

OCTOBER 1971

HOLLYWOOD, CALIFORNIA

## QUEUE UP FOR QUAD

The rapid growth of Quadrifonic™ art and technology finds the industry in a situation reminiscent of the early days of two-track stereo, the mid-fifties. That period, too, was fraught with considerable confusion and uncertainty. But unlike the beginnings of stereo, the Quadrifonic era is commencing with industry-wide enthusiasm.

Interest and momentum in this new realm of sound are both solid and potent, a situation the record industry has moved irrevocably to secure. Within the next year we'll unquestionably be seeing a "shake-out" of conflicting matrix systems from which, hopefully, there will evolve a single matrix format. Ideally, this will include the best of the four current systems, i.e. Electro Voice, CBS, Sansui, and Scheiber. While there will be "discrete" 4-channel product in tape cartridges and cassettes, a matrix system that is truly compatible stereophonically is an absolute must, since the record industry is still heavily disc oriented.

Other determining factors are engineering techniques and studio facilities. Both will play a vital role in the ultimate acceptance and popularity of Quad for, regardless of what anyone says, "four channels do not necessarily a Quadrifonic make." For this reason, at UNITED we've created an entirely new Quadrifonic facility . . . "Quad Studio E." Representing a departure from the stereotyped mix-down studio, this room was completely redesigned acoustically by M. T. "Bill" Putnam with design objectives targeted specifically toward the Quadrifonic art.

"Quad Studio E" readily accommodates Quad mix-down from 16- or 24-track, providing all the facilities

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## SCOPE OF BYU AUDIO RECORDING SEMINAR BROADENS

Several outstanding projects were undertaken at the 5th Annual Audio Recording Seminar at Brigham Young University in Provo, Utah, August 9 through 13. Both evidence the continued growth of the seminar and reflect the widespread interest that has developed in the audio/recording industry.

The first was a four-week programmed study course conducted just prior to the seminar. Designed primarily for newcomers to the field, the special course offered a wide range of basic academic instruction as well as demonstrations and work-

shop participation. The second undertaking attracted even wider interest since it featured the well-known Stan Kenton band. In cooperation with Kenton and his eighteen outstanding musicians, an actual commercial recording session was conducted. Supervising this phase of the seminar was Bill Putnam, president of United Recording Corporation.

For those attending, actual participation in the making of commercial records by a band of the Kenton caliber was an exceptional opportunity. And, as it turned out, this was no cut

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Everyone at the recording session found it a pleasure to work with genial Stan Kenton. Kenton band also attracted huge audience for paid concert held preceding night.



# QUAD

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necessary to meet the unique demands of this intriguing new medium. Included, of course, are unlimited "panning" provisions in all channels, and echo-send and receive in all conceivable configurations. The monitor system has been equipped with matrix encoders and decoders, so that at will the mixer can hear how his Quad product will sound when encoded for compatible 2-track stereo and decoded back to Quadriphonic. Also of particular interest is a new and exciting device that facilitates "ambience enhancement," or the creation of the reverberant field information from the rear channel speakers by adding the appropriate amount of time delay to these rear channels. Known as the "Cooper Delay Line," this useful device is presently available only at United & Affiliates.

Our manufacturing company, United Recording Electronics Industries, has recently entered into an exclusive licensing and consulting arrangement with the developer of this unique device, Dr. Duane H. Cooper of the University of Illinois. Under terms of this agreement, U.R.E.I. will shortly commence the manufacture and commercial sale of these units.

The new set of Stan Kenton albums recorded live at Brigham Young University has just been mixed-down in the new "Quad Studio E" with superb results. (For further details on the Kenton session, see Newsletter story on BYU Seminar.)

Further evidence of United & Affiliates' faith in the future of Quadriphonic™ is revealed in the research and technical "homework" that engineering personnel have been accomplishing in preparation for this exciting new medium. Culminating the first phase of this program will be a Quadriphonic Seminar scheduled for October 23 at the Casa Sirena, Channel Islands Marina, Oxnard. To be conducted by M. T. Putnam and D. F. Morris, the day-long meeting is a conscientious effort to disseminate the latest state-of-the-art information to all URC technical staff members.

UNITED & AFFILIATES engineers, from both Hollywood and San Francisco are looking forward to the opportunity of participating in this basic educational program. In addition, personnel of the local trade press are also planning to attend.

