



NEWSLETTER

MAY 1970

HOLLYWOOD, CALIFORNIA

Moog Synthesizer Now Available At Coast

Availability of a Moog Synthesizer at Coast Recorders now provides new dimensions in electronic music and sound effects for clients in San Francisco and the Northern California area.

In early April Bernard L. Krause, President of Parasound, Inc., established permanent headquarters for the synthesizer at Coast's Folsom Street studios. Demonstrations and consultations are available by Krause and his skilled San Francisco staff.

Since arrival of the equipment, four sessions on 8-track have been completed in Studio A. Two were for radio and TV commercials, and two for the upcoming album release by Warner Bros. Records, "In A Wild Sanctuary", by Paul Beaver and Bernie Krause. The album is described as having highly environmental and ecological sounds, 80% of which were provided by means of the Moog device. Others utilized the Hammond organ, drums, flute and guitar. Natural sounds of the ocean, the ducks at the San Francisco Palace of Fine Arts, and some of the inhabitants of the San Francisco Zoo, are also included. Release of the album is set for later this spring.

Moog session inquiries may be directed to Mel Ryan, General Manager of Coast Recorders.

BRIGHT FUTURE PREDICTED FOR FUME DETECTOR

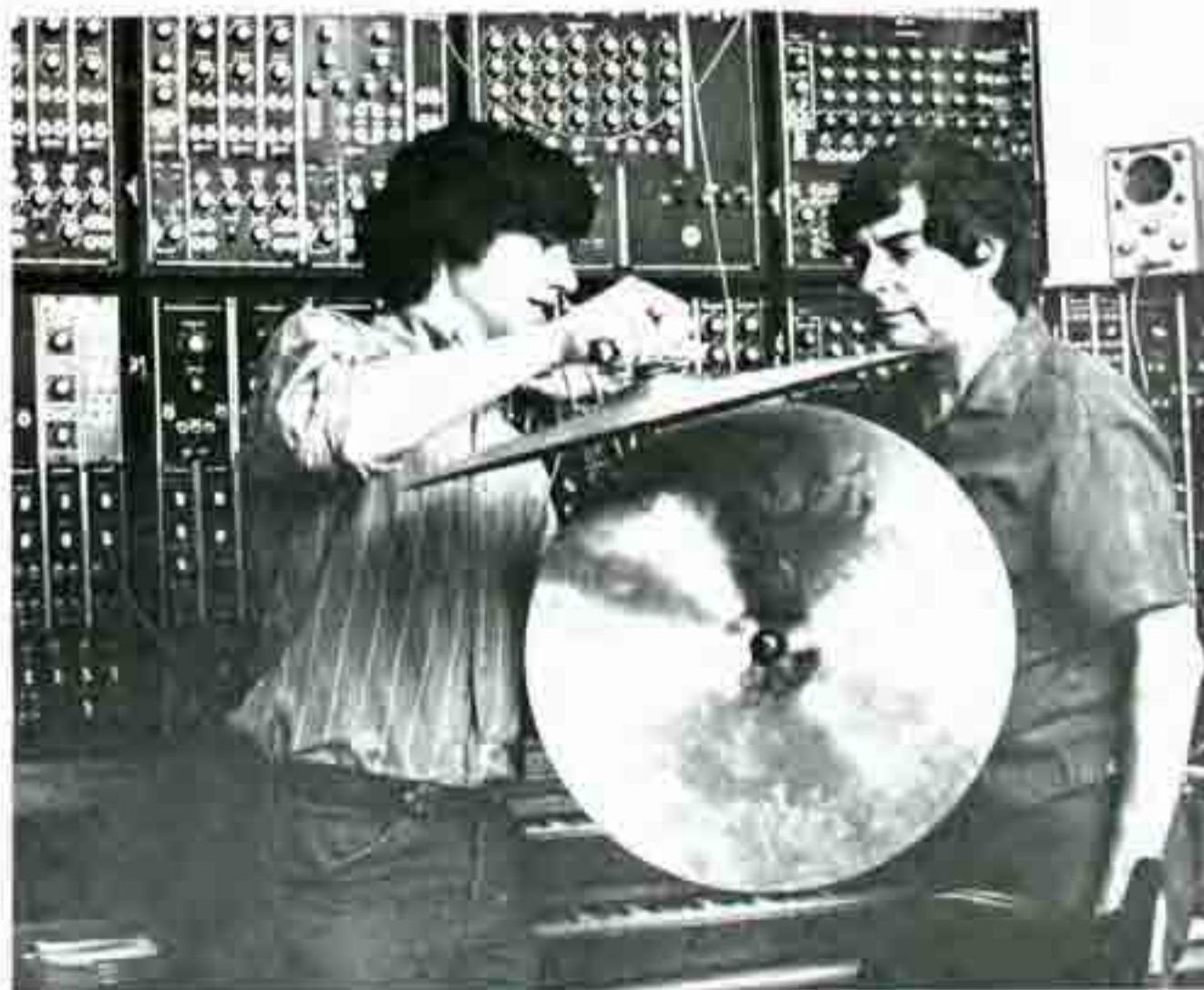
In late 1968 a meeting took place in Seattle, Washington, between M. T. Putnam, President of United Recording Corporation, and an inventor named James Dolan. Perhaps neither realized it at the time, but the two were laying the groundwork for what very conceivably may be the most exciting development in our company's history.

