

# When

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- ✿ is at the musical forefront
- ✿ possesses a deep, jazzy, groovy sound
- ✿ transcends time and space
- ✿ surpasses genre or label

# And

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**SMOOTH JAZZ & VOCALS**  
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Marla Roseman at PROMARK

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## ACID JAZZ ANNUAL REPORT

AJ: "Over the past five years, the price of sampling machines has gone down, thus allowing more people to afford the technology and create music that is more experimental. If there is a shift to programmed and sampled music, I think this is a pretty good explanation, although there will always be real musicians to balance out the waves of programmed material."

Jody McFadden: "I think one of our biggest attributes is that our demographics are so wide. We're selling this music to everyone from the 15-year old snowboard crowd to the 40-year old who shops at Hear Music. Acid Jazz is a music that nobody really hates. Some people hate hip-hop or Alternative, but no one really hates Acid Jazz."

Mike Lieberman -  
Acid Jazz/Hollywood Records

Mike Lieberman is the point person for Acid Jazz Records in the U.S., a label that had little to no exposure on U.S. radio



before its deal with Disney-owned Hollywood Records. Their Vibraphonic project charted top 5 on the GAVIN Smooth Jazz chart.

"Vibraphonics was our first project to radio. I found a song that worked for Smooth Jazz radio. [Last November] we started with ten stations, and by the end of the year, Broadcast Architecture gave their stations the green light, and we saw the record blow up on the airwaves. I feel in order for that format to grow, they need to incorporate new music. However, getting airplay can be like pulling teeth.

"The name of our label is both a blessing and a curse at radio. It's a blessing because we are a respected, well established label with a very deep and diverse catalogue. It can be a curse at commercial radio because PDs seem to be scared of our name, thinking our music isn't smooth, [that it] may be a little bit clubish.

"If you want proof that Acid Jazz is here to stay, look at college radio. Ten years ago the leading college stations were playing Husker Du; five years ago they were playing Nirvana. What are they playing today? Many of the leaders, like KALX or KUSF, are playing music with a lot of Acid Jazz elements—the Chemical Brothers and what not."

Alison Pember, Mo' Wax

Mo' Wax started about five years ago and has been the leading label in ushering in what is known as "Trip-Hop," that is, a more experimental, avant garde fusion of hip-hop and Acid Jazz. Distributed by London/frr/LLS.



Alison Pember is the U.S. label manager. Anyone interested in checking out Mo' Wax for your station can contact Alison at (212) 333-8478.

"The first record on Mo' Wax was Repercussions, a straight-up Acid Jazz record, and while labels like Acid Jazz and Talkin' Loud were the groundbreakers five years ago, putting out some awesome records, Mo' Wax very purposefully set out to be radically different. We didn't want to be labeled Acid Jazz. We sought to break new ground with what a lot of people now are coining "Trip-Hop," back when it didn't have a name—just this bizarre fusion of Acid Jazz and hip-hop.

"Acid Jazz, the term, is a bit outdated. It's a great term for people who have to have a box. I think a lot of what is labeled Acid Jazz really isn't. I won't name names, but a lot of it is straight-up pop riding the Acid Jazz wave.

"In the U.S., it is very difficult to work groups with no vocals, which presents a challenge to us, because much of our music has no vocals. Money Mark and DJ Krush records have vocals on them, but I predict a tough battle with the DJ Shadow record, even though he's the Godfather of Trip-Hop. But college kids are embracing it, especially those that listen to Alternative.

Michael Cuscuna, Mosaic Records and Reissue Coordinator for Blue Note, Impulse!, and Columbia.

Michael Cuscuna is the Godfather of Jazz Reissues, and gatekeeper to the tapes that first influenced Acid Jazz pioneers. A legendary Blue Note producer, Cuscuna's mail order Mosaic label sets new heights in licensed reissue sets by Jazz artists like Chet Baker and Gerry Mulligan.

"We reissued all of this Rare Groove stuff when we noticed a lot of young kids dancing to music that was older than they were—first in England, then in major U.S. metropolitan areas. Rappers were also using a lot of jazz samples in their mixes. The three that stuck out the most were Lou Donaldson, Grant Green, and John

Count Basic's *Strange Life* remixed by Kruder & Dorfmeister.

Ayers and Brooklyn Funk Essentials. Jazz label Novus is closed.

\* Groove Collective jump ship from Reprise, landing on Impulse! with their second release, *We the People*. Giant Step Records, formed in the process, is distributed by

\* RCA's Groovetown label folds after releasing a handful of works by Roy

\* The Solsonics are dropped by EMI after only one album.