# Little Dipper Stars in New York

U.R.E.I.'s innovative new Filter Set, the Model 565 "Little Dipper" was introduced to the East Coast during the recent Audio Engineering Society Convention in New York.

Representing U.R.E.I. were President Bill Putnam, Vice President and General Manager, Bud Morris, and Director of Engineering Brad Plunkett. During the October 5-8 convention, a hospitality suite in the convention hotel, the New Yorker, was the scene of almost 'round the clock visits by engineers, producers, mixers (and prospective customers?) from all parts of the United States and many foreign countries, to witness demonstrations of the Little Dipper's remarkable capabilities.

The Model 565 Filter Set, designed with the assistance of a computer, is used primarily to remove unwanted noises (such as hum, whistles, buzz)

from recorded tape or film, without having any audible effect on the speech or music. But it's also a versatile star—it can create many special effects, such as "phasing" or "flanging"—which sounds like the peculiar "swishing" characteristic of an overseas short-wave broadcast.

As our ads for the Model 565 boast, it "Cleans Up Sound Pollution—For Under \$500!"

During the week in New York, Putnam, Morris and Plunkett found time to attend many of the technical sessions of the AES Convention and to enjoy "shop talk" with fellow members and friends seen all too seldom. Most prevalent topic of discussion? Quadriphonic Sound! Consensus? It's HERE and let's get to work on standardization, compatibility, and techniques!



## A.E.S. MEMBERS ELECT HUGH S. ALLEN, JR.

Our sincere congratulations to Hugh S. Allen, Jr., who was recently elected Executive Vice President of the Audio Engineering Society. The one-year term is preparatory training for automatic ascendancy to the Presidency of the Society, and is also the beginning of a five-year service on the Board of Governors. Installation ceremonies were held at the AES Fall Convention and Exhibit in New York City.

Active in AES affairs for many years, previously in New York and now in the Los Angeles Section, Hugh Allen is extremely well qualified for his new duties. His recent excellent work as Western Vice President obviously earned the respect and esteem of members who elected him to

this responsible position.

Hugh, a Vice President of Gotham Audio Development Corporation, manages their West Coast office. Gotham Audio is the exclusive international export representative for U.R.E.I. products, and since we've worked with him closely, we're very cognizant of his many capabilities.

The continued growth of the Audio Engineering Society reflects the diligence and interest of hard-working members throughout the nation. It's particularly gratifying that increased emphasis is being placed on West Coast representation on the Board and in the direction of Society activities. We know Hugh S. Allen, Jr. will make many outstanding contributions.





John Neal's engineering versatility intrigued attentive students.

## BYU SEMINAR

(Continued from page 1)

and dried recording session. Before it was over the entire scope of the project was enhanced by a series of last minute developments—namely, the decision to switch the session from a regular studio to a concert hall. While investigating the available facilities, Bill Putnam became fascinated by the acoustical excellence of DeJong Hall, a large auditorium with seating for several thousand people. He recognized that use of this fine auditorium presented a rare opportunity to record in Quadriphonic if additional equipment could be secured and a few problems overcome. According to him, "The room itself was perfect for the listening audience, but while the stage was fine for a concert, it was much too live for recording purposes."

But, give a man with the skills of Bill Putnam a problem like this and he's off and running! Quickly the task of deadening the stage became an ex-

ercise in ingenuity and hard labor, working against the clock, and with only the materials at hand. It entailed draping rows of heavy velvet curtains behind the band and on the sides of the stage, as well as partial use of a fire curtain which, while esthetically unattractive, produced excellent results. A special three-sided enclosure was constructed to house the drums, splays were used behind the saxes, and risers for trumpet players were built up ten feet high. While all this was being accomplished, special equipment for Quad recording was being flown in from Southern California. Not only did 3M Company offer the free use of a 16-track head, but they sent two engineers to stand by and monitor its use. United Recording Electronics Industries rallied to the call and sped a 16-track recording console by air to Provo.

Working with Putnam to accomplish all this was John Neal of Glen

Glenn Sound, who was of invaluable assistance. Neal was later to engineer the session. Jerree Ferree, of United Recording, who earlier in the week had addressed the seminar on the subject of "Equipment Maintenance," remained to assist with the special set-up. Much valuable help was received, also, from a large group of BYU personnel and volunteers.