At the meeting Mr. Dolan, a prolific, inventive type of individual, demonstrated a tiny sensor capable of detecting minute quantities of certain gases in air and signalling their presence and quantity by a change in electrical resistance. This new technique for the detection of dangerous fumes could be employed, for instance, to warn of a rising concentration of fuel vapor in inaccessible areas such as the engine compartments or bilges of boats. Although gas detectors have been available for many years, so revolutionary was this new principle of "adsorbitive force sensing" that the potential of this tiny device was, in Putnam's words, "a fantastic breakthrough in this field of technology."

Within two days of discussion and negotiation between Dolan and Putnam, a contract was formalized which granted to U.R.E.J., the manufacturing subsidiary of United Recording Corporation, the **exclusive** license rights under the Dolan Patent #3,045,198, for all industrial fields of application as well as other peripheral rights on a non-exclusive basis for marine pleasure boat application. For U.R.E.I. this contract was the start of a whole new ball game.

We first entered the marine field with a pleasure boat hazardous gas

(Continued on page 2.)



Bernie Krause (left) and Paul Beaver, of Parasound, Inc., were first on West Coast to use Moog Synthesizer on pop records, commercials, and film scores. Fitting backdrop is the huge electronic device now installed at COAST RECORDERS.



KEY TO FUN OR DISASTER?

Next time you start your engine, will your key trigger a disastrous explosion?

**NOW GET 24hr. GAS FUME
MONITORING WITH THE
REVOLUTIONARY NEW**

GASGARD



**THE NEW PATENTED 'COLD SENSOR'
WILL NEVER WEAR OUT!**

- CONTINUOUS ROUND THE CLOCK MONITORING
 - OPERATES EVEN ON RUN DOWN BATTERY
 - METER AND AUDIBLE ALARM indicators
- Meter only (model GG 100) \$79.95
 Meter and audible alarm
 (model GG 200) \$109.95

Dolan Platinum Adsorptive Sensor Patent No. 3,045,194
 Write for complete specifications to:



Detector

(Cont. from page 1)

detector marketed under the trade name of "GASGARD". Distribution of the first units got under way on the West Coast in December of 1968 — heralded by an advertising program primarily concentrated in the consumer media such as **Yachting, Sea, Motor Boating, and Boating Industry.**

First year sales performance of the GASGARD was surprisingly encouraging, particularly since it was an entirely new product from a company virtually unknown in the marine field. The GASGARD'S unique advantages over existing gas detectors were quickly recognized and interest was generated not just from the West Coast where our initial promotional campaign was concentrated, but from the entire country. Inquiries started flowing in from private individuals, potential representatives, and distributors in the marine field who recognized the capabilities and sales potential of this unique product.

