



NEWSLETTER

United & Affiliates

DECEMBER • 1965

HOLLYWOOD • CALIFORNIA

Western Recorders Studio One Unveiled



There's big news on the Western scene! For with the official opening of Studio One, on November 22, Western Recorders can now handle any size session from single voice to symphony.

Completion of the spacious studio also marked the final phase in a thorough remodeling and renovation program instigated when Western was acquired by United Recording in 1961. This major program has seen every area of Western Recorders modernized and equipment updated to provide the utmost in facilities and service to clients.

Studio One is not just a rehash of an old studio—it is an entirely

new concept in studio design. The former theater in the Western Building was completely dismantled, until only the basic shell of the room remained. Tons of decomposed granite, with a top slab of concrete were poured to level the sloping floor and provide an isolated foundation. Then, the new interior took shape under supervision of designer Bill Putnam. The result is a 61,000 cubic foot recording studio with acoustics which can be remotely varied from the control room to capture the dynamic range of a symphony orchestra, the penetrating beat of rock 'n' roll, or the intimacy of a small jazz group.

(Continued on Page 2)

Western Recorders Studio One Unveiled

(Continued from Page 1)

The technical facilities of Studio One are the most complete and flexible to be found anywhere in the world. The console itself required over six months to fabricate in the Studio Electronics shop. Many designs were considered and rejected, and even after the final basic circuitry was approved, it was "back to the old drawing board" for many months of reconsideration, additions, deletions and refinements before the finished drawings took material form.

This master recording console is geared to four-track recording, and offers 22 individually equalized microphone mixer channels. Simultaneous recording can be done in any three or four modes: four-track, three-track, two track or monaural. The balances and echo content can be separately adjusted for each mode.

In addition to the finest "behind-the-scenes" technical equipment, other features of the studio include:

1. Newest type Sennheiser microphones.
2. Lighter, more functional risers.
3. Specially-designed chairs for ease and comfort of musicians.

In the over-all design of the Studio One facility, emphasis was placed on anticipating future needs of the industry—not just on accommodating today's requirements. Enough "look ahead" features were included to keep the new studio abreast of the times for many years to come.

There's no question that this spacious new addition to the United-Western complex in Hollywood will be a contributing factor to the continuing growth of Western—a growth to which we can point with pride.

Western Recorders Hosts AES Field Trip

The Los Angeles Section of the Audio Engineering Society met in newly-completed Studio One at Western Recorders on the night of November 30.

Eighty five members and guests, including a large contingent from the Society of Motion Picture and Television Engineers (SMPTE) were treated to a close look at the new Studio Electronics Corp. custom console in the Studio One control room. Features of the installation were described and demonstrated by United-Western Chief Engineer Jerry Ferree and members of his staff.

Because of the large turnout, those in attendance were divided into groups of from 15 to 20 for the control room inspection and demonstration. Other guides demonstrated the unique acoustical control elements of the studio and the various accessories which have been developed for the comfort and convenience of musicians and artists.



Console Designer Warren Gilman points out new features to Studio Manager Bob Doherty.



A friend of ours for many years, Warner Bros. A & W man Jimmy Hilliard warns the engineer of an up-coming string crescendo.



The McGuire Sisters, long-time favorites, go through a run-down in Studio A.



UNITED "Remembers When" . . .

As the year rolls to a close it seems only natural to flip back the calendar pages and recap some of the events of past years that have made the business of recording here at United so fascinating.

To get the full effect just pretend you are strolling into Studio A. But watch out, because this impressive studio is jam packed with memories. It could be a balmy night in July of 1959 and you find yourself jostled about in a noisy throng of well-wishers attending the "Grand Opening" party. Help yourself to a plateful of delicacies from the sumptuous buffet or join the others in toasting the new studios with champagne. Or, if you feel like dancing, grab yourself a partner and make your way to Studio B where a swinging dance band is playing for your pleasure. Whenever you're ready for a complete tour of our new facility, just whistle! We'll be glad to show you around. But perhaps you'd rather just mingle with the many artists and celebrities who are enjoying the festivities. I see Gale Storm over there by Russ Garcia, and Spike Jones, too, right there next to Calvin Jackson. And down at the far end of the room, Rick Nelson is signing autographs. Go ahead, ask him. Everyone else is! But whatever you do, make yourself at home, have a good time because we're celebrating and we want you to enjoy yourself.