The scene was one of frantic activity with testing going on into the wee morning hours. Tempers were strained, nerves were frayed, and muscles were sore. Nevertheless, the recording session went off as scheduled with a large audience enjoying a Kenton jazz concert of both old and new numbers par excellence. Included in the program was a famous first . . . Kenton offered Gershwin's "Rhapsody in Blue" with the piano solo taken by Chuck Carter on the baritone sax. Special permission was secured from the Gershwin family for this rendition, and it's the only time the selection has ever been recorded and released in a jazz idiom.

The entire album is now in final production stages at United Recording and everyone involved reports that the results are excellent. It was an ideal set of circumstances to exploit the classic concept of Quad techniques by recording the band in a physical concert set-up. Conventional miking techniques were employed along with overall mikes in the back of the auditorium to record the ambiphonic information. The resulting records are proof of what Quad sound is all about.

These records will be marketed by the "Creative World of Stan Kenton" with a royalty going to Brigham Young University. Kenton has a very thriving mail-order record business and anyone interested in acquiring these records should contact Stan Kenton at Box 35216, Los Angeles, Ca. 90035.

In addition to supervising this special recording project as Director of Recording for Kenton, Bill Putnam also presented several lectures at the seminar. His subjects this year were, "Acoustical Design," and "Reverberation Devices and Acoustics." A member of the official staff of the BYU Seminar, Putnam has strongly supported the symposium since its inception five years ago. In recognition of his many contributions, this year university officials presented him with an attractive plaque that reads, "For outstanding service to Brigham Young University Audio Recording Seminar."



# IT ALL BEGINS WITH A SONG . . .

## *An Interview with Wes Farrell*

What makes one song, or one record, a stand-out? Why does one record captivate the listening audience while another, almost as good, doesn't quite make it? No one knows the answer, but more often than not credit should go to the producer, the inspired man who works behind the scenes to supply the missing elements that make one song, or record, different from countless others.

We recently interviewed Wes Farrell, top independent producer, who has developed the No. 1 single song act in the world today . . . "The Partridge Family." His track record with this group is flawless. Following their initial impact on national TV, where the weekly show was acclaimed an instant success, Partridge Family records quickly became the hottest item on the record scene. Four singles and three albums have been produced to date . . . every one has been GOLD, selling over a million copies each!

Such success has to be pretty heady business, yet Wes Farrell seems to take it all in stride, pointing out that a combination of very important factors made all this possible. "I have a very fine property in the TV show," he says, "and David Cassidy and Shirley Jones are both very easy to work with. Their voices and singing styles complement each other, with David singing leads and Shirley backgrounds."

Further, he feels it is a great asset to be able to work on the West Coast because of the creative contributions allowed and made here by the musicians. "This gives me the ability," he explains, "to take a good idea and turn it into an important idea. Some of the finest musicians in the world are here. Not only am I assured of absolute quality, but these musicians play a large part in the effectiveness of the results obtained."

He also had high praise for his engineer, Bob Kovacs, and noted that



Producer Wes Farrell and singing sensation David Cassidy enjoy playback at recent Western session.

"the studio people at Western and United are very interested and contribute a great deal."

Wes is president of The Wes Farrell Organization, a New York-based complex of music companies encompassing five major areas of development. Although all administrative functions and planning are handled in the east, most production is done on the West Coast. Wes spends every other month of the year out here as does his vice president and chief assistant, Steve Bedell, who devotes his time to work on motion picture and TV music. The two work alternate months on each coast so that all bases are well-covered.

The Wes Farrell Organization has already achieved gratifying success

but the end is not nearly in sight. Many projects are planned for the future. Wes explains, "We've built the first total creative environment of the business, and right now we're in the top five of each phase of endeavor we've entered. But we aren't going to stop there. We're going to build an independent operation equivalent to the size and proportion of any of the major record companies. Before the end of 1971 we'll be set up in four major sections of the country . . . the south, west, east, and mid-west, plus England. This is one of the first steps in our expansion move and," he emphasizes, "of most importance, we're going to stay independent . . . we're not for sale."



In talking with Wes Farrell, one has the feeling that he's a very dedicated individual who long ago set up goals for himself and who adopted some basic ground rules along the road to achievement. Although he had no formal musical education, while attending Miami University in 1959 he developed a deep interest in the "Blues." Subsequent work with Rhythm and Blues groups in Miami revealed to him how much he needed to learn. Admittedly much of his time was spent in listening and learning, and since there wasn't much recording activity in Florida, he took off for New York. Again he spent a lot of time expanding his learning curve, finding out what mistakes he was making, and also noting mistakes others made. Incidentally, he's convinced that learning by experience is the greatest teacher in the world and believes this is the only way to become adept as a producer.