Of even greater importance to us, several "fringe" benefits soon developed. In late 1969 U.R.E.I. was approached by Mr. Robert Ogg, Managing Director of The Danforth Company, one of the largest and most respected marine instrument and accessory companies, who wanted us to build a "brand name" gas detector unit similar to the GASGARD for exclusive distribution by Danforth. By February of 1970 we were in volume production on this package which is now marketed by Danforth under the trade name of "VAPALARM".

Simultaneous with this penetration in the marine field, our sales staff and research and development engineers have been aggressively exploring numerous other applications of this revolutionary sensor. Technical publicity releases in many industrial trade magazines resulted in a flood of inquiries which opened up whole new areas for use and potential sales. It quickly became apparent that the adsorptive force sensing principle could be adapted to many industrial uses. Analytical studies and preliminary engineering designs for many of these requirements are now progressing full scale. For example, we are building prototype units for evaluation by Union Oil and Richfield for detecting leaks or concentrations of hazardous gas in remote stations throughout their refineries. Prototype units are also being readied for Key-

stone Shipping, the largest U.S. fleet of ocean-going oil tankers. Presto Adhesives is currently utilizing a GASGARD unit as an experimental monitoring system to control the drying process in the manufacture of pressure sensitive adhesives. The dry cleaning industry is clamoring for perfection of units to monitor their coin-operated installations, which use highly toxic perchlorethylene.

Another promising development relates to the field of air pollution control—one of the biggest headaches of today's urban areas. Initial experimental work indicates that the Dolan adsorptive sensor will detect unburned hydrocarbons in automobile exhaust systems—a major air pollutant. Considerable research and development has already been accomplished but much more needs to be done before the potential of this particular application can be realized fully. We've accelerated and expanded development work in this area on a top priority basis.

We are increasingly aware that many additional uses for this device exist — known areas still to be explored, and no doubt others which have yet to come to light. Total product development presents a rewarding and challenging prospect for our manufacturing division. The possibilities that lie ahead have everyone concerned tuned in and turned on!

ANOTHER MILLION SELLER FOR COAST RECORDERS

"Spirit In The Sky" (Reprise) Lights
Up Hot 100 Charts

A short time ago Norman Greenbaum, artist, and producer Eric Jacobsen were locked in Studio A with Coast engineer Walt Payne . . . hard at work completing the "A" side of a Warner Bros./Reprise release titled "Spirit In The Sky".

The long hours of effort paid off as it was announced recently that "SPIRIT IN THE SKY" is a million seller and the hard working trio of Greenbaum, Jacobsen and Payne will be receiving GOLD RECORDS.

Walt Payne adds this latest credit to his growing list. Two of his more recent hits were "Suzie Q" by Creedence Clearwater Revival on the Fantasy Records label, and "Bluegreens" by William Truckaway for Warner Bros./Reprise.

YOUNG SET-UP MEN NEVER DIE . . . THEY BECOME ENGINEERS

Photos by Joe Sidore



Rudy Hill

United Recording has three such promising young men . . . Rudy Hill, John Boyd and Bobby Hata. This is their story.

Rudy Hill joined United Recording as a studio set-up man in 1959 at age 19, and during his five years service became known as the finest set-up man this town has ever seen. In 1964 he started his climb up the engineering ladder as a mixer with RPM Enterprises, and then gained valuable experience during the next several years with Coast Recorders in San Francisco and at Liberty Records in Hollywood. He rejoined United Recording Corporation in 1967 and has since recorded such diversified artists as Frank Sinatra, Watt's 103rd Street Band, Association, Dion, Trini Lopez, The Monkees, Louis Shelton, Miriam Makeba, Jimmy Durante, Big Black, Van Dyke Parks, Vogues, Pat Shannon, Leland Scott, Connie Stevens and Sammy Davis, Jr. Truly, United is proud of Rudy Hill.

