



Warner, Tommy Boy Link; Some Distribs Blast Move

BY BRIAN CHIN

NEW YORK Warner Bros. Records is acquiring a 60% interest in hip-hop label Tommy Boy Music, a move that may spark a court battle by Tommy Boy's independent distributors.

Under the new pact, Tommy Boy will have an atypical split distribution system, with specific album and seven-inch titles to be licensed to Warner Bros. and distributed by WEA, while all 12-inch releases and other albums and seven-inch singles remain with the indie. First release slated through WEA is "Chillin',"

the new album by Force M.D.'s. The hastily agreed upon deal, which had not been formally signed at press time, mimics a limited distribution arrangement New York-based dance indie Emergency Records has with Mirages/Atlantic. But many wholesalers in Tommy Boy's web of independent distributors and one-stops indicate that they will fight the move in court, a strategy employed when Motown and Arista Records left the indie fold.

The cash value of the deal was not disclosed by either party. The agreement provides for the continued exclusive independent distribution for all Tommy Boy back catalog and all future 12-inch singles. Warners is to distribute and promote those albums and seven-inch

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IVE Introduces First Formal Wid Returns Plan

BY TONY SEIDEMAN

NEW YORK International Video Entertainment has become the first significant video manufacturer to have a formal returns policy. This is a shift away from "stock balancing," which has been the home video industry's traditional way of dealing with unsold product.

According to IVE vice president Len Levy, "We're offering to our distributors a quarterly return privilege as opposed to a stock balancing program." Returns will be a percentage of product purchased, although Levy claims he's not in a position yet to reveal the exact percentages.

Specifically, IVE's new returns policy is geared on quarterly distributor activities, based on a credit-to-distributors formula tied to net purchase from IVE in the previous

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Hottest Artist on Record, in Concert BRUCE WAS THE BOSS IN '85

BY PAUL GREIN

LOS ANGELES If Michael Jackson was the hottest artist of 1983 and Prince & the New Power Generation took the crown in '84, Bruce Springsteen was the Boss in 1985.

Springsteen's "Born In The U.S.A.," which has sold more than 10 million copies since its release in mid-1984, is the No. 1 album of 1985 on Billboard's year-end chart reports.

The New Jersey rocker was also the year's hottest draw on the concert trail. Springsteen and his E Street Band have a commanding 17 entries on a recap of the 100 top-grossing concert bookings of 1985, prepared by Billboard's sister publication, Amusement Business.

And most of Springsteen's shows rank high on the list. The Boss has

six bookings in the top 10, including both of the top two—a six-setout stint at Giants Stadium in East Rutherford, N.J. last August and a four-night stand at Los Angeles Memorial Coliseum in September.

Prince, the only artist to top the weekly Top Pop Albums chart with

two different albums in 1985, was runner-up to Springsteen on the concert tally, with 12 listings among the top 100. Other artists with multiple appearances: Neil Diamond with eight, the Grateful Dead with six, Kenny Rogers with five and Wham!

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Boom '86 Seen for Digital More Two-Track Pop Mastering Due

BY STEVEN DUPLER

NEW YORK Significantly more pop artists and producers will make use of digital audio technology in 1986.

However, the greatest increases will be seen in two-track digital

mastering, with a notable, with a less dramatic rise in multitrack digital recordings.

Pop artists who will record digitally in 1986 run from established acts such as Madonna, Rush, Frankie Goes To Hollywood, Steve Winwood and Tears For Fears to new bands such as 8 Seconds and Emerson, Lake & Powell.

Still, the decision to utilize digital multitrack machines on pop sessions continues to be the exception rather than the rule. And two factors continue to play a major part in making those decisions: the generally higher studio costs for recording digitally, and the lack of a single, standardized digital recording format, seen by some as a hindrance to industry-wide acceptance of the technology.

Recording studio owners, artist managers and label A&R executives say the rapid rise of the Compact Disc is a major impetus behind the drive to produce more digitally recorded and mixed pop albums next year. Those CDs produced from a digital multitrack and/or digital two-track recording are generally seen by consumers as more desirable than disks made from analog original recordings, despite the fact that the all-digital CDs aren't necessarily sonically superior to their

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Music Earnings Dance to TV's New Beat Benefits Include Usage, License and Fee Increases

BY SAM SUTHERLAND

LOS ANGELES Network television is moving to a hot new beat as a growing number of prime-time dramas insert contemporary pop, rock, dance and black recordings to dress up production values and attract music-conscious viewers.

Spearheaded by NBC's stylized series hit, "Miami Vice," the trend is indicated through sharp increases in requests for synchronization rights to hit song copyrights and master recording licenses by program producers.

This heightened sense of contemporary music's value in programming is also prompting the creation of original series scores by recording acts new to tv and

film music. Such performers—including "Vice" composer Jan Hammer, the Police's Stewart Copeland (for CBS's "The Equalizer") and the Grateful Dead (who contribute to the new "Twilight Zone" for the same network)—are updating the style of tv scores through a heavy dose of rock, fusion and electronic elements in place of traditional orchestration.

While "Vice" is mentioned most often as the catalyst for the trend, observers point to weekly series on all three major networks as well as tv movies in measuring this shift.

Executives in music publishing, records, network programming and tv production cite an array of factors influencing this latest media marriage:

- Contemporary music offers an expedient means of dramatizing the advent of stereo broadcast tv, which some networks and set manufacturers are promoting heavily to help combat the erosion of network tv's share of U.S. viewers. With broadcast's key competitors—cable and pay systems, and prerecorded home video—already offering stereo audio, network executives tout broadcast stereo as a weapon in offsetting that technological edge. Similarly, set manufacturers led by Zenith, co-developer of the U.S. broadcast stereo standard, RCA and Sony seek to use improved audio to promote their set sales to a market now comparatively saturated in terms

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KIDVID SALES SURPASS PREDICTIONS

Promotion and Pricing Factors Help Pick Up the Pace

BY GEOFF MAYFIELD

NEW YORK Children's video product figured to play a key role in this holiday's retail sales bonanza, but the genre's fourth quarter performance is exceeding most industry expectations. Label promotions, sell-through price levels, and a greater acceptance of kid-related video are accounting for exceptionally high numbers.

With the field paced by a 21-title Disney Home Video promotion, dealers are also enjoying increased sales from lower prices on children's titles from Vestron, Family Home Entertainment, Kid Stuff and RCA/Columbia Pictures.

Adding to the momentum of youth-oriented fare is the debut on videocassette of MGM/UA's "The Wizard Of Oz," and the popularity of Warner's "Looney Tunes" series—titles that enjoy attention from adults as well as youngsters.

According to Marcia Kesselman, vice president of the New York-based, 15-store Video Shack chain, much of the growth can be tied to the movement of children's video from novelty to mainstream status as a product line. "Last year," she says, "it was an unusual gift. This year, the kids are asking for it. It's expected."

The enhanced position of children's titles now accounts for 4%-5% of Video Shack's sales, up from 2%-3% a year ago. "That may not sound like much, but when you consider how much 'Beverly Hills Cop' is flying out of here, that's really quite a performance," says Kesselman.

For most video and music/video dealers, label promotions and the continued move toward lower price points amplified the sales of kid titles. In addition to generating their own sales volume, children's releases are doubly attractive since they lure adult attention to other inventories. "People go where the kids go," asserts Alan Caplan, president and owner of the 15-unit Applause Video in Omaha and Lincoln, Neb.

As expected, the leading traffic

builder in this category is Disney's series of classic titles. However, Gary Messenger complains that his nine-store North American Video chain, based in Durham, N.C., can't get reorders on sold-through titles.

"They underestimated their own product, and now it's out of stock," gripes Messenger. "It's a very serious issue, especially at the children's level."

"Now that our customers are geared toward sales, we're unable to get our hands on the product that sells through. What's the value of

hot product if you can't get hold of it?"

Still, most retailers report vigorous sales for the Disney titles, and laud the series as being the most effective of the various manufacturer buy-in programs. "They're the most prepared," says Rebecca Bazzle-Cole, video buyer for the 21-store Spec's Music chain in Florida, praising the organization and follow-through of Disney's holiday promotion. She tabs the big winners in this promotion as "Dumbo," "Pinoc-

(Continued on page 92)

50 Tons of Disks Seized In German, Swiss Raids

BY JIM SAMPSON

MUNICH In what has been called the biggest seizure of pirated product in Europe to date, police last Monday (16) raided 27 locations in Germany and Switzerland, hauling off 50 tons of disks worth more than \$500,000.

The action is seen as a significant blow to one of Europe's biggest illegal disk distribution rings. Under the terms of Germany's tough new antipiracy law, the violators could face up to five years in prison if convicted.

According to Bernd Boekhoff, head of the German antipiracy unit of IFPI in Hamburg, the trade group began its investigation of Platinum Records last April, following a tip from a local newspaper reporter. The firm specialized in prime catalog reissues, featuring such artists as Van Morrison, the Who, Jethro Tull, Deep Purple and Shirley Bassey.

A company called Astan Music in Horw, near Lucerne, Switzerland, allegedly ordered the albums on the Platinum label from a pressing plant in Kaltenkirchen, north of Hamburg. From there, they were shipped throughout Europe, espe-

cially to customers in Holland and Germany. Numerous Platinum titles were offered earlier this year in an advertisement in the British trade paper Music Week.

After confirming that at least 16 of Platinum's 50 titles violated copyright law, IFPI began coordinating with police in Hamburg, Switzerland and at the German Federal Criminal Office. Attempts to raid warehouses in Holland were stymied by loopholes in Dutch copyright law.

Last Monday, some 65 policemen were sent to 26 locations in northern Germany, including printers, wholesalers, private homes and eight stores in the Membran retail chain. At the same time, Swiss police collected financial records from the group's Swiss office.

One of the German targets, a pressing plant in Lueneburg, has received regular visits from the police since 1978. Once again, pirated disks were reportedly discovered.

Some 350,000 albums were loaded by police into 16 trucks. Boekhoff predicts that the financial documentation seized, including computer diskettes, will lead to the arrest of "10 key figures," who could face

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House Version Gaining Support

Senate Source Licensing Bill Introduced

BY BILL HOLLAND

WASHINGTON As the Senate prepared to recess for the Christmas holidays last week, it introduced a companion bill to the House measure that would mandate source licensing for synchronized music aired on local television.

Author of the Senate bill was Sen. Strom Thurmond (R-S.C.), chairman of the Senate Judiciary Committee, the body that would be reporting out the proposed legislation. With four other senators adding the weight of their prestige as co-sponsors, the action sharpens the odds against performing rights organizations in their battle against broadcasters intent on scuttling the concept of blanket licensing for local tv.

At the same time, the House bill, H.R. 3521, introduced earlier by Rep. Frederick Boucher (D-Va.), gained additional sponsors, now said

to number more than 50.

One of those co-sponsors, Rep. Marvin Leath (D-Tex.), who says he is a friend of the musical artists and has actively worked for their causes, says he "wouldn't have touched" the bill if it would hurt songwriters, and maintains that "it's an issue of local businessmen, broadcasters, constituents, up against those damned monopolies"—ASCAP, BMI and SESAC.

Rep. Leath's interest in the bill became more well known after several examples of his notes to colleagues concerning the bill surfaced in the Dec. 6 issue of Communications Daily, a newsletter. The notes quoted Leath as advising fellow House members that "pleasing station managers now on issue could prove important plus during next year's Congressional elections" and urging them, "Get on this, then call your station managers and tell

them—it should help in your campaign."

Leath does not deny writing the notes, but says that "the inference drawn was not the inference intended." He also adds, "I think most Congressmen are smart enough to understand the politics of a situation without me having to explain it to them."

The Texas Democrat, who represents Waco and 13 counties, says it's his belief that songwriters are not paid royalties for tv theme music, mentioning "that whistling on 'The Andy Griffith Show'" and the theme from "Dallas."

"Lorimar [which produces 'Dallas'] would have to be foolish to be paying out" for royalties, he says, adding that most production companies own the theme songs outright and "there's a lot of poor folks out there who'd just love writing a

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January Hot Album Releases

Six albums are set for release in January by acts that hit gold or platinum with their last releases, or in the last 12 months. All are single-disk albums listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
THE FIRM	MEAN BUSINESS	ATLANTIC	ASAP	JIMMY PAGE, PAUL RODGERS, JULIAN MENDELSON
JERMAINE JACKSON	PRECIOUS MOMENTS	ARISTA	JAN. 30	JERMAINE JACKSON, MICHAEL OMARTIAN
ANNE MURRAY	SOMETHING TO TALK ABOUT	CAPITOL	JAN. 17	DAVID FOSTER, JACK WHITE, KEITH DIAMOND
OZZY OSBOURNE	ULTIMATE SIN	CBS ASSOCIATED	ASAP	RON NEVISON
LIONEL RICHIE	(not available)	MOTOWN	ASAP	LIONEL RICHIE, JAMES ANTHONY CARMICHAEL
BRIAN SETZER	THE KNIFE FEELS LIKE JUSTICE	EMI AMERICA	JAN. 17	DON GEHMAN



Here's to Success. Toasting their new business association in Beijing (Billboard, Dec. 21) are EMI/Capitol Records chairman and chief executive Bhaskar Menon, right, and China Record Co. managing director Liu Shen-Min.

Firm, Setzer Albums on Schedule

Richie Heads List of January Releases

BY PAUL GREIN

LOS ANGELES Lionel Richie's third solo album, featuring the current No. 1 smash "Say You, Say Me," is the top superstar album set for release in January. Also due in the month: the followup to the Firm's platinum debut release, the solo debut by Brian Setzer of the Stray Cats, and followups to gold albums by Ozzy Osbourne, Anne Murray and Jermaine Jackson.

Motown had hoped to release Richie's still-untitled album last month, to capitalize on the holiday sales period and on the broad-based airplay for "Say You, Say Me." But Richie didn't finish the album in time, and, in fact, wasn't expected to deliver it until this week. Between them, Richie's first two albums sold more than 12 million copies, generated eight top 10 singles and won three Grammy Awards.

Also due in January is the Firm's "Mean Business," the followup to the group's smash Atlantic debut. The album was co-produced by group members Jimmy Page and Paul Rodgers. Brian Setzer, who earned two gold albums with the Stray Cats, is set to step out on his own with his EMI America solo debut, "The Knife Feels Like Justice." The album was produced by Don Gehman, best known for his work with John Cougar Mellencamp.

Ozzy Osbourne, whose first two albums in 1981 both went platinum and whose last two went gold, is due to return in January with "Ultimate Sin" on CBS Associated. The album was produced by Ron Nevison, who did the honors on Heart's recent No. 1 comeback album.

Anne Murray, whose last two albums went gold, is due to return Jan. 17 on Capitol with "Something To Talk About." And Jermaine Jackson, whose 1984 Arista debut

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RIAA's Gortikov Answers Electronics Lobby's Attack

BY BILL HOLLAND

WASHINGTON Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), has delivered a strong rebuttal to the consumer electronics industry's recent stinging criticism that record labels are enjoying all-time high revenues despite crying over supposed home taping losses.

In a 60-page document, Gortikov has told the Senate Copyright Subcommittee that such contentions are misleading and irrelevant. His response deals with subcommittee members' questions on aspects of S. 1739, the audio-only Home Recording Act.

He asserts, as he did at the October hearings on the bill, that a majority of labels, accounting for 80% of all U.S. record sales, reported losses on their domestic operations in 1984. He says that the figures quoted by critics from press and trade reports are either misleading or taken out of context.

Quoting statistics from an industry-wide audit by the firm of Touche-Ross, Gortikov says that "in each of the last four years, a majority of the seven reporting record companies lost money on their domestic operations."

Gortikov says that according to the audit, "In 1981 and 1982, all these companies lost money. In 1983, while the industry recorded a

small profit, six of the seven companies still lost money."

And, he says, in the "alleged banner year of 1984 . . . the industry's operating profit level was still 50% below the interest rate paid on passbook [savings] accounts [later quoted as 3.5%]," and that in that period four of the seven major labels reported losses on their domestic operations.

The response does not provide individual company data or the names of those labels in the consolidated profile. An RIAA source says that Gortikov has requested the figures, in response to a warning by Sen. Howard Metzenbaum (D-Ohio) at the hearing that the music industry's case would be "substantially weakened" if labels do not "waive confidentiality and come forward."

Instead, the RIAA chief assails the presentation of data by anti-royalty forces. The Audio Recording Rights Coalition (ARRC), he asserts, assembled its "green book" of information for the subcommittee largely from press accounts.

Calling the items "misleading anecdotal evidence," Gortikov begins with an item indicating that a Warner Communications Records Group executive had called 1984 the "biggest year ever." Actually, Gortikov points out, the article, printed in the March 16 issue of Billboard, "does not deal with Warner's do-

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Executive Turntable

BILLBOARD. Geoff Mayfield is appointed assistant retail editor at Billboard magazine, based in New York. He joins from Camelot Enterprises, the parent of the Camelot Music chain in Ohio, where he was a media communications specialist handling public relations and advertising duties. Mayfield's addition will allow Fred Goodman to assume his new duties as news/financial editor. Also joining the staff is Marv Goodman as copy editor. He was general professional manager of Chrysalis Music Corp., East Coast general manager of ATV Music Group and creative director of Famous Music Corp.

RECORD COMPANIES. Jan Cook is named executive vice president of finance and administration at PolyGram International, based in London. He had been administering PolyGram's record organization worldwide.

Chuck Thagard is appointed video national sales manager for Capitol's Record & Video Group Services in Hollywood. He was a national sales and product manager at RKO Home Video.

Atlantic Records promotes Susan James to the newly created post of video administration coordinator in New York. She was administrative assistant.



MAYFIELD



THAGARD



LA FRANCE



SHERMAN

DISTRIBUTION/RETAILING. MCA Distributing elevates Jim La France to director of national accounts in Universal City, Calif. He was Boston regional branch manager.

Clayton Agent joins Sounds Good Music Co. as sales representative in Hawthorne, Calif. He was a buyer at various retail record stores throughout California.

HOME VIDEO. Pam Tourangeau joins Embassy Home Entertainment as manager of public relations and publicity in Los Angeles. She was director of publicity at Media Home Entertainment.

JCI Video names Richard S. Sherman vice president of sales and marketing in Los Angeles. He was senior vice president of marketing and distribution for Motown.

John Levin is appointed vice president of marketing at Active Home Video in Beverly Hills. He was a marketing executive for MCA Home Video.

Edward Ackerman is appointed vice president of international sales and broadcast television for Radio Vision International, the Los Angeles-based video licensing agency. He was vice president of marketing for Editel.

PUBLISHING. Belwin-Mills Publishing Corp. promotes Susan Wall to manager of music promotion in Burbank. She was assistant to the vice president and office manager.

The Zomba Group in New York names David Renzer professional manager for its U.S. publishing companies. He was an independent songwriter and producer.

PRO AUDIO/VIDEO. D. Drew Davis and Dr. Ennio E. Fatuzzo are named division vice president and group research and development vice president, respectively, for 3M's new Magnetic Media Division in St. Paul, Minn. Davis was division vice president of 3M's Data Recording Products. Fatuzzo served in a similar capacity for the company's Electronic & Information Technologies sector.

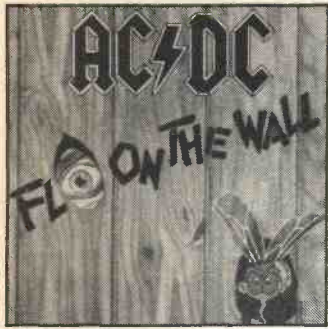
Warner Music Signs Foster

LOS ANGELES Four-time Grammy winner David Foster has signed a three-year worldwide publishing agreement with Warner Bros. Music. The deal was executed by Chuck Kaye, chairman of the board of Warner Bros. Music.

Warner Bros. Music's purchase of Foster's catalog, Foster Freeze Music, was conceived and structured by Kaye, Foster's managers Ned Shankman and Ron DeBlasio, Foster's attorney Mario Gonzales, Foster's business manager Ralph Goldman, and Jay Morgenstern and Les Bider of Warner Bros. Music.

The agreement gives Warner Bros. Music ownership of songs that Foster has written for such artists as Chicago, Earth, Wind & Fire, Kenny Rogers, John Parr and Lionel Richie.

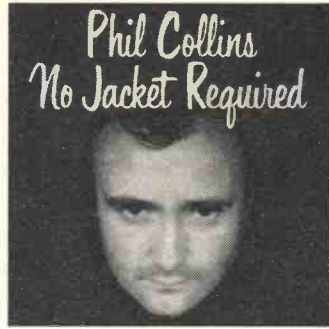
1985 HAS GIVEN US MANY WONDERFUL REASONS TO CELEBRATE!



AC/DC: FLY ON THE WALL
GOLD
PRODUCED BY ANGUS AND MALCOLM YOUNG, ALBERT PRODUCTIONS

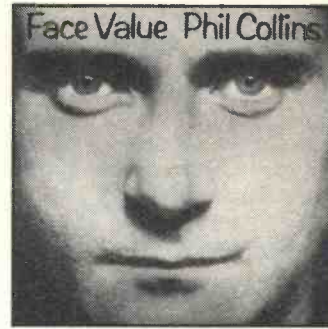


LAURA BRANIGAN: BRANIGAN 2 GOLD
PRODUCED BY JACK WHITE
MANAGEMENT: SUSAN JOSEPH, GRAND TRINE MANAGEMENT

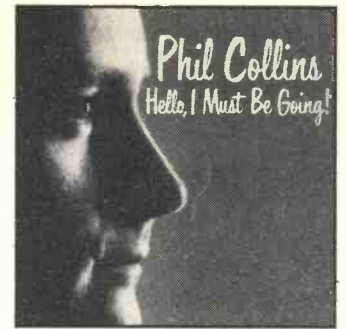


PHIL COLLINS: NO JACKET REQUIRED
QUADRUPLE PLATINUM AND GOLD
"ONE MORE NIGHT" AND "SUSSUDIO"
#1 SINGLES
PRODUCED BY PHIL COLLINS AND HUGH PADGHAM

PHIL COLLINS: NO JACKET REQUIRED VIDEO
GOLD
PRODUCED BY PAUL FLATTERY
A SPLIT SCREEN, INC. PRODUCTION



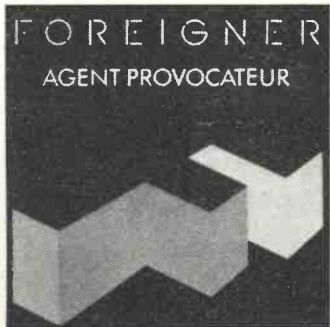
PHIL COLLINS: FACE VALUE
PLATINUM
PRODUCED BY PHIL COLLINS, ASSISTED BY HUGH PADGHAM



PHIL COLLINS: HELLO, I MUST BE GOING
PLATINUM
PRODUCED BY PHIL COLLINS, ASSISTED BY HUGH PADGHAM



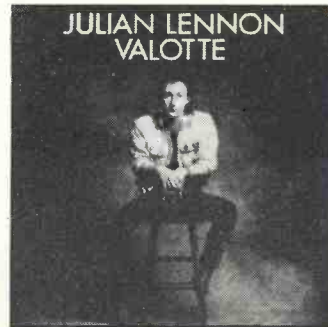
THE FIRM: GOLD
PRODUCED BY JIMMY PAGE AND PAUL RODGERS



FOREIGNER: AGENT PROVOCATEUR
DOUBLE PLATINUM AND GOLD
"I WANT TO KNOW WHAT LOVE IS"
GOLD! #1 SINGLE
PRODUCERS: ALEX SADKIN AND MICK JONES
MANAGEMENT: BUD PRAGER/E.S.P. MANAGEMENT, INC.



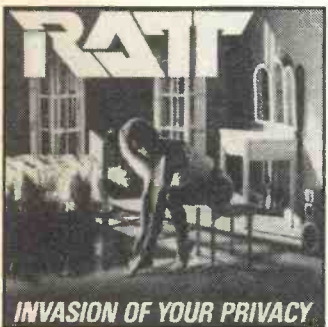
FRANKIE GOES TO HOLLYWOOD: WELCOME TO THE PLEASUREDOME GOLD
PRODUCED AND ALL THAT BY TREVOR C. HORN ISLAND



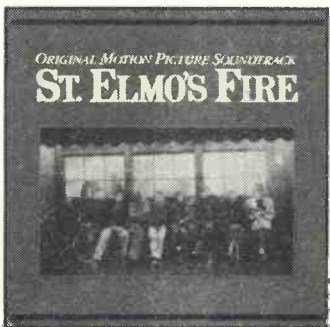
JULIAN LENNON: VALOTTE
PLATINUM AND GOLD
PRODUCED BY PHIL RAMONE
MANAGEMENT: DEAN GORDON/D.A.G. PROMOTIONS LTD., LONDON



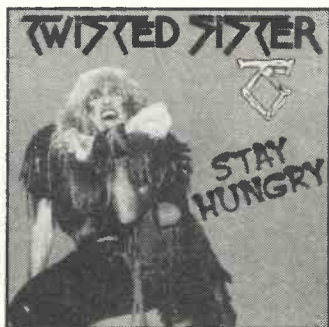
ROBERT PLANT: SHAKEN 'N STIRRED
GOLD
PRODUCED BY: ROBERT PLANT, BENJI LEFEBRE AND TIM PALMER
ON ESPERANZA RECORDS AND CASSETTES



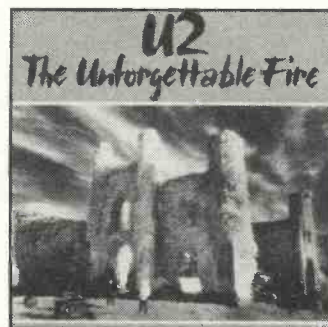
RATT: INVASION OF YOUR PRIVACY
PLATINUM AND GOLD
PRODUCED BY BEAU HILL, A BERLE COMPANY PRODUCTION
RATT: THE VIDEO GOLD
PRODUCED BY: ALEXIS OMETCHENKO FOR PENDULUM PRODUCTIONS



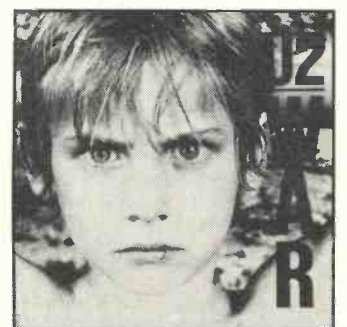
ST. ELMO'S FIRE ORIGINAL MOTION PICTURE SOUNDTRACK GOLD
"ST. ELMO'S FIRE (MAN IN MOTION)"
JOHN PARR
#1 SINGLE
PRODUCED AND ARRANGED BY DAVID FOSTER



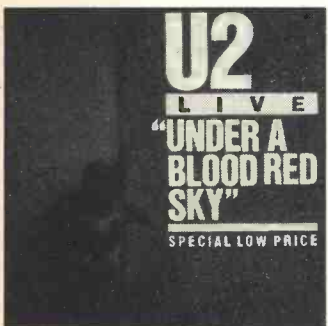
TWISTED SISTER: STAY HUNGRY
DOUBLE PLATINUM
PRODUCED BY TOM WERMAN FOR JULIA'S MUSIC, INC.



U2: THE UNFORGETTABLE FIRE
PLATINUM
PRODUCED AND ENGINEERED BY EMO/LANOIS ISLAND



U2: WAR
PLATINUM
PRODUCED BY STEVE LILLYWHITE ISLAND



U2: UNDER A BLOOD RED SKY
PLATINUM
PRODUCED BY JIMMY IOVINE
MANAGEMENT: PAUL MCGUINNESS ISLAND

APPROACHING PLATINUM/GOLD

INXS: LISTEN LIKE THIEVES
PRODUCED BY CHRIS THOMAS

TWISTED SISTER: COME OUT AND PLAY
PRODUCED BY DIETER DIERKS FOR BREEZE MUSIC

WHITE NIGHTS ORIGINAL MOTION PICTURE SOUNDTRACK "SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)"
PHIL COLLINS AND MARILYN MARTIN
#1 SINGLE
MUSICAL SUPERVISOR: PHIL RAMONE

PETE TOWNSHEND: WHITE CITY A NOVEL
PRODUCED BY CHRIS THOMAS
ON ATCO RECORDS AND CASSETTES

STEVIE NICKS: ROCK A LITTLE
ON MODERN RECORDS AND CASSETTES



ATLANTIC, ATCO AND CUSTOM LABELS RECORDS, CASSETTES AND COMPACT DISCS WISH YOU A RECORD NEW YEAR.

Fantasy Meets Reality of 12-Inch Market

California Label Made Street-Level Splash in '85

BY BRIAN CHIN

NEW YORK Pressing and distribution (p&d) underwent an economic and logistical redefinition in 1985, according to New York-based independent promoter Bill Spitalsky and Fantasy Records vice president Phil Jones. Fantasy this year stepped into the 12-inch market and distributed three of 1985's best-selling independent 12-inch singles on a project basis: Doug E. Fresh's "The Show," "Bad Boys" by the Bad Boys, and "Music Is The Key" by J.M. Silk.

The ironies are several: Fantasy had not been significantly involved in the street music category at all in the '80s until the success of Divine Sounds' "What People Do For Money" in 1984—distributed by Fantasy for Specific. In addition, Fantasy is based on the West Coast, an area of the country that had for years been a blank space for the majority of East Coast-based independent 12-inch labels. And Fantasy's stock in trade has long been its jazz catalog and reissue program—and, more recently, its "Amadeus" soundtrack and Creedence Clearwater Revival reissues.

But Fantasy's diversity of product is key, and, in fact, "the only way we could do this," according to Jones. Because Fantasy's eight distributors handle a full line of product, the label is in a far stronger account position than a new company

on its first or second release.

Representation through Fantasy offers "prompt and guaranteed payment," Spitalsky says. "So when an independent entrepreneur is looking for [an arrangement] that would give them greater market distribution with money guaranteed," Fantasy fits the bill. "We guarantee money, fast," declares Spitalsky.

The 1985 track record was impressive, according to Jones and Spitalsky: more than 400,000 units of the Reality label's "The Show," and more than 200,000 of Rock Master Scott's "Request Line," on Specific, with delayed-action sales of 80,000 when the B side, "The Roof Is On Fire," caught on.

Spitalsky is on retainer as Fantasy's independent a&r person for p&d arrangements as well, seeking out 12-inch projects that could benefit from distribution through Fantasy's network. His discoveries included the 100,000-plus-selling "Bad Boys" by Bad Boys on Starlite, which subsequently distributed two other 12-inch singles through Fantasy, and "Music Is The Key" by J.M. Silk, originating on Chicago's D.J. International label.

"We're two old warhorses," says Jones, "but we're able to react as if we were in our teens." Stores, radio requests and rap radio shows are also monitored for budding street hits.

Depending on the record, there

may be "a certain amount of promotion and expertise provided" through Spitalsky's long experience in the marketplace, but this is left to the option of the manufacturing label. Otherwise, promotion is the responsibility of the original label. But the distribution deals are struck, Spitalsky says, so that Fantasy can "lock in the followup [for distribution] and have first refusal of album rights. We expect to follow through."

The 12-inch market became "pretty much national this year," says Jones. "Los Angeles is a monster market now." Ultimately, he says, activating that area of the country was "a matter of promotion at the radio level."



The Power of Gold. Shown celebrating the gold certification of MCA Records' "Back To The Future" soundtrack album in Universal City are, from left, music supervisor Bones Howe, the film's executive producer Steven Spielberg and writer/director Robert Zemeckis, and MCA president Irving Azoff.

CHART BEAT



by Paul Grein

BOB DYLAN'S five-record set "Biograph" jumps 11 points to number 47 on this week's Top Pop Albums chart, becoming only the second album package containing as many as five records to crack the top 50. It follows RCA's eight-record set "Elvis Aron Presley," which climbed to number 27 five years ago.

Only five other albums containing five or more records have cracked Billboard's pop album chart in the past 30 years. A six-record Presley set, "Elvis—A Golden Celebration," climbed to number 80 last fall. And a six-record bicentennial collection, "Threads Of Glory—200 Years Of America In Words And Music," reached number 192 in early 1976. (Among the narrators on the album: one Ronald Reagan.)

Among five-record sets, Laurie

Dylan's 'Biograph' cracks the top 50

Anderson's "United States Live" reached number 192 earlier this year; "The Motown Story: The First 25 Years" climbed to number 114 two years ago; and "Ella Fitzgerald Sings The George & Ira Gershwin Songbook" hit number 111 in 1964.

The Dylan collection isn't the only high-ticket album doing well on this week's chart. The \$19.98-list "Amadeus" soundtrack jumps 24 notches to number 154, the \$16.98-list "Cats" original Broadway cast album re-enters the chart at number 185, and the \$16.95-list "Television's Greatest Hits" sprints 15 notches to number 120.

LIONEL RICHIE'S "Say You, Say Me" holds at No. 1 on Billboard's Hot 100 for the second

straight week. That you can see by looking at the chart. But what you may not know is that it's the first No. 1 single not available on an album since Queen's "Crazy Little Thing Called Love" nearly six years ago.

It used to be fairly common for a single to be a hit on its own, without an album being released at the same time. Elton John had three No. 1 hits in '75 and '76 ("Lucy In The Sky With Diamonds," "Philadelphia Freedom" and "Don't Go Breaking My Heart") that weren't available on an album until MCA released his "Greatest Hits, Vol. 2" in October, 1977.

But in recent years, labels have been much more careful about coordinating album and single release dates, so as not to "waste" the airplay of a No. 1 single. In the last eight years, only three singles have hit No. 1 without an album in release.

The Bee Gees' "Too Much Heaven" hit No. 1 in January, 1979, six weeks before the "Spirits Having Flown" album hit the chart. M's one-shot hit "Pop Muzik" reached No. 1 in November, 1979, seven weeks in front of his album, "New York-London-Paris-Munich." And Queen's "Crazy Little Thing" hit No. 1 five months before the release of the group's album, "The Game."

FAST FACTS: Four of the top five hits on this week's Hot 100 are by black artists, with Lionel Richie at No. 1, Eddie Murphy at two, Dionne Warwick at four and Klymaxx at five. It's the first time black acts have accounted for four of the top five pop hits since November, 1984, when Prince, Billy Ocean, Chaka Khan and Stevie Wonder were riding high.

By jumping to number four, Warwick has her highest-charting

hit since her 1974 collaboration with the Spinners, "Then Came You," reached No. 1.

Bryan Adams this week earns his sixth consecutive top 20 hit from "Reckless," as "It's Only Love" jumps four notches to number 19. Only two other albums in pop history have generated as many as six top 20 singles: Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A.," both of which spawned seven.

Pink Floyd's 1973 album "Dark Side Of The Moon" logs its 604th week on Billboard's Top Pop Albums chart this week, which is exactly twice as many weeks as the runner-up among pop and contemporary albums, Carole King's "Tapestry." That Grammy-winning album had 302 weeks on the chart, from April, 1971 to January, 1977.

WE GET LETTERS: Last week we noted that Rush is the only group to earn as many as six top 10 albums without ever having scored a top 20 single. True enough, says Don Beckman of Spokane, if you're just talking about rock groups. But if you include orchestras, you have to count Enoch Light and Jackie Gleason. Light had eight top 10 albums from 1960-63, but never climbed above number 48 on the Hot 100. And Gleason had six top 10 albums from 1955-56, but never beat 50 on the singles chart.

Beckman notes that one other rock act nearly matched Rush's feat. Jimi Hendrix had seven top 10 albums from 1967-75, but never climbed above number 20 on the Hot 100. Still, that top 20 breakthrough (which came with Hendrix's 1968 single, "All Along The Watchtower") is one that has eluded Rush in more than a decade of album chart success.

Space is always tight in this column, but we'll find room to thank all of you who have written to Chartbeat in the past year. Your letters prove you to be bright, passionate about music, frighteningly well informed and just a little bit bent. In short, our kind of people.

To all of you who have written (and even those of you who haven't), our traditional Christmas wish: May you always have a star on the chart of life.

Suite Beat Music Group Expands Into Pop, Rock

BY SAM SUTHERLAND

LOS ANGELES In a familiar pattern for expansion, the Suite Beat Music Group is being developed here as an umbrella label following its spinoff from Sounds Goods Music Co., a wholesaler originally specializing in import distribution.

The second half of 1985 has marked Suite Beat's establishment as a separate operation, with the fledgling indie operation already diversifying through acquisition of other domestic independent product for distribution and the creation of a second wholly-owned label, Chameleon.

Suite Beat itself began as a custom label launched by Sounds Good last year. Among its first releases were Compact Disc titles licensed for U.S. distribution from European sources, focusing on vintage jazz and classical product. But, as its parent company has shifted from its initial import distribution emphasis to a rising share of overall income from domestic product distribution, Suite Beat has been rechristened the Suite Beat Music Group.

In the process, Suite Beat's original jazz and classical orientation has been altered to embrace a dominant emphasis on dance, rock and experimental pop. Company director Bonnie Levetin and media chief Eva Sarkis say that the repertorial expansion has been spurred in part by the current shortage in CD produc-

tion, which has forced Suite Beat to table its earlier CD specialization to tackle all configurations.

"We're still looking into licensing," notes Levetin, "but we were stalled by the crunch in CDs."

At the same time, the Sounds Good connection has provided a natural source for product from European masters unlicensed here. Together with exclusive pressing and distribution pacts with other small U.S. indies and Suite Beat's own initial signings in the dance market, the product flow has already tilted decisively toward the pop and rock end of the spectrum.

The first signing to follow the initial six jazz and classical albums was Suite Beat's first dance project on its own label, a 12-inch single by dance-oriented vocalist Lisa, followed by p&d links with Posh Boy and Stu Yahm's American label. Yahm has since joined the company. A third outside label, Epitaph, headed by Brett Gurwitz, completed the opening array of labels.

Both Levetin and Sarkis portray the young firm as still diversifying as new lines and specific releases are courted. Thus, with Suite Beat already targetted to dance music, Chameleon has been created to handle other genres. Additional projects include distribution of a solo cassette project by Devo's Mark Mothersbaugh.

Although the Suite Beat opera-

(Continued on page 83)



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Dear Kenny,

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President



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...newsline... PORTUGAL

RADIO TRIUNFO, one of the two Portuguese record companies expelled from the IFPI earlier this year, has been reinstated on the orders of the Cantonal Court in Zurich, prior to a final judgment set for publication sometime in 1986.

WEA INTERNATIONAL is petitioning the Portuguese Institute of Foreign Investment (IIE) for permission to operate on its own in Portugal. The U.S. multinational was represented by Radio Triunfo here for more than 20 years but now wants to follow PolyGram and CBS into separate corporate representation.

JAZZ SINGER MARIA JOAO played 27 concerts on a European tour which took in Denmark, Austria, Luxembourg and West Germany. Following her success in the latter territory, she has been invited to record her third album there with top German musicians of her own choice. She's also set for a one-hour television special.

JULIO PEREIRA, leading light in the Portuguese traditional music sphere, is moving quickly to benefit from Portugal's New Year EEC membership. With local record companies Sasseti and Transmedia, he's releasing a three-album boxed set, including such hits as "Cavaquinho" and "Braguesa," for pan-European distribution.

ELISA BYINGTON AND OLIVIA HIME, producers of the record "The Music In Pessoa," are in Portugal to mark the presence of Brazilian popular music at the third Fernando Pessoa Festival here. The late poet inspired many top Brazilian and Portuguese musicians, composers and intellectuals who contributed to the album, among them Arrigo Barnabe, Dori Caymi, Edgar Duviol, Edu Lobo, Milton Nascimento, Eugenia Melo Castro, Tom Jobim, Vania Bastos and Jo Soares. **FERNANDO TENENTE**

8mm Video Row in Denmark Manufacturers Dispute Sony Claim

BY KNUD ORSTED

COPENHAGEN Sony's claim here that almost 130 electronics manufacturers worldwide are planning to market 8mm video equipment has provoked indignant reaction from the VHS camp and a sharp exchange of letters between Denmark and Japan.

Faced with a competitive, VHS-dominated VCR market with a shrinking Beta share, Sony had mounted an aggressive marketing campaign presenting Video 8 as a format of the future. "We were the first, and soon JVC, Panasonic and other manufacturers will follow us," the company alleged in press and dealer advertising.

Local VHS importers on the marketing committee of Denmark's radio and television dealers' association, including JVC, Panasonic, Akai, ITT, SABA, Nordmende, Telefunken and Hitachi, immediately protested what they termed "misleading" marketing.

In response to a call for guidance, Gregers Olsen, managing director of JVC Denmark, received a detailed rebuttal of the Sony claim from his company's video products division in Japan. He subsequently distributed this material to the media and video dealers throughout the country.

In its response, JVC says 127 manufacturers have indeed agreed on the technical parameters of 8mm with a view to ensuring compatibility in the future. However, it adds, the agreement cannot be interpreted as a statement of intent to market 8mm hardware, nor does it

imply standardization of the world VCR market to 8mm.

JVC emphasizes that it has no plans, and no reason, to manufacture 8mm equipment at this time.

Almost every electronics company other than Sony has involved itself in marketing VHS hardware. It is the most successful format, with 80 million users worldwide constituting an excellent reason to continue with it.

Sony's campaign is dismissed as an attempt to regain the market share it lost backing Beta by promoting Video 8 as the next generation of domestic VCR.

The vigor of the Danish debate reflects this country's status as an attractive test market for new hardware developments. A highly proportionate sales sampling can be made by members of the electronics dealers' community; and new equipment is frequently launched here before it goes on sale in other, larger markets.

JVC therefore saw Sony's move as the first shot in a potential global trade war between Video 8 and VHS and was anxious to suppress the Sony campaign before it could be spread to other territories. Although strongly worded letters continue to fly between Sony's Danish headquarters and the VHS importers, Sony Denmark's general manager Allan Bugge is taking the situation calmly.

"Of course we have withdrawn advertising which cites members of the VHS group as planning to market 8mm," he says, "but we still believe that Video 8 is the new world standard."

Ariola Takes German Singles Honors EMI Electrola Tops in Albums; Good Year Overall

BY JIM SAMPSON

MUNICH For the eighth time in nine years, Ariola out-performed all other record companies in the year-end analysis of the German singles sales charts. EMI Electrola again nipped CBS for album honors. Germany's most charted artists in 1985 were Bruce Springsteen, Tina Turner and local band Modern Talking.

The German IFPI group confirms that the actual numbers behind this year's best sellers were better than ever. As of last week, 22 albums had qualified for platinum in Germany (500,000 units) and at least 75 had reached gold—both record numbers of qualifications for one year.

Although no single has reached the platinum (million-unit) sales plateau in nearly three years, at least 12 went gold in 1985, also a new record.

According to trade magazine *Der Musikmarkt*, Ariola's nearly 21% share of the 1985 singles action topped second place EMI by about 4%. In third place came CBS (13.1%), followed by WEA (12.1%), Teldec (8%), RCA (5.8%), DG/Polydor (5.4%), Phonogram (4.9%), Intercord (4%), Metronome (3.2%), Mikulski

(3.2%), Italo Heat (1.1%) and Bellaphon (1%).

The most popular single of the year came from Opus of Austria, whose "Live Is Life" (Polydor) broke in numerous European markets. Also successful throughout the continent was Germany's number two smash of 1985, the home grown duo Modern Talking's "You're My Heart, You're My Soul" (Ariola/Hansa), ahead of Paul Hardcastle's "19" (Chrysalis/Ariola).

On the album side, EMI Electrola's margin over CBS (19.5% to 19.2%) was the slimmest in at least 10 years. Ariola slipped slightly to 17.2%, while WEA boomed to a 13.7% share, the best in its 15-year history. Then came DG/Polydor (8.3%), RCA (5.3%), K-Tel (5.2%), Phonogram (4.2%), Intercord (2.7%), Metronome (2.3%) and Teldec (1.8%).

Bruce Springsteen's "Born In The U.S.A." (CBS), in the top 20 all year, edged Tina Turner's "Private Dancer" and Herbert Groenemeyer's "4630 Bochum" (both EMI) to be named the year's No. 1 album. But Groenemeyer, with more than 1.3 million units sold, could soon become the first domestic act to earn triple platinum certification.

And with 140,000 Compact Discs shipped, Dire Straits' "Brothers In Arms" easily tops that format. Phonogram sales chief Werner Hay says that because of the Philips CD support of the group's tour, that album received capacity priority, thus enjoying unparalleled availability worldwide.

The domestic share of the German charts appears to have increased from 20% to 27% for singles and dropped from 28% to 24% for albums. But for the first time, Musik-

markt has grouped together product from Germany, Austria and Switzerland, so that Austrians Opus and Falco bolstered the singles numbers.

A comparison of only German products would probably show slightly more than a 20% share in both formats over the past 12 months. Ariola and EMI again flexed their domestic a&r muscle. WEA Germany generated only about 10% of its hits on its own, while RCA Hamburg failed to place a single domestic production in the singles charts all year, according to Musikmarkt.

CBS Songs opened up a huge 4% lead in winning the biggest music publishing share of the German singles charts for the third year in a row. Francis, Day & Hunter, Melodie der Welt and Warner Bros. Music were grouped together at around 9% each. If combined, Chappell and Intersong would edge CBS Songs for first place.

Runners-up in overall combined single/album performance this year in Germany were Matt Bianco and Dire Straits among groups, Madonna and Jennifer Rush among female vocalists, and Herbert Groenemeyer and Phil Collins in the male vocalist category. Singer/actor Groenemeyer, who did nothing new on disk this year, won the male category last year, while Tina Turner placed second in 1984 to Nena. Despite a new album and national tour, Nena could not crack the top 10 in her field in 1985.

U.K. Yule Sales Are Disappointing

LONDON The lack of strong album product from major artists is being blamed here for Christmas-period sales to the first week or so of December being 20% down on last year. Chart compilation organization Gallup describes the U.K. top 10 as "very flabby," while dealers nationwide report disappointing sales volumes.

Retailers nevertheless had some reasons to be cheerful in the festive season. Three double-album compilations, "Now That's What I Call Music 6" and "Now: The Christmas Album" from Virgin/EMI and "Hits 3" from CBS/WEA, among them accounted for more than 18% of all U.K. album sales in the second week of December, providing dealer margins greater than those for single LPs.

In the same week, television-advertised product accounted for 15 spots in the top 20, including four from Telstar and three from K-tel. Artists featured include Howard Keel, Black Lace, Barbara Dickson and George Benson. Some dealers say compilation sales have been "phenomenal," though it is thought multiples benefit more from the impact of small-screen advertising than specialist outlets.

Phenomenal demand is also reported in the pre-Christmas buildup for CD product. Says one Newcastle dealer: "Sales have gone through the roof. We ordered supplies back in September and were confident we would have enough for the Christmas period, but we were soon re-ordering." However, supply remains an acute problem, and order delays are commonplace.

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1985

Defending the Blanket License

SONG AID: A FIGHT FOR SURVIVAL

BY HAL DAVID

Once again our copyright system is under attack, and once again those of us who write and publish America's songs are forced to fight for our survival. Only this time we may well be facing our greatest challenge. We will need to summon all our strength and resources if we are to win. And win we must.

Our problem is a bill called H.R. 3521. This "source licensing" bill has been introduced in the House of Representatives at the urging of local television broadcasters. At this writing, a companion bill is expected shortly in the Senate.

In an obvious ploy to reverse the decision favoring creators in the recent Buffalo Broadcasting case, the broadcasters hope to gain through legislation what the courts have emphatically and repeatedly rejected.

They intend to accomplish this by shifting the licensing of music used on syndicated programs and shown on local tv from the broadcasters to the program producers (or syndicators). Under such a system, the producers who do not perform music would have to obtain the *performing* right together with the one-time *synchronization* right, absorbing the cost that should rightfully fall to the broadcasters.

The stations, therefore, would no longer need licenses from ASCAP, BMI and SESAC.

The effect of this legislation would be disastrous. It would eliminate the right of continuing payment for continuing use of one's musical work. Payment would be made only once, before the value of the work in the marketplace can be determined. Tens of millions of dollars would be lost annually, and few composers of music for tv would be able to earn a decent living.

Of course, the ultimate loser would be the public, who would eventually be deprived of the great variety of programming now available, and of great music that will never be written. Only the broadcasters stand to gain.

And yet, amazingly, the broadcasters would have us believe that they are being "squeezed" financially by our current system of blanket licensing. How can that possibly be when the 800 local tv stations gross about \$8 billion, and the percentage of revenues paid as license fees for music is only about 1%?

Another argument broadcasters put forward is that the blanket license robs them of their clout in the marketplace. If that were so, how do they explain the fact that the 1% license fee in current use has dropped from its 2% level in the '50s—hardly evidence of the composers' great market power?

In another curious anomaly, broadcasters claim that the blanket license has been "forced" on them. But if that were so, how do they explain why they have always had other alternatives available to them,

cent testimony before a House subcommittee, praised the blanket license with reference to cable transmissions. He suggested it be substituted for the compulsory license as an equitable way to "negotiate a price that correctly reflects the value of the works in the marketplace."

Obviously, the broadcasters are talking out of both sides of their mouths, lauding the blanket license when it suits them, attacking it when it suits them, and never letting the facts get in their way.

What is very clear is that to indulge their personal motives, the broadcasters would turn upside down the worldwide system of blanket licensing that has worked fairly and well for decades, and which has been upheld time and time again by the courts.

It should also be pointed out that

royalty system that recognizes the value of performances.

Without that brass ring to reach for, many of us will have to get off the carousel. And before long, the incentive that helped produce the likes of Gershwin, Rodgers, Richie and Springsteen will all but have disappeared.

What can we do to safeguard the future of American music? The first step is to recognize that we are at a critical crossroads. The second step is to realize that we are capable of accomplishing great things when we make up our minds to pull together.

Just look at recent examples of the many humanitarian efforts undertaken by our industry. Whether it goes under the name of "Live Aid," "Farm Aid" or "Aid for AIDS," it has to do with getting a message across and mobilizing people to rally for a good cause. The fact is that music has done more good for more people than any single force I know.

Well, right now, that prime mover—our music—is in trouble. And what I propose is "Song Aid," pooling all our knowledge, talent and energy to speak out against H.R. 3521 with any and every means at our disposal.

We must write to our congressmen and senators, making them aware of the House bill and urging them to oppose it, together with any companion bill that may be introduced in the Senate. From those who know legislators personally, a phone call or face-to-face meeting will go a long way in presenting our story and emphasizing the urgency of the issue.

Over the past few months, my ASCAP colleagues and I have been walking the halls of Congress, meeting with our legislators to present our position. Our friends at BMI and SESAC have been doing the same, and we are beginning to make an impact.

However, we still have a long way to go. Let's urge our colleagues, our audiences and the public to help us defeat this menacing bill. If we do not make our voices heard, our music may be forever silenced.

'Obviously, the broadcasters are talking out of both sides of their mouth'



Hal David is president of the American Society of Composers, Authors & Publishers.

such as direct licensing with the composer and source licensing negotiated with the program producer? And in addition, they may also exercise the option of a per-program agreement.

What they really want is to exclude the other options and to force upon us only one way of doing business, a way that relieves them of their obligation to pay for the music they use.

They further claim that the blanket license is unfair. However, their leader, Edward O. Fritts, president of the National Assn. of Broadcasters (in re-

the broadcasters benefit from considerable judicial protection. For example, all rates negotiated between ASCAP and the broadcasters are subject to Federal Court review, with the burden on music to show reasonableness of fees.

And what protection does the songwriter have? His income is never automatic. When a program is produced, composers and lyricists receive relatively little "up front" in the hope that the program will succeed. That is why it is so important for us to be compensated through a

Letters to the Editor

TOURING THE SALES ROUTE

I feel compelled to challenge Nelson George's contention in his column Dec. 7 that touring, as exemplified in the case of Aretha Franklin, is no longer necessary.

Touring and the promotional efforts that are associated with it can mean the difference between an album going platinum (as in Aretha's case) to perhaps double platinum (or higher). Touring brings fans into record stores, creates new fans (who buy records) and can result in a stream of publicity.

It is a dangerous assumption to say that Aretha need not tour/promote. Can you just imagine how many more units would have been sold had she toured or done more than just three interviews? Because she didn't come through New York, she missed the opportunity to be heard on our stations.

"Rick Dees' Weekly Top 40" alone reaches 300 stations, and we have nine other long-form CHR stations. Our "Hot Rocks" series is dedicated to one artist telling the stories behind the songs. Because Aretha chose so few places to appear, she could not be featured on this program either.

Should New Edition, the Mary Jane Girls, Billy Ocean or Freddie Jackson have taken the same attitude, I truly don't believe their sales would have been as great as they were.

Joni Silverman
United Stations Programming Network
New York

PAVING THE WAY

It's pleasing to see that Kate Bush is finally receiving some well deserved recognition in the U.S. However, P.D. Fitzgerald-Morris (Let-

ters, Nov. 23), co-editor of the British fanzine Homeground, should be aware of the promotional efforts of Dale Somerville and a legion of Bush fans.

Somerville, editor of the North American fanzine Breakthrough, started many campaigns to widen the base of Kate Bush exposure. As the word spread, many fans began calling calling radio and cable television stations to request the play of her music and videos.

After virtually ignoring her second and third albums, EMI America did employ some innovative techniques to publicize Ms. Bush. While the label's powerful support is not to be overlooked, it came long after support from others paved the way.

Lynne Bevan
Jamaica, N.Y.

SUCKER AID

This business of "Live Aid," "Farm Aid," etc., etc., is getting a bit ridiculous. Every two years the American public is made sucker for the latest fad in music. In 1979, it was disco. In 1981, medleys. In 1983, Michael Jackson. And now, in 1985, "All Stars for Charity"—for whatever cause.

I guess some people forget what P.T. Barnum said.

Charles E. Everett
Bridgewater, N.J.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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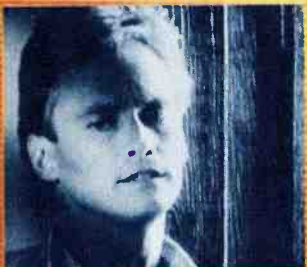
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WLIR Embroiled in License Battle

LIRC Accuses Phoenix of 'Sabotage and Spying'

BY KIM FREEMAN

NEW YORK A protracted battle over WLIR Hempstead, N.Y. became increasingly bitter last week when approved interim licensee Long Island Radio Communications Inc. accused Phoenix Media Corp. of "sabotage and spying" on the site of LIRC's yet-unused broadcasting facilities in Mineola.

The accusation further fueled the speculation that has surrounded the progressive rock outlet for several months now. Under Phoenix Media, WLIR has earned a reputation for breaking new music. The station's playlist has been a relatively eclectic one in the AOR field and well-stocked with imports. The concern among New York labels and listeners is that WLIR's format will lose its stance as a supporter of new and non-mainstream music, a notion that LIRC principals firmly deny.

Still operating WLIR at press-time, Phoenix was granted a Special

Temporary Authority (STA) permit by the FCC in January, 1983, which enabled Phoenix to run the station until an interim or permanent license was awarded. Phoenix obtained the STA when WLIR founder John Rieger, faced with challenges to his license, agreed to relinquish his operating permit to the FCC on the condition that Elton Spitzer and his newly formed Phoenix Media were granted the temporary controlling license. Spitzer joined WLIR in 1973 and purchased Reiger's broadcast equipment shortly thereafter.

After granting the STA to Phoenix, the FCC began accepting applications for the interim or permanent WLIR licensee. Per regulations, applicants could seek just one of the two licenses. According to Spitzer, Phoenix applied for the interim rather than the permanent grant in order to keep the station on the air during the typically lengthy period it takes the FCC to process

such applications.

The FCC awarded the interim WLIR license to Long Island Radio Communications in August, 1984, and affirmed that decision one year later. The FCC's decision was partially based on LIRC's pledge to enhance minority involvement.

At presstime, LIRC was awaiting final approval from the FCC's FM branch, a green light that involves technical aspects of LIRC's engineering facilities. FCC FM branch chief Ray LaForge confirms that LIRC will be completely able to take over operations once these points are ironed out. At that time, Phoenix will get word from the FCC to cease broadcasting and surrender the frequency to LIRC.

Phoenix has filed with the U.S. Court of Appeals in Washington, asking that the FCC's decision on the interim license be reconsidered. "We feel we have a very strong case," says Spitzer, although he would not elaborate. At best, he says, Phoenix hopes to be awarded the interim license for WLIR operation.

Also sitting in Washington are 10 applications for the permanent license to operate WLIR, a process that could ramble on for several years. Neither LIRC nor Phoenix can apply for that license.

LIRC president Stephen LeBow accuses Phoenix employees of "sabotage, spying, trespassing" on LIRC's broadcasting premises Monday (16) night, and attempting to damage the LIRC property.

Furthermore, LeBow alleges that WLIR's chief engineer had "pulled the station off the air periodically," and implied to listeners that LIRC was responsible for the interference.

Responding to the accusations, Spitzer says, "How do you answer something that is totally not true?" Spitzer acknowledges that WLIR's signal did suffer from interference on Saturday (14) and Monday, but says the problem was caused by a neighboring outlet's signal.

LeBow says that he expects to get the FCC's final approval "any minute now," and that LIRC will take over WLIR operations one to two days after receiving that notice.

Despite the complications, LeBow
(Continued on page 25)

...newslines...

DOUBLEDAY BROADCASTING PRESIDENT Gary Stevens quelled much speculation (Billboard, Nov. 23) by resigning his post. As of Jan. 6, Stevens will become a first president at the Wertheim & Co. investment banking firm. Stevens joins former RCA executive and NBC president Herb Schlosser at Wertheim, where he will specialize in assessing mergers for potential funding in the radio, tv and film industries. "I didn't feel it was something I could not do," says Stevens, who acknowledges that Doubleday's shrinkage as a group owner this year was a factor in his departure. Doubleday now owns only three outlets, WHN/WAPP New York and WAVA Washington, D.C. "I build 'em," Stevens notes. "I don't take them apart." Earlier this year, Doubleday sold WMET Chicago and WLLZ Detroit. Stevens says he "never explored" any job options that would have kept him on the operations side. According to Stevens, his arrival at Wertheim represents the firm's interest in "getting a piece of what's going on out there. That's where the action in the business is right now." He continues, "They [Wertheim] have a bluechip list of clients, and we most likely will not be looking at deals under \$5 million." Stevens says he believes Doubleday will hold onto its three existing properties, a statement confirmed by Doubleday Inc. vice chairman John O'Donnell, who also says Stevens' replacement will be named shortly.



STEVENS

SEMSKY

OWEN

PASHA

THE RADIO NETWORK ASSN. has installed its elected officers for 1986. Dick Brescia, senior vice president of the CBS Radio Networks, becomes chairman of the RNA board of directors, while Nick Verbitsky, president of the United Stations Radio Networks, assumes the vice chairman title. And Mutual Radio Network office of the president holder Art Kriemelman (Billboard, Dec. 21) is elected secretary-treasurer.

ARNIE SEMSKY, executive vice president and director of media and programming for the Batten, Barton, Durstine & Osborn Inc. (BBDO) advertising agency, is elected chairman of the Radio Advertising Bureau's media directors advisory council for 1986.

TOBY ARNOLD & ASSOCIATES of Dallas appoints Bill Pasha vice president of programming for its format and consultancy division. He is a three-year veteran of the firm. In addition, Danny Owen has been promoted to vice president of creative services for the company. He was Toby Arnold's creative director.

Drew Column Set

Radio industry programming veteran Paul Drew will author a monthly column for Billboard beginning with the Jan. 11 issue.

Drew's career spans 30 years as disk jockey, newscaster, music director, program director, sales representative, producer and engineer. In his column, Drew will offer specific suggestions for today's programmer, emphasizing fundamental skills and techniques for achieving higher levels of professional performance.

Don't miss this new Billboard feature.

OUT OF THE BOX

With most playlists frozen for the holiday season, this week's column features a recap of this year's music offered by four top programmers.

POP

WBBZ Pittsburgh program director **Nick Bazoo** often refers to "B-94" as a personality, with records providing the station's clothes and image. As such, he says, the highlights in B-94's 1985 wardrobe were Starpoint's "Object Of My Desire" (Elektra), Lisa Lisa & Cult Jam's "I Wonder If I Take You Home" (Columbia) and Depeche Mode's "People Are People" (Sire). The trio of records, and their subsequent success in Pittsburgh, represent Bazoo's adventurous approach to programming. "None of them were smashes nationally," the PD notes, "but they were huge here." Meanwhile, Bazoo recalls that B-94's true dark horse of the year was John Parr's "Love Theme From St. Elmo's Fire" (Atlantic). Surprising Bazoo in the other direction was the Annie Lennox/Aretha Franklin duet "Sisters Are Doing It For Themselves" (RCA). "I really thought this would become a rally song for females," he notes, "but it just didn't do anything." As a listener, Bazoo says his personal favorite this year was "One Night In Bangkok" (RCA) by Murray Head. "It's just such an infectious novelty record. You either hated it or loved it." Projecting himself 10 years into the future, Bazoo says "We Are The World" (Columbia) will stand as 1985's hallmark song. "It's a toss-up between that and Bruce Springsteen's 'Born In The USA' (Columbia)." As far as artists go, Bazoo says the Boss will be synonymous with 1985 in his mind. "When 'CBS Morning News' does a bit on his New York concert, you know he's become a household word, even with the upper demos."

BLACK/URBAN

In the middle of compiling **KKDA** Dallas' "Top 86 of '85" countdown when we called, music director **Terri Avory** had her year's analysis pretty close to her fingertips. The station's countdown toppers are Isley Jasper Isley's "Caravan Of Love" (CBS Associated), Whitney Houston's "You Give Good Love" (Arista) and Freddie Jackson's "Rock Me Tonight" (Capitol). Surprise hit of the year at KKDA was Doug E. Fresh's "The Show" (Dayna/Reality/Fantasy), a record that topped the playlist for several weeks—which truly came as a surprise, as Avory didn't add it out of the box. KKDA was also taken slightly unaware by the immediate popularity of Ready For The World's "Oh Sheila" (MCA). Mysterious miss of 1985, says Avory, was Rick James' "Don't Stop" (Motown), a relative flop with KKDA's listeners. Personally, Avory favors "Savin' All My Love For You" by Whitney Houston and counts the artist among the year's most memorable. And Avory echoes Bazoo's prediction that "We Are The World" will settle into memory as 1985's calling card tune.

AOR

Dire Straits' "Brothers In Arms" (Warner Bros.) album has **WNEW-FM** New York program director **Charlie Kendall** seriously up in arms when it comes to year-end observations. Aside from being Kendall's personal choice of the year, the album falls into the top three list of most popular tracks with 'NEW's rocking corps. John Cougar Mellencamp's "Scarecrow" (Riva/PolyGram) has already earned that status, says the PD, and Tears For Fears' "Songs From The Big Chair" (Mercury/PolyGram) also stands as an WNEW champ. At the risk of sounding redundant, Kendall says the Straits' "Money For Nothing" is the song he'll automatically think of when reflecting on 1985. "I thought I'd never get that off my playlist," he jokes. Kendall says he was unhappily surprised by the public's resistance to Cheap Trick's "Standing On The Edge" (Epic). "It's an excellent album," he notes. "Possibly it's their old image, and they couldn't transcend it." Finally, Kendall says he was disappointed by this year's output from the Motels and John Waite. "I expected more from them both," he comments.

COUNTRY

"I'm surprised that anyone could make a hit out of this song, but Rockin' Sidney did it," says **KMPS** Seattle music director **Jim Williams** of Sidney's original version of "My Toot Toot" (Epic). As far as reaction from KMPS's listeners, Williams says Ronnie Milsap's "Lost In The Fifties Tonight" (RCA), Hank Williams Jr.'s "I'm For Love" (Warner/Curb) and Lee Greenwood's "Dixie Roads" (MCA) head the list. Williams' personal favorites include Ricky Skaggs' "Country Boy" (Epic) and the Bellamy Brothers' "Old Hippie" (MCA/Curb), song titles that he jokes are "somewhat autobiographical." Meanwhile, Williams says Milsap's "Lost In The Fifties Tonight" will go down as 1985's most poignant country tune. He also figures the song will extend into 1986, "setting a nostalgic tone for next year."

KIM FREEMAN

Promotions

JAMMIN' IN MANHATTAN

WYNY New York (adult contemporary)

Contact: *Kathy Lehrfeld*
Making the best of worse-than-usual holiday traffic in New York, WYNY has instituted the "Gridley Awards." Commuters are the judges here, and the coveted awards will be presented to the six nastiest gridlocks in the city. The categories are "Worst Mess In Manhattan," "Bedlam In The Boroughs," "The Long, Long Island Crawl," "Worst Jam In Jersey" and "Worst Supporting Role By A Bridge Or Tunnel."

Listeners have two voting options: Calling WYNY's morning team of **Harris & Harris**, or using ballots available in the New York Posts and Daily News.

The morning men opened the envelopes on the air Friday (20), and then made a personal presentation of a Gridley trophy to a random motorist at the winning Manhattan intersection. The trophies are mock-

ups of a 10-car pile-up. Those who didn't get the trophy stood a chance of picking of a WYNY commuter mug, while 10 ballot entries were selected for a four-hour gift certificate from Lifesavers Limousine Service.

As much fun as the promotion itself was, the NBC station had a secondary motive. That was to promote "Skywatch," WYNY's new traffic reports from a helicopter-bound **Captain John Boyd**.

ON AN OPPOSITE TACK, WRIF Detroit's new morning team of **Joe Nipote** and **Ken Calvert** probably caused a few traffic jams with a recent tv campaign plugging their arrival. Using a tv production crew, WRIF promotion director **Dave Scott** orchestrated a series of five live spots featuring the new duo in different Detroit locations. Set as a newscast, the spot was voiced by Don Pardo of game show and "Saturday Night Live" fame. The bits ran in prime time (including a football broadcast on Sunday) during the four days before Nipote and Calvert debuted on Dec. 2.

One of the locations they chose to "report" from was WRIF's broadcast tower, where the duo was filmed adorning the spire with seasonal decor. The cost for the five live spots had not been calculated exactly, but Scott says it should fall between \$5,000 and \$8,000.

ANOTHER DJ ON THE MOVE of late is **Bobby O'Jay**, early riser on legendary urban outlet **WDIA-AM** Memphis. On Dec. 11, the last day to fill in Arbitron diaries, O'Jay set out to make history by broadcasting from five states in one day. On the map were **WJPC** Chicago, **KYOK** Houston, **WVEE** Atlanta, **KATZ** St. Louis and, of course, **WDIA**. As it turns out, O'Jay had to skip **KATZ**, as the flights from Atlanta were delayed by uncooperative weather. Even so, the travelling talent figures he'll still set an unofficial record, as the Guinness Book of World Records hasn't yet created a category for this type of jaunt.

The impact of the promotion extends through Monday (23), at which point **WDIA** is awarding a listener a trip for two to one of the cities he visited. Listeners are now submitting postcard entries with their estimation of the exact time O'Jay called in to **WDIA** from each city.

In March, O'Jay is set break his current record, and go once again for a broadcast from five stations in one day. The weather ought to cooperate at that time, and **WDIA** is now plotting to bring five listeners along on the trip.

KIM FREEMAN

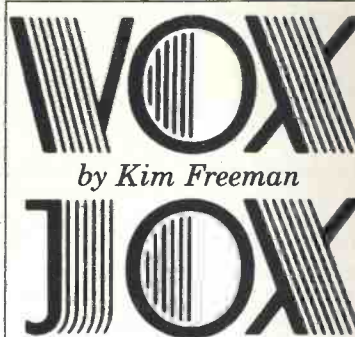
RAB Records Reagan's Reach

NEW YORK President Reagan's Saturday radio broadcast reaches roughly 13 to 14 million people via network coverage, and equals between \$3 million and \$4 million in commercial radio time. That's the assessment of the Radio Advertising Bureau here, which was commissioned by public television's "MacNeil-Lehrer Report" to provide both estimates.

As the RAB breaks it down, an average of 33.5 million listeners tune into to network radio at 12:06 p.m. each Saturday, Reagan's normal address time. The trade group estimates that between five and six million listeners catch the live broadcast, while an additional eight million probably hear excerpts from the speech during the remainder of the weekend.

The RAB bases its estimation of the commercial value of Reagan's address on network radio advertising commitments, special political advertising rates and a 52-week schedule. The RAB's report also projects that if excerpts and news reports from his Saturday speech were bought as 30-second commercials throughout the rest of the weekend, the Presidential message would pick up an additional \$1 million to \$2 million in commercial time value, bringing the grand possible total to between \$4 million and \$6 million.

"If the radio time used by the President were valued in spot radio terms," the RAB report continues, "Mr. Reagan's radio investment would be similar to that of General Mills, Woolworth, Toyota, 7-Up, Continental Airlines, Marriot or Fotomat."



KRBE-FM Houston program director **Roger Garrett** stepped down last week, leaving the hit outlet with a rather foggy indication of his future plans. **KRBE-AM PD Paul Cristy** swings over to program the FM, creating an opening at the classic rock AM. As for his future whereabouts, Garrett told the station they were "a secret" . . . **Tom Watson** moves into the PD post at **WASH-FM** Washington, D.C. He had held the same post at **KJR** Seattle, and previously was executive vice president of the research firm **Robert Balon & Associates**. At the Metro-media AC outlet, **Watson** replaces **John Moen**.

Robb Westaby is upped from assistant PD/music director to program director at full service AC outlet **WMBD** Peoria. He assumes the duties of **Gary Bruce**, who moves on to the PD seat at **WHAS-AM** Louisville. Westaby's previous position has not been filled yet . . . Two NBC O&O's bring new personnel on board. In

Garrett departs Houston's KRBE

New York, **WYNY** adds **Maedleine Boyer** as manager of advertising and promotion. She was with ProServ, an international sports marketing and management company. And **KYUU** San Francisco has plucked **Mike Ray** from **KDON** Monterey to prepare the hits and bits as production administrator. Happily, San Francisco State broadcasting graduate **Margaret Provost** lands a great entry into radio as **KYUU**'s programming secretary.

WYRK Buffalo lures 19-year **WJR** Detroit personality **Frank Benny** to chair its morning shift. Benny joins the country outlet after a year's break from radio, having left **WJR** in January, 1985. **WYKR** program director **Ken Johnson** reports that no one was let go as a result of Benny's arrival; it was just a little game of musical air shifts.

FRIDAY THE 13TH dawned an apparently doubly unlucky day for residents of Tallahassee, Fla., a town then caught in the middle of a depressing rainstorm. To bring a heavy dose of holiday cheer to the city, **WTHZ** (Z-103) morning man **Rich Stevens** came on the air to treat listeners to 61 repetitions of Bruce Springsteen's "Santa Claus Is Coming To Town," and several opportunities for listeners to buck the date's ominous reputation. During his impromptu four-hour

"Santa Claus" marathon, Stevens asked silly questions like "What song did I play at 7:05?" and "What will I play next?" Listeners caught on fairly quickly, relays Stevens, who gave out poinsettias, cookies and other seasonal gifts to astute listeners.

Stevens says that the move garnered overwhelming listener response and that **WTHZ**'s management was surprised, but pleasantly so. Apparently, Z-103 listeners couldn't get enough of the Springsteen classic, as the song flew to the top of the station's Friday request list. Stevens might also expect Columbia Records to send a special elf to **WTHZ**, as sales of the 12-inch reportedly went through the roof at Tallahassee retail outlets over the weekend. And finally, the broadcast brought Stevens and **WTHZ** a cover story in the Life section of **USA Today**.

Just for the record, "Santa Claus Is Coming To Town" is currently the flip of Springsteen's "My Hometown," the near-gold seventh single from his "Born In The U.S.A." album. Recorded in 1975, Springsteen's classic first appeared as part of the 1982 Grammy-winning album "In Harmony II," released on Columbia.

Choosing the wrong song for a similar stunt last week was **WLLR** Davenport, Iowa morning man **Jack Daniels**, who was suspended with pay Tuesday (17) for playing "Grandma Got Run Over By A Reindeer" 27 times during his shift. The jock reportedly repeated the **Elmo & Patsy** Christmas spoof in defiance of management orders.

AT COUNTRY OUTLET **KSOP-AM-FM** Salt Lake City, **Wade Jensen** returns as music director. He fills in for **Joe Flint**, who moves up to operations manager . . . **Ron Jones** assumes the PD-ship at Orlando, Fla. country outlet **WHOO-FM**. Jones continues as music director and, as program director, replaces **Bucks Braun**, who resigned to pursue other ventures. Meanwhile, former Drake-Chenault director of operations **Mike Kinoshian** becomes director of operations for both **WHOO** and its sister **AM, WMMA**. The latter switched from country to AC in November.

At Stoner Broadcasting urban station **WDAO** Dayton, seven-year station staffer and morning man **Michael Ecton** is upped to music director. His promotion comes from program director **Langford Stephens**, who had been doubling up on MD duties . . . **WRXV-AM** Tampa/St. Petersburg, a black-oriented AC, brings **J. "El Mongo" Stubbs** in as program director. He had held the same post at **WRBD** Ft. Lauderdale. He replaces **Barry O'Neil** at the **Rolyn Communications** property.

KZOZ "Z93FM" San Luis Obispo, Calif., appoints **D.A. Collins** program director. He replaces **Mike David**, who slides into the operations manager seat. Collins keeps his music director and morning drive duties at the top 40 outlet . . .

(Continued on page 25)

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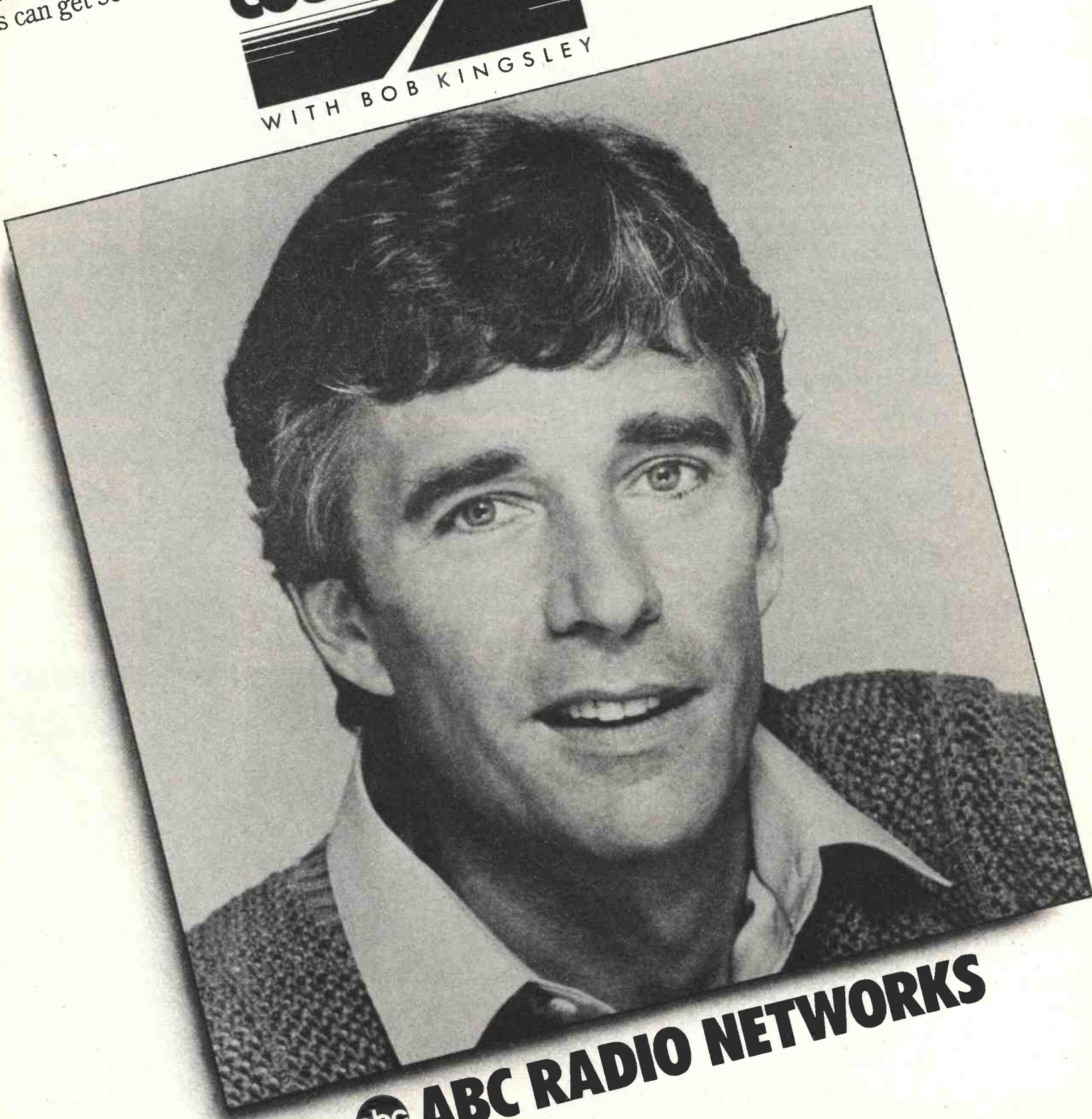
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The Fixx
Foreigner
Sammy Hagar
Hall & Oates
Don Henley
Elton John
Journey
Huey Lewis & The News
John Cougar Mellencamp
Stevie Nicks
Tom Petty & the Heartbreakers
Pretenders
REO Speedwagon

February

Mary Turner scores exclusive John Fogerty interview for *Off The Record Specials*



Dr. Demento's Demented Valentine's Day

March



Westwood One opens new building

Art Kreimelman joins Westwood One as vice president/director of marketing

Westwood One expands New York sales staff

Norm Pattiz delivers keynote speech at U.K. Radio Conference

Roger Waters live from Radio City Music Hall

July

Hall & Oates Live From Lady Liberty

That's Love premieres



Roger Daltrey hosts Rolling Stones special

Westwood One stock brings \$40 million in second offering

Live reports from Live Aid

August

Westwood One acquires Starfleet Communications

Isle of Dreams Festival



Tom Petty & The Heartbreakers' first radio concert in five years

September

BBC signs with WW1 for exclusive USA distribution

Dylan On Dylan encores



Pointer Sisters simulcast (with Showtime)

Phil Collins simulcast (with HBO)

George Thorogood Live

Future Hits' 1st anniversary

John Denver/Michael McDonald *Live From Radio '85*

FOR THE BIGGEST EVENTS ON RADIO

April



Westwood One and Coca-Cola USA co-sponsor Foreigner U.S. tour

Radio USA For Africa raises a half-million



May

Huey Lewis & The News simulcast (with Showtime)

Rick Springfield simulcast (with Cinemax)

Scott Muni's London tribute to rock 'n' roll

Five-Star Jam: The Whispers 20th Anniversary

Westwood One named hottest stock in show business by *Investor's Daily*



June



Westwood One and Chewels co-sponsor Rick Springfield tour

Don Henley signs with Westwood One for exclusive concerts

Tina Turner simulcast (with HBO)

John Fogerty simulcast (with Showtime)

Grateful Dead 20th Anniversary special

Emmanuel launches new *Mundo Artístico* series for Radio Espanol

October

MUTUAL 
BROADCASTING SYSTEM

Westwood One acquires Mutual Broadcasting System

Salute to Country Music Month

Billy Joel two-part profile

Line One premieres with Steve Perry



Thom Ferro named vice-president/general manager

November

Westwood One announces *Live From The Apollo*

Bill Battison named executive vice president of Westwood One, Inc.



