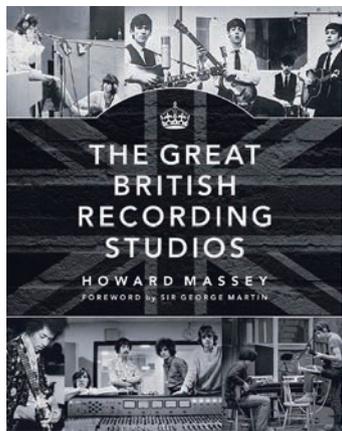


The Great British Recording Studios

Let's not mince words. As a touring musician-producer-engineer-author-music journalist, Howard Massey is uniquely qualified to do what he has accomplished in writing *The Great British Recording Studios* (foreword by Sir George Martin; 357 pages; Hal Leonard Books, 2015; \$34.99). He has documented the definitive history of the British recording studios that brought the art of sound recording to a level that spurred, and was spurred by, a breathtaking outpouring of musical creativity in the 1960s and '70s—led, of course, by The Beatles and their insatiable curiosity regarding sound and sonic effects.



Readers who are interested in audio technology will fully appreciate Massey's chronicling the breakthrough moments in the '60s when British studios caught up to and surpassed American facilities producing the bass grooves (Motown) and depth of ensemble sound (Stax) that many British Invasion-era artists lusted after. Massey is so skillful a storyteller that those who are unfamiliar with audio technology or the arc of its development will become hooked, as well.

A passing reference to The Beatles wanting “a clean American sound” on “Penny Lane,” for example, takes a reader willingly and seamlessly into a discussion of the respective virtues of tracking on 8- and 16-track recorders—which were then quite foreign to the Brits—and from there, on to hearing with fresh ears songs they've lived with almost their entire lives. This in turn leads to an engaging, often gripping narrative detailing British engineers' and producers' quests to close the technology gap with their own inventive workarounds and audio innovations.

Massey personalizes the story with ample insightful quotes from the likes of Geoff Emerick, Sir George Martin, Tony Visconti and other true Hall of Fame studio types. The quotes appear amidst copious technical data (in addition to beautiful color photos of gear and studio interiors, Massey also includes original architectural renderings of studio layouts), but always return to the music. To this end he includes a wealth of engaging sidebars, mostly about the recording of iconic songs, such as “Yellow Submarine,” or the Kinks' “You Really Got Me,” or the Sex Pistols' first single and album (and how producer Chris Thomas surmounted the band's limitations by developing a whole new sound he dubbed “Mono Deluxe”). And though The Beatles' achievements in sound rightly dominate the first half of the book (even when a section is not about the Fab Four, their name is invariably invoked when other artists and producers muse about breaching audio frontiers), Massey leaves no stone unturned in giving props to lesser but, as the section title says, “Other Important Studios of the Era” as well as mobile facilities (the Stones Mobile, the Pye Mobile, et al.). And yes, the unhinged but brilliant Joe Meek is the subject of a riveting, meticulously detailed chapter all his own (“304 Holloway Road,” or, as Massey notes, “the original home studio”).

Too much praise cannot greet *The Great British Recording Studios*. An invaluable historical document, and also one rousing ride through the most incredible musical era of the 20th Century. This book has it all. Mark it essential.—David McGee

Airshow Opens ALLYWORLD



Photo: Michael G. Stewart

In early November, Airshow Takoma Park opened Allyworld, an 800-square-foot multi-use performance venue with 12-foot-high ceilings that has two functions: It expands Airshow's tracking room, using high

STC rated double-glass sliding doors that connect the original tracking room with Allyworld; it is also available for use as a stand-alone performance space with a focus on acoustic music. The original design of the Takoma Park facility includes two mastering rooms, a production/edit room, and Airshow's first tracking and control room recording facility.

Allyworld includes LED stage lighting and seating for approximately 50 audience members. It ties in directly to Airshow's tracking facility. Musicians requiring sound isolation may set up on the other side of soundproof sliding-glass doors.

Airshow co-founder and chief engineer Charlie Pilzer has an avid interest in acoustic and folk music, but also works in a wide range of non-acoustic genres. “Our primary goal with building Allyworld was to increase the amount of tracking space at Airshow's Takoma Park studio, which has now tripled in size,” says Pilzer.

Sam Berkow and SIA Acoustics designed and acoustically treated Allyworld, which is nominated for a TEC Award in Studio Design. “I am thrilled to have been the acoustical designer for Airshow Mastering Boulder and Takoma Park,” Berkow says. “The quality of work that Airshow does is mirrored by their attention to detail and desire to create relaxed, fun, quiet, accurate and tonally balanced spaces to work in.”



Shure President, CEO Sandy LaMantia To Retire

Shure Incorporated in Niles, Ill., recently announced that President and Chief Executive Officer Santo (Sandy) LaMantia intends to retire, effective July 1, 2016. As part of a planned succession, he and Mrs. Rose L. Shure, Chairman, will appoint Christine (Chris) Schyvinck to succeed him as President and CEO. On January 1, 2016, Schyvinck will take on the added title of President, and will serve in this role until her appointment as President and CEO on July 1, 2016.

LaMantia joined Shure in November of 1995 as Vice President of Engineering and was later appointed President and CEO in May of 1996. Schyvinck joined Shure in 1989 and led the Operations Division before being named to lead Global Marketing and Sales in 2006. More recently, she was promoted to Executive Vice President of Global Operations, Marketing, and Sales and Chief Operating Officer.