

## McGuire Succeeds Pabst As EV President; Parent Co. Mark IV Gears Up For Expansion

NEW YORK—Paul McGuire was named president of Electro-Voice, succeeding Robert Pabst, who continues in his role as president of Mark IV Audio Inc.

Pabst will remain based at EV's Buchanan, Mich., headquarters.

Previously executive VP of EV, McGuire was responsible for engineering, manufacturing, sales, and marketing functions in the U.S. and Canada. His promotion is an "evolutionary step" in the development of Mark IV, according to Pabst, who will now concentrate on the future business development of the group.

The Mark IV Audio group includes EV, Altec Lansing, Vega, University Sound, Gauss, Electro-Sound, and Dynacord. Ivie, which formerly numbered among these ranks, was recently acquired by a

group of investors (Billboard, June 16). Pabst had previously served as president of both EV and Mark IV.

The latest phase of Mark IV's development was the acquisition, finalized on June 7, of Audio Consultants Company Ltd., one of the most important pro audio distributors in Hong Kong. The company, which has carried the EV product line for 10 years, also handles product lines for several other pro audio manufacturers.

"They'll continue to operate as distributor and professional sound contractor," says Pabst. "We view Hong Kong as a market of some importance, but we also consider it the gateway to the People's Republic of China."

He notes that through ACCL, Electro-Voice has had good success in China, but the effort involves

more of an investment than the distributor could make independently. "We can be more liberal with our investment decisions," Pabst says, noting that the company will continue to seek expansion in that marketplace.

Mark IV Audio is also negotiating for possible acquisition of "an important [pro audio] manufacturer in the U.S. that's related to the music business," according to Pabst. Discussions are also under way for possible acquisition of a pro audio company in Europe. Pabst expects the former to be finalized in 60-90 days.

EV, which supplies microphones, speakers, and electronics to professional markets worldwide, is a subsidiary of Mark IV Industries Inc., a New York Stock Exchange company with corporate headquarters in Amherst, N.Y. SUSAN NUNZIATA



**Digital Heavyweights.** Scopein Research, formed in March by two of Europe's best-known signal processing designers, has taken on three contracts. Founders Markus Erne, right, a former Studer stalwart, and Apogee designer Christof Heidelberger, are working on projects for Klotz Digital, West Germany, and Goldmund and Digital Audio Technologies SA (Stellavox) in Switzerland. The company, based in Zurich, Switzerland, provides electronic design in analog and digital signal processing, and offers hardware and software development as well as complete product design services from conception to manufacture.

### AUDIO TRACK

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mix of "House Junkies" for Cutting Records. Kupper was on keys, with Sheehan at the board.

#### LOS ANGELES

**BOB SCHAPER** was in Larrabee mixing Elton John's "Medicine Man" for George Harrison's album to benefit Romanian children with AIDS. The song was written by Elton John and Bernie Taupin and produced by

**James Newton Howard.** Peter Arata was in mixing Sheena Easton's "Time Bomb" with producer David Frank of the System for her upcoming MCA album. Alan Meyerson mixed Stacy Earl's "Temptation" with producers David Gamson and Oliver Leiber.

L.A. Reid and Babyface were in Elumba producing vocals on Pebbles' new MCA release, "Giving You The Benefit." The production team

was assisted by Ryan Dorn and Rick Caughron at the board. Chameleon act Mary's Danish mixed songs from live concert footage to be included in an upcoming concert video and CD. Brian McGee produced; Caughron assisted.

N.Y.C. was in Cornerstone Records with producer Rick Neigher tracking a project for Chrystalis. George Tutko engineered, assisted by Scott Campbell. Cry Wolf was in overdubbing and mixing for Grand Slam/I.R.S. with producer David Devore. Devore also engineered, assisted by Joe Barresi.

N.Y.C. also recorded and overdubbed album tracks at Devonshire with producer Neigher and engineer Tutko. In addition, Neigher and Tutko worked on mixes for David Cassidy's upcoming Enigma album.

Dweezil Zappa was in Paramount recording tracks for his new album. He used Studio C's newly installed Neve console. New Edition's Ralph Tresvant recorded album tracks on Studio A's Solid State Logic. Geza X was at the controls. MCA act 4-Sure used the studio's MIDI 24-track facility to work on its debut album. Kyle West produced, with Mike Becker at the board. Zappa completed vocals for his new release at Devonshire.

Engineer Paul Klingberg was in Lion Share Recording's Studio B cutting horn and vocal overdubs and mixing tracks on the Earth, Wind & Fire single "One World" for CBS. Maurice White produced. Guy DeFazio assisted. Hollywood Kids overdubbed the song "Dancing In The City," for a Hollywood Records album, in Studio B with producer John Boylan.

Red Zone had Guy Man Dude in Studio A completing tracks for his new MCA album, "Faces In The Dark." Scott Ross engineered, assisted by Chris Pett. The album is expected to hit retail in August. Singer Siedah Garrett and producer Don Oyette were in for Quincy Jones Productions. Duncan Aldrich engineered. Aldrich also engineered the new Ventures album, "Southern All

Stars," slated for release on Toshiba/EMI.

At Artisan Sound Recorders, engineer Greg Fulginiti mastered albums for Chuck Berry, Tom Scott, Dizzy Gillespie, Sonny Rollins, Jimmy Witherspoon, and Irma Thomas.

