



NEWSLETTER

APRIL, 1967

HOLLYWOOD, CALIFORNIA



GRAMMY

"We've got Grammys falling out of our crannies," beamed Bob Doherty. The Vice President and studio manager at United Recording and Western Recorders tried to suppress the cat-swallowing-the-canary leer on his ample face as he observed that one of every five NARAS awards went to a performance recorded at United or Western.

Punch was never more pleased than Bob as he savored the fact that "Strangers In The Night" swept our own engineer Eddie Brackett to an award for the "Best Engineered Recording." Lee Herschberg, another of our favorite sons, also was presented a Grammy and is whistling happy tunes.

The big man, Frank Sinatra, spread his coal tails and we rode in as participants on the large number of awards given to him by NARAS. To say he deserved the recognition of the industry is redundant, but we say it anyway.

The Mamas and the Papas acted as good parents should and let a little of the spotlight they received shine through to us. Ditto for Ernie Freeman, a friend of ours for years.

Jimmy Bowen and Sonny Burke received their long overdue award for outstanding contributions to the record industry over many a year. Stan Cornyn received his kudos for a neglected segment of the record industry which we hope will become more prominent in the future.

We hate lists, but like everyone else we're victimized by their logical simplicity, so we define below the Grammy Winners in which United Recording and Western Recorders participated directly or indirectly.

RECORD OF THE YEAR

"Strangers In The Night"
Awards to singer Frank Sinatra and producer Jimmy Bowen

ALBUM OF THE YEAR

"A Man And His Music"
Awards to singer Frank Sinatra and producer Sonny Burke

BEST VOCAL PERFORMANCE—MALE

"Strangers In The Night"
Frank Sinatra

BEST CONTEMPORARY (R&R) VOCAL PERFORMANCE

"Monday, Monday"
The Mamas and the Papas

BEST ARRANGEMENT ACCOMPANYING A VOCALIST OR INSTRUMENTALIST

"Strangers In The Night"
Ernie Freeman

BEST LINER NOTES

"Sinatra At The Sands"
Stan Cornyn

BEST ENGINEERING—NON-CLASSICAL

Eddie Brackett and Lee Herschberg

Our sincerest congratulations to all for these outstanding contributions to the business and fun of making music.

NEW EIGHT-TRACK RECORDER FOR UNITED AND WESTERN

The evolution of phonograph record production techniques continues at an amazing pace! Just a few short years ago we were heralding the advent of two-track or "stereo" recording. Now, although the end product is still binaural records and tapes, the master tapes used in their creation have progressed through successive stages of three-track, four-track and now EIGHT-TRACK originals.

The increased interest in this mode of recording has prompted UNITED and WESTERN to make eight track available on a full-time basis. After an engineering survey of machines of various manufacture, they have selected 3-M Company's Model C-401, with delivery of the first two units scheduled for early May. This equipment represents the highest state of the recording art and sets new generations-ahead standards for the industry. It offers performance improvements in dynamic range and signal-to-noise ratio which can be heard, not just measured. Records cut from the C-401 master tapes will have strikingly less background noise than other eight-track machines now available.

The new eight-track concept permits "building-block" experimentation with unusual musical and vocal effects, without the restrictions of the "sound on sound" techniques formerly employed when fewer separate recording tracks were available. Using eight-track recording, each musical component added after the first basic tracks are made occupies its own separate "track" on the one-inch wide tape, rather than being mixed with the previous material. This permits the various components to be combined in any desired balance for the final product, or eliminated at will.

In addition to its application as an eight-track recorder, the Model C-401 can be used for superior four-track master recording where wide dynamic ranges require extremely low background noise (as in Classical music). This feature, called "Dynatrack" is unique in the 3-M design. Utilizing two separate tracks recorded at different levels for each of the four channels, an electronic switching system is employed to automatically alternate playback between the pairs of tracks for optimum quality and lower noise.

Other major features of the new recorder are: "Isoloop" tape transport for lowest flutter ever attained in the industry; foolproof interlocked controls; "Edit Mark" precision editing; solid-state silicon electronics, and many others.

As demand for this type of original recording increases, additional eight-track recorders will be added to the UNITED and WESTERN complement of over 30 professional machines now available.

THE SPIRIT OF '67

Nowadays we're all attuned to self-improvement—that national mania that has swept the country, slashing across every walk of life.

And it's not limited to individuals. Business organizations throughout the nation are constantly striving to improve themselves, their products, their services. Every detergent manufacturer in the country is seeking to develop a newer and better product that will attract and satisfy more customers. "No. 2" is trying to top "No. 1," and every executive in the business is trying to find a "better way to run an airline."

United and Affiliates is no different in this respect than any other business. We've long recognized that it's a competitive world we live in and what was good enough yesterday is not necessarily good enough for tomorrow. For this reason we're constantly on the alert for new developments in the technical field of recording, and devising methods of improving existing facilities and techniques.

