



# United & Affiliates

# NEWSLETTER

JULY 1969

HOLLYWOOD, CALIFORNIA

## U.R.E.I. HITCHES MOON RIDE WITH APOLLO ELEVEN

Michael Collins, Neil Armstrong and Edwin Aldrin, Jr., were the first men to the moon! Our admiration and congratulations on their spectacular accomplishment. All of mankind must be proud.

Since U. R. E. I. helped put them there, some of the glamour rubs off on us. We hooked up with a winning team and went along for the glory ride. We cannot say that it couldn't have been done without us, but we're happy that we took this trip.

Two hundred fifty thousand miles on the pulsing beam of our Waveforms' product line. The creativity of our engineering staff, the finger dexterity of the people on our assembly line, and the performance assurance of our quality control, all zoomed thru the vacuum of space to the forbidding terrain of the moonscape.

Specifically, our Waveforms Division supplied a quantity of its Model 511 Audio-Video Generators. Most of these instruments are in the ground support category in that they are usually at the mission control or various monitoring stations over the globe. The Waveforms' 511's are thus used for calibration of telecommunications systems during space flights.

But no earth-bound magic makers are we. Many of the Model 511 Audio-Video Generators go aloft and are propelled at rocket speed when a space ship is on a mission. The Waveforms' 511 comprises part of the kit of the instrumentation aircraft at all times that a space ship is on a mission. The instrumentation aircraft is a pick up communication link with the astronauts and one or more are air-borne whenever a space ship is in flight. Consequently, the Waveforms' units are aiding these pioneers of space every time one of these exploratory missions is conducted.

Waveforms was practically forced into the space program because the National Aeronautics and Space Administration found it difficult to secure a similar product in as compact a model that would deliver the same performance. When you stop to realize that the 511 includes an audio oscillator, video oscillator, square wave generator, power amplifier, 80 decibel attenuation system, and three regulated power supplies within a package measuring 6" x 4 1/4" x 6", you can conceive of the amazing design and packaging problems that had to be overcome. In addition



Waveforms 511 Audio-Video Generator takes a piggy-back ride on the "spider."

to meeting the size criteria, the Waveforms equipment also had to undergo complex environmental and vibration tests required of all gear used on space missions.

It took four years of designing, trial, and testing to finally evolve a unit that was acceptable to NASA. The units have been very successful and initial orders have been followed by larger subsequent orders. Because of the extensive cost of designing this unit, and the limited quantities in which they were first built, Waveforms did not realize any great profit from this venture. However, we take great pride and pleasure in being able to say that U.R.E.I. lies with the astronauts on the way to the moon.

Although its acceptance in the space program is perhaps the most glamorous aspect of the 511, it is noteworthy, too, that this compact and competitively priced audio video generator is finding wide acceptance in a variety of civilian and commercial applications.

## ENTER PHASE III

The entirely new recording studio facilities of Coast Recorders, Inc. at 829 Folsom Street, in San Francisco are rapidly nearing completion. In fact, part of these new quarters has been in operation since June. The installation of the new 16 to 20 channel console in Studio 3 at Western was accomplished in April. A new console and remodeled control room will make Studio A at United the most advanced recording room in the business. All of these, and more, represent the fruition of a three phase plan of remodeling, re-equipping and making other related improvements that was adopted in January of 1968 and will be fully completed by November 1969.

Two years may seem a long time to plan and execute a program of this nature, until one considers the sheer magnitude of the projects:

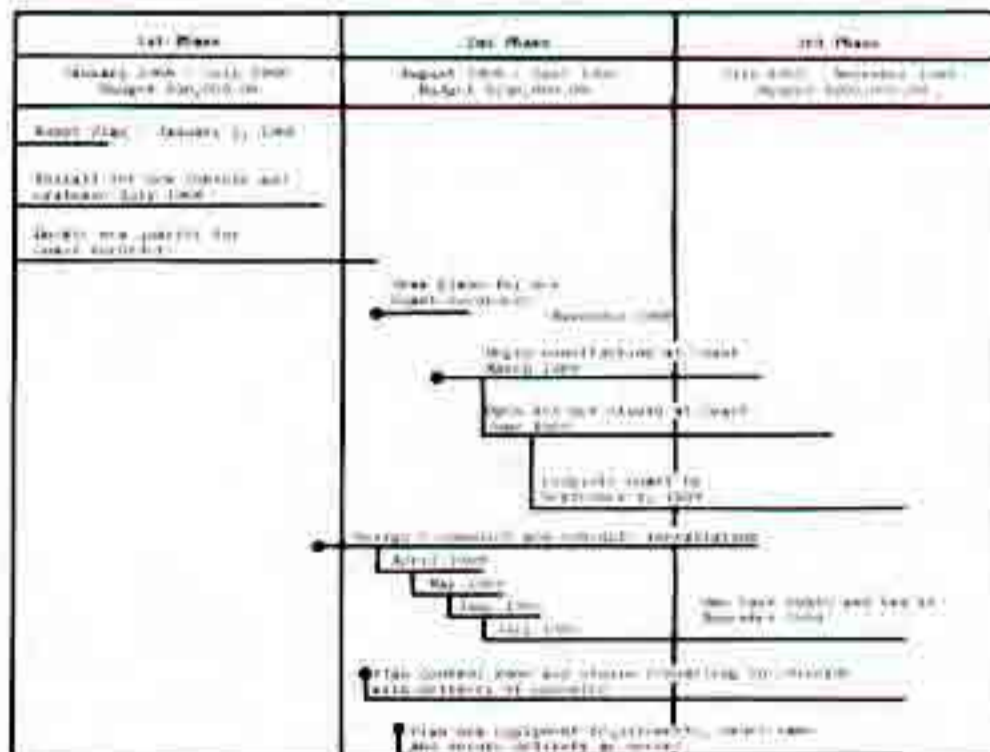
1. Over one-half million dollars budgeted.
2. Coast Recorders facilities completely rebuilt on an expanded basis.
3. Ten completely new consoles built and installed - all with 16 - 20 channels to accommodate 16-track recording.
4. Eight existing control rooms, studios and dub-down rooms completely remodeled and refurbished.
5. Equipment replacement and facility refurbishment touching every recording work area in 50,000 square feet of space.

And all of this was accomplished with hardly a hitch and without any sacrifice in quality and service in the performance of the day to day recording for our clients.

As can be seen in the accompanying chart, the first phase of the program was devoted to studying, planning and budgeting. The second phase saw the beginning of many of the projects and the partial completion of some of them. The third phase which has just begun, will see the plans completed. It is during and at the conclusion of Phase III that most of the new equipment, construction and other tangible evidence of the two years of work will appear and make their impact.

At the close of the third time segment, when the last of the new equipment is delivered, United Recording, Western Recorders and Coast Recorders will individually and all together have the finest and most up-to-date of recording facilities. This is what the three phase plan was designed to do. Its successful accomplishment is a tribute to the efforts, ingenuity and persistence of the many people on our staff who contributed their talents to the creation and realization of the program.

Other articles in this issue describe in more detail some of the component parts of the program and the stages of completion.



Three Phases of Modification Program Charted.

## STUDIO 3 ALUMNI CLUB

The re-opening of Studio 3 at Western Recorders, after an extensive renovation, was heralded on April 5, 1969, with the first meeting of the "Studio 3 Alumni Club". Highlight of the event was the unveiling of a decorative wall plaque commemorating 43 artists who have received gold records—all recorded in this popular studio! The artists are now members of the Alumni Club and it is hoped that in the ensuing months, Studio 3 will produce at least 43 more.

Representatives of MGM, Warner Bros., Liberty, and many other labels, along with artists and other guests, were present to view the studio and to witness a demonstration of the brand-new 16-track console and other technical facilities. They noted, too, the many decorative touches which were used to provide a pleasant and creative environment, including clever use of colorful acoustic wall panels and "mood lighting". This combination of color and light can be controlled to create a variety of mood effects which many modern artists find stimulates the emotions and enhances artistic performance.

The re-opening of this fine studio marked completion of Phase II of the master plan for studio modification. Studio 3 is without doubt the most modern facility in the area and is the fore-runner of the "New Look" at United, Western and Coast Recorders.



