



NEWSLETTER

JULY, 1967

HOLLYWOOD, CALIFORNIA

MANUFACTURING DIVISION ON THE MOVE



Logging final measurements on 1176 Limiter at new lab facility are Ken Stone (left) and Dail de Villeneuve.

R & D Division Formed by Studio Electronics

Continued expansion of Studio Electronics Corporation has necessitated a complete reorganization of its research and development program and has prompted the recent formulation of the PUTNAM RESEARCH AND DEVELOPMENT DIVISION. The new branch is the outgrowth of the former in plant operation which saw President Bill Putnam and Chief Engineer Warren Gilman, together with such outside help as was required, bearing the brunt of these important functions.

Now located in a fully-equipped laboratory at 19011 Ventura Boulevard, Tarzana, the new division has already added two new permanent employees and is in the process of seeking more talent for the operation.

P.R.D. is headed by Division Manager Kanith L. Stone, who reports directly to President Bill Putnam. Ken formerly held an engineering post at

Bendix Pacific, and prior to starting with P.R.D. was a development engineer at Datametrics, North Hollywood. He also was one of the original designers and developers of the UA Models 960 and 962 Digital Metronomes which have been manufactured and distributed by SEC for the past several years.

Right-hand-man to Ken is Dail de Villeneuve, senior technician, formerly with Bendix and Electronic Specialty Co.

In recent years, SEC research and development efforts have been responsible for an impressive list of proprietary products manufactured under the Universal Audio label. These are the products that have formed the back-bone of the manufacturing operation. Now, with the addition of expanded technical and engineering facilities at their disposal, the PUTNAM RESEARCH AND DEVELOPMENT DIVISION looks forward to making an even greater contribution to meet the increasing demands of the audio industry and to further the growth of the UA product line.

SEC IS NO. 1 IN LIMITING DEVICES

TELETRONIX LA-2A ACQUIRED

Studio Electronics' purchase of manufacturing rights to the well-known Teletronix LA-2A Leveling Amplifier, now produced and marketed with the existing UA line, marks Studio Electronics as the nation's leading manufacturer of peak limiting devices.

Purchase of these rights was of prime importance in the acquisition of the Teletronix Division of Babcock Electronics, a Costa Mesa based diversified manufacturing firm. Completed in March, the transaction was a step in a program to help expand the manufacturing subsidiary through acquisition of existing products and companies as well as through internal research and development.

A compressor/limiter unit, which achieves gain reduction through a patented electro-optical attenuator, the LA-2A is widely accepted by knowledgeable engineers and fits extremely well into the SEC marketing and distribution program.

Production of the units was begun at SEC's North Hollywood plant on April 3 and by June 15 the first run of fifty was completed and delivered. Anticipating future sales increases, both production and test facilities are geared to accommodate added quantities as the need arises. In the short time SEC has been in production substantial firm orders and one pending from Radio France for 100 of the devices make the future look very promising. Selling price is \$395.

1176 LIMITER IS SOLID CITIZEN

Newest member of the UA line, the Model 1176 Solid-State Limiting Amplifier, is recognized by cognizant engineers as a significant advance in the art of automatic gain control. First demonstrated by Studio Electronics Corporation at the recent AES Convention, the 1176 sets new high standards of performance and versatility for the automatic control of program volume level and elimination of distortion or overloading of the power handling capabilities of a system.

The Model 1176 is a true peak limiter with the added distinction of being completely transistorized. Unique circuitry permits severe limiting without added distortion, and no balancing is ever required. Other features include: an exceptionally fast attack time of less than 20 microseconds, independent of program peak frequency or duration; a front panel adjustable release time of 50 to 2000 milliseconds, and switch-selectable compression ratios - providing the ultimate in versatility to accommodate all types of program material with optimum results. Two Model 1176's may be interconnected for stereo use.

Limiting is accomplished by utilizing a field-effect transistor as a voltage-variable resistor, ahead of the first stage of amplification. For those readers not technically oriented, a field-effect transistor, or F.E.T., is one of the most modern types of solid-state devices.