Right now, in our Hollywood studios, we're concentrating on Studios A and B at United and while we're not making any major
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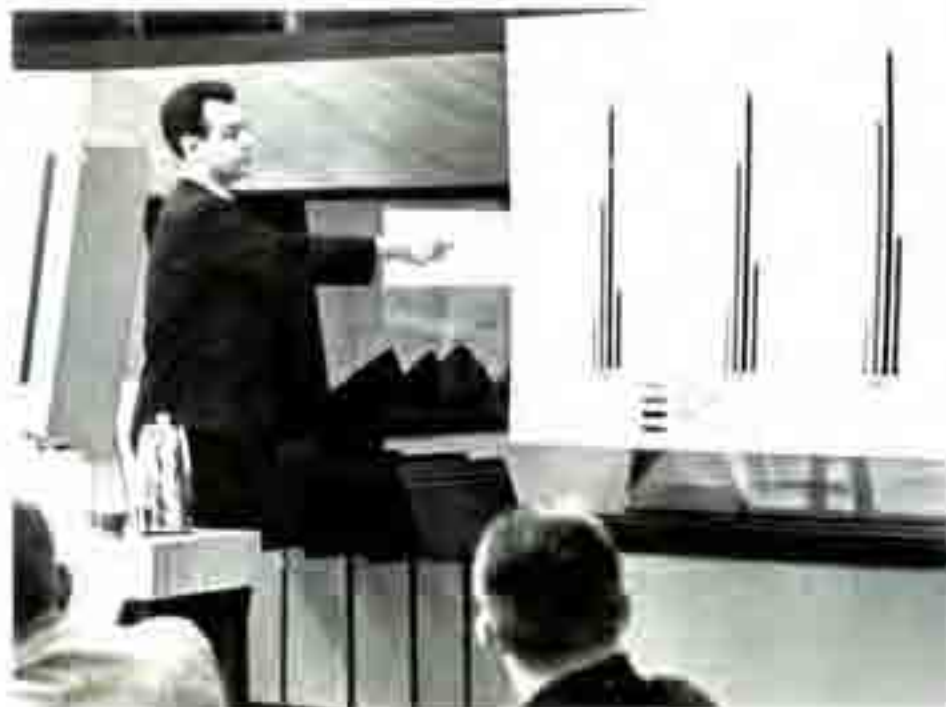
PRESIDENT BILL PUTNAM ADDRESSES INVESTORS

Investors in United Recording Corporation and its affiliated companies convened on December 18, 1966, to witness a comprehensive presentation by management concerning the past performance and future plans of the corporation.

First speaker of the day was George G. Gottfried, CPA, who presented a brief review of the overall performance during the past year. Following this, Corporate Controller Alan Solomon discussed the growth and development of the organization during the past few years. Graphically illustrated with the use of easy-to-read charts and graphs, Mr. Solomon's presentation pointed up the rapid growth and expansion of services which has been achieved.

Highlight of the meeting was a talk by President Bill Putnam who took this opportunity to personally thank the investors for their continued confidence in the company and its management. Covering a broad range of topics, technical as well as financial, Mr. Putnam concisely reviewed the various factors contributing to United's success and enthusiastically outlined immediate and projected improvements and plans designed to insure the continued growth of the complex.

In the absence of Secretary-Treasurer Tony Parri, due to an untimely accident, the eagerly awaited financial report of the company's progress was presented by Bill Putnam with an assist from Alan Solomon.



Alan Solomon points out growth.

Vice President Bud Morris reviewed the operations of Studio Electronics Corporation, pointing out that the manufacturing affiliate sustained a very active year for 1966 in the console design and manufacturing field as well as in expanded sales and distribution of proprietary products. Enlarged photographs of the Caesars Palace console and an attractive display of limiters, amplifiers, digital metronomes and other items gave the audience an ideal opportunity to gain first-hand knowledge of the equipment marketed under the Universal Audio label. In concluding, Mr. Morris predicted continued progress and expansion for the manufacturing affiliate and encouraged the investors to personally visit the new and enlarged production facility in North Hollywood.

Recording Studio Manager, Bob Doherty, reviewed the bustling activity at United, Western and Coast studios, with the unqualified success of Western's Studio 1 a main feature of his presentation.

The technical side of studio operations was ably presented by Chief Engineer Jerry Ferree who stimulated interest by his outline of the company's new film scoring facilities. The film unit, which utilizes a closed-circuit TV system, was on display and Mr. Ferree demonstrated its operation for the investors. He also stressed United's continued efforts to keep abreast of new technical developments in the recording field and to be advised of the trends and efforts of competitive studio operations.

The program concluded with company attorney Guy Hunt commending the management on its achievements and sharing the optimism of the investors in continued success for the corporation.

