

WORD OF MOUTH

A monthly publication from Warner Bros. Records

The Amazing Innocent

Some say Jonathan Richman invented new wave, others declare him to be heir to the folk-rock tradition. In point of fact, Jonathan Richman invented Jonathan Richman, a child-like man who wanders the modern world with a sense of wonderment and innocence.

Jonathan's history with Warner Bros. goes back to the mid-70's, when his Modern Lovers recorded a series of demos which were later released with his A&M demos on the Berserkeley label. After years of major successes overseas and a growing domestic cult following, New England's prodigal son is welcome back in Burbank.

Jonathan Sings, by Jonathan Richman and The Modern Lovers, combines some of the late 50's group sound (not rockabilly, thank you) with the declarative folk mode which Jonathan features in his solo acoustic act. Produced with great sensitivity



by Peter Bernstein, the current edition on Sire Records underscores Jonathan's ongoing commitment to childhood: he's a crib-bound toddler in "Not Yet Three,"

and sees his family and friends at ages 6 and 8 in "My Father."

Despite this emphasis on the "wonder years," there is a sophisticated side to Jonathan's makeup. He urges those of us who have written off the city of light to "Give Paris One More Chance," and, *por quoi pas?* His romantic description would do Francois Mitterand proud. In "Stop This Car," he urges sobriety behind the wheel--how's that for an adult attitude?

Jonathan used to sing that he was "in love with the modern world." It seems he still is, but there's a self awareness evident in his latest work which transcends the mere here and now. Listen to Jonathan Sings, due out late August, and experience an emphatically pleasant musical encounter with one of the few true originals still at his creative peak. ■

Zapp Is The Tip Of The Glacier

Troutman Enterprises is the parent company. Its divisions include Troutman Construction, Troutman Productions, Troutman Limousine Service, Troutman Commercial Real Estate, Troutman Recording and Troutman Sound Labs I and II.

Who are these Troutmans? If you live in or near their home base of Dayton, Ohio,

you probably know they are big business. If you live anyplace, you probably know them as music-makers under other names: Zapp and Roger, most notably.

Named for band member Zapp Troutman, Zapp also includes the bassist's older brothers Larry (congas, percussion and management), Lester (drums) and Roger (guitar

and production). Larry and Roger are the group's main writers. Rounding out Zapp are Gregory Jackson, Michael Warren, Bobby Glover, Jerome Derrickson, Janette Boyce and Sherman Fleetwood.

Roger Troutman additionally performs as Roger, the solo artist, with Zapp backing him up.

Zapp and Zapp II each sold

Cont'd. on Page 7

W.O.M. Job Counselor: The Manager

Many people in the music business develop such a love for it that all the jobs they move to are somehow still related. Radio people may find opportunities at a record label; retailers may go to promotion; the more outgoing take a stab at performing, and the talented few become successful artist-managers.

Managers, like artists, get their start in a variety of different ways. Examine the career of Gail Colson, Peter Gabriel's manager for 10 years. Her first jobs were as secretary for the Nice, and as press agent for Rod Stewart, Tom Jones and Engelbert Humperdink. Later, she co-founded Charisma Records which, she says, started as a drunken joke. "We used to sit around moaning about the record companies and say how we could do it better. So we did!"

According to Gail, there is no typical day in the life of a manager, nor does she seem to desire one. "It would be very boring if it were all the same." When asked if she has any advice for prospective managers, she said, "Anybody is capable of being a manager as long as they use their heads. Brian Epstein didn't know what he was doing at first with the Beatles. We all make mistakes—even the best managers. You grow with the artist."

Appreciation of one another's talents is a key factor to a successful artist/manager relationship. At one time, Colson managed multiple acts but, in her words, "I was once told you should manage one or three, never two. They become jealous of each other."

"If you have someone of Pe-

ter's stature, you have to concentrate. It's like a 24-hour job. You are the mother, nursemaid, wife, lover, best friend and everything else all wrapped into one. That's the way I manage. There are some people who are just at the end of the phone, never going on the road or anything."

Gail Colson's words were echoed by Marshall Crenshaw's manager, Richard Sarbin, though his story is, of course, quite different.