Star Trak profiles Barry Manilow

Kenny Rogers pop and country specials

Scott Shannon's Rockin' America —one year old!

December



Westwood One officially takes over Mutual Broadcasting

Star Trak profiles Olivia Newton-John

The Words And Music Of John Lennon

Bruce Springsteen: Born In The USA

Ruben Blades on *Mundo Artístico*

IT'S WESTWOOD ONE... AND ONLY!



BMI Birthday Party. BMI officials honor composer Otto Luening, second right, with a commendation of excellence "for long and outstanding contribution to the world of concert music," during a reception celebrating his 85th birthday. Showing off the award with Luening are, from left, BMI assistant vice president of concert music administration Barbara Petersen, Mrs. Catherine Luening and BMI president Ed Cramer.



Florida Getaway. Jimmy Buffett spreads a little Florida sunshine in the streets of New York, while here to support his latest MCA release, "Songs You Know By Heart," and the contest that went along with it. The winners, who were recently chosen, spent a weekend sailing with the artist in Key West, Fla.



Honoring Talent. ASCAP president Hal David, left, and Chappell Music Co. president Irwin Robinson, right, present a \$1,500 Gershwin scholarship to Benjamin Yarmolinski, a music major at City College in New York. Each year, ASCAP, the Jean & Louis Dreyfus Foundation, Chappell Music and City College give the award to a deserving student of words or music.



New Pact. Warner Bros. artist Marshall Crenshaw meets with Screen Gems-Colgems-EMI Music executives in New York to sign an exclusive worldwide co-publishing agreement. Seated are, from left, Screen Gems vice president of talent acquisition Gerd Muller, Crenshaw, Screen Gems' professional managers Don Paccione and Chuck Rue and vice president of business affairs Jack Rosner, and Crenshaw's manager Richard Sarbin.



Big Deal. MCA Music president Leeds Levy, left, and writer/producer Tommy Faragher, second left, ham it up after Faragher signs a worldwide publishing deal with the company. Joining in the fun are MCA's West Coast director of creative services Carol Ware and West Coast vice president Rick Shoemaker.



Lighting Up the Beverly. Qwest recording artist Jack Wagner is congratulated by label president Harold Childs, left, following his performance at Los Angeles' Beverly Theatre. Also pictured is Qwest's Quincy Jones, second left, and Wagner's manager Kelli Ross.



A Piece of Musical History. FarmAid organizer Willie Nelson, left, and Alvarez Guitars' John Maher display the autographed guitar that is serving as incentive to help continue to raise money for the nation's farmers. A drawing for the instrument takes place Christmas day.



Live from New York. RCA recording group Mr. Mister joins actor John Lithgow on the set of "Saturday Night Live," where they were recently were performing guests. Standing are, from left, band members Pat Mastellotto and Richard Page, Lithgow, and band members Steve George and Steve Farris.

*Congratulations
Rick!*



KIIS  FM 102.7
AM 1150

*on another
great year!*

THE WEEKLY COUNTRY MUSIC COUNTDOWN PLAYS ONLY THE TOP 30 IN ONLY 3 HOURS.

The Weekly Country Music Countdown is country music's most popular radio program because we play **NOTHING BUT THE HITS**. *Radio & Records'* Top Thirty—that's all. No duds. Your audience hears popular songs when they tune in at the beginning, just as they do throughout the show. And they hear the very songs your station has made popular.

We feature the **ARTISTS IN PERSON**. The stars support the show by joining host Chris Charles for personal interviews. From superstars like Willie and Kenny to newcomers like the Forester Sisters and

Kathy Mattea. Your listeners hear the stories behind the songs from the artists *themselves*.

We present a **CONCISE THREE-HOUR FORMAT**.

Our fast-paced program, filled with hit music and the artists that make it, is designed with audiences and programmers in mind. We won't stretch our program to add more national advertising at the expense of the show or at the expense of

of your listeners.

THE WEEKLY COUNTRY MUSIC COUNTDOWN.

For over four years, the winning ingredient for winning radio stations.

THE WEEKLY COUNTRY MUSIC COUNTDOWN



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

YesterHits[®]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Let's Do It Again**, Staple Singers, CURTOM
2. **Saturday Night**, Bay City Rollers, ARISTA
3. **That's The Way (I Like It)**, K.C. & the Sunshine Band, TK
4. **Love Rollercoaster**, Ohio Players, MERCURY
5. **Theme From "Mahogany" (Do You Know Where You're Going To)**, Diana Ross, MOTOWN
6. **I Write The Songs**, Barry Manilow, ARISTA
7. **Convoy**, C.W. McCall, MGM
8. **Fox On The Run**, Sweet, CAPITOL
9. **Fly, Robin, Fly**, Silver Convention, RCA
10. **I Love Music (Part I)**, O'Jays, PHILADELPHIA INT'L

POP SINGLES—20 Years Ago

1. **Over And Over**, Dave Clark Five, EPIC
2. **Turn! Turn! Turn!**, Byrds, COLUMBIA
3. **I Got You (I Feel Good)**, James Brown, KING
4. **Let's Hang On**, Four Seasons, PHILIPS
5. **Sounds Of Silence**, Simon & Garfunkel, COLUMBIA
6. **Make The World Go Away**, Eddie Arnold, RCA
7. **Fever**, McCoys, BANG
8. **England Swings**, Roger Miller, SMASH
9. **Ebb Tide**, Righteous Brothers, PHILLES
10. **I Can Never Go Home Anymore**, Shangri-Las, RED BIRD

TOP ALBUMS—10 Years Ago

1. **Chicago IX—Chicago's Greatest Hits**, COLUMBIA
2. **Gratitude**, Earth, Wind & Fire, COLUMBIA
3. **America's Greatest Hits**, WARNER BROS.
4. **KC & the Sunshine Band**, TK
5. **The Hissing Of Summer Lawns**, Joni Mitchell, ASYLUM
6. **Still Crazy After All These Years**, Paul Simon, COLUMBIA
7. **Windsong**, John Denver, RCA
8. **Red Octopus**, Jefferson Starship, GRUNT
9. **Honey**, Ohio Players, MERCURY
10. **Helen Reddy's Greatest Hits**, CAPITOL

TOP ALBUMS—20 Years Ago

1. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
2. **The Sound Of Music**, Soundtrack, RCA VICTOR
3. **Welcome To The LBJ Ranch**, Various Artists, CAPITOL
4. **Going Places**, Herb Alpert's Tijuana Brass, A&M
5. **The Best Of Herman's Hermits**, MGM
6. **My Name Is Barbra**, Barbra Streisand, COLUMBIA
7. **Beach Boys Party**, CAPITOL
8. **December's Children**, Rolling Stones, LONDON
9. **The "In" Crowd**, Ramsey Lewis Trio, ARGO
10. **Harem Scarum**, Elvis Presley, RCA

COUNTRY SINGLES—10 Years Ago

1. **Convoy**, C.W. McCall, MGM
2. **Easy As Pie**, Billy "Crash" Craddock, ABC/DOT
3. **Country Boy (You Got Your Feet In L.A.)**, Glen Campbell, CAPITOL
4. **When The Tingle Becomes A Chill**, Loretta Lynn, MCA
5. **Just In Case**, Ronnie Milsap, RCA
6. **Warm Side Of You**, Freddie Hart & the Heartbeats, CAPITOL
7. **The Blind Man In The Bleachers**, Kenny Starr, MCA
8. **Where Love Begins**, Gene Watson, CAPITOL
9. **This Time I've Hurt Her More Than She Loves Me**, Conway Twitty, MCA
10. **Secret Love**, Freddy Fender, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **Love Rollercoaster**, Ohio Players, MERCURY
2. **Walk Away From Love**, David Ruffin, MOTOWN
3. **Wake Up Everybody**, Harold Melvin & the Bluenotes, PHILADELPHIA INT'L
4. **Sing A Song**, Earth, Wind & Fire, COLUMBIA
5. **Full Of Fire**, Al Green, LONDON
6. **Love Machine Part 1**, Miracles, TAMLA
7. **Let's Do It Again**, Staple Singers, CURTOM
8. **I Love Music (Part 1)**, O'Jays, PHILADELPHIA INT'L
9. **You Sexy Thing**, Hot Chocolate, ATLANTIC
10. **Valentine Love**, Norman Connors, BUDDAH

Washington Roundup

BY BILL HOLLAND

REMEMBER KTTL-FM, the Dodge City, Kan., station that was broadcasting racist and anti-Semitic programming? Well, back in April, the FCC set forth an upcoming comparative renewal hearing for the station, but made it clear that however offensive the programs were, the renewal would not be based on content. While still unresolved, the case popped up in the news again last week when Commissioner Dennis S. Patrick finally issued his concurring statement. While stating that the tapes broadcast by the station were "highly offensive, indeed abhorrent," Patrick reiterated that the Commission "must apply our rules and policies fairly and neutrally." Patrick also stressed that he feels the FCC should have designated as an issue whether KTTL-FM met community needs and interests. The issues-programs list requirement, he said, is "unquestionably critical to our evaluation," and the list KTTL submitted did not specify which, if any, of the programs were responsive. The hearing is scheduled for March—in Dodge City.

THE FCC HAS UPHELD its Mass Media Bureau action dismissing a proposal requesting that veterans be awarded a preference in comparative licensing proceedings. The Commission noted that no evidence had been presented to show that awarding a comparative preference to vets would further diversity of ownership, and that the citing by the proposer of Title 38 of the U.S. Code guaranteeing training and employment opportunities was "not relevant to this issue."

THE COMMISSION HAS ALSO denied a proposal by the Paralyzed Veterans of America and others requesting modifications of the rules facilitating minority ownership to include the handicapped. The FCC found nothing in the Communications Act nor the Rehabilitation Act to require it to promote ownership and management of broadcast facilities by the handicapped, and also ruled that such an action would not promote diversity of programming by encouraging diversity of ownership.

THE FCC HAS LIMITED the scope of its standards for judging a broadcast applicant's character qualifications. In a unanimous vote, the Commission decided to define the long-standing misconduct rules to violations of the Communications Act, FCC rules, misrepresentations or lack of candor during Commission proceedings and already adjudicated fraud, antitrust misconduct and felony convictions. Also scratched was a rule making character qualifications an issue in comparative hearings. Still on the books, however, are some rules on FCC-related misconduct by broadcast companies' corporate parents.

THE COMMISSION ALSO reversed a 1982 decision to deny renewal to WVCA-FM, the Gloucester, Mass. classical station owned (and run) by individualist Simon Geller. Geller, who the FCC said was short on non-entertainment programming, took the case to the U.S. Appeals Court, which remanded the case back to the Commission. This time around, in a 3-0 vote, the FCC gave full credit to Geller for his integration and diversification credits. Geller is the station's sole employee and owns no other media interests.

MORE FCC ACTION: The Commission has extended the period allowed for broadcasters to construct

a station, from 12 to 18 months. The Commission cited the "inordinate number of requests for extensions" as the reason. However, the FCC now says that with the granted extra six months, it will use stricter guidelines for new construction extensions. Requests will be granted only if construction is complete and testing is underway, or if applicants can prove that lack of completion is due to reasons beyond their control and all possible steps have been taken to resolve the problems.

HIGH MARKS FOR RADIO 85: An NAB survey shows that a majority found the management-programming conference breakdown of seminars and discussions to be "just right," and a whopping 91% said they favored another jointly sponsored NAB-NRBA convention in 1986.

WLIR CONTROVERSY

(Continued from page 17)

has assembled the keys in his programming plans. He says he intends to improve upon WLIR's existing rock format, broadening the scope of musical influences reflected on the playlist. Implementing this plan will be program director Jeff Barnes, recently on air at Inner City's WBSL New York, and music director Phil Barry. Most recently, Barry was program director at WNWK, a New York community-funded station formerly known as WHBI.

Former WLTW New York personality Holly Levis is slated to chair WLIR's morning shift when LIRC takes over. Barry says that the rest of the air team is already assembled. He declines to offer names, however, saying that several personalities involved have not yet left their current jobs. He adds that there is a possibility that some existing WLIR talents will stay on board.

ears" types. The opening was created when Jim Bleikamp joined sister combo KIOA/KMGK Des Moines as news director.

WSLR-AM Akron, Ohio, an OBC Broadcasting station, hires Willie Meyer to host its midday shift. He replaces Roger Douglas. Meyer was operations manager for KPER-FM Hobbs, N.M. . . . Country-formatted KHAK-FM Cedar Rapids, Iowa, gives promotion manager Susan Glaza additional duties as a member of the morning show, where she teams up with Don Warren.

BISHOP WILLIS' Willis Broadcasting is eating up stations. Willis has just set up an urban division and an inspirational division. Roshon Vance, who was program director at KXZZ Lake Charles, La., has been hired as national urban PD. In that post, he will oversee WOWI-FM Norfolk, WSAY Charlotte and, in two weeks, the

forthcoming WBLU Roanoke. Willis has also slated Don Allen as national inspirational programmer. He is responsible for WBOK New Orleans, WWCA Gary, Ind., WIMG Trenton and WSVE Jacksonville. In January, Allen will also have responsibility for new Willis acquisitions WFTH Richmond and KFTH-FM Memphis.

RICK O'DELL moves up the WCLR Skokie/Chicago ladder as production director and a weekend announcer. He was the station's late-night personality. O'Dell replaces Dean Richards, who joins the Satellite Music Network as an air talent for one of its national shows . . . Ed Clancy joins Price Communications outlet WTIK New Orleans as morning host. A familiar humorist and satirist in the market, Clancy replaces Denis Prior, who slips into the afternoon shift at WLOL Minneapolis.

TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL	
1	2	5	8	MIKE & THE MECHANICS ATLANTIC	SILENT RUNNING
2	1	1	7	STEVIE NICKS MODERN	TALK TO ME
3	9	19	6	Z Z TOP WARNER BROS.	STAGES
4	3	3	8	PETE TOWNSHEND ATCO	FACE THE FACE
5	5	6	6	PAT BENATAR CHRYSALIS	SEX AS A WEAPON
6	6	4	9	THE CARS ELEKTRA	TONIGHT SHE COMES
7	15	32	3	MR. MISTER RCA	KYRIE
8	8	9	8	Z Z TOP WARNER BROS.	CAN'T STOP ROCKIN'
9	18	36	3	BRUCE SPRINGSTEEN COLUMBIA	MY HOMETOWN
10	14	18	5	PETE TOWNSHEND ATCO	GIVE BLOOD
11	11	11	8	SURVIVOR SCOTTI BROS.	BURNING HEART
12	4	2	11	SIMPLE MINDS A&M	ALIVE & KICKING
13	7	7	8	ASIA Geffen	GO
14	16	16	9	THE ALARM I.R.S.	STRENGTH
15	21	29	5	THE DREAM ACADEMY WARNER BROS.	LIFE IN A NORTHERN TOWN
16	30	—	2	THE HOOTERS COLUMBIA	DAY BY DAY
17	12	12	7	DIVINYLS CHRYSALIS	PLEASURE AND PAIN
18	24	30	4	ROGER DALTRY ATLANTIC	LET ME DOWN EASY
19	19	25	3	QUEEN CAPITOL	ONE VISION
20	20	20	6	RUSH MERCURY	MANHATTAN PROJECT
21	26	26	5	STEVIE NICKS MODERN	I CAN'T WAIT
22	10	8	16	JOHN COUGAR MELLENCAMP RIVA	SMALL TOWN
23	13	10	11	Z Z TOP WARNER BROS.	SLEEPING BAG
24	29	34	5	NIGHT RANGER MCA	GOODBYE
25	33	—	2	TOM PETTY MCA	SO YOU WANT TO BE A ROCK & ROLL STAR
26	23	23	7	LOVERBOY COLUMBIA	DANGEROUS
27	17	17	6	STEVIE RAY VAUGHAN EPIC	CHANGE IT
28	28	21	9	WANG CHUNG Geffen	TO LIVE AND DIE IN L.A.
29	22	14	11	INXS ATLANTIC	THIS TIME
30	40	—	2	CHARLIE SEXTON MCA	BEAT'S SO LONELY
31	27	15	24	DIRE STRAITS WARNER BROS.	WALK OF LIFE
32	35	41	4	TWISTED SISTER ATLANTIC	LEADER OF THE PACK
33	NEW	▶		TOM PETTY MCA	NEEDLES AND PINS
34	34	40	4	BRYAN ADAMS A&M	IT'S ONLY LOVE
35	37	45	3	STARSHIP GRUNT	SARA
36	44	—	2	AEROSMITH Geffen	SHEILA
37	NEW	▶		BRYAN ADAMS A&M	CHRISTMAS TIME
38	48	—	2	DOKKEN ELEKTRA	THE HUNTER
39	25	13	12	RUSH MERCURY	THE BIG MONEY
40	NEW	▶		BON JOVI MERCURY	SILENT NIGHT
41	31	31	5	PAUL MCCARTNEY CAPITOL	SPIES LIKE US
42	42	38	5	JOHN COUGAR MELLENCAMP RIVA	JUSTICE & INDEPENDENCE
43	43	43	7	RUSH MERCURY	TERRITORIES
44	36	22	9	C.CLEMONS & J.BROWNE COLUMBIA	YOU'RE A FRIEND OF MINE
45	45	37	17	HEART CAPITOL	NEVER
46	46	50	15	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
47	NEW	▶		SIMPLE MINDS A&M	SANCTIFY YOURSELF
48	32	28	6	JONI MITCHELL Geffen	GOOD FRIENDS
49	39	27	9	AEROSMITH Geffen	LET THE MUSIC DO THE TALKING
50	41	33	7	YES ATCO	HOLD ON

Computer Software
Chart
Every Week
in Billboard

VOX JOX

(Continued from page 18)

The news anchor spot at country-formatted WGEE-AM Green Bay, Wis., is still open. Program director Randy Allen is looking for a seasoned pro with high story counts, and no "wet-behind-the-

"SANTA CLAUS IS WATCHING YOU"
RAY STEVENS
MCA # 52738

The Lowery Group

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Featured Programming

AMIDST THE BURGEONING radio syndication field, a new team has entered the arena in a major way. **LBS Radio Network**, a division of **LBS Communications Inc.**, a leading distributor of television programming, was formed to provide long and short-form programming for a variety of formats.

The company has prepared seven shows for their network debut in February. According to senior vice president/general manager **Steven Saslow**, "We will format specific shows to complement each program format. We don't want to be the K mart of suppliers. We simply want to fill a void in the marketplace for non-filler quality programming that coincides with the stations' current playlists." LBS also promises a commitment to innovative merchandising and promotional packaging.

"LBS is unique," Saslow says, "because of our interest in securing the most accurate indication of market and audience coverage. We plan on utilizing the services of both RARDAR and Arbitron to efficiently monitor for third party verification and retrieval of performance affidavits."

LBS will take advantage of many independent and freelance production companies' programming. Already line producing for LBS are **Barnett-Robbins**, **Radio Today**, **Denny Somach Productions** and **SAS Enterprises**. Saslow indicates that LBS is extremely positive about its relationships with the independents: "We are working very closely with all of these freelancers in developing timely, well researched, format-pure programming to achieve our stature within the radio and advertising communities."

Included in the company's debut programming catalog are "**Live From L.A.**," a weekly one-hour live-via-satellite CHR show featuring leading personalities from the worlds of rock, tv and film, hosted by **KKHR** Los Angeles music director **Lou Simon**. The show will also feature a studio audience, as well as solicitation from listeners via a toll-free 800 number. "**Superstars of Rock**" is a one-hour weekly CHR series highlighting artist profiles, chart positions, concert happenings and commentaries. "**Star Call**" is a 60- to 90-second daily Monday-Friday top 40 strip enabling listeners to call 1-800-STAR-CALL to personally ask their favorite stars any question they desire. "**The Psychedelic Psnack**" is a 6- to 10-minute weekday strip hosted by **WNEW-FM** New York personality **Dave Herman**, including retrospective actualities, music and interviews with the icons of the '60s. "**Rock Stars**" is a one-hour weekly AOR series of 80% music blended with interviews recorded with artists at their home or studio to give listeners a sense of eavesdropping on a private conversation. "**Album Advance**," a one-hour weekly AOR feature, is hosted by **Cynthia Fox** of **KMET** Los Angeles. This program professes to function as rock's "Meet The Press." And, finally, "**The Weekly Elvis Show**" is an hour program musically and academically devoted to Elvis Presley. Saslow says all the

shows are selling and clearing well.

LOTS OF LUCK to **NBC Radio Entertainment's** new weekly two-hour series "**The Jazz Show with David Sanborn**." According to NBC manager of program administration **Andy Denemark**, the ambitious program will be targeted to AC, CHR and AOR stations. "The music will be the star of the show," Denemark says. "There will only be three breaks per hour. The primary purpose of 'The Jazz Show' is to offer music enthusiasts the option to get a dose of jazz music in a 'Sunday brunch' atmosphere."

The show premieres Jan. 5 with special guest **Andreas Vollenweider**. The featured playlist will include **Pat Metheny**, **Weather Report**, **Stanley Jordan**, **Jean-Luc Ponty**, **Michael Franks** and **Bill Evans**.
JANICE GINSBERG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Dec. 27-29, **Phil Collins**, Superstar Concert Series, Westwood One, 90 minutes.

Dec. 27-29, **Counting Up The Best of '85**, CBS Radioradio, CBS Radio Network, three hours.

Dec. 27-Jan. 1, **The News That Rocked '85**, NBC Radio Entertainment, two hours.

Dec. 27-Jan. 1, **T.G. Sheppard**, Country Today, MJI Broadcasting, one hour.

Dec. 27-Jan. 3, **New Year's Special**, Country Today, MJI Broadcasting, one hour.

Dec. 27-Jan. 3, **Randy Rhoads**, Metalshop, MJI Broadcasting, one hour.

Dec. 28, **Rock & Roll Super Hits**, Super Gold, Transtar Radio Network, four hours.

Dec. 28-29, **Linda Ronstadt**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 28-29, **1985 Year-End Countdown**, Weekly Country Music Countdown, United Stations, three hours.

Dec. 28-29, **Guy Lombardo**, The Great Sounds, United Stations, four hours.

Dec. 28-Jan. 3, **Jackson Five**, Solid Gold Saturday Night, United Stations, three hours.

Dec. 28-29, **Country Music's Year End Review**, Creative Radio Network, three hours.

Dec. 29, **1985 Favorites**, Musical Starstreams, Musical Starstreams, two hours.

Dec. 29-Jan. 4, **Top LPs of '85**, Rock Over London, Radio International, one hour.

Dec.30-Jan. 5, **Loverboy**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Dec. 30-Jan. 5, **Patti Austin**, Special Edition, Westwood One, one hour.

Dec. 30-Jan. 5, **Glenn Miller**, Encore with William B. Williams, Westwood One, two hours.

Dec. 31, **New Year's Eve Oldies Party**, Super Gold, Transtar Radio Network, four hours.

Jan. 3-5, **Three Dog Night**, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Jan. 3-5, **Eagles, Beatles, Isley Brothers**, CBS Radioradio, CBS Radio Network, three hours.

Jan. 3-9, **Louise Mandrell**, Country Today, MJI Broadcasting, one hour.

Jan. 3-9, **Twisted Sister**, Metalshop, MJI Broadcasting, one hour.

Jan. 4-5, **Golden Oldies of the '60s**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 5-12, **Roger Daltrey**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 5-12, **Nick Lowe**, Rock Over London, Radio International, one hour.

Jan. 6-12, **Christopher Cross**, Star Trak Profiles, Westwood One, one hour.

Jan. 6-12, **Temptations, Four Tops**, The Concert Hour, Westwood One, one hour.

Jan. 6-12, **Miami Sound Machine**, Murdo Artistico, Westwood One, 90 minutes.

Jan. 10-12, **Billy J. Kramer & the Dakotas**, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Jan. 10-12, **Pop Music's Greatest Family Acts**, CBS Radioradio, CBS Radio Network, three hours.

Jan. 10-17, **Mickey Gilley**, Country Today, MJI Broadcasting, one hour.

Jan. 10-17, **Aerosmith**, Metalshop, MJI Broadcasting, one hour.

Jan. 11-12, **Golden Oldies of the '60s**, Gary Owens' Supertracks, Creative Radio Network, three hours.

Jan. 12-19, **Mike Rutherford**, Part I, Rock Over London, Radio International, one hour.

Jan. 17-19, **Peter Albin, Big Brother & the Holding Company**, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Billboard ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	NEW	TOTAL
94 REPORTERS	ADDS	ON
BRUCE SPRINGSTEEN MY HOMETOWN COLUMBIA	16	60
BILLY OCEAN WHEN THE GOING GETS TOUGH JIVE	9	47
STING LOVE IS THE SEVENTH WAVE A&M	7	49
MICHAEL FRANKS WHEN I GIVE MY LOVE TO YOU WARNER BROS.	7	28
OMD SECRETS A&M	7	15

FOR WEEK ENDING DECEMBER 28, 1985

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HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
①	1	1	8	SAY YOU, SAY ME MOTOWN 1819	4 weeks at No. One ◆ LIONEL RICHIE
②	2	3	8	THAT'S WHAT FRIENDS ARE FOR ARISTA 1-9422	◆ DIONNE & FRIENDS
③	3	4	9	BROKEN WINGS RCA 14136	◆ MR. MISTER
④	4	6	7	I MISS YOU MCA/CONSTELLATION 52606/MCA	◆ KLYMAXX
⑤	7	10	5	GO HOME TAMLA 1817/MOTOWN	◆ STEVIE WONDER
⑥	6	2	12	SEPARATE LIVES (THEME FROM WHITE NIGHTS) ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
⑦	5	5	10	EVERYDAY COLUMBIA 38-05681	◆ JAMES TAYLOR
⑧	9	12	6	WALK OF LIFE WARNER BROS. 7-28878	◆ DIRE STRAITS
⑨	12	16	5	SOMEWHERE (FROM 'WEST SIDE STORY') COLUMBIA 38-05680	◆ BARBRA STREISAND
⑩	8	7	12	YOU BELONG TO THE CITY MCA 52651	◆ GLENN FREY
⑪	13	13	7	IN SEARCH OF LOVE RCA 14223	◆ BARRY MANILOW
⑫	14	21	5	THE SWEETEST TABOO PORTRAIT 37-05713/EPIC	◆ SADE
⑬	10	8	11	MORNING DESIRE RCA 14194	◆ KENNY ROGERS
⑭	19	23	6	SMALL TOWN RIVA 884202-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
⑮	15	17	6	TOO YOUNG QWEST 7-28931/WARNER BROS.	JACK WAGNER
⑯	16	18	6	FREEDOM RCA 14224	◆ THE POINTER SISTERS
⑰	20	22	4	TALK TO ME MODERN 7-99582/ATLANTIC	STEVIE NICKS
⑱	25	38	3	MY HOMETOWN COLUMBIA 38-05728	◆ BRUCE SPRINGSTEEN
⑲	11	9	13	YOU ARE MY LADY CAPITOL 5495	◆ FREDDIE JACKSON
⑳	23	28	4	LOVE IS THE SEVENTH WAVE A&M 2787	◆ STING
㉑	28	36	3	HOW WILL I KNOW ARISTA 1-9434	WHITNEY HOUSTON
㉒	30	37	3	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) JIVE 1-9432/ARISTA	◆ BILLY OCEAN
㉓	26	31	4	THE HEART IS NOT SO SMART GORDY 1822/MOTOWN	EL DEBARGE WITH DEBARGE
㉔	18	14	14	HEAD OVER HEELS MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS
㉕	21	15	17	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7-89528	◆ DAVID FOSTER
㉖	27	29	4	I NEED YOU COLUMBIA 38-05726	MAURICE WHITE
㉗	22	19	11	WHO'S ZOOMIN' WHO ARISTA 1-9410	ARETHA FRANKLIN
㉘	17	11	13	BE NEAR ME MERCURY 880626-7/POLYGRAM	◆ ABC
㉙	32	40	3	I'M YOUR MAN COLUMBIA 38-05721	◆ WHAM!
㉚	24	20	17	PART TIME LOVER TAMLA 1808	◆ STEVIE WONDER
㉛	38	—	2	LIFE IN A NORTHERN TOWN WARNER BROS. 7-28841	◆ THE DREAM ACADEMY
㉜	33	33	4	CHAIN REACTION RCA 14244	◆ DIANA ROSS
㉝	31	24	13	LAY YOUR HANDS ON ME ARISTA 1-9396	◆ THE THOMPSON TWINS
㉞	34	34	5	DREAMLAND EXPRESS RCA 14227	JOHN DENVER
㉟	29	26	7	DON'T STOP THE DANCE WARNER BROS./EG 7-28887/WARNER BROS.	BRYAN FERRY
㊱	NEW ▶	—	—	WHEN I GIVE MY LOVE TO YOU WARNER BROS. 7-28819	MICHAEL FRANKS FEATURING BRENDA RUSSELL
㊲	NEW ▶	—	—	CARAVAN OF LOVE CBS ASSOCIATED 4-05611	◆ ISLEY/JASPER/ISLEY
㊳	NEW ▶	—	—	YOU'RE A FRIEND OF MINE COLUMBIA 38-05660	◆ CLARENCE CLEMONS & JACKSON BROWNE
㊴	—	—	2	TONIGHT SHE COMES ELEKTRA 7-69589	◆ THE CARS
㊵	35	25	16	TAKE ON ME WARNER BROS. 7-29011	◆ A-HA

Products with the greatest airplay this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

Raleigh-Based Music International Targets Older Customers

BY FRED GOODMAN

NEW YORK A new Raleigh, N.C.-based record retailer is looking to an unusual store design and product mix aimed at the over-25 consumer to launch a combination chain and franchise operation.

Music International Inc., headed by Hap Willard and Bill Weber, opened its first shop last summer as the first tenant in the newly erected Sutton Square Shopping Center in affluent North Raleigh. And while plans call for the opening of two to five more

wholly owned outlets in the coming year, the company is hoping to make its mark as a franchiser by demonstrating that its upscale store design draws a clientele that demands customized service.

"We're positioning ourselves to attract older record buyers, including baby boomers and yuppies," says Willard. "Our design approach is very intentional: a clean store that markets towards a quality selection without a discounting approach."

All Music International outlets

will utilize an oval checkout counter custom built around an original 1947 Wurlitzer jukebox. Black and white padded tile in the front of the store offsets muted gray walls.

Bins, custom constructed to the company's specifications by Cleora Sterling in Chapel Hill, employ a multi-tier approach that allows greater display of Compact Discs. The bins, along with the older demographic and jewel box display of CDs, have helped to lift that configuration to an unusually high share of the store's sales.

"CDs account for about 42% of our business," says co-manager Al Wodarski. Only the disk cover is displayed, with cartons, clam shells and the disks stored under the bin. The display system, developed by Minneapolis CD wholesaler East-side Digital, places the artwork in a plastic resealable envelope with a Plexiglas backing. The method eliminates theft and allows easy access to titles for customer demonstration, another part of Music's approach to selling the configuration.

A listening area in the back of the shop allows customers to hear CDs before they purchase them, a system Willard says has "gone over very well" and produces a sale in the vast majority of instances. The audio system is part of a tradeout with Audio Buys, a local hardware dealer whose logo appears on the wall of the listening area. Additionally, Music sells Sony and Technics



Custom display bins for Compact Discs, built to spec for Music's by Cleora Sterling of Chapel Hill, N.C., feature multi-tier display shelves where disk artwork is displayed in reusable plastic sleeves. The shop is adding a second wall strip for displaying 30 more covers.



A 1947 Wurlitzer jukebox anchors an oval checkout counter as part of the first Music's outlet. The store's recessed ceiling lights are augmented by both spots and brass and chrome sconces.

equipment purchased from Audio Buys, and the hardware shop displays and sells 150 CD titles under a similar Music logo arrangement.

Initial expansion is keyed to the triangle market of Raleigh-Durham-Chapel Hill. Willard is confident he can make inroads despite the presence of Record Bar and School Kids.

"People in malls buy on impulse," he says of Record Bar. "And we stress service with new releases and special orders. As for School Kids, I think the name turns a lot of people off."

Music International is located between those two operations on the pricing scale. Titles are generally offered at \$1 below list price.

Open seven days a week, the store has found Sunday to be a pow-

erful selling day for its CDs. Willard describes the CD section of the store as "looking like feeding time at the goldfish bowl five minutes after we open" at 1 p.m.

Although Willard isn't specific about when the franchise package will be made available, he says the company is in the process of assembling a package that includes blueprints and fixtures. "Our intention is to protect the image of the chain," he says.

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

BANGLES
Different Light
LP Columbia BFC 40039/CBS/no list
CA BCT 40039/no list

KICK AXE
Welcome To The Club
LP Pasha BFZ 40095/CBS/no list
CA BZT 40095/no list

LAMARCA
LP Scotti Brothers BFZ 40088/CBS/no list
CA BZT 40088/no list

LEMANS
LP Columbia BFC 40082/CBS/no list
CA BCT 40082/no list

VARIOUS ARTISTS
Unsigned
LP Epic BFE 40258/CBS/no list
CA BET 40258/no list

BLACK

HAYWOOD
Arrival
LP Portrait BFR 40047/CBS/no list
CA BRT 40047/no list

GOSPEL

BRANCH, FREDDIE, & THE SINGING STARS
Don't Throw Your Parents Away
LP Surtine SFG-55006/\$7.98
CA SFG-55006/\$7.98

GATEWOOD, MAE, FEATURING TONY HULL & THE VOICES OF FRIENDLYWILL
Hold On Children Everyday
LP Dab-N-D K829/\$7.98
CA K829/\$7.98

GOSPEL CAROLETTES
My Faith Looks Up To Thee
LP Shurtine SFG-55008/\$7.98
CA SFG-55008/\$7.98

GOSPEL SEEKERS
Gospel Train
LP Shurtine SFG-55005/\$7.98
CA SFG-55005/\$7.98

SISTER SADIE & THE BIBLETTES
Time
LP Shurtine SFG-55001/\$7.98
CA SFG-55001/\$7.98

SWEET SINGING DISCIPLES
Will You Be Ready When Jesus Comes
LP Shurtine SFG-55007/\$7.98
CA SFG-55007/\$7.98

To get your company's new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

BE MY VALENTINE, CHARLIE BROWN
Animated
♠♥ Snoopy's Home Video Library M342/Media Home Entertainment/\$14.95

BETRAYAL
Lesley Ann Warren, Rip Torn
♠♥ VCL Communications VL9066/Media Home Entertainment/\$59.95

THE BIG FIX
Richard Dreyfuss, Susan Anspach, Bonnie Bedelia
♠♥ MCA Home Video 66053/\$59.95

THE BRINK'S JOB
Peter Falk, Peter Boyle, Allen Goorwitz
♠♥ MCA Home Video 80062/\$59.95

THE COCA-COLA KID
Eric Roberts, Greta Scacchi
♠♥ Vestron Video 5099/\$79.95

DASTARDLY AND MUTLEY'S HIGH FLYING FUN
Animated
♠♥ Worldvision Home Video 1069/\$19.95

ELVIS—ONE NIGHT WITH YOU
♠♥ Media Home Entertainment M467/\$19.95

THE FLINTSTONE COMEDY SHOW 2: CURTAIN CALL
Animated
♠♥ Worldvision Home Video 1066/\$19.95

JUNGLE WARRIORS
Nina Van Pallandt, Paul Smith, John Vernon
♠♥ Media Home Entertainment M815/\$59.95

JUST ME AND YOU
Louise Lasser, Charles Grodin
♠♥ VCL Communications VL9067/Media Home Entertainment/\$59.95

MAN OF FLOWERS
Norman Kaye, Alyson Best, Chris Haywood
♠♥ Vestron Video 4370/\$69.95

MASK
Cher, Sam Elliott, Eric Stoltz
♠♥ MCA Home Video 80173/\$79.95

THE OTHER SIDE OF THE MOUNTAIN
Marilyn Hassett, Timothy Bottoms
♠♥ MCA Home Video 55117/\$59.95

THE OTHER SIDE OF THE MOUNTAIN PART 2
Marilyn Hassett, Beau Bridges
♠♥ MCA Home Video 55116/\$59.95

PARADISE ALLEY
Sylvester Stallone, Kevin Conroy, Anne Archer
♠♥ MCA Home Video 66049/\$59.95

THE PERILS OF PENELOPE PITSTOP IN TRIPLE TROUBLE
Animated
♠♥ Worldvision Home Video 1068/\$19.95

THE PINK ANGELS
♠♥ Prism Entertainment 1754/\$49.95

(Continued on page 32)

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Retailing

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

WHEN CAPITOL INDUSTRIES-EMI recently unveiled CD plans for its plant in Jacksonville, Ill. (Billboard, Dec. 14), some optical disk competitors privately expressed skepticism at chairman **Bhaskar Menon's** announced timetable for

startup sometime in the fall of 1986. Any newcomer to this daunting new technology hoping to launch production in less than two years had to be basking in false optimism, they said, unaware of the maze of potential problems and steep costs. That Capitol here had also been among the last majors to enter the CD software market only reinforced that response.

Menon himself may concede the latter point, but the Capitol-EMI

worldwide chief is quick to underscore the company's often overlooked links to optical media through both Compact Disc and the now moribund VHD videodisk format marketed abroad but withheld from the U.S. market.

"The technical collaborators in both the Swindon (U.K.) and Jacksonville facilities will be **Toshiba-EMI**, who have already been in production for over two years," Menon

(Continued on page 29)

FOR WEEK ENDING DECEMBER 28, 1985

Billboard **TOP COMPACT DISCS**

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	30	DIRE STRAITS	WARNER BROS. 2-25264	15 weeks at No. One	BROTHERS IN ARMS
2	2	2	31	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED
3	3	3	31	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.
4	4	4	10	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM		SCARECROW
5	6	6	4	Z Z TOP	WARNER BROS. 2-25342		AFTERBURNER
6	7	8	6	SOUNDTRACK	MCA 2-6150		MIAMI VICE
7	5	5	16	BILLY JOEL	COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II
8	8	10	22	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES
9	13	9	8	STEVIE WONDER	TAMLA 6134TD/MOTOWN		IN SQUARE CIRCLE
10	9	11	31	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
11	10	12	20	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES
12	11	13	15	WHITNEY HOUSTON	ARISTA ARCD 8212		WHITNEY HOUSTON
13	12	7	31	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
14	NEW			BARBRA STREISAND	COLUMBIA CK40092		THE BROADWAY ALBUM
15	14	14	31	BRYAN ADAMS	A&M CD 5013		RECKLESS
16	18	15	10	GEORGE WINSTON	WINDHAM HILL CD 1025/A&M		DECEMBER
17	16	17	18	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2		CHRONICLES
18	NEW			MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AGCD 1984		MANNHEIM STEAMROLLER CHRISTMAS
19	17	21	31	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE
20	15	18	6	STARSHIP	RCA PCD 1-5488		KNEE DEEP IN HOOPLA
21	19	16	7	STEELY DAN	MCA CD 5570		THE BEST-OF STEELY DAN
22	20	22	29	PINK FLOYD	COLUMBIA C2K 36183		THE WALL
23	26	26	3	LED ZEPPELIN	ATLANTIC 2-19129		LED ZEPPELIN IV
24	22	19	6	A-HA	GEFFEN 2-25300/WARNER BROS.		HUNTING HIGH AND LOW
25	25	25	31	WHAM!	COLUMBIA CK 39595		MAKE IT BIG
26	27	27	31	MADONNA	SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN
27	NEW			BARBRA STREISAND	COLUMBIA CK35679		GREATEST HITS VOL. II
28	21	20	31	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER
29	24	24	31	DON HENLEY	GEFFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST
30	28	23	31	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412		SPORTS

				CLASSICAL			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	31	AMADEUS SOUNDTRACK	FANTASY WAM-1791	6 weeks at No. One	NEVILLE MARRINER
2	2	2	31	BERNSTEIN: WEST SIDE STORY	DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)
3	3	3	31	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
4	4	4	31	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
5	5	5	9	BLUE SKIES	LONDON 414-666		KIRI TE KANAWA (RIDDLE)
6	6	6	31	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS
7	7	7	31	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
8	8	8	31	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
9	9	10	20	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		MICHAEL TILSON THOMAS
10	11	11	31	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
11	10	9	31	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
12	12	12	31	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS
13	13	13	31	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
14	15	16	21	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)
15	14	14	31	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	16	15	31	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
17	17	17	31	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
18	18	18	31	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
19	20	21	18	PUCCINI: TOSCA	ANGEL CB-47174		MARIA CALLAS
20	19	19	31	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA
21	21	22	31	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)
22	27	30	3	O HOLY NIGHT	LONDON 414-044		LUCIANO PAVAROTTI
23	23	24	11	VIVALDI: FOUR SEASONS	ARCHIV 400-045		THE ENGLISH CONCERT (PINNOCK)
24	30	—	2	BARTOK: MIRACULOUS MANDARIN	LONDON 411-894		DETROIT SYMPHONY (DORATI)
25	24	23	31	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059		YO-YO MA, CLAUDE BOLLING
26	26	26	7	BEETHOVEN: SYMPHONY #9	ANGEL CDC-47081		BAYREUTH FESTIVAL ORCH. (FURTWANGLER)
27	25	25	19	AMERICA, THE DREAM GOES ON	PHILIPS 412-627		BOSTON POPS (WILLIAMS)
28	28	28	10	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
29	29	29	4	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 412-611		PITTSBURGH SYMPHONY (PREVIN)
30	NEW			TCHAIKOVSKY: THE NUTCRACKER	RCA RCD2-7005		SAINT LOUIS SYMPHONY (SLATKIN)

ON THE BEAM

(Continued from page 28)

observes. "It's a central and crucial point that we have a successful production history for the configuration with Toshiba-EMI."

He also reiterates the advantages obtained from EMI's VHD association when reviewing the approaching startup for the new Swindon CD operation, which is scheduled for the first quarter of the new year. "What we did in Swindon was to take the plant that **Thorn-EMI** had set up for the production of VHD disks, and adapt these. There's a considerable amount of interrelated technology between the two formats, and that has enabled us to make the transition at an accelerated rate."

Clean rooms had already been constructed in Swindon, for example, eliminating one of the most exacting aspects of basic facility design and construction.

No such existing framework is in place in Jacksonville, where Menon admits the planning has only begun. He indicates a separate, new facility may be built, since the acreage is ample. But the VHD and Toshiba-EMI CD episodes convince Capitol that the third quarter '86 target is attainable.

As for Capitol-EMI's early reluctance to release Compact Discs, Menon says today that the viability of the configuration itself was never an issue. "We were certainly not in the forefront of making commitments to it," he notes. "We've always been in full support of the basic carrier, but we had questions at that time as to whether the hardware manufacturers would incorporate scrambling devices into players to foil piracy."

The executive chain of command for the first U.S. digital disk operation will start with veteran Capitol-EMI manufacturing executive **Dave Lawhon**, vice president of technical resources, who will oversee the development and operation of the Jacksonville CD plant.

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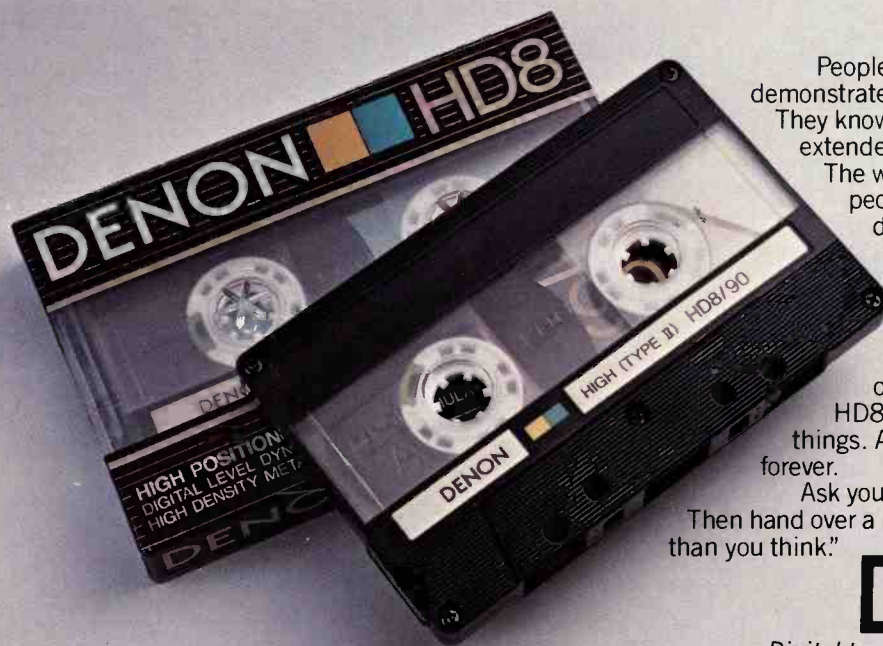
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CD Growth Paces Radio Doctors' Expansion

BY MOIRA McCORMICK

CHICAGO Dramatic Compact Disc sales at both the wholesale and retail levels, coupled with a generally healthy economy, have resulted in major expansions over the last year for Milwaukee-based Radio Doctors.

Radio Doctors, a 56-year-old company owned by Stuart Glassman, encompasses a 15,000-square-foot one-stop and adjacent pop retail outlet, along with a nearby classical

store called Radio Doctors Classics. CD sales have increased 300% over last year, according to general manager Michael Mowers.

"Compact Discs now account for 30% of our retail volume," he says. "Business is tremendous—up 28% over last year. In 1984 it was only up 7%-8%, and from '80 to '82 there had been a downward trend."

Mowers began carrying CD three years ago, and says Radio Doctors now sports a "tremendous mailing list of 1,200 active CD customers, not counting store customers."

At the retail level, Mowers says he had to remodel the pop store to accommodate increasing CD inventory.

Last spring, he began moving Radio Doctors' entire stock of 45s from the ground floor to the basement, where the one-stop operates, leaving 30% more floor space upstairs for Compact Discs.

"We put in new racks to handle CDs," Mowers says. "We stock a lot of duplicate inventory from wholesale, so when the customer comes in, he sees 8,000 CDs on display. We try to get anything and everything—there are 3,000 titles in and out at all times."

Moving the 45 section downstairs where it's partitioned off from the one-stop operation has resulted in "sales of current and oldie 45s going up," Mowers says. Listening facilities for singles customers has also helped in that regard, he adds.

Mowers found he also had to enlarge his wholesale space to accommodate an increasing account roster which now numbers 550, up by 100 over last year. "We went through the wall and took over the 10,000-square-foot building next door," he says. "We'll be converting to an all-computerized inventory early next year."

Radio Doctors' one-stop now ser-

vices clients in Chicago and elsewhere in Illinois, Indiana and Iowa, as well as in Wisconsin, Minnesota and Michigan. "We've hired Larry Backe as Chicago sales rep," says Mowers. "With Sound Video going mostly video, there aren't many strong record wholesalers in the area."

Mowers attributes Radio Doctors' growth to "good economy, good PR for the music business, such as Live Aid, good prices—and new technology. The Compact Disc

explosion has brought in a lot of new people, and has brought back people who'd stopped buying records. They're updating their systems and buying software.

"Unfortunately," he adds, offering a familiar complaint, "there's more demand than there is product. We'd been out of Dire Straits' 'Brothers In Arms' for two months, got in 200 one day, and between wholesale and retail sold out again that same day."

Minneapolis' Tastemaker

Oarfolk Rising from Ashes

CHICAGO Despite an Oct. 7 fire which destroyed its inventory, Oarfolkjokeopus, one of the premier tastemaking record stores in Minneapolis, will reopen its doors during the first quarter of 1986.

In the meantime, Oarfolk, as it's known, has set up shop temporarily at 2635 Nicollet Ave. South, with a jazz-heavy inventory. "If it can sustain itself," says owner Vern Sanden, "it might stay on as a second store."

Sanden, who founded Oarfolk at 2557 Lyndale Ave. South in January, 1973, says the store will extend its previously modest stock of cassettes and Compact Discs when it reopens. "I'd never been too much into tapes," says Sanden, "but they're marketing them differently now, with extra tracks and that kind of thing."

As for CDs, Sanden says he has been special ordering them, but now plans to stock the configuration on a regular basis. "I won't start buying them for myself," he adds with

a smile, "until I see them in cutout bins. Then I'll know they're here to stay."

Sanden has his own way of doing business, and the success of his maverick Oarfolk is proof of the viability of a creative, non-mainstream approach.

He says he has never paid too much attention to the charts: "We've always tried to convey to our customers a better sensibility of rock'n'roll by prevailing upon them to listen to our tastes."

When Oarfolk opened its doors in 1973, Sanden recalls, album rock radio was inundated with mellow singer/songwriters. Through in-store play and staff suggestions, he says, "We turned people on to the English scene—Roxy Music, Mott The Hoople, David Bowie."

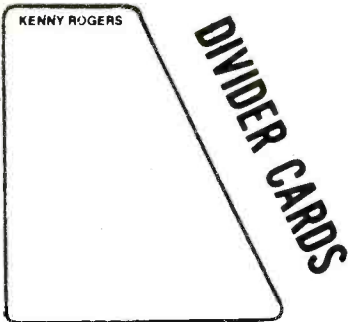
Oarfolk sold 500 copies of an album by the obscure Mike McGear (Paul McCartney's brother), solely through in-store promotion, Sanden recalls. And he claims a local United Artists Records rep's mid-'70s promotion was due in no small part to the number of records sold out of Oarfolk by then-unknown ELO, 10cc and perennial eccentric Roy Wood, all UA recording artists.

In recent years, local product from the exploding Twin Cities music scene has been among Oarfolk's top sellers.

When Oarfolk reopens, Sanden says he expects to keep constant his stock of between 10,000 and 15,000 LPs and 10,000 45s. The store itself, which he says "can fit 24 browsers," will smarten up its previous rummage-sale decor somewhat, but not so much that it will turn off the legions of Oarfolk shoppers who prefer "the dusty-old-record-store atmosphere," according to Sanden.

One thing that certainly won't change is Oarfolkjokeopus' unwieldy but fascinating name. With origins as iconoclastic as its owner, the moniker is a compendium of "obscure LP titles," according to Sanden—"Oar," by ex-Jefferson Airplane and Moby Grape drummer/guitarist Skip Spence, and "Folkjokeopus," the first American album by British folk artist Roy Harper.

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Musicland Holiday Sales Drive

'Hit Wall' Marquee Highlights Price Spread

LOS ANGELES Through the current Christmas season, Musicland has attacked prerecorded video sales with unprecedented vigor. The chain is using a multi-pronged approach with visual, advertising and pricing elements to emphasize the medium.

A main physical component in the firm's approach is a custom made marquee presentation seven shelves deep and 14 feet wide mounted on the store's "hit wall." The unit accommodates 147 SKU facings.

The display has vertically positioned signs for each price category shelf—two \$30, one \$25, one \$15 and three at \$10. The marquee features transparent plexishelves anchored into the chain's slatboard wall.

Prominently featured items include "Beverly Hills Cop" at \$24.99.

Other items in that range include Walt Disney Home Video and MGM/UA Home Video titles such as "Pinocchio," "Mary Poppins," "Robin Hood," "Dumbo," "The Wizard Of Oz," "A Christmas Story" and "A Christmas Carol."

A \$19.95 section offers items from Paramount Home Video including "Raiders Of The Lost Ark," "Trading Places," "White Christmas," "Death Wish," "Airplane" and "Grease."

Among the \$12.99 items are Children's Video Library and Kid Stuff Video releases. And at \$7.99 there is a strong list of public domain titles.

In the Galleria at South Bay, one of four new units opened in this market recently, Musicland is offering four price categories plus some feature priced items.

Explaining the chain's overall phi-

losophy is Bruce Jesse, vice president of advertising and promotion. Although preferring not to disclose sales figures immediately prior to Christmas, he says, "We are very pleased. We've given video good exposure in terms of space and have provided a display that offers a maximum in exposure."

As seen here in the Galleria at South Bay, the mammoth 460-unit chain is playing it safe. Higher priced videocassette product is displayed via empties, and product is VHS only.

Musicland's other new openings here are at Mall of Orange, Montebello Town Center and Montclair Plaza, all featuring the company's tubular racks with basket bins.

The chain heralded its recent inceptions with a sale of hit albums featured at \$6.99. Elton John's "Ice On Fire," A-Ha's "Hunting High & Low" and Barbra Streisand's Broadway album were included with Eddie Murphy's "How Could It Be" and Sade's "Promises." The ZZ Top "Afterburner" album sold at \$7.99.

(Continued on page 36)

NARM Wooing Middle-Level Store Managers

NEW YORK The National Assn. of Recording Merchandisers (NARM) is encouraging manufacturers and chains to include trips to their upcoming convention as prizes in store manager contests. The move is part of a program to increase the participation of mid-level management and store managers at the annual meet, slated for March 7-11 at the Century Plaza Hotel in Los Angeles.

Mickey Granberg, executive vice president of NARM, says the trade association hopes to increase middle management's attendance this year through a combination of promotions, and by encouraging one-stops in the L.A. region to bring their customers to a special single-day program for \$25 (Billboard, Dec. 21).

"There are a lot of mom-and-pop operators that we don't see," she says. "And this is a good time to try and attract them, because we have more one-stop members in California than in any other region."

Granberg adds that NARM has written to manufacturers and chains advising them of their discounted registration fees for middle management attendees and encouraging them to offer trips to the convention as prizes in their spring and winter promotions.

Last year, when NARM first instituted discount programs to encourage broader employee attendance, it produced an increase of 60% in regular member attendance.



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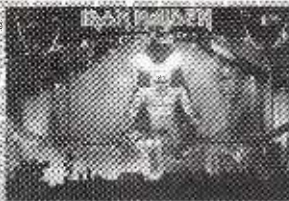
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Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories.

BIB has introduced a new Compact Disc cleaner, Model A-607, which carries a suggested retail tag of \$14.95. Packaged in a clear hang-or stand-free pack, the cleaner is comprised of a molded tray to hold the CD and a cleaning unit with a removable bottle of cleaning fluid. The base of the unit has a row of soft bristles for removing dust, a felt pad and a chamois leather to dry and polish the disk. The system also contains a stiff brush to clear away any contaminants from the surface of the cleaning unit after use. Bib additionally offers packs of cleaning pads with fluid (A-697 RP) for this system.

From **Discwasher** comes the announcement of a promotion for its Compact Disc Cleaner (suggested retail: \$19.95) that enables the buyer to purchase a Compact Disc storage unit at a reduced rate. Under the plan—running from Christmas season through next March 31—anyone who buys the Compact Disc Cleaner can get a 40-CD storage container, which normally carries a retail price of \$50, for \$15.

As part of its campaign, Discwasher will promote the offer through a prominent label on its

Compact Disc Cleaner package, counter cards for retail display and coupons in specially marked cleaner packs and on the counter cards themselves.

To protect stereos, television sets, VCRs, computers and other sensitive electrical equipment from sudden AC power surges and spikes, **Discwasher** has developed the SpikeMaster P-500 suppressor. It plugs in-line into any standard three-prong electrical outlet. Sudden audio "pops" and the need for frequent equipment repair, the manufacturer contends, can be traced to AC line irregularities.

The SpikeMaster, which retails for a suggested \$21.95, is housed in a transparent clamshell that can be displayed hanging or free-standing. The packaging features bold black and yellow graphics for easy recognition.

From **Ortofon Inc.**, the U.S. distributor of Ortofon and Dual Hi Fidelity products, comes another promotion, this one in conjunction with Mobile Fidelity Sound Labs. The promotion offers consumers the opportunity to obtain up to three of Mobile's Original Master Recording albums free with the purchase of any new Dual turntable. Buyers must return a claim form specifying the album choices. Four-color ads for the promotion, which lasts through Feb. 28, are being placed in major consumer magazines.



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Laury's Halts CD Mail Order

BY MOIRA McCORMICK

CHICAGO Laury's Records, a retail pioneer in Compact Disc here, plans to curtail its CD mail order business, according to new general manager John Unger. "We will continue to ship CDs via United Parcel Service, but have discontinued the mail order catalog," he says.

Laury's "will continue aggressive CD buying, and CD will remain an important part of our business," states Unger. The decision to terminate mail order, he says, is partially a result of "the difficulty in getting product—and now the pricing structure is being called into question," a reference to recent and expected price hikes.

A number of changes are in store after the first of the year, notes Unger, though at this point he offers nothing more specific than "being more aggressive in the record and tape marketplace."

"This is a transitional period," he adds, "and we're waiting for the dust to clear."

Unger took over as general manager of the four-unit Laury's chain when 14-year veteran John Shulman resigned Nov. 1, along with his brother Art, who had been Laury's director of stores for a similar length of time. Unger describes the Shulmans' stepping down as "a mutually beneficial move. It was time for a change."

Unger was formerly Laury's director of purchasing for 11 years. The director of stores post was discontinued as "not necessary." Instead, Richard Carlson was named director of chain buying. In addition, says Unger, Debra Zemke became the new office manager, replacing Sandra Keafer, who left at the same time as the Shulmans.

Unger hints at the possibility of new Laury's stores opening in the future.

NEW RELEASES

(Continued from page 27)

PRIZZI'S HONOR
Jack Nicholson, Kathleen Turner
▲♥ Vestron Video 5106/\$79.95

PUPPET ON A CHAIN
Sven-Bertil Taub, Barbara Parkins
▲♥ Prism Entertainment 2873/\$59.95

RINGMASTERS—THE GREAT AMERICAN BASH
Ric Flair, Magnum T.A., Road Warriors
▲♥ Vestron Video 3045/\$59.95

ROYAL WEDDING
Fred Astaire, Jane Powell, Keenan Wynn
▲♥ Hal Roach Studios HR 095/\$14.95

SANDSTONE
▲♥ Vestron Video 4122/\$69.95

SCREAM
Pepper Martin, Hank Warden, Alvy Moore
▲♥ Vestron Video 4374/\$69.95

SECRET SQUIRREL'S UNDERCOVER CAPERS
Animated
▲♥ Worldvision Home Video 1067/\$19.95

SKEEZER
Karen Valentine, Justin Lord, Leighton Greer
▲♥ USA Home Video 213-806/IVE/\$39.95

SLEEP OF DEATH
Brendan Price, Marilu Tolo
▲♥ Prism Entertainment 2456/\$59.95

SPACE GHOST AND DINO BOY GHOSTLY TALES
Animated
▲♥ Worldvision Home Video 1070/\$19.95

MR. SUPERINVISIBLE
Dean Jones
▲♥ Simitar Entertainment 7984/\$39.95

TANYA'S ISLAND
Vanity
▲♥ Simitar Entertainment 7123/\$59.95

THEY CAME FROM WITHIN
Paul Hampton, Joe Silver, Lynn Lowry
▲♥ Vestron Video 4403/\$69.95

TREASURE OF THE AMAZONS
Stuart Whitman, Donald Pleasance, Bradford Dillman
▲♥ Vestron Video 4400/\$69.95

THE TURN OF THE SCREW
Lynn Redgrave, Jasper Jacob, Eva Griffith
▲♥ Thriller Video 202-801/IVE/\$29.95

TWIRL
Stella Stevens, Charles Haid, Lisa Whelchel
▲♥ USA Home Video 213-807/IVE/\$39.95

WAIT TILL YOUR MOTHER GETS HOME
Dee Wallace, Paul Michael Glaser
▲♥ Prism Entertainment 2553/\$49.95

WHEN WOMEN HAD TAILS
▲♥ Simitar Entertainment 7943/\$59.95

THE WILD AND THE FREE
Linda Gray, Granville Van Dusen, Frank Logan
▲♥ USA Home Video 213-808/IVE/\$39.95

THE WILD DUCK
Liv Ullmann, Jeremy Irons
▲♥ Vestron Video 5107/\$79.95

THE WOMAN IN GREEN
Basil Rathbone, Nigel Bruce
▲♥ Hal Roach Studios HR 103/\$14.95

WOMEN TELL THE DIRTIEST JOKES
La Wanda Page, Marsha Warfield, Barbara Scott
▲♥ Vestron Video 3122/\$59.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.



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FOR WEEK ENDING DECEMBER 28, 1985

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	3	65	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress intyping speed and accuracy.	●		●	●	●					
	2	1	100	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	●		●	●						
	3	2	117	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	◆	◆	●	●					
	4	4	96	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●	●	●							
	5	5	3	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.			●							
	6	7	11	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	●									
	7	6	15	SKY TRAVEL	Commodore	An Astronomy Program.			●							
	8	8	21	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	●		●	●						
	9	10	5	CHIPWITS	Epyx	Teaches the basics of computer programming. Recommended ages 8 and up.			●							
	10	9	32	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2 to 12.	●		●	●						

HOME MANAGEMENT	1	1	75	PRINT SHOP	Broderbund	At Home Print Shop	●	●	●	●						
	2	2	36	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	●		●	●						
	3	5	5	PRINT SHOP GRAPHICS LIBRARY III	Broderbund	A third disk for use with the "Print Shop". Supplies 120 more graphics.	●	●	●							
	4	6	38	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	●	●	●	●						
	5	8	20	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			●							
	6	9	51	PAPERCLIP	Batteries Included	Word Processing Package		●	◆	★						
	7	7	36	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	●	●	●	●						
	8	3	25	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.	◆	◆	●							
	9	4	22	PRINT MASTER	Unison World	At Home Print Shop				●						
	10	10	117	BANK STREET WRITER	Broderbund	Word Processing Package	●	●	●	●						

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New Merchandising Tool

Target Stores Turn on the Monitors

MINNEAPOLIS Extensive exposure of video product through monitors, a hallmark of home entertainment specialty dynamos like Tower Records & Video, is being tried as a merchandising tool for the entertainment software sections of the 226 Target discount stores.

As a changing product mix trickles down to the mass merchandiser from specialty stores, discounters are adjusting their product presentation. And among the most dramatic shifts is a new, re-styled prototype being tested by the Minneapolis-based Target in 15 of its stores, featuring four 25-inch monitors of-

fering several hours of in-store product exposure.

George Smith, Target's national sales manager, says the monitors are placed high above the department and about eight feet inside. "Two face the main aisle," he explains, "and the other two slant so that people see them from both directions."

Two stores, one here and another in North Dallas, are still testing elements of how all the new products will be integrated and where best to locate the video monitors.

The video monitors in the Texas model store are at the rear of the de-

partment. "Right now we're programming almost entirely music videos," says Smith. "We are producing our own tape, put together with clips we obtain, plus trailers and our own voiceovers. We are running at two hours, and want to go up to four so the programming doesn't require as much attention." One VCR drives the four monitors.

Pre-recorded video titles receive prominent placement in this department, but are racked in the back of the two prototypes and 13 other stores where the new concept is on line. Target's pegboard display of
(Continued on page 35)



Coppin' in Livonia. Gilbert Hall, the Detroit homicide inspector who was featured in "Beverly Hills Cop," recently helped promote the film's Paramount Home Video release with an appearance at Video Trend's Livonia location. The distributor's get-together, at which Hall met dealers and signed autographs, drew more than 400 people. Pictured at Video Trend are, from left, Video Trend president Gene Silverman, Hall, and Video Trend general manager Bob Tollini.

Wherehouse Theft Warning 'Black Market' in Empty Boxes Cited

BY EARL PAIGE

LOS ANGELES In the wake of its own victimization by videocassette booster rings, Wherehouse Entertainment is warning other area dealers to beware of thefts of both videocassettes and their empty display boxes.

The chain, which laid large losses to shoplifting this fall, has recently assisted in several Southern California investigations that led to the arrests of alleged shoplifting rings. "They have a grocery list of hit titles and classics," Kenneth Leonard, vice president of loss prevention and safety for the 156-unit web, says of the booster rings.

"There is a black market in empty boxes that go for from \$3 to \$20," asserts Leonard, who claims boosters are preying on a wide variety of video stores and departments. Procuring empties is an integral step for the thieves.

Empties are not available at Wherehouse stores and the few other stores that similarly display the complete movie. This is because stores featuring complete movie display essentially destroy the box for packaging purposes when the box is cut apart and inserted under durable plastic to withstand repeated rentals.

Unsuspecting video stores are
(Continued on page 34)

FOR WEEK ENDING DECEMBER 28, 1985

Billboard TOP KID VIDEO SALES

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Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	13		PINOCCHIO	Walt Disney Home Video 239	1940	29.95
2	2	13		DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
3	3	8		ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
4	4	13		THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	24.95
5	NEW▶			A FLY IN THE PINK	Mirisch-Geoffery-D.F. MGM/UA Home Video 300541	1985	29.95
6	7	9		BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
7	12	13		VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
8	6	4		PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
9	14	2		IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
10	22	13		MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
11	5	13		RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
12	8	13		CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
13	13	2		A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	29.95
14	11	10		DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
15	9	13		LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
16	15	12		G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95
17	10	13		AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
18	16	13		THE TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
19	20	9		SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95
20	18	13		CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95
21	17	13		THE TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
22	25	5		THUNDERCATS-EXODUS	Family Home Entertainment F3135	1985	24.95
23	24	11		THE TRANSFORMERS: S.O.S. DINOBOTS	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment FI-128	1985	14.95
24	23	9		PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Inc. Warner Home Video 11508	1985	19.98
25	19	13		SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.



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Dealer Speaks Out on Co-op Vendor Allotments Challenged

SEATTLE Veteran home video specialty retailer Ed Empey, head of a local retailer group, says he is taking the consumer advocate position in an effort to have vendors more clearly spell out co-op advertising allotments.

Empey is head of both the state Video Software Dealers Assn. (VSDA) chapter and his own Lake Stevens Video store. He also belongs to a separate buying group formed three years ago called Video West, which has 20 member stores.

In an irony he says underpins his position, Empey notes that as a buying group, Video West can combine to receive co-op funding. "In fact," he adds, "we have had cases where we were turning away funds because our advertising was all booked up." But he says the issue is not really his own co-op situation.

"What I'm fighting personally," he says, "is the position of the average VSDA chapter member who is not a member of a buying group, who cannot possibly accrue enough purchases to enjoy meaningful co-op support."

Empey says he's seen one local case where a distributor had a total co-op allocation of \$2,000. "There must be 400 dealers up here in the Puget Sound region alone," he says. "The fact is, the manufacturers are not giving the distributors enough of an allocation."

Empey says he is not coming

down on individual distributors or vendor reps. "These people are just doing their jobs. They are trying to be polite about all this."

He is encouraged by the vendor spots run on television for big titles. "On the cable channels we see the 'Beverly Hills Cop' trailer and then the local dealers tagged. That's great. But what about the lesser titles?" he asks.

What particularly vexes Empey are the instances where programs are described with wording "such as 100% co-op." Empey cites a situation where he followed through with one vendor. He placed what he thought to be a reasonable order and priced some spots. "I was able to get 100 spots on radio for \$850. These are 30-second spots. But when it all wound up, I was told I would have to place an order for 1,200 pieces to accrue \$850 in co-op.

"Why aren't the terms spelled out in the first place? Why imply there's 100% co-op?" he asks.

"I'm taking a consumer advocate position. The manufacturers should tell the retailer what the terms are. When I was told I had to purchase 1,200 pieces, I asked if there would be 100% return after the holidays. The answer was no. No guarantee.

"This whole attitude starts at the top with the vendors. I don't believe they are familiar with the reality of the smaller dealers."

WHEREHOUSE WARNS ON THEFT

(Continued from page 33)

victimized in a number ways, Leonard asserts. "They may be purchasing the duplicated or bootlegged videocassettes and run the risk of being held accountable." By losing empties, they are losing inventory control and rental revenue, because in most video stores each empty represents a rental copy behind the counter in a library case. Moreover, without the corresponding empty, stores cannot ultimately salvage slow rental titles by marking them down for sale.

"We want the help of independent video stores because the empty box has value and is being used to undermine the industry," Leonard states, outlining how store operators can spot possible culprits.

"Be aware of who walks in off the street offering product for sale," he cautions. On another level, he says, "Teach your personnel what to look for, suspicious people who tend to hang out in the store a lot, people carrying unusually shaped personal belongings, customers dressed inappropriately—as in a raincoat on a clear day—and those who show more interest in you or your clerks than in shopping."

Leonard says the task force at Wherehouse has noted devices such as "women's purses, baby carriages and baby totes. They can pick up five to 10 empties per visit. If they are successful, they come right back in again and again," he says, adding that Wherehouse security staffers typically videotape entrances and suspects.

As for theft of the complete mov-

ies at Wherehouse, Leonard claims a new "pass-around" security gate "has slowed it down tremendously." The pass-around system requires the clerk to take possession of the "wired" movie and literally pass it around a gate the customer walks through. The rental movie remains activated and is ultimately returned to a different counter.

Wherehouse has not revealed the extent of the shoplifting losses it disclosed in September, which triggered brisk stock market activity while the chain moved rapidly to curb losses and organize a task force under Leonard.

As for the alarm gates, Leonard refutes the suggestion that certain practices and circumstances tend to blunt their effects.

At some stores, clerks are observed backing through the alarm gates, arms laden with rental returns and triggering the alarm. Also, during peak shopping periods, customers outside the rental area but passing too near the highly sensitive gates trigger the alarm.

Leonard, who urges all video stores to consider articles surveillance systems for empties or complete display copies, says even inadvertent triggering "reinforces the fact that our movies are protected. It's what the professional thief doesn't want to hear.

"Our system is electronic. You can beat it, but the risk is yours; the odds are in favor of the retailer. It's tough to beat the house."

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	7		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
2	2	8		GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG
3	3	3		GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
4	17	3		CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R
5	5	5		BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG
6	4	4		THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R
7	7	12		THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
8	9	12		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
9	6	7		LADYHAWKE ▲	Warner Bros./Twentieth Century Fox Warner Home Video 11464	Matthew Broderick Michelle Pfeiffer	1985	PG-13
10	8	4		VISION QUEST ▲	Warner Bros. Inc. Warner Home Video 11459	Matthew Modine Linda Fiorentino	1985	R
11	22	3		PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R
12	10	11		POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
13	11	8		GOTCHA! ●	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13
14	12	16		THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
15	13	11		MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
16	15	16		DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
17	16	3		LOST IN AMERICA ●	Warner Bros. Inc. Warner Home Video 11460	Albert Brooks Julie Hagerty	1985	R
18	14	6		BABY... SECRET OF THE LOST LEGEND	Touchstone Home Video 269	William Katt Sean Young	1985	PG
19	18	3		THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR
20	21	31		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
21	NEW ▶			FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG
22	19	7		SECRET ADMIRER ●	Orion Pictures Thorn/EMI/HBO Video TVA2990	C. Thomas Howell Dee Wallace Stone	1985	R
23	20	7		CAT'S EYE	Key Video 4731	Drew Barrymore James Woods	1985	PG-13
24	NEW ▶			A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG
25	24	24		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
26	23	15		THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
27	35	2		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR
28	40	2		JUST ONE OF THE GUYS	RCA/Columbia Pictures Home Video 6-20493	Joyce Hyser Billy Jacoby	1985	PG-13
29	25	21		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
30	32	22		A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
31	26	11		PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
32	34	3		GIRLS JUST WANT TO HAVE FUN-THE MOVIE	Image Entertainment New World Video 8508	Sarah Jessica Parker Helen Hunt	1985	PG
33	36	22		FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
34	28	14		A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
35	29	36		THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
36	31	22		INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
37	33	6		CREATURE	Media Home Entertainment M808	Klaus Kinski	1985	R
38	NEW ▶			THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR
39	27	26		STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
40	38	12		FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.



Lone Star Invasion. Audio Video Plus of Houston recently used this display to take first place in a national merchandising contest in support of Sony's Voltron video series. First prize was a complete audio/video system worth over \$3,000.

TARGET STORES

(Continued from page 33)

prerecorded movies is 12 feet wide and 10 feet tall, allowing good visibility.

Prerecorded music, especially Compact Disc, still enjoys dominant placement in the front of the department. But music is also shown throughout, and a 60-inch-tall fixture at the rear of the department displays the top 10 LPs, cassettes and CDs.

Four tables of featured items are placed near the entrance to the section. These can be children's recordings as well as one push titles in video, audio and blank tape.

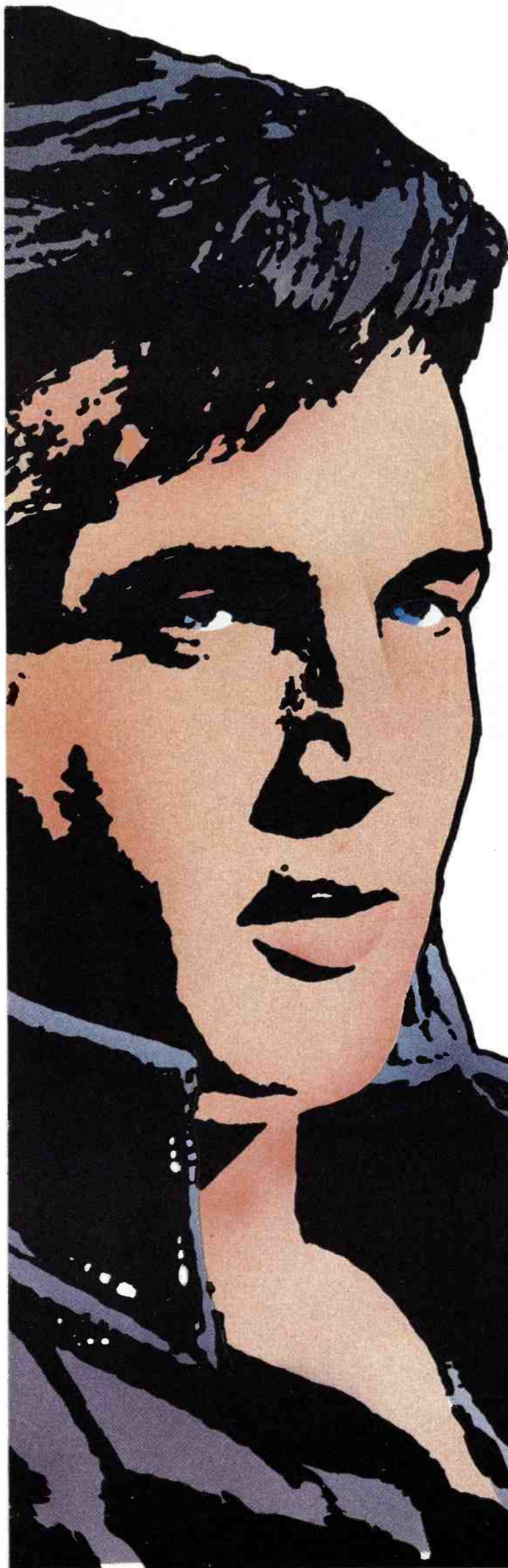
End caps at the front of the section also feature prerecorded music on LP, cassette and CD. Singles are end capped at the rear.

For prerecorded video, public domain titles still represent 30%-40% of Target's selection. Lower list titles under \$30 are also strongly featured.

Smith says Target carries somewhat more catalog than the typical huge discount chains, although "we don't try to compete with the specialty stores in terms of depth." In CD, however, there has been unusual expansion.

The direction in CD was also highlighted at the summer convention, where Farr emphasized how the company's software sections can benefit from wider consumer exposure to CD, video and other products. CD was rolled out in March, 1984. For the present Christmas season, an additional \$1 million in CD inventory was allocated, according to Jetco buyer Dwight Montjar.

In the two model stores, the home entertainment sections are positioned near books and just before electronics. The sections in 60% of Target stores are positioned near sporting goods, health and beauty aids and automotive, affording optimal traffic.



The King. On Stage. On Video.

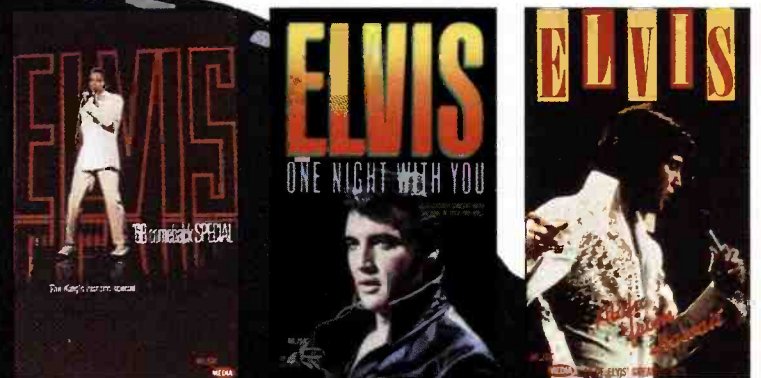
December 3, 1968. After eight years absence from the stage, The King Of Rock 'N Roll returned to give us the greatest performance of his career. And with one historic concert, he proved to the world what most of us already knew. Elvis Presley was a legend.

Now that immortal moment in rock 'n roll history can be yours forever with these two collectable videocassettes. **ELVIS '68 COMEBACK SPECIAL** brings you this unforgettable concert for \$29.95* And beginning in January, **ELVIS—ONE NIGHT WITH YOU** will be available for only \$19.95*! A rare glimpse of The King at his performing peak, ONE NIGHT WITH YOU contains excerpts from the comeback special including additional scenes never-before-seen! And both of these special videocassettes are jam-packed with your favorite Elvis hits such as "Heartbreak Hotel," "Hound Dog," "Jailhouse Rock," "All Shook Up" and "Love Me Tender."

So don't let the memory of this legendary performance fade away. Bring Elvis home to stay. And watch as the legend lives on!

And be sure to look for **ELVIS—ALOHA FROM HAWAII** also available for just \$29.95*!

*Suggested Retail Price



MUSIC
MEDIA

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Legislators Plan Winter CES Visit

WASHINGTON A 12-member Congressional delegation will visit the 1986 Winter Consumer Electronics Show and serve as panelists at special sessions on copyright issues and international trade. The sessions will be open to all CES attendees.