This period, he feels, was both an awkward and a very interesting one in the record business especially since young people were just being recognized for their potential. The Rock 'n Roll craze was starting to fade out or evolve into a new style of contemporary music, a style that lasted and is extending into the future.

His first success came as a writer and publisher in the early 60's when he came up with "Hang On Sleepy," "Come a Little Bit Closer," "Come On Down 'a My Boat," and "Boys," a tune that was included in the Beatles' first album.

Reflecting upon his own career in the record business, he has some advice for newcomers. "If you want to get into this field," he points out, "there are a number of decisions you must make at the outset. First, you must decide what you want to be in the business, because you can't be a doer of everything and a master of nothing." He feels that too many people let the value of being master of one thing slip right by them. "Next," he cautions, "you have to prove to yourself that this is what you want . . . that you are serious. You really have to love this work because it's more than a business. It's a way of life and the investment one makes is that of someone who has grown to know it's a way of life."

According to Wes the way isn't easy and there's only one certainty—no one starts at the top. He counsels that an aspiring mixer or engineering hopeful should find work in a studio, perhaps as a set-up boy, and by listening and learning, absorb the trade

from the ground up. A writer, he feels, shouldn't try to go it on his own until he knows the ropes. "Get good advice," he says, "call ASCAP or BMI and get a list of publishers. Find out what their interests are and what type of material they are buying and go on from there." For those interested in managing, he advises starting out as a road manager. "It's a rough go," he says, "but it's one of the best ways to start because you really learn the ropes and fast."

As far as producing is concerned, there are no rules and very few limitations, but he points out that producing is the most specialized aspect of the business. "You better know a hell of a lot about creativity to get into this," he warns, "and this can come only from learning hard lessons from a lot of different things."

What does he mean by creativity? "Most producers," he explains, "are either very musically oriented or are self-taught from working with various groups. Producing a record is basically painting a picture. The elements are: good song, good musicians, good arrangement, good ideas . . . and the ability to assemble all these ideas so no parts are missing. This is creativity."

In analyzing the components of a good record, he says, "It all begins with the song. If you don't have a hit song, you wind up with just a fair record even though you have the finest of everything available to you for production." In both writing the song and producing the record, he feels that the key factor is simplicity. "You must write," he explains, "to convey a message in a way that everyone can hear and understand. Some of the most profound musical works have demonstrated the importance of the art of presenting music so it is easy for people to remember. The opposite of simplicity," he adds, "is over-production, a fault that occurs all too often. Also, it's very easy to under-produce. You have to determine the proper balance between the two which will get the message to that segment of the audience for whom you are writing." He has no desire to dispute those who favor complicated arrangements and recognizes that these, too, have their place since they are written for a specific audience.

The most important instrument is the voice, according to Wes, and part of his technique includes building all parts of the record primarily around the voice.

"Since a producer must obtain optimum sound and be able to techni-

cally coordinate and associate everything he's using," he continues, "another determining factor in creation of a successful record is engineering." This is where WESTERN/UNITED studios come in, and we're very proud that Wes relies on our facilities and competence to assist him in every way possible. When asked why he selected WESTERN/UNITED, he explains that WESTERN, particularly, is very well equipped for his needs and purposes. "Not only do WESTERN personnel go out of their way to accommodate me," he says, "but I like the flexibility of working in such a set-up. I'm never at a loss for a studio to go into. In smaller operations a producer is very limited. My time is expensive and I can't afford to waste it."

He considers WESTERN a "one-stop place" since it provides not only a choice of fine studios but a full range of technical facilities. "For instance," he says, "for picture work I can go right to 35 mag right there and don't have to fool around scheduling time elsewhere." He also appreciates the service he receives and notes, "I can call from my New York office at 6 PM eastern time and know that WESTERN/UNITED people will have a tape on my desk less than ten hours later. I don't have to worry about it . . . I know it will be there!" In anticipation of the coming use of "Quad" sound, he's gratified that UNITED/WESTERN's research and planning have assured a "Quad" technical facility to provide a full range of these new techniques.