Following the formal meeting an appetizing brunch was served, providing an opportunity for informal conversation and a chance for guests to personally inspect the various displays.

UNITED WELCOMES AIR-CONDITIONING CHANGES

With the "long, hot summer" rapidly approaching, we can think of no more welcome bit of news than that the air-conditioning system at United is being completely renovated.

Over the years the addition of new facilities and equipment, together with frequent remodeling of studio and office space, has placed a burdensome load on the present system. Changes now underway will afford more localized control over room temperatures. Not only will studios be more comfortable, but also areas where extensive recording equipment installations create above normal heat conditions.

This much needed renovation, in conjunction with the current completion of a new roof for the building, promises to keep the rain and heat out and assure us of being cool, calm and comfortable.

SPIRIT OF '67

(Continued from Page 1)

changes, we have come up with a number of refinements that will further extend our ability to achieve the desired high quality sound product.

First of all, the recording consoles have been updated and the 4-track recording potential improved so that all four channels can now be recorded simultaneously with echo, limiting, etc. According to Frank de Medio, engineer in charge of reworking the consoles, these studios will not only continue to deliver the same great sound they always have, but now it can be achieved more easily, more efficiently and with a greater degree of engineering versatility.

Also of note is the modernizing of the monitoring facilities in these areas to provide the engineer and producer with better tools for assessing the sound being recorded.

In addition, both rooms have new, fully enclosed vocal booths to replace the portable ones formerly in use. These new booths, built as a permanent part of the studio structure, provide a greater degree of separation and control for solo vocal or instrumental parts and, unlike the movable enclosures, demand no special considerations in the studio set up arrangement.

In essence what we've done at United is not a major overhaul, nor is it a new and revolutionary development. Actually there are few revolutionary processes in sound recording. It's more of an evolutionary process—one idea a bit better than the previous one, a little more brilliance and clarity with this device rather than the old one. It simply means taking a basically good idea and improving on it. And this is what we've done at United. Studios A and B have been winners since we first opened our doors. The record of top chart contenders emanating from these studios bears this out and is one to be proud of. Our latest improvements are designed to further this record by giving the engineer more facilities and more options to choose from in obtaining the sound the producer desires.

WESTERN STUDIOS IN LIMELIGHT

Western Recorders' fine studios, engineers and technicians recently achieved outstanding publicity, taking bows both on national TV and in a 6-page color spread in the Los Angeles Sunday Times.

On February 27, ABC-TV's one-hour special "The Songmakers" featured "The Mamas and the Papas" in one of the most interesting documentaries on popular music ever presented. These talented Dunhill Records artists, who've been recording hit after hit at Western Recorders, gave credit where credit is due. Filmed at Western under the direction of producer Lou Adler, a fifteen minute segment of the program emphasized the fine facilities of Studio 3 and included prominent shots of independent engineer Bones Howe and Western engineer Bowen David.

Western again received plaudits in the March 5th issue of the WEST Section of the L. A. Times in a glowing article entitled "Frank Sinatra, His Ladies and Three Pretty Fine Sessions." This exceptionally well-written article by Charles Champlin described three typical Sinatra sessions in easily understandable terms, giving readers a new insight to the art of recording. A fine series of photos, showing Sinatra in action in Studio 1, depicted various facets of the technical facilities and provided noteworthy exposure for engineers Lee Herschberg and Rudy Hill.

HOLIDAY FUN . . . UNITED-WESTERN STYLE

When United and Western put on a pre-New Year's Eve party . . . it's a Luau!

To be exact, it was quite a night on December 30th at the Valley's Tahitian Restaurant and "the gang" was hardly recognizable in brilliant muu-muus, colorful Hawaiian shirts, straw hats and orchids.

Cocktails and lively conversation were followed by a delicious sit-down dinner . . . and it was sit, 'way, 'way down! Mats and cushions were placed beside low tables laden with shrimp, chicken, rice, spareribs and other assorted delicacies. The head table was presided over by Mr. and Mrs. Tony Parri and Mrs. Bill Putnam.

With the exception of the fine Harry Guild Trio, who played for dancing, the evening's entertainment talent was strictly an "inside" job. Aply emceed by Phil Kaye, the first number was a "Monday-Monday" rendition by appropriately costumed Joe Sidore, Bowen David, Frank de Medio, Winston Wong and Bobby Hata which could STILL bring us word from the attorney of the "Mama's and the Papa's."

Next the appreciative audience heartily enjoyed the innocent lampooning of Leila Greenstone's vocal rendition of "Fractured Carols," a clever parody on some of the traditional Christmas songs.

This was followed by a hula swayed by Jennifer Johnson and Dawn Fisher, two of the cutest wahines in the business, who were joined late in the number by a few "reluctant associates"

First prize for the best luau costume was won by Chuck and Ellie Britz. Yes, when United and Western put on a party, it's a Lulu of a Luau!