The trade panel, "Trade Legislation: What Will Congress Do?," will be held Jan. 10 from 1-2 p.m. Panelists will include Reps. Hank Brown (R-Colo.), Thomas Downey (D-N.Y.), Edward Feighan (D-Ohio), Romano Mazzoli (D-Ky.) and Richard Schultze (R-Pa.). Pete McCloskey, president of the Electronics Industries Assn., will moderate.

The copyright panel, "Audio Royalty Taxes: The Battle Continues," will be held Jan. 11 from 11 a.m. to noon. Panelists will include Sen. Charles Mathias (R-Md.), chairman of the Senate copyright subcommittee and sponsor of the audio home taping bill opposed by the consumer electronics industry, as well as Sens. Mitch McConnell (R-Ky.) and Arlen Specter (R-Pa.). Also on the panel will be Reps. Hamilton Fish (R-N.Y.), William Hughes (D-N.J.), Dan Lungren (R-Calif.) and Lawrence Smith (D-Fla.).

Organizers say they're particularly pleased that Sen. Mathias has accepted the invitation to visit the Las Vegas show. **BILL HOLLAND**

MUSICLAND SALES DRIVE

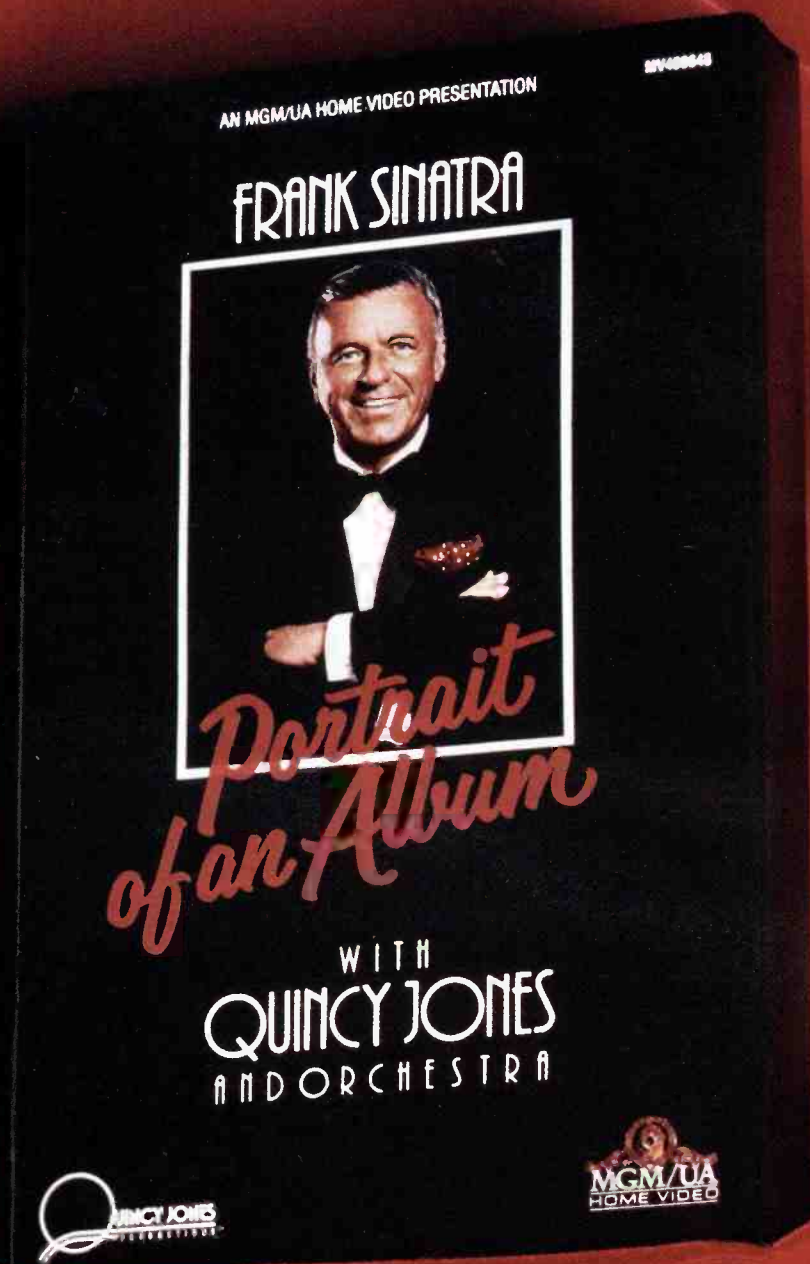
(Continued from page 31)

The new units, if South Bay is an indication, feature a large array of personal stereo and accessories along the entire length of the store and include Yamaha keyboards up front. Three staff people rove the floor constantly, offering customers individual service and distributing an eight-page advertising tabloid, with video prominently featured.

That personal stereo and accessories are a main push is seen on the flyer's cover, where two GE boom box units (models 3-5282 and 3-5450) are featured at \$49.95 with \$5 rebate. Maxell T-120s in four-packs are priced \$4.99.

Other items, shown with sale and regular price, offer broad price and brand selection. They include the Salton "shower radio," \$14.99 (\$17.99); Sanyo MG41 AM/FM cassette, \$34.95 (\$49.99); GE 7-2660 AM/FM radio, \$19.95 (everyday price); Unitech portable speaker pack ST2, \$29.99 (\$34.99); Panasonic RXFM25 boom box, \$69.99 (everyday); GE 3-6025 boom box, \$89.99 (\$99.99); Sanyo MG7 cassette, \$16.99 (\$24.99); GE 3-6210 boom box, \$99.99 (\$119.99); Sanyo M9711 detachable two-way speaker and cassette, \$79.99 (everyday).

Accessories are highlighted by six different models of audio cassette storage/carrying units from \$4.99 through Napa Valley's 64 cassette capacity unit at \$19.95. Two Yamaha instruments featured are the PSS-150 37-key, \$89.99, and the \$179.99 PS-450 and PSR-15 featuring stereo sound (PSR-15 features full size keys).



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Frank Sinatra and Quincy Jones at work in their natural habitat. With an orchestra comprised of the finest musicians in the country and a superb collection of songs. This *Portrait of an Album*—a video documentary of the making of the great album "LA Is My Lady" offers a

rarely seen perspective of Sinatra in session. And an equally rare sales opportunity for you with all those customers with new holiday VCRs. Get in touch with your MGM/UA Home Video distributor now to order. (And be sure to ask about all the special point-of-purchase materials.)



Available in January, warehouse ship date January 21.

California Dealer Fern Nayer Aims to Please Individual Customers

BY JOHN SIPPEL

SOUTH PASADENA, Calif. Fern Nayer literally backed into video specialty retailing, but she's been full steam ahead ever since.

Long a school teacher, in the fall of 1981 she found she had to choose between her career in education and maintaining her husband's Video Works store in San Marino, a nearby Foothills suburb.

Shafique, her spouse, had opened a 1,600-square-foot store in an office building in April 1981, not realizing the new business would take as much of his time as it ultimately did.

Fern was torn between her love for teaching and her necessary presence at the store for the first year, she admits. "But then I realized how much easier retailing was. There's actually less pressure and I'm making new acquaintances and watching business build monthly," she says.

There were 300 poorly chosen movie titles in the community shop when she started. Now there are over 3,000. She buys 15 copies or more of a new hit movie. She stayed close to that figure when "Ghostbusters" arrived, but volunteers she bought in heavier on "Beverly Hills Cop" at \$29.95 list.

She encourages manufacturers to carefully consider the lower list. "I can sell three times as many, and my rentals go way up when the

price is under \$30 and it's a good movie. Remember, the best new movie release has a life of only three or four months," she cautions.

After she operated the neighborhood store for three months, she started developing her alphabetical catalog.

Nayer sees every movie either in the theater or on her home VCR and encourages employees to borrow movies regularly for personal viewing.

'My rentals go way up when the list price is under \$30'

Nayer and manager Evelyn Rubio discourage new customers from browsing the empty boxes on wall display. Instead, they suggest using the three chrome tables with matching chairs to look through a plastic sheaved loose-leaf catalog in which Fern has personally entered her analysis of the title, including movie rating, store catalog number and running time.

Indicating the influence of this catalog approach, Rubio says 80% of their volume results from the folders and only 20% from browsing.

Video Works moved to South Pasadena eight blocks away from its

prior location two weeks ago. The new shop is about the same size as the Nayers' original store.

Nayer isn't one bit worried about losing any of her 1,100 club members. She says between 80% and 90% of her rentals and sales are done with those "longtime friends."

She and Rubio loathe what they see as "the impersonal attitude of so many video stores," and both assert their desire for a strong personal relationship with customers. Nayer even hopes to put a computer in to automate her rentals, because she wants to draw a profile of the customer, especially his or her likes or dislikes.

Younger customers, she already observes, are adding greater foot traffic in the new store.

Fern also finds customers now are less knowledgeable about older movies. When she finds a pattern of rentals on the VTR screen, she hopes to be able to proffer old movie titles with which the newcomer is not acquainted, which she feels fall into his or her area of interest.

Nayer never stops advocating the personal approach, supported by knowledge of the customer. She dislikes talking daily and weekly rental fees. She does, however, volunteer that she's dropped her annual club dues from \$50 to \$20 in the new location.

She is also crusading with vendors like Sound Video Unlimited,

her principal supplier, to find a source for more French, German and Italian movies. Surprisingly, she can get loads of Spanish- and Chinese-language movies, but not continental European videocassettes. The affluent San Marino shop customers she brought along have viewed most of her hundreds of domestic titles.

Video Works does stock X-rated films, but they are never displayed. Titles are described and

Nayer says stores should provide more how-to titles

contained in a red catalog kept under the counter and provided only to adults.

A vital link in building the strong relationship between Video Works and its customers has been Nayer's capability to provide quick, professional VCR repair. She can't see how any independent retailer can get along without such a service.

"When I was over in San Marino at the beginning," she says, "customers just brought in their machines. They didn't ask me if we had repair. They took it for granted. I went through a series of steps, sending the VCRs to the fac-

ories and trying local and regional repair services. I finally found an excellent man who does a remarkably good job of getting machines fixed quickly."

Fern has a warning for new video dealers. She maintains that a shop cannot operate with fewer than 1,500 carefully chosen movie titles. She also says many new dealers are caught in the profits squeeze that results when they try to compete with low-ballers. She sees no need for that. Good service, reservations, strong title line-ups and pertinent recommendations to customers wipe out the need for 99-cent video rentals.

The former school teacher also claims home video dealers and the industry at large are missing a great opportunity in not providing more how-to, personal improvement and basic education video. She advocates videos on math, geography and history.

Because she has a continuing good rapport with people in education, she often supplies material to the many private schools in the area. Situations result constantly wherein she will, for example, rent "Gone With The Wind" for illustration in Civil War lectures at schools.

"It's A Small World After All..."

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MIAMI
VICE

...newsline...

"JEDI" DUE FOR STELLAR LAUNCH: CBS/Fox Video has revealed the details of the marketing campaign for "Return Of The Jedi." Total expenditures for the title will approach theatrical film business levels, with a \$2 million budget set. Among the major elements: a buy of 200 tv commercials, with heavy emphasis on MTV; a large-scale print campaign designed to reach almost every household in the U.S. several times; direct marketing to many major mass merchandise accounts; and 10,000 3-D posters.

THE NEW YORK INTERNATIONAL Home Video Market is preparing a major promotional marketing campaign, hiring Intermedia Communications Inc. to do its advertising and Kanan, Corbin, Schupak & Aronow to handle its public relations. A big ad campaign will commence in January for the April 17-20 event, with other steps kicking in as the show's date draws nearer.

SEA-TV IS GOING to the New York National Boat Show. The company is going to the Jan. 10-19 event with what it claims is a first: a booth devoted solely to the sales of nautically-themed videocassettes. Both instructional and entertainment-oriented titles will be on the shelves. Two new releases will also be displayed: "Multihull Fever" (\$49.95) and "Gary Jobson's Winner's Edge" (\$99.95). Sea-TV's current best-seller is "Learn The Racing Rules," which consists of two 50-minute volumes that explain 100 common yacht-racing regulation dilemmas and how to avoid them. It lists for \$89.95.

SPORTS IS WARNER MUSIC VIDEO'S latest new subject category, with the release of "Pete Newell On Basketball." The program runs for one hour and 55 minutes and lists for \$59.95. It was shot on location at Newell's "Big Man's" camp at Loyola Marymount Univ. in Los Angeles.

BELUSHI HAS BROUGHT IN the numbers, claims Warner Home Video. Executives within the company say its videocassette compilation of John Belushi's best "Saturday Night Live" moments, "The Best Of Belushi," shipped 100,000 units on pre-order, and looks to move close to 175,000 units by the end of the year.

ROAD SHOWS WORK in home video, say Karl/Lorimar Home Video staffers. The company has recently put Playboy bunnies on the road to support its new \$9.95 "Video Centerfold" release. Videocassettes have moved at a pace of up to 200 units an hour when the bunnies are present, according to the Karl/Lorimar staffers, who say Jane Fonda also has a strong impact, with 150 units of her \$59.95 "Jane Fonda's New Workout," moving each hour at some of her appearances.

LEADING ITSELF BY THE NOSE, RKO Home Video is making "Cyrano," the first of its release of a series of performances by the Royal Shakespeare Company. RKO taped three plays: "Cyrano de Bergerac," "Tartuffe," and "Moliere." Ship date for the programs is Jan. 6. "Cyrano" was on Broadway for a brief time last year, where it got good reviews. Derek Jacobi stars, with Sinead Cusack co-starring. The nearly three-hour title lists for \$59.95; "Tartuffe" and "Moliere" each go for \$39.95.

PACIFIC ARTS VIDEO has moved. The company has left its offices in Carmel, Calif., and gone to Beverly Hills. Its new address and phone are: Pacific Arts Video, 50 N. La Cienega Blvd., Suite 210, Beverly Hills, Calif. 90211; (213) 657-2233.

"HEARTS-OF-EVIL" is the title VidAmerica has given its February promotion, which will offer two new and six re-priced horror films. The two new titles are "Heartbreak Motel" and "The Demon," both priced at \$59.95. The company is giving dealers a chance to purchase any two units of its six promotional titles at \$29.95 instead of the usual \$69.95, if they make their orders within the Feb. 4-14 order period. Retailers can only buy the two units at \$29.95 if they pick up one of the \$59.95 lead titles. The programs on sale are "Hands Of The Ripper," "Twins Of Evil," "Alison's Birthday," "Deathgames," "Stage Fright" and "Summer Of Secrets."

GALLAGHER'S COMEDY RELEASES continue via Paramount Home Video. Latest out is "Gallagher—Over Your Head," due for release in January with a running time of 58 minutes and a suggested list of \$39.95. As usual, the comedian's "Sledge-O-Matic" is prominently featured. Another notable release for January will be "Teen Wolf," starring Michael J. Fox. The first movie out via Paramount's distribution deal with Atlantic Releasing Corp., it bears a list price of \$79.95.

PLAYHOUSE IS GOING WEST with its February release schedule. The company is releasing six Westerns that month: "The Undeclared," "Big Jake," "Bandolero!," "Butch & Sundance: The Early Days," "Rio Conchos" and "When Legends Die." Suggested list price on all the titles comes to \$59.98.

TONY SEIDEMAN

Karl/Lorimar Narrows Market Focus Company Drinks to Success of 'Mr. Boston Guide'

BY TONY SEIDEMAN

NEW YORK "Video publishing" is the phrase Karl/Lorimar Home Video executive vice president Court Shannon uses to describe the business his company is trying to create by producing narrowly targeted titles for specific market segments.

Karl/Lorimar executives report the firm is in negotiation with as many as six or more publishing houses and other companies in search of video publishing opportunities. The first of its projects to reach market is "The Mr. Boston Official Video Bartender's Guide." In the works is a series of videos from Consumer's Union (separate story, page 40).

"These are part of our next steps of diversification, of building a broad base of product in different areas," Shannon says.

Although Glenmore Distilleries Co., owner of the Mr. Boston brand name, and Karl/Lorimar aren't releasing any details, the budget for "Mr. Boston" evidently climbed well into six figures.

Producer Geoffrey Drummond notes that at least six locations were used in such locales as New York, San Francisco, Arizona, and Hawaii. "We really made it a first class commercial production value," he says.

"Mr. Boston" is being sold in three different packages: as a gift item, with a "Mr. Boston" video, book and drinking glass, for \$24.95; as a book and video package, for \$19.95; and as a video alone, for \$14.95.

According to Glenmore's Donna-



Executives from Karl/Lorimar Home Video and Glenmore Distilleries celebrate the release of the "Mr. Boston Official Video Bartender's Guide." From left: Karl/Lorimar director of development Mark Lambert and vice president of marketing Jeff Genest, Glenmore associate brand manager Pam Greenfield, Geoffrey Drummond Productions' Geoffrey Drummond, Karl president Stuart Karl and executive vice president Harold Weitzberg, Glenmore senior brand manager James McKee and director of corporate communications Donna-Ann Hayden, and Karl/Lorimar executive vice president Court Shannon.

Ann Hayden, revenues from the sale of cassettes is only one way her company looks to benefit from "Mr. Boston." Glenmore picked up all production costs on the title and will be distributing it to liquor outlets, while Karl/Lorimar is handling marketing and distribution to mainstream merchandisers and video software outlets.

All of the liquors used in "Mr. Boston" are Glenmore products, an orientation which parallels that of the print version of "Mr. Boston," which has sold a reported 10 million copies and features color photographs of the line.

The number of outlets where Glenmore's alcohol-based products can be sold are limited, Hayden notes. A video can go where these cannot, she notes, into such outlets as mass merchandisers and stores which traditionally do not carry Glenmore's line.

In addition, she notes, the video will energize to Glenmore's regular product line, with a new category giving the company's salesmen a major lever into the liquor stores they have always called upon. It's no longer "the same thing over and over again," she says. There are es-

(Continued on page 40)

FOR WEEK ENDING DECEMBER 28, 1985

Billboard

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TOP VIDEODISKS

THIS WEEK			2 WKS. AGO			WKS. ON CHART			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5							GHOSTBUSTERS	RCA/Columbia Pictures Home Video 30413	Bill Murray Dan Aykroyd	1984	PG	CED Laser	29.95 29.95
2	NEW								BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	CED Laser	29.95 29.95
3	5	29							THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG	CED Laser	39.95 34.95
4	3	11							THE KILLING FIELDS ▲	Warner Bros. Inc. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	Laser	39.98
5	9	3							FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R	CED Laser	29.95 34.95
6	2	5							POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	13	Laser	39.98
7	8	19							THE RIVER ▲◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
8	NEW								GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	Laser	34.98
9	6	3							THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	13	CED Laser	29.95 34.95
10	4	21							STARMAN ▲	RCA/Columbia Pictures Home Video 30412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

New Karl/Lorimar Line: Consumer's Union Programs

NEW YORK Consumer's Union, product testing lab and publisher of Consumer Reports magazine, has reached an agreement with Karl/Lorimar Home Video to create a line of videocassette properties.

"We're planning to build a library of programs to retail at \$19.95," says Karl/Lorimar's Court Shannon. "Two are currently in production."

Initial release will come in March, says Consumer's Union television director Joyce H. Newman, with the title "Cars: How To Buy A New Or Used Car And Keep It Running Almost Forever." The program will come out almost simultaneously with Consumer Reports magazine's 1986 automobile survey, she says.

Preliminary title for the other initial package is "The Complete Guide To Keeping Your Home Safe And Secure."

For cassettes in the starting series, budgets came to \$125,000-\$150,000 each. "We're going to do six such projects," Newman says.

Consumer's Union contacted a number of video manufacturers, says Newman, choosing Karl/Lorimar because "they made the best offer." Initial plans call for release of four two-title packages in the next 18 months.

A careful spacing of release dates is planned, says Karl/Lorimar's Shannon: "It's a series of four releases a year. There's a significant amount of marketing that will be needed to reach the appropriate clientele." Shannon compares the release of the video titles to magazine publishing, where product comes out at a regulated pace.

"To be piling them one on top of the other would be counterproductive," he says of the release plans. "You can't bunch them too closely."

'MR. BOSTON' GUIDE (Continued from page 39)

timated to be more than 50,000 liquor stores in the U.S.

"Mr. Boston" is "designed for easy reference," says Shannon, covering more than 50 different drinks in the space of an hour of videotape that also contains an index and still frames of the basic ingredients.

According to Hayden, putting together "Mr. Boston" took a "total of about six months from pre-production to getting it out on the shelves."

Because of all the different pay-offs given by the sponsored videocassette, unit volume is not as important as it might be. Shannon projects that sales might reach 25,000 units after six months of release, and predicts that the program will be "evergreen," as strong an ongoing seller as the decades-old print version has been.

Karl/Lorimar executives see a variety of potential outlets for the sponsored video approach. Marketing vice president Jeff Genst says almost any "consumer products in general" can be utilized, and that "sports and equipment" may prove to be especially valuable venues.

Two main avenues will be used for selling the titles: the conventional retail distribution network and its sidelines; and Consumer Reports magazine along with Consumer's Union's direct mail marketing. Karl/Lorimar will handle the retail base, while Consumer's Union has retained full rights to all direct marketing revenues, says Newman: "They're going to advertise and do all the retail marketing."

Plans for a home video program have been in the works at Consumer's Union for some time, Newman says. "We started looking into this about two years ago, and we did a market analysis internally."

Putting the deal together was George Page Associates, according to Newman, "They were a sort of packager. Page had done a lot of music videos and from them he knew the programming people."

In terms of the ingredients of the program, Newman says, "It has to be something that you want to watch more than once." The first cassette, he comments, "has to be not just a car cassette on how to change your oil. It has to be a very comprehensive reference." Consumer's Union is tapping into its database to do the show. Other elements Newman is looking for include information that is generic and doesn't get dated.

As for the \$19.95 price point, "We studied things very carefully and we all mutually agreed that it looks like a good level for a how-to, and that the industry's moving that way," Newman says. "Giving good value for the money was another reason for the tag."

The Consumer's Union executive also repeats a refrain made by almost every manufacturing executive in the home video business: "We're not looking to rent, we're looking to sell." Besides, she says, "I think there's a psychological barrier above \$20."

Although Shannon says Karl/Lorimar has been given conventional home video "windows" of six months to a year, Newman says, "The programs are there on videocassette—that's going to be the only place you can get them that way," although there is a possibility "excerpts" may be seen on other media.

Consumer's Union has produced nine episodes of a cable-television series with HBO since 1979.

Videocassettes can be a far more potent way of educating consumers than print for many subjects, Shannon claims. "You can give them better information because of the visual treatment. I would understand what's on video, and not necessarily in print."

Money for the programs is coming from Karl/Lorimar, Shannon says.

A final reason for Consumer's Union's wanting to get into prerecorded video was the advertiser-free environment. "We wouldn't have to worry about the advertising on cable networks or on commercial programs. It lets us give our information pure and straight."

TONY SEIDEMAN

FOR WEEK ENDING DECEMBER 28, 1985

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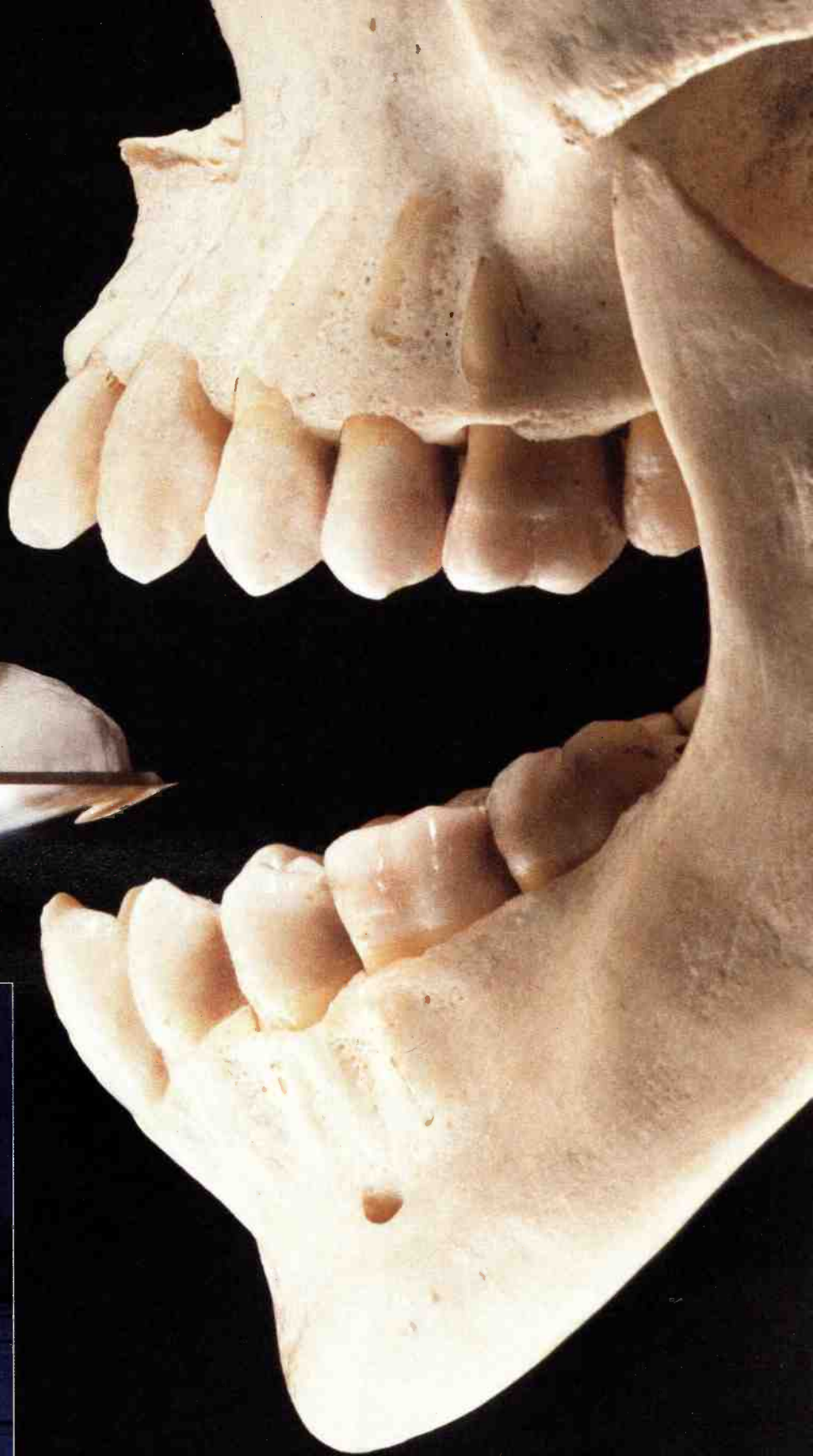
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TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	7	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95	
2	4	6	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	24.95	
3	2	8	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
4	3	21	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95	
5	6	8	GHOSTBUSTERS	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	79.95	
6	5	4	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98	
7	10	5	MARY POPPINS ♦	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
8	9	78	DUMBO ▲	Walt Disney Home Video 24	Animated	1941	G	29.95	
9	7	189	JANE FONDA'S WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
10	12	8	THE WIZARD OF OZ ▲	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95	
11	15	41	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
12	8	3	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	79.95	
13	11	4	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	NR	29.98	
14	17	7	MOTOWN 25: YESTERDAY, TODAY, FOREVER	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95	
15	13	13	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95	
16	14	56	PRIME TIME ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
17	16	4	ROBIN HOOD ♦	Walt Disney Home Video 228	Animated	1973	G	29.95	
18	20	3	CODE OF SILENCE ▲	Orion Pictures Thorn/EMI/HBO Video TVA2985	Chuck Norris	1985	R	79.95	
19	18	4	THE EMERALD FOREST	Embassy Pictures Embassy Home Entertainment 2179	Powers Boothe	1985	R	79.95	
20	NEW ▶		DURAN DURAN: ARENA	Tritec Duran Vision Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	NR	29.95	
21	19	27	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
22	26	29	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
23	30	4	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ●	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95	
24	35	2	A VIEW TO A KILL	CBS-Fox Video 4730	Roger Moore Grace Jones	1985	PG	79.98	
25	NEW ▶		FLETCH	Universal City Studios MCA Dist. Corp. 80190	Chevy Chase	1985	PG	79.95	
26	22	19	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95	
27	29	12	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95	
28	24	9	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98	
29	25	8	THE BEATLES LIVE-READY STEADY GO!	EMI Records Ltd. Sony Video Software 97W00192	The Beatles	1985	NR	16.95	
30	23	91	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
31	39	43	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
32	21	99	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
33	NEW ▶		PALE RIDER	Warner Bros. Inc. Warner Home Video 11475	Clint Eastwood	1985	R	79.95	
34	40	25	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95	
35	NEW ▶		PERFECT	RCA/Columbia Pictures Home Video 6-20494	John Travolta Jamie Lee Curtis	1985	R	79.98	
36	32	59	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	24.95	
37	34	3	BREWSTER'S MILLIONS ▲	Universal City Studios MCA Dist. Corp. 80194	Richard Pryor John Candy	1985	PG	79.95	
38	38	25	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98	
39	28	25	MAD MAX	Orion Pictures Vestron 4030	Mel Gibson	1980	R	24.95	
40	33	5	PETE'S DRAGON ▲	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	29.95	

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THE STUFF

STARRING MICHAEL MORIARTY (BANG THE DRUM SLOWLY)
ANDREA MARCOVICCI (THE FRONT)
GARRETT MORRIS (SATURDAY NIGHT LIVE)
PAUL SORVINO (OH GOD!)

WRITTEN AND DIRECTED BY LARRY COHEN (IT'S ALIVE)

NEW WORLD VIDEO

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It's outselling ice cream 2 to 1! It's all the rage, but the rage really begins when you find out what it does to you. Just ask Garrett Morris ("Saturday Night Live"). Or Michael Moriarty ("Bang the Drum Slowly") and Paul Sorvino ("Oh God").
Everyone's trying to get "The Stuff," but what happens when "The Stuff" gets them? Written and directed by Larry Cohen ("It's Alive").

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/md

Embassy Chief Blay Speaks Out

NEW YORK Home video has made the transition from a "buff's" industry to a "lifestyle" product, according to Embassy Home Entertainment chief Andre Blay. The field has carved a permanent place for itself with the world's media.

"Lifestyle," to Blay, means a medium that has penetrated households to a degree that it's hard to encounter someone who neither is a user nor considers becoming one. Because home video has passed this barrier, in Blay's view, the industry has become a partner in the feature film business instead of a stepchild.

This position should be big enough next year to see 80 million to 85 million prerecorded units sold in the U.S. alone, he predicts. Further, Blay expects the dollar volume of the industry to surpass its theatrical antecedent within a short time.

Blay, speaking at Embassy Home Entertainment's annual press lunch at the Tavern On The Green restaurant here, noted that a number of major changes take place at Embassy in 1985, the largest being the purchase of its parent company by Coca-Cola Inc.

Other points made at the event included:

- Embassy will be mounting a major catalog promotion in January, offering the repricing of at least 20 titles. This promotion will run about two months, after which the titles will go back up to their original prices. Reflecting on this, Blay noted that two-tier pricing is no longer coming but has arrived.

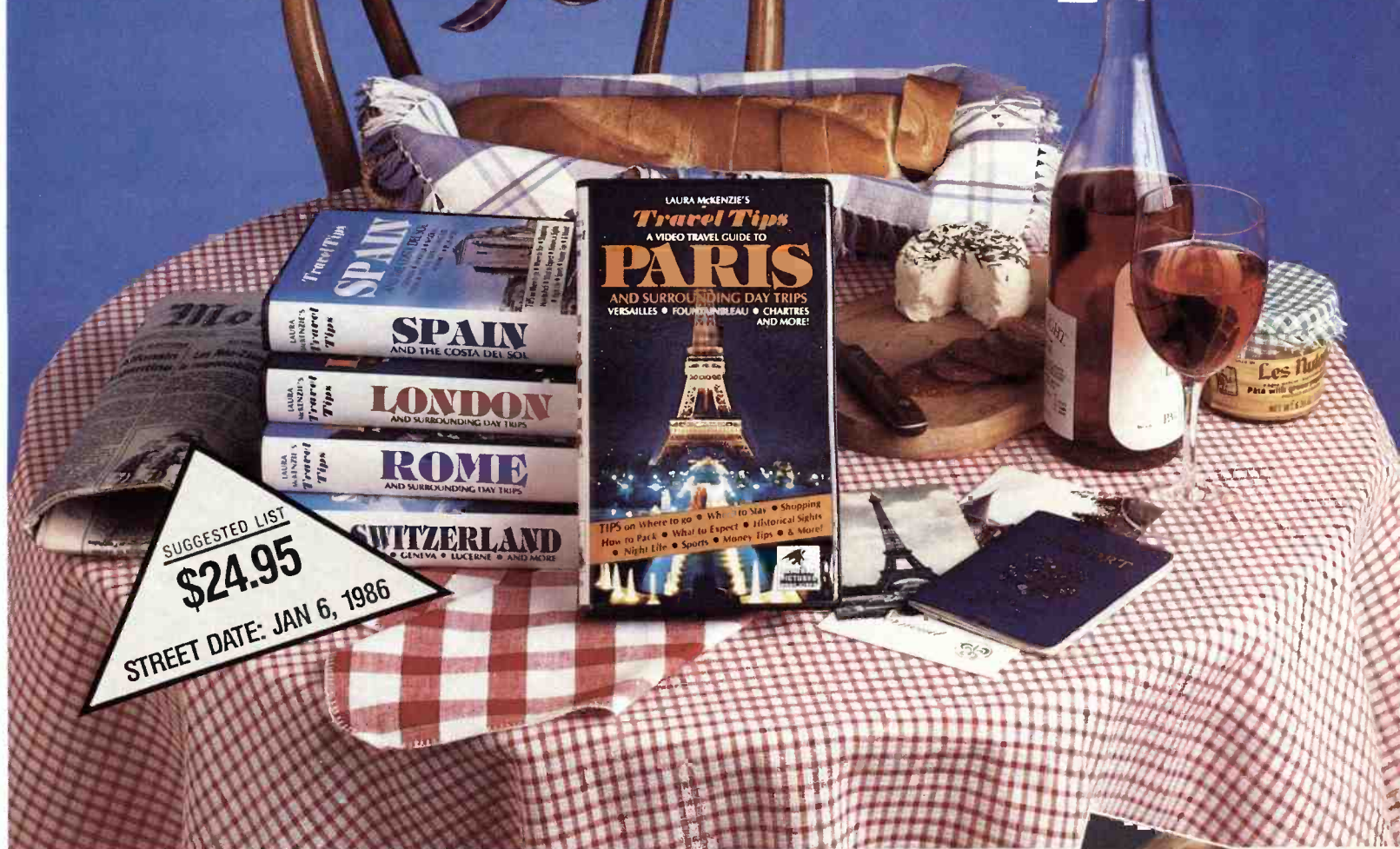
- Macrovision, the anti-copying process which Embassy first used and publicized, is being reconsidered by the firm. "There is some possibility it may be used on select titles," Blay commented, "or not at all in the future."

- Involvement with 8mm is a high probability at some time in the future, though Blay said he was uncertain about the details.

Coke, which already owns Columbia Pictures and a major share of RCA/Columbia Pictures Home Video, is by contract required to eventually sell at least 50% of Embassy Home Entertainment. Despite this, said Blay, things have been going smoothly, with virtually no rough spots encountered yet, even as he is working on increasing his ownership share of the firm.

TONY SEIDEMAN

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Warner Prepares 'Genre-Centered' Theme Promos

NEW YORK Following the success of its "Warner's Wins The West" catalog promotion, company executives claim Warner Home Video is looking to use other "genre-centered programs to keep sales of its library titles strong."

Warner's western promotion, which was linked to the release of Clint Eastwood's "Pale Rider," moved 160,000 units, according to one executive.

With "Pee-Wee's Big Adventure" and "National Lampoon's European Vacation" scheduled for February release, the company has designed a promotion titled "Comedy A To Z," which will kick off Feb. 5 offering 25 of the company's strongest catalog items for sale at \$24.98 each.

Among the programs in this campaign are "Arthur," "10," "The In-Laws," "Monty Python's Life Of Brian," "Risky Business," "Blazing Saddles," "Local Hero," "The Man With Two Brains," "Mister Roberts" and "Private Benjamin."

The promotion will involve what a spokesman calls "the company's consistently best selling titles on a monthly per unit average."

According to the executive, "Since we had this hot new comedy product, we thought comedy would be a good genre for post-Christmas VCR owners." He denies the promotion is an effort to revive stalled catalog sales, claiming, "There's not much on this list that can be considered stalled."

Other movies in "Comedy A To Z" are: "Any Which Way You Can," "Best Friends," "Caddyshack," "Deal Of The Century," "Every Which Way But Loose," "Just Tell Me What You Want," "The Main Event," "A Midsummer Night's Sex Comedy," "Night Shift," "Oh, God!," "Screwballs," "So Fine" and "What's Up Doc."

Linking strong recent release titles to the catalog promotions provides a crucial element, according to the executive: "Having Eastwood in 'Pale Rider' made it easier for us to promote the whole program."

Warner recently sent out 17,000 looseleaf binders which contained the company's entire catalog to its video dealers. "Warner's Wins The West" was an attempt "to get these dealers to use their catalogs off the bat," and even though the program didn't move the multi-hundred-thousand units other promotions did in the fourth quarter, executives consider it a strong success.

Marketing expenditures for "Comedy A To Z" will not be great, the executive admits: "At the moment we've planned increased co-op money, and we've provided the mini logos and other materials hopefully for people to create their own ads. And we've done a poster."

Warner will also typically unite the company's January releases. Its "titles for that month are geared towards brawny, chesty, strong, reliable, action heroes," states the representative, centering on product to include "Mad Max: Beyond Thunderdome." **TONY SEIDEMAN**



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No Shortcut to Success for the Alarm

Welsh Rockers Trim Their Locks in the Name of Music

BY ETHLIE ANN VARE

LOS ANGELES Getting a haircut hardly qualifies as a significant career move for a rock singer, save perhaps for Boy George or David Lee Roth. But when Alarm vocalist Mike Peters—along with bandmates David Sharp, Eddie MacDonald and Nigel Twist—abandoned the group's trademark endive salad hairdos, it indicated a new direction for the Welsh quartet.

"When we started," says Peters, 26, "there were so many bands going after the same gig, the same contract, you had to sound better, look better, *be* better than anyone in the country. We had to stand out in the crowd."

The Alarm—originally from Rhyl, North Wales—stood out sufficiently in the London club scene to be signed by IRS Records in late 1982. Thanks in part to a performance videotaped for "The Cutting

Edge," in part to their unusual acoustic guitar sound and in part to an opening spot on the sold-out U2 tour, the group quickly became recognizable in the U.S. as well. And that brought its own problems.

"People made more of our haircuts than our music," frowns Peters. "So we cut it."

Haircuts aren't the only career-launching factor that the members of the Alarm are phasing out as they approach their second stage. Manager Ian Wilson, a former London booking agent for U2, is quick to credit that band for helping to

give the Alarm a leg up, and says he's grateful. He also says the two bands probably won't play together again.

"I think it unlikely that we will be doing many more shows with U2," he says. "I feel that the Alarm must now be seen as a band in their own right."

Also, that acoustic guitar chime on the group's debut album, "Declaration," has been revamped. "Strength," produced by Mike Howlett (who stepped in for first choice Jimmy Iovine), has a more

(Continued on page 92)

Silverlight Express Offers Rock'n'Roll Bus Service

BY PAUL GREIN

LOS ANGELES Buses have been used in touring for the past 30 years, but it's only in recent years that upscale, luxury coaches have become popular. One company that caters to that market is Silverlight Express, which has served such artists as Van Halen, Ronnie James Dio, W.A.S.P., U2 and Tears For Fears.

Silverlight Express began eight years ago, designing and building custom touring coaches for Kiss, and now averages an annual gross of \$5 million, according to managing partner Phillip Kovac. Silverlight is one of the top three coach companies in the U.S., along with Florida Coach and Pennsylvania-based Night Flight.

"Buses started in country music," says Kovac, "but have now gotten into a high-tech type of thing where groups have very high expectations. There's definitely a trend to comfort. When groups are on the road spending six or eight or 10 hours a day in a bus, they want as much comfort and roominess as possible."

Among the luxury features on the Silverlight buses are state-of-the-art stereo systems, complete with Compact Disc players, videocassette recorders and cellular telephones. An average coach is designed and built for \$250,000 to \$350,000, according to Kovac, who notes that there are 26 coaches in Silverlight's fleet.

The average lease, he says, runs from six months to two years, and

the fee is about \$700 a day, including fuel and driver. Since most of the driving is done overnight, that fee also includes a hotel room for the driver in each town.

Kovac says he looks to 1986 to be Silverlight's best year since 1978. One reason is the revival of tour support at some labels. "For a number of years, tour support was cut way back," he says, "but that started turning around late last year. I expect that there will be more tour support next year than there has been in the last five or six years."

Kovac notes that through the years Silverlight has learned how to scale its services up or down depending on how a tour is drawing. "When Tears For Fears came to the U.S. on this tour, we started with an economical approach," he says. "We went out with two buses and two trucks, and on the second leg of the tour expanded to three buses and three trucks."

Silverlight recently added some Belgian-built Vanhool buses to its fleet, which Kovac says are the "first European rock'n'roll" buses in the U.S. Most buses are built by three companies: Eagle of Brownsville, Tex., and Prevost and MCI, both of Canada.

Kovac, who started in the music business as a concert promoter in Oregon, says that in addition to leasing buses and trucks, he also brokers them.

Kovac's ambition now: "Trying to develop these buses as the limos of the '90s. As opposed to having to crawl into limos, you walk up."

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Road Runner. Paul Shaffer, right, host of NBC Radio Entertainment's "Live From The Hard Rock Cafe," greets three veteran saxophonists during a recent program. From left: David Sanborn, Jr. Walker and Clarence Clemons.

Booking/Management/Studio Operation

Good Music Group: Twin Cities Titan

BY MOIRA McCORMICK

CHICAGO When Doug Brown moved his fledgling booking agency and its staff of four from the wilds of Montana to Minneapolis six years ago, his idea was to take regional acts and gradually build them to national prominence.

Today, that modest talent agency has blossomed into the Good Music Group, probably the most prominent operation of its kind in the Midwest. Staffed by 30 employees, its booking, management and recording studio services nurture label acts as well as promising up-and-comers.

The Good Music Agency (GMA) brings in more than \$10 million a year in bookings, says Brown, and boasts a roster of some 90 acts. Most are regional, but about a dozen have label deals: the Jets (MCA), John Hunter (Private I), In Pursuit (MTM), Melvin James (MCA), Limited Warranty (Atlantic), Mazarati (Paisley Park/Warner Bros.), the Metros (MTM), the Suburbs (A&M), Nicholas Tremulis (Island) and the Phones (Twin/Tone).

Brown notes that of the 15 regional bands around the country sponsored by Miller Brewing Co.'s Rock Network, six are Good Music clients: Joe "King" Carrasco, Deluxury, Fayreweather, the Metros, In Pursuit and Steve, Bob & Rich.

All told, according to Brown, GMA books more than 6,000 dates per year.

Good Music Management currently oversees the careers of MCA artist Melvin James as well as Kansas City-based Steve, Bob & Rich, who are signed to PolyGram.

And Metro Studio, which opened eight years ago, has spawned debut album projects by the Jets and Mazarati, and is currently hosting the Suburbs, Melvin James (produced by Bill Szymczyk) and Allentini (produced by Prince's bassist Mark

Brown and engineer David Rivkin.)

The studio features a Trident 80 24-track console, an Otari 24-track machine and a variety of outboard gear. "On Jan. 1, we're bringing in an additional \$200,000 worth of hardware, including video synchronizing equipment," notes Brown.

Good Music Management and Metro Studio are both housed in a 240,000 square foot space known as Music Alley, in the heart of Minneapolis' warehouse district. GMA is still located in suburban Minnetonka, but Brown says he intends to move it in to Music Alley as soon as possible.

After six years in Minneapolis, Brown says, the Good Music Group is just beginning to pick up steam. "Our whole posture is breaking acts starting from the ground up," he says, "and we do have a certain advantage because of having label talent."

"Each branch of the Good Music Group refers to the other," Brown adds. "Steve, Bob & Rich, for example, got hooked in through the booking agency: When they landed their recording contract, they asked Good Music Management to manage them."

Brown notes that Good Music's reach has been spreading outside of the Twin Cities area over the last few years. Fayreweather, for instance, is from Cleveland, Joe "King" Carrasco from Austin, Steve, Bob & Rich from Kansas City, In Pursuit from Nashville, and Nicholas Tremulis and John Hunter from Chicago.

"Positions within the company are diversifying as well," Brown observes. "We have one guy whose job is to work with the groups on their live show. As the public is inundated with MTV, they're not content to watch garage bands any more—they want to be entertained."

"We're still hungry and motivated," Brown concludes. "An act

making \$500-\$1,000 a night may not mean much to a major agency, but it does to us. That act is the headliner of the future."

Tipitina's Set For Reopening

NEW ORLEANS Tipitina's, this city's most popular nightclub from 1977 to 1984, is scheduled to reopen in January. The uptown club had been home base for a number of New Orleans artists, including the Neville Brothers, the Meters and Professor Longhair.

The club was forced to close in June, 1984, leaving a sea of legal and financial complications. The rights to the name Tipitina's were purchased by a group of former stockholders, who have formed a non-profit organization. That group in turn leased the rights to Real New Orleans Inc., a company headed by venture capitalist Jim Green, who will manage the club.

The club is reportedly undergoing a \$250,000 renovation. When completed, it will feature a new stage location, an outdoor patio, new bathrooms and a larger bar.

Cajun, zydeco, rhythm & blues and funk are expected to remain the club's musical foundation.

JEFF HANNUSCH

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Australian Band Eyes U.S. Success Divinyls Tone Down Their Attack

BY JIM BESSMAN

NEW YORK One of the most arresting new acts to ply the U.S. concert circuit in 1983, Australian rock band Divinyls nonetheless had problems establishing its critically lauded, fiercely aggressive debut Chrysalis album "Desperate" in the domestic marketplace. Even though the group expanded a four-week tour schedule to five months and 83 dates, only a relative handful of the records moved.

With the release of their follow-up album "What A Life!" Divinyls are trying a somewhat different tack. Modifications in management, production and songwriting have resulted in a tempering of the group's raw, angry attack to facilitate a U.S. breakthrough without

diluting its intense identity.

"'Desperate' was more of a live studio album," says Mark McEntee, Divinyls' guitarist/keyboardist/vocalist, who formed the band five years ago in Sydney with lead vocalist Christina Amphlett. "We needed somebody to make it a more 'recorded' album, who would open things out and experiment more."

Production of "What A Life!" began in late 1983 under the auspices of Mark Opitz, who produced "Desperate." Dissatisfied, Divinyls wrote more songs and gigged throughout Australia before returning to the studio a year later with Gary Langan, currently of Art of Noise.

When the resultant mixes weren't "rock'n'roll enough," McEntee and Amphlett flew to the U.S. to recruit Mike Chapman, who had helped land the group with Chrysalis in the first place after seeing them perform in Australia.

Chapman and Holly Knight co-wrote the first single from "What A Life!," "Pleasure And Pain," and McEntee and Amphlett added "Sleeping Beauty." Both tunes were then recorded in Australia and mixed by Chapman, who remixed the previous recordings with the same emphasis on guitars and vocals. Amphlett says she thinks the final mix, while more "studio" and less "rough-edged," should "get more people without sacrificing what we are."

What Divinyls have been is a hard rock quintet delving into life's darker recesses via the anguished, seemingly deranged performance of Amphlett, who was wont to tear out

clumps of hair and smear her face with lipstick while hoarsely screeching out heartbreaking tales of loneliness and desperation.

One such live performance in Australia so impressed Chuck Morris of Feyline that he and company head Barry Fey joined forces with Divinyls' Australia-based manager Vince Lovegrove in Across The Pacific Management, formed specifically to handle the group.

"We didn't want a big management company where we'd be one of the many, with no personalized management," explains Amphlett of the teaming with Feyline, whose only other client is the Nitty Gritty Dirt Band.

Amphlett says she hopes that this time around Divinyls will benefit from a well-coordinated promotional push from Chrysalis, which at the time of "Desperate" was undergoing a major overhaul brought on by the switch from independent to CBS distribution and from Los Angeles headquarters to New York.

Amphlett and McEntee have just completed a three-week, 10-city major market promotional trip, visiting the press, radio and retail reps that they didn't have time for during their previous heavy concert schedule. In addition, a video for "Pleasure And Pain" directed by filmmaker Philippe Mora is already getting play, with two more, including "Sleeping Beauty," on line.

"Last time we had to play live to generate interest here," concludes Amphlett, urging fellow Australian acts to make the trip when still in a "young stage." That way, adds McEntee, "They can grow up in an international way."



Golden Oldies. Chubby Checker and Melanie perform during a recent show at the Bottom Line in New York. (Photo: Chuck Pulin)

Variety Artists Leaving Minneapolis

CHICAGO Variety Artists of Minneapolis, heretofore the only major national booking agency located in the Midwest, is pulling up its stakes and heading for Los Angeles.

Variety, which was founded 11 years ago and opened a Los Angeles office in 1976, will be headquartered in L.A. as of Jan. 2, according to company secretary/treasurer Lloyd St. Martin. Variety's entire staff of eight is making the move, he says, including president Gordon Singer and vice president Rod Essig. Vice president Bob Engel, who has headed the L.A. office since its inception, will also be staying on.

"It was difficult," says St. Martin of Variety's decision to move. "We love it here; we're all from Minnesota; but it was a question of being out of the mainstream. And it was costly operating two different of-

fices." St. Martin says Variety plans no major changes in the way it does business, "except we hope to sign more acts and improve our roster with more contemporary artists." The company's 40 acts include "Weird Al" Yankovic, Doc Severinsen & Xebro, Gregg Allman, Beat Farmers, John Prine, Atlanta Rhythm Section, the Association, the Mamas & the Papas, Arlo Guthrie, Mink de Ville, Roy Buchanan and Edgar Winter.

With the move, Variety disbands Excelsior Talent, its regional booking subsidiary which acted as a farm system for Variety. A few of Excelsior's more promising acts, including Minneapolis artists the Wallets and Speak The Language, have been picked up by Variety.

MOIRA McCORMICK

Live Music Boom Seen at Theme Parks

BY RUSSELL SHAW

ATLANTA With a decreasing portion of America's population falling into the 18-24 age range, theme parks need to think about a broader scope of live entertainment options that will keep older customers loyal. At the same time, park management must work harder to cultivate trust among entertainers.

These were two of the main themes expressed at the Entertainment Workshop panel discussion held on Nov. 22 at the Atlanta Hilton as part of the 67th annual convention and trade show of the 1,800-member International Assn. of Amusement Parks & Attractions, based in Alexandria, Va.

Panelists for the two-hour confab included chairman/moderator Gary Noble of Worlds Of Fun, Kansas City, Mo.; David Blackburn of Six Flags Over Georgia, Atlanta; Bob Whitaker of Opryland, USA, Nashville; Joe Peczi of Busch Entertainment Corp., Williamsburg, Va.; Bette Kaye and Dennis Hammond of Bette Kaye Productions, Sacramento, Calif.; and Sonny Anderson of Walt Disney World, Lake Buena Vista, Fla.

"There are several reasons for the in-park entertainment boom," said Noble. "The cost of hardware—such as rides—is going through the roof, and managers are looking for other forms of entertainment. Changing demos, and fewer teens than in the past, mean that we have to appeal to a wider range of audience."

"Plus, entertainment, unlike a permanent attraction, can be changed easily. It's cost-effective, and you can even do live shows without building a theatre."

The "changing demos" idea was reinforced by Six Flags' Blackburn. "We're also finding that we're not attracting the family units as we did in the past," he said. "America does not go to theme parks like a family as it once did." Offered Bette Kaye: "This may be because adults are waiting longer to have children, and smaller families are the result." Commenting on the need of parks to be more creative with live performing attractions, Opryland USA's Whitaker said, "We're [entertainers] gonna bring people through that front gate—and are worth the effort."

Bette Kaye Productions' Ham-

mond outlined several problem areas between parks and touring acts, and suggested ways they could either be prevented or rectified: "Go through the rider when you first receive it, get a big pen and mark out what you can't live with—but explain why in the margins, and send it back." He then said that if management complains, "give it to the act and see what they say."

Another reality of theme park entertainment management was mentioned by Walt Disney World's Anderson, whose topic of discussion was, "Do you plan the show for the budget, or do you budget the show for the plan?" Said Anderson: "We do both. Annual events obviously have a realistic budget, and we make appropriate increases as needed, not across the board."

The Entertainment Workshop attracted more than 300 attendees. The three-day convention, held mainly at the Georgia World Congress Center, attracted more than 10,000 for a three-day program of 525 trade show exhibits, live and video talent showcases and other workshops.

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Talent in Action

RUN-D.M.C.
The Vic, Chicago
Tickets: \$15

THAT THESE innovative rappers from Queens make great records only intensified the disappointment of Run-D.M.C.'s substandard set here Nov. 29.

Opening the evening were Chicago hardcore heroes the Effigies, whose workmanlike performance was politely if unenthusiastically received by an uninterested crowd.

The stars of the show kept their fans waiting a full hour after the Effigies finished, and it wasn't due to an elaborate setup (a mere two turntables and a drum kit). When they finally did deign to show up, Run-D.M.C. played 40 minutes, no encore. For a \$15 admission fee, that translates as "ripoff" in any language.

The performance itself was competent enough, if uninspired. Run (Joseph Simmons) and D.M.C. (Darryl McDaniels) got the main floor to its feet, clapping along to a collection of raps presented in varying shades of funk.

Unfortunately, the turntable wizardry of DJ Jam Master Jay was all but inaudible under the voices and drums. The slashing metal guitar riffs so integral to Run-D.M.C.'s sound, exemplified by the recent hit "King Of Rock," were completely buried. Stripped of their normal supports, the pair's usually exuberant, boastful assertiveness came off as empty braggadocio.

MOIRA McCORMICK

TOM WAITS

Beacon Theatre, New York
Tickets: \$18.50, \$16.50

SOME OF THE MOST effective moments of Tom Waits' Nov. 20 concert here—the first of two sold-out shows, and his first New York appearance in five years—came when his five-piece backup band took a break and he sat at the piano to offer such wistful ballads as "Jitterbug Boy" and "On The Nickel."

But fans who came to hear Tom Waits the laid-back piano-playing balladeer must have been disappointed; the harsh, jarring side of his musical nature was far more in evidence than the gentle, romantic side. The concert was dominated by the hard-edged, often eerie, always fascinating urban nightmare music that lies at the heart of Waits' current Island album "Rain Dogs."

And, as brilliant as most of Waits' newer songs are, there were times when the high-intensity barrage seemed almost too much to take. The concert could have been better paced; a few more of the quieter songs might have increased the effectiveness of Waits' overall presentation.

Waits was also victimized by problems with the sound system. His band was so loud on some of the more raucous numbers that he literally had to shout to make himself heard—causing his raspy voice, which at its best is capable of great expressiveness and even delicacy, to stray into realms of atonality that he surely wasn't aiming for.

But the manic beauty of the new material still shone through more often than not, and Waits was never less than a compelling performer. Even when he seemed to be having trouble with his voice, he got his

points across by punctuating the songs with dramatic movements and gestures. And his band was both powerful and versatile: Guitarist Marc Ribot doubled on banjo and cornet, Ralph Carney played a variety of saxophones and violin, and Stephen Hodges and Michael Blair ably handled various percussion instruments. Greg Cohen supplied the solid bottom on *acoustic* bass—a rarity indeed at what might be called, for lack of a better description, a rock concert.

Of course, that really *isn't* an adequate description, and therein lies the secret of Waits' distinctive charm: A Tom Waits concert is part rock concert, part cabaret, part poetry recital and part standup comedy act (although he didn't offer nearly enough of his bizarre humor at this particular show). Even on what was apparently something of an off night, Waits gave the audience its money's worth simply by being unquestionably, ineffably himself.

PETER KEEPNEWS

10,000 MANIACS

Club Lingerie, Los Angeles
Tickets: \$10

ELEKTRA'S NEW DISCOVERY from upstate New York belies its name: There's nothing maniacal about 10,000 Maniacs' sophisticated folk-rock tapestry of sound, literate lyrics and intelligent presentation. The group is among the most original voices raised in years, and it was a highly charged crowd that anticipated its first Los Angeles appearance on Dec. 6.

No one was disappointed by the sextet's 75-minute show. From the first, vocalist Natalie Merchant made it clear that 10,000 Maniacs is not a group to rely on glitz or cliché. Merchant projected a startling, clear alto from her tiny frame, and her unassuming, hippie-like appearance was a pleasant change from performers who rehearse more with their hair styles than their voice coaches. Guitarist/mandolinist Robert Buck, drummer Jerry Augustyniak, bassist Steven Gustafson, guitarist John Lombardo and keyboardist Dennis Drew worked together as smoothly as a group of friends who have played for years for their own enjoyment—which is no doubt the case.

10,000 Maniacs doesn't create easy songs; the songwriters eat dictionaries for breakfast, and Merchant's odd cadences make the verses come out sounding like Chaucer. But these are *pretty* songs, lilting and melodic, and that's rare. "Arbor Day," the encore, could have been a traditional Celtic air handed down for generations, and "Can't Ignore The Train," the key track of "The Wishing Chair" album, had all the hooks of a hit single.

Less appealing are the heavy neopsychedelic influences in the material; the long, cacophonous jams in "Planned Obsolescence" and "My Mother The War" were the weakest moments of the set. Also missed were backing vocal harmonies to complement the band's tight instrumental sound.

10,000 Maniacs is a find for an audience which appreciates a Richard Thompson or a Kate Bush, and just might stretch its appeal to an audience which listens to a Fleetwood Mac.

ETHLIE ANN VARE



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	The Centrum Worcester, Mass.	Nov. 30-Dec. 1	\$454,650 \$17.50	25,980 two sellouts	North American Tours
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Kemper Arena Kansas City, Mo.	Dec. 6	\$300,570 \$17.50/\$15.50	16,343 sellout	North American Tours
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Market Square Arena Indianapolis	Dec. 7	\$272,897 \$17.50/\$15.50	15,986 sellout	North American Tours
KENNY ROGERS DOLLY PARTON	West Palm Beach (Fla.) Auditorium	Dec. 15	\$201,415 \$16.50	12,207 14,112	North American Tours
JOHN COUGAR MELLENCAMP	Baltimore Civic Center	Dec. 7	\$188,108 \$14.50	13,170 13,585	Cellar Door Prods.
GALLAGHER	Fox Theater St. Louis	Dec. 6-8	\$166,400 \$12.50	13,795 three sellouts	Contemporary Prods./Wizard of Odd
DIO ROUGH CUTT	The Forum Inglewood, Calif.	Dec. 7	\$165,322 \$16.50/\$15	11,006 sellout	Avalon Attractions
ZZ TOP HEADPINS	Ottawa (Ont.) Civic Center	Dec. 4	\$149,769 (\$187,212 Canadian) \$22.50	8,765 9,000	Bass Clef/Donald K. Donald/ Concert Prods. International
RUSH STEVE MORSE	Rochester (N.Y.) War Memorial	Dec. 10	\$135,716 \$14.50/\$13.50	10,200 sellout	Monarch Entertainment Bureau/ John Scher Presents
MOTLEY CRUE AUTOGRAPH	Charlotte (N.C.) Coliseum	Dec. 15	\$115,637 \$14.50	7,975 12,900	Kaleidoscope Prods./ Beach Club Concerts
KENNY ROGERS DOLLY PARTON LEE GREENWOOD SAWYER BROWN	Broome County Arena Binghamton, N.Y.	Dec. 2	\$113,833 \$16.50	6,889 sellout	North American Tours
MOTLEY CRUE AUTOGRAPH	Lakefront Arena New Orleans	Dec. 4	\$95,821 \$15.50	6,388 sellout	Contemporary Prods.
RATT BON JOVI	Jacksonville (Fla.) Coliseum	Dec. 8	\$89,432 \$14	6,721 10,000	Fantasma Prods.
SQUEEZE DINGO BOINGO	Spectrum Showcase Theater Philadelphia	Dec. 13	\$70,659 \$13.50	5,430 7,218	Electric Factory Concerts
RATT BON JOVI	Orange County Civic Center Orlando, Fla.	Dec. 6	\$88,620 \$14	6,506 10,000	Fantasma Prods.
RATT BON JOVI	Lee County Civic Center Fort Myers, Fla.	Dec. 10	\$70,532 \$14	5,241 7,000	Fantasma Prods.
THOMPSON TWINS ORCHESTRAL MANOEUVRES IN THE DARK	Spectrum Showcase Theater Philadelphia	Dec. 15	\$59,975 \$13.50/\$11.50	4,749 7,218	Electric Factory Concerts
GEORGE STRAIT CLAY BLAKER	Lubbock (Tex.) Civic Center	Dec. 14	\$57,343 \$12.50/\$11	5,018 6,500	C&M Prods.
GEORGE STRAIT CLAY BLAKER	Amarillo (Tex.) Coliseum	Dec. 13	\$48,431 \$12.50/\$11	4,325 7,138	C&M Prods.
RATT BON JOVI	Leon County Civic Center Tallahassee, Fla.	Dec. 5	\$46,102 \$14	3,643 5,000	Fantasma Prods.
MANHATTAN TRANSFER	Dane County Memorial Coliseum Madison, Wis.	Dec. 12	\$37,329 \$15.50/\$13.50	2,417 4,129	Riverside Theater Inc.
R.E.M. MINUTEMEN	Charlotte (N.C.) Park Center	Dec. 13	\$32,350 \$13.50/\$12.50	2,428 3,600	Kaleidoscope Prods./ Beach Club Concerts
JOHN KAY & STEPPENWOLF GUESS WHO	Orpheum Theater Memphis	Dec. 13	\$29,079 \$13.50	2,154 2,417	Mid-South Concerts/ Contemporary Presentations
JOHN KAY & STEPPENWOLF GUESS WHO	Clowes Hall Butler Univ. Indianapolis	Dec. 10	\$26,457 \$12.50	2,118 sellout	Sunshine Promotions/ New West Presentations
INXS JON BUTCHER AXIS	Bayfront Arena St. Petersburg, Fla.	Dec. 10	\$23,186 \$14.50	1,804 2,200	Fantasma Prods.
THE CULT WIRE TRAIN	The Concert Hall Toronto, Ont.	Dec. 10	\$19,680 (\$24,600 Canadian) \$15	1,650 1,640	Concert Prods. International/ Molson Music
JAY LENO	American Theater St. Louis	Nov. 30	\$19,406 \$15.50	1,416 1,853	Contemporary Prods.

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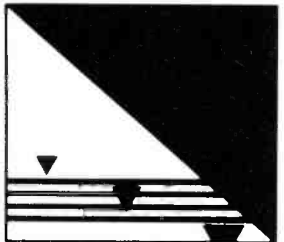
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CHART EXPLANATION

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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OVER

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, W.A.S.P., 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.

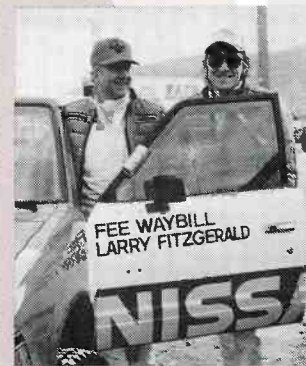
It was not a year for fresh talent. Madonna was huge, of course, but she would fit as neatly into 1978 as 1985. Prince is, quite frankly, an anomaly in any era. Debut or near-debut artists like John Parr, Corey Hart, Paul Young and Whitney Houston are hardly revolutionary. The closest thing to an overnight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

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-spectral 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, everyone wanted to come to this party.

And a recap of the year's musical bright spots

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.

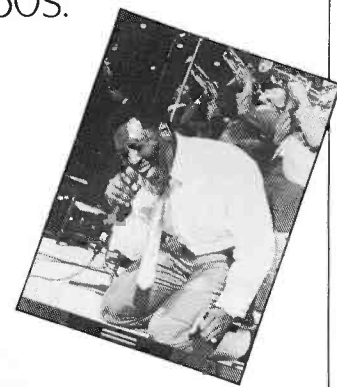
MTV's right to purchase exclusivity windows for
(Continued on page T-36)

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 '65 YEARS,'85 SINCE YESTERDAY

Will that soaring spirit
ever return for an encore?

A Billboard Spotlight



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-

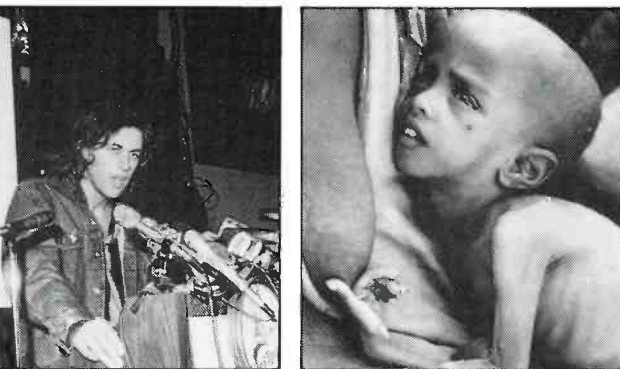
(Continued on page T-40)

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.



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 Krage, 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."

Krage 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."

Krage 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 Krage, 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.'"

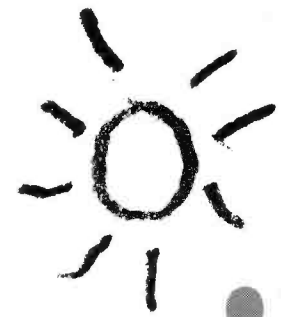
Larry Magid, who co-promoted the Philadelphia Live Aid show, noted that the all-day event was the high point of his career. "More than a few people have said that it was this generation's Woodstock," he said. "I think it went far beyond that. It raised consciousness above the 'me generation,' and was 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.

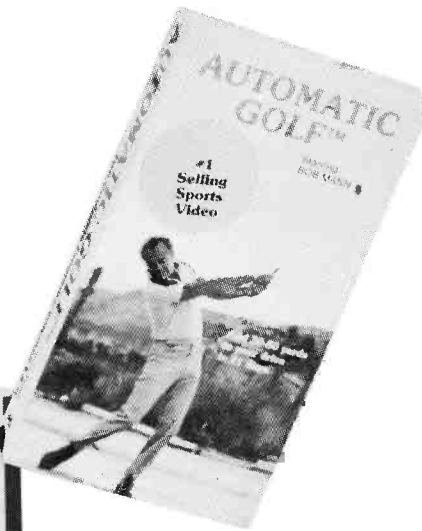
The next two tapes—"Persuasive Speaking" and "Professional Style"—are from Esquire Video's new 'Success' series. Very upscale and definitely for the aspiring business executive. But informative nonetheless.

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-nerves 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)



Above left: "Craig Claiborne's New York Times Video Cookbook"

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 Giraldi 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-



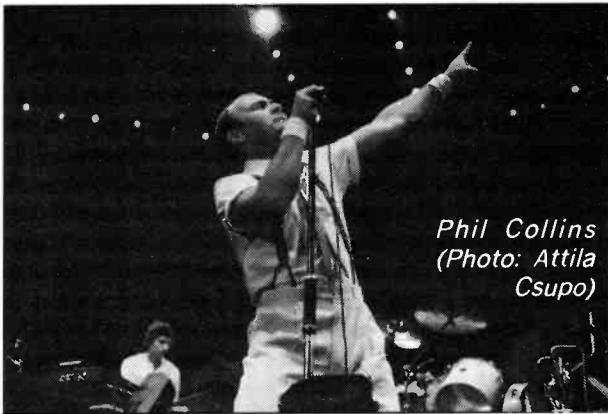
"Love Skills"

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 Hoerbinger (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" ...

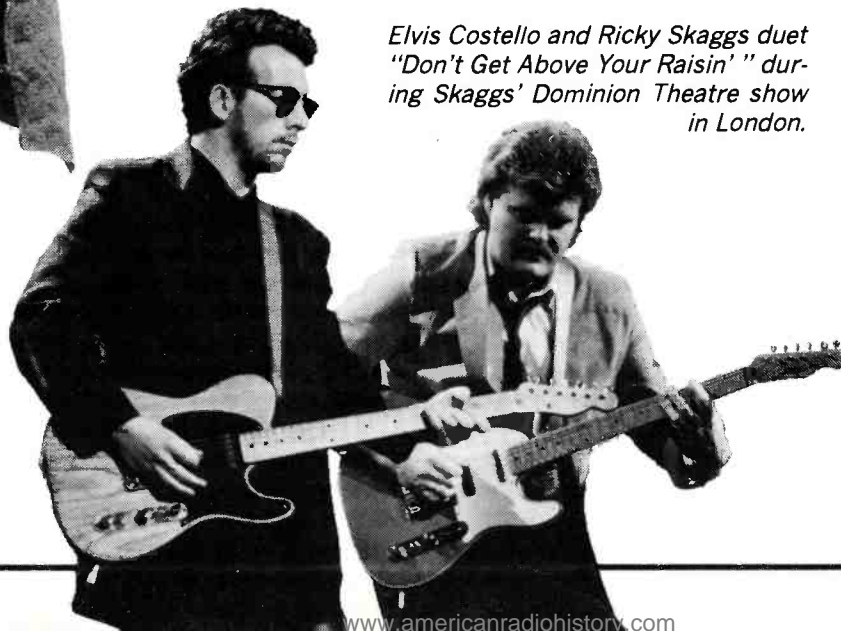
ing. Now Madonna should work on being looser and warmer onstage. If she can drop her guard and still retain the show's musical strengths, she'll really have confounded the skeptics who thought she was low on talent and high on hype.

Paul Grein (5/18)

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

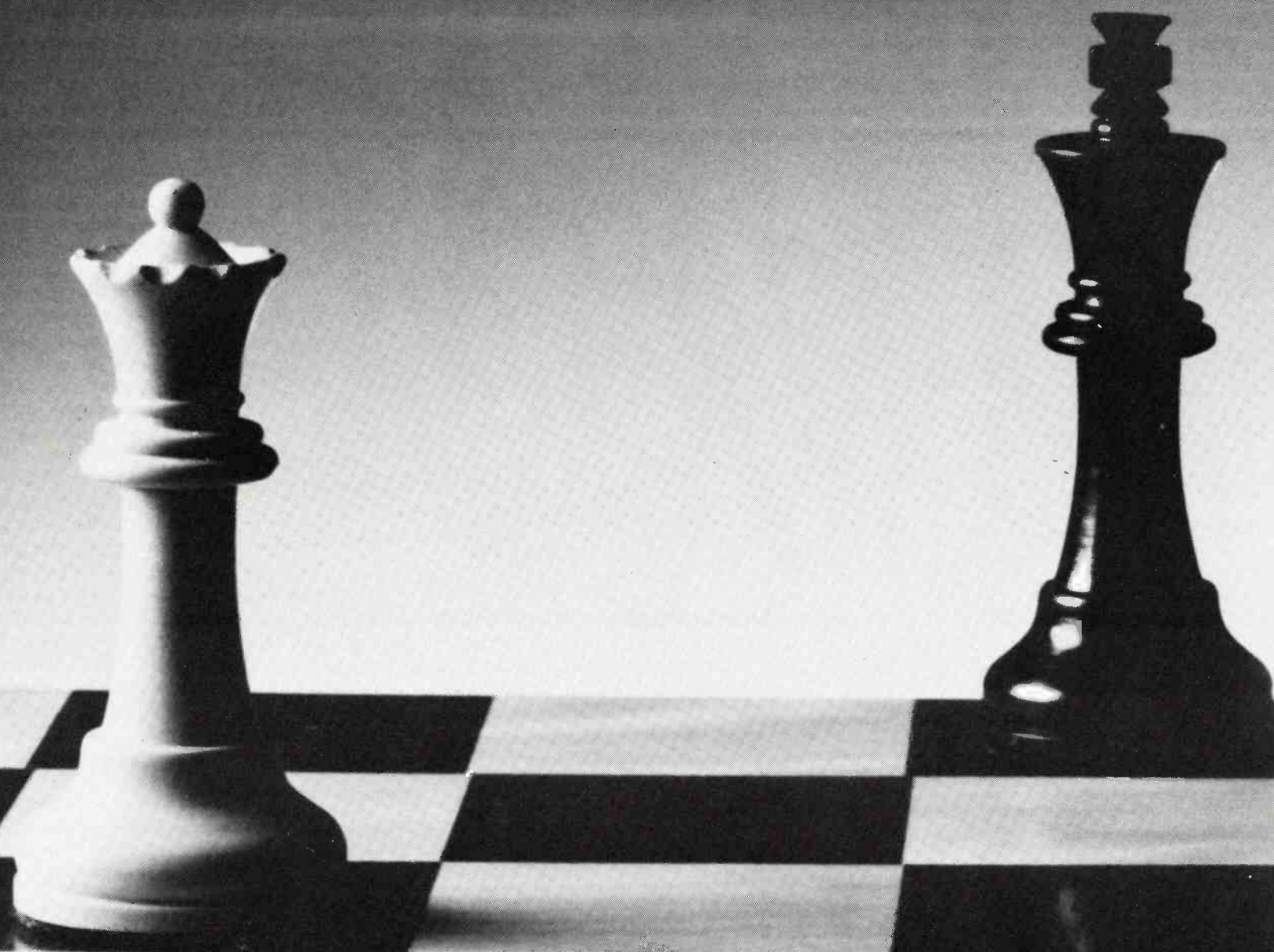


The famous Midriff-in Motion. (Photo: C. Pulin).



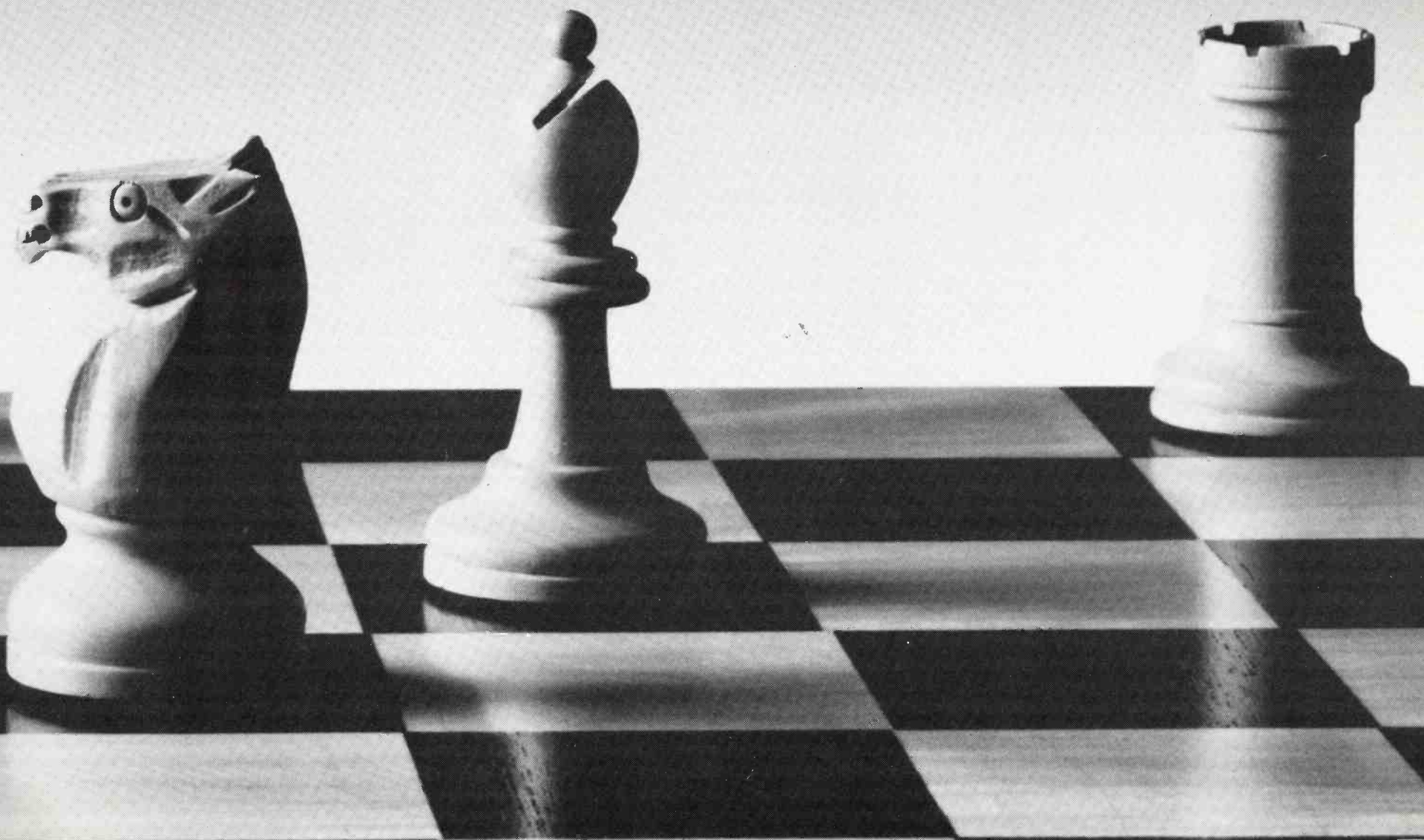
A Billboard Spotlight

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Columbia Records. Making all the right moves.*

- #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: **WHAMI! "CARELESS WHISPER"**
- #1 POP ALBUM ARTIST: **BRUCE SPRINGSTEEN**
- #1 POP SINGLES ARTISTS—DUO/GROUP: **WHAMI!**
- #1 JAZZ ARTIST: **WYNTON MARSALIS**
- #1 JAZZ ALBUM: **WYNTON MARSALIS "HOT HOUSE FLOWERS"**
- #1 ADULT CONTEMPORARY ARTIST: **WHAMI!**
- #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-



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

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

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 5-3/8-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 manufactures 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)

I T'S NOT JUST WHERE



ARCADIA



ASHFORD & SIMPSON



THE BOOGIE BOYS



HEART



IRON MAIDEN



FREDDIE JACKSON



MELBA MOORE



THE MOTELS



ANNE MURRAY



MARIE OSMOND



SAWYER BROWN



TINA TURNER



W.A.S.P.

WE'VE BEEN...



