



# United & Affiliates NEWSLETTER

APRIL 1971

HOLLYWOOD, CALIFORNIA

## Instant Replay At United/Western

Another big step in our continued quest for better and more simplified film scoring methods was the recent installation of a Sony VR-310 Videotape Recorder at United/Western studios. Operated in connection with our closed circuit television system, which has been in use for some time, the new equipment greatly enhances the speed and efficiency of film scoring.

The "instant replay" capability of the set-up brings to the film producer a flexibility he never before dreamed possible. No longer must he waste precious time waiting for operators to laboriously rewind the picture and sound tracks. Never again need he endure the inefficiencies and frustrations of intercom with some remote projection room. No longer must he cope with the problems of trying to sync the picture to a "wild" tape for fast playbacks.

The entire new process is very simple. First, the client's film is transferred to videotape in the same manner as the film would be run for a session, but **before** the session, and only once. At the same time, a sound track (dialogue or tempo track) is recorded on the video-tape in sync with the picture. All that is necessary is that we receive the client's film far enough ahead of the session to allow for the transfer. Usually a few hours is sufficient, but the day before is preferable.

At the actual scoring session, the videotape operator is in the booth with the producer and the picture is instantly available on 23" monitors for all to see. The operator can pick out a selected cue in a matter of seconds and is then ready to run the picture with its pre-recorded sound track. No film threading or syncing is necessary. The tape can be played

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## Hawaii Calls U.R.E.I. and Coast

U.R.E.I. completed installation this month in Hawaii of the first of what will be a series of custom sound systems for Electrovision, Inc. Based in San Francisco, Electrovision is the innovator of a multimedia theater presentation now being installed in major cities throughout the United States. The firm's first venture, opened a year ago, is "San Francisco Experience," located on the third floor of the Mustard Building in Ghiradelli Square, San Francisco. The unique show runs 40 minutes, and presents the Bay City, past and present, in a fast-moving, spectacular blending of visual and aural scenes and impressions. The audience is practically surrounded by a floor-to-ceiling translucent screen, upon which and **through** which are projected movies, colored slides and special lighting effects in a fast-paced, smooth-flowing continuity.

Four channels of high-quality sound surround the viewer with narration, music, and sound effects specially recorded for the production.

From a technical standpoint, the Electrovision process is equally impressive. San Francisco Experience, for example, utilizes three 16mm movie projectors, 28 automatic carousel slide projectors, and dozens of special color wheels, strobe light systems, spot lights, light patterns, dimmers, and special effects devices. All of these are operated completely automatically by a computer which gets its instructions from a control track on the recorded tape!

The first U.R.E.I. Electrovision audio system (pictured page 7) was installed in April for "Hawaii Experience," located in the Waikiki Beachcomber Hotel. Brad Plunkett, U.R.E.I.

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COLUMBIA RECORDS PHOTO

Clive Davis, President, Columbia Records, and Boz Scaggs (left) face the camera at the party celebrating the opening of Columbia's San Francisco recording studios. In the center is Mike Hart, leader of the Epic group Little John, which performed for the occasion.

See story on page two.





COLUMBIA RECORDS PHOTO  
Little John performing at Columbia  
studio opening

## Columbia Opens San Francisco Studios

March 3rd marked the official opening of Columbia Records' new San Francisco studios, located in the Coast Recorders building at 829 Folsom Street. Clive Davis, Columbia Records president, was on hand to host the gala affair which included entertainment, refreshments, and a tour of the beautifully appointed facility leased to Columbia by Coast Recorders.

Even before the official opening, Paul Simon, Santana, Blood, Sweat and Tears, and Big Brother all held recording sessions at the new studios. However, it was Epic recording group Little John who first produced an entire album at the new studio, so it was fitting that they provide musical entertainment for an enthusiastic San Francisco crowd attending the festivities.

Among the many invited guests and celebrities in attendance were Bill Graham of the Fillmore Corporation, Mike Bloomfield, Boz Scaggs, and Jan Wenner of Rolling Stone. Representing Columbia Records, New York, in addition to Mr. Davis, were Cal Roberts, Vice President of Recording Operations, Erik Porterfield, Director of Electrical Engineering Research and Development, and Robert Altshuler, Press and Public Information Direc-

tor. Lloyd Pratt and members of his Coast Recorders staff participated, as well as Bill Putnam and Bud Morris, of United Recording, who journeyed to the Bay City for the occasion.

