When the arts & entertainment section first pondered the merits of an article on the proposed Home Audio Recording Act, the flood of information which reached this office looked so many piles of damaged tape - after your tape deck has eaten the taped version of your favorite album. Pro & Con forces sent so many charts, diagrams and editorials you needed a statistic degree to make sense of it all.

As a former DJ, I was very interested in this proposed bill. In my time I had taped a few albums, out of necessity, because the bands which interested me usually released albums on small independent labels with a small distribution area. Many of these albums existed only as single copies in college radio stations libraries. Taping albums also crept into my job at all those midnight album-sides when you could almost hear the tape decks clicking on all over town.

More than radio stations and rare-album collectors are affected by the Audio Recording Act. There are stores which rent albums for $1 (with a $2 deposit). There is also the avid record buyer who preserves his albums by taping immediately upon release. These prices would be built into the wholesale price. For decades, now the bill leaves us. No provisions have been made for determining who gets the money back is also a mystery - could you imagine getting rebates from the CRT, or how long that might take?

There are several more unanswered problems - what about people who really don't use the tapes for illegal purposes - e.g. a small band which records on and distributes copies of cassette only LP's. The tax stands on questionable legal grounds in the first place - namely that the law is based on a presumption that the tapes are used for illegal taping purposes. It is also interesting to note the bill's

Continued on page 2

NYLS Calendar

Thurs. March 20
4:30 pm
Reporters at Katie O'Toole's-Prize-Low cost Drinks

Wed. Every Wed.
12:20 pm
Media Law Project Executive & General Meeting

Everyday

Wed. Every Wed.
12:30 pm
Pick up your mail in the student lounge or else the mailboxes for students will disappear.

Media Law Project C-106 Executive and General meeting

Thurs. March 20
Black and Latin Student Association's meeting on their new Constitution

The Bangles will appear at the Beacon Theatre

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particularly on the quality of entertainment consumed by the average Soviet household. Most notably, ABC's 20/20 has devoted an entire program to cover the development of rock music in the U.S.S.R. from its conception, through the underground years on the black market and to the official recognition by the authorities. Experts agree that the underlying motivation for such a bold move by Moscow is perhaps a matter of prestige for the superpower. Inability to enjoy the same name and reputation in the contemporary music world has earned it in the classical music also has something to do with it. Russians exhibit musical tastes somewhat akin to the European markets—soft rock, middle of the road, the latest synth pop and dance music. Soul, rhythm and blues and jazz rock are very dear to the more sophisticated connoisseurs of American music. Of course, the influence of Presley, the Beatles and the Rolling Stones are probably most evident in the work of Russian rockers, but this is hardly surprising since Russia is behind by 20 or 30 years in most endeavors, save for military strength. Hard rock and heavy metal is especially popular with the young adults and teenagers enjoy punk and hardcore rock and paraphernalia.

The few record deals consummated with the Soviets have been limited to the Beatles, the Rolling Stones, Simon & Garfunkel, and the Bee-Gees. The few live Western acts invited to tour the USSR include a rather strange combination: the Nitty Gritty Dirt Band, Elton John and B.B. King.

In the end, it seems that both sides can benefit from the transaction should it be realized on a large scale: the U.S. entertainment industry will reap the profits of a huge virgin market and the Soviet listener will finally get the real thing, genuine American entertainment. And while it is a bit premature for the U.S. record companies interested in developing new territories for marketing and distribution of their products to load shipments of Wasp records bound for the U.S.S.R., it may very well pay for them not to underestimate the potential market of many millions of the Soviet youth craving for rock 'n' roll and everything it represents.

TAPING TAX

Continued from page 1

supporters in congress—Senators Mathias, Hatch, D'Amato, Wilson, Cochran, Kennedy, Cranston Sasser, Sam Leach and most notably Gore, (ya know Parents Music Resource Center (PMRC) hubby of Upper Gore) and this may explain why the RIAA compromised as to record labeling. Is there really a need for this bill? Record companies argue that without this replacement for lost revenues, they will not be able to invest in new product in less mainstream forms of music like jazz and folk. They also claim they will have to keep raising the price of albums, and finally they claim the artists themselves will stop creating.

But have the supporters proved their point? Although there was a sales slump in the early 70's, some of the most prosperous years of the industry have taken place in the 80's. Record companies have been raising LP prices for the last ten years anyway citing higher costs, specifically higher vinyl prices due to the rise in oil prices in the late 70's. And from their arguments, the companies would have us believe that artists create music solely for money. While that may be true for some, not all musicians will stop creating.

This is by no means a complete listing of Pro's & Cons, time and space are limiting. But a final question does remain - can an industry create legislation to recoup its claimed losses? That is the main reason for this bill and its end result would have all the tape buyers subsidizing major corporations for alleged losses in revenue.

Before this bill goes to its final vote, I hope America's elected officials think about whether this bill will end the record companies major problem - the bootleg operations - for they are the enemies - not the record buying public for we are the ones who will be hurt.

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WINDHAM HILL: BIRTH OF A COMPANY

by Ken Friedson

Before 1976, William Ackerman, the head of Windham Hill Records, was a carpenter by trade. He played guitar as a hobby. His friends were constantly after him to make a record. But Will wanted no part of the record business. After much outside persistence, however, Will finally relented and asked his friends to put up five dollars each so that he could record an album for them.

Will investigated how to master an album and then he recorded one. He pressed 110 copies and gave them to his friends and family. He called this album In Search of the Turtles. One of his friends, a radio station, requested five extra copies. Will's response was great and Will eventually promoted Windham Hill product and sales. Will eventually moved in with his friends and family, and he sold Windham Hill Records.