G EORGE CLINTON



D URAN DURAN



K ATRINA AND THE WAVES



M AZE featuring FRANKIE BEVERLY



M EL McDANIEL



P OWER STATION



Q Ueen



New Albums Coming From: ASHFORD & SIMPSON • THE BOOGIE BOYS • JOHN BUTCHER AXIS
GEORGE CLINTON • JOE COCKER • DURAN DURAN • HEART • HELIX • IRON MAIDEN • FREDDIE JACKSON
KATRINA & THE WAVES • JOHN LENNON "Live" • MARILLION • MAZE featuring FRANKIE BEVERLY
PAUL McCARTNEY • MEL McDANIEL • STEVE MILLER • MISSING PERSONS • MELBA MOORE • MELI'SA MORGAN
THE MOTELS • ANNE MURRAY • O'BRYAN • MARIE OSMOND • QUEEN • SAWYER BROWN • SAXON
BOB SEGER • SKYY • BILLY SQUIER • TANYA TUCKER • TINA TURNER • W.A.S.P. • DON WILLIAMS

IT'S WHERE WE'RE GOING.

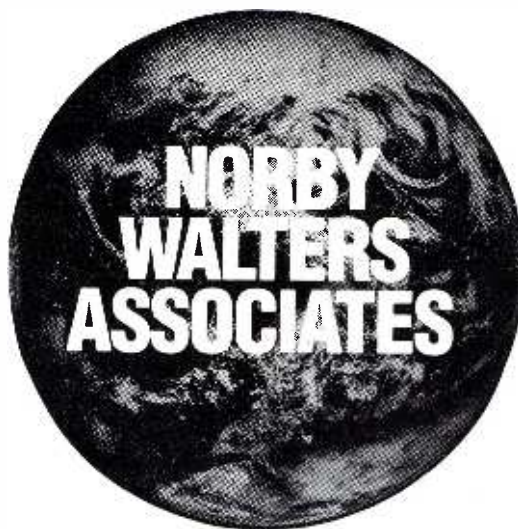
FREDDIE JACKSON
#1 • Top Black Single

SAWYER BROWN
#1 • Top Country Artist

CAPITOL
#1 • Top Black Album Label



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

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★ 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) Sutra
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. MELBA 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 McENTIRE (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

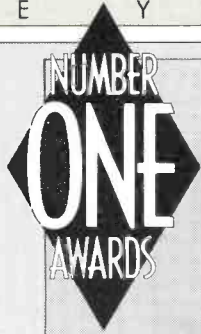
Combined LPs & Singles

- 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 HOUSTON

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



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. GEFLEN (18)



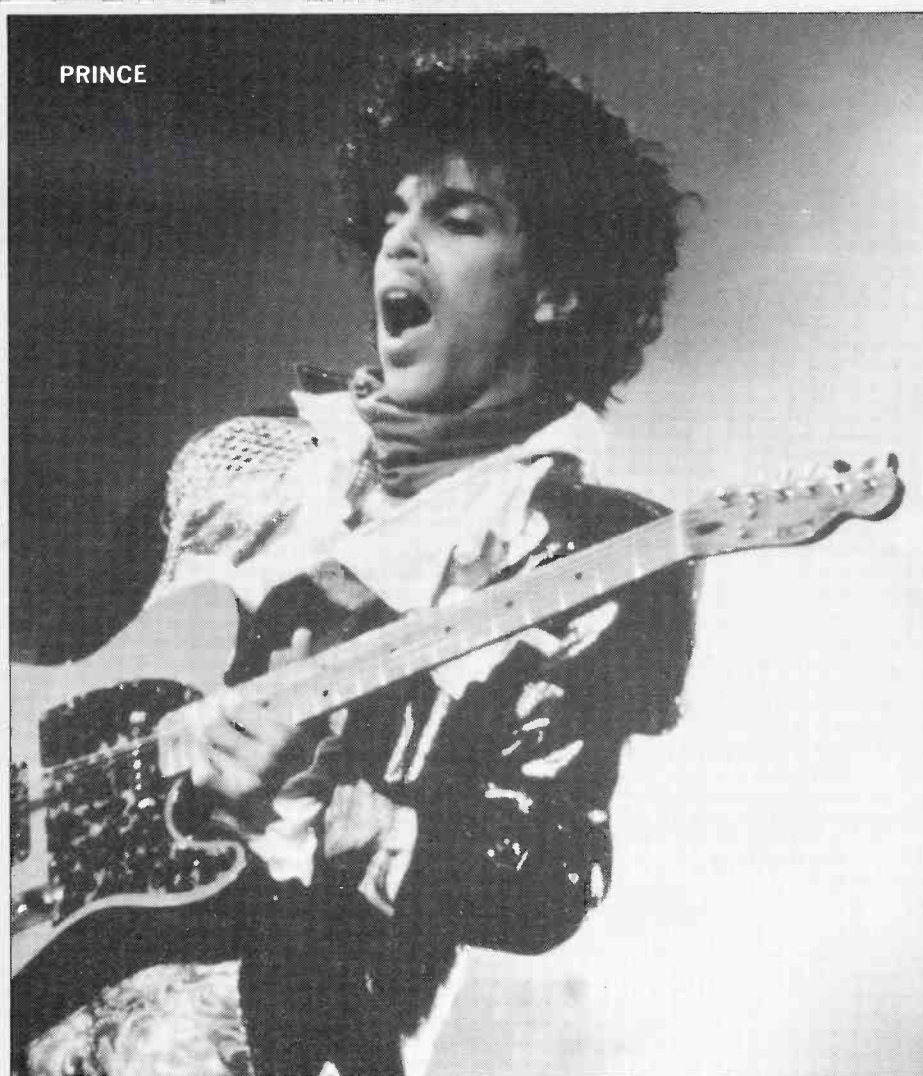
Top Pop Albums

BRUCE SPRINGSTEEN

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. I & 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



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. ANIMATION (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) Scotti 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. ANIMATION (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 HARDCASTLE (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

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

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 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. GEFEN (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

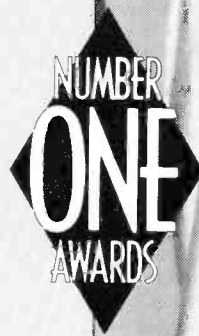
- Pos. ARTIST (No. of Charted Singles) Label
1. MADONNA (5) Sire (1) Geffen
 2. TINA TURNER (6) Capitol
 3. WHITNEY HOUSTON (2) Arista
 4. PAT BENATAR (4) Chrysalis
 5. CYNDI LAUPER (4) Portrait
 6. ARETHA FRANKLIN (2) Arista
 7. SHEENA EASTON (4) EMI-America
 8. CHAKA KHAN (3) Warner Bros.
 9. SADE (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

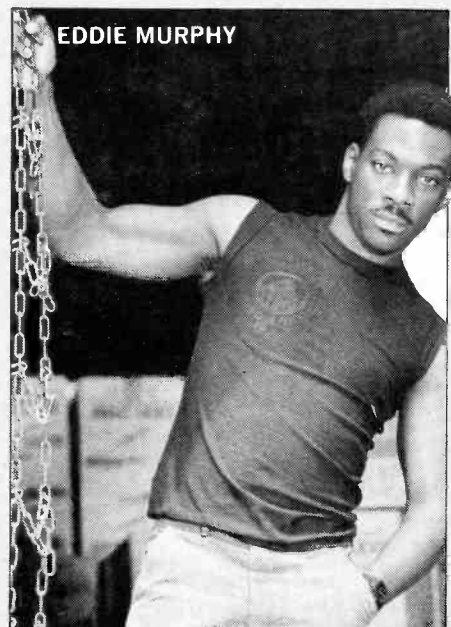
Top Pop Singles Artists-Male

- 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. STELMO'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 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—AniMOTION—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 BERET/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 Reirruc/Club's Rappers—Club

Top Dance Sales Labels

- Pos. LABEL (No. of Charted Releases)
1. MCA (16)
 2. COLUMBIA (21)
 3. MERCURY (9)
 4. SIRE (9)
 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)



MADONNA



GENERAL PUBLIC

MCA RECORDS

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—Fanc, —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—Critique
 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

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
 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. GD 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. HELMA 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) Telefon
 25. SHANNON (2) Mirage

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. HIGHWAYMAN—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 LIVIN')—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—Crystal 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



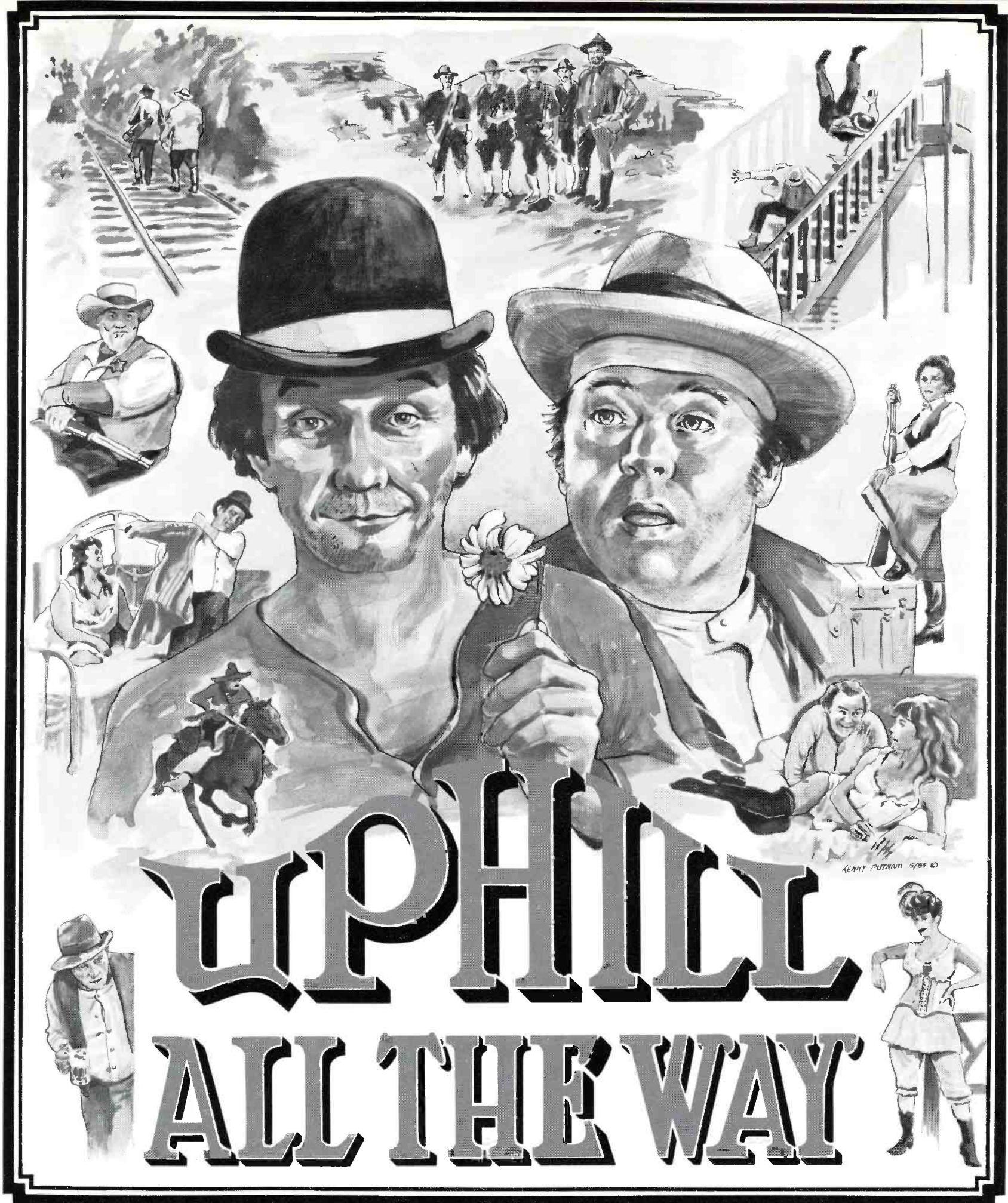
ALABAMA



Roy Clark



A BILLBOARD ADVERTISING SUPPLEMENT



"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



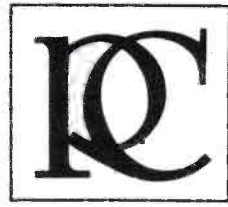
NEW WORLD PICTURES

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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 play-

"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 hell 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 right... we had plenty of time. Roy was 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."

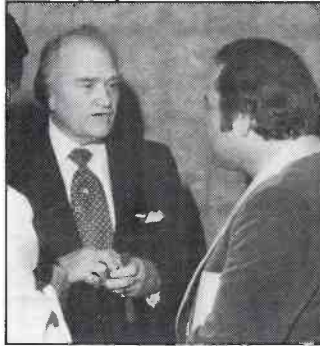
JIM FOGLESONG
President, Capitol/EMI
America Records, Nashville

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-

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



"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

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



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.)

"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



"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 catch in his living room. I said, 'Roy, you ought to let me stand in front of that big picture window'... 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

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 MIDEM 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.

"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

"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



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.



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

"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

"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



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)



Bobby Allen, the Roy Clark bus driver.



Celebrating a 25-year association with Jim Halsey.

"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."

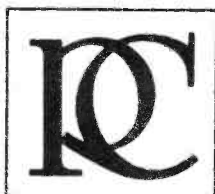
MERV GRIFFIN

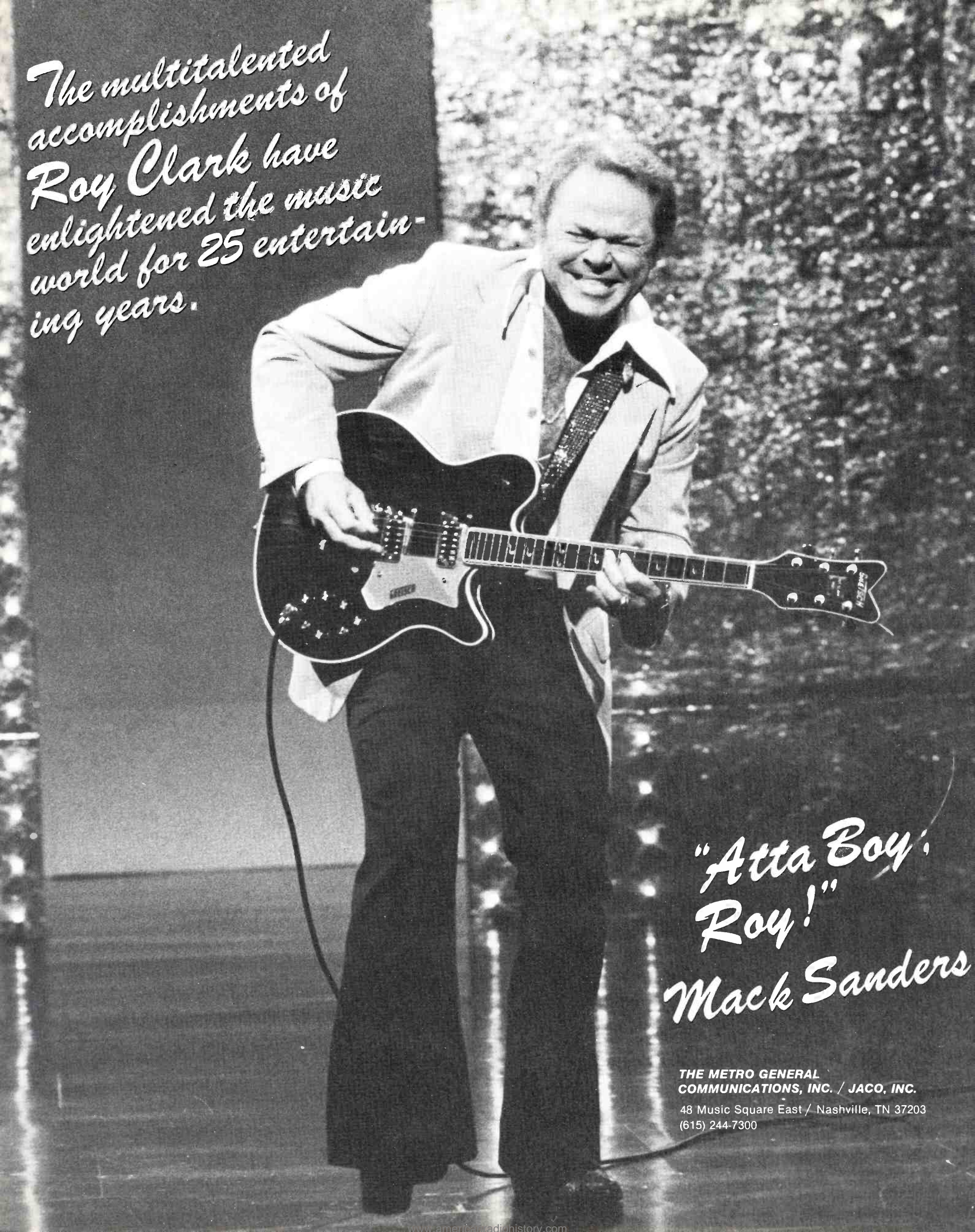
both of them."

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



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





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

*"Atta Boy,
Roy!"*
Mack Sanders

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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 backup 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-

"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

"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 some one dressed up in a suit. I think audiences could tell the difference, you know?"

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 any more. 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

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.

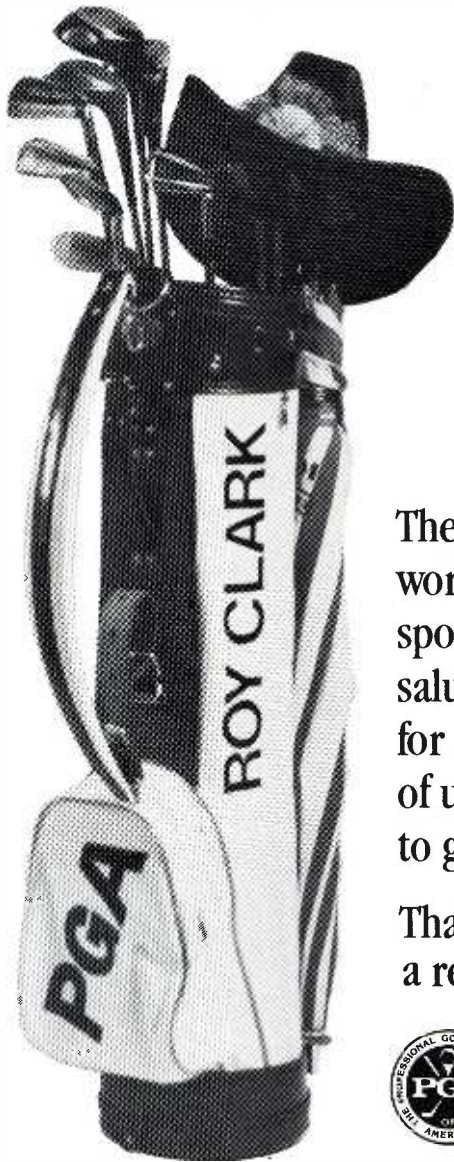
HEE HAW™

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, banter 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.
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MCA RECORDS

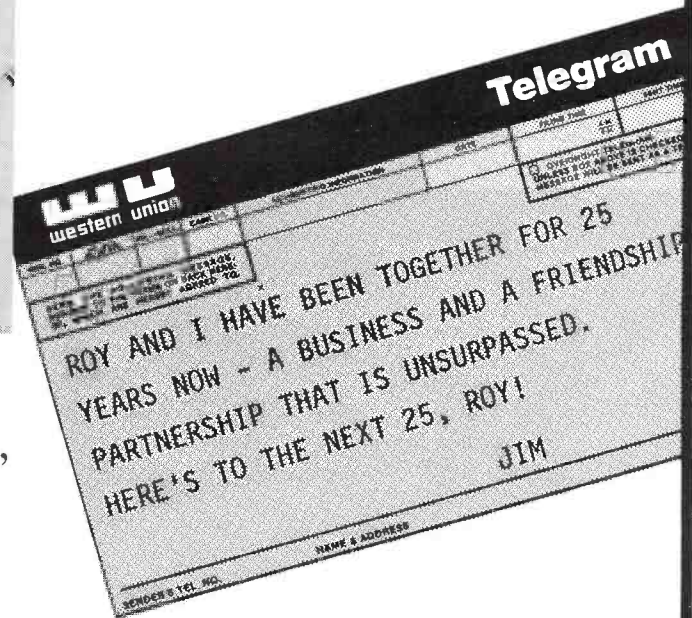
KATHY GANGWISCH & ASSOC. INC.

ROY CLARK'S

25th Anniversary



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



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(918) 663-3883
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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

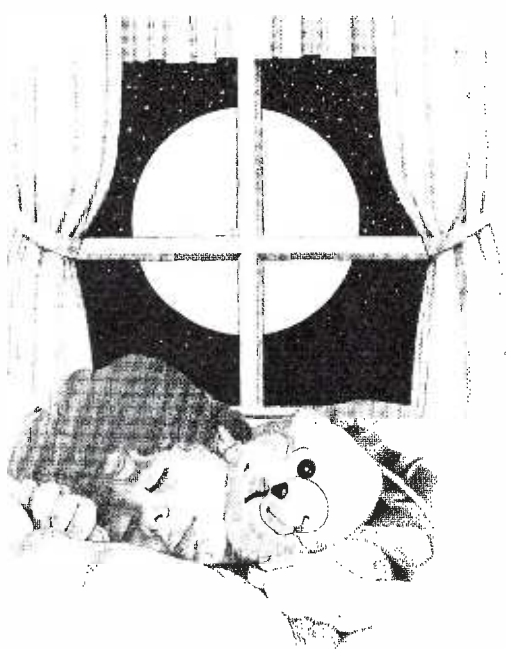
Congratulations

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 Omaha. 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 bear 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.

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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 irrepressible 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.

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

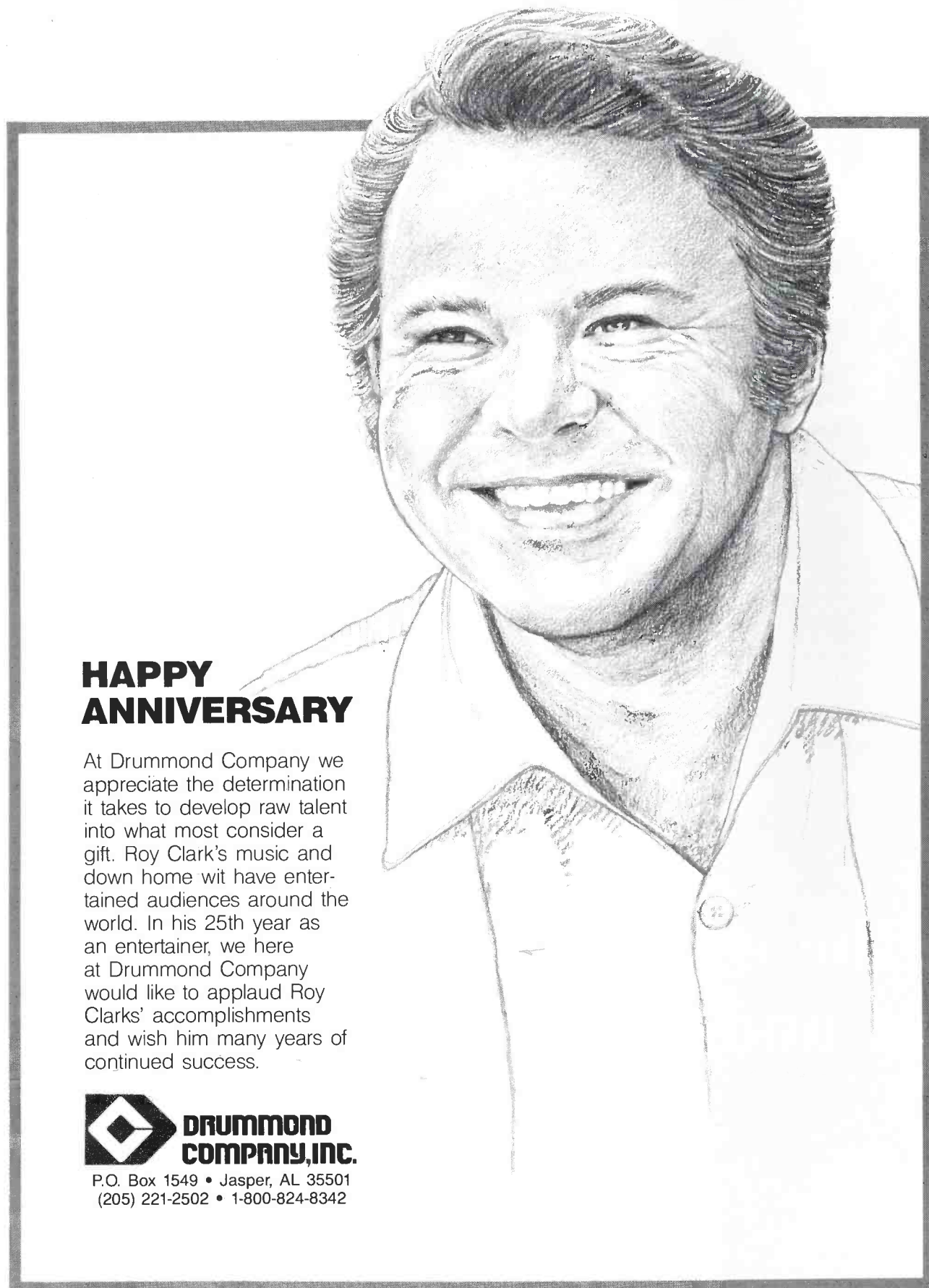
RENÉE VALENTE
(President of the
Producer's Guild in L.A.)

*“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.



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.



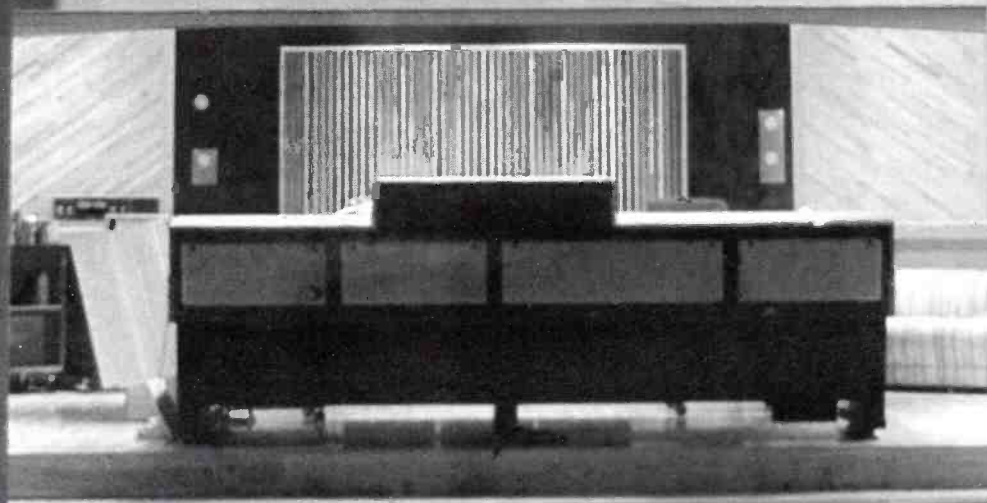
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Roy Clark
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your friends at
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Thanks Roy!

for your confidence & support in
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your friends at

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Nashville, TN 37212

ROY CLARK



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NASHVILLE, TN

Public Relations:
CAROL GRACE ANDERSON
104 CUMBERLAND TRACE
NASHVILLE, TN 37214
(615) 885-2417

ROY CLARK PRODUCTIONS
3225 SOUTH NORWOOD
TULSA, OK 74135
(918) 663-7986



Top Country Album Artists

- Pos. ARTIST (Number of Charted Albums) Label
1. GEORGE STRAIT (4) MCA
 2. ALABAMA (4) RCA
 3. WILLIE NELSON (7) Columbia
 4. HANK WILLIAMS JR. (4) Warner/Curb
 5. THE JUDDS (2) RCA/Curb
 6. THE OAK RIDGE BOYS (2) MCA
 7. THE STATLER BROTHERS (3) Mercury
 8. RICKY SKAGGS (2) Epic
(1) Epic/Sugarhill
 9. LEE GREENWOOD (4) MCA
 10. EXILE (3) Epic
 11. RAY CHARLES (1) Columbia
 12. MERLE HAGGARD (3) Epic (1) MCA
 13. JOHN SCHNEIDER (2) MCA
 14. EARL THOMAS CONLEY (3) RCA
 15. REBA MCGENTIRE (2) MCA (1) Mercury
 16. JOHN CONLEE (4) MCA
 17. NITTY GRITTY DIRT BAND (2) Warner Bros.
 18. RONNIE MILSAP (3) RCA
 19. SAWYER BROWN (2) Capitol/Curb
 20. ANNE MURRAY (3) Capitol
 21. CONWAY TWITTY (4) Warner Bros.
 22. EMMYLOU HARRIS (2) Warner Bros.
 23. BARBARA MANDRELL (5) MCA
 24. CRYSTAL GAYLE (2) Warner Bros.
 25. KENNY ROGERS (2) RCA (1) Liberty
 26. WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON (1) Columbia
 27. JOHN ANDERSON (3) Warner Bros.
 28. RAY STEVENS (2) MCA
 29. GEORGE JONES (4) Epic
 30. JANIE FRICKE (3) Columbia
 31. THE KENDALLS (2) Mercury
 32. JIMMY BUFFETT (2) MCA
 33. THE BELLAMY BROTHERS (2) MCA/Curb
 34. DOLLY PARTON (2) RCA
 35. MEL McDANIEL (2) Capitol
 36. WAYLON JENNINGS (4) RCA
 37. JIM GLASER (1) Noble Vision (1) MCA
 38. GARY MORRIS (2) Warner Bros.
 39. T.G. SHEPPARD (1) Columbia (2) Warner/Curb
 40. ROSANNE CASH (1) Columbia
 41. BARBARA MANDRELL & LEE GREENWOOD (1) MCA
 42. DAN SEALS (2) EMI-America
 43. CHARLY McCLAIN (3) Epic
 44. STEVE WARINER (1) MCA
 45. RESTLESS HEART (1) RCA
 46. EDDIE RABBITT (2) Warner Bros.
 47. GLEN CAMPBELL (1) Atlantic/America
 48. JOHNNY LEE (2) Warner Bros.
 49. GENE WATSON (1) MCA/Curb (1) Epic
 50. DAVID ALLAN COE (2) Columbia

Top Country Albums

- Pos. TITLE—Artist—Label
1. 40 HOUR WEEK—Alabama—RCA
 2. WHY NOT ME—The Judds—RCA/Curb
 3. DOES FORT WORTH EVER CROSS YOUR MIND—George Strait—MCA
 4. COUNTRY BOY—Ricky Skaggs—Epic
 5. FRIENDSHIP—Ray Charles—Columbia
 6. KENTUCKY HEARTS—Exile—Epic
 7. FIVE-0—Hank Williams Jr.—Warner/Curb
 8. TREADIN' WATER—Earl Thomas Conley—RCA
 9. ME AND PAUL—Willie Nelson—Columbia
 10. GREATEST HITS 2—The Oak Ridge Boys—MCA
 11. GEORGE STRAIT'S GREATEST HITS—George Strait—MCA
 12. GREATEST HITS VOL. 2—Ronnie Milsap—RCA
 13. SAWYER BROWN—Sawyer Brown—Capitol/Curb
 14. HEART OVER MIND—Anne Murray—Capitol
 15. ATLANTA BLUE—The Statler Brothers—Mercury
 16. ROLL ON—Alabama—RCA
 17. STEP ON OUT—The Oak Ridge Boys—MCA
 18. TOO GOOD TO STOP NOW—John Schneider—MCA
 19. PARDNERS IN RHYME—The Statler Brothers—Mercury
 20. HIGHWAYMAN—Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson—Columbia
 21. BLUE HIGHWAY—John Conlee—MCA
 22. CITY OF NEW ORLEANS—Willie Nelson—Columbia
 23. MAJOR MOVES—Hank Williams Jr.—Warner/Curb
 24. THE BALLAD OF SALLY ROSE—Emmylou Harris—Warner Bros.
 25. PLAIN DIRT FASHION—Nitty Gritty Dirt Band—Warner Bros.
 26. HE THINKS HE'S RAY STEVENS—Ray Stevens—MCA
 27. YOU'VE GOT A GOOD LOVE COMIN'—Lee Greenwood—MCA
 28. GREATEST HITS—Lee Greenwood—MCA
 29. KERN RIVER—Merle Haggard—Epic
 30. DON'T CALL HIM A COWBOY—Conway Twitty—Warner Bros.
 31. REAL LOVE—Dolly Parton—RCA
 32. WHAT ABOUT ME—Kenny Rogers—RCA
 33. MY KIND OF COUNTRY—Reba McEntire—MCA
 34. LET IT ROLL—Mel McDaniel—Capitol
 35. NOBODY WANTS TO BE ALONE—Crystal Gayle—Warner Bros.
 36. RHYTHM AND ROMANCE—Rosanne Cash—Columbia
 37. MEANT FOR EACH OTHER—Barbara Mandrell & Lee Greenwood—MCA
 38. ONE GOOD NIGHT DESERVES ANOTHER—Steve Wariner—

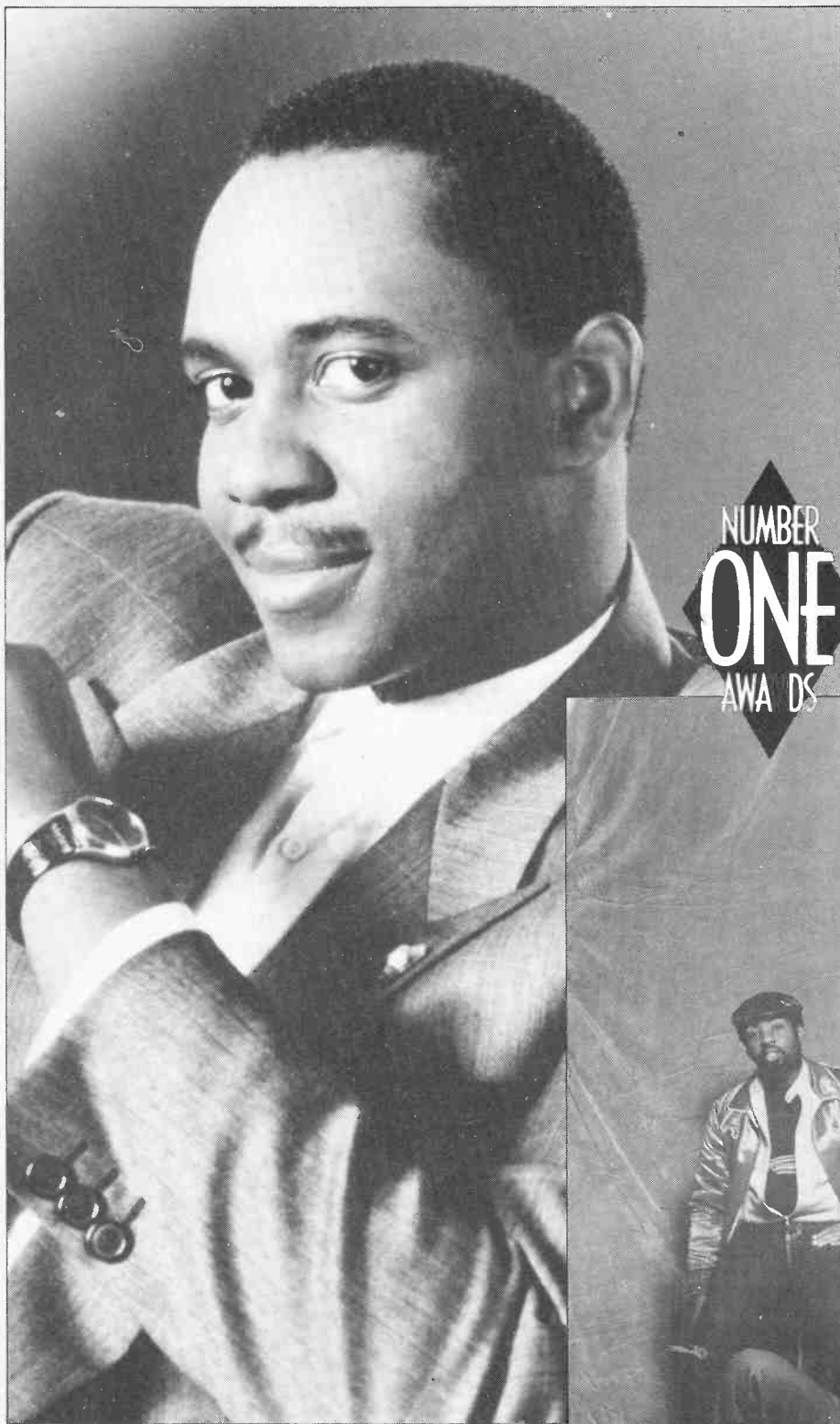
- MCA
39. RESTLESS HEART—Restless Heart—RCA
 40. RADIO HEART—Charly McClain—Epic
 41. THE MAN IN THE MIRROR—Jim Glaser—Noble Vision
 42. TRYING TO OUTRUN THE WIND—John Schneider—MCA
 43. SAN ANTOINE—Dan Seals—EMI-America
 44. TWO HEART HARMONY—The Kendall's—Mercury
 45. LETTER TO HOME—Glen Campbell—Atlantic/America
 46. IT'S ALL IN THE GAME—Merle Haggard—Epic
 47. RIGHT OR WRONG—George Strait—MCA
 48. THE LAST MANGO IN PARIS—Jimmy Buffett—MCA
 49. THE FIRST WORD IN MEMORY—Janie Fricke—Columbia
 50. THE BEST YEAR OF MY LIFE—Eddie Rabbitt—Warner Bros.

MCA RECORDS

Top Country Album Labels

- Pos. LABEL (Number of Charted Albums)
1. MCA (37)
 2. RCA (34)
 3. COLUMBIA (21)
 4. EPIC (26)
 5. WARNER BROS. (28)
 6. MERCURY (13)
 7. WARNER/CURB (6)
 8. CAPITOL (5)
 9. MCA/CURB (5)
 10. CAPITOL/CURB (3)
 11. EMI-AMERICA (4)
 12. NOBLE VISION (1)
 13. ATLANTIC/AMERICA (1)
 14. COMPLEAT (3)
 15. VIVA (2)





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 (6) 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 Artists |
| 5. FREDDIE JACKSON (2) Capitol | 30. RICK JAMES (4) Gordy |
| 6. PRINCE & THE REVOLUTION (3) Paisley Park (4) Warner Bros. | 31. CON FUNK SHUN (3) Mercury |
| 7. KLYMAXX (3) MCA/Constellation | 32. ATLANTIC STARR (4) A&M |
| 8. DIANA ROSS (4) RCA | 33. THE DAZZ BAND (3) 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 (4) 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 World | 45. GWEN GUTHRIE (4) Garage/Island |
| 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. PATTI LABELLE (2) MCA (1) P.I.R. | 49. UTFO (3) Select |
| 25. PAUL HARDCASTLE (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 Artists |
| 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'LL 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 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



PRINCE

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) Tama
 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

Top Black Album Labels

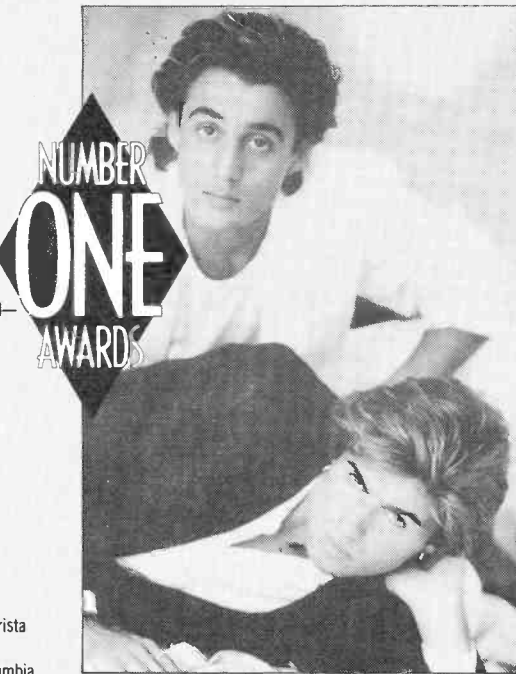
- Pos. LABEL (Number of charted albums)
1. CAPITOL (14)
 2. MCA (19)
 3. WARNER BROS. (14)
 4. MOTOWN (11)
 5. COLUMBIA (23)
 6. GORDY (7)
 7. ARISTA (17)
 8. RCA (9)
 9. A&M (9)
 10. EPIC (5)
 11. MERCURY (7)
 12. JIVE (2)
 13. SOLAR (6)
 14. DE-LITE (1)
 15. PROFILE (3)



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. GEFEN (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

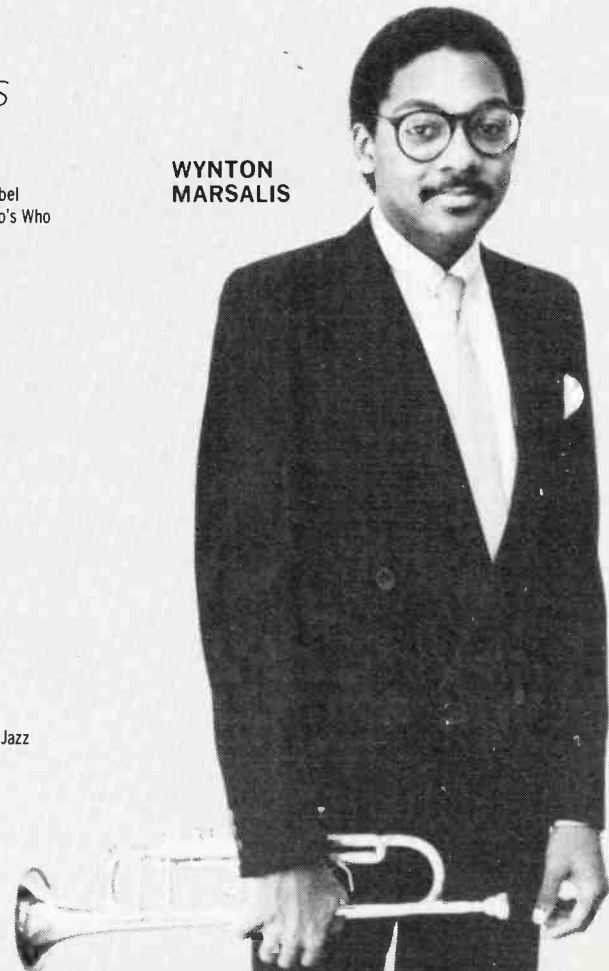
Top Jazz Albums

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 WINDS—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 Diggs—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 Felder—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

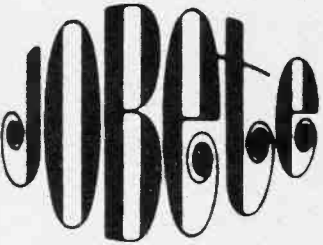


KOOL & THE GANG

chappell/intersong 

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. WENAH, 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)



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)

music group — usa

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

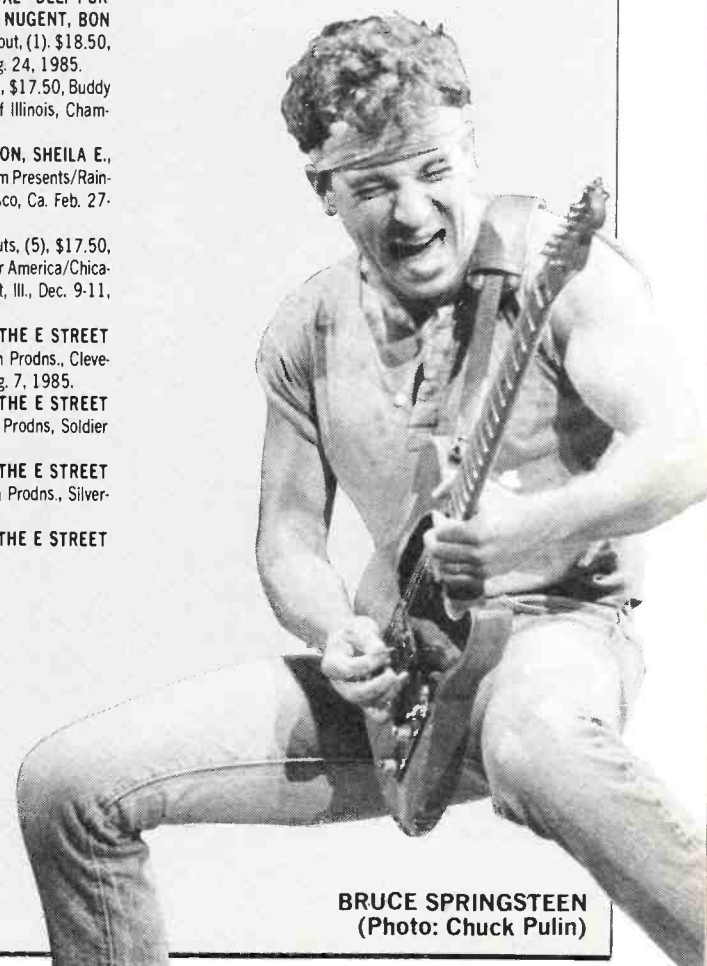
- Pos. PUBLISHER, Licensee (No. of Charted Singles)
1. HALL-CLEMENT, BMI (23)
 2. TREE, BMI (43)
 3. IRVING, BMI (16)
 4. CROSS KEYS, ASCAP (33)
 5. WB, ASCAP (19)
 6. APRIL, ASCAP (19)
 7. WARNER-TAMERLANE, BMI (23)
 8. TAPADERO, BMI (12)
 9. BOCEPHUS, BMI (4)
 10. DEBDAVE, BMI (9)
 11. BELLAMY BROS., 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., Dodgers 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, FARM AID, 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.
- \$1,129,367, NEIL DIAMOND, 71,636, five sellouts, (5), \$17.50, \$15, Concerts West, Seattle Center, Seattle, Wash., March 29-April 2, 1985.
- \$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.
- \$1,069,045, NEIL DIAMOND, 68,000, five sellouts, (5), \$17.50, Concerts West, Cow Palace, San Francisco, Calif., March 11-15, 1985.
- \$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.
- \$990,464, KENNY ROGERS, RAY CHARLES, SAWYER BROWN, 54,165, 54,249, two sellouts (3), \$18.50, \$16.50, North American Tours, Inc./Jam Prods., Rosemont, Ill., March 22-24, 1985.
- \$990,332, PRINCE, SHEILA E., 53,083, 70,000, one, \$17.50, PRN Prods. Inc., Orange Bowl, Miami, Fla., April 7, 1985.
- \$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.
- \$899,938, BRUCE SPRINGSTEEN & THE E STREET BAND, 52,157, sellout, (1), \$17.50, Sunshine Promotions, Hoosier Dome, Indianapolis, Ind., Sept. 6, 1985.
- \$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.
- \$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.
- \$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.
- \$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.
- \$824,184, NEIL DIAMOND, 57,141, 3 sellouts (3), \$17, \$15, Concerts West, Reunion Arena, Dallas, Tex., Dec. 6-8 '84.
- \$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.
- \$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.
- \$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 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 Classical Labels

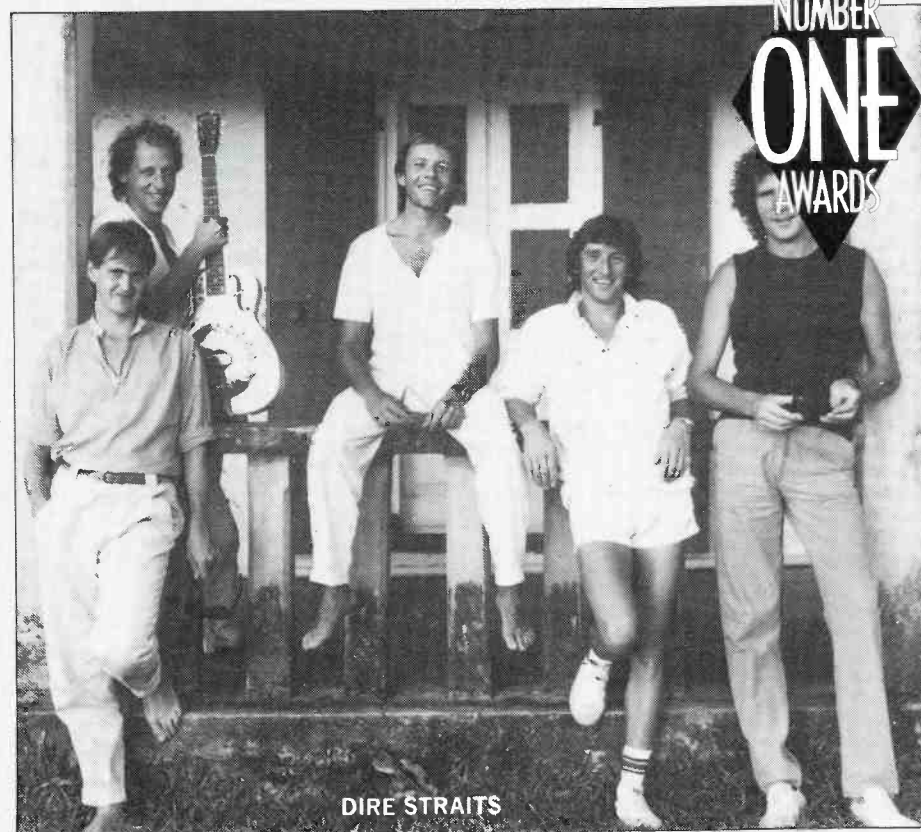
- Pos. LABEL (No. of Charted Albums)
1. CBS (27)
 2. ANGEL (17)
 3. PHILIPS (10)
 4. RCA (8)
 5. (LONDON) L'OISEAU-LYRE (5)
 6. LONDON (11)
 7. DG (7)
 8. FANTASY (2)
 9. ERATO (2)
 10. TELARC (2)

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



DIRE STRAITS

Top Compact Disc Classical

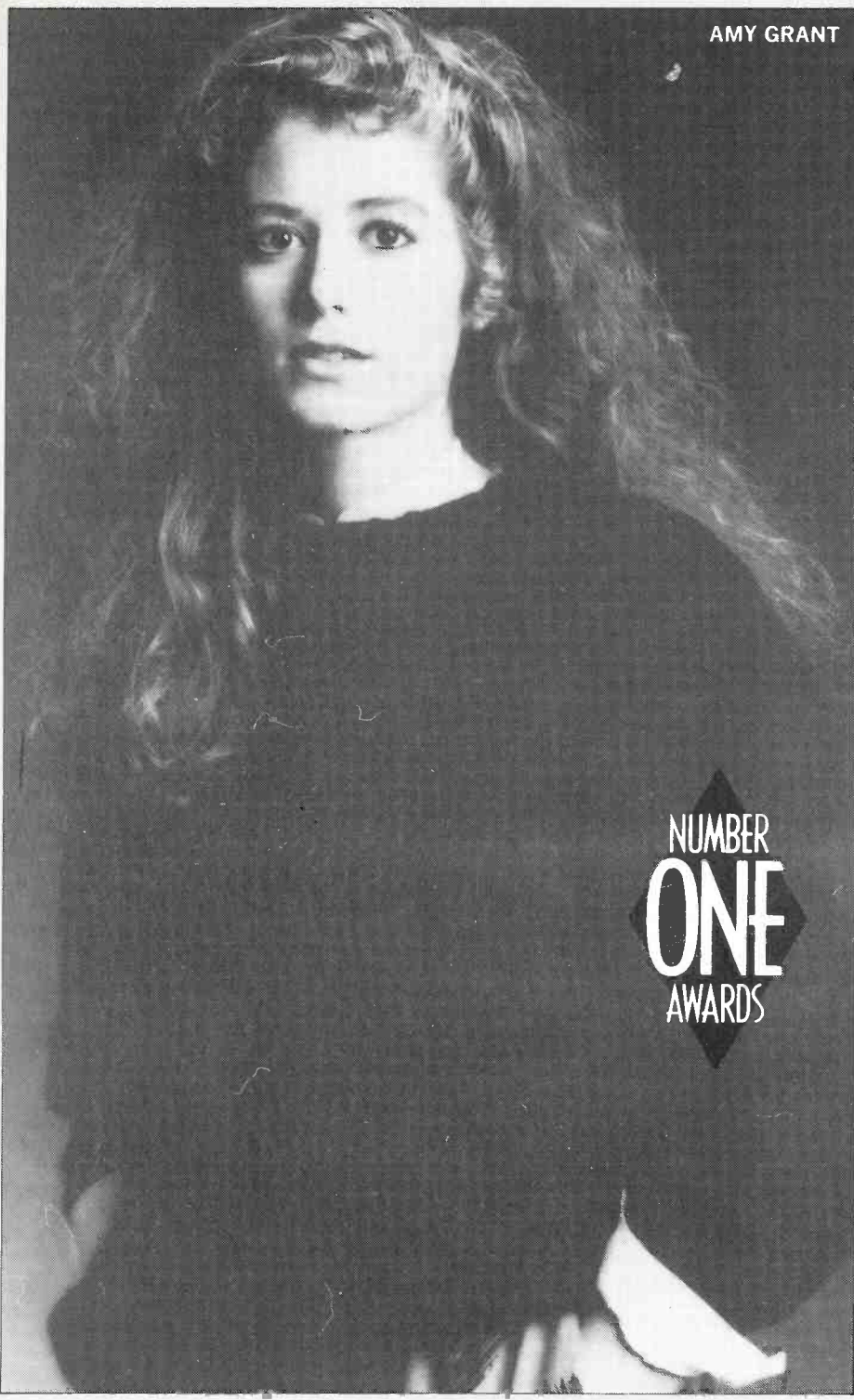
- Pos. TITLE—Artist (Conductor)—Label
1. BERNSTEIN: WEST SIDE STORY—Te Kanawa, Carreras (Bernstein)—DG
 2. AMADEUS SOUNDTRACK—Neville Marriner—Fantasy
 3. TIME WARP—Cincinnati Pops (Kunzel)—Telarc
 4. TCHAIKOVSKY: 1812 OVERTURE—Cincinnati Pops (Kunzel)—Telarc
 5. WEBBER: REQUIEM—Domingo, Brightman (Maazel)—Angel
 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 Marriner—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

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 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 Hawkin Music/Art Seminar Mass Choir—Birthright
 20. I 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 (6)
 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

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—Debbi 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

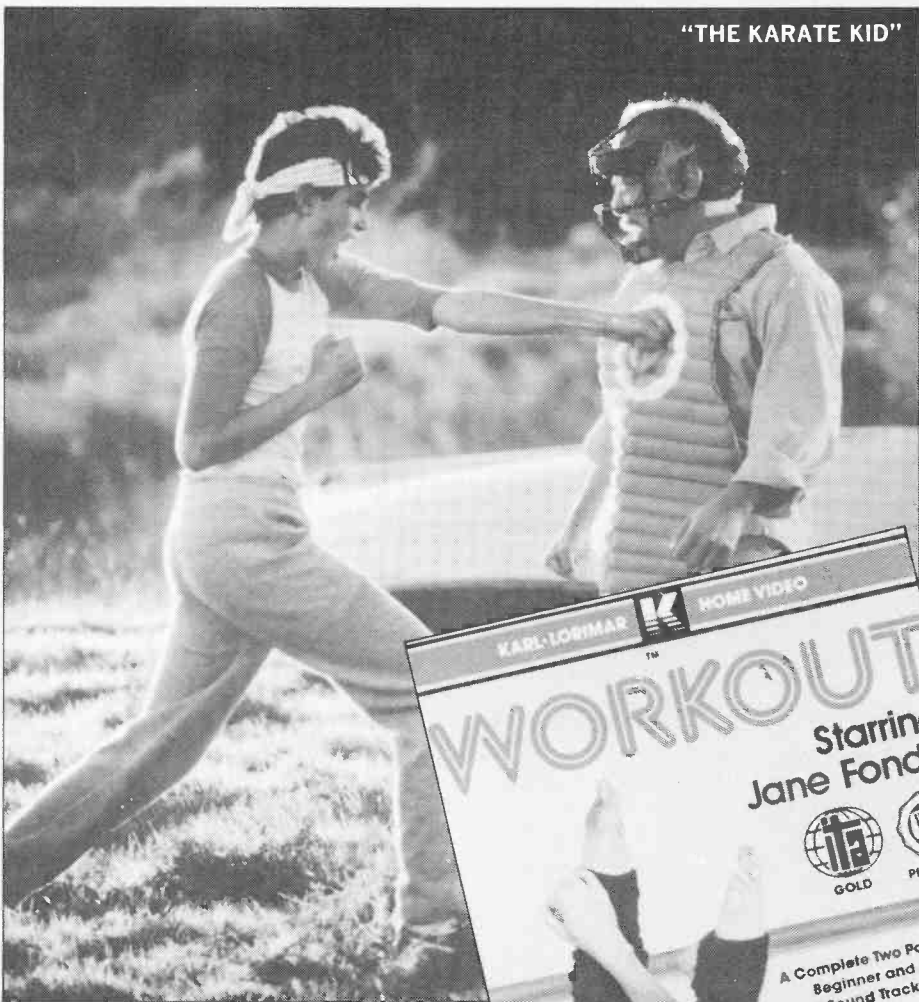
Top Inspirational Labels

- 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)



VANESSA BELL ARMSTRONG





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—Thorn/EMI/HBO Home Video



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 RICHELIE 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—Video 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. HULKMANIA—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.**

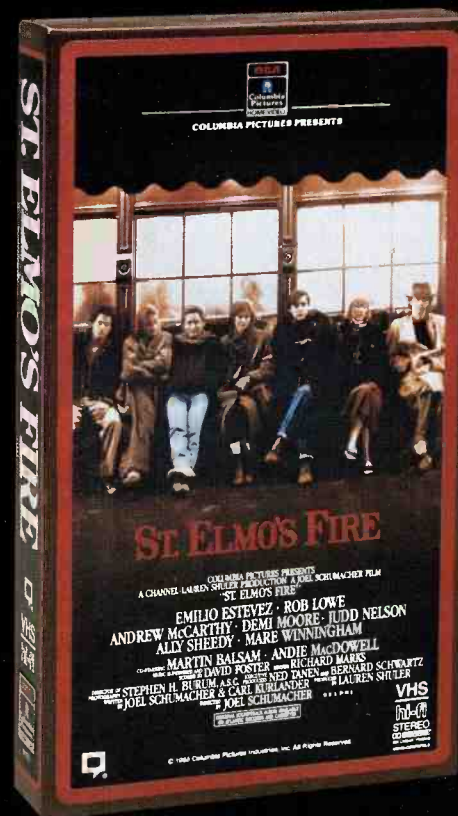


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DEMI MOORE · JUDD NELSON · ALLY SHEEDY · MARE WINNINGHAM**

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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 hip-hop, 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 critics.

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)

Year of Surprises on the Charts

WAS IT A HIT

— O R A M I S S ? !

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 stronger 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.

A Billboard Spotlight



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.

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, he was Billboard's jazz artist 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: "Telluride"—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.
BERKOFKY/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 Whiffler, 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

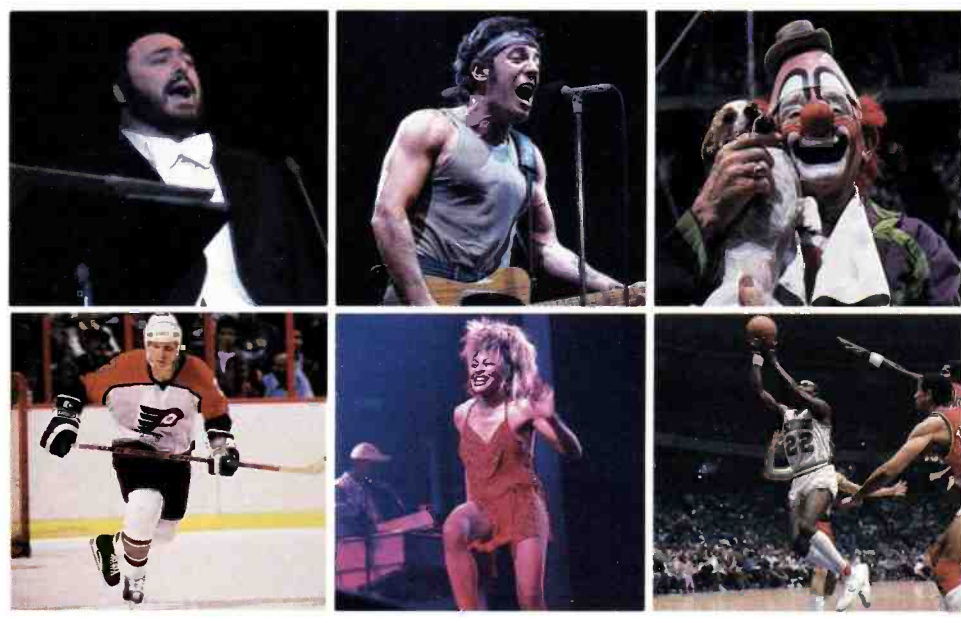
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OVERVIEW

(Continued from page T-36)

peated his previous year's historic feat of winning Grammy Awards in both jazz and classical music.

Despite Marsalis' triumph, however, the Grammy telecast this year was most notable from a jazz standpoint for what it left out—namely, any jazz performances. Although NARAS promised to rectify that omission in future shows, the perceived slight was enough to galvanize several members of the jazz community into forming the National Academy of Jazz—which plans, among other things, to stage an annual awards show.

One area in which jazz began to get more of a hearing in 1985 was commercial radio. Sunday "jazz brunch" shows and similar programming began to pop up on adult contemporary, urban and album rock stations all over the country, and NBC announced the launch of a nationally syndicated jazz show hosted by saxophonist David Sanborn.

Of course, the bulk of the music played on all these shows wouldn't meet many purists' definition of "jazz"—but in a year in which Billboard's jazz charts included everything from Marsalis' tradition-rich playing to the mellow soul of Sade to the atmospheric sounds of Andreas Vollenweider to the hard funk of Sanborn, narrow definitions came to seem less and less relevant.

PETER KEEPNEWS

RETAIL '85

At the halfway point in the decade, U.S. home entertainment software retailers, many fueled by incredible growth in home video, are optimistic about 1985's results. But a mood of conservatism prevails, too.

This contradictory picture is reflected in the somewhat cautious new store openings and fewer major chain takeovers for the year. A good example is Record Bar's stunning purchase of Licorice Pizza, followed later by over-projections that found the Durham chain cutting back and selling off nine Record Bar units to U.S. giant Musicland.

The only other notable acquisitions was TransWorld Music's purchase of Cleveland chain Recordland, catapulting Albany-based TransWorld into the over-100 unit range of Musicland, Western Merchandising, Record Bar and Warehouse.

A decidedly upbeat trend was the way Wall Street regarded retail. Sound Warehouse, the Dallas 73-unit chain, 70-store Wall to Wall Sound & Video out of Cinnaminson, N.J. and smaller 20-unit Spec's Music in Miami all went public.

Yet amid this Wall Street optimism, one of the most prominent among public firms, Warehouse Entertainment, hit a soft earnings quarter. "Our stock has turned south," president and CEO Louis Kwiker candidly told an analyst meeting in November. Once more, it was a most contradictory situation.

The West Coast chain, in the midst of vigorous expansion in stores and store size, reflects growth in nearly every category with revenues up and video rental in 94 of 146 units exploding from \$19 million to \$34 million with 10,000 new rental cards issued weekly. Ironically, it was video shoplifting that triggered investor doubts.

Video, with Compact Disc a close second and held back by delivery lags, paced growth. The 1985 VSDA drew three times more delegates and has booked 400,000 square feet of exhibit space for 1986.

All the same, some observers see video plateauing. David Canterman, partner in five-year-old 11-unit Zip's in Tucson, says, "We saw 45 video stores open in Tucson in 1984—only three this year."

In some respects, video dealers and the many

record/tape chains in video, seem under siege fighting another type of conservative mood, fierce attacks on adult product even involving the FBI. At the same time, record/tape stores were embattled over the explicit lyrics issue, and in addition, caught in a crossfire over a move to put a copyright levy on blank tape.

Such controversy, and other perennially untidy problems like piracy, lent a sour note in a year that found U.S. retailers vigorously supporting charity events that put them in their best light in years.

And yet the beat goes on.

The year 1985 clearly marks a point where many home entertainment chains see business rebounding to the gold and platinum of the late '70s era. At Musicland, speaking to the chain's first convention in five years of steady building, president Jack Eugster announced the 450-unit web has blasted over the \$300 million sales line with profits doubling.

However, residual conservatism from past hard times continues. The home entertainment software retailer group NARM chose not to reveal member firms' sale as it bullishly did a year ago.

All the same, NARM's second new format convention this past March displayed a new vibrancy seen as well in later committee meetings, including its



Ron Cruickshank walks on burning coals during Record Bar's confab, prior to staff and store cutbacks.

most representative rackjobber gathering. Also optimistic is NARM's vigorous grappling with the troubling LP to cassette and CD conversion.

Most upbeat is the move to ever larger "superstore" configurations as seen in Tower's move to London being challenged by Virgin's likely U.S. invasion in a 140,000 square foot outlet.

However, it's not all big business. VSDA elected a board of almost entirely small dealers and NARM is initiating a regional meeting concept with reduced dues hoping smaller chains and single stores can join in what appears a real home entertainment software boom.

EARL PAIGE

BLACK '85

This past year produced no overwhelming artists whose style and music captured the imagination of this diverse musical community. Instead the key black music story of 1985 were the strides of three labels—MCA, Capitol, and Arista/Jive, in making themselves significant forces in black music.

When Jheryl Busby joined MCA the label was con-

sidered second rate when it came to the creation and distribution of black music. He has turned that around. In particular his faith in five skinny kids from Boston and a band of curly haired Prince lovers from Detroit proved inspired. New Edition went double platinum, making their MCA debut the biggest black album in the label's history, while Ready For The World went platinum too, signifying a conquest of the black market and major pop sales.

Capitol lost Peabo Bryson, but gained Freddie Jackson. Ashford & Simpson achieved that long elusive number one black single with the hip hop-gospel of "Solid." Tina Turner's "Private Dancer" kept on spinning and the '80s most durable soul man, Frankie Beverly of Maze, stayed, as always, in stride. All of which made Capitol black vice-president Ronnie Jones a very happy man.

Arista, a label long associated with the maudlin Barry Manilow and Air Supply, turned that image on its ear with a lot of help from London based Jive records. Whitney Houston, a great singer, benefitted from a remarkable promotional effort and won big. Aretha Franklin, in wonderful voice, enjoyed the commercial rebirth we've all been waiting for. But who knew that Billy Ocean, a journeyman vocalist, would come out of nowhere to enjoy the kind of pop crossover usually associated with a Lionel Richie. And Arista, of all places, distributed the biggest selling rap album to date, Whodini's "Escape," crossing rap from inner youths to the mainstream r&b market.

Aside from these corporate triumphs 1985 was also the year that Luther Vandross solidified his position as the preeminent male vocalist of this era; that Jimmy Jam and Terry Lewis maintained consistent while broadening their production sound; that Bobby Womack, Patti LaBelle, and Bill Withers sang beautifully; that Cameo continued to creatively update funk; and that the major labels decided that if you can't beat rap, distribute it. **NELSON GEORGE**

COMPACT DISC '85

Just how far the digital Compact Disc travelled during the past year is underscored by the one significant problem facing CD fans and labels alike—the software production crunch which has plagued the trade during the second half of '85. Dealers grumbling at the shortfall in deliveries and consumers frustrated by the difficulty in finding that desired title can attest to the runaway success for the configuration, a triumph magnified in recent months by continued reductions in hardware prices.

In fact, both CD players shipments and manufacturing orders for the disks continue to outstrip even the most bullish forecasts. And the rapid acceptance for this technology, reflected in August by a Newsweek consumer study showing 64% of all stereo owners aware of the format, has in turn hastened the industry's perception of the Sony/Philips disk as a viable, established configuration. Major labels now accept the CD as part of their business; the decision is no longer whether to release product in CD, but which titles should be pressed first in light of the production crunch.

Software dealers have likewise crowded onto the digital bandwagon, spreading the format's retail base beyond its early beach head in major chains and specialty stores to include virtually every type of record, tape and video store. More recently, a growing number of dealers have launched CD-only outlets catering to the product's still upscale core buyer.

That core is changing quickly, however. Hardware prices continue to slide due both to second and third generation players with lower prices and the first generation merchandise they displace. The combination of discontinued goods priced way below their original list and new, lower cost hardware

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Video Music Index

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Fitzherbert, Peggy Pierpont.
FILMFAIR 10900 Ventura Blvd., Studio City, Calif. 91604 (818) 766-9441. Director: Gus Jekel. Exec. Producer: Bonnie D'Andrea Jekel.

GASP! PRODUCTIONS 329 North Wetherly Dr., Beverly Hills, Calif. 90211 (213) 859-8930. Director/Writer: Bob Giraldi. Exec. Producer: Antony Payne. Videos: "Closest Thing To Perfect"—Jermaine Jackson, "Don't Dr. Drunk"—Stevie Wonder.

HKM PRODUCTIONS 1015 N. Fairfax, Los Angeles, Calif. 90046 (213) 650-8153. Directors: Graham Henman, Michael Karbelnikoff. Exec. Producer: Tom Mickel. Video: "I Sweat"—Nona Hendryx.

HI-FI-VU PRODUCTIONS 8306 Wilshire Blvd., Suite 396, Beverly Hills, Calif. 90211 (213) 652-6083. Director/Producer: L. David Irete. Producer: Laura Stuart.

HOGAN ENTERTAINMENT PRODUCTIONS 1551 Tenth St., Manhattan Beach, Calif. 90266 (213) 318-1537. Director/Producer: David Hogan. Videos: "Morning Desire"—Kenny Rogers, "Eaten Alive"—Diana Ross, "Stand By Me"—Maurice White.

HOMER & ASSOCIATES/SUNSET GOWER STUDIOS 1420 North Beachwood Dr., Hollywood, Calif. 90028 (213) 462-4710. Director/Producer: Peter Conn. Producer: Coco Conn. Video: "Bongo, Bongo"—Steve Miller.

ITC PRODUCTIONS 12711 Ventura Blvd., Studio City, Calif. 91604 (818) 760-2110. Producer/Manager of T.V. Development: Ted Alben.

IMAGE WEST 11846 Ventura Blvd., Studio City, Calif. 91604 (818) 506-5577.

IMAGO PRODUCTIONS 6230 Ethel Ave., Van Nuys, Calif. 91401 (818) 842-7059. Director/Producer: George A. Martin.

INFINITY FILMWORKS 3141 Caahuenga Blvd. W., Los Angeles, Calif. 90068 (213) 851-7788. Director/Producer: Keith Melton. Producer/Cinematographer: Steve Schklair. Videos: "In The Heat Of The Night"—Jeff Lorber, "Rd. To Nowhere"—David Byrne.

JP INTERNATIONAL PRODUCTIONS 9017 Reseda Blvd., Suite 210, Northridge, Calif. 91324 (818) 701-0375. Director: Steve Berry. Director/Producer: Mark Hovater. Videos: "Eat 'Em Alive"—Kopper, "Something For Nothing"—Ceil Borman, "Blast"—Lyndie White.

PAUL JUSTMAN PRODUCTIONS 2268 Beachwood Dr., Hollywood, Calif. 90068 (213) 464-6195. Director/Producer: Paul Justman. Producer: Sandra Jordan. Video: "Concealed Weapon"—J. Geils.

KALEIDOSCOPE PRODUCTIONS 844 Seward St., Los Angeles, Calif. 90038 (213) 465-6802. Director: David Griffiths.

KEEFCO PRODUCTIONS 1961 North Van Ness Ave., Hollywood, Calif. 90068 (213) 467-6766. Directors: Keith Macmillan, Joe Clarke, Philip Davey, John Weaver. Producers: John Weaver, Kim Paul Friedman. Videos: "Live Every Moment"—REO Speedwagon, "Animalize Live"—KISS, "Wheels Are Turnin'"—REO Speedwagon.

KRAGEN & COMPANY 1112 North Sherbourne Dr., Los Angeles, Calif. 90069 (213) 854-4400. Producer: Ken Yates. Videos: "We Are The World"—USA for Africa, "Crazy"—Kenny Rogers, "Concert Videos: All Night Long"—Lionel Richie.

JERRY KRAMER & ASSOCIATES 1312 North La Brea Ave., Los Angeles, Calif. 90028 (213) 462-2680. Director/Producer: Jerry Kramer. Videos: "You Look Marvellous"—Billy Crystal, "Freedom"—Pointer Sisters, "Watusi"—Howie Mandell.

LANOAS PRODUCTIONS 2741 Washington Blvd., Marina Del Rey, Calif. 90292 (213) 822-6761. Director: Mike Lanahan. Producer: Ron Manuel.

LIBMAN/MOORE FILMS 5903 Graciosa Dr., Hollywood, Calif. 90068 (213) 871-2381. Director: Leslie Libman. Producer: Francie Moore. Videos: "No Lookin' Back"—Michael McDonald, "Marlene On The Wall"—Suzanne Vega, "Lost In The Parade"—Michael McDonald.

LIMELIGHT FILM & VIDEO PRODUCTIONS 8416 West Third St., Los Angeles, Calif. 90048 (213) 653-1620. Directors: Peter Sinclair, Danny Kleinman, Steven Barron, Stephen Johnson, Rocky Schenck, Mary Lambert, Bill Mather, Simon Cook. Producer: Simon Fields. Videos: "Take On Me"—A-Ha, "Money For Nothing"—Dire Straits, "Material Girl"—Madonna.

BRUCE LOGAN 1316 North Laurel

Avenue, Suite 11, Los Angeles, Calif. 90046 (213) 650-7266. Director: Mary Lambert. Producer: Bruce Logan.
J.R. TV/LOMBARD ENTERTAINMENT 8033 Sunset Blvd., Suite 738, Los Angeles, Calif. 90046 (213) 650-0060. Directors: Eddie Arno, Markus Innocenti, John Roseman. Producers: Robert Lombard, John Roseman. Videos: "Sisters Are Doing It For Themselves"—Eurythmics, "When The Night Comes Falling From The Sky"—Bob Dylan, "Wish I Were With You"—Eurythmics.
MARCHACK PRODUCTIONS 1041 North Mansfield Ave., Suite 208, Hollywood, Calif. 90038 (213) 461-3200. Director: Pat Marty. Producer: Mike Corando.
MARTIN INDUSTRIES 437-C San Vi-

cente Blvd., Santa Monica, Calif. 90402 (213) 395-6730. Director: Douglas Martin. Producer: Steven Martin
MASAI ENTERPRISES 6922 Hollywood Blvd., Suite 401, Hollywood, Calif. 90028 (213) 466-5451. Director: Fritz Goode.
PETER MCIAN PRODUCTIONS (c/o Thank Evan Publicity), 11684 Ventura Blvd., Suite 273, Studio City, Calif. 91604 (818) 845-1567. Director: Tony Stevens. Producer: Peter Mclan. Videos: "Maria"—Men at Work, "Everything I Need"—Men at Work, "Hard Luck Story"—Men at Work.
MELODY FILM GROUP 2921 W. Alameda Ave., Burbank, Calif. 91505 (818) 846-6700. Producer/founder:

Chip Miller. Staff Producer: Patricia Friedman, Stuart Gross, Thom Tyson. Directors: Ron Howard, Alan Metter, Haskell Wexler, Robert Lieberman, Ian Fletcher, Martin Abrahams, Michael Heldman, Deborah Samuel, Michael Collins, Bill Tannen, Mickey Dolenz. Videos: "Four In The Morning"—Night Ranger, "Nightshift"—Commodores, "Spanish Eddie"—Laura Branigan, "Weird Science"—Oingo Boingo, "Hits Of The Year"—Squeeze.
METAVISION 347 South Ogden Dr., Suite 200, Los Angeles, Calif. 90036 (213) 936-8281. Director: Peter J. Inebnit. Producer: Theo Mayer.
ALAN METTER 8315 Marmont Lane,

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TWENTY YEARS

(Continued from page T-6)

ting heard.

"Another point," Cavaliere continues, "is that there's too much of a difference between black radio and white radio.

"I listen to the awards shows, and I listen to the radio stations, and I find that all the work we did in the past to bring it together looks like it's gone to waste. It's more divided than ever."

Cavaliere acknowledges that there have been a "little bit more" crossover acts on the charts in recent years, but "a little bit is the same thing we had in the '60s. We had the Stones, we had us, and we had—I gotta really think to give you another one. Now we have Stevie Wonder, Lionel Richie, the Pointers, and then you really gotta start searching."

Many artists who first hit the national spotlight in the mid-'60s agree that the singleminded pursuit of commercial success has led to a blanding of the airwaves. "There's a tendency for the music to be somewhat homogenized, kind of samey," observes Spencer Davis, whose Spencer Davis Group first hit the charts exactly 20 years ago with "Keep On Running" (and who has returned to performing with a new Spencer Davis Band.) Davis puts some of the blame on the proliferation of electronic computerized instruments. "When you have a people drummer," he details, "as the music gets more exciting,

pretty much underground. It isn't given a chance to express itself."

Carl Giammarese, lead guitarist of '60s hit-makers the Buckingham, and now leading a reformed '80s version of that band, hears a lot of good stuff these days: "I love what Hall & Oates are doing, Huey Lewis, Tears For Fears, I like that Mr. Mister album.

"The biggest change I've noticed between music then and now is that it sounds more electronic, and that there's so much emphasis on the beat.

"The longer rock'n'roll is around," Giammarese theorizes, "the harder it is to come up with something new and original. My opinion is, it keeps going around in a circle. I think they're saying a lot of things now that we were saying back then. But technically, it has gotten a lot better."

Most members of the Class of '65 interviewed are enthusiastic about technical advances in general—although they're aware that too much of a good thing can process the life out of the music.

Spencer Davis praises the ability of his keyboardist to "transfer the gutsy r&b flavor to the synthesizer." The Buckingham's Giammarese marvels, "You don't need to have a 30-piece string section or 20 horns to do what you can do with synthesizers."

On the other hand, former Temptations David Ruffin and Eddie Kendricks, who are releasing a new album together and have been touring on and off since 1973, feel that nothing takes the place of

More Than You'll Ever Know." "And I don't like to," he sighs, "but I have to.

