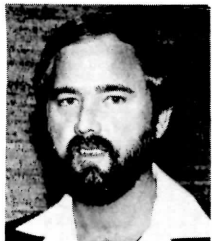


WHO'S WHO AT RADIO RECORDS

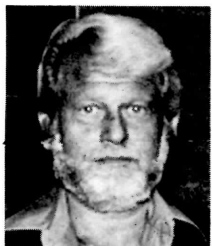
RADIO RECORDS 2455 Sunrise Blvd., Ste.300, Ft. Lauderdale, Fla. 33304 (305) 565-7700

ED McGLYNN - Chairman of the Board



Although born in Connecticut, Ed grew up in Florida. He was drafted during the Vietnam war and when he returned he bought a gas station. Upon selling that station, he bought a few more and today his gas stations do between 4 and 5 million dollars in business each year. Among other businesses McGlynn got involved with was the management of two rock groups. When he couldn't get a deal for them he put them in the studio himself, pressed records and even did the album covers. Soon he had a record label. Next Ed hired an executive from Arista Records and set up the same independent distribution as them. Radio Records had a number of branch distribution offers before accepting a distribution deal with Atlantic. It's worth noting that their second release as a team with Atlantic Records was a number one record called "Stars on 45" and "Stars on LP" followed.

JIMMY GIELBERT - V.P. of Sales and Merchandising



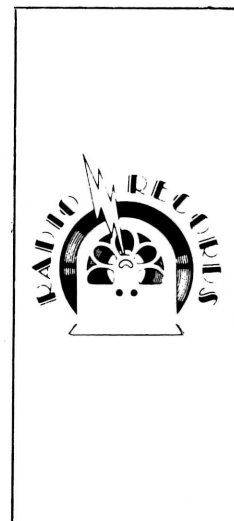
Born in France, Jim came to the U.S. in 1955 and began working in accounting for Jubilee Records and Cosnat Distributing. In 1960 he moved to Old Town Records where he learned all facets of the business from promotion, to contracts, to royalties, etc. Jim's next move was into merchandising and display for George Alexander Display. There he was involved in merchandising concepts for almost every major label. In 1979 Gielbert left New York for Florida to relax and perhaps retire. There he met Ed McGlynn, and even though he didn't plan on working very much, he began as comptroller for Radio Records. When Radio went to Atlantic for branch distribution, Jim knew many of the people there and it felt like family. In a short time he was promoted to his current position as V.P. of Sales and Merchandising.

BOB ROGEL - V.P. of Business Affairs

Bob was the first business graduate from the University of Miami specializing in music merchandising. From there he went to work for Sam Fox Publishing in New York as V.P. of Eastern Sales. He then went on to manage a group called Impact of Brass, first on the Rare Earth (Motown) label and then Polydor. In 1978 he and Steve Wittmack formed a production company called Insync Productions. In 1979 Rogel went to work for Doc McGhee in Florida as Executive V.P. and then in 1980 he joined Radio Records as V.P. of Business Affairs

STEVE WITTMACK - V.P. of A&R

Steve grew up in Wisconsin, Illinois and Kentucky before attending the University of Miami where he graduated with a degree in Music Theory and Composition. He played keyboards for a group called the Impact of Brass for nine years until 1976 when he left the music business and took a job as management assistant for the New York Yankees. In 1977 he formed a production company with Bob Rogel and in '79 he joined Radio Records as their Director of A&R. Since working at Radio Records he has produced Badfinger with Jack Richardson, L.A. (Love Affair), and most recently did finishing production work and mixed the current Glass Moon LP.



JOHN SCHOENBERGER - V.P. of Promotion

CINDY KOREN - Promotion

MOE PRESKELL - Promotion

CINDY WARD - Administrative Assistant

INTERVIEW WITH ED McGLYNN

- Q: From talking with you before Ed, I got the impression that you sort of backed into the record business. You were managing an act and when you couldn't get them signed you decided to go in and record the group yourself... one thing led to another and soon you had a label.
- A: One thing I should point out is that I'm fairly independent... I like to control my own destiny...I have people like AllenJacobi who is counsel for the company and has been there from the beginning, but I still like to be involved in every area from the contracts to whatever.

- Q: How do you see your company in relation to what is happening in the music business today with all the cutbacks and the market as soft as it is?
- A: The biggest thing about the business, where I'm different from a lot of people, is that I don't like the hype. Over the years one of the things I've seen is the way that money has been flaunted, just thrown away.... Egos are a big problem and the money that is costs to support an ego is a waste. We're real selective in how we spend money and on who we sign. I mean everybody can say that but we have to be more selective because I don't have the cash flow to be able to pick up the "big name" acts because the industry has spoiled them so bad... One thing we can point out though, when we sign an act, every record that we've released has at least charted and that's something I take personal pride in
- Q: What about the music itself...what do you see happening in the near future musically?
- A: I like to be a little unique. I think that's the hook to getting to radio or any type of exposure. That's why I consider my All Sports Band such a good project. I mean radio is fragmented so badly now that 60% of it is oldies and 40% is "new", but that "new" is new Rolling Stones or some other major group. It doesn't leave much room in there for any stars of the future.
- Q: So what you do to break through is some kind of unique concept?
- A: That, or of course just being in the right place at the right time. I also think that our success has to come from just working our ass off on each individual product and giving it 150%...because even though maybe you don't go so far all the time... its the commitment that you make as a record company that projects upon radio and everybody else so that maybe that next time they'll give you a little better shot.
- Q: What effect do you think video is having or will have on our business?
- A: I think video is gonna make radio more realistic. I mean I think that the avenues that we have to go through to expose an artist now are ungodly at times... I think video is one of the best things that could happen. Its gonna be a new way for us to expose product.
- Q: What about the size of your company...do you intend to expand?
- A: Most people that I've seen that are in a distribution deal like I have, don't have the size company I do. My philosophy with Atlantic is that I definitely have to get the ball rolling...then when they kick in with their machine, well forget it!
- Q: What about music publishing...have you set up a music publishing company?
- A: I'm not into it that deep. I own publishing on a couple of groups but I haven't made any deals yet...I believe in holding on to some things a little longer. What I'm trying to say is that there are companies coming to me right now for co-publishing deals but I'm gonna wait.
- Q: Are you planning perhaps to hire a professional manager to work the songs you represent and actually make a music publishing operation eventually?
- A: I would imagine that it would be more my idea to make a co-publishing deal with someone to do that.
- Q: What about new signings to your label?
- A: There are a few things we're working on. We're in the process of signing Orleans and I'm real excited about that. I've also got a group called Instructions which is coming from Canada and its something I feel real strong about...and a few other things in the works.
- Q: What about your International distribution?
- A: Right now WEA has first option on all my product. If they don't take something then I can shop it elsewhere. When I was at MIDEM I saw country to country deals but right now I feel better with a large operation.
- Q: Is there anything else you'd like to add?
- A: Well only that I believe in my people, I believe in my company, I believe in myself and I believe in the people at Atlantic Records. There's a lot of personal satisfaction in having a good team...and the team that we have between Radio and Atlantic is unbeatable.