Only 201 days until the New Music Seminar
1985
THE YEAR IN MUSIC & VIDEO

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 Debbie Holley; Front cover photos: John Bellissimo, Retna Ltd. (Prince) Larry Busacca (Madonna), Kathleen Smith (Bruce Springsteen); Cover concept: Sam Holdsworth; Art Assistant, Anne Richardson-Daniel; Art Director, J. Daniel Chapman.

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 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 accumulated number of all records 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.
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 the only year-round US No. 1 artist in contemporary music. Prince is the number three artist of the year in both the pop and black fields, 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 didn't Wham! It is reported that 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.

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-disparately 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 place 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 Revolution 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.

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. Maturation 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 into a three-piece straightjacket, armed with a calculator and ready to take a lunch.

Is it a coincidence that the same year 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 Thems' 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 jazz 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 anomalously, "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 PRC, to whom the industry spinelessly knuckled under in November, were heard in April. That same month, charity records were cut by gospel artists, country artists, heavy metal artists and a group of veteran British bluesmen.

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

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

Springsteen, of course, carried the banner of straightahead 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
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. Retailers and 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 entered the fray 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 leap 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 "Pinocchio," 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" cass- ettes to consumers eager to collect laughs.

Business was good in 1985, but not for everybody. Cash-draining mehahits 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 & pop stores 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 fast-est-growing segments in 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 main- stream 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-grab- bing 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 be- gin 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 win- ners 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—concep- tively 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 smashers, 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 per- formances: 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 Ci- ty" 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 di- verse as Expose's "Point Of No Return," Pet Shop Boys' "West End Girls," and Gwen Guthrie's "Pad- lock."

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, To- tal Contrast, Paul Hardcastle, Grace Jones, Phyllis Nelson and Jaki Graham.

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

Was there more? Certainly. But the documenta- tion of it should be looked for every category of music, because the story of dance is now inextrica- ble 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 produc- tion, as existing music video marketers like Sony Video 45s stepped up their output, and new music videocassette ventures were founded by record lab- els 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 demo- graphic. The firm's ownership has also changed 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)
hat 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 worried 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 anymore."

"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."

"Artists 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)
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 GREW THE VARIOUS "AID" EVENTS LAST 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 KRAVEN, 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."

KRAVEN 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."

KRAVEN 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 PRODUCT OR IN THIS CASE, FOR A CAUSE. YOU'RE DEALING WITH A LOT OF THE SAME DYNAMICS HERE, JUST ON A BIGGER SCALE."

IT'S ALSO IMPORTANT, SAYS KRAVEN, 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 DOING 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 STAYED SO 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 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 MANY 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 1-40)
A Day in the Life of

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

...part 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 going 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 dress 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 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)
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.

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 parses 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 Keenews (6/1)

**MADONNA**

_Universal Amphitheatre, Universal City, Calif._

Those of us who figured that Madonna was strictly a studio creation and would fail 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-

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)

**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."

Ethel Ann Vare (2/23)

**TEARS FOR FEARS**

_The Palladium, Los Angeles_

Tears For Feats 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.

Ethel Ann Vare (7/20)

**TINA TURNER**

_Jones Beach, Freeport, N.Y._

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

Rob Hoerburger (9/7)

**STING**

_Radio City Music Hall, New York_

Sting's success is attributable partly to his good looks and charisma, and partly to simple, catchy songs like "If You Love Somebody Set Them Free" and "Every Breath You Take," which got two of the 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 Keenews (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 Wil POWers than Gary Powers.

Fred Goodman (12/22/84)

**DIRE STRAITS**

_Radio City Music Hall, New York_

An unlikely looking but deceptively 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.

Ethel Ann Vare (9/14)

(Continued on page 7-44)
Position is everything.

Congratulations to all our winning artists. 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: WHAM! "CARELESS WHISPER"
#1 POP ALBUM ARTIST: BRUCE SPRINGSTEEN
#1 POP SINGLES ARTISTS—DUO/GROUP: WHAM!
#1 JAZZ ARTIST: WYNTON MARSALIS
#1 JAZZ ALBUM: WYNTON MARSALIS "HOT HOUSE FLOWERS"
#1 ADULT CONTEMPORARY ARTIST: WHAM!
#1 DANCE SALES: LISA LISA & CULT JAM WITH FULL FORCE
The Year's Top Stories

January

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

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

VH-1 DEBUTS as a 24-hour adult contemporary sister to MTV with Marvin Gaye performing "The Star Spangled Banner" (1/12).

U.S. FOR AFRICA is forged 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).

DREAMS TILL DISCO 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).

March

MAINSTREAM ARTISTS dominate the Grammy's as Lionel Richie and Tina Turner topped 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 backorders in an attempt to "wipe the slate clean" and equal to or superior to the jewel box, setting the stage for later test packages (2/23).

April

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

WHAM! becomes 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 CBS estimate. The company pegs the value of shipments at $4.46 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 company'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).

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 bag 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 5x1/2-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 announced in the offering 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 again (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 toward 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 sells 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 whipping 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).
CD READY TO invade video game market 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 programers boycotting the label (6/8).
TRANSWORLD ACQUIRES RECORDLAND and the AOR format as the 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).
CD RIGHTS GETTIN' BETTER as Chrisal 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 TG. Harmes filed the first action against an importer, Jem Records, for infringing copyright on imports on a "distributor level" (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 (9/22).
GEORGE BENSON becomes the first major artist to pledge a percentage of his international royalties to the antipoverty 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 include an across-the-board 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).
NEARLY 25% of licensing 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).
WCoti 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 recording 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, but 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).
SENIOR MATHIAS (R-Md.) says he will introduce an audio-only home taping bill that focuses on "fringing uses" (9/7).
WALK-UP BUSINESS for the VSDA Convention pushes the final attendance level over the 6,000 figure set for last 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 sprints as the latest music-fueled charity drive, taking in $29.95 (9/21).
PARAMOUNT HOME VIDEO decided to take the low-price, sell-through route with "Beverly Hills Cop II" 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).