On another of your visits to United the date on the calendar might read December 1961. If so, you're sure to catch a glimpse of artists such as Johnny Burnett and Gene McDaniels, or probably still feel the pulse of Neal Hefti's band. Yes, that was Frankie Avalon just finishing a session and if you stick around you'll hear Pearl Bailey. But right now make yourself comfortable. Go on, pull up a producer's chair—sit back and relax—close your eyes and make believe Julie London's singing only for you.

Now if you want to take a short stroll down to Studio B you'll probably find Jimmy Bowen at a Crest Records session or Lou Adler with Nevins-Kirchner. Don't be too puzzled—this is 1961, remember? As you enter Studio B listen for the distinctive big band sound of Stan Kenton or perhaps look to the vocal booth for Jerry Fuller, or Jackie de Shannon.

And over at the console, alongside the producer, you'll see the United engineer, vintage 1961 D. F. (Bud) Morris, now United's Executive Vice President, might be handling the controls for Sandy Nelson or Roger Williams. Or conferring with George Cates and Randy Woods of Dot Records before signaling Lawrence Welk to give the downbeat. Engineer Eddie Brackett would no doubt be seen with The Champs or Jerry Fuller. Don Geis, currently General Manager of Coast Records, could be mixing a date with The Fleetwoods, and Bob Doherty, today Vice President and General Manager of both Western and United, could be found at the controls for a Peté King or Jack Jones date.

Bones Howe, today a versatile and talented independent engineer, could be found mixing for Julie London, or the Johnny Mann Singers.

If you're lucky enough to make your way through the throng of musicians and on-lookers, you might catch a glimpse of M. I. (Bill) Putnam, chief brain and founder of United, bringing home the sound for Frank Sinatra, Bing Crosby, or Ray Charles.

You might like to stop and chat a bit with some of these engineers who'd probably be very glad to share some of their memorable moments with you. For instance, Bill Putnam well remembers the Saturday when he received a frantic request to do a full orchestra session called for that same afternoon which featured Bing Crosby, Caterina Valenti, and Buddy Ebsen. Since he thrives on accomplishing the difficult, Bill accepted the date and within a few hours the musicians were playing and the tape was rolling.

Chuck Britz swears he can remember the day he wasn't engineering a Beach Boys' top ten single or album, although he can't recall exactly when it was.

Eddie Brackett recalls a session with Dean Martin which resulted in "Everybody Loves Somebody." Since then Eddie has rarely had a session without Jimmy Bowen at his side.

Art Becker looks back to a Duke Ellington Ella Fitzgerald album involving three big sessions and great finished product—all in one week.

But time has a way of rolling on and who's to say what talented artists will be recording at United next April or July—or what now unsung newcomer will find his way to our studios in 1966 to experience the thrill of cutting his first best-seller? Perhaps this time next year we can once again indulge ourselves in this seasonal pastime of "Remembering When"—by then we'll have a host of other memories to add to our collection.



Taking interest in the way music should sound is of prime importance to our engineering staff. Henry Lewy enjoys good sound and won't be satisfied with anything less than the best.



Hal Blaine, musician, is a 24 hour-a-day wonder. He's just about turned into a studio fixture, giving his all for just about every record on the charts.



Listening to the playback is an important moment for an engineer. Jimmy Lockert, with years of mixing experience to his credit, knows how it should sound and is equipped with the creative know-how to get it.

Building With

a Past

Coast Recorders of San Francisco has been associated with United Recording for only three years—a period which is perhaps too short a time to view with much genuine nostalgia. However, the building which houses this fine, modern recording studio can lay claim to a long and colorful history for it was originally built many years before United and Affiliates was even dreamed of.

It has seen many changes and through the years a variety of sounds have emanated from this sturdy old structure on Bush Street. First there were hymns and sacred music because originally it was a church. Then after the church had closed its doors (or perhaps moved elsewhere, as no one seems to know for sure), it was converted to a theater-restaurant complete with stage, dressing rooms, lighting, red velvet curtain and an enormous crystal chandelier. Here for many years stars of "The Drunkard" and similar old time melodramas were appropriately hissed or cheered as the action unfolded before gala crowds in the elegant little theater. It would be interesting to identify some of the performers who trod these boards but they will have to remain shrouded in mystery as no one seems to recall and apparently no records were kept.

If only the walls could talk they might reveal any number of fascinating things. But the walls would have to do the talking for that is about all that's left of the original structure—the solid old brick walls and perhaps the roof. The glittering chandelier remains too—a reminder of once elegant soirees that took place in an era now long past.