Wes believes the scope of current music is broadening and that trends are developing that will last rather than fall apart. Continuing exploration in the capabilities and uses of tape, EVR, and Quad are uncovering a whole new realm of sound. "This is the most exciting thing in our business," he says, "the industry itself is producing more knowledgeable executives, creators, promoters, sales oriented people. Even the public is growing in sophistication and that's good. It's an exciting business, and it's certainly not static . . . there's always a challenge."

But there's more to it than anticipating future developments. Wes Farrell enjoys his work because it gives him the total opportunity to get personally involved. As he puts it, "It makes me aware of what I can do. And after all," he adds, "music is probably the only thing we can talk about that speaks every language and has no barriers."



# Imagination, Inc. Commutes Daily to Sesame Street

What do the "Cookie Monster," Grace Slick, and Denny Zeitlin have in common? They're all part of "Sesame Street," the Children's Television Workshop that emanates from New York. Now going into its third successful season, the program makes careful use of the largest budget of any TV show on the air to provide sequences that are both educational and entertaining. When originators Joan Ganz Cooney and David Connell were organizing "Sesame Street," they found that pre-school children responded more to the commercials than to the program they were watching. Putting this knowledge to good use, they incorporated the use of ads, or commercial spot techniques, for the letter "V," or the number "7," for example, as part of the teaching process. Most of these spots are short, fast, and fun. They have

wide appeal to the children and have become an effective teaching tool.

Playing an important role in providing many of these segments is Imagination, Inc. of San Francisco. This innovative film production company brings Jefferson Airplane singer Grace Slick and jazz musician/composer Denny Zeitlin to "Sesame Street." To accomplish this Imagination uses the recording facilities of Coast Recorders in a blend of Coast's talents with their own.

Imagination, Inc. is the largest complete film production house in San Francisco and the only one specializing in live action filming and animation with a complete creative sound division (Imagination Radio). They create and produce TV and radio commercials, soundtracks, and industrial, educational and commercial

films. All of their work for "Sesame Street" is created under the capable leadership of the award-winning Walt Kraemer, and produced in conjunction with Mike Felix, executive producer.

The company's long, happy association with "Sesame Street" developed a year and a half before the show went on the air. Imagination's president, John Magnuson, had produced "Saturday Safari," an impressionistic film trip to the zoo. The film placed first in the Atlanta Film Festival and Magnuson thought it would be a natural for this educational children's program. "Sesame Street" agreed—it now owns all TV rights for the film. Encyclopedia Britannica is national distributor, holding all non-TV world rights. Though "Saturday Safari" was a live action film, the producers of "Sesame Street" were also extremely interested in Imagination's animated commercials. Subsequent correspondence led to the firm's initial work for the original 1969 show which encompassed teaching of numbers and letters.

For the individual numbers "1" through "20," and corresponding number sequences, Zeitlin composed and played the music on an intricate electronic instrumental panel, while Grace Slick improvised the vocal and skat singing. For the letters "E" and "O" (as in "this program is brought to you by the letter 'E'"), Dan Hicks and His Hot Licks performed to music by Darby Slick who composed many of the Jefferson Airplane classics. A new series of numbers "2" through "6" was developed by Bud Luckey who did the animation, music and singing. Luckey was accompanied on the banjo by Bill Cunningham of the Mason Williams group.

From Imagination's initial work, their 1971 assignments have broadened into many different programming sequences including ideas, relationships, and problem-solving segments. For example, according to John Magnuson of Imagination, the segment on the brain, or self-awareness, shows that "this is the only thing that makes every child equal in that everyone has a personality, or a brain. This is really important to under-privileged kids and we think we succeeded in getting the message across, even though the word 'brain'



Award-winning Walt Kraemer (seated) and executive producer Mike Felix confer on "Sesame Street" soundtrack at Coast Recorders.