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MIGHTY MITE GENERATES EXCITEMENT

New Test Oscillator Revealed

It can be held in the palm of one hand, yet performs the tasks of bulky signal generators weighing many pounds and costing many times as much. It operates faithfully in sub-freezing polar cold or blistering desert heat. It requires so little power that it will run for days or weeks on its own self-contained batteries, or can use power from a console or control panel.

This is the new Model 930 Amplitude Stabilized Test Oscillator, first shown by Universal Audio at the 32nd National Convention of the Audio Engineering Society in Los Angeles last April.

Sine-wave signal generators (or "oscillators") are used in recording studios, radio stations, telephone centers, electronics manufacturing plants, and anywhere else where precise steady-state audio tones are required for circuit and component testing. Of paramount importance are amplitude stability, low distortion and ease of operation. Availability of a reliable test oscillator is essential in professional tape recording to verify the performance of both the recorder and the tape, since frequency response, level and distortion can vary from one reel of raw tape to the next.

The Model 930 provides three standard frequencies at the flick of a switch: 30 Hz,

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"A MOST LUCKY FELLA"



PHOTO BY JASPER DAILEY

Frank de Medio's day usually begins the same each morning: a stroll down the hall, past the live recording studios, the re-mixing facilities, and the master disc cutting room; a look at the Ampex recording gear, the Scully lathe apparatus.

But today will be different, as will all the days to follow. Today there will be a meeting of all employees. During the meeting Frank will get up and leave the room, his job, and the company which has just been confiscated by the communist militia. For him there will be no more Cuban Plastics and Record Corporation.

Frank will not be idle, however. He has another job to fulfill at the government-confiscated radio and television network, C.M.Q. Frank would like to leave this job, too, and has already turned in his resignation, but the "new" management will not permit a technician to leave a job considered vital to their needs.

Before long Frank is informed that he is one of ten technicians at C.M.Q. who, because of their anti-red sentiments are considered undesirable. He is abruptly discharged. Only two weeks later he learns of a fire that broke out in the master control center at the station. All those on duty at the time are either shot or imprisoned.

The year is 1960 and life has suddenly become a grim affair. His means of employment are gone. An echo chamber at Cuban Plastics and Record Company, which he designed and built, has been turned into a place of confinement for his fellow anti-red employees who were able to retain their jobs. His wife and children, who have loved their homeland as Frank has, now live only to find a way to leave it. His life seems no longer his own.

With anti-Castro sympathies a barrier against gaining employment, Frank goes underground, eking out a living as best he can repairing television sets, radios and electric can openers. When his friends are able to "borrow" important government documents and aerial maps, Frank seizes the opportunity to microfilm them and to secretly transport them to the proper hands in Florida. And all the while he strives to find a way to leave the country with his wife and children. It will not be easy. The main obstacle proves to be that the government will not allow a skilled worker or tech-

nician to obtain a passport, even though his political views discourage them from using his talents. He decides to bide his time, hoping the day will come when the authorities may have forgotten his past record. To wait is agonizing; the days seem endless, but wait he must.

Finally, in June 1961, Frank applies for a passport, listing his occupation as "clerk." Again he waits, hoping almost beyond hope that the authorities will be unable to "place" him.

One day the miracle occurs - the passport is granted! Within a few hours, he and his wife and children walk out of their Cuban life with only the clothes they are wearing. Everything else - money, furniture, personal possessions, friends and loved ones must be left behind.

One year later Frank comes to United Recording Corporation in Hollywood and begins employment as an electronic maintenance engineer.

The days that follow are perplexing ones for Frank and his family; there is a degree of stability but for them life is not complete. His mother and father are still in Havana. He now devotes all of his ingenuity and resources to getting them out of Cuba. Friends do all they can to help; the United States Government does what it can, even the Mexican authorities play a part. Time after time Frank meets with defeat. Finally, after four long years of unsuccessful and heart-breaking attempts, he manages to obtain their freedom and he and his family can welcome them to their home in North Hollywood.

Frank can tell us a lot about freedom and what it means to not take it for granted. We don't need to tell you that he's a "Most lucky fella!" He'll tell you that himself - anytime.

