



NEWSLETTER

United & Affiliates

OCTOBER 1970

HOLLYWOOD, CALIFORNIA

COLUMBIA RECORDS PICKS COAST IN SAN FRANCISCO

Just completed late in 1969, Coast Recorders' new Folsom Street studios recently have been revamped and expanded to accommodate the lease of a large portion of the plant to Columbia Records Division of CBS, Inc. Columbia's move to San Francisco, together with the substantial scope of the lease with Coast, lend further emphasis to the growing potential of the Bay City as a burgeoning and important recording community.

Representing Columbia Records in the negotiations, Mr. Cal Roberts, Vice President Columbia Custom, worked closely with M. T. Putnam, President, and D. F. Morris, Vice President of United Recording Corporation in the preliminary planning and final lease arrangements. It is significant to the future of the Columbia-Coast relationship that lease terms provide for longevity and further expansion as required.

Upon finalization of negotiations, plans were rushed to completion.

structural changes made, and equipment installed to accommodate a September 15 starting date for CBS. Columbia has exclusive use of Studios A and B, new stereo mastering facilities, maintenance shops, and offices in the Coast building. To replace the portion of the plant now occupied by the new operation, Coast has made use of previously unused space to build an additional studio, a super Quadri-fonic™ dubdown room, new offices, and work areas to assure adequate facilities and continued service for their clients.

The new equipment complement in the CBS package includes a 36-input, 16-track console designed by Mr. Erik Porterfield, Director Electrical Engineering Research & Development, of Columbia Records. Incorporated in the console are many unique Quadri-fonic™ facilities utilizing U.R.E.I.'s new 1109 preamplifier.

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Lloyd Pratt Named Vice President-General Manager At Coast

At the last meeting of the Board of Directors, Lloyd Pratt was elected Vice President and General Manager of Coast Recorders, Inc. Under his leadership, the Coast operation has shown the most substantial progress since its inception.

Lloyd is admirably suited to the challenge presented by the burgeoning San Francisco operation. To begin with he's a native San Franciscan, reared in the Dolores Park area, and graduated from Sequoia High School. He's proud of his city and knows it well. Music has long been his field, and to this he has added managerial and engineering prowess as well.

Remember the Page Cavanaugh Trio? Sure, they go back past the days of rock 'n roll, but they were one of the most innovative groups of their day. Lloyd got his start with them in the army during World War II as singer and bass player. Already established in popularity, the trio came out of the service together to achieve fame and fortune. A three-year stint with Frank Sinatra on his coast-to-coast radio shows helped them on their way.

Although the glamour of being part of this trio was rewarding, Lloyd had other fields to conquer. Part of this involved a college education. So he enrolled at USC where he emerged some years later as a full-fledged music teacher.

After earning his degree he seriously embarked on a teaching career, but before long he had to admit to himself that teaching just wasn't his bag. So he returned to show business as an active musician working with some of the all-time greats in the music world. If we remember

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COAST ACQUIRES S.F. MERCURY STUDIOS

Mercury's "Sound Studios West", located at 1340 Mission Street, San Francisco, are now part of the Coast Recorders' operation by virtue of a lease-purchase agreement between Irwin Steinberg, President of Mercury, and M. T. Putnam, President of Coast/United/Western.

As a result of the lease to CBS of space in the Folsom Street plant, Putnam felt that an urgent need for additional facilities existed. The studios at the Mission Street Annex accommodate Coast's overflow business from the Folsom Street studios and are of significant value in helping Coast maintain its volume growth which has been outstanding in recent months.

In a "two-way" deal with Mercury, consummated in late August, Mercury continues to do all their recording at Sound Studios West, and Coast acquires an additional volume of business from the existing custom clients of the Mercury facility.

Mr. George Horn, formerly Mercury's San Francisco technical head, has been named Chief Engineer of the total Coast complex. Mr. Mark Harman also comes aboard the Coast team, bringing a reputation as an outstanding mixer/producer, and will continue to function in that capacity at Coast's Mission Street Annex.

A feature story on this "Mercury" facility appears in the current issue of *Producer/Engineer* magazine.



In Memoriam

It is difficult to write about the passing of a friend . . . the thoughts are there but the words come hard. And yet we have to try.