Sarbin previously owned a production studio in New York where Robert Crenshaw, Marshall's brother, was an employee. It was Robert, the band's drummer, who got Sarbin interested in the Crenshaw sound.

Sarbin says, "The harmonies the three guys could do a cappella [a la "Girls, Girls, Girls"] was the best thing I had heard in 20 years. I dropped two years' worth of work and investments to work with Marshall."

So, what advice would Mr. Sarbin like to impart to W.O.M. readers who aspire to artist managing?

"Be like me,"

says Sarbin, with all honesty.

"Uncompromising, but as personable as possible.

If you choose a second artist, try and have them be totally different to avoid comparisons. Be dedicated to the artist. Learn your record company and work around the weakness and the prejudice in the industry. Most importantly, have a good artist." ■

In The Studio

Artist

Producer

Wang Chung	Chris Hughes
Stephen Bishop	Gus Dudgeon
Christine McVie ...	Russ Titelman
Chicago	David Foster
Palmer/Jost	Bill Szymczyk
Conway Twitty ...	Twitty/J. Bowen
Michael Sembello	Phil Ramone
Girls Can't Help It ..	Colin Campi
Michael Franks	Rob Mounsey
John Hiatt	Nick Lowe

Slash Flash!

August will see the release of Slash: The Early Sessions. Slash Records has proven itself to be the most respected independent label this side of the Atlantic, and within these grooves are the reasons why.

Showcasing the talents of current faves Rank and File, The Blasters, Dream Syndicate and The Violent Femmes, this album has allowed Slash to dig into its sordid past to include The Germs, Gun

Club, X and Fear's quintessential statement on L.A. punk, "New York's All Right If You Like Saxophones."

OOOF!! THIS IS HEAVY MUSIC...



Eye To Eye Turns Dreams To Music

Shakespeare Stole My Baby, a title inspired by a dream experienced by Deborah Berg, is Eye To Eye's second WB album, produced by Gary Katz.

A couple of years ago, Deborah was featured in *Mostly Women Moving*, a San Francisco dance troupe. By chance, Julian Marshall came to a San Diego performance and decided that he had to work with her.

Julian is an honors graduate of London's Royal College of Music, where he studied piano. His father conducted and taught classical music, his mother was a cellist and his brother is a composer.

On a slightly less lofty plane, he was half of a duo called Marshall Hain, who had a 1978 English hit called "Dancing In The City." And he played keyboards for the Flying Lizards' deadpan hit "Money," which was recorded in his living room.

Deborah was raised in a parsonage in Nebraska. "I was in every choir," she recalls, "and that was probably my start."

Julian and Deborah, who make up Eye To Eye, are joined in the recording studio by such musical friends as Toto, Larry Carlton, Donald Fagen and Jimmy Haslip. Julian writes melodies and plays keyboards. Deborah writes lyrics and sings.

Eye To Eye, the first album, was released early in 1982. In the fall of last year, "Hunger Pains" was released as a single from the LP. If you were in the right part of the country at the right moment, it was a hit.

"The music always comes first," says Julian about the making of the new album. "All of my compositions come out of improvisation. I run a cassette while I'm playing and I don't write the music down on paper until other musicians need to see it.

"As for the lyrics," he continues, "sometimes Deborah has old poems and they fit, like the words to 'Jabberwocky.' It's about watching people and people being watched."

"I love writing lyrics," Deborah says. "The song that has the most impact for me is 'Falling For A Funny One.' I'd much rather die laughing than crying."



"The first album was a little heavier than this one. I didn't get so deeply and darkly involved, but the songs still have a beginning, middle and end."

The album was recorded digitally by producer Gary Katz, who declares, "It's the only way to go." Recording took place in New York (mostly) and Los Angeles.

He adds, "The album is a big step forward for Eye To Eye. The tempo is upbeat and their songs are more groove-oriented." ■



Slipping Into The Drink

Rod Stewart and his band recently filmed a video for "What Am I Gonna Do?" on a ship in the south of France. Well...not quite on the ship. The group threw the equipment into the Cannes harbor and jumped in after it, playing drums, guitars and whatever else would float.

LOOKS EASY, HUH? For those of you interested in the making of videos, here's an excerpt from a 5-page treatment for Peter Gabriel's "I Don't Remember" directed by Marcello Anciano.

