Adams, Alpert Also Add RIAA Laurels

20 Years Later, Doors Go Platinum

BY PAUL GREIN

LOS ANGELES — More than 20 years after the release of their first album—and 18 years after the death of their lead singer—the Doors dominated June’s gold and platinum certifications. The Recording Industry Assn. of America audited the Doors’ catalog and awarded the ’60s supergroup three double platinum, six platinum, and two gold albums.

In current activity, Bryan Adams earned his third consecutive platinum album; Herb Alpert landed his 15th gold album—and his first since 1980; and Atlantic Starr came to Warner Bros., the same way it left A&M with a gold album.

But the big news was the Doors explosion, keyd on a 20th-anniversary concert being planned by Elektra. The group’s three double-platinum titles were its 1967 debut album, “The Doors”, its 1971 album “L.A. Woman” (the last released before the death of lead singer Jim Morrison); and its 1980 “Greatest Hits” collection.

Adams’ “Into The Fire” was simultaneously certified gold and platinum on June 8. It’s the Canadian rocker’s third consecutive platinum album, following the hit “Put Your Money Where Your Mouth Is” and “Reckless.”

The Alpert’s “Keep Your Eye On Me” went gold on June 17, becoming the trumpeter’s first gold single since “Rise” in 1980. Alpert previously collected 13 gold albums fronting the Tijuana Brass.

Atlantic Starr debuted on Warner Bros. with the gold album “All In The Name Of Love,” the first single of their last album for A&M, “As The Band Turns,” went gold in February.

The Doors albums weren’t the only catalog titles to be certified in June. Spyro Gyra’s “Morning” (Continued on page 71).

A&M Staffers Wish Label Happy 25th At Global Meet

BY DAVE DIMARTINO

LOS ANGELES — More than 250 international representatives of A&M Records gathered here June 22-27 for the company’s first worldwide conference, commemorating the label’s 25th anniversary.

A series of speakers, award presentations, and artist showcases highlighted the six-day event, which drew representatives and licensees of A&M from countries as varied as Uruguay, Korea, and New Zealand.

Among the featured speakers at the gathering were Dave Fitt-nam, chairman and CEO of Columbia Pictures; Jan Wener, publisher of Rolling Stone; Russ Solo-man, president and founder of Tower Records; and label recording artist Joe Jackson.

Jackson was speaking at a luncheon meeting June 24 at the Four Seasons hotel, noted the many similarities between the music and film industries in New York and California. (Continued on page 77)

JVC Fest Reaps Big Gate

Best Year Since Moving To N.Y.

BY PETER KEEPNEWS

NEW YORK — The 1987 JVC New York Jazz Festival “may have been the most successful it has ever had” since the festival moved to New York in 1972, says promoter George Wein. Wein is acknowledging that “without our subsidy from JVC, we would have lost money,” Wein says “the most we’ve ever done there.”

The festival also included, for the first time, a similar weekend-long event in Rochester, which Wein says did not do as well as the Saratoga Springs event.

This was the second year that the festival was sponsored by JVC, the Japanese electronics manufacturer. Prior to that event, the direct descendant of the original Newport (R.I.) Jazz Festival, had been sponsored for several years by Kool cigarettes. JVC is committed to sponsoring the festival in the future.

GEORGE MICHAEL’s “I Want Your Sex” has defied its critics to become a pop smash. The record jumps 10 notches to No. 11 on this week’s Hot 100. It’s most likely a week away from becoming the most controversial single to crack the top 10 since Frankie Goes To Hollywood’s “Relax,” which peaked at No. 10 in March 1985.

Marc Fanning of Mentor, Ohio, notes that Michael will become the second white male pop star to crack the top 10 in his own right within three months after hitting No. 1 this week and with a ‘80s soul queen. Michael and Aretha Franklin hit No. 1 in April with “I Knew You Were Waiting (For Me),” Michael McDonald cracked the top 10 as a soloist with “Sweet Freedom” in August 1986, a few months before hitting No. 1 in a duet with Patti LaBelle on “On My Own.”