Late in June all of us at United & Affiliates were saddened at the passing of our good friend Anthony M. "Tony" Parri.

As editor of the Newsletter, it was my privilege to work closely with Tony during the past five or six years in connection with the production of this publication. Because, although many readers may not be aware of it, the Newsletter was his "baby" . . . his original idea that he took great pride in developing. Tony was always ready to give assistance, to help with production problems, to contribute creative ideas, and to keep us on the track. His help will be sorely missed, but we will continue to progress and try to improve the publication. That's the way he would have wanted it.

There is no finer tribute to Mr. Parri's memory than to reprint the letter Mr. Bill Putnam sent to employees, friends, and associates following the loss of his dear friend. The letter was written from the heart.

**United Recording**
CORPORATION

July 1, 1970

My Dear Friends:

With deepest personal sorrow, I bring the sad news of the death of my dearly loved friend and business colleague of 18 years, Anthony M. "Tony" Parri, Vice Pres. of United.

(On Tuesday, June 30, 1970, at Good Samaritan, "Tony" lost his determined and courageous fight to stay with us.

Let me take just a moment, if you will, to tell you about a man who demonstrated in each and every day of his life a self-discipline and unbelievable determination to overcome any obstacle, physical handicap or setback that beset him.

He demanded more of himself than most of us can ever conceive, and at the same time, expected, helped and guided others to achieve a confidence building potential in their own life that would have been unattainable, were it not for his persevering guidance, direction and motivation. His uncanny ability to see through the maze of confusion that sometimes surrounds a business problem and still lay it out "One Two Three", was a thing to behold. I know, first hand, how well this phenomenal aspect of his talents became manifest, because I benefited more than anyone from his effort.

Tony's foresight, planning and approach from the inception of the Company has enabled us to continue to grow with a strong measure of solid, well balanced performance, and he leaves a "house in good order". The Company's strength at the management level and its ability to function efficiently in all operations is greatly due to Tony's foresight and objectivity.

Tony could never be replaced, but he leaves us a legacy through his unmatchable contribution which helped build a successful, diversified and growing company.

My commitment to all of you is to see that we maintain this momentum and grow to attain all of those goals that Tony helped to plan for. As Tony might say, "I guess I did such a good job, they kicked me upstairs!"

and now, it's "Goodbye, old friend", with my eternal love and gratitude for those cherished years with the greatest pal a guy could ever have.

With warm regards,


M. T. Putnam, President

The All American Boy

The cast of "The All American Boy," a Warner Bros. production starring Jon Voight, of "Midnight Cowboy" fame, recently spent several days of shooting interiors at United Recording's Hollywood studios. The sequence revolved around Voight's visit to a recording studio where his former girl friend was cutting records. Studio filming sessions were coordinated by Harry Zubrinsky.

Major portion of this timely film, produced in Technicolor, was shot on location in Vacaville, California. Written and directed by Charles Eastman, the story involves the frustrations of Vic Bealer (Jon Voight) a young, tough, good-looking Golden Glove fighter who leaves his hometown to embark on a career as a boxer.

The modern "All American Boy" bears little resemblance to his famous predecessor, Jack Armstrong, who years ago was introduced to the American public via radio. Jack was a far-out fictional character, imbued with a terrific sense of derring-do, who met every challenge with appropriate action. Vic, however, is a very real individual who is subject to contemporary emotional stresses and to all of the human weaknesses. He's a very unsure young man who doesn't know what he wants out of life. Even his desire to become a champion fighter lacks initiative as he prefers to take the easy way out of every situation. Family conflicts plus a series of romantic involvements and indiscretions complicate his life style while he's building toward the inevitable national championship fight. It



all adds up to an intriguing and colorful film depicting many of the problems and decisions that beset today's youth.

In addition to Voight, other prominent/feature players are E. J. Peaker, Ann Archer, Jeanne Cooper, Bob Hastings and Jaye P. Morgan. E. J. Peaker, who portrays Vic's girl friend, Janelle, is best known for her role of Minnie Faye in "Hello Dolly", and also co-starred with Robert Morse in the "That's Life" TV series.

Now in the editing stages, "The All American Boy" will probably be released in mid-1971. Producer is Joseph T. Naar, with Saul John Krugman executive producer.