Members of the overground and underground press also gathered to inspect Columbia's impressive array of equipment including 16-track custom built boards, Dolby units, built-in board equalizers as well as external

equalizers, and a custom mastering channel.

This exceptional equipment, the superb quality of sound obtained in the new studios, and the engineering expertise of Roy Halee, Roy Segal, and Glen Kolotkin are in keeping with the high standards Columbia Records has always maintained. This outstanding new San Francisco facility, unquestionably, will contribute significantly to Columbia's long-maintained position of leadership in the recording field.

## KEPEX Now Available at United

The day is here when an engineer can no longer say he can't take the echo off a vocal track! Recently United Recording acquired a device called the KEPEX (KEYABLE PROGRAM EXPANDER.) It performs a function which is almost the opposite of a limiter — that is, when the signal is low the KEPEX reduces the level and when the signal is strong it acts as if it is not in the circuit.

It is completely adjustable, so that any type of material at any level can be handled. The device can do anything from reducing leakage or completely eliminating it, to tightening up the sound of a drum set or a re-

corded drum track. This is the black box that will quiet splashy cymbals on a previously recorded drum track.

With a KEPEX on each track of a 16-track recorder during mix-down, the reduction of tape hiss on quiet introductions is spectacular. By proper adjustment of the KEPEX all the tracks, that are not active at the time, are virtually shut off. This is a feature that even the popular Dolby System can not claim!

Four units of four KEPEXES are now available at United and Western. Try them. We're sure they can improve many of your sessions.



# VIDEOCASSETTES AND VIDEOTAPE

## Some Observations by Art Becker

In the midst of the Hollywood film industry's doldrums, comes the promise of a great tomorrow. Somewhere out there in the near future lies the videocassette, hungry for new and exciting programming to keep pace with its future. Everybody's talking about it—some with boundless optimism, others with respectful consideration for the many problems that are apparent at the outset.

For some time manufacturers such as Ampex, Columbia, RCA, Avco Embassy, Satsui, Sony, and others, have been in the development race with huge investments in hardware for the new industry. Production, which is now underway, has brought about some interesting and varied results. Some of the present devices will record and play back, some will play back only. One of the most significant factors is that, to date, none of these devices is compatible with any others. Another development is a videodisc, which revolves on a cushion of air at 1500 R.P.M., and which plays back a twelve minute picture with sound. Stack them up on a special record changer and enjoy a feature movie! Except for the Avco Embassy system, which supplies the picture tube, all current systems will work through a regular TV set.

There's little doubt that the wide use of videocassettes for educational or informational type applications is assured. The big question mark is the home entertainment market. Is there reason for such high hope in this area?

How many people will want to own a feature film, or even wish to see it a second time? How many films can you think of that would be on your shelves today if the videocassette industry had begun ten years ago? We can think of very few. At best (videocassettes promise great picture and audio fidelity) what percentage of moviegoers will relinquish their "big screen" night out experience for even a superlative film at home? The erotic films will probably proliferate in the

cassette market for a short period. However, just as the "blue" theaters are currently suffering an attrition, so the novelty will wear out for the "voyeurs" at home.

What about the record companies? Even today, for example, the Sony Videocorder has two audio tracks with excellent stereo sound. The videocassettes will have stereo and quadrasonic capabilities. The challenge the record companies face is that of presenting video concepts that will hold a viewer's attention through many plays — watching an artist perform just won't be enough.

The greatest promise of the videocassette, then, remains in education of all kinds. A teacher can use a visual aid cassette when the class is "up" for it, and then, at a controlled pace. At home you'll be able to learn a foreign language, study the history of art, learn how to swing a golf club, cook like a gourmet, or repair your plumbing. By stopping on every frame you could read printed material. By incorporating a Xerox photocopy device, a printed copy of the frame could be yours as a permanent record. Incredible!

However, while the implications for the future of the videocassette are almost staggering, we feel we can't overlook the many possibilities that exist **right now** in the application of reel-to-reel videotape as handy efficient tools for the film industry. For instance, shouldn't a film editor/director have a complete videotape of all dailies to view **before** editing? Shouldn't advertising firms have videotapes of all their filmed commercials for easier viewing? Shouldn't we be getting away from the expensive, slow process of film projecting for looping situations?

