



# NEWSLETTER

## United & Affiliates

FALL EDITION ■ 1965

HOLLYWOOD ■ CALIFORNIA

### Message from M. T. Putnam

We have just completed the end of the 1965 fiscal year. Our auditors are now in the process of reviewing the records and preparing reports of the results of operations for the period. This will not be available for several weeks.

However, before the auditors' report is available there are certain facts that are revealing and important which you will find interesting. This information is reviewed on an over-all basis and is a composite picture of all affiliated companies combined.

Our volume for the past year has shown an increase of approximately fifteen per cent. Costs have gone up also, largely in the area of engineering labor. While it is expected that we will show an increase in net income, it will probably not be in ratio with the growth in volume.

Several plans and programs are being developed for the purpose of expanding the present operations in each division. The programs involved are covered in detail in other parts of this Newsletter but they include such things as expansion of facilities at Coast Recorders, installation of tape duplicating equipment at United Recording Corporation of Nevada, completion of the large Studio 1 and updating of disc mastering facilities at Western, revamping the consoles in Studio A and B at United and the development of new products for the manufacturing companies.

The effectiveness and the efficiency of our accounting function will be materially improved by the recent installation of a Burroughs Direct Accounting Computer. Among its many benefits will be the generating of instantaneous reports for management review. A very necessary tool of administration in a fast-growing complex of affiliates such as ours.

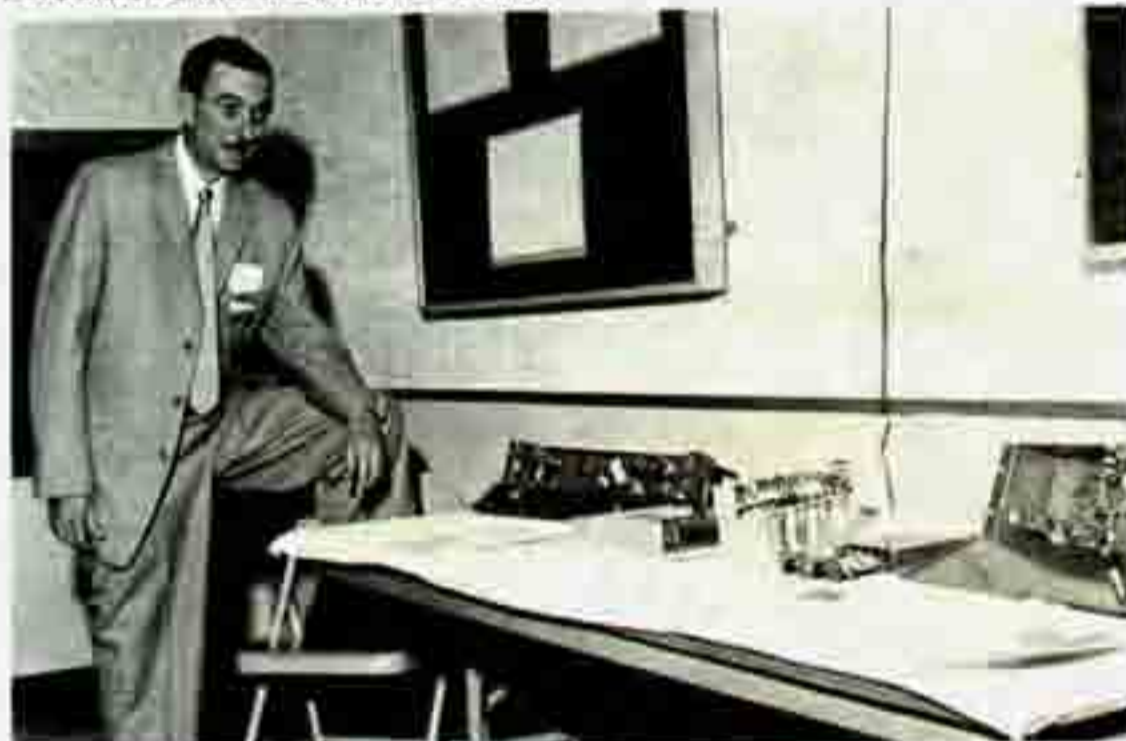
Further, we are investigating several merger and acquisition possibilities. We hope in this manner to accelerate our growth and provide broader diversification of income areas. No one specific move of this nature is on the verge of immediate consummation. Indeed, such action will only be taken if the merger or acquisition will, in our opinion, bring important benefits to our affiliated operations.

These are the salient points of the programs to which we are devoting our efforts to sustain and increase the pace of the growth of the over-all operations. Information about the progress of these projects will be conveyed to you through our Newsletter.

We will welcome any suggestions you may have in the area of improving what we are now doing or to expand our operations. I will be pleased to have you direct your recommendations to me in writing and you can be assured that they will receive every consideration.

M. T. Putnam, President

### WARREN GILMAN REVIEWING SOME UNIVERSAL AUDIO, INC. PRODUCTS HE HELPED DEVELOP



### Console For Studio 1 Nears Completion

What we believe to be the finest and most advanced recording console yet designed will soon be installed in the new Studio 1 at WESTERN RECORDERS. Capable of simultaneous recording in any 3 modes (four-track, three-track, stereo or monaural), this new equipment will write a new chapter in the history of modern music recording. Functions which are presently difficult or impossible to achieve will be routine because of extreme flexibility and modern features. Coupled with a 70,000 cubic-foot ultra-modern studio, the new facilities are scheduled for completion in early October at 6000 Sunset Boulevard.