Award Winning Spots Produced At Coast

The top award for excellence in radio advertising was recently presented to Grodins of California by the Radio Advertising Bureau (RAB) and the National Retail Merchants Association (NRMA). Presentation was made at a luncheon in the Roosevelt Hotel, New York.

Grodins, a leading San Francisco-based retail men's wear firm with 28 stores throughout California, received the Grand Award presented annually by the RAB and NRMA for the "best retail radio spot."

The firm's radio advertising campaign was created primarily by Walt Kraemer, creative director for The Wyman Company, San Francisco, with production at Coast Recorders. In commenting on the honor, Kraemer felt that the innovative radio campaign was due to his agency's efforts 'to create an image and build traffic — not just sell items. We use every available audio technique to make radio commercials exciting, since we feel that advertisers have to understand they're competing with other commercials, not just other retailers."

In addition to the coveted Grand Award, The Wyman Company also received Honorable Mention for "Sew Your Own Thing", a radio commercial created by them for regional stores of the J. C. Penney Company.

Coast Recorders is proud to have participated in the production of these two outstanding commercials and extends heartiest congratulations to Walt Kraemer and The Wyman Company for their achievements.

BOARD OF DIRECTORS TAKES ACTION

An official meeting of the Board of Directors of United & Affiliates was held on July 10, 1970. The recent death of Mr. A. M. Parri, Vice President and Secretary of the corporations, necessitated the appointment of new corporate officers and the realignment of the Board of Directors.

Emanuel Berman, C.P.A., President of Berman & Berman Associates of Chicago, was appointed to the Board of Directors. Mr. Berman was formerly a colleague of both Mr. Putnam and Mr. Parri in Chicago and on occasion has served United & Affiliates in a consultant capacity. He has now assumed an active role as financial advisor and is working

closely with Mr. Putnam in the direction of corporate fiscal policy.

Other appointments included the election of DeWitt F. Morris as Vice President of United Recording Corp. and United Recording Electronics Industries.

Robert W. Doherty, currently Vice President of United Recording Corp., and Western Recorders, Inc., was elected to serve also as Vice President of Coast Recorders, Inc.

Lloyd Pratt was appointed Vice President and General Manager of Coast Recorders, Inc.

Guy Hunt, Esq., was elected Secretary of United Recording Corp. and

all affiliated companies following the acceptance of his resignation as Assistant Secretary.

Dorothy Friend was elected Assistant Secretary of the corporation and its affiliates.

The Board also voted that in addition to serving as President, M. T. Putnam would assume the duties of Corporate Treasurer until more complete plans for organizational realignment can be accomplished and a new Treasurer appointed.

Members currently remaining on the Board of Directors include Guy Hunt, Esq., John Herklotz, Irving B. Green, and M. T. Putnam.

MUSIC IS A CONTINUING PROCESS . . . IT WILL KEEP EVOLVING, IMPROVING

As of October 3, Bobby Sherman's "Julie, Julie Do Ya Love Me?" became the NUMBER ONE top-selling record in the country! Congratulations to producer Jackie Mills.

An Interview with JACKIE MILLS

"Music is getting better all the time!" Those are the words of Jackie Mills, co-owner of Wednesday's Child Productions, Inc., and one of Hollywood's top independent producers. "There are many people, especially older musicians, who may dispute me," he says, "but musicians are getting better. They are more versatile and, in most cases, are better trained. They also have the distinct advantage of having the past experience of other musicians to draw upon."

The subject is one on which Jackie Mills is very knowledgeable. Prior to turning to record producing, he was a brilliant performer who enjoyed outstanding success as a drummer with many of the greats of the "big band" era . . . Harry James, Tommy Dorsey, Charlie Barnett, Benny Goodman, and others. Music has been his life and he's had a close, working relationship with some of the finest musicians of our time.

In looking back at the big band era he was in no way putting down the performances of yesteryear which, for the time and place, he considers were the greatest. Neither did he single out any particular band for acclaim, but instead noted, "I believe I learned something from each of the bands I played with about what to do or not to do, or how to be or how not to be." He strongly feels that some of the current groups could learn something from the experiences and structure of the big bands where there was only one leader. He points out that the older bands stayed together longer and were better controlled. As a result they accomplished more for a longer period of time. "Discipline is a very important factor in any musical group," he says, "and today groups tend to break up very quickly because of too many bosses."



