Full Moon/Warner Bros.
 23. NEW EDITION (4) MCA
 24. STING (3) A&M
 25. PAT BENATAR (4) Chrysalis
 26. DEBARGE (2) Gordy
 27. COREY HART (4) EMI-America
 28. THE POWER STATION (3) Capitol
 29. JOHN PARR (4) Atlantic
 30. PAUL YOUNG (3) Columbia
 31. HOWARD JONES (3) Elektra
 32. JOHN CAFFERTY & THE BEAVER BROWN BAND (5) Scotti Bros.
 33. CYNDI LAUPER (4) Portrait
 34. HUEY LEWIS & THE NEWS (2) Chrysalis
 35. BILLY JOEL (3) Columbia
 36. ARETHA FRANKLIN (2) Arista
 37. SHEENA EASTON (4) EMI-America
 38. SIMPLE MINDS (2) A&M Virgin
 39. DAVID LEE ROTH (2) Warner Bros.
 40. HEART (2) Capitol
 41. DIRE STRAITS (2) Warner Bros.
 42. JOHN FOGERTY (3) Warner Bros.
 43. FREDDIE JACKSON (2) Capitol
 44. EURYTHMICS (3) RCA
 45. ANIMOTION (2) Mercury
 46. RICK SPRINGFIELD (3) RCA (1) Mercury
 47. NIGHT RANGER (3) Camel MCA
 48. CHAKA KHAN (3) Warner Bros.
 49. COMMODORES (3) Motown
 50. A-HA (2) Warner Bros.
 51. KATRINA & THE WAVES (3) Capitol
 52. THE HONEYDRIPPERS (2) Es Paranza
 53. THE CARS (4) Elektra
 54. THE THOMPSON TWINS (2) Arista
 55. SADE (3) Portrait
 56. THE MARY JANE GIRLS (2) Gordy
 57. FRANKIE GOES TO HOLLYWOOD (3) ZTT Island
 58. USA FOR AFRICA (1) Columbia
 59. STARSHIP (1) Grunt
 60. JACK WAGNER (3) Qwest
 61. DIANA ROSS (4) RCA
 62. THE TIME (2) Warner Bros.
 63. TEENA MARIE (2) Epic
 64. JOHN WAITE (5) EMI-America (1) Chrysalis
 65. READY FOR THE WORLD (1) MCA
 66. JOHN COUGAR MELLENCAMP (2) Riva
 67. PATTI LABELLE (2) MCA
 68. MURRAY HEAD (1) RCA
 69. 'TIL TUESDAY (2) Epic
 70. RAY PARKER JR. (2) Arista
 71. HAROLD FALTERMEYER (1) MCA
 72. THE HOOTERS (2) Columbia
 73. JAN HAMMER (1) MCA
 74. ABC (1) Mercury
 75. MICK JAGGER (2) Columbia
 76. LOVERBOY (2) Columbia
 77. KENNY LOGGINS (3) Columbia
 78. PAUL HARRDCASTLE (1) Chrysalis (1) Profile
 79. TOM PETTY & THE HEARTBREAKERS (3) MCA
 80. ASHFORD & SIMPSON (1) Capitol
 81. GIUFFRIA (2) Camel MCA
 82. KIM CARNES (3) EMI-America (1) RCA
 83. JERMAINE JACKSON (2) Arista
 84. LIMAH! (2) EMI-America
 85. LIONEL RICHIE (2) Motown
 86. DEAD OR ALIVE (2) Epic
 87. PAUL McCARTNEY (1) Columbia (1) Capitol
 88. DEPECHE MODE (2) Sire
 89. STEVE PERRY (2) Columbia
 90. ELTON JOHN (3) Geffen
 91. GO WEST (3) Chrysalis
 92. DAN HARTMAN (2) MCA
 93. JOURNEY (1) Geffen
 94. MIDNIGHT STAR (2) Solar
 95. MICK JAGGER & DAVID BOWIE (1) EMI-America
 96. AIR SUPPLY (2) Arista
 97. GODLEY & CREME (1) Polydor
 98. KLYMAXX (2) MCA/Constellation
 99. CULTURE CLUB (2) Virgin Epic
 100. MOTLEY CRUE (2) Elektra



MADONNA



WHAM!

Top Pop Singles

Pos. TITLE—Artist—Label

1. CARELESS WHISPER—Wham!—Columbia
2. LIKE A VIRGIN—Madonna—Sire
3. WAKE ME UP BEFORE YOU GO GO—Wham!—Columbia
4. I WANT TO KNOW WHAT LOVE IS—Foreigner—Atlantic
5. I FEEL FOR YOU—Chaka Khan—Warner Bros.
6. OUT OF TOUCH—Daryl Hall & John Oates—RCA
7. EVERYBODY WANTS TO RULE THE WORLD—Tears For Fears—Mercury
8. MONEY FOR NOTHING—Dire Straits—Warner Bros.
9. CRAZY FOR YOU—Madonna—Sire
10. TAKE ON ME—A-Ha—Warner Bros.
11. EVERYTIME YOU GO AWAY—Paul Young—Columbia
12. EASY LOVER—Philip Bailey With Phil Collins—Columbia
13. CAN'T FIGHT THIS FEELING—REO Speedwagon—Epic
14. WE BUILT THIS CITY—Starship—Grunt
15. THE POWER OF LOVE—Huey Lewis & The News—Chrysalis
16. DON'T YOU (FORGET ABOUT ME)—Simple Minds—A&M
17. CHERISH—Kool & The Gang—De-Lite
18. ST. ELMO'S FIRE (MAN IN MOTION)—John Parr—Atlantic
19. THE HEAT IS ON—Glenn Frey—MCA
20. WE ARE THE WORLD—USA For Africa—Columbia
21. SHOUT—Tears For Fears—Mercury
22. PART-TIME LOVER—Stevie Wonder—Tamla
23. SAVING ALL MY LOVE FOR YOU—Whitney Houston—Arista
24. HEAVEN—Bryan Adams—A&M
25. EVERYTHING SHE WANTS—Wham!—Columbia
26. COOL IT NOW—New Edition—MCA
27. MIAMI VICE THEME—Jan Hammer—MCA
28. LOVER BOY—Billy Ocean—Jive
29. LOVER GIRL—Teena Marie—Epic
30. YOU BELONG TO THE CITY—Glenn Frey—MCA
31. OH SHEILA—Ready For The World—MCA
32. RHYTHM OF THE NIGHT—DeBarge—Gordy
33. ONE MORE NIGHT—Phil Collins—Atlantic
34. SEA OF LOVE—The Honeydrippers—Es Paranza
35. A VIEW TO A KILL—Duran Duran—Capitol
36. THE WILD BOYS—Duran Duran—Capitol
37. YOU'RE THE INSPIRATION—Chicago—Full Moon/Warner Bros.
38. NEUTRON DANCE—The Pointer Sisters—Planet
39. WE BELONG—Pat Benatar—Chrysalis
40. NIGHTSHIFT—Commodores—Motown
41. THINGS CAN ONLY GET BETTER—Howard Jones—Elektra
42. ALL I NEED—Jack Wagner—Qwest

43. FREEWAY OF LOVE—Aretha Franklin—Arista
44. NEVER SURRENDER—Corey Hart—EMI-America
45. SUSSUDIO—Phil Collins—Atlantic
46. STRUT—Sheena Easton—EMI-America
47. YOU GIVE GOOD LOVE—Whitney Houston—Arista
48. THE SEARCH IS OVER—Survivor—Scotti Bros.
49. MISSING YOU—Diana Ross—RCA
50. SEPARATE LIVES—Phil Collins & Marilyn Martin—Atlantic
51. RASPBERRY BERET—Prince & The Revolution—Paisley Park
52. SUDDENLY—Billy Ocean—Jive
53. THE BOYS OF SUMMER—Don Henley—Geffen
54. ONE NIGHT IN BANGKOK—Murray Head—RCA
55. IF YOU LOVE SOMEBODY SET THEM FREE—Sting—A&M
56. OBSESSION—Animotion—Mercury
57. WE DON'T NEED ANOTHER HERO (THUNDERDOME)—Tina Turner—Capitol
58. MATERIAL GIRL—Madonna—Sire
59. BETTER BE GOOD TO ME—Tina Turner—Capitol
60. HEAD OVER HEELS—Tears For Fears—Mercury
61. AXEL F—Harold Faltermeyer—MCA
62. SMOOTH OPERATOR—Sade—Portrait
63. IN MY HOUSE—The Mary Jane Girls—Gordy
64. DON'T LOSE MY NUMBER—Phil Collins—Atlantic
65. ALL THROUGH THE NIGHT—Cyndi Lauper—Portrait
66. RUN TO YOU—Bryan Adams—A&M
67. GLORY DAYS—Bruce Springsteen—Columbia
68. VOICES CARRY—Til Tuesday—Epic
69. MISLED—Kool & The Gang—De-Lite
70. WOULD I LIE TO YOU?—Eurythmics—RCA
71. BE NEAR ME—ABC—Mercury
72. NO MORE LONELY NIGHTS—Paul McCartney—Columbia
73. I CAN'T HOLD BACK—Survivor—Scotti Bros.
74. SUMMER OF '69—Bryan Adams—A&M
75. WALKING ON SUNSHINE—Katrina & The Waves—Capitol
76. FREEDOM—Wham!—Columbia
77. TOO LATE FOR GOODBYES—Julian Lennon—Atlantic
78. VALOTTE—Julian Lennon—Atlantic
79. SOME LIKE IT HOT—The Power Station—Capitol
80. SOLID—Ashford & Simpson—Capitol
81. ANGEL—Madonna—Sire
82. I'M ON FIRE—Bruce Springsteen—Columbia
83. METHOD OF MODERN LOVE—Daryl Hall & John Oates—RCA
84. LAY YOUR HANDS ON ME—Thompson Twins—Arista

85. WHO'S HOLDING DONNA NOW—DeBarge—Gordy
86. LONELY OL' NIGHT—John Cougar Mellencamp—Riva
87. WHAT ABOUT LOVE—Heart—Capitol
88. CALIFORNIA GIRLS—David Lee Roth—Warner Bros.
89. FRESH—Kool & The Gang—De-Lite
90. DO WHAT YOU DO—Jermaine Jackson—Arista
91. JUNGLE LOVE—The Time—Warner Bros.
92. BORN IN THE USA—Bruce Springsteen—Columbia
93. PRIVATE DANCER—Tina Turner—Capitol
94. WHO'S ZOOMIN' WHO—Aretha Franklin—Arista
95. FORTRESS AROUND YOUR HEART—Sting—A&M
96. PENNY LOVER—Lionel Richie—Motown
97. ALL SHE WANTS TO DO IS DANCE—Don Henley—Geffen
98. DRESS YOU UP—Madonna—Sire
99. SENTIMENTAL STREET—Night Ranger—Camel/MCA
100. SUGAR WALLS—Sheena Easton—EMI-America

19. DIRE STRAITS (2) Warner Bros.
20. EURYTHMICS (3) RCA
21. ANIMATION (2) Mercury
22. NIGHT RANGER (3) Camel/MCA
23. COMMODORES (3) Motown
24. A-HA (2) Warner Bros.
25. KATRINA AND THE WAVES (3) Capitol

Top Pop Singles Artists-Duos/Groups

Pos. ARTIST (No. of Charted Singles) Label

1. WHAM! (5) Columbia
2. TEARS FOR FEARS (3) Mercury
3. PRINCE & THE REVOLUTION (3) Paisley Park (3) Warner Bros.
4. DARYL HALL & JOHN OATES (5) RCA
5. KOOL & THE GANG (4) De-Lite
6. SURVIVOR (5) Scotti Bros.
7. DURAN DURAN (3) Capitol
8. REO SPEEDWAGON (4) Epic
9. THE POINTER SISTERS (5) Planet
10. FOREIGNER (4) Atlantic
11. CHICAGO (3) Full Moon/Warner Bros.
12. NEW EDITION (4) MCA
13. DEBARGE (2) Gordy
14. THE POWER STATION (3) Capitol
15. JOHN CAFFERTY/BEAVER BROWN BAND (5) Scotti Bros.
16. HUEY LEWIS & THE NEWS (2) Chrysalis
17. SIMPLE MINDS (2) A&M/Virgin
18. HEART (2) Capitol



Top Pop Singles Labels

Pos. LABEL (No. of Charted Singles)

1. COLUMBIA (58)
2. CAPITOL (38)
3. ATLANTIC (36)
4. WARNER BROS. (34)
5. MCA (28)
6. A&M (30)
7. RCA (32)
8. EMI-AMERICA (31)
9. ARISTA (17)
10. EPIC (18)
11. MERCURY (19)
12. GEFFEN (19)
13. CHRYSALIS (12)
14. SIRE (8)
15. ELEKTRA (13)

Top Pop Album Artists-Male

Pos. ARTIST (No. of Charted Albums) Label

1. BRUCE SPRINGSTEEN (6) Columbia
2. PHIL COLLINS (3) Atlantic
3. BRYAN ADAMS (2) A&M
4. LIONEL RICHIE (2) Motown
5. BILLY OCEAN (1) Jive
6. JOHN FOGERTY (1) Warner Bros.
7. DON HENLEY (1) Geffen
8. BILLY JOEL (2) Columbia
9. JULIAN LENNON (1) Atlantic
10. STEVIE WONDER (2) Tamla
11. HOWARD JONES (2) Elektra
12. RICK SPRINGFIELD (2) RCA (1) Mercury
13. LUTHER VANDROSS (1) Epic
14. COREY HART (2) EMI-America
15. JEFFREY OSBORNE (2) A&M
16. STING (1) A&M
17. DAVID LEE ROTH (1) Warner Bros.
18. JOHN WAITE (2) EMI-America (1) Chrysalis
19. GLENN FREY (1) MCA
20. ANDREAS VOLLENWEIDER (2) CBS (1) Columbia
21. PAUL YOUNG (2) Columbia
22. PHILIP BAILEY (1) Columbia
23. FREDDIE JACKSON (1) Capitol
24. YNGWIE MALMSTEEN (2) Polydor
25. JULIO IGLESIAS (3) Columbia



BRUCE SPRINGSTEEN

Photo: Kats Smith



MADONNA

Top Pop Album Artists-Female

Pos. ARTIST (No. of Charted Albums) Label

1. MADONNA (2) Sire
2. TINA TURNER (1) Capitol
3. SADE (1) Portrait
4. CYNDI LAUPER (1) Portrait
5. WHITNEY HOUSTON (1) Arista
6. DIANA ROSS (2) RCA
7. LINDA RONSTADT (2) Asylum
8. SHEENA EASTON (1) EMI-America
9. CHAKA KHAN (1) Warner Bros.
10. SHEILA E. (1) Warner Bros. (1) Paisley Park
11. TEENA MARIE (1) Epic
12. AMY GRANT (2) A&M
13. PAT BENATAR (2) Chrysalis
14. LAURA BRANIGAN (3) Atlantic
15. ALISON MOYET (1) Columbia
16. ARETHA FRANKLIN (1) Arista
17. BARBRA STREISAND (1) Columbia
18. JOAN ARMATRADING (1) A&M
19. SUZANNE VEGA (1) A&M
20. FIONA (1) Atlantic
21. RICKIE LEE JONES (1) Warner Bros.
22. KIM CARNES (1) EMI-America
23. PATTI LABELLE (1) P.I.R.
24. ROSANNE CASH (1) Columbia
25. ANNE MURRAY (1) Capitol

Top Pop Singles Artists-Female

Pos. ARTIST (No. of Charted Singles) Label

1. MADONNA (5) Sire (1) Geffen
2. TINA TURNER (6) Capitol
3. WHITNEY HOUSTON (2) Arista
4. PAT BENATAR (4) Chrysalis
5. CYNDI LAUPER (4) Portrait
6. ARETHA FRANKLIN (2) Arista
7. SHEENA EASTON (4) EMI-America
8. CHAKA KHAN (3) Warner Bros.
9. SADE (3) Portrait
10. DIANA ROSS (4) RCA
11. TEENA MARIE (2) Epic
12. PATTI LABELLE (2) MCA
13. KIM CARNES (3) EMI-America (1) RCA
14. AMY GRANT (2) A&M
15. LAURA BRANIGAN (3) Atlantic
16. ALISON MOYET (2) Columbia
17. SHEILA E. (2) Warner Bros. (1) Paisley Park
18. OLIVIA NEWTON-JOHN (1) MCA
19. KATE BUSH (1) EMI-America
20. SHANNON (1) Mirage
21. NATALIE COLE (2) Modern
22. JEAN KNIGHT (1) Mirage
23. KIM WILDE (1) MCA
24. FIONA (1) Atlantic
25. MELISSA MANCHESTER (1) MCA (1) Casablanca



BRYAN ADAMS

Top Pop Singles Artists-Male

Pos. ARTIST (No. of Charted Singles) Label

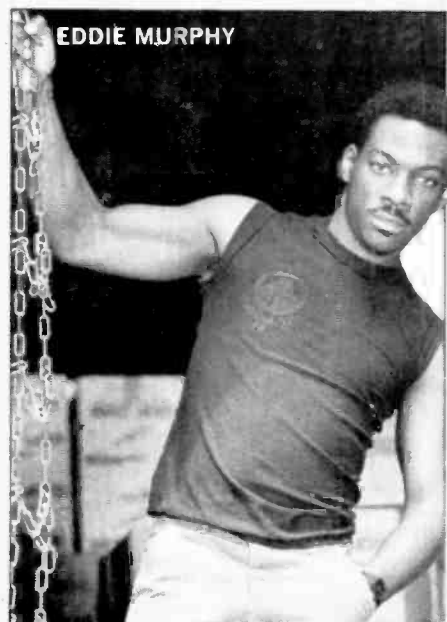
1. BRYAN ADAMS (5) A&M
2. PHIL COLLINS (4) Atlantic (1) Columbia
3. BRUCE SPRINGSTEEN (5) Columbia
4. GLENN FREY (3) MCA
5. DON HENLEY (4) Geffen
6. BILLY OCEAN (5) Jive
7. JULIAN LENNON (4) Atlantic
8. STEVIE WONDER (4) Tamla
9. STING (3) A&M
10. COREY HART (4) EMI-America
11. JOHN PARR (4) Atlantic
12. PAUL YOUNG (3) Columbia
13. HOWARD JONES (3) Elektra
14. BILLY JOEL (3) Columbia
15. DAVID LEE ROTH (2) Warner Bros.
16. JOHN FOGERTY (3) Warner Bros.
17. FREDDIE JACKSON (2) Capitol
18. RICK SPRINGFIELD (3) RCA (1) Mercury
19. JACK WAGNER (3) Qwest
20. JOHN WAITE (5) EMI-America (1) Chrysalis
21. JOHN COUGAR MELLENCAMP (2) Riva
22. MURRAY HEAD (1) RCA
23. RAY PARKER JR. (2) Arista
24. HAROLD FALTERMEYER (1) MCA
25. JAN HAMMER (1) MCA



Top Pop Album Soundtracks/Original Cast

Pos. TITLE—Format—Label

1. BEVERLY HILLS COP—Soundtrack—MCA
2. PURPLE RAIN—Soundtrack by Prince—Warner Bros.
3. STOP MAKING SENSE—Soundtrack by Talking Heads—Sire
4. THE BIG CHILL—Soundtrack—Motown
5. THE WOMAN IN RED—Soundtrack by Stevie Wonder—Motown
6. AMADEUS—Soundtrack—Fantasy
7. THE BREAKFAST CLUB—Soundtrack—A&M
8. EDDIE AND THE CRUISERS—Soundtrack by John Cafferty & the Beaver Brown Band—Scotti Bros.
9. VISION QUEST—Soundtrack—Geffen
10. ST. ELMO'S FIRE—Soundtrack—Atlantic
11. BACK TO THE FUTURE—Soundtrack—MCA
12. GIVE MY REGARDS TO BROAD STREET—Soundtrack by Paul McCartney—Columbia
13. MIAMI VICE—TV Soundtrack—MCA
14. A VIEW TO A KILL—Soundtrack—Capitol
15. MORE SONGS FROM THE BIG CHILL—Soundtrack—Motown

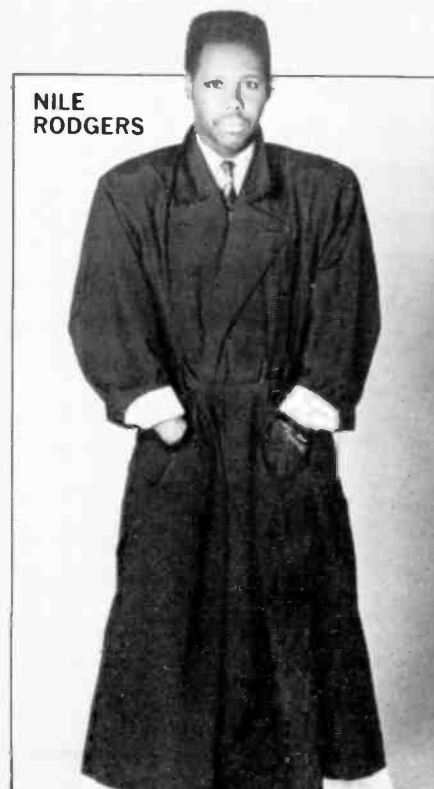


EDDIE MURPHY

Top Pop Singles Producers

Pos. PRODUCER (No. of Charted Singles)

1. NILE RODGERS (10)
2. GEORGE MICHAEL (5)
3. DAVID FOSTER (11)
4. RON NEVISON (6)
5. PHIL RAMONE (9)
6. PRINCE & THE REVOLUTION (7)
7. RICHARD PERRY (7)
8. CHRIS HUGHES (4)
9. BOB CLEARMOUNTAIN (12)
10. PHIL COLLINS (9)
11. KEITH DIAMOND (5)
12. RUPERT HINE (6)
13. BERNARD EDWARDS (4)
14. KEITH FORSEY (5)
15. TED TEMPLEMAN (7)
16. BRYAN ADAMS (6)
17. STEVIE WONDER (4)
18. HAROLD FALTERMEYER (8)
19. RICK CHERTOFF (5)
20. HUGH PADGHAM (7)
21. DAVID A. STEWART (6)
22. LAURIE LATHAM (3)
23. KEN VANCE (5)
24. NARADA MICHAEL WALDEN (3)
25. RICK JAMES (4)



NILE RODGERS



LISA LISA & CULT JAM

Top Dance Sales Labels

- Pos. LABEL (No. of Charted Releases)
1. MCA (16)
 2. COLUMBIA (21)
 3. MERCURY (9)
 4. SIRE (3)
 5. EPIC (9)
 6. A&M (12)
 7. RCA (10)
 8. MOTOWN (5)
 9. ARISTA (4)
 10. CHRYSALIS (6)
 11. PAISLEY PARK (5)
 12. ATLANTIC (7)
 13. WARNER BROS. (12)
 14. CAPITOL (11)
 15. ELEKTRA (6)

Top Dance Club Play Labels

- Pos. LABEL (No. of Charted Releases)
1. MCA (23)
 2. COLUMBIA (25)
 3. RCA (18)
 4. SIRE (14)
 5. ATLANTIC (21)
 6. EMI-AMERICA (16)
 7. WARNER BROS. (18)
 8. A&M (14)
 9. MOTOWN (13)
 10. CAPITOL (18)
 11. EPIC (14)
 12. MERCURY (12)
 13. ARISTA (10)
 14. ELEKTRA (7)
 15. CHRYSALIS (6)

Top Dance Sales Singles/Albums

- Pos. TITLE—Artist—Label
1. I WONDER IF I TAKE YOU HOME—Lisa Lisa & Cult Jam With Full Force—Columbia
 2. NEW ATTITUDE/AXEL F—Patti LaBelle & Harold Faltermeyer—MCA
 3. YOU SPIN ME ROUND (LIKE A RECORD)—Dead Or Alive—Epic
 4. ANGEL/INTO THE GROOVE—Madonna—Sire
 5. TRAPPED—Colonel Abrams—MCA
 6. IN MY HOUSE—The Mary Jane Girls—Motown
 7. SHOUT (REMIX)—Tears For Fears—Mercury
 8. 19—PAUL HARDCASTLE—Chrysalis
 9. DO YOU WANNA GET AWAY—Shannon—Mirage
 10. FREEWAY OF LOVE—Aretha Franklin—Arista
 11. THE SHOW/LA DI DA DI—Doug E. Fresh & the Get Fresh Crew—Reality
 12. FRESH—Kool & the Gang—De-Lite
 13. DRESS YOU UP (REMIX)—Madonna—Sire
 14. OBSESSION—Ani-Motion—Mercury
 15. EVERYBODY WANTS TO RULE THE WORLD—Tears For Fears—Mercury
 16. WE ARE THE WORLD—USA For Africa—Columbia
 17. THINKING ABOUT YOUR LOVE—Skipworth & Turner—4th & Broadway
 18. EVERYTHING SHE WANTS—Wham!—Columbia
 19. SUGAR WALLS—Sheena Easton—EMI-America
 20. UNEXPECTED LOVERS—Lime—TSR
 21. RHYTHM OF THE NIGHT—DeBarge—Motown
 22. ROXANNE, ROXANNE—UTFO—Select
 23. CALL ME MR. TELEPHONE—Cheyne—MCA
 24. POINT OF NO RETURN—Expose—Arista
 25. I'LL BE GOOD—Rene & Angela—Mercury
 26. OBJECT OF MY DESIRE—Starpoint—Elektra
 27. HANGIN' ON A STRING (CONTEMPLATING)—Loose Ends—MCA
 28. ALL FALL DOWN—Five Star—RCA
 29. FUZZ DANCE (EP)—Various Artists—Sire
 30. DANGEROUS (REMIX)—Natalie Cole—Modern
 31. POP LIFE (Rmx)/HELLO—Prince/the Revolution—Paisley Park
 32. FALL DOWN (SPIRIT OF LOVE)—Tramaine—A&M
 33. DON'T YOU FORGET ABOUT ME—Simple Minds—A&M
 34. CONGA—Miami Sound Machine—Epic
 35. THE SCREAMS OF PASSION/YES—The Family—Paisley Park
 36. OH SHEILA—Ready For The World—MCA
 37. THE PERFECT KISS—New Order—Qwest
 38. RASPBERRY BRET/SHE'S ALWAYS IN MY HAIR—Prince & the Revolution—Paisley Park
 39. TOO TURNED ON—Alisha—Vanguard
 40. THINGS CAN ONLY GET BETTER—Howard Jones—Elektra
 41. MATERIAL GIRL (Remix)—Madonna—Sire
 42. PICKIN' UP PIECES—Brenda K. Starr—Mirage
 43. THE REAL ROXANNE—Roxanne with UTFO—Select
 44. ROCK ME TONIGHT—Freddie Jackson—Capitol
 45. SUSSUDIO—Phil Collins—Atlantic
 46. TONIGHT (LOVE WILL MAKE IT RIGHT)—Hanson/Davis/Fresh
 47. EASY LOVER—Philip Bailey with Phil Collins—Columbia
 48. THE MEN ALL PAUSE—Klymaxx—Constellation
 49. RAIN FOREST/SOUND CHASER—Paul Hardcastle—Profile
 50. AXEL F/LIKE EDDIE DID—Det Reirre/Club's Rappers—Club



MADONNA



GENERAL PUBLIC

Top Dance Sales Artists

- Pos. ARTIST (No. of Charted Releases) Label
1. MADONNA (3) Sire
 2. TEARS FOR FEARS (3) Mercury (1) Import
 3. DEAD OR ALIVE (2) Epic
 4. LISA LISA & CULT JAM WITH FULL FORCE (1) Columbia (1) Import (Epic, UK)
 5. PATTI LABELLE/HAROLD FALTERMEYER (1) MCA
 6. PRINCE & THE REVOLUTION (3) Paisley Park
 7. PAUL HARDCASTLE (1) Chrysalis (1) Profile (2) Warner Bros.
 8. THE MARY JANE GIRLS (2) Gordy
 9. ARETHA FRANKLIN (2) Arista
 10. RENE & ANGELA (2) Mercury
 11. COLONEL ABRAMS (1) MCA
 12. KLYMAXX (1) MCA/Constellation
 13. KOOL & THE GANG (2) De-Lite
 14. SHANNON (2) Mirage
 15. DOUG E. FRESH & THE GET FRESH CREW (1) Reality
 16. ANI-MOTION (1) Mercury
 17. GO WEST (3) Chrysalis
 18. USA FOR AFRICA (1) Columbia
 19. SKIPWORTH & TURNER (1) 4th & Broadway
 20. WHAM! (1) Columbia
 21. THE POINTER SISTERS (2) Planet
 22. SHEENA EASTON (1) EMI-America
 23. LIME (1) TSR
 24. DEBARGE (1) Motown
 25. LOOSE ENDS (2) MCA

Top Dance Club Play Artists

- Pos. ARTIST (No. of Charted Releases) Label
1. MADONNA (4) Sire
 2. THE POINTER SISTERS (2) Planet (1) RCA
 3. PAUL HARDCASTLE (2) Profile (1) Chrysalis
 4. EURYTHMICS (3) RCA
 5. BRONSKI BEAT (2) MCA (1) Import
 6. PRINCE & THE REVOLUTION (3) Paisley Park (2) Warner Bros.
 7. GENERAL PUBLIC (2) I.R.S.
 8. TEARS FOR FEARS (2) Mercury
 9. THELMA HOUSTON (2) MCA
 10. CHAKA KHAN (3) Warner Bros.
 11. FANCY (2) Personal
 12. THE MARY JANE GIRLS (3) Gordy
 13. STEVE ARRINGTON (2) Atlantic
 14. SADE (2) Portrait
 15. RENE & ANGELA (3) Mercury
 16. DARYL HALL & JOHN OATES (3) RCA
 17. DEODATO (2) Warner Bros.
 18. ARETHA FRANKLIN (2) Arista
 19. DEAD OR ALIVE (3) Epic
 20. KOOL & THE GANG (2) De-Lite
 21. SHEENA EASTON (2) EMI-America
 22. STEVIE WONDER (2) Tamla
 23. NUANCE FEATURING VIKKI LOVE (1) 4th & Broadway
 24. THE FLIRTS (1) CBS Associated (2) Telefun
 25. SHANNON (2) Mirage

Top Dance Club Play Singles/Albums

- Pos. TITLE—Artist—Label
1. NEVER YOU DONE THAT—General Public—I.R.S.
 2. LOVERIDE—Nuance Featuring Vikki Love—4th & Broadway
 3. LIKE A VIRGIN—Madonna—Sire
 4. NEUTRON DANCE—The Pointer Sisters—Planet
 5. WE ARE THE YOUNG—Dan Hartman—MCA
 6. LOVERBOY—Billy Ocean—Jive
 7. RAIN FOREST/SOUND CHASER—Paul Hardcastle—Profile
 8. SMALLTOWN BOY—Bronski Beat—MCA
 9. OH SHEILA—Ready For The World—MCA
 10. COME INSIDE/CHINESE EYES—Fancy—Personal
 11. FUZZ DANCE (EP)—Various Artists—Sire
 12. NEW ATTITUDE/AXEL F—Patti LaBelle & Harold Faltermeyer—MCA
 13. HANG ON TO YOUR LOVE—Sade—Portrait
 14. ONE NIGHT IN BANGKOK—Murray Head—RCA
 15. SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME—Eurythmics—RCA
 16. SUGAR WALLS—Sheena Easton—EMI-America
 17. LOVER GIRL—Teena Marie—Epic
 18. THIS IS MY NIGHT—Chaka Khan—Warner Bros.
 19. I WONDER IF I TAKE YOU HOME—Lisa Lisa & Cult Jam With Full Force—Columbia
 20. SIDEWALK TALK—Jellybean Benitez—EMI-America
 21. DARE ME—The Pointer Sisters—RCA
 22. THINKING ABOUT YOUR LOVE—Skipworth & Turner—4th & Broadway
 23. FREEWAY OF LOVE—Aretha Franklin—Arista
 24. TRAPPED—Colonel Abrams—MCA
 25. DO YOU WANNA GET AWAY—Shannon—Mirage
 26. YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES—Dead Or Alive—Epic
 27. BAD HABITS—Jenny Burton—Atlantic
 28. POINT OF NO RETURN—Expose—Arista
 29. ONE NIGHT IN BANGKOK—Robey—Silver Blue
 30. 19—Paul Hardcastle—Chrysalis
 31. TURN YOUR BACK ON ME—Kaja—EMI-America
 32. SHOUT (REMIX)—Tears For Fears—Mercury
 33. ANGEL/INTO THE GROOVE—Madonna—Sire
 34. FALL DOWN (SPIRIT OF LOVE)—Tramaine—A&M
 35. BIG IN JAPAN—Alphaville—Atlantic
 36. EIGHT ARMS TO HOLD YOU—Goon Squad—Epic
 37. THE BORDERLINES—Jeffrey Osborne—A&M
 38. BAD TIMES, GOOD TIMES—Thelma Houston—MCA
 39. CALL ME MR. TELEPHONE—Cheyne—MCA
 40. MONEY'S TOO TIGHT TO MENTION—Simply Red—Elektra
 41. S.O.S., FIRE IN THE SKY—Deodato—Warner Bros.
 42. THE MEN ALL PAUSE—Klymaxx—MCA/Constellation
 43. SUSSUDIO—Phil Collins—Atlantic
 44. SLEEPING DOGS LIE—Double Entente—Columbia
 45. I'M ONLY SHOOTING LOVE—Time Bandits—Columbia
 46. HISTORY—Mai Tai—Criticque
 47. THE PERFECT KISS—New Order—Qwest
 48. DANCIN' IN THE KEY OF LIFE (REMIX)—Steve Arrington—Atlantic
 49. GLOW (REMIX)—Rick James—Gordy
 50. ALL FALL DOWN—Five Star—RCA

MCA RECORDS

Top Country Singles

Pos. TITLE—Artist—Label

1. LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)—Ronnie Milsap—RCA
2. DIXIE ROAD—Lee Greenwood—MCA
3. REAL LOVE—Dolly Parton With Kenny Rogers—RCA
4. RADIO HEART—Charly McClain—Epic
5. HIGHWAY MAN—Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson—Columbia
6. SHE'S SINGLE AGAIN—Janie Fricke—Columbia
7. I'M FOR LOVE—Hank Williams Jr.—Warner/Curb
8. MODERN DAY ROMANCE—Nitty Gritty Dirt Band—Warner Bros.
9. FALLIN' IN LOVE—Sylvia—RCA
10. FORGIVING YOU WAS EASY—Willie Nelson—Columbia
11. I DON'T KNOW WHY YOU DON'T WANT ME—Rosanne Cash—Columbia
12. BABY'S GOT HER BLUE JEANS ON—Mel McDaniel—Capitol
13. SHE'S A MIRACLE—Exile—Epic
14. MEET ME IN MONTANA—Marie Osmond With Dan Seals—Capitol/Curb
15. LOVE IS ALIVE—The Judds—RCA/Curb
16. DRINKIN' AND DREAMIN'—Waylon Jennings—RCA
17. LITTLE THINGS—The Oak Ridge Boys—RCA
18. SEVEN SPANISH ANGELS—Ray Charles With Willie Nelson—Columbia
19. HONOR BOUND—Earl Thomas Conley—RCA
20. SHE KEEPS THE HOME FIRES BURNING—Ronnie Milsap—RCA
21. SOME FOOLS NEVER LEARN—Steve Wariner—MCA
22. TIME DON'T RUN OUT ON ME—Anne Murray—Capitol
23. GIRLS NIGHT OUT—The Judds—RCA/Curb
24. I FELL IN LOVE AGAIN LAST NIGHT—The Forester Sisters—Warner Bros.
25. I NEED MORE OF YOU—The Bellamy Brothers—MCA/Curb
26. THERE'S NO WAY—Alabama—RCA
27. COUNTRY GIRLS—John Schneider—MCA
28. LOVE DON'T CARE—Earl Thomas Conley—RCA
29. CRAZY FOR YOUR LOVE—Exile—Epic
30. STEP THAT STEP—Sawyer Brown—Capitol/Curb
31. MAKE MY LIFE WITH YOU—The Oak Ridge Boys—MCA
32. HIGH HORSE—Nitty Gritty Dirt Band—Warner Bros.
33. USED TO BLUE—Sawyer Brown—Capitol/Curb
34. DON'T CALL IT LOVE—Dolly Parton—RCA
35. OLD HIPPIE—The Bellamy Brothers—MCA/Curb
36. MY BABY'S GOT GOOD TIMING—Dan Seals—EMI-America
37. MY ONLY LOVE—The Statlers—Mercury
38. TOUCH A HAND, MAKE A FRIEND—The Oak Ridge Boys—MCA
39. 40 HOUR WEEK (FOR A LIVING)—Alabama—RCA
40. YOU MAKE ME WANT TO MAKE YOU MINE—Juice Newton—RCA
41. CRAZY—Kenny Rogers—RCA
42. HELLO MARY LOU—The Statlers—Mercury
43. COUNTRY BOY—Ricky Skaggs—Epic
44. SOMEBODY SHOULD LEAVE—Reba McEntire—MCA
45. DON'T CALL HIM A COWBOY—Conway Twitty—Warner Bros.
46. BABY BYE BYE—Gary Morris—Warner Bros.
47. NATURAL HIGH—Merle Haggard—Epic
48. NOBODY WANTS TO BE ALONE—Crestal Gayle—Warner Bros.
49. SOMETHING IN MY HEART—Ricky Skaggs—Epic
50. BETWEEN BLUE EYES AND JEANS—Conway Twitty—Warner Bros.