Rudy's story is one of a steady climb to engineering prominence. But the rapidly expanding recording industry needs new men and the chance for advancement is even better now than it was in 1959. John Boyd can attest to that. Just out of the Navy and back from Vietnam, his love of music and engineering naturally led him to the recording field. In 1968 he started at United Recording as a studio set-up man and after less than a year, an opening in Engineering Maintenance proved to be his steppingstone to higher things. John is learning about recording from the "inside-out" and has already started building technical skills as a recordist and projectionist on a number of dates.

The third member of our set-up musketeers is Shinichi (Bobby) Hata who came to United in November of 1966 when he was only 20 and fresh from Japan. His unflinching courtesy and hard work helped carry him over the language barrier and soon he was setting up studios with the best of them! In '67 Uncle Sam called him for a two-year tour of duty in Korea, but upon his return he rejoined United. Here he and Studio Manager Bob Doherty reached an unique arrangement — as soon as Bobby's English matched his already consider-

Bobby Hata



able engineering talents, he would be promoted to recordist. We're very happy to report that as this Newsletter goes to press, Hata-san is officially a recordist!

United Recording & Affiliates have been extremely pleased with their promote-from-within approach to staffing. The majority of top management has risen from the engineering ranks and the current crop of young men augers well for maintaining our standard of engineering excellence.



John Boyd

Here's A Quickie

What's blue, gold, and mahogany, has sixteen letters, and can be seen at the corner of Sunset and Gordon?

No, you ding dongs, it's not a new rock group or four chicks wearing UCLA sweatshirts! It's the new WESTERN RECORDERS sign.

Yes, after to these many years that famous recording landmark at 6000 Sunset has finally proclaimed its identity for all the world and especially travelers on Sunset Boulevard to see. Sixteen three-dimensional blue letters, outlined in gold, and effective against a mahogany background, now spell out WESTERN RECORDERS across the face of the building. The attractive new addition not only identifies the studio but adds a welcome touch of color and distinction to the building.

'Bout time! Now, if we could just get a parking lot on that roof.

MEL HENKE A Rare Talent

By Art Becker

The day I called Mel Henke, new music coordinator of Carson/Roberts, to arrange for a picture for this article, the happy voice of their switchboard operator informed me that . . . "Mr. Henke would not be in . . . it's his wedding day!" It was like beautiful music to me and to all of us at United/Western . . . like the beautiful music Mel himself can make.

Mel is one of the all-time great jazz pianists and the records he's made with his trio are collectors' items.

But his greatest fame is not with the public — it's with the advertising community. He's written and produced the music for over 2000 commercials with many, many award winners among them. But that's only the beginning. He thought he'd try his hand at filming and his first film, produced for Chevrolet, was a smash. At present his "Graffiti in Motion" is seen on "Laugh-In". At Western Recorders he's been supervising a series of TV commercials for . . . you guessed it . . . Mattel.

Mel Henke . . . a rare talent and a beautiful man. Best wishes to Mel and his new bride Diane.



Talented Mel Henke . . . engineer Andy Richardson . . . and a commercial in the making at Western.

M. T. PUTNAM Awarded Honorary Degree

On January 22, 1970, M. T. "Bill" Putnam, President of United Recording Corporation, was the recipient of an honorary A.E.E. degree from Valpariso, Technical Institute (V.T.I.) at Valpariso, Indiana. Making the formal presentation at mid-winter graduation ceremonies was V.T.I. President, G. Edward Hershman, son of the late Dr. J. B. Hershman, former head of the Institute.

This honorary was the first to be presented in the history of the college, which goes back to 1874, when it was established by George A. Dodge as Indiana Normal (now Valpariso University). It later became a department of the university, but by 1934, when the late Dr. J. B. Hershman

became Administrative Head, V.T.I. was entirely independent from Valpariso University. Putnam attended V.T.I. during Dr. Hershman's administration, graduating in 1940.

Putnam's response at the 1970 graduation ceremonies was keyed by his warm personal recollection of his great admiration and personal relationship with Dr. Hershman, particularly as it related to "Doc's" influence on Putnam's career, after graduation, in the field of acoustics and sound recording. This long-continuing personal friendship was sadly terminated by Dr. Hershman's untimely death in 1956, the result of an automobile accident. In paying tribute to his former mentor, Putnam noted that

Dr. Hershman was head of the Department of Physics at the University of Indiana prior to joining V.T.I., and that his publications include many text books and learned scientific papers in leading technical journals of the Institute of Radio Engineers, the Society of Motion Picture and Television Engineers, and others.

