



NEWSLETTER

United & Affiliates

MAY, 1966

HOLLYWOOD, CALIFORNIA

NEW FILM SCORING NETWORK INSTALLED

A major step in the advancement of motion picture scoring technique has been accomplished with the installation of a flexible closed circuit television film projection network at United and Western Recorders.

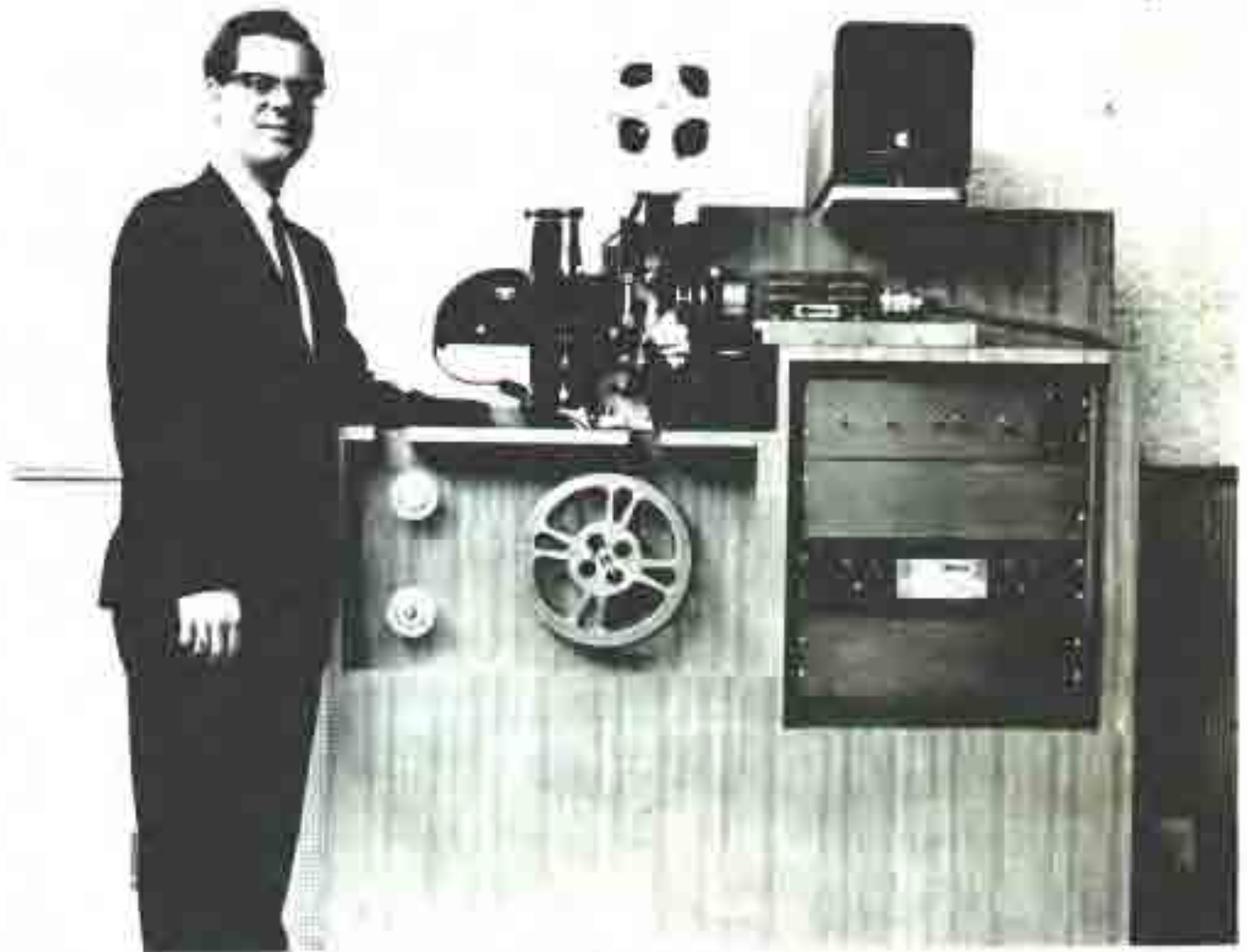
Professional engineering recognition was given the equipment and its designer, J. Jerrold Ferree, by the Audio Engineering Society which invited him to present a technical paper on the film unit at the AES Spring Convention held at the Hollywood Roosevelt Hotel in April.