RONNIE MILSAP

Top Country Singles Labels

Pos. LABEL (Number of Charted Singles)

1. RCA (75)
2. MCA (62)
3. WARNER BROS. (56)
4. EPIC (40)
5. COLUMBIA (43)
6. MERCURY (34)
7. CAPITOL (14)
8. MCA/CURB (14)
9. EMI-AMERICA (15)
10. WARNER/CURB (7)
11. CAPITOL/CURB (7)
12. COMPLEAT (9)
13. ATLANTIC/AMERICA (7)
14. VIVA (6)
15. MTM (8)

RCA
Records and Cassettes



Top Country Singles Artists

Pos. ARTIST (Number of Charted Singles) Label

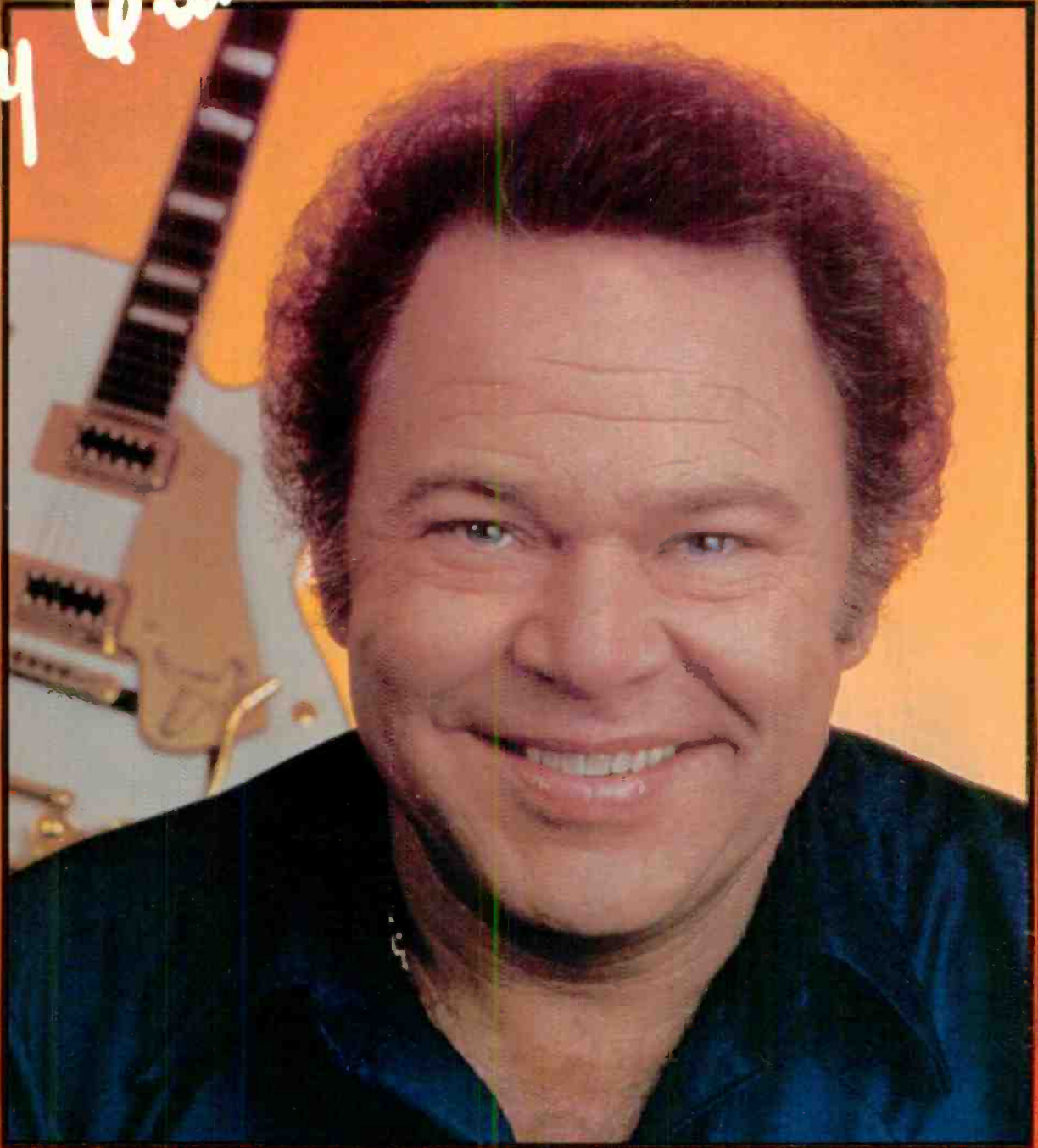
1. ALABAMA (5) RCA
2. EXILE (4) Epic (1) MCA/Curb
3. THE JUDDS (4) RCA/Curb
4. EARL THOMAS CONLEY (4) RCA
5. THE OAK RIDGE BOYS (4) MCA
6. CONWAY TWITTY (5) Warner Bros.
7. THE BELLAMY BROTHERS (4) MCA/Curb
8. NITTY GRITTY DIRT BAND (4) Warner Bros.
9. MERLE HAGGARD (4) Epic (2) MCA
10. THE STATLER BROTHERS (4) Mercury
11. HANK WILLIAMS JR. (4) Warner/Curb
12. SAWYER BROWN (4) Capitol/Curb
13. GEORGE STRAIT (4) MCA
14. REBA McENTIRE (4) MCA
15. LEE GREENWOOD (4) MCA
16. STEVE WARINER (4) MCA (1) RCA
17. JOHN SCHNEIDER (4) MCA
18. JANIE FRICKE (4) Columbia
19. EDDIE RABBITT (3) Warner Bros. (1) RCA
20. CRYSTAL GAYLE (4) Warner Bros.
21. T.G. SHEPPARD (3) Warner/Curb (2) Columbia
22. GARY MORRIS (4) Warner Bros.
23. DAN SEALS (5) EMI-America
24. RONNIE MILSAP (3) RCA
25. WAYLON JENNINGS (4) RCA
26. MEL McDANIEL (3) Capitol
27. RICKY SKAGGS (3) Epic (1) Epic/Sugarhill
28. JOHN CONLEE (4) MCA
29. EDDY RAVEN (4) RCA
30. JOHNNY LEE (1) Full Moon (3) Warner Bros.
31. ED BRUCE (3) RCA
32. THE FORESTER SISTERS (3) Warner Bros.
33. BARBARA MANDRELL (3) MCA
34. SYLVIA (2) RCA
35. KEITH STEGALL (4) Epic
36. ANNE MURRAY (2) Capitol
37. KENNY ROGERS (3) RCA (2) Liberty
38. CHARLY McCLAIN (3) Epic
39. LOUISE MANDRELL (4) RCA
40. MICKEY GILLEY (3) Epic
41. MICHAEL MARTIN MURPHEY (2) EMI-America (1) Liberty
42. JOHN ANDERSON (5) Warner Bros.
43. GLEN CAMPBELL (4) Atlantic/America
44. VERN GOSDIN (4) Compleat
45. WILLIE NELSON (3) Columbia
46. GENE WATSON (2) MCA/Curb (2) Epic
47. RONNIE McDOWELL (2) Epic
48. GEORGE JONES (2) Epic
49. THE KENDALLS (4) Mercury
50. WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON (2) Columbia

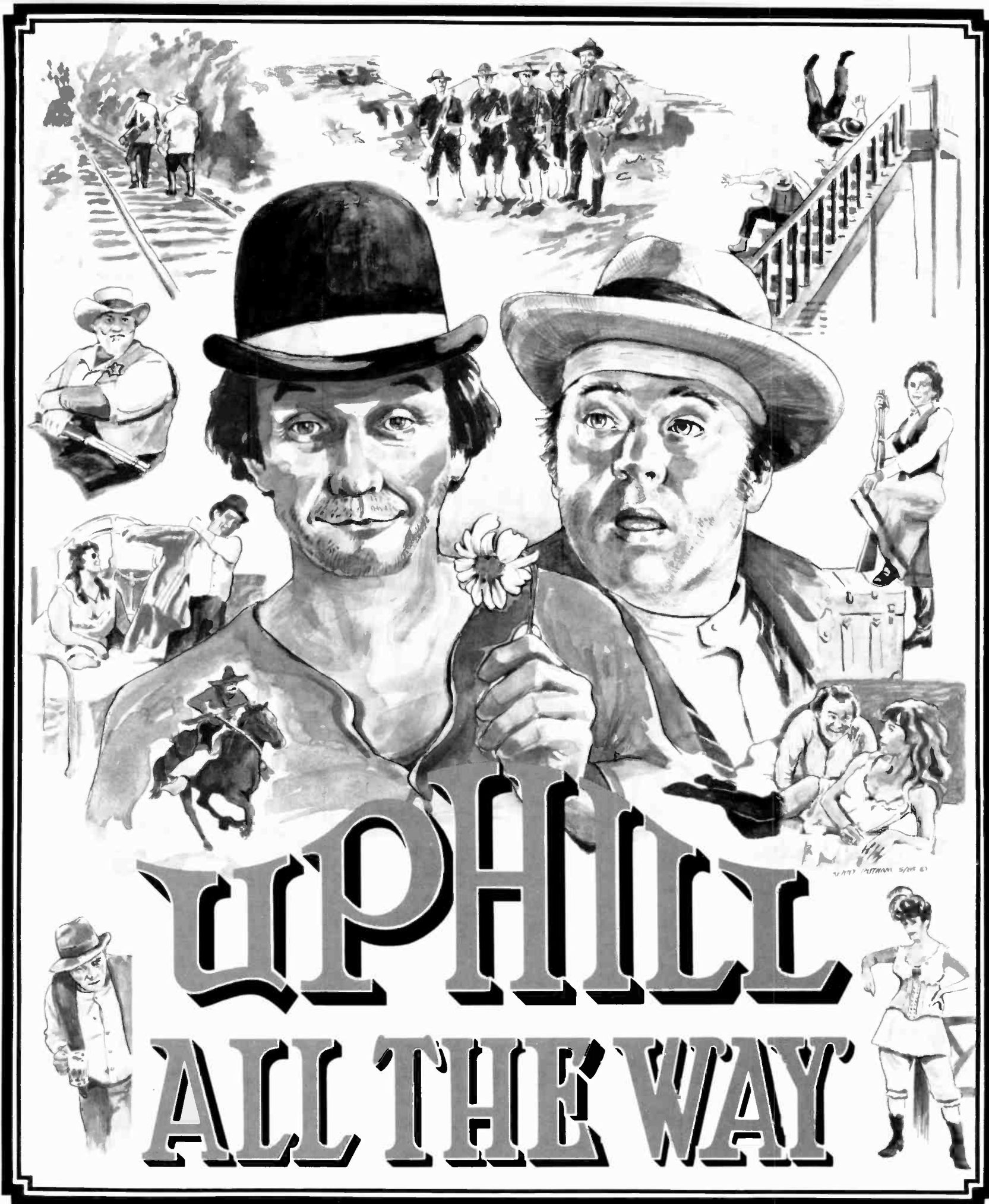


ALABAMA



Roy Clark





"UPHILL ALL THE WAY" starring ROY CLARK, MEL TILLIS
also starring BURL IVES, GLEN CAMPBELL as Captain Hazeltine
and TRISH VAN DEVERE as The Widow Quinn
Executive Producers RENEE VALENTE, ROY CLARK and MEL TILLIS
Co-Producers BURR SMIDT and DAVID L. FORD
Written and Directed by FRANK Q. DOBBS



NEW WORLD PICTURES

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Billing not contractual.

The fun begins in Texas on January 31!

ROY CLARK: A MULTI-DIMENSIONAL MAESTRO



"Roy Clark represents all that is great in American entertainment. I've had the pleasure of experiencing a Roy Clark concert; and he truly is one of the most dynamic entertainers in the country. His ties to Kansas are numerous; and we are proud of that. I salute Roy as he celebrates another great year of entertaining America."

JOHN CARLIN
Gov., Kansas

Virtuoso musician. Consummate showman. Actor. Comedian. Entertainer. Add to this list professional pilot, avid sportsman, humanitarian, philanthropist and country music pioneer. What you have are the elements that make Roy Linwood Clark one of the most respected and beloved names in show business.

Mention Roy and other celebrities queue up to tell their favorite Clark anecdotes. He is clearly a man renowned as much for his warmth and personality as he is for his considerable contributions to the entertainment field.

Says longtime friend and agent Jim Halsey: "Roy Clark, in a quarter of a century, has taken country music from Las Vegas to Carnegie Hall, from the Montreux Jazz Festival to the Soviet Union, from network television to the Boston Pops concert hall. He has opened doors that were never open before."



Clark's Mitsubishi plane, which flies him to all his show. While the official pilot is Leif Langbak, it's not unusual for Roy to take the controls.

of Fame. Roy Clark's accomplishments are indeed varied. Equally as varied are his friendships with those in government, in sports, in all facets of show business—and with fans. He is a big-hearted man with a humanitarian's sense of purpose. Often unsung but always appreciated is his constant dedication to needy causes, be it the Tulsa Children's Medical Center, a police department youth center, or an emergency room named in his honor in a small Virginia hospital.

Clark's incredible showmanship was apparent from the beginning. Jim Halsey remembers his first meeting with Clark in November 1959 when Roy was still a guitar player

"Roy I've known a long time now. I go back to Tulsa and play in his golf tournament and I've played golf with him (Roy). It's pretty hard to play golf with him because it's hard to putt over a guitar cord. He's just super... he did my television show a few years ago and they just stood up for him. He's just a bell of an entertainer and a beautiful guy, and he's my type... he's a fair golfer. In three words or less I'd say 'he's a consummate performer!'"

BOB HOPE

"When I was 24 and green as a whistle I wanted to make sure I got Roy Clark to our Pensacola Open show early. I went up to Roy's hotel room... he was in the shower... and I kept saying 'hurry Roy, we're gonna be late.' Roy said, 'Jerry, you've got to relax! Don't forget I am the show tonight and the show don't start till the show gets there and I end the show so sit still.' Roy was right... we had plenty of time. He has been the show for the Pensacola Open for years and has done a super job."

JERRY PATE
Pro golfer

"Roy is the only one that I've ever known who could give a virtuoso performance of 'Malaguena' after a string broke on his guitar."

JIM FOGLESONG
President, Capitol/EMI
America Records, Nashville

er in Wanda Jackson's band. "She had hired this guy to front her show because I had lined up a bunch of dates for them in Las Vegas at the Golden Nugget," Halsey says. "Well, I had never heard of Roy Clark. But believe me, I never saw anyone as great as he was—or as great as he is—since then. He completely blew my mind."

It was Halsey who urged Roy Clark to go out on his own. When the artist finally agreed, Halsey struggled to find him bookings, and eventually landed him an unknown's spot opening a series of big-name shows promoted by Hap Peebles.

"Hap said he'd never heard of this guy Roy Clark, so he offered us \$35 a day and meals," Halsey recalls, chuckling at the memory. "It wasn't any mon-

"As far as I'm concerned, as the Founding President and a long-time member of the Board of Trustees of the Country Music Foundation, and as a country music impresario since the 1940s, I can truthfully say that Roy Clark is the best and most versatile entertainer from A-Z that I have ever come in contact with or have been privileged to know. Roy Clark is not only my #1 entertainer, but is a true friend and a world-class gentleman."

CONNIE B. GAY

Sharing a serious moment with Red Skelton at Reno's Golden Nugget.



"In 1964 I had just finished a ball game with the Orioles and Roy and his wife Barbara invited my wife and myself over to their house (they lived in Davidsonville, MD, at the time). We were gettin' ready for supper and Roy and I decided we were gonna play and I decided we were gonna play and I decided we were gonna play and I decided we were gonna play... crash... too late! We still laugh about it. Roy sure loves baseball and we've had great times together. There's a long list of stories I could tell but I better not."

"BOOG" POWELL

"It's a real joy to know Roy... he makes life real livable. Boxing's loss was music's gain. I was real impressed with his knowledge of boxing."

ANGELO DUNDEE
Boxing Manager

With former Pres. Gerald Ford at the "Roy Clark Celebrity Golf Tournament" in '82.



"We're proud Roy Clark is an Oklahoman... we're not only proud of his musical ability but the many charitable activities he supports in our state. I join Billboard in saluting Roy Clark."

GEORGE NIGH,
Gov., Oklahoma



Above: Realizing his early dream of becoming a boxer as he squares off in the ring at Reno's Nugget against pro mauler Bruce Finch in the early '80s. Roy's "trainer" was Angelo Dundee. Left: Clark was invited to fly in formation with the Navy's celebrated Blue Angels in '82. (Photo from Clark's plane by Carol Anderson.)



Although the Roy Clark story isn't one measured merely by awards, his accomplishments are nonetheless impressive. For one thing, his brilliance with stringed instruments has drawn raves over the years from publications as varied as "Downbeat" and "Playboy."

He has made network, cable and syndicated tv specials, both in the U.S. and abroad—(his success on the BBC in London has resulted in a third Roy Clark special planned for the U.K. this year).

He is one of handful of country artists to sell out Carnegie Hall on his own name. Clark was the first country act invited to headline MIDEEM in Cannes, France. He was the first country artist allowed by Johnny Carson to host his "Tonight" Show.

And his on-camera exploits have earned him a place in the Movieland Wax Museum in Buena Park, Calif., plus Hollywood immortality with his own star along the Walk

"Roy is a talented singer, instrumentalist—and a witty comedian. He's loved and respected by his peers and he's everybody's friend. He may be late for taping on occasion... But he always gets the job done!"

SAM LOVULLO
"Hee Haw" producer

"All that goodness that Roy exudes is real and makes everyone that comes in his path feel the better for it. I'm glad I crossed his path."

BURT REYNOLDS

ey, but of course I knew that once I got Roy on those shows, that would be our real beginning.

"So the first night, Roy went out and opened the show before everyone else came on; and he got a standing ovation. That went on a couple of shows, with audiences going crazy. Then one by one—and Hap will substantiate this story—each one of those name artists on the show went to Hap individually and said, 'Oh, Hap, I've got to be back at the hotel early tonight so why don't you let me go on before Roy Clark.' Each night it was a different artist with a different excuse.

"Well, by the end of those eight nights, he had boosted
(Continued on page RC-14)

THE ROY CLARK INTERVIEW

You can't go onstage and say love me and applaud me and buy my records—but don't touch me when I'm offstage." In observing this, maybe Roy Clark has explained his own durability as a performer. When citing his talent and hard work still leaves a gap in his long-running success story, then perhaps it is Clark's supreme approachability that completes the narrative. If Clark is not the neighbor next door, surely he's the one we'd all choose to be.

Born to middle-class parents in Meherrin, Va., April 15, 1933, Clark was plinking away on a homemade ukelele by the time he was in grade school. His interest in music has never wavered. He got his first real guitar when he was 14. At 16, he won a national banjo championship that earned him a job playing backup on the Grand Ole Opry.

"One of the things that influenced me growing up around Washington D.C. in the '50s," says Clark. "was that it had an awful lot of good musicians. And I used to

go in and just steal them blind. I stole all their licks. It wasn't until years later that I found out that a lot of them used to cringe when I'd come in and say, 'Oh, no! Here comes that kid again.'"

The guitarist Clark says he most admired and wanted to play like was George Barnes, a jazz picker from Chicago. As for his banjo mentor: "When I started playing, you didn't have many choices to follow, and Earl Scruggs was

"I first met Roy in the mid-'60s... Roger Miller introduced me to him in L.A. There's so much talent rolled up in that guy it's phenomenal. You ain't supposed to be able to do all that! Roy is the height of professionalism... he just knocks him out. I hope we get to work together again."

JERRY KENNEDY,
Record Producer

"Happy 25th, and I hope it's not 25 more before I get to do 'Hee Haw' with you again! Happy 25 more."

SAMMY DAVIS JR.

"Roy, if I can take you to the NBC-TV studio on the wrong day... I guess you can call me at four in the morning to play me your new song. Seriously, through my years as a bandleader, agent, and record executive, I've never known anyone I respected more as a musician, entertainer, and friend than you, Roy."

TOMMY MARTIN
President, Total Artist Group

"We're proud Roy has made Tulsa his home. He's a great performer; I feel he's one of the strongest artists in the business. He's a wonderful people entertainer and we love him!"

BILLY PARKER

"I was delighted to take Roy on his first Tour and I have been close to him all these years. He has been a great credit to country music both as an artist and a humanitarian. That's because he's always doing something for someone else."

HAP PEEBLES

"The Oak Ridge Boys have been associated with Roy Clark for many years and, in fact, we opened for Roy throughout much of 1975 and '76. The music business is constantly a learning process and what we learned from Roy was honesty, integrity, and how to give 110% every single time the spotlight came on and we learned to love Roy Clark."

OAK RIDGE BOYS

"Personally speaking, Roy Clark has a heart as big as his mouth. Professionally speaking, I've never seen a crowd he couldn't entertain."

RALPH EMERY

"Roy is the original Peck's Bad Boy! He's still the same impish, mischievous little boy that he was when he was growing up in Virginia. He is truly one of our most talented entertainers. I love working with him—I love him!"

MINNIE PEARL

Carol G. Anderson, Roy Clark's public relations representative.

"Roy Clark, because of his tremendous talents, helped open the doors to country music on non-country television, such as The Tonight Show, Merv Griffin, Mike Douglas, TV Specials, etc. He made my job easier."

DICK HOWARD
(Roy's former TV agent for 18 yrs.)

"Roy, you are one of the most exciting performers ever to appear on my show Happy 25th."

MERV GRIFFIN

Celebrating a 25-year association with Jim Halsey.

both of them."

In spite of his early-appearing musical abilities, Clark says he had to fight his tendency to feel timid. "I think it was because of my shyness that when I did have to perform—even offstage in life—that I chose a clown way of doing it. In fact, I was in the business for a few years before I could bring myself to be sincere—well, not sincere, but straight. I always felt I had to tag something with a funny line. I guess it was up until the mid-'60s that I felt that if



Roy Clark with his entire road entourage: Rodney Lay and the Wild West, Fanci, and Jimmy and James Henley. The individuals are, from left, Carol G. Anderson, Mary Beth Anderson, Cherri Baker, Troy Klontz, James Henley, Clark, Jimmy Henley, Shelby Eicher, Kenny Putnam, Chris Gage, Vernon Sandusky, Rodney Lay and Butch McDade.



Bobby Allen, the Roy Clark bus driver.



Katy Bush, director of sound and lights for the Roy Clark show.



With his production staff: Joie Behnken, Julia Staires, Leslie Grim and Sally Hutton.

things got too quiet onstage, even if I was doing a serious number, that I should do something to cause laughter."

One kind of laughter Clark didn't solicit was the kind directed at his preference for country music. But as a high school student in Washington D.C., he had to endure the derision: "Anybody who admitted to listening to 'hillbilly' music—as it was called back then—was really looked at with a jaundiced eye. So you had your own little world that you lived in. We really stood out like a sore thumb—even though Washington was basically a country-oriented town."

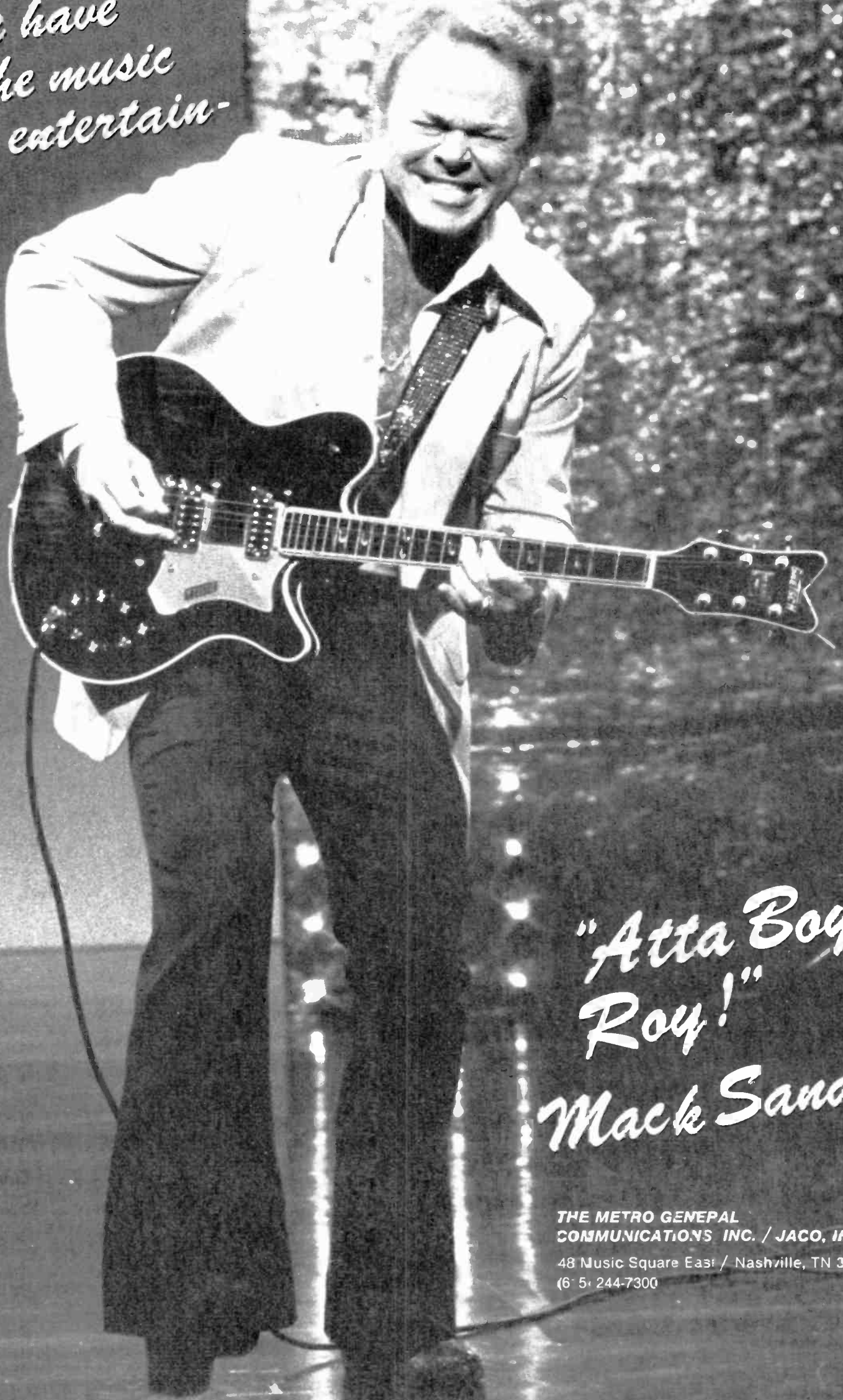
Because of the city's proximity to the South, where country music flourished, and because of the military bases around Washington, Clark says there was an abundance of nightclubs to polish the licks he was stealing. Most of the clubs used country duet acts, and that's how Clark broke in. His first partner, Carl Lukat, played lead guitar; Clark played rhythm. "I learned a lot of my lead work from him."

When Clark won the trip to the Opry at 16, it led to his first bout of touring. For 18 months, he worked the road, playing backup for Stringbean, Lonzo and Oscar, Annie Lou and Danny and Hal and Velma Smith. "We'd go out and work these theaters and little country fairs during the week," says Clark. "and on Fridays and Saturdays, we'd usually team up with someone like Ernest Tubb or Red Foley and work the bigger cities." As humble as all this sounds now, it was a bonanza for Clark: "I did make more money than I ever had before—probably \$150 a week." Not only that, he got special billing. The posters said: "Extra Added Attraction—Roy Clark, Musical Wizard."

When he returned to Washington after his Opry initiation, Clark systematically explored the other avenues reputed to lead toward stardom: recording singles for the 4-Star and Coral labels, working local television shows, appearing again at clubs. In 1956, he competed on "Arthur Godfrey's Talent Scouts" (coming in second to an opera singer). It was his first appearance on network tv.

(Continued on page RC-12)

The multitalented
accomplishments of
Roy Clark have
enlightened the music
world for 25 entertain-
ing years.



"Atta Boy,
Roy!"
Mack Sanders

THE METRO GENERAL
COMMUNICATIONS INC. / JACO, INC.
48 Music Square East / Nashville, TN 37203
(615) 244-7300

CLARK ON-SCREEN

Roy Clark and American television grew up together and both have benefited in the confluence. While most country artists looked to record sales and radio airplay to establish their careers, Clark was quick to see the potential of an industry still in its infancy.

Fortunately, Clark lived close enough to the communication centers of the U.S. to seize these broadcast opportunities as they arose. The first major break came when he joined Jimmy Dean's "Town And Country Time" show on WMAL-TV in Washington D.C. By this time—the mid-'50s—Clark had a fair amount of performing experience under his belt, including 18 months of touring as a back-up musician for Grand Ole Opry acts.

In 1956, taking his cue from so many other aspiring entertainers, Clark displayed his musical skills to the networks, albeit briefly, through an appearance on "Arthur Godfrey's Talent Scouts." Although he didn't win the top prize here, Clark was canny enough to appreciate the fact that more people had seen him in one fleeting performance than would in years of club work.

When teen idol George Hamilton IV set up shop in Washington in the spring of 1959 for his short-lived ABC-TV series, Clark was on the roster. In the meantime, his old friend and mentor Jimmy Dean had become a national television personality through his own series. Thus, when Jack Paar quit the "Tonight" show in 1960—and before Johnny Carson took over—Dean was brought in to guest-host the program. To no one's surprise, Dean brought the person-

"I feel like I've known Roy forever, because I've watched him and watched his talent for many years. Roy Clark is a natural man, a natural musician, and a natural actor. It flows out of him: he's one of those one-in-a-million guys who's so gifted that you can't pin him down. He's a free soul... Well, he shines like a light. He is a light, period."

BURL IVES

"Working with Roy Clark on our movie was great. We had real charisma. 'Course after he saw himself in the first rushes, he thought he was too heavy and he went out and lost about 18 pounds. So when we started shooting again, I cooked up every greasy, fattening dish I could think of and invited him over to eat every night. I fattened him up right away!... I think Roy could have a real career in movies. That one he made with Elliott Gould about the kangaroo woulda been O.K. if they'd used a real kangaroo instead of someone dressed up in a suit. I think audiences could tell the difference, you know?"

RC

MEL TILLIS
Co-star of "Uphill All The Way"

"Congratulations Roy on your 25 years from babysitter and Wizard of the Guitar to America's greatest entertainer. I promise I won't cut your guitar strings anymore. I treasure your company."

CARL SMITH & GOLDIE

"The expression 'gets inside a song' truly fits Roy Clark's performance. He convinces you that he is the happiest person to be there, because it is obvious that he is enjoying himself so much."

ED MCMAHON

"Roy is one of the most talented people I've ever worked with and one of the nicest men I've ever met. I admire him greatly."

VIC DAMONE

able Clark along occasionally. "He called me up and had me on the last night he hosted it," Clark remembers. "He really set me up and showcased me great. In fact, when I saw him that day, he asked how many songs they had me down for, and I said, 'Two, and maybe one with you.' And he said, 'Well, we'll do those two and if that doesn't get them, we'll do two more.' He said, 'When you leave here tonight, you're gonna be tall hog at the trough.' As far as television goes, he did more than any other one person to really set me up and give me a great opportunity—and through him, I met the people on the 'Tonight' show."

Carson may have been slow about using the increasingly popular Clark as an early guest; but within a year, he was doing so regularly. And eventually the cautious Carson began asking Clark to sit in as a guest host.

In addition to appearing on everything from major network variety shows to prime-time specials in the '60s, Clark also showed up on light comedy vehicles such as "The Odd Couple" and "Beverly Hillbillies." It was on this latter show that Clark did his first acting. He confesses he was worried enough about just remembering lines, much less saying them convincingly. But once in front of the camera, he recalls, "I found myself naturally becoming involved in the scene and doing the lines back and forth almost as if I was in a conversation."

His role in "The Odd Couple" called for him to play a country fiddler in whom Felix (Tony Randall) spied the makings of a concert violinist. Clark not only did the character to a "T"—he actually played the violin to Randall's own rarefied standards. Clark's affable presence and flair for adapting to any format brought him countless guest appearances that made him familiar to tv viewers throughout the '60s and on into the '70s.

In 1969, against his better judgment, Clark agreed to guest on a CBS-TV summer replacement show that seemed corny, even by the country music standards of the day. That show was "Hee Haw."

(Continued on page RC-8)



*Roy,
My weren't we
cute!
I luv ya!
Jimmy Dean*

His pickin' has kept us grinnin' for 25 years.



It would be hard to imagine the past 25 years on the American entertainment scene without Roy Clark. His rich, comedic talent, dazzling musicianship and expressive vocal style have brought tears as well as grins to his countless fans.

He's the recipient of Country Music's highest honor, "Entertainer of the Year," and has been nominated and named "Instrumentalist of the Year" too many times to mention. For the past 18 years he's been co-host on Hee Haw, one of the most successful variety shows in television history. And throughout it all, he's been one of Country Music's greatest ambassadors, taking America's music to the world.

This year, Roy Clark celebrates 25 years in entertainment and he's going stronger than ever. Roy's currently co-starring in a new feature film, "Up Hill All the Way."

But more than all this, Roy Clark has been a friend to all—especially to us at Hee Haw.

Roy, you've saluted the small towns of America every week on Hee Haw. Today America salutes you. You keep on pickin' and we'll keep on grinnin'. And thanks, Roy, for a wonderful 25 years.

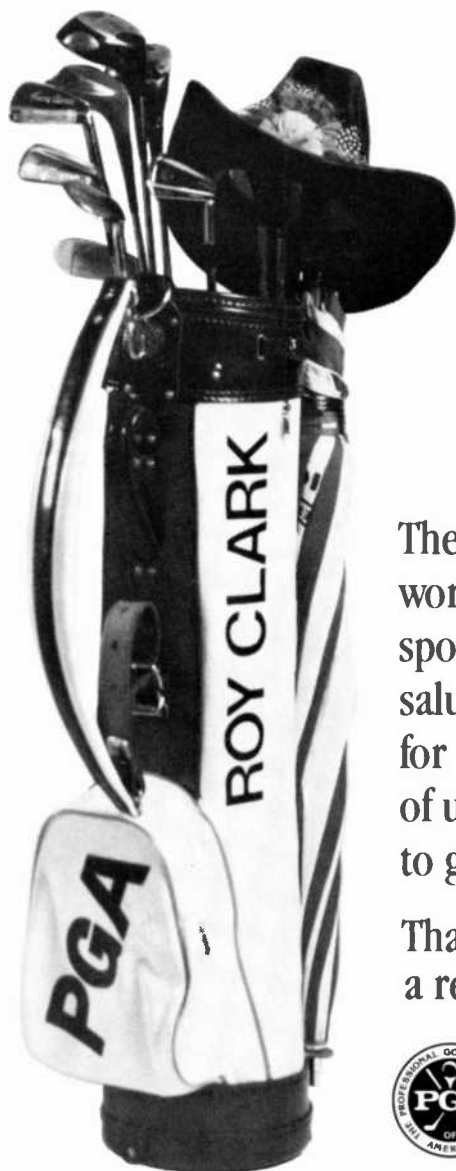
HEE HAW™

Sold and distributed by Gaylord Syndicom, 2806 Opryland Dr., Nashville, Tennessee 37214 615-883-6240

Produced by Sam Lovullo



Congratulations, Roy!



The PGA of America,
world's largest working
sports organization
salutes Roy Clark
for his many years
of unselfish contributions
to golf and golf charities.

Thanks for being
a real friend.



ROY...

We're proud to have shared
in your sensational 25 years.

Jack Roberts
Marlin Payne
Pat Roberts

ON-SCREEN

(Continued from page RC-6)

Originally scheduled as a simple one-shot comedy, "Hee Haw" suddenly found itself asked to supply eight hours of programming when "The Smothers Brothers Comedy Hour" was abruptly cancelled mid-season. Clark agreed to do "Hee Haw" as a favor to producer Sam Lovullo; however, when he and Jim Halsey, his booking agent, arrived in Nashville, they were dismayed to find the set full of the stereotypes they were fighting to avoid.

Recalls Halsey, "There we were facing hay bales and overalls, the same props we were arguing against when Roy appeared on things like Andy Williams' show or a Bob Hope special. Roy didn't want to go through with it, but I convinced him it was just a one-time special, and we both figured probably no one would watch it, anyway. Then the next thing we knew, 'Hee Haw' had become a network hit series."

And the rest was history. Today Clark credits "Hee Haw" with giving his career a tremendous boost, while Halsey cites the compone comedy series as "one of the major factors in Roy's success."

When CBS cancelled "Hee Haw" in 1972, Clark marked the infamy by issuing one of his most spirited (if least memorable) songs: "The Lawrence Welk-Hee Haw Counter-Revolution Polka." Sixteen years later, an over-alled Clark still picks and grins with Buck Owens, banters with "barber" Archie Campbell, and allows for his serious moments via the Hee Haw Gospel Quartet.

In 1978, Clark succumbed to the lure of movie-making. He accepted a small part in the Elliott Gould/Robert Mitchum film, "Matilda."

This year, Clark and friend Mel Tillis set up their own production company to make a property both had kept their eyes on for years, a comedy-western called "Uphill All The Way."