Windham Hill Records is committed to excellence and making good records. Once you get hooked by one artist, you'll end up buying all their products. Watch for new releases from Scott Cossu, Mike Manring (a fretless bass player), and the debut of Interior (a cross between Kate Bush, Suzanne Vega and Laurie Anderson) and the Nylons. Magenta and Hip Pocket are straight ahead jazz labels featuring such greats as Anthony Braxton, Mark Eggn, Don Grolnick and Andy Narell.

Windham Hill Records is a company that is committed to excellence and making good records. Once you get hooked by one artist, you'll end up buying all their products. Watch for new releases from Scott Cossu, Mike Manring (a fretless bass player), and the debut of Interior (a group from Japan). I want to thank Windham Hill Records for being so cooperative with us. It is no surprise that they are enjoying the success that they have.

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SUMMER SESSIONS 1986

SUMMER SESSION I

May 19 to June 30

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The Bangles

by Dianne Pine

The whole house is quiet except for the transistor radio providing background music—suddenly a squall and 2 teens run to the mirror, lip sync and play air guitars to a Beatles tune. Several years later the 2 are joined by 2 more in a garage and play out those few songs from childhood -Beatles songs - Stones songs. Who songs - sounds like every bunch of teenage boys right? Wrong. These are girls, 2 sisters Vicki & Debbi Peterson, Susanna Hoffs and Michaei (Michelle) Steele - collectively the Bangles. The first time I saw the Bangles, Spring 81, they held me in awe. Their stage antics were so powerful, their harmonies so beautiful, the fun bounces off the walls and their defiance of trendiness fascinated me. While most girls all-girl bands at the time were emulating the new-wave of the go-go's, The Bangles were combining vintage mod dresses, white plastic go-go boots, and a bit of hippie sloopiness. Vicki Peterson (lead guitar) was wearing ripped jeans a Who target shirt and a fringed suede vest! During an interview with Debbie Peterson (drums) and Susanna Hoffs (guitar vocals), the girls told me that the early Beatles and early Who were their biggest influences. The band also held a ranking place the L.A. "Paisley Underground" scene - a group of bands (Rain Parade, The Three O'clock, Dream Syndicate) who were influence by mid & late 60's bubblegum, mod and psychedelic.

Three years later The Bangles have released "Different Light." Their 2nd LP for CBS (They have an EP on now Faulty Products). This time around the girls have taken their 60's sounds and refined them. Shimmering layers of harmonies have the girls sounding more like the Mamas & Papas then the Who but the songs are still strong & simple. Marie Monday opens side 1. This piece written by Christopher (aka Prince) is pure pop with majestic swells with a chorus which really stays in your mind. The Lyrics and vocal phrasing are very Prince-like. [Prince has it that Prince tried to hire Susanna Hoffs away, to join his own band]

In A Different Light is a fast up-beat love song, the type of 60's pop which defines the band. Walking Down Your Street is more of the same with a Motown feel to the rhythm. This song was contributed by old friends Louis Guiterrez of the Three O'Clock. Walk Like An Egyptian my favorite song on this LP is very pop — very danceable and has a slight psychedelic feel to the guitar.

Side 2 is much softer and slower. The girls sound more innocent then ever on If She Knew What She Wants, a very melodic number with an almost 1963 girl-group quality. There the acoustic solo effort by Michael Steele, which is very spoken, giving it a poetry reading effect. And Let It Go which is 4 voices strong with some incredible harmonies.

Most songs are love songs. Not Like You accuses an unfaithful lover, while Standing in the Hallway is a contemplative tune.

The one feature which stands out, as on every Bangles record are the voices of the girls themselves. All 4 members work amazingly together and solo. The lyric sheet even denotes who is singing lead like an old Beatles album would. Anyone who ever closed their eyes and pretended to be a Beatles, or a Beach Boy knows how powerful harmony can be. So put on this album and harmonize away.

Look for the CBS - O'Toole's giveaway on page 3.

The Bangles will be appearing March 28 at the Beacon Theatre.
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Tuesday, April 8 Evidence, Part II
Wednesday, April 9 Constitutional Law, Part I
Thursday, April 10 Constitutional Law, Part II
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K.F.
PONTIFICATING PERSONALS

by Kenny Friedson

Close the law books, put away those outlines, cancel the trip to Bermuda and go see Personals immediately.

If your looking for a show that will keep you laughing from the minute you walk in till the minute you leave, then this play is for you. The cast is made up of six wonderful actors who play different characters in little skits, all evolving around relationships and searching for the perfect mate.

The actors are recognized performers of theatre, television and motion pictures. Jason Alexander is a riot, guaranteed to crack you up. Laura Dean played the character Lisa Monroe in the movie Fame, and she is adorable in Personals. Dee Hoty who has appeared on St. Elsewhere, The Equalizer, Its Your Move, Capitol and The Guiding Light is hysterically funny. Troy Wilson who played the colonel in A Soldier's Story gives a solid performance in Personals. Nancy Opel who recently did Sunday In The Park with George, is wonderful. Jeff Keller, who also did Sunday In The Park with George, is also a great actor. Most recently the N.Y. Post released the ten hottest plays of 1986. Nine broadway plays and one off broadway play named Personals. When you come across a diamond in the rough, you want to tell everyone—Personals is a gem.

Personals is presently at the Mintert Lane Theatre (212)420-8000 Paul Laturus, director; D.J. Giagni, choreographer.

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