Employing a compact television camera coupled to a modified 35mm film projector, the new system allows the picture to be viewed on monitors placed at any desired location on the premises and permits use of any studio work area at either facility for film scoring. In addition, since the monitors operate under natural room lighting, time-consuming set-up of music stand lights is eliminated. Communication problems between the 35mm sound recordist and the projectionist are no longer encountered since the two can now operate from a common location. This results in better coordination of the two functions and makes for greater operating efficiency. All equipment is driven from a common interlock motor, assuring constant and precise synchronization of film and sound tracks.

The new installation was designed and developed by J. Jerrold Ferree, Chief Engineer for Studio Operations, who spent several years researching the project in an effort to come up with an economical and workable answer to the increasing demand for additional film scoring facilities. The problem was not a simple one and Ferree points out, "It was previously extremely costly to equip all studios for film work. However, it was impractical to equip and reserve only one specific area for film work as some clients may prefer another room or the film studio may be in use by a client not using 35mm services when someone else requires the use of this equipment. Now any studio large enough to hold a television monitor—even narration and editing rooms—can be employed for film work."

His design achieved the desired versatility without the need for investment in costly projection-camera coupling and synchronizing apparatus, and resulted in an extremely functional installation.

Although in use only a short time, the closed circuit system has been very favorably received by producers and musicians who are enthusiastic about its simplicity of operation, and working in a fully lighted area.



Chief Engineer Jerry Ferree and New Closed Circuit TV Film Unit

A SALUTE TO THE AD-MAN

Advertising is the spokesman for business and few, if any, industries have so captured the public imagination. The coined slogan or the catchy jingle that identifies a specific product or service has found its way into every nook and cranny of the country from Bangor, Maine to Cucamonga, California.

It has been both praised and maligned and it is interesting to note that while the Encyclopedia Britannica devotes ten pages to a description of advertising, it covers the entire American Revolution in only five! Advertising is created in many ways and has been a useful tool far longer than most people realize. Story has it that more than 3,000 years ago in ancient Thebes a papyrus was distributed describing a runaway slave and offering a reward for his return. This was advertising. George Washington recruited able-bodied men for his

army by means of handbills and posters. This was advertising. In Europe the Town Crier rang his bell and gave out with a prepared commercial. This, too, was advertising.

In more recent years, following the development and expansion of transportation and communication facilities, new markets and new opportunities for producing and shipping goods appeared. Simultaneously, new advertising methods were developed. We, at United and Affiliates, are concerned chiefly with the most modern of these techniques—the broadcast media.

Surveys over the past several years show that the 100 leading national advertisers now spend more on TV than they do on newspapers, magazines, outdoor billboards and business papers combined. Some 70% of their advertising

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SALES V.P. — DICK SIXTY



In every business there's always one person who has his finger on the pulse of daily activities, who knows when to push the panic button, how to soothe an employee's ruffled feathers, or to satisfy a client's seemingly impossible request. A man who, in short, keeps the show on the road and makes life and work a lot simpler for everyone. At United Recording this man is Dick Sixty, Vice President of Sales, who spends the lion's share of his time helping others get the job done.

Dick joined the company in April, 1961, as Traffic Manager, coming to United after 18 years of service to the recording industry at Radio Recorders.

As Vice President of Sales he oversees the operation of the traffic operations for both United and Western and makes effective use of his many years of experience gained in working with both agency and record label personnel to coordinate the proper studio services with the needs of the client.

WESTERN'S VERSATILE ARTIE BECKER

Artie Becker, Western Recorders engineer, isn't one to toot his own horn. In fact, it took considerable probing on our part to get him to talk about himself, or of his family, or even some of the awards he's won in the recording field. But we persisted and he finally gave out with a few meager details. Finally we hit on the subject of the Valley Cities Jewish Community Center and he was off and running, for this organization plays a very big part in the lives of Artie and his family.

Mrs. Becker is a former president of the organization and is now active on the Board of Directors. Artie is currently serving on the Fine Arts Committee and is actively engaged in arranging for art exhibits, concerts, and displays for the benefit of the members. He's also called upon to arrange entertainment for the Center.