"I call them laundry songs. Because at the time you're singing them, all you're thinking is 'Did I remember to take out the laundry?'"

The present demand for beloved oldies is very real, and has resulted in numerous "reunion tours" of classic '60s artists. The "Happy Together Again" tour was one major example, encompassing over 300 shows in 18 months, and featuring lineups of the Turtles, the Association, the Buckingham, and Gary Lewis & the Playboys.

Mark Volman, who harmonized with partner Howard Kaylan in the Turtles, played Flo to his Eddie, and continues with Kaylan in the soundtrack and tv business, says he enjoyed the tour. "But some of these bands we toured with truly believe they're going to make albums again," he says. "And I don't think anybody gives a shit about a '60s band making (new) videos and records. I don't think there's that much of a public that would go out and buy an Association album, or even a Turtles album."

Volman observes that the tour frequently played major concert venues of 8,000-10,000-seat capacity, selling out "50% of the time. I'd say to Howard, what are we doing now? We'd just have to spend more money to put on a bigger show we'd need a bigger stage to compete with Van Hagar or whomever, and I truly don't believe people care about me at that level right now. I went out on the road to create interest in me and Howard.

"We've been a team now and friends for 23 years, we've had no one in our band die from drugs, recuperate from drugs, have a nervous breakdown, we've never had negative publicity be the reason people followed our career.

"And I'm really tired of '60s history being related to Janis Joplin, Jim Morrison, Jimi Hendrix, Keith Moon, and all the other dead people of the '60s. We all didn't die, and we all didn't stop using our hearts and minds to create."

ALTERNATIVE VIDEO

(Continued from page T-8)

Money" (MCA Home Video) is another book translation, this one from Dr. Tessa Albert Warchaw's works. Using a series of well acted examples and familiar scenarios, it teaches her "win-win" negotiating principles. Actors and actresses play the "jungle fighter," "big mama/big daddy," "silhouette" and "soother" stereotypes. I focus mostly on techniques for asking for a raise.

Finally I put on "Arf!" (Kartes), what's billed as video variety show for dogs. Alternative video isn't strictly for humans. This madcap tape is zany, featuring dogs in skits barking with English sub-titles. I liked "Mild Kingdom" featuring Merlin Pekinese and Julia Chow's "Recipes To Lick Your Chops Over." My dog Harry, despite my prodding, barely looked at the set.

CONCERT AID

(Continued from page T-7)

bumping into somebody at the mike for 10 minutes."

Indeed, most of the major players in this year's wave of charity events, from Michael Jackson and Lionel Richie to Daryl Hall and John Cougar Mellencamp, don't need exposure. For most of these superstars, a bigger concern is overexposure, and they risked that to lend their support to these events.

Meanwhile, Bob Geldof, the Irishman who launched this worldwide mission a year ago with Band Aid's "Do They Know It's Christmas," is widely considered the front-runner to win the 1986 Nobel Peace Prize.



Left: Kendricks & Ruffin with Hall & Oates now (Photo: Chuck Pulin); the Temptations then.



and the tension increases, the drummer will tend to push or pull, and that's when makes rock'n'roll exciting.

"I don't regret where technology's going; the only danger is that some of the kids today are controlled by technology, rather than them controlling it.

"Twenty, twenty-five, even thirty years ago," Davis continues, "the industry was very naive, and as a result the creativity was much stronger. There isn't that hungry edge to things now. It costs a lot of money to put high-tech music onto disk, and so sometimes the feel is lost. It becomes stale in some areas. That doesn't mean to say that I want to dismiss it. This is 1986, and I don't live in the past."

Country Joe McDonald, who with his Fish was one of the most politically outspoken artists of the '60s, sees a general lack of commitment of domestic issues as a major reason "the music is a little boring."

McDonald approves of the efforts of USA for Africa and, more recently, Artists United Against Apartheid, at the same time noting, "People are uniting behind causes that are really away from home, in a way."

McDonald and other artists are currently putting together a "Welcome Home" concert/benefit (CHECK) for Vietnam veterans at the L.A. Forum. "1965," he says, "was the year the war exploded. In 1965 the music that we were hearing was a close expression of how people felt. The music that you're hearing now on the radio and on television and in the mainstream media, is not an expression of how the ordinary person feels at all.

"There is a lot of vital music out there—a new wave, punk, a new kind of country music—but it's

real live instruments.

"You can have rhythm machines," says Ruffin, "but you'll never be able to get away from the drums and horns and violins. That's about the best true sound you can have."

"And you can't take (high-tech) from the studio to the street," cautions Kendricks. "When you hit the stage, you gotta come up with a real drummer."

Technology, Ray Manzarek avers, is "only a tool . . . Way back in the Renaissance, people were painting with water colors or chalk, and then all of a sudden this oil paint comes along, and the old artists said, God, it's so glossy and slick, I hate it. Now it's hard to find people using oil, they're using acrylic . . .

"We're into an electronic era that's going to be very exciting, interesting, and inventive. I think there's going to be a blending of world cultures in our music. It's gonna take another three or so years, but it's definitely going to change."

What hasn't changed is the ongoing love affair with '60s music—and not simply among the Yuppies. Country Joe McDonald plays before audiences "of three generations." Steve Winwood sits in with Spencer Davis to perform "I'm A Man" and "Gimme Some Lovin'." Ruffin and Kendricks deliver old Temptations hits with the same fervor.

Sixties artists can often feel shackled by their past, however. Al Kooper, a veteran of Blues Project, Blood, Sweat, & Tears, and Seatrain, as well as being a session keyboardist extraordinaire, has begun performing again around Los Angeles with a new band, the Rekooperators. He'll play some old standards, like "I Can't Quit Her," and "I Love You

Video Music Index

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Los Angeles, Calif. 90069 (213) 654-2981. Director/Producer: Alan Metter.

MILES & COMPANY 1418 Dodson Ave., San Pedro, Calif. 90732 (213) 548-0462. Director/Producer: Miles Hornmley.

MODERN LOGIC 8455 Fountain Ave., Suite 519, Los Angeles, Calif., 90069 (213) 650-4856.

MODERN PRODUCTIONS 1424 West Washington Blvd., Venice, Calif. 90291 (213) 392-4177. Director: Mark Robinson. Producer: John Caldwell.

MUSIC VIDEO PRODUCTIONS 2016 Lincoln Blvd., Los Angeles, Calif., 90291 (213) 399-6624. Producer: Christopher McKinnon.

NEO PLASTIC PRODUCTIONS 3454 West First St., Los Angeles, Calif., 90004 (213) 387-6951. Directors: Mick Haggerty, C.D. Taylor. Producers: Mick Haggerty, C.D. Taylor.

NEW VIEW PRODUCTIONS 2140 Beech Knoll Rd., Los Angeles, Calif., 90046 (213) 650-5224. Directors: Paul Brooks, Gary Prato. Producers: Paul Brooks, Gary Prato.

DANNY O'DONOVAN 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213) 276-4181. Video: "Frank Sinatra In Japan."

O'NEIL & ASSOCIATES 3855 Lankershim Blvd., North Hollywood, Calif., 91604 (213) 760-6666. Director: Jim O'Neil. Producers: Mandi Short.

ONE HEART 3078 Belden Dr., Los Angeles, Calif. 90068 (213) 466-3288. Producer/Director: Martin Pitts. Producer: Tammara Wells.

PARALLAX PRODUCTIONS P.O. Box 2413, Beverly Hills, Calif., 90213 (213) 459-2719. Producer: Jeffrey Abelson. Videos: "Gotcha"—Thereza Bazar, "Oh Jimmy"—Rebecca DeMornay, "Creature Of Habit"—Barbara Hyde.

BILL PARKER PRODUCTIONS 5215 El Rio Ave., Eagle Rock, Calif., 90041 (213) 258-3785. Directors: Bill Parker, Peter Allen. Producers: Peter Allen, Karilyn Ali. General Manager: Milton Allen.

PENDULUM PRODUCTIONS 7351 Sunset Blvd., Hollywood, Calif., 90046 (213) 851-5661. Producer: Alexis Omeltchenko. Directors: Marcelo Epstein, Bob Radnor. Videos: "Broken Wings"—Mr. Mister, "Get Ya' Back"—The Beach Boys, "Dare Me"—Pointer Sisters.

PICTURE MUSIC INTERNATIONAL 1750 North Vine St., Hollywood, Calif., 90028 (213) 461-0380/(213) 462-6562. West Coast Producer: Cynthia Biederman.

POSITIVE MEDIA 5422A Fair Ave., North Hollywood, Calif. 91601 (213) 506-5418. Producer: Paul Holoman. Director: Russel Helm.

LESLIE RABB PRODUCTIONS 637-A Westbourne Dr., Los Angeles, Calif. 90069 (213) 652-2243. Producer: Leslie Rabb.

BOB RADLER PRODUCTIONS 3623 Lankershim Blvd., Hollywood, Calif. 90068 (213) 469-8111. Director: Bob Radler. Producer: Bill Little.

RAPID EYE MOVEMENT PRODUCTIONS 1478 South Cardiff, Los Angeles, Calif. 90035 (213) 557-1491. Director: Michael Miner, Sherry Revord, Stephen Buck, Wendy Charles, Steve Martin. Producer: Marie Cantin. Videos: "Black Planet"—Sister of Mercy, "God Bless Video"—Alcatraz, "Long Form Video"—Katrina & the Waves.

RAZOR PRODUCTIONS 9000 Sunset Blvd., Suite 406, Los Angeles, Calif., 90069 (213) 274-9968. Director/Producer: John House. Videos: "Power Of Love"—Air Supply, "I'll See The Light Tonight"—Yngwie Malmsteen's Rising Force, "That's What Friends Are For"—Dionne Warwick & Friends.

REEL MAGIC 10855 Fruitland Dr., Studio City, Calif., 91604 (213) 762-5670/(213) 716-1998. Director:

Kort Falkenberg III. Producer: Kim Faber.

ROCK SOLID PRODUCTIONS 801 So. Main St., Burbank, Calif. 91506 (818) 841-8220. Directors: Geoffrey Leighton, Anita Clearfield, Kurt Camph, Charlie Ryan. Producer: David Griffen. Videos: "Body"—The Jacksons, "Vox Humana"—Kenny Loggins, "Oh Yeah"—Bill Withers.

SAVENIK STUDIOS 8064 Willow Glen Rd., Los Angeles, Calif. 90046 (213) 654-6507. Producer: Phil Savenik.

SERENITY PRODUCTIONS 1727 Kellton Ave., Los Angeles, Calif. 90024 (213) 473-0759. Producer: Kevin McCormick.

SHEPPARD & ASSOCIATES 4812 Winvale, Irvine, Calif., 92714 (714)

857-0250. Director: Terry Sheppard. **SPLIT SCREEN INC.** 3855 Lankershim Blvd., North Hollywood, Calif. 91604 (818) 980-2810. Directors: Jim Yukich, Jack Cole. Producer: Paul Flattery. Videos: "Don't Lose My Number"—Phil Collins, "Ambitious"—Jeff Beck, "Silent Running"—Mike Rutherford.

STEPHEN SINCLAIR PRODUCTIONS 19355 Pacific Coast Highway, Malibu, Calif. 90265 (213) 456-8882. Director: Moshe Brakah.

SUNWEST 5533 Sunset Blvd., Hollywood, Calif. 90028 (213) 463-5631. Producer: Robert Williams. Videos: "When The Rain Begins To Fall"—Pia Zadora, "To All The Girls I've Loved Before"—Willie Nelson/Julio Iglesias.

TALL PONY PRODUCTIONS. 9000 Sunset Blvd., Suite 1010, Los Angeles, Calif., 90069 (213) 278-2457. President: Tony Eaton. Videos: "The Pointer Sisters" (Showtime Special), "Huey Lewis & The News" (Showtime Special), "Harry Belafonte" (HBO Special). **TOGETHER AGAIN PRODUCTIONS** 9229 Sunset Blvd., Los Angeles, Calif. 90069 (213) 275-5710. Director: Bruce Gowers. Producer: Carol Rosenstein.

TWO STEP PRODUCTIONS 542 North Sweetzer, Hollywood, Calif. 90048 (213) 655-4986. Producer: Rick Schmidlin.

VDO (c/o Larry Johnson) 3886 Dixie Canyon, Sherman Oaks, Calif. 91423 (818) 788-1024. Director: Gary Bur-

den. **VIDE-U PRODUCTIONS** 612 North Sepulveda Blvd., Los Angeles, Calif., 90049 (213) 472-7023. Director: Sandy Corner. Producer: Bradley **WEILER/ESKANDER PRODUCTIONS** 26955 Helmond Dr., Agora, Calif. 91301 (818) 707-1475/(818) 993-0313. Exec. Producer: Tracy Eskander.

WESTLAKE STUDIOS 31320 Via Colinas, Suite 118, Westlake, Calif. 91362 (213) 991-5452. Director/Producer: Felix Girard.

THE WOLFE COMPANY 7277 Hillside Avenue, Hollywood, Calif. 90046 (213) 850-1050. Director/Producer:

(Continued on page T-42)

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(Continued from page T-41)

Francis Delia. Director of Operations: Emily Chernis. Chief Exec. Officer: Louis Rapage. Videos: "We Built This City"—Starship, "Viva Le Rock"—Adam Ant, "Colored Lights"—The Blasters.

NEW YORK CITY

Laurie Anderson (c/o Peter Matolin, Esq.), Beldock, Levine & Hoffman, 565 Fifth Ave., New York, N.Y. 10017 (212) 490-0400. Director: Laurie Anderson.

M.L. Arnold 82 Yerry Hill Rd., Woodstock, N.Y. 12498 (914) 679-8104.

ARONSON FILMS 260 Fifth Ave., New York, N.Y. 10001 (212) 686-5577. Director: Josh Aronson. Videos: "Change It"—Stevie Ray Vaughan, "CITY"—John Cafferty & the Beaver Brown Band.

B MOVIES 45 Crosby St., New York, N.Y. 10012 (212) 431-6804. Director/Producer: Beth B. Video: "Middle Of The Night"—Take Boom.

BD ROCKWELL PRODUCTIONS 339 East 9th St., Suite 1D, New York, N.Y. 10003 (212) 475-1514. Director/Producer: Bill Davis. Video: "Dizzy"—Don Morrell & the Meteors.

BLTV 458 West 55th St., New York, N.Y. 10019 (212) 582-4014.

CHRIS BALTON PRODUCTIONS 310 East 46th St., New York, N.Y. 10017 (212) 557-9834. Director/Producer: Chris Balton. Video: "Baby Talk"—Alisa.

BERKOFSKY/BARRETT PRODUCTIONS 307 East 37th St., Suite 2, New York, N.Y. 10016 (212) 683-2900. Director: Mike Berkofsky. Executive Producer: Bill Perna.

BRILL ENTERPRISES 135 West 94th St., New York, N.Y. 10025 (212) 222-4468. Producer: Mitchell Brill.

BRISTOL PRODUCTIONS/BI-COASTAL STUDIOS 134 West 29th St., Ste. 208, New York, N.Y. 10001 (212) 736-4255. Director/Producer: Mark Pines.

BRd.WAY VIDEO 1619 BRd.way, New York, N.Y. 10019 (212) 265-7621. Producer: Cherie Fortis. Videos: "State Your Mind"—Nile Rogers, "Endicott"—Kid Creole & the Coconuts, "Soul Man"—The Blues Brothers.

FRED CARUSO P.O. Box 393, Rumson, N.J. 07760 (201) 842-2655. Producer: Fred Caruso.

CHARLEX 2 West 45th St., New York, N.Y. 10036 (212) 719-4600. Directors: Alex Weil, Charlie Levi. Producer: Harry Stoiber. Video: "9012 Live"—Yes.

CO-DIRECTIONS INC. 276 Riverside Dr., New York, N.Y. 10025 (212) 865-5069. Director: Merrill Aldighieri. Producer: Joe Tripician. Videos: "Skin Tight Tina"—Prince Charles, "Buttercup"—Carl Anderson, "Sleeping The Town"—Go Ohgami.

COTTS FILMS 260 Fifth Ave., New York, N.Y. 10001 (212) 213-0100. Director: Jerry Cotts.

CONSUMER GUIDE VIDEO 225 West 34th St., New York, N.Y. 10001 (212) 564-7007 or (718) 326-1820. Exec. Producer: Bob Macken. Director: Bob Macken. Sales Director: David Cohn. Videos: "Spirit Of America" The Beach Boys, "Keep On Dancin'," The Gentrys, "Liberty Lady"—Paul OverSt.

CRANBROOK PRODUCTIONS 119 East 96th St., No. 2, New York, N.Y. 10128 (212) 289-6798. Producer/Director: B. David Green.

THOMAS CRAVEN FILM CORP. 114 East 96th St., No. 2, New York, N.Y. 10010 (212) 777-7433. Producer: Michael Craven.

DANCING BUFFALO 510 East 74th St., New York, N.Y. 10021 (212) 879-6200. Director: Tim Newman. Videos: "Power Of Love"—Huey Lewis & the News, "Bad Is Bad"—Huey Lewis & the News.

DEVITO PRODUCTIONS 9 East 19th St., New York, N.Y. 10003 (212) 473-2800. Director: Ralph Devito. Video: "Night In New York"—August Darnell.

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MICAH BARNES * CHUCK MANGIONE * KAMAHL * ANN MORTIFEE * THE CHIEFTAINS * DONOVAN
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VERONICA TENNANT * CRYSTAL GAYLE * DONNY AND MARIE * THE LETTERMEN * MAUREEN FORRESTER
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(201) 371-2801. Director: John
Elkowitz.

KIT FITZGERALD. 24 Fifth Ave., New
York, N.Y. 10011 (212) 598-4228.
Director: Kit Fitzgerald. Videos: "Max
Roach Live"—Max Roach, "The Pas-
sion Of Passion"—Peter Gordon,
"NOW"—Ryuichi Sakamoto.

FORGIONE FILMS 12 West 37th St.,
New York, N.Y. 10018 (212) 947-
4230. Director: Bob Forgione.

FRAKER PRODUCTIONS 919 Third
Avenue, New York, N.Y. 10022 (212)
752-4422. Director/Producer: John
Fraker. Videos: "Leader Of The
Pack"—Broadway Soundtrack, "Dar-
ling Love"—Annie Golden/Patrick Cas-
sidy, "Dance Baby"—Alfonso Ribeiro.

FRANKLIN COMMUNICATIONS 16
West 32nd St., New York, N.Y. 10001
(212) 244-1017. Director: Martin
Abrahams. Videos: "Method To My
Madness"—Lords of the New Church,
"Addicted"—Armband, "You And
Me"—The Flirts.

GASP! PRODUCTIONS 581 Ave. of
the Americas, New York, N.Y. 10011
(212) 691-8050. Director/Writer:
Bob Giraldi. Executive Producer: An-
tony Payne. Videos: "Don't Dr.
Drunk"—Stevie Wonder, "Closest
Thing To Perfect"—Jermaine Jackson,
"Possession Obsession"—Hall & and
Oates.

GOLDEN APPLE MEDIA 112 West
Boston Post Rd., Mamaroneck, N.Y.
10543 (914) 381-4141. Director:
Scott Fillingham. Videos: "Robot
Heart"—Artificial Intelligence, "It's
Only Love"—Nude Ants.

LYNN GOLDSMITH 241 West 36th
St., New York, N.Y. 10018 (212) 736-
4602. Director/Producer: Lynn Gold-
smith.

GRINER/CUESTA & ASSOCIATES
720 Fifth Ave., New York, N.Y. 10019
(212) 246-7600. Directors: Norman
Griner, Mike Cuesta, Michael Schroom,
Stew Birbrower. Exec. Producers: Dick
Hall, Phil Peyton. Video: "Runaway
Girl"—Bon Jovi

HENSON ASSOCIATES 117 East 69th
St., New York, N.Y. 10021 (212) 794-
2400. Director: Jim Henson. Videos:
Jim Henson's Muppet Videos "Muppet
Revue," "Country Music," "The Kermit
And Piggy Story."

HOLOGRAPHICS 361 West BRd.way,
New York, N.Y. 10013 (212) 431-
3170. Director: Hart Perry. Videos:
"Worldwide Live" The Scorpions, "Sun
In The Night"—Peter Maffay, "Sun
City"—Art-ists United Against Apart-

(Continued on page T-45)



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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 showy 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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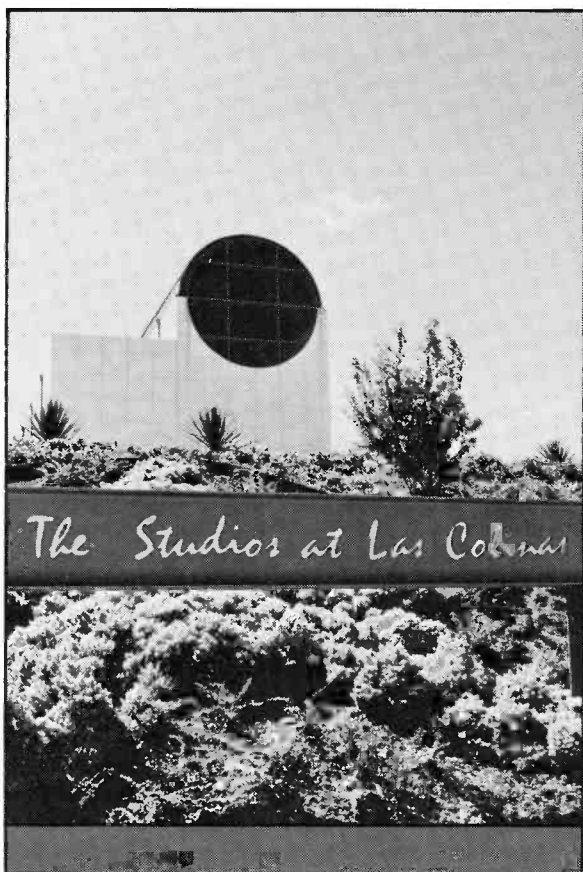
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(Continued from page T-43)

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 Vitzens.

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/Producer: 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.

(Continued on page T-47)

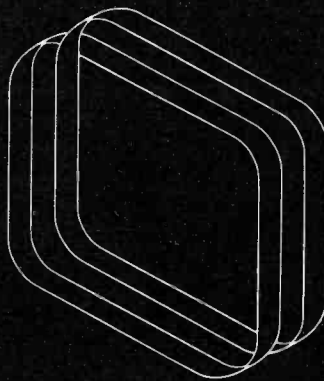
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(Continued from page T-38)

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 play 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

(Continued on page T-52)

Video Music Index

(Continued from page T-45)

WIRAGE 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.

MUSICVISION 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 Hayward. 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 Lollipop"—Bad Manners, "Hard Times"—Mou-n-tain.

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.

ALEKS ROSENBERG & ASSOCIATES 274 Madison Ave., New York, N.Y. 10016 (212) 532-2093. Director/Producer: Aleks Rosenberg. Producer: Gary Wachter.

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 Sitizenz.

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"—Cheyenne, "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 Cornyetz.

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 590 Battery St., 2nd Floor, San Francisco, Calif. 94111 (415) 397-0490. President: Eric Cederboke.

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

(Continued on page T-52)

SPLIT SCREEN

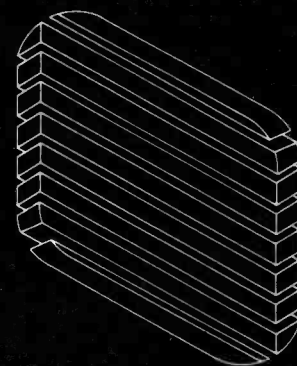
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CRITICS' CHOICE

(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," (Complet). 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)



Season's Greetings
and thanks
for a wonderful year!

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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

AHA, 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.
 ANIMOTION, Mercury Records. BA: Int'l Talent Group.
 JOAN ARMATRADE, A & M Records. BA: Creative Artists Agency, Inc.
 VANESSA BELL ARMSTRONG, Onyx Records. BA: 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)



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, D.C.

Top Artists

(Continued from page T-49)

A Billboard Spotlight

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.
LIMAH, 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.
STRYPER, 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: Zachary 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).

Booking Agents Personal Managers & Contacts

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.

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, Patsy 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.
 GAYLE ENTS., 51 Music Square E., Nashville, TN, (615) 327-2651, Bill Gatzimos.
 GEFEN 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, Hernando, 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. Cahuena Blvd., Hollywood, CA, (213) 461-0390, Daryl Stewart.
 GRUNT RECORDS, (SEE RCA Records).
 H-I/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 Berlin.

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 Foutain, 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, Sydney, Australia, 232-6955; Via Giosue Carducci, 10-00187, Rome Italy.
 MYRRH RECORPDS, (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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Booking Agents Personal Managers & Contacts

(Continued from page T-51)

NORTH AMERICAN TOURS, 128-D Volunteer Dr., Hendersonville, TN, (615) 822-1817, Mickey Baker.

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 (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 PRODNS., 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 Rosenburg, 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, Jeoffrey 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, (614) 244-1964, JoAnn Berry, Don Fowler, Ginger Anderson, Mark Carnp.

OVERVIEW

(Continued from page T-46)

studios opened rooms like this in 1985, with names like Unique'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 Kalbach.

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 Becher.

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.

New Billing for Songwriter Awards

Annual Music City News Show Expands Its Approach

BY KIP KIRBY

NASHVILLE The sixth annual National Songwriter Awards Show will take place live via satellite Monday, Jan. 13, from 8-10 p.m. at the Tennessee Performing Arts Center. Barbara Eden and Roy Clark will host.

Formerly known as the Music City News Top Country Hits of the Year Awards, the show's billing has been changed to reflect a more expanded musical approach. For the first time, six categories have been established from which winners will be selected through fan voting in Music City News: contemporary ballad, contemporary upbeat, traditional ballad, traditional upbeat,

country-rock and comedy-novelty. There will also be a song of the year selected from nominees in these categories.

Also new this year is an affiliation by the Songwriters Guild of America with Multimedia Entertainment, producers of the two-hour telecast. According to a five-year agreement between the Guild and Multimedia, the Guild will provide an advisory committee to help coordinate areas of categories, criteria and song selection prior to voting.

Featured during the program will be awards for most promising writer, Hall of Fame, a Songwriters Guild President's Award to Waylon Jennings for his ongoing support of writers through the Guild's Sue Brewer Fund, and a tribute to Roger Miller and his "Big River" Broadway score.

Multimedia expects the show to be aired in approximately 150 mar-

kets nationally.

The following is a list of nominees by category.

Contemporary Ballad: "Dixie Road" (written by Don Goodman, Mary Ann Kennedy, Pam Rose); "Highwayman" (Jimmy Webb); "Make My Life With You" (Gary Burr); "Seven Spanish Angels" (Troy Seals, Eddie Setser); "There's No Way" (Lisa Palas, Will Robinson, John Jarrard).

Contemporary Upbeat: "Baby's Got Her Bluejeans On" (Bob McDill); "Don't Call Him A Cowboy" (Debbie Hupp, Johnny MacRae, Bob Morrison); "Little Things" (Billy Barber); "She's Single Again" (Charlie Craig, Peter McCann); "Why Not Me" (Harlan Howard, Brent Maher, Sonny Throckmorton).

Traditional Ballad: "Does Fort Worth Ever Cross Your Mind"

(Continued on page 53)

Wojcik: Concert Business Is Good

Nashville Booker Specializes in Rock

NASHVILLE Fifteen months after opening its doors, Dan Wojcik's Entertainment Artists Agency is doing 90% of its gross volume with rock promoters.

But that's not surprising, since the Nashville booking agency represents such rock-arena headliners as Bachman-Turner Overdrive, Hank Williams Jr. and Poco.

Not that there's any neglecting of country, however. In addition to signing Emmylou Harris and Billy Joe Royal last month, Entertainment Artists handles Earl Thomas Conley, Lacy J. Dalton, Dave & Sugar, Gary Stewart, Merle Kilgore and the Bama Band.

Wojcik, who formed Entertainment Artists after leaving the Shorty Lavender Agency in 1984,

says he's had no problem booking rock acts from Nashville—or in keeping his country roster active. Already-booked 1986 calendar dates are averaging 25% ahead of the same time period in 1985, and at least two of the agency's acts regularly hit percentage on their concerts.

"Hank Jr. goes into percentage at least 65% of the time, and Earl Thomas Conley hits percentage 30% of his shows," estimates Wojcik. "The average country act on the road today probably hits a percentage situation only 5% or 10% of the time."

Wojcik doesn't perceive his office's geographic location as relative to doing volume business.

(Continued on page 53)

FOR WEEK ENDING DECEMBER 28, 1985

Billboard

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS

		NEW	TOTAL
		ADDS	ON
LEE GREENWOOD	DON'T UNDERESTIMATE MY LOVE MCA	36	39
T.G. SHEPPARD	IN OVER MY HEART COLUMBIA	28	42
JOHN SCHNEIDER	WHAT'S A MEMORY LIKE YOU MCA	27	91
M. GILLEY	YOUR MEMORY AIN'T WHAT IT USED TO BE EPIC	26	57
EDDY RAVEN	YOU SHOULD HAVE BEEN GONE BY NOW RCA	25	101

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

57 REPORTERS

		NUMBER
		REPORTING
OAK RIDGE BOYS	COME ON IN MCA	21
WAYLON JENNINGS	THE DEVIL'S ON THE LOOSE RCA	20
GLEN CAMPBELL	A MATTER OF TIME ATLANTIC/AMERICA	16
GEORGE JONES	THE ONE I LOVED BACK THEN EPIC	15
JUDY RODMAN	I SURE NEED YOUR LOVIN' MTM	10

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Rockin' Eve. Pictured backstage during rehearsals for "Dick Clark's New Year's Rockin' Eve '86" are Wynonna Judd, Emma Samms of "Dynasty II: The Colbys," Ted McGinley of "The Love Boat" and Naomi Judd.

NASHVILLE SCENE

by Kip Kirby



ORDINARILY, we present this column's annual "Nashville Scene Awards" in conjunction with CMA Week.

This year, however, we decided to move our awards to this double year-end talent issue. This way, recipients of awards can revel in the spotlight (not to mention the notoriety) for an additional week—and those not so favored this year can have more time to begin plotting next year's guaranteed-to-make-the-column strategies.

We've taken the opportunity to redesign our invisible Scene trophy as well. This year's edition is shaped like an eight-ball and features, for the first time, an "Executive Decision Maker." Winners may use their invisible awards on their desks as paperweights, then when a crisis comes around, simply push a button and let the trophy do the talking. Among the possible responses available are: "Ask Again Later," "Forget It, Your Goose Is Cooked!," "Not A Wise Choice" and "You've Got To Be Kidding!"

And now, on with the awards . . .

Our "Truth In Packaging" award goes to Hank Williams Jr. for his "I make a little audio, too" speech upon winning the CMA's first-ever video trophy.

To Chuck Morris, irrepressible Feyline exec who opened a Nashville office here this year, goes Scene's in "Now You See Me, Now You Don't" award for his town/out of town exploits.

Announcing the winners of this year's invisible trophies

For Gary Morris, we have our "Are You Sure Stanislavski Done It This-A-Way" award for managing, without a single operatic or acting lesson, to land an off-Broadway lead in "La Boheme" with Linda Ronstadt and a role in Aaron Spelling's predicted-to-be-hot tv series "Dynasty II: The Colbys" with Barbara Stanwyck and Charlton Heston.

To ICM, which opened and then shut its doors in Nashville without forewarning, Scene has its "Fooled You, Didn't We?" award.

Scene presents its annual "How You Gonna Keep 'Em Down On The Farm" award to soil man and FarmAid architect Willie Nelson . . . And to Sammy Hagar, whose four-letter blue streak knocked FarmAid temporarily off the air (and lost Lone Justice a chance to be heard nationally), we have a mouth-sized bar of soap and a copy of "Miss Manners' Guide To Social Etiquette."

For Motown's Jobete Music, which arrived this summer as Nashville's newest major publisher, we present Scene's "Reach Out, I'll Be There" award along with life-sized busts of Holland, Dozier and Holland to decorate its office.

The "I've Never Let Research Stand In The Way Of A Good Story" award goes to New York Times critic Robert Palmer, who made the front page with a warmed-over rehash of Nashville's woes months after the fact.

ASCAP's lovely publicity rep Eve Vaupel wins Scene's first "Bev Francis Has Nothing On Me" award, along with a personally autographed copy of "Body By Jake," a customized set of Nautilus weights, and a starring role in the sequel to "Perfect."

MCA division president Jimmy Bowen earns our "Bring The Mountain To Mohammed" award for luring the cast of Broadway's smash "Big River" to Nashville to record the first cast album ever done in Music City.

A singing version of "I'm Alabammy Bound" goes to Exile, Sawyer Brown, Restless Heart and Southern Pacific for their friendly competition with the Fort Payne Four.

Scene also has a special "We Put Our Money Where Our Mouth Is" award this year for the Oak Ridge Boys and Alabama, who are proving that fantastic lights, sound and staging are important in country music concerts.

A leather-bound set of "All In The Family" reruns on videocassette will be given to Nashville record companies who are "keeping it all in the family" with recent signings. Among these: Pake McEntire (Reba McEntire's brother) to RCA, Wayne Massey (Charly McClain's husband) to CBS, Marty Haggard (Merle Haggard's son) to MTM Records.

Scene has a package of glitter shoelaces to accompany its "The Other Shoe" award to Combine chief Bob Beckham, who finally heard it drop when Combine was sold after three years of twisting in the winds of litigation. And for Monument Records' Fred Foster—who's still waiting for the fate of his company to be determined—we have our "Waiting For Godot" award, along with a personal park bench on which to wait.

To Jim Foglesong, president of Capitol/EMI America Records in Nashville, Scene presents our "Lee Iacocca Cola Toast" for turning that label around. Along with his invisible trophy, Foglesong will receive a case of the pause that refreshes, personally hand-delivered by T. Graham Brown.

(Continued on page 52)

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Country

Shannon, Roe, Royal on the Charts

'60s Rockers Score Nashville Hits

BY ANDREW ROBLIN

NASHVILLE Look out, Nashville, here come the '60s. Three of the best-known pop singers from that era have made recent showings on the Hot Country Singles chart, and two of these singers have albums on the way.

Del Shannon, famed for his '60s hits "Runaway" and "Hats Off To Larry," took his first country single, "In My Arms Again," halfway up the chart in March. Tommy Roe, who is said to have sold more than 40 million records during his days as a pop singer, fared equally well earlier this month with his "Some Such Foolishness." And Billy Joe Royal, best known for his 1965 hit "Down In The Boondocks," climbs to a bulleted 20 this week with "Burned Like A Rocket."

"I haven't changed my style," says Royal. "Today, 'Down In The Boondocks' would be a country record. The kind of music I did in the '60s is now being played country, so I think there's a place for what I want to do in country music."

In fact, two of the songs Royal made pop hits have already shown up on the country charts. Both Penny DeHaven and Freddy Weller had top 40 country hits in 1969 with "Down In The Boondocks," and Jerry Foster's version of Royal's "I Knew You When" reached number 86 in 1976.

"I started out in country, so it's not new to me," says Royal. "My uncle was in a country band, and I sang on their radio show when I

was a kid. My first club job was in a country band, too. We worked with Ray Price and Jim Reeves. It's not like all I've ever done is pop—I feel comfortable in country."

But finding Royal's place in the country music business hasn't been easy, according to his producer, Nelson Larkin. Larkin says "Burned Like A Rocket" was refused by every Nashville label he approached. Atlantic/America in New York only released the single in October after it had been independently issued on the Atlanta-based Southern Tracks label in March. The single's impressive chart performance has since earned Royal an album deal with Atlantic/America, says Larkin.

Country acceptance has also come slowly for another act Larkin produces, Tommy Roe, who is now signed to an album agreement with MCA/Curb. Roe's singles have appeared on the country charts since the '70s, but he has yet to establish a strong track record.

"The reason it didn't work then was the 'Urban Cowboy' trend started, and people thought I was hopping on the bandwagon. That diminished my acceptance," says Roe. "But I've been working hard since 1974 to get a country hit, and that's the way I'm going to keep going."

"My dad played in a country band, and I've been singing country

since I was a kid," he adds. "My favorite singers back then were Ray Price, Jim Reeves and Patsy Cline. Ernest Tubb and Roy Acuff, too—I heard them on the Grand Ole Opry when I was growing up in Atlanta."

Roe's next single, "Radio Romance," will be released in January. Del Shannon, now signed to a singles deal with Warner Bros. in Nashville, also claims a lengthy history in country music. "I grew up listening to Webb Pierce, Carl Smith and Hank Williams, so I've always been influenced by country," says Shannon.

Shannon released a country album titled "Del Shannon Sings Hank Williams" in the mid-'60s, and says he has included Williams' "Long Gone Lonesome Blues" in his show for many years.

In spite of his affection for country, Shannon says he has met with some resistance at radio. "Some of the disk jockeys put too much emphasis on what I was," he says. "But country is where my roots were in the first place."

Shannon says today's country music has moved close to the rock sound he helped popularize 20 years ago. "Country music today reminds me of '60s music," he notes. "The story lines are similar, and now country's got the beat too. Country's got to do that to attract youth."

NASHVILLE SCENE

(Continued from page 51)

To Tree International execs Buddy Killen and Donna Hilley, Scene proudly bestows its "We're Independent And We Like It That Way" award for proving that it's possible to be successful without being bought up by a major conglomerate.

And, last but certainly not least, to David Ross, owner/publisher of Nashville's fast-growing Music Row magazine, Scene is pleased to present our valued "They Said It Couldn't Be Done" award for giving the industry a different kind of creative reporting. Along with his award, Ross receives a year's supply of Boston baked beans to counteract any residual homesickness and two free tickets to a Boston Celtics home game.

How the 'Hot Movers' make their moves on the Billboard charts. See page 83.

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NATIONAL SONGWRITER AWARDS

(Continued from page 51)

(Whitey and Darlene Shafer); "I've Been Around Enough To Know" (Dickey Lee, Bob McDill); "My Only Love" (Jimmy Fortune); "One Takes The Blame" (Don Reid); "Somebody Should Leave" (Harlan Howard, Chick Rains).

Traditional upbeat: "Country Boy" (Tony Cotton, Raymond Smith, Albert Lee); "Everyday" (Dave Loggins, J.D. Martin); "Have I Got A Deal For You" (Michael Heaney, Jackson Lee Leap); "Hello Mary Lou" (Gene Pitney, Cayet Mangiarancia); "I'm For Love" (Hank Williams Jr.)

Country-rock: "America" (Sam-

my Johns); "The Fireman" (Mack Vickery, Wayne Kemp); "40 Hour Week" (Dave Loggins, Lisa Silver, Don Schlitz); "She's A Miracle" (J.P. Pennington, Sonny Lemaire); "Step That Step" (Mark Miller).

Comedy-novelty: "It's Me Again, Margaret" (Paul Craft); "Mama She's Lazy" (Kenny O'Dell, Sandy Pinkard, Richard Bowden); "Mississippi Squirrel Revival" (Cyrus W. Kalb Jr., Carlene Kalb); "My Toot Toot" (Sidney Simien); "Where's The Dress" (Tony Stampley, Bucky Lindsey, George Cummings).

NASHVILLE BOOKER DAN WOJCIK

(Continued from page 51)

"We've had 'The A-Team' calling to get Hank on the show," he comments. "If a tv show wants an artist, they'll find him even if he's based in Siberia."

Sub-contracting is one way the agency fills in necessary services. On an August Merle Haggard tour in which the artist played 26 dates and grossed \$650,000, Entertainment Artists represented West Coast-based Luckenbach Productions on the series of one-nighters. For a Bachman-Turner Overdrive Canadian tv special earlier this year, Entertainment Artists enlisted the assistance of a Toronto agen-

cy.

Wojcik says he doesn't feel competitive with large agencies who maintain in-house tv and film departments. "I think Nashville is just beginning to realize that in Hollywood, it's not unusual for performers to have two or three different agents to handle specialized areas like films, commercials and concerts," he explains.

One area he does intend to pursue closely in the coming months, however, is corporate sponsorships. Wojcik says one of Detroit's big three auto manufacturers has approached him about featuring Hank

Williams Jr. in a pickup truck campaign, while a major cola company is finalizing plans for an Earl Thomas Conley endorsement.

The majority of the firm's booking business takes place with rock promoters, among them Feyline, Brass Ring, Tony Ruffino and Larry Schaeffer of Little Wing Productions. The remaining 10% is done with fairs and theme parks.

Wojcik, whose seven-person staff includes three agents, is optimistic about the economic forecast for concerts in 1986.

KIP KIRBY

FOR WEEK ENDING DECEMBER 28, 1985

Billboard

TOP COUNTRY ALBUMS

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	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	8	8		KENNY ROGERS RCA AJL1-7023 (8.98) (CD) 1 week at No. One	THE HEART OF THE MATTER
2	2	1	13		GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
3	5	6	15		EXILE EPIC FE40000	HANG ON TO YOUR HEART
4	4	4	15		THE FORESTER SISTERS WARNER BROS. 25314	THE FORESTER SISTERS
5	6	5	11		LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
6	1	2	20		GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
7	9	12	8		SOUNDTRACK MCA 6149 (8.98)	SWEET DREAMS-THE LIFE AND TIMES OF PATSY CLINE
8	7	9	9		EARL THOMAS CONLEY RCA AHI1-7032 (8.98) (CD)	GREATEST HITS
9	12	15	6		HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
10	10	13	11		SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
11	15	18	6		THE JUDDS RCA/CURB AHI1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
12	13	19	6		ALABAMA RCA ASL1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
13	14	16	11		WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
14	11	7	45		ALABAMA ▲ RCA AHI1-5339 (8.98) (CD)	40 HOUR WEEK
15	16	17	16		GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
16	8	3	26		ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
17	18	10	33		RONNIE MILSAP ● RCA AHI1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
18	20	27	6		RICKY SKAGGS EPIC FE 40103	LIVE IN LONDON
19	19	14	31		W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
20	22	23	11		RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
21	21	20	32		THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
22	17	11	23		THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
23	28	30	13		DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
24	23	22	17		MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
25	26	25	40		GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
26	24	21	23		NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
27	30	28	58		THE JUDDS ● RCA/CURB AHI1-5319/RCA (8.98) (CD)	WHY NOT ME
28	27	26	11		MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
29	31	48	4		LEE GREENWOOD MCA 5623 (8.98)	CHRISTMAS TO CHRISTMAS
30	25	24	31		HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
31	35	43	10		KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
32	29	29	5		MERLE HAGGARD EPIC 40224	AMBER WAVES OF GRAIN
33	34	34	30		T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
34	37	37	5		JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
35	36	35	8		CONWAY TWITTY WARNER BROS. 25294 (8.98)	CHASIN' RAINBOWS
36	32	31	24		JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
37	38	38	7		JOHN CONLEE MCA 5642 (8.98)	GREATEST HITS-VOL. 2
38	39	32	12		BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	59	5		THE CHARLIE DANIELS BAND EPIC 39878	ME & THE BOYS
40	40	39	89		ALABAMA ▲ ² RCA AHI1-4939 (8.98) (CD)	ROLL ON
41	33	33	15		NEIL YOUNG GEFEN GHS 24068/WARNER BROS.	OLD WAYS
42	43	—	2		RAY CHARLES COLUMBIA FC 40125	THE SPIRIT OF CHRISTMAS
43	44	49	33		LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
44	45	50	9		JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
45	49	—	2		THE STATLER BROTHERS MERCURY 824-785-1/POLYGRAM (8.98)	CHRISTMAS PRESENT
46	52	52	19		GENE WATSON EPIC FE-40076	MEMORIES TO BURN
47	47	51	198		ALABAMA ▲ ³ RCA AHI1-4229 (8.98) (CD)	MOUNTAIN MUSIC
48	NEW				VARIOUS ARTISTS MCA 5620 (8.98)	TENNESSEE CHRISTMAS
49	46	46	4		JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART-JIMMY BUFFETT'S GREATEST HIT (S)
50	48	44	32		RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
51	51	57	37		CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
52	53	64	4		DAVID ALLAN COE COLUMBIA 40195	UNCHAINED
53	41	36	24		JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
54	RE-ENTRY				BARBARA MANDRELL MCA 5519 (8.98)	CHRISTMAS AT OUR HOUSE
55	56	—	2		STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
56	59	65	3		LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC 40195	SMILE
57	57	—	2		ORIGINAL BROADWAY CAST MCA 6147 (8.98)	BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN
58	61	58	223		WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	63	53	145		ALABAMA ▲ ² RCA AHI1-4663 (8.98) (CD)	THE CLOSER YOU GET
60	62	66	10		MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
61	NEW				THE OAK RIDGE BOYS MCA 5365 (8.98)	CHRISTMAS
62	NEW				THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
63	54	47	22		SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
64	58	61	85		THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
65	66	67	399		WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
66	69	41	22		JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
67	71	63	4		CHARLY MCCLAIN EPIC FE 40186	BIGGEST HITS
68	60	56	61		GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
69	73	72	197		WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
70	74	73	21		WAYLON JENNINGS RCA AHI1-5428 (8.98)	TURN THE PAGE
71	75	74	7		VARIOUS ARTISTS EPIC FE 40175	19 HOT COUNTRY REQUESTS-VOL.2
72	50	45	37		THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
73	70	62	37		THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
74	67	60	18		JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
75	55	54	40		CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'HAVE MERCY', 'MORNING DESIRE', 'BOP', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'YOU MAKE ME FEEL LIKE A MAN', 'THEY NEVER HAD TO GET OVER YOU', 'TOO MUCH ON MY HEART', etc.

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	MORNING DESIRE	KENNY ROGERS	2
2	2	HAVE MERCY	THE JUDDS	1
3	8	BOP	DAN SEALS	3
4	6	NEVER BE YOU	ROSANNE CASH	4
5	7	ONLY IN MY MIND	REBA MCENTIRE	5
6	4	SOMEBODY ELSE'S FIRE	JANIE FRICKE	7
7	9	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	6
8	11	MEMORIES TO BURN	GENE WATSON	8
9	13	JUST IN CASE	THE FORESTER SISTERS	9
10	12	A WORLD WITHOUT LOVE	EDDIE RABBITT	10
11	16	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	11
12	14	HURT	JUICE NEWTON	12
13	15	OLD SCHOOL	JOHN CONLEE	13
14	5	BETTY'S BEIN' BAD	SAWYER BROWN	17
15	1	THE CHAIR	GEORGE STRAIT	14
16	18	THE LEGEND AND THE MAN	CONWAY TWITTY	19
17	19	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	16
18	24	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	15
19	22	BURNED LIKE A ROCKET	BILLY JOE ROYAL	20
20	28	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	18
21	20	STAND UP	MEL MCDANIEL	26
22	21	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	51
23	26	YOU CAN DREAM OF ME	STEVE WARINER	21
24	10	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	36
25	17	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	34
26	23	I DON'T MIND THE THORNS	LEE GREENWOOD	48
27	—	COME ON IN (YOU DID THE BEST YOU COULD)	OAK RIDGE BOYS	22
28	—	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	24
29	—	THE ONE I LOVED BACK THEN	GEORGE JONES	23
30	—	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	HAVE MERCY	THE JUDDS	1
2	3	MORNING DESIRE	KENNY ROGERS	2
3	6	BOP	DAN SEALS	3
4	7	NEVER BE YOU	ROSANNE CASH	4
5	8	HOME AGAIN IN MY HEART	NITTY GRITTY DIRT BAND	6
6	9	ONLY IN MY MIND	REBA MCENTIRE	5
7	4	SOMEBODY ELSE'S FIRE	JANIE FRICKE	7
8	10	MEMORIES TO BURN	GENE WATSON	8
9	12	JUST IN CASE	THE FORESTER SISTERS	9
10	11	A WORLD WITHOUT LOVE	EDDIE RABBITT	10
11	14	(BACK TO THE) HEARTBREAK KID	RESTLESS HEART	11
12	16	OLD SCHOOL	JOHN CONLEE	13
13	17	HURT	JUICE NEWTON	12
14	1	THE CHAIR	GEORGE STRAIT	14
15	20	MAKIN' UP FOR LOST TIME	CRYSTAL GAYLE/GARY MORRIS	15
16	19	I TELL IT LIKE IT USED TO BE	T GRAHAM BROWN	16
17	21	THERE'S NO STOPPING YOUR HEART	MARIE OSMOND	18
18	5	BETTY'S BEIN' BAD	SAWYER BROWN	17
19	24	COME ON IN (YOU DID THE BEST YOU COULD)	OAK RIDGE BOYS	22
20	23	YOU CAN DREAM OF ME	STEVE WARINER	21
21	22	THE LEGEND AND THE MAN	CONWAY TWITTY	19
22	25	BURNED LIKE A ROCKET	BILLY JOE ROYAL	20
23	28	THE ONE I LOVED BACK THEN	GEORGE JONES	23
24	27	THE DEVIL'S ON THE LOOSE	WAYLON JENNINGS	24
25	29	IT'S JUST A MATTER OF TIME	GLEN CAMPBELL	25
26	—	I LOVE YOU BY HEART	SYLVIA & MICHAEL JOHNSON	27
27	—	YOU ARE MY MUSIC, YOU ARE MY SONG	C.MCCLAIN/W.MASSEY	28
28	—	DOWN IN TENNESSEE	JOHN ANDERSON	29
29	—	THINK ABOUT LOVE	DOLLY PARTON	30
30	—	PERFECT STRANGER	SOUTHERN PACIFIC	31

COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (15)	21
MCA/Curb (4)	
MCA/Noble Vision (2)	
RCA (17)	18
RCA/Curb (1)	
EPIC	13
WARNER BROS. (10)	12
Geffen (1)	
Warner/Curb (1)	
COLUMBIA	11
CAPITOL (3)	7
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
ATLANTIC	2
Atlantic/America (2)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
AMI	1
COWBOY	1
EVERGREEN	1
F&L	1
White Gold (1)	
MDJ	1
NSD	1
Concorde (1)	
STEP ONE	1
TALL TEXAN	1

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
71 1982	(Grand Alliance, BMI/Grand Coalition, BMI)	
96 AMBER WAVES OF GRAIN	(Mt. Shasta, BMI)	
90 AMERICAN WALTZ	(WB, ASCAP/Two Songs, ASCAP/Make Believe, ASCAP/Warner-Tamerlane, BMI)	
68 ARLENE	(Fruit, BMI)	
61 BABY WHEN YOUR HEART BREAKS DOWN	(Golden Bridge, ASCAP)	
11 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
17 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)	
3 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	
54 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
20 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	
85 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	
14 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	
98 COFFEE BROWN EYES	(Denny, ASCAP)	
22 COME ON IN (YOU DID THE BEST YOU COULD)	(Dejamus, ASCAP/Riva, ASCAP)	
95 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	
24 THE DEVIL'S ON THE LOOSE	(Granite, ASCAP/Goldline, ASCAP)	
76 DONCHA	(Rick Hall, ASCAP)	
64 DON'T UNDERESTIMATE MY LOVE FOR YOU	(MCA, ASCAP/Diamond House, ASCAP/Warner-Elektra-Asylum, BMI/Dorff, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
29 DOWN IN TENNESSEE	(April, ASCAP/Ideas Of March, ASCAP)	
49 DREAMLAND EXPRESS	(Cherry Mountain, ASCAP)	
45 EVERYDAY	(Peer International, BMI)	
63 EVERYTHING IS CHANGING	(Ken Stitts, BMI/Silver Dust, ASCAP)	
37 FAST LANES & COUNTRY ROADS	(Tom Collins, BMI)	
97 FEED THE FIRE	(Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	
81 FEEL THE FIRE	(Rick Yancey, BMI/Bibo, ASCAP/Partnership, ASCAP/Vogue, BMI/Partner, BMI)	
72 FIVE FINGERS	(Almarie, BMI/Cross Keys, ASCAP)	
86 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	
83 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	
1 HAVE MERCY	(Irving, BMI)	
91 HEART OF THE COUNTRY	(Sheddhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
6 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
12 HURT	(CBS, ASCAP)	
33 I COULD GET USED TO YOU	(Tree, BMI/Pacific Island, BMI)	
48 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
43 I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, ASCAP/Posey, BMI)	
90 I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)	
77 I JUST CAME BACK (TO BREAK MY HEART AGAIN)	(Pacific Island, BMI/Careers, BMI/Jack & Bill, ASCAP)	
27 I LOVE YOU BY HEART	(Somebody's, SESAC)	
39 I SURE NEED YOUR LOVIN'	(Uncle Artie, ASCAP)	
16 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
92 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)	
99 I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)	
78 IF I DON'T LOVE YOU	(Southwest, BMI)	
66 IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP)	
70 I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
94 IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)	
65 IN OVER MY HEART	(Rick Hall, ASCAP)	
41 IT'S FOUR IN THE MORNING	(Tree, BMI)	
25 IT'S JUST A MATTER OF TIME	(Eden, BMI/Times Square, BMI)	
38 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffle, BMI)	
9 JUST IN CASE	(Pacific Island, BMI/Tree, BMI)	
19 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
36 LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Steeple Chase, BMI)	
56 LONELY DAYS LONELY NIGHTS	(AMR, ASCAP/Rovero, ASCAP)	
73 LOVE GONE BAD	(NCS, ASCAP/Wiljex, ASCAP)	
15 MAKIN' UP FOR LOST TIME	(WB, ASCAP/Gary Morris, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	
67 ME & PAUL	(Willie Nelson, BMI)	
8 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
2 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
4 NEVER BE YOU	(Gone Gator, ASCAP)	
34 NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
35 OKLAHOMA BORDERLINE	(Benefit, BMI/Coolwell, ASCAP/Granite, ASCAP/GSC, ASCAP)	
58 OLD BLUE YODELER	(Razzy Bailey, ASCAP)	
13 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
23 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)	(Algee, BMI)	
5 ONLY IN MY MIND	(Jack & Bill, ASCAP/Reba McEntire, ASCAP)	
88 THE PART OF ME THAT NEEDS YOU	(Arista, ASCAP)	
31 PERFECT STRANGER		
32 PLEASE BE LOVE	(MCA, ASCAP/Berger Bits, ASCAP)	
100 RUNAWAY GO HOME	(Larry Gatlin, BMI)	
44 SAFE IN THE ARMS OF LOVE	(Hall-Clement, BMI/BobMcDill, BMI/Bibo, ASCAP/Cross Keys, ASCAP)	
75 SHE DON'T CRY LIKE SHE USED TO	(Cross Keys, ASCAP)	
40 SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)	
57 SOME GIRLS HAVE ALL THE LUCK	(Kirshner, ASCAP/April, ASCAP)	
89 SOME OF SHELLY'S BLUES	(Screen Gems-EMI, BMI)	
82 SOME SUCH FOOLISHNESS	(Barnwood, BMI)	
7 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)	
26 STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)	
47 STILL HURTIN' ME	(Fairydust, BMI)	
18 THERE'S NO STOPPING YOUR HEART	(Mother Tongue, ASCAP/Flying Cloud, BMI)	
52 THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)	
30 THINK ABOUT LOVE	(Mallven, ASCAP/Cottonpatch, ASCAP/Bibo, ASCAP)	
74 THIS AIN'T DALLAS	(Bocephus, BMI)	
55 TIMBERLINE	(Emmylou, ASCAP/Irving, BMI)	
53 TOO MUCH ON MY HEART	(Stalter Brothers, BMI)	
79 TRY ME	(Billy Beau, ASCAP/Tapadero, BMI)	
87 TWO HEARTS CAN'T BE WRONG	(First Lady, BMI/Tapage, ASCAP)	
80 WHAT A MEMORY YOU'D MAKE	(Bibo, ASCAP/Chappell, ASCAP/Robinhill, ASCAP)	
50 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Allisons, BMI)	
46 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	(Dejamus, ASCAP/Quillsong, ASCAP/Alabama Band, ASCAP)	
62 WHILE THE MOON'S IN TOWN	(Music City, ASCAP/Combine, BMI)	
69 WHY YOU BEEN GONE SO LONG	(Acuff Rose Opryland, BMI)	
10 A WORLD WITHOUT LOVE	(Briarpatch, BMI/DeeDee, BMI/Kazoom, ASCAP)	
28 YOU ARE MY MUSIC, YOU ARE MY SONG	(Grey Hawk, ASCAP/Sandlapper, ASCAP/Jim Carter, ASCAP)	
21 YOU CAN DREAM OF ME	(Steve Wariner, BMI/Siren, BMI)	
51 YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)	
42 YOU SHOULD HAVE BEEN GONE BY NOW	(Raven Song, ASCAP/Michael H. Golden, ASCAP/Collins Court, ASCAP)	
93 YOU'LL NEVER KNOW	(Bergman, ASCAP/Vocco & Conn, ASCAP)	
59 YOUR MEMORY AIN'T WHAT IT USED TO BE	(Tapadero, BMI/Chriswood, BMI/Pangda, BMI)	
84 YOU'VE GOT SOMETHING ON YOUR MIND	(Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)	

SHEET MUSIC AGENTS

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ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogulf
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

DIGITAL EQUIPMENT MAKERS OPTIMISTIC

Executives Predict Increased Demand in '86

BY STEVEN DUPLER

NEW YORK Reduced prices, an anticipated increase in worldwide Compact Disc production capacity and a continuing drive to improve audio quality in broadcasting have digital audio hardware manufacturers looking with high hopes at the coming year.

Interviews with executives at the major digital audio equipment makers, in which they outlined their plans for 1986, indicate that 1985 projections for sales and product development were, in most cases, fairly accurate.

Phil DeSantis, Sony Pro Audio's national sales director, sees digital sales growing and the market expanding next year. He says Sony has 52 of its PCM-3324 24-track digital recorders in place, with 17 of the \$104,000 (originally \$133,000) units sold in the past four months alone. He expects to see Sony's 200th PCM-3324 sold by the end of January.

Sony's Fort Lauderdale facility (formerly MCI) is now producing the new PCM-3101 (\$17,000) and 3102 (\$20,000) two-track digital machines, and DeSantis says delivery of 3202 recorders to Japanese clients has been ongoing for three months. He expects U.S. deliveries to begin in March or April. "We've already got over 100 orders in the U.S. on both machines," he notes.

DeSantis is especially optimistic about the prospects for increasing sales of digital two-track mastering systems, such as the PCM-1630, the upgraded version of the 1610, the most widely accepted digital mas-

tering format by CD production facilities. "Sales of mastering systems had been affected adversely during 1985 by the CD backlog," he says. "Where's the requirement for a digital master, if you can't get time at a CD production plant to make disks?"

"We see production increasing next year, and new facilities opening, and we expect that to have a positive impact on sales of disk mastering systems."

Another factor DeSantis sees helping to increase mastering system sales is the ever-growing importance of high quality audio in broadcasting. "A lot of tv productions now require digital masters for their archives," he says. "The big bucks in tv are in syndication. If a show gets syndicated five or seven years down the line after it's produced, it's simply too risky to have the audio stored in the analog format. We have a number of clients looking toward what a show will sound like seven to 10 years after it's recorded."

There are now 10 PCM-1630 digital mastering systems in the field, says DeSantis. They're comprised of the 1630 (\$19,500) and the accompanying DMR-4000 VTR (\$14,700).

"We've instituted a number of refinements with the 1630," he says. "Its 'read-after-read' technology functions as a differential-type device, reducing error and error-related artifacts. It also allows the audio to be previewed during recording." In addition, DeSantis says, changes in the input and output stages "greatly improve the sonic performance of the system."

He also notes that software upgrades for the DAE-1100 digital editing system will be available to Sony customers sometime in February or March.

Also in the works from Sony is a Compact Disc changer, due to arrive sometime in the fall. DeSantis expects a strong response to the unit, particularly from audio post-production facilities that make use of CD sound effects libraries, as well as the broadcast community.

A cross section of Sony digital multitrack purchasers in 1985 includes Master Sound Astoria in New York (two PCM-3324s); George Benson (one for his home studio in New Jersey); and Nashville's Standard Studio Systems and Master's Touch Studios.

As far as digital consoles go, DeSantis says Sony continues research and development in that area. "The key is, we don't want to drive the industry to have to spend a million bucks on a digital console—it must be priced realistically," he says. Meanwhile, the company is selling its MXP-3000 console, also produced in Fort Lauderdale, which DeSantis claims offers "an unreal noise floor, providing a mate in the analog domain for our digital products."

At Digital Entertainment Corp., Mitsubishi's pro audio manufacturing and marketing division, marketing manager Lou Dollenger says that 1985 has been a banner year for his company. "I know that we're out of stock right now on digital recorders," he says. "We can't build them fast enough."

Cary Fischer, director of marketing for DEC, says the firm easily

The Year's Big Digital Developments

MITSUBISHI (DEC):

- Opened Mitsubishi Digital U.K. division outside London. Also launched new X-850 32-track digital recorder to replace X-800. Lowered price of X-800 and X-850 from \$170,000 to \$154,000.

- Announced the creation of a new proposed digital standard, the PD (Professional Digital) format, in conjunction with Otari Corp. and AEG. First machine in PD format is Mitsubishi's X-850.

SONY PRO AUDIO:

- PCM-3102 and 3202 two-channel DASH recorders introduced.

- PCM-1630 digital mastering system and DMR-4000 VTR debut as replacement system for PCM-1610.

- PCM-3324 24-track digital recorder price cut from \$133,600 to \$104,000.

STUDER:

- Launched D-820 DASH format two-channel digital recorder. No deliveries in 1985.

THE DROID WORKS:

- Introduced SoundDroid digital signal processing system.

COMPUSONICS CORP.:

- Demonstrated long-distance digital audio transmission capabilities in a joint project with AT&T. Also showed new two-channel disk-based digital recording system, priced at \$34,000.

met the projections it made for 1985 (Billboard, Jan. 26.) He says DEC now has over 120 two-track X-80 recorders in the field, and "approximately 48 multitracks." For 1986, Fischer predicts sales of about "50 to 60 two-tracks and about 25 to 30 multitracks."

Mitsubishi had a few considerable accomplishments in 1985. In June, the company opened the door to the U.K. market with the establishment of a new support and marketing division in Greenford, a London suburb. The operation incorporates the facilities of the British Quad Eight/Westrex subsidiary, whose U.S. parent company was acquired by DEC in March (Billboard, July 6.)

DEC also launched its upgraded 32-track machine, the X-850. Positioned as the replacement for the original X-800, the new machine is

now priced at \$154,000, a significant reduction from its projected \$170,000 price tag (also the X-800's original cost).

One of the most important achievements in 1985 from DEC's point of view was the firm's pact with Otari and AEG to establish a united front in a new digital format, PD (professional digital). While AEG's Rainer Zopf says it will be at least a year before the German manufacturer begins production of its own digital recorder, Otari's John Carey has stated that his firm will present a prototype of its first digital two-track at the International AES exhibition in Montreux, Switzerland in March (Billboard, Nov. 30).

Dollenger is adamant that the PD format is not being positioned "against" the DASH configuration.

(Continued on page 59)

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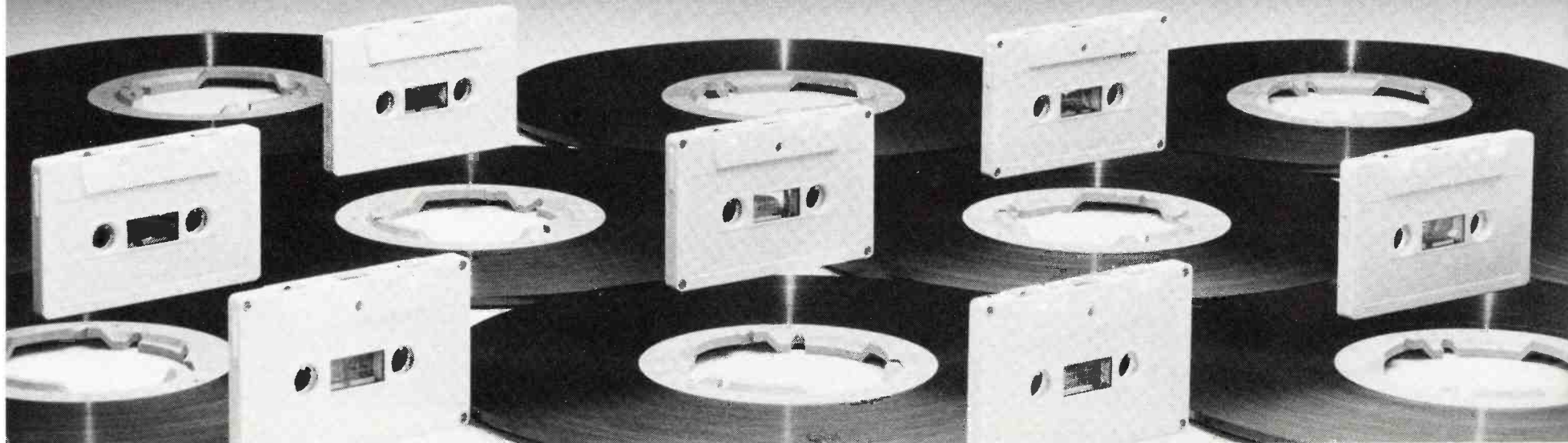
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Video Track

NEW YORK

PICTURE VISION recently wrapped up **Stephanie Mills'** video, "Stand Back," with director **Peter Israelson** and producer **Jon Small**. The performance piece, which is backed by choreographed dancing, was filmed in a New York night club. Note: Congratulations are in order for Israelson and Small on their gold medal win at this year's International Film & Television Festival for the best country music video, "Highwayman," featuring **Willie Nelson**, **Kris Kristofferson**, **Waylon Jennings** and **Johnny Cash**.

VCA Teletronics just completed a 30-second television commercial promoting the home video release "Motown 25—Yesterday, Today, Forever" for **MGM/UA Home Video** and **Motown Records**. The spot revolves around footage of the nine acts that appeared on the show, including **Diana Ross**, **Stevie Wonder**, **Marvin Gaye** and **Lionel Richie**.

New York's **Peppermint Lounge** was the setting for **Profile** recording artist **Pete Taylor's** video, "One More Heartache," a remake of the **Marvin Gaye** single. The clip was produced by **Michael Beckman** and directed by **Edward Barbini**. **Michael Negrin** was director of photography.

chael Negrin was director of photography.

National Video Center/Recording Studios engineer **Mac Anderson** mixed and edited the **Peace Corps'** 25th anniversary spots, which feature **Harry Belafonte**, one of the founders of the organization. **Joan Fennell** produced for **Ted Bates**.

NASHVILLE

IN PURSUIT'S debut video, "Losing Control," marks the first non-country project for the **MTM Music Group**. The clip employs candid shots and performance footage lensed at a Nashville-area club. It was directed by **Coke Sams** and produced by **MTM** chairman of the board **Alan Bernard** in association with **Studio Productions**. **Jim May** served as cinematographer.

OTHER CITIES

RCA ACT the **Blow Monkeys** were on the beaches of England's Southern Coast to film their debut video, "Forbidden Fruit." According to group member **Dr. Robert**, the clip centers on him as a "cross between **Norman Wisdom** [the British comedian] and **Elvis Presley**." It was directed by **John Scarlett-Davis** and produced by **Nicholas Myers** for **Al-**

dabra Productions.

"Upon This Rock," a 30-minute feature New Jersey's **U-68** has recently added to its programming, airs Christian music videos from such artists as **Amy Grant**, **Mylon Lefevre**, **Philip Bailey** and **U2**. It "attempts to present the gospel of Jesus Christ in contemporary words and music through music videos," says a spokesperson for the station. The show can be viewed on Sundays from noon to 12:30 p.m.

Boston-based **Lizzie Borden & the Axes** recently wrapped up a video, "How Does It Feel," to commemorate their holiday rock'n'roll
(Continued on page 60)



Digital Down Under. Digital Audio Hire partners (from left) Peter Ryan, Gerry Nixon and Cameron Allan show off their newly acquired Sony 3324 multitrack and 1610 two-track system. (See story on page 60).

Audio Track

NEW YORK

JAZZ PIANIST Keith MacDonald was in at **Classic Sound**, recording a trio album with producer **Helen Keane**. **A.T. Michael MacDonald** engineered, assisted by **M. Denise McGrath**. Also there, vocalist **Mark Murphy** completed tracks and mixed an album for **Muse Records**. **Joe Fields** produced, and **MacDonald** engineered, again assisted by **McGrath**. And vibist **Jan Metzger** recorded a quartet project with engineer **Chris Brown**, assisted by **Judy Elliott-Brown**.

Producer **Dennis Scott** recently completed music for a cartoon book and record collection featuring **Hanna-Barbera** characters called "Paw Paws." The project, for **Peter Pan Records**, was done at **Scott-Free Studios**.

Steve Van Zandt was in at **M&I Recording**, working on "The Struggle Continues" for the "Sun City" project. With **Van Zandt** were **Herbie Hancock**, **Tony Williams** and **Ron Carter**. Engineering was by **Peter Darmi**, assisted by **Steve Sharrott** and **Tony Viamontes**. **Williams** was also in working on his new **Blue Note** album, "Foreign Intrigue." In for the sessions were **Ron Carter**, **Mulgrew Miller**, **Wallace Roney** and **Donald Harrison**. **Michael Cuscuna** produced, with **Darmi** at the board.

At **Celestial Sounds**, **Melba Moore** has been recording her new album for **Capitol**, with **Gene McFadden** and **Rahni Harris** producing. **Ron Banks** is behind the console, with **Kurt Upper** assisting. Also there, **Suzanne Vega** recorded the track "Left Of Center," for the soundtrack of "Pretty In Pink." **Steve Addabbo** produced. And **Genobia** has been in working on her album project with producer **Hubert Eaves**. **Ron Banks** is at the board, with **Arthur Zarate** assisting.

LOS ANGELES

MICHAEL OMARTIAN has been in at **Lion Share Recording's** Studio B, producing **Peter Cetera** for **Warner Bros**. At the controls is **John Guess**, assisted by **Khalig Glover**. In Studio A, **Jeffrey Osborne** has been working with engi-

neer **Tommy Vicari** and assistant engineer **Larry Ferguson**. **Barbra Streisand** has also been working in Studio A, mixing tracks with engineer **Humberto Gatica** for an **HBO** special. Other recent projects in **Lion Share's** Studio B include **Jermaine Jackson** working with various producers and **Gatica** at the console, and **James Ingram** producing his own album for **Qwest**, with **Tommy Vicari** and **Laura Livingston** engineering.

In **Image Recording's** Studio A, **MCA** act **Giuffria** has been cutting tracks with producer **Pat Glasser** and engineer **John Van Nest**. In Studio B, **Hinton Battle** is recording a project for **Warner Bros.**, produced by **Phil Gladston** and **John Van Tongren**.

Rock act **T-Minus** is in at **Skip Saylor Recording** cutting tracks for **Nick Lanphier Productions**. **Skip Saylor** and **John Hug** are pro-
(Continued on page 58)

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AUDIO TRACK

(Continued from page 57)

ducing, with Saylor also engineering. Also there, artist **Barry McKay** has been tracking a self-produced EP for Rapid Fire Music. **Tom McCauley** is engineering, with **Joe Shay** and **Andy McCarl** assisting.

NASHVILLE

RECENT PROJECTS AT **Hilltop Recording**, Madison, Tenn., include an album on **Porter Wagoner**, produced by **Fred Newell** and engineered by **Steve Messer**, and an album on **Stella Parton**, produced by **Randy Parton** and engineered by **Messer**.

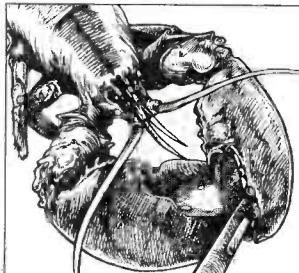
OTHER CITIES

STEPHANIE MILLS' latest single, "Stand Back," was recorded at Philadelphia's **Sigma Sound**, produced by **Nick Martinelli** and engineered by **Michael Tarsia**, assisted by **Scott MacMinn** and **Randy Abrams**. Martinelli has also been producing an album on **Loose Ends** for Virgin. Engineering were **Mike Tarsia**, **Gene Leone** and **Arthur Stoppe**, with **Scott MacMinn**, **Randy Abrams** and **Adam Silverman** assisting.

At **Bearsville Sound** in Bearsville, N.Y., PolyGram act **Cinderella** recently wrapped its new album, with **Andy Johns** producing and engineering. **Mark McKenna** provided additional engineering services. Also there, **Joe Jackson** has finished composing and rehearsing for his upcoming A&M album. And **Craaft**, a new West German band, is working on its debut for Epic. **Peter Hauke** is producing and **Andy Lunn** is engineering, assisted by **McKenna**.

Randy McKinnon has been tracking at **Muscle Shoals Sound Studio** in Muscle Shoals, Ala., with producer **Nina Taylor** and engineer **Pete Green**.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

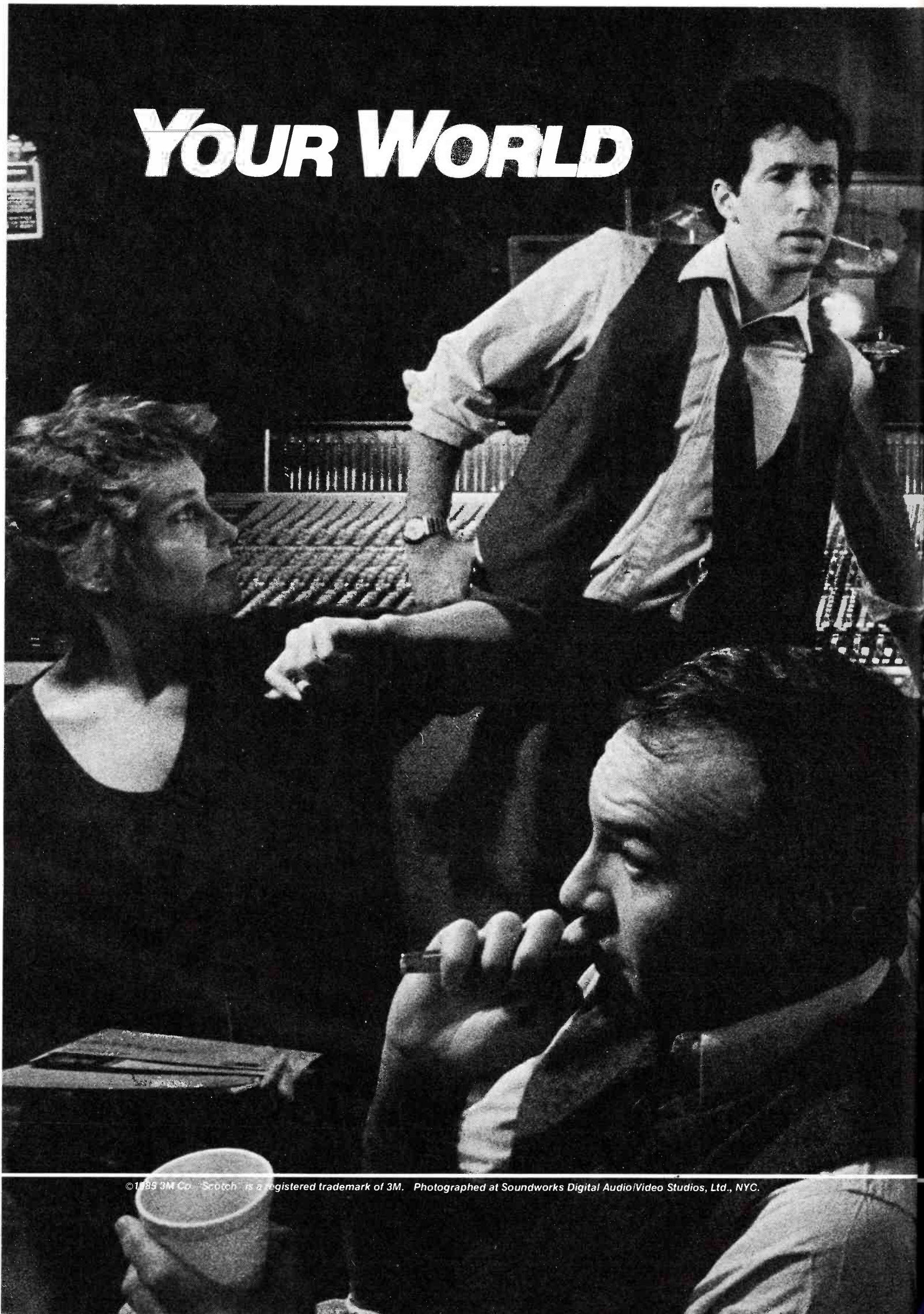


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'86 FORECAST

(Continued from page 56)

"PD is really another name for the Mitsubishi digital format," he says. "Since the Mitsubishi format was around first, you could say that DASH was positioned against Mitsubishi's format."

As for the coming year, Dollinger says production of the X-850, already underway, is being increased to meet demand. He notes that "five or six" units have been sold since the AES show here last October.

Mitsubishi is also planning to begin deliveries of its new X-86 two-channel digital recorder sometime in June. That unit is intended to phase out the X-80, the firm's popular mastering recorder, which last June was reduced in price from \$27,000 to \$16,900. Dollinger points out that the X-86 will be completely plug-to-plug compatible with the X-80, to allow the sizable population of X-80 owners and users to interface with the newer machine.

At Studer Revox America, Bruce Borgerson says that deliveries of the company's D-820 two-channel, DASH-format digital recorder have been delayed from their projected startup in June, 1985. At present, the firm's only digital studio product on the market is the DAD-16 digital delay unit, which Borgerson says is being used for preview in digital mastering facilities.

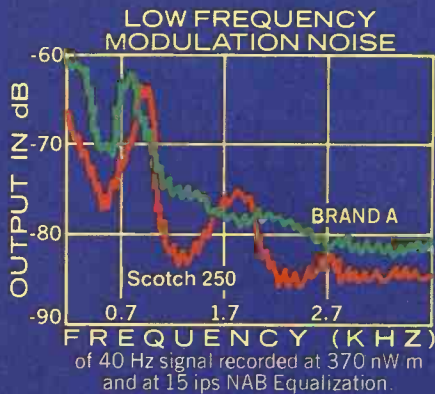
Some other notable digital developments in 1985: The Droid Works introduced at the NAB show in April its SoundDroid system, a fully digital signal processing system capable of performing editing, multi-track recording, mixing, eq-ing, panning, dynamic range control and special effects functions. And CompuSonics Corp. of Denver recently showed a two-channel disk-based digital recording system. (The firm also demonstrated its digital audio transmission system, which operates using AT&T's Accunet Switched 56 telephone data lines.)