Tillis and Clark personally raised the \$3.5 million bud-
(Continued on page RC-12)

"In 1956, I moved from North Carolina to Washington, D.C. to join the Jimmy Dean television series. I had a hit pop single called 'A Rose And A Baby Ruth' that year, which was a million-seller in the teen market. One night I went into a downtown bar in Washington and Roy Clark was the featured entertainer. When I walked in and he spotted me coming, he immediately began singing a parody of my song, and made it 'A Nose And A Snaggled Tooth.'

"That was my introduction to Roy Clark and my first realization that he was a very funny, witty, creative man. We became good friends and have been ever since. I think he's one of the world's greatest entertainers."

GEORGE HAMILTON IV

"Roy, you have a big talent, a big sense of humor, and on top of everything else, you have a big boat you let me on sometimes. I appreciate your talent and treasure your friendship."

LONNIE SHORR
Comedian

"The first time I ever met Roy, he was living out of an old Cadillac performing from town to town in 1960. Jim Halsey and I were having coffee when Roy walked in. After he left, Jim said 'That boy is gonna be a super star and make lots of money.' I said, 'I hope you know something about show business cause I'm not sure about this boy.' We remember him playing at the Elk's Club half the night... for no pay. He just didn't quit. On Nov. 2, 1985 Roy returned to celebrate his 25th year of 'Neewollah with two sold-out shows.'"

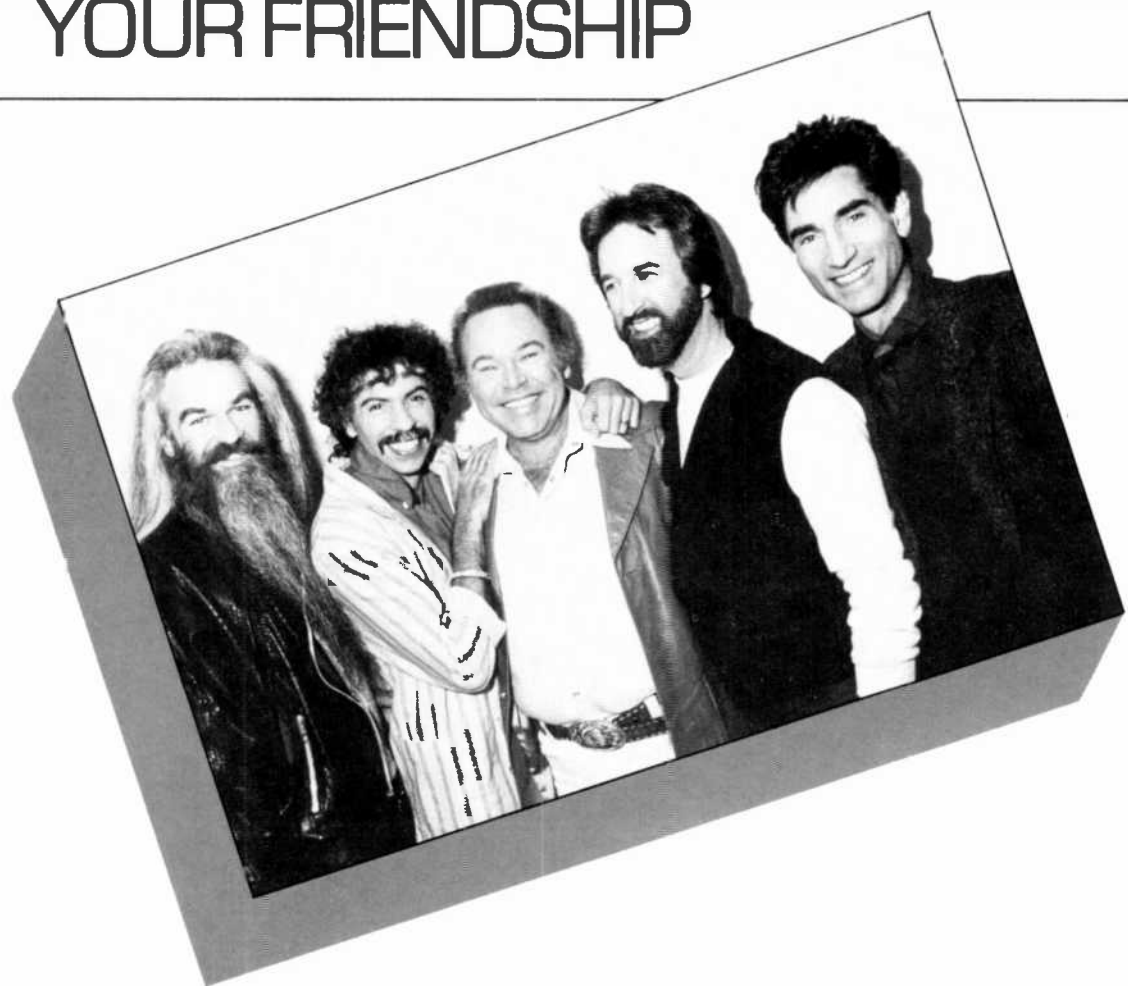
JERRY WEBB

R O Y

Thank you for
YOUR TALENT

Thank you for
YOUR INSPIRATION

Thank you for
YOUR FRIENDSHIP



The
Oak Ridge Boys



THE JIM HALSEY CO. INC.
3225 S. NORWOOD
TULSA, OKLAHOMA 74135

MCA RECORDS

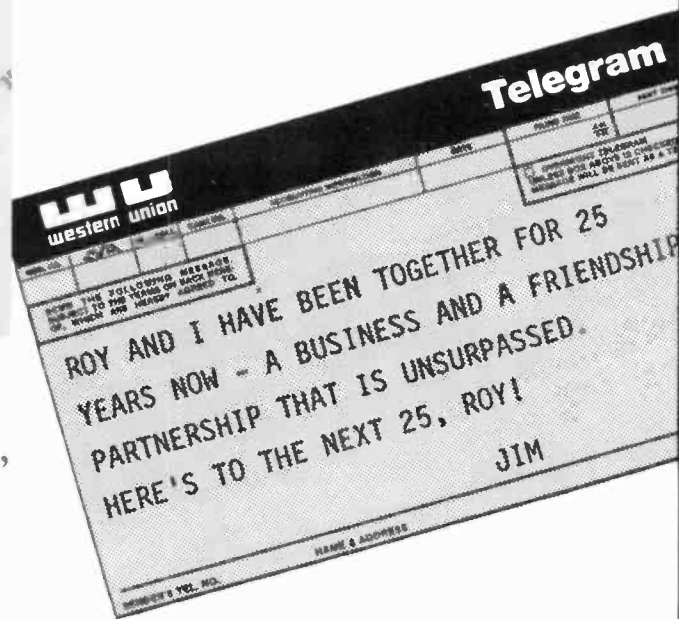
KATHY GANGWISCH

ROY CLARK'S

25th Anniversary



When you're filling out your wish list of entertainers for 1986, put Roy on it.



THE JIM HALSEY COMPANY

1930 Century Park West
Los Angeles, CA 90067
(213) 552-1100

3225 S. Norwood
Tulsa, OK 74135
(918) 663-3883
Telex: 49-2335

1111 16th Ave South
Nashville, TN 37212
(615) 329-1700

Roy,

It was great
having you with us
25 years ago...
and it's great having
you with us now.

Harrah's[☆]
Reno and Lake Tahoe

Congratulations

ROY CLARK

25 putts are
better than
25 years

from
your friends at
the Pensacola Open
Golf Tournament

Congratulations Roy and Thank You!



With years of LOVE
The kids and staff
of
Children's Medical Center
Tulsa, Oklahoma

INTERVIEW

(Continued from page RC-4)

Although Clark managed to nudge his career ahead every year, 1960 was especially eventful for him. It marked his first appearance on the "Tonight" show, his signing with the Halsey Agency (which has been booking him ever since) and his being hired to work in Wanda Jackson's band. This last connection landed him in Las Vegas. Within two years, Clark had moved up from sideman to Las Vegas headliner. He has been a dependable draw in this entertainment capital from that time on.

More than any other place, according to Clark, Las Vegas has exacted his best performances: "When that curtain goes up and you're onstage, you know your audience may have just come from seeing Frank Sinatra, Sammy Davis Jr. or Wayne Newton, and you find yourself really pushing, and you're not even aware of it. I'd come off the stage after doing two shows a night and be totally exhausted. I wondered if I was getting old. Lord, I've worked six hours a night and then gone out to look for a jam session and played until sunup. Then it occurred to me that the added pressure was because of all the other entertainment available."

The '60s also saw Clark mature as a recording artist and triple-threat television performer, adept at acting, hosting and making music. By the early '70s—and without relocating to either Nashville or Los Angeles—Clark was pulling in a steady stream of country music awards, including three entertainer of the year honors from the Academy Of Country Music and the CMA. The Academy also cited him as the top lead guitar player and best comedy act. His tour of the Soviet Union in 1976 earned him the title of "International Friendship Ambassador" from the CMA. By this time he was acknowledged to be the highest paid country music performer, with some observers estimating his annual gross at more than \$7 million.

Throughout his years of unwavering triumphs, Clark has maintained his accessibility to fans and his reasonableness to those who buy his services. Recently, in a show of good will toward country music promoters, Clark publicly put his standard contract rider through a paper shredder—just to demonstrate that he would ask for no more amenities than those essential to stage a good performance.

"I never even had a rider until about three years ago," he says. "I mean I used to get dressed for my show in cars and behind trees. We drew our first rider up one night in Minneapolis, and when they started coming up with things we should put into it, I had to leave the room I was so embarrassed. But after they told me what was in other riders, I said, 'O.K., I guess we can ask for a towel.'"

His widespread popularity as an entertainer has caused some to suggest he enter politics, but he disavows any such ambition. "It would be a great thing to be of service, but I never felt I had the education to realistically think

ON-SCREEN

(Continued from page RC-8)

get to underwrite the 36-days shooting schedule in Texas. Directed by Frank Q. Dobbs, the film stars Burl Ives, Glen Campbell, Trish VanDevere and a cameo by Burt Reynolds, in addition to Clark and Tillis in their first full-length screen appearances. There is a soundtrack album, featuring Clark, Tillis, Campbell, Ives and Waylon Jennings.

If the movie is successful when it opens early in 1986, Clark promises a sequel—or maybe more. Referring to their characters of Ben and Booger, Clark says there could even be a "series of Ben and Booger movies. In fact," says the musician-turned-actor, "one we've mentioned is 'Ben And Booger Go To Harvard.'"

Well, "Hee Haw" worked.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinators, Carol Anderson, Clark's public relations rep (615) 885-2417, and Kip Kirby; All stories by Kip Kirby and Edward Morris; Cover & Design, Anne Richardson-Daniel.

about being in politics." He is, however, quite active in the civic affairs of his adopted hometown of Tulsa, where he belongs to the Chamber Of Commerce, holds his annual charity golf tournament on behalf of the Children's Medical Center and contributes time and counsel to a variety of other good works. His importance to the community was recognized in 1977 when a Tulsa elementary school was named in his honor.

Happily for everyone, Clark has finally come to the realization that his own profession is a valuable contribution toward making a better world: "There was a time in my life," he admits, "when I didn't think what I was doing had a lasting effect on anybody. I thought it was all so superficial. Then it dawned on me that that's not necessarily true. In fact, it's not true at all."

"In the early '70s, Roy was appearing on a syndicated TV show in Okmaha. After the show, a person from the audience came backstage. He knew Roy in Washington, D.C. and insisted he go to his house and meet his family. Roy said they arrived at 1:00 in the morning. The house was dark. Roy waited in the pick-up truck. The lights came on, he went in to meet them. As he walked into the room, people were sitting in chairs in their nightclothes. An old man looked at Roy and said, 'Damned if it ain't him.' Then he said, 'Roy, sing us a couple of choruses of 'This Old House.' With that, gracious as possible, Roy went back to the pick-up truck and drove off."

"The next morning as we left for the airport, the pick-up truck with the yellow wheels was still parked on the street. Roy and I often wondered if his acquaintance ever found his truck."

MACK SANDERS,
Co-chairman of the board,
The Halsey Co.

"I knew the first time I saw Roy that he was bound for stardom and the world agreed with me."

WANDA JACKSON

"So Roy, 25 years, huh? Try to imagine, if you can, how little I care." Love, David Huddleston. Roy, call me!"

DAVID HUDDLESTON

"Roy, do you realize if I hadn't fired you, you would still be a back-up guitar player? Luv' ya, Jimmy."

JIMMY DEAN

"If I had my choice I'd rather hear you sing 'Malaguena' and play 'Yesterday When I Was Young.' It's time for a career decision—either you're a singer, picker, comedian, or TV and movie star. On second thought, stick to doing it all cause you're the best there is. Roy, don't give up the night job."

LEE ARNOLD
WHN

"Every professional golfer appreciates the tremendous support and contribution that Roy Clark has made to the game of golf, not only in his support of our activities but in his participation, which has made so many events successful. It has not done a lot for the health of the spectators, some of whom he has injured along the way."

"I've known Roy for 25 years, and in that time, he's done 19 benefits for us, and never made a dime, which is why I can be absolutely sincere about my feelings for him."

LOU KING,
Exec. Director, P.G.A. of America

Thanks, Roy



for giving the world 25 years of
your talent and friendship.

Amana

A **Raytheon** Company

Amana Refrigeration, Inc.

Amana, IA 52204

MAESTRO

(Continued from page RC-3)

his way up so that he was *closing* the last show in Wichita—and still nobody knew who he was!”

Those early audiences caught on to the Roy Clark mystique immediately. It's been that way over the years for the irrepresible entertainer, whose onstage dynamics have made him a repeat favorite with fans from Wembley to the Soviet Union.

The Russian tour took place in 1976—and it was Clark himself who was directly responsible for making it happen. One night in 1974, he was watching tv with Jim Halsey in his dressing room at the Frontier Hotel in Las Vegas, and saw a cultural delegation from the Soviet Union arrive in the States to attend the Seattle World's Fair. An interviewer asked the delegation if they planned to visit Las Vegas during their stay. When the leader replied that they would like to but it was not on their itinerary, Clark

turned to Halsey and said, “Why don't you invite them down here to Las Vegas as my guests?”

Through the State Department, Halsey worked out the necessary details, cutting red tape in record time. Clark arranged for their airfare, and Walter Kane of the Hughes Hotel Corp. paid for their rooms and gave each Russian delegate \$25 in quarters for the slot machines. A highlight of their stop, of course, was seeing Roy Clark headline in the main showroom; and backstage after the performance, the Russians overwhelmed Halsey with their insistence that he bring the artist to their country for a concert tour.

“It took us a solid year and a half of negotiations to arrange the tour,” says Halsey, “but it was monumental. Roy performed for free, and we took his band and the Oak Ridge Boys with us. In three weeks, we did 18 sold-out shows in Leningrad, Riga and Moscow. We were on several Soviet tv shows, including one that was aired to 200 million Russians throughout the country's 16 different time zones.”

The historical event carried special meaning for Clark and Halsey because they believed it was instrumental at the time in causing an attitude thaw toward Americans. “With each show, we could see the Russians warming up to us,” says Halsey. “Roy completely won them over.”

To those who know this artist, Clark is many things. Glen Campbell, no slouch on a guitar, calls Clark “a genius” with “God-given gifts.” Mel Tillis hardly even stutters when he gets talking about his pal Roy. “He's like fine wine,” Tillis suggests. “He gets better with age.” Clark collects antique cars and American Indian jewelry. He's into sports fishing, golf and his private airplanes, which he often pilots himself. He is both shy and extroverted, a natural comedian and a serious thinker. And he is a tireless, indefatigable fund-raiser for countless worthy projects and organizations.

A Billboard Advertising Supplement



HAPPY ANNIVERSARY

At Drummond Company we appreciate the determination it takes to develop raw talent into what most consider a gift. Roy Clark's music and down home wit have entertained audiences around the world. In his 25th year as an entertainer, we here at Drummond Company would like to applaud Roy Clark's accomplishments and wish him many years of continued success.



DRUMMOND COMPANY, INC.
P.O. Box 1549 • Jasper, AL 35501
(205) 221-2502 • 1-800-824-8342

“Roy Clark is a man's man and a man every woman would like to know”

RENÉE VALENTE
(President of the
Producer's Guild in L.A.)

“I met Roy as a teenager, we became friends, and worked together many years. He is one of the most talented performers I ever met. I always had a lot of confidence in Roy and I'm happy with his success. I know a lot of funny things that Roy and I have done but I couldn't put it in this publication.”

HANK THOMPSON

“Roy rhymes with joy, Clark rhymes with spark, put 'em together and you have fireworks!”

DENNIS JAMES
TV personality

“Don't You Know How Much We Love You.”

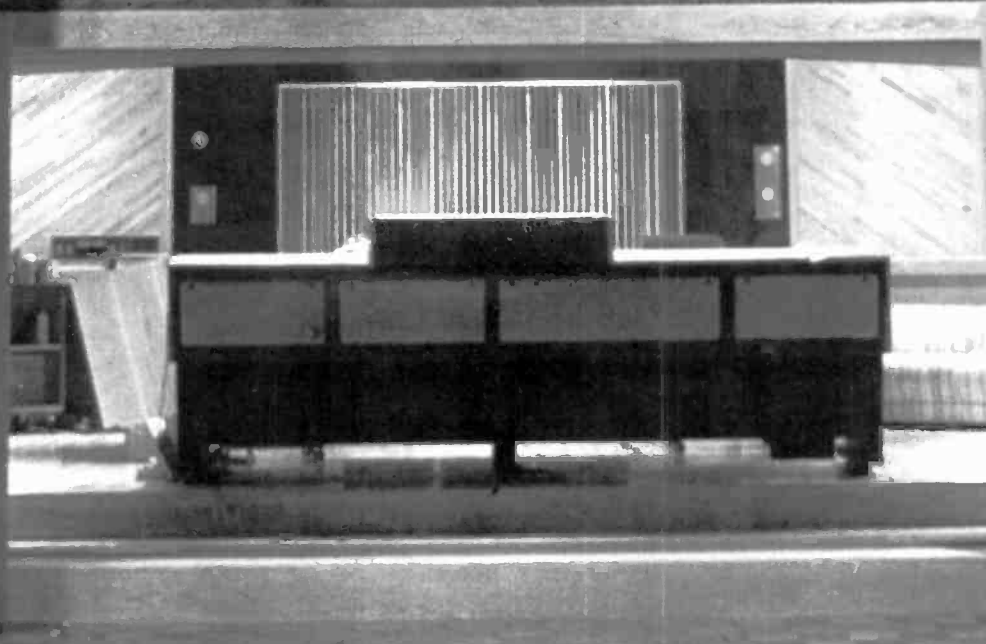
DAN WILLIAMS & MICHAEL STEWART
Songwriters and National
TV and Radio Producers.

“Congratulations
to
Roy Clark
from
your friends at
Pray,
Walker, Jackman,
Williamson &
Marlar,
Attorneys-at-Law.”

Thanks Roy!

for your confidence & support in
allowing us to transform your studio into:

Nashville's Best!



Congratulations

From Rick, Gary, and Susan
your friends at

**sound
emporium**

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3102 Belmont Blvd

Nashville, TN 37212



NUMBER ONE AWARDS

FREDDIE JACKSON

Top Black Singles Artists

- | | |
|---|---|
| Pos. ARTIST (No. of Charted Singles) Label | (1) Chrysalis |
| 1. KOOL & THE GANG (4) De-Lite | 26. MIDNIGHT STAR (3) Solar |
| 2. NEW EDITION (5) MCA | 27. RENE & ANGELA (2) Mercury |
| 3. WHITNEY HOUSTON (3) Arista | 28. ARETHA FRANKLIN (2) Arista |
| 4. READY FOR THE WORLD (4) MCA | 29. CAMEO (2) Atlanta-Arista |
| 5. FREDDIE JACKSON (2) Capitol | 30. RICK JAMES (4) Gordy |
| 6. PRINCE & THE REVOLUTION (3) Paisley Park (4) Warner Eros | 31. CON FUNK SHUN (3) Mercury |
| 7. KLYMAXX (2) MCA/Constellation | 32. ATLANTIC STARR (2) A&M |
| 8. DIANA ROSS (4) RCA | 33. THE DAZZ BAND (2) Motown |
| 9. JESSE JOHNSON'S REVUE (4) A&M | 34. THE TEMPTATIONS (3) Gordy |
| 10. TINA TURNER (5) Capitol | 35. GLENN JONES (2) RCA |
| 11. BILLY OCEAN (3) Jive | 36. MADONNA (6) Sire (1) Geffen |
| 12. ASHFORD & SIMPSON (3) Capitol | 37. MELBA MOORE (3) Capitol |
| 13. CHAKA KHAN (4) Warner Bros. | 38. FAT BOYS (4) Sutra |
| 14. STEVIE WONDER (3) Tamla | 39. LOOSE ENDS (2) Virgin/MCA |
| 15. THE GAP BAND (3) Total Experience | 40. THE FORCE MD's (2) Tommy Boy (1) Atlantic/Tommy Boy |
| 16. LUTHER VANDROSS (3) Epic | 41. JEFFREY OSBORNE (3) A&M |
| 17. THE POINTER SISTERS (4) Planet | 42. ALEXANDER O'NEAL (3) Tabu |
| 18. DEBARGE (2) Gordy | 43. RUN-D.M.C. (4) Profile |
| 19. MAZE FEATURING FRANKIE BEVERLY (3) Capitol | 44. STEVE ARRINGTON (3) Atlantic |
| 20. EUGENE WILDE (4) Philly Wild | 45. GWEN GUTHRIE (2) Garage/Sand |
| 21. SADE (3) Portrait | 46. THE WHISPERS (3) Solar |
| 22. COMMODORES (3) Motown | 47. TEENA MARIE (4) Epic |
| 23. THE MARY JANE GIRLS (3) Gordy | 48. WILTON FELDER WITH BOBBY WOMACK (1) MCA |
| 24. PATT LABELLE (2) MCA (1) P.I.R. | 49. UTFO (3) Select |
| 25. PALL HARCROFT (2) Profile | 50. WHODINI (3) Jive |



KOOL & THE GANG

Top Black Singles

- | | |
|---|--|
| Pos. TITLE—Artist—Label | 26. SUDDENLY—Billy Ocean—Jive |
| 1. ROCK ME TONIGHT—Freddie Jackson—Capitol | 27. BACK IN STRIDE—Maze Featuring Frankie Beverly—Capitol |
| 2. YOU GIVE GOOD LOVE—Whitney Houston—Arista | 28. WHO'S HOLDING DONNA NOW—DeBarge—Gordy |
| 3. MISSING YOU—Diana Ross—RCA | 29. NEW ATTITUDE—Patti LaBelle—MCA |
| 4. NIGHTSHIFT—Commodores—Motown | 30. BEEP A FREAK—The Gap Band—Total Experience |
| 5. SAVING ALL MY LOVE FOR YOU—Whitney Houston—Arista | 31. ELECTRIC LADY—Con Funk Shun—Mercury |
| 6. IN MY HOUSE—The Mary Jane Girls—Gordy | 32. SMOOTH OPERATOR—Sade—Portrait |
| 7. FREEWAY OF LOVE—Aretha Franklin—Arista | 33. EASY LOVER—Philip Bailey With Phil Collins—Columbia |
| 8. SOLID—Ashford & Simpson—Capitol | 34. SANCTIFIED LADY—Marvin Gaye—Columbia |
| 9. OH SHEILA—Ready For The World—MCA | 35. ATTACK ME WITH YOUR LOVE—Cameo—Atlanta Aristas |
| 10. GOTTA GET YOU HOME TONIGHT—Eugene Wilde—Philly World | 36. BE YOUR MAN—Jesse Johnson's Revue—A&M |
| 11. (NO MATTER HOW HIGH I GET) I'M STILL BE LOOKIN' UP TO YOU—Wilton Felder With Bobby Womack—MCA | 37. WE ARE THE WORLD—USA For Africa—Columbia |
| 12. HANGIN' ON A STRING—Loose Ends—Virgin/MCA | 38. I WISH HE DIDN'T TRUST ME SO MUCH—Bobby Womack—MCA |
| 13. CHERISH—Kool & The Gang—De-Lite | 39. PRIVATE DANCER—Tina Turner—Capitol |
| 14. MR. TELEPHONE MAN—New Edition—MCA | 40. TONIGHT—Ready For The World—MCA |
| 15. FRESH—Kool & The Gang—De-Lite | 41. ALL OF ME FOR ALL OF YOU—9.9—RCA |
| 16. MISLED—Kool & The Gang—De-Lite | 42. RAIN FOREST—Paul Hardcastle—Profile |
| 17. YOU ARE MY LADY—Freddie Jackson—Capitol | 43. CAN YOU HELP ME—Jesse Johnson's Revue—A&M |
| 18. RHYTHM OF THE NIGHT—DeBarge—Gordy | 44. RASPBERRY BERET—Prince & The Revolution—Paisley Park |
| 19. OPERATOR—Midnight Starr—Solar | 45. SHOW ME—Glenn Jones—RCA |
| 20. TREAT HER LIKE A LADY—The Temptations—Gordy | 46. OBJECT OF MY DESIRE—Starpoint—Elektra |
| 21. SAVE YOUR LOVE (FOR #1)—Rene & Angela—Mercury | 47. LOVE LIGHT IN FLIGHT—Stevie Wonder—Tamla |
| 22. I WONDER IF I TAKE YOU HOME—Lisa Lisa & Cult Jam With Full Force—Columbia | 48. MEETING IN THE LADIES ROOM—Klymaxx—MCA/Constellation |
| 23. TIL MY BABY COMES HOME—Luther Vandross—Epic | 49. WE DON'T NEED ANOTHER HERO (THUNDERDOME)—Tina Turner—Capitol |
| 24. THE MEN ALL PAUSE—Klymaxx—MCA/Constellation | 50. DARE ME—The Pointer Sisters—RCA |
| 25. PART-TIME LOVER—Stevie Wonder—Tamla | |

MCA RECORDS

Top Black Singles Labels

- | | |
|--|--------------------------|
| Pos. LABEL (Number of charted singles) | 8. A&M (21) |
| 1. MCA (40) | 9. MOTOWN (19) |
| 2. CAPITOL (31) | 10. MERCURY (12) |
| 3. COLUMBIA (40) | 11. ATLANTIC (17) |
| 4. ARISTA (23) | 12. SOLAR (11) |
| 5. RCA (28) | 13. EPIC (19) |
| 6. GORDY (16) | 14. TOTAL EXPERIENCE (8) |
| 7. WARNER BROS. (27) | 15. JIVE (7) |



KOOL & THE GANG

Top Black Album Labels

Pos. LABEL (Number of charted albums)

1. CAPITOL (14)
2. MCA (19)
3. WARNER BROS. (14)
4. MOTOWN (11)
5. COLUMBIA (23)
6. GORDY (7)
7. ARISTA (17)
8. RCA (9)
9. A&M (9)
10. EPIC (5)
11. MERCURY (7)
12. JIVE (2)
13. SOLAR (6)
14. DE-LITE (1)
15. PROFILE (3)



PRINCE

Top Black Albums

Pos. TITLE—Artist—Label

1. EMERGENCY—Kool & the Gang—De-Lite
2. PRIVATE DANCER—Tina Turner—Capitol
3. NEW EDITION—New Edition—MCA
4. WHITNEY HOUSTON—Whitney Houston—Arista
5. THE NIGHT I FELL IN LOVE—Luther Vandross—Epic
6. ROCK ME TONIGHT—Freddie Jackson—Capitol
7. SUDDENLY—Billy Ocean—Jive
8. SOLID—Ashford & Simpson—Capitol
9. CAN'T STOP THE LOVE—Maze Featuring Frankie Beverly—Capitol
10. ESCAPE—Whodini—Jive
11. MEETING IN THE LADIES ROOM—Klymaxx—MCA/Constellation
12. DIAMOND LIFE—Sade—Portrait
13. JESSE JOHNSON'S REVUE—Jesse Johnson's Revue—A&M
14. TRULY FOR YOU—The Temptations—Gordy
15. ONLY FOUR YOU—The Mary Jane Girls—Gordy
16. NIGHTSHIFT—Commodores—Motown
17. THE WOMAN IN RED—Soundtrack—Stevie Wonder—Motown
18. AROUND THE WORLD IN A DAY—Prince & the Revolution—Paisley Park
19. RHYTHM OF THE NIGHT—DeBarge—Gordy
20. GAP BAND VI—The Gap Band—Total Experience
21. PURPLE RAIN—Prince & the Revolution—Warner Bros.
22. SWEEP AWAY—Diana Ross—RCA
23. READY FOR THE WORLD—Ready For The World—MCA
24. STARCHILD—Teena Marie—Epic
25. I FEEL FOR YOU—Chaka Khan—Warner Bros.
26. SINGLE LIFE—Cameo—Atlanta Artists
27. PLANETARY INVASION—Midnight Star—Solar

28. BEVERLY HILLS COP—Soundtrack—Various Artists—MCA

29. CAN'T SLOW DOWN—Lionel Richie—Motown
30. LIKE A VIRGIN—Madonna—Sire
31. KING OF ROCK—Run-D.M.C.—Profile
32. BREAK OUT—The Pointer Sisters—Planet
33. FAT BOYS—Fat Boys—Sutra
34. ELECTRIC LADY—Con Funk Shun—Mercury
35. WHO'S ZOOMIN' WHO—Aretha Franklin—Arista
36. DON'T STOP—Jeffrey Osborne—A&M
37. GLOW—Rick James—Gordy
38. STREET CALLED DESIRE—Rene & Angela—Mercury
39. A LITTLE SPICE—Loose Ends—MCA
40. SO GOOD—The Whispers—Solar
41. 20/20—George Benson—Warner Bros.
42. AS THE BAND TURNS—Atlantic Starr—A&M
43. ALEXANDER O'NEAL—Alexander O'Neal—Tabu
44. CHINESE WALL—Philip Bailey—Columbia
45. ICE CREAM CASTLE—The Time—Warner Bros.
46. MAKE IT BIG—Wham!—Columbia
47. EGO TRIP—Kurtis Blow—Mercury
48. EUGENE WILDE—Eugene Wilde—Philly World
49. FINESSE—Glenn Jones—RCA
50. JUKEBOX—The Dazz Band—Motown

Top Black Album Artists

Pos. ARTIST (Number of Charted Albums) Label

1. PRINCE & THE REVOLUTION (1) Paisley Park (2) Warner Bros.
2. KOOL & THE GANG (1) De-Lite
3. TINA TURNER (1) Capitol
4. NEW EDITION (1) MCA
5. WHITNEY HOUSTON (1) Arista
6. LUTHER VANDROSS (1) Epic
7. FREDDIE JACKSON (1) Capitol
8. BILLY OCEAN (1) Jive
9. ASHFORD & SIMPSON (1) Capitol
10. STEVIE WONDER (2) Tamla
11. MAZE FEATURING FRANKIE BEVERLY (1) Capitol
12. WHODINI (1) Jive
13. THE POINTER SISTERS (2) Planet
14. RUN-D.M.C. (2) Profile
15. KLYMAXX (1) MCA, Constellation
16. SADE (1) Portrait
17. THE GAP BAND (2) Total Experience
18. JESSE JOHNSON'S REVUE (1) A&M
19. FAT BOYS (2) Sutra
20. THE TEMPTATIONS (1) Gordy
21. THE MARY JANE GIRLS (1) Gordy
22. COMMODORES (1) Motown
23. DIANA ROSS (2) RCA
24. DEBARGE (1) Gordy

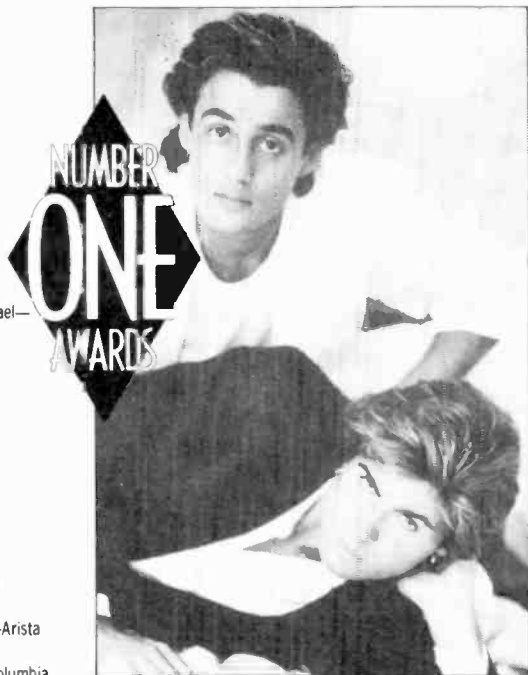
25. MADONNA (2) Sire

26. READY FOR THE WORLD (1) MCA
27. TEENA MARIE (1) Epic
28. CHAKA KHAN (1) Warner Bros.
29. MIDNIGHT STAR (2) Solar
30. CAMEO (1) Atlanta Artists
31. LIONEL RICHIE (1) Motown
32. RICK JAMES (2) Gordy
33. JEFFREY OSBORNE (2) A&M
34. CON FUNK SHUN (1) Mercury
35. ARETHA FRANKLIN (1) Arista
36. THE DAZZ BAND (2) Motown
37. RENE & ANGELA (1) Mercury
38. KURTIS BLOW (2) Mercury
39. LOOSE ENDS (1) MCA
40. THE WHISPERS (1) Solar
41. GEORGE BENSON (1) Warner Bros.
42. ATLANTIC STARR (1) A&M
43. ALEXANDER O'NEAL (1) Tabu
44. PHILIP BAILEY (1) Columbia
45. THE TIME (1) Warner Bros.
46. WHAM! (1) Columbia
47. EUGENE WILDE (1) Philly World
48. DARYL HALL & JOHN OATES (2) RCA
49. GLENN JONES (1) RCA
50. AL JARREAU (2) Warner Bros.

Top Adult Contemporary Singles

Pos. TITLE—Artist—Label

1. **CHERISH**—Kool & The Gang—De-Lite
2. **EVERYTIME YOU GO AWAY**—Paul Young—Columbia
3. **THE SEARCH IS OVER**—Survivor—Scotti Bros.
4. **CARELESS WHISPER**—Wham! Featuring George Michael—Columbia
5. **ONE MORE NIGHT**—Phil Collins—Atlantic
6. **SUDDENLY**—Billy Ocean—Jive
7. **YOU'RE THE INSPIRATION**—Chicago—Full Moon/Warner Bros.
8. **WHO'S HOLDING DONNA NOW**—Debarge—Gordy
9. **ALL I NEED**—Jack Wagner—Qwest
10. **SMOOTH OPERATOR**—Sade—Portrait
11. **MISSING YOU**—Diana Ross—RCA
12. **DO WHAT YOU DO**—Jermaine Jackson—Arista
13. **RHYTHM OF THE NIGHT**—Debarge—Gordy
14. **TOO LATE FOR GOODBYES**—Julian Lennon—Atlantic
15. **AXEL F**—Harold Faltermeyer—MCA
16. **SAVING ALL MY LOVE FOR YOU**—Whitney Houston—Arista
17. **NIGHTSHIFT**—Commodores—Motown
18. **YOU'RE ONLY HUMAN (Second Wind)**—Billy Joel—Columbia
19. **FOOLISH HEART**—Steve Perry—Columbia
20. **CRAZY FOR YOU**—Madonna—Geffen
21. **I WANT TO KNOW WHAT LOVE IS**—Foreigner—Atlantic
22. **SEA OF LOVE**—The Honeydrippers—Es Paranza
23. **EVERYBODY WANTS TO RULE THE WORLD**—Tears For Fears—Mercury
24. **CAN'T FIGHT THIS FEELING**—REO Speedwagon—Epic
25. **PART TIME LOVER**—Stevie Wonder—Tamla
26. **WE DON'T NEED ANOTHER HERO (Thunderdome)**—Tina Turner—Capitol
27. **YOU GIVE GOOD LOVE**—Whitney Houston—Arista
28. **KEEPING THE FAITH**—Billy Joel—Columbia
29. **JUST AS I AM**—Air Supply—Arista
30. **FREEDOM**—Wham!—Columbia
31. **CRAZY**—Kenny Rogers—RCA
32. **NO MORE LONELY NIGHTS**—Paul McCartney—Columbia
33. **WE ARE THE WORLD—USA For Africa**—Columbia
34. **FOREVER**—Kenny Loggins—Columbia
35. **PENNY LOVER**—Lionel Richie—Motown
36. **GETCHA BACK**—The Beach Boys—Caribou
37. **YOUR SECRET'S SAFE WITH ME**—Michael Franks—Warner Bros.
38. **EVERYTHING SHE WANTS**—Wham!—Columbia
39. **POWER OF LOVE**—Huey Lewis & The News—Chrysalis
40. **VALOTTE**—Julian Lennon—Atlantic
41. **FRESH**—Kool & The Gang—De-Lite
42. **I'M ON FIRE**—Bruce Springsteen—Columbia
43. **MYSTERY LADY**—Billy Ocean—Jive
44. **NOT ENOUGH LOVE IN THE WORLD**—Don Henley—Geffen
45. **JAMIE**—Ray Parker Jr.—Arista
46. **ANGEL**—Madonna—Sire
47. **ALL THROUGH THE NIGHT**—Cyndi Lauper—Portrait
48. **LOVE LIGHT IN FLIGHT**—Stevie Wonder—Tamla
49. **UNDERSTANDING**—Bob Seger & the Silver Bullet Band—Capitol
50. **NEVER ENDING STORY**—Limahl—EMI-America



WHAM!