WEDDING BELLS FOR JENNIFER JOHNSON

Best wishes and congratulations are in order for Jennifer Johnson and George Wilkins who exchanged wedding vows at the Woodland Hills Community Congregational Church on Saturday, March 4. Attending the afternoon ceremony were close friends and relatives of the couple including Jennifer's mother, of Colorado Springs, Colorado and the groom's parents of Detroit, Michigan. Other guests included the "Doodle Town Pipers" who provided appropriate vocal renditions for the ceremony.

Following the reception at the Los Robles Inn at Thousand Oaks, the young couple departed for a week's honeymoon in Scottsdale, Arizona.

Upon their return to Los Angeles, Jennifer will resume her duties with the United Traffic Department. George, co-owner, arranger, composer and conductor for the "Doodle Town Pipers" will continue his work with these popular Epic Record Artists.



Talented Glen Campbell, a top Hollywood musician, can usually be found hard at work in a United or Western studio.



Composer, arranger and musician Shorty Rogers, a frequent visitor to United and Western studios, during session with Herb Alpert's Tijuana Brass.



Dick Glasser, Warner-Reprise Producer, shown during an Anita Kerr session in United's Studio A.

Part Four of a Series

STUDIO DESIGN



The recent up-dating of United's busy Studio A included construction of a fully enclosed vocal booth for separation of solo instrumental or vocal parts.

Introduction

Space Age technology has introduced a new concept to industry—a realization that today's discovery may well be tomorrow's obsolescence. While design criteria for recording studios may not be that critical, it is undeniable that the design engineer must be constantly alert to new developments in the field. New studios are planned with that in mind and existing studios must be constantly up-dated to keep abreast of the continuing demands for perfection in achieving the often elusive "sound."

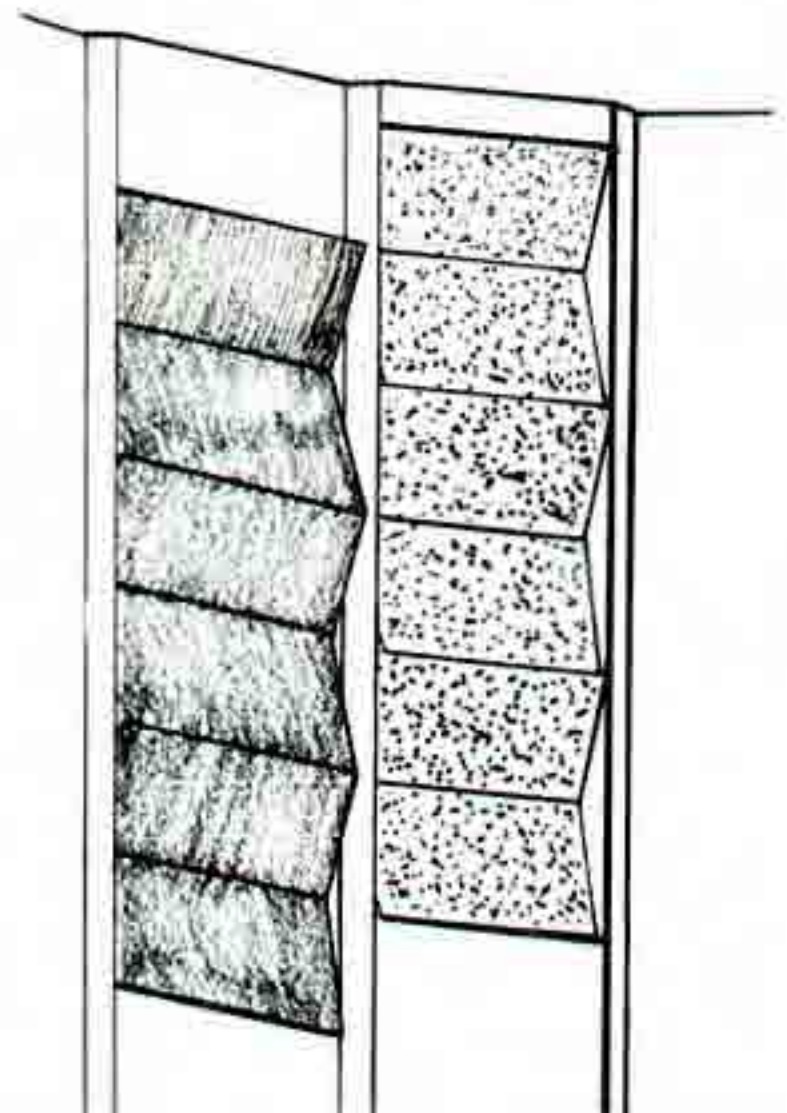
Good studio design is as basic to comprehensive sound recording as any of the other technical aspects—the control console, microphones, back-up equipment, echo, etc. And good design doesn't just happen. Every professional recording studio worthy of the name must be intricately engineered and carefully created step-by-step. The studios operated by United and Affiliates are the product of the ingenuity of Designer Bill Putnam who has combined conventional, accepted methods with new ideas and treatments to meet the changing needs of the industry.