For you, it's the sixth session of the day. For them, it's the biggest session of the year. So you push yourself and your board one more time. To find the perfect mix between four singers, 14 musicians, and at least as many opinions. To get all the music you heard on to the one thing they'll keep. The tape.

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New Australian Digital Recorder Up and Running

NEW YORK Australia's second multitrack digital audio recorder is now operational. Rather than being housed full-time in a recording studio, however, the Sony PCM-3324 is being offered as a rental unit by recently formed Digital Audio Hire in Sydney.

Gerry Nixon, co-founder of DAH and operations manager of EMI's Studio 301 in Sydney, says: "Until now, the only digital machine in Australia was the 3324 at AAV's studio in Melbourne. We saw the need for total recording capability in Sydney, as well as in more remote areas."

Nixon says DAH's 3324 and PCM-1610 two-track digital mastering system are being booked not only for music projects, but also for film, tv and commercial work. The firm's first session, in fact, was a tv spot for Lan Choo tea.

Nixon's partner, Cameron Allan, an independent film score composer and record producer, admits his primary reason for buying the digital machines was selfish. "I really wanted a 3324 for my own use in soundtracks," he says, "but the economic imperative was that we would have to rent it out in between our own sessions."

"The response has been quite encouraging. Linking it with the AAV system in Melbourne means 48-channel digital capability, and the extremely robust nature of the unit means we can transport it anywhere in Australia or New Zealand for either session work or concert recording."

VIDEO TRACK

(Continued from page 57)

benefit show to raise money for the city's youth outreach program, Bridge Over Troubled Water. Produced by Paul Ciccotelli and Donald Seaman for Alleyworks Video, the clip illustrates the difference between wanting and needing.

Another Boston-area charity event is V-66's (WVJV-TV) Toys For Tots Christmas campaign. Done in association with the U.S. Marine Corps and the Framingham Mall, the event ran through Wednesday (18). To help encourage donations of new, unwrapped toys, V-66's Susan Beauchamp broadcast live from the mall on Dec. 6 from 6-10 p.m.

Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

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Recently, at the AES Convention in October, New England Digital made history by premiering the first tapeless recording system.

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option, in addition, is free from the delays which have plagued most MIDI systems on the market.

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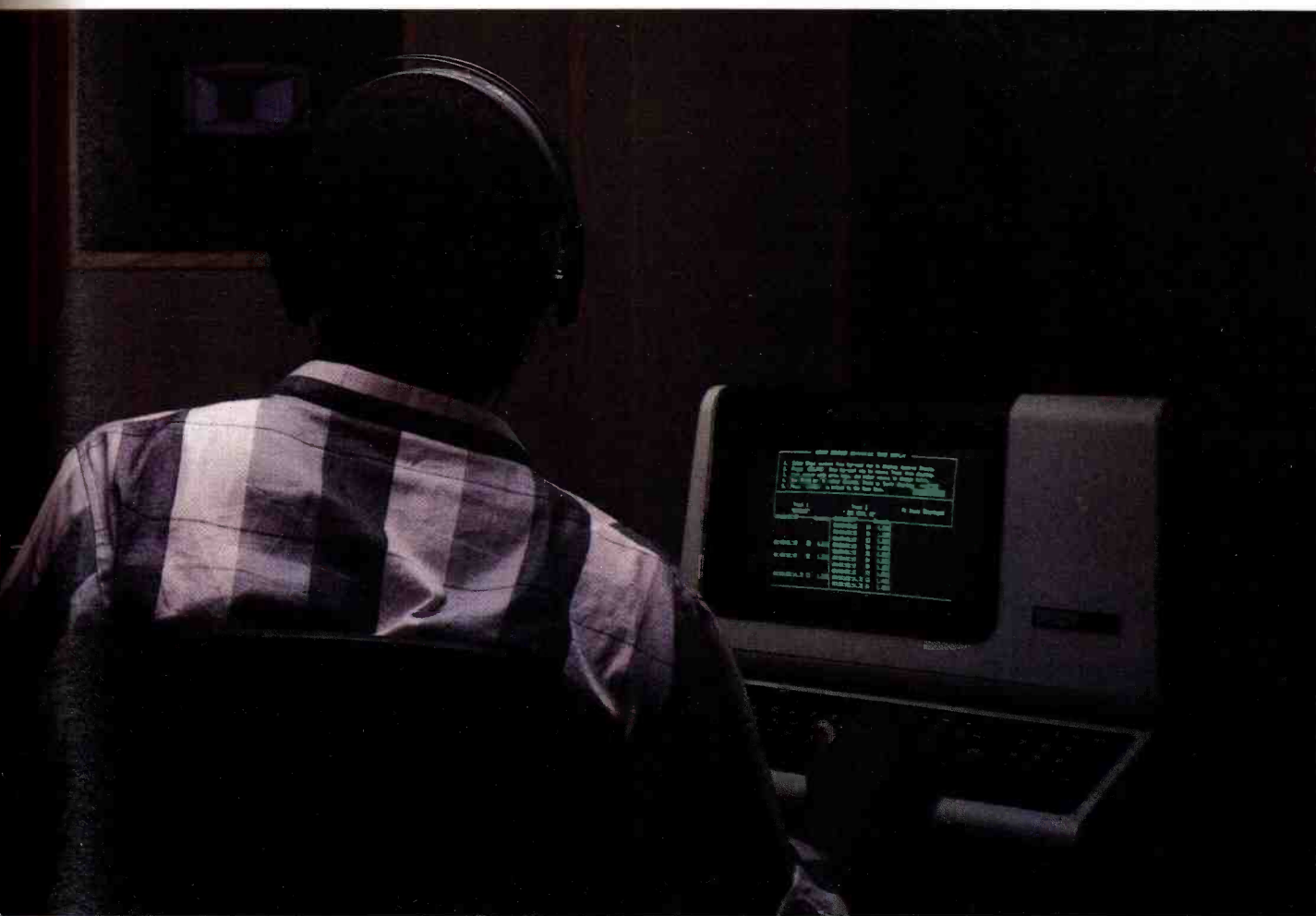
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VPA Seeking Monitor Entries

NEW YORK A worldwide call for entries for the 1986 Monitor awards has been issued by the Videotape Production Assn. (VPA).

Sponsored in cooperation with the Video Facilities Assn. in Los Angeles and the Chicago Coalition, the awards presentation is set for June 9 at the New York State Theatre at Lincoln Center.

Both VPA executive director Janet Luhrs and Monitor Awards national chairman Walter Hamilton say they expect that the number of 1986 entries will be "substantially higher" than it was last year, when the judging panel made more than 3,000 categorical considerations in 300 craft areas.

In keeping with the growing recognition of the importance of audio in video production, Luhrs says a new award has been added for 1986 in the area of "audio for video." Monitor awards will be presented to audio mixers for their work in the following four production categories:

• **Entertainment:** "Sound mixing of programming in a theatrical (stage) setting, incorporating any combination of dialog, music, effects and/or audience."

• **Music:** "Post-production mix of live musical performance or concert for video."

• **Commercials/Music Video:** "Sound mixing of prerecorded music, effects, dialog, voice-over, and/or other sources for a commercial or music video."

• **General Programming:** "Sound mixing of voice-over, dialog, music, audience, crowd, natural or background sound and/or other sound effects for the production of sports, news/documentaries or non-broadcast communications."

Monitor craft awards will be presented in appropriate categories to directors, editors, lighting directors, cameramen, directors of photography, electronic graphics designers, computer art designers, computer technical directors and special effects designers.

All Monitor entries must have been produced or post-produced on videotape between Jan. 1 and Dec. 31, 1985. Entries originating on film must have been entirely post-produced on videotape, with straight transfers of finished film to tape ineligible. All entries must be received no later than Jan. 31.



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Julian Lennon Explains 'Stand By Me'

Long-Form 'Biography' Paints Portrait of 'Normal Kid'

BY JIM McCULLAUGH

LOS ANGELES "When people see this video," says Julian Lennon, "I want them to think I'm really a normal kid, the kind you wouldn't mind taking home to meet your parents. There are still so many misconceptions out there. I hope this clears some of them up."

According to the 21-year-old son of the late John Lennon, "Stand By Me: A Portrait Of Julian Lennon," the newly released one-hour program from MCA Home Video, originally was meant to be strictly personal, a device to review performances during his initial U.S. tour early this year.

But as the "Valotte" (his first Atlantic album) tour began, the footage, produced and directed by Martin Lewis, evolved into what may be one of the industry's first "video music biographies," a blend of concert, documentary and candid interview material.

"I wanted to know what I was doing right and wrong on stage," Lennon says. "But then I thought it might be a nice idea to turn it into a home video project."

"I knew when we first went to Dallas for rehearsals that the project was a 'go.' I was a little unsure about the idea but, in retrospect, everyone involved did a good job."

One of the video's most arresting features, particularly during the documentary and interview footage, is that it portrays Lennon in an extremely vulnerable and personal light, one that most artists probably wouldn't allow.

"I hadn't done it before," he says, "but I didn't think anything would change if the camera crew was around or not. They showed exactly

what I was feeling at the time. And it came off.

"I still watch the first sequence which takes place in the rehearsal hall and I can still feel the tension. If you plan to be upfront about things, why not? In a sense, I think it will take me a little closer to my audience, which is good. We'll have a relationship. It shows the frustration and anger involved with being on tour.

"It turned out," he continues, "how I hoped it would be. I didn't have any special idea of what it would end up like."

Although there was initially some discussion of a theatrical release, Lennon says he preferred the home video idea, indicating it's "not being forced on people. It's a nice, subtle way of learning about me without pressure. A movie might have created different impressions and pressures. It's not a big film, just something small, sweet and in a package that explains what's going on."

Lennon maintains that he pretty much let the camera crew do what they had to do, although he says at times they were "obtrusive." All he saw were snippets of footage until he viewed a rough cut of the entire project in New York. The only creative control he exercised was to suggest a few additions.

"I wanted people to come away with a sense of knowing everything they needed to know about my work or me," he says. "And I think the audiences will understand it."

Lennon gives credit to producer/director Lewis for the idea of the interview segments. In one four-hour session, he discussed such topics as Yoko Ono and his late father; the interview was cut down and intermittently woven into the film or else

used as a voiceover element during part of the documentary material. He says he was also pleased with the way the interview material "connects" with his own music.

As far as the interview segments go, Lennon says: "For me, it was very necessary to get certain things out of the way—questions and rumors. Once they were cleared, I could get on with doing something else. It was a way of getting most of the questions I felt people would ask me out of the way.

"I could have done a hundred print interviews," he laughs. "Now I can just tell people, 'Go out and buy the video if you want to ask me questions.'"

While Lennon acknowledges that his video might be a hard act to follow, he says the next one won't be "part two" but "something different." He adds that he's anxious about working in the video music medium again.

"I don't think I'll ever do the straightforward concert video," he predicts. "I don't want anyone to sit through a hour or two of that. I'd be interested in working with some interesting visual ideas for my music later on, however, such as the kind of mix you see in A-Ha's 'Take On Me' video."

The MCA video was not Lennon's



Stand By Three. Celebrating at the world premiere screening of the Julian Lennon long-form "Stand By Me" are Lennon's record producer Phil Ramone, Lennon, and the film's director Martin Lewis.

first time in front of the lens. The late film director Sam Peckinpah directed the first two videos from "Valotte" (two other clips were subsequently made). Both the title track and "Too Late For Goodbyes" were top 10 singles, while the album itself was certified platinum.

Lennon is preparing a new album, expected to be released early next year, "and that's where my concentration is right now." Once the album (produced, as was "Valotte,"

by Phil Ramone) is out, Lennon adds, he will spend the balance of 1986 on a more extended global tour.

"After that," he says, "I want to do any number of things, including trying new video ideas for film. Right now I need to get the new LP out of my system."

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

BOBBY BLUE
Once Upon A Time
Turn On The Blue Light/Nite Records
Maya Video
Randell Kirk Nite

"A CHORUS LINE"
Surprise, Surprise
Original Motion Picture Soundtrack/Casablanca
Whitney Green/Colossal Films
Gary Gutierrez

COCK ROBIN
The Promise You Made
Cock Robin/Columbia
Kate Burbidge
Derek Burbidge

COLONEL ABRAMS
The Truth
Colonel Abrams/MCA
Jon Roseman/JRTV
E. Arno/M. Innocenti

DOKKEN
The Hunter
Under Lock And Key/Elektra
Curt Marvis/The New Company
Wayne Isham

FALCO
Rock Me Amadeus
Rock Me Amadeus/A&M
Von Rudolf Dolegal/Hannes Rossacher
Von Rudolf Dolegal/Hannes Rossacher

IN PURSUIT
Losing Control
When Darkness Falls/MTM
Alan Bernard/Studio Productions
Coke Sams

KISS
Uh All Night
Asylum/Mercury
Jacqui Byford/MGMM
David Mallet

LOVERBOY
This Could Be The Night
Lovin' Every Minute Of It/Columbia
N. Lee Lacy
Dominic Sena

QUEEN
One Vision
"Iron Eagle" Soundtrack/
Capitol/Tri-Star Pictures Inc.
Sidney Furie/Video Design Organization
Sidney & Rudi Dolezal

DAN SEALS
Bop
Won't Be Blue Anymore/EMI America
Kim Vermillion
George Bloom III

STING
Russians
The Dream Of The Blue Turtles/A&M
Jean Baptiste Mondino/Telemo Productions
Jean Baptiste Mondino

PHILIP-MICHAEL THOMAS
Just The Way I Planned It
Livin' The Book Of My Life/Space Ship Records
Michael Prager
Philip-Michael Thomas

VELOCITY
Chic For Now
Chic For Now/PMI
Garter/Paolino Films
Greg Carter

WATER BOYS
The Hole Of The Moon
This Is The Sea/Island
Midnight Films
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Guilty/Total Experience/RCA
Eric Straton/Laurel Productions
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Clip Producers Get Recognition From Film Trade Publication

NEW YORK Five music video producers are named on a list of 1985's top 50 film and video producers in the year-end issue of Millimeter, the monthly motion picture/video trade publication.

Recognized for their work are Ken Kragen as executive producer for "We Are the World," Jerry Kramer for Billy Crystal's "You Look Mahvelous," Maggie Renzi and Peggy Rajski for Bruce Springsteen's "Glory Days" and "I'm On Fire," and Adam Whittaker for Dire Straits' "Money For Nothing" and A-Ha's "Take On Me."

"Producers are often not recognized," says Millimeter managing editor Diane Rafferty, who claims it's usually the directors or artists who receive credit because producers "are in the background."

The 50 leading producers were chosen by the publication's editors, with selections based on the projects' "popularity, critical acclaim and innovation," according to editor Peter Caranicas. This year marks the first time there has been a music video category.

The remaining categories were motion pictures, television programs and commercials.

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	KURTIS BLOW AMERICA Mercury	LIGHT
	JAMES BROWN LIVING IN AMERICA Scotti Brothers/CBS	MEDIUM
	CRUZADOS HANGING OUT IN CALIFORNIA Arista	LIGHT
	FISHBONE PARTY AT GROUND ZERO Columbia	NEW
	FLIRTS LIGHT Epic	LIGHT
	HERMAN ZE GERMAN & FRIENDS WIPE OUT Capitol	NEW
	HUSKER DU MAKES NO SENSE AT ALL SST	NEW
	IN PURSUIT LOSING CONTROL MTM	NEW
	INXS WHAT YOU NEED Atlantic	MEDIUM
	LONG RYDERS LOOKING FOR LEWIS & CLARK Island	LIGHT
	MASS DO YOU LOVE ME RCA	LIGHT
	R.O.A.R. WE GOTTA DO IT Epic	LIGHT
	STRYPYER SOLDIERS UNDER COMMAND Enigma	NEW
	RICHARD THOMPSON YOU DON'T SAY Mercury	LIGHT
	VARIOUS ARTISTS KRUSH GROOVIN' Warner Bros.	LIGHT
	STEVIE WONDER GO HOME Motown	ACTIVE
POWER ROTATION <small>Sneak Preview Videos</small>	ASIA GO Geffen	3
	CARS TONIGHT SHE COMES Elektra	5
	ROGER DALTRY LET ME DOWN EASY Atlantic	2
	DIRE STRAITS WALK OF LIFE Warner Bros.	5
	HOOTERS DAY BY DAY Columbia	3
	LOVERBOY DANGEROUS Columbia	2
	JONI MITCHELL GOOD FRIENDS Geffen	4
	NIGHT RANGER GOODBYE Camel/MCA	3
	TOM PETTY & THE HEARTBREAKERS ROCK'N'ROLL STAR MCA	3
	STING RUSSIANS A&M	2
TWISTED SISTER LEADER OF THE Atlantic	5	
WHAM! I'M YOUR MAN Columbia	4	
HEAVY ROTATION	BRYAN ADAMS/TINA TURNER IT'S ONLY LOVE A&M	9
	*CLARENCE CLEMONS/JACKSON BROWNE YOU'RE A FRIEND OF MINE Columbia	7
	ELTON JOHN WRAP HER UP Geffen	6
	PAUL McCARTNEY SPIES LIKE US Capitol	6
	JOHN COUGAR MELLENCAMP SMALL TOWN Riva/PolyGram	8
	MIKE & THE MECHANICS SILENT RUNNING Atlantic	6
	*EDDIE MURPHY PARTY ALL THE TIME Columbia	15
	LIONEL RICHIE SAY YOU SAY ME Motown	8
	SCRITTI POLITTI PERFECT WAY Warner Bros.	17
	*SIMPLE MINDS ALIVE AND KICKING A&M	10
BRUCE SPRINGSTEEN MY HOMETOWN Columbia	10	
*SURVIVOR BURNING HEART Epic	7	
PETE TOWNSHEND FACE THE FACE Atco	7	
WANG CHUNG TO LIVE AND DIE IN L.A. Geffen	11	
*ZZ TOP SLEEPING BAG Warner Bros.	5	
ACTIVE ROTATION	A-HA THE SUN ALWAYS SHINES ON TV Warner Bros.	6
	AEROSMITH LET THE MUSIC DO THE TALKING Geffen	4
	THE ALARM STRENGTH IRS	11
	PAT BENATAR SEX AS A WEAPON Chrysalis	2
	CHARLIE SEXTON BEAT'S SO LONELY MCA	11
	SHEILA E. A LOVE BIZARRE Paisley Park/Warner Bros.	10
WRESTLERS LAND OF 1000 DANCES Epic	7	
MEDIUM ROTATION	PHIL COLLINS TAKE ME HOME Atlantic	4
	DIVINYLS PLEASURE AND PAIN Chrysalis	7
	DREAM ACADEMY LIFE IN A NORTHERN TOWN Warner Bros.	9
	COREY HART EVERYTHING IN MY HEART EMI America	4
	BILLY OCEAN WHEN THE GOING GETS TOUGH Jive/Arista	4
	QUEEN ONE VISION Capitol	3
STEVIE RAY VAUGHAN CHANGE IT Epic	10	
DIONNE WARWICK & FRIENDS THAT'S WHAT FRIENDS ARE FOR Arista	5	
PAUL YOUNG EVERYTHING MUST CHANGE Columbia	2	
BREAKOUT ROTATION	AUTOGRAPH BLONDES IN BLACK CARS RCA	6
	BIG AUDIO DYNAMITE THE BOTTOM LINE Columbia	5
	BLUES BROTHERS SOUL MAN Warner Home Video	7
	BON JOVI SILENT NIGHT Mercury	6
	JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Brothers/CBS	4
	DOKKEN THE HUNTER Elektra	2
	KOOL & THE GANG EMERGENCY De-Lite/PolyGram	3
	JULIAN LENNON STAND BY ME MCA Home Video	2
	MOTLEY CRUE HOME SWEET HOME Elektra	7
	SCORPIONS NO ONE LIKE YOU Mercury	8
WATERBOYS THE WHOLE OF THE MOON Island	2	
YES HOLD ON Atco	7	
LIGHT ROTATION	ABC HOW TO BE A MILLIONAIRE Mercury	2
	BALTIMORA TARZAN BOY Manhattan	10
	BLOW MONKEYS FORBIDDEN FRUIT RCA	2
	THE CURE IN BETWEEN DAYS Elektra	16
	SHEENA EASTON DO IT FOR LOVE EMI America	5
	DARYL HALL & JOHN OATES When Something Is Wrong With My Baby RCA	3
	PAUL HARDCASTLE JUST FOR MONEY Chrysalis	3
	QINGO BOINGO JUST ANOTHER DAY MCA	4
	O.M.D. SECRETS A&M	4
	POINTER SISTERS FREEDOM RCA	4
SADE THE SWEETEST TABOO Portrait	2	
SIMPLY RED COME TO MY AID Elektra	3	
NEW	JON ANDERSON EASIER SAID THAN DONE Elektra	4
	THE DAMNED GRIMLY FIENDISH MCA	3
	MINK DEVILLE I MUST BE DREAMING Atlantic	3
	PROPAGANDA P-MACHINERY Island	5
	SAXON BROKEN HEROES Capitol	2
SIOUXSIE & THE BANSHEES CITIES IN THE DUST Geffen	4	
WIRE TRAIN THE LAST PERFECT THING Columbia	3	

* Denotes Sneak Preview Recurrent. ** MTV Exclusive.
For further information, contact Jeanne Yost, director of music programming,
MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

Video music



Pregnant Pauses and Soulful Sighs. Phil Collins and Marilyn Martin are captured in a moment from the clip for "Separate Lives," the tune the duo recorded for the soundtrack to the Columbia Pictures release "White Nights."

U68 Expands Programming Week

NEW YORK U68, Wometco Broadcasting's UHF music video channel based in Newark, N.J., has added eight hours to its programming week.

The station was broadcasting Monday through Sunday, from noon to midnight. The new schedule, effective Dec. 9, expands that until 1 a.m. from Monday to Thursday, and 2 a.m. on Friday and Saturday. Sunday hours remain unchanged.

According to Steve Leeds, the

channel's director of programming, viewer requests were the impetus behind the additions.

In another development, Leeds says U68 will broadcast a half-hour year-end special titled "Prince In Paris" on Friday (27) at 10 p.m. The program includes footage from a live concert in Paris of the star's single, "America," as well as an interview segment, in which Prince discusses his musical influences and responds to criticism that he has "sold out and left his black fans behind."

V66 Plans Happy New Year

NEW YORK Boston's video rock station Channel 66 (WVJV-TV) will ring in the new year with two special events: the V66 Video Countdown 1985, and a New Year's Eve party broadcast live from the Boston-area club Metro.

The former will be a six-hour program counting down the year's top 66 videos, determined by viewer requests. V66 VJs will provide background information on the clips, with comments coming from many artists as well. It airs Dec. 31 from 4-10 p.m., and will be rebroadcast on New Year's Day from noon-6 p.m.

The New Year's Eve party, which will be hosted by VJs Mary Jo and Sunny Joe White, will feature surprise guests in addition to the year's top music videos. The event will be simulcast in stereo on Kiss 108-FM (WXKS-FM) from 10 p.m.-2 a.m.

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SURE SHOT - 30 PLAYS

BRUCE SPRINGSTEEN "My Home Town"

HEAVY ACTION 15-24 PLAYS

- The Cars "Tonight She Comes"
- Paul McCartney "Spies Like Us"
- Clarence Clemons "You're A Friend Of Mine"
- Iron Maiden "Run To The Hills"
- Elton John "Wrap Her Up"
- Oingo Boingo "Weird Science"
- Vitamin Z "Hi Fi Friend"
- Dee C. Lee "See The Day"
- Ray Parker Jr. "Girls Are More Fun"
- Midge Ure "That Certain Smile"
- Go West "Don't Look Down"
- Nik Kershaw "When A Heart Beats"
- Dire Straits "Walk Of Life"
- Lionel Richie "Say You Say Me"
- Artists United Against Apartheid "Sun City"
- Grace Jones "Slave To The Rhythm"
- Feargal Sharkey "A Good Heart"
- Wham! "I'm Your Man"
- Sting "Russians"
- Whitney Houston "Saving All My Love For You"

The one to watch . . .

LEDERNACKEN "Shimmy Or Shake"

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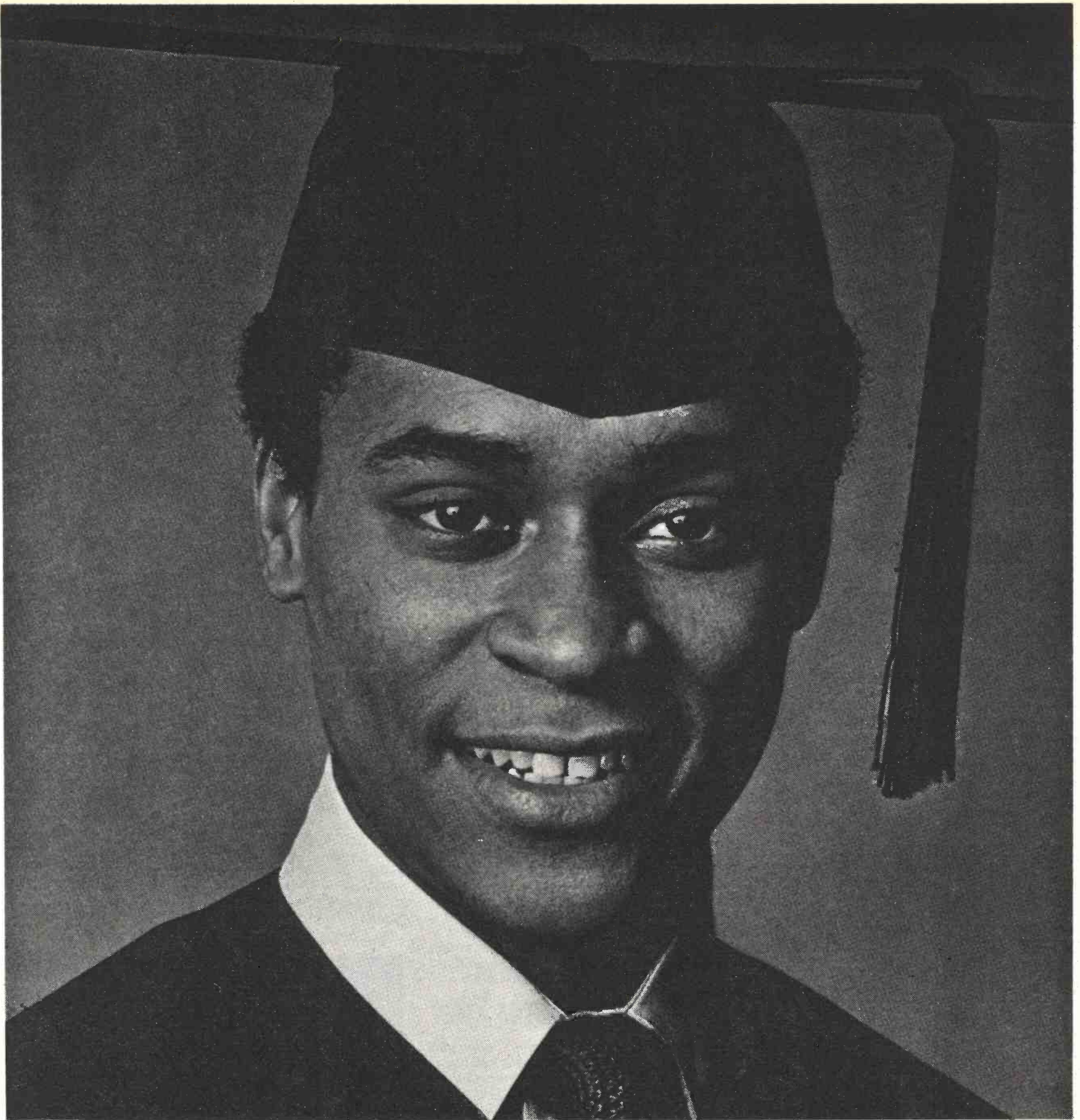
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Mystery Buyer for Philly's NU-TEC Entertainment Complex Purchased for \$402,000

BY MAURIE H. ORODENKER

PHILADELPHIA At a foreclosure auction Dec. 9 in the U.S. Marshal's office, an attorney for an undisclosed buyer was the highest bidder for the New Uptown Theatre & Entertainment Center (NU-TEC).

While it took \$3.1 million in government-backed loans to purchase the 2,000-seat theatre building and renovate it to include four floors containing a disco, jazz room, restaurant and concert hall, attorney Bernard Lee purchased the complex for a mere \$402,000.

Lee indicated that the identity of the buyer and plans for the complex would be announced shortly. The \$402,000 sale price is less than half

the \$900,000 owed the Small Business Administration, which initiated the foreclosure. All other creditors, including the city, state and federal agencies that guaranteed the loans, will be left with their paper.

The NU-TEC was opened in 1983 in an attempt by local black businessman John Bowser to revive the facility. During the '50s and '60s it was known as the Uptown Theatre and, along with New York's Apollo and Washington's Howard, was one of the key stops on the "chitlin circuit," a series of venues in black

neighborhoods around the country that showcased black entertainers.

However, the theatre was a victim of changing times. With black entertainers finding it possible to play white venues beginning in the late '60s, the Uptown suffered and fell into disrepair. Bowser, with the backing of Philadelphia's city government and current Mayor Wilson Goode, attempted a revival, but Bowser's death and its failure to generate enough revenue to cover its debts eventually killed the project.

Turner, LaBelle, Vandross Win NAACP Image Awards

BY PAUL GREIN

LOS ANGELES Tina Turner, whose nomination for a 1984 Image Award was withdrawn after the disclosure that she had performed in South Africa, won the 1985 Image Award for best performance by an actress in a motion picture for her role in "Mad Max III: Beyond Thunderdome."

The awards, given annually by the National Assn. for the Advancement of Colored People (NAACP) to honor black achievement in the media and arts, were presented Dec. 6 at the Wiltern Theatre here.

Another veteran female singer, Patti LaBelle, was named entertainer of the year and best female recording artist. Luther Vandross was named best male recording artist, and his "The Night I Fell In Love" on Epic was cited as album of the year.

Other important winners were Whitney Houston as best new recording artist, the Pointer Sisters as best vocal group, Miles Davis as best jazz artist, B.B. King as best

blues artist and Shirley Caesar as best gospel artist.

"Motown Returns To The Apollo" was named the year's best variety television special or series. In other television awards, the "Miami Vice" pilot episode, directed by black director Thomas Carter, was named best episode in a dramatic series, while the show's co-lead and recently signed Atlantic recording artist Philip Michael Thomas won for best performance by an actor. The equivalent award for an actress went to Debbie Allen of "Fame," who is cutting a vocal album for MCA.

Two of the principal organizers of USA For Africa's "We Are The World" won awards. Ken Kragen was given the President's Award and Harry Belafonte the Leonard H. Carter Humanitarian Award. Percy Sutton, chairman of Inner City Broadcasting, was the second recipient of the President's Award. Joe Williams, Dizzy Gillespie, Leontyne Price, Frances E. Williams and Little Richard were inducted into the Image Awards Hall of Fame.

FOR WEEK ENDING DECEMBER 28, 1985

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

93 REPORTERS

NEW TOTAL
ADDS ON

MORRIS DAY	THE COLOR OF SUCCESS	WARNER BROS.	29	52
THE FORCE MD'S	TENDER LOVE	WARNER BROS.	23	63
WHITNEY HOUSTON	HOW WILL I KNOW	ARISTA	22	45
RENE & ANGELA	YOUR SMILE	MERCURY	21	51
THE FAMILY	HIGH FASHION	PAISLEY PARK	18	56

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

137 REPORTERS

NUMBER
REPORTING

BILLY OCEAN	WHEN THE GOING GETS TOUGH	JIVE	24
STEPHANIE MILLS	STAND BACK	MCA	21
TA MARA & THE SEEN	AFFECTION	A&M	14
YARBROUGH & PEOPLES	GUILTY	TOTAL EXPERIENCE	12
L.L. COOL J	I CAN'T LIVE WITHOUT MY RADIO	DEF JAM	11

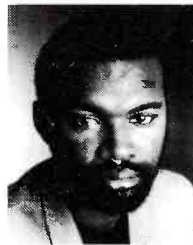
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Alice in Musicland. A team of black music stars was visited by author Alice Walker while working on the soundtrack for the film based on her book "The Color Purple." Seen in a Los Angeles studio are, from left, Andrae Crouch, Quincy Jones, Walker and Sandra Crouch.

THE RHYTHM & THE BLUES

by Nelson George



THE NEW YEAR will present new challenges to people and institutions important to the health of black music.

The Black Music Assn. will have to find out if its involvement in black Africa, particularly Nigeria, can truly help stifle piracy there, and whether its call for divestiture from South Africa will have any impact here. Domestically, the BMA's efforts in chapter development need to increase if the organization is to survive with any grass-roots backing. A chapter in Los Angeles is essential.

The challenge of 1986 is a pleasurable one for MCA, Capitol and Arista. Can they repeat their powerful strides in the marketing and promotion of black music? The sales of New Edition, Billy Ocean, Freddie Jackson, Ready For The World, Whodini, Whitney Houston, Maze featuring Frankie Beverly, the Boogie Boys, Tina Turner, Aretha Franklin and Bobby Womack means these three are now viable contenders for the title of black music's most powerful label.

Will anybody help the mom-and-pop retailers, many of them black, survive in the era of malls and superstores, or are they doomed? This is a question that es-

The challenges of 1986 include Nigeria, South Africa

pecially haunts black music, since these stores have been instrumental in its commercial evolution throughout the years.

SHORT STUFF: Junior's next single, now available on import, is a danceable ballad called "Oh, Louise" . . . Joyce Kennedy's "Hold On (For Love's Sake)" is the new 12-inch from her A&M album "Wanna Play Your Game." A whole gang worked on this edit, including Kennedy, her husband Glenn Murdock, Raymond Jones and Mitch Gibson . . . Gary, Ind.'s latest family group is Big Daddy & the Kinsey Report. Big Daddy is a mean singing, mean guitar playing (bottle-neck is his specialty) bluesman whose sons Donald and Ralph have played with Albert King and Peter Tosh. Joined on several cuts by ex-Muddy Waters pianist Pinetop Perkins, Big Daddy & the Kinseys' "Bad Situation" is loud, funky and raw. It's on Red Rooster Records, 2615 N. Wilton Ave., Chicago 60614 . . . Prince has been opening up somewhat in recent months. After the Rolling Stone interview a couple of months back, he taped a talk that was shown on MTV and is also going to be shown on BET. He's giving Ebony an interview as well . . . Guitarist Eric Clapton

takes a solo on Lionel Richie's upcoming album . . . Doug E. Fresh just got back from Europe, where he and the Get Fresh Crew, rapper Slick Rick, and spinners Barry B. and Chill Will performed on television in England and Holland. Back in the U.S.A., Fresh and company have opened for Ready For the World, Klymaxx and the Gap Band.

Look for Jellybean Benitez remixes on two Arista artists, Whitney Houston and Jermaine Jackson. For the double platinum Houston, Benitez worked on the Narada Michael Walden-produced "How Will I Know"; for Jackson, he mixed "Do You Remember Me," the first single from his January release "Precious Moments" . . . Paul Laurence Jones' new single from his debut Capitol album is "I'm Hooked" . . . Eric Mezza's Mezza Movies has just completed videos on Freddie Jackson ("He'll Never Love You") and Melisa Morgan ("Do Me"), both Capitol acts . . . "Rhythm & News" is full-size newsletter published by Cleveland's WZAK that includes a column by program director Lynn Tolliver Jr., as well as features and record reviews . . . Jocelyn Brown's debut on Jellybean Benitez's Warner Bros.-distributed label is "Love's Gonna Get You," produced by Benitez . . . A Donna Summer greatest hits package, "The Summer Collection," has been released for Christmas on Mercury. It includes "She Works Hard For The Money," "Bad Girls," "On The Radio," "Stop, Look And Listen," "Last Dance," "MacArthur Park," "Heaven Knows," "Unconditional Love," "I Love You" and "Enough Is Enough (No More Tears)." Her husband Bruce Sudano did the re-edit and sequencing . . . Dr. Jeckyll & Mr. Hyde's new single is "Yellow Panties" b/w "Freshest Rhymes In The World," on Profile.

The buzz is strong out of Washington and Baltimore on "Rock The House," a 12-inch by Double Agent Rock on Rampant Records. Apparently in go-go parlance a "double agent" is a musician who gigs with more than one band. The "double agents" here are keyboardist Ivan Goff and percussionist Ju Ju House, who have played with a number of local go-go bands, including the popular E.U. (Experience Unlimited). The record, which features go-go players from other groups as well, is doing well in go-go's natural market and may be a breakout record. Rampant Records can be reached at 606 Edmondson Ave., Suite 100, Baltimore, Md. 21228; (301) 744-2233 . . . Warp 9, makers of the popular street singles "Nunk" and "Light Years Away" on Prism, have signed with Motown. The first single is "Skips A Beat" . . . Arthur Baker's solo album is due on Epic in mid-January.

HOT BLACK SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains chart entries 1 through 50.

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Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	SAY YOU, SAY ME	LIONEL RICHIE	2
2	2	COUNT ME OUT	NEW EDITION	3
3	4	DON'T SAY NO TONIGHT	EUGENE WILDE	1
4	8	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
5	1	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	11
6	5	A LOVE BIZARRE	SHEILA E.	10
7	6	WHO DO YOU LOVE	BERNARD WRIGHT	15
8	10	CURIOSITY	JETS	8
9	9	EMERGENCY	KOOL & THE GANG	9
10	13	DIGITAL DISPLAY	READY FOR THE WORLD	5
11	19	GO HOME	STEVIE WONDER	6
12	15	SECRET LOVER	ATLANTIC STARR	7
13	7	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	24
14	24	THE SWEETEST TABOO	SADE	12
15	12	THINKING ABOUT YOU	WHITNEY HOUSTON	27
16	22	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	13
17	27	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	17
18	25	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	21
19	26	IF I RULED THE WORLD	KURTIS BLOW	23
20	16	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	20
21	14	EVERYBODY DANCE	TA MARA & THE SEEN	35
22	29	WHAT YOU BEEN MISSIN'	STARPOINT	16
23	—	DO ME BABY	MELISA MORGAN	19
24	28	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	14
25	—	SLAVE TO THE RHYTHM	GRACE JONES	25
26	17	SEDUCTION	VAL YOUNG	26
27	—	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	18
28	20	PARTY ALL THE TIME	EDDIE MURPHY	36
29	11	FALL DOWN (SPIRIT OF LOVE)	TRAMAINÉ	47
30	—	LET ME BE THE ONE	FIVE STAR	22

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	DON'T SAY NO TONIGHT	EUGENE WILDE	1
2	3	SAY YOU, SAY ME	LIONEL RICHIE	2
3	4	DIGITAL DISPLAY	READY FOR THE WORLD	5
4	2	COUNT ME OUT	NEW EDITION	3
5	6	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
6	8	GO HOME	STEVIE WONDER	6
7	11	SECRET LOVER	ATLANTIC STARR	7
8	9	YOUR PERSONAL TOUCH	EVELYN "CHAMPAGNE" KING	13
9	15	THE SWEETEST TABOO	SADE	12
10	12	COLDER ARE MY NIGHTS	THE ISLEY BROTHERS	14
11	13	WHAT YOU BEEN MISSIN'	STARPOINT	16
12	10	EMERGENCY	KOOL & THE GANG	9
13	7	CURIOSITY	JETS	8
14	20	LET ME BE THE ONE	FIVE STAR	22
15	19	DO YOU REALLY LOVE YOUR BABY	THE TEMPTATIONS	18
16	5	A LOVE BIZARRE	SHEILA E.	10
17	24	DO ME BABY	MELISA MORGAN	19
18	18	ALICE, I WANT YOU JUST FOR ME	FULL FORCE	17
19	23	I LIKE THE WAY YOU DANCE	9.9	31
20	22	SUN CITY	ARTISTS UNITED AGAINST APARTHEID	21
21	16	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	11
22	—	GUILTY	YARBROUGH & PEOPLES	28
23	—	HE'LL NEVER LOVE YOU (LIKE I DO)	FREDDIE JACKSON	32
24	28	FREEDOM	THE POINTER SISTERS	29
25	14	WHO DO YOU LOVE	BERNARD WRIGHT	15
26	26	GORDY'S GROOVE	CHOICE M.C.'S FEATURING FRESH GORDON	20
27	—	WHEN THE GOING GETS TOUGH	BILLY OCEAN	33
28	29	IF I RULED THE WORLD	KURTIS BLOW	23
29	—	SLAVE TO THE RHYTHM	GRACE JONES	25
30	—	STAND BACK	STEPHANIE MILLS	34

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
EPIC (3)	10
Private I (2)	
CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (6)	10
Qwest (2)	
Geffen (1)	
Paisley Park (1)	
RCA (7)	9
Total Experience (2)	
MCA (7)	8
Sugarhill (1)	
ARISTA (5)	6
Jive (1)	
ATLANTIC (1)	6
Mirage (2)	
21 Records (1)	
Island (1)	
Philly World (1)	
CAPITOL (3)	6
Mercury (4)	
Manhattan (2)	
Manhattan Island (1)	
COLUMBIA (5)	6
Def Jam (1)	
MOTOWN (1)	6
Gordy (3)	
Tamla (2)	
POLYGRAM	6
Mercury (4)	
Atlanta Artists (1)	
De-Lite (1)	
A&M	5
ELEKTRA (2)	3
Asylum (1)	
PROFILE	3
DANYA/FANTASY	2
Reality (2)	
BEVERLY GLEN	1
CRITIQUE	1
ISLAND	1
4th & B'Way (1)	
MALACO	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
ROULETTE	1
Domino (1)	
SELECT	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1
VANGUARD	1
WARLOCK	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
49 AFFECTION	(Wayne A. Brathwaite, ASCAP)	
74 AIN'T THAT MUCH LOVE IN THE WORLD	(Crazy People, ASCAP/Almo, ASCAP)	
17 ALICE, I WANT YOU JUST FOR ME	(Widr, ASCAP/Sugarhill, BMI)	
75 BABY TALK	(Hub, ASCAP/MCA, ASCAP)	
99 BANGING THE WALLS	(Bar-Kays, BMI/Warner-Tamerlane, BMI)	
40 CAN YOU FEEL THE BEAT	(Mokojumbi, BMI/Personal, ASCAP/Arista, ASCAP)	
38 CAN YOU ROCK IT LIKE THIS	(Protons, ASCAP/Rush Groove, ASCAP)	
11 CARAVAN OF LOVE	(WB, ASCAP/IJI, ASCAP)	
85 CHAIN REACTION	(Gibb Brothers, BMI/Unichappell, BMI)	
14 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
53 THE COLOR OF SUCCESS	(Ya D Sir, ASCAP)	
44 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
73 CONGA	(Foreign Imported, BMI)	
3 COUNT ME OUT	(New Generation, ASCAP)	
8 CURIOSITY	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)	
57 DESIRE	(Temp Co., BMI)	
5 DIGITAL DISPLAY	(Ready For The World, BMI/MCA, ASCAP/Off Backstreet, BMI/Walk On The Moon, BMI)	
19 DO ME BABY	(Controversy, ASCAP)	
55 DO YOU LOVE ME	(Sinoda, ASCAP/Rustomatic, ASCAP/Steel Chest, ASCAP)	
18 DO YOU REALLY LOVE YOUR BABY	(Uncle Ronnie's, ASCAP/April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
62 DON'T BE STUPID	(Amber Pass, ASCAP/Kuwa, ASCAP)	
1 DON'T SAY NO TONIGHT	(Philly World, BMI)	
9 EMERGENCY	(Delightful, BMI)	
86 EVERLASTING LOVE		
35 EVERYBODY DANCE	(Golden Torch, ASCAP)	
64 FAIRYTALE LOVER	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
47 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/lpm, ASCAP)	
29 FREEDOM	(Jobete, ASCAP/Black Bull, ASCAP)	
65 FUNKY LITTLE BEAT	(Happy Stepchild, BMI)	
6 GO HOME	(Jobete, ASCAP/Black Bull, ASCAP)	
81 A GOOD-BYE	(All Seeing Eye, ASCAP/Larry Junior, BMI)	
20 GORDY'S GROOVE	(Tee Girl, BMI)	
28 GUILTY	(Tempco, BMI)	
42 THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP)	
32 HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)	
83 HELP ME OUT	(Fever, ASCAP)	
51 HIGH FASHION	(Parisongs, ASCAP)	
92 HOLD ON (FOR LOVE'S SAKE)	(Zubaidah, ASCAP/WB, ASCAP/Freddie Dee, BMI/Miika Porsing, ASCAP)	
30 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
89 HOW CAN I GET NEXT TO YOU	(Beverly Glen, BMI)	
60 HOW WILL I KNOW	(Irving, BMI)	
37 I CAN'T LIVE WITHOUT MY RADIO	(Def Jam, ASCAP)	
31 I LIKE THE WAY YOU DANCE	(Dal Richfield Kat, BMI/Songs Can Sing, ASCAP)	
79 I LIKE YOU	(American Summer, ASCAP/Phyllis Nelson, ASCAP)	
41 I NEED YOU	(Lynn-Ro, BMI/Delfern, BMI/Century City, ASCAP)	
66 I'D RATHER BE BY MYSELF	(Timberlake, BMI/Top-Bound, BMI/Double Sting, BMI/Schu-Baby, BMI)	
23 IF I RULED THE WORLD	(Kuwa, ASCAP/Davy D, ASCAP)	
84 INSPECTOR GADGET		
72 IT TAKES TWO	(Tricky-Trac, BMI)	
82 JUST THE WAY I PLANNED IT	(PMT, ASCAP)	
98 KRUSH GROOVIN'	(Def Jam, ASCAP/Kuwa, ASCAP)	
71 LEARN TO LOVE AGAIN	(Airbear, BMI/Garden Rake, BMI/Entente, BMI/Warner-Tamerlane, BMI)	
22 LET ME BE THE ONE	(Brampton, ASCAP)	
59 LET ME KISS IT WHERE IT HURTS	(Abcco, BMI/Ashtray, BMI)	
45 LET MY PEOPLE GO	(Skeco, BMI/Carjundee, BMI/Barjoshia, BMI)	
63 LIPSTICK LOVER	(April, ASCAP/Ultrawave, ASCAP)	
76 LIVING IN AMERICA	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
48 LOCK AND KEY	(Spectrum VII, ASCAP)	
70 LOVE ALWAYS FINDS A WAY	(Snow Songs, BMI/Dyad, BMI)	
10 A LOVE BIZARRE	(Sister Fate, ASCAP)	
77 LOVE PATROL	(Milestone, BMI/Ro-Hut, BMI)	
54 MEMBERS ONLY	(Malaco, BMI)	
68 MIDDLE OF THE NIGHT	(Dangerous, ASCAP/Liedela, ASCAP)	
56 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
80 NIGHTMARES	(Protons, ASCAP/Sam Jacobs, ASCAP)	
58 NO FRILLS LOVE	(Unique, BMI/Shakin' Baker, BMI/Tina B. Written, BMI)	
78 NO SHOW	(Keejue, BMI/Danica, BMI)	
90 NOBODY CAN MAKE IT ON THEIR OWN	(American League, BMI/Tongue N' Groove, BMI)	
96 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
87 OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP/ATV, BMI)	
91 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
36 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
88 QUIET GUY	(Tonk, BMI/Voo Vee, BMI)	
52 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
2 SAY YOU, SAY ME	(Brockman, ASCAP)	
7 SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)	
26 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
94 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
93 THE SHOW STOPPA	(Pop Art, ASCAP)	
67 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP)	
25 SLAVE TO THE RHYTHM	(April, ASCAP/Perfect Songs, BMI/Unforgettable Songs, BMI/Island, BMI)	
34 STAND BACK	(Music Corp. Of America, BMI/MCA, ASCAP/Bayjun Beat, BMI)	
21 SUN CITY	(Solidarity, ASCAP)	
12 THE SWEETEST TABOO	(Silver Angel, ASCAP)	
97 TELL ME WHAT (I'M GONNA DO)	(Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)	
46 TENDER LOVE	(Flyte Tyme, ASCAP)	
4 THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP)	
27 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
43 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
100 WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)	
39 WHAT A WOMAN	(Assorted, BMI/Henry Suemay, BMI/Rose Tree, ASCAP)	
69 WHAT, WHERE, WHEN, WHO	(Intersong, ASCAP)	
16 WHAT YOU BEEN MISSIN'	(Willesden, BMI/Keith Diamond, BMI/Jo Skin, BMI)	
33 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP)	
15 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
24 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
95 YOU ARE MY LADY	(Zomba, ASCAP)	
61 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
13 YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
50 YOUR SMILE	(A La Mode, ASCAP/WB, ASCAP)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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FOR WEEK ENDING DECEMBER 28, 1985

Billboard

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	11	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD) 8 weeks at No. One	IN SQUARE CIRCLE
2	2	2	32	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
3	5	6	39	WHITNEY HOUSTON ▲ ² ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	3	23	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
5	3	5	9	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
6	6	4	54	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
7	8	12	5	NEW EDITION MCA 5679 (8.98)	ALL FOR LOVE
8	16	28	3	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
9	7	7	10	MORRIS DAY ● WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
10	13	11	31	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
11	11	10	27	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
12	12	13	15	SHEILA E. PAISLEY PARK 35317 (8.98) (CD)	ROMANCE 1600
13	9	8	15	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
14	14	14	9	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
15	15	16	33	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
16	10	9	11	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD)	MIAMI VICE
17	17	17	19	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
18	18	19	10	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
19	20	22	4	THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
20	19	18	39	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
21	21	15	24	CAMEO ● ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
22	24	24	11	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
23	23	29	20	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
24	27	27	7	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
25	25	34	5	BERNARD WRIGHT MANHATTAN 53014/CAPITOL (8.98)	MR. WRIGHT
26	26	31	18	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
27	29	33	5	GRACE JONES MANHATTAN ISLAND 53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
28	32	35	5	ARTISTS UNITED AGAINST APARTHEID MANHATTAN 53019/CAPITOL (8.98)	SUN CITY
29	36	50	3	EUGENE WILDE PHILLY WORLD 90490/ATLANTIC (8.98)	SERENADE
30	22	20	9	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
31	45	—	2	DIONNE WARWICK ARISTA ALB-8398 (8.98)	FRIENDS
32	35	51	3	KASHIF ARISTA ALB-8385 (8.98)	CONDITION OF THE HEART
33	31	21	18	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
34	34	25	50	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
35	30	30	7	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
36	39	45	6	JETS MCA 5667 (8.98)	JETS
37	37	37	20	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
38	28	26	15	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	47	40	19	9.9 RCA NFL1-8049 (8.98)	9.9
40	58	—	2	THE TEMPTATIONS GORDY 614GL/MOTOWN (8.98)	TOUCH ME
41	33	23	13	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
42	44	44	16	JENNIFER HOLLIDAY GEFEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
43	51	41	7	VAL YOUNG GORDY 6147GL/MOTOWN (8.98)	SEDUCTION
44	46	48	8	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
45	57	—	2	NEW EDITION MCA 39040 (8.98)	CHRISTMAS ALL OVER THE WORLD
46	41	43	40	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
47	48	49	20	THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
48	40	32	11	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS
49	43	38	17	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
50	38	36	11	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
51	54	55	6	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
52	50	52	17	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
53	56	46	21	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
54	42	42	42	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
55	53	53	6	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
56	52	54	14	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
57	NEW ►			CENTURY 22 FEATURING GEORGE SHAW TBA 208/PALO ALTO (8.98)	FLIGHT 2201
58	55	39	15	THE BAR-KAYS MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
59	59	63	3	BOBBY BLAND MALACO MAL 7429 (8.98)	MEMBERS ONLY
60	49	47	33	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
61	67	66	45	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
62	65	56	40	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
63	62	64	80	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
64	NEW ►			L.L. COOL J COLUMBIA BFC 42039	RADIO
65	NEW ►			EVELYN "CHAMPAGNE" KING RCA AFL1-7015 (8.98)	A LONG TIME COMING
66	69	71	45	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
67	63	57	8	RAY PARKER JR. ARISTA ALB-8280 (8.98)	SEX AND THE SINGLE MAN
68	66	58	38	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
69	71	60	34	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
70	73	68	31	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
71	60	61	6	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
72	61	62	9	ANGELA BOFILL ARISTA ALB-8396 (8.98)	TELL ME TOMORROW
73	70	72	41	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
74	64	65	4	LUSHUS DAIM & THE PRETTY VAIN MOTOWN/CONCEIVED 6150ML/MOTOWN (8.98)	MORE THAN YOU CAN HANDLE
75	68	67	13	OSBORNE & GILES RED LABEL ST-73103/CAPITOL (8.98)	STRANGER IN THE NIGHT

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.



The Lady Who Sings the Lyrics. Artists Kaye Ballard and Arthur Siegel, left, present an autographed copy of their new album, "The Ladies Who Wrote The Lyrics," to ASCAP public relations coordinator Michael Kerker. The project is a collection of songs by ASCAP lyricists Dorothy Fields, Carolyn Leigh and Nancy Hamilton.



Money Talks. Dr. Demento tries to get Epic recording artist Emo Phillips, left, to do an interview after his recent sold-out performance at the Roxy in Los Angeles.



New Signing. Melissa Etheridge, seated, signs an exclusive worldwide publishing deal as a staff songwriter with Almo Irving Music in Hollywood. Watching over the signing are, from left, Almo Irving's vice president Brenda Andrews, professional manager Tom Vickers, president Lance Freed, manager Bill Leopold and general manager Allen Rider.



Job Well Done. Capitol executives congratulate the Jon Butcher Axis band backstage after their KMET-sponsored show at the Roxy in Los Angeles. Gathered are, from left, a&r manager Stephen Powers, group members Jack Lambert and Thom Gimbel, producer Spencer Proffer, Jon Butcher, KMET's Sky Daniels, a&r vice president Ray Tusken and group member Derek Blevins.



Tuning Up With the Mechanics. Mike Rutherford, right, and Paul Young of Mike + the Mechanics chat with Rona Elliott of NBC's Source radio network prior to their recent interview in New York.



Special Achievement Awards. Peter Allen receives a pair of "Million-Air" plaques from BMI vice president of performing rights Stanley Catron, right, for writing the songs "Don't Cry Out Loud" and "Arthur's Theme." Both tunes have been performed more than a million times on U.S. radio and television.



Pointing in the Right Direction. RCA's top brass present the Pointer Sisters with platinum disks for their latest album, "Contact." Pictured are, from left, product manager director Basil Marshall, Anita Pointer, U.S.A. and Canada vice president John Ford, June Pointer, Ruth Pointer and vice president of marketing Mike Omansky.



Football Fans. Columbia recording act Full Force tries to fire up the North Carolina Central Univ. football team by playing selections from their self-titled debut album prior to a game against Grambling at New York's Yankee Stadium.

Billboard

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TOP LATIN ALBUMS

	Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	
ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
POP	1	17	MIAMI SOUND MACHINE PRIMITIVE LOVE CBS 10375	
	2	19	JULIO IGLESIAS LIBRA CBS 50336	
	3	13	MARISELA COMPLETAMENTE TUYA CBS 90439	
	4	13	MIGUEL GALLARDO CORAZON VIAJERO RCA 7418	
	5	7	CAMILO SESTO TUYO ARIOLA 6077	
	6	15	JOSE FELICIANO YA SOY TUYO RCA 87415	
	7	20	DANNY RIVERA CONTROVERSIA ALPHA 3.142	
	8	27	JOSE JOSE REFLEXIONES ARIOLA 6051	
	9	3	PIMPINELA LUCIA Y JOAQUIN CBS 11330	
	10	3	JOSE LUIS RODRIGUEZ EL ULTIMO BESO CBS 30308	
TROPICAL/SALSA	11	3	DYANGO POR AMOR AL ARTE ODEON 7462	
	12	27	EMMANUEL EMMANUEL RCA 7337	
	13	27	ROBERTO CARLOS ROBERTO CARLOS 85 CBS 12324	
	14	21	BRAULIO EN LA CARCEL DE TU PIEL CBS 10347	
	15	11	JULIO ANGEL, JOHNNY ALBINO, TRIO BORINQUEN RECUERDOS TOP TEN HITS 1906	
	16	7	YOLANDITA MONGE LUZ DE LUNA CBS 10379	
	17	19	LOLITA PARA VOLVER CBS 60343	
	18	13	LANI HALL ES FACIL AMAR A&M 37012	
	19	27	CARLOS MATA PORQUE TE QUIERO SONOTONE 65108	
	20	27	ROCIO DURCAL CANTA A JUAN GABRIEL ARIOLA 6043	
REGIONAL MEXICAN	21	1	EASY LOVE EASY LOVE SONO-RODVEN 001	
	22	27	BEATRIZ ADRIANA ARREPENTIDA Y SOLA PROFONO 90410	
	23	1	DANIELA ROMO DUENO DE MI CORAZON EMI 1336	
	24	27	RAPHAEL SIGO SIENDO AQUEL CBS 80393	
	25	5	JORGE RIGO JORGE RIGO RODVEN 51	
	CLASSICAL	1	5	EL GRAN COMBO NUESTRA MUSICA COMBO 2045
		2	9	FRANKY RUIZ SOLISTA PERO NO SOLO TH 2368
		3	5	MILLIE Y LOS VECINOS DINASTIA RCA 7522
		4	19	LA SABROSA LOS 12 HITS DE MERENGUE SALSOSO 1009
		5	5	HANSEL Y RAUL LA MAGIA DE RCA 7469
6		3	CONJUNTO QUISQUEYA/TAVIN PUMAREJO COMBINACION GANADORA VIVA 142	
7		23	JOHNNY VENTURA EL HOMBRE Y SU MUSICA COMBO 2044	
8		7	RUBEN BLADES ESCENAS ELEKTRA 60432	
9		3	JOHNNY VENTURA NAVIDAD SIN TI COMBO 00798	
10		27	EL GRAN COMBO INNOVATION COMBO/2042	
REGIONAL MEXICAN	11	1	WILFRIDO VARGAS LA MEDICINA KAREN 96	
	12	7	LA CRITICA DE OSCAR D'LEON EN NUEVA DIMENSION TH 2373	
	13	27	ANDY MONTANEZ ANDY MONTANEZ TH 2345	
	14	27	WILFRIDO VARGAS EL JARDINERO KAREN 87	
	15	27	BOBY VALENTIN ALGO EXCEPCIONAL BRONCO 135	
	16	1	VARIOS ARTISTAS AQUI ESTA EL MERENGUE VOL. 4 KAREN 93	
	17	3	BYRON LEE/THE DRAGONAIRES WINE MISS TINY DYNAMIC SOUNDS 3449	
	18	13	CONJUNTO QUISQUEYA SIN MALA INTENCION VIVA RECORDS 00123/VIVA	
	19	1	TONY CROATO MI LUCHA VELVET 6045	
	20	3	ARAMIS CAMILO ARAMIS CAMILO Y LA ORGANIZACION MUNDO 011	
REGIONAL MEXICAN	21	1	LA PATRULLA 15 NOCHE DE COPAS RINGO 003	
	22	27	WILLIE ROSARIO AFINCANDO BRONCO 134	
	23	17	LAS CANELA HOT STUFF RICO RECORDS 904/RICO	
	24	1	CELIA CRUZ/TITO PUENTE HOMENAJE A BENNY MORE VOL. 3 VAYA 105	
	25	1	PACHECO CON PETE "EL CONDE" JICAMO FANIA 638	
	REGIONAL MEXICAN	1	27	LOS BUKIS ADONDE VAS PROFONO 90425
		2	7	LOS YONICS LOS YONICS PROFONO 90448
		3	15	LOS BONDADOSOS POR QUE ME HACES SUFRIR PROFONO 90437
		4	25	JOAN SEBASTIAN RUMORES MUSART 6005
		5	11	LOS CAMINANTES CADA DIA MEJOR ROCIO 1060
6		23	LUCHA VILLA INTERPRETA A JUAN GABRIEL ARIOLA 6065	
7		27	LOS TIGRES DEL NORTE LA JAULA DE ORO PROFONO 90408	
8		27	RAMON AYALA UN RINCONCITO EN EL CIELO FREDDIE 1312	
9		3	LAURA LEON RITMO ARDIENTE PROFONO 90415	
10		11	LOS INVASORES DE NUEVO LEON ME ROMPIERON TU RETRATO FREDDIE 1319	
REGIONAL MEXICAN	11	27	LOS CAMINANTES 15 EXITOS LUNA 1110	
	12	13	LOS VASKEZ EL SUPERSHOW CBS 20748	
	13	27	VIKKI CARR CON MARIACHI CBS 20744	
	14	15	YNDIO Y LOS YONICS 16 SUPERBALADAS MERCURIO 83104	
	15	7	LOS PLEBEYOS HOLA QUE TAL DMY 026	
	16	1	LOS TRAILEROS DEL NORTE LOS TRAILEROS DEL NORTE TH 2356	
	17	1	LOS BABYS PIENSA EN MI VM 90426	
	18	1	GRUPO MIRAMAR 15 EXITOS TH 2344	
	19	27	LOS YONICS 15 SUPER EXITOS PROFONO 90412	
	20	1	LOS BUKIS 12 EXITOS NORTENOS PROFONO 90405	
REGIONAL MEXICAN	21	27	LOS CADETES DE LINARES DESPEDIDA CON MARIACHI RAMEX 1113	
	22	25	LOS BUKIS MI FANTASIA PROFONO 3122	
	23	1	LOS FELINOS EN LAS GARRAS MUSART 10965	
	24	11	LOS CAMINANTES 15 EXITOS VOL II LUNA 1111	
	25	1	GERARDO REYES LIBRO ABIERTO CBS 20516	

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

LATIN NOTAS

by Enrique Fernandez



Enrique Fernandez is on vacation. This week's column was written by Carlos Agudelo.

MERRY CHRISTMAS, EVERYBODY. Sorry, no year-end Latin charts. Due to the new format implemented on July 13, 1985, the figures are not for the whole year. Instead, we have a little review of performances by artists and some new trends that emerged during the last five months.

On the pop charts, **Jose Jose** remained in the first spot during most of the year with his album "Reflexiones." He was accompanied by most of the **RCA/Ariola** roster, including **Rocio Durcal**, **Emmanuel**, **Juan Gabriel** and **Lucia Mendez**.

A look at the trends and triumphs of 1985

By the end of the year, there was an almost entirely new list, with **CBS** taking the lead and filling up the high places with such acts as **Julio Iglesias**, **Miami Sound Machine**, **Marisela**, **Lolita**, **Braulio**, **Yolandita Monge**, **Pimpinela** and **Jose Luis Rodriguez**. Both **Rodriguez** and **Iglesias** had new albums out in the last months of the year, which, along with **Roberto Carlos** and **Raphael**, never failed to appear on the pop charts.

The trend: duo cuts on albums, following the lead of **Julio Iglesias**. Among them: **Lani Hall** and **Roberto Carlos**, **Jose Jose** and **Jose Feliciano**.

Remarkable: the resurgence and definite placement of **Feliciano** as a Spanish pop singing star; the hit "Conga" by **Miami Sound Machine** in the mainstream American market; and the overall performance of **Danny Rivera**. And watch out for the most promising artist: **Luis Miguel**.

IN THE SALSA WORLD, the absolute winner of all the honors is **El Gran Combo**, the Puerto Rican orchestra that has remained in the front line for as long as this writer can remember and has no clear challenger in sight. The second winner is none other than merengue, the Dominican-originated music that has replaced traditional salsa as the main trend in Latin music. More than half of the salsa chart is now filled up with merengue artists, among them **Wilfrido Vargas**, **Johnny Ventura**, **Millie y Los Vecinos** and **Conjunto Quisqueya**.

AS FOR THE REGIONAL Mexican format, **El Gran Combo** has an equivalent in the West: **Los Bukis**, a group that has remained on top of the charts since the beginning, and has often appeared with more than one album, sometimes as many as three. Same thing with **Los Caminantes**. Probably the most interesting thing about this chart is the names of the groups, certainly a folkloric touch. **Los Tigres del Norte** (the Tigers of the North), **Los Invasores de Nuevo Leon** (the Invaders of Nuevo Leon) and **Los Cadetes de Linares** (The Cadets of Linares) are among the groups that keep making hits out of several albums at the same time. The company of the year in this category is **Profono**.

CLASSICAL KEEPING SCORE

by Is Horowitz



MEMORIAL TRIBUTE: **Noah Greenberg**, whom many credit with elevating early music performance from amateur to professional status, and bringing into the public arena a degree of scholarship previously unmatched, will be honored in a memorial concert Jan. 9 at Merkin Concert Hall in New York.

The event will mark 20 years since the untimely death of the founder and director of the **New York Pro Musica**, and will engage the participation of former colleagues and performers influenced by his example. The **Boston Camerata** directed by **Joel Cohen** will be the performing group at the concert, and among their selections will be portions of "The Play of Daniel," a 12-Century sacred music drama that helped win an international audience for the Pro Musica via public performance and disk.

That recording, one of many the group made for **Decca/MCA**, as well as for **CBS** and some smaller labels, startled industry skeptics by outselling a clutch of classical potboilers like "Scheherazade." Released in 1958, it is still available.

The **Hebrew Arts School**, site of Merkin Hall, will sponsor an exhibit of Pro Musica instruments and memorabilia, opening the day of the concert and running through to the end of January. The collection is under the permanent care of the music department of **New York University**.

MASTER RETURNS: The recital by **Vladimir Horowitz** in **Carnegie Hall** Dec. 15 predictably drew a full house, despite tickets priced as high as \$75. It also served as a magnet for professionals in the industry—artists, managers and recording executives.

In the latter group, **Robert Summer** of **RCA Red Seal** and **Joseph F. Dash** of **CBS Masterworks**, on both of whose labels **Horowitz** figured prominently, rubbed intermission elbows with **Guenter Hensler**,

president of **PolyGram Classics**, the pianist's new record home. Other label chiefs present, whose interest had no commercial overtones, included **Seymour Solomon** of **Vanguard**.

The performance showed **Horowitz** in superb form in quieter, introspective pieces, and still effective in more extrovert showstoppers. His return to the concert stage after a two-year hiatus can only sharpen the anticipation of his vast public for his new recordings, the first two already in the can at **Deutsche Grammophon**, with another due for studio attention in February. **Tom Frost** will again produce.

PASSING NOTES: The **Leipzig Gewandhaus Orchestra** under **Kurt Masur** will tour the U.S. and Canada for a month beginning in mid-February, and **Philips** will grab the promotional hook by releasing its complete set of the **Beethoven Symphonies** by the attrac-

Honoring the memory of the Pro Musica's Greenberg

All configurations will be released simultaneously, with a special price incentive for the Compact Disc package. There, six disks will be sold for the price of five.

The **Manhattan String Quartet**, now recording the complete **Shostakovich** and **Schubert** quartets for **Centaur**, has returned from a series of concerts in the **Soviet Union**. . . **Ruggiero Ricci**, who claims more than 500 titles in his recording career—so far—will join the panel of judges making decisions at the **International Violin Competition** of **Indianapolis** next year. **Josef Gingold** is president of the competition, with **Henryk Szering** as his deputy.

L ECTERN

by Bob Darden



FEW GROUPS have managed to remain on the cutting edge of any kind of music over a period of 20 years or more. **The Imperials** have. The legendary group has seamlessly evolved from the premiere Southern gospel group in the business into an exciting, '80s-styled rock band.

Few groups have had as many No. 1 hits as the Imperials in the past two decades, either: "Praise The Lord," "Oh Buddha," "One More Song For You," "Cast Your Bread Upon The Water," "Sail On," "Eagle Song," "Higher Power," "Trumpet Of Jesus" and more than a dozen more.

And few groups have spawned as many famous alumni as the Imperials have: **Russ Taff**, **Larry Gatlin**, **Paul Smith**, **Sherman Andrus** and others.

Danny Ward talks about life as the newest Imperial

Now meet the newest member of the Grammy-winning Imperials, **Danny Ward**.

"I started out as a nightclub singer," Ward says. "Then, at age 22 in 1977, I wandered into a church on Easter Sunday for the first time in many years. I was saved that day, and I've been singing for the Lord ever since, mostly in the Illinois area with a contemporary Christian singing group called **Hosanna**, where I stayed for about eight years.

"When Russ Taff left the Imperials, I was called in for the same audition process that called Paul Smith. The audition went well, but they chose Paul in the end.

"I understand there are some real similarities in looks and vocal approach between myself and Russ—

which I consider a high compliment—and they didn't want me to have to face those comparisons so soon. Plus, I needed a couple of years more work polishing my presentation, so it worked out well."

While Hosanna was a contemporary group in much the same vein as the Imperials—Ward says they used to perform several Imperials songs—there are important differences between Ward and his predecessors. For one, he's not a writer. For another, audiences this year really haven't heard the *real* Danny Ward in concert—yet.

"On this current tour, we're doing about 25 songs in concert," he says. "When Paul left and I joined the Imperials, I had about two months to memorize the words and music, then six hours of rehearsals with the band and six hours with the other singers.

"Vocally, I think any singer will tell you that we are a little of ourselves and a little of someone else we've heard and liked. So when I sing a song identified with Russ or Paul, I try to give at least some of the inflections of their versions in my version and help keep the listeners satisfied, as well as at least try to keep in touch with my own style."

Ward says the Imperials have such an incredible body of recorded hits that the hard part is deciding what *not* to include each year. So to include seven songs from the band's latest **Myrrh Records** album, "Let The Wind Blow," old favorites like "Eagle Song," "Higher Power," "One More Song For You" and "Water Grave" have been left out. Because of audience demand, those songs will be incorporated in the set again next year, at least in medley form.

Also next year, the Imperials will begin work on their first studio album with Ward, using legendary Christian producer **Brown Bannister** on the boards.

B LUE NOTES

by Sam Sutherland & Peter Keepnews



THE SPORTS SECTION of the New York Times is not the first place one normally looks for news of the jazz world. But it was there, last Monday (16), that official word surfaced of a long-rumored deal between **Kareem Abdul-Jabbar** and **MCA Records**.

The Times reported, in the course of a profile, that the basketball great had "signed a five-year contract with MCA Records in Los Angeles that will allow him to produce at least two albums of new jazz talent each year," adding that he "will also oversee the re-release of the vintage catalogues of jazz and blues albums produced under various labels decades ago and now in MCA's possession."

The word from Universal City is that a deal with the jazz-loving L.A. Laker has indeed been consummated. Jabbar, whose acknowledged interest in the music reportedly prompted earlier talks with A&M and other labels, will release a selected number of new projects via MCA, probably in the capacity of executive producer, under his own **Cranberry Records** logo.

Jabbar will also have some involvement in helping to choose reissues from MCA's considerable vault of older masters—although how his involvement in this area will be coordinated with the jazz reissue blueprint already being assembled by the revived MCA Jazz division is unclear at this time.

MORE MERRIMENT: Last week we told you about the gala New Year's Eve festivities being carried over **National Public Radio**, with live jazz emanating from four different cities. Now we're happy to report on some televised jazz planned for the same night. The only catch is that, while the NPR celebration is nationwide, you have to live in (or near) Maryland to catch

this one.

For two hours, starting at 11 p.m. on Tuesday (31), **Maryland Public Television** is presenting live jazz from **Ethel's Place** in Baltimore, and to say the lineup is impressive would be to indulge in considerable understatement.

On hand to warble "Auld Lang Syne," among other numbers, will be **Joe Williams** and **Ethel Ennis**. They'll be joined by the **Ray Brown-Milt Jackson Quartet** (with **Cedar Walton** and **Mickey Roker**), plus **Gerry Mulligan** and **Phil Woods** on saxophones, and

Kareem Abdul-Jabbar's label is no tall tale

Toots Thielemans on harmonica. **Bill Boggs** will act as MC. Happy New Year, Maryland!

ALSO NOTED: Connecticut-based **Greenwood Press** has published "**Women In Jazz: A Discography Of Instrumentalists, 1912-1968**," compiled by flutist/composer **Jan Leder**. The 305-page volume is divided into two sections: an alphabetical listing of female jazz musicians, and a chronologically arranged list of recordings with two or more female players on them. It also includes information on where the recordings listed can be found... In an unusual booking befitting his unusual status in the jazz world, **Wynton Marsalis** opens a 15-concert stand at New York's **Joyce Theatre** Thursday (26). Marsalis and his quartet are being presented by **Radio City Music Hall Productions**.

FOR WEEK ENDING DECEMBER 28, 1985

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TOP SPIRITUAL ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	21	NICHOLAS	COMMAND CRN 1003	1 week at No. One DEDICATED
2	1	37	THE WILLIAMS BROTHERS	MALACO MAL 4400	BLESSED
3	3	13	EDWIN HAWKINS	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
4	8	9	SANDRA CROUCH	LIGHT LS 5855/LEXICON	WE'RE WAITING
5	5	49	WALTER HAWKINS	LIGHT LS5857/LEXICON	LOVE ALIVE III
6	NEW		THE WINANS	QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
7	4	49	THE WINANS	LIGHT LS5853/LEXICON	TOMORROW
8	NEW		SHIRLEY CAESAR	WORD WR 8299/A&M	CELEBRATION
9	11	13	CHARLES NICKS	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
10	6	33	DOUGLAS MILLER	LIGHT 5876/LEXICON	UNSPEAKABLE JOY
11	14	9	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10099	HOLD ON
12	7	77	ANDRAE CROUCH	LIGHT 5863/LEXICON	NO TIME TO LOSE
13	9	133	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
14	13	29	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
15	21	9	THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
16	15	57	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
17	10	37	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
18	20	17	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
19	NEW		WILLIE NEAL JOHNSON/GOSPEL KEYNOTES	MALACO 4403	REHEARSAL
20	16	21	TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
21	19	5	VERNESSA MITCHELL	COMMAND CRV 1004	THIS IS MY STORY
22	12	33	COMMISSIONED	LIGHT 5861/LEXICON	I'M GOING ON
23	17	77	SHIRLEY CAESAR	WORD 8109/A&M	SAILIN'
24	28	49	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
25	25	5	TOMMY ELLISON	ATLANTA JNT'L AIR-10086	LET THIS BE A LESSON TO YOU
26	18	9	JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
27	27	37	DELEON RICHARDS	WORD 8173/A&M	DELEON
28	23	25	JOE LIGON	WORD 8279/A&M	OLD REVIVAL BACK HOME
29	22	61	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR	WORD 8105/A&M	MIRACLE "LIVE"
30	39	45	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
31	24	57	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
32	26	13	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
33	34	5	DOUGLAS MILLER	GOSPEARL PL16024	REDEEMING LOVE
34	30	29	JAMES CLEVELAND AND THE GMWA	SAVOY 7090	LIVE IN ATLANTA
35	31	69	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
36	32	25	THE NEW JERSEY MASS CHOIR	PRELUDE PRL14113	I WANT TO KNOW WHAT LOVE IS
37	29	29	THE TRUTHETTES	MALACO 4397	MAKING A WAY
38	36	17	OTIS CLAY	JEWEL 1200	WHEN THE GATES SWING OPEN
39	37	61	EDWIN HAWKINS & SEMINAR MASS CHOIR	BIRTHRIGHT 4045/LEXICON	ANGELS WILL BE SINGING
40	33	33	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	10	BABY TALK VANGUARD SPV-89	◆ ALISHA
2	7	17	4	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	◆ STEVIE WONDER
3	1	2	10	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
4	4	6	6	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	◆ JOCELYN BROWN
5	9	11	6	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
6	6	7	7	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
7	10	10	5	KRUSH GROOVE (LP CUTS) WARNER BROS. 25295-1	VARIOUS ARTISTS
8	5	5	8	YOUR PERSONAL TOUCH RCA PW-14202	◆ EVELYN "CHAMPAGNE" KING
9	8	9	8	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
10	11	14	6	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
11	15	26	4	NO FRILLS LOVE (REMIX) GEFLEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
12	14	18	6	LET ME BE THE ONE (REMIX) RCA PW-14230	◆ FIVE STAR
13	3	1	10	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
14	18	28	4	SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN
15	21	41	3	DIGITAL DISPLAY (REMIX) MCA 23602	◆ READY FOR THE WORLD
16	16	25	4	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD
17	13	13	8	HELL IN PARADISE POLYDOR 883 455-1/POLYGRAM	◆ YOKO ONO
18	19	24	5	DON QUICHOTTE BAJA B-54/TSR	MAGAZINE 60
19	20	27	5	HUNDREDS AND THOUSANDS (EP) MCA 39038	BRONSKI BEAT
20	17	20	6	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
21	23	32	5	CURIOSITY MCA 23586	◆ JETS
22	12	4	11	A LOVE BIZARRE PAISLEY PARK (PROMO)/WARNER BROS.	◆ SHEILA E.
23	26	36	4	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
24	33	47	3	ON THE PARK/INTO THE GROOVE IMPORT (SOUNDS OF THE FUTURE.UK)	REGGIE
25	25	34	5	IF I RULED THE WORLD MERCURY 884 269-1	KURTIS BLOW
26	36	49	3	DO IT FOR LOVE EMI-AMERICA V-19202	◆ SHEENA EASTON
27	27	33	4	THE MAGIC, THE MOMENT POW WOW WOW 403	SUBJECT
28	28	46	4	LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY
29	32	39	4	ELECTION DAY CAPITOL V-15209	◆ ARCADIA
30	31	45	4	ROSES PORTRAIT 4R9-05213	◆ HAYWOODE
31	39	—	2	SET ME FREE MENOVISION MEV-009	TEEN ROCK
32	NEW ▶			STAND BACK MCA 23598	◆ STEPHANIE MILLS
33	45	—	2	ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS
34	48	—	2	LISTEN LIKE THIEVES (LP CUTS) ATLANTIC 81277-1	INXS
35	38	43	3	SUB-CULTURE (REMIX) QWEST 0-20390/WARNER BROS.	NEW ORDER
36	41	—	2	CITIES IN DUST GEFLEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
37	50	—	2	NO ONE CAN LOVE YOU MORE THAN ME COLUMBIA 44-05288	THE WEATHER GIRLS
38	NEW ▶			JOHNNY COME HOME/BLUE I.R.S. IRS-23578/MCA	FINE YOUNG CANNIBALS
39	NEW ▶			COLONEL ABRAMS (LP CUTS) MCA MCA5682	COLONEL ABRAMS
40	NEW ▶			LOSE YOUR LOVE/AVE MARIA SIRE 0-20412/WARNER BROS.	BLANCMANGE
41	43	50	3	EMERGENCY DE-LITE 884 199-1/POLYGRAM	◆ KOOL & THE GANG
42	22	22	9	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
43	46	48	3	JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE
44	NEW ▶			I'VE GOT MY EYE ON YOU PANORAMIC PRI1207	BLACK IVORY
45	NEW ▶			I WANNA BE A COWBOY PROFILE PRO-7084	BOYS DON'T CRY
46	NEW ▶			GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
47	30	15	10	EVERYBODY DANCE A&M SP-12149	◆ TA MARA & THE SEEN
48	NEW ▶			SUN CITY MANHATTAN V-56013/CAPITOL	◆ ARTISTS UNITED AGAINST APARTHEID
49	NEW ▶			DO YOU REALLY LOVE YOUR BABY GORDY 4550GG/MOTOWN	THE TEMPTATIONS
50	NEW ▶			SECRETS MODERN 0-96841/ATLANTIC	NATALIE COLE
BREAKOUTS				1. THE SUN ALWAYS SHINES ON T.V. (REMIX) A-HA WARNER BROS. 2. LIVING IN AMERICA JAMES BROWN SCOTTI BROS. 3. LIFE'S A PARTY KID PEOPLE POW WOW 4. HOLD ON (FOR LOVE'S SAKE) JOYCE KENNEDY A&M 5. COMIN' FROM ANOTHER PLACE STRAFE A&M 6. OWN THE NIGHT CHAKA KHAN MCA	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	5 weeks at No. One PHYLLIS NELSON
2	2	2	10	BABY TALK VANGUARD SPV-89	◆ ALISHA
3	4	10	5	LOVE'S GONNA GET YOU WARNER BROS. 0-20383	◆ JOCELYN BROWN
4	3	4	7	SLAVE TO THE RHYTHM MANHATTAN ISLAND V-56012/CAPITOL	◆ GRACE JONES
5	7	12	5	FEEL THE SPIN GEFLEN 0-20391/WARNER BROS.	DEBBIE HARRY
6	13	30	3	NO FRILLS LOVE (REMIX) GEFLEN 0-20413/WARNER BROS.	JENNIFER HOLLIDAY
7	5	3	16	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
8	12	13	5	CAN YOU FEEL THE BEAT COLUMBIA 44-05295	◆ LISA LISA/CULT JAM WITH FULL FORCE
9	9	7	11	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
10	6	6	11	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
11	33	—	2	GO HOME (REMIX) TAMLA 4553TG/MOTOWN	STEVIE WONDER
12	16	18	5	MY MAGIC MAN WARNER BROS. 0-20376	ROCHELLE
13	10	9	12	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
14	32	—	2	DIGITAL DISPLAY (REMIX) MCA 23602	READY FOR THE WORLD
15	11	8	10	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
16	15	15	7	TARZAN BOY MANHATTAN V-56011/CAPITOL	◆ BALTIMORA
17	19	29	4	IF I RULED THE WORLD MERCURY 884 269-1/POLYGRAM	KURTIS BLOW
18	22	26	5	SUB-CULTURE (REMIX) QWEST 0-20390/WARNER BROS.	NEW ORDER
19	18	16	20	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
20	23	43	4	CURIOSITY MCA 23586	◆ JETS
21	NEW ▶			NO ONE CAN LOVE YOU MORE THAN ME COLUMBIA 44-05288	THE WEATHER GIRLS
22	14	11	16	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINÉ
23	21	21	4	SISTERS ARE DOIN' IT FOR THEMSELVES RCA PW-14243	◆ EURYTHMICS AND ARETHA FRANKLIN
24	42	—	2	GOOD TO THE LAST DROP NEXT PLATEAU NP50033	C-BANK
25	8	5	10	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	◆ STEVIE WONDER
26	40	48	5	I TOUCH ROSES I-SQUARE/SIRE 0-20381/WARNER BROS.	BOOK OF LOVE
27	30	42	4	JOHNNY THE FOX SLEEPING BAG SLX-0016X	TRICKY TEE
28	29	40	4	EXPOSED TO LOVE ARISTA AD1-9426/RCA	EXPOSE
29	NEW ▶			THE SUN ALWAYS SHINES ON T.V. (REMIX) WARNER BROS. 0-20410	◆ A-HA
30	24	23	6	COUNT ME OUT MCA 23595	◆ NEW EDITION
31	26	24	5	TAKES A LITTLE TIME LONDON 886 004-1/POLYGRAM	◆ TOTAL CONTRAST
32	20	22	19	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
33	38	—	2	I'M YOUR MAN COLUMBIA 44-05322	◆ WHAM!
34	36	50	3	ONE MORE TIME (REMIX) COLUMBIA 44-05290	THIRD WORLD
35	17	14	10	MIAMI VICE THEME MCA 23575	◆ JAN HAMMER
36	44	—	2	THE TRUTH MCA 23600	COLONEL ABRAMS
37	50	—	2	LEGS CHRYSALIS 4V9-42934	ART OF NOISE
38	37	46	4	LIKE THIS D.J. INTERNATIONAL D-251/FANTASY	CHIP E. INC. FEATURING K. JOY
39	25	17	11	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
40	27	19	8	PERFECT WAY (REMIX) WARNER BROS. 0-20362	◆ SCRITTI POLITTI
41	43	36	3	LET ME BE THE ONE (REMIX) RCA PW-14230	FIVE STAR
42	45	32	5	SUN CITY MANHATTAN V-56013/CAPITOL	◆ ARTISTS UNITED AGAINST APARTHEID
43	34	49	4	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	◆ FULL FORCE
44	NEW ▶			CITIES IN DUST GEFLEN 0-20399/WARNER BROS.	◆ SIOUXSIE AND THE BANSHEES
45	46	47	5	THE HEAT IN ME (REMIX) RED LABEL V-70057/CAPITOL	◆ LINDA CLIFFORD
46	RE-ENTRY			ALIVE AND KICKING A&M SP-12155	◆ SIMPLE MINDS
47	RE-ENTRY			SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	◆ PRINCESS
48	NEW ▶			THIS AIN'T NO FANTASY COLUMBIA 44-05311	RAMSEY LEWIS
49	39	31	16	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
50	NEW ▶			FUNKY LITTLE BEAT SUNNYVIEW SUN 431	CONNIE
BREAKOUTS				1. MY HEART GOES BANG DEAD OR ALIVE EPIC 2. LIVING IN AMERICA JAMES BROWN SCOTTI BROS. 3. ON FIRE MADLEEN KANE TSR 4. SECRET O.M.D. A&M 5. WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME) BILLY OCEAN 6. STAND BACK STEPHANIE MILLS MCA	

Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.