Top Adult Contemporary Artists

Pos. ARTIST (No. of Charted Singles) Label

1. **WHAM!** (4) Columbia
2. **DEBARGE** (2) Gordy
3. **JULIAN LENNON** (3) Atlantic
4. **KOOL & THE GANG** (2) De-Lite
5. **BILLY OCEAN** (4) Jive
6. **BILLY JOEL** (3) Columbia
7. **WHITNEY HOUSTON** (2) Arista
8. **MADONNA** (5) Sire (1) Geffen
9. **STEVIE WONDER** (3) Tamla
10. **SADE** (2) Portrait
11. **COMMODORES** (2) Motown
12. **DARYL HALL & JOHN OATES** (5) RCA
13. **PHIL COLLINS** (3) Atlantic
14. **CHICAGO** (3) Full Moon/Warner Bros.
15. **REO SPEEDWAGON** (2) Epic
16. **TEARS FOR FEARS** (2) Mercury
17. **PAUL YOUNG** (1) Columbia
18. **SURVIVOR** (1) Scotti Bros.
19. **AIR SUPPLY** (2) Arista
20. **KENNY ROGERS** (4) RCA
21. **JACK WAGNER** (2) Qwest
22. **DIANA ROSS** (1) RCA
23. **FOREIGNER** (2) Atlantic
24. **JERMAINE JACKSON** (1) Arista
25. **HAROLD FALTERMEYER** (1) MCA

Top Adult Contemporary Labels

Pos. LABEL (No. of Charted Singles)

1. **COLUMBIA** (28)
2. **ARISTA** (16)
3. **ATLANTIC** (16)
4. **RCA** (24)
5. **WARNER BROS.** (11)
6. **MOTOWN** (7)
7. **CAPITOL** (13)
8. **GEFFEN** (8)
9. **GORDY** (2)
10. **PORTRAIT** (3)
11. **DE-LITE** (2)
12. **JIVE** (3)
13. **MCA** (8)
14. **A&M** (10)
15. **FULL MOON/WARNER BROS.** (3)



Top Jazz Labels

Pos. LABEL (Number of Charted Albums)

1. **COLUMBIA** (19)
2. **WARNER BROS.** (10)
3. **GRP** (10)
4. **WINDHAM HILL** (8)
5. **BLUE NOTE** (4)
6. **TBA** (4)
7. **PALO ALTO** (3)
8. **ATLANTIC** (5)
9. **MCA** (5)
10. **ECM** (3)
11. **ELEKTRA** (6)
12. **CAPITOL** (4)
13. **PORTRAIT** (1)
14. **ARISTA** (4)
15. **MANHATTAN** (3)

Top Jazz Albums Artists

Pos. ARTIST (Number of Charted Albums) Label

1. **WYNTON MARSALIS** (3) Columbia (1) Who's Who
2. **GEORGE WINSTON** (3) Windham Hill
3. **ANDREAS VOLLENWEIDER** (3) Columbia
4. **STANLEY JORDAN** (1) Blue Note
5. **EARL KLUGH** (1) Warner Bros.
6. **DAVID SANBORN** (2) Warner Bros.
7. **PAT METHENY GROUP** (1) ECM
8. **AL JARREAU** (2) Warner Bros.
9. **GEORGE HOWARD** (2) TBA
10. **DAVE GRUSIN** (2) GRP
11. **GEORGE BENSON** (1) Warner Bros.
12. **MILES DAVIS** (2) Columbia
13. **SPYRO GYRA** (2) MCA
14. **RARE SILK** (1) Palo Alto
15. **GROVER WASHINGTON JR.** (1) Elektra
16. **SADE** (1) Portrait
17. **DAVE GRUSIN & LEE RITENOUR** (1) GRP
18. **THE MANHATTAN TRANSFER** (2) Atlantic
19. **JEAN-LUC PONTY** (2) Atlantic
20. **MICHAEL FRANKS** (1) Warner Bros.
21. **BOB JAMES** (1) Columbia
22. **MAYNARD FERGUSON** (1) Palo Alto
23. **SADAO WATANABE** (2) Elektra
24. **TANIA MARIA** (1) Manhattan (1) Concord Jazz
25. **DAVID DIGGS** (1) TBA

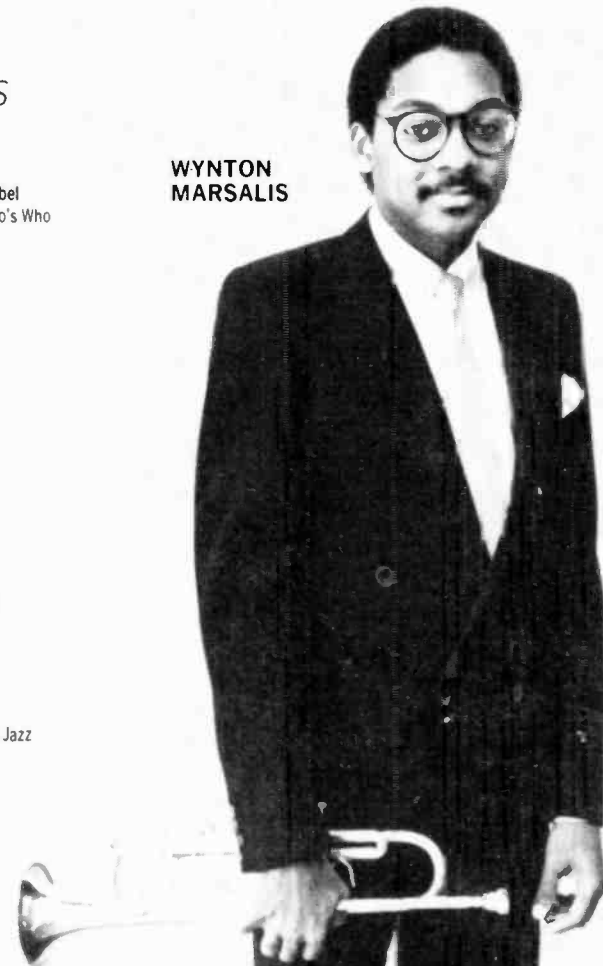
Top Jazz Albums

Pos. TITLE—Artist—Label

1. **HOT HOUSE FLOWERS**—Wynton Marsalis—Columbia
2. **MAGIC TOUCH**—Stanley Jordan—Blue Note
3. **FIRST CIRCLE**—Pat Metheny Group—ECM
4. **STRAIGHT TO THE HEART**—David Sanborn—Warner Bros.
5. **20/20**—George Benson—Warner Bros.
6. **DANCING IN THE SUN**—George Howard—TBA
7. **HIGH CRIME**—Al Jarreau—Warner Bros.
8. **WHITE WINOS**—Andreas Vollenweider—Columbia
9. **DECEMBER**—George Winston—Windham Hill
10. **AMERICAN EYES**—Rare Silk—Palo Alto
11. **INSIDE MOVES**—Grover Washington Jr.—Elektra
12. **YOU'RE UNDER ARREST**—Miles Davis—Columbia
13. **SODA FOUNTAIN SHUFFLE**—Earl Klugh—Warner Bros.
14. **DIAMOND LIFE**—Sade—Portrait
15. **HARLEQUIN**—Dave Grusin & Lee Ritenour—GRP
16. **OPEN MIND**—Jean-Luc Ponty—Atlantic
17. **ALTERNATING CURRENTS**—Spyro Gyra—MCA
18. **NIGHT SONGS**—Earl Klugh—Capitol
19. **NIGHT LINES**—Dave Grusin—GRP
20. **SKIN DIVE**—Michael Franks—Warner Bros.
21. **ONE OF A KIND**—Dave Grusin—GRP
22. **CAVERNA MAGICA (... UNDER THE TREE—IN THE CAVE ...)**—Andreas Vollenweider—Columbia
23. **AUTUMN**—George Winston—Windham Hill
24. **12**—Bob James—Columbia
25. **LIVE FROM SAN FRANCISCO**—Maynard Ferguson—Palo Alto
26. **VOCALESE**—The Manhattan Transfer—Atlantic
27. **STREETSHADOWS**—David Digs—TBA
28. **LUSH LIFE**—Linda Ronstadt—Asylum
29. **MADE IN NEW YORK**—Tania Maria—Manhattan
30. **THINK OF ONE**—Wynton Marsalis—Columbia
31. **SECRETS**—Wilton Feider—MCA
32. **WINTER INTO SPRING**—George Winston—Windham Hill
33. **DREAMS OF CHILDREN**—Shadowfax—Windham Hill
34. **RENDEZVOUS**—Sadao Watanabe—Elektra
35. **SAMURAI SAMBA**—Yellowjackets—Warner Bros.
36. **ACCESS ALL AREAS**—Spyro Gyra—MCA
37. **TOGETHERING**—Kenny Burrell & Grover Washington—Blue Note
38. **GRAVITY**—Kenny G—Arista
39. **DECOY**—Miles Davis—Columbia
40. **BEHIND THE GARDENS, BEHIND THE WALL ...**—Andreas Vollenweider—Columbia
41. **SILENT WITNESS**—Skywalk—Zebra
42. **BOP DOO WOP**—The Manhattan Transfer—Atlantic
43. **BACKSTREET**—David Sanborn—Warner Bros.
44. **STEP BY STEP**—Jeff Lorber—Arista
45. **JUNGLE GARDEN**—Dave Valentin—GRP
46. **CLASSIC MASTERS**—Ronnie Laws—Capitol
47. **SPORTIN' LIFE**—Weather Report—Columbia
48. **HIGH VISIBILITY**—Victor Feldman's Generation Band—TBA
49. **JUST FEELIN'**—McCoy Tyner—Palo Alto
50. **THE INTRODUCTION**—Steve Morse Band—Musician



WYNTON MARSALIS



KOOL & THE GANG

chappell/intersong

music group—usa

Top Pop Singles Publishers

Pos. PUBLISHER, Licensee (No. of charted singles)

1. CHAPPELL, ASCAP (18)
2. CONTROVERSY, ASCAP (8)
3. ZOMBA, ASCAP (15)
4. IRVING, BMI (19)
5. MCA, ASCAP (14)
6. BRUCE SPRINGSTEEN, ASCAP (6)
7. WARNER-TAMERLANE, BMI (21)
8. DELIGHTFUL, BMI (4)
9. TRITEC, BMI (9)
10. NYMPH, BMI (4)
11. VIRGIN, ASCAP (10)
12. WB, ASCAP (23)
13. JOBETE, ASCAP (12)
14. FAMOUS, ASCAP (5)
15. BROCKMAN, ASCAP (4)
16. SCREEN GEMS-EMI, BMI (9)
17. ATV, BMI (6)
18. ARISTA, ASCAP (11)
19. PUN, ASCAP (11)
20. UNICHAPPELL, BMI (11)
21. HOT-CHA, BMI (6)
22. FOSTER FREES, BMI (12)
23. TIONNA, BMI (3)
24. FATE, ASCAP (3)
25. ALMO, ASCAP (15)
26. CALYPSO TOONZ, BMI (10)
27. COLGEMS-EMI, ASCAP (5)
28. JOHN CAFFERTY, BMI (5)
29. BLUE NETWORK, ASCAP (5)
30. JOEL SONGS, BMI (3)
31. WILLESSEN, BMI (5)
32. RAYDIOLA, BMI (3)
33. INTERSONG, ASCAP (7)
34. BLACKWOOD, BMI (8)
35. APRIL, ASCAP (15)
36. LIESSE, ASCAP (3)
37. WENAMA, ASCAP (3)
38. FORT KNOX, BMI (2)
39. KORTCHMAR, ASCAP (3)
40. CHARISMA, ASCAP (4)
41. PHIL COLLINS, ASCAP (3)
42. MIDNIGHT MAGNET, ASCAP (1)
43. RIVA, ASCAP (2)
44. UNICITY, ASCAP (7)
45. MUSIC CORP. OF AMERICA, BMI (3)
46. CASS COUNTY, ASCAP (3)
47. NEW GENERATION, ASCAP (2)
48. SOMERSET, ASCAP (4)
49. EVANSONGS, ASCAP (4)
50. MINONG, BMI (1)

Jobete

Top Black Singles Publishers

PUBLISHER, Licensee (No. of Charted Singles)

1. JOBETE, ASCAP (24)
2. ZOMBA, ASCAP (12)
3. CONTROVERSY, ASCAP (9)
4. MCA, ASCAP (22)
5. TEMP, BMI (9)
6. DELIGHTFUL, BMI (4)
7. ALMO, ASCAP (21)
8. APRIL, ASCAP (23)
9. NICK-O-VAL, ASCAP (3)
10. BROCKMAN, ASCAP (5)
11. HIP TRIP, BMI (12)
12. FLYTE TYME, ASCAP (9)
13. MIDSTAR, BMI (9)
14. WILLESSEN, BMI (8)
15. STONE CITY, ASCAP (10)
16. AMAZEMENT, BMI (3)
17. WB, ASCAP (25)
18. PHILLY WORLD, BMI (11)
19. BUSH BURNIN', BMI (3)
20. RAYDIOLA, BMI (3)
21. OVAL, ASCAP (3)
22. A LA MODE, ASCAP (2)
23. IRVING, BMI (13)

24. SPECTRUM VII, ASCAP (2)
25. CHAPPELL, ASCAP (10)
26. CRAZY PEOPLE, ASCAP (6)
27. READY FOR THE WORLD, BMI (4)
28. NATIONAL LEAGUE, ASCAP (9)
29. VIRGIN, ASCAP (6)
30. TIONNA, BMI (3)
31. T-BOY, ASCAP (5)
32. MOKOJUMBI, BMI (8)
33. AVANT GARDE, ASCAP (6)
34. ADU, MCPS (2)
35. ABKCO, BMI (4)
36. UNICHAPPELL, BMI (12)
37. UNICITY, ASCAP (8)
38. GRATITUDE SKY, ASCAP (4)
39. WARNER-TAMERLANE, BMI (9)
40. COLGEMS-EMI, ASCAP (3)
41. MIDNIGHT MAGNET, ASCAP (3)
42. MIJAC, BMI (4)
43. NEW GENERATION, ASCAP (2)
44. ARISTA, ASCAP (5)
45. LITTLE TANYA, BMI (2)
46. ARRIVAL, BMI (4)
47. OFF BACKSTREET, BMI (5)
48. STONE DIAMOND, BMI (5)
49. LARRY SPIER, ASCAP (1)
50. SCREEN GEMS-EMI, BMI (3)



Top Country Singles Publishers

Pos. PUBLISHER, Licensee (No. of Charted Singles)

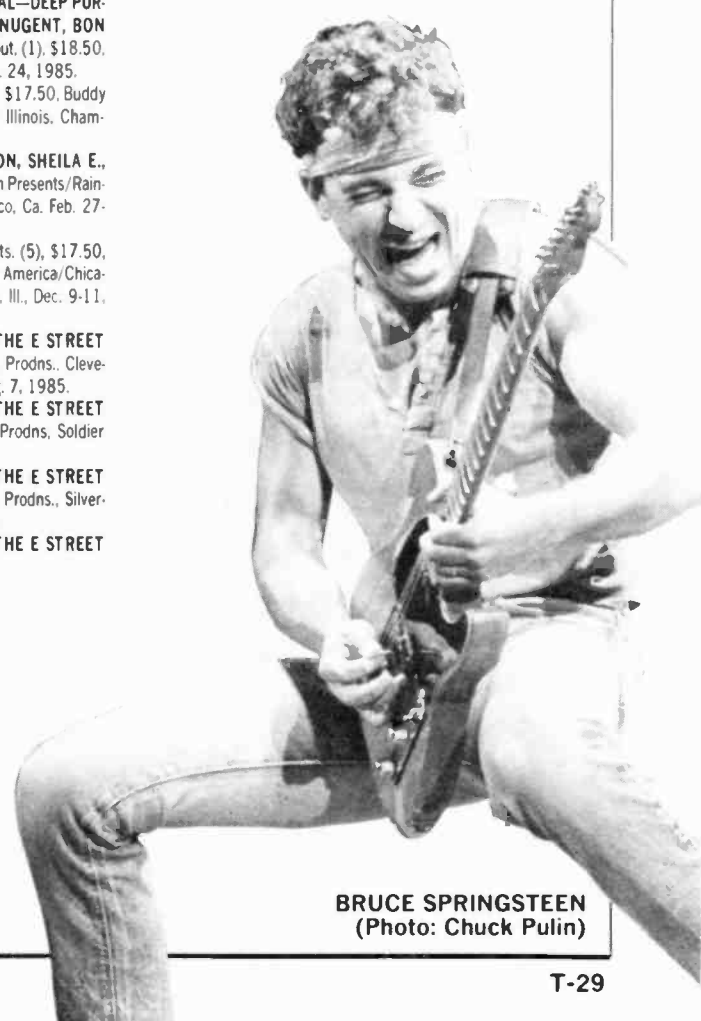
1. HALL-CLEMENT, BMI (23)
2. TREE, BMI (43)
3. IRVING, BMI (16)
4. CROSS KEYS, ASCAP (33)
5. WB, ASCAP (19)
6. APRIL, ASCAP (19)
7. WARNER-TAMERLANE, BMI (23)
8. TAPADERO, BMI (12)
9. BOCEPHUS, BMI (4)
10. DEBDAVE, BMI (9)
11. BELLAMY BROS., ASCAP (4)
12. BLACKWOOD, BMI (18)
13. BRIARPATCH, BMI (6)
14. TWO SONS, ASCAP (8)
15. JACK & BILL, ASCAP (5)
16. STATLER BROTHERS, BMI (3)
17. MOUNT SHASTA, BMI (2)
18. WELBECK, ASCAP (8)
19. TOM COLLINS, BMI (8)
20. PACIFIC ISLAND, BMI (6)
21. SABAL, ASCAP (2)
22. ACUFF-ROSE, BMI (4)
23. CHAPPELL, ASCAP (11)
24. RICK HALL, ASCAP (6)
25. GID, ASCAP (5)
26. UNICHAPPELL, BMI (8)
27. WILLIE NELSON, BMI (2)
28. ENSIGN, BMI (4)
29. LEEDS, ASCAP (9)
30. PATCHWORKS, ASCAP (9)
31. SCREEN GEMS-EMI, BMI (8)
32. CAVESON, ASCAP (5)
33. SOUTHERN NIGHTS, ASCAP (3)
34. MCA, ASCAP (11)
35. WEB IV, BMI (3)
36. LOVE WHEEL, BMI (4)
37. O'LYRIC, BMI (8)
38. WHITE OAK, ASCAP (1)
39. VELVET APPLE, BMI (4)
40. BRIGHT SKY, ASCAP (5)
41. COMBINE, BMI (5)
42. REYNSONG, BMI (1)
43. ALABAMA BAND, ASCAP (2)
44. SWEET BABY, BMI (1)
45. MUSIC CORP. OF AMERICA, BMI (6)
46. UNAMI, ASCAP (1)
47. BLUE QUILL, ASCAP (3)
48. WARNER HOUSE OF MUSIC, BMI (6)
49. ACKEE, ASCAP (1)
50. DEJAMUS, ASCAP (9)

Top Boxscores

Following is a list of the top-grossing concerts of the year as reported in *Amusement Business*, a *Billboard* Publication, from Nov. 27, 1984 to Nov. 30, 1985. Order of information is gross. Canadian gross if applicable. headliner, supporting acts, attendance, total capacity, number of shows, ticket price, promoter, venue, city, state, date.

1. \$6,946,380. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 396,936, six sellouts, (6), \$17.50, in-house, Giants Stadium, E. Rutherford, N.J., Aug. 18, 19, 21, 22, 31 & Sept. 1, 1985.
2. \$5,688,445. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 331,892, four sellouts, (4), \$17.50, Avalon Attractions, Los Angeles Memorial Coliseum, Los Angeles, Calif., Sept. 27-30 & Oct. 2, 1985.
3. \$4,200,000. **THE JACKSONS**, 150,000, three sellouts, (3), \$28. Stadium Mgmt. Corp., Dodger Stadium, Los Angeles, Calif. Nov. 30-Dec. 2, 1984.
4. \$3,552,800. **LIVE AID**, 89,484, sellout (1), \$50 & \$35. Bob Geldof/Bill Graham Presents/Electric Factory Concerts, JFK Stadium, Philadelphia, Pa., July 13, 1985.
5. \$3,382,064. **THE JACKSONS**, 120,788, two sellouts, (2), \$28. Stadium Mgmt. Corp., Orange Bowl, Miami, Fla., Nov. 2-3, 1984.
6. \$2,771,257, (\$3,464,072 Canadian). **BRUCE SPRINGSTEEN & THE E STREET BAND**, 137,171, two sellouts (2), \$25.25, Concerts Prods. Int'l, Exhibition Stadium, Toronto, Ont., Aug. 26-27, 1985.
7. \$2,563,015. **BRUCE SPRINGSTEEN & THE E STREET BAND**, \$146,458, two sellouts (2), \$17.50, Cellar Door Concerts/Beach Club Concerts, Orange Bowl, Miami, Fla., Sept. 9-10, 1985.
8. \$2,469,727. **LIBERACE, THE ROCKETTES, DANCING WATERS**, 117,998. 123,354, \$25. \$16.50, Radio City Music Hall Prods. Inc., Radio City Music Hall, New York, N.Y., April 4-21, 1985.
9. \$2,347,840. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 133,400, two sellouts, (2), \$17.50, Feyline Presents, Mile High Stadium, Denver, Co., Sept. 23-24, 1985.
10. \$2,194,492. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 126,707, two sellouts (2), \$18.50, Pace Concerts, Cotton Bowl, Dallas, Tex. Sept. 13-14, 1985.
11. \$2,081,719. **PRINCE, SHEILA E.**, 129,730, seven sellouts, (7), \$17.50. \$15.50. \$12.50. Rainbow Over America. Joe Louis Arena, Detroit, Mich., Nov. 4, 5, 7-9, 11, 12, 1984.
12. \$2,003,293. **PRINCE, SHEILA E.**, seven sellouts, (7), \$17.50. \$15.50. \$12.50. G-Street Express/Rainbow Over America, Capital Centre, Landover, Md., Nov. 18-20, 26-29, 1984.
13. \$1,960,000. **JACKSONS**, 70,000, two sellouts, (2), \$28, Stadium Mgmt. Corp., Fulton Col. Stadium, Atlanta, Ga., Oct. 26-27, 1984.
14. \$1,896,635. **BARRY MANILOW**, 58,740, 10 sellouts (10), \$35, \$30, \$25, in-house, Radio City Music Hall, New York, N.Y., Oct. 30-Nov. 8, 1984.
15. \$1,754,883. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 100,279, two sellouts, (2), \$17.50, Bill Graham Presents, Oakland Stadium, Oakland, Ca., Sept. 18-19, 1985.
16. \$1,531,250. **PRINCE**, 87,500, five sellouts, (5), \$17.50, Rainbow Over America/Schon Prods., St. Paul Civic Center, St. Paul, Minn., Dec. 23-24, 26-28, 1984.
17. \$1,467,864. **TEXAS WORLD MUSIC FESTIVAL—DEEP PURPLE, NIGHT RANGER, SCORPIONS, TED NUGENT, BON JOVI, GRIM REAPER, VICTORY**, 80,000, sellout, (1), \$18.50, Pace Concerts, Cotton Bowl, Dallas, Tex., Aug. 24, 1985.
18. \$1,450,500. **FARMAID**, 79,000, sellout, (1), \$17.50, Buddy Lee Attractions, Memorial Stadium, Univ. of Illinois, Champaign, Ill., Sept. 22, 1985.
19. \$1,373,711. **PRINCE & THE REVOLUTION, SHEILA E.**, 78,498, six sellouts, (6), \$17.50, Bill Graham Presents/Rainbow Over America, Cow Palace, San Francisco, Ca. Feb. 27-March 1, 3-5, 1985.
20. \$1,324,387. **PRINCE, SHEILA E.**, five sellouts, (5), \$17.50, \$15.50, \$12.50, Jam Prods./Rainbow Over America/Chicago Music Bag, Rosemont Horizon, Rosemont, Ill., Dec. 9-11, 13-14, 1984.
21. \$1,256,640. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 71,808, sellout, (1), \$17.50, Belkin Prods., Cleveland Municipal Stadium, Cleveland, Ohio, Aug. 7, 1985.
22. \$1,228,500. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 71,222, sellout, (1), \$17.50, Jam Prods, Soldier Field, Chicago, Ill., Aug. 9, 1985.
23. \$1,222,270. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 69,844, sellout, (1), \$17.50, Belkin Prods., Silverdome, Pontiac, Mich., Sept. 4, 1985.
24. \$1,140,125. **BRUCE SPRINGSTEEN & THE E STREET**

- BAND**, 65,150, Sellout, (1), Dicesare-Engler Prods., Three Rivers Stadium, Pittsburgh, Pa., Aug. 11, 1985.
25. \$1,129,367. **NEIL DIAMOND**, 71,636, five sellouts, (5), \$17.50, \$15, Concerts West, Seattle Center, Seattle, Wash., March 29-April 2, 1985.
26. \$1,108,593. **DAY ON THE GREEN D 1, SCORPIONS, RATT, Y&T, METALLICA, RISING FORCE, VICTORY**, 59,838, sellout, (1), \$20, Bill Graham Presents, Oakland Stadium, Oakland, Ca., Aug. 31, 1985.
27. \$1,069,045. **NEIL DIAMOND**, 68,000, five sellouts, (5), \$17.50, Concerts West, Cow Palace, San Francisco, Calif., March 11-15, 1985.
28. \$1,042,059, (\$1,302,548 Canadian), **WHAMI, POINTER SISTERS**, 50,098, sellout, (1), \$26, Concert Prods. Int'l, Exhibition Stadium, Toronto, Ont., Aug. 28, 1985.
29. \$990,464. **KENNY ROGERS, RAY CHARLES, SAWYER BROWN**, 54,165, \$4,249, two sellouts (3), \$18.50, \$16.50, North American Tours, Inc./Jam Prods., Rosemont, Ill., March 22-24, 1985.
30. \$990,332. **PRINCE, SHEILA E.**, 53,083, 70,000, one, \$17.50, PRN Prods. Inc., Orange Bowl, Miami, Fla., April 7, 1985.
31. \$925,155. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 52,866, sellout, (1), \$17.50, Cellar Door Prods., Robert F. Kennedy Stadium, Washington D.C., Aug. 5, 1985.
32. \$899,938. **BRUCE SPRINGSTEEN & THE E STREET BAND**, 52,157, sellout, (1), \$17.50, Sunshine Promotions, Hoosier Dome, Indianapolis, Ind., Sept. 6, 1985.
33. \$886,608, (\$1,108,260 Canadian), **PHIL COLLINS & HIS HOT TUB BAND**, 49,500, sellout, (1), \$22.50, Concert Prods. Int'l, Exhibition Stadium, Toronto, Ont., June 29, 1985.
34. \$884,921. **PRINCE, SHEILA E.**, 53,274, 54, 828, (3), \$17.50, \$15.50. Rainbow Over America, Reunion Arena, Dallas, Tex., Dec. 30-Jan. 1, 1984-85.
35. \$875,000. **PRINCE & THE REVOLUTION**, 50,000, two sellouts, (2), \$17.50, Rainbow Over America/White Rose Ltd., Tacoma Dome, Tacoma, Wash., Feb. 14-15, 1985.
36. \$849,372. **PRINCE, SHEILA E.**, 55,917, three sellouts, (3), \$17.50, \$15.50, \$12.50. Rainbow Over America/Maya Prods. The Spectrum, Philadelphia, Pa., Nov. 22-24, 1984.
37. \$824,184. **NEIL DIAMOND**, 57,141, 3 sellouts (3), \$17.50, \$15, Concerts West, Reunion Arena, Dallas, Tex., Dec. 6-8-84.
38. \$823,255. **EDDIE MURPHY, LILO THOMAS**, 35,244, six sellouts, (6), \$25, \$22.50, \$20, in-house, Radio City Music Hall, New York, N.Y., March 22-24, 1985.
39. \$820,305. **THE JUNE JAM—ALABAMA, THE CHARLIE DANIELS BAND, THE BELLAMY BROS., THE JUDDS, BILL MEDLEY, EDDY RAVEN, THE FORESTER SISTERS**, 54,687, unlimited, (1), \$15, Keith Fowler Promotions, Ft. Payne High School, Ft. Payne, Ala., June 15, 1985.
40. \$817,897. **DAY ON THE GREEN 2, WHAMI, THE POINTER SISTERS, KATRINA & THE WAVES**, 46,737, sellout, (1), \$17.50, Bill Graham Presents, Oakland Stadium, Oakland, Ca., Sept. 1, 1985.



BRUCE SPRINGSTEEN
(Photo: Chuck Pulin)

Top Classical Albums

Pos. TITLE—Artist (Conductor)—Label

1. AMADEUS—Neville Marriner—Fantasy
2. MOZART: REQUIEM—Academy of Ancient Music (Hogwood)—L'Oiseau-Lyre
3. WEBBER: REQUIEM—Domingo, Brightman (Maazel)—RCA
4. BERNSTEIN: WEST SIDE STORY—Te Kanawa, Carreras (Bernstein)—DG
5. HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS—Wynton Marsalis, National Philharmonic Orchestra (Leppard)—CBS
6. MAMMA—Luciano Pavarotti (Mancini)—London
7. PACHELBEL: CANON/FASCH: TRUMPET CONCERTO—Paillard Chamber Orchestra—RCA
8. THE BEST OF WOLFGANG AMADEUS MOZART—Neville Marriner—Philips
9. WITH A SONG IN MY HEART—Jessye Norman, Boston Pops (Williams)—Philips
10. GERSHWIN: AN AMERICAN IN PARIS—Labeque Sisters—Angel
11. BAROQUE SOLOS AND DUETS—Wynton Marsalis, Edita Gruberova—CBS
12. BIZET: CARMEN (EXCERPTS)—Migenes-Johnson, Domingo (Maazel)—Erato
13. AVE MARIA—Kiri Te Kanawa—Philips
14. IN THE PINK—James Galway & Henry Mancini—RCA
15. GERSHWIN: RHAPSODY IN BLUE—Michael Tilson Thomas—CBS
16. BEVERLY SILLS SINGS VERDI—Beverly Sills—Angel
17. CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2—Te Kanawa, English Chamber Orchestra—London
18. BACH: GOLDBERG VARIATIONS—Glenn Gould—CBS
19. MUSIC OF WOLFGANG AMADEUS MOZART—Various Artists—Angel
20. BOULEZ CONDUCTS ZAPPA THE PERFECT STRANGER—Pierre Boulez, Frank Zappa—Angel
21. GERSHWIN: PORGY AND BESS—Simon Estes, Roberta Alexander—Philips
22. MOZART: REQUIEM—Dresden State Orchestra (Schreier)—Philips
23. BIZET: CARMEN (COMPLETE)—Migenes-Johnson, Domingo (Maazel)—Erato
24. VIVALDI: THE FOUR SEASONS—Academy of Ancient Music (Hogwood)—L'Oiseau-Lyre
25. AMERICA, THE DREAM GOES ON—Boston Pops (Williams)—Philips



AMADEUS



Top Classical Labels

Pos. LABEL (No. of Charted Albums)

1. CBS (27)
2. ANGEL (17)
3. PHILIPS (10)
4. RCA (8)
5. (LONDON) L'OISEAU-LYRE (5)
6. LONDON (11)
7. DG (7)
8. FANTASY (2)
9. ERATO (2)
10. TELARC (2)

Top Classical Artists

Pos. ARTIST

1. PLACIDO DOMINGO
2. KIRI TE KANAWA
3. NEVILLE MARRINER
4. CHRISTOPHER HOGWOOD
5. WYNTON MARSALIS
6. JEAN FRANCOIS PAILLARD
7. JESSYE NORMAN
8. LUCIANO PAVAROTTI
9. LABEQUE SISTERS
10. HERBERT VON KARAJAN



PLACIDO DOMINGO

Top Rock Tracks

Pos. TITLE—Artist—Label

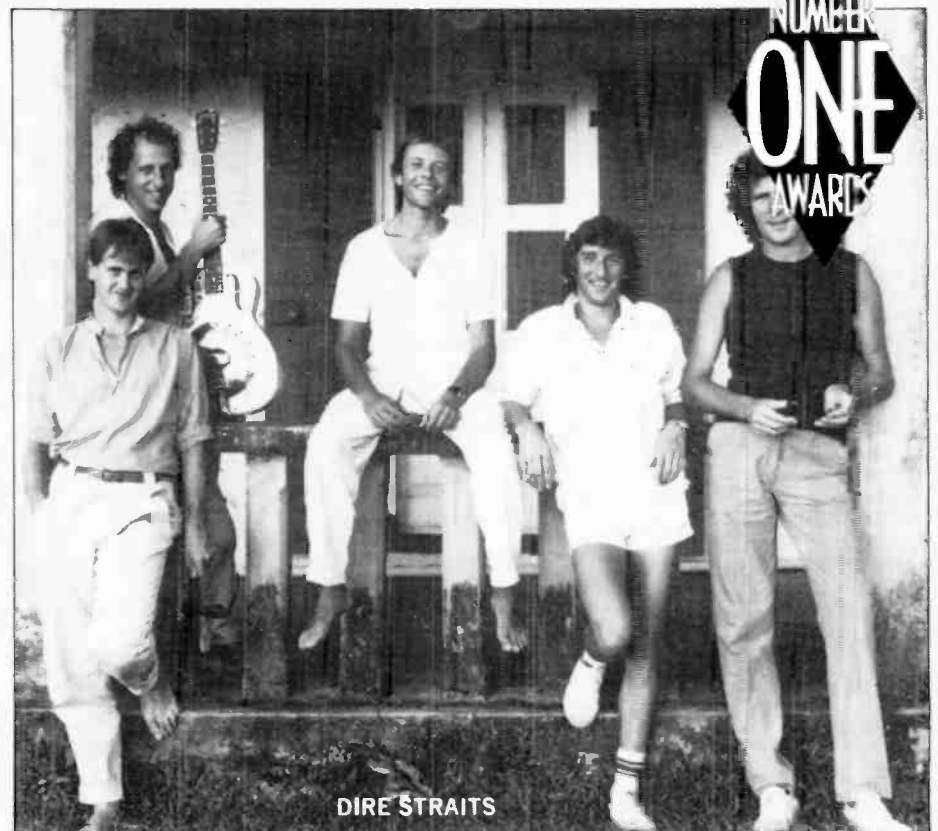
1. MONEY FOR NOTHING—Dire Straits—Warner Bros.
2. THE BOYS OF SUMMER—Don Henley—Geffen
3. FORTRESS AROUND YOUR HEART—Sting—A&M
4. LONELY OL' NIGHT—John Cougar Mellencamp—Riva
5. THAT WAS YESTERDAY—Foreigner—Atlantic
6. LITTLE BY LITTLE—Robert Plant—Es Paranza
7. RUN TO YOU—Bryan Adams—A&M
8. SOMEBODY—Bryan Adams—A&M
9. ALL SHE WANTS TO DO IS DANCE—Don Henley—Geffen
10. DON'T YOU (FORGET ABOUT ME)—Simple Minds—A&M
11. ROCK & ROLL GIRLS—John Fogerty—Warner Bros.
12. RADIOACTIVE—The Firm—Atlantic
13. THE POWER OF LOVE—Huey Lewis & The News—Chrysalis
14. JUST ANOTHER NIGHT—Mick Jagger—Columbia
15. IF YOU LOVE SOMEBODY SET THEM FREE—Sting—A&M
16. I WANT TO KNOW WHAT LOVE IS—Foreigner—Atlantic
17. AND WE DANCED—The Hooters—Columbia
18. THE OLD MAN DOWN THE ROAD—John Fogerty—Warner Bros.
19. CALL TO THE HEART—Giuffria—Camel/MCA
20. FOREVER MAN—Eric Clapton—Duck/Warner Bros.
21. TOUGH ALL OVER—John Cafferty & the Beaver Brown Band—Scotti Bros.
22. TRAPPED—Bruce Springsteen—Columbia
23. DON'T COME AROUND HERE NO MORE—Tom Petty & the Heartbreakers—MCA
24. EVERYBODY WANTS TO RULE THE WORLD—Tears For Fears—Mercury
25. WHAT ABOUT LOVE—Heart—Capitol