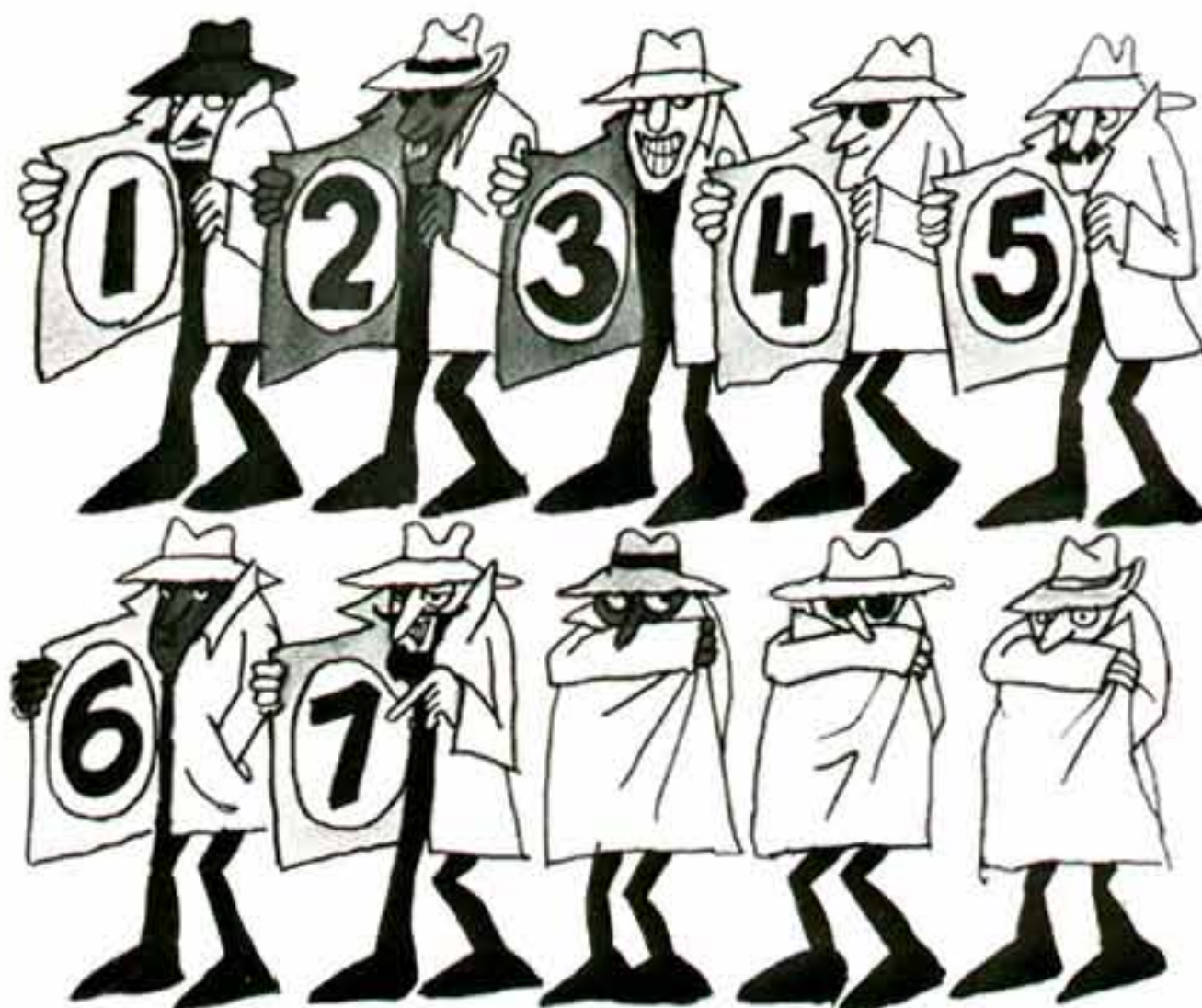


was never mentioned." Imagination Radio originated the music for this animated spot, with Fred Mergy doing the arrangements. Vocal was supplied by Tiny McClure, San Francisco's taxi-driving, blues singer.

For increased emphasis, some segments created by Imagination are done in both animation and live action. Future commitments include sequences on adding and subtracting, using the numbers "1" to "10."

This season, Children's TV Workshop will present "The Electric Company," a new show designed to encourage school-age children to read. In this connection, Imagination, Inc. is currently busy at Coast Recorders working on new reading inspirations.

In addition to the children's series, Coast Recorders' equipment, including their 16-track recorder, is also used for Imagination soundtracks for national and local radio and television campaigns. Most recent production was "D I A L Dry In The Morning" spot, and the "A is for Apple, J is for Jacks" commercial for Kellogg's Apple Jacks.



When characters such as these come to life to the tune of electronic music and skat singing, the children are delighted and learning is fun. Can you supply the missing numbers?

## CBS-SAN FRANCISCO IN ACTION

In recent months Columbia's San Francisco Studios really have been rocking.

Action led off with **BLOOD, SWEAT AND TEARS** completing their new album "B.S.&T.4." Produced and engineered by Roy Halee, the album made it to No. 7 on the charts, and sold a million units.

