He's A Top Record Producer

"If I can't find them, I write them," young writer-arrangerproducer, Patrick Adams, states with confidence. The talent behind the reality of those words has made Adams, at 29, one of the most accomplished and respected entrepreneurs in the industry.

"I taught myself the piano, the guitar, and everything else I play. I'm also a self-taught arranger which a lot of people couldn't understand because the charts that I write have a lot of tension in them and are kind of intricate sometimes, but it comes from just a natural understanding of harmonies and counterpoint . . . ''

A native New Yorker hailing from Harlem, Adams correlates his music to the trend of the airwaves as he was growing up: ". . . they would have soul in the morning, gospel in the afternoon . . . with jazz (and later) pop and rock at night.

rhythm arrangements. The bottoms on my records are very strong, yet the tops are always very melodic and soft and people don't understand that but . . . that's the way I grew up." More specifically, the sounds of Motown and Holland, Dozier & Holland in contrast with Burt Bacharach, the Beatles, and Paul McCartney all had a great impact on his style.

His style has also had an impact on the music industry to the extent that some stations banned his latest release from the air due to controversy over the suggestive lyrics: "Push, Push In the Bush!" recorded by Musique.

Others, also smash hits in the disco circuit, have titles like "Let's Make Love," or open with,

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Writing songs and producing records have brought success to Patrick Adams. As for disco music, he says four years ago, it was predominantly out of Philadelphia, but now — he doesn't make disco records — he makes danceable ones.



Patrick Adams sits at the mixing console at a recording

"You will never get into my body until you get into my mind."

Patrick maintains that the songs are creative but serious and the sexual connotations are being projected onto the lyrics by the programmers. " . . . Everybody's going to have something to say . . . but I know what I'm doing."

Every so many years as things get worse and worse, people look to escape and it's a way of really being totally free of your life

You can go into a disco . . . and a lot of psychologists say that dancing is a great relief for sexual tension . . . going out, I guess, and shouting and exercising just letting oneself go is a great release from all tensions.

Disco music, originally, I'd say about four years ago, disco was predominantly out Philadelphia, or what I call "street bands" you know, Kool and the Gang, B.T. Express.

But that type of music tended to be very low on content, very high

energy, but very low on content. I'm one of the people finding success, because my music has content. I do not make disco

The thing is I make danceable records. Matter of fact, I told somebody the other day that I

don't write songs, I write records.

Right now, I think the reason disco became acceptable, certainly, "Saturday Night Fever," had a lot to do with it, and there was a case in point.

The Bee Gees, who have been around for years - I mean fifteen years at least - they are now sounding more black than a lot of black acts.

You get to a point, where right now I would say, that disco records are 90% produced by white producers.

"I don't care who the artist is . . . it's still white producers, and when that started happening and the money started becoming big, it became acceptable in the pop market, then it became the new pop music.

Most disco records are select, pre-fabricated . . . like the whole European disco thing. Take Cerrone, who I respect as a creative person.

But people who follow Cerrone. get into making records on the assembly line where the base drum is a click track.

It's an electronic signal which certainly assures accuracy, but you have some swirling strings, girls with a cute little sound, and you get one catchy phrase and you got a disco record.

It usually is something which has connotations of sex, or connotations of irresponsibility.

Music is taking a non-direction right now. I think we're going to go back to love, ballads.

MI Chances Are Slim

Most record companies they'll go to establishments in the nowadays are not even listening to new talent. If you send in a tape, came out of that, or the situation it's just one of maybe 2,000 tapes and you may sound extremely

