



NEWSLETTER

United & Affiliates

MARCH, 1966

HOLLYWOOD, CALIFORNIA

SEC WINS CAESARS PALACE SOUND CONTRACT



Caesars Palace - Las Vegas

A contract, in excess of \$100,000, has been received by Studio Electronics Corporation for the design, fabrication and installation of the sound systems at the plush new Caesars Palace Hotel on the Las Vegas "Strip."

Now nearing completion on a site North of the Dunes Hotel and across from the Flamingo, Caesars Palace will have 700 luxury rooms, complete convention and meeting facilities, several dining areas (including a luxurious Gourmet Restaurant), a casino, complete supper-club showroom, separate show bar, and well-appointed shops.

The Roman Era theme is being extended throughout the premises and statuary imported from Italy will grace the public areas. Of particular beauty will be the lighted fountains which will frame the imposing entrance.

Encompassed in the Studio Electronics contract are: complete sound and communications systems for the supper-club theater, sound systems for the show bar, convention halls, meeting rooms, dining room and poolside entertainment center; background music and paging systems for all public areas.

Now under construction in the Studio Electronics shops is the 18-input, 3-channel custom console for the supper-club. Also to be prefabricated prior to installation are nine racks of equipment. Actual installation at the site will commence in April and is scheduled for completion by June 1. Grand Opening of the desert hostelry is slated for approximately July 1.

Studio Electronics' long experience in custom console design and construction, and competence in the field of acoustics and related audio engineering were the prime factors in the selection of the United subsidiary for this major installation, according to Nathan M. Jacobson, Caesars Palace President.

Studio Electronics Corporation has recently become a licensed Nevada State Contractor, and has established a branch headquarters in Las Vegas for the purpose of pursuing other contracts for similar installations.

FIRST STUDIO ONE DATE TOPS CHARTS

Studio One is off and running—scoring a top-selling hit on its very first session! On February 5, Petula Clark's "My Love," was named NUMBER ONE in the nation, according to Billboard's survey.

Almost before the paint was dry in the new studio, the Warner Bros. Record's artist, working with talented producer Tony Hatch, taped the hit tune, which immediately began a rapid climb up the charts.

The hit is a tribute to Miss Clark's artistry and is also concrete evidence that Studio One has captured the elusive "sound" that produces top-selling results.

Although in use only a short time, Studio One has already fulfilled a wide variety of

requirements. For example, in contrast to Pet Clark's driving rhythm sound in "My Love," the new facility was utilized by Producer Jackie Mills, of Mainstream Records, for an album requiring a smooth, lush string effect for some selections and, in contrast, a crisp brass and percussion sound for others. It proved to be equally adaptable to the King Family and their choral entourage or a simple dialogue session by Pantomime Pictures. Mercury Films found it an ideal locale to shoot a pilot film for a TV series depicting a recording studio in action, complete with full orchestra. Early in December the Smothers Brothers cut some Yuletide tunes and more recently, Roger Williams and orchestra completed a successful date there for Kapp Records.

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Action at URCON . . .

URCON COMPLETES SINATRA REMOTES

The "name" in Las Vegas during January was Frank Sinatra—the "place" was the Sands Hotel—and URCON's remote crew was on hand to capture all of the "action."

The biggest crowd-catcher on the "Strip" scene, Sinatra, with the Count Basie band, played to "Standing Room Only" crowds and those lucky enough to get in were treated to some of his finest performances.

Taped by URCON's recently expanded 4-track location unit, songs such as "Fly Me To The Moon" and his current chart hit, "It Was A Very Good Year," brought thunderous applause. Sinatra's vocal artistry, coupled with the spontaneity of his on-stage presentation, provided Reprise Records with a great package for future release and potentially big sales.

On hand for the series of remote sessions were Walt Payne, Chief Engineer of URCON Studios in Las Vegas, and Lowell Frank, Engineering Director for Warner-Reprise Records, who is responsible for recording all of Sinatra's discs. Closed circuit TV provided the engineering staff with on-stage visibility from their position backstage and use of the 4-track mixing console resulted in greater flexibility in taping both the musical performance and the enthusiastic audience ovation.