Top Compact Disc Classical

Pos. TITLE—Artist (Conductor)—Label

1. BERNSTEIN: WEST SIDE STORY—Te Kanawa, Carreras (Bernstein)—DG
2. AMADEUS SOUNDTRACK—Neville Marriner—Fantasy
3. TIME WARP—Cincinnati Pops (Kunzel)—Telarc
4. TCHAIKOVSKY: 1812 OVERTURE—Cincinnati Pops (Kunzel)—Telarc
5. WEBBER: REQUIEM—Domingo, Brightman (Maazel)—Angel
6. STAR TRACKS—Cincinnati Pops (Kunzel)—Telarc
7. TELARC SAMPLER NO. 1—Various Artists—Telarc
8. COPLAND: APPALACHIAN SPRING—Atlanta Symphony—Telarc
9. HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS—Wynton Marsalis, National Philharmonic—CBS
10. THE BEST OF WOLFGANG AMADEUS MOZART: TRUMPET CONCS.—Neville Mariner—Philips
11. BEETHOVEN: SYMPHONY NO. 9—Berlin Philharmonic (Karajan)—DG
12. TELARC SAMPLER NO. 2—Various Artists—Telarc
13. MOZART: REQUIEM—Academy of Ancient Music (Hogwood)—L'Oiseau-Lyre
14. PACHELBEL: CANON—Paillard Chamber Orchestra—RCA
15. AVE MARIA—Kiri Te Kanawa—Philips
16. BEETHOVEN: SYMPHONIES NO. 5 & 6—Berlin Philharmonic (Karajan)—DG
17. WITH A SONG IN MY HEART—Jessye Norman, Boston Pops (Williams)—Philips
18. BACH: UNACCOMPANIED CELLO SUITES—Yo-Yo Ma—CBS
19. GERSHWIN: RHAPSODY IN BLUE—Cincinnati Pops (Kunzel)—Telarc
20. BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO—Yo-Yo Ma, Claude Bolling—CBS
21. MAMMA—Luciano Pavarotti (Mancini)—London
22. BACH: GOLDBERG VARIATIONS—Glenn Gould—CBS
23. GERSHWIN: RHAPSODY IN BLUE—Michael Tilson Thomas—CBS
24. STRAUSSFEST—Cincinnati Pops (Kunzel)—Telarc
25. AMERICA, THE DREAM GOES ON—Boston Pops (Williams)—Philips



DIRE STRAITS

Top Compact Disc Pop

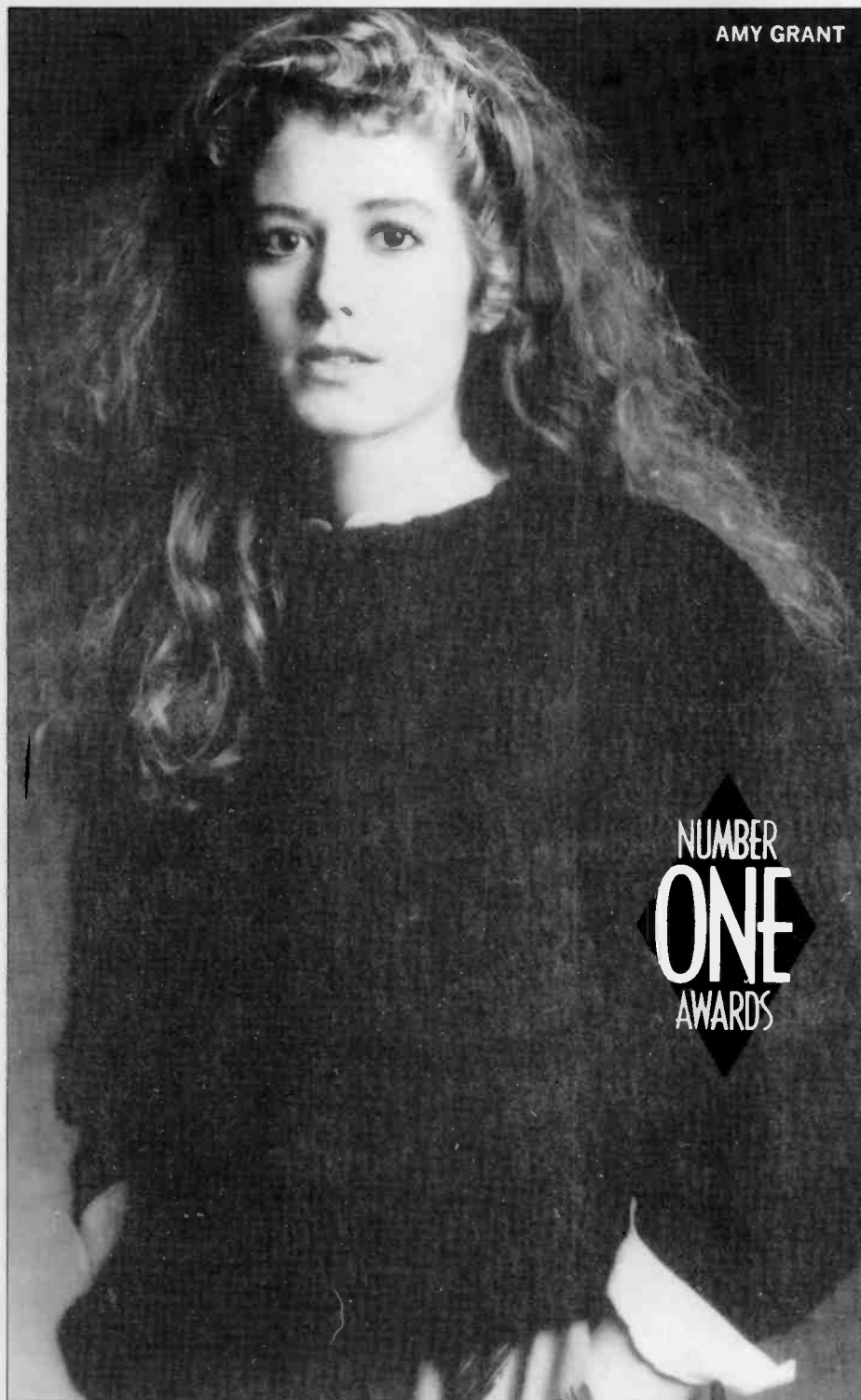
Pos. TITLE—Artist—Label

1. NO JACKET REQUIRED—Phil Collins—Atlantic
2. BORN IN THE U.S.A.—Bruce Springsteen—Columbia
3. BROTHERS IN ARMS—Dire Straits—Warner Bros.
4. SONGS FROM THE BIG CHAIR—Tears For Fears—Mercury
5. DARK SIDE OF THE MOON—Pink Floyd—Harvest
6. LIKE A VIRGIN—Madonna—Sire
7. RECKLESS—Bryan Adams—A&M
8. DREAM OF THE BLUE TURTLES—Sting—A&M
9. DIAMOND LIFE—Sade—Portrait
10. AROUND THE WORLD IN A DAY—Prince & The New Power Generation—Paisley Park
11. CENTERFIELD—John Fogerty—Warner Bros.
12. SPORTS—Huey Lewis & The News—Chrysalis
13. PRIVATE DANCER—Tina Turner—Capitol
14. LITTLE CREATURES—Talking Heads—Sire
15. BUILDING THE PERFECT BEAST—Don Henley—Geffen
16. MAKE IT BIG—Wham!—Columbia
17. GREATEST HITS VOLUMES I & II—Billy Joel—Columbia
18. THE WALL—Pink Floyd—Columbia
19. BEVERLY HILLS COP—Soundtrack—MCA
20. BE YOURSELF TONIGHT—Eurythmics—RCA
21. CHRONICLES—Creedence Clearwater Revival—Fantasy
22. DREAM INTO ACTION—Howard Jones—Elektra
23. CAN'T SLOW DOWN—Lionel Richie—Motown
24. THE UNFORGETTABLE FIRE—U2—Island
25. WHITNEY HOUSTON—Whitney Houston—Arista



PHIL COLLINS

AMY GRANT



NUMBER
ONE
AWARDS

Top Inspirational Albums

Pos. TITLE—Artist—Label

1. STRAIGHT AHEAD—Amy Grant—Myrrh
2. SONGS FROM THE HEART—Sandi Patti—Impact
3. MORE THAN WONDERFUL—Sandi Patti—Impact
4. BEAT THE SYSTEM—Petra—Star Song
5. AGE TO AGE—Amy Grant—Myrrh
6. UNGUARDED—Amy Grant—Myrrh
7. COMING ON STRONG—Carman—Myrrh
8. LET THE WIND BLOW—The Imperials—Myrrh
9. MICHAEL W. SMITH 2—Michael W. Smith—Reunion
10. THE SKY'S THE LIMIT—Leon Patillo—Myrrh
11. MICHAEL W. SMITH PROJECT—Michael W. Smith—Reunion
12. MEDALS—Russ Taff—Myrrh
13. NOT OF THIS WORLD—Petra—Star Song
14. COMMUNICATION—DeGarmo & Key—Power Disc
15. THE YELLOW AND BLACK ATTACK—Stryper—Enigma
16. WARRIOR IS A CHILD—Twila Paris—Milk & Honey
17. SUNDAY'S ON THE WAY—Carman—Priority
18. CHOOSE LIFE—Debby Boone—Lamb & Lion
19. SEVEN—David Meece—Myrrh
20. THE WONDERS OF HIS LOVE—Philip Bailey—Myrrh
21. ON THE FRITZ—Steve Taylor—Sparrow
22. I'VE JUST SEEN JESUS—Larnelle Harris—Impact

23. JESUS COMMANDS US TO GO—Keith Green—Pretty Good Records
24. HOTLINE—Whiteheart—Home Sweet Home
25. ONE DAY AT A TIME—Cristy Lane—Arrival

Top Inspirational Artists

Pos. ARTIST (No. of Charted Albums) Label

1. AMY GRANT (4) Myrrh
2. SANDI PATTI (3) Impact
3. PETRA (3) Star Song
4. MICHAEL W. SMITH (2) Reunion
5. CARMAN (1) Myrrh (1) Priority
6. THE IMPERIALS (1) Myrrh (2) Impact
7. STRYPER (2) Enigma
8. LEON PATILLO (1) Myrrh
9. RUSS TAFF (2) Myrrh
10. DEGARMO & KEY (1) Power Disc

Top Inspirational Labels

Pos. LABEL (No. of Charted Albums)

1. MYRRH (20)
2. STAR SONG (4)
3. SPARROW (15)
4. IMPACT (3)
5. REUNION (3)
6. BENSON (1)
7. ENIGMA (2)
8. POWER DISC (2)
9. LAMB & LION (2)
10. MARANATHA (5)

myrrh

Top Spiritual Albums

Pos. TITLE—Artist—Label

1. CHOSEN—Vanessa Bell Armstrong—Onyx
2. NO TIME TO LOSE—Andrae Crouch—Light
3. LOVE ALIVE III—Walter Hawkins—Light
4. TOMORROW—The Winans—Light
5. BLESSED—The Williams Brothers—Malaco
6. ROUGH SIDE OF THE MOUNTAIN—Rev. F.C. Barnes & Rev. Janice Brown—Atlanta Int'l
7. SAILIN—Shirley Caesar—Word
8. PERFECT PEACE—Keith Pringle—Heartwarming
9. MADE IN MISSISSIPPI—Jackson Southernaires—Malaco
10. WHAT HE'S DONE FOR ME—Rev. Clay Evans & The Fellowship Choir—Savoy
11. MIRACLE "LIVE"—Rev. M. Brunson & The Thompson Community Choir—Word
12. PSALMS—The Richard Smallwood Singers—Onyx
13. HEAVY LOAD—Rev. Marvin Yancy—Nashboro
14. I'M GONNA HOLD OUT—The Georgia Mass Choir—Savoy
15. JESUS SAVES—Little Cedric & the Hailey Singers—Gospearl
16. HUMBLE THYSELF—Mattie Moss Clark—DME
17. WE SING PRAISES—Sandra Crouch—Light
18. HE CARES—Luther Barnes & The Red Budd Gospel Choir—Atlanta Int'l
19. ANGELS WILL BE SINGING—Edwin Hawkins Music, Art Seminar Mass Choir—Birthright
20. GIVE MYSELF TO YOU—The Rance Allen Group—Word
21. UNSPEAKABLE JOY—Douglas Miller—Light
22. NO TEARS IN GLORY—Rev. R.C. Barnes & Rev. Janice Brown—Atlanta Int'l
23. I'M GOING ON—Commissioned—Light
24. HALLELUJA ANYHOW—Thomas Whitfield & Co.—Sound Of Gospel
25. TRUST IN GOD—Al Green—Myrrh



Top Spiritual Labels

Pos. LABEL (No. of Charted Albums)

1. LIGHT (8)
2. WORD (7)
3. MALACO (7)
4. SAVOY (14)
5. ONYX (3)
6. ATLANTA INT'L (5)
7. GOSPEARL (5)
8. HEARTWARMING (1)
9. BIRTHRIGHT (2)
10. NASHBORO (1)

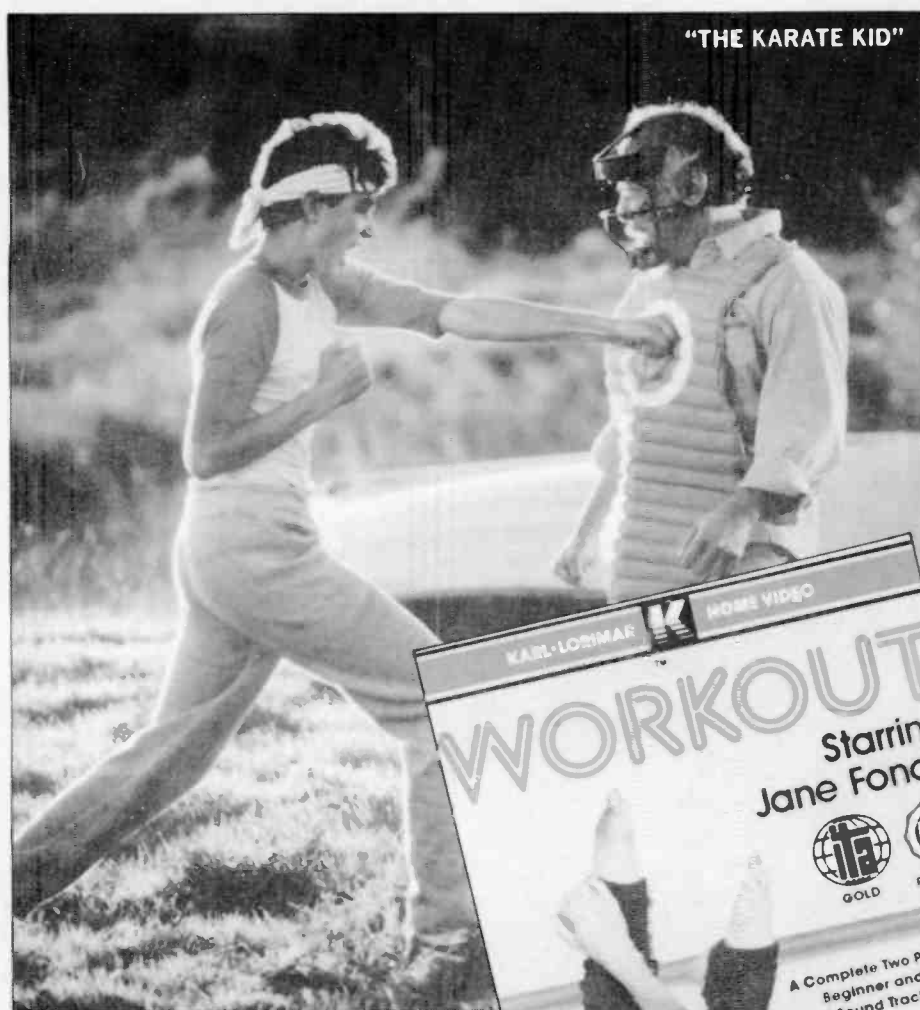
Top Spiritual Artists

Pos. ARTIST (No. of Charted Albums) Label

1. VANESSA BELL ARMSTRONG (2) Onyx
2. ANDRAE CROUCH (1) Light
3. WALTER HAWKINS (1) Light
4. REV. F.C. BARNES & REV. JANICE BROWN (3) Atlanta Int'l
5. THE WINANS (1) Light
6. THE WILLIAMS BROTHERS (1) Malaco
7. SHIRLEY CAESAR (1) Word
8. KEITH PRINGLE (1) Heartwarming
9. JACKSON SOUTHERNAIRES (1) Malaco
10. REV. CLAY EVANS & THE FELLOWSHIP CHOIR (1) Savoy

VANESSA BELL ARMSTRONG





"THE KARATE KID"



MADONNA

Top Music Videocassettes

- Pos. TITLE Distributor
1. MADONNA—Warner Music Video
 2. WHAM! THE VIDEO—CBS-Fox Video Music
 3. PRIVATE DANCER—Sony Video Software
 4. DANCE ON FIRE—MCA Dist. Corp.
 5. ALL NIGHT LONG—MusicVision
 6. PRINCE AND THE REVOLUTION LIVE—Warner Music Video
 7. WE ARE THE WORLD—THE VIDEO EVENT—MusicVision
 8. U2 LIVE AT RED ROCKS—MCA Dist. Corp.
 9. ANIMALIZE LIVE UNCENSORED—MusicVision
 10. SING BLUE SILVER—Tbortt/EMI/HBO Home Video



"THE EMPIRE STRIKES BACK"

Top Videocassettes Rentals

- Pos. TITLE—Manufacturer
1. THE KARATE KID—RCA/Columbia Home Video
 2. THE TERMINATOR—Thorn/EMI/HBO Video
 3. POLICE ACADEMY—Warner Home Video
 4. ROMANCING THE STONE—CBS-Fox Video
 5. REVENGE OF THE NERDS—CBS-Fox Video
 6. THE NATURAL—RCA/Columbia Pictures Home Video
 7. STARMAN—RCA/Columbia Pictures Home Video
 8. THE EMPIRE STRIKES BACK—CBS-Fox Video
 9. BACHELOR PARTY—CBS-Fox Video
 10. SPLASH—Touchstone Home Video
 11. PURPLE RAIN—Warner Home Video
 12. STAR TREK III—THE SEARCH FOR SPOCK—Paramount Home Video
 13. RED DAWN—MGM/UA Home Video
 14. THE WOMAN IN RED—Vestron
 15. ALL OF ME—Thorn/EMI/HBO Video
 16. THE COTTON CLUB—Embassy Home Entertainment
 17. A SOLDIER'S STORY—RCA/Columbia Pictures Home Video
 18. MISSING IN ACTION—MGM/UA Home Video
 19. FALCON AND THE SNOWMAN—Vestron
 20. PLACES IN THE HEART—CBS-Fox Video
 21. THE LAST STARFIGHTER—MCA Dist. Corp.
 22. GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—Warner Home Video
 23. A NIGHTMARE ON ELM STREET—Media Home Entertainment
 24. TIGHTROPE—Warner Home Video
 25. THE FLAMINGO KID—Vestron
 26. AGAINST ALL ODDS—RCA/Columbia Pictures Home Video
 27. MOSCOW ON THE HUDSON—RCA/Columbia Pictures Home Video
 28. BODY DOUBLE—RCA/Columbia Pictures Home Video
 29. DESPERATELY SEEKING SUSAN—Thorn/EMI/HBO Video
 30. 2010 THE YEAR WE MAKE CONTACT—Warner Home Video
 31. CITY HEAT—Warner Home Video
 32. COUNTRY—Touchstone Home Video
 33. THE KILLING FIELDS—Warner Home Video
 34. DUNE—MCA Dist. Corp.
 35. SIXTEEN CANDLES—MCA Dist. Corp.
 36. THE NEVERENDING STORY—Warner Home Video
 37. GONE WITH THE WIND—MGM/UA Home Video
 38. RUNAWAY—RCA/Columbia Pictures Home Video
 39. ONCE UPON A TIME IN AMERICA—Warner Home Video
 40. PROTOCOL—Warner Home Video
 41. DREAMSCAPE—Thorn/EMI Home Video
 42. CONAN THE DESTROYER—MCA Dist. Corp.
 43. TEACHERS—CBS-Fox Video
 44. MICKI & MAUDE—RCA/Columbia Pictures Home Video
 45. FIRESTARTER—MCA Dist. Corp.
 46. NEVER CRY WOLF—Walt Disney Home Video
 47. THE PHILADELPHIA EXPERIMENT—Thorn/EMI Home Video
 48. THE BREAKFAST CLUB—MCA Dist. Corp.
 49. THE RIVER—MCA Dist. Corp.
 50. FOOTLOOSE—Paramount Home Video


Top Videocassettes Sales

- Pos.—TITLE—Distributor
1. JANE FONDA'S WORKOUT—Karl-Lorimar Home Video
 2. PRIME TIME—Karl-Lorimar Home Video
 3. STAR TREK II—THE SEARCH FOR SPOCK—Paramount Home Video
 4. PURPLE RAIN—Warner Home Video
 5. GONE WITH THE WIND—MGM/UA Home Video
 6. THE JANE FONDA WORKOUT CHALLENGE—Karl-Lorimar Home Video
 7. RAIDERS OF THE LOST ARK—Paramount Home Video
 8. RAQUEL, TOTAL BEAUTY AND FITNESS—Thorn/EMI Home Video
 9. WE ARE THE WORLD—THE VIDEO EVENT—MusicVision
 10. WHAM! THE VIDEO—CBS-Fox Video Music
 11. LIONEL RICHIE ALL NIGHT LONG—MusicVision
 12. STAR TREK II—THE WRATH OF KHAN—Paramount Home Video
 13. TINA TURNER PRIVATE DANCER—Sony Video Software
 14. THE EMPIRE STRIKES BACK—CBS-Fox Video
 15. DO IT DEBBIE'S WAY—Videc Associates
 16. WRESTLEMANIA—Coliseum Video
 17. SINGIN' IN THE RAIN—MGM/UA Home Video
 18. PINOCCHIO—Walt Disney Home Video
 19. THE TERMINATOR—Thorn/EMI/HBO Video
 20. STAR TREK: THE MOTION PICTURE—Paramount Home Video
 21. THE KARATE KID—RCA/Columbia Pictures Home Video
 22. PRINCE AND THE REVOLUTION LIVE—Warner Music Video
 23. STAR WARS—CBS-Fox Video
 24. TRADING PLACES—Paramount Home Video
 25. AN OFFICER AND A GENTLEMAN—Paramount Home Video
 26. 48 HOURS—Paramount Home Video
 27. DURAN DURAN DANCING ON THE VALENTINE—Sony Video Software
 28. MADONNA—Warner Music Video
 29. 1984 SUMMER OLYMPICS—Continental Video
 30. LIFE WITH MICKEY—Walt Disney Home Video
 31. POLICE ACADEMY—Warner Home Video
 32. ROMANCING THE STONE—CBS-Fox Video
 33. FLASHDANCE—Paramount Home Video
 34. THE SONG REMAINS THE SAME—Warner Home Video
 35. DESPERATELY SEEKING SUSAN—Thorn/EMI/HBO Video
 36. THE DOORS DANCE ON FIRE—MCA Dist. Corp.
 37. HULK MANIA—Coliseum Video
 38. VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS—Vestron
 39. THE NATURAL—RCA/Columbia Pictures Home Video
 40. SEVEN BRIDES FOR SEVEN BROTHERS—MGM/UA Home Video
 41. FOOTLOOSE—Paramount Home Video
 42. STARMAN—RCA/Columbia Pictures Home Video
 43. DURAN DURAN SING BLUE SILVER—Thorn/EMI/HBO Video
 44. CLOSE ENCOUNTERS OF THE THIRD KIND SPECIAL EDITION—RCA/Columbia Pictures Home Video
 45. AMADEUS—Thorn/EMI/HBO Video
 46. SPLASH—Touchstone Home Video
 47. ANIMALIZE LIVE UNCENSORED—MusicVision
 48. AGAINST ALL ODDS—RCA/Columbia Pictures Home Video
 49. TINA LIVE PRIVATE DANCER TOUR—Sony Video Software
 50. MAKING MICHAEL JACKSON'S THRILLER—Vestron

Top Videodisks

- Pos. TITLE—Distributor
1. THE EMPIRE STRIKES BACK—CBS-Fox Video
 2. ROMANCING THE STONE—CBS-Fox Video
 3. PURPLE RAIN—Warner Home Video
 4. THE KARATE KID—RCA/Columbia Pictures Home Video
 5. POLICE ACADEMY—Warner Home Video
 6. SPLASH—Touchstone Home Video
 7. GONE WITH THE WIND—MGM/UA Home Video
 8. STAR TREK III—THE SEARCH FOR SPOCK—Paramount Home Video
 9. GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—Warner Home Video
 10. THE NEVERENDING STORY—Warner Home Video





**They wanted to be friends forever,
while struggling to stand alone.**



**EMILIO ESTEVEZ · ROB LOWE · ANDREW McCARTHY
DEMI MOORE · JUDD NELSON · ALLY SHEEDY · MARE WINNINGHAM**

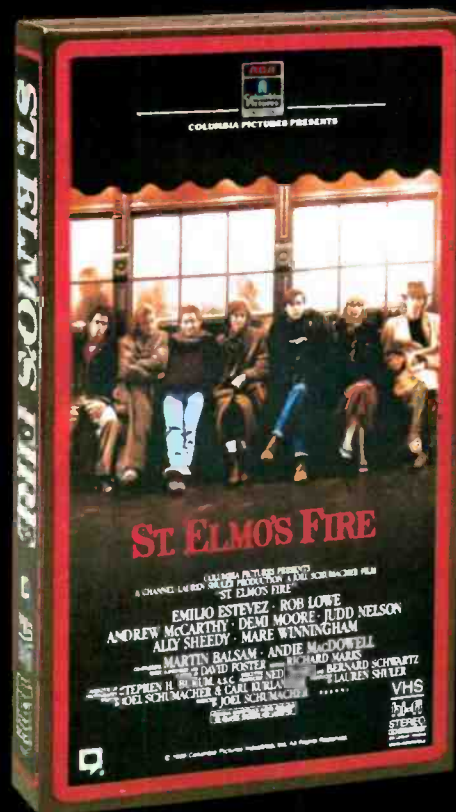
ST. ELMO'S FIRE

It's their time on the edge.

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The CRITICS' CHOICE

Billboard's critics reviewed their year in music and home entertainment, and devised their lists of highlights. Most stressed that their choices were in random order.

BRIAN CHIN

1. **Talking Heads**, 'Little Creatures' (Sire). Or, how to live happily in the surreal world.
2. **Patti LaBelle**, 'Stir It Up'/'New Attitude' (MCA). She tells you to take good care every time she sings. Thanks, Patti.
3. **Tramaine Hawkins**, 'Fall Down (Spirit of Love)' (A&M). Her record and **Steve Arrington's** were huge, not just 'significant' in their targeted markets.
4. **Sting and Band**, (Blue Turtles tour). Moral: If you want something done well, set it free.
5. **Live Aid**: Unforgettable, especially Bowie singing 'Heroes.'
6. **Princess**: 'Say I'm Your Number One' (Next Plateau). In which the British again prove that a clone becomes a triumph with some songsmithing (See Loose Ends, Jaki Graham).
7. **Whitney Houston**, (Arista). She was sold as an intelligent, serious talent, not a pin-up. Bravo, and bravo.
8. **Lisa-Lisa & Cult Jam with Full Force**, 'I Wonder If I Take You Home' (Columbia). Pays tribute to hiphop, rap, disco, girl-group pop and youth's dilemmas. Very real.
9. **Phil Collins**: Hotter than Madonna among producer/writer/artists. 'Easy Lover' with **Philip Bailey**: an absolute 10.
10. **Katrina & the Waves** (Capitol). New band of the year, and an enduring summer classic, 'Walking On Sunshine.'

BOB DARDEN

1. **Russ Taff**, "Medals," (Myrrh). The most powerful voice in contemporary Christian music finds music to match.
2. **Steve Taylor**, "On The Fritz," (Sparrow). Melt-down lyrics, New York production, universal message.
3. **"Gospel At Colonus,"** Soundtrack, (Warner Bros.). Music from people who take their joy seriously.
4. **Benny Hester**, "Benny From Here," (Myrrh-L.A.) Hester rebounds with his best album, most energetic album ever.
5. **Mylon LeFevre & Broken Hearts**, "Sheep In Wolves Clothing," (Myrrh). Passionate rock music equalled only by his video to "Trains Up In The Sky."
6. **Tom Howard/Billy Batstone**, "One By One," (A&S). Two music veterans find the perfect vehicle for their atmospheric music.



Branford Marsalis adds sax sizzle to Sting's Blue Turtles vision.

7. **Vector**, "Please Stand By," (Exit). High energy, uncompromising music with a message.
8. **Bryan Duncan**, "Have Yourself Committed," (Light). Music with a message, a sense of humor and a good beat.
9. **Billy Crockett**, "Carrier," (DaySpring). World-class acoustic guitarist; songs to match.
10. **Dave Edward**, "Dreams, Tales And Lullabies," (Light). The magical combination of a string ensemble and the words of George MacDonald.

STEVEN DUPLER

1. **The Blue Nile**, "A Walk Across The Rooftops," (A&M). The unsung heroes of 1985 (with a two-year old recording that started out as a demo disk for Linn-Sondek turntables!) Intelligent and stirring album that's way too short.
2. **The Explorers**, "The Explorers," (Virgin). Phil Manzanera and Andy MacKay prove there is life after Roxy Music.
3. **Mike Oldfield**, "The Complete Mike Oldfield," (Virgin). The live recording of music from "Platinum" alone makes it worth owning.
4. **Nick Mason/Rick Fenn**, "Profiles," (CBS). Beautifully-produced and played. Fenn is one of the finest rock guitarists around.
5. **Philip Glass**, "Satyagraha," (CBS Masterworks). He might think of it as "musical theater," but it sounds like opera to me. Wonderful packaging. Buy it.
6. **Bryan Ferry**, "Boys And Girls," (Warner Bros.) O.K., so maybe it is "Avalon, Part II." But it sure sounds good.
7. **Howard Jones**, "Dream Into Action," (A&M). It's nice to see such a talented fellow overcome what is so often "second album slump."
8. **John Adams**, "Harmonium" (ECM). An especially haunting work from this fine avant-gardist.
9. **Joni Mitchell**, "Dog Eat Dog," (Geffen). The blend of producers and players is perfect. Joni on MTV—who'd a believed it?
10. **Talking Heads**, "Stop Making Sense," (Sire). The Heads do it to death in this pristine, digitally-recorded live two-record set, culled from the eponymous Jonathan Demme film.

KIM FREEMAN

1. **Live Aid**. A heartening reminder of what's important.
2. **"Sun City,"** (single). An excellent cause addressed in an excellent piece of music.
3. **Dire Straits** show at Radio City. Rock to roll by.
4. **Sting**, "Dream Of The Blue Turtles." Further proof that beauty, brains and musical bravado do mix.
5. **Nick Lowe's** concert at the Ritz. The most fun for your money.
6. **The Ritz'** booking policy, which provides a dependable source of always diverse, always entertaining live performances.
7. **Bryan Ferry**, "Slave To Love." Aren't we all.
8. **Urban Blight's** live New York shows throughout the year. Unsigned band continues to be best non-disco, high-energy dance act around.
9. **WDHA** Dover, N.J. The best friend an up and coming rock act will ever have.
10. **Aretha Franklin**, "Freeway Of Love."

FRED GOODMAN

1. **Skipworth & Turner**, "Thinking About Your Love," 4th & Broadway Records (single).
2. **Bobby Womack**, "I Wish He Didn't Trust Me So Much," MCA (single).
3. **Rockin' Sidney**, "My Toot-Toot," Maison de Soul

(single).

4. **Lisa Lisa & Cult Jam**, "I Wonder If I Take You Home," Columbia (single).
5. **Tom Waits**, "Rain Dogs," Island (album).
6. **Sam Cooke**, "Live At The Harlem Square Club," RCA (album).
7. **Aretha Franklin**, "Who's Zoomin' Who," Arista (album).
8. **Artists United Against Apartheid**, "Sun City," Manhattan/EMI (album).
9. **Philip Glass**, "Mishima Soundtrack," Nonesuch (album).
10. **Blue Note** re-issue series, Michael Cuscuna, supervisor, Blue Note/Manhattan/EMI.

PETER KEEPNEWS

1. **"One Night With Blue Note,"** the concert and the album: An ambitious, exciting way to announce a legendary label's welcome rebirth.
2. **NRBQ** in performance, anytime, anywhere: Still the best unknown rock band in the world.
3. **Aretha Franklin**, "Who's Zoomin' Who": Still the Queen of Soul.
4. **"Sam Cooke Live At The Harlem Square Club":** Still (arguably) the King; the next best thing to having been there.



Talking Heads' "Little Creatures" charms the critic.

5. **Tom Waits**, "Rain Dogs," and in concert at the Beacon: Waits at his wildest, most wired and most wondrous.
6. **Sting**, "The Dream Of The Blue Turtles," and in concert at Radio City: Maybe it took a rocker to redefine fusion so effectively; what a band!
7. **"The Complete Billie Holiday On Verve":** The latest in a long line of first-rate reissue packages from PolyGram; what a singer!
8. **Sonny Rollins**, "The Solo Concert," live and on record: Only Rollins could have pulled off a one-hour solo saxophone recital so un-boringly.
9. **"Lost In The Stars":** A brilliant, multi-faceted, all-star tribute to the great composer Kurt Weill; this album would be worth citing even if this writer hadn't contributed liner notes.
10. **Live Aid, Farm Aid, "We Are The World," "Sun City,"** etc.: Maybe it doesn't add up to a full-fledged return to aggressive, idealistic activism, but it sure is better than nothing.

KIP KIRBY

1. **Oak Ridge Boys** (concert): Showmanship, dynamics, sound and lighting . . . concerts don't get any better than this, rock or country.
2. **Ricky Skaggs** (concert): Skaggs emerges as a consummate stage performer. Kudos to his jam-out band.
3. **Southern Pacific** (concert): Seamless country/rock, great vocals.
4. **The Judds**, "Rockin' With The Rhythm," (RCA). Have mercy: the best from Nashville this year.
5. **Restless Heart**, "Restless Heart," (RCA). What the Eagles were to the '70s, this band is to the '80s: right on the money.
6. **Southern Pacific**, "Southern Pacific," (Warner Bros.) What you'd expect with ex-Doobies and Creedence graduates cranking up the country chords.

(Continued on page T-48)



Kate Bush goes from cult fave to chart rave.

John Fogerty releases his first album in nearly a decade and it shoots right to No. 1. Mick Jagger releases his long-awaited solo debut album and it fails to even hit the top 10. Nearly 20 years after the Summer of Love, Starship clinches its first No. 1 single. Just two years after being the toast of pop, Men At Work watch their third album peak at number 50.

In short, it was another year of surprises in the always surprising world of pop music.

Kate Bush lands a top 30 single. Barbra Streisand goes back to Broadway, and scores her biggest album in years. Heart comes back from the dead with a number two album and back-to-back top 10 singles. Dire Straits lands the longest-running No. 1 album of the year.

In the past 12 months, dozens of albums have been chart surprises, doing either much better or worse than would have been expected given the artist's track record or general career momentum. Here are some of them. First, the disappointments.

1. **"Eaten Alive," Diana Ross, RCA.** Despite the involvement of Barry Gibb and Michael Jackson, this album peaked at number 45 in November. The title single did even worse, peaking at a dismal 77 in October. It's especially disappointing because Gibb's previous liaisons with Barbra Streisand, Dionne Warwick and Kenny Rogers and Dolly Parton all yielded top 10 hits.

2. **"She's The Boss," Mick Jagger, Columbia;** **"Maurice White," Maurice White, Columbia** and **"Mr. Bad Guy," Freddie Mercury, Columbia.** Of these three solo debut albums, only Mercury's was a complete bomb, peaking at number 159. But none of them did nearly as well as would have been expected from first solo efforts by the leaders of the Rolling Stones, Earth, Wind & Fire and Queen.

3. **"Shaken'n'Stirred," Robert Plant, Es Paranza.** When this album peaked at number 20, it became the first album of Plant's long career to fall short of the top 10. Plant made the winners' circle with all 10 of Led Zeppelin's albums, both of his previous solo sets and last year's Honeydrippers collection.

4. **"Two Hearts," Men At Work, Columbia.** Men At Work's debut album, "Business As Usual," logged 15 weeks at No. 1 in 1982 and '83. The followup, "Cargo," also did extremely well, peaking at number three. But the Men's third album failed to charm American audiences: It peaked at number 50.

5. **"Perfect" soundtrack, Arista,** and **"The Goonies" soundtrack, Epic.** A John Travolta movie with a lead-off single by Jermaine Jackson, and a Steven Spielberg movie with a top 10 hit by Cyndi Lauper.

Year of Surprises on the Charts

WAS IT A HIT — OR A MISS?!

By PAUL GREIN

The ingredients sounded right, but neither of these albums was to muscle into the top 40. Nobody ever said soundtrack-making would be easy.

6. **"Vox Humana," Kenny Loggins, Columbia,** and **"No Looking Back," Michael McDonald, Warner Bros.** A few years ago these Grammy-winning singer/songwriters were among the hottest voices in pop. But they ran into resistance in '85: Neither of these albums was able to crack the top 40. It was especially disappointing for Loggins, who was coming off his first No. 1 single, "Footloose."

7. **"Air Supply," Air Supply, Arista.** Air Supply's first four albums all went platinum and generated, between them, eight top five singles. This album broke the string: It stopped at gold and spawned no major hits.

8. **"Vulture Culture," Alan Parsons Project, Arista.** Parsons' four previous studio albums all cracked the top 15, but this latest release fell way short, peaking at number 46. It was Parsons' first studio album to fail to go gold since he signed with Arista in 1977.

9. **"Glow," Rick James, Gordy.** James wrote and produced two top 10 pop hits in 1985—but both for other acts. He gave the Mary Jane Girls "In My House" and handed Eddie Murphy "Party All The Time." This generosity didn't do much for his own album, which peaked at number 50.

10. **"Mathematics," Melissa Manchester, MCA,** and **"Eric Carmen," Eric Carmen, Geffen.** Over the years, these artists made no secret of their desire to leave Arista Records. It's also no secret that their first albums away from Arista were major chart disappointments. Manchester's peaked at number 144; Carmen's at number 128.