### United and Western Aid Warner Bros. — Reprise Record Success

The Warner Bros. - Reprise Fall Sales Convention this year will be provided with a program that is geared to the success of last year, the greatest in its history.

The program, which totalled over 100 hours of production time to complete, bids fair to rival the product it presents in entertainment.

The high calibre of the show is indicative of the standards set by Mike Maitland, President of Warner Bros. Records, and Lowell Frank, Director of Engineering.

Produced by Stan Cornyn and engineered by Wally Kamin, it is a fast moving, hard-hitting resume of product, with narration by top artists from their labels. Trini Lopez, Dean Martin, Keely Smith, Bill Cosby, Vic Damone and Frank Sinatra to name a few. These artists also introduce the top executive talent that produces, originates, engineers, promotes, sells and distributes for the most successful independent labels, according to all the charts.

The Convention, held in Los Angeles on July 16th, New Orleans on July 19th, New York on July 21st and Chicago on July 23rd, will surely be instrumental in insuring even greater success in the coming year.

United and Western are deservedly proud to have played an important part in the recording of last years successful records, and listening to the product samples in the program, you are convinced that the quality of sound on record, coupled with excellent material and artists, has been and will be the basis of a successful record.

## New UAI Reverberation Unit Shown at 1965 Fall Convention of the Audio Engineering Society in New York . . .



### GENERAL:

The UAI Model 120 Reverberation Unit represents an outstanding achievement in producing "colorless", high density reverberation over a wide pass band, in a compact, light weight electronic unit. It is most significant that this device does not utilize any mechanical resonating devices, i.e. metal plates or springs . . . nor does it use tape delay loops or magnetic drums, etc., which are also commonly characterized by their "unpleasant coloration" and periodic characteristics.

The "120" Reverberation unit creates a smooth reverberation decay with characteristic similar to that attained in a well proportionated, highly diffused accoustical "echo chamber" in which the mode responses are sufficiently dense and overlapping to prevent unpleasant coloration.

### DESCRIPTION:

The model 120 Reverberation Unit consists of basically three amplifier sections: one "send" amplifier and two separate "receive" amplifiers plus various electronic circuitry to properly integrate the combined output of the two receive amplifiers.

(Continued on Page 6, Column 2)

## Haskell Scores 5 Pix In Year . . .

When Universal releases Ozzie Nelson's "Love and Kisses", alert title watchers will catch the name of music scorer Jimmie Haskell. This will be his 7th major theatrical film since 1961 and the fifth within a year.

Although his aim is a full time career as filmusic composer-arranger-conductor, he remains active in platters as session supervisor, arranger and recording artist.

An accordin player, Haskell first worked with smalltime nitery acts before joining Imperial Records in 1958 as A & R man for Rick Nelson whose wax hits include eight gold records he arranged.

Haskell developed a reputation as an arranger who met fast headlines. Past work includes, "Lover In A Gold Fish Bowl", "The Gun Hawk", "Surf Party" and TV work at Four Star and Screen Gems. "Black Spurs", the current "Town Tamer", and "Apache Uprising" are complete and awaiting release.

## Coast Recorders Expands

Coast Recorders in San Francisco has just negotiated a new long-term lease on its premises at 600 Bush Street. The lease provides for acquisition of substantial additional space with a view towards adding additional facilities.

Don Geis, Vice-President and General Manager at the Coast facility is preparing an overall plan for expanding the services of the studio over a period of time. Under Don's aegis the volume of business in San Francisco has grown steadily and is beginning to outstrip the present facilities. He will make careful plans and the additions in equipment, space and services will be made as circumstances and need dictate.

When Don has his overall plan ready to unveil, he will present it at a management meeting with the heads of all affiliated divisions present. The program recommended by Mr. Geis will be reviewed and pertinent suggestions made by other members of the management group. Once a final firm plan has been arrived at it will then be incorporated into the fiscal planning and a budget allocated for its accomplishment.