DIRECT MAIL CAMPAIGN DRAWS INTEREST

URCON is currently conducting a promotional campaign designed to introduce the facility to label executives who have not previously used the studio and to provide news of the recently expanded services to present clients. A gratifying response to the initial contact, with many specific requests for additional information, has now prompted Manager Jack Eglash to extend the coverage of the program to include advertising agency and related service areas.

The highly successful multiple-part promotion will conclude with the mailing of a sample disc recording, containing a capsuled concert which is representative of the many successful live recordings made at the studio as well as on location.

URCON INSTALLS TAPE DUPLICATOR

To provide additional sound service, United Recording Corporation of Nevada has installed a professional MAGNEFAX Tape Duplicator for high-speed, quantity tape reproduction. Providing duplication of material in monaural or stereo, the new service delivers multiple copies simultaneously while assuring the highest degree of fidelity in the reproduction.

Installed in mid-February, the service is now available at URCON and promises to be a boon to local and national clients desiring highest quality multiple tape copies in a minimum of time.



Going over part of the script before session at URCON are Jimmy Durante, who appeared at the Desert Inn, Milton Berle, who headed show at the Flamingo, and Noel Blanc, representing Mel Blanc Associates from Los Angeles.

Photo by Edward J. Allen Assoc.



THE BLACKWELLS—Frequent visitors to COAST are song-writers Duane and Ron Blackwell, shown here working on a demo for one of their latest hits.



JOHN MERCER—Pondering the script for a Viking-Sauna commercial in the making at COAST is John Mercer of Richard Meltzer Advertising.

(Continued from Page One)

FIRST STUDIO ONE DATE TOPS CHARTS

The versatility of the studio was further emphasized when Hanna-Barbera brought in a truck-load of tables and chairs for a nightclub set-up, then recorded singer Jeanne King, complete with the wild enthusiasm of an overflow audience.

Western and the entire United complex is justly proud of Studio One which is, indeed, "Tomorrow's Studio Today."

Come in and see for yourself!



Petula Clark records "My Love" in Studio One.

BATMAN

UNITED AND THE BAT-SESSIONS

"Holy microphones, Batman, Dick Glasser and Jan & Dean are gripped in a monstrous power struggle to overcome Petula Clark and the Beatles and abscond with the Number One chart spot!"

"Correct, Boy Wonder, correct you are! The Dynamic Duo's theme is being recorded by just about every record company in Gotham City, New York and Hollywood. But, remember one thing at all times, my faithful crime-fighter—may the best A & R man win!"

"Golly, you're so right, Batman."

About a month or so ago, on a quiet Wednesday evening, Batman and Robin, the Boy Wonder, descended into everyman's living room. Originally intended as a television show, it is fast becoming a way of life. Junior Batman Kits are outselling Mustangs, the word "bat" is the most popular adjective since "groovy," and the bat-turn (an auto maneuver ten times quicker than going around the block and infinitely more impressive) is becoming a highway menace.

The show's gimmick is its obvious unlikeliness and its strict adherence to cornball, comic-book technique, including the most embarrassing use of articulate speech and Pollyanna heroics since "Tom Mix met Mr. Peepers."

Nevertheless, the Batman craze has skyrocketed and the bandwagon is loading up. Among those climbing aboard were some quick thinkers in the record business who got in the act while others were still rubbing their eyes in disbelief.

(Continued on Page Eight)

MEL TANNER

Good news! There's no longer any need to go to the Sunshine State to acquire a tan—the Florida Tanners are now in California. Pardon our pun, but this is our way of introducing Mel Tanner of Coast Recorders who is a punster laureate, and who livens up many a dull moment around COAST with his enjoyable and often outlandish quips.

Mel, his wife Shirley, and son Corky, came to San Francisco in September 1964. Since then he's been plying his trade in mixing, mastering, editing and just about everything else that comes his way at COAST. He's particularly endeared himself to San Francisco's ad agency personnel who have come to rely on his skill and judgment in achieving the effect they are trying to create, with a minimum of time and expense. COAST would not be COAST without him.

