

STUDIO PROFILE

London Recording Studios is a professional recording studio with a friendly atmosphere in the heart of the City. London Recording Studios is located at the southern end of the vibrant and bustling Brick Lane. When you walk down Osborn Street to Brick Lane on the left there is an unassuming building with an old sign on the wall saying SARM, this building has been a studio for over 40 years and for the last 9 years

it has been
The London
Recording
Studios.



HISTORY

The studio has an illustrious history and was the studio where Queens 'Bohemian Rhapsody' was recorded. Legendary producer Trevor Horn later owned the studio. The design of the studio and live room has changed little over the years as it was and still is well designed and the live room has a great sound. There are few studios that can boast a client list that include Queen, Bob Marley, Yes, Madonna, Stevie Wonder, INXS, Elton John, Frankie goes to Hollywood, Marillion, The Clash, Stereophonics, Bjork, Buggles. The bell of the studio constantly rings with people wanting to see this famous studio, unsurprisingly enough, mostly by fans of 'The Clash' and of course 'Queen'.

THE CURRENT STUDIO

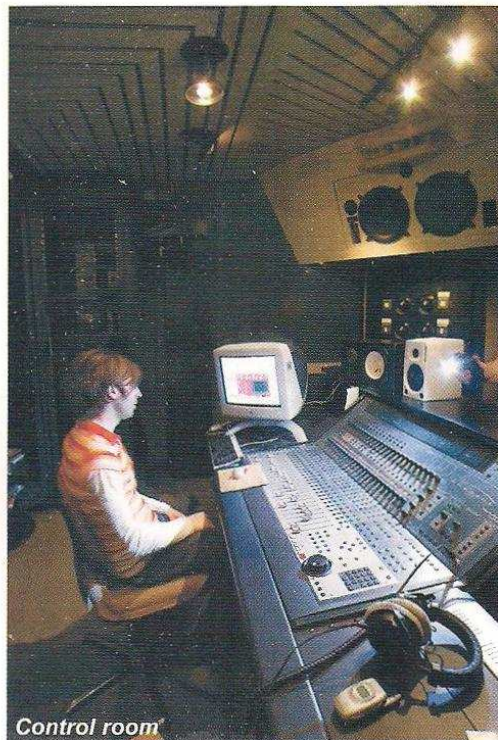


Live room



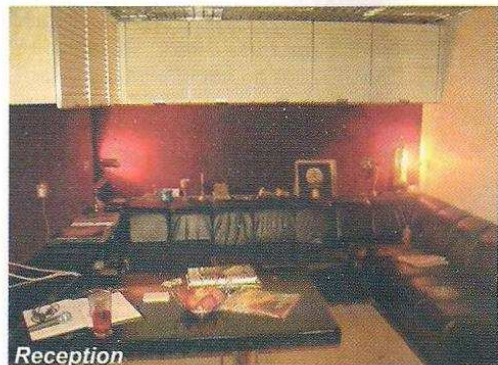
Live room

The Studio was taken over 9 years ago by ex Decca and Morgan engineer Martin Keating. Even though the design of the studio has changed little because it has a great natural sound, the equipment has changed greatly to keep up to date with the ever-changing developments in sound engineering. We currently use the Pro Tools HD3 system and Control 24 desk,



Control room

plus we have an analogue Soundcraft Sapphire 64 channel desk, which we often use because



Reception

of the pre amps and EQ system. The studio has a wide array of backline and instruments available, including a Zimmermann baby grand, and Kurzweil digital piano we have a Yamaha stage drum kit and an exquisite Premier Projector kit, there are Fender and Marshall amps and Trace Elliot and Hartke bass amps available. As well as this we have the usual collection of microphones including U87, AKG 414's, AKG 451's and Sennheiser, 421's and 441's.

The Studio contains 4 rooms; the control room, an editing room, a vocal booth and a large live room that can accommodate up to 20 musicians. The live room has been splendidly designed and soundproofed. As you would expect the ceilings and walls are all angled to stop sound reflections and the wood floor creates a great drum sound.

ENGINEERS

Martin Keating Owner/Engineer

Martin trained and worked as a sound engineer for Decca Records, Morgan Studios and Bucks Music and has been an engineer for 40 years

STUDIO PROFILE



Control room



Control room



Martin Keating

was already an accomplished jazz pianist when Duri moved from Switzerland to London to further his career. Due to the success of his playing and the influx of work he now lives in London as a professional musician and sound Engineer. Duri is an expert at Pro Tools but is equally at home using analogue systems. He has worked with the BBC, ITV, The Hoosiers, Indelicates, Rik Mayall and producer Rick Laughlin and numerous others.

Murillo Squillaro - Engineer

Murillo has been with London Recording Studios for the past two years and came to London Recording Studios from Brazil already an accomplished engineer. Murillo Squillaro is one of our main engineers at London Recording Studios and teaches sound engineering and Pro Tools at London Music School. Like all our Engineers at London Recording Studios Murillo is a proficient musician and plays guitar.

London recording studios also has an array of freelance engineers that we have trained and are all working within the business.

TRAINING CENTRE



Audio Class 2011

London recording studios also runs courses through our sister company, the world famous London Music School. Our courses are different to any other courses available as they are practical as opposed to theory based. Director, Martin Keating was himself taught through the apprenticeship system and believes sound engineering cannot be taught through books but by constant recording sessions and the

application of practical skills gained through experience.

He is a firm believer that as engineers you should be able to make use of your ears and learn not to rely on adjusting tracks later or automation, even though these are helpful tools, and that music is a dynamic thing and as such should be treated that way and if you get it right up front then the working on it later becomes easier "I often believe bands should try to record together as that is how music is played...live".

As an engineer it is also important that you make musicians feel comfortable and relaxed. You often find that you have to be a psychologist and occasionally a psychiatrist and help the artist feel at ease with your knowledge and abilities. In the last few years we have had many applicants from other schools with certificates who can't manage to mic up a drum kit or have no idea what it takes to be an assistant. I had to make tea and coffee and sweep the floor, something lost on this generation. One of my favourite applicants was a guy who thought that a producer certificate from another school, after one year and with no engineering experience, meant he was a producer. All producers I know are musicians who had many years of engineering experience and understood musicians and could follow a score, all I can say is...we teach differently.

SUMMARY

London Recording Studios is a friendly and fun place to record with a great history and experienced engineers with 60 years of know-how between them and is reasonably priced starting at £200 for a seven-hour day with an engineer.

For bookings contact our Studio Manager:

Charlie Thomas: +44(0) 07703 318787 or +44(0) 07208 986 7885

www.thelondonrecordingstudios.com
www.tlms.co.uk

Email: info@tlms.co.uk

and has a vast knowledge of engineering starting in the early days of recording when there were no multitracks or automation and most albums were recorded straight to tape. Martin started his engineering life at Decca Records in the classical/easy listening department and worked with The London Symphony Orchestra, The Royal Philharmonic, Vladimir Ashkenazy, Bernard Hermann, Stokowski and legendary flamenco guitarist Paco Pena. In 1986 Martin was one of the first engineers to embrace computers and technology when many of his peers at that time retired due to the advancements of the technology in sound engineering. He also taught sound engineering at M.I London, the sister school to M.I. Hollywood. Martin has also worked with world renowned bands and musicians such as John Williams, Adam Faith, John Dankworth, Led Zeppelin, Rod Stewart, Alex Harvey, Toyah Wilcox, Wishbone Ash, The Moody Blues, Bronski Beat, Dave Stewart and many more.

Duri Darms Head Engineer

Duri is an experienced Sound Engineer and has worked as an engineer for 12 years. He