## Dave Pell New Manager At Liberty Records



Vicki Carr with Dave Pell

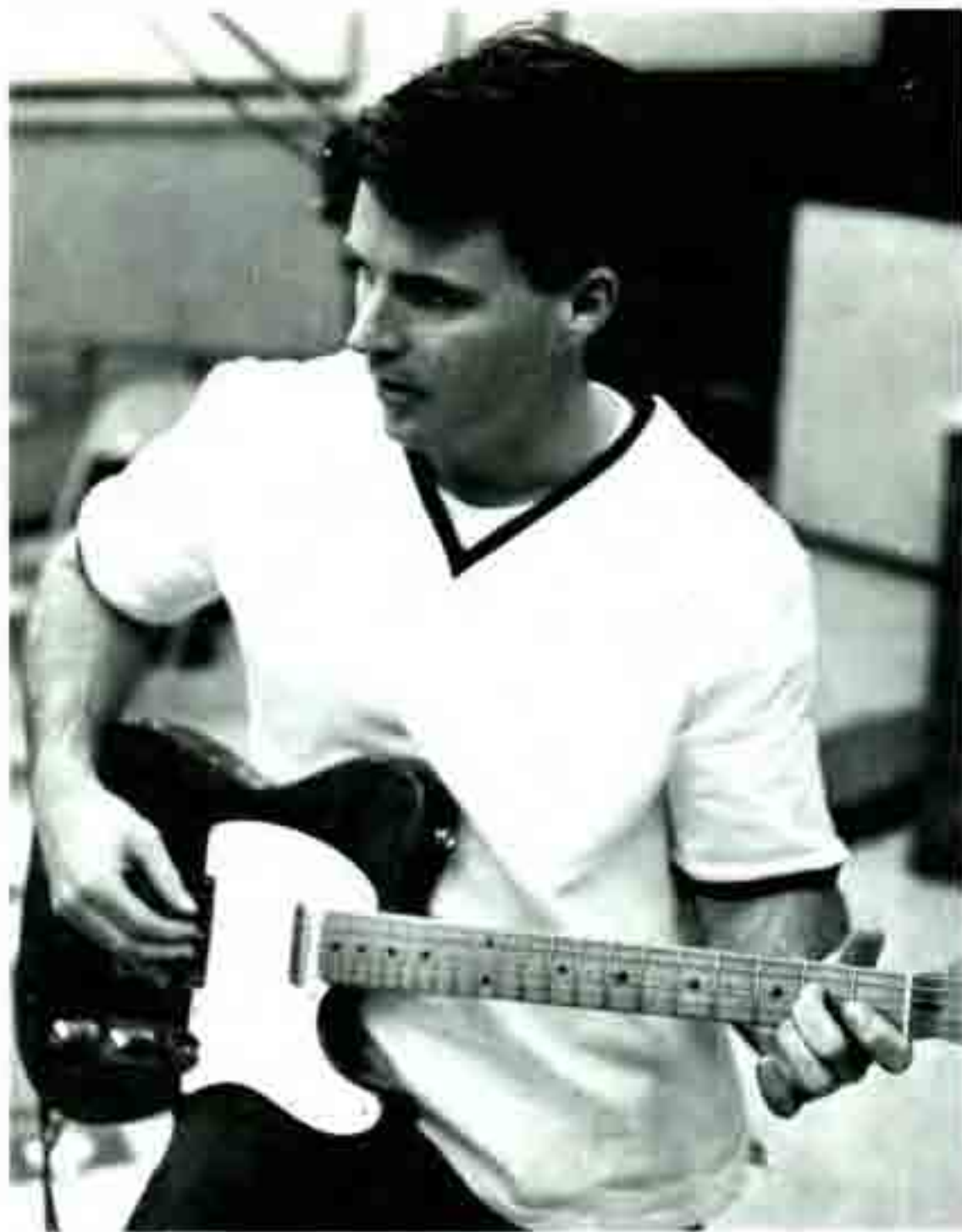
Early in June Liberty Records announced the promotion of Dave Pell to the helm of the A & R Dept., replacing Don Blocker who has been upped to the office of Liberty-Dolton Division General Manager.

Dave has been an A & R man for Liberty for 2 years and it must be a source of personal satisfaction for him. He has been a steady producer of hit singles and albums for Liberty during this time and has been instrumental in the building of both the label and individual artists, such as Vicki Carr, Martin Denny, Bud & Travis, Spike Jones and we at United & Western are especially pleased to see his talents appreciated thru his promotion.

A perfectionist at heart, and with a liberal education in music, he is also keenly aware of the market he is reaching. A highly talented, personable executive, he commands only the best from musicians, talent and engineers.

All of us at United & Western wish Liberty Records and Dave Pell success and prosperity in the years to come.





*Rick Nelson . . . one of our first clients . . . and one of our foremost friends.*

**ITEM —**

Dot Records album "Eddie Fisher - Today", recorded at United Recording of Nevada studios in Las Vegas, is now climbing the top LP charts giving both Eddie and Dot Records President, Randy Wood good reason to return.

**ITEM —**

July 12, 1965

Mr. Tom Mack  
Dot Records  
1507 No. Vine Street  
Hollywood 28, California  
Dear Tom:

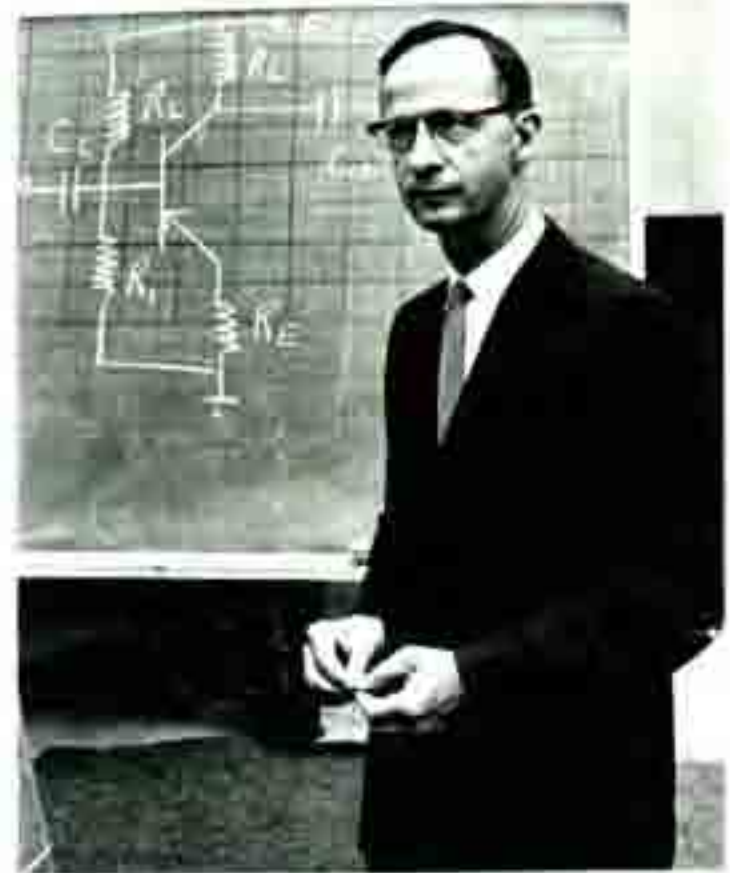
May I extend my congratulations on your promotion to International Operations Director for Dot Records. No one has worked harder nor earned such an advancement more than you. This kind of recognition of your talents and experience has been long delayed.

Bill Putnam joins me in wishing you every success.

Cordially,  
UNITED RECORDING CORP.  
A. M. Parri  
Secretary-Treasurer

AMP/mi  
cc: M. T. Putnam

**URC's Bill Putnam Collaborates With Clويد Patton On New Engineering Text Book**



*Dean Clويد Patton describes circuitry*

Clويد Patton, Dean of Engineering at Valparaiso Technical Institute at Valparaiso, Indiana, is collaborating with M. T. (Bill) Putnam in the writing of a handbook covering various phases of recording engineering. No textbook specifically devoted to this important segment of the audio field exists today and Mr. Patton strongly believes that there is an acute need for one.

The McGraw Hill Publishing Company has expressed an interest in the publication and distribution of such a book. Use of such a work will be made as a text at various technical schools and as a reference source by practicing engineers and research engineers.

The book will be the first devoted primarily to the field of recording. It will cover topics such as Physics of Sound, Acoustics, Studio Design, Theory of Recording, Microphone Theory and many related subjects.

Dean Patton is so eager to see the text finished that he spent his entire summer vacation in Los Angeles so as to be able to spend time each day in discussions and research with Bill Putnam. The notes made during these discussions will become the basis for the handbook.

Clويد Patton is eminently qualified to pass judgement on the material to be included in the textbook since one of his chief functions as Dean of Education at Valparaiso Tech. is to specialize in the training of Electronic Engineering Aides. He also plans course material, is supervisor of instruction and extends his advice and help to students as employment counselor.

Clويد is married to Madelon Jante and they have a son named Jim. His understanding wife will testify that the "dean" has not neglected his family while pursuing his career. His credits include, among other things, graduation from Dodge's Radio & Telegraph Institute, being licensed as a First Class Radio Telephone Operator and he has had experience in education, aerospace industries, police communications as well as the radio and T.V. fields.

## New Accessory Items Now In Universal Audio Product Line

A number of Professional Audio accessories will soon be available through the Universal Audio catalog.

These new items include many commonly required in the modification of existing equipment, and in the construction of new consoles or racks, and are being offered primarily as a service to UAI equipment purchasers.

The list of accessories will include:

- Meters
- Jackframes
- Jacks
- Switches
- Networks
- Attenuators (controls)

All will be top-quality components, of proven design and reliability. Prices will be competitive with commercial-grade parts obtainable from usual sources.

## New Baby Arrives . . .



*How's this for a new baby*

Eighteen months of painstaking planning, anticipation and just plain hard work culminated recently when URC's "newest arrival" put in its appearance on the second floor offices. Weighing in at about 1200 pounds, the new addition proves to be healthy and rapidly adjusting to its new surroundings. Our "baby" is the new Burroughs E-2190 Direct Accounting Computer. It features the latest in solid state (no tubes) design and magnetic striping on each ledger sheet.

(Continued on Page 5, Column 1)

## Recording the Ellington Sound

By RALPH J. GLEASON

Downstairs on the site of the old Neve and Fack's No. 2 and, much earlier, the Balalaika, there's the lopsided club, The Cellar. Upstairs, Coast Recorders has a studio designed by Bill Putnam, where Duke Ellington recorded Monday afternoon.

Ellington sessions have been legendary in their impromptu aura but this one went down as if it were following a script.

At 4:30 the musicians began arriving. Paul Gonsalves arrived in a taxi, others came in cars or on foot carrying their instruments. The studio was already set up with the saxophones bunched around one microphone, the trombones around another, the trumpets on stage-left on risers, the piano across the room from them and the drums and bass on the stage behind.

The old theater-restaurant had been adapted to a sound studio but signs of its former role were still visible, not only the stage and the curtains, but an old chandelier. Baffle boards ringed the room to control the sound and huge tri-colored panels with a similar purpose were mounted on the walls. In one corner, the control booth was set up with a row of seats for visitors.

