



NEWSLETTER

United & Affiliates

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SAMMY DAVIS, Jr. winding up "In The Shelter of Your Arms" at URCON studio during recent recording session.

UNITED PIONEERED IN VEGAS

Las Vegas today is the stage entertainment center of the nation with the exception of Broadway's legitimate theatre. The increasing demand for big name acts in Vegas' lounges and theatre-restaurants has resulted in a gravitation of talented performers to the Nevada showplace. Popular recording artists receive top billing for personal appearances which may run for eight or more weeks—two or more shows per night.

Recognizing the difficulties record companies encounter in having to schedule their artists' recording commitments around extended bookings in Las Vegas, United began in 1960 to consider the possibilities of establishing a first-class studio there. Having already been active in "location" recording in the Vegas showrooms, we were experienced in this field.

An extensive survey of regular United clients and other labels who would be potential Vegas clients was made. Replies indicated a majority of these would use studio facilities there on some frequent basis, and projected income figures predicted success for a modest beginning.

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REMOTE RECORDING TRUCK transports over one ton of equipment to such locations as the Sands Hotel, Hotel Sahara and the Flamingo Hotel.

REMOTE ACTIVITIES

by Phil Sawyer

A trip to Peoria, Illinois, San Francisco, Pasadena, or Sacramento can be made for just about any reason. There are relatives to visit, conventions to attend, or just about anything. For the remote division of United Recording, it most likely means we're off to attend a convention of 10,000 screaming young school kids whooping it up for the Beach Boys in Sacramento, or maybe Pasadena to visit two very funny brothers named Smothers, singing and clowning at a local nightclub.

But no matter where we go, our main concern is to capture the exciting sounds of these entertainers performing before a live audience.

We use nearly a ton of recording gear in the process, bringing the kind of quality we have here at the studio into places such as the Hungry I in San Francisco to record the Kingston Trio, or huge Keal Auditorium in St. Louis to record 5,000 people singing along with Peter, Paul and Mary.

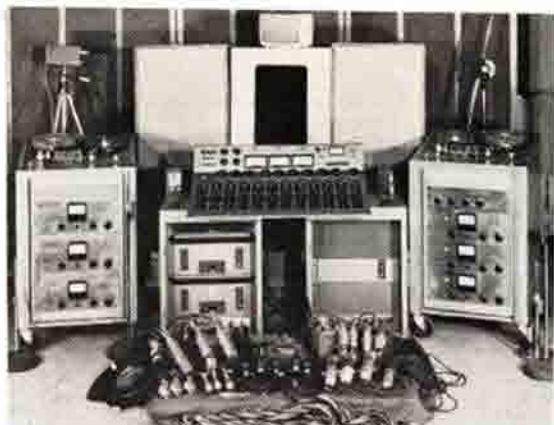
Sometimes we run into places that weren't designed with recording in mind and we have to make-do in a room similar to a large closet, quite a distance from the stage. The hundreds of feet of extra cable we've been carrying along suddenly becomes quite in demand and we hook up a special closed circuit television to view the performers on stage for maximum co-ordination of effort.

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OVER 2¼ MILLION FEET OF TAPE SUCCESSFULLY RECORDED

REMOTE ACTIVITIES—(continued)

Another time we might use a wireless microphone hanging high above the rear balcony section to help capture the wild laughter at the satire of Alan Sherman, or the thundrous applause for a number by Tony Bennett.



A COMPLETE STUDIO "ready to go." Closed circuit TV proves invaluable on remote location jobs.

But of course, the audience is not our entire concern. Many times emphasis has been placed on audience response. But we've designed our facility to gain maximum quality at all points because many times we've seen performers so exciting on stage that the enthusiasm could never be duplicated later. For this kind of quality and versatility, we have assembled a complete control room inventory, including a unique mixing console, designed and built especially for our remote activities, with many additional components usually never seen outside the studio. We have special test equipment that checks the entire system before any performance and custom built amplifiers provide the engineers with a monitoring system to fit any environment. Our home studios provide a never ending supply of top studio microphones and stands or booms, for use in most any situation.

When it comes to putting all this together on location, and completing final checks, we sometimes have our nervous moments, especially when we're doing it under a set of bleachers in a college gymnasium in Indiana, or in the backstage dressing room of a supper club in Las Vegas with all its distractions. But then, two hours later, when it's all over, we might be packing up the tapes of one of the year's best selling records. This is surely what we aim for and this is many times what we walk away with.

ITEM:

The United Recording of L.A. recently hosted an industry field trip of the local section Audio Engineering Society. The professional audio group had an opportunity to preview the new Ampex MR 70 recorder and hear Bob Longevin of Ampex describe the equipment and its operation.



LOUIS "SATCHMO" ARMSTRONG and Jack Eg-lash between sessions.