We Built This Song. Chappell/Intersong president Irwin Robinson, left, presents Bernie Taupin with a special chocolate "big apple" as a memento of his recent New York visit, during a reception congratulating the lyricist on the success of "We Built This City," the hit Starship single he co-wrote with three other writers. Bob Skoro, Chappell's director of professional activities, U.S., looks on.

DANCE TRAX



by Brian Chin

YEAR-END MEDITATIONS: As far as year-end roundups go, a personal top 10 and general interest summary appear elsewhere in this issue; meanwhile, the 1985 12-inch sales and club play lists summarize this year's charts as reported by DJs and retailers.

Because we were restricted by tradition to 10 significant choices, we'd like to offer a supplemental 11-20 in this space to extend recognition to some of the more strictly dance- or alternative-oriented successes of the year.

11. "The Word Girl"/"Flesh And Blood," **Scritti Politti with Ranking Ann** (Virgin/U.K.). In-store hit of the year, and thanks, Warners, for finding a place in the top 20 for this unique act.

12. "Into The Groove," **Madonna** (Sire). The uncharted hit of the year; a real case study for the history books, and an eventual 600,000-plus salesmaker.

13. "Slave To The Rhythm,"

Grace Jones (Manhattan/Island). One of several truly dynamic go-go-influenced records; we hope to see genuine radio hits emerge from D.C. this year—but art and craft will have to permit that.

14. "I Like You," **Phyllis Nelson** (Carrere). Surprise crossover of the year, because it played in every conceivable kind of club, from rock to top 40 to underground. Also: **Skipworth & Turner's** splendid "Thinking About Your Love" (4th & Broadway), which proved again the vitality of the classic groove record.

15. The major-label debut, on Warner Bros., of **Jocelyn Brown**, one of the great disco voices since the '70s: If a crossover comes of this, it will be **John Benitez's** finest achievement.

16. The collected works of all the DJs-turned-producers, among them: **Mark Kamins** (Cheyne, Quando Quango); **Ivan Ivan** (Book of Love); **John Benitez** (Madonna, who delivered the first No. 1 production by a DJ, the ballad "Crazy For You," as well as **Debbie Harry**, **Jocelyn Brown**, **Joyce Kennedy** and **Jermaine Stewart**, not to mention **Jellybean**, a top 40 sleeper); **Steve Thompson** (Belouis Some); **Ray Velazquez** (Base); **Nick Martinelli** (Loose Ends, 52nd Street). Less heralded (or just not counted in the category for one reason or another): **Arthur Baker**, **Peter Waterman**, **Albert Cabrera & Tony Moran** (p/k/a the Latin Rascals), **Ian Levine**.

17. Mixes of the year: Sorry, guys, but, unquestionably, the two most notable were by the producers and original engineers themselves: **Lisa-Lisa & Cult Jam** with **Full Force's** "I Wonder If I Take You Home" and **Princess's** "Say I'm Your Number One," the latter in its reconstructed "alternative" remix. Both mixes grew and evolved out of the musical implications of the songs themselves, without resorting to the aural cattle prods used in the "dub" approach, which began resembling psychological warfare this year.

One interesting development bears mention, however: Mixes on non-dance product began occurring,

and some of the results indicated that remix might be useful in strengthening not only dance impact, but even narrative impact as well. Best example: **Steve Thompson's** recasting of **David Bowie's** "Loving The Alien."

18. Most valuable players: the "dance" department people and marketing consultants who continued to explain with unending patience to the "pop" department people exactly what the "dance" market was and what a 12-inch was (or wasn't) for. We sincerely hope that the most valuable player for 1986 will be the radio programmer who restores truly competitive "urban contemporary" radio to its city of origin, New York.

19. Independent labels and distributors everywhere, for sticking to it and trying to find new solutions—some of which are also documented elsewhere in this issue.

20. The fans. Which includes everyone from the dancers to the DJs to the pool people, label people, radio, retail and distribution—because this is the category in the industry in which music is made to occupy the mind and body totally, for hours at a time, yet. More than anything, dance (or—gulp—disco) is something that re-creates itself anew every weekend, and sends its devotees away better able to face the world.

To those of you who predicted another death of disco around late 1986: No way, honey—unless we ourselves lower our standards and permit this no-longer-encapsulated market to send out wrong signals and mediocre music to the rest of the world.

HOLIDAY GREETINGS to our DJ reporters. We sincerely congratulate all the chartmakers—the artists, producers, songwriters and promoters (nudge, nudge)—whose records appear in the top 50 club and sales charts for the year. But really! All we'd like to say is: Remember, you are setting down a key part of pop history here with each and every slot on each and every top 25 report. We (I personally) implore you: In 1986, *vote your conscience*.

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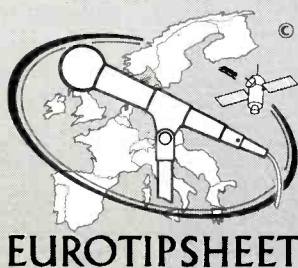
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Soviet Tape Duping Booms Big Demand for Western Product

BY VADIM YURCHENKOV

MOSCOW Illegal cassette duplication as a means of satisfying the enormous demand for unreleased Western recordings is becoming a huge business throughout the Soviet Union, sparked by the introduction of Sony, TDK, Maxell and most recently Agfa-Gevaert blank tapes in this market.

Imports of foreign-made C-90 cassettes retailing at around \$11.75 began in 1982, matched by the advent of quality open reel and cassette hardware from Russia's fast-maturing electronics manufacturers.

State-owned record company Melodiya produces, in addition to seven million prerecorded tapes annually, around one million blank cassettes, priced at only the ruble equivalent of \$5.25. Several million more are made by other Soviet companies. But tape formulations are poor and cause damage to both imported and local hardware.

Organized duplication began with groups of young fans cooperating to acquire imported albums, duplicating machines and other equipment, and offering black market C-90s containing two Western LPs for a duplication charge of \$6.50.

This practice soon attracted the attention of small state-owned businesses in many towns and cities, mostly service enterprises, including repair shops, photography workshops and even laundries and hairdressers. Small booths signposted "Recording Studios" quickly sprang up to offer duplication of national and international recordings.

Charges vary according to the geographical area. On Georgia's Black Sea coast, one-man booths are scattered all along the seaboard, offer-

ing up to 50 titles including local folk and pop, compilations by national artists like Vladimir Vysotsky, Western product from the Beatles, Chicago and others, and highly popular Italian recordings from such artists as Adriano Celentano, Pupo, Al Bano & Romino Power, Poveri & Ricci and Toto Cutugno.

Costs, strictly fixed, are \$22.35 for C-90 duplication including tape, \$12.30 for C-30, and \$7 for one hour's duplication alone.

Georgia is reportedly the most profitable area because most households own home and in-car tape players and many thousands of vacationers take duplicated recordings away with them. But big cities such as Moscow and other record areas in Latvia, Lithuania and the Ukraine also have flourishing duplication markets.

Development has been anarchic, subject only to local regulations, and nothing whatever has been said, either locally or at national level, about the copyright and royalty issues involved.

VAAP, the Soviet collection agency, has yet to address the problem of this unofficial new side to the music industry, and is not in a position to monitor or control the soaring market for illegally duplicated cassettes.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
France—DERRY HALL, 8 Rue de l'Eure, 75014 Paris. 1-543-4879.
Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
Holland—WILLEM HOOS, Bilderdijhlaan 28, Hilversum. 035-43137.
Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021.
Hungary—PAUL GYONGY, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456.
Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72.
Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545-5126.
Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725.
Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
Romania—OCTAVIAN URUSULESCU, Str. Radu de la La Fumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80.
Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551.
South Africa—JOHN MILLER, 305 Buckingham Ct., Leyds St., Joubert Park, Johannesburg. 2000.
Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten, 062-215909.
U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 89-473368. Tlx: 5216622.
Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Talks Seek 'Peaceful' Copyright Revision But Arguments Seen Over Compulsory License, Reserves

BY KIRK LaPOINTE

TORONTO Talks aimed at revising the 61-year-old compulsory mechanical rate are underway between the Canadian Recording Industry Assn. (CRIA) and the Canadian Musical Reproduction Rights Agency (CMRRA). These negotiations are an attempt "to bring peace to the industry," according to CMRRA general manager Paul Berry, who expects to see some bitter give-and-take.

In discussions with SODRAC, another reproduction rights group, CRIA has been attempting to abolish the principle of a compulsory rate. With CMRRA, however, the point "is not negotiable," Berry says.

CMRRA represents roughly 70% of the country's music publishers and 55% of its business. The agency collected about \$6 million in mechanicals in 1984.

Among its boldest negotiating

moves is the effort to establish a minimum mechanical rate, undercutting controlled composition clauses in recording contracts. CMRRA is also seeking a more "flexible" system for allowing individual publishers to reach terms with labels on mechanical rates for their works.

One key will be how far CMRRA can get CRIA to move on the two-cent-a-song mechanical rate, which has been in effect since 1924 when the Copyright Act was created.

The federal government will consider proposed copyright revision in the coming year. Relative to this a House of Commons subcommittee recently recommended the new law not retain the compulsory license, but did not offer an alternative to administering such rates within the industry.

CRIA president Brian Robertson, in an earlier interview relating to the SODRAC discussions, said the federal government wants record firms and rights agencies to suggest a mutually acceptable new rate.

Berry insists, though, that in return for a higher rate, the CMRRA will not "cave in and forsake the compulsory aspect of the rate. There will be a minimum," he adds, "and it will be somewhere between three-and-a-half and seven cents."

CMRRA wants to phase in the new rate over a period of time, to avoid a body blow to the business. Berry says the talks will focus on the length of the interim period.

"We're looking for respect for the songwriters," he says. "To date, we can't say that we have achieved it."

Another component of the negotiations is to reduce the delay between when recordings are made and mechanicals are paid. West Germany pays upon shipment, while France instituted advance payments which may later be adjusted. In Canada, however, there can be as long as two years between recording and payment.

"We're not trying to put it to the record industry in any way," says Berry. "But we think there will have to be a change in attitudes."

Any deal struck between the two groups would not interfere with an artist's right to negotiate his own terms under a controlled composition, Berry says. But CMRRA does want to put into place a minimum to guard against any abuses of such a clause.

CRIA has also been talking with SODRAC, which represents a small fraction of the business, for several months. Berry says he does not believe SODRAC's different approach will in any way affect his set of talks.

Study Examines Radio Listening

TORONTO A new study sheds some light on radio listening habits among Canadians and the impact of public-owned radio on the marketplace.

"Home Entertainment In Canada," a study commissioned by the Canadian branch of the Gallup organization, polled 1,033 people and found an astonishingly high radio ownership and listenership level.

Fifty-eight percent of those surveyed said they own more than three radios in their homes, and 52% reported listening to more than 10 hours of radio each week.

Seventeen percent said they listen to between five and nine hours a week, and 26% said they tune in between one and four hours weekly.

Thirty-five percent said they listen to one station only, 33% said they listen to one or two stations, and 12% said they listen to more than three stations.

Even though a larger center would likely offer many more radio choices, there wasn't a huge difference in the number of people who listen to one station in big and small centers. In cities of more than 100,000 people, 30% said they listen to one outlet. In cities smaller than that, 39% are one-station listeners.

Seventeen percent of those polled are regular listeners of the public-owned Canadian Broadcasting Corp. networks, while another 20% are occasional listeners. The networks are commercial-free. In British Columbia, the regular listeners number 25%, a sizeable chunk of the market for private stations.

Still, even regular CBC listeners appear to switch around. Those who regularly or occasionally listen report listening to one station only much less often (26%) than do those who rarely or never listen (39%).

KIRK LaPOINTE

Maple Briefs

CONSTRUCTION SHOULD BEGIN next spring on a 58,000-seat retractable-domed stadium in Toronto. A contract for the design has been awarded to little-known architect **Roderick Robbie** and his firm. More than 90% of the seats will be exposed in the stadium, which is expected to be ready for business by late 1988.

MICHAEL ROCK will become general manager of the **Composers, Authors & Publishers Assn. of Canada (CAPAC)** in January, taking over from **John Mills**, who remains as senior legal counsel with responsibilities for copyright matters. Rock joined CAPAC in 1969 and has been assistant manager for 12 years.

AN ERROR in relaying information left **CILQ-FM** out of a recent story on **BBM** fall ratings in Toronto, and that's a shame. It was **Q107's** best book ever, with 799,000 listeners (fourth overall) and with 6,454,000 reach in the week (first among FM rock stations).

BOB MUIR, the **Virgin Records Canada** president who recently left the firm, has formed a management company, with the **Spoons** as his first act. The band recently left **Ready Records** after a couple of unsuccessful attempts to crack the American market.

THE PROGRAMMERS at **CHUM** and **CFTR**, recently slapped on the

wrist by the federal regulator for not playing Canadian material during peak hours, say they'll try to step up their programming of such material at other than off-hours. But they remain convinced there isn't a lot of airworthy material right now.

A FEDERAL TASK FORCE has called for the Canadianization of the distribution of home video through what it says will be fair divestiture. Sources in Ottawa, however, say such a move is too much of a shock. Tougher competition laws may be the answer to the ownership problem.


ANOTHER federal task force—this one on broadcasting—has been getting last-minute advice and information from interested parties and is ready to write its report. The deadline for its blueprint for broadcasting has been pushed back one month to mid-February.

"I DID IT FOR LOVE" by **Regatta**, the winner of a "Homegrown" contest by **CILQ-FM** Toronto, is being heavily played by rival **CHUM-FM**.

RECENT BBMs put **CKAC** back atop the pack in Montreal, and placed **CKLG** on top in Vancouver. **CHED** is far ahead in Edmonton, **CJOB** is slightly ahead in Winnipeg, and **C100** is No. 1 in Halifax. **CFRA** stays ahead in Ottawa, and **CFRR** has a small lead in Calgary.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 12/21/85

This Week	Last Week	SINGLES
1	1	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON ARISTA
2	10	MERRY CHRISTMAS EVERYONE SHAKIN STEVENS EPIC
3	6	DO THEY KNOW IT'S CHRISTMAS? BAND AID MERCURY/PHONOGRAM
4	2	I'M YOUR MAN WHAM EPIC
5	9	WEST END GIRLS PET SHOP BOYS PARLOPHONE
6	3	SEE THE DAY DEE C LEE CBS
7	4	SEPARATE LIVES PHIL COLLINS & MARILYN MARTIN VIRGIN
8	5	DRESS YOU UP MADONNA SIRE
9	17	SANTA CLAUS IS COMIN' TO TOWN/MY HOMETOWN BRUCE SPRINGSTEEN CBS
10	32	LAST CHRISTMAS WHAM EPIC
11	8	SAY YOU, SAY ME LIONEL RICHIE MOTOWN
12	14	WE BUILT THIS CITY STARSHIP RCA
13	7	A GOOD HEART FEARGAL SHARKEY LITTLE DIVA/VIRGIN
14	37	WALKING IN THE AIR ALED JONES EMI
15	13	DON'T LOOK DOWN/THE SEQUEL GO WEST CHRYSALIS
16	16	SPIES LIKE US PAUL MCCARTNEY PARLOPHONE
17	26	HIT THAT PERFECT BEAT BRONSKI BEAT FORBIDDEN FRUIT/LONDON
18	11	THE SHOW DOUG E FRESH & THE GET FRESH CREW COOLTEMPO/CHRYSALIS
19	19	DON'T YOU JUST KNOW IT AMAZULU ISLAND
20	12	DON'T BREAK MY HEART UB40 DEP/VIRGIN
21	27	THE POWER OF LOVE JENNIFER RUSH CBS
22	24	SHE'S STRANGE CAMEO CLUB/PHONOGRAM
23	34	WRAP HER UP ELTON JOHN ROCKET/PHONOGRAM
24	15	ROAD TO NOWHERE TALKING HEADS EMI
25	39	GIRLIE GIRLIE SOPHIA GEORGE WINNER
26	33	RUN TO THE HILLS IRON MAIDEN EMI
27	40	MR DJ THE CONCEPT FOURTH & BROADWAY/ISLAND
28	35	LEAVING ME NOW/RE MIX LEVEL 42 POLYDOR
29	31	AFTER THE LOVE HAS GONE PRINCESS SUPREME
30	20	MATED DAVID GRANT & JAKI GRAHAM EMI
31	21	THAT'S WHAT FRIENDS ARE FOR DIONNE WARWICK & FRIENDS ARISTA
32	NEW	RUSSIANS STING A&M
33	18	NIKITA ELTON JOHN ROCKET/PHONOGRAM
34	23	TAKE ON ME AHA WARNER BROS.
35	22	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN
36	NEW	RING OF ICE JENNIFER RUSH CBS
37	29	SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS & ARETHA FRANKLIN RCA
38	25	ONE VISION QUEEN EMI
39	NEW	THE HOKEY COKEY BLACK LACE FLAIR/PRIORITY
40	30	WHEN A HEART BEATS NIK KERSHAW MCA
		ALBUMS
1	2	VARIOUS NOW THE CHRISTMAS ALBUM VIRGIN/EMI
2	1	VARIOUS NOW THATS WHAT I CALL MUSIC 6 VIRGIN/EMI
3	3	VARIOUS HITS 3 CBS/WEA
4	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO
5	7	SADE PROMISE EPIC
6	4	SPANDAU BALLET THE SINGLES COLLECTION CHRYSALIS
7	6	GEORGE BENSON THE LOVE SONGS K TEL
8	9	MADONNA LIKE A VIRGIN SIRE
9	8	VARIOUS GREATEST HITS OF 1985 TELSTAR
10	11	VARIOUS THE LOVE ALBUM TELSTAR
11	14	JAMES LAST LEAVE THE BEST TO LAST POLYDOR
12	13	BARBARA DICKSON GOLD K TEL
13	10	ELAINE PAIGE LOVE HURTS WEA
14	12	RUSS ABBOT I LOVE A PARTY K TEL
15	15	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
16	16	CHAS & DAVE JAMBOREE BAG NUMBER 3 ROCKNEY/TOWERBELL
17	24	ALED JONES WITH THE BBC WELSH CHORUS 10/BBC
18	30	RICHARD CLAYDERMAN THE CLASSIC TOUCH DECCA/DELPHINE
19	17	JENNIFER RUSH CBS
20	20	HOWARD KEEL REMINISCING TELSTAR
21	23	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
22	18	BLACK LACE PARTY PARTY 2 TELSTAR
23	19	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
24	22	LEVEL 42 WORLD MACHINE POLYDOR
25	26	COMMODORES THE VERY BEST OF THE COMMODORES TELSTAR
26	NEW	WHITNEY HOUSTON ARISTA
27	21	LONDON SYMPHONY ORCHESTRA/ROYAL CHORAL SOCIETY. THE POWER OF CLASSIC ROCK PORTRAIT
28	NEW	GO WEST CHRYSALIS
29	28	KATE BUSH HOUNDS OF LOVE EMI
30	NEW	ELVIS PRESLEY ELVIS PRESLEY BALLADS TELSTAR
31	34	PHIL COLLINS NO JACKET REQUIRED VIRGIN
32	29	VARIOUS WEST SIDE STORY DEUTSCHE GRAMMOPHON
33	25	VARIOUS ROCK ANTHEMS K TEL
34	38	SLADE CRACKERS THE SLADE CHRISTMAS ALBUM TELSTAR
35	27	LLOYD COLE & THE COMMOTIONS EASY PIECES POLYDOR
36	31	SIMPLE MINDS ONCE UPON A TIME VIRGIN
37	39	VARIOUS THE BEST OF ANDREW LLOYD WEBBER OVATION K TEL
38	32	ZZ TOP AFTERBURNER WARNER
39	NEW	KENNY ROGERS THE KENNY ROGERS STORY LIBERTY
40	33	ORIGINAL BBC TV CAST EASTENDERS SING ALONG BBC

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/23/85

This Week	Last Week	SINGLES
1	1	NIKITA ELTON JOHN ROCKET/PHONOGRAM
2	2	IN THE HEAT OF THE NIGHT SANDRA VIRGIN/ARIOLA
3	3	TAKE ON ME A HA WARNER BROS/WEA
4	5	SLAVE TO THE RHYTHM GRACE JONES MANHATAN/EMI
5	4	DESTINY JENNIFER RUSH CBS
6	8	A GOOD HEART FEARGAL SHARKEY VIRGIN/ARIOLA
7	11	I'M YOUR MAN WHAM EPIC/CBS
8	7	FOR YOU ONLY ALISON MOYET CBS
9	6	ROAD TO NOWHERE TALKING HEADS EMI
10	9	THE POWER OF LOVE JENNIFER RUSH CBS
11	12	WHEN YOUR HEART IS WEAK COCK ROBIN CBS
12	10	FAUST AUF FAUST KLAUS LAGE BAND MUSIKANT/EMI
13	17	WE BUILT THIS CITY STARSHIP RCA
14	NEW	STAIRWAY TO HEAVEN FAR CORPORATION IMP/ARIOLA
15	NEW	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
16	13	TRAPPED COLONEL ABRAMS MCA/WEA
17	NEW	FACE TO FACE PETE TOWNSHEND ATCO/WEA
18	NEW	BROKEN WINGS MR MISTER RCA
19	NEW	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN/EMI
20	20	CLOUDBUSTING KATE BUSH EMI
		ALBUMS
1	1	JENNIFER RUSH MOVIN' CBS
2	3	JENNIFER RUSH CBS
3	2	SADE PROMISE EPIC/CBS
4	4	MODERN TALKING LET'S TALK ABOUT LOVE HANSA/ARIOLA
5	10	RONDO VENEZIANO ODISSEA VENEZIANA BABY/ARIOLA
6	12	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
7	7	ZZ TOP AFTERBURNER WARNER/WEA
8	8	KATE BUSH HOUNDS OF LOVE EMI
9	6	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
10	5	ELTON JOHN ICE ON FIRE ROCKET/PHONOGRAM
11	9	PETER MAFFEY SONNE IN DER NACHT TELDEC
12	13	SANDRA THE LONG PLAY VIRGIN/ARIOLA
13	18	FALCO 3 FALCO GIG
14	15	PETER HOFMANN UNSRE ZEIT CBS
15	11	GRACE JONES SLAVE TO THE RHYTHM MANHATAN/EMI
16	14	KLAUS LAGE BAND HEISSE SPUREN MUSIKANT
17	16	MARILLION MISPLACED CHILDHOOD EMI
18	NEW	A HA HUNTING HIGH AND LOW WARNER/WEA
19	20	MADONNA LIKE A VIRGIN SIRE/WEA
20	17	SIMPLE MINDS ONCE UPON A TIME VIRGIN/ARIOLA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/14/85

This Week	Last Week	SINGLES
1	1	NIKITA ELTON JOHN ROCKET
2	3	SAY YOU SAY ME LIONEL RICHIE MOTOWN
3	2	TAKE ON ME AHA WARNER
4	6	I'M YOUR MAN WHAM EPIC
5	10	SUN CITY ARTISTS UNITED AGAINST APARTHEID MANHATTAN
6	7	TRAPPED COLONEL ABRAMS MCA
7	NEW	ALLES WAT ADEMT ROB DE NIJS EMI/BOVEMA
8	5	SLAVE TO THE RHYTHM GRACE JONES EMI/BOVEMA
9	8	THE POWER OF LOVE JENNIFER RUSH CBS
10	4	ALIVE AND KICKING SIMPLE MINDS VIRGIN
		ALBUMS
1	1	SADE PROMISE EPIC
2	3	DIVERSEN MUSIC GALA OF THE YEAR EDISON
3	6	DIVERSEN NOW THIS IS MUSIC 3 NOW
4	4	GERARD JOLING LOVE IS IN YOUR EYES YA YA
5	9	DIVERSE KINDEREN KINDEREN VOOR KINDEREN 6 VARAGRAM
6	2	SIMPLE MINDS ONCE UPON A TIME VIRGIN
7	7	STING DREAM OF THE BLUE TURTLE A&M
8	5	KATE BUSH HOUNDS OF LOVE EMI/BOVEMA
9	8	MADONNA LIKE A VIRGIN SIRE
10	12	ELTON JOHN ICE ON FIRE ROCKET

AUSTRALIA (Courtesy Kent Music Report) As of 12/23/85

This Week	Last Week	SINGLES
1	1	SPECIES DECEASES MIDNIGHT OIL CBS
2	2	THE POWER OF LOVE JENNIFER RUSH CBS
3	5	SAY YOU SAY ME LIONEL RICHIE MOTOWN/RCA
4	3	NIKITA ELTON JOHN ROCKET/POLYGRAM
5	4	WORKING CLASS MAN JIMMY BARNES MUSHROOM/FESTIVAL
6	9	WE BUILT THIS CITY STARSHIP GRUNT/RCA
7	6	DON'T GO PSEUDO ECHO EMI
8	17	A GOOD HEART FEARGAL SHARKEY VIRGIN/EMI
9	7	TAKE ON ME A HA WARNER/WEA
10	NEW	HAPPY XMAS (WAR IS OVER) INCREDIBLE PENGUINS MUSHROOM/FESTIVAL
11	NEW	I'M YOUR MAN WHAM EPIC/CBS
12	8	AND WE DANCED HOOTERS CBS
13	13	ELECTION DAY ARCADIA EMI
14	NEW	CAN'T WAIT TO SEE YOU EUROGLIDERS CBS
15	16	SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS & ARETHA FRANKLIN RCA
16	10	I GOT YOU BABE UB40 VIRGIN/EMI
17	12	CHERISH KOOL AND THE GANG MERCURY/POLYGRAM
18	15	LIKE WOW WIPEOUT HOODOO GURUS BIG TIME/EMI
19	14	ENDLESS ROAD TIME BANDITS CBS
20	11	IF I WAS MIDGE URE CHRYSALIS/FESTIVAL
		ALBUMS
1	1	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
2	2	VARIOUS 1986 OUT NOW EMI
3	4	COLD CHISEL BEST OF RADIO SONGS WEA
4	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
5	5	VARIOUS JUST HITS 85/86 CBS
6	6	TALKING HEADS LITTLE CREATURES EMI
7	7	INXS LISTEN LIKE THIEVES WEA
8	9	BILLY JOEL GREATEST HITS VOLUMES 1 & 2 CBS
9	10	BRYAN ADAMS RECKLESS A&M/FESTIVAL
10	8	ELTON JOHN ICE ON FIRE ROCKET/POLYGRAM
11	16	BARBRA STREISAND THE BROADWAY ALBUM CBS
12	12	ZZ TOP AFTERBURNER WARNER/WEA
13	14	WHITNEY HOUSTON ARISTA/FESTIVAL
14	17	VARIOUS A DECADE OF NUMBER 1 HITS CBS
15	13	JENNIFER RUSH CBS
16	18	SADE PROMISE EPIC/CBS
17	11	DIVINYLS WHAT A LIFE CHRYSALIS/FESTIVAL
18	19	TALKING HEADS STOP MAKING SENSE EMI
19	NEW	MADONNA LIKE A VIRGIN SIRE/WEA
20	NEW	HOOTERS NERVOUS NIGHT CBS

JAPAN (Courtesy Music Labo) As of 12/23/85

This Week	Last Week	SINGLES
1	NEW	KAMEN BUTOHKAI SHONNENAI WARNER PIONEER/JOHNNYS
2	1	KOINI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION
3	3	BE BOP HIGH SCHOOL MIHO NAKAYAMA KING/NICHION BURNING P
4	2	NANTETTATE IDOL KYOKO KOIZUMI VICTOR/BURNING P
5	5	KUHSO KISS CCB POLYDOR/NICHION
6	NEW	THROUGH THE WINDOW NAOKO KAWAI COLUMBIA/GEIEI
7	8	IN SEARCH OF LOVE HIDEKI SAJJO/BARRY MANILOW RVC
8	4	GLASS NO PALM TREE KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/NTV M BERUDA
9	9	APRICOT KISS MIYOKO YOSHIMOTO TEICHIKU/GEIEI
10	6	IT'S BAD TOSHIHIKO TAHARA CANYON/JOHNNYS
11	12	SUTEKI NA KOI NO WASUREKATA HIROKO YAKUSHIMARU TOSHIBA/EMI
12	7	FRIENDS REBECCA CBS SONY/SHINKO M/NTV M
13	10	JOHNETSU YUKI SAITO CANYON/FUJI PACIFIC/TOHO
14	11	HALLEY ROMANCE SHOHJOTAI PHONOGRAM/NICHION BOND
15	14	OCHIBA NO CRESCENDO SONOKO KAWAI CBS SONY/FUJI PACIFIC
16	15	KAMISAMA HELP CHECKERS CANYON/THREE STARS
17	16	CHRISTMAS TIME IN BLUE MOTOHARU SANO EPIC SONY/THUNDER M
18	19	YUME SHIZUKU HIROSHI ITSUKI TJC/TV ASAHIM SOUND
19	13	AOI HITOMI NO ELLIS ANZENCHITAI KITTY/KITTY M
20	NEW	AJJIN TERESA TENG TAURUS/JCM
		ALBUMS
1	NEW	KIYOTAKA SUGIYAMA OMEGA TRIBE FIRST FINAL VAP
2	1	YUMI MATSUTOYA DA DI DA TOSHIBA/EMI
3	3	AKIKO KOBAYASHI FALL IN LOVE FUN HOUSE
4	2	ANZENCHITAI ANZENCHITAI 4 KITTY
5	5	REBECCA REBECCA 4 CBS/SONY
6	4	ALFFEE THE BEST SONGS CANYON
7	7	SONOKO KAWAI SONOKO CBS/SONY
8	9	STEVIE WONDER IN SQUARE CIRCLE VICTOR
9	6	EIKICHI YAZAWA TEN YEARS AGO WARNER/PIONEER
10	NEW	NAOKO KAWAI 9 1/2 COLUMBIA
11	8	YUTAKA OZAKI KOWARETA TOBIRA KARA CBS/SONY
12	11	SHOGO HAMADA CLUB SNOWBOUND CBS/SONY
13	17	ASIA ASTRA CBS/SONY
14	10	MINAKO HONDA M' SYNDROME TOSHIBA/EMI
15	12	TAKAKO SHIRAI PRINCESS NIGHT CBS/SONY
16	NEW	CCB BOKUTACHI NO NO NO POLYDOR
17	14	SENRI OHE CHIBUSA EPIC/SONY
18	NEW	TOSHIHIKO TAHARA SHITSUREN BIGAKU CANYON
19	18	SADE PROMISE EPIC/SONY
20	13	TOMOYO HARADA PAVANE CBS/SONY

ITALY (Courtesy Germano Ruscitto) As of 12/16/85

This Week	Last Week	ALBUMS
1	1	SADE PROMISE CBS
2	NEW	ARCADIA SO RED THE ROSE EMI
3	12	RICCARDO COCCIANTE IL MARE DEI PAPAVERI VIRGIN/EMI
4	2	MADONNA LIKE A VIRGIN WEA
5	3	SIMPLE MINDS ONCE UPON A TIME VIRGIN/EMI
6	7	PINO DANIELE FERRY BOAT EMI
7	5	MINA FINALMENTE HO CONOSCIUTO IL CONTE DRACULA EMI
8	6	CLAUDIO BAGLIONI LA VITA E ADESSO CBS
9	4	FRANCESCO DE GREGORI SCACCHI E TAROCCHI RCA
10	NEW	RONDO VENEZIANO CASANOVA BABY RECORDS/CGD MM
11	8	POOH ASIA NON ASIA CGD MM
12	NEW	RICHARD CLAYDERMAN CHANSON D'AMOUR RCA
13	11	STING DREAM OF THE BLUE TURTLES A&M/CBS
14	10	STEVIE WONDER IN SQUARE CIRCLE RICORDI
15	14	VASCO ROSSI LE CANZONI DELL'AMORE TARGA/RICORDI
16	9	VASCO ROSSI COSA SUCCEDA IN CITTA CAROSELLO/RICORDI
17	18	ROBERTO VECCHIONI BEI TEMPI CGD MM
18	NEW	GIANNI MORANDI UNO SU MILLE RCA
19	16	FAUSTO PAPERETTI IL MOMDO DI FAUSTO PAPERETTI NO 2 DURUM
20	13	SIMPLY RED PICTURE BOOK WEA

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B

ALBUMS

SPOTLIGHT *Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

PICKS *new releases predicted to hit the top half of the chart in the format listed*

RECOMMENDED *Other releases predicted to chart in the respective format; also, other albums of superior quality*

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

PAUL HARDCASTLE
PRODUCER: Paul Hardcastle
Chrysalis BFV 41517

British keyboard player and synthesist is more a collage than a composer on this album, which gathers his controversial Vietnam vignette, "19," his earlier club hit, "Rainforest," and other exercises fusing infectious r&b rhythm arrangements with occasional vocals or electronically treated dialog. "Just For Money" is the first dance record to feature Sir Laurence Olivier and character actor Bob Hoskins. Left field, offbeat—and distinctive.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK
The Jewel Of The Nile
PRODUCERS: Various
Jive/Arista JL9-8406

Soundtrack relies on Billy Ocean title single to replicate the radio success the film's predecessor had with Eddy Grant's "Romancing The Stone." But beyond that and Ruby Turner's "I'm In Love," there's precious little to attract attention. Look for quick initial response, but quick leveling off.

BLACK

PICKS

GAP BAND
Gap Band VII
PRODUCERS: Lonnie Simmons, Jonah Ellis, Charlie Wilson
Total Experience TEL8-5714

The Wilsons are back in full swing, and paced by Charlie Wilson's cool vocal on the heated rock-funk "Desire," it's evident that the group has returned to conquer, not merely visit. Standouts include the funky, funny "Lil' Red Funkin' Hood," which has crossover written all over it; a set-stopping ballad, "Going In Circles," and "Ooh, What A Feeling."

FORCE M.D.'S
Chillin'
PRODUCERS: Various
Tommy Boy/Warner Bros. TB 1010

Vocal quintet just missed last year with their solo album, but look to be in better shape this time via a new distribution pact with Warner Bros. First single, "Tender Love," from the "Krush Groove" soundtrack, was produced by Jimmy Jam and Terry Lewis and shows strong breakout action. Other strong tracks include "Tender Love" as well as the title tune and a hip-hop battle of the bands dubbed "Force M.D.'s Meet The Fat Boys."

YARBROUGH & PEOPLES
Guilty
PRODUCERS: Various
Total Experience TEL8-5715

Sweet soul duo Yarbrough & Peoples produce music with energy, personality and tight boy-girl harmonies that break free of the everyday. "Guilty" is the climbing, dance-driven single, but there's much more to their sound in "I Wouldn't Lie," where the duo's youthful musical nuances fill the grooves with joy and freshness.

POP

RECOMMENDED

MIDGE URE
The Gift
PRODUCER: Midge Ure
Chrysalis CHR 1508

Ure, vocalist with Ultravox and co-author of Band Aid's "Do They Know It's Christmas," tries a solo turn. Results are introspective but more middle-of-the-road than Ultravox. Includes a cover of Jethro Tull's "Living In The Past."

PERSONAL EFFECTS
It's Different Out There
PRODUCERS: Personal Effects, Todd Schafer
Earring EAR3

Outstanding quartet from Rochester, known for previous release on Cachalot. Dual vocals of Peggy Fournier and Bob Martin color the delivery, while sure-handed rhythmic approach belies lyrical ambiguity. Best track: "Looking For Love." Contact: (716) 482-2065.

THE ICONS
Art In The Dark
PRODUCERS: The Icons
Press P4008

Athens, Ga. quartet plays in the region's now familiar but still quirky acoustic-based style. Best tracks: "Number" and "Way Out West."

THE SHARKS
Seven Deadly Sins
PRODUCER: Broadway Blotto
Blotto SLP-12

Albany outfit with tongue planted firmly in cheek plays on the cusp of pop and roadhouse rock. Album has a definite party feel, owing to band's ability to capture the spirit of live performance so frequently lost in the studio.

LINTON KWESI JOHNSON
In Concert With The Dub Band
PRODUCER: Linton Kwesi Johnson
Shanachie 43034/5

Two-record set captures the dub poet live in front of a crack reggae horn band.

WILLIE MURPHY
Piano Hits Willie Murphy/
Willie Murphy Hits Piano
PRODUCER: Not listed
Atomic Theory 1001

Veteran blues stylist brings a convincing, gravel-throated verve to his vocals and raucous energy to his keyboard work; set is split between a studio session and a live performance. Contact: 2919 Como Ave. S.E., Minneapolis, Minn. 55414.

CRITTON HOLLOW STRINGBAND
By And By
PRODUCERS: Cathy Fink, Critton Hollow Stringband
Flying Fish FF 355

Traditional mountain music from a skilled, lively quartet based in West Virginia whose style is summarized in their cover of the venerable "Ragged But Right."

DAVID WEISS
Virtuoso Saw
PRODUCER: Gary Mandell
Cut Time CT 25

Weiss, principal oboist for the L.A. Philharmonic, gives heavy metal a new definition through his shimmering solos on his soprano Stanley and two other instruments, backed by members of the Phil. Program juggles pop and classical chestnuts. Contact: P.O. Box 65361, Los Angeles, Calif. 90064.

American vocalist gets Eurodisco treatment on these American-recorded sessions, originally produced for Europe. Best tracks: "Move Closer" and "Don't Stop The Train."

JAZZ/FUSION

RECOMMENDED

BILLY HART
Oshumare
PRODUCERS: David Baker, Mark Grey
Gramvision 18-8502

In demand as a sideman, drummer Hart gets the chance to lead his own dates far too infrequently. But when he does, the results are always first rate, and this outing is no exception. Fine compositions are paired with a strong band boasting a double sax frontline of Branford Marsalis and Steve Coleman.

ROCHESTER/VEASLEY BAND
One Minute Of Love
PRODUCERS: Cornell Rochester, Gerald Veasley
Gramvision 18-8505

Students of Ornette Coleman's electric harmolodic sound give it a go on their own. The date has a crisp, staccato sound with special cameos from Blood Ulmer and John Zorn.

RUFUS REID
Seven Minds
PRODUCERS: Rufus Reid, Francois Zalacain
Sunnyside SSC 1010

Bassist Reid takes the spotlight with this trio date. Arrangements focus on the bass as a solo and melody voice, making for a unique session. Featuring pianist Jim McNeely and drummer Terry Lynne.

MEREDITH D'AMBROSIO
It's Your Dance
PRODUCERS: Ray Passman, Francois Zalacain
Sunnyside SSC 1011

Fine jazz vocalist with a light, warm touch. Uniquely sparse presentation features D'Ambrosio without bass or drums, relying solely on the guitar of Kevin Eubanks and her own and Harold Danko's pianos.

MEZZ MEZZROW
Paris 1955
REISSUE PRODUCER: Hugh Fordin
Disques Swing/DRG SW 8409

The great Chicago clarinetist recorded live in Paris with Peanuts Holland and Kansas Fields. Two long blues features constitute the LP, affording a chance for stretching out.

VARIOUS ARTISTS
Swing Reunion
PRODUCER: Not listed
Book-of-the-Month Records 71-7627

Three-record boxed set captures last spring's Town Hall concert featuring Teddy Wilson, Benny Carter, Red Norvo, Louis Bellson, George Duvivier, Freddie Green and Remo Palmier. All standards, and all superior. Contact: (212) 867-4300.

GERI ALLEN
Home Grown
PRODUCER: Stephan Meyner
Minor Music 004 (PolyGram Special Imports)

Solo set for this adventurous pianist showcases her mercurial style as both composer and player, characterized by an interplay of staccato single note fragments and dense chordal work. Vivid digital sonics. For the adventurous.

CEDAR WALTON QUINTET
Cedar's Blues/Live
PRODUCERS: A. Alberti, S. Veschi
Red Records VPA 179 (PolyGram Special Imports)

Journeyman pianist fronts a strong concert date joined by Bob Berg (tenor sax), Curtis Fuller (trombone), David Williams (bass) and Billy Higgins (drums). Solid, swinging acoustic jazz, benefitting from crisp sonics.

KEELY SMITH
I'm In Love Again
PRODUCER: Ricard Bock
Fantasy F-9639

Smith is the latest post-war pop slylist to return to recording in a jazz-inflected context, here buttressed by Bud Shank, Frank Collett, Bob Cooper and other West Coast vets. Her direct, smoothly controlled approach remains unchanged, and should satisfy fans of the genre.

LENA HORNE
Lena Goes Latin
PRODUCER: Not listed
DRG MRS 510

Reissue of this 1961 session arranged by Shorty Rodgers and conducted by Lennie Hayton recasts a dozen standards with the samba pulse then prevalent; both material and performance make the return worthwhile.

CLASSICAL

RECOMMENDED

**SAINT-SAENS: SYMPHONY NO. 3/
WIDOR: ALLEGRO**
Jean Guillou, San Francisco Symphony, Waart
Philips 412 619-2 (CD)

Philips engineers rise nobly to the challenge of full-throated organ and large orchestra in this worthy challenge to other fine recordings of the symphony. Organ buffs will relish the sound of the highly touted Ruffatti instrument, given solo attention in the Widor excerpt.

**MOZART: HORN CONCERTO NO. 3;
BASSOON CONCERTO; OBOE CONCERTO/
HAYDN: TRUMPET CONCERTO**
Soloists, Chicago Symphony, Abbado
Deutsche Grammophon 415 104-2 (CD)

First-desk men of the orchestra front their colleagues in an attractive sampling of the concerto literature. Almost 70 minutes of accessible music, beautifully played and well recorded.

HANDEL: SOLOMON
English Baroque Soloists, Gardiner
Philips 412 612-2 (CD)

A magnificent performance that rings true dramatically and musically. Soloists are uniformly fine, with a special nod to mezzo Carolyn Watkinson in the title role. The great double choruses project with uncommon clarity, a testament to the superior engineering. Period instruments, of course.

THE ART OF BEVERLY SILLS, ALBUM 2
Sills, various orchestras & conductors
Angel CDC 747332-2 (CD)

Ten showpiece arias from a wide spectrum of operas, including "Sonnambula," "Lucia," "Mignon" and "Merry Widow," provide a treat for Sills fans. Transfers from analog tapes are more than adequate to their purpose. More than 70 minutes of music on this CD-only package.

**MOZART: SINFONIA CONCERTANTES,
K. 364 (Violin & Viola) & K.297b (Winds)**
Soloists, Lausanne Chamber Orchestra, Jordin
Erato ECD 88113 (CD)

An apt coupling, comfortably contained on CD. Congenial colleagues and an orchestra of modest dimensions contribute chamber quality intimacy. Soloists are excellent.

SINGLES

PICKS *new releases with the greatest chart potential*
RECOMMENDED *records with potential for significant chart action*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036
Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

STARSHIP
Sara (4:18)
PRODUCERS: Peter Wolf, Jeremy Smith
WRITERS: Ina Wolf, P. Wolf
PUBLISHERS: Kikiko, BMI/Petwolf, ASCAP
Grunt FB-14253

A slow rock ballad with a throbbing techno-pulse, by the group that's navigating a smash comeback despite never having really been away.

DANCE

PICKS

FALCO
Rock Me Amadeus (8:20)
 PRODUCER: Bolland
 WRITERS: R. & F. Bolland, Falco
 PUBLISHERS: P.S. of Vienna, MCPS/Nada
 A&M SP-12150 (12-inch single)

Intrepid Austrian goofs on the idea (but not the melodies) of Mozart via hip hop, New Wave and post-Hardcastle documentary.

POP

RECOMMENDED

FOX THE FOX
Precious Little Diamond (3:34)
 PRODUCER: William Ennes
 WRITERS: B. Tamaela, S. Musmin
 PUBLISHER: Colgems-EMI, BMI
 Epic 34-05763

Fashionable European techno-dance, comparable to Go West or A-Ha.

BLACK

RECOMMENDED

KIRK WHALLUM
Floopy Disk (3:35)
 PRODUCER: Bob James
 WRITER: G.W. King
 PUBLISHER: Anonka, BMI
 Columbia 38-05753

Jazz-dance instrumental.

JOHNNIE TAYLOR
Wall To Wall (4:07)
 PRODUCERS: Tommy Couch, Wolf Stephenson
 WRITERS: George Jackson, Earl Forrest, Robert Miller
 PUBLISHER: Malaco, BMI
 Malaco MAL 2125

Label based in Jackson, Miss.

QUEST FOR LIFE
Baby Don't Stop Me (3:30)
 PRODUCER: Burt Conrad
 WRITERS: L. Ware, M. Valle, L. De Olivier, P. Cetera
 PUBLISHERS: Almo/Calunga/Quintanda/Double Virgo, ASCAP
Sea Bright PAL-7094 (12-inch single)
 Dark, brooding dance music (a cross between Gladys Knight and Eurythmics). Contact: Loren Chaidez Promotion, New York.

LEON HAYWOOD
Agony (5:01)
 PRODUCER: Leon Haywood
 WRITERS: O. Knock, L. Glenn, M. Dair
 PUBLISHERS: Jim Edd/Knock/Emerald Eye, BMI/
 Hami Wave, ASCAP
Evejim EJ1980 (12-inch single)
 Contact: (213) 469-5821.

COUNTRY

RECOMMENDED

LACY J. DALTON
Don't Fall In Love With Me (2:50)
 PRODUCERS: Marshall Morgan, Paul Worley
 WRITERS: L.J. Dalton, M. McFadden
 PUBLISHER: Algee, BMI
 Columbia 38-05759

A worldly-wise Dalton counsels romantic restraint to a doleful, midtempo rhythm.

TRUX
Mexico, Missouri (3:40)
 PRODUCERS: Richard Carpenter, Dave Gibson
 WRITERS: Dave Gibson, Richard E. Carpenter
 PUBLISHERS: Silverline, BMI/Richard E. Carpenter, ASCAP
 R.C.P. 003

New group of Nashville songwriters/musicians makes a striking debut that's guaranteed to put Mexico, Mo. on the airplay map. Label based in Nashville.

CHERYL HANDY
A Tribute To Hank (3:23)
 PRODUCER: Stan Cornelius
 WRITER: Steve Gibb
 PUBLISHER: Jack & Bill, ASCAP
 RCM 103
 Contact: (615) 832-9078.

Billboard

POP ALBUMS

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Record World Gives Thanks For Strong Holiday Sales

NEW YORK With Compact Disc growth moving along projected lines, the Record World chain says it's assured of a prosperous holiday sales season.

This is the world from Bill Forrest, the chain's financial vice president. Forrest reports that Thanksgiving weekend sales climbed 15% over last year on a comparable store basis. The Northeast chain now has 62 units and operates recording departments in 14 TSS department stores.

Mirroring general retail experiences so far this holiday season, Forrest says Compact Disc sales now account for 15% of Record World's volume. It's likely, the executive adds, that a prediction he and Record World chief Roy Imber made earlier this year will materialize with room to spare.

At the time, they said that CDs

would account for 15% of the chain's recording volume. In November, the percentage hit 13%, a 2.5% improvement over October. December, then, could well bring the annual figure to more than 15%.

While Forrest agrees that "handling three configurations does put a greater burden on the retailer," he's not ready to surrender the LP to obsolescence. "It's still viable," he says, "and there are still many items only available on LP."

Looking to the New Year, Forrest says Record World has blueprinted seven to 10 new stores in 1986. In addition, the chain is likely to expand its video rental base, which now represents a modest commitment of five units. Video rentals, however, will remain confined to either free-standing or strip centers.

IRV LICHTMAN

IVE INTRODUCES RETURNS POLICY

(Continued from page 1)

calendar quarter.

"You have to buy something from me," he explains. "You have to accrue purchases. And if you do, you get a percentage that you can return on a quarterly basis."

Levy's hope is that the giving of returns will allow for more sales in a very overcrowded market. It will mean, in his view, "some relief for the distributor—and hopefully he will pass it on to the retailer to make room for newer product."

Manufacturers were not startled by the IVE move. "There's been discussion for quite some time about the relative merits of stock balancing and returns privileges, so it doesn't surprise me that IVE is doing that," says Paramount Home Video's Eric Doctorow. "The difference between stock balancing and returns is really an accounting function more than anything else," Doctorow adds.

There is little chance that Paramount will change its policy any time soon, Doctorow says, because "stock balancing is working for us right now."

Initial distribution reaction to the IVE move has been positive. Says Sound/Video Unlimited's Stan Meyer: "We love it. It's common sense. The industry is changing every day, and the policy is a reflection of that. As it becomes more of a sell-through business, I predict just about every manufacturer will soon have a returns policy of some sort."

Levy, a former record business executive, says he knows of the dangers of unlimited returns. He lived through the late '70s, he says, and "we are not moving, and I don't want to move, in that same reckless direction." According to Levy, "Returns are an evil if they get out of line. If they get excessive they're a terrible evil." There must be strict limits, he says, and percentages should never get too high. "Programs or policies that allow that kind of returns are worse than the returns themselves."

The shift in returns is not the only alteration in IVE's policy that has taken place. The company is also

significantly reducing the number of defectives it will allow its distributors to claim. "We are limiting the so-called defective cassettes," Levy details, adding that both become effective Jan 1.

IVE, part of the NCB Entertainment Group, is one of the industry's largest independents. IVE's children's division releases on the Family Home Entertainment logo, while the general release division includes USA Home Video, Monterey Home Video, Thrillervideo, USA Sports Video and the soon-to-debut Sybil Danning's Adventure Video.

SUITE BEAT

(Continued from page 8)

tion is essentially run through Sounds Good's existing staff of about 50, including regional reps in San Francisco and Cleveland and a projected additional staffer slated for the South, Sarkis notes that both firms were relocated earlier this year. Sounds Good had originally shared office and warehouse space with Rhino Records in Santa Monica, but expansion within both companies finally forced the move to a new Sounds Good/Suite Beat headquarters in Hawthorne.

"If you've seen Rhino, you can see our problems," says Levatin. "We were just tripping over each other in that facility. Now we've got four times as much space, and Rhino has all the old building."

As for Sounds Good, its swing toward a higher concentration of business in domestic distribution now finds the company handling "close to 100 labels in all," according to Sarkis. In addition to major U.S. indies including Emergency, Tommy Boy, SST, Twin/Tone and others, the company has also added new European indies as an exclusive distributor, starting with MMC, a British artists' collective likened to Windham Hill in its generic focus.

MR. MISTER
 Kyrie (3:38)
 PRODUCERS: Mr. Mister, Paul De Villiers
 WRITERS: Page, George, Lang
 PUBLISHERS: Warner-Tamerlane/Entente, BMI
 RCA PB-14258

Seasonally appropriate, loosely spiritual and grandly performed; quartet's followup to the chart-topping "Broken Wings" is soaring buoyantly up the Hot 100.

BLACK

PICKS

ISLEY JASPER ISLEY
Insatiable Woman (4:30)
 PRODUCERS: Marvin Isley, Chris Jasper, Ernest Isley
 WRITERS: E. Isley, C. Jasper, M. Isley
 PUBLISHERS: April/IVI, ASCAP
 CBS Associated ZS4-05760

Behind the lusty title hides a soul ballad that's almost innocent in its romantic sense of wonder.

CHAKA KHAN
Own The Night (4:27)
 PRODUCERS: Arif Mardin, Joe Mardin
 WRITERS: F. Golde, M.D. Lauria, M. Sharron
 PUBLISHERS: Rightsong/Franne Golde/Welbeck/ATV, BMI
 MCA 52730 (12-inch reviewed Dec. 15)

LUTHER VANDROSS

If Only For One Night (4:06)
 PRODUCER: Luther Vandross
 WRITER: B. Russell
 PUBLISHERS: Almo/Rutland, ASCAP
 Epic 34-05751

A downtempo, intimate ballad, just a touch melancholic; fourth release from "The Night I Fell In Love."

COUNTRY

PICKS

STATLER BROTHERS
Sweeter And Sweeter (3:03)
 PRODUCER: Jerry Kennedy
 WRITERS: Don Reid, Harold Reid
 PUBLISHER: Statler Brothers, BMI
 Mercury 884 317-7

The message of this powerful song is borne out by excellently-crafted lyrics and the Statlers' indelible four-part harmonies.

RICKY SKAGGS
Cajun Moon (3:45)
 PRODUCER: Ricky Skaggs
 WRITER: J. Rushing
 PUBLISHERS: Hall-Clement/Ricky Skaggs, BMI
 Epic 34-05748

A studio-quality performance from Skaggs' "Live In London" album; solid bass, tingling steel harmonics and a dash of squeeze-box make a Cajun romance blossom.

JOHNNY LEE
The Loneliness In Lucy's Eyes (3:27)
 PRODUCER: Barry Beckett
 WRITER: David Allan Coe
 PUBLISHERS: Window/Captive, BMI
 Warner Bros. 7-28839

The achingly honest sentiments expressed here are all the more ironic since Lee used to be married to the actress who played Lucy in "Dallas."

JOE STAMPLEY
When You Were Blue And I Was Green (3:02)
 PRODUCER: Jerry Kennedy
 WRITER: E. Thomas Conley
 PUBLISHERS: Blue Moon/Easy Listening, ASCAP
 Epic 34-05758

This contemplative, well-crafted set of lyrics brought Kin Vasey to the Country top 30 in 1981; Stampley's version is bittersweet and effective.

PAM TILLIS
Those Memories Of You (3:24)
 PRODUCER: Barry Beckett
 WRITER: Allan F. Bryant
 PUBLISHER: Bill Monroe, BMI
 Warner Bros. 28806-7

Tillis' keening lament has the vocal freshness and purity of the early Kendalls; dobro enhances the basic bluegrass sound.

HOT 100 SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes chart entries 1-50 with details on song titles and artists.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes chart entries 51-100 with details on song titles and artists.

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

BILLBOARD'S "HOT MOVERS"—one in sales and one in airplay—are those records already on the chart (but below the top 20) registering the greatest point gain in their respective areas for the week. The Hot Movers, introduced last week in the Hot 100 chart, are the "records to watch." Their rapid growth should make them strong contenders for the top of the chart in weeks to come.

THIS WEEK the "Hot Mover/Sales" is Paul McCartney's "Spies Like Us" (Capitol), from the movie of the same name. Why does the song with the greatest sales gain move up only four notches to number 24? This is a reflection of the stiff competition in that area of the Hot 100—where a half dozen records are battling their way into the top 20.

LAST WEEK'S "Hot Shot Debut" becomes this week's "Hot Mover/Airplay" as Mr. Mister's "Kyrie" (RCA) jumps 11 positions after entering the chart last week at number 61. "Kyrie" picked up a big chunk of stations each week and already is being played by more than 80% of our Hot 100 reporters. Mister, that is impressive! RCA also brings good things to life for owner-to-be General Electric by nabbing the "Hot Shot Debut" for the second week in a row—this time with "Sara" by Starship at number 65.

NOW LET'S LOOK at some of the unusual stories on this week's chart. The first object of study is "Object Of My Desire" by Starpoint (Elektra). The black crossover tune reached the top 10 on almost every pop station that played it, but other markets have not played it at all. As a result, it peaked at 25 on the Hot 100 two weeks ago—and has slipped to 29, although it is still gaining new airplay. The record simply has not had the chance to amass the points necessary to go top 20. But look what it did in Pittsburgh, a market not traditionally strong for black crossover records. Nick Bazoo, PD of WBZZ-FM (B-94), reports: "We started testing the record because of club play and some retail sales, and it got immediate response. The record became No. 1 in teen requests and 18-24 female requests, was added at number 20 and went to No. 1 in four weeks!"

FOLLOWING A similar pattern, but still moving up, is "Conga" by Miami Sound Machine. Epic Records had an uphill, market-by-market struggle to get the record on radio, but it's now a smash just about everywhere it is being played. In Los Angeles, KKHR-FM PD Ed Scarborough noted instant results: "It went top 10 in less than three weeks, No. 1 in four weeks. It was No. 1 in both requests and sales. The appeal of the record is across-the-board, not limited to the Hispanic audience." The national momentum on "Conga" is rolling strongly, but it only moved up one position on the chart because of the aforementioned log jam of bulleted records from numbers 19-24. So let's conga into the New Year and hope it's loaded with hits for all.

FOR WEEK ENDING DECEMBER 28, 1985

Billboard® HOT 100 SINGLES ACTION

RADIO MOST ADDED

221 REPORTERS

	NEW ADDS	TOTAL ON
STARSHIP SARAH GRUNT/RCA	101	102
MR. MISTER KYRIE RCA	83	186
MIKE & THE MECHANICS SILENT RUNNING ATLANTIC	45	133
FREDDIE JACKSON HE'LL NEVER LOVE YOU CAPITOL	44	97
BALTIMORA TARZAN BOY MANHATTAN	36	111

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

191 REPORTERS

	NUMBER REPORTING
WHITNEY HOUSTON HOW WILL I KNOW ARISTA	35
SADE THE SWEETEST TABOO PORTRAIT	33
JAMES BROWN LIVING IN AMERICA SCOTTI BROS.	23
COREY HART EVERYTHING IN MY HEART EMI-AMERICA	22
DREAM ACADEMY LIFE IN A NORTHERN TOWN WARNER BROS.	21

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MIKE + THE MECHANICS ARE REVVED UP FOR '86



WITH THEIR HIT SINGLE
"SILENT RUNNING"
(7-89488)

FROM THE DEBUT ALBUM
(81287)

PRODUCED BY CHRISTOPHER NEIL

BB SINGLE LP
52 97

R&R CHR BREAKER #1 AOR TRACK 5



ON ATLANTIC RECORDS AND CASSETTES

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Billboard **HOT 100 SALES & AIRPLAY**

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1
2	3	PARTY ALL THE TIME	EDDIE MURPHY	2
3	5	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
4	6	I MISS YOU	KLYMAXX	5
5	2	BROKEN WINGS	MR. MISTER	7
6	8	ALIVE AND KICKING	SIMPLE MINDS	3
7	9	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
8	7	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	8
9	4	ELECTION DAY	ARCADIA	10
10	10	SLEEPING BAG	Z Z TOP	12
11	14	PERFECT WAY	SCRITTI POLITTI	14
12	15	TONIGHT SHE COMES	THE CARS	9
13	18	TALK TO ME	STEVIE NICKS	11
14	—	MY HOMETOWN	BRUCE SPRINGSTEEN	16
15	19	BURNING HEART	SURVIVOR	15
16	12	WE BUILT THIS CITY	STARSHIP	26
17	17	EMERGENCY	KOOL & THE GANG	18
18	20	WALK OF LIFE	DIRE STRAITS	13
19	11	NEVER	HEART	25
20	21	CONGA	MIAMI SOUND MACHINE	21
21	26	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	19
22	22	LOVE IS THE SEVENTH WAVE	STING	17
23	25	GOODBYE	NIGHT RANGER	27
24	29	GO HOME	STEVIE WONDER	22
25	—	SPIES LIKE US	PAUL MCCARTNEY	24
26	—	I'M YOUR MAN	WHAM!	20
27	30	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	23
28	13	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	34
29	24	OBJECT OF MY DESIRE	STARPOINT	29
30	—	EVERYBODY DANCE	TA MARA & THE SEEN	28

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SAY YOU, SAY ME	LIONEL RICHIE	1
2	3	PARTY ALL THE TIME	EDDIE MURPHY	2
3	4	ALIVE AND KICKING	SIMPLE MINDS	3
4	6	SMALL TOWN	JOHN COUGAR MELLENCAMP	6
5	11	THAT'S WHAT FRIENDS ARE FOR	DIONNE & FRIENDS	4
6	9	I MISS YOU	KLYMAXX	5
7	2	BROKEN WINGS	MR. MISTER	7
8	12	TONIGHT SHE COMES	THE CARS	9
9	13	WALK OF LIFE	DIRE STRAITS	13
10	15	TALK TO ME	STEVIE NICKS	11
11	5	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	8
12	8	SLEEPING BAG	Z Z TOP	12
13	17	BURNING HEART	SURVIVOR	15
14	7	ELECTION DAY	ARCADIA	10
15	10	PERFECT WAY	SCRITTI POLITTI	14
16	20	I'M YOUR MAN	WHAM!	20
17	18	LOVE IS THE SEVENTH WAVE	STING	17
18	22	IT'S ONLY LOVE	BRYAN ADAMS/TINA TURNER	19
19	23	YOU'RE A FRIEND OF MINE	C.CLEMONS & J.BROWNE	23
20	24	SPIES LIKE US	PAUL MCCARTNEY	24
21	29	MY HOMETOWN	BRUCE SPRINGSTEEN	16
22	25	GO HOME	STEVIE WONDER	22
23	19	EMERGENCY	KOOL & THE GANG	18
24	14	NEVER	HEART	25
25	—	WHEN THE GOING GETS TOUGH	BILLY OCEAN	31
26	26	EVERYBODY DANCE	TA MARA & THE SEEN	28
27	28	CONGA	MIAMI SOUND MACHINE	21
28	30	SIDEWALK TALK	JELLYBEAN	30
29	—	SEX AS A WEAPON	PAT BENATAR	32
30	—	OBJECT OF MY DESIRE	STARPOINT	29

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
WARNER BROS. (6)	12
Geffen (3)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
MCA (7)	11
Camel/MCA (2)	
I.R.S. (1)	
MCA/Constellation (1)	
CAPITOL (8)	10
Manhattan (2)	
ATLANTIC (5)	8
Atco (1)	
Modern (1)	
Philly World (1)	
A&M (5)	7
A&M/Virgin (2)	
ARISTA (6)	7
Jive (1)	
POLYGRAM	7
Mercury (4)	
Riva (2)	
De-Lite (1)	
RCA (5)	7
Grunt (2)	
EPIC (1)	6
Scotti Bros. (3)	
CBS Associated (1)	
Portrait (1)	
EMI-AMERICA	4
MOTOWN (1)	4
Tamla (2)	
Gordy (1)	
ELEKTRA	2
CHRYSLIS	1
GEFFEN	1
VANGUARD	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
3	ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM
94	AND SHE WAS	(Index, ASCAP/Blue Disc ASCAP/WB, ASCAP)
87	BABY TALK	(Hub, ASCAP/MCA, ASCAP)
79	BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP
74	BEAT'S SO LONELY	(Unicity, ASCAP/Swindle, ASCAP/Sextunes, ASCAP)
48	THE BIG MONEY	(Core, CAPAC) WBM
7	BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)
15	BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP/Flowering Stone, ASCAP) WBM/CPP
70	CAN YOU FEEL THE BEAT	(Mokojumbi, BMI) CPP
67	CARAVAN OF LOVE	(WB, ASCAP/IJI, ASCAP) CPP/ABP
21	CONGA	(Foreign Imported, BMI) CPP
55	COUNT ME OUT	(New Generation, ASCAP)
84	DANGEROUS	(Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI) CPP/ALM
66	DAY BY DAY	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
54	DIGITAL DISPLAY	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
49	DO IT FOR LOVE	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP) CPP/ABP
82	DON'T SAY NO TONIGHT	(Philly World, BMI)
10	ELECTION DAY	(Tritec, BMI) HL
18	EMERGENCY	(Delightful, BMI) CPP
28	EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
71	EVERYDAY	(Peer International, BMI) CPP
39	EVERYTHING IN MY HEART	(Liese, ASCAP)
58	EVERYTHING MUST CHANGE	(Young Songs, ASCAP/Bright, ASCAP/WB, ASCAP) WBM
33	FACE THE FACE	(Eel Pie, BMI)
98	FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL
95	FREEDOM	(Golden Torch, ASCAP) CPP
99	GIRLS ARE MORE FUN	(Raydiola, BMI) WBM
53	GO	(WB, ASCAP/Almond Legg, ASCAP/Nosebag, ASCAP) WBM
22	GO HOME	(Jobete, ASCAP/Black Bull, ASCAP) CPP
88	GOOD FRIENDS	(Crazy Crow, BMI)
27	GOODBYE	(Kid Bird, BMI/Rough Play/BMI) HL
69	HEAD OVER HEELS	(Virgin, ASCAP) CPP
76	THE HEART IS NOT SO SMART	(Edition Sunset, ASCAP/Arista, ASCAP) CPP
62	HE'LL NEVER LOVE YOU (LIKE I DO)	(Willesden, BMI/Zomba, ASCAP)
36	HOW WILL I KNOW	(Irving, BMI) CPP/ALM
81	I KNEW THE BRIDE (WHEN SHE USE TO ROCK N' ROLL)	(Rock Music, BMI/Anglo Rock, BMI)
5	I MISS YOU	(Spectrum VII, ASCAP) CPP
20	I'M YOUR MAN	(Chappell, ASCAP) CHA/HL
19	IT'S ONLY LOVE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM
50	KYRIE	(Warner-Tamerlane, BMI/Entente, BMI) WBM
40	LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP
57	LEADER OF THE PACK	(Screen Gems-EMI, BMI)
89	LET ME DOWN EASY	(Irving, BMI/Adams Communications, BMI/Calypto Toonz, BMI)
85	LET'S GO ALL THE WAY	(Lido, BMI)
46	LIFE IN A NORTHERN TOWN	(Cleverite, BMI/Farrowse, BMI)
44	LIVING IN AMERICA	(Apiri, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
100	LONELY OL' NIGHT	(Riva, ASCAP) WBM
37	A LOVE BIZARRE	(Sister Fate, ASCAP)
17	LOVE IS THE SEVENTH WAVE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
68	LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Airbear, BMI) CPP
93	LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP
61	MIAMI VICE THEME	(MCA, ASCAP) MCA/HL
72	MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP) MCA/HL
16	MY HOMETOWN	(Bruce Springsteen, ASCAP) CPP
25	NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP) CPP
29	OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP
73	ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP
64	ONE VISION	(Queen, BMI/Beechwood, BMI) WBM
78	OWN THE NIGHT	(Rightsong, BMI/Franne Golde, BMI/Welbeck, ASCAP)
56	PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP
2	PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP
14	PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
75	RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)
65	SARA	(Kikiko, BMI/Petwolf, ASCAP)
92	SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)
1	SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)	(Brockman, ASCAP) CLM/CPP
77	SECRET	(Virgin, ASCAP) CPP
80	SECRET LOVER	(Almo, ASCAP/Jodaway, ASCAP)
8	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM
32	SEX AS A WEAPON	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) CLM/CPP
30	SIDEWALK TALK	(House Of Fun, BMI/Webo Girl, ASCAP) CPP
52	SILENT RUNNING	(Michael Rutherford, ASCAP/Pun, ASCAP/B.A.R./Warner Bros., ASCAP) WBM
42	SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM
12	SLEEPING BAG	(Hamstein, BMI)
6	SMALL TOWN	(Riva, ASCAP) WBM
83	SMALL TOWN GIRL	(John Cafferty, BMI) WBM
63	SOMEWHERE (FROM WEST SIDE STORY)	(Chappell, ASCAP/G.Schirmer, ASCAP)
96	SOUL KISS	(Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL
24	SPIES LIKE US	(MPL Communications, ASCAP) MPL/HL
86	STACY	(Kid Bird, BMI/Errigal, BMI/Mellin-Greene, BMI)
91	STRENGTH	(Illegal, BMI)
43	THE SUN ALWAYS SHINES ON T.V.	(ATV, BMI) CLM/CPP
41	SUN CITY	(Solidarity, ASCAP)
38	THE SWEETEST TABOO	(Silver Angel, ASCAP) CPP
97	TAKE ON ME	(ATV, BMI) CLM/CPP
11	TALK TO ME	(Fallwater, ASCAP)
45	TARZAN BOY	(Screen Gems-EMI, BMI) WBM
90	TEARS ARE FALLING	(Kiss, ASCAP)
4	THAT'S WHAT FRIENDS ARE FOR	(Carole Bayer Sager, BMI/Warner-Tamerlane, BMI/New Hidden Valley, ASCAP/WB, ASCAP) WBM
51	TO LIVE AND DIE IN L.A.	(Chong, BMI/Warner-Tamerlane, BMI) WBM
9	TONIGHT SHE COMES	(Lido, ASCAP) WBM
59	TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP
13	WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP) CPP/ALM
26	WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/CPP
31	WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)	(Zomba, ASCAP) HL
34	WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)
35	WRAP HER UP	(Intersong, ASCAP) HL/CHA
60	YOU ARE MY LADY	(Zomba, ASCAP) HL
47	YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)
23	YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

...newsline...

RUDOLPH THE RED-NOSED REINDEER is, at 36, busier than ever. Since he started making his rounds via Gene Autry's 1949 Columbia recording, his tale has been told more than 500 times in other versions. As well, in excess of seven million copies of sheet music and 25 million copies of 140 arrangements have been sold. Johnny Marks, the writer of "Rudolph," died last September at 75, but his sons, David and Michael Marks, are running his St. Nicholas Music, which holds the copyright on other Yule favorites by Marks, including "I Heard The Bells On Christmas Day," "Rockin' Around The Christmas Tree" and "A Holly Jolly Christmas."

ONE MINUTE, PLEASE: Caedmon Records, the spoken-word label, has signed a deal with veteran kiddie market personality Shari Lewis to produce a series of nine of her "One-Minute Bedtime Stories." The label plans first issue in March at \$8.98 list. Her own video company, the Shari Lewis Home Entertainment Library, has a release based on the story concept.

HITMAKERS APPLAUD HIT WRITER: Composer Jimmy Van Heusen is the honoree of a 10th anniversary celebration Jan. 18 of the Onondaga Civic Center, a three-theatre complex in Syracuse, N.Y., Van Heusen's hometown. Singing his songs will be Tony Bennett, Margaret Whiting and Sammy Cahn, lyricist on many Van Huesen melodies. His songs include "Swinging On A Star," "It Could Happen To You," "Here's That Rainy Day," "Love And Marriage," "My Kind Of Town" and on and on and on.

Lifelines

BIRTHS

Boy, Justin Myles, to **Linda and Jeffrey Jacobson**, Nov. 19. He is a partner in the law firm of Jacobson & Colfin, representing the entertainment community.

Girl, Cydnee Marie, to **Ed and Marypat Traversari**, Nov. 28 in Pittsburgh. He is a talent buyer for DiCesare-Engler concert promoters.

MARRIAGES

James Taylor to Kathryn Walker, Dec. 14 in New York. He is a singer/songwriter and Columbia recording artist; she is an actress.

Patti Rosol to William Cary, Nov. 30 in Las Vegas. She is promotions director for KWIZ-AM-FM Santa Ana, Calif.

DEATHS

E. Blake Blair Jr., 82, after a lengthy illness Nov. 21 in Chicago. Prior to his retirement, he was financial officer of John Blair & Co., the major publicly held marketing and communications firm. He was an active member and patron of the Lyric Opera Company of Chicago, the Art Institute of Chicago and the Chicago Symphony. He is survived

by his sister-in-law, Mrs. John P. Blair.

Nancy Franklin, 45, of cancer Dec. 17 in Nashville. A 17-year veteran with BMI, she served as director of special projects and handled press for the Nashville division of the performing rights society. She is survived by a sister, a brother, a daughter and three sons.

New Companies

Domino Productions, formed by Scott Schuele and Gunther Gehring. Company specializes in booking, promoting and consulting dance music artists. P.O. Box 202, Sinclair, Wyo. 82334; (307) 328-0177.

Special Talent Management, formed by James "T" of WEDR-FM and Cravano & Associates. Company interest is in the area of national and international promotion, artist development, artist management, contract negotiations, publishing, radio, tv, image development, public relations and marketing. P.O. Box 1915, Miami, Fla. 33055; (305) 731-1260.

Oppix & Hider Productions, an independent production company, formed by Bob Hider and Jim Oppenheimer. Clients include the American Bankers Assn., Paine Webber, MCI Communications, Arthur Young and the National Assn. of Letter Carriers. 1700 17th St. N.W., Washington, D.C. 20009; (202) 462-4404.

Hardway Records, formed by Randy Arlett. Company will distribute independent LP and cassette releases to retail outlets and will also handle a mail order operation. 36365 Haley St., Newark, Calif. 94560; (415) 795-0741.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 14, **International Radio & Television Society "Second Tuesday" Seminar, Television Advertising Market Dynamics, 1986-1990**, Viacom Conference Center, New York. (212) 867-6650.

Jan. 15, **International Radio & Television Society Newsmaker Luncheon, featuring Gene F. Janowski**, Waldorf-Astoria, New York. (212) 867-6650.

Jan. 23-25, **Performance Magazine Summit Conference**, Fontainebleau Hilton Hotel, Miami Beach. (817) 338-9444.

Jan. 27, **American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 27-31, **Midem**, Palais des Festivals, Cannes. (516) 364-3686.