### Stands Set Up

By the time Ellington arrived, resplendent in a blue polka dot shirt and clutching a case of music, the other music stands had been set up and the charts laid out by "Brother" Hodges, Johnny Hodges' son and summertime band boy.

Nat Adderley, in a cap and sun glasses and holding his trumpet under his arm, climbed on the trumpet stand. Zawinule, who is pianist in the Adderley band, squatted in a corner obviously in rapture. Allen Smith walked calmly in. Smith and Adderley were to be in the trumpet section in place of Herbie Jones and Mercer Ellington for the date.

Other musicians clustered around the room: Grover Mitchell, home on a vacation from the Count Basie band, talked trombone talk with Lawrence Brown and Buster Cooper. The saxophones ran down their parts.

Duke looked around and said, "Isn't this upstairs from The Neve?" John Lamb bowed his bass in the box he was placed in on stage, smiling out over the rim like an observer. Mercer Ellington walked around the room passing out music.

Duke looked up at the control room. "Allright! The solo is always here," he said, pointing to the solo mike in the center of the room, "and the band plays pretty loud. Johnny Hodges! Just when he's feeling his worst he can blow the blues!"

Lawrence Brown got up and walked over to the pile of instrument cases. "Bring back the soprano trombone, Lawrence," Chuck Connors called after him.

### Never Alone

The engineer, Don Geis, spoke over the intercom "You play alone, Duke?" Ellington spread his arms wide and hollered back from the piano bench, "I don't EVER play alone." The band ran down the chart for "Feelin' Kinda Blue."

In the control room we could hear Nat Adderley's aside "That's the one you should have." Grover Mitchell was leaning on the lip of the stage with a broad smile on his face. Duke said, "I think that should be ten bars of the piano" and turned to the control booth. "Roll it!" and they started to play the tune again, Hodges holding up his hand with two fingers showing as a signal to the band.

During the playback after Take One, Duke leaned on the piano music stand, his head down in his arms occasionally raising it to peer under the slightly raised lid of the grand piano. Almost to a man when the take was finished, the saxophone section rose, look out cameras and began to snap photos of everybody in the room.

And so it went for four tunes. "I like first takes," Duke said later when he decided that, in fact, the first takes were best. The band had left then and Ellington was winding up his own listening to the recordings.

### Study in Casualness

During the session the band was a study in casualness. They moved slowly and deliberately whenever they walked, and Hodges, who played so beautifully, seemed to be determined to demonstrate that it's easy when you know how. Cat Anderson who took several magnificent solos and who wrote two of the tunes, ran the trumpet section through their parts and listened to everything with a quick ear for comment.

Mercer Ellington was in action all through the session, making notes, arranging music, giving cues to the engineer and making suggestions. Duke sat at the piano, stood in the midst of the band and conducted dramatically in a highly unorthodox manner, supervised the sound set-up and handled run-throughs from the sound booth. "Let's have that again without the solo," and in general was a volcano of activity.

Two of the musicians from the band at The Cellar stood in the corner agape with awe at the Ellington sound. Singers Bill Hawkins and Jon Hendricks sat in the booth, rocking in silent admiration. Later, Ellington, just before he went home, asked Hawkins to sing and, in the empty studio, played the piano for him on "Body and Soul" while the sounds of "Hello Dolly" played by the group at The Cellar came up through the open door of the exit.

(Continued on Page 5, Column 2)

## New Baby Arrives . . . Continued

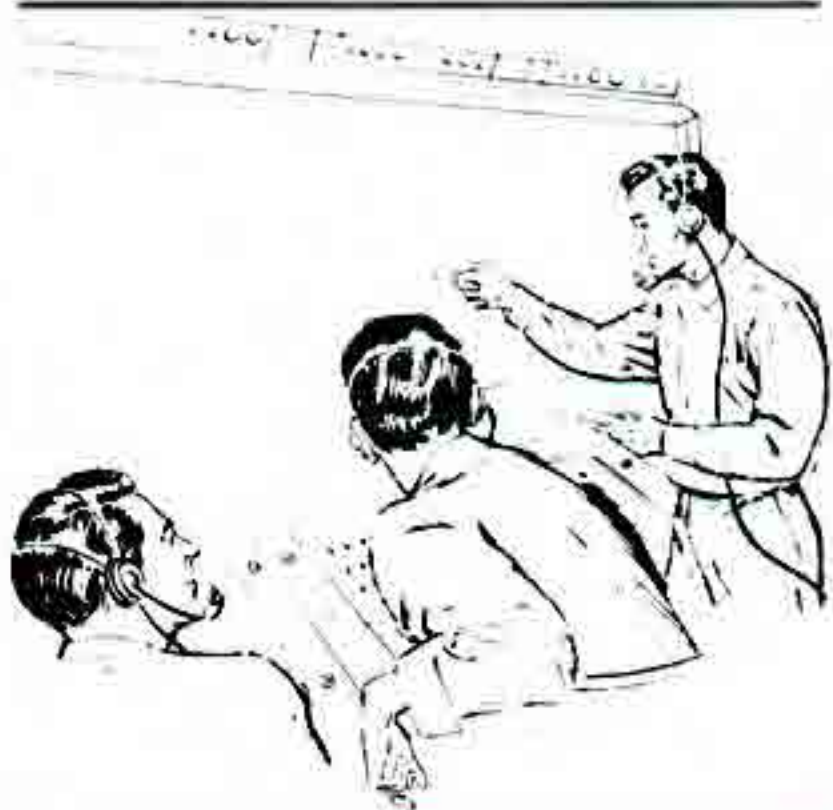
A year and a half ago with an eye to the future as well as the present, URC began a company wide study under the direction of Tony Parri, Secretary Treasurer, to develop new and improved business techniques and better systems to meet the need for more information and its retrieval. With the new computer, URC will be in a position to provide more and improved client services.