While in Florida he worked for the Criteria Recording Corporation of Miami, and prior to that was a free-lance recording engineer.

Mel's a dedicated pipe organ buff and one of the star attractions at his home in Miami was a 3-manual, 12-rank Wurlitzer Theater organ. It was a three year task to repair, reconstruct and install the system in his home, but to him it was a labor of love. Among the celebrities who have visited the Tanner's to enjoy a session at the Wurlitzer were Don Swan and the late Buddy Cole.

When the lure of California became strong and Mel and his family decided to move West in 1964, one of his chief concerns was how to dispose of the Wurlitzer. Since it wasn't feasible to move the huge



From East Coast to West Coast.

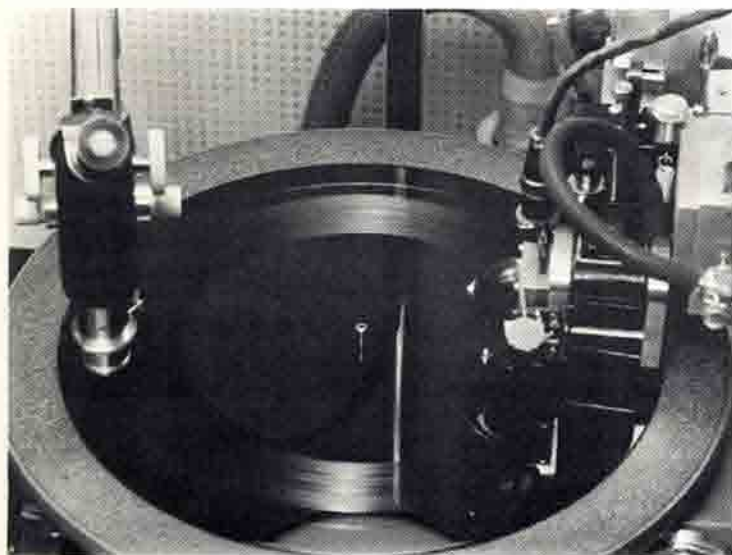
organ to California, he set about to find a good home for it. Finally he interested a Miami Building Contractor who not only purchased the Wurlitzer, but designed and built a home around it.

One of Mel's trademarks is the unique method he's developed for mastering phono records. This consists of mathematically correlating the multitude of variable factors that come into play in mastering and assures an end product that is "out of sight."

The Tanners enjoy an incomparable view from their present home high on a hill near Tamalpais Valley. Their son, Corky, is active in student affairs at Tamalpais Valley High and serves as Manager of the football team. He's also an accomplished player of the electric guitar.

Part One of a Series . . .

MASTERING



INTRODUCTION

Our studio operations at United and Affiliates are based on one main objective—TOTAL SERVICE—to the client. In other words, United and each of its affiliates, Coast, URCON and Western, offer the client all of the sound recording services needed in today's industry. We provide a complete, customized service from the original recording session, through re-recording, editing, re-mixing, tape duplication and disc mastering, which assures that the same professional standards used to begin the job will be used to complete it. Our effectiveness in completing a successful product for the client is the best guarantee of the continued growth of our organization and is of prime importance to us.

It is also important to us that clients and potential clients understand how our facilities operate and what benefits can be derived from their use. So, beginning in this issue of the Newsletter, we are presenting a brief explanation of these services, how they work and how they are designed to assure a successful end product.

THE MASTERING PROCESS

The culmination of all work in a recording studio, the most critical step, is the cutting of a "Master Disc." Most errors or difficulties encountered in tape recording the material can be corrected and modified in the various stages of production, editing, equalizing, etc., but whatever is put onto the master disc determines the quality of the completed record. It must be a faithful reproduction of the master tape for it is used in the first stage of processing, which ultimately produces the commercial records, or pressings.