However, in October 1963 after a complete overhaul the building came into its own once again, housing Coast Recorders, a United Affiliate. At that time the interior was completely remodeled and new equipment installed to provide a first class professional recording studio capable of servicing any recording requirements. This, together with the remote facilities available at Coast, seemed adequate to satisfy the needs of the clients in the Bay Area.

But now, just three short years later, Coast is already looking toward expansion to accommodate the increase of business which has been generated. Additional space has been acquired and plans are being formulated for another studio as well as back-up facilities and equipment which will provide an even larger range of service than is now available. You will be hearing more about this as the work actually progresses.

Meanwhile Manager Don Geis emphasizes once again the favor Coast Recorders is finding because of its proximity to the Lake Tahoe and Reno entertainment areas, thus enabling artists to fly down for recording dates and back to their show appearances at the resort hotels with a minimum of time and effort. Most recently Jack Jones flew in from Lake Tahoe for re-recording and editing of his new album. Sounds like Coast Recorders is stealing a page from URCON's book.

Other recent activity at Coast included culling of three new singles featuring The Chariotans for MGM Verve under the direction of Eric Jacobsen who flew in from New York for the three sessions.

Also to be noted is the Tom Lehrer album on Warner Bros. Reprise label which is rapidly pushing its way up the chart of the Top 100 LP's. This album was recorded by Don Geis of Coast Recorders at the Hungry.



A Tribute to Sinatra

November 1965 was indeed "FRANK SINATRA MONTH" as the entire musical world joined in honoring him on his 25th year in showbusiness and the celebration of his 50th birthday. With two network TV Specials, trade press spectaculars, coverage in the major news publications and a titanic Warner Bros. Reprise promotion, nobody missed the point: Frank Sinatra—singer, actor, producer—has indeed become a legend in his own time.

We have been engineering the Sinatra product for several years and the excitement of his performances has always been a high point in our activities.

It was our privilege to help celebrate this great milestone in Frank's career by assembling a deluxe, double album capsuling the many years of his showmanship on records and in clubs. We extend our thanks and congratulations to Frank Sinatra for his memorable performances and artistic contributions to the field of entertainment. Special credit and well-earned praise is also due engineer Lee Herschberg, who burned much midnight oil assembling this fine album.

New Appointment For Sonny Burke

Warmest congratulations are extended to our good friend, Mr. J. F. (Sonny) Burke, on his recent appointment as Executive Music Manager of Warner Bros. Pictures.

It has been our pleasure to have worked closely for a number of years with him in his capacity as Chief A & R Director for Reprise Records and the association has been very rewarding. We know his many capabilities and talents will be extremely valuable to Warner's Music Department.

United and Affiliates join his many friends and associates in wishing him every success.

URCON SWINGS DAY AND NIGHT

URCON, United's Las Vegas Affiliate, is the youngest of our member companies but it has already come of age and is setting a pace that is gratifying to those of us who predicted it would be a winner. According to Manager Jack Eglash more and more artists are taking advantage of the convenience of being able to record while established in Las Vegas for personal appearances, thus fulfilling recording commitments during their free time between shows. In addition, because of the growing demand for musical talent in the hotels, supper clubs and shows, many top recording musicians are now working and residing in Las Vegas. This fine array of talent including jazz, rock 'n roll and country musicians is available at all times and at almost any hour for recording.

Liberace and Harry James have been added to the growing list of artists who have cut discs at URCON. Liberace first recorded with strings and completed the dates with piano, bass, drums, and guitar on a number of very interesting sides. The great Harry James Band, now practically all permanent residents of Las Vegas, did a very swinging date with several arrangements by Rob Turk, Harry's Ex 1st Trumpet Player who now plays lead at the Sands Hotel. Turk was also featured on "The Lonely Bull" in Harry's previous album, also cut at URCON.

Another new album recorded at URCON features a new and exciting

singer, Kenny Gordon, and was arranged and conducted by another new talent, Otto Ortwain. The date was done with 31 men including eight voices, strings, jazz trombonist Carl Fontana, Bill Trujillo, Buddy Childers, Frank Hudeck and a roster of other fine talent.

Arranger-conductor Otto Ortwain plans to return to URCON soon to produce an album of his own.

The availability of the studio "Round the Clock" seven days per week continues to be popular with those clients who want their completed tapes or discs—like, YESTERDAY!