"Recordings nowadays are also much better," says Jackie, "because of electronic developments, new equipment, and improved studio facilities keyed to the specific production of phonograph records." He agrees that the advent of multi-channel recording was a great boon to the record producer but adds that "some diehards still like to believe that everything sounded better when recorded in monaural with only one microphone." The majority of these, he feels, are non-musicians who, of course, never played in a band, or those who really never heard the recorded sound properly in the first place. The way recordings were made in the days of the big bands, the true sound of a performance never was actually heard. The music played in a large auditorium or hall was compressed into a single channel with the result that the sound on the record was not the same natural sound that was enjoyed during the original performance. "With modern techniques," he explains,

"we can now achieve almost the original sound, with direction, depth and brilliance." He admits, though, that in some cases some individual performances may not be as good today as those of yesteryear. Personally, he prefers listening to new records because they sound so much better. In his estimation most people listen to old recordings only from a nostalgic performance standpoint.

A valued client and regular visitor to our studios, Jackie makes use of all the techniques that are available. In his opinion re-recording, overdubbing, and sweetening have their place and do help in some areas—depending upon the finished product the producer is trying to achieve. However, he adds that over-use of these facilities can result in a sound with too much separation so there is no emotional cohesiveness. In this respect he commented, "As far as I'm concerned, nothing replaces people all sitting together and playing together . . . because there's a togetherness between musicians who

think alike that you can't really get with a cold overdub with earphones."

Jackie also emphasized the part that recording engineers have played in the overall improvement of records. "I'm very grateful to most of the engineers with whom I've worked over the years. They've been very helpful and I've learned a lot from them. I think their cooperation and ability have a great deal to do with whether a producer gets a hit or not. The same goes for studio facilities which have undergone countless changes and improvements over the years. A producer has to face facts . . . competition is so tremendous today that the more he has going for him in every area — arrangements, material, artist, studio, engineer, etc., the better chance he has."

Is he happier doing what he's doing than when he was a top-flight drummer? He paused for a moment to reflect before replying. "No, I'm not necessarily happier now. Oh, I enjoy my work, don't get me wrong . . . but I think when you play an instrument you are very dependent upon yourself and the instrument. Whatever you put in hopefully comes out. If it comes out well, it's a very gratifying feeling and you realize that you are directly responsible for it. But when you produce a record, no matter how well you think you did it, you are necessarily dependent upon sales people, promotion people, and others who had nothing to do with the actual making of the record. You're also involved with all the politics and problems that bug any big

business organization. It's just not the same feeling."

Mills' partners in Wednesday's Child Productions, Al Capps and Tom Bahler, are also musicians, arrangers and producers. This combination of musical and production talent has resulted in a gratifying number of solid hits, starting in 1960 with "Walk on the Wild Side" (Elmer Bernstein). "Patch of Blue", with Jerry Goldsmith followed, and next came "Little Bird" with Pete Jolley. All were at the top of the charts. This year alone Wednesday's Child has won five gold records with Bobby Sherman — "Little Woman", "La La La", "Easy Come, Easy Go", "Bobby Sherman", and "Here Comes Bobby"

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JUST A LITTLE BIT LONELY

Through a unique arrangement, two young men, one in prison, the other now out on parole, recently completed a record album at Coast Recorders. The one sang "live" at the studios . . . the voice of the other was dubbed in through the miracle of electronics. The result, an album titled "Just A Little Bit Lonely", has a solid beat and a solid message. It's a most unusual album.

Even more unusual is the story behind it . . . mainly the story of Tommy Graham, whose home is in Houston, Texas, and who started into professional music as a singer at the age of 15. Quick local success, and later regional recognition, brought him to the attention of an experienced manager who proceeded to manage him into a charge of "fraud" for which both Tommy and the manager were tried and convicted. Tommy spent three years in a California prison. Now, he's been released to a three-year parole.

While in prison, his life was re-directed by the counseling and guidance of the rehabilitation program within the California penal system. Through musical participation in the prison's entertainment program he formed a friendship with Spade Cooley who envisioned the highly talented Tommy Graham as a future top entertainer. It was through Cooley that Tommy met another prisoner, Johnny Steffen, with whom he began collaborating in singing and writing music.