The Nature of Sound

There are many problems involved and inter-related in this process of developing a successful recording area, all of which are basically concerned with the inherent nature of sound itself. An understanding of these problems can become an involvement with many technical terms and mathematical formulae which, while desirable for discussion among knowledgeable engineers, would have little meaning to the average reader. However, the nature of sound can be wrestled down to every day terms and made comprehensible to all of us.

Let's start with music which is one of the primary considerations in the technique of recording. Music is basically sound. Whether it's a symphony orchestra, a four-piece rock group, a solo vocalist or a single instrument, the basic ingredient is sound which has certain characteristics; certain laws govern the manner in which it is created and the way in which it travels through the air. Although sound is created "by law" and moves through the air "by law," it seldom travels unmolested. It seldom ends up the same sound that it started.

The sound waves created from the beating of a drum, for instance, travel only a few feet before they strike a wall or a ceiling or a table. Visualizing a sound wave as a ripple on the surface of a body of water, it can be seen that as the ripple strikes an object in its path, counter ripples are formed which travel only a few feet before they too strike an object. Similarly, when a sound wave strikes something in its path it will be reflected back. This reflection is called echo. In some situations the echoes from numerous reflecting surfaces may merge to create a continuous sound which is called a reverberation. If this reverberation lasts much longer than the original sound it can interfere with normal reception, or hearing.



Acoustically treated wall panels, set on hinges, may be easily adjusted to a position of greater sound reflection (left) or greater sound absorption (right).



In determining acoustical treatment for a recording work area factors such as the relationship between the various room dimensions are important and, in some cases, must be altered (Note non-parallel wall surfaces).

Sound Control and Distribution

A fully enclosed room having six surfaced areas, offers a problem in the proper control and distribution of sound. Many times there are sharp and noticeable differences in the hearing of sound at certain points within the room. In a recording studio where many different types of musical instruments are commonly used simultaneously, these variations within the room can have an adverse effect on the resulting musical sound.

For this reason early recording was done mostly in small rooms where the sound was easily controlled. However, these rooms were also found to be acoustically "dead" in certain tonal ranges. In fact, as techniques and the horizons of recording expanded, it was found that these rooms were not at all suited to the achievement of the proper artistic effect. Particularly the absence of reverberation was the key property missing from these work areas.

Generally then, there developed a trend towards recording areas that produced a greater degree of reverberation. These came to be known as "live" recording rooms. It soon became apparent, however, that in many cases the result was too far in the direction of reverberation. A compromise was indicated—to achieve a recording studio that was neither "dead" nor overly "live."

Today's Studio Must Be Acoustically Flexible

The primary design consideration in current practice is the construction of a room which offers optimum reverberation in all of the audible tones to be recorded. Noting the wide range of styles and interpretations in music, one can easily see that a studio must also be acoustically flexible in order to accommodate a wide variety of recording situations. It is obvious that if the problem was the designing of a studio for just one particular group of musicians who had only one conductor who wanted only one type of music played, the problems would be resolved quite simply. But this is not the case. For practical reasons the design goal today is to create a studio which provides the best possible recording atmosphere for each of the varied groups of musicians that enters its doors.

To achieve optimum acoustical qualities it is necessary to effect an equal distribution or diffusion of sound so there is no sharp or noticeable difference in reception or listening at any point in the area. Consideration must be given to the shape, dimensions and cubic capacity of the room and esthetic features must be incorporated. Various sound absorbing and reflecting materials are utilized to reduce stray noises or reverberation to an acceptable minimum without altering the artistic interpretation of the musical arrangements. These materials, chosen for their relative absorbing or reflecting capabilities, when applied effectively, play an important role in creating the proper recording environment.

Plus-Features

Studios A and B at United were the first to incorporate an added plus feature. Not only is the proper environment created, but each of the primary wall surface panels is equipped with adjustable mechanisms so that the degree of sound absorption and reflection can be altered for any given situation. This innovation makes possible the practical operation of a large studio, equally desirable for both large and small instrumentations.

So successful was this design that it was also incorporated in the construction of Western Recorders' Studio 1. An added feature in this installation is the capability of remotely operating the movable panels, thus permitting a wide range of acoustic alternatives and providing the optimum environment in any area of the room with greater ease.

Another important factor in modern studio design has been the development of echo "chambers" and reverberation devices which allow controls over the amount of echo or reverberation to be used with any given part of the orchestra or, if desired, any individual instrument or vocal part.

