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 Industries. 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 less-developed parent group.

The Mark IV Audio group includes EV, Altec Lansing, Vega, University Sound, Gaus, Electro-Sound, and Dynacord. Ivi, which formerly numbered among these ranks, was recently acquired by a group of investors (Billboard, June 10). 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 provider," 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 also are under way for possible acquisition of a pro audio company in Europe. Pabst expects the former to be finalized in 90-90 days.

EV, which supplies microphones, speakers, and electronics to professional markets worldwide, is a subsidary of New Venture Inc., a New York Stock Exchange company with corporate headquarters in Amberst, N.Y.

SUSAN NUNZIATA

AUDIO TRACK (Continued from preceding page)

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

Los Angeles

Bob Schaper was in Larrabee mixing Elton John's "Medicine Man" for Geffen. His recent credits have been for 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 Stanley Earl's "Temptation" with producers David Gamson and Oliver Leiber.

Harrison's album to benefit Peking's new MCA release, "Giving You The Benefit." The production team was assisted by Ryan Dusky and Rick Caughron at the board. Chakleman act Mary's Danish mixed songs from live concert footage to be included in "Winter," the upcoming video of Brian Mc Gee produced; Caughron assisted.

N.Y.C. was in Cornerstone Recorders with Sausalito recording a project for Chrysts. George Tutko engineered, assisted by Scott Campbell. Cry Wolf was in overdubs and mixing for Grant Hart's "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 Neiberg and engineer Tutko. In addition, Neiberg and Tutko worked on mixes for Cassidy's upcoming Enigma album. Deewizz 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 some tracks on Studio A's Solid State Logic. Geza X was at the controls. MCA act 4-Sure used the studio's M1D 24-track facility to work on its debut album. Kyle West produced, with Mike Becker at the board. Zappa completed vocals for his new album.


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 Sindi Garrett's first album, "Dancing In The City," for RCA, was produced by Lundgren. Oyette were in for Quincy Jones Productions. Duncan Aldrich engineered. Aldrich also engineered the new顺磁 album, "Sonna Any Stars," slated for release on Toshiba/EMI.

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

Mailsville

Billy Dean was at Recording Arts working on overdubs for his debut album. Dean's debut album, "Temptation," was co-produced by David Rackin 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.


Other Cities

Edie Brickell tracked her second album at Bearsville Studio, Bearsville, N.Y., with producer Tony Berg. David Thoenner engineered.

The Vicious Beat Posse was in Cheshire, Atlanta, tracking "Give The People" with producer DJ, "Give For MCA. Thom Kidd was slated as the SSL and Mike Alvard assisted. Producers Bobby Brown and Dennis Austin had XL in the studio working on cuts for Bobby Brown.城际 engineers were assisted by Dale Abbott. BBT's Donnie Simpson stopped in on the session to tape an interview with Brown.

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

Extreme Communications Group assisted persons recording new material at TMP in Berlin, N.J., and at Polygen in Pennsauken, N.J. Mixdown is scheduled at Why Me Studios in Gibbstown, N.J., Don Train produced.

Doug Sahms, Augie Meyers, Flaco Jimenez, and Freddy Fender, aka the Texas Tornadoes, were in the Fire Station, San Marcos, Texas, recording their debut album for Warner Bros. Bill Halverston and Gary Hickinbottom engineered.

Halverston produced. Tomato Records completed a Townes Van Zandt compilation album with producer/engineer Steve Mendell.

R&B vocalist Kid Gloves complet eved 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 Nicoló in working on masters of Bon Jovi for the BBC. Nicoló and Ohie O'Brien mixed the concert at Bon Jovi's home studio. Joe "The Butcher" Nicoló worked on three projects: the Larry Larr album, with Chuck Nice producing; the first album, and its on the new XDX record; and a clean version of the Boo-Ya Tribe album. Jim "Jiff" Hinger worked with the group Lantam on a new record. Rick Coppli 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

(Continued from preceding page)

And right behind them is a doubling up of Hybrid Arts' ADAP II system. Other than the original system, complete, offered two tracks and cost about $10,000. The new version, four tracks for about $15,000, will include full SMPTE chaslock, 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 hardheartedness.

The IBM PC should not be counted out of the Mac-filled hard-drive wars. Down the road from MicroSoft's Washington headquarters, a company called Spectral Synthesis has conceived a powerful quartet of music systems that run only under Windows. One of the four, an ADAP II style, 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)

They are 16-channel, an MTK900 daughter board must be added. An excellent graphic editing software program is also included; it handles "click"-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 $5,000 or so the company sells the A/D converters needed to go to eight tracks.

Spectral Synthesis also markets selected hard-disk arrays that offer up to 18.8 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 prefer their 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 Audio development systems for developers who want off the ground and know that Bob Mogd 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 hop onto your hard disk. The next desk-top recording phase is just beginning.