The computer now permits complete information integration throughout the company, subsidiaries and affiliated organizations. Records and data can be interchanged and analyzed between any and all of organizations. Purchasing studies, market research analysis and financial information are but a part of the new automated capability.



*Loretta Bonstein, Chief Bookkeeper, changing the new baby*

Technically speaking — with the E-2190 computer, each ledger card has magnetic information stored on a 1/2" wide tape on the ledger sheet's right hand side. The information is transferred from the ledger card in the computer's memory system where it processes in minutes what formerly required many man hours to complete. The memory accommodates up to 1300 bits of data and in less than 1/10 of a second, can multiply or divide two 12 digit factors. The result is faster, more inclusive reports and increased productivity of business information.



## Recording the Ellington Sound . . . Continued

### "It Was a Ball"

A few minutes earlier, half the band stood around while Joe Zawmule played "Come Sunday" with Ellington leaning over him at the piano. When it was over, Duke shook his hand and Joe removed his Alpine hat and bowed. "That's how I got these bags under my eyes," Duke said. "Leaning over pianos like that listening to Tatum and Fats Waller and James P. Johnson."

"Thank you Maestro," Louis Bellson said as he left and added a moment later in an aside, "It was a ball." The engineer smiled his delight as he wrapped the tapes for Ellington. Duke had sat in the control booth and played back every one of the takes on the four tunes to choose the ones he liked best.

It was dark when we got outside but everybody felt good. "It isn't always as easy as this one, but it all went good today," someone remarked.

And that was the truth.

(Reprint from the "San Francisco Chronicle")



*Jimmy Bowen and Keely Smith on a recording "date"*



*Jan and Dean with Lou Adler Scratching . . . "Well Okay guys, but I bet we'll get plenty of letters postmarked Pasadena."*

## Introduction For Studio I

In a matter of weeks, the doors of Western Recorders will be opening onto a new generation in recorded sound. A brand new studio of advanced design containing what may be the biggest news in custom studio recording since the inception of multiple tracking.

When the decision was made to build this newest addition to the growing family of United facilities, company President and brainstormer "Bill" Putnam decided that this studio would contain what no others have ever even attempted—maximum versatility. Sounds like a typical advertising ambiguity but such is not the case. Putnam had concluded from his years of acoustical research and designing experience that what for most studios is their greatest claim to fame is also their biggest drawback. A studio offering superior sound capabilities for certain instrumentations many times fall below average in other arrangements. The difficulty lying in the acoustical properties of the studio itself. While there have been partial remedies to this situation such as portable acoustical enclosures and riser, the desired effect is hardly ever fully achieved. The complete solution must necessarily be in the actual studio design.

So, with his typical untiring initiative and patience, he proceeded to ponder the problem, calculating and re-calculating for almost a year. Then all of a sudden there it was—on paper and in a small model—carefully scaled down for three-dimensional reference. He had not only created a studio with multiple, interchangeable environments but in his searching had come across answers to many of the industry's old recording perplexities.

Soon after, United manufacturing subsidiaries, Universal Audio and Studio Electronics went into full swing mapping out the components needed for this new challenge. Construction was begun and now, over a year and a half later, it is in the final stages of completion—ready for a new era in custom sound.

Although it is geared to four-track, three-track, 35mm film scoring and 24 individual channel mixing, the real news about this studio is that it gives its greatest sound service for brass, strings, rock, small groups, large orchestras, choral groups and just about everything under the sun.



Trini Lopez—*"Gee fellas, do you really think they'll like my records?"*

Emil Richards



*"See that hole? It's for air. I've got a live recording engineer under here."*



Johnny Mathis, master of many moods, has given popular music a new and unique expression. He is seen here with his engineer, Jimmy Lockert.



Ernie Freeman sez—*"No wonder this sounds funny, they've got me plugged into a portable radio."*

## New UAI Reverberation Unit . . . Continued

A solid state power supply is self contained in the unit.

Available as an accessory item is a variable equalizer (508-C) for suitable contour shaping of the echo send signal.

Another plug-in accessory item consists of a solid state "automatic gain reduction" device which functions as a limiter to prevent inadvertent excessive signal peaks from reaching the "send" amplifier. These accessories are not indispensable to the unit, but, in sophisticated applications, will facilitate more selective control of the reverberated signal.

The two transport record/reproduce mechanisms are motor driven devices incorporating two "Lubow Electrostatic Recording Units." A multiplicity of reproduce transducers incommensurately related to each other, as well as in combination, produce an effect analogous to the large number of overlapping reflections which occur in a highly diffused, well proportioned room.