These facilities offer creative alternatives that even the most favored symphony hall cannot match. They can provide the desired amount of echo-reverb for a specific portion of the orchestra while leaving the remaining portions unaffected. While not intended to make up for deficiencies in a poor room environment, echo chambers offer added flexibility to a first-class professional studio.

The continuing quest for new techniques has brought the science of audio engineering and architectural acoustics to a high level of sophistication. Practical application of these design principles has made it possible for United engineering to offer the industry a wide variety of highly desirable recording studios, not only at United and Western in Hollywood, but at Coast Recorders in San Francisco as well.



The sound environment of the studio work area must be versatile enough to accommodate many recording needs: small rock & roll groups, large orchestras, vocal ensembles, etc.

"NEW LOOK" AT COAST

The word is out! COAST RECORDERS is coming on strong in '67! They're ready to "sound off" with an improved and expanded facility designed to give better service to their clients in the City by the Bay.

The recent weeks of bustling activity have brought many changes and worthwhile improvements. First of all, construction has been completed on a new 1500 cubic foot dual echo chamber which has been tagged "a gas" right from the start.

Studio A's mixing console has been completely revamped to add a greater degree of flexibility in recording both 4-track and 8-track. To further augment the versatility of the mixing console, a new 4 track sel/sync recording machine is now in use. Add this to the present inventory of professional Ampex recorders and it's evident that there's not much one can't do in the "new" Studio A.

For the convenience of the producer and the engineer, studio and booth monitoring systems have been improved to allow for 4-track simultaneous playback and record monitoring.

A re-evaluation and up-dating of cutting facilities has also been accomplished along with the recent addition of a complete tape duplication operation, now being promoted in a direct mail campaign.

As if to celebrate the technical improvements, the whole facility has received a "new look" with fresh paint, tile flooring and a rich red carpet in the main foyer.

As Manager Walt Payne puts it, "The red-carpet-treatment is now a reality at COAST."

COAST LINES

If you thought things were quiet at COAST, we're ready to prove you wrong . . . for instance . . .

Cunningham & Walsh keeps us well supplied on noise with their Vox commercials, but we also dream of far-off places with their Qantas spots.

Bernie Krause of Klemperer & Krause provided us with a new and interesting session with his computer that made one wonder if the Martians had landed in Studio A. We're waiting now for Hofer-Dieterich & Brown to get it booked at Harrah's.

While Governor Reagan didn't convince Mr. Payne that working on Washington's Birthday was the noble thing to do, the "Grateful Dead" succeeded.

SCOOP: Freida of the "Charlie Brown, Peanuts" set really does have naturally curly hair. We found this out when Mendelson Films brought in the group for their new special TV sound track.

Lennen & Newell have been back cutting demonstration tapes for their clients. We always enjoy working with them as well as with B. B. D. & O. on their PG&E account.

One client we wish would give samples is Kenyon & Eckhardt's Lincoln-Mercury Dealers' Association. After all, Nancy Kissonck of Hofer-Dieterich & Brown passed around the Mother's Cookies.

Our engineers should be speaking Russian any day now. The "Voice of America" sessions with Bishop John help, except the engineers complain they're not always sure they're running the tape in the right direction.

We're looking forward to another session with the "Sopwith Camel" who did "Hello Hello" with us last summer. It's always gratifying to see local talent rise the national charts.

For those who haven't been in our studios recently we suggest dark glasses. Along with the new red carpet and light tile in the entry, the "Tanner Trio" has been splashing bright colors on everything from our walls to our tape recorders. In fact, looking at Mel, Jr., was like having a psychedelic experience . . . United Blue predominated, of course.



Bill Putnam makes console adjustments.

COAST OFFERS TAPE DUPLICATION SERVICE

To provide additional sound service for the Bay Area, Coast Recorders recently installed a complete tape duplication system in its Bush Street studios.

Designed to offer a full-time complete service, the Coast facility employs a professional MAGNEFAX Tape Duplicator for high-speed, quantity tape reproduction. Providing duplication of material in monaural or stereo, the equipment delivers multiple copies simultaneously while assuring the highest degree of fidelity in the reproduction.

To herald the new operation, a promotional mailing has been directed to agencies, producers and other prospective clients in and around the San Francisco area, with emphasis on features such as the ability to provide a "same-day-service."

One of the major attractions of the new facility will be the ability to use Coast studios for the live session and subsequent recording procedures prior to tape duplication. With proper scheduling, Coast's duplication service can be employed so the entire job can be handled all in one day, on one invoice and all at the same location.

Coast's management feels assured that the new facility will be a welcome addition to the San Francisco recording scene.



One of the biggest names in the music world today, Herb Alpert of TJB fame, listens critically to playback with engineer Bones Howe (behind dark glasses).