The basic principle of transferring the sound from tape to disc is the same whether for monophonic or stereophonic records. Two essential pieces of equipment are necessary in the making of a master: a lathe and a cutter head. Both work together and simultaneously. In fact, the cutter head is attached or mounted onto the lathe. The lathe holds the disc and rotates it at a selected speed, guiding the cutter head to permit the cutter to create spiral grooves on the disc. The sound signal is first amplified, then transferred into mechanical motion by the cutter head which vibrates the sapphire cutting stylus, "modulating" the spiral groove. These microscopic excursions (wiggles) of the spiral groove in the master disc are faithfully retained through subsequent electroplating processes and reproduced in the finished pressing.

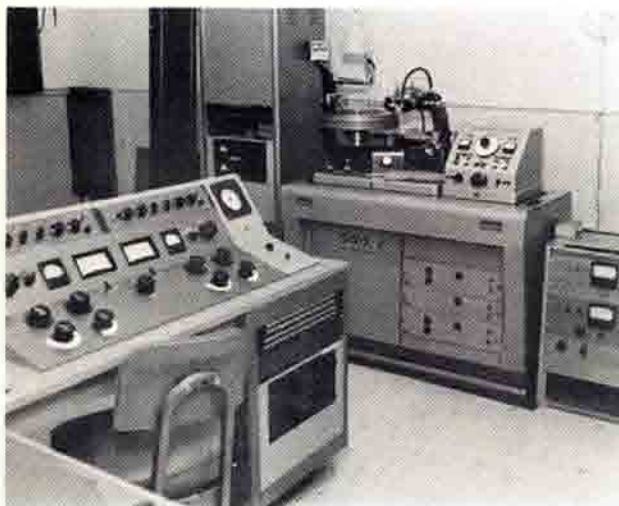
In addition to the basic lathe and cutter head, standard equipment in all United and Affiliates mastering rooms are equalizing, filtering and limiting devices which allow the producer and the engineer creative alternatives at this last stage of production. With these tools the sound may be altered to compensate for a lack of certain qualities in the material, many times saving the time and expense of back-tracking to the re-recording rooms to perform this work. When any such alterations are performed, a complete record is kept to permit future mastering of the same material with identical results.



Microscopic Quality Inspection

STEREO

The process of applying sound material to stereophonic masters involves the same basic principle as for monophonic except that two signals are applied instead of only one. The stereo cutter head provides motion to the recording stylus in a vertical plane as well as laterally. Through the combination of these two motions (vectors) the recorded material can be separated by the stereo playback unit to reproduce the two signals in their original relationship. For stereo mastering, additional equipment is necessary to insure proper balance between the two individual signals. In addition, separate equalizing, filtering and limiting must be provided for each channel to offer the engineer a degree of flexibility. For this purpose United is equipped with a control console of special design for the stereo process.



Stereo Mastering Facility

PRECISION EQUIPMENT AND CREATIVE ENGINEERING

The precision Scully and Neumann lathes used in United and Affiliates mastering rooms are highly automated. This is very desirable because automation relieves the recording technician of many of the manual operations involved and allows him to give complete concentration to the quality of the transferred program material. However, while the mechanics of the mastering equipment have been simplified through automation, its proper operation must still depend on the skill and experience of a trained engineer. On his part, good taste, good judgment, and an unusual combination of creative artistry and technical competence are required.

Although he works behind the scenes, out of the limelight, the recording engineer takes just as great a personal interest in the perfection of a product as do the performing artists, musicians, the producer, arranger or the composer. He considers himself part of the creative effort that goes into the product and takes a personal pride in all he does. The continued excellence of the products of the United and Affiliates mastering rooms is a great tribute to the conscientious and skilled men who are at the controls.



Engineer setting Level and Balance

"PROCESS 120"

In every field of human endeavor there is always demand for the superlative. To meet this demand, United engineers developed "Process 120," a disc recording process which produces records of relatively high level output and superior fidelity.

Applicable to both monophonic and stereophonic material, "Process 120" utilizes special techniques and equipment to produce records with superior transient response, "presence," and extremely wide tonal range.

"Process 120" is available at all United and Affiliates studios and has been used in many quality albums with spectacular results. Among these are "Hoedown" with Felix Slatkin, "Sinatra and Strings," and recently produced at URCON, an exciting album by Esquivel.