October
WEA'S PUSH for all-board packaging is abandoned after stiff resistance and expense. Late '87 is pegged as the earliest any new facility could open (10/19).
REJ. 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).
"GHOSTBOUSTERS" star Dan Aykroyd and "PRIVATE HILLS COP" both top the $20 million wholesale barrier but touch off strong price competition (10/26).

November
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 sticking system soon to be imposed 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 set up shop to open 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 backdroper lobsters blow (11/23).
The DISC GROUP, formed as a forum for hardware and software manufacturers to preach the technology's gospel, disbands because it has accomplished its goal (11/23).
COUNTERFEIT AUDIO TAPES are seized at a New Jersey manufacturer, leading to execution of other search warrants around the country (11/30).
TONY BLOOM, a South African businessman, offers to stage a multi-racial anti-apartheid 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 7-48)
Congratulations and thanks to all our stars and winners for making 1985 our greatest year ever

★ PEABO BRYSON ★ BARKAYS ★ KURTIS BLOW ★ JENNY BURTON ★ COMMODORES ★ ANDRE CYMONE ★ CAMEO ★ CHERRELLE ★ CARL CARLTON ★ GEORGE CLINTON ★ CONFUNKSHUN ★ COLONEL ABRAMS ★ DAZZ BAND ★ DEELE ★ DOUG-E FRESH ★ FOUR TOPS ★ FULL FORCE ★ FIVE STAR ★ FORCE MD'S ★ GAP BAND ★ GATO BARBIERI ★ JOHNNY GILL ★ GRAND MASTER FLASH ★ GWEN GUTHRIE ★ GIL SCOT HERON ★ JENNIFER HOLLIDAY ★ RICK JAMES ★ REBBIE JACKSON ★ GLENN JONES ★ JOCelyn BROWN ★ Kool & The Gang ★ EVELYN KING ★ KLIQUE ★ KASHIF ★ KLYMAXX ★ PATTI LABELLE ★ LOOSE ENDS ★ CHERYL LYNN ★ LISA LISA w/ CULT JAM ★ LAKESIDE ★ STACEY LATTISAW ★ RONNIe LAWS ★ VIKKI LOVE & NUANCE ★ MIDNIGHT STAR ★ TEENA MARIE ★ MARY JANE GIRLS ★ MUSICAL YOUTH ★ MELLE MEL ★ NEW EDITION ★ O'BRYAN ★ ONE WAY ★ ALEXANDER O'NEAL ★ BONNIE POINTER ★ RENE & ANGELA ★ READY FOR THE WORLD ★ RUN DMC ★ R.J.'s LATEST ARRIVAL ★ SHERYL LEE RALPH ★ STEVE A R RINCTON ★ 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

NORBY WALTERS ASSOCIATES
200 West 51st St. N.Y. N.Y. 10019 (212) 245-3939
Top Pop Artists of the Year
Combined LPs & Singles

Pos. | Artist | Label | LPs
--- | --- | --- | ---
1 | Madonna | (7) A&M | Atlantic
2 | Bruce Springsteen | (1) Columbia | Atlantic
3 | Prince & The Revolution | (4) Paisley Park | Warner Bros.
4 | Phil Collins | (6) Atlantic | Atlantic
5 | Bryan Adams | (7) A&M | Atlantic
6 | Whitney Houston | (6) Arista | Arista
7 | Tears for Fears | (5) Mercury | Capitol
8 | Tina Turner | (7) Capitol | Epic
9 | Billy Ocean | (6) Virgin | Liberty
10 | The Pointer Sisters | (7) Epic | Epic

11 | Daryl Hall & John Oates | (7) RCA | RCA
12 | U2 | (7) Island | Island
13 | Kool & The Gang | (5) De-Lite | Arista
14 | Don Henley | (5) Geffen | Warner Bros.
15 | Survivor | (6) Scotti Bros. | Atlantic
16 | Red Speedwagon | (3) Epic | Capitol
17 | Billy Joel | (5) Columbia | Columbia
18 | Foreigner | (5) MCA | MCA
20 | Huey Lewis & The News | (4) Chrysalis | Chrysalis

Top Country Artists of the Year
Combined LPs & Singles

Pos. | Artist | Label | LPs
--- | --- | --- | ---
1 | Alabama | (9) RCA | RCA
2 | George Strait | (6) MCA | MCA
4 | The Judds | (6) MCA | MCA
5 | Willie Nelson | (10) Columbia | Columbia
6 | The Oak Ridge Boys | (6) MCA | MCA
7 | The Statler Brothers | (7) MCA | MCA
8 | Exile | (6) MCA/Curb | Curb
9 | Lee Greenwood | (6) MCA | MCA
10 | Ricky Skaggs | (5) Epic | Epic

11 | Merle Haggard | (7) Epic | Epic
12 | Early Thomas Conley | (7) RCA | RCA
13 | Steve Wariner | (5) RCA | RCA
14 | John Schneider | (6) MCA | MCA
15 | Reba McEntire | (6) MCA | MCA
16 | Nitty Gritty Dirt Band | (6) Columbia | Columbia
17 | Sawyer Brown | (6) Capitol/Curb | Capitol/Curb
18 | John Conlee | (8) MCA | MCA
19 | Ronnie Milsap | (5) RCA | RCA
20 | The Bellamy Brothers | (6) MCA | MCA