WARREN C. GILMAN . . . Vice President and Chief Engineer Of Studio Electronics Corporation



"THE GOOD OLD DAYS"

Remember Vitaphone? Or the halcyon days of network radio? Ask "Gil" about his many experiences since he graduated from the School of Engineering in Milwaukee, Wisconsin and went to work for Electrical Research Products, Inc. in 1927. As part of his duties, he was responsible for installation and maintenance of theater sound systems in the Midwest. Not sound-on-film as we know it today, but the Vitaphone process . . . which used large 33 $\frac{1}{2}$ recordings synchronized with the picture. One day while servicing a system in Lovely, South Dakota (there really IS such a place!) he discovered a loose wire which promptly fell off, interrupting the sound from its associated turntable. Since the show was on, Gil had to stand and hold the wire in place with his fingers for the entire duration of the 10-minute reel. (Just like the Dutch boy and the leaky dike.)

FIRST CONSOLE DESIGN

In the early thirties Gil came to California, where he first serviced radios with a friend and then joined the Remier Company, a San Francisco manufacturer of radios and radio equipment. While working for Remier he designed and constructed a new studio console for radio station KSFO (then KTAB). His original console design was such a success that KSFO promptly proselytized him away from Remier. He was with KSFO and later KQW (Columbia Broadcasting System) until 1942, as studio supervisor of engineering.

Among the many interesting stories Gil tells of those days is one involving Amelia Earhart, the famed lady aviatrix. When Miss Earhart completed her first transpacific flight from Honolulu to San Francisco, there was a large crowd waiting to greet her at San Francisco's airport including the press and radio. Gil was on hand with portable equipment and a staff announcer, to interview Miss Earhart for CBS (live, of course). After Amelia landed, her plane was taxied up to a hangar, and the crowd surged around her in such numbers that officials were forced to escort her into the hangar for the press interviews. The various network announcers tagged along with their hand-held microphones, trailing mike wires behind them. Everything was great and Gil was getting the interview line through his remote equipment outside the hangar until someone decided to shut the huge hangar door. Abruptly the mike circuit went dead. After frantically checking his gear, Gil made his way along the mike cable to the hangar door, and found that the cable had been neatly severed as the door closed! (Due to circumstances beyond our control . . . !!)

MAN OF MANY TALENTS

After the start of World War II Gil left CBS to supervise studio operations for the Office of War Information in San Francisco, the agency of the State Department which preceded the Voice of America.

SEC-UA NEWS AND NOTES

New Products, new contracts and new customers keynote current activities of the manufacturing companies, STUDIO ELECTRONICS CORPORATION and its UNIVERSAL AUDIO division.

THREE NEW PRODUCTS TO BE ANNOUNCED THIS SPRING

Among products to be displayed by UNIVERSAL AUDIO at the forthcoming Spring Convention of the Audio Engineering Society here in Los Angeles in April are: a brand-new all solid-state limiting amplifier with features and performance specifications predicted to win instant acclaim in the professional sound industry; a unique miniaturized three-frequency audio oscillator for studio use, and a transistorized modular mixing channel for audio consoles. With several other products in various stages of planning and development, the UA Professional Audio Line is growing by leaps and bounds to meet the demands of an expanded marketing and promotion program.

REP PROGRAM IN HIGH GEAR

Although UNIVERSAL AUDIO's factory representative organization is only four months old, its impact is already being felt in an upsurge of factory orders, appointments of new distributors and the development of new markets. While several territories remain to be staffed by UA representatives, it is expected that by mid-year all principal areas will be covered. General Manager Bud Morris and Sales Engineer Bob Bushnell are hard-pressed to keep up with the requests of the various rep organizations for supporting technical information and sales literature. More than 10,000 copies of each product data sheet have been distributed and printing runs have been doubled and tripled to keep pace with the reps' activities. Meanwhile, back at the plant, manufacturing manager Tee Jay Vaughn is cracking his whip and expanding his production facilities to meet increasing demands for products.

CUSTOM SYSTEMS BOOM

After a relative drought in custom systems sales and fabrication during the fall months, primarily due to the "tight money" situation, January and February brought a veritable cloudburst of inquiries for new consoles and other custom audio systems, two of which are currently being fabricated and several others planned for construction later this year. Now under way is an eight-track console for Liberty Records (Hollywood), and a four-track production console for Chuck Blore Creative Services (Hollywood). Both are scheduled for completion before mid-year.

PRODUCTION TESTS SPEEDED

A new electronic production test bench installation was completed at the Valerio Street plant in February. Utilizing pre-set test instruments and sequenced push-buttons, the facility performs a complete series of quality checks on finished amplifiers, limiters and other products in a small fraction of the time previously required with conventional laboratory instruments. The tests are now done by line personnel, freeing technicians and engineers for more critical tasks and eliminating a previous lab bottleneck. Every Universal Audio item is thoroughly performance-tested to meet or exceed published specifications, and is warranted for one full year.