PETER IS LYING ON THE BED, NOT ASLEEP BUT VACANT AND BLANK; HE GETS UP AND WALKS OVER TO THE FALLING WATER WHICH HE TRIES TO GRAB IN HIS HANDS. EVENTUALLY HE GETS A JUG WHICH HAS HOLES IN THE BOTTOM AND THE WATER FALLS THROUGH. PETER'S BACK IS TO US—AS HIS HEAD TURNS IT REVEALS A WHITE FACE (NOT PETER'S) WHICH CONFRONTS US WITH A LUNATIC GRIN. PETER'S FACE ENTERS FRAME SCREAMING FROM THE BED. HE TURNS TOWARDS THE CORNER WHERE THE WATER IS FALLING AND SEES.....NOTHING. CUT TO A VAST WAREHOUSE.

New, wonderful and not to be missed: B-52's "Song For A Future Generation" directed by Mick Haggerty; Talking Heads' "Burning Down The House" produced and directed by David Byrne, Neil Young's "Wonderin'" directed by Tim Pope. Upcoming: Madonna (directed by Steve Baron), Tim Scott and Was (Not Was). ■

Hello, Carly



"Maniac" Man Makes More Music

MICHAEL SEMBELLO's most recent success comes from "Maniac," from the film "Flashdance" and its multi-platinum soundtrack LP. "Maniac"--played, co-written and co-produced by Sembello--is currently on Billboard's top pop and dance charts. "Flashdance" provided the opportunity for Sembello to work with producer Phil Ramone, a collaboration which led to Sembello's forthcoming Warner Bros. LP. Produced by Ramone, Bossa Nova Hotel is scheduled for August 31 release.

CABARET FROM ANOTHER PLANET? So says The Village Voice of award-winning ECM artist MEREDITH MONK. Using techniques that sometimes go beyond the boundaries of Western music, Monk's Turtle Dreams presents four new pieces in addition to the 17-minute "Turtle Dreams (Waltz)." Renowned in avant-garde music circles around the world, Monk's ensemble works involve theater and dance. Produced by Manfred Eicher and Oregon's Collin Walcott.

SIGNS OF LEO. JOSH LEO is no outsider in the inner circle of musical luminaries, having produced, written songs for or played guitar with the likes of Bonnie Raitt, J.D. Souther, Glenn Frey, Jimmy Buffett and many more. It's his turn to take the center spotlight with his own debut solo album, Rockin' On 6th, and he's called in a host of his buddies to help out on this high-driving, Lowell George-styled album--among them Timothy B. Schmidt, former Eagle; Sam Clayton of Little Feat and J.D. himself.

ROAD NEWS...AUGUST...QUARTERFLASH out with Rick Springfield...MARSHALL CRENSHAW joining Hall & Oates...JACO PAS-TORIUS' 1983 touring band, just back from a summer in Europe, swinging through the States this fall...

IN ADDITION TO COMPOSITIONS BY Jerome Kern and Oscar Hammerstein, Richard Rogers and Lorenz Hart, ECM artist KEITH JARRETT performs an epic version of Billie Holiday's "God Bless The Child" on his new album, Standards, Vol. 1. The songs are not the only standards, either--joining Jarrett are master musicians Gary Peacock on bass and drummer Jack DeJohnette. Recorded at the Power Station in NY.

MORE MUSIC IN LESS SPACE FOR LESS MONEY. The second installment of WBR's Two On One series, consisting of two full-length album selections recorded onto one normal-size cassette, will be released mid-August. There will be a total of 15 titles, including LPs by Rickie Lee Jones, Devo, Fleetwood Mac, ZZ Top, Madness, Randy Newman, Neil Young and Prince. Packaging has gone from the original cardboard boxes to standard Norelco cassette cases with inserts featuring album art. ■



The title Hello Big Man has made all of us wonder how Carly Simon will follow her steamy Torch album of last year. Who better to provide the specifics than Carly herself?

"Hello Big Man is back to the 'Anticipation' sound with a few variations. What characterizes this album from previous ones is that there are more vocal harmonies than on any other album I've done. And, although there's a great variety in the type of songs, they all seem to fit together into one package.