Top Black Artists of the Year
Combined LPs & Singles

Pos. | Artist | Label | LPs
--- | --- | --- | ---
1 | Kool & The Gang | (5) De-Lite | De-Lite
2 | New Edition | (3) MCA | MCA
3 | Prince & The Revolution | (4) Paisley Park | Warner Bros.
4 | Whitney Houston | (4) Arista | Arista
5 | Freddie Jackson | (3) Capitol | Capitol
6 | Tina Turner | (6) Capitol | Epic
7 | Billy Ocean | (3) Virgin | Virgin
8 | 801ashford & Simpson | (4) Capitol | Epic
9 | Luther Vandross | (4) Epic | Epic
10 | Ready For The World | (3) MCA | MCA

11 | Klymaxx | (4) MCA | MCA
12 | Steve Wonder | (5) Tamla | Tamla
13 | Jesse Johnson's Revue | (5) A&M | A&M
14 | Diana Ross | (6) RCA | RCA
15 | Maze Featuring Frankie Beverly | (4) Capitol | Capitol
16 | The Gap Band | (5) Total Experience | Total Experience
17 | The Pointer Sisters | (6) Planet | Planet
18 | Sade | (4) Epic | Epic
20 | DeBarge | (3) Epic | Epic

21 | Commodores | (4) Motown | Motown
22 | The Mary Jane Girls | (4) Epic | Epic
23 | The Temptations | (4) Epic | Epic
24 | Midnight Star | (5) Solar | Solar
25 | Fat Boys | (6) Sire | Sire
26 | Cameo | (3) Arista Artists | Arista Artists

BILBOARD DECEMBER 28, 1985
T-17
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. SAGE (4) Portrait
4. FREDIE JACKSON (3) Capitol
5. KATRINA & THE WAVES (4) Capitol
6. JESSE JOHNSON'S REVUE (3) Arista
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. FREDIE 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 (I) Chrysalis
9. ALEXANDER O'NEAL (4) Tabu
10. WHAM! (2) Columbia

Top Pop Labels
Combined LPs & Singles
Pos. LABEL (No. of Charted Albums & Singles)
1. COLUMBIA (14)
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. EAGLE (43)
12. SIRE (19)
13. ELEKTRA (37)
14. MOTOWN (22)
15. GEFFEN (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 (27)
8. MCA (20)
9. A&M (30)
10. MERCURY (19)
11. EAGLE (24)
12. SOLAR (17)
13. JIVE (7)
14. DE-LITE (5)
15. ATLANTIC (25)

New Country Artists
Combined LPs & Singles
Pos. ARTIST (No. of Charted Albums & Singles)
1. SAWYER BROWN (6) Capitol/Curb
2. FORESTER SISTERS (4) Warner Bros.
3. RESTLESS HEART (4) RCA
4. SOUTHERN PACIFIC (4) RCA
5. ROCKIN' SIDNEY (2) Epic
6. JUDY ROSSMAN (3) MGM
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. EAGLE (64)
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 (5)
14. VIVA (5)
15. NOBLE VISION (4)
Top Pop Albums

**Pos.** | **Title** | **Artist** | **Label**
---|---|---|---
1. | Born in the U.S.A. | Bruce Springsteen | Columbia
2. | Reckless | Bryan Adams | A&M
3. | Like a Virgin | Madonna | Sire
4. | Make It Big | Whitney Houston | Arista
5. | Private Dancer | Bruce Springsteen | Warner Bros.
6. | No Jacket Required | Phil Collins | Atlantic
7. | Beverly Hills Cop | Soundtrack | MCA
8. | Suddenly | Billy Ocean | Jive
10. | Songs from the Big Chair | Tears for Fears | Mercury
12. | Emergency | Kool & the Gang | Jive
13. | Building the Perfect Beast | Don Henley | Geffen
14. | Sports | Huey Lewis & The News | Columbia
16. | Break Out | The Pointer Sisters | Epic
17. | Big Bad Boom | David Soul & John Davis | RCA
18. | Wheels Are Turning | Red Speedwagon | Epic
19. | The Unforgettable Fire | U2 | Island
20. | Agent Provocateur | Foreigner | Atlantic
22. | Can't Slow Down | Lionel Richie | Motown
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. | Valiott | Julian Lennon | Atlantic
31. | The Power Station | The Power Station | Capitol
32. | Escape | Michael | A&M
33. | Maverick | George Thorogood & The Destroyers | EMI America
34. | Rhythm of the Night | DeBarge & Gorda | Epic
35. | Tooth & Nail | Okes & Ekoko | Epic
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
41. | Welcome to the Pleasure Dome | Frankie Goes To Hollywood | Island
42. | Face Value | Phil Collins | Atlantic
43. | Swept Away | Dina 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 You | The Mary Jane Girls | Gordy
48. | King of Rock | Run-DMC | Profile
49. | Heartbeat City | The Cars | Elektra
50. | The Dream of the Blue Turtles | Sting | A&M

Top Pop Album Artists-Duos/Groups

**Pos.** | **Artist** | **Title** | **Label**
---|---|---|---
2. | 2 | Run-D.M.C. | Profile
3. | 3 | Whitney Houston | Arista
4. | 4 | Bruce Springsteen | Sony
5. | 5 | Dire Straits | Warner Bros.
6. | 6 | The Firm | Epic
7. | 7 | The Pointer Sisters | RCA
8. | 8 | Huey Lewis & The News | Chrysalis
9. | 9 | Run-D.M.C. | Profile
10. | 10 | Survivor | Scotts Bros.
11. | 11 | The Gang | Elektra
12. | 12 | Wilson Phillips | MCA
13. | 13 | Foreigner | EMI America
14. | 14 | Chicago | RCA
15. | 15 | Motley Crue | Elektra
16. | 16 | New Edition | MCA
17. | 17 | George Thorogood & The Destroyers | EMI America
18. | 18 | John Cafferty & The Beaver Brown Band | RCA
19. | 19 | Dire Straits | Warner Bros.
20. | 20 | Ratt | Atlantic
21. | 21 | DeBarge | Motown
22. | 22 | The Power Station | Capitol
23. | 23 | Night Ranger | Capitol
24. | 24 | DeDee Moss | Sire
25. | 25 | The Whispers | Capitol