As we go to press for this issue, he's knee-deep in preparation of a comedy "happening" which is scheduled for presentation on the evening of May 21. As producer of the show, Artie has reason to be proud of the cast he's assembled—Ross Martin, Howard Morris, Pat Carroll, Len Weinrib, June Foray, to name only a few. With talented performers of this caliber to work with, it's easy to see why he's enthusiastic. We can't see how he'll miss!

By a little discreet sleuthing we uncovered some details about several of the recording awards he's won. For instance, he must have been pretty jittery at the 1958 NARAS ceremonies. Three of the five contenders for the Chamber Music Category were engineered by him—and when "Hollywood String Quartet" by Felix Slatkin was announced the winner, he could finally relax. It was one of his!

Another award was for a commercial radio spot which won acclaim at the International Broadcasting Awards at the Palladium. This was the Glendale Federal Savings spot, with the Jack Halloran Singers, produced by Alan Aich for DJMC.

Artie's also proud of producing a series of children's records of traditional children's stories, which is a continuing success on the "Story Teller" label of Mercury Records.



A SALUTE TO THE AD MAN

(Continued from Page One)

dollars go into network, regional and spot TV. It has been estimated that upward of 75,000 TV spots are produced and broadcast annually. Nine out of ten of America's 55,000,000 families own TV sets. And oddly enough, while radio as a national influence has declined, the use of radio has not. Statistics show 3.4 sets per home in use, including 47,000,000 car radios.

The Advertising Account Executive uses his talents and ingenuity to persuade a specific segment of this vast audience to perform a specific act. Usually this is the purchase of a product. But an advertisement may also be used to arouse interest, to enlist services, to inform, or to motivate people to do any of the various activities that make up our modern way of life. The successful ad man must make the most effective use of basic methods to reach a desired group of people with the most potent message possible within the limits of his budget. And particularly in the realm of the TV commercial, he's up against some mighty tough competition.

For the kind of quality needed for radio and TV commercial spots, agencies all over the country have dipped their fingers into the music industry's wealth of talent, utilizing many of the leading vocalists, arrangers, musicians and producers. Why? Because listeners who've become accustomed to hearing quality sound on a top-selling record won't go for a mediocre unprofessional sound during a "brief message from our sponsor."

At United and Affiliates we have long recognized that the professional advertising producer will not waste his time or his client's money with second-best. He's not looking for just a microphone and a tape recorder; instead, 3-track, 4 track, echo and equalizing are standard procedure for just about any agency date. The agency man wants first class results with skilled attention to creative detail to insure a quality product. From start to finish the service we offer him must be professional in every sense of the word.

At United and Affiliates we recognize our responsibility to the advertising client and are constantly striving to provide the techniques and services that will best satisfy his requirements.

"PRIME-TIME" SOUND AVAILABLE AT COAST

Service to the advertising agency has proved to be a major factor in the steadily increasing volume of business at Coast Recorders in San Francisco. According to Manager Don Geis, more and more agency people are finding their way to this extremely competent studio to get the clean, "prime-time" sound they require for radio and TV commercials.

Recent activity at Coast included cutting of a new group of Mother's Cookies radio spots for Hofer, Dieterich & Brown, under direction of Mary Pidgeon, and featuring Hollywood actor Paul Frees.

Jim Allen of BBDO was in charge of producing the new Pacific Telephone spots and Dan Dippery, also of BBDO, directed a recent dishwasher promotional campaign for Pacific Gas and Electric. Interest was added to the latter by use of live sound effects recorded on location by Don Geis of Coast. Where? In his own kitchen!

Jerry Cournoyer's Diana Production Company, which is located on one of the upper floors of the Coast building, has been steadily moving ahead with a growing list of accounts. Recently they finished another series of Mercury and Comet commercials for Kenyon & Eckhardt, Inc., which were written by Sonny Gee and produced by Don Rehlender. Under the present set up these spots are done by Diana Productions every three months.

Diana Productions also booked a series of Lejon Wine spots which were produced by Josh Portugal, Creative Director for McCann-Erickson, Inc., San Francisco.