"There's a reggae flavor on several cuts--we brought in Sly Dunbar and Robbie Shakespeare for the LP (I wrote 'Such A Good Boy' with Robbie)--and I sing a Bob Marley tune as well.

"The title cut is a story about two people who fall in love and their courtship. It's a story in the 'Jesse' vein set in the 30's.

"There's a rock & roll song and, of course, some very romantic ballads. My special favorite of the moment is called 'Damn You Get To Me'--very James Taylor-ish--just in reference to the chord changes, I mean." ■



WHAT'S HAPPENING

SEPTEMBER 5, 1983

CONCENTRATION SINGLES

- (GEF)7-29504 BERLIN — "Masquerade"
 (GEF)7-29525 JENNIFER HOLLIDAY — "I Am Love"
 (GEF)7-29542 PETER GABRIEL — "Solsbury Hill"
 (GEF)7-29562 MADNESS — "It Must Be Love"
 (GEF)7-29568 ELTON JOHN — "Kiss The Bride"
 (GEF)7-29571 ASIA — "Don't Cry"
 (GEF)7-29574 NEIL YOUNG — "Wonderin'"
 (GEF)7-29603 QUARTERFLASH — "Take Me To Heart"
 (SL)7-29521 VIOLENT FEMMES — "Gone Daddy Gone"
 (SR)7-29541 AZTEC CAMERA — "Oblivious"
 (SR)7-29549 TOM TOM CLUB — "The Man With
 The 4-Way Hips"
 (SR)7-29565 TALKING HEADS — "Burning Down
 The House"
 (WB)7-29484 CARLY SIMON — "You Know What To Do"
 (WB)7-29501 JARREAU — "Trouble In Paradise"
 (WB)7-29503 PRINCE — "Delirious"
 (WB)7-29508 JOSH LEO — "She Don't Need Nobody"
 (WB)7-29509 DAVE DAVIES — "Love Gets You"
 (WB)7-29511 GORDON LIGHTFOOT — "Salute"
 (WB)7-29512 EDDIE RABBITT — "You Put The
 Beat In My Heart"
 (WB)7-29526 CARRERA — "One More Love"
 (WB)7-29530 RANDY CRAWFORD — "Nightline"
 (WB)7-29555 RUFUS AND CHAKA KHAN — "Ain't Nobody"
 (WB)7-29561 THE B-52'S — "Song For A Future
 Generation"
 (WB)7-29563 GEORGE BENSON — "Lady Love Me
 (One More Time)"
 (WB)7-29564 ROD STEWART — "What Am I Gonna Do"
 (WB)7-29576 ZZ TOP — "Sharp Dressed Man"
 (WB)7-29580 SERGE PONSAR — "Out In The Night"
 (WB)7-29582 CRYSTAL GAYLE — "Baby What About You"
 (WB/CURB)7-29545 SHELL AND THE CRUSH —
 "Popular Girl"

NEW SINGLES

- (GEF)7-29523 QUARTERFLASH — "Take Another Picture"
 (WB)7-29499 RANDY HOWARD — "Suddenly Single"
 (WB)7-29500 HANK WILLIAMS, JR. — "Queen
 Of My Heart"
 (WB)7-29507 THE RUBINOOS — "If I Had You Back"



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T-BONE BURNETT

WROTE

Stairway To Heaven
Satisfaction
Brandenburg Concerto
Cold Cold Heart
Bernadette
Love Is Strange
God Save The Queen
He Stopped Loving Her Today

PRODUCED

Light My Fire
Born To Run
The Girl Can't Help It
Saturday Night Fever
Rumble
Milestones
The Quiet Jungle
Teen Beat

PERFORMED WITH

Dave Brubeck
The Syndicate of Sound
Little Tommy Tucker
The Chad Mitchell Trio
The Tokens
Johnny and Jack
Elvis
Fear

(all these true facts are shameless lies)

ALL I ASK
IS A CHANCE!



Proof Through The Night
LP Coming in September

Look For Mystery Novella
By T-Bone Burnett
In September's W.O.M.

And The Winner Is...