HEP, HIP, HIPPIE HIPPOP

The year is 1967. It's the year of the mini-skirt, the micro-skirt (seven or more inches above the knee, no less), the hippies, the flower-children, the return of the Beatles, (if you're a "rub" you probably didn't know they'd been away; if you're an "octagon" you may never have heard of them in the first place). Fads zoom in and out so fast it's hard to know what's "in" and what's "out." Once in a while a fad lingers long enough to become established and set a style. This may well be happening in the field of pop music today.

Go back a few years to the hard rock of the fifties, the beat that set the whole nation talking - and gyrating. Either you loved it or you loathed it, there seemed to be no in-between, but like it or not, everyone was aware of it. Rock and roll is still with us, although over the years there have been subtle changes in the style. Play a 1957 release and then play "Good Vibrations" by the Beach Boys, or "Light My Fire" by The Doors. A degree of sophistication has set in; today's music is more listenable and definitely more danceable.

The new interpretation has no set pattern to follow, nor does it seem to have any confining borders. Literally anything that strikes a musical fancy can be incorporated into it. If, perhaps, you believe that what you hear seems to be a harpsichord playing backwards, you probably are hearing a harpsichord being played backwards. It may be a different sound, but it's interesting.

What Felix Slatkin accomplished with a room full of 40 musicians a few years ago, the rock group today approaches with possibly a chain draped over the strings of a honky-tonk piano, or the drone of a sitar recorded forward and played backwards, or the ethereal sound of a harp glissed through various echo and tape delay apparatus.

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OSCILLATOR

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700 Hz and 10 kHz. (The Model 930 can be supplied with any three other audio frequencies on special order).

Unique stabilization circuitry insures amplitude variation of less than 0.25 db between frequencies, and permits wide variation in power supply voltage with no change in output. Distortion is less than 1% (typically 0.5%) at 0 dbm. Output level may be adjusted by the attenuator knob from 0 dbm to -60 dbm, so that even low-level microphone circuits can be tested without external pads.

The 930 utilizes modern Field-Effect transistor circuitry and may be operated portably (hand-carried) with its own self-contained long-life batteries (24 volts), or may be installed permanently in a console or control panel with power derived from an external source. Current drain is only 8 milliamperes.

Now in production, the new Model 930 is available from Universal Audio distributors for only \$87 (less batteries).



930 Oscillator

LIMITER

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When the transistor first evolved, it was heralded as a great improvement over the vacuum tube for many applications. It offered greater efficiency, smaller size, produced less heat, had longer life and was less fragile. The field-effect transistor now incorporates all these advantages and also makes it possible to achieve a much higher impedance input without "boot-strapping," or trading off some other desirable qualities.

Studio Electronics is one of the first companies in the professional audio field to recognize the F.E.T. as a useful and highly desirable tool and to incorporate it in their circuitry. Development of the Model 1176 together with other F.E.T. devices, the Model 930 Amplitude Stabilized Oscillator and the 1108 Amplifier, establishes our company firmly in the vanguard of firms who are using these new devices successfully.



1176 Limiter



SAN FRANCISCO

Beautiful New World of the Hippies

Long accustomed to gazing with fond tolerance on the Bohemian side of life, San Franciscans are finding it increasingly difficult to explain away the "beautiful" hippie world which has sprung up in the Haight-Ashbury District. They may be even more confused (or dismayed) when the "Summer of Love" descends upon the city.

Thousands of "turned-on" young people, who simply want to live and be left alone, have invaded this once dignified and stately residential area. They are convinced that this is now the national clubhouse for the psychedelic movement and are eagerly anticipating a gigantic "Be-in" this summer that will swell their ranks to well over 50,000.

"LOVE" is the key word. Not the June-moon-spoon mouthings of movies, song and poem, but love as a way of life and a true understanding of your fellow man.

Communal living in the area's time-worn, low-rent flats is "beautiful." Just to "be" is the thing. ("Like, man, all I have to do here is 'be'") If you arrive in town broke, there's always another mattress to be thrown somewhere on another floor. Food can be scrounged from nearby markets, bought from the common fund, or even donated by an anonymous well-wisher.

At the curb stands a car painted brilliant blue with overtones of green. A scratch on the right front fender has been outlined in yellow and orange and the hood is adorned with an intricate Paisley pattern of shocking pink and purple. The rear deck bears the lettered slogan "Avoid Cancer - Smoke Pot."