The end of the year is no time to be dwelling on disappointments. On to happier news: the 10 albums during 1985 that did much better than expected.

1. **"Centerfield," John Fogerty, Warner Bros.** Fogerty's first solo album in 1985 peaked at number 78, and was on and off the Top 200 album chart in just seven weeks. He then waited nearly 10 years to release his second album. That's not the way the game is supposed to be played, but it worked: "Centerfield" hit No. 1 in March.

2. **"Brothers In Arms," Dire Straits, Warner Bros.** Dire Straits didn't seem like a prime candidate to top the album chart for nine consecutive weeks: They hadn't even cracked the top 10 since 1979, when their debut album climbed to number two. But the British group did it anyway, aided by the radio and video smash, "Money For Nothing."

3. **"Heart," Heart, Capitol.** This Seattle-based



Big hitter John Fogerty gets a little help from some friends for a Showtime special.



Diana Ross hungers for the top with "Eaten Alive."

group didn't even crack the top 20 with its two previous albums, but came back strong with this debut album for Capitol. By early December, it was bucking "Miami Vice" for the No. 1 spot.

4. **"Nightshift," Commodores, Motown.** When Lionel Richie left the Commodores, most people figured the group's hit-making days were over. That must have made the success of "Nightshift"—a number three pop single and a number 12 album—all the more gratifying.

5. **"Hounds Of Love," Kate Bush, EMI-America.** By early December, this album was closing in on the top 30, a quantum leap from the 150-range peaks of Bush's two previous sets, "The Dreaming" and "Kate Bush." Bush even scored a top 30 single, "Running Up That Hill."

6. **"Who's Zoomin' Who," Aretha Franklin, Arista.** When Franklin's "Jump To It" album peaked at number 23 a few years ago, many assumed that was as high as Lady Soul could climb in the youth-conscious '80s market. But by early December this album had climbed 10 points higher than that.

7. **"Knee Deep In The Hoopla," Starship, Grunt/RCA.** Eighteen years after "Somebody To Love" and "White Rabbit," made Jefferson Airplane heroes of the counter-culture, Grack Slick collected her first No. 1 single with "We Built This City." And this became Starship's first top 15 album since 1980.

8. **"Meeting In The Ladies Room," Klymaxx, MCA/Constellation,** and **"Crush," Orchestral Manoeuvres In The Dark, A&M/Virgin.** These albums cracked the top 50 late in the year on the strength of breakthrough hit singles, "I Miss You" and "So In Love," respectively. Klymaxx had never even hit the album chart before; OMD had never climbed above 144.

9. **"Boy In The Box," Corey Hart, EMI-America.** The gimmicky nature of Hart's 1984 hit "Sunglasses At Night" led some to suspect he'd be a one-hit wonder. But he came back strong than ever in '85, with this top 20 album and a top three single, "Never Surrender."

10. **"The Broadway Album," Barbra Streisand, Columbia.** Streisand has had so many smash albums over the years that you can hardly call it a surprise when one of her albums hits big. But it is ironic that this set of Broadway standards is racing toward the top of the chart, when last year's more radio-minded pop album, "Emotion," stalled at number 19.

The charts will always contain surprises. Now, on to 1986's upset victories and unexpected defeats.

OVERVIEW

(Continued from page T-5)

rock videos was challenged once again this year. (The antitrust suit filed in 1984 by Discovery Music Channel has yet to come to court.) This time, it was Kansas-based Wodlinger Broadcasting, operators of TV-5, a low-power stereo 24-hour music channel,



Cheech & Chong are "Born In East L.A."

who filed a suit against MTV Networks claiming the company's agreements with major labels constituted a violation of the Sherman and Clayton antitrust acts.

Other video clip outlets, both cable and broadcast, continued to crop up and in some cases, expand. Boston's V-66 and New Jersey's U-68, as well as low-power video channels from Alaska to Kansas did their best to capture local markets. Thanks to companies like Music Motions, videos in movie theaters became more widespread in 1985.

Late in the year, the one year-old Music Video Producers Assn. completed its production cost and bidding guidelines, based largely upon those created some 15 years ago by the Assn. of Independent Commercial Producers. The organization expects to begin talks with labels early next year.

At year's end, the labels' talks with SAG and AFTRA remained inconclusive, with producers cautiously awaiting their outcome and the effect they may have on video production budgets.

As 1985 draws to a close, it's apparent that rock videos' enormous influence on pop culture, from clothing to tv commercials to shows like "Miami Vice," is still growing.

STEVEN DUPLER

RADIO '85

Unquestionably, 1985 will go down in radio's history as a year of unprecedented acquisitions, both in size and number. Early in the year, it was Capital Cities picking up ABC and the United Stations buying RKO, followed some months later by Westwood One's purchase of Mutual Broadcasting.

The ramifications of this buy and sell boom have yet to be fully felt, and it seems likely that this space next year will be filled with tales of takeover aftermath. In a recent speech to Oregon broadcasters, ABC Radio president Ben Hoberman suggested that the industry's money belt would be tightened by a several notches as a result of new owners' desire to see "high appreciation in a relatively short span of time."

As a huge cog in the larger music industry machine, radio is at turns the best friend and biggest enemy of record labels. Looking at the music business at large, 1985 was the year of charity and/or cause records. In this category, broadcasters threw their weight behind these efforts, providing cross-format exposure on everything from the Ethiopian aid single "We Are The World" to the AIDs aid track

"That's What Friends Are For." Toward the end of 1985, however, programmers made it clear that the content of the music outweighed the message, a trend that slightly affected the anti-apartheid, consciousness-raising single, "Sun City."

Not a week went by this year that notice of generous sums of money and other donations were raised by individual stations for victims of 1985's many natural disasters and/or localized hunger and housing problems.

The record-rating hoopla posed relatively few problems for broadcasters, as most stations and groups had in-house standards on lyric content in place long before the PMRC and other groups raised the issue. The controversy, however, did unearth some fantastic programming fodder in the form of outspoken commentators like Frank Zappa and Dee Snider.

Among the music formats, adult contemporary and CHR reigned again as champions. Faced with stiff competition from the latter format, AOR got off its derriere and, in general, zeroed in on an older audience. The turn toward "adult oriented rock" on the part of several rock stations caused others to concentrate more on the teens, making the term "AOR" pretty useless as a generic description of the rock'n'roll format.

Similarly divided in terms of demographic targets is the urban format, which performed exceptionally well in New York, Dallas, Houston, Chicago and other markets. The well-documented slump in country music sales had its effect on country radio, with the format's health and future direction emerging as a popular point of debate at the year's radio confabs.

In all formats, personality radio continued its comeback, with many air talents pulling precedent-setting bucks in their contracts.

KIM FREEMAN



Supremely Yours, from left: Tammy Wynette, Mary Wilson and Cyndi Lauper.

COUNTRY '85

By the time 1985 came to a close, Nashville executives were more than happy to see it depart.

It was, unquestionably, a tough year for country music. Sales were down, radio stations grappled for ratings, playlists got shorter, and the media had a field day proclaiming the death of the genre in front-page articles.

Country music dead? Hardly. If the public's fascination with country as a trendy attraction was over, the format remained far from finished.

It was a year for evaluation, for re-grouping and re-defining directions. By year's end, Nashville record companies were rushing to sign new acts—in

many cases, unknowns who hopefully represent tomorrow's cutting edge. In the all-important war of sales, record companies are pinning their future on a younger, more contemporary kind of artist.

It was, after all, no secret that this year's biggest breakthroughs were three heretofore unknown young acts: the Forester Sisters, Restless Heart and Southern Pacific.

Country also seemed more amenable in 1985 to the emergence of pop or country/rock names as label mainstays: Jimmy Buffett, Nicolette Larson, John Fogerty, Dan Fogelberg and Lone Justice all enjoyed chart airplay.

Retail tie-ins and promotions were more important than ever. And if the format took a flogging in the press, well, it also had its share of ups, not the least of which was September's monumental Farm-Aid marathon, led by Willie Nelson and John Cougar Mellencamp to benefit beleaguered American farmers.

Video began to escalate with more opportunities for exposure through The Nashville Network and VH-1. Nashville acts did concerts, they made records, and they even made Compact Discs. It was, despite the downside of sales, business as usual for an industry which knows how to survive in the face of adversity. And no one had any doubts that the lessons learned in 1985 would be put to good use in 1986.

KIP KIRBY

JAZZ '85

The uneasy truce between the art of jazz and the business of music continued in 1985. It was neither a banner year nor a disastrous one, but there were a few noteworthy developments.

Although the market for the music remained relatively stagnant, and the independent jazz labels continued to find the going less than smooth, at least a couple of the majors were putting their money on yet another resurgence. Capitol/EMI, under the auspices of Bruce Lundvall's Manhattan operation, brought the Blue Note label out of mothballs, and MCA recruited industry veteran Ricky Schultz to mastermind an active return to the jazz wars—through both an active reissue program and new recording.

The revival of Blue Note, heralded by an all-star concert in New York featuring past and present stars of the legendary label, has meant a steady flow of reissues. And in resuming an active recording schedule, Blue Note this year was instrumental in launching the career of virtuoso guitarist Stanley Jordan, whose album "Magic Touch" was one of the year's major success stories.

The big jazz news for many labels continued to be reissues. Among the more active in this area was PolyGram, which also garnered considerable attention by demonstrating that classic albums in Compact Disc form not only sound better, but stand a good chance of selling better.

Some of the biggest jazz news in 1985 was made by a rock star. Giving a whole new slant to the concept of jazz-rock, Sting, on hiatus from the Police and a budding movie career, set a precedent by recruiting an entire band of young jazz and fusion players and taking them in the studio and on the road, with results that were impressive artistically as well as financially. Evidence that he may have started at least a mini-trend was provided when bassist Mark Egan, best known for his work with Pat Metheny, signed on with Arcadia.

Prominently featured in Sting's group was saxophonist Branford Marsalis, who no longer has to worry about being described merely as Wynton's brother. The trumpet-playing Marsalis also kept a high profile in 1985: His strings-laden "Hot House Flowers" was Billboard's jazz album of the year, and he re-

(Continued on page T-38)

Video Music Index

BOSTON

BOSTONIA PRODUCTIONS 1170 Commonwealth Ave., Boston, Mass. 02213 (617) 232-2002. Director: Bill Miller. Director/Producer: Richard Getz. Video: "Jenny"—Room 9
INTELEC PRODUCTIONS 331 Newbury St., Boston, Mass. 02155 (617) 424-1062/(617) 262-6304. Director: Luis Aira.

MULTIVISION 161 Highland Ave., Needham, Mass. 02194 (617) 449-5830. Director: Mark Faulkner. Producers: Don O'Sullivan, Jay Heard.

RAMPION VISUAL PRODUCTIONS 6 St. James Ave., Boston, Mass. 02116 (617) 574-9601. Director/Producer: Steve Tringali. Producer: Randel Cole.
SEPTEMBER PRODUCTIONS 171 Newbury St., Boston, Mass. 02116 (617) 262-6090. Producer: William K. Near. Jane Barden. Exec. Producer: Steve Wax. Videos: "Are You The Woman"—Kashiff, "Bring Back Your Love"—Glenn Johns.

VIDEOCOM 502 Sprague St., Dedham, Mass. 02026 (617) 329-4080. Director: Bob Tingle. Producer: Karen Clair. "World Dance Party"—The Fools, "Advance Warning"—John Warren, "Black Velvet Pants"—Joe Perry Project.

CHICAGO

MASTERSOURCE PRODUCTIONS 704 North Wells, Chicago, Ill. 60610 (312) 922-0375. Producer: Chuck Thomas.

POLYCOM TELEPRODUCTIONS 201 East Erie St., Chicago, Ill. 60611 (312) 337-6000. Exec. Producer: Carmen Trombetta. Director: Joseph Hassen.

ROBERT RICHTER & FRIENDS 615 North Wabash, Chicago, Ill. 60611 (312) 787-9393. Director: Robert Richter. Exec. Producer: Will Kaplan.

DENVER

TTS VIDEO 2177 South Cherry St., Denver, Col. 80222 (303) 758-8082. Producer: Doug Stewart. Videos: "Teluride"—The Nitty Gritty Dirt Band, "Modern Day Romance"—The Nitty Gritty Dirt Band.

TELEMATION PRODUCTIONS/DENVER 7700 East Iliff, Denver, Col. 80231 (303) 751-6000. Directors: Jim Harding, Bob Simons. Producers: Michael Golden.

LOS ANGELES

ROBERT ABEL & ASSOCIATES 953 N. Highland Ave., Los Angeles, Calif. 90038 (213) 462-8100. Videos: "The Goonies 'R Good Enough" (part 1)—Cyndi Lauper, "Emotion"—Barbra Streisand, "The Goonies 'R Good Enough" (part 2)—Cyndi Lauper.

AMERICA MANDALA PRODUCTIONS 74-155-A Candlewood St., P.O. Box 1555, Palm Desert, Calif. 92261-1555 (619) 568-1938. Director/Producer: Nicholas Mandala.

APOLLO PRODUCTION ASSOCIATES 1503 Cahuenga Blvd., Los Angeles, Calif. 90028 (213) 464-7871. Director: Larry Tyson. Producer: Pier Paulo. Videos: "Body Harmony"—Jay Bird, "Dancers"—Joe Ayala, "Blondes"—Dizzy Brau.

B&B COMMUNICATIONS INC. 511 South Hwy 101, P.O. Box 1437, Solana Beach, Calif. 92075 (619) 481-2942. President: Chip Bruss. Producer: Gary Bulkin. Director: Chip Bruss. Videos: "In America"—Leslie & Kelly.

BARNARD PRODUCTIONS 747 Via De La Paz, Pacific Palisades, Calif. 90272 (213) 454-3552. Director: Michael Barnard. Producers: Steve Wong, Marina Angelini. Videos: "Say You, Say Me"—Lionel Richie, "Boys Will Be Boys"—Maureen Steele, "Tribute To Stevie Wonder"—Various Artists.

TONI BASIL PRODUCTIONS (c/o Michael Lipman) 9669 Oak Pass Rd., Beverly Hills, Calif. 90210 (213) 858-0585. Director: Toni Basil.

BERKOFSKY/BARRETT PRODUCTIONS 813 North La Brea, Los Angeles, Calif. 90038 (213) 938-3645. Director: Mike Berkofsky. London Exec. Producer: Jacci Barrett. U.S.

Exec. Producer: William Perna. Video: "Voices"—Russ Ballard.

CCR VIDEO 6410 Santa Monica Blvd., Los Angeles, Calif. 90038 (213) 464-7151. Videos: "St. Elmo's Fire"—John Parr, "Like A Surgeon"—Weird Al Yankovic "Go Down Easy"—Dan Fogelberg.

CSI VIDEO 855 West Victoria, Suite G, Compton, Calif. 90220. (213) 632-7112. Producer: Tim Johnson.

CASEY MOVIES 4544 Melbourne Ave., Los Angeles, Calif. 90027 (213) 663-4706. Director: Richard Casey. Producer: John Marsh.

CATZEL, THOMAS & ASSOCIATES 2207 Colby Ave., Los Angeles, Calif. 90064 (213) 473-7500. Producers: David Catzel, Kit Thomas, Bob Glas-

senberg. Videos: "Eaten Alive"—Diana Ross, "Don't Close Your Eyes Tonight"—John Denver, "Voices Of Modern Industry"—Fishbone.

CINEMAN PRODUCTIONS 12401 Ventura Blvd., Suite C, Studio City, Calif. 91604 (818) 506-3698. Video: "Far Side Of Crazy"—Wall of Voodoo.

CINETEL 9200 Sunset Blvd., Suite 1215, Los Angeles, Calif. 90069 (213) 550-1067. Producer: Lisa Hansen. Exec. Producer: Paul Hertzberg.

CRANIUM PRODUCTIONS 1531 Fuller Ave., Suite 24, Los Angeles, Calif. 90046 (213) 874-6976. Director/Producer: Graham Dent. Video: "At The Window"—The Party Boys

DAYTON/FARIS VIDEO 476 Landfair Ave., Suite 104, Los Angeles, Calif.

90024 (213) 208-0957. Exec. Producers: Johathan Dayton, Valerie Faris. Videos: "Blue Kiss"—Jane Wiedlin, "Just Friends"—Beat Rodeo, "The Cutting Edge"—monthly series on MTV.

ALFRED DOLDER PRODUCTIONS 1610 N. Las Palmas Ave., West Hollywood, Calif. 90028. (818) 763-9015. Directors/Producers: Alfred Dolder, Bill Richardson, Karl Niemiec.

STANLEY DORFMAN PRODUCTIONS 2556 Dearborn Dr., Los Angeles, Calif. 90068 (213) 460-4396. Director/Producer: Stanley Dorfman.

DOVE FILMS 672 So. Lafayette Park Place, Studio 8, Los Angeles, Calif. 90057. Producer: Kathy Black. Director: Cal Bernstein.

RICHARD ELFMAN PRODUCTIONS 723 Ocean Front Walk, Venice, Calif. 90291 (213) 399-9118. Director/Producer: Richard Elfman.

EXPOSURE PRODUCTIONS 2628 Hollyridge Dr., Los Angeles, Calif. 90068 (213) 466-1433. Director: Graeme Whifler, Stevie Price. Producer: Jill McDonald. Videos: "I Want My Girl"—Jesse Johnson, "Her Head Is Revolving"—3 O'clock, "Gratitude"—Danny Elsman.

F.F. PRODUCTIONS 8831 Lookout Mountain Ave., Hollywood, Calif. 90046 (213) 275-9950. Directors: Kevin Godley, Lol Creme, Kenny Ortega, The Rich Kids. Producers: Fiona

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A Billboard Spotlight



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TALENT IN ACTION

(Continued from page T-9)

JULIAN LENNON

Beacon Theatre, New York

It isn't fair to dismiss Julian Lennon, as some have done, as a sort of rock'n'roll version of Frank Sinatra Jr., cynically cashing in on his family ties and resemblance. But it is fair to ask just how much of a show a 22-year-old singer/songwriter with one album under his belt and no previous performing experience can be expected to give—no matter how many screaming teenage girls he attracts, and no matter who his father was. Peter Keepnews (4/27)

EDDIE MURPHY

Radio City Music Hall, New York

The last time Eddie Murphy hit the road, he was extremely funny. Alas, this time around the magic wasn't there. Much of the material seemed forced, and a disproportionate amount of Murphy's stories weren't about anything with which his audience could easily identify, but about himself and what it's like to be famous. The fact that Murphy swelled as much as he did on the insular world of his own stardom suggests that, at the tender age of 23, he may be in danger of running out of subjects for his standup comedy. Peter Keepnews (4/13)

HOWARD JONES

Greek Theatre, Los Angeles

Don't ask for sweat and sex in a Howard Jones show. He's a one-man Disneyland: family entertainment to the max—a fact made clear by the startling age range within the enthusiastic crowd. But what's most remarkable isn't his sweetness; it's his command. He may be an affectionate sprite of a guy, but Jones is no wimp when it comes to performing. Ethlie Ann Vare (6/15)

DARYL HALL & JOHN OATES

The Apollo, New York

The show's highlight was an appearance by former Temptations Eddie Kendrick and David Ruffin, who joined Hall & Oates for a traditional quartet lineup and ran through a medley of Temptations classics, including "Get Ready," "My Girl" and "Ain't Too Proud To Beg." Ending things on a riveting note, the ensemble sang Hall's "Everytime You Go Away," currently a hit for Paul Young.

Kim Freeman (6/15)

ASHFORD & SIMPSON

Radio City Music Hall, New York

Their show, for all its high-intensity melodrama, came off as just a little calculated. It appeared as if Ashford & Simpson have been going through the motions for so long that even the fiercely enthusiastic New York audience wasn't about to rouse them into changing a note of their standard, by-the-numbers show.

Peter Keepnews (2/16)

BILLY OCEAN

Radio City Music Hall, New York

Opening act Billy Ocean, coming off his own tremendous chart success with "Caribbean Queen" and "Loverboy," displayed an extremely pleasant voice, a decent set of moves, an amiable stage personality and the toothiest smile this side of Farrah Fawcett. Unfortunately, much of his set consisted of monotonous dance-oriented filler which didn't seem to serve much purpose other than killing time until he closed the show with his two big hits.

Peter Keepnews (2/16)

LUTHER VANDROSS

Universal Amphitheatre, Universal City, Calif.

The show featured enough lights, sets and extras to mount a revival of "Hello, Dolly!" The elaborate staging gave the show a witty, stylish quality, sort of like a two-hour enactment of Chic's "Good Times."

The show's aspects served another, more important function: They helped offset the sense of melancholy and longing that's at the heart of much of Vandross' material. Paul Grein (7/27)

CULTURE CLUB

Universal Amphitheatre, Universal City, Calif.

It isn't easy to go from front-page news to creator of a clunker album, and then jump back up in front of the crowd with neither egotism nor bitterness, winning them over once again. That's just what one-time fashion plate Boy George did here, and he did it with grace in the face of poor odds. George was endearing and self-effacing, referring to himself as 'just some poor son of a bitch on the rebound.'

Ethlie Ann Vare (9/21)

LIBERACE

Radio City Music Hall, New York

Virtually everything about the two-and-a-half hour show was outrageously overdone. It would have been difficult to endure if he had given even the slightest indication of taking it seriously. That's clearly one secret of Liberace's success: He is fully aware that he's something of a joke, and he's very much in on the joke. He presents himself with such enthusiasm, and such deliberate, delightful exaggeration, that even if all your instincts tell you that you shouldn't be enjoying his show, you may not be able to help yourself. Peter Keepnews (4/27)

KENNY ROGERS & DOLLY PARTON

Freedom Hall, Louisville, Ky.

For years, critics have raked Rogers over the coals for walking through his concerts and delivering half-hearted renditions of his hits. Not this time; whether it's because of Parton's presence or eliminating the family slide show from his backdrop, Rogers' performance was stronger and had more substance than in past appearances.

Kip Kirby (3/23)

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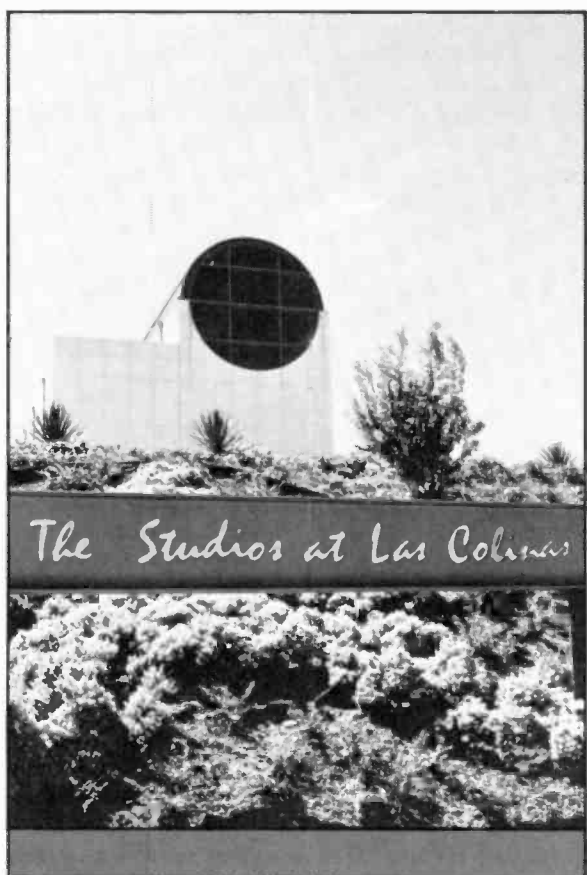
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heid.

THE HUNNEWELL GROUP 360 West 23rd St., New York, N.Y. 10011 (212) 206-0888. Director: Richard Camp. Producer: Margaret Hunnewell, Gillian Gordon, Lynn Geller. Associate Producer: Paula Brody. Videos: "I God You Babe"—UB40 w/Chrissie Hynde, "Born In East L.A."—Cheech & Chong, "The Last Soldier"—World Vitizens.

HURRAH PRODUCTIONS 225 East 46th St., Apt. 1-C, New York, N.Y. 10017 (212) 759-6946. Director/Producer: Saul Leyton.

NICK HUTAK PRODUCTIONS 50 West 77th St., Penthouse J, New York, N.Y. 10024 (212) 787-1103. Director/Pro-ducer: Nick Hutak. Video: "All The Way Home"—Deni Toleado.

INTERNATIONAL VIDEO EXCHANGE 34 East 23rd St., New York, N.Y. 10010 (212) 674-5550. Producer: Bob Karcy. Videos: "Original Suffer Head"—Fela, "Soul Makossa"—Manu Dibango, "Little Pixie"—Mel Lewis.

IRIS FILMS 155 West 23rd St. New York, N.Y. 10011 (212) 206-6400. Director: Loren Hammer, Jay Dubin. "Like A Fool"—Robin Gibb, "Cool It Now"—The New Edition, "Mr. Telephone Man"—The New Edition.

JENNIE & COMPANY 12 East 12th St., New York, N.Y. 10003 (212) 242-7200. Executive Producer: Mindy Goldberg, Paula Harwood. Directors: Adrian Lyne, Terry Bedford, Alan Blake, John Hall, Tony Halton, Bruce Dowad, Allan Van Rijn.

JOHNSTON FILMS 140 East 39th St., New York, N.Y. 10016 (212) 683-7500. Directors: Jim Johnston Andrzej Karpinski, Eddie Barnett. Producer: Rhonda Raulston.

MARTIN KAHAN PRODUCTIONS 952 5th Ave., New York, N.Y. 10021 (212) 737-0571. Director: Martin Kahan. Videos: "Satisfaction Guaranteed"—The Firm, "Country Boy"—Ricky Skaggs, "Betty's Bein' Bad"—Sawyer Brown.

ARNOLD LEVINE PRODUCTIONS (c/o VCA Teletronics) 231 East 55th St., New York, N.Y. 10022 (212) 355-1600. Director/Producer: Arnold Levine.

LOCUS COMMUNICATIONS 250 West 57th St., Suite 1229, New York, N.Y. 10019 (212) 757-4220. Producer: Gerry Pallor. Video: "Lucy Desire"—Tabou Combo.

LOFARO & ASSOCIATES 137 Fifth Avenue, 12th Floor, New York, N.Y. 10010 (212) 505-1685. Director: Brian Gibson. Video: "I Wanna Know What Love Is"—Foreigner.

KLAUS LUCKA PRODUCTIONS 35 West 31st St., New York, N.Y. 10001 (212) 594-5910. Director: Klaus Lucka. Exec. Producer: Jonathan Gilson.

MANHATTAN FILM & TAPE WORKS 907 Broadway, New York, N.Y. 10010 (212) 254-8700. Director: Peter Marshall, Michael Barnard. Executive Producer: Cathy Marshall. Videos: "Sugar Don't Bite"—Sam Harris, "Little Lady"—Duke Jupiter, "Say You, Say Me"—Lionel Richie.

THE MAVERICK GROUP 1560 Broadway, Suite 1105, New York, N.Y. 10036 (212) 398-0333. Director: Joe Butt. Producer: Dale Ward. Video: "King Of Rock"—Run D.M.C.

PHILIP MEESE PROJECTS 35 West 20th St., 4th Floor, New York 10011 (212) 242-3891. Executive Producer: Philip Messe. Videos: "King Heroin"—Jazzy Jeff, "Big Mouth"—Whodini, "I Wanna Rock Tonight"—D.C. Star.

MILLANEY, GRANT, MALLET & MULCAHY 101 5th Ave., New York, N.Y. 10003 (212) 213-8363 or (441) 439-9527 (London). Managing Director: Scott Millaney. Exec. Producer: Tara McCarthy. Videos: "Private Dancer Live Concert"—Tina Turner, "Dancing In The St.s."—Mick Jagger/David Bowie, "Wrap Her Up."—Elton John.

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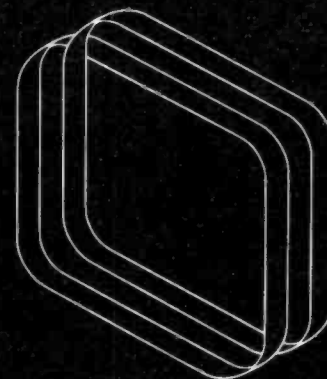
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that can still offer performance and features has exploded the price spectrum: this holiday season, CD players can be found in major markets for as little as \$140, a far cry from the \$300 price point that was the lower boundary during 1984.

Add the proliferation of portable players emulating Sony's original D-5 Discman, and the first sales for car CD units as aftermarket purchases (with the first factory equipment CD options just starting in Japan), and the installed base for CD users suggests a fast track.

To meet those users' tastes, the worldwide catalog of available titles has also mushroomed. Perhaps 5,000 different recordings are now available, with U.S. dealers already claiming as many as 4,000 on hand. That growth may actually have been crimped by the pressing squeeze, however, since labels have found themselves focusing on hits and postponing some catalog orders. If that priority frustrates some early CD converts, the sales tallies for the biggest sellers illuminate the labels' predicament: during 1985, the ceiling on sales for a single title has rocketed to as many as 70,000 pieces.

That's a market that has paid off for smaller lines as well as the "alphabet soup" majors. Classical and jazz labels with an early commitment to release in digital disk have seen CDs account for as much as half their sales; as was the case with the LP and the first stereo disks, astute indies have translated the digital boom into sharp growth curves.

Broadcasters have also picked up the pace, although the scarcity of disks has possibly postponed the arrival of CD-driven facilities tapping the system's full programmability via professional CD playback systems and dedicated computer logging and operation networks. But stations in virtually every format have learned that playing the disks, and promoting their use, strike a responsive chord with listeners.

Such signposts to the Compact Disc's growth haven't been offset by a brief furor over packaging during the Spring, when WEA weathered a storm of consumer protests over its all-board package for Prince's "Around The World In A Day." Complaints over the elimination of the generic plastic jewel box have since quashed further efforts to find a board replacement, but the trade has reached a virtual consensus over the size of outer packaging, establishing a welcome conformity for dealers wary of possible fixturing consequences.

The year's progress was such that in November the Compact Disc Group, formed early in 1984 to help establish the configuration, announced it would disband because the format was now fully established. Earlier this Fall, both CBS and WEA also offered an oblique testament to the little disk's big future by publicly downplaying statistics showing further erosion in the LP's share of market. For now, at least, LPs, cassettes and CDs will share the album market, but it's clear the last of these formats is expected to quickly overtake its venerable black vinyl parent.

SAM SUTHERLAND

CLASSICAL '85

Compact Disc was the catalyst as classical records set new sales records in 1985. With few exceptions, none of whom are major producers, record companies reported accelerating sales month by month, each showing significant gains over the same time frames a year earlier. Major retail chains reinforced this view, as they too reported classical shares of total volume on the increase.

Unfortunately, statistics are notoriously vague on repertoire breakdowns. But sharp observers are betting that new industry figures, when disclosed, will lend credence to these reports.

It bears repeating that classical labels were again in the vanguard of technological advance, adopting

digital processing long before other musical categories. They were thus able to put their best foot forward when CD came along, gaining buyers that may have had only marginal interest in classics, but who were completely captivated by the CD medium. Many of these buyers may well have stayed in the classical camp, at least for a fair number of their purchases.

But even as CDs carve out a larger chunk of the business, this Christmas buying season has demonstrated that there's plenty of life left in the LP as a classical music carrier. Along with the prerecorded cassette, the venerable 12-inch configuration seems yet to have many years before it as a viable industry product.

What is most surprising is the improvement the black disk has shown in recent years. DMM (direct metal mastering) has enabled the LP to offer playing times approaching 80 minutes per disk—and, in many cases, at midline prices.

Cassettes continue to hold their position as a major carrier, but still show their main strength in the budget areas as far as classics are concerned.

Standard compositions remain the meat and potatoes upon which each new crop of instrumentalists, singers and conductors feeds. Cycles of Mahler, for example, follow each other with predictable frequency. Yet certain contemporary composers, principally minimalists, are finding a growing public for their recordings, many of which compete vigorously with titles in the traditional mainstream.

The interest in using period instruments for music of past eras also continues as a vigorous recording manifestation. At the other end of the musical spectrum, crossover efforts show no signs of diminishing, as they too add spice to the total product mix, even as their best sellers provide dollars for more esoteric fare.

IS HOROWITZ

INTERNATIONAL '85

It's been the big-name, talent-linking, multi-racial, collective pop year of Band Aid, Live Aid and the rest, and it's revived those old, but somehow unfulfilled, dreams that the international pop world would see all those restrictive geographical and linguistic barriers swept clean away.

There's still some way to go before that happens. But music from the U.K. has maintained and built upon the presence it established so dynamically in the U.S. charts in 1983 and most of the original artists show staying power as new talent waves come through. What has dramatically shown up in '85 is the way territories so long regarded as pop "no hoppers" are coming up with major international hits.

A-Ha, from the slim Scandinavian territory of Norway, produced "Take On Me" to become the first pop act from that country to top the U.S. charts and also broke big through virtually all Europe and all points east. The band, both looking and sounding good, had a number one in Germany where local talent, like Alphaville, Modern Talking and the others (with plenty of heavy rock influences), has scored worldwide.

Dutch soul act Mai Tai broke with "Body And Soul." Baltimore's "Tarzan Boy" was an unusual mix, an unknown U.K. artist on an Italian studio production and with pan-European success to follow. Jennifer Rush proved another example of international interaction: an American girl resident in Germany, singing in English and successful through Europe and now, finally, set for a U.S. hometown launch early New Year.

The language barrier remains, obviously. German, Italian, French, even Japanese artists are reeling off English-language lyrics in the search for Chartsville profits. But it works the other way. Roger Whittaker, born in Kenya, first established as a hit-maker in Britain, is now (despite an inability to actually chat in German) West Germany's most suc-

cessful recording artist singing in German, tackling lyrics phonetically.

New trends, in marketing and music styles, mark the international scene, sponsorship and its cash input notably important. Dire Straits went out on a Philips Compact Disc-sponsored world tour and the ploy worked. The "Brothers In Arms" package, released in May, has sold 160,000 units by September to become international pop's biggest CD seller.

Some international territories lost out a little, Australia maybe among them. But there are real signs, scratched deep in the U.K. certainly, that South America could have a very profitable take-off internationally. Bands, notably from Cuba, have started working trips to London and the excitement generated could rub off on crossover record hits.

Jazz threatens more determinedly than ever to make real progress, with London-based optimism for outfits like Loose Tubes and Working Week. Meanwhile British (and a growing number of European product areas) heavy metal remains a highly saleable product range.

Could be, though, that the most concerted effort to build interest internationally will be in country music. Market research showed the music had "enormous potential" through Europe and "down under," but was lamentably underplayed by the record company corporate dollars. Now the majors, CBS/Epic, EMI, MCA, RCA and WEA are linking in a British-spawned generic campaign to boost sales and interest. There are a lot of professional, but frustrated, country singers and musicians operating in countries like Denmark, Austria, Czechoslovakia and so on. Their chance could come next year.

PETER JONES

PRO AUDIO/VIDEO '85

Digital audio continued to establish itself as the storage method of the future, although perhaps with greater fanfare in the area of consumer awareness of the technology via the Compact Disc, than in the pro market.

While more pop recordings were made digitally this year than ever before, the lion's share of digital multitrack and two-track master recordings were still, as in past years, in the jazz, classical and "alternative music" genres.

One problem that has been around for a while now and is not quickly disappearing continues to be the lack of an industry-wide standard for digital audio equipment. Users and purchasers of digital studio equipment continue to be unsure of which format (if any) will eventually win dominance. The Sony/Studer/Matsushita Digital Audio Stationary Head (DASH) camp did not attract additional manufacturers to join in this year. Then, in an interesting (though not completely unexpected) move, Mitsubishi announced at the October New York Audio Engineering Society (AES) convention it had formed a coalition with AEG and Otari to produce digital tape recorders in a new Professional Digital (PD) format. With the battle lines thus drawn, the studio owners will ultimately decide the winner. One good word: prices did come down, as promised. Sony PCM-3324 recorders could be had for about \$30,000 less than their original price, and Mitsubishi's 32-track X-800 dropped radically in price with the announcement of its replacement, the X-850.

One impact the CD has had on the industry is to help make labels and duplication houses more aware of some of the shortcomings in the audio quality of their cassettes. Electro Sound tripled attendance at its annual seminar on cassette quality, and the cassette, now the dominant sound carrier, may benefit as a result.

One interesting trend in recording studio design in 1985 was the "MIDI Room," a smaller studio within a facility set apart for exclusive use with electronic and digital instruments. A number of major

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Video Music Index

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MIRAGE CS PRODUCTIONS 1675 York Avenue, Suite 33D, New York, N.Y. 10128 (212) 410-2888. Director: Ivan Javor. Producer: Allison A. Applegarth.

MOJO PRODUCTIONS 59 Moseman Ave., Katonah, N.Y. 10536 (914) 245-0045. Producer: Mo Morrison.

THE MULTI VIDEO GROUP 50 East 42nd St., New York, N.Y. 10017 (212) 986-1577. Director: David Binstock.

MUSIVISION 185 East 85th St., New York, N.Y. 10028 (212) 860-4420. President: Fred Kessler.