Another Diana Productions endeavor was the completion of a group of Donald Duck Orange Juice TV commercials for Cappel, Pera & Reid of Orinda, California. These were produced by Hal Larsen, well known for his work at Cunningham & Walsh and at BBDO. Hal has now moved on to a fine position with J. Walter Thompson Company in Chicago, and although we hated to see him leave the West Coast, we offer our congratulations on his new appointment and our best wishes to his successor, Sue Loewinsohn.

West Coast Productions, also located in the Coast building, have gone far afield and added a touch of island glamour to their endeavors. They're now regularly producing commercials for an advertising agency in Hawaii. Among these are spots for Datsun Cars, Sapporo Beer, and Bank of Hawaii. Engineers at Coast are hoping they may one day be called upon to do some "location" recording for this account!

"My Favorite Girl," a single by The Cheaters, was cut at Coast and is distributed by Mercury. Keep your eye on this one—it's getting some prominent action!

ITEM:

The award-winning U. S. Royal Tiger Paw and Rain Tire animated TV spots were engineered at United and Western by Bones Howe, independent engineer. Bones and Shelley Mann were co-producers and creators of the series for Doyle, Dane & Bernbach Agency of New York. Agency producers were Phil Wooster, Dave Reider and Les Feldman.

For the past five years Bones has also been engineering, at United and Western, the Olympia Beer TV and radio spots. These are produced under direction of Tom Blosl, for Botsford, Constantine & McCarty.



Dick Levine, AE for Wengel-Michael Agency, San Francisco, snapped at COAST while gleefully cutting copy—one of his favorite pastimes.



Jerry Cournoyer, Head of Diana Productions, deep in thought while supervising commercial series at COAST.



Josh Portugal, Creative Director of Radio and TV for McCann-Erickson, San Francisco, appears to be "praying" for a good take during COAST session.

Part Two of a Series . . .

PREPARATION OF THE MASTER TAPE

Following the live studio performance of musicians, actors or vocalists, the recorded material passes through a number of subsequent procedures which result in a completed master tape to be used in the final process of acetate (disc) mastering or in tape duplication.

These procedures, each requiring careful and professional engineering supervision, are:

1. Original tape editing.
2. Re-mixing (dub-down) and master equalization.
3. Master assembly and editing.



In preparing the "final master tape," professional editing assures proper continuity and sequence.

ORIGINAL TAPE EDITING

Original tape editing involves combining the desired "takes" of each selection recorded at the live session, along with any "intercuts" (parts of a selection performed out of context during the session to be substituted for defective parts as required).

Although this sounds like a rather simple process, it's actually a very demanding art. Skilled tape editors at the various United and Affiliates studios daily perform miracles which a few short years ago would have been considered impossible. There is a great responsibility for their scissors and razor blades, are snipping into valuable original tapes.

A keen sense of musical pitch, tempo, phrasing and construction are required of the engineer, because many tape splices are made within continuous performances. Sometimes only one musical note will be replaced. Frequently several splices will be required within one musical phrase to combine the best features of various performances. The actual mechanics of cutting two pieces of tape, aligning them properly and butt splicing them with pressure sensitive backing is relatively simple to learn. However, the mere mastery of the scalpel does not make a successful surgeon.

RE-MIXING (dub-down)

After the original tapes have been properly edited and spliced together onto a tape reel designated "original masters," they are ready for the next process, or "Re-mixing."

These original masters are usually recorded on multiple channels, meaning that various portions of the performance have been "split" onto separate tracks on the tape for better control of the final balance. The multiple track original must now be reduced to the final one track (for monaural masters) or two tracks (for stereo masters.) This requires use of a special re-mixing console with facilities for echo, tone equalization, limiting, filtering and proper volume control on each channel.

It is at this point that the re-mixing engineer combines his technical skill and his artistic judgment to create the desired balance between the vocalist and the orchestra, between the rhythm and the lead instruments, or between the musical background and a commercial message. It is essential that he have a good understanding of the original concept and intended mood of the performance so that his work complements that of the session mixer.

MASTER TAPE EDITING AND ASSEMBLY

Following re-mixing and final equalization, each performance is in completed form, ready for release. However, the various final selections may be out of sequence on numerous reels, along with discarded re-mixing attempts. The engineer must now remove the desired takes and splice them together on the "final master" reel.