Guests Jesse Kaye, Head of West Coast A&R, MGM Records; David Pell, A&R Coordinator for Liberty Records; and Ron Bledsoe, Vice President of Liberty Records, discuss Studio 3 Alumni Club plaque with United Vice President Bob Doherty.



Vice President Don Blake is intent on putting the new 16-track console through its paces. Demonstration was given at recent Studio 3 party.

## NEW COAST STUDIO B "ON STREAM"

### "Fall Out — Take One"

The Coast engineer releases the talkback button, the control room speakers come alive, console and tape recorder meters begin to dance and a new studio is in action.

The date is Monday, June 23, 1969. The time, 7:30 P.M. The place, Studio B at Coast Recorders, 829 Folsom Street, San Francisco. The occasion—the first live session in the NEW Coast Recorders facility.

The studio came alive to the sounds of "Prince Albert In The Can", a group comprised of leader Hewlett Crist on guitar, Red Angeli, piano; James Jenkins, drums; and Bobby Ballard, bass. This accomplished group of performers, recently signed by Mercury Records for the Phillips label, exhibits a musical style which is an outgrowth of simple country music. While their sound is modern rock, emphasis is placed on melody. Their original creation, "Fall Out", produced by Mercury's Frank Morin, will be one of their first releases. Leader of the group, Hewlett Crist, was enthusiastic about the clean, solid sound obtained in Studio B.

No session ever had a more critical audience. Present in addition to the artists were: George Horn, Chief Engineer for Mercury Records, San Francisco; Bud Morris, Assistant to the President, United Recording, and from Coast Recorders, Paul Stark, Chief Maintenance Engineer; Walt Payne, Studio Manager; and Mixer-engineers Stan Agol and Jim Economides. Although eager to participate in the christening of the new studio, Mel Ryan, Coast General Manager, graciously consented to hold down the fort at 960 Bush Street.

During the four-hour "shakedown" session Jim, Walt and Stan rotated mixing duties at the new console, eagerly putting it through its many paces. It performed flawlessly and the studio sound is but GREAT! All predictions for studio and equipment performance were gratifyingly confirmed, proving that the many months of planning and detailed execution of the project were well worth the effort.

But this is not the whole story. Effective use of newly available acoustic materials combined with bold use of colors and textures have achieved an exciting decor. Above an Alaskan Gold wainscot, wall backgrounds are textured white Monocoustic Fiberglas. Overlaying this background on one end wall are free-form designs of natural birch, each outlined by a wood-burning process. Colorful colages from psychedelic posters, and two huge overlapping oval paintings carry out the "San Francisco Sound" motif. Colages and paintings were created on the premises by Gordon Halvorson. Mood lighting, utilizing five dimmer circuits, enhances the visual effect. The result is a warm, creative environment, in contrast to the usually sterile decor of conventional studios.

Studio B is the first element of the new Folsom Street facility to go "on stream" and is now seeing regular duty for both live sessions and dubdowns. Next to be completed are the large Studio A, and smaller Studio C, scheduled for sessions in late August, when the entire Coast operation will be transferred from its present location. An official open house and dedication ceremonies are planned for this occasion.



Coast's NEW Studio "B" Ready for Action.

## SOUTH OF MARKET WHERE THE ACTION IS

Coast's new studios at 4th and Folsom, are in the very heart of the "South of Market" area which is rapidly becoming the "in" place in San Francisco. Urban renewal projects have brought major building construction, renovations and street improvements which are changing the appearance and tenor of the district. Now comes the announcement that plans are underway for a \$200 million Yerba Buena Center to be located on a 25-acre plot in the South of Market area bounded by Market, Folsom, Third and Fourth streets.

Announced by the San Francisco Redevelopment Agency, the complex promises to be one of the most exciting convention, business and sports centers in the world. Plans include:

- \* A glass-topped, two-decked sports arena with seating capacity for 14,000 to 20,000 persons. The playing field will be 20 feet below street level.
- \* A two-level airline terminal with bus parking and loading facilities underground, ticketing and baggage check operations at street level, and linked directly by mezzanine to the rapid transit station at Fourth and Market streets.
- \* A cultural and trade center.
- \* An 800-room luxury hotel with banquet facilities.
- \* Two "floating" parking garages, five stories high, with total capacity for 4000 vehicles. Entrances to the garages will be at Third and Mission and Fourth and Howard streets and will be enclosed spiral ramps.
- \* Six office buildings, one of them a major high-rise structure on Market Street.
- \* A 2200-seat legitimate theater.
- \* A host of shops, restaurants, sidewalk cafes, pedestrian malls and parks, works of art in indoor and outdoor displays and a glass-topped plaza. Moving sidewalks will link the project with the garages.
- \* Extensive landscaping to coordinate and beautify the various areas.