URCON SETS RECORD PACE

The following is a list of some of the well-known artists that recorded at URCON this past year: Eddie Fisher, Jimmy Durante, Paul Anka, Louis Armstrong, Sammy Davis, Jr., Tony Bennett, The Kingston Trio, Pat Boone, Harry James, Bobby Rydell, Louie Bellson, January Jones, Alan Sherman, Jerry Colonna, Fats Domino, Billy Eckstine, Rusty Warren, Ted Fio Rito, Pearl Williams, DeCastro Sisters, Freddie Bell and Roberta Linn, Martin Denny, Jan Garber, Kay Starr, Juan Esquivel, Arturo Romero, The Smothers Brothers, Bill Dana, Connie Francis, Line Renaud, The Mills Brothers, Dick Haymes, Jr., Teddy Randazzo, Sandy Nelson, Mitch Miller, Dick Contino, and Buddy Hackett.

Remotes recorded live include the following: Frank Sinatra, Dean Martin, Sammy Davis, Jr., at the Sands Hotel; Tony Bennett at the Hotel Sahara; Bill Dana at the Hotel Sahara; Bobby Darin at the Flamingo Hotel, and Ethel Merman at the Flamingo Hotel.



"Of course, I smile at URCON"

OVER 1200 MUSICIANS . . . WITH TALENTS RANGING FROM ACCORDION TO XYLOPHONE

The availability of talent for recording sessions is extremely high in Las Vegas. Musicians on all instruments are plentiful and they are, in general, of a very high quality. This is basically due to the demands of the club shows and the Lounge attractions in Las Vegas.

Some of the top recording musicians in the United States are now working and residing in Las Vegas. There are jazz, legit, rock and roll, and country musicians available at all times and at most any hour for recording. In fact, it has become a common practice here at United Recording Corporation of Nevada for sessions to start at 2:00 a.m. or to follow the artists' last show for the evening. In this way the artist, as well as the musician, assumes a more relaxed attitude but still retains the excitement and drive of his last performance.

Very often there are name-musicians, musical groups, and singing attractions appearing in Las Vegas that have availed themselves for recording sessions.

Of course, as in any city in the world, when recording one should take careful time and consideration in the selection of the artists performing on a particular date.

A unique feature at our studio is that we have successfully completed two comedy albums with live studio audiences.

ITEM:

URCON has been doing a series of remotes for the Smothers Brothers on their recent road engagement in Northern California, Oregon and Washington. The URCON remote crew provided a full complement of recording gear and scheduled the on-location sessions to coincide with the Smothers Brothers' itinerary as they moved from location to location.

ITEM:

Studio Electronics recently received a major contract award from the Telley Ho Hotel in Las Vegas to fully equip and install all the sound and audio equipment for the casino, theatre and lounges. Included in the requirement was a new 18 channel SE Control Console and two special control consoles plus all the speakers, mikes, wiring and a new intercom system. The contract was for approximately \$100,000. This installation is similar to recent Studio Electronics installations at the Desert Inn and Cal Neva.

ITEM:

URCON stockholders are scheduled to hear Bill Putnam and Tony Parri at the annual meeting held in the URCON studio in Las Vegas on October 15th. New marketing and business development plans will be presented for making inroads into the advertising agency markets in New York, Chicago and San Francisco.

NOTES ON THE URCON STUDIO

GENERAL MANAGER:

Jack Eglash

LOCATION:

3134 Industrial Road in the
Industrial Arts Building

SIZE:

3,500 square feet. Can accommodate any band up to 65 artists.

FACILITIES:

Mono and Stereo Recording
Vocal or Instrumental Isolation Booth
Three Echo Chambers
Editing Room
Master Control

CAPABILITIES:

Remote Recordings
Show Recordings
Commercials
Station Breaks
Special Recordings

RECORDING SESSIONS:

Day or Night, 24 hours around the clock

ITEM:

The University of California Extension in cooperation with the National Academy of Recording Arts & Sciences is offering a course entitled "Workshop in the Recording Industry." This is aimed at students, professionals and the interested public. Bill Putnam will conduct one of the classes in this course on the role of the engineer in a recording session and the techniques of tape editing, post mixing, etc.

UNITED PIONEERED—(continued)

By combining the Las Vegas studio facilities with a base for location or "remote" recordings, efficient use could be made of equipment and personnel, resulting in attractive rates to clients for both studio and remote recording in the Las Vegas area.

Our survey also generated great local interest. Hotel operators, business leaders, union officials and local musicians there were enthusiastic in their support of the project and extremely helpful in its accomplishment.

The solid beginning we have made in URCON is a part of a long-range plan to establish United in a position of leadership in every important recording center in the nation.

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CUT OUT AND SAVE

NEW DIGITAL METRONOME DISPLAYED AT 11th ANNUAL AUDIO ENGINEERING SOCIETY CONVENTION



Heralded as the "first completely new innovation in tempo-beat instruments," a functionally designed digital metronome combining the features of fully transistorized computer type circuitry and replacing the old-fashioned "click track," has been introduced at the 11th annual Audio Engineering Society Convention. The announcement was made by Bud Morris, vice-president and general manager.

Covering a different tempo-beat range from 1 to 100, this timing device finds broad application in musical scoring of motion pictures. Output is from 1 beat per 6 frames to one beat per 300 frames in $\frac{1}{4}$ frame steps. Tempo-beat is based on 24 frames per second. Accuracy is ± 250 micro seconds with non-cumulative error.

Model 960 displays equipment features of superior use convenience, application versatility, recording accuracy and improved performance.