A most impressive statistic regarding the V.T.I. 1970 graduating class was the fact that 96% of the members had already accepted employment in the electronics industry with the most select "blue ribbon" cross section of companies in the field.

Other Honoraries which Putnam has received include a Fellowship Award in the Audio Engineering Society; 1965 N.A.R.A.S. Engineering Nomination; and current service as an honorary faculty member of the Audio Recording Seminar at Brigham Young University, Provo, Utah.

STEVE BARRI

Achieves Enviably Record

It is with considerable pride that we focus attention on the accomplishments of Steve Barri, A&R Director of Dunhill Records, and one of our most faithful clients. Steve, at 28, is a veteran in the business and the proud owner of nine gold records!

Now, as anyone in the industry can tell you, gold records aren't exactly a dime a dozen . . . to get one is to earn one. To be sure, once in a while an artist makes it big on his own . . . this is usually a one-shot deal with a groovy song or unusual rendition that catches the fancy of listeners throughout the country. The record zooms to the top of the charts and suddenly Joe Doaks from Falling Rock, Idaho or Hushpuppy, Tennessee finds himself a much sought-after star.

Most frequently, however, behind every hit record there's a dedicated A&R man, such as Steve, who knows his field, who has a real feel for the current demands of the record-buying public, and who's done his

home-work well. Steve has long recognized that the public is becoming more and more sophisticated in terms of recording product and that successful song-writers and producers have to adapt to the demands of this sophistication. A constant awareness of new tastes and trends is essential. This means that much of his time must be spent listening to and evaluating new material, in meeting publishers throughout the country, and in a continual search for new writing and performing talent. Steve is aware, also, that while intricate new engineering techniques have enlarged the scope and enhanced results for both artists and producers, in many cases they've contributed to the skyrocketing cost of record production. As he points out, proper use of these new facilities and prudent use of actual studio time can keep production costs in line. Adequate rehearsal time before going into a studio session is the answer and nearly all of Dunhill's artists follow this plan and rehearse

on an average of four to five weeks before they actually record.

Steve's knowledge of the administrative and financial considerations involved, plus his awareness of the ever-changing demands of the record-buying public have resulted in an extremely high batting average for bringing in top releases. This list is impressive:

HITS PRODUCED

(*Indicates Million Seller)

- *DIZZY -
Tommy Roe
- *JAM UP & JELLY TIGHT -
Tommy Roe
- *BABY IT'S YOU -
Smith
- *LET'S LIVE FOR TODAY -
The Grass Roots
- *MIDNIGHT CONFESSIONS -
The Grass Roots
- *WAIT A MILLION YEARS -
The Grass Roots
- WHERE WERE YOU WHEN I
NEEDED YOU.
The Grass Roots
- THE RIVER IS WIDE -
The Grass Roots
- WALKING THROUGH THE
COUNTRY -
The Grass Roots
- HEAVEN KNOWS -
The Grass Roots
- *EVE OF DESTRUCTION -
Barry McGuire (co-produced with
Lou Adler and P. F. Sloan)
- TAKE A LOOK AROUND -
Smith
- MOVE IN A LITTLE CLOSER, BABY -
Mama Cass Elliot
- IT'S GETTING BETTER -
Mama Cass Elliot
- MAKE YOUR OWN KIND OF MUSIC -
Mama Cass Elliot
- NEW WORLD COMING -
Mama Cass Elliot

WRITER OF:

- *SECRET AGENT MAN -
Recorded by Johnny Rivers
- *YOU BABY -
Recorded by the Turtles
- WHERE WERE YOU WHEN I
NEEDED YOU -
Recorded by The Grass Roots



Steve Barri, Dunhill's A&R Director, has high batting average for bringing in top releases.