#### NASHVILLE

**BILLY DEAN** WAS AT Recording Arts working on overdubs for his debut SBK album, with Chuck Howard and Tom Shapiro producing. Mark Coddington was at the board, assisted by Bob Cambell Smith. Clifton Davis tracked vocals for his upcoming album on the Benson label. Sanchez Harley and Jesse Boyce produced, with Harley at the board.

Steel overdubs for Anne Murray's new Capitol album were cut at the Music Mill. Jerry Crutchfield produced. Tanya Tucker worked on vocal overdubs for Capitol. And, Lee Greenwood tracked vocal overdubs for his new Capitol record. Paul Goldberg engineered all three projects; Crutchfield produced.

Kenny Rogers worked on a Warner Bros. project at Digital Recorders with producer Jim Ed Norman. Eric Prestidge engineered, with Craig Hansen and Scott Meyer assisting. Dawn Marie worked on her first album for Warner Bros. with producer Barry Beckett. Justin Neibank engineered; John Hurley assisted. Clint Black was in cutting a Christmas song for RCA. James Stroud produced, with Lynn Peterzell at the board. Julian King assisted.

#### OTHER CITIES

**EDIE BRICKELL** TRACKED her second Geffen album at Bearsville Studio, Bearsville, N.Y., with producer Tony Berg. David Thoener engineered.

The Vicious Beat Posse was in Cheshire, Atlanta, tracking "Give The People" with producer D.J. Gill for MCA. Thom Kidd was seated at

the SSL, and Mike Alvord assisted. Producers Bobby Brown and Dennis Austin had XL in the studio working on cuts for Bobby Brown Inc. Engineer George Pappas was assisted by Dale Abbott. BET's Donnie Simpson stopped in on the session to tape an interview with Brown.

R&B singer Karen Coleman worked on tracks in Studio A's Synclavier/MIDI room, Dearborn Heights, Mich. Sequencing and programming was handled by Ricky Lawson. Mike Brown engineered.

Extreme Communications Group act Surrender... Dorothy recorded new material at TMP in Berlin, N.J., and at Polygon in Pennsauken, N.J. Mixdown is scheduled at Why Me Studios in Gibbsboro, N.J. Don Train produced.

Doug Sahms, Augie Meyers, Flaco Jimenez, and Freddy Fender, aka the Texas Tornados, were in the Fire Station, San Marcos, Texas, recording their debut album for Warner Bros. Bill Halverson and Gary Hickinbotham engineered. Halverson produced. Tomato Records completed a Townes Van Zandt compilation album with producer/engineer Steve Mendell.

R&B vocalist Kid Gloves completed eight songs for summer release at Transmedia in Lithia Springs, Ga. David Norman and Kid Gloves handled production and mix duties.

Studio 4, Philadelphia, had Phil Nicolo in working on masters of Bon Jovi for the BBC. Nicolo and Obie O'Brian mixed the concert at Bon Jovi's home studio. Joe "The Butcher" Nicolo worked on three projects: the Larry Larr album, with Chuck Nice producing; the final tracking and edits on the new 3XD record; and a clean version of the Boo-Yaa Tribe album. Jim "Jiff" Hinger worked with the group Lamb on a new record. Rick Coghill produced.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

### MULTITRACK HARD-DISK RECORDERS

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And right behind them is a doubling up of Hybrid Arts' ADAP II system for the Atari ST. The original system, complete, offered two tracks and cost about \$10,000. The new version, four tracks for about \$16,000, will include full SMPTE chase-lock, digital ins/outs, and 760 meg of hard disk packing 48 track-minutes of storage. The new ADAP II version will have auto mixing and cut-and-paste editing, but no digital effects.

Hybrid Arts is more than ready to put together "turn-key" systems for users who want to avoid hardware heartaches.

The IBM-PC should not be counted out of the Mac-filled hard-disk wars. Down the road from MicroSoft's Washington headquarters, a company called Spectral Synthesis has developed a powerful quartet of music systems that run only under Windows. One, the Digital Studio system, converts a 286- or 386-machine into an eight- or 16-track disk recording system.

The Digital Studio consists of an eight-channel hardware card and a FlyBy controller card; the latter takes digital inputs only, so separate analog-to-digital converters must be purchased in groups of two (a DAT deck can also be used).

To go to 16 tracks, an MT800 daughter board must be added. An excellent graphic editing software program is also included; it handles "cue-list"-type functions as part of its

full SMPTE capability, and has very sophisticated approaches to things like visual waveform editing, 16-channel automated mixing, and the sorting of audio files into manageable units.

Not counting computer and Windows software, the Spectral Synthesis system can have a user up and recording in two-track for about \$6,500, and for an additional \$3,000 or so the company sells the A-D converters needed to get to eight-track.

Spectral Synthesis also markets selected hard-disk arrays that offer up to 17.8 track-hours of recording time and have a DSP SynthCard that can add all manner of digital effects and filters. Spectral Synthesis does not really recommend that home-studio users go to 16-track with Digital Studio, but it is possible for less than \$20,000.

Among the company's other hardware/software combos are a 16-bit, 32-voice sampler for under \$5,000 that's getting rave reviews, and AudioCAD, a sound developer system that Bob Moog and Wendy Carlos are said to have drooled over.

This may finally alert the Mac-dominated music world to all the speed and power improvements in the IBM-PC that have transformed the business world, especially now that Windows 3.0 is finally out.

So mobilize your mouse and hold on to your hard disk. The next desk-top recording phase is just beginning.