Care must be exerted to insure the exact amount of space preceding and following each selection (by use of leader tape) to allow for the functions of the master cutting lathe. Also, precise timings must be noted for each selection so that lathe settings can be adjusted to the length of playing time.

When editing master tapes for albums, the various selections must be assembled in their correct release sequence, with proper spacing between each selection. In album disc mastering, timings and spacing are extremely important due to the automated operation of the lathe.



Engineer Andy Richardson at Re-Mixing Console.

In succeeding issues of the Newsletter we will cover the various aspects of live session recording and the qualifications for a proper studio recording environment.

GUIDELINES FOR PREPARATION OF A RECORDED SPOT

There are a number of techniques and standards involved in the cutting of transcribed spot announcements which must be maintained in order to achieve the best end result. Our engineers are trained in all of these technical details so there is no actual necessity for the agency producer to concern himself with them. However, we've had so many requests for information regarding timing, spacing, banding etc. that we thought a brief explanation via the Newsletter might be helpful. It is not our intention to present a course in commercial recording, but rather to offer a brief explanation and provide some guidelines for those who have expressed an interest in this phase of the work.

Most phonograph record albums today are recorded with "microgroove" specifications, meaning that the grooves are very close together for maximum playing time per record. The spaces between the recorded selections are intended only as a guide to the location of the various tunes, and are not wide enough to permit easy and rapid "cueing," or the manual placement of the playback stylus at the start of a particular number.

On the other hand, "transcriptions" (records intended for radio station use) must be precisely "cued" by the radio engineer, either for direct air play or for re-recording to a tape cartridge for automated programming. The radio engineer has many functions to perform, almost simultaneously, and always with one eye on the clock. He must work swiftly and accurately to insure that the correct spot announcement is aired at the proper time. Therefore, to allow easier and more positive handling by him, the transcription is normally recorded with deeper grooves and wider spaces between selections.

This means that less program material can be recorded for radio station commercial use than for phonograph records, on a given size disc. While phonograph albums may contain as many as 300 lines per inch, transcriptions are seldom cut with more than 140 lines per inch. The spaces between bands of a transcription are usually three to four times as wide as those on a record album.

The following chart illustrates the maximum recording time desirable (within NARTB Standards) for commercial material on the TWO common disc sizes:

33 $\frac{1}{3}$ RPM – SPOT ANNOUNCEMENTS

LINES-PER-INCH	10-INCH PRESSING	12-INCH PRESSING
112	6:40	10:00
120	7:12	10:48
128	7:36	11:04
136	8:08	12:12

NOTE: Add running times of all spots, then add 25 seconds for each space between spots. This is the total equivalent running time, allowing for blank grooves at beginning and end of each spot and for cueing space between spots.

EXAMPLE: We want to release a single-faced pressing with three one-minute spots, two thirty-second spots and two twenty-second spots. What size disc will this require?

(3) one minute spots	=	3:00
(2) 30-second spots	=	1:00
(2) 20-second spots	=	40
(6) 25-second spaces	=	2:30
TOTAL		7:10

Referring to the chart, it can be seen that this release can be accommodated by a 10-inch disc, which could be cut at either 120 or 128 lines-per-inch. Since both fall within the desired standard, it would be preferable to select 128 lines-per-inch to allow for somewhat wider spacing between the three groups of spots, to assure easier and more positive identification by the radio engineer.

We don't mean to imply that these times listed are the absolute maximums that can be accommodated, however, in the interest of good operating practice we feel these should be considered maximums.

SOME RECORDING TERMS IN COMMON USE

A correct understanding of the following terms would be beneficial to non-technical personnel engaged in the preparation of commercial spots. These basic recording terms are often misunderstood or misinterpreted. It is hoped that the brief definitions provided will be helpful.