Land is currently being acquired for the project and a world-wide search is now underway for a developer to bring the plans to fruition. Construction is expected to start by 1971 with the public facilities to be completed by 1973.



Colorful New Decor Emphasizes "San Francisco Sound" Motif.

## COAST RECORDERS HOSTS NINE "P" MEETING

Since its inception in November of 1968, the Nine "P" group (Proposed Program for Promoting Parri's Plan for Pumping Pzazz into Prominent Personnel) has met monthly for dinner and group discussion of company plans and progress as well as to exchange information of general interest.

On May 27, Nine "P" members, together with a number of guests, visited Coast Recorders' new facility at 829 Folsom Street, San Francisco, for an inspection of the installation and a report on progress.

Among those making the tour was Jim Nelson, representing the San Francisco Chamber of Commerce. Mr. Nelson, who is also vice president of Hofer, Dieterich & Brown Advertising Agency, expressed his amazement at the plans for the new facilities and specifically welcomed our progressive ideas as a great asset to the city of San Francisco as well as to his and other advertising agencies in the City.

The meeting later adjourned to the Stagecoach Restaurant on Montgomery Street for refreshments and an informal get-together and discussion. Dinner was served and Mel Ryan read a special greeting from Tony Parri who was unable to attend.

Bill Putnam introduced Francis Ford Coppola, owner of American Zoetrope, a complete film recording service which is located in the new Coast building. Mr. Coppola outlined plans and projections of American Zoetrope and expressed his satisfaction with film scoring recently done at Coast Recorders. He further said that Warner Bros./Seven Arts was elated with the final outcome of his first efforts in San Francisco in the making of the "Rain People", which was presented at the Mexico City and Bahamas Film Festival in June. The film will be released nationally sometime in October. Mr. Coppola also detailed his plans for future film production in San Francisco and film scoring at Coast.

Dave Allen of Jack Wodell Associates extended a brief greeting to the Nine "P" members and guests, offering his continued support in assisting with proper public relations contacts for Coast Recorders.

Hal Jones of 3M Company presented a technical discussion on tape and new products from his company. This opened up an informal round-table talk with Bill Putnam, Jerry Ferree, Bud Morris and Hal Jones engaging in lively discussion. It was resolved that Mr. Jones would immediately contact the 3M Research and Planning Division to keep the manufacturing division of United apprised of technical and electronic advancement plans by 3M Company.



Francis Ford Coppola (American Zoetrope) looks on as President Bill Putnam accepts gold key ring from Vern Kaufman, Assistant to Mayor Alioto of San Francisco.

Mr. Vern Kaufman, assistant to Mayor Alioto of San Francisco, joined the group for dinner. As he had had a prior tour of the new studios, he was enthusiastic in applauding the efforts of United & Affiliates in San Francisco. He presented Bill Putnam with a gold key chain and stated that when Coast Recorders officially opened the new facility in the fall, Mayor Alioto wanted to be present personally for the dedication and at that time would present Mr. Putnam with the KEY to San Francisco. Mr. Kaufman stressed his personal pleasure in the fact that Coast Recorders would be the first, the largest and the most diversified facility of its kind in the San Francisco area and felt that the success of this type of an operation was a certainty.

Following these talks there ensued a general discussion regarding related plans of Coast Recorders and American Zoetrope.

Upon adjournment of the meeting, Mel Ryan treated Los Angeles members to a brief tour through the Japanese Cultural Center and then whisked them off to San Francisco International Airport for the trip home.

## Behold - - *Charlie Brown*

by  
Lee Mendelson

It has been our pleasure to record many of our network shows at Coast Recorders in San Francisco, particularly some of the now-famous voices for the CHARLIE BROWN TV specials.