**Top Pop Albums**

**Pos.** | **Title** | **Artist** | **Label**
---|---|---|---
1. | Born in the U.S.A. | Bruce Springsteen | Columbia
2. | Reckless | Bryan Adams | A&M
3. | Like a Virgin | Madonna | Sire
4. | Make It Big | Whitney Houston | Arista
5. | Private Dancer | Bruce Springsteen | Warner Bros.
6. | No Jacket Required | Phil Collins | Atlantic
7. | Beverly Hills Cop | Soundtrack | MCA
8. | Suddenly | Billy Ocean | Jive
10. | Songs from the Big Chair | Tears for Fears | Mercury
12. | Emergency | Kool & the Gang | Jive
13. | Building the Perfect Beast | Don Henley | Geffen
14. | Sports | Huey Lewis & The News | Columbia
16. | Break Out | The Pointer Sisters | Epic
17. | Big Bad Boom | David Soul & John Davis | RCA
18. | Wheels Are Turning | Red Speedwagon | Epic
19. | The Unforgettable Fire | U2 | Island
20. | Agent Provocateur | Foreigner | Atlantic
22. | Can't Slow Down | Lionel Richie | Motown
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. | Valiott | Julian Lennon | Atlantic
31. | The Power Station | The Power Station | Capitol
32. | Escape | Michael | A&M
33. | Maverick | George Thorogood & The Destroyers | EMI America
34. | Rhythm of the Night | DeBarge & Gorda | Epic
35. | Tooth & Nail | Okes & Ekoko | Epic
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
41. | Welcome to the Pleasure Dome | Frankie Goes To Hollywood | Island
42. | Face Value | Phil Collins | Atlantic
43. | Swept Away | Dina 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 You | The Mary Jane Girls | Gordy
48. | King of Rock | Run-DMC | Profile
49. | Heartbeat City | The Cars | Elektra
50. | The Dream of the Blue Turtles | Sting | A&M
## Top Pop Singles

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<th>Title</th>
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<td>100</td>
<td>SUGAR WALLS</td>
<td>Shenna Easton</td>
<td>EM America</td>
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## Top Pop Singles

### Artists/Groups

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<td>23</td>
<td>COMMODORES (3)</td>
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<td>A-HA (2)</td>
<td>Warner Bros.</td>
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<td>25</td>
<td>CATRINA AND THE WAVES (3)</td>
<td>Capitol</td>
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## Top Pop Singles

### Labels

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<td>WHAM! (5)</td>
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<td>PRINCE &amp; THE REVOLUTION (3)</td>
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<td>DARYL HALL &amp; JOHN OATES (5)</td>
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<td>KOOL &amp; THE GANG (4)</td>
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<td>A&amp;M/Warner Bros.</td>
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Top Pop Album Artists-Male
Pos. ARTIST (No. of Charted Albums) Label
1. BRUCE SPRINGSTEEN (6) Columbia
2. PHIL COLLINS (4) Atlantic (1) Columbia
3. BRYAN ADAMS (4) MCA
4. LIONEL RICHIE (2) Motown
5. BILLY OCEAN (3) Jive
6. JOHN FOGERTY (3) Warner Bros.
7. DON HENLEY (3) Geffen
8. BILLY JOEL (2) Columbia
9. JULIAN LEMON (1) Atlantic
10. STEVE WONDER (2) Tamla
11. HARRIS JONES (2) Elektra
12. RICK SPRINGFIELD (2) RCA (1) Mercury
13. LUTHER VANDROSS (3) Epic
14. COREY BART (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
19. GLENN FRED (1) MCA
20. ANDREAS VOLLLENHEIDER (2) CBS (1) Columbia
21. PAUL YOUNG (2) Columbia
22. PHILIP BAILEY (1) Columbia
23. FREDIE JACKSON (1) Capital
24. ENIGNE NALFERSTEIN (2) Polydor
25. JULIO IGLESIAS (3) Columbia

Top Pop Singles Artists-Male
Pos. ARTIST (No. of Charted Singles) Label
1. BRYAN ADAMS (5) MCA
2. PHIL COLLINS (4) Atlantic (1) Columbia
3. BRUCE SPRINGSTEEN (5) Columbia
4. GLENN FRED (1) MCA
5. DON HENLEY (4) Geffen
6. BILLY OCEAN (5) Jive
7. JULIAN LEMON (4) Atlantic
8. STEVE WONDER (4) Tamla
9. STING (3) A&M
10. COREY BART (4) EMI-America
11. JOHN WAITE (4) Atlantic
12. PAUL YOUNG (3) Columbia
13. HARRIS 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) Capricorn
18. RICK SPRINGFIELD (3) RCA (1) Mercury
19. JACK WAGNER (3) Quiet
20. JOHN WAITE (5) EMI-America
21. JOHN COUGAR MELLENCAMP (2) RCA
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-MCA
5. THE WOMAN IN RED-Soundtrack by Steve Wonder-Motown
6. AMADEUS-Soundtrack-Fantasy
7. THE BREAKFAST CLUB-Soundtrack-MCA
9. VISION QUEST-Soundtrack-Geffen
10. ST ELSEMO'S FIRE-Soundtrack-Atlantic
11. BACK TO THE FUTURE-Soundtrack-MCA
12. GIVE MY REGARDS TO BROAD STREET-Soundtrack by Paul McCartney-Columbia
13. MACOMBO-TX Soundtrack-MCA
14. A VIEW TO A KILL-Soundtrack-Capitol
15. MORE SONGS FROM THE BIG CHILL-Soundtrack-Motown
### Top Dance Sales

