



GOLDEN HEARTBREAKERS—ABC's Tom Petty and the Heartbreakers receive an Ampex Golden Reel Award for "You're Gonna Get It," recorded at Shelter Studio in Los Angeles. Shown, left to right, are group members Stan Lynch, Ron Blair, Mike Campbell, above, and Tom Petty; group manager Tony Dimitriadis; Ampex mastering tape salesman Joe Cirincione; group member Ben Trench; and Ampex regional sales manager Jack Valdespino. The group selected the Free Arts Clinic, a home for battered children, as recipient of Ampex's \$1,000 cash donation.

Studio Track

LOS ANGELES—John Denver is recording tracks for an upcoming LP at Filmways/Heider, Milt Okun producing. Ed Barton engineering, assisted by Steve Hirsch and Michael Carnevale. Other activity there sees Peter and Chris Kimsey co-producing Peter Frampton's upcoming A&M LP. Chris Kimsey also handling engineering chores with help from Tim Boyle.

Frankie Valli in at Sunset Sound with producers Bob Gaudio and Bob Crewe, working on a second Warner-Curb album. Quincy Jones

producing Michael Jackson for Epic at Allen Zentz.

Tom Werman producing Blue Oyster Cult at Kendun for CBS. Gary Ladinsky and Geoff Sykes engineering. Mike Flicker also in mastering Infinity's Dixon House Band with John Golden.

Cerrone working at Dawnbreaker for an upcoming Atlantic LP with Greg Mathieson arranging and Joe Bogan at the controls. Seals & Croft also continue a new Warner Bros. LP there, Louie Shelton producing and Joe Bogan engineering.

The Sound Factory adds a new 32-track Telefunken tape recorder to Studio B as well as a new API 32 in console. Hank Medress and Dave Appel producing Tony Orlando for Casablanca at Sound Labs. The producer team also working with Lenny & Squiggy.

Verdine White producing Pockets at Cherokee, Warren Dewey engineering. Fred Molin also producing Jimmy Webb there.

Steely Dan recording tracks and overdubs for its next LP at New York's Sigma Sound, Gary Katz producing. Roger Nichols engineering. Diana Ross also beginning a new Motown album there with Nicholas Ashford and Valerie Simpson producing. Michael Hutchinson engineering.

At Miami's Criteria: Pure Prairie League recording its eighth LP, Ron and Howard Albert producing. Don Gehman engineering, assisted by Kevin Ryan; Steve Cropper and Duck Dunn producing. Crimson Tide's second Capitol LP, Whit Sidner producing the Univ. of Miami Jazz

Band for a double LP. Mack Emerman engineering, and Karl Richardson and Alby Galuten producing. Frannie Golde for Portrait, Dennis Hetzendorfer engineering, Kevin Ryan and Bob Castle assisting.

Bill Szymczyk continuing to produce the Eagles at Bayshore, Coconut Grove, Fla.; David Crowther and Ed Mashal assisting with engineering. Also, Dion finishing final mixes for a new Lifesong LP, Dion and Terry Cashman producing. Eric Schilling engineering. Allan Blazek producing Snail for Cream, Eric Schilling behind the board, and Aerosmith in to do overdubs.

Alan Schievek producing RCA's Station Break at Secret Sound, N.Y., Michael Barry engineering. Jim Foley producing a disco single with Sergio for Atlantic at H&L Studios, Englewood Cliffs, N.J.

Producer Brad Shapiro doing vocal overdubs on James Brown at Nashville's Soundshop, Ernie Winfrey at the board.

Todd Rundgren mixing Patti Smith's upcoming LP at Blank Tapes, Inc., N.Y. Also, Greg Carmichael producing Carol Douglas and the Silver Convention, while Bunny Sigler produces Pattie Brooks for Casablanca.

Peter Asher producing James Taylor at New York's Media Sound, Val Garay engineering, assisted by Lincoln Clapp. Also there, Greta Graham producing Osiris Marsh's upcoming Warner Bros. LP, Frank D'Augusta engineering. And Mick Ronson and Ian Hunter producing Ellen Foley's first solo LP for Cleveland International, Harvey Goldberg engineering, assisted by Phil Shrager.