NFL FILMS 330 Fellowship Rd., Mount Laurel, N.J. 08054. (609) 778-1600. Alan Saperstein. Exec. Producer: Steve Sabol. Video: "Out In The Fields"—Gary Moore.

NEW HORIZON 202 East 42nd St., New York, N.Y. 11017 (212) 490-0355. Director: Joe Bevilacqua. Producer: Al Ritondo. Videos: "Rusha"—Jessie Rae, "Game Of Love"—Jean-Michel Dorthan, "Talk To Me/Your Body Speaks My Language"—Kaspar.

OGILVY & MATHER 2 East 48th St., New York, N.Y. 10017 (212) 907-4301. Contact: Pat Hudson.

OVERVIEW PRODUCTIONS LTD. 11 East 71st St., New York, N.Y. 10021 (212) 517-8686. Directors: D.J. Webster, Jeff Stein, Juliano Waldman, Martin Kahan, Colin Childers, Julia Heyward. Exec. Producer: Michael Pillot. Videos: "Voices Carry"—Til Tuesday, "Tonight She Comes"—The Cars, "Don't Come Around Here No More"—Tom Petty & the Heartbreakers.

PSI VIDEO 219 East 44th St., New York, N.Y. 10017 (212) 682-0995 or (800) 223-5753. Vice-president/Managing Director: Roland Blackway.

PAN PRODUCTIONS 223 Water St., Brooklyn, N.Y. 11201 (718) 237-1945. Exec. Producer: Edmund McCarthy. Directors: Ruthie Rosenfeld, Catherine Brothers, Mary Czybulski.

PANAVIDEO 248 East 35th St., New York, N.Y. 10016 (212) 725-2211. Director: Steve Kahn. Videos: "Kiss And Tell"—Isley Jasper Isley, "My Girl Lollypop"—Bad Manners, "Hard Times"—Mountain.

ROBIN PARKINSON ENTERPRISES 35 West 96th St., New York, N.Y. 10025 (212) 219-8866. Producer: Robin Parkinson.

PETRIFIED FILMS INC. (c/o Fossil Films) P.O. Box 438, Canal St. Station, New York, N.Y. 10013 (212) 807-8967. Directors: Pierce Rafferty, Margie Crimmins.

PICTURE VISION INC. 1775 BRd.way, Suite 401, New York, N.Y. 10019 (212) 765-6430. Producer: Jon Small. Videos: "Along Comes A Woman"—Chicago, "Highwayman"—Johnny Cash, Willie Nelson, Kris Kristofferson, Waylon Jennings, "You're Only Human"—Billy Joel.

POP PICTURES 19 East 16th St., New York, N.Y. 10003 (212) 741-9863. Producer/Director: Claude Borenzweig.

PRIMALUX 30 West 26th St., New York, N.Y. 10010 (212) 206-1402. Producer: Barbara Stumacher.

RCA VIDEO PRODUCTIONS 1133 Ave. of the Americas, New York, N.Y. 10036 (212) 930-4762. Division President: Tom Kuhn. Vice President, Program Production: Charles Mitchell. Videos: "Broken Wings"—Mr. Mister, "We Built This City"—Starship, "Morning Desire"—Kenny Rogers.

RHA PRODUCTIONS 29A East 63rd St., New York, N.Y. 10021 (212) 988-9053. Director: Ron Leyser. Video: "Babylon"—Justine Johns.

REBO PRODUCTIONS 530 West 25th St., New York, N.Y. 10001 (212) 989-9466. President: Barry Rebo. Videos: "Stevie Ray Vaughan—at the Capitol Theater," "Southside Johnny & the Asbury Jukes—at the Capitol Theater," "Charlie Daniels—at the Capitol Theater."

ROBET PRODUCTIONS 45 West 60th

St., Suite 34D, New York, N.Y. 10023 (212) 315-1860. Director/Producer: Robert Mont. Exec. Producer: Nat Weiss.

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DEBBIE ROSS PRODUCTIONS 251 West 30th St., Suite 14E, New York, N.Y. 10001 (212) 736-2658. Director/Producer: Debbie Ross.

ROUGH-CUT VIDEO SERVICES 129 West 22nd St., New York, N.Y. 10011 (212) 242-1914. Director: Mark Fischer.

SWA PRODUCTIONS 144 East 44th St., New York, N.Y. 10019 (212) 661-9580. Directors: Tom Buckholtz, Greg Snazelle, Jerry Shore. Producer: Bill Aronson.

JOHN SANBORN PRODUCTIONS 125 Cedar St., New York, N.Y. 10006 (212) 608-3943. Directors: John Sanborn. Producer: Mary Perillo. Videos: "So Tranquilizing"—Jamaaladeen Tacuma, "Sister Suzie Cinema"—14 Karat Soul, "Complication Shake Down"—Moto Sano.

DAVID SCHWEITZER/MOVIPIX 1150 Fifth Ave., New York, N.Y. 10128. (212) 289-3088. Director: David Schweitzer.

SECOND STORY TV (C/O DAVID BROWNSTEIN) 611 BRd.way, Rm #804, New York, N.Y. 10012 (212) 475-4635. Director: David Brownstein. Producers: Jill Bock, Eugene Sher. Videos: "Pick Up Sticks"—Pick Up Sticks, "America"—Kurtis Blow.

SHOOTING STARS 301 East 12th St., New York, N.Y. 10003 (212) 674-2042. Directors: Phil Parmet. Producer: Rick Schneider. Video: "Lock It Up"—World Sitenz.

SLOAN DIAMOND PRODUCTIONS 11 East 36th St., New York, N.Y. 10016 (212) 696-0920. Director: John Sloan.

JON SMALL PRODUCTIONS 166 East 61st St., New York, N.Y. 10021 (212) 888-0144. Director: Jay Dubin. Producer: Jon Small.

ROBERT SMALL ENTERPRISES, INC. 255 West End Ave., Suite 1-A, New York, N.Y. 10023 (212) 877-1625. Director: Robert Small. Producer: Jim Burns. Videos: "Steady"—Jules Shear, "Paralyze"—Dra-ma, "Do You Love Me?"—Mass.

SOFT FOCUS PRODUCTIONS/ROCK AMERICA 27 East 21st St., 4th Floor, New York, N.Y. 10010 (212) 475-5791. Director/Producer: Ed Steinberg. Videos: "Call Me Mr. Telephone"—Cheyne, "Yello—Live at the Roxie."

SOTA PRODUCTIONS 920 BRd.way, Suite 1502, New York, N.Y. 10010 (212) 475-6611. Director: Flick Ford. Producer: Robert Taub.

SPECTRUM ASSOCIATES 536 West 29th St., New York, N.Y. 10001 (212) 563-1680. Director: Bruce Connors. Producer: Alan Gordon.

SPUR PRODUCTIONS 156 Fifth Ave., New York, N.Y. 10010 (212) 741-0248. Director/Producer: Lou Malletta.

TEEMAN/SLEPPIN PRODUCTIONS 147 West 26th St., New York, N.Y. 10001 (212) 242-7836. Director: Stu Sleppin. Producer: Bob Teeman. Video: "Where's The Cap'n"—The Crunch Bunch featuring Rick Derringer.

TELEVIDEO CREATIONS 250 West 54th St., Suite 800, New York, N.Y. 10019 (212) 581-6470. Directors/Producers: Tony Conforti, Vince Scarrza, Jerry Saperstein.

TRANSITION COMMUNICATIONS 148 East 74th St., New York, N.Y. 10021 (212) 772-9711. Director: Dennis Powers.

TULCHIN STUDIOS 240 East 45th St., New York, N.Y. 10017 (212) 986-8270. Directors: Hal Tulchin, Joel Weisman, Producer: James Fabry.

MICHAEL ULICK PRODUCTIONS 141 Fifth Ave., New York, N.Y. 10010

(212) 473-1600. Director: Michael Ulick. Producer: Frank Stiefel.

ULTIMO ADVERTISING 370 East 76th St., New York, N.Y. 10021 (212) 861-0322. President: Sheldon J. Kravitz. Video: "You Don't Know Me"—Lenny Welch.

VANDUSEN FILMS INC. 505 West 23rd St., New York, N.Y. 10011. Director: Bruce Vandusen. Exec. Producer: David Frankel.

VIDEO MIX PRODUCTIONS 48 West 27th St., New York, N.Y. 10001 (212) 684-4672. Director: Jessica Jason, Michael Overn. Producer: Daniel Connyetz.

VIDEOPLEX 530 West 25th St., New York, N.Y. 10001 (212) 807-8211. Director/Producers: Diane Mele, Françoise Homel.

VORKAPICH/LIPSON 58-60 East 13th St., New York, N.Y. 10003 (212) 505-6800. Director: Ed Vorkapich. Producer: Len Lipson.

KEN WALZ PRODUCTIONS 219 East 60th St., New York, N.Y. 10022 (212) 826-6010. Producer: Ken Walz. Videos: "Frankie"—Sister Sledge, "Fly On The Wall"—AC/DC, "It's My Party"—Deja View.

ANDY WARHOL PRODUCTIONS 19 East 32nd St., New York, N.Y. 10016 (212) 683-5300. Directors: Andy Warhol, Don Munroe. Producers: Vincent Fremont, Andy Warhol.

WORLDWIDE BIGGIES 870 7th Ave., 28th Floor, New York, N.Y. 10019 (212) 586-6333. Director/Producer: Alan Hecht. Videos: "Find A Way"—Amy Grant "Ain't That America"—John Cougar Mellencamp.

YELLOW VIDEO USA (c/o Soft Focus Productions) 27 East 21st St., New York, N.Y. 10010 (212) 475-5791. Director: Dieter Meier.

Z-CO ENTERPRISES 355 East 86th St., New York, N.Y. 10028 (212) 410-0882/(212) 505-7376. Director: Paul Dougherty. Producer: Michael Owen.

MIAMI/FORT LAUDERDALE

CINEMA EAST 5859 Biscayne Blvd., Miami, Fla. 33137 (305) 757-5859. Directors: Charles Allen, Ron Williams Ken Peterson. Producers: Adam Rogers, Charlie Allen.

RON DENER PRODUCTIONS 2801 East Oakland Park Blvd., Suite 401, Ft. Lauderdale, Fla. 33306. (305) 565-6008. Director: Ron Denver. Producer: Adriane Clare.

DUBOIS PRODUCTIONS 1309-1/2 East las Olas Blvd., Ft. Lauderdale, Fla. 33301 (305) 463-5950. Director: Burt DuBois. Exed. Producer: Lee Chirillo, Andre Bond. Production Assistant: Maria Garelli.

FILMWORKS 265 Aragon Ave., Coral Gables, Fla. 33134 (305) 444-4182. Director: Barry Roth.

MARCUS PRODUCTIONS 2699 Stirling Rd., Suite A-305, Ft. Lauderdale, Fla. 33312 (305) 944-6646/(305) 961-4773. Director: Steve Marcus. Producer: Lou Sposa.

ORION FILM AND TAPE (Post Production Company) 17 Palmetto Dr., Miami Springs, Fla. 33166 (305) 888-2481. Editors: Joe Delsordo, Walter Collins. Music Score/Mixing: John Austin.

PHILADELPHIA

EJ STEWART VIDEO 525 Mildred iv., Primos, Penn. 19018 (215) 626-6500. Director of Music Programming: Glenn Ellis. Director of Programming: Gary Delfiner. Producer: Pam Susson. Account Exec.: Brian Powers. Exec. Vice President: Robert Momyer. Videos: "Album Flash"—Stevie Wonder, "Philadelphia Concert"—Patti LaBelle, "Live Aid"—Various Artists from Live Aid.

SAN FRANCISCO

ALCON PRODUCTIONS 950 Battery St., 2nd Floor, San Francisco, Calif. 94111 (415) 397-0490. President: Eric Cederbloom.

ARTICHOKE PRODUCTIONS 4114 Linden St., Oakland, Calif. 94608

(Continued on page T-52)

SPLIT SCREEN

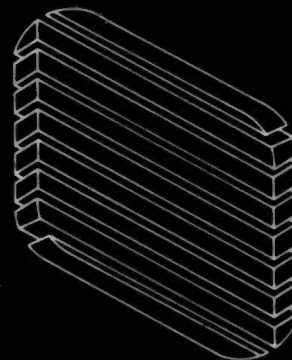
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CRITICS' CHOICE

(Continued from page T-34)

7. **Gail Davies**, "Where's A Woman To Go," (RCA). She should go straight to the top of the charts, with great stuff like this.

8. **Dan Fogelberg**, "High Country Snows," (Epic/Full Moon). Shimmering acoustic bliss, highlighted by a stableful of virtuoso musician.

9. **Ricky Skaggs**, "Country Boy," (video). Director Martin Kahan turns out a brilliant conceptual comedy with a cast that includes Bill Monroe and Mayor Ed Koch.

10. **Hank Williams Jr.**, "All My Rowdy Friends Are Coming Over Tonight," (video). A masterpiece of logistics—not to mention celebrity cameos.

MOIRA McCORMICK

1. **Singles**: Dire Straits, "Money For Nothing"; Sade, "Smooth Operator"; Simple Minds, "Don't You (Forget About Me); Tears For Fears, "Shout"—a few of the reasons to listen to Top 40 in 1985.

2. **LP Cuts**—Lloyd Cole & the Commotions, "Perfect Skin"; The Nails, "Home Of The Brave"; The Stranglers, "Skin Deep"—three of the many reasons to listen to WXRT-FM in Chicago.

3. **John Fogerty**, "Centerfield," (Warner Bros.) How perfectly realized the title track was, when played at Wrigley Field before the bottom of the first at every Cubs home game.

4. **Bruce Springsteen**, (Soldier Field, Chicago, Aug. 9 concert)—You think you're so sick of the guy and his legions of misunderstanding fans that you can't bear to hear his name, and then you go see him play live once again...

5. **Nicholas Tremulis**, (Cabaret Metro, Chicago, same night)—And then there was Nick as his merry

band of Chicago funksters, tearing the proverbial roof off the place, in celebration of their Island Records debut.

6. **A-Ha**, "Take On Me," (video)—We don't get MTV in Chicago, so I got to see this for the first time in a movie theater, complete with great audio, and boy, was it neat.

7. **Sugar Blue**, (Chicago Jazz Festival, Grant Park, June 7)—The master harpist outdid himself, thereby turning on the thousands of kids awaiting a comparatively somnolent Stevie Ray Vaughan.

8. **The Smiths**, "How Soon Is Now," (Rough Grade/Sire 12-inch)—Atmospheric, troubling, addictive.

9. **Talking Heads**, "Little Creatures," (Sire)—May they never get cold feet.

10. **R.E.M.**, "Fables Of The Reconstruction" (IRS); live at McGaw Hall, Northwestern Univ., Evanston, Ill., May 8—Five years I've been reviewing these guys, and despite their recent deification by the underground set, they still haven't lost their edge.

LINDA MOLESKI

1. **Live Aid** (concert)—It touched the lives of so many.

2. **Sun City** (video)—It combines heavy footage with a hard-hitting message.

3. **Twisted Sister**, "We're Not Gonna Take It," (video)—Loud, raunchy rock turned into a good time.

4. **Prince** (concert)—He created such a frenzy and a following.

5. **Ratt**, "Invasion Of Your Privacy," (album)—Simply the best new rock group to emerge from the L.A. club scene.

6. **David Lee Roth**, "Just A Gigolo/Ain't Got Nobody," (video)—What a ham! He's a natural.

7. **Mick Jagger/David Bowie**, "Dancing In The Streets" (video)—Two of rock's heavyweights were brought together in this fun, unforgettable clip.

8. **Chicago**, "Then Along Comes A Woman," (single)—An excellent funk-pop sound that's reflective of 1985.

9. **Dire Straits**, "Money For Nothing," (video)—Clever computer graphics, and the song concept is great.

10. **Tina Turner**, "Private Dancer," (album)—This lady made one hell of a comeback.

EDWARD MORRIS

My favorite country jukebox gives you seven plays for a buck; and although I haven't been lucky enough to catch all seven listed here on the box at one time, I've got my dollar ready.

1. **Roger Miller**, "River In The Rain," (MCA). Matches "Huckleberry Finn" (its inspiration) in its eye for natural detail and understanding of human spirit.

2. **The Statler Brothers**, "Too Much On My Heart," (Mercury). Reach for that six-pack and a full box of Kleenex.

3. **Steve Wariner**, "Some Fools Never Learn," (MCA). A masterful mix of frustration and fatalism.

4. **Randy Travis**, "On The Other Hand," (Warner Bros.). The best virtue-under-siege whiner since "Almost Persuaded."

5. **Vern Gosdin**, "I Know The Way To You By Heart," (Compeat). Exquisitely misty and forlorn.

6. **Gail Davies**, "Unwed Fathers," (RCA). Strong politics passionately sung.

7. **Louise Mandrell**, "This Bed Ain't Big Enough," (RCA). A pouty casting-out of phantoms.

8. **Emmylou Harris**, "The Ballad Of Sally Rose," (Warner Bros.) Proof that concept albums can rise above situational cliches and lyrical filler.

9. **"Judy Rodman,"** (MTM). Effortlessly graceful; infinitely versatile; thoroughly believable.

10. **Bruce Hauser & Sawmill Creek**, "Cross Country," (Cowboy). A ruminative, haunting vocal style coupled

(Continued on page T-52)

PATERSON INTERNATIONAL RECORDS



Season's Greetings
and thanks
for a wonderful year!

the new year will
be even hotter

from

Spencer Crump, Barbara Crump,
Sam Waymon, Charles Enzor,
Earl Harris and

The Deeper Band

PATERSON INTERNATIONAL RECORDS

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TOP STORIES

(Continued from page T-13)

video genre (12/7).

A CANADIAN CD PLANT owned by Praxis Technologies says it has contracted with Capitol/EMI and Warner Bros. to begin supplying product by March (12/7).

ELLIOT GOLDMAN is named to head up RCA/Ariola International. He replaces Bob Summer, who moves to head up the company's Red Seal division (12/14).

THE BAND AID SINGLE, "Do They Know It's Christ-

mas" will not be re-released this year. CBS Records, which was to handle it again, says required changes, including the group's name, cannot be made in time (12/14).

CAPITOL RECORDS AND MGM/UA strike the first distribution deal between an independent home video major and a record company (12/21).

GENERAL ELECTRIC GETS INTO RECORDS when it purchases RCA (12/21).

EMI PACTS WITH CHINA to manufacture on the mainland, gaining access to Chinese recordings in return for technology. (12/21)

Edited by FRED GOODMAN

DESIGNER VIDEO CONCEPTS

BOB CAMO

RECENT ALBUM DESIGNS: John Cougar Mellencamp, "Scarecrow" (Polygram)
Judy Rodman, "Judy Rodman," In Pursuit, "When Darkness Falls." (MTM Music Group)

RECENT VIDEO: Judy Rodman, "You're Gonna Miss Me When I'm Gone."

Concept and consultant director. (MTM Music Group)

TELEPHONE: 203/852-1689

Top Artists

A-HA, Warner Bros. Records. Contact: Warner Bros. Records.
 ABC, Mercury Records. Contact: Mercury Records.
 COLONEL ABRAMS, MCA Records. BA: Norby Walters Assoc.
 BRYAN ADAMS, A & M Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 AIR SUPPLY, Arista Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 ALABAMA, RCA Records. BA/PM: Dale Morris & Assoc.
 ALISHA, Vanguard Records. BA: Norby Walters Assoc. PM: Lillian Ickmin.
 THE RANCE ALLEN GROUP, Word Records. PM: Toby Jackson.
 ALPHAVILLE, Atlantic Records. Contact: Atlantic Records.
 JOHN ANDERSON, Warner Bros. BA: In Concert Int'l. PM: Gene Ferguson Artist Agency.
 ANIMATION, Mercury Records. BA: Int'l Talent Group.
 JOAN ARMATRADING, A & M Records. BA: Creative Artists Agency, Inc.
 VANESSA BELL ARMSTRONG, Onyx Records. EA: Grand Promos.
 STEVE ARRINGTON, Atlantic Records. BA: Norby Walters Assoc.
 ASHFORD & SIMPSON, Capitol Records. PM: Scott Sanders.
 ATLANTIC STARR, A & M Records. BA: Triad Artists, Inc.
 AUTOGRAPH, RCA Records. Contact: RCA Records.
 PHILIP BAILEY, Columbia Records. Contact: Columbia Records.
 PHILIP BAILEY WITH PHIL COLLINS, Columbia Records. Contact: Columbia Records.
 REV. F.C. BARNES & REV. JANICE BROWN, Atlanta Int'l Records. Contact: Atlanta Int'l Records.

LUTHER BARNES & THE RED BUDD GOSPEL CHOIR, Atlanta Int'l Records. Contact: Atlanta Int'l Records.
 THE BEACH BOYS, Caribou Records. BA: William Morris Agency, Inc.
 THE BELLAMY BROTHERS, MCA/Curb Records. BA: William Morris Agency, Inc.
 PAT BENATAR, Chrysalis Records. BA: Premier Talent Agency.
 JELLYBEAN BENITEZ, EMI America Records. Contact: EMI America Records.
 GEORGE BENSON, Warner Bros. Records. BA: William Morris Agency, Inc.
 KURTIS BLOW, Mercury Records. BA: Norby Walters Assoc. PM: Fritz Turner Mgmt.
 BOOMERANG, PM; Jerry Dorn Artist Mgmt.
 BON JOVI, Mercury Records. BA: Premier Talent Agency.
 BOSTON POPS, Philips Records. Contact: Philips Records.
 PIERRE BOULEZ, FRANK ZAPPA, Angel Records. BA: Int'l Talent Group.
 LAURA BRANIGAN, Atlantic Records. BA: Agency for the Performing Arts, Inc. (APA).
 BRONSKI BEAT, MCA Records. BA: William Morris Agency, Inc.
 ED BRUCE, RCA Records. BA: Bruce Agency.
 REV. M. BRUNSON & THE THOMPSON COMMUNITY CHOIR, Word Records. Contact: Word Records.
 JIMMY BUFFETT, MCA Records. BA: Creative Artists Agency, Inc. PM: Frontline Mgmt.
 KENNY BURRELL & GROVER WASHINGTON JR., Blue Note Records. PM: Helen Keane Artists Mgmt.
 JENNY BURTON, Atlantic Records. BA: Norby Walters Assoc.

KATE BUSH, EMI America Records. Contact: EMI America Records.
 SHIRLEY CAESAR, Word Records. BA: Triad Artists, Inc.
 JOHN CAFFERTY & THE BEAVER BROWN BAND, Scotti Bros. Records. BA: William Morris Agency, Inc.
 CAMEO, Atlanta Artists Records. BA: Norby Walters Assoc.
 GLEN CAMPBELL, Atlantic/America Records. BA: Triad Artists, Inc.
 CARMAN, Myrrh, Priority Records. BA: GWA Ministries.
 KIM CARNES, EMI-America Records. PM: Sue McGonigle.
 THE CARS, Elektra Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 ROSANNE CASH, Columbia Records. PM: Side One Mgmt.
 RAY CHARLES, Columbia Records. BA: Triad Artists, Inc.
 CHEYNE, MCA Records. Contact: MCA Records.
 CHICAGO, Full Moon/Warner Bros. Records. Contact: Warner Bros. Records.
 DAVID ALLAN COE, Columbia Records. BA: Buddy Lee Attractions, Inc. PM: Mark Rothbaum & Assoc., Inc.
 NATALIE COLE, Modern Records. BA: Int'l Creative Mgmt., Inc. (ICM). PM: Bash, Cleary Mgmt.
 PHIL COLLINS, Atlantic Records. BA: Int'l Talent Group.
 COMMODORES, Motown Records. BA: Norby Walters Assoc. PM: Bash, Cleary Mgmt.
 CON FUNK SHUN, Mercury Records. BA: Norby Walters Assoc.
 JOHN CONLEE, MCA Records. BA: The Jim Halsey Co., Inc. PM: John Conlee Ents.
 EARL THOMAS CONLEY, RCA Records. BA: Entertainment Artist, Inc.
 JOHN COUGAR MELLENCAMP, Riva Records. Contact: Riva Records.

ANDRAE CROUCH, Light Records. BA: Crouch Music Group.
 CULTURE CLUB, Virgin/Epic. BA: Int'l Creative Mgmt., Inc. (ICM).
 ANDRE CYMONE, Columbia Records. BA: Norby Walters Assoc.; National Talent Assoc.
 MILES DAVIS, Columbia Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 THE DAZZ BAND, Motown Records. BA: Norby Walters Assoc.
 DEAD OR ALIVE, Epic Records. BA: Triad Artists, Inc.
 DEBARGE, Gordy Records. BA: William Morris Agency, Inc.
 DEEP PURPLE, Mercury Records. BA: Premier Talent Agency.
 DEGARMO & KEY, Power Disc Records. PM: Don Brock & Assoc.
 DEPECHE MODE, Sire Records. BA: Int'l Talent Group.
 DAVID DIGGS, TBA Records. Contact: TBA Records.
 DIRE STRAITS, Warner Bros. Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 DOKKEN, Elektra Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 DOMINGO, BRIGHTMAN, RCA Records. Contact: RCA Records.
 DOUBLE ENTENTE, Columbia Records. PM: The Smiley Group.
 DRESDEN STATE ORCHESTRA, Philips Records. Contact: Philips Records.
 DURAN DURAN, Capitol Records. BA: Int'l Talent Group.
 SHEENA EASTON, EMI America Records. BA: Triad Artists, Inc.
 SIMON ESTES, ROBERTA ALEXANDER, Philips Records. Contact: Philips Records.
 EURYTHMICS, RCA Records. BA: Premier Talent Agency.
 REV. CLAY EVANS & THE FELLOWSHIP CHOIR, Savoy Records. Contact: Savoy Records.

EXILE, Epic, MCA/Curb Records. BA: William Morris Agency, Inc. PM: Gallin-Morey-Addis.
 EXPOSE, Arista Records. Contact: Arista Records.
 FAIRCHILD, Gold Mountain/A & M Records. BA/PM: National Talent Assoc.
 HAROLD FALTERMEYER, MCA Records. Contact: MCA Records.
 FAT BOYS, Sutra Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 WILTON FELDER WITH BOBBY WOMACK, MCA Records. Contact: MCA Records.
 VICTOR FELDMAN, TBA Records. Contact: TBA Records.
 MAYNARD FERGUSON, Palo Alto Records. PM: Entertainment Mgmt.
 FIONA, Atlantic Records. PM: 3-G Mgmt.
 THE FIRM, Atlantic Records. Contact: Atlantic Records.
 FIVE STAR, RCA Records. BA: Norby Walters Assoc.
 THE FLIRTS, CBS Assoc., Telefon Records. Contact: CBS Assoc. Records.
 JOHN FOGERTY, Warner Bros. Records. PM: Gipson, Hossman & Panciome.
 THE FORCE MD'S, Atlantic/Tommy Boy Records. BA: Norby Walters Assoc.
 FOREIGNER, Atlantic Records. BA: Monterey Peninsula Artists.
 THE FORESTER SISTERS, Warner Bros. Records. BA: The Jim Halsey Co., Inc. PM: Stellar Entertainment, Inc.
 DAVID FOSTER, Atlantic Records. Contact: Atlantic Records.
 FRANKIE GOES TO HOLLYWOOD, Island Records. BA: Int'l Creative Mgmt., Inc. (ICM).
 ARETHA FRANKLIN, Arista Records. BA: William Morris Agency, Inc.

(Continued on page T-50)

A Billboard Spotlight



Photo by: Fred Slavin

**Here's Wishing You Platinum & Gold in 1986
 Have A Midi Christmas & A Happy Thru Year
 From The Staff At Unique Recording Studios, A.D.C.**

Top Artists

(Continued from page T-49)

MICHAEL FRANKS, Warner Bros. Records. BA: William Morris Agency, Inc.
GLENN FREY, MCA Records. BA: Triad Artists, Inc. PM: Fitzgerald Hartley Co.
JANIE FRICKE, Columbia Records. BA: William Morris Agency, Inc. PM: Jackson & Co.
JAMES GALWAY & HENRY MANCINI, RCA Records. Contact: RCA Records.
THE GAP BAND, Total Experience Records. BA: Norby Walters Assoc.
CRYSTAL GAYLE, Warner Bros. Records. BA: William Morris Agency, Inc. PM: Gayle Ents.
GENERAL PUBLIC, I.R.S. Records. BA: Frontier Booking Int'l (FBI).
THE GEORGIA MASS CHOIR, Savoy Records. Contact: Savoy Records.
MICKEY GILLEY, Epic Records. BA: In Concert Int'l. PM: The Brokaw Co.
JIM GLASER, Noble Vision Records. BA: Joe Taylor Artist Agency.
GO WEST, Chrysalis Records. BA: Int'l Talent Group.
GODLEY & CREME, Polydor Records. Contact: Polydor Records.
GOON SQUAD, Epic Records. Contact: Epic Records.
VERN GOSDIN, Compleat Records. BA: Buddy Lee Attractions, Inc.
GLENN GOULD, CBS Records. Contact: CBS Records.
AMY GRANT, A & M Records. BA: H-1/The John Huie Agency. PM: Blanton/Harrell Prodn., Inc.
AL GREEN, Myrrh Records. BA: Triad Artists, Inc.
LEE GREENWOOD, MCA Records. BA: The Jim Halsey Co., Inc. PM: Lee Greenwood Ents.
DAVE GRUSIN, GRP Records. BA/PM: GRP Records.
DAVE GRUSIN & LEE RITENOUR, GRP Records. BA/PM: GRP Records.
GUIFFRIA, Camel/MCA Records. BA: Monterey Peninsula Artists.
GWEN GUTHRIE, Garage/Island Records. BA: Norby Walters Assoc.
MERLE HAGGARD, Epic, MCA Records. BA: Entertainment Artist, Inc.
DARYL HALL & JOHN OATES, RCA Records. Contact: Creative Artist Agency, Inc.
JAN HAMMER, MCA Records. Contact: MCA Records.
EMMYLOU HARRIS, Warner Bros. Records. BA: Monterey Peninsula Artists.
LARNELLE HARRIS, Impact Records. BA/PM: Splendor Prodn.
COREY HART, EMI America Records. BA: The Agency (Canadian Representation).
DAN HARTMAN, MCA Records. BA: Triad Artists, Inc. PM: Bill Gerber.
SCREAMIN JAY HAWKINS, PM: Jerry Dorn Artist Mgmt.
WALTER HAWKINS, Light Records. BA: Triad Artists, Inc.
MURRAY HEAD, RCA Records. Contact: RCA Records.
HEART, Capitol Records. PM: Frontline Mgmt.
DON HENLEY, Geffen Records. Contact: Geffen Records.
THE HONEYDRIPPERS, Es Paranza Records. BA: Int'l Talent Group.
THE HOOTERS, Columbia Records. BA: Premier Talent Agency.
THELMA HOUSTON, MCA Records. BA: Robb Cooper Talent Agency. PM: Major Way Mgmt.
WHITNEY HOUSTON, Arista Records. BA: Triad Artists, Inc.
GEORGE HOWARD, TBA Records. BA: William Morris Agency, Inc.

JULIO IGLESIAS, Columbia Records. BA: William Morris Agency, Inc.
THE IMPERIALS, Myrrh, Impact Records. Contact: Myrrh Records.
JACKSON SOUTHERNAIRES, Malaco Records. Contact: Malaco Records.
FREDDIE JACKSON, Capitol Records. BA: Int'l Creative Mgmt., Inc. (ICM).
JERMAINE JACKSON, Arista Records. BA: Int'l Creative Mgmt., Inc. (ICM).
JADICE, PM: Jerry Dorn Artist Mgmt.
MICK JAGGER, Columbia Records. PM: Alvenia Bridges, Tony King.
BOB JAMES, Columbia Records. PM: Record Music, Inc.
RICK JAMES, Gordy Records. BA: Norby Walters Assoc.
AL JARREAU, Warner Bros. Records. BA: William Morris Agency, Inc.
WAYLON JENNINGS, RCA Records. BA: Buddy Lee Attractions, Inc. PM: Mark Rothbaum & Assoc., Inc.
BILLY JOEL, Columbia Records. BA: William Morris Agency, Inc.
ELTON JOHN, Geffen Records. Contact: Geffen Records.
JESSE JOHNSON'S REVUE, A & M Records. BA: Triad Artists, Inc.
GEORGE JONES, Epic Records. BA: Buddy Lee Attractions, Inc.
GLENN JONES, RCA Records. BA: Norby Walters Assoc.
HOWARD JONES, Elektra Records. PM: Friars Mgmt.
RICKIE LEE JONES, Warner Bros. Records. BA: Triad Artists, Inc.
STANLEY JORDAN, Blue Note Records. BA: Agency for the Performing Arts (APA).
JOURNEY, Geffen Records. BA: Premier Talent Agency.
THE JUDDS, RCA/Curb Records. BA: The Jim Halsey Co., Inc. PM: Ken Stilts Co., Inc.
KAJA, EMI America Records. Contact: EMI America Records.
KIRI TE KANAWA, Philips Records. Contact: Philips Records.
KATRINA & THE WAVES, Capitol Records. BA: Frontier Booking Int'l (FBI).
THE KENDALLS, Mercury Records. BA: World Class Talent.
KENNY G., Arista Records. BA: William Morris Agency, Inc. PM: Fritz Turner Mgmt.
CHAKA KHAN, Warner Bros. Records. BA: Triad Artists, Inc.
KISS, Mercury Records. BA: Int'l Creative Mgmt., Inc. (ICM).
EARL KLUGH, Warner Bros. Records. BA: William Morris Agency, Inc.
KLYMAXX, MCA/Constellation Records. BA: Norby Walters Assoc. PM: Griffco Mgmt.
JEAN KNIGHT, Mirage Records. BA: New Orleans Booking Agency.
KOOL & THE GANG, De-Lite Records. BA: Norby Walters Assoc.
KRIS KRISTOFFERSON, BA: Buddy Lee Attractions, Inc. PM: Mark Rothbaum & Assoc.
PATTI LABELLE, MCA, P.I.R., Golden Boy/Quality Records. BA: Norby Walters Assoc. PM: Gallin-Morey-Addis.
CRISTY LANE, Arrival Records. BA: L.S. Talent.
CYNDI LAUPER, Portrait Records. BA: Premier Talent Agency.
RONNIE LAWS, Capitol Records. BA: Norby Walters Assoc.
JOHNNY LEE, Full Moon, Warner Bros. Records. BA: In Concert Int'l. PM: The Brokaw Co.
JULIAN LENNON, Atlantic Records. BA: Int'l Talent Group.
HUEY LEWIS & THE NEWS, Chrysalis Records. BA: Monterey Peninsula Artists.
LIMAAHL, EMI-America Records. Contact: EMI-America Records.
LIME, TSR Records. BA: Robb Cooper Talent Agency. PM:

Linhardt Group.
LISA LISA/CULT JAM WITH FULL FORCE, Columbia Records. BA: Norby Walters Assoc.
KENNY LOGGINS, Columbia Records. BA: Triad Artists, Inc.
LOOSE ENDS, Virgin/MCA Records. BA: Norby Walters Assoc.
JEFF LORBER, Arista Records. BA: Variety Artists Int'l, Inc. PM: Left Bank Mgmt.
LOS LOBOS, Slash/Warner Bros. Records. BA: The Rosebud Agency.
LOVERBOY, Columbia Records. BA: The Agency (Canadian Representation).
MADONNA, Sire, Geffen Records. PM: Weisner/Demann.
YNGWIE MALMSTEEN, Polydor Records. Contact: Polydor Records.
MELISSA MANCHESTER, MCA, Casablanca Records. Contact: MCA Records.
BARBARA MANDRELL, MCA Records. BA: World Class Talent. PM: Mandrell Mgmt.
LOUISE MANDRELL, RCA Records. BA: World Class Talent. PM: Mandrell Mgmt.
THE MANHATTAN TRANSFER, Atlantic Records. PM: Avnet Mgmt.
TANIA MARIA, Manhattan, Concord Jazz, Epic Records. Contact: Epic Records.
TEENA MARIE, Epic Records. BA: Norby Walters Assoc.
NEVILLE MARRINER, Fantasy, Philips Records. Contact: Philips Records.
WYNTON MARSALIS, Columbia, Who's Who Records. BA: Agency for the Performing Arts (APA).
THE MARY JANE GIRLS, Gordy Records. BA: Norby Walters Assoc.
MAZE featuring FRANKIE BEVERLY, Capitol Records. Contact: Capitol Records.
PAUL MCCARTNEY, Columbia Records. Contact: Columbia Records.
CHARLY MCCLAIN, Epic Records. BA: In Concert Int'l. PM: John Lentz.
MEL MCDANIEL, Capitol Records. BA: Top Billing Int'l.
RONNIE MCDOWELL, Epic Records. BA: Top Billing Int'l. PM: Mandrell Mgmt.
REBA MCENTIRE, MCA Records. BA: Headline Int'l Talent. PM: Bill Carter.
DAVID MEECE, Myrrh Records. BA: Dharma Artist Agency.
PAT METHENY GROUP, ECM Records. BA: Ted Kurland Assoc.
MIAMI SOUND MACHINE, Epic Records. Contact: Epic Records.
DOUGLAS MILLER, Light Records. BA: Triad Artists, Inc.
RONNIE MILSAP, RCA Records. BA: Headline Int'l Talent.
MELBA MOORE, Capitol Records. BA: Int'l Creative Mgmt., Inc. (ICM).
GARY MORRIS, Warner Bros. Records. BA: William Morris Agency, Inc.
STEVE MORSE BAND, Musicians Records. BA: Int'l Creative Mgmt., Inc. (ICM).
MOTLEY CRUE, Elektra Records. BA: Int'l Creative Mgmt., Inc. (ICM).
ALISON MOYET, Columbia Records. BA: Int'l Talent Group.
MICHAEL MARTIN MURPHEY, EMI-America, Liberty Records. BA: William Morris Agency, Inc.
ANNE MURRAY, Capitol Records. BA: Fred Lawrence & Assoc. PM: Balmur Ltd.
WILLIE NELSON, Columbia Records. BA: Buddy Lee Attractions, Inc. PM: Mark Rothbaum & Assoc., Inc.
NEW EDITION, MCA Records. BA: Norby Walters Assoc.
NEW ORDER, Qwest Records. Contact: Qwest Records.