THIRD ANNUAL UNITED GOLF TOURNAMENT SCHEDULED

The date for the Third Annual United Golf Tournament has been set for June 13. Again this year Vista Valencia Golf Course will be the scene as a field of 28 golfers compete for the top prize and a claim to fame on the permanent golf plaque. New-comers making their initial bids for the crown will include Lloyd Pratt, Stuart Lanis, Bob Kovack, Lennie Roberts, Dick Simisky, and Ray Combs.

Trophies for low gross, low net and high gross will be presented at a sumptuous banquet to be held that evening. In addition to the cup competition, all participants are sworn to one common goal — a new name will be inscribed on the permanent plaque for the 1970 champ.

So, open up the closet . . . dust off those woods and irons . . . hit the fairways and driving ranges. It's later than you think!

Studio 7 In Operation

The completion of Studio 7 at Western Recorders marked the achievement of United & Affiliates' major program of facility improvement and expansion. Now in full operation, the new combined studio and dubdown facility has met with immediate acceptance by musicians, singers, and producers. In recent weeks it has been the scene of recording for Paul Hampton, John Simon, Don Ho, Mason Williams, Fanny, Harpers Bizarre, and others.

Slightly smaller than Western's Studio 3, it serves as a rock studio as well as for sweetening tracks previously recorded. Provided are 18 inputs and four output buses, with equalization and echo facilities on all channels.

Studio 7 makes the environment scene with pleasing decor and colorful mood lighting. The size of the work area lends an air of intimacy, adding to the creative atmosphere so necessary for today's mood music.

United Recording Pioneers In New QUADRIFONIC™ Sound

There's a bright young newcomer on the horizon of sound recording that may well bring the same kind of revolution which the record industry experienced in the transition from "mono" to "stereo" within the last decade. The new phenomenon is QUADRIFONIC™ . . . **four channel** reproduction for the home. Not to be confused with "four track", QUADRIFONIC™ means four separate **sound sources** at one time, adding a completely new dimension to sound reproduction.

United Recording has been conducting experimental QUADRIFONIC™ recording sessions with the Stan Kenton orchestra, and the results have created a wave of excitement such as the industry has not experienced since "stereo" was first introduced. Upon hearing the playback demonstration at United a few weeks ago, Stan Kenton, members of the orchestra, and other guests from the industry responded with a spontaneous ovation.

Because of the confusing terminology and the wide exploitation at the consumer level of many different kinds of tape cartridges and players now on the market, it is extremely difficult to convey to the layman in a

simple statement the true significance and potential of QUADRIFONIC™ reproduction. But let's try:

1. Regardless of the type of cartridge, cassette, or record, home "stereo" today provides only **TWO** separate sources of sound simultaneously . . . no matter how many speakers or amplifiers are used.
2. QUADRIFONIC™ sound provides **FOUR** simultaneous separate sound sources. Instead of being faced with a "wall" of sound, the listener is surrounded by it . . . placing him **within** the acoustic environment of the original performance.

It's true that conventional 4-track and 8-track cartridges do contain multiple recorded tracks, but only **two** are in use at any one time. For instance, with regard to a 4-track cartridge, tracks #1 and #3 are played as a pair, and when these are finished, tracks #2 and #4 may be played. The 8-track works on the same principle but adds #5 and #7, to be played prior to tracks #6 and #8. The purpose of these multiple tracks

(Continued on next page.)



Photo by Joe Sidore

Studio 7 features a specially designed console, human-engineered for flexibility and ease of operation.

Quadrifonic™

(Continued from page 6.)

is to increase the amount of music which can be contained in a single package, but the home user can listen to sound from only two sources at a time.

The "cassette", which really is coming on strong, is also a 4-track format, but the tape is only $\frac{1}{8}$ " wide instead of $\frac{1}{4}$ " as in other cartridges. Further, since the cassette tape is recorded and played at a lower speed than cartridges, more playing time is achieved, resulting in a smaller, less expensive package. Unfortunately, these systems are not compatible. Cartridges cannot be reproduced on cassette players, and 4-track and 8-track cartridges cannot be interchanged.