Working with our cast of children is a real pleasure but occasionally emergencies arise that result in our pushing the panic button. Such was the case one weekend, during the production of "Charlie Brown's Christmas", when the mother of the six-year-old girl who was to play SALLY, called in haste to report that her daughter's front tooth was about to fall out. I asked what this might mean to her speaking voice and the mother replied that she feared her daughter would probably have a lisp. Hastily we called Coast for an emergency recording date late in the afternoon, rushed up to San Francisco from Burlingame, and recorded the child. And just in the nick of time, too, because that night her front tooth indeed fell out and she had a lisp you couldn't believe. Thus the tensions of a CHARLIE BROWN production.

About half of our cast of children is from Southern California and is recorded in Hollywood, and the other half is from Northern California, recorded at Coast. The children range in age from six to ten years old. Over the last four years of production (the first CHARLIE BROWN show was in 1965) some of the children have "graduated" and are, in fact, in high school. Usually we start the younger children in the relatively minor parts (i.e. SALLY, PIG PEN, VIOLET); then as they grow older into the larger roles (PEPPERMINT PATTY, FREIDA, SCHROEDER); then eventually they'll have a crack at the major roles of LINUS, LUCY and CHARLIE BROWN. The only non-child's "voice" belongs to SNOOPY and that of animator and director Bill Melendez.

Of course many of the children can't read the script, so we must feed them the lines one at a time, and very often we must give them only parts of a sentence, and then put it all together. You can imagine the editing time involved. In fact, we've even had to break up a single word, such as RESTITUTION (Sally yelling at Linus after sitting out in the Pumpkin Patch all night and missing Trick or Treat), into four parts. We've also recorded much of the great Vince Guaraldi music at Coast over the past five years.

We are pleased, of course, with the great success of CHARLIE BROWN on television (including an Emmy, a Peabody, and nine other Emmy nominations, plus the highest rated series of specials in TV history), and look forward to future TV productions (the next show is "It Was A Short Summer, Charlie Brown" in September on CBS-TV), and the feature film, "A Boy Named Charlie Brown", due for theatrical distribution in December. We look forward also to our future association with Coast Recorders whose cooperation and creative talents have been so helpful in the success of our shows.



THE SHADES OF JOY . . . (L to R) Jymm Young, Jackie King, Lee Charlton, Martin Fierro, Millie Foster, Eddie Adams. Their latest single "The Soul Truth" b/w "I Do Like Rock" was recorded at Coast. Producer is Frank Morin.

## THE INVASION OF THE 16-EYED MONSTER

The NOW thing in the record industry is 16-track recording . . . an engineering accomplishment that gives the producer or arranger more creative flexibility than ever before. If used properly, it can be an extremely effective tool. If not, it sometimes can become a nightmare for the artist and engineer. It should be recognized that this extended medium is going to take a lot of "living with" before all of its advantages will be realized.

More than ever before, producers and arrangers must be aware of the pitfalls of this added freedom in recording. The temptations to over-produce and over-complicate a song are multiplied by the factor of imagination. Having three unrecorded tracks on a 16-track tape? Perish the thought!

From the engineer's standpoint proper usage of multiple tracks has many advantages. Two of the most practical are the ability to isolate certain instruments, which in a full orchestra would never be heard, and the capability of creating stereo effects. An example of such an effect would be a two or three track drum pick-up, where the drum fills naturally "pan" from one side to the other. Additional benefits derived from 16-track are the separation of vocals, lead and background, special effects, control tracks, and elimination of "ping-ponging" and its resultant loss of clarity.

Throughout production of a record, engineers and producers certainly should attempt to work with a "final mix" concept always in mind. Each track being recorded must fit properly into the musical and aural perspective. Leaving musical and track balance problems to "fix later in the mixdown session" is asking for ulcers. A case in

point is the Rock Group assembled for the mixdown session with engineer and producer. The dialogue goes something like this:

Engineer: "I have a rough balance now . . . let's listen to a rundown."  
 Producer: "Fine."  
 Bob: "More 12 string."  
 John: "More drums."  
 Steve: "More lead vocal . . . add some highs."  
 Producer: "Add some bottom."  
 Bob: "More 12 string!"  
 Joe: "More bass!"  
 An Onlooker: "More limiting on the lead guitar."  
 Bob's Friend: "More echo on the vocal group, I think."  
 All (at random): "More guitars! More drums! More lead!  
 More piano! More highs! More brass!  
 More drums! More vocal! More! More! MORE!"  
 Engineer: "Help!"