It was only after we'd picked his name that we discovered that Chuck Ronge (radio station KFRC) of Fullerton, California, had submitted about 30 postcards to last month's Word Of Mouth Record Bonanza Clearinghouse Sweepstakes. All with the names of different "favorite" records. What a guy. Chuck, you are indeed the winner of the grand prize--25 top selling WBR LPs. Remember your promise: NO TAPING FOR YOUR FRIENDS. Or we send Dobermans to your house. The following people were also lucky runners up in the contest:

Dennis Sullivan, Memphis. His favorite record is Neil Young's Everybody's Rockin'. (And it isn't even out yet!)

Kathleen Quirke, San Francisco. She likes Speaking In Tongues by the Talking Heads. (Atta girl, Kathy.)

Angela Adams-Reynolds, Columbia, TN. Her all-time fave LP is Fleetwood Mac's Rumours. (Gee, another Warners album? You didn't have to, you know!)

Vince Aletti of New York has a penchant for Smokey Robinson and The Miracles doing "You Really Got A Hold On Me." (Isn't he on Motown?)

M.L. Steiner of Baltimore wanted to win and (he, she, it) did. M.L. goes for "Mr. Blue" by The Fleetwoods. (Who remembers?) ■

Mystery Band Man



THE MOVING SIDEWALKS WITH SIMI HENDRICKS TOUR

This is an actual publicity photo distributed by another record company many, many moons ago. Hard to believe how some other record companies can be so unastute, huh? Aside from the obvious gaffe concerning Jimi Hendrix, one of the fellows pictured here went on to become a member of a major American group which is still cranking out hits. Can you find him? Hint: It's not Truman Capote, and it's not Dee Dee Ramone. But he do play the gitar.



□ □ □
**When Clocks
 And Water Freeze,
 Digital's
 A Disease**
 □ □ □

Digital is a word and a technology which is infiltrating my world and, very probably, yours. It started with calculators and clocks, has taken over the control of appliances such as trash compactors and microwave ovens and has evolved into exotic forms such as CD players, video games and microcomputers.

The Rubinoos Diet Plan

Mix together a box of Cheese Puffs, a can of Spam, some Squeeze Snak, a block of Velveeta, six Vienna sausages wrapped in white bread, some parsley and a plastic ice sculpture and what do you get? A really disgusting meal. But that's because you left out the two main ingredients: Jon Rubin and Tommy Dunbar, also known as The Rubinoos.

Combine ingredients, stir well and cover art. Yes, cover art. Everything we've just named, and more, appears on the cover of The Rubinoos' debut WBR album. Produced by Todd Rundgren, Roger Powell, Kasim Sulton and Willie Wilcox, Party Of Two proves that too many cooks in the kitchen can have one hell of a party.

Elsewhere on this page is a grocery receipt for \$33.18, which was the cost of the Rubinoos diet plan on June 7 at an Alpha Beta store in Los Angeles. ■

But after you get over the thrill of being able to tell time exactly to the minute, you might begin to wish for a clock with hands, one that doesn't glow strangely in the night.

When my home electricity goes out, I have a myriad of digital clocks to reset. Some are simpler and faster to correct than others. None of them has a simple stem on its back and all of them are quite wrong, whether the power was out for a few seconds or a couple of hours.

Worst of all, most of the clocks keep different times. The "real" time, in my case, is "oven time." The clock in the bedroom runs slightly faster than the one in the oven. It wasn't designed to run fast, but it helps keep me from running late.

For me, home-made ice cream has always been a very simple and not scientific project. That is, it was until July 4, 1983, when a bunch of engineers got together and started discussing why ice cream makers add rock salt to ice. This led to the question of how cold ice is when it melts. Textbooks say that pure water freezes at 32 degrees F, which is, presumably, the temperature at which pure ice reverts to water. I got out my trusty "digital" thermometer to measure the ice and salt slush around our ice cream project. Lo and behold, it melts at only 10 degrees F—way below freezing!

Digital has definitely come a long way, right down to home-made ice cream. ■

Lingo Correction

Boy, are we in trouble. In last month's Lingo column we defined the meaning of gold and platinum records—gold singles are awarded for sales of over one million units and gold LPs are awarded for sales of over 500,000. Platinum LPs are awarded when sales exceed one million.