FEBRUARY

Feb. 1-4, **Radio Advertising Bureau Managing Sales Conference**, Amfac Resort & Hotel, Dallas. (212) 599-6666.

Feb. 2-5, **43rd Annual National Religious Broadcasters Convention & Exposition**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 6, **International Radio & Television Society Seminar Newsmaker Luncheon featuring NBC's Brandon Tartikoff, ABC's Brandon Stoddard, CBS's Bud Grant**, Waldorf-Astoria, New York. (212) 867-6650.

Feb. 6, 7, **International Radio & Television Society Seminar, "Merger Mania"**, Waldorf-Astoria, New York. (212) 867-6650.

Feb. 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.

Feb. 19-21, **Winter Music Conference**, Marriot Hotel, Ft. Lauderdale, Fla. (305) 563-3888.

MARCH

March 3, **Songwriters Hall of Fame Dinner**, Plaza Hotel, New York. (212) 319-1444.

March 5, **International Radio & Television Society Anniversary Dinner**, Waldorf-Astoria, New York. (212) 867-6650.

March 11, **International Radio & Television Society "Second Tuesday" Seminar**, Viacom Conference Center, New York. (212) 867-6650.

March 25-27, **International Trade Shows & Conferences for the Telemarketing Industry, Telemarketing/Midwest**, Hyatt Regency, Chicago. (800) 368-2066.

APRIL

April 9-13, **44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society**, Sheraton Park Central Towers, Dallas. (804) 623-8460.



Solo Premiere. Marilyn Martin meets with Atlantic Records' top brass to discuss her forthcoming self-titled debut album. Standing with the artist are, from left, executive vice president and general manager Dave Glew, chairman Ahmet Ertegun and president Doug Morris.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

RAS RECORDS of Washington is rapidly locking up the world with licensing deals. The latest move in the logo's move toward infiltrating the universe with its reggae forces is a manufacturing and distribution setup that will channel Ras output throughout Canada via Toronto-based **Attic Records**.

The Canadian label, run by **Al Mair**, will now have an opportunity to tap into Toronto's significant West Indian community. The strength of that group as reggae consumers came to Attic's attention last year, when the label bought the Canadian rights to the now-famous "Ras Records Presents A Reggae Christmas" album.

The first Ras albums to be released in Canada via this deal include **Peter Broggs'** "Rise And Shine" and **Gregory Issacs'** "Private Beach Party." Then, down the line a bit, Canadians will get a taste of **Black Uhuru's** first album as a Ras act. The former Island group, sans lead singer Michael Rose, recently signed a one-album deal with the D.C. indie.

PROFILE RECORDS head **Cory Robbins** has been teasing us with talk of entering the heavy metal field for a long time now, and the talk was verified last week when former Arista and RCA a&r executive **David Carpin** brought his new **Shattered** logo to the Profile roost. Shattered product will be manufactured and distributed by Profile, a deal that takes effect with the late January release of the debut album by Long Island rough rockers **Attila**.

Across the street at **Sutra**, it looks like the vinyl version of the **Fat Boys'** "Chillin' With The Refrigerator" arrived in time for holiday sales. The rap arose when the chubsters performed during halftime at the Chicago Bears/Miami Dolphins game a while back, which put them on national tv for "about 10 seconds," jokes Sutra chief **Art Kass**. As you can easily guess, the 12-inch is a tribute to **William Perry**, with a picture and Perry's autograph on the jacket. **Adelphi Records** has ended its

p&d deal with **Jem**. Based in Silver Spring, Md., Adelphi's line runs the gamut from traditional folk to British rock and will now be carried by a variety of indie distributors. Releases scheduled for early next year include an album by the **Lenny Breau Trio** and "A Chesapeake Sailor's Companion: Four Centuries of Maritime Music on the Chesapeake Bay." The latter is performed by **John Townley and the Press Gang**, artists in residence at the Mariner's Museum in Newport News, Va.

Speaking of Jem, the South Plainfield, N.J.-based label/distribution conglomerate is ringing in the new year with plenty of big plans. Topping the post-Christmas list is the domestic release of Asia lead singer **John Wetton's** solo album, "Caught In The Crossfire." Due out early next year on Jem's EG imprint, it features contributions from Bad Company's **Simon Kirke** and **Jethro Tull's Martin Barre**. Big band fans who lost their copy of "Tanuki's Night Out" by the **Toshiko Akiyoshi/Lew Tabackin Big Band** will soon find it reissued through Jem via **Jam**.

Grammy Book Is 'Unauthorized'

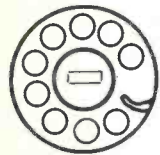
LOS ANGELES The National Academy of Recording Arts & Science (NARAS), which owns the registered Grammy name and logo trademarks used for its annual awards, disavows any connection with a company named **Platinum Productions**.

That firm is reportedly planning an ad booklet tied to the Grammy Awards and other events. Inquiries to NARAS's Burbank offices have prompted an Academy statement, which refuses permission to use the Grammy name or logo. "The official Grammy Awards program book distributed to our guests at the ceremonies is the only publication authorized by NARAS and is entirely our property," a NARAS spokesperson notes.

Adding to confusion about the outside firm is the existence of a Hollywood-based video/film company, **Platinum Productions**.

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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	1	12	SOUNDTRACK ▲ ³ MCA 6150 (9.98) (CD) 8 weeks at No. One	MIAMI VICE
2	1	2	25	HEART ▲ ² CAPITOL ST-12410 (8.98)	HEART
3	3	3	16	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
4	5	7	6	BARBRA STREISAND COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
5	4	4	7	Z Z TOP WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
6	6	5	30	DIRE STRAITS ▲ ³ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
7	7	6	11	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
8	8	8	80	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
9	15	14	13	STARSHIP ● GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
10	11	11	40	TEARS FOR FEARS ▲ ³ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
11	10	10	8	RUSH MERCURY 826 098-1/POLYGRAM (8.98) (CD)	POWER WINDOWS
12	12	15	6	THE CARS ELEKTRA 60464 (9.98)	GREATEST HITS
13	9	9	40	WHITNEY HOUSTON ▲ ² ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
14	20	60	3	STEVIE NICKS MODERN 90479/ATLANTIC (9.98)	ROCK A LITTLE
15	17	17	18	MR. MISTER ● RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
16	13	13	25	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
17	19	20	58	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
18	18	23	8	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
19	14	12	32	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
20	16	16	23	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
21	26	—	2	SADE PORTRAIT-FR 40263/EPIC (CD)	PROMISE
22	21	18	43	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
23	23	24	11	THE THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS
24	30	35	9	SOUNDTRACK ATLANTIC 81273 (9.98) (CD)	WHITE NIGHTS
25	35	—	2	ARCADIA CAPITOL ST-12428 (8.98)	SO RED THE ROSE
26	39	51	3	PAT BENATAR CHRYSALIS OV 41507 (9.98) (CD)	SEVEN THE HARD WAY
27	27	28	12	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
28	25	25	55	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
29	22	19	7	IRON MAIDEN CAPITOL ST-12441 (8.98)	LIVE AFTER DEATH
30	24	22	24	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
31	28	32	28	READY FOR THE WORLD ● MCA 5594 (8.98)	READY FOR THE WORLD
32	32	21	16	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
33	33	27	13	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
34	34	36	6	JAMES TAYLOR COLUMBIA FC 40052 (CD)	THATS WHY I'M HERE
35	29	29	7	SOUNDTRACK MCA 6149 (9.98)	SWEET DREAMS
36	37	39	5	AEROSMITH GEFLEN GHS 24091/WARNER BROS. (8.98)	DONE WITH MIRRORS
37	43	71	7	SOUNDTRACK SCOTTI BROS. SZ 40203/EPIC (CD)	ROCKY IV
38	38	38	48	KLYMAXX ● MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
39	31	31	6	ARTISTS UNITED AGAINST APARTHEID MANHATTAN ST-53109/CAPITOL (8.98)	SUN CITY
40	42	44	5	PETE TOWNSHEND ATCO 904736/ATLANTIC (8.98)	WHITE CITY - A NOVEL
41	41	30	10	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
42	47	65	5	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
43	36	26	24	A-HA ● WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
44	46	33	26	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
45	45	37	13	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
46	55	72	4	NEW EDITION MCA 5679 (8.98)	ALL FOR LOVE
47	58	87	4	BOB DYLAN COLUMBIA C5X 38830 (CD)	BIOGRAPH
48	66	117	3	TOM PETTY AND THE HEARTBREAKERS MCA 2-8021 (10.98)	PACK UP THE PLANTATION - LIVE
49	44	45	9	INXS ATLANTIC 81277 (8.98)	LISTEN LIKE THIEVES
50	50	46	30	NIGHT RANGER ▲ CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
51	52	52	11	KENNY ROGERS ▲ RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
52	48	54	8	THE ALARM I.R.S./MCA 5666/MCA (8.98)	STRENGTH
53	51	55	13	SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
54	69	—	2	DIONNE WARWICK ARISTA AL8-8398 (8.98)	FRIENDS
55	71	—	2	DOKKEN ELEKTRA 60458 (8.98)	UNDER LOCK AND KEY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	40	40	6	SHEENA EASTON EMI-AMERICA SJ-17173 (8.98)	DO YOU
57	59	43	32	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
58	49	49	6	W.A.S.P. CAPITOL ST-12435 (8.98)	THE LAST COMMAND
59	53	53	25	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
60	70	—	2	TWISTED SISTER ATLANTIC 81275 (9.98)	COME OUT AND PLAY
61	56	41	60	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
62	60	58	9	TRIUMPH MCA 2-8020 (10.98)	STAGES
63	63	63	6	JONI MITCHELL GEFLEN GHS 24074/WARNER BROS. (8.98)	DOG EAT DOG
64	57	50	12	ROGER DALTRY ATLANTIC 81269 (CD)	UNDER A RAGING MOON
65	54	34	9	OLIVIA NEWTON-JOHN MCA 6151 (9.98) (CD)	SOUL KISS
66	67	69	5	ELTON JOHN GEFLEN GHS 24077/WARNER BROS. (8.98)	ICE ON FIRE
67	68	70	4	ASIA GEFLEN GHS 24072/WARNER BROS. (8.98)	ASTRA
68	61	47	21	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
69	84	66	25	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
70	62	42	12	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
71	75	57	57	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
72	72	73	9	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
73	73	75	6	GRACE JONES MANHATTAN ISLAND ST-53021/CAPITOL (8.98)	SLAVE TO THE RHYTHM
74	74	74	15	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
75	86	96	6	ALABAMA ▲ RCA ASL1-7014 (9.98) (CD)	CHRISTMAS
76	80	82	6	CLARENCE CLEMONS COLUMBIA BFC 40010 (CD)	HERO
77	65	67	24	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
78	64	64	32	EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
79	89	68	13	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
80	82	61	10	PHANTOM, ROCKER & SLICK EMI-AMERICA ST-17172 (8.98)	PHANTOM, ROCKER & SLICK
81	81	83	5	YES ATCO 90474/ATLANTIC (6.98)	9012 LIVE - THE SOLOS
82	76	56	11	MORRIS DAY ● WARNER BROS. 25320 (8.98)	COLOR OF SUCCESS
83	83	62	23	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
84	78	48	32	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
85	87	89	33	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
86	103	131	4	VARIOUS ARTISTS WINDHAM HILL WH-1045/A&M (9.98)	A WINTER'S SOLSTICE
87	94	94	111	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
88	90	93	6	MIAMI SOUND MACHINE EPIC BFE 40131	PRIMITIVE LOVE
89	88	88	25	SOUNDTRACK ● ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
90	93	59	13	THE CURE ELEKTRA-60435 (8.98)	THE HEAD ON THE DOOR
91	110	95	81	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
92	96	105	4	THE CLASH EPIC FE 40017	CUT THE CRAP
93	101	101	27	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
94	79	79	10	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
95	95	76	9	CRUZADOS ARISTA AL8-8383 (8.98)	CRUZADOS
96	77	77	9	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
97	112	129	6	MIKE & THE MECHANICS ATLANTIC 81287 (8.98)	MIKE & THE MECHANICS
98	97	90	19	MARILLION CAPITOL ST-12431 (8.98) (CD)	MISPLACED CHILDHOOD
99	85	85	9	WANG CHUNG GEFLEN GHS 24081/WARNER BROS. (8.98)	TO LIVE AND DIE IN L.A.
100	104	86	17	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98) (CD)	MARCHING OUT
101	108	118	5	THE WRESTLERS EPIC BFE 40223	THE WRESTLING ALBUM
102	109	111	29	AMY GRANT ● A&M SP-5060 (8.98) (CD)	UNGUARDED
103	106	81	18	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
104	99	84	12	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
105	105	80	14	DARYL HALL & JOHN OATES ● RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
106	113	119	5	CHARLIE SEXTON MCA 5629 (8.98)	PICTURES FOR PLEASURE
107	118	78	12	JON BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
108	92	92	7	AUTOGRAPH RCA AFL1-7009 (8.98)	THAT'S THE STUFF
109	107	97	34	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
110	102	102	6	ROBERT PALMER ISLAND 90471/ATLANTIC (8.98)	RIPTIDE

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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Photographs courtesy of The Frank Driggs Collection and Ebet Roberts.

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BY FRED BRONSON

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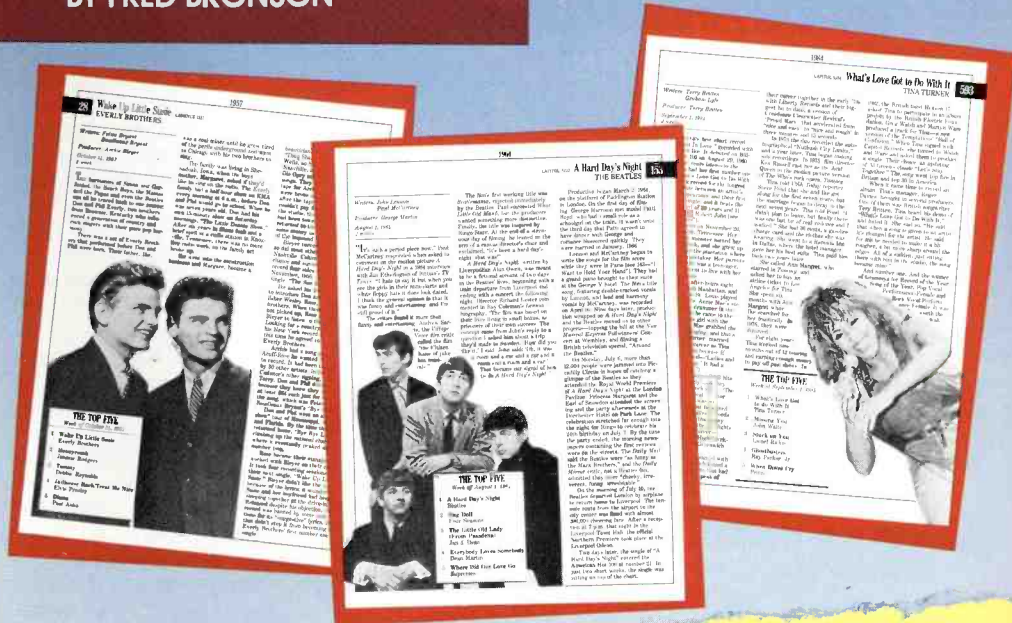
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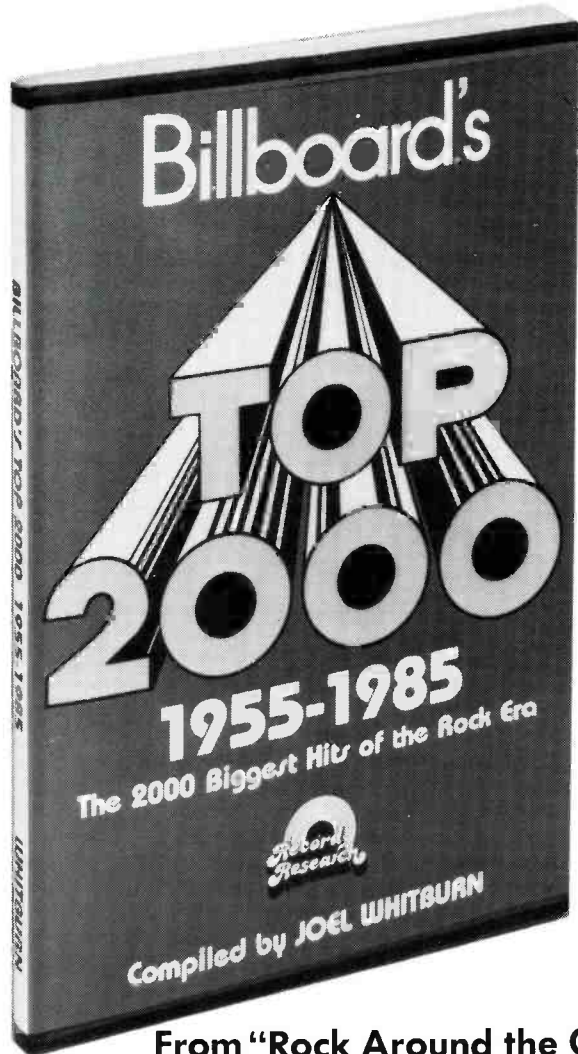
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SENATE SOURCE LICENSING BILL INTRODUCED

(Continued from page 5)

theme" for a flat fee.

However, according to George David Weiss, president of the Songwriters' Guild, who has been in Washington lobbying against the bill, "99% of writers, at the very least, receive performing rights royalties for tv themes, and most of them receive mechanical royalties as well." Weiss adds that "even work-for-hire [on salary] writers still receive performance royalties every time a show is aired."

Leath, who says he has talked to such performers as the Gatlin

Brothers and Charlie Daniels about musicians' concerns, says the Boucher bill has "absolutely nothing to do with musicians. I'm not out to hurt artists."

The Congressman describes the current blanket licensing arrangement in this manner: "It's like you go buy an expensive car, and when you leave the showroom, the salesman tells you you're going to have to buy the carburetor separately—from the Carburetor Institute—and it will cost you \$10,000. You say, 'Wait a minute here, I just spent all this money, I want a car that runs.' And he says, 'Sorry, sir, the carburetor is owned by the Carburetor Institute.'

"Well, that's how the tv industry feels. They're willing to pay, but they want a car that runs."

DISKS SEIZED

(Continued from page 5)

charges of copyright law violation, fraud and tax evasion.

Boekhoff says he was pleased not only with the success of the raids and the smooth coordination with the authorities, but also with the resulting coverage in all national newspapers and on the evening network news. He adds that he now hopes for tough penalties, which could put repeat violators out of business for longer than ever before, thus having a signal effect on other illegal operators, who he says do a \$25 million business in Germany annually.

Harald Mittrich, managing director of the pressing plant, issued a statement denying the piracy accusation and claiming that he has contracts authorizing him to press the product concerned, listing specifically that from Jethro Tull, Cat Stevens and the Who. Many of the titles were more than 10 years old, he said, and not involved in contractual deals with other record companies.

He claimed the German police action in various centers was all part of "very tough" competition for license deals in the EEC. He said he was convinced that he would be able to prove his point against the accusations of piracy with his own existing contracts. The pressing plant in Kaltenkirchen, with 30 employees, had a stock of 680 album titles, of which 18 had been confiscated by the police.

Mittrich further claimed that a wholesaler from a nearby city had ordered the 18 album titles. From the stock of some one million sound-carriers, the police had confiscated 45,000 allegedly illegal records.

Said Mittrich: "We registered all productions with GEMA at the start of the year and have nothing to hide."

Twenty officers of a special police department will now spend up to a year checking the confiscated files and books, with the possibility of piracy charges in 1987. Record piracy currently takes a share of just under 2% of a total German record industry turnover of some \$1 billion.

Dieter Bohlen, lyricist and singer with Modern Talking, one of Europe's most successful pop acts now, says he's angry about the low penalties for record piracy in West Germany. "These criminals should be punished so severely they won't forget it for the rest of their lives," he says.

And EMI artist Howard Carpendale says he's disappointed that so many people in authority still regard piracy as "a trivial offense."

Assistance in preparing this story provided by Wolfgang Spahr.

BRUCE WAS THE BOSS IN '85

(Continued from page 1)

with four.

That makes Wham! the year's hottest breakthrough act both in concert and on records. The British duo has the year's No. 1 single with "Careless Whisper," and also the year's number three hit with "Wake Me Up Before You Go Go." Only two other artists in the past 30 years have placed two singles in the year-end top three: Elvis Presley in 1956 and the Beatles in 1964.

Madonna, whose "Like A Virgin" is the year's number two single and number three album, also scored with her "Virgin" tour. But since the tour focused on limited runs in mid-sized halls, none of the dates grossed enough dollars to rank among the top 100 bookings of the year.

Bryan Adams, whose "Reckless" is the number two album of the year, had two shows on the year-end concert tally.

Consistent singles success is clearly the key to an album staying high on the charts throughout the year. As of this week, Springsteen's album has generated seven top 20 singles, while Adams' album has spun off six. More detail about the year's top record achievements in pop, black, country and other areas can be found in the 1986 Talent Almanac, which follows page 48.)

Live Aid, the all-star fund-raising effort that was the year's most heavily publicized concert, generated \$3,552,800 in ticket sales. That was the greatest one-day take, and enough to make it the year's fourth highest-grossing concert engagement.

Rounding out the top five on the top 100 recap, which covered the period from Nov. 24, 1984 to Nov. 30, 1985, were a pair of dates from the Jacksons' Victory tour. A three-night stand at Dodgers Stadium in Los Angeles finished third; a two-night stint at the Orange Bowl in Miami finished fifth.

Springsteen monopolized the second five spots on the chart, except for the number eight position, which was held by Liberace's 21-show run last April at Radio City Music Hall.

Radio City was the top venue of the year, with seven engagements among the top 100. In addition to Liberace, the hall hosted Barry Manilow (number 14), Eddie Murphy (38), Sting (42), Johnny Mathis & Dionne Warwick (43), Luther Vandross (49)

According to BMI president Ed Cramer, broadcasters "have used that 'carburetor' story in the court cases for years, and they've lost. Now they're trying the legislative route and they're using the same example. I'd say to him: "Would you settle for a flat payment for an oil well that's producing, or would you want a royalty?"

ASCAP president Hal David also recognized a familiar line in the Leath explanation: "That 'whistling on 'The Andy Griffith Show' bit is something [the broadcasters have] going around."

and Willie Nelson & Family (52).

The Spectrum in Philadelphia was the year's second most active venue, with six bookings among the top 100. Meadowlands Arena, the Fox Theatre in St. Louis and Exhibition Stadium in Toronto each had four shows on the list.

The top concert promoters were Rainbow Over America, which handled the Prince tour, plus Bill Graham Presents, Concerts West, Monarch Entertainment and Concert Productions International, each with seven bookings in the top 100.

The Prince tour was opened by Sheila E., who was one of many developing acts to gain valuable exposure opening for a hot headliner. Among the others: Glenn Frey and John Parr (Tina Turner), Lone Justice and Red Rockers (U2), Eddie & the Tide and the Neville Brothers (Huey Lewis & the News), Ready For The World and Cheryl Lynn (Luther Vandross), Katrina & the Waves (Wham!), 'til Tuesday (Daryl Hall & John Oates) and Cock Robin (Bryan Adams).

While Farm Aid's mix of country and rock artists received more media attention, a day-long heavy metal festival generated a slightly higher gross, and finished 17th for the year. That was last August's Texas World Music Festival at the Cotton Bowl in Dallas, featuring Deep Purple, Night Ranger, Scorpions, Ted Nugent, Bon Jovi, Grim Reaper and Victory.

Another metal festival finished 26th for the year: Bill Graham's first Day On The Green of the season at Oakland Coliseum last August, featuring Ratt, Y&T, Metallica, Rising Force and Victory.

And an annual country festival finished 39th: the June Jam at Alabama's Ft. Payne High School, featuring Alabama, the Charlie Daniels Band, the Bellamy Brothers, the Judds, Bill Medley, Eddy Raven and the Forester Sisters.

Artists with three listings among the top 100 concert bookings of the year were the Jacksons, Scorpions, Phil Collins, U2, Tina Turner, Luther Vandross, Daryl Hall & John Oates and Luciano Pavarotti.

Billboard **TOP POP ALBUMS** *continued*

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	100	100	7		JIMMY BUFFETT MCA 5633 (8.98) (CD)	SONGS YOU KNOW BY HEART
112	91	91	6		Y&T A&M SP-5101 (8.98)	DOWN FOR THE COUNT
113	98	98	7		OINGO BOINGO MCA 5665 (8.98)	DEAD MAN'S PARTY
114	114	128	7		THE JUDDS RCA/CURB AHL-17042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
115	115	104	114		PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
116	117	120	63		U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
117	129	—	2		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG-1984 (12.00) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
118	119	138	112		LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
119	122	145	4		DEPECHE MODE SIRE 25346/WARNER BROS. (8.98)	CATCHING UP WITH DEPECHE MODE
120	135	155	8		VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
121	121	106	14		STRYPER ENIGMA 72077 (8.98)	SOLDIERS UNDER COMMAND
122	124	126	5		ELVIS COSTELLO/THE ATTRACTIONS COLUMBIA FC 40101 (CD)	BEST OF ELVIS COSTELLO/THE ATTRACTIONS
123	149	152	5		HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
124	125	125	45		SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
125	116	103	27		R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
126	126	133	71		BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
127	120	122	122		MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
128	131	143	51		SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
129	111	99	15		BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
130	132	167	4		MOLLY HATCHET EPIC E2 40137	DOUBLE TROUBLE LIVE
131	127	108	15		FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
132	133	110	12		MARSHALL CRENSHAW WARNER BROS. 25319 (8.98)	DOWNTOWN
133	123	123	102		PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
134	138	136	98		BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
135	128	114	15		SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
136	137	132	32		STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
137	130	116	16		9.9 RCA NFL1-8049 (8.98)	9.9
138	140	142	6		BIG AUDIO DYNAMITE COLUMBIA BFC 50220 (CD)	THIS IS BIG AUDIO DYNAMITE
139	134	124	21		THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
140	141	146	115		SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
141	139	139	23		SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
142	147	162	4		THE ISLEY BROTHERS WARNER BROS. 25347 (8.98)	MASTERPIECE
143	170	194	8		THE DREAM ACADEMY WARNER BROS. 25265 (8.98)	THE DREAM ACADEMY
144	144	137	117		HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
145	145	168	23		GEORGE WINSTON WINDHAM HILL WH 10127/A&M (9.98) (CD)	AUTUMN
146	150	140	39		LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
147	152	178	4		DIVINYLS CHRYSALIS BFV 4151114 (8.98)	WHAT A LIFE
148	154	160	4		KIRI WITH NELSON RIDDLE AND HIS ORCHESTRA LONDON 414 666-1/POLYGRAM (9.98) (CD)	BLUE SKIES
149	177	184	604		PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
150	155	159	108		U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
151	143	134	37		HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
152	157	148	67		TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
153	153	157	9		KURTIS BLOW MERCURY 826 141-1/POLYGRAM (8.98)	AMERICA
154	178	183	58		SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
155	151	144	41		DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
					LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	156	151	18		LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
157	136	115	55		DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
158	161	165	141		Z Z TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
159	146	112	26		RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
160	162	158	18		THE FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
161	148	135	13		MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
162	142	113	20		UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
163	NEW				SOUNDTRACK CASABLANCA 826 306-1/POLYGRAM (10.98)	A CHORUS LINE-THE MOVIE
164	160	150	21		PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
165	168	187	4		ARMORED SAINT CHRYSALIS BFV 41516 (8.98)	DELIRIOUS NOMAD
166	164	107	10		RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
167	171	—	2		ANTHRAX ISLAND 90480/ATLANTIC (8.98)	SPREADING THE DISEASE
168	165	161	61		GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
169	167	141	38		THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
170	172	177	6		ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
171	175	180	33		ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
172	173	169	11		JACK WAGNER QWEST 25318/WARNER BROS. (8.98)	LIGHTING UP THE NIGHT
173	174	179	130		U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
174	169	173	59		TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
175	NEW				JON ANDERSON ELEKTRA 60469	3 SHIPS
176	176	109	30		JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
177	166	163	42		JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
178	RE-ENTRY				ELVIS PRESLEY RCA AFM1-5486 (8.98)	THE CHRISTMAS ALBUM
179	184	172	35		YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
180	183	171	45		RUN-D.M.C. ● PROFILE PRO1205 (8.98) (CD)	KING OF ROCK
181	185	—	2		KASHIF ARISTA AL8-8385 (8.98)	CONDITION OF THE HEART
182	187	154	101		BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
183	179	164	9		JOE LYNN TURNER ELEKTRA 60449 (8.98)	RESCUE YOU
184	186	—	2		BETTE MIDLER ATLANTIC 81291 (8.98)	MUD WILL BE FLUNG TONIGHT
185	RE-ENTRY				ORIGINAL BROADWAY CAST ● GEFEN 2GHS 2031/WARNER BROS. (16.98)	CATS
186	182	153	17		THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
187	159	149	11		THE O'JAYS P.I.R. ST 53015/MANHATTAN (8.98)	LOVE FEVER
188	191	189	64		DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
189	158	127	5		CHRISTOPHER CROSS WARNER BROS. 25341 (8.98) (CD)	EVERY TURN OF THE WORLD
190	195	—	2		VARIOUS ARTISTS WINDHAM HILL WH-1040/A&M (9.98)	PIANO SAMPLER
191	192	175	18		RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
192	188	191	31		W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA FC 40056 (CD)	HIGHWAYMAN
193	163	147	10		THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
194	NEW				SOUNDTRACK JIVE JL9-8406/ARISTA (9.98)	JEWEL OF THE NILE
195	NEW				THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
196	NEW				THE WHO MCA 5641 (8.98)	WHO'S MISSING
197	180	182	4		TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98)	WORKIN' IT BACK
198	197	197	49		JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
199	198	174	24		AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
200	196	170	25		CAMEO ● ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 43	Phil Collins 115, 133, 22	Amy Grant 102
ABC 45	Elvis Costello/The Attractions 122	Daryl Hall & John Oates 105
AC/DC 199	Marshall Crenshaw 132	Corey Hart 77
Bryan Adams 17	Christopher Cross 189	Heart 2
Aerosmith 36	Cruzaos 95	Don Henley 157
Alabama 75	The Cult 195	Hiroshima 123
The Alarm 52	The Cure 90	The Hooters 57
Jon Anderson 175	Roger Daltrey 64	Whitney Houston 13
Anthrax 167	Morris Day 82	INXS 49
Arcadia 25	Debarge 155	Iron Maiden 29
Armored Saint 165	The Del Fuegos 193	Isley/Jasper/Isley 96
Artists United Against Apartheid 39	Depeche Mode 119	The Isley Brothers 142
Asia 67	Dio 103	Freddie Jackson 19
Atlantic Starr 171	Dire Straits 6	W.Jennings, W.Nelson, J.Cash, 192
Autograph 108	Divinyls 147	K.Kristofferson 192
Jon Butcher Axis 107	Dokken 188, 55	Billy Joel 30
Pat Benatar 26	The Dream Academy 143	Elton John 66
Big Audio Dynamite 138	Bob Dylan 47	Jesse Johnson's Revue 177
Kurtis Blow 153	Sheena Easton 56	Howard Jones 151
Bon Jovi 85	Eurythmics 78	Grace Jones 73
Jimmy Buffett 111	The Family 186	Stanley Jordan 136
Kate Bush 41	The Fat Boys 160	The Juds 114
John Cafferty/Beaver Brown Band 176	The Family 186	Kashif 181
Cameo 200	The Fat Boys 160	Kiss 33
The Cars 12	The Fat Boys 160	Billy Ocean 126
The Clash 92	John Fogerty 198	Oingo Boingo 113
Clarence Clemons 76	John Fogerty 198	Orchestral Manoeuvres In The Dark 83
	Aretha Franklin 20	
	Glenn Frey 168	

Patti LaBelle 164	Original Broadway Cast	SOUNDTRACKS	U2 150, 116, 173
Huey Lewis & The News 144	Cats 185	Amadeus 154	UB40 162
Lisa Lisa/Cult Jam With Full Force 156	Robert Palmer 110	Back To The Future 141	Luther Vandross 146
Madonna 71, 127	Ray Parker Jr. 166	Beverly Hills Cop 128	VARIOUS ARTISTS
Yngwie Malmsteen 100, 179	Teddy Pendergrass 197	The Big Chill 140	Piano Sampler 190
The Manhattan Transfer 139	Tom Petty And The Heartbreakers 48	A Chorus Line-The Movie 163	Television's Greatest Hits 120
Barry Manilow 42	Phantom, Rocker & Slick 80	Jewel Of The Nile 194	A Winter's Solstice 86
Mannheim Steamroller 117	Pink Floyd 149	Krush Groove 94	Stevie Ray Vaughan 70
Marillion 98	The Pointer Sisters 68	Miami Vice 1	W.A.S.P. 58
John Cougar Mellencamp 3	The Power Station 169	Rocky IV 37	Jack Wagner 172
Miami Sound Machine 88	Elvis Presley 178	St. Elmo's Fire 89	Wang Chung 99
Bette Midler 184	Prince & The Revolution 109	Sweet Dreams 35	Dionne Warwick 54
Mike & The Mechanics 97	R.E.M. 125	White Nights 24	Wham! 61
Ronnie Milsap 191	Ratt 93	Bruce Springsteen 8, 134, 182	Maurice White 161
Joni Mitchell 63	Ready For The World 31	Squeeze 135	The Who 196
Molly Hatchet 130	Rene & Angela 159	Starpoint 79	George Winston 145, 87
Motley Crue 59	Lionel Richie 118	Starship 9	Bobby Womack 129
Mr. Mister 15	Kiri With Nelson Riddle And His Orchestra 148	Sting 16	Stevie Wonder 7
Eddie Murphy 27	Kenny Rogers 51	Barbra Streisand 4	The Wrestlers 101
New Edition 46	Diana Ross 104	Stryper 121	Y&T 112
Olivia Newton-John 65	Run-D.M.C. 180	Ta Mara & The Seen 72	Yes 81
Stevie Nicks 14	Rush 11	Talking Heads 44, 152	Paul Young 84
Night Ranger 50	Sade 124, 21	James Taylor 34	Z Z Top 5, 158
The O'Jays 187	Scorpions 69	Tears For Fears 174, 10	Zapp 170
Billy Ocean 126	Scruffy Politti 53	The Thompson Twins 23	
Oingo Boingo 113	Charlie Sexton 106	Pete Townshend 40	
Orchestral Manoeuvres In The Dark 83	Sheila E. 74	Triumph 62	
	Simple Minds 18	Tina Turner 91	
		Joe Lynn Turner 183	
		Twisted Sister 60	

TV MOVES TO CONTEMPORARY BEAT

(Continued from page 1)

of U.S. household penetration.

• The graying of the baby boom generation has transformed yesterday's rockers into an important segment of the prime-time viewing audience. Unlike their parents, this group isn't alienated by rock, black and modern pop styles; radio audience statistics and recorded music sales research have identified this most populous demographic segment as active music consumers.

• Contemporary music's potential for enhancing promotion and marketing options for major motion pictures has sensitized major movie studios—which also dominate tv program distribution and production—to the advantage of closer ties with the recording trade. Although big-screen marketers who exploit such ties typically court a younger audience than tv's broader target, the emergence of tv as a new arena for such partnerships offers a logical and, some say, inevitable extension of the movie/music equation established over the past decade.

• Music video, as established through MTV's acceptance, has influenced the look and sound of tv advertising as well as children's and teen-oriented shows. "Vice" itself has been acknowledged as a conscious emulator of this '80s fashion, and viewers and advertisers are already attuned to such an integration of the two media.

Music publishers have been first to sense the impact of this shift. Although requests for synch rights to contemporary hits began to rise during the '70s, usage was typically confined to re-recorded "sound-alike" versions excerpted for source music. In the mid-'80s, however, publishers are witnessing a dramatic surge in such requests as well as a swing toward more prominent exposure for the material. Reliance on "sound-alike" product has meanwhile diminished as producers opt for licensing rights to the original commercial recordings.

Lance Freed, president of Almo- Irving Music, estimates that synch rights requests for his copyrights have jumped by more than 200% over the past two years. Last year, such usages increased 140% over the previous year, he adds.

"'Miami Vice' has been a huge catalyst, but it's a trend that really started before that," Freed contends. "We've already added someone on staff who's exclusively involved in this area for us, contacting producers and studios. We're now sending them albums and promo mailings, bombarding them with information on our music."

Arista Music chief Billy Meshel argues that such increases stem less from a conscious review of market demographics or new technology than from television's tendency to follow the film industry's lead: "A few years ago, motion pictures started to produce soundtracks that stood up as phonograph albums. Now tv is doing the same thing. It's taken this long for tv to make it relate to their potential income."

To Meshel it seems premature to seek a formal strategy driving the trend. Instead, he suspects that "it comes down to just good old promo—from the programmers' point of view, it makes the show sexier to have hit music."

For their part, network veterans appear divided in their perceptions of the trend. Like Meshel, CBS exec-

utive Harry Heitzer downplays "a cause and effect relationship" behind the tv/music shift, arguing instead that the rise in contemporary music usage simply mirrors a natural cultural process.

"Now music is such a major part of our environment," he notes. "You walk into a clothing store, and there's music blaring out even while you shop."

As a result, Heitzer suggests, program producers have been led to music by a broader emphasis, one crossing different businesses. "Suddenly, the contemporary sound was what was desired," he explains. "That became the current trend, and one wonders how long it will last."

In his role as a vice president of business affairs for music operations, Heitzer sees many series and specials still dictating traditional scores, imposing natural limitations on how far contemporary usages may spread.

Much more enthusiastic is NBC's Michael Levine, who claims that the impact of pop styles has been considerably more dramatic than Heitzer suggests. "It's almost a revelation for the industry," says Levine, director of current drama programs, who oversees "Vice," "Hill Street Blues" and "Misfits Of Science," and who mentions "Misfits" and another NBC show, "Knight Rider," as additional examples of shows with a strong music emphasis.

Not surprisingly, Levine credits "Vice" with opening up the potential for using original recordings. "Granted it's cheaper to use sound-alike performances, the public is getting more demanding and wants the originals," he asserts. "I think the studios will be doing a lot more in this area."

He also acknowledges his network's commitment to stereo as another impetus. "With stereo, television is no longer just a visual medium; it's now an audio medium," Levine says. "And what could sound better in stereo than current hits?"

Less apparent, the use of stereo master recordings to spice up program soundtracks affords a more practical solution to exploiting the new audio medium while adhering to tight shooting schedules, which essentially prohibit mixing all sound elements—dialog, sound effects and music—for stereo. "We produce 'Vice,' for example, really close to the air date, in some cases finishing an episode on Monday and airing it that Friday," Levine reports.

Universal Television's Brendan Cahill concurs, noting that the first network shows to be aired in stereo have thus far been restricted to music and selected effects for their stereo elements. But Cahill, a veteran film and tv music executive with a background in music publishing, already sees the shift toward contemporary pop and rock as altering program production in other respects.

Apart from the elevation of master usages from background source music to a more integral component of the story's development, Cahill says the use of performers such as Jan Hammer and Stewart Copeland is changing the scoring process. "Ten years ago, that type of composer was called a 'hummer,'" he notes, alluding to the traditional

film music community's disdain for composers without classical training.

"Well, the hummers' time has come," Cahill adds, "and they're using different techniques in the studio as well as different musical styles." Instead of recording their music on soundstages, this new breed of composer is using audio recording studios, since they rely on much smaller ensembles (and, in some cases, synthesizers and outboard computer instruments enabling virtual one-man "orchestras").

"Dollarwise, even though we'll use fewer musicians on these contemporary electronic scores, the balance works out about the same," Cahill notes. "The money you spent before on musicians now is being spent on the studio time they need to assemble their scores."

Cahill, vice president and director of music for Universal's tv and home video arm, can also attest to the impact of this contemporary shift on other aspects of music budgets. "Synch fees in publishing have gone up by about 50%," he reports. "Five years ago, you'd get a synch license for \$200, while today you'll pay \$300 to \$350."

"But the rights for master use are really rising. Those prices are now almost on a par with feature use in some cases."

Typical master use licenses range from \$2,000 to \$5,000, Cahill says, and "the more people who watch the show, the more you will see charged." Music publishers and record companies may be helping to keep costs from spiraling even more rapidly, however, with Cahill claiming that 99% of publishers have been cooperative in conferring rights. He also notes the tendency for some "friendly record companies who see it as great exposure for their acts" to minimize potential

snags in obtaining master use licenses.

That responsiveness is also tied to an important shift in how the music industry views television as a medium. Notes manager and label entrepreneur Miles Copeland, who oversees the careers of the Police and Adam Ant (recently a guest in an episode of "The Equalizer," scored by Copeland's brother, Stewart): "The stigma of a rock'n'roll star acting in film or tv has faded. It has a cumulative effect."

"David Bowie did a little bit, and there were a few other people who pulled it off to a degree, but basically they were looked at as freaks. Now there's much more going on. After getting MTV exposure, music acts want to be in film."

Michael Mann, executive producer for "Miami Vice," clearly agrees, since his hit series has increasingly featured musical performers in acting roles. Last season, "Vice" featured such performers as Glenn Frey and Kid Creole stalwart Andy Hernandez in dramatic slots, and this year the series has substantially expanded upon that practice with non-musical roles for such performers as Miles Davis, Eartha Kitt and Phil Collins.

Collins, whose 1981 hit "In The Air Tonight" was among the most effective recording placements used in the series' first season, even snared a starring role in the Dec. 13 episode. Mann insists that the use of musical figures on the show isn't merely a gimmick.

He also stresses that the series' success in tapping its pop and rock connection demands careful coordination between musical content and visual storytelling. "You can't just throw any pop music on the air," he warns. "But when there's a perfect counterpoint between the drama and the music, you get a tremendous bounce coming off the

screen."

In the wake of the "Vice" phenomenon, Mann says he's already developing another series with heavy music emphasis, and adds that he's planning record deals for the music from two upcoming film projects.

How much farther music and network programming will interact remains an open question. Even boosters of the current pop trend concede that specific series already firmly entrenched on network schedules may not be appropriate candidates for updated scores. And while "Miami Vice" does offer a tempting scenario in its current success as a multi-platinum, chart-topping album hit, some observers caution that the show's overall impact as a pop phenomenon has to be factored into its breakthrough as a soundtrack property.

Moreover, the current boom is still being generated by a distinct minority of series. Mark Leviton, who oversees licensing for television at Warner Special Products, thus balances his perception of a fourfold rise in requests for various WEA masters against the observation that a handful of shows is behind the surge.

"There's certain shows that use a lot of music, so they automatically jerk up the overall profile," says Leviton. "Because so little music was used before, these few shows have made a big difference." Thus, in addition to series already mentioned, Leviton lists "Moonlighting," "Hollywood Beat," "The Insiders," "Hardcastle & McCormick" and "Alfred Hitchcock Presents" as prominent users.

"If just a few of these shows are cancelled," he concludes, "we could be way down next year."

Assistance in preparing this story provided by Paul Grein.

JANUARY RELEASE SCHEDULE

(Continued from page 6)

went gold, is due on Jan. 30 with "Precious Moments."

The Bangles, whose 1984 debut album, "All Over The Place," was a substantial hit, are set to return Jan. 13 on Columbia with "Different Light." Prince wrote the album's first single, "Manic Monday."

Several other new and developing acts with high-powered connections are slated for release in the new year. A&M will release "Feargal Sharkey," a solo album by the former member of the Undertones. The album was produced by Dave Stewart of Eurythmics; the first single, "A Good Heart," was written by Maria McKee of Lone Justice.

RCA will release an album by Clannad, whose music was played on loudspeakers before selected dates on last year's U2 tour. The first single, "In A Lifetime," features solo work by U2's Bono.

Capitol will release Melisa Morgan's "Do Me Baby," co-produced by Paul Laurence, who wrote Freddie Jackson's recent smash, "Rock Me Tonight." And Atlantic will issue the first album by Marilyn Martin, whose duet with Phil Collins, "Separate Lives," hit No. 1 last month. Martin will also be featured in a duet with John Parr on the "Quicksilver" soundtrack, also due

from Atlantic in January.

"Quicksilver" will also feature a cut by Peter Frampton, who is set to release his Atlantic debut album in January. Frampton co-produced the album, "Premonition," with Pete Solley.

Several other key soundtracks are due in January, including "Iron Eagle" on Capitol, featuring Queen, Dio and Katrina & the Waves; "Youngblood" on RCA, featuring Starship, Mickey Thomas and Mr. Mister; "Pretty In Pink" on A&M, featuring Jesse Johnson, OMD and Suzanne Vega; "Crossover Dreams" on Elektra, featuring Ruben Blades; and "Down And Out In Beverly Hills" on MCA.

The film/music connection is also evident in A&M's planned release of "Wild Child" by actress E.G. Daily. And the tv/music connection, which brought the "Miami Vice" soundtrack to No. 1, is seen in Columbia's slated release of "A House Full Of Love," featuring music from the No. 1 rated "Cosby Show." The album was co-produced by Grover Washington Jr. and Stu Gardner.

Two music greats, dead more than 15 years, will be represented with new albums in January. RCA will release Sam Cooke's "The Man And His Music," and Reprise will issue Jimi Hendrix's "Jimi Plays Mon-

terey."

Two noteworthy compilation albums are slated for release in January. Epic will release "Unsigned," billed as a compilation of "10 of America's best unsigned bands." And RCA will issue "Let Them Eat Rock," a sampler of nine past and present RCA hard rock acts, among them Judas Priest, the Scorpions, Grim Reaper and Autograph.

Three veteran acts due to return in January include the Everly Brothers, whose "Born Yesterday" is due Jan. 13 on Mercury; Black Sabbath featuring Tony Iommi, whose "Seventh Star" is due Jan. 20 on Warner Bros.; and Blue Oyster Cult, whose "Club Ninja" is due late in the month on Columbia.

The month's top country music releases include Don Williams' Capitol debut "New Moves," John Schneider's "A Memory Like You" on MCA, and Kenny Rogers' "Greatest Hits" on MCA. The latter album consists of Rogers' old First Edition hits, rights to which are owned by MCA's Nashville chief, Jimmy Bowen.

WARNER BROS. ACQUIRES 50% OF TOMMY BOY

(Continued from page 1)

singles deemed to have greatest crossover potential. Tommy Boy also retains non-exclusive compilation rights for all product, regardless of Warners' involvement.

In that respect, the company stressed in a letter to its independent distributors, the deal represented Warners "taking an economic stake" in the independent-label system, which could conceivably benefit the 12-inch sales from Warners' pop, black and video promotion of a national hit single or album. "I'm convinced that in the long run, annual sales volume through independent distributors will be higher than it has ever been," states Tommy Boy chairman Tom Silverman in the letter.

Tommy Boy president Monica Lynch also emphasizes that Tommy Boy will retain its identity, and that most of the label's product will continue to be sold through the independent channel. "Warner Bros. is our partner," Lynch says.

No further joint projects have yet been chosen for Warners distribution and promotion. International representation is still under discussion because of standing agreements in certain territories, according to Lynch. She declines to indicate whether Warner Bros. has a complete buyout option. No staff additions are planned as a result of the acquisition, but Lynch says that Warners' support will allow Tommy Boy wider latitude in artist development.

The Force M.D.'s, first act to be targeted in the deal, has already been in the black top 20 with major label assistance, on the Atlantic-distributed single "Itchin' For A Scratch," a cut from the "Rappin'" soundtrack. The group appears on the Warner Bros. soundtrack for "Krush Groove" in the ballad "Tender Love," last week's Hot Shot Debut (on the Warner Bros. label) on the Hot Black Singles chart. Warners will fund a video clip for the single.

Independent distributors learned of the Warner/Tommy Boy agreement when WEA salespeople began soliciting one-stops for orders on the album Dec. 13, the day after details of the agreement were finalized. Tommy Boy's Silverman explained the deal in a letter received by 22 Tommy Boy distributors and one-stops around the country on the following Monday (16).

Distributors surveyed, while declining to be quoted, responded in widely divergent terms to the agreement. One distributor, citing the lean staffs necessitated by the flight of indie volume-makers Motown, Chrysalis and Arista, saturation of major label 12-inch product at radio and retail, and musical

stagnancy among independent labels, admitted that the deal was "not shocking at all," and very possibly the wave of the future.

The forerunner of Tommy Boy's deal, and a similar one between the Def Jam label and CBS, was Emergency's distribution pact with Mirage/Atlantic, covering three artists, which landed Shannon in the pop top 10. "The fact that he's maintaining independent 12-inch distribution and didn't go totally to Warner Bros. is to [Silverman's] credit," says one distributor.

But there are other rumblings, along the lines of those that followed Motown and Arista's abandonment of independent distribution.

Billy Emerson of Dallas-based Big State Distributors, George Hottcutt of California Record Distributors and John Salstone of Chicago's MS declined to comment, each citing possible litigation.

"Reading between the lines of the letter, it is apparent that Warner Bros. will have first right of refusal on any album product by Tommy Boy," says Emerson. "Big State is not interested in expending the time, effort and resources necessary to create saleable artists in the marketplace, knowing full well that Warner Bros. will reap the financial benefit from such efforts."

Adds Salstone: "I feel deceived. We did all the preparatory work on the Force M.D.'s album. I'm not comfortable at all with the idea of promoting Tommy Boy records so that Warners gets the sale."

"I never distributed Emergency because of their split distribution. It's a terrible precedent, and I can't condone it."

Tommy Boy, established in 1981, had previously licensed an album by the Jonzun Crew to A&M for distribution. Its second 12-inch release was a rap cover of Gwen McCrae's "Funky Sensation" by Afrika Bambaataa & the Jazzy 5, produced by Arthur Baker, who produced the label's biggest seller, Afrika Bambaataa & Soul Sonic Force's "Planet Rock," in 1982.

Since then, the Force M.D.'s had scored the label's biggest chart success, with the late 1984 ballad "Tears." Currently, the label has a top 20 single with "Gordy's Groove" by the Choice M.C.'s featuring Fresh Gordon, a hip-hop adaptation of the theme from "The Andy Griffith Show."

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BOOM '86 SEEN FOR DIGITAL

(Continued from page 1)

alog-sourced counterparts.

Says Ken Fritz, who manages George Benson and is president of the Conference of Personal Managers: "George's next Warner Bros. album will definitely be a digital recording. In fact, George is putting not only his heart but his money where his mouth is," adds Fritz, referring to Benson's recent purchase of a Sony 24-track digital recorder for his home studio, as well as a two-track DASH recorder and Sony digital mastering and editing system. Benson will also appear in Sony print ads in 1986, endorsing CD players and digital audio.

At PolyGram, a&r rep Karen Dumont says the label is "definitely more open to digitally recording pop projects," and expects to do more of them in 1986 than this past year. In fact, a number of digital pop recordings are already planned for the new year, including albums on two new acts, 8 Seconds and Emerson, Lake & Powell, as well as Tears For Fears and Rush.

However, she says, "A lot depends upon the project. 8 Seconds, for example, is clean pop music which is going to be produced by a class-one producer, and it lends itself to the digital format. On the other hand, heavy metal projects lend themselves more to analog recording."

Dumont says there is a trend at PolyGram toward more digital recording, largely because of the label's commitment to Compact Discs. "We like to record digitally because it's so much better for the CD," she says. "It's no good recording in ana-

log multitrack and converting to digital for the CD."

"There will definitely be more digital activity in 1986," says a highly placed source at RCA Records. "Still," he adds, "the decision to record in digital multitrack or simply master to digital two-track continues to be made by the artists and their management."

At RCA Studios, operations chief Larry Schnapf says that better than 50% of RCA's pop recordings in 1986 will either be recorded in digital multitrack or mixed to a digital two-track format. "The transition from analog to digital is becoming much more common," he says. "Those RCA artists using outside facilities to record are sending in more and more digital recordings all the time." Still, the decision to record digitally is still very much on a per-project basis, Schnapf admits.

One development in the latter part of 1985 that is encouraging more digital recording, says Schnapf, is that some studios who have invested in digital equipment are now offering its use to producers and artists for the same rate as analog gear. "In fact," he says, "I know of one or two studios here in New York who have done away with analog equipment, and maintain it solely as a backup to their digital recorders."

At Warner Bros., one a&r staffer says that digital activity for pop artists has been strong in 1985, and will have more emphasis next year. "I get to see the recording costs," she says, "and it's clear the trend is to bring more and more equipment, in-

cluding digital recorders, into the control room for sessions."

At MCA and Capitol, a&r sources agree that pop digital activity will be more widespread next year, but caution that a lot depends on the project and the artist, producer and manager involved.

Charles Benanty, owner of Soundworks, one of the premier digital studios in the country, says 1986 will be a "boom year" for pop digital. "We haven't done an analog date here in three years," he says. "In 1985, we worked on 12 album projects, all digital. Seven of them were originated in digital, the others were transferred from analog to digital. And all of them were mixed digitally. Our music video work is 100% digital now," he adds.

See related story on professional digital equipment sales, page 56.

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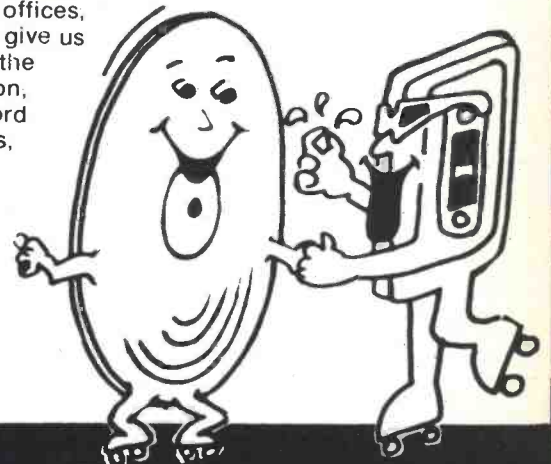
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HOT KID VIDEO SALES PAGE

(Continued from page 5)

chio" and "Mary Poppins," with dealers also citing significant sales for "Robin Hood," "Old Yeller" and "Pete's Dragon."

Others scoring big numbers are the recent "Looney Tunes" anthologies from Warner Home Video. "We're doing very well with the '24-Karat Collection,' which appeals more to adults than kids, it seems," says Carol Babeli, video buyer for the 180-store, North Canton, Ohio-based Camelot Music chain. Her observation is shared by Applause's Caplan and North American's Messenger, as well as Gene Price, movie buyer for the Atlanta-based Turtle's chain.

"I've sold quite a few to adults who are collectors wanting to own the entire set," says Price. This adult appeal of the classic cartoon series led Messenger's stores to cross-merchandise the "Looney Tunes" cassettes with "The Best of John Belushi."

Dealers across the board acclaim the sales of video titles which are based on either hot-selling toys or popularly licensed characters, including He-Man, She-Ra, G.I. Joe, Care Bears, Transformers, Heath-

cliff and My Little Pony. These related videos have prospered at lower price points.

Though newspapers continue to be the preferred medium for video advertising, chains are now exploring other avenues. Spec's has added radio to its ad menu for children's video. Meanwhile, North American Video steered away from the print and radio routes, instead placing tv buys during the "Today" show and various soap operas.

North American and Camelot utilized direct mail in their fourth-quarter attacks, and both operations developed special "club member" booklets. North American developed a Christmas catalog titled "Video Times," while Camelot offered members a special-order catalog, with an 18-page advertising supplement.

Applause Video has aggressively accented in-store campaigning. "Who else is giving away \$2,000 Shar-pei puppies as part of a children's promotion?" asks Caplan, referring to two grand prize puppies awarded in a contest to boost "Care Bears" and "Rhino" titles.

"These dogs are rare. There are

only 4,700 in the country," says Caplan, explaining how his 15 stores netted 28,000 registrations. Applause also hosted in-store appearances in recent weeks by many major children's characters, including the Care Bears, Tom & Jerry, Strawberry Shortcake, Leon The Lion and "the car from 'Ghostbusters'."

With aggressive dealer and supplier promotions, the unexpected momentum in children's product and prospects of many new VCR owners resulting from holiday gift giving, video retailers continue to be highly optimistic for continued success. Says Camelot's Babeli: "January should be a huge month."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

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1985 CHRISTMAS HITS

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A ranking of the top albums and singles, compiled from national retail store and one-stop sales reports for the season.

ALBUMS

ARTIST	TITLE	LABEL & NUMBER	SUG. LIST PRICE	YEAR RELEASED
1 ALABAMA	ALABAMA CHRISTMAS	RCA ASL1-7014	9.98	1985
2 MANNHEIM STEAMROLLER	CHRISTMAS MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AG 1984	12.00	1984
3 BARBRA STREISAND	A CHRISTMAS ALBUM	COLUMBIA CS 9557		1967
4 KENNY ROGERS AND DOLLY PARTON	ONCE UPON A CHRISTMAS	RCA ASL1-5307	9.98	1984
5 GEORGE WINSTON	DECEMBER	WINDHAM HILL WH 1024	9.98	1982
6 NAT KING COLE	THE CHRISTMAS SONG	CAPITOL SNX 1967	5.98	1963
7 CARPENTERS	CHRISTMAS PORTRAIT	A&M SP-3210	5.98	1978
8 ELVIS PRESLEY	ELVIS' CHRISTMAS ALBUM	RCA AFM1-5486	8.98	1957
9 AMY GRANT	A CHRISTMAS ALBUM	A&M SP-5057	8.98	1983
10 NEW EDITION	IT'S CHRISTMAS ALL OVER THE WORLD	MCA 39040	6.98	1985

SINGLES

TITLE	ARTIST	LABEL & NUMBER	YEAR RELEASED
1 SANTA CLAUS IS COMING TO TOWN	BRUCE SPRINGSTEEN	COLUMBIA 38-05728	1985
2 GRANDMA GOT RUN OVER BY A REINDEER	ELMO & PATSY	EPIC 34-04703	1979
3 WHITE CHRISTMAS	BING CROSBY	MCA 15024	1942
4 CHRISTMAS TIME	BRYAN ADAMS	A&M 8651	1985
5 BLUE CHRISTMAS	ELVIS PRESLEY	RCA 447-0647	1964
6 JINGLE BELL ROCK	BOBBY HELMS	MCA 1557	1957
7 THE CHRISTMAS SONG	NAT KING COLE	CAPITOL 3561	1956
8 HAPPY XMAS (WAR IS OVER)	JOHN LENNON	CAPITOL 1842	1971
9 SILENT NIGHT	THE TEMPTATIONS	MOTOWN 690	1982
10 CHRISTMAS IN DIXIE	ALABAMA	RCA PB13664	1983

NO SHORTCUT TO SUCCESS FOR THE ALARM

(Continued from page 45)

conventional, electric tone.

"The last year was one for taking a long, hard look at ourselves," says Peters. "We really had to step back, because standing in the spotlight does affect your objectivity."

"I spent a year talking to people, getting their input. They said, 'Your hair's too long; you look silly.' They said, 'Stop writing all this "we" malarkey; make it more personal.' I took all these things into consideration."

According to Peters, "Declaration" sold 200,000 units, and "Strength" looks to exceed that. Wilson sees an encouraging amount of AOR play to complement the group's base of college and alternative radio, and is pleased that audiences for live performances are steadily increasing. The band did a brief U.S. tour in late fall, and is due to return for a more extensive jaunt in February.

"We're in the business of getting our music heard," says Wilson. "If it means targeting top 40 radio—well, that's most effective format for getting your songs heard in this country."

That kind of success, however, can sometimes trigger a backlash, especially when a band has established a reputation as an underdog act.

"Some people follow a band like ours," says Peters, "a band coming off the street and growing brick by brick. And these people are afraid of the band growing and selling lots of records and playing big concerts. I see this with U2—people who come to see us say, 'Oh, we

don't like U2 anymore. They're too big now. They've gone commercial."

"They haven't gone commercial," counters Peters. "It's just that they made such good music that more and more people got interested in them. If someone tells me they hope I never become too commercial, what do they mean? They don't want anyone to like me? They don't want to see me popular?"

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Truckstop Distribution Deal For Jerry Clower Cassettes

NASHVILLE Southeastern Tapes has reached an exclusive agreement with MCA Records' special products division to distribute and promote a series of Jerry Clower cassettes in truckstops throughout the U.S. The Duluth, Ga.-based rackjobber has placed an initial order for 250,000 cassettes and says it expects to have sold a million pieces by the end of 1986.

Under the three-year agreement, MCA will repackage cuts from Clower's regular albums for the label into a series of 14 tapes, each with eight cuts. The tapes will sell for \$4.99 each.

A member of the Grand Ole Opry since 1973, Clower gained his fame by telling humorous stories about his boyhood in Yazoo City, Miss. Steve Kuranoff, president of Southern Tapes, says he decided to launch the special Clower promotion when an analysis of his company's sales figures showed that Clower was one of the best-selling artists across the country. While he admits that the figure is an optimistic one, Kuranoff estimates a sale of five million units over the three years.

The joint promotion will involve—in addition to saturation racking—point-of-purchase cutout displays, interviews with Clower on the Trucker Radio Network, feature articles on the comedian in trucking industry publications, and a keynote address by Clower to the Truckstop Owners Assn.'s annual convention in Las Vegas in February.

"Jerry's relationship with the truckers of America is very special, and the all-night DJs across America have long known it," says Bruce Hinton, senior vice president and general manager of MCA's Nashville division. "We will continue to develop special markets for Jerry. In fact, a custom package is being developed for television marketing and will start in early 1986."

The repackaged truckstop albums will be available only in the cassette format and will be distributed exclusively through Southern, according to Kuranoff.

Clower is managed and booked by Tandy Rice of Top Billing International in Nashville. He has recorded for MCA since 1971.

EDWARD MORRIS

GORTIKOV RESPONSE

(Continued from page 6)

mestic record operations, but rather deals exclusively with the performance in 1984 of the company's domestic and foreign publishing operation."

Gortikov notes that even the publishing operation's increased operating income came during "a year in which there was a decline in the domestic record label's aggregate revenue and earnings," and makes it clear that Warner Bros. Records' 1984 success "was attributable to a few major hits," and that "by definition, one cannot rely upon [exceptionally successful releases] to provide income consistently from year to year."

Gortikov also attacks the ARRC's representation of RCA, MCA and CBS as labels having record profits.

Referring to RCA, he points out that the ARRC spoke of the firm's Consumer Electronics Division "apparently without realizing that the company's recording operations were no longer within that division." He continues with the note that '84 earnings for the records and video division increased "despite, rather than because of, sales of prerecorded music."

ARRC maintained in its green book that revenues from MCA's Record & Music Group (which included some domestic home video sales) jumped to \$255 million in 1984 from the 1983 total of \$188 million, again quoting from Billboard, in the March 2 issue. Says Gortikov: "What the ARRC chooses to ignore is that even with this 36% increase in revenues, the operating margin

of MCA's records and music segment—including the contribution of home video sales—was under 3.5%. And, when the recording industry as a whole registered a slight profit, MCA's operation lost almost \$8 million"—quoting from the 1984 MCA Annual Report.

He does accede to ARRC trumpeting of CBS's profitability, but not without pointing out that the sources ARRC cites "not only include the domestic recording operation . . . but also the CBS Records International, Columbia House [record and tape clubs] and CBS Songs [music publishing] divisions."

He also says CBS's domestic sales were impressive because of the mega-hit albums "Thriller," "Born In The U.S.A." and "Footloose," but adds, "Surely the ARRC cannot rest the merits of its position on the fortuity of three successive blockbuster releases."

Gortikov also makes sure that Congress knows that "ARRC avoids entirely any discussion of less successful recording companies," citing Thorn EMI, "whose North American label, Capitol Records, sustained losses that put the company \$5 million in the red during the fiscal half-year ending Sept. 20, 1984. Nor does the ARRC discuss PolyGram Records—which, according to a legal brief filed in 1984, sustained losses of \$6 million in 1983 and expected to 'finish 1984 about \$15 million in the red.'"

The RIAA chief also argues with the ARRC effort to make record company profits an indication that no copyright prosecution against home taping is needed. He states: "There is no means test in American property law. In short, making copyright protection dependent on proof of a sufficiently low profit level advances what the former Register of Copyrights referred to as a 'sinister point-of-view': the idea that copyright is a mere privilege."

Production Set for Anaheim

Hitachi to Manufacture VCRs in U.S.

TOKYO As Japan's ministry of international trade and industry has announced it will maintain voluntary export curbs on videocassette recorders and other "sensitive" goods, Hitachi here has confirmed that it will begin VCR production in the U.S., using part of its existing television assembly plant in Anaheim, Calif.

Initial capacity at the Anaheim site will be 100,000 units annually, with production due to start in June—possibly ahead of Matsushita Electric, which plans a U.S. production startup towards the end of next year.

Although most components will at first be imported, Hitachi says trade friction with the U.S. was a factor in the decision. Company philosophy, it adds, is to produce in the largest markets, and with European VCR demand levelling out, North America currently offers the greatest potential for growth.

This strategy has been widely used by Japanese companies in Europe, where extensive investment in locally based manufacture has to some extent defused protectionist pressure applied by European firms, notably Philips.

MITI's announcement that it would continue to restrain VCR exports to Common Market countries on a voluntary basis was made ahead of an EEC Council meeting at which an increase in the import tariff on Japanese-made VCRs from 8% to 14% was expected to be agreed on.

This higher tariff is seen by the Europeans as a substitute for the EEC/MITI voluntary restraint agreements, which have been renewed annually for the last three years, restricting imports in 1985 to 2.25 million units and also setting targets for an increase in the level of local content in VCRs manufactured from 25% to 45%.

In practice, the slowdown in the European video hardware market combined with the growing output of Japanese-owned plants in Europe means that 1985 exports to the EEC are unlikely to exceed 1.8 million

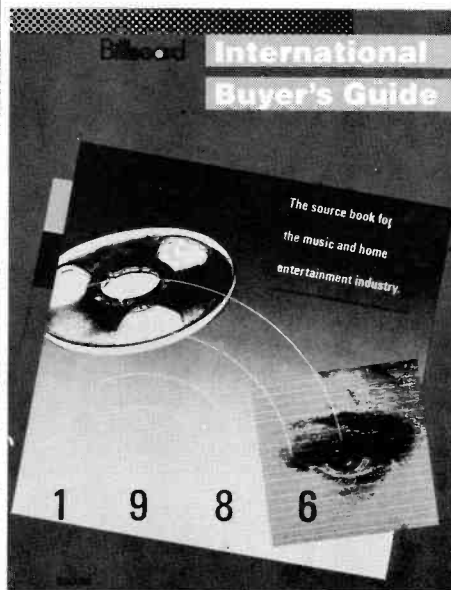
units, well within the limit set. MITI, whose unilateral decision to continue restraint has been interpreted as an attempt to head off the tariff increase, has in fact been aware for some time of the planned change, and is more concerned with being in a position to set its own voluntary ceiling on imports.

For 1986, the ministry says, 1.5 million to 1.7 million units will be "an appropriate shipment volume."



Going Crazy. PolyGram New York branch manager Joe Parker, right, entertains Crazy Eddie store staffers after an industry screening of "A Chorus Line: The Movie." The soundtrack album is on the Casablanca/PolyGram logo.

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Time for Decision. Pianist Andre Watts reviews a playback with producer Joanna Nickrenz during sessions for his first album under a new contract with Angel Records. Co-producer Marc Aubort, left, and label vice president Tony Caronia lend support.

RCA Raises Dealer CD Prices

NEW YORK RCA Records has become the latest manufacturer/distributor to announce a Compact Disc price hike.

Effective last Monday (16), all dealer prices on pop CDs from RCA, A&M, Arista and associated labels rose 5%, with classical titles on the Red Seal, Erato and Eurodisc imprints taking a 10% hike.

The move follows similar CD price rises by Capitol/EMI and WEA.

Price increase affects all backorders except those processed and shipped between Dec. 13-18, which are billed at the old prices. All other backorders will be filled at the new prices.

Currency fluctuations have been singled out as a factor in the recent spate of pricing changes. RCA's CDs are manufactured in Japan by Denon, but an RCA spokesman would not confirm that their price rise is the result of the dollar's recent 16% slip against the Japanese yen. Sources familiar with manufacturing arrange-

ments between Denon and RCA say that contract—with its guaranteed dollar price—expires in February.

Observers note that with consumer demand outstripping available manufacturing capabilities for CD, even a large account like RCA will find it difficult, if not impossible, to have future contracts tied to a dollar price when the dollar shows signs of further weakening against other currencies. Instead, the monetary shift is viewed as adding impetus toward building domestic CD plants.

RCA's increase moves the company's pop CDs to \$10.50 at wholesale and its classical titles to \$11. This two-tiered system is also employed by Capitol/EMI, PolyGram and CBS. WEA, at \$10.71, is currently the highest priced pop distributor, while MCA, at \$9.75, is the lowest.

FRED GOODMAN

NBC, Viacom Links

MTV Shows Set for Broadcast

NEW YORK MTV is reaching out for the first time to broadcast television audiences, with two productions scheduled for 1986.

The first, co-produced with NBC's "Friday Night Videos," is a one-hour special airing Jan. 3, titled "Friday Night Videos: The Year End Review." The second, and more ambitious, project is "MTV Top 20 Video Countdown," a weekly series produced by the cable channel and set to be distributed by parent company Viacom.

Syndication of the "Countdown" show is expected to begin on a barter basis in April.

This is the first joint sales linking of MTV and Viacom. In the effort, Viacom will work on station clear-

ances, while MTV is to sell national advertising minutes.

The "Friday Night Videos" special features "Late Night" band-leader Paul Shaffer as host, and features appearances by MTV VJs Martha Quinn and Mark Goodman. As part of its look back at the year in music video, the show will include interview segments with Madonna and Bruce Springsteen, a list of the top 10 music videos of the year, and a recap of some of the major musical fund-raisers of 1985.

The "MTV Top 20 Video Countdown," which now runs as a regular two-hour-plus weekly feature Friday evenings on MTV, will be edited down to a one-hour version for domestic distribution.

AS BILLBOARD WENT TO PRESS, word from MTV Networks Inc. was that Bob Pittman had been elevated to president and chief executive officer of the cable operation, which includes the MTV and VH-1 video clip channels. Pittman, a founding member of the MTV channel, succeeds David Horowitz, who has left the company. Pittman, who had served as executive vice president and chief operating officer since 1983, reports to David Lewis, chairman. Horowitz, who once ran Warner Communications Inc.'s music interests, could not be reached for comment.

DISGRUNTLED RETAILERS around the country say WEA's fill on CD titles has improved dramatically since they upped the price by nearly 11% a few weeks ago. As part of the price hike, WEA wiped clean its slate of backorders, meaning that all the product finally coming in is at the higher price. Dire Straits, Madonna, U2 and Bob Marley & the Wailers are among the artists mentioned by retailers as previously unobtainable but suddenly available in quantity. A source at Warner Bros. denies that the company held anything back for the higher price. He says he only wishes everything had been available all along.

ACROSS-THE-BOARD price hikes are rumored for early 1986, when labels announce stock replenishment programs. WEA is expected to add 1% in all categories. And word emanating from CBS's national and regional sales meetings is that price hikes are on the way. A popular scenario has all midlines going up, as well as select frontline titles and CDs. Company spokesmen could not confirm.

ENTERPRISING RANDY DAVIDSON of Central South Music & Rack Sales, Nashville, realizes a long-time dream when he and a group of Music City stars open the first 110 rooms of Treasure Island Resorts in the Cayman Islands April 1. Davidson, who discovered the charm of the tropical "paradise" in 1979, has acquired a realty holding that will eventually encompass 290 rooms and 96 condos on the beach there. Davidson's fellow shareholders include Conway Twitty, Larry Gatlin, Tammy Wynette, Jerry Reed, Earl Thomas Conley, Debra Allen, Ronnie Milsap, Jim Foglesong, Dave & Sugar, Helen Cornelius and others. The combine owns 21 acres on the island, a little over an hour by air from Miami.

SCHWARTZ BROS., the Lanham, Md., pioneer distributing firm, thanks prerecorded video for its impressive sales and net income for the third quarter and nine months ended Oct. 31. Third quarter net income soared to \$192,252 or 24 cents a share on sales of \$17,639,268, up from \$19,352 or 2 cents a share on sales of \$10,830,427 a year earlier. For the nine months, net income ballooned to \$593,324 or 74 cents a share, up from \$156,090 or 19 cents a share in the first three quarters

of 1984. Sales rose 58% to \$48,091,442 from \$30,336,103 in the same period a year ago... Track recommends that RIAA members cooperate in supplying auto makers with a CD demo disk at cost. If it had not been for the car manufacturers' inclusion of eight-track and cassette playback, these important configurations would have suffered the fate of quadasonic. Audio marketing director Don Duncan of Ford, introducing the first U.S.-made car CD system around April (story, this page), says he would welcome such help in providing the right fuel for the innovation, as would other automotive entities probing CD.

RCA, claiming dealers are clamoring for the cast album of Broadway's "Song & Dance," is rushing it out for Monday (23) delivery. Label claims 50,000 advance orders. The CD follows in a few months... Tony Bennett, who cut some 80 albums for Columbia, reportedly returns to that fold with a London-taped session. CD may precede the album release here, a first... Zody's, the discount department store in the West, included a four-page audio/video tabloid supplement, a first for mass merchandisers, in its Christmas print campaign.

WILLIE NELSON lost his bid to seal documents in the \$2.2 million government tax claim that he said caused him undue embarrassment. The U.S. Tax Court has ruled that the possibility of bad publicity is not compelling enough reason to seal the records. Nelson also claimed he was irreparably damaged by news headlines indicating he was the subject of criminal prosecution. The court studied 37 newspaper articles and found they did not remotely suggest criminal prosecution... Sick Call: Mary Resnik, wife of A&M national promo chief Steve Resnik, hospitalized in a serious car accident that broke her leg. Annie Semonco, handicapped receptionist at Elektra West Coast, out for two months when an allegedly intoxicated driver hit her while she was standing on a Hollywood sidewalk. Moe Preskell, Track is glad to learn, has recovered sufficiently from brain surgery to return to his Miami Beach home.

NARM REGIONALS: Actual sites and dates for early 1986 are Seattle, Seatac Marriott, Jan. 13; San Francisco, Old Bayshore Drive Amfac, 14; L.A., Pacifica Hotel, 16 and San Diego, Town & Country, 17... In the works is a summit on shrinkage tentatively set for Jan. 15 in L.A., with both NARM and VSDA representation... Ex-Billboard radio editor Rollye Bornstein has formed Mediatrix, a radio information service in L.A., to publish an annual directory of data with specifics covering rated and unrated outlets in over 100 top markets... Happy to report that the Atlanta U.S. Bankruptcy Court has approved Gwen Kessler's reorganization plan for her Tara Distributing, one of the South's oldest continuous indie distrib points.

Edited by JOHN SIPPEL

Ford to Offer JBL CD Player as Option

BY JOHN SIPPEL

LOS ANGELES In conjunction with JBL Inc., the Ford Motor Co. becomes the first U.S. auto maker to offer Compact Disc playback as optional equipment "midway through the 1986 model year."

Beginning early in the second quarter, the CD player will be offered as an option on the Lincoln Town Car. The console essentially consists of the Ford JBL Audio system, introduced earlier this year in the Lincoln Continental, at a cost of about \$500. The official price of the CD unit plus that of supportive electronics will be determined closer to its availability.

The augmented audio console contains AM/FM radio, a cassette deck and a CD unit made to Ford specifications by Sony. The CD player incorporates automatic music search, locating any track, forward or backward, at the touch of a button; a scan feature permitting

rapid play at normal pitch to select passages on a track; a dual repeat allowing replay or an individual track or entire disk, and instant return to the beginning of the disk.

The Ford CD player offers direct loading and immediate ejection, with the option that if the CD is not subsequently removed from the slot within 15 seconds, it automatically reloads. When a disk is inserted, the door locks to prevent accidental insertion of a second disk. All features are lighted, and an LED display notes track or elapsed playing time of the disk.

The system is driven by a 140-watt amplifier, consisting of four 34-watt channels, mounted on the left side wall of the trunk's interior. Don Duncan of Ford points out that the amplifier's positioning partially thwarts pilferage of the car's CD unit. No security device protects the dash-to-shift audio console in the Lincoln's front.

The Ford system boasts 12 spe-

cially designed JBL speakers, placed in six strategic locations. Among the 12 are four high-excursion woofers specifically fashioned to reproduce very low frequencies, overcoming the lack of deep bass response, a problem inherent in most auto sound systems. An excursion control computer automatically increases bass volume at low listening levels to maintain proper perceived balance and prevent overload and accompanying distortion when listening levels are high. The system must be factory-installed.

CDs may be stored in covered side pockets on either side of the front seats.

A check with Mazda indicated that their previously announced intention to add a CD player from Pioneer as an option for the RX-7 GXL sports car will become a reality no later than February. Price has not yet been finalized. Mazda would be the first known to offer such a CD capability in the U.S.

GAP BAND WIN

When the platinum-selling Gap Band make a new album, it's news. Big news. And just as sure as seven follows six, you can count on The Gap Band to live up to their chart-climbing reputation with cuts like: "Automatic Brain," "Going In Circles," "Ooh What A Feeling," "I Need Your Love" and...



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IT WAS A GREAT YEAR FOR MUSIC.

It was great for musicians, great for new music, hit music and, above all, it was a great year for the spirit of music, and the power of our stars to lead in the fight against hunger, censorship and apathy.

Twelve months ago, few people knew of Bob Geldof or his work with Band Aid. But after "Do They Know It's Christmas?" topped the British charts, the world rallied around the starving people in Ethiopia—and USA For Africa was born.

USA For Africa, Farm Aid, Sun City, Band Aid, Live Aid, America Foundation For AIDS Research and Pro-Peace raised one hundred million dollars for humanitarian causes.

Ironically, despite the social accomplishments, a Senate committee, urged on by "The Washington Wives," staged hearings examining the morality of our business under the banner of protecting the youth of America.

In hearings before this committee, Frank Zappa resorted to reciting the First Amendment (Freedom Of Speech)—"for reference." Such diverse musicians as John Denver and Dee Snider also testified in opposition to a proposed system to rate records, raising fears that it would lead to government censorship.

Meanwhile, Live Aid was witnessed by two billion people in one hundred fifty countries—one third of the people on the planet.

Historically, rock & roll has been inspired by geographic and social differences—it has marked divisions between generations, classes, races and countries. In 1985, it sprang from the world and played to the world.

Nineteen eighty-five was a year when music truly made a difference. It was a year to remember.



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