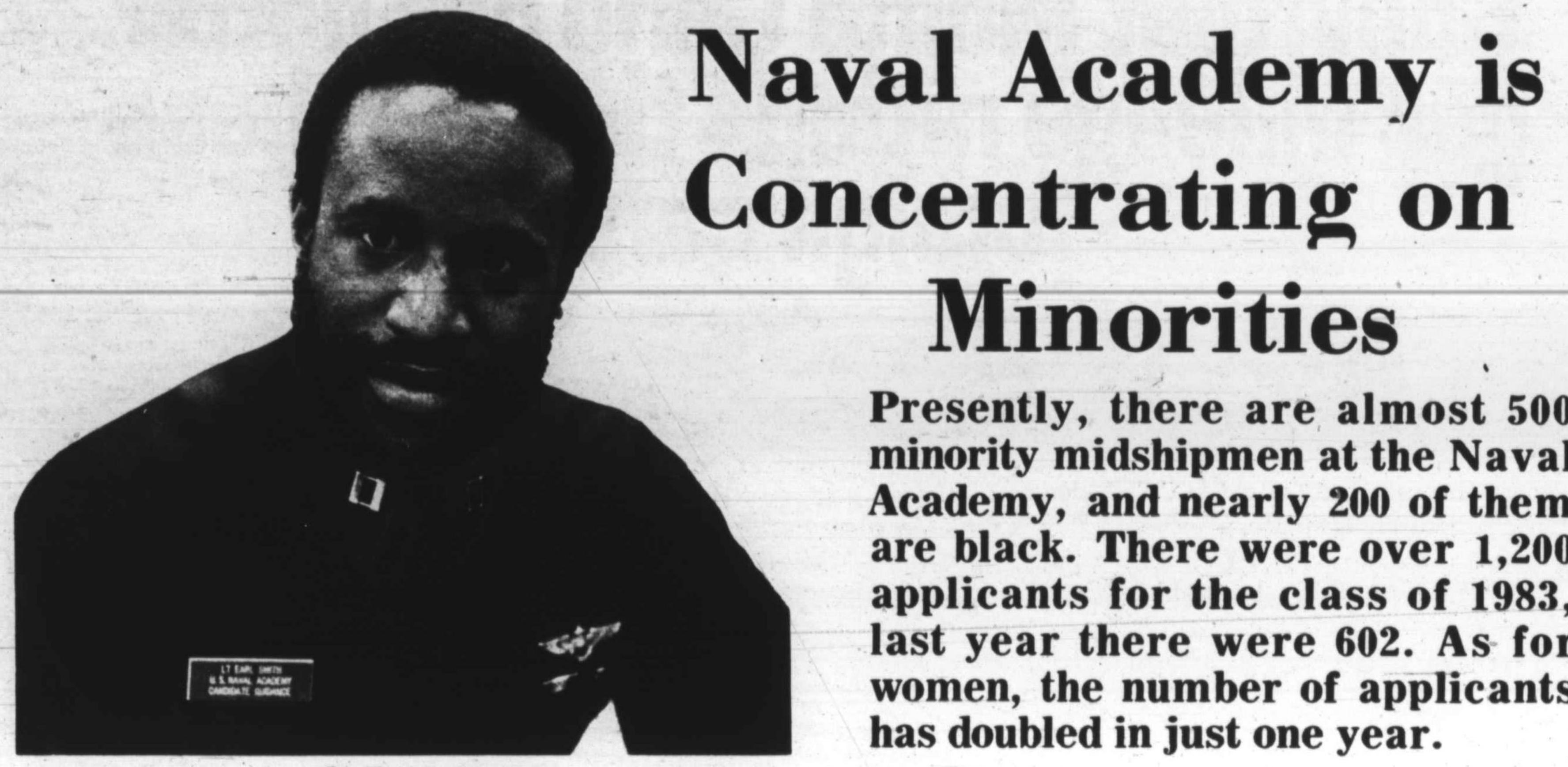
companies are not even listening that way.

They're either going through hit producers or they go to establishments where they know

circuit and like a Phyllis Hyman with Jean Carn.

If you're around long enough and everybody knows you, sooner But . . . let's say they get 100 or later somebody will back you tapes that sound extremely good up; but, people have to face the in the course of a year; you can't reality that you're not going to buy sign 100 artists, so most record a guitar and go out and play a couple of gigs and become a big

> That's why I don't see most people making it until the middle 30's or late 30's. Once again, I disturb a lot of people by being 29.



Lt. Earl Smith

At a time when most black college students are concerned about what they see as a slackening in the recruitment and enrollment of blacks, the U.S. Naval Academy is continuing to step up its minority affairs recruiting program at Annapolis,

This year the number of applications for the Naval Academy received from black students is nearly double the number received last year, according to Lt. Earl Smith, advisor for the minority recruiting program at Annapolis and a graduate of the academy's class of 1972.

"As of May, we have 1,196 black applicants for the class of 1983, compared to May, 1978, when we had 602," states Smith, who serves as one of three admissions counselors to specifically aid blacks and other minorities in gaining admission to the Naval Academy.

"In fact," continues Smith, "while the number of black applicants has nearly doubled over last year, the number of black women applicants we've received to date, 280, is more than double the 109 applications we had from black women all last year," he points out.

Sisters Janie and Gwen Mines are "double minority" midshipmen at the academy. Besides being black, they are among the 209 women midshipmen presently at Annapolis.

Janie, who was among the first women to enter the academy in July, 1976, and Gwen, who

Minorities

Presently, there are almost 500

minority midshipmen at the Naval

Academy, and nearly 200 of them

are black. There were over 1,200

applicants for the class of 1983,

last year there were 602. As for

women, the number of applicants

has doubled in just one year.

enrolled the following year, both are heading towards Marine Corps careers.

"Presently there are 483 minority midshipmen at the Naval Academy, 184 of whom are black, and they participate in all programs offered by the academy," says Smith.

"In fact, the minority representation in the Brigade of Midshipmen has increased slowly from approximately two percent when I was a plebe (freshman) in 1968 to a new high of more than 11 percent today."

Over and above the Naval Academy efforts to enroll more black and other minority midshipmen at Annapolis, the academy is continually trying to recruit more minority faculty, stresses Prof. Samuel P. Massie, chairman of the chemistry department and the first black civilian faculty member when he came to the academy in February,

"The academy is currently actively pursuing minority personnel who are qualified to fill openings due to normal attrition and retirements," Massie points out, as he as department chairman, is presently interviewing prospective applicants for two chemistry positions.



class of 1982. Women were first admitted into the academy in July, 1976. Daughter of Mr. and Mrs. Manes Hazzard of Ruddles Mill Rd., Paris, Ky., she is a member of the basketball and softball teams. About her first year at the Academy, she says, "It's been hectic, but if other people can do it, so can I."