What we failed to correctly mention is that platinum singles are indeed defined—they're awarded when sales exceed two million—and that Warners has scored at least two platinum singles with Debby Boone's "You Light Up My Life" and Rod Stewart's "Da Ya Think I'm Sexy?"

W.O.M. bows its head in shame and offers up as penance to our sales department the fact that we will now never be able to use as a trivia question, "What do Debby Boone and Rod Stewart have in common?" ■



more than 500,000 copies. So did The Many Facets Of Roger. The single hits were Zapp's "More Bounce To The Ounce," "Dance Floor" and "Doo Wa Ditty" and Roger's "I Heard It Through The Grapevine" and "Do It Roger."

What's more impressive than this list of hits, as we get ready for the summer of Zapp III and its first single, "I Can Make You Dance," is the richness of the music the Troutmans make. It's funky, but it's also romantic, sometimes funny and always musical. Roger's guitar playing is clean and free, verging toward jazz, but deeply soulful.

"If there is a finer guitar player on this planet, I have yet to hear him," boasted Roger a couple of years ago. "I've never heard anything done that I can't do."

Highlights of Zapp III, in addition to the single "I Can Make You Dance," include:

*"Heartbreaker (Parts I and II)," a great talk box workout which sounds like yet another hit single

*"Spend My Whole Life," a romantic ballad

*"We Need The Buck (Parts I and II)," a socio-economic thesis set to a dance beat (that's Part I) paired with a subtle jazz jam (that's Part II).

*"Doo Wa Ditty," a brief reprise of the Zapp hit, featuring an intro by WB Board Chairman Mo Ostin (Roger made him do it!).

A fifth Troutman, Rufus, handles all of the family's non-musical business.

Larry Troutman recently told Billboard, "Early in our careers, well before we had started recording for

It Started In Dayton.



Warner Bros., we had made a commitment to give something aside from our music to our fans.

"We'd been working for years as a club act, playing way over 300 times a year, and had always been enthusiastically supported wherever we played. When 'Bounce' hit, we had the capital to give something back and thought, 'What is the biggest need in the black community?' Housing was the answer.

"So we started acquiring condemned property in the black community in Dayton and totally re-did it, selling the houses for only \$1,000 more than we put into them. We didn't just rehabilitate them, but had them totally restructured so that they are as good as any in the city. This was in areas that had seen no new building in 10 to 15 years."

Troutman Construction now employs more than 50 people. The firm hires apprentices to work with those already skilled, such as carpenters. Says Larry, "There aren't many blacks with experience in the building trades, so we're hoping the apprentices will one day be able to move up the ladder."

Another aspect of the Troutman philosophy is self-sufficiency. "We don't need anyone to get our hotel rooms," Larry told writer Carmen Reid. "We don't need anyone to pick up our money, type out our contracts, clean our clothes, drive our vehicles and so forth." They even rent limos from

their own company.

The Troutmans have made their mark, and that mark keeps getting larger. ■

Jaco's Invitation From Japan

Following the success of his 1981 studio LP Word Of Mouth (no relation to this publication), Jaco Pastorius took his show on the road all over the world. While in Japan, he recorded a number of concerts which culminated in a two-record release there, Twins I & II. WBR has pulled the best tracks from that two-LP set to form a single-record release, Invitation.

The album features the traveling Word Of Mouth sextet (again, no relation), which includes Randy Brecker on trumpet and Bobby Mintzer on saxes. Several harmonica solos, performed by Belgian mouth harp maestro Toots Thielemans, can also be heard. And that's not all. There's the 14-piece Word Of Mouth Big Band (we could be related) for color and punch. What a show!

The highlight of the album is Jaco Pastorius--producer, writer, arranger, bassist and vocalist--on a great remake of Buster Brown's "Fannie Mae." With selections ranging from the funky "Soul Intro: The Chicken," to the Latin rhythms of "Liberty City" and a swank rework of Duke Ellington's "Sophisticated Lady," this record swings! ■

New Recordings

For August
(1=Album/4=Cassette)