The conventional "stereo disc" (or record) also contains only two channels or sources of information. Those of you who have been able to compare the same music played mono and then stereo, have experienced in the stereo a new dimension which adds to your listening enjoyment. In the early days of stereo recording the "point source" or directional effects were often exploited (and over exploited) via the "ping pong" technique. At the same time, through careful preparation and competent engineering, many outstanding stereo recordings achieved the magnificent "spatial" effect of which the medium is capable. These great examples of "true" stereo which afforded spatial enhancement were those which brought the public to accept stereo with great enthusiasm.

Today, with a greater portion of the new product market shifting to the contemporary "rock" idiom, the opportunity to make recordings resulting in good stereo spatial enhancement is, to say the least, at a minimum. Part of the technical limitation is the current technique of striving for more and more isolation between instruments or sections. This is coupled with the fact that there is, for the most part, no "real time" relationship between instruments since one section is recorded, then others are added hours, days, or even weeks later. Consequently, while most "rock pop stereo" achieves interesting sounds and effects, it actually isn't stereo at all. Instead it consists largely of two monaural tracks whose only common relationship happens to be

the fact that, hopefully, one musical track complements the other.

There are some exceptions. Some "heads-up" producers and mixers are striving for true "spatial" stereo and, comparatively, the results are outstanding. But it's doubtful if more than two or three percent of the contemporary record buyers really have ever heard true stereo.

The quantum jump from mono to stereo was significant. It was a commercial "plus" and stimulated product sales. But it could have been an even greater "plus" if we had let it live up to its true potential.

Now QUADRIFONIC™ presents a new opportunity for the record producer; a second chance to take advantage of the enhancement available via multi-channel reproduction, which has

been diluted in the immediate past to a level of less than mediocrity.

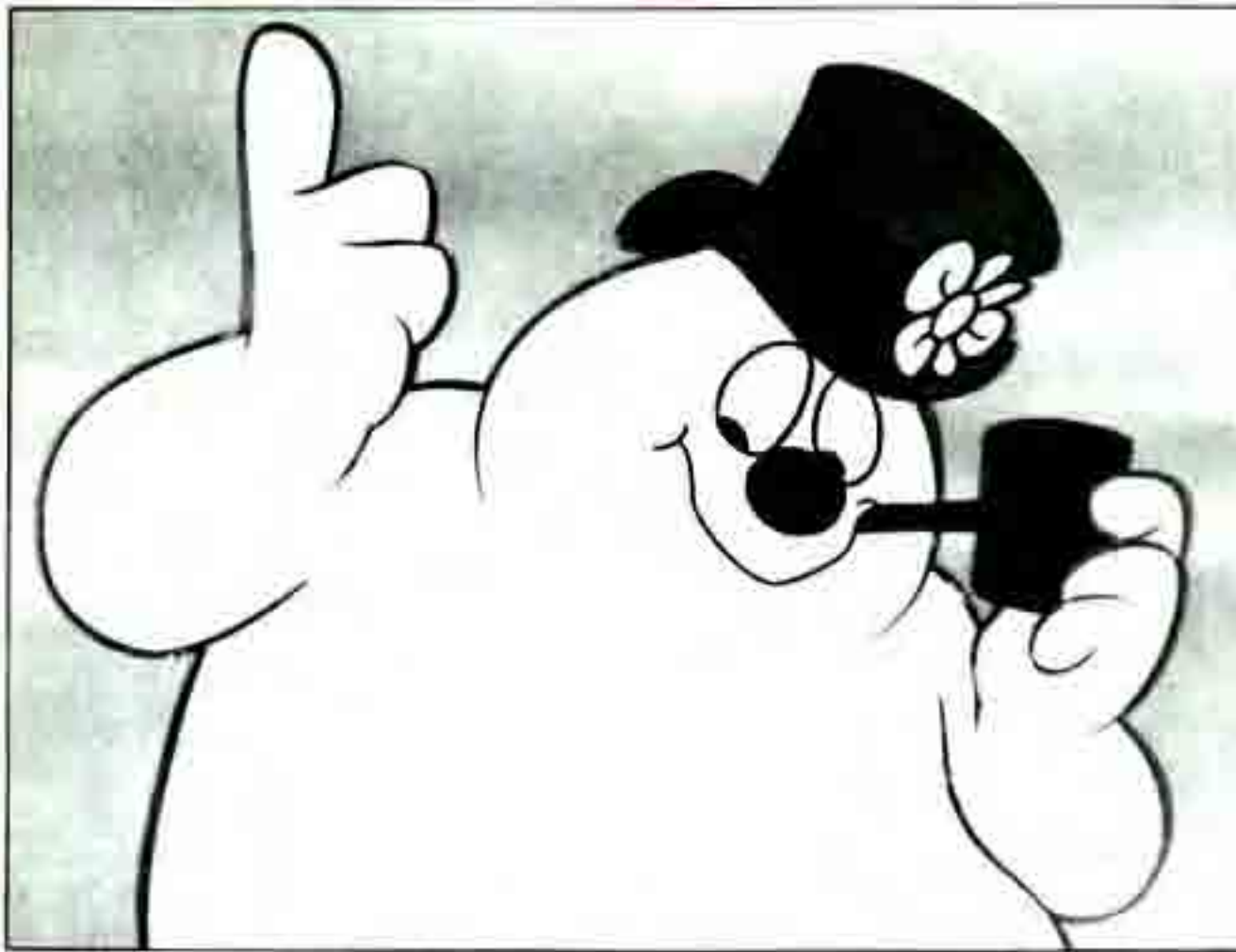
QUADRIFONIC™, or four channel reproduction, is an exciting new tool which allows us to add a new dimension previously unattainable even in the finest two channel stereo reproduction. This new dimension, contained in the third and fourth added channel, can result in the most captivating listening ever experienced. In the "purest" technique, the so-called "ambiaphonic" sound of the room may be added, to provide the nearest thing to a "live" performance that has yet been achieved. The listener now not only hears the music, he is surrounded by it!