Automated Scully Cutting Lathe

In succeeding issues of the Newsletter, we will cover the preparation of tapes for mastering and the specifications for the various record sizes and speeds.

MANUFACTURING COMPANIES MERGED— MOVED TO NEW LOCATION

UNIVERSAL AUDIO, INC. and STUDIO ELECTRONICS CORPORATION were merged into a common corporate entity, effective December 1, 1965. The surviving company is STUDIO ELECTRONICS CORPORATION, although proprietary products will continue to be marketed under the Universal Audio label.

Since both companies were wholly-owned subsidiaries of United Recording Corporation the merger will have no material effect upon relationships with customers or suppliers, it was emphasized by Bud Morris, General Manager, who will continue to head the combined operation.

The UNIVERSAL AUDIO line of professional audio products will be further expanded through continuing design and development, with particular emphasis being placed upon solid-state equipment and accessory items. Activity is also increasing in custom system engineering and fabrication, as STUDIO ELECTRONICS' reputation for technical excellence and design competence has become nationally known.

Since the continued growth in both the products and systems divisions created an urgent need for more plant space to accommodate expanded engineering and manufacturing departments, a search was instigated for a new plant site. A suitable building was located in early February, and by mid-month the move was accomplished. As this issue of the Newsletter goes to press Studio Electronics Corporation is doing business at their new location at 11922 Valerio Street, North Hollywood. The modern, 8100 square foot building provides not only for present requirements but also allows room for projected expansion of the burgeoning operation.

The approximately 2,000 square feet of space formerly occupied by Studio Electronics in the 6000 Sunset Building will be absorbed by Western Recorders for additional offices and storage.

SEC To Build Solid-State Console

Technisonic Studios, Inc., of St. Louis, Missouri, will soon be the proud owners of the first all-transistorized custom console designed and manufactured by Studio Electronics Corporation. The \$31,000 contract was won on the basis of competitive designs submitted by several leading manufacturers and delivery is scheduled for approximately May 5, 1966.

Designed by Studio Electronics in coordination with Technisonic Vice President Edward H. Canter and Engineer Al Bussen, the console will utilize Universal Audio's new 1108 solid-state amplifiers. It will feature sixteen microphone inputs, and will handle 4-track, 3-track, 2-track and monaural, allowing recording in any two modes simultaneously.

According to Charles E. Harrington, Technisonic President, the console is part of a current expansion and up-dating of the St. Louis facility.

SEC To Exhibit at AES Spring Convention

Studio Electronics Corporation will again exhibit its Universal Audio line at the Spring Convention of the Audio Engineering Society, to be held this year at the Hollywood Roosevelt Hotel, April 25 through 28.

Featured in the UA booth will be the new Model T-1108 Solid-State Preamp, in its West Coast debut.

The AES National Conventions bring together top audio engineers from around the world, for both the technical papers sessions and the manufacturers' exhibits of professional audio products.

NEW CONTROLLER APPOINTED

The operation of United and Affiliates requires the combined efforts and skills of many people working in various departments—Engineering, Maintenance, Accounting, Traffic and Management. Contributing to the successful administration of all of these functions and assisting in studio financial management is Alan M. Solomon, newly appointed Studio Controller, who joined the organization in September, 1965.

A UCLA graduate with a Bachelor of Science Degree, Alan has had wide experience in statistics, inventory and budget control, and general accounting management. With his previous accounting supervision experience in the record industry, he came to United well equipped to assume managerial responsibilities.

Already he's played a key role in the transition to computer accounting, using the new Burroughs E-2190 Direct Accounting System, and has been largely responsible for its effective operation. The use of the E-2190 not only provides more and improved client services, but permits complete information integration throughout the company, subsidiaries and affiliated organizations.

We'd like to wish Alan every success in his new position and will watch with interest his future contributions to the growth of United and Affiliates.



Alan M. Solomon
Controller



A recent addition to the list of top rock groups, The Turtles are steady consumers of the popular sound of Western's Studio 3, and have helped make big news of the White Whale Record label.

