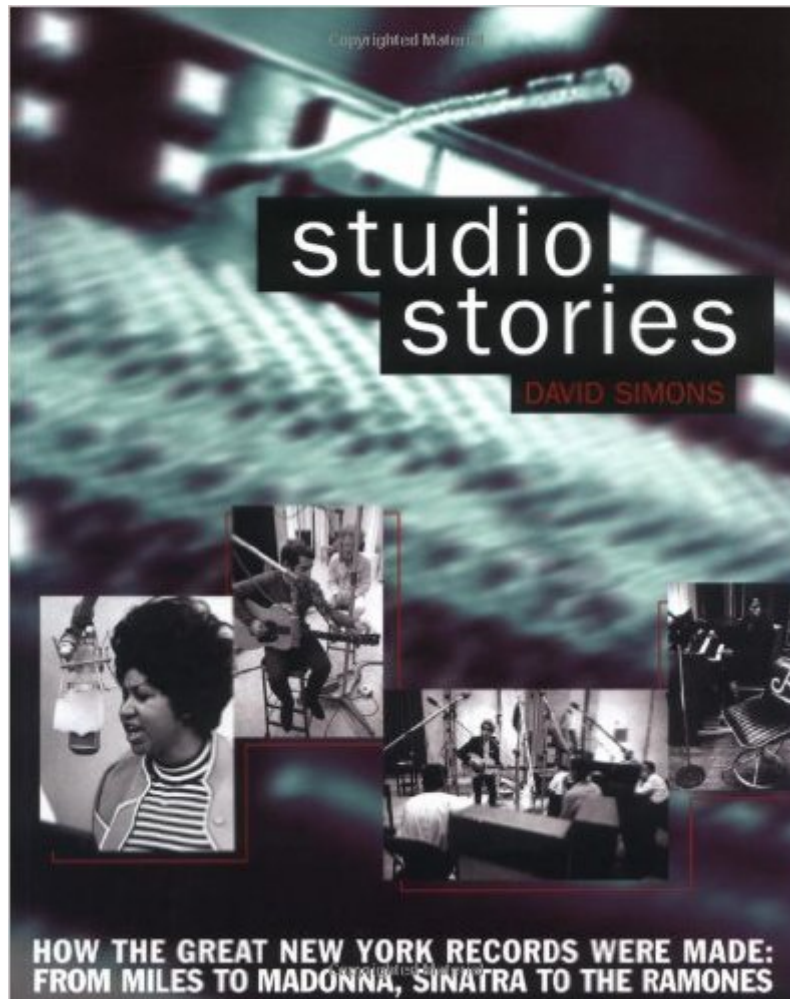


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# Studio Stories - How The Great New York Records Were Made (Softcover)



## Synopsis

(Book). This is an engaging account of some of the most memorable moments in New York's recording history, as seen through the eyes (and ears) of the many producers, engineers, songwriters, and recording artists who helped make them happen. It explores the explosive 30 years between 1950 and 1980 and the numerous ingredients that made them unique artists performing live in large, vibrant recording spaces, producers and engineers spontaneously creating new effects and techniques; composers writing parts on demand in the studio; and, most important, recording studios that had life, character, and their own fingerprint sound.

## Book Information

Paperback: 192 pages

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Average Customer Review: 4.3 out of 5 stars [See all reviews](#) (15 customer reviews)

Best Sellers Rank: #628,995 in Books (See Top 100 in Books) #384 in [Books > Arts & Photography > Music > Recording & Sound](#)

## Customer Reviews

I love reading all the background stories of hit songs, especially of the 1950's-70's when the music was still played by real musicians. The producers, engineers, studio musicians and songwriters all have different sides to tell. It seems that a lot more books and films and websites, etc. are coming out now. This particular book focusses on recording studios in New York City, which really was the first major recording city before the business later moved to L.A. (due to nicer weather and the closeness to the film/TV business via Hollywood). I bought the kindle version of this book to save money, and I'm glad I did for a number of reasons: 1) The book is not nearly as long as I'd hoped it would be. I started reading it this morning and I'm already more than half done. It's an easy and enjoyable read but definitely not as deep or thorough as I'd hoped. 2) Half of it is the same information that I've read elsewhere in many other books. The half that is new to me was worth reading. I like how it names more of the smaller NYC studios and players and shows their connection to larger studios. For example, I did not know how common it was for a record company

to be using several of the studios at once in order to get a recording done quickly while an artist was in town and available. In several cases, they used whichever studio was free right away. I had also never read of echo chambers being "rented out". To be fair, this second complaint is not valid for someone who has not read much about studios before.<sup>3</sup>) Based on the information it provides, I would have given the book a 4/5 star review. However, the kindle edition is riddled with many spelling errors that detract from the reading experience.

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