PARKS-FREEMAN OPERATE

New Vegas Studio Costs \$1.5 Million

By DAVID DEARING

LAS VEGAS—What is claimed to be Nevada's first and only state-of-the-art recording facility, the Commercial Sound Studio, is a \$1.5 million operation co-owned by former Beach Boys chief technician Jon Parks.

Parks and partner, Robin Freeman, indicate the new studio is aimed at enabling major recording stars to cut commercial master albums and tapes here.

Studio, which opened last month, contains, its owners maintain, more than \$900,000 worth of the latest, most advanced sound equipment on the market, including an ultra-sophisticated MCI-JH500 24-track automated console and complete outboard systems, with Dolby and dbx 24-channel noise reduction EMT 240 plate reverb, Eventide digital delay, harmonizer, omnipressor flanger and phaser.

Freeman points out that the systems are compatible with "any top-flight studio in New York, Los Angeles and Nashville" allowing artists appearing in Las Vegas to continue or complete work on any recording they have started elsewhere.

Commercial is off to a fast start. Tom Jones recently continued work on his new single at the studio while appearing at Caesars Palace and the Imperials are working on a new single.

Studio is located in a 5,500 square foot building at 2010 E. Charleston Blvd., a commercial area of the city. Parks and Freeman bought the building and plan to rent out office space to related business such as producers and professional equipment maintenance people.

Their first tenant is former Four Seasons member Tommy G. Devito whose new Gold Sound Production Inc. and Gold Sounds Music Inc. occupies a suite of three offices in the building.

The control room is 18 feet by 25 feet and the studio, itself, is 35 feet by 40 feet.

"We wanted enough room to be pleasant rather than the usual cramped and uncomfortable control rooms," says Parks.

The decor is enhanced by brown carpeting and rock and wood appointments on walls.

"We have gone out of our way to

create comfortable, homey surroundings to work in," adds Freeman, noting the "homey" touches of the studio include orange chairs and a musical design in carpeting on one of the walls as well as multi-colored lighting systems for atmosphere.

"We use light dimmers to change the moods in the studio," says Parks. "For example, in winter we use warm colors and in summer we will switch to cooler tones like greens and blues. We think it helps people be creative."

The young duo has also paid extra attention to equipment, noting that they have more than 80 different microphones to cover every need of the artist. Instruments available include a Kawai seven-foot, four-inch piano, Hammond H-3, Leslie speakers, Slingerland drums, electric and acoustic guitars and an electric bass.

Other outboard equipment in use includes Kepex, Gain Brains, UREI 1176 limiters, UREI LA3A limiters, DBX 162 limiters, Orban de-esser, UREI 527A graphics, Crown parametrics, Crown preamps, Tape Echo and SAE 2700B equalizers.

Parks and Freeman have a combined 30 years of experience in the music business, and both will fill the roles of producers and engineers at the studio.

Parks, 33, virtually grew up with the Beach Boys and attended high school with them. His 11 years with the group started as a "roadie" and ended up with his managing the group.

Freeman, 31, a guitar player and song writer, has played most Vegas hotels and toured with a number of groups. "It helps to have some kind of musical background to communicate with the musicians and artists," Freeman says.

The two teamed up two years ago to open a studio in Las Vegas and their new facility is a result of two years of producing and commercial jingle writing.

KSR Expanding

LOS ANGELES—KSR Studios has opened a new 24-track facility here, according to president Ken Story. The studio is MCI equipped with 36 in/24 out.

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Billboard photo by Nina Stern
ROCK STEADY—Norm Schneider, JBL professional products representative for the Southeastern U.S., center, is awarded the second annual JBL "Rock" for outstanding sales performance and dealer service for the past year with his Chamblee, Ga.—based firm Technical Systems Reps. Shown at a recent award dinner in Los Angeles are, left to right, Jay Armstrong, Susan Lavinson and Schneider of Technical Systems Reps; Pete Horsman, JBL pro division manager; and JBL executive vice president for marketing Ed Hart.

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