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VOLUME IV
NORTH AMERICA
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was virtually nothing except wire between the music and the master lacquer.

Initially, the studio had 16-track capabilities with 16-Mag Link lookup systems and could then piggyback 16- and 24-track recorders. Between 1972 and 1980, Nimbus 9 was very active servicing the then-burgeoning Canadian music industry, recording a wealth of artists that included the Guess Who, David Clayton-Thomas and Copper Penny. In addition, the studio was regularly booked by international artists. All or parts of Pink Floyd’s *The Wall*, Peter Gabriel’s eponymously titled debut album, Alice Cooper’s *Muscle of Love*, Ringo Starr’s *Goodnight Vienna* and Lou Reed’s *Berlin* were recorded at Nimbus 9.

As a result of financial problems, the studio was sold in 1980. Two years later, its new owners were forced to cease operations.

**Discographical References**


Reed, Lou. *Berlin*. RCA 0207. 1973: USA.


**Discography**


—Norman Petty Recording Studio (US)

The Norman Petty recording studio is best known as the site, in 1957–58, of many of the best recordings of Buddy Holly and the Crickets.

Petty began recording local acts, such as the Stamps-Baxter Gospel Quartet, in the 1940s in a bedroom studio in the small town of Clovis, New Mexico. He was an accomplished organist whose *Mood Indigo* was a minor hit in 1954. The following year, he opened a permanent studio at 1313 West Seventh Street, an apartment owned by his father. The studio itself was only 10’ (3 m) by 22’ (6.7 m), and musicians would sometimes have to play in the hallway. It was the only purpose-built recording studio in a large area of West Texas and New Mexico.

When Buddy Holly first recorded at the Petty studio, it had the only live echo chamber in the Southwest, situated in a next-door gas station and with walls with built-in rounded baffles. Petty himself acted as producer, engineer and session musician. He recorded on two mono tape machines, overdubbing by bouncing the sound from one machine to the other.

The first rock ‘n’ roll hit to be recorded by Petty was ‘Party Doll’ by Buddy Knox and the Rhythm Orchids. This was followed in 1957–58 by a series of tracks by Buddy Holly and the Crickets. Petty’s method of working was less rigid than that in most studios – his charmed musicians by the track rather than by the hour. Holly and the Crickets spent long periods developing songs and experimenting with technologies such as overdubbing and echo fading. They recorded over 50 songs at the studio, including ‘That’ll Be the Day’, ‘Peggy Sue’ and ‘Everyday’.

Among those who recorded at the studio in the late 1950s were Roy Orbison, Peanuts Wilson, Thom Lipton, Waylon Jennings and Carolyn Hester. Petty’s later rock band was the Fireballs, led by guitarist George Tomm. With singer Jimmy Gilmer, it recorded the 1963 hit ‘Sugar Shack’, for which Petty employed a Directo guitar and a flute sound taken from a Hammond organ. The Fireballs’ 1966 Top 10 hit, ‘Bottle of Wine’, was the last hit to be recorded at the Petty studio.

After Petty’s death in 1984, the studio was managed by Billy Stull.

**Discographical References**

Crickets, The. ‘That’ll Be the Day.’ Brunswick 5001. 1957: USA.


Holly, Buddy. ‘Peggy Sue’/‘Everyday.’ Coral 61868. 1958: USA.


Norman Petty Trio, The. ‘Mood Indigo.’ *X* 0040. 1956: USA.

**Paisley Park Studios (US)**

Paisley Park Studios, located in a suburb of Minneapolis, Minnesota, were designed by Tom Hilfiger and The Artist. Formally Known as Prince, and are owned by The Artist. Opened in 1987, the studios have continued to be the Artist’s main venue for composing and recording music as well as for rehearsing prior to going on tour. At one time open to the public, with a recreation center and music video displays, the studios have again been closed to the public and are not booking outside recording sessions.

Virtually all of The Artist’s recorded output since his first two albums has been recorded, or partially recorded, at Paisley Park. The studios feature three nine by nine meter recording and a soundstage measuring 1.14 square meters. Studio A, the largest of the three rooms, includes a Solid State Logic 8088 G+ with Ultimation controls.
Recording Studios: Polar Studios

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### Bibliography


### Discography


### Filmography


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### The Plant (US)

The Plant Recording Studios in Sausalito, California opened their doors in 1972. Located just north of San Francisco, the studios were built by Chris Stone and Gary Keligren, founders of the Los Angeles/Hollywood counterpart, the Record Plant. Stone and Keligren wanted studios that would serve as a getaway from the showbiz hubbub that was prevalent in Los Angeles at the time, and chose the bucolic Marin County setting of Sausalito to build studios incorporating redwood interiors, skylights, locally quarried stone and stained glass.

Some of the best-known albums of 1970s rock were recorded at the Plant, including Fleetwood Mac's *Rumours* and Stevie Wonder's *Songs in the Key of Life*, as well as numerous albums by Carlos Santana, Jefferson Starship, Sly and the Family Stone, and Huey Lewis.

Purchased by Arne Frager (a recording engineer at the Plant) in the mid-1990s and refurbished throughout, the Plant's largest room is Studio A, which is 111 square meters. It also has a ceiling height of 28' (8.5 m), three isolation booths and a private lounge. Studio A features a Solid State Logic 4064 G Series console with Total Recall, and the smaller Studio B features a Neve 8068 with GML Automation. A mix room contains a Solid State Logic 4056 G Series with Total Recall.

During Frager's tenure, the Plant has hosted recording sessions for Metallica, Primus and the Dave Matthews Band. Kenny G, Mjiah Carey and Michael Bolton are also regular clients. Frager, with associate Paul Marszalek, has also formed a record label, PopMafia, to showcase San Francisco-based artists.

### Bibliography


### Discographical References

- Wonder, Stevie. *Songs in the Key of Life*. Tamla Motown TMSP 6002. 1976: USA.

### Discography


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