Johnny and Tommy worked in the prison psychiatric ward where they became deeply concerned about the use of narcotics by young people. Seeing at first hand the agony of "cold turkey" withdrawal and the tragedy of permanently damaged personality and mind, the two became dedicated to the idea that they must "do something" about preventing others from suffering such experiences. From this dedication came the desire to help in the struggle against anything that would put youth through the ordeals they had come to know the HARD way.

The two were acutely aware of the destructive brain-washing present in much of the so-called "acid rock" music — the glorification of the drug experience and of lawlessness by double-meaning lyrics, and by the

example of the singers and groups who brazenly use drugs. They reasoned that what had helped to create the problem could help to solve it, so they began working on songs with "Pro-Life" lyrics as opposed to the great flood of "Pro-Drug" songs.

With the help of some equally concerned citizens, what began as a deep conviction reached in prison is now a reality for this dedicated team. Recording sessions at Coast resulted in completion of the album "Just A Little Bit Lonely" which is now being readied for national distribution. Two singles already have been released on the PROLIF label. One of these, "Ode to Spade" was picked in Billboard's Country & Western Section (September 26) to hit the singles charts. Flip side is "If These Walls". Another single, "Can't Lose This Feeling For You", backed with "Just A Little Bit Lonely" is recorded in the contemporary mode.

Arranged, conducted, and produced by Fred Mergy and Lonnie Hewitt, these records sell life as a "natural high" instead of selling escapism through drugs. Between the musical numbers, the voices of Tommy and Johnny speak bluntly about what prison and drugs really mean . . . they tell it like it is!

This contribution by these two young men is a giant step in the right direction. Not only are they deeply concerned about what's happening to the young people of America . . . they're trying to help. If these records reach the youth of this country with the "anti-drug" message they will be the most valuable records of all time.

COLUMBIA

(Continued from page 1)

The Columbia operation in San Francisco is headed by Roy Halee (see adjacent story). Other technical personnel includes Roy Segal, John Fiore, Glen Kolotkin, David Brown, and Stephen Webber. Secretary is Miss Diane Feiner.

All of us at United & Affiliates say "Welcome", and extend our best wishes for a most pleasant and successful operation. We're indeed proud to be able to serve Columbia Records.

JACKIE MILLS INTERVIEW

(Continued from page 5)

During our conversation Jackie paid tribute to several young producers on the local scene. He acclaimed Bones Howe, Steve Barri, and Wes Farrell as "very talented men, with new ideas, who have improved the record business a great deal."

In looking to the future, Jackie Mills feels that we're past the initial stage of rock and roll and are now going into a combination of rock groups with jazz horn sections built around a lead singing star. He predicts, "Music will keep evolving and improving because that's the way things are. Listeners who are up through thirty-eight years of age now are reminiscing with Elvis Presley and his records. Those over thirty-eight are the ones who reminisce with Tommy Dorsey and other big bands. But each year as thirty-eight becomes thirty-nine, and forty-eight becomes forty-nine, a whole new crop of listeners will be building up their own musical tastes for later reminiscing. It's a continuing process and you end up with each group having its memories . . . and you live with that."



"Eron Tabor with Herb Ellis and Oscar Castro Neves" is title of album recently cut at Coast. Tabor, currently receiving Kudos for his performance in the San Francisco production of "Hair" is shown here with Oscar Castro Neves. Nyle Elliott is handling promotion for the album produced by Studio 10 and Natoma Productions.

ROY HALEE HEADS COLUMBIA OPERATION

San Francisco is indeed a mod city very much on the move. No place is this more apparent than in the recording industry which has made tremendous strides here in a few short years. And nothing could be more indicative of this progress than the arrival of Columbia Records. We're happy to welcome this giant of the industry . . . an organization of such stature that it has earned the respect and admiration even of its competitors.