**Singles/Albums**

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<td>PRINCE &amp; THE REVOLUTION</td>
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**Artists**

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<td>1</td>
<td>Madonna</td>
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</tr>
<tr>
<td>2</td>
<td>Prince</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>The Revolutions</td>
<td>RCA</td>
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### Top Dance Club Play

**Singles/Albums**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
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<th>Label</th>
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<td>DEAD OR ALIVE</td>
<td>General Public</td>
<td>RCA</td>
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<td>PRINCE &amp; THE REVOLUTION</td>
<td>General Public</td>
<td>RCA</td>
</tr>
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<td>PRINCE</td>
<td>General Public</td>
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</tr>
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<td>General Public</td>
<td>RCA</td>
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<td>THE REVOLUTION</td>
<td>General Public</td>
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**Artists**

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<th>Artist</th>
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<td>1</td>
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<td>2</td>
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</tr>
<tr>
<td>3</td>
<td>The Revolutions</td>
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</tbody>
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*Note: The image contains a page from a magazine with various music charts and rankings, including Top Dance Sales and Top Dance Club Play listings.*
### Top Country Singles

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<thead>
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<th>Pos.</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
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<tr>
<td>3.</td>
<td>THE JUDGES</td>
<td>(3)</td>
<td>RCA</td>
</tr>
<tr>
<td>4.</td>
<td>EARL THOMAS CONLEY</td>
<td>(4)</td>
<td>RCA</td>
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<td>5.</td>
<td>THE OAK RIDGE BOYS</td>
<td>(5)</td>
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<td>CONWAY TWITTY</td>
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<td>THE BELLAMY BROTHERS</td>
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<td>NITTY GRITTY DIRT BAND</td>
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<td>MERLE HAGGARD</td>
<td>(9)</td>
<td>MCA</td>
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<td>10.</td>
<td>THE STATLER BROTHERS</td>
<td>(10)</td>
<td>MCA</td>
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<tr>
<td>11.</td>
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<td>(11)</td>
<td>RCA</td>
</tr>
<tr>
<td>12.</td>
<td>GEORGE JONES</td>
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### Top Country Artists

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<th>ARTIST</th>
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<td>(28)</td>
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<td>(21)</td>
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<td>KRIS KRISTOFFERSON</td>
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<td>THE JUDGES</td>
<td>(15)</td>
<td>RCA</td>
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<td>THE STATLER BROTHERS</td>
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<td>WAYLON JENNINGS</td>
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<td>GEORGE JONES</td>
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<td>(9)</td>
<td>MCA</td>
</tr>
<tr>
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<td>THE OAK RIDGE BOYS</td>
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<td>MCA</td>
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### Top Country Songs

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<th>ARTIST</th>
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<tr>
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<td>T.G. STAPLETON</td>
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<td>THE STATLER BROTHERS</td>
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<td>WILLIE NELSON</td>
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<td>GEORGE JONES</td>
<td>(7)</td>
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</tr>
<tr>
<td>8.</td>
<td>THE OAK RIDGE BOYS</td>
<td>(8)</td>
<td>MCA</td>
</tr>
<tr>
<td>9.</td>
<td>THE STATLER BROTHERS</td>
<td>(9)</td>
<td>MCA</td>
</tr>
<tr>
<td>10.</td>
<td>WAYLON JENNINGS</td>
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### Top Country Albums

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<td>KRIS KRISTOFFERSON</td>
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<td>EMI</td>
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<td>4.</td>
<td>THE OAK RIDGE BOYS</td>
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<td>THE JUDGES</td>
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<td>WILLIE NELSON</td>
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### Top Country Videos

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<tr>
<td>1.</td>
<td>GEORGE STRAIT</td>
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<td>KRIS KRISTOFFERSON</td>
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<td>THE JUDGES</td>
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<td>MERLE HAGGARD</td>
<td>(1)</td>
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<tr>
<td>10.</td>
<td>THE OAK RIDGE BOYS</td>
<td>(1)</td>
<td>MCA</td>
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</tbody>
</table>
“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

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The fun begins in Texas on January 31!
ROY CLARK: A MULTI-DIMENSIONAL MAESTRO

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 shows. While the official pilot is Leif Lang-bak, it's not unusual for Roy to take the controls.

"In 1964 I had just finished a ball game with the Orioles and Roy and his wife Barbara invited me to their house. We got into their car (they lived in Davidsonville, Md., at the time). We were getting 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 start, catch that big picture window... catch too late! We still laugh about it. Roy sure loves baseball and we've had great times. Here's a long list of stories I could tell but I better not."

"BOOY POWELL.

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 of Fame.

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

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

"When I was 24 and growing as a whistle player, I wanted to make sure I got Roy Clark to one of my Pensacola Open shows everywhere I went. I was up to Roy's box room. He was just saying, 'Boy, you've gotta come.' Roy said, 'I am the show tonight and the show's over, and you just start till the show gets over and I need the show to be over. When you're right—when you've been the show, you've done a super job.'"

"It was a real joy to know Roy. He makes his real- lable, winning, less was more music. I was really impressed with his knowledge of networking."

"ANGELO ANDREE
Boxing Manager"

"We're proud Roy Clark is an Oklahoma. We're not only proud of his musical ability but the many charitable activities he supports in our state. I join 105.3, Burt Reynolds in saluting Roy Clark."

GEORGE NIGG
Gtn. Oklahoma

"All that greatness 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

"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

"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 pull 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

"In the early 1970s, I was doing a program on the U.S. Navy's "Operation Golden Nugget," and had the opportunity to see Roy Clark perform. He had never seen a proper audience before and was quite nervous. He made the effort though, and his performance was absolutely fantastic!"