Ten hours later:

The engineer walks out the door at 5 AM and while walking in the quiet, foggy mist of early morn recalls previous recordings of entire symphony orchestras—cut live on two tracks.

New engineering developments have played a vital part in the growth and development of the recording industry. Without some of the techniques we now employ, we'd be severely limited. 16-Track can be the most exciting and rewarding recording tool yet devised if we keep in mind that it is the means to an end and not the end itself.

## THE CHANGING TIMES

In 1962 M. T. Putnam, President of United Recording Corporation, was elected a "Fellow" of the Audio Engineering Society (AES). He published an article in the AES Journal entitled "Operational Techniques in Professional Recording Studios." The concluding paragraph of this article has been reprinted frequently and Mr. Putnam is still receiving requests for copies of this extract. Realizing how out-dated this 1962 item is, it was suggested that Mr. Putnam write a 1969 update of the original piece. Both are reprinted here:

1962 - "The qualifications of a successful sound mixer represent a unique and rare combination of skills. He must be adequately technically oriented to understand and evaluate the performance of the various electronics and acoustical devices with which he works. He must have sufficient musical aptitude to interpret the wishes of the arranger-conductor; he must be creatively artistic, imaginative, have a flair for showmanship, willing to try the impossible, and have the ambidexterity of an octopus. He must have the unique talent of being able to communicate with artists and directors at any artistic level, be able to perform his functions deftly under extreme pressure, and, above all, must have the patience of Job."

1969 UPDATE - "His countenance, appearance, wardrobe, vernacular and externalized image must be appropriately compatible to the environment and clime established by the group of performers with whom he's involved. He must be contemporarily knowledgeable and articulate regarding the latest "pot pourri" of narrative dissertae of the underground periodical community. He must be subtly esoteric and effuse an aura of non-committal aplomb while espousing an extemporaneous and original glossary of quasi technical linguistic exercises to instill the confidence of those involved. He must have a threshold of pain in excess of 130 decibels, be expertly capable of "doing his thing" in light levels below .02 lumens, while maintaining his normal respiratory functions in an atmosphere of less than one part oxygen to four parts nitrogen, and wonder why Job was such a square."

If you feel you have these qualifications, please apply, outlining your experience and other pertinent information to:

Mr. M. T. Putnam, President  
U.R.C., Western and Coast Recorders  
6050 Sunset Boulevard  
Hollywood, California 90028

## PRESIDENT BILL PUTNAM ADDRESSES RECORDING SEMINAR

Again this year Mr. M. T. "Bill" Putnam, president of United Recording Corporation, participated in the Audio Recording Seminar held July 14-18 at Brigham Young University in Provo, Utah. Mr. Putnam was one of a number of speakers, all highly skilled and experienced in the recording field, who brought to the annual seminar a working knowledge of the uses and limitations of sound reinforcement and recording equipment and techniques. His lectures this year were on the subjects of "Studio Design and Acoustics" and "Reverberation Devices and Chamber Design."

Originally conceived by the Electronic Media Department of BYU as a training device for their own personnel in the operation of professional recording equipment, the seminar has grown in only three years to a full-fledged symposium annually attended by over 150 professional, semi-professional and would-be audio engineers.

Lectures by selected speakers covered a wide range of pertinent subjects and were augmented by live demonstrations and recorded examples. Of great value, also, was the opportunity which the sessions provided for attendees to discuss individual problems with experts in the field.

## SINGLE INPUT COMPRESSION AT THE FLICK OF A FINGER

The Universal Audio 2100S Input Module is solving a lot of headaches for designers and operators of audio-facilities consoles. It eliminates the need for expensive metal working and finishing for this major section of a custom console, enabling console builders to minimize design and construction time, and eliminates all of the tricky inter-connection wiring which is normally required between equivalent separate system components.

Now, something NEW has been added! A built-in compressor is now available on the 2100SC Input Module . . . a feature designed to make the engineer's life a whole lot simpler.