The house, long since converted to flats, has seen better days. A glass pane is missing from the front door and in its place is a beautifully executed pop-art poster. Study the complex design: flowers, leaves, hundreds of deft strokes in blues, mauve and green delicately traced over foot-high red letters "BE." What does it mean?

At the entry a massive bougainvillea trails its vivid bloom over the wall and down the rickety steps. The steps are scrubbed clean.

The house is no different than many others in the neighborhood. In fact, there's a distinct similarity in their basic structure and in their uniformly run-down appearance. Yet, in recent months, each has been given certain colorful marks of individuality.

In most the windows are open, even the doors, and from inside comes the sound of music and laughter - mostly music. From across the street we hear a loud rock beat punctuated now and then by sporadic hand-clapping. The melodious trill of a flute wafts from an upper-story window, intermixed with the more melancholy tones of an Indian sitar. Strangely, all the sounds seem to blend. Or do they? No matter, no one seems to care.

This is the "beautiful" world of the hippies, whose inhabitants can be found lounging on porches at open windows contemplating the clouds, conversing in small groups up and down the street, or long hair flying in the breeze, strolling leisurely across to the park. One is now loitering in the gutter idly petting a stray cat.

If your interest happens to be painting in the new wave, or if you're a free-thinking young poet, or even if you're a nothing looking for a place to happen, you'd be welcome here. If the spirit moves you, you might contribute a new idea, a heart-felt poem, a solemn thought, a gaudy poster, or even a buck or two. Or you might contribute absolutely nothing. According to the hippie creed, you'd still have a right to "be."

If your innermost feelings are concerned with music and you feel the need to express yourself, you might have a lot to contribute to the world of the hippies. For of all the things blossoming in this love-flower generation, music may possibly be the most significant. It plays an integral part in hippie life and from these houses on Haight, Oak, Fell or Waller Street a new style of music is evolving - not drastically different, but distinctly new in flavor. Many people feel this new music represents the beginning of responsible and creative rock and roll. It comes after much preparation, countless changes, and endless "freak out" rehearsals, resulting in a song here and a sound there, all with one common ingredient - a new and different flavor.

There are those who over-simplify hippie music by labeling it "psychedelic sound." This gives the connotation that it is something entirely new and completely different, and yet music that is evolving today from the hippie set is actually a combination of the old and the new. The new is many times actually very old, such as Indian guitar and sitar, or the soulful blues of the Negro. The resulting treatment, throbbing with basic rock rhythm, is a marked change in previous rock sound. It continues to develop - pushed from within the scene by new ideas and zealous new wave creators and pulled from without by hungry record company talent scouts on the scent of an impending fad that promises to boost record sales.

Manager Wall Payne of Coast Recorders has already felt the impact of the new music fever, as reflected in early morning yawns after all-night sessions with many of the San Francisco oriented groups. Incidentally, in case you can't tell which is a San Francisco group, a simple clue is their name. If you understand what it means the first time you hear it, chances are the combo is from some other place - say New Jersey or Baltimore. If, on the third or fourth pass, you have an idea that the name means something, but surely not what you're thinking, then it probably is a San Francisco group of the new order.

One of the many interesting and unusual groups recently scheduled at the Coast Studio is the "Sopwith Camel," named after a British bi-plane that achieved fame during the Great War. "The Sopwith Camel," according to I.D. Magazine, "was a hazardous and impressive machine."

To one unaccustomed to sitting through umpteen hours of recording at peak monitor volume level, the "Sopwith Camel" session may indeed be hazardous to the ear, but to those who will listen later to the finished product, it will prove to be equally impressive. The same can be said for a number of other San Francisco artists who are recording the brave new world of hippie music.

Music is very large in the life of the hippie community and the appeal varies from individuals with record players and transistor radios, to small groups in private dwellings, to open-air concerts in the nearby park. Common are light-show presentations together with live sound performances in large auditoriums jammed with upwards of 3,000 gyrating long-hairs of the "Tune-in, turn-on and drop-out set" who can't seem to get enough of the almost over-whelming sound.