We at United/Western Recorders think so and are doing something about it! The recent installation of a Sony VR-310 Videotape Recorder to our facility offers the film producer a new, fast, and more efficient method of film scoring. By use of the "instant replay" capability of the Sony equipment, the tedious delays

of scoring by projecting film are avoided. The many advantages of this new system of film scoring are discussed in greater detail in an adjacent article. Let us point out here, however, that similar techniques could be employed in looping an entire film for a foreign language version, with sound effects, or whatever is needed. All we need now is forward-looking, economy-minded film producers. We'll do the rest!

Videotape, and the fascinating new medium of the videocassette offer a challenge to all of us. Many questions remain to be answered, many developments and refinements will come about, but the fact remains that the videocassette has arrived. It soon will be sweeping the country just as radio and TV did in their day. Since the possibilities are almost limitless, the rise promises to be spectacular. The videocassette may well contribute to a significant change in our lifestyle.

## Instant Replay

(Continued from page 1)

again and again with no deterioration, and since the client's film has been run only once, wear and tear on the original film is practically nonexistent. After the cue has been run, it can be rewound and ready for replay in less than 20 seconds. A synchronous tape machine "saves" all takes for later transfer, while the videotape retains only the last take for instant playback.

Now being completed is a 16mm film chain which will enable us to transfer 16mm picture to videotape. This modern method of scoring and narration recording will then be available to producers of educational and industrial films who work in 16mm.

We hope clients will take full advantage of this outstanding new facility. We know they will be pleased with the results they obtain.