Console builders have long recognized the engineer's need to control automatically the individual input channels when compression is required. For instance, it is often desirable to minimize volume fluctuations of vocalists and certain isolated musical instruments. To achieve this, in most cases, engineers resort to use of outboard limiters "patched in" to the console. Not only is this time-consuming, but it is expensive since a separate limiter is required for each input to be controlled.

The answer to the problem is the 2100SC! Degree of compression, from zero to full effectiveness, is accomplished smoothly. Attack and recovery times are fixed at about 0.5 and 500 millisecond, respectively, and the compressor does not change the response or distortion characteristics of the input module.

Engineers are quick to recognize a good thing when they see it and they know the 2100SC solves a long-standing problem. For this reason, most users of UA Input Modules will want to equip their consoles with a mixture of standard models and those with the compressor feature so that individual channels may be controlled at the flick of a finger.

## NEW MODEL JOINS POWER AMPLIFIER FAMILY

A new member of the Universal Audio power amplifier line (1100 series) has recently made its bow. This is the UA Model 1100J designed specifically for the high quality sound reinforcement market. While it is identical in basic specifications and performance characteristics to the "L" models, it does not contain sophisticated equalization circuitry and is therefore available at a lower price.

The new model fills the need for a high quality, practically distortionless, power amplifier to drive large arrays of loud speakers. In these applications equalization, if desired, is performed externally. A case in point would be the Los Angeles Music Center, where the 1100J is ideal.

All solid-state, with plug-in construction, the competitively priced 1100J produces a conservative seventy-five watts of power to a loud-speaker and is practically distortionless. Unlike most other solid-state power amplifiers, it contains protective circuitry and cannot be damaged by over-driving.

The Universal Audio 1100 series of amplifiers now numbers four. Their differences are outlined below:

- 1100LU Has environmental frequency response equalization facilities to correct for speaker and room conditions, but it has no output transformer. Fixed 8-ohm load only.
- 1100LV Has the equalization facilities of the 1100LU and also has an output transformer. This transformer not only makes output patching possible (because the ground is isolated), 70.7-volt distribution lines may be driven if desired.
- 1100JU Has no equalization facilities or output transformer.
- 1100JV Has no equalization facilities, but does have the same output transformer as the 1100LV.

# FUN FOR ALL at SOLEDAD SANDS

Fun was the order of the day on Sunday, July 13, when employees and their families gathered at Soledad Sands Park for the annual company picnic. Recreational facilities at the park were ideal for such a large group and provided activities for everyone—swimming, horse-shoes, giant slide, baseball—you name it and it was there to be enjoyed.

Of the special events staged by the planning committee, it's hard to say which was most entertaining. The races for the kids created the usual bedlam of confusion with parents and friends lustily urging on the competitors, sharing in the joy of the prizes, and consoling the losers. "Bingo" also attracted a large crowd of participants, but perhaps the most memorable event was the men's soft-ball game.

There must be some way to describe that soft-ball game adequately, but all we can think of is "fantastic". The spirit of competition was high as the two well-trained teams, captained by Don Blake and J. L. Grays, slugged it out before a rousing group of spectators. Advice from the sidelines was plentiful and on the field, so startling were the displays of talent that baseball records were shattered at will. In fact, it's highly probable that whole pages were stricken from the record book. By the final inning, contenders in the bruising conflict were well marked with an assortment of sprains, limps, bruises and other battle scars. In the end the "Home Team" claimed victory over the "Visitors" or was it the other way around? It may never be decided!

Highlight of the day had to be the food prepared by gourmet chef John Gaines and his able assistants who provided a variety of appetizing delicacies. Chef John, who presided at the barbecue, found himself the most popular person in the park as he was constantly surrounded by clusters of hearty eaters coming back for "just a little bit more."

A big vote of thanks is due Bob Doherty who headed the planning committee, and to his assistants Jerry Ferree, John Gaines, Lenny Roberts, J. L. Grays, Dorothy Friend, Carolyn Wolf, Sandy McNeilly and Betty Zinda.

"The swing's the thing" according to Vice President Tony Parri shown here demonstrating proper form to John Gaines. Expert coaching by pro Parri no doubt paved the way for John's "Low Net" score in United Golf Tournament. Unfortunately Pro Parri was disqualified for official play because of his superior prowess and non-amateur standing.