JIM MacKENZIE

Jim MacKenzie, an Account Supervisor at United-Hollywood, while having valuable experience in the recording industry, has also had a most interesting background in a number of areas. He's one of those men you often read about, or hear about, but seldom meet—a Navy career man who came up the hard way! He started out in 1928 as an enlisted man and at his retirement in 1958 was a Commander aiding in the administration of the Armed Forces Radio and Television Service in Hollywood.



After his Navy retirement, Jim made good use of his experience and capabilities and began building a private career in the recording industry. In addition, he branched out into a related field and built and operated his own radio station, WJRM, in Troy, North Carolina.

Joining United's staff in October 1962, as Traffic Manager, his successful organization of client relations played a key role in United's rapid growth. Then, after the addition of Western Recorders and the increased booking activity, Jim took over the supervision of client billing. In this capacity he's responsible for servicing accounts and creating for the studio a close rapport with each client.

His out-going, friendly manner and winning smile are assets that prove very useful in his job, and have won him many friends, not only at the studios, but in the entire industry.

ITEM . . .

Normal scheduling procedures took a pleasant turn for Western's Leila Greenstone and United's Jennifer Johnson recently when they turned the tables and booked themselves as artists. Their fine singing talent proved to be a valuable asset to Selwyn Tober, of Dancer-Fitzgerald-Sample, who invited the duo to do a brief "gig" for a Triple-A Auto Club commercial. The two Traffic Office employees agree that their studio stint was an exciting change from their everyday routine. Could this be a trend?

ITEM . . .

Randy Wood, President of Dot Records, recently gifted United Engineer Ben Jordan with a gold record for his contribution to six Pat Boone singles, each of which hit the million-seller mark—a proud moment for Ben and United Recording.

ITEM . . .

Word from Coast Recorders is that newly appointed Engineer Rudy Hill has made himself right at home in the Bay Area facility and is busily engaged in satisfying both record and advertising agency clients. For many years Rudy was a mainstay at United Recording and also was associated with the Ray Charles Studio in Hollywood. His addition to the COAST staff has helped lighten the load for Don Geis and Mel Tanner, who have previously handled most of the engineering chores.



RIGHTEOUS BROTHERS—In two short years Bobby and Bill of the Righteous Brothers have become the top exponents of blue-eyed soul. Using the United Studios, their last two singles have been smash hits and their upcoming release on the MGM label has even greater potential.



Creator of many successful live and animated commercials and the popular Roger Ramjet animated TV series, Paul Shiveley of Pantomime Pictures goes over script with Western engineer, Phil Kaye.

(Continued from Page Three)

UNITED AND THE BAT-SESSIONS

One of the first to get the message was Warner Brothers' Producer Dick Glasser. The day after the very first Batman show, Dick scheduled United's Studio B for a midnight session to record what has now become the most popular version of the Batman theme on the charts. Not to be out-batted by any means, Jan & Dean dashed into Western's Studio 3 that same night for the same reason and brought along some lyrics. In a matter of hours both Dick Glasser's disc, by the Marketts, and Jan & Dean's interpretation were on the air in Los Angeles. The race was on!

Since then there have been countless Bat-themes released, but two of the best selling versions are those by the Marketts and Jan & Dean. Which can only go to show one thing—the early bat gets the buck!

Or—it pays to have bats in your beltry!

WEDDING BELLS RING . . .

Wedding congratulations are in order for Phill Sawyer and his bride, the former Cyndie McCain, who were married in a midday ceremony at the Little Brown Church of North Hollywood on February 26.

Cyndie, daughter of Mrs. Beverly McCain of Shreveport, Louisiana, is an accountant with Gulf Oil Corporation. Phill has been with United for several years and is presently Night Traffic Manager. He's also chief leg man for the Newsletter, devoting much of his time to coordinating articles, gathering news and doubling as feature writer. He's a Journalism major at UCLA, working toward a degree, and plans to enter the field of Public Relations.

Following their honeymoon trip, which will include a stopover in Shreveport, Louisiana, the couple will reside in Van Nuys.



In his unique disguise as musician Earl Palmer, we see Agent 047, James Drum, making a stealthy get-away from a Parisian sidewalk cafe which is cleverly camouflaged as United Recording's Studio A.

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