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| <p>1. Microgroove A coined expression used to describe the "microscopic" dimensions of the recorded groove on a long playing record.</p> <p>2. Transcription A recording specifically made for broadcast purposes.</p> <p>3. Universal cut A specification for a recorded groove dimension which will permit the record to be reproduced with either microgroove or older style transcription playback cartridges. Usually used for commercial spot announcements.</p> <p>4. Spread A spiral groove connecting the musical selections or cuts on a record to indicate the end of one cut and the beginning of the next, by allowing automatic progression from one to the other.</p> <p>5. Banding The separation of adjacent selections or "cuts" on a record whereby each cut is terminated by a concentric groove so that the playback stylus will not progress to the next cut.</p> | <p>6. Concentric The terminal groove of a band or record which contains the playback stylus until it is manually removed.</p> <p>7. Lock-off The concentric groove at the conclusion of a band or a record.</p> <p>8. Lead-in Silent spiral grooves preceding the first sound on a record.</p> <p>9. Lead-out The coarse spiral grooves following the conclusion of a record and terminating in a concentric lock-off groove. This form of termination is employed to operate automatic changers.</p> <p>10. Lines-per-inch The actual number of recorded grooves per inch on any radius of the recorded disc.</p> <p>11. Cueing The technique of manually placing the playback stylus of a phonograph turntable into the grooves of a recording just ahead of the desired recorded sound, so that sound can be reproduced on "cue."</p> |
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MANUFACTURING COMPANY HAS NEW HOME



(Photo by Richard Klain)

Studio Electronics Corporation and its Universal Audio Division moved on February 18 to its new plant at 11922 Valerio Street in North Hollywood. Located just north of Sherman Way and just east of Laurel Canyon, the modern cement block structure provides welcome relief from the overcrowded quarters formerly occupied. Besides added manufacturing and engineering space, the new location has adequate parking for employees and visitors, good access for shipping and receiving and is in a better labor market for electronics manufacturing.

Coincident with the move, Tee Jay Vaughn joined Studio Electronics as Production Manager, bringing to the company many years of experience in production-line supervision, quality control and manufacturing management.

Production has been continually expanded to keep pace with increasing sales, although a backlog of orders still exists. The number of employees on the assembly line has been doubled and the first of several new assembly benches installed.

The primary goal of the manufacturing company is to back up an increased sales program with accelerated production by use of improved techniques and methods as well as by better materials handling and job scheduling procedures. Greater efficiencies in manufacturing and scheduling will also insure better customer service and will increase our ability to maintain competitive pricing.

Custom Systems engineering and fabrication by Studio Electronics has also benefitted from the new facilities. The systems for the new Caesars Palace in Las Vegas, and the solid-state console for Technisonic Studios in St. Louis are progressing on schedule. Added space in the Engineering Department has enabled Warren Gilman, Chief Engineer, to install additional drafting facilities to accommodate the increased workload, with room left for further anticipated expansion.

NEW MARKETING PROGRAM FOR SEC

The high promise of Studio Electronics Corp. and its line of Universal Audio products is about to be fulfilled. The products already enjoy an unexcelled reputation among knowledgeable audio engineers. Now, with the move to expanded manufacturing quarters complete, SEC is ready to launch an aggressive national sales program aimed at getting the word to professionals in every related field.

The first step will be the appointment of sales representatives in areas of the country that are not presently being served. These men will be chosen on the basis of their experience in the sales and service of electronic products, with special emphasis on audio installations. They will be calling on architects, theater designers, and hotel managers, as well as radio and TV broadcasters and recording studios.

The new SEC "message" is that the industry now has available to it a unique line of "studio tested" audio components and systems. Each item in the line is the result of years of experience in the application of advanced electronics to the practical solution of audio engineering problems. There is no guesswork or finger crossing on SEC products before they are introduced into the field; they have already survived the acid test of actual use in the recording studios operated by SEC-affiliated companies.

Planning for the new marketing campaign is under the direction of Bud Morris, General Manager of Studio Electronics, with an assist from E. L. Van Deusen Company, industrial marketing specialists located in Laguna Beach, California. Ed Van Deusen is already at work revising and updating the SEC literature and starting the search for the outstanding sales representatives who will soon be carrying the SEC line.

The present timetable calls for national sales coverage by fall of this year. Production facilities are being geared to meet the increased demand for products expected to be generated by the new sales program.



SEC Assembly Line

(Photo by Richard Klain)



URCON'S WALT PAYNE

Walt Payne joined the United-Hollywood engineering staff in 1960 and in 1963 was appointed Vice President and Chief Engineer of URCON, Las Vegas. He was selected not only because he's an extremely capable and responsible person, but more importantly because of his versatile experience in recording and affiliated fields.

