

GIG APPROVED! WE TEST 11 NEW ELECTRICS

Guitar Player

**BRIT
POP
HEROES**

Recording
Royal Tones

Explore the
Brit-Blues
Connection



LOUDER!

NEED A LITTLE
FORMULA FOR HIS
CLASSIC WHO'S WHO
GUITAR TRACES.



Producer Phil Spector inspired the separation of the early '60s.

It's a peculiar thing being that some of the English-speaking guitar greats were captured by an American. That's what happened to his next thing: Phil Spector worked on the way some of England's greats had put on guitars. His production of them completely re-filled the Kinks, Manfred Mann, The Who, and (going the other way) American bands presented meeting the audience for the first time in America.

I didn't like the sound of rock 'n' roll music in the early '60s. It was not much like listening to a band playing in a bathroom. I thought it would be possible to get a rock-and-roll sound if you isolated the instruments so that you could hear everything. I started working with an English guy who owned the original Gateway Studios in Los Angeles, and we spent a lot of time figuring out ways to get better separation. We built baffles and phonois that were covered with cups, and we used them to isolate amps, drums, and so on. I don't think anybody was doing that at the time.

When I went to England, through my idea about separation with

me, it occurred that I could record drums and get as much drum to me take as possible because that was I could record without taking too of tape time was a single because from one there each day to another.

I also used more mics than the British engineers. For example, they were making drums with four mics and I was using 12. They thought I was crazy. "With that many mics, the phase cancellation will knock the sound out of existence," they said. Well, two months after I started doing it, everybody was using 12 mics. The reason after recorded those British singles is the separation. That's what made them clean, clean, punchy and loud.

Pushing out the Kinks

Gene Farber was an extremely good guitarist, and I liked his aggressive style, so I tried to capture what he did quite closely. He had this big amplifier that developed almost every tone and they, and told him to pick it a few times to pick it down. I'd record that amp with two mics one close and the other about three feet away. There was a chance would be subtractive instead of back, so we didn't have a lot of mics to play with in the studio.

On the other side, I'd split that same guitar neck across channels on the console. One channel would be an amp, but the other was heavily limited with probe compressors. There'd also be limited neck for underneath the second neck to punch up the sound of the guitar. Now you would really hear the compressor working, but the pumping and breathing were just and pushed the guitar sound. I can't explain it to this day, but the tone sounding really made the guitar sound like it was... they jumped right over the mix.

What's in the sound?

For Manfred Mann as they say, Stephen Aspinwall, I wanted to reproduce the sound of his Hammond guitar sounding the same. I had these mics so close that I could capture the natural room sound and signal always was right on the amp, one three to four feet away, and another might say back from there. There'd also be tape systems and they used talk with the compressor. There may have been the first really serious recording guitar mics. Of course when I started the record house records, they said I killed the wrong man because there were all these wrong mics on it. I remember that was the way I was approached toward.