WARNER BROS. RECORDS

- *Rufus and Chaka Khan: Stompin' At The Savoy - 2 LP set (1/4-23679)
- *Zapp: Zapp III (1/4-23875)
- *Jaco Pastorius: Invitation (1/4-23876)
- *Carrera (1/4-23902)
- *Josh Leo: Rockin' On 6th (1/4-23913)
- *Shell And The Crush (1/4-23922)
- *Eye To Eye: Shakespeare Stole My Baby (1/4-23919)
- *Gary Morris: Why Lady Why (1/4-23738)
- *Carly Simon: Hello Big Man (1/4-23886)
- *Michael Sembello: Bossa Nova Hotel (1/4-23920)
- *T-Bone Burnett: Proof Through The Night (1/4-23921)
- *Jay Gruska: Which One Of Us Is Me (1/4-23923)
- *Eddie Rabbitt: Greatest Hits, Vol. II (1/4-23925)
- *Gang Of Four (1/4-23936)

GEFFEN RECORDS

- *Asia: Alpha (GHS4008/M5G4008)
- *Wang Chung: Points On The Curve (GHS4004/M5G4004)

ECM RECORDS

- *Meredith Monk: Turtle Dreams (1/4-23792)
- *Keith Jarrett: Standards, Vol. I (1/4-23793)

SIRE RECORDS

- *Jonathan Richman And The Modern Lovers: Jonathan Sings (1/4-23939)

SLASH RECORDS

- *Slash: The Early Sessions (1/4-23937)

TWO ON ONE CASSETTE RELEASE

- *George Benson: Breezin' & Give Me The Night (4-23943)

- *Devor: Are We Not Men? & Duty Now For The Future (4-23944)
- *The Doobie Bros.: Best Of The Doobies & Best Of The Doobies, Vol. II (4-23945)
- *Fleetwood Mac: Then Play On & Eln House (4-23946)
- *Emmylou Harris: Pieces Of The Sky & Elite Hotel (4-23947)
- *Al Jarreau: All Fly Home & This Time (4-23948)
- *Rickie Lee Jones: Rickie Lee Jones & Pirates (4-23949)
- *Madness: One Step Beyond & Absolutely (4-23950)
- *Randy Newman: Sail Away & Good Old Boys (4-23951)
- *Gram Parsons: G.P. & Grievous Angel (4-23952)
- *Prince: Dirty Mind & Controversy (4-23953)
- *Frank Sinatra: Greatest Hits, Vol. I & Greatest Hits, Vol. II (4-23954)
- *Rod Stewart: Atlantic Crossing & A Night On The Town (4-23955)
- *Neil Young: Neil Young & Everybody Knows This Is Nowhere (4-23956)
- *ZZ Top: Degeello & El Loco (4-23957)

Get A Hit, Make A Deal?

In defiance of the musical evolutionary spiral (make a demo, get a deal, make a record, get it played), Shell and the Crush, a Southern California based group, pressed their own single ("Popular Girl") and got it played on KROQ ("Kay-Rock"), L.A.'s foremost New Music station. A producer for Curb Records heard the song and tracked them down through the radio station.



This summer, Shell and the Crush and producers Dick Monda and Tony Berg emerged from the studio with a debut mini-album in tow. The single, "Popular Girl" b/w "Secrets," was released in July. Shell calls the band's brand of music "rock-oriented pop with a very modern sound." ■

Staff

Word of Mouth is a free monthly publication from Warner Bros. Records directed to the 10,000 most influential members of the retail, radio, club and college communities. Written by in-patients of the Tularemia Clinic, W.O.M.'s aim is to draw attention to new and upcoming projects at WBR with as little delicacy as possible.

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YES, BUT WHICH ONE
OF US IS YOU?

Jay Gruska is a singer-songwriter/synthesizer ace who originally came to Warner Bros. as a member of the group Maxus. His new album, Which One Of Us Is Me, is his first solo effort for the label.

The music on the LP is eclectic—moving from pop to rock and including dance tunes and ballads. Gruska's intention on this LP was to have a good time while making the album, and it shows. He communicates that feeling to the listener through his music.

"Return Of The Jedi" aficionados may want to know that Gruska programmed and played the synthesizer on the film's "Lapti Nek Overture." Scheduled for release August 31, Which One Of Us Is Me was produced by Jay Gruska, with Michael Omartian and Michael Ostin as executive producers. Other humans featured on this record are veteran studio musicians. ■