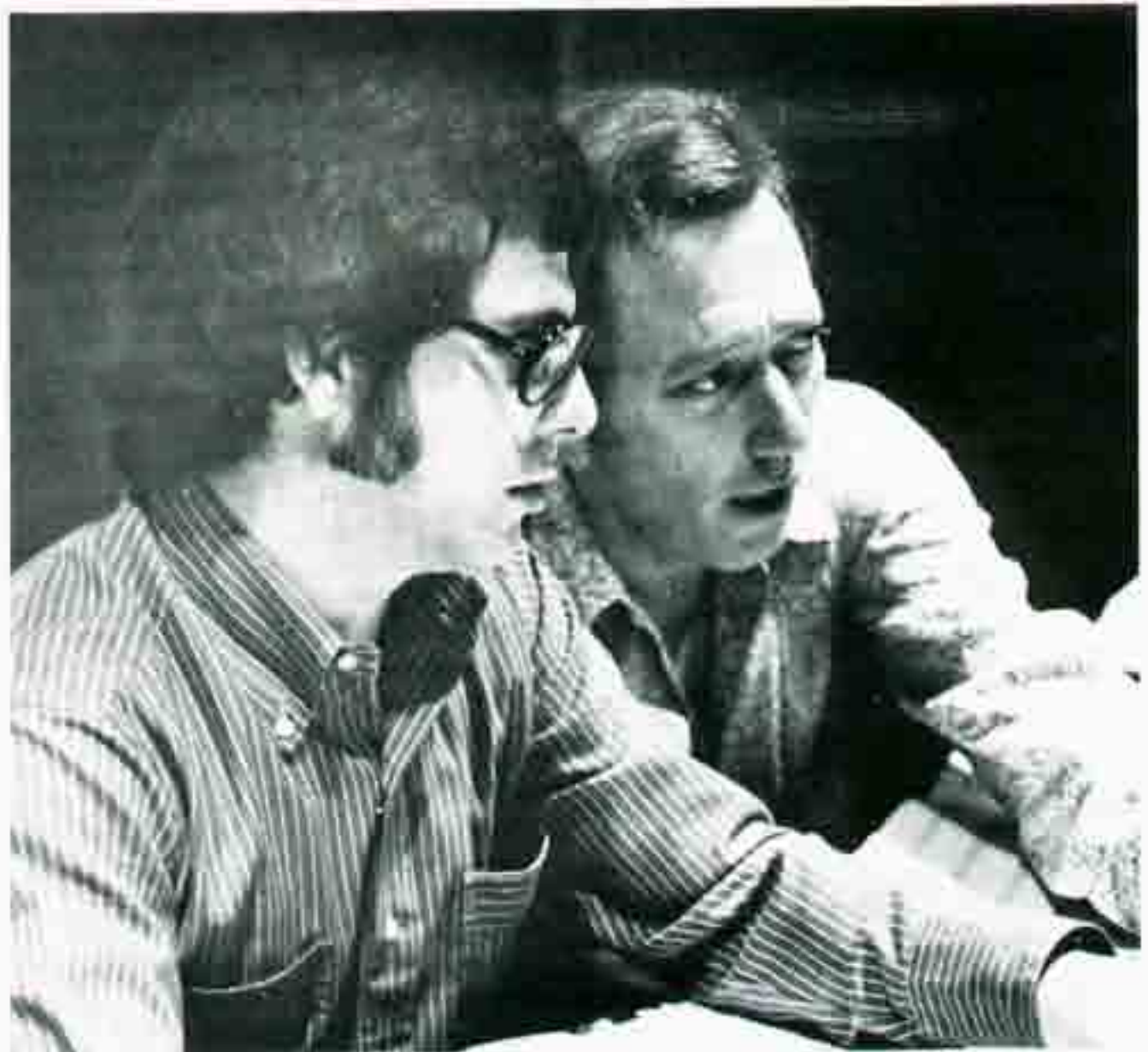
# NOBODY IS BIGGER THAN THE MUSIC

AN INTERVIEW WITH MIKE POST

The production of hit records involves numerous variables, but according to Mike Post, president of MIKE POST PRODUCTIONS, INC., one thing remains constant — "Nobody is bigger than the music! Basically the business involves music people making a musical product to be judged and marketed according to its musical worth." According to his own formula, "Luck decides WHEN — Talent decides IF."

A composer, arranger, and record producer, Mike Post, at twenty-six, not only heads his own company which enjoys an exclusive arrangement with Bell Records, but is currently Musical Director for the Andy Williams Show on NBC-TV. Although he considers himself actually just beginning to "put it all together," he has many successes to his credit. Among them "Classical Gas" which he arranged and produced for Mason Williams. This record alone picked up three GRAMMY awards! I spoke with Mike at his home where we chatted about his background, his current associations, his ideals, and his future aspirations. His enthusiasm about life is refreshing in these days of widespread complaint and pessimism. If he's aware of a generation gap, it's not apparent. Indications are that this astute young man has gleaned the best from each group and adapted it to his own lifestyle.

Mike admits to having a very romantic attitude about the music world. He's one of those engaging people who's glad to be alive, to be young, to be part of the music scene. It's his philosophy that to be successful, a person has to be happy in his work . . . happy with what he's doing. "If I didn't really like music," he says, "and I just wanted to make money, then I'd probably have been a lawyer, or a doctor, or even a ditch-digger. I'm very fortunate . . . to be



Mike and Andy Williams compare notes during pre-recording session at United

able to walk into a studio, to do whatever I want to, this is a blessing!"

It's not unusual that he should have chosen a musical career since, as happens in most musical families, Mike was given piano lessons as soon as he could find middle C. By the time he was sixteen he was working professionally playing piano with small groups in and around Los Angeles.

But he had also been introduced to the guitar and as the folk-rock trend began to develop, his love for this musical form led him to Texas, New Orleans, and points east, where he sat in with all brands of rock groups.

Before long he became a darned good guitarist. The next step was a Hollywood studio date playing 12-string electric guitar for an Anthony & Cleo session out of which came a single called "Baby Don't Go." The record was a hit and suddenly Mike was much in demand as a studio musician.

About this time he began to write and found that he was good . . . and fast. Later he decided to try his hand at arranging. This, of course, is what he was meant to do, since his career took off immediately.

Out of all this came his musical approach to the art of making records



and his assessment that, "A person can't deal in music without being musical or taking a musical approach. When I produce a record, I play strings, I play musicians, I play electronics. Some people put too much emphasis on the business end, the electronic aspect, or the promotional considerations . . . but for me the emphasis is always on the music."

"Fortunately," he adds, "I've learned music from every angle . . . as a player, as a composer, as an arranger. There are musical limitations to any given work, and I'm not talking about just the classical approach, either. Plus that, I've taken a great deal of time and trouble to become technically strong. I've picked up everything I could from engineers to further my knowledge of the capabilities as well as the shortcomings of the electronic equipment and the acoustical environment."

"My production outlook is that if you just take your time and think musically, you can do the same thing a number of different ways. This makes you more versatile. It's my goal to be able to mix, produce, and arrange any kind of music in any situation. I learned by being a studio musician that there are a hundred different roads leading to the same end musically. I want to be able to explore all those roads so that if I'm having trouble on one, I can switch to the other."