"Chuck "Boo-Y" Powell"

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

Above: Realizing his early dream of becoming a boxer as he squares off in the ring at Reno's Nugget agains 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.)
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 national 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 Meherin, Va. April 15, 1933, Clark was plinking away on a homemade ukulele 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 steel 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 sure an original. Eti1EKN, personally speaking, Roy Clark has a heart as big as his mouth. Personally speaking, I've never seen a crowd he couldn't entertain."

"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

"If you can take me 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 your 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."

BILLY PARKER

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

"Roy didn't come from that great stuff of the Ridge Boys have been associated with Roy Clark for many years and, in fact, we opened the first TV show starring 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 100% every single time the spotlight came on and we learned to love Roy Clark."

OAK RIDGE BOYS

"Our recording artist is a high-powered producer who has a lot of licks. He's the original Peck's Bad Boy. He's all the same, insipid, mischievous little boy that he was when he was growing up in Virginia. He is truly one of our most talented entertainers. I love working with him—I love him!"

CAROL G. ANDERSON, Roy Clark's public relations representative

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

MERRY GRIFFIN

"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.)

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

PERSONALITIES:

"Happy 25th and I hope it's not 25 more before I get to do the 'Happy 25th' again next year!"

SAMMY DAVIS JR.

"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 PEBBLES

"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 your 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

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, Pete 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 related 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)

ROY CLARK INTERVIEW

"Yes, of course, I would love to 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 your 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

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

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(Continued on page RC-12)
The multitalented accomplishments of Roy Clark have enlightened the music world for 25 entertaining years.

"Atta Boy, Roy!"
Mack Sanders
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 savvy 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 personable 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 get me up and give me a great opportunity—and through him, I met the people on the ‘Tonight’ show.”

Clark 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 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 rarified 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)
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.
RC -8

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 Lovallo; 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 compere 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 overlaid Clark still picks and grins with Buck Owens, banters with "barber" Archie Campbell, and allows for his serious moments via the Hee Haw Gospel Quartet.

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

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

Tillis and Clark personally raised the $3.5 million budget.

(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 was spotted me coming, he immediately began singing a parody of my song, and made it 'A Nose And A Snuggled 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 heart. I hope you let me know sometimes. I appreciate your talent and treasure our friendship."

LONNIE SHROTT
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're right because 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 performing with two sold-out shows."

JERRY WEBB

"And the last time I saw Roy, he was sitting out on a hillside, wearing shorts, and holding a fishing pole. I asked him what he was doing. He said, 'I'm just lookin' for a good spot to fish. I don't want to catch anything. I just want to enjoy the outdoors.'"
Thank you for YOUR TALENT

Thank you for YOUR INSPIRATION

Thank you for YOUR FRIENDSHIP

THE OAK RIDGE BOYS

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

.MCA RECORDS

KATHY GANGWISCH
When you're filling out your wish list of entertainers for 1986, put Roy on it.
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 puts 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, ‘OK, I guess we can ask for a towel.’”

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

“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 charity tournaments but in his participation, which has made such an impact on the world of golf,” said the tournament director. "Every year, Roy has been a great partner, and we are looking forward to seeing him again this year."
Thanks, Roy

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

Amana
A Raytheon Company
Amana Refrigeration, Inc.
Amana, IA 52204
MAESTRO
(Continued from page RC-3)

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

Those early audiences caught on to the Roy Clark mystique immediately. It's been that way over the years for the irresistible 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."

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

"Don't You Know How Much We Love You."

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

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

DENNIS JAMES
TV personality

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

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 clown home wit have entertained audiences around the world. In his 25th year as an entertainer, we here at Drummond Company would like to applaud Roy Clark's accomplishments and wish him many years of continued success.

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

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

Nashville's Best!

Congratulations

From Rick, Gary, and Susan
your friends at

sound emporium

(615) 383-1982

3102 Belmont Blvd.
Top Black Singles

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<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Label</th>
</tr>
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Kool & The Gang

Top Black Singles Labels

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Top Black Album Labels

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Top Black Album Artists

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Kool & The Gang

Top Black Albums

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1985 THE YEAR IN MUSIC & VIDEO

Top Adult Contemporary Singles

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<td>Angel</td>
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<td>3</td>
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<td>Burning Love In The World</td>
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<td>I'm Your Secret's Safe With Me</td>
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<td>Billy Joel/Columbia</td>
<td>Forever</td>
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<td>We Are All Through The Night</td>
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Top Adult Contemporary Labels

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<td>De lite</td>
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Top Adult Contemporary Artists

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Top Jazz Labels

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Top Jazz Artists

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<td>Joe Henderson</td>
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<td>Pat Metheny</td>
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<td>Al Jarreau</td>
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<td>Wayne Shorter</td>
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<td>Herbie Hancock</td>
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<td>Art Blakey</td>
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<td>George Benson</td>
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<td>Michael Franks</td>
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Top Jazz Albums

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Wynton Marsalis
Top Pop Singles Publishers

Pos. Publisher, Licensee (No. of charted singles)
1. JOBEY, ASCAP (14)
2. JOBEY, ASCAP (12)
3. JOBEY, ASCAP (12)
4. JOBEY, ASCAP (12)
5. JOBEY, ASCAP (12)
6. JOBEY, ASCAP (12)
7. JOBEY, ASCAP (12)
8. JOBEY, ASCAP (12)
9. JOBEY, ASCAP (12)
10. JOBEY, ASCAP (12)

Top Black Singles Publishers

Publisher, Licensee (No. of charted singles)
1. JOBEY, ASCAP (25)
2. JOBEY, ASCAP (25)
3. JOBEY, ASCAP (25)
4. JOBEY, ASCAP (25)
5. JOBEY, ASCAP (25)
6. JOBEY, ASCAP (25)
7. JOBEY, ASCAP (25)
8. JOBEY, ASCAP (25)
9. JOBEY, ASCAP (25)
10. JOBEY, ASCAP (25)

Top Country Singles Publishers

Pos. Publisher, Licensee (No. of Charted Singles)
1. BILLBOARD DECEMBER
2. BILLBOARD DECEMBER
3. BILLBOARD DECEMBER
4. BILLBOARD DECEMBER
5. BILLBOARD DECEMBER

Top Boxscores

Following is a list of the top grossing concerts of the year as report-
ed at Amusement Business, a Billboard Publication, from Nov. 27,
1984 to Nov. 30, 1985. Order of information is gross. Canadian
groups will be indicated with (c). Information includes shows, audi-
capacity, number of tickets, revenue, city, state, date.