He started his career in New York as a musician, playing lead sax and woodwinds on many of radio's network shows such as "The Hit Parade," and "The Jack Benny Program." Somewhere along the way the engineering bug bit him and he was soon engaged as a Studio Engineer at one of New York's major network stations. His basic musical talent proved to be a fine asset and he was soon airing many of the "name" bands of the 40's—Glenn Miller, Stan Kenton, Les Brown, Charlie Barnet, Benny Goodman, Woody Herman, Tommy and Jimmy Dorsey, and many others.

World War II interrupted his career, but after three years with the Air Force, he returned to engineering. This time he concentrated on television and eventually became Technical Director for the Brooklyn Dodgers' night games at Ebbet's Field.

Changing a long-time hobby into a full time job was realized when he was requested to move to California, to design, build, equip and operate a medium-sized recording studio. With the advent of stereo he moved to Hollywood and became one of the pioneers of stereo master disc recording on the West Coast.

A list of Walt's recording sessions at URCON looks like a "Who's Who" of the Recording Industry and includes, to name only a few: Eddie Fisher, Louis Armstrong, Fats Domino, Buck Owens, Esquivel, Sarah Vaughn, Mel Torme, Nat Cole and Keely Smith.

UNITED SCORES CBS-TV SPECIAL

In late March, United's Studio B was the location for scoring of the 2½ hour video taped special of Arthur Miller's great play, "Death of a Salesman," produced by David Susskind.

The CBS-TV version, aired in May, featured many of the original Broadway cast with Lee J. Cobb again portraying the tragic salesman, Willy Loman, and Mildred Dunnock re-creating the role of his wife, Linda.

Special musical compositions and arrangements for the show were by Bob Drasin.

TARZAN SWINGS AT UNITED

Following in the bare footsteps of his many successful motion pictures, Tarzan is returning, this time via television, to once more thrill audiences of young and old alike, with his intrepid feats of skill and daring as he again stalks the jungle in search of adventure.

The initial 13 episodes of the new TV Series, Tarzan, to begin their run later in the year, are now being scored in Studio A at United. A total of 39 hours of recording is scheduled, according to United's Andy Richardson, who is handling the engineering.

Jerry Fielding, who has worked at United and Western on many occasions, is the composer, arranger, conductor and music producer. Musicians and United personnel working on the sessions agree that he's done an exceptional job in scoring the series and has created some exciting music tracks.

Another feature of this large-budget series is the spectacular color footage being filmed on location in Brazil by producer Cy Weintraub.

One of the very few series sold without a pilot introduction, Tarzan promises to be one of next season's biggest TV endeavors.



Nancy Sinatra recently broke into the big-time with her "Boots Are Made for Walking," produced at United by Lee Hazelwood (left) and Billy Strange (under the hat).



Johnny Rivers, currently riding the charts with "Secret Agent Man," is big news on the Imperial label and in Western's Studio 3.



United — Studio A — Roger Williams — Kapp records
Always a successful combination.

UNITED SCORES FOR "OSCAR" AWARDS

Again this year United Recording was selected for pre-scoring of the motion picture industry's annual "Oscar" Awards ceremonies.

The exciting music tracks, conducted by Johnny Green, were produced by the Academy of Motion Picture Arts and Sciences for the presentation show held in April at the Santa Monica Civic Auditorium.

The music sessions were engineered at United by Studio Manager, Bob Doherty.

WE APOLOGIZE . . .

Our apologies to Engineer Bill Perkins—for failing to identify him in the pictures used in the Mastering article in the previous issue of the Newsletter. Apparently we were so intent on getting the technical details correct in time to meet our publication deadline that we overlooked Bill, who not only posed for our pictures, but also provided much of the material used in the article.

His many friends, who called attention to our error, pointed out that besides being one of United's top-notch engineers, he's also an accomplished, award-winning musician. Bill frequently plays on sessions at our studios and recently played in Los Angeles for the visiting "Tonight" Show, with Johnny Carson.



HAL BLAINE

"... and then there are those who can't brush after every meal."
(Photo by Ed Thrasher)

PUBLISHED BY

United Recording Corp.

HOLLYWOOD, CALIFORNIA

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