"The first thing I do in assessing the feasibility of a possible record, is determine, "Do I like it musically? Next, I look at the money angle of it, because that's a fact of life in the business — if you don't make money, you can't continue to make records."

"Longevity is a key word. To progress and to stay in the business you can't continue to just luck out. A lot of people get a piece of the action for a year or two, but they don't last. They come and go. But if you're good, can keep your ego intact, and pursue and persist, within a period of time you must make it."

Despite his obvious success, Mike isn't one to rest on his laurels. He explains it this way, "I feel I'm just starting to break through with some ideas that I've been formulating for some time. I've been greatly influenced by Jimmy Bowen and Bones Howe. These are men I respect. I try to find out how they do things. In engineering I've learned a lot from

Bones, and Eddie Brackett . . . and Mic Leitz." Leitz engineered the winning "Classical Gas" and since then has been Mike's irreplaceable mixer, working on all his productions. "I wouldn't work without him," says Mike, "he's one sharp engineer and a real great guy."

Mike feels that he's gone through a long learning process and now has some basics so he can really start putting some of these things to use. "One of the keys," he says, "is to put all this knowledge together creatively. The day I don't get at least 25% surprised or enlightened in the studio will be the day I quit. I like to think that at this point when I start a production, I'm about 75% prepared and my mind is open to a new or better way to accomplish a given end. Believe me, new ideas and new methods are always cropping up."

It is Mike's firm belief that originality is one key to commerciality. In explaining, he used a musical analogy . . . "When you learn how to write counterpoint you learn to write by keeping one ear on the melody and writing a counterpoint melody that can stand alone. But you don't concentrate so hard on the melody that you ruin the counterpoint. In record production I keep one eye on the charts, radio, etc., so I'm aware of what is going on, but I don't concentrate on that exclusively because that might distract me from an original idea. What that one eye is doing is all right and even necessary, but it isn't everything."

According to Mike, his new association with Bell Records fits right into this picture. It's the sweetest deal in the world since he has practically carte blanche to do whatever he believes in with virtually no limitations. In his words, "I'm trying to bring them the best possible records with the most possibility for financial gain." These are his requisites for being in the music business.

How does he pick material? "There are so many different kinds of songs being written today," he points out, "that the one most important thing for a producer is to be able to hear a piece of material in terms of the studio and in terms of arrangement and, hopefully, in terms of radio. Not so much in comparison with everything else on the radio but in comparison with what could be done. "In other words, he says, "am I getting everything out of the tune that I can,

and will the tune give me everything I can get out of the arrangement or production?"

When asked how he happened to land the job of Musical Director on the Andy Williams TV show, Mike explained, "when the show first started out several years ago, it was pre-recorded at NBC studios. But Andy was not satisfied with the sound, so he phoned me and asked if I could give him the same sound for the show that I get on my records. I assured him this could be done, but that all the recording would have to be done at UNITED. Andy agreed, I became Musical Director, and since the fourth show of last year, all pre-recording has been done in Studio A at UNITED."

This is a tribute to the UNITED recording facilities and points up Mike's enthusiasm for the entire UNITED/WESTERN complex. "The rooms are the main attraction," he says. "I was there as a player, and I know how good these studios are to play in." He also had some special superlatives for the consoles which, incidentally, he visualizes as instruments. Costs being what they are and the general economics of the record business being down at present, he feels UNITED/WESTERN does a good job of keeping up with current developments. All in all, he finds it a great place to work and he appreciates the personal interest and attention he receives from the congenial and competent personnel. Almost ruefully he noted, "I'd sure like to see installation of a full Dolby System, but there again . . . costs are probably prohibitive."

It is Mike's belief that the basics of the record business will stay the same but that many superficial changes are in the offing. For instance, marketing methods will change. Soon, he predicts, sight and sound devices—every tool that science makes available—will be employed in the sale of records.

One major change that is already occurring in the record industry is that the day of mistrust and misunderstanding between creative people and business people is coming to an end. "This," he emphasizes, "must come about. Creative people will have to understand the commercial function while business people must learn to appreciate the creative position."