Roy Halee is also producing a solo **PAUL SIMON** album which, of course, should also hit the million mark.

**BIG BROTHER AND THE HOLDING COMPANY** finished their latest, "How Hard It Is," engineered by Roy Segal.

In process is **CHASE** recording their second album. Their first album climbed to No. 26 on the charts, which is phenomenal for a new horn band. Their big single, "Get It On," also made it big on the am charts. Bill Chase, from Chicago, is the leader of the group, working with pro-

ducer Frank Rand. Both **CHASE** albums were engineered by Roy Segal.

**SANTANA** just completed their latest block buster, engineered by Glen Kolotkin.

The music soundtrack from the movie "El Topo" was completed with producer Alan Douglas. Engineered by Glen Kolotkin.

**IT'S A BEAUTIFUL DAY** just finishing their new album which was engineered by David Brown.

An album with **WAYNE COCHRAN AND THE C.C. RIDERS** is being produced by Larry Cohn. Mississippi born Wayne Cochran comes on in his strong blues voice that will get anyone to dance. He's backed by approximately nine horns—a far-out group called the **C.C. RIDERS**. Charlie Brent, also Southern, plays a mean guitar with Wayne. Roy Segal has been busy engineering this one.

**DR. HOOK AND THE MEDICINE SHOW** is a new Columbia group currently cutting an album. An extremely talented bunch, with a different sound, they should make it high on the charts. Ron Haffkine producing with Glen Kolotkin at the console.

**TAJ MAHAL** has been doing a lot of recording with producer David Robinson and engineer Glen Kolotkin.

Blues guitarist, **MICHAEL BLOOMFIELD**, is cutting an album with keyboard player **MARK NAFTILIN**.

**BOZ SCAGGS** has been working at CBS-San Francisco on mixing chores for his latest album.

Coming up soon are sessions for **PAMELA POLAND**, a new Columbia artist with a magnificent voice. She'll soon be cutting her first solo album.

Others expected in the weeks ahead are **REDBONE . . . SHEL SILVERSTEIN . . .** and **LOUIS AND THE LOVERS**.



# Hawaii Music Association Names Bill Putnam to Board

Word has been received from Honolulu of the appointment of M. T. "Bill" Putnam, President of United Recording Corporation, as a charter board member of the newly formed Hawaiian Music Association. In accepting this responsibility and recognition, Putnam joins a prestige group of directors, all men tops in their fields, who were selected from the Islands, the Mainland, Japan, and Indonesia.

Chief objective of the Association is to bring about a resurgence of the popular music industry in the Islands by expanding the range and appeal of Hawaiian music, and making it an integral part of national popular music. The move is akin to that of the Country Music Association in Nashville, Tennessee, the group that expanded the range of country music and thereby spawned an increasingly prosperous music industry centered in Nashville.

Backed by The Hawaii Corporation, a multi-company business complex, the move to put Hawaii back on the

musical map centers on three main areas of endeavor:

1. Improving and diversifying the product.
2. Promoting the product nationally and internationally.
3. Establishing a Hawaiian Music Hall of Fame as a static and living exhibit.

Essential for success is development of a large body of musicians, composers, publishers, and others, who will contribute to the ultimate improvement of the overall music industry in Hawaii.

To spearhead the effort, The Hawaii Corporation has retained Charles "Bud" Dant, and made his services available to the Association on a full-time basis. Dant, a former producer, arranger, and West Coast Manager for Decca Records, has handled numerous projects involving recordings by Hawaiian musicians. In addition to administrative duties, PR, and promotion, his responsibilities with the Hawaiian Music Association include supervision and operation of workshops and clinics to encourage and educate Hawaiian musicians and songwriters.

## SNEAK PREVIEW



Reproduced here is UNITED RECORDING CORPORATION'S new corporate logo which will soon be appearing on letterheads, invoices, newsletters, advertisements, and all printed material utilized by the company.

Designed in smooth, modern lines, the simple URC will serve as an umbrella logo for the parent corporation. Adaptations of the same insignia also have been developed for individual use by each of the operating companies of our complex, UNITED RECORDING, COAST RECORDERS, WESTERN RECORDERS, and U.R.E.I. Use of colored stationery and special embossing will further enhance the new corporate look.

NEXT ISSUE . . . a newly designed masthead for our Newsletter!

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