Las Vegas itself has erupted with growth—department stores, real estate, restaurants and four major hotels in the planning. Presently under construction is Caesars Palace. Located across from the Flamingo and next to the Dunes, this plush addition to the already famous hosteries lining the Strip is set to open in '66. The Sands' new high-rise is also nearing completion and the addition to the Fremont Hotel opened in October.

All this growth points to a more prosperous Las Vegas and an even greater influx of artists and entertainers which, in turn, means more business for URCON. Manager Eglash and his staff have good reason to be looking ahead with optimism.

UAI ENTERS SOLID-STATE FIELD

In 1958, when Universal Audio first started doing business in California, the company was based on only three proprietary products: a preamplifier, a line amplifier and an equalizer. Since then the line has grown to include over 30 different products and distribution has grown from a direct sales basis to include some 25 distributors in major market areas throughout the United States and in foreign countries.

In October 1965 another new item was added to the UAI line. This is the T-1108 Microphone Preamplifier and Line Amplifier which marks UAI's entry into the field of solid-state circuitry.

"The trend to transistorized equipment is definite and irreversible," says UAI General Manager Bud Morris, "even though solid-state technology is in its infancy. We have not wanted to enter the market with transistor amplifiers until we could offer a unique product with definite superiority. We have accomplished this in the T-1108."

Designed by Bill Putnam in collaboration with Clold Patton and Lee Hile of Valparaiso Technical Institute, the T-1108 is a solid-state equivalent of UAI's popular and unique 1008-B vacuum-tube amplifier. Exclusive features of both of these units is their compatibility with the 508-B Envelopmental Equalizer, which provides an efficient means of individual channel equalization without loss of amplifier gain. No other professional-quality amplifier has this capability. Performance of the T-1108 equals or exceeds the 1008-B in every respect, plus affording the reliability and maintenance-free qualities of transistorized equipment.

The T-1108 is the first professional audio amplifier to employ a "field effect" transistor for low noise impedance transformation in the first stage. Other exclusive features are lowest cost per equalized channel, and lowest power supply drain.

Universal Audio Products Shown At AES New York Convention

Universal Audio products were highlighted in an impressive display at the recent Audio Engineering Society 1965 Fall Convention in New York. One of 30 exhibits at Convention Headquarters, the Barbizon Plaza Hotel on Central Park South, the UAI booth attracted maximum attention from the professional audio engineers attending the 17th Annual New York AES conclave.

Most exciting new product on display was UAI's new Model 120 Electrostatic Reverberation Unit. The new device, demonstrated by UAI Manager Bud Morris, received enthusiastic praise.

Unveiled for the first time was UAI's first entry into the solid-state amplifier field, the Model T-1108 transistorized preamplifier.

The four-day Convention and Equipment Exhibit, October 11-15, attracted AES members and other professional audio engineers from around the world. Besides the display of new audio gear, the well-attended technical sessions presented 64 papers on wide-ranging subjects.

October UAI Sales Trip Highly Successful

The journey to New York in October for the AES Convention provided a springboard for a highly successful trip by Bud Morris, General Manager of Universal Audio. During his week's stay in New York he attended a series of sales meetings arranged with UAI distributors by factory representative John B. Anthony of Wilton, Connecticut. Upon conclusion of the convention Morris returned via Dallas and Fort Worth where he also visited distributors and potential clients.

He reports a healthy climate for sales of UAI products in the areas visited and a mounting backlog of orders and inquiries for new products just being introduced.

In the Spirit of Christmas

It is gratifying to find that the special magic and deeper meaning of Christmas prevails in spite of the increasing pressures of our daily living and the ever-present commercialism of the holiday. Basically, Christmas is, as it should be, a time for extras of the mind and spirit, a joyous, kind, and generous time when people everywhere seem to open their hearts more freely.

The spirit of the season gives us pause to reflect on the warmth of new friendships and associations which we have formed during the past year and to express once again our appreciation to old friends whose confidence we have long enjoyed. To each of you, and to your families, we extend our warmest greetings with the hope that the happiness of the Christmas Season may be with you throughout the coming year.

It has been our pleasure to serve our clients and friends during 1965. We sincerely hope that we have served you well and that our associations will be continued and friendships enriched in the coming year.

To each of you, and your families, we wish a Merry Christmas and a Happy New Year.