# U.R.E.I. DISPLAYS THREE NEW PRODUCTS AT AES SHOW

Every year the Audio Engineering Society's West Coast Convention sets a new record for attendance and exhibit interest, and this Spring's 40th AES Convention at the L.A. Hilton promises to follow the same pattern. The four-day conclave, April 27-30 brings together top engineering and operating personnel from all fields of audio — ranging from the use of audio in medicine to pop music recording. It also affords manufacturers of professional audio equipment an opportunity to introduce new ideas and new products to the industry.

U.R.E.I. is a sustaining member of AES, and has supported the Society actively for many years. This year, again, the manufacturing company is exhibiting its product lines — Universal Audio, Teletronix, and Waveforms — with a special emphasis on three brand-new items:

1. Illustrated is an INSTANT REMIX MONITOR CONSOLETTA, which U.R.E.I. will show as a brand-new concept in recording console modernization: a tape-recorder sized, self-powered accessory console which converts any good 4-track recording console into a 16-track system. Connected between the 16-track recorder and the 4-track console by means of plug-in cables, the MONITOR CONSOLETTA permits monitor-only mixing of the 16 playback outputs of the recorder to as many as four monitors, in any combination and with full control of relative levels. Included are panpots for each of the 16 inputs, Quadrisonic panpot for special Quadrisonic effects, echo or reverberation and solo functions, all completely independent of the actual recording function. The new MONITOR CONSOLETTA brings obsolete control rooms instantly up-to-date at lowest cost.

2. New in the Universal Audio line is an active filter set which we have dubbed the "LITTLE DIPPER". This versatile new creative tool can remove unwanted hum and many other types of interference from recorded music or other program ma-

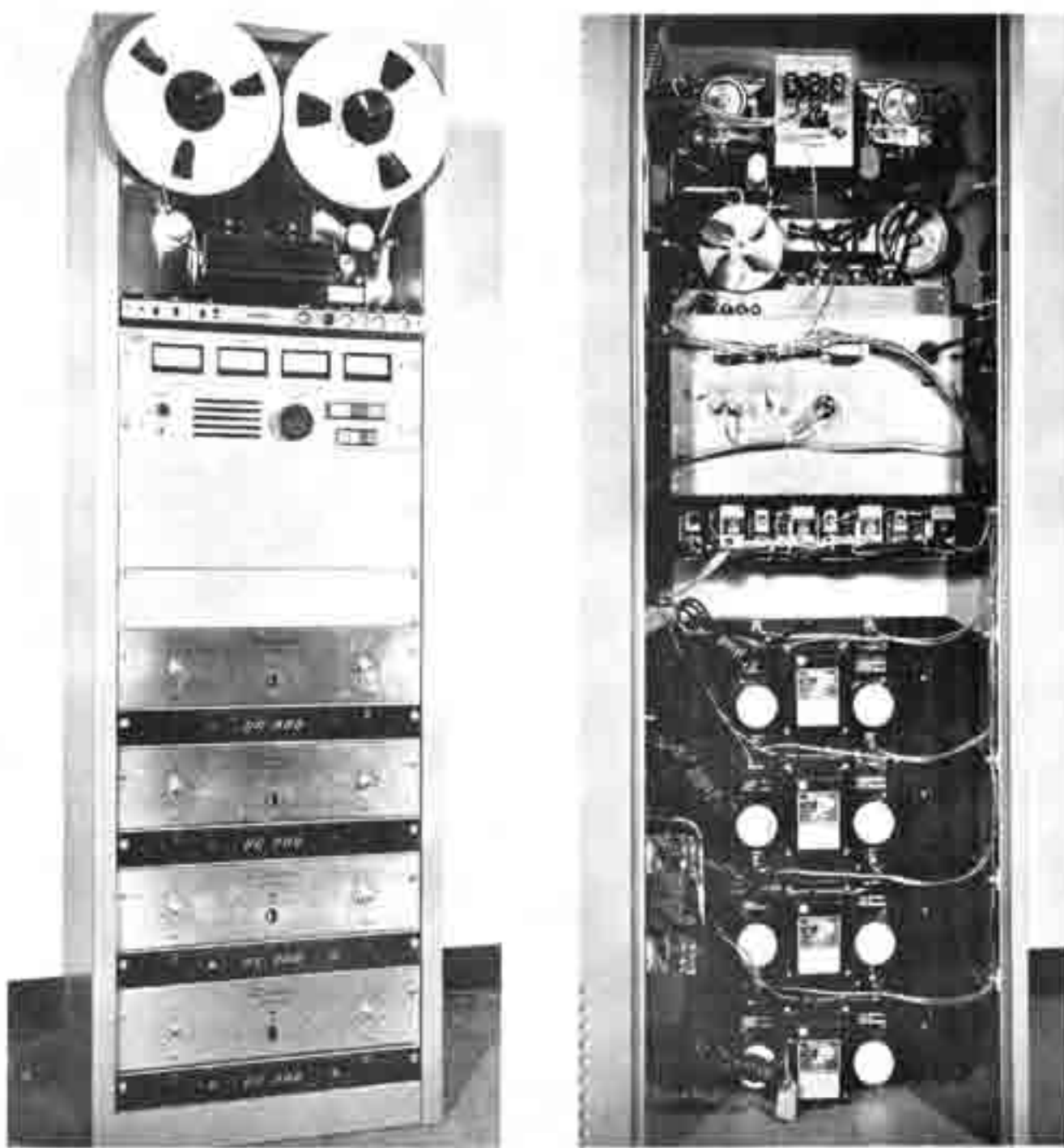
terial on tape or film, without degrading the sound. "Dip Filters" have been used in the motion picture industry for years, to minimize camera noise, arc light "sing," and hum which turned up, unwanted, in sound tracks. But the devices are bulky, expensive, and inefficient. The new "LITTLE DIPPER" from U.R.E.I. combines many new state-of-the-art active filter techniques into one compact instrument, at a modest price. For the information of you engineering types, the "LITTLE DIPPER" includes two complete dip filters with variable dip depth and width, continuously tunable over the audio spectrum. To make it easier to "zero in" on the frequency to be dipped, the filter sections can be switched to a "peak" mode for tuning. Also included are separate high-pass and low-pass filters, continuously tunable, to limit the bandwidth of the processed track. All this in a panel instrument 19" x 7"!