To head up its new San Francisco operation Columbia selected Roy Halee, top producer/engineer, who has worked with just about every successful act in the business. His engineering talents have contributed largely to the success of Simon & Garfunkel, and Blood, Sweat & Tears, probably the biggest names in the world right now record-wise. Work with these two acts has garnered him twenty gold records. We cornered Roy at the Folsom Street studios where he was coordinating the installation of new equipment, supervising structural changes, staffing the new facility, and making the countless decisions vital to the establishment of a successful recording operation. He's a very warm and personable individual but despite his relaxed attitude one has the feeling that he has his finger very firmly on the pulse of the entire situation.

He's excited and optimistic about the San Francisco recording scene, hoping to attract both individual artists and talented local groups. "There's a wealth of talent abounding in the area," he states, "and a lot of unknowns with whom I'm anxious to work. I find this opportunity very challenging . . . to really build something here. The prospects are pretty much untapped at present and I think much can be done."

To kick off the opening of the new facility, Blood, Sweat & Tears will cut an album in the big studio at Folsom Street, probably in mid-December. Columbia also will host a party to honor the artists and officially inaugurate the studios. Roy finds it a pleasure to work with Blood, Sweat & Tears, all of whom are excellent musicians. Several members of the band, David Clayton Thomas and Freddie Lipsius, are residents of the Bay area.

Roy got his start with CBS-TV in New York and then joined Columbia Records. He's been with Columbia

seven years. As well as being a talented engineer, he's also an accomplished musician with an inherent feel for music which he believes has contributed much to his success in the record field. "I have a rapport, or a feeling . . . call it what you will," he says, "that enables me to communicate with the artists through the music. With Paul Simon, for instance," he adds, "I'm so into Paul's head that I can just about second guess him when it comes to the music. I almost know what he's feeling, and can anticipate what is coming with the music."

An interesting sidelight on his work with the team of Simon & Garfunkel is that the artists often select an appropriate locale in which to record . . . a setting that specifically fits the subject of a song, or helps to create a mood or feeling they wish to project. Of course, Roy travels with them for location recording. Their next trips will be to Kingston, Jamaica and to Peru. Later this year the famous pair will be in San Francisco for sessions.

In assessing the future of the music business, Roy believes the industry will be going audio-visual via the stereo cartridge route for use in home hi-fi equipment. This probably will be the biggest major development, and while it may still be some time away, it definitely will come. In his opinion the trend in recording will be the return to the big band as such in a contemporary mode of modern pop rock.

Although a native New Yorker, Roy is no stranger to the West Coast. San Francisco has long been one of his favorite cities and he's happy to become part of it. His charming wife Katherine, two boys, ages 12 and 9, and tiny daughter all share his enthusiasm. The family drove west via the northern route through the Badlands and on through Yellowstone Park. Jet travel may have shrunk our world, but despite the comforts of a brand new car, the Halees found it's still a long haul from coast to coast. Two blown tires and the addition of a new set of shock absorbers didn't help. Six days after leaving Long Island the San Francisco skyline loomed into view. Roy admits it was a mighty welcome sight.

Welcome to San Francisco, Roy . . . we wish you great success in your new endeavor. Keep those gold records coming!

LLOYD PRATT

(Continued from page 1)

correctly, he's the only white man who ever played bass with the Basie band. Lloyd considers this a real tribute to his expertise. "They were great years," he says, "satisfying years, and I wouldn't trade them for the world." But the life of a musician isn't easy and the continual traveling and hectic hours finally got to him.

Somewhere along the way he'd been bitten by the recording bug and in 1962 he and the musical director of ABC-TV combined forces to establish a recording studio. The result was Commercial Recorders of San Francisco, a highly successful operation devoted primarily to writing and production work for advertising agencies. At this time production of phonograph records in San Francisco was in its infancy and few had suspected the potential of this aspect of the business. The arrival of Coast Recorders, in 1964, put a whole new light on the picture, bringing to the Bay Area for the first time, a complete recording facility to serve the record producer as well as the agency client. Local musical groups began using these new Coast facilities and a number of hit records brought attention to San Francisco as a recording center. In 1969 Commercial Recorders and Coast found it expedient to join forces . . . a happy merger that resulted in better service to agency clients and also gave Lloyd entree to full-scale participation in the record business.

In surveying the current scene, Lloyd is convinced that "the faith that Coast and Commercial both had in the future of the San Francisco recording industry is well justified. Particularly with respect to contemporary music," he adds, "our city has become one of the important recording centers in the country, and we feel that now the groundwork has been laid, there are still greater possibilities to come."