UNITED RECORDING AND AFFILIATES



A Salute to Children's Hospital

At this season of the year our hearts and thoughts are directed chiefly to our children, for it has truly been said that "Christmas is for children." But perhaps we are all still children at heart, and like the eager youngsters, each of us, deep down, hopes for our own private miracle.

There is a place in Los Angeles where miracles do occur, not only at Christmas time, but almost daily throughout the year. The place is Children's Hospital, one of the Nation's foremost pediatric centers equally recognized for the excellence of its teaching and research programs and for its care of patients. Here a dedicated staff of skilled professional and technical people brings the gift of restoration and even life itself to those of all races, religions and economic circumstances.

Again this year United Recording and Affiliates is privileged to salute this outstanding institution and to support its growth and development by contributing to its building program. May we take this opportunity to thank all of you who have helped to make this contribution possible.

UNITED RECORDING AND AFFILIATES

THE TWELVE MONTHS OF CHRISTMAS

If you were a child seven years old and someone asked you what special wish you'd like to have, it wouldn't be at all unusual for you to answer, "Christmas every day of the year." Well, as a company, we're just about seven years old and most youngsters might envy us, for we come pretty close to having Christmas all year around.

It's not unusual, for instance, to hear "Jingle Bells" or "Silent Night" floating down the corridors on a sunny day in June. Or right in the act of making out our income tax statement we're liable to hear a few bars of "The Secret of Christmas." It's almost enough to make one stop declaring all those deductions. However, although we may be a bit out of season at times, it's still pretty obvious that we truly enjoy this festive diversion from everyday activity. Our list of Christmas productions has grown from year to year and a good many of them have become seasonal favorites.

One interesting example of Yuletide sound we engineered is found within the grooves of the Ventures' Christmas Album. Beginning with familiar holiday melodies, the boys bring each one gradually into the popular Ventures guitar sound, offering a very enjoyable interpretation.

The popular King Family, a dynasty of musical talent, has provided a composite of Christmas cheer, coming from the mouths of babes all the way to the top of the family tree. With rousing spirit they perform the liveliest holiday material and then do an abrupt about-face to provide the sounds of a silent Christmas night.

Another unusual and exciting album recorded in our studios is the current Firestone annual Christmas package. Featuring some of the world's greatest talents such as Julie Andrews, Vic Damone and The Young Americans, this unique product required a series of sessions utilizing many and most of Hollywood's top musicians. Off and on for more than a week, United's Studio A was buzzing with activity. On one occasion alone, with one of the most unusual set ups in recent memory, we entertained 41 musicians, including 25 stringed instruments and 36 of The Young Americans. The resulting sound is a winning achievement for both Firestone and engineer Bob Doherty.

Another of the Christmas albums for which we can take engineering credit is Mercury's "Sounds of Christmas," featuring the warm and reverent voice of Johnny Mathis. This collection of seasonal songs was the first of a series of Johnny's products recorded at United and has become a perennial success.

In a more nostalgic mood, Walter Brennan made us "Remember When" with his package entitled "Christmas Back Home." While Mr. Brennan is the first to admit his vocal limitations, there's no one around who can better express the way grandpa, apple pie, and in this album, Christmas Eve, stir the heart.

Next, there's the rich, warm feeling of Fred Waring and his Pennsylvanians, coupled with the ever-popular combination of Sinatra and Crosby in a collection titled "Twelve Songs of Christmas." Backed by a full complement of instruments, this album, engineered by Bill Putnam, is a special holiday treat.

And, of course, what would Christmas be like without a song from Bing himself? Music's answer to the fireside chat again brightens the Yule log with a new Crosby Christmas carol, produced by Jimmy Bowen on the Warner Reprise label.

From our affiliate, Coast Recorders in San Francisco, comes word that they, too, have been busy with a variety of Christmas activities. Coast recently participated in the production of Fantasy Records' Christmas release, "When Santa Charges Thru Your Bank Account," featuring The Goodtime Washboard Three.

Coast also produced a new type Christmas release for the J. Walter Thompson Advertising Agency. Produced by Phyllis Taylor and narrated by John Crosbie, the record is a sound picture of the Christmas sounds of San Francisco. This is a non profit venture on the part of JWT and will be distributed to their employees in 23 countries throughout the world. A nice thought on the part of JWT to bring a bit of "home" to their employees around the world.