3. Waveforms is unveiling a brand-new, solid-state TRANSMISSION SET, the Model 453. Evolved from the popular Waveforms Model 452, which uses vacuum tubes, the 453 is more compact, lighter in weight, and yet more versatile than the industry-standard Model 452. Also known as a "gain set", the 453 is used to measure quantitatively the signal gain or loss in a transmission circuit or audio system, and the frequency response thereof. Transmission Sets are used by telephone companies, radio stations, audio equipment manufacturers, and recording studios. The 453 incorporates a very low distortion, solid-state oscillator to generate "send" signals in the audio spectrum, and a precision solid-state electronic voltmeter to compare "send" and "receive" signal levels. Other switches and devices provide several choices of send and receive impedances, and precision control of levels.



Instant Remix Monitor Console





Exterior and interior U.R.E.I. Electrovision Audio System

## HAWAII CALLS

(Continued from page 1)

Director of Engineering, designed the system and supervised its installation. The U.R.E.I. system, which will now be standard equipment in all future Electrovision theaters, features a four-track 1/2" Ampex tape reproducer for the four channels of Quadriphonic sound. A special fifth track is provided for the computer data to control the visual equipment. The rack also includes four dual 300 watt solid-state power amplifiers, a custom-built monitor and status panel with push-button switches for substituting spare amplifiers in case of a malfunction, and special circuitry to activate an additional custom bass speaker system during volcano sequences. Besides the equipment rack, U.R.E.I. furnished four custom theater-type speaker systems, and the extra bass system.

All of the recording for "Hawaii Experience" was done at COAST, in San Francisco.

President and innovator of Electrovision is David M. Sacks, formerly Vice President of American Broadcasting Company in San Francisco, and also formerly general manager of radio station KRON in that city. Vice President is Basil Grillo, formerly President of Bing Crosby Productions. Secretary-Treasurer is Charles Patterson, whose wife, Judith, serves as Executive Producer. Part owner and member of the Board of Directors is Bing Crosby.

prizes were donated by Warner Bros. Records, Yale Radio, Liberty/UA Records, Stanyan Records, Dunhill Records, Columbia Records, Media-Arts, A & M Records, Location Recording Service, and Western Recorders.

In January the group convened at Valentine Studios in the Valley where plans were discussed and formulated for the upcoming year. 3-M Company provided the highlights of February's get-together at Columbia Records with a 20-minute film followed by a spirited discussion . . . and spirited refreshments!