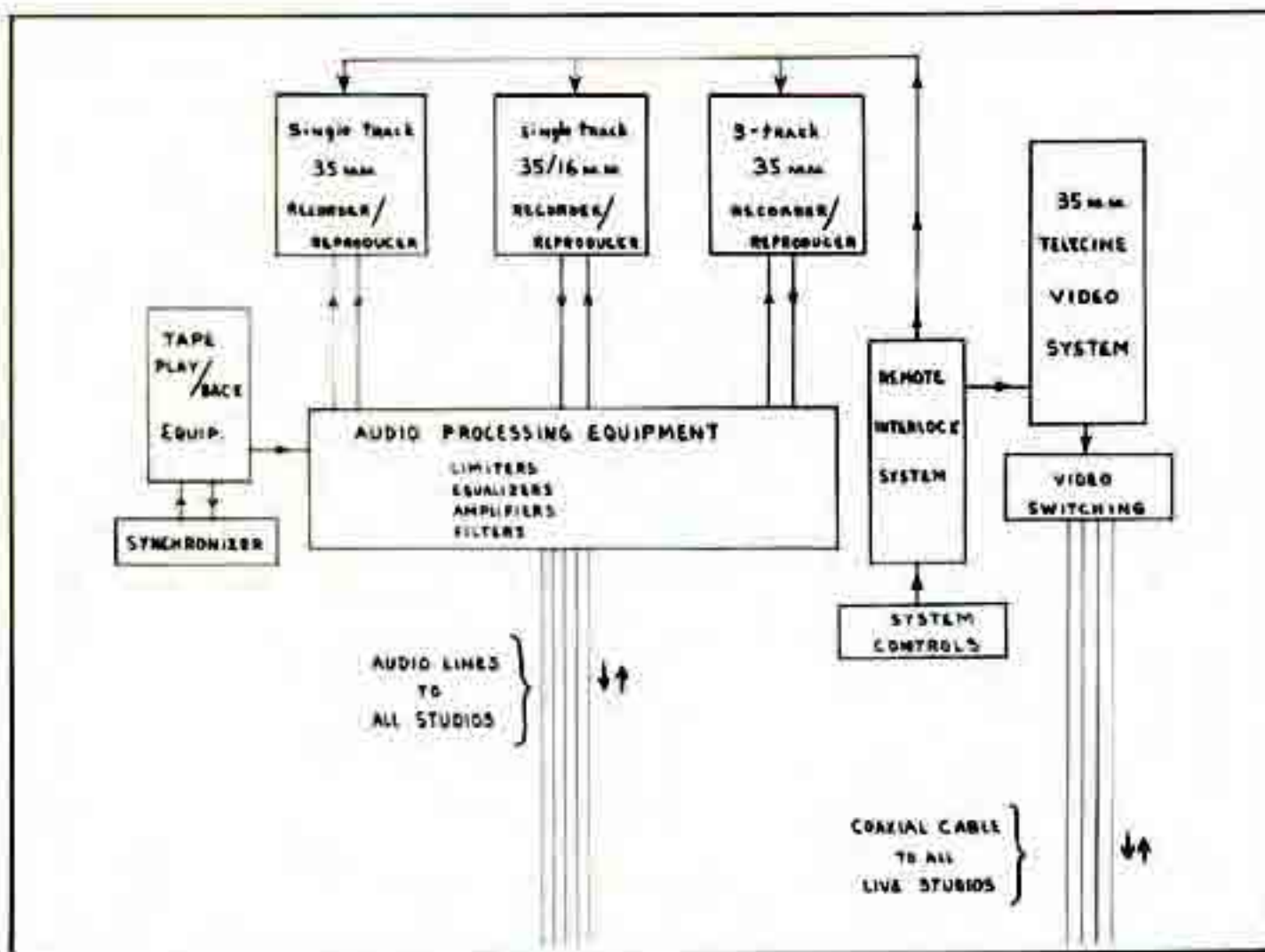
To average San Franciscans, who seem to be able to take a lot in their stride, the hippie culture means many things, from kookie activities talked about at breakfast, to a definite and growing fear that hippies are menacing old-line San Francisco culture. Some feel the hippies are practicing straight Hedonism, the doctrine that pleasure is the sole or chief good in life and that moral duty is fulfilled in the gratification of pleasure-seeking instincts and dispositions. Others argue that the long-hairs are simply exercising the traditional prerogative of youth to "kick up their heels." Still others openly condemn them as a "bunch of hoodlums who should be run out of town."