Presently the utilization of this type of sound enhancement is some-

(Continued on page 8.)



Tennessee Ernie Ford and Music Director Jack Fascinato confer during break in production of Capitol Records Album "America the Beautiful". Release which received a four-star rating in March 7th Billboard Magazine was completed at COAST RECORDERS.



Rankin/Bass client "Frosty the Snowman" stands in for Santa Claus.

Quadrifonic™

(Continued from page 7.)

what stymied by the popular conformity to conventional recording methods. But if record producers would take advantage of this new opportunity to employ all the dimensional realism, special techniques, and gimmick effects which four channel reproduction makes possible, the rewards to the listening public could be fantastic.

Admittedly, some problems remain to be solved. While experimental four channel discs have been demonstrated, the QUADRIFONIC™ future seems to lie with tape cartridges and cassettes. Although many manufacturers have announced new home systems for playing back four channel tapes, in every case they urge that producers of the new four channel QUADRIFONIC™ tapes strive for compatibility with existing two channel stereo systems.

Concurrent with United's pioneering experiments with this four channel reproduction system, our manufacturing division, U.R.E.I., has developed and prototyped some new electronic hardware, including a QUADRIFONIC™ "pan pot" for creating special four channel effects. QUADRIFONIC™ monitoring is also being provided in the control rooms of United and Western studios.

United Recording Corporation has applied for Trade Mark Registrations of both QUADRIFONIC and QUADRISONIC.

Jules Bass Produces Christmas TV Special

In production for their latest animated TV special, Jules Bass worked with Western Recorders' engineer Jim Harris on "Santa Claus Is Coming To Town" with Fred Astaire, Mickey Rooney, Keenan Wynn and Paul Frees. The special produced by Arthur Rankin Jr. and Jules Bass of New York, will be seen on ABC-TV in December.

Other specials by Rankin and Bass which were recorded at Western Recorders (1969) were "Frosty the Snowman" with Jimmy Durante for CBS - - - the highest rated CBS Special of the Year; "Mouse on the Mayflower" with Tennessee Ernie Ford for NBC, and "Little Drummer Boy" with Greer Garson, also seen on NBC.

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