John Gaines is acclaimed "Low Net" winner of United Golf Tournament.

## THIS IS GOLF?

On a gray morning typical of May in California, with a damp chill in the air, twenty of our finest managerial and engineering talent strode confidently to the first tee at Vista Valencia Golf Course to compete for one of the prized crowns in GOLFDOM—the United Recording Golf Trophy. The female contingent, while not as numerous, was equally enthusiastic as the ladies shouldered their gear and headed for competition on the 3-par course.

Wizardry is not the word to describe the happenings of this day! It's far better to dwell on the individual tests of human endurance witnessed on every hole, from tee to green. The game of golf is sure to survive the shows of form by John (Low-net) Gaines, Jerry (High-gross) Ferree, Sol "Birdie" Weiss, Bowen (Long-drive) David, Jim Harris, Andy Richardson and all of the other aspiring tour pros who took part in this epic. Whether the course itself will ever be the same is highly questionable.

Events on the 3-par course were equally astounding as Carolyn Wolf and Pat Douds, veterans of last year's competition, once again exhibited their prowess. Dine Doherty, Annette Silvana and Bea Linstrot joined them in intensive pursuit of the little white pill through the outer limits of the fairways, into the sand traps and over (?) the water holes.

In the evening the entire group, together with their spouses and guests, convened at the Rams Horn Restaurant in Encino for a highly successful awards dinner. Winners received their trophies and losers licked their wounds. Tales were told of the days deeds and plans made for next year's tournament.

Only one burning question remains. As winner of low-gross, Bob Doherty's name is again inscribed on the permanent golf plaque that hangs in the traffic office. Is it secretly inscribed on the remaining covered plates? Maybe next year the truth will out!



## UNITED AND AFFILIATES IN AND OF THE COMMUNITY

"Get Involved!" That seems to be one of the most often used catch phrases of today's "new-speak". It has a broad variety of meanings, too numerous to examine in detail.

However, when it comes to helping worthwhile causes in their related communities, United and its affiliated companies have been getting involved since the beginning of their corporate lives. Barely four months after starting in business, United Recording Corporation made its first contribution to the Childrens Hospital of Los Angeles. From that day on, all affiliated companies have done their part on behalf of similar causes.

This participation has extended to such diverse causes as United Charities, City of Hope, The Braille Institute, Orphanages, Synanon, Heart Association, Chamber of Commerce, Kiwanis and other service clubs. This, of course, is only a representative listing since a complete one would be exhaustive and cover several printed pages.

The participation of United and Affiliates is not confined to cash contributions, but encompasses knocking on doors to raise funds,

sponsoring fund raising events, extending the use of their facilities for recording public service messages, contributing equipment and technical know-how in the sound field, and assisting in many other areas of community service.

At United "Getting Involved" means rolling up your shirt sleeves in addition to pulling out the check book. The participation by United is actually by its people for the people of the community. As Shakespeare said, "The gift without the giver is bare." And as we say at United, "We not only want to be in the community, but of the community."

### FOR SALE

For immediate delivery Brand New! Daven LA-1023G Ladder Attenuators, 600/600, 2dB steps, 40 dB total, \$10.00 each. Address inquiries to: R. L. Stover, U.R.E.I., 11922 Valerio Street, North Hollywood, California 91605. (213) 764-1500.



Allen Byers (overcoat) and members of cast of "Come Blow Your Horn."

## Allen Byers On Stage

Allen Byers, Product Manager for the Waveforms Instrument Line of U.R.E.I., is a bachelor, yet he very convincingly portrayed the father of two teenage sons in a recent production of Neil Simon's "Come Blow Your Horn." Cast as Mr. Baker, Senior, a New York waxed fruit manufacturer, Allen learned at first hand the many complexities of the "generation gap" as throughout the play he was faced with many frustrating problems created by his offspring.

Staged at the South Bay Club MidWilshire, April 17 through April 19, the production was well received by capacity audiences.

In the current production at the South Bay Club, Allen plays the part of the radio announcer in "The Seven Year Itch" by George Axelrod. Performance is scheduled for July.

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