By virtue of the electro-mechanics of the record/reproduce device there is virtually no mechanical wear and the transport device requires minimum mechanical maintenance.

Large line voltage variations have no noticeable effect on the reverberation signal quality.

An outstanding advantage of the "120" Reverberation unit is the delay between cutoff of direct sound and the onset of reverberation. This delay period is normally 40 MS. This eliminates the need for using a separate tape machine to accomplish the same effect (as is now quite frequently done in many professional sound recording studios). The 40 MS delay more nearly simulates the actual growth condition in a large room of a given reverberation time, than does the smaller "echo chamber" which has been made extremely live to create an illusion of a larger room. A further advantage of delaying the onset of reverberation is that the "presence" of the direct sound is preserved, thus improving intelligibility for a given amount of echo content.

The electrostatic recording system has bandwidth capabilities from DC to beyond 20 KC depending on speed. However, in this application the bandwidth parameters are optimized in terms of the specific application as a reverberation device. The transmission response through the device is uniform from 30 CPS to over 7 KC. This is in excess of the bandwidth required for natural reverberation quality since even in a large reverberant room the reverberation time falls off rapidly at high frequencies due to the absorption of air under normal humidity conditions. In standard models, reverberation time of the unit ranges from 4.5 seconds at the low frequencies to approximately 3 seconds at 3 KC (although units can be supplied with shorter or longer settings). The limitation of short reverberation time at high frequencies inherent in "steel plate" devices is not true of the "120"

## Transistor Course Completed

An eight-week introductory course in solid-state physics and transistor theory was completed August 26 at UNITED.

Well-attended by both technical and non-technical personnel of both the recording and manufacturing companies, the course was conducted by Clويد Patton, Dean of Education at Valparaiso Technical Institute in Indiana. Mr. Patton spent the summer here collaborating with Bill Putnam on an engineering textbook for McGraw-Hill.

The transistor Class met at the UNITED studios each Tuesday and Thursday night for eight weeks. During the 32 hours, the group delved into the atomic structure of semiconductors, explored the workings of solid-state diodes, triodes and pentodes, and gained at least an appreciation of the advantages and disadvantages of transistors as electronic control devices.

The textbook chosen for the course was "Transistors" by Milton S. Kiver. While it was not possible in a short eight weeks to make each student a transistor expert, the course served its purpose well, establishing a base for further individual study.

On August 26, the course was concluded with a dinner meeting at the Tahitian Restaurant with Mr. Patton the guest of honor. Class members presented "Pat" with a personalized desk set in appreciation of his capable and patient tutoring.

## Universal Audio Adds New Distributors

Eight new distributors have been added in recent months to the merchandising arm of UNIVERSAL AUDIO INC.

Bringing the total of active UAI Authorized Distributors to 20. These new outlets represent a major step toward achieving full nationwide and worldwide merchandising coverage, according to Vice President and General Manager D. F. Morris.

Universal Audio products are now available from the following new sources:

**HARVEY RADIO**  
103 West 43rd Street  
New York, New York

**MAGNETIC RECORDERS CO**  
7120 Melrose Avenue  
Los Angeles, California

**UNIVERSAL AUDIO SALES & LEASING CO**  
2543 Nicollet Avenue  
Minneapolis, Minnesota

**RUGAR ELECTRONICS CO**  
4515 South Industrial Road  
Las Vegas, Nevada

**JACK LINNEMAN**  
902 New Due West  
Madison, Tennessee

**ART et ACOUSTIQUE ELECTRONIQUES**  
5 Rue Oberkampf  
Paris 11<sup>e</sup>, France

**AUDIO DESIGN COMPANY**  
P. O. 16454  
Memphis, Tenn. 38116

**FLAGLER RADIO COMPANY, INC.**  
1068 W. Flagler  
Miami 46, Florida

Other firms who represent Universal Audio, and who have been doing an excellent job of promoting sales of UAI products are:

**AUDIO INDUSTRIES CORP.**  
1419 North LaBrea Avenue  
Hollywood, California 90028

**AUDIO ACOUSTICS EQUIPMENT CO**  
3105 Avenue E East  
Post Office Box 444  
Arlington, Texas

**BARCLAY STUDIOS**  
Barclay Hoche Enregistrements  
9, Avenue Hoche  
Paris 8<sup>e</sup>, France

**BEHREND'S INCORPORATED**  
161 E. Grand Avenue  
Chicago 11, Illinois

**BOB FARRIS**  
213 Casa Blanca  
Fort Worth, Texas

**LANG ELECTRONICS, INC.**  
507 Fifth Avenue  
New York 17, New York

**SONDCRAFT CORPORATION**  
115 17 West 45th Street  
New York 36, New York

**UNITED RADIO SUPPLY, INC.**  
22 N. W. Ninth Avenue  
Portland 9, Oregon

**WALTON RECORDING SUPPLIES**  
46 E. Walton  
Chicago, Illinois 60611

**BRUCES'S WORLD OF SOUND, INC.**  
2711 East Indian School Road  
Phoenix 16, Arizona

**UNIVERSAL MAGNETICS, INC.**  
4007 Bellaire Boulevard  
Houston, Texas

**MAGNECORD AUSTRALASIA, PTY. LTD.**  
158 Clarence Street  
Sydney, Australia

## Albums of 1965 . . . A Glance at the First Six Months . . .

At our studios in Hollywood, Las Vegas and San Francisco it's possible, on just about any time to see many of today's great recording talents walking down the halls. While this in itself is no great achievement, our knowledge that these artists not only visit our studios, but here record many of the biggest selling albums on the charts, is a point of pride. As a matter of fact, over 35 albums recorded with our facilities have gone above the 100 mark on the Billboard LP charts since January of this year.