He spent the war years at the O.W.I., with time out for a bout with T.B., which kept him out of action for over a year. In 1945 he moved south, working first for KPAS, Pasadena, and then joining Universal Recorders in Hollywood, where he was Chief Engineer until moving to United Recording in 1959.

First serving United as Chief Maintenance Engineer, Gil has since transferred his talents to Studio Electronics Corporation and Universal Audio, where he is responsible for Custom Systems design and engineering and for proprietary product engineering. Gil's wealth of experience since he created that first console in San Francisco has stood him in good stead, for since then he has designed and engineered scores of sophisticated consoles and other systems, and is No. 1 man in this field in the nation. His particular talents in audio make him one of the most important elements in the United and Affiliates family, and much of the success of SEC and UA can be attributed directly to his skill and knowledge.

Gil's work is his life, but he finds some time to enjoy hobbies of model airplanes and gardening. He's a charter member of the Hollywood Sapphire Group and a member of the Society of Motion Picture and Television Engineers.

If you drop in to 11922 Valerio Street, North Hollywood, any work day, you MIGHT find Gil back in the lab or looking over someone's shoulder in the factory . . . but, chances are he'll be sitting on that high stool at his drafting board, laying out a brand new concept for another SEC audio console. And the customer will have a hard time pirating him away from us!

VOYAGE OF DISCOVERY

From time to time most of us yearn for a different way of life than the one we know. To some it means simply getting away from the hustle and bustle of a busy urban life to a quiet haven where we can relax and renew ourselves. To others it is the lure of exciting adventures in far off places that becomes an obsession. Whatever our dream, few of us ever do anything concrete about it except, perhaps, to manage a short vacation each year. This may not be complete fulfillment, but pressures of modern living generally convince the majority of us that this is the best we can do.

Once in a great while, however, someone decides to make a more concerted effort to achieve inner satisfaction, and this is exactly what has happened to United Engineer Henry Lewy and his wife Nadine.

For some time, now, they've been interested in a form of self-exploration and meditation advocated by a teacher from the Academy of Meditation in Shankaracharya Nagar Rishikesh (U.P.), India, who has been touring the world offering his knowledge and theories to others. While attending his lectures in Los Angeles, the Lewys became deeply influenced by his teachings and decided it would be well worth their while to learn more about this different way of life. When the opportunity arose to attend a study session at the Academy, both Henry and

Nadine were convinced this was the thing to do. So, in January of this year they boarded a plane bound for India and began the long trek to Kashmir, high in the Himalayas. In this retreat, together with some forty other people from all over the globe, they are spending several months endeavoring to understand this new approach to life and to achieve a degree of spiritual satisfaction.

According to their letters, life in this isolated community is an inspiring and once-in-a-lifetime experience which few of us will ever enjoy. There are no radios and no newspapers, no traffic, no smog—only serenely blue skies reflected in the flowing waters of the Ganges River—a few animals, rewarding friendships, and ample time for contemplation, joy and the exploration of a simple spiritual and intellectual way of life.

At the conclusion of the study program the Lewys will return home via Hong Kong and Japan, where they hope to look in on a few of the local recording studios as well as enjoy some sightseeing.

If all goes as planned, they'll be back in Los Angeles in June, at which time perhaps all of us can learn more of the fascinating details of this unusual voyage of self-discovery.

MUSINGS OF A RECORD PRODUCER

by Phill Sawyer

According to statistics women drivers aren't as bad as we men want to believe. And in voting they're not quite as easily taken for a ride as we might like to think. In fact, in just about everything they set out to tackle, women don't rush in and bungle the job as badly as was expected. To be fair, they're good at many things other than cooking and there's no reason why they shouldn't be allowed to work and prosper in any field they choose.

So, all in all, we have to applaud the efforts and accomplishments of the feminine set. They can and do prove that they're fit and able to handle many of the jobs we men have long thought were ours by right. So, let's applaud the . . . HOLD IT!

What's all this about Suzie J. Hokum producing records? Just a minute, now, there's a limit as to what we should have to endure. So she's been putting together a few fairly good records for the Kitchen Cinq . . . that doesn't mean . . . O.K., so they're real great records . . . so what? The point is this is a man's job and that's all there is to . . . no kidding, on the charts already? H'm . . . still, she's a female and no female can handle a rough job like ours. It means hours of sitting in smoke-filled studios getting your ears pounded until you can't tell one note from . . . what? . . . an album, too? Maybe so, but it's still not right. It's downright dishonest for a girl to be in this business. I know they're good at a lot of things, but not . . . Hey! Wait a minute . . . I wonder if she'd like to hear this little group I've been working with. They're not bad and just maybe with a little direction they could be . . .

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