Top Songs

1. "Gee Whiz, Sweetie" BMI
2. "You Keep Me Hangin' On" ASCAP
3. "Can't Help Myself" ASCAP
4. "You Make Me Feel Like A Natural Woman" ASCAP
5. "Shoush Of The Heart" ASCAP

THE WELK MUSIC GROUP

THE WELK MUSIC GROUP

THE WELK MUSIC GROUP
**Top Inspirational Albums**

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<td>I'VE JUST SEEN THE WONDERS</td>
<td>Jim Grant</td>
<td>Malaco</td>
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<tr>
<td>2</td>
<td>THE SKY'S THE LIMIT</td>
<td>Shirley Caesar</td>
<td>Malaco</td>
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<td>3</td>
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**Top Inspirational Artists**

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

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

ST. ELMO'S FIRE
It's their time on the edge.

AVAILABLE ON VIDEOCASSETTE AND CED VIDEODISC IN JANUARY.
**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.’

**BOB DARDEN**
6. **Princess**: ‘Say I’m Your Number One’ (Next Plateau). In which the British again prove that a clone becomes with some songsmithing (See Loose Ends, Jaki Graham).
7. **Whitney Houston**, ‘(Arista).’ She’s an intelligent, serious talent, not a pin-up. Bravo, and brava.
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.
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.
9. **Billy Crotchet**, “Carrier.” (DaySpring). World-class acoustic guitarist; songs to match.

**STEVEN DUPLER**
4. **Nick Mason/Rick Fenn**, “Profiles,” (CBS). Beautifully-produced and played. Fenn is one of the finest rock guitarists around.
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**, “Harmonicon” (ECM). An especially haunting work from this fine avant-gardist.

**KIM FREEMAN**
1. **Live Aid**: A heartwarming 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.
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 show best non-disc, 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**
8. **Artists United Against Apartheid**, “Sun City,” Manhattan/EMI (album).
10. **Blue Note** re-issue series, Michael Cuscuna, supervisor, Blue Note/Manhattan/EMI.

**PETER keeping**
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.
4. **“Sam Cooke Live At The Harlem Square Club”**: Still (arguably) the King; the next best thing to having been there.

Talking Heads’ ‘Little Creatures’ charms the critic.

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

**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.
3. **Southern Pacific** (concert): Seamless country/rock, great vocals.
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 — OR A MISS?!**

By PAUL GREIN

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

6. "Vox Humana," Kenny Loggins, Columbia, and "No Looking Back," Michael McDonald, Warner Bros. A few years ago these Grammy-winning singer/songwriters were among the hottest voices in pop. But they ran into resistance in '85. Neither of these albums was able to crack the top 40. It was especially disappointing for Loggins, who was looking at 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. "Culture 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. "Glory," 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. "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 Honeysdippers collection.


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

Kate Bush goes from cult fave to chart rave.

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

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J

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 Honeysdippers collection.


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(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 Wodelger Broadcasting, operators of TV-5, a low-power stereo 24-hour music channel, 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 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 DUPERLE

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 KRO, 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 reign 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

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 Wynton Marsalis. Giving his own spin 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 this approach had started at least a mini-trend was provided when bassist Mark Egan, best known for his work with Pat Metheny, signed on with Arcadia.

Predominantly 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)

T-36
Video Music Index

BOSTON
INTLEC PRODUCTIONS 331 Newbury St., Boston, Mass. (617) 424-1062, (617) 262-6304. Director: Art Verderame
MULTIVISION 161 Highland Ave., Needham, Mass. 02194 (617) 449-5838. Director: Mark Farley. Producers: Don O'Sullivan, Jay Heard


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. Executive Producer: Carmen Trombetta. Director: Joseph Hassen

DENVER
TTS Video 2177 South Cherry St., Denver, Col. 80222 (303) 754-8082. Producer: Doug Stewart. Videos: "Telluride"—The Nitty Gritty Dirt Band. "Modern Day Romance"—The Nitty Gritty Dirt Band


Los Angeles

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


B&B Communications Inc. 511 South Hwy 101, P.O. Box 7, Solana Beach, Calif. 92075 (619) 481-2942. President: Chip Bruss. Producer: Gary Bulkin. Director: Chip Bruss. Videos: "In America"—Leslie & Kelly

Toni Basil Productions (c/o Michael Lipman) 9669 Oak Pass Rd., Beverly Hills, Calif. 90210 (213) 850-0585. Director: Toni Basil


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 disproportionately 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 sweated 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 starting 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.
Ethi Ann Vare (6/15)

DARYL HALL & JOHN OATES
The Apollo, New York
The show's highlight was an appearance by former Temptations Eddie Kendricks 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 Vandross' material.
Paul Grein (7/27)

CULTURE CLUB
Universal Amphitheatre, Universal City, Calif.
It isn't fair 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.'
Ethi 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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(Continued from page T-43)

heid.


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 kontakt: Gale Sparrow (212) 333-7740

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that can still offer performance and features has ex-
ploded 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
other than the factory equipment CD options now available
in 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
shift is sustained, the U.S. market's full programmability
over packaging, estimated to top 1.5 billion sales
for the biggest sellers, would certainly be threatened.