It leaves an even better feeling when these same clients come back for more of the same, year in and year out. Sinatra has been back, so has Vicki Carr, Bobby Darin, Dean Martin, Vic Dana and Lawrence Welk, to name a few.

As a for instance, Johnny Mathis recorded his "Tender Is The Night" album at our Hollywood facilities; made dealers active and came back to record "The Wonderful World Of Make Believe", "This Is Love", his recently released album presenting "The Young Americans" and has one set for release in the near future. Kapp Record's

great new star Jack Jones recorded "Dear Heart And Other Great Songs Of Love" which landed high on the charts and his new one "My Kind Of Town" is at the 36th position and still climbing. Our Las Vegas facility had the pleasure of recording "Satchmo" and his wildly successful album "Hello Dolly" last year and it's still high on the charts for '65, already a million dollar LP. Trini Lopez, world-wide success for Reprise Records, recorded "The Latin Album" last year which is still giving big returns. This year, "The Love Album", giving Trini a lush instrumental backing, promises even greater rewards.

Along another line, the Beach Boys have all but set up camp at our Western studios, coming out occasionally to pick up a Gold Record for a single like "I Get Around" or an album like "The Beach Boys In Concert" (which, incidentally, was recorded using our location recording facilities).

Right up there with them, the Ventures make steady use of our studio B in Hollywood, giving forth already this year with a great "Knock Me Out" album, which jumped to number 31 with no problem.

In between making personal appearances, movies and going to school, Ian and Dean found time to drop by United-Hollywood and sing it up for their "Little Old Lady From Pasadena" album and "Ride The Wild Surf", which started out '65 with good healthy chart ratings.

Gary Lewis and the Playboys, after recording their number 1 single "This Diamond Ring" at the Western studio, made a return booking and the resulting album of the same name seems to have set up shop high on the list.

Using our location recording facilities can be a lot of fun too. The Smothers Brothers, who know all about fun, used it making their "Tour De Force American History and Other Unrelated Subjects" and their recent "Aesop's Fables the Smothers Brothers Way" seems to be chasing the first one right up the charts. Bill Cosby's "I Started Out As A Child" album saw early '65 from its perch atop Billboards number 32 spot. Allan Sherman sang up a satirical storm on his "For Swinging Livers Only" and also hit the 32 mark.

So as you can see, the first half of '65 wasn't taken sitting down by any means. Record producers like Dave Pell, Jimmy Bowen, Lou Adler, Mickey Kapp, Jesse Kaye and Hank Levine, to name a few, took it all standing up, behind the recording console, in the studio and over a hot lead sheet, putting talent on the discs and the discs on the charts. Our part, as the recording service, is important as one of the means to this end. While singers must sing, musicians must play and the producers must produce, the recording studio must record. And the success of the final product depends, in part, on the quality of the recording process. We at United & Affiliates strive constantly to exploit the vast potentials in modern professional sound techniques, guaranteeing the versatility and quality needed to help create these top chart albums for '65 and the years to come.



**UNITED RECORDING CORP.**

6050 Sunset Boulevard  
Hollywood, California 90028

**PUBLISHER**  
M. T. PUTNAM  
**EDITOR**  
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**Recording Can Be A Ball . . . In Las Vegas**

Urcon . . . Jack Eglash, Vice Pres. of Urcon, has recently completed a promotional disc for the Las Vegas Studio that is to be pressed and mailed to agencies, record companies, artists, etc.

The disc is a composite of sessions recently recorded in Las Vegas, and particularly points out the outstanding facilities both in our studio and on location recordings. It also offers excellent representation to the local musicians and singers, and most important, is a most enjoyable disc to hear.

Urcon is now in the process of acquiring equipment for tape duplication that will produce additional income and provide an added facility to those already available.

It was a pleasure to have cut both Harry James and Eddie Fishers first albums for Dot Records. Jerry Feilding flew in to conduct for Fisher. We hope they will both be as successful for Dot as was the "Hello Dolly" album with Louis Armstrong for Kapp records also cut in our Las Vegas Studio.

The studio facilities are available 24 hours per day, 7 days per week by appointment, and many of the major recording dates start at the completion of the artists second show . . . approx. 2:30 a.m.

In fact, we've adopted the phrase, — "Recording can be a ball in Vegas" (don't take our word for it, — ask any A & R man thats recorded up here lately . . . ! !)



*Harold (Lanky) Linstrot, Engineer . . . Our engineers spend many HAPPY hours here at United and Western.*



*Alive with talent, the Young Americans listen to their playbacks . . . 'A' Go Go Style.*