Not exactly in the nature of entertainment, but a vital part of the Christmas scene nevertheless, is another effort of Coast's—the production of Macy's Christmas commercial under the direction of Don Ariett, Agency Representative for Lennen & Newell. Writer-arranger was Fred Mergy of West Coast Productions.

And so our list of Christmas productions grows and we hope will continue to grow. With all of this, who could ask for a more complete Christmas? We have enjoyed these years of unseasonal holiday sounds and the lasting friendships they have produced. We at United Recording and Affiliates wish to say to you, our clients, "Thanks for a merry, year-around Christmas."

MORRIS ELECTED OFFICER OF AES

Bud Morris, Executive Vice President of United Recording, is the new Western Vice President of the Audio Engineering Society. The 17 year-old Society, with headquarters in New York, is a non profit organization of professional audio engineers devoted to advancing technology in the fields of audio and acoustics.

Elected to serve a one year term, Mr. Morris has jurisdiction over the 11 Western States, Hawaii and Japan. There are active Sections of the Society in Los Angeles, San Francisco and Japan.

As Western VP, Morris also will be responsible for chairmanship of the 13th Annual Spring Convention of the AES, to be held at the Hollywood Roosevelt Hotel in Los Angeles, April 25, 26, 27, 28, 1966.

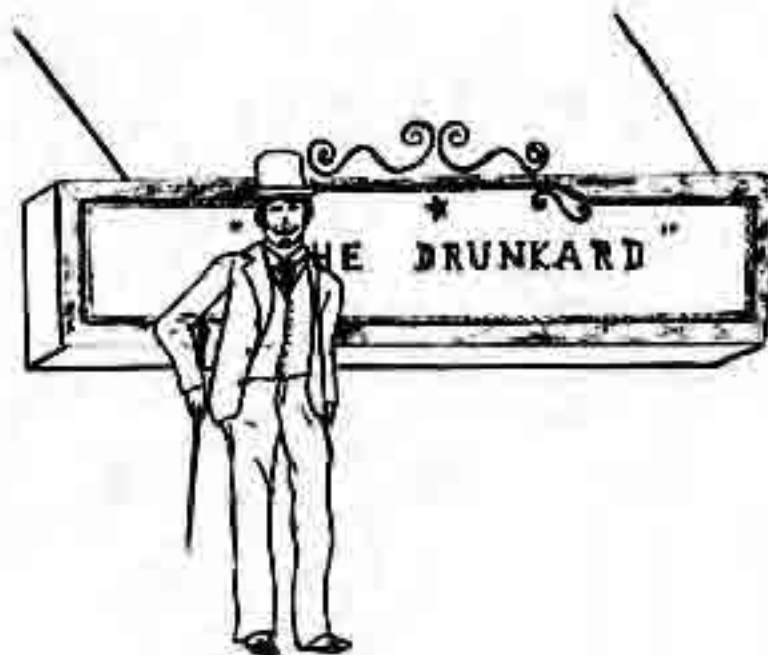
Installation of the new officers took place at the AES Fall Convention in New York last October.

ORDERS POURING IN FOR REVERB UNIT

Response has been overwhelming to the announcement by UAI of start of production on its long-heralded Model 120 Electrostatic Reverberation Unit. First units came off the production line during the week of November 22, and by month's end total production at present capacity had been committed through January 15. Additional personnel is being trained to double the output and it is expected that this can be accomplished by January 15.



These are the Bantams, Dick Glasser's find for the Warner-Reprise label. Bantam means small, but these kids are big on talent and admirers at United.



ITEM . . .

Don Geis, Manager of Coast Recorders, has been instrumental in establishing a new course in "The Fundamentals of Audio Control" at San Francisco State College.

"Professor" Geis, who now lectures to a class of twenty-five students every Monday and Wednesday morning, points out that this is the first step in an apprentice training program for the development of competent sound recording personnel in the Bay Area.

ITEM . . .

Coast Recorders hosted the San Francisco Chapter of the Sapphire Audio Group on November 17, 1965. Featured was a lecture and demonstration of the new transistorized tape recorders made by Ampex Corporation.

ITEM . . .

The studio at URCON is rapidly becoming known as a Western Nashville, with artists like Judy Lynn, Fuzzy Owen, and many Western and Rock Groups really "digging" the sound.



EDDIE BRACKETT—We don't know how we got this picture, for Eddie rides herd on his mixing balance like six nervous cattle rustlers. The only possible explanation being that this is Eddie during a playback.

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Published by
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