In an article for the San Francisco Examiner and Chronicle, writer Margot Patterson Doss describes the coming months as "The Summer of Love" and further says, "With it there seems to be evolving a graceful San Francisco style for the meaningful use of leisure."

It may prove to be a "long, hot summer." Only the hippies can provide the answer.



Jan Ashton, one of the most attractive reasons for popularity of The Mojo Men, displays her talents during COAST session.



NEW FILM SCORING UNIT SAVES TIME AND EFFORT

As predicted, film scoring operations are on the upsurge at the Hollywood studios since the installation of the specially designed closed-circuit TV monitoring system described in a previous issue of the Newsletter.

More and more clients are coming to appreciate the ease of operation and the many advantages which the new system offers. Now a producer can select any studio at either facility for film-scoring. The engineer can make optimum use of the studio space for his orchestra set-up without taking into consideration placement of the screen and without the added inconvenience of having to darken the studio.

For those who have expressed interest in knowing how the system operates, we asked designer J. Jerrold Ferree to provide the accompanying simplified diagram showing relationship between the various equipment components.

All of the equipment indicated is located in Studio 6 at Western Recorders, needing only the portable TV type monitors in any production studio at United or Western to complete the closed-circuit system. Since the projection of the picture—the playback of various pre-recorded sound tracks and the final recording are all accomplished in one location, coordination is simplified and sessions run smoothly and efficiently. Conductors and performers like the crisp, sharp pictures on the TV monitors, which can be placed for easy viewing regardless of the studio set-up.

HIPPOP (Continued from Page 2)

It appears that the pop arranger now asks himself only if a particular sound adds a desired effect or creates a proper mood. He isn't concerned about achieving his effect in the traditional way, now he is concerned only with the end and not the means.

Perhaps because of this electronic music is coming into its own. Once considered a novelty to be used in the "sound effects" category, electronic modular instruments for audio signal generation and processing are now available to the composer (or technician) enabling him to construct his own integrated console for electronic composition and performance. More and more recording studios are providing the equipment and facilities necessary to assist the serious composer and artist in the field of electronic music.

Current arrangements not only make wide use of added electronically created sounds, such as space "noise" and oscillator tones, but the stock sound of guitar, bass, organ, bells, you name it, is being changed electronically.

Is it wrong to tamper with the natural sound of a mandolin, a celeste, or a violin? Evidently it depends on your point of view. The musical purist

argues against it. But to millions of record buyers it makes a great deal of sense, and more and more artists and record producers are finding it an effective way to top the charts.

Recently Jac Holzman of Elektra Records decided to devote an entire album to the new music trend, combining the package with another current craze - astrology. The cover reads, "The Zodiac - Cosmic Sounds - Celestial Counterpoint With Words and Music." In each selection a clever marriage of electronic sound and instrumental music creates a musical pattern to complement a poetic narration describing a sign of the Zodiac. This unusually beautiful album is a good example of the effective use of electronic techniques to augment and intensify musical arrangements.

Jim Lockert, who engineered the recording in Western's Studio 1, speaks of the album in very personal terms. Although this is not his first encounter with electronic music, it's the one he speaks of with pride.

Engineer John Haeny believes that in the not too distant future people will take for granted the use of electronic sounds in many areas of music as commonly as the electric guitar is accepted today.

COAST LINES

Can you visualize a hippo and a gibbon in our Studio A? We're no "Africa, U.S.A.," but we wanted to be cooperative. Fortunately Foote, Cone & Belding had compassion and pre-recorded their friends before coming in to cut the San Francisco Zoo spots.

"The Savonics" - the young group that won the "Battle of the Band" contest of the Bay Area - handled their first recording session so professionally and with such enthusiasm it was easy to see why the judges selected them for the honor.

Several record companies have done some interesting work here recently. Along with Kama Sutra's "Sopwith Camel," Bay Sound Records cut the first Stereo 45 since 1957. "Bells" by the "Kensington Forest" will be released soon in both mono and stereo. Already they are working with a new group to be called "Calico Dream." UNI records cut a demo with "Freedom Highway," a group to keep an eye on.

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