JUICE NEWTON, RCA Records. BA: Monterey Peninsula Artists.
OLIVIA NEWTON-JOHN, MCA Records. BA: Triad Artists, Inc.
NIGHT RANGER, Camel/MCA Records. BA: Monterey Peninsula Artists.
9.9, RCA Records. BA: Norby Walters Assoc.
NITTY GRITTY DIRT BAND, Warner Bros. Records. BA: The Jim Halsey Co., Inc. PM: Feyline.
JESSYE NORMAN, BOSTON POPS, Philips Records. Contact: Philips Records.
NUANCE FEATURING VIKKI LOVE, 4th & Broadway Records. BA: Norby Walters Assoc.
ALEXANDER O'NEAL, Tabu, MCA Records. BA: Norby Walters Assoc.
THE OAK RIDGE BOYS, MCA Records. BA: The Jim Halsey Co., Inc.
BILLY OCEAN, Jive Records. BA: Int'l Creative Mgmt., Inc. (ICM).
JEFFREY OSBORNE, A & M Records. BA: Triad Artists, Inc.
MARIE OSMOND WITH DAN SEALS, Capitol/Curb Records. BA: United Mgmt. Assoc.
PAILLARD CHAMBER ORCHESTRA, RCA Records. Contact: RCA Records.
RAY PARKER, JR., Arista Records. BA: Creative Artist Agency, Inc. PM: Cavallo, Ruffalo, Fagnoli Mgmt.
JOHN PARR, Atlantic Records. PM: John Wolff.
DOLLY PARTON, RCA Records. Contact: RCA Records.
LEON PATILLO, Myrrh Records. BA: David Bendett Artists, Inc.
SANDI PATTI, Impact Records. BA/PM: Helvering Prodn.
STEVE PERRY, Columbia Records. PM: Nightmare Prodn.
PETRA, Star Song Records. BA: Dharma Artist Agency.
TOM PETTY & THE HEARTBREAKERS, MCA Records. BA: Premier Talent Agency.
THE POINTER SISTERS, Planet, RCA Records. BA: Triad Artists, Inc.
JEAN-LUC PONTY, Atlantic Records. BA: Int'l Talent Group.
THE POWER STATION, Capitol Records. BA: Int'l Talent Group.
PRINCE & THE REVOLUTION, Paisley Park, Warner Bros. Records. BA: Creative Artist Agency, Inc.
KEITH PRINGLE, Heartwarming Records. PM: Lorenzo Smith.
EDDIE RABBITT, Warner Bros., RCA Records. BA: William Morris Agency, Inc. PM: Scotti Brothers, Mores & Nanas Artists Mgmt.
RARE SILK, Palo Alto Records. Contact: Palo Alto Records.
RATT, Atlantic Records. BA: Int'l Creative Mgmt., Inc. (ICM).
EDDY RAVEN, RCA Records. BA: In Concert Int'l.
READY FOR THE WORLD, MCA Records. BA: Norby Walters Assoc.
R.E.M., I.R.S. Records. BA: Frontier Booking Int'l (FBI).
RENE & ANGELA, Mercury Records. Contact: Mercury Records.
REO SPEEDWAGON, Epic Records. BA: Int'l Creative Mgmt., Inc. (ICM).
RESTLESS HEART, RCA Records. BA: Triad Artists, Inc. PM: The Fitzgerald Hartley Co.
LIONEL RICHIE, Motown Records. PM: Krage & Co.
ROBEY, Silver Blue Records. Contact: Silver Blue Records.
KENNY ROGERS, RCA, Columbia, Liberty Records. BA: North American Tours. PM: Krage & Co.
LINDA RONSTADT, Asylum Records. BA: Int'l Creative Mgmt., Inc. (ICM).
DAVID LEE ROTH, Warner Bros. Records. BA: Premier Talent

Agency.
RUN-D.M.C., Profile Records. BA: Norby Walters Assoc.
SADE, Portrait Records. BA: Int'l Talent Group.
DAVID SANBORN, Warner Bros. Records. BA: William Morris Agency, Inc.
SAWYER BROWN, Capitol/Curb Records. BA: William Morris Agency, Inc. PM: North American Tours.
JOHN SCHNEIDER, MCA Records. BA: William Morris Agency, Inc. PM: Katz Ents.
SCORPIONS, Mercury Records. Contact: Mercury Records.
DAN SEALS, EMI-America Records. BA: In Concert Int'l. PM: Morning Star Mgmt.
BOB SEGER & THE SILVER BULLET BAND, Capitol Records. BA: Int'l Creative Mgmt., Inc. (ICM).
SHADOWFOX, Windham Hill Records. BA: Variety Artists Int'l, Inc. PM: Chuck Greenburg.
SHANNON, Mirage Records. BA: Norby Walters Assoc.
SHEILA E., Warner Bros., Paisley Park Records. BA: Creative Artist Agency, Inc.
T. G. SHEPPARD, Warner/Curb, Columbia Elektra Records. BA: William Morris Agency, Inc. PM: Scotti Brothers, Mores & Nanas Artist Mgmt.
SIMPLE MINDS, A & M Records. BA: Frontier Booking Int'l (FBI).
RICKY SKAGGS, Epic/Sugarhill Records. BA: World Class Talent. PM: Chip Peay Ents.
SKIPWORTH & TURNER, 4th & Broadway Records. BA: Norby Walters Assoc.
THE RICHARD SMALLWOOD SINGERS, Onyx Records. BA: Triad Artists, Inc.
RICK SPRINGFIELD, RCA, Mercury Records. BA: Creative Artist Agency, Inc. PM: Major Way Mgmt.
BRUCE SPRINGSTEEN, Columbia Records. BA: Premier Talent Agency.
SPYRO GYRA, MCA Records. BA: United Entertainment Complex. PM: Crosseyed Bear Prodn.
STARPOINT, Elektra Records. BA: Norby Walters Assoc.
BRENDA K. STARR, Mirage Records. Contact: Mirage Records.
STARSHIP, Grunt Records. Contact: Grunt Records.
THE STATLERS, Mercury Records. BA: Marshall Grant.
KEITH STEGALL, Epic Records. BA: In Concert Int'l.
RAY STEVENS, MCA Records. BA: William Morris Agency, Inc. PM: Williams-Cimini.
STING, A & M Records. Contact: A & M Records.
GEORGE STRAIT, MCA Records. BA: Buddy Lee Attractions, Inc. PM: The Erv Woolsey Co.
BARBRA STREISAND, Columbia Records. PM: Sandy Gallin.
STRYPHER, Enigma Records. BA: H-1/The John Huie Agency.
SURVIVOR, Scotti Bros. Records. BA: Int'l Creative Mgmt., Inc. (ICM).
SYLVIA, RCA Records. BA: The Jim Halsey Co., Inc. PM: Scotti Brothers Mgmt.
RUSS TAFF, Myrrh Records. PM: Zacharay Glickman.
TALKING HEADS, Sire Records. BA: Premier Talent Agency.
TEARS FOR FEARS, Mercury Records. BA: Int'l Creative Mgmt., Inc. (ICM).
THE TEMPTATIONS, Gordy Records. BA: William Morris Agency, Inc.
MICHAEL TILSON THOMAS, CBS Records. Contact: CBS Records.
THE THOMPSON TWINS, Arista Records. BA: Int'l Creative Mgmt., Inc. (ICM).

GEORGE THOROGOOD, EMI America Records. BA: The Rosebud Agency.

TIL TUESDAY, Epic Records. Contact: Epic Records.

TIME BANDITS, Columbia Records. Contact: Columbia Records.

THE TIME, Warner Bros. Records. Contact: Warner Bros. Records.

TRAMAINÉ, A & M Records. Contact: A & M Records.

TRIUMPH, MCA Records. BA: Int'l Creative Mgmt., Inc. (ICM).

TINA TURNER, Capitol Records. BA: Triad Artists, Inc.

TWISTED SISTER, Atlantic Records. BA: Int'l Creative Mgmt., Inc. (ICM).

CONWAY TWITTY, Warner Bros. Records. BA: The Jim Halsey Co., Inc.

MCCOY TYNER, Palo Alto Records. Contact: Palo Alto Records.

U2, Island Records. BA: Premier Talent Agency.

UB40, A & M/Virgin Records. BA: Frontier Booking Int'l (FBI).

UTFO, Select Records. BA: Norby Walters Assoc.

DAVID VALENTINE, GRP Records. Contact GRP Records.

VAN HALEN, Warner Bros. Records. BA: Premier Talent Agency.

LUTHER VANDROSS, Epic Records. BA: Norby Walters Assoc.

SUZANNE VEGA, A & M Records. BA: Premier Talent Agency.

ANDREAS VOLLENWEIDER, CBS, Columbia Records. Contact: CBS Records.

JACK WAGNER, Qwest Records. BA: Triad Artists, Inc.

JOHN WAITE, EMI America, Chrysalis Records. BA: Int'l Creative Mgmt., Inc. (ICM).

STEVE WARINER, MCA, RCA Records. BA: Headline Int'l Talent. PM: Don Light Talent, Inc.

GROVER WASHINGTON JR., Electra Records. PM: Lloyd Remick.

SADAO WATANABE, Electra Records. BA: William Morris Agency, Inc. PM: Fritz Turner Mgmt.

GENE WATSON, MCA/Curb, Epic Records. BA: In Concert Int'l. PM: Larry Booth.

WEATHER REPORT, Columbia Records. Contact: Columbia Records.

WHAM!, Columbia Records. BA: Triad Artists, Inc.

THE WHISPERS, Solar Records. BA: Norby Walters Assoc.

WHITEHEART, Home Sweet Home Records. BA: Dharma Artist Agency.

WHODINI, Jive Records. BA: Norby Walters Assoc.

KIM WILDE, MCA Records. BA: Int'l Creative Mgmt., Inc. (ICM).

HANK WILLIAMS, JR., Warner/Curb Records. BA: Entertainment Artist, Inc. PM: James R. Smith Mgmt.

THE WINANS, Light Records. BA: Triad Artists, Inc.

GEORGE WINSTON, Winham Hill Records. BA: Scott O'Malley & Assoc. PM: Tom Bradshaw.

BOBBY WOMACK, MCA Records. Contact: MCA Records.

STEVIE WONDER, Tamla, Motown Records. BA: William Morris Agency, Inc.

YELLOWJACKETS, Warner Bros. Records. BA: Ted Kurland Assoc.

PAUL YOUNG, Columbia Records. BA: Int'l Talent Group.

ZZ TOP, Warner Bros. Records. Contact: Warner Bros. Records.

Booking Agents Personal Managers & Contacts

A & M RECORDS, 1416 N. La Brea Ave., Hollywood, CA, (213) 469-2411.

THE AGENCY, 41 Britain St., Suite 200, Toronto, ON, (416) 365-7833, Vinnie Cinquemani.

AGENCY FOR THE PERFORMING ARTS (APA), 9000 Sunset Blvd., 12th Floor, Los Angeles, CA, (213) 273-0744; 888 Seventh Ave., 6th Floor, New York, NY, (212) 582-1500.

ARISTA RECORDS, 6 West 57th Ave., New York, NY, (212) 489-7400.

ATLANTA INT'L RECORDS, 881 Memorial Dr., SE, Atlanta, GA, (404) 577-5728.

ATLANTIC RECORDS, Rockefeller Plaza, New York, NY, (212) 484-6000.

BALMUR LTD., 4881 Yonge St., Suite 412, Toronto, ON, (416) 223-7700, Leonard T. Rambeau.

BASH, CLEARY MGMT., 804 N. Crescent Dr., Beverly Hills, CA, (213) 275-7020.

DAVID BENDETT ARTISTS, INC., 2431 Briarcrest Rd., Beverly Hills, CA, (213) 278-5657, Linda Springer.

THE BENSON CO., 365 Great Circle Dr., Nashville, TN, (615) 259-9111.

BLANTON/HARRELL PRODNS., INC., 110 30th Avenue N., Nashville, TN, (615) 329-2611, Mike Blanton, Dan Harrell.

LARRY BOOTH, 9507 Puritan Way, Rosharon, TX, (713) 431-2326.

TOM BRADSHAW, Great American Music Hall, 859 Farrell St., San Francisco, CA, (415) 435-2173.

ALVIN BRIDGES, TONY KING, 157 West 57th St., Suite 600, New York, NY, (212) 245-5910.

AVNET MGMT., 3815 W. Olive Ave., Burbank, CA, (818) 841-2500.

DON BROCK & ASSOC., Box 14543, Oklahoma City, OK, (405) 755-9060.

THE BROKAW CO., 9255 Sunset Blvd., Los Angeles, CA, (213) 273-2060, Sandy & David Brokaw.

BRUCE AGENCY, Box 120428 Nashville, TN, (615) 255-5711, Pasty Bruce.

REV. M. BRUNSON, 504 River Oak, Riverforest, IL, (312) 921-2554.

CBS RECORDS, 51 West 52nd St., New York, NY, (212) 975-4321.

CAPITOL RECORDS, 1750 N. Vine St., Hollywood, CA, (213) 462-6252.

BILL CARTER, 1046-A 18th Ave. South, Nashville, TN, (615) 327-1270.

CAVALLO, RUFFALO, FARGENOLI MGMT., 11355 W. Olympic Blvd., Suite 555, Los Angeles, CA, (213) 473-1564.

CIRCUITBREAKERS TALENT AGENCY, 3 Chestnut St., West Orange, NJ, Mark Josephs.

COLUMBIA RECORDS, (See CBS Records).

JOHN CONLEY ENTS., INC., 340-B Trinity Ln., Nashville, TN, (615) 262-4577, Dave Roberts.

ROBB COOPER TALENT AGENCY, 848 N. Fuller Ave., Suite 101, West Hollywood, CA, (213) 936-7771, Robb Cooper, 1680 N. Vine St., Suite 214, Hollywood, CA, (213) 669-5330, James J. Roberts, Jimmie A. Crago.

CREATIVE ARTIST AGENCY, INC., 1888 Century Park E., Los Angeles, CA, (213) 227-4545.

CROSSEYED BEAR PRODNS., 278 Harverstraw Rd., Suffern, NY, (914) 362-0477.

CROUCH MUSIC CORP., 3303 Harbor Blvd., Suite G, Costa Mesa, CA, (714) 241-9090, David Del

Sesto.

DHARMA ARTIST AGENCY, Box 21164, Nashville, TN, (615) 646-5100, J. Wesley Yoder.

JERRY DORN ARTIST MGMT., 165 Seaman Ave., New York, NY, (212) 567-2628.

EMI AMERICA RECORDS, 6920 Sunset Blvd., Los Angeles, CA, (213) 461-9141.

ENTERTAINMENT ARTISTS, INC., 819 18th Ave., South, Nashville, TN, (615) 320-7041. Dan Wojcik, Dan Goodman, Ray Singer.

ENTERTAINMENT MGMT., Box 716 Ojai, CA, (805) 646-8156. Kim Ferguson, Jim Exon.

EPIC RECORDS, (SEE CBS Records).

GENE FERGUSON ARTIST AGENCY, 640 Hill Rd., Brentwood, TN, (615) 377-3958.

FEYLINE, 2175 S. Cherry St., Denver, CO, (303) 691-6000, Chuck Morris.

THE FITZGERALD HARTLEY CO., 7250 Beverly Blvd., Suite 200, Los Angeles, CA, (213) 934-8002, Larry Fitzgerald, Mark Hartley, Jane Hoffman.

FRIARS MGMT., Buckingham Shire, England, 011-44-296-84568, David Stopps.

FRONTLINE MGMT., 9044 Melrose Ave., Los Angeles, CA.

FRONTIER BOOKING INT'L (FBI), 1776 Broadway, New York, NY, (212) 246-1505.

GRP RECORDS, 555 57th Street, Suite 1228, New York, NY, (212) 245-7033, Karen Waygood.

GWA MINISTRIES, 459 Dauphin Island Pkwy., Mobile, AL, (205) 475-4327.

GALLIN-MOREY-ADDIS, 8730 Sunset Blvd., Penthouse West, Los Angeles, CA, (213) 659-5593.

SANDY GALLIN, 8730 Sunset Blvd., Penthouse West, Los Angeles, CA, (213) 659-5593.

GAYLE ENTS., 51 Music Square E., Nashville, TN, (615) 327-2651, Bill Gatzimos.

GEFFEN RECORDS, (See Warner Bros. Records).

BILL GERBER, 8600 Melros Ave., Los Angeles, CA, (213) 854-6693.

ZACHARAY GLICKMAN, 19301 Ventura Blvd., Suite 205, Tarzana, CA, (818) 708-1300.

GRAND PROMOS., 200 Fairmont, Suite 100, Oakland, CA, (415) 268-1105.

MARSHALL GRANT, Box 492, Herndon, MS, (601) 368-7124.

CHUCK GREENBERG, 1649 Colby Ave., #106, Los Angeles, CA, (213) 478-7004.

LEE GREENWOOD ENTS., 1111 16th Ave. South, Nashville, TN, (615) 327-0533, Larry McFadden.

GRIFFCO MGMT., 1635 N. Cahuenga Blvd., Hollywood, CA, (213) 461-0390, Daryl Stewart.

GRUNT RECORDS, (SEE RCA Records).

H-1/JOHN HUIE AGENCY, 225 West 57th St., Suite 300, New York, NY, (212) 307-7170, John Huie.

THE JIM HALSEY CO., INC., 3225 S. Norwood, Tulsa, OK, (918) 663-3883, Terry Cline, Steve Pritchard, John Hitt; 1111 16th Avenue S., Nashville, TN, (615) 329-1700, Jerry Flowers; 1930 Century Park W., Suite 303, Los Angeles, CA, (213) 552-1100, Judi Pofsky.

HEADLINE INT'L TALENT, 2 Music Circle S., Nashville, TN (615) 256-7585, Charles E. Dorris, George Mallard, Kevin Neal, Tim Tye.

HELVERING PRODNS., 530 Grand Ave., Anderson, IN, (317) 642-0017.

LILLIAN ICKMIN, 1168 East 73rd St., Brooklyn, NY.

IN CONCERT INT'L, Box 22419, 117 16th Ave South, Nashville, TN, (615) 244-9550, Scott Faragher.

INT'L CREATIVE MGMT., INC., (ICM), 8899 Beverly Blvd., Los Angeles, CA, (213) 550-4371, 550-4000, Jim McCue, Doug Hofer; 40 West 57th St., New York, NY, (212) 556-5641, 556-5600.

INT'L TALENT GROUP, 200 West 57th St., Suite 1403, New York, NY, (212) 2346-8118, Wayne Forte, Michael Farrell.

J & W MGMT., 1026 N. Second Ave., Dillon, SC, (803) 774-3964, Jim Hubbard.

JACKSON & CO., Box 798, Lancaster, TX, (214) 225-2382, Randy Jackson.

TOBY JACKSON, 2405 W. Boston Blvd., Detroit, MI, (313) 491-7813.

KATZ ENTS., 9255 Sunset Blvd., Suite 1115, Los Angeles, CA, (213) 273-4211, Ray Katz, Terry Brown, Eric Gold, Allan David.

HELEN KEANE ARTISTS MGMT., 49 East 96th St., New York, NY, (212) 272-2921.

KRAGEN & CO., 1112 N. Sherbourne Dr., Los Angeles, CA, (213) 854-4400; 8 Cadman Plaza, Brooklyn, NY, (212) 858-2544.

TED KURLAND ASSOC., 173 Brighton Ave., Boston, MA, (617) 254-0007, Ted Kurland, Shea.

L S TALENT, 120 Hickory St., Madison, TN, (615) 868-7171, Lee Stoller.

FRED LAWRENCE & ASSOC., INC., 9044 Melrose Ave., Suite 200, Los Angeles, CA, (213) 273-5255.

BUDDY LEE ATTRACTIONS, INC., 38 Music Square E., Suite 300, (615) 244-4336; Tony Conway; 3821 West Park Dr., Kansas City, MO, (816) 454-0839, Joan Saltel; 100 West 57th St., Suite 9E, New York, NY, (212) 247-5216, Joe Higgins.

LEFT BANK MGMT., 8383 Wilshire Blvd., Suite 546, Beverly Hills, CA, (213) 653-1614, Allen Kovac.

JOHN LENTZ, Box 3420, Nashville, TN, (615) 327-3000.

DON LIGHT TALENT, INC., 1100 17th Ave., South, Nashville, TN, (615) 329-1100, Ed Harper, Herman Harper.

LINHARDT GROUP, 360 East 72nd St., New York, NY, (212) 472-0356, Si Berlir.

MCA RECORDS, 70 Universal Plaza, Universal City, CA, (213) 508-4000.

MAJOR WAY MGMT., 16130 Ventura Blvd., Suite 525, Encino, CA, (213) 872-1155, Barry Gross.

MALACO RECORDS, Box 9287, 3023 W. Northside Dr., Jackson, MS, (601) 982-4522.

THE MANAGEMENT GROUP, 818 18th Ave., South, Nashville, TN, (615) 242-8785.

MANDRELL MGMT., 713 W. Main St., Hendersonville, TN, (615) 822-7200, Irby Mandrell, Jeannie Ghent.

SUE MCGONIGLE, 7932 Fountain, Los Angeles, CA, (213) 650-1243.

MERCURY RECORDS, (See Polygram Records).

MIRAGE RECORDS, (See Atlantic Records).

MONTEREY PENINSULA ARTISTS, Box 7308, Carmel, CA, (408) 624-4889, Paul Goldman, Dan Weiner.

MORNINGSTAR MGMT., Box 1770, Hendersonville, TN, (615) 824-9439, Tony Gottlieb.

DALE MORRIS & ASSOC., INC., 818 19th Ave., South, Nashville, TN, (615) 327-3400, Dale Morris, Barbara Hardin.

WILLIAM MORRIS AGENCY, INC., 151 El Camino Dr., Beverly Hills, CA, (213) 274-7451, Peter Sheils, Jay Jacobs; 1350 Avenue of the Americas, New York, NY, (212) 5886-5100, Arthur Moskowitz, Stu Welz; 2325 Crestmoor Rd., Nashville, TN, (615) 385-0310, Jeff Beals; 147/149 Warbour St., London, England, 01-734-9361; 147A King St., 4th Floor, Sidney, Australia, 232-6955; Via Giosue Carducci, 10-00187, Rome Italy.

MYRRH RECORDS, (See Word Records).

NAT'L TALENT ASSOC., 6950 Wayzata Blvd., Golden Valley, MN, (612) 545-8211, Mark Alan.

NEW ORLEANS BOOKING AGENCY, INC., Box 19004, 1521 N. Lopez St., New Orleans, LA, (504) 944-7491, Jay Gernsbacher.

NIGHTMARE PRODNS., 1111 Columbus Ave., San Francisco, CA, (415) 885-2561, Herbie Hubert.

(Continued on page T-52)



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SCOT O'MALLEY & ASSOC., Box 604, Conifer, CO, (303) 838-4325.

PALO ALTO RECORDS, 755 Page Mill Rd., Building A, Palo Alto, CA, (415) 856-4355.

PHILIPS RECORDS x (See Polygram Records).

CHIP PEAY ENTS., Box 150871, Nashville, TN, (615) 292-1615.

POLYDOR RECORDS, (See Polygram Records).

POLYGRAM RECORDS, 810 Seventh Ave., New York, NY, (212) 333-8000.

PREMIER TALENT AGENCY, 3 East 54th St., New York, NY, (212) 758-4900, Frank Barcelon, Barbara Skydel, Jane Geraghty.

QWEST RECORDS, (See Warner Bros. Records).

RCA RECORDS, 1133 Avenue of the Americas, New York, NY, (212) 930-4000.

RECORD MUSIC, INC., Box 182, Middleway Village, NY, (212) 898-3027.

LLOYD REMICK, 1515 Martin St., Suite 700, Philadelphia, PA, (215) 563-1100.

RIVA RECORDS, (See Polygram Records).

THE ROSEBUD AGENCY, Box 210103, San Francisco, CA, (415) 386-3456, Mike Kappus.

MARK ROTHBAUM & ASSOC., INC., 225 Main St., Danbury, CT, (203) 792-2400.

SCOTT SANDERS, 1260 Avenue of the Americas, Radio City Music Hall, New York, NY.

SAVOY RECORDS, 342 Westminster Ave., 2nd Floor, Elizabeth, NJ, (201) 351-6800.

SCOTTY BROTHERS, MORESS & NANAS ARTISTS MGMT., 2114 Pico Blvd., Santa Monica, CA, (213) 450-9797, Stan Moress, Sol Saffian.

SIDE-ONE MGMT., 6671 Sunset Blvd., Suite 1520-B, Hollywood, CA, (213) 462-1530, David Gerber, Joe Regis; 1775 Broadway, 7th Floor, New York, NY, (212) 307-1015.

SILVER BLUE RECORDS, (See CBS Records).

THE SMILEY GROUP, 827 Folsom St., San Francisco, CA, (415) 777-2930.

JAMER R. SMITH MGMT., Box 1088, 109 Second Ave., NW, Cullman, AL, (205) 734-8656.

LORENZO SMITH, 7319 S. Normandy, Los Angeles, CA, (213) 778-4183, Patsy Johnson.

SPLENDOR PRODUS., Box 1776, Longwood, FL, (305) 830-6636.

STELLAR ENTERTAINMENT, INC., 128 Volunteer Dr., Hendersonville, TN, (615) 822-1888, G. Gerald Roy.

KEN STILTS CO., INC., Box 17087, Nashville, TN, (615) 754-8000, Ken Stilts, Martha Taylor.

TBA RECORDS, (See Palo Alto Records).

JOE TAYLOR ARTIST AGENCY, 2401 12th Ave., South, Nashville, TN, (615) 385-0035, Joe Taylor, Dick Beacham, Brent Taylor.

3-G MGMT., 250 57th St., New York, NY, (212) 307-1700.

TOP BILLING INT'L, Box 121089, 1003 18th Ave., South, Nashville, TN, (615) 327-1133, Tandy Rice, Joe Harris, Mike Feurt, Steve Thurman.

TOUR CONSULTANTS, Box 1333, Montclair, NJ, (201) 783-0778,

Elizabeth Rush.

TRIAD ARTISTS, INC., 10100 Santa Monica Blvd., 16th Floor, Los Angeles, CA, (213) 556-2727, Peter Grosslight, Richard Rosenberg, Roger Adams, John Marx.

FRITZ TURNER MGMT., 648 N. Robertson Blvd., Los Angeles, CA, (213) 854-6488, Ken Fritz, Dennis Turner, Pamela Byers.

UNITED ENTERTAINMENT COMPLEX, 527 Madison Ave., Suite 1401, New York, NY, (212) 869-2700.

UNITED MGMT. ASSOC., 1799 N. State St., Orem, UT, (801) 224-3900.

VARIETY ARTISTS INT'L, INC., 4120 Excelsior Blvd., Minneapolis, MN, (612) 925-3440, Roger Anderson, Jeffrey Blumenauer, Rod Essig, Gordon Singer, Terry Rindal; 9073 Nemo St, 3rd Floor, Los Angeles, CA, (213) 858-7800, Bob Engel, Paul Smith.

NORBY WALTERS ASSOC., 200 West 51st St., Suite 1410, New York, NY, (212) 245-3939.

WARNER BROS. RECORDS, 3300 Warner Blvd., Burbank, CA, (818) 846-9090.

WEISMER/BEMAN, 9200 Sunset Blvd., Penthouse, Los Angeles, CA, (213) 550-8200.

WILLIAMS-CIMINI, 816 N. La Cienega Blvd., Los Angeles, CA, (213) 657-4521, Don Williams, Lynette Cimini.

JOHN WOLFF, The Old House, Shepparton Film Studio, Shepparton, England.

ERV WOOSLEY CO., 1000 18th Ave., South, Nashville, TN, (615) 329-2402.

WORD RECORDS, Box 1790, Waco, TX, (817) 772-7650.

WORLD CLASS TALENT, 1522 Demonbreun St., Nashville, TN, (615) 244-1964, JoAnn Berry, Don Fowler, Ginger Anderson, Mark Camp.

OVERVIEW

(Continued from page T-46)

studios opened rooms like this in 1985, with names like U-nique's "MIDI City" and Media Sound's "MIDI Impact." Even in many studios' main rooms, control rooms were enlarged to allow electronic musicians greater mobility and flexibility when working behind the console.

In broadcast and teleproduction, stereo became more than a buzzword for the future. NBC followed through with its promise to add more stereo programming, and the two major audio console manufacturers, Studer Revox America and Solid State Logic said that their sales to the broadcast market increased markedly in 1985. **STEVEN DUPLER**

INDIE '85

In plotting events related to the independent labels and distributors over the last year, the graph jumps to great heights and sinks to great lows. On the high end are the successes of the Fat Boys, Run D.M.C., UTFO, Doug E. Fresh, Stryper and others. On the low end are the departure of Rhino and Red

Label from the indie ranks: the former representing the loss of a sturdy catalog line; the latter, the loss of a well-financed, pop-oriented logo.

In between these specific points are a number of general trends both positive and negative. In the former category is an increased interest in P&D deals. Bolstered greatly by the through-the-roof success of "Amadeus," Fantasy Records signed on a number of P&D products, a move that brought Doug E. Fresh to the top rungs of the black chart. Fantasy's example is now being followed by several other logos, an early sign that potential hits may not run such a high risk of falling though the cracks in the future.

Other positive developments include examples of cooperative "think-tanking" that may bolster the indie scene. For example, Tommy Boy's Tom Silverman is heading a crew currently assembling a brass tacks book on how to run an indie label. And, NARM's indie advisory board is planning a strong show of force at the "Big NARM" in March.

The number of new labels continues to proliferate, although tomorrow's Motown or Arista wasn't born in 1985. Conversely, the number of distributors sank to new lows.

With the exception of the urban format, commercial radio did little this year to support the indies. Granted, indies are hard put to compete with the majors when it comes to promotion, advertising and artist development budgets, but the absence of indie product on pop radio continues to be a symptom of the nasty "Catch 22" the independent network operates within. **KIM FREEMAN**

GOSPEL '85

Nineteen eighty-five was the year the rest of the world began to take Christian music seriously. Amy Grant's "Un-guarded" went gold in 45 days and "Age To Age" went platinum. And just as other runners started routinely smashing the four-minute mile barrier after Roger Bannister ran the first such "miracle mile," a steady stream of albums received the precious metal throughout the year after that.

It was the year that A&M Records and Capitol Records both saw a tremendous, untapped market for music with a message and signed distribution agreements with Word and Sparrow respectively.

Christian artists, spurred by sales figures approaching those of mainstream musicians, began to flex their finan-

cial muscle. Both Amy Grant and Sandi Patti—contemporary Christian music's two biggest-selling artists—left their longtime labels to join smaller labels run by their managers.

Other Christian artists followed the time-honored mainstream music tradition of label-hopping, usually—but not always—from a smaller label to a larger one.

Word branched out and Benson consolidated, the year Light/Lexi-con returned and a couple of smaller labels went under, the year that both Word and Benson got new label heads, the year that Light and Sparrow didn't.

Nearly every major newspaper, newsmagazine and news and feature-oriented television series did a spread on Amy Grant and/or Stryper and/or contemporary Christian music in general. It was the year that the first "hatchet jobs" on contemporary Christian music occurred, one by Rolling Stone, the other by Esquire.

The Christian aerobics craze passed, but children's albums, worship albums and eventually instrumental albums a la Windham Hill sold like crazy. And Stryper showed that even headbangers could make a joyful noise. **BOB DARDEN**

CHOICE

(Continued from page T-48)

with bull's-eye material.

ETHLIE ANN VARE

1. **Midnight Oil**, "Red Sails In The Sunset" (album) Kick-ass rock'n'roll with intelligence and heart.

2. **Whoopi Goldberg**, "Original Broadway Show" (album). No music, but some of the best lyrics ever performed.

3. **Hooters**, "Nervous Night" (album). The best rock—not pop—debut in years.

4. **USA For Africa**, "We Are The World" (single). Forget the burnout; remember what this felt like the first time you heard it.

5. **Mr. Mister**, "Broken Wings" (single). The perfect power ballad.

6. **Malcolm McLaren**, "Madame Butterfly" (single). Deeply flawed, but admirably adventurous.

7. **Fishbone**, "Part At Ground Zero" (album track). Laughing at the apocalypse, dancing at doom.

8. **Dire Straits**, "Money For Nothing" (video). A success on every level: musical, visual, artistic, commercial.

9. **Bruce Cockburn**, "If I Had A Rocket Launcher" (video). Like a slug in the belly.

10. **Neville Brothers**, (live) at the Palace. Music made for love, rather than love of money.

Video Music

(Continued from page T-47)

(415) 655-1283. Director/Producer: Paul Kaibach.

FLOWER FILMS 10341 San Pablo Ave., El Cerrito, Calif. 94530 (415) 525-0942. Director: Les Blank. Videos: "In Heaven There Is No Beer"—Various Artists, "Sprout Wings And Fly"—Tommy Jarrell, "Cigarette Blues"—Sonny Rhodes & The Texas Twisters.

GROUP 66 PRODUCTIONS 398 11th St., San Francisco 94113 (415) 861-6100. Director: David Rathod. Producer: Michael Wyle.

KRIWANEK & ASSOCIATES 2600 10th St., Suite 509, Berkeley, Calif. 94710 (415) 549-2500. Director/Producer: Patrick Kriwanek.

NIGHTMARE PRODUCTIONS P.O. Box 404, San Francisco, Calif. 94101 (415) 885-2561. Director: Paul Bacher.

NOCTURNE 1111 Columbus, San Francisco, Calif. 94133 (415) 885-2561. Producer: Pat Morrow.

ONE PASS FILM AND VIDEO One China Basin Building, San Francisco, Calif. 94107 (415) 777-5777. Director: Scott Ross.

DAVID RATHOD PRODUCTIONS 1810 Harrison St., San Francisco, Calif. 94103 (415) 861-8500. Producer: David Rathod.

VERY SAFE VIDEO P.O. Box 14563, San Francisco, Calif. 94114 (415) 621-3415. Director/Producer: Howard Klein.

VIDEO CAROLINE. 165 Eighth St., Suite 301, San Francisco, Calif. 94103 (415) 776-8886. Directors: Michael Feeny, Joe Dea. Producer: Juanita Diana.

VIDEO WEST PRODUCTIONS. 735 Harrison St., San Francisco, Calif. 94107 (415) 957-9080. Directors: Erik Nelson, Michael Branton. Producer: Fabrice Floren.

WHIFLER-NIMMER 1907-1/2 Divisadero, San Francisco, Calif. 94115 (415) 921-7027. Director: Graeme Whifler. Producer: Larry Nimmer.

WASHINGTON D.C.
BROADCAST ARTS 1005 East St., Washington D.C. 20004 (202) 347-9315. Directors: D.J. Webster, Peter Rosenthal, Stephen Oaks.

PARAS PRODUCTIONS 1613 Harvard St., N.W., Suite 215, Washington D.C. 20009 (202) 234-6929. Exec. Producer: Ron Paras.

NASHVILLE
BULLET CREATIVE GROUP, 49 Music Square W., Nashville, Tenn. 37203 (615) 327-4621.

CELEBRATION, 16 Music Circle S., Nashville, Tenn. 37203 (615) 244-5766.

BOB CUMMINGS PRODUCTION INC., 1210 8th Ave. S., Nashville, Tenn. 37203 (615) 254-7272.

FILM HOUSE INC., 700 18th Ave. S., Nashville, Tenn. 37203 (615) 255-4171.

JIM OWENS ENTERPRISES INC., 1525 McGavock St., Nashville, Tenn. 37203 (615) 256-7700.

REEL PRODUCTION INC., 972 Greerland Dr., Nashville, Tenn. 37204 (615) 297-5036.

ROXY PRODUCTION CENTER, 827 Meridian St., Nashville, Tenn. 37207 (615) 227-0920.

SCENE THREE, 1813 8th Ave. S., Nashville, Tenn. 37203 (615) 385-3830.

SOUTHERN PRODUCTIONS, 900 Division, Nashville, Tenn. 37203 (615) 248-1978.

SPITLER/LANDRUM, 3401 West End Ave., Nashville, Tenn. 37203 (615) 297-0282.

THE PRODUCERS' GROUP, 2500 21st Ave. S., Ste. 207, Nashville, Tenn. 37212 (615) 298-5582.

THIRTYS FILM/TAPE, 2831 Columbine Pl., Nashville, Tenn. 37204 (615) 385-2277.

VIDEO PROFILES, 43 Music Square E., Nashville, Tenn. 37203 (615) 244-1027.