Fanning has more. Both solo songs were featured on MCA albums scoring strongly on the “Running Scared” and “Bever- hills Cop II” flips. And the stars of those movies—Billy Crystal and Eddie Murphy, respectively—have both had chart hits and are both alumni of “Saturday Night Live.”

The “Cop II” soundtrack jumps to No. 13 on this week’s Top Pop Albums chart, while both of its other singles are bulleted in the top 30. Bob Seger’s “Shake- down” holds at No. 3; the Jets’ “Cross My Broken Heart” jumps to No. 22.

FAST FACTS: L.L. Cool J’s “Bigger And Defer” cracks the top 10 in only its fourth week on the Top Pop Albums chart. That makes it the fastest-breaking rap album to date. Run-D.M.C.’s “Reckless” took nine weeks to crack the top 10 in August 1986, the Beastie Boys’ “Licensed To Ill” took 10 weeks to do it in January.

Randy Travis’ “Always And Forever” jumps to No. 19 on the Top Pop Albums chart. It’s the first country album to crack the top 20 since Kenny Rogers’ “Eyes That See In The Dark” reached No. 8 in November 1983. The big difference: Rogers’ album was boosted by a No. 1 pop smash, “Islands In The Stream,” whereas Travis has made it strictly on country airplay. For all his success, Travis has yet to crack the Top 10.

Madonna’s “Who’s That Girl” is the highest debuting single on this week’s Hot 100, at No. 43. This is Madonna’s 12th consecutive single to be the week’s top new entry, which is her entire output since 1984’s “Lucky Star.”

Debbie Harry’s “In Love With Love” jumps to No. 1 on this week’s Hot Dance/Disc/Club Play chart. It’s Harry’s first No. 1 solo hit on that survey, which she topped in 1981 with Blondie’s “The Tide Is High”/“Rapture.” Both of those songs also reached No. 1 on the pop chart. On this week’s Hot 100, “In Love With Love” jumps seven notches to No. 78.

WE GET LETTERS: David Rosoff of St. Paul, Minn., notes that only three albums by female soloists have entered the Top Pop Albums chart in the top 10 since the mono and stereo surveys were combined in 1963. Whitney Houston’s “Whitney” debuted at No. 1 two weeks ago; Linda Ronstadt’s “Made Love” entered at No. 5 in March 1980; and Barbra Streisand’s “Greatest Hits, Vol. 2” bowed at No. 7 in December 1978.

John Merlau of Cowlsville, N.Y., notes that the Nylons’ “Kiss Him Goodbye”—which jumps to No. 18 on this week’s Hot 100—is the first hit since Billy Joel’s “The Longest Time” to feature an a capella four-part vocal part. Both songs feature finger snaps.

Looking Out For The Future. CBS Records’ top exec present Wynton Marsalis, center, with a vintage Columbia gramophone during a reception in New York honoring the trumpeter’s dedication to education. CBS presented gifts to two high schools on his behalf. Pictured with Marsalis are CBS/Records Group president Walter Yelnickoff, left, and CBS Records Division president Al Teller.

GLEASON DEAD AT 71

BY IRV LICHTMAN

NEW YORK — Although overshadowed by his role as the get-rich-schemer Ralph Kramden on the classic television series “The Honeynoonsers,” comedian/actor Jackie Gleason made a lasting imprint on pop music, too.

Gleason, who died of cancer June 24 at his home in Fort Lauderdale, Fla., at the age of 71, mirrored his famous phrase “How sweet it is” in some of the music industry’s best-selling albums over a 14-year span. From 1955-69, Gleason, recorded 35 mood music albums for Capitol Records as the conductor of his chart-topping string-orchestra that usually featured the sentimental solo trumpet work of jazzists Bobbi Hackett and Pee Wee Erwin.

His first Capitol album, “Music To Remember Her,” hit the No. 5 spot on the Billboard album chart, starting a chart run that saw six of his 17 charting albums make the top 10.

Gleason also wrote instrumental music, including his TV variety show theme. “Melancholy Sere- nade,” and his “Honeymoosers” se- ries theme. He had been a member of ASCAP since 1953.

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