He's quick to point out also, that while much emphasis is being placed on the value of record production, the advertising agency business is on the upswing here. "An increasing number of national radio and TV music tracks for commercials are being recorded at Coast. We have the facilities, the engineers, and the know-how," he says, "and more and more clients are coming to us rather than taking the more expensive and

time-consuming route through Hollywood or New York. Agency work is a large part of our business and we will continue to do our utmost to serve these valued and important clients."

In his earlier years Lloyd was an avid ocean fisherman. He still likes the sport but now has an added diversion that sometimes drives him to the brink of despair. It's a four-letter word . . . GOLF. The game has become almost an obsession with him and he vows that sooner or later he's going to master it. Weather and time permitting, he heads for the golf

course or the driving range at every available opportunity. So far he hasn't been able to put it all together, but "someday", he warns! His most cherished possession at the moment is the award he picked up at the United/Western company golf tournament this summer. The trophy was presented to him for first place in the long-drive competition and it now occupies a prominent place in his office. That trophy means a lot to him . . . he'd be glad to show it to you.



BOB DOHERTY presents "Long Drive" Trophy to Lloyd Pratt

NFL Players Now Recording Stars

National Football League teams cutting albums of Christmas Carols? Some of the players can scarcely believe it themselves, but that was the play of the day recently called by Mike Tadish & Partners, of New York, in charge of production.

Tadish is busy putting together Christmas albums recorded by each of the NFL teams. These will be sold in the individual team-franchise areas with proceeds going to the National Football League Players Fund.

Getting in the Christmas spirit early were members of the Oakland

Raiders and San Francisco 49er teams who took time out from pre-season practice for the musical sessions. Lloyd Pratt and Mike Fusara of Coast Recorders handled the remote engineering assignment at the Raiders' training camp in Santa Rosa in early September. A few days later they visited the 49ers camp in Burlingame to call the recording signals.

Happiest boy in town has to be Lloyd's son Chipper who now has two footballs . . . one autographed by members of the 49ers team and the other signed by the Raiders.

The Name of the Game Is Golf

The third annual United-Western Golf Tournament is now just a memory. But, what a memory! Blisters, Charley horses, aching backs and even bruised egos can't dim the deeds of that day.

A field of 28 of the brightest stars in recording gathered at Vista Valencia to do battle with par. At the outset there was no question about the calibre of the players. And as the foursomes drove off it soon became apparent that a record may have been set by the first foursome on the first hole — either elapsed time or earth displacement.

Joe Sidore took the honors for the most strokes on the first hole — 15, and then settled down to register a flashy 72 for the first nine. He was hotly pursued by Sol Weiss who sank a "three-foot snake" for a 14 on the sixth hole. Sol then got himself together and closed out the first nine with a "heavy" 76. The seesaw battle continued throughout the second

nine and only a sterling effort at the 18th assured Joe of high gross honors (153) in one of the great battles of the day.

Long-drive honors went to Lloyd

Pratt of Coast Recorders and Len Reightley turned in a fine round to cinch the low net trophy. Lee Herschberg was the winner in the guest flight, followed by Don Cheney and Andrew J. Draghi, business managers of Local 45, I.B.E.W.
P.S. Bob Doherty won Low Gross . . . AGAIN!



Coveted "Low Net" Trophy was won by Len Reightley (left)

Christmas Party Scheduled

It may be a little early to start counting the number of shopping days before Christmas, but it's not too soon for United & Affiliates employees to circle their calendars for the date of the annual Christmas Party . . . Sunday, December 20!

The "View Room" of the Castaway Restaurant in Burbank has been se-

lected for the affair which will include cocktails, dinner-dancing, and entertainment. Music will be provided by the Adrian Bal Trio.

Highlight of the entertainment will be presentation of a special film production of the 1970 United/Western Annual Golf Tournament. Additional entertainment, to be announced at a

later date, is being planned by Leila Greenstone, Annette Saldana, Jeanne Johnstone, Lenny Roberts, John Boyd, and Art Becker.

We know all employees will want to be present for this gala occasion . . . so keep the date open . . . Sunday, December 20!

PUBLISHED BY

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