Meantime over in the classical camp, at least
4,000 performances were broadcast or recorded
in 1985 on CD in the United States, according to
the Performing Rights Society's CD monitoring
service. This reflects American radio's growing
attention to the new medium. Though not a
quantifiable statistic, the solid presence of CD
among program options in 1985 reflected a
deeper commitment on the part of many stations
in the United States to embracing the new format,
raising the stakes for CD in the 1986 competitive
landscape.

CD's success, however, has also raised the
question of whether recordings that have already
sold millions on other media will fare well on
CD. The fact that many CD labels already own
master tapes or other high-quality recordings for
these titles suggests that a large catalog may
already exist that could be pressed directly on
CD without the need for costly remastering.

The key is how much the medium is seen as
a true competitor in the popular marketplace. CD's
erodingly low prices, coupled with labels' desire
to cash in on this potentially lucrative market,
may force CD labels to release classical recordings
at prices that would be impossible for vinyl.

Several classical labels have already announced
reissues on CD, and some of the labels that have
not yet moved into the medium are rumored
to be considering CD. The key will be whether
labels can come up with music that is
attractive to both classical and pop listeners.

The question is whether classical music can
reach a mass audience on CD. CD's potential
capability to deliver the very best sound quality
is one of its greatest strengths, but classical
music is one of the genres that most
thrive on a wide dynamic range.

SOUND AND SKILL

Classical music is not known for
its ability to capture in sound
the nuances of human emotion.

Opportunities abound, however,
for classical music to take
advantage of CD's potential.

The American orchestral
scene is at a peak, the New York
Philharmonic now being led by
Vladimir Jurowski and the Los
Angeles Philharmonic by
Eugene Kohn. The Boston,
Los Angeles, and Cleveland
orchestras are all active on CD.

The New World Symphony in
Miami and the Los Angeles
Philharmonic Chamber Orchestra
are new labels that have
already enjoyed critical success.

The New York City Opera is
also releasing some of its
operas on CD, and the Boston
Opera will be issuing a few
classical operas on CD.

The growth of classical
recordings on CD is expected
to continue, as labels look for
new ways to reach a mass
audience on the new medium.

ABOVE: The MiniDisc, a portable
recorder that can be used for
recording broadcast performances.

(Continued from page T-38)

pro audio/video '85

Digital audio continued to establish itself as the
storage method of the future, although perhaps
with less fanfare than in the past. Awareness of the
potential of the technology has certainly increased,
but the market is still in its early stages.

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 "al-
ternative music" genres.

One problem that has been around for a while
and is not quickly disappearing continues to be the
lack of an industry-wide standard for digital au-
dio equipment. Users and purchasers of digital stu-
dio equipment continue to buy on a sample-
by-sample basis, and the format of digital audio
recording continues to be a matter of personal
choice. Some users are content with DSD, others
are more interested in AES/EBU format, while
yet others prefer other formats.

Another problem is the lack of a clear definition
of the term "digital audio." Some people define it as
any audio format that can be recorded, played back,
and stored digitally, while others restrict it to
formats that use the CD or DAT as a reference.

The CD format remains the most popular among
record companies and audiophiles, but there are
other formats that are gaining in popularity.

One reason for the continued growth of digital
audio is the increasing demand for high-quality
sound. With the advent of digital audio, audiophiles
are able to achieve a level of sound quality that
was previously unattainable on vinyl.

Another reason for the growth of digital audio is
the increasing affordability of digital recording
equipment. As digital recording equipment
becomes more affordable, more musicians and
record companies are choosing to use digital
recording as a cost-effective way to produce high-
quality recordings.

The future of digital audio looks promising,
with more and more musicians and record
companies choosing to use digital recording as a
cost-effective way to produce high-quality
recordings. As digital audio technology continues
to advance, we can expect to see even greater
advancements in the quality and affordability
of digital audio equipment.
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.

MOIRA MCCORMICK

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.
10. R.E.M., “Fables Of The Reconstruction” (IRS); live at McGaw Hall, Northwestern Univ., Evanston, III., May 8 — five years I’ve been reviewing these guys, and despite their recent defecation by the underground set, they still haven’t lost their edge.

LINDA MOLENSKI

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.
7. Mick Jagger/David Bowie, “Dancing In The Streets” (video) — Two of rock’s heaviest weights were brought together in this fun, unforgettable clip.

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 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 MGMT/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 FACTS WITH CHINA to manufacture on the mainland, gaining access to Chinese recordings in return for technology (12/21).
Edited by FRED GOODMAN
Here's Wishing You Platinum & Gold in 1986
Have A Midi Christmas & A Happy Thru Year
From The Staff At Unique Recording Studios, N.Y.C.

(Continued on page T-50)
TOP BILLING INTL. BOX 121089, 1003 18th Ave, South Nashville, TN, (615) 327-1133. 2Tone Roy. Joe Harris, Mike Feurt, Steve Thurman.

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NOCTURNE PRODUCTIONS P.O. Box 404, San Francisco, CA, 94101 885-2561. Director: Paul Becher.


THE GREAT CREATORS GROUP, 49 Music Square West, Nashville, Tenn. 37203 (615) 327-4621. CELEBRATION, 16 Music Circle S, Nashville, Tenn. 37203 (615) 244-5766.

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SOUTHERN PRODUCTIONS, 900 Division, Nashville, Tenn. 37203 (615) 248-8333.

SPITLER/LANDRUM, 3401 West End Ave., Nashville, Tenn. 37209 (615) 252-4080.


THIRTYTHIRD FILM, 2831 Columbus Ave., San Francisco, Calif. 94118 (415) 385-2577. Video Producers: 43 Music Square E, Nashville, Tenn. 37203 (615) 244-1027.