Plans are now underway for a field trip to a processing and pressing plant in the near future. This is only one of many activities scheduled to stimulate the interest of the growing roster of LASS members who find they are not only becoming more knowledgeable in their own field, but are having a lot of fun in the process.

## Ladies' Association of Sound Studios

If life in recording studios has been a little easier and more pleasant for clients, a lot of the credit is probably due to LASS (Ladies' Association of Sound Studios), a comparatively new organization on the local scene. Founded last June by Kathy Keep and Karen Stuart of Liberty Records, together with Dolly Molina and Pat Douds of Warner Bros. Records, LASS's membership is open to all women traffic coordinators whose duties include booking studio sessions.

It's main purposes are to promote cooperation, and to keep members informed of new trends in recording equipment, facilities, traffic procedures, and all the myriad things that make up their profession. In less than a year the gals have attracted many new members and exchanged a host of good ideas. Besides, they admit, they're having a lot of fun!

Their September meeting, held at Warner Bros. Records' Studio 7 facility at Western Recorders, was devoted to a talk session with producers . . . to discover why they work the way they do, what they need from studios with whom they work, and how these needs can be better served. Lending their time, talent, and considerable experience to the discussion were Joe Saraceno, Ted Glasser, Bill Halverson, and Charles Wright. Questions and answers flowed thick and fast as the whys and wherefores of producing a record were probed, dissected and put back together again . . . all with an eye to improving service to the producer.

Having fun along the way is part of the group's philosophy so in December United Recording's Studio "A" was transformed with soft lights, Christmas motif, and a beautifully decorated tree for LASS's Christmas party. Music was provided by "The Shades of Time" band, and door



# SWINGERS TO SEE ACTION

The FOURTH ANNUAL UNITED RECORDING GOLF TOURNAMENT has been set for June 19 & 20 at the Vista Valencia Golf Course, scene of the three previous meetings of the golfing greats of United & Affiliates. Although the event will feature a wide roster of competitors and is expected to attract a large group of spectators, the proceedings will not be televised as was previously planned. TV network cutbacks, earlier this year, necessitated cancellation of coverage for this popular event.

The big change this year to a TWO-DAY competition is due to the enthusiasm of our neophyte golfers who, since last year, have been mapping strategy in order to unseat the reigning champions — Bob Doherty, Len Reightley, and Joe Sidore. The feeling is that Bob and Len will falter

the second day, while Joe will show marked improvement, thus allowing the "rabbits" — Rudy Hill, Dick Simisky, Lloyd Pratt, Ray Combs, and Lenny Roberts, to come through in the clutch and take over the 1971 spot on the permanent trophy.

Former Champ Bud Morris, spotted recently tuning up at Kernville, looks ready, as does Don Blake who's been honing his game to a sharp edge at Brookside. The Guest Flight will include such golfing greats as Lanky Linstrot, Phil Kaye, Lee Herschberg, Phil Diamond, and other former United personnel.

Plans are being finalized for the Awards Banquet and other social activities scheduled for this colorful two-day event. For further details on the tournament and arrangements, please contact Annette Saldana.

# ENTER THE MAGIC KINGDOM

When Walt Disney World opens in Florida this October, a whole new world of values will be available to members of Walt Disney's Magic Kingdom Club. Not only will members continue receiving special values at Disneyland, they'll also receive unique, extra values at "The Magic Kingdom" in Florida. In addition, they will be eligible for special travel and tour packages which are available to members only.

The Magic Kingdom Club offers the greatest value at the "happiest places on earth." Members can buy Magic Key Books, which include admission and a choice of any 10 attractions, at substantially reduced rates. Other benefits include lower rates at the Hotel Golf Centre and a 10% discount on hotel room rates. Members are also eligible to win valuable prizes as MKC's "Family of the Month." (Three different families are selected each month.)

Previously limited to California, membership in the MKC is now open to qualified organizations throughout the United States.

All employees of United & Affiliates are eligible for membership. There are no fees or dues. To join, just contact Sandy McNeilly at U.R.E.I., who will issue you a free membership card. If you're not already a member, join now . . . enter the "Magic Kingdom" and save money too!



The manufacturing company will be closed for a two-week period—August 9 thru August 20—while employees enjoy their annual vacation. All vendors and customers will be given written notice so that orders and deliveries may be properly scheduled and all customers adequately served.

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